

An Unedited *Canon* on the St Martyr Uarus from the Codex Athous, Lavrae Δ 14

By Maria Io. Sourba*

The codex number Δ 14 of Megisti Lavra's Holy Monastery on Mount Athos is the only known manuscript of a hitherto unpublished *canon* in honor of the holy martyr Varus¹. The parchment codex contains a *Menaion* («*Μηναῖον*») of September, October, and November. It consists of 190 leaves measuring 24×20 and dates from the 12th century AD². The canon covers the leaves 2-3^v and is included in the service of the 25th of October, the day the holy man's feast is recorded in the manuscript. On the 25th of October, the feast of St. Varus is also recorded in Basil's *Menologion*³ and the Great Church's *Typikon*⁴. Different liturgical traditions are represented in October's *Menaion*⁵, in the *Synaxarion* of Constantinople⁶,

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1. For the canon's existence, see Eleni Papailiopoulos-Fotopoulos, *Ταμείον ἀνεκδότων βυζαντινῶν ἁσματικῶν κανόνων. Ἱ. Κανόνες Μηναιῶν*, Syllogos pros Diadosin Ofelimon Vivlion Publications, Athens 1996, p. 68, no. 140.

2. Spyridon Lavriotis (monk) – Sophronios Efstratiadis (Bishop of the former Leontopolis), *Κατάλογος τῶν κωδίκων τῆς Μεγίστης Λαύρας (τῆς ἐν Ἀγίῳ Ὁρει)*, [Ἀγιορειτικὴ Βιβλιοθήκη Β' καὶ Γ'], Paris 1925, p. 54, no. 390.

3. J.-P. Migne, *Basilii Porphyrogeniti Imperatoris. Menologium Graecorum*, [Patrologia Graeca, 117], Paris 1894, 128.

4. J. Mateos, *Le Typicon de la Grande Église. Ms. Sainte-Croix n° 40, X^e siècle. Introduction, texte critique, traduction et notes. Tome I. Le cycle des douze mois*, [Orientalia Christiana Analecta, 165], Pont. Institutum Orientalium Studiorum, Roma 1962, p. 76.

5. *Μηναῖον τοῦ Ὀκτωβρίου. Περιέχον ἅπασαν τὴν ἀνήκουσαν αὐτῷ ἀκολουθίαν, Διορθωθὲν τὸ πρὶν ὑπὸ Βαρθολομαίου Κουτλουμουσιανοῦ τοῦ Ἱμβρίου...*, τ. II, Venice 1863, p. 102.

6. H. Delehaye, *Synaxarium Ecclesiae Constantinopolitanae e codice Sirmondiano, adiectis synaxariis selectis*, Bruxellis 1902 [=Propylaeum ad AASS Novembris], col. 149, n° 2.

and in the Monastery of Theotokos Evergetis's liturgical *Typikon* of the 11th century⁷, where the celebration of the holy martyr Varus's memory is recorded on the 19th of October. The sheets of the codex containing the *canon* are in fairly good condition, with no gaps or damage that would render the text difficult to read.

The canon consists of eight odes –as usual, the second *ode*⁸ is absent– and it's melismatic in plagal mode δ'. Regarding the choice of the *heirmos*, for *odes* no. α', γ', ε', ζ' and η' the hymnographer uses the *heirmous* of Patriarch Germanus's *canons* EE 295, n° 323 («Ἀρχ.: Ἄσμα ἀναπέμψωμεν, λαοί»), EE 296, n° 324 («Ἀρχ.: Τὸν Ἰσραὴλ ἐκ δουλείας») and EE 299, n° 328 («Ἀρχ.: Τῷ ἐκτινάξαντι ἐν θαλάσῃ»), while for *odes* no. δ', ζ' and θ' the hymnographer chooses the *heirmous* of Andreas of Crete *canons* EE 297, n° 326 («Ἀρχ.: Τῷ θαυμαστὰ τέρατα ποιήσαντι»), EE 300, n° 329 («Ἀρχ.: Βοηθὸς καὶ σκεπαστής») and EE 301, n° 331 («Ἀρχ.: Ἄσωμεν ὠδὴν τῷ Θεῷ»)⁹. Concerning the rhythmic-tonic meter used in the *canon*, we have to observe that the hymn writer does not fully observe the laws of *isosyllaby* and *homotony*. Although his musical and poetic models are the *heirmoi* mentioned above, we notice that he often deviates from them in the number of syllables and the position of the tones. We believe that these aberrations, small and large, of *isosyllaby* and *homotony* between the *heirmous* and the individual hymns are mainly normalized by the phenomenon of *tone*, formulated by N. Tomadakis¹⁰, and we could understand them as a manifestation of the hymnographer's poetic creation, which stems from his high musical training.

