

APPENDIX I
The Psalter

(a) Numbering of the Psalms

Between the Septuagint numbering of the Psalms and that given in the Hebrew there is usually a small difference, the Hebrew figure being normally one greater than the Greek. The Vulgate uses the Greek numbering; the Authorised Version and the Book of Common Prayer follow the Hebrew.

<i>Greek</i>	<i>Hebrew</i>
1-8	1-8
9	9 and 10
10-112	Add one to the number of each Psalm
113	114 and 115
114	116:1-9
115	116:10-19
116-145	Add one to the number of each Psalm
146	147:1-11
147	147:12-20
148-150	148-150

(b) The division of the Psalter into kathismata

KATHISMA

I	Stasis	(i)	Ps. 1, 2, 3
		(ii)	4, 5, 6
		(iii)	7, 8
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II	(i)	9, 10
	(ii)	11, 12, 13
	(iii)	14, 15, 16
III	(i)	17
	(ii)	18, 19, 20
	(iii)	21, 22, 23
IV	(i)	24, 25, 26
	(ii)	27, 28, 29
	(iii)	30, 31
V	(i)	32, 33
	(ii)	34, 35
	(iii)	36
VI	(i)	37, 38, 39
	(ii)	40, 41, 42
	(iii)	43, 44, 45
VII	(i)	46, 47, 48
	(ii)	49, 50
	(iii)	51, 52, 53, 54
VIII	(i)	55, 56, 57
	(ii)	58, 59, 60
	(iii)	61, 62, 63
IX	(i)	64, 65, 66
	(ii)	67
	(iii)	68, 69
X	(i)	70, 71
	(ii)	72, 73
	(iii)	74, 75, 76
XI	(i)	77
	(ii)	78, 79, 80
	(iii)	81, 82, 83, 84
XII	(i)	85, 86, 87
	(ii)	88
	(iii)	89, 90
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XIII	(i)	91, 92, 93
	(ii)	94, 95, 96
	(iii)	97, 98, 99, 100
XIV	(i)	101, 102
	(ii)	103
	(iii)	104
XV	(i)	105
	(ii)	106
	(iii)	107, 108
XVI	(i)	109, 110, 111
	(ii)	112, 113, 114
	(iii)	115, 116, 117
XVII	(i)	118: 1-72
	(ii)	118: 73-131
	(iii)	118: 132-176
XVIII	(i)	119, 120, 121, 122, 123
	(ii)	124, 125, 126, 127, 128
	(iii)	129, 130, 131, 132, 133
XIX	(i)	134, 135, 136
	(ii)	137, 138, 139
	(iii)	140, 141, 142
XX	(i)	143, 144
	(ii)	145, 146, 147
	(iii)	148, 149, 150

(c) The recitation of the Psalter

The Psalter is read in its entirety once a week, and during Lent twice a week;¹ each week is reckoned as beginning with Vespers on Saturday evening. The kathismata are distributed as follows:

¹ In smaller monasteries, and in almost all parish churches, the prescribed readings of the Psalter are today greatly abbreviated.

THE PSALTER

(1) From 22 September to 19 December,¹ and from 15 January to the eve of the Sunday of the Prodigal Son (the Sunday falling fifteen days before the beginning of Lent):

	MATTINS	VESPERS
Sunday	2, 3, 17 or Polyeleos	
Monday	4, 5, 6	18
Tuesday	7, 8, 9	18
Wednesday	10, 11, 12	18
Thursday	13, 14, 15	18
Friday	19, 20	18
Saturday	16, 17	

(2) During Lent, in the 1st, 2nd, 3rd, 4th, and 6th weeks:

	MATTINS	FIRST HOUR	THIRD HOUR	SIXTH HOUR	NINTH HOUR	VESPERS
Sunday	2, 3, 17 or Polyeleos	—	7	8	9	18
Monday	4, 5, 6	13	14	15	16	18
Tuesday	10, 11, 12	2	3	4	5	18
Wednesday	19, 20, 1	9	10	11	12	18
Thursday	6, 7, 8	—	19	20	—	18
Friday	13, 14, 15					
Saturday	16, 17					

(3) The 5th week of Lent:²

	MATTINS	FIRST HOUR	THIRD HOUR	SIXTH HOUR	NINTH HOUR	VESPERS
Sunday	2, 3, 17 or Polyeleos					
Monday	4, 5, 6		7	8	9	10
Tuesday	11, 12, 13	14	15	16	18	19
Wednesday	20, 1, 2	3	4	5	6	7
Thursday	8	—	9	10	11	12
Friday	13, 14, 15	—	19	20	—	18
Saturday	16, 17					

¹ The dates given throughout this section are *inclusive*.

² At Mattins on Thursday of this week, the Great Canon by St. Andrew of Crete is read; and for this reason only one kathisma is appointed for Mattins on that day.

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(4) *Holy Week*:¹

		FIRST HOUR	THIRD HOUR	SIXTH HOUR	NINTH HOUR	VESPERS
MATTINS						
Palm Sunday	2, 3, Polyeleos	—	—	—	—	—
Monday	4, 5, 6		7	8		18
Tuesday	9, 10, 11		12	13	—	18
Wednesday	14, 15, 16		19	20	—	18
Saturday	17					

(5) *From the Sunday of St. Thomas (the first after Easter) to 21 September; from 20 December to 14 January; and during the two weeks immediately preceding Lent:*

	MATTINS	VESPERS
Sunday	2, 3, 17 or Polyeleos	
Monday	4, 5	6
Tuesday	7, 8	9
Wednesday	10, 11	12
Thursday	13, 14	15
Friday	19, 20	18
Saturday	16, 17	

¹ The Psalms are read once in their entirety—apart from kathisma 17—during the first four days of Holy Week (Sunday to Wednesday); all reading of the Psalter is then omitted—except at Mattins on Holy Saturday—until Vespers on Saturday in Easter Week.

APPENDIX II

The Service Books of the Orthodox Church

The service books used in the worship of the Orthodox Church may be reckoned as eleven in number, and fall into three main groups.

I. First of all, there are three books containing readings from Holy Scripture:

1. THE BOOK OF THE GOSPELS

(Gk. *Εὐαγγέλιον*.) This contains the text of the four Gospels arranged in sections (Gk. *περικοπαί*; Slavonic, *zachála*), following the order in which they are read throughout the year. The Book of the Gospels rests normally on the centre of the Holy Table, and whenever possible its cover is elaborately decorated with silver or gold: it should on no account be bound in the skins of dead animals (i.e. in vellum or leather). The Gospel Book plays an important part in Orthodox ceremonial: it is carried in procession at the Small Entrance in the Liturgy; and when there is a Gospel reading at Mattins, it is afterwards placed on an analogion in the centre of the church—or held up by the priest—and the congregation approach one by one in order to venerate it. In general the Gospel Book is treated in the same way as the Holy Icons, and is regarded as an icon of the Saviour, more particularly in His teaching ministry.

