

IN-SPIRITING IN THE BYZANTINE CONSECRATION (KATHIERŌSIS) RITE INSPIRACIÓN EN EL RITO BIZANTINO DE CONSAGRACIÓN (KATHIERŌSIS)*

BISSERA V. PENTCHEVA
Stanford University
bissera@stanford.edu

ABSTRACT

This study explores the phenomenon of in-spiriting activated in the Byzantine consecration or *kathierōsis* rite that is recorded in the late eighth-century Vatican City, BAV, Barberini MS Gr. 336. I turn to psalter miniatures in order to uncover further details about the “horizon of expectations” that determines the Byzantine perception of the church dedication rituals. As I trace the imprinting of the divine in the sensorial charged by the *kathierōsis* rites, I analyze the melodic contours of the elaborate melismatic Allēlouīas chanted in Hagia Sophia, uncovering in them how the experience of transcendence emerged from the spatio-temporal conditions of the liturgy.

KEYWORDS: consecration rites, *kathierōsis*, in-spiriting, psalters, Byzantine liturgy and music, allēlouīa, melismatic chant.

RESUMEN

Este estudio explora el fenómeno de ingerir aire y recibir la inspiración activada en la consagración o *kathierōsis* rito bizantino que se registró a finales del siglo VIII en el manuscrito Ciudad del Vaticano, BAV, Barberini MS Gr. 336. En estas páginas se estudian las miniaturas del salterio con el fin de descubrir más detalles sobre el “horizonte de expectativas” que determina la percepción bizantina de los rituales de dedicación de iglesias. Mediante un rastreo de la impronta de lo divino en lo sensorial comportado por los ritos de *kathierōsis*, analizo los contornos melódicos de los aleluyas, melismáticamente complejos, cantados en Hagia Sophia,

* No es posible traducir correctamente al español, ni aún de modo figurado, el alcance que pretende la autora con el término del título. *Inspirare* comporta en latín la atracción o ingestión de aire, del espíritu, dicho en sentido rítmico y orgánico. [NdE]

hasta descubrir en ellos cómo la experiencia de la trascendencia emergió desde las condiciones espacio-temporales de la liturgia.

PALABRAS CLAVE: ritos de consagración, *kathierōsis*, inspiración, salterios, liturgia y música bizantinas, aleluya, canto melismático.

This monographic issue of *Codex Aquilarensis* aims to shift the scholarly emphasis from the static object and building –often the subject of meticulous iconographic or semiotic analysis– to the kinaesthetic and temporal aspects of art and architecture. For it is through these dynamics that medieval sacred space re-shapes raw experience. This perspective of work elicits the following question: how does the experience of transcendence emerge from the spatio-temporal conditions of the liturgy? I address this question by focusing on the phenomenon of “in-spiriting” in the Byzantine church consecration rite or *kathierōsis*. In drawing attention to the workings of *empsychōsis* or “in-spiriting” as manifested in the Byzantine consecration rite, this analysis steers a liturgical subject into an art historical and musicological territory; how is animation inscribed into the architectural space? What are its sensorial manifestations in the visual, aural and olfactory regimes of experience? In what complex economy of symbolism does the theologically inflected and socially determined Byzantine imagination place this animation?

For a decade now my art historical research has traced how Byzantine art in situ sensually expresses the invisible energy of the Holy Spirit¹. My findings have revealed that a phenomenal animation of an image or a space manifests itself in intangible but visual and aural effects like glitter or reverberation². In addition, these phenomenal boundaries of image or space are dependent upon the liturgical ritual and the subject’s participation in it. The Eucharist is the most prominent among those rites, producing through the sacerdotal prayer called *epiklēsis* (or calling, invocation) the descent of the Holy Spirit in the gifts and their subsequent metamorphosis.

When the construction of a new ecclesiastical building is completed, this man-made house is still not a church, it needs to be activated in order to transform from a material fabric into an instrument of *Pneuma*: a site where the Holy Spirit would continually descent at the

¹ PENTCHEVA, B., *The Sensual Icon: Space, Ritual, and the Senses in Byzantium* (Pennsylvania State University Press, 2010) with the video shown at www.thesensualicon.com; Ead., “Moving Eyes: Surface and Shadow in the Byzantine Mixed-Media Relief Icon”, *Res. Anthropology and Aesthetics*, 53 (2009), pp. 223-34; Ead., “Mirror, Inspiration, and the Making of Art in Byzantium”, *Convivium*, 1-2 (2014), pp. 10-39; Ead., “Cross, Tunic, Body: Theology through the Phenomenology of Light”, in *La stauroteca di Bessarione. Atti delle giornate internazionali di studio La stauroteca di Bessarione*, eds. Peter Schreiner and Valeria Poletto (Venice, Istituto veneto di scienze, lettere e arti; Gallerie dell’Accademia; Istituto ellenico; Centro tedesco di studi veneziani), forthcoming; Ead., “The Aesthetics of Landscape and Icon at Sinai”, *Res. Anthropology and Aesthetics*, (2015), forthcoming.

² PENTCHEVA, B., “Hagia Sophia and Multisensory Aesthetics”, *Gesta*, 50/2 (2011), pp. 93-111; Ead., “The Power of Glittering Materiality: Mirror Reflections Between Poetry and Architecture in Greek and Arabic Medieval Culture”, *Ancient Near Eastern Studies. Supplementa*, 47 (2014), pp. 223-268; Ead., “Performing the Sacred in Byzantium: Image, Breath, and Sound”, *PRI Performance Research International*, 19/3 (2014), pp. 120-28; Ead., “Icons of Sound: Ontology of the Image in Byzantium”, *Critical Inquiry*, 2015 forthcoming.

celebration of the Eucharist (Fig. 1). As an Armenian hymn carrying fragments of the consecration rites in Jerusalem says: “You established your church on your word, O Christ, upon the apostolic rock, in order to sing spiritual songs in her”³. The hymn recognizes the church as a vessel of the word and breath; a material chamber for the prayers and hymns of the faithful, performed in order to elicit divine response; a place where human exhalation in song activates the divine voice to respond.

Unlike theological treatises whose intent rarely coincides with a desire to explicate public performance or the use of objects in it, the liturgy is envisioned from the start as a public performance that employs objects and people. By performing a corpus of texts, the liturgy embeds them into a specific material fabric, time of the day, gesture, and movement. In doing so, it allows us to reconstruct a rich scenario of original conditions of display at the present. It is this embodied aspect as well as the sustained temporal exposure to it that recommends the liturgy to my art historical pursuit.

Michael Findikyan, Vincenzo Ruggieri and Vitalijs Permjakovs have greatly expanded our understanding of the Eastern consecration rites⁴. Findikyan has focused his work on the Armenian rites, while Ruggieri and Permjakovs have assembled and explored the surviving



Fig. 1 Hagia Sophia, 532-537 and 562, study of light made in 1948 (© Image Collections & Fieldwork Archives, Dumbarton Oaks)

³ FINDIKYAN, (M.) D., “Armenian Hymns of the Holy Cross and the Jerusalem *Encaenia*”, *Revue des Études Arméniennes*, 32 (2010), pp. 25-58, esp. 46. The Hymn is sung at orthros in conjunction with Ps. 50 on the third day of the Armenian octave celebrating the octave *enkainia* of the Holy Sepulchre at Jerusalem, Id., “Armenian Hymns of the Church and the Cross”, *St. Nersess Theological Review*, 11 (2006), pp. 63-105, esp. 88.

⁴ FINDIKYAN, (M.) D., “The Armenian Ritual of the Dedication of a Church: A Textual and Comparative Analysis of Three Early Sources,” *Orientalia Christiana Periodica* 64 (1998), pp. 75-121; Id., “Armenian Hymns of the Holy Cross and the Jerusalem Encaenia”, *Revue des études arméniennes*, 32 (2010), pp. 25-58; RUGGIERI, V., “Consacrazione e dedizione di chiesa secondo il Barberinus graecus 336”, *Orientalia Christiana Periodica*, 54/1 (1988), pp. 79-118. Using a comparative method, Vitalijs Permjakovs has uncovered the differences and shared elements connecting the Byzantine rite to the original *enkainia* of the Holy Sepulchre in Jerusalem, reconstructing the latter on the basis of the surviving Armenian and Georgian written sources; and has also presented the expansion and modification of this hagiopolitain ritual in the Syro-Palestine liturgy of Antioch and the Coptic rite in Egypt, PERMJAKOV, V., “*Make this the Place Where Your Glory Dwells: Origins and Evolution of the Byzantine Rite for the Consecration of a Church* (Ph.D. Dissertation, University of Notre Dame, 2012); McVEY, K., “Spigitha on the

texts from the perspective of comparative liturgy aiming to situate the Byzantine rite in the Eastern Christian family, tracing its similarities and differences with the Jerusalem liturgy, the Armenian, the Georgian, the West Syrian of Antioch, and the Coptic examples⁵. What my research brings to the fore is the recognition of the role of what I shall call “in-spiriting” in the Byzantine consecration rites. In-spiriting emerges as a process activated by sacerdotal *epiklēsis* or invocation that produces the vivification of the inert. While I draw on the insights of the liturgists’ comparative analysis, my work on the Byzantine consecration rite as recorded in the late eight-century *euchologion* or prayer book –Vatican City, Bibliotheca Apostolica Vaticana, MS Gr. Barberini 336– shifts the research emphasis from **what** the origin of the rite is to **how** it engenders animation and **how** this *empsychōsis* is sensorially imprinted in the space and time of the participants. It is important to state how I use the term *empsychōsis*. The prayers and litanies do not use this exact word, yet they do invoke the Holy Spirit to descend in matter, asking *Pneuma* to hover (*epiphōitaō*) and to lend its energies (*dynamis*) to the material structure. It is this incarnational process –*epifoitēsis* of the Holy Spirit in matter– targeting the transformation of the inert into animate that I designate with *empsychōsis*.

Christina Maranci’s study of Armenian architecture offers an important precedent for my method here for it successfully integrates the liturgical texts in the exploration of the churches at Mren (ca. 638), Mazdara (640-650), and Zvart’noc’ (641-661)⁶. Maranci examines relief sculpture, epigraphy, and architectural settings in relation to early Armenian ritual, demonstrating the hagiopolite meanings produced through a liturgical encounter with the Armenian church façade⁷.

In my approach I confront the Justinianic Hagia Sophia with the stage directions of a generic liturgical rite, dated to the sixth century and recorded in the *euchologion* Barberini 336⁸. There is an inherent difference between the abstract presentation of the rite in this written document and the way these stage directions were executed in each specific instantiation of the rite. But rather than casting this text aside because it cannot be grafted perfectly on a specific monument, I turn to this document in order to gain access to the culturally shared framework of prayers and gestures that the *kathierōsis* liturgy employed in order to shape the sensual encounter with the divine. This body of liturgical texts functions like a Jaussian “horizon of expectations” establishing the parameters of Byzantine imagination⁹.

Church of Edessa in the Context of Other Early Greek and Syriac Hymns for the Consecration of Church Buildings”, *ARAM Periodical*, 5 (1993), pp. 329-370. In addition, the edition and publication of primary sources related to the consecration liturgies of a series of Eastern liturgies has been greatly increased; this particular research draws on the late eight-century Greek *Euchologion*, Barberini 336. CONYBEARE, F., *Rituale Armenorum, being the Administration of the Sacraments and Breviary Rites of the Armenian Church* (Oxford: Clarendon Press, 1905); VELKOVSKA, E. and PARENTI, S., *Euchologio Barberini gr. 336*, Rome 1995.

⁵ PERMIJAKOV, *Make This Place Where Your Glory Dwells*, pp. 451-592; RUGGIERI, “Consacrazione e dedizione di chiesa secondo il Barberinus graecus 336”, pp. 79-118.

⁶ MARANCI, Ch., “The Great Outdoors: Liturgical Encounters with the Early Medieval Armenian Church” accessible online at <http://auralarchitecture.stanford.edu/>; Ead., “Holiness Befits Your House” (Ps. 92 [93]: 5): A Preliminary Report on the Apse Inscription at Mren”. I thank the author for sharing her MSS with me.