7. R. Jordan, *The Synaxarion of the Monastery of the Theotokos Evergetis*, I: September to February, [Belfast Byzantine Texts and Translations, 6.5], Belfast Byzantine Enterprises, Belfast 2000, p. 136.

8. For the β' ὠδῇ (*ode*) of the *canons* see Theoni Kollyropoulou, *Περὶ τοῦ προβλήματος τῆς β' ὠδῆς τῶν κανόνων*, Patra 2012.

9. *Εἰρμολόγιον ἐκδιδόμενον ὑπὸ Μητροπολίτου πρ. Λεοντοπόλεως Σωφρονίου Εὐστρατιάδου τῇ συνεργασίᾳ Σπυρίδωνος μοναχοῦ Λαυριώτου*, Β' ἐκδοσὶ ἀναθεωρημένη καὶ βελτιωμένη, A. D. Panagiotou *et al.* (eds.), Athens 2006.

10. *Τονή* is the musical phenomenon of slowing down or lengthening the duration of syllables; see N. Τωμαδάκης, *Ἡ βυζαντινὴ Ὑμνογραφία καὶ Ποίησις*, ἤτοι Εἰσαγωγή εἰς τὴν Βυζαντινὴν Φιλολογίαν, v. 2, P. Pournaras Publications, Thessaloniki 1993, pp. 231-236.

The *troparia* are equally distributed in the eight *odes*. Each *ode* contains four *troparia* including the *theotokia*. Therefore, the *canon* consists of 32 *troparia*, of which eight are *theotokia*.

The language of the *canon* is the learned Hellenistic language, without stylistic extremes, archaisms, or demotic types, and the syntax is smooth.

In terms of content, the *canon* is laudatory and pleading, without high poetic flourishes; it does not add much to the *Συναξάριον τῆς Κωνσταντινουπόλεως* and the other hagiographical sources on the martyr's life. The references to incidents in the life of the celebrated saint are mainly focused on identifying his origin and the type of torture he suffered. More specifically, the canon informs us that the saint came from Egypt¹¹ and he was subjected to the horrible torture of being scourged by the lashes¹². Another interesting piece of information the canon gives us is the reference to the existence of a woman called Cleopatra¹³. According to Symeon the Translator's narrative¹⁴, this woman, who came from Palestine, after St. Varus's martyrdom, went secretly at night to the place where they had left his dead body and, after anointing it with precious perfumes and dressing it in bright garments, she respectfully laid it under her bed, carrying as much earth as was sufficient for its temporary burial. Over time, however, as the pagans' impiety receded, she returned to her homeland, burying the martyr's dead body with all honors in the village of Edra, even erecting a venerable temple to his memory¹⁵.

11. See vers. 11: Τὸν τῆς Αἰγύπτου πολίτην.

12. See vers. 29-30: Τὸν νῶτον σου δέδωκας ... εἰς μάστιγας ῥοπάλοις παιόμενος, 114: μαστιγῶθεις σὺ τὸν νῶτον τοῖς ῥοπάλοις.

13. See vers. 91-96: Ὡς μακαρία ὄντως | καὶ ἀξία δέδεικται | ἡ Κλεοπάτρα φέρουσα | τὸ ἱερόν σου σῶμα | σὺν τῷ υἱῷ αὐτῆς ἐπ' ὤμων, μακάριε.

14. J.-P. Migne, *Συμεὼν Λογοθέτου τοῦ Μεταφραστοῦ. Μαρτύριον τοῦ ἁγίου μάρτυρος Οὐάρου*, [Patrologia Graeca, 115], Paris 1899, col. 1141-1160.

15. PG 115, 1152B-1153C.

In the face of martyrdom, the saint is presented as exhibiting bravery¹⁶, fortitude¹⁷ and joy¹⁸, strengthened with power from on high¹⁹ and fascinated by the martyrs' example²⁰. The *canon* often emphasizes Varus's martyrdom²¹, in *imitatio Christi*, while in verse 118 the saint is likened to a soldier of Christ²².

The hymnographer repeatedly emphasizes in his *canon* the saint's healing grace, which he received from heaven («οὐρανόθεν»)²³, again, in verses 130-134, the martyr's relics, which continue to work miracles and cure not only physical but also mental illnesses, are venerated²⁴.

In terms of style, the poet embellishes his *canon* with beautiful images. Thus, in the second *troparion* of the *second* ode, in a most poetic image, he likens the martyr's blood to fragrant myrrh («μύρον εὐωδιάζον»). Also of particular importance is the second *troparion* of the *fifth* ode, in which he praises the saint's soul with an extraordinary metaphor²⁵, which refers to a well-known passage from the Old Testament²⁶.

The saint, «καλῶς τὸν δρόμον ἐκτελέσας καὶ τὴν πίστιν τηρήσας», as a second Paul, rejoices in *aeternam* (verses 135-138), because he also has a place in the Kingdom of God, where he associates with the angels²⁷.