2. THE BOOK OF THE EPISTLES

(Gk. *Ἀπόστολος*.) This contains the readings from the Acts of the Apostles and the Epistles for the whole year: as with

the Book of the Gospels, it is arranged in extracts according to the order of the daily Epistle readings. It also includes the *prokimaena* which precede the Epistle, and the verses upon *Alleluia* which follow it.

3. THE PSALTER

(Gk. *Ψαλτήριον*.) The 150 Psalms of David, divided into their *kathismata*,¹ together with the nine Biblical Canticles.

There is no separate book containing the lessons from the Old Testament: these are to be found in the relevant choir book containing the texts for the day in question—the Triodion, Pentekostarion, or Menaia, as the case may be.

II. Next to the Biblical service books there come two volumes devoted primarily to the *fixed* parts of the service: i.e. to those parts which do not vary according to the season or saint, but are recited more or less without change whatever day of the year it may be. The first of these two books is concerned mainly with sacraments and 'sacramentals', the second with the offices.

4. THE EUCHOLOGION

(Gk. *Εὐχολόγιον*, 'Book of Prayers'.) This is a book for the use of the priest—and to a lesser degree, of the deacon—containing the sacraments and other services, together with numerous special prayers and blessings. Its contents and arrangement vary widely. There is in the first place a comprehensive volume known as the Great Euchologion (Gk. *Εὐχολόγιον τὸ μέγα*; Slavonic, *Bolshói Ieréisky Molitvoslón*). In this are to be found:

(i) The fixed portions of Vespers, Mattins, and the Liturgy (the priest's part in full; that of deacon, choir, and reader usually in an abbreviated form).

¹ See pp. 530–2.

(ii) The six remaining sacraments (Baptism, with related services; Chrismation or Confirmation; Ordination; Confession; Marriage; the Service of the Holy Oil or Anointing of the Sick). Here the text is more or less complete, with the reader's part as well as the priest's.

(iii) Other services and blessings, often known in the west as 'sacramentals' (monastic profession; the consecration of a church; the Great and Small Blessing of the Waters; funeral offices, etc.).¹

Alongside the Great Euchologion, there exist various shorter books of prayers intended for the use of the clergy. These fall into two categories: (a) prayers for use at the standard public services; (b) prayers for use at services of a more personal character, concerned with the particular needs of one or several individuals. Accordingly there are:

(a) The Ieratikon or Service Book (Gk. *Ἱερατικόν*; Slavonic, *Sluzhébnyk*): an altar book, containing the priest's parts at Vespers, Mattins, and the Liturgy, with some supplementary material.

(b) The Small Euchologion or Book of Needs (Gk. *Ἀγιασματάριον, Μικρὸν Εὐχολόγιον*; Slavonic, *Trébnik*) containing five of the sacraments (the Liturgy and Ordination are omitted), the funeral offices, and various other services in common use. Some Greek editions include as well the priest's part at Vespers, Mattins, and the Liturgy.

In addition there is a special book of prayers and blessings for use by the bishop, the Archieratikon or Pontifical (Gk. *Ἀρχιερατικόν*; Slavonic, *Chinónnik*).

5. THE HOROLOGION OR BOOK OF HOURS

(Gk. *Ὠρολόγιον*; Slavonic, *Chasoslón*.) The Euchologion is an altar book for the priest; the Horologion, a choir book for

¹ The Euchologion itself draws no distinction between (ii) and (iii).

the reader and the singers. As with the Euchologion, its exact contents vary in different editions. In its comprehensive form—what is termed the Great Horologion (Gk. Ὁρολόγιον τὸ μέγα)—it includes:

(i) The fixed portions of the daily offices (Midnight Office; Mattins; the Hours; the Typika; prayers before and after meals; Vespers; Compline, Great and Small). The parts for choir and reader are given in full; most of the priest's and deacon's part is omitted.

(ii) A list of the feasts and saints' days throughout the year. For each day a short account of the feast or life of the saint is given, together with the appropriate apolytikion (troparion) of the day and the kontakion. This is followed by a similar section, covering Sundays and movable feasts within the period of the Triodion and the Pentekostarion. Then follow apolytikia and theotokia for different days of the week.

(iii) Miscellaneous canons and other services in frequent use.

In the Greek Church the Horologion is normally printed in a full form, with all these three sections. Editions in the Russian Church are often shorter, containing (i) in its entirety, but (ii) and (iii) considerably abbreviated.

A reader provided with the Great Horologion will find it possible to recite in full both the fixed and the variable portions of the Hours, the Typika, the Midnight Office, and Compline.¹ But in order to sing Vespers or Mattins, choir and reader must also consult, besides the Horologion, one or more of the books in the section that follows.

III. To supplement the Euchologion and Horologion—which are devoted primarily to the fixed portions of the service—there are four books embracing the special texts which change day by day. These volumes constitute the three

¹ Except when a Canon is appointed to be read at the Midnight Office or at Compline.

'cycles' which make up the Church's year in the Byzantine rite:

- (a) the weekly cycle (contained in the Octoechos)
- (b) the annual cycle of movable feasts, centring upon Easter (contained in the Triodion and Pentekostarion)
- (c) the annual cycle of fixed feasts (contained in the Menaia).¹

6. THE OCTOECHOS OR BOOK OF EIGHT TONES: also known as the PARAKLETIKE

(Gk. Ὁκτώηχος; Παρακλητική, from παρακαλεῖν, 'to supplicate'.) This contains the variable portions for the daily offices throughout the week. Eight series of offices are provided, one for each of the eight tones; and within each series there are seven sets of services, one for each day of the week. Throughout the year, the services proceed week by week through the various tones: on the Sunday of St. Thomas (the first after Easter) the sequence begins with Tone One, and then through the different tones until Tone Eight is completed; after which the offices for Tone One are resumed, and so once more through the whole sequence.

The texts of the Octoechos are combined with those for the fixed feasts from the Menaia; and more or less of the Octoechos will be read, depending on the status of the feast of the day. During Lent, the Octoechos is used only on Friday evening, Saturday, and Sunday. It is not used at all from Lazarus Saturday (the day before Palm Sunday) until the Sunday of All Saints (the first after Pentecost): any material in the weekly cycle of the eight tones that is used during the period of the Pentekostarion is provided in full in the Pentekostarion itself.

The Octoechos is sometimes published in a smaller edition, containing only the eight Sunday offices, and omitting all those for weekdays.

¹ On these three cycles, see above, p. 40.

