

PROCESSING CONSTANTINOPLE

Understanding the role of *litai* in creating the
sacred character of the landscape

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Understanding the role of *lite* in creating the sacred character
of the landscape

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A Thesis submitted for the Degree of Doctor of Philosophy

School of History, Classics and Archaeology

Newcastle University

February 2016

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The revelation of the relics of Pope Clemens I, Menologion of Basil II, ms Vat. Gr. 1613, f.204v. (Photograph from facsimile, Univeristy of Athens)

Abstract

The main aim of this thesis is to examine the spatial dimension of religious movement and to understand its role in creating a sacred landscape. It takes an inter-disciplinary approach towards the archaeology of religion and practice in the Byzantine capital that suggests that sacred landscapes are not static amalgams but that they exist and are transformed through experience.

In medieval minds Constantinople was the queen of cities, a world-famous jewel under the protection of God and His mother the Theotokos. The city's sacred landscape hosted the relics of saints and was perceived as being like a church; it was a landscape characterised as a guide of faith and Orthodoxy. The city was the location of religious processions, historic and commemorative, whose echoes are found in various primary sources. These processions are recorded as having salvific and protective properties and as a link to the divine. During these processions churches, but also civic sites like the Forum or even open spaces outside the city walls, were within a sacred sphere. Time, landscape and text are active agents that shape but are also shaped by religious practice.

The thesis presents an analysis of the spatiotemporal relationships of text, material culture, religious practice and is aiming to approach an understanding of the litanic character of the sacred landscape. To do so, the argument is based on discussions of the way the Byzantines perceived processions and the way they engaged with practice itself, including the role of emotion and memory and affect. Furthermore the thesis explores the processions of the two liturgical cycles of the 10th century cathedral rite and discusses where possible the origins of these processions. With the use of GIS, it analyses the meaning of their spatiotemporal relationships, proposing at the same time new ways for their visualisation.

To Mum

Acknowledgements

*As you set out for Ithaka
hope the voyage is a long one,
full of adventure, full of discovery.*

Just as a landscape is not only the material aspects that constitute it, so a PhD is not just the thesis but rather the experience of forming a research question and the actions that were taken to best seek an answer. It is important therefore to start from the beginning; In September 2010 I left a wedding party in a still summery Athens to find myself in the cold North of England aiming to pursue a Masters degree in Roman and Byzantine Archaeology at Newcastle University. Little did I know that the latter would soon become both home and family to me and indeed provide adventure and discovery to my journey towards a doctoral degree which started the following year. It was this first year of my Masters degree that the research question of the thesis was conceived, so I would like to specially thank Dr Oliver Harris and Dr Mark Jackson for their initial comments on this work which gave me the courage to embark on this research.

*Laistrygonians and Cyclops,
angry Poseidon—don't be afraid of them:
you'll never find things like that on your way
as long as you keep your thoughts raised high,
as long as a rare excitement
stirs your spirit and your body.
Laistrygonians and Cyclops,
wild Poseidon—you won't encounter them
unless you bring them along inside your soul,
unless your soul sets them up in front of you.*

But to start again from the beginning, this thesis would have been impossible to complete without the immense support of the Holy Synod of the Church of Greece that has been funding me throughout the course of my studies, a period also contemporary with a socio-economical crisis in Greece that has affected considerably the Church.

Funding my studies has been a challenge throughout all four years of the PhD candidacy. I would like to thank Newcastle University for enabling me to earn funds to cover my expenses. Specifically, the School Office of History, Classics and Archaeology for enabling me to work within an excellent environment and help them few hours a week for the last three years. Gertrude Bell for her inquisitive spirit and hunger for adventure that led eventually amongst other things to the creation of the Gertrude Bell Archive, where I was able to work for the last two years, and of course the manager of the photographic part of the archive, Dr Mark Jackson, for trusting me to help him. I would also like to thank Dr Violetta Hionidou

and Dr Felix Schluz for trusting me to complete some work for them that has not just provided me with money but with valuable experiences that expanded my horizons.

Another source of funding this PhD was teaching. Special thanks here goes to Dr Mark Jackson, Professor Sam Turner and Dr Chris Fowler who allowed me to teach on their modules and thus gain invaluable experience. Also a special thank-you is due to my two students, Ilia and Giouri, for their willingness to learn Greek even though gender, cases, tenses, and moods made it uninviting.

Furthermore, I would like to thank the Panis family for trusting me to work at their restaurant for two and a half years, giving me the opportunity to have tasty food every day and the opportunity to explain to customers in less than a minute why litai are worth studying.

The university apart from a building and institution is also people. Therefore I specifically want to thank Professor Helen Berry, Dr Claudia Bartoli and Dr Federico Santangelo who acted as Postgraduate Directors over the years and granted me with the necessary funding for participating to various conferences, workshops and fieldtrips.

Hope the voyage is a long one.

*May there be many a summer morning when,
with what pleasure, what joy,
you come into harbors seen for the first time;
may you stop at Phoenician trading stations
to buy fine things,
mother of pearl and coral, amber and ebony,
sensual perfume of every kind—
as many sensual perfumes as you can;
and may you visit many Egyptian cities
to gather stores of knowledge from their scholars.*

Thanks to these University funds I had the opportunity to visit many places in the UK and abroad in order to participate in exciting conferences and field trips that not only changed my understanding of the discipline but also shaped considerably the research question of the thesis. I had the opportunity to engage with other people fascinated by the past and get their valuable feedback on my work in progress. Furthermore, I specifically I would like to thank Professor Paul Magdalino, Dr Niki Tsironis, Dr Amy Papalexandrou, Dr Kerim Altug and Professor Jim Crow who have sent me their work or other bibliography.

Keep Ithaka always in your mind.

*Arriving there is what you are destined for.
But do not hurry the journey at all.
Better if it lasts for years,
so you are old by the time you reach the island,
wealthy with all you have gained on the way,*

not expecting Ithaka to make you rich.

I would like to thank my family both for always being there, making all the miles between Greece and UK just a small detail easily overcome with a camera, screen and microphone, and for teaching me perseverance and the value of utter love and support. But mainly for their question as to why the study of litai is archaeology and why I didn't choose to do something more 'fashionable', which stimulated questions that led to a deeper understanding of the importance of this thesis.

*Ithaka gave you the marvelous journey.
Without her you would not have set out.
She has nothing left to give you now.*

And in this journey I was not alone; I have to thank Harriet for her patience and interest in my research. James for his patience, love, support and proofreading of various stages of the thesis over the years. Barbara and Sandra for their understanding and support on many levels. Joe and Leo for keeping me sane. Most of all I would like to thank Mark and Sam for putting up with me and for always being just a knock on the door away.

Special thanks to Jim Crow, a dedicated lover of Constantinople, for always being happy to discuss Byzantium with me and for providing me with useful bibliography and advice. I am utterly grateful to Dr Caron Newman for helping me with proofreading and editing.

But most of all I would like to thank Dr Jackson and Professor Turner for everything that they have done for me all these years that probably another section would not begin to cover it.

*And if you find her poor, Ithaka won't have fooled you.
Wise as you will have become, so full of experience,
you will have understood by then what these Ithakas mean.¹*

¹ The poem is entitled 'Ithaka' by C.P. Cavafy, Collected Poems. Translated by Edmund Keeley and Philip Sherrard. Edited by George Savidis. Revised Edition. Princeton University Press, 1992

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Chapter 1 *Litai* and the sacred landscape of Constantinople: an introduction

*Oh City, City, eye of all cities, universal boast, supramundane wonder, wet nurse of churches, leader of faith, guide of Orthodoxy, beloved topic of orations, the abode of every good thing! O City, that has drunk at the hand of the Lord the cup of his fury! O City, consumed by a fire far more drastic than the fire which of old fell upon the Pentapolis! ‘What shall I testify to thee? What shall I compare to thee? The cup of the destruction is magnified’, says Jeremiah, who was moved to tears as he lamented over ancient Sion. What malevolent powers have desired to have you and have taken you to be sifted? What jealous and relentless avenging demons have made a riotous assault upon you in wild revel? If these implacable and crazed suitors neither fashioned a bridal chamber for thee, nor lit a nuptial torch for thee, did they not, however, ignite the coals of destruction?*²

1.1 Prolegomena

Constantinople, modern Istanbul, was the Christian capital of the Byzantine Empire for over a thousand years. During this time the city withstood earthquake, fire, and siege, became a patriarchate³ and was widely lauded as the ‘New Rome’ and ‘New Jerusalem’. Both the large number of churches that were constructed within the city walls and their environs and the mass importation of relics meant that the city also became a major site of pilgrimage.

Religious practice was an aspect of everyday life in Byzantine Constantinople; the city was dedicated to the Mother of God, the Theotokos, and thus widely believed to be sacred. This sacredness remains tangible in the spatial distribution of the city’s churches, their rich iconography, the symbolism of their architecture and the relics and mysteries that they housed - all part and parcel of the Byzantine Rite. Also referred to as the Byzantine Synthesis (Scmemann, 1966; Taft, 1992, pp.12-14), the latter is best viewed as a complex blend of material culture and practice which needs to be approached holistically since its various components developed in tandem, shaping and receiving meaning from one another as

² ‘Ω πόλις, πόλις, πόλεων πασῶν ὄφθαλμέ, ἄκουσμα παγκόσμιον. θέαμα ὑπερκόσμιον, ἐκκλησιῶν γαλουχέ, πίστεως ἀρχηγέ, ὄρθροδοξίας ποδηγέ, λόγων μέλημα, καλοῦ παντὸς ἐνδιαίημα. ὡς ἡ ἐκ χειρὸς Κυρίου τὸ τοῦ θυμοῦ πιοῦσα ποτήριον, ὡς ἡ γενομένη πυρὸς μερὶς πολλῷ δραστικωτέρον τοῦ καταιβασίου πάλαι πυρὸς Πενταπόλεως. τί μαρτυρήσω σοι; τίνι ὁμοιώσω σε; ὅτι ἐμεγαλύνθη ποτήριον συντριβῆς σου, “ Τερεμίας φησὶν ὁ φιλόδακρνς τὴν πάλαι Σιάνων κοπτόμενος. τίνες κακοποιοὶ δυνάμεις ἤτισαντό σε καὶ ἔλαβον εἰς στιάσον; Τίνες ἀλάστορες φθονεροὶ καὶ ἀμείλικτοι κῦδιμόν σοι ἐπεκάμασαν ἄγριον; ἢ γοῦν ἀνάρσιοι καὶ μανιώδεις ἐρασταὶ παστάδα σοι μὲν οὐκ ἐπλέξαντο, οὐδὲ ἀνηψάν σοι δῆδα γαμήλιον, ἀφανιστηρίους δ’ ἀνέκανσαν ἀνθρακας;’ (Nicetas Choniates, Historia, p. 576), translation by Magoulias, 1984, p. 317.

³ The five sees after the council of Chalcedon (AD 431) were, Rome, Constantinople, Alexandria, Antioch, Jerusalem (Kazhan, 1991, pp. 1599-1600).

opposed to existing in isolation.⁴ It is with this in mind that this thesis seeks to rethink the sacred landscape of Constantinople by focusing on the role of the annual commemorative religious processions, in order to understand their role in shaping the sacred landscape.

The study of landscapes encompasses a wide variety of different fields of enquiry, including archaeology, history, anthropology, human geography, sociology and psychology. Its interdisciplinarity has proven invaluable for archaeologists exploring different ways that the past can be interpreted through the material record whilst Phenomenology takes the social sciences in equally exciting directions by helping us to formulate research questions⁵ regarding experience, the role of memory and the senses (Hamilakis, 2011), emotion and affect (Tarlow, 2000; Harris, 2006; Harris, 2010; Harris and Sørensen, 2010) and other non-tangible, material things.⁶

The approaches referred to above can be very useful for the students of Byzantium; how did Byzantines experience and engage with their world? Did engaging with the landscape during religious practices affect people's perception of it and, if so, can we appreciate the significance of their experience? Did the landscape also have an effect on people dwelling in it and how? In what way did religious practice affect the formation of a sacred landscape and vice versa? What is arguably required, if such questions are to be answered, is a thorough re-examination of the relationship between material culture, practice, people and landscape. First, it is important to define what 'landscape' means in this context.

1.2 Defining a sacred landscape

1.2.1 *Landscape*

So much has been written and published on the subject of landscape that it would be wrong to imply that a landscape can be defined in just few lines. For the purposes of this thesis, however, I will be using the definition of landscapes formulated by UNESCO in order to identify World Heritage Site cultural landscapes:

⁴ Taft notes: 'one of the distinguishing characteristics of the Byzantine Rite is precisely its intimate symbiosis of liturgical symbolism (ritual celebration), liturgical setting (architecture/ iconography), and liturgical interpretation (mystagogy)' (Taft, 1992, p. 18). This influential quote can be seen as the manifesto of this study; it is impossible to examine aspects of the Byzantine Rite in isolation.

⁵ Phenomenology is described as 'the study of the structures of human experience and consciousness' (Matthew, 2012, p. 272) For an introduction to phenomenology and experience in Byzantium see the introduction of the volume *Experiencing Byzantium* (Nesbitt and Jackson, 2013). For an introduction on phenomenology of religion, see Cox, 2010.

⁶ Cf. theories about agency, gender, the body and personhood (Casey, 2001; Fowler, 2004; Fowler, 2011; Robb and Harris, 2013).

'There exist a great variety of Landscapes that are representative of the different regions of the world. Combined works of nature and humankind, they express a long and intimate relationship between peoples and their natural environment.'⁷

A landscape is therefore spatial and defined by the action and interaction of human and non-human agents that dwell in it. The world can be viewed as material, tangible, and therefore landscape can be viewed as a physical land with people, things and actions. It is also the world as people perceive it and understand it.

Another way of thinking about landscapes is by embracing the view outlined above but recognising both that landscapes do not exist without people and that they can exist outside materiality. Even a never-experienced landscape, a landscape untouched by people, is still a landscape, as by the time it materialises in human imagination, it has shaped people's worldview. For example, a pilgrimage site might have coordinates on a map, in other words it exists in the world, and for it to exist it does not need to be experienced physically by a person. It can be explored mentally and have an effect on someone even if that person has never visited the place. Neither does a landscape have to be material – a disconcerting concept for archaeologists habituated to a more conservative definition of material culture that sees the latter solely as something tangible. For example, for a Christian believer Eden, Heaven or Hell are as much real places as the one in which he or she dwells. Such places are both real and in the mind. These conceptual places will never come into contact with the archaeologist's trowel but that does not mean that they are not real. In medieval thought and belief they both exist and effect the people dwelling in the material world. Landscape geographies do not therefore have to possess physical properties, but simply reference people's experience.

1.2.2 Hierotopy, or sacred landscape

Thinking and writing about the past is inevitably a subjective exercise. Writing about people's experience in the past makes the whole process even more questionable from a methodological point of view. Can we really understand landscapes by examining how people experienced them in medieval times? How should we move beyond understanding historic change in the landscape to approach other qualitative facets of it, such as its sacred identity? Aiming to advance our understanding of these questions, this study focuses on the perception of Constantinople as a sacred landscape by the faithful that were fully attuned to and able

⁷ <http://whc.unesco.org/en/culturallandscape/>

understand it as a sacred place. Within the same landscape, there were also non-believers but their perceptions of religious practices and of the landscape is the subject for a different study.

A great deal of time and energy has gone into understanding the sacred character of landscapes. Scholars have sought to explain their formation and the dynamics of social power and relations that they reflect in a variety of ways (Rogers, 1991; Alcock, 1993, pp. 172-214). Some studies have focused on devising methodologies for an archaeology of religion (Insoll, 2004; Insoll, 2011), which examine landscapes both on a micro-level, e.g. buildings, individual sites, and on a macro level, namely the landscape as a whole. Others have focused on experience, attempting to move beyond ideas of sacred space as a fixed locality (De Blaauw, 2002). Others still have focused on ritual experience and how this shapes people's perception of space (Tuan, 1977).

The sacred landscape has also been viewed as a subject of creativity. This latter is encapsulated in the word hierotopy (sacred place) as elucidated by Alexei Lidov. Lidov speaks about spaces as spatial icons that are the result of the transformation of spaces into sacred places with the aid of art, architecture and practice.⁸ Lidov takes into consideration the work of Eliade who focused on the phenomenology of the sacred, arguing that: 'Every sacred space implies a hierophany, an irruption of the sacred that results in detaching a territory from the surrounding cosmic milieu and making it qualitatively different' (Lidov, 2006, p. 33). Hierophany and Hierotopy for Lidov define sacred spaces. Therefore the 'Byzantine Synthesis', the synthesis of art, architecture and ritual, can be equated to Lidov's 'image-paradigm'; the perception of sacred space reflecting an image of a sacred place. A place that is the result of the 'symbiosis of liturgical symbolism (ritual celebration), liturgical setting (architecture/iconography), and liturgical interpretation (mystagogy)' (Taft, 1992, p. 18).

Previous attempts to study the sacred landscape of Constantinople have focussed primarily on documenting how the city's urban fabric changed as it transformed into a Christian capital.⁹ Considerable attention has been paid to the construction of churches in the landscape in an attempt to reconstruct the location of lost sacred architecture in modern Istanbul.¹⁰ These studies have provided an image of the constructed sacred topography of the city that is also reflected in other major cities of the Greco-Roman world (Bassett, 2004). The city of Constantinople has also been discussed in terms of its sanctity in comparison with

⁸ 'Hierotopy is the creation of sacred spaces regarded as a special form of creativity, and a field of historical research that reveals and analyses the particular examples of that creativity.' (Lidov, 2008).

⁹ A historiography on the topography of Constantinople is presented at the beginning of the third section of the thesis, as it is important to understand the background of the way research questions about the landscape were shaped.

¹⁰ For a bibliography on archaeological and topographical studies of Istanbul see Dark and Özgümüş, 2013. The historiography of the topography of Constantinople is examined in the second section of the thesis (Chapter 6) as an introduction to the landscape of Constantinople.

Jerusalem or with Rome. The main focus was on the role of architecture and biblical narrative in constructing a sacred landscape that then becomes a place of pilgrimage (Ousterhout, 2012).

The dense construction of churches in Constantinople serve to create or reflect the perception of the identity of the sacred landscape. The church in Byzantine thought transcends its material capacities to become a ‘symbol of the mysteries it houses’ (Taft, 1980/81, p. 47). As Ousterhout notes when speaking about *loca sancta*, sacred architecture, ‘became part and parcel of the ritual experience’ (Ousterhout, 2003, p. 4). In the words of Saint Germanus, Patriarch of Constantinople and one of the figures that commented on the Divine Liturgy: ‘The church is heaven on earth, where the God of heaven dwells and moves’ (Taft, 1992, p. 18). It was perceived to be an anagogical link of heaven on earth (Mc Vey, 1983). Sacred architecture also functioned as a reliquary, as it hosted the relics of saints that were imported to the capital as part of a wider initiative to transform it into the ‘New Jerusalem’. The importation of relics in Constantinople took place on a large scale across the centuries; ‘more than 3600 relics are recorded representing at least 476 different saints, most of which were imported’ (Ousterhout, 2006, p. 4). Therefore the sacred character of the city was achieved through the spatial distribution of a materiality that was thought to carry sacred capacities. Ousterhout also refers to the role of icons, ‘home-grown’ sites and urban processions, as adding to this sacred aura of Constantinople. Also, sacred objects were links to the ‘other world’ with the protective properties of this world. The latter is especially true of the churches around the walls which ‘provided spiritual protection’ to the city and its inhabitants (Ousterhout, 2006). Hence, relics and churches were important parts of the sacred landscape of Constantinople.

Another aspect of Byzantium that has attracted considerable scholarly interest over the years, is the veneration of the Virgin Mary. The study of ‘Constantinople as a Theotokoupoli’ (Mango, 2000), the city of the Mother of God, has flourished along with work that relates to the study of the Theotokos.¹¹ The Virgin Mary gained the epithet Theotokos after the council of Ephesus in AD 431, a move which highlighted her role in the incarnation and the divine and human nature of Christ. She became the Mother of God (Kalavrezou 1990, pp. 165-172; Limberis 1994). Ideas that linked the emotions of protection and hope with the notion of motherhood had been developing since the 4th century and were directly linked to the Theotokos in later centuries (Kalavrezou, 1990, p. 166). These emotions are expressed and

¹¹ For a note on the studies of the Theotokos see Mullett, 2011.

evoked by the use of epithets in literary and artistic material¹² and have attracted considerable scholarly interest since they can tell us about the role of the Theotokos as a figure in everyday life in the city.¹³ These epithets are apparent in homilies, hymns, artistic representations and churches dedicated to the Virgin (Brubaker and Cunningham, 2011). Taken as a whole they testify to the fact that the cult of the Theotokos was a very important part of both the civic and religious identity in Constantinople (Cameron, 1978).¹⁴ The city of Constantinople was therefore a landscape dedicated to the Theotokos, the Mother of God, imbued with sacredness by the precious relics and churches.

1.3 Approaches to Emotion in Byzantium

‘Life is inherently spatial, and inherently emotional’ (Jones, 2012, p. 205). But how was the sacred landscape of Constantinople perceived and did this perception have an effect on the landscape? To understand such a question we need to accept that perception always comes through experience. Although human experience always takes place in the world, as Owain Jones points out in his chapter in *Emotional Geographies*, this experience can be of real or imagined geographies as mentioned above. As an edited volume *Emotional Geographies* seeks to explore the relationship between emotions and landscape reflecting the discussion surrounding what has emerged as a sub discipline in human geography. The editor’s note specifically in the introduction that: ‘an emotional geography, then attempts to understand emotion - experientially and conceptually – in terms of its socio-spatial mediation and articulation -rather than as entirely interiorised subjective mental states’(Davidson et al., 2012, p. 3). The geography of emotion as it is introduced by the volume is organised around the place of emotion in space and the self, the emotional relationship of people and places and the representation of emotional geographies (Davidson et al. 2012, p. 3). For example the way emotions are connected in space and body and how they relate to identity. Also how the experience of social spaces and common activities ‘facilitate emotional expression and...belonging’ (Davidson et al. 2012, p. 21), or how people associate specific places and times with specific emotions. In addition to the affective and expressive role of the senses, the volume explores the ways emotions are represented in art and practice together with issues such as how spaces can be constructed in a way to evoke specific emotions, and the effect of

¹² See also Kimball, 2010. The epithets of Mary as seen in text and art are a rich source of information on the perceptions of Mary. The focus on the epithets has attracted the scholarly interest the last years, namely see Peltomaa, 2011.

¹³ The relationship of text and art in communicating ideas about the presence of the Theotokos in the landscape and its meaning are going to be discussed further on in the thesis.

¹⁴ Cameron argues that the idea of the Virgin being the ‘Wall’, the ultimate protection of the city, and the medium of God’s mercy, was established by the 7th century, after her role in the salvation of the city from the Avars (Cameron 1978, p. 101).

the experience of such places: ‘it is difficult to imagine any area of the social sciences or humanities that could not be enriched by the incorporation of the emotions that are so intricately entwined with the fabric of our lives’ (Davidson et al. 2012, p. 27). The present study seeks to build on this work by exploring the emotional geographies of Byzantium in order to understand how people engaged with the sacred landscape.

Part of these emotional geographies were formed during liturgical rites, facets of the landscape that were both affective and emotional in nature. A variety of emotions could be triggered during liturgical experience such as sorrow, grief, happiness. Although, from primary sources we know that the right emotions had to be evoked during the religious practices for people to be able to perceive the sacred. For instance, as it will be further discussed in Chapter 5, emotions of repentance that would evoke tears had to be achieved if one were to pray correctly. Hence a study of the sacred landscape focusing on experience cannot exclude the study of emotions.

The study of emotion in archaeology began as a theoretical dialogue. The study of emotion and memory is closely linked to the study of agency and personhood¹⁵ which has in many cases enriched our understanding of everyday practice and how people in prehistoric times engaged with the landscape and material culture. In particular, the work on emotion has been very useful in establishing useful terminology on emotion. For instance, Harris and Sørensen rethink emotion and define four terms: emotion, affective fields, attunement and atmosphere. They ‘explore how these terms emerge in conjunction with the material world... and performance’ (Harris and Sørensen, 2010, p. 146).

Emotion is defined as the ‘embodied act of being moved to move’ (Harris and Sørensen 2010, 153). It is a mental state with a bodily expression reflecting the outcome of ‘relational engagements’ (Harris and Sørensen 2010, 149) which are an open link with the material world. Emotions are embodied but also interwoven into the relationship that people have with material things. When something is ‘affective’ it causes an emotional response and produces a set of relationship networks; these are the ‘affective fields...that are produced through and are productive of practice; they are dependent on material occurrences in the sense that bodies or things function as the affective constituent... [they are] ...produced between people, places and things’ (Harris and Sørensen 2010, 150) and they can also give rise to emotion. People can ‘attune’ themselves to the worlds around them through materiality or practice, which is also affective (Harris and Sørensen 2010, 151-152). Consequently, the term attunement is defined as the ‘practice of attending to the material world and its emotional

¹⁵ Key studies include: Tarlow, 2000; Fowler, 2004; Gosden, 2005; Harris, 2006; Harris, 2009; Harris, 2010; Harris and Sørensen, 2010; Fowler, 2011.

qualities' (Harris and Sørensen 2010, 153). One facet of these emotional worlds is the 'atmosphere', which is 'the emotional experience engendered by being in a particular place and situation' (Harris and Sørensen 2010, 153). Atmosphere comes to light at the junction of people, places and things and usually involves architecture and the use of the properties of material things. Different atmospheres can emerge at the same place, as they are outcomes of the affective fields. They can also be produced through practice to create new affective fields (Harris and Sørensen 2010, 152).

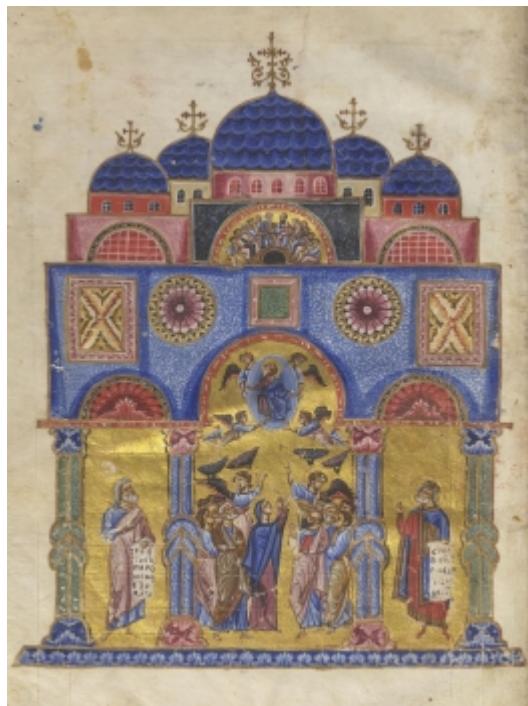


Figure 1 The Holy Apostles in Constantinople, Bibliothèque nationale de France, gr. 1208, fol. 3v (source wikimedia).

For example, the faithful believed that the heavenly sphere is celebrating jointly with the earthly during the liturgy (figure 1)¹⁶ (Ware, 1990). Therefore, during liturgical practice an atmosphere is produced in which new affective fields connect people, the divine and practice. These terms can be used for understandings of the role of emotional affect and engagement and are very useful for discussions about the way people perceived the world around them through experience.

Experience, perception, affect, emotion, memory, senses, material culture and personhood, along with bodies, all play an important role in shaping the landscape. All these terms are notions that cross disciplinary boundaries. Recognising both this and their individual complexity it is essential to overcome traditional views that either struggle with or

¹⁶ Earthly and heavenly depicted inside the church celebrating Christ's Ascension to Heaven and the Pentecost (Durand, 1999, p. 125).

are otherwise dismissive of the discussion and application of theoretical frameworks. Even if it might appear at times confusing and possibly unnecessary, developing a phenomenological approach can be a very useful in understanding such complex and splendid society as Byzantium.

1.3.1 Emotions in Byzantium

When it comes to matters related to Byzantine faith and its expression in text and art, one could argue that emotion was never really absent from Byzantine studies, even if studies dedicated to this topic were but few in number. Apart from Maguire's article on the depiction of sorrow in art (Maguire, 1977), it is only recently that a (very tentative) discussion surrounding the role of emotion and the senses has started. As discussed earlier on regarding emotional geographies, it is essential to approach experience in order to understand emotion.¹⁷ Recent conferences and publications have tried to approach Byzantine experiences by engaging with current theoretical discussions. The edited volume produced from the 44th Spring Symposium of Byzantine Studies brought together papers that explore experience and art, faith, landscape, ritual, self and experience as it emerges from text and religious music (Nesbitt and Jackson, 2013). Within this volume but also with others that both preceded and followed it, emotion has been the subject of scrutiny of byzantinists.¹⁸ For example, Martin Hinterberger's chapter 'Byzantine Emotion' in Liz James' edited volume, *A Companion to Byzantium*, (James 2010) defines Byzantine emotion using the term *pathos* (passion). He sees emotions as 'understood mostly as a problem for the relationship between humans and God' (Hinterberger, 2010). Whilst this approach is very useful for understanding the affective relationship between humans and the divine, it does not provide insight into divine emotions. Various textual genres however reveal that God is *passionless* (Osborn, 2008, pp. 238-241) but not *emotionless* since as it will be discussed further in Chapter 4, he is defined by his love for mankind (*philanthropia*), but also anger, wrath etc.

Other scholars have, in recent years, tried to understand the nature of emotions, their role in religious experience and their relationship with the senses in areas other than art. For instance, Niki Tsironis has explored the relationship of the senses and perception, and the role of emotion in the Marian homilies of the Iconoclastic era. She demonstrates that visual stimuli, especially artworks, were of central importance when it came to the arousal of the senses and the evocation of emotions. Tsironis also shows that the role of the senses and emotion was perceived to be central in people's comprehension of the divine (2011, 195). Similar questions were explored in the conference 'Managing Emotion: Passions, Emotions,

¹⁷ An example of early work on experience is Jackson, 1998.

¹⁸ For example, a forthcoming volume by Mullet, 2015.

Affects, and Imaginings in Byzantium' (Dumbarton Oaks, December 2014) where specific emotions such as sorrow, grief, *storge* (affection), anger, fear, *charmolype* (sorrowful joy) were examined. The main aim was to understand their role in perception and cognitive processes but also the context in which they are communicated and expressed.¹⁹ Apart from these symposia, various studies have argued that the relationship between memory, the senses and the body is very important in experiencing the sacred (James, 2004; Caseau, 2006; Tsironis, 2008; Papalexandrou, 2010). All the above are signs of a growing interest in emotions, memory and the senses in the study of Byzantium.

This thesis aims to build upon existing work on sacred landscapes and Byzantine emotion, experience and the senses by contributing to our wider understanding of the relationship between emotion and landscape and the role of emotion in perceiving and experiencing the sacred landscape during ritual. In doing so it seeks to explore the emotional worlds to which people were attuned in order to experience the sacred. I will examine one aspect of the Byzantine ritual within the landscape that has received less attention to date; namely the annual commemorative religious processions.



Figure 2 *Illumination in the Skylitzes Manuscript, describing the triumphal entry of Tzimiskes to the city of Constantinople in AD 971. Fol. 172, Codex Matritensis Graecus Vitr. 26-2 available at Hispanic Digital Library <http://bdh-rd.bne.es/viewer.vm?pid=d-1754254>*

¹⁹ This conference was, in turn, preceded by one that focused on perception and experience. For information on these conferences see <http://www.doaks.org/research/byzantine/scholarly-activities/past>

1.4 Processing *litai*

1.4.1 What is a *lite*?

Ecclesiastical processions provide a good vehicle for exploring the relationship between religious rite and the way it shaped the sacred understanding of the landscape in Constantinople. These processions are called *litai* which means ‘supplication’. They are best understood as outdoor processions performed by the faithful, namely the entire body of the church (the *ecclesia*), including – at times – the Emperor and the Patriarch who would be expected to participate on feast days of special significance.²⁰ These processions belong to what is commonly referred to as the stational liturgy of the city insofar as they involve the use of more than one church and/or urban site for the celebration of the feast day. *Litai* were performed at key historical moments, including threats to the city’s life, such as enemy attacks and earthquakes, but also at joyful events such as the welcoming of saints and relics. On such occasions the city would be transformed into a ‘river of fire’ since participants would often carry lighted torches.²¹ These processions were also performed annually as part of liturgical commemorations of such events or other feasts relating to saint’s martyrdom or biblical events (Taft, 2006, pp. 30-47). This was one way for people to experience the sacred topography of their city (Brubaker, 2001). They would normally start at a church where people and the clergy would gather, and the rite would begin.²² The procession would then move off towards another site where there was a station during which more prayers were said before participants moved on to the next staging post. Once the procession reached its terminal point, the church where the liturgy was completed, people would eventually disperse.

Understanding *litai* as part of Byzantine sacred landscapes is very important, as the Byzantine rite was considered to be, ‘a visible appearance that is bearer of the reality it represents’ (Taft, 2006, p. 141); the way the whole body of the ecclesia (earthly and heavenly) jointly worshiped God, in expectance and belief of the second coming and the resurrection of the dead. As will be further discussed in Chapter 5, Byzantine art and ritual ‘was in fact a very concrete attempt at portrayal, at opening a window onto the sacred, of bridging the gap’, as opposed to being ethereal, transcendental and laden with symbolism (Taft, 2006, p. 147). Hence, religious practice in Byzantium and material culture were interwoven, parts of the

²⁰ Regarding public participation and numbers it is highly problematic to know the exact number of participants of *litai*. In the mid-5th century the population must have been around 200,000 (Taft, 2006, p. 36). Taft argues that the procession would not have been thousands but around 1000 with people on either side of the street in order to view the procession (Taft, 2006, p. 71). People being spectators and not only participants in terms of walking is evident by the Trier ivory. See Holum & Vikan, 1979.

²¹ This quote is attributed to John Chrysostom’s homily (Chrysostom, Hom. Nova 2, PG 63:470) referring to a relic procession to Drypia, a suburb outside Constantinople (Taft, 2006, p. 35).

²² For a detailed description of how the liturgical rite was performed see a comprehensive summary from Marinis, 2014, p. 21-23. Specifically for the way the stational ritual was performed see Taft’s discussion on the 11th century byzantine service book (Paris Coislin 213 ff.79v-83v) see Taft, 2006, pp. 44-47.

landscape that provided links to the sacred (Taft, 2006, pp. 148-153). These *litai* were part of the ceremonial landscape of the city.

Litai were an important part of the sacred landscape in Constantinople. As with all ceremonies they were ‘meant to be a concrete object of popular contemplation in order to stimulate a personal response of faith’ (Taft, 2006, p. 157). The *Typicon*²³ records 68 processions during the course of liturgical year, an average of five per month. With the occasional participation of the emperor and the patriarch. Almost one third of them covered three to ten kilometres a day, meaning that they were both lengthy and time consuming (Taft, 2006, p.40). These ecclesiastical processions, *litai*, should be distinguished from the imperial triumphal processions, even though in later centuries these triumphs actually included icons as active participants (Figure 2)²⁴. Other kinds of processions that were also different included those performed on a weekly basis by the confraternities, as for example the Friday or Tuesday procession (Brubaker, 2013, pp. 125-126). The reason *litai* are considered different in this study is because they formed part of the liturgical activity of the church in the city. As such they were effectively a prayer (Taft, 1977, p. 9)²⁵ imbued with specific spatial and temporal references. In order to better understand this phenomenon, it will be necessary to draw upon a number of examples from the available textual sources.

1.4.2 *Textual Sources*

There are various literary sources that provide direct or non-direct information on religious processions in Constantinople. They include the homilies of Gregory Nazianzus and John Chrysostom, both bishops of Constantinople during the 4th century.²⁶ Processions were used in early centuries as a way to proclaim religious dogma and it was an act of claiming Christian space (Andrade, 2010). Photius’s (9th- century) homilies also provide a vivid image of the connection between these processions and the dangers posed to the city and its inhabitants. We can acquire similar information, especially for historic processions,²⁷ from histories and Chronicles, such as the ecclesiastical history of Theodore Lector (6th-century) and Socrates and Sozomen (5th- century), The *Chronicon Paschale* (7th- century) and from Theophanes

²³ A *Typicon* is a liturgical book that describes the worship of the church during the two liturgical cycles of the year.

²⁴ In this specific occasion (Figure 2) the icon of the *Theotokos* is carried and leads the procession as it is the Poliouchos of Constantinople. The epithet poliouchos is associated in the ancient Greek world with the cult of Athena and her property of protecting cities (Van der Toorn et al., 1999, p.116), a property that during Byzantine times it is inherent to the saints. See also Taft, 2006, pp. 37-38.

²⁵ See also a comparative work on the three commentaries on the Divine Liturgy (Auxentios and Thornton, 1996).

²⁶ Bishops and not patriarchs as Constantinople became a patriarchate only in the 5th century.

²⁷ Processions that were performed for the first time in relation to a specific event.

Confessor (8th – 9th century).²⁸ Other sources relating to processions in Constantinople, which have been largely ignored, are the civil laws ranging from 6th to 14th century.²⁹ Records of legislation, approached with caution, can be very informative on specific ways of practice or malpractice and can provide unique insights of the practice.³⁰ In addition to legislation, another genre that could provide rich insights of the experience of procession in Byzantium is the lives of the saints. Good examples are the lives of Saint Porphyrios (5th century), Saint Symeon Stylites (6th – 10th century), Saint Theodore of Sykeon (7th century) and Nikon *o Metanoeite* (10th century).

The most detailed accounts on ecclesiastical commemorative processions come from the *Typicon* of the Great Church, a 10th - century source that contains information of liturgical practice for the two cycles: the fixed and the moveable. The fixed cycle is 12 months long, starting from September and ending in August. The feasts celebrated during the fixed cycle were always on the same date. The moveable cycle describes what should be celebrated during the feast of the *Triodion* and the *Pentecost*, whose dates of celebration depended on the date of Easter every year. Specifically, the *Typicon* contains information on the theme of the celebration, the prayers and readings of the day, the place of celebration and whether the presence of the Patriarch or Emperor was required. The *Typicon* also describes the cathedral rite in which the laity could participate,³¹ which is different from which that would have been performed only in monasteries.³² In short, the *Typicon* reflected the Byzantine liturgical practice of the city in the 10th-century (Getcha, 2012).

Information about the way liturgical praxis took place can also be found in the liturgical book called *The Euchologion*. For example in the 8th century *Barberini Euchologion* (Gr. 336)³³, there are references on the way a dedication of a church was performed. Another example survives in an 11th-century manuscript, *Euchology* (prayer book), which describes a procession leaving Hagia Sophia (Paris Goislin 213).³⁴ This practice probably reflects the way the rite was performed in the 10th- century. Between the *Typicon* and the 11th- century

²⁸ For references and analysis of these primary sources see (Baldovin, 1987, pp. 181-204).

²⁹ Specifically legislation relating to processions can be found in Justinian's *Novellae* (5th – 6th century), *Prochiron Auctum* (9th – 14th century), *Epanagoge* (9th century), *Ecloga* (8th – 12th century), Michael Attaliates's *Ponema Nomikon* (11th- 12th century), *Basilica* (9th- 13th century) and *Blastares* (14th century). For references and discussion see Chapter 2.

³⁰ See Chapter 2.

³¹ The cathedral rite of Constantinople served as a model for the liturgy across the empire. As Taft notes though, there must have been local differences (Taft, 2006, p. 69).

³² As it will be explained later on both traditions that in later centuries became hybridised.

³³ Parenti and Velkovska, 1995.

³⁴ For a discussion in the way the liturgy was performed and the sources that we have see Marinis, 2014, pp. 36-42.

Euchology we have a detailed account of the way the rite was supposed to be performed from the beginning of the service until the end of the liturgy.

An edited version of the *Typicon* was published in 1977 in two volumes, providing a means of understanding the role of processions up to the 10th century in Constantinople as commemorative practices (*Typicon*, 1962; *Typicon*, 1963). What makes the *Typicon* a valuable source is that it was written and used as a practical manual. It consists of a living tradition that is still used today by Orthodox communities.³⁵ References to Emperors participating in processions are very limited in the *Typicon*.³⁶ The 10th-century *Book of Ceremonies* tells us however that the Emperor was meant to participate in 17 of them (Baldovin, 1987, p. 303), following a different route from the body of the procession of the city on many occasions, whilst on horseback or using a boat (Berger, 2001, pp. 80-81; Magdalino, 2001, p. 64). Hence, by the 10th century, processions were woven into the city's life and were considered an important part of the urban fabric (Baldovin, 1987; Berger, 2001; Brubaker, 2001).

It has to be noted that the text of the *Typicon* has evolved through time, with new additions in the commemorations. The annual liturgical processions were performed following the order of the *Typicon* of the Great Church up until the 14th century (Getcha, 2012, p. 40). Therefore the sources that relate to any sacred aspect dating after the 10th century should be approached with caution³⁷, as it was at this point that the monastic and the cathedral rite began to merge.³⁸ As the existing Byzantine manuscripts of the *Typicon* of the Great Church predate the 14th-century, it can provide information on the way the cathedral rite had been performed in the city up until that time. When it comes to the study of litai this has to be done with caution as during the centuries between the 10th and 14th the urban image of the city changes. Berger notes that these changes possibly started as early as the 11th century, as indicated by the destruction of the church of Saint Polyeuktos, a church that was in litanic use during the 10th century, or the decay of the church of *Theotokos Chalkoprateia*, one of the major shrines for worshipping the Virgin, during the 14th century (Berger, 2001, p. 84). The work of *Pseudo - Kodinos* is another source that indicates change on the processional activity of the city after the 10th century. The work is dedicated to the imperial ceremonies

³⁵ For the history of the modern Greek *Typicon* see Getcha, 2012, p. 47.

³⁶ In the *Typicon* the emperor is only mentioned three times.

³⁷ In recognition that the liturgical rites influence the way the people experience and understand the rite.

³⁸ This process of merging of the two *Typica* starts at the 11th century Jerusalem. In Constantinople, it is after the 13th century that this hybridized *Typicon* of Jerusalem is integrated with the *Typicon* of the Great Church, and especially in 14th century (Meyendorff, 1979, p. 119). Regarding the monastic rite in Constantinople, in the 12th century the Sabaite *Typicon* used in Palestine influenced the *Typicon* of the Studios that was used in monasteries up until the 10th century, and it had a clear influence on monasteries in Constantinople, as can be seen in the *Synaxarion* of the *Evergetis* Monastery (Getcha, 2012, p. 44).

and ritual that can also provide reference of the practice, showing that processions were performed even in the 14th century. Berger correctly treats the account as a source for imperial and ecclesiastical processions during the 14th century (Berger, 2001, pp. 84-85). The only difference is that *Pseudo-Kodinos (De Officiis)* is referring to the processions in relation to the emperor and not necessarily in association with the lite and the patriarch. Therefore the decline of litai that appears in *Pseudo-Kodinos* does not necessarily present an accurate picture of liturgical activity within the city as a whole. Taft argues that the rite after the Latin occupation in the 13th century started to be confined to the church building. There are still questions to be answered regarding the extent to which the processional activity remained the same in later centuries, whether there were any changes either in its meaning or the effect it had on its participants. The monastic and cathedral rites developed in parallel until their eventual merger in the 14th century. The latter is important because it resulted in the existence of different liturgical *Typica* within the *ecclesia*, a fact that needs to be factored into future research agendas.

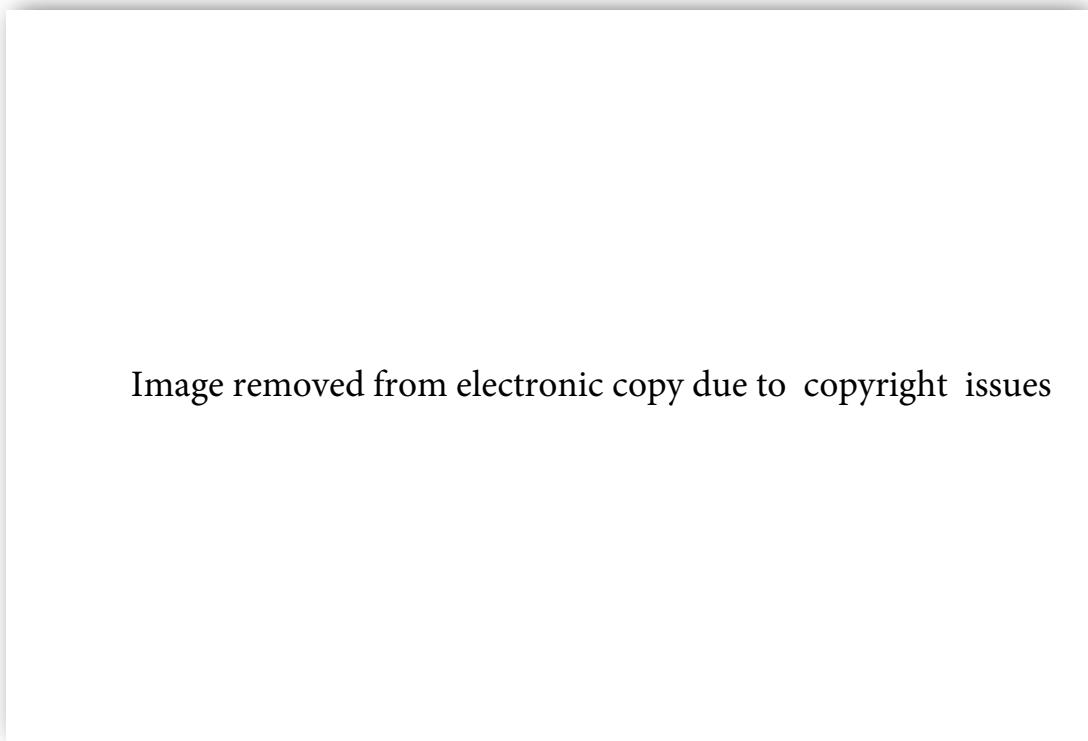


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Figure 4 Fresco depicting the Tuesday procession of the Hodegetria icon in Constantinople, a procession established in the 11th century. Blachaernae Arta, Image source <http://vlaherna.gr/INSIDE/LeitaneiaGood.jpg>

1.4.3 Material sources

Artistic representations of processions are very sporadic. They often take the form of illuminations that were added to the manuscripts (Figure 2) such as the *Menologion* of Basil II, a *Synaxarium*³⁹ made in the 10th century AD for the Emperor.⁴⁰ These representations are very informative when it comes to shedding light on the material culture associated with these processions: icons, jewelled processional crosses, reliquaries, incense burners and gospel books with luxurious gold and jewelled covers. These images might not be accurate depictions of historic processions, but they are definitely products of their socio- historical context reflecting this how processions were perceived and represented by their creators. As John Baldovin has shown, these illuminations describe the historical moment that the lite is taking place (Baldovin, 1993). These images are therefore in synchrony with the historic event described in the text, whilst the commemorative procession, which would be performed annually, would be in a diachrony with the event (Manolopoulou, 2011). Furthermore, the

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Figure 5 Imperial and ecclesiastical processions by Albrecht Berger (2001, p. 87)

³⁹ A liturgical book that describes what is commemorated every day. The *Synaxarium* is incorporated as a book in the *Typicon*.

⁴⁰ The digitised manuscript can be accessed here

http://digi.vatlib.it/view/MSS_Vat.gr.1613/0045?sid=40a667c8e348e56949085e3fe88576c8

seals from the Blachernae and the church of Saint Panteleimon are possibly remnants reflecting the role of the diaconates to charitable activities that took place during processions (Mc Geer *et. al.* 2005, pp. 75-76, 87).

Other known representations of litai include a fresco in the church of the Theotokos Blachernae in Arta (Figure 3) and Trier Ivory, both of which depict processions in the city of Constantinople. The study of these representations has contributed significantly to our understanding of processions in Byzantium, for instance the 11th- century Tuesday procession and the way it differed in practice from the stational processions (Pentcheva, 2010). Indeed, what they offer is a glimpse of the practice as it was experienced not only by the creator, the patron, but also the viewer who would presumably have been able to recognise what was going on. When viewed alongside the textual accounts these representations provide indirect references to the way material culture was used during these processions.

1.5 The study of litai

The processional activity in Constantinople has been discussed very tentatively to date having been the subject of different approaches by byzantinists and liturgical historians. As Leslie Brubaker has noted, the number of studies that have dealt with processions in Constantinople is far smaller than those devoted to processions in western Christendom (Brubaker, 2013, p. 123). The most complete study of religious processions in Constantinople is Baldovin's book *The Urban Character of Christian Worship: the Origins, Development and Meaning of Stational Liturgy* (1983). Baldovin is interested in the use of space in relation to the development of the liturgy. In particular, he examines the annual processions in the *Typicon* in parallel with the stational liturgy in Rome and Jerusalem. His study includes a discussion of individual processions, either in the main text or in the appendices. He is clearly trying to approach the information quantitatively as sourced from the *Typicon*, by counting how many times churches have been used or how many times the Patriarch participated in these processions. In the appendices there is a provision of the processions as recorded only in one of the two surviving manuscripts, Hagios Stauros and not as in the edited version by Mateos (1962, 1963). As a result, the study lacks a detailed approach of the individual processions throughout the year.

Subsequent studies, mainly journal articles, explore the role that ecclesiastical processions and imperial triumphs played in the control of space within the city (Mc Cormack 1990, Brubaker 2001; Berger 2001). For example, Berger, who uses the *Typicon* and the *De Cerimoniis*, as well as in *Pseudo-Kodinos*, to discuss the differences between the routes taken by the

Emperor and the lite. However, the differences between the first two sources⁴¹ are not explained very convincingly as the *De Cerimoniiis* was not used every year (Berger, 2001, p. 79). Berger also discusses routes in relation to roads. He mentions the processional routes and the use of sites as stations, though without going into specific details about the meaning of these routes (Berger, 2001, pp. 74-76). That said, Berger's plan of the ceremonial use of the city is the only attempt to date to show the spatial relationship of these processions with the landscape. It attempts to show the use of space by processions from the middle to the late Byzantine period, although the result is not very clear (Figure 3), particularly as a large number of churches and stations that appear in the *Typicon* are omitted.⁴² What is needed, therefore, is firstly to deal with the available sources differently before we proceed to more complex representations of the landscape.

Perhaps the most notable attempt to produce a list of processions in the *Typicon* is that undertaken by Janin (1966) where he presents processions as they appear in the two liturgical cycles. He catalogues the days that include a procession by naming the commemoration of the day, and referring to where the procession would start, stop and terminate, and whether the emperor and the patriarch would participate. This in a way provides a brief account of the processional activity in the city. All the studies mentioned above deal with the examination of the two main sources for the liturgical ecclesiastical processions, namely the *Typicon* and the *De Cerimoniiis*. There are, however, some inconsistencies between the two sources. For example, the *Typicon* does not mention a procession for the feast of the Sunday of Orthodoxy (11th March). Janin and Berger explain it as a difference in the date of the two sources. Afinogenov on the other hand, dedicates a whole paper on the historical procession for the feast of Orthodoxy taking place in AD 843, describing the routes as they appear in primary sources. He concludes that by the 10th century the content of that procession had changed; it was not supplication, 'an imperial repentance' but triumphal, the triumph of Orthodoxy (Afinogenov, 1999). It is clear, therefore, that the meaning of processions changed through time and that the silences in the *Typicon*, as for example the one mentioned above, possibly reflect these changes.

Processions are also studied as part of the liturgy. For instance Baldovin (1983), discusses the annual commemorative processions as described in both sources in order to

⁴¹ These differences are discussed in Chapter 3.

⁴² Processions had also been addressed by Leslie Brubaker (2001, 2013). Brubaker (2013), both highlights and attempts to fill a lacuna in scholarly understanding concerning the control of processions in Constantinople by the church, the laity and the Emperor. Brubaker examines processions and control over space through the centuries, including the Ottoman processions that have been shown to be successors to Byzantine protocol, before noting (in concluding remarks) that processions could be studied as a way to understand generating social consensus in Constantinople.

understand the urban character of liturgy and its evolution in comparison to Rome and Jerusalem. All of these studies demonstrate that processions were woven into the urban fabric and therefore part of the everyday life of people in Constantinople. As such, they were very important in terms of proclaiming the religious superiority of Orthodoxy, especially during the early centuries of blossoming controversies (Falcasantos, 2010). Processions acted as agents of Christianisation becoming at the same time a *topos* for collective prayer in hagiographical tradition (see Chapter 2). In addition, Lossky, in a publication little known amongst Byzantinists (Lossky, 2004), discusses the *lite* as an extension of the place of worship and indicates that the litany is actually sanctifying the landscape. Lossky examines textual evidence such as Egeria's itinerary (4th century)⁴³, and the life of Saint Sabas (*Vie de Saint Sabas*, 1962) in order to approach the processions in Jerusalem and Palestine. He also examines examples from monastic processions in the monastery of Saint Sabas to show that the *lite* was a way of blessing spaces of the monastery associated with everyday-life activities (Lossky, 2004, p. 172-174). Lossky's approach is very useful for understanding processions as a prayer for blessing non-liturgical space. As such the way it was experienced by the participants should have played a role in the comprehension of the sacred landscape.

This thesis aims to build upon these understandings and examine the role of the cathedral *lite* in Constantinople and specifically to examine more closely the ways the cathedral *lite* was sanctifying the landscape and what this blessing meant for the city. *Litai* took place in the landscape, and the landscape, as discussed above, is a world of meanings and understandings enabled by experience. *Litai* are also part of the liturgy in the city, hence our being able to gauge the way the liturgy was experienced is of central importance when it comes to understanding the way the Byzantines experienced *litai* and the effect this had on the landscape.

Perhaps the most comprehensive study of the liturgical experience and meaning is by Robert Taft. His monumental work focuses on the evolution of the Byzantine rite and the liturgy, enabling us to understand how all aspects of material culture and practice interrelate to complete the liturgical experience. What makes Taft's work stand out is that it is perhaps the only study which focuses on the way in which *litai* were experienced. In his recent book, *Through Their Own Eyes: the Liturgy as the Byzantines Saw It* (2006), Taft illustrates the importance of participation in processions in everyday life, as these processions were also part of public entertainment (Taft, 2006, p. 46).⁴⁴ He also examines stational liturgies though time, using textual examples across all periods to analyse specific aspects of the rite such as the

⁴³ For a discussion and references see Baldovin, 1987, p. 241.

⁴⁴ Taft also discusses the experience of other processions such as imperial advents.

psalmody. The latter would have been highly affective experiences, not only in terms of the way they were performed but also because of their meaning. For instance, the pastoral meaning of the psalms was very important for proclaiming the right doctrine, but also for spiritual reasons as they could provide a link to the divine (Taft, 2006, pp. 57-59). Although Taft is referring to the annual commemorative litai in Constantinople, he does approach processions as part of the liturgy. Taft's study is vital, especially for approaching the affective fields between people and litanic practice, but there are still a lot to say about the way these litai in Constantinople were experienced.

Another noticeable and recent work on liturgical experience that also refers to processions is by Andrew Louth in the volume *Experiencing Byzantium* (2013). Louth notes '...it is crucial to understanding any Experience of the Divine Liturgy, to realise that it takes place in space and in time' (Louth, 2013, p. 79). He argues that the experience of space and time during the Byzantine liturgy, was a way of being. It was how the faithful understood the passage of time. Louth's statement highlights a clear tendency in scholarship to study the litanic movement of the procession in relation to space, whilst the importance of time remains entirely unexplored. Louth's paper is starting to fill this lacuna, but still there are lot to say especially in terms of the annual commemorative processions in Constantinople.

There is an evident interest in the regularity of these processions, for example, Baldovin notes that 'there is no regular time pattern between each procession' (Baldovin, 1983, p. 196). In his appendix Baldovin presents a list of starting points, interim stations and terminal points, something that provides a sense of 'when' the processions were taking place. What it does not provide is any understanding of the temporal relationships between these processions, nor their distribution throughout the year, as the two cycles are presented separately. There is, therefore, a clear gap in our understanding of the relationship of the moveable cycle and the fixed cycle of celebrations during the liturgical year. This gap leaves important questions unanswered regarding how these litai were performed during the course of the liturgical year and therefore how the sacred landscape was experienced.

1.6 What this study does and does not do

Before we go any further it is important to outline the parameters of this study more closely in an attempt to provide a clear picture of its limitations, remit and objectives. It is important to examine litai in order to understand their effect on the way the sacred landscape was experienced and perceived. Approaching the *litanic landscape* will contribute to our understanding of the formation of the landscape of Constantinople as a sacred place. This

study will therefore adopt a phenomenological approach to textual and archaeological evidence, using innovative methodologies of digital humanities. Specifically, the study focuses on the annual commemorative processions in the *Typicon* of the Great Church, an aspect of the everyday life in Byzantium that has not yet been subject to detailed analysis. The study of the commemorative processions can enhance our understanding of the relationship between the spaces and times, where people, material culture, and litanic practice get entangled, thereby revealing the processes of communicating specific ideas, beliefs, but also creating and preserving social memory. This way not only our understanding of the sacred landscape of Constantinople will be enhanced, but also our understanding of the formation of the city's identities and collective bodies.

This study does not focus on all different kinds of processions in the city. For example the imperial liturgical processions that are described in the *De Cerimoniis* are only discussed in relation with the processions that the patriarch and the people followed. The reason for not focusing in this study on the processional route of the emperor is partly because these processions have been analysed elsewhere (Woodrow, 2001), but also because it appears that the emperor's celebration did not always follow the same route as the people and the patriarch. The imperial liturgical processions are often met at key moments at specific places and are considered here only in order to understand how the presence of the emperor affected the experience of the *litai* of the people with the patriarch. This study does not approach triumphal processions or *prokensos*,⁴⁵ nor the weekly lay processions such as the Tuesday processions established by Patriarch Timothy from Blachernae to Chalkoprateia, or the weekly procession established by Theodora in AD 843 of the icon Maria *Romaia*, and the later weekly Friday processions of the icon of the Hodegetria established by John Comnenus. These processions are also public supplicatory *litai*, with the only difference being that they are not part of the cathedral rite (Pentcheva, 2010).

Therefore, whilst this study focuses on the role of the *litai* of the *Typicon* in shaping a sacred understanding of the landscape, it does not claim to provide a full image of the city as a sacred landscape. Such a study would require an examination of the spatial distribution of relics in the city and how these relics moved from church to church during the course of the year, as well as a clear understanding of the liturgical calendar and liturgy in the city, in addition to a detailed discussion of the above mentioned processions. The latter, in turn, requires an understanding of the various problems relating to the topography of the city, especially in regard to the lack of archaeological evidence. Any attempt to overcome this

⁴⁵ *Prokensos* refers to the movement of the emperors. See McCormick, 1990, p. 212 and Featherstone, 2008, p. 513.

problem and characterise the landscape using texts, must also include an analysis of its toponyms, the association between specific locations and miracles, and the material culture of religious practice, such as inscriptions in key places in the city with religious connotations. These are all key factors in understanding the experience of the sacred landscape, but are beyond the scope of a study of this scale.

1.7 The structure of the thesis

There is currently a significant gap in our knowledge of the way in which religious processions were experienced and the way this experience shaped understandings and enabled meanings regarding the sacred landscape. To fill this gap, this study will explore the affective fields between landscape, people and the liturgy as practice focussing on the 10th century in particular. The latter refers not only to the specific actions required to perform the rite, but to the materiality involved and the sacred, hence to the affective fields between people, material culture and God, the *Theotokos* and the Saints, that were also perceived to be dwelling in the city.

In order to explore these affective fields, through which emotions emerge and people engage with their landscape, it is essential to divide this thesis into two sections. The first part focuses on existing data, specifically on litanic experience as it appears in textual sources, beginning with an exploration of the nature of litai in Byzantine thought. In Chapter 2, as well as examining historical accounts, hitherto neglected sources such as hagiographies, laws and *lexica* will be used in order to advance our understanding of what how litai were perceived in Byzantine thought. The third chapter discusses the problem of practicing two liturgical cycles in conjunction with one another. Specifically, it identifies the exact instances within the 10th century that the two cycles were to be celebrated on the same date. The results of this third chapter are vital for understanding the way these processions were experienced as it provides data for their density in time, and therefore in space.

Having established an understanding of the nature of litai and examined the temporal relationship of the two liturgical cycles, Chapter 4 presents and discusses the data. There are three elements upon which the analysis will focus:

1. *Space*: information on the urban use of the city during these litai.
2. *Time*: the density of litai within the liturgical year.
3. *Memory*: what the city remembers when the litai were taking place.
4. *The Sacred*: explore the links to the sacred as reflected in the content of litanic hymns.

Specifically the annual commemorative litai are presented and discussed, as they appear in the text of the *Typicon* of the Great Church, in order to enable a cumulative understanding of the formation of the litanic landscape during the year. The litanic days are approached in order to understand whenever possible the origins of the particular commemorations in Constantinople. This way it will be possible to understand what the city chooses to remember, providing not only an image of the processes that formed social memory and identity but also insights of receptions of the past in the past. Furthermore any special instructions given by the *Typicon* when the two cycles collide on a date that a litany was meant to be practiced, are also discussed in order to enhance our knowledge of the way these processions were performed within the landscape. Furthermore, in order to better understand the affective fields of the litanic commemorations, a textual approach to the *troparia*, the hymns that were chanted to describe the commemoration of the day, is also included. This approach will illustrate not only to whom the supplication was addressed but also the emotional affective qualities of the *troparia*, integral parts of the litanic experience.

Having explored litanic *experience in text*, the second section of this thesis focuses on *experienced text*. The purpose of doing so is to advance our understanding of the affect of a text that was meant to be practiced, such as the *Typicon*, within the landscape in which it was used and the role of litai in creating a sacred landscape. The section begins with Chapter 5 which explores the meaning of experiencing the litany. The relationship of the senses, practice and material culture, along with notions of memory, commemoration and personhood, are all explored in order to highlight the various ways in which people attune to practice, the atmosphere that this creates and the way affective fields emerge through litanic practice. The following chapter (Chapter 6) is an introductory chapter to the landscape of Constantinople. explores the way the landscape of the city has been approached throughout the centuries. Instead of providing a literature review (as this could have been a thesis by itself) it briefly illustrates how the landscape of Constantinople has been approached in the past by early antiquarians, mapmakers and scholars. It presents reflections of experience of the perception of Constantinople's landscape (such as early bird's eye views or the 19th century scholarly interest in the Christian topography of the city). The main aim is not only to provide background knowledge on the landscape of Constantinople but mainly to illustrate the primary sources and methodologies available.

Finally, in Chapter 7, the conclusions from the preceding chapters will be brought together in order to contextualise litai in space and time, by understanding how the litanic landscape was formed during the liturgical year. The sites that are used in litai are explored spatially through the use of GIS and innovative applications of using time as a third

dimension in order to establish their spatiotemporal relationship. The analysis continues with a twofold approach: one focussing on the character of the sites in terms of the commemoration of a specific holy day or festival, as a reflection of what was being celebrated on the day. The second focuses on the *troparia* reflecting the affective fields between space, time and the divine. This approach will not only reveal the litanic character of the sites but also the spatial and temporal aspect of the litanic supplication. This will enable us to arrive at a more nuanced and detailed understanding of the way people engaged with and understood the sacred landscape.

Litanic Experience in text

Chapter 2 Litai in text: examining practice and landscape through text

2.1 Experience in Texts and Archaeology

'...like real Christians, like servants of Christ, like children of light, like heirs of the kingdom of heaven; perform litaneiai from the house of the Lord to the house of God, rejoice whilst you are walking and praying, loving each other, reflecting the virtues like the sun' (Berger, 2006, pp. 432-433).⁴⁶

Combining texts and material culture in archaeological interpretations provides a way to challenge monolithic views that treat the material record as a simplistic source of learning about the past, especially in relation to experience. Historical sources in any form, material or textual, convey a multitude of meanings; persistence through time enables them to transmit new meanings that emerge through different perceptions and therefore different understandings. The main aim of archaeology is to understand the past through the study of material culture. Material things shape practice and are shaped by practice. Therefore, it is imperative that we view materiality as an integral part of practice and overcome any disciplinary boundaries. One cannot write about Byzantium without being an archaeologists, historian, philologist, theologian, art historian and even liturgical historian. Unlocking the sacred Byzantine landscape and the ways it was shaped, perceived and gained its identity requires a detailed understanding of the relationship between ritual, architecture and material culture. The archaeology of religion has to overcome differences between approaches to practice and material culture. Passages such the one found in Pseudo-Gregentius (*Nomoi*, 285) can become very useful tools for a phenomenological approach to the archaeology of religion in Byzantium. Understanding the way churches and landscape as a whole were experienced during religious practices can in turn promote an understanding of the ways the city gained a sacred identity.

2.2 The challenges of working with texts

One of the main challenges when working with ancient texts is that of translation. Many words have meanings that are specific to particular cultural contexts or experiences (Little,

⁴⁶ Pseudo-Gregentius is a writer of the 10th century. This passage belongs to his *Nomoi* that was intended for the city of Nahran in a pre-Islamic period. The passage in quotation is an example of the fragmentary evidence that we have for the practice of processions outside the capital. As 'the division of the town into districts, their administration and taxation, are organised completely after the model of Byzantium' (Berger, 2006, p. 83), it is possible that the passage reflects the reception of the capital's processions in remote areas. The translation of the passage is different from Berger's, for which see Berger, 2006, p.433.

1992). Words are signals, they have a meaning and this meaning is culturally constructed. The meaning of a word is inevitably altered when it is being translated from one language into another. One common tactic into dealing with this problem is paraphrasing the word in question. Another alternative is a translation but this requires an interpretative gloss that can probably alter the meaning of the word (as for example the translation of the *Theotokos* to *Mother of God*). Translation is a form of interpretation. Even if the text is not translated but approached in its original form, the act of understanding it is also a result of interpretation.⁴⁷ This is something to bear in mind when approaching past experience.

An example of the challenge outlined above when dealing with texts is the translation into English of the words that refer to religious processions in Constantinople. One encounters different terminology from that used in secondary literature and primary texts. Modern scholars refer to the phenomenon that appears in texts as *lite*, as liturgical, religious, ecclesiastical procession or ‘stational liturgy’. It is important to examine the terminology employed to refer to ecclesiastical processions, in order to facilitate further discussions of the litanic landscape, its formation and experience, and its role in shaping a sacred landscape. This chapter uses texts in order to examine how the term *lite* was understood in Byzantine thought. This will shed important light on the meaning of the word ‘*lite*’ or ‘procession’ and provide some much needed clarity when it comes to both the necessary terminology and the way it relates to experience.

First, the word *lite* and other cognate words⁴⁸ are examined in relation to the way in which the byzantine lexicographers understood and explained them and the way in which modern scholarship has since used employed. Then, a few key examples from primary texts will be discussed in order to demonstrate how the terms were used in a Byzantine context. Our understanding of the word *lite* which is commonly translated as the term *procession* in English will thereby be enhanced. Further texts will then be examined generating valuable insights into the way these processions were experienced by contemporaries. These will include hagiographies and legislation, both largely neglected in scholarly discussion of byzantine religious processions.

2.3 Terminology

The word that has been used most commonly in scholarship to describe litai in Byzantium is the term *procession*, which translates into Greek as *πομπή* (*pompe*). This word was mainly used to refer to processions in a non-Christian context. Baldovin notes: ‘since in both Greek and Latin translation, this term had strong pagan connotations, it came to mean ‘the works of

⁴⁷ For more on the challenges of translating texts see Baker and Malmkjær, 1998; Albakry, 2005.

⁴⁸ As for example the word *litaneia*.

the devil' and was thus not employed in Christian liturgical terminology for procession' (Baldovin, 1987, p. 208). It should be noted however that the verb *προπέμπω* (*propempo*), is used for the description of the procession during the translation of relics of Saint Anastasia at Constantinople (Snee, 1998, p. 173). The word *πομπή* (*pompe*) is explained by the lexicographers as 'lite with a cross'.⁴⁹ This demonstrates that the word *procession* is also used in a Christian context. What is the difference then, if any, between the words *procession*, *litany* and *lite* in Byzantine thought?

Hesychius⁵⁰ (Hesychius *et al.*) glosses the plural *λιταῖς* (*litais*) as *παρακλήσεσιν* (*paraklesesin* which means supplications) and the singular *λιτή* (*lite*) as the adjective *λιτανευτή* (*litaneuti*) (Hesychius, Lexicon: 1146, 1140=TLG). *Λιτή* (*lite*) according to Photius's lexicon⁵¹ and Pseudo- Zonaras⁵², means *παράκλησις* (*paraklesis*) which translates into English as 'supplication' (Photius, *Lexicon*, 357; Pseudo-Zonaras, *Lexicon*, 1311, 1583=TLG).⁵³ The *Suda Lexicon* also explains the word *λιτανεία* (*litaneia*) as *παράκλησις* (*paraklesis*) which also translates as 'supplication' (*Suda Lexicon*, 617=TLG).⁵⁴ Therefore *lite* and *litaneia* appear to be synonym with supplication, whilst *πομπή* is glossed as 'λιτή with a cross'.

According to the 9th century *Etymologicum Parvum* and the 10th century *Etymologicum Gudianum*⁵⁵, the verb *λιτανεύω* (*litaneuo*) derives from the noun *λιτή* (*lite*), which comes from the verb *λίσσω* (*lisso*), meaning 'supplicate' or 'beg' (*ἰκετεύω*- *ikeuteuo*) (*Etymologicum Parvum*, lambda, 18; *Etymologicum Gudianum*, lamda, 371=TLG).⁵⁶ In the *Suda Lexicon* *λίσσεσθαι* (*lisesthai*) is explained as *λιτανεύειν* (*litaneuein*), *λίσσομαι* (*lissomai*) as *ἰκετεύω* (I supplicate) (*Suda Lexicon*, lambda, 601-602=TLG) and *λιτανεύει* (*litaneuei*) as *εὐχεταί* (he wishes, pray) (*Lexica Segueriana*, lambda, 291=TLG)⁵⁷. In the 9th

⁴⁹ In the *Lexicon* of Pseudo-Zonaras *Πομπή...λέγεται καὶ ἡ μετὰ τοῦ σταυροῦ λιτή* (*pompe* is also called the *lite* with a cross) (Pseudo- Zonaras, Lexicon: 1565=TLG) (Zonaras and Tittmann, 1808, p. 1565). The same explanation can be found in the 12th century *Etymologicum Magnum* and in the *Scholia et Glossae in Halieutica* *λέγεται δέ πομπή καὶ ἡ μετὰ τοῦ σταυροῦ λιτή* (*Etymologicum Magnum*: 682; *Scholia in Oppianum*, 1:186=TLG) (Gaisford, 1848, p. 682).

⁵⁰ Hesychius's lexicon dates to 5th/6th century. Hesychius was a Greek grammarian from Alexandria. For more on Hesychius the challenges and the importance of his work see Dickey, 2007, pp. 88-90.

⁵¹ Photius was the well-known 9th century patriarch of Constantinople. For a brief note on his literary work see Rosser, 2001, p. 386. For an introduction on the lexicon see (Porson and Dobree, 2010).

⁵² Pseudo-Zonaras' s lexicon dates on the early 13th century. For further discussion and references see Dickey, 2007, p. 102.

⁵³ Zonaras and Tittmann, 1808, p. 1311; Porson, 1823, p. 195.

⁵⁴ Bekker, 1854, p. 665. The *Suda* lexicon dates from the 10th century. For further discussion and references on the *Suda Lexicon* see Dickey, 2007, pp. 90-91.

⁵⁵ For further discussion and references on these *etymologica*, but also their difference from the *lexica* see Dickey, 2007, pp. 91-92.

⁵⁶ Barker and Sturz, 1818, p. 371; Pintaudi, 1973.

⁵⁷ Porson, 1823, p. 195; Bekker, 1854, p. 665.

century, *Epimerismi*⁵⁸ λίσσομαι (*lissomai*) is explained as λιτανεύω (*litaneuo*), παρακαλό (*parakalo*) which translates to ‘I supplicate’ (*Scholia-Epimerismi*, Iliad 1,174=TLG).⁵⁹ Hesychius explains μέτειμι (*meteimi*) as λιτανεύω (*litaneuo*), ικετεύω (*iketeuo*) that translates into ‘I beg’, ‘I supplicate’ (Hesychius, *Lexicon*, 1110=TLG).

Although the works mentioned above were all compiled in order to assist those reading classical texts, they indicate the meaning attributed to these words in Byzantine thought. The term *litaneuo* is used in Homeric works to refer to acts of supplication between men and gods as opposed to those between equals. These acts are therefore distinguished from those between gods and men respectively (Pedrick, 1982, p. 128).⁶⁰ Therefore it can be argued that in Byzantium the words *lite* and other cognate terms have inherited the meaning of supplication from classical antiquity.⁶¹

2.4 The use of the term ‘lite’



Figure 6 A 12th century depiction of a procession because of a drought that lasted six months. Skylitzes manuscript, Madrid Skylitzes, National library of Spain, The Hispanic digital Library fol.210v = <http://bdh-rd.bne.es/viewer.vm?id=0000022766>.

Having discussed the terminology and examined the nouns, verbs and adjectives used to describe a supplicatory procession, it is now important to examine the way the term *lite* was used in texts. The approach of other textual sources can be illuminating of the nature of processions, in order to promote a better understanding of the way processions were experienced. A number of textual sources will now be examined.

⁵⁸ This work consists of a byzantine commentary of Homeric words. For further discussion and references see Dickey, 2007, pp. 27-28.

⁵⁹ Dyck, 1983.

⁶⁰ For further discussion and references on supplication in Homeric works see Crotty, 1994.

⁶¹ See also Lossky, 2004, p. 165. For supplication in antiquity as reflected in both Greek and Latin sources see Naiden, 2010.

- *Lite* (*λιτῆ*)

The word *lite* is used as a noun in the singular to refer to the body of the procession that moves to a church: ‘the patriarch goes with the *lite* to Hagia Anastasia at the porticoes of Domninus’.⁶² The noun ‘*lite*’ also refers to an outdoor liturgical procession (Baldovin, 1987, p. 209) and it is most commonly used to refer to this phenomenon, especially in the *Typicon* (*Typicon*, 1962; *Typicon*, 1963). References also exist in the *De Cerimoniis* (Porphyrogenitus) to describe the interaction of the emperor and his assembly with the patriarch leading the body of the people participating in the procession, the *lite*.⁶³ It is the Christian tradition that associates prayer with movement through space (Lossky, 2004, p. 165). The association is first apparent from the 5th century, as Baldovin has argued when it relates to the outdoor liturgical supplicatory processions. Baldovin mentions that ‘up until the 10th century the term *lite* refers only to ecclesiastical processions held outdoors....*lite* referred not only to liturgical procession, but also to the fact that such a procession always included some form of supplication in addition to psalmody and hymnody’ (Baldovin, 1987, pp. 207-209). Baldovin argues that the supplication is made during a procession (Baldovin, 1987, p. 207). The use of the term to describe the liturgical procession in addition to the meaning that the lexica provide indicates that the *lite* was considered more a type of supplication. Therefore there was understood to mean a supplication *by* procession as opposed to *during* procession.

- *Litaneuein* (*λιτανεύειν*)

The cognate verb *litaneuein* is used as the act of participating in the *lite*: ‘and with the patriarch they are *performing a litaneia* as far as All Saints’.⁶⁴ The verb *litaneuein* therefore has to be paraphrased as *performing a litany*.

- *Litaneia* (*λιτανεία*)

The word *litaneia* is used to describe the action, the mobile prayer of the *lite*. For example as it is used in the *Chronicon Paschale*, ‘since then the memory of the *litaneia* is practised every year up until today at the Campus’⁶⁵, but also by the 12th century Michael Glykas, ‘*litaneies* were performed by the brothers of the emperor’ (Figure 5).⁶⁶

⁶² ‘ἀπέρχεται ὁ πατριάρχης εἰς τὴν ἀγίαν Αναστασίαν μετὰ τῆς λιτῆς, ἐν τοῖς Δομνίνοις ἐμβόλοις’ (*Typicon*, 1962, p. 62)

⁶³ This will be discussed further in the next chapter.

⁶⁴ καὶ ἄμα τοῦ πατριάρχου λιτανεύοντι μέχρι τῶν ἀγίων πάντων (*De Cerimoniis*, II: 7).

⁶⁵ ὅθεν καὶ ἡ μνήμη κατ’ ἔτος ἐπιτελεῖται τῆς λιτανείας μέχρι καὶ νῦν ἐν τῷ Κάμπῳ ὑπὲρ τῆς τοῦ φιλανθρώπου θεοῦ μακροθυμίας (*Chronicon Paschale*, 589).

⁶⁶ According to Michael Glykas (see Appendix VIII) the emperor’s brothers performed a litany from the Great Palace to the Blachernae, each holding a relic. *λιτανείας ἐποίησαν οἱ τοῦ βασιλέως ἀδελφοί* (Michael Glykas, *Annales*, 588=TLG) (Glykas, 1836).

The noun *lite*, refers to the whole phenomenon including the meaning of *litaneia* (supplication by procession), *litaneuein* (supplicating by processing), but also to the body of people who are supplicating by processing and the procession itself. Indeed as it has been shown above from the lexicographers and the texts, *lite* refers to a liturgical procession. Processions that do not only just include supplication, but in fact are acts of supplication *per se*. A further examination of texts will indicate both the nature and function of this type of supplication together with the way in which they were experienced.

2.5 Processions in texts: hagiographies as histories for litanic activity

This section explores the role of litai in society, as presented through the lives of the saints. The word *hagiography* derives from the Greek *hagios* (saint) and *graphein* (to write). The term is a later invention in order to describe the stories of the lives of the saints and holy figures of the church (Hinterberger, 2000, p. 139), but also ‘passions, enkomia.. collections of miracles, edifying stories and all other types of literature which in modern times came to be classified as hagiography’ (Eftimiades, 2014, p. 9). Hagiographical accounts are a rich source of information regarding local communities and customs. These texts are very important as they were created to be read or listened widely. The examination of processions as they appear in hagiography can therefore be used to shed some light on their role and the way they were perceived by the Byzantinists.⁶⁷ In the following sections there are case studies of Lives of Saints that refer to processional activity, providing this way a vivid image of the role of religious ecclesiastical processions outside big urban centres. Furthermore, hagiographical accounts can reveal how processions were supposed to be perceived at the time of the reception.

2.5.1 *Processions and miracles – protection from hazards to the community.*

First, a common *topos* in hagiographies that refer to litai appears to be their protective properties against communal hazards. In the *Life of Saint Theodore*,⁶⁸ processing appears to have been considered effective against physical phenomena and natural dangers. A litany appears to be treated as a communal response, a prayer, to a communal problem. A typical example of this, a village that was suffering from locusts in June, creating the potential for severe food shortages during the winter. As a saint Theodore was associated with miracles that were related to the purification of evil spirits and healing. In the text the locusts are

⁶⁷ For more on hagiography as a genre that is not limited to saint’s lives see Efthymiadis, 2011; Efthymiadis, 2014.

⁶⁸ His hagiography was written in the 7th century.

described as an illness that was afflicting the community. Thus the village sought help from the saint, approaching him in a religious procession. He followed them to their village where he spent the night in a church. The next morning, he led the people in procession to the plain where the locusts were, where they prayed all together. He took three locusts in his hands and prayed until the locusts died. After that everyone returned to the church. The following morning the villagers witnessed the miracle and the deliverance from the menace. In the hagiography highlights the power of communal prayer, expressed in the procession led by the saint. The procession appears to be an effective way to perform miracles (Dawes, 1948, p. 113).

Another miraculous intercession that included a religious procession was associated with a drought in Jerusalem. During his pilgrimage to the Holy Land, Theodore was invited by the Patriarch and the rest of the clergy to accompany them in a procession to ask for rain. The procession stopped to pray to a spot indicated by the saint, and during their return to the city, it rained heavily and all the cisterns were filled (Dawes, 1948, p. 125). Another drought was ended by the saint with a procession at Pessinus, where the crops were being destroyed due to lack of water. The procession met Theodore three miles beyond the city walls to welcome him into the city. The saint ordered a procession for the next morning, when all the people gathered at the cathedral church dedicated to the Holy Wisdom. The procession moved towards the church of the Holy Hosts of Angels outside the walls. As the procession ended, the miracle happened and it rained (Dawes, 1948, pp. 101:154-156).

Apart from droughts and locusts, hail was also a hazard for communities, such as the village of Reake, whose vineyards were destroyed by hail. The saint ordered a procession that moved in a circular movement around the vineyards and the fields, after offering a prayer he placed four wooden crosses on the boundaries of the fields. These crosses marked the landscape that was affected, and were subsequently saved. Furthermore the crosses protected the fields from further dangers in the future. This is a very good example of symbolic materiality radiating religious power. This kind of landmark is unlikely to survive, as the crosses were made of wood, however they were Christian landmarks on a landscape that changed religious character over time.

Physical phenomena were not the only dangers that were overcome with a litany; a communal prayer was also effective against unclean spirits. Theodore was invited to the village of Buzaea to help purify people possessed by evil spirits. He ordered a procession to go right around the village before going to the place from which they were said to have originated. After the exorcism, he led the procession back to the village. Here the procession was a medium to perform miracles and sanctify space, following a circular route, marking the

landscape with a spiritual enclosure (Dawes, 1948, p. 119). In another instance related to unclean spirits at Permetaia, the saint ordered a procession to follow a circular route, and the saint marked with a cross the spot the spirits had emerged (Dawes, 1948, p. 115). In another passage he helped a village suffering from a hailstorm by erecting a cross, which acted as a protective shield, causing the storm to pass by (Dawes, 1948, p. 144). Other passages inform us about similar miracles involving the gift to a village of a cross to be put into the landscape, in order for the calamity to pass and never come again.

Processions were used by the saint also for healing, for example at the metropolis of Angara, where oxen and people were dying. Therefore ordered a day of supplication, leading the city in a procession to pray for salvation. The resulting miracle saved people from the plague. To heal the oxen from the fatal disease, he sprinkled them with blessed water (Dawes, 1948, p. 121).

Apart from the above mentioned disasters that led people to undertake processions, earthquakes were also a major peril which affected many areas of the Empire. In the life of Saint Symeon the Stylites, written between the 6th and 10th centuries, there is a lot of information about earthquakes in Antioch, and the way people dealt with these earthquakes was through mournful processions, with weeping day and night, and praying to God. As in the life of Saint Theodore, people also used litai to petition a saint in order to ask for his help following a destructive earthquake, and the saint aids them with prayers to God. *Troparia*⁶⁹ are divinely revealed to him and he orders the people to chant them during litai in an attempt to make for the earthquake cease. This is not the only example of hymns being revealed divinely. The most famous example is the *Trisagion* that was revealed in the Campus just outside the city walls of Constantinople, again during a procession held in response to an earthquake.⁷⁰ These narratives possibly reflect perceptions of the holy properties of hymns, which are both affective and effective. Not only did they influence the landscape by sanctifying it, but also provided a link to the divine, as relics do. A hymn therefore could be as powerful as a relic. It is not only material culture therefore that can be imbued with sacredness but also practice.

Hagiographies are also informative as to the ways these perils were explained. Saint Symeon, for instance, explains to the people that the earthquakes are a consequence of their sinful way of life. Hence, the populace performs continuous litai, pleading for forgiveness and begging for the earthquake to stop. Antioch went on litai day and night in *penthos*⁷¹.

⁶⁹ Troparia are short hymns. There is a discussion on their nature and role in processions in chapter 7.

⁷⁰ As the divine revelation of the Trisagion hymn was commemorated annually on 25th September according to the Typicon of the Great Church, it is discussed in Chapter 3.

⁷¹ *Penthos* means mourning (Lindell and Scott, 1360=TLG)

During this mournful procession people prayed for those who were suffering in another city. One city processing for another is also attested in other sources. John Malalas in his *Chronographia* referring to the earthquake that destroyed Antioch in AD 528 during the reign of emperor Justinian,⁷² mentions that people in Constantinople were performing litai (Appendix VIII).

Salvation though did not come from the saint. It still comes only through litai that are an expression of people's repentance. The saint, participating in one of the processions in Antioch, reveals only one virtuous man from the crowd and only his prayers were listened to by God.⁷³ The saint here is used not only as a guide to lead the procession of the faithful, a holy person amongst men but also as a mediator, to whom God speaks and reveals the ways to His mercy. Thus the saint is acting as an agent, a guide to the solution, not providing the solution himself. This is important for understanding the intermediary role of processions led by these holy figures.

2.5.2 *Sanctification and Christian claiming of space - Processional crosses, relics and connection with the capital*

Apart from processions being effective against dangers processions appear to form another *topos* in hagiography referring to them as a medium of Christianisation. The earliest account of a litany in a hagiography is in the life of Saint Porphyry who served as a bishop of Gaza, in Palestine during the 5th century. When Porphyry moved to Gaza, the city was suffering from a drought that had lasted two months. The people blamed Porphyry as a 'first foot' (*κακοπόδαρος*) who had brought bad luck to their city. The pagans in the city made sacrifices to Marnas, a god associated with rain, whilst the Christians gathered outside the city for 12 days, in a place designated 'for prayer', but nothing seemed to change. Then, the Christians, went to the saint, recognising that he was not the reason for the drought and pleaded with him to accompany them in a procession praying for deliverance from the famine. He granted their request and ordered them to gather in the Great Church that evening.⁷⁴ The following morning, he led the procession with a cross, moving towards a church dedicated to the martyr Asklipas. After a station at that church, they moved to the church of Saint Timothy, where there were the relics of martyrs. After that, they returned to the city. When they reached the

⁷² For references to other sources referring to this earthquake and the differences in dates and text see Malalas *et al.*, 1986, p. 256.

⁷³ This possibly is a reference to the Old Testament and the story of Noah as the only virtuous man saved from God's wrath which fell upon the ungodly people (Genesis, 6:9). This can also be considered a warning; because of only one virtuous man, the earthquake ceased. There may also be an analogy with to the story of the Good Shepherd, who saves the lost lamb (John, 10:11); thus God would not allow the single virtuous man to be lost with the sinners.

⁷⁴ 'Great Church' is used here as well to refer possibly to the main church of the city, as Hagia Sophia was the Great Church for Constantinople.

city walls at the ninth hour, they were unable to enter as the pagans had closed the gate. They waited there for two hours, still unable to enter, and at sunset the miracle happened and it started to rain heavily. When the pagans witnessed the miracle, they opened the gates. The reference to both Christian and pagan practices in response to the physical phenomenon highlights the role of processions as agents of Christianisation. According to the hagiography it was the procession that saved the community of the danger.

Furthermore, early processions such as these, were both public and supplicatory in nature. They had a starting point, interim stations inside and outside the city walls, and a terminal point. The church of Saint Timotheos, which hosted relics, is referenced as lying outside the city walls. The idea of building churches as reliquaries outside a city's wall, as a form of protection for the surrounding landscape, may well have been in existence since the late 4th or early 5th century. In Constantinople the churches of Theotokos Blachernae and the Pege are called 'invincible phylacteries of the city'⁷⁵ in Procopius's 6th century work about the buildings of the city (Procopius, *De Aedificiis*, I:3=TLG).

The procession, led by Saint Porphyry, is similar to the processions led by Gregory of Nazianzus during the Arian controversy, and John Chrysostom's when processions became a form of proclaiming the religious superiority of the orthodox dogma (Rosenblum *et al.*, 2014, pp. 128-129). This passage provides valuable evidence for pagan and Christian activities coexisting in the same landscape (Ashkelony and Kofsky, 2004), reflecting day to day realities of the transitional period from paganism to Christianity.

Another example where processions are used to perform miracles and become agents of Christianisation, can be found in the hagiography of Nikon *o Metanoeite*, known as the 'Preacher of Repentance', who went to the Peloponnese towards the end of his life, where he preached until his death around AD 1000 (Sullivan, 1987). His *Life* is considered representative of monks as agents of Christianisation in Greece and especially the Peloponnese. The saint at one point in his life found his way to the city of Amykles in order to help the local people to overcome God's wrath. When disaster struck, he led a *lite* to the Forum in which there stood a cross. There he stepped on a stool (*thronion*) announcing that for the deliverance of the menace, it was a divine order that a church dedicated to the Theotokos and Saint Kyriaki to be built on that site. During another litany he placed a rock where the cross was standing and ordered the people to follow his example in order for the church to be built.⁷⁶ The processions here are examples of acts of thanksgiving once a disaster

⁷⁵ ἀς δὴ ἀμφὶ τὸ τοῦ ἐρύματος πέρας συμβαίνει εἶναι, ὅπως δὴ ἀμφω ἀκαταγώνιστα φυλακτήρια τῷ περιβόλῳ τῆς πόλεως εἰέν.

⁷⁶ For more on churches and the Christianisation of the Peloponnese see Sweetman, 2015

had been overcome. The construction of a church by the body of the lote demonstrated that the monk was not the sole agent of Christianisation in the city. It denotes public acceptance and religious superiority, implying that the majority of the local community were Christians.

Processions as a mechanism for Christianisation would have had close connections to the capital that was considered to be the stronghold of the orthodoxy. These connections are evident in hagiographical sources. Saint Theodore's hagiography contains an interesting account related to the making of processional crosses. Thomas was patriarch in Constantinople during AD 607- 610 when he ordered the making of a processional cross. Important relics were inserted in the centre of the cross: a piece of the Holy Cross, a piece of the stone of Golgotha, a piece of the Holy Tomb and the Hem of the Virgin's tippet (Dawes, 1948, p. 128). The presence of such important relics suggests that this cross would have been a masterpiece. The need for capable craftsmen and access to relics explains why the cross was ordered in Constantinople, but the presence of such crosses outside a big urban centre can reflect the processes of Christianisation and connection with the capital.⁷⁷ Early Christian communities which obtained processional crosses thus acquired a relic of their own; a processional cross that embodied relics coming from Constantinople. Processing with a cross of this stature proclaimed a connection with the capital, and the heart of Byzantium. Constantinople was acquiring and defending space not only with warfare but with religion. The procession became a medium of claiming religious space, not only in terms of the practice of the rite involving sacred relics and precious material culture – a glimpse of paradise- as the lavish crosses that John Chrysostom was using in Constantinople were also proclaiming, but also building of churches.

2.5.3 Processions welcoming saints and celebrating feasts

Processions were very important events in the social life of the community. There would be performed on occasions on which people would assemble in large numbers and would all come together. The hagiography of Saint Theodore includes numerous references to processions being performed to welcome or accompany the saint with censers and torches. The first mention of a procession occurs when Saint Theodore is in the village of Mossyna, where he wanted to spend Lent shut in an iron cage. The villagers granted his wish but they begged him to wait until they had made a wooden cage for his seclusion which they could afterwards keep as a relic. He agreed on condition that they accompanied him in procession in his hermitage where he would spend Holy week. When the wooden cage was complete, the villagers led him in procession to their village where it was placed inside a church dedicated

⁷⁷ It was not unusual for processional crosses to have incorporated relics, for example see Cotsonis, 1994, p. 106.

to Saint John the Baptist. After Palm Sunday, he left the village and was again accompanied in a procession back to his place along with his iron cage (Dawes, 1948, p. 107). On another occasion the saint visited Dorylleon on his way to the capital where the whole city was celebrating the feast of Hypapante in processions.

2.5.4 Processions accompanying relics

Apart from the celebration of feasts and the welcoming of saints, processions in Byzantium according to hagiographical traditions were also performed in order to accompany relics. In the 7th century, the hagiography of Saint Anastasius of Persia includes a reference to a procession relating Anastasius's relic following his martyrdom in Caesarea in Palestine, on 22nd January, AD 628. Shortly after his martyrdom his hagiography was written by a monk who accompanied him on his travels. Other documents reveal how the saint's cult spread throughout the empire. From the *Acts of Anastasius* we learn that he was first strangled and then beheaded after his death. His body was then thrown to the dogs but remained miraculously untouched. The martyr's relic was collected by the Christians who brought it to the church of Saint Sergius at *Sergiopolis*. It subsequently found its way first to Palestine, then Constantinople and eventually to Rome. When the relic reached Jerusalem, the whole city went outside the walls in procession, including the clergy, the monks from both male and female monasteries, and the whole population of men, women and children. They venerated the relic all day and night, after which it was sent to the monastery of the *Proestos*, accompanied by candles and psalms.

The description of Saint Anastasius is an example of an entire city exiting the walls to give thanks to God and welcome the relic in order to receive its blessing, accompanying the relic until it is deposited in a church. The earliest known account of this kind of procession is John Chrysostom's procession to welcome the relic of Saint Phokas, bishop of Sinope, AD 404. From Chrysostom's homily we learn that large crowds, including the imperial family, had gathered in order to be blessed by the relic (Chrysostom *et al.*, 2006, pp. 75-88). Hence, welcoming relics in the city is not just a Constantinopolitan phenomenon, it takes place across the empire.

2.6 Processing in law

Civic and ecclesiastical legislation constitutes another very rich source of information concerning the role, perception and reception of religious processions in Constantinople.⁷⁸ Treating law as a historical source has many challenges, as the written laws do not necessarily

⁷⁸ For more on civic and ecclesiastical law see Hartmann and Pennington, 2012

reflect practice, or there is no way of knowing whether the law was either enacted or enforced (Trombley, 1978, p. 2). On the other hand, the existence of legislation does not mean the disappearance of the practices that were prohibited by law. Nonetheless, even if the legislation reflects practices of minorities or only the fears of the civic or ecclesiastical authorities, it can still provide valuable insight into the role processions had in society.

As early as the 6th century ecclesiastical processions were regulated by civil law. This is indicative of their importance in the daily life within the city. Processions went outside the boundaries of the church, becoming public, constituted by the people of the city, and as the civic and the religious identities were intertwined. The state took it upon itself to regulate the way these processions were performed. It was important for civil law to be in accordance with the ecclesiastic regulations, especially in a period when the empire was faced with internal divisions amongst the population due to heresy. More so because civic law applied to all sovereigns, Christians and heretics. On the other hand civic law⁷⁹ had to be in accordance with the regulations of the canons, and canon law by the 6th century had the same power as civic law (Troianos, 2012, p. 128).

There is no shortage of evidence for the regulation of ecclesiastical processions by civil law. Take for example, the fact that a church could not be consecrated without



Figure 7 A fake procession obstructing the liturgy with singing insulting songs. The event is described in the *Chronicon of Skylitzes* (Maguire, 2013, pp. 417-419). The Madrid Skylitzes, Madrid Skylitzes, National library of Spain, The Hispanic Digital Library fol.210v = <http://bdhrcd.bne.es/viewer.vm?id=0000022766>.

⁷⁹ Legislation relating to processions can be found in Justinian's *Novellae* (5th – 6th century), *Prochiron Auctum* (9th – 14th century), *Epanagoge* (9th century), *Ecloga* (8th – 12th century), Michael Attaliates's *Ponema nomikon* (11th- 12th century), *Basilica* (9th- 13th century) and *Blastares* (14th century).

performing the appropriate ritual that included a procession (Justinian, *Novellae*, 67=Annotated Justinianic Code).⁸⁰ This law was clearly an act against heresy, as it aimed to control the building of religious buildings.⁸¹ The laity could participate only in processions performed by the bishop and the clergy with processional crosses (*Epanagoge*, 18=TLG).⁸² The crosses had to be kept inside the churches and taken out only for the purposes of the procession (Athanasius, *Novellae* constitutions, Section 3, title 1=TLG; *Epanagoge*, 18=TLG).⁸³ They also had to be carried out only by the people entitled to hold them (*Epanagoge*, 18=TLG).⁸⁴

Furthermore, if anyone abused the bishop or the clergy in any way⁸⁵ during the liturgy or procession, or obstructed their performance in any way, they would face torture, exile or capital punishment, depending on the act (*Ecloga Aucta*, title 17, section 4= TLG).⁸⁶

Ecclesiastical and Canon law can also be informative regarding the way in which processions were experienced by contemporaries.⁸⁷ For example Canon 15 of the Council of Neocaesarea (AD 315) prevented certain people from singing in the church unless they were officially appointed to do so, or, for example, Canon 15 and 17 of the Council of Laodicea (AD 363-364) would forbid certain people from singing⁸⁸, or singing without following a specific order.⁸⁹ The idea of correctly behaving, especially with regards to singing is also

⁸⁰ ‘We ordain therefore that, before everything, no one shall be permitted to commence to build a monastery, church or chapel, until the God-beloved bishop of the place has consecrated the place by proceeding there publicly, offering up vows at the place and affixing a cross, and until he has made the matter known to all. For many about to build chapels, look after their own disease (heresy), not becoming builders of orthodox churches, but of unlawful grottos.’ For the byzantine rite of the consecration of a church see Getcha, 2005.

⁸¹ ‘Therefore we order, before all things, that no one shall be allowed to build a monastery, a church, or an oratory, before the bishop of the diocese has previously offered prayer on the site, erected a cross, conducted a public procession, and consecrated the ground with the knowledge of all persons. For there are many individuals who, while pretending to build houses of worship, contribute to the weakness of others, and become not the founders of orthodox churches, but of dens for the practice of unlawful religious rites.’

⁸² τότε μόνον τοὺς αὐτοὺς τιμίους σταυροὺς λαμβάνειν τοὺς εἰωθότας φέρειν αὐτοὺς καὶ μετὰ τοῦ ἐπισκόπου καὶ τῶν κληρικῶν τὰς λιτὰς ἐπιτελεῖσθαι (only then to take the holy crosses, carried by those accustomed to do so and the litai to be made with the bishop and the clergy).

⁸³ Δεῖ δὲ τοὺς σταυροὺς τῶν λιτῶν ἐν ταῖς ἐκκλησίαις ἀποτίθεσθαι (the crosses of the litai have to be placed in the churches); μὴ ἀλλαχόσε πλὴν εἰ μὴ ἐν εὐαγγέσι τόποις ἀποτίθεσθαι (placed nowhere else but at holy places)

⁸⁴ καὶ εἴποτε χρεία καλέσοι τοῦ λιτὰς ἐπιτελεῖσθαι, τότε μόνον τοὺς αὐτοὺς τιμίους σταυροὺς λαμβάνειν τοὺς εἰωθότας φέρειν αὐτοὺς καὶ μετὰ τοῦ ἐπισκόπου καὶ τῶν κληρικῶν τὰς λιτὰς ἐπιτελεῖσθαι. For an example of such a events see Figure 6.

⁸⁵ For examples discussion and available sources of events that were insulting imperial ceremonial see (Maguire, 2013)

⁸⁶ Ο βίαν ποιῶν ιερεῦσιν ἐν ἐκκλησίᾳ ἡ ἐν λιτῇ ξίφει τιμωρείσθω (the one that is violent against a priest at a church or during a litany is punished with the sword)

⁸⁷ For a comprehensive introduction and exegesis of ecclesiastical and canonical legislation see Hartmann and Pennington, 2012

⁸⁸ Περὶ τοῦ μὴ δεῖν πλὴν τῶν κανονικῶν ψαλτῶν, τῶν ἐπὶ τὸν ἄμβωνα ἀναβαίνοντων, καὶ ἀπὸ διφθέρας ψαλλόντων, ἐτέρους τινὰς ψάλλειν ἐν ἐκκλησίᾳ

⁸⁹ Περὶ τοῦ μὴ δεῖν ἐπισυνάπτειν ἐν ταῖς συνάξεσι τοὺς ψαλμούς, ἀλλὰ διὰ μέσου καθ' ἔκαστον ψαλμὸν γίνεσθαι ἀνάγνωσιν

present in Blastares⁹⁰ work, in which he comments upon the way participants ought to behave:

These praying and singing at church, should not project their voices loudly and without order, but with shattered heart and restrained manner, and make the blessings and psalms with prayer in mind, because the inside manners are also visible on the outside, attracting God's mercy upon sinners (Blastares, Alphabetical Syntagma, Epsilon, chapter 35=TLG)⁹¹

Therefore chanting and praying had to be done in the right order, with 'shattered heart and restrained manner', because that was the way that God's mercy was given to the sinners. The need for people to behave appropriately in church especially in relation to singing.

2.7 Conclusion

This chapter has introduced the importance of processions and the varieties of ways in which they can be approached. Translating the word *lite* into procession does not capture the meaning of supplication. For this reason, instead of using the term procession and processional, this study uses the terms litany (*litaneia*), *lite* (*lite*), to perform a litany (*litaneuein*) and litanic, is the latter being used as an adjective mainly to describe objects that were used in processions or the days that included processional activity. Hence *lite* is a collective prayer of God's people on earth to God.

Processions sanctify the landscape, they provided a link between humans and the divine and are a way divine mercy can be acquired. Proclaiming superiority of numbers, as the procession was seen as an emphasis of mass support, a procession can be seen as a Christian claim of the landscape over paganism or other Christian doctrines. The bishop or a saint does not act as a sole agent of Christianisation; on the contrary, the whole body of the ecclesia participates as a united community, claiming the space of the city. Thus litai played a very important role when Christianisation was a crucial issue and proved to be a long process especially for specific parts of the empire. The landscape had spiritual and physical boundaries made by practice, material culture and architecture, and proclaiming a Christian presence. In the eyes of the faithful, *lite* was a way to perform miracles, effective against physical phenomena or unclean spirits that were considered severe hazards, often matters of life and death, for the welfare of a community. As the hagiographies suggested, the solution to

⁹⁰ Blastares was a priest monk that lived during the 13th -14th century. Blastares's work belongs in the period when the church got more involved in juridical process. For more on Blastares and his work as part of Canonical and ecclesiastical law see Troianos, 2012, pp. 185-187.

⁹¹ τοὺς εὐχομένους ἐν Ἐκκλησίᾳ καὶ ψάλλοντας, μὴ ἀτάκτους προΐεσθαι καὶ ἐπιτεταμένας ἐπισκήπτει φωνὰς, ἀλλ᾽ ἐν συντετριμμένῃ καρδίᾳ, καὶ ἥθει κατεσταλμένῳ, καὶ νοῦ προσενχῇ τὰς εὐχὰς ποιεῖσθαι καὶ ψαλμῳδίας, ἐφ' ὃ τῷ τε ἐντὸς ἥθει, καὶ τῷ ἐκτὸς εἶδει, τοῦ Θεοῦ τὸν ἔλεον ἐπὶ τοῖς ἡμαρτημένοις ἐλκύσαι

the community's problem lay in the legitimate religion of the state that guided the people towards the right actions to supplicate God and show repentance or thanksgiving that will secure God's mercy and therefore guaranteed salvation and protection for the people.

In contrast to other kinds of processions, a lita formed part of Christian worship. It is an outdoor prayer, a supplication or act of thanksgiving by the collective body of the church. Materiality was an active agent of this ritual, such as the location of churches inside and outside the city walls, crosses marking sanctified space acting as boundaries and perpetuating the sanctification. Incense and relics that were also often incorporated in processional crosses. All these elements become active links to the divine. Furthermore, material things can share the same properties as practice; hymns can have a divine origin, thus were imbedded with sacredness and in the same way as relics, they can also sanctify the landscape.

The event that lita is practiced for appears to play a role in the selection of the processional routes. The lita would start from the centre and move out towards the walls. The routes selected claimed that space for Christianity and incorporated churches hosting important relics, acting as landmarks of Christianisation both inside and outside the walls.⁹² In other cases movement appears to be circular, covering the perimeter of the affected area that is then marked by crosses creating, in a sense, sacred boundaries.⁹³ What is interesting though is that the spatiality of the litanic movement does not necessarily comply with physical boundaries. As a supplication of the collective body of the church to summon God's mercy, the litany can be performed by a one city for another. The idea of one city praying for the salvation of another intends to show repentance, in an attempt to prevent the menace, but also it propagates the idea that the Church, as one body, is united.⁹⁴ This practice also reflects the meanings passing through the liturgy itself; the priest says: *Μνήσθητι, Κύριε, τῆς πόλεως, ἐν ᾧ παροικοῦμεν καὶ πάσης πόλεως καὶ χώρας καὶ τῶν πίστει οἰκούντων ἐν αὐταῖς* (Remember Lord the city where we live and every city and village and the faithful living there) (John Chrysostom, *Divine Liturgy*) Hence, in terms of perception, practice enables the landscape to transcend physical boundaries; processing within specified space, in the hope of having an effect on a non-immediate tangible space.

Establishing the right terminology, by examining term in terms of experience, this chapter has provided the necessary background for understanding litai. This understanding is vital for Chapter 4 that is going to introduce: the annually commemorative litai in Constantinople, according to the *Typicon* of the Great Church

⁹² The spatial position of churches used in litanic activity, is going to be further discussed in the final chapter of this thesis.

⁹³ For the movement of a procession see also Brubaker, 2001.

⁹⁴ More on the 'Body' of the church in Chapter 5.

Chapter 3 Overcoming the mobility of time

Again, eschatology, the experience of the church as the New Aeon and an anticipation of the “Kingdom of the age to come”, is related to the affirmation of time as a history within which this Kingdom must grow and “be fulfilled” in the faith and practice of men⁹⁵

One of the central themes of the Byzantine Synthesis is time. Through the commemoration of saints and martyrs the church celebrated the liturgy in unity. Commemoration helped to preserve memory⁹⁶ playing a significant role in reinforcing faith, underlying the eschatological truth of the Second Coming, the resurrection of the dead, and the reunion of the earthly cosmos with the heavenly milieu. Thus, time and memory played a central role in the liturgical life of the faithful. The aim of this chapter is to examine the role of time in the Byzantine Synthesis and its relation to the dates that have a litanic activity. For this reason the first part of this chapter examines divisions of time in Byzantium, providing a necessary background for understanding the role of time in shaping liturgical experience.

The second part explores ways of understanding the relationship between the two liturgical cycles- the fixed and the moveable. Specifically, the second section focuses on the evidence from the *Typicon* of the Great Church the processions of the moveable cycle, and examines how they coincided with the liturgical celebration of the fixed cycle. As the moveable cycle depends on the date of Easter, it is essential to find the dates for Easter Sunday during the 10th century. There have been various studies in mathematics and astronomy which have created medieval and Easter time calculators. For the purposes of this chapter, an Easter calculator built by the Institute of History and Foundations of Science, within the Faculty of Physics and Astronomy at the University of Utrecht ([Medieval and Easter Time calculator](#)), is used. This calculator was employed to find the date of Easter Sunday, according to the Julian calendar, after the date was fixed by the Council of Nicaea in AD 325. The council instructed that Christian Easter should be celebrated on the first Sunday after the first full moon after, or on the vernal equinox. If the full moon happened on a Sunday, then Easter was to be celebrated the following Sunday (Salzman, 1991, pp. 40-41; Getcha, 2012, p. 35).

⁹⁵ Schmemann, 1966, p. 88.

⁹⁶ The meaning of memory and commemoration is approached in Chapter 5.

Knowing the date of Easter Sunday, thereafter the dates of the feasts that include processional activity can be established. These dates were calculated for each year individually, according to the temporal relationship with Easter Sunday. This way the two cycles can be examined as one, providing a better understanding of the litanic activity of the 10th century, and allowing a better understanding of the cumulative formation of the litanic landscape, that is also within the scope of the following chapters.

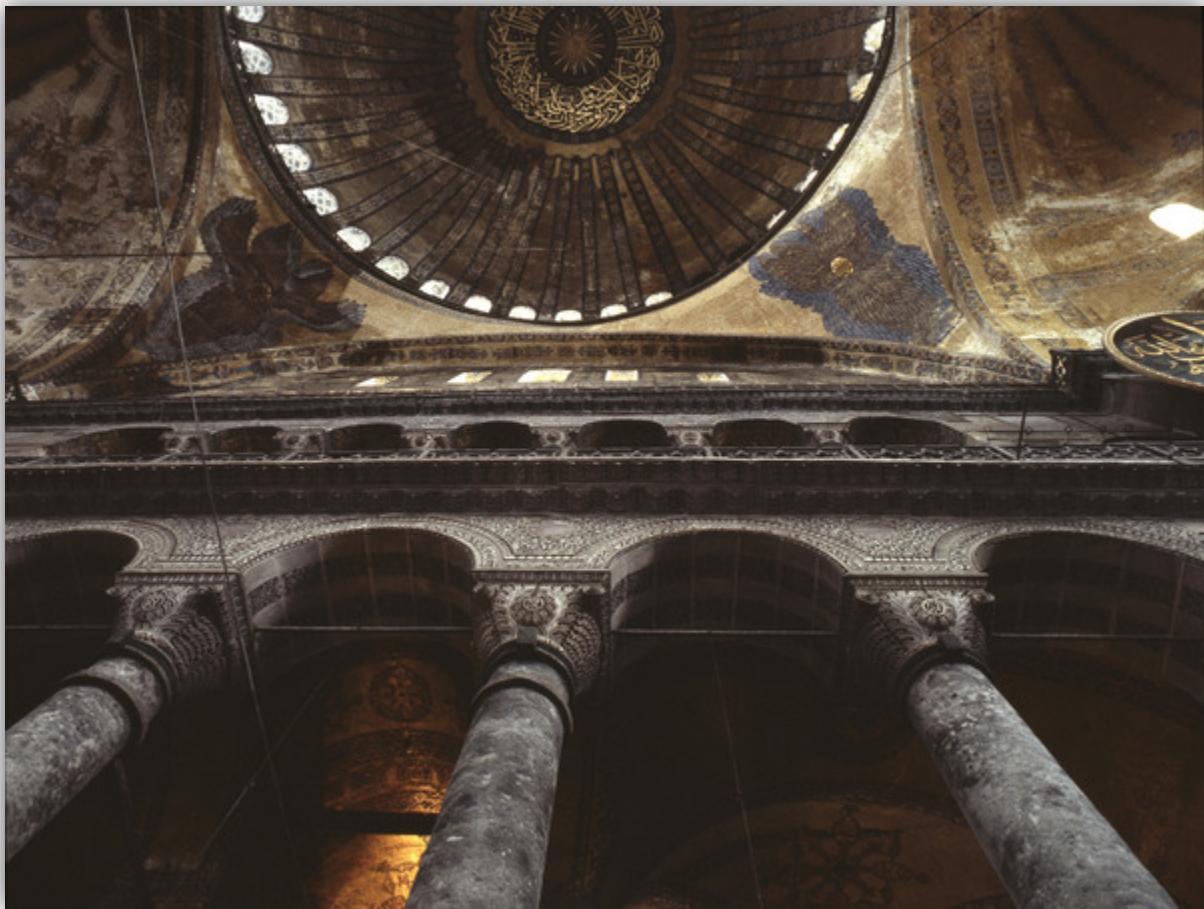


Figure 8 View of a Dome at Hagia Sophia, Istanbul. Heavenly bodies depicted at the spherical triangles. Image number WNF642462, Source: Bridgeman education

3.1 Divisions of time

3.1.1 Hours and days of the week

Byzantine time, still used in monasteries at Mount Athos, divided the 24-hour day into two 12-hour cycles the day and night (*nyx* and *hemera*). The liturgical day started at the afternoon (*espera*) on the 11th hour when the vigils (*esperinos*) were celebrated. The end of the day would be at the following sunset (*apodeipnon*). The first hour after sunset marked the beginning of the night (*nyx*) that was also divided into 12 hours. The day, *Hemera*, lasted from

dawn until evening, with the first hour starting at dawn when it was time for the Orthros.⁹⁷ The third hour marked mid-morning, the sixth hour marked noon and the ninth hour mid-afternoon.

As the amount of daylight depends on the longitude and latitude, as well as on the dates of the equinoxes and solstices, which vary from year to year, the medieval hour in a day or a night is inevitably unequal in length throughout the year (McCluskey, 2000, p. 105;



Figure 9 Virgin and child, apse Hagia Sophia, Istanbul. Source: Bridgeman education, image number SAP492154

Frugoni and Frugoni, 2005, p. 8; Hill, 2013, p. 233).⁹⁸ Hence, the unequal ways the liturgical cycles of time were divided challenge the modern perceptions of time. The way the celebration

⁹⁷ Orthros literally meaning early dawn in ecclesiastical terms it indicates ‘the morning service of the daily office in the Orthodox Church that begins with the *Hexapsalmos* (Six Psalms). It contains a variety of hymns and readings. Its basic shape can be found in the liturgical book known as the *Horologion*’ (Paschos, 2009).

of the day is ordered is called *acolouthia*. ‘Every ecclesiastical ritual, whether performed daily (i.e. Orthros, Vespers, Hours, etc.) or irregularly (i.e. water blessings, mysteries, special processions), is accompanied by hymns, prayers and readings, as dictated by the *Typikon*’ (Paschos, 2009).

The days of the week held their own symbolism as they were imbued with spirituality by commemorating religious events. The week, started with

- *Kyriaki* (Sunday) that was the Lord’s Day (*tou Kyriou*), dedicated to Christ.
- The second day was *Deutera* (Monday), dedicated to the angels, the secondary order of the heavenly milieu.
- The third day was *Trite* (Tuesday) and was dedicated to John the Baptist.
- *Tetarti* (Wednesday) was the fourth day of the week and along with the sixth day *Paraskeui* (Friday) (preparation) had an eschatological character as they were commemorations of the Crucifixion. These two days were occasions for fasting.
- *Pempti* (Thursday), the fifth day, was dedicated to the Virgin Mary
- *Savvato* (Saturday) commemorated the martyrs (Rautman, 2006, pp. 4-5).



Figure 10 Apostles, detail from the Pentecost mosaic, interior of the Katholikon (mosaic), Hosias Loukas, Greece, Image number, JB331132, Bridgeman education.

⁹⁸ The day also varied from year to year as changes in the earth’s tilt affected the amount of daylight. These changes though, occur across a period lasting 41,000 years (Nordgren, 2011, p. 208).

The order of the week follows the heavenly order that people could sensually perceive inside churches; the upper layers of the decorative programmes on the walls of churches were occupied by Christ, then the angels and the other heavenly orders, after the prophets and those that proceeded the arrival of Christ, Christ and his salvific sacrifice, Virgin Mary⁹⁹ as the link between heaven and earth (figure 8), and the saints and martyrs of the church. *Taxis*,¹⁰⁰ infuses everything with spirituality; Architecture and time are being embellished in order to preserve this *taxis* and inscribe it in social memory. *Taxis* on earth is witnessed and preserved through *praxis*.

3.1.2 Months

The monthly calendar in use in Byzantium was the Julian calendar. Constantine changed the beginning of the civil year (the beginning of the Indiction), so that it started on the same day as the liturgical year, 1 September. Each day of the liturgical year commemorated events or holy figures of the church. The commemoration could be related to the lives of saints and martyrs of the church, including the translation of their relics and the building of churches dedicated to them. The *philanthropia* of God and His intervention in civic events is also commemorated as well as biblical events.

Celebrations were divided into two cycles, the sanctoral, fixed cycle, known as *Menaion* and the temporal, moveable cycle known as *Triodion*. The celebrations of the fixed cycle, depended on the day of the year, and took place on the same date every year. The *Typicon* would instruct specific hymns (*troparia*) and readings on the day in addition to the usual hymns and prayers of the day. The moveable feasts take their name from two liturgical books, called *Triodion* and *Pentecostarion*. *Triodion* is the ecclesiastical period starting from the tenth Sunday before Easter, which before the 14th century also included the Pentecost cycle (Taft, 1991a, pp. 2118-2119). The *Triodion* can be divided into three parts: a preparatory period of three weeks, the 40 days of Great Lent and Holy Week. After Holy week the *Pentecostarion* begins, consisting of the 50 days following Easter (Getcha, 2012, pp. 35-39). As discussed in Chapter 4 in more detail, during the *Triodion* and according to the *Typicon* of the Great Church seven dates included processional activity: Palm Sunday, Easter Monday, Easter Tuesday, Pentecost Monday, Pentecost Wednesday, All Saints and All Saints Wednesday. Knowing the date of Easter Day (Sunday), we can calculate the date of these feasts (Table 1 and Appendix, V, 34).

⁹⁹ The Virgin is depicted at the most liminal place of the church, the apse.

¹⁰⁰ *Taxis*, literally meaning ‘order’ refers to the Divine order. The *taxis* on earth was supposed to follow the celestial order. The emperor was considered to be the safekeeper of the earthly *taxis* (Stephenson, 2010, p. 262). For further discussion on byzantine *taxis* and representations in art see Maguire, 1997.

Table 1 Summary of feasts in the moveable cycle with a litany and their temporal relationship with Easter

Feasts	Days before or after Easter Day (Sunday)
Palm Sunday	-7
Easter Monday	+1
Easter Tuesday	+2
Pentecost Monday	+50
Pentecost Wednesday	+52
All Saints' Day	+56
All Saints' Wednesday	+59

The period of the Triodion builds upon the meaning and celebration of Easter. The commemoration of Christ's passion and resurrection was in reality expressions of the theology of time 'since each Eucharist was a "recollection of his death and resurrection" and each baptism was the actualization of Pentecost' (Schmemann, 1966, p. 86). It consists the Preparatory period before the commemoration of the Passion of Christ and therefore the hope and reassurance for the second coming and salvation. The eschatological understanding of the period leading to Easter and following it, was central in the life of the church.

3.2 The processional days of the *Triodion*

3.2.1 Calculating the dates

Using the Easter calculator, the dates of Easter Sunday can be determined during the 10th century. As this is from when the *Typicon* of the Great Church dates, from this, the months in which the other feast days were celebrated can also be calculated (Appendix, V, 34). The total number of time which each moveable feast day occurred in each month in the 10th century is

summarized in Table 2. The dates on which moveable litanic days occurred on the same day as feasts in the fixed cycles are represented in bold. Where moveable and fixed feasts occurred on the same day, for the purposes of the analysis, in this chapter, they count as one litanic day, even if more than one processions could have taken place.

Table 2 number of times that each movable feast occurred in each month during the 10th century.

Feast	March	April	May	June
Palm Sunday	47	54		
Easter Day (Sunday)	24	77		
Easter Monday	19	82		
Easter Tuesday	17	84		
Pentecost Monday			61	40
Pentecost Wednesday			55	46
All Saints Day			41	60
All Saints Wednesday			31	70

Using these results in conjunction with one another, the number of processions taking place each month can be understood, along with the dates of the fixed cycle that can be indicative of an average litanic practice during these months. This way it is possible to understand to what extent processions were a common phenomenon.

