

## LITURGY AND THE EMOTIONS IN BYZANTIUM

This book explores the liturgical experience of emotions in Byzantium through the hymns of Romanos the Melodist, Andrew of Crete and Kassia. It reimagines the performance of their hymns during Great Lent and Holy Week in Constantinople. In doing so, it understands compunction as a liturgical emotion, intertwined with paradisaical nostalgia, a desire for repentance and a wellspring of tears. For the faithful, liturgical emotions were embodied experiences that were enacted through sacred song and mystagogy. The three hymnographers chosen for this study span a period of nearly four centuries and had an important connection to Constantinople, which forms the topographical and liturgical nexus of the study. Their work also covers three distinct genres of hymnography: *kontakion*, *kanon* and *sticheron idiomelon*. Through these lenses of period, place and genre this study examines the affective performativity of hymns and the Byzantine experience of compunction.

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LITURGY AND THE  
EMOTIONS IN BYZANTIUM

*Compunction and Hymnody*

ANDREW MELLAS

*St Andrew's Greek Orthodox Theological College*



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 Saint, active 6th century. | Andrew, of Crete, Saint, approximately 660-740. |  
 Kassianē, approximately 810—

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*Οὐ δάκρυα, οὐδὲ μετάνοιαν ἔχω, οὐδὲ κατάνυξιν,  
αὐτός μοι ταῦτα Σωτήρ, ὡς Θεὸς δώρησαι.  
Μέγας Κανών*

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- Figure 1 *Christ Pantokrator*, Monastery of St Catherine, Mt Sinai. Reproduced by permission of Saint Catherine's Monastery, Sinai, Egypt. *page 93*

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Several years ago, the desire to embark on an exploration of Byzantine hymnody kindled in my heart. Thence began my Cavafean voyage to Byzantium. Along the way I met many fantastic people whom I owe a debt of gratitude and wish to acknowledge. In many ways they are my Ithaka or, in this case, my Constantinople.

Soon after the voyage began, I encountered Dr Juanita Ruys. Juanita was intrigued by an aspiring Byzantinist who wished to explore compunction as an emotion in liturgical hymns and guided me through the travails of a doctorate. I wholeheartedly thank her and my examiners, Professor Georgia Frank, Professor Constant Mews and Professor Bissera Pentcheva, for their perspicacity and wisdom. I also acknowledge the Australian Research Council Centre for the History of Emotions for its support.

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*Acknowledgements*

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## *Abbreviations*

<i>BZ</i>	<i>Byzantinische Zeitschrift</i>
CCSG	Corpus Christianorum Series Graeca
CSCO	Corpus Scriptorum Christianorum Orientalium
GNO	<i>Gregorii Nysseni Opera</i> , ed. Wernerus Jaeger et al., 10 vols. (Leiden: Brill, 1952–2014)
<i>DOP</i>	<i>Dumbarton Oaks Papers</i>
<i>J ECS</i>	<i>Journal of Early Christian Studies</i>
<i>JÖB</i>	<i>Jahrbuch der Österreichischen Byzantinistik</i>
<i>MLN</i>	<i>Modern Language Notes</i> (1886–1961); <i>MLN</i> (1962–2017)
MMB	Monumenta Musicae Byzantinae
OCA	Orientalia Christiana Periodica
<i>ODB</i>	<i>Oxford Dictionary of Byzantium</i> , ed. Alexander P. Kazhdan et al., 3 vols. (New York, NY: Oxford University Press, 1991)
<i>PG</i>	<i>Patrologia Graeca</i> , ed. J. P. Migne et al., 161 vols. (Paris: Garnier, 1867–1912)
SC	Sources Chrétiennes

The Greek text of the Old Testament cited throughout is the Septuagint edited by Alfred Rahlfs, *Septuaginta: Id est Vetus Testamentum Graece iuxta LXX interpretes* (Stuttgart: Privilegierte Württembergische Bibelanstalt, 1935). English translations are based on or follow the translations in Albert Pietersma and Benjamin G. Wright, *A New English Translation of the Septuagint* (New York, NY: Oxford University Press, 2007). The Greek text of the New Testament cited throughout is the fourth revised edition of *The Greek New Testament*, ed. Barbara Aland et al. (Stuttgart: Deutsche Bibelgesellschaft, 1994). English translations are my own, though I have consulted *The Orthodox Study Bible* (Nashville: Thomas Nelson, 2008).