

Dumbarton Oaks
Byzantine Studies Workshop

Hypapante or the Presentation of
Christ in the Temple: Liturgical
Celebration and Iconography
in East and West

Organizers

Mary B. Cunningham (University of Nottingham)
Francesca Dell'Acqua (Università di Salerno, Italy)
Fr. Damaskinos Olkinuora (University of Eastern Finland)

October 28, 2022

DUMBARTON OAKS

ART • NATURE • SCHOLARSHIP

Hypapante or the Presentation of Christ in the Temple:
Liturgical Celebration and Iconography in East and West

Byzantine Studies Workshop at Dumbarton Oaks
October 28, 2022

Organizers: Mary B. Cunningham, Francesca Dell'Acqua, and Fr. Damaskinos Olkinuora

Friday, October 28

- 8:30 a.m. Morning Registration and Coffee
(Oak Room, 4th Floor of the Fellowship House)
- 9:00 a.m. Welcome: Thomas B.F. Cummins & Nikos D. Kontogiannis,
(Dumbarton Oaks)
- Introduction: Mary B. Cunningham, Francesca Dell'Acqua, and
Fr. Damaskinos Olkinuora

Chair: Fr. Damaskinos Olkinuora

- 9:20 - 9:50 a.m. The Feast of the *Hypapante* in the Byzantine Tradition: History
and Evolution of Liturgical Celebration
Fr. Stefanos Alexopoulos (The Catholic University of America)
- 9:50 - 10:20 a.m. A Place of Encounter: Homiletic Treatment of the *Hypapante*
in East and West
Mary B. Cunningham (University of Nottingham)
- 10:20 - 10:50 a.m. Discussion of Papers
- 10:50 - 11:05 a.m. Coffee and Tea

Chair: Mary B. Cunningham

- 11:05 - 11:35 a.m. Published and Unpublished Byzantine Hymnography for the
Hypapante: Theology in its Popular Form
Fr. Damaskinos Olkinuora (University of Eastern Finland)
- 11:35 a.m. - 12:05 p.m. The Celebration of *Hypapante* at the Palace of Blachernae
Erik Z.D. Ellis (Hillsdale College)
- 12:05 - 12:35 p.m. Discussion of Papers
- 12:35 - 2:00 p.m. Lunch (Founders' Room, Main House)

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Chair: Nikos D. Kontogiannis

- 2:00 - 2:30 p.m. Constructing the Presentation of Christ in the Temple in Byzantine Art (from Late Antiquity through the Ninth Century)
Natalia Teteriatnikov (Independent Scholar)
- 2:30 - 3:00 p.m. Christ-Lamb on the Altar: Imagining the *Hypapante* in the Early Medieval West
Francesca Dell'Acqua (Università di Salerno, Italy)
- 3:00 - 3:30 p.m. Discussion of Papers
- 3:30 - 3:45 p.m. Coffee and Tea

Chair: Francesca Dell'Acqua

- 3:45 - 4:15 p.m. The Hypapante in the Gospel Lectionary: Text, Image, and Recitation
Roland Betancourt (University of California, Irvine)
- 4:15 - 4:45 p.m. The Hypapante in Cross-Cultural Encounter: Byzantium and the Crusader Kingdom of Jerusalem
Warren T. Woodfin (Queens College, CUNY)
- 4:45 - 5:15 p.m. Final Discussion
- 5:15 - 5:30 p.m. Concluding Remarks: **Derek Krueger** (University of North Carolina at Greensboro)
- 5:30 - 6:30 p.m. Reception (Oak Room, 4th Floor of the Fellowship House)

Abstracts

The Feast of the *Hypapante* in the Byzantine Tradition: History and Evolution of Liturgical Celebration

Fr. Stefanos Alexopoulos (The Catholic University of America)

The Feast of the Hypapante of the Lord (February 2) is the last of a series of feasts calendrically related that commemorate events of the infancy of Christ (Annunciation, Christmas, Circumcision, Hypapante) as part of the Divine Economy. The purpose of this paper is (1) examine the origins, evolution, and history of the liturgical celebration of the Feast of the Hypapante in the Byzantine Tradition, from its first attestation in Egeria's *Diary* to the editio princeps of the *Typikon* of St. Sabas, which lies at the foundation of current liturgical practice of the Byzantine Rite; (2) seek possible baptismal connections that the feast may have had; and (3) explore how the tension between the Marian and Dominical elements of the feast may have contributed to the evolution of the liturgical celebration.

