



CYPRUS ISLAND OF SAINTS

A DEVOTIONAL JOURNEY





Fig. 1. CHRIST PANTOCRATOR

Wall-painting on the dome of the Church of Agios Efimianos, occupied Lysi village.

(Archive of the Kykkos Monastery Museum)

I AM THE WAY

(Jn. 14,6)

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Fig. 2. *Church, Solira.*
Sketch by the Cypriot architect Neoptolemos A. Michaelides.



ΧΗΡΕΥΟΝΤΟΣ ΤΟΥ
ΣΚΟΠΙΚΟΥ ΘΡΩΝΟΥ ΕΝ
ΟΝΑΜΕ ΟΥΤΟΥ ΥΠΟΜΕ
ΤΟΥ ΚΥΡΗΝΕΙΑΣ ΚΥ
ΔΑΡΙΑΝΗ ΑΘΑΝΑΣΙΟΥ
ΜΟΥ Χ ΠΑΠΑ ΣΑΒΒ
ΧΑΡΑΑΜΠΟΥΣ ΕΣ
Τα 3 Ιουλιου

Fig. 3.
Episcopal thrones,
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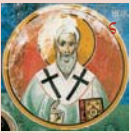


Fig. 14

NOTABLE SIGHTS TO VISIT

Fig. 7

Life of the Saints – Saint Irakleidios



He was a disciple of the Apostles Pavlos and Varnavas. According to the Acts, Varnavas anointed him Bishop of Tamassos; after the death of Apostle Varnavas he took on and continued his work.

MONASTIC LIFE IN CYPRUS PAST AND PRESENT



Fig. 8



Fig. 9

SIGHTS



Fig. 10

COME TO ME, ALL YOU (MT. 11,28)

Fig. 15



SUGGESTED ROUTES – MAPS THE CYPRUS OF THE APOSTLES PAVLOS AND VARNAVAS

ITINERARY:



Fig. 16

Larnaka – Agios Irakleidios –
Agios Ioannis Lampadistis –
Evrychou – Troodos –
Anogyra – Pafos



Throughout its long history Cyprus has had a number of names, such as Akamantis, Alasia, Kerastia and others, as well as many epithets, such as Aspelia¹, Aeria, Makaria and others. The island was from the greatest antiquity well known for its rich copper mines, and for this reason she was also called 'chalkoessa'. From the very beginning she had the reputation of



CYPRUS, ISLAND OF SAINTS & DEVOTIONAL JOURNEY



being a wealthy and beautiful island and is mentioned by many ancient Greek and Latin authors, among them: Homer, Eratosthenes, Strabo, Galen, Pliny, Ovid and Vitruvius.

"Κύπρος η Αγία Νήσος" ("Cyprus the Holy Island"), Archbishop Makarios III of Cyprus, publication of the Holy Archbishopric of Cyprus, Lefkosia 1997, p. 7.

¹ The word 'Aspelia' probably derives from the cumulative 'a' and the Aeolian word 'spelos' or 'spelios' that corresponds to the Attic word 'pselion', more commonly 'bracholion' meaning 'bracelet'. Consequently, Aspelia means metaphorically the 'rich one'.



Fig. 17. Stavrovouni Monastery.

Monasteries bloom on sheer mountains of the island

INTRODUCTION

Not merely devout visitors but also admirers of Byzantine art will make contact, travelling through cultural excursions along the roads of the island, with the spiritual essence of Orthodoxy. In many areas they will encounter buildings and monuments of worship of various religions and faiths that co-exist in an on-going dialogue.

It is with difficulty that we could find another human custom so widespread and so long-lasting as a journey to holy places to kneel in worship. From antiquity to the present day the conviction has persisted that prayer or the performance of religious duties are more effective in specific locations; in places where saints were born, died, wrought miracles, suffered martyrdom or merely existed; in ones where there were churches, relics of saints or miraculous icons. Going beyond historical periods and cultures, the common belief in the significance of religious pilgrimage forms a mutual bond between different religions.

A devotional journey holds out to the traveller the promise of something more precious than merely acquaintance with a foreign place: an attractive combination of pleasure and benefit.

Prayer "For those who travel"

LORD OUR GOD, You who consented to journey together with your disciples and Apostles and on the way calmed the howling winds and commanded the waves of the sea to subside, travel also with these on our ship, after lessening the power of any contrary wind.

Grant them good weather and may You become their Captain in their times of difficulty and keep them from all evil.

We beseech you, O Lord, to help them to return full of joy to us who will rejoice when they bring that which is beyond their aims and plans.

Grant them your blessing in all their actions and become their safe and serene harbour, for both travellers and ships. We ask for all this from You, because in you is all glory and honour and all worship towards your Father without beginning, and to your Holy Spirit, now and for ever and ever. Amen.

From the Euchologion (Book of Prayers)



Fig. 18. *Angel*
from the Church of
Panagia Iamatikí, Arakapas.



CHRISTIANITY IN CYPRUS

The spread of Christianity in Cyprus only a few years after the crucifixion of Jesus is not only due to the island's proximity to Syro-Palestine, but also to the flight of Christians subsequent to the stoning of the first Christian martyr Stephen (33 A.D.), there being among those fleeing a substantial number from Cyprus (Acts 9, 19) . However, it was mainly owing to the arrival on the island of the Apostle Pavlos (Paul) and of Apostle Varnavas (Barnabas), himself a Cypriot, and the latter's nephew Markos in the year 45 A.D. Nevertheless, the dissemination of Christianity was not without obstacles raised by the idolatrous population of Cyprus. Apostle Varnavas, who arrived in Cyprus a little later, suffered a martyr's death from stoning and burning, and his disciples buried his remains in Salamis. A series of martyrs and bishops ultimately established the Christian faith on the island.

The early Christian basilicas that have been discovered to date, numbering at least ninety and with three, five and seven naves, with their brilliant mosaic floors and marble inlay, their scenes depicted in relief and dressed in marble, carved marble decoration and mosaics - all demonstrate incontrovertibly how soon and how profoundly Christianity took root on the island. This is also confirmed by the presence of many Bishops from Cyprus already in the first, but also in later, Ecumenical Councils. The ratification of the autocephaly of the Church of Cyprus during the Third Ecumenical Council of Ephesus (431), despite the efforts of the Patriarch of Antioch to have it under his jurisdiction, was confirmed by Emperor Zeno at the end of the 5th century to whom tradition refers, as well as the three imperial privileges enjoyed to this day by the Archbishop of Cyprus: to sign in red ink; to wear a purple cloak during the divine service; and to bear the imperial sceptre instead of an Episcopal staff.