⁷ *Ibidem*.

⁸ VELKOVSKA and PARENTI, *Euchologio Barberini gr. 336*.

⁹ JAUS, H. R., *Toward an Aesthetic of Reception*, trans T. BAHTI, Minneapolis: University of Minnesota Press, 1982, pp. 3-45.

What is significant in my method is that I read the Barberini 336 containing the prayers and the script of the consecration liturgy for its temporal, spatial, and sensual language. My analysis confronts the questions about how much of the visual is visible, or the audible intelligible, or the olfactory locatable in the execution of the *kathierōsis*. I turn to psalter miniatures in order to uncover further detail about the “horizon of expectations” that determines the Byzantine perception of the liturgical rite. In this perspective of work, I draw on the mid-ninth century Khludov psalter for it is deeply invested in the cathedral liturgy of Hagia Sophia¹⁰. Its eleventh-century copy, the Theodore Psalter, shows the stability of the same visual associations established by the cathedral liturgy¹¹.

Then, I move to explore the acoustic aspect of *empsychōsis* as imagined in Hagia Sophia by drawing attention to the musical setting of elaborate melismatic *Allēlouias* chanted in the cathedral liturgy. I treat them as a model for the type of praise sung for the annual commemoration of church consecration for which no closer record survives. Here again I face the challenge of the limited extant repertoire of music written in Middle-Byzantine notation. Although it can be transcribed in modern musical notation, it only offers a shorthand, a stenograph of a performance that has survived in a rudimentary form, missing crucial information about tempo and phrasing that the original singers would have known through gestures and training¹². Further difficulties arise from the fact that even a more limited repertoire of modern recordings of Byzantine chant exists. Yet, rather than ignoring the musical evidence from Byzantium, I turn to it in order to confront the visual with the sonic and thereby explore the sensual phenomena emerging at these junctures of light and sound.

THE STRUCTURE OF THE *KATHIERŌSIS* RITE IN BYZANTIUM

Hagia Sophia is my focus of study. The Justinianic consecration rite of the Great Church both in 537 and 562 would have offered an impressive spectacle; we can only glean fragments of this ceremony in the ninth-century *Diegesis* and echoes in Paul the Silentiary's ekphrasis of Hagia Sophia¹³. Extant Byzantine written sources instead document the general outline for a consecration ceremony that could be adapted for a variety of contexts. In turning to this evidence, my study momentarily puts aside the specific analysis of Hagia Sophia. The late

¹⁰ STRUNK, O., “The Byzantine Office at Hagia Sophia”, *Dumbarton Oaks Papers*, 9-10 (1956), pp. 175-202 and EVANGELATROU, M., “Liturgy and the Illustration of the Ninth-Century Marginal Psalters”, *Dumbarton Oaks Papers*, 63 (2009), pp. 59-116.

¹¹ DER NERSESSIAN, S., *L'illustration des Psautiers grecs du moyen âge, II. Londres Add. 19.352* (Paris, 1970); BARBER, C., *The Theodore Psalter: electronic facsimile*, Champaign, IL: University of Illinois Press in association with the British Library, 2000.

¹² On the challenge of transcribing and performing Byzantine chant as it has survived in Middle Byzantine MSS, see LINGAS, A., “Performance Practice and the Politics of Transcribing Byzantine chant,” *Acta musicae Byzantinae* 6 (2003), pp. 56-76. On Middle-Byzantine diastematic notation, see TROELSGAARD, C., *Byzantine Neumes*, Copenhagen: Museum Tusulanum Press, 2011.

¹³ The *Diegesis* gives information for the non-liturgical part of the ceremony, KOVALCHUK, E., “The *Encaenia* of St. Sophia: Animal Sacrifice in a Christian Context”, *Scrinium* 4 (2008), pp. 161-203. See also, KOVALCHUK, “The Holy Sepulchre in Jerusalem and St. Sophia at Constantinople: An Attempt at Discovering a Hagiographic Expression of the Byzantine Encanaea Feast”, *Scrinium*, 6 (2010), pp. 263-338. *Johannes von Gaza, Paulus Silentiarius und Prokopios von Gaza; Kunstbeschreibungen justinianischer Zeit*, FRIEDLÄNDER, P. (ed.), Leipzig, 1912; rpt. Hildes-

eight-century *euchologion* Barberini MS Gr. 336 offers access to this script of the Byzantine consecration rites; it is the earliest Byzantine document preserving the structure of the Constantinopolitan rite¹⁴. The manuscript records a consecration ceremony comprising two parts: 1). a *kathierōsis* or consecration of the altar performed by the elite clergy behind closed doors –which forms the focus of my analysis here–; and 2). a public inauguration or *enkainia* of the building, which consists of a procession depositing relics followed by the celebration of the Eucharist. The texts documenting the *kathierōsis* rite reflect sixth-century practices in the Byzantine capital and thus bear witness to aspects of the consecration of the Justinianic Great Church. The *enkainia*, by contrast, is more recent in time; it has been dated to the late eight century because the ritual with relics it introduces responds to one of the clauses of the council of Nikaia II in 787 that stated that churches consecrated without relics need to supply them¹⁵. My analysis focuses only on the *kathierōsis*. This ritual starts with:

a. Patriarchal and Diaconal Prayers

After setting the altar, the masons leave. The clergy comes in and locks the gates. The patriarch proceeds and kneels before the doors of the sanctuary. While the sequence preserved in Barberini 336 switches the order at this point and first gives the petitions of the deacon, it is the patriarchal prayer that inaugurates the rite¹⁶. His prayer first calls on the book of Genesis account of Creation and addresses God with:

O Lord, without beginning, eternal, who brought all from non-being to being. [You who] inhabit unapproachable light, having the heavens as your throne, and the earth as your footrest; [you] who in giving Moses the command and the model and in in-spiring Beseleēl, enabled them to complete the tabernacle of the testament, in which [were deposited] the ordinances of truth, the images and tablets. [You who] granted Solomon breadth and largeness of heart, and through whom [you] raised the Temple of old; but established through the all-laudatory apostles the worship in the Holy Spirit, and renewed the grace of the true tabernacle and [. . .] through them you established your churches and altars, o Lord of Powers, so that noetic and bloodless sacrifices may be offered to you, who is also pleased for this new temple to be built in the name of X [. . .].¹⁷

By evoking Genesis, recalling specifically how God created living forms from non-being, the patriarch targets the Lord's power to animate inert matter. This parallel acquires immediacy in the ritual since the new altar is still incomplete and *apsychos*. The patriarch then enlists

heim/New York, 1969. Alternative English tr. MANGO, C., *Art of the Byzantine Empire 312-1453. Sources and Documents*, Toronto, 1986, pp. 80-96. French tr. FAYANT, M.-C. and CHUVIN, P., *Description de Sainte-Sophie de Constantinople*, Paris, 1997; Italian tr. FOPELLI, M., *Un tempio per Giustiniano: Santa Sofia di Costantinopoli e la "Descrizione" di Paolo Silenziario*, Rome, 2005.

¹⁴ VELKOVSKA and PARENTI, *Euchologion Barberini gr. 336*, Rome 1995.

¹⁵ PERMAKOV, *Make This Place Where Your Glory Dwells*, pp. 179-12; AUZEPY, M.-F., "Les Isauriens et l'espace sacré: l'église et les reliques", in *Le sacré et son inscription dans l'espace à Byzance et en Occident*, KAPLAN, M. (ed.) (Byzantina Sorbonensia 18), Paris: Presses de la Sorbonne, 2001, pp. 13-24.

¹⁶ For reconstruction of the sequence, see PERMAKOV, *Make This Place Where Your Glory Dwells*, pp. 186-97.

¹⁷ Greek in VELKOVSKA and PARENTI, *Euchologion Barberini gr. 336*, prayer 150, pp. 161-62; also RUGGIERI, "Consecrazione e dedicazione," 84-85; alternative English tr. PERMAKOV, *Make This Place Where Your Glory Dwells*, p. 189.

important Old and New Testament precedents that show how divine inspiration transforms inert matter into conduit for divine nearness: the tabernacle made by the in-spirited Beseleēl after the plan God revealed to Moses at Sinai and then Solomon's First Temple at Jerusalem. In turn, both are now superseded by the coming of Christ and the establishment of the new worship (*latreia*) in Holy *Pneuma*. Here the prayer evokes Pentecost as the moment when the Holy Spirit descends on the apostles energizing them to establish churches, officiate the mysteries, and transmit the New Law. By evoking these old and new acts of *empsychōsis*, the patriarch conceives the current consecration of the altar as part of a prefigured series of events, coming as their direct successor.

He then requests in-spiriting with the words: "Send down to us your all-holy, venerated, and all-powerful *Pneuma* and sanctify this house! Fill it with eternal light, choose it for your dwelling on earth; make in this tent the abode of your glory!" Two of the verbs appear with prefix *kata* meaning "down," expressive of the downward pull from heaven to earth that this prayer aims to activate. This in-spiriting is imagined visually as an explosion of light (Fig. 1) and evokes the *phōs* (light) and *doxa* (glory) that the Old Testament accounts identify with the divine light in Genesis 1:3 and the theophanies Moses saw at Sinai (Ex. 2:2-3; Ex. 24:17).

Then, following the model of Solomon's prayer at the First Temple of Jerusalem (3 Kings 8:29)¹⁸, the patriarch prays to God to set his eyes and ears on this church and keep them always open to the requests of the faithful: "let your eyes remain open on this church night and day, and that your ears are turned to the ones fearful of you". This request introduces a new consciousness about being in the interior of the new church. The subject (the faithful) will constantly appear exposed under the eye and ear of the Lord, becoming an object of divine judgment. All the windows and doors puncturing the walls of the physical building could thus be likened to the slits in a mask, openings in a material membrane through which the discerning gaze and voice of God becomes manifest. Matter becomes a medium through which God reaches down to the human being.

Towards the end of his prayer, the patriarch repeats his request to God to activate the altar with the energy of the Holy Spirit:

Preserve it unshaken until the End of Time and display in [this church] the altar as the Holy of Holies by means of the power and energy of the all-holy *Pneuma*; glorify it more than the mercy-seat of the [Old] Law, so that the performance of the sacred services produce your holy, super-celestial, and ineffable sanctuary coming upon it and bring down [to it] the grace of your unblemished overshadowings/epiphanies¹⁹.

As the prayer specifies, the act of consecration through the descent of the Holy Spirit will be the first, bringing in its wake an uninterrupted line of successive in-spiritings, and this we should identify with the repeated performance of the Eucharist.

The ending of this excerpt also draws attention to the way in-spiriting produces divine nearness. By means of *empsychōsis* two energies are brought into synergistic action: upward

¹⁸ PERMIKOVSKY drew this parallel with 3 Kings 8:29, *Make This Place Where Your Glory Dwells*, p. 561.

¹⁹ VELKOVSKA and PARENTI, *Euchologio Barberini gr.* 336, prayer no. 150, p. 163-64; RUGGIERI, "Consecrazione e dedicazione," 85; alternative English tr. in PERMIKOVSKY, *Make This Place Where Your Glory Dwells*, p. 190.

and downward movements. Once the mystery of the Eucharist is performed on earth on the newly consecrated altar, it will bring down God's supracellular abode to the perceptible. Divinity descends to overshadow and give grace, while humanity, through the reception and consumption of the Eucharist, has the potential to ascend and taste what dwelling in the celestial courts could be. But in order for this phenomenon to take place, the new altar needs to be activated.

As the patriarch rises, the deacon continues the petitions, which already in its fifth line communicates the idea of *empyschōsis*: "Let us pray to the Lord that this house and the altar which is in it may be sanctified by the overshadowing and power, and energy of the Holy Spirit"²⁰. Invoking the Holy Spirit, the deacon asks the Lord to let *pneuma* overshadow, empower, and energize the new altar, transforming the profane marble into a sacred table for the mystical communion with God.