16. See vers. 4: τὸν γενναῖον Οὐάρων, 37: Τὸν γενναῖον ἐν μάρτυσιν, 48: ἀτρεμεῖ λογισμῷ καὶ ἀκαταπλήκτῳ ψυχῇ, 78-79: καὶ ἀγγέλων χοροὶ | ἐπευφήμησαν τὴν σὴν ἀνδρείαν.

17. See vers. 71: καρτερόφυχε.

18. See vers. 32: ἔχαιρες μᾶλλον ἐντροφῶν τοῖς δεινοῖς.

19. See vers. 8: καὶ θεία ἐπιπνοία ῥωσθεῖς, 125-129: Ἀνυμνοῦμέν σε | τὸν σωτῆρα καὶ Θεόν, | τὸν ἰσχύον καὶ χάριν | παρασχόντα ἐξ ὕψους | τῷ σοφῷ ἀθλοφόρῳ κατὰ τοῦ πονηροῦ.

20. See vers. 6-7: Ταῖς διδασκαίς τῶν μαρτύρων | τὴν ψυχὴν θελγόμενος.

21. See vers. 2: καὶ μιμητὴν τοῦ πάθους αὐτοῦ, 29: Τὸν νῶτον σου δέδωκας κατὰ μίμησιν Χριστοῦ, 113: Ὡς μιμητὴς τοῦ Χριστοῦ καὶ ἀθλοφόρος.

22. See vers. 117-120: Ὁ μεγαλύνας τὴν μνήμην τοῦ ἐνδόξου | καὶ θαυμαστοῦ σου, οἰκτίρμον, στρατιώτου | ταῖς αὐτοῦ πρεσβείαις | παράσχου τῷ λαῷ σου συγχώρησιν πταισμάτων.

23. See vers. 85-90: Ἐμεγαλύνθης, μάρτυς, | διὰ τῆς ἀθλήσεως | καὶ οὐρανόθεν εἰληφας | τὴν τῶν θαυμάτων χάριν | εἰς τὸ ἰᾶσθαι | τὰ ἡμῶν ἀρρωστήματα καὶ 97-102: Ἀξιεπαῖνοις ὕμνοις | καὶ ᾠδαῖς τιμῶμεν | τὸν ἀθλοφόρον Οὐάρων | ὅτι καὶ μετὰ τέλος, | καθάπερ ζῶν, | εὐεργετεῖ τοὺς τιμώντας αὐτόν.

24. See vers. 130-134: Ἰατρεῖον πᾶσιν | ἀνεδείχθη μυστικὸν | ἡ σορὸς τῶν λειψάνων | τοῦ σοφοῦ ἀθλοφόρου, | ἐν ᾗ πάντα τὰ πάθη ἐκκαθαίρονται.

25. See vers. 57-60: Ὑπὲρ χιόνα λάμψαν | τὸ τῆς ψυχῆς σου ὥραϊον, πανόλβιε, | πᾶσαν διεσκέδασεν | τῶν παρανομούντων τὴν ἄνοιαν.

26. Psalms 50, 9.

27. See vers. 111-112: καὶ σὺν ἀγγέλοις | αὐλίζει εἰς αἰῶνα Χριστῷ συμβασιλεύων.

Germanos's theological constitution is demonstrated by the *canon's theotokia*. In *theotokia* α', γ' and η' the hymnographer emphasizes the Word of God's supernatural incarnation from the Virgin Mary and points out the importance of her intercession to her Son. In *theotokion* ε' he calls all the faithful to honor the Blessed Virgin as «*βασίλιδα*», for she has given birth to the Almighty God; in *theotokion* θ' he magnifies the woman who has made us mighty with her immaculate birth. Interesting is the *theotokion* of the ζ' ode, where the hymnographer, influenced by the first *troparion* of the δ' ode of the *Minor Canon of request to the Virgin Mary*, implores the Theotokos to calm his spiritual turmoil and deliver him from all danger. Finally, the *theotokia* of the ode δ' and ζ'. are the most poetic. In these, the Virgin is hailed as «*θρόνος πυρίμορφος*» (vers. 49), «*λυχνία λαμπαδηφόρος*» (vers. 50), «*ὄρος ἀλατόμητον*» (vers. 51), «*κιβωτὸς λογική, ἁγία ἁγίων σκηνή*» (vers. 52) and «*κούφη νεφέλη*» (vers. 103).

As for the canon's poet, it is noted that there is no relevant information in the codex. However, Sophronios Eustratiadis attributes it to the patriarch of Constantinople Germanus I (±650-740)²⁸. There is a lot of evidence supporting the attribution of the *canon* to him, albeit with reservations in the absence of manuscript evidence, to Patriarch Germanus, such as, for example, elements of the canon's poetic techniques (its length, choice of *heirmos*, absence of *acrostic*, *theotokia*), elements of language, meter, content, and style in general²⁹.

