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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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.
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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.

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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

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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 (Sememann, 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 Ὄ πόλις, πόλις, πόλεον παποὺν ὀρθαλμὲν, ἀκοουσμα παγκόσμιου, θέλεια ὑπερκόσμιον, ἐκκρηστῶν γαλουχὲ, πίστεος ἄργητε, ὀρθοδοξίας ποδήτε, λόγων μέλημα, καλῶν παντός ἐνδιαίτημα. ὡ ὡ ἕχεις Ὑπὲρ τὸ τοῦ θυμοῦ πιοῦσα ποτήριον, ὡ ἐγενενή πυρὸς μερίς πολύς ὑπερκοσμίας τοῦ καταβάσεως πάλαι πυρὸς Πενταπόλεως. τί μαρτυρήσοι σοι; τίνι ὑμικόσω σε; ὥτι ὢμεγαλίνθη ποτήριον συντρίβης σοι; “Ὑπὲρ τας φησὶν ὡν ὁ πλύσακρος τῆν πόλας Σιὼν κοπτόμενος. τίνες κοκοποιοὶ δυνάμεις ἑτίσακε σε καὶ ἐλάβεισα εἰς συνίας; Τίνες ἀλάστορες φθονεροί καὶ ἀμηλίκτικοι κωμὴν σοι ἐπεκώμας ἄγμον; ἦγον ἀνάρασι καὶ μανιόδεις ἐμαυτῆς παστάδη σοι μὲν οὐκ ἐπέλεξαντο, οὐδ’ ἀνηρίασιν σοι ὄθος γαμήλων, ἀφανιστήριας δ’ ἀνέκαυσαν ἀνθράκας;” (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. It is with this in mind that this thesis seeks to rethinks 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 questions 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.

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:

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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.’

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

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

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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 Özgümüşün, 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. 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

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11 For a note on the studies of the Theotokos see Mullett, 2011.
evoked by the use of epithets in literary and artistic material\textsuperscript{12} 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.\textsuperscript{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 that the cult of the Theotokos was a very important part of both the civic and religious identity in Constantinople (Cameron, 1978).\textsuperscript{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

\textsuperscript{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.

\textsuperscript{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.

\textsuperscript{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

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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. 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. 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. 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. 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 expectation 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

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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 Holm & Vikan, 1979.

21 This is 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 4\(^{th}\) 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 Lektor (6th-century) and Socrates and Sozomen (5th- century), The *Chronicon Paschale* (7th- century) and from Theophanes

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\(^{23}\) 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 5\(^{th}\) century.

\(^{27}\) Processions that were performed for the first time in relation to a specific event.
Confessor (8th – 9th century). Other sources relating to processions in Constantinople, which have been largely ignored, are the civil laws ranging from 6th to 14th century. 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. 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, which is different from which that would have been performed only in monasteries. 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), 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). This practice probably reflects the way the rite was performed in the 10th- century. Between the Typicon and the 11th- century

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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.
34 For a discussion in the way the liturgy was performed and the sources that we have see Marinis, 2014, pp. 36-42.
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. References to Emperors participating in processions are very limited in the Typicon. 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 caution, as it was at this point that the monastic and the cathedral rite began to merge. 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

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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 (Meyendorf, 1979, p. 119). Regarding the monastic rite in Constantinople, in the 12th century the Sabaitic 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 lute 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.

Figure 3 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

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* made in the 10th century AD for the Emperor. 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 lote 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

![Image removed from electronic copy due to copyright issues](http://digi.vatlib.it/view/MSS_Vat.gr.1613/0045?sid=40a667c8e348e56949085e3fe88576c8)

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

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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](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 quantitively 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 liturgy. However, the differences between the first two sources\textsuperscript{41} 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.\textsuperscript{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 (11\textsuperscript{th} 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

\textsuperscript{41} These differences are discussed in Chapter 3.

\textsuperscript{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 lime 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 lime 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 lime in Constantinople and specifically to examine more closely the ways the cathedral lime 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

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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 Cerimoniiis 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 liti 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 liti, 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 liti 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

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 lite as practice focusing 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 choses 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 archaeologist, 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 as 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,

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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.
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. 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 words 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

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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’. This demonstrates that the word procession is also used in a Christian context. What is the difference then, if any, between the words procession, litanies and lite in Byzantine thought?

Hesychius (Hesychius et al.) glosses the plural λιταίς (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 lexicon and Pseudo- Zonaras, means παράκλησις (paraklesis) which translates into English as ‘supplication’ (Photius, Lexicon, 357; Pseudo-Zonaras, Lexicon, 1311, 1583=TLG). The Suda Lexicon also explains the word λιτανεία (litaneia) as παράκλησις (paraklesis) which also translates as ‘supplication’ (Suda Lexicon, 617=TLG). 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, 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, lambda, 371=TLG). In the Suda Lexicon Λίσσεσθαι (lissesthai) is explained as λιτανεύειν (litaneuein), λίσσοι (lissomai) as ικετεύω (I supplicate) (Suda Lexicon, lambda, 601-602=TLG) and λιτανεύει (litaneuei) as εὔχεται (he wishes, pray) (Lexica Segueriana, lambda, 291=TLG). In the 9th century Lexicon of Pseudo-Zonaras Πομπή... λέγεται και ή μετά 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 Magnus and in the Scholia et Glossae in Halieutica λέγεται δή πομπή και καὶ ή μετά τοῦ σταυροῦ λιτή (Etymologicum Magnus: 682; Scholia in Oppianum, 1:186=TLG) (Gaisford, 1848, p. 682).

Hesychius’ 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. 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). Pseudo-Zonaras’ s lexicon dates on the early 13th century. For further discussion and references see Dickey, 2007, p. 102.
century, *Epimerismi* is explained as λιτανεύω (litaneuo), παρακαλώ (parakalo) which translates to ‘I supplicate’ (*Scholia-Epimerismi*, Iliad 1,174=TLG). Hesychius explains μέτειμ (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). Therefore it can be argued that in Byzantium the words *lite* and other cognate terms have inherited the meaning of supplication from classical antiquity.

### 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.](image)

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.

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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 (λιτή)**

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’.\(^6^2\) 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*.\(^6^3\) 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 supplcation 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’.\(^6^4\) 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’\(^6^5\), but also by the 12th century Michael Glykas, ‘*litaneies* were performed by the brothers of the emperor’ (Figure 5).\(^6^6\)

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\(^6^2\) ‘ἀπέρχεται ὁ πατριάρχης εἰς τὴν ἁγίαν Ἀναστασίαν μετὰ τῆς λιτῆς, ἐν τοῖς Δομνίνου ἐμβόλοις’ (Typicon, 1962, p. 62).

\(^6^3\) This will be discussed further in the next chapter.

\(^6^4\) καὶ ἃμα τοῦ πατριάρχου λιτανεύεσθαι μέχρι τῶν ἁγίων πάντων (De Cerimoniis, II: 7).

\(^6^5\) ὅθεν καὶ ἡ μνήμη κατ’ ἐκείνου ἐποίησαν τῆς λιτανείας μέχρι καὶ ἄνω ἐν τῷ Κύματι ἐπέρ τῆς τοῦ ψυλληθρόπου θεοῦ μακροθυμίας (Chronicon Paschale, 589).

\(^6^6\) 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 ἄδελφοι* (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’ (Efthimiades, 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. 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, 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

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

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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 25 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,\(^\text{72}\) 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.\(^\text{73}\) 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.

\[\text{2.5.2 Sanctification and Christian claiming of space - Processional crosses, relics and connection with the capital}\]

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 5\(^{th}\) 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.\(^\text{74}\) 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

\[\text{\textsuperscript{72} For references to other sources referring to this earthquake and the differences in dates and text see Malalas et al., 1986, p. 256.}\]

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

\[\text{\textsuperscript{74} ‘Great Church’ is used here as well to refer possibly to the main church of the city, as Hagia Sophia was the Great Church for Constantinople.}\]
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

\(^{75}\) ἄς δὴ ἄμφι τὸ τοῦ ἐρήματος πέρας σημβαίνει ἔνια, ὅπως δὴ ἄρμεν ἀκαταχώνοντα φοιλακτήμα τῷ περιβόλῳ τῆς πόλεως ἐλεν.

\(^{76}\) 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 liten 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. 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

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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 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

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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://bdhrd.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). This law was clearly an act against heresy, as it aimed to control the building of religious buildings. The laity could participate only in processions performed by the bishop and the clergy with processional crosses (*Epanagoge*, 18=TLG). The crosses had to be kept inside the churches and taken out only for the purposes of the procession (Athenasius, *Novellae* constitutions, Section 3, title 1=TLG; *Epanagoge*, 18=TLG). They also had to be carried out only by the people entitled to hold them (*Epanagoge*, 18=TLG).

Furthermore, if anyone abused the bishop or the clergy in any way 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). Ecclesiastical and Canon law can also be informative regarding the way in which processions were experienced by contemporaries. 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 singing, or singing without following a specific order. The idea of correctly behaving, especially with regards to singing is also

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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 αὐτοῖς καὶ μετὰ τοῦ ἐπισκόπου καὶ τῶν κληρικῶν τὰς λεπτὰς 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 Λέε δὲ τοὺς σταυροὺς τῶν λεπτῶν εἰς τὰς ἐκκλησίας ἐκκαθίσθαι (the crosses of the litai have to be placed in the churches); μὴ ἀλλαχόγεις πλὴν εἰ μὴ ἐν συγχώσει τοπίων ἐπιστελθῆσαι (placed nowhere else but at holy places)

84 καὶ ἑπιστε τρειάντα τοῦ λιτα ἐπιτελεῖσθαι, τότε μόνον τοὺς αὐτοὺς τιμίους σταυροὺς λαμβάνειν τοὺς εἰωθότας φέρειν αὐτοῖς καὶ μετὰ τοῦ ἐπισκόπου καὶ τῶν κληρικῶν τὰς λεπτὰς ἐπιτελεῖσθαι. For an example of such a event see Figure 6.

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

86 O βίαν ποιῶν ἤρεσθαι ἐν ἑκκλησίᾳ ἢ ἐν λιτῇ ἔρις τιμορεῖσθαι (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 δὲν πλὴν τῶν κανονικῶν ψαλτῶν, τῶν ἐπὶ τὸν ἄμβονα ἀναβαίνων, καὶ ἀπὸ δικηθέρας ψαλλόντων, ἐπὶ ὄνομα τοὺς φίλλων ἐν ἑκκλησίᾳ

89 Περὶ τοῦ μὴ δὲν ἐπισυνάπτειν ἐν τοῖς συνάξεως τοὺς ψαλμοὺς, ἀλλὰ διὰ μέσου καθ’ ἐκατόν ψαλμόν γίνονται ἀνάγνωσιν
present in Blastares' 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)

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

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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 φόλλοντας, μὴ ἄτακτος προϊόνθηκαὶ καὶ ἐπιτεταµένας ἐπισκήπτει φωνῆς, ἀλλ’ ἐν συντεταµµένῃ καρδίᾳ, καὶ ήθα κατεσταµένην, καὶ νοῦ προσευχή τὰς εὐχὰς ποιεῖσθαι καὶ ψάλµῳ καὶ φαινοῦσας, ἔρ’ ὁ τῷ τε ἐντὸς ήθε, καὶ τῷ ἄκτος εἰδί, τοῦ Θεοῦ τὸν Ἐλλον ἐκ τοῖς ἡµερηµένοις ἑλκύσῃ
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 līte 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 līte is practiced for appears to play a role in the selection of the processional routes. The līte 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. 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. What is interesting though is that the spatiality of the lītanic 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. This practice also reflects the meanings passing through the liturgy itself; the priest says: Μνησθήτι, Κύριε, τῆς πόλεως, ἐν ἡ παροικοίμεν ἡ 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 lītai. This understanding is vital for Chapter 4 that is going to introduce: the annually commemorative lītai in Constantinople, according to the Typicon of the Great Church

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92 The spatial position of churches used in lītanic 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 men.*

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 memory\(^{96}\) 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).

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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.\textsuperscript{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 solistices, 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; Frugoni and Frugoni, 2005, p. 8; Hill, 2013, p. 233).\textsuperscript{98} Hence, the unequal ways the liturgical cycles of time were divided challenge the modern perceptions of time.

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{image.jpg}
\caption{Virgin and child, apse Hagia Sophia, Istanbul. Source: Bridgeman education, image number SAP492154}
\end{figure}

\textsuperscript{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).

\textsuperscript{98} Hence, the unequal ways the liturgical cycles of time were divided challenge the modern perceptions of time. The way the celebration

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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).

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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 Mary\(^99\) 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).

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\(^99\) 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

<table>
<thead>
<tr>
<th>Feasts</th>
<th>Days before or after Easter Day (Sunday)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Palm Sunday</td>
<td>-7</td>
</tr>
<tr>
<td>Easter Monday</td>
<td>+1</td>
</tr>
<tr>
<td>Easter Tuesday</td>
<td>+2</td>
</tr>
<tr>
<td>Pentecost Monday</td>
<td>+50</td>
</tr>
<tr>
<td>Pentecost Wednesday</td>
<td>+52</td>
</tr>
<tr>
<td>All Saints’ Day</td>
<td>+56</td>
</tr>
<tr>
<td>All Saints’ Wednesday</td>
<td>+59</td>
</tr>
</tbody>
</table>

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.*

<table>
<thead>
<tr>
<th>Feast</th>
<th>March</th>
<th>April</th>
<th>May</th>
<th>June</th>
</tr>
</thead>
<tbody>
<tr>
<td>Palm Sunday</td>
<td>47</td>
<td>54</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Easter Day (Sunday)</td>
<td>24</td>
<td>77</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Easter Monday</td>
<td>19</td>
<td>82</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Easter Tuesday</td>
<td>17</td>
<td>84</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pentecost Monday</td>
<td></td>
<td>61</td>
<td>40</td>
<td></td>
</tr>
<tr>
<td>Pentecost Wednesday</td>
<td></td>
<td>55</td>
<td>46</td>
<td></td>
</tr>
<tr>
<td>All Saints Day</td>
<td></td>
<td>41</td>
<td>60</td>
<td></td>
</tr>
<tr>
<td>All Saints Wednesday</td>
<td></td>
<td>31</td>
<td>70</td>
<td></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Number of years</th>
<th>Number of litanic days</th>
</tr>
</thead>
<tbody>
<tr>
<td>62</td>
<td>4</td>
</tr>
<tr>
<td>20</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>14</td>
<td>7</td>
</tr>
</tbody>
</table>

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*

<table>
<thead>
<tr>
<th>Number of years</th>
<th>Number of litanic days</th>
</tr>
</thead>
<tbody>
<tr>
<td>34</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>17</td>
<td>1</td>
</tr>
<tr>
<td>48</td>
<td>4</td>
</tr>
</tbody>
</table>

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 litanai 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 Wednesday\textsuperscript{101}, All Saints’ Day and All Saints’ Wednesday\textsuperscript{102} 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 10\textsuperscript{th} 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

\textsuperscript{101} The first Wednesday after Pentecost Sunday.
\textsuperscript{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.**

<table>
<thead>
<tr>
<th>Number of years</th>
<th>Number of litanic days</th>
</tr>
</thead>
<tbody>
<tr>
<td>40</td>
<td>4</td>
</tr>
<tr>
<td>19</td>
<td>6</td>
</tr>
<tr>
<td>18</td>
<td>8</td>
</tr>
<tr>
<td>15</td>
<td>7</td>
</tr>
<tr>
<td>9</td>
<td>5</td>
</tr>
</tbody>
</table>

### 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*

<table>
<thead>
<tr>
<th>Years</th>
<th>Number of litanic days</th>
</tr>
</thead>
<tbody>
<tr>
<td>37</td>
<td>8</td>
</tr>
<tr>
<td>14</td>
<td>9</td>
</tr>
<tr>
<td>17</td>
<td>10</td>
</tr>
<tr>
<td>8</td>
<td>11</td>
</tr>
<tr>
<td>25</td>
<td>12</td>
</tr>
</tbody>
</table>
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 cyclicality 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 link 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 lites. 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.\textsuperscript{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 individual\textsuperscript{106} 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 \textit{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 \textit{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 \textit{troparia} is important as it is practise and text that became actors shaping the landscape. The spatial aspects of \textit{troparia} are explored further in the next chapter, where the affective fields of practice, time and place are examined.

\textbf{4.1 1 September}

September was the first month of the Byzantine ecclesiastical year. The New Year, the beginning of the indiction, 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 \textit{synaxis} of the \textit{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 \textit{Theotokos} at Urbikio, which dates from the 6\textsuperscript{th} century (Janin, 1969, p. 207).

\textsuperscript{105} For further discussion see Chapter 5 regarding whether the ecclesiastical language was understood by the masses of people participating in the \textit{liturgy}. 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.

\textsuperscript{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 Constantine 108 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

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107 The fire took place on AD 461 during the reign of Leo I (457-474). Janin, 1969, p.41; Typicon, 1963, p. 3.
108 Cedrenos describes the catastrophic event that destroyed the city from ‘sea to sea until the Church of Sergius and Bacchus’. (vol.1 p. 611).
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 πρὸ τοῦ τόκου καὶ ἐν τῷ τόκῳ καὶ μετά τῶν τόκων (before the birth, during the birth and after the birth) something that is symbolised ichnographically 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 (*Φίλιας*, 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 Neophyto the Recluse the feast was at the beginning of September so the whole ecclesiastical year could be blessed, with a

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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.


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).

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. 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). 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. 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 Cerimoniis*, 1,1). It is possible that the procession described in the *De Cerimoniis* 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.

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115 Ἡνὰ γὰρ ὅλος ὁ κύκλος τοῦ ἐνιαυτοῦ εὐλογηθῇ δι’ αὐτῆς, ἐπέχῃ ἐν τῷ παρόντι μνή, τῷ πρῶτῳ τοῦ ἐνιαυτοῦ, ἐκκυμνήθη δὲ ἐν τῷ ὅστατῳ ὕπνῳ ἀθανασίας, ἦν ταῖς μεταξὺ τῶν ἁμην κυκλοειδῶς παραλαβοῦσα, εὐλογήσῃ διὰ τοῦ τόκου αὐτῆς καὶ τῆς ζωφόρου κοινήσεως (Neophytos the Recluse, Πανηγυρική Α΄, Oration 1)

116 It is celebrated to her respected house that is close to the most holy 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’eglise 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 patriarch y fait sort 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 to the morning the procession moves to the Forum and then returns to Chalkoprateia.

118 In the text the different processions with the epithor oikeios, meaning “one’s own”: ‘πάλιν ἐξέρχονται, καὶ ἀσπάζονται τὸν πατριάρχην, καὶ ἀποκινοῦσι μετὰ τῆς οἰκείας λιτῆς, καὶ ἀνάβεισι ἐός τοῦ παρθεμοῦ μεγάλου κιόνος…Καὶ δὴ τὸν πατριάρχον ἀνεφερμένον μετὰ τῆς οἰκείας λιτῆς, προσελέρχονται’ (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 Cerimoniis*. 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’. The people gathered at the Great Church (ὅ λαος συνέρχεται ἐν τῇ ἁγιωτάτῃ Μεγάλῃ Ἐκκλησίᾳ), and after the *orthros*, moved to the Forum (μετὰ τῆς λιτῆς ἀνέρχονται ἐν τῷ Φόρῳ) where there was a station. 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* 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).

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, Constantinople suffered from great earthquakes that resulted in massive destruction (Downey, 1955, p. 597). At the time, Patriarch Proclus (AD 434–446) led the people in litai outside the city walls, along with the Emperor, praying for the city’s salvation and crying in tears, ‘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.

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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 Ἡμεῖς ἑγαμεθήναμεν ἄνω (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 contemp ted 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 punishment 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. 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.’”

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 Saints John's grave site was found empty, and it was considered to have been repositioned miraculously (Synaxarion, 26 September) The synaxis

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126 Neophytus Incclusus 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 τούτο γὰρ καὶ κατὰ διαφόρους καιροὺς συστάτων φοβηρῶν ἐπινέχθησαν πρὸς Θεὸν πρὸς πίπτων καὶ μετάνοιαν ἄγων τοὺς ἀνθρώπους) (Neophytus, Πανηγυρικὴ Ἀ, 16).

127 Holy God, Holy Strong, Holy Immortal, have mercy on us (Ἄγιος ὁ Θεός, Ἀγιός Ἰσχυρός, Ἀγιός άθανατος, ἐλέησόν ἡμᾶς).

128 Ἀγιος ὁ Θεος ὁ πατηρ ἀγιος ἰσχυρος ὁ γιος και λογος διότι τὸν ἑρμόν διὰ βολον δωμοειδες κατήργησε διὰ σωματος το κρατος ἐχοντα τον θανατον και τὴν ζωὴν ἡμῶν ἑδοκε το πατεν ἐπάνω αὐτοῦ ἄγιος άθανατος τὸ Αγιον Πνευμα το ἐζοοποιησεν δι’ ἐν πάσα κτίσει ζωοποιεται και βοη 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. 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* 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 October**
After the *orthros*, in the morning, the patriarch moved with the *lite* to the Church of Saint 
Anastasia at the Domninus 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 

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129 Another 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; Dagnon, 2011).

130 Mateos 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).

131 The 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? 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).  

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 catastrophe, 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 Apostles 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. It was originally dedicated to the memory of Saint Demetrius, 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). The memory in the *Typicon* refers to the *philanthropia* of God that sent the terrible menace of the earthquake. Again the earthquake is considered to be sent upon people justly due to human sin. 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. 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).

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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 ἀπωρρήτου ἄπειλης τοῦ σεισμοῦ διὰ τὰς πολλὰς ἡμῶν ἁμαρτίας (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. 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).

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 quarter 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, 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).

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.

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).

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140 ῥύσασθαι ἡµᾶς τῆς δικαίας αὐτοῦ καὶ θηµῶν κινουµένης ὀργής.
141 ἐκτοτε... εὐχαρίστωσι εὐφηµίους ἐπηθεῖς τὴν παροῦσαν ἑορτήν εὐχόµενου µὴ 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 epenechthis’ is used for earthquakes and ‘meta philanthropias katenicthis’ for the cinders.
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 Thyrsus at Helenianae\(^{146}\) (*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 Thysos is referenced by the sources as being “before the wall” (πρό τοῦ τείχους Κωνσταντινουπόλεως) (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 Cerimoninis* (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 acting as a boundary.
(Theodoros Anagnostes, Ecclesiasti Historia, 4:508; Chronicon Pascale, 598; Malalas, Chronographia, 14:42, Theophanes, Chronographia, 119) 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 homosexuality, persecuted and punished through exile, castration, drawing etc.

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.

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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).\textsuperscript{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.\textsuperscript{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).\textsuperscript{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.\textsuperscript{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.\textsuperscript{154}

\begin{footnotesize}
\footnote{150}{Another troparion is given from FA manuscript, according to Mateos: \textit{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 \textit{the first who has access close to God}.}
\footnote{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).}
\footnote{152}{The question that arises here is whether the celebration at these different churches had its own procession, or it was just a synaxis.}
\footnote{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 Pavillion 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).}
\footnote{154}{The same remembrance was held on 10 December, but without a litany.}
\end{footnotesize}
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 lité 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. 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. Thus, it is possible that the selection of the Chalkoprateia church as a terminal point is a reflection of this influence.

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155 The story is also found in the Gospel of Pseudo-Mathew and the writings of Saint Maximus, homily of Chrysostom, Tarasius and Manuel (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 Peloponnesse 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 Thyrsus 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 station\(^{159}\), then it moved towards the church of Saint Thyrsus 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 Thyrsus (*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 Thyrsus 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 Thyrsus 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 Thyrsus, 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 Thysrus 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

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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 *Τῇ αὐτῇ ἡμέρᾳ ἧμερα ὕπατρέων τὰ ἁνοίξια τῆς μεγάλης ἐκκλησίας*. Whilst 23 December is the dedication of the Great Church *Τῇ αὐτῇ ἡμέρᾳ τὰ ἐγκαίνια τῆς τοῦ Θεου 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 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 (βασιλεύουσα), 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 sources 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. 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. Polyeleos is another epithet that describes God. Poly means ‘a lot’ and eleos means ‘mercy’. for examples see Appendix VIII. The first dedication of the church was on 360 by emperor Constantius and then was rededicated in 415. 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 lité 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 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

<table>
<thead>
<tr>
<th>Day of the 25 December</th>
<th>Date of the first Sunday after Christmas</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sunday</td>
<td>1 January</td>
</tr>
<tr>
<td>Monday</td>
<td>31 December</td>
</tr>
<tr>
<td>Tuesday</td>
<td>30 December</td>
</tr>
<tr>
<td>Wednesday</td>
<td>29 December</td>
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<tr>
<td>Thursday</td>
<td>28 December</td>
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<tr>
<td>Friday</td>
<td>27th of December</td>
</tr>
<tr>
<td>Saturday</td>
<td>26 of December</td>
</tr>
</tbody>
</table>

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 Christmas 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, 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. 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. There the 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). According to Magdalino the church

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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.
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

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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.  

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).  

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, 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

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177 Churches the place that people sought refuge during times of danger: Πᾶς 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).  
called *protothonos*, the one who occupies the first throne because both Apostles Peter and Paul are considered to be the head of the Church. 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. 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. 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.
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 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

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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). 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. 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*. There is not a clear indication for either feast of the time they were supposed to take place.

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*, and the encounter Jesus with Symeon (Luke 2, 22-38). According to

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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 accompanying 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, 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. 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).

The feast was very important, therefore it was attended by both the patriarch and the emperor. 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).

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 Cerimonies (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 Maurice walked barefoot as a sign of humility from the palace to the Blacherna church, 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.

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

Berger notes, ‘Although the route followed from the palace to the Blacherna 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.

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 Blacherna.

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

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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 Blacherna.
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). 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. There a troparion was sung, addressed to Saint John the Baptist (Appendix VI, Troparion 31). 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). 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’ (Σφωράκιου), 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. 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. 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). 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. The head was at that church at least by the 10th century as the *De Cerimoniis*, 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 Cerimoniis*, II:13).

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

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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 Perivleptos 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.\textsuperscript{212}

4.32 Feast of the Forty Martyrs of Sebaste, 9 March

The \textit{synaxis}\textsuperscript{213} took place at the Church of the Forty Martyrs close to the Bronze \textit{Tetrapylon}\.\textsuperscript{214} Baldovin counts this as a litanic day and he notes that ‘the patriarch is designated as a celebrant’ (1983, p. 294). Conversely, the \textit{Typicon} notes only that ‘the Patriarch celebrates the liturgy there’ without mentioning a \textit{lite} (\textit{Typicon}, 1962, pp. 244-246). Nor does the \textit{Synaxarium} refer to a litany (\textit{Synaxarium Ecclesiae Constantinopoleos}, 1902, p. 524). Janin notes that the \textit{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.)\.\textsuperscript{215} The \textit{lite} would exit Hagia Sophia at the seventh hour, thus five hours before sunset. Then, the \textit{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 \textit{troparion} on the day (\textit{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 \textit{Typicon menaum} nor the \textit{De Cerimoniiis} 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

\textsuperscript{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.
\textsuperscript{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.
\textsuperscript{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 \textit{Uzun Carsi} (the long road) (Berger, 2000, p. 166). It was on the road leading to Petrion (Bardill, 2004, pp. 128-130; Magdalino, 2007, p. 180). 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).
\textsuperscript{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 Cerimoniis the Emperor also participated (De Cerimoniis, 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 Tryphon 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. 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 Evangelismos 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 Cerimoniis regarding this occurrence. It seems that the Emperor celebrated the day differently from the patriarch and the populace, as the patriarch

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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

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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 patriarch\(^{219}\) 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*.

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\(^{219}\) 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 εὐθεῖα καὶ τότο, ότι ταύτῃ τῇ ἡμέρᾳ ἀπαγορεύεται ὁ πατριάρχης ἐν Βλαχέρναις μετὰ λιτῆς, καὶ ἐν τούτῳ οὐχ ἐφόσον eἰς τὴν προέλευσιν ταύτην (De Ceremoniis, I, 81).\(^{220}\) The *Typicon* instruct ‘as usual’ (*κατά τὸ 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 patriarch\(^{225}\) 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.

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\(^{222}\) Janin gives wrongly the 25\textsuperscript{th} 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 γιὰρ μάρτυρος, μήπως 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 Ceremoninis noting that the patriarch was at the Blachernae with the *lite* on that day therefore he couldn’t accompany the emperor on that occasion. *Χρῆ δὲ ἐδέκνα καὶ τοῦτο, ὅτι ταύτῃ τῇ ἡμέρᾳ ἀπάρχεται ὁ πατριάρχης ἐν Βλαχέρναις μετὰ λιτῆς, καὶ ἐν τούτῳ οὐχ ἐδόθηκεν ἔτει τὴν προέλευσιν ταύτην* (De Cerimoninis, I, 81).
4.36 Feast of St John the Apostle, 8 May
The feast celebrated the memory of Saint John the Apostle. Another commemoration was that of his martyrdom, which was celebrated on 26 September with a procession terminating at his church at Dhippion. 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. In terms of light, the procession would started 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. 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 Dhippion 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. 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

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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](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 *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*.\(^\text{230}\) (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.\(^\text{231}\) 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.*\(^\text{232}\)

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).\(^\text{233}\) 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

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\(^{230}\) 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)

\(^{232}\) *Ἀγάλλεται σήµερον ὁ σῶς λαὸς τῆς σῆς πόλεως ἑορτὴν γενέθλιον πανηγύριζων, σωτήρ· ἴνα περὶ σῶς ποικίλων ἐκ κινδύνων, βαρβάρων ἁλώσεως, ἱμοῦ, λωμοῦ καὶ σεισμοῦ Ἰδοὺ τῷ κραταῖῳ τῆς πόλεως· ἐν σοὶ γὰρ κρατεύεται καὶ διὰ οὐδέν οὐκ ὕπαρκτον ἐν σοὶ κρατεῖται καὶ διαμένει ὑπὸ αἰών (Schirò et al., 1973, pp. 115-123)

\(^{233}\) See also (Miller 2010, p. 68). On the juncture of the two cycles in the *Prophetologion*. 97
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.
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 Cerimoniis 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 Cerimoniis specifies.  

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 6\(^{th}\) 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 6\(^{th}\) 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 6\(^{th}\) century *Troparion* written by an emperor, until at least the 10\(^{th}\) century, and the prescription for it to be sung on this route, towards an

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\(^{237}\) The 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 9\(^{th}\) century palace at Bryas, and at the Great Palace, also built in the 9\(^{th}\) 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 Grammarian, was dedicated to the Theotokos, the Archangel and holy women martyrs in the 9\(^{th}\) 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 6\(^{th}\) 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 9\(^{th}\) 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 vise versa) that mention that the oratory of Michael at the *Nea* was dedicated by Anastasius and Ariadne during the 5\(^{th}\) or 6\(^{th}\) 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 8\(^{th}\) 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 (*Νέον παλατίον*) can be found describing the Palace of Bonus (built during the reign of Romanos Lekapenos in 10\(^{th}\) 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 the *Nea*.  

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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, 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 possible 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
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. 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

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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 lité 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 commemore 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, 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, 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 church 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

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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

248 This quarter has been identified as being where the modern Eyup 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).
249 Thus 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.
250 More 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 10\(^{th}\) 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 10\(^{th}\) 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* (Ryden, 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 Petrier (D3/6) 21, 25, 27, 32, 138, 198, 308ff.

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 world ‘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 practice 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 Petrion. 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 4\(^{th}\) 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).  

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. 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’. 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 lito exited and by the time it reached the Pteron Gate, a different troparion was sung (Appendix VI, Troparion 44). The lito 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. 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). 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 morning 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. 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 propagandizing 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).

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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. There a different troparion was said this time addressing to the Theotokos (Appendix VI, Troparion 20). 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 approached 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 Jerusalem where the same troparion was sung once more and the liturgy took place.

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 ἐγγύζειν is another indication that the troparia where 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 places 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. 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

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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)\textsuperscript{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).\textsuperscript{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,
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 lите. 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 late 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, and secondly that the late is an emotional prayer 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.
During litai the faithful actively participates in a common prayer for forgiveness.280

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 ὀρθοδόξων γενοµένης τής ἁναστήµης τὴν τελευτήσασαι.
281 For more on how prayer was practised in Byzantium see Taft, 2006: 100-103.
282 ‘Δέξαι µου τὰς πηγὰς τῶν δακρύων, ὁ νεφέλαις διεξάγων τῆς θαλάσσης τὸ ὕδωρ κάµφθη µοι πρὸς τοὺς στεναχθεὶς τῆς καρδίας, ὁ λίγας τοῖς Ὀιρανοῖς, τῇ ἀφάτῳ σου κενώσει’. For Kassia and this troparion see Silvas, 2006, especially p. 28-30.
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 anagological 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 lité; 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 εἰμι ἡ ὁδὸς καὶ ἡ ἀλήθεια καὶ ἡ ζωή· οὐκ θύμηται πρὸς τὸν πατέρα εἰ μὴ ἔκλυ εἴμοι

\(^{286}\) ἐγὼ εἰμί τὸ φῶς τοῦ κόσμου· ὁ ἀκολουθῶν μοι οὐ μὴ περιπατήσῃ ἐν τῇ σκοτεινῇ ἄλλῳ 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.  

The sound of this performance, its music, is then linked to the script. 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

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287 For 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 ὀργῆς). 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 Kύριε ἠµάρτοται, ἠνοµησαµεν, προσπίπτοµεν, ἐλέησονἡµᾶς) (Typicon, 1962, pp. 130-132). Salvation is perceived to come through the prayers (e.g ταῖς γὰρ αὐτῆς ἱκεσίαις) of the Theotokos, the one who bore God who is personificated as the ultimate shield, the unbreachable Wall (e.g Τείχος ἀκατανήτου ἡµῶν) of the city where she reigned (e.g ἡ ἐν σοῖ βασιλεύουσα). Also, God saves the people as he is philanthropos, 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 millieu. According to Gregory of Nyssa’s writings, the divine is apathes (e.g Ἐπεὶ οὖν ἀπαθὲς τὸ θεῖον), passionless, 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,

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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.
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 theophany, an active, faith encounter now with the present saving activity of Christ’ (Taft, 2006, p. 139).

Therefore the underlying meaning of the lité, 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 expectance 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 Byzantion, 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). 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

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291 For the churches converted into mosques see (Kırımtaş, 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 Özgümüşun, 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 consist 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, 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 Özgümüşun, 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 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

Figure 20: Istanbul by night, photograph by NASA in 2012.

Image removed from electronic copy due to copyright issues
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 Bosporus, 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 Byzantion 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 (Καμάρα, 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 (İnalçik, 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, the Internet Archive and Universities’ libraries such as Anemi, 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. The collection includes early ‘bird’s-eye’ views of Constantinople. Similar

http://books.google.co.uk/
http://archive.org/
http://anemi.lib.uoc.gr/
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. 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. 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 Culture 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 library 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. 1, 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

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299 [http://historic-cities.huji.ac.il/historic_cities.html](http://historic-cities.huji.ac.il/historic_cities.html)


301 [http://www.istanbulkulturenvanteri.gov.tr/map/index/code/tarihi-haritalar](http://www.istanbulkulturenvanteri.gov.tr/map/index/code/tarihi-haritalar)

example we learn about the *Hagia Sophia*, the Church of the Holy Apostles and parts of the imperial palace (Magdalino, 2010, p. 45).  

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’ *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), 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). Also, the *De Cerimoniis* of Constantine Porphyrogenitos (*De Cerimoniis*, 2012). Magdalino also mentions texts that postdate the 12th century and contain privileges for the Venetians, Pisans, and Genoans as well as monasteries (Magdalino, 2010, p. 45). Furthermore, from the 14th and 15th century the patriarchal registrers 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

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303 On Hagia Sophia see Procopius, *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 Bertrand de la Brocquiére 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 Brocquiére, 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,
Amongst other works Manuel composed three letters on the comparison of Old and New Rome. 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. The

| 7. The church of the Virgin Mary | 8. The church of St. Peter and Paul | 9. The church of the Forty Martyrs |

*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.onlineculture.co.uk/ttp/*

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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](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.onlineculture.co.uk/ttp/](http://gl.onlineculture.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. 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). 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.

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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309 It was indeed a very popular book but there are little known about its patrons (Kafescioglu, 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 Magdalno, 2010, p. 47.
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

Image removed from electronic copy due to copyright issues

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

Image removed from electronic copy due to copyright issues
Apart of this representations in drawings and engravings that the city, most noteworthy are the 16\textsuperscript{th} century representations. Notably in 1550 Sebastian Munster published the \textit{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 \textit{Civitates Orbis Terrarum} (figure 24).\textsuperscript{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 \textit{Saint Lucas}. To the west, there is the Hippodrome with the \textit{sphendone} preserved on the western part, and traces of

\begin{figure}
\centering
\includegraphics[width=\textwidth]{figure25.png}
\end{figure}

\textsuperscript{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.\textsuperscript{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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\textit{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 \textit{et al.}, 2010). Apart from these artistic representations, during the 16\textsuperscript{th} century, Pierre Gilles was sent by the French king, Francois I, to study Constantinople. He produced the work entitled \textit{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 17\textsuperscript{th} and 18\textsuperscript{th} 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 \textit{Constantinopolis Christiana} (Du Cange, 1680).\textsuperscript{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

\textsuperscript{313} For more examples of early representations see http://historic-cities.huji.ac.il/turkey/istanbul/istanbul.html

\textsuperscript{314} For a discussion and references on early cartographic production see (Manners \textit{et al.}, 2007)
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. Such examples are thematic maps depicting the various populations of the city, as well as the fire insurance maps.

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. 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/opengeoportal/
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.](http://www.openarchives.gr/)

\(^{318}\) This was the first scientific Greek journal. Issues can be accessed online through Open archives.

\(^{319}\) The first appendix appeared in 1875 (Γιαννακόπουλος, 1998, p. 201).
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). 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

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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 Giannakopoulos, 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 Antoniadis work. The original view of the church, before the earthquake of AD 557.

Figure 31 Map of medieval Constantinople according to Antoniades (Antoniadis and Vranousēs, 1983) His map summarises the information found in Paspates and Mortmann.
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 wok of Manouel Gedeon (Γεδεων, 1900) and Antoniadis (Antoniadi and Vranousës, 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, as an important stop on their pilgrimage to an oriental extravagant. Théophile 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.

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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)
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 Muller-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

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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*. 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, 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), has been used as an elevation map.

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330 These were first introduced in Chapter 2. The litanic troparia of the *Typicon* where 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=9c5370d8b54f4de1b48a3792dj3771f2](http://www.arcgis.com/home/item.html?id=9c5370d8b54f4de1b48a3792dj3771f2).

'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 efficiency 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. 1, 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.\textsuperscript{334} In terms of spatial distribution the sites are \textit{intra} and \textit{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.\textsuperscript{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.\textsuperscript{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 \textit{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.\textsuperscript{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 Dhiippion (Grélois, 2006).\textsuperscript{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.

\textsuperscript{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.

\textsuperscript{335} 18 out of 50 litanic sites survive archaeologically.

\textsuperscript{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.

\textsuperscript{337} Traces of the Tribunal were still visible in November 2013.

\textsuperscript{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 Typikon 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. 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 atmospheres 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

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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 (Göllar 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 Özgünüşün, 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 Özgünüşün, 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.\footnote{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’ \url{http://resources.arcgis.com/en/help/main/10.2/index.html#/009z0000000s000000}} 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.
From the discussion so far it has been argued that the whole city was treated as a church and lita were 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 lita. 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* tool\(^{346}\) 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 lita 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 intersessions 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


\(^{346}\) This remains a hypothesis as the analysis was performed without taking under consideration elevation data (Euclidean distance instead of Manhattan).