3.2.2 *March*

There were four processions in the fixed cycle; on 9 March commemorating the Forty Martyrs of Sevaste, 17 March is the Commemoration of an Earthquake, 24 March is the *Paramoni* (Eve) of the Annunciation and the Annunciation is on 25 March. Of the feasts in the moveable cycle, Palm Sunday occurred 47 times in March during the 10th century. From these 47 occurrences in March, Easter Monday and Tuesday occurred 28 times in April (Appendix V, Table 35). From these 28 instances, there are eight years that Palm Sunday would be on the same date as another feast of the fixed cycle (Appendix V, Table 36). The coincidence of moveable and fixed litanic feasts in March means that for 20 years of the 10th century March had five litanic days, but for eight years had only four- as for these eight years the litany

instructed for Palm Sunday would take place the same day with a litanic celebration of the fixed cycle. Therefore one day was instructed to have two celebrations that included a litany. Hence the day could have two processions – or the Typicon would indicate how the celebration should take place, providing special instructions. Furthermore, there were six litanic days when Palm Sunday and Easter Monday both fell in March. This happened only twice during the 10th century and neither occasion duplicated one of the four litanic days of the fixed cycle (Appendix V, Table 36). Seven litanic days were instructed in the Typicon, when Palm Sunday, Easter Monday and Easter Tuesday all fell in March. In Table 37 (Appendix V) we see that there were 17 years when this is the case. In the years AD 916, 946 and 973, the litanic days of the moveable cycle all fell on the same date as the litanic dates of the fixed cycle and for this reason they count as one litanic day for the purposes of this thesis. Hence, in addition to the results for the years AD 951 and 962 when both Easter Monday and Tuesday fell on March and did not duplicate with the fixed cycle, there would be five years that March had six litanic days in total. Also, for 14 years, when all of the three afore mentioned feasts of the moveable cycle were in March and did not duplicate the feasts of the fixed cycle, March had seven litanic days – the four of the fixed cycle and three of the moveable cycle. (Table 3).

Table 3 Number of years within the 10th century and how many litanic days were instructed during March

Number of years	Number of litanic days
62	4
20	5
5	6
14	7

To sum up as shown on Table 35, 36 and 37 (Appendix V), Palm Sunday could fall on the same day as the Commemoration of the Earthquake (17/3), the Celebration of the *Paramoni* of the Annunciation (24/3) and the Annunciation (25/3). Both Easter Monday and Easter Tuesday sometimes fell on the Annunciation and the *Paramoni*. In some cases the Typicon had special instructions and in other cases it didn't. These duplications and the way they used to affect practice are examined in the following chapter. To conclude, during the 10th century March had between four and seven litanic days (Table 3).

3.2.3 April

Table 4 Number of years within the 10th century and how many litanic days were instructed during April

Number of years	Number of litanic days
34	3
2	2
17	1
48	4

April had only one litanic day in the fixed cycle, on the 23rd dedicated to Saint George. During the 10th century, Palm Sunday occurred in April in 54 years, whilst Easter Monday occurred 82 times and Easter Tuesday 84 times (Appendix, V, Table 38). Examining more closely the 54 years that Palm Sunday fell in April, it emerges that there were six years during the century, when Easter Monday (AD 938, 949, 960) and Easter Tuesday (AD 911, 922, 995) coincided with the litanic day of the fixed cycle. Thus for these six years April had three litanic days in total. By adding up the dates that were not duplicated with the fixed cycle, the month had a total of four litanic days in 48 years of the 10th century, including the single litanic day of the fixed cycle.

There are 28 occasions when Easter Monday and Easter Tuesday are in April and Palm Sunday is in March; on these occasions the litanic dates of the two cycles do not duplicate (Appendix V, Table 35). Therefore in these 28 years April had three litanic days. If we add to this number the six dates that Easter Monday and Tuesday correspond with 23 April (when Palm Sunday is in April too) we can establish that there were 34 years when April had only three litanic days total.

In the two cases that Palm Sunday and Easter Monday happen on March (Appendix V, Table 36), and Easter Tuesday on April, there were two litanic days in April. Therefore April could have between one to four litanic days (Table 4).

3.2.4 May

In the fixed cycle four litai took place during May. These are 8 May dedicated to Saint John the Apostle, 11 May dedicated to the foundation of the City, 21 May dedicated to Constantine and Helen and 27 May commemorating Saint Stephen. In the 40 years that

Pentecost Monday, Pentecost Wednesday¹⁰¹, All Saints' Day and All Saints' Wednesday¹⁰² occurred in June rather than May (Appendix V, Table 52), May had only these four litanic days of the fixed cycle, although there were six years when Pentecost Monday fell in May. Then the month had five litanic days, as these dates did not duplicate with those in the fixed cycle (Appendix V, Table 39).

There was a total of 14 years when Pentecost Monday and Pentecost Wednesday fell in May and All Saints' Day and All Saints' Wednesday in June (Appendix V, Table 40). Although, in the year AD 950, 961 and 972, Pentecost Monday duplicated the procession of 27 May (Appendix V, Table 41). Therefore for these three years there were five litanic days in May- four of the fixed cycle occurring on the same day as Pentecost Monday and one of the moveable cycle. For the rest of the 11 years that Pentecost Monday and Pentecost Wednesday fell in May and did not duplicate with the fixed cycle, May had six litanic days.

There were seven litanic days when Pentecost Monday, Pentecost Wednesday and All Saints' Day were in May and All Saints' Wednesday in June. This occurs nine times in the 10th century (Appendix V, Table 40). From these nine years (Appendix V, Table 41), there are four instances when Pentecost Wednesday duplicated the with a date from the fixed cycle (27 May) (Appendix V, Table 43), and so for five years May had seven litanic days and for four years there were six.

There were 32 instances of Pentecost Monday, Pentecost Wednesday, All Saints' and All Saints' Wednesday occurring in May (Appendix V, Table 44). For 18 years no litanic day of the moveable cycle duplicated one from the fixed. Thus these 18 years May had eight litanic days.

For the rest 14 different years out of the 32, there were cases that the two cycles duplicate (Appendix V, Table 44-47). These were:

- In the year AD 946, Pentecost Monday occurred on 11 May, in addition to the years AD 910, 921, 932 and 994, when it occurred on 21 May
- Pentecost Wednesday fell on 21 May in the years AD 951 and AD 962
- In 910, 921, 932, 994 when All Saints' Day was on 27 May.
- In the years AD 927, 943, 954, 965 All Saints' Day occurred on 21 May.
- All Saints' Wednesday occurred only once, on 21 May, in AD 973. In addition in AD 935 and AD 940 it occurred on 27 May.

Therefore according to the above results, in the four years AD 910, 921, 932, 994 when both Pentecost Monday and All Saints' day fell on the same day with a feast of the

¹⁰¹ The first Wednesday after Pentecost Sunday.

¹⁰² The first Wednesday after All Saint's Sunday

fixed cycle, May had six litanic days- four in the fixed cycle, with two of them duplicating with the moveable cycle (and therefore counting as one litanic day) and two from the moveable cycle (Pentecost Wednesday and All Saints Wednesday). In ten years May had seven litanic days, as only one day of the moveable cycle had fallen on the same day as the fixed cycle.

From the above, depending on whether the litanic days of the moveable cycle fell on the same date as the litanic days of the fixed cycle, May had between four and eight litanic days (Table 5).

Table 5 Number of litanic days that May had during the 10th century.

Number of years	Number of litanic days
40	4
19	6
18	8
15	7
9	5

3.2.5 June

June's fixed cycle has eight instructed processions (2, 4, 5, 14, 24, 25, 29 and 30 of the month). In the 32 years where no litanic days of the moveable cycle fell in June (Appendix V, Table 44), the month had only these eight litanic days instructed by the fixed cycle. There are nine years when All Saints' Wednesday falls on June (Appendix V, Table 48). In AD 975 and 986 All Saints' Wednesday fell on the same day as the litanic day of the fixed cycle, on 2 June (Appendix V, Table 49). Therefore for these two years June had eight litanic days. For the rest of the seven years that the feast of the moveable cycle fell in June, the month had nine litanic days.

There were 14 instances when All Saints' Day and All Saints' Wednesday occurred in June. From these dates, the celebration on 4 June duplicated All Saints' Day in AD 915, 920 and 999, and All Saints' Wednesday in AD 923, 934, 945 and 956. Hence in these seven years June had nine litanic days- the eight of the fixed cycle plus the one of the moveable cycle that did not duplicate. In AD 950, 961 and 972, All Saints' Day duplicated 2 June and All Saints' Wednesday on 5 June. For these three years June had eight litanic days, as both

feasts fell on the same day as a feast of the fixed cycle. Lastly, in AD 904, 977, 983, 988 neither All Saints' Day nor All Saints' Wednesday corresponded with the fixed cycle so June had ten litanic days.

There were six years in which Pentecost Wednesday, All Saints' Day and All Saints' Wednesday occurred in June (Appendix V, 50), but these dates duplicated dates from the fixed cycle. Specifically AD 931 and 942, All Saints' Day duplicated the procession of 5 June, and in AD 958, 969, 980, 947 Pentecost Wednesday occurred on 2 June (Appendix V, Table 51). Hence in these six years June had ten litanic days- eight from the fixed cycle and two more from the mobile.

There were 40 years that Pentecost Monday, Pentecost Wednesday, All Saints' Day and All Saints' Wednesday, all occurred in June (Appendix V, Table 52). In some of these 40 years the two cycles coincided. There were ten litanic days:

- In AD 906, 917 and 928 when Pentecost Monday and Pentecost Wednesday duplicated with 2 and 4 June.
- In AD 909, 971, 982 and 993 when Pentecost Monday and All Saints' Wednesday duplicated with 5 and 14 June.

There were eleven litanic days:

- In AD 919 Pentecost Monday duplicated with the procession of 14 June, and in AD 955 and 966 with 4 June.
- In AD 976 and 984 Pentecost Wednesday fell on 14 June.
- In AD 957, 963 and 968 All Saints day, duplicated with 14.

Hence out of these 40 years, eight had eleven litanic days and the seven had ten, whilst 25 had 12 litanic days. To summarise the all the above June would have had between eight and 12 litanic days depending on the way the two cycles coincided (Table 6).

Table 6 Number of litanic days in June

Years	Number of litanic days
37	8
14	9
17	10
8	11
25	12

3.3 Conclusion

Understanding the way the two cycles were distributed within the liturgical year can give us a better understanding of the formation of litanic landscape. Calculating the Easter dates for the 10th century enables a better understanding of the quantitative presence of liturgical processions in a month. We see that the integrating of the two cycles meant large numbers of processional activity. Months like April would have only one litany instructed in the fixed cycle but with the processions of the moveable cycle they could have up to four. Or in months like June for example, more than one third of the month was dedicated to annually commemorated litanic events.

Time was an important element of the religious life in Byzantium. The participation in the liturgical activities and thus the experience of the sacred during liturgical practices, was organized around the theology of time. The cycles of the hours, days and months were materialized in the linear passage of historical time. Day after day, during the year and year after year, there was a constant element of repetition. As such an important element, time was an integral part of the litanic landscape. The cyclicity of time (manifested in the fixed and moveable cycles) was influenced by the linear time that had a specific and different date for Easter every year.¹⁰³

The specific dates of the litanic days of the moveable cycle were calculated to provide in this way the necessary background for the following chapters, where the two cycles are discussed as one. The instances where the two cycles coincided raises the question of how the day was celebrated. In some cases, there are instructions in the Typicon, indicating, how and what activity should be celebrated when specific days of the two cycles fell on the same date. The latter is discussed in Chapter 4, having overcome in this chapter the problems of the mobility of liturgical time.

As it has been shown from the above analysis each year could have different dates of litanic activity. Therefore it is imperative for the analysis that will follow on Chapter 7 to select one year as a case study for understanding the litanic activity cumulatively and the two cycles in relationship to each other. The majority of times that Palm Sunday, Easter Monday and Tuesday occurred in April, Pentecost Monday and Wednesday occurred in May, and All Saints Day and Wednesday occurred in June is in the year AD 950. At that year Palm Sunday fell on 31st March, Easter Monday on 8th April, Easter Tuesday on 9th April, Pentecost Monday on 27th May, Pentecost Wednesday 29th May, All Saints Day on 2nd June, and All Saints Wednesday on 5th June (Appendix I, Table 14-23).

¹⁰³ Which is also relating to the moon which has its own cycle.

Chapter 4 *Litai* as memory: the *Typicon* of the Great Church

Chapter 4 is the last chapter in the section *experience in text*. Having examined in Chapter 2 litanic experience reflected in texts, this chapter continues in the same theme, examining the annual commemorative processions in Constantinople. The litanic days are approached one by one in order to understand the way the phenomenon took place in the city during the 10th century. Understanding the way these litanic days were instructed to take place during the liturgical year will enable an understanding of the way the litanic landscape was formed and the way the sacred landscape of Constantinople was experienced.

The *Typicon* of the Great Church as it has been discussed in the introduction of this thesis, is a book that has been used for the practice of the cathedral rite in Constantinople and reflects the way liturgical celebration was taking place across the empire. The *Typicon* has been edited by Juan Mateos in 1962 and 1963, in 2 volumes. The first contains the fixed cycle, starting from the 1 September and the second volume contains the celebrations of the moveable cycle. The surviving manuscripts that were produced outside the city contain differences in topographical details for example that indicate a local adaptation.

Mateos in his introduction (*Typicon*, pp. iii-xxiv) notes that the *Typicon* survives in the following manuscripts:

- Hagios Stavros Cod. 40: from the monastery of the Holy Cross in Jerusalem dating between AD 950- 959. It has been argued that this manuscript was not only produced in Constantinople but also in use in the capital (*Typicon*, pp. xviii-xiv) but it has later been suggested that it possibly a late 10th-century copy of an archetype dating in AD 950-959.¹⁰⁴
- Patmos 266: a manuscript from the monastery of Saint John the Theologian at the island of Patmos in Greece, produced at the end of the 9th century beginning of the 10th. Possibly this manuscript was not produced in the capital, possibly copied in Palestine for use in Constantinople (*Typicon*, pp. xvii-xviii).
- Paris grec 1590: This manuscript omits all topographic details of Constantinople (given in great detail in Hagios Stavros 40). It was produced close to Jerusalem around the end of the 11th century.
- Oxford 30322, Avct E510: The manuscript, produced in Cyprus dates after 1329, possibly following an earlier archetype.

¹⁰⁴ For further references and discussion see Baldovin, 1987, p. 191.

- Paris grec 1587: Due to the topographic details this manuscript was produced for use in the capital, although there are details from both the monastic and the cathedral rite. This hybrid version possibly indicates a later date (see introduction for a discussion on the evolution of the *Typicon*)
- Dresde 104: a lost manuscript today, only known from early editions, dating at the 11th century

More data completing the image of the *Typicon* comes from a manuscript in the archaeological museum of Kiev that gives details on the celebration of 1 September.

Reading the *Typicon* in order to understand litanic activity is not just about understanding which spaces were used in the city, but also the emotional qualities that these spaces gained during this practice. As Chris Wickham mentions in the introduction of *Topographies of power* (2001, pp. 1-7), it is very important to bridge the gap between the physical and the mental properties of topography. These mental properties refer to the way the landscape was perceived and the way people experienced it, gaining this way its sacred identity. We might not be able to talk about individual feelings and understandings but we can use the *Typicon* to approach what Rosewein calls ‘emotional communities’. These communities refer not to the way individual people felt but to the way communities’ respond manage and express emotion. Thus when we are thinking about emotions and emotional communities by studying the *Typicon*, it is important to keep in mind that it is about the way the *lite* became a tradition that would indicate the manner in which emotions should be expressed and what emotions should be expressed. These emotions are not though about how people felt but more about as Rosewein puts it ‘expressions of emotion; they are accounts or descriptions – imagined and otherwise- about the ways in which emotions must be (and to some degree were) expressed’ (Rosewein, 2007, p. 193).

Taking this under consideration the *Typicon* is not only providing information about sites within the city used for religious celebration but also about the way the ceremonial and emotional landscape was organised. This spatial organisation staging the liturgy at specific days was transforming the landscape into a landscape of power. Understanding the spatial character of the emotional qualities of the *lite* can reveal Constantinople as a landscape of litanic power, that as it is going to be shown this power was emerging by the affective relationship of people and the divine.

As it will be shown the *Typicon* a text that was meant to be practiced can reveal emotional themes that are connected to matters of life and death such as enemy attacks, and

hazardous physical phenomena. Emotions of fear (fear of one's life but also fear of God, as these threats are considered divine punishment) are linked with divine emotions of wrath, and love (*philanthropia*) and hope for salvation. Commemorations of days of translation of saint's relics or dedication of churches are linked with emotions of safety and joy.

In understanding the role of emotion through litanic practice, it is important to examine equally not only all sequences of activities and actors in the landscape but also place and time. The landscape shapes itself through the action and interaction of its constituent parts, and there are specific places and times when this happens, with multiple ways and actors involved. Therefore when approaching the litanic landscape it is imperative to examine the two liturgical cycles as they were practised in the landscape as one organic whole.

The foundations of this approach were established, in Chapter 3 where the central role of time in liturgical practice was discussed. By having already identified the instances that the two liturgical cycles entwined during the 10th century, it is possible to examine the litanic days of the liturgical year in the order they occurred. This way it is possible to understand cumulatively the presence of litanic commemorations in the liturgical year- day by day.

The text of the *Typicon* provides information of events that are commemorated on the day that the litany takes place, detailing the starting points, the interim stations and the terminal points of processions, with some sporadic references on particular routes that the *lite* was meant to follow. This information is important as it illustrates which churches were selected for litanic use, during which time of the liturgical year and why- central for understanding the way the litanic landscape was formed and experienced. In addition the participation of the Patriarch or the Emperor at specific feasts gives to the day a particular character. By exploring what is commemorated and when the relationship between time and practice is shown.

In order to understand better these processions, this chapter brings together information on both historic and commemorative *litai*. Approaching the archetypes of the commemorative lite will advance an understanding of how these commemorations were established.

Another aim of this chapter is to explore further the affect of practice. One element of which, are hymns. Hymns as well as other liturgical texts are designed to be heard by people and are therefore affective, as they were not just read but also sung. Not only the embodied experience of the textual message is affective, but also the musical tone that is sung. Text therefore, exists not only as material culture, written shapes on a codex made with ink, it also becomes a medium that conveys meanings. It is transmitted by a source and it is received by

another. The message as part of language addresses the conscious part of the receiver.¹⁰⁵ It has to be noted here the medium of text can reflect the intended meanings of the transmitter, but from reception to perception there is no guarantee that the meaning is preserved uncorrupted. Meaning is dependent upon the individual¹⁰⁶ and on their perception. Furthermore, it has to be taken under consideration that text was not a product designated for modern analysis.

In Chapter 5 we approach the individual as part of the ecclesia that is the destined receptor of the text in practice, and also the context in which this text was transubstantiated - from ink in a paper, to music and words. Texts can be considered part of a *synthesis* that treats people, time, space and material culture in practice as essential actors in creating sacred networks, which are affective. It is imperative to analyse the litanic hymns as a text that is an active emotional stimulus. Hence, in order to understand the affect of hymns fully it is important to explore their role as part of the litany and not only as static texts. For this reason *troparia* are examined here textually, in order to provide the data for further understanding when they were sung, where and to whom they are addressing. This way their emotional qualities associate with their spatiotemporal qualities (the specific days and places that were sung) and examined as parts of the litanic landscape (in Chapter 7). The information on the spatial references of the *troparia* is important as it is practise and text that became actors shaping the landscape. The spatial aspects of *troparia* are explored further in the next chapter, where the affective fields of practice, time and place are examined.

4.1 1 September

September was the first month of the Byzantine ecclesiastical year. The New Year, the beginning of the induction, is celebrated along with several other commemorations, and the day includes a litany. Specifically, the celebrations include:

- The memory of Saint Symeon the Stylite, who died in AD 459.
- The *synaxis* of the *Theotokos* of Miasina, which commemorates the miraculous icon of the monastery, recovered from the bottom of the lake in AD 864, after the iconoclast controversy.
- The dedication of the *Theotokos* at Urbikio, which dates from the 6th century (Janin, 1969, p. 207).

¹⁰⁵ For further discussion see Chapter 5 regarding whether the ecclesiastical language was understood by the masses of people participating in the *lite*. Was everyone able to hear? It has been suggested that people were actually participating by responding to the petitions of the deacon. Being an active participant in liturgy indicates that there is at least a basic understanding of what is going on.

¹⁰⁶ For individual and communal Bodies see Chapter 5.

- The great fire of the AD 461.¹⁰⁷

The celebration of the memory of Symeon took place at the Great Church, those for the fire and New Year took place when the *lite* is entering the Forum of Constantine¹⁰⁸ and the *synaxis* for the *Theotokos* of Miasina at the church of the *Theotokos* at Chalkoprateia (*Typicon*, 1962, pp. 2-3; Janin, 1966, p. 73; Baldovin, 1987, p. 292). This shows that the Forum preserved a civic character as it is there where civic feasts were designated to be celebrated.

The New Year celebration started at the eve of the celebration, the *paramone*, in the Great Church with the participation of the patriarch. The *lite*, with the patriarch moved to the Chalkoprateia, whilst at the same time the service continued at the Great Church where a *troparion* honouring saint Symeon was sung: Saint Symeon was praised for living a life of a saint. He was asked to intercede to God for the salvation of the faithful (Appendix, VI, *Troparion* 1). Another *troparion* is prescribed by the *Typicon* at this day, but this time was sung at the *orthros*. The *troparion* addresses God, recognising him as the creator of the universe, and the one who decides upon the fate of everything. God was asked for peace which of course was guaranteed through the intercession of the Mother of God and His mercy (Appendix, VI, *Troparion* 2).

The patriarch and the *lite* moved to the Chalkoprateia at the *espera*. There the *synaxis* of the *Theotokos* at Miasiana was celebrated. This time a *troparion* was addressed to Mary whose given epithets reflect the dogmatic realities of the Third Ecumenical Council, as her virginity was highlighted.¹⁰⁹ She was characterised as the harbour and the protector of all men, and she was asked to intercede in granting peace to the entire world (Appendix, VI, *Troparion*, 3).¹¹⁰

The patriarch then moved to the *Theotokos* Urbikio where he lit candles before returning to the Great Church after the *orthros*. Then, the *lite* exited and moved to the Forum where a *troparion* was said, again honouring the *Theotokos* who was characterised as the place where the faithful could seek shelter when they were in need, though this reassurance was provided not by her, but by God. At this time however, she was something more, she was

¹⁰⁷ The fire took place on AD 461 during the reign of Leo I (457-474). Janin, 1969, p.41; *Typicon*, 1963, p. 3. Cedrenos describes the catastrophic event that destroyed the city from ‘sea to sea until the Church of Sergius and Bacchus’. (vol.1 p. 611).

¹⁰⁸ Hereafter referred to simply as “the Forum”.

¹⁰⁹ After this council (431 AD) the epithet *Theotokos* (the one who bore God) and *aeiparthenos* (always virgin) summarised the dogmatic views about the Virgin. Those two epithets are discussed by Sophronios, Patriarch of Jerusalem that highlights that Mary was virgin *πρό τοῦ τόκου καὶ ἐν τῷ τόκῳ καὶ μετά τόν τόκον* (before the birth, during the birth and after the birth) something that is symbolised iconographically with the three stars on her robe. For more on the formation of the term *Theotokos* and the councils see Tsinkos, 2010.

¹¹⁰ This *troparion* was also sung on 18th December at the Great Church and 26 December at the Church of the *Theotokos* Blachernae.

called *power* and she was a powerful aid to the entire world. Given that the litany was public, took place in the streets of the city and specifically in the Forum, this acclamation of the *Theotokos* as the powerful aid of the entire world can be seen as advertising the power of the church (Appendix, VI, *Troparion*, 4). The *lite* then returned to the Great Church and on to the Church of Chalkoprateia whilst the service continued in the Great Church. The *Typicon* also has a note saying that after the liturgy, the patriarch in the great office blessed its members (*Typicon*, 1962, pp. 2-9).

It can be argued that the celebration had a civic character. In terms of experience the beginning of the celebration of the day was at the *esperinos*, at the sunset. Thus, the first procession at the *espera* would have taken place with limited natural light. The *orthros* was at the first hour of the day, during the sunrise. After the *orthros*, therefore, after the sunrise, the *lite* moved to the Forum, with plenty of light.¹¹¹

4.2 Memorial of the Nativity of the *Theotokos* 8 September

References to events in the life of Mary in the Gospels are limited.¹¹² The main information on this feast comes from the Gospel of James (Tischendorf, pp. 10-11). In the 5th century these stories about the life of the *Theotokos* began to be introduced to the liturgical calendar as *theometerikes*¹¹³ feasts. This was mainly as an answer to Nestorianism that, amongst other things, denied the participation of the *Theotokos* in the salvific work of God. The feast had been established by the 6th century, originating in Jerusalem (Martimort, 1986, p. 131), giving a *terminus post quem* for the archetype of this procession.¹¹⁴ The feast was introduced to Constantinople in the 7th century according to the *Chronicon Paschale* by Andrew from Crete, who arrived in the city in AD 685 (Φιλιας, 2002). The adoration of the Virgin was not a new element to the Constantinopolitan worship, as already by the 6th century a weekly procession was established by Patriarch Timothy, which terminated at the church of the *Theotokos* at Chalkoprateia, (Krausmuller, 2011, p. 224). According to Neophytos the Recluse the feast was at the beginning of September so the whole ecclesiastical year could be blessed, with a

¹¹¹ It is worth mentioning here that both sunrise and sunset possibly provide the same amount of light. The sunrise is when it is dark but slowly as time passes there is more light to the landscape as the sun comes out. At the sunset the light diminishes as time passes. In terms of the effect that the light has in liturgy the light of the sunrise has a different texture of the light of the sunset. The morning light is stronger, brighter and leads to the day and the light of the sunset is warmer, softer and leads to the darkness of the night.

¹¹² Mathew, 1:18; Mark, 3:31-35, Luke, 1:26; John, 2:1-12, 19, 25-27.

¹¹³ In the west the term Marian feast was established. More for the cult of the Virgin Mary see Maunder, 2008.

¹¹⁴ It is traced back to the building of the church of Saint Anne at Jerusalem, built at the birth place of Mary.

feast honouring the Virgin occurring in the first and last month of the liturgical year (Φίλιας, 2002).¹¹⁵

According to the *Typicon*, the day before the feast, at the *espera*, the Patriarch with the *lite* moved from the Great Church to the Chalkoprateia.¹¹⁶ There a *troparion* celebrating the feast was said. The *troparion* had an eschatological character as the *Theotokos* became the symbol of the incarnation of Christ, so she was understood to serve the divine plan that led to the Resurrection and the promise of human salvation and eternal life (Appendix, VI, 5). The *orthros* also took place at the church at Chalkoprateia. After the second hour in the morning, the *lite* exited the church and move to the Forum where there was a station, to then return back to the Chalkoprateia (*Typicon*, 1962, pp. 18-21; Janin, 1966, p. 73; Baldovin, 1987, p. 292).¹¹⁷ There is no mention in the *Typicon* regarding the participation of the emperor, although the *De Cermoniis* there is a description of how the feast should be celebrated. It is clear that the processions of the emperor and the patriarch are different.¹¹⁸ The imperial procession and the procession that the patriarch leads would meet at the Great Church. Then the imperial procession would first move to the Forum followed later on by the procession of the patriarch. After the station there, again it is the imperial procession that first moves to the church of the Chalkoprateia, to be followed by the patriarch. According to the source, the order of the processions described for the Nativity of the *Theotokos*, was to be practised the same way for the Annunciation (*De Cermoniis*, 1,1). It is possible that the procession described in the *De Cermoniis* refers to the *pannychis*, starting at the *espera* of the day. This is because the source gives the Great Church as a meeting point of the patriarch with the emperor, whilst in the *Typicon* the *lite* is starting at that church the celebration the day before.

¹¹⁵ Ήνα γὰρ ὅλος ὁ κύκλος τοῦ ἐνιαυτοῦ εὐλογηθῇ δι' αὐτῆς, ἐτέχθη ἐν τῷ παρόντι μηνί, τῷ πρώτῳ τοῦ ἐνιαυτοῦ, ἐκοιμήθη δὲ ἐν τῷ ὑστάτῳ ὕπνον ἀθανασίας, ἵνα τοὺς μεταξὺ τούτων δέκα μῆνας κυκλοειδῶς παραλαβοῦσα, εὐλογήσῃ διὰ τοῦ τόκου αὐτῆς καὶ τῆς ζωηφόρου κοιμήσεως (Neophytos the Recluse, *Πανηγυρική Α'*, Oration 1)

¹¹⁶ 'It is celebrated to her respected house that is close to the most holy Great Church. This must be the Chalkoprateia, as later on the word *upostrefein* (return back) insinuates.'

¹¹⁷ Baldovin refers as a starting point the Great Church and then an interim station at the Forum and terminal point the Chalkoprateia. He bases that on translation of the original text in French by Mateos. My translation *The Nativity of our holy despoina Theotokos. It is celebrated in her sanctuary that is close to the Great Church. We practice the pannychis there....*(Mateos: *on y a accompli la pannychis...in the evening, the day before the patriarch descend de l'église with the lite...and la pannychis est celebre selon l'ordo. ...the orthros is celebrated at the ambo...at the second hour the patriarch descend and enters the sanctuary...and the lite goes to the Forum (anerxetai) and there the psalmists glorify and again the lite turns back/returns to Chalkoprateia and the patriarch makes the entrance...* Key word here is *upostrefein* that means turn back/return. Mateos translates: 'elle se dirige ensuite vers les Chalkoprateia et le patriarche y fait son entrée'. It then proceeds towards the Chalkoprateia and the patriarch does the entrance there. My guess is that Baldovin is mistaken and the pannychis takes place not in the Great Church but at the Chalkoprateia. So the day before at the evening the procession starts from the Great Church and then moves to Chalkoprateia. Then from there at the morning the procession moves to the Forum and then returns to Chalkoprateia.

¹¹⁸ In the text the different processions with the epithet *oikeios*, meaning "one's own": 'πάλιν ἐξέρχονται, καὶ ἀσπάζονται τὸν πατριάρχην, καὶ ἀποκινοῦσι μετὰ τῆς οἰκείας λιτῆς, καὶ ἀνέρχονται ἔως τοῦ πορφυροῦ μεγάλου κίονος ...Καὶ δὴ τοῦ πατριάρχου ἀνερχομένου μετὰ τῆς οἰκείας λιτῆς, προεισέρχονται' (De Cermoniis, Book 1, 22-23=TLG)

Although the *Typicon* does not refer to a station at the Forum after the Great church before reaching Chalkoprateia, it is possible that this was the case, as it is indicated by the *De Ceremoniis*. Another possibility is that the *De Ceremoniis* reflects an older tradition that the celebration did not include a panychis.

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Figure 11 Commemorations of earthquakes in the Menologion of Basil II (Vat. Gr 1613).

4.3 Memory of the martyrdom of Saint Thekla, 24 September

Saint Thekla was considered an apostle, as she preached the word and converted many Christians (Kazhdan, 1991, p. 2033). The *synaxis* took place at her church at Kritharopoleia, an area that was close to the Sophien Port (Janin, 1969, p. 143). There is no mention of where the procession started, but the text mentions *kata synitheian aperxomenis* (as usual goes), which means either that the starting point was at Hagia Sophia with a station at the Forum, or that the procession started from the Church of Saint Thekla and then moved to the Forum. (*Typicon*, 1962, pp. 42-45; Janin, 1966, p. 73; Baldovin, 1987, p. 292).

At the martyr's church there were two different *troparia* to be sung, according to the *Typicon*. The first *troparion* was inspired by the hagiography of the saint, praising her as a protomartyr amongst women and she was asked to intercede for God's mercy (Appendix VI *Troparion*, 6). The second *troparion*, as Mateos notes, was older than the first (*Typicon*, 1962, p. 45). It is addressed to God and shows that the celebration of the memory of a martyr was

also the medium through which people sought God's mercy and salvation. This *troparion* was not sung exclusively for Saint Thekla, as it was also prescribed during the liturgical year, on 27 December, honouring Saint Stephen at Constantinianae (Appendix VI, *Troparion*, 7).

4.4 Commemoration of a 5th-century earthquake, 25 September

The day was dedicated to the memory of the earthquake that happened during the reign of Theodosius in AD 410. The text says that 'this day the commemoration of the fears for the *philanthropia* is practised and the showing of the resurrection before the resurrection'.¹¹⁹ The people gathered at the Great Church (*ό λαὸς συνέρχεται ἐν τῇ ἀγιωτάτῃ Μεγάλῃ Ἐκκλησίᾳ*), and after the *orthros*, moved to the Forum (*μετὰ τῆς λιτῆς ἀνέρχονται ἐν τῷ Φόρῳ*) where there was a station.¹²⁰ The procession then moved to the Golden Gate where there was another station, and then on to the Campus, with a station at the Tribunal. The terminal point was the Church of Saint John the Apostle where the liturgy took place. It is interesting to see that the Archdeacon announced where the Divine Liturgy took place, something that did not occur anywhere else within the *Typicon*. The procession took place in the day light as it is after the *orthros*, with the participation of the patriarch.

There was only one *troparion* for the day (Appendix VI, *Troparion*, 8), which was sung inside the church of Saint John the Apostle. The same *troparion* was also sung on 8 May and 26 September, again at the same church. The *Trisagion*¹²¹ was also sung inside the Great Church, at the Forum and from the Golden Gate to the Campus and also in the Church of Saint John the Apostle. (*Typicon*, 1962, p. 49; Janin, 1966, pp. 73-74; Baldovin, 1987, p. 292; Baldovin, 1993).¹²²

The day was very important for civic memory, as earthquakes were a very real threat for the city. This specific commemoration though has also a dogmatic relevance as it relates to the revelation of the *Trisagion*. The story places the event during the reign of Theodosius, in AD 438. According to the sources,¹²³ Constantinople suffered from great earthquakes that resulted in massive destruction (Downey, 1955, p. 597). At the time, Patriarch Proclus (AD 434-446)¹²⁴ led the people in litai outside the city walls, along with the Emperor, praying for the city's salvation and crying in tears,¹²⁵ 'Lord have mercy on us'. Suddenly, a child was taken in the air and the *Trisagion* hymn was divinely revealed to the child. The one of the three illuminations depicting a procession in the Menologion of Basil II depicts the moment

¹¹⁹ Mateos does not translate *the meta philanthropias*, only *the fears*

¹²⁰ In terms of personhood/participants the people and the *lite* are referred to as separate persons.

¹²¹ The *Trisagion* had been introduced in Chapter 2.

¹²² In the *Typicon* is not given whole

¹²³ Nikephorus Callistus ecclesiastical history, book 14, 46.

¹²⁴ Succeeding Saint John the Chrysostom.

¹²⁵ Πάντες σύνδακρυς ἥσαν (Nikephorus Callistus, PG 146: 1216-1222)

of the revelation of the hymn to the child (figure 10) (Baldovin, 1993). The earthquake only stopped, when the Monophysite addition to the hymn ‘the one who was crucified for us’ was removed. The Synod in Trullo in AD 691 contemplated this addition (Canon 80). In the Council of Chalcedon (AD 451) the hymn was established across the Empire.

The earthquake was considered to be a divine punishment¹²⁶ related to the Monophysite controversy. The orthodox version of the *Trisagion*, was divinely revealed and granted divine mercy, which ended the hazardous earthquake. The event commemorated can be found in various historical sources and it is linked with the miraculous revelation of the *Trisagion* hymn.¹²⁷ The latter was a very important element of the Byzantine liturgy that became common throughout the empire after the 6th century (Taft, 1977; Taft, 1991b; Taft, 1992, p. 2121).

Saint Germanus on his commentary on the Divine Liturgy explains the hymn:

“*Holy God,’ that is the Father; ‘Holy Mighty,’ that is the Son of the Word, for He has bound the mighty devil and made him who had dominion over death powerless through the cross and he has given us life by trampling upon him; ‘Holy Immortal,’ that is the Holy Spirit, the giver of life, through whom all creation is made alive and cries out ‘Have mercy on us.*”¹²⁸

Thus the commemoration of the day is not only about the disaster, but also a reminder that moving away from orthodox beliefs was a sin and would be divinely punished.

In Chapter 2 it was shown that it is possible for divinely revealed hymns to be considered as relics. Relics are a medium of approaching the sacred, and in the same way the *Trisagion* can be seen as a tangible non-material way of proving that people were following the rightful dogma, worshiping the true God as an equal part of the Trinity. The *Trisagion* hymn acted in the same way as a relic; it was divinely revealed and had salvific properties. This agency shows how not only material things but also text used in religious practice could have personhood.

4.5 The Repose (*Metastasis*) of Saint John the Apostle, 26 September.

The feast refers to the fact that Saint John's grave site was found empty, and it was considered to have been repositioned miraculously (*Synaxarion*, 26 September) The *synaxis*

¹²⁶ Neophytus Incensus explains the earthquake as a punishment from God in order to help people overcome a sinful way of life: ‘For this reason therefore in various times terrible earthquakes came upon from God that leads people towards repentance and faith’ (*Διὰ τοῦτο γὰρ καὶ κατὰ διαφόρους καιροὺς σεισμοὶ φοβεροὶ ἐπηνέχθησαν πρὸς Θεοῦ πρὸς πίστιν καὶ μετάνοιαν ἄγων τοὺς ἀνθρώπους*) (Neophytus, *Πανηγυρική A*, 16).

¹²⁷ Holy God, Holy Strong, Holy Immortal, have mercy on us (*Ἄγιος ὁ Θεός, Ἅγιος ἴσχυρός, Ἅγιος ἀθάνατος, ἐλέησον ἡμᾶς*).

¹²⁸ “*Ἄγιος ὁ Θεός ἡτοι ὁ πατήρ· ἄγιος ἴσχυρός, ὁ Υἱός καὶ Λόγος, διότι τὸν ἴσχυρὸν διάβολον δεσμεύσας κατήργησε διὰ σταυροῦ, τὸ κράτος ἔχοντα τοῦ θανάτου, καὶ τὴν ζωὴν ἡμῶν ἔδωκε τοῦ πατεῖν ἐπάνω αὐτοῦ ἄγιος ἀθάνατος, τὸ Ἅγιον Πνεῦμα τὸ ζωοποιοῦν, δι’ οὗ πᾶσα κτίσις ζωοποιεῖται καὶ βοᾷ· ἐλέησον ἡμᾶς*” (Germanus, *Historia Ecclesiastica*, p. 75.)

took place at his church close to the Great Church, it refers to the church of the Saint in the *Dihippion* area.¹²⁹ The text says that the *lite* moved towards the *synaxis* but does not record a starting point or an interim station. That means it is possible that the *lite* started from the Great Church, moved to the Forum and then went straight to the Church of Saint John the Apostle. There is no mention of the patriarch or the emperor. The celebration took place during the morning at the *orthros* and the same *troparion* was used as for the *lite* on 25 September (Appendix, VI, 8).

4.6 Memory of the martyrdom of Saint Thomas, 6 October

The *synaxis* in the memory of the saint's martyrdom was practised at the Church of Saint Thomas in the Amantiou quarter. The *lite* from the Great Church, moved to the Forum where there was a station, and terminated at the designated church for the *synaxis*. After Psalm 50, which was sung during the *orthros* in the morning, but also at the entrance of the liturgy, a *troparion* was sung praying to the saint to intercede to the Lord for salvation (Appendix, VI, *Troparion*, 9) (*Typicon*, 1962; Janin, 1966, p. 74; Baldovin, 1987, p. 292). The same *troparion* was also sung to honour the apostle Luke on 18 December at the Holy Apostles.

4.7 Memory of the martyrdom of Saint Sergius and Bacchus and memory of the great earthquake, 7 October¹³⁰

After the *orthros*, in the morning, the patriarch moved with the *lite* to the Church of Saint Anastasia¹³¹ at the Domininus porticoes, where antiphons were sung along with the blessing of the *Trisagion*. There, the *troparion* of the *lite* was sung, 'have mercy on us, Lord have mercy on us' (Appendix VI, *Troparion*, 10). The *lite* then moved to the Forum where there was another station, during which the *troparion* for the day was sung. The *troparion* addressed God, thanking him for his protection given to the people by the miracles of the saints. The miracles are defined as an 'invincible wall' a characterisation that is also given to the Virgin Mary in the *troparia* addressing to her in days relevant to enemy attacks (Appendix VI, *Troparion*, 44). Through their supplication they protected the city from enemies and strengthened imperial power. The same *troparion* was sung inside the Church of Saint Sergius and Bacchus next to the New Palace (Appendix VI, *Troparion*, 11) (*Typicon*, 1962, pp. 62-66; Janin, 1966, p. 74; Baldovin, 1987, p. 292).

¹²⁹Another church that does not survive archaeologically is the Church of the Theologian at Dihippion. It is placed convincingly by scholarship between the German fountain and the remains of the Baths of Zeuxippos at the north east corner of the hippodrome, south of Hagia Sophia. The church was standing until the 17th century (Grosvenor, 1889; Grélois, 2006; Westbrook *et al.*, 2010; Dagron, 2011).

¹³⁰Mateos believes that this earthquake is possibly the one that took place at the 4th October, AD 525. Croke gives the same date (1981, p.126).

¹³¹The church does not survive archaeologically. According to textual sources Saint Anastasia was at the junction of the Mese and the *Makros Embolos* (Snee, 1998).

Why did the procession take this route, from the Great Church, to the Anastasis church and then to the Forum, to terminate at the church of the saints?¹³² The final destination can be explained because of the memory of the saints. Although, the church of Saints Sergius and Bacchus was built in the early years of Justinian, finished in AD 535 (therefore after the earthquake) and was used by the Monophysites during the controversy that ended in AD 553 with the 5th Ecumenical Council (Price, 2009). The visit to the Church of Anastasia is not a coincidence. The use of the Anastasia is possibly propagandising Justinian's orthodoxy (Snee, 1998, p. 163) and determination to fight heresy, linking him this way with a major past event of the city's life; the victory over the Arians. Anastasia was the fort of Orthodoxy where Nazianzus during the 4th century *resurrected* the orthodox faith.

The earthquake of AD 525 was followed by another that shook Antioch in AD 526 and these were followed by plagues. All these catastrophes were seen by the people as the result of divine wrath. Divine wrath was the result of human sin. Sins could result from the way of life, especially the non-orthodox way of life, therefore the fight over heresy and deviance came under the care of Justinian. The emperor was determined to take strict measures (Kaldellis, 2010, p. 41). An example that describes this linkage with sin and divine punishment comes from the early 6th- century Novella 77:

we enjoin them to take to heart the fear of God and the judgment to come, and to abstain from suchlike diabolical and unlawful lusts, so that they may not be visited by the just wrath of God on account of these impious acts, with the result that cities perish with all their inhabitants. For we are taught by the Holy Scriptures that because of like impious conduct cities have indeed perished, together with all the men in them.... For because of such crimes there are famines, earthquakes, and pestilence... and to inflict on them the extreme punishments, so that the city and the state may not come to harm by reason of such wicked deed (Bailey, 1955, pp. 73-74).¹³³

Thus, divine wrath would endanger the lives of many and that is why laws were passed, to ensure the prosperity of the community (Crompton, 2006, pp. 146-149). Hence, in fact this kind of commemoration of civic event is a way of promoting public consensus. Because the processional route included the Anastasis church, the *lite* acted as a reminder of the earthquake that was considered to be a punishment for the monophysites. Thus the inclusion

¹³² The fact that Saint Anastasia was reached first, possibly indicates two things; either the procession passed from the Forum to Saint Anastasia and then went back, or there was another street connecting the Hagia Sophia with the Makros Emvolos, going down to the Church of Saint Anastasia and then to the Forum.

¹³³ It has been suggested that the earthquake of 525 is possibly one of the reasons that led Justinian to Novela 77 (Crompton, 2006, pp. 146-147). Since it is impossible to know whether Justinian was acting on the belief that heresy and deviance would provoke God's wrath and thus lead to catastrophy, the connection between earthquakes and

of both churches in the processional route acted more as a reminder of the battle between orthodoxy and heresy. It is interesting to note that in a city like Constantinople where there was a considerable amount of earthquakes, only seven days in the liturgical year were dedicated to the commemoration of earthquakes (Croke, 1981, p. 125). These physical phenomena were associated with the religious and political realities of the time of their occurrence, and through their incorporation into the liturgical calendar they passed into social memory, conveying political messages. In terms of emotion, the use of Saints Sergius and Bacchus that had been associated with Monophysitism, therefore a church that had been associated with heretical activity, can be seen as an act of repentance, or sanctification (Snee, 1999, p. 164). The text of the *Troparion* has a civic character as it refers to threats to the city. Thus it seems that both the earthquake as well as the heretic realities of the time were considered equal menaces to the life of the city.

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Figure 12: Illumination depicting the commemorative procession of the 26 of October moving towards the church of Blachernae (Menologion of Basil II, fol. 142, Vat.grec.1613)=[Vat.gr. 1613 Online](#)

4.8 Memory of Saint Luke, 18 October

This litanic day is dedicated to Saint Luke. The *synaxis* took place at the Church of the Holy Apostles¹³⁴ with the *lite* starting from the Great Church, moving to the Forum before ending at the church. The procession took place in the morning, at the time of the *orthros*, and the same *troparion* was sung as on 6 October (Appendix, VI, *Troparion* 9) (*Typicon*, 1962, pp. 70-71; Janin, 1966, p. 74; Baldovin, 1987, p. 292).

4.9 Memory of an earthquake that happened in AD 740, 26 of October

The final litanic day of October was dedicated to an earthquake.¹³⁵ It was originally dedicated to the memory of Saint Demetrios, patron saint of Thessalonica, but to that was added the commemoration of the earthquake that happened during the reign of the Emperor Leo. It is certainly the first earthquake that is commemorated in the *Typicon* in such detail. On that day, the *Typicon* acts as a historical account, detailing the exact year of the phenomenon and the names the emperor: the catastrophe happened during the reign of the iconoclast Emperor Leo III, in AD 740. The earthquake was then followed by a plague (Brubaker and Haldon, 2011, p. 182).¹³⁶ The memory in the *Typicon* refers to the *philanthropia* of God that sent the terrible menace of the earthquake.¹³⁷ Again the earthquake is considered to be sent upon people justly due to human sin.¹³⁸ The celebration started at the Great Church in first hour of the day at sunrise just after the *orthros*, with the participation of the patriarch. There, a *troparion* was addressed to God, asking for deliverance from the fearful menace of the earthquake.¹³⁹ The procession moved to the Forum where there was a station, and then the *lite* moved to the church of *Theotokos* Blachernae whilst the same *troparion* was sung once more (figure 11). The same *troparion* was sung on Pentecost Monday, twice at the Great Church and at the Forum (Appendix VI, *Troparion*, 12). It is possible as Janin notes that this procession would have used the main street of the city, the *Mese*, to go from Hagia Sophia to the Forum. Then the *lite* passed through the street *Makros Emvolos* to the coastal road that ran across the shore of the Golden Horn (*Typicon*, 1962, pp. 78-80; Janin, 1966, p. 74; Baldovin, 1987, p. 292; Baldovin, 1993, p. 32).

¹³⁴ For the topographical location of the Holy Apostles see Janin, 1969, pp. 367-371.

¹³⁵ (figure 11)

¹³⁶ Leo died at the end of that year, in the summer of AD 740 (Brubaker and Haldon, 2011, p. 158).

¹³⁷ Mateos again doesn't translate the *philanthropia epenextheisis*, (which means "the one [menace] that fell down upon [us] because of the *philanthropia*"). He translates 'memory of the terrible menace' (*Typicon*, 1962, p. 78).

¹³⁸ φοβερᾶς καὶ ὀπορρήτου ἀπειλῆς τοῦ σεισμοῦ διὰ τὰς πολλὰς ἡμᾶν ἀμαρτίας (Synaxarion, October 26=TLG)

¹³⁹ Baldovin (1993, p. 32) notes that the *troparion* was said during the procession from the Great Church to the Forum. He argues that it is possible that the *Typicon* states that the *troparion* was for the *lite*. It is not impossible but it is more probable that the *troparion* was said in the Great Church as the *Typicon* states that the psalmists go to the ambo and then the emotional *troparion* of the *lite* was said.

The Menologion mentions that the earthquake happened during the feast of Saint Demetrios. Lots of the buildings and churches of the city were destroyed leading to the death of many people. Since then the commemoration of this earthquake was celebrated annually at the church of the Theotokos Blachernae. This earthquake was seen in the same way as every other earthquake; as a warning or a punishment. In folio 142 it is described as a just divine wrath moved by God's anger.¹⁴⁰ The last sentence in the folio concludes: *since then we joyfully celebrate this feast wishing that this threat wont befalls upon us* (Menologion, fol. 142).¹⁴¹

4.10 Memory of Saints Cosmas and Damian, 1 November

November starts with the commemoration of the healer saints Cosmas, which was practiced at their church in the Dareiou quarter¹⁴² where the *lite* moved from the Great Church. There a *troparion* gave a beautiful sensual image of prayer. It was addressed to the healer saints, who were asked to intervene with God to save the people praying to Him; to save their souls and the city through, the prayers of the *Theotokos*. Thus God's mercy was evoked by people's prayer, the *Theotokos* and the saints. Pleading to God for the deliverance of the souls of His subjects was not accidental, the soul has to be kept pure, avoiding a sinful way of life which could provoke God's wrath (Appendix VI, *Troparion*, 13) (*Typicon*, 1962, p. 86; Janin, 1966, pp. 74-75; Baldovin, 1987, p. 292).¹⁴³

4.11 The memory of the ash that has been brought down because of the *philanthropia* of God, during the reign of Leo the Great, 6 November

The *Typicon* also acts as an historical source for 6 November. Apart from other commemorations that were celebrated without a litany, the city remembered the eruption of Vesuvius in AD 472, during the reign of Leo. The phenomenon must have caused great terror, and like any other catastrophe it was interpreted as a sign of divine wrath. As with the memorials to earthquakes, the title of the memorial states that the wrath was justified as the catastrophe was sent through the philanthropy of God.¹⁴⁴

The Menologion commemorates the day as 'of the fallen tephra and cinder from the sky at the seashore'. The illumination of this manuscript represents people looking in the sky, observing the phenomenon, and others in despair covering their faces (figure 12).

¹⁴⁰ 'ρύσασθαι ἡμάς τῆς δικαίας αὐτού καὶ θημῶν κινούμενης ὄργής'.

¹⁴¹ 'έκτοτε... εὐχαρίστως ἐορτάζομεν ἐτησιως τήν παρούσαν ἐορτήν εὐχόμενοι μή τοιαύτη περιπεσεῖν ἀπειλή'

¹⁴² (Janin, 1969, p. 295)

¹⁴³ Mateos translates the word *synechonton* as *qui nous present* (that present to us), but *sunechis* means continuous. Then he translates *deinon* as *dangers* (*dangers*) whereas it means difficulties. The word danger (*kindinos*) is used in the *Typicon* (see the *troparion* for 22nd of December) to address an enemy attack.

¹⁴⁴ Here there is different verb used to describe the menace's falling upon people: '*Meta philanthropias epenechthisis*' is used for earthquakes and '*meta philanthropias katenicthisis*' for the cinders.

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Figure 13 After the eruption of Vesuvius in the 5th century, the cinders reached Constantinople. The illumination in the Menologion of Basil II depicts the people who terrified are looking at the sky.

The *lite* was instructed to move from the Great Church very early in the morning, with the Patriarch, to the Forum and ending at the Church of Saints Peter and Paul at the Triconch.¹⁴⁵ At the Forum a *troparion* was sung in order to show penitence. In their prayer (Appendix VI, *Troparion*, 14) people admitted that they were sinners. It was people's sins and lawless actions that had caused the divine wrath, and only through repentance, could salvation come. The *troparion* as part of the litany was the action that demonstrated repentance to God. The same *troparion* was sung on 14 December, as part of the earthquake memorial, at the Great Church, the Forum and at Saint Thyrus at Helenianae¹⁴⁶ (*Typicon*, 1962, pp. 90-94; Janin, 1966, p. 75; Baldovin, 1987, p. 292).

Information on the same historical event on 6 November during the reign of Leo the Great can be drawn from historians 'a heavier menace and need of God than any earthquake'

¹⁴⁵ The Triconch was a two storey building at the complex of the Great Palace. Close to this building the church of Saints Peter and Paul was built and dedicated to the Apostles during the reign of Justin II (AD 565-578) (Müller-Wiener, 1977, p. 232).

¹⁴⁶ The church of Saint Thyrus is referenced by the sources as being "before the wall" (*πρὸ τοῦ τείχους Κωνσταντίνουπόλεως*) (Sozomen, *Ecclesiastical History*, 9:2). With evidence that was actually at the west side (Janin, 1969, pp. 247-248; Mango, 2000b, pp. 179-180; Berger, 2001, p. 180). The area is associated with Helena and the story of her planting the flowers from the Cavalry there after the recovery of the True Cross. Another passage that supports the view that the quarter was outside the wall is from the *De Cerimonis* (Book 1:91, p. 413-414, 416) where *Helenianae* appears to be outside the Constantinian wall. The route described in the text starts from the palace of *Helenianae* and moves towards the Great Palace passing from the Constantinian wall. Therefore, the palace of *Helenianae* was clearly outside the walls. One possibility is for the area to have been both west and east of the wall, something that will indicate that the city's wall did not necessarily act as a boundary.

(Theodoros Anagnostes, *Ecclesiasti Historia*, 4:508; Chronicon Pascale, 598; Malalas, *Chronographia*, 14:42, Theophanes, *Chronographia*, 119)¹⁴⁷, was observed. Fiery clouds appeared in the sky and soon cinders fell, burning the city. People believed that the *philanthropia* of God became cinders to burn people. Everyone found refuge in the churches of the city, shivering from fear, participating in litai, crying for God's mercy, so they and their city would not be burned. According to the sources, God seeing people's penitence, rained only cinders which covered the entire city, instead of fire. Of course this phenomenon was seen as God's wrath, and it was characterized as a *just* wrath. It was not God's fault but people's sins which were to blame for the catastrophe. Measures had to be taken. A witch-hunt followed; many people were accused of homosexuality¹⁴⁸, persecuted and punished through exile, castration, drawing etc.¹⁴⁹

This is one more example of commemorating physical phenomena in relation to political events of the time, and which passed into social memory. Did people in the 10th century associate the eruption as a punishment for heresy and deviance, or did they wonder what the sin was that brought the menace upon their ancestors? Stories would have passed into oral history, which would have been one way of processing such catastrophic events by associating them with the result of sinful lives, as a punishment from God and the Emperor as His earthly representative. The use of the word 'lawlessly' in the *Troparion* is not accidental. Earthly laws instructed how people should live.

The commemorative procession must have been established already in the 6th century as there is a reference can be found in the history of Theodore Lector. According to the writer, it was on this day, in the year AD 512 that the Emperor Anastasius I (AD 491-518) ordered an addition to the *Trisagion*, to be sung during litai. According to the writer, this act caused unsettlement in Constantinople. The words, 'the one who was crucified for us' transformed the *Trisagion* hymn to a Christological hymn from a Trinitarian one (Appendix VIII). It was this addition that was considered to be heretic, and was to be blamed for the earthquake (AD 438) that is commemorated on 25 September AD 438. It seems, therefore, that the *Trisagion* hymn was used in litai related to natural disasters even before the Council of Trullo in AD 691, when it was ordained that it should be sung during natural disasters.

¹⁴⁷ Examples in Appendix VIII

¹⁴⁸ That by that time it was linked with provoking God's wrath. See discussion on Justinian's Novella 77 section 4.7.

¹⁴⁹ See Malalas 14: 42. For homosexuality and punishment in the *Ecloga* see Humphreys, 2015

4.12 The *Synaxis* of the Archangel Michael, 8 November

On the day the *lite* moved early in the morning from the Great Church, to the Forum and on to the Church of Michael at Addas, where a *troparion* was sung honouring the Archangel (Appendix VI, *Troparion* 15).¹⁵⁰ This *troparion* is addressed to the Archangel Michael, who is asked to not stop praying for the salvation of people. Therefore, in the litanic *troparia*, members of the heavenly order are also part of the link between the divine and profane.

The *Typicon* notes that the same celebrations were practised at the Oxeia and at the Sinatoros close the Arcadians as well as inside the church of the holy martyr, Julian, close to the Forum and in the New Imperial church, the *Nea*.¹⁵¹ The procession would originally have just stopped at the Church of Michael at Addas, and the note in the *Typicon* must have been a 9th- century addition as the *Nea* church was built during the reign on Basil the Macedonian (AD 867 and 886) (*Typicon*, 1962, pp. 94-97; Janin, 1966, p. 75; Baldovin, 1987, p. 292).¹⁵²

4.13 The martyrdom of Saint Menas, 11 November

Very early in the morning, the patriarch and the *lite* moved from the Great Church to the Church of Saint Menas at the Acropolis.¹⁵³ There a *troparion* was addressed to Saint Menas, asking him to become the medium for God's mercy (Appendix VI, *Troparion*, 16) (*Typicon*, 1962, pp. 96-99; Janin, 1966, p. 75; Baldovin, 1987, p. 292). The participation of the patriarch in this litany was probably because Saint Menas was one of the few patron saints of Byzantium, and it is possible that his worship was established at an early date at Constantinople.¹⁵⁴

¹⁵⁰ Another *troparion* is given from FA manuscript, according to Mateos: *you that offer to the Lord the triumphal hymn and the never silent doxologie, Michael the great chief commander of the heavenly/celestial armies and the first in freedom*. The word 'parisia' means freedom of speech, freedom of act. Thus, Archangel Michael is the one who is free to act in the name of God. Mateos translated more liberally *the first who has access close to God*.

¹⁵¹ The new church, was constructed between AD 867-886 and it was dedicated to Christ, Theotokos, the Prophet Elijah, Saint Nicolas and the Archangels Michael and Gabriel. The church hosted important relic (Magdalino, 2007, V, pp. 51-64; Klein, 2006, pp. 92-93; Mango, 1991, p. 1446; Janin, 1969, pp. 361-364).

¹⁵² The question that arises here is whether the celebration at these different churches had its own procession, or it was just a *synaxis*.

¹⁵³ At the site where the ancient Acropolis stood there were two churches that were used in litai. These are the churches of Saint Menas and Saint Paul at the Orphanage. Lacking archaeological evidence, recent historical scholarship has contributed significantly to our knowledge of these sites (Dark and Harris, 2008). It has been widely accepted that the site of the ancient Acropolis was where the Topkapi Seray stands nowadays, but unfortunately the church of Saint Menas is not one of the identified excavated structures (Magdalino, 2013). Although we now from textual evidence that it was in a very close proximity with the Mangana complex (Magdalino, 2001, I, p. 49, III, p. 310). Although Janin proposed that the church of Saint Menas was where the Baghdad Pavilion stands today (Janin, 1969, p. 333).

In Map 1 the church of Saint Paul at the Orphanage is plotted within a short distance of the rectangular area that represents the Forum of Leo. The latter according to Dark must have been close to where the column of the Goths stands nowadays. The Orphanage might have used the space of the Forum and the Church of Saint Paul was within the Orphanage (Dark and Harris, 2008).

¹⁵⁴ The same remembrance was held on 10 December, but without a litany.

4.14 Memory of John Chrysostom's exile, 13 November

The date of his exile was celebrated instead of the day of his death, on 14 September (AD 407), because the latter fell on the same date as the Exaltation of the Cross. Chrysostom was exiled from the city twice, in AD 403 and AD 404. He was a very important figure in the history of the city, the Empire and Christianity as whole, thus, he was called our *Father amongst the saints*. From the Great Church the *lite* moved to the Forum where there was a station before moving to the Church of the Holy Apostles, with the participation of the Patriarch. There a *troparion* celebrating the saint was sung (*Typicon*, 1962, pp. 98-101). The *troparion* created a beautiful sensual image around John's epithet, Chrysostom, meaning golden mouthed and which referred to his preaching. The *troparion* praised Chrysostom, saying that his words were stone as gold, illuminating the whole world (Appendix VI, *Troparion*, 17). It should be noted here that the image of gold reflecting the light would have been a familiar experience for the faithful. Gold was heavily present in liturgical worship in the capital, in the form of liturgical vessels, but also in the mosaic decoration of the churches. It reflected the sunlight during the day and the light of the candles and oil lamps during the night. The same *troparion* was used for three different liturgical days, two of them dedicated to Saint John the Chrysostom, but also to Saint Nikephorus (2 June).

4.15 The entry of *Theotokos* into the temple, 21 November

The day was dedicated to an event in the life of Mary, the presentation of Mary to the Temple by her parents (Krausmuller, 2011, pp. 219-246; Cameron, 1980, pp. 62-84; Kleiss, 1965, pp. 149-167). This event in the life of Mary, does not originate from the Bible, but from the apocryphal Gospel of James/Jacob (Ehrman, 2003, pp. 63-72), but it was also passed down the centuries by other sources.¹⁵⁵ This feast had been established by the 6th century (Martimort, 1986, p. 131). The feast was associated with the dedication of the New church of Mary in Jerusalem by Justinian, on 21 November, AD 543. At the same period, according to the *Patria*, Justin II, before he became Emperor, repaired the Church of Chalkoprateia after an earthquake and he built and dedicated three chapels: to the Holy Soros, to Christ and to Saint James/Jacob *the brother of God* (Karakatsanis, 2008). The influence that the Gospel of James had in the Byzantine world was great, as it provided details of the life of Mary, the *Theotokos*. The influence that it had can be seen by the various translations and the copies that survive today, but also by its influence on art and iconography.¹⁵⁶ Thus, it is possible that the selection of the Chalkoprateia church as a terminal point is a reflection of this influence.

¹⁵⁵ The story is also found in the Gospel of Pseudo-Mathew and the writings of Saint Maximus, homily of Chrysostom, Tarasius and Germanus (Ioannides, 1869)

¹⁵⁶ For examples of this kind of iconography on processional crosses see Costonis, 1994, p. 92.

The *Typicon* ordered that the *lite* with the patriarch should move in the early morning from the Great Church to the Church of the *Theotokos Chalkoprateia*. There a *troparion* was said, recognising the Virgin as the beginning of human salvation and part of the divine economy (Appendix VI, *Troparion*, 18) (*Typicon*, 1962, p. 110; Janin, 1966, p. 75; Baldovin, 1987, p. 293).

4.16 The martyrdom of Saint Andrew and deposition of his relic at the church of the Holy Apostles, 30 November

On that day, early in the morning the procession moved from the Great Church to the Forum in order to terminate at the Church of the Holy Apostles (*Typicon*, 1962, pp. 116-118; Janin, 1966, pp. 75-76; Baldovin, 1987, p. 293).¹⁵⁷ In the church a *troparion* was sung honouring Saint Andrew asking him to intercede for human salvation. Saint Andrew was crucified in the city Patras, in Peloponnese and his relic was transferred to Constantinople by Constantius II in AD 357 and was deposited in the church of the Holy Apostles (Mango, 2009, p. 51-61).¹⁵⁸

4.17 Commemoration of Saint Thyrus and earthquake memorial, 14 December

According to the *Typicon*, on that day the *lite* moved from the Great Church to the Forum where there was a station¹⁵⁹, then it moved towards the church of Saint Thyrus close to Helenianae.¹⁶⁰ At the *orthros* in the Great Church, before the *lite* exited the church, the following *troparion* was sung; *Lord, we sinned and we acted lawlessly, we prostrate ourselves, have mercy on us* (Appendix VI, *Troparion*, 14). The same *troparion* was sung at the Forum and at the Church of Saint Thyrus (*Typicon*, 1962, pp. 130-133; Janin, 1966, p. 76; Baldovin, 1987, p. 293). This *troparion* linked the day with 6 November, the commemoration of the fallout from the eruption of Vesuvius, when it was also sung at the Forum. The *troparion* is addressed to the divine, praying for salvation and is clearly related to the earthquake commemoration and not to the commemoration of the saint.¹⁶¹ The latter possibly starts with the deposition of his relic at his church in the 4th century. An earthquake happening on this day in AD 557 is given by Theophanes Confessor (Mango et al. 1997, pp. 232, 235, 353), it can be found also in John Malalas (Thurn, 2000, p. 489) and Agathias (Keydell, 1967, pp. 175-176). The earthquake destroyed a large part of the city and was

¹⁵⁷ Baldovin follows Janin who wrongly notes that the *Typicon* does not refer to the station at the Forum.

¹⁵⁸ Janin refers to the absence of the patriarch and he gives as a reason the fact the apostle Andrew was the first-called by the Lord (*protokleitos*) (1966, pp. 75-76).

¹⁵⁹ Janin does not refer to the station at the Forum (Janin, 1966, p. 76).

¹⁶⁰ The Church of Saint Thyrus was built to host his relic in AD 397 (Klein, 2006, p. 86). Janin, wrongly notes that according to the *Typicon* there was a station at the church of Saint Thyrus and he gives Hebdomon as a terminal point of the procession (Janin, 1969, p. 247).

¹⁶¹ Baldovin, notes that Janin wrongly associates the procession with the memory of Saint Thyrus, as it was clearly related to the earthquake memorial of the day (Baldovin, 1987, p. 293).

followed by a plague ‘so that the living were too few to bury the dead’ (Theophanes, *Chronographia*, 6050). Understandably such a catastrophe passed into the *Typicon* and was commemorated annually. There is no indication that the terminal point was chosen because it played a role in the historical event of the earthquake, which it probably would have done because it happened on the saint’s day and the people would have run to the church to seek refuge. The commemoration is both of Saint Thyrus and of the earthquake as rightly Krausmüller observes in his footnote about processions and the co-celebration of civic events with martyrdoms (Krausmüller, 2011, p. 242).

4.18 The dedication of the church of the *Theotokos* at the Chalkoprateia, 18 December

The day commemorates the *enkainia* (the consecration ceremony) of the Church of the *Theotokos* at Chalkoprateia in the 5th century. At the *espera*, after the *paramone*, the patriarch moved to the Great Church and started the celebration. There a *troparion* was sung honouring the Virgin. The same *troparion* was sung at the Chalkoprateia, on 1 September, and at *Theotokos* Blachernae on 26 December (Appendix VI, *Troparion*, 3).

After the *troparion* was the ‘pannychis’. In the morning, after the *orthros* was finished, ‘Open the gates’ was sung and the procession exited the church. Then, the psalmists sang the same *troparion* at the ambo as at the *paramone*. The procession moved to the Chalkoprateia passing through the Milion, and entered the narthex of the church. After the completion of the *troparion*, ‘Open the Gates’ is said again and the church doors opened, so the *lite* could enter the nave (*Typicon*, 1962, pp. 136-138; Janin, 1966, p. 76; Baldovin, 1987, p. 293)¹⁶².

4.19 22 December towards the 24 December

This part of the *Typicon* becomes complicated because the entry for 22 December is described without a litanic activity. On 24 December, however, after mentioning other commemorations, there is an addition on how Christmas should be celebrated. This would start two days earlier, on 22 December. On the same day is the *paramone* of the dedication of the Great Church.¹⁶³ In the evening the patriarch would go to the Great Church where a

¹⁶² Janin (1966, p. 76) says that the distance between the western doors of Hagia Sophia to the eastern part of the Chalkoprateia is not more than 150 meters therefore the processional route must have been short.

¹⁶³ It is not clear whether the celebration is for Christmas or for the dedication of the Great Church. Janin (1966, p. 76) argues that the celebration is dedicated to Christmas. On the other hand, Mateos (*Typicon*, 1963, p. 145) notes that the procession honoured the *Theotokos* for the protection of the city and the liturgy refers to the dedication of the Great Church which takes place during the night time because probably the following days were lenten because of Christmas. Baldovin (1983, p. 293) notes; ‘Patmos 266 however says that the patriarch enters the sanctuary on 23 December for the beginning of the stational procession at the third hour’. On the other hand the *Synaxarium* notes that on 22 of December is the celebration of the opening of the Great Church *Tῇ αὐτῇ ἡμέρᾳ ἐορτάζομεν τὰ ἀνοίξια τῆς μεγάλης ἐκκλησίας*. Whilst 23 December is the dedication of the Great Church *Tῇ αὐτῇ ἡμέρᾳ τὰ ἐγκαίνια τῆς τοῦ Θεοῦ μεγάλης ἐκκλησίας* (*Synaxarium Ecclesiae Constantinopolitanae*, 1902).

troparion was sung in thanksgiving, honouring the *Theotokos* (Appendix, VI, *Troparion* 20), calling the Virgin the true ruler and the one who assisted the city in the past through many dangers. Thus the city offered to Her the *troparion* in thanksgiving. God here is called the *Polyeleos*¹⁶⁴ an epithet which is thematically linked with the *philanthropia* of God: it is God's *philanthropia* that guarantees his mercy. The fact that God is called most merciful, is a recognition and implies a thanksgiving to God's mercy.

At the time the *lite* exited the church, the doors closed. The *lite* moved to the Forum where the previous *troparion* was said one more time, followed by a new *troparion* which addressed God and calling Constantinople the *eye of the world* (Appendix VI, *Troparion*, 21). People were asking for protection against the *divine* but *just menace*, meaning of course the catastrophic physical phenomena, enemy attacks and other dangers that the Byzantine capital often faced. The *troparion* also referred to the *sceptres of kingship*; as the capital of the Empire, the City was considered a powerful centre where the wealth was concentrated. Kingship here, though, does not only refer to wealth but also to power. The city rules as the *queen of cities* (*βασιλεύονσα*), not only within the Empire but of the whole world, as it is considered the *omphalos*, the centre of the world. One more time, the prayer addressed God with the *Theotokos* as the agent who guaranteed the divine mercy. When the *lite* reached the narthex of Hagia Sophia, at the Great Gate, after the *troparion* was finished, the patriarch gave a blessing and the orphans started singing 'lift the gates' and the *lite* entered the church (*Typicon*, 1962, pp. 142-147; Janin, 1966, p. 76; Baldovin, 1987, p. 293).

The first procession related to the dedication of the Great Church as recorded by the historical sources¹⁶⁵ does not explain the selection of the processional route. Justinian's dedication of the Great Church was on 27th December in AD 537, when the procession started from the Anastasis church and then moved to the Great Church.¹⁶⁶ As the church was destroyed by earthquakes a second dedication of the Great Church took place according to the same historian on 24 December 562 AD, but this time starting from Saint Plato's church. The *Typicon* does not specify which of the two dedications of the Great Church was commemorated, the first or the second. As the entry in the *Typicon* is under 24 December, possibly the commemoration was of the second dedication of the Great Church.

Here the 22nd is left as the day of celebration because the evening of the 22nd is the beginning of the ecclesiastical day, so even if the dedication of the Great church is on the 23rd, it can start being celebrated at the *paramone*.

¹⁶⁴ *Polyeleos* is another epithet that describes God. *Poly* means 'a lot' and *eleos* means 'mercy'.

¹⁶⁵ for examples see Appendix VIII. The first dedication of the church was on 360 by emperor Constantius and then was rededicated in 415.

¹⁶⁶ Snee notes that the use of the Anastasis church on the procession of the *egainia* was a political move of Justinian to highlight his victory over the Arians (Snee, 1998, p. 163).

4.20 Synaxis of the Theotokos Blachernae, 26 December

The day is a *synaxis* of the Church of *Theotokos* Blachernae where one of the most important relics in Constantinople was housed, the robe of the *Theotokos*. Early in the morning the procession exited the Great Church and moved to the Forum where after the usual prayers the *lite* moved to the church of the *Theotokos*. There the same *troparion* was sung as on 1 September, the day commemorating the dedication of the church of the *Theotokos* at *Miasana*, and on 18 December, the day of the dedication of the *Theotokos* Chalkoprateia (Appendix VI, *Troparion* 3) (*Typicon*, 1962, pp. 158-161; Janin, 1966, p. 76; Baldovin, 1987, p. 293). The *troparion* was sung in the two most important shrines of the Virgin, but also in the Great Church. The Great Church served as a space to honour God and his wisdom, but the veneration of the Virgin was an integral part of worshiping God. At the Blachernae another *troparion* praising the Virgin was sung during this day but also on Easter Tuesday (Appendix VI, *Troparion* 22). As might be expected, the day following the commemoration of Christ's birth is dedicated to His Mother. It was celebrated in the city with a *synaxis*¹⁶⁷ at one of the most important shrines of the city.¹⁶⁸

4.21 The First Sunday after Christmas

Table 7 estimation of the date of the first Sunday after Christmas

Day of the 25 December	Date of the first Sunday after Christmas
Sunday	1 January
Monday	31 December
Tuesday	30 December
Wednesday	29 December
Thursday	28 December
Friday	27 th of December
Saturday	26 of December

¹⁶⁷ The *synaxis* does not refer to the dedication of the church of Blachernae, or to the deposition of the relic which is celebrated on 31 August, nor to the dedications of the chapel as all are celebrated on different dates.

¹⁶⁸ For more on the Marian relics in Constantinople see John, 2005; Limberis, 1994. Especially for the legends around the Soros see pages 58-59.

The way the first Sunday after Christmas¹⁶⁹ should be celebrated is described in the *Typicon* between the instructions of 26 and 27 December. The day is dedicated to the memory of Joseph the earthly father of Christ,¹⁷⁰ Jacob the brother of God and David the prophet. In the morning the *lite* moved from the Great Church to the chapel of Jacob in the Church of Chalkoprateia. There two *troparia* were sung addressed to Joseph and linked with the birth of Christ. As with the *troparia* addressed to saints, people were asking the Joseph to intercede with God for their salvation. The second *troparion* addressed the brother of God, Jacob. The *troparion* praised his properties as the saint. Jacob became a student of God after the resurrection (e.g Paul, 1 Corinthians 15:7) and was martyred when he was killed by the Pharisees. He is called the brother of God though many different Christian traditions explain that differently. The orthodox view explains Jacob as the son of Joseph from a different marriage. As a brother of God he could intercede with God as he was a priest. Jacob was considered to be the first bishop of Jerusalem. The choice to hold the celebration at the Chalkoprateia is probably because it had a chapel to Jacob.

Table 7 summarises the possible dates on which this Sunday could fall in order to examine whether this day would have coincided with another.¹⁷¹ The celebration clashed with the *synaxis* of the *Theotokos* on the 26th and the celebration of Saint Stephen on the 27th. There are no special instructions on how the date should be celebrated when it clashed with one of these two dates. In addition, under 28 December the *Typicon* instructs that the day was to ‘the memory of ‘our father amongst the saints Archbishop of Constantinople Theodore...as had been written, the Great Church celebrates the memory on a Sunday’. Therefore this celebration would have been on the same date with the first Sunday after Christmas when Christmas fell on a Thursday (*Typicon*, 1962, p. 160; Janin, 1966, p. 76; Baldovin, 1987, p. 293).

4.22 The martyrdom of Saint Stephen, 27 December

This day is dedicated to the memory of the martyrdom of Saint Stephen. The *lite* would exit the Great Church early in the morning, move to the Forum where there would be a station and then reach the Church of Saint Stephen at the Constantinianae quarter.¹⁷² There the two

¹⁶⁹ This date is moveable but is discussed here as this is the place where it appears in the *Typicon*.

¹⁷⁰ The actual title given to Joseph is ‘The one who acted in flesh as a father of the Lord’.

¹⁷¹ For the purposes of visualising the litanic activity, the 28 December has been selected and entered in the GIS environment.

¹⁷² These two churches are associated with the veneration of the relic of Saint Stephen. The relic was deposited in the church of the saint in Constantinianae (Majeska, 1984, pp. 351-353).¹⁷² According to Magdalino the church

troparia were sung (Appendix VI, *Troparion 7 & 25*). The martyr was praised for his properties, and there was a reference to his martyrdom. People asked the saint to intercede for their salvation. The role of the saint as a medium between God and the people was also highlighted by the second *troparion*. By the 10th century the church of Saint Stephen at the Constantinian quarter was the most important church dedicated to the martyr in Constantinople (Magdalino, 2007, pp. 140, 144).

4.23 The Martyrdom of Saint Polyeuktos, 9 of January

The first day celebrated in January is the memory of the martyrdom of Saint Polyeuktos. In the morning the procession would exit the Great Church, move to the Forum and after the station would move to the church of Saint Polyeuktos.¹⁷³ Even though there was a commemoration of an earthquake on this day, it seems that the celebration refers to the memory of Saint Polyeuktos and the commemoration of the earthquake is a later addition, it is after the description of how the memory of Saint Polyeuktos should be celebrated the text continues: *there at the entrance of the liturgy, instead of the ‘come to pray’, the ‘Lord have mercy’ is said because it happens that during this day a great earthquake took place at the beginning of the reign of Basil*. This alteration of the entrance prayer was a result of the commemoration of the earthquake that happened during the reign of Basil in AD 869 (Grumel, 1958, p. 479; *Typicon*, 1962, pp. 192-193; Janin, 1966, pp. 76-77).¹⁷⁴ The choice of the church of Saint Polyeuktos as the terminal point may be the result of the two celebrations taking place at the same time.¹⁷⁵ As the dedication of the church and the translation and deposition of the saint’s relic to the capital preceded the earthquake,¹⁷⁶ it is possible that the church would have played very important role as a refuge during the earthquake.

The earthquake, according to Neophytus, was so destructive that not only houses collapsed, but also the Church of the *Theotokos* at the Sigma. The way Neophytus gives this passage is interesting. Using the words ‘not only’ (*οὐ μόνον*) ‘but also’ (*ἀλλὰ καὶ*), implies that the houses were more likely to suffer damage than the churches. Often churches were products of imperial patronage, were good constructions of careful planning by master builders, and therefore safer structures compared to houses. Indeed, people during

of the saint at Constantinianae should have been at ‘the north-east side of the Northern Branch of the Mese’ whilst the church at the Zeugma should have been close to the sea at Golden Horn (Magdalino, 2001, pp. 65-69).¹⁷³ The church was built in the early 6th century. The church is not standing today. The site has been excavated in 1964-1969 (Mango & Ševčenko, 1961; Harrison, 1985; 1989). For more bibliography, plans and photographs see Mathews *The Byzantine Churches of Istanbul*, number 26.

¹⁷⁴ The earthquake is not mentioned in the *Menologion* (fol.302=http://digi.vatlib.it/view/MSS_Vat.gr.1613/0324)

¹⁷⁵ Something that is briefly mentioned by Krausmüller (2011, p. 242).

¹⁷⁶ The church was built in the 6th century in order to host the relic of the saint (Walter, 2003, p. 236; ODB, p. 1696).

earthquakes were finding refuge inside them. This idea of safety has also a spiritual aspect; it was more likely for unsanctified structures, like houses, to suffer damages, rather than churches.¹⁷⁷

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Figure 14 detail of the Menologion (fol. 341), showing the text describing the day of the feast ‘athlesis of the holy apostle Timothy, Bishop of Ephesus, student of the Holy Apostle Paul.’

4.24 The feast of Saint Peter and the Deposition of the Holy Chain 16 January

The day is dedicated to the veneration of Saint Peter and the veneration of his relic. According to the *Synaxarion*, Peter was imprisoned by Herod, tied with iron chains. It was an angel that broke the chains and freed the Apostle. The Empress Eudokia transferred this chain from Jerusalem in the 5th century and placed it in the Chapel of Saint Peter, in the northern aisle of Hagia Sophia and gave part of it to her daughter Eudoxia, who deposited in the Church of Saint Peter in Rome (Bredero and Bruinsma, 1994, p. 91).¹⁷⁸

In the morning during the *orthros*, a *troparion* would be said inside the Great Church (Appendix VI, *Troparion*, 26). On the second hour the *lite* exited the church and entered the church of Saint Peter,¹⁷⁹ where they sang same *troparion* (*Typicon*, 1962, pp. 198-201; Janin, 1966, p. 77; Baldovin, 1987, p. 293). The *troparion* has references to Saints Peter’s hagiography, specifically how the apostle was put into prison and chained. The apostle is

¹⁷⁷ Churches the place that people sought refuge during times of danger: *Πλᾶς δὲ ὁ λαὸς ἐν τοῖς ἱεροῖς κατέφευγον ναοῖς τὸ «Κύριε ἐλέησον» κράζοντες ἐκτενῶς* (Neophytus Inclusus, *Panegeriki Vivlos*, section 16)

¹⁷⁸ According to pilgrim’s accounts the relic was still venerated during the 13th century before the Latin conquest. After the conquest there is no reference to the church or the relic apart from the fact that the veneration continued (Majeska, 1984, p. 210).

¹⁷⁹ Janin, 1969, pp. 46-55.

called *protothonos*, the one who occupies the first throne because both Apostles Peter and Paul are considered to be the head of the Church.¹⁸⁰ The fact that Saint Peter was considered the first Bishop of Rome (Fortescue, 2001, pp. 53-54) and that his relic was both at Rome and Constantinople, explains the verse of the *troparion without leaving Rome*. According to the *troparion*, the holy relic is venerated because it becomes the medium through which people connect with the apostle, who is asked to intercede for God's mercy. This is the first *troparion* that addresses a relic that is connected with the hagiography of the saint. As the relic was transferred to the capital during the 5th century, the deposition of the chains in the Church of Saint Peter can be considered as the *terminus post quem* for the establishment of this feast.

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Figure 15 detail of the Menologion (fol. 341=Vat.gr 1613), showing the martyrdom of Timothy on the left and the translation of his relic.

4.25 The Feast of Saint Timothy, 22 January

Timothy was the first Bishop of Ephesus (Figure 13 and 14). He was a follower of Saint Paul, martyred during the first century.¹⁸¹ The *Typicon* notes that his relic was deposited inside the holy table, of the Holy Apostles, next to the relics of the Apostles Andrew and Luke.¹⁸² The

¹⁸⁰ For more on the epithets of Peter see Anonymus, 1898.

¹⁸¹ Information on the life of Timothy can be found to the Acts of the Apostles 16:1-3, 20:4-5, and to the epistle of Apostle Paul, Romans 16:21, Philippians 2:19-23. See also Cave, 1810, pp. 137-150.

¹⁸² The relic must have been there at least until the 14th century as according to Antoine de Novgorod inside the holy table there were the relics of three saints (*Typicon*, 1962, p. 207; Janin, 1969, pp. 46-55; Majeska, 1984, pp. 299-306).

procession would exit the Great Church early in the morning, move to the Forum, where the usual prayers would take place and then move to the Church of the Holy Apostles. A *troparion* would be sung at the *orthros*, after Psalm 50 and at the entrance to the church (*Typicon*, 1962, pp. 206-209; Janin, 1966, p. 77; Baldovin, 1987, p. 294). The *troparion* addressed Timothy, drawing moments from his hagiography. Specifically it notes how the saint *was taught the goodness* by following the Apostle Paul, and how he became Bishop of Ephesus and *keeping the faith* he became a martyr.¹⁸³ This is another example of a *troparion* addressing a saint asking him to become the link to God's mercy (Appendix, VI, 27). As the relic was transferred from Ephesus in the 4th century to the Church of the Holy Apostles (Mango, 1990, pp. 52-53; Klein, 2006, p. 82) this procession must have been established after its deposition and thus possibly comprises one of the earliest known litanic commemorations.

4.26 The Feast of Saint Gregory the Theologian 25 of January

Saint Gregory the Theologian was more commonly known as Gregory of Nazianzos.¹⁸⁴ His *synaxis* was practised in the Great Church, in the Church of Saint Anastasia and in the Church of the Holy Apostles where his relic was deposited by Constantine Porphyrogennitus (AD 944-959), after it was retrieved from Cappadocia (McGuckin, 2001, p. 400). Early in the morning, the *lite* would move from the Great Church to the Forum, and after the usual prayers there, it would move to the afore-mentioned *synaxis* (*Typicon*, 1962, p. 210; Janin, 1966, p. 77; Baldovin, 1987, p. 294). The problem that arises is that the *Typicon* refers to three different churches. Baldovin (Baldovin, 1987, p. 294) also notes the problem and gives two terminal points, the Church of Saint Anastasia and the Church of the Holy Apostles. It is possible that the *lite* moved to one of the three churches, probably to the Holy Apostles, as Gregory's relic was placed there during the 10th century (AD 950) (McGuckin, 2001). The *synaxis* at the Anastasia church is not surprising, considering its connection with Gregory Nazianzus (Snee, 1998).¹⁸⁵ At the *orthos*, a *troparion* was sung (Appendix, VI, *Troparion*, 28). The *troparion* highlights the pastoral role of Gregory. The *troparion* uses creative and sensory imagery comparing the sound of a flute with pompous trumpets, in order to compliment Gregory. In order to understand the meaning of the *troparion*, it is essential to have some background knowledge for Gregory of Nazianzos. He was a central figure in the

¹⁸³ He was bitten to death by pagans during a festival (*Menologion*, fol. 341, figure 14).

¹⁸⁴ In the *Typicon* Saint Gregory the Theologian is also called *our father amongst the saints* like John the Chrysostom.

¹⁸⁵ One possible explanation for the three different *synaxis*, is that the commemoration is of the saint and not of the translation of his relic. It is possible that the celebration of the saint prior to his relic's arrival was celebrated in the Anastasis church where Gregory defended Orthodoxy during the Arian controversy. The *synaxis* at the Holy Apostles must be associated with the deposition of his relic there.

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Figure 16 Illumination in the Menologion of Basil II. The historic litany of the 5th century (Vat.gr.1613, fol. 340)

fight against the Arians in 4th-century Constantinople. He was inaugurated Patriarch of Constantinople in AD 381 and he was the president of the second ecumenical Synod. Later, however, he was challenged by some bishops, following which he resigned his post and moved to Komana where he died at the end of the 4th century.¹⁸⁶

4.27 The commemoration of the fears of the great and unexpected earthquake, 26 January

This date also commemorates another civic event, an earthquake that, according to the *Typicon*, happened during the end of the reign of Theodosius the Young in AD 447 (Grumel, 1958, p. 477; Croke, 1981).¹⁸⁷ Following the *orthros* inside the church, with the patriarch present, and after the blessing of the *Trisagion*, the psalmists started the *troparion* of the *lite*. This *troparion* was addressed to God, pleading for His mercy. The punishment was recognised as justly falling upon the sinful people who prayed for forgiveness in fear (Appendix, VI, *Troparion* 29). This *troparion* was also sung at the Forum, followed by a station at the *Exakionion* before the *lite* reached the Church of the *Theotokos* at Helenianae

¹⁸⁶ For more on the life and the homilies of Saint Gregory Nazianzus see Brubaker, 1999; Ruether, 1969.

¹⁸⁷ Baldovin (1993, p. 32) gives the wrong date for the earthquake. Croke convincingly has shown that the date for the earthquake is the year AD 447 and not AD 450 (1981).

where the *Trisagion* was sung (*Typicon*, 1962, pp. 212-213; Janin, 1966, p. 77; Baldovin, 1987, p. 293).

This earthquake is featured in the illuminations of the *Menologion* of Basil II (figures 15 and 16), which depicts the Emperor Theodosius II barefoot in the litany accompanied by the *lite* and Patriarch Anatolius on an open plain, possibly the Hebdomon to where the historic litany would have been led. Baldovin (1993, p. 33) argues that the two groups around the Emperor and the Patriarch represented the historic and the commemorative litany. It is highly unlikely that this is the case, and the Patriarch and Emperor were placed in the middle because they were the most important figures of the litany. The barefoot Emperor is also mentioned in the text, highlighting his penitence. According to the text of the *Menologion*, the earthquake

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Figure 17 The translation of the relic of Saint John Chrysostom in Constantinople.

was the worst the city had ever seen. It was so powerful that most of the city was destroyed. It seems that aftershock activity lasted for a long time, and that other cities also suffered.¹⁸⁸

¹⁸⁸ at the end of the reign of Theodosius the Young, [son] of Arcadius and Eudoxia, on January the 26th a terrible earthquake happened at Constantinople that has not happened before since the building of the city. (it was so powerful) that the walls and the most part of the city fell down. This earthquake destroyed other cities of Thrace, Macedonia and Vithine, it lasted three months. For this reason the emperor [the text says vasileus, which should

It is worth noting that neither the *Typicon* nor the Book of Ceremonies referred to the participation of the emperor even if during the historical procession the Emperor was a central figure of the *lite*. The addition of the commemoration of the earthquake was not the only 10th century development of the liturgical commemoration. Croke argues that the litany originally ended at the Campus, at Hebdomon, but by the 10th century the route changed (1981, p. 145).¹⁸⁹ The church of the *Theotokos* is the second church at the Helenianae quarter that is used for commemoration of earthquakes.

4.28 The Revelation of the Relic of Saint John Chrysostom, 27 January

This is the third out of the four commemorations that are related to the veneration of Saint John the Chrysostom.¹⁹⁰ His relic was deposited under the sanctuary of the Church of the Holy Apostles (figure 17). The *ordo* of the liturgy was the same as for 13 November, the commemoration of Chrysostom's exile, although then the patriarch participated in the *lite*.¹⁹¹ There is not a clear indication for either feast of the time they were supposed to take place.¹⁹²

The commemorative *lite* moved from the Great Church to the Church of Saint Thomas in the Amantiou quarter and then moved to the Church of the Holy Apostles. The station at the Church of Saint Thomas at Amantiou was included because the relic of John Chrysostom was first accommodated there when it arrived in Constantinople in January AD 438, before it got transferred to the Church of the Holy Apostles (*Typicon*, 1962, pp. 212-215; Janin, 1966, p. 77; Janin, 1969, pp. 48, 257; Baldovin, 1987, pp. 294, 298; Baldovin, 1993, p. 33).

4.29 The presentation of Christ to the Temple: *Hypapante*, 2 February

This biblical commemoration marked the 40th day following Christ's birth, the so called *Hypapante*,¹⁹³ and the encounter Jesus with Symeon (Luke 2, 22-38).¹⁹⁴ According to

be translated basileus and not emperor which is autokrator] *Theodosios with the patriarch and the clergy and whole of the populace, barefoot in tears performing a litany to God, was saying deliver us for our repentance and stop your just wrath due to our faults, because you shattered the earth due to our sins, you put fear in our hearts, that we glorify you as the sole lover of mankind. Since then this anamnesis is celebrated.* (Menologion, fol. 340=Vat.gr 1613)

¹⁸⁹ It is possible that the selection of this terminal point has to do with historical references on the *Troadian's streets*. See Chapter 7.

¹⁹⁰ All four dates are the 14 September, 13 November, 27 January, 30 January.

¹⁹¹ The instructions for the celebration start with the *ordo of the celebration of the feast* including the *lite*. The route of the procession is first given, without any indication that the Patriarch was to accompany the *lite*, followed by the description of the *ordo of the liturgy*, stating that it had been written for 13 November. Thus, it seems the patriarch was absent from this procession. Although Baldovin (1983, p. 298) believes that the patriarch was present to the procession.

¹⁹² Although on 27 January there is a footnote by Mateos inserting the words 'esperas at the paramone' in one of the manuscripts of the *Typicon*. Therefore it is possible that the celebration took place as a vigil.

¹⁹³ Later one of the feasts of the *Dodekaorton*, the twelve most important feasts of the liturgical year. Six feasts belonged to the fixed cycle and six to the moveable cycle.

¹⁹⁴ According to the Mosaic Law the first child of a family had to be dedicated to God along with a small sacrifice. Symeon was the priest to the temple which according to the scripture he was very old and was given

the *Typicon*, the *synaxis* took place at the Church of the *Theotokos* at Blachernae. At the *paramone*, at the *espera* the patriarch moved to the Chalkoprateia church where a *troparion* was said at the ambo (Appendix VI, *Troparion* 30). The *troparion* is addressed to the protagonists of the event. Firstly, to Mary, whose confinement finished after 40 days. She is praised as the medium to salvation by giving birth to the Son of God whose sacrifice guaranteed the human salvation. Secondly it addresses Symeon, whose encounter with Christ was very important as it symbolises the encounter of the Messiah with the human race.

The same *troparion* was said at the time for Psalm 50 and at the entrance of the liturgy. The *orthros* was celebrated at the Theotokos Chalkoprateia at the ambo, whilst at the Great Church it was celebrated with the presence of the patriarch at the narthex. At any point chosen by the patriarch, he moved inside the church along with the psalmists that went to the ambo to sing the same *troparion*, and the patriarch entered the sanctuary. After the completion of the *troparion*, the *lite* exited the church, moved to the Forum where there was a station and then the psalmists once more sang the same *troparion*. After that station the *lite* moved to the Church of the *Theotokos* at Blachernae. The patriarch entered the streets whilst the *lite* was singing the aforementioned *troparion*. When the emperor arrived at the Blachernae,¹⁹⁵ he saluted the patriarch after first embracing the Cross and the Gospel. Then he took a processional torch and moved to the head of the procession.¹⁹⁶ At the church of the Theotokos, the emperor, made his entrance, and waited for the patriarch to arrive. Once the patriarch arrives to the church the liturgy is celebrated (*Typicon*, 1962, pp. 220-223; Janin, 1966, p. 78; Baldovin, 1987, p. 294).¹⁹⁷

The feast was very important, therefore it was attended by both the patriarch and the emperor.¹⁹⁸ Hypapante, originally was celebrated on 14 February. It can be traced back to Jerusalem in the 4th century travel accounts of Egeria where the feast was celebrated at the Church of the Anastasis, 40 days after Epiphany (Gingras, 1970, p. 34; Baldovin, 1987, p. 60; Limberis, 1994).¹⁹⁹

The feast was definitely practiced in Constantinople at least by the 6th century as the date changed to 2 February with a Justinianic law in AD 542, transforming it from a despotic feast to a feast of the Virgin Mary (Martimort, 1986, pp. 88-90; Kazhdan, 1991, p. 961;

the promise from God that he will remain alive until he encounters Christ. Therefore this is one of the first recognitions of Christ as a God.

¹⁹⁵ He would arrive at the Blachernae church on a horse (Berger, 2000, p. 82).

¹⁹⁶ The emperor's procession would meet with the *lite* led by the patriarch 'near the column which lies crosswise at the end of the colonnade' (*De Ceremoniis*, I, 27).

¹⁹⁷ The *De Cerimonieis* (I, 26) provides information on the encounter of the emperor with the patriarch.

¹⁹⁸ For the emperor's route see also *Pseudo-Kodinos*, 243-4, and see also comment from (Magdalino, 2007).

¹⁹⁹ For more on the celebration of the Hypapante as an occasion for celebrating Virginity see (Limberis, 1994, pp. 105-106).

Meier, 2001, p. 194; Allen, 2011, pp. 78-84). However, the first known procession in Constantinople relating to the Hypapante dates to the 7th century. On 2 February AD 602, the Emperor Maurice²⁰⁰ walked barefoot as a sign of humility from the palace to the Blachernae church,²⁰¹ in order to ask for deliverance from a famine (Appendix VIII). According to the primary sources the procession took place at night, and that the Emperor was barefoot, is not necessarily convincing (Berger, 2001, p. 81), even though the *Typicon* orders that there had to be a Vigil at the Chalkoprateia. This must have been the case though as the *Typicon* states that the celebration starts at the *paramone*.²⁰²

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Figure 18 illumination from the Menologion of Basil II depicting the invention of the head of John the Baptist by Michael III.

²⁰⁰ The emperor was considered to have established the *presbeia*, a procession from Blachernae to Chalkoprateia taking place every Friday. (Magdalino, 2007, pp. I, 81). There is no evidence in the *Typicon* for this weekly procession.

²⁰¹ Berger notes, 'Although the route followed from the palace to the Blachernae church is not described in detail, it is clear that this procession went via the Forum and the *Makros Embolos* to the Golden Horn shore and along it to the northwest' (Berger, 2000, p. 81). See also discussion on Chapter 7.

²⁰² As the *Typicon* mentions only the patriarch and not the *lite* moving from the Chalkoprateia to the Great Church. In GIS the procession is shown starting from the Great Church, moving to the Forum and terminating at the Theotokos Blachernae.

4.30 *Synaxis of Patriarch Photius, 6 February*

The litany took place at the Church of Saint John the Baptist in the *Eremias* quarter. The procession would exit early in the morning from the Great Church, move to the Forum where the usual prayers would take place and then terminate at the Church of Saint John the Baptist. There is no *troparion* for the day, according to the Typicon (*Typicon*, 1962, pp. 226-229; Janin, 1966, p. 78; Baldovin, 1987, p. 294).²⁰³ Photius played a central role during the Iconoclastic controversy, as he was a great opponent of Iconoclasm. He died in AD 891, and his body was brought to Constantinople and placed in the monastery of *Eremias* (White, 1981, p. 37). Thus the procession was established after the 9th century.

4.31 *Feast of the Finding of the Head of John the Baptist, 24 February*

Whilst the beheading of Saint John the Baptist is celebrated on 29 August, this day is dedicated to the finding of his head, one of his most important relics (figure 18). The procession would exit the Great Church in the morning and move to the Baptist's church in the *Sphorakiou* quarter.²⁰⁴ There a *troparion* was sung, addressed to Saint John the Baptist (Appendix VI, *Troparion* 31).²⁰⁵ The saint was a prophet, foretelling the arrival of the Messiah. But as the *troparion* highlights, the Baptist was the first to take the joyful message of the forgiveness of sins and eternal life. The head of Saint John was taken to Constantinople in the 4th century and deposited in the Church of Saint John the Baptist at the *Hebdomon* (Limberis, 1994, p. 52).²⁰⁶ The commemoration of the invention of the relic is very important, because he was not an ordinary saint. As the *troparion* highlights he was more respected than the rest of the prophets because he met and baptised Christ (Wortley, 2009, p. 147).

John the Baptist is one of the favourite iconographical Byzantine figures as, apart from depictions of him during the Baptism and at Salome's dance, he was a traditional figure shown in the *Deesis*, the representation of John and Mary praying to God. The latter is also depicted on processional crosses. In examples discussed by Cotsonis, one flank of the cross is occupied by the *Theotokos* and the other by the John the Baptist (Cotsonis, 1994). The symbolical meaning of the *Deesis* is related to the coming of Christ, an event that John foretold, and it is also central to the liturgy (Kazhdan, 1991, pp. 599-600; Angold, 2006, p. 284). Thus, the content of the *troparion* acts as an agent, highlighting the meaning of the

²⁰³ For a discussion on the importance of silence in orthodoxy see Chryssavgis, 2008, pp. 152-156.

²⁰⁴ In the Typicon the quarter is noted as 'Sparakiou' (*Σπαρακίου*). Although in other sources 'Sphorakiou' (*Σφωρακίου*), it is though the same church that was north of the *Mese* before the Forum of Constantine. The quarter and the building of the churches there is associated with the Sphorakious council (5th century). For a discussion on the history and the topography of the church see Janin, 1969, pp. 440-441.

²⁰⁵ The same *troparion* is sung also on 5 June at the Church of the Baptist at the *Hebdomon*.

²⁰⁶ The story can be found in Sozomen, *Ecclesiastical history*, 7.21.

iconography that people would experience not only inside the church but also outside, by the viewing of the processional crosses.

This was not the only date in the liturgical calendar dedicated to the Baptist. 23 September celebrated his conception. Even though there was no *lite* on the day, a note in the *Typicon* says that the ordo of the liturgy should be the same as on 24 of June when his birth was celebrated with a procession. His *synaxis* was on 7 January, relating to the transfer of his hand to Constantinople.²⁰⁷ On 24 February, the church celebrated with a *lite* the revelation of his head. In addition, there was a *lite* on 29 August in remembrance of his decapitation. According to the *Typicon* of the Great Church, all these commemorations were celebrated at the same church, Saint John in the Sphorakiou quarter. There is no indication that this specific church had any of his relics, on the contrary, the accounts of his head as a relic place it in different churches.

It is useful to briefly explore the hagiography of Saint John the Baptist and his relics in Constantinople.²⁰⁸ The head originally came to the city in the 4th century during the reign of Theodosius, and was deposited on 12 March AD 392 in the church of Saint John the Baptist at Hebdomon, which was built specially to accommodate the relic (Janin, 1969, p. 413).²⁰⁹ The sources record a second revelation of his head, this time at Emesa from where it was borrowed for the *enkaineia* of the restoration of Saint John the Baptist at Hebdomon, in the 6th century by Justinian. The same head was brought back to Constantinople by Michael III (AD 842- 867) (Magdalino, 2007, pp. XII, 8) and it was finally deposited in the Church of Saint John at the Studios monastery.²¹⁰ The head was at that church at least by the 10th century as the *De Ceremoniis*, describing the rite of 29 August, notes that the emperor went to the Studios Monastery to celebrate the feast and mentions that the head of Saint John was there on display (*De Ceremoniis*, II:13).²¹¹

In terms of liturgical activity, as attested by the *Typicon*, it seems that the major church for celebrating the saint was the church at Sphorakiou, even though it is uncertain that

²⁰⁷ The *Synaxarium Ecclesiae Constantinopolitanae*, describes the story around the hand of the Baptist and notes that the event is celebrated with the *synaxis* at his church at Sphorakiou. The hand was at a point at the Peribleptos Monastery. For further discussion and references relating to the hand of the Baptist see Majeska, 1986, p. 278.

²⁰⁸ It seems that the 10th century is the time of the importation of other major relics of the saint in the capital. Specifically his right hand arriving in AD 957 from Antioch and deposited in the palace. His hair arriving in AD 968 from Edessa by Phocas and part of his robe arriving in AD 963 from Crete. For more on the head of John the Baptist and his relics see: (Wortley, 2009).

²⁰⁹ Sozomen refers to the relic staying at Chalcedon until the church of Saint John the Baptist at Hebdomon was built. *Chronicon Paschale* gives the 18 of February AD 391 as the day that the relic arrived in Constantinople (Klein, 2006). See also Sozomen, *Historia Ecclesiastica*, VII, 21.

²¹⁰ According to the *Vita Euthemii*, the head was deposited to the church of the Studios monastery under Patriarch Euthymios (AD 907-12) (Majeska, 1984). The presence of the head at the church during the 10th century is also attested by Zonaras and Skylitzes for further references see Wortley, 2009.

²¹¹ It is possible that part of the head and not all the head was there (Majeska, 1984).

any relics of the saint were placed there during the 10th century. Therefore, the selection of Saint John the Baptist at Sphorakiou as the main church used in litai venerating the Baptist is not due to the presence of a relic there.²¹²

4.32 Feast of the Forty Martyrs of Sebaste, 9 March

The *synaxis*²¹³ took place at the Church of the Forty Martyrs close to the Bronze *Tetrapylon*.²¹⁴ Baldovin counts this as a litanic day and he notes that ‘the patriarch is designated as a celebrant’ (1983, p. 294). Conversely, the *Typicon* notes only that ‘the Patriarch celebrates the liturgy there’ without mentioning a *lite* (*Typicon*, 1962, pp. 244-246). Nor does the *Synaxarium* refer to a litany (*Synaxarium Ecclesiae Constaninopoleos*, 1902, p. 524). Janin notes that the *lite* was possible (1966, p. 78). The participation of the Patriarch in a liturgy did not necessarily indicate that there was a procession as well. Thus as there are not enough evidence for a litanic commemoration of the day.

4.33 Earthquake memorial, 17 March

The procession on 17 March, in the fixed cycle is dedicated to the commemoration of the earthquake (AD 790) during the reign of Constantine VI (780-797 A.D.).²¹⁵ The *lite* would exit Hagia Sophia at the seventh hour, thus five hours before sunset. Then, the *lite* would move to the Forum and after that, would return to the Great Church, where the liturgy would be completed. There is no special *troparion* on the day (*Typicon*, 1962, pp. 248-251; Janin, 1966, p. 78; Baldovin, 1987, p. 294).

In the year AD 916 Palm Sunday was on 17 March. Neither the *Typicon menaum* nor the *De Ceremoniis* has any special instructions for the date’s juxtaposition with the moveable cycle. Palm Sunday marks the beginning of the last Sunday of the Great Lent (Getcha, 2012, pp. 39, 209) and the beginning of the Great Week that leads to Easter Sunday. It is called Palm Sunday because it commemorates the entrance of Christ in Jerusalem and his welcoming from children holding branches and palms. From the 4th century, this feast was

²¹² Magdalino (2007, p. XII, 8) notes a similar case, as after Latins Chrysostom was venerated in Hagia Sophia and not in the Holy Apostles where his body was transferred.

²¹³ March is the seventh month of the liturgical year and it is when the moveable cycle starts to intersect with the fixed cycle. The juxtaposition of these two cycles has been approached in Chapter 3.

²¹⁴ The church of the Forty martyrs near the Bronze *Tetrapylon* does not survive today but it can be placed in the landscape quiet securely. It was built near the Bronze *Tetrapylon*, between the Forum of Constantine and the Forum Tauris, in the junction of the Mese and the beginning of Makros Emvolos that has been identified as the modern *Uzun Carsi* (the long road) (Berger, 2000, p. 166). It was on the road leading to Petron (Bardill, 2004, pp. 128-130; Magdalino, 2007, p. I 80). It has to be noted that the church is not important only for its sacred character but also it had legal and commercial character (see Magdalino 2007, I36-39, 98).

²¹⁵ For references in historical sources of this earthquake see Ambraseys, 2009.

celebrated in Jerusalem with a procession in commemoration of the event. People holding branches and palms preceded the bishop from the Mount of Olives, to the *Anastasis* church (Getcha 2012, pp. 209-210).

In Constantinople, according to the *Typicon* the celebration of Palm Sunday started at the *paramone*, with the patriarch, at the Great Church. According to the *De Ceremoniis* the Emperor also participated (*De Ceremoniis*, I, 32).

The *paramone* has its own importance as it is connected with the ‘Saturday of Lazarus’ a premonition of the Resurrection and the Salvation. The procession took place very early in the morning. There were two routes that the *lite* could follow; one followed by the patriarch, starting from the Great Church, moving to the church of the Forty Martyrs at Bronze *Tetrapylon*, and then to Forum where there was a station, to finally return to the Great Church for the liturgy. The other route followed an earlier tradition and the *synaxis* took place at the Church of Saint Tryfon and then moved to the Church of Saint Romanos in the *Elevichou* quarter (*Typicon*, 1963, pp. 64-67; Janin, 1966, p. 84; Baldovin, 1987, p. 297). The instruction of two processions is important as it indicates that it was possible for multiple processions to take place in one day.

The *troparion* sung during the celebration of Palm Sunday²¹⁶ was relevant to Christ’s Passion and to the eschatological and salvific meaning of Baptism. Through Baptism the faithful can enter the Church of Christ; they die in their old life and are reborn. With Baptism they enter with Christ in the tomb, and through His resurrection they enter eternal life. This *troparion* was also sung at the *paramone* at the ambo of the Great Church (Appendix, VI, 49). The *troparion* sung at the Church of the Forty Martyrs was related to the Resurrection (Appendix, VI, *Troparion* 33), and the importance of the resurrection of Lazarus is highlighted. People processing this day held palms and branches ‘like the children holding the branches of victory’ as they relived the historical moment that Christ entered Jerusalem. Past, present and future all joined together in the historical moment of the celebration. Thus, the *troparia* were also a medium to communicate theological doctrine and meaning to the masses of the people participating in the *lite*.

As the processions of the two liturgical cycles took place at different times, it is likely that both took place on the same day. Furthermore, the fact that the procession of the fixed cycle was given a specific time for celebration indicates that either this addition happened after AD 916 or because it was foreseen that the feasts would coincide.

²¹⁶ This *troparion* is written specifically for Palm Sunday that is why on 25 March there are specific instructions indicating that this *troparion* should be sung in case the two days clash.

4.34 Feast of the Annunciation of the Virgin Mary, 25 March

The feast belongs to the *Theometorikes* feasts.²¹⁷ It celebrates the moment when the Archangel Gabriel came to the Virgin Mary and announced that the time for the incarnation of the Word of God had come, and she was to be His Mother (Luke 1: 26-56). The word *Euangelismos* means good news, as it is the announcement of the fulfilment of the promise of God to the human race for salvation, after the fall from Eden (Genesis 3:15). The event highlights the meaning of the divine economy, the divine plan for human salvation (Papastavrou, 2000). After the Council of Trullo in AD 692, Canon 52 indicates that the liturgy of the Annunciation was practised in the morning rather than in the evening and not with the liturgy of the Pre-sanctified gifts. This is important because it allowed the Annunciation to be preserved as a joyful feast even if it clashed with the Triodion, which is a mourning period, a period of fasting.

- *The celebration in the fixed cycle*

The celebration started on the *paramone* of the feast and the *lite* would move from the Great Church to the Church of the *Theotokos Chalkoprateia*, in the usual fashion. There is no special *troparion* for the day, on the contrary on the morning of 25 March, in the Great Church a *troparion* was said celebrating the event (Appendix, VI, *Troparion* 32). It describes the day as the beginning of the salvation. After the *orthros* the blessing of the *Trisagion* took place and then the same *troparion* was sung at the ambo. The procession moved to the Forum where there was a station and after the *Great ektene* by the deacon, the psalmists started the same *troparion* and the *lite* moved to the Chalkoprateia, where the patriarch went straight to the *synthronon*.

- *The celebration in juxtaposition with Palm Sunday*

When the day coincided with Palm Sunday, as happened in AD 921, 932 and 994, the patriarch moved early in the morning to the church, entered the sanctuary from the side entrance and a *troparion* would be sung on the ambo (Appendix VI, *Troparion* 33). This *troparion* was also sung at the Forum alongside the one that would normally be sung when the two cycles were not juxtaposed (Appendix VI, *Troparion* 32). Then the *lite* moved to the Chalkoprateia. It seems that the processional route did not change (*Typicon*, 1962, p. 256). There are instructions in the *De Cerimoniiis* regarding this occurrence. It seems that the Emperor celebrated the day differently from the patriarch and the populace, as the patriarch

²¹⁷ The term *Theometorikes* is preferred to the *Marian feast* see (Σπουρλάκου - Ευτυχιάδου, 1990)

was not named as a participant in the procession of the Emperor (Woodrow, 2001, pp. 44-45, 259).²¹⁸

On 24 March, the *paramone* of the Annunciation occurred with Palm Sunday in AD 905, 989, 967, 978 and 1000. This means that the Annunciation, which is celebrated on the fixed cycle on the 25 of March, would have been celebrated on a Great Monday. The fact that the Palm Sunday celebration took place during the day, after the *orthros*, means that it did not necessary clash with the celebration of the *paramone* of the Annunciation that was celebrated in the evening (*espera*). If so, it is possible that during that day there would have been two processions, celebrating two different things. This would explain the lack of special instructions on celebrating the event when the two cycles were juxtaposed.

- *The celebration in juxtaposition with Great Thursday, Friday, Saturday and Holy Sunday.*

When the feast occurred on a Great Thursday, Great Friday or Great Saturday instructions for the celebration were given, but with no *troparion*. When it clashed with Holy Sunday, however the patriarch would enter the sanctuary, after the *orthros* and the psalmists would start the *troparion* of the day (Appendix, VI, *Troparion 32*). The Patriarch would exit the church with the *lite* but did not go to the Forum but to the Church of the *Theotokos* Chalkoprateia. The patriarch would then either return to the Great Church and stay there, or he would go back to the Chalkoprateia. It seems that the liturgy was celebrated at both churches.

- *The celebration in juxtaposition with Easter Monday*

When the Feast of the Annunciation coincided with Easter Monday, as in AD 916, again the patriarch would enter the sanctuary after the *orthros* and the psalmists would start at the ambo the specified *troparion* (Appendix VI, *Troparion 32*). This time, the *lite* would go to the Forum and there would be a station where the same *troparion* would be sung again. Then the *lite* moved to the *Diakonissis* quarter where there was another station, after which it moved towards the Church of the Holy Apostles where the liturgy was celebrated.

In the *Typicon carinae et pentecostes*, Easter Monday, which had its own litanic activity, is described as the ‘memory of the Holy Apostles’. Just after the *orthos* at the Great Church the psalmists started the *troparion* commemorating Christ’s Resurrection (Appendix

²¹⁸ Specifically, the celebration started at the Great Palace. The Emperor, and other political figures, exited the *Chrysotriklinon* at the same time as the priests of the *Theotokos* at Faros exited the church, carrying the Cross of the church and singing a *troparion*. The Emperor moved to the end of the body of the *lite*, and processed with the court towards the Dafni complex. He went to the Church of the *Theotokos* and Saint Stephen. There was another station at the *Chrisotriklinos* and then the Emperor with the priests moved to the *Theotokos* at Faros and outside the Church of Saint Stephen at the Hippodrome.

V, *Troparion* 50). Then the *lite* moved towards the Forum where there was a station after which it reached the church of the Holy Apostles. The day does not include any special instruction on how it should be celebrated when it coincided with a day of the fixed cycle. The change in the route as given in the fixed cycle can be explained by the fact that the procession of Easter Monday terminated at the Church of the Holy Apostles. Thus the instructions given by the *Typicon* suggests the two processional routes were merged.

It has to be noted here that in AD 973 Easter Monday duplicated the celebration of the *paramone* of the Annunciation. The *Typicon* of the fixed cycle does not have any specific relevant instructions apart from those mentioned above.

- *The celebration in juxtaposition with Easter Tuesday, Wednesday, Thursday, Friday and Saturday*

Easter Tuesday was memorial for the *Theotokos*. The celebration took place at the *Theotokos* Blachernae where the *lite* moved with the patriarch²¹⁹ morning and it seems to have lasted until the evening as there are liturgical instructions for the *lychnicon*.

In AD 946 Easter Tuesday occurred on 24 March, the *paramone* of the Annunciation, and hence Easter Wednesday on the 25, the feast of the Annunciation. Furthermore in AD 973, Easter Tuesday was on 25 March. The fixed cycle of the *Typicon* has special instructions for these occurrences. If the Tuesday, Wednesday, Thursday, Friday or Saturday after Easter day fell on 25 March, the patriarch would enter the church of the *Theotokos* Chalkoprateia on the *paramone*, as prescribed on the day,²²⁰ and the psalmists would say the prescribed *troparion* at the ambo (Appendix, VI, *Troparion* 32).²²¹ This would be sung again in the morning after Psalm 50 and the rest of the liturgy would be completed as discussed above (*Typicon*, 1962, pp. 252-259; Janin, 1966, pp. 78-79; Baldovin, 1987, pp. 294-295). Thus, these instructions do not influence the procession of 25 March, but the one on the day before as there was another procession taking place at the *paramone*.

²¹⁹ The emperor on the same day celebrates the feast at the church of Saints Sergius and Bacchus. There is a reference in the *De Ceremoniis* noting that the patriarch was at the Blachernae with the *lite* on that day therefore he couldn't accompany the emperor on that occasion. *Χρή δὲ εἰδέναι καὶ τοῦτο, ὅτι ταύτη τῇ ἡμέρᾳ ἀπέρχεται ὁ πατριάρχης ἐν Βλαχέρναις μετὰ λιτῆς, καὶ ἐν τούτῳ οὐχ εὐρίσκεται εἰς τὴν προέλευσιν ταύτην* (*De Ceremoniis*, I, 81).

²²⁰ The *Typicon* instruct 'as usual' (*κατά τό σύνηθες*). This refers to the instructions given by the *Typicon* for the 24th of March. Thus it would be at the evening.

²²¹ The same *troparion* is also given by the moveable cycle to be sung on Easter Tuesday at the Blachernae.

4.35 The Martyrdom of Saint George, 23 of April

April has only one day with litanic activity in the fixed cycle, 23rd April,²²² which celebrates the martyrdom of Saint George.²²³ The *synaxis* took place at his church at Deuteron. Early in the morning the procession would exit the Great Church, move to the Forum and after the usual prayers would terminate at the Church of Saint George at Deuteron. At the time for Psalm 50, a *troparion* was said. (Appendix, VI, *Troparion 34*) (*Typicon*, 1962, pp. 270-271; Janin, 1966, p. 79; Baldovin, 1987, p. 295). The *troparion* was addressed to Saint George, highlighting his sacrifice and the benefit of his martyrdom. The saint was asked to meditate for the forgiveness of sins. As John Chrysostom said, ‘feast of a saint, mimesis of a saint’,²²⁴ which means the feast and the celebration of the memory of the saint was undertaken in order to learn from them, to live virtuous lives in imitation of the saint.

- *Feast of St George, 23 April, and Easter Monday in AD 938, 949, 960 and Easter Tuesday in AD 911, 922, 995.*

Easter Monday had its own procession, from the Great Church to the Forum and terminating at the Church of the Holy Apostles. The celebration also continued at the Great Church after the *lite* had exited, and the Holy Bible could be worshipped until the time of the antiphons, but another note says that the *ordo* was the same for the Great Church, hence, it is possible that a celebration continued at the Great Church, at the same time as the procession left. There is confusion about the arrangements for the Feast of Saint George when it fell on an Easter Monday.

As discussed earlier (see discussion on 25 March), Easter Tuesday is a memorial for the *Theotokos*. The celebration for Easter Tuesday took place at the Great Church and at the *Theotokos* Blachernae where the *lite* moved with the patriarch²²⁵ in the morning.

There are liturgical instructions in the fixed cycle altering just the readings of the feast, when it occurs on the Saturday after mid-Pentecost, or at other days outside Pentecost. Both Easter Monday and Tuesday fall within Pentecost and they could coincide with the Feast of St George. As the instructions do not refer to the processional route, it is difficult to say whether all processions took place.

²²² Janin gives wrongly the 25th as the date of the celebration (Janin, 1966, p. 79)

²²³ For the life of Saint George see (Butler, 1866, pp. 245- 249).

²²⁴ Τιμή γαρ μάρτυρος, μίμησις μάρτυρος (John Chrysostom, *Homilies*, PG 52,661-663)

²²⁵ The emperor on the same day celebrates the feast at the church of Saints Sergius and Bacchus. There is a reference in the *De Ceremoniis* noting that the patriarch was at the Blachernae with the *lite* on that day therefore he couldn't accompany the emperor on that occasion. *Χρή δὲ εἰδέναι καὶ τοῦτο, ὅτι ταύτῃ τῇ ἡμέρᾳ ἀπέρχεται οὐ πατριάρχης ἐν Βλαχέρναις μετὰ λιτῆς, καὶ ἐν τούτῳ οὐχ εὑρίσκεται εἰς τὴν προέλευσιν ταύτην* (*De Ceremoniis*, I, 81).

4.36 Feast of St John the Apostle, 8 May

The feast celebrated the memory of Saint John the Apostle.²²⁶ Another commemoration was that of his martyrdom, which was celebrated on 26 September with a procession terminating at his church at *Dihippion*. The memory was celebrated at the Church of Saint John at Hebdomon, where the procession ended, starting from the Great Church, with a station at the Forum. The *lite* exited at the tenth hour of the night (*Typicon*, 1962, pp. 282-285; Janin, 1966, p. 79; Baldovin, 1987, p. 295). As the ecclesiastical day started after sunset, if the sunset was around 20:08 our time, then the tenth hour would have been sometime before the sunrise at 6:00, thus early in the morning.²²⁷ In terms of light, the procession would start in the dark or with the limited light just before sunrise. This starting time can be explained by the great distance to be covered between the Great Church and the Forum. The procession had to be there in time for the *orthros*, so this possibly explains why the celebration had to start so early.²²⁸ At the Forum, after Psalm 50, a *troparion* was sung celebrating the Apostle (Appendix, VI, *Troparion* 8). It was addressed to Saint John asking him to intervene for people's salvation. This time the pleading did not ask to save people's souls but instead, to become a defender and save the people from the persistent danger from enemies, offering peace. The choice of an extramural church as a terminal point for the litanic day was not been accidental. The extramural location of the Church of Saint John the Apostle at the Hebdomon, determined the terminal point of this procession. His church being placed outside the city walls; St John was called upon to act as a shield for the protection of the city as it is also highlighted by his *troparion*. The same *troparion* had been sung again at the same church on 25 September, but also at the Church of the Apostle at *Dihippion* on 26 September.