Fig. 19. *The vision of Anthemius, the discovery of the remains of Apostle Varnavas, the donation of the Gospel of Saint Markos to Emperor Zeno and the conferral of the privileges of the Cyprus Church on Anthemius, 1736. Cathedral of Agios Ioannis Theologos, Lefkosia.*



Target of the Arabs

After the Arabs had spread throughout the Near East and Egypt, Cyprus was their next target, as much for her riches and wood for ship-building as for her geographical position, being a springboard for the longed-for conquest of Constantinople. During this period (7th-9th centuries), the coastal towns in Cyprus, at the very least, suffered raids and looting by the Arabs and a sizeable number of churches were burnt to the ground.

In order to avoid the loss of Cyprus, as was later to be the fate of Crete, the Byzantine emperor, in order to gain time, was obliged to pay a tributary tax to the Arabs. In a brief interlude (691-698 A.D.), Archbishop Ioannis of Cyprus, at the instigation of the Emperor Justinian II Rhinotmetos ('Slit-Nose'), transferred his flock to an area near Cyzicus in the Hellespont in order to harm the interests of the Arabs. This area was called New Justinia. Since that time the head of the Cyprus Church bears the title 'Archbishop of New Justinia and all Cyprus', as was ratified in a decision of the joint Fifth/Sixth Ecumenical Council (691 A.D.).

New Period

After the repossession of Crete (961 A.D.) by the Byzantine army and the domination of the eastern Mediterranean by its fleet, a new period began for Cyprus also, one of prosperity and development. This is attested by data from excavations and by historical testimony. Typical events are the presence of Agios Athanasios of Athos in both Cyprus and Crete in order to inject some vigour into Orthodox monasticism, the translation of holy relics such as those of Agios Lazaros from Cyprus to Constantinople and the erection of imposing churches (e.g. churches with many cupolas such as Agios Varnavas of Salamis, Agios Lazaros in Larnaka and others).

The gradual advance of Turkish tribes in Asia Minor and the crushing of the Byzantines in the battle of Manzikert (1071) both enhanced the strategic importance of Cyprus. This fact led to the construction of defensive installations in Cyprus and in the administrative reorganisation of the island, with the Byzantine fleet moored off its shores. The intensification of contacts with Constantinople is evident also in monumental works, works of art preserved to this day on the island, as indicated by the erection of numerous churches and painting of icons, of imposing monastic establishments (e.g. the monasteries of Koutsoventis, Kykkos, Machairas, of Panagia Alypou, Panagia Forvriotissa, Panagia Apsinthiotissa), the spread of Constantinopolitan architectural models (e.g. octagonal churches) and the summoning of skilled painters from Constantinople. The prosperous development of Byzantine Cyprus was brought to an abrupt end by the invasion and conquest of the island by the Crusaders. The English king Richard the Lionheart conquered the island (1191) and after looting it,



sold it initially to the Templar Knights and later to the Frankish Lusignans, who founded the longest lasting crusader state in the eastern Mediterranean (1191-1489). The Orthodox Church suffered cruel persecution from the Roman Catholic conquerors and Catholic monastic orders assumed control of the monasteries (e.g. the Monastery of Stavrovouni), the lands of Byzantine churches and monasteries were confiscated, and the Orthodox bishops were reduced from fourteen to four; Orthodox bishops were banished from their seats to small villages and their places were taken by Roman Catholics; while monasticism suffered persecution and martyrdom (e.g. the martyrdom by fire of the thirteen monks of Kantara). The climax was reached with the Cyprus Edict (Bulla Cypria, 1260) of Pope Alexander IV with which the Orthodox Church was forced to abide by a regime of 'obligatory Unitarianism'. Despite this, the population preserved its Orthodox beliefs, as was clear after the departure of the Latins from the island.

The martyrdom of the thirteen monks of Kantara in 1231

The story is narrated to us by an anonymous mediaeval manuscript with the title "Story of the holy thirteen pious fathers executed by fire by the Latins on the island of Cyrus" (Satha: 'Mediaeval Library 2'). Two monks from Mount Athos were leading ascetic lives with their pupils in the Monastery of the Virgin of Kantariotissa. Andreas, a Latin priest, went to meet them there and began to discuss with them the differences in dogma between the two Churches. In order to resolve their disagreements the monks suggested to Andreas that there should be a trial: one of them holding 'leavened bread' and one of his, with 'unleavened' bread, should pass through fire. Whoever came out untouched would be the righteous one. Andreas did not accept; he invited them to go down to Lefkosia, however, and appear before the Archbishop. The saintly men went down to the capital and stayed at the Monastery of Agios George Manganon, where the populace gathered to receive their blessing. The Latin Archbishop Eustargios brought them before all the Latins and the people to be examined. Since they remained firm in their beliefs, they were thrown in jail and tortured in various ways. They remained in confinement for three years, whereupon the evil Andreas with the permission of the king gave them up to the executioners. Tied behind horses and mules, they were dragged over the stones of the river bed and then burnt.

"Ιστορία της Κύπρου" ("History of Cyprus"), Katia Hadjidemetriou, Lefkosia 1982, p. 107.

Ethnarchy

The Lusignans built palaces and churches in Lefkosia (Nicosia) and Ammochostos (Famagusta) on the architectural models of their homeland and Gothic art blossomed in Cyprus, especially after the fall of Acre and the loss of the last Latin castle in the



Near East. Byzantine art came under western influences but continued uninterrupted, becoming the chief means of religious visual expression. The Lusignans were succeeded by the brief occupation of Cyprus by the Venetians (1489-1571), which was terminated by the Ottoman conquest of the island. During this period the Orthodox Church of Cyprus was re-established, as were relations with the other Orthodox patriarchates, and monasticism revived; as from 1660 the Church took on an ethnarchic character when even the Sublime Porte recognised Archbishop Nikiforos as Ethnarch. The participation of Cypriot Hellenism in the Revolution of 1821 led to savage reprisals on the part of the Ottomans, who put to death not only almost all the ecclesiastical leaders of the Cyprus Church, but also numerous lay people.

Archbishop Kyprianos of Cyprus

Poem for July 9th, 1821, the tragic Saturday when Archbishop Kyprianos of Cyprus was hanged in Seraglio Square under the Turkish potentate of Cyprus in 1820, Kutchuk Mehmet.



