

November 1: Registration and Welcome Reception at the Hilton Hotel Boston Downtown Financial District

November 2 - 4: Panels, Registration and Book Exhibits will take place at Hellenic College Holy Cross campus

November 2 - 3: Coaches to Hellenic College Holy Cross campus depart each morning at 8:00 a.m. from the Hilton Downtown Financial District only. Coaches for the return trip to the Hilton Downtown Financial District will depart in front of the Archbishop Iakovos Library Building after the end of the receptions. On Saturday, coaches to take participants to the Cathedral Center will depart at 1:00 p.m., also from the Archbishop Iakovos Library Building.

November 2 - 4: A small exhibition of Greek, Roman and Byzantine objects from the Archbishop Iakovos Collection, curated by the Very Reverend Dr. Joachim (John) Cotsonis and Dr. Maria Kouroumali, will be on display in the Archbishop Iakovos Museum, Third Floor, Archbishop Iakovos Library Building. Opening hours of exhibition: 10:00 a.m. - 6:00 p.m. (Fri - Sat.); 10:00 a.m. - 4:00 p.m. (Sun)

Thursday, November 1, 2012

Hilton Hotel

Boston Downtown Financial District

5:00 p.m. - 8.00 p.m.

Registration

Hilton Lobby

6:30 p.m. - 7:30 p.m.

The Mary Jaharis Center for Byzantine Art and Culture Informal Welcome Reception

Kellogg Ballroom

8:00 - 10:00 p.m.

BSANA Governing Board Meeting

William Fly Room

Friday, November 2, 2012
Hellenic College Holy Cross campus

Continental Breakfast: 8:00 a.m. - 9.00 a.m.
Maliotis Cultural Center Lobby

Registration and Book Exhibits (all day)
Maliotis Cultural Center Upper Wing

9:00 a.m. - 11:15 a.m.

1A Jewish and Christian Hymnography Session I: Exegesis and Theology

Chair: Susan Ashbrook Harvey (Brown University)

Reading Room, Archbishop Iakovos Library

- 9:00 Herod's Lament in Romanos the Melodist: Hymnography and the Emotions
Georgia Frank, Colgate University
- 9:25 Dynamics between Verse and Prose in Jewish Texts from the Early Byzantine Period: The Case of the Story of Cain and Abel
Ophir Münz-Manor, Open University of Israel
- 9:50 Imagined Speeches in early Byzantine Liturgical Poetry and Ephrem Graecus' Text on Cain and Abel
Kevin Kalish, Bridgewater State University
- 10:15 The Breastfeeding Virgin in Romanos
Thomas Arentzen, Lund University, Sweden
- 10:40 The Kanon and the Theotokos: The Development of a Middle Byzantine Hermeneutic
Mary B. Cunningham, University of Nottingham, U.K.

1B The Medium is the Message

Chair: Anne McClanan (Portland State University)

Auditorium, Maliotis Cultural Center

- 9:00 Medium and Authority: The Classicizing Stuccowork of Late Antique Italy
Kaelin M. Jewell, Temple University
- 9:25 The Materiality of Late Antique Mosaic Inscriptions: Variety, Color, and Symbolism
Sean Leatherbury, University of Oxford, U.K.
- 9:50 Prioritizing Pilgrims in Tokens of Saint Symeon the Younger
Shanon Steiner, Bryn Mawr College
- 10:15 The Acheiropoiitos That Wasn't There
Robert Ousterhout, University of Pennsylvania
- 10:40 Kontoglou's Polemics and the Art Historical Canon
Dennis Raverty, New Jersey City University

Coffee Break: 11:15 a.m. - 11:30 a.m.

11:30 a.m. - 12:45 p.m.

2A Translation and Scholarship: The Dumbarton Oaks Medieval Library Byzantine Greek Series

Chair: Alice-Mary Talbot (Dumbarton Oaks)

Reading Room, Archbishop Iakovos Library

- 11:30 Conflict Management: Niketas Stethatos's treatment of opposition and hostility in his Life of Symeon the Theologian
Richard Greenfield, Queen's University, Canada
- 11:55 The Ambigua of St. Maximos the Confessor: Reflections on a Recent Edition and Translation
Fr. Maximos (Constas), Holy Cross Greek Orthodox School of Theology
- 12:20 A Poetic Taxonomy of Pain: Towards a Translation of Gregory of Nazianzus' *Poemata de seipso*
Suzanne Abrams Rebillard, Cornell University

2B **Crusader Worlds**

Chair: Cecily Hilsdale (McGill University)

Auditorium, Maliotis Cultural Center

11:30 Envisioning the Warrior Saints: Epiphany and Representation in the Medieval Levant
Heather Badamo, University of Chicago

11:55 Courtly Monuments and "Pathways of Portability:" The Cappella Palatina and Nicosia Cathedral
Amy Gillette, Temple University

12:20 John III Vatatzes' *Bíos* Enigma
Lorenzo Maria Ciolfi, Centre d'Etudes Byzantines, EHESS, France

Lunch Break: 12:45 p.m. - 1:45 p.m.

1:45 p.m. - 4:00 p.m.