APPENDIX II

7. THE TRIODION

(Gk. *Τριώδιον*, 'the Book of the Three Odes'. Also termed more specifically *Τριώδιον κατανυκτικόν*, and in Slavonic *Póstnaya Triód*, the 'Penitential' or 'Fasting' Triodion.) Here are found the texts for the Great Fast of Lent: the book begins with the Sunday of the Publican and Pharisee (the tenth before Easter: twenty-two days before the beginning of Lent), and concludes with Saturday in Holy Week. Many canons in the Triodion contain only three canticles or odes: hence the title of the work.

8. THE PENTEKOSTARION

(Gk. *Πεντηκοστάριον*, or more specifically *Πεντηκοστάριον χαρμόσυνον*, the 'Joyful' Pentekostarion; in Slavonic, *Tsvetnáya Triód*, the 'Flowery' or 'Festal' Triodion.) This is a companion volume to the Lenten Triodion, and contains the services for Eastertide and Pentecost: it covers the period from Easter Sunday until the Sunday of All Saints (the first after Pentecost).

9. THE MENAIA

(Gk. *Μηναια*, from *μήν*, 'month'.) In this are contained the services for the fixed feasts throughout the twelve months, from 1 September (the beginning of the ecclesiastical year) until 31 August: it corresponds to the 'proper of saints' (*proprium sanctorum*) in the west. It is normally divided into twelve volumes, one for each month.

There is also a single volume known as the General Menaia (Slavonic, *Obshchaya Minéya*), containing general offices which may be used on all saints' days of a particular type.

For completeness, two further books should be added, somewhat different in scope from those already described:

SERVICE BOOKS OF THE ORTHODOX CHURCH

10. THE IRMOLOGION

(Gk. *Εἱρμολόγιον*.) This gives the text of the irmoi sung at the beginning of the various canticles of the canon. The larger service books, such as the Menaia and the Triodion, often give only the opening words of the irmos: and so a cantor who does not know the irmoi by heart will need to have the Irmologion ready to hand.

11. THE TYPIKON

(Gk. *Τυπικόν*, from *τύπος*, 'ordinance', 'decree'.) This contains the rules and rubrics governing every aspect of the Church services and their celebration throughout the year.

To explain the principles of arrangement which we have adopted in this present translation, it is necessary to consider briefly the history of the Typikon. It is associated specially with the name of St. Sabas (439–532), abbot of the monastery close to Jerusalem that bears his name. Older Greek editions, for example, are entitled *Typikon of the Church Service of the Holy Lavra at Jerusalem of our God-bearing Father St. Sabas*.¹ According to the traditional account, the Typikon was drawn up by St. Sabas himself, and later revised by St. Sophronios, Patriarch of Jerusalem (ca. 560–638), who supplemented it with material from the *ordo* followed by the monastery of St. Catherine at Sinai. A further revision was then undertaken by St. John of Damascus (ca. 675–ca. 749), himself a monk at the Lavra of St. Sabas.

Modern liturgists, while not accepting this account as historically exact, nevertheless acknowledge that it contains an important element of truth. In the evolution of the ecclesiastical *ordo*, a decisive rôle was played by the rite of

¹ So the edition published at Venice in 1615: *Τυπικόν τῆς ἐκκλησιαστικῆς ἀκολουθίας τῆς ἐν Ἱεροσολύμοις ἁγίας Λαύρας τοῦ ὁσίου καὶ θεοφόρου πατρὸς ἡμῶν Σάββα.*

the Church of Jerusalem, and in particular by the celebrated monastery of St. Sabas. On the other hand the Typikon in its present state is later than the time of St. John of Damascus; and other centres besides the Lavra of St. Sabas have exercised a formative influence upon its development, most notably the monastery of Studion—more correctly, Studios—at Constantinople.

The Typikon as we now have it represents essentially a crystallization in liturgical practice which occurred between the ninth and twelfth centuries. It embodies a synthesis between two traditions, originally distinct: first, the 'cathedral' rite, as observed at the 'Great Church' of Agia Sophia in the imperial capital, and elsewhere; and secondly, the strictly 'monastic' rite. From the ninth century onwards these were normally combined into one. The Orthodox Church of the later Byzantine period, unlike the Roman Catholic Church in the West, usually made no distinction between the monastic and the 'secular' or parochial use: monasteries and parishes since that time have both followed the same Typikon, although in most parishes there are inevitably numerous omissions and abbreviations.¹

Until the last quarter of the nineteenth century the Typikon observed by the Greek, Slav, and Romanian Churches was substantially the same, apart from minor points of detail. In 1888, however, there appeared at

¹ On the history of the Typikon, the chief work is still the monumental study by A. Dimitrievsky, *Opisanie liturgicheskikh rukopisey khranyashchikhsya v bibliotekakh pravoslavnago vostoka* (3 vols., Kiev, 1895-1917), especially vol. I; in English, consult A. Schmemmann, *Introduction to Liturgical Theology* (London, 1966). Important Typika in manuscript, reflecting a use very different from that now followed, may be found in the monastic libraries of St. John, Patmos (cod. 266: 10th cent.) and of Holy Cross, Jerusalem (cod. 40: 10th cent.; now housed in the Patriarchal Library). On the first, see Dimitrievsky, *op cit.*, vol. I; on the second, see J. Mateos, S.J., *Le Typicon de la Grande Église. Ms. Sainte-Croix no. 40, X^e siècle*, 2 vols. (*Orientalia Christiana Analecta*, 165-6, Rome, 1962-3).

Constantinople a new edition of the Typikon, prepared by the *protopsaltis* George Violakis (died 1911), and issued with the approval and blessing of the Ecumenical Patriarchate. Violakis made extensive and often ill-advised changes, especially in the order of service for Mattins on Sunday: for example, the *katavasiai* are appointed to be sung all together at the end of Cantic Eight of the Canon, instead of occurring one at the end of each canticle; and the reading of the Gospel is moved from its old position before the Canon, and awkwardly inserted between Canticles Eight and Nine. Thus Cantic Nine is separated from those which precede it, and the whole structure of the Canon is unhappily obscured.¹

The new Constantinople Typikon has now been generally adopted throughout the Greek-speaking Orthodox Churches; the Church of Russia, on the other hand, adheres faithfully to the older 'Typikon of St. Sabas'. The remaining Orthodox Churches vary in their practice, some approximating more or less closely to the modern Constantinople use, and others remaining virtually uninfluenced by it. The older Typikon is still followed strictly in most Greek monasteries, particularly those of St. Sabas at Jerusalem, of Mount Athos, and of St. John on Patmos. Thus in Greek Orthodoxy today, there is once more—as in the earlier period—a difference between the monastic and the parochial use, but in the earlier period the divergence was of course far more radical.