\(^{348}\) 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, 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.

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 37** Number of litanic sites used per month during the liturgical year, according to the Typicon of the Great Church.

**Figure 38** Number of litanic sites used per month 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 cyclicity, 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 stratigraphically, 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 ‘litai-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 Cerimoniis* 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*

<table>
<thead>
<tr>
<th>Category</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Biblical</td>
<td>8</td>
</tr>
<tr>
<td>Civic event</td>
<td>16</td>
</tr>
<tr>
<td>Martyrdom/Relic</td>
<td>36</td>
</tr>
<tr>
<td>Martyrdom/Relic, Civic event</td>
<td>3</td>
</tr>
<tr>
<td>Synaxis</td>
<td>5</td>
</tr>
</tbody>
</table>

\(^{351}\) 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. 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, by singing the *troparia*. These are a genre of ecclesiastical poetry with a musical tone, and are mainly a

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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. 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). 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). These troparia are found in the Menaion, a liturgical book that contains hymns to celebrate feasts and saints (Spanos, 2010, p. 452).

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.

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. 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 chronical 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, 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’. 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://iconsosound.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.
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 Hagia Sophia.
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 Thyrsus at Helenianae and at the Golden Gate. In addition, *Troparion* 11 was sung at the Church of Saints Sergi 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

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 Dhippion. 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

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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.
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

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),

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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 Thyrsus). 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 are addressed in the litanic troparia.

<table>
<thead>
<tr>
<th>Saints</th>
<th>Places and Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Saint Timothy</td>
<td>Holy Apostles, 22 January</td>
</tr>
<tr>
<td>Saint Gregory Nazianzenos</td>
<td>Hagia Sophia, Anastasia, Holy Apostles, 25 January</td>
</tr>
<tr>
<td>Saint John Chrysostom</td>
<td>Holy Apostles, 13 November and 27 January</td>
</tr>
</tbody>
</table>

367 With saints, for analytical purposes Archangels have also been included.
<table>
<thead>
<tr>
<th>Saint John the Baptist</th>
<th>Baptist at Sphorakiou 24 February and 29 August and Baptist at <em>Hebdomon</em> 5 June</th>
</tr>
</thead>
<tbody>
<tr>
<td>Saint John the Apostle</td>
<td>Saint John at <em>Hebdomon</em> 25 September and 8 May, Saint John at Dihippion 26 September</td>
</tr>
<tr>
<td>Saint George</td>
<td>Saint George at Deuteron, 23 April</td>
</tr>
<tr>
<td>Saint Nikephoros</td>
<td>Holy Apostles, 2 June</td>
</tr>
<tr>
<td>Saint Metrophanes</td>
<td>Hagia Sophia, Saint Metrophanes, 4 June</td>
</tr>
<tr>
<td>Saint Peter</td>
<td>Hagia Sophia and Saint Peter and Hagia Sophia, 16 January</td>
</tr>
<tr>
<td>Saints Peter and Paul</td>
<td>Hagia Sophia, Saint Peter at Hagia Sophia and Saint Paul at the Orphanage 29 and 30 June</td>
</tr>
<tr>
<td>Saints Cosmas and Damian</td>
<td>Saint Cosmas and Damian at Paulinus 1 July, Saint Cosmas and Damian at Dareiou 1 November</td>
</tr>
<tr>
<td>Saint Panteleimon</td>
<td>Saint Panteleimon at Narsou, 27 July</td>
</tr>
<tr>
<td>Saint Symeon</td>
<td>Hagia Sophia, 1 September</td>
</tr>
<tr>
<td>Saint Thecla</td>
<td>Saint Thecla at <em>Kritharopoleia</em>, 24 September</td>
</tr>
<tr>
<td>Apostle Thomas</td>
<td>Saint Thomas Amantiou, 6 October</td>
</tr>
<tr>
<td>Apostle Luke</td>
<td>Holy Apostles, 18 October</td>
</tr>
<tr>
<td>Archangel Michael</td>
<td>Saint Michael at Addas, 8 November</td>
</tr>
<tr>
<td>Saint Menas</td>
<td>Saint Menas at Acropolis, 11 November</td>
</tr>
<tr>
<td>Saint Andrew</td>
<td>Holy Apostles, 30 November</td>
</tr>
</tbody>
</table>
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. 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, highlighting her role in the Divine Economy. Specifically, the troparia related to her immaculate birth (1 September). The theological

<table>
<thead>
<tr>
<th>Saint Stephen</th>
<th>Saint Stephen at Constantinianae, 27 December</th>
</tr>
</thead>
<tbody>
<tr>
<td>Saint Joseph</td>
<td>Saint James Chalkoprateia, Sunday after Christmas</td>
</tr>
<tr>
<td>Saint James</td>
<td>Saint James Chalkoprateia, Sunday after Christmas</td>
</tr>
</tbody>
</table>

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.

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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

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

\[^{370}\text{Related to the Presentation of Mary to the Temple (21 November), to the Hypapante (2 February), and her}
\text{Ascension to Heaven (15 August). See also Fassler, 2001.}\]

\[^{371}\text{For the role of the Virgin in the Incarnation see Louth, 2011; Banev, 2014.}\]
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 intersession 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, 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). The singing of *troparia*, which named the *Theotokos* as an invincible wall, in proximity to the walls had a

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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

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374 To see how the Analyst tool works see http://resources.arcgis.com/EN/HELP/MAIN/10.1/index.html#/0047000000002000000
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 (Kafescioglu, 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 Ozgumusun, 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 Ozgumusun, 2013 especially page 31. For excavated material see also Dark, 2004, p.101.
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 Domninu, 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 2\textsuperscript{nd} 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.\textsuperscript{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 Cerimoniiis* the only indication is that the emperor would go to the church by horse.

\textsuperscript{379} As discussed in Chapter 4.

*Figure 46 The route connecting Hagia Sophia with the Forum, and the Forum with the church of Theotokos Chalkoprateia.*
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 December\textsuperscript{380} 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)

\textsuperscript{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 Chalkorpateia 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 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).

*Figure 48 Processional routes according to the 10th-century Typicon of the Great Church*
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 Tetrapsylon.\(^{382}\) 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 Emvolos 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.

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\(^{381}\) Φωκᾶς δὲ τῇ κυρία τοῦ αὐτοῦ μηνός ἡμέρας ἐστιν ἐπὶ τοῦ Κυριακοῦ πατριάρχου Κωνσταντιναύπολεως εἰς τὸν σεβασσόμενον οἶκον τοῦ ἀγίου Ιωάννου ἐν τῷ Ἐβδόμῳ τῇ κυριακῇ, ἐστάθη ἐπὶ τὸν Κωνσταντιναύπολην, καθαρηθεὶς μὲν ἐχθρία, ἀπὸ τοῦ Ἐβδόμου εἰς ἑκάστον ἡ ἡρμος τῆς Χριστοῦ, καὶ τοῖς τριαδοτοῖς ἐμβόλοις καὶ τῆς μάσιν ὑπὸ τοῦ τοῦ Παλατίου, μηδενὸς δόλος ἀντιστάντος, ἀλλὰ πάντων εὐρημότητος.

\(^{382}\) Επὶ δὲ τῆς αὐτοῦ βασιλείας ἐπάθεν ὑπὸ θεομνήθσιν πρώτος Κωνσταντιναύπολης ὑπὸ σεισμὸν μνή αὐδαναίῳ τῷ καὶ ἱππομαρακτῷ ἐρχομένῳ ἐν νυκτὶ ἑπὶ τῶν λεγομένων Τριαδοτοῖς ἐμβόλοις ἐκ τοῦ Χαλκοῦ Τετράττηλον. ὡσὶς βασιλείας ὑπάνανεν μετὰ τῆς σεισμοῦ τοῦ ἠμέρας 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 routed 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; 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, 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 ὑμολογοῦμεν ἐν βάπτισμα εἰς ἀφεσιν ἀμαρτίων προσδοκοῦμεν ἀνάστασιν νεκρῶν, καὶ ζωὴν τοῦ μέλλοντος αἰώνος. Ἀμήν.

383 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’. 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.

‘…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 Berge 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 Constantinianae 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, 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, 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.

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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*.

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.

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 Orthodoxy 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.

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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 attributes\(^\text{392}\) experienced, enable the comprehension of the city’s identity (Blizard, 2013).\(^\text{393}\)

\[^{392}\text{This spatiotemporal attributes refer to the way the spatial relationships of sites are experienced which has a reference in time as well. For example the distance between sites as understood by the time required to travel from place to place or the route followed or perhaps how busy is an area at specific times during the day.}\]

\[^{393}\text{In 2004 Alda Terraciano, an artist, created a video showing life in seven different cities in seven minutes. The images shown are drawn from the street life. something that inspired the Living Archaeology of the Place project http://streetsof.org/events/ where people would talk about what is home, ancestral memories, sounds, memories of places and objects, people and body movements, everyday rituals, tastes, smells and senses.}\]
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.

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**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Starting Point</th>
<th>Interim Station</th>
<th>Interim Station 2</th>
<th>Interim Station 3</th>
<th>Terminal</th>
<th>Terminal 2</th>
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<td>Hagia Sophia</td>
<td>Theotokos Chalkoprateia</td>
<td>Hagia Sophia</td>
<td>Forum</td>
<td>Theotokos Chalkoprateia</td>
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<td>Hagia Sophia</td>
<td>Theotokos Chalkoprateia</td>
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<td>Tribunal</td>
<td>St John the Apostle at Hebdomon</td>
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<td>Hagia Sophia</td>
<td>St James Chalkoprateia</td>
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Hagia Sophia Forum St Prokopius at Chelonio
Theotokos Pege
Holy Apostles
St Elijah in Petrin
St Panteleimon
St Stephen at Constantinianae
Theotokos Blachernae
Theotokos Blachernae
Theotokos Jerusalem
St John the Baptist at Sphorakionu
Theotokos Chalkoprateia
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 Dhippion  
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 Helenianae

18. Million

19. Saint James at Chalkoprateia

20. Saint Stephen at Constantinianae

21. Saint Polyeuktos near the Holy Apostles

22. Saint Peter at Great Church

23. Saint Anastasia

24. Theotokos Helenianae

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
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## Litai, Visualisation data

**Table 12 September**

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### Table 22 July

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**Table 23 August**

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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.\textsuperscript{395} (50 churches)

\textsuperscript{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).

Litai spread throughout the year.

- Other litai
- Civic litai
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*

<table>
<thead>
<tr>
<th>Character</th>
<th>Participant</th>
<th>Date</th>
<th>Event</th>
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<th>Interim Station</th>
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<td>Theotokos Chalkoprateia</td>
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<td>Forum</td>
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<td>Patriarch</td>
<td>8 September</td>
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<td>Hagia Sophia</td>
<td>Theotokos Chalkoprateia</td>
<td>Foru m</td>
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<td>Theotokos Chalkoprateia</td>
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<tr>
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<td>Patriarch</td>
<td>21 November</td>
<td>Presentation of Theotokos</td>
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Table 25 Hagia Sophia, Forum, Holy Apostles
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<td>Ss Michael and Gabriel at the New Palace</td>
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**Table 27 From Hagia Sophia to Theotokos Blachernae**

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<th>Date</th>
<th>Event</th>
<th>Starting Point</th>
<th>Interim Station</th>
<th>Terminal Point</th>
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<td>Earthquake memorial</td>
<td>Hagia Sophia</td>
<td>Forum</td>
<td>Theotokos Blachernae</td>
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<td>Pentecost Monday</td>
<td>Earthquake Memorial</td>
<td>Hagia Sophia</td>
<td>Forum</td>
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<tr>
<td>Biblical event</td>
<td>Emperor, Patriarch</td>
<td>2 February</td>
<td>Hypapante</td>
<td>Hagia Sophia</td>
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### Table 28 Procession from different churches to Blachernae

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<th>Character</th>
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<th>Starting Point</th>
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<td>Saints</td>
<td>Patriarch</td>
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<td>Deposition of Robe of Theotokos</td>
<td>St Lawrence</td>
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<td>Blachernae</td>
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<td>Patriarch</td>
<td>15 August 2014</td>
<td>Death of Theotokos</td>
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### IV Character and use

#### Table 29 Biblical

<table>
<thead>
<tr>
<th>Date</th>
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<tr>
<td>8th September</td>
<td>Nativity of the Theotokos</td>
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<td>Presentation of Theotokos</td>
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<tr>
<td>2nd February</td>
<td>Hypapante</td>
</tr>
<tr>
<td>24th March</td>
<td>Vigil of Annunciation</td>
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<td>25th March</td>
<td>Annunciation</td>
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<td>Ascension of Elijah</td>
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<td>15th August</td>
<td>Koimesis of Theotokos</td>
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<td>Palm Sunday</td>
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#### Table 30 Civic Events

<table>
<thead>
<tr>
<th>Date</th>
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<tr>
<td>1st September</td>
<td>New Year/ Great fire/ Theotokos Urbikio</td>
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<tr>
<td>25th September</td>
<td>Earthquake memorial</td>
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<tr>
<td>26th October</td>
<td>Earthquake memorial</td>
</tr>
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<td>6th November</td>
<td>Hail of Cinders Memorial</td>
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<td>14th December</td>
<td>Earthquake Memorial</td>
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<td>18th December</td>
<td>Dedication of Theotokos Chalkoprateia</td>
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<tr>
<td>22nd December</td>
<td>Dedication of Great Church</td>
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<tr>
<td>26th January</td>
<td>Earthquake Memorial</td>
</tr>
<tr>
<td>17th March</td>
<td>Earthquake Memorial</td>
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</table>

396 The same day is the commemoration of Saint Thyrsus but the ordo in the Typicon clearly refers to the earthquake memorial, also obvious from the litanic troparion.
11<sup>th</sup> May  | Dedication of the City
---|---
5<sup>th</sup> June  | Memorial of Avar Siege
25<sup>th</sup> June  | Memorial of Saracen Attack
9<sup>th</sup> July  | Dedication of Theotokos of Pege
7<sup>th</sup> August  | Memorial of Avar and Persian Siege
16<sup>th</sup> August | Earthquake memorial Agars siege
Pentecost Monday<sup>397</sup> | Earthquake Memorial

**Table 31 Saints**

<table>
<thead>
<tr>
<th>Date</th>
<th>Saint</th>
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<tr>
<td>24&lt;sup&gt;th&lt;/sup&gt; September</td>
<td>Saint Thekla</td>
</tr>
<tr>
<td>26&lt;sup&gt;th&lt;/sup&gt; September</td>
<td>Death of John the Apostle</td>
</tr>
<tr>
<td>6&lt;sup&gt;th&lt;/sup&gt; October</td>
<td>Saint Thomas</td>
</tr>
<tr>
<td>18&lt;sup&gt;th&lt;/sup&gt; October</td>
<td>Saint Luke</td>
</tr>
<tr>
<td>1&lt;sup&gt;st&lt;/sup&gt; November</td>
<td>Saints Cosmas and Damnian</td>
</tr>
<tr>
<td>8&lt;sup&gt;th&lt;/sup&gt; November</td>
<td>Archangel Michael</td>
</tr>
<tr>
<td>11&lt;sup&gt;th&lt;/sup&gt; November</td>
<td>Saint Menas</td>
</tr>
<tr>
<td>13&lt;sup&gt;th&lt;/sup&gt; November</td>
<td>Chrysostom's exile</td>
</tr>
<tr>
<td>30&lt;sup&gt;th&lt;/sup&gt; November</td>
<td>Saint Andrew</td>
</tr>
<tr>
<td>Sunday after Christmas</td>
<td>Saint Joseph, James, David</td>
</tr>
<tr>
<td>27&lt;sup&gt;th&lt;/sup&gt; December</td>
<td>Martyrdom of St Stephen</td>
</tr>
</tbody>
</table>

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<sup>397</sup> 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.
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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</thead>
<tbody>
<tr>
<td>16\textsuperscript{th} January</td>
<td>Saint Peter and the deposition of the Chains</td>
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<tr>
<td>22\textsuperscript{nd} January</td>
<td>Saint Timothy</td>
</tr>
<tr>
<td>25\textsuperscript{th} January</td>
<td>Saint Gregory Nazianzus</td>
</tr>
<tr>
<td>27\textsuperscript{nd} January</td>
<td>Translation of Chrysostom relics</td>
</tr>
<tr>
<td>6\textsuperscript{th} February</td>
<td>Photios</td>
</tr>
<tr>
<td>24\textsuperscript{th} February</td>
<td>Invention of the Head of Prodromos</td>
</tr>
<tr>
<td>23\textsuperscript{rd} April</td>
<td>Saint George</td>
</tr>
<tr>
<td>27\textsuperscript{th} May</td>
<td>Saint Stephen</td>
</tr>
<tr>
<td>2\textsuperscript{nd} June</td>
<td>Saint Nikephorus patriarch</td>
</tr>
<tr>
<td>4\textsuperscript{th} June</td>
<td>Saint Metrophanes patriarch</td>
</tr>
<tr>
<td>14\textsuperscript{th} June</td>
<td>Saint Methodius patriarch</td>
</tr>
<tr>
<td>24\textsuperscript{th} June</td>
<td>Nativity of Prodromos</td>
</tr>
<tr>
<td>29\textsuperscript{th} June</td>
<td>Saints Peter and Paul</td>
</tr>
<tr>
<td>30\textsuperscript{th} June</td>
<td>Twelve Apostles</td>
</tr>
<tr>
<td>1\textsuperscript{st} July</td>
<td>Saints Cosmas and Damian</td>
</tr>
<tr>
<td>2\textsuperscript{nd} July</td>
<td>Deposition of Robe of Theotokos</td>
</tr>
<tr>
<td>8\textsuperscript{th} July</td>
<td>Saint Procopius</td>
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<td>18\textsuperscript{th} July</td>
<td>Saint Stephen Bishop of Constantinople</td>
</tr>
<tr>
<td>27\textsuperscript{th} July</td>
<td>Saint Panteleimon</td>
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<tr>
<td>Date</td>
<td>Event</td>
</tr>
<tr>
<td>------------</td>
<td>---------------------------------------------------------</td>
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<tr>
<td>2nd August</td>
<td>Translation of Relics of Saint Stephen</td>
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<td>29th August</td>
<td>Beheading of Prodromos</td>
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<td>Deposition of Cincture of Theotokos</td>
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<td>Memory of the Holy Apostles</td>
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<td>Memory of the Theotokos</td>
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<td>All Saints Day</td>
<td>All Saints Day</td>
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Table 32 Civic Event/ Saints\(^{398}\)

<table>
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<tr>
<th>Date</th>
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<tbody>
<tr>
<td>7th October</td>
<td>Saints Sergius and Bacchus and earthquake Memorial</td>
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<tr>
<td>9th January</td>
<td>Saint Polyeuktos and Earthquake memorial of AD 869</td>
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<tr>
<td>21st May</td>
<td>Saints Constantine and Helen</td>
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Table 33 Synaxis

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<td>26th December</td>
<td>Synaxis of the Theotokos Blachernae</td>
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<tr>
<td>8th May</td>
<td>Saint John the Apostle</td>
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<tr>
<td>Pentecost Monday</td>
<td>Synaxis of the Holy Apostles</td>
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<td>Pentecost Wednesday</td>
<td>Synaxis of Michael and Gabriel</td>
</tr>
<tr>
<td>All Saints Wednesday</td>
<td>Synaxis of the Theotokos</td>
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</table>

\(^{398}\) 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.
## Triodion

### Table 34 10th century litanic dates during the Triodion

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<tr>
<th>Year</th>
<th>Easter Sunday</th>
<th>Palm Sunday</th>
<th>Easter Monday</th>
<th>Easter Tuesday</th>
<th>Pentecost Monday</th>
<th>Pentecost Wednesday</th>
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<td>3/6</td>
<td>7/6</td>
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<td>998</td>
<td>6/6</td>
<td>8/6</td>
<td>12/6</td>
<td>15/6</td>
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<tr>
<td>974</td>
<td>1/6</td>
<td>3/6</td>
<td>7/6</td>
<td>10/6</td>
</tr>
</tbody>
</table>
VI Troparia

1. Litanic troparia

**Troparion 1**

| You became the column of patience, *hosie* 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. | Υποµονῆς στύλος γέγονας, ζηλώσας τοὺς προπάτορας, ὁσίον τὸν Ἰὼβ τοῖς πάθεσιν, τὸν Ἰωσήφ ἐν πειρασµοῖς, καὶ τὴν τῶν ἁσωµάτων πολιτείαν ὑπάρχον ἐνσώµατι. Πρέσβευε τῷ Κυρίῳ σωθῆναι ἡµᾶς. | St Symeon Stylites 1st of September Great Church |

**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 δηµιουργός τῆς κτίσεως, ὁ καιροὺς καὶ χρόνους ἐν τῇ ἱδίᾳ ἔξοψις θέµενος, εὐλόγησον τὸν στέφανον τοῦ ἐνιαυτοῦ τῆς χρηστότητάς σου, Κύριε, φυλάττων ἐν εἰρήνῃ διὰ τῆς Θεοτόκου τὸν λαόν σου, διὰ τὸ μέγα σου ἔλεος. | God 1st of September Great Church |

**Troparion 3**

<p>| Rejoice, <em>kecharitomeni</em> Virgin Theotoke, harbour and protection of the human race; because from you the Salvator of the world was incarnated. You, | Χαίρε, κεχαριτωµένη Θεοτόκε Παρθένε, λιµήν καὶ προστασία τοῦ γένους τῶν ἄνδρων· ἐκ σοῦ γὰρ ἐσαρκώθη ὁ Λυτρωτής τοῦ κόσµου· μόνη ὑπάρχεις | Theotokos, God 1st of September, Theotokos at Chalkoprateia 18th December, Great Church |</p>
<table>
<thead>
<tr>
<th>Troparion 4</th>
<th>Troparion 5</th>
<th>Troparion 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Our refuge and power, oh Theotokos, the powerful aid of the world, oh solely blessed, shelter your servants from every need through you embassy.</td>
<td>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.</td>
<td>Paul’s student of the Word,</td>
</tr>
</tbody>
</table>
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.

Παύλου, θεόνυμφε, και τῇ πίστει στηριχθείσα τῷ Πνεύματι, θεόκλητε, πρωτομάρτυς ἀνεδείχθης και πρώταθλος ἐν γυναιξίν· ἐπέβης ἐν τῷ πυρὶ μὴ μιανθείσα τῆς φλογὸς, θῆρες καὶ ταῦροι σε ἐπτηξαν ἐν τῷ τύπῳ τοῦ Σταυροῦ. Πρέσβευε, πανεύφημε, σωθῆναι τὰς ψυχὰς ἡμῶν.

**September**

Saint Thekla at Kritharopoleia

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Troparion 7

By celebrating the memory of your first martyr, Lord, through her we entreat you, save our souls.

**Troparion 8**

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 intersession); Beg

<table>
<thead>
<tr>
<th>Troparion 7</th>
<th>Troparion 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Τῆς πρωτομάρτυρός σου, Κύριε, τὴν μνήμην ἐορτάζοντες, δι’ αὐτῆς σε δυσωποῦμεν σώσον τὰς ψυχὰς ἡμῶν</td>
<td>Απόστολε Χριστοῦ τοῦ Θεοῦ ἤγασμένε, ἐπιτάχυνον ῥύσα ταῦτα ἄναπολογητῶν· δέχεται σε προσπίπτοντα ὁ ἐπιπεσόντα τῷ στήθει καταδεξάμενος· ὃν ἰκέτευε, θεολόγε, καὶ</td>
</tr>
<tr>
<td>Saint Thekla, Saint Stephen</td>
<td>Saint John the Apostle</td>
</tr>
<tr>
<td>24th of September - Saint Thekla at Kritharopoleia</td>
<td>8th of May - Saint John the Apostle at Hebdomon</td>
</tr>
<tr>
<td>27th of December – Saint Stephen at Constantinianae</td>
<td>25th of September – Saint John the Apostle</td>
</tr>
</tbody>
</table>

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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 of nations, giving to us the piece and the great mercy.

<table>
<thead>
<tr>
<th>Him oh Theologian, disperse the persistent cloud of nations, giving to us the piece and the great mercy.</th>
<th>ἐπίμονον νέφος ἑθνῶν διασκέδασον, δωρούμενος ἡμῖν εἰρήνην καὶ τὸ μέγα ἔλεος</th>
<th>Hebdomon 26th of September – Saint John the Apostle at Dihippion.</th>
</tr>
</thead>
</table>

*Troparion 9*

<table>
<thead>
<tr>
<th>Holy apostle intercede</th>
<th>Ἀπόστολε ἄγιε, πρέσβευε</th>
<th>Saint Thomas, Saint Luc 6th of October – Saint Thomas at Amantiou 18th of October – Holy Apostles</th>
</tr>
</thead>
</table>

*Troparion 10*

<table>
<thead>
<tr>
<th>have mercy on us, Lord have mercy on us</th>
<th>Ἐλέησον ἡμᾶς, Κύριε, ἐλέησον ἡμᾶς. [Ἐλέησον ἡμᾶς, Κύριε, ἐλέησον ἡμᾶς, πάσης γὰρ ἀπολογίας ἀποροῦντες, ταύτην Σοι τὴν ἱκεσίαν, ὡς Δεσπότη, οἱ ἀμαρτωλοὶ προσφέρομεν, ἐλέησον ἡμᾶς.]</th>
<th>God 7th of October – Saint Anastasia at Domninus</th>
</tr>
</thead>
</table>

*Troparion 11*

<table>
<thead>
<tr>
<th>The miracles of your holy martyrs are an invincible</th>
<th>Τὰ θαύματα τῶν Ἁγίων σου Μαρτύρων, τεῖχος</th>
<th>God 7th of October – Forum,</th>
</tr>
</thead>
</table>

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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.

402 Mateos does not include this troparion in his index.

403 The text is given following Mateos reference to the Horologion, p. 818.
| 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 Philanthropos. | God, Theotokos
26th of October – Great Church, Forum to Theotokos Blachernae Pentecost Monday – Great Church, Forum. |
| --- | --- | --- |
| 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. | Saints Cosmas and Damian, God
1st of November – Saints Cosmas and Damian at Dareiou
1st of July- Saints Cosmas and Damian at Paulinus |

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

<table>
<thead>
<tr>
<th>Lord, we sinned and we acted lawlessly, we prostrate ourselves, have mercy on us.</th>
<th>Κύριε, ἡμᾶς ἐξενωθήσετε καὶ ἐξενωθήσετε, ἐλέησον ἡμᾶς.</th>
<th>God</th>
</tr>
</thead>
<tbody>
<tr>
<td>6th of November - Forum 14th of December – Great Church, Forum, Saint Thyrsus at Helenianae</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Troparion 15

<table>
<thead>
<tr>
<th>Commander in chief of God, servant of the divine glory.</th>
<th>Αρχιστράτηγε Θεοῦ, λειτουργεῖ τῆς δόξης.</th>
<th>Archangel Michael</th>
</tr>
</thead>
<tbody>
<tr>
<td>8th of November – Saint Michael at Addas</td>
<td></td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>You that offer the Lord the triumphal hymn and the never silent doxologiai, Michael great chief commander of the heavenly/celestial armies and the first in freedom of God, don’t stop praying for our souls.</th>
<th></th>
<th></th>
</tr>
</thead>
</table>

### Troparion 16

<table>
<thead>
<tr>
<th>Victorious saint, mediate to the merciful God</th>
<th>Άθλοφόρε ἅγιε, πρέσβευε τῷ ἐλεήμονι Θεῷ.</th>
<th>Saint Menas, Saint Panteleimon</th>
</tr>
</thead>
<tbody>
<tr>
<td>11th of November - Saint</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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406 ἡμῶν ἐξενωθήσετε derives from the word anomeo which means to act lawlessly. See lindel and Scott page146.

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.
The grace of your mouth that shined as gold illuminated the whole word.

Saint John the Chrysostom, Saint Nikephorus
13th of November, 27th of January and 2nd of June - Holy Apostles

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 Christ to all. For this we cry aloud to her; Rejoice (hail) the accomplishment of the economy of the Creator.

Theotokos
21st 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 (euaggelinzetai)

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

| 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. | Τῇς νοητῆς θαλάσσης τοῦ ἄνθρωποβόρους ἰχθύας ἐσαγήνεσας, ἄνδρεία καὶ συνέσει ἐπιβάς τῇ ταραχῇ τῶν κυμάτων, καὶ τούτους ἐκ βυθοῦ εἰδωλικοῦ ἀναγαγόν, προσήναγες τῷ Δεσπότῃ τῶν ὅλων. Αὐτὸν ἵκετευε σωθῆναι τὰς ψυχὰς ἡμῶν. | Saint Andrew

30th of November – Holy Apostles |

### Troparion 20

| Your city, Theotoke, where you reign, has now been saved by you from great crisis, 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 me he made marvels, the mighty and sole Polyeleos. | Ἡ πόλις σου, Θεοτόκε, ἡ ἐν σοι βασιλεύουσα, μεγάλων λυτρωθείσα διὰ σοῦ περιστάσεων, σὲ καὶ πρὸς ὃμοιον εὐχαριστίας προβάλλεται τὴν ἁγίαν σου φωνήν, φθεγγομένη καὶ λέγουσα· Μεγαλύνει ἡ ψυχὴ μου τὸν Κύριον, ὅτι ἐποίησέ μοι μεγαλεία ὁ Δυνατός, ὁ μόνος Πολυέλεος. | Theotokos

22nd of December – Great Church, Forum

16th of August – Attalus Gate |

### Troparion 21

| Our city lords, as the eye of | Τὴν πόλιν ἡμῶν, Κύριε, ὦς | God |

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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.
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.

Troparion 22

| Most blessed you exist, Virgin Theotoke | Υπερευλογημένη ὑπάρχεις, Θεοτόκε Παρθένε. | Theotokos |
| 26th of December and Easter Tuesday - Theotokos Blachernae |

Troparion 23

| 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 Magoi, you received the news from an angel. Beg Christ, the God to save our souls. | Εὐαγγελίζου, Ιωσήφ, τῷ Δαβίδ τῷ θαύματα τῷ θεοπάτῳ Παρθένον εἶδες κυοφόρησας, μετὰ ποιμένων ἐδοξολόγησας, μετὰ τῶν Μάγων προσεκύνησας δι’ ἀγγέλου χρηματισθείς. Ἰκέτευε Χριστῷ τῷ Θεῷ σωθῆναι τὰς ψυχὰς ἡμῶν. | Saint Joseph |
| Sunday after Christmas – Saint James at the Chalkoprateia |

Troparion 24

| As a student of the Lord you | Ὡς τοῦ Κυρίου μαθητῆς | Saint James |
Troparion 25

| Received the Gospel, as a martyr you were defined, as the brother of God you have the outspokenness, as a priest you can intercede. Beg Christ the Lord to save our souls. | ἀνεδέξο, δίκαιε, τὸ εὐαγγέλιον, ὡς μάρτυς ἔχεις τὸ ἀπαράγατον, τὴν παρρησίαν ὡς ἀδελφόθεος, τὸ πρεσβεύειν ὡς ἵερευς. Ἰκέτευε Χριστὸν τὸν Θεὸν σωθῆναι τὰς ψυχὰς ἡμῶν. | Sunday after Christmas – Saint James at Chalkoprateia |

| 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. | Τῶν σοφῶν ἀποστόλων τὴν ἐκλογὴν καὶ τῶν ἁγίων μαρτύρων τὴν προτροπὴν, Στέφανε τίµε, ἐπαξίως ὑμνοῦμεν σε. Τοὺς οὐρανοὺς γὰρ εἴδες ἀνεωγμένους τῷ πνεύματι, καὶ τὸν Υἱὸν ἑστῶτα ἐκ δεξιῶν τοῦ Θεοῦ ἡμῶν, ὃθεν καὶ ὑπερήχου ὑπὲρ τῶν λιθαζόντων. Τῷ σώματι τέθνηκας, τῷ δὲ πνεύματι ἔξησας, πρωτομάρτυς παγκόσμιε. Πρέσβευε Χριστῷ τῷ Θεῷ σωθῆναι τὰς ψυχὰς ἡμῶν. | Saint Stephen 27th of December – Saint Stephen at Constantinianae |

Troparion 26

| From the apostles the one who occupies the first throne, without leaving Rome, you came towards | Τὴν Ῥώμην μὴ λιπῶν, πρὸς ἡμᾶς ἐπεδήμησας δι’ ἅν εἴρθεσας τιμῶν ἀλλήλων, τὸν ἀποστόλον | Saint Peter 16th of January – Great Church, and Saint Peter’s |
| 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, ἃς ἐν πίστει προσκυνούντες δεόμεθα ταῖς πρὸς Θεὸν πρεσβείαις σου δορθηθῆναι ἤμιν τὸ μέγα ἔλεος. | chapel in the Great Church |

**Troparion 27**

| Being taught the goodness and sober in everything, dressed with good conscience in a sacred way, drawing from the election Vessel the ineffable, and keeping the faith you fulfilled the right path, glorious apostle. Embassate to Christ the God to save our souls | Χρηστότης ἐκδοξασθεὶς καὶ νήφων ἐν πᾶσιν, ἀγαθὴν συνείδησιν ἱεροπρεπῶς ἐνδυσάμενος, ἤντλησας ἐκ τοῦ Σκεύους τῆς ἐκλογῆς τὰ ἀπόρρητα, καὶ τὴν πίστιν τηρήσας τὸν ἰσὸν δρόμον ἐπέλεσας, ἀπόστολε ἐνδοξ. Πρέσβευε Χριστῷ τῷ Θεῷ σωθῆναι τὰς ψυχὰς ἡμῶν. | Saint Timothy 22\textsuperscript{nd} of January – Holy Apostles |

**Troparion 28**

| Your theology’s pastoral flute won the rhetors’ 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. | Ὁ ποιμενικὸς αὐλὸς τῆς Θεολογίας σου τὰς τὸν ῥητόρων ἐνίκησε σάλπιγγας τοῖς γάρ τὰ βάθη τοῦ Πνεύματος ἐκζητήσασι, καὶ τὰ κάλλη τοῦ φθεγματος προστεθήσεται. Ἀλλὰ πρέσβευε Χριστῷ τῷ Θεῷ, πάτερ ὑσίε, ύπὲρ τῶν ψυχῶν ἡμῶν. | Saint Gregory the Nazianzenus 25\textsuperscript{th} of January – Great Church, Saint Anastasia, Holy Apostles |

\[414\] Χρηστότης 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.  
\[416\] *Ieroprepōs* 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.
Troparion 29

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.

Ἀνέτειλας, Κύριε, τὴν ἡμέραν ἐν ἡ δικαίως ἐπαίδευσας ἡμᾶς, καὶ μετὰ φόβου πάντες σοι προσπίπτομεν λέγοντες· Ἀγιε Δέσποτα Σωτήρ ἡμῶν, ἐλέησον ἡμᾶς

God

26th of January – Great Church, Forum

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.

Χαίρε, κεχαριτωμένη Θεότοκε Παρθένε, ἐκ σοῦ γὰρ ἀνέτειλε ὁ Ἡλιος τῆς δικαιοσύνης Χριστὸς ὁ Θεός ἡμῶν, φωτίζων τοὺς ἐν σκότει. Εὐφραίνου καὶ σὺ, πρεσβύτα δίκαιε, δεξάμενος ἐν ἁγκάλιας τὸν ἐλευθεροτήν τῶν ψυχῶν ἡμῶν, χαριζόμενον ἡμῖν καὶ τὴν ἀνάστασιν

Theotokos

2nd of February – Theotokos Chalkoprateia, Great Church, Forum, Forum to Blachernae

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

Μνήμη δικαίου μετ’ ἑγκομίων· σοι δὲ ἀρκέσει ή μαρτυρία τοῦ Κυρίου, Πρόδρομε. Ανεδείχθης γὰρ ὄντως καὶ προφητῶν σεβασμιώτερος, ὅτι καὶ ἐν ἰείθροις βαπτίσαι

Saint John the Baptist

24th of February – Prodromos at Sphorakiou

5th of June – Prodromos at Hebdomon.

Mateos notes that this troparion is being sung also on 25 September. There is no clear mention of the troparion in the text.
respective, 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.’

κατηξιώθης τὸν κηρυττόμενον. Ὄθεν τῆς ἀληθείας ὑπεραθλήσας, χαίρων εὐηγγελίσω καὶ τοῖς ἐν ᾧ Ὁ Θεόν φανερωθέντα ἐν σαρκί, τὸν αἱρόντα τὴν ἀμαρτίαν τοῦ κόσμου καὶ παρέχοντα ἡμῖν τὸ μέγα ἔλεος.

**Troparion 32**

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 euangelise/ Yearunces the grace. On which account/wherefore we cry out loud$^{419}$ with him; hail, Checharitomeny (full of grace), the Lord is with you.

Σήμερον τῆς σωτηρίας ἡμῶν τὸ κεφάλαιον καὶ τοῦ ἀπ’ αἶόνος μυστηρίου ἡ φανέρωσις· ὁ Υἱός τοῦ Θεοῦ Υἱός τῆς Παρθένου γίνεται καὶ Γαβριὴλ τὴν χάριν εὐαγγελίζεται. Διὸ σὺν ἄτῳ τῇ Θεοτόκῳ βοήσωμεν· Χαῖρε, κεχαριτωμένη, ὁ Κύριος μετὰ σοῦ.

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

**Troparion 33**

By raising Lazarus from the dead, before your passion, you did confirm the

Τὴν κοινὴν ἀνάστασιν πρὸ τοῦ σοῦ πάθος πιστοῦμενος.

God

Palm Sunday and on the

419 The subjunctive use in greek declares something that has a continuity in the present and the past.
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

<table>
<thead>
<tr>
<th>Troparion 34</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cultivated(^{420}) by God, you were revealed to be most honourable cultivator of reverence for God(^{421}), you collected for yourself a handful(^{422}) 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.</td>
</tr>
<tr>
<td>Γεωργηθεὶς ὑπὸ Θεοῦ, ἀνεδείχθης τῆς εὐσεβείας γεωργὸς τιμώτατος, τὸν ἄρετόν τὰ δράγματα συλλέξας σεαυτῷ· σπείρας γὰρ ἐν δάκρυσιν, εὐφροσύνην θερίζεις· άθλησας δὲ δι’ αἵματος, τὸν Χριστὸν ἐκομίσω καὶ τάς πρεσβείας, ἀγιε, ταῖς σαις, πάσι παράσχον πταισμάτων συγχώρησιν</td>
</tr>
<tr>
<td>Saint George</td>
</tr>
<tr>
<td>23(^{rd}) of April - Saint George at Deuteron</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Troparion 35</th>
</tr>
</thead>
<tbody>
<tr>
<td>The city of the Theotokos, in Τῆς Θεοτόκου ἡ πόλις</td>
</tr>
<tr>
<td>Theotokos</td>
</tr>
</tbody>
</table>

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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.
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.

11th of May – Great Church

**Troparion 36**

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 ruling city placed upon you hand; save her always from ruin, in peace, through the embassy of the Theotokos, and have mercy on us.

