

THE UNEDITED CANON ON THE AFTERFEAST
OF THE NATIVITY OF ST. JOHN THE BAPTIST
BY ST. THEODORE STOUDITES

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In the spiritual renaissance taking place during the end of the 8th and the beginning of the 9th century, saint Theodore Stoudites, probably the most productive writer of that period, holds a prominent place¹. He actually marked the beginning of the spiritual peak of the ninth and tenth centuries in Byzantium through his multifaceted work. The boost that he provided for the codification of knowledge through the establishment of the scriptorium of the renown Monastery of Stoudios², in combination with the width of his

¹ For St. Theodore Stoudites and his work, see D. Kaklamanos, *Ὁ ἅγιος Θεόδωρος ὁ Στουδίτης καὶ τὸ ἀγιολογικὸ τοῦ ἔργου. Συμβολὴ στὴν ἐκκλησιαστικὴ γραμματεία τῆς μεσοβυζαντινῆς περιόδου*, [Ἀνάλεκτα Βλατάδων 70], Thessaloniki 2018 (with references to the older literature).

² For the Monastery of Stoudios, see R. Janin, *La Géographie ecclésiastique de l'empire byzantin. Première partie. La siège de Constantinople et le Patriarcat Oecuménique*. Tome III: *Les Églises et les Monastères*, Paris 1969, p. 430-440; J. Thomas – A. Constantinides-Hero (ed.), *Byzantine Monastic Foundation Documents*, [Dumbarton Oaks Studies 35] vol. 1, Washington 2000, p. 67-70, and particularly the detailed study by O. Delouis, *Saint-Jean-Baptiste de Stoudios à Constantinople: la contribution d'un monastère à l'histoire de l'Empire byzantin (v. 454-1204)*, [Unpublished doctoral dissertation], vol. I-II, Paris 2005. As far as the scriptorium of the Monastery is concerned, a major study is still the one by N. Eleopoulos, *Ἡ Βιβλιοθήκη καὶ τὸ βιβλιογραφικὸν ἐργαστήριον τῆς μονῆς τῶν Στουδίου*, Ἀθῆναι 1967. See also L. Perria, «Scrittura e ornamentazione nei manoscritti di origine Studita», *Bollettino della Badia Greca di Grottaferrata* 47 (1993) 245-260.

literary production and the fact that he restored literary genres that had faded into oblivion during his times, undoubtedly place him among the forerunners of the spiritual peak that would be taking place during the time of Patriarch Photios³.

An important aspect of saint Theodore's writing activity, which still has not attracted much attention to date, is also his engagement with liturgical poetry, which arguably falls into the framework of the liturgical reformation that he introduced⁴. His notable contribution to the reformation and enrichment of the liturgical books of the *Triodion* and *Pentecostarion*, for example, is well known, whereas his hymnographic production encompasses almost all the kinds of liturgical poetry, of which many remain unpublished⁵.

Among his very important hymnographic work in both length and content is numbered also a Canon on the afterfeast of the Nativity of St. John the Baptist (inc. *Σήμερον ως λύχνος φωτός*), to whom the church of the Monastery of Stoudios was dedicated, while it is also speculated that the venerable head of the Forerunner was placed in that Monastery after its discovery in Emessa of Syria⁶. The aforementioned Canon remains unpublished to date⁷.

This Canon is preserved in four manuscripts included in the manuscript collection of the Holy Monastery of Panagia Kamariotissa in Halki, which, as is known, today is held in the Patriarchal Library⁸. Interestingly, as we shall see, all four manuscripts were copied in the Monastery of St. John the Baptist in Sozopol⁹.

³ Cf. D. Kaklamanos, *Ὁ ἅγιος Θεόδωρος ὁ Στουδίτης*, op.cit., p. 169.

⁴ See T. Pott, *La réforme liturgique byzantine. Étude du phénomène de l'évolution non-spontanée de la liturgie byzantine*, [Bibliotheca Ephemerides Liturgicae Subsidia 104], Rome 2000, p. 106. Cf. D. Kaklamanos, *Ὁ ἅγιος Θεόδωρος ὁ Στουδίτης*, op. cit., p. 223.

⁵ For a detailed recording of saint Theodore Stoudites' hymnographic work, see D. Kaklamanos, *Ὁ ἅγιος Θεόδωρος ὁ Στουδίτης*, op.cit., p. 223-269.

⁶ See R. Janin, *La Géographie ecclésiastique*, op.cit., p. 430; C. Mango, «The Date of the Studios Basilica at Istanbul», *Byzantine and Modern Greek Studies* 4 (1978) 115-122; J. Thomas - A. Constantinides-Hero, *Byzantine Monastic Foundation Documents*, op.cit., p. 67.

⁷ Cf. D. Kaklamanos, *Ὁ ἅγιος Θεόδωρος ὁ Στουδίτης*, op.cit., p. 241.

⁸ For the history of the manuscript collection of the Monastery of Panagia Kamariotissa, see M. Kouroupou - P. Géhin, *Catalogue des manuscrits conservés dans le Bibliothèque du Patriarchat Oecuménique: Les manuscrits du monastère de Panaghia de Chalki*, vol. I, Istanbul - Paris 2008, p. 13-23.

⁹ For a brief overview of the history of the Monastery, see especially D. Valais, «Τὸ ἔργα-

1. *P₁: Constantinopolitanus monasterii Panagiae Camariotissae* 42, ff. 74r-77r. A *Menaem* of June, July and August (paper, ff. 338, 330×225), dated back to the 14th century and, according to the subscription (f. 338r), copied in the Monastery of St. John the Baptist in Sozopol¹⁰.

2. *P₂: Constantinopolitanus monasterii Panagiae Camariotissae* 108, ff. 135r-140v. A *Menaem* of June (paper, ff. 186 + II, 215×145) which, according to the subscription (f. 182v), was copied between July 17 and October 23 of the year 1514¹¹.

3. *P₃: Constantinopolitanus monasterii Panagiae Camariotissae* 148, ff. 79v-87r. A *Menaem* of June (paper, ff. 112, 235×170) which, according to palaeographic indications, was copied by the abbot of the Monastery of St. John the Baptist in Sozopol, Maximos, probably in 1554¹².

4. *P₄: Constantinopolitanus monasterii Panagiae Camariotissae* 109, ff. 144v-151r. A *Menaem* of June (paper, ff. I+204, 210×145) copied, as indicated in the note (f. 203r), by the hieromonk Theodosius¹³, later metropolitan of Medeia and Sozopol, in March 28 of the year 1614¹⁴.

στήρι αντιγραφής και στάχωσης χειρογράφων τῆς Μονῆς τοῦ Τιμίου Προδρόμου τῆς Σωζόπολης κατὰ τὸν 17^ο αἰῶνα», *Περὶ Θράκης* 3 (2003) 177-181 (with references to the older literature). In particular, for the manuscript production in the Monastery from 15th to 17th century, see P. Géhin – M. Kouroupi, «Du Prodrôme de Sozopolis à la Panaghia de Chalki: copistes, restaurateurs et relieurs, de la fin du 15^{ème} siècle au début du 17^{ème} siècle», *Proceedings of the Sixth International Symposium on Greek Palaeography*, (Drama, 21-27 September 2003), [Βιβλιοαμφιάστης 3], Athens, 2008, p. 285-326.

¹⁰ Full description in M. Kouroupi – P. Géhin, *Catalogue*, op.cit., p. 151-155.

¹¹ Full description in M. Kouroupi – P. Géhin, *Catalogue*, op.cit., p. 293-294.

¹² Full description in M. Kouroupi – P. Géhin, *Catalogue*, op.cit., p. 365-366.

¹³ For Theodosius' work of the copying of manuscripts, see N. Bees, «Θεοδόσιος Μητροπολίτης Μηδείας και Σωζόπολεως», *Θρακικά* 1 (1928) 44; L. Politis – M. Politis, «Βιβλιογράφοι 17^{ου}-18^{ου} αἰῶνα. Συνοπτική καταγραφή», *Δελτίο τοῦ Ἱστορικοῦ καὶ Παλαιογραφικοῦ Ἄρχείου* 6 (1988-1992) p. 443; D. Valais, «Κατάλογος τῶν Μητροπολιτῶν Σωζόπολεως κατὰ τὸν 17^ο αἰῶνα», *Περὶ Θράκης* 2 (2002) 91-104, and especially p. 98-102, for his work of the copying of manuscripts; idem, «Τὸ ἔργαστήρι ἀντιγραφῆς και στάχωσης χειρογράφων τῆς Μονῆς τοῦ Τιμίου Προδρόμου τῆς Σωζόπολης κατὰ τὸν 17^ο αἰῶνα», op.cit., 190-195.