3A **Jewish and Christian Hymnography Session II: Aesthetics and Dramatics**

Chair: Derek Krueger (University of North Carolina at Greensboro)

Auditorium, Maliotis Cultural Center

1:45 Jacob of Serug on the Sounds of Liturgy
Susan Ashbrook Harvey, Brown University

2:10 'Borrowed' Speech and the Scriptural Poetics of Ephrem's Hymns on Faith
Jeffrey Wickes, University of Notre Dame

2:35 Drama in the Kontakia of Romanos the Melodist
Uffe Holmsgaard Eriksen, Aarhus University, Denmark

3:00 The Play's the Thing: Theatricality in Late Ancient Hymnography
Laura S. Lieber, Duke University

3:25 Compositional Voice in Byzantine Ecclesiastical Music
Spyridon Antonopoulos, City University London

3:50 Respondent

Michael Swartz (Ohio State University)

3B Textual Practices

Chair: Leonora Neville (University of Wisconsin-Madison)

Reading Room, Archbishop Iakovos Library

- 1:45 The Anonymous Re-translator of *The Apocalypse of Daniel*: The Unpublished Translator's Preface in Petropol. Bibl. Publ. 575
Elizabeth A. Fisher, George Washington University
- 2:10 Honoring Monk Gennadios of the Hodegon Monastery: A Tale of Two Scribes and Three Scripts
Nadezhda Kavrus-Hoffmann, Glenmont, N.Y.
- 2:35 Thomas Magistros's Lexicon in Turin, Biblioteca Nazionale Universitaria, MS C.VI.9
Erika Nuti, University of Turin
- 3:00 Digital Collation and Stemmatics: An Examination of the *Palaea Historica's* Textual Tradition by Means of Digital Techniques
Matthew Alexander Poulos, Catholic University of America
- 3:25 Gregory Palamas and His Interlocutors: A Reconsideration of the Sources
Jennifer M. Jamer, Fordham University

4:00 p.m. - 5:45 p.m.

4A Power in Early Byzantium

Chair: Meredith Riedel (Duke University)

Reading Room, Archbishop Iakovos Library

- 4:00 John Lydus' Political Message and the Byzantine Image of the Ideal Ruler
Sviatoslav Dmitriev, Ball State University
- 4:25 West versus East: the Sixth Century Literary Sources for Justinian's Gothic War
Maria Kouroumali, Hellenic College Holy Cross Greek Orthodox School of Theology
- 4:50 A Tale of Two Commanders: Ammianus on Hard and Soft Power on the Northern Frontiers under Constantius and Julian
Moysés Marcos, University of California, Riverside

5:15 The Papacy and the Imperial Court in the Aftermath of the Acacian Schism
Dana Iuliana Viezure, Setton Hall University

4B Exhibiting Byzantium Today

Chair: Christina Nielsen (Art Institute of Chicago)
Auditorium, Maliotis Cultural Center

4:00 Byzantine Art in the Metropolitan Museum of Art
Helen C. Evans, Metropolitan Museum of Art

4:15 Objects and Objectives in the Design of the New Early Christian and
Byzantine Galleries at the Cleveland Museum of Art
Holger A. Klein, Columbia University

4:30 Byzantine Art at the Art Institute of Chicago
Christina Nielsen, Art Institute of Chicago

4:45 Exhibiting Byzantium at the Menil Collection, Houston Texas: Coming and
Going
Glenn Peers, University of Texas at Austin

5:00 Kontoglou: The Return of the Byzantine Icon
Very Rev. Joachim (John) Cotsonis, Holy Cross Greek Orthodox School of
Theology

5:15 Exhibiting Byzantium Today
Gudrun Bühl, Dumbarton Oaks

5:40 Discussion

6:00 p.m. - 8.00 p.m.
The Second Annual Tousimis Lecture
Auditorium, Maliotis Cultural Center

Introduction

Derek Krueger
President of BSANA
Joe Rosenthal Excellence Professor of Religious Studies
University of North Carolina at Greensboro

The Tousimis Lecture

Looking Back on Byzantium: An Icon's Journey

Professor Annemarie Weyl Carr
University Distinguished Professor of Art History Emerita
Southern Methodist University

The Tousimis Reception will follow the end of the lecture in the Maliotis Lobby

Saturday, November 3, 2012
Hellenic College Holy Cross campus

Continental Breakfast: 8:00 am - 9:00 a.m.
Maliotis Cultural Center Lobby

Registration and Book Exhibits (all day)
Maliotis Cultural Center Upper Wing

9:00 a.m. - 11:15 a.m.

5A Iconographic Complexities

Chair: Roland Betancourt (Yale University)
Auditorium, Maliotis Cultural Center

- 9:00 The Complexity of the *Threnos*: the Elaboration of Iconography, and the Interpretation of Meaning and Function
Henry D. Schilb, Princeton University
- 9:25 By the Hand of the Laity: *Epitaphioi* in the Late Byzantine Liturgy
Tera Lee Hedrick, Northwestern University
- 9:50 Herakleios' Handlebar: Contextualizing a Change in Imperial Imagery
Joel DowlingSoka, Ohio State University
- 10:15 The Shared Byzantine-Islamic Imagery of the Boukoleon Palace and its Diplomatic Function
Christopher Timm, Florida State University
- 10:40 Anti-Jewish polemics in the Life of St. Basil the Younger
Denis Sullivan, University of Maryland College Park

5B Church Fathers

Chair: George Demacopoulos (Fordham University)
Reading Room, Archbishop Iakovos Library

- 9:00 Divine Comeuppance: Beauty and Order in Gregory of Nazianzus and Theodoret of Cyrrihus
Todd French, Columbia University

- 9:25 The Holy Spirit as Rhetor: Gregory of Nazianzus, *enargeia*, and the Feast of Pentecost
Byron MacDougall, Brown University
- 9:50 On Virtuous Heroes and Beneficial Books: Homer in Saint Basil
Stamatia Dova, Hellenic College
- 10:15 A Greek Thomist: Gennadios II Scholarios on Providence
Matthew Briel, Fordham University
- 10:40 Eunomius' Philosophy of Language; its Significance and Conceptual Roots
Sergey Trostyanskiy, Union Theological Seminary

Coffee Break: 11:15 a.m.-11:30 a.m.