**Troparion 37**

Father of the first born kingship, you were proclaimed shepherd of the orthodox worship, holiness(hosie), and you were shown the one who

423 Basileuousan is translated freely as ruling
<table>
<thead>
<tr>
<th>gives light to the church, the mother of all. Embassate to Christ the God to save our souls.</th>
<th>σωθήναι τὰς ψυχὰς ἡμῶν.</th>
</tr>
</thead>
</table>

**Troparion 38**

<table>
<thead>
<tr>
<th>We praise you, Christ our God, because you heard your Virgin Mother that gave birth to you and you preserved the city that sought refuge to you, because of your great mercy.</th>
<th>Ἀνυμινούμεν σε, Χριστὲ ὁ Θεὸς ἡμῶν, ὅτι εἰσήκουσας τῆς τεκούσης σε Παρθένου Μητρὸς καὶ διεφύλαξας πόλιν εἰς σὲ καταφεύγουσαν, κατὰ τὸ μέγα σου ἔλεος.</th>
<th>God</th>
</tr>
</thead>
<tbody>
<tr>
<td>5th of June – Great Church, Forum, Golden Gate</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25th of June – Great Church, Forum towards Blachernae</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7th of August – Great Church</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Troparion 39**

<table>
<thead>
<tr>
<th>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</th>
<th>Ἰερεὺς καρποῦται δι’ ἀγγέλου τὸ θαύμα, ἢ στείρα βλαστάνει τὸν πρόδρομον τοῦ Λόγου, Ἰωάννην τὸν κήρυκα καὶ σωτήριον ὁδηγόν, ὅθεν καὶ ἠμὲς ἐορτάζοντες αὐτοῦ τὴν γέννησιν τὸν Σωτῆρα δοξάζομεν.</th>
<th>Saint John the Baptist</th>
</tr>
</thead>
<tbody>
<tr>
<td>24th of June - Saint John the Baptist at Sparakiou</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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are pleased for the foreign call, the infertile was boasting for the motherhood, whilst holding the child in her arms.

**Troparion 40**

| Those who fill the first seat 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. | Οἱ τῶν ἀποστόλων πρωτόθρονοι καὶ τῆς οἰκουμένης διδάσκαλοι, τῶ Δεσπότη τῶν ὄλων πρεσβεύσατε, εἰρήνην τῇ οἰκουμένῃ δωρήσασθαι καὶ ταῖς ψυχαῖς ἡμῶν τὸ μέγα ἔλεος. | Saints Peter and Paul 29th of June – Saint Peter at Great Church, Orphanage 30th of June- Great Church |

**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 ῥήτορα; Δαμασκὸς μεγαφρονεῖ ἐπὶ σοὶ, Παύλε, Ῥώμῃ, σοῦ τὸ αίμα δεξαμένη, καὶ αὐτῇ | Saints Peter and Paul 29th 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).
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.

| Theotokos | Θεοτόκε ἀειπαρθένε, τῶν ἀνθρώπων ἢ σκέπη, ἕσθητα καὶ ζώνην τοῦ ἄχράντου σου σώματος κραταίαν τῇ πόλει σου περιβολήν ἐδωρήσω, τῷ ἀσπόρῳ σου τόκῳ ἠφθαρτα διαμένοντα, ἐπὶ σοὶ γὰρ φύσις καινοτομεῖται καὶ χρόνος. Διὸ δυσοπούμεν σε. Εἰρήνην τῇ πολιτείᾳ ἡμῶν δώρησαι καὶ ταῖς ψυχαῖς ἡμῶν τῷ μέγῳ ἔλεος. |
| Troparion 42<sup>425</sup> | Troparion 42<sup>425</sup> |
| Theotokes 2<sup>nd</sup> of July – Saint Laurentius to Blachernae | Theotokos 2<sup>nd</sup> of July – Saint Laurentius to Blachernae |
| Theotokes 31<sup>st</sup> of August – Great Church to Chalkoprateia | Theotokos 31<sup>st</sup> of August – Great Church to Chalkoprateia |

| Troparion 43 | Troparion 43 |
| Having secure hope for salvation and sure (guaranteed) your embassy, Virgin Theotoke, we proclaim the glory of your miracles, and that under | Σωτηρίας ἐλπίδα ἀσφαλῆ καὶ βεβαιὰν τὴν πρεσβείαν σου ἔχοντες, Θεοτόκε Παρθένε, τὰ μεγαλεία τῶν θαυμάτων σου κηρύττομεν, καὶ τῇ σκέπῃ σου τὴν πόλιν |
| Theotokos | Theotokos 9<sup>th</sup> of July – Saint Mokius |

<sup>425</sup> Mateos’s index omits the date for the 31<sup>st</sup> of August and gives only the 2<sup>nd</sup> of July. The text though clearly indicates that the ordo is the same as on the 2<sup>nd</sup> of July, therefore the same troparion would 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 περίσωξε, ὁτι σὺ εἶ καὐχημα 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 τὸν χριστιανὸν ύπάρχει, Θεοτόκε Παρθένε· πρὸς σὲ γὰρ καταφεύγοντες ἀτρωτοὶ διαμένομεν, καὶ πάλιν ἁμαρτάνοντες ἔχομεν σὲ πρεσβεύουσαν. Διὸ εὐχαριστοῦντες βοῶμέν σοι· Χαῖρε, κεχαριτωμένη, ὁ Κύριος μετὰ σοῦ. |

| Theotokos |
| 9th of July – Pege Gate |
| 7th of August – Pteron Gate |
| 16th 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 you didn’t left 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 οὗ κατέλιπες, Θεοτόκε. Μετέστης πρὸς τὴν ζωήν, μήτηρ ὑπάρχουσα τῆς ζωῆς, καὶ ταῖς πρεσβείαις ταῖς σαῖς λυτρουμένη ἐκ θανάτου τὰς ψυχὰς ἡμῶν. |

| Theotokos |
| 15th 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.
<table>
<thead>
<tr>
<th><strong>Troparion 46</strong></th>
<th><strong>Troparion 47</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>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.</strong></td>
<td><strong>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.</strong></td>
</tr>
<tr>
<td><strong>Μακαρίζοµεν σε πάσαι αἱ γενεαῖ, Θεοτόκε Παρθένε· ἐν σοὶ γὰρ ὁ ἄχωρητος, Χριστὸς ὁ Θεός ἡμῶν, χωρῆθηναι εὐδόκησεν. Μακάριοι ἐσμεν καὶ ἡμεῖς προστασίαν σε ἔχοντες· ἡμέρας γὰρ καὶ νυκτὸς πρεσβεύεις ὑπὲρ ἡμῶν, καὶ τὰ σκήπτρα τῆς βασιλείας ταῖς σαῖς ικεσίαις κρατύνονται. Διὸ ἀνυμοῦντες βοῶμεν· Χαίρε, κεχαριτωμένη, ὁ Κύριος μετὰ σοῦ.</strong></td>
<td><strong>Εὐλογητὸς εἶ, Χριστὲ ὁ Θεός ἡμῶν, ὥστε ἐθαυμάστωςας τὸ ἐλεός σου ἐν τῇ πόλει τῆς ἀχράντου σου Μητρὸς· ταῖς γὰρ σωτηρίας ἐλυτρώσω ἐν τῷ βραχίονι σου τὸν λαὸν σου τῆς προσδοκίας τῶν ἐχθρῶν, διδοὺς ἴσχὺν τοῖς βασιλείσιν ἡμῶν, ὦς φιλάνθρωπος.</strong></td>
</tr>
<tr>
<td><strong>Theotokos</strong> 15th of August – Saint Euphemia</td>
<td><strong>God</strong> 16th of August – Great Church, Forum</td>
</tr>
</tbody>
</table>

427 *Elytroso to brachion sou* is also used in Psalm 77:15.
**Troparion 48**

| The great beheading of the Forerunner | Η τοῦ Προδρόμου ἐνδοξος ἀποτομή. | Saint John the Baptist
| 29th of August – Saint John the Baptist at Sparakiou |

**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 Θεός ἡμῶν, τῆς ἀθανάτου ζωῆς ἡξιώθημεν τῇ ἀναστάσει σου, καὶ ἀνυμνούντες κράζομεν· Ὥσαννά ἐν τοῖς ψήστοις, εὐλογημένος ὁ ἐρχόμενος ἐν ὅνοματι Κυρίου. | God
| Palm Sunday – Great Church And Fourty Martyrs. |

**Troparion 50**

| Resurrected from the grave | Ἀναστάς ἐκ τοῦ μνήματος. | God
| Easter Monday – Great Church |

**Troparion 51**

| The unique Son | Ο μιονογενῆς Υἱός. | God
| Pentecost Wednesday – Great Church to the New Palace |

**Troparion 52**

| Your church, Christ the God, is dressed like porphyra and linen, the | Τὸν ἐν ὅλῳ τῷ κόσμῳ μαρτύρων σου ὡς πορφύραν καὶ βύσσον τὰ αἵματα ἡ | God
<p>| All Saints Day – All Saints |</p>
<table>
<thead>
<tr>
<th>English</th>
<th>Greek</th>
</tr>
</thead>
<tbody>
<tr>
<td>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.</td>
<td>ἐκκλησία σου στολισαμένη, δι’ αὐτῶν βοᾷ σοι, Χριστὲ ὁ Θεός· τῷ λαῷ σου τοὺς οἰκτιρμοὺς σου κατάπεμψον καὶ εἰρήνην τῇ πολιτείᾳ σου δώρησαι, πρεσβείαις τῆς Θεοτόκου, μόνε φιλάνθρωπε.</td>
</tr>
</tbody>
</table>
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)

<table>
<thead>
<tr>
<th>Site</th>
<th>God</th>
<th>Theotokos</th>
<th>Saints</th>
<th>Site</th>
<th>Troparia code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hagia Sophia</td>
<td>23/104</td>
<td>12/104</td>
<td>8/104</td>
<td>24/104</td>
<td>1,2,3, 12,14, 20, 26,28,29,30,32, 33,35,36,37, 38,40,47, 50,51</td>
</tr>
<tr>
<td>Theotokos Chalkoprateia</td>
<td>5/104</td>
<td>6/104</td>
<td>1/104</td>
<td>6/104</td>
<td>3,5,18,30,32,45</td>
</tr>
<tr>
<td>Theotokos Blachernae</td>
<td>1/104</td>
<td>3/104</td>
<td>0</td>
<td>3/104</td>
<td>2,22</td>
</tr>
<tr>
<td>Forum towards Blachernae</td>
<td>3/104</td>
<td>3/104</td>
<td>0</td>
<td>3/104</td>
<td>30, 38, 12</td>
</tr>
<tr>
<td>Forum</td>
<td>15/104</td>
<td>10/104</td>
<td>3/104</td>
<td>16/104</td>
<td>4,11,12,14,20,21,29,30,32, 33, 38,47</td>
</tr>
<tr>
<td>Saints Constantine and Helen</td>
<td>1/104</td>
<td>1/104</td>
<td>1/104</td>
<td>1/104</td>
<td>36</td>
</tr>
<tr>
<td>Saint Lawrence to Blachernae</td>
<td>0</td>
<td>1/104</td>
<td>0</td>
<td>1/104</td>
<td>42</td>
</tr>
<tr>
<td>Hagia Sophia to Chalkoprateia</td>
<td>0</td>
<td>1/104</td>
<td>0</td>
<td>1/104</td>
<td>42</td>
</tr>
<tr>
<td>Holy Apostles</td>
<td>4/104</td>
<td>1/104</td>
<td>8/104</td>
<td>8/104</td>
<td>9,17, 19, 27, 28, 36</td>
</tr>
<tr>
<td>Golden Gate</td>
<td>1/104</td>
<td>2/104</td>
<td>0</td>
<td>2/104</td>
<td>38,44</td>
</tr>
<tr>
<td>Baptist at Sphorakiou</td>
<td>2/104</td>
<td>0</td>
<td>3/104</td>
<td>3/104</td>
<td>31,39,49</td>
</tr>
<tr>
<td>Location</td>
<td>Page</td>
<td>Left</td>
<td>Right</td>
<td>Bottom</td>
<td>Reference</td>
</tr>
<tr>
<td>--------------------------------</td>
<td>------</td>
<td>------</td>
<td>-------</td>
<td>--------</td>
<td>------------</td>
</tr>
<tr>
<td>Saint Peter at Hagia Sophia</td>
<td>2/104</td>
<td>0</td>
<td>3/104</td>
<td>3/104</td>
<td>26, 40, 41</td>
</tr>
<tr>
<td>Saint John at Hebdomon</td>
<td>1/104</td>
<td>0</td>
<td>3/104</td>
<td>3/104</td>
<td>8, 31</td>
</tr>
<tr>
<td>Saint Anastasia</td>
<td>2/104</td>
<td>0</td>
<td>1/104</td>
<td>2/104</td>
<td>28, 10</td>
</tr>
<tr>
<td>Saint James at Chalkoprateia</td>
<td>2/104</td>
<td>0</td>
<td>2/104</td>
<td>2/104</td>
<td>23, 24</td>
</tr>
<tr>
<td>Saint Stephen Constantinianae</td>
<td>2/104</td>
<td>0</td>
<td>2/104</td>
<td>2/104</td>
<td>7, 25</td>
</tr>
<tr>
<td>Saint Thekla at Kritharopoleia</td>
<td>1/104</td>
<td>0</td>
<td>2/104</td>
<td>2/104</td>
<td>6, 7</td>
</tr>
<tr>
<td>Saints Cosmas &amp; Damian at Paulinus</td>
<td>1/104</td>
<td>1/104</td>
<td>1/104</td>
<td>1/104</td>
<td>13</td>
</tr>
<tr>
<td>Saints Cosmas &amp; Damian at Dareiou</td>
<td>1/104</td>
<td>1/104</td>
<td>1/104</td>
<td>1/104</td>
<td>13</td>
</tr>
<tr>
<td>Saint Michael at Addas</td>
<td>01/104</td>
<td>0</td>
<td>1/104</td>
<td>1/104</td>
<td>15</td>
</tr>
<tr>
<td>Saint Menas at Acropolis</td>
<td>1/104</td>
<td>0</td>
<td>1/104</td>
<td>1/104</td>
<td>16</td>
</tr>
<tr>
<td>Saint Panteleimon at Narsou</td>
<td>1/104</td>
<td>0</td>
<td>1/104</td>
<td>1/104</td>
<td>16</td>
</tr>
<tr>
<td>Saint George at Deuteron</td>
<td>1/104</td>
<td>0</td>
<td>1/104</td>
<td>1/104</td>
<td>34</td>
</tr>
<tr>
<td>Saint Mokios</td>
<td>0</td>
<td>1/104</td>
<td>0</td>
<td>1/104</td>
<td>43</td>
</tr>
<tr>
<td>Saint Euphemia</td>
<td>1/104</td>
<td>1/104</td>
<td>0</td>
<td>1/104</td>
<td>46</td>
</tr>
<tr>
<td>Attalus Gate</td>
<td>1/104</td>
<td>1/104</td>
<td>0</td>
<td>1/104</td>
<td>48</td>
</tr>
<tr>
<td>All Saints</td>
<td>1/104</td>
<td>1/104</td>
<td>1/104</td>
<td>1/104</td>
<td>53</td>
</tr>
<tr>
<td>Great Church to the New Palace</td>
<td>1/104</td>
<td>0</td>
<td>0</td>
<td>1/104</td>
<td>52</td>
</tr>
<tr>
<td>Attalus Gate to Golden Gate</td>
<td>0</td>
<td>1/104</td>
<td>0</td>
<td>1/104</td>
<td>44</td>
</tr>
<tr>
<td>Name</td>
<td>0</td>
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<td>0</td>
<td>1/104</td>
<td>44</td>
</tr>
<tr>
<td>-----------------------------------------</td>
<td>----</td>
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<td>----</td>
</tr>
<tr>
<td>Pege Gate</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pteron Gate</td>
<td>1/104</td>
<td>1/104</td>
<td>0</td>
<td>1/104</td>
<td>44</td>
</tr>
<tr>
<td>Theotokos Jerusalem</td>
<td>0</td>
<td>1/104</td>
<td>0</td>
<td>1/104</td>
<td>44</td>
</tr>
<tr>
<td>Saint John the Apostle at Dhippion</td>
<td>1/104</td>
<td>0</td>
<td>1/104</td>
<td>1/104</td>
<td>34</td>
</tr>
<tr>
<td>Saint Thyrsus</td>
<td>1/104</td>
<td>0</td>
<td>0</td>
<td>1/104</td>
<td>14</td>
</tr>
<tr>
<td>Saint Thomas at Amantiou</td>
<td>0</td>
<td>0</td>
<td>1/104</td>
<td>1/104</td>
<td>9</td>
</tr>
<tr>
<td>Ss Sergius &amp; Bacchus</td>
<td>1/104</td>
<td>0</td>
<td>1/104</td>
<td>1/104</td>
<td>11</td>
</tr>
<tr>
<td>Saint Metrophanes</td>
<td>1/104</td>
<td>0</td>
<td>1/104</td>
<td>1/104</td>
<td>37</td>
</tr>
<tr>
<td>Forty Martyrs</td>
<td>1/104</td>
<td>0</td>
<td>0</td>
<td>1/104</td>
<td>50</td>
</tr>
<tr>
<td>Saint Paul at the Orphanage</td>
<td>1/104</td>
<td>0</td>
<td>1/104</td>
<td>1/104</td>
<td>40</td>
</tr>
</tbody>
</table>
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 Chalkorateia

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)

…to ōsioi Sumwvov tòv stvulitou, kai svnacis tìs agias Theotókou tòn Miasηvòn, kai mnìmv tòn ágiovn µ´ gnnakovn martvrovv áskhtrnovv, kai tòn martvrovv Aetvallà kai Ammóv. Τη aytì hìmera, mnìmv tòv megálov emprhsmov venomenvn kátà taútìn tìn vassilìda pòlin.

'Etì dé kai h mnìmv tòn ágiovn martvrovv Agathokleías, Kallísths, Eúdou kai Êrmogènouvs.


σωτηρίου λήγομαι. Εἰς δὲ τὴν Μεγάλην Ἐκκλησίαν γίνονται ἀντίφωνα γ’. Καὶ εἰς τὸ γ’ ἀντίφωνον λέγονται τὰ δύο τροπάρια τὰ προγεγραμμένα, τὸ Ὑπομονῆς στύλος, καὶ τὸ Ὄ πάσης δημιουργίας. Προκείμενον, ἡχος βαρύς· Εὐφρανθήσεται δίκαιος ἐν τῷ Κυρίῳ. Στίχος· Εἰσάκουσον, ὁ Θεός, φωνῆς μου ἐν τῷ δέεσθαι με πρὸς σέ. Ὁ ἀπόστολος πρὸς Τιμόθεον ἐπιστολῆς α’· Τέκνων Τιμόθεος, οἱ καλῶς διακονήσαντες, τέλος· ἀγαύζεται γὰρ διὰ λόγου Θεοῦ καὶ ἐντεύξεως. Ἀλληλούια, ἡχος δ’· Δίκαιος ως φοινίξ ἀνήσπει. Εὐαγγέλιον κατὰ Λουκᾶν, κεφ. ιη’· Τῷ καιρῷ ἐκείνῳ, ἦλθεν ὁ Ἰησοῦς εἰς τὴν Ναζαρέτ, τέλος· τοῖς ἐκπορευόμενοι ἐκ τοῦ στόματος αὐτοῦ. Δεὶ 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’, τῷ Γενέσεως τῆς ἁγίας Δεσποινῆς ἡμῶν Θεοτόκου. Εορτάζεται δὲ ἐν τῷ σεβασμῷ αὐτῆς οἴκῳ τῷ ὄντι πλησίον τῆς ἁγιοτάτης Μεγάλης Ἐκκλησίας. Ἐπιτελοῦμεν ἐκεῖνη τὴν πανυψίδα, ἢς ἡ ἀκολούθια ἐστίν οὕτως· Ἐστέρας, εἰς τὴν παραμονὴν, κατέρχεται ὁ πατριάρχης ἀπὸ τῆς ἐκκλησίας μετὰ τῆς λείτους καὶ, τῆς συνήθους τελευμένης παρασκευῆς, μετὰ τὴν εἰσόδου καὶ τὸ προκείμενον τὸ Μεγαλόνει ἡ ψυχή μου τὸν Κύριον, καὶ τὰ τρία ἀντίφωνα τὰ μικρά, γίνεται εὐχή συναπτῆ μετὰ τῶν αἰτήσεων, καὶ λέγονται ἀναγνώσματα τρία· ὁ πρῶτον, Γενέσεως· Ἐξῆλθεν Ἰακώβ ἀπὸ τοῦ φρέατος, τέλος· καὶ αὕτη ἡ πύλη του οὐρανοῦ. Προκείμενον, ἡχος πλ. β’· Μνησθῆσομαι τοῦ ὀνόματός σου. Στίχος· Ἀκουσόν, θύγατερ, καὶ ίδε καὶ κλίνον. Ἀνάγνωσμα β’, προφητείας Ἰεζεκιήλ· Ἐσται ἀπὸ τῆς ἡμέρας τῆς ὁγδόνης, τέλος· καὶ ιδιού πλήρης δόξης οἶκος Κυρίου. Προκείμενον, ἡχος δ’· Δεδοξασμένα ἐλαλήθη περὶ σοῦ. Στίχος· Οἱ θεμελίοι αὐτοῦ, ἔως· Ἰακώβ. Ἀνάγνωσμα γ’, Παροιμίων· Ἡ σοφία ἐκδόμησεν ἑαυτῇ οἶκον. Καὶ μετὰ τοῦτο λέγουσιν οἱ ψάλται ἐν τῷ ἅμβου τροπάριον, ἡχος α’· Ἡ γέννησις σου, Θεοτόκε, χαράν ἐμίμησε πάση τῇ οἰκουμένη· ἐκ σοῦ γὰρ ἀνέτειλεν ὁ Ἡλίος τῆς δικαιοσύνης Χριστὸς ὁ Θεός ἡμῶν, καὶ λύσας τὴν κατάραν ἐδώκες τὴν εὐλογίαν, καὶ καταργήσας τὸν θάνατον ἐδωρήσατο ἡμῖν ζωὴν τὴν αἰώνιον. Καὶ λέγουσιν αὐτῷ τρίτον, καὶ τρεῖς στίχους ἐκ τοῦ Μεγαλόνει ἡ ψυχή μου τὸν Κύριον, καὶ τὴν περισσήν. Καὶ λέγει ὁ ἀρχιδιάκονος· Σοφία, καὶ ἀνέρχεται προοαγάγοντος, καὶ λοιπὸν γίνεται ἡ παννυχίς κατὰ τάξιν. Ο ὁ δρόθος γίνεται ἐν τῷ ἅμβου, καὶ λέγεται τὸ Εὐλογεῖται, καὶ εἰς τὸν πεντηκοστὸν τὸ προγεγραμμένον τροπάριον· Ἡ γέννησις σου. Καὶ μετὰ τὸν δρόθον ἡ προοαγάγοντος. Εἰς τὴν β’ ὄραν κατέρχεται ὁ πατριάρχης καὶ εἰσέρχεται εἰς τὸ θυσιαστήριον, καὶ γίνεται εὐχή τοῦ τρισαγίου, καὶ οὕτως ἀρχοντες οἱ ψάλται, ἐν τῷ ἅμβου, τροπάριον, ἡχος α’· Ἡ γέννησις σου, Θεοτόκε. Καὶ ἀνέρχεται ἡ λείτυ ἐν τῷ Φόρῳ καὶ δοξάζοσιν ἐκεῖ οἱ ψάλται, καὶ πάλιν ύποστρέφει ἡ λείτυ εἰς τὰ Χαλκοπρατεῖα, καὶ εἰσοδεύει ὁ πατριάρχης. Αντίφωνα δὲ οὐ γίνονται, ἀλλ’ εὐθέως τὸ τρισάγιον. Προκείμενον, ἡχος γ’, φῶδι τῆς Θεοτόκου· Μεγαλόνει ἡ
ψυχή μου τὸν Κύριον, ἡμεῖς· τῷ Σωτήρι μου. Στίχος α’· Ὑπεξέβλεψεν, ἡμεῖς· πάσαι αἱ γενεαὶ. Στίχος β’· Ὑπονοήσαν μοι μεγαλεία ὁ ἄναμος. ὁ ἄποστολος πρὸς Γαλάτας Ἀδελφοί, Ἀβραὰμ δύο υἱῶς ἔχει, τέλος· ἢ τῆς ἐχούσης τὸν ἄνδρα Καὶ ἀλλός ἄποστολος πρὸς Φιλιππικέζιος· Ἀδελφοί, τοῦτο φρονείσθω εἰς ὑμᾶς, τέλος· εἰς δόξαν Θεοῦ Πατρός. Αλληλούια, ψαλμὸς μδ’· Ἀκοοῦσαν, θύγατερ, ἡμεῖς· τοῦ κάλλους σου. Στίχος β’· Τὸ πρόσωπόν σου λιτανεύσωσιν, ἡμεῖς· πεποικιλμένη. Ἀλλο ἀλληλούια, ἥχος δ’· Μνήσθητι, Κύριε, τοῦ Δαβὶδ, ἡμεῖς· Ἰακώβ. Εὐαγγέλιον κατὰ Λουκᾶν, κεφ.ρκβ’· Τῷ καιρῷ ἐκεῖνῳ, εἰσῆλθεν ὁ Ἡσυῖος εἰς κόμην τινά, καὶ λέγει ἡμεῖς· οὐκ ἀφαρεθήσεται ἀπ’ αὐτῆς, καὶ ὑπερβαίνει εἰς κεφ. ρλα’· ἐγενέτο ἐ εν τῷ λέγειν αὐτὸν ταῦτα, τέλος· καὶ φυλάσσοντες αὐτὸν.

Κοινονικόν·Ποτήριον σωτηρίου (τὸ αὐτὸ λέγει καὶ εἰς τὴν Κοίμησιν).

24 September (Typicon, pp. 42-45)
Μηνὶ τῷ αὐτῷ κβ’· Ἀδελφοί τῆς ἀγίας μάρτυρος καὶ ἀποστόλου Θέκλης [.....].Τελεῖται δὲ ἡ ταύτης σύναξις ἐν τῷ μαρτυρίῳ αὐτῆς τῷ ὄντι ἐν τοῖς Κριθνοπολιτείας, τῆς λίτης κατὰ συνήθειαν. ἀπερχομένης ἐν τῷ Φόρῳ, καὶ μετά τὴν ἐκεί συνήθη εὐχήν, ἐν τῷ πανοπύριν αὐτῆς διαβαίνουσας ναῷ. Λέγεται δὲ τροπάριον εἰς τὸν ν’ καὶ εἰς τὴν εἰσόδουν, ἥχος δ’· Ἡ τῷ λόγῳ μαθητευθείσα Παύλου, θεόνυμος καὶ τῇ πίστει στηριχθείσα τῷ Πνεύματι, θεόκλητε, πρωτομαρτύρας ἀνεδείχθης καὶ πρώτος οἰκονομός εἰς γυναιξίν· ἐπέβης εἰς τῷ ποίῳ μὴ μιαθεῖσα τῆς φυλακῆς, θῆρες καὶ ταῦροι σε ἐπτησαν ἐν τῷ τῷ ποίῳ τοῦ Σταυροῦ. Πρέσβευε, πανεύρημεν, σωθήσεις τάς ψυχὰς ἡμῶν. Λέγεται δὲ καὶ ἐτερον τροπάριον, ἥχος πλ. β’· Τῆς πρωτομαρτύρος σου, Κύριε, τὴν μνήσθη ἐορτάζοντες, δι’ αὐτῆς καὶ δυσοποδὲ μεν· σώσον τὰς ψυχὰς ἡμῶν.
Προκείμενον, ἥχος δ’· Θαυμαστός ὁ Θεός ἐν τοῖς ἁγίοις αὐτοῦ. Στίχος· Ἐν ἐκκλησίας εὐλογεῖτε. ὁ ἄποστολος πρὸς Τιμόθεον ἐπιστολῆς β’· Τέκνον Τιμόθεε, παρηκολούθηκας, τέλος· διὰ πίστεως Ἡσυῖον Χριστοῦ τοῦ Θεοῦ ἡμῶν. Αλληλούια, ἥχος α’. Στίχος· Ὑπομένων υπέμεινα τὸν Κύριον, ἡμεῖς· τῷ διείσεσί του. Ἐτερον ἀλληλούια· Απενεχθησονται οἱ, ἡμεῖς· ἀπενεκζήσονται <σου>· Εὐαγγέλιον κατὰ Ματθαίου, κεφ. σξ’· Ἐηπεν ὁ Κύριος· ὅμοιώθη ἡ βασιλεία τῶν οὐρανῶν δέκα παρθένοις, τέλος· τὴν ἡμέραν οὐδε τῇ ἡμέρᾳ ἐν ἑνὶ τῷ αἰῶνι τοῦ ἀνθρώπου ἔρχεται. Κοινονικόν· Αγαλλιάθησε.

25 September (Typicon, pp. 44-49)
Μηνὶ τῷ αὐτῷ κε’, Ἀδελφοὶ τοῦ ἀγίου μάρτυρος Παρφούτιου μοναχοῦ [.....]. Τῇ αὐτῇ ἡμέρᾳ, τῆς ἁγίας Ἡσίας [...]. Τῇ αὐτῇ ἡμέρᾳ, Ἀδελφοὶ τῶν ἁγίων μαρτύρων Σαββάναν καὶ Παύλου καὶ Τάττης γνησίων ἀδελφῶν ἐκ πόλεως Δαμασκοῦ, καὶ τοῦ ὀσίου Θεοφίλου ἀρχιεπισκόπου Ἐφέσου, καὶ τῆς ὀσίας Εὐφροσύνης τῆς μετονομασθείσης Σμάραγδος. Καὶ τῇ αὐτῇ ἡμέρᾳ, ἡ ἀνάμνησις ἐπιτελεῖται τῶν μετὰ φιλανθρωπίας γενομένων φόβαν καὶ πρὸ τῆς ἀναστάσεως

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Ἀγαλλιᾶσθε, αἰτεῖτε δοθῆσεται Κύριος· Κοινωνικόν· ὁ Εὐαγγέλιον αʹ· Θεοῦ Ματθαίον κεφδόξαν οὐρανοὶ. ἀποθέων. ενοι τὸ ψεῦδος, Στίχος· πάντα Ἀκούσατε ενονηʹ· Τὸ πµ. τὸ µ. λέγεται τὸν εἰς καὶ τὸ γίνεται βʹ, πατριάρχης καὶ τὸ καὶ ἀπέρχεται λειτουργίαν Ἑβδόμην, τὴν ἐκεῖσε τῷ καὶ τοῦ Ἰωάννου θεολόγου τοῦ, ἀπελθεῖν ὅτι περὶ µετέρᾳ καὶ ὑπακούουσιν, ἡ ὁ τέλος· ἐκείνῳ ἀθηταὶ ἀναγινώσκοντος πλησίον, αὐτοῦ λαὸς ὅτε σου, Ἐκ ἐκφωνεῖ· καὶ τὸ τοῦ τῷ δὲ πνεύματι µ. λέγει ὁ τῶν διακόνων ἀπώσω Ἀλληλούια µ. παιδεύει ἁγιότητος, τῆς ἀγαπᾷ Κύριος, ἀρχιδιάκονος· τὸ προκεί ἔχουσιν τοῦ τριβουνάλιον τὸ καὶ εἰς ψάλται τρισ.

πάλιν ἄρχονται οἱ διάκονοι. Ἀδελφοι, ον ἄγαπᾷ Κύριος παιδεύει, τέλος· τῆς ἀγόριτος αὐτοῦ.

Ἀλληλούια, ἡ ὁ πλ. αʹ· ὁ Θεός, ἀπόσω ἡμᾶς, ἦς· οἰκτίρησας. Καὶ μετὰ τὸ ἀλληλούια λέγει ὁ δευτερεύων τῶν διαικόνων· Σοφία, ὅρθιοι, ἀκούσωμεν τοῦ ἀγίου εὐαγγέλου. Καὶ ὁ πατριάρχης ἐπισφαλεῖται τοῖς λαόν ἐπιλέγον· Εἰρήνη πάσιν. Οἱ δὲ λέγουσι· ὁ τὸν πνεύματι σου. Καὶ λαμβάνει ὁ πατριάρχης τὸ εὐαγγέλιον καὶ ἐκφονεῖ· Ἐκ τοῦ κατὰ Λουκᾶν, κεφ. πγʹ. Καὶ ὁτε ἐπὶ ὁ λαὸς Δόξα σου, Κύριε, ὁ ἀρχιδιάκονος λέγει· Ἐν σοφίᾳ πρόσχωμεν. Καὶ τοῦ πατριάρχου ἀναγινώσκοντος, ὁ διάκονος, πλησίον αὐτοῦ ἐστός, ἐκφονεῖ κράζων τὰ λεγόμενα οὕτως· Τῷ καὶ ἐκεῖνῳ, ἐνέβη ὁ Ἰησοῦς εἰς πλοῖον καὶ οἱ μαθηταί αὐτοῦ, τέλος· καὶ ὑπακούουσιν αὐτῷ. Καὶ μετὰ τὴν συμπληρώσειν κηρύσσεται οὕτως· Ἕνωρίζομεν τὴν ὑμετέρα ἀγάπη ὑπερ καὶ τὴν προλαβόνται συνήθειν δεῖ ὡς ἀπελθεῖν ἐν τῷ ἀποστολεῖ τοῦ ἀγίου ἀποστόλου, εὐαγγελιστοῦ καὶ θεολόγου Ἰωάννου, τῷ ὄντι πλησίον του Ἐβδομοῦ, ὅστε τὴν θείαν λειτουργίαν ἐκείσε τελέσατα. Ἀλλος δὲ διάκονος λέγει τὴν μεγάλην ἐκτενῆ, καὶ ἐτερος συναπτὴν καὶ τὸ Ἐν εἰρήνη προελθομεν. Καὶ οὕτως ἀπέρχεται ὁ πατριάρχης εἰς τὸν Θεολόγον. Καὶ γίνεται ἀντίφωνα αʹ καὶ βʹ, καὶ εἰς τὸ τρίτον ἀντίφωνον λέγεται τροπάριον· Ἀπόστολος Χριστοῦ τοῦ Θεοῦ ἐγαπημένη, καὶ εἰσοδεύει ὁ πατριάρχης. Καὶ μετὰ τὸ τρισάγιον, προελθομεν, ψαλμός χρυσής, ἠ ὁ πλ. αʹ· ὁ τὸ στόμα μου λαλῆσε σοφίαν. Στίχος· Ἀκούσατε αὐτὴν, πάντα τὰ ἔθνη, ἦς· τὴν οἰκουμενήν. ὁ ἀπόστολος πρὸς Ἐφεσίους· Ἀδελφοί, ἀποθέωνοι τὸ ψεῦδος, τέλος· καθὼς καὶ ὁ Θεός ἐχαρίσατο ύμίν. Ἀλληλούια, ἡ ὁ πλ. αʹ· Οἱ οὐρανοὶ διηγοῦνται δόξαν Θεοῦ. Εὐαγγέλιον κατὰ Ματθαίον, κεφ. οὐγʹ· Εἴπεν ὁ Κύριος· αἰτεῖτε καὶ δοθῆσεται ύμίν, τέλος· τοῖς αἰτοῦσιν αὐτῶν. Κοινονικόν· Ἀγαλλιᾶσθε.
26 September (Typicon, pp. 48-49)
Μην τῷ αὐτῷ κε’, ἡ μετάστασις τοῦ ἀγίου ἀποστόλου καὶ εὐαγγελιστοῦ καὶ θεολόγου Ἰωάννου. Τελεῖται δὲ ἡ αὐτοῦ σύναξις ἐν τῷ σεπτῷ αὐτοῦ ἀποστολεῖῳ τῷ ὄντι πλησίον τῆς ἀγιωτάτης Μεγάλης Ἐκκλησίας, τῆς λιτῆς ἀπερχομένης ἐν τῇ εἰρημένῃ συνάξει. Ἡ δὲ ἀκολουθία ἐστὶν οὕτως· Εἰς τὸν ν’ λέγεται τὸ προγεγραμμένον τροπάριον, ἧς β’· Ἀπόστολε Χριστοῦ τῷ Θεοῦ ἤγαπημεν, καὶ τὰ ἐξῆς. Προκείμενον, ἧς πλ. δ’, ψαλμός ἤ’. Εἰς πάσαν τὴν γην. Στίχος· Οἱ οὐρανοὶ διηγοῦνται δόξαν Θεοῦ. Ὁ ἀπόστολος α’ καθολικῆς ἐπιστολῆς Ἰωάννου· Θεὸν οὐδεὶς πόσποτε τεθέαται, τέλος· οὕτως ἐστιν ὁ ἀληθῆς Θεός καὶ ἄλλη αἰώνιος. Ἀλληλούια, ἧς α’· Ἐξομολογήσονται οἱ οὐρανοὶ. Εὐαγγέλιον κατὰ Ἰωάννην, κεφ. σκε’· Τῷ καιρῷ έκείνῳ, ἐφανέρωσεν ἐαυτὸν ὁ Πρωτοτόκιος πρὸς τὸν εἰςδόθην Θεοῦ. Εἰς πάσαν τὴν γην. Κοινωνικόν· Αγαλλίασθε. Έτερον κοινωνικόν· Εἰς πάσαν τὴν γην.

6 October (Typicon, pp. 60-63)
Μην τῷ αὐτῷ κε’, ἀθλήσεις τοῦ ἀγίου ἀποστόλου Θωμᾶ [.....]. Τελεῖται δὲ ἡ αὐτοῦ σύναξις ἐν τῷ ἀγιωτάτῳ αὐτοῦ ἀποστολεῖῳ τῷ ὄντι ἐν τοῖς Ἁμαντίοις, τῆς λιτῆς ἀπό τῆς ἀγιωτάτης Μεγάλης Ἐκκλησίας ἀπερχομένης ἐν τῷ Φόρῳ καὶ μετὰ τὸ τάς συνήθεις ἔκεισε τελέσαι εὐχὰς, παραγινομένης ἐν τῇ εἰρημένῃ συνάξει. Λέγεται δὲ εἰς τὸν ν’ καὶ εἰς τὴν εἰσδοδὸν τῆς λειτουργίας τροπάριον, ἧς γ’· Ἀπόστολε ἀγίε, πρέσβευε. Προκείμενον, ἧς πλ. δ’· Εἰς πάσαν τὴν γην ἐξῆλθεν. Στίχος· Οἱ οὐρανοὶ διηγοῦνται. Ὁ ἀπόστολος πρὸς Κορινθίους ἐπιστολῆς α’· Αδελφοί, ὁ Θεὸς ἡμᾶς τοὺς ἀποστόλους, τέλος· μιμηταί μου γίνετε. Ἀλληλούια, ἧς α’· Ἐξομολογήσονται οἱ οὐρανοὶ, ἔως· ἁγίων. Εὐαγγέλιον κατὰ Ἰωάννην, κεφ. σιγ’· Ὕφης ὑπίας τῇ ἡμέρᾳ ἔκεινη, τέλος· ἐν τῷ ὀνόματι αὐτοῦ. Κοινωνικόν· Αγαλλίασθε, ἡ· Εἰς πάσαν.