¹⁴ Full description in M. Kouroupi – P. Géhin, *Catalogue*, op.cit., p. 294-296.

The Canon escaped the attention of all the researchers that occupied themselves with the life of saint Theodore Stoudites and recorded his work¹⁵. Sophronios Eustratiades, however, has knowledge of the Canon, but solely from codex 42¹⁶, while Eleni Papailiopoulos-Photopoulos also refers to codex 108 in her catalogue of unpublished Canons of *Menaëa*, apart from codex 42¹⁷, and is followed by Theoni Kollyropoulou, who commemorates the Canon in a study of hers on the hymnographic tradition for the feast day of the Nativity of the Forerunner¹⁸.

As regards the authorship of the Canon, we think that, apart from the testimony of the manuscripts, all of which include the Canon under the name of saint Theodore Stoudites without exception, there are adequate reasons to support that the Canon is attributed to him. As already pointed out, the Katholikon of the Monastery of Stoudios was dedicated to the Forerunner, and there is, as we shall see, a veiled reference to this Monastery in the Canon, something which fully explains Theodore Stoudites' decision to compose a Canon honouring the patron saint of the Monastery where he became an abbot. The figure of the Forerunner actually occupies an important place in the corpus of saint Theodore Stoudites' literary work; he composed, for example, an *Encomium*¹⁹ (BHG 843) and a series of heirmoi for the feast day of the Nativity of the Forerunner²⁰, an *Encomium* for the Beheading of the Forerunner²¹ (BHG 864), while another *Encomium* for the First and Second Finding of the

¹⁵ G. Fatouros, *Theodori Studitae Epistulae*, [Corpus Fontium Historiae Byzantinae 31/1], Berlin 1992, p. 21*-38*; V. Tsigkos, *Βίος, Συγγράμματα και Ακολουθία του όσιου πατρός και όμολογητού Θεόδωρου του Στουδίτου*, Thessaloniki 2001, p. 44-50.

¹⁶ S. Eustratiades, «Ταμείον Έκκλησιαστικής Ποιήσεως», *Έκκλησιαστικός Φάρος* 51 (1952) 31.

¹⁷ E. Papailiopoulos-Photopoulos, *Ταμείον άνεκδότων βυζαντινών άσματικων κανόνων seu Analecta Hymnica Graeca e codicibus eruta Orientis Christiani*, I: *Κανόνες Μηναιών*, Athens 1996, p. 226 no. 693.

¹⁸ Th. Kollyropoulou, «Ο άγιος Ιωάννης ό Πρόδρομος τιμώμενος άγιος τής Κάτω Άχαίας. Ύμνογραφικά περί τής έορτής τής Γεννήσεώς του», in: E. Saranti (ed.), *Proceedings "Δύμη: Φραγκοκρατία - Βενετοκρατία - Α΄ Τουρκοκρατία"* (1-2 October 2005), Patras 2012, p. 124 and note note 46.

¹⁹ See D. Kaklamanos, *Ό άγιος Θεόδωρος ό Στουδίτης*, op.cit., p. 554-559.

²⁰ See D. Kaklamanos, *Ό άγιος Θεόδωρος ό Στουδίτης*, op.cit., p. 243.

²¹ See D. Kaklamanos, *Ό άγιος Θεόδωρος ό Στουδίτης*, op.cit., p. 578-588.

Head of the Forerunner²² (BHG 842) as well as a *Kontakion*²³ for the same feast day can safely be attributed to him. The special place of the feast days of St. John the Baptist and, in particular, the panygeric celebration of the feast day of the Nativity²⁴ in the Stoudios Monastery is, in fact, concealed also in a *Catechesis* that he had once addressed to his monks one day before the celebration took place, in which he advised them on how to behave during the particular feast day: Ἐπειδὴ πάρεστι τὸ γενέθλιον τοῦ δεσπότου ἡμῶν καὶ προστάτου, τοῦ ἁγίου προφήτου προδρόμου καὶ βαπτιστοῦ Ἰωάννου, καὶ μέλλουσιν ἤδη ἀπὸ τὸ ἐσπέρας οἱ κληθέντες πατέρες καὶ ἀδελφοὶ παραγίνεσθαι, εὐρωσιν ὑμᾶς εὐκαταστάτους, ἴδωσιν ἡγιασμένους, γνώσωσιν ὑμᾶς ἀπροσκόπους. Καὶ τοῦτο πῶς; Ἴνα ἕκαστος, καθὼς διετάχθη· [...] βλέπετε γὰρ ἵνα ἐν τῇ ψαλμωδίᾳ συναθροιζόμενοι πάντες ἀνελλιπῶς καλῶς χοροστατήσωμεν καὶ συμφωνήσωμεν καὶ ἀνακρουσώμεθα τὰ θεοπρεπῆ ἄσματα τοῦ Προδρόμου καὶ ἀπλῶς κατὰ τε τὴν λειτουργίαν τῆς ἐκκλησίας, κατὰ τε τὴν ὑπουργίαν τῆς τραπέζης²⁵. In addition, the emphasis that he laid on this celebration emerges from his the last apostrophe to his monks, where he notes: Ταύτην τὴν μίαν ἡμέραν, παρακαλῶ καὶ δέομαι, ὑπὲρ τὰς λοιπὰς χαρίσασθέ μοι εὐκατάστατον, εὐαπόδεκτον, ἵνα δοξασθῇ ὁ Θεὸς διὰ τοῦ ἔργου ὑμῶν...²⁶.

Furthermore, the attribution of the Canon to saint Theodore Stoudites is also based on some crucially important indications in the text. More specifically, two heirmoi of the Canon, the heirmos of the first ode and the one of the third ode, are not present, as far as we know, in any other Canon except for the Canon on the Saturday of *Apokreo* attributed to saint Theodore Stoudites, something which shows that they also comprise pieces of work composed by saint Theodore Stoudites, while the *Theotokia* of odes 3, 4, 5, 8, and 9 are common for the two Canons, as will be shown later.

²² See D. Kaklamanos, Ὁ ἅγιος Θεόδωρος ὁ Στουδίτης, op.cit., p. 523-529.

²³ See D. Kaklamanos, Ὁ ἅγιος Θεόδωρος ὁ Στουδίτης, op.cit., p. 231.

²⁴ For the history of the feast of the Nativity of St. John the Baptist, see M. Van Esbroeck, «La lettre de l'empereur Justinien sur l'Annonciation et la Noël en 561», *Analecta Bollandiana* 86 (1968) 351-371; idem, «Encore la lettre de Justinien. Sa date: 560 et non 561», *Analecta Bollandiana* 87 (1969) 442-444.

²⁵ Ath. Papadopoulos-Kerameus (ed.), *Τοῦ ὁσίου Θεοδώρου τοῦ Στουδίτου Μεγάλη Κατήχησις*, Βιβλίον δεύτερον, St. Petersburg 1904, p. 494-495.

²⁶ Ath. Papadopoulos-Kerameus (ed.), *Τοῦ ὁσίου Θεοδώρου τοῦ Στουδίτου Μεγάλη Κατήχησις*, op.cit., p. 495.

The most solid evidence, however, that supports the authorship of the Canon arises from its relationship between the rest of St. Theodore Stoudites' work, and especially with his *Encomium* for the feast day of the Nativity of John the Forerunner, with which it bears not only a semantic but also a striking verbal similarity, as shown from the following passages:

Canon	Encomium (PG 99)
<i>Τὴν Ἐκκλησίαν [...] τῷ μονογενεῖ νυμφαγωγεῖται ὁ Πρόδρομος</i> (v. 37)	<i>τὸν ἄριστον τῆς Χριστοῦ νυμφαγωγὸν Ἐκκλησίας</i> (col. 749, 15-16)
<i>ἐν τῇ μητρῷα νηδύι ἡγαλλιᾶτο</i> (v. 47)	<i>ἐν ζοφερῷ χωρίῳ τῆς μητρῷας νηδύος συνεχόμενος</i> (col. 756, 35-36)
<i>Ἡ ἄγονος ἄρουρα νῦν ἄσταχυν βλαστουργεῖ</i> (vv. 61-62)	<i>ὦ ἀκάρπου ἄρουρας τηλικαύτην βλαστησάσης ἄσταχυν</i> (col. 749, 5-6)
<i>Ἡ ἔρημος ὡς κρίνον, Βαπτιστᾶ, μήτρα σε ἀνθήσασα</i> (vv. 93-94)	<i>ὅτι ἐξήνθησας ἐκ τῆς ἐρήμου μήτρας τὸ κρίνον τῆς ἀγνείας</i> (col. 749, 10-11)
<i>Ἄνθος προεισόδιον τῆς Χριστοῦ παρουσίας</i> (v. 169)	<i>προεισόδιον ἄνθος τῆς Χριστοῦ παρουσίας</i> (col. 749, 42-43)

Meanwhile, the rare expression *Τεριχούντεια τείχη* that occurs in the Canon (vv. 78-79) as well as in his number 186 Letter²⁷ is also remarkable.