4.37 The Dedication of the City, 11 May

The celebration started at the *paramone*, possibly at the Great Church, with the participation of the patriarch.²²⁹ The psalmists say a *troparion* that was also said at the ambo during the *orthros* (Appendix VI, *Troparion* 35). Then the *lite* moved to the Forum where there was a

²²⁶ As seen in Chapter 3, this day does not clash with any other litanic day of the moveable cycle during the 10th century.

²²⁷ As also noted in Chapter 3 we can safely identify medieval sunrise and sunset times, as the changes occur every 41.000 years. For the calculation of sunrise and sunset see

<http://www.timeanddate.com/sun/turkey/istanbul?month=5&year=2014>

²²⁸ On other occasions that a procession is terminating at the church at Hebdomon (25 of September and 5 June), but the procession would have exited the church of Hagia Sophia after the *orthros*.

²²⁹ The same *troparion* was sung on the Saturday after Mid-Week there was a *synaxis* (without a litany) of the Theotokos Blachernae, honouring the various interventions of the Theotokos against the 'Persian and barbaric dangers'. It is important to note here that this celebration was not a commemoration, but a thanksgiving (*this thanksgiving with all our heart we offer*). The actual attack of the Persian with the Avars was commemorated on 7th August, again at Blachernae. It is impossible for these two celebrations to have fallen on the same day. Thus this *synaxis* is clearly, as the text indicates, a thanksgiving for the general protection of the Theotokos especially at the church at Blachernae and not a commemoration of the actual event.

station. After other prescribed readings of the day, another *troparion* was said by the psalmists and the *lite*.²³⁰ (Appendix VI, *Troparion* 21) This *troparion* was a cry to God for the protection of the city from all dangers. These were physical disasters, described as *justified menace*, and protection from enemy attacks. Although the *troparion* addressed God directly, by the entirety of the city, the role of the *Theotokos* in securing this protection was vital.²³¹ As Brubaker notes, by the 9th century there was a belief that the city was protected by God and the *Theotokos* together (Brubaker, 1999, p. 151). The canons developed later can reveal the reception that the earlier *troparia* had; *Saviour, today Your people of Your city rejoice, by celebrating a birthday feast; this [City] save from ruin from multiple dangers and capture from the Barbarians, from plague, famine and earthquake.*²³²

The *lite* then returned to the Great Church where the liturgy was completed (*Typicon*, 1962; Janin, 1966; Baldovin, 1987, p. 295). In the *Synaxarium* (*Synaxarium*, 673-674) but also in the *Patria Constantinopoleos* (*Patria, Parastaseis*, 56), there is more information on the dedication of the city that explains the selection of the Great Church and the Forum as parts of the litanic route. Specifically, on that day the people performed litai along with the patriarch and the clergy, came to the Forum, where the column of Constantine was standing. Precious relics from Christ's passion were placed in the column: the nails of His head and the basket of the bread from the miracle of the loaves and the fishes (Bassett, 2004, pp. 188-204).

4.37.1 Pentecost Monday falling on 11 May, AD 946.

In AD 946, Pentecost Monday fell on 11 May (Appendix, V, 34).²³³ In the moveable cycle, Pentecost Monday celebrates the *synaxis* of the Holy Apostles. The procession moved from the Great Church to the Forum where there was a station and then to the Church of the Holy Apostles. On the same day was the commemoration of the *philanthropia* of God, shown during the great menace of an earthquake. After the *orthros* the Patriarch entered the sanctuary. The *Trisagion* was sung and the psalmists sang the same *troparion* at the ambo as on 26 October (Appendix, VI, 12). The *lite* went to the Forum where there was a station and

²³⁰ To my knowledge this is the only reference in the *Typicon* that makes it explicit that the *lite* was singing the *troparion* with the psalmists. In this way the meaning that the *troparion* conveyed was delivered and perceived not only by hearing but also by singing it themselves. People were involved in the process something that would have had a different emotional effect.

²³¹ Brubaker offers a more liberal translation of the *troparion*: 'Deliver, Lord, our city...conserve always the imperial sceptre, by granting us, through the *Theotokos*, the repulsion of barbarians and distance from dangers' (Brubaker, 1999, p.151)

²³² Αγάλλεται σήμερον ὁ σὸς λαὸς τῆς σῆς πόλεως ἑορτὴν γενέθλιον πανηγυρίζων, σωτήρ· ἦν περίσωζε ποικίλων ἐκ κινδύνων, βαρβάρων ἀλάσσως, λιμοῦ, λοιμοῦ καὶ σεισμοῦ In the same canon, another *troparion* highlights the idea that the city is not protected by walls but by the divine: *Oὐκ ἐν τείχεσιν, οὐκ ἐν ὅπλοις, οὐχ ἵπποις, οὐχ ἄρμαστιν ἐγκαυχᾶται, ἀλλ᾽ ἐν σοὶ τῷ κραταιῷ ἡ σὴ πόλις, σωτήρ· ἐν σοὶ γὰρ κρατεῖται καὶ διαμένει ἀεί* (Schirò *et al.*, 1973, pp. 115-123)

²³³ See also (Miller 2010, p. 68). On the juncture of the two cycles in the *Prophetologion*.

the same *troparion* was sung once more. Then the *lite* moved towards the Blachernae where the liturgy took place.

There are no specific instructions indicating what was supposed to happen when the Pentecost Monday feast fell on a day of the fixed cycle. The procession for the memorial of the earthquake, was meant to terminate at the Blachernae whilst the procession for the *Synaxis* ended at church of the Holy Apostles. It is possible in AD 946, the celebration of the memorial of the earthquake and the Holy Apostles were incorporated with the commemoration of the dedication of the City. All three processions have common starting point and interim stations. Although the terminal points differed, this was not uncommon as it will be shown below (see for example 25 January, 27 January or 21 May).

4.38 Memory of Constantine and Helen, 21 May

Following the *Dies Natalis* of Constantinople, 21 May was dedicated to the city's founder. The memory of the Emperor Constantine and his mother Helen was celebrated throughout the city. The *synaxis* was instructed to take place not in one, but three churches: Hagia Sophia, the Holy Apostles and the Church of Constantine and Helen close to the Bonus cistern.²³⁴ The latter, was the meeting point of the emperor with the senate and the patriarch, accompanying the *lite* (*Typicon*, 1962; Janin, 1966; Baldovin, 1987). A *troparion* was sung at the *orthros*, addressed to God directly, referring to the legends of divine involvement in the selection of the place for the foundation of Constantinople. Constantine is called an 'apostle of the Lord'²³⁵ that placed the city under His divine protection. The *troparion* is a prayer for peace and salvation of the City from ruin. The role of the *Theotokos* as a medium of guaranteeing salvation is once more highlighted (Appendix VI, *Troparion 36*).

The *Typicon* does not provide information on the starting point and interim station of the procession. The Book of Ceremonies can possibly shed more light on the details of this procession: according to the latter source the celebration started around the second hour, when the clergy met with the patriarch at church of the Holy Apostles. They then moved to the church of Saint Constantine, before returning to the church of the Holy Apostles. The emperor and his assembly separated from the patriarch and the *lite*, and moved towards the Palace of Bonus, through the Church of All Saints'. The patriarch with the *lite* met them at the gates of the palace and they all moved towards the Church of Saints Constantine and Helen (*De*

²³⁴ This church stood at the north-east corner of the Holy Apostles and north-west of the Pantokrator Monastery (Majeska, 1988, p. 298).

²³⁵ As the city did not have many local saints or martyrs, the sanctification of an emperor such as Constantine was very important not only for the perception of the landscape as sacred, as he dwelt in the City, but also for the idea of the Emperor being a representative of God on earth.

Ceremoniis, II, 6). There is no mention of the Great Church as in the *Typicon*. This is possibly because the emperor with his assembly had different processional routes from the one that the patriarch and the people had, and they were only meeting in specific places. For other processional routes the starting point for the ecclesiastical *lite* was the Hagia Sophia followed by a station at the Forum. The ecclesiastical *lite*, led by the patriarch, would have had a starting point somewhere before meeting the emperor's procession at the church of the Holy Apostles. Although the *De Ceremoniis* does not explicitly name the Hagia Sophia, it does specify the time the senate went to the Church of the Holy Apostles. Assuming that the *ordo* started in Hagia Sophia at dawn, as for the majority of the processions discussed here, this allowed enough time for the ecclesiastical *lite* to move towards the Holy Apostles and meet the senate and the emperor at some point after the second hour as the *De Ceremoniis* specifies.²³⁶

By the 10th century Constantine was therefore seen more like a saint, an 'apostle amongst kings' rather than an earthly figure. This is not only because he was buried at the church of the Holy Apostles as the 13th Apostle, but mostly because his contribution to the church had been recognised. He is the one who in AD 313 plays an important role in seeing Christianity as equal amongst other religions; he is also the first Christian emperor. Stories about his life, mostly by Eusebius and others, play a major role in the way Constantine is remembered. These stories, as discussed further in Chapter 6, are remembered in the 10th century landscape and they played a huge role in giving a sacred character to that landscape. His mother, Helena, was also an important figure of the church as she brought the Holy Cross to Constantinople after her pilgrimage to Palestine (Eusebius *et al.*, 1999; Casiday and Norris, 2007; Eusebius and Williamson, 2011; Lenski and Lenski, 2012).

4.38.1 Pentecost Monday falling on 21 May AD 910, 921, 932, 994.

It is possible that the commemoration of Constantine and Helen was incorporated into the memory of the Holy Apostles and the earthquake memorial of Pentecost Monday. These three processions had a common starting point and interim station. The terminal points were the Church of the Holy Apostles, Blachernae, the Church of Constantine at the cistern of Bonus and the Great Church. As there are no special instructions in the *Typicon* it is impossible to know which procession took place or if all three, incorporated into one, started from the Great Church, moved to the Forum and then divided, moving towards multiple end points.

²³⁶ On 21 of May sunrise is at 5:41 and sunset at 20:21. This means that 14 hours and 40 minutes had to be accommodated into the 12 hour cycle. This means that the liturgical hour on this day had to be longer by 13 minutes almost.

4.38.2 Pentecost Wednesday falling on 21 May AD 951 and 962.

The day of the moveable cycle is dedicated to the *synaxis* of the Archangels Michael and Gabriel which was celebrated at their church in the New Palace. The *ordo* records the ceremony starting approximately at the second hour when the *lite* exited the Great Church and moved towards the terminal point.²³⁷ Whilst the *lite* exited the Great Church and moved to the New Palace a *troparion* celebrating Christ as the son of God was sung (Appendix VI, 2: 51). The *Troparion* was sung only on this litanic day and it dates from the 6th century, as it was composed by the Emperor Justinian with instructions to be incorporated into the liturgy (Panagopoulos, 2015, p. 111). Therefore it could be argued that Pentecost Wednesday had been celebrated with a litany since the 6th century. As it has been seen in Chapter 2, there was a belief that there was a divine connection between the hymnographer and God. It is therefore worthwhile to note the preservation of this 6th century *Troparion* written by an emperor, until at least the 10th century, and the prescription for it to be sung on this route, towards an

²³⁷The fact that there are at least two palaces in the sources with the epithet ‘New’, makes it necessary to discuss the spatial reference of Saint Michael, especially because there is a church dedicated to him both in the 9th century palace at Bryas, and at the Great Palace, also built in the 9th century. It has been proposed by Janin that the Church of Saint Michael at the Palace was found at the Palace of Bryas which, according to John Grammian, was dedicated to the Theotokos, the Archangel and holy women martyrs in the 9th century (Ricci, 1996, p. 132). The Bryas palace has been identified on the Asiatic shore of Constantinople something that has been challenged convincingly by Ricci (Ricci, 1996, p. 53) and also discussed very briefly by Marinis (Marinis, 2014). There is no indication in the Typicon that the cathedral rite connected the churches of the mainland of Constantinople with those across the shores. Therefore, either the New Palace that the Typicon is referring to, where the church of Saint Michael was, was not the Palace of Bryas, or the Palace of Bryas was on the mainland of Constantinople and not the Asiatic shore, as Ricci proposed. Janin (1969, p.344) notes that the Church of the Archangel was already known from the 6th century therefore it should not be confused with the *Nea* that was at the southeast side of the Great Palace. The church, was built in the 9th century by Basil II and was dedicated to Christ, Theotokos, Elijah, Saint Nicholas and the Archangels Gabriel and Michael. In the sources it is referred to with the epithet *Nea*, which means New Church. Janin believed it was the latter church to which the Pentecost Wednesday procession was terminating. The church is referred as *their church of the Archistrategos that is called neon* (Janin, 1969, p. 343). *Pseudo- Codinos* is possibly following the reference at the *Patria* (or vice versa) that mention that the oratory of Michael at the *Nea* was dedicated by Anastasius and Ariadne during the 5th or 6th century (*Patria*, 3:181). This reference though does not provide enough evidence to determine that the location of the church of Michael at the New Palace was actually the church at the palace at Bryas. The epithet *new* only comes across once in the Typicon as an addition, on 8th November on the commemoration of the Archangel. That litany terminates at the Church of Saint Michael at Addas but there is also a *synaxis* at the *Nea*. Therefore the *Nea* is one of the churches that were used according to the Typicon for the veneration of Michael. There are also other references in the Typicon to the New Palace that can help us determine to which church the Typicon refers to. The of the memory of the martyr Christina (24 July) for instance, that was celebrated at her church at the New Palace and ‘other places’ (Typicon, 1962, p. 350). Also the *synaxis* (28 August) in memory of Saints Peter and Paul, Lawrence and the Forty Martyrs (Typicon, 1962, p. 386). The above therefore indicates that the Church of the Archangel at the New Palace was in close proximity, or in association with a church or chapel dedicated to the martyr Christina. Other evidence that can determine the location comes from *De Ceremoniis*. The only reference to a New Palace (*Νέω παλατίω*) can be found describing the Palace of Bonus (built during the reign of Romanos Lekapenos in 10th century), in association to the festivities relating to the commemoration of Constantine (*De Ceremoniis*, II, 6). The Typicon on the other hand just refers to the ‘New Palace’ without specifying which palace it is. From the above it is clear that in order to identify the location of the *Church of Michael at the New Palace*, it is necessary to find which palace in Constantinople hosted a chapel not only dedicated to Michael but also to Saint Christine. Saint Christine’s feast is on 24 July. There is a reference at a church dedicated to her in the *De Ceremoniis* (I, 41) and it connects the church with the Magnaura Palace, which was at the northern end of the Great Palace. Therefore *Saint Michael at the New Palace* where the procession of Pentecost Wednesday should terminate is the *Nea*.

imperial palace. The Emperor, as hymnographer, belongs to the mechanism of establishing that he was a representative/servant of God's matter on earth. Singing the *Troparion* on this route, from the major church dedicated to God towards the palace, highlights this idea.

The *Typicon* instruct the procession to terminate at the Church of the Archangels at the New Palace.

There are no specific instructions to indicate how the celebrations should be performed in case of the two cycles fell on the same day. If the information that the *De Cerimoniis* provides is accurate, then there must have been some change in the way the feast was celebrated. The patriarch could not meet with the emperor at the Holy Apostles, as he would have to lead the procession towards the *Nea*.

4.38.3 All Saints' Day occurring on 21 May AD 927, 943, 954, 965.

The procession for All Saints' Day exited the Great Church at the *espera* and moved to the Church of All Saints' close to Holy Apostles. There the liturgy took place as well as in the Great Church. A translation of the *Typicon* is as follows; 'this *synaxis* is practiced at the Great Church, the *pannychis* happens from the *espera*, and at their church that is close to the Holy Apostles the Great, and there the *lite* from the Great Church the divine liturgy and mystagogy takes place as well as (*kathos*) at the Great Church' (*Typicon*, 1963). *Kathos* can be translated as, 'when', which can be interpreted as at the same time the liturgy was taking place at the Great Church. It can be also translating as 'how', which would mean that the liturgy would take place in the same way as at the Great Church. Thus it is possible that the procession moved to the church of All Saints' when the Great Church was also having a liturgy. The *De Cerimoniis* adds information on the processional route; the patriarch with the *lite* reached the Holy Apostles where a station was held and then the procession moved to the Church of All Saints' (*De Cerimoniis*, II, 7). At the entrance of the liturgy there a troparion was said celebrating all the martyrs of all times in the entire world. By honouring the martyrs the church was pleading to God for pity and peace, highlighting their intercessory role to receive God's mercy (Appendix VI, *Troparion* 52). The church was built either just after the death of Theophano at the end of the 9th century, or at the beginning of the 10th century (Downey, 1956, p. 305). The liturgical incorporation of this church into the moveable cycle of the *Typicon*, dates to after the building of the Church of All Saints. There is no indication how the day was celebrated in Constantinople before the building of this church in the late 9th or early 10th century. The feast was established in the 6th century but there are some indications that it had been celebrated since the 4th century. It is interesting to note that the *ordo* of the day prescribes the *synaxis* to take place at the Great Church and at the Church of All Saints. As the incorporation of the Church of All Saints in the liturgical calendar is almost contemporary

with the *Typicon*, it is plausible that the synaxis at the Great Church probably reflects an older practice.

4.38.4 All Saints' Wednesday on 21 May AD 973.

The day is dedicated to the *synaxis* of the *Theotokos*. The *synaxis* took place at the Church of the *Theotokos* at *Palaia Petra*. At almost the ninth hour of the night,²³⁸ the procession moved from the Great Church to the Forum and after the station there, moved to the Church of the *Theotokos* where the liturgy took place. There are no specific instructions on how the day should be celebrated (*Typicon*, 1963; Janin, 1966; Baldovin, 1987).

4.39 Commemoration of Archbishop Stephen of Constantinople, 27 of May

The *synaxis* took place at the Church of Saint George at the Monastery of Sykeous. There, according to the *Typicon* was the holy relic of the saint. Early in the morning the procession started from the Great Church, moved to the Forum and after the usual prayers there, terminated at the monastery, where the liturgy took place. There are no specific instructions about how the day should be celebrated when the feast coincided with a litanic day of the moveable cycle (*Typicon*, 1962; Janin, 1966; Baldovin, 1987, p. 295).

4.39.1 Pentecost Monday and Wednesday, All Saints' Day and Wednesday, celebrated on 27 May.

The *Typicon* has no special instructions for when Pentecost Monday and Wednesday coincided with another celebration of the fixed cycle (*Typicon*, 1963; Janin, 1966; Baldovin, 1987). It can only be assumed that the feast of Saint Stephen was incorporated with the other celebrations of Pentecost Monday and Wednesday. The time of the celebration was in the early morning, thus it is possible that the procession for the celebration of All Saints' took place in the evening. The same applies to the celebration of the All Saints' Wednesday, which started during the night.

4.40 Commemoration of Archbishop Nikephorus, of Constantinople, 2 June

The *synaxis* took place at the Church of the Holy Apostles where his relic was kept. The *lite* moved there having left early in the morning from the Great Church via the Forum. The *Typicon* instructs that the *ordo* should be the same as for 13 November. This way the celebration was connected with the celebration of the memory of the exile of Saint John the Chrysostom, the litany for whom followed the same route. The difference between the two

²³⁸ On 21 May 2014 the sunrise was at 5:41 and the sunset at 20:21 <http://www.timeanddate.com/sun/turkey/istanbul?month=5&year=2014>, thus the 9th hour shouldn't have been long before the sunrise.

feasts is that on 13 November the patriarch participated. It is therefore possible that the patriarch was also a participant in this celebration. Another difference between the two feasts is that the day had prescribed *troparia* honouring Saint John Chrysostom and not Nikephorus, although we can assume that the name of the saint was appropriated to the celebration (Typicon, 1962; Janin, 1966; Baldovin, 1987)

June overlapping with All Saints' Day on AD 950, 961 and 972, All Saints' Wednesday on AD 975 and 986 (Appendix V, 39), Pentecost Monday on AD 906, 917 and 928, (Appendix V, 40) and Pentecost Wednesday on AD 958, 969, 980 and 947 (Appendix V, 41) .

The celebration of All Saints' Day started at the *espera* and, All Saints' Wednesday was celebrated at night. As the fixed celebration for 2 June took place early in the morning, it is possible that both celebrations from the moveable cycle also took place. The instructions given relating to the time that the celebrations should take place possibly explains the lack of other special instructions indicating how the day should be celebrated when the two cycles coincided.

It should be noted, that the two processions of Pentecost Monday and of 2 June followed the same route. They both started from the Great Church, moved to the Forum and ended up to the Holy Apostles. The question regarding the second procession related to the earthquake memorial during Pentecost Monday, is still unresolved.

In the case of Pentecost Wednesday, it is also possible that both processions took place, one after the other as Pentecost Wednesday began at the 2nd hour, which was early in the morning. We have no indication of when the celebration of 2 June started.

4.41 Commemoration of Archbishop Metrophanes, 4 June

The *synaxis* took place at two churches: Hagia Sophia and at a church dedicated to him close to the church of Saint Akakios at *Eptaskalo*, where his relic was placed (Janin, 1969, pp. 336-337). Saint Metrophanes was a bishop of Byzantium in the early 4th century. As one very important person from the early days of Byzantium, the *synaxis* at the Hagia Sophia can be justified. His relic was considered miraculous and transformed the saint's church at the *Eptaskalo*, into a place of pilgrimage (Limberis, 1994, p. 14; Wortley, 2009, pp. II, 376-378; Spanos, 2010, pp. 35-36). The *Typicon* instructs that the *lite* would exit the Great Church, move to the Forum where the usual prayers took place and afterwards move to the afore mentioned *synaxis* (Typicon, 1962, pp., 304-306; Janin, 1966, p. 80; Baldovin, 1987, p. 295). This can refer to either to Hagia Sophia or the Church of Saint Metrophanes. Another possibility is that the procession had two terminal points, although the word *synaxis* is used in the singular and not in plural. It is possible that the celebration started at Hagia Sophia and

continued there whilst the *lite* with the patriarch moved to the Church of Saint Metrophanes. Another possibility is that originally there was only one *synaxis*, and later instructions were added for a *lite*. At the *orthros*, a *troparion* was said which refers to the saint's hagiography. This belongs to the category of *troparia* that asked the saint to become an intermediary for God's mercy (Appendix, VI, *Troparion* 37).

4.41.1 4 June overlapping with All Saints' day on AD 915, 920, and 999, All Saints' Wednesday on AD 923, 934, 945 and 956, Pentecost Monday on AD 955 and 966, and Pentecost Wednesday on AD 906, 917 and 928 (Appendix V, 40, 42).

As the celebration of All Saints' Day started at the *espera*, it is possible that both celebrations might have taken place. The same applies to the celebration of All Saints' Wednesday which started at night. As noted earlier neither Pentecost Monday nor Pentecost Wednesday had any specific instructions on how the day should be celebrated in the case of an overlap with the fixed cycle.

4.42 Commemoration of the Avar attack (AD 617), 5 June.

On this day was the litanic commemoration of the Avar Siege on Sunday 5 June AD 617. The celebration started in the evening, at the *paramone* with the participation of the patriarch. At the *orthros*, a *troparion* was sung at the ambo (Appendix, VI, *Troparion* 38). The *troparion* addressed God in a celebratory tone, as a thanksgiving to Him for listening to the prayers of the Virgin and saving the city that sought refuge from Her. After this, the *lite* exited and moved to the Forum where the same *troparion* was said. After the *great ektene* recited by the deacon, the psalmists were instructed to start the same *troparion*, whilst the *lite* moved to the Golden Gate where there was a station. The deacon again said the *great ektene* and afterwards the psalmists started the same *troparion*. This was followed by a station at the Tribunal.

There, the patriarch ordered the people to move towards the Church of Saint John the Baptist at Hebdomon, where the liturgy was instructed to take place (Typicon, 1962, pp. 304-310; Janin, 1966, p.80; Baldovin, 1987, p. 295).

As Mateos also notes, there are special instructions in the *Typicon* that connect the day with 25 September.²³⁹ Specifically, the route that the litai followed on both days was the same. The instructions that connect the day with the commemoration of the earthquake on the 25th September, refer to the station at the Tribunal. The order of the practice is the same at the station. Again the patriarch announces where the *lite* would move for the celebration of the

²³⁹ He also sees similarities between the celebration and the procession of 1 and 25 September and 11 May. He notes, however, that the morning office is omitted on this occasion, replaced by the procession to the Hebdomon, and he compares it with the procession on 8 May. On the latter date the *Typicon* includes special instructions for the celebration in order to allow enough time for the procession to reach the Hebdomon in time for the *orthros* but on 5 June the *orthros* took place at the Great Church

liturgy, with the only difference that now the church is Saint John the Baptist and not the Apostle.

4.42.1 Feasts of 5 June overlapping with Pentecost Monday in AD 909, 971, 982, and 993, All Saints' Day in AD 931 and 942 and All Saints' Wednesday in AD 951, 961 and 972 (Appendix V, 34).

There are no specific instructions on how the day should be celebrated when it coincided with a feast day of the moveable cycle. As it was concluded from Chapter 3 there are instances in the 10th century when feast of the moveable cycle occurred on 5th June. As in the case of Pentecost Monday when a *synaxis* of the Holy Apostles took place and an earthquake was commemorated.²⁴⁰

There is no indication of how the *ordo* changed when the dates coincided with the celebration of All Saints'. On All Saints' Wednesday, however, the celebration was to start on the ninth hour of the night.²⁴¹ This means that it is possible that both processions took place (*Typicon*, 1963; Janin, 1966; Baldovin, 1987).

4.43 Memory of Saint Methodius, 14 June

On this day there was a litany in the memory of the Archbishop of Constantinople Methodius who was called 'our father amongst the saints and confessor'. The *synaxis* was celebrated at his chapel inside the Church of the Holy Apostles. Early in the morning the *lite* exited the Great Church and after a station at the Forum where the usual prayers were said, then moved to the Church of the Holy Apostles.

4.43.1 Feast of 14 June overlapping with Pentecost Monday in AD 919 and Pentecost Wednesday in AD 976 and 984, All Saints' day in AD 957, 963 and 968, and All Saint's Wednesday in AD 909, 971, 982 and 993, (Appendix V, Table 34).

This feast day coincided with feasts in the moveable cycle, specifically Pentecost Monday, Pentecost Wednesday, All Saints' Day and All Saints' Wednesday. The processional route for the feasts of the fixed cycle was exactly the same as for Pentecost Monday, with no specific instructions for two overlapping celebrations. The same applied to Pentecost Wednesday and All Saints' Day, with the celebration of the archangels. If the procession of 14 June took place during the day, then both processions would have taken place, as the procession of All Saints' Wednesday was during the night (*Typicon*, 1963; Janin, 1966; Baldovin, 1987).²⁴²

²⁴⁰ During this commemoration there is a troparion that is also sung also on 26th October, another earthquake commemoration.

²⁴¹ On 5 June 2014 the sunrise was at 5:33 and the sunset was at 20:33. Therefore the daylight was 15 hours and thus the liturgical day had to be longer by 15 minutes, whilst the liturgical night had to be shorter by 15 minutes. Hence we can estimate that the ninth hour of the night was between 2:33-3:18 am.

²⁴² On 14 June 2014 the sunrise was at 5:31 and the sunset at 20:37

4.44 The Nativity of St John the Baptist, 24 June

The birth of Saint John the Baptist was a very important in the Christian faith because, apart from his miraculous conception, he was also considered to be the most important prophet of all. A *troparion* was said at the time of the *orthros* celebrating the event (Appendix, VI, *Troparion* 39). The *synaxis* took place at his church in the Sphorakiou quarter (Janin, 1969, pp. 455-456), and the *lite* moved there from the Great Church.

4.45 Commemoration of the Saracens attack (AD 677), 25 June

The litanic activity of this day celebrated the delivery from an attack by the Saracens. Specifically people were celebrating in thanksgiving for their salvation from the danger. The *Typicon* notes:

'the anamnesis that is practised for the help that was given due to reason and all hope by our great God and Saviour Jesus Christ, by the embassy of his unseeded bearer most holy our lady Theotokos and always virgin Mary, against the ungodly Saracens that surrounded from earth and sea our imperial/queen city'²⁴³ (Typicon, 1962, p. 320).

There was *reason* and *hope* for the salvation given by God, guaranteed of course by the *Theotokos*, during the Avar attack on 25 June AD 677. The reason and hope, possibly relates to the fact that the Saracens are characterised as *ungodly*.

The *Typicon* instructs that the celebrations started very early in the morning in the Great Church. After the end of the *orthros*, the patriarch entered the sanctuary, and the *Trisagion* blessing took place using the same *troparion* as on 5 June and 7 August, starting at the ambo (Appendix, VI, *Troparion* 38). After this, a station was held at the Forum where the psalmists started the same *troparion*,²⁴⁴ and finally the *lite* would terminate at the Blachernae (*Typicon*, 1962; Janin, 1966; Baldovin, 1987).

The *troparion*, as noted in the section discussing the celebration of 5 June, was not a prayer for salvation but a thanksgiving. The role of the *Theotokos* was again highlighted. It was She, His mother, who intervened to Him and thus His mercy was secured. The use of these three sites, the Great Church, the Forum and the Blachernae were justified by their use during the processions in the time of the siege.

²⁴³ The Mateos translation is more than poor: *le meme jour, on commemoire le secours que notre grand Dieu et Saveur Jesus-Christ, par les prieres de sa Mere, nous octroya contre les Sarrasins qui assiegeaient notre ville imperiale par terre et par mer.*

²⁴⁴ It seems that the *troparion* was said at the road to the church.

4.46 Feast of the Martyrdom of saints Peter and Paul, 29 June

Peter and Paul were two of the most important saints of Christendom. The *synaxis* took place at the Church of the Holy Apostles, at the Orphanage,²⁴⁵ and at the Chapel of Saint Peter in the Great Church. In the evening, at the *paramone*, the cross that was at the Orphanage was brought to the Great Church, presumably to the chapel of Saint Peter. The *lite* would exit the church with the patriarch whilst two *troparia* were sung (Appendix VI, *Troparion* 40&41).

The patriarch accompanied the *lite* to the fountain of the Great Church and returned straight away to the Chapel of Saint Peter where the celebration continued. At the same time the *lite*, accompanied by the Consul and the *Orphanotrophos* and all the political and civic authorities,²⁴⁶ moved with the cross to the Orphanage. At the Chapel of Saint Peter one of the two *troparia* sung at Hagia Sophia was repeated (Appendix VI, *Troparion* 40). After this there were other readings and the pannychis would take place in the usual way. The same *troparion* was sung again at the *orthros* at the time for Psalm 50. At the second hour, the *lite* exited the church²⁴⁷ chanting again the same *troparion*. Then the procession moved at the Chapel of Saint Peter where the other troparion of the day was sung (Appendix VI, *Troparion* 41), and where the liturgy was completed (Typicon, 1962, pp. 324-327; Janin, 1966, p. 81; Baldovin, 1987, p. 295).

The first *troparion* was addressed to the Apostles, Peter and Paul. The use of past tense indicates that the tone of the *troparion* was in thanksgiving for the peace already given, and mercy for the salvation of the soul. The second *troparion* addressed firstly to Saint Paul, referring to his hagiography and to his relics. Then it addressed to Peter with a nice play on words *Petre- petra* (*petra* means stone), characterising him as a solid rock of the faith and ask for his support.

4.47 Feast of the Twelve Apostles, 30 June

The *synaxis* took place at the Orphanage where the patriarch would move accompanying the *lite*. There is no specific indication from where the litany would have started (Typicon, 1962; Janin, 1966; Baldovin, 1987). Baldovin (1987, p. 296) gives the Great Church as a starting point for the procession. Given that the previous litanic day celebrated the two main Apostles, this seems likely. It has to be noted that the terminal point of the previous litanic day was at a church dedicated to Saint Paul, and the following day the procession for the feast of the

²⁴⁵ For the location of the Orphanage see Janin, 1969, pp. 574-575.

²⁴⁶ But no mention of the emperor.

²⁴⁷ Here the Typicon does not specify which church is this. It is definitely not the Chapel of Saint Peter as the *lite* moved towards that church. It is not the Great Church as then the *lite* would not need to exit the church to move to the Chapel of Saint Peter. Thus, the church must be the church at the Orphanage to where the *lite* had moved for the *paramone* at the *espera*.

twelve Apostles terminated at a church dedicated to Saint Peter. It would have been expected that a church like the Holy Apostles, which housed the relics of most of the Apostles, would have been chosen. Thus, the selection of these two churches highlights the importance of these two Apostles, as they were the founders of the church. This was also highlighted by the *troparion* that was first said on 29 June and again on this day after the third antiphon (Appendix VI, *Troparion* 40), which addressed both Peter and Paul.

4.48 Commemoration of the Martyrdom of Saints Cosmas and Damian, 1 July

The *synaxis* was practised at their church in the Paulinus quarter,²⁴⁸ where the *lite* would move after starting early in the morning at the Great Church and a station at the Forum with the usual prayers. The *ordo* of the liturgy was prescribed on 1 November, when their memory was also celebrated with a litany that terminated at their church in the quarter of Dareius (*Typicon*, 1962; Janin, 1966; Baldovin, 1987).²⁴⁹

4.49 Commemoration of the Deposition of the Robe of the *Theotokos*, 2 July

The day was a very important moment in the religious life of Constantinople as it was dedicated to one of the most important relics of the *Theotokos*. The Robe originally came to Constantinople from Palestine during the 5th century.²⁵⁰ In Byzantine mind this relic played a huge role in saving the city during enemy attacks as in both AD 626 (Howard-Johnston, 1995) and in AD 860 (Majeska, 1984, pp. 333-337). The *synaxis* took place at Blachernae. The patriarch moved to the Church of Saint Laurence where the *Trisagion* took place. Whilst the *lite* exited the church, the psalmists started a *troparion* dedicated to the *Theotokos* (Appendix, VI, *Troparion* 42). Then the *lite* arrived at the Blachernae and entered the Holy Soros, where the psalmists were glorifying the Lord and the liturgy took place (*Synaxarium Ecclesiae Constantinopolitanae*, 1902; *Typicon*, 1962, pp. 328-331; Janin, 1966; Baldovin, 1987, p. 296).

The *troparion* is addressed directly to the *Theotokos* and referred to her major relics: the Robe and the girdle. The same *troparion* was also sung on 31 August, commemorating the deposition of the girdle at the Chalkoprateia church. Although these relics were not body parts of the *Theotokos*, they were materials which had been in close contact with her body. They had been left intact by the passage of time, even though by nature they should have decayed. The holiness of the *Theotokos* was underlined by the miraculous and divine conception of

²⁴⁸This quarter has been identified as being where the modern *Eyüp* suburb is today approximately one kilometre away from the Blachernae area (Janin, 1975, pp. 286-289; Baldovin, 1987, p. 296; Csepregi, 2007, pp. 59-61).

²⁴⁹Thus the *troparion* that has been analysed on the 1 November is also sung at the church of Cosmas and Damian at the quarter of Paulinus.

²⁵⁰More on the *Theotokos* and the importance of the relic see Cameron, 1978.

Jesus, and this is why neither time nor nature were able to destroy the two relics. Furthermore the *Theotokos* was characterised as *skepi*, which translates into roof.²⁵¹ This was a known epithet of the *Theotokos* (Hagia Skepi) that reflects the emotion of the protection and safety that a house, a roof offers to people.²⁵² The litanic *troparia* therefore contribute to the recognition of the *Theotokos*, as a refuge for people.

This sense of protection is taken further with a nice play on words by the *troparion*. It uses the word *perivolin*, which has multiple meanings, including garment or covering, enclosed space and circuit. All these meanings incorporate the sense of protection. Clothes protect you from the elements (sun, cold etc.) and enclosed space, a circuit, protects a city from attack by external enemies. The *perivolin* is characterised as powerful, offering a sense of reassurance to the people. Even though the feast commemorated the deposition of just one of the relics of the *Theotokos*, both the Girdle and the Robe are mentioned, emphasising their role as protecting the whole city.²⁵³ The meaning communicated here is that their physical location in the city was not important in the case of these two Marian relics, as they had the property to protect the whole city,²⁵⁴ something that can be visualised through the *Theotokos* covering the city with her veil.²⁵⁵ These relics were taken out in processions in times of danger, and the deposition of these two major relics of the *Theotokos*, at the Chalkoprateia church and at the Blachernae church, was not accidental. Other sources in the 10th century record how the emperor would take the veil of the *Theotokos* from the Blachernae, and would cover himself in order to add an extra defence in times of need (Pentcheva, 2010, pp. 54, 211; Banev, 2014, p. 77).

4.50 Feast of the Great Martyr Procopius 8 July

The *synaxis* was practised at his church at the *Cheloni*²⁵⁶ and at the *Condylion*.²⁵⁷ The *lite* moved from the Great Church to the Forum and then ended at the afore mentioned *synaxis* (*Typicon*, 1962; Janin, 1966; Baldovin, 1987).²⁵⁸

²⁵¹ Mateos translates this as *protection*. Even if the sense of the roof was to protect, this translation is too liberal as the word *skepi* (roof) becomes one of the characteristic epithets of the *Theotokos* Kimpall, 2010 pp. 484-582.

²⁵² For the iconographic *topos* of the Virgin of Protection (*Skepi*) see Kimpall, 2010, pp. 533-534, which also discusses the miraculous appearance of the Virgin at her church at Blachernae, covering the people with her Veil, during the 10th century. For the the Virgin as *Skepi* and protection in relationship with the deposition of the relic at the church at Blachernae see also Cameron, 1978, p. 98 and 2000, pp. 13-15.

²⁵³ For the role of the *Theotokos* in participating in human salvation see Kimpall, 2010, pp. 575-577.

²⁵⁴ For liturgical themes on protection and the *Theotokos* see Kimpall, 2010, pp. 424- 426, 522.

²⁵⁵ It is worth noting that this vision of the *Theotokos* covering the faithful with her veil can be found in the *Life of Saint Andrew* (Rydén, 1995). Such references possible reflect the impact that religious practices had in literary production.

²⁵⁶ For the location of this church see Janin, 1969, 459-60; Majeska, 1988, pp.296. The church has been identified with the Atik Mustafa Pasa Camii. See Marinis 2014 for relevant bibliography on the discussion and Muller-Wiener for Petrion (D3/6) 21, 25, 27, 32, 138, 198, 308ff.

²⁵⁷ See Janin, 1969, pp. 458-59.

4.51 Commemoration of the Dedication of the Church of the *Theotokos* at Pege, 9 July

This was a litanic day that celebrated a civic event. The patriarch would move early in the morning from the Church of Saint Mokios, where the *Trisagion* was sung followed by a *troparion* at the ambo (Appendix VI, *Troparion* 43). Whilst the *lite* came closer to the wall, another *troparion* was said (Appendix VI, *Troparion* 45) (Janin, 1966, p. 82).²⁵⁹

The use of the word ‘wall’, which signifies the protection of a city, to characterise the *Theotokos* along with the spatial setting where the *troparion* was designed to be sung, indicates that text in practise and landscape were in a dialectic relationship. The spatial position of the *Theotokos* Pege helped to increase the effectiveness of the walls of the city.²⁶⁰

4.52 Feast of Saint Stephen, Archbishop of Constantinople, 18 July

The feast commemorated the memory of Saint Stephen Archbishop of Constantinople,²⁶¹ whose relic came from Amasea. His *synaxis* was practised at the Church of the Holy Apostles where his relic was placed. The *lite* moved there starting from the Great Church.²⁶² The logical terminal point for the procession would be the Church of the Holy Apostles, as the relic of Saint Stephen was deposited there. (*Typicon*, 1962, pp. 344-347; Janin, 1966, p. 82; Baldovin, 1987, p. 296)

4.53 Feast of the Prophet Elijah, 20 July

The day is dedicated to the memory of Prophet Elijah and his ascension to the sky by a chariot of fire. The *synaxis* took place at his church at the *Petron*. The *lite* exited the Great Church early in the morning, moved to the Forum and after the usual prayers there, went to the Church of Saint Elijah. A more splendid celebration took place at the *Nea* Church where the Emperor with the Council and the patriarch gathered (*Typicon*, 1962, pp. 350-353; Janin, 1966, p. 82; Baldovin, 1987, p. 296).

4.54 Feast of the Martyrdom of Saint Panteleimon, 27 July

This was the last litanic day of July. The *synaxis* took place at his church at the *Narsou* quarter. The *lite* moved from the Great Church to the Forum where there was a station before ending up at the Church of Saint Panteleimon. In order to reach the church, the procession

²⁵⁸ Again the *Typicon* does not specify which of the two churches was used as a terminal point for the procession.

²⁵⁹ Janin refers to the procession moving to the Gate of the *Kalagros*, and not the *Pege* Gate.

²⁶⁰ This was a concept introduced by the homiletic tradition of the 4th century.

²⁶¹ Stephen II of Amasea was Patriarch between AD 925-928 (Hussey and Louth, 2010, p. 112).

²⁶² There is no special reference to a *troparion* on the day. Also it is worth noting that there is no indication of a station at the Forum as Janin also correctly notes (1966, p. 82).

moved through the *Makros Embolos* (*Typicon*, 1962, pp. 351-353; Janin, 1966, pp. 82-83; Baldovin, 1987, p. 296). The *troparion* said at the entrance had a supplicatory character, asking the saint to intercede to God, who is characterised as merciful. The same *troparion* was also sung on 11 November celebrating Saint Menas. The Church of Saint Panteleimon was the terminal point of the emperor's procession for the celebration of the feast that reached the church by boat or by horseback (*Typicon*, 1962; Janin, 1966; Baldovin, 1987; Berger, 2001, p. 82). In the *De Cerimoniis* there is a detailed account of the order the emperor was venerating the saint and a reference to the saint's head (*De Cerimoniis*, II, 13).²⁶³

4.55 Feast of the Revelation of the Relic of Saint Stephen, 2 August

The day was the second litanic commemoration of the saint as the first was related to his martyrdom (27 December). On this day the translation of his relic to the city, was celebrated with a *synaxis* at his church in the Constantinianae (Magdalino, 2001, p. 61). The procession moved there early in the morning, starting from the Church of Saint Stephen in the *Zeugma* quarter (*Typicon*, 1962, pp. 356-359; Janin, 1966, p. 83; Baldovin, 1987, p. 296). The relic of the saint was translated possibly after the 5th century and the church was built to host it.²⁶⁴ As Magdalino (2001, p. 62) convincingly notes, the processional route was based on the archetypal procession, the one that was performed in order to accompany and welcome the relic coming to the city from Jerusalem. The relic must have arrived through the gates at the sea walls on the Golden Horn and then moved inland (Magdalino, 2001, pp. 61-66).

4.56 Commemoration of the Avar and Persian Siege, 7 August

For this commemoration, the *Typicon* notes that on that day was '*the memory of the ultimate help due to reason and all hope, that was given to us by Christ our true God against the atheist enemies that surrounded us from every side of land and sea*'.²⁶⁵ This *synaxis* was practiced at the Church of the *Theotokos* at Blachernae. Early in the morning, the patriarch went to the Great Church and entered the sanctuary and after the *Trisagion* blessing the psalmists started a *troparion* (Appendix VI, *Troparion 38*). Then the *lite* exited and by the time it reached the *Pteron* Gate, a different *troparion* was sung (Appendix VI, *Troparion 44*). The *lite* entered the Blachernae where the liturgy took place (*Typicon*, 1962, pp. 362-365; Janin, 1966, p. 83; Baldovin, 1987, p. 297). Both *troparia* sung on the day were very popular

²⁶³ The saint's relics were transferred from Nikomedia to Constantinople. For more on the relics of Saint Panteleimon see Majeska, 1986, pp. 383-384.

²⁶⁴ It is worth noting that the next liturgical day (3rd of August) was dedicated to the empress Pulcheria, a figure that was associated with the importation of Saint Stephen's relics in the City.

²⁶⁵ Mateos gives a very poor translation (1962, p. 363)

as they were used on other occasions as well.²⁶⁶ As discussed above (see for example section on 9th July), one troparion addressed to the *Theotokos* and the other to God, in thanksgiving for the protection of the city from great dangers.

4.57 Feast of the *Koimesis of the Theotokos*, 15 August

The feast was promoted by the Emperor Maurice in the early 7th century (Brubaker and Cunningham, 2011, pp. 2-3).²⁶⁷ The *synaxis* took place not only at the Blachernae but also at all the churches dedicated to her. The *lite* exited the Church of Saint Euphemia at *Petron* early in the morning²⁶⁸ and moved to the *Theotokos* at Blachernae. At the *paramone*, the patriarch went to the Chalkoprateia. There a *troparion* was sung at the ambo (Appendix VI, *Troparion* 45). The *troparion* highlights the commemoration of the day that relates to the ascension of the *Theotokos*. Christ is characterized as ‘Life’ that was born by the *Theotokos*. She gave ‘Life’ to the people by giving birth to Christ, whose is the conqueror of death. Her role in the incarnation therefore is also celebrated once more at the church of the *Theotokos* at Chalkoprateia. The following morning, at the *orthros*, the same *troparion* was sung again. After the end of the *orthros*, the patriarch moved to Saint Euphemia at the *Petron*.²⁶⁹ There at the ambo the psalmists started another *troparion* (Appendix VI, *Troparion* 46). The troparion refers to the veneration of the *Theotokos* by all generations as She was the one that gave birth to Christ. The troparion also highlights the divine nature of Christ propagating this way the orthodox position regarding His nature. The troparion also refers to people being happy to have Her as a protection, as She is intercedes to God day and night. Through her supplications the power of the empire is getting stronger. Hence the *Theotokos* becomes the patron saint of the empire, not just of the City’s. With this troparion therefore the *Theotokos* is celebrated both as an intercessor and as a Mother of God. After the station at the church of Saint Euphemia the *lite* then entered the Blachernae where the liturgy took place (*Typicon*, 1962, pp. 368-373; Janin, 1966, p. 83; Baldovin, 1987, p. 297).

²⁶⁶ Troparion 38 was also sung on 9th July and 7th and 16th August. Troparion 44 was also sung on 5 and 25 June.

²⁶⁷ For more information about the feast see Shoemaker, 2002; Semoglou, 2003.

²⁶⁸ The church has been proposed to be the modern *Gul Camii*, something that has not been widely accepted (Marinis, 2014, pp. 154-158). As it will be discussed in Chapter 7, the position of the *Gul Camii* is within the route of the least cost path between the areas of the Chalkoprateia and the Blachernae that possibly followed the route of the *parathalassia odos*. This position contributes to the proposition that the monument was indeed the Church of Saint Euphemia that was used as an interim station on the procession of 15 August.

²⁶⁹ Saint Euphemia at the *Petron* was a monastic foundation, where the family of Emperor Basil I was buried (Magdalino, 2007, p. 73).

4.58 Commemoration of the *Philanthropia* of God, 16 August

On this day the Typicon states that is the *commemoration of the great and unsurpassed philanthropia for us from our God, that he destroyed and dispersed through the embassies of his most sacred Mother, the coming masses of the Agarenes during the time of Leo the Isaurean and Cononos, that encircled/surrounded this great city from land and sea*. The same day the Typicon also commemorated *the great menace of the earthquake during the old years, that was brought upon us with tears, from which with every hope our philanthropos God, saved us*. For the celebration of the day a *pannychis* took place in which the patriarch did not participate. In the morning at the *orthros*, the patriarch moved to the sanctuary, whilst the psalmists moved to the ambo where they started a *troparion* addressed to God, again in thanksgiving for the deliverance from all dangers (Appendix VI, *Troparion 47*). This was followed by a station at the Forum. After the great *ektene*, the psalmists started the same *troparion* again. The troparion is addressing to God in thanksgiving for hearing the prayers of his Mother and giving people His great mercy, contrary to the expectations of enemies. Furthermore the same troparion also is highlighting the fact that is God that empowers the emperor.

Then the *lite* moved towards the walls of Constantine where there was a station at the Attalus Gate.²⁷⁰ There a different *troparion* was said this time addressing to the Theotokos (Appendix VI, *Troparion 20*).²⁷¹ The character of the troparion is similar to the one that was sung at the Forum; it is a thanksgiving for the deliverance from all dangers.

After the station there, whilst the *lite* approached²⁷² the Golden Gate another *troparion* was said celebrating the *Theotokos* as a protector of the city (Appendix VI, *Troparion 44*). The same *troparion* was also said again when the *lite* had arrived at the Golden Gate. Then the *lite*, turned back to the city and moved towards the Church of *Theotokos* Jerusalem²⁷³ where the same *troparion* was sung once more and the liturgy took place.²⁷⁴

There is a question regarding the date of the commemoration of the earthquake. According to Grumel the earthquake commemorated on the *Typicon* on 16 August happened at the year AD 542 (Grumel, 1958, p. 478). Theophanes has two references to earthquakes that have taken place on a 16 August. The first is AD 554 and the other AD 542. The earthquake of AD 554

²⁷⁰ Mango, 2000, pp. 175-176.

²⁷¹ For further discussion on the troparion see section on 22nd of December.

²⁷² It is worth noting that the use of the verb *έγγράζειν* is another indication that the *troparia* were not designed to be sung only within the walls of the church, but instead within the landscape.

²⁷³ This church is dedicated to the Theotokos with the epithet Jerusalem. The church has not been identified in the modern landscape, but according to primary sources it is placed in the eastern side of the Golden Gate, close to the walls (see Mango, 2000). The church is also associated with the monastery of Saint Diomedes, whose chapel was within the church of Theotokos Jerusalem (Janin, 1969, pp. 95-97, 185-186).

²⁷⁴ Troparion 44 was one of the most popular litanic *troparia* as it was sung on 9 July, 7 July and 16 August. The importance of this troparion is further discussed in Chapter 7.

happened on 15th of August, whilst Sunday the 16th of August was dawning although it is believed that the earthquake described on AD 554 is actually the one that took place on AD 542 (*Chronographia*, 6034, 6046).

The fact that Theophanes refers to an annual commemoration at the Hebdomon, led Croke to believe that Theophanes was wrong (Croke, 1981, p. 126). This was because the terminal point of the annual commemoration in the *Typicon* is the Church of the *Theotokos* and not the Hebdomon. This difference between the *Typicon* and Theophanes's account can possibly be indicative of a change to the processional route. Maybe originally the *lite* was destined to reach the Campus because of the earthquake of AD 542, as it is attested by Theophanes, but after the second Arab Siege (AD 717-718) the route was altered in order to include this commemoration. Hence this way the choice of the two Gates and the Church of the *Theotokos* Jerusalem at the southwest corner of the city can be explained.

4.59 Commemoration of the Beheading of John the Baptist, 29 August

On this day was the *synaxis* of John the Baptist in memory of his Beheading.²⁷⁵ It took place at his church in the Sphorakiou quarter. Early in the morning the *lite* moved there from the Great Church. At the time of the *orthros* a *troparion* that addressed to the Baptist was said (Appendix VI, *Troparion* 48) (*Typicon*, 1962, pp. 386-387; Janin, 1966, p. 83; Baldovin, 1987, p. 297). As already discussed earlier on the sections on 24 February and 24 June, The Baptist is one of the most important figures in Christian worship. The Baptist's Head was one of the major relics in Constantinople. The *troparion* communicates what is to be celebrated on the day.

4.60 Feast of the Deposition of the Holy Belt of the *Theotokos*, 31 August

The feast, according to the *Typicon*, was held at a chapel called Holy Soros at the church of the *Theotokos* Chalkoprateia. The *ordo* was the same as for 2 July when the deposition of the Girdle, the other major relic of the *Theotokos*, was celebrated (*Typicon*, 1962, pp. 386-387; Janin, 1966, p. 83; Baldovin, 1987, p. 297).

4.61 Conclusion

The *lite* transformed a procession, from a bodily movement within a confined space into an emotional movement of the earthly towards the heavenly. The role of text is essential to understanding this process. In particular, understanding comes through an analysis of the

²⁷⁵ The third litanic celebration venerating the saint. See also the section on 24 February and 24 June.

Typicon of the Great Church, a unique source of information about the litanic activity of the city. The value of the *Typicon* is that it was a text *in practice*. It was used every day in the cathedral liturgy to describe what should be celebrated and how. This chapter has examined the days with litanic activity in the order in which they appear in the *Typicon* and therefore in the liturgical year. The two cycles have been discussed together in the way they merged. This presentation of the data facilitates a representation of their *chronical* distribution across the year, and allows a better understanding of the way litai were experienced that will be discussed in the following chapters. Litanic days were examined in order to understand what the processions were commemorating, where they were meant to go, when and in which way the day should be celebrated. In some cases these processions have been discussed in detail in order to trace their archetype and understand why the specific sites were selected. This reveals what the city's population chose to remember and how this remembrance was embedded in practice.

The city's population remembered events related to key moments in its history. Salvation from threats such as enemy attacks, earthquakes, eruptions and fire passed into the civic memory. In terms of emotion, these dangers were perceived to be justified divine wrath. At one level, the commemorations can be seen to be a reminder of the consequences of the sinful way people lived and which led to the justified retribution of God, and that salvation was guaranteed through the prayers of the *Theotokos*. What it is interesting, though, is that there were specific events commemorated that related to specific key historical moments with an important political character; For example, the city might commemorate and celebrate the salvation from an earthquake but this also acted as a reminder and warning of what led to the menace in the first place. Thus the fact that these events passed into civic memory was a way to promote a specific political agenda and legitimise the existence of specific laws. Processions therefore are not just a way prayer or propaganda of religious superiority of the Christianity but also a way for promoting a way of life, ensuring that the earthly *taxis* will also be preserved.

Other key events, such as the translation of relics and the dedication of churches were also commemorated. These commemorations were important as they propagandized the character of the city as a sacred space, where God dwelt amongst men. These relics and the protection of the *Theotokos* were perceived to be the most important weapon of the city. Furthermore the importation of relics was a way to celebrate the imperial penitence. Each pious emperor built or renovated churches and equipped the city with sacred relics. These relics became the medium through which people sought a link to the saint. The whole body of the church, including the saints and the faithful, co-worshipped God, culminating in the

moment of the Eucharist, when the wine and the bread transform into His Body. This moment is the hope and promise for salvation, the resurrection of the dead and eternal life. Thus time transcends all; past, present and future merge into one. People are processing in their present, remembering their past for their future; for future protection and salvation from upcoming dangers. By taking the relics outside the church walls and including them as active participants in the litai, the atmosphere of the church building was transferred to the streets of the city.

In many cases, the city produced its own patron saints. Apart from the few early Christian martyrs of Byzantium, the city and therefore the whole empire commemorated people who walked and dwelt amongst the streets of the capital. Bishops, archbishops and even emperors as in the case of Constantine and his mother, Helena, entered the heavenly kingdom and reached the sphere of sainthood. They were thus honoured annually, not only in churches but also in the streets of the city where they lived. Ideas of visiting historical moments through the commemorations saints are also highlighted in many cases by the *troparia*, as for example in the case of Gregory Nazianzus.

Imperial piety was also promoted during commemorative litai. Pious emperors of the past were remembered showing repentance and pleading for salvation. Emperors of the historical moment of the commemorative litany are linked with their predecessors the protagonists of the historical litany that is commemorated. The litany becomes a procession in time when people in the 10th century processed the streets united with their ancestors, the whole body of the ecclesia in unity. From the *troparia* we see that ideas about imperial power being legitimised by God was communicated also during these processions. The spatial element of this is going to be examined in Chapter 7.

Sites from inside and outside the city walls were chosen as starting points, interim stations and terminal points for the processions. In some cases there was more than one procession instructed for the day. In other cases there was more than one church with a *synaxis* for the same celebration with no indication of whether the *lite* terminated at all of them or just one. Sometimes the service continued at the starting point even if the *lite* moved on towards another site. In Chapter 7 these data are discussed further in order to understand why specific sites in the city remained active during litai, and whether this reflected specific perceptions about these sites.

The *Typicon* also provides information on the readings of the day including various *troparia*. These were texts that were actually heard and sung by the participants in various places in the city, inside and outside churches and during the processions. Some *troparia* were

sung more than once during litanic activity. The importance of this repetition will be further discussed in conjunction with their spatial reference in the following chapter, in order to reveal their affective relationship with specific places in the city, and explore their role in creating a sacred landscape. The wording of the *troparia* is deeply emotional, using words with great affective power, such as *harbour and protection*, or *invincible wall, fearful menace, refuge* etc. In fact though, as people actually heard these texts in the 10th- century Constantinopolitan churches and streets, *troparia* were something more than hymns; they become a vehicle to communicate ideas. The relationship of threats and Divine wrath, the role of the relics in worship and the protection of the city, the role of the *Theotokos* and the *Saints* in assuring God's mercy, but also the relationship of the *Theotokos* and the city, the power of the emperor getting strengthened by God, were all ideas that were communicated through the litanic activity. The analysis of the *troparia* reveals that as part of liturgical practice they also contributed to communicating doctrinal truths. This way particular meanings and understandings about the city passed into social memory and were preserved through time.

In this chapter the two liturgical cycles, the mobile and the fixed, have been discussed, not as two independent phenomena, but as part of an integrated liturgical calendar, influencing one another. By examining this closely, it has emerged that this phenomenon was not rare. In some cases there were instructions, altering the way the day was celebrated, but on other occasions there were no specific instructions. The latter situation raises the question of whether this absence was intentional. In other cases instructions were unnecessary when the celebration of the two different feasts could take place on the same day at different times. The lack of instructions may also have meant that the procedure was improvised on the day. The latter argument seems less likely, as the fact that specific times were given for some celebrations indicates the need for preparation when two celebrations occurred on the same date. It is possible that the need for instructions depended on the popularity or importance of a particular feast. It is also possible that where multiple celebrations for feasts that occurred on the same day, it became necessary to include specific instructions in order to preserve the *taxis*, or liturgical arrangements. There is no way to know whether there was an archetype for these instructions, how they were formed or why some are included and others not.

Chapter 5 Experiencing the litany

let my prayer rise like incense before you; the lifting up of my hands as an evening sacrifice, hear me Lord (Psalm 141:2)²⁷⁶

We offer You incense, Christ our God, for an odour of spiritual fragrance: receive it on your altar in heaven, and send down on us in return the grace of your all-Holy Spirit.
(John Chrysostom, Divine Liturgy, p. 49).²⁷⁷



Figure 19: Incense is burned at a small altar inside the ossuary at Xenofontos (photo), NGE1417569. / Travis Dove/National Geographic Creative / Bridgeman Images

John Chrysostom uses Psalm 141: 2 as a stimulus to start one of his homilies (Taft, 2006: 96). Burning incense produces a fragrant smoke that rises slowly above the faithful and creates an atmosphere sacred space. Psalm 141:2 provides a vivid image; the prayers of the faithful, like incense, rise to the sky in order to reach the Lord and evoke His mercy. The singing of hymns,

²⁷⁶ Κατενθυνθήτω ἡ προσευχή μου ὡς θυμίαμα ἐνώπιόν σου· ἐπαρσις τῶν χειρῶν μου θυσία ἐσπερινή, εἰσάκουσόν με, Κύριε.

²⁷⁷ Θυμίαμά σοι προσφέρομεν, Χριστὲ ὁ Θεὸς ἡμῶν, εἰς ὀσμὴν εὐωδίας πνευματικῆς· ὁ προσδεξάμενος εἰς τὸ ὑπερουράνιον σου Θυσιαστήριον, ἀντικατάπεμψον ἡμῖν τὴν χάριν τοῦ Παναγίου σου Πνεύματος.

the use of censers and the lighting of candles are some of the practices that defined byzantine Christian worship as a multi-sensory affective experience. The relationship between experience and the senses, material culture and practice, has a significant effect on the way the Byzantine rite was understood, and had its meaning disseminated.

In this chapter religious experience is approached by exploring the relationship between material culture, practice and its underlying theology. To do so requires a discussion of the notions of emotion using terminology presented in theoretical archaeological dialogues. This facilitates discussions of engagement and experience which is a multifaceted and complex task. Understanding emotion is central to the aims of the thesis because, as it will be shown, it stimulates arguments about the way the litany as practice had an effect on the participant.

Ideas about the body and collective processing bodies are discussed, in order to better access to what extent we can speak about the past, to understand *en masse* experiences of the lite. The role of the senses and the personhood of the material culture involved are also approached in order to illustrate their role in the litany. This discussion includes notions of memory and commemoration in relation to the construction and preservation of social memory and identity.

Approaching practice and the role of material culture will lead to a better understanding of the ways in which people engaged with religious practices and the effect that this had on their perception of the landscape as a sacred space. It will assist understanding of the role of the people in the way the litany was experienced and how they were affected emotionally by their comprehension of the sacred in the landscape.

5.1 Emotion

Can emotion really be approached if it is something immaterial, individual, subjective and internal (Harris and Sørensen, 2010, p. 149)? As Harris has discussed, a view of emotions perceives them as internal and biological states of the body not affected by any experiential, social or cultural factors. On the other hand, the cognitive school of thought accepts the idea that emotion is natural and embodied, but recognises that cognition is crucial. These two schools of thought, which are the most dominant, have been subject to interdisciplinary approaches to emotions that see them as socially constructed (Harris, 2006, pp. 76-77). These social constructivist approaches recognise no dichotomy between mind and body as a locus of emotion and moreover, ‘how emotions are expressed, felt, valued and understood varies both within and between groups’ (Harris and Sørensen, 2010, p. 147).

One could think that the study of emotion would be chaotic, as emotions are individual and differ between time and place. For this reason, the study of the emotions of the *lite* could be seen as an endless or pointless procedure, as emotion would differ from person to person according to social rank, age or gender. These factors are formative of self and thus they have an effect on the emotional responses of the individual. The experience of litai would be different in the 10th century than in the 6th because multiple 'layers of social memory' would have been piled up (Brubaker, 2001, p. 39). Moreover, to return to an individual level, commemorations were part of the civic calendar, and litai were annual acts. The emotion of a person would differ each year because, from a Turnerist point of view; the participant would be a different self (Turner, 1997, p. 20).

To overcome this problem it must first be recognized that emotions are embodied and socially constructed,²⁷⁸ and secondly that the *lite* is an emotional prayer²⁷⁹ that involves bodily movement within a landscape. It is thus essential to reach an understanding about the body, and more specifically about the body in Christian belief, in addition to an understanding of the motion of the litany, the procession.

5.2 The body and the 'Body'

In recent years, the body has been a focal subject of scholarly activity (Prokes, 1996; Asad, 1997; Turner, 1997; Casey, 2001; Fowler, 2004; Tsironis, 2008; Fowler, 2011; Robb and Harris, 2013). The body is axiomatically under biological laws and it is the way humans experience and engage fundamentally with the world (Pearson, 2003, p. 45). Turner sees multiple bodies that belong to the same individual, descending through the passage of time and its accompanying experiences. He sees the body as a vessel of emotions (Turner, 1997, p. 20).

In Christianity, the flesh is linked to ancestral sin. However, as Taft notes, basing his comments on the 5th-century *Ecclesiastical Hierarchy* of Pseudo Dionysius, 'the liturgy is an allegory of the soul's progress from the divisiveness of sin to the divine communion, through a process of purification, illumination perfection imaged forth in the rites' (Taft, 1980/81, p. 61). Liturgy is an effective and affective prayer for salvation.

The symbolism of Christian worship occupied much Byzantine thought (Schmemann, 1966, p. 171). Private and collective prayer was believed to have great efficacy. In *Symeon Logothetes* writing of the description of the miracles at the Church of Saint Anastasia in Constantinople, he mentions that the prayers of the faithful brought back to life a dead woman

²⁷⁸ A discussion on constructed byzantine emotions will follow.

²⁷⁹ See Chapter 1.

(Grammaticus and Bekker, 1842, p. 102).²⁸⁰ During *litai* the faithful actively participates in a common prayer for forgiveness.²⁸¹

The body is a vehicle for sins but becomes through prayer a vehicle that leads to salvation as it provides a link with God. It is through the body that people can express their repentance and pray for salvation (Tsironis, 2008, p. 143), ‘Lord we sinned and we acted lawlessly, we prostrate ourselves, have mercy on us’ (Appendix, VI, 14). The repentance is not only expressed through the singing of hymns and participation in the rites, but by their correct performance. Praying in the proper fashion was associated with evoking the right emotions. From the 6th century, Justinian’s law ordered silent parts of the liturgy to be heard by the lite, in order to achieve greater compunction (*katanyxis*) (Krueger, p. 106). These ‘appropriate’ emotions were also evoked by experiencing the liturgy in context, as for example by the artistic representations of the holy figures in the church. This evocation was very important as it could have an affect on the emotional state of the participants. The bodily expression of this emotional state was often associated with crying. Tears are acceptable in supplicatory prayers. Kassia’s troparion sung during Holy Wednesday is very characteristic; ‘Accept the source of my tears, the one that disperse the sea’s water with the clouds, bend by the sighing of my heart, the one that bends the heavens, by your ineffable self-emptying’.²⁸² Litai were performed in tears during times of great danger. Therefore tears are not only acceptable but preferable, even if not necessary. Not all kind of tears were acceptable, only tears produced by the right emotions and not by passions (John Chrysavgis, 2009, p. 153).

The same body is considered to be the ‘temple of the Holy Spirit’ as St Paul writes in the Bible.²⁸³ It is considered a sacred place, ‘a mobile location of prayer’ (Prokes, 1996, p. 135). This body is also a vital part of another ‘body’; that of the *ecclesia*. *Ecclesia* in the Christian world refers to the church, but it has a notional, not architectural meaning. Ecclesia as a notion is singular. As one body, it is characterised by unity. It is the flock of God, the ‘body’ of Christ.²⁸⁴ An ecclesiastical procession is the procession of the *ecclesia*. It refers to the faithful, as one whole, as one notion (Sartorius, 1968, pp. 237-244; Baldovin, 1987). Krueger notes, ‘In collective performance, the first- person singular prayer becomes plural. Response to the biblical text requires reflection on the assembly of several similar selves’ (Krueger, 2014, p. 196). The text from the 14th century *Ekphrasis* is characteristic:

²⁸⁰ ὑπὸ τῶν ὄρθοδόξων γενομένης εὐχῆς ἀναστῆναι τὴν τελευτήσασαν.

²⁸¹ For more on how prayer was practised in Byzantium see Taft, 2006: 100-103.

²⁸² ‘Δέξαι μον τὰς πηγὰς τῶν δακρύων, ὁ νεφέλαις διεξάγων τῆς θαλάσσης τὸ ὄδωρο· κάμφητι μοι πρὸς τὸν στεναγμὸν τῆς καρδίας, ὁ κλίνας τὸν Οὐρανούς, τῇ ἀφάτῳ σου κενώσει’. For Kassia and this troparion see Silvas, 2006, especially p. 28-30.

²⁸³ I Corinthians, 3:16-17.

²⁸⁴ I Corinthians 12: 12-27.

‘Gathered together in front of tenor houses- men, women, children, and those of advanced age- we proceed toward the sacred sanctuaries of the city. And leaving the dwellings empty we have no fear at all that anyone may carry away what is in them, for in truth not even the thieves have time to do so, for the celebration draws all to itself... And everyone acts in the same way, not one city or two or ten or a hundred, but every city in the whole world.’ (In Taft, 2006:42).

So, ecclesiastical processions could be seen as the ‘body’ of the populace that processes during the liturgical processions which have a supplicatory character and are part of the stational liturgy of the city. As a ‘body’ the *ecclesia* prays in the city. Thus, the body of the individual is part of a bigger body, the ‘Body’ of the city, by means of being part of both the populace and the *ecclesia*.

5.3 The ‘Body’ of the city and emotion

Harris and Sørensen convincingly define emotion as the ‘act of being moved to move’ and they therefore recognise bodily movement as a form of reaction. Furthermore there is no separation recognised between mental and bodily movement; there is only one emotional reaction (Sheets-Johnstone, 1999, pp. 259-77; Harris and Sørensen, 2010, p. 149). Thus, if people are attuned to the notion of the city as one ‘body’ by participating in the *lite*, one could say that the movement by means of motion through the landscape is an active demonstration of the emotions that moved the *lite* to move. This movement can be seen as a demonstration and creation of emotion. Through that, people ‘become attuned to the emotional worlds around them’ (Harris and Sørensen, 2010, p. 151). Emotional worlds, such as the litanic landscape, can therefore be experienced *en masse* by the large crowds of the *lite*.

5.4 Emotion and the symbolic and representational paradigm

In the litanic landscape, the sacred has analogical links to the mundane, through simple, understandable and tangible means that are easily perceived by the senses. These links, for example, can be created by the experience of material culture embedded with sacred meaning, such as the iconographic programme in a church and sacred symbols such as the cross. Thus the heavenly milieu in a Christian environment is often linked with the earthly through a representational paradigm. Materiality and practice can be fields of ‘transformation and desire’ (Barber, 1993). Representation of the sacred are in fact present in many cases. The presence of the divine in the profane world can be perceived through the experience of the Eucharist, when the materiality of the bread and wine was transformed for the Byzantine into the body and blood of Christ. According to Christian doctrine, and as seen through texts of the Divine Liturgy, the divine is present during the liturgy (Barber, 1993, p. 14). Materiality and practice become the meeting point of the mundane and the sacred (Taft, 1992, pp. 67-77).

The historical reality of the iconoclast period of the 8th to 9th centuries can help us approach an understanding of the affective field between people and material culture linked with the divine, because it stimulated debate about the expectation of divine presence and absence in materiality. The presence of the divine was confused with the representation of the archetype as an image and this was considered perilously close to idolatry. The 9th century saw the end of this religious and political dispute, with the official position of the church accepting that worship is addressed to the essence of the divine represented in the materiality of the icon, and not to the material itself (Pentcheva, 2006, pp. 632-633; Brubaker and Haldon, 2011).

Whether materiality was perceived as a site of divine presence, expectation, or in Barber's words, 'as a site of desire' (Barber, 1993), emotion emerged through the intertwined affective fields between people and the divine, and people and material culture. The analysis of these affective fields can reveal the ways meanings and understandings about how the archaeological record are created and perceived.

Following Harris and Sørensen's model (Harris and Sørensen, 2010), however, one could argue that emotions emerge through the affective field between people and the divine. In that case, what is the meaning of the presence of the symbolic and the representational, and what is its relation to emotions and the affective fields? It is accepted that the symbolic and the representational can be materialised and can have an affective power (Barber, 1993, p. 7). This affective power though, mirrors the affective field between people and objects. The affective power, however, does not mean that it emerges through material culture. On the contrary, it emerges from the people's experience of material culture. The experience of material culture during religious practice depends on the way people engage with both. Religious memory is activated by the senses, not just the five bodily senses, but also a sixth sense described in homilies of the Fathers of the Church as another 'vision' (James, 2004, pp. 528-529), which can be interpreted as faith. This activation by the senses allows the perception of the 'encoded meaning', the symbol, or else the link with the divine. This link reflects the affective field between people and the divine, through which emotion emerges. Through this link people can attune to the sacred reality of the mundane world. Attunement to this reality permits the completion of the religious experience and the perception of the sacred.

5.5 Litanic materiality and affective symbolism

In order to understand the affective litanic fields between material culture people and the divine it is essential to understand the role of material culture involved in the rite.

Processional crosses, Gospels, torches, and thuribles are objects used during litai. As Taft notes, at the beginning of processions a deacon bears a thurible and leads the way (Taft, 2006, p. 45). Thuribles and incense boats were used to burn incense (Evans *et al.*, 2001, p. 38), and by the 6th century in the Christian world, it seems that it was a means of a petition and a symbol of prayer (Taft and Kazhdan, 1991, p. 991; Caseau, 2006, pp. 215-216). Incense also became a sensual symbol of the Holy Spirit (Taft, 1980/81, p. 54) that intertwines the earthly with the heavenly milieu (Hamilakis, 2011, p. 213). The Byzantine Eucharist was never celebrated without incense (Grisbrooke, 1972, p. 130; Taft and Kazhdan, 1991, p. 991).

After incensing, a cross bearer followed (Taft, 2006, p. 45). Middle Byzantine crosses are decorated or jewelled (*crux gemmata*) and often have inscriptions. After the period of Iconoclasm, the cross became a relic not just a symbol (Tsironis, 2008, p.148). In his study on the use and function of processional crosses, Cotsonis notes that the crosses used in the *lite* ‘became the sign most closely identified with the supplicatory aspect of the *lite* and served as the focal point of the liturgical movement and its participants’ (Cotsonis, 1994, p. 19). The cross, therefore, sanctifies the landscape not only because it is a relic but also because, with its participation in the litany becomes a banner of faith and hope, through its soteriological meaning (Taft, 2006, p. 53). It is these emotions that are evoked by participation in the *lite*; it is a literal practice of the words of Christ – *I am the way, and the truth and the life; nobody comes towards the father except through me* (John, 14: 6)²⁸⁵, or *I am the light of the world, the one that follows me will not walk in darkness but will have the light of life* (John, 8:12)²⁸⁶. By people following Christ, in the form of the cross, people demonstrated that they were part of his flock; it is an action of faith and hope.

The cross was followed by an Archdeacon carrying a Gospel, the Patriarch and then the populace carrying torches. The Gospel entails the soteriological meaning of the New Testament and is a symbol of Christ (Taft, 2006, pp. 45, 53, 144). The cover of the Gospel book was decorated with precious materials as it covered the priceless meaning of the Word. Its perception through the senses of vision and touch, as people wanted to touch the Gospel with their lips and hands (Taft, 2006, p. 79), or hearing, activated religious memory and enabled the affective field between people and the Gospel and hence, between people and the divine. From these affective fields emotions emerged. The account of the 4th-century pilgrim, Egeria, describing the emotional reactions of hearing the Gospel is characteristic, ‘it is impressive to see the way all the people are moved by these readings, and how they mourn. You could hardly believe how every single one of them weeps...’ (Taft, 2006, p. 76).

²⁸⁵ ἐγώ είμι ἡ ὁδὸς καὶ ἡ ἀλήθεια καὶ ἡ ζωή· οὐδεὶς ἔρχεται πρὸς τὸν πατέρα εἰ μὴ δι' ἐμοῦ

²⁸⁶ ἐγώ είμι τὸ φῶς τοῦ κόσμου· ὁ ἀκολονθῶν μοι οὐ μὴ περιπατήσῃ ἐν τῇ σκοτίᾳ ἀλλ' ἔξει τὸ φῶς τῆς ζωῆς

Another aspect of the litany that enforced the affective aspects of hearing, is the antiphonal psalmody. The use of Psalms and the hymns in *lite* has a symbolic meaning. The Book of Psalms is a book in the Bible, is considered to be divinely revealed and was used by Christ and the Apostles (Taft, 2006, p. 59). People participated by repeating small, easily remembered refrains.²⁸⁷ ‘The sound of this performance, its music, is then linked to the script. The letters on the page then become transformed from a silent string of characters to a record of a corporeal experience of sound and sight that can be activated the moment the lips begin to pronounce the poem’ (Pentcheva, 2006, p. 648). The role of music in ritual is also very important as it has been shown that music is very affective and is also associated with memory. It is central in the formation of identity and sense of place (Mills, 2014). Furthermore, it has to be noted that these hymns include homophone words that, when performed, could create a powerful imagery. Specifically words like *eleos* (mercy) evoked the mercy of God, and *elaio* (oil) the oil that burns in the candles and lamps used in prayer (Krueger, 2010, p. 135).

The carrying of candles and torches during *litai* had sacred meaning. Originally, the use of candles served liturgical purposes but through the centuries it became a tradition, a devotional action; a declaration of faith. The light of the candles reflects the idea of Christ being the very true light that disperses the spiritual darkness and lights up the way towards salvation (John 8:12). The burning of candles made by wax and olive oil (ODB, pp. 371-372) emits a very sweet and pleasant odour, of soteriological significance as it symbolically references paradise (Caseau, 2006, p. 215). Crosses and the Gospel were symbols of Christ, and icons and crosses used in processions became ‘active participants’ of the *lite* (Taft, 2006, p. 37). Either as a site of expectance or desire, icons and crosses gained a personhood. Fowler notes that ‘non-human things can be persons: because they have effects, and because they can be seen as active in social relationships’ (Fowler, 2004, pp. 59-60). This symbolic transformation of objects explains the hierarchy of the ritual of *litai*; the objects, obtaining a personhood through the sacred symbolic reference, lead the way of the procession and the populace follows.

5.6 Divine emotions

Calamities led people to perform *litai* to pray for the life of their city and thus for their own lives (Figs 9.1 and 9.2). After the salvation of the city, the day was commemorated and celebrated annually by the performance of a litany. Physical phenomena were perceived to be

²⁸⁷For a discussion on the literacy level of the people hearing these hymns and their understanding see Taft, 2006: 129-131.

linked to the divine. A passage from the *Chronicon Paschale* is characteristic, ‘...God showered hail like stones in Constantinople.’ (*Chronicon Paschale*, p. 367). Theophanes wrote about the earthquake of AD 553/4, which struck during the night of 15th August and caused much damage and death. He states that the, ‘earth tremors lasted forty days’, he continues, ‘for a while men were overcome by contrition, went on *litai* and frequented churches, but after God’s mercy had returned they lapsed again to worse habits. The commemoration of this earthquake takes place each year in the Campus, with the people performing a litany’ (Theophanes, *Chronographia*, 6046).

The city suffered more than 70 earthquakes from its foundation until its capture in 1453 by the Ottomans (Downey, 1955, pp. 596-600). Constantinople was not always the epicenter of these earthquakes but they were perceptible in the capital, causing considerable damage and human casualties. From the beginning of the 5th until the 10th century, the city suffered 18 earthquakes (Croke, 1981; Taft, 2006, p. 31).

People interpreted earthquakes as a result of divine wrath and as punishment for human sins (Meier, 2001, pp. 179-201). From an analysis of primary sources related to these calamities (Manolopoulou, 2011), the following points can be illustrated. First, earthquakes were understood to be an expression of a just divine wrath (e.g. *τῆς δικαίας σου ὄργης*).²⁸⁸ This emotion was justified as people were thought to be sinners. God is everywhere and aware of people’s sins. People are also aware of their sins, they are repentant and thus they pray for forgiveness (e.g *Κύριε, ἡμάρτομεν, ἡνομησαμεν, προσπίπτομεν, ἐλέησονήμας*) (*Typicon*, 1962, pp. 130-132). Salvation is perceived to come through the prayers (e.g *ταῖς γάρ αὐτῆς ικεσίαις*) of the *Theotokos*, the one *who bore God* who is personified as the ultimate shield, the unbreachable Wall (e.g *Τείχος ἀκαταμάχητον ἡμῶν*) of the city where she reigned (e.g *ἡ ἐν σοῖ βασιλεύονσα*). Also, God saves the people as he is *philanthropos* (*φιλάνθρωπος*), he loves mankind. People performed *litai* annually to commemorate salvation from the calamities imposed by the *philanthropia* of God and which was assured through the prayers of the *Theotokos*. Thus, there is a perception of an affective field between the heavenly and the earthly milieu. According to Gregory of Nyssa’s writings, the divine is *apathes* (e.g *Ἐπεὶ οὐ ἀπαθὲς τὸ θεῖον*),²⁸⁹ passionless,²⁹⁰ but clearly not emotionless.

The liturgical processions linked to civic events can be divided into two categories for analytical purposes. The first consisted of the historic *litai* performed at the time of the event,

²⁸⁸ Vatican Library, *Vaticanus graecus* 1613, fol. 340. See also *Il menologio di Basilio II* (*Cod. Vat. greco 1613*), 1907.

²⁸⁹ Gregory of Nyssa, p. 222.

²⁹⁰ For a discussion on *pathos* see Hinterberger, 2010, pp. 127-9.

the second were the commemorative litai performed annually and which commemorate the historic litany and the *philanthropia* of God.

5.7 The affect of lite as a practice

The emotional worlds in Byzantine Constantinople were experienced through the historic litany and then annually through its commemoration. Commemorative litai had an emotional impact, albeit one different to that experienced during the event commemorated, because of the difference in time. For those who had experienced the actual or a similar event, however, emotions were evoked because personal memory was activated. Nevertheless, the emotional impact which the practice has *per se* was affected by social and religious memory. This is because *litai* referenced emotions that were woven into civic memory.

5.8 *Mnemi, anamnesis, emotion and catharsis*

Emotions were woven into social memory through texts, buildings, artefacts and practices (Connerton, 1989). In texts that refer to *litai* both *mnemi* (μνήμη) and *anamnesis* (ανάμνησις) are used (Manolopoulou, 2011). *Mnemi* is the regular Greek word for memory, whilst *anamnesis* is ‘a calling to mind’ (Liddell and Scott, 1940, p. 113= TLG). Aristotle’s ideas defined the basic scientific thought about memory and *anamnesis*: Memory is the person’s ability to hold records of things and *anamnesis* is the ability to recall those records (Aristotle, *Parva Naturalia*, 449b4- 453b11). The word ‘commemoration’ as the ‘act of honouring the memory of’, has been used by scholars to characterise the annual repetitive *litai*. Paul Connerton, in his work, *How Societies Remember* (1989), argues that ‘commemorative ceremonies and bodily practices ...lead us to see that images of the past and recollected knowledge of the past are conveyed and sustained by (more or less ritual) performances’ (Connerton, 1989, p. 40). Thus, the city’s memory and *anamnesis* of the events was actually activated through the practice of the commemoration of the event.

In Byzantium though, *mneme* and *anamnesis* were associated with special meanings. *Mneme* and the commemorations of events was able to transpose time, ‘By virtue of the resurrection, Christ is now transhistorical and is available to every moment. We may never speak of the Risen Christ in the historical past. The event of his passion is historical, but the Christ who is risen does not exist back there, but here, and as we live on this moving division line between memory and hope, between the memory of his passion and the hope of his coming again, we stand always in the presence of Christ, who is always present to everyone. This is where the real substance of our anamnesis lies.... But in the Byzantine Orthodox

tradition, the basis for liturgical anamnesis is not the psychological recall but theofany, an active, faith encounter now with the present saving activity of Christ' (Taft, 2006, p. 139).

Therefore the underlying meaning of the *lite*, as part of the celebration on the day it took place, is that it became part of the way people were caught up in a conjunction of experiencing their past and their future in the present. By performing the commemorative litany, they were aware that this was an act that was going to take place in the future, but also they were aware that this was an act that was possibly performed in the past, even though they had not experienced it. Moreover, it has been noted that *litai* were performed annually. 'Repetition implies continuity with the past' (Connerton, 1989, p. 45), a continuity which transfers the emotion that is commemorated (e.g. the memory of the fears of the great earthquake) by 're-enacting a narrative of events' (Connerton, 1989, p. 45). By the litanic 're-enaction', the sensory stimulus, that is also affective, was activated, and through memory, people were linked with temporal and spatial localities in the past (Papalexandrou, 2010, p. 108).

The recall and commemoration of an emotion, was affective and generated new emotions. It has also been illustrated that *litai* were an active demonstration of emotion. This demonstration, one could argue, was a *catharsis*. For Scheff, *catharsis* is defined as 'the discharge of one or more of four distressful emotions: grief, fear, embarrassment, or anger' (Scheff, 1977, p. 485). So processing in the city, to commemorate heavily emotionally charged events such as the perils of physical phenomena or enemy attacks, served cathartic purposes. In theatre, people who watch dramas empathise with the actors and experience emotions. By remaining aware of the fact that they are observers, they are distancing themselves. Thus, by the end of the play the emotion is not unpleasant (Scheff, 1977, pp. 485-486). Hence, the repeated experience, of the historic *litai* of the day which recalled calamity served a dramatic interactional affective purpose that helped Constantinopolitan society to discharge their fears of the constant threat of earthquakes.

5.9 Conclusion

People feared physical phenomena that were perceived to be expressions of divine emotions as a consequence of human sin. *Litai* took a form of a mobile prayer for the city in the City. They also had emotional values as they were an expression of repentance. The demonstration of this repentance reflected another emotion, the hope for forgiveness. The latter would be assured as the Mother of God provided her mediation through her prayers for Her City. Forgiveness would come, so the distressful emotions of fear would be dissipated. This emotional reassurance stemmed from a different feeling, safety. The City by means of

landscape and populace, felt safe because the Mother of God was perceived to be the beholder of the City, the true ruler of the byzantine capital. God was perceived to have emotions (e.g love, wrath) and these emotional expressions affected the earthly. This perception of divine emotions charged the affective field between people, landscape and material culture and in people's minds created a new one; an affective field between people, God, landscape and material culture. It can be argued, therefore that the *lite* was perceived as a medium for expressing human emotions and evoking divine emotions. Hence this religious practice provided an emotional link between the divine and the human.

Commemorative litai were not only prayers as a gesture of gratitude for being safe, but were also a public and civic demonstration of piety. Experiencing this atmosphere formed social identities, as people became attuned to the notions of the City and the *ecclesia*. The sacred and profane shared the same milieu. The spatial distribution of the churches dedicated to the Virgin Mary was a tangible form of the belief in her presence in the profane world. Christian architecture was imbued with symbolism that was enforced by the presence of relics and their sacred properties. Their presence within the landscape created an atmosphere that was proclaiming a continuous sacred presence or expectancy of presence, in the City.

The use of sacred objects in litai was also evocative. The emotion that was aroused by their presence can be traced in the affective fields between people and these objects. These networks can be explored by analysing their symbolic meaning. They were aspects of *theophaneia*, a symbolic presence of the divine in the material world. Their use engendered a multisensory experience: vision, smell, hearing and touch were all activated, in their turn initiating memory and which alongside faith completed the religious experience, permitting understandings about the sacred. Thus, the affective field between people and sacred objects was charged during litai. This charged affective field consequently charged another relationship between people and the landscape, as sacred materiality was an active participant in the movement and transferred its capacities to the landscape, sanctifying it.

The celebration of *litai* has been shown to be an affective practice in a dialectic position between the spatial and chronic locality. When people in Byzantine Constantinople performed litai throughout the landscape they were entering specific emotional worlds directly related to ideas about the landscape and the sacred. The atmosphere of the litany in the City became the junction point where the invisible became tangible and sensed. These emotional loci were the key to unlock meanings and understandings about their city. The discussion of *litai* through a study of emotions goes further than their treatment as processions in the city. It adds to the knowledge of their nature as prayer and approaches an understanding of their social and religious value. Furthermore, it opens new ways of thinking

about the relationship between religious practices, material culture and topography within the historic landscape.

Chapter 6 Remarks on the study of the topography of Constantinople

The Yeni Kapi excavations in Istanbul have brought to light archaeological material that suggests prehistoric occupation. Therefore the landscape where the city called *Byzantium*, Constantinople and Istanbul has been a place continuously inhabited for thousands of years. Understanding the urban transformation of such a landscape that has been in continuous use is a complex task. It is important therefore to start by understanding that landscapes should not be seen as static amalgams but rather as living organisms, as they evolve, transformed by the passage of time and practice. Understanding the cultural landscape and the historical realities it emerged from, can help us comprehend how the image of the city was shaped throughout the centuries. Approaching the physical urban manifestation of each civilization that passed, can help us identify the factors of change or preservation of the landscape's elements.

Constantinople, the world-renowned Byzantine capital, was just a ghost of its former self at the time of the Ottoman conquest. Most of the buildings were in decay and the majority of the citizens had fled the city, seeking refuge in more secure areas (such as the island of Chios). When it passed into the hands of a different empire, the cityscape became the object of much transformation. Following the tradition of the conquerors, when a city was not conquered by force, its people should be allowed to continue living in their houses and to keep their possessions. Constantinople was not a city that surrendered, although there is evidence that it was not treated as a city that had resisted. This different treatment of the city was due to the plans of its conqueror Mehmed II, to make Constantinople the capital of his empire. This was a decision that contained the pillage and the destruction, and had an effect on the formation of the Ottoman phase in the topography of the city, given that it influenced the laws on property ownership (Shaw, 1976, pp. 59-60).

The repopulation of the city and building activity were amongst the main concerns of Mehmed. Minarets appeared on the city's skyline, as 190 mosques were built. Byzantine churches (17) were transformed into mosques or were given as houses (Çelik, 1986, p. 23; Inalcik, 2010).²⁹¹ The city was divided into thirteen *nahiyes* (quarters), each of which had its own *mahalle* (new neighbourhoods that were formed), with the mosques, churches and synagogues as nuclei (Çelik, 1986). The city walls were also repaired, and the citadel was built as well as a new palace at the location where the *Forum Tauri* had previously stood (Inalcik, 1969, p. 236). As part of the Islamisation of the city, more, new type of buildings

²⁹¹ For the churches converted into mosques see (Kirımtayif, 2001).

appeared in the landscape: dervish tombs, *tekkes*, *mekteps*, *medreses*, *hamams*, *hans* and *bedestens*.

The urban image of the city continued to be affected by historical events which included calamities such as earthquakes and fires. The city suffered from these natural disasters throughout the ages, resulting in destruction and therefore construction and reconstruction, completely and continuously shaping the city.

Hence the image of the landscape has undergone many transformations. The question is, has Byzantine Constantinople been lost under all these layers of change and to what extent and how can we reconstruct its former phases? Only years and years of systematic excavations could and would advance our understanding of an earlier image, with many features having been completely lost or altered. It may seem a lost cause for the archaeologist, as Istanbul nowadays is a city that is changing fast (Dark and Özgümüş, 2013). Heritage management and urban planning can lead to a lacuna between the often accidental archaeological discoveries and the published archaeological data.

Even though we lack a clear image of many aspects of the city's topography the dearth of known archaeological evidence can be supplemented by other sources as the lack of archaeological evidence is not evidence of absence. Ousterhout notes: "the city today is more a realm of the philologist rather than that of the archaeologist...their important studies construct Constantinople as a city of words" (Ousterhout, 2010, p. 34). Primary sources therefore, in many forms such as texts, artistic representations and early maps illuminate aspects of the city's image through the ages.

'Topography is a scholarly discipline given over to the description of the discovery of a particular locality and the location within it of specific sites. Topography combines knowledge of the terrain, its monuments and archaeological evidence, with that of the historical written sources' (Krautheimer, 1983, p. 1). The archaeological record includes everything from artefacts, to complex features, structures and landscapes that have been humanly modified (Renfrew and Bahn, 2008, pp. 16, 51-52). Archaeology 'may be defined as the study of the human past through an understanding of material remains' (Crow, 2010, p. 291). The latter can be challenging as it opens a Pandora's Box of interdisciplinary theoretical discussion regarding the definition and approach of material culture and how archaeologists ought to rethink materiality embracing understandings of its immaterial aspects.²⁹² Thus any discussion on the topography of Constantinople relies upon data derived both from historical sources and the archaeological record. Archaeology and topography can support information sourced by texts, but primary sources can also be used to aid

²⁹² For further discussion and references see Ingold, 2007.

archaeological interpretations. The relationship between material culture and primary sources is dialectic. The danger lies where archaeological evidence is used as the ‘image’ that the written sources describe. Taft argues, ‘History, however, is not yesterday but today, not the past but today’s interpretation of the past, our present vision of whatever in the past seems important enough to remember and interpret’ (Taft, 2006, p. 18). Primary sources can be divided into written sources, such as texts that have references to the Byzantine topography of the city, and pictures or illuminations of Constantinopolitan buildings and sites as well as early representations of the city by travellers.

As there are multiple ways that one perceives the world, there are different avenues of approaching it. A map does not simply represent a geographic space onto a static medium such as paper; it is a tool to visualise and understand the spatial relationships of even non-real, imagined, alternative geographies (Kriz *et al.*, 2010). In the case of 10th century Constantinople, these spatial relationships existed, in real space and real time, therefore the lack of archaeological evidence leads to the examination of alternative methodologies that aspire to reconstruct past images of the city.

In addition contemporary archaeological approaches and methodologies, using advanced technological software, enrich interpretations and open fresh avenues in framing new research questions, in this way advancing our understanding of past landscapes.²⁹³ Within particular, the development of Geographical Information Sciences (GIS) include processes of storing, processing and visualising information with spatial references.

The aim of this chapter is not to provide an exhaustive historiography of the topography of Constantinople, as this has been done elsewhere,²⁹⁴ but to explore the available sources that we have for understanding the different ways that the city has been approached up until now. It consists therefore a history not only of the sources but also of their nature and the benefits of them being approached. It focuses on the presentation of examples of primary and secondary literature in order to understand how topography, history, archaeology and cartography can contribute to our knowledge of the image and perception of Byzantine Constantinople as a cultural landscape, not only during the Middle Ages but also its reception during its most recent history.

²⁹³ For example Jim Crow’s work on the water supply of Constantinople pioneered the use of GIS in the city (Crow *et al.*, 2008).

²⁹⁴ For example Hennessy; Dark and Özgümüş; Janin, 1950; Janin, 1969; Rice and Swaan, 1965; Mathews, 1971; Dagron, 1974; Van Millingen, 1974; Müller-Wiener, 1977; Cameron *et al.*, 1984; Dagron, 1984; Mango, 1985; Mango *et al.*, 1995; Berger, 2000; Mango, 1985; Mango, 2000b; Mango, 2000c; Brubaker, 2001; Necipoğlu, 2001; Bardill, 2004; Bassett, 2004; Dark, 2004; Marinis, 2008; Kafescioğlu, 2009; Necipoğlu, 2010; Drakoulis, 2012; Berger, 2013b; Dark and Özgümüş, 2013; Magdalino, 2013; Marinis, 2014.

In order to understand the topography of Byzantine Constantinople, it is important to understand the city's urban history, the changes it underwent through the centuries up until today. This approach is based on the understanding that past landscapes should be examined retrogressively (from the most recent towards the oldest) and holistically (without excluding any period), as landscapes are cultural heritage. The way they changed, were understood, perceived and studied is all part of the way they were received throughout the centuries, as inheritance.

Thus it is important that not only we are aware of the available primary sources but also of the ways that the scholarly interest was shaped throughout the centuries. The first sections of this chapter are dedicated to a very short introduction to the history of Constantinople from the archaic city until the 21st century. Then the discussion shifts to the presentation of the available sources. Digital sources that contain primary and secondary literary sources relating to the urban image of the City are being introduced. This section highlights the fact that it is not only important to be aware of the existing primary sources but also of the benefits that the digital humanities can offer to the field. The following section briefly presents the available primary sources up until the 15th century, to be followed by the next one that is dedicated to the Fall of Constantinople in 1453. Within this section the works

Image removed from electronic copy due to copyright issues

Figure 20: Istanbul by night, photograph by NASA in 2012.
[http://eoimages.gsfc.nasa.gov/images/imagerecords/79000/79116/ISS032-E-017547_lrg.jpg, 2012](http://eoimages.gsfc.nasa.gov/images/imagerecords/79000/79116/ISS032-E-017547_lrg.jpg)

of the early antiquarians and travellers are presented, including early bird's eye views. The latter representations of the city, are cultural products that reflect not only the image of the city at the time of their production but also receptions of the byzantine past into the following centuries. Then the 19th-and 20th- century scholarly activity and travel accounts are discussed arguing that these can be very useful material for understanding the Byzantine landscape as a subject of imagination and nostalgia that contributes to our understanding of the landscape as a world of experiences.

6.1 The site

The site of Constantinople, modern Istanbul, is located on a peninsula situated at the south east corner of Europe. It is connected through the Sea of Marmara with the Mediterranean, to the south, and through the Bosphorus, with the Black Sea at the north. Today is the city of approximately 13.5 million inhabitants (figure 20).

6.2 Byzantion: a Greek colony

In the 7th century BCE, the Greek city states aimed to expand their networks of influence by creating new colonies. The legend holds that the Megarean king Nissos asked the Oracle of Delphi where his son should found his colony. 'Opposite of the city of the blinds'. And indeed, Chalcedon, an earlier Megarean colony, must have been blind for settling opposite, not understanding the advantageous position of the peninsula. The centralised position was ideal for commerce and trading, controlling trade routes between the Mediterranean and the Black Sea. In the west there was access to the Thracian fertile plains. It was surrounded by water; accessible by land only from the west, making it of great strategic importance. This legend was adopted and Byzas was considered to be the founder of Byzantium in 667 BC. The importance of this figure is preserved in social memory, not only by the name of the city but also with statues and coins of him in roman times (*Kapára*, 2008). The legend of the foundation of the city can be found in Strabo and in the 9th century *Parastaseis syntomoi chronikai* (Kazdan, 1991, p. 1586; Cameron *et al.*, 1984).

6.3 Byzantion: a Roman City

In Roman times *Byzantion* at first enjoyed the benefits of a free, independent city up until the reign of Vespasian, when the city became a province of Bithynia. By the end of the 2nd century, during the civil wars, *Byzantion* supported Peskinnius Niger. Septimus Severus

besieged the city for three years, capturing it in AD 196. What followed was strict punishment of the people, and a diminishment of the city's administrative status. Conversely, the strategic importance of the city led to urban development, including new walls, forum, temples, hippodrome, theatre and other public buildings, such as the baths close to the temple of Zeus named Zeuxippon. In the same period, under Caracalla, the city took the name Augusta Antonina, honouring Antoninus, son of Septimus. In 312 the city was taken by Maximian and in AD 323 it was besieged by Constantine. Some years later, in AD 330 Constantine founded his city and the story of Byzantium as an empire begins (Rice and Swaan, 1965, pp. 11-15).

6.4 Summary of urban history from 330 to the 21st century

The year AD 313 was a point of crucial importance in Byzantine history. The *Edictum Mediolanense* was signed by Constantine and Licinius in Milan providing religious tolerance. So Christianity was recognised as an official religion among others. That year opened the way to the new religion to be practised not secretly but freely, among the worship of old gods (Doig, 2008, p. 23). This marked the beginning of building hundreds of churches. Another key point in Byzantine history was the foundation of Constantinople as the capital of the Roman Empire by Constantine in AD 330 when he established his city on the site of old Byzantium.

Constantine left the ancient city untouched (James, 2010, p. 50) but added new elements, such as new city walls built, and later expanded by Theodosius. Building and repairing churches were part of the imperial agenda throughout the Byzantine history of the city. Fora, characteristic elements of the roman urban character of a city, were also present in the Byzantine capital. Colonnades, streets, with the main street of the city named Mese, were arteries connecting the main parts of the body of the city. Open spaces for farming, monasteries, villas, monuments, statues, houses, palaces, ports, aqueducts and fountains were other pieces of this topographical puzzle. All these structures and spaces old and new were the fabric that radically transformed the image of the landscape.

Catastrophes such as earthquakes and fires had a radical effect on the urban development of the city. There was also political fears over radical population change because of prosperity, war or decease. Political and religious events, imperial building programs, and general insecurity also had an effect on the survival of many monuments (see Magdalino, 2002). Amongst the most notable events were the fires which followed the ravaging of the Crusaders in the 13th century. The results of these were irreversible as the city never managed

to return its former glory. The flourishing Genoese emporium that contributed to the decline of the Byzantine wealth also influenced the urban fabric (Magdalino, 2002, pp. 534-536).

6.5 After the Ottoman conquest

In May 1453 Sultan Mehmet entered the City as a conqueror. The city was repopulated, the walls were repaired, the citadel and a palace was built on the site of the Forum Tauri (Inalcik, 1969, p. 236). Churches were transformed into mosques, and 190 new mosques were built during the reign of Mehmet II. New neighbourhoods were formed, having as *nuclei* the mosques, churches and synagogues. Population growth through the 16th century, would have had a considerable effect on the Byzantine arteries. The image of the city changed, with many new buildings in the city. The following two centuries were characterised by population growth but less so by building activity (Çelik, 1986, pp. 24-28). It is in the 19th century when the wave of modernisation in a westernised style commenced. There were efforts in urban planning that resulted in better, larger roads that facilitated transportation and hygiene. There is clearly though an intention to maintain specific features of the landscape: ‘however rather than aiming to open new routes, the proposed arteries mainly followed the existing roads, which connected the major commercial and administrative districts to each other and to the gates of the Theodosius’s Walls. The old Byzantine Mese, the *Divanyolu*, was envisaged as one of the main routes of the proposed network’ (Gül and Lamb, 2004, pp. 426-427).

6.6 Digitised sources

The rise of digital humanities has shaped new avenues for research, as many rare historical sources and books can be found and accessed for free in an electronic format. This has led to the commencing of various projects that are manipulating historical maps and sourcing data for the purpose of understanding historical landscapes. Databases such as *Google books*,²⁹⁵ *The Internet Archive*²⁹⁶ and Universities’ libraries such as *Anemi*,²⁹⁷ contain digitisations of very early studies related to the topography of the city. An interesting example of digitised primary material is the map collection of *The Ronald and Pamela Walker Collection of Maps of Constantinople and surrounds, 1493-1734*, that has been digitised by the University of Australia.²⁹⁸ The collection includes early ‘bird’s-eye’ views of Constantinople. Similar

²⁹⁵ <http://books.google.co.uk/>

²⁹⁶ <http://archive.org/>

²⁹⁷ <http://anemi.lib.uoc.gr/>

²⁹⁸ http://dtl.unimelb.edu.au/R/3U73QQPGE24DB2U42A9QJUEIFCKML424HJRSNKCR28QDMM8NIA-00522?func=collections-result&collection_id=2743&pds_handle=GUEST.

material is disseminated by the project *Historic Cities*. The project is a collaborative work between the Department of Geography, the Hebrew University of Jerusalem and the Jewish National and University Library.²⁹⁹ The project does not only provide the digitised material but also information on the context they were created. Other projects such as for example *David Rumsey Map Collection Database*, takes a step forward as it uses software in order to georeference maps in their real coordinates.³⁰⁰ The latter idea of georeferencing historical maps in order to see the differences in the urban landscape that the maps show, has been used by a project run by the Turkish Ministry of Culture³⁰¹ using maps from the Turkish archives. The user is provided with an interactive map, where digitised historical maps appear as layers and the user can add or remove them and change their transparency, enabling them to observe differences through time. The Harvard geospatial library³⁰² follows the same steps and here it is possible for the user to download for free the data and import them into their own GIS project.

Digitised maps of the city span a period from the 15th to the 21st century. Importing high resolution scans in a GIS environment transforms them into raster data that can be given attributes. They can also store metadata, information related to the way they were produced or further processed, something that is very important for the interpretation of sourced data. It should be remembered that early representations and maps are products of their time and they should be treated as carefully as any other primary source. Using all these databases, lots of data can be sourced and used in understanding the urban changes of the city, as it will be discussed below.

6.7 Primary sources up until 15th century

The study of Byzantine Constantinople requires to be aware of the primary sources that exist and which can help us understand the topography of the city. These accounts have been discussed in detail by scholars, most notably by Magdalino (Magdalino, 2007, pp. I, 7-15; Magdalino, 2010, pp. 44-52) and are briefly mentioned here.

Ekphraseis, commentaries on works of monuments or art, include descriptions of the form and function of church buildings, are often perceived as mirroring spiritual realities rather than realistic descriptions (Maguire, 1981, pp. 22-23; Taft, 2006, p. 16). From *Ekphraseis* for

²⁹⁹ http://historic-cities.huji.ac.il/historic_cities.html

³⁰⁰ <http://www.davidrumsey.com/>

³⁰¹ <http://www.istanbulkulturenvanteri.gov.tr/map/index/code/tarihi-haritalar>

³⁰² <http://calvert.hul.harvard.edu:8080/opengeoportal/>

example we learn about the *Hagia Sophia*, the Church of the Holy Apostles and parts of the imperial palace (Magdalino, 2010, p. 45).³⁰³

The *Notitia Urbis Constantinopolitanae* is a 5th century source, describing the 14 regions of the city and it give a summary of buildings (Drakoulis, 2012). Other information about the topography of the city can be found in Histories and Chronicles, for example Procopius's *De Aedificiis*, a description of Justinian's buildings (Dewing and Downey, 1914; Cameron, 1985). Another example is by Theophanes Continuatus and the *Vita Basillii*, an account of the building activity of Basil I (Cameniata *et al.*, 1838, pp. 211-353). Other accounts are the *Patria* of Constantinople, a collection of texts dating from the 6th to 11th century containing descriptions of the topography, monuments and sculptures of the City (Berger). Also, the *Book of the Prefect or Eparch* is a 10th- century guide for the eparch containing rules and regulations and it is informative on the locations where trade took place. Ecclesiastical texts such as the *Synaxarion* of the Great Church (*Synaxarium Ecclesiae Constantinopolitanae*, 1902) and the *Menologion* of Basil II (*Menologion of Basil II*, 1907),³⁰⁴ were types of liturgical calendar incorporated along with other kinds of liturgical books in the *Typicon* of the Great Church (*Typicon*, 1962; *Typicon*, 1963). The latter contains liturgical instructions of what is celebrated, where the celebration should take place, when and what the specific readings were on the day. These liturgical books provide information on the topography of the capital. In fact the illuminations of the 10th century *Menologion* sometimes depict the churches, such as the Church of the Holy Apostles and the Church of Blachernae. Nicetas Choniates's *De statuis quas franci cpoli destruxerunt*, in his *History of Constantinople* is another valuable account of the archaeology of the city in the 13th century (Choniates, 1865, pp. 1041-1058).³⁰⁵ Also, the *De Cerimoniis* of Constantine Porphyrogenitos (*De Cerimoniis*, 2012). Magdalino also mentions texts that postdate the 12th century and contain privileges for the Venoats, Pisans, and Genoats as well as monasteries (Magdalino, 2010, p. 45). Furthermore, from the 14th and 15th century the patriarchal registrars also contain useful accounts. Other testimonies regarding the city come from visitors. For example the accounts of a Chinese diplomat and a 12th century Spanish rabbi, the Arab Harun ibn Yahya dating to the late 9th and early 10th century, as well as the Mercati Anonymous, an English pilgrim, Antony of Novgorod before the Latin conquest and a number of Russian pilgrims who visited the city up to the 15th century (Majeska, 1984; Magdalino, 2010, pp. 45-46). These type of

³⁰³ On Hagia Sophia see Prokopius, *De Aedificiis*, pp. 24-28. For the imperial palace information are given in a homily of Photius (Homilia 10.5. See Mango, 1958). For further discussion and references see Maguire, 2001, pp. 171-173. For references for the other areas see Magdalino, 2010, pp. 45.

³⁰⁴ (*Menologion of Basil II*; *Il menologio di Basilio II (Cod. Vat. greco 1613)*, 1907; Baldovin, 1993)

³⁰⁵ (PG 139: 854- 867)

accounts are also very useful for understanding the reception of the landscape by these visitors. References to the city just before the conquest can be also found in the account of Bertrandon de la Brocquière who wrote *Le Voyage d' Outre-Mer*. The book is an account of his journey between the years 1432-1433 in the Middle East (De La Brocquière, 1972).

6.8 Primary sources after 1453

One of the documents that came to light in the 19th century was the History of Kritovoulos from Imbros that describes Mehmed II coming to power and the conquest of Constantinople. His work covers the period between the years 1451 and 1467, and was written sometime prior to 1470 (Kritovoulos, 1954).

As Constantinople became the capital of the Ottoman Empire it was more than natural for the archival material to be preserved in the city. All the important documents were kept in the palace of the Sultan, in *Topkapi Serayi*, where today there are over 150.000.000 documents relating to the Ottoman Empire. Other documents following the conquest can be found in various monasteries that preserved them throughout the centuries in order to continue receiving their benefits. Such monasteries are at the Holy Mountain and the Island of Patmos (Balta, 2003, pp. 85-103). One fine example of these accounts is the freehold deeds, found in the Topkapi Palace records providing ownership of a property. From these sources we can find information on Byzantine houses, fewer than 987 in number that were given as freeholds or for free rent (Inalcik, 1969, pp. 241, 243-244; Faroqhi, 1999, pp. 53-54). Another example is the survey of AD 1455, the *defter*, a literary 'treasure' that provides information about the population and the buildings just after the conquest (Inalcik, 2010).

6.9 The early receptions of the landscape

For the following centuries the primary sources regarding the topography of the city can also be regarded as secondary sources, as they are interested in and commenting upon the earlier sources. Antiquarian interest for instance had started to rise, and travels in the eastern part of the world resulted in new narratives. These were not addressed merely for academic use but rather as a guide to the city. Often wistful, infused with a sense of romanticism, these accounts are more like travel journals. These sources should be also taken under consideration as they often provide unique testimonies on the way the city was perceived by western travellers at an era when Constantinople was not yet Westernised.

As mentioned by Magdalino scholarly interest in Constantinople started very early, before even the conquest, Chrysoloras comparing the Old and New Rome (Magdalino, 2010,

p. 47).³⁰⁶ Amongst other works Manuel composed three letters on the comparison of Old and New Rome.³⁰⁷ His account is a valuable source of the location and existence of antiquities in his time.

Most notable is the work of Cristoforo Buondelmonti (1386-1430c.), which includes the oldest map-representation of Constantinople, dating as early as 1420. His manuscript, *Liber insularum Archipelagi* was a great success in his era, and was copied widely.³⁰⁸ The

1. Hagia Sophia	
2. Holy Apostles	
3. Pantokrator	
Monastery	Image removed from electronic copy due to
4. Hagios Georgios	copyright issues
Mangana	
5. Hagia Eirene	
6. Hagios Lazaros	
7. The church of the Virgin Mary	
8. The church of St. Peter and Paul	
9. The church of the Forty Martyrs	
10. St. Anastasia	
11. Peribleptos Monastery	
12. St. John Studios	
13. St. Andrew	
14. Blachernae	

Figure 21 churches mentioned in Buondelmonti's description of the city Illumination (fol.134r) depicting Constantinople in 1422. Turning the pages- The Gennadius Library=<http://gl.onliniculture.co.uk/ttp/>

³⁰⁶ It is the work of Manuel Chrysoloras and not Demetrius as Magdalino (2010, p. 47) notes.

³⁰⁷ Chrysoloras's letters (*Epistulae*) can be found in *Patrologia Graeca*: 156=

https://books.google.co.uk/books?id=Ax8RAAAAYAAJ&redir_esc=y

³⁰⁸ Today there are 60 manuscripts dating between the years 1430-1642. One of the manuscripts was sold in 1880 and John Gennadios bought it for the Gennadios Library. The manuscript is now digitised and available online <http://gl.onliniculture.co.uk/ttp/> with commentary accompanying the display of the folios.

majority of the manuscripts surviving today date from between the 1460s and 1480s, including 64 copies of Buondelmonti's map.³⁰⁹ Some of these copies have images of the walls, columns and monuments of the city. In the text he refers to the statues and the columns, the churches and their relics. What is interesting is that he also represents a street network. This constitutes the earliest depiction of a road network of the city, and the only surviving example from this period (Gerola, 1931; Manners, 1997; Tolias, 2007) (figure 21).³¹⁰ Apart from Buondelmonti, Ciriaco d' Ancona visited Constantinople twice and he recorded and drew the monuments and antiquities of the city. His accounts are valuable because many of these antiquities do not survive.³¹¹

Another very early depiction of the city is an engraving produced in 1493 for Hartman Schedel's *Liber Chronicarum*. The representation ignores any sign of Islamic presence in the city. No minarets are depicted, the walls appear intact and there is still a detail of the chains at Golden Horn. The orientation is east west, with the walled part of the Blachernae area appearing on the right side of the map (Westbrook *et al.*, 2010, p. 67) (Figure 22). Something that both maps have in common, however, is the effort to depict a road system. Roads appear to lead to the gates from outside the walls as well inside the walls to the main monuments of the city. Enclosed structures and structures that appear to have fallen into decay are also apparent.

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Figure 22. Hartman Schedel, woodcraft representing Istanbul, published in 1493 in Nuremberg in *Liber Chronicarum*. Source: Historic Cities = http://historic-cities.huji.ac.il/turkey/istanbul/maps/schedel_1493_CXXX.html

³⁰⁹ It was indeed a very popular book but there are little known about its patrons (Kafescioğlu, 2009, p. 148).

³¹⁰ The value of these types of the city's representation is going to be discussed in Chapter 7.

³¹¹ For reference on the antiquities recorded by Ciriaco d' Ancona see Magdalino, 2010, p. 47.

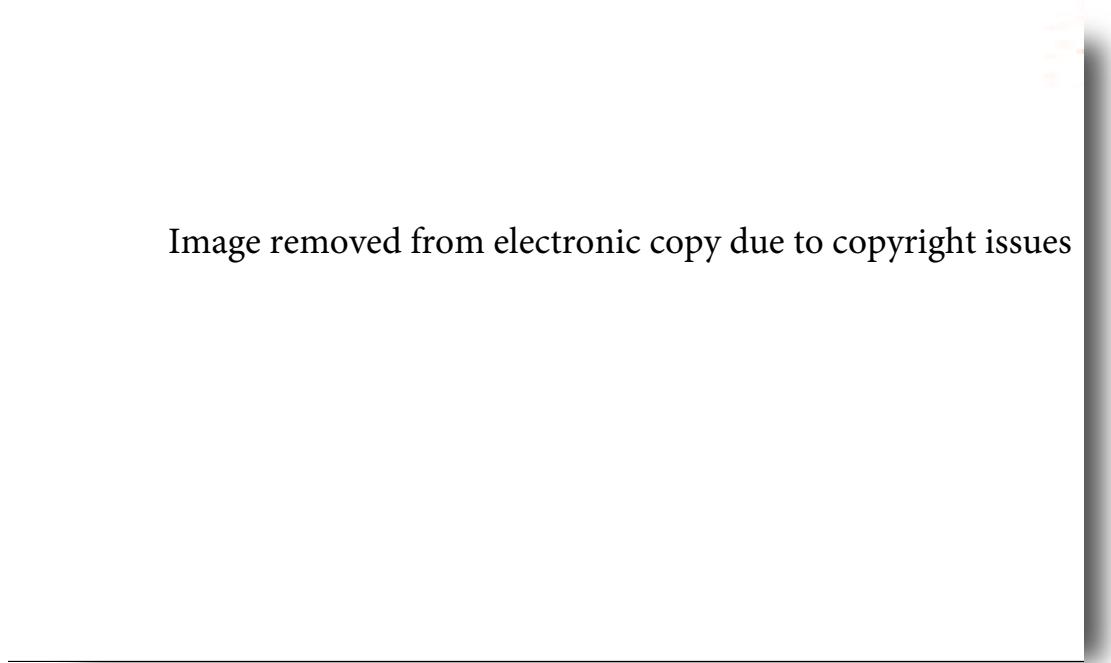


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Figure 23 *Sebastian Munster in 1550 Cosmographiae Universalis 940-941. This representation copies and earlier version produced by Vavassore 1520.* Source: *Historic Cities*= http://historic-cities.huji.ac.il/turkey/istanbul/maps/munster_lat_1550_940.html

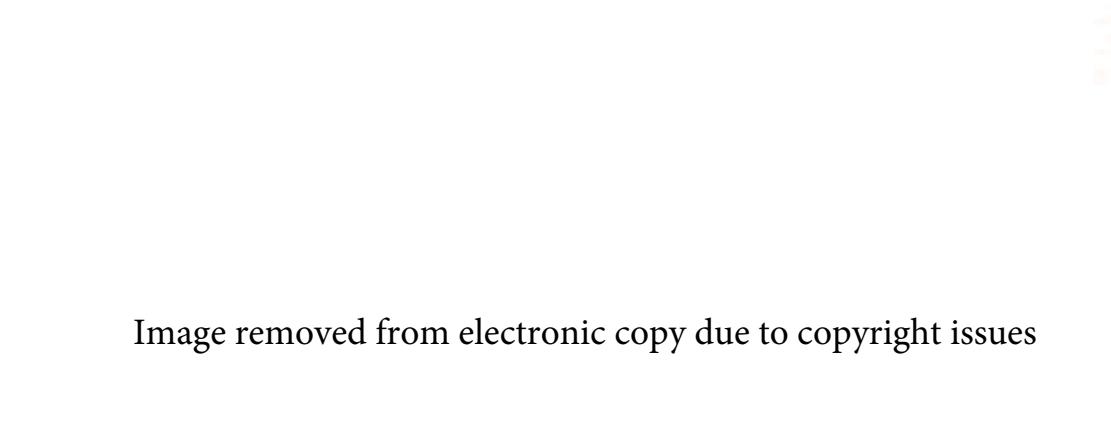


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Figure 24 *Braun and Hogenberg Civitates Orbis terrarium I, 51 published in 1572.* Source: *Historic Cities*= http://historic-cities.huji.ac.il/turkey/istanbul/maps/braun_hogenberg_I_51.html

Apart of this representations in drawings and engravings that the city, most noteworthy are the 16th century representations. Notably in 1550 Sebastian Munster published the *Cosmographiae Universalis* which included a map of Constantinople (figure 23). Various buildings can be identified, such as Constantine's palace still visible next to Saint Sophia. This depiction enables us to have a better idea of the main arteries of the city. Another example is produced in 1572, included in the *Civitates Orbis Terrarum* (figure 24).³¹² This map has more detail, for example columns are depicted and named. On the northern part of the map is Constantine's palace and to the south west is the Church of *Saint Lucas*. To the west, there is the Hippodrome with the *sphendone* preserved on the western part, and traces of

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Figure 25 Nicolas de Fer, *Veue de Constantinople*, Paris 1696, in 'Les Forces De L'Europe, Ou Description Des Principales Villes'. Source Wikimedia. Also available in Historic Cities= http://historic-cities.huji.ac.il/turkey/istanbul/maps/nicolas_de_fer_1696_istanbul.html

³¹² These maps are following an earlier version produced by Vavassore. See (Necipoğlu, 2010)

roads leading from the Gates to the *Mese* as well as the patriarchate.³¹³

Apart from these bird's-eye views, different types of representations of the city can be useful for sourcing information on its topography. For example Melchior Lorich's panorama

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Figure 26 Bellin, Jacques Nicolas, 1764, *Plan de ville de Constantinople*, David Ramsey Historical Map Collection

produced in 1559. The panorama was ordered by the Sultan *Süleyman II the Magnificent* (Westbrook *et al.*, 2010). Apart from these artistic representations, during the 16th century, Pierre Gilles was sent by the French king, Francois I, to study Constantinople. He produced the work entitled *De topographia Constantinopoleos et de illius antiquitatibus libri quatuor*. This work, organised in four books is one of the most important for understanding the topography of Constantinople. The interest in the city's antiquity continued in the 17th and 18th century continued to see more representations of the city, as for example the one produced by Nicolas de Fer (figure 25, 26), or another one produced by Charles Du Cange (1610-1688) entitled *Constantinopolis Christiana* (Du Cange, 1680).³¹⁴

The paradigm shift in mapping the city happens when *Artaria and Company* produced a map between 1793 and 1802. The map was the result of a survey of the City (1776-1782) for the French ambassador De Choiseul-Gouffier. A similar map followed in 1807 by

³¹³ For more examples of early representations see <http://historic-cities.huji.ac.il/turkey/istanbul/istanbul.html>

³¹⁴ For a discussion and references on early cartographic production see (Manners *et al.*, 2007)

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Figure 27: F. Kauffer and I.B. Lechevalier map, 1807, Source: *Historic Cities*=http://historic-cities.huji.ac.il/turkey/istanbul/maps/kauffer_lechevalier_1807_istanbul.html

Kauffer and I.B. Lechevalier. This last version is considered to be the first map that has been produced following scientific scale and detailed survey. The map is a useful tool in understanding the city's topography before the major changes of the 19th century (Kubilay, 2010). These, along with several other historical maps of the 19th and early 20th century have been digitised and are widely available for study.³¹⁵ Such examples are thematic maps depicting the various populations of the city, as well as the fire insurance maps.³¹⁶

6.10 19th-20th century scholarly activity

In order to better understand the sacred landscape of Constantinople, it is necessary to approach the reception of the Byzantine city in the later centuries. The academic framework in which early 19th century studies were carried out is a good example.³¹⁷ Scholarly interest of the 19th century was a product of a common interest in the Byzantine past and a constant interaction that led to constructive differences and influences. Many of the scholars knew each other or were related, and most were members of the *Hellenic Philological Society*.