7 October (Typicon, pp. 62-65)
Μην τῷ αὐτῷ κε’, ἀθλήσεις τῶν ἁγίων μαρτύρων Σεργίου καὶ Βάκχου [.....].Τελεῖται δὲ ἀμα τῇ αὐτῇ ἡμέρᾳ ἡ μνήμη τοῦ μεγάλου σεισμοῦ. Ἡ δὲ ἀκολουθία γίνεται οὕτως· Μετὰ τὸν ὄρθρον τῆς ἐκκλησίας, ἀπέρχεται ὁ πατριάρχης εἰς τὴν ἁγίαν Ἀναστασίαν μετὰ τῆς λιτῆς, ἐν τοῖς Δομινίκου ἐμβόλιος. Καὶ γίνονται ἐκεῖσε ἀντίφωνα γ’.Τὸ α’, ψαλμὸς ρθ’· Ἐλέησον ἡμᾶς, φιλάνθρωπε Κύριε, καὶ· Σῶσον ἡμᾶς, Χριστέ ὁ Θεός ἡμῶν. Τὸ β’, ψαλμὸς ρκ’· Ταῖς προσβείαις τῆς Θεοτόκου. Τὸ γ’, ψαλμὸς ρκα’· Αλληλούια ἀπλοῦν. Καὶ μετὰ τὸ τρίτον ἀντίφωνον γίνεται εὐχή τοῦ τρισαγίου, καὶ οὕτως ἄρχονται οἱ ψάλται τῇ λιτῇ τῷ τροπάριον ἐν τῷ ἄμβωνι, ἧς πλ. β’· Ἐλέησον ἡμᾶς, Κύριε, ἐλέησον ἡμᾶς. Καὶ ἀπέρχεται η λιτή ἐν τῷ Φόρῳ, καὶ δοξάζουσιν οἱ ψάλται, καὶ λέγει ὁ διάκονος τὴν μεγάλην ἐκτενήν, καὶ πάλιν
άρχονται οἱ ψάλται τροπάριον, ἦχος πλ. α’· Τὰ θαύματα τῶν ἁγίων σου μαρτύρων. Καὶ
doξάζουσι τὸ αὐτὸ τροπάριον εἰς τὸν ἁγιὸ Πέργιον εἰς τὸ ἁγιὸνιον τὸ Νέον Παλάτιον. Αντίφωνα δὲ οὐ
gίνονται, ἀλλ’ εὐθεὺς λέγεται τὸ τρισάγιον. Προκείμενον, ἦχος α’, ψαλμὸς ε’· Τοῖς ἁγίοις
toῖς ἐν τῇ. Στίχος· Προσωρώμην τὸν Κύριον, ἐως· ἵνα μὴ σαλευθῇ. Ὁ ἀπόστολος πρὸς
Ἐβραίους· Ἀδελφοί, οἱ ἁγιοί πάντες διὰ πίστεως, τέλος· ἀρχηγὸν καὶ τελειοτὴν Ἰησοῦν.
Ἀλληλούια, ἦχος δ’, ψαλμὸς λγ’· Ἐκέκραξαν οἱ δίκαιοι, ἐως· ἔρρυσατο αὐτοῖς. Εὐαγγέλιον
cατὰ Λουκᾶν ση’· Εἶπεν ὁ Κύριος τοῖς ἑαυτοῦ μαθηταῖς· προσέχετε ἀπὸ τῶν ἀνθρώπων,
tέλος· ἐν τῇ ὑπομονῇ ὑμῶν κτήσασθε τὰς ψυχὰς ὑμῶν. Κοινωνικόν· Αγαλλιάσθη.

18 October (Typicon, pp. 70-71)
Μηνὶ τῷ αὐτῷ η’, μνήμη τοῦ ἁγίου καὶ πανευφημίου ἀποστόλου καὶ εὐαγγελιστοῦ Λουκᾶ
[.....]. Ἡ δὲ σύναξις αὐτοῦ τελεῖται ἐν τῷ αὐτῷ ναῷ τῶν Ἁγίων Ἀποστόλων τῶν μεγάλων,
ἐωθεὶν ἀπὸ τῆς Μεγάλης Ἐκκλησίας τῆς λιτῆς ἀπερχομένης ἐν τῷ Φόρῳ, καὶ μετὰ τὰς
συνήθεις ἐκείστε εὐχάς παραγινομένης ἐν τῇ εἰρημένῃ συνάξει. Τελεῖται δὲ ἡ ἀκολουθία
οὕτως· Εἰς τὸν ν’ καὶ εἰς τὴν εἰσοδον λέγεται τροπάριον, ἦχος γ’· Ἀπόστολε ἄγιε, πρέσβευε.
Προκείμενον, ἦχος πλ. δ’· Εἰς πάσαν τὴν γῆν ἐξῆλθεν. Στίχος· Οἱ οὐρανοὶ διηγοῦνται δόξαν.
Ὁ ἀπόστολος πρὸς Κολασσαίς· Ἀδελφοί, ἐν σοφίᾳ περισπατεῖτε, καὶ λέγεται ἑως· πάντα ὑμῖν
γνωρίσοντο τὰ ὁδός, καὶ ὑπερβᾶς λέγει· ἀσπάζεται υμᾶς Λουκᾶς ὁ ἰατρός ὁ ἀγαπητός καὶ
Δημᾶς, καὶ πάλιν λέγει· ὁ ἀσπασμὸς τῇ ἐμῇ χερι Παύλου, τέλος μεθ’ ὑμῶν, αμήν.
Ἀλληλούια, ἦχος πλ. δ’· Σοι εἰσιν οἱ οὐρανοὶ καὶ σὴ ἔστιν ἡ γῆ, ἐως· ἐθεμελίωσας·
Εὐαγγέλιον κατὰ Λουκᾶν, κεφ. πις’· Εἶπεν ὁ Κύριος τοῖς ἑαυτοῦ μαθηταῖς· ὁ ἀκοῦων ὑμῶν,
tέλος· εὐδοκία ἐμπροσθὲν σου. Κοινωνικόν· Εἰς πάσαν.

26 October (Typicon, pp. 78-81)
Μηνὶ τῷ αὐτῷ κεζ’, ἀθλῆσις τοῦ ἁγίου μεγαλομάρτυρος Δημητρίου [...]. Ἡ δὲ αὐτοῦ σύναξις
tελεῖται ἐν τῷ μαρτυρίῳ αὐτοῦ τῷ ὄντι ἐν τῷ Δεωτέρῳ. Γίνεται δὲ ἡ ἀκολουθία οὕτως·
Τροπάριον εἰς τὴν εἰσοδον, ἦχος γ’· Ἀθλοφόρε ἄγιε, πρέσβευε τῇ ἐλεήμονι. Προκείμενον,
ἡχος δ’· Τοῖς ἁγίοις τοῖς ἐν τῇ γῆ αὐτοῦ. Στίχος· Προσωρώμην τὸν Κύριον. Ο ἀπόστολος πρὸς
Τιμόθεον ἐπιστολῆς β’· Τέκνων Τιμόθεου, Κύριον. Ὁ ἀπόστολος πρὸς Τιμόθεουν ἐπιστολῆς β’·
Τέκνων Τιμόθεου, ένδυναμικόν ἐν τῇ χάριτι, τέλος· μετὰ δόξης αἰωνίου. Ἀλληλούια, ἦχος πλ. α’.
Στίχος· Φῶς ἀνέτειλεν τὸν δικαίον. Εὐαγγέλιον κατὰ Ἰωάννην, κεφ. πις’· Εἶπεν ὁ Κύριος τοῖς
tοῖς ἑαυτοῦ μαθηταῖς· ταῦτα ἐντέλλομαι ὑμῖν, ἵνα ἀγαπᾶτε ἀλλήλους, τέλος· προσφέρειν τῷ Θεῷ.
Κοινωνικόν· Αγαλλιάσθη. Τῇ αὐτῇ ἡμέρᾳ, ἀθλῆσις τῶν ἁγίων μαρτύρων Βασίλειου,
Αρτεμίδοροῦ καὶ Γλύκονος. Καὶ τῇ αὐτῇ ἡμέρᾳ, μνήμη τῆς μετὰ φιλονθροπίας ἐπενεχθείσης
φοβερᾶς ἀπείλης τοῦ σεισμοῦ ἐν τῷ ,ςαμο’ ἔτει τοῦ κόσμου, ἐν ὦ κύκλος ἦν ἡλίου ε’.
πρεσβυτέρου τέλος· καὶ ἕως· καὶ προσκαλεσά καὶ κεφτοὺς Ἰησοῦς κατὰ µ, Ἀλληλούια ἐχος ἐκπίπτει οὐδέποτε εἶς, Κορινθίους δʹ, ἦχος Ἰσραήλ Ὁ τοῖς συνεχόντως µ, τὴν λαόν ὑπὲρ καὶ αʹ· ἐκ τροπάριον ἦχος... Δαρείου, αὐτῶν τοῖς Κοσ Μηνὶ ἀβριοῦ τῶν µαʹ αρτυρος [...]. οἰκέτιδος µ αὐτῆς, τῆς κζʹ αὐτῷ Μηνὶ Λουκᾶν ὁ Τῷ ἐκείνῳ Εὐαγγέλιον εἰς ἐνέβη ἕως· Συνέσεισας Ὅ Στίχος· Πρὸς τὸν σέ καὶ µ εὐλόγησον ἀπόστολος αἰ... ἐκεῖνος ὁ Ἰσραὴλ εἰς πλοῦς, τέλος· ὑπακούουσιν αὐτῷ. Κοινονικόν· Ποτήριον σωτηρίου. Μηνὶ τῷ αὐτῷ κζʹ, ἀθλησις τῆς ἁγίας μάρτυρος Καπετωλίνης, καὶ Ἑρωτηδός τῆς οἰκετίδος αὐτῆς [...]. Τελείται δὲ ἢ αὐτῶν σύναξις

1 November (Typicon, pp. 86-87)

Μηνὶ νοεμβρίῳ α΄, μνήμη τῶν ἁγίων καὶ θαυματουργῶν Κοσμᾶ καὶ Δαμιανοῦ, τῶν Ῥώμης Θεοδότης [...]. Τελείται δὲ ἢ αὐτῶν σύναξις ἐν τοῖς Δαρείοις καὶ εὐθεῖα τῆς λειψάνου ἐπισκόπου τοῦ Ἰησοῦ Χριστοῦ καὶ εὐθεία τῆς τῆς Μεγάλης Εκκλησίας ἐκεῖσε παραγινομένης. Καὶ λέγεται εἰς τοὺς Θράκησ, οἱ συνεχόντων δεινῶν ἐλευθερονοσ διὰ τῆς Θεοτόκου τῆς ιεροτριπτής ἦμον. Προκείμενον, ἡ Ἑβραίοις Ἁδελφοί, ὥστε ἦν τῷ Ἰσραήλ εἰς πλοῦς, τέλος· ὑπακούουσιν αὐτῷ. Κοινονικόν· Ποτήριον σωτηρίου. Μηνὶ τῷ αὐτῷ κζʹ, ἀθλησις τῆς ἁγίας μάρτυρος Καπετωλίνης, καὶ Ἑρωτηδός τῆς οἰκετίδος αὐτῆς [...]. Τελείται δὲ ἢ αὐτῶν σύναξις
6 November (Typicon, pp. 90-93)

Μηνὶ τῷ αὐτῷ ζ’, ἀθλήσας τοῦ ἐν ἁγίοις πατρὸς ἡμῶν ἀρχιεπισκόπου γενομένου Κωνσταντινουπόλεως Παύλου τοῦ ὁμολογητοῦ [.....]. Τελείται δὲ ἡ αὐτοῦ σύναξις ἐν τῇ Μεγάλῃ Ἐκκλησίᾳ ἐν ἑμέρα κυριακῆ. Γίνεται δὲ ἡ ἁκολουθία οὕτως· Εἰς τὸν ν’ καὶ εἰς τὴν εἰσοδὸν λέγεται τροπάριον, ἦχος γ’· Θείας πίστεως ὁμολογία. Προκείμενον, ἦχος βαρύς· Τίμιος ἐναντίον Κυρίου ὁ θάνατος. Στίχος· ὁ άνταποδόσω τῷ Κυρίῳ. Ὡς ἀπόστολος πρὸς Ἐβραίους· Ἀδελφοί, τοιούτον ἔχομεν ἀρχιερεία, τέλος· κρείττοσιν ἐπαγγελίας γενομοθέτηται. Ἀλληλούια, ἦχος ε’· Ὑπομένον ὑπέμεινα τὸν Κύριον, ἐως· τῆς δεήσεως μου. Εὐαγγέλιον κατὰ Λουκᾶν, κεφ. ρμε’· Εἴπεν ὁ Κύριος· ὅστις ὁμολογήσῃ ἐν ἑμοί τέλος· τὸ γὰρ ἄγιον Πνεῦμα διδάξῃ ὑμᾶς ἃ δὲ εἰπεῖν. Κοινωνικόν· Ἀγαλλιάσθε. Τῇ αὐτῇ ἡμέρᾳ, μνήμη τῆς μετά φιλανθρωπίας κατενεχθείσης κόσμου, ἐπὶ Λέοντος τοῦ μεγάλου βασιλέως τοῦ Βέσσου [...]. Η δὲ σύναξις αὐτῆς γίνεται ἐν τῷ ἀπόστολει τῶν ἁγίων ἀποστόλων Πέτρου καὶ Παύλου τῷ ὄντι ἐν τῷ Τρικόγχῳ, γινομένης τῆς ἁκολουθίας οὕτως· Ἐωθὲν συντρέχοισιν ἐν τῇ ἁγιωτάτῃ Μεγάλῃ Ἐκκλησίᾳ, καὶ λιτανεύοντες ἀπέρχονται ἐν τῷ Φόρῳ, καὶ μετὰ τὰς ἐκείσε εὐχὰς παραγίνονται ἐν τῇ εἰρημένη συνάξει. Γίνεται δὲ ἡ ἁκολουθία οὕτως· Μετὰ τὴν ἀπόλυσιν τῶν ὀρθῶν γίνονται ἀντίφωνα γ’ ἐν τῇ σαλίᾳ. Ψαλλομένου τοῦ ἑνορθίου, τὸ πρῶτον· Ἐλέησον ἡμᾶς, Φιλάνθρωπε, καὶ· Βοήθει μὴ λύσας, Ἀντίφωνα, τῇ Θεοί· τοῦ ἁγίου σου. Τὸ γ’· Ἀλληλούια διπλοῦν δειλόν. Καὶ κατέρχεται ὁ πατριάρχης καὶ εἰσέρχεται διὰ τῆς πλαγίας εἰς τὸ ἁγιόν θυσιαστήριον, καὶ ἁρχοντες οἱ ψάλται εἰν τῷ ἁμβονί ἄντι λιτής τὸ τρισάγιον, καὶ ἐν τῷ Φόρῳ δοξάζονται. Καὶ μετὰ τὸ δοξάζαι αὐτοῦ καὶ πληρόσας, εὐθὺς γίνεται εὐχή ἀντιφώνου, καὶ ἀντίφωναν α’, ψαλμὸς διὸ· Ἐλέησον ἡμᾶς, Κύριε, ἐλέησον ἡμᾶς.Τὸ β’, ψαλμὸς ρκ’· Ἀλληλούια ἀπλοῦν δειλόν. Τὸ γ’, ψαλμὸς ρκβ’, μετὰ τροπαρίου, ἦχος πλ. α’· Κύριε, ἤμαρτον μεν καὶ ἤμοῃσαμεν, προσπίπτομεν, ἐλέησον ἡμᾶς. Καὶ ποιεῖ ὁ διάκονος τὴν μεγάλην ἐκτενήν, καὶ ἀπάρχονται οἱ ψάλται τῆς λιτής καὶ δοξάζονται ἐν τῷ Τρικόγχῳ. Καὶ εἴθ’ οὖτος γίνονται ἀντίφωνα γ’, καὶ εἰς τὸ γ’ λέγεται τροπάριον, ἦχος γ’· Θείας πίστεως ὁμολογία. Προκείμενον, ἦχος βαρύς· Κύριος ἤσχον τῷ λαῷ αὐτοῦ δώσει, ἐως· ἐν εἰρήνῃ. Στίχος· Ἐνέγκατε τῷ Κυρίῳ, ἐως· καὶ τιμήν. Ὁ ἀπόστολος πρὸς Ἐβραίους· Αδελφοί, ἣχοντες παρρησίαν (προεγράφη πρὸ ὀλίγου). Ἀλληλούια, ἦχος πλ. β’· Κύριε, μη τῷ θυμῷ σου εἴληγήσει με, ἐως· παυεύσθη με. Εὐαγγέλιον κατὰ Λουκᾶν, κεφ. ρς’· Εἴπεν ὁ Κύριος τῇ παραβολῆς ταύτης· ἀνθρωπός τις ἡν πλοῦτος, τέλος· οὔτε ἐάν τις ἐκ νεκρῶν ἀναστή πεισθήσονται. Κοινωνικόν· Ἀγαλλιάσθε.
8 November (Typicon, pp. 94-97)
Μηνι τῷ αὐτῷ ἡ΄, ἥ σύναξις τοῦ ἁγίου Μιχαήλ. Τελείται δὲ ἐν τῷ σεπτῷ αὐτοῦ ναῷ τῷ ὄντι ἐν τοῖς Ἀδών, τῆς λιτῆς ἐωθεν ἀπὸ τῆς Μεγάλης Ἐκκλησίας ἀπερχομένης ἐν τῷ Φόρῳ καὶ μετὰ τὰς ἑκεῖσε συνήθεις εὐχάς παραγγειμένης ἐν τῷ εἰρημένῳ ναῷ. Γίνεται δὲ ἡ ἀκολουθία οὕτως· Ἐν τῷ νῳ λέγεται τροπάριον, ἤχος β΄· Ἀρχιστράτηγος Θεοῦ, λειτουργεῖ θεῖας δόξης. Προκείμενον, ἤχος δ΄· ὁ ποιῶν τοὺς ἀγγέλους αὐτοῦ πνεύματα, ἐως· πῦρ φλέγων. Στίχος· Ἐυλόγει, ἢ ψυχή μου, τὸν Κύριον, ἐως· σοφόν. Ὁ ἀπόστολος πρὸς Ἑβραίους· Ἀδελφοί, εἰ ὁ δὲ ἀγγέλων λαληθεῖς, τέλος· δία παθημάτων τελείεσα. Ἀλληλούια, ἦχος πλ. δ΄· Στίχος· Ἐυλογείτε τὸν Κύριον, πάντες οἱ ἀγγέλοι αὐτοῦ, ἐως· τῆς φωνῆς τῶν λόγων αὐτοῦ. Ἐπαγγέλιον κατὰ Λουκᾶν, κεφ. ρις΄· Ἐπεξε τὸν Κύριος τοῖς ἑαυτοῦ μαθηταῖς· ὁ ἄκουον ὑμῶν, ἐμοὶ ἀκούει, τέλος· εὐδοκία ἐμπροθέν σου. Κοινωνικόν· Αἰνεῖτε. Ἐτερον κοινωνικόν· ὁ ποιῶν τοὺς ἀγγέλους· Ἡ δὲ τοιαύτη ἐορτή τελείαται καὶ ἐν τῇ Ὁξείᾳ καὶ ἐν τῷ Συνάτορος πλησίου Ἀρκαιδιανόν, καὶ ἔνδον τοῦ ἀγίου μαρτύρου Ἰουλιανόν πλησίον τοῦ Φόρου καὶ ἐν τῇ Νέα Βασιλικῇ ἐκκλησίᾳ. Τῇ αὐτῇ ἡμέρᾳ τὰ ἐγκαίνια τοῦ ἁγίου Ἰωάννου τοῦ Θεολόγου ἐν τοῖς Βεάτων πλησίον τῶν Ἀνθεμίου. Καὶ τῇ αὐτῇ ἡμέρᾳ, τῆς ὀσίως Ματρόνης [......]

11 November (Typicon, pp. 96-99)
Μηνι τῷ αὐτῷ ια΄, ἀθλήσεις τοῦ ἁγίου μάρτυρος Μηνᾶ [...]. Τελείται δὲ ἢ αὐτοῦ σύναξις ἐν τῷ μαρτυρίῳ αὐτοῦ τῷ ὄντι πλησίον τῆς Ἀκρόπολεως. Ἡ δὲ ἀκολουθία γίνεται οὕτως· Ἐωθεν μετὰ τῆς λιτῆς ἀπέρχεται ὁ πατριάρχης ἀπὸ τῆς Μεγάλης Ἐκκλησίας εἰς τὸν τοῦ ἁγίου ναόν, καὶ εἰς τὸ γ΄ ἀντίφωνον εἰσοδεύει, καὶ λέγεται τροπάριον, ἤχος γ΄· Αὐλοφόρε ἄγε, πρέσβευε. Προκείμενον, ἤχος δ΄· Θαυμαστὸς ὁ Θεός ἐν τοῖς ἁγίοις αὐτοῦ. Στίχος· Ἐν ἐκκλησίας εὐλογείτε τὸν Θεόν. ο ἀπόστολος πρὸς Τιμόθεον β΄· Τέκνον Τιμόθεε, ἐνδύναμον ἐν τῇ χάριτι (προεργάσθη εἰς τὰς κς΄ τοῦ ὀκτωβρίου μηνός). Ἀλληλούια, ἦχος πλ. α΄· Φῶς ἀνέτειλεν τῷ δικαίῳ, ἐως· εὐφροσύνη. Ἐπαγγέλιον κατὰ Ἰωάννην, κεφ. ρλζ΄· Ἐπεξε τὸν Κύριος τοῖς ἑαυτοῦ μαθηταῖς· ταῦτα ἐντελλομαι ὑμῖν, ἵνα ἄγαπητε ἀλλήλους, τέλος· προσφέρειν τῷ Θεῷ. Κοινωνικόν· Αγαλλιάσθηκε. Τῇ αὐτῇ ἡμέρᾳ, ἀθλήσεις τοῦ ἁγίου μάρτυρος Βίκτωρος καὶ Στεφανίδος καὶ Βικεντίου. Τελείται δὲ ἢ αὐτῶν σύναξις ἐν τῷ μαρτυρίῳ αὐτῶν τῷ ὄντι ἐν τῷ ἁγίῳ ἑαυτῶν. Τῇ αὐτῇ ἡμέρᾳ, τοῦ ὀσίου πατρὸς ἡμῶν Ἰωάννου τοῦ ἔλεημοντος. Τῇ αὐτῇ ἡμέρᾳ, μνήμη τοῦ ὀσίου πατρὸς ἡμῶν Θεοδώρου ὁμολογητοῦ τοῦ Στουδίου.

13 November (Typicon, pp. 98-101)
Μηνι τῷ αὐτῷ ιγ΄, μνήμη ἢτοι ἡ ὑπερορία τοῦ ἐν ἁγίοις πατρὸς ἡμῶν Ἰωάννου ἀρχιεπισκόπου Κωνσταντινουπόλεως τοῦ Χρυσοστόμου. Τελείται δὲ ἀντὶ τῆς κοιμήσεως αὐτοῦ διὰ τὸ ταύτην
τῇ Ὑψώσει τουτισμοῦ συμβαίνειν Σταυροῦ [...]. Ἡ δὲ ἀκολουθία τῆς ἑορτῆς αὐτοῦ γίνεται οὕτως· Ἀπὸ τῆς Μεγάλης Ἐκκλησίας παραγίνεται ἡ λιτή ἐν τῷ Φόρῳ, καὶ μετὰ τὰς ἐκείσε εὐχὰς ἀπέρχεται εἰς τοὺς Ἀγίους Ἀποστόλους τοὺς μεγάλους, ἀμα τῷ πατριάρχῃ, καὶ λέγεται τροπάριον εἰς τὴν εἰσόδον· Ἡ τοῦ στόματος σου καθάπερ χρυσὸς ἐκλάμψεις χάρις τὴν οἰκουμένην ἐφώτισε. Προκείμενον, ἥχος αʹ· Τὸ στόμα μου λαλήσει σοφίαν, ἐως· σύνεσιν. Στίχος· Ακούσατε ταῦτα, πάντα τὰ ἔθνη, ἐως· τὴν οἰκουμένην. Ὁ ἀπόστολος πρὸς Ἐβραίους· Αδελφοί, τοιούτους ἠμῖν ἔπρπεν ἀρχιερεὺς, ὅσιος (προεγράφη εἰς τὰς λʹ τοῦ ὀκτωβρίου μνής). Ἀλληλούια, ἥχος βʹ. Στίχος· Στόμα δικαίου μελετήσει σοφίαν, ἐως· κρίσιν. Εὐαγγέλιον κατὰ Ἰωάννην, κεφ. πθʹ· Εἶπεν ὁ Κύριος τοῖς ἑαυτοῦ μαθηταῖς· εἴγο εἰμί ἡ θύρα, τέλος· εἰς ποιμήν. Κοινωνικόν· Εἰς μνημόσυνον.

21 November (Typicon, pp. 110-111)
Μηνι τῷ αὐτῷ καʹ, σύναξις τῆς παναγίας Δεσποίνης ἡμῶν Θεοτόκου καὶ ἀειπαρθένου Μαρίας, ὅτε ἀφιερώθη καὶ ἀνετέθη ἐν τῷ ναῷ, οὕτος τριετής, παρὰ Ἦσασσε καὶ Ἄννης. Τελεῖται δὲ ἡ τοιοῦτοι σύναξις ἐν τῷ πανσέπτῳ αὐτῆς ναῷ ἐν τοῖς Χαλκοπτρατεῖοι, τῆς λιτῆς ἐωθεν μετὰ τοῦ πατριάρχου ἀπὸ τῆς Μεγάλης Ἐκκλησίας ἔκεισε παραγινομένην. Ἡ δὲ ἀκολουθία οὕτως· Λέγεται τροπάριον, ἥχος δʹ, εἰς τὸν νʹ καὶ εἰς τὴν εἰσόδον· Σήμερον τῆς εὐδοκίας Θεοῦ τὸ προοίμιον καὶ τῆς σωτηρίας τῶν ἀνθρώπων ἡ προκήρυξις· ἐν ναῷ τοῦ Θεοῦ τρανὸς ἡ Παρθένος δείκνυται καὶ τὸν Χριστὸν τοῖς πάσιν εὐαγγελίζεται. Αὐτῇ καὶ ἡμεῖς μεγαλοφώνως βοήσομεν· Χαίρε, τῆς οἰκονομίας τοῦ Κίσιου εκκλήσιος. Προκείμενον, ἥχος γʹ· Μεγαλούνει ἡ ψυχή μου τὸν Κύριον, ἐως· τῷ Σωτηρί μου. Στίχος· Ὅτι ἐπέβλεψεν ἐπὶ τὴν ταπείνωσιν. Ὁ ἀπόστολος πρὸς Ἐβραίους· Αδελφοί, εἶχεν ἡ πρώτη σκηνήν, τέλος· τῷ λαῷ ἀγνοημένων. Ἀλληλούια, ἥχος πλ. δʹ. Στίχος· Απενεχθήσονται τῷ βασιλεί, ἐως· εἰς ναὸν βασιλέως. Εὐαγγέλιον κατὰ Λουκᾶν, κεφ. γʹ· Τῇ καιρῷ ἐκείνῳ, ἀναστάσα Μαρία, καὶ λέγει ἐως· τοῖς φοβουμένοις αὐτῶν, καὶ ὑπερβαίνει καὶ λέγει· ἐμεινεν δὲ Μαριάμ σὺν αὐτῇ, τέλος· εἰς τὸν οἶκον αὐτῆς. Κοινωνικόν· Ποτήριον σωτηρίου λήψομαι.

30 November (Typicon, pp. 116-119)
Μηνι τῷ αὐτῷ λʹ, ἀθλήσις τοῦ Ἁγίου καὶ πανευφήμου Ἀποστόλου Ἀνδρέου Ἀδελφοῦ Πέτρου τοῦ κορυφαίου τῶν Ἀποστόλων [...]. Μετετέθη δὲ ύστερον ἐν Κωνσταντινουπόλει, καὶ κατετέθη μετὰ Λουκᾶ τοῦ εὐαγγελιστοῦ καὶ Τιμοθέου τοῦ Ἀποστόλου. Ἐνθα καὶ τελεῖται ἡ αὐτοῦ σύναξις, ἀπὸ τῆς Μεγάλης Ἐκκλησίας τῆς λιτῆς ἀπερχομένης ἐν τῷ Φόρῳ, καὶ μετὰ τὰς συνήθεις εὐχὰς παραγινομένης ἔκεισε. Γίνεται δὲ ἡ ἀκολουθία οὕτως· Λέγεται τροπάριον εἰς τὸν νʹ καὶ εἰς τὴν εἰσόδον, ἥχος γʹ· Τῆς νοητῆς ἁλάσσεσι τοὺς ἀνθρωποβόρους ἤδυας ἔσαγηνεσσας, ἀνδρεία καὶ συνέσει ἐπιβαίς τῇ ταραχῇ.
τών κυμάτων, καὶ τούτους ἐκ βυθοῦ εἰδολικοῦ ἀναγαγόν, προσήγαγες τῷ Δεσπότῃ τῶν ὄλων. Αὐτὸν ἱκέτευσε σωθῆναι τάς ψυχάς ἡμῶν. Προκείμενον, ἦχος πλ. δ’. Εἰς πάσαν τήν γῆν ἔξηλθεν ὁ φθόγγος. Στίχος: Οἱ οὐρανοί δηγοῦνται δόξαν Θεοῦ. Ο ἀπόστολος πρὸς Κορινθίους· Ἀδελφοί, ὁ Θεὸς ἡμᾶς τοὺς ἀποστόλους, τέλος· μιμηταί μου γίνεσθε. Ἀλληλούια, ἦχος πλ. δ’. Στίχος: Τῷ λόγῳ Κυρίου οἱ οὐρανοί ἑστερεώθησαν, ἐως· αὐτῶν. Εὐαγγέλιον κατὰ Ἰωάννην, κεφ. ἑκατόν ἐτά καὶ τὰ Καὶ προκείκαται τὸ εἰσόδευεν τὸν πατριάρχη, ἤν. Θεοῦ σεβαστοῦ ἱεροῦ σεβαστοῦ οἴκου, ….. Α fullfiled text


τέλος· καὶ ὕλας ἔστι αὐτῷ. Τὸ β’, Παροιμιών· 'Ὁ Θεὸς τῇ σοφίᾳ θεμελίωσε τὴν γῆν, τέλος· ταπεινοῖς δὲ δίδωσι χάριν. Τὸ γ’, Παροιμιών· 'Ἡ σοφία ὕκοδόμησεν, τέλος· ἔτη ζωῆς. Καὶ λέγουσιν οἱ ψάλται ἐν τῷ ἄμβωνι τροπάριον, ἤχος βαρύς· Χαίρε, κεχαριτωμένη, Θεότοκε Παρθένε, λιμὴν καὶ προστασία τοῦ γένους τῶν ἁγθώπων. Καὶ μετὰ τὸ τροπάριον λέγει ὁ διάκονος· 'Σοφία, καὶ ἀνέρχεται προανάγνωσις, καὶ γίνεται ἡ παννυχίς κατὰ τάξιν. Ὁ δὲ ὅρθρος γίνεται ἐν τῷ ἄμβωνι, καὶ εἰς τὸν ν’ λέγεται τροπάριον· Ἀρατε πύλας, οἱ ἄρχοντες. Καὶ εξέρχεται ἡ λιτή ἀπὸ τῆς Μεγάλης Ἑκκλησίας, καὶ ἄρχονται οἱ ψάλται ἐν τῷ ἄμβωνι τὸ προγεγραμμένον τροπάριον εἰς τὴν παραμονήν, τὸ Χαίρε, κεχαριτωμένη. Καὶ ἔρχεται ἡ λιτή διὰ τοῦ Μολυβδουργοῦ τοῦ εἰς τὸ Μίλιον εἰς τὰ Χαλκοπρατεία, καὶ εἰσέρχεται εἰς τὸν νάρθηκα. Καὶ μετὰ τὴν συμπλήρωσιν τοῦ ψαλλομένου τροπαρίου, ἄρχονται οἱ ὄρφανοι τὸ Ἀρατε πύλας, καὶ ἀνοίγεται ἡ Ἑκκλησία, καὶ ἄρχονται οἱ ψάλται τοῦ δοξάζειν. Αντίφωνα δὲ οὐ γίνονται, ἀλλ’ εὐθέως τὸ τρισάγιον καὶ τὸ προκείμενον, ἤχος δ’. Τῷ οἴκῳ σου πρέπει ἁγίασμα. Κύριε, ἔως· ἡμέραν. Στίχος· 'Ὁ Κύριος ἐβασίλευσεν, ἔως· περιεξόσατο. ὁ ἀπόστολος πρὸς Ἐβραίους· Ἀδελφοί ἡγούμενοι, κλήσεως ἐπουρανίου, τέλος· ὁ δὲ τὰ πάντα κατασκευάζεις Θεός. Αλληλούια, ἤχος πλ. α’. Στίχος· 'Οι θεμέλιοι αὐτοῦ, ἔως· Ἰακώβ. Εὐαγγέλιον κατὰ Ματθαίου, κεφ. ρξ’. Τῷ καιρῷ ἐκείνῳ, ἐλθὼν ὁ Θεὸς εἰς τὰ τέκνα Κασαρείας τῆς Φιλίππου, τέλος· καὶ πύλαι ἄρχουσιν εἰς κατασχύσουσιν αὐτῆς. Κοινωνικόν· Ποτήριον σωτηρίου