For the edition of the *canon*, we relied on the only manuscript that preserves it, codex Dβ³⁰. The canon is preceded by Saint Varus's *Synaxarion*, according to the *Synaxarion of Constantinople*. For the division of the canon into verses, Eustratiadis's *Heirmologion* was used as a guide. The critical text is accompanied by an *apparatus heirmorum* (an apparatus of *heirmos*), *apparatus biblicus* (an apparatus of biblical passages) and *apparatus locorum parallelorum* (an apparatus of parallel passages). In the latter, are included exclusively parallel passages from Patriarch Germanus's hymns,

28. Sophronios Eustratiadis, «Ταμείον ἐκκλησιαστικῆς ποιήσεως», *Ἐκκλησιαστικὸς Φάρος* / *Ekklesiastikos Pharos* 37 (1938), Alexandria, p. 477.

29. Regarding Saint Germanus *ars poetica*, see Maria Sourba, *Τὸ ποιητικὸ ἔργο τοῦ πατριάρχου Κωνσταντινουπόλεως Γερμανοῦ Α' τοῦ Ὁμολογητῆ (ca 650-740)*, [Βυζαντινὲς Πραγματεῖες, 4], Grigoris Publications, Athens 2022, pp. 157-235.

30. For the symbol we used the coded proposal of Stavros Kourousis for the series *Analecta Hymnica Graeca e codicibus Orientalibus eruta*.

in an attempt to demonstrate similar ideas or expressions, which may solve the problem of the canon's paternity. Finally, the text is delivered with many spelling errors, which are implicitly corrected (e.g. verse 15 συμφώνως: συμφόνως cod., verse 21 έορτάζει: έωρτάζει cod., verse 62 φθειρομένης: φθηρομένης cod. etc.).

ΚΑΝΩΝ ΣΤΟΝ ΑΓΙΟ ΜΑΡΤΥΡΑ ΟΥΑΡΟ

ΚΡΙΤΙΚΗ ΕΚΔΟΣΗ / CRITICAL EDITION

ΠΙΝΑΚΑΣ ΣΥΜΒΟΛΩΝ ΚΑΙ ΒΡΑΧΥΓΡΑΦΙΩΝ / ABBREVIATIONS

ΚΩΔΙΞ / CODEX

Dβ *Athous Lavrae Δ 14*, ff. 2-3^v

ΚΡΙΤΙΚΟ ΥΠΟΜΝΗΜΑ / APPARATUS CRITICUS

cf.	confer
f., ff.	folium, folia
heirm.	heirmus, -um
n ^o	numerus
od.	oda, -ae
trop.	troparium
<i>Dan.</i>	<i>Daniel</i>
<i>Ex.</i>	<i>Exodus</i>
<i>Hebr.</i>	<i>ad Hebraeos Epistula</i>
<i>Is.</i>	<i>Isaias</i>
<i>IV Mach.</i>	<i>IV Machabaeorum</i>
<i>Ps.</i>	<i>Psalmorum Liber</i>
<i>I Thes.</i>	<i>ad Thessalonicenses Epistula I</i>
<i>II Tim.</i>	<i>ad Timotheum Epistula II</i>

ΛΟΙΠΑ ΕΡΓΑ / OTHER WORKS

<i>AHG</i>	<i>Analecta Hymnica Graeca e codicibus eruta Italiae inferioris</i> , I. Schirò consilio et ductu edita, vol. I-XII (Canones Septembris-Augusti), Roma 1966-1980.
<i>EE</i>	<i>Είρμολόγιον ἐκδιδόμενον ὑπὸ Μητροπολίτου πρ. Λεοντοπόλεως Σωφρονίου Εὐστρατιάδου τῇ συνεργασίᾳ Σπυρίδωνος μοναχοῦ Λαυριώτου</i> . Β' ἔκδοσις ἀναθεωρημένη καὶ βελτιωμένη. Ἐπιμέλεια: Ἀ. Δ. Παναγιώτου κ.ἄ., Athens 2006.
<i>PaV</i>	<i>Παρακλητική, ἧτοι Ὁκτώηχος ἡ μεγάλη, περιέχουσα πᾶσαν τὴν ἀνήκουσαν αὐτῇ ἀκολουθίαν</i> , Venice 1858.