As we have seen with the patriarchal prayer, overshadowing (*epiphōitēsis*) marks the descent of Spirit in matter, characteristic of the Eucharist. The verb *epiphōitaō* also evokes the Genesis narrative where the Holy Spirit hovers (*epipherō*) over the primordial ocean (Gen. 1:2) and the Incarnation where Mary overshadowed by the Holy Spirit conceives the Divine Logos endowing it with human flesh. Through this allusion resting on the verb *epiphōitaō*, the deacon enforces the same connection already made by the patriarch, whose *anamnēsis* (recollection) gathered the moments of Old when the Lord enlivened matter in order to activate the current altar as a new medium through which humanity can commune with divinity.

It is important to recognize that the purpose of these prayers is the invocation of the Holy Spirit to descend in the sensorial. The patriarch's and the deacon's repeated allusion to the beginning of Genesis brings to the fore the memory of the Spirit riffling the surface of the primordial sea, which in turn conjures in one's consciousness the image of waters enlivened by a breeze. The prayers not only activate this culturally shared imagined scene of Creation, but introduce further an acoustic dimension of *pneuma* invested in the sound of the performer's own exhaled breath.

The invocation of the Spirit to descend recalls the earlier *anamnētic* fragments of the prayer that opened with Genesis and finished with Pentecost. These intertextual references control a visual regime. Be it the image of the Spirit floating over the primordial ocean, or the Marian body overshadowed by *Pneuma*, or the apostles in-spirited by tongues of fire at Pentecost, these imagined scenes visually inform and shape the perception of the liturgical actions and gestures executed in space during the *kathierōsis* of the new temple. Beyond the concept of vivifying power that links these two scriptural moments of Genesis and Pentecost, in-spiriting is evocative of a particular place: Jerusalem.

The Constantinopolitan *kathierōsis* rite uses intertextual references in order to tap into the sacred energy of the Holy City. The dedication of the Holy Sepulchre in 335 and its commemoration on the octave beginning with September 13 establishes the model of church

²⁰ VELKOVSKA and PARENTI, *Euchologio Barberni gr. 336*, prayer no. 150, p. 160; RUGGIERI, "Consacrazione e dedicazione", p. 83; alternative English tr. in PERMJAKOV, *Make This Place Where Your Glory Dwells*, p. 188.

consecration throughout the Mediterranean²¹. Yet, there are two other hagiopolite sites that exercised a particular bearing on *empsychōsis* and church consecration. The altar of Golgotha was dedicated on the feast of Pentecost, and the Church of the Holy Sion marked the site of Pentecost where the Holy Spirit descended on the apostles (Fig. 2)²². The consecration of Holy Sion was commemorated on the third day, September 15 of the octave of the *enkainia* of the Holy Sepulchre²³.

We have only fragments of the hymnography composed for its commemoration. As Permjakovs has suggested, a couple of *troparia* (hymns) listed in the section for the Holy Sepulchre's *enkainia* starting on September 13 may have originally been composed for the commemoration of the foundation of the Holy Sion. These hymns identify Sion as the place where the agitive power of the Spirit descended on the apostles at Pentecost (Acts 2). The texts survive in a Georgian recension, of which I will quote these two fragments²⁴: “May the Holy Church [Sion] and the assembly of great multitudes rejoice, in which the Holy Spirit was revealed and said to the apostles: Raise up the voice of your praise in Sion and give glory to God in it!”²⁵ As the hymn states, Holy Sion is recognized as the place where *Pneuma* descended, thus in-spiring the site. Again the same concept of *empsychōsis* is drawn in the next *troparion*: “Surround Sion, O people, and encompass her and give glory to God in her, for she is the mother of all the churches in whom the Holy Spirit came to dwell”²⁶.



Fig. 2 Khludov Psalter, Moscow, State Historical Museum MS Gr 129, fol. 51, mid-ninth century, Psalm 50 (51):19

²¹ All Eastern liturgies of consecration present elements that draw parallels with Jerusalem. FINDIKYAN, “Armenian Hymns of the Holy Cross”, pp. 25-58; Id., “Armenian Hymns of the Church and the Cross”, pp. 63-105; Id., “The Armenian Ritual of the Dedication of a Church”, pp. 75-121; PERMIJAKOV, *Make This Place Where Your Glory Dwells*.

²² PERMIJAKOV, *Make This Place Where Your Glory Dwells*, p. 248 on altar at Golgotha, pp. 119, 321-330 on the Holy Sion.

²³ *Ibidem*, pp. 119, 249, 322-24.

²⁴ The Georgian iadgari, Tbilissi A86. For most often Jerusalem liturgy transmitted in Armenian and Georgian sources, see no. 46 below. For an analysis of this material, PERMIJAKOV, *Make This Place Where Your Glory Dwells*, pp. 233-450.

²⁵ PERMIJAKOV, *Make This Place Where Your Glory Dwells*, p. 324.

²⁶ Quoted in PERMIJAKOV, *Make This Place Where Your Glory Dwells*, p. 324.

In making immediate the connection between physical body and architectural space, the hymn acknowledges the site as the locus of the Pentecost. Holy Sion thus emerges as the model for the *empsychōsis* through which all subsequent churches can be produced.

The *troparion* also alludes to a ritual circumambulation; this can be an allusion to an annual procession around the walls of Holy Sion or just an evocation of Ps 47:13: “Go around Sion and encompass her”. The two Georgian *troparia* contain fragments of the ritual surrounding the Holy Sion in Jerusalem and the great impact it exercised in the formation of the church consecration rituals in the Eastern tradition. The Byzantine patriarchal prayer taps into the same core associations between Pentecost and Holy Sion, as it proceeds to activate the new altar for its ritual function. In addition to being the site of Pentecost, Holy Sion also offered the stage for the Last Supper and the appearance of Christ among his disciples after the Resurrection (John 20:19, 26). Holy Sion thus became the historical site where the model *empsychōsis* took place that can then be enacted liturgically as *kathierōsis* and Eucharist rites.

b. Ritual Actions and the Singing of Psalms

1. Cleansing



Fig. 3 Khludov Psalter, Moscow, State Historical Museum MS Gr 129, fol. 131v, mid-ninth century, Psalm 131(132):6

Following the patriarch's prayer, Barb. 336 records a series of actions involving the cleaning, lustration, anointing, and dressing of the altar (Fig. 3). The patriarch receives sodium carbonate that he throws cross-wise on the altar; he then takes a vessel with warm water. The text specifies that this container is usually used in the rituals of Holy Baptism. The allusion to Christ's Baptism is sustained in the first sentence of the new prayer the patriarch commences with as he inclines his head to the altar: “Lord, our God, who has sanctified the streams of Jordan through your salvific epiphany, bless this water for the consecration and perfection of this altar of yours!”²⁷ In awaking the memory of the Spirit descending on Christ in the waters of Jordan, the patriarch effectively establishes how the new table will become the body of Christ through the *kathierōsis*. The words “consecration” (*hagiasmos*) and “perfection” (*teleiōsis*) quote the formula of the Eucharist anaphora, and thus further strengthen the identification of the new altar with Christ. The *anamnēsis* of the opening lines of the prayer also

²⁷ Greek in VELKOVSKA and PARENTI, *Euchologio Barberni gr. 336*, prayer 150, pp. 164-65, also RUGGIERI, “Consecrazione e dedicazione”, p. 86; English tr. PERMIJAKOV, *Make This Place Where Your Glory Dwells*, p. 191.

reveals the connection between the consecration of the altar and the anointing of the waters of the baptismal font with oil. The vessel, as specified in the liturgical script, is the one usually used at baptism. The *kathierōsis* as recorded in Barb. 336 exhibits genetic links with the rites of Eucharist and Baptism, and in all three *empsychōsis* constitutes the core²⁸.

2. Wiping

The patriarch then proceeds to wipe down the altar and its columns first with his hands and then with a clean sponge. As he performs this rite, he sings accompanied by the clergy Ps 83 (84):2-4, which begins with:

How amiable are thy tabernacles, O Lord of hosts! My soul longs, and faints for the courts of the Lord: my heart and my flesh have exulted in the living god. Yea, the sparrow has found himself a home, and the turtle-dove a nest for herself, where she may lay her young, [even] thine altars, O Lord of hosts my King, and my God²⁹.

The entire psalm is sung repeatedly until the wiping is completed.

3. Wine Libation

Next the patriarch takes a vessel with wine and pours it three times over the altar, making the shape of the cross. He accompanies this action with the singing of Ps. 50:9-10, “Thou shalt sprinkle me with hyssop, and I shall be purified: thou shalt wash me, and I shall be made whiter than snow. Thou shalt cause me to hear gladness and joy: the afflicted bones shall rejoice” (Figs. 4-5)³⁰. And he proceeds singing the psalm to its end and repeats it as many times as necessary to reach the completion of the pouring.

Psalm 50 (51) is significant because it connects a ritual cleansing with in-spiriting, and thus enforces the aim of the *kathierōsis*. The poetry communicates the process of renewal and re-calibration that allows humanity to enter in a new covenant with divinity. This is accomplished through in-spiriting invested in the semantics; lines 12-14 have been recognized as carrying a chiasmic structure³¹. The frame is established by the verb “to rejoice,” *aggaliaō*, or its noun *agaliasis*, which are marked with underlining in this transcription of the text in order to make the frame visible. The center falls either on verse 13 when we take the largest frame vv. 10-16 or on v. 12, when we take the smaller frame vv. 10-14. Lines 12-14 all have the word *pneuma* in their second hemistich:

²⁸ Permyakovs has explained the connection between the *kathierōsis* of the altar in Barb. 336 and the anointing with oil of the waters of the baptismal font, PERMYAKOV, *Make This Place Where Your Glory Dwells*, pp. 375-81, 418-27.

²⁹ ΩΣ ΑΓΑΠΗΤΑ τὰ σκηνώματά σου, Κύριε τῶν δυνάμεων. 3 ἐπιποθεῖ καὶ ἐκλείπει ἡ ψυχὴ μου εἰς τὰς αὐλὰς τοῦ Κυρίου, ἡ καρδίᾳ μου καὶ ἡ σὰρξ μου ἠγαλλιάσαντο ἐπὶ Θεὸν ζῶντα. 4 καὶ γὰρ στρουθίον εὗρεν ἑαυτῷ οἰκίαν καὶ τρυγὼν νοσσιᾶν ἑαυτῇ, οὗ θήσει τὰ νοσσία ἑαυτῆς, τὰ θυσιαστήριά σου, Κύριε τῶν δυνάμεων, ὁ Βασιλεὺς μου καὶ ὁ Θεός μου.

³⁰ ραντιεῖς με ὕσώπῳ, καὶ καθαρισθήσομαι, πλυνεῖς με, καὶ ὑπὲρ χιόνα λευανθήσομαι. ἀκοντιεῖς μοι ἀγαλλιάσιν καὶ εὐφροσύνην, ἀγαλλιάσονται ὅστέα τεταπεινωμένα, Ps. 50 (51): 9-10.

³¹ BRECK, J., *The Shape of Biblical Language: Chiasmus in the Scriptures and Beyond*, Crestwood, N.Y.: St. Vladimir's Seminary Press, 1994, pp. 25-26, 53.