³¹⁵ A digital copy of the map in high resolution can also be found in <http://digital.ub.uni-duesseldorf.de/ihd/content/zoom/2053964>. See also <http://calvert.hul.harvard.edu:8080/opengoportal/>

³¹⁶ See for example the map by Pervititch (Kubilay, 2010)

³¹⁷ It has been previously approached also by Magdalino, 2010: 48-49.

Amongst the members of the archaeological board of the society were Papadopoulos-Kerameus, Paspates, Mordmann, Jules Millingen, father of Van Millingen, Paul Schroeder, Dethier and Curtis. Although the society was not permitted to carry out excavations, its individual members were participating to the excavations taking place in the city (Γιαννακόπουλος, 1998, p. 200). The archaeological board carried out work in 1872 and 1873 cataloguing and photographing the Byzantine art works that survived in churches which had been converted into mosques. The society started publishing a journal (1863-1914),³¹⁸ which overall had 33 volumes and seven archaeological appendices.³¹⁹ One of the aims of the society was to create a comparative topographical map of Constantinople with a definition of the past names of sites. The map was ready from 1872 but was not published until 1884. The map included drawings with details of the walls (Γιαννακόπουλος, 1998, pp. 199-208). The foundation of the Society at Constantinople (1821-1923) was a nodal point of influence in the archaeological research of the area.

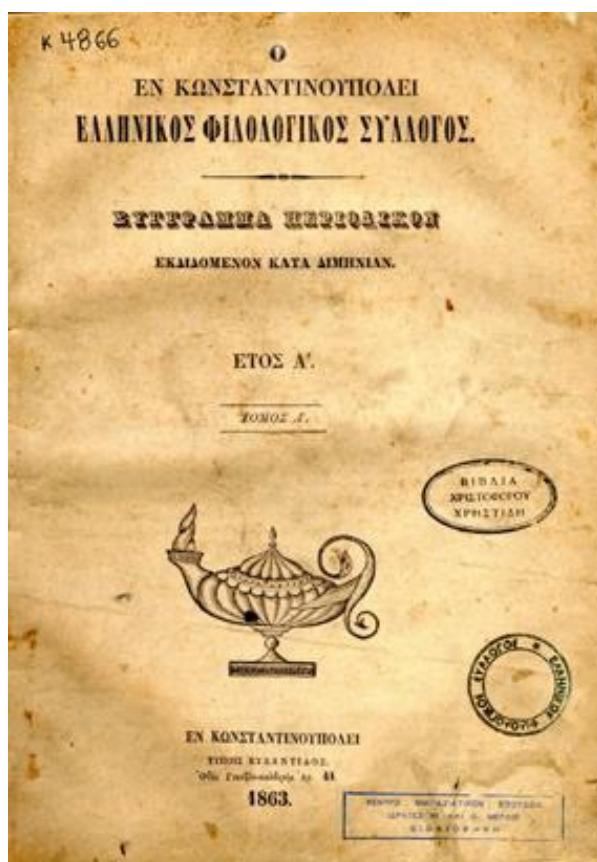


Figure 28 Cover of the *Journal of the Hellenic Philological Society*, volume 1, Constantinople 1863.

³¹⁸ This was the first scientific Greek journal. Issues can be accessed online through Open archives (<http://www.openarchives.gr/>)

³¹⁹ The first appendix appeared in 1875 (Γιαννακόπουλος, 1998, p. 201).

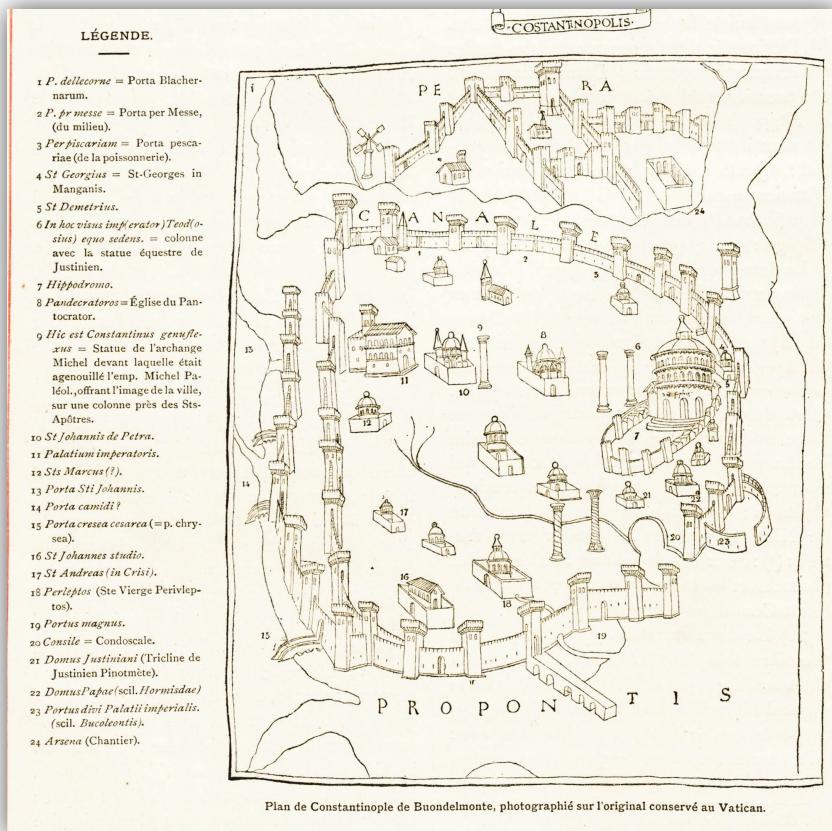


Figure 29 Mordtmann's reproduction of Buondelmonti's map (Mordtmann, 1892, p. 44).

Thus, the 19th century saw the beginnings of a tentative scholarly discussion, including an early topographical study of Constantinople *Constantinopolis und der Bosporos*, published in 1822 (Hammer-Purgstall, 1822). Although these works were interested in the city's Christian topography they did not exclude from the study the Ottoman presence. For example the work of the later Patriarch of Constantinople, Constantios is divided into two parts. The first is a dedication to the Byzantine city and the second to the ottoman city (Κωνστάντιος, 1824). Another very well-known example of these early topographical works followed in 1851, by Skarlatos Vyzantios with a three volume book dedicated to an archaeological, topographical and historical description of Constantinople, up until his era (Vyzantios *et al.*, 1851).³²⁰ Another worth noting study of the city is Paspates'. The work is divided into three parts. The first part includes a discussion on the land walls, their inscriptions, the gates, the Blachernae Palace and also the excavations that were carried out when the Thracian railway was built. The second part is a discussion of the Genoats before and after the sack of the city by the Latins and focuses on the Galata area. The third part is dedicated to the Byzantine

³²⁰ Skarlatos's work is an example of the work done within the umbrella of the Hellenic Philological Society as he was an honorary member between the years 1863 and 1876. See Giannopoulos, 1998, Appendices: letter S.

churches, their number, and the churches that were occupied by Christians those converted into mosques and those that were unknown, not identified. He also provides drawings (lithographs) that are an invaluable source of information as many monuments did not survive into the 21st century and are only known from his drawings (Πασπάτης, 1877)

Some of these works were also using earlier sources for references. For example A Mordmann's study published in 1892, uses inscriptions and material from Buondelmonti's map. Also he consults early bird's-eye views and drawings that were part of the Top Kapi Palace archive (Mordtmann, 1892) (figure 29).

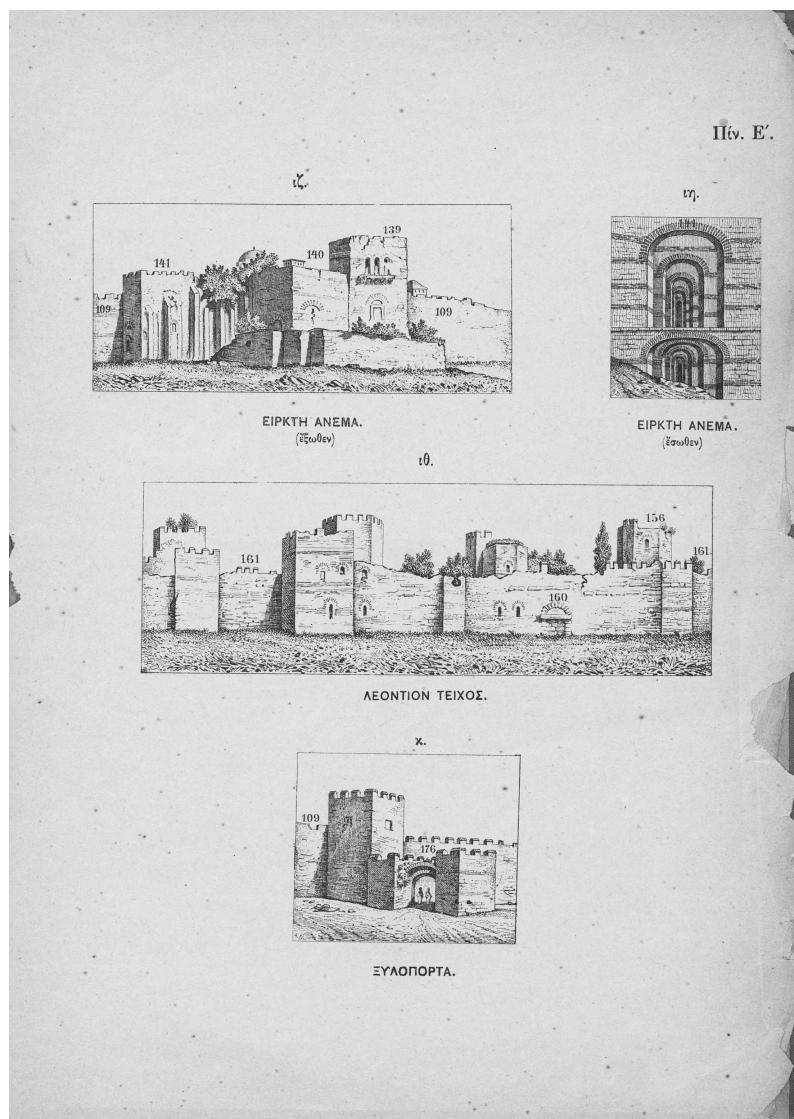


Figure 30 Details of the walls, Appendix 1, Volume 14th, plate V, 1884, Journal of the Hellenic Philological Society in Constantinople.

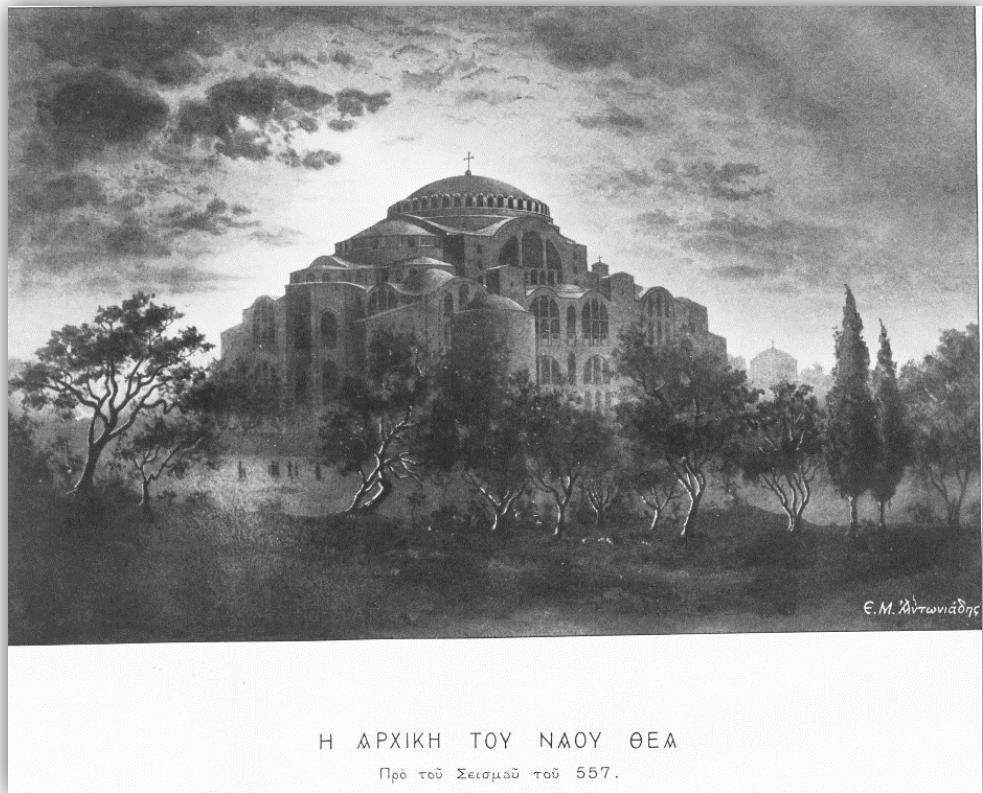


Figure 32 illustration as it appears in Antoniades work. The original view of the church, before the earthquake of AD 557.

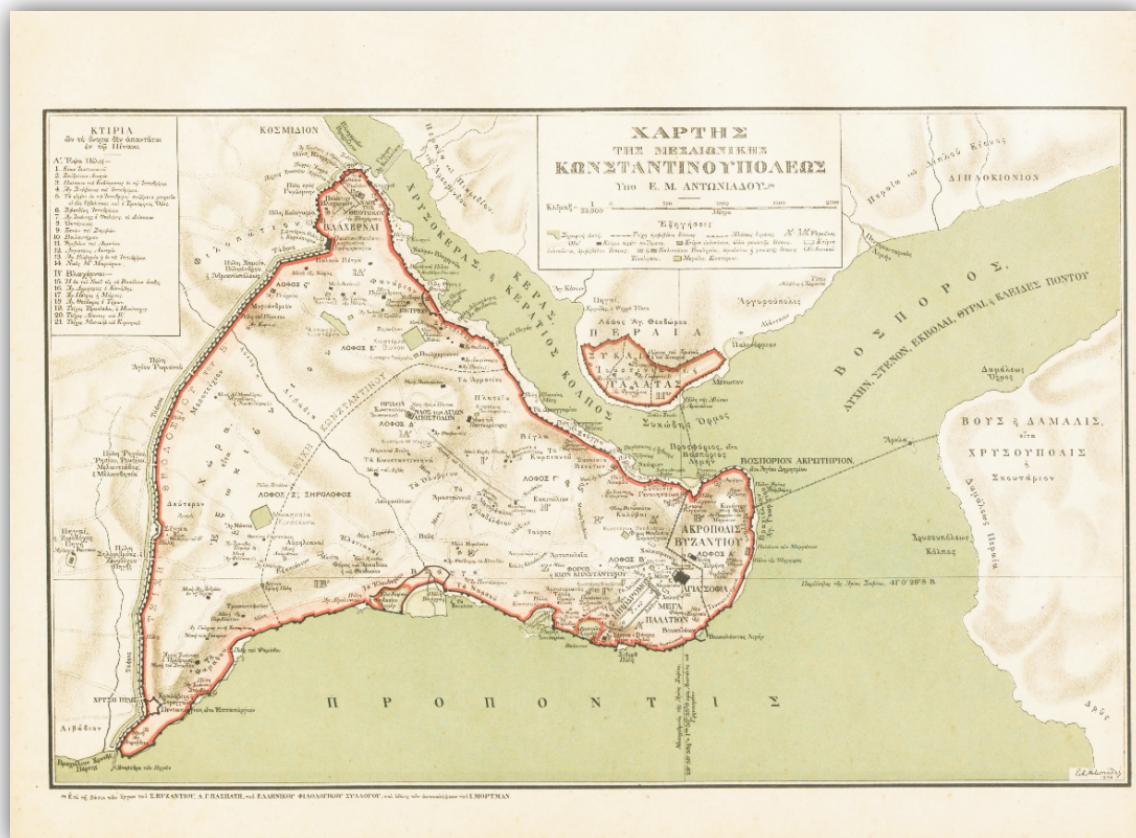


Figure 31 Map of medieval Constantinople according to Antoniades (Antoniades and Vranousēs, 1983) His map summarises the information found in Paspates and Mortmann.



Figure 33 Burnt column of Constantine (De Amicis and Lansdale, 1896, p. 70)

This interest in the city's past continued with the work of Alexander Van Millingen who was the first to identify the correct position of Hebdomon. Van Millingen was born, grew up and died in Constantinople. As notes earlier, he was in close contact with works of the archaeological board of the Hellenic Philological Union, to which he became a member in 1882. His work is a nodal point for the study of the topography of Constantinople. He is including secondary bibliography of his time, primary sources, plans and maps and detailed descriptions of the surviving and lost architecture of the Byzantine city. The main focus is on churches and the walls (Van Millingen, 1899; Van Millingen, 1899; Millingen, 1906; Van Millingen and Goble, 1906; Van Millingen *et al.*, 1912; George *et al.*, 1913; Van Millingen, 1974; Γιαννακόπουλος, 1998, pp. II, 23).

Part of the same generation of scholars is also the work of Manouel Gedeon (Γεδεων, 1900) and Antoniadis (Antoniadi and Vranousēs, 1983). Gedeon in 1897 became *Great Chartophylax* of the Ecumenical Patriarchate, something which gave him the opportunity to access a huge archival resource. His work focuses on the Christian Byzantine churches that were preserved up until his time.³²¹ Although Antoniades was an architect he produced in 1905 a map of medieval Constantinople included in his *Archaeological tables of Saint Sophia*.

³²¹ He was also a member of the Hellenic Philological Union from 1887-1905.

6.11 19th -20th century perceptions: the city through the eyes of the travellers

As already noted, the 19th century was a period of great changes for the Ottoman Empire. There were hundreds of western travellers visiting Constantinople,³²² as an important stop on their pilgrimage to an oriental extravagant. Theophile Gautier's experience of the city in the 19th century provides an example of the impression that Constantinople had on travellers. Apart from referring to the smells and sounds of the city's streets, the bazaars, the dervishes and the women, his interest was also captivated by Saint Sophia and the other mosques. He visited the mosque of Sultan Achmet (Alti Minareli Djami), Sultan Bayezid mosque, and then he concludes; 'I shall not carry farther this account of mosques, for, with very slight differences, they all resemble each other. I shall merely mention that of Souleiman, one of the most perfect from architectural point of view...not far from this mosque there is a porphyry sarcophagus said to be that of Constantine.' (Gautier and De Sumichrast, pp. v.5, p. 219). Clearly the Byzantine elements is what captures Gautier's interest. He also describes the column of Theodosius, the Hippodrome and other Byzantine remains (Gautier and De Sumichrast, pp. v.5, p.229). Sometimes these guides, or travel books contained more detailed accounts about the topography of the city. An example is a 1837 guide that amongst other also had information about the population and the buildings of the city (Claridge, 1837), they listed the churches that still belonged to the Greek Orthodox communities (Coufopoulos, 1895)

These travellers were recording their experiences with drawings and photographs. A nice example is John L. Stoddard's second volume of lectures published in 1897 that included such photographs. Amongst other elements of the city's topography, streets are also often featured on these pictures. Stoddard notes:

'Stamboul is one of the most difficult places in the world in which to find one's way about. Its streets, as a rule, possess no names; its houses have no numbers. Several important thoroughfares go reeling up and down the-hills, as if they had been laid out by drunken men...while the caprices of the smaller streets are past all finding out' (Stoddard, p. 32)

As streets are not treated as sites, are often absent from discussions of landscapes. Therefore these early pictures provide unique accounts that grasp the streets' images as cultural sites.

³²² Gautier and De Sumichrast; Walsh, 1836; Claridge, 1837; Smith, 1850; *La Ciudad de Dios*, 1887; De Amicis and Lansdale, 1896; Stoddard, 1897; Baker, 1910; Abbott, 1920.



Figure 34 Genoese archway at Asa Kapou (Dwight, 1915, p. 155)



Figure 35 street in Istanbul as it appears in Dwight's work (Dwight, 1915, p. 5)



Figure 36 Byzantine fountain of Kirk Cheshmeh (Dwight, 1915, p. 365)

These guides provide experience of the multi-ethnic, multi-religious, multi-cultural occupation of the city. They also witnessed the atmosphere of a radical change; a wave of modernization in the footsteps of a western model; architecture, central administration, and transportation were some of the fields that were intended for change, and these are discussed in the following section.

6.12 The late 20th century and modern scholarship

As it has been shown, the 19th century drawings had slowly been replaced by photographs of the city, in an effort to captivate its essence. It was only in the 20th century that there was a more systematic effort to catalogue the monuments of the city through the use of photography. As Mathews notes in the introduction of his *Photographic Survey of the City*, historical photographs can be retrieved from the archives of the Society of the Preservation of Ancient Monuments, established in 1910. During the Late 19th and 20th centuries British Architects trained in the Arts and Crafts tradition recorded drawings and photographs in Istanbul under The Byzantine Research and Publication Fund of the British School at Athens.³²³ There are also archives of the German Archaeological Institute in Istanbul, the

³²³ http://www.bsa.ac.uk/index.php?option=com_content&view=article&id=125&Itemid=185

Dumbarton Oaks collection, the Fogg Art Museum in Harvard, and the *Bildarchiv foto Marburg* in Germany (Mathews, 1976, pp. 8-9). Mathews in 1976 published a monumental work of photographs of 655 churches (Mathews, 1976) that preceded Müller-Wiener's topographical study of the city. The latter has been a nodal point of every topographical study of the city and combines information on historical sources and archaeological material (Müller-Wiener, 1977).³²⁴

The 20th and the 21st century has seen the apogee of studies related to the city. Focus now is on topography in terms of archaeological remains and their spatial reference.³²⁵

Studies focus not only on topography and monuments examining various aspects of everyday life³²⁶ but also on the transformation of the landscape from a Byzantine capital to an Ottoman and Turkish city.³²⁷

6.13 Conclusion

This chapter provided an outline of sources on the topography of Constantinople, a necessary background and sense of what we know and how we know it about the Byzantine capital, a step towards understanding the nature of the Constantinopolitan landscape and the aspects of its multiple characters.

Until recently, the value of early representations of Constantinople was doubted, because they were considered not to follow any laws of cartography. Although, only recently has been shown that these maps intended to be faithful representations of the city and that they do have some degree of accuracy (Manners, 1997, pp. 81-88). It has been shown that the creator of the 'perspective plan' or else early- bird's eye view, had first-hand knowledge of the topography of the city, and was aiming for a truthful representation (Nuti, 1994). It has to be noted here that these early representations and their copies are cultural constructions, products of their time, and as such often comment on the historical reality they are contemporary to. Choosing to omit (or 'silence') the architectural manifestation of the Islamic conquest of the city shows the map's creator's refusal to acknowledge the change, and a mourning of the Christian character of the city. This 'silence' suggested by Manners doesn't indicate an inability to produce a truthful representation (Manners, 1997, pp. 94-96). There is consequently a need to stimulate ideas about the ways they can be used in order to incorporate information that they contain into our interpretations. The existence of early depictions of

³²⁴ Although inaccessible to non-German speaking audiences.

³²⁵ The most recent work with extensive bibliography is Dark and Özgümüş.

³²⁶ Key works where extensive bibliography can be found are Necipoğlu, 2001; Magdalino, 2007; Marinis, 2008; Magdalino, 2010; Berger, 2013.

³²⁷ Excellent study with relevant bibliography and sources is Kafescioğlu, 2009.

roads is often acknowledged by scholars (Kafescioğlu, 2009, pp. 147, 153, 156-157, 160) but has not yet been approached. In the absence of much published archaeological data on streets (Dark, 2004), the representations of a street network in historical maps should not be ignored as it can shed light and possibly significantly contribute to our understanding of its historical evolution. To this approach of streets as cultural sites, the narratives and accounts of the travellers across the centuries should not be ignored. It is often within these wistful accounts that natural of the landscape as a world of meanings and understandings, that is captured.

Understanding all genres of available sources on the topography of Constantinople is vital not only for solving methodological problems in terms of representing data in this study using GIS, but also in approaching an understanding of any aspect of the landscape. It is not only important to know what we know and how, but also to comprehend the ways research of the landscape of Constantinople was shaped throughout the centuries. This understanding leads on to the following chapter, where the focus is on the perception of Constantinople as a sacred landscape.

Chapter 7 Where the memory takes you: experiencing text in the landscape

Following the introduction to the landscape of Constantinople (Chapter 6), this chapter focuses on the 10th century litanic sacred landscape. It builds upon the understanding of the nature of litai (Chapter 2) and the affect of their experience (Chapter 5). It also revisits the data of the annual, commemorative litai of 10th- century Constantinople, presented in Chapter 4. Specifically in this chapter space, time, practice, material culture and people are all brought together in order to understand the affective fields between them and the way people engaged with their landscape during processions.

In order to understand the role of space in experiencing the litany but also the attributes that the landscape gains through litanic activity, it is essential to focus on three elements of litai; space, time and practice. Thus the spatiotemporal character of sites that are used in litai is examined in order to better understand this dialectic affective relationship between practice and landscape.

First, in our approach of understanding the sacred landscape from space to place, the first section ‘Space’ establishes an understanding of the spatial reference of litanic sites, which reveals whether location, as fixed space, affects practice. The section first introduces the city’s spaces used in litai. Then the following section entitled *Time* is a spatiotemporal examination of litai. Litanic use of sites is examined cumulatively, using various methodological tools in GIS, in order to understand the density of the sites both in space and time, and explore this way the affective fields between landscape, practice and time.

Once the spatial and temporal elements of litanic practice are understood, the focus turns to the extent to which litai attributed meaning to specific locations. The third section entitled *Practice*, focuses on the fact that as not all sites were used in litai means that those that did, gained *de facto* a different character from those sites that were not; in other words, the character of litanic activity. This character was associated with the very notion of litai as supplications.³²⁸ The supplicatory character also related to the commemoration of the day on which the litany took place³²⁹ and can be summarised into three main categories: Biblical events, civic events and events that related to Saints. In the subsection ‘The Use of Sites: Commemoration and Character,’ sites are placed in these three main categories. This way the affective fields of which litanic sites form part, are better understood. The commemoration of the day is highlighted by the use of specific hymns prescribed for the use on particular days.

³²⁸ As shown in Chapter 2 and 5 where litai are discussed as a prayer of the body of the City.

³²⁹ As discussed in Chapter 2.

A separate part of this section discusses these hymns, also called litanic *troparia*.³³⁰ In this chapter, these hymns are reproached in order to understand the effect of text on space, which can enhance our knowledge of the way litanic practice can affect the perception of sacred space.

The final section entitled *Sacred Networks* builds upon the previous sections of *Space, Time and Practice*. It is a discussion on the ways litanic sites should not be viewed as fixed points in the landscape but as part of affective relationship networks with the sacred. This relationship is reflected in the processional routes the litany followed. To better understand these affective fields it is important to examine the streets that were used during litai as litanic sites and see whether these streets were perceived to be sacred spaces during these processions. The section commences with a focus on streets, starting with an introduction to the streets of the City and a discussion on methodologies for understanding the street system. The discussion will then move to the examination of processional routes. The connectivity of sites forming litanic networks will identify whether specific networks were used more than others during the liturgical year. Furthermore apart from the way the sites connect, the importance of their use as starting points, interim stations and terminal points will also be discussed.

7.1 From Space to Place: the use of sites and their character

7.1.1 *The ground's surface*

As it has been noted in Chapter 6, the elevation of the city has been a subject to alteration since its foundation. This aspect of the landscape is something that merits further archaeological work with the use of various digital media,³³¹ using data drawn not only from the modern landscape but also from historical sources on the urban transformation of the city. In this thesis *World Shaded Relief* layer, available through Esri (2014),³³² has been used as an elevation map³³³.

³³⁰ These were first introduced in Chapter 2. The litanic troparia of the *Typicon* were then discussed in Chapter 4 and 5.

³³¹ Such as CAD and GIS

³³² For more on the basemap regarding resolution (cell size) and how it was developed, but also coordinate systems and extent, visit <http://www.arcgis.com/home/item.html?id=9c5370d0b54f4de1b48a3792d7377ff2>
'Maps throughout this book were created using ArcGIS® software by Esri. ArcGIS® and ArcMap™ are the intellectual property of Esri and are used herein under license. Copyright © Esri. All rights reserved. For more information about Esri® software, please visit www.esri.com.'

³³³ Understanding the elevation of the byzantine landscape is potentially of great benefit to this type of study. For example liturgical time could be evaluated as a 'cost' in a procession's route and along with the right elevation data could provide an image of the amount of time needed for moving from one litanic site to another. Furthermore the elevation can be also examined as a parameter in terms of experience of the sacred topography, as the physical effort required to move from one place to another had significant implications on the ways sacred landscapes and religious practices were formed, especially in association with pilgrimage. As some routes would be harder to process than others, this could affect the experience and therefore the character of the sites involved in the litanic networks. Constructing an elevation model would be useful, therefore, for advancing this type of study. In this thesis, elevation data have not been taken under consideration as it lies outside the scope of the

7.1.2 The sites

As noted by Magdalino, there were 248 shrines used for liturgical purposes according to the *Typicon* (Magdalino, 2007, pp. I, 27). The churches used for litanic purposes therefore consisted of approximately one fifth of the Constantinopolitan churches of the 10th century as reflected by this particular source.³³⁴ In terms of spatial distribution the sites are *intra* and *extra mural*, when taking the Theodosian wall as the city's boundary.

The spatial reference of these sites is known from textual and archaeological material.³³⁵ Specifically:

- Some sites do survive in the modern landscape and are still visible, such as the church of Saints Sergius and Bacchus. As it has been discussed in Chapter 6, after the conquest of the city some churches were converted to mosques or used for other purposes and they are standing up until today.³³⁶ These surviving monuments have undergone considerable change since the 10th century, and should be considered the products of various layers of alteration through the centuries.
- Other sites can be identified securely even if the original church is not standing today. A good example is the church of the Holy Apostles, which in 1461 was replaced by the *Fatih Camii* (The Conquer's Mosque) on exactly the same site (Müller-Wiener, 1977, p. 406; Kafescioğlu, 2009, p. 240). The locations of other litanic sites survive through archaeological traces that are still visible but in ruins, as for example the Tribunal.³³⁷
- On some cases locations of sites have been identified but there are no visible traces such as the church of Saint John at *Hebdomon*, that has been excavated but covered and it is not visible any more.
- On other cases the location of sites is drawn only from textual sources, such as in the case of Saint John at *Dihippion* (Grélois, 2006).³³⁸

In the previous chapter historiographical aspects of the topography of the city were examined in order to explain the problems that relate to our knowledge of the topography of

research aims and objectives. Using eucleidian distance can still be useful to illustrate the ways we can think about the byzantine landscape and the religious practices that shape its identity.

³³⁴ The number is not absolute and does not necessarily reflect a true image of the 10th- century landscape. It is based on the data as drawn from the *Typicon*. For a discussion regarding the topographical information we get from the *Typicon* and the *Patria Constantinopoleos* see Magdalino 2007, I 27.

³³⁵ 18 out of 50 litanic sites survive archaeologically.

³³⁶ See also Chapter 6. For a list of the structures that have been converted into mosques and which structures survive or not, see Appendix IV.

³³⁷ Traces of the Tribunal were still visible in November 2013.

³³⁸ In Map 1 (Appendix X), sites that survive or for which there is archaeological evidence for their spatial location are represented in red. Those shown in black are placed on this map at locations given in textual sources and by critically examining the existing secondary bibliography of the topography of Constantinople.

the byzantine city. In relation to the study of processions in Constantinople the main challenge is to create a map that combines both sites that survive and don't survive archaeologically. In this chapter these studies are used to create a visual image of the 10th-century litanic landscape of the city as indicated by data from the *Typicon* of the Great Church. Table 2 (Appendix I) summarises the sites that were involved in litanic activity. The list includes ecclesiastical and non-ecclesiastical sites and it is visually represented in Map A. The order that the sites appear in the table follows the order that the sites were used in litai during the liturgical year (as shown in Chapter 4). Non ecclesiastical sites include the Forum of Constantine, the Tribunal and also gates at the walls of the city.

Other important civic sites, such as the Forum Tauris or the Forum Bovis, were not used as stations. Even so, as these sites were in the main arteries of the city, they were part of the visual experience during processions. It is important therefore to keep in mind, that the sites used in litai were not the only sites experienced. What is significant with regard to litai is that sites with a civic character, like the Forum of Constantine or the Tribunal and gates of the two walls, were incorporated in to the litanic activity, reflecting that the perception of any divisions between the civic, religious, sacred or mundane are all constructive labels of one's own preconceptions.³³⁹ By the end of this thesis it will be clear that these identities did not exclude one another but rather they were activated through practice. For example a mother does not stop being a mother when she is an employee during her hour works, neither does she stop being an employee after hours of work. But rather the experience of the working environment or motherhood is what gives her this identity. In the same way, the landscape is not sacred or mundane, but both. The sacred does not stop being present in the landscape after the end of religious practice and in the same way the mundane does not disappear during sacred rites. What happens is that these identities were attributed and understood during specific practices. In other words, people could access specific atmospheres³⁴⁰ and attune to the worlds around them.

7.1.3 The spatial distribution of churches (Appendix X, Map 1-4)

The spatial distribution of litanic sites reveals that most of them were concentrated in close proximity to Hagia Sophia and the Forum of Constantine. Other hubs formed inside the Constantinian wall close to the Church of the Holy Apostles and the Church of the *Theotokos* at Blachernae, at the North West corner of the city. Other nuclei lay close to the old Golden

³³⁹ The Forum of Constantine was in the area where the column of Constantine stands today. The forum of Theodosius was where the remains of the arch of Theodosius now stand, close to *Bayezit* square. The forum of Marcian was where the column of Marcian stands and the Forum of Arcadius where his column can be found at Haseki Sultan Street and on *Cerrahpasha* Avenue. Finally, the Forum of Leo was where the column of the Goths (*Gotlar Sutunu*) stands at *Sarayburnu* (Mango, 2001, pp. 31-34; Dark and Harris, 2008).

³⁴⁰ For an explanation of the term see Chapter 1.

Gate and the Helenianae, at the southern side of the Mese, moving from the east towards the west side of the city, where the Church of the *Theotokos* Jerusalem and the Golden Gate formed another nucleus. The Tribunal and the churches at *Hebdomon* marked the south west space outside the Theodosian wall, whilst the Church of the *Theotokos* and the Gate of Pege, as well as the *Cosmidion* and the Pteron Gate marked the middle and northern parts of the city. It seems that sites were used inside and outside both walls, covering the whole landscape, from east to west and north to south. The sites which lay outside the walls were in proximity to gates often used as stations during litai, specifically the Pteron Gate and the *Cosmidion*, the Pege Gate and the Church of the *Theotokos* Pege, the Golden Gate, and Tribunal with the Church of Saint John at *Hebdomon*. Although these gates should be considered litanic sites, on some occasions they would almost certainly have just provided access to the terminal points. For example in order to get at the *Hebdomon* one has to pass the Golden Gate, but on 8th of May the procession terminated at Saint John without a station there, in contrast with 25th September and 5th June when the Golden Gate and the Tribunal were used as interim stations before the procession reached the Church of Saint John.³⁴¹

The litanic sites were in close proximity to each other, in a radius between c. 250m to less than 500m,³⁴² and were sited on the main arteries of the city. These routes were the Mese, the north-west and south-west branches, and the two coastal roads to the north and south of the city. As Berger (2001, p. 73) proposes, these arteries date back to the 4th century.³⁴³ In an effort to understand what this proximity indicates, it has to be taken under consideration that interim stations imply the route taken by a *lite*. For example it would not be surprising if the Golden Gate was used instead of the Pteron as an interim station to reach Blachernae, as a procession could have walked along the walls. The proximity of sites cannot be explained by their use as either starting points, interim stations or terminal points, as they could also be used in processions with more than 500m distance between key points. In addition it has to be noted that the density patterns of the litanic sites are not necessarily reflecting more densely built areas. For example the area between the two Golden Gates does not have as many litanic site as the area around Hagia Sophia, and yet it was densely built, with buildings and public spaces roughly spaced an estimated c. 18m apart (Dark and Özgümüşun, 2013, p. 38).

There is no immediate explanation for this proximity of sites. Even if tested using taking elevation into account, the length of the radius might vary, but the overall density pattern will not. There are more sites used in the area around Hagia Sophia.

³⁴¹ For details on these processions see Chapter 4.

³⁴² This is problematic as it has not been tested against elevation data, but the 500m radius of major sites in the city was also observed by Dark and Özgümüşun, 2013, p. 103.

³⁴³ The streets are discussed later on.

The proximity of sites used for the same commemoration seems to be coincidental, for example the Hagia Sophia was very close to the Forum, but the latter was some distance from the Old Golden Gate, all nodes in the same processional route to the *Hebdomon*. On the other hand the *Hebdomon* was close to the Tribunal, the Tribunal with the Golden Gate, the Golden Gate with *Theotokos* Jerusalem, and the latter with the churches at Helenianae.

When we are thinking about density of sites, it is possible to add in the analysis a weight as a factor. For example it is possible to not only examine the density of sites but also their use in litanic activity. The Kernel Density tool in GIS not only calculates the density of sites, but it can also graphically represent the number of times that every site is used.³⁴⁴ Using the frequency of litanic use as a weight to the analysis reveals the spaces within the city where litanic activity was concentrated.

In order to be able to fully understand how the hotspots and cold spots emerged it is possible to use gradual symbols. Gradual symbols can be used to show the litanic use of sites quantitatively. In Constantinople, however, the use of proportional symbols is not practical as the frequency of litanic use at the Hagia Sophia and the Forum lies outside the normal range. Thus the symbols for these two key sites would dominate the map area and obscure the results. For this reason the symbols are not proportional and have to be used with caution in order to clearly explain the role of each site where there are hot-spots of litanic use.

Taking the above under consideration it can be observed that the image of the litanic landscape varies slightly; the area around Hagia Sophia, Chalkoprateia and the Forum was forming a hotspot, as well as the area around the Holy Apostles, and the Blachernae. From this, it seems that the main litanic activity took place inside the Wall of Constantine, whilst the *Hebdomon*, does not seem to have been used any more than other litanic sites. Overall though, the weighted density analysis reveals that the hotspots were very similar to the unweighted density distribution of litanic sites. This similarity between the spatial relationships of sites and their litanic use may indicate a pattern that suggests that the density/spatial relationships of sites played a role in where the litanic activity was taking place. Hence it can be said that the landscape had an affective role in way litanic practice was performed. Of course, the sites which lay further away from these hotspots were not in isolation, but rather in contact with these centres as they participated in networks connecting them with the core of the city as it will be shown in a following section.

³⁴⁴ Kernel density is a tool of the Spatial Analyst in GIS that ‘calculates a magnitude per unit area from point or polyline features using a kernel function to fit a smoothly tapered surface to each point or polyline’ <http://resources.arcgis.com/en/help/main/10.2/index.html#/009z0000000s000000>

From the discussion so far it has been argued that the whole city was treated as a church and litai covered the main corners of the city. A closer look at the analysis of the litanic activity showed specific places were used more than others. One could argue that the density tools showing where litanic sites were concentrated is enough to understand where most of this activity was taking place. *Standard Distance analysis*, another tool in ArcMap (GIS) can also be used to find the physical centre of the city. The spatial relationship can then be examined between the physical centre of the 10th century litanic landscape with the religious centre formed during litai. ArcMap describes *Standard Distance* as ‘measuring the compactness of a distribution provides a single value representing the dispersion of features around the centre. The value is a distance, so the compactness can be represented on a map by drawing a circle with the radius equal to the value.³⁴⁵ The result of a simple Standard Distance analysis is represented in Map 5 (Appendix X) with the pink circle. Within this circle it is possible to identify the most centrally located feature. The *Central Feature* tool³⁴⁶ identifies the most centrally located feature by identifying the site with the smallest accumulated distance.³⁴⁷ From the analysis it emerged that the most centrally placed litanic site was the Church of Saint Stephen at Constantinianae.³⁴⁸ By performing the same analysis and adding litanic use to weight the data, a different result emerges. The second circle (yellow in Map 5, Appendix X) covers the area inside the Constantinian Wall. This represents the area where most of the litai took place.

Even without the use of the tool it is obvious that the physical centre of litanic activity was not at the area where Hagia Sophia was. What makes Hagia Sophia a litanic centre was not its physical location within the city, but the fact that it was used more than any other church. The plethora of churches which developed across the city could have easily made any other area the main religious centre, in the same way as the Church of the Holy Apostles became a centre for commemorating deceased emperors. Therefore it is not the landscape that played a role of where the litanic activity was concentrated. Even the weighted distribution does not provide an explanation of why Hagia Sophia was used more than any other church, which is obvious when examining all sources relevant to the religious life of Byzantium. God was the one who was worshipped, all other figures were meant to be venerated in thanksgiving or supplication for their intercessions with God. It is almost self-explanatory that the church dedicated to God’s Wisdom, was the one that continued through the centuries to be

³⁴⁵ <http://resources.arcgis.com/en/help/main/10.2/index.html#/005p0000001m00000>

³⁴⁶ This remains a hypothesis as the analysis was performed without taking under consideration elevation data (Euclidean distance instead of Manhattan).

³⁴⁷ For more on the tool see <http://resources.arcgis.com/en/help/main/10.1/index.html#/005p0000001500000>

³⁴⁸ Again this is just a hypothesis as the input of Saint Stephen at Constantinianae is based on textual sources and the site does not survive nowadays.

the most important place in the city for the spiritual life of the faithful. The church was not just a monument, a building, but the *omphalus* of the city, which all other churches orbit. This applied not only to those on the periphery of the city, even the ones as far as *Hebdomon*, but even those across the empire. It is the *Typicon of the Great Church* that influenced the cathedral rite of the churches within the empire (see Chapter 1). Hagia Sophia had a philosophical significance. In an imaginary planetary system, Hagia Sophia would be the sun and all other churches planets orbiting this church during the liturgical year, with some close to the centre such as Chalkoprateia, and others far away, such as the church of Saint John at *Hebdomon*.

7.1.4 Density of sites, Mapping Clusters and Measuring Geographic Distributions

Using tools in GIS enables us to identify features with similar characteristics, identify which sites form hotspots, cold spots or are outliers,³⁴⁹ according to either their spatial location or their values. In order to present the data relating to litai visually and perform spatial and temporal analysis, the data of the *Typicon* were entered into GIS environment. The result was a table of 189 entries representing every site visited in a specific moment during the liturgical year. The following fields were used to record attribute data:

- ‘Name’ for the name of the site,
- ‘When’ for the date that the site was used for a litany,
- ‘Character’ for the character that the site gained according to what the litany was commemorating,
- ‘Participant’ to show to which processions the emperor and the patriarch were participating,
- ‘*Troparion*’ refers to whom the *Troparion* of the *lite* is addressed to.
- Last but not least, the ICOUNT records how many times the same site was visited during the same day (Appendix II).

As discussed in Chapters 3 and 4, the two litanic cycles should not be examined separately as this will not provide a comprehensive image of the litanic activity within the city. Given that the date of the commemorations of the moveable cycle varied from year to year, it was decided to select one year from the 10th century in order for the data to be entered in the GIS. The year chosen as discussed in Chapter 3 is AD950.

³⁴⁹ Identifying spatial outliers means to find those features that their non-spatial attributes show an anomaly compared to their neighbours (see Encyclopedia of GIS, p.834).

7.2 Time: the temporal distribution of litanic sites- time as a third dimension

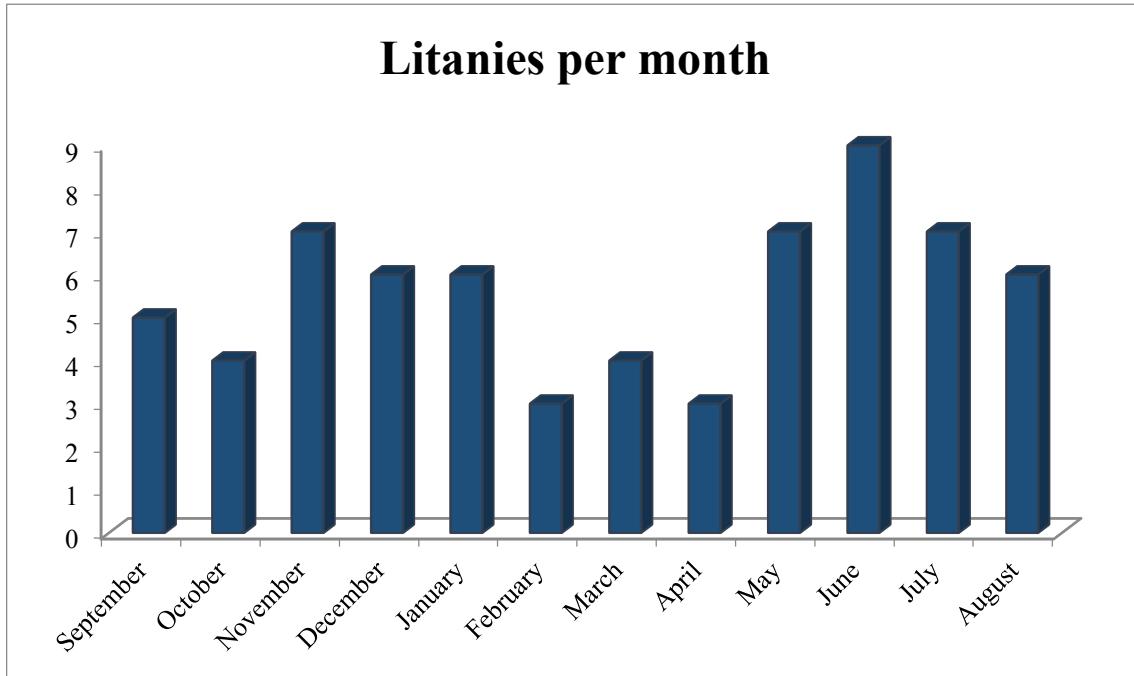


Figure 38 number of litai per month according to the Typicon of the Great Church

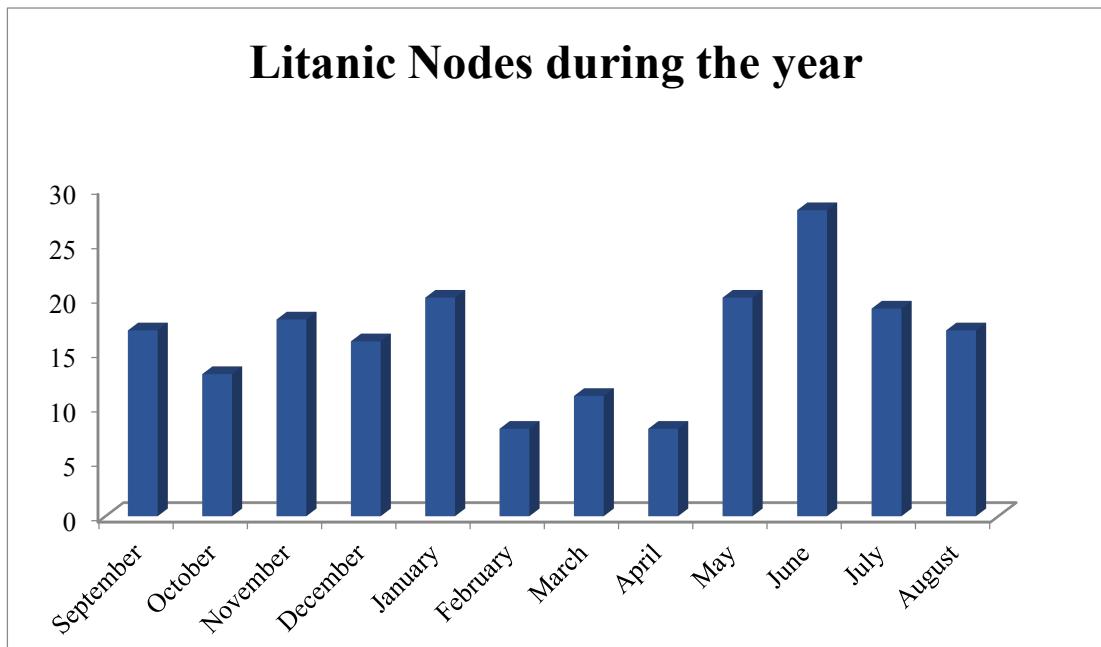


Figure 37 Number of litanic sites used per month during the liturgical year, according to the Typicon of the Great Church.

To fully understand litanic sites, it is necessary to visualise time. Nowadays people understand time by the perpetual motion of the earth around the sun and the way it affects the landscape (see also Chapter 3). This perpetual motion of days passing is expressed culturally in the existence of days, months and years. One could go on *Google Earth* and move the time-bar left or right and see how a landscape has changed over time. Features emerge or disappear, altering the snapshots in time of the landscape. Therefore, this change reflects actions (practice) that leave a material trace in the landscape. The absence or presence of this material trace gives the impression of motion. For example, buildings appear static, but the process of a building being built actually requires materials and action. One of the attributes of action is time.³⁵⁰ It takes 'x' amount of time for a specific practice to take place or be completed. The amount of time required should not be translated in terms of ability, as for example a skilled craftsman would require less time to make an artefact than someone with less experience. This skill which relates to time (faster production) also has a deeper connection with time and practice; the experienced craftsman had the experience to create the artefact again and again over time. It is the relationship of time and practice that have a result on the time efficiency of the craftsman. Time is thus a cultural product as it also depends on the skills of the person who taught the craftsman, whose skills are a result of his own experiences. Hence the emergence or disappearance of features in the landscape does not only have a spatial reference but also a temporal one. This temporal reference, can be viewed as a fixed point in time translated in a day, month and year, and it can be measured in the number of days, months or years that it required for the action (e.g. the building of a church) to be completed.

Time is best represented as a flow, which in its own turn is not best represented in a linear way, but rather cyclically. The year of 365 days is better understood as a cycle organised into the cycle of 12 months, the months into cycles of days and days into cycles of hours etc. The flow of time is what transforms the cycle of a minute into a cycle of an hour, to a cycle of a day, etc. As it has been discussed in Chapter 3, the liturgical year is defined by the perpetual flow of the passing of time measured in days and months, with some of them including litai. Within this flow sites were visited in a specific order, year after year. So the above mentioned 'planetary' system, where litanic churches are visualised orbiting the Hagia Sophia, the starting point in almost every procession, is not static either. The sites of the city exist within the perpetual flows of time that are defined by cyclical, which is perceived through liturgical movement. This is the case not only because specific sites are used at

³⁵⁰ For a theoretical discussion on time see Ingold, 1993

specific moments, appearing or disappearing from the litanic landscape (their presence in the litanic landscape is defined by their use in litai), but it also changes through time. The *Typicon* for example is a product of layers of practice, and some processions described in the 10th-century *Typicon* reflect the practice of an earlier phase of the litanic landscape (as discussed in Chapter 1 and shown in Chapter 4). This phase evolved as newly built churches emerged and were included in the litanic activity, altering the picture of the litanic landscape. The *Typicon* provides only a snapshot in time of the practice of the 10th century.

Therefore the temporal facet of the litanic landscape is far more complex than it appears when examining the liturgical year day by day. For example the Kernel Density map shows that the two hotspots of litanic activity, Hagia Sophia and the Forum are located closely to each other. The 2D map visualisation, however, limits our understanding of whether these hotspots had both proximity in space and time. The same applies to the Blachernae area and the Church of the Holy Apostles, where it is not instantly obvious whether these hotspots were close in time or whether they represent a seasonal phenomenon. One could argue that the above is easily answered by the graphs based on the statistical analysis of the data as sourced by the *Typicon* (Figure 37, 38). It is necessary though to explore ways of representation and analysis that combine the above. Whilst historians understand these flows of time in a horizontal way, archaeologists do so vertically by examining stratigraphic levels. Material culture is the result of action (human or not) and in an archaeological context it has a specific relationship in space horizontally and vertically. The vertical spatial reference of the excavated features reflects a temporal reference that is explained through the relationship of layers. The same principle could be applied to the byzantine litany in order to better understand practice.

The evolution of GIS science has led to the exploration of ways of analysing activity patterns and their spatiotemporal relationships in order to understand human spatial behaviour (Mei-Po and Jiyeong, 2003). Therefore images like figure 37 and figure 38, where data from both liturgical cycles are represented in a linear way, are also able to be re-examined by using innovative visualisations that can lead to a more comprehensive understanding of the spatiotemporal relationships of the data. For instance in order to understand how the hotspots of litanic use were created, it is necessary to also take under consideration time. Approaching litanic time in a spatial way means that rather than only thinking of how many times a site was used during the liturgical year, we can pinpoint the specific litany in space and time giving it a unique reference. This will enable an understanding of the relationship of one litanic practice and commemoration with the other.

To analyse the data using the variable of time, the *Conceptualisation of Spatial Relationships* toolbox was used. A spatial matrix file was created, using the *Generate Spatial Weights Matrix* tool found under the Modelling Spatial Relationships toolbox, to weight the data using time. The file contained the data for the temporal relationships of the litanic events that is the difference in days between all litanic events. In other words using this data it is possible to visualise the distance in time between every litanic site. Using this information in combination with the spatial reference of sites, it was possible to visualise the relationship of space and time in the litanic landscape.

The results can be displayed by using snapshots representing the use of sites during the liturgical year, by week, or any interval the user wants (see Appendix XI). There is the option to create an animation which enables the user to see how these changes of land use occurred through time, the data can be displayed cumulatively if desired. The benefit of the animation is that the data can be displayed with user-defined time intervals. Using 365 seconds for example and ‘days’ as an interval the data are represented in a way that imitates the liturgical year, giving a sense of how the sites were used during the year. Another representation of the spatiotemporal relationships of litai can be done within a 3D environment. Time can be used as a third dimension in either ArcScene or ArcGlobe, to enable a comprehensive visualisation of the use of sites during the liturgical year. The use of litanic sites can be visualised statigraphically, with the oldest event below the most recent by extruding point features to reflect temporal progression (Esri). The height difference of each feature is defined by the number of days passed since the previous litany took place, using the Special Weights Matrix file that was generated based on the data of litanic events.

The spatiotemporal patterns of litanic activity enable the examination of the relationship between litai (every litanic day with another), not just the examination of the litai themselves (which sites were used during the day). In terms of landscape this means that specific sites within the city that were connected through litai were examined as clusters, and in relationship with other ‘litanic-clusters’. The results of this analysis are presented using maps as a comprehensive way to visualise of the results.

The 3D representations of the way litai connect to each other, not only to enables an understanding of the spatial relationships between features, but also provide a better way to explore the importance of their temporal connections. For example by examining the ways the density of the use of each site was formed enables us to understand how these hotspots emerged. Specifically, the area where the Forum and Hagia Sophia are was more densely used during the length of the liturgical year, whilst sites such as the Holy Apostles were used less.

Furthermore sites at some distance from Hagia Sophia, like the sites at the *Hebdomon*, have longer gaps between the times when they were used.

From the collective use of the tools and methods discussed above for the analysis of litai in space and time, it emerges that there was a significant rise in the use of sites during the summer months in comparison with the colder months, such as February (see figures 37, 38 and Appendix XI). Places outside the Wall of Constantine were used at least once during the period from September to April, but from May to August there was a rise in their use, especially in relation to the commemoration of civic events. This is surprising considering that commemorations were not freely distributed across the year. It was the historical and temporal context of the event that determined when it should be celebrated during the year, as for example the anniversary of the martyrdom of a saint.³⁵¹ Whilst there was no choice on the day on which something should be commemorated, it seems there was a choice on whether or not a litany should take place. Therefore the question emerges is whether this rise in the number of sites used during the warmer months is indicative of a conscious consideration. The latter is not entirely impossible considering the fact that weather could affect the selection of the route for visiting the indicated sites. In the *Typicon* of the Studios Monastery for instance there are specific instructions for where the *lite* of the monks should go when there was bad weather (Studios, *Typicon*, p. 228). There was no such clear indication in the *Typicon* of the Great Church but from the *De Ceremoniis* we learn that the porticoed streets of the Forum were used in case of windy weather (Berger, 2001, p. 80). It does seem, therefore, that the compilation of the order of the *Typicon* was the result of careful planning and thought.

7.3 The use of sites: Commemoration and character

Table 8 *Categories of Characters of Commemorations and number of litanic days*

Biblical	8
Civic event	16
Martyrdom/Relic	36
Martyrdom/Relic, Civic event	3
Synaxis	5

³⁵¹ There were exceptions as for example in the case of the commemoration of Saint John the Chrysostom (see Chapter 4).

As it was noted earlier, the sites used in litai gained a supplicatory character just through their participation in the litanic affective relationship networks between the earthly and the heavenly. This section examines this character more closely in order to enhance our understanding of the affect that these litai had to people's experience of the sacred landscape. For analytical reasons events or figures commemorated on a day that the *Typicon* ordered a litany, have been placed in thematic categories (Appendix IV).

- In the first category that is entitled 'Biblical' and refers to feasts relating to the New or Old Testament, there are eight litanic days. Biblical figures such as the Apostles, the *Theotokos* and the Baptist are not included in this category, however, but are included in another category entitled 'Saints'. This allows us to differentiate between the veneration of figures and the commemoration of events.
- In the category 'Saints' there are 36 days that related to the martyrdom of a saint and his relic. Three days were also dedicated to the commemoration of a saint and a civic event on the same day.
- 16 days have been placed in the category 'Civic' events. These litanic days commemorated times that the city was in danger due to enemy attacks or physical phenomena.
- Two days celebrating a *Synaxis* that include litanic activity. *Synaxis* and the translation of relics are classed separately to facilitate the discussion.

It has to be noted here that the boundaries of these categories are very thin as the presence of a relic for example was considered a major civic event, as relics were considered to have sacred properties that the city could use for its protection. Saints' days too could have a civic element, as in many cases they were people who once dwelt in the city and who passed into the sphere of sainthood, such as emperors and patriarchs. Or for example when the city commemorated a civic event in reality, as it will be discussed later on, the commemoration was to worship God for the salvation and in thanksgiving to the *Theotokos* or the saints for their intercession. This categorisation is artificial and does not imply that these boundaries were consciously understood during Christian veneration and worship. Civic and religious identities were blend to each other. Therefore these categories are used for hermeneutic purposes and mainly to examine the spatial element of specific commemorations and venerated figures. The sites used during these commemorations acted not only as spaces for the rite but were actually participating in the affective relationship networks through which

people engaged with the landscape. They become the places where the processes of accessing and creating social memory took place.

In order to visualise how this practice gave specific character to specific sites, the data was processed in GIS to examine the spatial element of this character (Appendix X, Map 2-4) From the analysis it emerges that most sites were used for various commemorations. It is noticeable though that the area closer to the walls was mainly characterised by sites that were used purely for the commemoration of civic events such as enemy attacks and the dedication of churches.

As litai moved from inside to the outside of the church the character attributed by the litanic use was given not just to the site but the whole landscape as experienced during these litai. In an effort to deconstruct this character, the landscape can be divided in zones, using Thiessen Polygons. Thiessen Polygons are generated from a set of sample points. Each one defines an area of influence around its sample point, so that any location inside the polygon is closer to that point than any of the other sample points.³⁵² From the use of Thiessen polygons it is obvious that the southwest part of the city was mainly characterised by sites that used for the commemoration of purely civic events such as enemy attacks and dedication of churches. Conversely, the ‘Civic’ and ‘Saints’ categories were very thinly spread (Map 6). Taking the latter under consideration and by examining the spatial reference of these two categories, it seems that the litanic character of the whole landscape was dedicated to the commemoration of events or figures which were very important for the life of the city.

After having approached the spatial thematic character of the litanic commemorations, it is time to examine this character a bit more closely. As it has also been discussed in Chapter 4 during litai short hymns were sung. These hymns the *troparia*, were reflecting the theme of the commemoration of the day and they addressed to God, the Theotokos and the Saints. Examining the litanic *troparia* as part of the litanic commemorations, can enhance our understanding of the affective fields between the practice, people, the sacred and the landscape. To do so, the litanic *troparia* which were textually examined in Chapter 4 are now re-examined spatially.

7.4 *Troparia* and the litanic landscape

As it has been mentioned in Chapter 2, litai were participatory in nature, as people actively participated in the *lite*, responding to the petitions of the deacon,³⁵³ by singing the *troparia*. These are a genre of ecclesiastical poetry with a musical tone, and are mainly a

³⁵² <http://support.esri.com/en/knowledgebase/GISDictionary/term/Thiessen%20polygons>

³⁵³ This is part of the antiphonal psalmody that has the notion of repetition of psalmic hymns or troparia (Foley and Bangert, 2000, p. 17; Attridge and Fassler, 2004, pp. 19-23).

characteristic of the cathedral rite rather than the monastic.³⁵⁴ This type of hymn was ideal for the liturgical activity in Constantinople, as it consisted of small verses, easy to remember and to repeat (Baldovin, 1987, pp. 214-218).

Singing was rejected in the early years of the church, as music was considered inappropriate for promoting the correct emotions of prayer, ‘what kind of tears could result from the *troparia*...when a monk stands in his church or his cell and raises his voice like the oxen?’ (Wellesz, 1961, p. 172). By the 6th century, *troparia* had become part of liturgical practice and later on they formed groups, multiple compositions with verses that are called *kontakia* and *canons* (Wellesz, 1961, p. 174; Schmemann, 1966, p. 169; Baldovin, 1987; Lingas, 1995; Lingas, 2007, p. 219).³⁵⁵ By the middle Byzantine period, ‘these texts were truncated to their preludes and first stanzas’ (Krueger, 2004, p. 167). Before the 10th century *troparia* were being included in the *Octoechos*, a liturgical book that contained the hymns of the weekly cycle and was later incorporated into the *Sticherarium*. The *troparia* discussed here belong to the monthly cycle as every feast in the liturgical calendar had a *Troparion* which reflected the theme of the commemoration of the day (2001-2008).³⁵⁶ These *troparia* are found in the *Menaion*, a liturgical book that contains hymns to celebrate feasts and saints (Spanos, 2010, p. 452).³⁵⁷

Although *troparia* provide a suitable case study to approach the role of text in practice, and its effect on the way the city was perceived and experienced, it should not be forgotten that they can only provide partial observations regarding the affective fields between landscape, people and the sacred. As there are other texts that are experienced during the litany, such as passages from the Psalms that were also meant to be sung by the *lite*, or readings from the Gospels, *troparia* can only provide an image. In terms of emotion, singing the *troparia* as part of the litany was an integral part of the prayer of the ecclesia, therefore their inclusion could provide not only a unique insight into the ritual and its perception, but also a platform for understanding the ways and the mechanisms in which the sacred character of the city was gained and perceived during litanic activity.³⁵⁸

Even if they have a religious content and they were used in liturgy, as it has been shown in Chapter 4, they also reflect the social realities of the time of their composition

³⁵⁴ The history of the cathedral rite has been very briefly discussed in the previous chapter. For a detailed analysis and extensive bibliography on the history of the Byzantine Rite see Taft, 1977; Taft, 1992; Taft, 1995.

³⁵⁵ Lingas notes that Wellesz is wrong – and thus wrongly repeated by other scholars – regarding the replacement of the *kontakion* by the *canon* and he notes that there is a coexistence of the two liturgical traditions.

³⁵⁶ For more on the difference between *troparia*, *kontakia*, *canons* and their role in byzantine ecclesiastical music see Wellesz, 1961; Conomos, 1984.

³⁵⁷ For hymnography as a genre that highlights the intercessory role of the *Theotokos* see Cunningham, 2014, pp.144-147.

³⁵⁸ See also for *Textuality* and *Redemption* Krueger, 2004, pp. 158-188.

(Krueger, 2004). Often they refer to civic aspects, such as enemy attacks or religious controversies. In many cases they are of known providence, something that facilitates an understanding of their qualitative nature by placing them in temporal context.³⁵⁹ The latter does not ignore the continuity of the use of these hymns, but rather recognises the importance of the time of the first composition of the hymns in order to understand their use in the liturgical practice.

Their value as auditory stimuli in experiencing the sacred in the landscape has been explored in Chapter 5, where *litai* were approached as practice, exploring the ways perception of the sacred was enabled through the participation in the *lite*. In Chapter 2, *troparia* were approached literally and in their chronological context during the liturgical year in order to see how they were practised and received in relation with time. *Troparia* were examined in terms of reflecting the entwined affective fields between people and specific divine figures during specific feasts. Specifically, the analysis focused on the textual dimension of emotion,³⁶⁰ examining the *troparia* as a ‘text in practice’ in order to reveal the qualities of the affective fields that they created during specific times within the liturgical year and their role in creating specific *loci* that attribute a sacred character to the city. This section therefore explores how the study of ritual can shape new research questions regarding sacred landscapes, opening avenues for exploring alternative geographies, such as the litanic landscape.

An examination of these hymns as practice can enhance our understanding of the perception of the sacred landscape. To do so, drawing the data from the textual analysis in Chapter 4, *troparia* are here discussed in relationship with the specific sites where they were instructed to be sung. Some *troparia* were sung inside churches but others, were sung on route during the processions. The location of *troparia* is examined in order to reveal places within the city which gained a similar character through this specific practice. This similarity in character is gained through *auralization* which is ‘to synthesize sounds so that, upon listening to them, you are virtually transported to a different place’.³⁶¹ Therefore the litanic sites do not connect only through the procession of the *lite*, but also by the experience of byzantine chant.

The analysis focuses on three qualities of the *troparia*:

- a. their textual content, which total 52 different *troparia* (see Appendix VI),

³⁵⁹ Such as hymnographer Kassia, Emperor Justinian, Romanos the Melodist and others.

³⁶⁰ In terms of the way text becomes a medium for communicating and expressing ideas and emotions

³⁶¹ <http://iconosfounds.stanford.edu/auralization.html>

- b. their temporal context, based on the liturgical days on which they are instructed to be sung and
- c. their spatial context, as instructed by the *Typicon*.

This analysis is based on the understanding that these three attributes give to each *Troparion* a unique identity. For example a *Troparion* sung at the Forum of Constantine but also at Hagia Sophia, on two different liturgical days, was perceived differently, as the place and commemoration of the day were different. Therefore it creates different affective fields between people, landscape and practice. As some of the *troparia* appear more than once in the liturgical year, and in some cases the same *Troparion* was sung on the same day but in a different place, the 52 different *troparia*, become a total of 104 entries (Appendix VI, 2). It is this latter number that is used for the analysis. The discussion of every site is accompanied by two graphs (see Appendix VI, 3). The horizontal axis of the chart represents the code of the *troparia* (see Appendix, VI, 1), and the vertical axis the number of times each *Troparion* was sung in the liturgical year. In addition, building upon the understanding of Chapter 4, a pie chart represents the extent to which *troparia* were sung on each site discussed, and whether it relating to God, the *Theotokos* or Saints. This way it is possible to have an images of the way the worship of God, the *Theotokos* and the saints was disseminated in the city, through the medium of litanic *troparia*.

7.4.1 Spatial analysis of litanic *Troparia*

- Hagia Sophia

There were 20 different *troparia* sung in Hagia Sophia. Three were sung more than once during the liturgical year giving a total of 24 *troparia* (Appendix VI, 3:1, and Appendix VI, 2). The majority of the *troparia* were addressed to God and the *Theotokos* (Appendix X, Map 8; Figure 3). The reason why these *troparia* address to these specific figures have been discussed in the previous chapter.

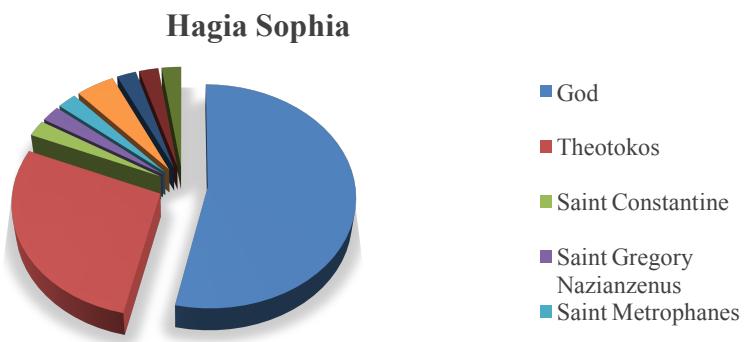


Figure 39 *Troparia at Hagia Sophia*

These *troparia* were also sung on other occasions during the liturgical year (Appendix VI, 1). It is interesting to note that *troparia* 1, 2, 35 and 50 were only sung at the Great Church.

Troparion 1 addressed Saint Symeon and God. *Troparion* 2 addressed God and the *Theotokos* as the intercessor and is related to the New Year, through its reference to God as the creator of time and seasons. *Troparion* 35 was sung on the celebration of the dedication of the city. It addressed the *Theotokos* and highlighted the idea that the city was dedicated to Her. The latter was illustrated as the reason the city had been preserved through time. *Troparion* 50, sung on Easter Monday, was inspired by the Bible and refers to the Resurrection of Christ. Overall, 23 *troparia* associate the site with God, 12 with the *Theotokos* and eight with Saints.

- *Theotokos Chalkoprateia*

At the Church of the *Theotokos* in the Chalkoprateia quarter there were six different *troparia*, each of which was sung only once. Some of the *troparia* were sung only at this church others, were also sung at the Church of the *Theotokos* at Blachernae, as well as at the Great Church, the Forum and the route from Forum to Blachernae (Appendix VI, Figure 52, 53). From the context of the *troparia*, if compared with the ones sung at the Blachernae it seems that those sung in the church of the Chalkoprateia were inspired by Biblical references to the *Theotokos*. Specifically, they related to the fact that she gave birth to Christ (1 September), her birthday (8 September), her Presentation to the temple (8 November), the *Hypapante* (2 February), the Annunciation (25 March), once again the nativity of Christ and Her Ascension to Heaven (15 August). Therefore the *troparia* that were sung in the Chalkoprateia do refer to the *Theotokos* but mainly to highlight her role in the divine economy for human salvation. They highlighted the most important moments of the Life of Mary during the liturgical year, something that was not the case with the *troparia* sung at the

major shrine of the *Theotokos*, her Church at Blachernae (Appendix VI, 2; Appendix X, Map 8).³⁶²

- *Theotokos* Blachernae

At the Church of the *Theotokos* at Blachernae there were only two different *troparia* sung. *Troparion* 22 was sung during two different liturgical days and referred only to the *Theotokos*, whilst *Troparion* 3 also referred to God. As noted earlier, *Troparion* 3 was also sung at the Chalkoprateia and the Great Church (Appendix VI, Figures 54, 55). (Appendix VI, 2; Appendix X, Map 8).

- Forum towards Blachernae

Three different *troparia* were sung during this procession and all refer to God and the *Theotokos*. *Troparion* 12 relates to an earthquake and was also sung at the Great Church and the Forum. *Troparion* 30 was also sung at the Chalkoprateia, the Great Church and the Forum and it celebrated the Virgin as the intercessor with God and the way to salvation. *Troparion* 38 was sung at the Great Church, the Forum and the Golden Gate and it celebrated God hearing the intercession of his Mother and saving the city that sought refuge in Him (Appendix VI, 1, 2; Appendix X, Map 8)..

- Forum

The Forum was the most popular interim station for litai, and here twelve different *troparia* were sung. These refer to God and the *Theotokos*, but also to martyrs and to the Archangel Gabriel. Some of these *troparia* were also sung at Blachernae and the Great Church, the Church of Saint Thyrus at Heleniana and at the Golden Gate. In addition, *Troparion* 11 was sung at the Church of Saints Sergius and Bacchus, the only *Troparion* sung there, and refers to God and the saints. It has to be noted here that *Troparion* 4, which refers to the *Theotokos*, was only sung at the Forum (Appendix VI, 1, 2,3; Appendix X, Map 8; Figures 56, 57).

- Saints Constantine and Helen at the Bonus Cistern

There was only one *Troparion* sung at this church (Appendix VI, 1, *Troparion* 36, figures 58), on the feast of Constantine and his mother celebrated on 21 May. This *Troparion* was also sung at the Church of the Holy Apostles where the tomb of Constantine was and at the Great Church. As discussed in Chapter 4, the *Troparion* related to the dedication of the city by Constantine, who is named an Apostle. As it has been discussed in Chapter 4, this is an example of a *Troparion* with a civic character preserved from generation to generation in social memory through practice. This *Troparion* is characteristic of how the idea of the divine

³⁶² For analytical purposes Saints, apostles, archangels and other figures are examined together.

origin of the city was communicated through time, transforming the churches of Saint Constantine and Helen, the Holy Apostles and the Great Church into places where the idea of the City being a sacred landscape was transmitted. (Appendix X, Map 8).

- Saint Lawrence to Blachernae and Great Church to Chalkoprateia

Troparion 42 was sung during the procession on the litanic routes leading from the Saint Lawrence to the Church of Blachernae on 2 July and from the Great Church to the Chalkoprateia on 31st August. As shown in the previous chapter (Chapter 4, see also Appendix VI, 1) this *Troparion* addressed the relics of the *Theotokos* held in both these churches. The *Troparion* exalted the Virgin as the ultimate protector of the city and asked for peace and mercy. The role of the Virgin as the intercessor was not highlighted during these processions, but as the analysis of the *troparia* sung at these two churches has shown, this happened during different liturgical instances (Appendix X, Map 8).

- Church of the Holy Apostles

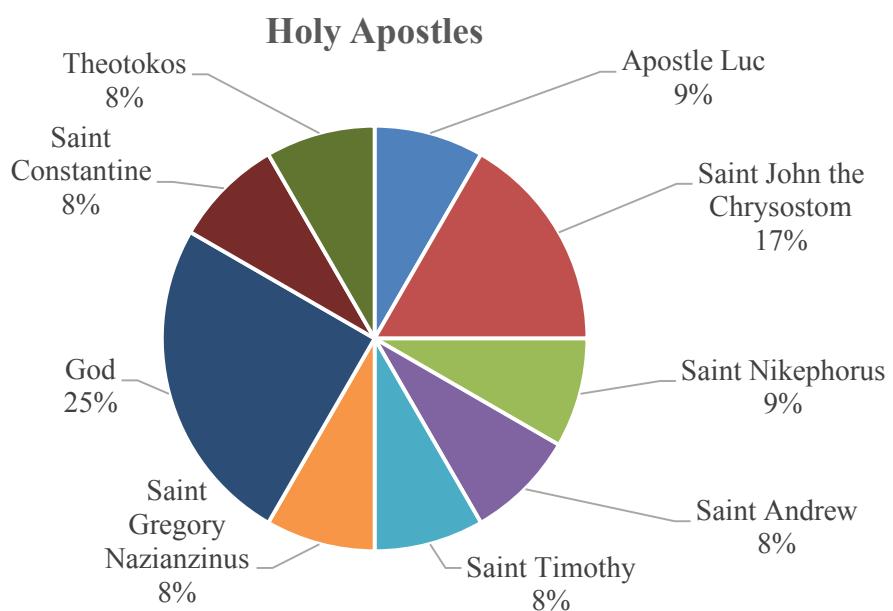


Figure 40 *Troparia at the Holy Apostles*

At the Church of the Holy Apostles six different *troparia* were sung, one of them on three different occasions, referring to John the Chrysostom and Saint Nikephorus. The rest referred to Saint Andrew, Saint Timothy, Saint Gregory Nazianzinus, the Apostle Luke, Saint Constantine, the *Theotokos* and God. *Troparion 28*, as previously noted, was also sung at Hagia Sophia and the Anastasis church. *Troparion 36* was also sung at the Great Church and at the Cistern of Bonus. *Troparion 9* was sung at Saint Thomas at Amantiou (Appendix VI, 1,2,3; Appendix X, Map 8; figures 59, 60).

- Golden Gate

The Golden Gate, as an interim station, had two different *troparia* sung there. They addressed God and the *Theotokos*. *Troparion* 38 was also sung at the Great Church, the Forum and during the procession from the Forum to Blachernae. *Troparion* 44, which was addressed only to the *Theotokos*, was also sung at the Pege Gate, at the Pteron, at the Church of *Theotokos* Jerusalem and during the procession from the Attalus Gate towards the Golden Gate (Appendix VI, 1, 2,3; Appendix X, Map 8; figure 61).

- Saint John the Baptist at Sphorakiou

The Church of the Baptist, at the Sphorakiou had three *troparia* that referred to God and the Baptist. Whilst *Troparion* 31 was also sung at the Church of the Baptist at *Hebdomon*, *Troparia* 39 and 48 were sung only at the Church of the Baptist at Sphorakiou (Appendix VI, 1, 2, 3; Appendix X, Map 8, figure 62, 63).

- Saint Peter at Great Church

The chapel of Saint Peter at the Great Church was the place of three different troparia. These troparia were being sung also at the Church of Saint Paul at the Orphanage and at the Great Church (Appendix VI, 1, 2, 3; Appendix X, Map 8, figure 64, 65).

- Saint John the Apostle and Baptist at *Hebdomon*

The Church of the Apostle John at *Hebdomon* is where *Troparion* 8 was sung on two different occasions, on 8 May and 26 September. The *Troparion* addressed Saint John the Apostle and referred also to God. The same *Troparion* was sung at the Church of Saint John at Dihippion. The Church of Saint John the Baptist was where *Troparion* 31 was sung. This also refers to God and was also sung at the Church of the Baptist at Sphorakiou (Appendix VI, 1, 2, 3; Appendix X, Map 8; figure 66).

- Anastasis Church

The situation at the Anastasia Church, dedicated to the Resurrection of Orthodoxy but also to saint Anastasia whose relics were later transferred to the church, had two *troparia*, 10 and 28. Neither referred to the Resurrection or to Saint Anastasia, but instead they were addressed to God and to Saint Gregory the Nazianzinos. *Troparion* 28 was also sung at the Great Church and at the Holy Apostles (Appendix VI, 1, 2, 3; Appendix X, Map 7; figure 67).

- Saint James at the Chalkoprateia

There were two *troparia*, 23 and 24, sung at this church, addressed to God, Saint James and Saint Joseph (Appendix VI, 1, 2, 3; Appendix X, Map 7; figure 68).

- Saint Stephen Constantinianae

Troparia 7 and 25 were sung at the Church of Saint Stephen at Constantinianae on 27 December. The *troparia* were addressed to the saint and to God. *Troparion* 7 was also sung at the Church of Saint Thekla at Kritharopoleia (Appendix VI, 1, 2, 3; Appendix X, Map 7; figure 69).

- Saint Thekla at Kritharopoleia

At the Church of Saint Thekla at Kritharopoleia, near the Sophien port, there were two *troparia*, 6 and 7, sung on 24 September, addressed to the saint and to God. *Troparion* 6 was only sung at this church, but *Troparion* 7 was also sung at the Church of Saint Stephen at Constantinianae (Appendix VI, 1, 2, 3; Appendix X, Map 7; figure 70).

- Saint Cosmas and Damian at Paulinus and Dareiou

Troparion 13 was sung at these two church. The *Troparion* was addressed to the Saints, the *Theotokos* and to God (Appendix VI, 1, 2, 3; Appendix X, Map 7, e.g figure 71).

- Saint Michael at Addas

Only one *troparion*, *Troparion* 15 was sung at this church, on 8 November and it referred equally to God and the Archangel (Appendix VI, 1, 2, 3; Appendix X, Map 7).

- Saint Menas at Acropolis and Saint Panteleimon ta Narsou

Troparion 16 was sung at these churches and it referred to the saint to which the church was dedicated and to God (Appendix VI, 1, 2, 3; Appendix X, Map 7).

- Saint George at Deuteron

Troparion 34 was sung just to Saint George and referred to the Saint and to God (Appendix VI, 1, 2, 3; Appendix X, Map 7).

- Saint Mokios

Troparion 43 was sung only at the Church of Saint Mokios on 9 July and it referred only to the *Theotokos* (Appendix VI, 1, 2, 3; Appendix X, Map 7).

- Saint Euphemia

Troparion 46 was sung at the church of the saint on 15 August and was addressed to God and the *Theotokos* (Appendix VI, 1, 2, 3; Appendix X, Map 7).

- Attalus Gate

Troparion 21 was sung at the Old Golden Gate and also the Forum, addressed to the *Theotokos* and God (Appendix VI, 1, 2, 3; Appendix X, Map 7).

- All Saints (Saint Theophano)

Troparion 52 was sung on Pentecost Sunday only, and on no other date, at the Church of All Saints and it addressed God, the Martyrs and the *Theotokos* (Appendix VI, 1, 2, 3; Appendix X, Map 7, figure 71)³⁶³.

- Great Church to the New Palace

Troparion 51 addressed only God and was sung at the Church of the Archangels at the New Palace on Pentecost Wednesday to celebrate the Synaxis of the Archangels Appendix VI, 1, 2, 3; Appendix X, Map 7).

7.4.2 Troparia worshipping God and venerating the Theotokos and the Saints

Overall 75.9% of the *troparia* relate to God, 49% relate to the *Theotokos* and a 46.1% to the saints.³⁶⁴ The analysis of *troparia* and their spatial distribution has shown that the centre of the city was the place where *troparia* were addressed to God and the saints, in contrast with the western parts of the city, especially outside the Constantinian walls, which are characterised by *troparia* addressed to the *Theotokos* (Appendix X, Map 7).³⁶⁵

7.4.3 Processing from sin to salvation: troparia sung on route from the Forum to Blachernae

As shown in Chapter 4, *Troparion* 12 was sung on the route from the Forum to Blachernae on 26 October, then *Troparion* 30 on 2 February and 38 on 25 June (Appendix VI, 1). The first *Troparion* was a prayer for salvation, because the city was in need. The second recognised the role of the *Theotokos* as the intercessor to God's mercy and the third thanked God for hearing the prayers of the *Theotokos*. The *Theotokos* and the saints in Byzantine Orthodox thought were considered to be intercessors to God's mercy (Külzer et al., 2015). Chapter 4 explored this idea through the examination of the litanic *troparia*. It is interesting to note that the processional route from the Forum to the Blachernae was characterised by *troparia* that appeared in the liturgical year highlighting the progression from metanoia or penitence, and prayer (*Troparion* 12) towards the pleading for the intercession of the *Theotokos* (*Troparion*

³⁶³ As the *troparia* in the church of All Saints, See for example figure 71

³⁶⁴ These percentages do not add up to 100% as the majority of the *troparia* refer to both God and the *Theotokos* or God and the Saints.

³⁶⁵ Map 8 (Appendix X) is a thematic map where the size of the pie varies according to the percentage of the *troparia* sung at the site. The pie chart represents in different colour to whom the *troparia* address to at each site. Therefore the different colours represent the worship of God, the *Theotokos* and the saints.

30) and God's mercy (Troparion 38).³⁶⁶ Salvation was therefore drawn throughout the different instances of the liturgical year, on the processional route that united the two centres of the city, the Forum with the Blachernae suburb. Hence, it is plausible to argue that the processional route from the Forum to Blachernae symbolically represented the relationship between people, the Theotokos and God and the journey from sin to salvation. This progression from sin to salvation brings to mind the passage from Pseudo-Dionysios, discussed in Chapter 2, 'the liturgy is an allegory of the soul's progress from the divisiveness of sin to the divine communion, through a process of purification, illumination perfection imaged forth in the rites'. Therefore it is possible that the troparia chosen to be sung in these processional routes actually highlighted the progression.

7.4.4 *Troparia and the God protected City*

The spatial distribution of the *troparia* (Appendix X, Map 7) indicates that the vast majority of the sites inside the city walls addressed or referred to God and the saints. These asked for

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Figure 41 The Theotokos represented at the apse of the church of Hagia Sophia in Constantinople, Hagia Sophia, Istanbul.

God's blessing on the year (*Troparion 2*, Hagia Sophia), protection from earthquakes (*Troparion 12*, Forum, Hagia Sophia and the route from the Forum to Blachernae),

³⁶⁶ It is impossible to know if this order of the troparia instructed to be sung in specific places was coincidental or it was the result of careful planning. It would not be surprising though if the latter is the case, as the 'order' of things on earth mirrored the order of things in heaven, according to byzantine theological thought. Therefore a careful planning of worship should be expected.

continuous difficulties (*Troparion* 13, Saint Cosmas and Damian at Dareiou and Paulinus), generally every threat and enemy attack (*Troparion* 21, Forum), salvation from ruin and maintenance of peace (*Troparion* 36 and 52, Great Church, Holy Apostles and Constantine and Helen, All Saints). The *troparia* also had a thanksgiving character for hearing the prayers of the people and the *Theotokos* for preserving the city from enemies (*Troparion* 38, Great Church, Forum, Golden Gate and *Troparion* 47, Great Church and Forum). All these *troparia* referred to the *Theotokos* as the intercessor to grant God's mercy.

Other *troparia* addressed only God. Some of these also had a civic character, such as *Troparion* 29 (Great Church and Forum) which recognised that the misfortunes of the city were the result of a just divine wrath, and asked for mercy (also *Troparion* 10, Saint Anastasia) or they express their *metanoia* (*Troparion* 14, Forum, Great Church, Saint Thrysus). Others are worshipped God, inspired by the New Testament (*Troparion* 33, Great Church and Forum) and they expressed faith (*Troparion* 49, Great Church and Forty Martyrs).

Other *troparia* stated that celebrating the saints was a way to entreat and worship God (*Troparion* 39, Saint John the Baptist Sphorakiou and *Troparion* 7, Saint Thekla and Saint Stephen at Constantinianae). People celebrated the role of the saints who performed miracles, as an invincible wall given to the people by God. It is through the saints' supplication that God's protection of the state was guaranteed (*Troparion* 11, Forum, Saints Sergius and Bacchus.). The above troparia addressing God represent the 75.9% of all litanic *troparia* (Appendix VI, 1,2,3).

7.4.5 Troparia and Saints

Table 9 *Places and Dates that Saints*³⁶⁷ *are addressed in the litanic troparia.*

<i>Saints</i>	<i>Places and Dates</i>
Saint Timothy	Holy Apostles, 22 January
Saint Gregory Nazianzenos	Hagia Sophia, Anastasia, Holy Apostles, 25 January
Saint John Chrysostom	Holy Apostles, 13 November and 27 January

³⁶⁷ With saints, for analytical purposes Archangels have also been included.

Saint John the Baptist	Baptist at Sphorakiou 24 February and 29 August and Baptist at <i>Hebdomon</i> 5 June
Saint John the Apostle	Saint John at <i>Hebdomon</i> 25 September and 8 May, Saint John at Dihippion 26 September
Saint George	Saint George at Deuteron, 23 April
Saint Nikephoros	Holy Apostles, 2 June
Saint Metrophanes	Hagia Sophia, Saint Metrophanes, 4 June
Saint Peter	Hagia Sophia and Saint Peter and Hagia Sophia, 16 January
Saints Peter and Paul	Hagia Sophia, Saint Peter at Hagia Sophia and Saint Paul at the Orphanage 29 and 30 June
Saints Cosmas and Damian	Saint Cosmas and Damian at Paulinus 1 July, Saint Cosmas and Damian at Dareiou 1 November
Saint Panteleimon	Saint Panteleimon at Narsou, 27 July
Saint Symeon	Hagia Sophia, 1 September
Saint Thecla	Saint Thecla at <i>Kritharopoleia</i> , 24 September
Apostle Thomas	Saint Thomas Amantiou, 6 October
Apostle Luke	Holy Apostles, 18 October
Archangel Michael	Saint Michael at Addas, 8 November
Saint Menas	Saint Menas at Acropolis, 11 November
Saint Andrew	Holy Apostles, 30 November

Saint Stephen	Saint Stephen at Constantinianae, 27 December
Saint Joseph	Saint James Chalkoprateia, Sunday after Christmas
Saint James	Saint James Chalkoprateia, Sunday after Christmas

The *troparia* that referred to God and addressed the saints, highlight their intercessory role to God's mercy (*Troparia* 1, 26, 27, 28, 34, 37, 13, 16, 19, 25, 23, 24) and they were often inspired by the New Testament (*troparia*, 31, 32). It is interesting to note that *Troparion* 40, which addressed the Apostles Peter and Paul, also concluded in a similar way to *Troparion* 42. The saints were asked to grant peace to the world (*ecoumene*) and great mercy to people's souls. The difference from *Troparion* 42, which addressed the *Theotokos*, is that peace was asked for the city. Another *Troparion*, that addressed these two apostles also asked for their support (*Troparion* 41), or narrated New Testament events (*Troparion* 48). There is a total of 35 *troparia* addressed to 21 saints or pairs of saints.³⁶⁸ The above *troparia* represent the 46.1% of the litanic *troparia*.

7.4.6 *Celebrating the Theotokos as a protector of the city and the soul*

As it has been shown in Chapter 4, the *troparia* sung in the actual church of Blachernae, when the *lite* arrived, were addressed to the *Theotokos* as the port and protection of the people, and intercessor for peace. The same idea of the Virgin being the ultimate wall and protection of the city also emerges from the *troparia* sung at the two churches between the two city walls (Saint Mokios, *Troparion* 43 and *Theotokos* Jerusalem, *Troparion* 44) but also at the Gates (Pege Gate, Pteron Gate, Golden Gate and at the route between the Attalus Gate towards the Golden Gate, *Troparion* 45).

At the church of the Chalkoprateia, the *troparia* were inspired by Biblical references to the *Theotokos* and her relationship to Christ,³⁶⁹ highlighting her role in the Divine Economy. Specifically, the *troparia* related to her immaculate birth (1 September). The theological

³⁶⁸ Saints Peter and Paul and Saints Cosmas and Damian are normally worshipped together as a pair. The same applies to Saints Sergius and Bacchus, but as the relevant *Troparion* referred to them without specifying their names, they are not included to this list.

³⁶⁹ As mentioned in Chapter 4, information on the life of the *Theotokos* in the Bible is limited and it refers only to her relationship with Christ.

discussion on the preservation of the Virginity during conception and birth belong to the discussion about the nature of Christ. Furthermore, another *Troparion* related to her birthday (8 September). This day was also relevant to God, as her birth was the key to human salvation because of her key role in the incarnation by giving birth to Christ. The same theme of her being the Mother of God is seen in the rest of the troparia sung at the church of the Chalkoprateia.³⁷⁰

The church at Chalkoprateia was thus one of the main sanctuaries of the *Theotokos*, which celebrated the Virgin's role as the Mother of God. It also celebrated indirectly Christ and the incarnation, thus gaining an eschatological character.³⁷¹ Therefore one could argue that the church of the Chalkoprateia became the place where people prayed to the *Theotokos* for the salvation of their soul.

Two *troparia* highlighted her role as both protector of the city and as Mother of God. The first, *Troparion* 42 was sung on the route to the Blachernae from Saint Lawrence on 2 July



Figure 42 9th- century mosaic depicting Constantine offering the walls of Constantinople and Justinian offering the church of Hagia Sophia to the Mother of God, Hagia Sophia, Istanbul. Turkey / De Agostini Picture Library / C. Sappa / Bridgeman Images, DGA914121

and to the Chalkoprateia from the Great Church on 31 August. The *Theotokos* was characterised as the 'roof' and 'ultimate protection' and was asked to guarantee peace to the

³⁷⁰ Related to the Presentation of Mary to the Temple (21 November), to the Hypapante (2 February), and her Ascension to Heaven (15 August). See also Fassler, 2001.

³⁷¹ For the role of the Virgin in the Incarnation see Louth, 2011; Banev, 2014.

Empire. The *Troparion* referred to the role of the two relics of the *Theotokos* which were placed in these two churches as the ultimate protection of the city. In addition, the *Troparion* referred to the immaculate birth in order to highlight the fact that the Mary was the *Theotokos*, which explains how the robe and the girdle were sacred relics. The same route celebrated Mary as Mother of God by referring to the immaculate birth, and to the divine incarnation that promised salvation of the soul. The *Troparion* concludes, ‘grand peace to our city and the great mercy to our souls’ (Appendix VI, *Troparion*, 42). This way the *Troparion* brought both notions together; people prayed for the salvation of the city, therefore their contemporary lifetime (and body), and also for the salvation of their soul, thus the eternal and immaterial, that became possible through the incarnation. The *Theotokos* was praised for guaranteeing people’s protection through her intercession for God’s mercy.

Troparion 46 also celebrated both her identities as protector and Mother of God, and was sung at the Church of Saint Euphemia on 15 August, the celebration of her Ascension to Heaven. Mary was human but she became the Mother of God, belonging to a liminal place between the earthly and the heavenly, and this is reflected by her position in the church apse. It is interesting to note that on the same celebration, *Troparion* were sung at the Chalkoprateia celebrating Mary as Mother of God and saviour of souls. The celebration of the day started at the Chalkoprateia, then the *lite* moved to the Church of Saint Euphemia at Petron and then to the Church of the Blachernae, thus connecting the two major shrines of the city. The following day, 16 August, commemorated the salvation, and referred to the *Theotokos* as protector of the city.

Other places where the *Theotokos* was celebrated both as protector and as Mother of God was Hagia Sophia,³⁷² where the mosaic depicting Constantine offering the walls to her, stands (figure 42). There was also a celebration at the Forum where it became an omphalus, where the civic and sacred character were entwined, as well as on the route from the Forum to Blachernae where it reflected the progression from sin to salvation with the role of the *Theotokos* as an intercessor. The above represent almost half of all litanic *troparia*, whilst those that are directed only to her are mainly sung close to or at the walls.

The walls did not only function as a protection mechanism against enemy attacks, but they were also perceived to be a symbol of the city itself (Saradi, 2010, pp. 82-86).³⁷³ The singing of *troparia*, which named the *Theotokos* as an invincible wall, in proximity to the walls had a

³⁷² *Troparion* 20 was sung on 22 December both at Hagia Sophia and the Forum, but *Troparion* 35 was sung only at the Great Church on 11 May, when the dedication of the city was celebrated, highlights the fact that the *Theotokos* reigned in the city (Appendix VI, 1).

twofold meaning. Firstly, the idea of Constantinople as a Theotokoupoli was created or transmitted through the litanic *troparia*. Constantinople's symbol was her walls and by association the symbol of the city was the *Theotokos*, to whom the city belonged, as testified by the foundation legends, the spatial distribution of churches and material culture such as the mosaic of Hagia Sophia. The litanic *troparia* emphasised this idea, when the city experienced these *troparia* annually in proximity to the walls, and the City, symbolised by the walls, was thus dedicated (or rededicated as the notion of liturgical time does not follow the past, present and future linear form of secular time) to the *Theotokos*. Secondly, the fact that the *troparia* addressed the *Theotokos* close to the walls highlights the idea that the city was safe, not by earthly means but rather by the supernatural protectors.

In terms of characterising the sacred landscape through the experience of the litanic *troparia*, it seems that the idea of the *Theotokos* as the protector of the city was either generated by experiencing these key sites during litai, or the litanic sites reflected this idea. Whether the ideas were reflected or created through litai, they passed into social memory and were transmitted to other generations through practice, preserving the city's identity as a sacred place.

7.5 Litanic networks

Litai, as already discussed in Chapter 4, used the whole landscape as a church, by moving from one site to another according to the commemoration of the day. In Chapter 4 it has been shown that this movement was not just physical (in terms of motion within the landscape) but also emotional. The singing of *troparia* in specific places created connections between those or other places. The affective fields therefore between people, litanic landscape and practice have references both in the physical world, such as the streets and sites used for processions, but also to the liturgical networks created by the extension of the space for worship for specific commemorations. These litanic networks may reflect the connections between emotional state and progression, as for example in the case of the litany connecting the Hagia Sophia with the Blachernae on three different occasions; the feeling of guilt or shame that comes with the realisation of being a sinner and the emotion of repentance (*metanoia*), to be followed by actively asking the *Theotokos* or the Saints for an intervention to God's mercy, to conclude to a thanksgiving God for listening to the *Theotokos* or the saints and offering his mercy to the people. Building upon these understandings, this section contributes to the examination of these emotional and affective relationship networks created during litai, by focusing on the processional routes as part of the litanic networks in the city.

First there is a focus on the litanic sites as starting points, interim stations and terminal points and their role in enabling an understanding of the way these litai moved in the landscape. As this motion that connected the sites took place within streets it is important to examine them as well as spaces for the litany. To do so the discussion commences with identifying the problems discussing streets as sites. This is because Byzantine street systems are not securely identified and streets are considered lost features from the constant change of the city throughout the centuries. The section briefly outlines examples of the types of digital tools and sources that are available that can possibly shed some light on the evolution of the street network of Istanbul.

After having introduced all aspects of the processional route (starting points, interim stations, terminal points and streets), there would be a focus on the different processional routes formed with litai.

These are introduced and examined based on their following qualities:

- a. The orientation that the procession of the litany followed using of starting points, interim stations and terminal points.
- b. Their temporal context defined by when they were meant to take place during the liturgical year.
- c. Their character as indicated by the commemoration of the day and the litanic *troparia*.

The Spatial Network Analyst, a GIS tool, is used in order to enable the visualisation of the routes that the litai followed.³⁷⁴

7.5.1 Streets as litanic sites

If one sees a city from above, one of its main characteristic are streets. They form a web that transcends the landscape creating a network of remote or well-connected areas. As discussed in Chapter 6, the city of Istanbul has been under constant development and growth and this has affected the street system of the city. Streets have constantly changed, being used as urban building spaces,³⁷⁵ as well as damaged by the frequent catastrophes of earthquakes and fires, and by the subsequent legislation regarding property ownership (Baer, 2004).³⁷⁶ Urban planning from the 19th century onwards, has also altered the street plan drastically. Yet streets are considered the most resilient feature in an urban landscape. The Ottoman conquest

³⁷⁴ To see how the Analyst tool works see <http://resources.arcgis.com/EN/HELP/MAIN/10.1/index.html#/0047000000200000>

³⁷⁵ The width of the streets in early 19th century was average 3.80 meters and approximately 2.30 meters for smaller streets (Çelik, 1986, p. 4).

³⁷⁶ Especially after the 17th century.

did not only change of the image of the city, but it also helped to preserve elements. The streets of the city survived in those places where the churches were converted into mosques, the main arteries of the city seem to have been used up until today with the modern *Divanyolou* following the course of the Mese. New buildings were fitted into the extant layout of streets (Kafescioğlu, 2009, pp. 137, 139, 157), something that was preserved to an extent even after the 19th century urban planning (Ozus *et al.*, 2011, p. 426). Of course the physiognomy of streets change, although they can to an extent stay faithful to their original orientation, they do alter course or stop being used (Dark, 2004, p. 100).

Other things to consider when thinking about streets is movement and the way this physical movement, in terms of a bodily motion from place to place, engages with the senses that allow the perception of the landscape. It is movement that determines what will be perceived and in what order. Time is another element of movement. To move from place to place takes a specific amount of time. Rituals, such as the litai, can be associated with the amount of time needed to move from one place to the other, associated with both the physical rhythm of walking that is relevant to the physical terrain, the infrastructure of the path used, (steps, paved road or anomalous path, uphill downhill) but also the rhythm defined by the ritual (slow, fast, with stations for hymns, or blessings). In Byzantium the distances between places were measured in days, miles (*semeia*) and stadia (Avramea, 2002, p. 61).

7.5.2 Byzantine Streets

One of the most problematic aspects of the topography of Constantinople is considered to be the streets. Evidence for the existence, morphology and spatial reference of the byzantine street network is available through mainly textual sources³⁷⁷ and iconography (as for example the Trier ivory), with limited archaeological data.³⁷⁸ The street system in Constantinople has been studied in association with building activity and surviving material evidence (Dark and Özgümüş, 2013). Particularly through the evaluation of both textual and archaeological evidence from across the empire, in order to reconstruct images of the porticoed streets, houses, shops and public spaces of the City (Berger, 2000; Mango, 2000c; Magdalino, 2001; Dark, 2004)

³⁷⁷ For example John Malalas, *Chronographia*, 13:8; *Patria*, I

³⁷⁸ The recent work that contributes significantly to the knowledge of the topography and archaeology of Constantinople and records the material evidence of streets, even though the study does not cover the whole landscape, is by Dark and Özgümüş, 2013 especially page 31. For excavated material see also Dark, 2004, p.101.

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Figure 43 Survey of the cisterns of Istanbul. The red colour represents those that belong in the Byzantine period (Altuğ, 2013).

The only complete but also controversial study on the Constantinopolitan byzantine street system, which proposes a network, has been done by Berger (2000) (figure 44). Berger's study focuses on the alignment of buildings belonging to different periods, something that is considered problematic as the alignment did not necessarily respect streets but other structures (Dark, 2004, p. 101). On the other hand, recent studies on cisterns have shown their alignment with modern streets, something that perhaps indicates that they reflect the orientation of the Byzantine street system. The location of gates is another feature that indicate the presence and orientation (at least partly) of streets that connected the walls with the core of the city, facilitating movement in and out of the city. Dark notes that terraces are also an aspect of the landscape that could be very useful in the discussion of streets and should not be neglected (Dark, 2004, p.101).

7.5.3 Streets and Houses

In the 5th century Dark estimates there were 4,388 houses within the wall of Constantine, arranged along both main streets and secondary arteries. Small alleys were also formed, flanked by houses with up to five storey houses, which by law had to be 2m-3m apart (Dark, 2004, p. 85). Streets could be porticoed, not only forming hubs for commercial life but also providing shelter for the poor and the homeless (Theophanes Continuatus, *Chronographia*, 417). The Ottoman census of 1477 shows that there were 16,324 houses, with an estimated population of 60,000-100,000 citizens. These figures are considered problematic as mobility and death rates were quite high during this period, because of changes in property law and plague (Kafescioğlu, 2009, p. 178; Inalcik, 2010).



Figure 44 The street system according to Berger 2000.

7.5.4 The main streets

The main street of the city was Mese which is reflected more or less in the course of the modern *Divan Yolu*. It started from the Milion on the east side of the city and, after the Theodosian Forum, formed two branches one running towards the north west, passing the churches of Saint Polyeuktos and Holy Apostles, and the Gate of Polyandrion, and the other branch running south east, passing the Golden Gate and uniting with the Via Egnatia (Avramea, 2002, pp. 68-72; Kuelzer, 2011). The width of the Mese was approximately 25m whilst other porticoed streets were generally 10m to 14m wide (Mango, 2000c, pp. 43, 46).

Other known streets included the North-South Street that connected the Golden Horn with the southern harbour of Julian, passing between the Constantinian and Theodosian Fora (Mango, 2000b, 31). There was also the Imperial road which led from the Great Palace to the Forum and the Sigma porticoes outside Constantine's Wall, where the old Golden Gate once stood, which connected with another street leading to the Xylokerkos Gate. The northern street connected the Silivri Gate with the southern street that connected the two Golden Gates and a street connected the Gate of Charisius to the Cistern of Aetius, passing Constantine's Wall and running to the west of the Holy Apostles Church (Dark and Özgümüşun, 2013, pp. 32-33, 38, 47).

Another street that connected the Mese with the northern parts of the city was the *Makros Emvolos*, also known as *Ta Maurianou*, or *Domninus*, and it can be identified today with the modern *Uzun Çarşı* (figure 45) (Berger, 2000, p. 166). As Berger (2001, pp. 74, 81)



Figure 45 The Byzantine Makros Emvolos has been traced in the Uzun Çarşı Caddesi

notes the *Makros Emvolos* was often used for processions connecting the city centre with the northern side of the city, where the coastal road led to the North West flank, crossing the Constantinian wall and connecting to the Blachernae quarter. Berger bases this hypothesis on textual evidence that describe a procession held in AD 602 during the feast of Hypante on 2nd February, led by Emperor Maurice The Emperor was attested to have walked barefoot as a sign of humility because of famine that had struck as a result of drought.³⁷⁹ In the *Typicon* there is no indication of which street the processions used when moving from the east side of the city, starting from Hagia Sophia, passing through the Forum and terminating at the Blachernae, whilst in the *De Ceremoniis* the only indication is that the emperor would go to the church by horse.

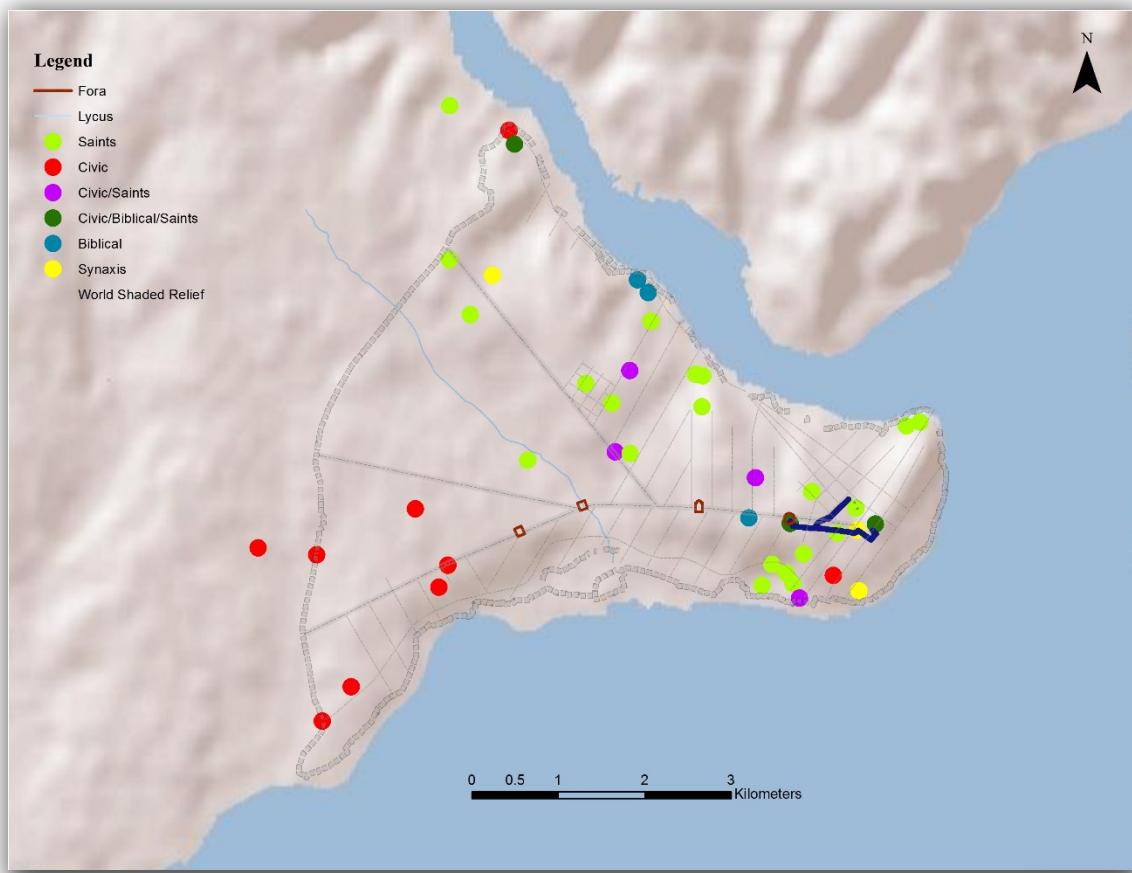


Figure 46 The route connecting Hagia Sophia with the Forum, and the Forum with the church of Theotokos Chalkoprateia.

³⁷⁹ As discussed in Chapter 4.

7.5.5 Processional Routes

Processional routes can contribute to our understanding of the street system of the city and its cultural value as it was the streets of the city that litai used supplication spaces. Using the Spatial Analyst tool, in ArcMap (GIS) it is possible to create routes between known nodes in a network. The nodes used are the litanic sites, visited in the order the Typicon instructs.

Hagia Sophia- Forum- Chalkoprateia (figure 46)

Only 500 meters separate the church dedicated to God's Wisdom from the main sanctuaries of his mother. There were eight processions during the whole length of the liturgical year that visited the church. The processions went either direct to the Chalkoprateia or first held a station at the Forum. Interestingly this route was used mainly for commemorations related to the *Theotokos* and biblical events, specifically the Nativity (8 September), the Presentation at the Temple (21 November) and the Annunciation (24 and 25 March). Other events related to the church itself, such as the celebration of the dedication on 18 December³⁸⁰ but also the Deposition of the Cincture of the *Theotokos* on 31 August (Appendix II). The next day marked the beginning of the New Year when a procession commemorating the Great Fire followed this route. The patriarch was present in all litai. A procession also used this route on the Sunday after Christmas, honouring Saint Joseph, James and David whose chapel was at the church. It seems that these litanic networks are mainly associated with biblical references relating to the life of the *Theotokos*, which highlighted her role in the incarnation and birth of Christ. This is also reflected by the *troparia* sung on these days, as discussed earlier which celebrated Mary as a mother of God (*Troparia* 32, 33, 42, 1,2,3,4,5, 18).

Hagia Sophia- Forum- Hagia Sophia (figure 46)

³⁸⁰ There is no station at the Forum on this day. The lite would exit after the orthos the Great Church and move to the Chalkoprateia through the Molybdourgos at the Milion.

This route was used for the commemoration of joyful events, with the participation of the Patriarch, such as the dedication of the Great Church (22 December), the dedication of the city (11 May), but also the earthquake memorial of 17 March. It was also used for the commemoration of Constantine and Helen (21 May) and for the commemoration of Gregory of Nazianzus (25 January), where Hagia Sophia is mentioned as one of the terminal points for the celebration of the day. The character of these processional routes seems to be celebratory and civic, even if the two later commemorations were dedicated to saints, as it was also highlighted by the *troparia* of the day. Constantine was the founder of the city and Gregory Nazianzenus, whose image is in the North Tympanum at Hagia Sophia, was a key figure for Orthodoxy and an important factor for civic life (Mango and Hawkins, 1972). The litanic network brought to life beautifully in the mosaic of the narthex; Constantine (21 May) is offering the city (11 May) and Justinian offers the Church of Hagia Sophia (22 December). The materiality of the mosaic reflects the entwined affective fields of practice, time and landscape. There is no synchrony reflected in the mosaic; two different in-time moments are portrayed, but conveying a single meaning of vital importance for the identity of the

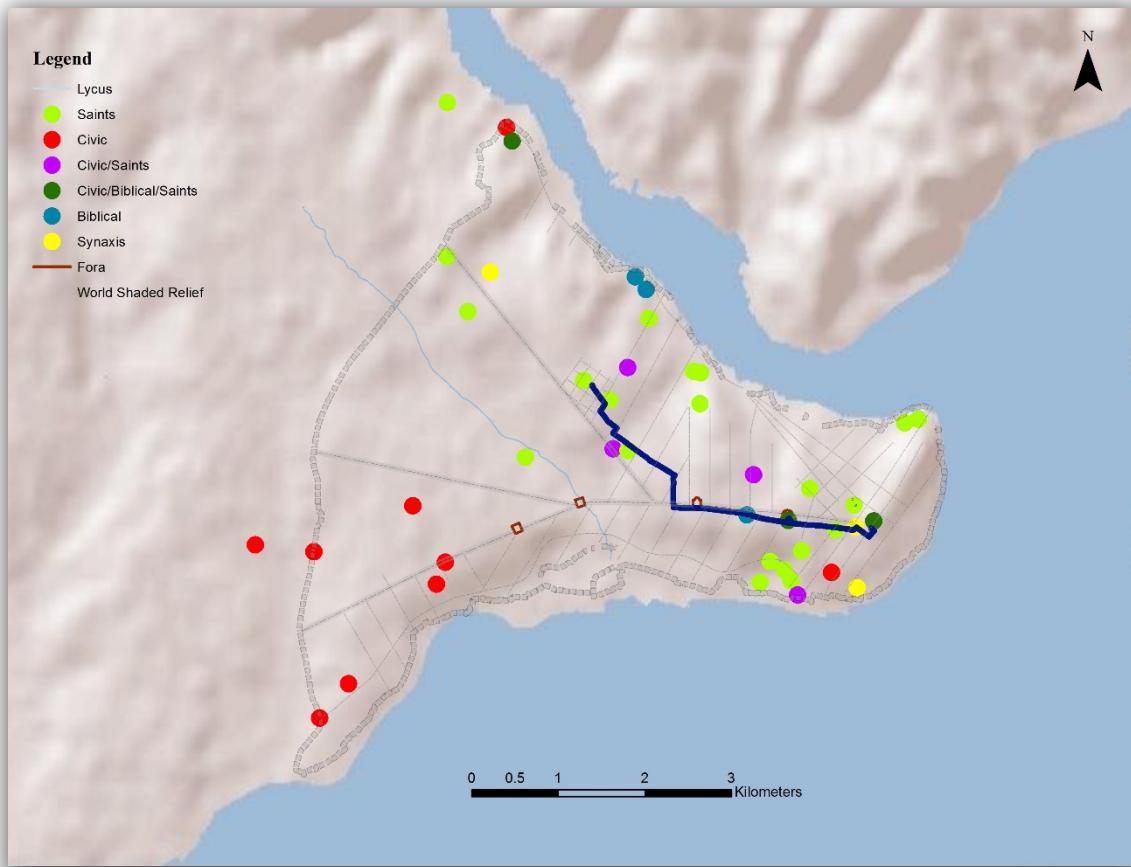


Figure 47 The route connecting Hagia Sophia, the Forum and the Holy Apostles.

landscape; the city belonged to the *Theotokos*. The litanic commemorations of both events makes it plausible to suggest that the mosaic had a functional importance during these commemorations.

Hagia Sophia –Forum –Holy Apostles

This processional route was used for 12 different commemorations of holy figures, such as Apostles, Patriarchs, and Saints Constantine and Helen. Almost all of the processions used the Forum as an interim station, apart from 18 July, 21 May and All Saints' Day when there was

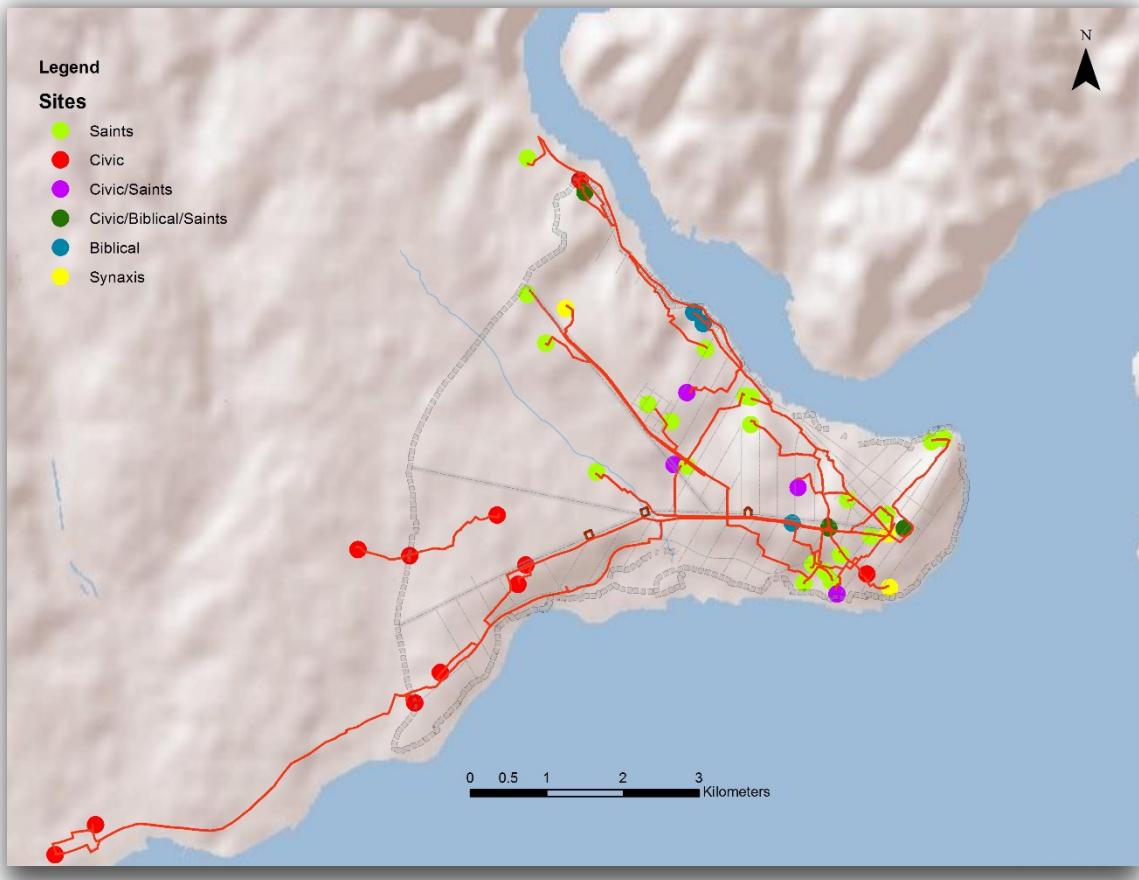


Figure 48 Processional routes according to the 10th- century Typicon of the Great Church

no station at all, and on 27 January, when there was a station at Saint Thomas at Amantiou. Looking closely to the commemorations, as discussed earlier on the *troparia*, this route was used mainly in association with the commemoration of Saintly figures (figure 47).

Hagia Sophia to Hebdomon

There were three occasions in the liturgical year when processions would go to the *Hebdomon* (see Chapter 4): on 25 September and 5 June, which commemorated civic events with the participation of the Patriarch and followed the same route, and on 8 May which commemorated Saint John the Apostle. The civic processions included stations at the Forum, Golden Gate and Tribunal.

Information on the roads connecting the *Hebdomon* to Hagia Sophia can be found in a reference to the route that the Emperor Phocas followed after his inauguration at the Church of Saint John at *Hebdomon*. The entrance to the city was through the Golden Gate to the *Troadian*'s streets to the Mese that lead to the Great Palace. The *Troadian*'s streets therefore were connecting the Mese with the Golden Gate (*Chronicon Pachale*, p. 693).³⁸¹ This is not the only reference to these streets at the Golden Gate; John Malalas at his *Chronographia* (14: 22) mentions the earthquake that happened on 26 January (AD 447) during the reign of Theodosius the Young. According to Malamas, the earthquake shattered the area from the *Troadians* streets on the west side of the city as far as the Bronze Tetrapylon.³⁸² The commemoration of this earthquake took place at the Church of *Theotokos Helenianae*. Therefore the choice of the *Theotokos* as a terminal point for this procession is possible because of the proximity of the church to these streets marking the western side of the area that had been afflicted by the earthquake (figure 48).

Hagia Sophia to Blachernae

It seems that the processional route from Hagia Sophia to the Church of the *Theotokos* at Blachernae was mainly used for the commemoration of civic events (Appendix III). This processional route always had a station at the Forum, apart from on Easter Tuesday that was the day for a memorial of the *Theotokos*. Also, on 7 August when there was a station at the Pteron Gate instead. Berger's suggestion that the route followed the *Makros Envoulos* to the Blachernae is based on the account in *Patria*, with a reference to a route to Blachernae that passed the Zeugma and a statue there, that was close to a brothel (2001, pp. 81-83), therefore the proximity to the coastal road is more than possible.