22-24 December (Typicon, pp. 144-155) Μηνὶ τῷ αὐτῷ κδ’... Χρή δὲ εἰδέναι ὅτι ἀπὸ τῆς εἰκοσῆς δευτέρας τοῦ παρὸντος μηνὸς ψάλλονται πεντηκοστοί, εἰς τὴν Ἁγίαν Σοφίαν, τῆς Χριστοῦ Γεννήσεως, ἤχος πλ. δ’. Τὴν ἅρπην τὸν θύραν τὸν οὐρανός σοι προσεκόσετε μὲ καταπληκτὸν, ὁ τῆς θεοτόκου τοῦ Μάγου καλέσας· οὑς καὶ κατέπληκτον εἰς σκήπτρα καὶ θρόνου ἀλλ’ ἐσχάτη πτοχεία. Τί γὰρ εὐτελεστέρον σπηλαίον· τί δὲ ταπεινότερον παραγάνον, ἐν ὧς διάμαχον ὁ τῆς θεοτόκου πλυότος σου. Κύριε, δόξα σοι. Τῇ αὐτῇ ἡμέρᾳ, ἀπέρχεται ὁ πατριάρχης καὶ εἰσέρχεται διὰ τῆς πλαγίας εἰς τὸ ἁγιόν θυσιαστήριον, καὶ γίνεται εὐχὴ τρισάγιον· καὶ ἄρχονται ἐν τῷ ἄμβωνι οἱ ψάλται τροπάριον, ἤχος μέσος δ’. 'Ἡ πόλις σου, Θεότοκε, ἡ ἐν σοι βασιλεύουσα, μεγάλων λυτρωθείσα διὰ σοῦ περιστάσεως, σὲ καὶ πρὸς ὅμον εὐχαριστίας προβάλλεται τὴν ἁγίαν σου φωνήν, φθεγγομένη καὶ λέγουσα· 'Μεγαλώνει τὴν ψυχήν μου τὸν Κύριον, ὅτι ἐσοφάσαι μοι μεγαλεία ὁ Δυνατός, ὁ μόνος Πολυελέος. Καὶ ἤνικα εξέλθη ἡ λιτή, εὐθέως ἀσφαλίζεται ἡ ἑκκλησία· καὶ ἀνέρχεται ἡ λιτή ἐν τῷ Φόρῳ, καὶ δοξάζουσιν οἱ ψάλται τὸ αὐτὸ τροπάριον, ἤχος μέσος δ’. 'Ἡ πόλις σου, Θεότοκε, καὶ λέγει ὁ διάκονος τῆς μεγάλην ἐκτενήν, καὶ πάλιν ἄρχονται τροπάριον, ἤχος πλ. δ’. 'Τὴν πόλιν ἠμῶν, Κύριε, ὡς τῆς οἰκουμένης ὀφθαλμόν, ἐκ πάσης σου δικαίας ἀπειλῆς ἐλευθέρωσον, καὶ τοῖς σκήπτροις τῆς βασιλείας αὐτῆς διαπαντὸς
κατακόσμησεν, βαρβάρων ἀποστροφήν καὶ τῶν κινδύνων ἀπαλλαγῆν διὰ τῆς Θεοτόκου δοροθύμνου. Καὶ ὁ θεὸς φθάσῃ ἡ λιτή εἰς τὸν νόμον, πλῆθος τῶν μεγάλων πυλῶν, μετὰ τὴν συμπλήρωσιν τοῦ τροπαρίου, εὐλογεῖ ὁ πατριάρχης καὶ ἀρχονταὶ οἱ ὀρφανοὶ τῷ Ἀρατεῖ σῶλος. Τὸς δὲ πυλῶνας ἀνοίγουσιν οἱ πύλαι. Καὶ μετὰ τὴν εἰσόδου, εὐθέως τὸ τρισάγιον, καὶ τὸ πρὸ, ἥς γ’· Μέγας ὁ Κύριος ἡμῶν, ἤς· ἀριθμός. Στίχος· Αἰνεῖτε τὸν Κύριον, ἤς· ἤνωσεν ἡ ἄνωσες. Ο ἀπόστολος πρὸς Ἐβραίους· Αδελφοί, τουοῦτος ἡμῖν ἔπρεπεν ἀρχιερεύς, τέλος· ὁ ἔπεξεν ὁ Κύριος καὶ σῶκ ἄνθρωπος. Ἀλληλούια, ἥς α’. Στίχος· Μηνὶστήτες τῆς συναγωγῆς σου, ἤς· κληρονομίας σου. Εὐαγγέλιον κατὰ Ἰωάννην, κεφ. β’· Τῷ καιρῷ ἐκείνῳ, ἐγένετο τὰ ἐγκαίνια, τέλος· ἐγὼ καὶ ὁ πατὴρ ἐν ἑσμεν. Κοινωνικόν· Ἀγαλλιάσθη. Αντὶ δὲ τοῦ Ἐν εἰρήνῃ προέλθετε, λέγει τὸ διάκονος· Σοφία, καὶ γίνεται ἡ παννυξίς κατὰ τάξειν. Καὶ τῇ ἐπαύριον, ἤγουν τῇ κ’, τὰ ἐγκαίνια τῆς ἀγιωτάτης Μεγάλης Ἐκκλησίας. Δεῖ δὲ εἰδέναι ὅτι ἡμῖν συμβήσει η διάκονος η κυριακὴ φθάσαι τὴν παραμονὴν τῶν ἐγκαινίων, λέγεται εἰς τὸ λυχνικὸν τὸ Κλίνον, Κύριε, τὸ τελευταῖο καὶ τὸ Κύριε, ἐκέκραξα, καὶ μετὰ τὴν εἰσόδον τοῦ πατριάρχου καὶ τὸ προκείμενον καὶ τὰ ἀντίφωνα τὰ μικρά, γίνεται εὐχή συναπτῆ μετά τῶν αἰτήσεων, καὶ ἀναγνώσματα γ’ το α’, Βασιλείων γ’ το β’, Παροιμίων· το γ’, Παροιμίων (ταῦτα δὲ προεγράφη εἰς τὴν ι’ τὸ παρόντος μηνὸς). Καὶ λέγουσιν οἱ πῦλαι τροπάριον, ἥς δ’· Ἀρατεί σῶλος, οἱ ἀρχοντες, ύμῶν, καὶ ἔπαρθητε πῦλαι αἰώνιοι, καὶ εἰσελέυσεται ὁ βασιλεὺς τῆς ἀδὸξης. Καὶ μετὰ τὸ τροπάριον λέγει ὁ διάκονος· Σοφία, καὶ γίνεται ἡ παννυξίς. Ὁ δὲ ὁρθὸς τελείται ἐν τῷ ἄμβολῳ, καὶ εἰς τὸν ν’ λέγεται τροπάριον· Ἀρατεί σῶλος. Προκείμενος, ἥς δ’· Τῷ οἴκῳ σου πρέπει ἀγίασιμα, Κύριε. Στίχος· Ο Κύριος ἐβασιλεύσεν, ἤς· καὶ περιεξόσατο. Ὁ ἀπόστολος πρὸς Ἐβραίους· Αδελφοί ἄγιοι, κλήσεως ἐπουρανίου μέτοχοι, τέλος· ὁ δὲ τὰ πάντα κατασκευάζασι Θεός. Ἀλληλούια, ἥς πλ. δ’. Στίχος· Σοι πρέπει ὡμος, ὁ Θεὸς, ἐν Σωτῆρ, ἤς· ἐν Ιερουσαλήμ. Εὐαγγέλιον κατὰ Ματθαῖον, κεφ. εξ’· Τῷ καιρῷ ἔκειτο, ἠλθεν ὁ Ἱησοῦς εἰς τὰ μέρη Καισαρείας τῆς Φιλίππου, τέλος· καὶ πῦλαι ἤδου τοῦ καταχύσουσιν αὐτῆς. Κοινωνικόν· Αἰνεῖτε. Τῇ κ’, λέγεται εἰς τὸν ν’ τροπάριον, ἥς πλ. δ’. Αὐλῶν ποιμενικῶν καταπαύων ἅσμα, στρατὸς ἀγγελικὸς ἐπεφάνη λέγων· Παύσασθε ἀγγαυλοῦντες, οἱ τῶν θρεμμάτων ἡγεμονικοῦντες· κράζετε ἀνυμονοῦντες, ὁτι ἐπέκ νυμφαῖος ὁ Κύριος, ὁ εὐκοκῆς σῶσαι ὡς Θεὸς τὸ γένος τῶν ἀνθρώπων. Τῇ ἐσπέρα, εἰς τὴν παραμονὴν τῶν Γενεθλίων τὸν μεγάλον Θεοῦ καὶ Σωτῆρος ἡμῶν Ἰησοῦ Χριστοῦ, ἣν ἐορτάζει ἡ Μεγάλη Ἐκκλησία καὶ πᾶσαι αἱ κατὰ τόπον ἄγιαι ἐκκλησίαι, τὴν παννυχία ἀπὸ ἐσπέρας τελόθεται, λέγεται εἰς τὸ λυχνικὸν τὸ Κλίνον, Κύριε, τὸ τελευταῖο καὶ τὸ Κύριε, ἐκέκραξα, εἰς δ λέγεται τροπάριον, ἥς β’· Θεοῦ ἐκ σοῦ σαρκωθέντα ἐγνωμεν. Καὶ μετὰ τὸ εἰσοδέδοσαι τὸν πατριάρχην, λέγεται τὸ προκείμενον καὶ τὰ γ’ ἀντίφωνα τὰ μικρά, καὶ γίνεται εὐχή συναπτῇ μετὰ τῶν αἰτήσεων. Και εὐθέως τὰ ἀναγνώσματα. Τὸ πρῶτον, Γενέσεως· Ἐν ἀρχής ἐποίησεν ὁ Θεὸς τὸν οὐρανόν, τέλος· καὶ ἐγένετο πρωί, ἦμερα γ’. Τῷ β’, Αριθμόν·
Ἐγένετο Πνεῦμα Θεοῦ ἐπὶ Βαλαάμ, τέλος· καὶ Ἰσραήλ ἐποίησεν ἵσχον. Τὸ γ’, Μιχαῖλ—Ἐν ταῖς ἡμέραις ἐκείναις, λέγει Κύριος, συνάξε τὴν συντετριμμένην, τέλος· ἔως ἀκρον τῆς γῆς. Εἶτα λέγουσιν οἱ ψάλται ἐν τῷ ἀμβωνὶ τοῦ τροπάριον, ἥχος πλ. β’· Λαθὼν ἐτέχθης ὑπὸ τὸ σπήλαιον, ἀλλ’ ὁ οὐρανός σὲ πᾶσιν ἐκήρυττεν, ὅσπερ στόμα τὸν ἀστέρα προβαλλόμενος, Σωτήρ, καὶ Μάγους σοι προσήνηκεν ἐν πίστει προσκονοῦντάς σοι· μεθ’ ὁν ἐλέησον ἡμᾶς. Καὶ γίνονται στιχολογίαι γ’, ψαλμός πε’, στίχος α’· Οἱ θεμέλιοι αὐτοῦ ἐν τοῖς ὄρει τοῖς ἀγίοις, ἔως· τοῖς γινώσκοντι με· μεθ’ ὁν ἐλέησον ἡμᾶς. Στίχος β’· Καὶ ἰδοὺ ἀλλόφυλοι καὶ Τύρος, ἔως· Ὕψιστος· μεθ’ ὁν ἐλέησον ἡμᾶς. Στίχος γ’· Κύριος διηγήσεται ἐν γραφῇ λαόν, μέχρι τέλους· μεθ’ ὁν ἐλέησον ἡμᾶς. Δόξα καὶ μῖαν περισσήν. Ἀνάγνωσμα δ’, Ἡσαίου· Τάδε λέγει Κύριος· ἐξελεύσεται ράβδος ἐκ τῆς ῥίζης Ἰεσσαί, τέλος· ἔσται ἡ ἀνάπαυσις αὐτοῦ τιμή. Ἀνάγνωσμα ε’, προφητείας Ἰερεμίας· Ὅτους ὁ Θεός ἢμον, σοῦ λογισθήσεται ἐτέρος, τέλος· ὅτι τὰ ἀρεστὰ τῷ Θεῷ ἢμῖν γνώστα ἐστίν. Ἀνάγνωσμα ζ’, προφητείας Δανιήλ· Ἐπέπνευσεν Δανιὴλ τῷ Ναβουχοδόντοσ, τέλος· καὶ πιστῇ ἡ σύγκρισις αὐτοῦ. Καὶ λέγουσιν οἱ ψάλται τροπάριον, ἥχος πλ. β’· Ἀνέπειλας, Χριστὲ, ἐκ Παρθένου, νοητῇ ἠλλὶ τῆς δικαιοσύνης, καὶ ἀστήρ σε ὑπέδειχεν ἐν σπηλαίῳ χυρούμενον τὸν ἁχώρητον, Μάγους ὀδηγήσας εἰς προσκύνησιν σου· μεθ’ ὁν σε μεγαλύνομεν. Ζωοδότα, δόξα σοι. Καὶ γίνονται στιχολογίαι γ’· τὸ α’, ψαλμός ἄβ’, στίχος α’· Ὅ Κύριος ἐβαπτίζεσθε, ἔως· ἀπὸ τοῦ αἰῶνος, σὺ εἰ· Μάγους ὀδηγήσας εἰς προσκύνησιν. Στίχος β’· Ἐπηρέαν οἱ ποταμοί, Κύριε, ἔως· ύδατόν πολλὸν· Μάγους ὀδηγήσας εἰς προσκύνησιν. Στίχος γ’· Θαυμαστοὶ οἱ μετεωρισμοὶ τῆς θαλάσσης, ἔως τοῦ τέλους· Μάγους ὀδηγήσας. Δόξα καὶ μῖαν περισσήν. Ἀνάγνωσμα ξ’, προφητείας Ἡσαίου· Παιδὸν ἐγεννήθη ἡμῖν, τέλος· ὁ ἰδίος Κυρίου Σαβαώθ ποιήσει ταῦτα. Καὶ μετὰ τοῦτο, ἀνισταμένων τὸν κήρυκ, γίνεται εὐχή ὑπὸ τοῦ διακόνου, καὶ λέγονται ἀντίφωνα γ’ τῆς λειτουργίας. Τὸ α’, ψαλμὸς α’, ἐν ὧν ἐν τῷ ἀνθρώπῳ μου, Κύριε, Τὸ β’, ψαλμὸς β’, ἐν ὧν ἐν τῷ Θεοτόκῳ. Τὸ γ’, ψαλμὸς θ’, ἐν ὧν ἐν τῷ Θεοτόκῳ δειλινόν. Καὶ γίνεται εὐχή τοῦ τρισάγιου, καὶ εὐθέως τὸ τρισάγιον. Καὶ ὅταν ἀνέλθῃ ὁ παραρθέριος ἐν τῷ συνθρόνῳ, καθεξίτον ἐν τῷ εὐαγγέλιῳ μέρει· δεῖ γὰρ εἰδέναι ὑπὸ εὐαγγέλιον τίθεται ἐν τῷ (5) συνθρόνῳ καὶ ἄλλο ἐν τῇ ἀγίᾳ τραπέζῃ. Καὶ λέγει προκείμενον, ψαλμός β’, ἥχος α’· Ὁ Κύριος εἶπεν πρὸς με-υίός μου εἰ σὺ, ἐγὼ σήμερον γεγεννηκα σε. Στίχος α’· Αἵτις τὰ πέρατα τῆς γῆς. Στίχος β’· Ποιμανεὶς αὐτοῦς, ἔως· συντρίψεις αὐτοὺς. Στίχος γ’· Καὶ νῦν, βασιλεῖς, σύνετε, ἔως· οἱ κρίνοντες τὴν γήν. Καὶ μετὰ τούτο, ἀνάγνωσμα η’, προφητείας Ἡσαίου· Ἐπορεύθη τοῦ Κυρίου λαλήσαι τῷ Ἀχαίας, λέγον, τέλος· μεθ’ ἡμῶν ὁ Θεός. Καὶ πάλιν προκείμενον, ἥχος πλ. δ’· Εὐξασθε καὶ ἀπόδοτε Κυρίῳ τῷ Θεῷ ἡμῶν. Στίχος γ’· Προσήκοντο ἐν τῇ Ιουδαίᾳ ὁ Θεός ἢμοιν, ἔως· τὸ νόμων αὐτοῦ. Ὁ ἀπόστολος πρὸς Ἐβραίους· Πολυμερῶς καὶ πολυτρόπως, τέλος· σὺ δὲ ὁ αὐτὸς εἰ, καὶ τὰ ἐτη σου οὐκ ἐκλείψουσιν. Ἀγιολογία, ἥχος πλ. α’· Ψαλμός ρ’, στίχος· Εἶπεν ὁ Κύριος τῷ Κυρίῳ μου,
ἐν βασιλέως σεπτῷ αὐτῶν καὶ, ἀδελφοῦ τοῦ Δαυῒδ τοῦ Κυρίου µκυριακῇ νή χρη ἁρτίας ᾿Ζʹ· τὰς, ὁ τέλος· παραγίνεται Ἰωάννης µ, ἐκείνῳ ἀναστᾶσα, καιρῷ. Τῷ ἕως· Λουκᾶν τέλος·, ἦν ἦχος δικαιοσύνην καὶ, τέλος· σκηνή τοπρὸς τὴν Γέννησιν ἡ Χριστοῦ ιού Εὐθυ ἡ καὶ ολογητοῦ τοῦ ῾Οτι ψυχή Στίχος·, Κύριον. Σωτῆρί ἕως· Μεγαλύνει µκεχαριτω ἡν ἀνθρώπων τοῦ, καὶ µγένους εἰς, ἀντίφωνον µ, λειτουργίας λέγεται τῷ ἐν ἀπέρχεται οὕτως· ἕωθεν ἡ Γίνεται Ἀπὸ τῆς Μεγάλης ἀκολουθία Μηνὶ αὐτῷ ἀπόκειται ἡ ἁγία σύναξις.

26 December (Typicon, pp. 158-161)
Μηνὶ τῷ αὐτῷ κη’, σύναξις τῆς παναγίας Θεοτόκου ἐν Βλαχέρναις, ἐνθα ἀπόκειται ἡ ἁγία Σορᾶς. Γίνεται δὲ ἡ ἀκολουθία οὕτως· Απὸ τῆς Μεγάλης Ἑκκλησίας ἔσθεν ἀπέρχεται ἡ λιτή ἐν τῷ Φόρῳ, καὶ μετὰ τὰς ἐκείσ τις ἔχεισεν συνήθεις εὐχάς παραγίνεται ἐν τῇ εἰρημένη συνάξει. Καὶ μετὰ τὸ γ’ ἀντίφωνον τῆς λειτουργίας, εἰς τὴν εἰσόδου, λέγεται τροπάριον, ἡχός βαρύς· Χαίρε, κεχαριτωμένη Θεοτόκε Παρθένε, λιμήν καὶ προστασία τοῦ γένους τῶν ἀνθρώπων. Καὶ εἰς τὸ Δόξα, ἡχός β’· Ὑπερυψολογημένη ὑπάρχει, Θεοτόκε Παρθένε. Προκείμενον, φόνη τῆς Θεοτόκου, ἡχός γ’· Μεγαλύνει ἡ ψυχή μου τὸν Κύριον, ἐως· τῷ Σωτῆρί. Στίχος· Ὡσ πάντα αἰ γενεαί. ὁ ἀπόστολος πρὸς Ἐβραίους· Ἀδελφοί, ὁ ἄγιαζον καὶ οἱ ἀγιαζόμενοι, τέλος· τοῖς πειραζομένοις βοηθήσαι (λέγεται δὲ ὁ αὐτός εἰς τὰ ἄγια νῆπια). Ἀλληλούια, ἡχός πλ.’. Στίχος· Ανάστηθι, Κύριε, εἰς τὴν ἀνάπαυσιν σου, ἐως· ἀγάσιματος σου. Εὐαγγέλιον κατὰ Ματθαίον, κεφ. τ’· Ἀναχωρήσαντων τῶν Μάγων, τέλος· Ναζαραίος κληθήσεται. Κοινωνικόν· Ποτήριον σωτηρίου. Τῇ αὐτῇ ἡμέρᾳ, τοῦ ὁσίου καὶ ὁμολογητοῦ Ἑβδομίου ἐπισκόπου Σαρδεῶν [...] . Τῷ σαββάτῳ μετὰ τὴν Χριστοῦ Γέννησιν, ὁ ἀπόστολος πρὸς Ἐβραίους· Ἀδελφοί, εἶχεν ἡ πρώτη σκηνή, τέλος· καὶ τῶν τοῦ λαοῦ ἀγνοιμάτων. Καὶ ἔτερος ἀπόστολος πρὸς Τιμόθεου α’· Τέκνων Τιμόθεων, δίωκε δικασύνην, τέλος· αἰώνιον, ἀμήν. Ἀλληλούια, ἡχός πλ. δ’· Ἐκ γαστρὸς πρὸς ἐωσφόρου, ἐως· Μελχισεδέκ. Εὐαγγέλιον κατὰ Λουκᾶν, κεφ. γ’· Τῷ καιρῷ ἑκείνῳ, ἀναστάσαι Μαρίαμ, τέλος· καὶ ὑπέστρεψεν εἰς τὸν οἶκον αὐτῆς. Καὶ ἔτερον εὐαγγέλιον κατὰ Ματθαίον, κεφ. Ζ’· Τῷ καιρῷ ἑκείνῳ, παραγίνεται ὁ Ἰωάννης, τέλος· τὰς ἁμαρτίας αὐτῶν.

Sunday after Christmas (Typicon, pp. 160-163)
Τῇ κυριακῇ μετὰ τὴν Γέννησιν, μνήμη τῶν δικαιών Ἰουσήφ τοῦ χρηματίσαντος κατὰ σάρκα πατρὸς τοῦ Κυρίου, καὶ Ἰακώβου τοῦ ἀδελφοῦ τοῦ Κυρίου, καὶ Δαυὶδ τοῦ πρώτου καὶ βασιλέως [...] . Γίνεται δὲ ἡ αὐτῶν σύναξις ἐν τῇ Μεγάλῃ Ἑκκλησίᾳ καὶ ἐν τῷ σεπτῷ
ἀποστολέω τοῦ ἀγίου ἀποστόλου Ἰακώβου τοῦ ἀδελφοθέου ἐνδον τοῦ σεβασμίου οίκου τῆς ἡγίας Θεοτόκου τῶν Χαλκοπρατείων, τῆς λιτῆς ἀπὸ τῆς Μεγάλης Ἐκκλησίας ἑκεῖσε παραγενομένης. Καὶ λέγεται εἰς τὸν ν΄ καὶ εἰς τὴν εἰσόδον τροπάριον, ἦχος β΄· Εὐαγγελίζου, Ἰωσήφ, τῷ Δαυὶ ὁ θαῦματα τῷ θεοπάτορι· Παρθένοι εἰδὲς κυοφορήσασαν, μετὰ ποιμένων ἐδοξολόγησας, μετὰ τῶν Μάγων προσεκόνησας, δι’ ἀγγέλου χρηματισθείς. Ικέτευε Χριστῷ τῷ Θεῷ σωθήναι τάς ψυχάς ἡμῶν. Ὁμοιον· Ὡς τοῦ Κυρίου μαθητής ἀνεδέξασθαι, δίκαιε, τὸ εὐαγγέλιον, ὡς μάρτυς ἔχεις τὸ ἀπαράγραπτον, τὴν παρρησίαν ὡς ἀδελφόθεος, τὸ πρεαβεύειν ὡς ἱερεῦς. Ικέτευε Χριστὸν τὸν Θεόν σωθήναι τάς ψυχάς ἡμῶν. Προκείμενον, ἦχος γ΄· Ψάλατε τῷ Θεῷ ἡμῶν, ψάλατε. Στίχος· Πάντα τὰ ἔθνη, κροτήσατε χείρας. Ὁ ἀπόστολος πρὸς Γαλάτας· Ἀδελφοί, γνωρίζω ὡμῖν τὸ εὐαγγέλιον, τέλος· τὸν ἀδελφὸν τοῦ Κυρίου. Ἀλληλούια, ἦχος δ΄. Στίχος· Μνήσθητι, Κύριε, τοῦ Δαυὶ, ἦχος· Ἰακώβ. Εὐαγγέλιον κατὰ Μαθαῖον, κεφ. ε΄· Αναχωρησάντων τῶν Μάγων, τέλος· Ναζωραῖος κληθήσεται. Εἴτερον εὐαγγέλιον κατὰ Μάρκον· Αρχή τοῦ εὐαγγελίου, τέλος· αὐτὸς βαπτίσθητε ὡμῖς ἐν Πνεύματι ἁγίῳ. Τελείται δε καὶ ἡ μνήμη τῇ αὐτῇ κυριακῇ ἐν τῇ ἁγιωτάτῃ Μεγάλῃ Ἐκκλησίᾳ τοῦ ἐν ἁγίος πατρὸς ἡμῶν καὶ ἀρχιεπισκόπου τῆς βασιλίδος πόλεως Θεοδώρῳ. Δεύτερον δὲ εἰδέναι ὅτι έκεῖνον δύο κυριακαὶ μεταξύ τῆς Χριστοῦ Γεννήσεως καὶ τῶν Φώτων, ἐν μέν τῇ α’ κυριακῇ ἀναγινώσκεται εὐαγγέλιον. Αναχωρησάντων τῶν Μάγων, ἐν δὲ τῇ β΄, κατὰ Μάρκον, κεφ. α΄· Αρχή τοῦ εὐαγγελίου, τέλος· ἐν Πνεύματι ἁγίῳ· Εἰ δὲ μία μόνη κυριακή γένηται, τὸ κατὰ Μάρκον μόνον ἀναγινώσκεται.

27 December (Typicon, pp. 162-165)

Μηνι τῷ αὐτῷ κε’, ἀδελφοὶ τοῦ ἅγιου ἀποστόλου καὶ πρωτομάρφυρος Στεφάνου. Τελείται δε ἡ αὐτῷ σύναξις ἐν τῷ μαρτυρῶν αὐτῷ τῷ ὄντι πλησίον τῶν Κονσταντιανῶν, τῆς λιτῆς ἐσθεν ἀπὸ τῆς Μεγάλης Ἐκκλησίας ἀπερχομένης ἐν τῷ Φόρῳ, καὶ μετὰ τᾶς ἑκεῖσε συνήθεις εὐχὰς παραγινομένης ἐν τῇ εἰρήμην συνάξει. Η δὲ ἀκολουθία γίνεται οὕτως· Εἰς τὸν ν΄ καὶ εἰς τὴν εἰσόδον λέγεται τροπάριον, ἦχος πλ. δ΄· Τῶν σοφῶν ἀποστόλων τὴν ἐκλογὴν καὶ τῶν ἁγίων μαρτύρων τὴν προπομπὴν, Στέφανοι τίμε, ἐπαξίῳ ὡμοὐνόμενοι σε. Τοὺς οὐρανοὺς γὰρ εἰδὲς ἀνεογγεμένους τῷ πνεύματι, καὶ τὸν Υἱὸν ἐστῶτα ἐκ δεξιῶν τοῦ Θεοῦ ἡμῶν, δθὲν καὶ ὑπερήψου ὑπὲρ τῶν λιθαζόντων. Τῷ σώματι τέθνηκας, τῷ δὲ πνεύματι ἐξήσας, πρωτομάρτυρος παγκόσμε. Πρέσβευε Χριστῷ τῷ Θεῷ σωθήναι τὰς ψυχὰς ἡμῶν. Καὶ έτερον τροπάριον, ἦχος β΄. Τοῦ πρωτομάρτυρος σου, Κύριε, τὴν μνήμην ἐορτάζοντες, δὶ’ αὐτῷ σε δυσσοφούμενον· σῶσον τὰς ψυχὰς ἡμῶν. Προκείμενον, ἦχος δ΄· Τοῖς ἁγίοις τοῖς ἐν τῇ γῇ. Στίχος· Προσφέρων τὸν Κύριον. Ἀνάγνωσμα τῶν Πράξεων· Ἐν ταῖς ἡμέραις ἐκείναις, Στέφανος πλήρης πίστεως, καὶ λέγει οὖς· οὐδὲ βήμα ποδὸς, καὶ ὑπερβαίνει καὶ λέγει· Σολομῶν δὲ φοικοδόμησε, τέλος· εἰπὼν ἐκοιμήθη. Ἀλληλούια, ἦχος δ΄. Στίχος· Δίκαιος ὡς φοινίξ ἀνθήσει. Εἴτερον ἀλληλούια, 315
9 January (Typicon, pp. 192-193)
Μηνι τοῦ αὐτοῦ θ’, ἄθλησίς τοῦ ἀγίου μάρτυρος Πολυεύκτου. Τελείωται δὲ ἡ αὐτοῦ σύναξις ἐν τῷ ἀγιωτάτῳ αὐτοῦ μαρτυρίῳ, ἐωθεν τῆς λατής ἀπὸ τῆς Μεγάλης Ἐκκλησίας παραγινομένης ἐν τῷ Φόρῳ καὶ μετά τὰς ἐκείστε εὐχάς ἐπὶ τὴν εἱρμομένην σύναξιν παραγινομένης. Ἡθα, εἰς τὴν τῆς λειτουργίας ἐξισδον, ἀντὶ τοῦ Δεύτε προσκυνήσῳμεν, τὸ Κύριε, ἐλέησον λέγεται, διά τὸ συμβήναι κατὰ ταύτην τὴν ἡμέραν γενέσθαι μέγαν σεισμὸν ἐν ἀρχῇ τῆς βασιλείας Βασιλείου.

16 January (Typicon, pp. 198- 201)
Μηνι τοῦ αὐτοῦ ις’, μνήμη τοῦ ἀγίου ἀποστόλου Πέτρου, ἐν ἡ προσκυνεῖται ἡ διὰ Χριστὸν περιτεθείσα αὐτοῦ ἄλλης [...] ἡτίς [...] κατετέθη ἐν τῷ ναῷ τοῦ ἀγίου Πέτρου τῷ ὄντι ἐνδόν τῆς Μεγάλης Ἐκκλησίας. Γίνεται δὲ ἡ ἀκολούθια οὕτως: Εἰς τὸν ν’ λέγεται τροπάριον, ἤχος δ’. Τὴν Ῥώμην <μή> λιπὼν, πρὸς ἡμᾶς ἐπεδήμησας δι’ ἄν ἐφόρεσας τιμῶν ἄλλες, τῶν ἀποστόλων πρωτόθρονων, ἐς ἐν πίστει προσκυνοῦντες δεόμεθα ταῖς πρὸς Θεὸν προσβείαις σου δωρηθῆται ἡμῖν τὸ μέγα ἔλεος. Καὶ περὶ ὧραν β’ ἐξέρχεται ἡ λατή ἀπὸ τῆς Μεγάλης Ἐκκλησίας, ψαλλόμενον τοῦ αὐτοῦ τροπαρίου, καὶ εἰσέρχεται εἰς τὸν ἀγίον Πέτρον, καὶ δοξάζουσι τοῦ αὐτὸ τροπάριον. Αντίφωνα δὲ οὐ γίνονται, ἀλλ’ εὐθὺς τὸ τρισάγιον.
Προκείμενον, ἤχος πλ. δ’. Εἰς πάσαν τὴν γῆν ἐξῆλθεν, ἔως· τὰ πέρατα τῆς οἰκουμένης τὰ λήματα αὐτῶν. Στίχος· Οἱ οὐρανοὶ διηγοῦνται δόξαν Θεοῦ, ἔως· τὸ στήρεωμα. Ανάγνωσμα τῶν Πράξεων· Κατ’ ἐκείνον τὸν καιρὸν, τέλος· Τοῦ λαοῦ τῶν Ἰουδαίων. Ἀλληλούϊα, ἤχος δ’. Στίχος· Έξωμολογήσονται οἱ οὐρανοί, ἔως· ἀγίον. Εὐαγγέλιον κατὰ Ἰωάννην, κεφ. σκς’· Τῷ καιρῷ ἐκείνῳ, ἐφανέρωσεν ἑαυτὸν ὁ Ἱσαὰκ τῆς μαθητῆς αὐτοῦ, τέλος· ποιῶ θανάτῳ δοξάσει τὸν Θεόν. Κοινωνικόν· Αγαλλιάσθη.

22 January (Typicon, pp. 206-209)
Μηνι τοῦ αὐτοῦ κβ’, ἄθλησίς τοῦ ἐν ἀγίοις πατρὸς ἡμῶν Τιμοθέου τοῦ ἀποστόλου, ἐπισκόπου Ἐφέσου [...]. Κατετέθη εἰς τὸν ναὸν τῶν Ἁγίων Ἀποστόλων ἐνδόν τῆς ἁγίας τραπέζης, μετὰ Ἀνδρέου καὶ Λουκᾶ τῶν πανευφήμων ἀποστόλων. Ἐνθα καὶ ἡ σύναξις αὐτοῦ τελεῖται, ἐωθεν
ἀπὸ τῆς Μεγάλης Ἐκκλησίας τῆς λιτῆς ἀπερχομένης ἐν τῷ Φόρῳ καὶ μετὰ τὰς ἐκεῖσε συνήθεις εὐχὰς παραγινομένης ἐν τῇ εἰρημένη συνάξει. Ἡ δὲ ἀκολουθία γίνεται οὕτως: Λέγεται τροπάριον εἰς τὸν νῦ’ καὶ εἰς τὴν εἰσοδον, ἥχος δ’. Χρηστότητα ἐκδίδαχθεις καὶ νήψων ἐν πάσιν, ἀγαθὴν συνεϊδόθην ἱεροπρεπῆς ἐνδυσάμενος, ἤντλησας ἐκ τοῦ Σκεύους τῆς ἐκλογῆς τὰ ἀπόρρητα, καὶ τὴν πίστιν τηρήσας τὸν ἴσον δρόμον ἐτέλεσας, ἀπόστολε ἐνδόξε. Πρέσβεις Χριστῷ τῷ Θεῷ σωθῆναι τὰς ψυχὰς ἡμῶν. Προκειμένῳ· Εὐφρανθῆσεται δίκαιος ἐν τῷ Κυρίῳ. Στίχος· Εἰσάκουσον, ὦ Θεός, φωνῆς μου. ὁ ἀπόστολος πρὸς Τιμόθεον β’· Τέκνον Τιμόθεε, χάριν ἐχω τῷ Θεῷ ὁ λατρείῳ, τέλος· τοῦ σώσαντος ἡμᾶς. Ἀλληλούια, ἥχος δ’. Στίχος· Δίκαιος ὡς φοίνιξ ἀνθήσε. Εὐαγγέλιον κατὰ Μαθαίων, κεφ. γ’· Εἶπεν ὁ Κύριος τοῖς ἑαυτοῦ μαθηταῖς· πάς ὁ στίς ὁμολογήσει ἐν ἐμοί, τέλος· οὐ μὴ ἀπολέσῃ τὸν μισθὸν αὐτοῦ. Κοινωνικόν· Εἰς μνημόσυνον. Τῇ αὐτῆ ἡμέρᾳ, τοῦ ἁγίου μάρτυρος Βικεντίου διακόνου [...]. Τελεῖται δὲ ἡ αὐτοῦ συνάξεις ἐν τῷ Κάμπῳ. Τῇ αὐτῇ ἡμέρᾳ, ἄθλησις τοῦ ἁγίου μάρτυρος Αναστασίου τοῦ ἐν Περσίδι μαρτυρήσαντος [.......]. Τελεῖται δὲ ἡ αὐτοῦ συνάξεις ἐν τῷ ἁγιωτάτῳ αὐτοῦ μαρτυρίῳ τῷ ὄντι ἐνδόξου τοῦ ἁγίου μάρτυρος Φιλήμονος ἐν τῷ Στρατηγῷ.

25 January (Typicon, pp. 210-211)
Μηνὶ τῷ αὐτῷ κε’, μνήμη τοῦ ἐν ἁγίως πατρὸς ἡμῶν Γρηγορίου τοῦ Θεολόγου [...]. Τελεῖται δὲ ἡ αὐτοῦ συνάξεις ἐν τῇ ἁγιωτάτῃ Μεγάλῃ Ἐκκλησία καὶ ἐν τῷ μαρτυρίῳ τῆς ἁγίας Ἀναστασίας ἐν τοῖς Δομινίου Ἐμβόλοις καὶ ἐν τῇ ἐκκλησίᾳ τῶν Ἁγίων Ἀποστόλων τῶν μεγάλων· ἔνθα τὸ τίμιον αὐτοῦ λείψανον Κονσταντίνος ὁ φιλόχριστος καὶ πανευσεβής βασίλεις ἡμῶν κομίσας ἐξ Αριανζου τῆς Καππαδοκίας χώρας κατεθηκεν. Απὸ τῆς Μεγάλης Ἐκκλησίας ἐσθενὴν ἡ λιτή παραγίνεται ἐν τῷ Φόρῳ καὶ μετὰ τὰς ἐκεῖσε εὐχὰς ἀπέρχεται ἐν τῇ εἰρημένῃ συνάξει. Ἡ δὲ ἀκολουθία γίνεται οὕτως· Εἰς τὸν νῦ’ λέγεται τροπάριον, ἥχος α’· ὁ ποιμνικὸς αὐλὸς τῆς θεολογίας σου τὰς τῶν ῥητόρων ἐνίκησε σάλπιγγας· τοῖς γὰρ τὰ βάθη τοῦ Πνεύματος ἐκζήτησας, καὶ τὰ κάλλιν τοῦ φθέγματος προσπεθῆσαται. Ἀλλὰ πρέσβεις Χριστῷ τῷ Θεῷ, πάτερ ὅσε, ὑπὲρ τῶν ψυχῶν ἡμῶν. Προκειμένῳ, ἥχος βαρύς· Εὐφρανθῆσεται δίκαιος. Στίχος· Εἰσάκουσον, ὦ Θεός, φωνῆς μου. ὁ ἀπόστολος πρὸς Κορινθίους α’. Ἀδελφεί, ἐκάστῳ διδότω ἡ φανέρωσις, τέλος· διαμορφῶν ἵδια ἐκάστῳ καθὼς βούλεται. Ἀλλὰς ἀπόστολος πρὸς Κορινθίους α’· Ἀδελφεί, γηγορεῖτε, στήκτες, τέλος· ἐν Χριστῷ Ἰησοῦ, ἀμήν. Ἀλληλούια, ἥχος β’· Προσέχετε, λαός, ἐος· τοῦ στόματός μου. Εὐαγγέλιον κατὰ Μαθαίων, κεφ. κυ’· Τῷ καιρῷ ἐκείνῳ, ἱκολούθησαν τῷ Ἰησοῦ ὁχλοὶ πολλοί, τέλος· πολὺς ἐν τοῖς οὐρανοῖς. Κοινωνικόν· Εἰς μνημόσυνον.
26 January (Typicon, pp. 212-213)
Μηνι τοῦ αὐτοῦ κα΄, μνήμη τοῦ μεγάλου σεισμοῦ γενομένου εἰς τὰ τελευταία τῆς βασιλείας τοῦ νέου Θεοδώσιου [...] Ἡ δὲ ἀκολουθία γίνεται οὕτως· ὁ ὀρθρός γίνεται ἕως τῆς ἐκκλησίας. Καὶ κατέρχεται ὁ πατριάρχης καὶ εἰσέρχεται διὰ τῆς πλαγίας εἰς τὸ ἁγιον θυσιαστήριον, καὶ μετὰ τὴν συμπλήρωσιν τοῦ ψαλλομένου ἀντιφόνου γίνεται εὐχὴ τοῦ τρισαγίου. Καὶ ἄρχονται οἱ ψάλται ἐν τῷ ἀμβώνι τροπάριον τῆς λιτῆς, ἧς θ. δ.· Ἀνέτειλας, Κύριε, τὴν ἡμέραν ἐν ἧ δικαιωπ. ἐπαίδευσας ἡμᾶς, καὶ μετὰ φόβου πάντες σοι προσπίπτομεν λέγοντες· 'Αγιε Δέσποτα Σωτήρ ἡμῶν, Ἐλέησον ἡμᾶς. Καὶ ἐν τῷ Φόρῳ δοξάζουσιν, καὶ λέγει ο διάκονος τὴν μεγάλην ἐκτενήν. Καὶ εἴθ’ οὕτως ἄρχονται οἱ ψάλται τοῦ αὐτοῦ τροπάριον. Καὶ μετὰ τὸ εἰσελθεῖν τὴν λιτήν ἐν τῷ Ἑκακεινώῳ δοξάζουσι καὶ ἀπέρχονται ἐν τῷ σεβασμίῳ οἶκῳ τῆς ἀρχάντου Δεσποινῆς ἡμῶν Θεοτόκου καὶ ἀειπαρθένου Μαρίας πλησίον Ἑλενίανων, καὶ εὐθέως ἄρχονται τὸ τρισάγιον. Προκείμενον, ἥς θ. Βαρύς· Κύριος ἰσχυρὸ τῷ λαῷ αὐτοῦ δόσει. Στίχος· Ἐνέγκατε τῷ Κύριῳ, νεὶ Θεοῦ. ὁ ἀπόστολος πρὸς Ἑβραίους· Ἀδελφοί, ἃν ἀγατῇ Κύριος παιδεύει, τέλος· τῆς ἁγιότητος αὐτοῦ. Αλληλούια, ἥς θ. δ.’ ὁ Θεός, ἀπόσω ἡμᾶς καὶ καθελές ἡμᾶς, ἐως ὁικτήρισαι ἡμᾶς. Εὐαγγέλιον κατὰ Ματθαίου, κεφ. ξθ’· Τῷ καιρῷ ἐκείνῳ, ἐμβάντα τῷ Ἱησοῦ εἰς πλοῖον, τέλος· καὶ ὑπάκουοιν αὐτῷ. Κοινωνικά· Ποτήριον. Τῇ αὐτῇ ἡμέρᾳ, μνήμη τοῦ ὅσιου Ξενοφόντος καὶ τῆς συμβίου καὶ τῶν δύο τέκνων αὐτῶν Ἀρκαδίου καὶ Ἱωάννου [...]
Βλαχέρναις. Δεί δὲ εἰδέναι ὅτι ἐσπέρας εἰς τὴν παραμονὴν κατέρχεται ὁ πατριάρχης ἐν τοῖς Χαλκοπρατείοις, καὶ μετὰ τὴν εἴσοδον καὶ τὸ προκείμενον καὶ τὰ γ΄ ἀντίφωνα τὰ μικρά γίνεται εὐχὴ συναπτῇ μετὰ τῶν αἰτήσεων, καὶ ἀναγνώσματα γ΄. Τὸ α΄, Γενέσεως· Ἑξῆλθεν Ἰακώβ ἀπὸ τοῦ <φρέατος τοῦ> ὄρκου. Τὸ β΄, Ἰεζεκιήλ· Τάδε λέγει Κύριος· ἔσται ἀπὸ τῆς ἡμέρας τῆς ὀγδόης. Τὸ γ΄, Παροιμίων· Ἡ σοφία ὀκοδόμησεν ἑαυτήν οἶκον (προεγράφῃ ἀμφότερα εἰς τὴν α΄ τοῦ σεπτεμβρίου μηνός). Καὶ μετὰ τούτο λέγουσιν οἱ ψάλλειν εἰς τὸν ἀμβώνι τροπάριον, ἥχος α΄. Χαίρε, κεχαριτωμένη Θεοτόκε Παρθένε, ἐκ σοῦ γὰρ ἀνέτειλεν ὁ Ἡλιος τῆς δικαιοσύνης Χριστὸς ὁ Θεὸς ἡμῶν, φωτίζων τοὺς ἐν σκότει. Εὐφραίνοις καὶ σύ, πρεσβύτα δίκαιε, δεξάμενος ἐν ἀγκάλαις τὸν ἔλευθερωτὴν τῶν ψυχῶν ἡμῶν, χαριζόμενον ἡμῖν καὶ τὴν ἀνάστασιν (τὸ αὐτὸ καὶ εἰς τὸν ν’ καὶ εἰς τὴν εἴσοδον). Ό δὲ ἄρφος γίνεται εἰς μὲν τὰ Χαλκοπρατεία ἐν τὸν ἀμβώνι. Εἰς δὲ τὴν Μεγάλην Ἐκκλησίαν, ἐν τῷ νάρθηκι, καὶ εἰς οἶνον 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 ἀρχονται οἱ ψάλλειν εἰς τὸν ἀμβώνι τὸ προεγραμμένον τροπάριον. Χαίρε, κεχαριτωμένη, καὶ ἐξέρχεται ἡ λιτή καὶ δοξάζουσιν οἱ ψάλλειν εἰς τῷ Φόρῳ. Καὶ λέγει ὁ διάκοος τῆς μεγάλης ἐκτενῆς καὶ πάλιν ἀρχονται οἱ ψάλλειν τὸ αὐτὸ τροπάριον, καὶ εἰς Βλαχέρναις δοξάζουσιν. Αντίφωνα δὲ οὐ γίνονται, ἀλλ’ εὐθὺς τὸ τρισάγιον καὶ τὸ προκείμενον, ἥχος γ΄. Μεγαλώνει ἡ ψυχὴ μου τῶν Κύριων, ἑως· τῷ Σωτήριῳ. Στίχος· ὅτι ἐπέβλεψεν ἐπὶ τὴν ταπείνουσιν, ἑως· πᾶσα αἱ γενεαί. ὁ ἀπόστολος πρὸς Ἐβραίους· Ἀδελφοί, χωρίς πάσης ἀντιλογίας, τέλος· κατὰ τὴν τάξιν Μελχισεδέκ. Ἀλληλούια, ἥχος πλ. δ’. Στίχος α΄· Νῦν ἀπολύεις τὸν δούλου, ἑως· τῷ σωτηρίῳ σου. Στίχος β΄· Φῶς εἰς ἀποκάλυψιν ἠθνῶν, ἑως· Ἰσραήλ. Εὐσαγγέλιον κατά Λουκᾶν, κεφ. γ΄· Τῷ καιρῷ ἔκεινῳ, ἀνήγαγον οἱ γονεῖς τὸ παιδίον Ἰησοῦν, τέλος· καὶ χάρις Θεοῦ ἐν ἔπι αὐτῷ. Κοινωνικόν· Ποτήριον. Τῇ αὐτῇ ἡμέρᾳ, ἄθλησις τῆς ἁγίας μάρτυρος Περπετούας καὶ τῶν σύν αὐτῆς Σατύρου, Ῥευκάτου, Σατορνίλου, Σεκούνδου καὶ Φηλικιτάτης [...]
24 February (Typicon, pp. 238-241)
Ματθαίον, κεφ. ξ’· Τὸ καιρὸ ἐκείνῳ, ἐμβάντι τὸ Ἰησοῦ εἰς τὸ πλοῖον, ἡκολούθησαν αὐτῷ, τέλος· ὑπακούουσιν αὐτῷ. Κοινωνικὸν· Γεύσασθε καὶ ἰδεῖτε

24 March (Typicon, pp. 252-253)
Μηνι τὸ αὐτὸ κ佴· ἀθλήσας τῶν ἄγιων μαρτύρων ν’ τῶν ἐν Καισαρείᾳ τῆς Παλαιστίνης. Καὶ τῇ ἔσπερᾳ τῆς αὐτῆς ἡμέρας ἡ παραμονὴ τοῦ εὐαγγελισμοῦ τῆς παναγίας ἀχράντου Δεσποίνης ἡμῶν Θεοτόκου καὶ άειπαρθένου Μαρίας [...]. Καὶ κατέρχεται ἡ λιτή ἀπὸ τῆς Μεγάλης Ἐκκλησίας εἰς τὸν ναὸν τῆς ὑπεραγίας Θεοτόκου ἐν τοῖς Χαλκοπρατείοις κατὰ συνήθειαν. Καὶ εὐθέως ἀρχεῖ ἡ λειτουργία ἡ καθημερινή, μηθενὸς προστιθεμένου ἀναγνώσματος διὰ τὴν ἑορτήν, καὶ γίνεται ἡ παννυχίς κατὰ τάξιν.