- 10 ἀκουτιεῖς μοι ἀγαλλιάσιν καὶ εὐφροσύνην, ἀγαλλιᾶσονται ὅστέα τεταπεινωμένα.
- 11 ἀπόστρεψον τὸ πρόσωπόν σου ἀπὸ τῶν ἁμαρτιῶν μου καὶ πάσας τὰς ἀνομίας μου ἐξάλειψον.
- 12 καρδίαν καθαρὰν κτίσον ἐν ἐμοί, ὁ Θεός, καὶ πνεῦμα εὐθὲς ἐγκαίνισον ἐν τοῖς ἐγκάτοις μου.
- 13 μὴ ἀπορρίψης με ἀπὸ τοῦ προσώπου σου καὶ τὸ πνεῦμά σου τὸ ἅγιον μὴ ἀντανέλῃς ἀπ' ἐμοῦ.
- 14 ἀπόδος μοι τὴν ἀγαλλιάσιν τοῦ σωτηρίου σου καὶ πνεύματι ἡγεμονικῶ στήριξόν με.
- 15 διδάξω ἀνόμους τὰς ὁδοὺς σου, καὶ ἀσεβῆς ἐπὶ σὲ ἐπιστρέψουσι.
- 16 ρῦσαι με ἐξ αἱμάτων, ὁ Θεὸς ὁ Θεὸς τῆς σωτηρίας μου· ἀγαλλιᾶσεται ἡ γλῶσσά μου τὴν δικαιοσύνην σου.³²

These second hemistichs read: v. 12: “and renew a right spirit in my inward parts,” v. 13 “and remove not thy holy Spirit from me,” and v. 14 “establish me with thy directing Spirit.” Lines 12-14 capture the human plea to God to establish his vivifying Spirit in the mortal and thus save him/her.

A miniature from the Khludov psalter illustrates verse 13 with the dove descending on David (Fig. 4). The image gives evidence that the medieval viewer recognized the meaning of

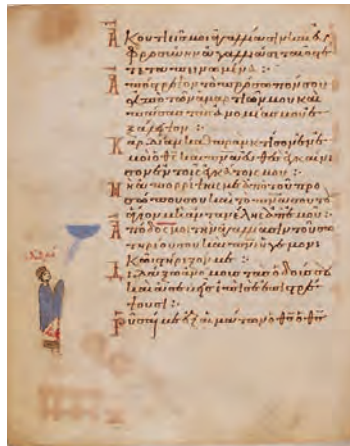


Fig. 4. Khludov Psalter, Moscow, State Historical Museum MS Gr 129, fol. 50v, mid-ninth century, Psalm 50 (51): 9-10 and 13

Fig. 5. Theodore Psalter, London, British Library MS Gr 19352, mid-11th cent., fol. 64v, Psalm 50 (51): 14

³² 10 Thou shalt cause me to hear gladness and joy: the afflicted bones shall rejoice.

11 Turn away thy face from my sins, and blot out all mine iniquities.

12 Create in me a clean heart, O God; and renew a right spirit in my inward parts.

13 Cast me not away from thy presence; and remove not thy holy Spirit from me.

14 Restore to me the joy of thy salvation: establish me with thy directing Spirit.

15 [Then] will I teach transgressors thy ways; and ungodly men shall turn to thee.

16 Deliver me from blood-guiltiness, O God, the God of my salvation: [and] my tongue shall joyfully declare thy righteousness.



Fig. 7 Hagia Sophia,
532-37 and 562, interior
(© Erich Lessing/Art
Resource, NY)

this line as *empsychōsis*. Moreover, in the context of the daily liturgy, this in-spiriting invested in psalm 50 was experienced by the congregation in their encounter with the vastness of the nave in Hagia Sophia at dawn. The psalm is chanted when congregation and clergy had assembled underneath the cupola³³. It is a fixed psalm sung from the ambo of the Great Church daily at the *orthros* or lauds, and thus it is linked in Byzantine consciousness with the call of penitent humanity to be renewed in the Spirit of God (Fig. 7). The activation of an *empsychōsis* expressed by the chanting of Ps. 50 elicits in the shared Byzantine consciousness an image of

³³ LINGAS, A., *Sunday Matins in the Byzantine Cathedral Rite: Music and Liturgy* (Dissertation, The University of British Columbia, 1996), pp. 68, 88-95. ARRANZ, M., "L'office de l'Asmatikos Orthros ("matines chantées") de l'ancien Euchologe byzantin", *Orientalia christiana periodica*, 47 (1981), pp. 122-57. HANKE, G., *Vesper und Orthros des Kathedralritus der Hagia Sophia zu Konstantinopel: eine strukturanalytische und entwicklungsgeschichtliche Untersuchung unter besonderer Berücksichtigung der Psalmodie und der Formulare in den Euchologien*, Th.D. diss., Philosophisch-Theologische Hochschule St. Georgen, Frankfurt am Main 2002, pp. 287, 304, 314, 320, 342, 344, 351, 367, 372-73, 378-79, 381-85, 504, 506-516, 524. 589 http://www.mgh.de/bibliothek/opac/?wa72ci_url=/cgi-bin/mgh/regsindex.pl?wert=vesper+und+orthros+des+kathedralritus+der+hagia+sophia+zu+konstantinopel&recnums=338621&index=1&db=opac. Psalm 50 was also a fixed psalm on the Sunday after Easter, see *Le typicon du monastère du Saint-Sauveur à Messine, codex Messinensis gr. 115, A.D. 1131*, ARRANZ, M. (ed. and tr.) (Orientalia Christiana Analecta, 185), Rome: Pontificium Institutum Orientalium Studiorum, 1969, p. 330.

a ray of light or a dove descending on the material and mortal. The stability of this association of Ps 50 vv. 12-14 with in-spiriting is what the miniature in the Khludov psalter attests to.

This sustained recognition of *empsychōsis* in Ps 50:12-14 is shown by the way the later copy of the Khludov, the Theodore psalter of the second half of the eleventh century, shows a ray of light descending from the arc of Heaven and overshadowing David (Fig. 5). The image illustrates verse 14, “establish me with thy directing Spirit.” Whether as dove or a light beam, both miniatures convey the descent of *pneuma* in matter (Figs. 4-5). The efficacy of expressing content –*empsychōsis*– through a chiastic form, recommends psalm 50 to rituals targeting in-spiriting. Although the ceremony of *kathierōsis* is performed behind closed doors and the congregation did not witness it, the miniatures of the Khludov and Theodore psalters illustrating psalm 50 show a shared cultural understanding that these lines of the poetry mark in-spiriting for a Byzantine audience. And this same audience would have experienced this *empsychōsis* as they participated in the singing of Ps. 50 in Hagia Sophia’s interior when the first light of dawn touched the ring of windows in the dome (Fig. 7).

This process of in-spiriting is followed by a plea on behalf of Holy Sion, Ps. 50 (51): 19 “Do good, O Lord, to Sion in thy good pleasure; and let the walls of Jerusalem be built”. The Khludov psalter visualizes this idea with the church of the Holy Sion raised on high. A steep staircase gives access to its lofty courts. Below it stands the personification of Jerusalem, dressed like a Byzantine empress (Fig. 2). This image of Holy Sion would have acquired further resonance during the *kathierōsis* rite, as the hagiopolite site is evoked both in the prayers as the site of Pentecost as well as in the chanting of psalm 50.

4. Wiping

Next the patriarch places a new cloth on the freshly-wiped altar, accompanied by the singing of Ps. 131 (132): 1-8:

How he swore to the Lord, [and] vowed to the God of Jacob, [saying], I will not go into the tabernacle of my house; I will not go up to the couch of my bed; I will not give sleep to mine eyes, nor slumber to mine eyelids, nor rest to my temples, until I find a place for the Lord, a tabernacle for the God of Jacob. Behold, we heard of it in Ephratha; we found it in the fields of the wood. Let us enter into his tabernacles: let us worship at the place where his feet stood. Arise, O Lord, into thy rest; thou, and the ark of thine holiness³⁴.

The poetry illustrates the human zeal to establish a space for the Divine. The Khludov identifies David’s vision with the exterior of a Christian basilica (Fig. 3). We see lodged to its eastern wall an interior view, showing a close-up of a ciborium and an altar table. Magnified in scale, the ciborium dwarfs the church exterior, focusing our attention on the altar. Its pro-

³⁴ ΜΝΗΣΘΗΤΙ, Κύριε, τοῦ Δαυΐδ καὶ πάσης τῆς πραότητος αὐτοῦ, 2 ὡς ὥμοσε τῷ Κυρίῳ, ἤψατο τῷ Θεῷ Ἰακώβ· 3 εἰ εἰσελεύσομαι εἰς σκῆνωμα οἴκου μου, εἰ ἀναβήσομαι ἐπὶ κλίνης στοσμωνῆς μου, 4 εἰ δώσω ὕπνον τοῖς ὀφθαλμοῖς μου καὶ τοῖς βλεφάροις μου νυσταγμὸν καὶ ἀνάπαυσιν τοῖς κροτάφοις μου, 5 ἕως οὗ εὕρω τόπον τῷ Κυρίῳ, σκῆνωμα τῷ Θεῷ Ἰακώβ. 6 ἰδοὺ ἠκούσαμεν αὐτὴν ἐν Ἐφραθᾷ, εὕρομεν αὐτὴν ἐν τοῖς πεδίοις τοῦ δρυμοῦ· 7 εἰσελευσόμεθα εἰς τὰ σκηνώματα αὐτοῦ, προσκυνήσομεν εἰς τὸν τόπον, οὗ ἔστησαν οἱ πόδες αὐτοῦ. 8 ἀνάστηθι, Κύριε, εἰς τὴν ἀνάπαυσίν σου, σὺ καὶ ἡ κιβωτὸς τοῦ ἁγιάσματος σου, Ps 131 (132): 1-8.

minence makes a visual argument for a parallel that a medieval audience could draw between this psalm and the consecration of an altar. The Theodore Psalter confirms this semantic identification of the tabernacle at Ephratha with the altar as its miniature suppress the exterior of the church in order to expand the view to the altar (Fig. 6). Though the facing folio at the Khludov is mutilated, we can recuperate the iconography of its miniatures from the example in the Theodore psalter. Two more scenes appear below the altar at Ephratha (Fig. 6); a Crucifixion that visualizes verses 7: “Let us enter into his tabernacles: let us worship at the place where his feet stood;” and Christ enthroned illustrating verse 11 “The Lord sware [in] truth to David, and he will not annul it, [saying], Of the fruit of thy body will I set [a king] upon thy throne”³⁵. The vertical alignment of images we encounter at the Theodore Psalter establishes the shared identity among altar, cross, and enthroned Christ. All three are understood as figurations expressing the same divine energy. Likewise, the in-spiring of the *kathierōsis* rite ensures the shared identity of altar and body of Christ. *Empsychōsis* triggers these metamorphic manifestations of Christ visualized in the Theodore psalter's miniatures. This attention to *empsychōsis* is further drawn by the way Ps. 131 line 10 “For the sake of thy servant David turn not away the face of thine anointed” echoes the language of the chiasmic center of Ps. 50:13 and thus stirs the memory of in-spiring targeted by the *kathierōsis* rites³⁶.



Fig. 6. Theodore Psalter, London, British Library MS Gr 19352, mid-11th cent., fol. 172v, Ps 131 (132): 6, 7, 11

5. Chrismation: The Climax Inscribing *Empsychōsis* in the Sensorial

Psalm 131 leads to the climax of the rite as the patriarch takes the vessel with chrism and pours *myron* (chrism) over the cleansed table. He pours three times, in each instance he traces the shape of the cross, for in-spiring is engendered by the cross. And it is this ritual pouring of *myron* that evokes the consecration with holy oil of the waters of the baptismal font³⁷. The patriarch then traces with *myron* three crosses on the surface of the table and with

³⁵ ὥμοσε Κύριος τῷ Δαυὶδ ἀλήθειαν καὶ οὐ μὴ ἀθετήσῃ αὐτήν· ἐκ καρποῦ τῆς κοιλίας σου θήσομαι ἐπὶ τοῦ θρόνου σου, Ps. 131 (132): 11.

³⁶ ἔνεκεν Δαυὶδ τοῦ δούλου σου μὴ ἀποστρέψῃς τὸ πρόσωπον τοῦ χριστοῦ σου, Ps. 131 (132): 10, compare to μὴ ἀπορρίψῃς με ἀπὸ τοῦ προσώπου σου καὶ τὸ πνεῦμά σου τὸ ἅγιον μὴ ἀντανέλῃς ἀπ' ἐμοῦ, Ps 50 (51): 13.