Fig. 20

*“Rather than the blood of the many,
better that of the Bishop”*

*Codex I Holy Archbishopric
of Cyprus
17th-20th century,
with the signature of Archbishop
Kyprianos in red ink.*

Byzantine Museum,
Archbishop Makarios III Foundation.

British Colony

In 1878 the British leased Cyprus from the Ottomans and immediately after the First World War they annexed it and made it a Crown Colony. The Cyprus revolution of 1931, and the efforts of the island’s inhabitants towards union with Greece through secret societies and finally through armed struggle, led the British to implement persecutions, displacement of populations and executions.



The Church of Cyprus, which supported the liberation struggles of the Cypriot people, also suffered persecution by the British, as well as the exile of its hierarchs and leading clergy with the aim of neutralising it.

The Orthodox Church in the Turkish-held part of the island operates under harsh restrictions today imposed by the Turkish occupying troops, as do all other faiths, Christian or not, with the exception of Muslim ones. The overwhelming majority of the Christian population of Cyprus belongs to the Orthodox Church of Cyprus, which is autocephalous and comes under the spiritual jurisdiction of the Ecumenical Patriarchate of Constantinople. The Head of the Cyprus Church is the Archbishop of Cyprus and New Justinia. Many monasteries today, with monks or nuns, come under the Church of Cyprus. A large number of monks and nuns were driven out of the monasteries as a result of the Turkish invasion of Cyprus in 1974 and the island's subsequent occupation, which lasts until today. Most monasteries are under the jurisdiction of the local Bishop. Some monasteries, such as that of Agios Ioannis Chrysostomos at Koutsoventis along with its dependencies, are the property of the Patriarchate of Jerusalem while the Church of Agia Ekaterini in Lefkosia and the Churches of Agia Paraskevi and of Agia Marina in Turkish-occupied Vasileia are the property of Mount Sinai. In the unoccupied part of the island there are many other Christian denominations, religions and Churches (Muslim, Jewish, Roman Catholic, Protestant, Maronite, Armenian etc.) that enjoy complete religious freedom.

The Church of Cyprus is governed by the Holy Synod, presided over by the Archbishop and composed of the Metropolitan Bishops of Pafos, Kition, Keryneia, Lemesos, Morfou, Kykkos and Tillyria, Konstantia and Ammochostos, Tamassos and Oreinis, Trimythounta and the assistant Bishops of Karpasia, Amathounta, Ledra, Chytroi and Neapoli. The Archbishop is in charge of his own diocese with the help of the assistant Bishops of Karpasia and Neapoli.





Touch memories where you will, always there is pain.

George Seferis

Fig. 21. Apostolos Andreas Monastery in the occupied Karpass peninsula.

CYPRUS HAGIOLOGY

Cyprus has had her own Church ever since the years of the Apostles, and thus can boast of a rich hagiology comprising local saints. The founder of the Church of Cyprus, Apostle Varnavas, is held in particular esteem and near his tomb in Salamis is to be found one of the most important monasteries of Cyprus. According to tradition, Archbishop Anthemius had a dream in which he was shown where the remains of Apostle Varnavas were buried. However, Apostle Andreas is also directly linked with Cyprus, since tradition has it that he anchored off the most eastern point of the island, where the monastery named after him is built. Even the friend of Christ, Saint Lazaros, is connected with Cyprus; he became the Bishop of Kition and was buried in the grounds of his church in Larnaka. A third notable Cypriot saint is Spyridon, whose origins can be traced to Tremetousia where he served as Bishop; in the 4th century he participated in the First Ecumenical Council.

Important saints subsequently enrich Cypriot hagiology, such as Saint Epifanios, Archbishop of Cyprus in the 4th century A.D., Saints Philon and Sinesios, Bishops of the Karpass, Saints Irakleidios and Mnason, Bishops of Tamassos.

While not of Cypriot origin, Saint Mamas has nevertheless close ties with Cyprus, an important church bearing his name being preserved in the occupied village of Morfou. In the same region, in the village of Peristerona, Saints Varnavas and Ilarionas, ascetics from Asia Minor, are held in reverence; it is to them that the famous church of five cupolas is dedicated.

Monasteries built in honour of important saints include Agios Kendeas in Avgorou village and Agios Ioannis Lampadistis in Kalopanagiotis. One of the most popular and best-loved saints of Cyprus, however, will always be Saint Neofytos, who lived in seclusion near Pafos in his rock-cut cave.



Apostle Varnavas. The Apostle Varnavas was a Hellenised Jew of Cypriot origin and in the year 14 A.D. a resident of Jerusalem. Companion to Saint Pavlos during the latter's first apostolic mission, he preached the word of Christ in Antioch, Lystra, Dervin and Iconia in Asia Minor. Parting company with Pavlos during the second apostolic mission, he came to Cyprus with his nephew Markos and worked to spread and establish Christianity on the island. He met a martyr's end in his hometown, Salamis of Cyprus, where he was stoned to death by the Jews. His body was laid to rest in the cemetery of Salamis.

"Κύπρος η Αγία Νήσος" ("Cyprus the Holy Island"), Archbishop Makarios III of Cyprus, publication of the Holy Archbishopric of Cyprus, Lefkosia 1997, p. 19.



Fig. 22. *Apostle Varnavas. Hall of the Great Synod, Archbishopric of Cyprus.*

THE SAINTS OF THE ISLAND OF CYPRUS

In its two thousand year life the Autocephalous Church of Cyprus has seen a huge number of distinguished saints, both known and unknown, who sanctified the Church with their ascetic life or with their martyrdom. It is for this reason that the Cypriot chronicler, Leontios Machairas, called Cyprus a “Holy Island”.

CYPRUS THE HOLY ISLAND

“The 15th century chronicler Leontios Machairas called Cyprus a holy island due to the large number of her Church’s Saints and Martyrs. With great pride Machairas writes in his Chronicle about the host of Saints that originated from his country: *“it is necessary to boast about this holy island but as much as I do, I do not wish to lie”*. The list of Saints that were either born in Cyprus or born abroad and then came to Cyprus and who pleased God with their holy lives or became martyrs in the name of Christianity, is indeed a long one. Considering the island’s small size, and its population, the Church of Cyprus may boast that, compared to other Churches, it offered a larger number of Saints and Martyrs.”

“Κύπρος η Αγία Νήσος” (“Cyprus the Holy Island”), Archbishop Makarios III of Cyprus, publication of the Holy Archbishopric of Cyprus, Lefkosia 1997, p. 7.