25 March (Typicon, pp. 252-259)
Μηνι τὸ αὐτὸ κὲ’. Θῇ δὲ ἐπαύριον ἤγουν τῇ κε’ τοῦ αὐτοῦ μηνός, ἐν τῇ ἀγιωτάτῃ Μεγάλῃ Ἐκκλησίᾳ, εἰς τὸν ν’ λέγεται τροπάριον, ἢχος δ’· Σήμερον τῆς σοτηρίας ἡμῶν τὸ κεφάλαιον καὶ τοῦ ἀπ’ αἰώνος μουστηρίου ἡ φανέρωσις· ὁ Υἱὸς τοῦ Θεοῦ Υἱός τῆς Παρθένου γίνεται καὶ Γαβριήλ τὴν χάριν εὐαγγελίζεται. Διὸ σὸν αὐτὸ τῇ Θεοτόκῳ βοήσωμεν· Χαίρε, κεχαριτωμένη, ὁ Κύριος μετὰ σοῦ. Καὶ μετὰ τὸν ὀρθὸν καὶ τὴν τριτεκτὴν γίνεται εὐχή τοῦ τρισαγίου, καὶ ἀρχονταί οἱ ψάλται ὑπὸ τὸ ἄμβων τὸ αὐτὸ τροπάριον καὶ εἰς τὸν Φόρον δοξάζομεν, καὶ λέγει ὁ διάκονος τὴν μεγάλην ἐκτενήν. Καὶ εἰθ’ οὕτως ἀρχονταί οἱ ψάλται τὸ αὐτὸ τροπάριον καὶ κατέρχεται ἡ λιτή ἐπανακάμπτουσα εἰς τὰ Χαλκοπρατεία, καὶ εἰκεί δοξάζουσι. Καὶ εὐθέως ἀνέρχεται ὁ πατριάρχης ἐν τῷ συνθρόνῳ. Προκειμένον δὲ οὐ λέγεται, ἄλλ’ εὖθύς ἀνάγνωσμα πρῶτον, τῆς Ἐξόδου· Ἐξῆλθε Μουσῆς εἰς τὸ ὅρος τοῦ Θεοῦ ὁρῆβ, τέλος· εἰς γῆν ἐόθουσαν μέλι καὶ γάλα. Προκειμένον, ἢχος δ’· Εὐαγγελιζέσθη ἡμέραν εἰς ἡμέραν τὸ σωτηρίου τοῦ Θεοῦ ἡμῶν. Στίχος· Ἀστά τῷ Κυρίῳ ἁσμα καινόν, ἄστα τῷ Κυρίῳ πᾶσα ἡ γῆ. Ἀνάγνωσμα β’, Παροιμίων· Κύριος ἔκτις με ἄρχην ὅδον αὐτοῦ, τέλος· ἐν προσώπῳ αὐτοῦ ἐν παντί καιρῷ. Προκειμένον β’, τῷ Κατευθυνθήτῳ. Ἀνάγνωσμα γ’, ὁ ἀπόστολος πρὸς Ἐβραίους· Ἀδελφοί, ὁ ἀγίαζον καὶ οἱ ἠγιαζόμενοι (προεγράφη τῇ παύριν τῆς Χριστοῦ Γεννήσεως). Ἀλληλούα, ἢχος α’· Καταβήσεται Κύριος ὡς ὠξέος ἐπὶ πόκον, ἦς καὶ πλήθος εἰρήνης. Εὐαγγέλιον κατὰ Λουκᾶν, κεφ. β’. Τῷ καιρῷ ἐκείνῳ συνέλαβεν Ἐλισάβετ ἡ γυνὴ Ζαχαρίου, τέλος· καὶ ἄπηλθεν αὐτῇ αὐτῆς ὁ ἀγγελός. Κοινωνικόν· Ποτήριον· Τῆς Ἐξόδου. Ἐξαλείπατο Κύριος. Δεῖ δὲ εἰδέναι ὡς αὐτή ἡ ἀκολούθια γίνεται ὅταν εἰς ἡμέραν νηστείας φθάσῃ ὁ Εὐαγγελισμός. Εἰ δὲ ἐν σαββάτῳ ή ἐν κυριακῇ φθάσῃ, λέγονται εἰς τὴν παραμονὴν τὰ ἀναγνώσματα τὰ προεγραμμένα τῆς Ἐξόδου καὶ Παροιμία, καὶ ἔτερα Παροιμία· Ἡ σοφία ὄκοδόμησεν. Εἰ δὲ εἰς κυριακῇ τῆς βαύροφορον φθάσῃ, γίνεται ἡ ἀκολούθια οὕτως· Ἑωθεν κατέρχεται ὁ πατριάρχης καὶ εἰσέρχεται διὰ τῆς πλαγίας εἰς τὸ
θυσιαστήριον καὶ γίνεται εὐχή τοῦ τρισαγίου, καὶ ἀρχονταὶ οἱ ψάλται ἐν τῷ ἁμβωνι τροπάριον, ἥχος α’. Τὴν κοινὴν ἀνάστασιν πρὸ τοῦ σοῦ πάθους πιστοῦμεν. Καὶ εἰς τὸν Φόρον δοξάζουσιν τὸ αὐτὸ τροπάριον. Καὶ λέγει ὁ διάκονος τὴν μεγάλην ἐκτενήν, καὶ μετὰ τοῦτο ἀρχονταὶ οἱ ψάλται τροπάριον, ἥχος δ’. Σήμερον τῆς σωτηρίας ἡμῶν τὸ κεφάλαιον. Καὶ κατέρχεται ἡ λιτή ἐν τοῖς Χαλκοπρατείοις καὶ δοξάζουσι κάκεισε, καὶ λοιπὸν τὰ ἀκόλουθα ὡς προγέγραπται. Εἰ δὲ ἐν τῇ ἁγίᾳ πέμπτῃ φθάσῃ, γίνεται οὕτως: Μετὰ τὴν ἀπόλυσιν τῆς τριτοέκτης καὶ τὴν κατάπλυσιν τῆς ἁγίας τραπέζης, ἔξερχεται ἡ λιτή καὶ ἀνέρχεται εἰς τὸν Φόρον, καὶ ὑποστρέφει εἰς τὰ Χαλκοπρατεῖα καὶ δοξάζουσι κάκεισε οἱ ψάλται, καὶ εὐθέως τὸ τρισάγιον, τὸ προκείμενον, ὁ ἀπόστολος, τὸ ἀλληλούϊα, τὸ εὐαγγέλιον, ἡ μεγάλη ἐκτενή καὶ εὐχή συναπτή μετὰ τῶν αἰτήσεων, καὶ τὸ Ἑν εἰρήνη προελθόμεν. Εἰ δὲ εἰς τὴν ἁγίαν παρασκευὴν φθάσῃ, ἡ εἰς τὸ ἁγίον σάββατον, ὁμοίως γίνεται ἡ ἀκόλουθα. Καὶ εἰ μὲν εἰς τὴν ἁγίαν παρασκευὴν, χρὴ ἀπολύειν περὶ ὅραν ἐκτίνη. Εἰ δὲ εἰς τὸ ἁγίον σάββατον, ταχύτερον. Εἰ δὲ εἰς τὴν ἁγίαν κυριακήν τοῦ Πάσχα φθάσῃ ὁ Εὐαγγελισμός, τελεῖται οὕτως: Μετὰ τὸν ὅρθρον κατέρχεται ὁ πατριάρχης καὶ εἰσέρχεται διὰ τῆς πλαγίας εἰς τὸ ἁγίον θυσιαστήριον. Καὶ γίνεται εὐχή τοῦ τρισαγίου καὶ ἀρχονταὶ οἱ ψάλται ἐν τῷ ἁμβωνι τροπάριον, ἥχος δ’. Σήμερον τῆς σωτηρίας ἡμῶν. Καὶ ἔξερχεται ὁ πατριάρχης μετὰ τῆς λιτής καὶ οὐ κατέρχεται εἰς τὸν Φόρον, ἀλλὰ εἰς τὰ Χαλκοπρατεῖα. Καὶ δεῖ εἰσέλθῃ εὐθὺς ἀρχονταὶ οἱ ψάλται τὸ τρισάγιον, τὸν ἀπόστολον, τὸ ἀλληλούϊα ὡς προγέγραπται. Τὸ δὲ εὐαγγέλιον, πρεσβύτερος ἀναγινώσκει διὰ τὸ Πάσχα, αὐτὴν τὴν περιοχήν τοῦ εὐαγγελίου. Καὶ λοιπὸν ὁ διάκονος τὴν μεγάλην ἐκτενήν, καὶ εὐθέως ἀνέρχεται ὁ πατριάρχης ἐν τῇ Μεγάλῃ Ἐκκλησίᾳ διὰ τὸ καταλαβεῖν αὐτὸν τὴν εἰσόδον τῆς λειτουργίας. Καὶ λοιπὸν εἰς ἐκ τῶν ἐβδομαδάριων πρεσβυτέρων, ἢ ἠτίνε ἐπιτρέψῃ ὁ πατριάρχης, ἐν τοῖς Χαλκοπρατεῖοις πληροὶ τὴν θείαν λειτουργίαν. Κοινωνικὸν δὲ λέγεται· Ποτήριον σωτηρίου λήψομαι. Εἰ δὲ τῇ β’ τῆς διακαινησίμου φθάσῃ ὁ Εὐαγγελισμός, γίνεται ἡ ἀκολούθια οὕτως: Μετὰ τὴν ἀπόλυσιν τοῦ ὅρθρου κατέρχεται ὁ πατριάρχης καὶ εἰσέρχεται διὰ τῆς πλαγίας εἰς τὸ ἁγίον θυσιαστήριον. Καὶ γίνεται εὐχή τοῦ τρισαγίου καὶ ἀρχονταὶ οἱ ψάλται ἐν τῷ ἁμβωνι τὸ τροπάριον· Σήμερον τῆς σωτηρίας ἡμῶν τὸ κεφάλαιον. Καὶ εἰς τὸν Φόρον δοξάζουσι καὶ πάλιν ἀρχονταὶ τὸ αὐτὸ τροπάριον. Καὶ εἰσέρχεται ἡ λιτή εἰς τὰ Διακονίσεις καὶ δοξάζουσι κάκεισε. Καὶ εὐθέως ἀρχονταὶ τὸ προκείμενον, τὸν ἀπόστολον, τὸ ἀλληλούϊα, τὸ εὐαγγέλιον τῆς ἑορτῆς καὶ τὴν μεγάλην ἐκτενήν. Καὶ ἀρχονταὶ οἱ ψάλται ἐν τῷ ἁμβωνι τροπάριον, ἥχος πλ. ἀ’. Χριστὸς ἁνέστη ἐκ νεκρῶν, καὶ ἀνέρχεται λοιπὸν εἰς τοὺς Ἁγίους Ἀποστόλους, καὶ γίνεται ἐκκείσῃ ἡ θεία λειτουργία καθεδρίζει. Εἰ δὲ εἰς γ’ ἡ εἰς δ’ ἡ εἰς ε’ ἡ εἰς παρασκευὴν ἡ εἰς σάββατον τῆς διακαινησίμου φθάσῃ ὁ Εὐαγγελισμός, γίνεται οὕτως: Εἰς τὴν παραμονήν κατέρχεται ὁ πατριάρχης ἐν τοῖς Χαλκοπρατείοις κατὰ τὸ σύνθες, καὶ μετὰ τὴν εἰσόδον καὶ τὸ προκείμενον καὶ τὰ γ’ ἀντίφωνα τὰ μικρά, γίνεται εὐχή συναπτή μετὰ τῶν αἰτήσεων, καὶ
λέγονται ἀναγνώσματα γ’, τὰ προγραφέντα εἰς τὸ Γενέσιον τῆς παναγίας Θεοτόκου. Καὶ οἱ ψάλται λέγονται ἐν τῷ ἄμβολῳ τὸ τροπάριον· Σήμερον τῆς σοφίας ἡμῶν τὸ κεφάλαιον, καὶ λοιπὸν ἡ παννυχίς κατὰ τάξιν. Καὶ τὸ πρώτο εἰς τὸν ν’ λέγεται τὸ αὐτὸ τροπάριον, καὶ λοιπὸν ἡ θεία λειτουργία καθὰ γέγραπται.

23 April (Typicon, pp. 270-271)
Μηνὶ τῷ αὐτῷ κυ’, ἀθλησὶς τοῦ ἄγιου μεγαλομάρτυρος Γεωργίου [.........]. Τελείται δὲ ἡ αὐτοῦ σύναξις ἐν τῷ ἄγιοι τοῦ αὐτοῦ μαρτυρίῳ τῷ ὄντι ἐν τῷ Δευτέρῳ, ἐσθεν ἀπὸ τῆς Μεγάλης Ἐκκλησίας ἡ λιτή ἐν τῷ Φόρῳ ἀπερχομένης καὶ μετὰ τὰς ἐκείσες συνήθεις εὐχὰς παραγινόμενης ἐν τῇ εἰρήμην συνάξει. Ἡ δὲ ἀκολουθία γίνεται οὕτως· Εἰς τὸν πεντηκοστὸν λέγεται τροπάριον, ἥχος δ’ (πρὸς τῷ Υψωθείς· Γεωργηθεῖς ὑπὸ Θεοῦ, ἀνδειχθῆς τῆς εὐσεβείας γεωργὸς τιμῶτας, τὸν ἄρετον τὰ δράγματα συλλέξας σεαυτῷ· σπείρας γὰρ ἐν δάκρυσιν, εὐφροσύνην θερίζεις· ἀθλήσας δὲ δὴ αἵματος, τὸν Χριστὸν ἐκκομίσω· καὶ ταῖς πρεσβείαις, ἁγία, ταῖς σαΐς, πάσι παράσχοντι πτασιμάτων συγχώρησιν. Προκείμενον, ἥχος δ’· Θαυμαστὸς ὁ Θεός εἰς τοὺς ἁγίους αὐτοῦ. Στίχος· Ἐν ἐκκλησίας εὐλογεῖτε τὸν Θεόν. Ἀλλο προκείμενον, ἥχος βαρύς· Εὐφρανθήσεται δίκαιος. Στίχος· Εἰσάκουσον, ὁ Θεός, φωνῆς μου, ἔως· πρὸς σέ. Ἀνάγνωσμα τὸν Πράξεων· Κατ’ ἐκεῖνον τὸν καιρόν, τέλος· τοῦ λαοῦ τὸν Ἰουδαίον (προεγράφη εἰς τὰ ἀναγνώσματα τὸν Πράξεων εἰς τὸ σάββατον μετὰ τὴν μεσοπενηκοστήν). Εἰ δὲ φθάσῃ ἐν ἀλλαὶς ἡμέραις καὶ οὕκ εἰς τὴν πενηκοστής, ἀναγινώσκεται ὁ ἀπόστολος πρὸς Κορινθίους α’· Ἀδελφοί, Θεοῦ ἔσμεν συνεργοί, Θεοῦ γεώργιον, τέλος· οὕτως ἔστε υμεῖς. Ἀλληλούια, ἥχος δ’· Δίκαιος ὡς φοινίς ἀνθῆσει. Εὐαγγέλιον κατὰ Ἰωάννην, κεφ. ῥλ’· Εἴπεν ὁ Κύριος τοῖς ἑαυτοῦ μαθηταῖς· ταῦτα ἐντέλλομαι υμῖν, τέλος· προσφέρειν τῷ Θεῷ. Κοινωνικόν· Ἀγαλλιάσθε.

8 May (Typicon, pp. 282-285)
Μηνὶ τῷ αὐτῷ ἡ’, μνήμη τοῦ ἄγιου ἀποστόλου καὶ εὐαγγελιστοῦ Ιωάννου τοῦ θεολόγου [.........]. Τελείται δὲ ἡ τοῦ Θεολόγου σύναξις ἐν τῷ σεπτῷ ἀποστολεῖῳ τῷ ὄντι ἐν τῷ Ἐβδόμῳ, ἀπὸ τῆς Μεγάλης Ἐκκλησίας περὶ τὴν νυκτερινὴν δεκάτην ἄρων τῆς λιτῆς ἐξερχομένης, καὶ ἐν τῷ Φόρῳ μετὰ τὰς συνήθεις τέλεισα εὐχὰς παραγινόμενης ἐν τῇ εἰρήμην συνάξει. Ἡ δὲ ἀκολουθία γίνεται οὕτως· Λέγεται τροπάριον εἰς τὸν ν’, ἥχος β’· Ἀπόστολε Χριστῷ τοῦ Θεοῦ ἡγαπημένε, ἐπιτάχυνον ρύσαι λαον ἀναπολόγητον· δέχεται σε προσπίπτοντα ὁ ἐπιπεσόντα τῷ στήθει καταδεξάμενος· ὁν ἱκέτευε, θεολόγε, καὶ ἐπίμονον νέφος ἐθνῶν διασκέδασον, δωρούμενος ἡμῖν εἰρήνην καὶ τὸ μέγα ἔλεος. Προκείμενον, ἥχος πλ. δ’· Εἰς πάσαν τὴν γῆν ἔξηλθεν. Στίχος· Οἱ οὐρανοὶ διηγοῦνται δόξαν Θεοῦ. Ανάγνωσμα καθολικῆς ἐπιστολῆς Ιωάννου· "Ὄ ἢν ἀπ’ ἀρχῆς, ὁ ἀκηκόαμεν, ὁ ἑωράκαμεν, τέλος· ἀπὸ πάσης
καὶ δ’· ετὰ πλεγάλην Εἶτα ἐν τῷ ὀνόματι τέλος· ἂν ὁσά, Ὕψιστος Θεοῦ·

Τοῦ κατὰ ποτα Ἀλληλούϊα· Ἀθηνῶν ἐκδιδάσκων τὸν ἐµ, ενον Μεγαλύνει.

Κύριον ἡ προκείμενον καὶ τὰς ὀς παιδεύεται ἐν αὐτῷ, τὸ Φόρῳ πόλις διὰ πατριάρχης.

βωνί λέγεται ἐνον· τὸ προγεγρατῶν γῆς περισώζεται κράταιοτερά· ἐν γὰρ πόλις τὴν Θεοτόκῳ παντοκράτωρ λέγει τέλος· Κύριος· ἱδοὺ Τάδε· Ἰερουσαλήμ· Ἀνάγνωσις τῶν ἑως· ταπείνωσιν Πράξεων· Ἐν πάσαις αθηταῖς· Κύριος· ἵστατε συμβίως εἰς ἡτηράν του ἱερά κεφαλής· ἔλαβεν εἰς ἡτηράν τούτης· ἀγίων, Ἐὐαγγελίων παρὰ ἡσίος ἄθλησις· Τῇ Τελεῖται εὐχὴ οἱ καὶ τῷ θυσιαστήριον τρισαγίου· ἅγιον γενεάι,
Ἀγαλλιᾶσθε ἐγὼ τὰ πατὴρ ἀκούει τὰ ἕως· τὸ ἀλλοτρίων τὴν βʹ λέγει ἑαυτοῦ ενος Κύριος αθηταῖς· τοῖς πάσης ὁ πραότητος. τῆς Ἀλληλούια πόλεως ἔχος Ἀγρίππας ὁ βασιλεὺς, τέλος· ἂξια τῆς μετανοίας ἔγρα πράσσοντας. Ἀλληλούια, ἢχος βʹ. Στίχος: Μακάριος ἀνήρ ὁ φοβούμενος τὸν Κύριον, έως· σφόδρα. Εὐαγγέλιον κατὰ Ιωάννην, κεφ. ρκθʹ. Εἴπεν ὁ Κύριος τοῖς ἑαυτοῦ μαθηταῖς· ἔαν ἀγαπάτε με, τὰς ἐντολὰς τὰς ἐμὰς τηρήσατε, τέλος· δίδομι υμῖν. Κοινωνικόν· Αἰνεῖτε. Τῇ αὐτῇ ἡμέρᾳ, ἀθλήσεις τοῦ ἁγίου μάρτυρος Μωκίου [...]. Τελεῖται δὲ ἡ αὐτοῦ σύναξις ἐν αὐτῷ τὸ ἀγιωτάτῳ αὐτοῦ μαρτυρίῳ. Τῇ αὐτῇ ἡμέρᾳ, ἀθλήσεις τοῦ ἁγίου μάρτυρος Διοσκορίδους.

21 May (Typicon, pp. 296-297)

Μηνὶ τῷ αὐτῷ κα΄, μνήμη τῶν ἐν εἰσεβεί τῇ μνήμῃ γενομένων πρῶτων βασιλέων ἡμῶν Κωνσταντίνου καὶ Ελένης [...]. Τελεῖται δὲ ἡ αὐτοῦ σύναξις ἐν τῇ ἁγιωτάτῃ Μεγάλῃ Ἐκκλησίᾳ καὶ ἐν τοῖς Ἀγίως Ἀποστόλοις καὶ ἐν τῷ θείῳ αὐτοῦ ναῷ ἐν τῇ κινστέρνῃ τῆς Βόων, τοῦ πατριάρχου ἁμα τοῦ βασιλέως καὶ τῆς συγκλήτου μετὰ τῆς λιθης ἐκείς παραγινομένου καὶ τῆς θείας λειτουργίαν καὶ μυσταγογίαν ἐπιτελοῦντος. Γίνεται δὲ ἡ ἀκολουθία οὕτος· Εἰς τὸν ν’ λέγεται τροπάριον, ἢχος δʹ. Τοῦ Σταυροῦ σου τὸν τύπον ἐν οὐρανῷ θεασάμενος, καὶ ὡς Παύλος τὴν κλήσειν οὐκ ἐξ ἄνθρωπον δεξάμενος, ὅ ἐν βασιλεύσιν ἀπόστολός σου, Κύριε, βασιλεύσεις πόλιν τῇ χείρι σου παρέθετο· ἐν περίσσωξι διαπαντός ἐν εἰρήνῃ, πρεσβείας τῆς Θεοτόκου, καὶ ἐλέησον ἡμᾶς. Προκειμένον, ἢχος γʹ. Ψάλτη τῷ Θεῷ ἡμῶν, ψάλτε. Στίχος: Πάντα τὰ ἔθνη, κροτήσατε χεῖρας, ἔως· ἀγαλλιάσεως. Ὁ ἀπόστολος πρὸς Γαλάτας· Ἀδελφοί, γνωρίζω υμῖν τὸ εὐαγγέλιον, τέλος· Ἰακώβον τὸν ἀδελφὸν τοῦ Κυρίου. Εἰ δὲ εἰσίν ἡμέρα τῆς πεντηκοστῆς, ἀναγινώσκεται Πράξεις· Ἐν ταῖς ἡμέραις ἐκείναις, Ἀγρίππας ὁ βασιλεὺς τῷ Παύλῳ ἔφη (προεγράφῃ τῇ ἐνδεκάτῃ τοῦ παρόντος μηνός, εἰς τὸ γενέθλιον τῆς πόλεως). Ἀλληλούια, ἢχος δʹ· Μνήσθητι, Κύριε, τοῦ Δαυὶ καὶ πάσης τῆς πραότητος αὐτοῦ, ἔως· Ἰακώβ. Εὐαγγέλιον κατὰ Ιωάννην, κεφ. πθʹ. Εἴπεν ὁ Κύριος τοῖς ἑαυτοῦ μαθηταῖς· ὁ εἰσερχόμενος διὰ τὴν θύραν εἰς τὴν αὐλήν τῶν προβάτων, καὶ λέγει ἔως· τῶν ἀλλότριῶν τὴν φωνήν, καὶ ὑπερβαίνει εἰς τὸ κεφ. βʹ καὶ λέγει· τὰ πρόβατα τὰ ἐμα τῆς φωνῆς μου ἀκούει, τέλος· ἐγὼ καὶ ὁ πατὴρ ἐν ἐσμέν. Κοινωνικόν· Ἀγαλλιάσθε.
27 May (Typicon, pp. 298-301)
Μηνι τοῦ αὐτοῦ κε’, ἀδήλησις τῶν ἁγίων μαρτύρων Θεοδώρας καὶ Διδύμου [...]. Τῇ αὐτῇ ἡμέρα, τῶν ἁγίων μαρτύρων Σεργίου καὶ Βάκχου πέραν ἐν Ρουφιαναῖς, καὶ τῶν ἁγίων μαρτύρων Αλούπιο καὶ Εὐβιώτου, Παύλου καὶ τῆς ἀδελφῆς αὐτοῦ Ἰουλιανῆς. Καὶ τῇ αὐτῇ ἡμέρα, μνήμη τοῦ ἁγίου πατρὸς ἡμῶν καὶ ἄρχιερισκόπου Κωνσταντινουπόλεως Στεφάνου. Τελεῖται δὲ ἡ αὐτοῦ σύναξι ἐν τῷ μάρτυριῳ τοῦ ἁγίου μάρτυρος Γεωργίου ἐν τῇ μονῇ τῇ λεγομένῃ Συκεοῦς, ἔνθα τὸ τίμιον καὶ ἁγιόν αὐτοῦ σῶμα ἀπόκειται, τῇ λιτῆς ἀπὸ τῆς Μεγάλης Ἑκκλησίας ἕωθεν ἐν τῷ Φόρῳ ἀπερχομένης καὶ μετὰ τὰς ἑκέσεις συνήθεις εὐχὰς παραγινομένης ἐν τῇ εἰρημένῃ συνάξει, καὶ τὴν θείαν λειτουργίαν καὶ μυσταγωγίαν ἐπιτελοῦσις.

2 June (Typicon, pp. 302-303)
Μηνι τοῦ αὐτοῦ β’, μνήμη τοῦ ἐν ἁγίοις πατρὸς ἡμῶν Νικηφόρου ἄρχιερισκόπου Κωνσταντινουπόλεως. Τελεῖται δὲ ἡ αὐτοῦ σύναξι ἐν τῷ σεπτῷ ἀποστολείῳ τῶν ἁγίων καὶ πανευφήμιων Ἀποστόλων τῶν μεγάλων, ἔνθα τὸ τίμιον αὐτοῦ κατάκειται λειψάνων, τῇ λιτῆς ἔωθεν ἀπὸ τῆς Μεγάλης Ἑκκλησίας ἐν τῷ Φόρῳ ἀπερχομένης καὶ μετὰ ἑωθεὶ ἀπὸ τῆς Μεγάλης Ἑκκλησίας ἐν τῷ Φόρῳ ἀπερχομένης καὶ μετὰ τὰς ἑκέσεις συνήθεις εὐχὰς παραγινομένης ἐν τῇ εἰρημένῃ συνάξει. Ἡ δὲ ἀκολουθία γίνεται καθὼς προεγράφη εἰς τὰς ἑγ’ τοῦ νοεμβρίου μνήμος [...]. Τῇ αὐτῇ ἡμέρα, μνήμη τῶν ἁγίων πατέρων ἡμῶν Πύρρου ἐπισκόπου, Γερασίμου καὶ Ἐράσιμου, καὶ ἀθλησις τοῦ ἁγίου μάρτυρος Ακακίου.

4 June (Typicon, pp. 304-305)
Μηνι τοῦ αὐτοῦ δ’, μνήμη τοῦ ἐν ἁγίοις πατρὸς ἡμῶν Μητροφάνους ἄρχιερισκόπου Κωνσταντινουπόλεως [...]. Τελεῖται δὲ ἡ αὐτοῦ σύναξι ἐν τῇ ἁγιοτάτῃ Μεγάλῃ Ἑκκλησίᾳ καὶ ἐν τῷ σεβασμῷ αὐτοῦ ὄρκῳ τῷ ὄντι πλησίον τοῦ ἁγίου μάρτυρος Ακακίου ἐν τῷ Ἐπτασκάλῳ, ἔνθα τὸ τίμιον καὶ ἅγιον αὐτοῦ κατάκειται λειψάνων, τῇ λιτῆς ἀπὸ τῆς Μεγάλης Ἑκκλησίας ἀπερχομένης ἐν τῷ Φόρῳ καὶ μετὰ τὰς ἑκέσεις εὐχὰς παραγινομένης ἐν τῇ εἰρημένῃ συνάξει. Γίνεται δὲ ἡ ἀκολουθία οὕτως· Εἰς τὸν ν’ λέγεται τροπάριον, ἦχος δ’· Προτοτόκου βασιλείας πατήρ, ὀρθοδόξου λατρείας ποιμήν ἀνεδείξῃ, ὁσίε, καὶ τῆς ἔκκλησεις τῆς πάντων μπήκαν εἰρήνης φωστήρ. Πρέσβεις Χριστῷ τῷ Θεῷ σωθήσων τὰς ψυχὰς ἡμῶν. Προκειμένων, ἦχος βαρύς· Τίμιος ἐναντίον Κυρίου ὁ θανάτος. Στίχος· Τί ἀνταποδώσω τῷ Κυρίῳ, ἔως· ἀνταπέδωκε μοι. Ἀλλο προκειμένον, ἦχος δ’· Εὐφρανθήσεται δίκαιος ἐν τῷ Κυρίῳ. Στίχος· Εἰσάκουσον, ὁ Θεός, φωνῆς. Ὁ ἀπόστολος πρὸς Ἕβραιούς· Ἀδελφοί, τοιοῦτος ἡμῖν ἔπρεπεν ἀρχιερεύς, τέλος· ὁ Κύριος καὶ οὐκ ἀνθρώπος. Ἀλλος Πράξεων· Ἐν ταῖς ἡμέραις ἐκείναις, Παύλος καὶ Βαρνάβας, τέλος· ἐπιστηρίζον τὰς
εὐκλησίας Ἀλληλούϊα, ἥχος δ’. Στίχος: Δίκαιος ὡς φοίνις ἀνθήσει. Εὐαγγέλιον κατὰ Ιωάννην, κεφ. πθ’. Εἶπεν ὁ Κύριος τοῖς ἑαυτῷ μαθητάς: ἐγώ εἰμι ἡ θύρα, τέλος: εἰς ποιμήν. Κοινονικόν· Εἰς μνημόσυνον. Ἀλλά· Αγαλλιάσθε, ἡ αὐτὴ ἡμέρα, μνήμη τοῦ ἐν ἁγίοις πατρός ἡμῶν Ἀνδρέου Ἱεροσολυμίτου ἀρχιεπισκόπου Κρήτης, καὶ τῶν ἁγίων μυροφόρων γυναικῶν Μαρίας καὶ Μάρθας. Δεῖ δὲ εἰδέναι ὅτι προστίθεται εἰς τὸ λυχνικὸν ἐν ἀντίφωνων καὶ γίνονται ἵπτ., ψάλλεται δὲ εἰς τὸ τελευταῖον διπλῶν ἀλληλούϊα

5 June (Typicon, pp.304-309)
Μηνὶ τῷ αὐτῷ ε’, ἀθλήσης τῶν ἁγίων τ’ μαρτύρων Μαρκιανοῦ, Νικάνδρου, Ἀπόλλωνος, Λεονίδου, Αρείου, Γοργίου, Ὑπερεχίου, Σελενίαδος, Εἰρήνης καὶ Πάμβουνος [...]. Τῇ αὐτῇ ἡμέρᾳ, ἀθλήσης τῶν ἁγίων μαρτύρων Κόνωνος καὶ Χριστοφόρου, καὶ τὰ ἐγκαίνια τοῦ ναοῦ τοῦ ἁγίου Πέτρου, καὶ μνήμη Ἐπιφανίου πατριάρχου, καὶ μνήμη τῆς μετὰ φυλανθρωπίας ἐπενεχθείσης ἡμῖν φοβερᾶς ἀνάγκης ἐν τῇ τῶν βαββάρων ἐπιδορμῇ [...]. Γίνεται δὲ ἡ ἀκολούθια ὁυτος· Τῇ ἐσπέρᾳ, εἰς τὴν παραιμονήν, ἀναφέρουσιν τὸ πατριάρχη, καὶ εἰς τὸν ὅρθρον ὡσαύτως ἀντιφώνῳ. Καὶ καταρχάσεται καὶ εἰσέρχεται διὰ τῆς πλαγίας εἰς τὸ ἁγιόν θυσιαστήριον καὶ ἐν τῇ τῆς ἄρτυρων τοῦ Σελήνιδος, Τῇ, Ἐπενεχθείσῃς πατριάρχου, καὶ ἐνπλήρωσιν ἀναφέρουσιν, τοῦ τῇ ἑπενεχθείσῃς πατριάρχου, καὶ ἔναν ἀντιφώνον, ἢν ἡ Κρήτης ἀρχιεπισκόπου οὐκ ἐν τῷ καθεῖλε φήσαι ὡς ἐναποθετῆσαι ἡμῶν. Εἰς τὸν λευκῷ δοξάζουσιν, ἢν ἡ ἐκκλησίας ἐν ἡνός καὶ ἀντιφώνῳ.
τοῦ Κύριος Ἐυλόγητος ἕως· Θεὸς ἦχος Ζαχαρίου· ᾠδή, ἵνα νῦν Θεὸς ἐστιν ὁ. ἡ γάρ Ἀδελφοί ἐκκλησίαις· ἡ ἢν ὁ ἐνον Θεός ἦχος Εἰσάκουσόν δ′· Στίχος· Στίχος· Στίχος· Κύριε, μὴ τὸ θυμὸν σου ἐλέγξῃς με, ἐως· παϊδεύσῃς με. Εὐαγγέλιον κατά Λουκᾶν, κεφ. ρκγ΄. Τῷ καιρῷ ἐκείνῳ, προσῆλθον τῷ Ἰησοῦ ὦ μαθηταί αὐτοῦ λέγοντες· Κύριε, δίδαξον, τέλος· τοῖς αἰτοῦσιν αὐτόν. Κοινωνικόν· Αἰνεῖτε.

14 June (Typicon, pp. 312-315)
Μηνι τῷ αὐτῷ ἵδ′, μνῆμη τοῦ ἁγίου καὶ ἐνδόξου προφήτου Ἑλεσσαίου […]. Τελείται δὲ ἡ αὐτοῦ σύναξις ἐν τῷ ἁγιωτάτῳ αὐτοῦ προφητείῳ. Τῇ αὐτῇ ἡμέρᾳ, ἀθλήσις τοῦ ἁγίου ἱερομάρτυρος Κυριλλοῦ ἑπισκόπου Γορτύνης τῆς ἐν Κρήτῃ τῇ νήσῳ […]. Τῇ αὐτῇ ἡμέρᾳ, μνήμη τοῦ ἐν ἁγίοις πατρὸς ἡμῶν καὶ ὑμολογητοῦ Μεθοδίου ἁγιοποιοῦ Κονσταντινουπόλεως […]. Τελείται δὲ ἡ αὐτοῦ σύναξις ἐν τῷ ἁγιωτάτῳ αὐτοῦ ὀίκῳ, ἐν ὕ τῷ τίμιον αὐτοῦ κατάκειται λείψανον, τῷ ὅντι ἐνδόξων τῶν ἁγίων καὶ πανευφήμων Ἁγιοστόλων τῶν μεγάλων, ἐωθὲν τῆς λιτῆς ἀπὸ τῆς Μεγάλης Ἑκκλησίας ἐν τῷ Φόρῳ ἀπερχομένης καὶ μετὰ τὰς ἐκείσε συνήθεις εὐχὰς παραγινομένης ἐν τῇ εἰρημένῃ συνάξει. Λέγεται δὲ προκείμενον, ἡ ἃς πλ. β΄· Εὐφράνθητε ἐπὶ Κύριον καί ἀγαλλίασθε. Στίχος· Μακάριοι ὁν ἀφέθησαν αἱ ἄνομίαι. ὁ ἀπόστολος καθολικῆς ἐπιστολῆς Ἰακώβου· Ἀγαπητοί, μακροθυμήσατε, τέλος· πλῆθος ἁμαρτιῶν. Ἀλληλούια, ἡ ἃς δ΄. Στίχος· Εὐφράνθητε, δίκαιοι, ἐν τῷ Κυρίῳ, ἐως· τῆς ἁγιωτάτης αὐτοῦ. Εὐαγγέλιον κατά Λουκᾶν, κεφ. θ΄· Τῷ καιρῷ ἐκείνῳ, ἐθαύμαζον οἱ ὁχλοί ἐπὶ τοῖς λόγοις, τέλος· διὰ μέσου αὐτῶν ἐπορεύετο. Κοινωνικόν· Ἀγαλλίασθε

24 June (Typicon, pp. 318-319)
Μηνι τῷ αὐτῷ κδ΄, τῷ γενέθλιον τοῦ ἁγίου προφήτου, προδρόμου καὶ βαπτιστοῦ Ἡσαΐανος. Τελείται δὲ ἡ αὐτοῦ σύναξις ἐν τῷ ἁγιωτάτῳ αὐτοῦ προφητείῳ τῷ ὅντι ἐν τοῖς Σαρακιῶν, τῆς λιτῆς ἀπὸ τῆς Μεγάλης Ἑκκλησίας ἐκείσε παραγινομένης. Εἰς τὸν ν’ τροπάριον, ἡ ἃς δ΄· Ἰερεύς καρποῦσιν δι’ ἄγγελόν τοῦ θαῦμα, ἢ στείρα βλαστάνει τὸν πρόδρομον τοῦ Λόγου, Ἡσαΐαννην τὸν κήρυκα καὶ σωτηρίων σῶθην, ὅθεν καὶ ἡμεῖς ἑορτάζοντες αὐτό τὴν γέννησιν τὸν Σωτῆρα δοξάζομεν. Προκείμενον, ἡ ἃς παρός· Εὐφρανθήσεται δίκαιος. Στίχος· Εἰσάκουσον, ὁ Θεός, φωνὴς μου. Ἀλλο προκείμενον, ἡ ἃς δ΄· Θαυμαστὸς ὁ Θεός ἐν τοῖς ἁγίοις αὐτοῦ. Στίχος· Εἴν ἑκκλησίας, ἐως· Ἡσαΐα. ὁ ἀπόστολος πρὸς Ρωμαίους· Ἀδελφοῖ, τὸν ἐγγύτερον ἡμῖν ἡ σωτηρία, τέλος· δυνατός γὰρ ἔστιν ὁ Θεός στήσῃ αὐτὸν. Ἀλληλούια, ἡ ἃς α΄, ὄψη· Ζαχαρίου· Εὐλογητός Κύριος ὁ Θεός τοῦ Ἡσαΐα, ἐως· τοῦ λαοῦ.
κατέρχεται τὸ Πέτρον λιτὴ Ἑσταυροῦ ετὰς εἶναν γράφεσθαι δὲ τροπάρια ετὰς ὁ ἀνέρχεται ἀπὸ λιτὴ τοῦ ἐξέρχεται σπ. Πέτρου πανευφή τοῦ πανσέπτῳ Ὀρφανοτροφείῳ οὐ ἀποστολεῖ ὑπὸ σύναξις τοῖς αὐτῶν τοῖς ἄθλησις καὶ ἁγίων τῶν καὶ Πέτρου κορυφαίως αὐτῷ ἀποστόλων.