11:30 a.m.-1:15 p.m.

6A Settlement Archaeology

Chair: Benjamin Anderson (Cornell University)
Auditorium, Maliotis Cultural Center

- 11:30 Hidden Communities in Anatolia: Archaeological Material from Çadır Höyük and the Cide Archaeological Project
Marica Cassis, Memorial University of Newfoundland, Canada
- 11:55 The State of the 'No Man's Land': A Reinterpretation of Seventh- and Eighth-Century Cilicia and Isauria
David A. Heayn, City University of New York
- 12:20 A Reappraisal of the Published Ceramic Data from Ancient Olympia (Peloponnese): A Contribution to the History of the Early Byzantine Settlement
Anna Lambropoulou and Anastasia G. Yangaki, National Hellenic Research Foundation, Greece
- 12:45 Population Genetics and Byzantine History
Adam M. Schor, University of South Carolina

6B Byzantine Women

Chair: Christian Raffensperger (Wittenberg University)

Reading Room, Archbishop Iakovos Library

11:30 The Virgin Augusta: Empress Pulcheria's Identification with the Theotokos
Sophia Sinopoulos Lloyd, Claremont Graduate University

11:55 The Uxoricide of the *Nobilissima Femina*: The Damnation and Rehabilitation of
the Empress Fausta in Early Byzantine Thought
Carly Maris, University of California, Irvine

12:20 Divine Providence, Human Agency and *Tyche*: the Causation System in Anna
Komnene's *Alexiad*
Marin Cerchez, University of Wisconsin-Madison

Business Lunch: 1:15 p.m. - 3:00 p.m.

Cathedral Center, 162 Goddard Avenue, Brookline, MA 02445

3:00 p.m. - 5:00 p.m.

7A Egypt

Chair: Eunice Dauterman - Maguire (John Hopkins University)
Auditorium, Maliotis Cultural Center

3:00 From Mortuary Temple to Church: Memory and Appropriation in Upper
Egypt
Anna Marie Sitz, University of Pennsylvania

3:25 Moses, Christ and the Burning Bush: Painting a Theophany at the Red
Monastery, Egypt
Elizabeth S. Bolman, Temple University

3:50 Greek-Syriac-Coptic: Sites of Trilingual Interaction in Early Byzantine Egypt
Scott F. Johnson, Georgetown University & Dumbarton Oaks

4:15 Authority and Non-Judgment: The Merciful Patriarch and his Monks
Nicholas Marinides, Princeton University

7B Liminal Characters

Chair: Stratis Papaioannou (Brown University)
Reading Room, Archbishop Iakovos Library

- 3:00 The Romance of Drosilla and Charikles: Evaluation of Kleandros as a Tragic Figure
C. René Chaffins, University of Wisconsin-Madison
- 3:25 God's Servants, Working Together: Liminality and Laity in John Moschos' *Pratum spirituale*
Brenda Llewellyn Ihssen, Pacific Lutheran University
- 3:50 Marina and Marinos: Contact and Confusion
Wendy R. Larson, Roanoke College

Break: 5:00 p.m.- 6:00 p.m.

5:00 p.m. - 6:00 p.m.

International Center for Medieval Art Meeting

Archbishop Iakovos Library, Third Floor Lobby and Museum

6:00 p.m. - 6:30 p.m.

**Holy Cross Byzantine Choir 'Romanos the Melodist' Concert
Guest Choir Conductor: *Archon Protopsaltis*, Photios Ketsetzis**

HCHC Chapel

(Admittance by ticket only)

immediately followed by

6:30 p.m. - 7:30 p.m.

The Michael G. and Anastasia Cantonis Chair of Byzantine Studies Reception

Lobby, Maliotis Cultural Center

8:30 p.m. - 10:30 p.m.

**BSANA Governing Board Meeting
William Fly**

Hilton Hotel Boston Downtown Financial District

HCHC Byzantine Choir 'Romanos the Melodist' Concert Program

Apolytikion of the Holy Cross (1st mode)

Απολυτίκιον (apolytikion; pl. apolytikia) is a dismissal hymn that is chanted prior to the dismissal of Vespers (evening service). The apolytikion of the Holy Cross is chanted on all the feast days of the Holy Cross of Christ, especially the Elevation of the Holy Cross, celebrated on September 14, as well as on multiple other occasions, such as the Service of the Lesser Sanctification of Water. Additionally, it is read daily in the beginning part of Orthros (morning service). The original Greek version of the hymn is in the festive and solemn first mode. The popularity of the Russian tune for the hymn led Pyotr Ilyich Tchaikovsky to include it in his famous 1812 Overture.

Σῶσον, Κύριε, τὸν λαόν σου καὶ εὐλόγησον τὴν κληρονομίαν σου, νίκας τοῖς βασιλεῦσι κατὰ βαρβάρων δωρούμενος καὶ τὸ σὸν φυλάττων, διὰ τοῦ Σταυροῦ σου, πολίτευμα.

Save, O Lord, your people, and bless your inheritance, granting victory to the emperors against the barbarians and protecting your commonwealth by the power of your Cross.

Apolytikion of Saint Ioannikios the Great (pl. 4th mode)

This is the generic apolytikion that is chanted on feast days of ascetic saints, such as Saint Ioannikios the Great whose memory is celebrated on November 4. It is in the joyous plagal fourth triphone mode.