³⁸¹ Φωκᾶς δὲ τῇ κγ' τοῦ αὐτοῦ μηνὸς ἡμέρᾳ σ' στεφθεὶς ὑπὸ Κυριακοῦ πατριάρχον Κωνσταντινούπολεως εἰς τὸν σεβάσμιον οἴκον τοῦ ἀγίου Ἰωάννου ἐν τῷ Ἐβδόμῳ τῇ κε' τοῦ ρήθεντος μηνός, ἡμέρᾳ κυριακῇ, εἰσῆλθεν ἐν Κωνσταντινούπολει, καθεσθεὶς εἰς ὅχημα, ἀπὸ τοῦ Ἐβδόμου εἰσελθὼν διὰ τῆς Χρυσῆς πόρτας καὶ τῶν Τρωαδησίων ἐμβόλων καὶ τῆς μεσῆς ὅλης ἔως τοῦ παλατίου, μηδενὸς ὅλως ἀντιστάτος, ἀλλὰ πάντων εὐφημούντων.

³⁸² Επὶ δὲ τῆς αὐτοῦ βασιλείας ἔπαθεν ὑπὸ θεομηνίας πρώτοις Κωνσταντινούπολις ὑπὸ σεισμοῦ μηνὶ αὐδυναίω τῷ καὶ ἰανοναρίῳ κγ' ἐν νυκτὶ ἀπὸ τῶν λεγομένων Τρωαδησίων ἐμβόλων ἔως τοῦ Χαλκοῦ Τετραπόλου. ὅστις βασιλεὺς ἐλιτάνευσεν μετὰ τῆς συγκλήτου καὶ τοῦ ὄχλου καὶ τοῦ κλήρου ἀνυπόδητος ἐπὶ ἡμέρας πολλάς

This route was also used for the celebration of the Hypapante, the only time that the *Typicon* ordered that the emperor would visit the Blachernae. The civic nature of most of the processions on this route raises the question of why the celebration of the Hypapante (a biblical event) was at the Blachernae instead of the Chalkoprateia, where as it has been shown earlier was the place of other Biblical commemorations. As discussed in Chapter 4, the selection of the Blachernae for the celebration of the Hypapante was associated with the historic procession in that took place on the same day at the year AD 602, as a prayer for salvation from a drought. If this is the case the celebration of the Hypapante at the Blachernae and not Chalkoprateia shows that there was a cognition of the character that sites got from litanic commemorations and they were used accordingly (figure 48).

Hagia Sophia – Forum – designated churches

The networks created during these processional routes had, as a starting point, Hagia Sophia, moved to the Forum and then terminated at a designated church indicated by the *Typicon* according to the memorial of the day. These routes commemorated mainly holy figures and a small number of civic events and synaxis. Eleven processions did not stop at the Forum at all but went straight to the designated church. This raises the question to why some processions had an interim station at the Forum and others did not. It seems that both processional routes with and without a station at the Forum would gather early in the morning in Hagia Sophia and would be at the terminal point for the time of the orthos (1 November, 8 November, 11 November, 21 November, 30 November, 26 December, 25 January, 6 February, 24 February, 23 April, 21 May, 4 June, 24 June, 1 July, 29 August). On other dates (6 November, 14 December, 16 January), the procession exited the church after the orthos (figure 48).

Saint Lawrence to Theotokos Blachernae

The Church of Saint Lawrence as a starting point of a procession to *Theotokos Blachernae* has been already discussed, as the *Typicon* prescribes specific *troparia* to be sung on this processional route. In this thesis for analytical purposes, there is a differentiation between memorials that refer to major relics and civic events, even if such differentiations are merely for hermeneutic reasons. Clearly the procession from Saint Lawrence to the *Theotokos Blachernae* had a civic character as the presence of the relic in the church acted as a spiritual shield the *troparia* sung on this route highlighted (Appendix VI, 1).

Theotokos Chalkoprateia to Theotokos Blachernae.

As it has already been mentioned Constantinople throughout its Byzantine phase was populated with numerous churches dedicated to the *Theotokos*. One of the major Marian feasts is the Dormition of the *Theotokos* celebrated on 15 August. As it has been shown

earlier these two churches are also connected with the use of similar *troparia* referring to the *Theotokos*.

These two last processional routes terminating to the Blachernae and the Chalkoprateia may have used the coastal road rather than the Mese and the north-west branches, as the churches of Saint Euphemia and Saint Lawrence were in close proximity to the coastal road. The path in the GIS actually proposes a route that followed the orientation of the northern coastal road. Although the connection between the Forum and the Blachernae does not trespass on the *Makros Emvolos*, as Berger proposes, but a parallel street to the east. This does not mean that the *Makros Emvolos* was not used, but the proposition for this alternative route would be worth testing in the future through archaeological and textual data (including historical maps) to examine the existence or not of another street connecting the Mese with the coastal road to the north, and to the gates of the sea walls. The *Makros Emvolos* seems to lead to the Gate of Saint John, whilst two more parallel streets should connect the Mese with the Gate of the Perama and the Gate of the Neorion (Berger, streets reference, Berger 2001:74). The latter possibly followed the course of the Severian wall. The processional route indicates that these streets should have connected somehow with the streets relating to the Forum (*Patria*, 3:206).

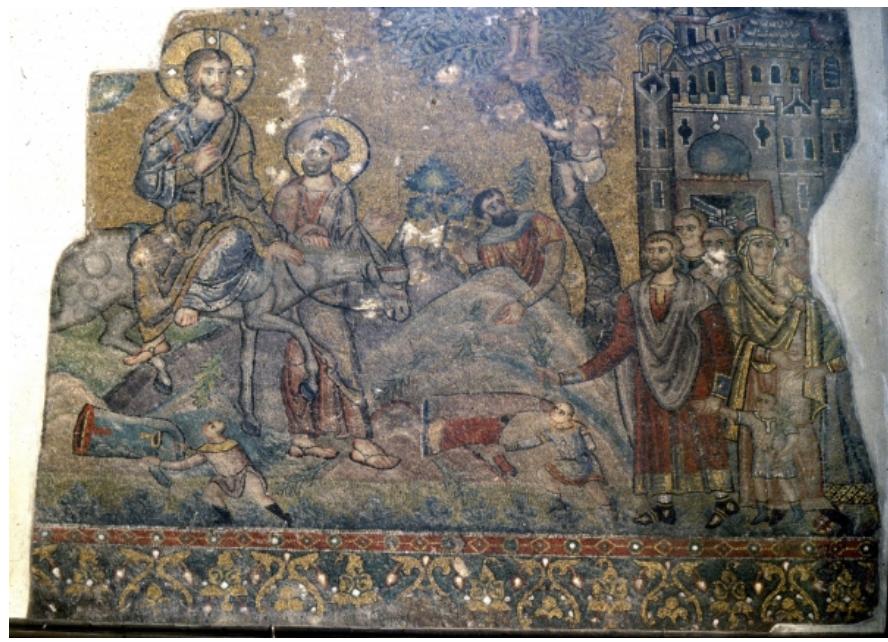


Figure 49 Mosaic depicting Jesus entering Jerusalem on Palm Sunday, Church of the Nativity Bethlehem, 11th century (Crusader Period) Image number: BLP398131, Bridgeman Education

7.5.6 The importance of the use of sites as nodes during the procession

Starting points and terminal stations

It seems that the vast majority of the processions started from the church dedicated to God, Hagia Sophia, and only five from other churches,³⁸³ hence most moved from east to west. On 22 December, 17 March, 11 May and on Palm Sunday, Hagia Sophia was used as a terminal point, whilst the Palm Sunday procession also did not have the same church as a starting point. Furthermore on 21 May and 25 January, Hagia Sophia was also one of the terminal points. Therefore, sometimes the orientation of the motion was from east to west and then back to east. Interestingly in all cases there are indications on the time when the *lite* should be performed; on 22 December as part of the vigil, on 17 December at the 7th hour and on 11 May after the first hour. Lastly the only procession that appears to have started from another point and move towards Hagia Sophia as a terminal point was on Palm Sunday. This possibly imitated the movement of the entrance to the city of Jerusalem. In most depictions of Palm Sunday (e.g Figure 49) the orientation of the movement is from left to right which in the case of Constantinople was translated to west to east. As the celebration had started the day before at Hagia Sophia with a *pannychis* at the *espera*,³⁸⁴ the motion of the celebration was actually east to west and then back east with the *lite*. In all cases, the reason why Hagia Sophia was used as a terminal point is possibly explained by the context of the commemoration of the day.

It is interesting to note that the east to west movement was reflected in the position of the deposition of the dead body, with the head is placed at the west, in order to rise and face the east at the time of the second judgement; ‘For as the lightning comes from the east and flashes to the west, so also will the coming of the Son of Man be’ (Matthew, 24:27), (Papadimitriou - Poulou *et al.*, 2012; Louth, 2013, p. 85). The litai started from the east to reach the west, in order to face the east at the time of the Eucharist. The litanic movement as a prayer, had an eschatological character (See Chapter 2 and 5) but this is not enough to support any connection with the direction of the litai and the deposition of dead bodies. The only link is that both practices reflected the belief expressed in the Nicene Creed revised at the First Council of Constantinople in AD 381;

[Πιστεύομεν] Εἰς μίαν, ἀγίαν, καθολικὴν καὶ ἀποστολικὴν ἐκκλησίαν ὁμολογοῦμεν ἐν βάπτισμα εἰς ἄφεσιν ἀμαρτιῶν προσδοκοῦμεν ἀνάστασιν νεκρῶν, καὶ ζωὴν τοῦ μέλλοντος αἰῶνος. Αμήν.

³⁸³ 54 litai start from Hagia Sophia, one from Saint Lawrence, one from Saint Mokius, one from Saint Stephen at Zeugma, one at Saint Thekla and one from Theotokos Chalkoprateia (Appendix, I)

³⁸⁴ (as it has been noted earlier the start of the day is by night – so the day before the celebration would have started)

‘We believe in one, holy, catholic and apostolic church, we confess one baptism for the remission of sins, and we look forward to the resurrection of the dead and the life of the age to come. Amen’

As discussed in Chapter 4, in most cases the litany had to arrive at the terminal point for the liturgy to be completed, whilst the procession would start early in the morning, possibly just after sunrise (as the first hour of the day is during sunrise). Therefore the *lite* was not facing east but west whilst the procession moved towards the terminal point, and upon entering the Church the *lite* was then facing east, towards the apse where the Eucharist took place. This possibly plays a dramatic role with the readings that refer to Christ as the sun, namely the *troparion* of 8 September celebrating the birthday of the *Theotokos*, which refers to the Sun of Justice that rose from her (Appendix VI, 1, *Troparion* 5). Similarly the *Troparion* on 2 February celebrating the birth of Christ, naming him again Sun of Justice that provides light to those that are in the dark (Appendix, VI, 1, *Troparion* 30). After the mystery of the Eucharist had been completed, in the morning; ‘we saw the true light’.³⁸⁵ This moment is also highlighted by later representations of Christ in the apse of churches in the form of *Pantokrator* (Almighty), often holding an open Gospel with the passage “I am the light of the world, who follows me will not wander in the darkness but will have the light of light” (John, 8:12). It is the moment of the Eucharist when people see the true light, and the procession is the progression towards this witnessing,³⁸⁶

‘...like real Christians, like servants of Christ, like children of light, like heirs of the kingdom of heaven; perform litai from the house of the Lord to the house of God, rejoice whilst you are walking and praying, loving each other reflecting the virtues like the sun’ (Pseudo-Gregentius, *Nomoi*, 285).

Sites as interim stations

A close examination of the *Typicon* shows it was not just the Forum which was used as an interim station (Berger, 2001, p. 75), but also other sites, such as the Tribunal, gates and churches. The stations were important from a functional point of view as, for example in the case of long distances from the city centre to the *Hebdomon*, which is almost 10 kilometres. The *De Cerimoniis* provides various bits of information on the measures taken to facilitate covering long distances by the Emperor in order to participate in these processions, such as travelling by boat or on a horse back (Berger, 2001, pp. 79-81). For the *lite*, though, these

³⁸⁵ *We have seen the true light; we have received the heavenly Spirit; we have found the true faith, worshiping the undivided Trinity, for the Trinity has saved us* (John Chrysostom, Divine Liturgy).

³⁸⁶ See also Louth, 2008.

distances had to be walked. In addition to the distance covered by the procession, the participants had also to arrive at the starting point. Therefore the stations, as Berger notes, were necessary in order to provide rest.

This is not the only reason for their existence though, as there were processions in the *Typicon* with more than one stop covering long distances. For example the processions on 25 September and 5 June went from Hagia Sophia, to the Forum to the old Golden gate, the Golden Gate, the Tribunal and Saint John at *Hebdomon*. The same route was used with one station only at the Forum on 8 May in commemoration of Saint John. It seems then that in the case of this processional route, the stations used on 25 and 5 June, both days dedicated to the commemoration of civic events, were actually important elements of the rite.

7.5.7 Remarks

The most commonly used route was the one connecting Hagia Sophia with the Forum, as these two sites were the main starting points and interim stations for most processions. Other well-used routes connected Hagia Sophia to Chalkoprateia and the route from the Forum to the Holy Apostles, Blachernae or to the southern parts of the city towards the Old Golden Gate, the Golden Gate and outside the walls to the *Hebdomon* (see also Berger, 2001, pp. 75-76.)

The route the processions followed was not always a matter of distance (the shortest path), relating to the spatial location of the churches, but related to historicity. There were, in fact, a dramatization which related what was commemorated on the day, as in the case of the route connecting the two churches of Saint Stephen at Zeugma and Constantiniae and Saint Thomas at Amantiou with the Holy Apostles (Berger, 2001, pp. 75-76). Thus the memory of Saint John Chrysostom, but also of Saint Stephen were not just memorials of the saints. Rather they were a re-enacting, a remembrance that these important figures who once dwelt in the city and had been sanctified, were still dwelling there, as their relics were present in the landscape.

The streets were not just a medium, a way of connecting two independent sites, but they became sites in themselves where the city accessed its social memory and revisited important past events. As in pilgrimage to the Holy Land, where people visit sites and monuments commemorating important events, in Constantinople people walked the city's streets in the litai as an act of commemoration, a pilgrimage to the city's historical moments. Therefore the way these streets were walked during processions created affective links between the people and the landscape. People entered the atmosphere, through actively processing in the street, not only in the church and perceived the sacred dwelling in the city.

7.6 Conclusion

Focusing on the spatial reference of the sites used in litai has shown that space has a significant effect on the way the litany was practised and experienced. There were specific spaces in the city that become centres for specific themes of commemorations, illustrating the way the civic and the sacred are not distinctive identities but rather homogeneous. Examining the *troparia* as part of the litanic practice has shown the way rite can affect ideas about the landscape, especially with ideas about the city being under the protection of the *Theotokos*, but also concerning the progression from sin to salvation.

As discussed in Chapter 5, it is commonly accepted that the Byzantine Christian was expected to believe that the church was the place where the heavenly and the earthly met, in a space for worshipping God, using the liturgy as a link to the sacred (Caseau, 2013). This symbolism was materially manifested in the decoration and formation of the horizontal and vertical axis of the church. The church decoration had more than a functional role: John of Damascus commented on the artistic decoration of the church, the icons, mosaics and frescoes, stating that they were there in order to enable the faithful to more easily perceive the sacred presence of the heavenly figures in the church during the liturgy. As prayer and psalmody are twofold, bodily and spiritual (Louth, 2003, p. 93), chanting the *troparia* as part of the *lite* expressed the expectation of the congregation to venerate the saints and worship God, linking with divine figures in hope that they will address God as intercessors. The *troparia* were the expression of this emotion of expectation, hope and supplication, the verbal medium that the body of the ecclesia used to link with the sacred. Hence, the contribution of the *troparia* in the sanctification of the landscape was not solely due to the sacred properties that they may have had,³⁸⁷ but to the fact that they were also a verbal expression of piety, the way that communal prayer was communicated, using a language that recognised that the sacred figure that they were addressing was close, if not present. Therefore apart from being considered an expression of belief,³⁸⁸ they reflected the understanding that the space where this practice took place was sanctified by the presence of the sacred figure.

The *troparia*, as part of the antiphonal psalmody, were used in the common prayer of the body of the church and they reflected the affective fields not only between people and the sacred, but also with the landscape. Examining the spatial reference of these affective fields reveals specific hubs in the city that were associated with specific divine figures, giving to these places an extra layer of character.

³⁸⁷ As in the case of the *Trisagion* and the hymns that were divinely revealed as shown in Chapter 2.

³⁸⁸ See Chapter 5 on body and bodies where I discuss the efficacy of prayer and the affective fields between people and the sacred.

This sacred character was associated with God and the *Theotokos*.³⁸⁹ The development of the cult of the Virgin after the 5th century has been discussed widely by scholars. It is often associated with the 5th Ecumenical council and the proclamation of the Virgin Mary from *Christotokos* to *Theotokos*. The material manifestation of this worship can be found in the spatial distribution of churches dedicated to the *Theotokos*, both inside and outside the city walls (Mango, 2000a), but also in art (Pentcheva, 2010).

Tsironis suggests in her insightful paper on feelings, body and senses that the heresies which followed the 5th ecumenical council, including Iconoclasm, and the discussions that satellite them, were in fact Christological debates with Mary as common ground (Tsironis, 2008). Therefore the cult of Mary and the way it shaped the image of the Byzantine city up until the 10th century, in terms of material culture and practice, was not static. On the contrary, events related to the *Theotokos* passed into social memory and were preserved as she became a symbol of the victory of Orthodoxy over heresy. Worshipping Mary as *Theotokos* on an annual basis, became an unending triumph against religious controversies. The examination of the character that litanic sites gained in relation to the worship of Mary, through their incorporation into liturgical activity, indicates they were a spatial manifestation of the understanding that the landscape was dedicated to her. Something that was highlighted by the content of the troparia sung at these sites. In return this manifestation aimed to be a constant unending prayer, reflecting that the people, the citizens, the City, the Empire as whole, was worshipping God in the right way, the Orthodox way, fighting heresy.³⁹⁰ This can have a twofold effect in terms of emotion; first it enabled the understanding that the landscape was protected by the *Theotokos*, and the emotion which emerged through this affective field enabled the faithful to feel secure and at peace.

On another level, the manifestation of the *Theotokos* as protector of the city created and promoted a sense of a shared identity amongst people that was expressed in Orthodoxy³⁹¹ as the right way of worshipping God, as instructed by the church. The preservation of this identity was as crucial as the protection of the city from an enemy attack, because heresy was not only perceived (or promoted) to cause divine wrath leading to various catastrophes, it was also an evident danger for social division, something that threatened a peaceful life. Peace was a notion promoted as being guaranteed through the active participation in church. In both cases, therefore, the *troparia* sung in those places around the city became the medium that created affective fields, through which emotions emerged.

³⁸⁹ As discussed in Chapter 1.

³⁹⁰ For the didactic role of the hymns see (Banev, 2014, p. 91).

³⁹¹ or Orthodoxies, (Cameron, 2014)

The spatiotemporal analysis has also shown that both space and time are significant parameters for the creation and dissemination of ideas about the sacred being present in the landscape. Last but not least, the route the *lite* followed created affective fields as it affected perception of the sites and litanic experience. Sites were used in litai either as starting points, interim stations or terminal points, therefore they were chosen to form part of specific routes. Even if the *Typicon* does not include directions on the exact streets that the processions had to follow in order to move from one site to another, the order that sites were visited is clear, reflecting the direction and participation in a network. Understanding litanic networks has shown the way affective fields between material culture, landscape and practice are created.

Ecclesiastical and non-ecclesiastical sites in the city became places for the stations of the litany. Streets are considered to be the spaces where the community, the body of the city would meet and share experiences and create this sense of place. Streets are actually places within the city, not merely networks that facilitate movements from site to site. Moving within streets though, enables them to be understood as the city's artefacts whose spatiotemporal attributes³⁹² experienced, enable the comprehension of the city's identity (Blizard, 2013).³⁹³

³⁹² This spatiotemporal attributes refer to the way the spatial relationships of sites are experienced which has a reference in time as well. For example the distance between sites as understood by the time required to travel from place to place or the route followed or perhaps how busy is an area at specific times during the day.

³⁹³ In 2004 Alda Terraciano, an artist, created a video showing life in seven different cities in seven minutes. The images shown are drawn from the street life. something that inspired the Living Archaeology of the Place project <http://streetsof.org/events/> where people would talk about what is home, ancestral memories, sounds, memories of places and objects, people and body movements, everyday rituals, tastes, smells and senses.

Chapter 8 Conclusion

Constantinople, the eye of all cities and wet nurse of churches, was a centre of unparalleled importance for much of the medieval period.³⁹⁴ Dwelling in this landscape permitted the perception of intertwined notions of the heavenly and the mundane, the sacred and the profane. One way of experiencing this landscape was by participating in religious processions, the litai. This thesis has examined the role of litai in the way people engaged with their landscape. It explored the affective relationship networks between practice, material culture, people and landscape, by examining both litanic experience in text but also experienced litanic text. By doing so, it has focused on the experience of the lite, it has explored aspects of time and practice, material culture and space in order to show the way the city was experienced as a sacred place during litai.

It was shown that these religious processions were, in fact, not just bodily movements through space but emotional responses. Primary sources show that a litany was effectively a prayer of the body of the ecclesia that provided a link to the divine for the faithful. These litai were not only a characteristic of big urban centres but also the thousands of small villages scattered across the empire. It was the medium through which people could acquire divine mercy, salvation, and the guarantee of protection from threats to the community, including heretical dogmas that posed a threat to the population's spiritual wellbeing. This protection was not only guaranteed by the protective properties of the lite, in terms of a sacred practice coming in contact with the landscape, but also because of its nature as a prayer. As this was very important for the community's life, civic laws existed in order to ensure that the performance of the lite went uninterrupted. The litany was affective and effective, and it was performed in a landscape that existed as a liminal place, between the mundane and the sacred. The affective fields created during this practice entwined physical material with non-material aspects, sanctifying or creating spiritual boundaries, or surpassing physical ones. This enabled the people to be attuned not only into their civic identity, by making them part of their local community, but also to an ecumenical one. This ecumenical identity was the one of the ecclesia, the body of the faithful across the *ecumene*, in heaven and on earth.

This aspect of a united community was very important for the events for which these processions took place, and which were commemorated annually during the liturgical year.

³⁹⁴³⁹⁴ ‘Ω πόλις, πόλις, πόλεων πασῶν ὁφθαλμέ, ἄκονσμα παγκόσμιον, θέαμα ὑπερκόσμιον, ἐκκλησιῶν γαλονχέ, πίστεως ἀρχηγέ, ὄρθοδοξίας ποδηγέ, λόγων μέλημα, καλοῦ παντὸς ἐνδιαίτημα.’ (Nicetas Choniates, Historia, p. 576). Translation from Choniates by Magoulias, 1984, p. 31).

The litai in the capital, as they appear in the 10th century *Typicon* of the Great Church, show that the emotional character of these commemorations was defined mainly by the emotions of hope and thanksgiving. These emotions effectively emerged from the affective field between people and the divine that was produced during litai. Their relationship with time is a point of considerable interest since these commemorations used past events in their historic present for future protection. Therefore when people were attuned to the identity of the polis, it did not just refer to the citizens dwelling in the city during the historic present of the litai, but rather to all citizens in past, present and future.

The city chose to remember key moments in its history or saintly figures that once dwelt in it and played an important role in the city's life. This interplay between past, present and future lingered between human and divine emotions. These were emotions of wrath and love, fear borne of sin, the shame of sin recognised, *metanoia* and repentance, *katanyxis* and hope, the joy of salvation and memory. Hope for future protection and salvation would be only guaranteed by living the orthodox way, as the church and the Emperor would indicate. In this way civic and religious identities merged into one. The way individuals lived their lives affected the life of the whole body of the people. Therefore individual and communal bodies affected one another, creating identities from one body to one Body, under the name ecclesia, or city. Emotions expressed during the religious processions is what transformed them into a prayer, a lite (*λιτανεία*). These emotions emerged from the affective field between people and the lite.

As not all commemorations had a lite, it is interesting to see the character of those commemorations that did extend the place of worship from the inside of the church to the outside. This character is reflected not only in the title of the commemoration, which was probably communicated during the homily, but also by the troparia of the day. These short hymns had emotional qualities as they embodied the meaning of the prayer and they communicated beliefs regarding the role of the saints and the Theotokos in acquiring God's mercy. They reflect ideas about the *philanthropia* of God, but also the properties of the church buildings and relics. Taking into account that these troparia were actually practiced within space and time, they were a way of communicating the ideas they reflect.

In relation to time, the relationship of the two liturgical cycles has been approached in order to explore the affective fields between people and the landscape during litai. Calculating Easter for the 10th century has shown the dates on which the two cycles merged and thus given a clearer image of the way these processions were distributed across the year. In this way, not only is the text of the *Typicon* better understood, but also the cumulative formation of the litanic landscape during the year.

Litai were further analysed, collectively and cumulatively, by exploring further their character and their spatiotemporal relationships. These relationships were defined by the experience of the litany. The role of the senses was central in perceiving and attuning to the sacred atmosphere. The tangible and sensible was the way of understanding, through practice and faith, the intangible and ethereal. The personhood of the material culture involved was perceivable within this atmosphere. The atmosphere created affective fields between people, the divine and the landscape, and people entered emotional worlds of belief, memory and hope. These emotional worlds were very important in the way in which people engaged with their landscape and the way people experienced it as a sacred place.

Looking a bit closer at this litanic experience, it was essential not only to understand the litanic use of urban space, but also its relationship with time, not only during the course of liturgical year, but also in relation to the past events being commemorated. Other aspects of this character were examined to see how they related to other aspects of practice. For instance, the troparia addressing the Theotokos as the ultimate protection of the city were sung at the most liminal places in the landscape, that is, in proximity to the walls. By examining these facets the litanic character of the landscape has been further evidenced and documented. The landscape character is reflective of the affective fields between people and landscape. It is this character that defines the emotions which emerged from this affective field. In this way it was possible to explore the affective relationship between people and practice, regarding aspects of time, practice and landscape.

These litanic affective spatiotemporal relationships revealed litanic centres within the landscape. It has shown the way these sites connected to each other and participated in networks, where streets were also sites entangled in the processes of preserving and accessing social memory, but were also places for prayer. Civic and sacred spaces were not distinctive but homogeneous, also participating in a prayer progressing from sin to salvation, in a landscape that was dedicated to God, his Mother and his saints and martyrs.

The discussion of *litai* as a study of emotions goes further than their treatment as processions in the city. It adds to the knowledge of their nature as prayer and approaches an understanding of their social and religious value. Furthermore, it opens up new ways of thinking about the relationship between religious practices, material culture and topography within the historic landscape, not just in the study of Byzantium but throughout archaeology as a whole. It illustrates a new way of approaching litanic movement in the landscape of Constantinople and its contribution in creating a sacred landscape. This approach has been using processions as a vehicle to illustrate ways of thinking about emotion and Byzantine archaeology. The examination of the emotionally charged relationship networks that were

created between people, landscape and material culture led to an understanding of the ways people created and perceived meanings of the landscape being sacred and how they engaged with it during the course of the liturgical year.

The study of litai in relation to the sacred landscape is important as these litai entangled people, material culture and the divine into spatiotemporal affective networks that transformed the space of the city into a sacred place, a place dedicated to God, his Mother and his saints. Constantinople became a place of pilgrimage where the divine dwelt amongst the people. This was a landscape that by the 10th century was famed as a second Jerusalem. This study not only contributes to the literatures of processions but also to the examination of Constantinople as a *Theotokoupolis*. It explains the role of the Constantinopolitan litai in giving this epithet to the landscape. Furthermore, the digital approaches and methodologies used in order to use textual data in spatiotemporal analyses offer an innovative way of exploring Byzantium. They are not only useful for interpretation but also can help in conceptualizing new research questions as has been shown in the case of using time as a third dimension. In this way, this study introduces new ways of exploring emotional geographies in Byzantium. It also complements studies on architecture and ritual of the city, as it illustrates the relationship of these sites through the way they were experienced.

Overall, this thesis has significantly furthered our understanding of the ways the landscape of Constantinople was transformed from a static space, a material world, into a sacred, meaningful place through its experience. The study has revealed that analysing the experience of religious practice is crucial in comprehending not only the character and identity of the landscape and the ways its sacred identity was attributed, but also for bridging the gap between the physical and mental qualities of space. In other words, this analysis illustrates new ways of approaching alternative geographies in Byzantium, such as the litanic landscape, which exist in this world but also lie beyond the material and the tangible.

This study does not claim to have given conclusive answers on how the sacred landscape was experienced. Rather, it has been an attempt to illuminate a small aspect of that experience, in relation to litai. There is still much more work to be done in relation to the archaeology of ceremonial movement in the City (as was highlighted in the introduction), but also outside the major urban centres. Have we really nothing to say about processions across the empire, to other smaller cities and villages? We need to consider to what extent the liturgical processions in the capital provided a model for the provinces. Furthermore, there is much work to be done in relation to monastic processions and their meaning for everyday life in both monastic and cathedral communities. The digital approaches of this thesis should initiate a discussion and further experimentation in other landscapes, such as landscapes of

piety and pilgrimage, bringing together texts and material culture in relation to space and time. At a time when digital humanities are flourishing, the study of Byzantium can only benefit for new techniques and approaches. Furthermore there is more work to be done in relation to emotions and emotional communities.

The need to understand both the experience of sacred landscapes and their character is now as pressing as it has ever been. Where landscapes of conflict and religious diversity are concerned it is vitally important that we understand their past in the present for the future. It follows, therefore, that the approaches outlined above might usefully be employed beyond academia. They are not only invaluable for local communities dwelling in those landscapes today, or those visiting them, but also beneficial in educational contexts, as well as informing policy relating to heritage management and conservation.

Appendices

I Litai, Dates and Sites

Table 10 Litai, Dates and Sites

Date	Event	Starting Point	Interim Station	Interim Station 2	Interim Station 3	Terminal	Terminal 2	Terminal 3
1 st September	New Year/ Great fire/ Theotokos Urbikio	Hagia Sophia	Theotokos Chalkoprat eia	Hagia Sophia	Forum	Theotokos Chalkoprat eia		
8 th September	Nativity of the Theotokos	Hagia Sophia	Theotokos Chalkoprat eia	Forum		Theotokos Chalkoprat eia		
24 th September	Saint Thekla	Hagia Sophia	Forum			St Thekla		
25 th September	earthquake memorial	Hagia Sophia	Forum	Golden Gate	Tribunal	St John the Apostle at Hebdomon		
26 September	Death of John the Apostle	Hagia Sophia				St John the Apostle at Dihippion		
6 October	Saint Thomas	Hagia Sophia	Forum			St Thomas in Amantiou		
7 October	Ss Sergius and Bacchus and earthquake memorial	Hagia Sophia	St Anastasia	Forum		Sts Sergius and Bacchus		
18 October	Saint Luke	Hagia Sophia	Forum			Holy Apostles		
26 October	earthquake memorial	Hagia Sophia	Forum			Theotokos Blachernae		

1 November	Saints Cosmas and Damian	Hagia Sophia				Sts Cosmas and Damian		
6 November	Hail of Cinders Memorial	Hagia Sophia	Forum			Sts Peter and Paul at Trincoch		
8 November	Archangel Michael	Hagia Sophia	Forum			St Michael at Addas		
11 November	Saint Menas	Hagia Sophia				St Menas		
13 November	Chrysostom's exile	Hagia Sophia	Forum			Holy Apostles		
21 November	Presentation of Theotokos	Hagia Sophia				Theotokos Chalkopratelia		
30 November	Saint Andrew	Hagia Sophia	Forum			Holy Apostles		
14 December	Saint Thyrnos/ Earquake Memorial	Hagia Sophia	Forum			St Thyrus		
18 December	Dedication of Theotokos Chalkopratelia	Hagia Sophia				Theotokos Chalkopratelia		
22 December	Dedication of Great Church	Hagia Sophia	Forum			Hagia Sophia		
26 December	Synaxis Theotokos Blachernai	Hagia Sophia	Forum			Theotokos Blachernae		
Sunday after Christmas	Saint Joseph, James, David	Hagia Sophia				St James Chalkopratelia		
27 December	Martyrdom of St Stephen	Hagia Sophia	Forum			St Stephen at Constantinianae		

9 January	St Polyeuktos and Earthquake memorial of AD 869	Hagia Sophia	Forum			St Polyeuktos		
16 January	Saint Peter and the deposition of the Chains	Hagia Sophia				St Peter at Hagia Sophia		
22 January	Saint Timothy	Hagia Sophia	Forum			Holy Apostles		
26 January	Earthquake Memorial	Hagia Sophia	Forum	Exakionion		Theotokos Heleniana		
25 January	Saint Gregory Nazianzus	Hagia Sophia	Forum			St Anastasia	Holy Apostles	Hagia Sophia
27 January	Translatio n of Chrysostom relics	Hagia Sophia	St Thomas in Amantiou				Holy Apostles	
2 February	Hypapante	Hagia Sophia	Forum				Theotokos Blachernae	
6 February	Photios	Hagia Sophia	Forum			St John the Baptist at Heremias		
24 February	Invention of Head of Prodromos	Hagia Sophia				St John the Baptist at Sphorakio u		
17 March	Earhquake Memorial	Hagia Sophia	Forum			Hagia Sophia		
24 March	Vigil of Annunciation	Hagia Sophia				Theotokos Chalkopratelia		
25 March	Annunciati on	Hagia Sophia	Hagia Sophia	Forum		Theotokos Chalkopratelia		
23 April	Saint George	Hagia Sophia	Forum			St George in Deuteron		
8 May	Saint John	Hagia	Forum			St John the		

	the Apostle	Sophia				Apostle at Hebdomon		
11 May	Dedication of the City	Hagia Sophia	Forum			Hagia Sophia		
21 May	Saint Costantine and Helen	Hagia Sophia				Sts Constantine and Helen	Hagia Sophia	Holy Apostles
27 May	Saint Stephen	Hagia Sophia	Forum			St George at Sykeous		
2 June	Saint Nikephorus patriarch	Hagia Sophia	Forum			Holy Apostles		
4 June	Saint Metrophanes patriarch	Hagia Sophia	Forum			St Metrophanes		
5 June	Memorial of Avar Siege	Hagia Sophia	Forum	Golden Gate	Tribunal	St John the Baptist at Hebdomon		
14 June	Saint Methodius patriarch	Hagia Sophia	Forum			St Methodios		
24 June	Nativity of Prodromos	Hagia Sophia				St John the Baptist at Sphorakio u		
25 June	Memorial of Saracen Attack	Hagia Sophia	Forum			Theotokos Blachernae		
29 June	Saints Peter and Paul	St Peter at Hagia Sophia	St Paul Orphanage			St Peter at Hagia Sophia		
30 June	Twelve Apostles	Hagia Sophia				St Paul at the Orphanage		
1 July	Saints Cosmas and Damianians	Hagia Sophia	Forum			St Cosmas and Damian at Paulinus		
2 July	Deposition of Robe of Theotokos	St Lawrence				Theotokos Blachernae		

8 July	Saint Procopius	Hagia Sophia	Forum			St Prokopius at Chelonio		
9 July	Dedication of Theotokos of Pege	St Mokios	Pege Gate			Theotokos Pege		
18 July	Saint Stephen Bishop of Costantino ple	Hagia Sophia				Holy Apostles		
20 July	Ascension of Elijah	Hagia Sophia	Forum			St Elijah in Petrion		
27 July	Saint Panteleimon	Hagia Sophia	Forum			St Panteleimon		
2 August	Translatio n of Relics of Saint Stephen	St Stephen at Zeugma				St Stephen at Constantinianae		
7 August	Memorial of Avar and Persian Siege	Hagia Sophia	Pteron			Theotokos Blachernae		
15 August	Death of Theotokos	Theotokos Chalkoprat eia	St Euphemia			Theotokos Blachernae		
16 August	Earthquake memorial Agars siege	Hagia Sophia	Forum	Attalus Gate	Golden Gate	Theotokos Jerusalem		
29 August	Beheading of Prodromos	Hagia Sophia				St John the Baptist at Sphorakio u		
31 August	Deposition of Cincture of Theotokos	Hagia Sophia				Theotokos Chalkoprat eia		
Palm Sunday	Palm Sunday	Forty Martyrs at the Bronge Tetrapylon	Forum			Hagia Sophia		

Easter Monday	Memory of the Holy Apostles	Hagia Sophia	Forum			Holy Apostles		
Easter Tuesday	Memory of the Theotokos	Hagia Sophia				Theotokos Blachernae		
Pentecost Monday	Synaxis of the Holy Apostles	Hagia Sophia	Forum			Holy Apostles		
Pentecost Wednesday	Synaxis of Michael and Gabriel	Hagia Sophia				Ss Michael and Gabriel at the New Palace		
All Saints Day	All Saints Day	Hagia Sophia				All Saints at Holy Apostles		
All Saints Wednesday	Synaxis of the Theotokos	Hagia Sophia	Forum			Theotokos at Palaia Petra		
Pentecost Monday	Earthquake Memorial	Hagia Sophia	Forum			Theotokos Blachernae		

Table 11 List of litanic sites

1. Great Church
2. Forum of Constantine
3. Theotokos Chalkoprateia
4. Saint Thekla near the Sophien Port / Kritharopoleia
5. Golden Gate
6. Tribunal at Hebdomon
7. Saint John the Apostle at Hebdomon
8. Saint John at Dihippion
9. Saint Thomas at Amantiou

10. Saints Sergius and Bacchus
11. Holy Apostles
12. Theotokos at Blachernae
13. Saints Cosmas and Damian at Dareiou
14. Saints Peter and Paul at Triconch
15. Saint Michael at Addas
16. Saint Menas at Acropolis
17. Saint Thyrsus at Heleniana
18. Million
19. Saint James at Chalkoprateia
20. Saint Stephen at Constantiniana
21. Saint Polyeuktos near the Holy Apostles
22. Saint Peter at Great Church
23. Saint Anastasia
24. Theotokos Heleniana
25. Prodromos at Eremias
26. Prodromos at Sphorakiou
27. Forty Martyrs at Bronze Tetrapylon
28. Saint George in Deuteron
29. Saints Constantine and Helen near the cistern of Bonus
30. Saint George at Sykeous
31. Saint Metrophanes near Saint Acacius
32. Prodromos at Hebdomon

33. Saint Methodius at Holy Apostles

34. Saint Paul at the Orphanage

35. Saints Cosmas and Damian at the quarter of Paulinus

36. Saint Lawrence

37. Saint Procopius at Chelonio

38. Saint Mokius

39. Pege Gate

40. Theotokos Pege

41. Saint Elijah at Petron

42. Saint Panteleimon

43. Saint Stephen at Zeugma

44. Pteron Gate

45. Saint Euphemia at Petron

46. Attalus Gate / Old Golden Gate

47. Theotokos Jerusalem

48. Nea Ecclesia / New Church

49. All saints at Holy Apostles

50. Theotokos at Palaia Petra

II Litai, Visualisation data

Table 12 September

Name	When	Character	Participant	Tropario	ICOUNT
Hagia Sophia	01/09/950	Civic	Patriarch	Saints, God Theotokos	2
Chalkoprateia	01/09/950	Civic	Patriarch	God, Theotokos	1
Forum	01/09/950	Civic	Patriarch	Theotokos	1
Hagia Sophia	08/09/950	Biblical	Patriarch		1
Chalkoprateia	08/09/950	Biblical	Patriarch	Theotokos	2
St Thekla	24/09/950	Saint		Saints	1
Hagia Sophia	24/09/950	Saint			1
Forum	24/09/950	Saint			1
Hagia Sophia	25/09/950	Civic	Patriarch		1
Forum	25/09/950	Civic	Patriarch		1
Golden Gate	25/09/950	Civic	Patriarch		1
Tribunal	25/09/950	Civic	Patriarch		1
St John the Apostle, Hebdomon	25/09/950	Civic	Patriarch	Saints	1
Hagia Sophia	26/09/950	Saint			1

St John the Apostle, Dihippion	26/09/ 950	Saint		Saints	1
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Table 13 October

Name	When	Character	Participant	Tropario	ICOUNT
St Thomas, Amantiou	06/10/ 950	Saint		Saints	1
Hagia Sophia	06/10/ 950	Saint			1
Forum	06/10/ 950	Saint			1
Hagia Sophia	07/10/ 950	Saint Civic	Patriarch		1
Anastasia	07/10/ 950	Saint Civic	Patriarch	God	1
Forum	07/10/ 950	Saint Civic	Patriarch	God	1
Ss Sergius & Bacchus	07/10/ 950	Saint Civic	Patriarch	God	1
Hagia Sophia	18/10/ 950	Saint			1
Forum	18/10/ 950	Saint			1
Holy Apostles	18/10/ 950	Saint		Saints	1
Hagia Sophia	26/10/ 950	Civic	Patriarch	God, Theotokos	1
Forum	26/10/ 950	Civic	Patriarch		1
Theotokos, Blachernae	26/10/ 950	Civic	Patriarch		1

Table 14 November

Name	When	Character	Participant	Tropario	ICOUNT
Hagia Sophia	01/11/ 950	Saint			1
Ss Cosmas & Damian	01/11/ 950	Saint		God Saints	1
Hagia Sophia	06/11/ 950	Civic	Patriarch		1
Forum	06/11/ 950	Civic	Patriarch	God	1
Ss Peter&Paul	06/11/ 950	Civic	Patriarch		1
Hagia Sophia	08/11/ 950	Saint			1
Forum	08/11/ 950	Saint			1
St Michael, Addas	08/11/ 950	Saint		Saints	1
Hagia Sophia	11/11/ 950	Saint	Patriarch		1
St Menas	11/11/ 950	Saint	Patriarch	Saints	1
Hagia Sophia	13/11/ 950	Saint	Patriarch		1
Forum	13/11/ 950	Saint	Patriarch		1
Holy Apostles	13/11/ 950	Saint	Patriarch	Saints	1
Hagia Sophia	21/11/ 950	Biblical	Patriarch		1
Theotokos, Chalkoprateia	21/11/ 950	Biblical	Patriarch	Theotokos	1

Hagia Sophia	30/11/ 950	Saint			1
Forum	30/11/ 950	Saint			1
Holy Apostles	30/11/ 950	Saint		Saints	1

Table 15 December

Name	When	Characte r	Participan t	Tropario	ICOUN T
Hagia Sophia	14/12/ 950	Civic	Patriarch	God	1
Forum	14/12/ 950	Civic	Patriarch	God	1
St Thyrssos	14/12/ 950	Civic	Patriarch	God	1
Hagia Sophia	18/12/ 950	Civic	Patriarch	God Theotokos	1
Theotokos, Chalkoprateia	18/12/ 950	Civic	Patriarch		1
Hagia Sophia	22/12/ 950	Civic	Patriarch	Theotokos	2
Forum	22/12/ 950	Civic	Patriarch	God Theotokos	1
Hagia Sophia	26/12/ 950	Synaxis			1
Forum	26/12/ 950	Synaxis			1
Theotokos, Blachernae	26/12/ 950	Synaxis		Theotokos	1
Hagia Sophia	27/12/ 950	Saint			1
Forum	27/12/ 950	Saint			1

St Stephen, Constantinianae	27/12/ 950	Saint		Saints	1
Hagia Sophia	29/12/ 950	Saint			1
St James	29/12/ 950	Saint		Saints	1

Table 16 January

Name	When	Character	Participant	Tropario	ICOUNT
Hagia Sophia	09/01/ 950	Civic Saint			1
Forum	09/01/ 950	Civic Saint			1
St Polyeuktos	09/01/ 950	Civic Saint			1
Hagia Sophia	16/01/ 950	Saint		Saints	1
St Peter	16/01/ 950	Saint		Saints	1
Hagia Sophia	22/01/ 950	Saint			1
Forum	22/01/ 950	Saint			1
Holy Apostles	22/01/ 950	Saint		Saints	1
Hagia Sophia	25/01/ 950	Saint		Saints	2
Forum	25/01/ 950	Saint			1
Anastasia	25/01/ 950	Saint		Saints	1
Holy Apostles	25/01/ 950	Saint		Saints	1
Hagia Sophia	26/01/ 950	Civic	Patriarch	God	1
Forum	26/01/ 950	Civic	Patriarch	God	1
Exakionion	26/01/ 950	Civic	Patriarch		1
Theotokos	26/01/ 950	Civic	Patriarch		1
Hagia Sophia	27/01/ 950	Saint			1
St Thomas	27/01/ 950	Saint			1
Holy Apostles	27/01/ 950	Saint		Saint	1

Table 17 February

Name	When	Character	Participant	Tropario	ICOUNT
Hagia Sophia	02/02/ 950	Biblical	Emperor, Patriarch	Theotoko s	1
Forum	02/02/ 950	Biblical	Emperor, Patriarch	Theotoko s	1
Theotokos, Blachernae	02/02/ 950	Biblical	Emperor, Patriarch		1
Hagia Sophia	06/02/ 950	Saint			1
Forum	06/02/ 950	Saint			1
Baptist	06/02/ 950	Saint			1
Hagia Sophia	24/02/ 950	Saint			1
St John the Baptist, Sphorakiou	24/02/ 950	Saint		Saints	1

Table 18 March

Name	When	Character	Participant	Tropario	ICOUNT
Hagia Sophia	17/03/ 950	Civic			2
Forum	17/03/ 950	Civic			1
Hagia Sophia	24/03/ 950	Biblical			1
Theotokos, Chalkoprateia	24/03/ 950	Biblical			1
Hagia Sophia	25/03/ 950	Biblical		Theotokos	1
Forum	25/03/ 950	Biblical		Theotokos	1
Theotokos, Chalkoprateia	25/03/ 950	Biblical			1
Forty Martyrs, Bronze Tetrapylon	31/03/ 950	Biblical	Patriarch	God	1
Forum	31/03/ 950	Biblical	Patriarch	God	1
Hagia Sophia	31/03/ 950	Biblical	Patriarch	God	1

Table 19 April

Name	When	Character	Participant	Tropario	ICOUNT
Hagia Sophia	08/04/ 950	Saint	Patriarch	God	1
Forum	08/04/ 950	Saint	Patriarch		1
Holy Apostles	08/04/ 950	Saint	Patriarch		1
Hagia Sophia	09/04/ 950	Saint	Patriarch		1
Theotokos, Blachernae	09/04/ 950	Saint	Patriarch	Theotokos	1
Hagia Sophia	23/04/ 950	Saint			1
Forum	23/04/ 950	Saint			1
St George, Deuteron	23/04/ 950	Saint		Saints	1

Table 20 May

Name	When	Character	Participant	Tropario	Icount
Hagia Sophia	08/05/ 950	Synaxis			1
Forum	08/05/ 950	Synaxis			1
St John the Apostle, Hebdomon	08/05/ 950	Synaxis		Saints	1
Hagia Sophia	11/05/ 950	Civic	Patriarch	Theotokos	2
Forum	11/05/ 950	Civic	Patriarch		1
Hagia Sophia	21/05/ 950	Civic, Saint	Emperor, Patriarch	God	2

Ss Constantine & Helen	21/05/ 950	Civic, Saint	Emperor, Patriarch	God	1
Holy Apostles	21/05/ 950	Civic Saint	Emperor, Patriarch	God	1
Hagia Sophia	27/05/ 950	Saint			1
Forum	27/05/ 950	Saint			1
St George, Sykeous	27/05/ 950	Saint			1
Hagia Sophia	27/05/ 950	Synaxis			1
Forum	27/05/ 950	Synaxis			1
Holy Apostles	27/05/ 950	Synaxis			1
Hagia Sophia	27/05/ 950	Civic	Patriarch	God, Theotokos	1
Forum	27/05/ 950	Civic	Patriarch	God, Theotokos	1
Theotokos, Blachernae	27/05/ 950	Civic	Patriarch		1
Hagia Sophia	29/05/ 950	Synaxis			1
Nea	29/05/ 950	Synaxis			1

Table 21 June

Name	When	Character	Participant	Tropario	ICOUNT
Hagia Sophia	02/06/ 950	Saint	Patriarch		1
Forum	02/06/ 950	Saint	Patriarch		1
Holy Apostles	02/06/ 950	Saint	Patriarch	Saints	1
Hagia Sophia	02/06/ 950	Saint			1
All Saints	02/06/ 950	Saint		God	1
Hagia Sophia	04/06/ 950	Saint	Patriarch	Saints	1
Forum	04/06/ 950	Saint	Patriarch		1
St Metrophanes	04/06/ 950	Saint	Patriarch	Saints	1
Hagia Sophia	05/06/ 950	Civic	Patriarch	God	1
Forum	05/06/ 950	Civic	Patriarch	God	1
Golden Gate	05/06/ 950	Civic	Patriarch	God	1
Tribunal	05/06/ 950	Civic	Patriarch		1
St John the Baptist, Hebdomon	05/06/ 950	Civic	Patriarch	Saints	1
Hagia Sophia	05/06/ 950	Synaxis			1
Forum	05/06/ 950	Synaxis			1

Theotokos, Petra	05/06/ 950	Synaxis			1
Hagia Sophia	14/06/ 950	Saint			1
Forum	14/06/ 950	Saint			1
St Methodios	14/06/ 950	Saint			1
Hagia Sophia	24/06/ 950	Saint			1
St John the Baptist, Sphorakiou	24/06/ 950	Saint		Saints	1
Hagia Sophia	25/06/ 950	Civic	Patriarch	God	1
Forum	25/06/ 950	Civic	Patriarch		1
Theotokos, Blachernae	25/06/ 950	Civic	Patriarch		1
St Paul, Orphanage	29/06/ 950	Saint			1
St Peter, Hagia Sophia	29/06/ 950	Saint	Patriarch	Saints	1
Hagia Sophia	30/06/ 950	Saint	Patriarch	Saints	1
Paul Orphanage	30/06/ 950	Saint	Patriarch		1

Table 22 July

Name	When	Character	Participant	Tropario	ICOUNT
Hagia Sophia	01/07/ 950	Saint			1
Forum	01/07/ 950	Saint			1
Ss Cosmas & Damian, Paulinus	01/07/ 950	Saint		Saints	1
St Lawrence	02/07/ 950	Saint	Patriarch		1
Theotokos, Blachernae	02/07/ 950	Saint	Patriarch		1
Hagia Sophia	08/07/ 950	Saint			1
Forum	08/07/ 950	Saint			1
St Prokopios, Chelonio	08/07/ 950	Saint			1
St Mokios	09/07/ 950	Civic	Patriarch	Theotokos	1
Pege Gate	09/07/ 950	Civic	Patriarch	Theotokos	1
Theotokos, Pege	09/07/ 950	Civic	Patriarch		1
Hagia Sophia	18/07/ 950	Saint			1
Holy Apostles	18/07/ 950	Saint			1
Hagia Sophia	20/07/ 950	Biblical			1
Forum	20/07/ 950	Biblical			1

St Elijah, Petrio	20/07/ 950	Biblical			1
Hagia Sophia	27/07/ 950	Saint			1
Forum	27/07/ 950	Saint			1
St Panteleimon	27/07/ 950	Saint		Saints	1

Table 23 August

Name	When	Character	Participant	Tropario	ICOUNT
St Stephen Zeugma	02/08/ 950	Saint			1
St Stephen, Constantinianae	02/08/ 950	Saint			1
Hagia Sophia	07/08/ 950	Civic	Patriarch	God	1
Pteron Gate	07/08/ 950	Civic	Patriarch	Theotokos	1
Theotokos, Blachernae	07/08/ 950	Civic	Patriarch		1
Theotokos, Chalkoprateia	15/08/ 950	Biblical	Patriarch	Theotokos	1
St Euphemia	15/08/ 950	Biblical	Patriarch	Theotokos	1
Theotokos, Blachernae	15/08/ 950	Biblical	Patriarch		1
Hagia Sophia	16/08/ 950	Civic	Patriarch	God	1
Forum	16/08/ 950	Civic	Patriarch	God	1
Attalos Gate	16/08/ 950	Civic	Patriarch	Theotokos	1
Golden Gate	16/08/ 950	Civic	Patriarch	Theotokos	1
Theotokos Jerusalem	16/08/ 950	Civic	Patriarch	Theotokos	1
Hagia Sophia	29/08/ 950	Saint			1

St John the Baptist, Sphorakiou	29/08/ 950	Saint		Saints	1
Hagia Sophia	31/08/ 950	Saint	Patriarch		1
Theotokos, Chalkoprateia	31/08/ 950	Saint	Patriarch		1

- According to the above there are 196 nodes (sites used on specific moment during the litai) during the liturgical year.
- As noted by Magdalino there are 248 shrines that are used for liturgical purposes according to the Typicon (Magdalino, 2007, pp. I, 27). Therefore the churches used for litanic purposes consist approximately the 1/5 of the Constantinopolitan churches of the 10th century as reflected by this particular source.³⁹⁵ (50 churches)

³⁹⁵ The number is not absolute and does not necessarily reflect a true image of the 10th century landscape. It is based on the data as drawn by the Typicon. For a discussion regarding of the topographical information we get by the *Typicon* and the *Patria Constantinopoleos* see Magdalino 2007, I 27.

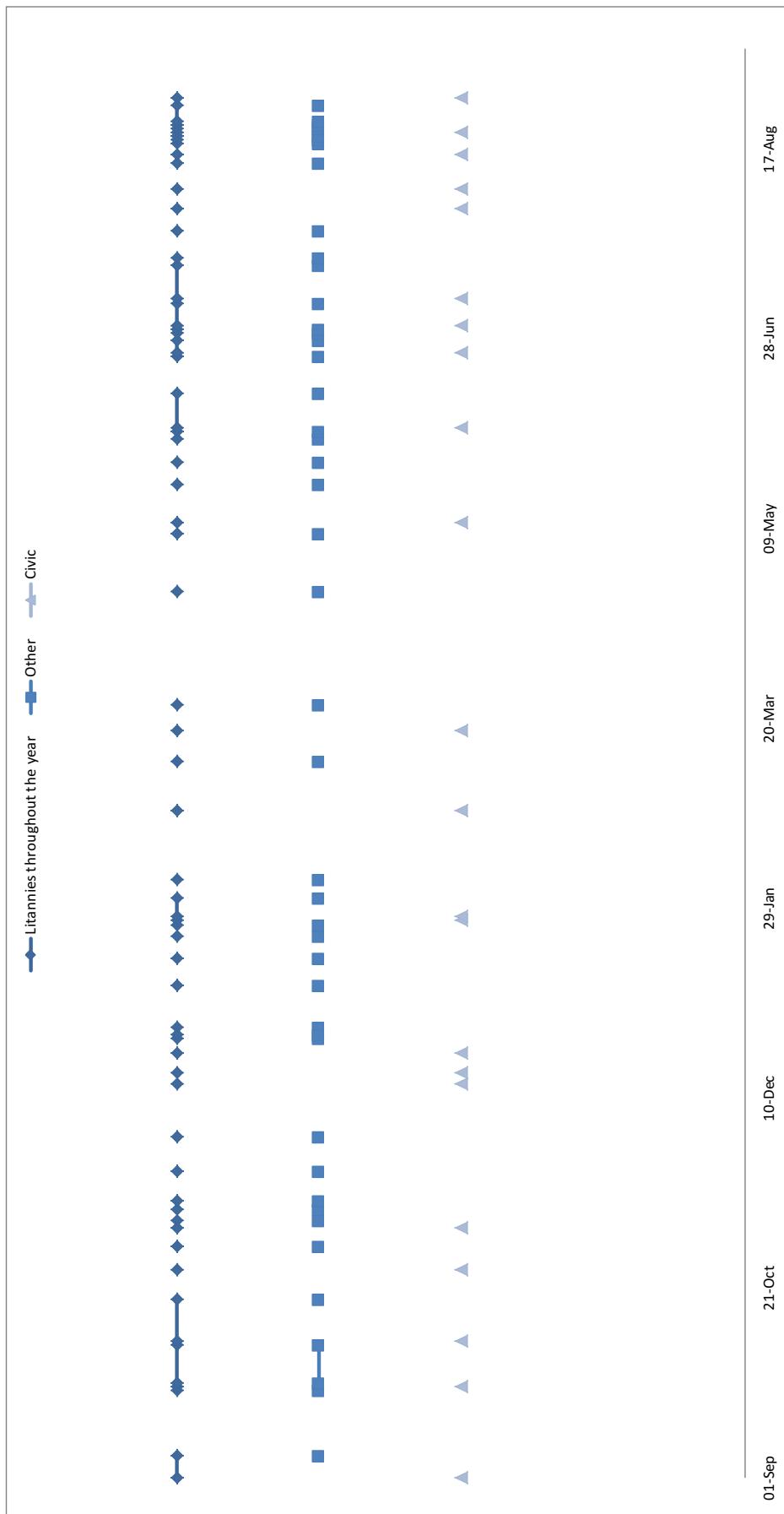


Figure 49 *linear distribution of litai in time (without taking under consideration the litai of the moveable cycle).*

III Routes

The tables below summarise the data from the Typicon according to the different routes that the procession followed.

Table 24 From Hagia Sophia to Chalkoprateia

Character	Participant	Date	Event	Starting point	Interim Station	Interim Station	Interim Station	Terminal Point
Civic event	Patriarch	1 September 2015	New Year/ Great fire/ Theotokos Urbikio	Hagia Sophia	Theotokos Chalkoprateia	Hagia Sophia	Forum	Theotokos Chalkoprateia
Biblical	Patriarch	8 September	Nativity of the Theotokos	Hagia Sophia	Theotokos Chalkoprateia	Forum		Theotokos Chalkoprateia
Biblical	Patriarch	21 November	Presentation of Theotokos	Hagia Sophia				Theotokos Chalkoprateia
Civic event	Patriarch	18 December	Dedication of Theotokos Chalkoprateia	Hagia Sophia				Theotokos Chalkoprateia
Martyrdom /Relic		Sunday after Christmas	Saint Joseph, James, David	Hagia Sophia				St James Chalkoprateia

Biblical		24 March 2014	Vigil of Annunciation	Hagia Sophia				Theotokos Chalkoprateia
Biblical		25 March 2014	Annunciation	Hagia Sophia	Forum			Theotokos Chalkoprateia
Martyrdom /Relic	Patriarch	31 August 2014	Deposition of Cincture of Theotokos	Hagia Sophia				Theotokos Chalkoprateia

Table 25 Hagia Sophia, Forum, Holy Apostles

Character	Participant	Date	Event	Starting Point	Intermediate Station	Terminal Point
Martyrdom/ Relic		18 October	Saint Luke	Hagia Sophia	Forum	Holy Apostles
Martyrdom/ Relic	Patriarch	13 November	Chrysostom's exile	Hagia Sophia	Forum	Holy Apostles
Martyrdom/ Relic		30 November	Saint Andrew	Hagia Sophia	Forum	Holy Apostles
Martyrdom/ Relic		22 January	Saint Timothy	Hagia Sophia	Forum	Holy Apostles
Martyrdom/ Relic	Patriarch	2 June	Saint Nikephorus patriarch	Hagia Sophia	Forum	Holy Apostles
Martyrdom/ Relic		18 July	Saint Stephen Bishop of	Hagia Sophia		Holy Apostles

			Constanti nople			
Martirdom	Patriar ch	Easter Monday	Memory of the Holy Apostles	Hagia Sophia	Forum	Holy Apostles
synaxis		Pentecost Monday	Synaxis of the Holy Apostles	Hagia Sophia	Forum	Holy Apostles
Martirdom		All Saints Day	All Saints Day	Hagia Sophia		All Saints at Holy Apostles
Martyrdom/ Relic		25 January	Saint Gregory Nazianzus	Hagia Sophia	Forum	St Anastasia, Holy Apostles, Hagia Sophia
Martyrdom/ Relic		27 January	Translatio n of Chrysosto m relics	Hagia Sophia	St Thoma s in Amant iou	Holy Apostles
Martyrdom/ Relic, Civic event	Emper or, Patriar ch	21 May	Saint Costantine and Helen	Hagia Sophia		Sts Constantine and Helen, Hagia Sophia, Holy Apostles

Table 26 Hagia Sophia – Forum – various terminal points according to the commemoration

Character	Participant	Date	Event	Starting point	Interim Station	Theminal point
Saints		24 September	Saint Thekla	Hagia Sophia	Forum	St Thekla
Saints		26 September	Death of John the Apostle	Hagia Sophia		St John the Apostle at Dihippion

Saints		6 October	Saint Thomas	Hagia Sophia	Forum	St Thomas in Amantiou
Saints		1 November	Saints Cosmas and Damian	Hagia Sophia		Sts Cosmas and Damian
Civic event	Patriarch	6 November	Hail of Cinders Memorial	Hagia Sophia	Forum	Sts Peter and Paul at Trincoch
Saints		8 November	Archangel Michael	Hagia Sophia	Forum	St Michael at Addas
Saints	Patriarch	11 November	Saint Menas	Hagia Sophia		St Menas
Civic event	Patriarch	14 December	Saint Thyrso/ Earhquake Memorial	Hagia Sophia	Forum	St Thyrsus
Saints		27 December	Martyrdom of St Stephen	Hagia Sophia	Forum	St Stephen at Constantinianae
Saints, Civic event		9 January 2014	St Polyeuktos and Earthquake memorial of AD 869	Hagia Sophia	Forum	St Polyeuktos
Saints		16 January 2014	Saint Peter and the deposition of the Chains	Hagia Sophia		St Peter at Hagia Sophia
Saints		25 January 2014	Saint Gregory Nazianzus	Hagia Sophia	Forum	St Anastasia, Holy Apostles, Hagia Sophia
Saints		6 February 2014	Photios	Hagia Sophia	Forum	St John the Baptist at Heremias

Saints		24 February 2014	Invention of Head of Prodromos	Hagia Sophia		St John the Baptist at Sphorakiou
Saints		23 April 2014	Saint George	Hagia Sophia	Forum	St George in Deuteron
Saints	Emperor, Patriarch	21 May 2014	Saint Costantine and Helen	Hagia Sophia		Sts Constantine and Helen, Hagia Sophia, Holy Apostles
Saints		27 May 2014	Saint Stephen	Hagia Sophia	Forum	St George at Sykeous
Saints	Patriarch	4 June 2014	Saint Metrophanes patriarch	Hagia Sophia	Forum	St Metrophanes
Saints		14 June 2014	Saint Methodius patriarch	Hagia Sophia	Forum	St Methodios
Saints		24 June 2014	Nativity of Prodromos	Hagia Sophia		St John the Baptist at Sphorakiou
Saints	Patriarch	29 June 2014	Saints Peter and Paul	Hagia Sophia		St Peter at Hagia Sophia
Saints	Patriarch	30 June 2014	Twelve Apostles	Hagia Sophia		St Paul at the Orphanage
Saints		1 July 2014	Saints Cosmas and Damianos	Hagia Sophia	Forum	St Cosmas and Damian at Paulinus
Saints		8 July 2014	Saint Procopius	Hagia Sophia	Forum	St Prokopi at Chelonio
Biblical		20 July 2014	Ascension of Elijah	Hagia Sophia	Forum	St Elijah in Petrion
Saints		27 July 2014	Saint Panteleimon	Hagia Sophia	Forum	St Panteleimon

Saints		29 August 2014	Beheading of Prodromos	Hagia Sophia		St John the Baptist at Sphorakiou
Synaxis		Pentecost Wednesday	Synaxis Michael and Gabriel	Hagia Sophia		Ss Michael and Gabriel at the New Palace
Synaxis		All Saints Wednesday	Synaxis of the Theotokos	Hagia Sophia	Forum	Theotokos at Palaia Petra

Table 27 From Hagia Sophia to Theotokos Blachernae

Character	Participation	Date	Event	Starting Point	Interim Station	Terminal Point
Civic event	Patriarch	26 October	Earthquake memorial	Hagia Sophia	Forum	Theotokos Blachernae
synaxis		26 December	Synaxis Theotokos Blachernai	Hagia Sophia	Forum	Theotokos Blachernae
Civic event	Patriarch	25 June	Memorial of Saracen Attack	Hagia Sophia	Forum	Theotokos Blachernae
Civic event	Patriarch	7 August	Memorial of Avar and Persian Siege	Hagia Sophia	Portion	Theotokos Blachernae
Saints	Patriarch	Easter Tuesday	Memory of the Theotokos	Hagia Sophia		Theotokos Blachernae
Civic event	Patriarch	Pentecost Monday	Earthquake Memorial	Hagia Sophia	Forum	Theotokos Blachernae
Biblical event	Emperor, Patriarch	2 February	Hypapante	Hagia Sophia		Theotokos Blachernae

Table 28 prcoession from different churches to Blachernae

Character	Participation	Date	Event	Starting Point	Interim Station	Terminal Point
Saints	Patriarch	2 July 2014	Deposition of Robe of Theotokos	St Lawrence		Theotokos Blachernae
Biblical	Patriarch	15 August 2014	Death of Theotokos	Theotokos Chalkoprateia	St Euphemia	Theotokos Blachernae

IV Character and use

Table 29 Biblical

8 th September	Nativity of the Theotokos
21 st November	Presentation of Theotokos
2 nd February	Hypapante
24 th March	Vigil of Annunciation
25 th March	Annunciation
20 th July	Ascension of Elijah
15 th August	<i>Koimesis</i> of Theotokos
Palm Sunday	Palm Sunday

Table 30 Civic Events

1 st September	New Year/ Great fire/ Theotokos Urbikio
25 th September	Earthquake memorial
26 th October	Earthquake memorial
6 th November	Hail of Cinders Memorial
14 th December	Earthquake Memorial ³⁹⁶
18 th December	Dedication of Theotokos Chalkoprateia
22 nd December	Dedication of Great Church
26 th January	Earthquake Memorial
17 th March	Earthquake Memorial

³⁹⁶ The same day is the commemoration of Saint Thyrus but the ordo in the Typicon clearly refers to the earthquake memorial, also obvious from the litanic troparion.

11 th May	Dedication of the City
5 th June	Memorial of Avar Siege
25 th June	Memorial of Saracen Attack
9 th July	Dedication of Theotokos of Pege
7 th August	Memorial of Avar and Persian Siege
16 th August	Earthquake memorial Agars siege
Pentecost Monday ³⁹⁷	Earthquake Memorial

Table 31 Saints

24 th September	Saint Thekla
26 th September	Death of John the Apostle
6 th October	Saint Thomas
18 th October	Saint Luke
1 st November	Saints Cosmas and Damian
8 th November	Archangel Michael
11 th November	Saint Menas
13 th November	Chrysostom's exile
30 th November	Saint Andrew
Sunday after Christmas	Saint Joseph, James, David
27 th December	Martyrdom of St Stephen

³⁹⁷ This day contains two different commemorations that instruct two different litai. Therefore each litany is entered in its own category according to what it is commemorated.

16 th January	Saint Peter and the deposition of the Chains
22 nd January	Saint Timothy
25 th January	Saint Gregory Nazianzus
27 th January	Translation of Chrysostom relics
6 th February	Photios
24 th February	Invention of the Head of Prodromos
23 rd April	Saint George
27 th May	Saint Stephen
2 nd June	Saint Nikephorus patriarch
4 th June	Saint Metrophanes patriarch
14 th June	Saint Methodius patriarch
24 th June	Nativity of Prodromos
29 th June	Saints Peter and Paul
30 th June	Twelve Apostles
1 st July	Saints Cosmas and Damian
2 nd July	Deposition of Robe of Theotokos
8 th July	Saint Procopius
18 th July	Saint Stephen Bishop of Constantinople
27 th July	Saint Panteleimon

2 nd August	Translation of Relics of Saint Stephen
29 th August	Beheading of Prodromos
31 st August	Deposition of Cincture of Theotokos
Easter Monday	Memory of the Holy Apostles
Easter Tuesday	Memory of the Theotokos
All Saints Day	All Saints Day

Table 32 Civic Event/ Saints³⁹⁸

7 th October	Saints Sergius and Bacchus and earthquake Memorial
9 th January	Saint Polyeuktos and Earthquake memorial of AD 869
21 st May	Saints Constantine and Helen

Table 33 Synaxis

26 th December	Synaxis of the Theotokos Blachernae
8 th May	Saint John the Apostle
Pentecost Monday	Synaxis of the Holy Apostles
Pentecost Wednesday	Synaxis of Michael and Gabriel
All Saints Wednesday	Synaxis of the Theotokos

³⁹⁸ This category contains the procession of the 9th of January when clearly the procession commemorates both events. Also the litany on 21st of May is the only one that is to celebrate a sanctified emperor, therefore it belongs to this category.

V Triodion

Table 34 10th century litanic dates during the Triodion

Year	Easter Sunday	Palm Sunday	Easter Monday	Easter Tuesday	Pentecost Monday	Pentecost Wednesday	All Saints	All Saints Wednesday
900	20/4	13/4	21/4	22/4	9/6	11/6	15/6	18/6
901	12/4	5/4	13/4	14/4	1/6	3/6	7/6	10/6
902	28/3	21/3	29/3	30/3	17/5	19/5	23/5	26/5
903	17/4	10/4	18/4	19/4	6/6	8/6	12/6	15/6
904	8/4	1/4	9/4	10/4	28/5	30/5	3/6	6/6
905	31/3	24/3	1/4	2/4	20/5	22/5	26/5	29/5
906	13/4	6/4	14/4	15/4	2/6	4/6	8/6	11/6
907	5/4	29/3	6/4	7/4	25/5	27/5	31/5	3/6
908	27/3	20/3	28/3	29/3	16/5	18/5	22/5	25/5
909	16/4	9/4	17/4	18/4	5/6	7/6	11/6	14/6
910	1/4	26/3	2/4	3/4	21/5	23/5	27/5	30/5
911	21/4	14/4	22/4	23/4	10/6	12/6	16/6	19/6
912	12/4	5/4	13/4	14/4	1/6	3/6	7/6	10/6
913	28/3	21/3	29/3	30/3	17/5	19/5	23/5	26/5
914	17/4	10/4	18/4	19/4	6/6	8/6	12/6	15/6
915	9/4	2/4	10/4	11/4	29/5	31/5	4/6	7/6
916	24/3	17/3	25/3	26/3	13/5	15/5	19/5	22/5
917	13/4	6/4	14/4	15/4	2/6	4/6	8/6	11/6
918	5/4	29/3	6/4	7/4	25/5	27/5	31/5	3/6
919	25/4	18/4	26/4	27/4	14/6	16/6	20/6	23/6
920	9/4	2/4	10/4	11/4	29/5	31/5	4/6	7/6
921	1/4	25/3	2/4	3/4	21/5	23/5	27/5	30/5
922	21/4	14/4	22/4	23/4	10/6	12/6	16/6	19/6
923	6/4	30/3	7/4	8/4	26/5	28/5	1/6	4/6
924	28/3	21/3	29/3	30/3	17/5	19/5	23/5	26/5
925	17/4	10/4	18/4	19/4	6/6	8/6	12/6	15/6
926	2/4	26/3	3/4	4/4	22/5	24/5	28/5	31/5
927	25/3	18/3	26/3	27/3	14/5	17/5	21/5	24/5
928	13/4	6/4	14/4	15/4	2/6	4/6	8/6	11/6

929	5/4	29/3	6/4	7/4	25/5	27/5	31/5	3/6
930	18/4	11/4	18/4	20/4	7/6	9/6	13/6	16/6
931	10/4	3/4	11/4	12/4	30/5	1/6	5/6	8/6
932	1/4	25/3	2/4	3/4	21/5	23/5	27/5	30/5
933	14/4	7/4	15/4	16/4	3/6	5/6	9/6	12/6
934	6/4	31/3	7/4	8/4	26/5	28/5	1/6	4/6
935	29/3	22/3	30/3	31/3	18/5	20/5	24/5	27/5
936	17/4	10/4	18/4	19/4	6/6	8/6	12/6	15/6
937	2/4	26/3	3/4	4/4	22/5	24/5	28/5	31/5
938	22/4	15/4	23/4	24/4	11/6	13/6	17/6	20/6
939	14/4	7/4	15/4	16/4	3/6	5/6	9/6	12/6
940	29/3	22/3	30/3	31/3	18/5	20/5	24/5	27/5
941	18/4	11/4	19/4	20/4	7/6	9/6	13/6	16/6
942	10/4	3/4	11/4	12/4	30/5	1/6	5/6	8/6
943	26/3	19/3	27/3	28/3	15/5	17/5	21/5	24/5
944	14/4	7/4	15/4	16/4	3/6	5/6	9/6	12/6
945	6/4	30/3	7/4	8/4	26/5	28/5	1/6	4/6
946	22/3	15/3	23/3	24/3	11/5	13/5	17/5	20/5
947	11/4	7/4	12/4	13/4	31/5	2/6	6/6	9/6
948	2/4	26/3	3/4	4/4	22/5	24/5	28/5	31/5
949	22/4	15/4	23/4	24/4	11/6	13/6	17/6	20/6
950	7/4	31/3	8/4	9/4	27/5	29/5	2/6	5/6
951	30/3	23/3	31/3	1/4	19/5	21/5	25/5	28/5
952	18/4	11/4	19/4	20/4	7/6	9/6	13/6	16/6
953	3/4	28/3	4/4	5/4	23/5	25/5	29/5	1/6
954	26/3	19/3	27/3	28/3	15/5	17/5	21/5	24/5
955	15/4	8/4	16/4	17/4	4/6	6/6	10/6	13/6
956	6/4	30/3	7/4	8/4	26/5	28/5	1/6	4/6
957	19/4	12/4	20/4	21/4	8/6	10/6	14/6	17/6
958	11/4	7/4	12/4	13/4	31/5	2/6	6/6	9/6
959	3/4	28/3	4/4	5/4	23/5	25/5	29/5	1/6
960	22/4	15/4	23/4	24/4	11/6	13/6	17/6	20/6
961	7/4	31/3	8/4	8/4	27/5	29/5	2/6	5/6
962	30/3	23/3	31/3	1/4	19/5	21/5	25/5	28/5

963	19/4	12/4	20/4	21/4	8/6	10/6	14/6	17/6
964	3/4	28/3	4/4	5/4	23/5	25/5	29/5	1/6
965	26/3	19/3	27/3	28/3	15/5	17/5	21/5	24/5
966	15/4	8/4	16/4	17/4	4/6	6/6	10/6	13/6
967	31/3	24/3	1/4	2/4	20/5	22/5	26/5	29/5
968	19/4	12/4	20/4	21/4	8/6	10/6	14/6	17/6
969	11/4	7/4	12/4	13/4	31/5	2/6	6/6	9/6
970	27/3	20/3	28/3	29/3	16/5	18/5	22/5	25/5
971	16/4	9/4	17/4	18/4	5/6	7/6	11/6	14/6
972	7/4	31/3	8/4	9/4	27/5	29/5	2/6	5/6
973	23/3	16/3	24/3	25/3	12/5	14/5	18/5	21/5
974	12/4	5/4	13/4	14/4	1/6	3/6	7/6	10/6
4/4	28/3	5/4	6/4	24/5	26/5	30/5	2/6	
976	23/4	16/4	24/4	25/4	12/6	14/6	18/6	21/6
977	8/4	1/4	9/4	10/4	28/5	30/5	3/6	6/6
978	31/3	24/3	1/4	2/4	20/5	22/5	26/5	29/5
979	20/4	13/4	21/4	22/4	9/6	11/6	15/6	18/6
980	11/4	7/4	12/4	13/4	31/5	2/6	6/6	9/6
981	27/3	20/3	28/3	29/3	16/5	18/5	22/5	25/5
982	16/4	9/4	17/4	18/4	5/6	7/6	11/6	14/6
983	8/4	1/4	9/4	10/4	28/5	30/5	3/6	6/6
984	23/4	16/4	24/4	25/4	12/6	14/6	18/6	21/6
985	12/4	5/4	13/4	14/4	1/6	3/6	7/6	10/6
986	4/4	28/3	5/4	6/4	24/5	26/5	30/5	2/6
987	24/4	17/4	25/4	26/4	13/5	15/5	19/5	22/5
988	8/4	1/4	9/4	10/4	28/5	30/5	3/6	6/6
989	31/3	24/3	1/4	2/4	20/5	22/5	26/5	29/5
990	20/4	13/4	21/4	22/4	9/6	11/6	15/6	18/6
991	5/4	29/3	6/4	7/4	25/5	27/5	31/5	3/6
992	27/3	20/3	28/3	29/3	16/5	18/5	22/5	25/5
993	16/4	9/4	17/4	18/4	5/6	7/6	11/6	14/6
994	1/4	25/3	2/4	3/4	21/5	23/5	27/5	30/5
995	21/4	14/4	22/4	23/4	10/6	12/6	16/6	19/6
996	12/4	5/4	13/4	14/4	1/6	3/6	7/6	10/6

997	28/3	21/3	29/3	30/3	17/5	19/5	23/5	26/5
998	17/4	10/4	18/4	19/4	6/6	8/6	12/6	15/6
999	9/4	2/4	10/4	11/4	29/5	31/5	4/6	7/6
1000	31/3	24/3	1/4	2/4	20/5	22/5	26/5	29/5

Table 35

Year	Palm Sunday	Easter Monday	Easter Tuesday
905	24/3	1/4	2/4
907	29/3	6/4	7/4
910	26/3	2/4	3/4
918	29/3	6/4	7/4
921	25/3	2/4	3/4
923	30/3	7/4	8/4
926	26/3	3/4	4/4
929	29/3	6/4	7/4
932	25/3	2/4	3/4
934	31/3	7/4	8/4
937	26/3	3/4	4/4
945	30/3	7/4	8/4
948	26/3	3/4	4/4
950	31/3	8/4	9/4
953	28/3	4/4	5/4
956	30/3	7/4	8/4
959	28/3	4/4	5/4
961	31/3	8/4	8/4
964	28/3	4/4	5/4
967	24/3	1/4	2/4
972	31/3	8/4	9/4
975	28/3	5/4	6/4
978	24/3	1/4	2/4

986	28/3	5/4	6/4
989	24/3	1/4	2/4
991	29/3	6/4	7/4
994	25/3	2/4	3/4
1000	24/3	1/4	2/4

Table 36

Year	Palm Sunday	Easter Monday	Easter Tuesday
951	23/3	31/3	1/4
962	23/3	31/3	1/4

Table 37

Year	Palm Sunday	Easter Monday	Easter Tuesday
902	21/3	29/3	30/3
908	20/3	28/3	29/3
913	21/3	29/3	30/3
916	17/3	25/3	26/3
924	21/3	29/3	30/3
927	18/3	26/3	27/3
935	22/3	30/3	31/3
940	22/3	30/3	31/3
943	19/3	27/3	28/3
946	15/3	23/3	24/3
954	19/3	27/3	28/3
965	19/3	27/3	28/3

970	20/3	28/3	29/3
973	16/3	24/3	25/3
981	20/3	28/3	29/3
992	20/3	28/3	29/3
997	21/3	29/3	30/3

Table 38

Year	Palm Sunday	Easter Monday	Easter Tuesday
900	13/4	21/4	22/4
901	5/4	13/4	14/4
903	10/4	18/4	19/4
904	1/4	9/4	10/4
906	6/4	14/4	15/4
909	9/4	17/4	18/4
911	14/4	22/4	23/4
912	5/4	13/4	14/4
914	10/4	18/4	19/4
915	2/4	10/4	11/4
917	6/4	14/4	15/4
919	18/4	26/4	27/4
920	2/4	10/4	11/4
922	14/4	22/4	23/4
925	10/4	18/4	19/4
928	6/4	14/4	15/4

930	11/4	18/4	20/4
931	3/4	11/4	12/4
933	7/4	15/4	16/4
936	10/4	18/4	19/4
938	15/4	23/4	24/4
939	7/4	15/4	16/4
941	11/4	19/4	20/4
942	3/4	11/4	12/4
944	7/4	15/4	16/4
949	15/4	23/4	24/4
952	11/4	19/4	20/4
955	8/4	16/4	17/4
957	12/4	20/4	21/4
958	7/4	12/4	13/4
960	15/4	23/4	24/4
963	12/4	20/4	21/4
966	8/4	16/4	17/4
968	12/4	20/4	21/4
969	7/4	12/4	13/4
971	9/4	17/4	18/4
976	16/4	24/4	25/4
977	1/4	9/4	10/4
979	13/4	21/4	22/4
980	7/4	12/4	13/4

982	9/4	17/4	18/4
983	1/4	9/4	10/4
984	16/4	24/4	25/4
985	5/4	13/4	14/4
987	17/4	25/4	26/4
988	1/4	9/4	10/4
990	13/4	21/4	22/4
993	9/4	17/4	18/4
995	14/4	22/4	23/4
996	5/4	13/4	14/4
998	10/4	18/4	19/4
999	2/4	10/4	11/4
947	7/4	12/4	13/4
974	5/4	13/4	14/4

Table 39

Year	Pentecost Monday	Pentecost Wednesday	All Saints	All Saints Wednesday
931	30/5	1/6	5/6	8/6
942	30/5	1/6	5/6	8/6
958	31/5	2/6	6/6	9/6
969	31/5	2/6	6/6	9/6
980	31/5	2/6	6/6	9/6
947	31/5	2/6	6/6	9/6

Table 40

Year	Pentecost Monday	Pentecost Wednesday	All Saints	All Saints Wednesday
904	28/5	30/5	3/6	6/6
915	29/5	31/5	4/6	7/6
920	29/5	31/5	4/6	7/6
923	26/5	28/5	1/6	4/6
934	26/5	28/5	1/6	4/6
945	26/5	28/5	1/6	4/6
950	27/5	29/5	2/6	5/6
956	26/5	28/5	1/6	4/6
961	27/5	29/5	2/6	5/6
972	27/5	29/5	2/6	5/6
977	28/5	30/5	3/6	6/6
983	28/5	30/5	3/6	6/6
988	28/5	30/5	3/6	6/6
999	29/5	31/5	4/6	7/6

Table 41

Year	Pentecost Monday	Pentecost Wednesday	All Saints	All Saints Wednesday
950	27/5	29/5	2/6	5/6
961	27/5	29/5	2/6	5/6
972	27/5	29/5	2/6	5/6

Table 42

Year	Pentecost Monday	Pentecost Wednesday	All Saints	All Saints Wednesday
907	25/5	27/5	31/5	3/6
918	25/5	27/5	31/5	3/6
929	25/5	27/5	31/5	3/6
953	23/5	25/5	29/5	1/6
959	23/5	25/5	29/5	1/6
964	23/5	25/5	29/5	1/6
975	24/5	26/5	30/5	2/6
986	24/5	26/5	30/5	2/6
991	25/5	27/5	31/5	3/6

Table 43

Year	Pentecost Monday	Pentecost Wednesday	All Saints	All Saints Wednesday
907	25/5	27/5	31/5	3/6
918	25/5	27/5	31/5	3/6
929	25/5	27/5	31/5	3/6
991	25/5	27/5	31/5	3/6

Table 44

Year	Pentecost Monday	Pentecost Wednesday	All Saints	All Saints Wednesday
902	17/5	19/5	23/5	26/5
905	20/5	22/5	26/5	29/5
908	16/5	18/5	22/5	25/5

910	21/5	23/5	27/5	30/5
913	17/5	19/5	23/5	26/5
916	13/5	15/5	19/5	22/5
921	21/5	23/5	27/5	30/5
924	17/5	19/5	23/5	26/5
926	22/5	24/5	28/5	31/5
927	14/5	17/5	21/5	24/5
932	21/5	23/5	27/5	30/5
935	18/5	20/5	24/5	27/5
937	22/5	24/5	28/5	31/5
940	18/5	20/5	24/5	27/5
943	15/5	17/5	21/5	24/5
946	11/5	13/5	17/5	20/5
948	22/5	24/5	28/5	31/5
951	19/5	21/5	25/5	28/5
954	15/5	17/5	21/5	24/5
962	19/5	21/5	25/5	28/5
965	15/5	17/5	21/5	24/5
967	20/5	22/5	26/5	29/5
970	16/5	18/5	22/5	25/5
973	12/5	14/5	18/5	21/5
978	20/5	22/5	26/5	29/5
981	16/5	18/5	22/5	25/5
987	13/5	15/5	19/5	22/5

989	20/5	22/5	26/5	29/5
992	16/5	18/5	22/5	25/5
994	21/5	23/5	27/5	30/5
997	17/5	19/5	23/5	26/5
1000	20/5	22/5	26/5	29/5

Table 45

Year	Pentecost Monday	Pentecost Wednesday	All Saints	All Saints Wednesday
910	21/5	23/5	27/5	30/5
921	21/5	23/5	27/5	30/5
932	21/5	23/5	27/5	30/5
994	21/5	23/5	27/5	30/5

Table 46

Year	Pentecost Monday	Pentecost Wednesday	All Saints	All Saints Wednesday
910	21/5	23/5	27/5	30/5
921	21/5	23/5	27/5	30/5
927	14/5	17/5	21/5	24/5
932	21/5	23/5	27/5	30/5
943	15/5	17/5	21/5	24/5
954	15/5	17/5	21/5	24/5
965	15/5	17/5	21/5	24/5
994	21/5	23/5	27/5	30/5

Table 47

Year	Pentecost Monday	Pentecost Wednesday	All Saints	All Saints Wednesday
935	18/5	20/5	24/5	27/5
940	18/5	20/5	24/5	27/5
973	12/5	14/5	18/5	21/5

Table 48

Year	Pentecost Monday	Pentecost Wednesday	All Saints	All Saints Wednesday
907	25/5	27/5	31/5	3/6
918	25/5	27/5	31/5	3/6
929	25/5	27/5	31/5	3/6
953	23/5	25/5	29/5	1/6
959	23/5	25/5	29/5	1/6
964	23/5	25/5	29/5	1/6
975	24/5	26/5	30/5	2/6
986	24/5	26/5	30/5	2/6
991	25/5	27/5	31/5	3/6

Table 49

Year	Pentecost Monday	Pentecost Wednesday	All Saints	All Saints Wednesday
975	24/5	26/5	30/5	2/6
986	24/5	26/5	30/5	2/6

Table 50

Year	Pentecost Monday	Pentecost Wednesday	All Saints	All Saints Wednesday
904	28/5	30/5	3/6	6/6
915	29/5	31/5	4/6	7/6
920	29/5	31/5	4/6	7/6
923	26/5	28/5	1/6	4/6
934	26/5	28/5	1/6	4/6
945	26/5	28/5	1/6	4/6
950	27/5	29/5	2/6	5/6
956	26/5	28/5	1/6	4/6
961	27/5	29/5	2/6	5/6
972	27/5	29/5	2/6	5/6
977	28/5	30/5	3/6	6/6
983	28/5	30/5	3/6	6/6
988	28/5	30/5	3/6	6/6
999	29/5	31/5	4/6	7/6

Table 51

Year	Pentecost Monday	Pentecost Wednesday	All Saints	All Saints Wednesday
931	30/5	1/6	5/6	8/6
942	30/5	1/6	5/6	8/6
958	31/5	2/6	6/6	9/6
969	31/5	2/6	6/6	9/6
980	31/5	2/6	6/6	9/6

947	31/5	2/6	6/6	9/6
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Table 52

Year	Pentecost Monday	Pentecost Wednesday	All Saints	All Saints Wednesday
900	9/6	11/6	15/6	18/6
901	1/6	3/6	7/6	10/6
903	6/6	8/6	12/6	15/6
906	2/6	4/6	8/6	11/6
909	5/6	7/6	11/6	14/6
911	10/6	12/6	16/6	19/6
912	1/6	3/6	7/6	10/6
914	6/6	8/6	12/6	15/6
917	2/6	4/6	8/6	11/6
919	14/6	16/6	20/6	23/6
922	10/6	12/6	16/6	19/6
925	6/6	8/6	12/6	15/6
928	2/6	4/6	8/6	11/6
930	7/6	9/6	13/6	16/6
933	3/6	5/6	9/6	12/6
936	6/6	8/6	12/6	15/6
938	11/6	13/6	17/6	20/6
939	3/6	5/6	9/6	12/6
941	7/6	9/6	13/6	16/6
944	3/6	5/6	9/6	12/6

949	11/6	13/6	17/6	20/6
952	7/6	9/6	13/6	16/6
955	4/6	6/6	10/6	13/6
957	8/6	10/6	14/6	17/6
960	11/6	13/6	17/6	20/6
963	8/6	10/6	14/6	17/6
966	4/6	6/6	10/6	13/6
968	8/6	10/6	14/6	17/6
971	5/6	7/6	11/6	14/6
976	12/6	14/6	18/6	21/6
979	9/6	11/6	15/6	18/6
982	5/6	7/6	11/6	14/6
984	12/6	14/6	18/6	21/6
985	1/6	3/6	7/6	10/6
990	9/6	11/6	15/6	18/6
993	5/6	7/6	11/6	14/6
995	10/6	12/6	16/6	19/6
996	1/6	3/6	7/6	10/6
998	6/6	8/6	12/6	15/6
974	1/6	3/6	7/6	10/6

VI Troparia

1. Litanic troparia

Troparion 1

You became the column of patience, <i>hosie</i> you emulated the forefathers; Job at the sufferings, Joseph at the temptations, and the bodiless living while being in a body. Intercede to the Lord for our salvation.	Ὑπομονῆς στύλος γέγονας, ζηλώσας τοὺς προπάτορας, ὅσιε τὸν Ἰὼβ τοῖς πάθεσιν, τὸν Ἰωσὴφ ἐν πειρασμοῖς, καὶ τὴν τῶν ἀσωμάτων πολιτείαν ὑπάρχων ἐνσώματι. Πρέσβευε τῷ Κυρίῳ σωθῆναι ἡμᾶς.	St Symeon Stylites 1 st of September Great Church
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Troparion 2

The maker of all creation, the one who established with his own authority the times and the seasons, bless the cycle of the year of your grace, Lord, keeping your people in peace, at the intercession of the Theotokos and your great mercy.	Ο πάσης δημιουργὸς τῆς κτίσεως, ὁ καιροὺς καὶ χρόνους ἐν τῇ ιδίᾳ ἐξουσίᾳ θέμενος, εὐλόγησον τὸν στέφανον τοῦ ἐνιαυτοῦ τῆς χρηστότητός σου, Κύριε, φυλάττων ἐν εἰρήνῃ διὰ τῆς Θεοτόκου τὸν λαόν σου, διὰ τὸ μέγα σου ἔλεος.	God 1 st of September Great Church
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Troparion 3

Rejoice, <i>kecharitomeni</i> Virgin Theotoke, harbour and protection of the human race; because from you the Salvator of the world was incarnated. You,	Χαῖρε, κεχαριτωμένη Θεοτόκε Παρθένε, λιμὴν καὶ προστασία τοῦ γένους τῶν ἀνθρώπων· ἐκ σοῦ γὰρ ἐσαρκώθη ὁ Λυτρωτὴς τοῦ κόσμου· μόνη ὑπάρχεις	Theotokos, God 1 st of September, Theotokos at Chalkoprateia 18 th December, Great Church
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solely exist Mother and Virgin, always blessed and glorified. Intercede to Christ our God to give peace to the <i>ecoumeny</i> (all the world).	Μήτηρ καὶ Παρθένος, ἀεὶ εὐλογημένη καὶ δεδοξασμένη. Πρέσβευε Χριστῷ τῷ Θεῷ ἡμῶν εἰρήνην δωρήσασθαι πάσῃ τῇ οἰκουμένῃ.	26 th of December Theotokos Blachernae
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Troparion 4

Our refuge and power, oh Theotokos, the powerful aid of the world, oh solely blessed, shelter your servants from every need through you embassy.	Καταφυγή καὶ δύναμις ημών Θεοτόκε, η κραταιά βοήθεια τού κόσμου, ταίς πρεσβείαις σου σκέπε τούς δούλους σου, από πάσης ανάγκης, μόνη Ευλογημένη (Horologion, p.796)	Theotokos, 1 st of September , Forum
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Troparion 5

Your birth, O Theotokos, brought joyful message to the whole world, because from you dawned the sun of righteousness, Christ our God, and because he gave the Blessing after he ended the curse, and for giving to us eternal life after abolishing death.	Ἡ γέννησίς σου, Θεοτόκε, χαρὰν ἐμήνυσε πάσῃ τῇ οἰκουμένῃ ἐκ σου γὰρ ἀνέτειλεν ὁ ἥλιος τῆς δικαιοσύνης Χριστὸς ὁ Θεὸς ἡμῶν, καὶ λύσας τὴν κατάραν ἔδωκε τὴν εὐλογίαν, καὶ καταργήσας τὸν θάνατον ἔδωρήσατο ἡμῖν ζωὴν τὴν αἰώνιον.	Theotokos, 8 th September, Theotokos Chalkoprateia
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Troparion 6

Paul's student of the Word,	Ἡ τῷ λόγῳ μαθητεύθεῖσα	Saint Thekla, 24th of
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<p>bride of God, and the one who's faith supported by the Holy Spirit , chosen by God, you became the first sufferer and martyr amongst women; you stepped in the fire without being taint by the flame, you dreaded bulls and beasts with the sign of the Cross. Meditate, all-praiseworthy, for our souls to be saved.</p>	<p>Παύλου, θεόνυμφε, καὶ τῇ πίστει στηριχθεῖσα τῷ Πνεύματι, θεόκλητε, πρωτομάρτυρς ἀνεδείχθης καὶ πρώταθλος ἐν γυναιξίν· ἐπέβης ἐν τῷ πυρὶ μὴ μιανθεῖσα τῆς φλογός, θῆρες καὶ ταῦροι σε ἐπτηξαν ἐν τῷ τύπῳ τοῦ Σταυροῦ. Πρέσβευε, πανεύφημε, σωθῆναι τὰς ψυχὰς ἡμῶν.</p>	<p>September Saint Thekla at Kritharopoleia</p>
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Troparion 7

<p>By celebrating the memory of your first martyr, Lord, through her we entreat you, save our souls.</p>	<p>Τῆς πρωτομάρτυρός σου, Κύριε, τὴν μνήμην ἐορτάζοντες, δι' αὐτῆς σε δυσωποῦμεν σῶσον τὰς ψυχὰς ἡμῶν</p>	<p>Saint Thekla, Saint Stephen³⁹⁹ 24th of September - Saint Thekla at Kritharopoleia 27th of December – Saint Stephen at Constantinianae</p>
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Troparion 8

<p>Beloved Apostle of Christ the God, hasten to deliver the defenceless people; He that allowed you to recline on his chest, receives your falling upon his feet (your bowing intercession); Beg</p>	<p>Απόστολε Χριστοῦ τοῦ Θεοῦ ἡγαπημένε, ἐπιτάχυνον ρῦσαι λαὸν ἀναπολόγητον· δέχεται σε προσπίπτοντα ὁ ἐπιπεσόντα τῷ στήθει καταδεξάμενος· ὅν ἰκέτευε, θεολόγε, καὶ</p>	<p>Saint John the Apostle 8th of May - Saint John the Apostle at Hebdomon 25th of September – Saint John the Apostle at</p>
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³⁹⁹ It has to be noted that the gender changes (the adjective *first martyr* is given in the female for Thekla and in the male form for Stephen.

him oh Theologian, disperse the persistent cloud ⁴⁰⁰ of nations, ⁴⁰¹ giving to us the piece and the great mercy.	ἐπίμονον νέφος ἐθνῶν διασκέδασον, δωρούμενος ἡμῖν εἰρήνην καὶ τὸ μέγα ἔλεος	Hebdomon 26 th of September – Saint John the Apostle at Dihippion.
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Troparion 9

Holy apostle intercede ⁴⁰²	Απόστολε ἄγιε, πρέσβευε	Saint Thomas, Saint Luc 6 th of October – Saint Thomas at Amantiou 18 th of October – Holy Apostles
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Troparion 10⁴⁰³

have mercy on us, Lord have mercy on us ⁴⁰⁴	Ἐλέησον ἡμᾶς, Κύριε, ἐλέησον ἡμᾶς. [Ἐλέησον ἡμᾶς, Κύριε, ἐλέησον ἡμᾶς, πάσης γάρ ἀπολογίας ἀποροῦντες, ταύτην Σοι τήν ίκεσίαν, ὡς Δεσπότη, οι ἀμαρτωλοί προσφέρομεν, ἐλέησον ἡμᾶς.]	God 7 th of October – Saint Anastasia at Domninus
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Troparion 11

The miracles of your holy martyrs are an invincible	Τὰ θαύματα τῶν Ἅγιον σου Μαρτύρων, τεῖχος	God 7 th of October – Forum,
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⁴⁰⁰ *Nefos* can also mean cloud of men

⁴⁰¹ *Ethnos* means nation but also means a group of people, or a group of barbaric people.

⁴⁰³ Mateos does not include this troparion in his index.

⁴⁰⁴ The text is given following Mateos reference to the Horologion, p. 818.

wall that you gave to us, Christ the God, for their supplications you dispersed the willing of nations, strengthened the sceptres of kingship, as you are the only pure and philanthropos.	ἀκαταμάχητον ἡμῖν δωρησάμενος, Χριστὲ ὁ Θεός, ταῖς αὐτῶν ἱκεσίαις, βουλὰς ἐθνῶν διασκέδασον, τῆς βασιλείας τὰ σκῆπτρα κραταίωσον, ὡς μόνος ἀγαθὸς καὶ φιλάνθρωπος.	Saints Sergius and Bacchus
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Troparion 12

The one who looks upon the earth and make it tremble, deliver us from the fearful menace of earthquake, O Christ our God, and by the intercessions of the Theotokos, send down upon us your rich mercies as the sole <i>Philanthropos</i> .	Ο ἐπιβλέπων ἐπὶ τὴν γῆν καὶ ποιῶν αὐτὴν τρέμειν, ρύσαι ἡμᾶς τῆς φοβερᾶς τοῦ σεισμοῦ ἀπειλῆς, Χριστὲ ὁ Θεὸς ἡμῶν, καὶ κατάπεμψον ἡμῖν πλούσια τὰ ἐλέη σου, πρεσβείας τῆς Θεοτόκου, ὡς μόνος Φιλάνθρωπος.	God, Theotokos 26 th of October – Great Church, Forum to Theotokos Blachernae Pentecost Monday – Great Church, Forum.
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Troparion 13

The wise healers of the world, the ones who have the compassion of God, intervene now as well (one more time) for us who are crying; lord, save your populace and your city, and deliver our souls from all the continuous difficulties, through the Theotokos ⁴⁰⁵ .	Οἱ σοφοὶ τῆς οἰκουμένης ιατροί, ἐκ Θεοῦ λαβόντες τὸ συμπαθές, πρεσβεύσατε καὶ νῦν ὑπὲρ ἡμῶν βιώντων· Κύριε, σῶσον τὸν λαόν σου καὶ τὴν πόλιν σου, καὶ τῶν συνεχόντων δεινῶν ἐλευθέρωσον διὰ τῆς Θεοτόκου τὰς ψυχὰς ἡμῶν.	Saints Cosmas and Damnian, God 1 st of November – Saints Cosmas and Damian at Dareiou 1 st of July- Saints Cosmas and Damian at Paulinus
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⁴⁰⁵ Mateos translates: Wise healers of the world, who have received from God the spirit of compassion, intervene now again for us who are crying: save, Lord, your people and your city, and from the dangers assailing us, by the Theotokos, deliver our souls.

Troparion 14

Lord, we sinned and we acted lawlessly ⁴⁰⁶ , we prostrate ourselves, have mercy on us.	Κύριε, ήμάρτομεν καὶ ἡνομήσαμεν, προσπίπτομεν, ἐλέησον ἡμᾶς	God 6 th of November - Forum 14 th of December – Great Church, Forum, Saint Thyrsus at Helenianae
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Troparion 15

Commander in chief of God, servant of the divine glory.	Άρχιστράτηγε Θεοῦ, λειτουργὲ θείας δόξης.	Archangel Michael 8 th of November – Saint Michael at Addas
You that offer the Lord the triumphal hymn and the never silent doxologai, Michael great chief commander of the heavenly/celestial armies and the first in freedom ⁴⁰⁷ of God, don't stop praying for our souls.		

Troparion 16

Victorious saint, mediate to the merciful God ⁴⁰⁸	Αθλοφόρε ἄγιε, πρέσβευε τῷ ἐλεήμονι Θεῷ.	Saint Menas, Saint Panteleimon 11 th of November - Saint
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⁴⁰⁶ ἡνομήσαμεν derives from the word anomeo which means to act lawlessly. See Lindel and Scott page 146.

⁴⁰⁷ the word ‘parisia’ means freedom of speech, freedom of act. Thus the Archangel Michael is the one who is free to act in the name of God. Mateos translated more liberally *the first who has access close to God*.

⁴⁰⁸ Mateos completes *the compassionate God to grant our souls the forgiveness of their sins*

		Menas at the Acropolis 27 th of July - Saint Panteleimon at Narsou
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Troparion 17

The grace of your mouth that shined as gold illuminated the whole word.	Η τοῦ στόματός σου καθάπερ χρυσός ἐκλάμψασα χάρις τὴν οἰκουμένην ἐφώτισε.	Saint John the Chrysostom, Saint Nikephorus 13 th of November, 27 th of January and 2 nd of June - Holy Apostles ⁴⁰⁹
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Troparion 18

Today is the preface of the good will of God and the proclamation of human salvation; the Virgin is presented to the brightly at temple of God and announces ⁴¹⁰ Christ to all. For this we cry aloud to her; Rejoice ⁴¹¹ (hail) the accomplishment of the economy of the Creator.	Σήμερον τῆς εὐδοκίας Θεοῦ τὸ προοίμιον καὶ τῆς σωτηρίας τῶν ἀνθρώπων ἡ προκήρυξις· ἐν ναῷ τοῦ Θεοῦ τρανῶς ἡ Παρθένος δείκνυται καὶ τὸν Χριστὸν τοῖς πᾶσιν εὐαγγελίζεται. Αὐτῇ καὶ ἡμεῖς μεγαλοφάνως βοήσωμεν. Χαῖρε, τῆς οἰκονομίας τοῦ Κτίστου ἐκπλήρωσις.	Theotokos 21 st November - Theotokos Chalkoprateia
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⁴⁰⁹ The Typicon indicates that the ordo of the liturgy is the same as on the 13th of November. Thus probably the same troparion was sung on the day.

⁴¹⁰ Brings the joyful message (euaggelizetai)

⁴¹¹ The translation of xaire means literally rejoice, but it is used in Greek to salute someone. So the translation hail is preferred.

Troparion 19

<p>You captivated the man eating fish of the spiritual sea, with bravery and intelligence getting upon the upheaval of the waves, and those leading away from an idolised seabed, bring in front of the Lord of all. Beg Him to save our souls.</p>	<p>Τῆς νοητῆς θαλάσσης τούς ἀνθρωποβόρους ἵχθύας ἐσαγήνευσας, ἀνδρείᾳ καὶ συνέσει ἐπιβὰς τῇ ταραχῇ τῶν κυμάτων, καὶ τούτους ἐκ βυθοῦ εἰδωλικοῦ ἀναγαγών, προστίναγες τῷ Δεσπότῃ τῶν ὅλων. Αὐτὸν οἰκέτευε σωθῆναι τὰς ψυχὰς ἡμῶν.</p>	<p>Saint Andrew 30th of November – Holy Apostles</p>
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Troparion 20

<p>Your city, Theotoke, where you reign, has now been saved by you from great crisis⁴¹², a thanksgiving hymn to you [your city] puts forward to your holy voice that celebrates aloud and says; my soul exults the Lord, because for me⁴¹³ he made marvels, the mighty and sole Polyeleos.</p>	<p>Ἡ πόλις σου, Θεοτόκε, ἡ ἐν σοὶ βασιλεύουσα, μεγάλων λυτρωθεῖσα διὰ σοῦ περιστάσεων, σὲ καὶ πρὸς ὑμνον εὐχαριστίας προβάλλεται τὴν ἀγίαν σου φωνήν, φθεγγομένη καὶ λέγουσα· Μεγαλύνει ἡ ψυχή μου τὸν Κύριον, ὅτι ἐποίησέ μοι μεγαλεῖα ὁ Δυνατός, ὁ μόνος Πολυέλεος.</p>	<p>Theotokos 22nd of December – Great Church, Forum 16th of August – Attalus Gate</p>
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Troparion 21

<p>Our city lords, as the eye of</p>	<p>Τὴν πόλιν ἡμῶν, Κύριε, ώς</p>	<p>God</p>
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⁴¹² *Peristasis* has many meanings, mainly translates as event, but depending on the context it also means crisis. See Lindell and Scott, p. 1388.

⁴¹³ *Moi* or *emoi* is the personal pronoun *ego* (I) in the dative case. The personal pronoun in the dative case shows the person for whom something happens or exists.

<p>the world, free her from all your just menace, and adorn her forever with the scepters of kingship, offering through the Theotokos deliverance from dangers and refuge from the barbarians.</p>	<p>τῆς οἰκουμένης ὄφθαλμόν, ἐκ πάσης σου δικαίας ἀπειλῆς ἐλευθέρωσον, καὶ τοῖς σκήπτροις τῆς βασιλείας αὐτὴν διαπαντὸς κατακόσμησον, βαρβάρων ἀποστροφὴν καὶ τῶν κινδύνων ἀπαλλαγὴν διὰ τῆς Θεοτόκου δωρούμενος.</p>	<p>22nd of December - Forum</p>
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Troparion 22

<p>Most blessed you exist, Virgin Theotoke</p>	<p>Ὑπερευλογημένη ὑπάρχεις, Θεοτόκε Παρθένε.</p>	<p>Theotokos 26th of December and Easter Tuesday -Theotokos Blachernae</p>
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Troparion 23

<p>Proclaim Joseph the wonders, of David, the grandparent of God; Virgin you saw carrying a child, you glorified with the shepherds, you worshipped with the <i>Magoi</i>, you received the news from an angel. Beg Christ, the God to save our souls.</p>	<p>Εὐαγγελίζου, Ἰωσήφ, τῷ Δανὶδ τὰ θαύματα τῷ θεοπάτορι Παρθένον εἰδεῖς κυοφορήσασαν, μετὰ ποιμένων ἐδοξολόγησας, μετὰ τῶν Μάγων προσεκύνησας δι' ἀγγέλου χρηματισθείς. Ἰκέτευε Χριστῷ τῷ Θεῷ σωθῆναι τὰς ψυχὰς ἡμῶν.</p>	<p>Saint Joseph Sunday after Christmas – Saint James at the Chalkoprateia</p>
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Troparion 24

<p>As a student of the Lord you</p>	<p>Ως τοῦ Κυρίου μαθητὴς</p>	<p>Saint James</p>
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<p>received the Gospel, as a martyr you cYeast be defined, as the brother of God you have the outspokenness, as a priest you can intercede. Beg Christ the Lord to save our souls.</p>	<p>ἀνεδέξω, δίκαιε, τὸ εὐαγγέλιον, ώς μάρτυς ἔχεις τὸ ἀπαράγραπτον, τὴν παρρησίαν ώς ἀδελφόθεος, τὸ πρεσβεύειν ώς ἵερεύς. Ἰκέτευε Χριστὸν τὸν Θεὸν σωθῆναι τὰς ψυχὰς ἡμῶν.</p>	<p>Sunday after Christmas – Saint James at Chalkoprateia</p>
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Troparion 25

<p>Honourable Stephen, it is worthwhile that we offer you a hymn, because of the choice of the wise apostles and the encouragement of the holy martyrs. Because you saw the skies open to the Holy Spirit, and the Son seating at the right side of our God, this is why you prayed for those who were throwing stones at you. You died in body, but you lived in spirit, worldwide first martyr. Intercede with Christ our God to save our souls.</p>	<p>Τῶν σοφῶν ἀποστόλων τὴν ἐκλογὴν καὶ τῶν ἀγίων μαρτύρων τὴν προτροπήν, Στέφανε τίμιε, ἐπαξίως ὑμνοῦμέν σε. Τούς οὐρανούς γὰρ εἶδες ἀνεῳγμένους τῷ πνεύματι, καὶ τὸν Υἱὸν ἐστῶτα ἐκ δεξιῶν τοῦ Θεοῦ ἡμῶν, ὅθεν καὶ ὑπερηρύχου ὑπὲρ τῶν λιθαζόντων. Τῷ σώματι τέθνηκας, τῷ δὲ πνεύματι ἔζησας, πρωτομάρτυς παγκόσμιε. Πρέσβευε Χριστῷ τῷ Θεῷ σωθῆναι τὰς ψυχὰς ἡμῶν.</p>	<p>Saint Stephen 27th of December – Saint Stephen at Constantiniae</p>
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Troparion 26

<p>From the apostles the one who occupies the first throne, without leaving Rome, you came towards</p>	<p>Τὴν Ἀρμῆν μὴ λιπών, πρὸς ἡμᾶς ἐπεδήμησας δι' ὃν ἐφόρεσας τιμίων ἀλύσεων, τῶν ἀποστόλων</p>	<p>Saint Peter 16th of January – Great Church, and Saint Peter's</p>
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our home, for you worn honorable chains, that with faith we venerate, praying for your embassy to God, to give us the great mercy.	πρωτόθρονε, ἀς ἐν πίστει προσκυνοῦντες δεόμεθα ταῖς πρὸς Θεὸν πρεσβείαις σου δωρηθῆναι ἡμῖν τὸ μέγα ἔλεος.	chapel in the Great Church
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Troparion 27

Being taught the goodness ⁴¹⁴ and sober in everything, dressed with good ⁴¹⁵ conscience in a sacred way ⁴¹⁶ , drawing from the election Vessel ⁴¹⁷ the ineffable, and keeping the faith you fulfilled the right path, glorious apostle. Embassate to Christ the God to save our souls	Χρηστότητα ἐκδι- δαχθεὶς καὶ νήφων ἐν πᾶσιν, ἀγαθὴν συνειδησιν ἱεροπρεπῶς ἐνδυσάμενος, ῆντλησας ἐκ τοῦ Σκεύους τῆς ἐκλογῆς τὰ ἀπόρρητα, καὶ τὴν πίστιν τηρήσας τὸν ἴσον δρόμον ἐτέλεσας, ἀπόστολε ἐνδοξε. Πρέσβευε Χριστῷ τῷ Θεῷ σωθῆναι τὰς ψυχὰς ἡμῶν.	Saint Timothy 22 nd of January – Holy Apostles
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Troparion 28

Your theology's pastoral flute won the rhetors's trumpets; because to those that scrutinize (look very carefully) the depths of the Spirit, you gave the beauty of the language. But intervene to Christ our Lord, holy father, for our souls.	Ο ποιμενικὸς αὐλὸς τῆς θεολογίας σου τὰς τῶν ρήτορων ἐνίκησε σάλπιγγας τοῖς γὰρ τὰ βάθη τοῦ Πνεύματος ἐκζητήσασι, καὶ τὰ κάλλη τοῦ φθέγματος προστεθήσεται. Ἀλλὰ πρέσβευε Χριστῷ τῷ Θεῷ, πάτερ ὅσιε, ὑπὲρ τῶν ψυχῶν ἡμῶν.	Saint Gregory the Nazianzenus 25 th of January – Great Church, Saint Anastasia, Holy Apostles
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⁴¹⁴ *Xρηστότης* according to Lindell and Scott (p.2007) translates as goodness, honesty, uprightness.

⁴¹⁵ Here the word *agathos* is translated as good (Lindell and Scott). But ‘agathos’ conveys also the meaning of pure.

⁴¹⁶ *Ieroprepos* is translated as in a sacred way (Lindell and Scott). Mateos (1962, p. 207) translates as *as it fits a priest* which is not wrong as it is possibly referring to Timothy being bishop of Ephesus.

⁴¹⁷ This phrase is used to describe when something or someone is chosen by God to fulfil a purpose.

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Troparion 29⁴¹⁸

You rise Lord the day when you justly punished us and with fear all of us prostrate ourselves saying; Holy despota our Saviour have mercy on us.	Ανέτειλας, Κύριε, τὴν ἡμέραν ἐν ᾧ δικαίως ἐπαίδευσας ἡμᾶς, καὶ μετὰ φόβου πάντες σοι προσπίπτομεν λέγοντες· Ἅγιε Δέσποτα Σωτὴρ ἡμῶν, ἐλέησον ἡμᾶς	God 26 th of January – Great Church, Forum
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Troparion 30

Hail, Kecharitomeni Virgin Theotoke, because from you rose the sun of justice, Christ, our God, lighting those that are in darkness. You should rejoice as well, just ambassador, for you accepted to your arms the deliverer of our souls, giving to us the resurrection.	Χαῖρε, κεχαριτωμένη Θεοτόκε Παρθένε, ἐκ σοῦ γὰρ ἀνέτειλε ὁ Ἡλιος τῆς δικαιοσύνης Χριστὸς ὁ Θεὸς ἡμῶν, φωτίζων τοὺς ἐν σκότει. Εὐφραίνου καὶ σύ, πρεσβῦτα δίκαιε, δεξάμενος ἐν ἀγκάλαις τὸν ἐλευθερωτὴν τῶν ψυχῶν ἡμῶν, χαριζόμενον ἡμῖν καὶ τὴν ἀνάστασιν	Theotokos 2 nd of February – Theotokos Chalkoprateia, Great Church, Forum, Forum to Blachernae
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Troparion 31

The memory of the just [is] with hymns, for you Forrunner the martyria[the witness] of the Lord would be enough. For indeed you were proven between the prophets the most	Μνήνη δικαίου μετ' ἐγκωμίων· σοὶ δὲ ἀρκέσει ἡ μαρτυρία τοῦ Κυρίου, Πρόδρομε. Ανεδείχθης γὰρ ὄντως καὶ προφητῶν σεβασμιώτερος, ὅτι καὶ ἐν ῥείθροις βαπτίσαι	Saint John the Baptist 24 th of February – Prodromos at Sphorakiou 5 th of June – Prodromos at Hebdomon.
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⁴¹⁸ Mateos notes that this troparion is being sung also on 25 September. There is no clear mention of the troparion in the text.

<p>respectful, because you were worth of baptising the one that you were preaching that will come. Because of this you fought with all your strength for the truth , with joy you brought the joyful message to those as well at Ades, that God appeared in flesh, the one that raises the world's sin and show to us the great mercy.'</p>	<p>κατηξιώθης τὸν κηρυττόμενον. Ὅθεν τῆς ἀληθείας ὑπεραθλήσας, χαίρων εὐηγγελίσω καὶ τοῖς ἐν ἄδῃ Θεὸν φανερωθέντα ἐν σαρκὶ, τὸν αἴροντα τὴν ἀμαρτίαν τοῦ κόσμου καὶ παρέχοντα ἡμῖν τὸ μέγα ἔλεος.</p>	
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Troparion 32

<p>Today is the crown/chapter of our salvation and the manifestation/revelation of the eternal mystery; the Son of God becomes Son of the Virgin and Gabriel euangeliise/ Yearunces the grace. On which account/wherefore we cry out loud⁴¹⁹ with him; hail, Checharitomeny (full of grace), the Lord is with you.</p>	<p>Σήμερον τῆς σωτηρίας ἡμῶν τὸ κεφάλαιον καὶ τοῦ ἀπ' αἰῶνος μυστηρίου ἡ φανέρωσις· ὁ Υἱὸς τοῦ Θεοῦ Υἱὸς τῆς Παρθένου γίνεται καὶ Γαβριὴλ τὴν χάριν εὐαγγελίζεται. Διὸ σὺν αὐτῷ τῇ Θεοτόκῳ βοήσωμεν· Χαῖρε, κεχαριτωμένη, ὁ Κύριος μετὰ σοῦ.</p>	<p>Theotokos 25th of March – Great Church, Forum If the 25th of March is on a Palm Sunday- Forum If the 24th of March is on Easter Tuesday, Wednesday, Thursday, Friday or Saturday, Chalkoprateia</p>
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Troparion 33

<p>By raising Lazarus from the dead, before your passion, you did confirm the</p>	<p>Τὴν κοινὴν ἀνάστασιν πρὸ τοῦ σοῦ πάθος πιστούμενος.</p>	<p>God Palm Sunday and on the</p>
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⁴¹⁹ The subjunctive use in greek declares something that has a continuity in the present and the past.

<p>common resurrection, Christ the God; whence like the children holding the branches of victory, we cry to you the conqueror of death; Hosanna in the highest, blessed is that he comes in the name of the Lord</p>		<p>25th of March if the day is on a Palm Sunday – Great Church, Forum</p>
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Troparion 34

<p>Cultivated⁴²⁰ by God, you were revealed to be most honourable cultivator of reverence for God⁴²¹, you collected for yourself a handful⁴²² of virtues; having seed in tears, you reap happiness; having fought through blood, you won Christ; and through your embassy , saint you provide to everyone, forgiveness of wrongs.</p>	<p>Γεωργηθεὶς ὑπὸ Θεοῦ, ἀνεδείχθης τῆς εὐσεβείας γεωργὸς τιμιώτατος, τῶν ἀρετῶν τὰ δράγματα συλλέξας σεαυτῷ·σπείρας γὰρ ἐν δάκρυσιν, εὐφροσύνην θερίζεις·ἀθλήσας δὲ δι' αἵματος, τὸν Χριστὸν ἐκομίσω καὶ ταῖς πρεσβείαις, ἄγιε, ταῖς σαῖς, πᾶσι παράσχου πταισμάτων συγχώρησιν</p>	<p>Saint George 23rd of April - Saint George at Deuteron</p>
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Troparion 35

The city of the Theotokos, in	Τῆς Θεοτόκου ἡ πόλις	Theotokos
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⁴²⁰ Here there is a wordplay with the saint's name and the word *georgo*.

⁴²¹ Eusebeia is a quality for the faithful. It is translated as *reverence for God* (see also Liddel and Scott, p. 731). Mateos translates freely as a '*un excellent labourer de la religion*' (Typicon, p. 271), this translates in English as *an excellent worker of the religion*. Eusebeia though is a quality of the faithful, it means reverence towards God. As John Chrysostom said that eorti agiou, mimesis agiou, which means the feast, the celebration of the memory of the saint is in order to take an example from them, to live lives imitating the saint's lives in virtue.

⁴²² Here the word dragmata gives a beautiful image: dragma means a handful but literally a handful, as much 'as a riper can grasp' (Liddel and Scott, p. 447). The saint as a farmer/cultivator collects in himself ripped handfuls of virtues.