25 June (Typicon, pp. 318-321)

……Τῇ αὐτῇ ἡμέρᾳ, ἀνάμνησις τελείται τῆς ύπέρ λόγων καὶ πᾶσαν ἐλπίδα δωρηθείσης βοήθειας παρὰ τοῦ μεγάλου Θεοῦ καὶ Σωτῆρος ἡμῶν Ἰησοῦ Χριστοῦ διὰ τῶν πρεσβειῶν τῆς ἀσπόρως αὐτῶν τεκούσης παναγίας Δεσποινῆς ἡμῶν Θεοτόκου καὶ ἀειπαρθένου Μαρίας κατὰ τὸν διὰ τε γῆς καὶ θαλάσσης κυκλωσάντων τὴν καὶ θ’ ἡμᾶς βασιλίδα πόλιν ἀθέων Σαρακηνῶν."Εσθενέν μέντοι ἐν τῇ Μεγάλῃ Ἐκκλησίᾳ μετὰ τὴν ἀπόλυσιν τοῦ θρόνου κατέρχεται ὁ πατριάρχης καὶ εἰσέρχεται διὰ τῆς πλαγίας εἰς τὸ ἄγιον θυσιαστήριον. Καὶ γίνεται εὐχή τοῦ τρισαγίου, καὶ ἀρχονταί οἱ ψάλλεται ἐν τῷ ἁμβώνι τῆς λιτῆς ταύτης τὸ τροπάριον, ἡχος πλ. δ’· Ἀνυμνοῦμέν σε, Χριστέ ὁ Θεός ἡμῶν, ὃ ἐισήκουσας τῆς τεκούσης σε Παρθένου Μητρός, καὶ διεφύλαξας πόλιν εἰς σὲ καταφεύγουσαν, κατὰ τὸ μέγα σου ἔλεος. Καὶ εἰς τὸν Φόρον δοξάζουσιν οἱ ψάλλεται. Καὶ λέγεται ὁ διάκονος τὴν μεγάλην ἑκτενήν, καὶ εἴδ’ οὕτως ἀρχονταί ψάλλεται τῆς αὐτῆς λιτῆς τὸ τροπάριον, καὶ ἐν Βλαχερναίᾳ ὑμίοις δοξάζουσιν.

29 June (Typicon, pp. 322-327)

Μηνι τὸ αὐτῷ κθ’, ἀθλησις τῶν ἁγίων καὶ κορυφαίων ἀποστόλων Πέτρου καὶ Παύλου [,][[...]]. Τελεῖται δὴ ἢ αὐτῶν σύναξις εἰς τοὺς Ἁγίους Ἀποστόλους τοὺς μεγάλους καὶ ἐν τῷ Ὀρθαντροφεῖν καὶ ἐν τῷ πανσέπτῳ ἀποστολεῖ τοῦ ἁγίου καὶ πανευφήμου ἀποστόλου Πέτρου τῷ συγκεκριμένῳ τῇ ἁγιωτάτῃ Μεγάλῃ Ἐκκλησίᾳ. Ἔν ὁ ἐσπέρας, εἰς τὴν παραμονήν, ἀνέρχεται ὁ σταυρὸς τοῦ Ὀρθαντροφείου, καὶ γίνεται εὐχή, καὶ ἐξέρχεται ἡ λειτ ἃπὸ τοῦ ἁγίου Πέτρου μετά τοῦ πατριάρχου, ψάλλονται δὲ τὰ τροπάρια τὰ μέλλοντα γράφεσθαι. Καὶ ὁ μὲν πατριάρχης, προπέμψας τὴν λειτῆν μέχρι τῆς φώλης τῆς Μεγάλης Ἐκκλησίας, ὑποστρέφει αὕτης εἰς τὸν ἁγίον Πέτρον. Ἡ δὲ λειτη κατέρχεται εἰς τὸ Ὀρθαντροφεῖον μετὰ τοῦ σταυροῦ.
τού ἐκείθεν ἀνελθόντος, λιτανεύουστος τοῦ ὑπάρχου καὶ τοῦ ὀρφανοτρόφου καὶ πᾶσης τῆς πολιτικῆς καὶ δημοτικῆς τάξεως. Ἐν δὲ τῷ ἁγίῳ Πέτρῳ ψάλλεται τὸ Κλίνον, Κύριε, τὸ τελευταίον καὶ τὸ Κύριε, ἐκέκραξα, καὶ μετὰ τὴν εἴσοδον τοῦ πατριάρχου, τὸ προκείμενον καὶ τὰ γ’ ἀντίφωνα τὰ μικρά. Καὶ γίνεται εὐχή συναπτή μετὰ τῶν αἰτήσεων, καὶ ἀναγνώσματα γ’. Τὸ α’, καθολικῆς α’ ἐπιστολῆς Πέτρου· Ἀδελφοί, εὐλογητός ὁ Θεός καὶ Πατήρ, τέλος· κομίζομενοι 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 ὡς παροίκους καὶ παρεπιδήμους, τέλος· τῇ δικαιοσύνῃ ζῳμεν. Καὶ μετὰ τούτου λέγουσιν οἱ ψάλται ἐν τῷ ἁμβώνιον τροπάριον, ἦχος δ’. Οἱ τῶν ἀποστόλων πρωτόθρονοι καὶ τῆς οἰκουμένης διάσκαλοι, τῷ Δεσπότῃ τῶν ὅλων πρεσβεύσατε, εἰρήνη τῇ οἰκουμένῃ διαφησάθω καὶ ταῖς ψυχαῖς ἡμῶν τὸ μέγα ἔλεος. Εἴτε λέγει ὁ διάκονος· Σοφία, καὶ γίνεται ἡ παννυχίς κατὰ τάξιν. Εἰς δὲ τὸν ν’ ψάλλεται τὸ αὐτό τροπάριον. Περὶ δὲ ὅραν β’, ἔξερχεται ἡ λιτή ἀπὸ τῆς ἐκκλησίας, ψαλλομένου τοῦ αὐτοῦ τροπαρίου, καὶ εἰς τὸν ἄγιον Πέτρου δοξάζουσιν οἱ ψάλται καὶ λέγεται τροπάριον, ἦχος α’. Ποία φυλακὴ οὐκ ἔχει σε δέσμιον· ποία δὲ ἐκκλησία οὐκ ἔχει σε ῥήτορα; Δαμασκός μεγαφρονεῖ ἐπὶ σοί, Παῦλε, Ὁ Ῥόμη, σοῦ τὸ αἷμα δεξαμένη, καὶ αὐτῇ κοιμᾶτε, ἀλλ’ ἡ Ταρσοῦς πλέον χαίρει καὶ ποθεῖ, τιμῶσα σοῦ τὰ σπάργανα. Πέτρε, τῆς πίστεως ἡ πέτρα, Παῦλε, καύχημα τῆς οἰκουμένης, ἐκ τῆς Ῥώμης συνελθόντες στηρίζετε ἡμᾶς. Καὶ λοιπὸν τὸ τρισάγιον. Προκείμενον, ἦχος πλ. δ’. Εἰς πᾶσαν τὴν γῆν ἐξῆλθεν ὁ φῦγχος. Στίχος· Οἱ οὐρανοὶ διηγοῦνται δόξαν Θεοῦ, ἔως· στερέωμα. ὁ ἀπόστολος πρὸς Κορινθίους β’· Ἀδελφοί, ἐν ὃ δ’ ἀντίς τολμᾷ, ἐν ἀφροσύνῃ, τέλος· ἡ δύναμις τοῦ Χριστοῦ. Ἀλληλούια, ἦχος α’· Ἐξομολογήσονται οἱ οὐρανοὶ, ἔως· ἁγίων. Εὐαγγέλιον κατὰ Ματθαίουν, κεφ. ρεθ’· Τῷ καιρῷ ἐκείνῳ, ἐλθὼν ὁ Ἡσυχός εἰς τὰ μέρη Καισαρείας, τέλος· λελυμένον ἐν τοῖς οὐρανοῖς. Κοινονικόν· Αγαλλιάσθη. "Ετερον· Εἰς πᾶσαν τὴν γῆν.

30 June (Typicon, pp. 326-327)

Μηνὶ τῶν αὐτῶν λ’, μνήμη τῶν ἁγίων ἧδ’ ἀποστόλων Πέτρου, Παύλου, Ἀνδρέου, Ἰακώβου, Ἰωάννου, Φιλίππου, Βαρθολομαίου, Ματθαίου, Θωμᾶ, Ματθία, Ἰακώβου, Ιουᾶ, Σίμωνος τοῦ ἐπικληθέντος Ιουᾶ καὶ Σίμωνος τοῦ Ζήλωτοῦ. Τελείται δὲ ἡ αὐτῶν σύναξις ἐν τῷ Ὀρφανοτροφείῳ, ἐν ταῖς ἐκκλησίαις, καὶ τὰ πρόνοια καὶ ἡ ἐνδυνάμωσις τοῦ εὐλογητοῦ καὶ ἀγίου Πέτρου. Καὶ εἰς τὸ γ’ ἀντιφόρον λέγεται τροπάριον· Οἱ τῶν ἀποστόλων πρωτόθρονοι καὶ τῆς οἰκουμένης. Προκείμενον, ἦχος δ’. Θαυμαστός ὁ Θεός ἐν τοῖς ἁγίοις αὐτῶν. Στίχος· Ἐν ἐκκλησίᾳ εὐλογεῖτε. ὁ ἀπόστολος πρὸς Κορινθίους α’· ὁ Θεός ἡμᾶς τοὺς ἀποστόλους, τέλος· μμιτταί μου γίνεσθε. Ἀλληλούια, ἦχος α’. Οἱ οὐρανοὶ διηγοῦνται. Εὐαγγέλιον κατὰ Λουκᾶν, κεφ. κή’· Τῷ καιρῷ ἐκείνῳ, ἔστως ὁ Ἡσυχός παρὰ τὴν λίμνην, τέλος· ἱκολούθησαν αὐτῶ. Κοινονικόν· Αγαλλιάσθη.
1 July (Typicon, pp. 328-329)
Μηνι ιουλίων ἀ΄, ἀδήλησις τῶν ἁγίων καὶ θαυματουργῶν ἀναργύρων Κοσμᾶ καὶ Λαμπανώ τῶν ἐν Ῥώμῃ τελειοθέντων [...]. Τελεῖται δὲ ἡ αὐτῶν σύναξις ἐν τῷ ἁγιωτάτῳ αὐτῶν οἴκῳ τῷ ὄντι εἰς τὰ Παυλίνου, τῆς λιτῆς ἐσθήθαν ἀπὸ τῆς ἁγιωτάτης Μεγάλης Ἑκκλησίας ἀπερχομένης ἐν τῷ Φόρῳ καὶ μετὰ τὰς ἐκείσε συνήθεις εὐχὰς παραγινομένης ἐν τῇ εἰρημένη συνάξει, ἐν ἡ ἡ θεία λειτουργία καὶ μυσταγγία τελεῖται. Ἡ δὲ ἁκολούθια προεγράφη ἐν τῇ α΄ τοῦ νοεμβρίου μηνός. Δεῖ δὲ εἰδέναι ὅτι τρεῖς συζυγίας εἶσι Κοσμᾶς καὶ Λαμπανῶς προσαγορεύμονες· οἱ ἐκ τῆς Αραβίας, τὰς κεφαλὰς ἀποτεμθήκτες ἐπὶ Διοκλετιανοῦ, καὶ οἱ ἐν τῇ Ῥώμῃ λίθοις φονευθήκτες ἐπὶ Καρίνου τοῦ βασιλέως, καὶ οἱ Θεοδότης υἱοὶ ὁσίως κοιμηθήκτες.

2 July (Typicon, pp. 328-331)
Μηνι τῷ αὐτῷ β΄, ἡ ἀνάμνησις τῆς ἐν Βλαχέρνας καταθέσεως τῆς τιμίας ἐσθήτος τῆς παναγίας ἁγίαντος Δεσποινῆς ἡμῶν Θεοτόκου καὶ ἀειπαρθένου Μαρίας [......]. Τελεῖται δὲ ἡ τοιαύτη σύναξις ἐν Βλαχέρναις. Ἡ δὲ ἁκολούθια γίνεται οὕτως· Ἀπέρχεται ὁ πατριάρχης εἰς τὸν ἁγίαν Λαυρέντιον, καὶ γίνεται εὐχὴ τοῦ τρισάγιου. Καὶ ἔξοψης τῆς λιτῆς ἁρχονταὶ οἱ ψάλται τροπάριον, ἡχος πλ. δ΄· Θεοτόκε ἀειπαρθένε, τῶν ἁθρόων ἡ σκέπη, ἐσθήτα καὶ ζώνην τοῦ ἁγίαντος σου σώματος κραταίναν τῇ πόλει σου περιβολήν ἐδωρήσατο, τῷ ἀσπόρῳ σου τόκῳ ἄφθαρτα διαμένοντα, ἐπὶ σοι γὰρ φύσις καινοτομεῖται καὶ χρόνος. Διὸ δυσωποῦμεν σε· Εἰρήνην τῇ πολίτεια ἡμῶν δώρησατο καὶ ταῖς ψυχαῖς ἡμῶν τὸ μέγα ἔλεος. Καὶ ἀπέρχεται ἡ λιτή ἐν Βλαχέρναις καὶ εἰσέρχεται εἰς τὴν ἁγίαν Σορόν, καὶ δοξάζουσιν ἐκείσε οἱ ψάλται. Καὶ εὐθεῶς τὸ τρισάγιον. Προκείμενον, ἡχος γ΄· Μεγάλῳν ἡ ψυχή μου τὸν Κύριον. Στίχος· Ὥτι ἐπέβλεψε ἐπὶ τὴν ταπεινωσίν. Ὁ ἀπόστολος πρὸς Ἐβραίους· Αδελφοί, εἰσέχειν ἡ πρῶτη σκηνή, τέλος· καὶ τῶν τοῦ λαοῦ ἀγνομιμάτων. Ἀλληλούια, ἡχος πλ. δ´· Ἀνάστηθι, Κύριε, εἰς τὴν ἀνάσπασιν σου, ἔως· τοῦ ἀγάπασματος σου. Εὐαγγέλιον κατὰ Λουκᾶν, κεφ. γ΄· Ἐν ταῖς ἡμέραις ἐκείναις, ἀναστάσα Μαριάμ ἐπορεύθη, τέλος· καὶ ὑπέστρεψε εἰς τὸν οἶκον αὐτῆς. Κοινωνικόν· Ποτήριον σωτηρίου λήψομαι.

8 July (Typicon, pp. 332-335)
Μηνι τῷ αὐτῷ η΄, ἀδήλησις τοῦ ἁγίου μεγαλομάρτυρος Προκοπίου [......]. Τελεῖται δὲ ἡ αὐτῶν σύναξις ἐν τῷ ἁγιωτάτῳ αὐτῶν μαρτυρίῳ τῷ ὄντι πλησίον τῆς Χελώνης, καὶ ἐν τῷ Κονδυλίῳ, τῆς λιτῆς ἀπὸ τῆς Μεγάλης Ἑκκλησίας ἐν τῷ Φόρῳ ἀπερχομένης καὶ μετὰ τὰς ἐκείσε συνήθεις εὐχὰς παραγινομένης ἐν τῇ εἰρημένη συνάξει. Ἡ δὲ ἁκολούθια γίνεται οὕτως· Προκείμενον, ἡχος δ´· Θαυμαστὸς ὁ Θεός ἐν τοῖς. Στίχος· Ἐν ἑκκλησίας εὐλογεῖτε. ὁ ἀπόστολος πρὸς Τιμόθεον α΄· Τέκνων Τιμόθεε, πιστῶς ὁ λόγος, ἐως· φανερὰ ἦ ἐπὶ πάσιν. Ἀλληλούια, ἡχος δ´· Ἐκέκραζαν οἱ δίκαιοι, ἐως· ἐρρύσατο αὐτούς. Εὐαγγέλιον κατὰ Λουκᾶν,
κεφ. σν’. Εἶπεν ὁ Κύριος τοῖς ἑαυτοῦ μαθηταῖς: προσέχετε ἀπὸ τῶν ἀνθρώπων, ἐπιβαλοῦσι γὰρ, τέλος· τὰς ψυχὰς ὑμῶν. Κοινωνικόν· Αγαλλιάσθη. Τῇ αὐτῇ ἡμέρᾳ, ἀθλήσας τῶν ἑγίος μαρτύρων Αβδᾶ καὶ Σάβα

20 July (Typicon, pp. 346-347)
Μηνὶ τῷ αὐτῷ κ’, ἢ πυρφόρος ἀνάβασις Ὁλιανὸς τοῦ προφήτου [......]. Καὶ τελεῖται ἡ τοιαύτη σύναξις ἔν τῷ ἀγιωτάτῳ αὐτοῦ προφητείῳ τῷ δόντι ἐν τῷ Πέτρῳ, τῆς λιτῆς ἐρωθεὶ ἀπὸ τῆς Μεγάλης Έκκλησίας ἐν τῷ Φόρῳ ἀνερχομένης καὶ μετὰ τὰς ἐκεῖσε συνήθεις εὐχὰς παραγινομένης ἐν τῇ εἰρημένῃ συνάξει. Λαμπρότερα δὲ ἐν αὐτῷ συγκροτεῖται πανήγυρις ἐν τῇ Νέα Βασιλική ἐκκλησίᾳ, τοῦ βασιλέως μετὰ τῆς συγκλήτου καὶ τοῦ πατριάρχου ἐκεῖσε ἀθροιζομένων ...

27 July (Typicon, pp. 350-353)
Μηνὶ τῷ αὐτῷ κε’ ἡθλίσας τοῦ ἑγίοις μάρτυρος Παντελεήμονος [......]. Τελεῖται δὲ ἡ αὐτοῦ σύναξις ἔν τῇ ἐπονομώ ἑαυτοῦ ἑγία ἐκκλησία, 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 εἴσοδον. Αὐθορφὸν ἀγιε, πρέσβεις τῷ ἐλεήμονι Θεῷ. Προκείμενον, ἥχος βαρύς· Εὐφρανθήσεται δίκαιος. Στίχος· Εἰσάκουσον, ὁ Θεός, φωνῆς μου, ἔως· πρὸς σέ. Ἑτερον προκείμενον· Θαυμαστὸς ὁ Θεός ἐν τοῖς ἑγίοις αὐτοῦ. Στίχος· Ἠν ἐκκλησίαις εὐλογηθεί. Ὁ ἀποστόλος πρὸς Τιμόθεον β’. Τέκνον Τιμόθεε, ἐνδυναμοῦ ἐν τῇ χάριτι, τέλος· μετὰ δόξης αἰωνίου. Αλληλούια, ἥχος δ’. Στίχος· Δίκαιος ὡς φωνῆς ἀνθήσει. Ἀλλ’ ἥχος πλ. α’· Φῶς ἀνέτειλε τὸ δίκαιον, καὶ τοῖς εὐθείᾳ. Εὐσέβειον κατὰ Μαθαίαν, κεφ. πς’. Ἐπεν ὁ Κύριος τοῖς ἑαυτοῦ μαθηταῖς· ἰδοὺ ἐγὼ ἀποστέλλωμάς, τέλος· σωθήσεται. Ἑτερον εὐσέβειον κατὰ Ἰωάννην, κεφ. πς’· Ἐπεν ὁ Κύριος τοῖς ἑαυτοῦ μαθηταῖς· ταῦτα ἐνέπληθοι ὑμῖν, ἵνα ἀγαπᾶτε ἅλλησας, τέλος· προσφέρειν τῷ Θεῷ. Κοινωνικόν· Αγαλλιάσθη. Τῇ αὐτῇ ἡμέρᾳ, τὰ ἐγκαίνια τοῦ ναοῦ τοῦ Θεολόγου πλησίον τῆς ἀγιωτάτης Μεγάλης Ἐκκλησίας. Καὶ μνήμη τοῦ ἑγίος μάρτυρος Θοφᾶκα καὶ τῶν ἑγίον ἐπτὰ παίδων τῶν ἐν Ἐφέσῳ. Καὶ τοῦ ἐν εὐσεβεῖ τῇ μνήμῃ γενομένου βασιλέως Ἰουστινιανοῦ τοῦ μεγάλου ἐν τοῖς Ἁγίοις Αποστόλοις.

2 August (Typicon, pp. 356-359)
Μηνὶ τῷ αὐτῷ β’ ἡθλίσας τοῦ ἑγίοις ἱερομάρτυρος Στεφάνου πάπα Ῥώμης καὶ τῶν σὺν αὐτῷ [...]. Τῇ αὐτῇ ἡμέρᾳ, ἢ εὐφρενίς τῶν τιμίων λειψάνων δι’ ἀγγέλου γενομένην Μαξίμου, Δάδα καὶ Κυντιλλανοῦ [...], ἢ νῦν κατάκεισται ἐν τῷ εὐκτητῷ ὦκιν τῆς παναγίας ἀγαθοῦ Δεσποίνης ἤμων Θεοτόκου ἐν τοῖς Βιγλεντίου, ἐνθα ἡ αὐτῶν τελεῖται σύναξις. Τῇ αὐτῇ ἡμέρᾳ, τὰ ἐγκαίνια τοῦ ναοῦ τοῦ Θεολόγου πλησίον τῆς ἀγιωτάτης Μεγάλης Ἐκκλησίας. Καὶ μνήμη τοῦ ἑγίος μάρτυρος Θοφᾶκα καὶ τῶν ἑγίον ἐπτὰ παίδων τῶν ἐν Ἐφέσῳ. Καὶ τοῦ ἐν εὐσεβεῖ τῇ μνήμῃ γενομένου βασιλέως Ἰουστινιανοῦ τοῦ μεγάλου ἐν τοῖς Ἁγίοις Αποστόλοις.
Καὶ ἡ ἀνακομιδὴ τοῦ τιμίου λειψάνου τοῦ ἀγίου πρωτομάρτυρος καὶ ἀρχιδιακόνου Στεφάνου. Τελεῖται δὲ ἡ αὐτὸς σύναξις ἐν τῷ ἀγιωτάτῳ αὐτοῦ μαρτυρίῳ τῷ ὄντι πληθίον Κωνσταντινανδ, τῆς λιτῆς ἐωθεν συντρεχοῦσης ἐν τῷ ἀγιωτάτῳ αὐτοῦ μαρτυρίῳ τῷ ὄντι ἐν τῷ Ζευγματι, καὶ ἐκείθεν ἀπερχομένης ἐν τῇ εἰρημένη συνάξει, ἕνθα ἡ θεία λειτουργία καὶ μυσταγωγία τελεῖται.

7 August (Typicon, pp. 362- 365)
Μηνι τῷ αὐτῷ ζ΄, ἀθλήσις τοῦ ἀγίου μάρτυρος Δομετίου [...]. Τελεῖται δὲ ἡ αὐτὸς σύναξις ἐν τῷ ἀγιωτάτῳ αὐτοῦ μαρτυρίῳ τῷ ὄντι πέραν ἐν Ἰουστινιαναίς. Τῇ αὐτῇ ἡμέρᾳ, μνήμη τῶν ἐν εἰσεβεί̣ τῇ λήξει γενομένων βασιλισσῶν Ποιλχερίας καὶ Εἰρήνης. Τελεῖται δὲ ἡ αὐτὸν σύναξις ἐν τοῖς Ἀγίοις Ἀποστόλοις. Καὶ λέγεται τροπάριον, ἥχος γ': Ἐργοίς λάμψιντες ὀρθοδοξίας (προεγράφη εἰς τάς ἑδ' τοῦ νυμβρίου μηνός). Τῇ αὐτῇ ἡμέρᾳ, ἀθλήσις τοῦ ἀγίου μάρτυρος Σάκηντος. Καὶ μνήμη τῆς ὑπὲρ λόγου καὶ πάσαν ἐλλιθία δορθείσης ἡμῖν τελείαν βοήθαιν παρὰ τοῦ Χριστοῦ τῷ ἀληθινῷ Θεῷ ἡμῶν κατὰ τόν πανταχόθεν διά τα γῆς καὶ θαλάσσης κυκλοσάντων ἡμᾶς ἀθέους ἕχθρῶν [...]. Τελεῖται δὲ τοιαύτῃ ἡ σύναξις ἐν τῷ σεβασμίῳ αὐτής <τῆς Θεοτόκου> οἴκῳ τῷ ὄντι ἐν Βλαχέρνας. Γίνεται δὲ ἡ ἀκολούθια οὕτως: Κατάρχεται ὁ πατριάρχης ἐωθεν εἰς τήν Μεγάλην Ἑκκλησίαν καὶ εἰσέρχεται διὰ τῆς πλαγίας εἰς τό ἄγιον θυσιαστήριον, καὶ γίνεται εὐχή τοῦ τρισαγίου καὶ ἀρχονταί οἱ πάλαι εἰς τό ἀμβων τροπάριον, ἥχος πλ. δ': Ἀνυμνοῦμεν σε, Χριστὲ ὁ Θεὸς ἡμῶν, ὅτι εἰσήκουσας τής τεκούσης σε Παρθένου Μητρός καὶ διεφύλαξας πόλιν εἰς σε καταφεύγουσαν, κατά τό μέγα σου ἔλεος. Καὶ ἐξέρχεται ἡ λιτή καὶ ὅτε φθάσῃ εἰς τήν Πόρταν, εἰς τό λεγόμενον Πτερόν, ἀλλάσσει καὶ λέγει τροπάριον, ἥχος δ': Τείχος ακαταμάχητον ἡμῶν τῶν χριστιανῶν ὑπάρχεις, Θεοτόκε Παρθένε, πρὸς σέ γὰρ καταφεύγοντες ἄτρωτοι διαμένομεν, καὶ πάλιν ἀμαρτάνοντες ἐχομένι σε προσβεύουσαν. Διό εὐχαριστοῦντες βοημένι σοι: Χαίρε, κεχαριτομένη, ὁ Κύριος μετά σοῦ. Καὶ εἰσέρχεται ἡ λιτή ἐν Βλαχέρνας καὶ δοξάζουσιν οἱ πάλλοντες. Αντίφωνα δὲ οὐ γίνονται, ἀλλ' εὐθέως τὸ τρισάγιον. Τὸ προκείμενον, φόδης Μουσεύς: Ἄσωμεν τῷ Κυρίῳ, ἐνδόξως γὰρ δεδόξασται. Στίχος: Ἰππον καὶ ἀναβατήν. ὁ ἀπόστολος πρὸς Ἐφεσίους: Ἀδελφοί, ὁ Θεὸς πλοῦσιος ὅν ἐν ἐλέει, τέλος: ἵνα ἐν αὐτοῖς περιπατήσωμεν. Ἀλληλούια, ἥχος α'. Στίχος: Μνήσθητι, Κύριε, τῆς συναγωγῆς σου, ἐως: ῥάβδον κληρονομίας σου. Στίχος β': ὁ δὲ Θεὸς βασιλεὺς ἡμῶν πρὸς αἰώνας, ἔως: ἐν μέσῳ τῆς γῆς. Εὐαγγέλιον κατὰ Ματθαίου, κεφ. ρκδ': Ἐπεν ο Κύριος: ἔχετε πίστιν Θεοῦ, ἀμήν γὰρ λέγει ὑμῖν, ὅτι δέ ἐὰν εἴη τῷ ὄρει, τέλος: οὐδὲ ο Πατήρ ὑμῶν ὁ ἐν τοῖς οὐρανοῖς ἀφείει τὰ παραπτώματα ὑμῶν. Κοινωνικόν: Ποτήριον σωτηρίου λήψομαι.
16 August (Typicon, pp. 372-377)

Μην τῷ αὐτῷ ἵνα ἀνάμνησις τῆς περὶ ἡμᾶς μεγάλης καὶ ἀνωπερβλήτου τοῦ Θεοῦ ἡμῶν φιλανθρωπίας, δι’ ἣν τὰ ἐπελθόντα τῶν Ἀγαρηνῶν πλῆθη, κατὰ τοὺς χρόνους Δέωντος τοῦ Ἰσαύρου, τοῦ καὶ Κόνωνος, καὶ κυκλώσαντες τήν μεγάλην ταύτην πόλιν διὰ τε γῆς καὶ θαλάσσης, προσβείας τῆς παναχράντου αὐτοῦ Μητρός, ἀπώλεσε καὶ διέφθειρε [...]. Τελείται μνήμη τῆς μετὰ ὁκτιμῶν ἐπενεχθείσης ἡμῶν ἐν τοῖς πάλαι χρόνοις φοβερᾶς ἀπευλής τοῦ σεισμοῦ, ἢς παρ’ ἐλπίδα πάσαν ἐλυτρώσατο ἡμᾶς ὁ φιλάνθρωπος Θεός. Ἡ δὲ ἀκολουθία γίνεται οὕτως: Ἐν τῇ παννυχίᾳ οὗ κατέρχεται ὁ πατριάρχης. Γίνεται λυγυκὸν πεπληρωμένον ἦγον τὸ κατ’ ἐθος, καὶ μετὰ τὸ λυγυκὸν γίνεται ἡ παννυχίας κατὰ τάξιν. Καὶ ὁ ὀρθὸς ἐν τῷ ἄμβων, καὶ εἰς ὁ κελευεὶ ἀντίφωνον κατέρχεται ὁ πατριάρχης καὶ εἰσέρχεται διὰ τῆς πλαγίας εἰς τὸ ὄγιον θυσιαστήριον, καὶ γίνεται μετὰ τὸ τέλος τοῦ ψαλλομένου ἀντίφωον εὐχή τρισάγιον, καὶ ἀνέρχονται οἱ ψάλται ἐν τῷ ἄμβων καὶ ἀπάρχονται τροπάριον τῆς λιτής, ἤχος δ’· Εὐλογήτος εἰ, Χριστὲ ὁ Θεός ἡμῶν, ὅτι ἐθαυμάστωσας τὸ ἔλεος σου ἐν τῇ πόλει τῆς ἀχράντου σου Μητρός· ταῖς γὰρ αὐτῆς ἱκεσίαις, ἐλυτρώσω ἐν τῷ βραχίονι σου τὸν λαὸν σου τῆς προσδοκίας τῶν ἐχθρῶν, διὸντι ἵσχυν τοῖς βασιλεύσιν ἡμῶν, ὡς φιλάνθρωπος. Καὶ δοξάζουσιν ἐν τῷ Φόρῳ οἱ ψάλται. Εἶτα λέγεται ἡ μεγάλη ἐκτενή καὶ εἰς’ οὕτως ἀρχονται οἱ ψάλται τὸ αὐτό τροπάριον. Εἰς δὲ τὴν Ἀττάλου Πόρταν, τροπάριον, ἤχος δ’· Ἡ πόλις σου, Θεοτόκε, ἢ ἐν σοὶ βασιλεύσωσα, μεγάλων τὸν λυτροθείας διά σοι περιστάσεως, σὲ πρὸς ὠμον εὐχαριστίας προβάλλεται τὴν ἀγίαν σου φωνήν, φθεγγομένη καὶ λέγουσα: Μεγαλύνει ἡ ψυχή μου τὸν Κύριον, ὅτι ἐποίησέν μοι μεγαλεία ὁ δυνατὸς καὶ μόνος πολυέλεος. Καὶ ἐν τῷ ἐγγίζειν τῇ Χρυσῇ Πόρτῃ, λέγουσι τροπάριον, ἤχος δ’· Τεῖχος ἀκαταμάχητον ἡμῶν τῶν χριστιανῶν ὧπάρχεις, Θεοτόκε Παρθένε· πρὸς σὲ γὰρ καταφεύγωντες, ἀπροτοί διαμένονες, καὶ πάλιν ἀμαρτάνοντες ἤχομέν σε προσβείδουσαν. Διό εὐχαριστοῦντες βοδόμεν <σου>· Χολρέ, κεκαριτωμένη, ὁ Κύριος μετὰ σοῦ. Καὶ δοξάζουσιν οἱ ψάλται εἰς τὴν Χρυσὴν Πόρταν τὸ αὐτό τροπάριον, καὶ λέγει ὁ διάκονος τὴν μεγάλην ἐκτενέν καὶ πάλιν ἀρχονται οἱ ψάλται τὸ αὐτὸ τροπάριον. Καὶ εἰσέρχεται ἡ λιτή ἐν τῷ σεβασμῷ οἴκῳ τῆς ἀχράντου Δεσποινῆς ἡμῶν Θεοτόκου καὶ ἀειπαρθένου Μαρίας τῷ ὄντι πληρίσιν τῆς αὐτῆς Χρυσῆς Πόρτης, τῷ ἐπιλεγομένῳ ἱερουσαλήμ, καὶ ἐκείστε ὁμοίως δοξάζουσιν οἱ ψάλται τὸ αὐτὸ τροπάριον. Ἀντίφωνα δὲ οὐ γίνονται, ἀλλ’ εὐθέως τὸ τρισάγιον. Προκείμενον, ἤχος βαρύς· Τός θεός μέγας ὡς ὁ Θεός ἡμῶν. Στίχος· Καὶ εἶπα· νῦν ἤρξάμην, αὕτη ἡ ἀλλοίωσις τῆς δεξιάς τοῦ Ὕψιστο. Ὁ ἀπόστολος πρὸς Ἐφεσίους· Εὐλογητὸς ὁ Θεός καὶ Πατὴρ του Κυρίου ἡμῶν Ἰησοῦ Χριστοῦ, τέλος· εἰς ἐπαίνον δόξης αὐτοῦ. Αλληλούια, ἤχος α’· Στίχος· Ἀσατε τῷ Κυρίῳ ἄσμα καινόν, ὁτι θαυμαστὰ ἐποίησεν ὁ Κύριος. Εὐφαγέλλουν κατὰ Ισαάννην, κεφ. ρβ’· Εἶπεν ὁ Κύριος τοῖς ἑαυτῷ μαθηταῖς· ἐγώ εἰμι ἡ ἀμπελος, τέλος· καὶ ἡ χαρά ὑμῶν πληρωθῆ. Κοινωνικόν· Ποτήριον σωτηρίου λήγομαι.
'Αλλα· Αινείτε τὸν Κύριον. Τῇ αὐτῇ ἡμέρᾳ, ἀθλησὶς τοῦ ἄγιου μάρτυρος Διομήδους [.....]. Τελείται δὲ ἡ αὐτοῦ σύναξις ἐν τῷ ἁγιωτάτῳ αὐτοῦ μαρτυρίῳ τῷ ὄντι ένδον τοῦ σεβασμοῦ οἴκου τῆς παναγίας ἅχραντος Δεσποινῆς ἡμῶν Θεοτόκου καὶ ἀειπαρθένου Μαρίας πλήσιον τῆς Χρυσῆς Πόρτης. Τῇ αὐτῇ ἡμέρᾳ, ἀθλησὶς τοῦ ἄγιου μάρτυρος Μύρωνος [.....]. Τῇ αὐτῇ ἡμέρᾳ, μνήμη τῶν ἅγιων μαρτύρων Θούρσου, Λευκίου, Κορωνάτου καὶ τῆς συνοδίας αὐτῶν. Τελείται δὲ ἡ αὐτοῦ σύναξις πλήσιον Ἑλενιανῶν. Καὶ μνήμη τοῦ όσίου πατρὸς ἡμῶν Αἰγλώνος τοῦ ἀναχωρητοῦ

29 August (Typicon, pp. 386-387)
Μηνὶ τῷ αὐτῷ κῆ, μνήμη τῆς ἀποτομῆς τῆς τιμίας κεφαλῆς τοῦ ἄγιου προφήτου καὶ βαπτιστοῦ Ἰωάννου [.....]. Τελείται δὲ ἡ αὐτοῦ σύναξις ἐν τῷ ἁγιωτάτῳ αὐτοῦ προφητείῳ τῷ ὄντι τοῖς Σπαρακίου, τῆς ιτησίας ἐωθέν ἀπὸ τῆς Μεγάλης Ἐκκλησίας ἀπερχομένης. Εἰς τὸν νῦν καὶ εἰς τὴν εἴσοδον τροπάριον, ἡχὸς πλ. α'· Ἡ τοῦ Προδρόμου ἐνδόξου ἀποτομῆς. Προκείμενον, ἡχὸς βαρύς· Εὐφρανθήσεται δίκαιος ἐν τῷ Κυρίῳ καὶ. Στίχος· Εἰσάκουσον, ο Θεός, τῆς φωνῆς μου, ἐως· πρὸς σέ. Στίχος β'· Προσελεύσεται ἀνθρωπος, ἐως· ο Θεός. Ο ἀπόστολος Πράξεων· Ἐν ταῖς ήμερας ἑκείναις, ὡς ἐπλήρου ᾗ Ἰωάννης, τέλος· ὁ πιστεύων δικαιούται. Αλληλούα, ἡχός πλ. α'. Στίχος· Φῶς ἀνέτειλε τῷ δικαίῳ, ἐως· Εὐφρανθήσεται. Εὐαγγέλιον κατά Μάρκου, κεφ. ν·' Τῷ καρπῇ ἑκείνῳ, ἠκουσεν Ἡρώδης ὁ βασιλεύς, τέλος· καὶ ὁ σά εἰδιδαζαν. Κοινονικόν· Ἀγαλλιᾶσθε

31 August (Typicon, pp. 386-387)
Μηνὶ τῷ αὐτῷ λα', μνήμην ἐπιτελοῦμεν τῶν καταθέσεων τῆς τιμίας ζόντης τῆς παναγίας Θεοτόκου ἐν τῇ Σορῷ τῶν Χαλκοπρατείων. Ζήτεις εἰς τοῦ ιουλίου τὰς β' τῆν ἀκολουθίαν.