Ταῖς τῶν δακρῶν σου ῥοαῖς τῆς ἐρήμου τὸ ἄγονον ἐγεώργησας, καὶ τοῖς ἐκ βάθους στεναγμοῖς εἰς ἑκατὸν τοὺς πόνους ἐκαρποφόρησας, καὶ γέγονας φωστήρ, τῇ οἰκουμένη λάμπων τοῖς θαύμασιν, Ἰωαννίκιε, Πατὴρ ἡμῶν Ὅσιε· πρέσβευε Χριστῶ τῶ Θεῷ σωθῆναι τὰς ψυχὰς ἡμῶν.

With the rivers of your tears you have made the barren desert fertile, and through sighs of sorrow from deep within you your labors have borne fruit a hundredfold. By your miracles you have become a light shining upon the world, O Ioannikios, our Holy Father; pray to Christ our God that our souls be saved.

Koukoulion of the Akathist Hymn (pl. 4th mode)

This is arguably the most famous and popular Byzantine hymn. It was added as a secondary *koukoulion* (introductory stanza) to the famous *kontakion* known as the *Akathist Hymn* after the unsuccessful siege of Constantinople by the Avars in 626. The rescue of the Queen City was attributed to a miraculous intervention of the Theotokos. To this day it is considered an unofficial “national anthem” of the Greeks. It is chanted in the Service of the Salutations and in the Divine Liturgy on Fridays and Sundays, respectively, of Great Lent. Additionally, it is chanted daily on Mount Athos in the northern Greek peninsula of Chalkidiki, whose multitudinous monastic community venerates the Mother of God as its patron saint. It is chanted in the compunctious plagal fourth mode.

Τῇ ὑπερμάχῳ στρατηγῷ τὰ νικητήρια, ὡς λυτρωθεῖσα τῶν δεινῶν εὐχαριστήρια, ἀναγράφω σοι ἡ Πόλις σου Θεοτόκε. Ἄλλ' ὡς ἔχουσα τὸ κράτος ἀπροσμάχητον, ἐκ παντοίων με κινδύνων ἐλευθέρωσον, ἵνα κράζω σοι· Χαῖρε νύμφη ἀνύμφευτε.

To you, the Champion Leader, do I your City offer thanks of victory, O Theotokos, for you have delivered me from terror. But as you have invincible power, free me from all forms of dangers, so that I may cry to you: Hail, O Bride Unwedded!

Psalm 140 & Aposticha of Compunction for Sunday Evening Vespers (pl. 1st mode)

This is an excerpt from Psalm 140,¹ which is chanted daily in the beginning of Vespers, followed by the *Aposticha of Compunction*, i.e., a group of hymns chanted in the second half of Vespers. During the chanting of the second verse of Psalm 140, the deacon censures the entire church. The setting of this selection by Ioannis Vyzantios (d. 1866), Protopsaltis of the Great Church of Christ, is in plagal first mode, which is regarded as the mode of “joyful sorrow” (*χαρμολύπη*) that characterizes Orthodox Christian spirituality.

Κύριε ἐκέκραξα πρὸς σέ, εἰσάκουσόν μου, εἰσάκουσόν μου, Κύριε. Κύριε, ἐκέκραξα πρὸς σέ, εἰσάκουσόν μου, πρόσχευς τῇ φωνῇ τῆς δεήσεώς μου ἐν τῷ κεκραγέναι με πρὸς σέ, εἰσάκουσόν μου, Κύριε.

O Lord, I have cried unto you, hear me. Hear me, O Lord. Lord, I have cried unto you, hear me! Attend to the voice of my supplication. When I call upon you, hear me, O Lord.

¹ Numbering according to the Septuagint, which is the official version of the Old Testament for the Orthodox Church.

Κατευθυνθήτω ἡ προσευχή μου ὡς θυμίαμα ἐνώπιόν σου· ἔπαρσις τῶν χειρῶν μου, θυσία ἑσπερινή. Εἰσάκουσόν μου, Κύριε.

Let my prayer arise as incense before You. And let the lifting up of my hands be an evening sacrifice. Hear me, O Lord.

Θοῦ, Κύριε, φυλακὴν τῷ στόματί μου, καὶ θύραν περιοχῆς περὶ τὰ χεῖλη μου.

Set a guard over my mouth, O Lord, keep watch over the door of my lips.

Μὴ ἐκκλίνης τὴν καρδίαν μου εἰς λόγους πονηρίας, τοῦ προφασίζεσθαι προφάσεις ἐν ἀμαρτίαις σὺν ἀνθρώποις ἐργαζομένοις τὴν ἀνομίαν, καὶ οὐ μὴ συνδύσω μετὰ τῶν ἐκλεκτῶν αὐτῶν.

Incline not my heart to any evil, to busy myself with wicked deeds in company with men who work iniquity, and let me not eat of their dainties.

Παιδεύσει με δίκαιος ἐν ἐλέει καὶ ἐλέγξει με, ἔλαιον δὲ ἀμαρτωλοῦ μὴ λιπανάτω τὴν κεφαλὴν μου.

Let a good man strike or rebuke me in kindness, but let the oil of the wicked never anoint my head.

Ὅτι ἔτι καὶ ἡ προσευχή μου ἐν ταῖς εὐδοκίαις αὐτῶν, κατεπόθησαν ἐχόμενα πέτρας οἱ κριταὶ αὐτῶν.

For my prayer is continually against their wicked deeds. When they are given over to those who shall condemn them, then they shall learn that the word of the Lord is true.

Ἀκούσονται τὰ ῥήματά μου ὅτι ἠδύνθησαν, ὡσεὶ πάχος γῆς ἐρράγη ἐπὶ τῆς γῆς, διεσκορπίσθη τὰ ὀστᾶ αὐτῶν παρὰ τὸν ἄδην.