A Place of Encounter: Homiletic Treatment of the *Hypapante* in East and West

Mary B. Cunningham (University of Nottingham)

Early Christian and Byzantine preachers interpreted the Presentation of Christ in the Temple, also called the Hypapante, as an event in which the new dispensation encountered the old (Luke 2: 22 - 40). Symeon, as a Jewish elder and prophet, had awaited the coming of the Messiah and, holding him in his arms, announced his freedom now to depart. The meeting of Symeon with Christ, which was celebrated liturgically in Jerusalem by the end of the fourth century, inspired numerous homilies that survive from that period onward. As Pauline Allen has demonstrated, the Christological aspect of the feast was supplemented in the course of the sixth and early seventh centuries by another theological strand - that of the purification of the Virgin Mary. Her role in the narrative of the Hypapante is also important, according to Luke 2: 34 - 35, since Symeon delivered his prophecy about her soul being pierced by a sword towards the end of the encounter. Preachers in the eastern and western Churches employed earlier patristic interpretations of this scene, which did not always agree on its meaning, in order to teach Christological and Mariological messages. This paper will pay special attention to the homily on the Presentation by Sophronios of Jerusalem (recently provided with a critical edition and translation by John Duffy) as high point in the Greek festal tradition. It will also trace the influence of early Greek homilies on the Hypapante on Western preachers during the early medieval period. In this context the Mariological emphasis of the feast became even more pronounced.

**Published and Unpublished Byzantine Hymnography for the Hypapante:
Theology in its Popular Form**

Fr. Damaskinos Olkinuora (University of Eastern Finland)

Among the many *desiderata* regarding the feast of the Hypapante, also its hymnographic tradition has not been extensively studied. Hymnography, as the most widespread and commonly understood form of theological literature, reveals the way believers perceived the central theological messages of the feast. Therefore, the present paper aims at providing a comparative reading of major themes, concentrating on the genres of *kontakion* and canon, studying the published *kontakion* by Romanos the Melodist and canons by Kosmas the Poet and an anonymous poet for the forefeast (included in contemporary Greek Orthodox liturgical books), Andrew of Crete and an anonymous poet (published in *Analecta Hymnica Graeca*), but also two previously unpublished canons for the forefeast, edition of which shall be included as an appendix to the talk.

The Celebration of Hypapante at the Palace of Blachernae

Erik Z.D. Ellis (Hillsdale College)

From the eleventh century onwards, the Palace of the Blachernae was the usual residence of the Byzantine emperors, having replaced the Great Palace as the center of gravity for the emperor's day-to-day life. The Great Palace by the Bosphorus, which together with the Great Church formed the ceremonial heart of the Byzantine Empire, was by that time only occasionally used as a residence. The Blachernae, built as a waystation to house the emperor and his court at the western limit of the City into and atop the Theodosian Walls, had a longstanding and curious relationship with Hypapante, the multifaceted commemoration of Christ's Presentation in the Temple. Closely associated with the sacred spring of the Virgin Mary and a venerated icon—the Theotokos Blachernitissa—the celebration of Hypapante at Blachernae had a distinctly Marian character. Since archaeological evidence is hard to come by and textual references are few, the account of Hypapante in the *De Cerimoniis* provides precious information about how this feast, which became a prototype for other Marian celebrations, helped Blachernae become a second focus of the ceremonial life of the Byzantine Empire. By putting this account in context with information contained in the *Patria*, the Typikon of the Great Church, the Ps.-Kodinos, and elsewhere, the celebration of Hypapante at Blachernae emerges as a powerful sign of how civil and ecclesiastic rites came together to proclaim Byzantine participation in the heavenly *basileia* and give thanks for and renew the Virgin's promised protection.