Μηνὶ Ὀκτωβρίῳ ΚΕ΄
Μνήμη τοῦ ἁγίου μάρτυρος Οὐάρου τοῦ Αἰγυπτίου

Συναξάριον³¹

Τῇ αὐτῇ ἡμέρᾳ ἄθλησις τοῦ ἁγίου μάρτυρος Οὐάρου καὶ τῶν σὺν αὐτῷ. Οὗτος ἦν ἐπὶ Μαξιμιανοῦ βασιλέως στρατευόμενος ἐν Αἰγύπτῳ, γένους ἐπισήμου καὶ εὐσεβοῦς. Ἐγκλεισθέντων δέ τινων ἁγίων ἑπτὰ τὸν ἀριθμὸν ἐπὶ χρόνον πολύν, ἐπεμελεῖτο αὐτῶν ὁ ἅγιος Οὐάρος καθ' ἑκάστην. Ἐνὸς δὲ τῶν ἑπτὰ ἀναπαυσαμένου, ἐνέταξεν ἑαυτὸν ἀντ' ἐκείνου ὁ ἅγιος καὶ πρὸς τὸν ἡγεμόνα μετὰ τῶν λοιπῶν ἀχθεὶς τύπτεται ῥοπάλοις καὶ ἐπὶ πολὺ ξέεται τὰς πλευρὰς καὶ ἐν αὐταῖς ταῖς βασάνοις ἐπὶ πέντε ὥραις παραταθείσας τὴν ψυχὴν ἀποδίδωσι.

31. Delehay, *Synaxarium Ecclesiae Constantinopolitanae*, *ibid.*, col. 149, n° 2.

Τῇ αὐτῇ ἡμέρᾳ
Κανὼν εἰς ἅγιον μεγαλομάρτυρα Οὕαρον

Ἦχος πλ. δ'
Ἰδὼν α'. Τὸν Ἰσραήλ ἐκ δουλείας ἐλυτρώσω

5 Τὸν ἀριστεὰ Κυρίου
καὶ μιμητὴν τοῦ πάθους αὐτοῦ
καὶ μάρτυρα φανέντα πιστόν,
τὸν γενναῖον Οὕαρον,
ὥδαίς ἀνευφημήσωμεν.

10 Ταῖς διδασκαίς τῶν μαρτύρων
τὴν ψυχὴν θελγόμενος
καὶ θείᾳ ἐπιπνοίᾳ ῥωσθεῖς,
τὸν Χριστὸν ἐκήρυξας
ἐν μέσῳ τοῦ σταδίου, σοφέ.

15 Τὸν τῆς Αἰγύπτου πολίτην
καὶ τῶν ἀγγέλων σύσκηνον
μαρτύρων τε τὸν σύναθλον
καὶ πιστῶν τὸ καύχημα
συμφώνως ἀνυμνήσωμεν.

θεοτ. Διὰ παντός, Θεοτόκε,
τὸν ἐκ σοῦ ἰκέτευε
ἀρρήτῳ λόγῳ σαρκωθέντα Θεὸν
τοῦ καταπέμψαι ἡμῖν
20 τοῖς πιστοῖς τὸ ἔλεος.

heirm. od. α' EE 296, n° 324, Germani

1-2 (Τὸν - αὐτοῦ) cf. Germ. I Const., In s. Pionium, AHG VII, 183¹¹⁷⁻¹²⁰ (: Ὡς ἀριστεὺς | τῆς ἁνω
βασιλείας | καὶ μιμητῆς | τοῦ πάθους τοῦ σωτήρος) 12 (καὶ - σύσκηνον) cf. Germ. I Const., In ss.
Anargyros Cosmam et Damianum, AHG III¹, 61⁷² (: καὶ τῶν ἀγγέλων σύσκηνοι)

Ἦδὴ γ'. Οὐκ ἔστιν ἅγιος ὡς ὁ Κύριος

Ἡ Αἴγυπτος σήμερον ἐορτάζει
 σὺν ἡμῖν τὰ μνημόσυνα ἄδουσα
 τῆς σῆς ὑπὲρ ἄνθρωπον μαρτυρίας, τρισμάκαρ,
 ἐν ᾗ συναγάζεται καὶ ὁ ἀγωνοθέτης Χριστός.

- 25 Τοῖς ὅπλοις τῆς πίστεως περιφράξας ἑαυτόν,
 τοῦ ἐχθροῦ τὴν ὑπέροπλον κατέλυσας δύναμιν,
 ἀθλητὰ τοῦ σωτῆρος,
 καὶ νίκης τὸν στέφανον ἐνδόξως δι' ἀθλήσεως.

- 30 Τὸν νῶτον σου δέδωκας κατὰ μίμησιν Χριστοῦ,
 ἀθλοφόρε, εἰς μάστιγας ῥοπάλοις παιόμενος
 καὶ μηδὲν τῶν πόνων αἰσθόμενος
 ἔχαιρες μᾶλλον ἐντροφῶν τοῖς δεινοῖς.