As a rock which one cleaves and shatters on the land, so shall their bones be strewn at the mouth of Sheol.

Ὅτι πρὸς σέ, Κύριε, Κύριε, οἱ ὀφθαλμοὶ μου, ἐπὶ σοὶ ἤλπισα, μὴ ἀντανέλης τὴν ψυχὴν μου.

But my eyes are toward thee, O Lord God; in you I seek refuge; leave me not defenseless.

Φύλαξόν με ἀπὸ παγίδος ἧς συνεστήσαντό μοι καὶ ἀπὸ σκανδάλων τῶν ἐργαζομένων τὴν ἀνομίαν.

Keep me from the trap which they have laid for me and from the snares of evildoers.

Κύριε, ἀμαρτάνων οὐ παύομαι, φιλανθρωπίας ἀξιούμενος, οὐ γινώσκω· νίκησόν μου τὴν πάρωσιν, μόνε ἀγαθέ, καὶ ἐλέησόν με.

O Lord, I do not cease from sinning; I do not know how to be found worthy of your love for humankind. You, who alone are good, conquer the stubbornness of my heart and have mercy on me.

Κύριε, καὶ τὸν φόβον σου πτοοῦμαι, καὶ τὸ πονηρὸν ποιεῖν οὐ παύομαι· τίς ἐν δικαστηρίῳ τὸν δικαστὴν οὐ πτοεῖται; ἢ τίς ἰαθῆναι βουλόμενος τὸν ἰατρὸν παροργίζει ὡς κἀγώ; Μακρόθυμε Κύριε, ἐπὶ τῇ ἀσθενείᾳ μου σπλαγχνίσθητι, καὶ ἐλέησόν με.

O Lord, I tremble with fear of you, and I do not cease to do evil. Who does not tremble at the judge in the courtroom? Or who, when they want to be cured, enrages the physician as I do? O long-suffering Lord, have compassion on my weakness and have mercy on me.

Τῶν ἐπιγείων ἀπάντων καταφρονήσαντες, καὶ τῶν βασάνων ἀνδρείως κατατολήσαντες, τῶν μακαρίων ἐλπίδων οὐκ ἠστοχήσατε, ἀλλ' οὐρανῶν Βασιλείας κληρονόμοι γεγόνατε, πανεύφημοι Μάρτυρες· ἔχοντες παρρησίαν πρὸς τὸν φιλόανθρωπον Θεόν, τῷ κόσμῳ τὴν εἰρήνην αἰτήσασθε, καὶ ταῖς ψυχαῖς ἡμῶν τὸ μέγα ἔλεος.

Despising all the things of earth and bravely facing torments, you did not fail in your blessed hopes, but have become heirs to the Kingdom of heaven, O all-praised Martyrs. As you have freedom to speak before the God who loves humankind, ask peace for the world, and for our souls His great mercy.

Δόξα Πατρὶ καὶ Υἱῷ καὶ Ἁγίῳ Πνεύματι, καὶ νῦν καὶ ἀεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων. Ἀμήν.

Φοβερὸν καὶ παράδοξον καὶ μέγα τὸ μυστήριον! Ὁ ἀχώρητος ἐν γαστρὶ ἐχωρήθη, καὶ ἡ μήτηρ μετὰ τὸν τόκον Παρθένος πάλιν διέμεινε. Θεὸν γὰρ ἐγέννησεν ἐξ αὐτῆς σαρκωθέντα. Αὐτῷ βοήσωμεν, αὐτῷ τὸν ὕμνον εἴπωμεν, σὺν Ἀγγέλοις ἀναμέλλοντες· Ἅγιος εἶ Χριστὸς ὁ Θεός, ὁ δι' ἡμᾶς ἐνανθρωπήσας, δόξα σοι.

Glory to the Father and to the Son and to the Holy Spirit, both now and ever and unto the ages of ages. Amen.

Fearful, marvelous and great the mystery! The Uncontainable was contained in a womb, and the Mother after child-birth remained still a virgin; for she gave birth to God, incarnate from her. To him let us cry, to him let us speak our praise, as with the Angels we sing out: 'Holy are you, O Christ God, who became man for our sake; glory to you!'

Kanon of Pascha (1st mode)

Throughout the entire paschal period, the festive kanon of Pascha is chanted in the “resurrectional” first mode and in mostly syllabic style during the service of the Sunday Orthros. The author of this kanon is the great theologian and hymnographer of the 7th and 8th centuries, Saint John of Damascus, also known as the “Father of Byzantine Music.” The *heirmos* (introductory stanza) of the 9th ode of the kanon *Shine, Shine, O new Jerusalem* is repeated at the end of the ode as a conclusion of the entire kanon in slow heirmologic style, preceded by the *megalynarion* *The angel cried to her that is full of grace*. The repetition is called *katavasia*. This *katavasia* is also chanted instead of the more common theotokion *It is Truly Right to call you blessed* following the sanctification of the Precious Gifts during the paschal Divine Liturgy and the liturgies of certain Sundays after Pascha. This musical setting of the 1st and 3rd odes and the *katavasia* of the 9th ode is by Chrysanthos Theodosopoulos (1920-1988), Protopsaltis of the Saint Demetrios Cathedral in Thessaloniki and one of the greatest cantors of the 20th century.

Ode 1

Ἀναστάσεως ἡμέρα, λαμπρυνθῶμεν λαοί, Πάσχα Κυρίου, Πάσχα· ἐκ γὰρ θανάτου πρὸς ζωὴν καὶ ἐκ γῆς πρὸς οὐρανὸν Χριστὸς ὁ Θεὸς ἡμᾶς διεβίβασεν ἐπινίκιον ἄδοντας.