In the present translation we have preferred to follow the pre-1888 'Typikon of St. Sabas', and for the most part we have taken no account of the changes made in the Violakis edition.

¹ In making these and other changes, perhaps Violakis was not innovating but simply giving formal approval to practices which had already become established in parishes. Presumably the Gospel was moved nearer to the end of the service because so few of the congregation arrived in time for the earlier parts of Mattins!

APPENDIX III

Glossary

AFTERFEAST (Gk. *μεθεόρτια*; Slavonic, *poprázdnestvo*). The period immediately following a feast, during which the observance of the festival continues. It varies in length: often it lasts for a week (compare the western 'octave'), but it may last only for a single day.

AINOI. See *Lauds*.

AMBON (Gk. *ἄμβων*). In Greek churches, the pulpit. In Russian churches, which in general have no pulpit, the term 'ambon' is applied to the central part of the soleas, i.e. to the space immediately in front of the Royal Doors. Whichever the sense in which ambon is used, it is the place from which the deacon reads the Gospel, and from which the sermon is delivered.

ANALOGION (Gk. *ἀναλόγιον*, from *ἀναλέγειν*, 'to read'). A desk, about four or five feet high, with a sloping top; usually made of wood, and often covered with a cloth made of silk, damask, or the like. Such desks are used: (i) for reading (ii) when an icon or the Book of the Gospels is placed in the body of the church for veneration by the faithful.

ANAVATHMOI. See *Degrees, hymns of*.

ANTIDORON (Gk. *ἀντίδωρον*, 'instead of the gift', i.e. instead of Holy Communion; also known as *Evlogia*, Gk. *εὐλογία*, 'blessing'). Small pieces of bread distributed to the congregation by the priest at the end of the Holy Liturgy. As material for the antidoron, it is the practice to use what remains of the loaves from which the Eucharistic bread has been cut.

GLOSSARY

Although sharing in some measure in the Eucharistic blessing, the antidoron is to be distinguished carefully from the bread of the Eucharist itself: the antidoron is blessed, but *not* consecrated. It has, to some extent, a western counterpart in the 'Pain bénit', distributed in some French and Canadian churches at the conclusion of High Mass.

APODOSIS (Gk. *ἀπόδοσις*, 'giving back', 'return'; Slavonic, *otdánie*). The last day of the afterfeast, on which the festival finally closes. The office of the feast is repeated more or less in its entirety on the apodosis.

APOLYSIS. See *Dismissal*.

APOLYTIKION (Gk. *ἀπολυτικίον*, 'dismissal hymn'; Slavonic, *otrustitelnyi*). The principal troparion of the day, occurring at the end of Vespers (hence its name), and celebrating the particular feast or saint commemorated in the calendar. Also known as the 'troparion of the feast' or the 'troparion of the day'.

On Great Feasts the practice with regard to the apolytikion is as follows:

(i) It is sung three times at the end of Vespers, immediately before the blessing of the bread, while the priest censes the table on which the bread rests.

(ii) It is repeated three times near the beginning of Mattins, after *The Lord is God*.

(iii) It is sung once at the end of Mattins, immediately after the Great Doxology.

(iv) It is sung at the Liturgy, after the Small Entrance and the Introit.

(v) It occurs likewise at Great Compline and at all the Hours.

APOSTICHA (Gk. *ἀπόστιχα*; Slavonic, *stikhíry na stikhónve*). Stichera accompanied by verses (Gk. *στίχοι*) taken from the Psalms. Aposticha occur:

(i) At the end of Vespers, both on feasts and on ordinary days.

(ii) At the end of Mattins, on ordinary days only (i.e. on days when there is no Great Doxology).

ARTOKLASIA. See *Blessing of Bread*.

BLESSING OF BREAD (Gk. ἀρτοκλασία: literally, 'breaking'—not 'blessing'—'of bread'). A ceremony occurring at the end of Vespers on the eve of Great Feasts, and on certain other days on which there is a Lity. A table is placed in the centre of the church, and on it are set five loaves together with three small vessels, containing respectively wine, oil, and grains of wheat.¹ During the singing of the apolytikion the priest goes round the table censing it, and then he says a prayer of blessing, recalling the five loaves at the feeding of the five thousand in the desert (Matthew 14:15–21). The loaves are then taken into the sanctuary, cut up, and dipped in the wine. The bread is later distributed to the congregation: if there is a Vigil, after the Gospel at Mattins; if there is no Vigil, at the end of Vespers.

BOGORODICHEN. See *Theotokion*.

CANON (Gk. κανών). A series of eight canticles, each made up of a number of troparia. The canon occurs at Mattins after the reading of the Psalter and of Psalm 50 (on Sundays and feasts, after the Litany, *O Lord, save Thy people*). Originally, in Mattins at this point the nine Scriptural canticles or 'odes' were sung, with a short refrain inserted between the verses. St. Andrew of Crete (7th–8th cent.) established the practice of expanding these short refrains into troparia celebrating some particular theme: repentance (as in St. Andrew's own masterpiece, *The Great Canon*); the feast or saint of the day; the Saviour; the Theotokos; the departed; and so on. In course of time the custom of reading the actual Biblical

¹ In the Greek use, there are two vessels only, of wine and oil.

text largely disappeared, although it is still observed by many monastic communities during Lent (also throughout the year in monasteries on Mount Athos, Patmos, and certain other places). As a result the troparia of the canon are now usually recited by themselves, accompanied by a short invocation such as *Glory to Thee, O God, glory to Thee, or Most Holy Theotokos, save us*. The sole Biblical canticle still sung in full is the Magnificat: this is never omitted, except on Great Feasts. In present practice there is no second canticle in the canon, save only on various days in Lent: thus the canon, which theoretically contains nine canticles, has in reality only eight. The canons on weekdays in Lent contain as a rule either two, three, or four canticles (διώδια, τριώδια, τετραώδια).

Canons have a varying number of troparia in each canticle. Normally more than one canon is prescribed to be read at Mattins: on Sundays, four; on normal days, three; on Great Feasts usually two, but occasionally only one. In reading the canons, the following rules are observed. Canticle One of the first canon is read; then Canticle One of the second, third, etc. canon; then Canticle Three of the first canon, and so on. The canons should be so combined that the total number of troparia in each canticle amounts always to fourteen. If the canons prescribed to be read have too many troparia, then two troparia are joined together and read as if they were one; or else some of the troparia are omitted. If the troparia are too few, then particular troparia must be repeated twice or even three times to make up the requisite total. In assessing the number of troparia, the first stanza of each canticle (the irmos) is included in the reckoning, but not the katavasia at the end.