The issue of the liturgical use of the Canon is also interesting because, according to the indications of its most ancient witness (*P*₁) as well as the later manuscripts *P*₃ and *P*₄, the Canon is included in the service of the Matins for the afterfeast of the Nativity of the Forerunner (June 25), whereas, according to the testimony of the second, in chronological order, manuscript (*P*₂), the Canon was intended for the 24th of June, i.e. the feast day of the Nativity of the Forerunner. Despite the fact that we do not have information from other sources about the performance of the celebration of the afterfeast of the Nativity of the Forerunner in the Monastery of Stoudios²⁸, we could plausibly

²⁷ G. Fatouros, *Theodori Studitae Epistulae*, op.cit., p. 309, 51-52

²⁸ The feast is not recorded, for instance, in the *Typicon* of the Great Church of the 10th century (J. Mateos, *Le Typicon de la Grande Église. Ms. Sainte-Croix n° 40, Xe siècle. Introduction, Texte critique, traduction et notes*, [Orientalia Christiana Analecta 165], vol. I, Roma 1962, p. 318-320) or in the *Synaxarion* of the Monastery of Evergetis of the 11th century (R.

assume that this celebration of the patron saint of the Stoudios Monastery could be extended for the next day, i.e. one day after the feast of the Nativity. In favour of this hypothesis is, after all, the fact that, in the stoudite tradition, the feast days of the Forerunner were numbered among the 'great celebrations', in accordance with the distinction of feast days in the stoudite typicon into 'minor', 'middle' and 'great', since, as we have already pointed out, the church of the Monastery of Stoudios was dedicated to St. John the Baptist²⁹. The assumption, therefore, that the three manuscripts, in which the Canon is included in the service of the 25th of June, reflect this stoudite tradition, given also the fact that they come from the scriptorium of a Monastery which was also dedicated to the Forerunner, would not be erroneous. The Canon may also be one of the God-loving hymns of the Forerunner (*τὰ θεοπρεπή ἄσματα τοῦ Προδρόμου*), to which Theodore Stoudites refers in his above-mentioned *Catechesis*.

Although neither in this text nor in any other piece of work by saint Theodore is there any clear testimony about the place and time of the composition of the Canon, we still can assume that it is a piece of work that had been composed to be sung in the church of St. John the Baptist in the Monastery of Stoudios during the afterfeast of the saint's Nativity. Moreover, a veiled reference to this church, in our estimation, is found in the third *troparion* of the ode 7 of the Canon, where the hymnographer says: *Ἐν τῷ σεπτῷ ναῶ σου / ἐκτελοῦντες / τὸ ἱερὸν γενέσιόν σου / πάντες ἀναβοῶμεν· / Χριστοῦ θεράπον,* / *πρέσβευε ὑπὲρ ὑμῶν τῶν ἀννυμούντων σε*. Therefore, if the Canon is related to the celebration of the Nativity of the Forerunner in the Monastery of

Jordan, *The Synaxarion of the Monastery of the Theotokos Evergetis*, [Belfast Byzantine Texts and Translations 6.6], Belfast 2005, p. 164). On the contrary, the *Typicon* of the Monastery of San Salvatore of Messina of the 12th century specifies, in the service of the 25th of June, the singing of three *Stichera idiomela* honouring the Forerunner (M. Arranz, *Le Typicon du monastère du Saint-Sauveur à Messine. Codex Messinensis gr. 115 A.D. 1131*, [Orientalia Christiana Analecta 185], Roma 1969, p. 161, while in the service of the 25th of June, included in the printed *Menaea*, are delivered five *Stichera psosomoia* in the Vespers honouring the Forerunner, and a *Kathisma*, *Kontakion* and *Exaposteilarion* in the Matins (*Μηναῖα τοῦ ὄλου ἐνιαυτοῦ*, vol. V, Rome 1900, p. 360-366).

²⁹ See Th. Giagou, *Νίκων ὁ Μαυρορείτης. Βίος – συγγραφικὸν ἔργον – κανονικὴ διδασκαλία*, Thessaloniki 1991, p. 237; idem, «Ὁ κύκλος τῶν ἑορταζομένων ἁγίων καὶ οἱ Κύπριοι Ἅγιοι: Προσέγγιση τῆς τάξεως μετὰ βάση τοὺς κανόνες καὶ τὰ Λεξιόνάρια», in: idem, *Κανόνες καὶ Λατρεία*, Thessaloniki 2001, p. 106.

Stoudios, as a *terminus post quem* for its composition should be considered the year 798/799, a period when the relocation of the brotherhood of the Monastery of Sakkoudion to the Monastery of Stoudios in Constantinople, upon decision by Empress Irene, can be chronologically traced³⁰. Besides, the *Encomium* for the Nativity of the Forerunner is dated back to the same period³¹.

The Canon consists of eight odes numbered α' and γ' to θ', while the second ode is omitted, as usual³². It also consists of thirty-two *troparia* in total, evenly distributed in the eight odes. The last *troparion* of each ode is a *Theotokion*. Five out of the eight *Theotokia* that are included in the Canon are already published; these are the *Theotokia* of odes 3, 4, 5, 7, 8, and 9 respectively, which are present also in the Canon attributed to St. Theodore Stoudites, which are sung in the Matins of the Saturday of *Apokreo*³³ and have been published in the printed *Triodion*³⁴, while four of them (of odes 3, 4, 8, and 9) are also included in the anonymous Canon on St. John of the Ladder, published in *Analecta Hymnica Graeca*³⁵. All the *Theotokia* of the Canon have a dogmatic nature and are related to the topic of the Incarnation.

The Canon is sung in the fourth plagal mode and the musical and metrical models (*heirmoi*) of the odes are borrowed from Canons of Andrew of Crete (ode 1), John the Monk (odes 4 and 6) and Patriarch Germanus I of Constantinople (odes 7, 8 and 9), while two *heirmoi*, the ones of the odes 3 and 5 respectively, are probably poems of St. Theodore Stoudites and are included only in the aforementioned Canon on the Saturday of the *Apokreo*.

Although it is not possible for us to know whether the composition of the Canon preceded the composition of the *Encomium* on the Nativity of the Forerunner by saint Theodore Stoudites, apart from the verbal similarity,

³⁰ On this issue, see D. Kaklamanos, *Ὁ ἅγιος Θεόδωρος ὁ Στουδίτης*, op.cit., p. 109-110.

³¹ Cf. D. Kaklamanos, *Ὁ ἅγιος Θεόδωρος ὁ Στουδίτης*, op.cit., p. 555-556.

³² See Th. Kollyropoulou, *Περὶ τοῦ προβλήματος τῆς β' ᾠδῆς τῶν Κανόνων*, Patras 2012.

³³ For this Canon, see Kaklamanos, *Ὁ ἅγιος Θεόδωρος ὁ Στουδίτης*, op.cit., p., p. 238.

³⁴ *Τριώδιον κατανυκτικόν, περιέχον ἅπασαν τὴν ἀνήκουσαν αὐτῷ ἀκολουθίαν τῆς Ἁγίας καὶ Μεγάλης Τεσσαρακοστῆς*, Rome ¹1879, p. 23, 24, 25, 27, 28; *Τριώδιον κατανυκτικόν, περιέχον ἅπασαν τὴν ἀνήκουσαν αὐτῷ ἀκολουθίαν τῆς Ἁγίας καὶ Μεγάλης Τεσσαρακοστῆς*, Venice ⁴1876, p. 15, 16, 19.