It is the day of Resurrection, let us be radiant, O peoples! Pascha, the Lord's Pascha! For Christ God has brought us from death to life, and from earth to heaven, as we sing the triumphal song.

Δόξα τῇ ἀγίᾳ Ἀναστάσει σου, Κύριε.

Καθαρθῶμεν τὰς αἰσθήσεις καὶ ὀψόμεθα τῷ ἀπροσίτῳ φωτὶ τῆς ἀναστάσεως Χριστοῦ ἐξαστράπτοντα καί, Χαίρετε, φάσκοντα, τρανῶς ἀκουσόμεθα, ἐπινίκιον ἄδοντες.

Glory to your holy Resurrection, O Lord.

Let us purify our senses, and in the unapproachable light of the resurrection we shall see Christ shining forth, and we shall clearly hear him saying 'Rejoice!', as we sing the triumphal song.

Δόξα Πατρὶ καὶ Υἱῷ καὶ Ἁγίῳ Πνεύματι, καὶ νῦν καὶ ἀεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων. Ἀμήν.

Οὐρανοὶ μὲν ἐπαξίως εὐφραινέσθωσαν, γῆ δὲ ἀγαλλιášθω, ἑορταζέτω δὲ κόσμος ὁρατός τε ἅπας καὶ ἀόρατος· Χριστὸς γὰρ ἐγήγερται, εὐφροσύνη αἰώνιος.

Glory to the Father and to the Son and to the Holy Spirit, both now and ever and unto the ages of ages. Amen.

Let the heavens, as is fitting, rejoice and let the earth be glad. Let the whole world, both seen and unseen, keep the feast. For Christ has risen, our eternal joy.

Ode 3

Δεῦτε πόμα πῖωμεν καινὸν οὐκ ἐκ πέτρας ἀγόνου τερατουργούμενον, ἀλλ' ἀφθαρσίας πηγῆν ἐκ τάφου ὀμβρήσαντος Χριστοῦ, ἐν ᾧ στερεούμεθα.

Come let us drink a new drink, not one marvelously brought forth from a barren rock, but a source of incorruption, which pours out from the tomb of Christ, in whom we are established.

Δόξα τῇ ἁγίᾳ Ἀναστάσει σου, Κύριε.

Νῦν πάντα πεπλήρωται φωτός, οὐρανός τε καὶ γῆ καὶ τὰ καταχθόνια· ἑορταζέτω γοῦν πᾶσα κτίσις τὴν Ἑγερσιν Χριστοῦ, ἐν ᾗ ἐστερέωται.

Glory to your holy Resurrection, O Lord.

Now all things have been filled with light, both heaven and earth and those beneath the earth; so let all creation sing Christ's rising, by which it is established.

Δόξα Πατρὶ καὶ Υἱῷ καὶ Ἁγίῳ Πνεύματι, καὶ νῦν καὶ ἀεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων. Ἀμήν.

Χθὲς συνεθαπτόμην σοι, Χριστέ, συνεγείρομαι σήμερον ἀναστάντι σοι.

Συνεσταυρούμην σοι χθὲς, αὐτός με συνδόξασον, Σωτήρ, ἐν τῇ βασιλείᾳ σου.

Glory to the Father and to the Son and to the Holy Spirit, both now and ever and unto the ages of ages. Amen.

Yesterday I was buried with you, O Christ, today I rise with you as you arise. Yesterday I was crucified with you; glorify me with you, O Savior, in your Kingdom.

Ode 9 - Katavasia

Ὁ Ἄγγελος ἐβόα τῇ Κεχαριτωμένῃ· Ἄγνη Παρθένε, χαῖρε, καὶ πάλιν ἐρῶ χαῖρε· ὁ σὸς Υἱὸς ἀνέστη τριήμερος ἐκ τάφου.

Φωτίζου, φωτίζου ἡ νέα Ἱερουσαλήμ· ἡ γὰρ δόξα Κυρίου ἐπὶ σὲ ἀνέτειλε. Χόρευε νῦν καὶ ἀγάλλου Σιών, σὺ δὲ ἄγνη τέρπου Θεοτόκε ἐν τῇ ἐγέρσει τοῦ τόκου σου.

The Angel cried to her that is full of grace: O Pure Virgin, rejoice! And again I say: Rejoice! For your Son has risen from the tomb on the third day.

Shine, shine, O new Jerusalem, for the glory of the Lord has risen upon you. Dance now and be glad, O Sion, and you too rejoice, pure Mother of God, at the arising of him to whom you gave birth.

First and Second Antiphons of the Divine Liturgy (2nd mode)

The first part of the Divine Liturgy includes a series of three antiphons, i.e., sets of hymns chanted alternately by the right and left choirs. The first two antiphons are comprised of psalmic verses, supplicatory hymns to the Theotokos and Christ, and the Christological hymn *O Only-begotten Son and Word of God*, which epitomizes the doctrine of the Church concerning the second Person of the Holy Trinity and is attributed to Emperor Saint Justinian I the Great (ca. 482-565). The following is a selection from these two antiphons. All hymns are chanted in the soft chromatic second mode, which is regarded as bittersweet and mildly mournful.

Εὐλόγει ἡ ψυχὴ μου τὸν Κύριον καὶ πάντα τὰ ἐντός μου τὸ ὄνομα τὸ ἅγιον αὐτοῦ.
Ταῖς πρεσβείαις τῆς Θεοτόκου, Σῶτερ, σῶσον ἡμᾶς.