- θεοτ. Παρθένος ἔτεκες, ἀπειρόγαμε,
 καὶ παρθένος ἔμεινας, μήτηρ ἀνύμφευτε,
 35 Θεοτόκε Μαρία,
 Χριστὸν τὸν Θεὸν ἡμῶν ἰκέτευε σωθῆναι ἡμᾶς.

Ἦδὴ δ'. Εἰσακήκοα, Κύριε,
τὴν ἀκοήν σου καὶ ἐφοβήθην

- Τὸν γενναῖον ἐν μάρτυσιν
 καὶ καθαιρέτην τῆς ἀσεβείας,
 εὐσεβῶς ἐγκωμιάσωμεν,
 40 φιλομάρτυρες, τὸν ἐνδοξον Οὐάρων.

heirm. od. γ' EE 295, n° 323, Germani

heirm. od. δ' EE 302, n° 331, Andreae

29-30 Is. 50, 6

24 (ὁ ἀγωνοθέτης Χριστός) cf. Germ. I Const., In ss. Eutropium, Cleonicum et Basiliscum, AHG VII, 36¹⁰⁹ (: τῷ ἀγωνοθέτῃ καὶ σωτῆρι) 25 (Τοῖς - ἑαυτόν) cf. Germ. I Const., In s. Olbianum, od. γ', trop. β' Σούρμπα, Τὸ ποιητικὸν ἔργο, 499 (: Ὅπλοις τοῖς τῆς πίστεως | θωρακισθεῖς) 28 (καὶ - ἀθλήσεως) cf. Germ. I Const., In s. Pelagium, AHG II, 79¹¹⁶ (: ἔλαβες στέφανον νίκης), In ss. Anargyros Cosmam et Damianum, AHG III², 68¹²⁰⁻¹²¹ (: καὶ ἀπέλαβον | τὸν τῆς νίκης στέφανον), In s. Polycarpum, AHG VI, 365¹² (: διπλοῦν ἐδέξω τὸν στέφανον τῆς νίκης) 32 (ἔχαιρες μᾶλλον) cf. Germ. I Const., In ss. Gregorium et Ripsimiam, AHG I, 379³⁰³ (: ἔχαιρον πάσχουσαι σὺν σοί) 38 (καὶ καθαιρέτην τῆς ἀσεβείας) cf. Germ. I Const., In s. Auxentium, od. η', trop. γ' Σούρμπα, Τὸ ποιητικὸν ἔργο, 480 (: καθαιρέτης πνευμάτων πονηρίας), In ss. Anargyros Cosmam et Damianum, AHG III², 67⁹⁵ (: ὡς καθαιρέται τῆς πλάνης), In s. Paulum, AHG III¹, 181¹¹² (: Τὸν καθαιρέτην τῆς πλάνης), In s. Paulum, AHG III², 186¹⁶⁷ (: Τὸν καθαιρέτην τοῦ ψεύδους)

Οἱ κρουνοὶ τῶν αἱμάτων σου,
καθάπερ μύρον εὐωδιάζον
ἐπιμπλᾷ, θεομακάριστε,
τοὺς τὴν μνήμην σου ἀξίως γεραίροντας.

45 Τὸν τῆς πίστεως θώρακα
περιβαλλόμενος, ἀθλοφόρε,
τοὺς τυράννους ἡττομόλησας,
ἀτρεμεῖ λογισμῷ καὶ ἀκαταπλήκτῳ ψυχῇ.

θεοτ. Χαῖρε, θρόνε πυρίμορφε,
50 χαῖρε λυχνία λαμπαδηφόρε,
χαῖρε, ὅρος ἀλατόμητον,
κιβωτὲ λογικῇ, ἀγία ἀγίων σκηνή.

Ἦδὲ ε΄. Ὁ ἐκ νυκτὸς ἀγνοίας
θεογνωσία

Τῇ παντευχία, μάρτυς,
55 τοῦ ζωηφόρου σταυροῦ τὴν ψυχὴν ὀπλισθείς,
πᾶσαν ἐξηφάνισας
τὴν τῆς ἀσεβείας παράταξιν.

Ὑπὲρ χιόνα λάμψαν
τὸ τῆς ψυχῆς σου ὠραῖον, πανόλβιε,
60 πᾶσαν διεσκέδασεν
τῶν παρανομούντων τὴν ἄνοιαν.