³⁵ E. Tomadakis, *Analecta Hymnica Graeca e codicibus eruta Italiae inferioris*, (I. Schirò consilio et ductu edita), vol. VII, Roma 1971, p. 322, 323, 327, 328.

which has already been pointed out in another instance, the semantic relationship between the two texts is also noteworthy. Nevertheless, in this Canon, as is typical of the genre, the hymnographer does not explore the topic of the celebration by maintaining the exact chronological order of the events surrounding the Nativity of the Forerunner, but makes encomiastic references to individual events that make up the content of this specific celebration but also to other aspects of the life of the eulogised saint. The influence of the relevant biblical narrations in the Canon as well as in the Encomium is evident, and one can find some basic common topics that comprise its content: Elizabeth's infertility and Zacharias' punishment; the conception and miraculous birth of the Forerunner; the life of the Forerunner in the desert; John's preaching of repentance and his descent into Hades where he announces the presence of Christ, while the connection between the Nativity of the Forerunner and the coming of Christ, is presented sparsely throughout the Canon.

Regarding the rythmotonic metre employed in the Canon, it appears that the hymnographer knows the rules of isosyllaby and homotony and that he generally follows closely the metrics and musical patterns, even though there are cases where he departs from them³⁶. A common metrical variation in hymnography is the use of anisosyllabic cola that are yet musically equivalent, with the addition or detracton of a final accented syllable. A similar metric option is highlighted also in the Canon under publication, as for instance in verses 11, 17 and 23 of ode 1 with an accent in the thirteenth syllable or in verse 33 of ode 3 with an accent in the fifteenth syllable. Contrary to this, in the last verse of all the *troparia* of ode 5, the heirmos's final accented syllable is omitted and placed in the sixth syllable. Also, another common metrical variation in the heirmoi is the duplication or shifting of an accent by one or

³⁶ For the metrical variations in Byzantine hymnography, see Th. Antonopoulou, «A Kanon on Saint Nicholas by Manuel Philes», *Révue des Études Byzantines* 62 (2004) 201 (with references to the older literature); cf. eadem, «Imperial Hymnography: The Canons Attributed to Emperor Constantine VII Porphyrogenitus. With the Critical Edition of the First Canon on St. John Chrysostom», in: A. Rhoby – N. Zagklas (ed.), *Middle and Late Byzantine Poetry. Texts and Contexts*, [Βυζάντιος Studies in Byzantine History and Civilization 14], Turnhout 2018, p. 233; eadem, «Imperial Hymnography: The Second Canon on St. John Chrysostom by Emperor Constantine VII Porphyrogenitus», in: *Travaux et Mémoires* 23/1 (2019) [= *Mélanges Bernard Flusin*, éd. A. Binggeli – V. Déroche], p. 26-27.

more syllables, while the poet frequently constructs the Canon's cola freely, adding or detracting one or more syllables in comparison to the heirmos and adjusting the accents accordingly. Representative examples of this are the following: In ode 1, the pattern of v. 6 is 6: 1-4³⁷ in the heirmos, but becomes 7: 4-7 in v. 6; In ode 4, the pattern of v. 1 is 13: 2-6-8-12 in the heirmos, but becomes 12: 1-5-7-11 in vv. 53 and 57; In ode 6, the pattern of v. 4 is 12: 3-7-10-12 in the heirmos, but becomes 14: 4-8-12 in v. 91, 13: 3-7-11 in v. 96, 14: 3-7-11-14 in v. 100, and 14: 3-8-10-12 in v. 104.

For the edition of the Canon we based on its most ancient witness, codex no. 42 of the manuscript collection of the Monastery of Panagia Kamariotissa, taking into account also the rest of the codices, in which the Canon is preserved, inasmuch as better forms survive in them. The conventions used in the edition of the text are the following³⁸: We choose to cite the whole text of the heirmos of each ode, as most of the times it is included in the manuscripts that contain the Canon. Following the international conventions for the edition of hymnographical texts, the colons are reproduced on separate lines. For the division of the text into verses, we follow the indications in the manuscripts, where the separation of colons is generally indicated by the use of the upper point (·), which, as we know, is used in hymnographic manuscripts in order to denote the way of the singing of the hymns. In addition, we decided not to adopt the sign of *diplē stigmē* (¨), which is usually used in manuscripts; nevertheless, the similar sign of *diairesis* is regularly used here. The initial letters of proper names and the *nomina sacra* have been capitalized. Symbols and common abbreviations are printed in their expanded forms. Prepositional phrases given in the manuscripts as one word (e.g. v. 97

³⁷ The first number corresponds to the number of the syllables of the verse and the numbers following that correspond to the stressed syllables within the verse. For this practice, see Th. Antonopoulou, «A Kanon on Saint Nicholas by Manuel Philes», op.cit., 201.

³⁸ For the contemporary methods of editing hymnographical texts, see A. Spanos, *Codex Lesbiacus Leimonos 11. Annotated Critical Edition of an Unpublished Byzantine Menaion for June*, [Byzantinisches Archiv 23], Berlin – New York 2010, p. 134-135; Th. Antonopoulou, «Imperial Hymnography: The Canons Attributed to Emperor Constantine VII Porphyrogenitus. With the Critical Edition of the First Canon on St John Chrysostom», op.cit., p. 234; eadem, «Imperial Hymnography: The Second Canon on St. John Chrysostom by Emperor Constantine VII Porphyrogenitus», p. 27.

ἀποκοιλίας) are divided into their component parts; contrary to this, the word ὑπερπροφήτης (vv. 139, 147) is preserved as it is, as it becomes evident that this specific writing serves metrical causes, while it is possible that this word is another indication of Theodore Stoudites' tendency towards neologisms³⁹.

We also use the asterisk (*) to highlight certain *Theotokia* of the Canon, which are already published in liturgical printed books⁴⁰. Contemporary conventions are used in accentuation⁴¹; More specifically, with regard to enclitics, we follow the traditional rules, with the exception that following a *prope-rispomenon* the enclitic word loses its accent⁴² (e.g. v. 127 μελωδοῦμεν σοι). Also, the iota subscript, albeit not used in manuscripts, is introduced here. Apart from that, we use Greek double quotation marks («») to denote direct speech.

The critical text is accompanied by an *apparatus heirmorum*, an *apparatus fontium* and an *apparatus criticum*. The first one includes a reference to the edition of heirmoi and of the names of the hymnographer to whom each

³⁹ For the language employed by Theodore Stoudites, see G. Fatouros, «Fehlendes in Lampes 'Patristic Lexicon'. Zum wortschatz der Studites-Briefe», *Jahrbuch der Österreichischen Byzantinistik* 33 (1983) 109-117; idem, «Die Benediktiner von S. Maur auf der suche nach exotischen Wörtern bei Theodoros Studites», in: E. Trapp - J. Diethart - G. Fatouros - A. Steiner - W. Hörandner, *Studien zur Byzantinischen Lexikographie*, [Byzantina Vindobonensia 28], Wien 1988, p. 71-148; idem., «Zur Sprache des Theodoros Studites», in: W. Hörandner - E. Trapp, *Lexicographica Byzantina. Beiträge zum symposion zur Byzantinischen Lexikographie* (Wien, 1-4. 3. 1989), Wien 1991, p. 123-128; E. Trapp, «Zum Wortschatz des Theodor Studites», in: M. Grünbart, *Theatron, Rhetorische Kultur in Spätantike und Mittelalter*, Berlin - New York 2007, p. 449-461.

⁴⁰ For the identification of these specific *troparia* were used the catalogues included in the works of: E. Follieri, *Initia Hymnorum Ecclesiae Graecae*, vol. I-V/2, [Studi e Testi 211-215bis], Città del Vaticano 1960-1966; *Analecta Hymnica Graeca e codicibus eruta Italiae inferioris*, I. Schirò consilio et ductu edita, vol. XIII, Roma 1966-1980, p. 194-289; A. Spanos, *Codex Lesbicus Leimonos 11*, op.cit., p. 427-443.

⁴¹ For the most recent discussion on modern editorial practices, see the articles in the volume, A. Giannouli - E. Schiffer, *From Manuscripts to Books. Vom Codex zur Edition. Proceedings of the International Workshop on Textual Criticism and Editorial Practice for Byzantine Text* (Vienna, 10-11 December 2009), Wien 2011.