*Bless the Lord, O my soul, and everything within me bless His Holy Name.
At the intercessions of the Theotokos, O Savior, save us.*

Αἶνει ἡ ψυχὴ μου τὸν Κύριον· αἰνέσω Κύριον ἐν τῇ ζωῇ μου, ψαλῶ τῷ Θεῷ μου ἕως ὑπάρχω.
Σῶσον ἡμᾶς, Υἱὲ Θεοῦ, ὁ ἀναστὰς ἐκ νεκρῶν, ψάλλοντάς σοι Ἀλληλούϊα.

*Praise the Lord, O my soul. I will praise the Lord in my life, I will chant unto my God as long as I have my being.
Save us, O Son of God, who are risen from the dead, as we chant to you 'Hallelujah.'*

Δόξα Πατρὶ καὶ Υἱῷ καὶ Ἁγίῳ Πνεύματι, καὶ νῦν καὶ ἀεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων. Ἀμήν.

Ὁ Μονογενὴς Υἱὸς καὶ Λόγος τοῦ Θεοῦ ἀθάνατος ὑπάρχων καὶ καταδεξάμενος διὰ τὴν ἡμετέραν σωτηρίαν σαρκωθῆναι ἐκ τῆς ἀγίας Θεοτόκου καὶ ἀειπαρθένου Μαρίας,

ἀτρέπτως ἐνανθρωπήσας σταυρωθεὶς τε, Χριστὲ ὁ Θεός, θανάτῳ θάνατον πατήσας,
εἷς ὢν τῆς Αγίας Τριάδος, συνδοξαζόμενος τῷ Πατρὶ καὶ τῷ Ἁγίῳ Πνεύματι, σῶσον
ἡμᾶς.

Glory to the Father and to the Son and to the Holy Spirit, both now and ever and unto the ages of ages. Amen.

O Only-begotten Son and Word of God, you who are immortal and condescended for our salvation to become incarnate of the holy Theotokos and Ever-Virgin Mary, without change becoming man, who was crucified, O Christ our God, by death trampling down upon death, you who are one of the Holy Trinity, glorified with the Father and the Holy Spirit, save us.

The Great Ison (1st mode)

This is the opening segment of one of the most significant compositions in the history of the Psaltic Art, namely *The Great Ison*, which was composed by Saint Ioannis Papadopoulos Koukouzelis the Maistor (ca. 1270 – ca. 1340), the 14th century perfector of the highly ornate kalophonic style and greatest Byzantine composer of all time. *The Great Ison* is a didactic method, in which the names of the neumes used for notating psaltic works are set to traditional melodic formulae known as *theseis* (s. *thesis*). Its popularity is evidenced by its inclusion in the vast majority of Byzantine and post-Byzantine musical manuscripts of the type of *Papadike* or *Anthologia*. The composition is ascribed to the first mode; however, it often modulates to the other modes of the Byzantine Octoechos.

Ἰσον, ὀλίγον, ὀξεῖα καὶ πεταστή καὶ διπλῆ, κράτημα, κρατημοκατάβασμα, τρομικόν, στρεπτόν, θές καὶ ἀπόθεσ καὶ θεματισμός.

Ison, oligon, oxeia and petaste and diple, kratima, kratimokatavasma, tromikon, strepton, thes and apothos and thematismos.

Sweet Voice (4th mode)

This is an excerpt of a longer composition titled *Ἡδυφωνία*, i.e., “sweet voice,” which belongs to the genre of *kratima* (pl. *kratimata*). The insertion of *kratimata*, i.e., free settings of meaningless syllables (e.g. *terirem, tenena, tototo*, etc.) into the poetic text of a hymn, is one of the defining characteristics of the highly ornate kalophonic style, which had its beginnings in the late 13th century and was developed and perfected by four major composers, namely Nikephoros Ethikos, Ioannis Protopsaltis the Sweet, Xenos of Koroni and Ioannis Papadopoulos Koukouzelis. *Kratimata* are considered the “open window” of mutual influence between secular and sacred Byzantine music. Byzantine

and post-Byzantine composers created a great number of kratimata, some of which imitate the sounds of nature or the sound of certain instruments and others that are based on secular melodies of various ethnic origins. *Sweet Voice* was composed in the fourth mode by Ioannis the Sweet who was Koukouzelis' teacher and presumed to be the same person as Patriarch of Constantinople John XIII the Sweet (r. 1316-1320).

Τοτο τορορο ...

Toto tororo ...

It is Truly Right (1st mode)

The principal sacrament of the Orthodox Church and the focal point of the Divine Liturgy is the consecration of the Precious Gifts of bread and wine, which, according to Christian belief, are changed into the Body and Blood of Christ. This hymn is chanted after the consecration. Multiple settings in all eight modes have been composed by a great number of primarily post-Byzantine composers. This setting in first heptaphone mode was composed by Michael Chatziathanasiou (1881-1948).

Ἄξιόν ἐστιν ὡς ἀληθῶς μακαρίζειν σε τὴν Θεοτόκον, τὴν ἀειμακάριστον καὶ παναμώμητον καὶ μητέρα τοῦ Θεοῦ ἡμῶν. Τὴν τιμιωτέραν τῶν Χερουβὶμ καὶ ἔνδοξοτέραν ἀσυγκρίτως τῶν Σεραφίμ, τὴν ἀδιαφθόρως Θεὸν Λόγον τεκοῦσαν, τὴν ὄντως Θεοτόκον, σὲ μεγαλύνομεν.

It is truly right to call you blessed, O Theotokos, you who are ever-blessed and immaculate and the Mother of our God. More honorable than the Cherubim and beyond compare more glorious than the Seraphim, who without corruption gave birth to God the Word, the very Theotokos, you we magnify.