Canons are read not only at Mattins, but at Compline, and on Sundays at the Midnight Office; and they occur also in other services, such as the Anointing of the Sick, and the Preparation Service before Holy Communion.

CANTICLE (Gk. ᾠδή, 'ode', 'song'; Slavonic, pesn). A title applied:

(a) to certain prayers and poetical compositions of Biblical origin (other than the Psalms);

(b) to the nine (in practice, eight) subdivisions of the canon (originally designed to accompany the reading of the Biblical canticles).

Nine Biblical canticles are appointed for use at Mattins, as follows:

- (i) The Song of Moses (Exodus 15: 1-19).
- (ii) The Song of Moses (Deuteronomy 32: 1-43).
- (iii) The Prayer of Hannah (1 Kings [1 Samuel] 2: 1-10).
- (iv) The Prayer of Habakkuk (Habakkuk 3: 1-19).
- (v) The Prayer of Isaiah (Isaiah 26: 9-20).
- (vi) The Prayer of Jonah (Jonah 2: 3-10).
- (vii) The Prayer of the Three Holy Children (Daniel 3: 26-56).¹
- (viii) The Song of the Three Holy Children (the Benedicticite: Daniel 3: 57-88).²
- (ix) The Song of the Theotokos (the Magnificat: Luke 1: 46-55).
The Prayer of Zacharias (the Benedictus: Luke 1: 68-79).³

Apart from the Magnificat, all these canticles are now usually omitted, except during Lent.

¹ In the Authorised Version and many other English translations of the Old Testament, this is to be found separately from the Book of Daniel, in the so-called Apocrypha: The Song of the Three Holy Children, verses 3-34.

² In the Apocrypha, The Song of the Three Children, verses 35-66. At the end of this canticle are added three further verses, not of Biblical origin.

³ The Magnificat and Benedictus, while in principle constituting two separate canticles, are treated in Byzantine Mattins as if they were one.

CATECHUMENS (Gk. κατηχούμενοι, 'those who are being catechised'). In the early Church, those undergoing training and instruction preparatory to baptism. They were assigned a distinctive place in the church, and were sent out before the beginning of the specifically Eucharistic portion of the Liturgy. With the more or less universal adoption of infant baptism, they have long since ceased to exist as a separate class: but the Orthodox Church still retains a special Litany for the Catechumens, which concludes with their dismissal from church and occurs shortly before the Great Entrance.¹

COMMUNION VERSE (Gk. κοινωνικόν; Slavonic, prichásten). A verse from Scripture, sung at the Divine Liturgy after the words of the priest, *Holy things for the holy*, and the response, *One is holy*.

DEGREES, HYMNS OF (Gk. ἀναβαθμοί, from βαθμός, 'step', 'ascent'; Slavonic, stepényi). Poetical compositions based on the Gradual Psalms or 'Songs of Degrees' (Psalms 119-133). They are sung immediately before the prokimenon and Gospel at Mattins on Sundays and feasts. There is a different hymn of degrees for each of the eight tones. Every hymn of degrees is divided into three antiphons (except that in Tone Eight, which has four); and each antiphon in its turn contains three short troparia. On Great Feasts the first antiphon of the hymn of degrees in Tone Four is sung (based on Psalm 128).

DISMISSAL (Gk. ἀπόλυσις; Slavonic, ótpyct). The final blessing said by the priest at the end of Vespers, Mattins, the Liturgy, and other offices. It takes two main forms: a longer, known as the Great Dismissal, and a shorter, the Small Dismissal.

ΔΟΓΜΑΤΙΚΟΝ (Gk. δογματικόν). A term applied to certain theotokia. Dogmatika are so named because they are

¹ In Greek parish churches today, the Litany for the Catechumens is normally omitted.

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specially concerned with the dogma of the two natures of Christ.

DOXASTIKON (Gk. *δοξαστικόν*, from *δόξα*, 'glory'; Slavonic, *sláva*). A troparion or sticheron inserted after the verse *Glory be to the Father, and to the Son, and to the Holy Spirit*. On many occasions no doxastikon is prescribed, in which case the second half of the Glory, *Both now . . .*, follows immediately upon the first.

DOXOLOGY (Gk. *δοξολογία*, 'hymn of glory'; Slavonic, *slavoslóvie*). The hymn of great antiquity at the end of Mattins, that opens with the words of the angels, 'Glory to God in the highest and on earth peace, good will among men' (Luke 2:14). It takes two forms:

(i) The Great Doxology, sung on Great Feasts, Sundays, and certain Saints' days.¹

(ii) The Small Doxology, which is said—not sung—on ordinary days.

EKTENEIA. See *Litany*.

ENTRANCE (Gk. *εἴσοδος*; Slavonic, *vkhod*). A procession in which the priest and deacon, preceded by one or more processional candles, make their way through the north door of the iconostasis to the centre of the church; after pausing there, they return to the sanctuary through the Royal Doors. Entrances occur as follows:

- (i) At Great Vespers: here the deacon carries the censer.
- (ii) At the Liturgy. There are two Entrances:
 - (a) The Small Entrance: here the deacon carries the Book of the Gospels.
 - (b) The Great Entrance: here the clergy bring the bread and wine, set aside for the Eucharistic offering, from the table of Prothesis to the Holy

¹ For the text, see p. 95.

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Table. The deacon, holding the censer,¹ carries the paten (diskos), and the priest carries the chalice. Both paten and chalice are covered with veils.

EPICLESIS (Gk. *ἐπίκλησις*, 'invocation'). The prayer during the Orthodox Liturgy in which the priest asks God to send down His Holy Spirit upon the bread and wine, and to make them the Body and Blood of Christ. Whereas in the Roman Catholic Church the 'Words of Institution' (*This is my Body . . . This is my Blood . . .*) are regarded as the 'moment of consecration', for Orthodox the culminating moment in the Eucharistic prayer is the Epiclesis.

EVLOGIA. See *Antidoron*.

EVLOGITARIA (Gk. *εὐλογητάρια*, from *εὐλογητός*, 'blessed'; Slavonic, *neporóchnyi*). Troparia sung at Mattins after the reading of the psalter; they are accompanied by the refrain, *Blessed art Thou, O Lord: teach me Thy statutes*. They take two forms:

(i) Evlogitaria of the Resurrection (*εὐλογητάρια ἀναστάσιμα*), at Sunday Mattins after Psalm 118 or the Polyeleos.

(ii) Funeral Evlogitaria (*εὐλογητάρια νεκρώσιμα*), at Mattins for the dead after Psalm 118.

EXAPOSTILARION (Gk. *ἐξαποστειλάριον*, from *ἐξαποπέλλω*, 'dismiss'). A troparion occurring at the conclusion of the canon at Mattins, and frequently developing the theme of Christ as light of the world. It is termed 'exapostilarion' because it 'gives the dismissal', as it were, at the end of the canon. Sometimes it is called 'photagogikon' (Gk. *φωταγωγικόν*, 'hymn of light'; Slavonic, *svetilen*).