<p>offering dedicates its formation to the Theotokos, because in Her is supported and exists, by her she is saved from ruin and prevails crying towards her; hail the hope of all across the boundaries of the earth.</p>	<p>τῇ Θεοτόκῳ προσφόρως τὴν έαντῆς ἀνατίθεται σύστασιν, ἐν αὐτῇ γὰρ ἐστήρικται καὶ διαμένει, δι’ αὐτῆς περισώζεται καὶ κραταιοῦται βοῶσα πρὸς αὐτήν. Χαῖρε, ἡ ἐλπὶς πάντων τῶν περάτων τῆς γῆς.</p>	<p>11th of May – Great Church</p>
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Troparion 36

<p>After seeing the sign of your Cross in the sky, like Paul having being called/instructed not by humans, Lord, your apostle amongst the kings, a ruling⁴²³ city placed upon you hand; save her always from ruin, in peace, through the embassy of the Theotokos, and have mercy on us.</p>	<p>Τοῦ Σταυροῦ σου τὸν τύπον ἐν οὐρανῷ θεασάμενος, καὶ ώς Παῦλος τὴν κλῆσιν οὐκ ἔξ ἀνθρώπων δεξάμενος, ὁ ἐν βασιλεῦσιν ἀπόστολός σου, Κύριε, βασιλεύουσαν πόλιν τῇ χειρὶ σου παρέθετο ἡν περίσωζε διαπαντὸς ἐν εἰρήνῃ, πρεσβείαις τῆς Θεοτόκου, καὶ ἐλέησον ἡμᾶς.</p>	<p>God</p> <p>21st of May – Great Church, Holy Apostles, Constantine and Helen at the cistern of Bonus</p>
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Troparion 37

<p>Father of the first born kingship, you were proclaimed shepherd of the orthodox worship, holiness(hosie), and you were shown the one who</p>	<p>Πρωτοτόκου βασιλείας πατήρ, ὁρθοδόξου λατρείας ποιμὴν ἀνεδείχθης, ὄσιε, καὶ τῆς ἐκκλησίας τῆς πάντων μητρὸς ἐφάνης φωστήρ.</p>	<p>Saint Metrophanes</p> <p>4th of June – Saint Metrophanes near St Akakius, Great Church</p>
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⁴²³ *Basileousan* is translated freely as ruling

<p>gives light to the church, the mother of all. Embassate to Christ the God to save our souls.</p>	<p>σωθῆναι τὰς ψυχὰς ἡμῶν.</p>	
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Troparion 38

<p>We praise you, Christ our God, because you heard your Virgin Mother that gave birth to you and you preserved the city that seeked refuge to you, because of your great mercy.</p>	<p>Ἄνυμνοῦμέν σε, Χριστὲ ὁ Θεὸς ἡμῶν, ὅτι εἰσήκουσας τῆς τεκούσης σε Παρθένου Μητρὸς καὶ διεφύλαξας πόλιν εἰς σὲ καταφεύγουσαν, κατὰ τὸ μέγα σου ἔλεος.</p>	<p>God 5th of June – Great Church, Forum, Golden Gate 25th of June – Great Church, Forum towards Blachernae 7th of August – Great Church</p>
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Troparion 39

<p>The priest karpoute the miracle by an angel, barren (woman) sprouts the forunner of the Word, John the herald and salvating leader, for which reason we by celebrating his birthday we glorify the Saviour or Jean came from the belly, and the father was speechless, the herald of the desert was written on a writing tablet, his parents</p>	<p>Ιερεὺς καρποῦται δι' ἀγγέλου τὸ θαῦμα, ἡ στεῖρα βλαστάνει τὸν πρόδρομον τοῦ Λόγου, Ἰωάννην τὸν κίρυκα καὶ σωτήριον ὁδηγόν, ὅθεν καὶ ἡμεῖς ἐορτάζοντες αὐτοῦ τὴν γέννησιν τὸν Σωτῆρα δοξάζομεν.</p>	<p>Saint John the Baptist 24th of June - Saint John the Baptist at Sparakiou</p>
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are pleased for the foreign call, the infertile was boasting for the motherhood, whilst holding the child in her arms.		
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Troparion 40

Those who fill the first seat ⁴²⁴ amongst the Apostles and teachers of the ecoumene, you embassate to the Lord of all, to give peace to the whole ecoumene and the great mercy to our souls.	Οι τῶν ἀποστόλων πρωτόθρονοι καὶ τῆς οἰκουμένης διδάσκαλοι, τῷ Δεσπότῃ τῶν ὅλων πρεσβεύσατε, εἰρήνην τῇ οἰκουμένῃ δωρήσασθαι καὶ ταῖς ψυχαῖς ἡμῶν τὸ μέγα ἔλεος.	Saints Peter and Paul 29 th of June – Saint Peter at Great Church, Orphanage 30 th of June- Great Church
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Troparion 41

What prison doesn't have you imprisoned? What church doesn't have you as a rhetor? Damascus is proud of you Paul, and Rome that accepted your blood is	Ποία φυλακὴ οὐκ ἔχει σε δέσμιον; ποία δὲ ἐκκλησία οὐκ ἔχει σε ρήτορα; Δαμασκὸς μεγαφρονεῖ ἐπὶ σοί, Παῦλε, Τρώμη, σοῦ τὸ αἷμα δεξαμένη, καὶ αὐτὴ	Saints Peter and Paul 29 th of June – Saint Peter at the Great Church
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⁴²⁴ *Protothonos* is being translated as *filling the first seat* (Liddel and Scott, p 1545). This translation is preferable rather the *princes* that Mateos is using (*Typicon*, 1962, p. 324).

<p>boasting, but Tarsos is happier and loves, honouring your swaddles. Peter, the rock of the faith, Paul boast of the ecoumene/whole world, coming from Rome, support us.</p>	<p>κομπάζει, ἀλλ' ἡ Ταρσὸς πλέον χαίρει καὶ ποθεῖ, τιμῶσά σου τὰ σπάργανα. Πέτρε, τῆς πίστεως ἡ πέτρα, Παῦλε, καύχημα τῆς οἰκουμένης, ἐκ τῆς Θώμης συνελθόντες στηρίξατε ἡμᾶς.</p>	
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Troparion 42⁴²⁵

<p>Theotoke, always Virgin, the roof of humans, robe and girdle of your undefiled body, you gave powerful covering/garment to your city, they stayed undecaying due to your unseeded birth, by you time and nature are being innovated.</p>	<p>Θεοτόκε ἀειπαρθένε, τῶν ἀνθρώπων ἡ σκέπη, ἐσθῆτα καὶ ζώνην τοῦ ἀχράντου σου σώματος κραταιὰν τῇ πόλει σου περιβολὴν ἐδωρήσω, τῷ ἀσπόρῳ σου τόκῳ ἄφθαρτα διαμένοντα, ἐπὶ σοὶ γὰρ φύσις καινοτομεῖται καὶ χρόνος. Διὸ δυσωποῦμέν σε: Εἰρήνην τῇ πολιτείᾳ ἡμῶν δώρησαι καὶ ταῖς ψυχαῖς ἡμῶν τὸ μέγα ἔλεος.</p>	<p>Theotokos 2nd of July – Saint Laurentius to Blachernae 31st of August – Great Church to Chalkoprateia</p>
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Troparion 43

<p>Having secure hope for salvation and sure (guaranteed) your embassy, Virgin Theotoke, we proclaim the glory of your miracles, and that under</p>	<p>Σωτηρίας ἐλπίδα ἀσφαλῆ καὶ βεβαίαν τὴν πρεσβείαν σου ἔχοντες, Θεοτόκε Παρθένε, τὰ μεγαλεῖα τῶν θαυμάτων σου κηρύττομεν, καὶ τῇ σκέπῃ σου τὴν πόλιν</p>	<p>Theotokos 9th of July – Saint Mokius</p>
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⁴²⁵ Mateos's index omits the date for the 31st of August and gives only the 2nd of July. The text though clearly indicates that the ordo is the same as on the 2nd of July, therefore the same troparion should be sung but this time in the Chalkoprateia.

your roof (protection) always save your city from ruin, because you are boast/pride of our power, sole blessed.	σου διαπαντὸς περίσωζε, ότι σὺ εἶ καύχημα τῆς δυνάμεως ἡμῶν, μόνη εὐλογημένη.	
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Troparion 44

Our invincible wall you exist Virgin Theotoke, for us the Christians; to you seeking refuge, we stay invulnerable, and when again we sin we have you to embassate. That is why we cry to you in thanksgiving; hail checharitomeni, Lord is with you.	Τεῖχος ἀκαταμάχητον ἡμῶν τῶν χριστιανῶν ὑπάρχεις, Θεοτόκε Παρθένε· πρὸς σὲ γὰρ καταφεύγοντες ἀτρωτοί διαμένομεν, καὶ πάλιν άμαρτάνοντες ἔχομέν σε πρεσβεύουσαν. Διὸ εὐχαριστοῦντες βοῶμέν σοι· Χαῖρε, κεχαριτωμένη, ὡ ^ν Κύριος μετὰ σοῦ.	Theotokos 9 th of July – Pege Gate 7 th of August – Pteron Gate 16 th of August – from the Attalus Gate to the Golden Gate, and at the Golden Gate, Theotokos Jerusalem
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Troparion 45

Theotoke, during the labor you preserved the virginity, during the koimesis ⁴²⁶ you didn't leave the world. You ascent towards life, being the mother of life, saving our lives from death by your embassies.	Ἐν τῇ γεννήσει τὴν παρθενίαν ἐφύλαξας, ἐν τῇ κοιμήσει τὸν κόσμον οὐ κατέλιπες, Θεοτόκε. Μετέστης πρὸς τὴν ζωήν, μήτηρ ὑπάρχουσα τῆς ζωῆς, καὶ ταῖς πρεσβείαις ταῖς σαῖς λυτρουμένη ἐκ θανάτου τὰς ψυχὰς ἡμῶν.	Theotokos 15 th of August – Theotokos Chalkoprateia
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⁴²⁶ *Koimesis* is used in the Christian thought instead of death. The moment when a Christian is ‘dead’ is considered as sleeping until the second coming.

Troparion 46

<p>With all the generations we proclaim you, Virgin Theotoke. Because in you the uncontained, Christ our God, being contained (fitted) he prospered. And we are happy to have you as protection. You intercede for us day and night, and the scepters of your kingship become stronger by your supplications. That is why we cry proclaiming you; hail, checharitomeni, Lord is with you.</p>	<p>Μακαρίζομέν σε πᾶσαι αἱ γενεαί, Θεοτόκε Παρθένε· ἐν σοὶ γὰρ ὁ ἀχώρητος, Χριστὸς ὁ Θεὸς ἡμῶν, χωρηθῆναι εὐδόκησεν. Μακάριοί ἐσμεν καὶ ἡμεῖς προστασίαν σε ἔχοντες· ἡμέρας γὰρ καὶ νυκτὸς πρεσβεύεις ὑπὲρ ἡμῶν, καὶ τὰ σκήπτρα τῆς βασιλείας ταῖς σαῖς ἱκεσίαις κρατύνονται. Διὸ ἀνυμνοῦντες βοῶμεν· Χαῖρε, κεχαριτωμένη, ὁ Κύριος μετὰ σοῦ.</p>	<p>Theotokos 15th of August – Saint Euphemia</p>
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Troparion 47

<p>You are blessed, Christ our God, because your mercy was marveled in the city of your immaculate Mother; because of her supplications, you released your people with your hand⁴²⁷ from the expectations of the enemies, giving power to our kings/emperors, because you are Philanthropos.</p>	<p>Εὐλογητὸς εῖ, Χριστὲ ὁ Θεὸς ἡμῶν, ὅτι ἐθαυμάστωσας τὸ ἔλεός σου ἐν τῇ πόλει τῆς ἀχράντου σου Μητρός· ταῖς γὰρ αὐτῆς ἱκεσίαις, ἐλυτρώσω ἐν τῷ βραχίονί σου τὸν λαόν σου τῆς προσδοκίας τῶν ἐχθρῶν, διδοὺς ἴσχύν τοῖς βασιλεῦσιν ἡμῶν, ὡς φιλάνθρωπος.</p>	<p>God 16th of August – Great Church, Forum</p>
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⁴²⁷ *Elytroso to brachioni sou*: is also used in Psalm 77:15.

Troparion 48

The great beheading of the Forerunner	Η τοῦ Προδρόμου ἔνδοξος ἀποτομή.	Saint John the Baptist 29 th of August – Saint John the Baptist at Sparakiou
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Troparion 49

Buried with you in the grave through baptism, Christ our God, because of your resurrection we earned the immortal life, and celebrating we cry; Hosanna in the highest, the one who comes is blessed in the name of God.	Συνταφέντες σοι διὰ τοῦ βαπτίσματος, Χριστὲ ὁ Θεὸς ἡμῶν, τῆς ἀθανάτου ζωῆς ἡξιώθημεν τῇ ἀναστάσει σου, καὶ ἀνυμνοῦντες κράζομεν· Ὡσαννὰ ἐν τοῖς ὑψίστοις, εὐλογημένος ὁ ἐρχόμενος ἐν ὀνόματι Κυρίου.	God Palm Sunday – Great Church And Fourty Martyrs.
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Troparion 50

Resurrected from the grave	Αναστὰς ἐκ τοῦ μνήματος.	God Easter Monday – Great Church
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Troparion 51

The unique Son	Ο μονογενὴς Υἱός,	God Pentecost Wednesday – Great Church to the New Palace
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Troparion 52

Your church, Christ the God, is dressed like porphyra and linen, the	Τῶν ἐν ὅλῳ τῷ κόσμῳ μαρτύρων σου ὡς πορφύραν καὶ βύσσον τὰ αἵματα ἡ	God All Saints Day –All Saints
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blood of all your martyrs in the world, for/through them cries to you, send down to your people your pity, and give peace to your city, by the embassies of the Theotokos, sole philanthrope.

έκκλησία σου στολισαμένη, δι' αὐτῶν βοᾷ σοι, Χριστὲ ὁ Θεός· τῷ λαῷ σου τοὺς οἰκτιρμούς σου κατάπεμψον καὶ εἰρήνην τῇ πολιτείᾳ σου δώρησαι, πρεσβείας τῆς Θεοτόκου, μόνε φιλάνθρωπε.

2. Troparia: space, time and content

Taking under consideration three attributes of the troparia (a.space, b.time, c.content) the 53 different troparia (in terms of textual content) give 104 occurrences in different times and places. The troparia reflect the affective fields between people and the sacred. Analysing the content of the troparia, it can be illustrated that they address to God, the Theotokos and the Saints. Tables 44 and 45 shows the different sites and routes that are the places where troparia are being sung. In the table below each percentage represents the amount of times God, the Theotokos or the Saints are being referred to through the 104 occurrences at each site.

Table 53 Sites, troparia and worship (percentages and numbers)

Site	God	Theotokos	Saints	Site	Troparia code
Hagia Sophia	23/104	12/104	8/104	24/104	1,2,3, 12,14, 20, 26,28,29,30,32, 33,35,36,37, 38,40,47, 50,51
Theotokos Chalkoprateia	5/104	6/104	1/104	6/104	3,5,18,30,32,45
Theotokos Blachernae	1/104	3/104	0	3/104	3,22
Forum towards Blachernae	3/104	3/104	0	3/104	30, 38, 12
Forum	15/104	10/104	3/104	16/104	4,11,12,14,20,21,29,30,32, 33, 38,47
Saints Constantine and Helen	1/104	1/104	1/104	1/104	36
Saint Lawrence to Blachernae	0	1/104	0	1/104	42
Hagia Sophia to Chalkoprateia	0	1/104	0	1/104	42
Holy Apostles	4/104	1/104	8/104	8/104	9,17, 19, 27, 28, 36
Golden Gate	1/104	2/104	0	2/104	38,44
Baptist at Sphorakiou	2/104	0	3/104	3/104	31,39,49

Saint Peter at Hagia Sophia	2/104	0	3/104	3/104	26, 40, 41
Saint John at Hebdomon	1/104	0	3/104	3/104	8, 31
Saint Anastasia	2/104	0	1/104	2/104	28, 10
Saint James at Chalkoprateia	2/104	0	2/104	2/104	23, 24
Saint Stephen Constantinianae	2/104	0	2/104	2/104	7, 25
Saint Thekla at Kritharopoleia	1/104	0	2/104	2/104	6, 7
Saints Cosmas & Damian at Paulinus	1/104	1/104	1/104	1/104	13
Saints Cosmas & Damian at Dareiou	1/104	1/104	1/104	1/104	13
Saint Michael at Addas	01/104	0	1/104	1/104	15
Saint Menas at Acropolis	1/104	0	1/104	1/104	16
Saint Panteleimon at Narsou	1/104	0	1/104	1/104	16
Saint George at Deuteron	1/104	0	1/104	1/104	34
Saint Mokios	0	1/104	0	1/104	43
Saint Euphemia	1/104	1/104	0	1/104	46
Attalus Gate	1/104	1/104	0	1/104	48
All Saints	1/104	1/104	1/104	1/104	53
Great Church to the New Palace	1/104	0	0	1/104	52
Attalus Gate to Golden Gate	0	1/104	0	1/104	44

Pege Gate	0	1/104	0	1/104	44
Pteron Gate	1/104	1/104	0	1/104	44
Theotokos Jerusalem	0	1/104	0	1/104	44
Saint John the Apostle at Dihippion	1/104	0	1/104	1/104	34
Saint Thyrsus	1/104	0	0	1/104	14
Saint Thomas at Amantiou	0	0	1/104	1/104	9
Ss Sergius & Bacchus	1/104	0	1/104	1/104	11
Saint Metrophanes	1/104	0	1/104	1/104	37
Forty Martyrs	1/104	0	0	1/104	50
Saint Paul at the Orphanage	1/104	0	1/104	1/104	40

3. Troparia, Graphs

Graphs representing the litanic troparia sung in different places within the city of Constantinople. The horizontal axis refers to the code of the *Troparia* (Appendix VI, 1), and the vertical to the number of liturgical days they are instructed to be sung during. These data are to be read with Map 7 (Appendix X). The pies refer to the figures that the *troparia* address to.

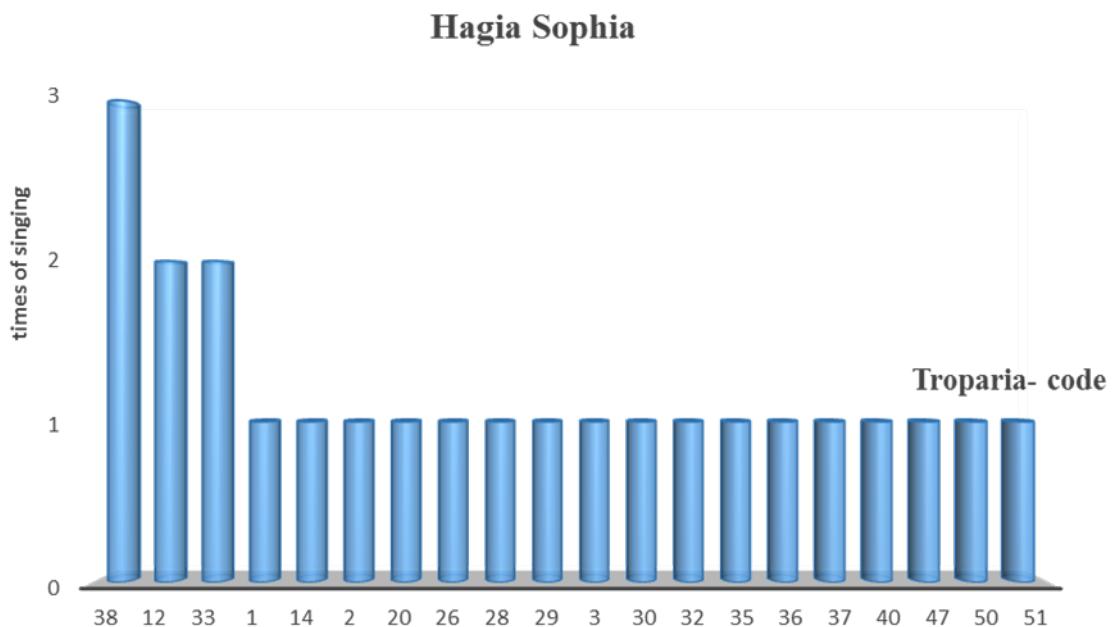


Figure 50 Troparia at Hagia Sophia

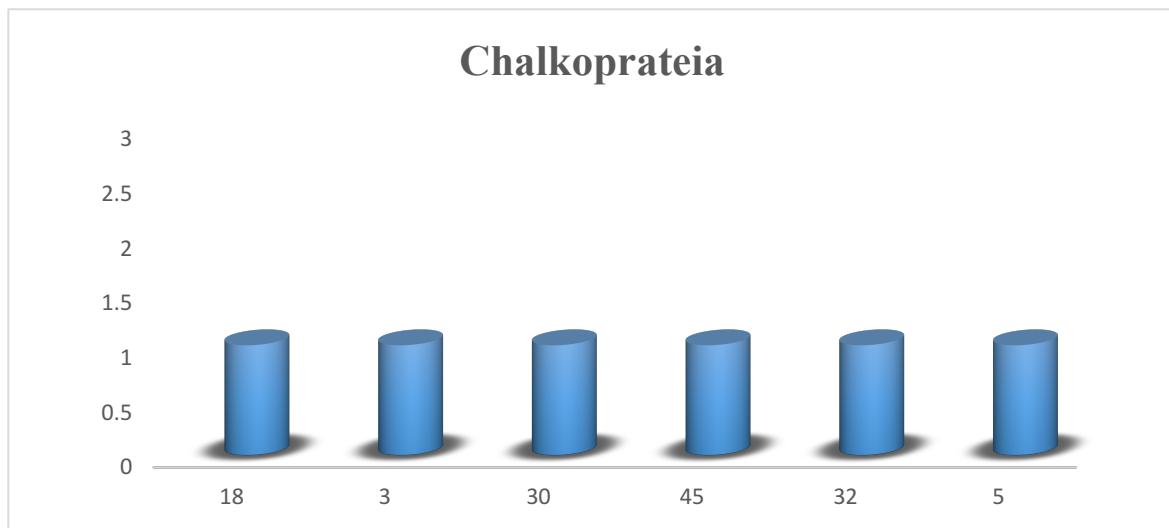


Figure 51 Troparia at Chalkoprateia

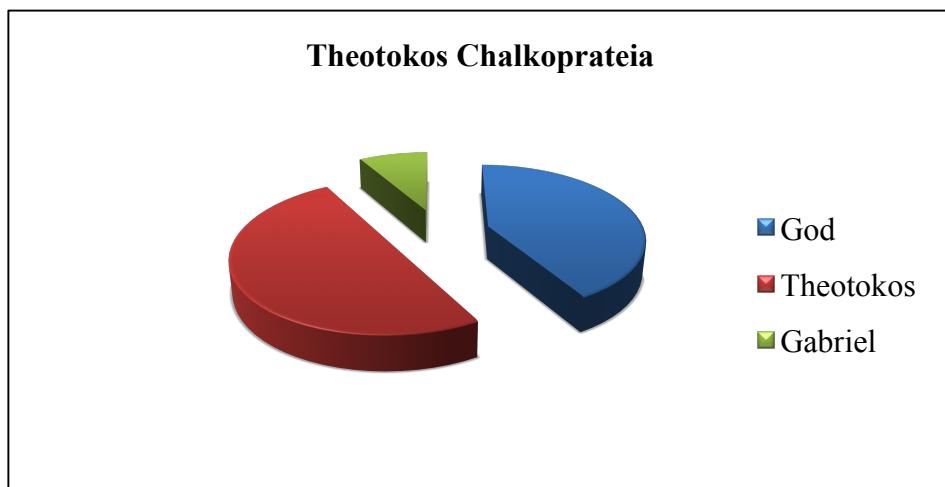


Figure 52 *Troparia at Chalkoprateia*

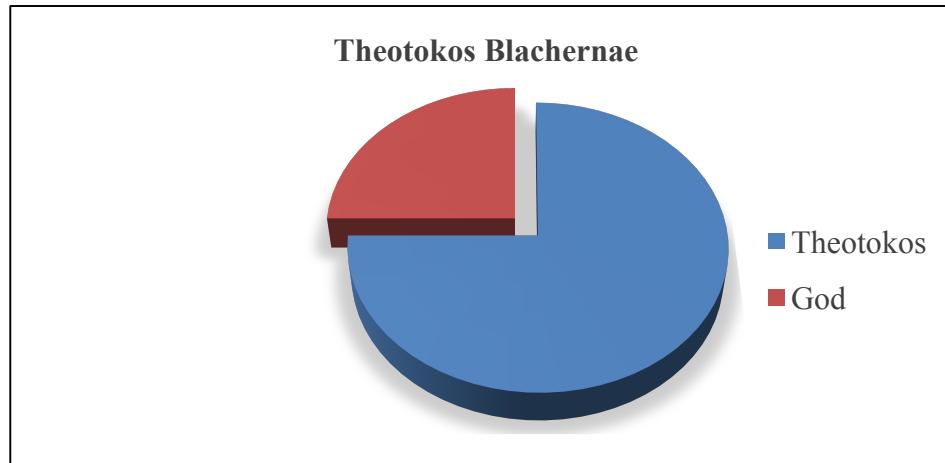


Figure 53 *Troparia at Blachernae*

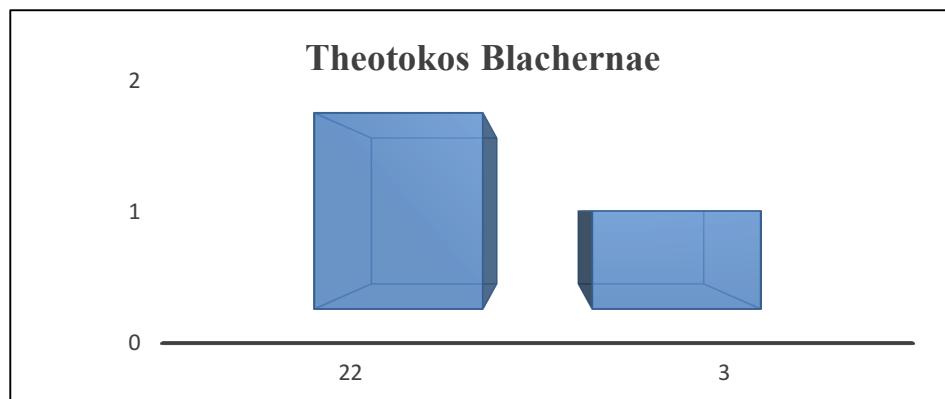


Figure 54 *Troparia at Blachernae*

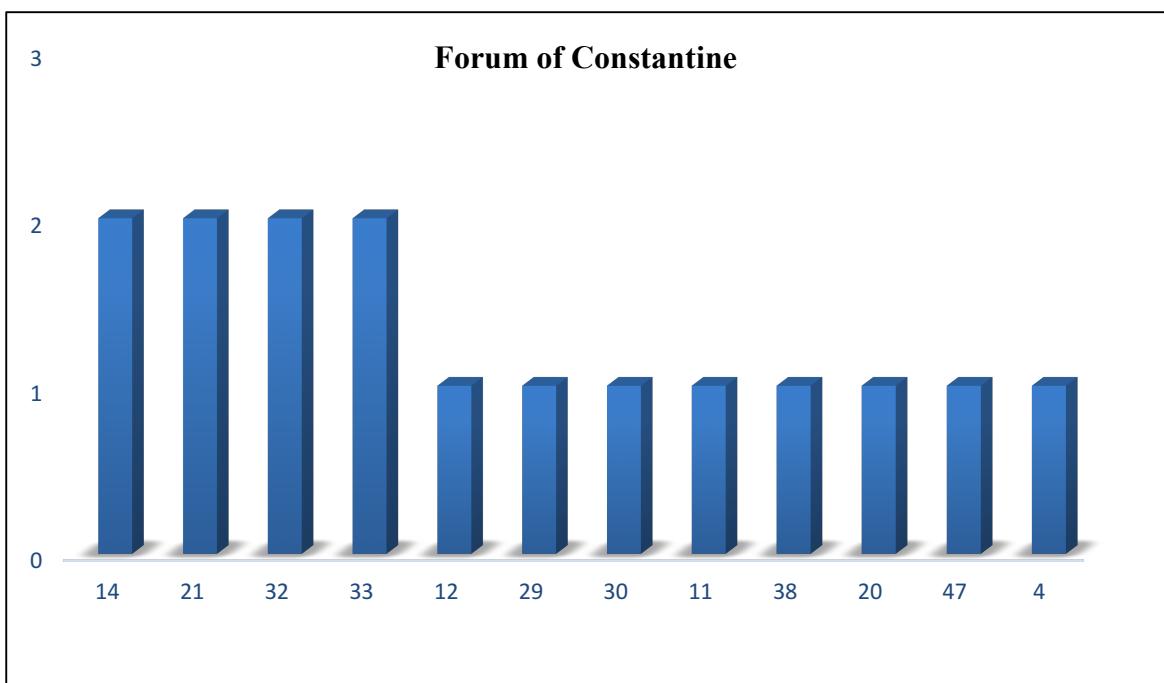


Figure 55 Troparia at the Forum of Constantine

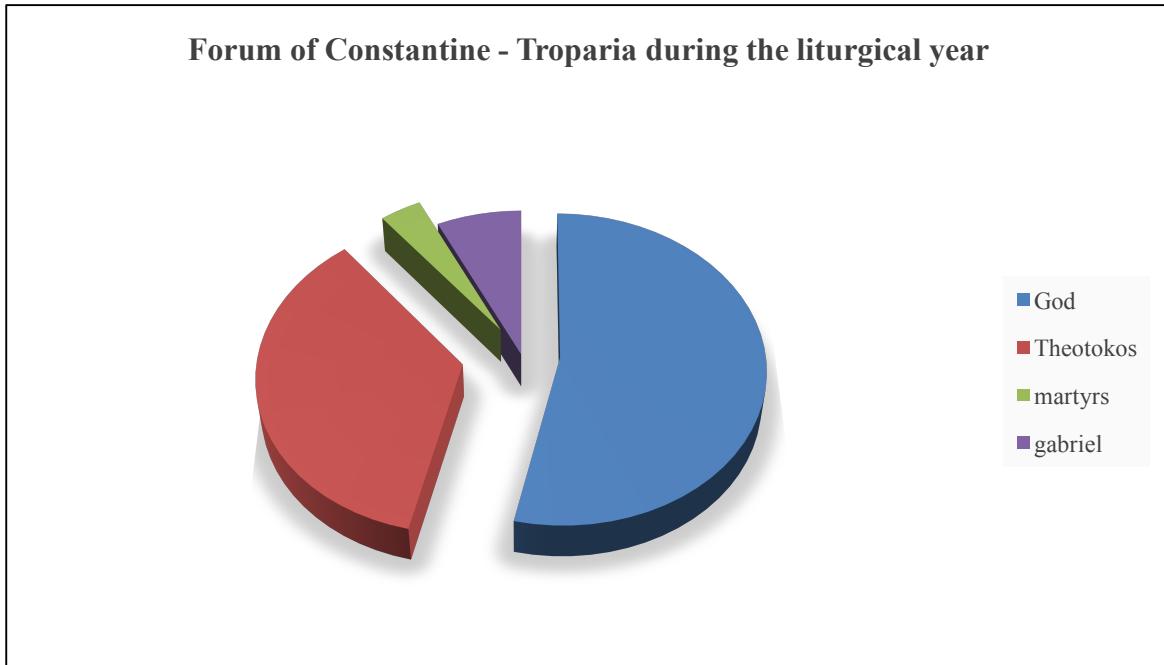


Figure 56 Troparia at the Forum of Constantine

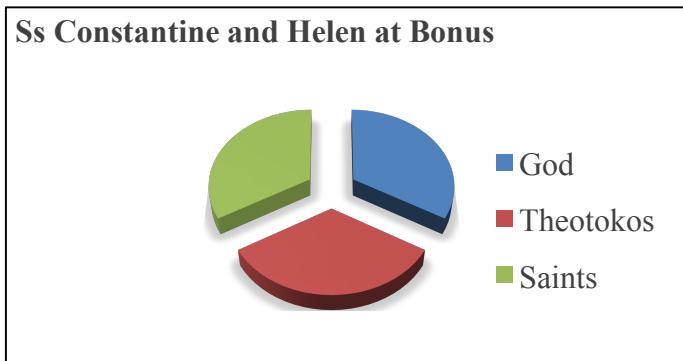


Figure 57 Troparia at the Church of Saints Constantine and Helen

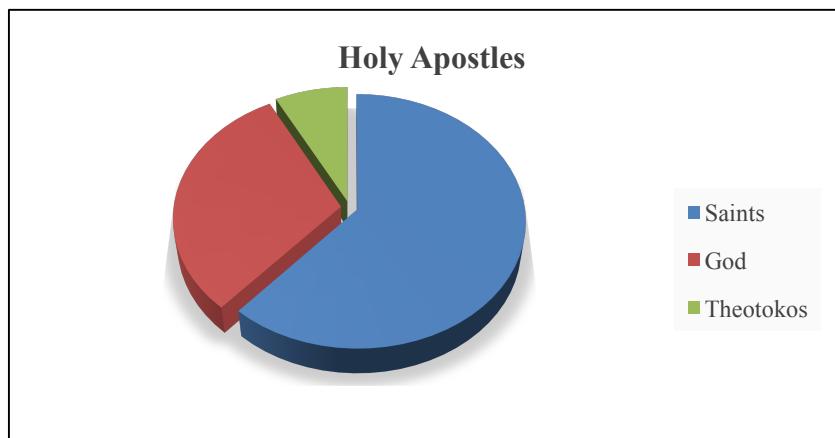


Figure 58 Troparia at the church of the Holy Apostles

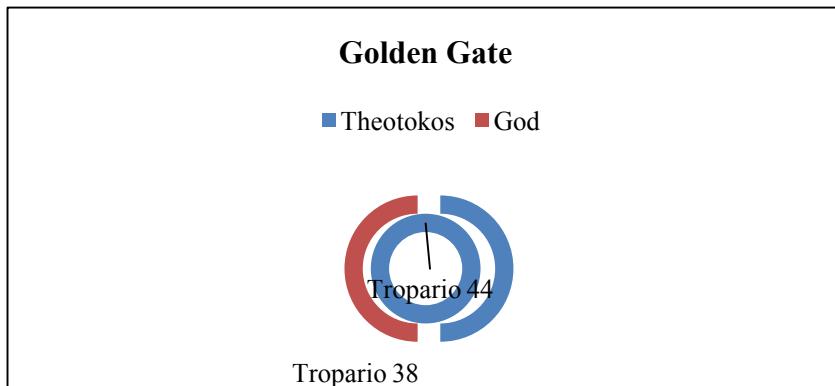


Figure 59 Troparia at the Golden Gate

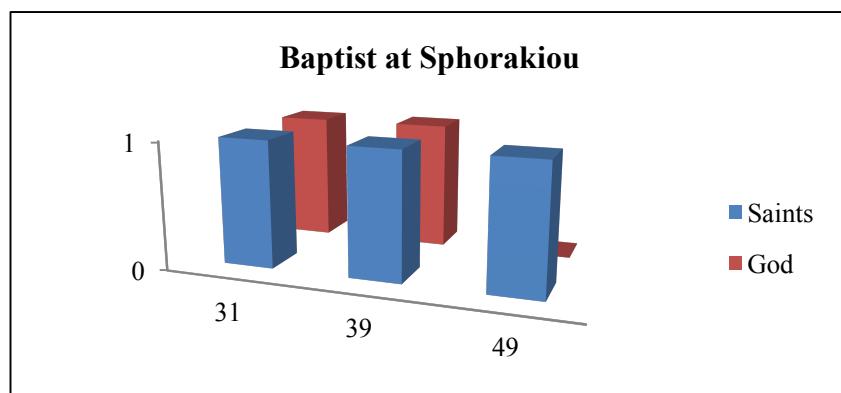


Figure 61 Troparia at the church of Saint John the Baptist at Sphorakiou quarter

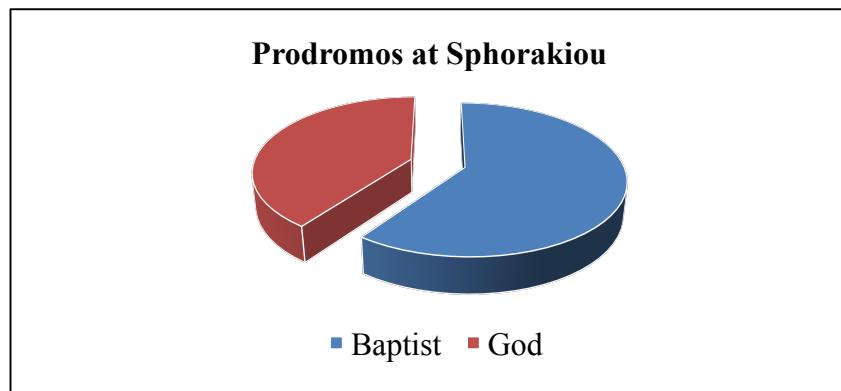


Figure 62 Troparia at the church of Saint John the Baptist at Sphorakiou quarter

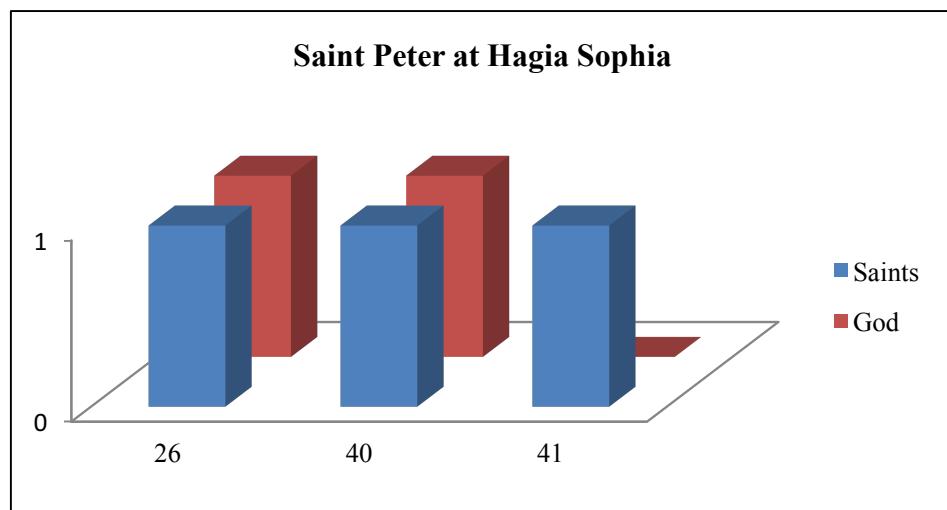


Figure 63 Troparia at the church of Saint Peter at Hagia Sophia

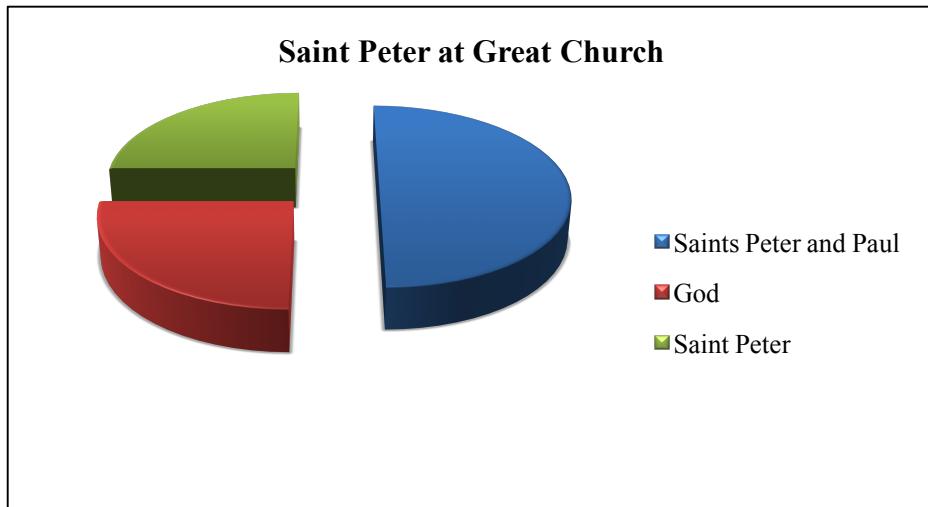


Figure 64 Troparia at the church of Saint Peter at Hagia Sophia

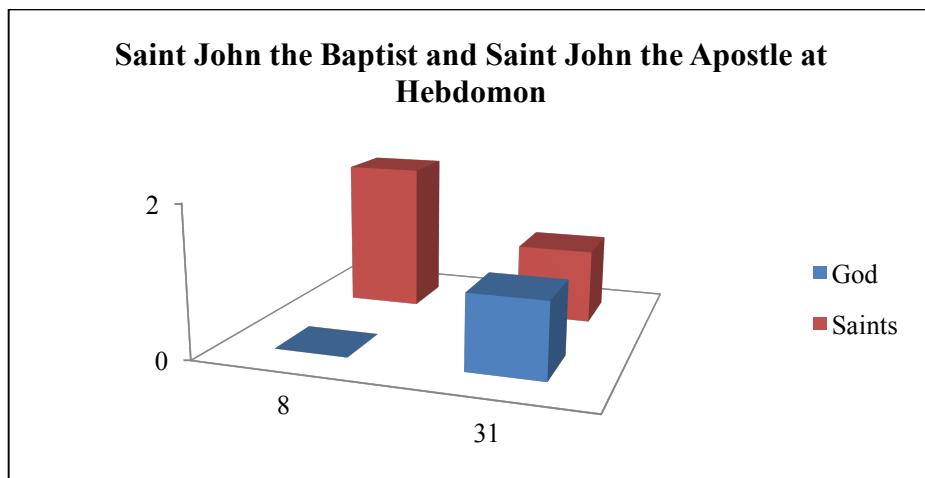


Figure 65 Troparia at the church of Saints John the Baptist and Saint John the Apostle at Hebdomon

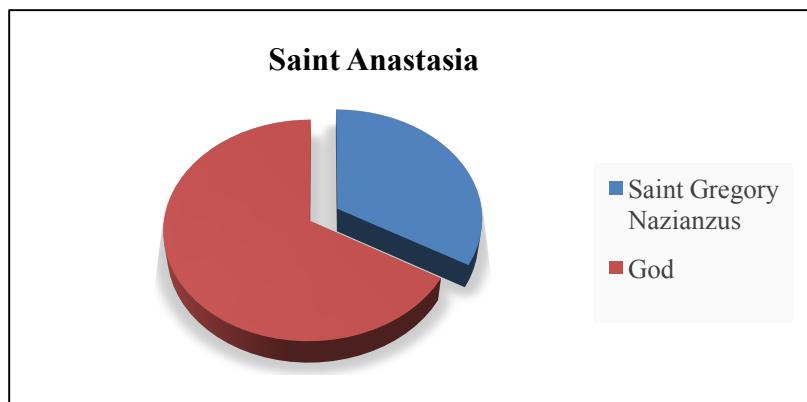


Figure 66 Troparia at the church of Saint Anastasia

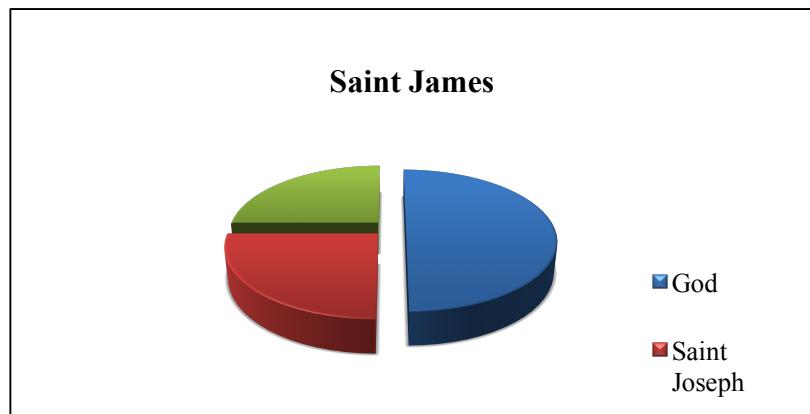


Figure 67 Troparia at the chapel of saint James at the Chalkoprateia

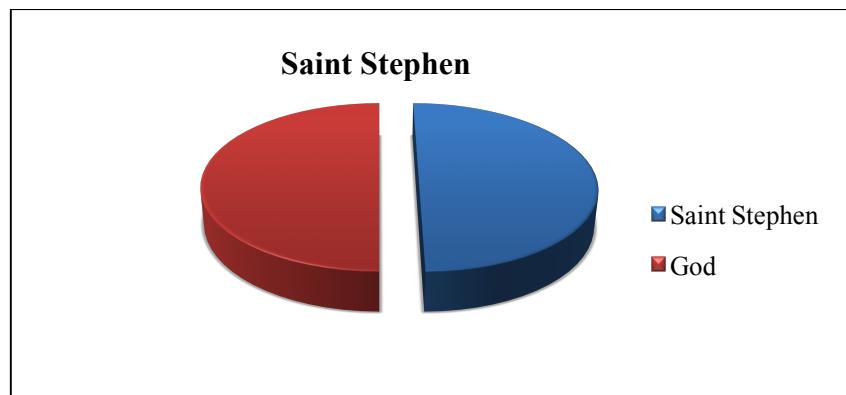


Figure 68 Troparia at the church of Saint Stephen

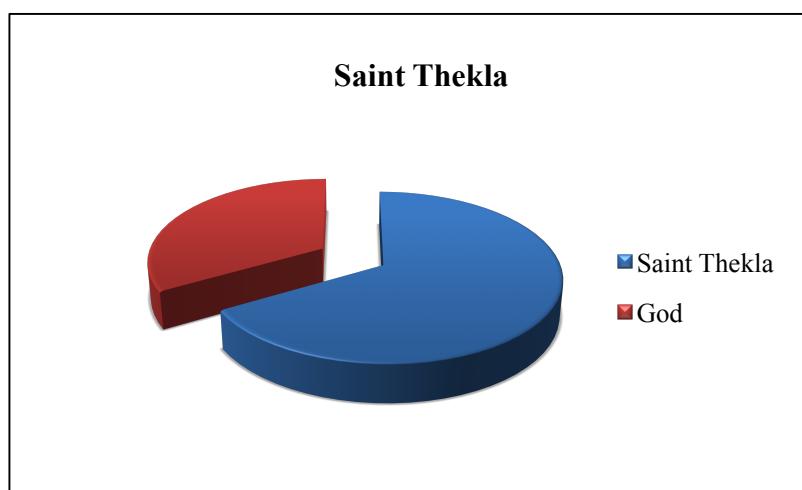


Figure 69 Troparia at the Church of Saint Thekla

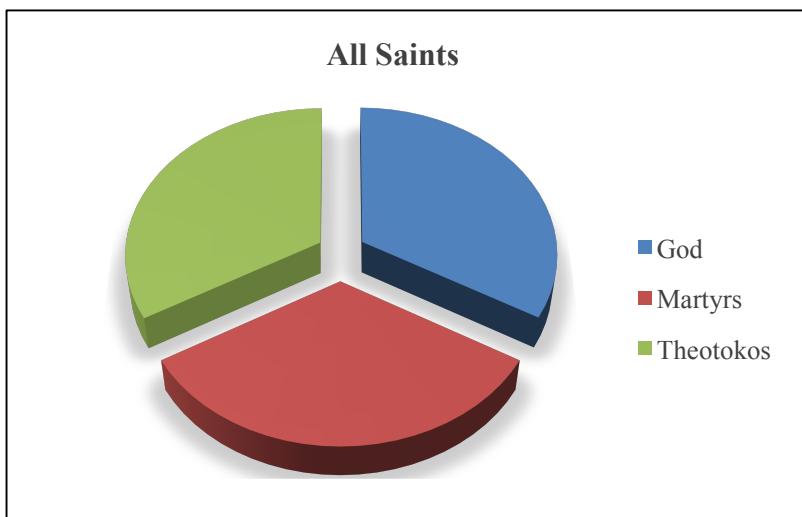


Figure 70 *Troparia at the Church of All Saints*

VII *Typicon of the Great Church: litanic days*

1 September (*Typicon*, pp. 2-11)

...τοῦ ὁσίου Συμεὼν τοῦ στυλίτου, καὶ σύναξις τῆς ἀγίας Θεοτόκου τῶν Μιασηνῶν, καὶ μνήμη τῶν ἀγίων μὲν γυναικῶν μαρτύρων ἀσκητριῶν, καὶ τῶν μαρτύρων Ἀειθαλᾶ καὶ Ἀμμών. Τῇ αὐτῇ ἡμέρᾳ, μνήμη τοῦ μεγάλου ἐμπρησμοῦ γενομένου κατὰ ταύτην τὴν βασιλίδα πόλιν. Ἐτι δὲ καὶ ἡ μνήμη τῶν ἀγίων μαρτύρων Ἀγαθοκλείας, Καλλίστης, Εὐόδου καὶ Ἐρμογένους. Ἡ δὲ ἀκολουθία τῆς Ἰνδίκτου γίνεται οὕτως· Ἐσπέρας, εἰς τὴν παραμονήν, λέγεται τὸ τελευταῖον ἀντίφωνον, τὸ Κλῖνον, Κύριε, τὸ οὗς σου, καὶ μετὰ τοῦτο τὸ Κύριε, ἐκέκραξα, καὶ εἴθ' οὕτως εἰσοδεύει ὁ πατριάρχης. Καὶ λέγει ὁ ψάλτης τὸ ἐνόρδινον προκείμενον τουτέστι τὸ τῆς ἡμέρας, καὶ ὁ διάκονος τὴν μεγάλην ἐκτενήν, καὶ εἰρηνεύει ὁ πατριάρχης, καὶ ἄρχονται οἱ ψάλται λέγειν τὸ Θεοτόκε Παρθένε, χαῖρε, κεχαριτωμένη, καὶ κατέρχεται ὁ πατριάρχης μετὰ τῆς λιτῆς εἰς τὰ Χαλκοπρατεῖα. Εἰς δὲ τὴν Μεγάλην Ἐκκλησίαν, λέγονται ἀντίφωνα τρία καὶ ἀναγνώσματα τρία. Τὸ πρῶτον, Σοφίας Σολομῶντος, οὗ ἡ ἀρχή· Δικαίων ψυχαὶ ἐν χειρὶ Θεοῦ, τέλος· καὶ ἐπισκοπὴ ἐν τοῖς ἐκλεκτοῖς αὐτοῦ. Τὸ δεύτερον, τοῦ αὐτοῦ Σολομῶντος, οὗ ἡ ἀρχή· Δίκαιος ἐὰν φθάσει τελευτῆσαι, τέλος· ὅτι ἡ χάρις τοῦ Θεοῦ ἐν τοῖς ὁσίοις αὐτοῦ, καὶ ἐπισκοπὴ ἐν τοῖς ἐκλεκτοῖς αὐτοῦ. Τὸ τρίτον, τοῦ αὐτοῦ, οὗ ἡ ἀρχή· Δίκαιοι εἰς τὸν αἰῶνα, τέλος· ὅτι ἐδόθη παρὰ Κυρίου ἡ κράτησις ἡμῖν, καὶ ἡ δυναστεία παρὰ Ὑψίστου. Καὶ μετὰ τοῦτο λέγουσιν οἱ ψάλται ἐν τῷ ἄμβωνι τὸ τροπάριον τοῦτο, ἥχος α΄· Ὑπομονῆς στύλος γέγονας, ζηλώσας τοὺς προπάτορας, ὅσιε· τὸν Ἰὼβ τοὺς πάθεσιν, τὸν Ἰωσὴφ ἐν πειρασμοῖς, καὶ τὴν τῶν ἀσωμάτων πολιτείαν ὑπάρχων ἐν σώματι. Πρέσβευε τῷ Κυρίῳ σωθῆναι ἡμᾶς. Στίχος α΄· Ὑπομένων ὑπέμεινα, ἔως· καὶ ἐλπιοῦσι ἐπὶ Κύριον. Στίχος β΄· Εὐηγγελισάμην δικαιοσύνην, ἔως· διαπαντὸς ἀντιλάβοιτο. Στίχος γ΄· Ἀγαλλιάσθωσαν καὶ εὐφρανθήτωσαν, ἔως· μὴ χρονίσῃς, καὶ τὴν περισσήν. Καὶ μετὰ αὗτα ὁ διάκονος· Σοφία, καὶ εὐθέως ἀνέρχεται προανάγνωσις Παροιμιῶν, καὶ τῆς ὥρας παρελθούσης, ἥδη πρὸς αὐτὰς τὰς δυσμάς, προαναγινώσκεται ὁ βίος τοῦ ἀγίου Συμεὼν, ἔως ἐπιστῇ ὁ τῆς παννυχίδος καιρός, καὶ εἴθ' οὕτως γίνεται ἡ παννυχίς κατὰ τάξιν. Ὁ δὲ ὄρθρος τελεῖται ἐν τῷ ἄμβωνι, καὶ ψάλλουσι τὰ τρία ἀσκητήρια, καὶ λέγουσι τὸ Εὐλογεῖτε. Καὶ εἰς τὸν νέον λέγουσι τροπάριον, ὃ καὶ εἰς τὴν εἰσοδον τῆς λειτουργίας λέγεται· Ὁ πάσης δημιουργὸς τῆς κτίσεως, ὁ καιροὺς καὶ χρόνους ἐν τῇ ιδίᾳ ἐξουσίᾳ θέμενος, εὐλόγησον τὸν στέφανον τοῦ ἐνιαυτοῦ τῆς χρηστότητός σου, Κύριε, φυλάττων ἐν εἰρήνῃ διὰ τῆς Θεοτόκου τὸν λαόν σου, διὰ τὸ μέγα σου ἔλεος. Ἐν δὲ τοῖς Χαλκοπρατείοις, ἐπειδὴ εἴπομεν ὅτι κατέρχεται ἡ λιτὴ μετὰ τοῦ πατριάρχου κατὰ τὴν ἐσπέραν, γίνεται ἡ τάξις οὕτως· εἰσοδεύει κατὰ τὸ σύνηθες ὁ πατριάρχης καὶ ψάλλουσι οἱ

ψάλται προκείμενον, ωδὴ τῆς Θεοτόκου· Μεγαλύνει ἡ ψυχή μου τὸν Κύριον, καὶ μετὰ τὰ τρία ἀντίφωνα τὰ μικρὰ λέγονται ἀναγνώσματα τρία. Τὸ α', Γενέσεως· Ἐξῆλθεν Ἰακὼβ ἀπὸ τοῦ φρέατος τοῦ ὄρκου, τέλος· καὶ ἐφοβήθη καὶ εἶπεν· ως φοβερὸς ὁ τόπος οὗτος, οὐκ ἔστιν τοῦτο ἀλλ' ἡ οἶκος Θεοῦ, καὶ αὕτη ἡ πύλη τοῦ οὐρανοῦ. Τὸ β', Ἰεζεκιήλ Οὗτος λέγει Κύριος· ἀπὸ τῆς ἡμέρας τῆς ὄγδοης, τέλος· καὶ εἶδον καὶ ιδοὺ πλήρης δόξης ὁ οἶκος Κυρίου. Τὸ γ', Παροιμῶν· Ἡ σοφία φοιδόμησεν ἑαυτῇ οἶκον, τέλος· καὶ προστεθήσεται σοι ἔτη ζωῆς. Καὶ εἰθ' οὗτος ψάλλουσιν οἱ ψάλται τὸ τροπάριον τοῦτο, ἥχος βαρύς· Χαῖρε, κεχαριτωμένη Θεοτόκε Παρθένε, λιμὴν καὶ προστασία τοῦ γένους τῶν ἀνθρώπων· ἐκ σοῦ γὰρ ἐσαρκώθη ὁ Λυτρωτὴς τοῦ κόσμου· μόνη ὑπάρχεις Μήτηρ καὶ Παρθένος, ἀεὶ εὐλογημένη καὶ δεδοξασμένη. Πρέσβευε Χριστῷ τῷ Θεῷ ἡμῶν εἰρήνην δωρήσασθαι πάσῃ τῇ οἰκουμένῃ. Καὶ μετὰ τὴν συμπλήρωσιν τοῦ τροπαρίου, ἀπέρχεται ὁ πατριάρχης ἐν τῷ σεβασμίῳ οἴκῳ τῆς ἀγίας Θεοτόκου ἐν τοῖς Οὐρβικίον, διὰ τὸ εἶναι τὰ ἐγκαίνια τῆς ἐκεῖσε ἐκκλησίας, καὶ θυμιᾶ καὶ ἄπτει κηρούς. Καὶ τὸ πρωὶ μετὰ τὸν ὄρθρον, ἐν τῇ ἀγιωτάτῃ Μεγάλῃ Ἐκκλησίᾳ κατέρχεται ὁ πατριάρχης καὶ εἰσέρχεται διὰ τῆς πλαγίας εἰς τὸ ἄγιον θυσιαστήριον, καὶ ποιεῖ εὐχὴν τοῦ τρισαγίου. Καὶ ἄρχονται οἱ ψάλται ἐν τῷ ἀμβωνὶ ἀντὶ λιτῆς τὸ τρισάγιον. Καὶ δοξάζουσιν οἱ ψάλται ἐν τῷ Φόρῳ. Καὶ εὐθέως γίνεται εὐχὴ ἀντιφώνου. Τὸ α', ψαλμὸς α'· Ἀντιλαβοῦ μου, Κύριε. Τὸ β', ψαλμὸς β'· Ἀλληλούια τὸ δειλινὸν διπλοῦν. Τὸ γ', ψαλμὸς ξδ'· Τροπάριον, ἥχος γ'· Καταφυγὴ καὶ δύναμις. Καὶ μετὰ τὴν συμπλήρωσιν τοῦ τρίτου ἀντιφώνου, λέγει ὁ πατριάρχης τὰς συνήθεις εὐχὰς καὶ εὐθέως λέγεται τὸ προκείμενον, ψαλμὸς ρμς', ἥχος γ'· Μέγας ὁ Κύριος ἡμῶν καὶ μεγάλη ἡ ἰσχὺς αὐτοῦ, καὶ τῆς συνέσεως αὐτοῦ. Στίχος· Αἰνεῖτε τὸν Κύριον, ἔως· ἡδυνθείη αἴνεσις. Οἱ ἀπόστολος πρὸς Κολασσαῖς· Ἀδελφοί, ἐνδύσασθε, ως ἐκλεκτοὶ τοῦ Θεοῦ, τέλος· ἐν ταῖς καρδίαις ὑμῶν τῷ Κυρίῳ. Αλληλούια, ἥχος πλ. δ', ψαλμὸς ξδ'· Σοὶ πρέπει ὑμνος, ὁ Θεός, ἐν Σιών, καὶ σοὶ ἀποδωθήσεται εὐχὴ ἐν Ιερουσαλήμ. Στίχος· Εὐλογήσεις τὸν στέφανον, ἔως· πιότητος. Εὐαγγέλιον κατὰ Λουκᾶν, κεφ. ιη'· Τῷ καιρῷ ἐκείνῳ ἦλθεν ὁ Ἰησοῦς εἰς Ναζαρέτ, τέλος· τοῖς ἐκπορευομένοις ἐκ τοῦ στόματος αὐτοῦ. Καὶ μετὰ τοῦ εὐαγγελίου συμπλήρωσιν, λέγει ὁ διάκονος τὴν μεγάλην ἐκτενήν, καὶ ὑποστρέφει ἡ λιτή, καὶ ψάλλουσιν οἱ ψάλται τροπάριον· Οἱ πάσης δημιουργὸς τῆς κτίσεως (τοῦτο προγέγραπται). Καὶ ἀπέρχεται ἡ λιτὴ ἐν τοῖς Χαλκοπρατείοις, καὶ δοξάζουσιν κάκεῖσε οἱ ψάλται ὁμοίως. Ἀντίφωνα δὲ οὐ γίνονται, ἀλλ' εὐθὺς τὸ τρισάγιον καὶ τὸ προκείμενον, ψαλμὸς μδ', ἥχος β'· Μνησθήσομαι τοῦ ὀνόματός σου ἐν πάσῃ γενεᾷ καὶ γενεᾷ. Στίχος· Ἀκουσον, θύγατερ, ἔως· τοῦ πατρός σου. Οἱ ἀπόστολος πρὸς Γαλάτας· Ἀδελφοί, ὁ καρπὸς τοῦ Πνεύματός ἔστιν ἀγάπη, τέλος· καὶ οὕτως ἀναπληρώσατε τὸν νόμον τοῦ Χριστοῦ. Αλληλούια, ψαλμὸς οα'· Καταβήσεται ὡς ὑετὸς ἐπὶ πόκον, ἔως· ἐπὶ τὴν γῆν. Εὐαγγέλιον κατὰ Λουκᾶν, κεφ. γ'· Ἐν ταῖς ἡμέραις ἐκείναις, ἀναστᾶσα Μαριάμ, τέλος· καὶ ὑπέστρεψεν εἰς ὃν οἶκον αὐτῆς. Κοινωνικόν· Ποτήριον

σωτηρίου λήψιμαι. Εἰς δὲ τὴν Μεγάλην Ἐκκλησίαν γίνονται ἀντίφωνα γ'. Καὶ εἰς τὸ γ' ἀντίφωνον λέγονται τὰ δύο τροπάρια τὰ προγεγραμμένα, τὸ Ὑπομονῆς στύλος, καὶ τὸ Ὁ πάσης δημιουργός. Προκείμενον, ἥχος βαρύς· Εὐφρανθήσεται δίκαιος ἐν τῷ Κυρίῳ. Στίχος· Εἰσάκουσον, ὁ Θεός, φωνῆς μου ἐν τῷ δέεσθαι με πρὸς σέ. Οἱ ἀπόστολος πρὸς Τιμόθεον ἐπιστολῆς α'· Τέκνον Τιμόθεε, οἱ καλῶς διακονήσαντες, τέλος· ἀγιάζεται γὰρ διὰ λόγου Θεοῦ καὶ ἐντεύξεως. Άλληλοινα, ἥχος δ'· Δίκαιος ὡς φοῖνιξ ἀνθήσει. Εὐαγγέλιον κατὰ Λουκᾶν, κεφ. ιη'· Τῷ καιρῷ ἐκείνῳ, ἥλθεν ὁ Ἰησοῦς εἰς τὴν Ναζαρέτ, τέλος· τοῖς ἐκπορευομένοις ἐκ τοῦ στόματος αὐτοῦ. Δεῖ δὲ εἰδέναι ὅτι μετὰ τὴν ἀπόλυσιν τῆς λειτουργίας ὁ πατριάρχης ἐν τῷ μεγάλῳ σεκρέτῳ ποιεῖ τὴν διάδοσιν τῶν εὐλογιῶν τοῖς τοῦ σεκρέτου.

8 September (*Typicon*, pp. 18-21)

Μηνὶ τῷ αὐτῷ η', τὸ Γενέσιον τῆς ἀγίας Δεσποίνης ἡμῶν Θεοτόκου. Ἐορτάζεται δὲ ἐν τῷ σεβασμίῳ αὐτῆς οἴκῳ τῷ ὄντι πλησίον τῆς ἀγιωτάτης Μεγάλης Ἐκκλησίας. Ἐπιτελοῦμεν ἐκεῖσε τὴν παννυχίδα, ἥς ἡ ἀκολουθία ἐστὶν οὗτος· Ἐσπέρας, εἰς τὴν παραμονήν, κατέρχεται ὁ πατριάρχης ἀπὸ τῆς ἐκκλησίας μετὰ τῆς λιτῆς καί, τῆς συνήθους τελουμένης παρασκευῆς, μετὰ τὴν εἰσοδον καὶ τὸ προκείμενον τὸ Μεγαλύνει ἡ ψυχή μου τὸν Κύριον, καὶ τὰ τρία ἀντίφωνα τὰ μικρά, γίνεται εὐχὴ συναπτὴ μετὰ τῶν αἰτήσεων, καὶ λέγονται ἀναγνώσματα τρία· Τὸ πρῶτον, Γενέσεως· Ἐξῆλθεν Ἰακώβ ἀπὸ τοῦ φρέατος, τέλος· καὶ αὕτη ἡ πύλη τοῦ οὐρανοῦ. Προκείμενον, ἥχος πλ. β'· Μνησθήσομαι τοῦ ὀνόματός σου. Στίχος· Ἀκουσον, θύγατερ, καὶ ἴδε καὶ κλῖνον. Ἀνάγνωσμα β', προφητείας Ἰεζεκιήλ· Ἐσται ἀπὸ τῆς ἡμέρας τῆς ὀγδόης, τέλος· καὶ ἴδοὺ πλήρης δόξης οἴκος Κυρίου. Προκείμενον, ἥχος δ'· Δεδοξασμένα ἐλαλήθη περὶ σοῦ. Στίχος· Οἱ θεμέλιοι αὐτοῦ, ἔως· Ἰακώβ. Ἀνάγνωσμα γ', Παροιμῶν· Ἡ σοφία ὡκοδόμησεν ἑαυτῇ οἶκον. Καὶ μετὰ τοῦτο λέγουσιν οἱ ψάλται ἐν τῷ ἄμβωνι τροπάριον, ἥχος α'· Ἡ γέννησίς σου, Θεοτόκε, χαρὰν ἐμήνυσε πάσῃ τῇ οἰκουμένῃ· ἐκ σοῦ γὰρ ἀνέτειλεν ὁ ἥλιος τῆς δικαιοσύνης Χριστὸς ὁ Θεὸς ἡμῶν, καὶ λύσας τὴν κατάραν ἔδωκε τὴν εὐλογίαν, καὶ καταργήσας τὸν θάνατον ἐδωρήσατο ἡμῖν ζωὴν τὴν αἰώνιον. Καὶ λέγουσιν αὐτὸ τρίτον, καὶ τρεῖς στίχους ἐκ τοῦ Μεγαλύνει ἡ ψυχή μου τὸν Κύριον, καὶ τὴν περισσήν. Καὶ λέγει ὁ ἀρχιδιάκονος· Σοφία, καὶ ἀνέρχεται προανάγνωσις, καὶ λοιπὸν γίνεται ἡ παννυχὶς κατὰ τάξιν· Ὁ δὲ ὄρθρος γίνεται ἐν τῷ ἄμβωνι, καὶ λέγεται τὸ Εὐλογεῖτε, καὶ εἰς τὸν πεντηκοστὸν τὸ προγεγραμμένον τροπάριον· Ἡ γέννησίς σου. Καὶ μετὰ τὸν ὄρθρον ἡ προανάγνωσις. Εἰς τὴν β' ὥραν κατέρχεται ὁ πατριάρχης καὶ εἰσέρχεται εἰς τὸ θυσιαστήριον, καὶ γίνεται εὐχὴ τοῦ τρισαγίου, καὶ οὗτος ἀρχονται οἱ ψάλται, ἐν τῷ ἄμβωνι, τροπάριον, ἥχος α'· Ἡ γέννησίς σου, Θεοτόκε. Καὶ ἀνέρχεται ἡ λιτὴ ἐν τῷ Φόρῳ καὶ δοξάζουσιν ἐκεῖ οἱ ψάλται, καὶ πάλιν ὑποστρέφει ἡ λιτὴ εἰς τὰ Χαλκοπρατεῖα, καὶ εἰσοδεύει ὁ πατριάρχης. Αντίφωνα δὲ οὐ γίνονται, ἀλλ' εὐθέως τὸ τρισάγιον. Προκείμενον, ἥχος γ', ὡδὴ τῆς Θεοτόκου· Μεγαλύνει ἡ

ψυχή μου τὸν Κύριον, ἔως· τῷ Σωτῆρί μου. Στίχος α΄ Ὅτι ἐπέβλεψεν, ἔως· πᾶσαι αἱ γενεαί.
Στίχος β΄ Ὅτι ἐποίησέν μοι μεγαλεῖα ὁ δυνατός. Οἱ ἀπόστολος πρὸς Γαλάτας Ἀδελφοί,
Ἄβραὰμ δύο υἱοὺς ἔσχεν, τέλος· ἡ τῆς ἔχουσης τὸν ἄνδρα Καὶ ἄλλος ἀπόστολος πρὸς
Φιλιππησίους· Ἀδελφοί, τοῦτο φρονείσθω ἐν ὑμῖν, τέλος· εἰς δόξαν Θεοῦ Πατρός.
Ἄλληλούια, ψαλμὸς μδ΄ Ἀκουσον, θύγατερ, ἔως· τοῦ κάλλους σου. Στίχος β΄ Τὸ πρόσωπόν
σου λιτανεύουσιν, ἔως· πεποικιλμένη. Ἀλλο ἀλληλούια, ἥχος δ΄ Μνήσθητι, Κύριε, τοῦ
Δαυΐδ, ἔως· Ἰακώβ. Εὐαγγέλιον κατὰ Λουκᾶν, κεφ.ρκβ΄ Τῷ καιρῷ ἐκείνῳ, εἰσῆλθεν ὁ
Ἴησοῦς εἰς κώμην τινά, καὶ λέγει ἔως· οὐκ ἀφαιρεθήσεται ἀπ’ αὐτῆς, καὶ ὑπερβαίνει εἰς κεφ.
ρλα΄ ἐγένετο ἐ ἐν τῷ λέγειν αὐτὸν ταῦτα, τέλος· καὶ φυλάσσοντες αὐτόν.
Κοινωνικόν· Ποτήριον σωτηρίου (τὸ αὐτὸν λέγει καὶ εἰς τὴν Κοίμησιν).

24 September (*Typicon*, pp. 42-45)

Μηνὶ τῷ αὐτῷ κδ΄, ἄθλησις τῆς ἀγίας μάρτυρος καὶ ἀποστόλου Θέκλης [.....]. Τελεῖται δὲ ἡ
ταύτης σύναξις ἐν τῷ μαρτυρίῳ αὐτῆς τῷ ὄντι ἐν τοῖς Κριθοπωλείοις, τῆς λιτῆς κατὰ
συνήθειαν. ἀπερχομένης ἐν τῷ Φόρῳ, καὶ μετὰ τὴν ἐκεῖ συνήθη εὐχήν, ἐν τῷ πανσέπτῳ αὐτῆς
διαβαινούσης ναῷ. Λέγεται δὲ τροπάριον εἰς τὸν ν΄ καὶ εἰς τὴν εἰσόδον, ἥχος δ΄ Ἡ τῷ λόγῳ
μαθητευθεῖσα Παύλου, θεόνυμφε, καὶ τῇ πίστει στηριχθεῖσα τῷ Πνεύματι, θεόκλητε,
πρωτομάρτυρος ἀνεδείχθης καὶ πρώταθλος ἐν γυναιξίν· ἐπέβης ἐν τῷ πυρὶ μὴ μιανθεῖσα τῆς
φλοιογός, θῆρες καὶ ταῦροί σε ἔπιτηξαν ἐν τῷ τύπῳ τοῦ Σταυροῦ. Πρέσβευε, πανεύφημε,
σωθῆναι τὰς ψυχὰς ἡμῶν. Λέγεται δὲ καὶ ἔτερον τροπάριον, ἥχος πλ. β΄ Τῆς πρωτομάρτυρός
σου, Κύριε, τὴν μνήμην ἔορτάζοντες, δι’ αὐτῆς σε δυσωποῦμεν· σῶσον τὰς ψυχὰς ἡμῶν.
Προκείμενον, ἥχος δ΄ Θαυμαστὸς ὁ Θεὸς ἐν τοῖς ἀγίοις αὐτοῦ. Στίχος· Ἐν ἐκκλησίαις
εὐλογεῖτε. Οἱ ἀπόστολος πρὸς Τιμόθεον ἐπιστολῆς β΄ Τέκνον Τιμόθεε, παρηκολούθηκας,
τέλος· διὰ πίστεως Ἰησοῦ Χριστοῦ τοῦ Θεοῦ ἡμῶν. Ἀλληλούια, ἥχος α΄ Στίχος· Υπομένων
ὑπέμεινα τὸν Κύριον, ἔως· τῆς δεήσεώς μου. Ἐτερον ἀλληλούια· Απενεχθήσονται τῷ,
ἔως· ἀπενεχθήσονται <σοι>. Εὐαγγέλιον κατὰ Ματθαῖον, κεφ. σξη΄ Εἶπεν ὁ Κύριος·
ώμοιώθη ἡ βασιλεία τῶν οὐρανῶν δέκα παρθένοις, τέλος· τὴν ἡμέραν οὐδὲ τὴν ὥραν ἐν ἥ ὁ
υίδος τοῦ ἀνθρώπου ἔρχεται. Κοινωνικόν· Ἀγαλλιᾶσθε.

25 September (*Typicon*, pp. 44-49)

Μηνὶ τῷ αὐτῷ κε΄, ἄθλησις τοῦ ἀγίου μάρτυρος Παφνουτίου μοναχοῦ [.....]. Τῇ αὐτῇ ἡμέρᾳ,
τῆς ἀγίας Ἰας [...]. Τῇ αὐτῇ ἡμέρᾳ, ἄθλησις τῶν ἀγίων μαρτύρων Σαβινιανοῦ καὶ Παύλου καὶ
Τάττης γνησίων ἀδελφῶν ἐκ πόλεως Δαμασκοῦ, καὶ τοῦ ὁσίου Θεοφίλου ἀρχιεπισκόπου
Ἐφέσου, καὶ τῆς ὁσίας Εὐφροσύνης τῆς μετονομασθείσης Σμάραγδος. Καὶ τῇ αὐτῇ ἡμέρᾳ, ἡ
ἀνάμνησις ἐπιτελεῖται τῶν μετὰ φιλανθρωπίας γενομένων φόβων καὶ πρὸ τῆς ἀναστάσεως

τὴν ἀνάστασιν δειξάντων. Ἐν ᾧ ὁ λαὸς συνέρχεται ἐν τῇ ἀγιωτάτῃ Μεγάλῃ Ἐκκλησίᾳ καὶ μετὰ τῆς λιτῆς ἀνέρχονται ἐν τῷ Φόρῳ, καὶ τὰς συνήθεις ἐκεῖ ποιήσαντες προσευχάς, παραγίνονται ἐν τῷ Κάμπῳ, καὶ μετὰ τὰς ἐκεῖσε πάλιν ἐξέθους τελουμένας εὐχάς, ἐπανέρχονται ἐν τῷ σεπτῷ ἀποστολείῳ τοῦ ἀγίου πανευφήμου ἀποστόλου καὶ εὐαγγελιστοῦ Ἰωάννου, τὴν λειτουργίαν ἐκεῖσε ἐπιτελοῦντες. Κατὰ μέντοι τὴν ἐσπέραν, ἥτοι εἰς τὸ λυχνικόν, ἀναφέρεται περὶ τῆς ἀκολουθίας πρὸς τὸν πατριάρχην. Καὶ συνήθως τοῦ ὄρθρου τελουμένου, κατέρχεται εἰς οἶον ἀν βούληται ἀντίφωνον, καὶ εἰσέρχεται εἰς τὸ ἄγιον θυσιαστήριον. Καὶ ὅτε πληρωθῇ τὸ ψαλλόμενον ἀντίφωνον, γίνεται εὐχὴ συναπτὴ τοῦ τρισαγίου, καὶ ἀνέρχονται οἱ ψάλται ἐν τῷ ἄμβωνι καὶ ἄρχονται ἀντὶ λιτῆς τὸ τρισάγιον, καὶ εἰς τὸν Φόρον δοξάζουσιν. Καὶ λέγει ὁ διάκονος τὴν μεγάλην ἐκτενήν, καὶ πάλιν ἄρχονται οἱ ψάλται τὸ τρισάγιον. Καὶ εἰς τὴν Χρυσίαν Πόρταν δοξάζουσιν, καὶ τὸ αὐτὸ τρισάγιον ἄρχονται καὶ ψάλλουσιν μέχρι τοῦ Κάμπου, καὶ εἰς τὸ Τριβουνάλιον πάλιν δοξάζουσι. Καὶ μετὰ τὸ τρισάγιον λέγει ὁ ἀρχιδιάκονος· Σοφία, καὶ εὐθὺς τὸ προκείμενον, ἥχος βαρύς· Κύριος ἴσχὺν τῷ λαῷ αὐτοῦ δώσει. Στίχος· Ἐνέγκατε τῷ Κυρίῳ, υἱὸι Θεοῦ. Ὁ ἀπόστολος πρὸς Ἐβραίους· Ἀδελφοί, ὃν ἀγαπᾷ Κύριος παιδεύει, τέλος· τῆς ἀγιότητος αὐτοῦ. Άλληλούια, ἥχος πλ. α΄· Ὁ Θεός, ἀπώσω ἡμᾶς, ἔως· οἰκτίρησας. Καὶ μετὰ τὸ ἀλληλούια λέγει ὁ δευτερεύων τῶν διακόνων· Σοφία, ὄρθοι, ἀκούσωμεν τοῦ ἀγίου εὐαγγελίου. Καὶ ὁ πατριάρχης ἐπισφραγίζει τὸν λαὸν ἐπιλέγων· Εἰρήνη πᾶσιν. Οἱ δὲ λέγουσι· Καὶ τῷ πνεύματί σου. Καὶ λαμβάνει ὁ πατριάρχης τὸ εὐαγγέλιον καὶ ἐκφωνεῖ· Ἐκ τοῦ κατὰ Λουκᾶν, κεφ. πγ΄. Καὶ ὅτε εἴπῃ ὁ λαὸς Δόξα σοι, Κύριε, ὁ ἀρχιδιάκονος λέγει· Ἐν σοφίᾳ πρόσχωμεν. Καὶ τοῦ πατριάρχου ἀναγινώσκοντος, ὁ διάκονος, πλησίον αὐτοῦ ἐστώς, ἐκφωνεῖ κράζων τὰ λεγόμενα οὕτως· Τῷ καιρῷ ἐκείνῳ, ἐνέβη ὁ Ἰησοῦς εἰς πλοῖον καὶ οἱ μαθηταὶ αὐτοῦ, τέλος· καὶ ὑπακούουσιν αὐτῷ. Καὶ μετὰ τὴν συμπλήρωσιν κηρύσσεται οὕτως· Γνωρίζομεν τῇ ὑμετέρᾳ ἀγάπῃ ὅτιπερ κατὰ τὴν προλαβοῦσαν συνήθειαν δεῖ ὑμᾶς ἀπελθεῖν ἐν τῷ ἀποστολείῳ τοῦ ἀγίου ἀποστόλου, εὐαγγελιστοῦ καὶ θεολόγου Ἰωάννου, τῷ ὅντι πλησίον τοῦ Ἐβδόμου, ὃστε τὴν θείαν λειτουργίαν ἐκεῖσε τελέσαι. Ἀλλος δὲ διάκονος λέγει τὴν μεγάλην ἐκτενήν, καὶ ἔτερος συναπτὴν καὶ τὸ Ἐν εἰρήνῃ προέλθωμεν. Καὶ οὕτως ἀπέρχεται ὁ πατριάρχης εἰς τὸν Θεολόγον. Καὶ γίνεται ἀντίφωνα α΄ καὶ β΄, καὶ εἰς τὸ τρίτον ἀντίφωνον λέγεται τροπάριον· Ἀπόστολε Χριστοῦ τοῦ Θεοῦ ἡγαπημένε, καὶ εἰσοδεύει ὁ πατριάρχης. Καὶ μετὰ τὸ τρισάγιον, προκείμενον, ψαλμὸς μη΄, ἥχος πλ. α΄· Τὸ στόμα μου λαλήσει σοφίαν. Στίχος· Άκούσατε ταῦτα, πάντα τὰ ἔθνη, ἔως· τὴν οἰκουμένην. Ὁ ἀπόστολος πρὸς Ἐφεσίους· Ἀδελφοί, ἀποθέμενοι τὸ ψεῦδος, τέλος· καθὼς καὶ ὁ Θεὸς ἐχαρίσατο ὑμῖν. Άλληλούια, ἥχος α΄· Οἱ οὐρανοὶ διηγοῦνται δόξαν Θεοῦ. Εὐαγγέλιον κατὰ Ματθαῖον, κεφ. ογ΄· Εἶπεν ὁ Κύριος· αἴτετε καὶ δοθήσεται ὑμῖν, τέλος· τοῖς αἴτοῦσιν αὐτόν. Κοινωνικόν· Αγαλλιᾶσθε.

26 September (*Typicon*, pp. 48-49)

Μηνὶ τῷ αὐτῷ κεῖ', ἡ μετάστασις τοῦ ἀγίου ἀποστόλου καὶ εὐαγγελιστοῦ καὶ θεολόγου Ἰωάννου. Τελεῖται δὲ ἡ αὐτοῦ σύναξις ἐν τῷ σεπτῷ αὐτοῦ ἀποστολείῳ τῷ ὅντι πλησίον τῆς ἀγιωτάτης Μεγάλης Ἐκκλησίας, τῆς λιτῆς ἀπερχομένης ἐν τῇ εἰρημένῃ συνάξει. Ή δὲ ἀκολουθία ἔστιν οὕτως: Εἰς τὸν ν' λέγεται τὸ προγεγραμμένον τροπάριον, ἥχος β'. Ἀπόστολε Χριστοῦ τοῦ Θεοῦ ἡγαπημένε, καὶ τὰ ἔξῆς. Προκείμενον, ἥχος πλ. δ', ψαλμὸς ιη'. Εἰς πᾶσαν τὴν γῆν. Στίχος: Οἱ οὐρανοὶ διηγοῦνται δόξαν Θεοῦ. Οἱ ἀπόστολος α' καθολικῆς ἐπιστολῆς Ἰωάννου· Θεὸν οὐδεὶς πώποτε τεθέαται, τέλος· οὗτός ἔστιν ὁ ἀληθῆς Θεὸς καὶ ζωὴ αἰώνιος. Ἀλληλούια, ἥχος α'. Ἐξομολογήσονται οἱ οὐρανοί. Εὐαγγέλιον κατὰ Ἰωάννην, κεφ. σκς'. Τῷ καιρῷ ἐκείνῳ, ἐφανέρωσεν ἐαυτὸν ὁ Ἰησοῦς τοῖς μαθηταῖς αὐτοῦ, τέλος· τὰ γραφόμενα βιβλία, ἀμήν. Κοινωνικόν· Ἀγαλλιᾶσθε. Ἔτερον κοινωνικόν· Εἰς πᾶσαν τὴν γῆν.

6 October (*Typicon*, pp. 60-63)

Μηνὶ τῷ αὐτῷ ζ', ἄθλησις τοῦ ἀγίου ἀποστόλου Θωμᾶ [.....]. Τελεῖται δὲ ἡ αὐτοῦ σύναξις ἐν τῷ ἀγιωτάτῳ αὐτοῦ ἀποστολείῳ τῷ ὅντι ἐν τοῖς Ἀμαντίον, τῆς λιτῆς ἀπὸ τῆς ἀγιωτάτης Μεγάλης Ἐκκλησίας ἀπερχομένης ἐν τῷ Φόρῳ καὶ μετὰ τὸ τὰς συνήθεις ἐκεῖσε τελέσαι εὐχάς, παραγινομένης ἐν τῇ εἰρημένῃ συνάξει. Λέγεται δὲ εἰς τὸν ν' καὶ εἰς τὴν εἰσοδον τῆς λειτουργίας τροπάριον, ἥχος γ'. Ἀπόστολε ἄγιε, πρέσβευε. Προκείμενον, ἥχος πλ. δ'. Εἰς πᾶσαν τὴν γῆν ἔξῆλθεν. Στίχος: Οἱ οὐρανοὶ διηγοῦνται. Οἱ ἀπόστολος πρὸς Κορινθίους ἐπιστολῆς α'. Ἄδελφοί, ὁ Θεὸς ἡμῶν τοὺς ἀποστόλους, τέλος· μιμηταί μου γίνεσθε. Ἀλληλούια, ἥχος α'. Ἐξομολογήσονται οἱ οὐρανοί, ἔως· ἀγίων. Εὐαγγέλιον κατὰ Ἰωάννην, κεφ. σιγ'. Οὕσης ὄψιας τῇ ἡμέρᾳ ἐκείνῃ, τέλος· ἐν τῷ ὀνόματι αὐτοῦ. Κοινωνικόν· Ἀγαλλιᾶσθε, ἥ. Εἰς πᾶσαν.

7 October (*Typicon*, pp. 62-65)

Μηνὶ τῷ αὐτῷ ζ', ἄθλησις τῶν ἀγίων μαρτύρων Σεργίου καὶ Βάκχου [.....]. Τελεῖται δὲ ἄμα τῇ αὐτῇ ἡμέρᾳ ἡ μνήμη τοῦ μεγάλου σεισμοῦ. Ή δὲ ἀκολουθία γίνεται οὕτως· Μετὰ τὸν ὄρθρον τῆς ἐκκλησίας, ἀπέρχεται ὁ πατριάρχης εἰς τὴν ἀγίαν Ἀναστασίαν μετὰ τῆς λιτῆς, ἐν τοῖς Δομνίνου ἐμβόλοις. Καὶ γίνονται ἐκεῖσε ἀντίφωνα γ'. Τὸ α', ψαλμὸς ριθ'. Ἐλέησον ἡμᾶς, φιλάνθρωπε Κύριε, καί· Σῶσον ἡμᾶς, Χριστὲ ὁ Θεὸς ἡμῶν. Τὸ β', ψαλμὸς ρκ'. Ταῖς πρεσβείαις τῆς Θεοτόκου. Τὸ γ', ψαλμὸς ρκα'. Ἀλληλούια ἀπλοῦν. Καὶ μετὰ τὸ τρίτον ἀντίφωνον γίνεται εὐχὴ τοῦ τρισαγίου, καὶ οὕτως ἄρχονται οἱ ψάλται τῆς λιτῆς τὸ τροπάριον ἐν τῷ ἄμβωνι, ἥχος πλ. β'. Ἐλέησον ἡμᾶς, Κύριε, ἐλέησον ἡμᾶς. Καὶ ἀπέρχεται ἡ λιτὴ ἐν τῷ Φόρῳ, καὶ δοξάζουσιν οἱ ψάλται, καὶ λέγει ὁ διάκονος τὴν μεγάλην ἐκτενήν, καὶ πάλιν

ἀρχονται οἱ ψάλται τροπάριον, ἥχος πλ. α΄· Τὰ θαύματα τῶν ἀγίων σου μαρτύρων. Καὶ δοξάζουσι τὸ αὐτὸ τροπάριον εἰς τὸν ἄγιον Σέργιον εἰς τὸ Νέον Παλάτιον. Ἀντίφωνα δὲ οὐ γίνονται, ἀλλ’ εὐθέως λέγεται τὸ τρισάγιον. Προκείμενον, ἥχος α΄, ψαλμὸς ιε΄· Τοῖς ἀγίοις τοῖς ἐν τῇ. Στίχος· Προωρώμην τὸν Κύριον, ἔως· ἵνα μὴ σαλευθῶ. Ὁ ἀπόστολος πρὸς Ἐβραίους· Ἀδελφοί, οἱ ἀγιοι πάντες διὰ πίστεως, τέλος· ἀρχηγὸν καὶ τελειωτὴν Ἰησοῦν. Ἀλληλούια, ἥχος δ΄, ψαλμὸς λγ΄· Ἐκέκραξαν οἱ δίκαιοι, ἔως· ἐρρύσατο αὐτούς. Εὐαγγέλιον κατὰ Λουκᾶν ση΄· Εἶπεν ὁ Κύριος τοῖς ἑαυτοῦ μαθηταῖς· προσέχετε ἀπὸ τῶν ἀνθρώπων, τέλος· ἐν τῇ ὑπομονῇ ὑμῶν κτήσασθε τὰς ψυχὰς ὑμῶν. Κοινωνικόν· Ἀγαλλιᾶσθε

18 October (*Typicon*, pp. 70-71)

Μηνὶ τῷ αὐτῷ ιη΄, μνήμῃ τοῦ ἀγίου καὶ πανευφήμου ἀποστόλου καὶ εὐαγγελιστοῦ Λουκᾶ [.....]. Ἡ δὲ σύναξις αὐτοῦ τελεῖται ἐν τῷ αὐτῷ ναῷ τῶν ἀγίων ἀποστόλων τῶν μεγάλων, ἔωθεν ἀπὸ τῆς Μεγάλης Ἐκκλησίας τῆς λιτῆς ἀπερχομένης ἐν τῷ Φόρῳ, καὶ μετὰ τὰς συνήθεις ἐκεῖσε εὐχὰς παραγινομένης ἐν τῇ εἰρημένῃ συνάξει. Τελεῖται δὲ ἡ ἀκολουθία οὕτως· Εἰς τὸν ν΄ καὶ εἰς τὴν εἰσοδον λέγεται τροπάριον, ἥχος γ΄· Ἀπόστολε ἄγιε, πρέσβευε. Προκείμενον, ἥχος πλ. δ΄· Εἰς πᾶσαν τὴν γῆν ἐξῆλθεν. Στίχος· Οἱ οὐρανοὶ διηγοῦνται δόξαν. Ὁ ἀπόστολος πρὸς Κολασσαῖς· Ἀδελφοί, ἐν σοφίᾳ περιπατεῖτε, καὶ λέγεται ἔως· πάντα ὑμῖν γνωρίσουσιν τὰ ὕδε, καὶ ὑπερβὰς λέγει· ἀσπάζεται ὑμᾶς Λουκᾶς ὁ ιατρὸς ὁ ἀγαπητὸς καὶ Δημᾶς, καὶ πάλιν λέγει· ὁ ἀσπασμὸς τῇ ἐμῇ χειρὶ Παύλου, τέλος· μεθ’ ὑμῶν, ἀμήν. Ἀλληλούια, ἥχος πλ. δ΄· Σοί εἰσιν οἱ οὐρανοὶ καὶ σή ἐστιν ἡ γῆ, ἔως· ἐθεμελίωσας· Εὐαγγέλιον κατὰ Λουκᾶν, κεφ. ρις΄· Εἶπεν ὁ Κύριος τοῖς ἑαυτοῦ μαθηταῖς· ὁ ἀκούων ὑμῶν, τέλος· εὐδοκία ἔμπροσθέν σου. Κοινωνικόν· Εἰς πᾶσαν.

26 October (*Typicon*, pp. 78-81)

Μηνὶ τῷ αὐτῷ κες΄, ἄθλησις τοῦ ἀγίου μεγαλομάρτυρος Δημητρίου [...]. Ἡ δὲ αὐτοῦ σύναξις τελεῖται ἐν τῷ μαρτυρίῳ αὐτοῦ τῷ ὄντι ἐν τῷ Δευτέρῳ. Γίνεται δὲ ἡ ἀκολουθία οὕτως· Τροπάριον εἰς τὴν εἰσοδον, ἥχος γ΄· Ἀθλοφόρε ἄγιε, πρέσβευε τῷ ἐλεήμονι. Προκείμενον, ἥχος δ΄· Τοῖς ἀγίοις τοῖς ἐν τῇ γῇ αὐτοῦ. Στίχος· Προωρώμην τὸν Κύριον. Ὁ ἀπόστολος πρὸς Τιμόθεον ἐπιστολῆς β΄· Τέκνον Τιμόθεε, Κύριον. Ὁ ἀπόστολος πρὸς Τιμόθεον ἐπιστολῆς β΄· Τέκνον Τιμόθεε, ἐνδυναμοῦ ἐν τῇ χάριτι, τέλος· μετὰ δόξης αἰωνίου. Ἀλληλούια, ἥχος πλ. α΄. Στίχος· Φῶς ἀνέτειλεν τῷ δικαίῳ. Εὐαγγέλιον κατὰ Ἰωάννην, κεφ. ρλζ΄· Εἶπεν ὁ Κύριος τοῖς ἑαυτοῦ μαθηταῖς· ταῦτα ἐντέλλομαι ὑμῖν, ἵνα ἀγαπᾶτε ἀλλήλους, τέλος· προσφέρειν τῷ Θεῷ. Κοινωνικόν· Ἀγαλλιᾶσθε. Τῇ αὐτῇ ἡμέρᾳ, ἄθλησις τῶν ἀγίων μαρτύρων Βασιλείου, Ἀρτεμιδώρου καὶ Γλύκωνος. Καὶ τῇ αὐτῇ ἡμέρᾳ, μνήμη τῆς μετὰ φιλανθρωπίας ἐπενεγχθείσης φοιβερᾶς ἀπειλῆς τοῦ σεισμοῦ ἐν τῷ , σμθ΄ ἔτει τοῦ κόσμου, ἐν ῥ κύκλος ἦν ἡλίου ε΄,

σελήνης ις', ινδικτιών θ', ἐπὶ Λέοντος τοῦ Ἰσαύρου. Γίνεται δὲ ἡ ἀκολουθία οὕτως· Περὶ ὥραν α' κατέρχεται πατριάρχης καὶ εἰσέρχεται διὰ τῆς πλαγίας εἰς τὸ ἄγιον θυσιαστήριον, καὶ ἀνέρχονται οἱ ψάλται ἐν τῷ ἄμβωνι, λέγεται δὲ τῆς λιτῆς συγκινούσης τροπάριον, ἥχος πλ. δ'. Ό ἐπιβλέπων ἐπὶ τὴν γῆν καὶ ποιῶν αὐτὴν τρέμειν, ὥσται ἡμᾶς τῆς φοβερᾶς τοῦ σεισμοῦ ἀπειλῆς, Χριστὲ ὁ Θεὸς ἡμῶν, καὶ κατάπεμψον ἡμῖν πλούσια τὰ ἔλέη σου, πρεσβείαις τῆς Θεοτόκου, ώς μόνος Φιλάνθρωπος. Καὶ δοξάζουσιν ἐν τῷ Φόρῳ, καὶ μετὰ τὰς ἐκεῖσε συνήθεις εὐχάς, ἀπέρχεται ἡ λιτή ἐν τῷ σεβασμίῳ οἴκῳ τῆς ἀχράντου Δεσποίνης ἡμῶν τῆς Θεοτόκου ἐν Βλαχέρναις, τῶν ψαλτῶν λεγόντων τὸ αὐτὸ τροπάριον, καὶ ἐκεῖσε δοξάζουσιν. Ἀντίφωνα οὐ λέγονται, ἀλλ' εὐθὺς τὸ τρισάγιον. Προκείμενον, ἥχος βαρύς· Σῶσον, Κύριε, τὸν λαόν σου, καὶ εὐλόγησον τήν. Στίχος· Πρὸς σέ, Κύριε, κεκράξομαι. Ό ἀπόστολος πρὸς Ἐβραίους· Ἀδελφοί, ὃν ἀγαπᾷ Κύριος παιδεύει, τέλος· τῆς ἀγιότητος αὐτοῦ. Ἀλληλούια, ἥχος πλ. α'. Ό Θεός, ἀπώσω ἡμᾶς. Στίχος· Συνέσεισας τὴν γῆν, ἔως· οἶνον κατανύξεως. Εὐαγγέλιον κατὰ Λουκᾶν, κεφ. πγ'· Τῷ καιρῷ ἐκείνῳ, ἐνέβη ὁ Ἰησοῦς εἰς πλοῖον, τέλος· ὑπακούουσιν αὐτῷ. Κοινωνικόν· Ποτήριον σωτηρίου. Μηνὶ τῷ αὐτῷ κεῖται, ἀθλησις τῆς ἀγίας μάρτυρος Καπετωλίνης, καὶ Ἐρωτηθῆδος τῆς οἰκέτιδος αὐτῆς [...]. Τελεῖται δὲ ἡ αὐτῶν σύναξις

1 November (*Typicon*, pp. 86-87)

Μηνὶ νοεμβρίῳ α', μνήμῃ τῶν ἀγίων καὶ θαυματουργῶν Κοσμᾶ καὶ Δαμιανοῦ, τῶν υἱῶν Θεοδότης [...]. Τελεῖται δὲ ἡ αὐτῶν σύναξις ἐν τοῖς Δαρείον, ἔωθεν τῆς λιτῆς ἀπὸ τῆς Μεγάλης Ἐκκλησίας ἐκεῖσε παραγινομένης. Καὶ λέγεται εἰς τὸν ν' καὶ εἰς τὴν εἴσοδον τροπάριον, ἥχος α'. Οἱ σοφοὶ τῆς οἰκουμένης ιατροί, ἐκ Θεοῦ λαβόντες τὸ συμπαθές, πρεσβεύσατε καὶ νῦν ὑπὲρ ἡμῶν βιώντων· Κύριε, σῶσον τὸν λαόν σου καὶ τὴν πόλιν σου, καὶ τῶν συνεχόντων δεινῶν ἐλευθέρωσον διὰ τῆς Θεοτόκου τὰς ψυχὰς ἡμῶν. Προκείμενον, ἥχος δ'. Θαυμαστὸς ὁ Θεὸς ἐν τοῖς. Στίχος· Ἐν ἐκκλησίαις, ἔως· Ἰσραὴλ. Ό ἀπόστολος πρὸς Κορινθίους ἐπιστολῆς α'. Ἀδελφοί, ὑμεῖς ἐστε σῶμα Χριστοῦ, τέλος· ἡ ἀγάπη οὐδέποτε ἐκπίπτει. Ἀλληλούια, ἥχος β'. Ἰδοὺ δὲ τι καλὸν ἡ τί τερπνόν, ἔως· ἐπὶ τὸ αὐτό. Εὐαγγέλιον κατὰ Ματθαῖον, κεφ. οθ'. Τῷ καιρῷ ἐκείνῳ, προσκαλεσάμενος ὁ Ἰησοῦς τοὺς μαθητάς, καὶ λέγει ἔως· καὶ πᾶσαν μαλακίαν, καὶ ὑπερβαίνει καὶ λέγει· τούτους ἀπέστειλεν ὁ Ἰησοῦς, τέλος· δωρεὰν δότε. Κοινωνικόν· Ἀγαλλιάσθε. Τῇ αὐτῇ ἡμέρᾳ, ἀθλησις τῆς ἀγίας μάρτυρος Κυριαίνης [...]. Τῇ αὐτῇ ἡμέρᾳ, ἀθλησις τῶν ἀγίων Ἰωάννου ἐπισκόπου καὶ Ἰακώβου πρεσβυτέρου τοῦ ἐπικαλουμένου Ζηλωτοῦ [...]. Τῇ αὐτῇ ἡμέρᾳ, ἀθλησις τῶν ἀγίων μαρτύρων Καισαρείου, Δασίου, Σάβα, Σαβινιανοῦ, Ἀγρίππα, Ἀδριανοῦ καὶ Θωμᾶ τοῦ νηπίου καὶ τῆς συνοδίας αὐτῶν ἐν Δαμασκῷ τελειωθέντων. Τελεῖται δὲ ἡ αὐτῶν σύναξις ἐν τῷ μαρτυρίῳ τοῦ ἀγίου μάρτυρος Θεοδώρου τῷ ὄντι πλησίον τοῦ Χαλκοῦ Τετραπύλου. Τῇ αὐτῇ ἡμέρᾳ, τῶν ἀγίων γυναικῶν Δόμνας καὶ Δομνίνας καὶ Κυριακῆς μαρτύρων [...].

6 November (*Typicon*, pp. 90-93)

Μηνὶ τῷ αὐτῷ ζ', ἄθλησις τοῦ ἐν ἀγίοις πατρὸς ἡμῶν ἀρχιεπισκόπου γενομένου Κωνσταντινουπόλεως Παύλου τοῦ ὁμολογητοῦ [.....]. Τελεῖται δὲ ἡ αὐτοῦ σύναξις ἐν τῇ Μεγάλῃ Ἐκκλησίᾳ ἐν ἡμέρᾳ κυριακῇ. Γίνεται δὲ ἡ ἀκολουθία οὕτως· Εἰς τὸν ν' καὶ εἰς τὴν εἰσοδον λέγεται τροπάριον, ἥχος γ'. Θείας πίστεως ὁμολογία. Προκείμενον, ἥχος βαρύς· Τίμιος ἐναντίον Κυρίου ὁ θάνατος. Στίχος· Τί ἀνταποδώσω τῷ Κυρίῳ. Οἱ ἀπόστολος πρὸς Ἐβραίους· Ἄδελφοί, τοιοῦτον ἔχομεν ἀρχιερέα, τέλος· κρείττονι ἐπαγγελίαις νενομοθέτηται. Άλληλοια, ἥχος α'. Ὑπομένων ὑπέμεινα τὸν Κύριον, ἔως· τῆς δεήσεώς μου. Εὐαγγέλιον κατὰ Λουκᾶν, κεφ. ρμε'. Εἶπεν ὁ Κύριος· ὅστις ὁμολογήσῃ ἐν ἐμοί, τέλος· τὸ γὰρ ἄγιον Πνεῦμα διδάξει ὑμᾶς ἢ δεῖ εἰπεῖν. Κοινωνικόν· Ἀγαλλιᾶσθε. Τῇ αὐτῇ ἡμέρᾳ, μνήμη τῆς μετὰ φιλανθρωπίας κατενεχθείσης κόνεως, ἐπὶ Λέοντος τοῦ μεγάλου βασιλέως τοῦ Βέσσου [...]. Ή δὲ σύναξις αὐτῆς γίνεται ἐν τῷ ἀποστολείῳ τῶν ἀγίων ἀποστόλων Πέτρου καὶ Παύλου τῷ ὄντι ἐν τῷ Τρικόγχῳ, γινομένης τῆς ἀκολουθίας οὕτως· Ἔωθεν συντρέχουσιν ἐν τῇ ἀγιωτάτῃ Μεγάλῃ Ἐκκλησίᾳ, καὶ λιτανεύοντες ἀπέρχονται ἐν τῷ Φόρῳ, καὶ μετὰ τὰς ἐκεῖσε εὐχὰς παραγίνονται ἐν τῇ εἰρημένῃ συνάξει. Γίνεται δὲ ἡ ἀκολουθία οὕτως· Μετὰ τὴν ἀπόλυσιν τοῦ ὄρθρου γίνονται ἀντίφωνα γ' ἐν τῇ σωλίᾳ. Ψαλλομένου τοῦ ἐνορδίνου, τὸ πρῶτον· Ἐλέησον ἡμᾶς, Φιλάνθρωπε, καὶ· Βοήθει ὑμῖν, Χριστὲ ὁ Θεὸς ἡμῶν. Τὸ β'. Πρεσβείας τῶν ἀγίων σου. Τὸ γ'. Άλληλοια διπλοῦν δειλινόν. Καὶ κατέρχεται ὁ πατριάρχης καὶ εἰσέρχεται διὰ τῆς πλαγίας εἰς τὸ ἄγιον θυσιαστήριον, καὶ ἄρχονται οἱ ψάλται ἐν τῷ ἄμβωνι ἀντὶ λιτῆς τὸ τρισάγιον, καὶ ἐν τῷ Φόρῳ δοξάζουσι. Καὶ μετὰ τὸ δοξάσαι αὐτοὺς καὶ πληρῶσαι, εὐθὺς γίνεται εὐχὴ ἀντιφώνου, καὶ ἀντίφωνον α', ψαλμὸς ριθ'. Ἐλέησον ἡμᾶς, Κύριε, ἐλέησον ἡμᾶς. Τὸ β', ψαλμὸς ρκ'. Άλληλοια ἀπλοῦν δειλινόν. Τὸ γ', ψαλμὸς ρκβ', μετὰ τροπαρίου, ἥχος πλ. α'. Κύριε, ἡμάρτομεν καὶ ἡνομήσαμεν, προσπίπτομεν, ἐλέησον ἡμᾶς. Καὶ ποιεῖ ὁ διάκονος τὴν μεγάλην ἐκτενήν, καὶ ἀπάρχονται οἱ ψάλται τῆς λιτῆς καὶ δοξάζουσιν ἐν τῷ Τρικόγχῳ. Καὶ εἴθ' οὕτως γίνονται ἀντίφωνα γ', καὶ εἰς τὸ γ' λέγεται τροπάριον, ἥχος γ'. Θείας πίστεως ὁμολογία. Προκείμενον, ἥχος βαρύς· Κύριος ἴσχὺν τῷ λαῷ αὐτοῦ δώσει, ἔως· ἐν εἰρήνῃ. Στίχος· Ἐνέγκατε τῷ Κυρίῳ, ἔως· καὶ τιμήν. Οἱ ἀπόστολος πρὸς Ἐβραίους· Ἄδελφοί, ἔχοντες παρρησίαν (προεγράφη πρὸ ὀλίγου). Άλληλοια, ἥχος πλ. β'. Κύριε, μὴ τῷ θυμῷ σου ἐλέγξῃς με, ἔως· παιδεύσῃς με. Εὐαγγέλιον κατὰ Λουκᾶν, κεφ. Λζ'. Εἶπεν ὁ Κύριος τὴν παραβολὴν ταύτην· ἄνθρωπός τις ἦν πλούσιος, τέλος· οὐδὲ ἐάν τις ἐκ νεκρῶν ἀναστῇ πεισθήσονται. Κοινωνικόν· Ἀγαλλιᾶσθε

8 November (*Typicon*, pp. 94-97)

Μηνὶ τῷ αὐτῷ η', ἡ σύναξις τοῦ ἀρχαγγέλου Μιχαήλ. Τελεῖται δὲ ἐν τῷ σεπτῷ αὐτοῦ ναῷ τῷ ὄντι ἐν τοῖς Ἀδδᾶ, τῆς λιτῆς ἔωθεν ἀπὸ τῆς Μεγάλης Ἐκκλησίας ἀπερχομένης ἐν τῷ Φόρῳ καὶ μετὰ τὰς ἐκεῖσε συνήθεις εὐχὰς παραγινομένης ἐν τῷ εἰρημένῳ ναῷ. Γίνεται δὲ ἡ ἀκολουθία οὕτως· Εἰς τὸν νέον λέγεται τροπάριον, ἥχος β'. Ἀρχιστράτηγε Θεοῦ, λειτουργὲ θείας δόξης. Προκείμενον, ἥχος δ'. Ὁ ποιῶν τοὺς ἀγγέλους αὐτοῦ πνεύματα, ἔως πῦρ φλέγον. Στίχος· Εὐλόγει, ἡ ψυχή μου, τὸν Κύριον, ἔως σφόδρα. Ὁ ἀπόστολος πρὸς Ἐβραίους· Ἀδελφοί, εἰ ὁ δι' ἀγγέλων λαληθείς, τέλος διὰ παθημάτων τελειῶσαι. Ἀλληλούια, ἥχος πλ. δ'. Στίχος· Εὐλογεῖτε τὸν Κύριον, πάντες οἱ ἀγγελοι αὐτοῦ, ἔως τῆς φωνῆς τῶν λόγων αὐτοῦ. Εὐαγγέλιον κατὰ Λουκᾶν, κεφ. ρις'. Εἶπεν ὁ Κύριος τοῖς ἑαυτοῦ μαθηταῖς· ὁ ἀκούων ὑμῶν, ἐμοῦ ἀκούει, τέλος εὐδοκία ἐμπροσθέν σου. Κοινωνικόν· Αἰνεῖτε. Ἐτερον κοινωνικόν· Ὁ ποιῶν τοὺς ἀγγέλους. Ἡ δὲ τοιαύτη ἑορτὴ τελεῖται καὶ ἐν τῇ Ὁξείᾳ καὶ ἐν τῷ Σινάτωρος πλησίον Ἀρκαδιανῶν, καὶ ἔνδον τοῦ ἀγίου μάρτυρος Ἰουλιανοῦ πλησίον τοῦ Φόρου καὶ ἐν τῇ Νέᾳ Βασιλικῇ ἐκκλησίᾳ. Τῇ αὐτῇ ἡμέρᾳ τὰ ἐγκαίνια τοῦ ἀγίου Ἰωάννου τοῦ Θεολόγου ἐν τοῖς Βεάτου πλησίον τῶν Ἀνθεμίου. Καὶ τῇ αὐτῇ ἡμέρᾳ, τῆς ὁσίας Ματρώνης [.....]

11 November (*Typicon*, pp. 96-99)

Μηνὶ τῷ αὐτῷ ια', ἄθλησις τοῦ ἀγίου μάρτυρος Μηνᾶ [...]. Τελεῖται δὲ ἡ αὐτοῦ σύναξις ἐν τῷ μαρτυρίῳ αὐτοῦ τῷ ὄντι πλησίον τῆς Ἀκροπόλεως. Ἡ δὲ ἀκολουθία γίνεται οὕτως· Ἔωθεν μετὰ τῆς λιτῆς ἀπέρχεται ὁ πατριάρχης ἀπὸ τῆς Μεγάλης Ἐκκλησίας εἰς τὸν τοῦ ἀγίου ναόν, καὶ εἰς τὸ γένος ἀντίφωνον εἰσοδεύει, καὶ λέγεται τροπάριον, ἥχος γ'. Ἀθλοφόρε ἄγιε, πρέσβευε. Προκείμενον, ἥχος δ'. Θαυμαστὸς ὁ Θεὸς ἐν τοῖς ἀγίοις αὐτοῦ. Στίχος· Ἐν ἐκκλησίαις εὐλογεῖτε τὸν Θεόν. Ὁ ἀπόστολος πρὸς Τιμόθεον β'. Τέκνον Τιμόθεε, ἐνδυναμοῦ ἐν τῇ χάριτι (προεγράφη εἰς τὰς κεῖται τοῦ ὀκτωβρίου μηνός). Ἀλληλούια, ἥχος πλ. α'. Φῶς ἀνέτειλεν τῷ δικαίῳ, ἔως εὐφροσύνη. Εὐαγγέλιον κατὰ Ἰωάννην, κεφ. ριζ'. Εἶπεν ὁ Κύριος τοῖς ἑαυτοῦ μαθηταῖς· ταῦτα ἐντέλλομαι ὑμῖν, ἵνα ἀγαπᾶτε ἀλλήλους, τέλος προσφέρειν τῷ Θεῷ. Κοινωνικόν· Ἀγαλλιᾶσθε. Τῇ αὐτῇ ἡμέρᾳ, ἄθλησις τοῦ ἀγίου μάρτυρος Βίκτωρος καὶ Στεφανίδος καὶ Βικεντίου. Τελεῖται δὲ ἡ αὐτῶν σύναξις ἐν τῷ μαρτυρίῳ αὐτῶν τῷ ὄντι ἐν τῷ Γαϊτανῷ. Τῇ αὐτῇ ἡμέρᾳ, τοῦ ὁσίου πατρὸς ἡμῶν Ἰωάννου τοῦ ἐλεήμονος. Τῇ αὐτῇ ἡμέρᾳ, μνήμη τοῦ ὁσίου πατρὸς ἡμῶν Θεοδώρου ὁμολογητοῦ τοῦ Στουδίου.

13 November (*Typicon*, pp. 98-101)

Μηνὶ τῷ αὐτῷ ιγ', μνήμη ἡτοι ἡ ὑπερορία τοῦ ἐν ἀγίοις πατρὸς ἡμῶν Ἰωάννου ἀρχιεπισκόπου Κωνσταντινουπόλεως τοῦ Χρυσοστόμου. Τελεῖται δὲ ἀντὶ τῆς κοιμήσεως αὐτοῦ διὰ τὸ ταύτην

τῇ Υψώσει τοῦτιμίου συμβαίνειν Σταυροῦ [.....]. Ἡ δὲ ἀκολουθία τῆς ἑορτῆς αὐτοῦ γίνεται οὕτως· Ἀπὸ τῆς Μεγάλης Ἐκκλησίας παραγίνεται ἡ λιτὴ ἐν τῷ Φόρῳ, καὶ μετὰ τὰς ἐκεῖσε εὐχὰς ἀπέρχεται εἰς τὸν Ἁγίους Ἀποστόλους τὸν μεγάλους, ἅμα τῷ πατριάρχῃ, καὶ λέγεται τροπάριον εἰς τὴν εἰσοδον· Ἡ τοῦ στόματός σου καθάπερ χρυσὸς ἐκλάμψασα χάρις τὴν οἰκουμένην ἐφώτισε. Προκείμενον, ἥχος α΄· Τὸ στόμα μου λαλήσει σοφίαν, ἔως· σύνεσιν. Στίχος· Ἀκούσατε ταῦτα, πάντα τὰ ἔθνη, ἔως· τὴν οἰκουμένην. Ὁ ἀπόστολος πρὸς Ἐβραίους· Ἀδελφοί, τοιοῦτος ἡμῖν ἐπρεπεν ἀρχιερεύς, ὅσιος (προεγράφη εἰς τὰς λέπτους ὁκτωβρίου μηνός). Ἀλληλούια, ἥχος β΄. Στίχος· Στόμα δικαίου μελετήσει σοφίαν, ἔως· κρίσιν. Εὐαγγέλιον κατὰ Ἰωάννην, κεφ. πθ΄· Εἶπεν ὁ Κύριος τοῖς ἑαυτοῦ μαθηταῖς· ἐγώ εἰμι ἡ θύρα, τέλος· εἰς ποιμήν. Κοινωνικόν· Εἰς μνημόσυνον.

21 November (*Typicon*, pp. 110-111)

Μηνὶ τῷ αὐτῷ καί, σύναξις τῆς παναγίας Δεσποίνης ἡμῶν Θεοτόκου καὶ ἀειπαρθένου Μαρίας, ὅτε ἀφιερώθη καὶ ἀνετέθη ἐν τῷ ναῷ, οὖσα τριετής, παρὰ Ἰωακεὶμ καὶ Ἀννης. Τελεῖται δὲ ἡ τοιαύτη σύναξις ἐν τῷ πανσέπτῳ αὐτῆς ναῷ ἐν τοῖς Χαλκοπτρατείοις, τῆς λιτῆς ἔωθεν μετὰ τοῦ πατριάρχου ἀπὸ τῆς Μεγάλης Ἐκκλησίας ἐκεῖσε παραγινομένης. Ἡ δὲ ἀκολουθία οὕτως· Λέγεται τροπάριον, ἥχος δ΄, εἰς τὸν νότον εἰς τὴν εἰσοδον· Σήμερον τῆς εὐδοκίας Θεοῦ τὸ προοίμιον καὶ τῆς σωτηρίας τῶν ἀνθρώπων ἡ προκήρυξις· ἐν ναῷ τοῦ Θεοῦ τρανῶς ἡ Παρθένος δείκνυται καὶ τὸν Χριστὸν τοῖς πᾶσιν εὐαγγελίζεται. Αὐτῇ καὶ ἡμεῖς μεγαλοφόνως βοήσωμεν· Χαῖρε, τῆς οἰκονομίας τοῦ Κτίστου ἐκπλήρωσις. Προκείμενον, ἥχος γ΄· Μεγαλύνει ἡ ψυχή μου τὸν Κύριον, ἔως· τῷ Σωτῆρί μου. Στίχος· Ὅτι ἐπέβλεψεν ἐπὶ τὴν ταπείνωσιν. Ὁ ἀπόστολος πρὸς Ἐβραίους· Ἀδελφοί, εἶχεν ἡ πρώτη σκηνή, τέλος· τοῦ λαοῦ ἀγνοημάτων. Ἀλληλούια, ἥχος πλ. δ΄. Στίχος· Απενεχθήσονται τῷ βασιλεῖ, ἔως· εἰς ναὸν βασιλέως. Εὐαγγέλιον κατὰ Λουκᾶν, κεφ. γ΄· Τῷ καιρῷ ἐκείνῳ, ἀναστᾶσα Μαριάμ, καὶ λέγει ἔως· τοῖς φοβουμένοις αὐτόν, καὶ ὑπερβαίνει καὶ λέγει· ἔμεινεν δὲ Μαριάμ σὺν αὐτῇ, τέλος· εἰς τὸν οἶκον αὐτῆς. Κοινωνικόν· Ποτήριον σωτηρίου λήψομαι.

30 November (*Typicon*, pp. 116-119)

Μηνὶ τῷ αὐτῷ λέπτῳ, ἄθλησις τοῦ ἀγίου καὶ πανευφήμου ἀποστόλου Ἀνδρέου ἀδελφοῦ Πέτρου τοῦ κορυφαίου τῶν ἀποστόλων [...]. Μετετέθη δὲ ὕστερον ἐν Κωνσταντινούπόλει, καὶ κατετέθη μετὰ Λουκᾶ τοῦ εὐαγγελιστοῦ καὶ Τιμοθέου τοῦ ἀποστόλου ἐν τοῖς Ἁγίοις Αποστόλοις. Ἔνθα καὶ τελεῖται ἡ αὐτοῦ σύναξις, ἀπὸ τῆς Μεγάλης Ἐκκλησίας τῆς λιτῆς ἀπερχομένης ἐν τῷ Φόρῳ, καὶ μετὰ τὰς συνήθεις εὐχὰς παραγινομένης ἐκεῖσε. Γίνεται δὲ ἡ ἀκολουθία οὕτως· Λέγεται τροπάριον εἰς τὸν νότον καὶ εἰς τὴν εἰσοδον, ἥχος γ΄· Τῆς νοητῆς θαλάσσης τοὺς ἀνθρωποβόρους ἰχθύας ἐσαγήνευσας, ἀνδρείᾳ καὶ συνέσει ἐπιβὰς τῇ ταραχῇ

τῶν κυμάτων, καὶ τούτους ἐκ βυθοῦ εἰδωλικοῦ ἀναγαγών, προσήναγες τῷ Δεσπότῃ τῶν ὅλων. Αὐτὸν ἱέτευε σωθῆναι τὰς ψυχὰς ἡμῶν. Προκείμενον, ἥχος πλ. δ'. Εἰς πᾶσαν τὴν γῆν ἐξῆλθεν ὁ φθόγγος. Στίχος· Οἱ οὐρανοὶ διηγοῦνται δόξαν Θεοῦ. Ὁ ἀπόστολος πρὸς Κορινθίους· Ἄδελφοί, ὁ Θεὸς ἡμᾶς τοὺς ἀποστόλους, τέλος· μιμηταί μου γίνεσθε. Ἀλληλούια, ἥχος πλ. δ'. Στίχος· Τῷ λόγῳ Κυρίου οἱ οὐρανοὶ ἐστερεώθησαν, ἔως· αὐτῶν. Εὐαγγέλιον κατὰ Ἰωάννην, κεφ. ις· Τῷ καιρῷ ἐκείνῳ, είστηκει ὁ Ἰωάννης καὶ ἐκ τῶν μαθητῶν αὐτοῦ δύο, τέλος· ὁ ἐρμηνεύεται Πέτρος. Ἀλλο εὐαγγέλιον κατὰ Ματθαῖον, κεφ. κ'· Τῷ καιρῷ ἐκείνῳ, περιπατῶν ὁ Ἰησοῦς παρὰ τὴν θάλασσαν, τέλος· μαλακίαν ἐν τῷ λαῷ. Κοινωνικόν· Ἀγαλλιᾶσθε, δίκαιοι. Ἀλλο· Εἰς πᾶσαν τὴν γῆν.