With regards to the known saints of Cyprus, there are those who were born and lived only in Cyprus such as: Irakleidios (Bishop of Tamassos), Neofytos o Egkleistos, Theosevios o Arsinoitis, Eirene (daughter of Saint Spyridonas) and Panaretios (Bishop of Pafos).

Others were born in Cyprus and lived both in Cyprus and abroad such as: Saint Spyridonas (Bishop of Trimithounta), Saint Demetrianos (Bishop of Chytroi) and Neomartyr Polydoros who suffered martyrdom in Ephesus.

Another category of Cypriot saints are those who were born in Cyprus but lived abroad such as: Saint Ioannis o Eleimon (Patriarch of Alexandria), Saint Georgios o Chozevites and the holy martyr Filoumenos tou Freatos tou Iakov.

The saints of Cypriot origin who were born outside Cyprus and lived both abroad and in Cyprus were among others: the Apostle Varnavas, founder and protector of the Church of Cyprus and the Evangelist Markos, Varnavas’ nephew. Apostle Varnavas’ tomb is located at the Monastery dedicated to him near ancient Salamina.

In addition, there are saints of non-Cypriot origin who however lived in Cyprus such as: Saint Lazaros o Tetraimeros (Bishop of Kition), Megas Epifaneios (Bishop of Konstantia and founder of the Autocephalous Church of Cyprus), Megas Ilarionas and Saint Artemon at Avlona, Morfou.

Other saints of non-Cypriot origin, who lived outside Cyprus but who visited the island for a short period and contributed towards its sanctity are: Apostle Pavlos, Saint Eleni, Saint Konstantinos o Ioudaios and Saint Nikolaos Ntvali o Georgianos.



A special group concerns those saints who are not of Cypriot origin, who never visited Cyprus but who are especially worshipped in Cyprus either because their relics were brought to the island, such as Apostle Filippos in Arsos (Lemesos District), Saint Mamas in Morfou where there is a Monastery named after him, and Saint Reginos (Bishop of Skopelos) at the Church of Trypiotis in Lefkosia, or due to the fact that many churches are dedicated to them such as: Saints Andronikos and Athanasia, Timotheos and Mavri. Apart from the named saints, three hundred and forty anonymous saints are mentioned as saints of Cyprus.

Two hundred and fifty of the three hundred saints that fled to Cyprus from Palestine remain unknown. Two anonymous saints of Cypriot origin suffered martyrdom after their legs were burnt and they are worshipped on the 18th of June. Three other anonymous saints suffered martyrdom with Saint Konstantinos o Neos of Ormedeia, possibly during the Arab raids of Cyprus.

The above saints are worshipped together on the 1st of July. In the biography of Saint Mnasonas (Bishop of Tamassos), it is mentioned that the saint suffered martyrdom along with forty children and they are worshipped together on the 19th of October. Thirty-nine of the ninety-nine saints that accompanied Saint Ioannis of Egypt were Cypriots. These saints settled in Crete where they passed away on exactly the same day following a plea to God. They are worshipped on the 7th of October. An unknown number of anonymous child saints were burnt with Saint Sozontas by the Saracens in a cave near Asprogia in Pafos District.

The Forty Martyrs of Sebasteia



“In 320, when 40 Roman legionaries converted to Christianity in the Armenian town of Sebasteia, they were tortured by the town’s commandant. They were then forced to stand half naked on a frozen lake that had a warm water source beside it. One of them could not stand the torture and ran to the warm water source. A legionary, who was watching, immediately took his place since he was so impressed by his colleagues’ bravery and he also converted to the new faith. These wounded men were so faithful, awaiting their certain death from frostbite that their martyrs’ wreaths were already hovering above them”.

Travel Guide “Κύπρος” (“Cyprus”), Explorer publications, Athens 2002, p. 61.

Fig. 23. *The Forty Martyrs of Sebasteia*, wall-painting in the Church of Panagia Asinou, Nikitari.



THE VIRGIN MARY IN CYPRUS

The Gospels carefully avoid any mention of the life of the Virgin Mary. They refer only to important events linked mainly with the earthly life of Christ and occurring after His resurrection from the dead and His assumption to heaven; there is complete silence as to the subsequent life of the Virgin Mary. Despite this, her person is greatly venerated throughout the Christian world; the respect afforded by the Orthodox Church is exceptional and the greatest possible, since according to Orthodox theology, the Mother of God is second only to the Holy Trinity. The person of the Virgin Mary is especially sacred for Greek Orthodoxy, however, and has been identified with the Mother of God as being the refuge and hope of enslaved Greeks during difficult historical vicissitudes.

Given the above, Cyprus is hardly an exception as far as the respect shown to the Virgin Mary by the people of the island is concerned. Tradition relates that on her way to Mount Athos the Virgin Mary passed through Cyprus in order to visit her friend Saint Lazaros, whom Christ had raised from the dead and who was at that time the Bishop of Kition, the Larnaka of today. Another tradition has it that when the Virgin Mary was in Cyprus and was visiting the mountains where Kykkos Monastery is built, the pine trees knelt and worshipped her, and that is the reason for their strange shape. This is mentioned as a tradition concerning the arrival of the Virgin Mary herself in Cyprus; however, such a reference demonstrates the bond that Cyprus had with Palestine, since very quickly, as from 45 A.D., the Apostles Pavlos and Varnavas had already arrived on the island to preach the Christian faith.

The image of the Virgin Mary already made its appearance as from the 6th century, since she is depicted in three early Christian mosaics that decorate the apses of three



Fig. 24. "Saint Mary", Mosaic from the Church of Panagia Angeloktisti, Kiti.

basilicas: in the apse of the Church of Panagia Kiras in the village of Livadia in the Karpass, today utterly destroyed by the Turkish invader; in that of Panagia Kanakaria in Lithrangomi, where the Virgin is depicted in glory holding the baby Jesus - this mosaic was also detached by Turkish dealers in illicit art, but fortunately a part was found and repatriated to Cyprus; and finally, the best preserved mosaic of the Virgin Mary, which is to be found in the Church of Panagia Angeloktisti ('built by angels') in the village of Kiti, where indeed in the



inscription accompanying the scene the Virgin is called “Saint Mary” and not the Mother of God; perhaps because of Monophysite tendencies prevailing at that time in the local Church.