The exapostilarion on Sundays is always linked with the Gospel of the Resurrection, used earlier in the service. The

¹ In practice the censer is often carried in front of the deacon by a server

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exapostilarion is usually read, but on occasion it may be sung (e.g. on 15 August).

EXAPSALMOS. See *Six Psalms*.

EXAPTERYGA (Gk. ἑξαπτέρυγα, 'six-winged'). Liturgical fans, set on the end of staffs: so termed because the figure of a seraph appears upon them. They are carried in procession, especially at pontifical services: in particular, they are held over the Gospel while it is being read in the course of Mattins or the Liturgy, and over the Holy Gifts at the Great Entrance in the Liturgy; and they are carried in procession before the Holy Cross on 14 September.

FOREFEAST (Gk. προεόρτια; Slavonic, *predprázdnestvo*). One or more days of preparation immediately preceding a feast. Christmas has five days of forefeast, and Theophany four; the remainder of the Great Feasts in this volume have a forefeast of one day only.

HEIRMOS. See *Irmos*.

HEXAPSALMOS. See *Six Psalms*.

HEXAPTERYGA. See *Exapteryga*.

HYPAKOË. See *Υπακοῆ*.

ICONOSTASIS (Gk. εἰκονοστάσιον, *τέμπλον*). The screen of icons separating the sanctuary from the body of the Church, and pierced by three doors. The central doorway, which is closed by double gates and a curtain, is known as the Royal Doors.

IKOS (Gk. οἶκος). The stanza or strophe that follows immediately upon the kontakion, between Canticles Six and Seven of the canon at Mattins.

INTROIT (Gk. εἰσοδικόν, from εἴσοδος, 'entry'; Slavonic, *vkhódnoe*). The hymn sung at the Small Entrance in the Liturgy, as the priest and deacon enter the sanctuary. There is a standard introit beginning *O come, let us worship*, which is

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sung on most days; certain Great Feasts have a special introit. IRMOS (Gk. εἶρημός, 'chain'). A title applied to the opening stanza in each canticle of the canon. In the original Greek text, all the remaining troparia in the canticle follow the same rhythm as the irmos. In content it acts as a 'link' verse (hence its name), joining together:

- (a) the theme of the Biblical canticle, which the canticle of the canon was originally designed to accompany;
- (b) the theme of the feast or commemoration of the day, which is developed in the troparia that follow.

KATAVASIA (Gk. καταβασία, from καταβαίνω, 'go down'). The concluding stanza in a canticle of the canon. Sometimes the irmos is repeated as katavasia (when there are several canons, the irmos of the last canon); but on Sundays and certain feasts the katavasia at the end of each canticle is specially appointed according to the time within the liturgical year. On Sundays and feasts there is a katavasia at the end of every canticle, but on ordinary weekdays at the end of the third, sixth, eighth, and ninth canticles only.

The katavasia is so named because originally the members of the choir came down from their stalls on either side and stood in the centre of the church in order to sing it.

KATHISMA (Gk. κάθισμα, from καθῆσθαι, 'to be seated'). A term signifying:

- (i) each of the twenty sections into which the Psalter is subdivided in the Orthodox Church;¹
- (ii) a short troparion sung or read during Mattins at the end of each kathisma of the Psalter.

In Slavonic, (ii) is known as *sedálen* (compare the Latin *sedere*, 'to sit'). To distinguish the two senses, in the present translation 'kathisma' is reserved for (i), while (ii) is always designated 'sessional hymn'.

¹ See pp. 530-2.

KONTAKION (Gk. *κοντάκιον*, from *κοντός*, 'pole', 'shaft': hence a vellum roll wound round a stick of wood). Originally the kontakion was a long poem, designed for singing in church. It consisted of a short preliminary stanza, followed by some 18–24 strophes, each known as an ikos (Gk. *οἶκος*): the preliminary stanza and every ikos concluded with the same refrain. In course of time the kontakion was displaced by the canon, and in the liturgical books today all that remains is the brief preliminary stanza (to which the title 'kontakion' is now more particularly attached), followed by the first ikos. These are to be found between Canticles Six and Seven of the canon at Mattins. The kontakion, without the ikos, is also read or sung at the Liturgy after the Small Entrance, and during the Hours.

The most celebrated among the authors of kontakia is St. Romanos the Melodist (died 556).

LAUDS (Gk. *αἶνοι*, 'praises'; Slavonic, *khvalítnyi*). The morning psalms—148, 149, and 150—used daily throughout the year towards the end of Mattins. The name is taken from the opening of Psalm 148, 'Praise' (Gk. *αἰνεῖτε*; Slavonic, *khvalíte*), a word which also recurs constantly throughout the psalms. On Great Feasts, Sundays, and certain other days stichera are inserted between the closing verses of Lauds: these may be ten, eight, six, or four in number, according to the rules of the day.

Lauds have their counterpart in the evening psalms sung daily at Vespers, beginning *Lord, I have cried*. The use of these psalms at morning and evening prayer each day is of the utmost antiquity, and has its roots in the worship of the Jewish synagogue.

LITANY (Gk. *συναπτή*, *ἐκτένεια* or *ἐκτενής*, *αἴτησις*; Slavonic, *ekteniyá*). A form of prayer in which the deacon calls upon the faithful to pray for various intentions: to each petition the choir responds *Lord, have mercy* (*Kyrie, eleison*), or

sometimes *Grant this, O Lord*. Meanwhile, in most cases, the priest reads secretly a prayer provided in the service book, reciting aloud—at the end of the Litany—the final 'exclamation' (Gk. *ἐκφώνησις*; Slavonic, *vózglas*) to the Holy Trinity with which the prayer concludes. Litanies occur with some frequency throughout Vespers, Mattins, and the Liturgy; and with their strongly pronounced 'dialogue' structure, they confer a distinctive character upon all Orthodox worship.

The chief types of Litany are as follows:

(i) The Great Litany, beginning *In peace let us pray to the Lord*. This occurs at or near the opening of Vespers, Mattins, and the Liturgy.

(ii) The Small Litany, beginning *Again and again in peace let us pray to the Lord*.

(iii) The Litany of Fervent Intercession, in two parts, beginning:

(a) *Let us all say, with all our soul* (sometimes the first two petitions are omitted, and it begins *Have mercy upon us, O God*).

(b) *Let us complete our prayer (morning, evening prayer) to the Lord*.

LITURGY (Gk. *λειτουργία*: literally, a public duty or office). In the west, this term is often used to signify public worship in general; in the Orthodox Church it denotes specifically the Eucharist.