14 December (*Typicon*, pp. 130- 133)

Μηνὶ τῷ αὐτῷ ιδ', ἄθλησις τῶν ἀγίων μαρτύρων Θύρσου, Λευκίου καὶ Καλλινίκου [.....]. Τελεῖται δὲ ἡ αὐτῶν σύναξις ἐν τῷ μαρτυρίῳ αὐτῶν τῷ ὄντι πλησίον Ἐλενιάνων. Τῇ αὐτῇ ἡμέρᾳ, ἄθλησις τῶν ἀγίων μαρτύρων Φιλήμονος, Ἀπολλωνίου, Ὑπάτου καὶ τῆς συνοδίας αὐτῶν [.....]. Τῇ αὐτῇ ἡμέρᾳ, μνήμη τῆς μετὰ φιλανθρωπίας ἐπενεχθείσης ἀπειλῆς τοῦ σεισμοῦ. Γίνεται δὲ ἡ ἀκολουθία οὗτως· Ὑπομιμνήσκεται ὁ πατριάρχης, καὶ εἰς οἶνον ἀν ἐπιτρέψῃ ἀντίφωνον τοῦ ὅρθρου εἰσέρχονται οἱ ψάλται ἐν τῇ ἐκκλησίᾳ ἔσω, καὶ κατὰ τὸν δέοντα καιρὸν κατέρχεται ὁ πατριάρχης καὶ εἰσέρχεται διὰ τῆς πλαγίας εἰς τὸ ἄγιον θυσιαστήριον, καὶ μετὰ τὸ πληρῶσαι τὰ ἀντίφωνα γίνεται εὐχὴ τοῦ τρισαγίου καὶ ἄρχονται οἱ ψάλται ἐν τῷ ἀμβωνὶ τροπάριον, ἥχος πλ. α'. Κύριε, ἡμάρτομεν, ἡνομήσαμεν, προσπίπτομεν, ἐλέησον ἡμᾶς. Καὶ ἀνέρχεται ἡ λιτὴ ἐν τῷ Φόρῳ, καὶ δοξάζουσιν ἐκεῖσε, καὶ λέγει ὁ διάκονος τὴν μεγάλην ἐκτενήν, καὶ εἴθ' οὗτως πάλιν ἄρχονται τὸ αὐτὸν τροπάριον καὶ εἰς τὸν ἄγιον Θύρσον δοξάζουσιν ὁμοίως. Ἀντίφωνα δὲ οὐ γίνονται, ἀλλ' εὐθέως τὸ τρισάγιον καὶ τὸ προκείμενον, ἥχος πλ. β'. Σῶσον, Κύριε, τὸν λαόν σου, ἔως· τὴν κληρονομίαν σου. Στίχος· Πρὸς σέ, Κύριε, ἔως· ἀπ' ἐμοῦ. Ὁ ἀπόστολος πρὸς Ἐφεσίους· Ἄδελφοί, ὁ Θεὸς πλούσιος ὁν, τέλος· ἵνα ἐν αὐτοῖς περιπατήσωμεν. Ἀλληλούια, ἥχος δ'. Στίχος· Ἐκέκραξαν οἱ δίκαιοι, ἔως· ἐρρύσατο αὐτούς. Κατὰ Ματθαῖον εὐαγγέλιον, κεφ. ξθ' Τῷ καιρῷ ἐκείνῳ, ἐμβάντος τοῦ Ἰησοῦ εἰς πλοῖον, τέλος· ὑπακούουσιν αὐτῷ. Κοινωνικόν· Ἀγαλλιᾶσθε.

18 December (*Typicon*, pp. 136-139)

Μηνὶ τῷ αὐτῷ ιη',καὶ τὰ ἐγκαίνια τοῦ σεβασμίου οἴκου τῆς ἀγίας ἀχράντου Δεσποίνης ὑμῶν Θεοτόκου ἐν τοῖς Χαλκοπρατείοις. Γίνεται δὲ ἡ ἀκολουθία οὗτως· Ἐσπέρας, εἰς τὴν παραμονήν, κατέρχεται ὁ πατριάρχης καὶ εἰσοδεύει. Καὶ μετὰ τὸ προκείμενον καὶ τὰ τρία ἀντίφωνα τὰ μικρὰ γίνεται εὐχὴ συναπτὴ μετὰ τῶν αἰτήσεων, καὶ τὰ ἀναγνώσματα λέγονται τρία. Τὸ α', Βασιλειῶν τρίτον· Ἐστη Σολομὼν κατὰ πρόσωπον τοῦ θυσιαστηρίου Κυρίου,

τέλος· καὶ ἥλεως ἔσῃ αὐτῷ. Τὸ β', Παροιμιῶν· Ὁ Θεὸς τῇ σοφίᾳ ἐθεμελίωσε τὴν γῆν, τέλος· ταπεινοῖς δὲ δίδωσι χάριν. Τὸ γ', Παροιμιῶν· Ἡ σοφία ὡκοδόμησεν, τέλος· ἔτη ζωῆς. Καὶ λέγουσιν οἱ ψάλται ἐν τῷ ἄμβωνι τροπάριον, ὥχος βαρύς· Χαῖρε, κεχαριτωμένη, Θεοτόκε Παρθένε, λιμὴν καὶ προστασία τοῦ γένους τῶν ἀνθρώπων. Καὶ μετὰ τὸ τροπάριον λέγει ὁ διάκονος· Σοφία, καὶ ἀνέρχεται προανάγνωσις, καὶ γίνεται ἡ παννυχὶς κατὰ τάξιν. Ὁ δὲ ὄρθρος γίνεται ἐν τῷ ἄμβωνι, καὶ εἰς τὸν ν' λέγεται τροπάριον· Ἀρατε πύλας, οἱ ἄρχοντες. Καὶ ἐξέρχεται ἡ λιτὴ ἀπὸ τῆς Μεγάλης Ἐκκλησίας, καὶ ἄρχονται οἱ ψάλται ἐν τῷ ἄμβωνι τὸ προγεγραμμένον τροπάριον εἰς τὴν παραμονήν, τὸ Χαῖρε, κεχαριτωμένη. Καὶ ἔρχεται ἡ λιτὴ διὰ τοῦ Μολυβδουργοῦ τοῦ εἰς τὸ Μίλιον εἰς τὰ Χαλκοπρατεῖα, καὶ εἰσέρχεται εἰς τὸν νάρθηκα. Καὶ μετὰ τὴν συμπλήρωσιν τοῦ ψαλλομένου τροπαρίου, ἄρχονται οἱ ὄρφανοὶ τὸ Ἀρατε πύλας, καὶ ἀνοίγεται ἡ ἐκκλησία, καὶ ἄρχονται οἱ ψάλται τοῦ δοξάζειν. Ἀντίφωνα δὲ οὐ γίνονται, ἀλλ' εὐθέως τὸ τρισάγιον καὶ τὸ προκείμενον, ὥχος δ'. Τῷ οἴκῳ σου πρέπει ἀγίασμα, Κύριε, ἔως· ἡμερῶν. Στίχος· Ὁ Κύριος ἐβασίλευσεν, ἔως· περιεζώσατο. Ὁ ἀπόστολος πρὸς Ἐβραίους· Ἄδελφοί ἄγιοι, κλήσεως ἐπουρανίου, τέλος· ὁ δὲ τὰ πάντα κατασκευάσας Θεός. Ἄλληλούια, ὥχος πλ. α'. Στίχος· Οἱ θεμέλιοι αὐτοῦ, ἔως· Ἰακώβ. Εὐαγγέλιον κατὰ Ματθαῖον, κεφ. ρξς· Τῷ καιρῷ ἐκείνῳ, ἐλθὼν ὁ Ἰησοῦς εἰς τὰ μέρη Καισαρείας τῆς Φιλίππου, τέλος· καὶ πύλαι ἄδου οὐ κατισχύσουσιν αὐτῆς. Κοινωνικόν· Ποτήριον σωτηρίου

22- 24 December (*Typicon*, pp. 144-155)

Μηνὶ τῷ αὐτῷ κδ',... Χρὴ δὲ εἰδέναι ὅτι ἀπὸ τῆς εἰκοστῆς δευτέρας τοῦ παρόντος μηνὸς ψάλλονται πεντηκοστοί, εἰς τὴν Ἁγίαν Σοφίαν, τῆς Χριστοῦ Γεννήσεως, ὥχος πλ. δ'. Τὴν ἀπαρχὴν τῶν ἐθνῶν ὁ οὐρανός σοι προσεκόμιζε, τῷ κειμένῳ νηπίῳ ἐν φάτνῃ, δι' ἀστέρος τοὺς Μάγους καλέσας· οὓς καὶ κατέπληξεν οὐ σκῆπτρα καὶ θρόνοι ἀλλ' ἐσχάτη πτωχεία. Τι γάρ εὐτελέστερον σπηλαίου; τί δὲ ταπεινότερον σπαργάνων, ἐν οἷς διέλαμψεν ὁ τῆς θεότητος πλοῦτός σου. Κύριε, δόξα σοι. Τῇ αὐτῇ ἡμέρᾳ, ἀπέρχεται ὁ πατριάρχης καὶ εἰσέρχεται διὰ τῆς πλαγίας εἰς τὸ ἄγιον θυσιαστήριον, καὶ γίνεται εὐχὴ τρισαγίου· καὶ ἄρχονται ἐν τῷ ἄμβωνι οἱ ψάλται τροπάριον, ὥχος μέσος δ'. Ἡ πόλις σου, Θεοτόκε, ἡ ἐν σοὶ βασιλεύουσα, μεγάλων λυτρωθεῖσα διὰ σοῦ περιστάσεων, σὲ καὶ πρὸς ὅμνον εὐχαριστίας προβάλλεται τὴν ἄγιαν σου φωνήν, φθεγγομένη καὶ λέγουσα· Μεγαλύνει ἡ ψυχή μου τὸν Κύριον, ὅτι ἐποίησέ μοι μεγαλεῖα ὁ Δυνατός, ὁ μόνος Πολυέλεος. Καὶ ἡνίκα ἐξέλθῃ ἡ λιτή, εὐθέως ἀσφαλίζεται ἡ ἐκκλησία· καὶ ἀνέρχεται ἡ λιτὴ ἐν τῷ Φόρῳ, καὶ δοξάζουσιν οἱ ψάλται τὸ αὐτὸ τροπάριον, ὥχος μέσος δ'. Ἡ πόλις σου, Θεοτόκε, καὶ λέγει ὁ διάκονος τὴν μεγάλην ἐκτενήν, καὶ πάλιν ἄρχονται τροπάριον, ὥχος πλ. δ'. Τὴν πόλιν ἡμῶν, Κύριε, ὡς τῆς οἰκουμένης ὁφθαλμόν, ἐκ πάσης σου δικαίας ἀπειλῆς ἐλευθέρωσον, καὶ τοῖς σκήπτροις τῆς βασιλείας αὐτὴν διαπαντὸς

κατακόσμησον, βαρβάρων ἀποστροφὴν καὶ τῶν κινδύνων ἀπαλλαγὴν διὰ τῆς Θεοτόκου δωρούμενος. Καὶ ὅτε φθάσῃ ἡ λιτὴ εἰς τὸν νάρθηκα, πλησίον τῶν μεγάλων πυλῶν, μετὰ τὴν συμπλήρωσιν τοῦ τροπαρίου, εὐλογεῖ ὁ πατριάρχηςκαὶ ἄρχονται οἱ ὄρφανοὶ τὸ Ἀρατε πύλας. Τοὺς δὲ πυλῶνας ἀνοίγουσιν οἱ ψάλται, καὶ μετὰ τὴν εἰσοδον, εὐθέως τὸ τρισάγιον, καὶ τὸ προ, ἥχος γ'. Μέγας ὁ Κύριος ἡμῶν, ἔως· ἀριθμός. Στίχος· Αἰνεῖτε τὸν Κύριον, ἔως· ἥδυνθείη ἡ αἰνεσις. Ὁ ἀπόστολος πρὸς Ἐβραίους· Ἀδελφοί, τοιοῦτος ἡμῖν ἐπρεπεν ἀρχιερεύς, τέλος· ἥς ἔπηξεν ὁ Κύριος καὶ οὐκ ἄνθρωπος. Ἀλληλούια, ἥχος α'. Στίχος· Μνήσθητι τῆς συναγωγῆς σου, ἔως· κληρονομίας σου. Εὐαγγέλιον κατὰ Ἰωάννην, κεφ. β'. Τῷ καιρῷ ἐκείνῳ, ἐγένετο τὰ ἐγκαίνια, τέλος· ἐγὼ καὶ ὁ πατὴρ ἐν ἐσμεν. Κοινωνικόν· Αγαλλιᾶσθε. Αντὶ δὲ τοῦ Ἐν εἰρήνῃ προέλθετε, λέγει ὁ διάκονος· Σοφία, καὶ γίνεται ἡ παννυχὶς κατὰ τάξιν. Καὶ τῇ ἐπαύριον, ἥγουν τῇ κγ', τὰ ἐγκαίνια τῆς ἀγιωτάτης Μεγάλης Ἐκκλησίας. Δεῖ δὲ εἰδέναι ὅτι ἐὰν συμβῇ σαββάτῳ ἡ κυριακὴ φθάσαι τὴν παραμονὴν τῶν ἐγκαινίων, λέγεται εἰς τὸ λυχνικὸν τὸ Κλῖνον, Κύριε, τὸ τελευταῖον καὶ τὸ Κύριε, ἐκέκραξα, καὶ μετὰ τὴν εἰσοδον τοῦ πατριάρχου καὶ τὸ προκείμενον καὶ τὰ ἀντίφωνα τὰ μικρά, γίνεται εὐχὴ συναπτὴ μετὰ τῶν αἰτήσεων, καὶ ἀναγνώσματα γ'. τὸ α', Βασιλειῶν γ'. τὸ β', Παροιμιῶν· τὸ γ', Παροιμιῶν (ταῦτα δὲ προεγράφη εἰς τὴν ιη' τοῦ παρόντος μηνός). Καὶ λέγουσιν οἱ ψάλται τροπάριον, ἥχος δ'. Ἀρατε πύλας, οἱ ἄρχοντες, ὑμῶν, καὶ ἐπάρθητε πύλαι αἰώνιοι, καὶ εἰσελεύσεται ὁ βασιλεὺς τῆς δόξης. Καὶ μετὰ τὸ τροπάριον λέγει ὁ διάκονος· Σοφία, καὶ γίνεται ἡ παννυχίς. Ο δὲ ὄρθρος τελεῖται ἐν τῷ ἄμβωνι, καὶ εἰς τὸν ν' λέγεται τροπάριον· Ἀρατε πύλας. Προκείμενον, ἥχος δ'. Τῷ οἴκῳ σου πρέπει ἀγίασμα, Κύριε. Στίχος· Ο Κύριος ἐβασίλευσεν, ἔως· καὶ περιεζώσατο. Ὁ ἀπόστολος πρὸς Ἐβραίους· Ἀδελφοὶ ἄγιοι, κλήσεως ἐπουρανίου μέτοχοι, τέλος· ὁ δὲ τὰ πάντα κατασκευάσας Θεός. Ἀλληλούια, ἥχος πλ. δ'. Στίχος· Σοὶ πρέπει ὕμνος, ὁ Θεός, ἐν Σιών, ἔως· ἐν Ἱερουσαλήμ. Εὐαγγέλιον κατὰ Ματθαῖον, κεφ. ξς'. Τῷ καιρῷ ἐκείνῳ, ἥλθεν ὁ Ἰησοῦς εἰς τὰ μέρη Καισαρείας τῆς Φιλίππου, τέλος· καὶ πύλαι ἄδου οὐ κατισχύσουσιν αὐτῆς. Κοινωνικόν· Αἰνεῖτε. Τῇ κδ', λέγεται εἰς τὸν ν' τροπάριον, ἥχος πλ. δ'. Αὐλῶν ποιμενικῶν καταπαύων ἄσμα, στρατὸς ἀγγελικὸς ἐπεφάνη λέγων· Παύσασθε ἀγραυλοῦντες, οἱ τῶν θρεμμάτων ἡγεμονεύοντες· κράξατε ἀνυμνοῦντες, ὅτι ἐτέχθη Χριστὸς ὁ Κύριος, ὁ εὐδοκήσας σῶσαι ως Θεὸς τὸ γένος τῶν ἀνθρώπων. Τῇ ἐσπέρᾳ, εἰς τὴν παραμονὴν τῶν Γενεθλίων τοῦ μεγάλου Θεοῦ καὶ Σωτῆρος ἡμῶν Ἰησοῦ Χριστοῦ, ἥν ἔορτάζει ἡ Μεγάλη Ἐκκλησία καὶ πᾶσαι αἱ κατὰ τόπον ἄγιαι ἐκκλησίαι, τὴν παννυχίδα ἀπὸ ἐσπέρας τελοῦσαι, λέγεται εἰς τὸ λυχνικὸν τὸ Κλῖνον, Κύριε, τὸ τελευταῖον καὶ τὸ Κύριε, ἐκέκραξα, εἰς ὅ λέγεται τροπάριον, ἥχος β'. Θεὸν ἐκ σοῦ σαρκωθέντα ἔγνωμεν. Καὶ μετὰ τὸ εἰσοδεῦσαι τὸν πατριάρχην, λέγεται τὸ προκείμενον καὶ τὰ γ' ἀντίφωνα τὰ μικρά, καὶ γίνεται εὐχὴ συναπτὴ μετὰ τῶν αἰτήσεων. Καὶ εὐθέως τὰ ἀναγνώσματα. Τὸ πρῶτον, Γενέσεως· Ἐν ἀρχῇ ἐποίησεν ὁ Θεὸς τὸν οὐρανόν, τέλος· καὶ ἐγένετο πρωί, ἡμέρα γ'. Τὸ β', Ἀριθμῶν·

Ἐγένετο Πνεῦμα Θεοῦ ἐπὶ Βαλαάμ, τέλος· καὶ Ἰσραὴλ ἐποίησεν ἵσχύν. Τὸ γένος, Μιχαίου· Ἐν ταῖς ἡμέραις ἐκείναις, λέγει Κύριος, συνάξω τὴν συντετριψμένην, τέλος· ἔως ἄκρων τῆς γῆς. Εἶτα λέγουσιν οἱ ψάλται ἐν τῷ ἄμβωνι τὸ τροπάριον, ἥχος πλ. β'. Λαθὼν ἐτέχθης ὑπὸ τὸ σπήλαιον, ἀλλ' ὁ οὐρανός σε πᾶσιν ἐκήρυξεν, ὥσπερ στόμα τὸν ἀστέρα προβαλλόμενος, Σωτήρ, καὶ Μάγους σοι προσήνεγκεν ἐν πίστει προσκυνοῦντάς σοι· μεθ' ὃν ἐλέησον ἡμᾶς. Καὶ γίνονται στιχολογίαι γένος, ψαλμὸς πέμπτος, στίχος α'· Οἱ θεμέλιοι αὐτοῦ ἐν τοῖς ὅρεσι τοῖς ἀγίοις, ἔως· τοῖς γινώσκουσί με· μεθ' ὃν ἐλέησον ἡμᾶς. Στίχος β'. Καὶ ἴδου ἀλλόφυλοι καὶ Τύρος, ἔως· Ὅψιστος· μεθ' ὃν ἐλέησον ἡμᾶς. Στίχος γ'. Κύριος διηγήσεται ἐν γραφῇ λαῶν, μέχρι τέλους· μεθ' ὃν ἐλέησον ἡμᾶς. Δόξα καὶ μίαν περισσήν. Ἀνάγνωσμα δ', Ἡσαΐου· Τάδε λέγει Κύριος· ἐξελεύσεται ῥάβδος ἐκ τῆς ρίζης Ἱεσσαί, τέλος· ἔσται ἡ ἀνάπαινσις αὐτοῦ τιμῆ. Ἀνάγνωσμα ε', προφητείας Ἱερεμίου· Οὗτος ὁ Θεὸς ἡμῶν, οὐ λογισθήσεται ἔτερος, τέλος· ὅτι τὰ ἀρεστὰ τῷ Θεῷ ἡμῖν γνωστά ἐστιν. Ἀνάγνωσμα ζ', προφητείας Δανιήλ· Εἶπεν Δανιήλ τῷ Ναβουχοδονόσορ, τέλος· καὶ πιστὴ ἡ σύγκρισις αὐτοῦ. Καὶ λέγουσιν οἱ ψάλται τροπάριον, ἥχος πλ. β'. Ἀνέτειλας, Χριστέ, ἐκ Παρθένου, νοητὲ ἥλιε τῆς δικαιοσύνης, καὶ ἀστήρ σε ὑπέδειξεν ἐν σπηλαίῳ χωρούμενον τὸν ἀχώρητον, Μάγους ὁδηγήσας εἰς προσκύνησίν σου· μεθ' ὃν σε μεγαλύνομεν. Ζωοδότα, δόξα σοι. Καὶ γίνονται στιχολογίαι γένος· τὸ α', ψαλμὸς ηβ', στίχος α'· Ὁ Κύριος ἐβασίλευσεν, ἔως· ἀπὸ τοῦ αἰῶνος, σὺ εἰ. Μάγους ὁδηγήσας εἰς προσκύνησιν. Στίχος β'. Ἐπῆραν οἱ ποταμοί, Κύριε, ἔως· ὑδάτων πολλῶν· Μάγους ὁδηγήσας εἰς προσκύνησιν. Στίχος γ'. Θαυμαστοὶ οἱ μετεωρισμοὶ τῆς θαλάσσης, ἔως τοῦ τέλους· Μάγους ὁδηγήσας. Δόξα καὶ μίαν περισσήν. Ἀνάγνωσμα ζ', προφητείας Ἡσαΐου· Παιδίον ἐγεννήθη ἡμῖν, τέλος· ὁ ζῆλος Κυρίου Σαβαὼθ ποιήσει ταῦτα. Καὶ μετὰ τοῦτο, ἀνισταμένων τῶν ιερέων, γίνεται εὐχὴ ὑπὸ τοῦ διακόνου, καὶ λέγονται ἀντίφωνα γένος λειτουργίας. Τὸ α', ψαλμὸς α', ἐν φόνῳ ψάλλεται· Ἀντιλαβοῦ μου, Κύριε, Τὸ β', ψαλμὸς β', ἐν φόνῳ ψάλλεται· Πρεσβείαις τῆς Θεοτόκου. Τὸ γένος, ψαλμὸς ρθ', ἐν φόνῳ ψάλλεται ἀλληλούια δειλινόν. Καὶ γίνεται εὐχὴ τοῦ τρισαγίου, καὶ εὐθέως τὸ τρισάγιον. Καὶ ὅταν ἀνέλθῃ ὁ πατριάρχης ἐν τῷ συνθρόνῳ, καθέζεται ἐν τῷ εὐώνυμῳ μέρει· δεῖ γάρ εἰδέναι ὅτι εὐαγγέλιον τίθεται ἐν τῷ (5) συνθρόνῳ καὶ ἄλλο ἐν τῇ ἀγίᾳ τραπέζῃ. Καὶ λέγει προκείμενον, ψαλμὸς β', ἥχος α'· Κύριος εἶπεν πρός με· νίός μου εἰ σύ, ἐγὼ σήμερον γεγέννηκά σε. Στίχος α'· Αἴτησαι παρ' ἐμοῦ, καὶ δώσω σοι ἔθνη, ἔως· τὰ πέρατα τῆς γῆς. Στίχος β'. Ποιμανεῖς αὐτούς, ἔως· συντρίψεις αὐτούς. Στίχος γ'. Καὶ νῦν, βασιλεῖς, σύνετε, ἔως· οἱ κρίνοντες τὴν γῆν. Καὶ μετὰ τοῦτο, ἀνάγνωσμα η', προφητείας Ἡσαΐου· Προσέθετο Κύριος λαλῆσαι τῷ Ἀχαζ, λέγων, τέλος· μεθ' ἡμῶν ὁ Θεός. Καὶ πάλιν προκείμενον, ἥχος πλ. δ'. Εὔξασθε καὶ ἀπόδοτε Κυρίῳ τῷ Θεῷ ἡμῶν. Στίχος· Γνωστὸς ἐν τῇ Ἰουδαίᾳ ὁ Θεὸς ἡμῶν, ἔως· τὸ ὄνομα αὐτοῦ. Οἱ ἀπόστολος πρὸς Ἐβραίους· Πολυμερῶς καὶ πολυτρόπως, τέλος· σὺ δὲ ὁ αὐτὸς εἰ, καὶ τὰ ἔτη σου οὐκ ἐκλείψουσιν. Ἀλληλούια, ἥχος πλ. α'. Ψαλμὸς ρθ', στίχος· Εἶπεν ὁ Κύριος τῷ Κυρίῳ μου,

ἔως· τῶν ποδῶν σου. Στίχος β΄· Ῥάβδον δυνάμεως, ἔως· ἐν ἡμέρᾳ τῆς δυνάμεώς σου. Στίχος γ΄· Ἐκ γαστρὸς πρὸ ἐωσφόρου, ἔως· κατὰ τὴν τάξιν Μελχισεδέκ. Εὐαγγέλιον κατὰ Λουκᾶν, κεφ. γ΄· Τῷ καιρῷ ἐκείνῳ, ἐξῆλθεν δόγμα παρὰ Καίσαρος, τέλος· καθὼς ἐλαλήθη πρὸς αὐτούς. Κοινωνικόν· Αἰνεῖτε. Καὶ ὅτε εἴπῃ ὁ πατριάρχης· Εἰρήνη σοι, ἐπαίρει τὸ εὐαγγέλιον ἐκ τοῦ συνθρόνου καὶ δίδωσιν αὐτὸ τῷ δευτερεύοντι τῶν διακόνων καὶ οὕτως κατέρχεται. Καὶ λοιπὸν ὁ διάκονος λέγει τὴν μεγάλην ἐκτενήν, καὶ γίνεται ἐτέρα εὐχὴ συναπτὴ μετὰ τῶν αἰτήσεων. Καὶ λέγει ὁ διάκονος· Σοφία, καὶ ἀνέρχεται προανάγνωσις, καὶ λοιπὸν γίνεται ἡ παννυχὶς κατὰ τάξιν.

26 December (*Typicon*, pp. 158-161)

Μηνὶ τῷ αὐτῷ καὶ, σύναξις τῆς παναγίας Θεοτόκου ἐν Βλαχέρναις, ἐνθα ἀπόκειται ἡ ἀγία Σορός. Γίνεται δὲ ἡ ἀκολουθία οὕτως· Ἀπὸ τῆς Μεγάλης Ἐκκλησίας ἔωθεν ἀπέρχεται ἡ λιτὴ ἐν τῷ Φόρῳ, καὶ μετὰ τὰς ἐκεῖσε συνήθεις εὐχὰς παραγίνεται ἐν τῇ εἰρημένῃ συνάξει. Καὶ μετὰ τὸ γ΄ ἀντίφωνον τῆς λειτουργίας, εἰς τὴν εἴσοδον, λέγεται τροπάριον, ἥχος βαρύς· Χαῖρε, κεχαριτωμένη Θεοτόκε Παρθένε, λιμὴν καὶ προστασία τοῦ γένους τῶν ἀνθρώπων. Καὶ εἰς τὸ Δόξα, ἥχος β΄· Ὑπερευλογημένη ὑπάρχεις, Θεοτόκε Παρθένε. Προκείμενον, φόδὴ τῆς Θεοτόκου, ἥχος γ΄· Μεγαλύνει ἡ ψυχὴ μου τὸν Κύριον, ἔως· τῷ Σωτῆρί μου. Στίχος· Ὄτι ἐπέβλεψεν ἐπὶ τὴν ταπείνωσιν τῆς δούλης αὐτοῦ, ἔως· πᾶσαι αἱ γενεαί. Ὁ ἀπόστολος πρὸς Ἐβραίους· Ἀδελφοί, ὁ ἀγιάζων καὶ οἱ ἀγιαζόμενοι, τέλος· τοῖς πειραζομένοις βοηθῆσαι (λέγεται δὲ ὁ αὐτὸς εἰς τὰ ἄγια νήπια). Ἀλληλούια, ἥχος πλ.δ΄. Στίχος· Ἀνάστηθι, Κύριε, εἰς τὴν ἀνάπαινσίν σου, ἔως· ἀγιάσματός σου. Εὐαγγέλιον κατὰ Ματθαῖον, κεφ. ζ΄· Ἀναχωρησάντων τῶν Μάγων, τέλος· Ναζωραῖος κληθήσεται. Κοινωνικόν· Ποτήριον σωτηρίου. Τῇ αὐτῇ ἡμέρᾳ, τοῦ ὁσίου καὶ ὁμολογητοῦ Εὐθυμίου ἐπισκόπου Σάρδεων [...]. Τῷ σαββάτῳ μετὰ τὴν Χριστοῦ Γέννησιν, ὁ ἀπόστολος πρὸς Ἐβραίους· Ἀδελφοί, εἶχεν ἡ πρώτη σκηνή, τέλος· καὶ τῶν τοῦ λαοῦ ἀγνοημάτων. Καὶ ἔτερος ἀπόστολος πρὸς Τιμόθεον α΄· Τέκνον Τιμόθεε, δίωκε δικαιοσύνην, τέλος· αἰώνιον, ἀμήν. Ἀλληλούια, ἥχος πλ. δ΄· Ἐκ γαστρὸς πρὸ ἐωσφόρου, ἔως· Μελχισεδέκ. Εὐαγγέλιον κατὰ Λουκᾶν, κεφ. γ΄· Τῷ καιρῷ ἐκείνῳ, ἀναστᾶσα Μαριάμ, τέλος· καὶ ὑπέστρεψεν εἰς τὸν οἶκον αὐτῆς. Καὶ ἔτερον εὐαγγέλιον κατὰ Ματθαῖον, κεφ. Ζ΄· Τῷ καιρῷ ἐκείνῳ, παραγίνεται ὁ Ἰωάννης, τέλος· τὰς ἀμαρτίας αὐτῶν.

Sunday after Christmas (*Typicon*, pp. 160-163)

Τῇ κυριακῇ μετὰ τὴν Γέννησιν, μνήμη τῶν δικαίων Ἰωσὴφ τοῦ χρηματίσαντος κατὰ σάρκα πατρὸς τοῦ Κυρίου, καὶ Ἰακώβου τοῦ ἀδελφοῦ τοῦ Κυρίου, καὶ Δαυὶδ τοῦ προφήτου καὶ βασιλέως [...]. Γίνεται δὲ ἡ αὐτῶν σύναξις ἐν τῇ Μεγάλῃ Ἐκκλησίᾳ καὶ ἐν τῷ σεπτῷ

ἀποστολείω τοῦ ἀγίου ἀποστόλου Ἰακώβου τοῦ ἀδελφοθέου ἐνδον τοῦ σεβασμίου οἴκου τῆς ἀγίας Θεοτόκου τῶν Χαλκοπρατείων, τῆς λιτῆς ἀπὸ τῆς Μεγάλης Ἐκκλησίας ἐκεῖσε παραγενομένης. Καὶ λέγεται εἰς τὸν ν' καὶ εἰς τὴν εἰσοδον τροπάριον, ἥχος β'. Εὐαγγελίζου, Ἰωσήφ, τῷ Δαυὶδ τὰ θαύματα τῷ θεοπάτορι· Παρθένον εἶδες κυοφορήσασαν, μετὰ ποιμένων ἐδοξολόγησας, μετὰ τῶν Μάγων προσεκύνησας, δι' ἀγγέλου χρηματισθείς. Ἰκέτευε Χριστῷ τῷ Θεῷ σωθῆναι τὰς ψυχὰς ἡμῶν. Ὄμοιον· Ως τοῦ Κυρίου μαθητῆς ἀνεδέξω, δίκαιε, τὸ εὐαγγέλιον, ως μάρτυς ἔχεις τὸ ἀπαράγραπτον, τὴν παρρησίαν ως ἀδελφόθεος, τὸ πρεσβεύειν ως ἰερεύς. Ἰκέτευε Χριστὸν τὸν Θεὸν σωθῆναι τὰς ψυχὰς ἡμῶν. Προκείμενον, ἥχος γ'· Ψάλατε τῷ Θεῷ ἡμῶν, ψάλατε. Στίχος· Πάντα τὰ ἔθνη, κροτήσατε χεῖρας. Ὁ ἀπόστολος πρὸς Γαλάτας· Ἀδελφοί, γνωρίζω ύμῖν τὸ εὐαγγέλιον, τέλος· τὸν ἀδελφὸν τοῦ Κυρίου. Ἀλληλούια, ἥχος δ'. Στίχος· Μνήσθητι, Κύριε, τοῦ Δαυὶδ, ἔως· Ἰακώβ. Εὐαγγέλιον κατὰ Ματθαῖον, κεφ. ζ'· Ἀναχωρησάντων τῶν Μάγων, τέλος· Ναζωραῖος κληθήσεται. Ἐτερον εὐαγγέλιον κατὰ Μάρκου· Ἀρχὴ τοῦ εὐαγγελίου, τέλος· αὐτὸς βαπτίσει ύμᾶς ἐν Πνεύματι ἀγίῳ. Τελεῖται δὲ καὶ ἡ μνήμη τῇ αὐτῇ κυριακῇ ἐν τῇ ἀγιωτάτῃ Μεγάλῃ Ἐκκλησίᾳ τοῦ ἐν ἀγίοις πατρὸς ἡμῶν καὶ ἀρχιεπισκόπου τῆς βασιλίδος πόλεως Θεοδώρου. Δεῖ δὲ εἰδέναι ὅτι ἐὰν γένωνται δύο κυριακαὶ μεταξὺ τῆς Χριστοῦ Γεννήσεως καὶ τῶν Φώτων, ἐν μὲν τῇ α' κυριακῇ ἀναγινώσκεται εὐαγγέλιον· Ἀναχωρησάντων τῶν Μάγων, ἐν δὲ τῇ β', κατὰ Μάρκου, κεφ. α'· Ἀρχὴ τοῦ εὐαγγελίου, τέλος· ἐν Πνεύματι ἀγίῳ. Εἰ δὲ μία μόνη κυριακὴ γένηται, τὸ κατὰ Μάρκου μόνον ἀναγινώσκεται.

27 December (Typicon, pp. 162-165)

Μηνὶ τῷ αὐτῷ κζ', ἄθλησις τοῦ ἀγίου ἀποστόλου καὶ πρωτομάρυρος Στεφάνου. Τελεῖται δὲ ἡ αὐτοῦ σύναξις ἐν τῷ μαρτυρίῳ αὐτοῦ τῷ ὄντι πλησίον τῶν Κωνσταντιανῶν, τῆς λιτῆς ἔωθεν ἀπὸ τῆς Μεγάλης Ἐκκλησίας ἀπερχομένης ἐν τῷ Φόρῳ, καὶ μετὰ τὰς ἐκεῖσε συνήθεις εὐχὰς παραγινομένης ἐν τῇ εἰρημένῃ συνάξει. Ἡ δὲ ἀκολουθία γίνεται οὕτως· Εἰς τὸν ν' καὶ εἰς τὴν εἰσοδον λέγεται τροπάριον, ἥχος πλ. δ'. Τῶν σοφῶν ἀποστόλων τὴν ἐκλογὴν καὶ τῶν ἀγίων μαρτύρων τὴν προτροπήν, Στέφανε τίμιε, ἐπαξίως ύμνοντας σε. Τοὺς οὐρανοὺς γὰρ εἶδες ἀνεῳγμένους τῷ πνεύματι, καὶ τὸν Υἱὸν ἐστῶτα ἐκ δεξιῶν τοῦ Θεοῦ ἡμῶν, ὅθεν καὶ ὑπερηγύχου ὑπὲρ τῶν λιθαζόντων. Τῷ σώματι τέθνηκας, τῷ δὲ πνεύματι ἔζησας, πρωτομάρτυρος παγκόσμιε. Πρέσβευε Χριστῷ τῷ Θεῷ σωθῆναι τὰς ψυχὰς ἡμῶν. Καὶ ἔτερον τροπάριον, ἥχος β'. Τοῦ πρωτομάρτυρός σου, Κύριε, τὴν μνήμην ἑορτάζοντες, δι' αὐτοῦ σε δυσωποῦμεν· σῶσον τὰς ψυχὰς ἡμῶν. Προκείμενον, ἥχος δ'. Τοῖς ἀγίοις τοῖς ἐν τῇ γῇ. Στίχος· Προωρώμην τὸν Κύριον. Ἀνάγνωσμα τῶν Πράξεων· Ἐν ταῖς ἡμέραις ἐκείναις, Στέφανος πλήρης πίστεως, καὶ λέγει ἔως· οὐδὲ βῆμα ποδός, καὶ ὑπερβαίνει καὶ λέγει· Σολομὼν δὲ φίκοδόμησε, τέλος· εἰπὼν ἐκοιμήθη. Ἀλληλούια, ἥχος δ'. Στίχος· Δίκαιος ως φοῖνιξ ἀνθήσει. Ἐτερον ἀλληλούια,

ῆχος α'. Στίχος· Ἐξομολογήσονται οἱ οὐρανοί, ἔως· ἀγίων. Εὐαγγέλιον κατὰ Ματθαῖον, κεφ. σιθ'. Εἶπεν ὁ Κύριος τὴν παραβολὴν ταύτην· ἀνθρωπός τις ἦν οἰκοδεσπότης ὅστις ἐφύτευσεν ἀμπελῶνα, τέλος· καὶ ἐστι θαυμαστὴ ἐν ὁφθαλμοῖς ἡμῶν. Κοινωνικόν· Ἀγαλλιᾶσθε. Τῇ αὐτῇ ἡμέρᾳ, τοῦ ὁσίου πατρὸς ἡμῶν Θεοδώρου τῆς λαύρας τοῦ ἀγίου Σάβα πρεσβυτέρου καὶ ὄμοιογητοῦ τοῦ γραπτοῦ, ἀδελφοῦ τοῦ ἀγίου Θεοφάνους τοῦ ποιητοῦ [...]. Τῇ αὐτῇ ἡμέρᾳ, ἀθλησις τῶν ἀγίων πατέρων τῶν ἐν τῇ Ραιθοῖ ἀναιρεθέντων

9 January (*Typicon*, pp. 192-193)

Μηνὶ τῷ αὐτῷ θ', ἀθλησις τοῦ ἀγίου μάρτυρος Πολυεύκτου. Τελεῖται δὲ ἡ αὐτοῦ σύναξις ἐν τῷ ἀγιωτάτῳ αὐτοῦ μαρτυρίῳ, ἔωθεν τῆς λιτῆς ἀπὸ τῆς Μεγάλης Ἐκκλησίας παραγινομένης ἐν τῷ Φόρῳ καὶ μετὰ τὰς ἐκεῖσε εὐχὰς ἐπὶ τὴν εἰρημένην σύναξιν παραγινομένης. Ἐνθα, εἰς τὴν τῆς λειτουργίας εἰσοδον, ἀντὶ τοῦ Δεῦτε προσκυνήσωμεν, τὸ Κύριε, ἐλέησον λέγεται, διὰ τὸ συμβῆναι κατὰ ταύτην τὴν ἡμέραν γενέσθαι μέγαν σεισμὸν ἐν ἀρχῇ τῆς βασιλείας Βασιλείου.

16 January (*Typicon*, pp. 198- 201)

Μηνὶ τῷ αὐτῷ ις', μνήμη τοῦ ἀγίου ἀποστόλου Πέτρου, ἐν ᾧ προσκυνεῖται ἡ διὰ Χριστὸν περιτεθεῖσα αὐτῷ ἄλυσις [...] ἥτις [...] κατετέθη ἐν τῷ ναῷ τοῦ ἀγίου Πέτρου τῷ ὄντι ἔνδον τῆς Μεγάλης Ἐκκλησίας. Γίνεται δὲ ἡ ἀκολουθία οὕτως· Εἰς τὸν ν' λέγεται τροπάριον, ἦχος δ'. Τὴν Πώμην <μὴ> λιπών, πρὸς ἡμᾶς ἐπεδήμησας δι' ὃν ἐφόρεσας τιμίων ἀλύσεων, τῶν ἀποστόλων πρωτόθρονε, ἀς ἐν πίστει προσκυνοῦντες δεόμεθα ταῖς πρὸς Θεὸν πρεσβείαις σου δωρηθῆναι ἡμῖν τὸ μέγα ἔλεος. Καὶ περὶ ὧραν β' ἐξέρχεται ἡ λιτὴ ἀπὸ τῆς Μεγάλης Ἐκκλησίας, ψαλλομένου τοῦ αὐτοῦ τροπαρίου, καὶ εἰσέρχεται εἰς τὸν ἄγιον Πέτρον, καὶ δοξάζουσι τὸ αὐτὸ τροπάριον. Αντίφωνα δὲ οὐ γίνονται, ἀλλ' εὐθὺς τὸ τρισάγιον.

Προκείμενον, ἦχος πλ. δ'. Εἰς πᾶσαν τὴν γῆν ἐξῆλθεν, ἔως· τὰ πέρατα τῆς οἰκουμένης τὰ ρήματα αὐτῶν. Στίχος· Οἱ οὐρανοὶ διηγοῦνται δόξαν Θεοῦ, ἔως· τὸ στερέωμα. Ἀνάγνωσμα τῶν Πράξεων· Κατ' ἐκεῖνον τὸν καιρόν, τέλος· Τοῦ λαοῦ τῶν Ιουδαίων. Ἀλληλούια, ἦχος δ'. Στίχος· Ἐξομολογήσονται οἱ οὐρανοί, ἔως· ἀγίων. Εὐαγγέλιον κατὰ Ιωάννην, κεφ.σκς'· Τῷ καιρῷ ἐκείνῳ, ἐφανέρωσεν ἐαυτὸν ὁ Ιησοῦς τοῖς μαθηταῖς αὐτοῦ, τέλος· ποίω θανάτῳ δοξάσει τὸν Θεόν. Κοινωνικόν· Ἀγαλλιᾶσθε.

22 January (*Typicon*, pp. 206-209)

Μηνὶ τῷ αὐτῷ κβ', ἀθλησις τοῦ ἐν ἀγίοις πατρὸς ἡμῶν Τιμοθέου τοῦ ἀποστόλου, ἐπισκόπου Ἐφέσου [...]. Κατετέθη εἰς τὸν ναὸν τῶν Ἀγίων Αποστόλων ἔνδον τῆς ἀγίας τραπέζης, μετὰ Ἀνδρέου καὶ Λουκᾶ τῶν πανευφήμων ἀποστόλων. Ἐνθα καὶ ἡ σύναξις αὐτοῦ τελεῖται, ἔωθεν

ἀπὸ τῆς Μεγάλης Ἐκκλησίας τῆς λιτῆς ἀπερχομένης ἐν τῷ Φόρῳ καὶ μετὰ τὰς ἐκεῖσε συνήθεις εὐχὰς παραγινομένης ἐν τῇ εἰρημένῃ συνάξει. Ἡ δὲ ἀκολουθία γίνεται οὕτως· Λέγεται τροπάριον εἰς τὸν ν΄ καὶ εἰς τὴν εἰσοδον, ἥχος δ΄· Χρηστότητα ἐκδιδαχθεὶς καὶ νήφων ἐν πᾶσιν, ἀγαθὴν συνειδῆσιν ἰεροπρεπῶς ἐνδυσάμενος, ἥντλησας ἐκ τοῦ Σκεύους τῆς ἐκλογῆς τὰ ἀπόρρητα, καὶ τὴν πίστιν τηρήσας τὸν ἵσον δρόμον ἐτέλεσας, ἀπόστολε ἔνδοξε. Πρέσβευε Χριστῷ τῷ Θεῷ σωθῆναι τὰς ψυχὰς ἡμῶν. Προκείμενον· Εὐφρανθήσεται δίκαιος ἐν τῷ Κυρίῳ. Στίχος· Εἰσάκουσον, ὁ Θεός, φωνῆς μου. Ὁ ἀπόστολος πρὸς Τιμόθεον β΄· Τέκνον Τιμόθεε, χάριν ἔχω τῷ Θεῷ φίλον λατρεύω, τέλος· τοῦ σώσαντος ἡμᾶς. Ἀλληλούια, ἥχος δ΄. Στίχος· Δίκαιος ως φοῖνιξ ἀνθήσει. Εὐαγγέλιον κατὰ Ματθαῖον, κεφ. γ΄· Εἶπεν ὁ Κύριος τοῖς ἑαυτοῦ μαθηταῖς· πᾶς ὅστις ὄμοιογήσει ἐν ἐμοί, τέλος· οὐ μὴ ἀπολέσῃ τὸν μισθὸν αὐτοῦ. Κοινωνικόν· Εἰς μνημόσυνον. Τῇ αὐτῇ ἡμέρᾳ, τοῦ ἀγίου μάρτυρος Βικεντίου διακόνου [...]. Τελεῖται δὲ ἡ αὐτοῦ σύναξις ἐν τῷ Κάμπῳ. Τῇ αὐτῇ ἡμέρᾳ, ἀθλησις τοῦ ἀγίου μάρτυρος Αναστασίου τοῦ ἐν Περσίδι μαρτυρήσαντος [...]. Τελεῖται δὲ ἡ αὐτοῦ σύναξις ἐν τῷ ἀγιωτάτῳ αὐτοῦ μαρτυρίῳ τῷ ὅντι ἔνδον τοῦ ἀγίου μάρτυρος Φιλήμονος ἐν τῷ Στρατηγίῳ.

25 January (*Typicon*, pp. 210-211)

Μηνὶ τῷ αὐτῷ κε', μνήμῃ τοῦ ἐν ἀγίοις πατρὸς ἡμῶν Γρηγορίου τοῦ Θεολόγου [...]. Τελεῖται δὲ ἡ αὐτοῦ σύναξις ἐν τῇ ἀγιωτάτῃ Μεγάλῃ Ἐκκλησίᾳ καὶ ἐν τῷ μαρτυρίῳ τῆς ἀγίας Αναστασίας ἐν τοῖς Δομνίνου Ἐμβόλοις καὶ ἐν τῇ ἐκκλησίᾳ τῶν Ἀγίων Αποστόλων τῶν μεγάλων· ἔνθα τὸ τίμιον αὐτοῦ λείψανον Κωνσταντίνος ὁ φιλόχριστος καὶ πανευσεβῆς βασιλεὺς ἡμῶν κομίσας ἐξ Αριανζοῦ τῆς Καππαδοκῶν χώρας κατέθηκεν. Ἀπὸ τῆς Μεγάλης Ἐκκλησίας ἔωθεν ἡ λιτὴ παραγίνεται ἐν τῷ Φόρῳ καὶ μετὰ τὰς ἐκεῖσε εὐχὰς ἀπέρχεται ἐν τῇ εἰρημένῃ συνάξει. Ἡ δὲ ἀκολουθία γίνεται οὕτως· Εἰς τὸν ν΄ λέγεται τροπάριον, ἥχος α΄· Ὁ ποιμενικὸς αὐλός τῆς θεολογίας σου τὰς τῶν ῥητόρων ἐνίκησε σάλπιγγας· τοῖς γὰρ τὰ βάθη τοῦ Πνεύματος ἐκζητήσασι, καὶ τὰ κάλλη τοῦ φθέγματος προστεθήσεται. Ἀλλὰ πρέσβευε Χριστῷ τῷ Θεῷ, πάτερ ὄσιε, ὑπὲρ τῶν ψυχῶν ἡμῶν. Προκείμενον, ἥχος βαρύς· Εὐφρανθήσεται δίκαιος. Στίχος· Εἰσάκουσον, ὁ Θεός, φωνῆς μου. Ὁ ἀπόστολος πρὸς Κορινθίους α΄· Ἀδελφοί, ἐκάστῳ δίδωται ἡ φανέρωσις, τέλος· διαιροῦν ιδίᾳ ἐκάστῳ καθὼς βούλεται. Ἀλλος ἀπόστολος πρὸς Κορινθίους α΄· Ἀδελφοί, γρηγορεῖτε, στήκετε, τέλος· ἐν Χριστῷ Ἰησοῦ, ἀμήν. Ἀλληλούια, ἥχος β΄· Προσέχετε, λαός, ἔως· τοῦ στόματός μου. Εὐαγγέλιον κατὰ Ματθαῖον, κεφ. κγ΄· Τῷ καιρῷ ἐκείνῳ, ἡκολούθησαν τῷ Ἰησοῦ ὄχλοι πολλοί, τέλος· πολὺς ἐν τοῖς οὐρανοῖς. Κοινωνικόν· Εἰς μνημόσυνον.

26 January (*Typicon*, pp. 212-213)

Μηνὶ τῷ αὐτῷ κεῖ', μνήμη τοῦ μεγάλου σεισμοῦ γενομένου εἰς τὰ τελευταῖα τῆς βασιλείας τοῦ νέου Θεοδοσίου [...]. Ἡ δὲ ἀκολουθία γίνεται οὕτως· Ὁ ὄρθρος γίνεται ἐσω τῆς ἐκκλησίας. Καὶ κατέρχεται ὁ πατριάρχης καὶ εἰσέρχεται διὰ τῆς πλαγίας εἰς τὸ ἄγιον θυσιαστήριον, καὶ μετὰ τὴν συμπλήρωσιν τοῦ ψαλλομένου ἀντιφόνου γίνεται εὐχὴ τοῦ τρισαγίου. Καὶ ἀρχονται οἱ ψάλται ἐν τῷ ἀμβωνὶ τροπάριον τῆς λιτῆς, ἥχος πλ. δ'. Ἀνέτειλας, Κύριε, τὴν ἡμέραν ἐν ᾧ δικαίως ἐπαίδευσας ἡμᾶς, καὶ μετὰ φόβου πάντες σοι προσπίπτομεν λέγοντες· Ἅγιε Δέσποτα Σωτὴρ ἡμῶν, ἐλέησον ἡμᾶς. Καὶ ἐν τῷ Φόρῳ δοξάζουσιν, καὶ λέγει ὁ διάκονος τὴν μεγάλην ἐκτενήν. Καὶ εἴθ' οὕτως ἀρχονται οἱ ψάλται τὸ αὐτὸ τροπάριον. Καὶ μετὰ τὸ εἰσελθεῖν τὴν λιτὴν ἐν τῷ Ἐξακιωνίῳ δοξάζουσι καὶ ἀπέρχονται ἐν τῷ σεβασμίῳ οἴκῳ τῆς ἀχράντου Δεσποίνης ἡμῶν Θεοτόκου καὶ ἀειπαρθένου Μαρίας πλησίον Ἐλενιάνων, καὶ εὐθέως ἀρχονται τὸ τρισάγιον. Προκείμενον, ἥχος βαρύς· Κύριος ἴσχὺν τῷ λαῷ αὐτοῦ δώσει. Στίχος· Ἐνέγκατε τῷ Κυρίῳ, υἱοὶ Θεοῦ. Ὁ ἀπόστολος πρὸς Ἐβραίους· Ἄδελφοί, ὃν ἀγαπᾷ Κύριος παιδεύει, τέλος· τῆς ἀγιότητος αὐτοῦ. Ἀλληλούια, ἥχος δ'. Ὁ Θεός, ἀπώσω ἡμᾶς καὶ καθεῖλες ἡμᾶς, ἔως· οἰκτίρησας ἡμᾶς. Εὐαγγέλιον κατὰ Ματθαῖον, κεφ. ξθ'. Τῷ καιρῷ ἐκείνῳ, ἐμβάντι τῷ Ἰησοῦ εἰς πλοῖον, τέλος· καὶ ὑπακούουσιν αὐτῷ. Κοινωνικόν· Ποτήριον. Τῇ αὐτῇ ἡμέρᾳ, μνήμη τοῦ ὄσιου Ξενοφῶντος καὶ τῆς συμβίου καὶ τῶν δύο τέκνων αὐτῶν Ἀρκαδίου καὶ Ἰωάννου [...]

27 January (*Typicon*, pp. 212-215)

Μηνὶ τῷ αὐτῷ κεῖ', ἡ ἀνακομιδὴ τοῦ τιμίου λειψάνου τοῦ ἐν ἀγίοις πατρὸς ἡμῶν Ἰωάννου τοῦ Χρυσοστόμου ἐκ Κομάνων τῆς Ἀρμενίας [...]. Κατετέθη ὑπὸ τὸ θυσιαστήριον τῶν Αγίων Ἀποστόλων· ἐνθα ἡ σύναξις αὐτοῦ τελεῖται, τῆς λιτῆς ἀπὸ τῆς Μεγάλης ἐκκλησίας συντρεχούσης εἰς τὸν ναὸν τοῦ πανευφήμου ἀποστόλου Θωμᾶ ἐν τοῖς Ἀμαντίου, κακεῖθεν παραγινομένης ἐν τῷ ναῷ τῶν Αγίων Ἀποστόλων. Ἡ δὲ ἀκολουθία τῆς λειτουργίας προεγράφη εἰς τὴν ιγ' τοῦ νοεμβρίου μηνός. Τῇ αὐτῇ ἡμέρᾳ, ἀθλησις τῶν ἀγίων μαρτύρων Ἀνανίου πρεσβυτέρου καὶ Πέτρου κλειδοφύλακος καὶ ἐτέρων ἐπτὰ στρατιωτῶν παθόντων ἐν Φοινίκῃ [.....]. Τῇ αὐτῇ ἡμέρᾳ, μνήμη τῆς εὐσεβοῦς βασιλίσσης Μαρκιανῆς ἐν τοῖς Ἀγίοις Ἀποστόλοις.

2 February (*Typicon*, pp. 220-225)

Μηνὶ τῷ αὐτῷ β', ἡ Ἀπάντησις τοῦ μεγάλου Θεοῦ καὶ Σωτῆρος ἡμῶν Ἰησοῦ Χριστοῦ, ὅτε ἐδέξατο αὐτὸν ὁ δίκαιος Συμεὼν ἐν ταῖς ἀγκάλαις αὐτοῦ. Ἡ δὲ τοιαύτη σύναξις τελεῖται ἐν τῷ σεβασμίῳ οἴκῳ τῆς ἀχράντου Δεσποίνης ἡμῶν Θεοτόκου καὶ ἀειπαρθένου Μαρίας τῷ ὅντι ἐν

Βλαχέρναις. Δεῖ δὲ εἰδέναι ὅτι ἑσπέρας εἰς τὴν παραμονὴν κατέρχεται ὁ πατριάρχης ἐν τοῖς Χαλκοπρατείοις, καὶ μετὰ τὴν εἴσοδον καὶ τὸ προκείμενον καὶ τὰ γ' ἀντίφωνα τὰ μικρὰ γίνεται εὐχὴ συναπτὴ μετὰ τῶν αἰτήσεων, καὶ ἀναγνώσματα γ'. Τὸ α', Γενέσεως· Ἐξῆλθεν Ἰακὼβ ἀπὸ τοῦ <φρέατος τοῦ> ὄρκου. Τὸ β', Ἰεζεκιὴλ· Τάδε λέγει Κύριος· ἔσται ἀπὸ τῆς ἡμέρας τῆς ὄγδοης. Τὸ γ', Παροιμῶν· Ἡ σοφία φύκοδόμησεν ἐαυτῇ οἶκον (προεγράφη ἀμφότερα εἰς τὴν α' τοῦ σεπτεμβρίου μηνός). Καὶ μετὰ τοῦτο λέγουσιν οἱ ψάλται ἐν τῷ ἄμβωνι τροπάριον, ἵχος α'· Χαῖρε, κεχαριτωμένη Θεοτόκε Παρθένε, ἐκ σοῦ γὰρ ἀνέτειλε ὁ Ἡλιος τῆς δικαιοσύνης Χριστὸς ὁ Θεὸς ἡμῶν, φωτίζων τοὺς ἐν σκότει. Εὐφραίνου καὶ σύ, πρεσβῦτα δίκαιε, δεξάμενος ἐν ἀγκάλαις τὸν ἐλευθερωτὴν τῶν ψυχῶν ἡμῶν, χαριζόμενον ἡμῖν καὶ τὴν ἀνάστασιν (τὸ αὐτὸν καὶ εἰς τὸν ν' καὶ εἰς τὴν εἴσοδον). Ὁ δὲ ὄρθρος γίνεται εἰς μὲν τὰ Χαλκοπρατεῖα ἐν τῷ ἄμβωνι. Εἰς δὲ τὴν Μεγάλην Ἐκκλησίαν, ἐν τῷ νάρθηκι, καὶ εἰς οἶον θέλει ἀντίφωνον ὁ πατριάρχης κατέρχεται, καὶ εἰσέρχονται ἐν τῇ ἐκκλησίᾳ οἱ ψάλλοντες, ὁ δὲ πατριάρχης εἰς τὸ θυσιαστήριον εἰσέρχεται διὰ τῆς πλαγίας. Καὶ γίνεται εὐχὴ τρισαγίου, καὶ ἄρχονται οἱ ψάλται ἐν τῷ ἄμβωνι τὸ προγεγραμμένον τροπάριον· Χαῖρε, κεχαριτωμένη, καὶ ἔξερχεται ἡ λιτὴ καὶ δοξάζουσιν οἱ ψάλται ἐν τῷ Φόρῳ. Καὶ λέγει ὁ διάκονος τὴν μεγάλην ἐκτενὴν καὶ πάλιν ἄρχονται οἱ ψάλται τὸ αὐτὸν τροπάριον, καὶ ἐν Βλαχέρναις δοξάζουσιν. Ἀντίφωνα δὲ οὐ γίνονται, ἀλλ' εὐθὺς τὸ τρισάγιον καὶ τὸ προκείμενον, ἵχος γ'. Μεγαλύνει ἡ ψυχὴ μου τὸν Κύριον, ἔως· τῷ Σωτῆρίμου. Στίχος· Ὄτι ἐπέβλεψεν ἐπὶ τὴν ταπείνωσιν, ἔως· πᾶσαι αἱ γενεαί. Ὁ ἀπόστολος πρὸς Ἐβραίους· Ἄδελφοί, χωρὶς πάσης ἀντιλογίας, τέλος· κατὰ τὴν τάξιν Μελχισεδέκ. Ἄλληλούια, ἵχος πλ. δ'. Στίχος α'· Νῦν ἀπολύεις τὸν δοῦλον, ἔως· τὸ σωτήριόν σου. Στίχος β'· Φῶς εἰς ἀποκάλυψιν ἐθνῶν, ἔως· Ἰσραὴλ. Εὐαγγέλιον κατὰ Λουκᾶν, κεφ. γ'· Τῷ καιρῷ ἐκείνῳ, ἀνήγαγον οἱ γονεῖς τὸ παιδίον Ἰησοῦν, τέλος· καὶ χάρις Θεοῦ ἦν ἐπ' αὐτῷ. Κοινωνικόν· Ποτήριον. Τῇ αὐτῇ ἡμέρᾳ, ἄθλησις τῆς ἀγίας μάρτυρος Περπετούας καὶ τῶν σὺν αὐτῇ Σατύρου, Ρευκάτου, Σατορνίλου, Σεκούνδου καὶ Φηλικιτάτης [...]

6 February (*Typicon*, pp. 226-229)

Μηνὶ τῷ αὐτῷ σέ, ἄθλησις τοῦ ἀγίου μάρτυρος Ἰουλιανοῦ τοῦ ἐν Ἐδέσῃ [...]. Τῇ αὐτῇ ἡμέρᾳ, ἄθλησις τῆς ἀγίας μάρτυρος Φαύστης καὶ τῶν σὺν αὐτῇ Εὐιλασίου καὶ Μαξιμίνου Τῇ αὐτῇ ἡμέρᾳ, ἄθλησις τῶν ἀγίων μαρτύρων Φαύστου καὶ Βασιλείου τοῦ ἐν τοῖς Δαρείου, καὶ Σιλουανοῦ τοῦ ἐν Ἐμέσῃ, καὶ μνήμη τοῦ ὁσίου Βαρσανουφίου. Καὶ τῇ αὐτῇ ἡμέρᾳ, μνήμη τοῦ ἐν ἀγίοις πατρὸς ἡμῶν καὶ ἀρχιεπισκόπου Κωνσταντινουπόλεως Φωτίου. Τελεῖται δὲ ἡ αὐτοῦ σύναξις ἐν τῷ προφητείῳ τοῦ ἀγίου προφήτου καὶ βαπτιστοῦ Ἰωάννου τῷ ὅντι ἐν τοῖς Ἡρεμίας, ἔωθεν ἀπὸ τῆς Μεγάλης Ἐκκλησίας ἐξιούσης τῆς λιτῆς καὶ ἀπερχομένης ἐν τῷ Φόρῳ, καὶ μετὰ τὰς ἐκεῖσε συνήθεις εὐχάς, παραγινομένης ἐν τῇ εἰρημένῃ συνάξει.

24 February (*Typicon*, pp. 238-241)

Μηνὶ τῷ αὐτῷ κδ', ἡ εὗρεσις τῆς τιμίας κεφαλῆς τοῦ ἀγίου Ἰωάννου τοῦ προφήτου καὶ βαπτιστοῦ [...]. Τελεῖται δὲ ἡ τοιαύτη σύναξις ἐν τῷ ἀγιωτάτῳ αὐτοῦ προφητείῳ τῷ ὄντι ἐν τοῖς Σπαρακίου, τῆς λιτῆς ἀπὸ τῆς Μεγάλης Ἐκκλησίας ἐκεῖσε παραγινομένης. Ἡ δὲ ἀκολουθία γίνεται οὕτως· Εἰς τὸν νέον λέγεται τροπάριον, ἥχος β'. Μνήμη δικαίου μετ' ἐγκωμίων· σοὶ δὲ ἀρκέσει ἡ μαρτυρία τοῦ Κυρίου, Πρόδρομε. Ἀνεδείχθης γὰρ ὄντως καὶ προφητῶν σεβασμιώτερος, ὅτι καὶ ἐν ῥείθροις βαπτίσαι κατηξιώθης τὸν κηρυττόμενον. Ὅθεν τῆς ἀληθείας ὑπεραθλήσας, χαίρων εὐηγγελίσω καὶ τοῖς ἐν ἄδῃ Θεὸν φανερωθέντας ἐν σαρκὶ, τὸν αἴροντα τὴν ἀμαρτίαν τοῦ κόσμου καὶ παρέχοντα ἡμῖν τὸ μέγα ἔλεος. Προκείμενον, ἥχος βαρύς· Εὐφρανθήσεται δίκαιος. Στίχος· Εἰσάκουσον, ὁ Θεός, φωνῆς. Ὁ ἀπόστολος πρὸς Ἐφεσίους· Ἀδελφοί, παρακαλῶ ὑμᾶς ἐγὼ δέσμιος ἐν Κυρίῳ, τέλος· κατὰ τὸ μέτρον τῆς δωρεᾶς τοῦ Χριστοῦ. Ἀλληλούια, ἥχος δ'. Ἀλήθεια ἐκ τῆς γῆς ἀνέτειλε καὶ δικαιοσύνη ἐκ τοῦ οὐρανοῦ. Ἀλλο· Δίκαιος ως φοῖνιξ ἀνθήσει. Εὐαγγέλιον κατὰ Ματθαῖον, κεφ. ρβ'. Τῷ καιρῷ ἐκείνῳ, ἀκούσας ὁ Ἰωάννης ἐν τῷ δεσμωτηρίῳ. Κοινωνικόν· Ἀγαλλιᾶσθε.

17 March (*Typicon*, pp. 248-251)

Μηνὶ τῷ αὐτῷ Ιζ', ἄθλησις τοῦ ἀγίου μάρτυρος Μαρίνου, καὶ μνήμη τοῦ ἀνθρώπου τοῦ Θεοῦ Ἀλεξίου. Τελεῖται δὲ καὶ ἡ μνήμη τῆς μετὰ φιλανθρωπίας ἐπενεγχθείσης φοβερᾶς ἀπειλῆς τοῦ σεισμοῦ κατὰ τὸν χρόνον του Κωνσταντίνου τοῦ βασιλέως, ἥς παρ' ἐλπίδα ὁ φιλάνθρωπος Θεὸς τὸν τότε ἐρρύσατο. Περὶ μὲν τὴν ἐβδόμην ὥραν συντρέχουσιν ἐν τῇ ἀγιωτάτῃ Μεγάλῃ Ἐκκλησίᾳ, καὶ οὕτω λιτανεύοντες ἀπέρχονται ἐν τῷ Φόρῳ, καὶ μετὰ τὰς ἐκεῖσε συνήθεις εὐχάς, μετὰ τῆς αὐτῆς λιτῆς ἐπανέρχονται ἐν τῇ ἀγιωτάτῃ Μεγάλῃ Ἐκκλησίᾳ, τὴν θείαν λειτουργίαν καὶ μυσταγωγίαν ἐπιτελοῦντες. Δεῖ δὲ εἰδέναι ως τὸ πρωτὶ εἰς τὴν τρίτην καὶ ἕκτην, ἀντὶ τοῦ ἐνορδίνου ἀναγνώσματος τοῦ Ἡσαίου, ἔτερον ἀναγινώσκεται τοῦ αὐτοῦ Ἡσαίου· Ἐπίβλεψον ἐκ τοῦ οὐρανοῦ, Κύριε, καὶ ἵδε ἐκ τοῦ οἴκου τοῦ ἀγίου σου καὶ δόξης. Ἐσπέρας, ἀντὶ τοῦ ἀναγνώσματος τοῦ Ἡσαίου ἀναγινώσκεται Δανιήλ· Κύριε ὁ Θεὸς ἡμῶν, δος ἐξήγαγες τὸν λαόν σου ἐκ γῆς Αἰγύπτου ἐν χειρὶ κραταιᾶ. Καὶ τὰ προκείμενα δέ, ἀντὶ τῶν ἐνορδίνων, ψάλλονται ταῦτα, ἥχος πλ. δ'. Μὴ ἀποστρέψῃς τὸ πρόσωπόν σου ἀπὸ τοῦ παιδός σου, ἔως· καὶ λύτρωσαι αὐτήν. Στίχος· Ἡ σωτηρία σου ὁ Θεός, ἔως μεγαλύνω αὐτὸν ἐν αἰνέσει. Προκείμενον, ἥχος βαρύς· Ἐνώτισαι τὴν προσευχήν μου, ἔως· τὴν δέησίν μου. Στίχος· Πρόσχες μοι καὶ εἰσάκουσόν μου, ἔως· καὶ ἐταράχθην. Ὁ ἀπόστολος πρὸς Ἐβραίους· Ἀδελφοί, ὃν ἀγαπᾶ Κύριος παιδεύει (προεγράφη εἰς τὰς κε' τοῦ σεπτεμβρίου μηνός). Ἀλληλούια, ἥχος δ'. Στίχος α'. Ὁ Θεός, ἀπώσω ἡμᾶς καὶ καθεῖλες ἡμᾶς, ἔως· οἰκτίρησας ἡμᾶς. Στίχος β'. Δὸς ἡμῖν βοήθειαν ἐκ θλίψεως, ἔως· σωτηρία ἀνθρώπου. Εὐαγγέλιον κατὰ

Ματθαῖον, κεφ. ξθ'. Τῷ καιρῷ ἐκείνῳ, ἐμβάντι τῷ Ἰησοῦ εἰς τὸ πλοῖον, ἡκολούθησαν αὐτῷ, τέλος· ὑπακούουσιν αὐτῷ. Κοινωνικόν· Γεύσασθε καὶ ἴδετε

24 March (*Typicon*, pp. 252-253)

Μηνὶ τῷ αὐτῷ κδ', ἄθλησις τῶν ἀγίων μαρτύρων ν' τῶν ἐν Καισαρείᾳ τῆς Παλαιστίνης. Καὶ τῇ ἐσπέρᾳ τῆς αὐτῆς ἡμέρας ἡ παραμονὴ τοῦ εὐαγγελισμοῦ τῆς παναγίας ἀχράντου Δεσποίνης ἡμῶν Θεοτόκου καὶ ἀειπαρθένου Μαρίας [...]. Καὶ κατέρχεται ἡ λιτὴ ἀπὸ τῆς Μεγάλης Ἐκκλησίας εἰς τὸν ναὸν τῆς ὑπεραγίας Θεοτόκου ἐν τοῖς Χαλκοπρατείοις κατὰ συνήθειαν. Καὶ εὐθέως ἄρχεται ἡ λειτουργία ἡ καθημερινή, μηθενὸς προστιθεμένου ἀναγνώσματος διὰ τὴν ἑορτήν, καὶ γίνεται ἡ παννυχὶς κατὰ τάξιν.

25 March (*Typicon*, pp. 252-259)

Μηνὶ τῷ αὐτῷ κε'. Τῇ δὲ ἐπαύριον ἥγουν τῇ κε' τοῦ αὐτοῦ μηνός, ἐν τῇ ἀγιωτάτῃ Μεγάλῃ Ἐκκλησίᾳ, εἰς τὸν ν' λέγεται τροπάριον, ἥχος δ'. Σήμερον τῆς σωτηρίας ἡμῶν τὸ κεφάλαιον καὶ τοῦ ἀπ' αἰῶνος μυστηρίου ἡ φανέρωσις· ὁ Υἱὸς τοῦ Θεοῦ Υἱὸς τῆς Παρθένου γίνεται καὶ Γαβριὴλ τὴν χάριν εὐαγγελίζεται. Διὸ σὺν αὐτῷ τῇ Θεοτόκῳ βοήσωμεν· Χαῖρε, κεχαριτωμένη, ὁ Κύριος μετὰ σοῦ. Καὶ μετὰ τὸν ὄρθρον καὶ τὴν τριτοέκτην γίνεται εὐχὴ τοῦ τρισαγίου, καὶ ἄρχονται οἱ ψάλται ἐν τῷ ἄμβωνι τὸ αὐτὸ τροπάριον καὶ εἰς τὸν Φόρον δοξάζουσιν, καὶ λέγει ὁ διάκονος τὴν μεγάλην ἐκτενήν. Καὶ εἰθ' οὕτως ἄρχονται οἱ ψάλται τὸ αὐτὸ τροπάριον καὶ κατέρχεται ἡ λιτὴ ἐπανακάμπτουσα εἰς τὰ Χαλκοπρατεῖα, καὶ ἐκεῖ δοξάζουσι. Καὶ εὐθέως ἀνέρχεται ὁ πατριάρχης ἐν τῷ συνθρόνῳ. Προκείμενον δὲ οὐ λέγεται, ἀλλ' εὐθὺς ἀνάγνωσμα πρῶτον, τῆς Ἐξόδου· Ἐξῆλθε Μωυσῆς εἰς τὸ ὄρος τοῦ Θεοῦ Χορήβ, τέλος· εἰς γῆν ῥέουσαν μέλι καὶ γάλα. Προκείμενον, ἥχος δ'. Εὐαγγελίζεσθε ἡμέραν ἐξ ἡμέρας τὸ σωτήριον τοῦ Θεοῦ ἡμῶν. Στίχος· Ἀσατε τῷ Κυρίῳ ἄσμα καινόν, ἄσατε τῷ Κυρίῳ πᾶσα ἡ γῆ. Ἀνάγνωσμα β', Παροιμῶν· Κύριος ἔκτισέ με ἀρχὴν ὁδῶν αὐτοῦ, τέλος· ἐν προσώπῳ αὐτοῦ ἐν παντὶ καιρῷ. Προκείμενον β', τὸ Κατευθυνθήτω. Ἀνάγνωσμα γ', ὁ ἀπόστολος πρὸς Ἐβραίους· Ἄδελφοί, ὁ ἀγιάζων καὶ οἱ ἀγιαζόμενοι (προεγράφη τῇ παύριον τῆς Χριστοῦ Γεννήσεως). Ἀλληλούια, ἥχος α'. Καταβήσεται Κύριος ὡς ὑετὸς ἐπὶ πόκον, ἔως· καὶ πλῆθος εἰρήνης. Εὐαγγέλιον κατὰ Λουκᾶν, κεφ. β'. Τῷ καιρῷ ἐκείνῳ συνέλαβεν Ἐλισάβετ ἡ γυνὴ Ζαχαρίου, τέλος· καὶ ἀπῆλθεν ἀπ' αὐτῆς ὁ ἄγγελος. Κοινωνικόν· Ποτήριον. Ἀλλο· Ἐξελέξατο Κύριος. Δεῖ δὲ εἰδέναι ὡς αὕτη ἡ ἀκολουθία γίνεται ὅταν εἰς ἡμέραν νηστείας φθάσῃ ὁ Εὐαγγελισμός. Εἰ δὲ ἐν σαββάτῳ ἡ ἐν κυριακῇ φθάσῃ, λέγονται εἰς τὴν παραμονὴν τὰ ἀναγνώσματα τὰ προγεγραμμένα τῆς Ἐξόδου καὶ ἡ Παροιμία, καὶ ἡ ἑτέρα Παροιμία· Ἡ σοφία φύκοδόμησεν. Εἰ δὲ εἰς κυριακὴν τῆς βατοφόρου φθάσῃ, γίνεται ἡ ἀκολουθία οὕτως· Ἔωθεν κατέρχεται ὁ πατριάρχης καὶ εἰσέρχεται διὰ τῆς πλαγίας εἰς τὸ

θυσιαστήριον καὶ γίνεται εὐχὴ τοῦ τρισαγίου, καὶ ἄρχονται οἱ ψάλται ἐν τῷ ἄμβωνι τροπάριον, ἥχος α΄· Τὴν κοινὴν ἀνάστασιν πρὸ τοῦ σοῦ πάθος πιστούμενος. Καὶ εἰς τὸν Φόρον δοξάζουσιν τὸ αὐτὸ τροπάριον. Καὶ λέγει ὁ διάκονος τὴν μεγάλην ἐκτενήν, καὶ μετὰ τοῦτο ἄρχονται οἱ ψάλται τροπάριον, ἥχος δ΄· Σήμερον τῆς σωτηρίας ἡμῶν τὸ κεφάλαιον. Καὶ κατέρχεται ἡ λιτὴ ἐν τοῖς Χαλκοπρατείοις καὶ δοξάζουσι κάκεῖσε, καὶ λοιπὸν τὰ ἀκόλουθα ὡς προγέγραπται. Εἰ δὲ ἐν τῇ ἀγίᾳ πέμπτῃ φθάσῃ, γίνεται οὕτως· Μετὰ τὴν ἀπόλυσιν τῆς τριτοέκτης καὶ τὴν κατάπλυσιν τῆς ἀγίας τραπέζης, ἐξέρχεται ἡ λιτὴ καὶ ἀνέρχεται εἰς τὸν Φόρον, καὶ ὑποστρέφει εἰς τὰ Χαλκοπρατεῖα καὶ δοξάζουσι κάκεῖσε οἱ ψάλται, καὶ εὐθέως τὸ τρισάγιον, τὸ προκείμενον, ὁ ἀπόστολος, τὸ ἀλληλούια, τὸ εὐαγγέλιον, ἡ μεγάλη ἐκτενὴ καὶ εὐχὴ συναπτὴ μετὰ τῶν αἰτήσεων, καὶ τὸ Ἐν εἰρήνῃ προέλθωμεν. Εἰ δὲ εἰς τὴν ἀγίαν παρασκευὴν φθάσῃ, ἥ εἰς τὸ ἄγιον σάββατον, ὁμοίως γίνεται ἡ ἀκολουθία. Καὶ εἰ μὲν εἰς τὴν ἀγίαν παρασκευὴν, χρὴ ἀπολύειν περὶ ὥραν ἐκτην. Εἰ δὲ εἰς τὸ ἄγιον σάββατον, ταχύτερον. Εἰ δὲ εἰς τὴν ἀγίαν κυριακὴν τοῦ Πάσχα φθάσῃ ὁ Εὐαγγελισμός, τελεῖται οὕτως· Μετὰ τὸν ὄρθρον κατέρχεται ὁ πατριάρχης καὶ εἰσέρχεται διὰ τῆς πλαγίας εἰς τὸ ἄγιον θυσιαστήριον. Καὶ γίνεται εὐχὴ τοῦ τρισαγίου καὶ ἄρχονται οἱ ψάλται ἐν τῷ ἄμβωνι τροπάριον, ἥχος δ΄· Σήμερον τῆς σωτηρίας ἡμῶν. Καὶ ἐξέρχεται ὁ πατριάρχης μετὰ τῆς λιτῆς καὶ οὐ κατέρχεται ἐν τῷ Φόρῳ, ἀλλὰ εἰς τὰ Χαλκοπρατεῖα. Καὶ ὅτε εἰσέλθῃ εὐθὺς ἄρχονται οἱ ψάλται τὸ τρισάγιον, τὸν ἀπόστολον, τὸ ἀλληλούια ὡς προγέγραπται. Τὸ δὲ εὐαγγέλιον, πρεσβύτερος ἀναγινώσκει διὰ τὸ Πάσχα, αὐτὴν τὴν περιοχὴν τοῦ εὐαγγελίου. Καὶ λοιπὸν ὁ διάκονος τὴν μεγάλην ἐκτενήν, καὶ εὐθέως ἀνέρχεται ὁ πατριάρχης ἐν τῇ Μεγάλῃ Ἐκκλησίᾳ διὰ τὸ καταλαβεῖν αὐτὸν τὴν εἰσοδον τῆς λειτουργίας. Καὶ λοιπὸν εἰς ἐκ τῶν ἐβδομαδαρίων πρεσβυτέρων, ἥ ὅτινι ἐπιτρέψῃ ὁ πατριάρχης, ἐν τοῖς Χαλκοπρατείοις πληροῖ τὴν θείαν λειτουργίαν. Κοινωνικὸν δὲ λέγεται· Ποτήριον σωτηρίου λήψομαι. Εἰ δὲ τῇ β΄ τῆς διακαινησίμου φθάσῃ ὁ Εὐαγγελισμός, γίνεται ἡ ἀκολουθία οὕτως· Μετὰ τὴν ἀπόλυσιν τοῦ ὄρθρου κατέρχεται ὁ πατριάρχης καὶ εἰσέρχεται διὰ τῆς πλαγίας εἰς τὸ ἄγιον θυσιαστήριον. Καὶ γίνεται εὐχὴ τοῦ τρισαγίου καὶ ἄρχονται οἱ ψάλται ἐν τῷ ἄμβωνι τὸ τροπάριον· Σήμερον τῆς σωτηρίας ἡμῶν τὸ κεφάλαιον. Καὶ εἰς τὸν Φόρον δοξάζουσι καὶ πάλιν ἄρχονται τὸ αὐτὸ τροπάριον. Καὶ εἰσέρχεται ἡ λιτὴ εἰς τὰ Διακονίσσης καὶ δοξάζουσι κάκεῖσε. Καὶ εὐθέως ἄρχονται τὸ προκείμενον, τὸν ἀπόστολον, τὸ ἀλληλούια, τὸ εὐαγγέλιον τῆς ἑορτῆς καὶ τὴν μεγάλην ἐκτενήν. Καὶ ἄρχονται οἱ ψάλται ἐν τῷ ἄμβωνι τροπάριον, ἥχος πλ. α΄· Χριστὸς ἀνέστη ἐκ νεκρῶν, καὶ ἀπέρχεται λοιπὸν εἰς τοὺς Ἅγιους Ἀποστόλους, καὶ γίνεται ἐκεῖσε ἡ θεία λειτουργία καθεξῆς. Εἰ δὲ εἰς γ΄ ἥ εἰς δ΄ ἥ εἰς ε΄ ἥ εἰς παρασκευὴν ἥ εἰς σάββατον τῆς διακαινησίμου φθάσῃ ὁ Εὐαγγελισμός, γίνεται οὕτως· Εἰς τὴν παραμονὴν κατέρχεται ὁ πατριάρχης ἐν τοῖς Χαλκοπρατείοις κατὰ τὸ σύνηθες, καὶ μετὰ τὴν εἰσοδον καὶ τὸ προκείμενον καὶ τά γ΄ ἀντίφωνα τὰ μικρά, γίνεται εὐχὴ συναπτὴ μετὰ τῶν αἰτήσεων, καὶ

λέγονται ἀναγνώσματα γ', τὰ προγραφέντα εἰς τὸ Γενέσιον τῆς παναγίας Θεοτόκου. Καὶ οἱ ψάλται λέγονται ἐν τῷ ἄμβωνι τὸ τροπάριον. Σήμερον τῆς σωτηρίας ἡμῶν τὸ κεφάλαιον, καὶ λοιπὸν ἡ παννυχὶς κατὰ τάξιν. Καὶ τὸ πρωῒ εἰς τὸν νέλεγεται τὸ αὐτὸ τροπάριον, καὶ λοιπὸν ἡ θεία λειτουργία καθὰ γέγραπται.

23 April (*Typicon*, pp. 270-271)

Μηνὶ τῷ αὐτῷ κγ', ἀθλησις τοῦ ἀγίου μεγαλομάρτυρος Γεωργίου [.....]. Τελεῖται δὲ ἡ αὐτοῦ σύναξις ἐν τῷ ἀγιωτάτῳ αὐτοῦ μαρτυρίῳ τῷ ὄντι ἐν τῷ Δευτέρῳ, ἔωθεν ἀπὸ τῆς Μεγάλης Ἐκκλησίας ἡ λιτὴ ἐν τῷ Φόρῳ ἀπερχομένης καὶ μετὰ τὰς ἐκεῖσε συνήθεις εὐχὰς παραγινομένης ἐν τῇ εἰρημένῃ συνάξει. Ἡ δὲ ἀκολουθία γίνεται οὕτως· Εἰς τὸν πεντηκοστὸν λέγεται τροπάριον, ἥχος δ' (πρὸς τὸ Υψωθεῖς) Γεωργηθεὶς ὑπὸ Θεοῦ, ἀνεδείχθης τῆς εὐσεβείας γεωργὸς τιμιώτατος, τῶν ἀρετῶν τὰ δράγματα συλλέξας σεαυτῷ· σπείρας γὰρ ἐν δάκρυσιν, εὐφροσύνην θερίζεις· ἀθλήσας δὲ δι' αἵματος, τὸν Χριστὸν ἐκομίσω· καὶ ταῖς πρεσβείαις, ἄγιε, ταῖς σαῖς, πᾶσι παράσχου πταισμάτων συγχώρησιν. Προκείμενον, ἥχος δ'· Θαυμαστὸς ὁ Θεὸς ἐν τοῖς ἀγίοις αὐτοῦ. Στίχος· Ἐν ἐκκλησίαις εὐλογεῖτε τὸν Θεόν. Ἀλλο προκείμενον, ἥχος βαρύς· Εὐφρανθήσεται δίκαιος. Στίχος· Εἰσάκουσον, ὁ Θεός, φωνῆς μου, ἔως· πρὸς σέ. Ανάγνωσμα τῶν Πράξεων· Κατ' ἐκεῖνον τὸν καιρόν, τέλος· τοῦ λαοῦ τῶν Ἰουδαίων (προεγράφη εἰς τὰ ἀναγνώσματα τῶν Πράξεων εἰς τὸ σάββατον μετὰ τὴν μεσοπεντηκοστήν). Εἰ δὲ φθάσῃ ἐν ἄλλαις ἡμέραις καὶ οὐκ εἰσὶ τῆς πεντηκοστῆς, ἀναγινώσκεται ὁ ἀπόστολος πρὸς Κορινθίους α'· Ἀδελφοί, Θεοῦ ἐσμεν συνεργοί, Θεοῦ γεώργιον, τέλος· οἵτινές ἐστε ὑμεῖς. Ἀλληλούια, ἥχος δ'· Δίκαιος ὡς φοῖνιξ ἀνθήσει. Εὐαγγέλιον κατὰ Ἰωάννην, κεφ. ρλζ'· Εἶπεν ὁ Κύριος τοῖς ἑαυτοῦ μαθηταῖς· ταῦτα ἐντέλλομαι ὑμῖν, τέλος· προσφέρειν τῷ Θεῷ. Κοινωνικόν· Ἀγαλλιᾶσθε.

8 May (*Typicon*, pp. 282-285)

Μηνὶ τῷ αὐτῷ η', μνήμη τοῦ ἀγίου ἀποστόλου καὶ εὐαγγελιστοῦ Ἰωάννου τοῦ θεολόγου [.....]. Τελεῖται δὲ ἡ τοῦ Θεολόγου σύναξις ἐν τῷ σεπτῷ ἀποστολείῳ τῷ ὄντι ἐν τῷ Ἐβδόμῳ, ἀπὸ τῆς Μεγάλης Ἐκκλησίας περὶ τὴν νυκτερινὴν δεκάτην ὥραν τῆς λιτῆς ἐξερχομένης, καὶ ἐν τῷ Φόρῳ μετὰ τὸ τὰς συνήθεις τελέσαι εὐχὰς παραγινομένης ἐν τῇ εἰρημένῃ συνάξει. Ἡ δὲ ἀκολουθία γίνεται οὕτως· Λέγεται τροπάριον εἰς τὸν ν', ἥχος β'· Ἀπόστολε Χριστοῦ τοῦ Θεοῦ ἡγαπημένε, ἐπιτάχυνον ρῦσαι λαὸν ἀναπολόγητον· δέχεται σε προσπίπτοντα ὁ ἐπιπεσόντα τῷ στήθει καταδεξάμενος· ὃν ἱκέτευε, θεολόγε, καὶ ἐπίμονον νέφος ἐθνῶν διασκέδασον, δωρούμενος ἡμῖν εἰρήνην καὶ τὸ μέγα ἔλεος. Προκείμενον, ἥχος πλ. δ'· Εἰς πᾶσαν τὴν γῆν ἐξῆλθεν. Στίχος· Οἱ οὐρανοὶ διηγοῦνται δόξαν Θεοῦ. Ανάγνωσμα καθολικῆς ἐπιστολῆς Ἰωάννου· Ὁ ἦν ἀπ' ἀρχῆς, ὁ ἀκηκόαμεν, ὁ ἐωράκαμεν, τέλος· ἀπὸ πάσης

άμαρτίας. Άλληλούια, ὥχος α'. Στίχος· Ἐξομολογήσονται οἱ οὐρανοὶ τὰ θαυμάσια, ἔως· ἀγίων. Εὐαγγέλιον κατὰ Ἰωάννην, κεφ. σβ'. Τῷ καιρῷ ἐκείνῳ, εἰστίκεισαν παρὰ τῷ σταυρῷ τοῦ Ἰησοῦ ἡ μήτηρ αὐτοῦ, καὶ λέγει ἔως· ἔλαβεν αὐτὴν εἰς τὰ ἴδια, καὶ ὑπερβαίνει εἰς τὸ σλβ' κεφ. Καὶ λέγει· οὗτός ἐστιν ὁ μαθητὴς ὁ μαρτυρήσας περὶ τούτων καὶ γράψας ταῦτα, τέλος· τὰ γραφόμενα βιβλία, ἀμήν. Κοινωνικόν· Ἀγαλλιάσθε. Ἐτερον κοινωνικόν· Εἰς πᾶσαν τὴν γῆν. Τῇ αὐτῇ ἡμέρᾳ, ἀθλησις τοῦ ἀγίου μάρτυρος Ἀκακίου [...]. Τελεῖται δὲ ἡ αὐτοῦ σύναξις ἐν τῷ ἀγιωτάτῳ αὐτοῦ μαρτυρίῳ τῷ ὄντι ἐν τῷ Ἐπτασκάλῳ.

11 May (*Typicon*, pp. 286-291)

Μηνὶ τῷ αὐτῷ ια', ἡ ἀνάμνησις εὐδοκίᾳ Θεοῦ πνευματικῶς ἐπιτελεῖται τοῦ γενεθλίου ταύτης τῆς θεοφυλάκτου καὶ βασιλίδος πόλεως [...]. Εἰς δὲ τὴν παραμονὴν ψάλλεται τὸ Κλῖνον, Κύριε, τὸ τελευταῖον καὶ τὸ Κύριε, ἐκέκραξα. Καὶ μετὰ τὴν εἰσοδον τοῦ πατριάρχου καὶ τὸ προκείμενον καὶ τὰ τρία ἀντίφωνα τὰ μικρά, γίνεται εὐχὴ συναπτὴ μετὰ τῶν αἰτήσεων. Καὶ λέγονται ἀναγνώσματα γ'. Τὸ πρῶτον, Ἡσαῖον· Τάδε λέγει Κύριος τῇ πόλει τῇ ἀγίᾳ· ἀπὸ τῶν ὑδάτων τῶν ἐπὶ Νοέ, τέλος· λέγει Κύριος παντοκράτωρ. Ἀνάγνωσμα β', τοῦ αὐτοῦ· Ἀγαλλιάσθω ἡ ψυχὴ μου ἐπὶ τῷ Κυρίῳ, τέλος· εὐφρανθήσεται Κύριος ἐπὶσοί. Ἀνάγνωσμα γ', τοῦ αὐτοῦ· Τάδε λέγει Κύριος· ίδοὺ ἐγὼ ποιῶ τὴν Ἱερουσαλήμ, τέλος· τάδε λέγει Κύριος παντοκράτωρ. Εἴτα λέγουσιν οἱ ψάλται ἐν τῷ ἄμβωνι τροπάριον, ὥχος δ'. Τῆς Θεοτόκου ἡ πόλις τῇ Θεοτόκῳ προσφόρως τὴν ἑαυτῆς ἀνατίθεται σύστασιν, ἐν αὐτῇ γὰρ ἐστήρικται καὶ διαμένει, δι' αὐτῆς περισώζεται καὶ κραταιοῦται βοῶσα πρὸς αὐτήν· Χαῖρε, ή ἐλπὶς πάντων τῶν περάτων τῆς γῆς. Καὶ μετὰ τοῦτο λέγει ὁ διάκονος· Σοφία, καὶ γίνεται ἡ παννυχὸς κατὰ τάξιν· Ο δὲ ὄρθρος γίνεται ἐν τῷ ἄμβωνι καὶ εἰς τὸν ν' λέγεται τροπάριον τὸ προγεγραμμένον· Τῆς Θεοτόκου ἡ πόλις. Περὶ ὧραν α' κατέρχεται ὁ πατριάρχης καὶ εἰσέρχεται διὰ τῆς πλαγίας εἰς τὸ ἄγιον θυσιαστήριον. Καὶ γίνεται εὐχὴ τρισαγίου, καὶ ἄρχονται οἱ ψάλται ἐν τῷ ἄμβωνι τὸ αὐτὸ τροπάριον· Τῆς Θεοτόκου ἡ πόλις. Καὶ ἀνέρχεται ἡ λιτὴ ἐν τῷ Φόρῳ καὶ γίνεται εὐθέως εὐχὴ· Ἀντίφωνον α', ψαλμὸς με'· Ταῖς πρεσβείαις τῆς Θεοτόκου. Τὸ β', ψαλμὸς με'· Άλληλούια διπλοῦν δειλινόν. Τὸ γ', ψαλμὸς μζ', ὥχος δ'. Ή κυρίως καὶ ἀληθῶς Θεοτόκος. Καὶ μετὰ τοῦτο ποιεῖ ὁ πατριάρχης τὰς συνήθεις εὐχάς, καὶ εἰρηνεύει. Καὶ εὐθὺς ψαλμός· τὸ προκείμενον, ὥχος γ'. Μεγαλύνει ἡ ψυχὴ μου τὸν Κύριον. Στίχος· Ὁτι ἐπέβλεψεν ἐπὶ τὴν ταπείνωσιν, ἔως· πᾶσαι αἱ γενεαί. Ἀνάγνωσις τῶν Πράξεων· Ἐν ταῖς ἡμέραις ἐκείναις, χωρισθεὶς ὁ Παῦλος ἐκ τῶν Ἀθηνῶν, τέλος· διδάσκων ἐν αὐτοῖς τὸν λόγον τοῦ Θεοῦ. Άλληλούια, ὥχος β'. Τοῦ ποταμοῦ τὰ ὄρμήματα, ἔως· ὁ Ὅψιστος. Εὐαγγέλιον κατὰ Ἰωάννην, κεφ. ρλδ'. Εἶπεν ὁ Κύριος τοῖς ἑαυτοῦ μαθηταῖς· καθὼς ἡγάπησέν με ὁ Πατήρ, τέλος· ὅτι ὅσα ἀν αἰτήσητε τὸν Πατέρα ἐν τῷ ὄνόματί μου δώσει ύμῖν. Εἴτα λέγει ὁ διάκονος τὴν μεγάλην ἐκτενὴν καὶ πάλιν ἄρχονται οἱ ψάλται μετὰ τῆς λιτῆς τροπάριον, ὥχος πλ. δ'.

Τὴν πόλιν ἡμῶν, Κύριε, ως τῆς οἰκουμένης ὄφθαλμόν, ἐκ πάσης σου δικαίας ἀπειλῆς ἐλευθέρωσον, καὶ τοῖς σκίπτροις τῆς βασιλείας αὐτὴν διαπαντὸς κατακόσμησον, βαρβάρων ἀποστροφὴν καὶ τῶν κινδύνων ἀπαλλαγὴν διὰ τῆς Θεοτόκου δωρούμενος. Καὶ τῆς λιτῆς ὑποστρεφούσης εἰς τὴν ἐκκλησίαν, δοξάζουσιν οἱ ψάλται. Αντίφωνα δὲ οὐ γίνονται, ἀλλ’ εὐθέως τὸ τρισάγιον. Τὸ προκείμενον, ἥχος βαρύς· Εὐφρανθήσεται δίκαιος. Στίχος· Εἰσάκουσον, ὁ Θεός, φωνῆς, ἔως· πρὸς σέ. Ὁ ἀπόστολος· Ἐν ταῖς ἡμέραις ἐκείναις, Ἀγρίππας ὁ βασιλεὺς, τέλος· ἄξια τῆς μετανοίας ἔργα πράσσοντας. Ἀλληλούια, ἥχος β'. Στίχος· Μακάριος ἀνὴρ ὁ φοβούμενος τὸν Κύριον, ἔως· σφόδρα. Εὐαγγέλιον κατὰ Ἰωάννην, κεφ. ρκθ'· Εἶπεν ὁ Κύριος τοῖς ἑαυτοῦ μαθηταῖς· ἐὰν ἀγαπᾶτέ με, τὰς ἐντολὰς τὰς ἐμὰς τηρήσατε, τέλος· δίδωμι ὑμῖν. Κοινωνικόν· Αἰνεῖτε. Τῇ αὐτῇ ἡμέρᾳ, ἄθλησις τοῦ ἀγίου μάρτυρος Μωκίου [.....]. Τελεῖται δὲ ἡ αὐτοῦ σύναξις ἐν αὐτῷ τῷ ἀγιωτάτῳ αὐτοῦ μαρτυρίῳ. Τῇ αὐτῇ ἡμέρᾳ, ἄθλησις τοῦ ἀγίου μάρτυρος Διοσκορίδους.

21 May (*Typicon*, pp. 296-297)

Μηνὶ τῷ αὐτῷ καί, μνήμῃ τῶν ἐν εὐσεβεῖ τῇ μνήμῃ γενομένων πρώτων βασιλέων ἡμῶν Κωνσταντίνου καὶ Ἐλένης [.....]. Τελεῖται δὲ ἡ αὐτοῦ σύναξις ἐν τῇ ἀγιωτάτῃ Μεγάλῃ Ἐκκλησίᾳ καὶ ἐν τοῖς Ἅγιοις Ἀποστόλοις καὶ ἐν τῷ θείῳ αὐτοῦ ναῷ ἐν τῇ κινστέρνῃ τῆς Βώνου, τοῦ πατριάρχου ἄμα τοῦ βασιλέως καὶ τῆς συγκλήτου μετὰ τῆς λιτῆς ἐκεῖσε παραγινομένου καὶ τὴν θείαν λειτουργίαν καὶ μυσταγωγίαν ἐπιτελοῦντος. Γίνεται δὲ ἡ ἀκολουθία οὕτως· Εἰς τὸν νέον λέγεται τροπάριον, ἥχος δ'. Τοῦ Σταυροῦ σου τὸν τύπον ἐν οὐρανῷ θεασάμενος, καὶ ως Παῦλος τὴν κλῆσιν οὐκ ἔξ ανθρώπων δεξάμενος, ὁ ἐν βασιλεῦσιν ἀπόστολός σου, Κύριε, βασιλεύουσαν πόλιν τῇ χειρὶ σου παρέθετο· ἦν περίσωζε διαπαντὸς ἐν εἰρήνῃ, πρεσβείαις τῆς Θεοτόκου, καὶ ἐλέησον ἡμᾶς. Προκείμενον, ἥχος γ'. Ψάλατε τῷ Θεῷ ἡμῶν, ψάλατε. Στίχος· Πάντα τὰ ἔθνη, κροτήσατε χεῖρας, ἔως· ἀγαλλιάσεως. Οἱ ἀπόστολος πρὸς Γαλάτας· Ἀδελφοί, γνωρίζω ὑμῖν τὸ εὐαγγέλιον, τέλος· Ιάκωβον τὸν ἀδελφὸν τοῦ Κυρίου. Εἰ δέ εἰσιν ἡμέραι τῆς πεντηκοστῆς, ἀναγινώσκεται Πρᾶξις· Ἐν ταῖς ἡμέραις ἐκείναις, Ἀγρίππας ὁ βασιλεὺς τῷ Παύλῳ ἔφη (προεγράφη τῇ ἐνδεκάτῃ τοῦ παρόντος μηνός, εἰς τὸ γενέθλιον τῆς πόλεως). Ἀλληλούια, ἥχος δ'. Μνήσθητι, Κύριε, τοῦ Δαυΐδ καὶ πάσης τῆς πραότητος αὐτοῦ, ἔως· Ιακώβ. Εὐαγγέλιον κατὰ Ἰωάννην, κεφ. πθ'· Εἶπεν ὁ Κύριος τοῖς ἑαυτοῦ μαθηταῖς· ὁ εἰσερχόμενος διὰ τὴν θύραν εἰς τὴν αὐλὴν τῶν προβάτων, καὶ λέγει ἔως· τῶν ἀλλοτρίων τὴν φωνήν, καὶ ὑπερβαίνει εἰς τὸ κεφ. β' καὶ λέγει· τὰ πρόβατα τὰ ἐμὰ τῆς φωνῆς μου ἀκούει, τέλος· ἐγὼ καὶ ὁ πατὴρ ἐν ἐσμεν. Κοινωνικόν· Ἀγαλλιᾶσθε.

27 May (*Typicon*, pp. 298-301)

Μηνὶ τῷ αὐτῷ κζ̄, ἄθλησις τῶν ἀγίων μαρτύρων Θεοδώρας καὶ Διδύμου [.....]. Τῇ αὐτῇ ἡμέρᾳ, τῶν ἀγίων μαρτύρων Σεργίου καὶ Βάκχου πέραν ἐν Ῥουφινιαναῖς, καὶ τῶν ἀγίων μαρτύρων Ἀλυπίου καὶ Εὐβιώτου, Παύλου καὶ τῆς ἀδελφῆς αὐτοῦ Ἰουλιανῆς. Καὶ τῇ αὐτῇ ἡμέρᾳ, μνήμη τοῦ ἀγίου πατρὸς ἡμῶν καὶ ἀρχιεπισκόπου Κωνσταντινούπολεως Στεφάνου. Τελεῖται δὲ ἡ αὐτοῦ σύναξις ἐν τῷ μαρτυρίῳ τοῦ ἀγίου μάρτυρος Γεωργίου ἐν τῇ μονῇ τῇ λεγομένῃ Συκεοῦς, ἐνθα τὸ τίμιον καὶ ἄγιον αὐτοῦ σῶμα ἀπόκειται, τῆς λιτῆς ἀπὸ τῆς Μεγάλης Ἐκκλησίας ἔωθεν ἐν τῷ Φόρῳ ἀπερχομένης καὶ μετὰ τὰς ἐκεῖσεν συνήθεις εὐχὰς παραγινομένης ἐν τῇ εἰρημένῃ συνάξει, καὶ τὴν θείαν λειτουργίαν καὶ μυσταγωγίαν ἐπιτελούσης

2 June (*Typicon*, pp. 302-303)

Μηνὶ τῷ αὐτῷ β̄, μνήμη τοῦ ἐν ἀγίοις πατρὸς ἡμῶν Νικηφόρου ἀρχιεπισκόπου Κωνσταντινούπολεως. Τελεῖται δὲ ἡ αὐτοῦ σύναξις ἐν τῷ σεπτῷ ἀποστολείῳ τῶν Ἀγίων καὶ πανευφήμων Ἀποστόλων τῶν μεγάλων, ἐνθα τὸ τίμιον αὐτοῦ κατάκειται λείψανον, τῆς λιτῆς ἔωθεν ἀπὸ τῆς Μεγάλης Ἐκκλησίας ἐν τῷ Φόρῳ ἀπερχομένης καὶ μετὰ τὰς ἐκεῖσεν συνήθεις εὐχὰς παραγινομένης ἐν τῇ εἰρημένῃ συνάξει. Ἡ δὲ ἀκολουθία γίνεται καθὼς προεγράφη εἰς τὰς τῷ τοῦ νοεμβρίου μηνός [.....]. Τῇ αὐτῇ ἡμέρᾳ, μνήμη τῶν ἀγίων πατέρων ἡμῶν Πύρρου ἐπισκόπου, Γερασίμου καὶ Ἐράσμου, καὶ ἄθλησις τοῦ ἀγίου μάρτυρος Ἀκακίου.

4 June (*Typicon*, pp. 304-305)

Μηνὶ τῷ αὐτῷ δ̄, μνήμη τοῦ ἐν ἀγίοις πατρὸς ἡμῶν Μητροφάνους ἀρχιεπισκόπου Κωνσταντινούπολεως [.....]. Τελεῖται δὲ ἡ αὐτοῦ σύναξις ἐν τῇ ἀγιωτάτῃ Μεγάλῃ Ἐκκλησίᾳ καὶ ἐν τῷ σεβασμίῳ αὐτοῦ οἴκῳ τῷ ὄντι πλησίον τοῦ ἀγίου μάρτυρος Ἀκακίου ἐν τῷ Ἐπτασκάλῳ, ἐνθα τὸ τίμιον καὶ ἄγιον αὐτοῦ κατάκειται λείψανον, τῆς λιτῆς ἀπὸ τῆς Μεγάλης Ἐκκλησίας ἀπερχομένης ἐν τῷ Φόρῳ καὶ μετὰ τὰς ἐκεῖσεν εὐχὰς παραγινομένης ἐν τῇ εἰρημένῃ συνάξει. Γίνεται δὲ ἡ ἀκολουθία οὕτως· Εἰς τὸν νέον λέγεται τροπάριον, ἥχος δ̄· Πρωτοτόκου βασιλείας πατέρος, ὁρθοδόξου λατρείας ποιμὴν ἀνεδείχθης, ὄσιε, καὶ τῆς ἐκκλησίας τῆς πάντων μητρὸς ἐφάνης φωστήρ. Πρέσβευε Χριστῷ τῷ Θεῷ σωθῆναι τὰς ψυχὰς ἡμῶν. Προκείμενον, ἥχος βαρύς· Τίμιος ἐναντίου Κυρίου ὁ θάνατος. Στίχος· Τί ἀνταποδώσω τῷ Κυρίῳ, ἔως· ἀνταπέδωκέ μοι. Ἀλλο προκείμενον, ἥχος δ̄· Εὐφρανθήσεται δίκαιος ἐν τῷ Κυρίῳ. Στίχος· Εἰσάκουσον, ὁ Θεός, φωνῆς. Οἱ ἀπόστολος πρὸς Ἐβραίους· Ἀδελφοί, τοιοῦτος ἡμῖν ἐπρεπεν ἀρχιερεύς, τέλος· ὁ Κύριος καὶ οὐκ ἄνθρωπος. Ἀλλος Πράξεων· Ἐν ταῖς ἡμέραις ἐκείναις, Παῦλος καὶ Βαρνάβας, τέλος· ἐπιστηρίζων τὰς

έκκλησίας. Άλληλούια, ἥχος δ'. Στίχος· Δίκαιος ώς φοῖνιξ ἀνθήσει. Εὐαγγέλιον κατὰ Ἰωάννην, κεφ. πθ'. Εἶπεν ὁ Κύριος τοῖς ἑαυτοῦ μαθηταῖς· ἐγώ εἰμι ἡ θύρα, τέλος· εῖς ποιμήν. Κοινωνικόν· Εἰς μνημόσυνον. Ἀλλο· Ἀγαλλιᾶσθε. ἡ αὐτῇ ἡμέρα, μνήμη τοῦ ἐν ἀγίοις πατρὸς ἡμῶν Ἀνδρέου Ἱεροσολυμίτου ἀρχιεπισκόπου Κρήτης, καὶ τῶν ἀγίων μυροφόρων γυναικῶν Μαρίας καὶ Μάρθας. Δεῖ δὲ εἰδέναι ὅτι προστίθεται εἰς τὸ λυχνικὸν ἐν ἀντίφωνον καὶ γίνονται ιζ', ψάλλεται δὲ εἰς τὸ τελευταῖον διπλοῦν ἀλληλούια

5 June (*Typicon*, pp.304-309)

Μηνὶ τῷ αὐτῷ ε', ἄθλησις τῶν ἀγίων ι' μαρτύρων Μαρκιανοῦ, Νικάνδρου, Ἀπόλλωνος, Λεωνίδου, Ἀρείου, Γοργίου, Υπερεχίου, Σεληνιάδος, Ειρήνης καὶ Πάμβωνος [...]. Τῇ αὐτῇ ἡμέρᾳ, ἄθλησις τοῦ ἀγίου μάρτυρος Δωροθέου [...]. Τῇ αὐτῇ ἡμέρᾳ, ἄθλησις τῶν ἀγίων μαρτύρων Κόνωνος καὶ Χριστοφόρου, καὶ τὰ ἐγκαίνια τοῦ ναοῦ τοῦ ἀγίου Πέτρου, καὶ μνήμη Ἐπιφανίου πατριάρχου, καὶ μνήμη τῆς μετὰ φιλανθρωπίας ἐπενεχθείσης ἡμῖν φοβερᾶς ἀνάγκης ἐν τῇ τῶν βαρβάρων ἐπιδρομῇ [.....] Γίνεται δὲ ἡ ἀκολουθία οὕτως· Τῇ ἐσπέρᾳ, εἰς τὴν παραμονήν, ἀναφέρουσιν τῷ πατριάρχῃ, καὶ εἰς τὸν ὄρθρον ὥσαύτως ἀπὸ τοῦ πρώτου ἀντιφώνου. Καὶ κατέρχεται καὶ εἰσέρχεται διὰ τῆς πλαγίας εἰς τὸ ἄγιον θυσιαστήριον καὶ μετὰ τὴν συμπλήρωσιν τοῦ ψαλλομένου ἀντιφώνου γίνεται εὐχὴ τρισαγίου καὶ ἀρχονται οἱ ψάλται ἐν τῷ ἄμβωνι τροπάριον, ἥχος δ'. Ανυμνοῦμέν σε, Χριστὲ ὁ Θεὸς ἡμῶν, ὅτι εἰσήκουσας τῆς τεκούσης σε Παρθένου Μητρὸς καὶ διεφύλαξας πόλιν εἰς σὲ καταφεύγουσαν, κατὰ τὸ μέγα σου ἔλεος. Καὶ ἐξέρχεται ἡ λιτή καὶ εἰς τὸν Φόρον δοξάζουσι τὸ αὐτὸ τροπάριον. Καὶ λέγει ὁ διάκονος τὴν μεγάλην ἐκτενὴν καὶ πάλιν ἀρχονται οἱ ψάλται τὸ αὐτὸ τροπάριον, καὶ εἰς τὴν Χρυσίαν Πόρταν δοξάζουσι. Καὶ πάλιν ὁ διάκονος λέγει τὴν μεγάλην ἐκτενὴν, καὶ εῖθ' οὕτως ἀρχονται οἱ ψάλται τῆς αὐτῆς λιτῆς τὸ τροπάριον καὶ ἐν τῷ Τριβουναλίῳ δοξάζουσι. Καὶ λοιπὸν τὸ προκείμενον, ἥχος βαρύς· Κύριος ἴσχὺν τῷ λαῷ αὐτοῦ δώσει. Στίχος· Ἐνέγκατε τῷ Κυρίῳ, νίοὶ Θεοῦ, ἔως· δόξαν καὶ τιμήν. Οἱ ἀπόστολος πρὸς Ἐβραίους· Ἀδελφοί, δὸν ἀγαπᾶ Κύριος παιδεύει (προεγράφη εἰς τὰς ε' τοῦ σεπτεμβρίου μηνός). Άλληλούια, ἥχος πλ. α'· Ο Θεός φη εἰς ἀπώσω ἡμᾶς καὶ καθεῖλες ἡμᾶς, ἔως· φίκτείρησας ἡμᾶς. Εὐαγγέλιον κατὰ Ματθαῖον, κεφ. ξθ'. Τῷ καιρῷ ἐκείνῳ, ἐμβάντος τοῦ Ἰησοῦ εἰς τὸ πλοῖον, τέλος· ὑπακούουσιν αὐτῷ. Δεῖ δὲ εἰδέναι ὅτι τὸ εὐαγγέλιον ὁ πατριάρχης ἀναγινώσκει, καὶ γίνεται ἡ τάξις ὡς προεγράφη εἰς τὴν κε' τοῦ σεπτεμβρίου μηνός. Μετὰ δὲ τὴν συμπλήρωσιν τοῦ εὐαγγελίου κηρύττεται οὕτως· Πρόσχωμεν. Γνωρίζομεν τῇ ὑμετέρᾳ ἀγάπῃ ὅτιπερ κατὰ τὴν προλαβοῦσαν συνήθειαν, συντρέχοντες ἀπερχόμεθα ἐν τῷ προφητείῳ τοῦ ἀγίου προφήτου, προδρόμου καὶ βαπτιστοῦ Ἰωάννου τῷ ὄντι πλησίον τοῦ Ἐβδόμου, τὴν θείαν λειτουργίαν ἐκεῖσε ἐπιτελοῦντες· πάντες σπουδαίως συνδράμωμεν. Καὶ ὁ διάκονος λέγει τὴν μεγάλην ἐκτενὴν καὶ εὐχὴν συναπτήν. Εἰς δὲ τὸν ναὸν τοῦ Προδρόμου γίνονται

ἀντίφωνα γ' καὶ εἰς τὸ τρίτον λέγεται τροπάριον, ἥχος β'. Μνήμη δικαίου μετ' ἐγκωμίων, καὶ τὰ ἔξῆς. Προκείμενον, ἥχος δ'. Θαυμαστὸς ὁ Θεὸς ἐν τοῖς ἀγίοις αὐτοῦ. Στίχος· Ἐν ἐκκλησίαις, ἔως· Ἰσραήλ. Οἱ ἀπόστολος πρὸς Ἐφεσίους· Ἀδελφοί, ὁ Θεὸς πλούσιος ὡν ἐν ἐλέει (προεγράφη εἰς τὰς ιδ' τοῦ δεκεμβρίου μηνός). Άλληλούια, ἥχος πλ. δ'. Στίχος· Κύριε, μὴ τῷ θυμῷ σου ἐλέγξῃς με, ἔως· παιδεύσῃς με. Εὐαγγέλιον κατὰ Λουκᾶν, κεφ. ρκγ'. Τῷ καιρῷ ἐκείνῳ, προσῆλθον τῷ Ἰησοῦ οἱ μαθηταὶ αὐτοῦ λέγοντες· Κύριε, δίδαξον, τέλος· τοῖς αἰτοῦσιν αὐτόν. Κοινωνικόν· Αἰνεῖτε.

14 June (*Typicon*, pp. 312-315)

Μηνὶ τῷ αὐτῷ ιδ', μνήμη τοῦ ἀγίου καὶ ἐνδόξου προφήτου Ἐλισσαίου [.....]. Τελεῖται δὲ ἡ αὐτοῦ σύναξις ἐν τῷ ἀγιωτάτῳ αὐτοῦ προφητείῳ. Τῇ αὐτῇ ἡμέρᾳ, ἀθλησις τοῦ ἀγίου ἰερομάρτυρος Κυρίλλου ἐπισκόπου Γορτύνης τῆς ἐν Κρήτῃ τῇ νήσῳ [...]. Τῇ αὐτῇ ἡμέρᾳ, μνήμη τοῦ ἐν ἀγίοις πατρὸς ἡμῶν καὶ ὁμολογητοῦ Μεθοδίου ἀρχιεπισκόπου Κωνσταντινουπόλεως [...]. Τελεῖται δὲ ἡ αὐτοῦ σύναξις ἐν τῷ ἀγιωτάτῳ αὐτοῦ οἴκῳ, ἐνῷ τὸ τίμιον αὐτοῦ κατάκειται λείψανον, τῷ ὄντι ἔνδον τῶν Ἅγιων καὶ πανευφήμων Ἀποστόλων τῶν μεγάλων, ἔωθεν τῆς λιτῆς ἀπὸ τῆς Μεγάλης Ἐκκλησίας ἐν τῷ Φόρῳ ἀπερχομένης καὶ μετὰ τὰς ἐκεῖσε συνήθεις εὐχὰς παραγινομένης ἐν τῇ εἰρημένῃ συνάξει. Λέγεται δὲ προκείμενον, ἥχος πλ. β'. Εὐφράνθητε ἐπὶ Κύριον καὶ ἀγαλλιᾶσθε. Στίχος· Μακάριοι ὡν ἀφέθησαν αἱ ἀνομίαι. Οἱ ἀπόστολος καθολικῆς ἐπιστολῆς Ἰακώβου· Ἀγαπητοί, μακροθυμήσατε, τέλος· πλῆθος ἀμαρτιῶν. Άλληλούια, ἥχος δ'. Στίχος· Εὐφράνθητε, δίκαιοι, ἐν τῷ Κυρίῳ, ἔως· τῆς ἀγιωσύνης αὐτοῦ. Εὐαγγέλιον κατὰ Λουκᾶν, κεφ. ιθ'. Τῷ καιρῷ ἐκείνῳ, ἐθαύμαζον οἱ ὄχλοι ἐπὶ τοῖς λόγοις, τέλος· διὰ μέσου αὐτῶν ἐπορεύετο. Κοινωνικόν· Ἀγαλλιᾶσθε

24 June (*Typicon*, pp. 318-319)

Μηνὶ τῷ αὐτῷ κδ', τὸ γενέθλιον τοῦ ἀγίου προφήτου, προδρόμου καὶ βαπτιστοῦ Ἰωάννου. Τελεῖται δὲ ἡ αὐτοῦ σύναξις ἐν τῷ ἀγιωτάτῳ αὐτοῦ προφητείῳ τῷ ὄντι ἐν τοῖς Σπαρακίου, τῆς λιτῆς ἀπὸ τῆς Μεγάλης Ἐκκλησίας ἐκεῖσε παραγινομένης. Εἰς τὸν ν' τροπάριον, ἥχος δ'. Ἱερεὺς καρποῦται δι' ἀγγέλου τὸ θαῦμα, ἡ στεῦρα βλαστάνει τὸν πρόδρομον τοῦ Λόγου, Ἰωάννην τὸν κήρυκα καὶ σωτήριον ὁδηγόν, ὅθεν καὶ ἡμεῖς ἑορτάζοντες αὐτοῦ τὴν γέννησιν τὸν Σωτῆρα δοξάζομεν. Προκείμενον, ἥχος βαρύς· Εὐφρανθήσεται δίκαιος. Στίχος· Εἰσάκουσον, ὁ Θεός, φωνῆς μου. Ἀλλο προκείμενον, ἥχος δ'. Θαυμαστὸς ὁ Θεὸς ἐν τοῖς ἀγίοις αὐτοῦ. Στίχος· Ἐν ἐκκλησίαις, ἔως· Ἰσραήλ. Οἱ ἀπόστολος πρὸς Ῥωμαίους· Ἀδελφοί, οὐν ἐγγύτερον ἡμῖν ἡ σωτηρία, τέλος· δυνατὸς γάρ ἐστιν ὁ Θεὸς στῆσαι αὐτόν. Άλληλούια, ἥχος α', φόδὴ Ζαχαρίου· Εὐλογητὸς Κύριος ὁ Θεὸς τοῦ Ἰσραήλ, ἔως· τοῦ λαοῦ

αύτοῦ. Στίχος β΄· Καὶ σύ, παιδίον, προφήτης Υψίστου κληθήσῃ, ἔως· ὁδοὺς αύτοῦ. Εὐαγγέλιον κατὰ Λουκᾶν, κεφ. α΄· Ἐπειδήπερ πολλοὶ ἐπεχείρησαν ἀνατάξασθαι, καὶ λέγει ἔως· τὸ ὄνειδός μου ἐν ἀνθρώποις, καὶ ὑπερβαίνει καὶ λέγει· καὶ σύ, παιδίον προφήτης Υψίστου κληθήσῃ, ἔως· ἐν ἀφέσει ἀμαρτιῶν αὐτῶν, καὶ πάλιν ὑπερβαίνει καὶ λέγει· τὸ παιδίον ηὗξανεν, ἔως· ἀναδείξεως αύτοῦ πρὸς τὸν Ἰσραὴλ. Κοινωνικόν· Αγαλλιᾶσθε.