⁴² See J. Noret, «Notes de ponctuation et d'accentuation byzantines» *Byzantion* 65 (1995) 83-88. Cf. Th. Antonopoulou, «A Kanon on Saint Nicholas by Manuel Philes», op.cit., 201.

heirmos is attributed. The attribution of heirmoi to hymnographers follows the one by Eustratiades in his edition of the *Heirmologion*, with the exception of the cases of the heirmoi of the 3rd and 5th odes, which are not included in the edition made by Eustratiades but in the editions of the printed *Triodion*, to which we also make a reference. In the same *apparatus*, the differences observed between the manuscripts with regard to the text of the heirmos are also stressed, in order to distinguish them clearly from the *apparatus criticum*, which concerns exclusively the main text of the Canon.

The *apparatus fontium* contains the references to scriptural sources and other parallel passages from patristic texts that demonstrate similar ideas or expressions. It does not include, however, phrases and words that point to common motifs in Byzantine hymnography, while we decided, with a view to avoiding repetitions, not to include similar expressions between the Canon and other texts by Theodore Stoudites in this apparatus, as long as these were noted in the respective part of the present introduction.

The *apparatus criticum* is generally negative, except for a few cases, where the positive *apparatus* was preferred for reasons of clarity. Also, it does not include corrections concerning errors spotted in the manuscripts with regard to the stress of certain words, the presence or absence of the iota subscript or the difference in the use of the ν ἐφέλικυστικόν. Finally, in the *apparatus criticum*, we note the editions of already published *Theotokia* in liturgical printed books, while we also stress any differentiation observed between the printed versions and the manuscripts used for the present edition.

S. THEODORI STUDITAE
Canon In Post Festum Nativitatis Sancti Joannis Baptistae
Editio princeps

TABULA SIGLORUM ET ABBREVIATIONUM
IN APPARATIBUS ADHIBITORUM

CODICES

<i>P</i> ₁	<i>Constantinopolitanus monasterii Panagiae Camariotissae 42</i>
<i>P</i> ₂	<i>Constantinopolitanus monasterii Panagiae Camariotissae 108</i>
<i>P</i> ₃	<i>Constantinopolitanus monasterii Panagiae Camariotissae 148</i>
<i>P</i> ₄	<i>Constantinopolitanus monasterii Panagiae Camariotissae 109</i>

CETERA

<> addenda

accent.	accentus	om.	omisit / omiserunt
a. corr.	ante correctionem	p. corr.	post correctionem
add.	addidit / addiderunt	praem.	praemisit
codd.	codices	sup.l.	supra lineam
cf.	confer	theot.	theotokion
ex. gr.	exempli gratia	tit.	titulus
l., ll.	linea, lineae	trsp.	transposuit
in marg.	in margine	vd.	vide
m. gr.	metri gratia	v., vv.	versus, versus
num.	numerus		

AHG	<i>Analecta Hymnica Graeca e codicibus eruta Italiae inferioris</i> , I. Schirò consilio et ductu edita, vol. I-XII, Roma 1966-1980
EE	S. Eustratiades, <i>Εἰρμολόγιον (Μνημεῖα ἀγιολογικά)</i> , [Ἀγορευτικὴ Βιβλιοθήκη 9], Chennevières-sur-Marne 1932
Follieri	E. Follieri, <i>Initia Hymnorum Ecclesiae Graecae</i> , vol. I-V/2, [Studi e Testi 211-215bis], Città del Vaticano 1960-1966
TR	<i>Τριώδιον κατανυκτικόν, περιέχον ἅπασαν τὴν ἀνήκουσαν αὐτῷ ἀκολουθίαν τῆς Ἁγίας καὶ Μεγάλης Τεσσαρακοστῆς</i> , Rome ¹ 1879
TV	<i>Τριώδιον κατανυκτικόν, περιέχον ἅπασαν τὴν ἀνήκουσαν αὐτῷ ἀκολουθίαν τῆς Ἁγίας καὶ Μεγάλης Τεσσαρακοστῆς</i> , Venice ⁴ 1876

Ὁ κανὼν τοῦ τιμίου Προδρόμου
<Ποίημα> Θεοδώρου τοῦ Στουδίτου

Ἦχος πλ. δ΄

ὠδὴ α΄. ἄσωμεν ὠδὴν τῷ Θεῷ
τῷ ἐκ <πικρᾶς> δουλείας
τοῦ Φαραῶ ῥυσαμένῳ Ἰσραὴλ
καὶ ἐν πυρίνῳ στύλῳ
5 καὶ φωτὸς νεφέλῃ καθοδηγήσαντι,
ὅτι δεδόξασται.

Σήμερον ὡς λύχνος φωτὸς
τεχθεὶς ὁ Ἰωάννης
λαμπροφορεῖ τὴν ἐόρτιον χαρὰν
τῇ οἰκουμένη πάσῃ
5 τῆς ἐπιφανείας Χριστοῦ τοῦ λάμπαντος
πρὸ ἑωσφόρου παντός.

Τῶν στειρωτικῶν ἐκραγεῖς
δεσμῶν ὁ Ἰωάννης
ἐκ τῆς προφήτιδος τὸν παρθενικὸν
10 προδιαγράφει τόκον
καὶ ὡς ἑωσφόρος προλάμπει τοῦ νοητοῦ
φωστῆρος σήμερον.

Tit. Ὁ κανὼν τοῦ τιμίου Προδρόμου *P*₁ *P*₂ *P*₄ Ὁ κανὼν τοῦ Προδρόμου *P*₃
In marg. Θεοδώρου τοῦ Στουδίτου *P*₁ *P*₃ Θεοδώρου Στουδίτου *P*₂ *P*₄

Heirm. α΄ EE 230, num. 331 Ποίημα Ἀνδρέου Κρήτης Ἱεροσολυμίτου. Cf. Follieri, I, 201.
2 πικρᾶς] *supplevi auctoritate EE (m. gr.)* || 6 δεδόξαστε *P*₄

1 (λύχνος) cf. Io. 5, 35 | (φωτὸς) vd. ex. gr. Io. 1, 9 et 8, 12 | (λύχνος φωτὸς) vd. ex. gr. Greg. Naz., Orat. 43, 75, 5 (p. 292 Bernardi); Chrysip. Hieros., Encom. in Joannem Baptistam, 3, 19 (p. 32 Sigalas) || 2-4 (τεχθεὶς – πάσῃ) cf. Lc. 1, 13-14 || 5-6 (τῆς – παντός) cf. Ps. 109, 3 || 7-10 (Τῶν – τόκον) cf. Lc. 1, 41-46 || 11 vd. supra, vv. 5-6

2 τεχθῆς *P*₄ || 8 ὁ *sup.l.* *P*₄ || 11 ἑώσέωσφόρος *P*₃

- Τίκεται καρπὸς εὐκλεῆς
 ἐκ τῆς ἐρήμου μήτρας
 15 ὁ τῆς ἐρήμου πολίτης ἀληθῶς
 καὶ πολιτείαν ἡμῖν
 εὐτρεπίζει νέαν τῆς παρουσίας Χριστοῦ
 ὁ μέγας Πρόδρομος.
- θεοτ. Ὅλος ἐν γαστρὶ σου, ἀγνή,
 20 ὁ Λόγος ἐνοικήσας,
 ὄλον με σώζει πεσόντα τῇ φθορᾷ
 νοῦν καὶ ψυχὴν καὶ σάρκα·
 Θεὸς γὰρ ὢν ὤφθη ἄνθρωπος, ἵνα ἐμὲ
 Θεὸν ἐργάσῃται.
- ὦδὴ γ'. Ὁ στερεώσας ἐν τῇ χειρὶ σου,
 Λόγε Θεοῦ, τοὺς οὐρανοὺς
 ἐν τῷ στερεώματι τῆς ἀληθοῦς ἐπιγνώσεως,
 στερέωσον καὶ ἡμῶν
 5 τῶν ἐπὶ σοὶ πεποιθότων τὰς καρδίας.
- 25 Τὸ εὐαγγέλιον Ζαχαρίου
 ἀναγνωσθὲν συμβολικῶς
 διὰ τῆς ἐνδόξου αὐτοῦ νῦν φανερώσεως
 ὁ πρόδρομος τοῦ Χριστοῦ
 χαρᾶς ἐνθέου πληροῖ τὴν οἰκουμένην.
- 30 Ὁ Ζαχαρίας τῇ ἀφωνίᾳ
 τὰ παλαιὰ σιωπᾶσθαι
 καὶ ἀνακηρύττεσθαι τὰ νέα δεικνύων σαφῶς,

Heirm. γ' TR 23, TV 15. Cf. Follieri, III, 170. 1 τῇ] om. P₃ || 3 στερεώματι] φωτισμῶ TR, TV
 post τῆς add. σῆς TR, TV

13 (καρπὸς εὐκλεῆς) Sap. 3, 15 || 14-18 (ἐκ - Πρόδρομος) cf. Io. Chrys., In Matthaum, Hom. 36, PG 57, 413, 44-46 || 14-15 (ἐκ - πολίτης) cf. ex. gr. Io. Chrys., In Genesim, Hom. 13, PG 53, 104, 46; (Ps.) Andr. Cret., Hom. in silentium s. Zachariae et in nativitatem s. Joannes, p. 208, 29-30 et 210, 17 Domini) || 15 (ὁ - πολίτης) cf. Is. 40, 3; Mt. 3, 3; Mc. 1, 3; Lc. 1, 80-81; Io. 1, 23 || 25-29 (Τὸ - οἰκουμένην) cf. Lc. 1, 8-20, speciatim 1, 14 || 30-34 (Ο - γλώττης) cf. Lc. 1, 20-23, 64-65

23 ὢν] om. P₂P₃P₄ || 31 τὰ παλαιὰ] scripsi: τοῦ παλαιοῦ codd.