However, the true form of the Virgin Mary is nowhere honoured in Cyprus more than in the renowned Monastery of Kykkos in the Troodos range of mountains, where her sacred icon is kept, and which is considered to be one of three painted when she was still alive by the Apostle Loukas. This icon was brought from Constantinople and was a present of the Byzantine Emperor Isaac Komninos, when the monastery was built in the 11th century. In Cyprus, however, other icons have been preserved, especially during the period of iconomachy when many monks from Asia Minor took refuge on the island in order to save the icons of their monasteries. There is a persistent tradition concerning icons of the Virgin that came to that island miraculously by sea and were later found again miraculously on the mountains and coasts of Cyprus. With this discovery of icons of the Virgin are linked the founding of many important monasteries of Cyprus: the Monasteries of Machairas, Trooditissa, Trikoukia, of Chrysorrogiatissa and that of Panagia tou Megalou Agrou. Many other monasteries and churches are dedicated to the Virgin: the Monastery of Panagia Amirous, the Monastery of Panagia tou Araka, that of Panagia tis Asinou, of Panagia Amasgou, of Panagia Glossa, of Panagia Sfalangiotissa; the Church of Panagia tis Iamatikis of Arakapa, of Panagia Chrysalioniotissa, of Panagia Faneromeni, of Panagia Palouriotissa in Lefkosia and of Panagia Chrysospilotissa in Kato Deftera.

There are innumerable icons of the Virgin preserved and revered in all the monasteries and communities of Cyprus, such as the **Virgin of Glikofilousa**, of **Eleousa**, **Galaktofilousa**, **Odigitria**, **Eleimonitria**; and there are so many names which the people have bestowed upon her, such as **Theoskepasti**, **Galatousa**, **Iamatiki**, **Evangelistria**, **Makedonitissa**, **Chryseleousa**, **Stazousa** etc. that demonstrate the great love, respect and reverence that the Cypriot people show to the person of the Mother of God.

THE ICON OF THE VIRGIN ENTHRONED, HOLY MOTHER OF THE HEAVENS

O all-pure and incorruptible Virgin Bride of God, and our Sovereign Lady

(Evening Prayer to the Theodokos – Compline)

Rejoice, unfading rose.

Rejoice, the only one who budded forth the unfading apple, birth-giver of the aromatic balm of the King of all. Rejoice, o Bride unwedded, the world's salvation.

Rejoice, treasury of purity, through whom we have risen from our fall.

Rejoice, o Lady, sweet-smelling lily that sends forth its fragrant scent to the faithful.

Rejoice, aromatic incense and precious oil of myrth.

Rejoice, o Bride unwedded.

The Akathist Hymn and small Compline (Canon, Ode one. Tone four)



THE VIRGIN, UNFADING ROSE



THE ORTHODOX CHURCH: ITS PLACE AND SUBSTANCE

Local traditions, historical coincidences and developments in each region, as well as the symbolic expression of elements of dogma in each individual Church, have all gone to make up the main elements that have determined the present working form and external appearance existing in Christian churches.

The separation of the Roman state into western and eastern parts – the latter part being today called the Byzantine Empire – and the different historical directions that each followed, brought also morphological differences in architecture, decoration and in the form of churches in every country. These differences, especially after the great schism between the two Churches (1054), Roman Catholic and Orthodox, were projected as being the expression of differentiations in dogma and they became permanent with the passing of time.



Fig. 25. *The Last Judgement* (detail), the Host of the Righteous. 16th century. Church of Panagia Katholiki, Pelendri.

suggests to the believer his littleness and weakness, stressing his sinful nature and reminding him of divine justice and the punishment that awaits should he not repent.

Although the Orthodox Church did not forbid the use of statues or bas relief, it preferred however to get round their use in the depiction of Christ and the saints so as to avoid psychologically embedded images that echoed the idolatrous

“The honor shown to the icon is in effect transmitted to the prototype; he who venerates the icon, venerates in it the reality for which it stands”.
(Jn. Damaskinos).

A fundamental rule of Byzantine tradition in ecclesiastical architecture is the harmonious relationship between human and structural dimensions. Through this perspective of harmony, Orthodox theology advances the possibility offered to each image and likeness of the Divine Creator, as a distinct individual, of being assimilated through repentance into the choir of the Righteous and the Saints. Conversely, in the West, the construction of churches - that as a rule are of vast dimensions -



Fig. 26. *Palm-bearer*. Church of Timios Stavros, Lefkara.

past of the early Christian centuries. Thus, it was preferred to decorate Orthodox churches with icons and frescoes, the aim being to teach the Christian flock about biblical facts, a teaching that became established during the two thousand years of Byzantine tradition. The custom of the faithful to embrace images is linked with the meaning of the respectful worship of the depicted saint and expresses the reverence of the believer and the disposition of the spiritual community and of love with the host of the saints.

It is with images also that the iconostases (or naves) of the church are decorated, which separate the main body of the church representing earthly existence from the *Holy Bema*, that is the comprehensible heavenly world. In the Holy of Holies the priests gather to perform the sacrament of the Holy Eucharist. Preserving the age-old tradition of the

Eastern Church throughout the centuries, the Orthodox priests have kept as external characteristic hall-marks of their priesthood their long hair and especially their lengthy beard, as we may see today. This was not only motivated by the notion that the cutting off of the beard, according to primordial traditions, was an example of punishment, humbling and humiliation (e.g. see Kings II, 1 v4) but also by the notion that the believer, and especially the cleric, was obliged to be concerned not with his external appearance and smartness, but with his spiritual make up and cultivation. On the contrary, in the West there was no specific and consistent position on the matter until the 12th century, when the shaving of the beard was imposed on the Roman Catholic clergy.

The performing of the sacrament of the Holy Eucharist is the main reason for the gathering of the faithful in church. According to

Orthodox tradition, the divine service is held in the local languages of the faithful and is a preparation for Holy Communion, which is not merely the remembrance of the work of the Christ on earth, but the union of the believer with Jesus, He who was born thus, the “living and integral Christ” according to Cyril of Jerusalem.

As a rule, in Orthodox theology the Divine Service of Saint Ioannis Chrysostomos is performed, with voices from two choirs of cantors



Fig. 27. *The Altar*. 18th century, from the Church of Panagia Faneromeni, Lefkosia. Byzantine Museum of the Archbishop Makarios III Foundation.



Fig. 28. *Holy Chalice* (silver). 1900. Museum of the Assistant Bishop of Arsinoe, Peristerona, Pafos.



Fig. 29. *Saint Maria of Egypt, receives the Holy Communion* from the Church of Panagia tis Iamatikis, Arakapas.