³⁷ PERMJAKOV, *Make This Place Where Your Glory Dwells*, pp. 375-381, 418-427. On the Antioch transplant of *myron* in the *kathierōsis* rites, *Ibidem*, pp. 471-474, 492.

his anointed hands imprints the same mark on the columns supporting the altar. He accompanies his action with the singing of Ps. 132 (133). The poem gives meaning to the ritual act; it explains how the drops of *myron* soaking in matter, manifest the penetration of sacred energy in matter. This act ensures salvation:

See now! what is so good, or what so pleasant, as for brethren to dwell together? 2 [It is] as ointment on the head, that ran down to the beard, [even] the beard of Aaron; that ran down to the fringe of his clothing. 3 As the dew of Aermom, that comes down on the mountains of Sion: for there, the Lord commanded the blessing, even life for ever³⁸.

Psalm 132 also enables its audience to draw a connection between the drops of *myron* and the dew of Sion.

Myron expresses divine blessing, which marks the penetration of Spirit in matter. And significantly, the ritual aspect of this imbrication of *pneuma* and *hylē* is marked by smell: a sense immaterial, though perceptible. The chrism releases perfume, which additionally marks the presence of Spirit in matter³⁹. The invisibility of this released fragrance, makes it difficult to locate. Spirit is thus present, though diffuse; perceptible though ungraspable. A fourteenth-century Coptic source that transmits the *enkainia* of the *lavra* (ascetic monastic community) of St. Makarios at Scetis in the period 645-647 records a chrismation that bears traces of Constantinopolitan and Antiochene practices⁴⁰. What is significant for our analysis here is the recognition that the anointing with *myron* elicits a divine epiphany:

[a]nd when I [Patriarch Benjamin of Alexandria, 622/626-665] took the *myron* in order to pour it slowly upon the holy altar, I heard a voice saying “Be attentive, o bishop!” As I turned slowly towards the table, I saw the hand of the Savior anointing the altar, while I was seized by great fear and trembling [. . .]

We [the concelebrant clergy] looking at him [Benjamin] saw him all enflamed, his face glistening with light. [Benjamin then quotes Ps. 83:1-3]. And when he [Benjamin] consecrated the altar he went out towards the people and [consecrated the pillars] and the walls. [When he returns to his seat in the sanctuary, he says] “Believe me brothers, I saw the glory of Christ today filling the tabernacle and I saw with my sinful eyes the invisible arm and the exalted hand of our Savior Jesus Christ anointing the table of the holy place”⁴¹.

The performance of the chrismation leads to an ecstatic vision, enabling the officiating patriarch to encounter the Savior. Benjamin sees Christ chrismating the altar. The human ac-

³⁸ ἸΔΟΥ δὴ τί καλὸν ἢ τί τερπνόν, ἀλλ' ἢ τὸ κατοικεῖν ἀδελφοὺς ἐπὶ τὸ αὐτό; 2 ὡς μύρον ἐπὶ κεφαλῆς τὸ καταβαῖνον ἐπὶ πώγωνα, τὸν πώγωνα τοῦ Ἀαρὼν, τὸ καταβαῖνον ἐπὶ τὴν ὤαν τοῦ ἐνδύματος αὐτοῦ· 3 ὡς δρόσος Ἀερμών ἡ καταβαίνουσα ἐπὶ τὰ ὄρη Σιών· ὅτι ἐκεῖ ἐνετείλατο Κύριος τὴν εὐλογίαν, ζῶην ἕως τοῦ αἰῶνος, Ps 132 (133): 1-3.

³⁹ HARVEY, *Scenting Salvation*, pp. 65-89, 125-147, 169-85, 222-40. PENTCHEVA, *The Sensual Icon*, pp. 36-45, 54-55.

⁴⁰ PERMIJAKOV, *Make This Place Where Your Glory Dwells*, pp. 493-506. For the text, which survives in two recensions, see SEYBOLD, S. F. (ed.), *Severus ibn al-Muqaffa: Alexandrinische Patrachengeschichte von S. Marcus bis Michael I. 61-767 nach ältesten 1266 geschriebenen Hamburger Handschrift im arabischen Urtext*, Hamburg, 1912, pp. 104-112. EVETTS, B. (ed.), *History of the Patriarchs of the Coptic Church of Alexandria*, Paris: Firmin-Didot, 1907, pp. 503-18. COQUIN, R., *Livre de la cosécration du sanctuaire de Bejamin: introduction, édition, traduction et annotations*, El Cairo: Institut français d'archéologie orientale, 1975.

⁴¹ COQUIN, *Livre de consécration*, pp. 131-141.

tion causes a reciprocal divine reaction, through which the human imitates the divine. And through this mimesis, it elicits the appearance of the divine and the enactment of the mystery.

The central role chrismation plays in engendering *empsychōsis* can also be gleaned from the West Syrian prayers pronounced at the anointing: “[A]nd now vouchsafe to overshadow this place, and to sanctify it for the praise to your all-honored name...and fulfill the promise of your all-holy Spirit, so that it may dwell and work, and move the word of the Gospel, and complete every deed and word which comes to pass in this place.”⁴² This patriarchal prayer said at the chrismation expresses the causal relationship between anointing and in-spiriting. Through the chrismation, the Holy Spirit is activated in the new temple, ensuring that every word exhaled in this material medium will produce a divine response, transforming breath into action.

6. Dressing of the Altar

The altar is now activated. The patriarch takes a cloth to cover it while singing Ps. 92 (93) as many times as necessary to complete the ritual action. “The Lord reigns; he has clothed himself with honor: the Lord has clothed and girded himself with strength; for he has established the world, which shall not be moved. 2 Thy throne is prepared of old: thou art from everlasting. 3 The rivers have lifted up, O Lord, the rivers have lifted up their voices, 4 at the voices of many waters: the billows of the sea are wonderful: the Lord is wonderful in high places. 5 Thy testimonies are made very sure: holiness becomes thine house, O Lord, for ever”⁴³. The imagery of these few lines is extremely rich; it concatenates the beauty and attraction of the royal dress to the image of Creation, specifically to the waters that rise. It culminates with a glimpse of the supracelestial house of God. The cloth spread on the altar harmonizes with the evocation of the royal attire, while the *anamnēsis* of Genesis and the waters rising to reach the supracelestial throne connect the two abodes of God: the terrestrial and the supracelestial. Through the act of in-spiriting, this mirroring reciprocity between the earthly temple and the divine sphere is established. Here it is important to recall the patriarchal prayer at the beginning of the *kathierōsis* that states: “so that the performance of the sacred services produce your holy, super-celestial, and ineffable sanctuary coming upon it [this altar] and bring down [to it] the grace of your unblemished overshadowings/epiphanies”⁴⁴. In-spiriting engenders mirroring, so that the *empsychos* terrestrial altar becomes a mirror in which the supracelestial divine altar emerges in the mortal field of vision. The earthly temple has given humanity a

⁴² VOSTÉ, J.-M., *Pontificale iuxta ritum Ecclesiae Syrorum occidentaliū id est Antiochiaē. Versio latina*, Vatican City: Congregazione Pro Ecclesia orientali, 1941, I, prayer 4f, p. 78. PERMIJAKOV, *Make This Place Where Your Glory Dwells*, p. 534, and a thirteenth-century record where the whole church is anointed through the tracing of a cross-shaped choreography, pp. 548-49.

⁴³ Ο Κύριος ἐβασίλευσεν, εὐπρέπειαν ἐνεδύσατο, ἐνεδύσατο Κύριος δύναμιν καὶ περιεζώσατο· καὶ γὰρ ἐστερέωσε τὴν οἰκουμένην, ἥτις οὐ σαλευθήσεται. 2 ἔτοιμος ὁ θρόνος σου ἀπὸ τότε, ἀπὸ τοῦ αἰῶνος σὺ εἶ. 3 ἐπῆραν οἱ ποταμοί, Κύριε, ἐπῆραν οἱ ποταμοὶ φωνὰς αὐτῶν· ἄροῦσιν οἱ ποταμοὶ ἐπιτρίβεις αὐτῶν. 4 ἀπὸ φωνῶν ὑδάτων πολλῶν θαυμάσιοι οἱ μεταωρισμοὶ τῆς θαλάσσης, θαυμαστὸς ἐν ὑψηλοῖς ὁ Κύριος. 5 τὰ μαρτύριά σου ἐπιστάθησαν σφόδρα· τῷ οἴκῳ σου πρέπει ἁγίασμα, Κύριε, εἰς μακρότητα ἡμερῶν, Ps 92 (93): 1-5.

⁴⁴ VELKOVSKA and PARENTI, *Euchologio Barberni gr. 336*, prayer no. 150, pp. 163-64; RUGGIERI, “Consacrazione e dedicazione”, p. 85; alternative English tr. in PERMIJAKOV, *Make This Place Where Your Glory Dwells*, p. 190.

medium, a reflective surface through which they may commune with the celestial. Through the process of in-spiriting, which manifests itself in *pneuma* overshadowing the altar, humanity can experience the inscription of divine nearness in the spatio-temporal frame of their own corporeal existence.

7. Incensing and the Circumambulatory Procession

After the vesting of the newly consecrated altar, the patriarch incenses the table and the entire church with incense (*thymiama*), thus securing the manifestation of *pneuma* in the olfactory regime of the senses. The waft of perfume produces through scent the mystical metamorphosis of this man-made structure into a divine dwelling place. The singing of Ps. 25 (26) accompanies the incensing: “6 I will wash my hands in innocence, and compass thine altar, O Lord: 7 to hear the voice of praise, and to declare all thy wonderful works. 8 O Lord, I have loved the beauty of thy house, and the place of the tabernacle of thy glory”⁴⁵. The psalm speaks about a procession, circumambulating the altar. If we connect the *kyklōsō* of verse 6 to the stage directions in Barberni 336, we can posit the possibility that the Byzantine rite performed a circumambulation of the interior; in it the patriarch and the deacon walked with the clergy anointing and incensing the temple. This is how Barb. 336 records the service: “While the patriarch incenses, one of the bishops present with him, carrying the vessel of the *chrism*, follows him and makes crosses with *myron* upon every column and pillar”. It is not certain what spatial parameters are indicated in “every column”; does it signify every column in the sanctuary or in the entire church? We do not possess further evidence to shed light on this question, yet the very fact that columns are marked with *myron* suggests a procession in the interior of the sanctuary or church, or of both.

Furthermore, the same sequence of Pss. 83 (84), 131 (132), 25 (26) has survived in the Georgian sources (*Iadgari* or book of hymns, Tbilisi Codex A 86) transmitting albeit in fragmentary shape the liturgy of Jerusalem (5th-7th cent.)⁴⁶. Permyakovs has suggested that it is possible that this sequence of psalms originated in the hagiopolite rite⁴⁷. In the Georgian material, Pss 83, 131, 25 appear in the rite for consecration of a moveable altar and mark the moment of each one of three circumambulations of the altar. The Georgian evidence about circular procession gives us the possibility to return to the vague Byzantine stage directions in Barb. 336 recording the marking of every column with *myron* and interpret them as a procession that rotates around the sanctuary and/or nave of the church.

Furthermore, the mid-seventh-century Coptic account of Patriarch Benjamin’s consecration of the *lavra* of St. Makarios at Scetis quoted earlier, attests to the practice of three circu-

⁴⁵ 6 νίψομαι ἐν ἀθώοις τὰς χεῖράς μου καὶ κυκλώσω τὸ θυσιαστήριόν σου, Κύριε, 7 τοῦ ἀκοῦσαί με φωνῆς αἰνέσεώς σου καὶ σιγηθήσασθαι πάντα τὰ θαυμάσιά σου. 8 Κύριε, ἠγάπησα εὐπρέπειαν οἴκου σου καὶ τόπον σκηνώματος δόξης σου, Ps 25 (26): 6-8.