γεννᾶ τοῦ Λόγου φωνήν,
τὸν Ἰωάννην, καὶ λύεται τῆς γλώττης.

- 35 Τὴν ἐκκλησίαν, ὡσπερ Ῥεβέκκαν,
ἐκ τοῦ πατρὸς ἀποσταλεῖς
τῷ μονογενεῖ νυμφαγωγεῖται ὁ Πρόδρομος,
τὸ πνεῦμα πλοῦτον αὐτῇ
καταπροικίζεσθαι ὑποτυπώσας.

- θεοτ. 40 * Ἀκατανόητόν σου τὸ θαῦμα·
πλὴν γὰρ ἀνδρὸς κυοφορεῖς
καὶ τὴν παρθενίαν σου, ἀγνή, φρουρεῖς, τίκτουσα·
διὸ ἀγγέλων πληθὺς
καὶ βροτῶν γένος ὑμνεῖ σε ἀσιγήτως.

ὦδὴ δ´. Ἐξ ὄρους κατασκίου, Λόγε, ὁ προφήτης
τῆς μόνης Θεοτόκου μέλλοντος σαρκοῦσθαι
θεοπτικῶς κατενόησε καὶ ἐν φόβῳ
ἐδοξολόγει σου τὴν δύναμιν.

- 45 Τὸ ἀποκεκρυμμένον ἀπὸ τῶν αἰώνων
ιδὼν ὁ Βαπτιστής, τὴν σάρκωσιν τοῦ Λόγου,
ἐν τῇ μητρῷα νηδύι ἠγαλλιᾶτο
θεολογῶν αὐτὸν ἀρρήτοις φωναῖς.

- Ὁ λύχνος τοῦ φωτός, ὁ πρόδρομος τοῦ Λόγου
50 σήμερον τεθεῖς ὡς ἐπὶ τὴν λυχνίαν

Heirm. δ´, EE 224, num. 321. Ποίημα Ἰωάννου Μοναχοῦ. Cf. Follieri, I, 493. 1-4 Λόγε – δύναμιν] *desunt in P₃, 2-4 μέλλοντος – δύναμιν] desunt in P₁ P₂, 4 ἐδοξολόγει] litt. λό sup. l. P₄*

33 (φωνήν) cf. Is. 40, 3; Mt. 3,3; Mc. 1,3; Lc. 1, 80-81; Io. 1, 23 || 35 (Ρεβέκκαν) cf. Gen. 25, 21-26 || 45-48 (Τὸ – φωναῖς) cf. Lc. 1, 41-46 || 47 (μητρῷα νηδύι) vd. ex.gr. Greg. Nys., Or. in diem natalem Christi, PG 46, 1136, 55-56 || 48 (ἀρρήτοις φωναῖς) vd. ex gr. (Ps.) Io. Chrys., Hom. in synaxim incorporalium, 1, 3 (p. 134 Halkin); Cyr. Alex., Commentarii in Joannem, 8 (vol. I, p. 61, Pusey) || 49 (λύχνος φωτός) vd. supra l. 1 || 49-50 (Ὁ – λυχνίαν) cf. Mt. 5, 15

35 Ῥεβέκκαν] *scripsi* : Ῥεβέκκαν *codd.* || 40-44 theot. TR 23; TV 15 || || 41 πλὴν γὰρ P₁ || 45 τῶν] τὸν P₃ || 47 post νηδύι *add.* σου P₂ P₃ P₄

τῷ τῆς ἀγνείας ἐλαίῳ λάμπων φωτίζει
τοῖς ἐν τῷ κόσμῳ τὴν μετάνοιαν.

Ἄγγελος Θεοῦ ὄφθεις ὁ Ἰωάννης,
τὴν σωματικὴν τοῦ Λόγου παρουσίαν
55 κατασαλπίζων, ἐγείρει τοὺς τεθαμμένους
ἐν τῇ νεκρότητι τοῦ γράμματος.

θεοτ. * Ἰθυνον ἡμᾶς εὐχαῖς σου κυβερνώσα
κλυδωνιζομένους σάλῳ ἁμαρτίας
εἰς σωτηρίας λιμένα, Κυριοτόκε,
60 ἐκλυτρουμένη ἐκ παντοίων δεινῶν.

ὦδὴ ε΄. Ὅρθριζει τὸ πνεῦμα μου
πρὸς σέ, Χριστέ ὁ Θεός,
διότι φῶς τὰ προστάγματα
τῆς σῆς παρουσίας·
5 ἀλλ' ἐν αὐτοῖς καταυγάσας
τὸν νοῦν ἡμῶν, Δέσποτα,
ὁδήγησον ἐν τρίβῳ ζωῆς.

Ἡ ἄγονος ἄρουρα
νῦν ἄσταχυν βλαστουργεῖ,
ἡ Ἐλισάβητ τὸν Πρόδρομον,
καὶ δείκνυσιν ὄριμον
65 τὸν καρπὸν πρὸ τοῦ τόκου,
μεστὰ τὰ σκιρτήματα
τῆς προφητείας φέροντα.

Heirm. ε΄, TR 24; TV 16. Cf. Follieri, II, 151. *I* πνεῦμα μου] *sic. accent. codd.* || 4 τῆς παρουσίας σου *P₄* TR, TV || 5 ἐν αὐτοῖς οὖν καταύγασον *P₄* TV || 7 ὁδήγησον] καὶ *praem. P₄* TV

51 (ἀγνείας ἐλαίῳ) Germ. I, Orat. 1, In praesentationem S. Deiparae, 16, PG 98, 305, 49 || 51-52 (φωτίζει – μετάνοιαν) cf. Mt. 3, 1-2, 8; Mc. 1, 4; Lc. 3, 3-4, 8 || 53-55 (Ἄγγελος – τεθαμμένους) cf. ex. gr. Sophron. Hieros., Hom. In Iohannem. Baptistam, PG 87/3, 3325, 32-36 || 53 (ἄγγελος) cf. Ex. 23, 20; Mal. 3, 1; Mc. 1, 2; Mt. 11, 10; Lc. 7, 27; 61 (ἄγονος ἄρουρα) cf. Lc. 1, 7; || 61-62 (H – βλαστουργεῖ) cf. Io. Chrys., Hom. In annuntiationem beatae virginis, PG 50, 794, 61; Hesych., Hom. de s. Maria Deipara, 2, 11 (p. 196 Aubineau) || 64-67 (καὶ – φέροντα) cf. Lc. 1, 41-45; vd. etiam Procl., Hom. in s. virg. Mariam, 3, 77-78 (p. 262 Constas)

51 ἐλέῳ *P₂ P₃ P₄* | φωτίζει] φωτίζων *P₃* || 56 νεκρότητι *P₄* || 57-60 theot. TR 24, TV 16, AHG VII, 323 || 58 κλυδωνιζομένους *P₂ P₃ P₄* | 58 ἁμαρτίας] τῶν πταισμάτων TR || 60 ἐκλυτρουμένους *P₄* || 62 βλαστουργῆ *P₂^{a.corr.}*

- Τῆς δόξης τὸν ἥλιον
 προμηνύων, Βαπτιστά,
 70 ὡς ἔωσφόρος ἀνέτειλας
 τῇ λάμπει τοῦ πνεύματος,
 τὸ νυκτώδες τοῦ νόμου
 μετάγων εἰς ἡμέραν
 ἀκτίσι ταῖς τῆς χάριτος.
- 75 Ἡ σάλπιγξ τοῦ λόγου σου
 ἐνηχοῦσα ἑπταπλῶς
 τοῖς ἐπὶ γῆς τὴν μετάνοιαν
 ὡς Ἰεριχούντεια
 τῆς ἀμαρτίας τὰ τεῖχη
 80 ἐφάπαξ κατέσεισε,
 <ὦ> Βαπτιστὰ καὶ Πρόδρομε.