Fig. 30. *Scroll with the Divine Liturgy of Saint Ioannis Chrysostomos. 12th century. 410 x 24 cm. Kykkos Museum.*

chanting hymns from the Old Testament in counterpoint. The 'Lesser Entrance', that is, the transference of the Gospels in procession from the sacristy to the pulpit for them to be read out, is also embellished with a variety of chants, in remembrance of the historical events that have been celebrated that day. The priests approach the *Holy Bema* with solemnity during the 'Grand Entrance'. Accompanied by the chants of the cherubim they carry in procession the Holy Gifts, the wine and the bread, from the Offertory to the Holy Altar, symbolising the journey of Jesus to Golgotha and his Crucifixion.

During the ritual of the Holy Eucharist, and to the sounds of hymns, there takes place the invocation to the Holy Spirit for the transformation of the bread and wine into the Body and Blood of Christ, in which clergy and laity take part indiscriminately.

The tradition of the Orthodox Church has not adopted the use of musical instruments during the course of its history, rather preferring psalmody and voices. This notion was based on the teachings of Church Fathers such as Klimis of Alexandria, Theodoritos of Tyre, Gregory the Nazianzinos, Gregory Nissis, Ioannis Chrysostomos, Saint Augustine and Saint Jeronymus and others, who considered the use of musical instruments superfluous. Only the sound of the melody is perceived by the ears through musical instruments, while speech sounds are not

transformed into melodious verses, in such a way that they affect the psychism of the believer and lead him into a divine communion, according to Gregory Nissis.

With the Holy Communion of both clergy and laity, the divine service is complete, after which the faithful are offered the "Reciprocation", that is, a piece of bread the believers offer to give thanks for the gift of wine and bread of the Holy Eucharist; or, in place of the transubstantiation of the Holy Gifts for those unable to take part.

The active participation of the faithful in the sacramental life of the Church, with nocturnal processions, fasting and feast days, make up the daily life of the Orthodox Christian and constitutes a way of life that becomes a foretaste of the kingdom of Heaven.



Fig. 31. *Silver and gilt pyx. 1807. 67 x 31 cm. Kykkos Museum.*

Fig. 32. *Holy Chalice. Work by the Greek engraver T. Hadzi.*

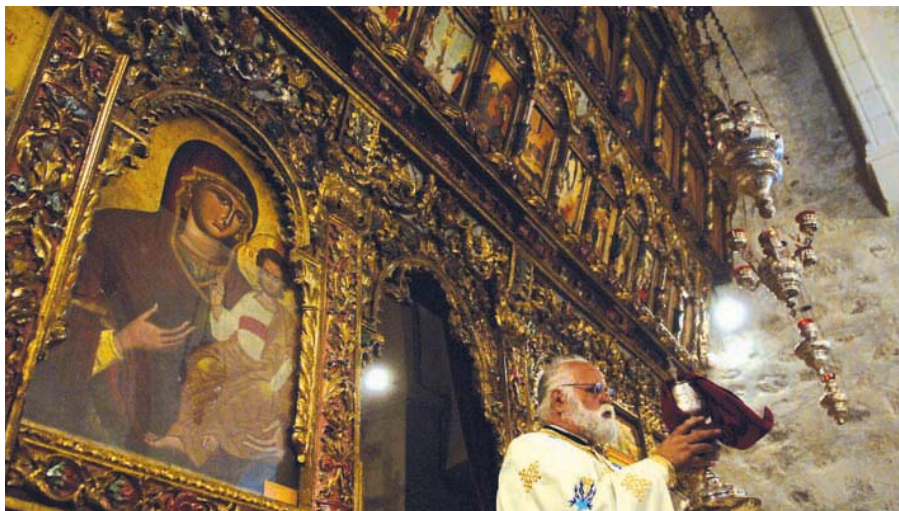


Fig. 33. *The sacrament of the Holy Eucharist, Church of Christos Monogenis, Koilani.*

YOUR OWN ON YOUR OWN

At the climax of the prayer: "Remembering therefore this our Saviour's command..." will be followed by: "Offering you your own of your own – in all things and for all things –". According to the Rubric: "While the Priest with great compunction says that aloud, the Deacon crosses his hands and elevates the Chalice and the Paten".

Holy Oblation, The Divine Liturgy



Fig. 34. *The receiving of the Holy Communion, Church of Christos Monogenis, Koilani.*

BYZANTINE MUSIC IN CYPRUS

Ecclasiastical hymns and music are indissolubly linked to spiritual life and religious worship, and afford precious benefits to the Church, contributing to the devoutness of churchgoers and to their spiritual elevation. It was cultivated during the time of the Byzantine Empire and for this reason it assumed the name of Byzantine Church Music. During the same period it reached a significant

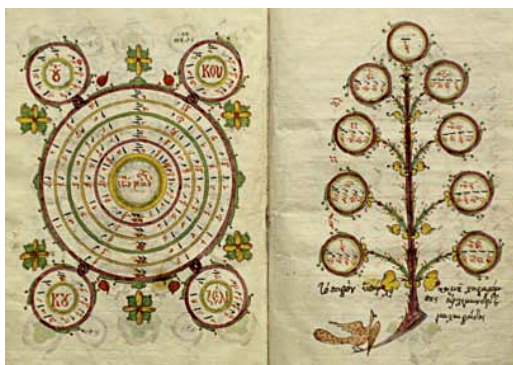


Fig. 35. *Ancient musical codex, Machairas Monastery.*

peak in Cyprus also, mainly because of the involvement of the great monasteries of the island in its cultivation and broader diffusion. From the study of a large number of Byzantine music manuscripts that have been preserved on the island, one learns that in the Monasteries of Kykkos, Machairas and Agios Neofytos (all founded in the 11th and 12th centuries), as well as in others, workshops functioned as well as copying centres for

Byzantine music manuscripts and hymnologic texts.

From the ranks of their brotherhoods came musicians and choristers that played an important role in the transmission and preservation of Byzantine music on the island. Monks from the monasteries of Cyprus contributed, so that the patriarchal (that is, the one developed in the patriarchal church of Constantinople) ecclesiastical style in Cyprus might be preserved, with its peculiarly characteristic features of solemnity and grandeur, and they also played a role in its wider diffusion. The liturgical rigour and precision in sacred chants that prevailed in these monasteries was considered to demonstrate the authentic model to be used in their wider implementation, with the result that many choristers that visited the monasteries acquired first hand practical experience of their psalmody, which they took with them to their towns and villages.