⁴⁶ The tenth-century Codex Tbilisi A 86 (an euchologion) is published by KEKELIDZE, K., *Drevne-gruzinskij Archieriatikon: gruzinskij tekst*, Tbilisi: Losaberidze, 1912, pp. 135-41. English tr. C. CONYBEARE, C. and WARDROP, O., “The Georgian Version of the Liturgy of St. James”, *Revue de l’Orient Chrétien*, 18 (1913), pp. 396-410 and 19 (1914), pp. 155-73, esp. 172-73.

⁴⁷ PERMYAKOV, *Make This Place Where Your Glory Dwells*, p. 403.

mambulatory processions around the altar after the chrismation. The patriarch then goes to process around the nave, anointing the columns and the walls of the church⁴⁸. This procession, I believe, enables the sensorial experience of *empsychōsis*, because it spreads the perfume of *myron* and incense, and thus makes Holy *Pneuma* accessible through smell.

In order to sum up the sequence of actions performed by the priest at the *kathierōsis*, we can turn to Patriarch of Constantinople Germanos (715-730); he offers a succinct synthesis of the ritual actions perpetrating the *empsychōsis* of the new temple: “She [the church] is cleansed by the waters of his baptism [#1 in this analysis]; sprinkled by the blood [# 3]; clothed in bridal garments [# 7]; and sealed with the *myron* of the Holy Spirit [# 6]”⁴⁹. By switching the order of vesting and anointing, Germanos establishes a hierarchy, placing the chrismation at the top and culmination: the most important action through which *Pneuma* enters the sensorial.

c. Concluding Prayers

At the conclusion of the *kathierōsis* the patriarch inclines his head towards the consecrated altar and pronounces his final prayer. His opening lines again affirm the interpenetration of celestial and terrestrial temples: “Lord of the heavens and of earth, who has established in wisdom your ineffable holy church in heaven, and as its antitype of the angelic liturgy you have put together the order (*taxis*) [of the liturgy on earth]”⁵⁰. As the prayer states, God has established the divine temple and its angelic liturgy, which can be reflected on earth in the terrestrial liturgy. Since this prayer comes at the completion of the *kathierōsis*, it shows how the preceding ritual actions that set the conditions for *empsychōsis*, have resulted in the transformation of the newly consecrated temple into an *antitype*, a mirror image or an imprint of the divine temple and its angelic rite. The combination of both processes of *empsychōsis* and mirroring –which never fully resolve themselves in the visible but activate other sensory modes such as smell– enable humanity to experience nearness to the divine⁵¹.

The prayer proceeds enumerating the moments of Christ life, marked by the descent of Holy *Pneuma*: the Incarnation, Baptism, and Resurrection:

[. . .] you have granted the coming in the flesh of your only-begotten Son – who appearing on earth and shining to those in darkness the light of salvation, offered himself for us as a sacrifice and became the propitiation (*ilastērion*) of the whole world, making us the partakers in his own resurrection⁵².

As the office draws to a close, the prayer intends to ensure a continual *empsychōsis*, which will take place in the Eucharist celebration. The patriarch draws on Christ’s Ascension

⁴⁸ For the text, see COQUIN, *Livre de consécration*, pp. 131-41 and PERMIJAKOV, *Make This Place Where Your Glory Dwells*, p. 498.

⁴⁹ PATRIARCH GERMANOS, *Historia mystica ecclesiae catholicae*, in *St. Germanus of Constantinople on the Divine Liturgy*, MEYENDORFF, P. (Edition, Translation, Introduction and Commentary), Crestwood, New York: St. Vladimir’s Seminary Press, 1984, p. 57; PERMIJAKOV, *Make This Place Where Your Glory Dwells*, pp. 574-77.

⁵⁰ Greek in VELKOVSKA and PARENTI, *L’Eucologio Barb.* 336, prayer no. 152, p. 168; RUGGIERI, “Consacrazione e dedicazione”, p. 89; English tr. in PERMIJAKOV, *Make This Place Where Your Glory Dwells*, pp. 194-95.

⁵¹ On mirroring, see PENTCHEVA, “Mirror, Inspiration, and the Making of Art in Byzantium”, pp. 10-39.

⁵² English tr. PERMIJAKOV, *Make This Place Where Your Glory Dwells*, p. 195.

and the Pentecost through which the apostles become mouthpieces of the divine word to establish the rituals of the church and to celebrate the mysteries.

Then evoking III Kings 8:11, he beseeches “that you may fill with your divine glory this house built up for your hymnody, and [that] the altar which is present in it you may manifest as holy of holies, so that standing before it, as before the awesome throne of your kingdom, we may without condemnation worship you”⁵³. We have already encountered this concatenation of altar with the body of Christ on the Cross and the imperial throne in the marginal psalters, more specifically in Ps. 131 (132): 6-7, 11 (Fig. 6). But it is the patriarchal prayer that suggests an important ritual action that powers these connections in Byzantine consciousness.

At this point the deacon steps in, pronouncing a short concluding petition summarizing the same points: giving thanks for the pouring of grace on the apostles at Pentecost, and for the filling of this altar with divine glory, also evoking III Kings 8:11 “so that the bloodless sacrifices offered in it, may be changed into the pure body and precious blood of our great God and Savior Jesus Christ”⁵⁴. Both this diaconal and the patriarch prayers conclude with the plea for the continual *empsychōsis* produced by the performance of the Eucharist on this new altar.

THE SONIC DIMENSION OF SACRED SPACE: *EMPSYCHOSIS* IN THE SINGING OF *ALLĒLOUIA*

The participation in the Eucharist imbricates mortal with divine. The last prayer of the patriarch establishes that the newly consecrated church is built for the hymnody, drawing attention to the fact that the human reciprocal contribution for the gift of the Eucharist is breath, exhaled in chant. As this analysis has established, divine nearness activates a multi-sensory modes including smell and sound together with sight. In this last segment of my essay, I will turn to the acoustic manifestation of the spatio-temporal inscription of the divine by looking specifically at how *allēlouia* refrains are sung. I draw on the evidence of its melodic contour in order to explore how melismatic and textually almost incomprehensible settings convey aesthetic modes of non-verbal expression that indicate the faithful’s response to the encounter with divine. If the *kathierōsis* rite performed at closed doors by the officiating priesthood centered on the descent of *Pneuma* in matter, the public interface of this rite exhibited by the annual commemoration created, I argue, a corresponding anagogical dynamic elevating humanity to the celestial.

Right after the chrismation, which marked the descent of *Pneuma* through scent, the clergy vests the now *empsychos* altar and sings Ps. 92. Its verses recall waves rising, an image expressive of an ascent: “The rivers have lifted up, O Lord, the rivers have lifted up their voices, 4 at the voices of many waters: the billows of the sea are wonderful: the Lord is wonderful in high places (Ps. 92:3-4).” These words stimulate the vision of a rising dynamic and invite one to contemplate the connection between water, voices, and mystical experience.

It is important to recognize the role chant played in structuring mystical experience. Singing could convey the idea of mortal and divine intertwining. The following Armenian hymn for the *enkainia* of Holy Sion records how the newly consecrated building becomes the instru-

⁵³ *Ibidem*, p. 195. In III Kings 8:11 we read: καὶ οὐκ ἠδύναντο οἱ ἱερεῖς στήκειν λειτουργεῖν ἀπὸ προσώπου τῆς νεφέλης, ὅτι ἔπλησε δόξα Κυρίου τὸν οἶκον.

⁵⁴ PERMYAKOV, *Make This Place Where Your Glory Dwells*, p. 196.

ment transmitting the angelic voices, enabling humanity to hear the celestial sound embodied in the terrestrial temple⁵⁵:

A tabernacle of holiness was erected, the Holy Church [Holy Sion], and Christ the King was sacrificed in it. Come faithful, let us bow down to Christ in a new song. The choirs of angels having descended from heaven, sing aloud. Making melody with their wonderful voice. They sing songs of praise, chanting the three holies⁵⁶.

This hymn records the exultation of the public ceremony of inauguration of the Holy Sion, insisting on the sonic presence of the angelic choirs, singing praises to God (the Trisagion hymn) in the in-spirited temple. The faithful are invited to join in, mixing the human with the angelic choirs. The newly consecrated temple emerges as the stage: instrument and medium transmitting the sound of the celestial choirs to humanity. This Armenian hymn will serve as my bridge to transition from the closed-doors *kathierōsis* rites to its public interface, celebrated as the annual commemoration of the consecration.

My analysis focuses on *allēlouia* in order to explore the elements of transcendence engendered by chant. *Allēlouia* expresses a panegyric to the all-powerful God. The Byzantine exegetical tradition tries to parse out the word, dividing it into three segments and assigning various meanings to them: *al-* as “God”, or “the one appearing”, *ēl* as “God” or “powerful, and *ouia* as “mighty” or “praise the living God.”⁵⁷ Not surprisingly, the chanting of *Allēlouia* refrains marks some of the most important feast in the Byzantine liturgy. We know that elaborate *Allēlouias* were sung on these festal occasions in the Eucharistic liturgy before the reading of the Gospels⁵⁸. For the annual commemoration of the consecration of the church the *Allēlouiarion* manuscripts record Ps. 86 vv. 1b-2, 3-4a (A8 in Thodberg’s system) or Ps. 64 vv. 2, 5c-d, 12 (A32 in Thodberg’s system). The soloist known as *psaltēs* sings the *allēlouia* refrain and the line “psalm of David.” The deacon calls next everyone to attention. The *allēlouia* model melody is sung again (by the soloist as suggested by Thodberg, or possibly by the choir/congregation). The *psaltēs* then begins the chanting of the verses. At the end of each line the choir/congregation comes in with the *allēlouia* melody (Fig. 8)⁵⁹.

⁵⁵ This hymn (42 in Findikyan) was performed on the third day of the octave celebration of the Exaltation of the Cross and marks the *enkainia* of Holy Sion. In the Armenian tradition this hymn is linked to the inauguration of the Armenian Mother of All Churches, Ējmiacin. FINDIKYAN, “Armenian Hymns of the Holy Cross and the Jerusalem Encaenia”, p. 52.

⁵⁶ Ibidem.

⁵⁷ Τὸ δὲ ἀλληλούια τῇ ἑβραϊδὶ διαλέκτῳ ἐστὶν τὸ ΑΛ ἔρχεται, ἐφάνη· τὸ ΗΛ ὁ Θεός, τὸ δὲ ΟΥΙΑ αἰνεῖτε, ὑμνεῖτε, τὸν ζῶντα Θεόν, quoted in PATRIARCH GERMANOS, *Ekklesiastikē historia*, sect. 29, attributed to Basil of Caesarea, BRIGHTMAN, F. E., “The Historia Mystagogica and other Greek commentaries on the Byzantine liturgy”, *Journal of Theological Studies*, 9/34, 35 (1908), pp. 248-67, 387-97, esp. 387, section 41. ATHANASIOS OF ALEXANDRIA, *Expositio in psalibus*, pss 104 and 134, MIGNE, PG 27, cols. 441C, 525A. JUSTIN, *Questiones and responsiones*, 50, Migne, PG 6, col. 1296A.

⁵⁸ THODBERG, C., *Der byzantinische Alleluiarionzyklus: Studien im kurzen Psaltikonstil* (Monumenta Musicae Byzantinae Subsidia), Copenhagen, 1966, pp. 11-12, 32; THODBERG, “Alleluia”, *Grove Music Online*; PERMIKOV, *Make This Place Where Your Glory Dwells*, pp. 335-39; MCKINNON, J. W., *The Advent Project: The Later-Seventh-Century Creation of the Roman Mass Proper*, Berkeley/Los Angeles: University of California Press, 2000, pp. 249-79.

⁵⁹ THODBERG, *Der byzantinische Alleluiarionzyklus*, pp. 11, 40.