- θεοτ. * Ὑπὲρ τὰ πυρίμορφα
 Σεραφίμ ὄφθης, ἀγνή,
 τιμιωτέρα, κυήσασα
 85 τὸν τούτοις ἀπρόσιτον,
 Ἰησοῦν τὸν Σωτῆρα
 σαρκώσει θεώσαντα
 τῶν γηγενῶν τὸ φύραμα.

ὠδὴ ζ´. Χιτῶνα μοι παράσχου φωτεινὸν
 ὁ ἀναβαλλόμενος
 τὸ φῶς ὡς ἱμάτιον,
 πολυέλεε Χριστέ ὁ Θεὸς ἡμῶν.

- Χαρὰν ἀκουτισθέντες τῆς γονῆς
 90 τοῦ Προδρόμου σήμερον

Heirm. ζ´, EE 224 num. 321. Ποίημα Ἰωάννου Μοναχοῦ. Cf. Follieri, V, 94. **I** Χιτῶνα] *sic. accent. codd.* || **2-4** vv. *dessunt in P₁P₂P₃ | 3* τὸ] *om. P₄, supplevi auctoritate EE | ἡμῶν] om. P₄, supplevi auctoritate EE*

68-69 (Τῆς – Βαπτιστά) cf. Mt. 3, 11-12; Mc. 1, 7-8; Lc. 1, 41-44 || **70** (ἔωσφόρος) vd. supra l. 5-6 || **75-77** (H – μετάνοιαν) cf. Mt. 3, 1-2 et 8; Mc. 1, 4; Lc. 3, 3 et 8 || **78-79** (ὡς – τεῖχη) cf. Ios. 6, 1-25; Hebr. 11, 30-31

72 νυκτώδες *P₂P₃P₄* || **74** ταῖς] *om. P₂P₃P₄* || **78** Ἰεριχούντεια] *scripsi* : Ἰερυχούντεια *codd.* || **81** ὦ] *addidi m. gr.* || **82-88** *theot.* TR 25; TV 16; AHG VII, 322

ἀγαλλιασώμεθα
καὶ εὐφρανθῶμεν ψαλμικῶς πανηγυρίζοντες.

Ἦ ἔρημος ὡς κρίνον, Βαπτιστά,
μήτρα σε ἀνθήσασα
95 παράδεισος γέγονε
τὴν τῆς χάριτος ὁσμὴν εὐωδιάζουσα.

Εὐθύς ἀπὸ κοιλίας τῆς μητρὸς
δοχεῖον τοῦ πνεύματος
ὁ Πρόδρομος γέγονε
100 τῷ γεννήσαντι τεχθεὶς θαυματουργὸς ὑψηλός.

θεοτ. Ἐκύησας Υἱὸν τὸν πρὸ παντὸς
αἰῶνος, Πανάχραντε,
ἐκ σοῦ τὸν ἀπάτορα
καὶ ἀμήτορα ἐκ Πατρὸς Χριστὸν τὸν Κύριον.

ὠδὴ ζ'. Ὁ ἐν ἀρχῇ
τὴν γῆν θεμελιώσας
καὶ οὐρανοὺς
τῷ λόγῳ στερεώσας
5 εὐλογητὸς εἶ
εἰς τοὺς αἰῶνας,
Κύριε, ὁ Θεὸς τῶν πατέρων ἡμῶν.

105 Ὁ ἀρετῶν
φυτουργὸν ἀναδείξας
καὶ τῶν παθῶν
ἐρημωτὴν γνωρίσας
εὐλογητὸς εἶ

Heirm. ζ', EE 226 num. 323. Ποίημα Γερμανοῦ Πατριάρχου. Cf. Follieri, III, 24. 7 post Θεὸς *de truncat P₃* | post ἡμῶν *de truncat P₃*

93-94 (H – μήτρα) cf. I. 14 || **96** (ὁσμὴν εὐωδιάζουσα) cf. Gen. 8, 21; Lev. 8, 21 || **97-100** (Εὐ-
θύς – ὑψηλός) cf. Lc. 1, 15-16 || **103-104** (ἀπάτορα – ἀμήτορα) cf. Heb. 7, 3 || **109-111** (εὐλο-
γητὸς – ἡμῶν) Dan. 3, 26

97 ἀποκοιλίας *codd.* || **103** καὶ σοῦ *P₂* || **104** ἀμήτορα] *scripsi*: ἀμήτορ *P₁* *P₂^{a.corr.}* *P₃* *P₄* || **108**
γνωρίσας *P₂* *P₃*

- 110 εἰς τοὺς αἰῶνας,
Κύριε, ὁ Θεὸς τῶν πατέρων ἡμῶν.
- Σὺ ἐκ γαστρὸς
πολιόφρων ἐφάνης,
ὡς ἀπειθεῖς
- 115 ἐν φρονήσει δικαίων
προσεπιστρέφων,
Χριστοῦ θεράπον,
καὶ ἐνάγων εἰς εὐθείας τρίβους τὰς τοῦ Χριστοῦ.

- Ἐν τῷ σεπτῷ
- 120 ναῶ σου ἐκτελοῦντες
τὸ ἱερὸν
γενέσιόν σου πάντες
ἀναβῶμεν·
«Χριστοῦ θεράπον,
125 πρέσβευε ὑπὲρ ἡμῶν τῶν ἀνυμνούντων σε».

- θεοτ. * Δαυϊτικὸν
μελωδοῦμεν σοι ᾄσμα
ὄρος Θεοῦ
σὲ καλοῦντες, Παρθένε,
- 130 ἐν ἣ οἰκήσας
σαρκὶ ὁ Λόγος
ἐνεούργησεν ἡμᾶς πνευματικῶς ἐαυτῷ.

ᾠδὴ η΄. Τὸν ἐν ὄρει
ἀγίῳ δοξασθέντα
καὶ ἐν βάτῳ

Heirm. η΄, EE 226 num. 323. Ποίημα Γερμανοῦ Πατριάρχου. Cf. Follieri, IV, 202. 3-8 vv. *desunt in P₁ P₂ P₃*

112-113 (Σὺ – ἐφάνης) cf. Lc. 1, 15-16 || **114-116** (ὡς – προσεπιστρέφων) cf. Lc. 1, 17 || **118** (εὐθείας – Χριστοῦ) cf. Is. 40, 3; Mt. 3, 3; Lc. 3, 4 || **128** (ὄρος) Dan. 2, 45

111 v. *deest in P₃* | ἡμῶν] *deest in P₄* || **116** προσεπιστέφων *P₃* || **117/124** θεράπων *P₄* || **126-132** theot. TR 27; TV 19 || **127** μελωδοῦμεν σοι] *sic. accent. codd.* || **129** Παρθένε καλοῦντες TR || **130** ἣ] ᾠ TR, TV | οἰκήσας] *scripsi* : οἰκίσας *codd.* || **132** ἐνεούργησεν *codd.* : ἐθεούργησεν TR TV

πυρὶ τὸ τῆς ἀειπαρθένου
 5 τῷ Μωυσῆ μυστήριον γνωρίσαντα
 Κύριον ὑμνεῖτε
 καὶ ὑπερυσοῦτε
 εἰς πάντας τοὺς αἰῶνας.

Τὸν πρὸ τόκου
 ἀπόστολον δειχθέντα
 135 καὶ ἐν τόκῳ
 θαυματουργὸν ὄφθέντα
 καὶ μετὰ τόκον κήρυκα τῆς χάριτος
 πάντες Ἰωάννην
 τὸν ὑπερπροφήτην
 140 ὑμνοῦμεν εἰς αἰῶνας.