LITANY (Gk. *λιτή*, 'prayer', 'entreaty'; connected with *λιτανεύειν*: compare the English 'litaney'). A procession and solemn intercession at Vespers on the eve of Great Feasts and on certain other days. At the end of the Litany of Fervent Intercession, during the singing of troparia appointed for the day, the clergy go in procession to the narthex, and the entire church is censured by the deacon. When the troparia are finished a long litany is intoned by the deacon, for all the needs of the Christian people. Then, during the singing of the

aposticha, the clergy return to the centre of the church; and after the apolytikion, the blessing of the bread takes place.

The term 'Lity' is likewise applied to the shortened Office of the Dead that is commonly sung at the end of the Liturgy, immediately before the Dismissal. This Office of the Dead is also used daily during Lent at the end of the First Hour, except on Saturdays and Sundays.

LORD, I HAVE CRIED (Gk. *Κύριε, ἐκέκραξα*; Slavonic, *Góspodi vozzvákħ*). The opening words of Psalm 140: applied as a general title to the evening psalms—140, 141, 129, and 116—which are sung daily at Vespers throughout the year, and which have their counterpart at Mattins in the three psalms known as 'Lauds'. Stichera are inserted between the last verses of *Lord, I have cried*: they may be ten, eight, six, or four in number, according to the rules of the day.

MEGALYNARION (Gk. *μεγαλυνάριον*; Slavonic, *velichánie*). A short verse, usually beginning with the word *Magnify* (Gk. *μεγάλυνον*; Slavonic, *velicháem*). Megalynaria are sung at Mattins:

- (i) after the polyeleos, on Great Feasts and on certain saints' days (Slav use only);
- (ii) in place of the Magnificat, on Great Feasts.

NARTHEX (Gk. *νάρθηξ*; Slavonic, *prtvór*). A vestibule at the west end of the church. In monasteries Compline is usually said here, and sometimes the Midnight Office and the Hours; and the Lity on the eve of Great Feasts takes place here.

ODE. See *Canticle*.

OIKOS. See *Ikos*.

PHOTAGOGIKON. See *Exapostilarion*.

POLYELEOS (Gk. *πολύελεος*, from *πολύ*, 'much', and *ἔλεος*, 'mercy'). A title applied primarily to Psalms 134 and 135. These two psalms constitute the third appointed reading from the Psalter at Mattins on Great Feasts, on certain Sundays

(according to the use in many places, on all Sundays), and on certain saints' days. Usually the two psalms are not sung in full, but only a selection of verses is used: *Alleluia* is sung once or more after each verse. The name 'polyeleos', 'much mercy', arises from the frequent repetition of the word 'mercy' in Psalm 135.

At the polyeleos on the three Sundays immediately preceding the beginning of Lent, Psalm 136 is added to the other two psalms.

In the Greek use only, on feasts of the Mother of God the polyeleos is Psalm 44.

PRESANCTIFIED, LITURGY OF THE (Gk. *λειτουργία τῶν προηγιασμένων*). The form of the Liturgy that is celebrated on days in Lent other than Saturday and Sunday. It is combined with Vespers and contains no consecration, communion being given from the Holy Sacrament consecrated on the previous Sunday.

PROKIMENON (Gk. *προκείμενον*, 'what is set forth', i.e. what is appointed to be read). Verses from the Psalter, sung immediately before readings from Holy Scripture. A prokimenon occurs:

- (i) at Vespers, after the hymn, *O joyful light*;¹
- (ii) at Mattins on Sundays and feasts, before the Gospel;
- (iii) at the Liturgy, before the Epistle.

PROTHESIS (Gk. *πρόθεσις, προσκομιδή*). The service of preparation at the beginning of the Holy Liturgy, in which the priest makes ready the bread and wine to be used in the Eucharist: this is done at a special table.

The term 'prothesis' is also applied to the small room in which this service of preparation is performed. This room—frequently, although incorrectly, styled a 'chapel'—is

¹ Often there are no lessons at Vespers, in which case the prokimenon here does not in fact precede a reading from Scripture, but stands isolated.

situated to the north of the sanctuary. If there is no separate room, the prothesis table stands in the sanctuary itself, on the left side.

ROYAL DOORS. See *Iconostasis*.

SESSIONAL HYMN, SEDÁLEN. See *Kathisma* (ii).

SIX PSALMS (Gk. ἑξάψαλμος; Slavonic, *shestopsálmie*). The psalms read daily at the beginning of Mattins: 3, 37, 62, 87, 102, 142. There should be no movement or noise whatever in the church while they are being recited, and all present are required to remain standing.

SOLEAS (Gk. σωλέας). The space immediately in front of the iconostasis; it is raised above the level of the nave floor by one or more steps.

STICHERON (Gk. στιχηρόν). Stichera are stanzas inserted between verses (Gk. στίχοι) taken from the Psalms. They occur in particular:

(i) at Vespers, between the closing verses of *Lord, I have cried*;

(ii) at Mattins, between the concluding verses of *Lauds*.

Stichera also occur at the *Lity*, but without verses from the Psalter.

SVETILEN. See *Exapostilarion*.

SYNAXARION (Gk. συναξάριον; also termed *Menologion*, Gk. *μηνολόγιον*). A short account of the life of the saint whose feast it is, or a commentary on the meaning of the mystery that is being celebrated. In the Greek use, the Synaxarion is read daily at Mattins between Canticles Six and Seven of the canon, immediately after the kontakion and its ikos. These readings are contained in a special book, with the same name 'Synaxarion': this corresponds approximately to the Roman Martyrology. The Synaxarion readings are also incorporated in the Greek *Menaia* at the relevant points.

The Synaxarion has been omitted in the present translation.

SYNAXIS (Gk. σύναξις, 'assembly'; Slavonic, *sobór*). A title applied, among other things, to certain commemorations falling on the day immediately after a Great Feast, and honouring some personage closely connected with the theme of the Feast itself (e.g. the Mother of God on 26 December; St. John the Baptist on 7 January; the Archangel Gabriel on 26 March). Not every Great Feast is followed by a Synaxis.

In a more general sense, 'synaxis' means an assembly for worship.

THEOPHANY (Gk. Θεοφάνεια, 'manifestation of God'; Slavonic, *Bogoyavlénie*). The feast of Christ's Baptism in Jordan (6 January): western Epiphany.

THEOTOKION (Gk. θεοτοκίον; Slavonic, *Bogoródichen*). A troparion or sticheron in honour of the Theotokos. The last of any series of troparia or stichera usually takes the form of a theotokion. On Wednesdays and Fridays—days specially dedicated to the memory of Our Lord's Passion—in place of the theotokion there is normally a stavrotheotokion (Gk. σταυροθεοτοκίον; Slavonic, *krestobogoródichen*), i.e. a troparion honouring both the Cross and the Theotokos.