Beisp. 2:
Vat. gr. 1606,
fol. 179v

Fig. 8 A transcription of the sung announcement of allēlouia and verses in the long Psaltikon style from MS Gr. 1606, thirteenth and fourteenth centuries.

a. The Byzantine *Allēlouïarion*

Only a very limited recorded repertoire of Byzantine music is accessible to scholars to-day. Thodberg offers the most comprehensive publication of the *Allēlouïarion* collections, but his work focused on the syllabic style, the so-called short Psaltikon style and more specifically, on the melodic contours of the psalm verses without their paired *Allēlouïa* refrains. For instance, we find in Thodberg the musical contour of the syllabic *stichologia* (the psalmic verses) for the *allēlouïa* suggested to be sung at the annual commemoration of a church's consecration: A 8 in Thodberg, which is Ps. 86, vv. 1b-2, 3-4a. Yet, we cannot pair this information with its refrain⁶⁰. Thodberg instead records other six *allēlouïa*-refrains in the short Psaltikon style,

⁶⁰ Ibidem, pp. 80, 94, 122, 145, 199, 228.

transmitted by Patmos MS Gr. 221 dated to the 1177⁶¹. When we turn to the long Psaltikon style, we find in Thodberg the record of just one such refrain. The reason I insist on engaging the evidence about the refrains and more specifically refrains in the long Psaltikon style is because these particular versions are characteristic of the cathedral rite of Hagia Sophia; they were composed with melismas and the intercalation of non-semantic syllables and these very features could trigger a mystical experience.

My analysis turns to this single example of a melismatic *allēlouia* refrain in the Long Psaltikon recorded in Vat. MS Gr. 1606 (13th-14th cent.) and transcribed by Thodberg (Fig. 8). The melodic form is provided in an appendix and it refers to the sung announcement of *allēlouia* plus verses⁶². Being a *unicum*, this evidence does not lend itself to a definite interpretation, but it still offers important information about what the singing of such refrains in the Great Church would have been and how it would have interacted with the acoustics of this interior. The melody of the *allēlouia* is given in four variants which progress from syllabic to melismatic form. The first three are mostly syllabic with one five-note melisma set on the final *a* in the first example and on *lou* in the second and third examples. By contrast, the fourth is floridly melismatic; not only does a nine-note melisma appear on *lou* but it is extended even further with an additional eight-note melisma set on the intercalated syllable *nou*. I am proposing that this last melismatic version ornamented with intercalated letters can be viewed as a record of how an *allēlouia* in the long Psaltikon style would have been sung in the Great Church. The melismas concentrate in the middle of the melodic structure, which is expanded even further with the intercalation.

b. The *Allēlouia* of the *Teleutaion* Antiphon of Pentecost Vespers (*Gonyklisia*)

My next example comprises the *Allēlouia* refrains for Ps. 18 (19), sung as part of the last *antiphon* (an elaborate performance of a psalm, introduced with a prayer and completed with a doxology) of the cathedral vespers on Pentecost in Hagia Sophia (Figs. 7, 9-10)⁶³. It is known by the Greek name “last”, or *teleutaion*⁶⁴. This particular antiphon forms part of the kneeling vespers of Pentecost, known as *gonyklisia*, which is traditionally seen as a place for psaltic embellishment⁶⁵. The rubric at the beginning of the *teleutaion* specifies that the soloist or *domestikos* ascends the ambo, and this instruction alludes to the ceremonial center for the choir and officiating clergy in the interior of Hagia Sophia (Figs. 7, 9)⁶⁶. The

⁶¹ Ibidem, pp. 41-44.

⁶² Ibidem, pp. 24, 40-41.

⁶³ On the structure of the antiphon, see TAFT, R., “Christian Liturgical Psalmody: Origins, Development and Decomposition”, in *Psalms in Community: Jewish and Christian Textual, Liturgical, and Artistic Traditions*, ATTRIDGE, H. and FASSLER, M. (eds.), Atlanta: Society of Biblical Literature, 2003, pp. 7-32.

⁶⁴ On this particular *teleutaion* and its performance with genuflection (*gonyklesia*), see CONOMOS, D. E., “Music for the Evening Office on Whitsunday”, *Actes de XV^e Congrès International de Études Byzantines*, Athens, 1979, pp. 453-69 and HARRIS, S., “The Byzantine Office of the Genuflexion”, *Music and Letters*, 77 (1996), pp. 333-47; LINGAS, A., “From Earth to Heaven: The Changing Musical Soundscape of Byzantine Liturgy”, in *Experiencing Byzantium*, NESBITT, C. and JACKSON, M. (eds.) Farnham: Ashgate, 2013, pp. 311-58, esp. 328-34.

⁶⁵ CONOMOS, “Music for the Evening Office on Whitsunday”, pp. 453-69; HARRIS, “The Byzantine Office of the Genuflexion”, pp. 333-47; LINGAS, “From Earth to Heaven”, pp. 328-34.

⁶⁶ ἀκολουθία τῆς γονυκλισίας μετὰ τὴν ἐκτενὴν ἀναβαίνει ὁ δομέστικος ἐν τῷ ἀμβῶνι καὶ ἄρχεται οὕτως, Ashburnhamensis 64, fol. 258.

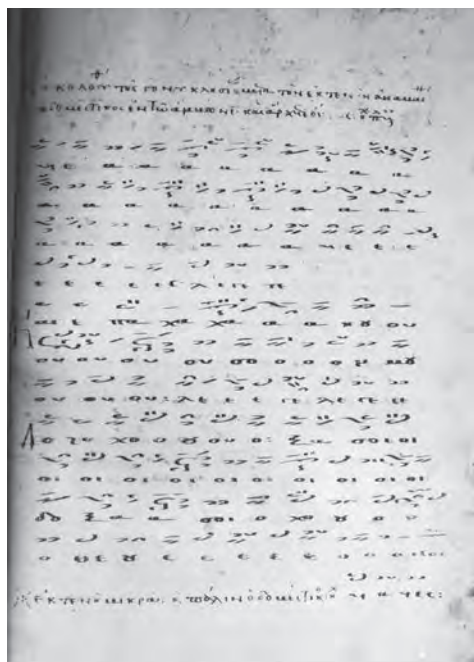


Fig. 9. Florence, Biblioteca Laurenziana, Cod. Gr. Ashburnhamensis 64, fol. 258 dated to 1289

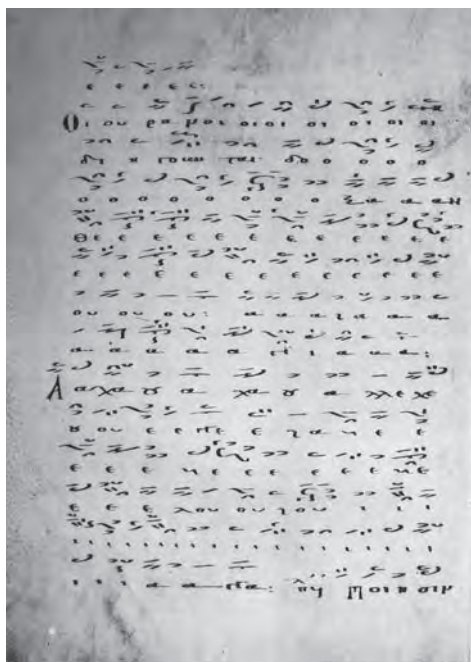


Fig. 10. Florence, Biblioteca Laurenziana, Cod. Gr. Ashburnhamensis 64, fol. 260v dated to 1289

singing then unfolds in a responsorial fashion between the soloist and the elite choir known as *psaltai*.

The *teleutaion* is recorded in a Middle-Byzantine notation—which is diastematic—in the Florence, Laurenziana MS, Ashburnhamensis 64, fols. 258-264v, dating to 1289.⁶⁷ Although the melody is transmitted in a manuscript produced in Southern Italy, these monasteries incorporated the liturgy of Constantinople's Great church for all major feasts, Pentecost among them⁶⁸. Thus the musical setting for the *Allēlouia* refrain here offers us the closest possible approximation to the type of elaborate melismatic chants originally designed for Hagia Sophia. I do not presume that this particular musical setting was performed at the annual consecration rituals of Hagia Sophia. But I use its evidence to gain insight into the type of elaborate singing that featured in this church during such important occasions.

⁶⁷ This is a *Kontakarion* manuscript with musical notation collecting the chants for the *kontakia*, the sixth-century sung sermons, and solo performances of the specialized choir, the *psaltai*, of Hagia Sophia, Høeg, C., *Contacarium Ashburnhamense. Codex Bibl. Laurentianae Ashburnhamensis 64. Phototype Depictus*, Copenhagen: Munksgaard, 1956; DONEDA, A., "I manoscritti liturgico-musicali bizantine: tipologie e organizzazione", in ESCOBAR, A. (ed.), *El palimpsesto grecolatino como fenómeno librario y textual* (Colección Actas. Filologia), Zaragoza, 2006, pp. 103-110; and THODBERG, *Der byzantinische Alleluianzyklus*, pp. 9-31.

⁶⁸ DONEDA, "I manoscritti liturgico-musicali bizantine: tipologie e organizzazione", pp. 103-110. For a detailed inventory of the liturgy these manuscripts transmit, see BARTOLOMEO DI SALVO, P., "Gli asmata nella musica bizantine", *Bollettino della Badia Graeca di Grottaferrata*, 13 (1959), pp. 45-50; 127-45; vol. 14 (1960), pp. 145-178.

In my analysis of the *teleutaion* I rely on the transcription of Ioannis Arvanitis, the excellent analysis of Alexander Lingas, and the performance and recording of Cappella Romana⁶⁹. The *Allēlouia* refrains are performed according to three variants, referred to by Lingas as B, C, D. All three attest to the process of intercalating non-semantic syllables that stretch the semantic chain⁷⁰.

Variant B

Ἀχουαχουαλλεχεουεγγεενανενεεελουνοῖα γγα (Choir) (Fig. 10)

Variant C

Ἀλλενανενεουεεναελούνουῖα (Choir)

Variant D

Ἀναουα αναουα αναουα (Choir)

Νεανες (Soloist)

Ἀναλλεχεουεεγεεουεχεουελούνουῖνα (Choir).

I have marked in red the intercalated extra-semeiotic letters. The way the word is parsed *a-lē-lou-i-ia* does not coincide with the division (*al-ēl-ouia*) and etymologies offered by the Byzantine mystagogical tradition⁷¹. Yet, it is clear from this process of intercalation that variant D reaches an excess. For example, the contiguity between *lē* and *ouia* dissolves under the pressure of the elaborate pattern of *he-ou-e-e-ne-he-ne-ou-e-he-ou-e*; these intercalated syllables disintegrate the linear composition of meaning in order to produce a sound that functions outside the register of human speech and semantics. The melismatic performance of variant D takes Cappella Romana over two minutes to sing, exemplifying how the temporal aspect of melismatic singing further enhances this process of dissolution of meaning.

The intercalations of non-semantic sounds produce the effect of strangeness and otherworldliness of the sung text as if the mixing of semantic with extra-semeiotic phonemes creates a sonic space in between the human registers of speech and the celestial music produced by the cosmos in praise of God. Meaning and non-meaning converge to form something that exceeds the power of human speech to signify. The pattern *he-ou-e-e-ne-he-ne-ou-e-he-ou-e* creates presence without representation, it evokes the music of the spheres without being the celestial bodies themselves, and it reifies the metaphysical without being the divine voice itself. The extra-semeiotic sounds thus transcend the semantics that are used to organize the ordinary affairs of humankind on earth, and commune with something larger and higher.

The process of dissolution of meaning is essential; and it is connected both to the temporal aspect of melismatic chant as well as the reverberant acoustics of the interior space. Hagia Sophia produces an extremely long reverberation time (of over 11 seconds)⁷²; this Reverbe-

⁶⁹ Cappella Romana, *Byzantium in Rome: Medieval Chant from Grottaferrata*, ARVANITIS, I. and LINGAS, A. (eds.), 2 CDs (©Cappella Romana, 2006), II tracks 5-7.

⁷⁰ LINGAS, "From Earth to Heaven: The Changing Musical Soundscape of Byzantine Liturgy", pp. 328-34.

⁷¹ PATRIARCH GERMANOS, *Ekklesiastikē historia*, sect. 29.