Παραδόξως
 τὸν Βαπτιστὴν τεχθέντα
 καὶ ὄφθέντα
 κλέος τῆ Ἐλισάβετ,
 145 ὡς ἀφελόντα ὄνειδος στερώσεως,
 πάντες Ἰωάννην
 τὸν ὑπερπροφήτην
 αἰνοῦμεν εἰς αἰῶνας.

Ἰωάννην
 150 τὸν ἄνωθεν κληθέντα
 καὶ τοῖς κάτω
 λαμπτήρα γεννηθέντα
 ἐν τῇ νυκτὶ τοῦ βίου μεγαλύνοντες
 Κύριον ὑμνοῦμεν
 155 καὶ ὑπερυσοῦμεν
 εἰς πάντας τοὺς αἰῶνας.

4 ἀειπαρθένου] an ἀει *delevi m. gr.?* || 7 *post* ὑπερ *detrunctat P₄*

133-134 (Τὸν - δειχθέντα) cf. Ex. 23, 20; Mal. 3, 1; Mt. 11, 10; Mc. 1, 2; Lc. 7, 27; || 139 (ὑπερ-
 προφήτην) cf. Mt. 11, 9; Lc. 7, 26 || 145 (ὡς - στερώσεως) cf. Lc. 1, 25 || 147 (ὑπερπροφήτην)
 v. *supra* l. 139

139 141-148 *vv. post* v. 156 *transp. P₄* || 144 τῆ] τῆς *P₄* || 156 *post* πάντας *detrunctat P₄*

- θεοτ. *Ρείθρου ζώντος
 πηγή έσφραγισμένη
 άνεδείχθης,
 160 παρθένε Θεοτόκε,
 άνάνδρωσ γάρ τόν Κύριον γεννήσασα,
 τής άθανασίας
 τοίς πιστοίς ποτίσεις
 τὸ νάμα εἰς αἰῶνας.
- ὦδὴ θ´. Τὸν προδηλωθέντα ἐν ὄρει τῷ νομοθέτῃ
 ἐν πυρὶ καὶ βάτῳ τόκον τὸν τῆς ἀειπαρθένου
 εἰς ἡμῶν τῶν πιστῶν σωτηρίαν
 ὕμνοις ἀσιγήτοις μεγαλύνωμεν.
- 165 Σὺ τῆς ἑπταφώτου λυχνίας ὑπεραυγάζων
 τῇ τοῦ πνεύματος, Πρόδρομε, ἀῦλφ φωταυγεία
 ἀειλαμπῆς λύχνος τῆς ἐκκλησίας
 ἀνεφάνης σήμερον, μακάριε.
- Ἄνθος προεισόδιον τῆς Χριστοῦ παρουσίας
 170 ἀνεφάνη <—> σήμερον ὁ μέγας Ἰωάννης
 εὐωδιάζων ἐν πνεύματι θείῳ
 τοῦ νοητοῦ λειμῶνος τὰ ἀρώματα.
- Βίον τὸν ἀνήροτον ἐν ἐρήμῳ διάξας
 τὰς καρδίας ἤρωσας, Βαπτιστά, τῶν ἀνθρώπων
 175 καὶ ἀνέδειξας χώρας πολυφοροῦσας
 τοὺς καρποὺς τοῦ πνεύματος, μακάριε.

Heirm. θ´, EE 226 num. 324. Ποίημα Γερμανοῦ Πατριάρχου. Cf. Follieri, IV, 229. 2-4 vv. *dessunt in P₃ || 2* τόκῳ *P₁ P₂^{p. corr.} P₄ | τῷ P₁ P₂ P₄ || 4* ἀσιγήτοις *P₁ P₂ P₄ | post* ἀσιγήτοις *detrun-*
cat P₁

165 (ἑπταφώτου λυχνίας) Ex. 25, 31; Zach. 4, 2; Hebr. 9, 2 || **167** (λύχνος) vd. supra l. 1 || **173** (Βίον – ἀνήροτον) cf. Greg. Naz., Orat. 26, 11, PG 35, 1244, 25 || **176** (τοὺς – πνεύματος) Gal. 5, 22

157-164 theot. TR 27; TV 19; AHG VII, 327 || **160** παρθένε Θεοτόκε *scripsi m. gr.* : Θεοτόκε παρθένε *codd.*, TR, AHG || **163** τοὺς πιστοὺς TR, TV || **167** (λύχνος) vd. supra l. 1 || **170** *una syll. desideratur m. gr., fort. τῇ scribendum* || **173** διδάξας *P₃* || **174** ἤρωσας *P₁ P₂ P₃* || **175** πολυφοροῦσας] *an* πολυφόρος *scribendum?*

θεοτ. *Υπὲρ νοῦν ὁ τόκος σου· γεννᾶς γὰρ τὸν προόντα,
γαλουχεῖς ἀχράντως τὸν τροφοδότην τοῦ κόσμου,
ἀνακλίνεις τὸν τοῦ παντὸς συνοχέα,
180 Χριστὸν τὸν λυτρωτὴν ἡμῶν, πανάμωμε.

177-180 *theot.* cf. TR 28; TV 19; AHG VII, 328 || 177 γὰρ *P₁* || 178 γαλουχεῖς] καὶ *praem.* TR, TV | ἀχράντως] *scripsi*, TR, AHG : ἀχρόνως *codd.* : ἀφράστως TV

INITIA TROPARIORUM

Ἄγγελος Θεοῦ ὄφθεις ὁ Ἰωάννης	53
Ἀκατανόητόν σου τὸ θαῦμα	40
Ἄνθος προεισόδιον τῆς Χριστοῦ παρουσίας	169
Βίον τὸν ἀνήροτον ἐν ἐρήμῳ διάξας	173
Δαυϊτικὸν / μελωδοῦμεν σοι ᾄσμα	126
Ἐκήσας Υἱὸν τὸν πρὸ παντός	101
Ἐν τῷ σεπτῷ / ναῷ σου ἐκτελοῦντες	119
Εὐθὺς ἀπὸ κοιλίας τῆς μητρὸς	97
Ἢ ἄγονος ἄρουρα	61
Ἢ ἔρημος ὡς κρῖνον, Βαπτιστά	93
Ἢ σάλπιγξ τοῦ λόγου σου	75
Ἰθυνον ἡμᾶς εὐχαίς σου κυβερνώσα	57
Ἰωάννην / τὸν ἄνωθεν κληθέντα	149
Ὁ ἀρετῶν / φυτουργὸν ἀναδείξας	105
Ὁ Ζαχαρίας τῇ ἀφωνίᾳ	30
Ὁλος ἐν γαστρὶ σου, ἀγνή	19
Ὁ λύχνος τοῦ φωτός, ὁ πρόδρομος τοῦ Λόγου	49
Παραδόξως / τὸν Βαπτιστὴν τεχθέντα	141
Ῥεῖθρου ζῶντος / πηγὴ ἐσφραγισμένη	157
Σήμερον ὡς λύχνος φωτός	1
Σὺ ἐκ γαστρὸς / πολιόφρων ἐφάνης	112
Σὺ τῆς ἑπταφώτου λυχνίας ὑπεραυγάζων	165
Τὴν ἐκκλησίαν, ὡσπερ Ῥεβέκκαν	35
Τῆς δόξης τὸν ἥλιον	68
Τίκτεται καρπὸς εὐκλεῆς	13
Τὸ ἀποκεκρυμμένον ἀπὸ τῶν αἰώνων	45
Τὸ εὐαγγέλιον Ζαχαρίου	25
Τὸν πρὸ τόκου / ἀπόστολον δειχθέντα	133
Τῶν στερητικῶν ἐκραγεῖς	7
Ἐπὲρ νοῦν ὁ τόκος σου· γεννᾶς γὰρ τὸν προόντα	177
Ἐπὲρ τὰ πυρίμορφα	82
Χαρὰν ἀκουτισθέντες τῆς γονῆς	89

THE UNEDITED CANON ON THE AFTERFEAST
OF THE NATIVITY OF ST. JOHN THE BAPTIST
BY ST. THEODORE STOUDITES

SUMMARY

In the history of Byzantine hymnography, the hymnographic work of the most productive writer of the end of the 8th and the beginnings of the 9th century holds a prominent position. In his hymnographic production is included also a still unpublished Canon on the Afterfeast of the Nativity of Saint John the Baptist, patron saint of the Monastery of Stoudios. This article presents the *editio princeps* of the above-mentioned Canon, which is accompanied by a detailed study of the various aspects of the text, including its manuscript tradition, authorship, date, reasons for composition, liturgical use, structure, content, and metre.