As may be noted from the study of Byzantine music manuscripts, the works of Cypriot musicians are characterized by their profound religious piety, spiritual devotion and scholarly disposition of their creators. Most of them, such as Sophronios Kykkotis and the later Metropolitan Bishop of Ancyra, Seraphim Pisideios (middle 18th century), had sound theological and philological training, and were excellent

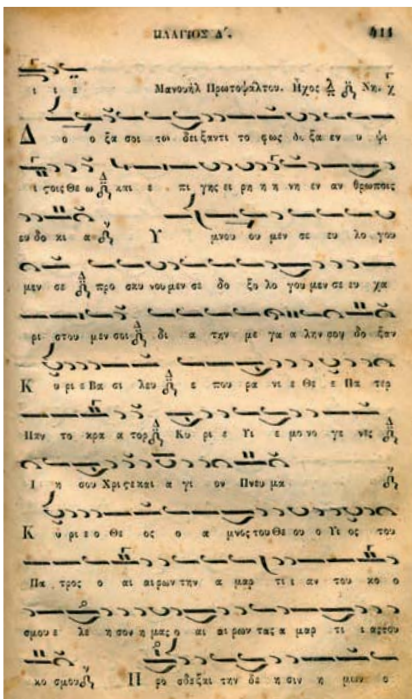


connoisseurs of ecclesiastical music and hymnody.

In more recent times (18th-19th centuries), many Cypriots were musically trained in the great centres of Byzantine music that were active in Constantinople and Smyrna, cities with which Cyprus had close spiritual links. During the same period, the setting-up of printing presses in these centres and the publication of ecclesiastical music, much of which has been preserved up to our present time in the libraries of the Archbishopric, bishoprics and monasteries, gave new stimulus to the study of the technique of sacred psalmody.

In our time, the Church of Cyprus has focused a large part of its activities on Byzantine musical tradition. Bishoprics, monasteries and parishes of the island have formed choirs of sacred choristers, noted for their devotion to tradition and for the manner in which they interpret the riches of Orthodox psalmody.

Furthermore, Schools of Byzantine Music have been founded, with qualified teachers, whose main aim is the teaching of the genuine patriarchal style to candidates, so as to contribute to the patrimony of musical tradition. Finally, it should be pointed out that during recent years several noteworthy editions of music books have been published



“It is as if I heard the cherubim when listening to Pieris the cantor, his voice like a warbling nightingale in the month of March. That voice of his swelled out, you thought it a caress; it flowed just like the olive oil of Akanthous”.

Charalambous Demosthenous – Poems
“Chrysopolitissa” editions, Lefkosia 1998, p. 140.
Series editor: Rena Katselli

and which are available for study.



Fig. 36
HYMN OF RESURRECTION
(Constantinople 19th century)

By the chief priest
of the Church of Archangelos Michail Trypiotis,
Neofytos Diakonopoulos.



MONASTIC LIFE IN CYPRUS

PAST AND PRESENT

Cyprus has been justifiably called the 'Island of Saints', for since the birth of Christianity numerous ascetics, anchorite and stylite monks, have lived an ascetic existence on the island. It would appear that the monastic community of Cyprus was enriched from time to time by the arrival of monks from Syria, Egypt and Asia Minor, when military conflicts and the appearance of Arabs and later Turks in those regions made the sojourn of Christian elements there unsafe. The great number of monastic cells, tombs and funeral crypts as well as sarcophagi that have been preserved up to the present day related to these first ascetics provide archaeological confirmation of the historical references that were recorded mainly on manuscripts, in topographical nomenclature but also through the oral traditions of Cyprus.

After the Iconoclastic period, monasticism takes on a more organised form and is closely connected with the central authority of the state of Byzantium, as can be deduced from the direct involvement of the emperors and state officials in the construction and foundation of monasteries. Monasteries such as that of Ioannis Chrysostomos in the village of Koutsoventi (currently occupied by Turkish troops), Panagia tou Kykkou in the Troodos range, Panagia Forviotissa in Nikitari and others, seem to have been directly or indirectly linked to Constantinople. Similar conclusions can be drawn concerning the monastic institutions on the island, the names of which (for example, the Monasteries of Panagia ton Krinon, of Panagia ton Stylon, Agios Georgios ton Manganon, of Agros etc.) are identical with historic monasteries within or near Constantinople.

The prosperity of Orthodox monasticism in Cyprus suffered a serious blow from the invasion and occupation of the island, initially by Richard the Lionheart, the Templar Knights, then followed by the Lusignans and the Venetians. The regime of enforced unitism imposed on the Orthodox Church of Cyprus with the obligatory submission to the Pope, the confiscation of Orthodox monastic property, the eviction of Orthodox monks and the occupation of the monasteries by monks from the various Roman Catholic monastic orders that arrived in Cyprus, as well as the persecutions they suffered on account of their Orthodox beliefs, all constituted serious obstacles to the development of monasticism on the island.

During the period of Ottoman rule, relations were re-established between the Church of Cyprus and the Ecumenical Patriarchate of Constantinople, and with hesitant steps monastic existence began to develop afresh, despite the onerous financial conditions imposed by the Ottoman rulers of Cyprus. On the one hand, the contributions of the

Orthodox communities assisted significantly in the economic recovery of the Church of Cyprus; on the other, the unbearable taxation imposed by the central Ottoman authorities led many residents either to islamisation in order to gain tax exemption, or to the gift of their property and goods to monasteries, which enjoyed tax relief. The gradual prosperity in monastic existence under Ottoman rule is confirmed by the building reconstruction in monasteries and by the decoration of churches with new wall paintings and icons. However, the active participation and various kinds of support of the monasteries in the national liberation movement in Cyprus led the Turkish conquerors a little later to mass persecutions, arrests and executions among the Orthodox clergy, the climax being reached with the events of 1821.

Hopes for an improvement in the situation with the lease and later annexation of Cyprus to the British Crown were very quickly dashed and proven vain. The British colonials followed a similar policy of political control, intervention and displacement of Orthodox clerics due to the involvement of many monasteries and monks in the national liberation struggle.

After the establishment of the Cyprus Republic (1960), the monasteries of Cyprus, upon enjoying the fruits of freedom, achieved impressive prosperity. In many crumbling monasteries, communities of men and women were established, which repaired and extended facilities in the buildings, restored churches and created veritable lighthouses of spirituality and cradles of the monastic struggle and mystical existence.

The communities of Cypriot monasteries perform daily religious services, participating actively in the liturgical life of the Church. They offer hospitality and spiritual guidance to the Orthodox faithful, while at the same time strengthening their religious beliefs with the composition of anti-heretical and generally religious works, and with their living example through fasting and unremitting prayer.