⁷² WEITZE, C. A., RINDEL, J. H., CHRISTENSEN, C. L., GADE, A., "The Acoustical History of Hagia Sophia revived through computer simulation", www.odeon.dk/pdf/ForumAcousticum2002.pdf, site visited on April 7, 2009 and <http://>

ration Time (RT) helps further to blur the semantic chains, obscuring the human register of speech and reaching out to a celestial sound. The experience of divine nearness thus becomes sonically inscribed in the physical fabric of the building and made acoustically accessible to the faithful.

The sonic manifestation of divine nearness expressed through the blurring of the semantic chains, melismatic singing, and resonant acoustics indicates importance placed on the phenomenon of form dissolution in the Byzantine mystical experience; it expresses a temporal merging of the finite with something so much larger than the self. Consciousness of the power of water to dissolve form can be brought to bear in this discussion of chant performed in resonant acoustics. The image of water is already operative in Hagia Sophia's book-matched marble and the memory of the *marmarygma* or coruscating waters expressing the concept of the animation of the inert⁷³.

Yet, for the purposes of this analysis, I turn to a miniature from the sixth-century Rossano Gospels in order to demonstrate the existence of an association between sacred space and running waters in Byzantine culture (Fig. 11)⁷⁴. The illumination illustrates the parable of the five wise and the five unwise virgins. Christ guards the golden gate, which will remain forever shut for the five unwise maidens. By contrast, the elect have passed through this door and arrived in the interior of the temple. This architectural body has paradoxically transformed into a garden with an abundant spring. The Rossano miniature equates the sacred, in this case the church interior, to waters flowing in a garden. The running waters mark the ground as holy, a sanctuary or in Greek *hagiasma*⁷⁵. The terrestrial holy table is overshadowed by Holy *Pneuma*, visualizing on its reflective surface the image of the supracelestial altar.

Hagiasma is directly linked to *hagiasmos*, which marks the lustration, transforming the profane into the sacred. As the patriarch prepares to cleanse the new altar, he prays: "Lord, our God, who has sanctified the streams of Jordan through your salvific epiphany, bless this water for the sanctification (*hagiasmos*) and perfection of this altar of yours!"⁷⁶ *Hagiasmos* identifies

www.odeon.dk/acoustics-ancient-church-hagia-sofia, site visited April 26, 2010. ABEL, J.S., WOSZCZYK, W., KO, D., LEVINE, S., HONG, J., SKARE, T., WILSON, M. J., COFFIN, S., LOPEZ-LEZCANO, F., "Recreation of the acoustics of Hagia Sophia in Stanford's Bing Concert Hall for the concert performance and recording of Cappella Romana", presented at the International Symposium on Room Acoustics, Toronto, Canada, June 9-11, 2013. ftp://s00279.cisti.nrc.ca/outgoing/CD_ISRA2013/Papers/P055.pdf; WOSZCZYK, W., "Acoustics of Hagia Sophia. Virtual and Scientific Approach to Humanities and Sacred Space", <http://auralarchitecture.stanford.edu>, site accessed August 31, 2014. PENTCHEVA, "Hagia Sophia and Multi-sensory Aesthetics", pp. 101-6.

⁷³ BARRY, F., "Walking on water: cosmic floors in Antiquity and the Middle Ages", *Art Bulletin*, 89/4 (2007), pp. 627-56. PENTCHEVA, "Hagia Sophia and Multi-sensory Aesthetics", pp. 93-101.

⁷⁴ CAVALLO, G., GRIMBOMONT, J., LOERKE, W., *Codex Purpureus Rossanensis*, Rome/Graz: Akademische Druck, 1987. LOWDEN, J., "The Beginning of Biblical Illustration", in *Imaging the Early Medieval Bible*, WILLIAMS, J. (ed.), University Park: Pennsylvania State University Press, 1999, pp. 18-21.

⁷⁵ *Hagiasma* features in Ps. 92: 5 with which the Byzantine altar is vested during the *kathierōsis*. The identification of the altar with *hagiasma* and water presents one of the reasons why the lines of Ps 92:5 are frequently set in the arch of the bema of Byzantine churches. For an overview of the Armenian and Byzantine churches displaying Ps. 92:5 in the apse, see MARANCI, Ch., "'Holiness Befits Your House (Ps. 92[93]:5):' A Preliminary Report on the Apse Inscription at Mren", forthcoming. I thank the author for sharing this manuscript with me.

⁷⁶ Greek in VELKOVSKA and PARENTI, *Euchologio Barberni gr. 336*, prayer 150, pp. 164-65; RUGGIERI, "Consecrazione e dedicazione", p. 86; English tr. PERMIJAKOV, *Make This Place Where Your Glory Dwells*, p. 191.



Fig. 11. Rossano, Biblioteca Arcivescovile, MS GR, Gospel Book, fol. 4, sixth century, (© Erich Lessing/Art Resource, NY)

the role of running water in engendering sacred space and also evoke the word *hagisma* mentioned in Ps. 92 (93): 5, with which the dressing of the new altar is completed. The spring in the Rossano miniature attests to the way Byzantine imagination linked the image of many waters to divine nearness.

c. Mystical Experience through the Acoustics of Ascent

This visual manifestation of the sacred as water in the Rossano miniatures finds its sonic equivalent in the singing of the *Allēlouias* of the *teleutaion*. Here the stretching of the semantic chains resembles the power of water to dissolve form. The intercalated *Allēlouias* engender a sonic *metaxu* between the intelligibility of human speech and the incommensurability of the divine voice. Singing inside the resonant interior of Hagia Sophia produces a synaesthetic aural and optical phenomena (Fig. 7). The acoustics of Hagia Sophia concentrates the high-frequency waves in the cupola thus visualizing a soaring upward movement⁷⁷. As

⁷⁷ WEITZE, RINDEL, CHRISTENSEN, GADE, "The Acoustical History of Hagia Sophia revived through computer simulation", www.odeon.dk/pdf/ForumAcousticum2002.pdf, site visited on April 7, 2009 and <http://www.odeon.dk/acoustics-ancient-church-hagia-sofia>, site visited April 26, 2010. WOSZCZYK, "Acoustics of Hagia Sophia. Virtual and Scientific Approach to Humanities and Sacred Space", <http://auralarchitecture.stanford.edu>, site accessed August 31, 2014. PENTCHEVA, "Hagia Sophia and Multi-sensory Aesthetics", pp. 101-106.



Fig. 12. Ioannis Arvanitis's Transcription of Variant D for the Allēlouia refrain of the teleutaion antiphon for Pentecost vespers

a result, both the performers and their audience experience a sonic disorientation that induces transcendence. Their synaesthesia of hearing and sight is also imprinted by an ascending movement expressed through the way the energy of high-pitched voices concentrates in the glittering dome. Another significant acoustic phenomenon encountered in Hagia Sophia is the resurgence of long reverberation time for frequencies between sixteen and eighteen kHz⁷⁸. Anthropologists have pointed out how these particular frequencies situated at the border of human perception facilitate the sensation of supernatural presence⁷⁹.

Turning back to the refrain D of the *teleutaion*, it is important to recognize the role played by the intercalations in pushing the melody in these upper ranges. For the sake of clarity, my analysis refers to the line numbering in Arvanitis's transcription (Fig. 12). This entire middle section (*le he ou e e ne he ne ou e he ou e lou*) creates a chiasmic

center with two peaks reached at the second *he* and *lou*. Flanking these peaks is an opening melody (*a a na a le he ou e*) and a condensed variant of the same in the end of line seven (*nou ou i*), but transposed by a third. The highest number of intercalated syllables occurs in lines six and seven; here the florid melismatic activity spans from *G* to *f* (a seventh). By contrast, the number of intercalations drops dramatically in lines eight and nine and the passage travels from *a* to *d* (a fourth). Variant D shows clearly how the intercalations help push the range upward, and thereby articulate an ascent⁸⁰.

The singing of melismatic *Allēlouias* attested in the *teleutaion* produces a sense of liberation from gravity and human affairs, attuning the faithful to the imagined cosmic sound of the rotating celestial spheres. It is fitting to end in this realm of the sonic as it exposes the

⁷⁸ WEITZE, RINDEL, CHRISTENSEN, GADE, "The Acoustical History of Hagia Sophia revived through computer simulation", www.odeon.dk/pdf/ForumAcousticum2002.pdf, site visited on April 7, 2009. WOSZCZYK, "Acoustics of Hagia Sophia. Virtual and Scientific Approach to Humanities and Sacred Space", <http://auralarchitecture.stanford.edu>, site accessed August 31, 2014.

⁷⁹ TUZIN, D., "Miraculous Voices: The Auditory Experience of Numinous Objects", *Current Anthropology* 25/5 (1984), pp. 579-96.

⁸⁰ See ch. 2 and PENTCHEVA, "Icons of Sound: Ontology of the Image in Byzantium", *Critical Inquiry*, 41/4 (2015) forthcoming.

invisibility of divinity, while nevertheless making the immediacy of Spirit audible. The invisible nearness of the divine inscribed in the consecrated and thus in-spirited (*empsychos*) temple demonstrates how animation in Byzantium is incarnate; a site circumscribed in time and space, where the Holy Spirit enters the phenomenal world as a visual memory stirred by intertextual references, as a diffusing scent, and as a reverberant sound blurring the intelligibility of human speech. Through the ritual proceedings of *kathierōsis*, the consecrated building emerges as a zone for the continual imprinting of *Pneuma* across the human sensorium in the cycle of the liturgical ritual. *Empsychōsis* in Byzantium thus works as *topos*: a ground activated by pneumatic descent, circumscribed by smell, and capable of engendering a reciprocal mortal but ephemeral ascent to the divine through sound and taste.

How, then, does one take this multi-sensorial event at the level of its totality to see its general effect of transcendence on the Byzantine participant? In seeking to elucidate this relationship between transcendence and the experience of a spatially determined vastness, I conclude with a passage from Gaston Bachelard. While not a scholar of Byzantine art specifically, his insight into what some may consider the mysticism underlying sensation and consciousness can be brought into a productive dialogue with the phenomenology of medieval sacred space I have been tracing in the event of a given liturgy. Bachelard wrote: “Slowly, immensity becomes a primal, intimate value. When the dreamer really experiences the word immense, he sees himself liberated from his cares and thoughts, even from his dreams. He is no longer shut up in his weight, the prisoner of his own being”⁸¹.

Similarly, the Byzantine Eucharist liturgy invites the participant to join an ascent free from gravity. Maximus the Confessor speaks of this desired goal as: “[a]nd he [God] will assimilate humanity to himself and elevate us to a position above all the heavens. It is to this exalted position that the natural magnitude of God’s grace summons lowly humanity, out of a goodness that is infinite”⁸². The Byzantine liturgy, inaugurated by the *kathierōsis* rites, offered the possibility of an ephemeral ascent and assimilation in the divine; it paradoxically both circumscribes divine nearness in the sensorium, and simultaneously opens access to an infinite vastness.

⁸¹ BACHELARD, G., *The Poetics of Space: The Classic Look at How We Experience Intimate Places*, JOLAS, M. (tr.), Boston: Beacon Press, 1994, p. 195.

⁸² ὁμοιώσας ἑαυτῷ τὸν ἄνθρωπον καὶ ὑπεράνω πάντων τῶν οὐρανῶν ἀναβιβάσας, ἔνθα τὸ τῆς χάριτος φύσει μέγεθος ὑπάρχον προσκαλεῖται διὰ τὴν ἀπειρίαν τῆς, ἀγαθότητος τὸν κάτω κείμενον ἄνθρωπον, from MAXIMUS CONFESSOR, *Ad Thalassium* 22, PG 90, col. 320 and *Maximi Confessoris Quaestiones ad Thalassium*, LAGA, C. and STEEL, C. (eds.) (Corpus Christianorum, 7), Turnhout: Brepols, 1980, p. 139. English tr. BLOWERS, P. M. and WILKEN, R. L., *St. Maximus Confessor. On the Cosmic Mystery of Jesus Christ*, Crestwood, NY: St. Vladimir’s Press, 2003, p. 116.