The Holy Cross Byzantine Choir "Romanos the Melodist" is a vocal ensemble comprised of students and alumni/ae of Hellenic College and Holy Cross Greek Orthodox School of Theology in Brookline, Massachusetts. It is named after Saint Romanos the Melodist, the sixth-century "Pindar of Christian hymnography," and is dedicated to performing faithful and spiritually uplifting renditions of the Byzantine and post-Byzantine sacred musical works in the traditional style created and preserved at the Ecumenical Patriarchate in Constantinople. The choir regularly performs in liturgical services as well as at concerts, conferences, lectures, fundraising events, state and national holiday celebrations and school ceremonies, both in Boston and various cities of the United States. In addition to Byzantine chant, its repertoire includes Greek

folk music, popular and art songs, as well as modern English adaptations and original settings of sacred texts. The choir is directed by Dr. Grammenos Karanos, Assistant Professor of Byzantine Liturgical Music and Protopsaltis of Holy Cross Chapel in Brookline.

Photios Ketsetzis was born in 1945 in Xanthi, Greece. He graduated from the Ecclesiastical School of Xanthi and studied Byzantine chant under renowned master cantors Demetrios Surlantzis and Thrasyvoulos Stanitsas. Since 1960 he has taught at several high schools and conservatories and served as protopsaltis in various churches in Greece, including the Panagia Megalochari Cathedral in Tinos. He has founded and directed several choirs and delivered lectures at religious, educational and cultural institutions. Additionally, he is a prolific composer of ecclesiastical hymns and has recorded over 30 cassette tapes and CDs. Between 1992 and 2010, he was Professor of Byzantine Music at Hellenic College and Holy Cross Greek Orthodox School of Theology in Brookline, Massachusetts. He has received numerous awards and distinctions, chief of which is the office of *Archon Protopsaltis of the Holy Archdiocese of America*, which was bestowed on him by the late Archbishop Iakovos. Currently, Archon Photios Ketsetzis is Protopsaltis of Saint Eleftherios Church in Piraeus and Director of the School of Byzantine Music of the Metropolis of Piraeus.

Sunday, November 4, 2012
Hellenic College Holy Cross campus

Continental Breakfast: 8:00 a.m. - 9:00 a.m.
Maliotis Lobby

Book Exhibits (end at noon)
Maliotis Cultural Center Upper Wing

9:00 a.m. - 11:00 a.m.

8A Food and Water

Chair: Jennifer Ball (Brooklyn College)
Auditorium, Maliotis Cultural Center

- 9:00 Flooding In Byzantium: Occurrences and Attitudes from the Eleventh to Thirteenth Centuries
Alexander Olson, University of Wisconsin-Madison
- 9:25 Contrasting Organizational Schemes for Water Management in Late Antiquity: Bottom-Up and Top- Down Approaches in Hagiography and Procopius's *Buildings*
Jordan Pickett, University of Pennsylvania
- 9:50 Subsistence and Starvation: Economics of the Fast in the Early Church
Irene SanPietro, Columbia University
- 10:15 Feeding Asceticism: Monastic Kitchens and Consumption Habits in Byzantine Egypt
Darlene L. Brooks Hedstrom, Wittenberg University

8B Byzantium and Italy

Chair: Joseph D. Alcherms (Connecticut College)
Reading Room, Archbishop Iakovos Library

- 9:00 Greek and Latin (and a Canoodling Couple) in a South Italian Church
Linda Safran, Pontifical Institute of Mediaeval Studies, Toronto
- 9:25 Rialto before *San Marco* (as we know it): The Church of *San Zaccaria on Rivus Altus* in the *Istoria Veneticorum* of John the Deacon

Thomas E. Schweigert, University of Wisconsin-Whitewater

9:50 The Celestial Firmament and the Geometric Construction of the *Muqarnas*
Agnieszka E. Szymańska, Temple University

10:15 Eugenios of Palermo's Theory of Kingship: Its Intellectual and Historical
Setting
Mircea Grațian Duluș, Central European University, Hungary

Coffee Break: 11:00 a.m. - 11:15 a.m.

11:15 a.m.- 1:00 p.m.

**9A Perceptions of the Body and Sacred Space in the Medieval Mediterranean
(Panel sponsored by ICMA)**

Chair: Annemarie Weyl Carr (Southern Methodist University)
Auditorium, Maliotis Cultural Center

11:30 Approaching the Sacred, Guided by Text: Spatial Practice and Calligraphy in
Medieval Islamic Architecture in Anatolia
Patricia Blessing, Stanford University

11:55 Micro-architecture as a Spatial and Conceptual Frame in Byzantium:
Canopies in the Monastery of Hosios Loukas
Jelena Bogdanović, Iowa State University

12:20 Imperial Bodies and Sacred Space? Imperial Images between Monumental
Decoration and Space Definition
Maria Cristina Carile, University of Bologna, Italy

12:45 The Influence of Icons on the Perception of the Human Body
Katherine Marsengill, New York, N.Y.

9B Hybrids and Mixtures: Genre-Crossing in Byzantine Literature

Chairs: Aglae Pizzone (Durham University, U.K.); Alexander Riehle (University of
Vienna,
Austria)
Reading Room, Archbishop Iakovos Library

- 11:30 Where Ekphrasis Meets Enkômion and Diêgêsis: Mesarites' Description of the Church of the Holy Apostles Reconsidered
Beatrice Daskas, University of Milan, Italy
- 11:55 "I, Sergia...": The Narration about St. Olympias between Hagiography and Testament
Alexander Riehle, University of Vienna, Austria
- 12:20 The Funerary Epigram for Mauricius in Byzantine Chronicles: A Case of Genre-Mixture
Raimondo Tocci, Democritus University of Thrace, Greece