25 June (*Typicon*, pp. 318-321)

.....Τῇ αὐτῇ ἡμέρᾳ, ἀνάμνησις τελεῖται τῆς ὑπὲρ λόγον καὶ πᾶσαν ἐλπίδα δωρηθείσης βοηθείας παρὰ τοῦ μεγάλου Θεοῦ καὶ Σωτῆρος ἡμῶν Ἰησοῦ Χριστοῦ διὰ τῶν πρεσβειῶν τῆς ἀσπόρως αὐτὸν τεκούσης παναγίας Δεσποίνης ἡμῶν Θεοτόκου καὶ ἀειπαρθένου Μαρίας κατὰ τῶν διά τε γῆς καὶ θαλάσσης κυκλωσάντων τὴν καθ' ἡμᾶς βασιλίδα πόλιν ἀθέων Σαρακηνῶν. Ἔωθεν μέντοι ἐν τῇ Μεγάλῃ Ἐκκλησίᾳ μετὰ τὴν ἀπόλυσιν τοῦ ὄρθρου κατέρχεται ὁ πατριάρχης καὶ εἰσέρχεται διὰ τῆς πλαγίας εἰς τὸ ἄγιον θυσιαστήριον. Καὶ γίνεται εὐχὴ τοῦ τρισαγίου, καὶ ἄρχονται οἱ ψάλται ἐν τῷ ἀμβωνὶ τῆς λιτῆς ταύτης τὸ τροπάριον, ἥχος πλ. δ΄· Ἀνυμνοῦμέν σε, Χριστὲ ὁ Θεὸς ἡμῶν, ὅτι εἰσήκουσας τῆς τεκούσης σε Παρθένου Μητρός, καὶ διεφύλαξας πόλιν εἰς σὲ καταφεύγουσαν, κατὰ τὸ μέγα σου ἔλεος. Καὶ εἰς τὸν Φόρον δοξάζουσιν οἱ ψάλται. Καὶ λέγει ὁ διάκονος τὴν μεγάλην ἐκτενήν, καὶ εἰθ' οὕτως ἄρχονται ψάλται τῆς αὐτῆς λιτῆς τὸ τροπάριον, καὶ ἐν Βλαχέρναις ὁμοίως δοξάζουσιν. Αντίφωνα δὲ οὐ γίνεται, ἀλλ' εὐθὺς τὸ τρισάγιον. Προκείμενον, ἥχος α΄· Κύριος κραταιός καὶ δυνατός, ἔως· ἐν πολέμῳ. Στίχος· Τοῦ Κυρίου ἡ γῆ καὶ τὸ πλήρωμα, ἔως· ἐν αὐτῇ. Ὁ ἀπόστολος πρὸς Ἐφεσίους· Ἄδελφοί, ὁ Θεὸς πλούσιος ὃν ἐν ἐλέει (προεγράφη εἰς τὴν ιδ' τοῦ δεκεμβρίου μηνός). Ἀλληλούια, ἥχος α΄· Μνήσθητι τῆς συναγωγῆς σου ἡς ἐκτήσω, ἔως· ἐν αὐτῷ. Εὐαγγέλιον κατὰ Ματθαῖον, κεφ. ξθ΄· Τῷ καιρῷ ἐκείνῳ, ἐμβάντος τοῦ Ἰησοῦ εἰς τὸ πλοῖον. Κοινωνικόν· Ποτήριον σωτηρίου

29 June (*Typicon*, pp. 322-327)

Μηνὶ τῷ αὐτῷ κθ΄, ἄθλησις τῶν ἀγίων καὶ κορυφαίων ἀποστόλων Πέτρου καὶ Παύλου [.....]. Τελεῖται δὲ ἡ αὐτῶν σύναξις ἐν τοῖς Ἅγιοις Ἀποστόλοις τοῖς μεγάλοις καὶ ἐν τῷ Ὁρφανοτροφείῳ καὶ ἐν τῷ πανσέπτῳ ἀποστολείῳ τοῦ ἀγίου καὶ πανευφήμου ἀποστόλου Πέτρου τῷ συγκειμένῳ τῇ ἀγιωτάτῃ Μεγάλῃ Ἐκκλησίᾳ. Ἐν ᾧ ἐσπέρας, εἰς τὴν παραμονήν, ἀνέρχεται ὁ σταυρὸς τοῦ Ὁρφανοτροφείου, καὶ γίνεται εὐχὴ, καὶ ἐξέρχεται ἡ λιτή ἀπὸ τοῦ ἀγίου Πέτρου μετὰ τοῦ πατριάρχου, ψάλλονται δὲ τὰ τροπάρια τὰ μέλλοντα γράφεσθαι. Καὶ ὁ μὲν πατριάρχης, προπέμψας τὴν λιτήν μέχρι τῆς φιάλης τῆς Μεγάλης Ἐκκλησίας, ὑποστρέφει αὖθις εἰς τὸν ἄγιον Πέτρον. Ἡ δὲ λιτή κατέρχεται εἰς τὸ Ὁρφανοτροφεῖον μετὰ τοῦ σταυροῦ

τοῦ ἐκεῖθεν ἀνελθόντος, λιτανεύοντος τοῦ ὑπάρχου καὶ τοῦ ὄρφανοτρόφου καὶ πάσης τῆς πολιτικῆς καὶ δημοτικῆς τάξεως. Ἐν δὲ τῷ ἀγίῳ Πέτρῳ ψάλλεται τὸ Κλῖνον, Κύριε, τὸ τελευταῖον καὶ τὸ Κύριε, ἐκέκραξα, καὶ μετὰ τὴν εἰσοδον τοῦ πατριάρχου, τὸ προκείμενον καὶ τὰ γ' ἀντίφωνα τὰ μικρά. Καὶ γίνεται εὐχὴ συναπτὴ μετὰ τῶν αἰτήσεων, καὶ ἀναγνώσματα γ'. Τὸ α', καθολικῆς α' ἐπιστολῆς Πέτρου· Ἀδελφοί, εὐλογητὸς ὁ Θεὸς καὶ Πατήρ, τέλος· κομιζόμενοι τὸ τέλος τῆς πίστεως ὑμῶν σωτηρίαν ψυχῶν. Τὸ β', τοῦ αὐτοῦ· Ἀγαπητοί, ἀναζωσάμενοι τὰς ὁσφύας, τέλος· καὶ ἀσπίλου Χριστοῦ. Τὸ γ', τοῦ αὐτοῦ· Ἀγαπητοί, παρακαλῶ ως παροίκους καὶ παρεπιδήμους, τέλος· τῇ δικαιοσύνῃ ὡμοειδῶν. Καὶ μετὰ τοῦτο λέγουσιν οἱ ψάλται ἐν τῷ ἀμβωνὶ τροπάριον, ὥχος δ'. Οἱ τῶν ἀποστόλων πρωτόθρονοι καὶ τῆς οἰκουμένης διδάσκαλοι, τῷ Δεσπότῃ τῶν ὄλων πρεσβεύσατε, εἰρήνην τῇ οἰκουμένῃ δωρήσασθαι καὶ ταῖς ψυχαῖς ἡμῶν τὸ μέγα ἔλεος. Εἶτα λέγει ὁ διάκονος· Σοφία, καὶ γίνεται ἡ παννυχὶς κατὰ τάξιν. Εἰς δὲ τὸν ν' ψάλλεται τὸ αὐτὸν τροπάριον. Περὶ δὲ ὕραν β', ἐξέρχεται ἡ λιτὴ ἀπὸ τῆς ἐκκλησίας, ψαλλομένου τοῦ αὐτοῦ τροπαρίου, καὶ εἰς τὸν ἄγιον Πέτρον δοξάζουσιν οἱ ψάλται καὶ λέγεται τροπάριον, ὥχος α'. Ποία φυλακὴ οὐκ ἔχει σε δέσμιον; ποία δὲ ἐκκλησία οὐκ ἔχει σε ρήτορα; Δαμασκὸς μεγαφρονεῖ ἐπὶ σοί, Παῦλε, Ῥώμη, σοῦ τὸ αἷμα δεξαμένη, καὶ αὐτὴ κομπάζει, ἀλλ' ἡ Ταρσὸς πλέον χαίρει καὶ ποθεῖ, τιμῶσά σου τὰ σπάργανα. Πέτρε, τῆς πίστεως ἡ πέτρα, Παῦλε, καύχημα τῆς οἰκουμένης, ἐκ τῆς Ῥώμης συνελθόντες στηρίξατε ἡμᾶς. Καὶ λοιπὸν τὸ τρισάγιον. Προκείμενον, ὥχος πλ. δ'. Εἰς πᾶσαν τὴν γῆν ἐξῆλθεν ὁ φθόγγος. Στίχος· Οἱ οὐρανοὶ διηγοῦνται δόξαν Θεοῦ, ἔως· στερέωμα. Ὁ ἀπόστολος πρὸς Κορινθίους β'. Ἀδελφοί, ἐν τῷ δὲ ἀντὶς τολμᾶ, ἐν ἀφροσύνῃ, τέλος· ἡ δύναμις τοῦ Χριστοῦ. Ἀλληλούια, ὥχος α'. Ἐξομολογήσονται οἱ οὐρανοί, ἔως· ἀγίων. Εὐαγγέλιον κατὰ Ματθαῖον, κεφ. ρξθ'. Τῷ καιρῷ ἐκείνῳ, ἐλθὼν ὁ Ἰησοῦς εἰς τὰ μέρη Καισαρείας, τέλος· λελυμένον ἐν τοῖς οὐρανοῖς. Κοινωνικόν· Ἀγαλλιᾶσθε. Ἐτερον· Εἰς πᾶσαν τὴν γῆν.

30 June (Typicon, pp. 326- 327)

Μηνὶ τῷ αὐτῷ λ', μνήμῃ τῶν ἀγίων ιβ' ἀποστόλων Πέτρου, Παύλου, Ἀνδρέου, Ἰακώβου, Ἰωάννου, Φιλίππου, Βαρθολομαίου, Ματθαίου, Θωμᾶ, Ματθία, Ἰακώβου, Ἰούδα, Σίμωνος τοῦ ἐπικληθέντος Ἰούδα καὶ Σίμωνος τοῦ Ζηλωτοῦ. Τελεῖται δὲ ἡ αὐτῶν σύναξις ἐν τῷ Ὁρφανοτροφείῳ, ἐνθα κατέρχεται μετὰ τῆς λιτῆς ὁ πατριάρχης. Καὶ εἰς τὸ γ' ἀντίφωνον λέγεται τροπάριον· Οἱ τῶν ἀποστόλων πρωτόθρονοι καὶ τῆς οἰκουμένης. Προκείμενον, ὥχος δ'. Θαυμαστὸς ὁ Θεὸς ἐν τοῖς ἀγίοις αὐτοῦ. Στίχος· Ἐν ἐκκλησίαις εὐλογεῖτε. Ὁ ἀπόστολος πρὸς Κορινθίους α'. Ὁ Θεὸς ἡμᾶς τοὺς ἀποστόλους, τέλος· μιμηταί μου γίνεσθε. Ἀλληλούια, ὥχος α'. Οἱ οὐρανοὶ διηγοῦνται. Εὐαγγέλιον κατὰ Λουκᾶν, κεφ. κθ'. Τῷ καιρῷ ἐκείνῳ, ἐστὼς ὁ Ἰησοῦς παρὰ τὴν λίμνην, τέλος· ἡκολούθησαν αὐτῷ. Κοινωνικόν· Ἀγαλλιᾶσθε.

1 July (Typicon, pp. 328-329)

Μηνὶ ίοντι α΄, ἄθλησις τῶν ἀγίων καὶ θαυματουργῶν ἀναργύρων Κοσμᾶ καὶ Δαμιανοῦ τῶν ἐν Ἀράβῃ τελειωθέντων [...]. Τελεῖται δὲ ἡ αὐτῶν σύναξις ἐν τῷ ἀγιωτάτῳ αὐτῶν οἴκῳ τῷ ὅντι εἰς τὰ Παυλίνου, τῆς λιτῆς ἔωθεν ἀπὸ τῆς ὀγιωτάτης Μεγάλης Ἐκκλησίας ἀπερχομένης ἐν τῷ Φόρῳ καὶ μετὰ τὰς ἐκεῖσε συνήθεις εὐχὰς παραγινομένης ἐν τῇ εἰρημένῃ συνάξει, ἐν ᾧ ἡ θεία λειτουργία καὶ μυσταγωγία τελεῖται. Ἡ δὲ ἀκολουθία προεγράφη ἐν τῇ α΄ τοῦ νοεμβρίου μηνός. Δεῖ δὲ εἰδέναι ὅτι τρεῖς συζυγίαι εἰσὶ Κοσμᾶς καὶ Δαμιανὸς προσαγορευόμενοι· οἱ ἐκ τῆς Ἀραβίας, τὰς κεφαλὰς ἀποτμηθέντες ἐπὶ Διοκλετιανοῦ, καὶ οἱ ἐν τῇ Ἀράβῃ λίθοις φονευθέντες ἐπὶ Καρίνου τοῦ βασιλέως, καὶ οἱ Θεοδότης νίοι ὁσίως κοιμηθέντες

2 July (Typicon, pp. 328-331)

Μηνὶ τῷ αὐτῷ β΄, ἡ ἀνάμνησις τῆς ἐν Βλαχέρναις καταθέσεως τῆς τιμίας ἐσθῆτος τῆς παναγίας ἀχράντου Δεσποίνης ἡμῶν Θεοτόκου καὶ ἀειπαρθένου Μαρίας [...]. Τελεῖται δὲ ἡ τοιαύτη σύναξις ἐν Βλαχέρναις. Ἡ δὲ ἀκολουθία γίνεται οὕτως· Ἀπέρχεται ὁ πατριάρχης εἰς τὸν ἄγιον Λαυρέντιον, καὶ γίνεται εὐχὴ τοῦ τρισαγίου. Καὶ ἐξιούσης τῆς λιτῆς ἄρχονται οἱ ψάλται τροπάριον, ἥχος πλ. δ΄· Θεοτόκε ἀειπαρθένε, τῶν ἀνθρώπων ἡ σκέπη, ἐσθῆτα καὶ ζώνην τοῦ ἀχράντου σου σώματος κραταιὰν τῇ πόλει σου περιβολὴν ἐδωρήσω, τῷ ἀσπόρῳ σου τόκῳ ἀφθαρτα διαμένοντα, ἐπὶ σοὶ γὰρ φύσις καινοτομεῖται καὶ χρόνος. Διὸ δυσωποῦμέν σε· Εἰρήνην τῇ πολιτείᾳ ἡμῶν δώρησαι καὶ ταῖς ψυχαῖς ἡμῶν τὸ μέγα ἔλεος. Καὶ ἀπέρχεται ἡ λιτὴ ἐν Βλαχέρναις καὶ εἰσέρχεται εἰς τὴν ἀγίαν Σορόν, καὶ δοξάζουσιν ἐκεῖσε οἱ ψάλται. Καὶ εὐθέως τὸ τρισάγιον. Προκείμενον, ἥχος γ΄· Μεγαλύνει ἡ ψυχή μου τὸν Κύριον. Στίχος· Ὄτι ἐπέβλεψε ἐπὶ τὴν ταπείνωσιν. Ὁ ἀπόστολος πρὸς Ἐβραίους· Αδελφοί, εἶχεν ἡ πρώτη σκηνή, τέλος· καὶ τῶν τοῦ λαοῦ ἀγνοημάτων. Ἀλληλούια, ἥχος πλ. δ΄· Ἀνάστηθι, Κύριε, εἰς τὴν ἀνάπαυσίν σου, ἔως· τοῦ ἀγιάσματός σου. Εὐαγγέλιον κατὰ Λουκᾶν, κεφ. γ΄· Ἐν ταῖς ἡμέραις ἐκείναις, ἀναστᾶσα Μαριὰμ ἐπορεύθη, τέλος· καὶ ὑπέστρεψε εἰς τὸν οἶκον αὐτῆς. Κοινωνικόν· Ποτήριον σωτηρίου λήψιμαι

8 July (Typicon, pp. 332-335)

Μηνὶ τῷ αὐτῷ η΄, ἄθλησις τοῦ ἀγίου μεγαλομάρτυρος Προκοπίου [...]. Τελεῖται δὲ ἡ αὐτοῦ σύναξις ἐν τῷ ἀγιωτάτῳ αὐτοῦ μαρτυρίῳ τῷ ὅντι πλησίον τῆς Χελώνης, καὶ ἐν τῷ Κονδυλίῳ, τῆς λιτῆς ἀπὸ τῆς Μεγάλης Ἐκκλησίας ἐν τῷ Φόρῳ ἀπερχομένης καὶ μετὰ τὰς ἐκεῖσε συνήθεις εὐχὰς παραγινομένης ἐν τῇ εἰρημένῃ συνάξει. Ἡ δὲ ἀκολουθία γίνεται οὕτως· Προκείμενον, ἥχος δ΄· Θαυμαστὸς ὁ Θεὸς ἐν τοῖς. Στίχος· Ἐν ἐκκλησίαις εὐλογεῖτε. Ὁ ἀπόστολος πρὸς Τιμόθεον α΄· Τέκνον Τιμόθεε, πιστὸς ὁ λόγος, ἔως· φανερὰ ἦ ἐπὶ πᾶσιν. Ἀλληλούια, ἥχος δ΄· Ἐκέκραξαν οἱ δίκαιοι, ἔως· ἐρρύσατο αὐτούς. Εὐαγγέλιον κατὰ Λουκᾶν,

κεφ. σν΄ · Εἶπεν ὁ Κύριος τοῖς ἔαυτοῦ μαθηταῖς· προσέχετε ἀπὸ τῶν ἀνθρώπων, ἐπιβαλοῦσι γάρ, τέλος· τὰς ψυχὰς ὑμῶν. Κοινωνικόν· Ἀγαλλιᾶσθε. Τῇ αὐτῇ ἡμέρᾳ, ἀθλησις τῶν ἀγίων μαρτύρων Ἀβδᾶ καὶ Σάβα

20 July (*Typicon*, pp. 346-347)

Μηνὶ τῷ αὐτῷ κ΄, ἡ πυρφόρος ἀνάβασις Ἡλιοῦ τοῦ προφήτου [.....]. Καὶ τελεῖται ἡ τοιαύτη σύναξις ἐν τῷ ἀγιωτάτῳ αὐτοῦ προφητείῳ τῷ ὄντι ἐν τῷ Πετρίῳ, τῆς λιτῆς ἔωθεν ἀπὸ τῆς Μεγάλης Ἐκκλησίας ἐν τῷ Φόρῳ ἀνερχομένης καὶ μετὰ τὰς ἐκεῖσε συνήθεις εὐχὰς παραγινομένης ἐν τῇ εἰρημένῃ συνάξει. Λαμπροτέρα δὲ ἐν αὐτῷ συγκροτεῖται πανήγυρις ἐν τῇ Νέᾳ Βασιλικῇ ἐκκλησίᾳ, τοῦ βασιλέως μετὰ τῆς συγκλήτου καὶ τοῦ πατριάρχου ἐκεῖσε ἀθροιζομένων ...

27 July (*Typicon*, pp. 350-353)

Μηνὶ τῷ αὐτῷ κζ΄, ἀθλησις τοῦ ἀγίου μάρτυρος Παντελεήμονος [.....]. Τελεῖται δὲ ἡ αὐτοῦ σύναξις ἐν τῇ ἐπονύμῳ αὐτοῦ ἀγίᾳ ἐκκλησίᾳ, τῆς λιτῆς ἀπὸ τῆς Μεγάλης Ἐκκλησίας ἐν τῷ Φόρῳ ἀνερχομένης καὶ μετὰ τὰς ἐκεῖσε συνήθεις εὐχὰς παραγινομένης ἐν τῇ εἰρημένῃ συνάξει. Λέγεται δὲ τροπάριον εἰς τὴν εἰσοδον· Αθλοφόρε ἄγιε, πρέσβευε τῷ ἐλεήμονι Θεῷ. Προκείμενον, ὥχος βαρύς· Εὐφρανθήσεται δίκαιος. Στίχος· Εισάκουσον, ὁ Θεός, φωνῆς μου, ἔως· πρὸς σέ. Ἐτερον προκείμενον· Θαυμαστὸς ὁ Θεὸς ἐν τοῖς ἀγίοις αὐτοῦ. Στίχος· Ἐν ἐκκλησίαις εὐλογεῖτε. Οἱ ἀπόστολος πρὸς Τιμόθεον β΄· Τέκνον Τιμόθεε, ἐνδυναμοῦ ἐν τῇ χάριτι, τέλος· μετὰ δόξης αἰωνίου. Ἀλληλούια, ὥχος δ΄. Στίχος· Δίκαιος ως φοῖνιξ ἀνθήσει. Ἀλλο, ὥχος πλ. α΄· Φῶς ἀνέτειλε τῷ δικαίῳ, καὶ τοῖς εὐθέσι. Εὐαγγέλιον κατὰ Ματθαῖον, κεφ. πς΄ · Εἶπεν ὁ Κύριος τοῖς ἔαυτοῦ μαθηταῖς· ίδοὺ ἐγὼ ἀποστέλλω μᾶς, τέλος· σωθήσεται. Ἐτερον εὐαγγέλιον κατὰ Ἰωάννην, κεφ. ρλζ΄ · Εἶπεν ὁ Κύριος τοῖς ἔαυτοῦ μαθηταῖς· ταῦτα ἐντέλλομαι ὑμῖν, ἵνα ἀγαπᾶτε ἀλλήλους, τέλος· προσφέρειν τῷ Θεῷ. Κοινωνικόν· Ἀγαλλιᾶσθε.

2 August (*Typicon*, pp. 356-359)

Μηνὶ τῷ αὐτῷ β΄, ἀθλησις τοῦ ἀγίου ἰερομάρτυρος Στεφάνου πάπα Ῥώμης καὶ τῶν σὺν αὐτῷ [...]. Τῇ αὐτῇ ἡμέρᾳ, ἡ εὑρεσις τῶν τιμίων λειψάνων δι' ἀγγέλου γενομένη Μαξίμου, Δάδα καὶ Κυντιλλιανοῦ [...], ἀ νῦν κατάκεινται ἐν τῷ εὐκτηρίῳ οἴκῳ τῆς παναγίας ἀχράντου Δεσποίνης ἡμῶν Θεοτόκου ἐν τοῖς Βιγλεντίον, ἐνθα ἡ αὐτῶν τελεῖται σύναξις. Τῇ αὐτῇ ἡμέρᾳ, τὰ ἐγκαίνια τοῦ ναοῦ τοῦ Θεολόγου πλησίον τῆς ἀγιωτάτης Μεγάλης Ἐκκλησίας. Καὶ μνήμη τοῦ ἀγίου μάρτυρος Φωκᾶ καὶ τῶν ἀγίων ἐπτὰ παίδων τῶν ἐν Ἐφέσῳ. Καὶ τοῦ ἐν εὐσεβεῖ τῇ μνήμῃ γενομένου βασιλέως Ἰουστινιανοῦ τοῦ μεγάλου ἐν τοῖς Ἀγίοις Ἀποστόλοις.

Καὶ ἡ ἀνακομιδὴ τοῦ τιμίου λειψάνου τοῦ ἀγίου πρωτομάρτυρος καὶ ἀρχιδιακόνου Στεφάνου. Τελεῖται δὲ ἡ αὐτοῦ σύναξις ἐν τῷ ἀγιωτάτῳ αὐτοῦ μαρτυρίῳ τῷ ὅντι πλησίον Κωνσταντιανῶν, τῆς λιτῆς ἔωθεν συντρεχούσης ἐν τῷ ἀγιωτάτῳ αὐτοῦ μαρτυρίῳ τῷ ὅντι ἐν τῷ Ζεύγματι, καὶ ἐκεῖθεν ἀπερχομένης ἐν τῇ εἰρημένῃ συνάξει, ἔνθα ἡ θεία λειτουργία καὶ μυσταγωγία τελεῖται.

7 August (Typicon, pp. 362- 365)

Μηνὶ τῷ αὐτῷ ζ', ἄθλησις τοῦ ἀγίου μάρτυρος Δομετίου [...]. Τελεῖται δὲ ἡ αὐτοῦ σύναξις ἐν τῷ ἀγιωτάτῳ αὐτοῦ μαρτυρίῳ τῷ ὅντι πέραν ἐν Ἰουστινιαναῖς. Τῇ αὐτῇ ἡμέρᾳ, μνήμη τῶν ἐν εὐσεβεῖ τῇ λήξει γενομένων βασιλισσῶν Πουλχερίας καὶ Ειρήνης. Τελεῖται δὲ ἡ αὐτῶν σύναξις ἐν τοῖς Ἅγίοις Ἀποστόλοις. Καὶ λέγεται τροπάριον, ἥχος γ'. Ἐργοις λάμψαντες ὁρθοδοξίας (προεγράφη εἰς τὰς ιδ' τοῦ νοεμβρίου μηνός). Τῇ αὐτῇ ἡμέρᾳ, ἄθλησις τοῦ ἀγίου μάρτυρος Σώζοντος. Καὶ μνήμη τῆς ὑπὲρ λόγου καὶ πᾶσαν ἐλπίδα δωρηθείσης ἡμῖν τελείαν βοήθειαν παρὰ τοῦ Χριστοῦ τοῦ ἀληθινοῦ Θεοῦ ἡμῶν κατὰ τῶν πανταχόθεν διά τε γῆς καὶ θαλάσσης κυκλωσάντων ἡμᾶς ἀθέων ἐχθρῶν [...]. Τελεῖται δὲ τοιαύτη ἡ σύναξις ἐν τῷ σεβασμίῳ αὐτῆς <τῆς Θεοτόκου> οἴκῳ τῷ ὅντι ἐν Βλαχέρναις. Γίνεται δὲ ἡ ἀκολουθία οὗτως· Κατέρχεται ὁ πατριάρχης ἔωθεν εἰς τὴν Μεγάλην Ἐκκλησίαν καὶ εἰσέρχεται διὰ τῆς πλαγίας εἰς τὸ ἄγιον θυσιαστήριον, καὶ γίνεται εὐχὴ τοῦ τρισαγίου καὶ ἀρχονται οἱ ψάλται ἐν τῷ ἄμβωνι τροπάριον, ἥχος πλ. δ'. Ἀνυμνοῦμέν σε, Χριστὲ ὁ Θεὸς ἡμῶν, ὅτι εἰσήκουσας τῆς τεκούσης σε Παρθένου Μητρὸς καὶ διεφύλαξας πόλιν εἰς σὲ καταφεύγουσαν, κατὰ τὸ μέγα σου ἔλεος. Καὶ ἐξέρχεται ἡ λιτὴ καὶ ὅτε φθάσῃ εἰς τὴν Πόρταν, εἰς τὸ λεγόμενον Πτερόν, ἀλλάσσει καὶ λέγει τροπάριον, ἥχος δ'. Τείχος ἀκαταμάχητον ἡμῶν τῶν χριστιανῶν ὑπάρχεις, Θεοτόκε Παρθένε· πρὸς σὲ γὰρ καταφεύγοντες ἄτρωτοι διαμένομεν, καὶ πάλιν ἀμαρτάνοντες ἔχομέν σε πρεσβεύουσαν. Διὸ εὐχαριστοῦντες βοῶμέν σοι· Χαῖρε, κεχαριτωμένη, ὁ Κύριος μετὰ σοῦ. Καὶ εἰσέρχεται ἡ λιτὴ ἐν Βλαχέρναις, καὶ δοξάζουσιν οἱ ψάλλοντες. Ἀντίφωνα δὲ οὐ γίνονται, ἀλλ' εὐθέως τὸ τρισάγιον. Τὸ προκείμενον, ὡδῆς Μωυσέως· Ἀσωμεν τῷ Κυρίῳ, ἐνδόξως γὰρ δεδόξασται. Στίχος· Ἰππον καὶ ἀναβάτην. Οἱ ἀπόστολος πρὸς Ἐφεσίους· Ἀδελφοί, ὁ Θεὸς πλούσιος ὃν ἐν ἐλέει, τέλος· ἵνα ἐν αὐτοῖς περιπατήσωμεν. Ἀλληλούια, ἥχος α'. Στίχος· Μνήσθητι, Κύριε, τῆς συναγωγῆς σου, ἔως· ῥάβδον κληρονομίας σου. Στίχος β'. Οἱ δὲ Θεὸς βασιλεὺς ἡμῶν πρὸ αἰῶνος, ἔως· ἐν μέσῳ τῆς γῆς. Εὐαγγέλιον κατὰ Ματθαῖον, κεφ. ρικδ'. Εἶπεν ὁ Κύριος· ἔχετε πίστιν Θεοῦ, ἀμὴν γὰρ λέγω ὑμῖν, ὅτι ὅς ἂν εἴπῃ τῷ ὅρει, τέλος· οὐδὲ ὁ Πατὴρ ὑμῶν ὁ ἐν τοῖς οὐρανοῖς ἀφείσει τὰ παραπτώματα ὑμῶν. Κοινωνικόν· Ποτήριον σωτηρίου λήψομαι

16 August (Typicon, pp. 372-377)

Μηνὶ τῷ αὐτῷ ίς', ἡ ἀνάμνησις τῆς περὶ ἡμᾶς μεγάλης καὶ ἀνυπερβλήτου τοῦ Θεοῦ ἡμῶν φιλανθρωπίας, δι' ἣν τὰ ἐπελθόντα τῶν Ἀγαρηνῶν πλήθη, κατὰ τοὺς χρόνους Λέοντος τοῦ Ἰσαύρου, τοῦ καὶ Κόνωνος, καὶ κυκλώσαντες τὴν μεγάλην ταύτην πόλιν διά τε γῆς καὶ θαλάσσης, πρεσβείαις τῆς παναχράντου αὐτοῦ Μητρός, ἀπώλεσε καὶ διέφθειρε [...]. Τελεῖται μνήμη τῆς μετὰ οἰκτιρμῶν ἐπενεχθείσης ἡμῖν ἐν τοῖς πάλαι χρόνοις φοβερᾶς ἀπειλῆς τοῦ σεισμοῦ, ἡς παρ' ἐλπίδα πᾶσαν ἐλυτρώσατο ἡμᾶς ὁ φιλάνθρωπος Θεός. Ἡ δὲ ἀκολουθία γίνεται οὕτως· Εἰς τὴν παννυχίδα οὐ κατέρχεται ὁ πατριάρχης. Γίνεται λυχνικὸν πεπληρωμένον ἥγουν τὸ κατ' ἔθος, καὶ μετὰ τὸ λυχνικὸν γίνεται ἡ παννυχίς κατὰ τάξιν. Καὶ ὁ ὄρθρος ἐν τῷ ἄμβωνι, καὶ εἰς ὅ κελεύει ἀντίφωνον κατέρχεται ὁ πατριάρχης καὶ εἰσέρχεται διὰ τῆς πλαγίας εἰς τὸ ἄγιον θυσιαστήριον, καὶ γίνεται μετὰ τὸ τέλος τοῦ ψαλλομένου ἀντιφώνου εὐχὴ τρισαγίου, καὶ ἀνέρχονται οἱ ψάλται ἐν τῷ ἄμβωνι καὶ ἀπάρχονται τροπάριον τῆς λιτῆς, ἥχος δ'. Εὐλογητὸς εῖ, Χριστὲ ὁ Θεὸς ἡμῶν, ὅτι ἐθαυμάστωσας τὸ ἔλεός σου ἐν τῇ πόλει τῆς ἀχράντου σου Μητρός· ταῖς γὰρ αὐτῆς ἰκεσίαις, ἐλυτρώσω ἐν τῷ βραχίονί σου τὸν λαόν σου τῆς προσδοκίας τῶν ἐχθρῶν, διδοὺς ἰσχὺν τοῖς βασιλεῦσιν ἡμῶν, ὡς φιλάνθρωπος. Καὶ δοξάζουσιν ἐν τῷ Φόρῳ οἱ ψάλται. Εἶτα λέγεται ἡ μεγάλη ἐκτενὴ καὶ εἴθ' οὕτως ἀρχονται οἱ ψάλται τὸ αὐτὸ τροπάριον. Εἰς δὲ τὴν Ἀττάλου Πόρταν, τροπάριον, ἥχος δ'. Ἡ πόλις σου, Θεοτόκε, ἡ ἐν σοὶ βασιλεύουσα, μεγάλων νῦν λυτρωθεῖσα διὰ σοῦ περιστάσεων, σὲ πρὸς ὅμνον εὐχαριστίας προβάλλεται τὴν ἀγίαν σου φωνήν, φθεγγομένη καὶ λέγουσα· Μεγαλύνει ἡ ψυχή μου τὸν Κύριον, ὅτι ἐποίησέν μοι μεγαλεῖα ὁ δυνατὸς καὶ μόνος πολυέλεος. Καὶ ἐν τῷ ἐγγίζειν τῇ Χρυσῇ Πόρτῃ, λέγουσι τροπάριον, ἥχος δ'. Τεῖχος ἀκαταμάχητον ἡμῶν τῶν χριστιανῶν ὑπάρχεις, Θεοτόκε Παρθένε· πρὸς σὲ γὰρ καταφεύγοντες, ἄτρωτοι διαμένομεν, καὶ πάλιν ἀμαρτάνοντες ἔχομέν σε πρεσβεύουσαν. Διὸ εὐχαριστοῦντες βοῶμέν <σοι>· Χαῖρε, κεχαριτωμένη, ὁ Κύριος μετὰ σοῦ. Καὶ δοξάζουσιν οἱ ψάλται εἰς τὴν Χρυσὴν Πόρταν τὸ αὐτὸ τροπάριον, καὶ λέγει ὁ διάκονος τὴν μεγάλην ἐκτενὴν καὶ πάλιν ἀρχονται οἱ ψάλται τὸ αὐτὸ τροπάριον. Καὶ εἰσέρχεται ἡ λιτὴ ἐν τῷ σεβασμίῳ οἴκῳ τῆς ἀχράντου Δεσποίνης ἡμῶν Θεοτόκου καὶ ἀειπαρθένου Μαρίας τῷ ὅντι πλησίον τῆς αὐτῆς Χρυσῆς Πόρτης, τῷ ἐπιλεγομένῳ Ἱερουσαλήμ, καὶ ἐκεῖσε ὁμοίως δοξάζουσιν οἱ ψάλται τὸ αὐτὸ τροπάριον. Ἀντίφωνα δὲ οὐ γίνονται, ἀλλ' εὐθέως τὸ τρισάγιον. Προκείμενον, ἥχος βαρύς· Τίς θεὸς μέγας ὡς ὁ Θεὸς ἡμῶν. Στίχος· Καὶ εἴπα· νῦν ἡρξάμην, αὕτη ἡ ἀλλοίωσις τῆς δεξιᾶς τοῦ Ὑψίστου. Ὁ ἀπόστολος πρὸς Ἐφεσίους· Εὐλογητὸς ὁ Θεὸς καὶ Πατὴρ τοῦ Κυρίου ἡμῶν Ἰησοῦ Χριστοῦ, τέλος· εἰς ἔπαινον δόξης αὐτοῦ. Αλληλούια, ἥχος α'. Στίχος· Ἀσατε τῷ Κυρίῳ ἄσμα καινόν, ὅτι θαυμαστὰ ἐποίησεν ὁ Κύριος. Εὐαγγέλιον κατὰ Ἰωάννην, κεφ. ρλβ'· Εἶπεν ὁ Κύριος τοῖς ἑαυτοῦ μαθηταῖς· ἐγώ εἰμι ἡ ἄμπελος, τέλος· καὶ ἡ χαρὰ ὑμῶν πληρωθῆ. Κοινωνικόν· Ποτήριον σωτηρίου λήψομαι.

Ἄλλο· Αίνεῖτε τὸν Κύριον. Τῇ αὐτῇ ἡμέρᾳ, ἄθλησις τοῦ ἀγίου μάρτυρος Διομήδους [.....]. Τελεῖται δὲ ἡ αὐτοῦ σύναξις ἐν τῷ ἀγιωτάτῳ αὐτοῦ μαρτυρίῳ τῷ ὅντι ἐνδον τοῦ σεβασμίου οἴκου τῆς παναγίας ἀχράντου Δεσποίνης ἡμῶν Θεοτόκου καὶ ἀειπαρθένου Μαρίας πλησίον τῆς Χρυσῆς Πόρτης. Τῇ αὐτῇ ἡμέρᾳ, ἄθλησις τοῦ ἀγίου μάρτυρος Μύρωνος [...]. Τῇ αὐτῇ ἡμέρᾳ, μνήμη τῶν ἀγίων μαρτύρων Θύρσου, Λευκίου, Κορωνάτου καὶ τῆς συνοδίας αὐτῶν. Τελεῖται δὲ ἡ αὐτῶν σύναξις πλησίον Έλενιανῶν. Καὶ μνήμη τοῦ ὁσίου πατρὸς ἡμῶν Αἴγλωνος τοῦ ἀναχωρητοῦ

29 August (*Typicon*, pp. 386-387)

Μηνὶ τῷ αὐτῷ κθ', μνήμη τῆς ἀποτομῆς τῆς τιμίας κεφαλῆς τοῦ ἀγίου προφήτου καὶ βαπτιστοῦ Ἰωάννου [...]. Τελεῖται δὲ ἡ αὐτοῦ σύναξις ἐν τῷ ἀγιωτάτῳ αὐτοῦ προφητείῳ τῷ ὅντι ἐν τοῖς Σπαρακίου, τῆς λιτῆς ἔωθεν ἀπὸ τῆς Μεγάλης Ἐκκλησίας ἀπερχομένης. Εἰς τὸν ν' καὶ εἰς τὴν εἰσοδον τροπάριον, ἥχος πλ. α΄· Ἡ τοῦ Προδρόμου ἐνδοξος ἀποτομή. Προκείμενον, ἥχος βαρύς· Εὐφρανθήσεται δίκαιος ἐν τῷ Κυρίῳ καί. Στίχος· Εἰσάκουσον, ὁ Θεός, τῆς φωνῆς μου, ἔως· πρὸς σέ. Στίχος β΄· Προσελεύσεται ἄνθρωπος, ἔως· ὁ Θεός. Ὁ ἀπόστολος Πράξεων· Ἐν ταῖς ἡμέραις ἐκείναις, ὡς ἐπλήρου ὁ Ἰωάννης, τέλος· ὁ πιστεύων δικαιοῦται. Ἀλληλούια, ἥχος πλ. α΄. Στίχος· Φῶς ἀνέτειλε τῷ δικαίῳ, ἔως· εὐφροσύνη. Εὐαγγέλιον κατὰ Μάρκου, κεφ. νζ΄· Τῷ καιρῷ ἐκείνῳ, ἥκουσεν Ἡρώδης ὁ βασιλεὺς, τέλος· καὶ ὅσα ἐδίδαξαν. Κοινωνικόν· Ἀγαλλιᾶσθε

31 August (*Typicon*, pp. 386-387)

Μηνὶ τῷ αὐτῷ λα΄, μνήμην ἐπιτελοῦμεν τῶν καταθέσεων τῆς τιμίας ζώνης τῆς παναγίας Θεοτόκου ἐν τῇ Σορῷ τῶν Χαλκοπρατείων. Ζήτει εἰς τοῦ ιονίου τὰς β΄ τὴν ἀκολουθίαν.

Palm Sunday (*Typicon*, pp. 64-67)

Τῇ κυριακῇ, ἡ μετὰ βαῖων ἀπάντησις τοῦ μεγάλου Θεοῦ καὶ Σωτῆρος ἡμῶν Ἰησοῦ Χριστοῦ. Τελεῖται δὲ ἡ τοιαύτη σύναξις ἐν τῇ ἀγιωτάτῃ Μεγάλῃ Ἐκκλησίᾳ, τῆς παννυχίδος ἀπὸ ἐσπέρας τελουμένης. Γίνεται δὲ ὁ ὅρθρος ἐν τῷ ἄμβωνι, καὶ λέγεται· Εὐλογεῖτε, καὶ εἰς τὸν ν' λέγεται τροπάριον τὸ προγεγραμμένον. Ἔωθεν δὲ συντρέχουσι μετὰ τοῦ πατριάρχου συνήθως ἐν τῷ μαρτυρίῳ τῶν ἀγίων μέρος μαρτύρων, πλησίον τοῦ Χαλκοῦ Τετραπύλου, καὶ οὕτω λιτανεύοντες ἀπέρχονται ἐν τῇ ἀγιωτάτῃ Μεγάλῃ Ἐκκλησίᾳ. Οἱ μέντοι βουλόμενοι κατὰ τὴν πρώτην συνήθειαν συνάγονται ἐν τῷ μαρτυρίῳ τοῦ ἀγίου Τρύφωνος, πλησίον τοῦ Χαμούνδου, κακεῖθεν λιτανεύοντες παραγίνονται ἐν τῷ μαρτυρίῳ τοῦ ἀγίου Τρωμανοῦ ἐν τοῖς Ἐλεβίχου. Κατὰ δὲ τὴν νῦν συνήθειαν, ἀπέρχεται, ὡς προείρηται, ὁ πατριάρχης εἰς τοὺς ἀγίους μέρος, καὶ διανέμει τοῖς συνελθοῦσιν, ἱερατικοῖς καὶ λαϊκοῖς, τὰ βαῖα. Καὶ γίνεται εὐχὴ

τοῦ τρισαγίου, καὶ ἄρχονται οἱ ψάλται. ἐν τῷ ἄμβωνι τροπάριον, ἥχος α΄· Τὴν κοινὴν ἀνάστασιν, καὶ ἐν τῷ Φόρῳ δοξάζουσι, καὶ ἐν τῇ Μεγάλῃ Ἐκκλησίᾳ ὁμοίως δοξάζουσιν. Ἀντίφωνα δὲ οὐ γίνονται, ἀλλ’ εὐθὺς τὸ τρισάγιον. Προκείμενον, ἥχος δ΄, ψαλμὸς ριζός· Εὐλογημένος ὁ ἐρχόμενος. Στίχος· Ἐξομολογεῖσθε τῷ Κυρίῳ ὅτι ἀγαθός. Οἱ ἀπόστολος πρὸς Φιλιππησίους· Ἄδελφοί, χαίρετε ἐν Κυρίῳ πάντοτε, τέλος· ἔσται μεθ’ ὑμῶν. Άλληλούια, ἥχος α΄· Ἄσατε τῷ Κυρίῳ ἄσμα καινόν, ὅτι θαυμαστά. Στίχος β΄· Ἐγνώρισε Κύριος τὸ σωτήριον, ἔως· τὴν δικαιοσύνην αὐτοῦ. Εὐαγγέλιον κατὰ Ἰωάννην, κεφ. Κζ΄· Πρὸ ἔξης ἡμερῶν τοῦ Πάσχα, τέλος· τὸ σημεῖον. Κοινωνικόν· Ἐκ στόματος. Ἄλλο· Εὐλογημένος ὁ ἐρχόμενος. Ἄλλο· Ποτήριον

Easter Monday (*Typicon*, pp. 96-99)

Τῇ β΄ τῆς διακαινησίμου, μνήμη τῶν ἀγίων ἀποστόλων. Τελεῖται δὲ ἡ τοιαύτη σύνοδος ἐν τῷ ἐπωνύμῳ αὐτῶν ναῷ τῷ μεγάλῳ. Ή δὲ ἀκολουθία γίνεται οὕτως· ἐν τῇ Μεγάλῃ Ἐκκλησίᾳ, εἰς τὸ τελευταῖον τοῦ ὄρθρου εἰσέρχονται ἔσω καὶ λέγεται τροπάριον, ἥχος β΄· Ἀναστὰς ἐκ τοῦ μνήματος. Μετὰ δὲ τὸν ὄρθρον, προανάγνωσις οὐ γίνεται, ἀλλ’ εὐθὺς εὐχὴ καὶ ἀντίφωνα. Καὶ γίνονται ἀντίφωνα γ΄, εἰς τὴν σωλαίαν. Τὸ α΄, ψαλμὸς ριθός· Ἐλέησον ἡμᾶς, Χριστὲ ὁ Θεὸς ἡμῶν. Τὸ β΄, ψαλμὸς ρκός· Ταῖς πρεσβείαις τῆς Θεοτόκου. Τὸ γ΄, ψαλμὸς ρκαός· Άλληλούια τὸ ἀπλοῦν δειλινόν, ἐνόρδινον ἔως οὗ εἰσέλθῃ ὁ πατριάρχης ἐν τῷ θυσιαστηρίῳ διὰ τῆς πλαγίας. Εἴτα δίδωσιν ὁ ἀρχιδιάκονος τῷ ἀναγνώστῃ εἰρήνην καὶ ποιεῖ ὁ διάκονος εὐχὴν συναπτήν. Καὶ ἀνέρχονται οἱ ψάλται ἐν τῷ ἄμβωνι καὶ ἄρχονται τὸ Χριστὸς ἀνέστη ἐκ νεκρῶν, καὶ ἐξέρχεται ἡ λιτή. Χρή δὲ εἰδέναι ὅτι μετὰ τὸ ἐξέλθεῖν τὴν λιτήν προσκυνεῖται ἡ θεία φίβλα ἐν τῇ ἀγίᾳ Ἐκκλησίᾳ μέχρι τοῦ καιροῦ τῶν ἀντιφώνων. Οἱ δὲ ψάλται, μετὰ τῆς λιτῆς, ἐν τῷ Φόρῳ δοξάζουσι, καὶ ὁ διάκονος λέγει τὴν μεγάλην ἐκτενήν καὶ ποιεῖ ὁ πατριάρχης εὐχὴν, καὶ οὕτως ἀπέρχεται εἰς τὸν Ἀγίους Ἀποστόλους, καὶ πάλιν οἱ ψάλται δοξάζουσιν ἐκεῖ. Καὶ μετὰ τὸ Δόξα, γίνεται εὐχὴ καὶ ἀντίφωνα γ΄, τὰ προγεγραμμένα τῆς ἀγίας κυριακῆς, καὶ τὰ λοιπά. Καὶ ἀντὶ τοῦ τρισαγίου· Ὅσοι εἰς Χριστὸν ἐβαπτίσθητε. Προκείμενον, ἥχος πλ. δ΄· Εἰς πᾶσαν τὴν γῆν ἐξῆλθεν. Στίχος α΄· Οἱ οὐρανοὶ διηγοῦνται δόξαν, ἔως· τὸ στερέωμα. Στίχος β΄· Ήμέρα τῇ ἡμέρᾳ ἐρεύγεται, ἔως· γνῶσιν. Ἀνάγνωσμα τῶν Πράξεων· Ἐν ταῖς ἡμέραις ἐκείναις, ὑπέστρεψαν οἱ ἀπόστολοι, ἔως· τῆς διακονίας ταύτης, καὶ ὑπερβαίνει καὶ λέγει· δεῖ οὖν τῶν συνελθόντων, τέλος· μετὰ τῶν ια΄ ἀποστόλων. Άλληλούια, ἥχος α΄. Στίχος α΄· Ἐξομολογήσονται οἱ οὐρανοί, ἔως· ἀγίων. Στίχος β΄· Ο Θεὸς ἐνδοξαζόμενος ἐν βουλῇ, ἔως· κύκλῳ αὐτοῦ. Εὐαγγέλιον κατὰ Ἰωάννην, κεφ. η΄· Θεὸν οὐδεὶς ἔωρακεν πώποτε, τέλος· Ἰωάννης βαπτίζων. Κοινωνικόν· Σῶμα Χριστοῦ. Όμοίως δὲ καὶ ἐν τῇ Μεγάλῃ Ἐκκλησίᾳ ἡ αὐτὴ ἀκολουθία γίνεται κατὰ τάξιν, χωρὶς τοῦ ἀναγνώσματος τῶν Πράξεων· ἀναγινώσκεται δὲ οὕτως ἐκεῖ· Ἐν ταῖς ἡμέραις ἐκείναις, σταθεὶς ὁ Πέτρος σὺν τοῖς

ια', τέλος· τὸ ὄνομα Κυρίου σωθήσεται. Ἐσπέρας, εἰς τὸ λυχνικόν, προκείμενον, ἥχος βαρύς· Ὁ Θεὸς ἡμῶν ἐν τῷ οὐρανῷ καὶ ἐν τῇ γῇ πάντα. Στίχος α'· Ἐν ἐξόδῳ Ἰσραὴλ ἐξ Αἰγύπτου, ἔως· βαρβάρου. Στίχος β'· Ἡ θάλασσα εἶδεν, ἔως· εἰς τὰ ὄπισθι. Στίχος γ'· Τί σοι ἐστι, θάλασσα, ἔως· ἀρνία προβάτων.

Easter Tuesday (Typicon, pp. 100-101)

Τῇ γ' τῆς διακαινησίμου, μνήμη τῆς παναγίας Δεσποίνης ἡμῶν Θεοτόκου. Τελεῖται δὲ ἡ τοιαύτη σύναξις ἐν Βλαχέρναις. Ἡ δὲ ἀκολουθία γίνεται οὕτως· εἰς τὸν ὄρθρον, εἰς τὸ τελευταῖον εἰσέρχονται ἔσω καὶ λέγεται τὸ Εὐλογεῖτε, καὶ μετὰ τὸν ν', τροπάριον, ἥχος β'· Ὑπερευλογημένη ὑπάρχεις. Καὶ μετὰ τὸν ὄρθρον ἡ προανάγνωσις. Ὄμοιως δὲ καὶ ἐν Βλαχέρναις τὸ αὐτὸν τροπάριον. Καὶ ἀπέρχεται ὁ πατριάρχης μετὰ τῆς λιτῆς καὶ λειτουργεῖ ἐκεῖ. Καὶ γίνονται ἀντίφωνα γ', τὰ προγεγραμμένα τῆς ἀγίας κυριακῆς. Προκείμενον, ἥχος γ', φόδη τῆς Θεοτόκου· Μεγαλύνει ἡ ψυχή μου τὸν Κύριον. Στίχος· Ὄτι ἐπέβλεψεν ἐπὶ τὴν ταπείνωσιν, ἔως· πᾶσαι αἱ γενεαί. Ἀνάγνωσμα τῶν Πράξεων· Ἐν ταῖς ἡμέραις ἐκείναις, σταθεὶς ὁ Πέτρος, τέλος· σωθήσεται. Ἀλληλούια, ἥχος πλ. δ'. Στίχος· Ἀνάστηθι, Κύριε, εἰς τὴν ἀνάπαυσίν σου, ἔως· τοῦ ἀγιάσματός σου. Εὐαγγέλιον κατὰ Λουκᾶν, κεφ. τλθ'· Τῷ καιρῷ ἐκείνῳ, ὁ Πέτρος ἀναστάς, τέλος· ἐν τῇ κλάσει τοῦ ἄρτου. Κοινωνικόν· Σῶμα Χριστοῦ. Ἐσπέρας, εἰς τὸ λυχνικόν, προκείμενον· Φωνῇ μου πρὸς Κύριον ἐκέκραξα, ἔως· καὶ πρόσεσχέν μοι. Στίχος α'· Ἐν ἡμέρᾳ θλίψεως, ἔως· οὐκ ἐπατήθη. Στίχος β'· Απηνήνατο παρακληθῆναι, ἔως· καὶ εὐφράνθην. Στίχος γ'· Ὁ Θεός, ἐν τῷ ἀγίῳ ἡ ὁδός σου, ἔως· ὁ ποιῶν θαυμάσια.

Pentecost Monday (Typicon, pp.140-141)

Τῇ β' ἥγουν τῇ ἐπαύριον τῆς Ν', σύναξις τελεῖται τῶν ἀγίων καὶ πανευφήμων ἀποστόλων ἐν τῷ σεπτῷ αὐτῶν μεγάλῳ ἀποστολείῳ, τῆς λιτῆς ἔωθεν ἀπὸ τῆς Μεγάλης Ἐκκλησίας ἀπερχομένης ἐν τῷ Φόρῳ καὶ μετὰ τὰς ἐκεῖ συνήθεις εὐχὰς παραγινομένης ἐν τῇ εἰρημένῃ συνάξει, καὶ τῆς θείας λειτουργίας καὶ μυσταγωγίας ἐκεῖσε επιτελουμένης. Τῇ αὐτῇ ἡμέρᾳ, μνήμη τῆς μετὰ φιλανθρωπίας ἐπενεχθείσης ἡμῖν φιβερᾶς ἀπειλῆς τοῦ σεισμοῦ, ἥς παρ' ἐλπίδα πᾶσαν ἐλυτρώσατο ἡμᾶς ὁ φιλάνθρωπος Θεός. Ἡ δὲ ἀκολουθία γίνεται οὕτως· μετὰ τὴν ἀπόλυσιν τοῦ ὄρθρου κατέρχεται ὁ πατριάρχης καὶ εἰσέρχεται διὰ τῆς πλαγίας εἰς τὸ ἄγιον θυσιαστήριον. Καὶ γίνεται εὐχὴ τρισαγίου, καὶ ἄρχονται οἱ ψάλται ἐν τῷ ἄμβωνι τροπάριον, ἥχος πλ. δ'. Ὁ ἐπιβλέπων ἐπὶ τὴν γῆν καὶ ποιῶν αὐτὴν τρέμειν (προεγράφη τῇ κεῖ τοῦ ὀκτωβρίου μηνός), καὶ ἐν τῷ Φόρῳ δοξάζουσιν. Καὶ λέγει ὁ ἀρχιδιάκονος τὴν μεγάλην ἐκτενήν, καὶ πάλιν ἄρχονται οἱ ψάλται τῆς αὐτῆς λιτῆς τὸ τροπάριον. Καὶ ὅτε εἰσέλθῃ ἡ λιτὴ ἐν τῇ ἐκκλησίᾳ τῶν Βλαχερνῶν, δοξάζουσιν οἱ ψάλται. Αντίφωνα δὲ οὐ γίνονται, ἀλλ' εὐθὺς

τὸ τρισάγιον. Τὸ προκείμενον, ἥχος πλ. β΄· Σῶσον, Κύριε, τὸν λαόν σου καὶ εὐλόγησον.
Στίχος· Πρὸς σέ, Κύριε, ἐκέκραξα, ἔως· ἀπ' ἐμοῦ. Ὁ ἀπόστολος πρὸς Ἐφεσίους Ἀδελφοί, ὡς τέκνα φωτὸς περιπατεῖτε, τέλος· ὑμῶν τῷ Κυρίῳ. Ἀλληλούια, ἥχος πλ. α΄· Ὁ Θεός, ἀπώσω ἡμᾶς, ἔως· οἰκτίρησας ἡμᾶς. Εὐαγγέλιον κατὰ Ματθαῖον, κεφ. ρπα΄· Εἶπεν ὁ Κύριος· ὄρᾶτε μὴ καταφρονήσητε, τέλος· ἐκεῖ εἰμι ἐν μέσῳ αὐτῶν. Κοινωνικόν· Ποτήριον σωτηρίου.

Pentecost Wednesday (Typicon, pp. 142-143)

Τῇ δέ μετὰ τὴν Ν΄, σύναξις τῶν ἀγίων ἀρχαγγέλων Μιχαὴλ καὶ Γαβριὴλ. Τελεῖται δὲ ἐν τῷ ἀγιωτάτῳ αὐτῶν οἴκῳ ἐν τῷ Νέῳ Παλατίῳ. Ἡ δὲ ἀκολουθία γίνεται οὕτως· περὶ ὥραν β΄ ἐξέρχεται ἡ λιτὴ ἀπὸ τῆς Μεγάλης Ἐκκλησίας, ψάλλεται δὲ Ὁ μονογενὴς Υἱός, καὶ παραγίνεται ἐν τῷ Νέῳ Παλατίῳ. Καὶ μετὰ τὴν εἰσοδον ἐνθα, τὸ τρισάγιον. Προκείμενον, ἥχος βαρύς· Κύριος ἰσχὺν τῷ λαῷ αὐτοῦ δώσει. Στίχος· Ἐνέγκατε τῷ Κυρίῳ, ἔως· καὶ τιμήν. Ὁ ἀπόστολος πρὸς Ἐβραίους· Ἀδελφοί, εἰ ὁ δι' ἀγγέλων λαληθεὶς, τέλος· διὰ παθημάτων τελειῶσαι. Ἀλληλούια, ἥχος πλ. δ΄· Δεῦτε ἀγαλλιασώμεθα, ἔως· τῷ σωτῆρι ἡμῶν. Εὐαγγέλιον κατὰ Ἰωάννην, κεφ. ιη΄· Τῷ καιρῷ ἐκείνῳ, ἡ θέλησεν ὁ Ἰησοῦς ἐξελθεῖν, τέλος· ἐπὶ τὸν υἱὸν τοῦ ἀνθρώπου. Κοινωνικόν·

All Saints Day (Typicon, pp. 144- 147)

ἡ δὲ ἐπαύριον ἥγουν τῇ κυριακῇ μετὰ τὴν Ν΄, μνήμη ἐπιτελεῖται τῶν αὐτῶν ἀγίων καὶ καλλινίκων μαρτύρων τῶν ἐν πάσῃ τῇ οἰκουμένῃ κατὰ διαφόρους καιροὺς μαρτυρησάντων ὑπὲρ τοῦ ὄνόματος τοῦ μεγάλου Θεοῦ καὶ Σωτῆρος ἡμῶν Ἰησοῦ Χριστοῦ. Τελεῖται δὲ ἡ τοιαύτη σύναξις ἐν τῇ ἀγιωτάτῃ Μεγάλῃ Ἐκκλησίᾳ, τῆς παννυχίδος ἀπὸ ἐσπέρας γινομένης, καὶ ἐν τῷ ἐπωνύμῳ αὐτῶν ναῷ τῷ ὄντι πλησίον τῶν Ἀγίων Ἀποστόλων τῶν μεγάλων, ἐνθα καὶ ἡ λιτὴ ἀπὸ τῆς Μεγάλης Ἐκκλησίας ἀπέρχεται, ἐν ᾧ καὶ ἡ θεία λειτουργία καὶ μυσταγωγία ἐπιτελεῖται καθὼς καὶ ἐν τῇ Μεγάλῃ Ἐκκλησίᾳ. Λέγεται δὲ καὶ εἰς τὸν ν΄ τροπάριον καὶ εἰς τὴν εἰσοδον τῆς λειτουργίας τὸ προγεγραμμένον. Προκείμενον, ἥχος δ΄· Τοῖς ἀγίοις τοῖς ἐν τῇ γῇ αὐτοῦ. Στίχος· Προωρώμην τὸν Κύριον. Ὁ ἀπόστολος πρὸς Ἐβραίους· Ἀδελφοί, οἱ ἄγιοι πάντες, τέλος· καὶ τελειωτὴν Ἰησοῦν. Ἀλληλούια, ἥχος δ΄· Ἐκέκραξαν οἱ δίκαιοι. Εὐαγγέλιον κατὰ Ματθαῖον, κεφ. γ΄· εἶπεν ὁ Κύριος τοῖς ἑαυτοῦ μαθηταῖς· πᾶς ὅστις ὁμολογήσει, καὶ λέγει ἔως· ἀρνήσομαι αὐτὸν κάγὼ ἔμπροσθεν τοῦ Πατρός μου, καὶ ὑπερβαίνει εἰς κεφ. ζ΄ καὶ λέγει· ὁ φιλῶν πατέρα ἡ μητέρα, καὶ λέγει ἔως· οὐκ ἔστιν μου ἄξιος, καὶ ὑπερβαίνει εἰς κεφ. ρε΄ καὶ λέγει· ἀποκριθεὶς δὲ Πέτρος εἶπεν αὐτῷ· ἴδου ἡμεῖς ἀφήκαμεν, τέλος· καὶ οἱ ἐσχατοι πρῶτοι. Κοινωνικόν· Ἀγαλλιασθε

All Saints Wednesday (*Typicon*, pp. 146-147)

Τῇ δέ μετὰ τῶν ἀγίων πάντων, σύναξις τῆς παναγίας, ἀχράντου Δεσποίνης ἡμῶν Θεοτόκου καὶ ἀειπαρθένου Μαρίας. Τελεῖται δὲ ἐν τῷ σεβασμίῳ αὐτῆς οἴκῳ τῷ ὅντι ἐν τῇ Παλαιᾷ Πέτρᾳ. Περὶ μέντοι νυκτερινὴν θέραν, συντρέχουσιν ἐν τῇ ἀγιωτάτῃ Μεγάλῃ Ἐκκλησίᾳ καὶ οὕτω λιτανεύοντες ἀπέρχονται ἐν τῷ Φόρῳ, καὶ ἐκεῖσε τὰς συνήθεις ποιησάμενοι προσευχάς, μετὰ τῆς αὐτῆς λιτῆς παραγίνονται ἐν τῇ εἰρημένῃ συνάξει, τὴν θείαν λειτουργίαν καὶ μυσταγωγίαν ἐπιτελοῦντες

Months, number of days, daylight and night time.

The data below can be used for the calculation of liturgical divisions of day and night.

September has thirty days with twelve hours of day and twelve hours of night.

October has thirty-one days with eleven hours of day and thirteen hours of night.

November has thirty days with ten hours of day and fourteen hours of night.

December has thirty-one days with nine hours of day and fifteen hours of night.

January has thirty-one days with ten hours of day fourteen hours of night.

February has twenty-eight or twenty-nine days with eleven hours of day and thirteen hours of night.

March has thirty-one days with twelve hours of day and twelve hours of night.

April has thirty days with thirteen hours of day and eleven hours of night

May has thirty-one days with fourteen hours of day and ten hours of night.

June has thirty days with fifteen hours of day and nine hours of night.

July has thirty-one days with fourteen hours of day and ten hours of night.

August has thirty-one days with thirteen hours of day and eleven hours of night.

VIII Other texts

- Historic litany because of a draught in AD 602 during the celebration of the Hypapante 2nd of February Theophanes Confessor, *Chronografia*

Τῷ δ' αὐτῷ ἔτει ἀνήρ τις τὸ μοναχικὸν σχῆμα περιβεβλημένος καὶ ἐν ἀσκήσει διαλάμπων, σπαθίον γυμνώσας ἀπὸ τοῦ φόρου μέχρι τῆς Χαλκῆς ξιφήρης διαδραμών τὸν αὐτοκράτορα τοῖς πᾶσιν ἐν φόνῳ μαχαίρας τεθνήξεσθαι προηγόρευσεν. ὁμοίως καὶ Ἡρωδιανὸς Μαυρικίῳ εἰς τὸ φανερὸν προανήγγειλε τὰ τούτῳ συμβησόμενα. τοῦ δὲ βασιλέως νυκτὶ ἀνυποδήτου λιτανεύοντος μετὰ πάσης τῆς πόλεως, παρερχομένου ἐν τοῖς Καρπιανοῦ, στασιάζουσιν ἐκ τοῦ πλήθους τινὲς καὶ λίθους κατὰ τοῦ βασιλέως ἔβαλλον, ὥστε μόλις τὸν βασιλέα σὺν Θεοδοσίῳ, τῷ νιῷ αὐτοῦ, διασωθῆναι καὶ τὴν εὐχὴν πληρῶσαι ἐν Βλαχέρναις. οἱ δὲ δῆμοι εὐρόντες ἄνδρα προσομοιοῦντα Μαυρικίῳ καὶ βαλόντες αὐτῷ σαγίον μαῦρον καὶ ἀπὸ σκόρδων πλέξαντες στέφανον καὶ εἰς ὄνον τοῦτον καθίσαντες διέπαιζον λέγοντες· “εὕρηκε τὴν δαμαλίδα ἀπαλήν, καὶ ὡς τὸ καινὸν ἀλεκτόριν ταύτῃ πεπήδηκεν καὶ ἐποίησε παιδία ὡς τὰ ξυλοκούκουδα· καὶ οὐδεὶς τολμᾶ λαλῆσαι, ἀλλ' ὅλους ἐφίμωσεν· ἄγιε μου, ἄγιε φοβερὲ καὶ δυνατέ, δὸς αὐτῷ κατὰ κρανίου, ἵνα μὴ ὑπεραίρεται· κάγώ σοι τὸν βοῦν τὸν μέγαν προσαγάγω εἰς εὐχήν.” πολλοὺς δὲ τούτων πιάσας ὁ βασιλεὺς ἐτιμωρήσατο.

- Historic litany because of a drought, Michael Glykas, *Annales*, 588

Τηνικαῦτα δὲ καὶ αὐχμοῦ γεγονότος ὡς ἐπὶ μῆνας ἐξ μὴ καταρραγῆναι ὑετόν, λιτανείας ἐποίησαν οἱ τοῦ βασιλέως ἀδελφοί, καὶ ὁ μὲν Ἰωάννης τὸ ἄγιον ἐβάσταζε μανδήλιον, ὁ δὲ μέγας δομέστικος τὴν πρὸς Αὔγαρον ἐπιστολὴν τοῦ Χριστοῦ καὶ τὰ ἄγια σπάργανα. καὶ πεζοὶ ὁδεύσαντες ἀπὸ τοῦ μεγάλου παλατίου ἀφίκοντο μέχρι τῶν Βλαχερνῶν. οὐ μόνον δὲ οὐκ ἔβρεξεν, ἀλλὰ καὶ χάλαζαι παμμεγέθεις καταρραγεῖσαι συνέτριψαν τά τε δένδρα καὶ τοὺς κεράμους τῆς πόλεως

- The entry of the Synaxarium on Saint Christine, *Synaxarium Ecclesiae Constaninopoleos*, Day 24.

Ἄθλησις τῆς ἀγίας μάρτυρος Χριστίνης. Αὕτη ἦν ἐκ τῆς Τυρίων πόλεως, Οὐρβανοῦ τινος στρατηλάτου θυγάτηρ. Ὁς ἐν πύργῳ ὑψηλῷ ἀναγαγὼν αὐτὴν καὶ τοὺς ἑαυτοῦ θεοὺς τοὺς ἐκ χρυσοῦ καὶ ἐξ ἄλλης ὄλης κατασκευασθέντας τιμίας μένειν ἐκεῖσε προσετετάχει. Κατανοήσασα δὲ ἡ ἀγία ὅτι τὰ ἄψυχα ταῦτα οὐκ ἀν εἶν θεοὶ τὰ ὑπὸ χειρῶν ἀνθρώπων γινόμενα, ἀπεῖδε διὰ τῆς θυρίδος εἰς τὸν οὐρανὸν καὶ ἐκ τῶν ποιημάτων τὸν δημιουργὸν ἐννοήσασα, συνέτριψε τὰ τοῦ πατρὸς εἴδωλα καὶ τοῖς πένησι διένειμεν. Διὰ ταῦτα πάσαις τιμωρίαις παρὰ τοῦ πατρὸς ὑποβάλλεται, καὶ μετὰ τοῦτο βληθεῖσα ἄσιτος ἐν τῇ φυλακῇ,

τροφῆς τε ἀγγελικῆς μετέλαβε καὶ τὰ ἐκ τῶν πληγῶν ἔλκη καθυγιάσθη. Εἶτα ἐν θαλάσσῃ βάλλεται καὶ ὑπὸ τοῦ Κυρίου τὸ θεῖον δέχεται βάπτισμα καὶ γνωσθεῖσα ζῆν, εἰς φρουρὰν κατακλείεται, τοῦ πατρὸς αὐτῆς τοῦτο προστάξαντος· ὃς αὐτῇ τῇ νυκτὶ ἐκρήγνυται τῆς ζωῆς. Δίων δέ τις τὴν ἀρχὴν ἀντ’ αὐτοῦ εἰληφώς, εἰς ἐξέτασιν ἔγει τὴν μάρτυρα ὁ ἀλιτήριος. Ἡ δὲ τὸν Χριστὸν κηρύξασα σφοδρῶς αἰκίζεται, καὶ παράδοξα τελέσασα θαύματα ἔξεκαλέσατο πρὸς πίστιν ἀνδρῶν χιλιάδας τρεῖς. Μετὰ δὲ τὸν Δίωνα Ἰουλιανός τις τὴν ἡγεμονίαν ἐκδεξάμενος καμίνῳ πυρὸς ὑποβάλλει αὐτήν. Φυλαχθεῖσαν δὲ ἀβλαβῆ ἐρπετοῖς ιοβόλοις καταδικάζει καὶ πρὸς τούτοις ἐκτμηθῆναι τοὺς αὐτῆς κελεύει μαστούς, ἐξ ὧν ἀντὶ αἴματος γάλα ρυῆναι φασιν. Εἶτα τὴν γλῶτταν περιαιρεῖ, καὶ τελευταῖον ὑπὸ τῶν στρατιωτῶν κατά τε τῆς καρδίας καὶ τῶν πλευρῶν πελτοῖς βληθεῖσα τῷ Θεῷ τὸ πνεῦμα παρέδωκε. Τελεῖται δὲ ἡ ταύτης σύναξις ἐν τῷ ἀγιωτάτῳ αὐτῆς μαρτυρείῳ, τῷ ὅντι ἐν τῷ νέῳ παλατίῳ καὶ ἐν Νύμφαις ταῖς μεγάλαις καὶ ἐν τῷ μαρτυρείῳ τοῦ ἀγίου Τρύφωνος, πλησίον τῆς ἀγίας Εἰρήνης τῆς ἀρχαίας καὶ νέας.

- Pseudo Codinus, *De officiis*, 227-228.

Ἐν δὲ τῇ τῶν Βαΐων, ἐπεὶ ἔτι ψαλλομένου τοῦ ὄρθρου γίνεται ὁ περίπατος, καὶ ἔστιν ἀνάγκη γενέσθαι, ὡς ἔθος, λιτήν, ἐν δὲ τῇ λιτῇ περιπατῆσαι καὶ τὸν βασιλέα, ὁ μὲν περίπατος γίνεται, περιπατεῖ δὲ ὁ βασιλεὺς φορῶν ἐπιλούρικον λευκὸν καὶ φακεώλιον· καὶ γενομένης ἀπολύσεως τοῦ ὄρθρου ἔμπροσθεν τῆς νικοποιοῦ, ὅπου καὶ ἡ τῆς ὁδηγητρίας ἴσταται εἰκόν, ὑποστρέφει ὁ βασιλεὺς.

- Historic litany in Constantinople due to an earthquake in Antioch. Source: John Malalas, 18:27

Συνέβη δὲ ἐν αὐτῷ τῷ καιρῷ ὑπὸ θεομηνίας παθεῖν Ἀντιόχειαν τὸ ἔκτον αὐτῆς πάθος. ὁ δὲ γεγονὼς σεισμὸς κατέσχεν ἐπὶ μίαν ὥραν, καὶ μετὰ τούτου βρυγμὸς φοβερός, ὥστε τὰ ἀνανεωθέντα κτίσματα ὑπὸ τῶν πρώην γενομένων φόβων καταπεσεῖν καὶ τὰ τείχη καὶ τινας ἐκκλησίας. τὰ δὲ συμβάντα ἡκούσθη καὶ ἐν ταῖς ἄλλαις πόλεσιν, καὶ πᾶσαι πενθοῦσαι ἐλιτάνευον. ἔπαθεν δὲ καὶ μέρη τῶν πέριξ τῆς πόλεως· τελευτῶσι δὲ ἐν αὐτῷ τῷ σεισμῷ ἄχρι ψυχῶν πεντακισχιλίων. οἱ δὲ περισωθέντες πολῖται ἔφυγον εἰς τὰς ἄλλας πόλεις, φανεροὶ δὲ ἐν τοῖς ὅρεσιν ὕκουν. ὁ δὲ πατριάρχης Ἐφραΐμιος πάντα τὰ γενόμενα ἀνήγαγεν τῷ βασιλεῖ· καὶ ἀκούσαντες οἱ ἐν τῷ Βυζαντίῳ τὰ συμβάντα ἐλιτάνευον ἐπὶ ἡμέρας ἰκανάς.

- Historic litany in Constantinople due to the cinders from the eruption of Vesuvios in AD 472.

Malalas, 14 :42

...παντὸς σεισμοῦβαρντέρα ὥφθη ἀπειλὴ Θεοῦ καὶ ἀνάγκη ὥφθησαν γὰρ ἐν τῷ ἀέρι παρασυνήθεις πυρφοροῦσαι νεφέλαι καὶ ὀσονούπω πῦρ βρέχειν προσαπειλοῦσαι καὶ καταφλέξαι τὴν πόλιν ὡς τὰ Σόδομα πάλαι. Πᾶς δὲ ὁ λαὸς ἐν τοῖς Ἱεροῖς κατέφευγον ναοῖς τὸ «Κύριε ἐλέησον» κράζοντες ἐκτενῶς, τοῦ μὴ τοιαύτης πειραθῆναι ὄργῆς καὶ πυρὸς τοιούτου παρανάλωμα γενέσθαι τὴν πόλιν καὶ τὸν λαόν. Διὸ καὶ ὁ φύσει ἀγαθώτατος Κύριος, τὸ τῆς δικαίας ὄργῆς ἀπότομον συγκεράσας πρὸς τὸ ἐνδόσιμον, πῦρ μὲν οὐκ ἔβρεξεν, ἀνθρώπους δὲ οὐ κατέφλεξεν, ἔβρεξε δὲ μέλαιναν ζέουσαν αἰθάλην ὥσπερ ἀπὸ καμίνου ἀφ' ὥρας ἐσπερινῆς μέχρι μεσονυκτίου, ὡς καλυφθῆναι τὴν γῆν παρὰ μικροῦ ἔως γονάτου ἀνδρός, καὶ κατεφλέχθησαν κῆποι καὶ φυτὰ ὥσπερ ἀπὸ «πυρὸςκαιομένου». Τεκμηράμενος δὲ ὁ βασιλεὺς σοδομιτικῆς πράξεως σύμβολον εἶναι τὴν τοιαύτην Θεοῦ ὄργὴν προσέταξε κεδνοὺς ἄνδρας τινὰς μαστεῦσαι τὴν πόλιν. Οἱ δὲ περιεργασάμενοι τημελῶς εὔροσαν πλείστους τῆς σοδομιτικῆς μυσαρᾶς πράξεως συμμετέχοντας, οὐτῶν τυχόντων ἀπλῶς ἀλλὰ μέχρι καὶ ἀρχικωτάτων καὶ περιβλέπτων ἀνδρῶν οὓς ὁ βασιλεὺς, ὡς ἄλλος τι ζΦινεὲς ζηλωτῆς, ἐποιητήσει διαφόρως· τινὰς γὰρ δημεύσει καὶ φυλακαῖς καὶ ἐξορίαις κατέκρινεν, τινὰς δὲ τῷ τῆς θαλάσσης βυθῷ κατεπόντισεν, ἄλλων δὲ τὰ τοῦ σώματος ἀπόκρυφα μόρια ἐξέτεμεν. Ταῦτα δὲ ποιῶν καὶ Θεῷ ἐθεράπευνεν καὶ πολλοὺς τῆς μυσαρᾶς ἀμαρτίας παρέστειλεν καὶ τῆς δικαίας θείας ὄργῆς τὴν πόλιν ἐρρύσατο· Ἐπὶ δὲ τῆς αὐτοῦ βασιλείας ἔβρεξεν ἐν Κωνσταντινούπολει κονίαν ἀντὶ βροχῆς καὶ ἐπὶ παλαιστῆ ὕψους ἔστηκεν εἰς τοὺς κεράμους ἡ κονία· καὶ πάντες ἔτρεμον λιτανεύοντες καὶ λέγοντες, ὅτι 'πῦρ ἦν καὶ ἐσβέσθη καὶ εὑρέθη κονία τοῦ θεοῦ φιλανθρωπευσαμένου

- Historic moment of the heretic addition to the Trisagion, on the day that the commemorative processions for the cinders was taking place

Ο δὲ βασιλεὺς τινὰς τῶν ἀρχόντων προσέταξεν εἰς τὸν ναὸν τοῦ ἀγίου Θεοδώρου τῶν Σφωρακίου ἐπ' ἄμβωνος τὴν προσθήκην τοῦ τρισαγίου ὑποβάλλειν, ὥστε τὰ πλήθη ἀγανακτοῦντα ἐξελθεῖν κατὰ τὴν ἡμέραν τῆς λιτῆς γινομένης ἐν τῷ τρικόγχῳ διὰ τὴν κόνιν· ἡνίκα καὶ Τιμόθεος δι' ἐγγράφου ὑπομνηστικοῦ πάσαις ταῖς ἐκκλησίαις τῆς πόλεως προσέταξε τὸ τρισάγιον ἐν ταῖς λιταῖς μετὰ τῆς προσθήκης εἰπεῖν. ὅπερ πολλοὶ φοβούμενοι ἐποίησαν. οἱ δὲ μοναχοὶ ἄλλον ψαλμὸν ἥλθον ψάλλοντες. Τούτους δὲ ἰδὼν ὁ λαὸς ἐκραξεν·καλῶς ἥλθον οἱ ὁρθόδοξοι. Στάσις τε πολλὴ γέγονε καὶ ἐμπρησμὸς οὕκων πολλῶν καὶ φόνοι μυρίοι, τοῦ ὄχλου καταβοῶντος Ἀναστασίου καὶ ἄλλον βασιλέα αἰτούντων, Βιταλιανὸν δὲ πάντων εὐφημούντων ὡς αὐτοκράτορα, ὥστε φυγεῖν Ἀναστάσιον καὶ κρυβῆναι ἐν προαστείῳ ἐγγὺς Βλαχερνῶν, ὑπ' αὐτῆς δὲ Ἀρεάδνης ὑβρισθῆναι ὡς πολλῶν κακῶν αἴτιον Χριστιανοῖς.

- Dedication of the Great Church

Georgius Cedrenus, *Chronographia*, Volume 1, p. 652

Τῷ ιά ἔτει γέγονε τὰ ἐγκαίνια τῆς μεγάλης ἐκκλησίας, καὶ ἐξῆλθεν ἡ λιτὴ ἀπὸ τῆς ἀγίας ἀναστάσεως μετὰ τοῦ πατριάρχου καὶ τοῦ βασιλέως σὺν τῷ λαῷ. ἀπὸ δὲ τῆς ἡμέρας τῆς καύσεως αὐτῆς μέχρι τῶν ἐγκαινίων ἔτη έ μῆνες ιά καὶ ἡμέραι ί παρῆλθον· ἐν γὰρ τῷ , ζή ἔτει ἀπὸ κτίσεως κόσμου, ἵνδικτίωνος ιέ, τῇ κγ́ τοῦ Φεβρουαρίου μηνός, ὥρα πρώτη τῆς ἡμέρας, τὴν τῆς μεγάλης ἐκκλησίας ἀνοικοδομὴν ἥρξατο ποιεῖν Ἰουστινιανός

Theophanes Confessor, *Chronographia*, p.217, p. 238

Ἀλεξανδρείας ἐπίσκοπος Γαϊνᾶς ἔτος ά. ιά. ιγ́. ά. ά. δ́. ά. ιά. Τούτῳ τῷ ἔτει μηνὶ Δεκεμβρίῳ κζ́, ἵνδικτίωνος ά, γέγονε τὰ πρότερα ἐγκαίνια τῆς μεγάλης ἐκκλησίας καὶ ἐξῆλθεν ἡ λιτὴ ἀπὸ τῆς ἀγίας Ἀναστασίας, καθημένου Μηνᾶ τοῦ πατριάρχου ἐν τῷ βασιλικῷ ὀχήματι, καὶ τοῦ βασιλέως συλλιτανεύοντος τῷ λαῷ. γίνονται οὖν ἀπὸ τῆς ἡμέρας τῆς καύσεως τῆς ἀγιωτάτης μεγάλης ἐκκλησίας μέχρι τῶν ἐγκαινίων ἔτη έ μῆνες ιά ἡμέραι ί.

τῷ δὲ Δεκεμβρίῳ μηνὶ κδ́ γέγονε τὰ ἐγκαίνια τῆς μεγάλης ἐκκλησίας τὸ δεύτερον· ἡ δὲ παννυχὶς τῶν αὐτῶν ἐγκαινίων γέγονεν εἰς τὸν ἄγιον Πλάτωνα, καὶ ἐξῆλθεν ἐκεῖθεν ὁ πατριάρχης Κωνσταντινούπολεως Εὐτύχιος μετὰ τῆς λιτῆς, συμπαρόντος καὶ τοῦ βασιλέως, καθεζόμενος ἐν τῷ ὀχήματι καὶ φορῶν τὸ ἀποστολικὸν σχῆμα καὶ κρατῶν τὸ ἄγιον εὐαγγέλιον, πάντων ψαλλόντων τό· “Ἄρατε πύλας, οἱ ἄρχοντες, ύμῶν.”.

- Earthquake on 9th January, AD 869

Neophytus Incensus, *Panegyric vivlos*, 17:115.

Ωσαύτως καὶ ἐν τῇ ἀρχῇ τῆς βασιλείας τοῦ αὐτοῦ Βασιλείου τοῦ βασιλέως, ἐν τῇ ἐννάτῃ τοῦ Ιανουαρίου μηνός, βαρυτάτου ἐπενεχθέντος σεισμοῦ οὐ μόνον πλεῖστα τῶν οἰκημάτων κατέπεσον, ἀλλὰ καὶ ὁ ἐν τῷ Σίγματι μέγιστος τῆς ἀχράντου Θεοτόκου κατεστράφη ναός.

- Historic litany because of a heavy winder

Socrates Scholasticus, *Ecclesiastic History*, 7: 22

Ως δὲ πεπληρωμένου ἀνδρῶν τοῦ ἴπποδρόμου ἐπέτεινεν ὁ χειμῶν πολλοῦ νιφετοῦ καταρραγέντος, τότε δὴ τὴν ἑαυτοῦ γνώμην ὁ βασιλεύς, οἴαν εἶχεν περὶ τὸ θεῖον, δήλην καθίστησιν, τῷ δήμῳ προσφωνήσας διὰ τῶν κηρύκων· «Ἄλλα πολλῷ κρεῖσσον, ἔφη, καταφρονήσαντας τῆς θέας κοινῇ πάντας λιτανεῦσαι Θεόν, ὅπως ἀβλαβεῖς τοῦ ἐπικειμένου χειμῶνος φυλαχθείημεν.» Καὶ οὕπω πᾶν εἴρητο τὸ ἔπος, καὶ σὺν χαρᾶ μεγίστη ἐν τῷ ἴπποδρόμῳ

λιτανεύοντες ὕμνους ἐκ συμφωνίας πάντες ἀνέπεμπον τῷ Θεῷ καὶ ὅλη μὲν ἡ πόλις μία ἐκκλησία ἐγένετο, βασιλεὺς δὲ μέσος ἐξῆρχετο τῶν ὕμνων ἐν ἴδιωτικῷ σχήματι πορευόμενος. Καὶ τῆς ἐλπίδος οὐχ ἥμαρτεν· ὁ ἀὴρ γὰρ εἰς τὸ εὐδινὸν μετεβάλετο, καὶ ἐκ σιτοδείας ἡ τοῦ Θεοῦ φιλανθρωπία εὐετηρίαν παρεῖχε τοῖς σύμπασιν.

IX Monuments

Surviving and not surviving structures that have been converted into mosques⁴²⁸

Table 54 Not Surviving Structures

Ottoman name	Name	Date
Yildiz Dede Tekke	?	?
Acemi Aga Masjid/ Lala Hayreddin Masjid	The Church of Saint Mary Chalkoprateia	5th
Gungormez Masjid	?	?
HamzaPasa Masjid	?	?
Balaban Aga Masjid	?	5th
Segbanbasi Ibrahim Aga Masjid	?	1th-13th
Haydarhane Masjid	?	?

⁴²⁸ For further bibliograpgy and information see (Mathews, 1976; Müller-Wiener, 1977; Kırımtayif, 2001)

Ese (Isa) Kapi Masjid/ Ibrahim Pasa Masjid/Manastir Masjid	?	13-15
Etyemez Tekke masjid / Mirza Baba Masjid	?	?
Imrahor Ilyas Bey Mosque	Saint John the Baptist of the Studion	5th
Arabaci Bayezid Masjid	?	?
Segbanbasi ferhad Aga Masjid	?	?
Seyh Murad Masjid	?	?
Purkuyu or Perkuyu Masjid/ Parmakkapi Masjid/ Kandili Guzel Masjid/ Katip Husrev Masjid	?	?
Sivasi Tekke Masjid	?	?
Hoca Hayreddin Masjid	?	?
Suheda Masjid	?	?
Odalar Mosque	?	?

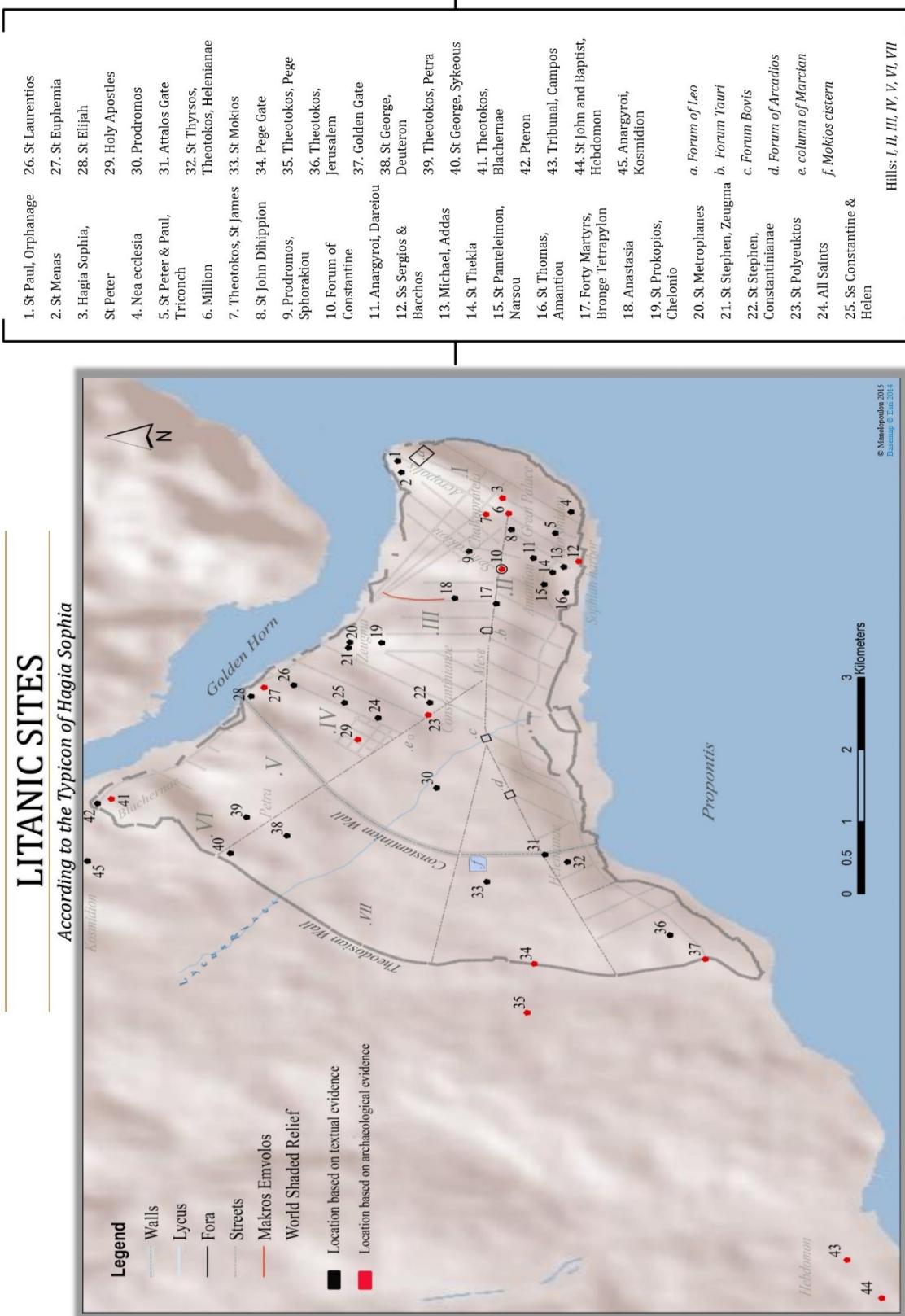
Toklu Ibrahim Dede Masjid	Saint Thekla	9th-12th
Sinan Pasa Masjid	?	13th-15th

Table 55 Surviving Structures

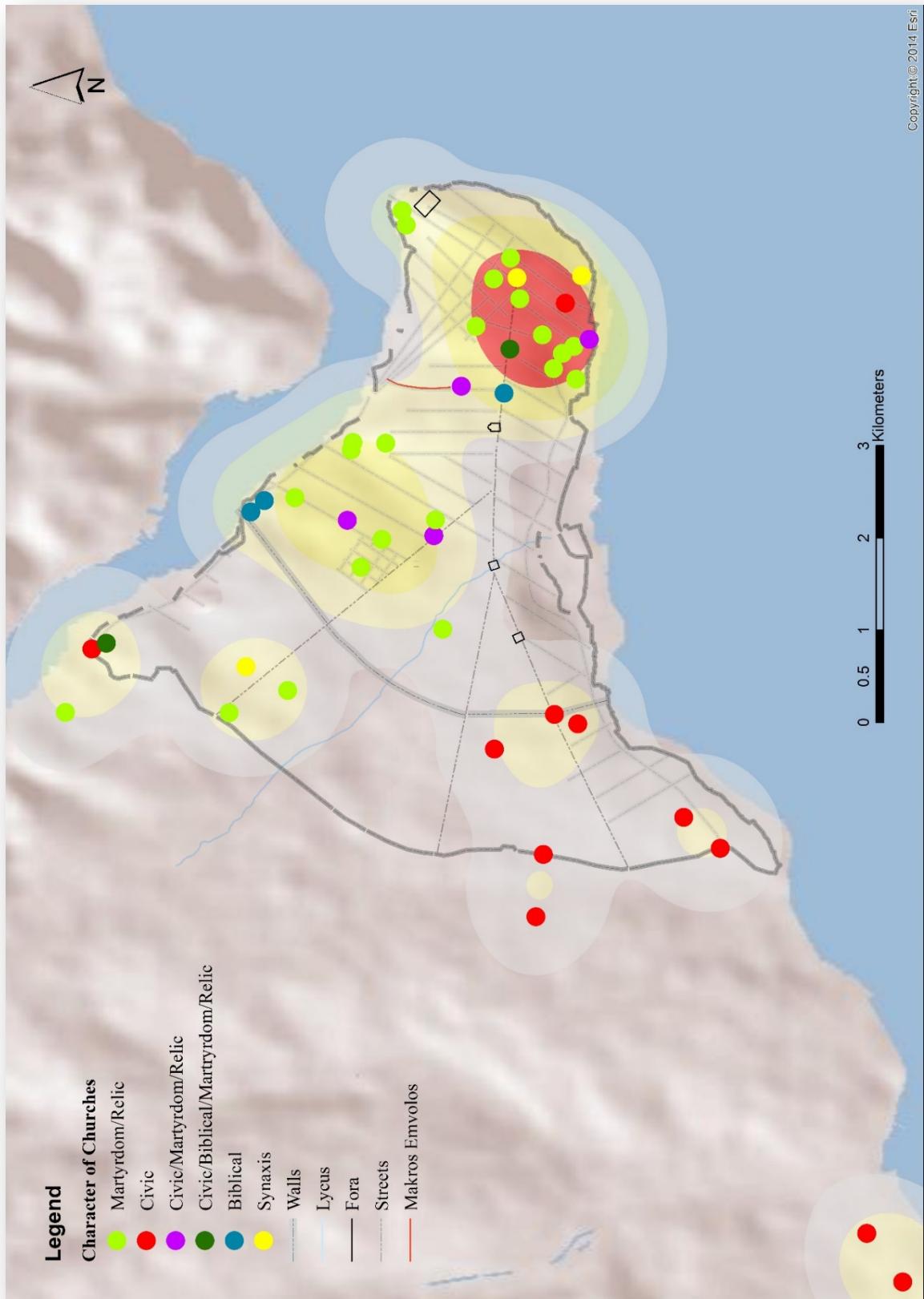
Ottoman Name	Name	Date
Ayasofya Mosque	Hagia Sophia	4th
Küçük Ayasofya Mosque	Saints Sergius and Bacchus	6th
Kalenderhane Mosque	Church of Akataleptos (Church of Diaconissa)	12th
Molla Gürani Mosque	Church of Saint Theodore	11th-12th
Bodrum Mosque	Church of Myrelaion	10th
Koca Mustafa Paşa/ Sümbül Efendi Camii	Church of Saint Andrew in Krisei	8th
Sancakdar Hayreddin Masjid	Monastery of Gastria	?
Manastir Masjid	Kyra Martha (?)	13th
Fenari Isa Mosque	Church of Constantine the Lips/ Church of Saint Mary panachrantonos	10th
Zeyrek Kilise Mosque	Church of Saint Savior Pantokrator	12th
Seyh Suleyman Masjid	?	13th-15th

Eski Imaret Mosque	Saint Savior Pantepoptes	12th
Fethiye Mosque	Pammakaristos Church	11 th
Ahmed Pasha Masjid	Saint John the Baptist in Trullo	12th
Kefeli Masjid	Monastery of Manuel	9th?
Kasım Ağa Masjid	?	
Kariye Mosque	Church of Saint Saviour in Chora	11th
Atik Mustafa Pasa Mosque/ Koca Mustafa Paca Mosque/ Hazret-I Cabir Mosque	Church of Saints Peter and Mark	9th?
Gül Mosque	Church of Saint Theodosia	9th

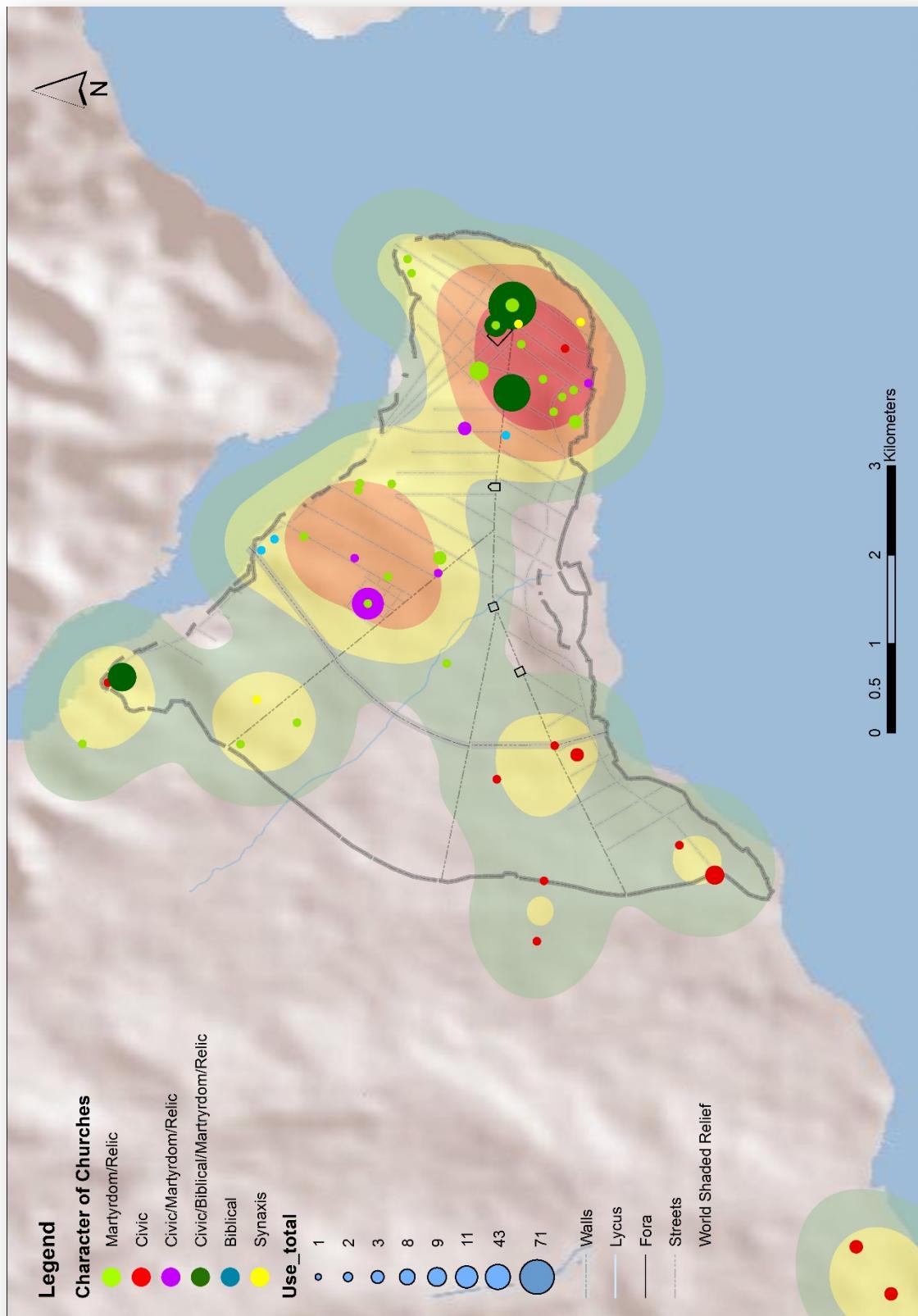
X Maps



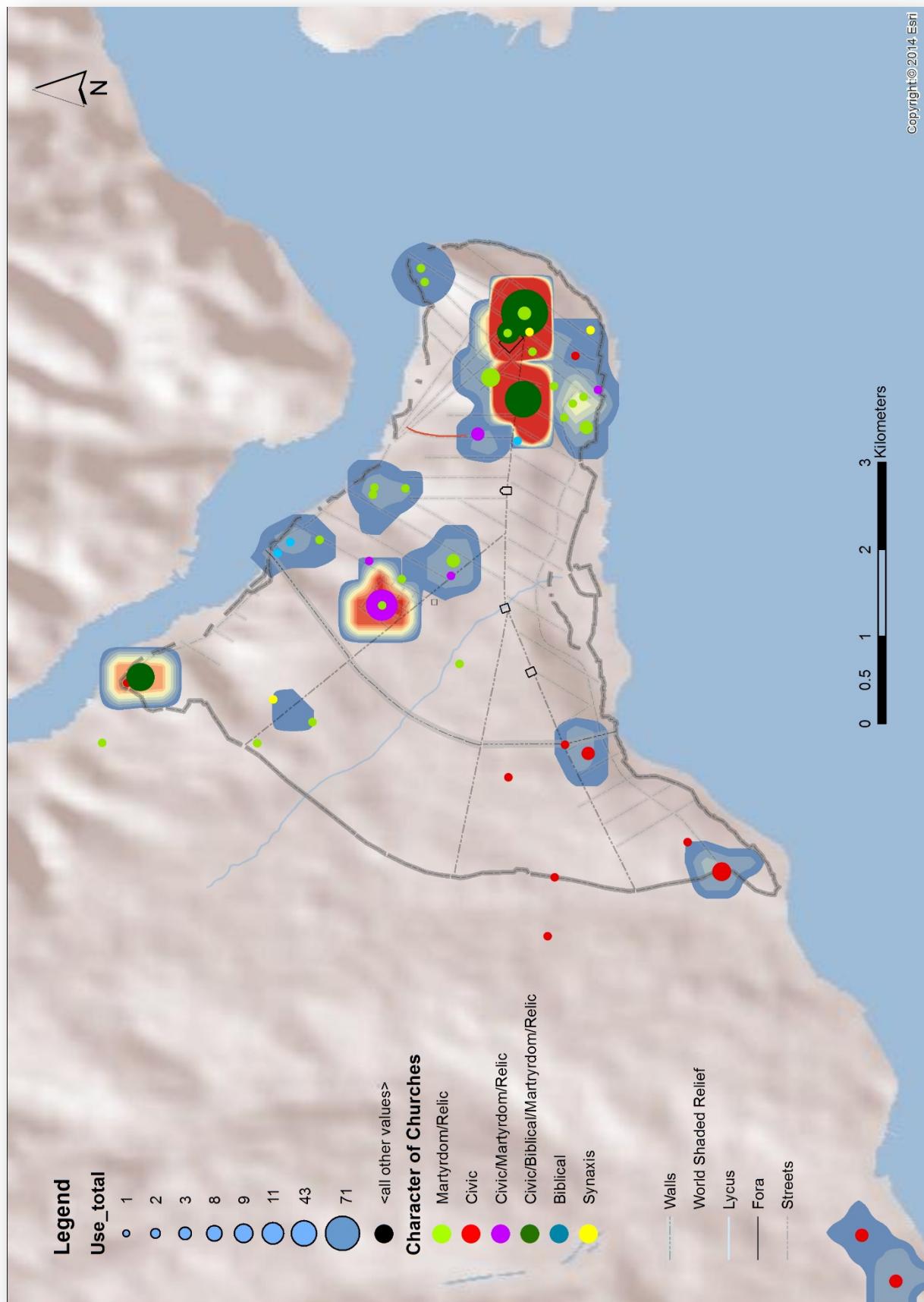
Map 1 Litanic Sites according to the Typicon of the Great Church



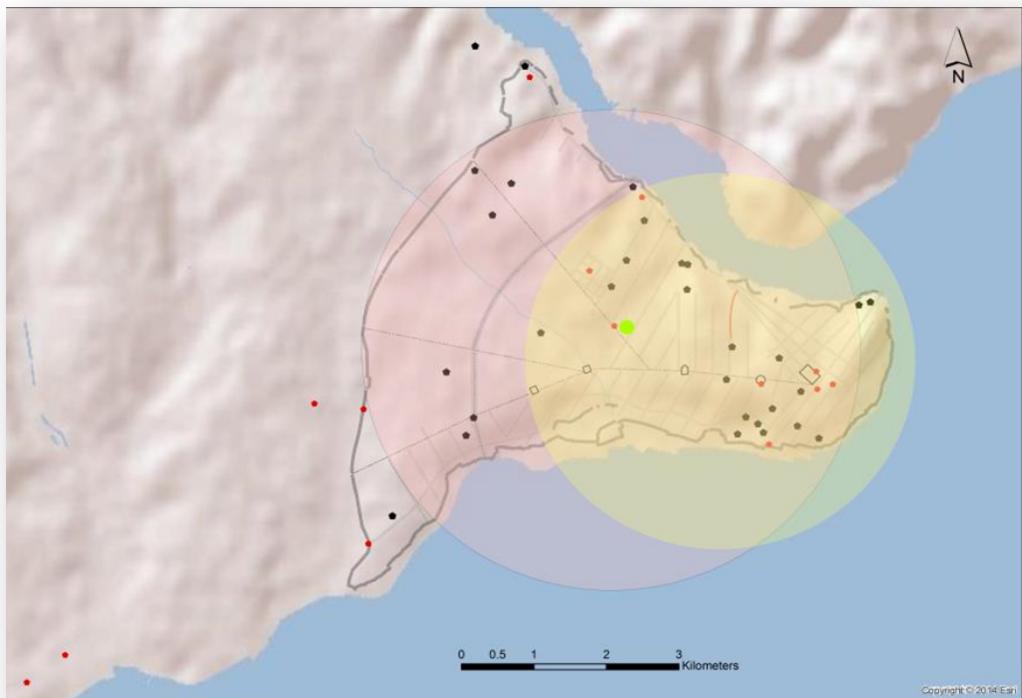
Map 2 Density of litanic sites, within a radius of 500 meters. Proximity is visually represented by warmer colours. The different colours of every site are representing the character the sites gain through litanic commemoration.



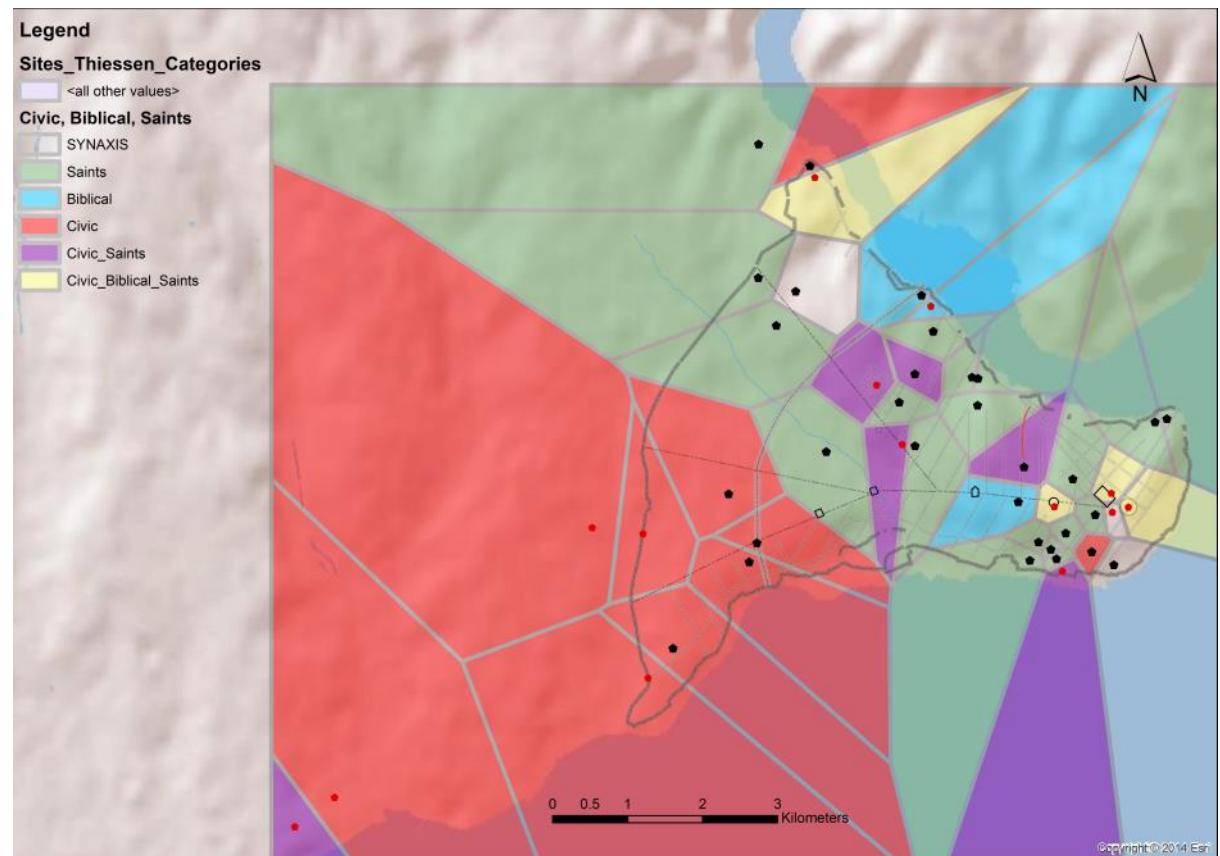
Map 3 Density of litanic sites, within a radius of 500 meters. Proximity is visually represented by warmer colours. Gradual symbols are representing the number of litanic use. The different colours of every site are representing the thematic character the sites gain through litanic commemoration.



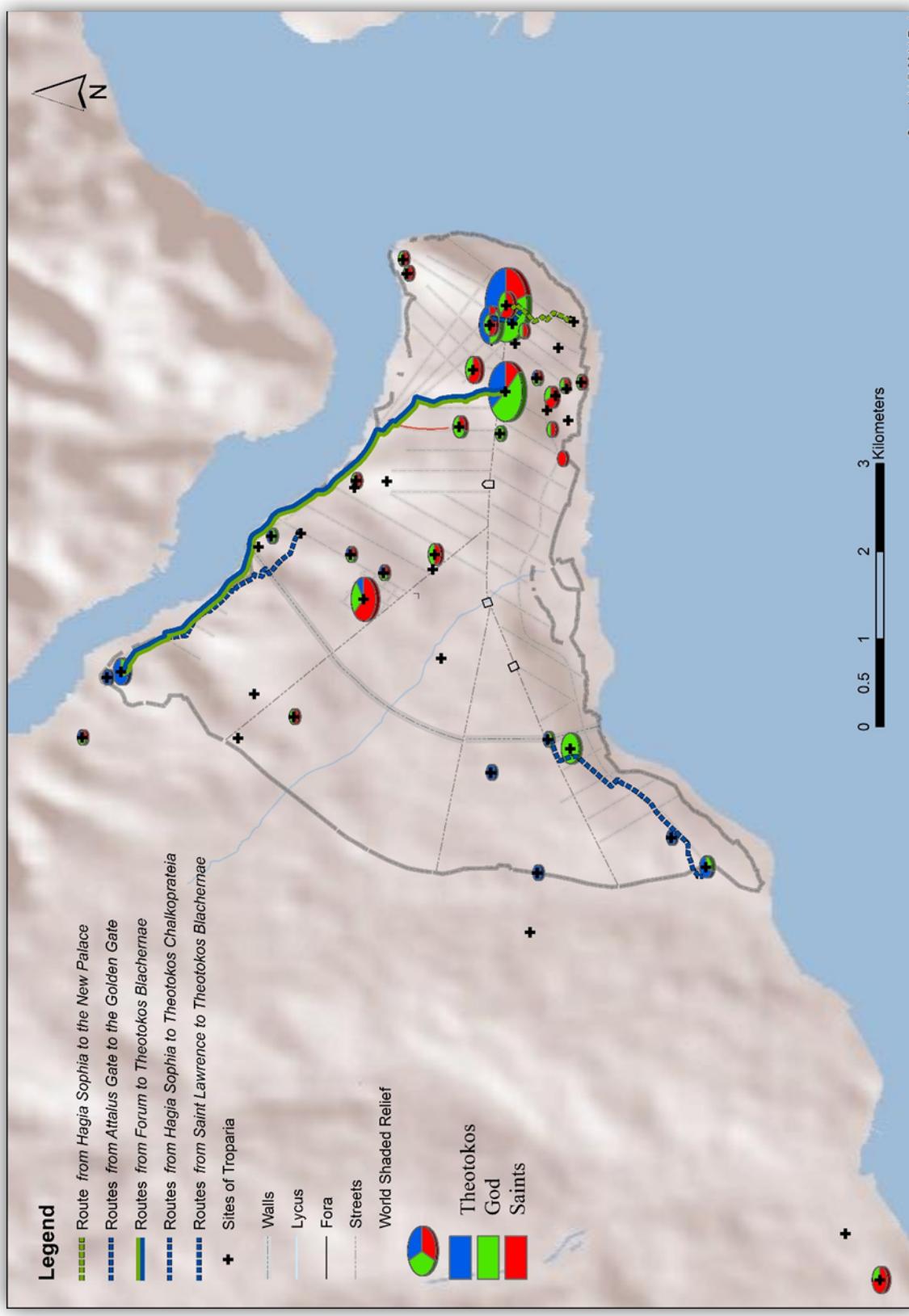
Map 4 Density of litanic sites (weighted), in a radius of 250m.



Map 5 Standard Distance analysis of litanic sites in Constantinople.



Map 6 Litanic character of Constantinople using Thiessen Polygons



Map 7 Spatial distribution of litanic troparia

XI 3D Visualisations of the litanic landscape



Figure 71 Snapshot of the video showing the litanic use of the landscape monthly (please note that the limitation of this visualisation is that ArcGIS does not allow the representation of data from September to August but rather from January to December).

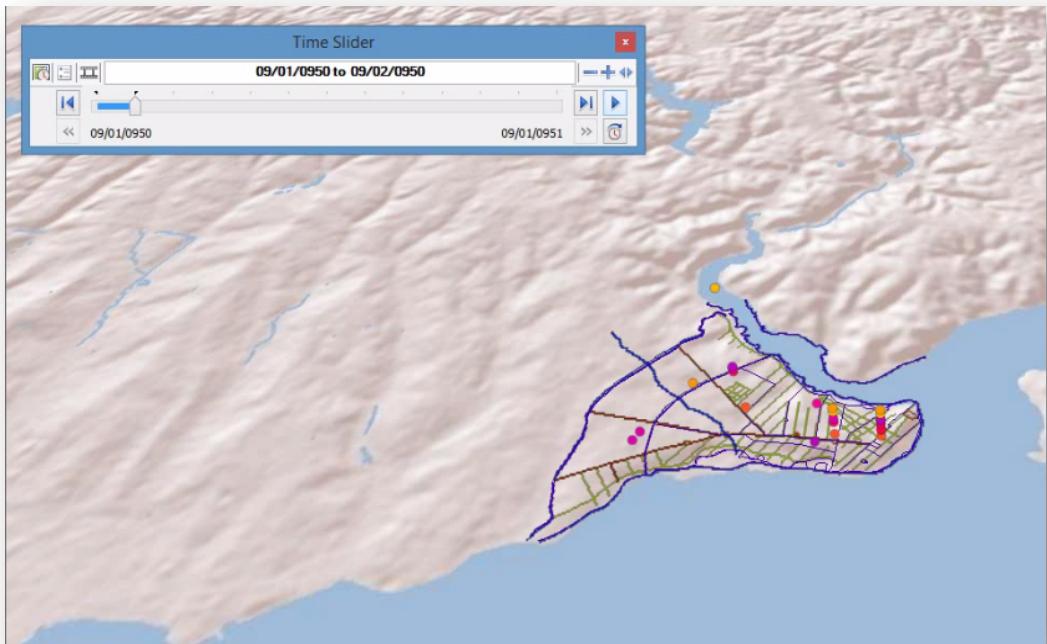


Figure 72 Snapshot from the video showing the use of sites monthly. The sites appear elevated

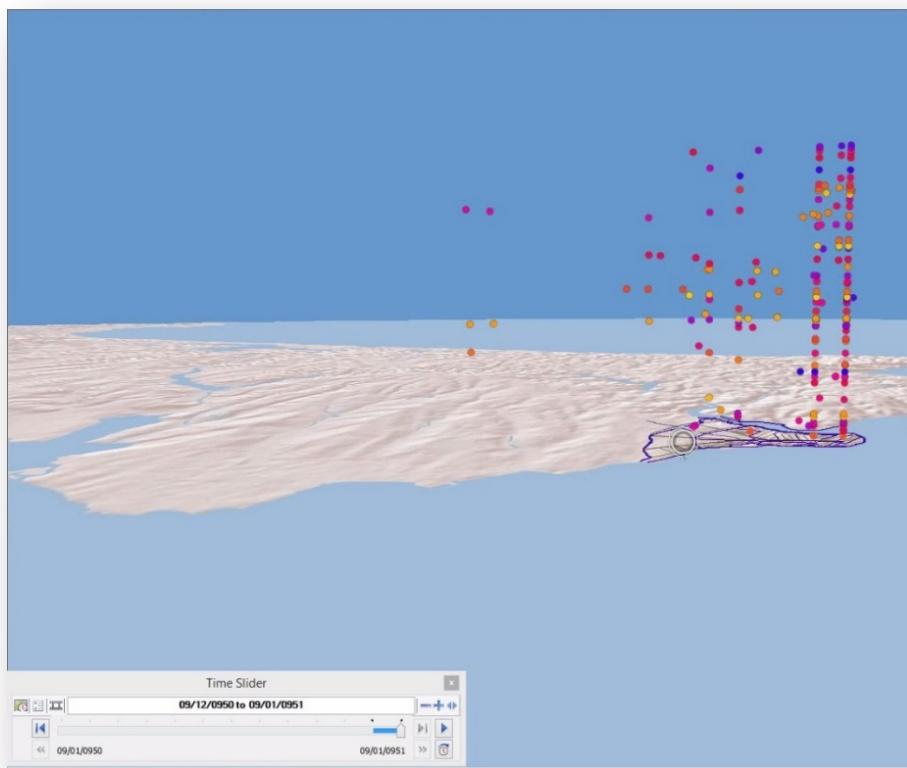


Figure 73 Spatiotemporal relationships of litanic sites during a year (view from south west corner)

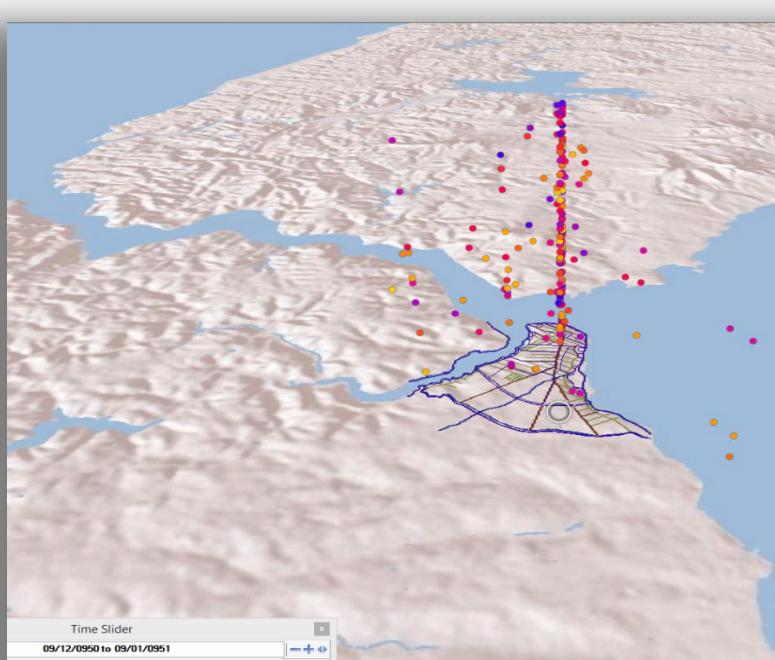


Figure 74 Spatiotemporal relationships of litanic sites during a year (birds eye view from the west facing east)

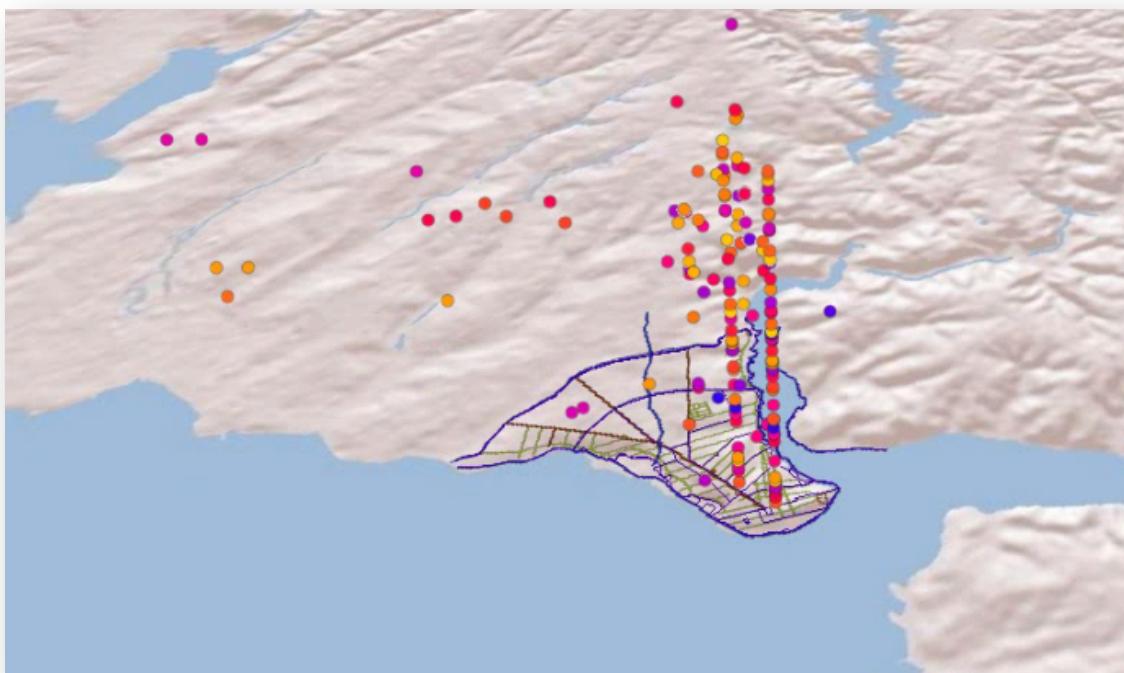


Figure 76 Spatiotemporal relationships of litanic sites during a year (Birds eye view view from east to west).

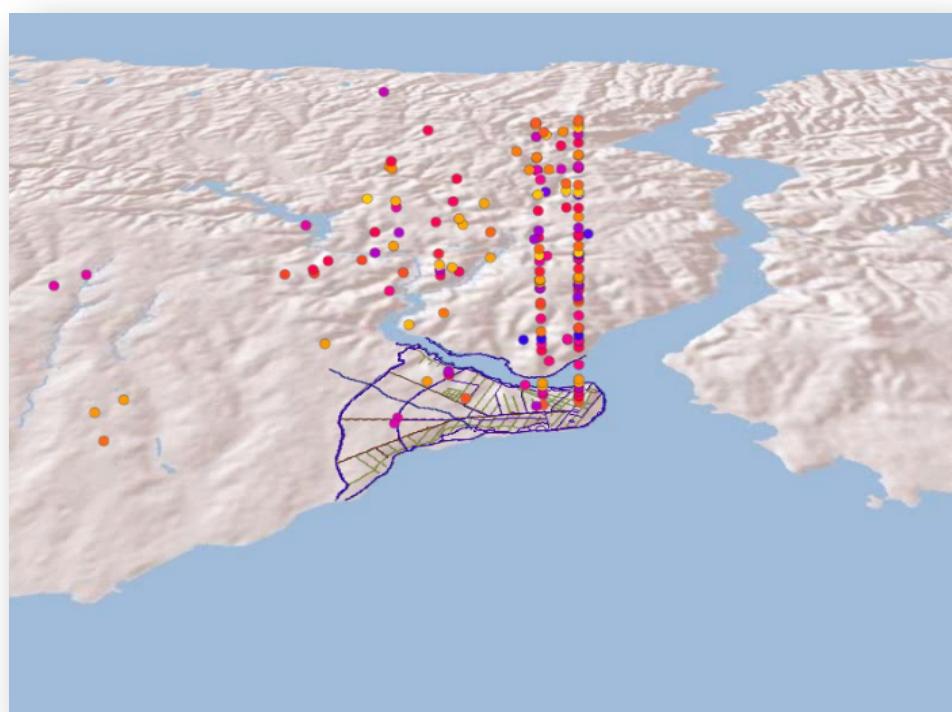


Figure 75 Spatiotemporal relationships of litanic sites during a year (birds eye view from south facing north).

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