Τῆς ἐπιγείου ταύτης
καὶ φθειρομένης στρατιᾶς τὴν εὐκλειαν
τῇ ἐνθέῳ πίστει σου,
μάρτυς, πανσθενῶς κατεπάτησας.

heirm. od. ε΄ EE 295, n° 323, Germani

45-46 I Thes. 5, 8 49 Dan. 7, 9 50 Ex. 25, 30-39 Hebr. 9, 2 51 Dan. 2, 45 53-54 IV Mach. 3, 12 57 Ps. 50, 9

41 (Οἱ - σου) cf. Germ. I Const., In s. Polycarpum, AHG VI, 365³² (: οἱ κρουνοὶ τῶν αἱμάτων), 42 (μύρον εὐωδιάζον) cf. Germ. I Const., In s. Olbianum, od. γ', trop. γ' Σούρμπα, Τὸ ποιητικὸν ἔργο, 499 (: μύρον εὐωδέστατον), In s. Euphemiam, od. β', trop. γ' Σούρμπα, Τὸ ποιητικὸν ἔργο, 499 (: ὡς θεόπνευστον μύρον) et od. η', trop. α' (: μύρον ὑπέρτιμον εὐωδίας), In ss. Anargyros Cyrum et Ioannum, od. ζ', trop. α' Σούρμπα, Τὸ ποιητικὸν ἔργο, 511 (: Τῷ θώρακι τῆς πίστεως καλῶς | ὀπλισθέντες)

65 θεοτ. Ὡς βασιλίδα πάντες
καὶ βασιλέα τῶν ὅλων κηύσασαν,
δεῦτε σὺν τῷ ἀγγέλῳ
τὴν εὐλογημένην τιμήσωμεν.

ᾠδὴ ζ'. Συνεχόμενον δέξαι με, φιλόανθρωπε

70 Τῇ μαχαίρᾳ τῆς πίστεως διέκοψας
κεφαλὰς δυναστῶν,
καρτερόψυχε, καὶ τροπαιοῦχος
κατὰ τῆς πλάνης γέγονας, μακάριε.

Ἐν πολέμοις ἀήττητος γενόμενος,
ἀθλοφόρε Χριστοῦ,
75 ἐν τῇ πίστει δὲ καὶ τῇ ἀγάπῃ
τῇ πρὸς Θεὸν ἐδείχθης, ὑπερθαύμαστε.

Οὐρανῶν βασιλεία ἡνέωγει σοι
καὶ ἀγγέλων χοροὶ
ἐπευφήμησαν τὴν σὴν ἀνδρείαν,
80 μεθ' ὧν δυσώπει, μάρτυς, τοῦ σωθῆναι ἡμᾶς.

θεοτ. Τῶν παθῶν μου τὸν τάραχον κατεύνασον
καὶ παντοίων κινδύνων
με λύτρωσαι, θεογεννητορ,
ὥς παρῶρσιαν ἔχουσα πρὸς Κύριον.

ᾠδὴ ζ'. Ὁ δι' ἀγγέλου παιῶν

85 Ἐμεγαλύνθης, μάρτυς,
διὰ τῆς ἀθλήσεως
καὶ οὐρανόθεν εἴληφας
τὴν τῶν θαυμάτων χάριν
εἰς τὸ ἰᾶσθαι
90 τὰ ἡμῶν ἀρρώσθηματα.

heirm. od. ζ' EE 296, n° 324 & 299, n° 328, Germani

heirm. od. ζ' EE 298, n° 326 & 300, n° 329, Andreae

81 (Τῶν – τάραχον) cf. *PaV* 380 et Germ. I Const., In s. Abercium, *AHG* II, 261⁷ (: τῶν παθῶν τὸν τάραχον), 87-88 (καὶ – χάριν) In s. Gregorium Thaumaturgum, od. ζ', trop. α' Σούρμπα, *Τὸ ποιητικὸ ἔργο*, 437 (: Μεγάλη τῶν θαυμάτων | ἡ ἐνέργεια, Κύριε, | ἦν τῷ σῶ ἱεράρχῃ ἐν Πνεύματι | οὐρανόθεν παρέσχες)

- Ὡς μακαρία ὄντως
 καὶ ἀξία δέδεικται
 ἡ Κλεοπάτρα φέρουσα
 τὸ ἱερόν σου σῶμα
 95 σὺν τῷ υἱῷ αὐτῆς
 ἐπ' ὧμων, μακάριε.
- Ἀξιεπαίνους ὕμνοις
 καὶ ᾠδαῖς τιμήσωμεν
 τὸν ἀθλοφόρον Οὐάρων
 100 ὅτι καὶ μετὰ τέλος,
 καθάπερ ζῶν,
 εὐεργετῇ τοὺς τιμώντας αὐτόν.
- θεοτ. Χαῖρε, κούφη νεφέλη,
 Θεοτόκε πάνσεμνε,
 105 ἡ τὸν ἐν γῇ προχέουσαν
 ὄμβρον τῆς σωτηρίας,
 χαῖρε, τὸ τεῖχος
 τῶν πιστῶς ἀνυμνούντων σε.