Palm Sunday (Typicon, pp. 64-67)
Τῇ κυριακῇ, ἡ μετὰ βαίων ἀπάντησις τοῦ μεγάλου Θεοῦ καὶ Σοτῆρος ἡμῶν Ἰησοῦ Χριστοῦ. Τελείται δὲ ἡ τοιαύτη σύναξις ἐν τῇ ἁγιωτάτῃ Μεγάλῃ Ἐκκλησίᾳ, τῆς παννικόδος ἀπὸ ἐσπέρας τελουμένης. Γίνεται δὲ ὁ φρόνος ἐν τῷ ἀμβώνι, καὶ λέγεται· Εὐλογηθείτε, καὶ εἰς τὸν νῦν λέγεται τροπάριον τῷ προηγουμένῳ· Εἰσάκουσον μετὰ τοῦ παράρχου συνήθως ἐν τῷ μαρτυρίῳ τῶν ἄγιων μ' μαρτύρων, πλήσιον τῷ Χαλκῷ Τετραπύλου, καὶ οὗτοι λιτανεύοντες ἀπέρχονται ἐν τῇ ἁγιωτάτῃ Μεγάλῃ Ἐκκλησίᾳ. Οἱ μένοι βουλόμενοι κατὰ τὴν πρώτην συνήθειαν συνάγονται ἐν τῷ μαρτυρίῳ τοῦ ἄγιου Τρύφωνος, πλήσιον τοῦ Χαμιούνδου, κακείθεν λιτανεύοντες παραγίνονται ἐν τῷ μαρτυρίῳ τοῦ ἄγιου Ρωμανοῦ ἐν τοῖς Ἐλεβίχου. Κατὰ δὲ τὴν νῦν συνήθειαν, ἀπέρχεται, ὡς προείρηται, ὁ πατριάρχης εἰς τοὺς ἄγιους μ', καὶ διανέμει τοὺς συνελθόσιν, ἱερατικοῖς καὶ λαϊκοῖς, τὰ βάτα. Καὶ γίνεται εὐχή
τοῦ τρισαγίου, καὶ ἀρχονται οἱ ψάλται. ἐν τῷ ἁμβολίῳ τροπάριον, ἰχος α’. Τὴν κοινὴν ἀνάστασιν, καὶ ἐν τῷ Φόρῳ δοξάζουσι, καὶ ἐν τῇ Μεγάλῃ Εκκλησίᾳ ὁμοίως δοξάζουσιν. Ἀντίφωνα δὲ οὐ γίνονται, ἀλλ’ εὐθὺς τὸ τρισάγιον. Προκειμένου, ἰχος δ’, ψαλμὸς ριζ’. Εὐλογημένος ὁ ἐρχόμενος. Στίχος: Ἐξομολογεῖτο τῷ Κυρίῳ ὁ ἄγαθός. Ο ἀπόστολος πρὸς Φιλιππισσίους· Ἀδελφοί, χαίρετε ἐν Κυρίῳ πάντοτε, τέλος· ἔσται μεθ’ ὑμῶν. Αλληλούϊα, ἰχος α’· ὁ Ἀσατε τῷ Κυρίῳ ἃσμα καινὸν, ὅτι θαυμαστά. Στίχος β’· Ἐγνώρισε Κύριος τὸ σωτήριον, ἕως· τὴν δικαιοσύνην αὐτοῦ. Εὐαγγέλιον κατὰ Ιωάννην, κεφ. 4’· Πρό ἐξ ἡμερῶν τοῦ Πάσχα, τέλος· τὸ σημεῖον. Κοινωνικὸν· Ἐκ στόματος. Ἀλλ’· Εὐλογημένος ὁ ἐρχόμενος. Ἀλλ’· Ποτήριον

**Easter Monday (Typicon, pp. 96-99)**

Τῇ β’ τῆς διακαινησίμου, μνήμη τῶν ἁγίων ἀποστόλων. Τελείται δὲ ἡ τοιαύτη σύνοδος ἐν τῷ ἐπονόμῳ αὐτὸν ναὸ τῷ μεγάλῳ. Ἡ δὲ ἀκολούθια γίνεται οὕτως· εἰς τῇ Μεγάλῃ Εκκλησίᾳ, εἰς τὸ τελευταῖο τοῦ ὅρθρου εἰσέρχονται ἐσω καὶ λέγεται τροπάριον, ἰχος β’. Αναστάς ἕκ τοῦ μνήματος. Μετὰ δὲ τὸν ὅρθρον, προανάγνωσις οὐ γίνεται, ἀλλ’ εὐθὺς εὐχὴ καὶ ἀντίφωνα. Καὶ γίνονται ἀντίφωνα γ’, εἰς τὴν σολαίαν. Τὸ α’, ψαλμὸς ριθ’· Ἐλέησον ἡμᾶς, Χριστὲ ὁ Θεός ἡμῶν. Τὸ β’, ψαλμὸς ρκ’· Ταῖς προσβεβίαις τῆς Θεοτόκου. Τὸ γ’, ψαλμὸς ρκα’. Αλληλούϊα τὰ ἀπλοῦν δειλινῶν, ἐνόρδινον ἔως οὖ εἰσέλθη ὁ πατριάρχης ἐν τῷ θυσιαστηρίῳ διὰ τῆς πλαγίας. Ἐίπτα δίδοσιν ὁ ἀρχιδιάκονος τὸ ἀναγνώστη εἰρήνην καὶ ποιεῖ ὁ διάκονος εὐχὴν συναπτῆν. Καὶ ἀνέρχονται οἱ ψάλται ἐν τῷ ἁμβολίῳ καὶ ἀρχονταί τὸ Χριστὸς ἀνέστη ἐκ νεκρῶν, καὶ ἐξέρχεται ἡ λειτ. Χρῆ δὲ εἰδέναι ὅτι μετὰ τὸ ἐξελθεῖν τὴν λείτην προσκυνεῖται ἡ θεία φίβλα ἐν τῇ ἁγίᾳ Εκκλησίᾳ μέχρι τοῦ καιροῦ τῶν ἀντίφωνον. Οἱ δὲ ψάλται, μετὰ τῆς λείτης, ἐν τῷ Φόρῳ δοξάζουσιν, καὶ ὁ διάκονος λέγει τὴν μεγάλην ἑκτενὴν καὶ ποιεῖ ὁ πατριάρχης εὐχήν, καὶ οὕτως ἀπέρχεται εἰς τοὺς Ἁγίους Ἀποστόλους, καὶ πάλιν οἱ ψάλται δοξάζουσιν ἑκεῖ. Καὶ μετὰ τὸ Δόξα, γίνεται εὐχὴ καὶ ἀντίφωνα γ’, τὰ προγεγραμμένα τῆς ἁγίας κυριακῆς, καὶ τὰ λοιπά. Καὶ ἀντὶ τοῦ τρισαγίου· Ὁσοι εἰς Χριστὸν ἐβαπτίσθητε. Προκειμένου, ἰχος πλ. δ’· Εἰς πάσαν τὴν γῆν ἐξῆλθεν. Στίχος α’· Οἱ οὐρανοὶ διηγοῦνται δόξαν, ἔως· τὸ στέρεωμα. Στίχος β’· Ἡμέρα τῇ ἡμέρᾳ ἐρεύγεται, ἔως· γνώσιν. Ανάγνωσμα τῶν Πράξεων· Εἴν ταῖς ἡμέραις εἰκείναι, ὑπέστρεψαν οἱ ἀπόστολοι, ἔως· τῆς διακονίας ταύτης, καὶ ὑπερβαίνει καὶ λέγει· δει οὖν τῶν συνελθόντων, τέλος· μετὰ τῶν ἰα’ ἀποστόλων. Αλληλούϊα, ἰχος α’. Στίχος α’· Ἐξομολογήσονται οἱ οὐρανοὶ, ἔως· ἀγίων. Στίχος β’· Ο Θεός ἐνδοξαζόμενος ἐν βουλή, ἔως· κύκλῳ αὐτοῦ. Εὐαγγέλιον κατὰ Ιωάννην, κεφ. 7’· Ὁ Θεὸν οὐδεὶς ἔφορεκεν πάστοτε, τέλος· Ιωάννης βαπτιζόν. Κοινωνικὸν· Σῶμα Χριστοῦ. Ομοίως δὲ καὶ ἐν τῇ Μεγάλῃ Εκκλησίᾳ ἡ αὐτῇ ἀκολουθία γίνεται κατὰ τάξιν, χωρίς τοῦ ἀναγνώσματος τῶν Πράξεων· ἀναγινώσκεται δὲ οὕτως ἑκεῖ· Ἐν ταῖς ἡμέραις εἰκείναι, σταθεῖς ὁ Πέτρος σὺν τοῖς 336
Easter Tuesday (Typicon, pp. 100-101)


Pentecost Monday (Typicon, pp.140-141)

Τῇ β΄ ἤγουν τῇ ἐπαύριον τῆς Ν’, σύναξις τελείται τῶν ἁγίων καὶ πανευφήμων ἀποστόλων ἐν τῷ σεπτῷ αὐτῶν μεγάλῳ ἀποστόλειῳ, τῆς λιτῆς ἐωθὲν ἀπὸ τῆς Μεγάλης Ἐκκλησίας ἀπερχομένης ἐν τῷ Φόρῳ καὶ μετὰ τὰς ἐκεῖ συνήθεις εὐχας παραγινομένης ἐν τῇ εἰρημένῃ συνάξει, καὶ τῆς θείας λειτουργίας καὶ μυσταγογίας ἐκεῖσε ἐπιτελουμένης. Τῇ αὐτῇ ἡμέρᾳ, μνήμη της μετὰ φιλανθρωπίας ἐπενεχθείσης ήμιν φοβεράς ἀπειλῆς τοῦ σεισμοῦ, ἢς παρ’ ἐλπίδα πάσαν ἐλυτρώσατο ἡμᾶς ὁ φιλάνθρωπος Θεός. Ἡ δὲ ἀκολουθία γίνεται οὕτως· μετὰ τὴν ἀπόλυσιν τοῦ ὀρθού κατέρχεται ὁ πατριάρχης καὶ εἰσέρχεται δία τῆς πλαγίας εἰς τὸ ἁγιον θυσιαστήριον. Καὶ γίνεται εὐχή τρισαγίου, καὶ ἄρχοντες οἱ ψάλται ἐν τῷ ἀμβώνι τροπάριον, ἡχος πλ. δ’. Ὅ ἐπιβλέπων ἐπὶ τὴν γῆν καὶ ποιῶν αὐτὴν τρέμειν (προεγράφῃ τῇ κε’ τοῦ ὀκτωβρίου μηνός), καὶ ἐν τῷ Φόρῳ δοξάζουσιν. Καὶ λέγει ὁ ἀρχιδιάκονος τὴν μεγάλην ἐκτενῆ, καὶ πάλιν ἄρχοντες οἱ ψάλται τῆς αὐτῆς λιτῆς τὸ τροπάριον. Καὶ ὅτε εἰσέλθῃ ἡ λιτή ἐν τῇ ἐκκλησίᾳ τῶν Βλαχερνῶν, δοξάζουσιν οἱ ψάλται. Αντίφωνα δὲ οὐ γίνονται, ἀλλ’ εὐθὺς
τὸ τρισάγιον. Τὸ προκείμενον, ἦχος πλ. β’· Σόδσον, Κύριε, τὸν λαὸν σου καὶ εὐλόγησον. Στίχος· Πρὸς σέ, Κύριε, ἐκέκραξα, ἤως· ἀπ’ ἐμοῦ. Ὁ ἀπόστολος πρὸς Ἐφεσίους Ἀδελφοί, ὡς τέκνα φωτὸς περιπατείτε, τέλος· ὑμῶν τῷ Κυρίῳ. Ἀλληλούια, ἦχος πλ. α’· Ὁ Θεός, ἀπόσω ἡμᾶς, ἤως· οἰκτήρσας ἡμᾶς. Εὐαγγέλιον κατὰ Ματθαίον, κεφ. ρπα’· Εἴπεν ὁ Κύριος· ὅρατε μὴ καταφρονήσητε, τέλος· ἔκει εἰμί ἐν μέσῳ αὐτῶν. Κοινωνικόν· Ποτήριον σωτηρίου.

**Pentecost Wednesday (Typicon, pp. 142-143)**

Τῇ δ’ μετὰ τῆν Ν’, σύναξις τῶν ἀγίων ἀρχαγγέλων Μιχαήλ καὶ Γαβριήλ. Τελείται δὲ ἐν τῷ ἀγιωτάτῳ αὐτῶν οἶκῳ ἐν τῷ Νέῳ Παλατίῳ. Ἡ δὲ ἀκολούθια γίνεται αὐτῶς· περὶ ὅραν β’ ἐξέρχεται ἡ λιτή ἀπὸ τῆς Μεγάλης Ἐκκλησίας, σώλλεται δὲ Ὅ μονογενῆς Υἱός, καὶ παραγίνεται ἐν τῷ Νέῳ Παλατίῳ. Τοῦτο δὲ ἐν τῷ ἐσόδων ἔνθα, τὸ τρισάγιον. Προκείμενον, ἦχος βαρῶς· Κύριος ἤσχον τῷ λαῷ αὐτοῦ δώσει. Στίχος· Ἔνεγκατε τῷ Κυρίῳ, ἤως· καὶ τιμῆν. Ὅ ἀπόστολος πρὸς Ἐβραίους· Ἀδελφοί, εἰ ὁ δ’ ἁγγέλων λαληθεῖς, τέλος· διὰ παθημάτων τελείον. Ἀλληλούια, ἦχος πλ. δ’· Δεῦτε ἀγαλλιασώμεθα, ἤως· τῷ σωτήρι ἡμῶν. Εὐαγγέλιον κατὰ Ἰωάννην, κεφ. η’· Τῷ καιρῷ ἐκείνῳ, ἤθελησεν ὁ Ἰησοῦς ἐξελθεῖν, τέλος· ἐπὶ τὸν υἱὸν τοῦ ἀνθρώπου. Κοινωνικόν·

**All Saints Day (Typicon, pp. 144-147)**

ἡ δὲ ἐπαύριον ἤγουν τῇ κυριακῇ μετὰ τὴν Ν’, μνήμη ἐπιτελείται τῶν αὐτῶν ἁγίων καὶ καλλινίκων μαρτύρων τῶν ἐν πάσῃ τῇ οἰκουμένῃ κατὰ διαφόρους καιροὺς μαρτυρησάντων ὑπὲρ τοῦ ὀνόματος τοῦ μεγάλου Θεοῦ καὶ Σωτῆρος ἡμῶν Ἰησοῦ Χριστοῦ. Τελείται δὲ ἡ τοιαύτη σύναξις ἐν τῷ ἀγιωτάτῃ Μεγάλῃ Ἐκκλησίᾳ, τῆς παννυχίδος ἡμερών, καὶ ἐν τῷ ἐπονύμῳ αὐτῶν ναι τῷ ὄντι πλησίον τῶν Ἁγίων Ἀποστόλων τῶν μεγάλων, ἐνθα καὶ ἡ λιτή ἀπὸ τῆς Μεγάλης Ἐκκλησίας ἀπέρχεται, ἐν ἡ καὶ ἡ θεία λειτουργία καὶ μυσταγγογία ἐπιτελείται καθὼς καὶ ἐν τῇ Μεγάλῃ Ἐκκλησίᾳ. Λέγεται δὲ καὶ εἰς τὸν ν’ τροπάριον καὶ εἰς τὴν εἰσόδον τῆς λειτουργίας τὸ προγεγραμμένον. Προκείμενον, ἦχος δ’· Τοῖς ἁγίοις τοῖς ἐν τῇ γῇ αὐτῶν. Στίχος· Προορώμην τὸν Κύριον. Ὁ ἀπόστολος πρὸς Ἐβραίους· Ἀδελφοί, οἱ ἁγίοι πάντες, τέλος· καὶ τελειωθήν Ἰησοῦν. Ἀλληλούια, ἦχος δ’· Ἐκέκραξαν οι δίκαιοι. Εὐαγγέλιον κατὰ Ματθαίον, κεφ. γ’· εἴπεν ὁ Κύριος τοῖς ἑαυτοῦ μάθηται· πᾶς ὁ δικτὸς ὁμολογήσει, καὶ λέγει ἔως· ἀρνήσομαι αὐτὸν κἀκεῖ ἐμπροσθεν· τοῦτο καὶ ἐκεῖνος· ἀρνήσομαι αὐτὸν κἀκεῖ ἐμπροσθεν τοῦ Ἱερᾶς σου, καὶ ὑπερβαίνει εἰς κεφ. ε’· καὶ λέγει· ὁ φιλὸν πατέρα ἡ μητέρα, καὶ λέγει ἔως· οὐκ ἦστιν ἡμῶν ἄξιος, καὶ ὑπερβαίνει εἰς κεφ. ρε’· τελείοις ἀποκριθεῖς δὲ Πέτρος εἴπεν αὐτῷ· ἰδοὺ ἡμεῖς ἀφήκαμεν, τέλος· καὶ οἱ ἔσχατοι πρῶτοι. Κοινωνικόν· Ἀγαλλιάσθε

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All Saints Wednesday (Typicon, pp. 146-147)

Τῇ δ´ μετά τῶν ἁγίων πάντων, σύναξις τῆς παναγίας, ἅχράντου Δεσποινῆς ἤμων Θεοτόκου καὶ ἀειπαρθένου Μαρίας. Τελεῖται δὲ ἐν τῷ σεβασμῷ αὐτῆς οἶκῳ τῷ ὄντι ἐν τῇ Παλαιᾷ Πέτρᾳ. Περὶ μέντοι νυκτερινὴν θ´ ὥραν, συντρέχουσιν ἐν τῇ ἁγιωτάτῃ Μεγάλῃ Ἐκκλησία καὶ οὕτω λιτανεύοντες ἀπέρχονται ἐν τῷ Φόρῳ, καὶ ἐκεῖσε τὰς συνήθεις ποιησάμενοι προσευχὰς, 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.
Historic litany because of a drought in AD 602 during the celebration of the Hypapante 2nd of February Theophanes Confessor, Chronografia

Τῷ δ’ αὐτῷ ἔτει ἀνήρ τις τὸ μοναχικὸν σχήμα περιβεβλημένος καὶ ἐν ἁσκήσει διαλύμπον, σπαθίον γυμνόσας ἀπὸ τοῦ φόρου μέχρι τῆς Χαλκῆς ξεφήσεως διαδραμών τὸν αὐτοκράτορα τοῖς πᾶσιν ἐν φόνῳ μαχαίρας τεθνήξεσθαι προηγόρευσεν. ὤμοιος καὶ Ἡρωδιανός Μαυρίκιος εἰς τὸ φανερὸν προσάνηγγειλε τὰ τοῦτο συμβησόμενα. τὸ δὲ βασιλέως νυκτὶ ἀνυποδῆτον λιτανεύοντος μετὰ πάσης τῆς πόλεως, παρερχομένου ἐν τοῖς Καρπιανοῦ, στασιάζοσιν ἐκ τοῦ πλήθους τινὲς καὶ λίθους κατὰ τοῦ βασιλέως ἔβαλλον, ὡστε μόλις τὸν βασιλέα σὸν Θεοδόσιο, τῷ υἱῷ αὐτοῦ, διασωθῆναι καὶ τὴν εὐχήν πληρῶσαι ἐν Βλαχέρναι. οἱ δὲ δήμοι εὐρόντες ἀνάρα προσομοιοῦντα Μαυρίκιοι καὶ βαλόντες αὐτῷ σαγόν μαύρον καὶ ἀπὸ σκόρδῳν πλέξαντες στέφανον καὶ εἰς ὄνον τούτον καθίσαντες διέπαιζον λέγοντες: "εὐρήκε τὴν δαμαλίδα ἀπαλήν, καὶ ός τὸ καίνων ἄλεκτρων ταύτη πεπήδηκεν καὶ ἐποίησε παιδία ὡς τὰ ἐξολοκούκουδα: καὶ οὐδεὶς τολμᾷ λαλῆσαι, ἀλλὰ ὁλος ἐφίμωσεν· ἁγίε μου, ἁγίε φοβερε καὶ δυνατε, δῶς αὐτῷ κατὰ κρανίου, ἵνα μὴ ὑπεράρεται· κἀγώ σοι τὸν βοῶν 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 αὐχμόν τον γεγονότος ὡς ἐπὶ μήνας ἕξ μή καταραγηθηνα ὑπέτων, λιτανείας ἐποίησαν οἱ τοῦ βασιλέως ἀδελφοὶ, καὶ ὁ μὲν Ἰωάννης τὸ ἁγιὸν ἐβαστάζε μανδήλιον, ὁ δὲ μέγας δομεστικὸς τὴν πρὸς Αὐγαρον ἐπιστολὴν τοῦ Χριστοῦ καὶ τὰ ἁγία σπάργανα. καὶ πεζοὶ ὀδεύσαντες ἀπὸ τοῦ μεγάλου παλατίου ἀφίκοντο μέχρι τῶν Βλαχερνών. οὐ μόνον δὲ οὐκ ἐβρέξαν, ἀλλὰ καὶ χάλαξαι παμμεγέθεις καταραγεῖσαι συνέτριψαν τὰ τε δένδρα καὶ τοὺς κεράμους τῆς πόλεως.

The entry of the Synaxarium on Saint Christine, Synaxarium Ecclesiae Constatinopolitanae, Day 24.

Ἄθλησις τῆς ἁγίας μάρτυρος Χριστίνης. Αὕτη ἦν ἐκ τῆς Τυρίων πόλεως, Οὔρβανος τινὸς στρατηλάτου θυγάτηρ. Ὄς ἐν πύργῳ υψηλῷ ἀναγαγὼν αὕτην καὶ τοὺς έαυτοῦ θεοὺς τοὺς ἐκ χρυσοῦ καὶ ἐξ ἄλλης ἔλες κατασκευασθέντας τιμίας μένειν ἐκείσε προσετετάχει.

Κατανοήσασα δὲ ἡ ἁγία ὃτι τὰ ἁγιὰ ταῦτα οὐκ ἄν ἐνειν θεοὶ τὰ ὑπὸ χειρῶν ἀνθρώπων γνόμενα, ἀπειδὲ διὰ τῆς θυρίδος εἰς τὸν οὐρανὸν καὶ ἐκ τῶν ποιμάτων τὸν δημιουργὸν ἐννοήσασα, συνέτριψε τὰ τοῦ πατρὸς εἰδώλα καὶ τοῖς πένησι διένεμεν. Διὰ ταῦτα πάσαις τιμωρίαις παρὰ τοῦ πατρὸς ὑποβάλλεται, καὶ μετὰ τοῦτο βληθεὶσα ἁσίτου ἐν τῇ φυλακῇ.
Ἀτα ἐπροτροφὸν ἐνος ἰνποστρέφει αταµυχ Χριστὸς ὕς ὑµς ὀς οἱ ἀρθρικοστὶς προς πίστιν ἀνδρόν χυλιάδας τρεῖς. Μετὰ δὲ τὸν Δίωνα Ἰουλιανὸς τίς τὴν ἤγεμονιαν ἐκδεξάμενος καμίνῳ πυρὸς υποβάλλει αὐτήν. Φυλαχθείσαν δὲ ἀβλαβὴ ἑρτετοῖς ιοβόλοις καταδικάζει καὶ πρὸς τούτοις ἐκτιμηθῆναι τοὺς αὐτής κελεύει μαστοὺς, εἰ δὲν ἀντὶ αἴµατος γάλα ῥυήναι φασίν. Ἐίτα τὴν γλώτταν περιαρεῖ, καὶ τελευταίοιν υπὸ τὸν στρατιωτῶν κατὰ τῇς καρδίας καὶ τὸν πλευρῶν πελτοῖς βληθείσα τῷ Θεῷ τὸ πνεῦμα παρέδωκε. Τελείται δὲ ἡ ταύτης σύναξις ἐν τῷ ἀγιωτάτῳ αὐτῆς μαρτυρείῳ, τῷ ὄντι ἐν τῷ νέῳ παλατίῳ καὶ ἐν Νύμφαις ταῖς μεγάλαις καὶ ἐν τῷ μαρτυρείῳ τοῦ ἁγίου Τρύφωνος, πλησίον τῆς ἁγίας Εἰρήνης τῆς ἁρχαίας καὶ νέας.

- Pseudo Codinus, De officiis, 227-228.

Ἐν δὲ τῇ τῶν Βαὼν, ἐπεὶ ἐπὶ παλαιομένῳ τοῦ ὀρθοῦ γίνεται ὁ περίπατος, καὶ ἐστὶν ἀνάγκη γενέσθαι, ὡς ἐθος, λιτήν, ἐν δὲ τῇ λιτή περιπατήσῃ καὶ τὸν βασιλέα, ὁ μὲν περίπατος γίνεται, περιπατεῖ δὲ ὁ βασιλεὺς φορῶν ἐπιλούρικον λευκὸν καὶ φακεώλιον· καὶ γενομένης ἀπολύσεως τοῦ ὀρθοῦ ἐμπρόσθεν τῆς νικοποιοῦ, ὅπου καὶ ἡ τῆς οἰδηγητίας ἰσταται 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 θεομνίας παθεῖν Αντιόχειαν τὸ ἐκτὸν αὐτῆς πάθος. ὁ δὲ γεγονός σεισμὸς κατέσχεν ἐπὶ μίαν ὁμῆν, καὶ μετὰ τούτου βρυχός φοβερός, ὡστε τὰ ἀνανεωθέντα κτίσματα ὑπὸ τῶν πρώην γεγομένων φόβων καταπεσαν καὶ τὰ τείχη καὶ τινὰς ἐκκλησίας. τὰ δὲ συμβάντα ἤκουσθε καὶ ἐν ταῖς ἃλλαις πόλεισιν, καὶ πάσαι πανθοῦσα ἐλιτάνευν. ἐπαθεῖ δὲ καὶ μέρη τῶν πέρι τῆς πόλεως τελευτώσι δὲ ἐν αὐτῷ τῷ σεισμῷ ἁχρὶ ψυχῶν πεντακασχύλιων. οἱ δὲ περισσοθέντες πολλά ἐφοροῦν εἰς τὰς ἃλλας πόλεις, φανεροὶ δὲ ἐν τοῖς ὀρεσίν ὄκουν. ὁ δὲ πατριάρχης Ἐφραήμος πάντα τὰ γεγομένα ἀνήγαγεν τὸ βασιλεῖ· καὶ ἀκούοντες οἱ ἐν τῷ Βυζάντιῳ τὰ συμβάντα ἐλιτάνευον ἐπὶ ἡμέρας ἴκανας.

- Historic litany in Constantinople due to the cinders from the eruption of Vesuvios in AD 472.

Malalas, 14:42
ἐν Σφωρακίου Ὁ φιλανθρωपευσάντερον κατεπόντισεν περιβλέπων τινὰς κατεφλέχθησαν µὴν δικαίας παρανάλωσιν 'καταφλέξαι παρασυνήθεις…' παλαιστῇ ἔβρεξε ὡς ἐπὶ καὶ τὴν τενώντων ὀρθόδοξων ὁι τοῦ ἐπὶ καὶ τὴν ὀρθοδοξίαν μὴν δικαίας λαόν 'Ἀναστάσιον τῆς τε ἐνδόσιον Αρεάδνης ἑτοιµάζονται ναῦοι συν φυλακαῖς κατέκρινεν, ὡσπερ µὴν καταβοῶντος 'Ἀναστάσιον του βασιλείας θεοῦ θεοῦ οὐδὲς ψάλλοντες ὡς ἐνος τρισάγιου πρὸς τὸν ναὸν τῶν πυρὸς καὶ τῶν πολεμίων τῆς τῆς ἕστηκεν ὡς οὗτος τῆς νομοκρατίας ἔτερον τοῦ σοφίας καὶ τῶν παντὸς τοῦ τῆς ἐσβέσθη τοῦ τῆς κατὰ τὸν γινοµένου ἀγαθώτατος αἰτούσι τῆς πυρὸς ἐνος τοῦ τῆς καταβοῶντος ὁρθοδοξίας θεοῦ λαοῖς ἐν οἰκίας µὴν δικαίας µέχρι µεσονυκτίου, ὡς καλυφθῆναι τὴν γῆν παρὰ µικρὸι ές οὐκ ὄρθος, καὶ κατεφλέξειν κῆποι καὶ φυτὰ ὡσπερ ἀπὸ «πυρόςκαιοµένου». Τεκμηρίµενος δὲ ὁ βασιλεὺς σοδοµικῆς πρᾶξεως σύµβολον εἶναι τὴν τοιαύτην θεοῦ ὄργην προσέταξε κεδονίων ἀνδρας τινὰς μαστεῦσαι τὴν πολίν. Οἱ δὲ περιεργασµένοι τηµελίδες εὑροµένες πλείστους τῆς σοδοµικῆς µυσαρᾶς πρᾶξεως συµµετέχοντας, οὕτως τιµόντων ἁπλῶς ἀλλὰ µέχρι καὶ ἀρχικώτατον καὶ περιβλέπτων ἀνδρῶν οὗ βασιλεύς, ὡς άλλος τι ζηλωτής, ἐποιηµάτηται διαφόρως· τινᾶς γὰρ δηµοῦ καὶ φυλακαῖς καὶ ἐξορίαις κατέκρινεν, τινὰς δὲ τῆς θαλάσσης βοθὸς κατεπόντισαι, ἄλλων δὲ τὰ τοῦ σώµατος ἀπόκρυφα µόρια ἐξέτεµεν. Ταῦτα δὲ ποιόν καὶ Θεόν ἐθεράπευσεν καὶ πολλοὺς τῆς µυσαρᾶς ὀµαρτίας παρέστειλεν καὶ τῆς δικαίας θείας ὄργης τὴν πολίν ἐρρύσατο· Επὶ δὲ τῆς αὐτοῦ βασιλείας ἐβρέξεν ἐν Κωνσταντινουπόλει κοινίαν ἀντὶ βροχῆς καὶ ἐπὶ παλαιστῇ ὕγους ἔστηκεν εἰς τοὺς κεράµους ἡ κοινία· καὶ πάντες ἔτρεµεν λιτανεύοντες καὶ λέγοντες, ὅτα γὰρ καὶ ἔσβεσθη καὶ εὑρέθη κοινία τοῦ θεοῦ φιλανθρωπευσµένου

• 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 ἄρχοντων προσέταξεν εἰς τὸν ναὸν τοῦ ἀγίου Θεοδώρου τῶν Σφωρακίου ἐπὶ ἄµβωνος τὴν προσθήκην τοῦ τρισαγίου υποβάλλειν, ὡστε τὰ πλῆθη ἄγανακτοῦντα ἐξελθεῖν κατὰ τὴν ἑµέραν τῆς λιτής γινοµένης ἐν τῷ τρικόγχῳ διὰ τὴν κόνιν- ἱνίκα καὶ Τιµόθεος δὴ ἐγγράφου υποµνηµικοῦ πάσας τὰς ἐκκλησίας τῆς πόλεως προσέταξε τὸ τρισάγιον ἐν ταῖς λιταῖς μετὰ τῆς προσθήκης εἰπεῖν. ὡσπερ πολλοὶ φοβοῦµενοι ἐποίησαν. οἱ δὲ µοναχοὶ άλλοι ψαλµὸν ἔλθαν ψάλλοντες. Τούτους δὲ ἴδιον ὁ λαὸς ἐκράζειν· καλὸς ἔλθαν οἱ όρθοδοξοὶ. Στάσεις τε πολλῆ γέγονε καὶ εµµηµισµένος ὄχοι πολλῶν καὶ φῶνοι µυρίοι, τοῦ ὄχλου καταβοῦντος Ἀναστάσιον καὶ ἄλλον βασιλέα αἰτοῦντον, Βιταλιάνδον δὲ πάντων εὐφηµισµῶν ὡς αὐτοκράτορα, ὡστε φυγεῦν Ἀναστάσιον καὶ κρυβῆναι ἐν προαστείῳ ἔγγος Βλαχερνών, ὅπετ’ αὐτὴς δὲ Αρεάδνης ύβρισθῆναι ὡς πολλῶν κακῶν αἴτιον Χριστιανοῖς.
• Dedication of the Great Churh
Georgius Cedrenus, Chronographia, Volume 1, p. 652
Τῷ ια’ έτει γέγονε τά ἐγκαίνια τῆς μεγάλης ἐκκλησίας, καὶ ἐζητήθη ἡ λιτή ἀπὸ τῆς ἁγίας ἀναστάσεως μετὰ τοῦ πατριάρχου καὶ τοῦ βασιλέως σῦν τῷ λαῷ. ἀπὸ δὲ τῆς ἡμέρας τῆς καύσεως αὐτῆς μέχρι τῶν ἐγκαινίων ἔτη έ’ μήνες ια’ καὶ ἡμέρα ι’ παρηλθον; ἐν γὰρ τῷ ια’ έτει ἀπὸ κτίσεως κόσμου, ἰνδικτίων ια’, τῇ κυ’ τοῦ Φεθρουαρίου μηνός, ὃρα πρωτή τῆς ἡμέρας, τὴν τῆς μεγάλης ἐκκλησίας ἀνοικοδομήν ἦρξατο ποιεῖν Ἰουστινιανὸς

Theophanes Confessor, Chronographia, p. 217, p. 238

τῷ δὲ Δεκεμβρίῳ μηνὶ κα’ γέγονε τὰ ἐγκαίνια τῆς μεγάλης ἐκκλησίας τὸ δεύτερον: ἢ δὲ παννυχίς τῶν αὐτῶν ἐγκαινίων γέγονεν εἰς τὸν ἄγιον Πλάτονα, καὶ ἐζηθήθη ἐκεῖθεν οἱ πατριάρχης Κωνσταντινουπόλεως Εὐστήρος μετὰ τῆς λιτής, συμπαρόντος καὶ τοῦ βασιλέως, καθεξόμενος ἐν τῷ οὐ κήματι καὶ φορῶν τὸ ἀποστολικόν χήμα καὶ κρατῶν τὸ ἄγιον εὐαγγέλιον, πάντων παλλόντων τὸ: “Ἀρατε πῦλας, οἱ ἀρχόντες, ὑμῖν.”

• Earthquake on 9th January, AD 869
Neophytus Incensus, Panegeric vivlos, 17:115.
Ὤσαύτως καὶ ἐν τῇ ἁρχῇ τῆς βασιλείας τοῦ αὐτοῦ Βασιλείου τοῦ βασιλέως, ἐν τῇ ἔννατῃ τοῦ Ταννουαρίου μηνός, βαρυτάτον ἐπενεχθέντος σεισμοῦ οὐ μόνον πλείστα τῶν οἰκομάτων κατέσπεσον, ἀλλὰ καὶ ὁ ἐν τῇ Σίγματὶ μέγιστὸς τῆς ἀχράντου Θεοτόκου κατεστράφη ναὸς.

• Historic litany because of a heavy winder
Socrates Scholasticus, Ecclesiastic History, 7: 22
Ὡς δὲ πεπληρωμένον ἀνδρόν τοῦ ἱπποδρόμου ἐπέτεινεν ὁ χειμώνος πολλοὶ νιφέτου καταρραγέντος, τότε ἦ τῇ ἐναυτῇ γνώμῃ ὁ βασιλεύς, οὖς ἐξεῖν περὶ τὸ θέιον, ὁδήν καθίστηναν, τῷ δήμῳ προσφωνήσας διὰ τῶν κηρύκων: «Ἀλλὰ πολλὴ κρείσσον, ἐφη, καταφρονήσαντας τῆς θέας κοινῆ πάντας λιτανεύσας Θεόν, ὅπως ἀβλαβεῖς τοῦ ἐνεκείμενον χειμώνος φυλαχθεῖμεν.» Καὶ οὕτω πάν εἶρητο τὸ ἔπος, καὶ σῦν χαρά μεγίστῃ ἐν τῷ ἱπποδρόμῳ
λιτανεύοντες ὠμοιοὶ ἐκ συμφωνίας πάντες ἀνέπεμπον τῷ Θεῷ καὶ ὁλη μὲν ἡ πόλις ἡ μία ἐκκλησία ἐγένετο, βασιλεὺς δὲ μέσος ἐξήρχετο τῶν ὠμοίων ἐν ίδιωτικῷ σχήματι πορευόμενος. Καὶ τῆς ἐλπίδος οὐχ ἤμαρτεν· ὁ ὅπερ γὰρ εἰς τὸ εὐδίνον μετεβάλετο, καὶ ἓκ σιδερείας ἡ τοῦ Θεοῦ φιλανθρωπία εὐδηηρίαν παρέδεχε τοῖς σύμπαισιν.
### IX Monuments

Surviving and not surviving structures that have been converted into mosques\(^{428}\)

**Table 54 Not Surviving Structures**

<table>
<thead>
<tr>
<th>Ottoman name</th>
<th>Name</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yildiz Dede Tekke</td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td>Acemi Aga Masjid/ Lala Hayreddin Masjid</td>
<td>The Church of Saint Mary Chalkoprateia</td>
<td>5th</td>
</tr>
<tr>
<td>Gungormez Masjid</td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td>HamzaPasa Masjid</td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td>Balaban Aga Masjid</td>
<td>?</td>
<td>5th</td>
</tr>
<tr>
<td>Segbanbasi Ibrahim Aga Masjid</td>
<td>?</td>
<td>1th-13th</td>
</tr>
<tr>
<td>Haydarhane Masjid</td>
<td>?</td>
<td>?</td>
</tr>
</tbody>
</table>

\(^{428}\) For further bibliography and information see (Mathews, 1976; Müller-Wiener, 1977; Kırımtayf, 2001)
<table>
<thead>
<tr>
<th>Masjid</th>
<th>Location</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ese (Isa) Kapi Masjid/ Ibrahim Pasa Masjid/Manastir Masjid</td>
<td>?</td>
<td>13-15</td>
</tr>
<tr>
<td>Etyemez Tekke masjid / Mirza Baba Masjid</td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td>Imrahor Ilyaas Bey Mosque</td>
<td>Saint John the Baptist of the Studion</td>
<td>5th</td>
</tr>
<tr>
<td>Arabaci Bayezid Masjid</td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td>Segbanbasi ferhad Aga Masjid</td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td>Seyh Murad Masjid</td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td>Purkuyu or Perkuyu Masjid/ Parmakkapi Masjid/ Kandili Guzel Masjid/ Katip Husrev Masjid</td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td>Sivasi Tekke Masjid</td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td>Hoca Hayreddin Masjid</td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td>Suheda Masjid</td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td>Odalar Mosque</td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td>Ottoman Name</td>
<td>Name</td>
<td>Date</td>
</tr>
<tr>
<td>------------------------------</td>
<td>-------------------------------------------</td>
<td>------------</td>
</tr>
<tr>
<td>Ayasofya Mosque</td>
<td>Hagia Sophia</td>
<td>4th</td>
</tr>
<tr>
<td>Küçük Ayasofya Mosque</td>
<td>Saints Sergius and Bacchus</td>
<td>6th</td>
</tr>
<tr>
<td>Kalenderhane Mosque</td>
<td>Church of Akataleptos (Church of Diaconissa)</td>
<td>12th</td>
</tr>
<tr>
<td>Molla Gürani Mosque</td>
<td>Church of Saint Theodore</td>
<td>11th-12th</td>
</tr>
<tr>
<td>Bodrum Mosque</td>
<td>Church of Myrelaion</td>
<td>10th</td>
</tr>
<tr>
<td>Koca Mustafa Paşa/ Sümbül Efendi Camii</td>
<td>Church of Saint Adrew in Krisei</td>
<td>8th</td>
</tr>
<tr>
<td>Sancakdar Hayreddin Masjid</td>
<td>Monastery of Gastria</td>
<td>?</td>
</tr>
<tr>
<td>Manastir Masjid</td>
<td>Kyra Martha (?)</td>
<td>13th</td>
</tr>
<tr>
<td>Fenari Isa Mosque</td>
<td>Church of Constantine the Lips/ Church of Saint Mary panachrantos</td>
<td>10th</td>
</tr>
<tr>
<td>Zeyrek Kilise Mosque</td>
<td>Church of Saint Savior Pantokrator</td>
<td>12th</td>
</tr>
<tr>
<td>Seyh Suleyman Masjid</td>
<td>?</td>
<td>13th-15th</td>
</tr>
</tbody>
</table>

Table 55 Surviving Structures
<table>
<thead>
<tr>
<th>Mosque/Church Name</th>
<th>Description</th>
<th>Era</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eski Imaret Mosque</td>
<td>Saint Savior Pantepoptes</td>
<td>12th</td>
</tr>
<tr>
<td>Fethiye Mosque</td>
<td>Pammakaristos Church</td>
<td>11th</td>
</tr>
<tr>
<td>Ahmed Pasha Masjid</td>
<td>Saint John the Baptist in Trullo</td>
<td>12th</td>
</tr>
<tr>
<td>Kefeli Masjid</td>
<td>Monastery of Manuel</td>
<td>9th?</td>
</tr>
<tr>
<td>Kasım Ağa Masjid</td>
<td>?</td>
<td></td>
</tr>
<tr>
<td>Kariye Mosque</td>
<td>Church of Saint Saviour in Chora</td>
<td>11th</td>
</tr>
<tr>
<td>Atik Mustafa Pasa Mosque/ Koca Mustafa Paca Mosque/ Hazret-I Cabir Mosque</td>
<td>Church of Saints Peter and Mark</td>
<td>9th?</td>
</tr>
<tr>
<td>Gül Mosque</td>
<td>Church of Saint Theodosia</td>
<td>9th</td>
</tr>
</tbody>
</table>
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 gasin 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
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 75 Spatiotemporal relationships of litanic sites during a year (birds eye view from south facing north).

Figure 76 Spatiotemporal relationships of litanic sites during a year (Birds eye view from east to west).
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