Constructing the Presentation of Christ in the Temple in Byzantine Art (from Late Antiquity through the Ninth Century)

Natalia Teteriatnikov (Independent Scholar)

From the fourth century onward the feast of the Presentation of Christ in the Temple was slowly appropriated by Christian countries around the Mediterranean, promoting its representation in art and monumental decoration. Since Dorothy C. Shorr's first retrospective article on the iconography of the Presentation of Christ in the Temple in Byzantium and the West, researchers have identified new examples and fill in gaps in the scholarly record. Henry Maguire's 1980 article focused on images of Simeon holding the Christ child from the middle and late Byzantine period, demonstrating the impact of the ninth-century hymnographies on images of these respective periods. Recently, Francesca Dell'Acqua has contributed a study on the Presentation in the West from the seventh through the ninth centuries, illuminating the connection between Byzantium and the West. Yet the development of the Presentation in Byzantine art from late antiquity through the ninth century remains vague. This was an important formative period for the feast and its depiction in art, during which a foundation was laid for its iconography both in Byzantium and the West. This paper examines the process of constructing the Presentation in Byzantine art during this period. Exploring Henry Maguire's methodology, this paper analyzes the Presentation iconography in connection with early homiletics and hymnographies. In addition, it considers liturgy and church ritual and their impact on the formation of different iconographic types of *Hypapante* in Late Antique and early Byzantine art.

Christ-Lamb on the Altar: Imagining the *Hypapante* in the Early Medieval West

Francesca Dell'Acqua (Università di Salerno, Italy)

The feast of the *Hypapante* was one of the earliest to be introduced into the eastern Christian liturgical calendar. However, it was celebrated in the West only from the seventh century onwards, when it is first attested in Rome at a time when the connections with the eastern Mediterranean were intense. In Latin, the name of the feast was initially the Birthday of St Symeon, followed by the Purification of Mary, Candlemas, and finally the Presentation in the Temple of the Christ Child. Therefore, we should ask, what changed, besides the name, in the understanding of the episode/feast in the early medieval West? By looking at the various themes associated with the feast through the lens of the earliest Latin homilies and their visual representation, this paper attempts to demonstrate that their importance shifted in course of time, possibly affected by the theological controversies which took place between the seventh and the ninth centuries. Namely, it focuses on the appearance and the meaning of the altar in medieval western depictions of the *Hypapante*.

The Hypapante in the Gospel Lectionary: Text, Image, and Recitation
Roland Betancourt (University of California, Irvine)

Looking across manuscript illumination, the scene of the *Hypapante* lends itself particularly well to reflect on issues of liminality, ritual, and performance. The representation of the altar, the presentation of the Christ child, and the gesture of Symeon's receiving, veiled hands all echo glimpses of the Divine Liturgy, blurring the line between present and Biblical past. Furthermore, the scene's compositional and thematic parallels with the Presentation of the Virgin in the Temple articulates resonances between the Biblical and non-Biblical stories. Focusing on the scene's use as a marginal image across Gospel books, lectionaries, and liturgical rolls, the aim of the paper is to understand of the scene deploys its ritual resonances in placement and composition. Particular attention will be paid to how the image engages the text, considering its recitation in the liturgy, while also understanding how the image is used to gloss certain aspects and moments of the Divine Liturgy.

**The Hypapante in Cross-Cultural Encounter:
Byzantium and the Crusader Kingdom of Jerusalem**
Warren T. Woodfin (Queens College, CUNY)

The literal meaning of Hypapantē in Greek is "encounter," and this paper explores the encounter between the Latin and Greek rites for this feast in twelfth-century Jerusalem. One of the most dramatic changes brought about by the Crusades is the change in the physical location of the commemoration of the feast. Byzantine sources predating the First Crusade consistently place the locus of the festival at the Holy Sepulchre, the "new Jerusalem" built by Constantine as a successor to the biblical Temple. Just as the other feasts of the Christological cycle are marked by commemorations at the associated holy sites around Palestine, so is the Hypapantē marked by a patriarchal liturgy at the Anastasis. The Crusader capture of the Dome of the Rock and its conversion to Christian use as the so-called Templum Domini created a new topographic focus for the festival. The role of the Dome of the Rock as stand-in for the biblical Temple has been explored in the iconography of the art of Western Europe and the Crusades; less noted is its impact on Byzantine works, such as Manuel I's mosaic program in the Church of the Nativity at Bethlehem. The curious echoes of the mosaics of the Dome of the Rock in the Bethlehem mosaics can be understood as a nod to the Crusaders' (mis-)identification of the Dome of the Rock with the Temple. Although the project of church unity pursued by the emperor ultimately failed, it left material traces in these mosaics and other works.

Notes