Ὡδὴ γ'. Τὸν ἐκ πατρὸς πρὸς αἰώνων γεννηθέντα

- 110 Τυραννικὴν καταπτύσας ἀθεΐαν,
 μαρτυρικῶς διετέλεσας τὸν βίον
 καὶ σὺν ἀγγέλοις
 αὐλίζει εἰς αἰῶνας Χριστῷ συμβασιλεύων.
- Ὡς μιμητὴς τοῦ Χριστοῦ καὶ ἀθλοφόρος
 μαστιγωθείς σὺ τὸν νῶτον τοῖς ῥοπάλοις
 115 κραταιῶς ἀντείχου,
 Χριστὸν ἅμα κηρύττων Θεὸν καὶ βασιλέα.

heirm. od. γ' EE 296, n° 324, Germani

97-98 (Ἀξιεπαίνους - τιμήσωμεν) cf. Germ. I Const., In ss. Eutropium, Cleonicum et Basiliscum, AHG VII, 35⁷¹⁻⁷⁸ (: Ἀξιεπαίνους ἄσμασιν | ἀνυμνήσωμεν τοὺς ἀθλοφόρους) 111-112 (καὶ - Χριστῷ) cf. Germ. I Const., In ss. Gregorium et Ripsimiam, AHG I, 374²⁰¹⁻²⁰² (: νῦν μετὰ ἀγγέλων | ἐν δόξῃ αὐλιζόμενος), In s. Dionysium Areopagitam, AHG II, 7¹⁴¹⁻¹⁴² (: ἅμα αὐτοῖς | αὐλίζεσθαι)

120 Ὁ μεγαλύνας τὴν μνήμην τοῦ ἐνδόξου
καὶ θαυμαστοῦ σου, οἰκτίρμον, στρατιώτου
ταῖς αὐτοῦ πρεσβείαις
παράσχου τῷ λαῷ σου συγχώρησιν πταισμάτων.

θεοτ. Τὸν ἐκ μητρὸς ἀπειράνδρου σαρκωθέντα
καὶ ἐκ φθορᾶς λυτρωσάμενον τὸν κόσμον,
ἱερεῖς εὐλογεῖτε,
(λαὸς ὑπερυψοῦτε εἰς πάντας τοὺς αἰῶνας).

ᾠδὴ θ'. Μεγαλύνομέν σε
τὴν μητέρα

125 Ἀνυμνοῦμέν σε
τὸν σωτήρα καὶ Θεόν,
τὸν ἰσχύιν καὶ χάριν
παρασχόντα ἐξ ὕψους
τῷ σοφῷ ἀθλοφόρῳ κατὰ τοῦ πονηροῦ.

130 Ἱατρεῖον πᾶσιν
ἀνεδείχθη μυστικόν
ἢ σορὸς τῶν λειψάνων
τοῦ σοφοῦ ἀθλοφόρου,
ἐν ᾗ πάντα τὰ πάθη ἐκκαθαίρονται.

135 Ὡς καλῶς τὸν δρόμον
ἐκτελέσας, ἀθλητά,
καὶ τὴν πίστιν τηρήσας
εἰς αἰῶνα ἀγάλλῃ·
διὸ μνήσθητι πάντων ἡμῶν.

heirm. od. θ' EE 298, n° 326, Andreae

135-137 II Tim. 4, 6-7

117-118 (Ὁ - στρατιώτου) cf. Germ. I Const., In ss. Eulampium et Eulampiam, od. ζ', trop. α' Σούρμπα, Τὸ ποιητικὸ ἔργο, 386 (: Ὁ μεγαλύνας, Χριστέ, | τῶν ἁγίων ἀθλοφόρων | τὴν ἁγίαν καὶ πανέορτον | καὶ ἐνδοξὸν μνήμην), In s. Bassum, AHG I, 267⁹⁹⁻¹⁰⁰ (: Ὁ μεγαλύνας, Χριστέ, | τὸν σοφὸν ἱεράρχην), 130-133 (Ἱατρεῖον - ἀθλοφόρου) cf. Germ. I Const., In ss. Anargyros Cosmam et Damianum, AHG III², 69¹⁴⁵⁻¹⁴⁶ (: Ἡ τῶν ἁγίων θήκη | λογικὸν ἱατρεῖον) et 70¹⁸⁰⁻¹⁸² (: Τὸ τῆς οἰκουμένης | ἡνέφκεται ἱατρεῖον | ἢ σορὸς ὕμνων, ἅγιοι), 135-137 (Ὡς - τηρήσας) cf. Germ. I Const., In s. Meletium, AHG IX, 252¹⁰⁸⁻¹⁰⁹ (: Ἐτέλεσας τὸν δρόμον ἀκλινῶς | τὴν πίστιν τετήρηκας)

140 θεοτ. Μεγαλύνομέν σε
τὴν μεγαλύνασαν ἡμᾶς
τῷ ἀχράντῳ τόκῳ,
θεοτόκε παρθένε,
καὶ ἀνυμνοῦμεν ἀπαύστως καὶ μακαρίζομεν.