THEOTOKOS (Gk. Θεοτόκος, 'God-bearer'; Slavonic, *Bogoróditsa*). The chief title ascribed to the Blessed Virgin Mary in the theology and worship of the Orthodox Church: the third Ecumenical Council (Ephesus, 431) solemnly decreed that she should be honoured by this name. Often translated 'Mother of God', although for this there is a different phrase in Greek (*Μήτηρ τοῦ Θεοῦ*).

TONES (Gk. ἤχοι; Slavonic, *glásy*). The Church music of the Orthodox Church is based upon eight tones, ranged in two groups of four:

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One	Five (or First Plagial)
Two	Six (or Second Plagial)
Three	Seven (Grave Tone) [†]
Four	Eight (or Fourth Plagial).

Each week has its appointed tone. On Saturday evening in Easter Week (the eve of the Sunday of St. Thomas), the cycle of tones commences with Tone One; and so, week by week, the sequence continues through the successive tones from One to Eight, changing to a new tone every Saturday evening. The various texts in the Tone for the week are to be found in the Octoechos.

The special texts for fixed feasts (in the Menaia) and for days during Lent and Eastertide (in the Triodion and Pentekostarion) are set in various tones; and these of course do not, save by coincidence, correspond with the appointed tone of the week.

While all Orthodoxy uses the same division into eight tones, the way in which these tones are sung varies from one Orthodox Church to another: for example, the Russians execute the tones quite differently from the Greeks.

TRIADIKON (Gk. *τριαδικόν*; Slavonic, *troichen*). A stanza in honour of the Holy Trinity (Gk. *Τριάς*). Often the last but one in a series of troparia takes this form, just as the last troparion is usually a theotokion.

On Sunday at the Midnight Office there is sung a special 'Triadic Canon' (Gk. *τριαδικὸς κανών*) in honour of the Trinity: these canons are eight in number, one for each tone, and are found in the Octoechos.

TRISAGION (Gk. *τριάγιον*, 'thrice-holy'; Slavonic, *trisyatōe*). The words 'Holy God, Holy and Mighty, Holy and Immortal, have mercy upon us'. They are usually repeated three or more times, and occur:

[†] Gk. ἦχος βαρύς.

GLOSSARY

- (i) in the Liturgy, after the hymns following the Small Entrance, and before the prokimenon;
- (ii) in Mattins, at the end of the Great Doxology;
- (iii) in almost every office, as part of the short petitions preceding the Lord's Prayer.

TROPARION (Gk. *τροπάριον*). A generic term to designate a stanza of religious poetry. In particular it is applied:

- (i) to the apolytikion, which is also known as the 'troparion of the feast' or 'troparion of the day';
- (ii) to the stanzas of the canon.

TYPICAL PSALMS. Psalms 102 and 145, which are normally sung at the beginning of the Liturgy: so called because they occur in the service of the Typika.

ΤΥΠΙΚΑ (Gk. *τυπικά*; Slavonic, *izobrazitel'naya*). An office having no precise equivalent in the west; it is sometimes compared with the 'Dry Mass' (*Missa sicca*) of the Roman Church or with the Anglican office of Ante-Communion, but these parallels are not exact. It consists in hymns, prayers, and readings taken from the Liturgy; and in principle it is a substitute for the Liturgy, to be said on days when there is no celebration of the Eucharist. In modern practice it is occasionally said on days when a Liturgy takes place: this happens, for example, on the eves of Christmas and Theophany.[†] The Typika are always said when there is a Liturgy of the Presanctified.

VELICHANIE. See *Megalynarion*.

ΥΡΑΚΟË (Gk. *ὑπακοή*, from *ὑπακούω*, 'hearken', 'give ear'). A troparion sung at Mattins on Great Feasts and Sundays:

[†] Except when Christmas and Theophany fall on Sunday or Monday. But even when both the Typika and the Liturgy are held on 24 December or 5 January, the rule that the Typika are only said on days without a Liturgy is still followed in theory. For the Liturgy on these days takes place *after Vespers*, and from the technical viewpoint Vespers represent the beginning of a new liturgical day.

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(i) On Great Feasts it occurs after Canticle Three of the canon (but sometimes the troparion at this point is designated 'sessional hymn').

(ii) On Sundays it comes at the end of the reading of the Psalter (i.e., after the Evlogitaria of the Resurrection and the Small Litany).

(iii) The Sunday Ypakoë is also read at the Midnight Office on that day, after the Canon to the Trinity.

APPENDIX IV

The Calendar

The Orthodox Church follows at present two different calendars: the Old or Julian Calendar, and the New or Gregorian. Since 1900 the Gregorian Calendar has been thirteen days in advance of the Julian.

The Julian Calendar was devised originally under Julius Caesar in 45–44 B.C., while the Gregorian represents a revision of this, effected by Pope Gregory XIII in 1582. In due course the Gregorian Calendar came to be adopted in all countries of western Europe—by England, for example, in 1752. It was condemned, however, by Orthodox synods at Constantinople in 1583 and 1593; and the entire Orthodox Church continued to follow the Old Style reckoning until 1923. In that year an 'Inter-Orthodox Congress' at Constantinople—several Orthodox Churches, including the Russian, were not in fact properly represented at it—proposed the adoption of the Gregorian Calendar, in a slightly emended form. This suggestion was followed, in 1924 or not long afterwards, by the Churches of Constantinople, Alexandria, Antioch, Cyprus, Greece, Romania, and Poland. On the other hand the Churches of Jerusalem, Russia, Serbia, Bulgaria, and Georgia, together with a substantial minority of the Orthodox in Greece, preferred to retain the Old Calendar, which they have continued to observe up to the present time.¹

This divergence over calendars has not been allowed to

¹ The Church of Bulgaria changed to the New Calendar in December, 1968.

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affect the dating of Easter, which is still kept by virtually the entire Orthodox Church on the same day, no account being taken in this instance of the New Calendar. But in regard to the observance of the fixed feasts in the annual cycle, a discrepancy of thirteen days arises. The Greeks, for example, keep Christmas on 25 December (New Style), the Russians on 7 January (New Style), thirteen days later—although for the Russians, of course, it is only 25 December. In the same way Theophany is kept by the Greeks on 6 January, by the Russians on 19 January; the Annunciation on 25 March and 7 April by the two groups respectively; and so on.

This situation, bewildering for Orthodox and non-Orthodox alike, seems likely to persist for some time. When an Ecumenical Council of the Orthodox Church at length assembles, no doubt the calendar question will be one of the many topics for discussion.