Apart from their spiritual activities, Orthodox monks and nuns undertake a variety of manual occupations, the so-called 'beggar service'. Over and above the care and good order of the church, they are concerned with handicrafts (for example, weaving, lace work etc), religious painting of icons or frescoes, the preparation of incense and wax; they are occupied with traditional artistic book-binding, they take care of, and enrich, the monasteries' libraries, undergo further training and maintain or copy manuscripts and old books. Many of the monks and



Fig. 37. Monk of Kykkos Monastery.

*"Prayer is a step on the ladder to Paradise
those who pray genuinely, it's up there they will live;
live like angels, glorifying God;
on the trees of Heaven they'll turn to rest".*

Charalambos Demosthenous - Poems, p. 31.

nuns also work in the fields of the monasteries, cultivating and harvesting the crop, mainly that of olives, fruit and grain; or, they are involved in floriculture. Animal husbandry is even today a means of financial support for many monasteries and a significant number of monks are also occupied with the breeding of lambs, as well as with bee-keeping.

The income among the monastic community from farming and stock breeding deaconship permits the smooth functioning of the monastery, the carrying out of charitable works, the issuing of spiritually edifying publications; and humanitarian aid is sent to our fellow human beings who are grieving and suffering in third-world countries, as well as to war-torn areas of the planet.



Fig. 38. *Nun in the Monastery of Agios Georgios Alamanos, Lemesos.*

The coenobitic way of life in the monasteries, that is, the co-existence of all monks under a common roof, sharing a common table and participating in monastic service, as well as receiving spiritual guidance from the Abbot or Abbess and the resident bishop – all constitute the main form of

monastic life and asceticism in the monasteries of the island. Some of the monasteries of Cyprus have also preserved old traditions in their functioning with the ‘no-go’ institution, that is, in monasteries for men the presence of women is not permitted (for example, the Monastery of Stavrovouni), and in those for women the entrance of men is correspondingly banned.

Today, the monastic institutions for men (for example, Kykkos, Stavrovouni, Machairas and Agios Neofytos) or for women (Agios Irakleidios, Panagia Amasgou, Agios Panteleimonas) constitute spiritual oases for the Christian, places of solace and spiritual support, as well as places of holy initiation, where every day a large number of believers go for spiritual support and communion with the divine.



Fig. 39. *Kykkos Monastery.*

The Monastery, Rose garden of the soul.



Fig. 40. *The three brother monks of the Apostolos Varnavas Monastery in Turkish-occupied Engomi, Ammochostos.*

***“I revere the piety of the religious painters
who, through the centuries have related on walls and wood
the glory and the sufferings of Orthodoxy...”***

“Εκατό χρόνια από τη γέννησή και τριάντα από την κοίμησή του” (“A hundred years from his birth and thirty years from his sleep”), Fotis Kontoglou (ed. Iosif Violakis, Akritas Publications), Athina 2005.

MONASTIC CUISINE

A TASTE OF MONASTIC HOSPITALITY

Migades, that is, monks living in monasteries who came into contact both with lay people as well as their fellow ascetics (the very etymology of the word in Greek indicates their relationship) had a cuisine that consisted of special recipes. Since among the monks and nuns there were also emperors, empresses, senators, magnates, princes and princesses, the cuisine was certainly more complicated and the participants at table had their individual dietary requirements.

Let us not overlook hospitality. A more plentiful and varied table was always on offer to guests (as it is to the present day). Even the table of the most austere cenobites, the Tavernisiers of Egypt, contained: "bread, charlock (corn-mustard), and cheese from cattle, lean meat (for the sick) and cabbage". There were recipes for fish and seafood (as meat was banned in almost all monasteries), with and without oil. More than half the days of the year are days of fasting. Consequently, a distinct type of cooking must have evolved not only for the fast-days but also the non-fasting ones, and especially for the "dry days" (food without oil), which were many (all Mondays, Wednesdays and Fridays of the year, all the days of Lent except the Saturdays and Sundays etc).

The way of life of our Orthodox people has been shown even from a scientific point of view to be the healthiest of all. Pulses, vegetables, food cooked with olive oil and fish are all returning triumphantly to our table. The original, blessed, Orthodox Greek table is regaining lost ground.

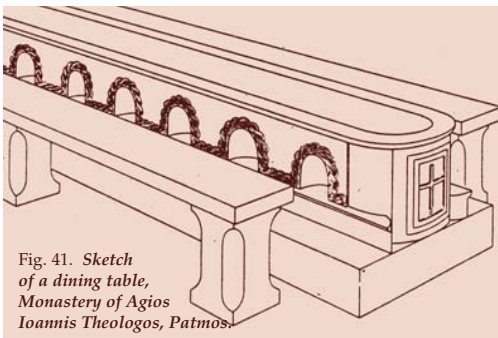


Fig. 41. Sketch of a dining table, Monastery of Agios Ioannis Theologos, Patmos.

Hymn

*The Mystic Church prepares
A table of spiritual food,
For her devotees,
And to the faithful offering a bowl
Of ambrosia, which is the wisdom of God.
We come in reverence and cry out:
In glory, you are glorified,
Christ the Lord our God.*

*Prayer book "Ζωή" ("Life"), published
by the Fellowship of Theologians, Athina 1979, p. 165.*

Fig. 42. Table at the Holy Monastery of Machairas.





Epigram of Saint Theodoros Stouditou: "To the Cook"

*Who, my child, does not praise the cook,
Suffering from so much daily effort?
Heavy is your load, but your reward is great.
You deal with dirty surfaces, but in so doing
You wipe away your sins.
Now the fire burns you,
But that of Judgement Day will not!
On you go, therefore, with steady step, to your kitchen!
With dirty nails cut wood and scrape pans
Cooking for your children, as if it were God's work;
Your prayers salt, as though they were spices,
So that you may be blessed like Jacob in those ancient times,
And rejoice that in this way you spend your life.*

"Sorcery of the Cooks" that is to say, "Magic of the cooks": whoever performs these acts of 'sorcery' has the blessing of those saints who were also cooks; of Agios Savvas the sainted one, of Saint Ioannis, Bishop of Cologne, of Saint Efrossinos the Cook, and so many others who achieved sainthood peeling onions, scraping pans and blowing fires.

*Archimandrite Dositheos, "Οφοποιών Μαγγανείας" ("Monastic Cooking"),
ed. Holy Monastery of Tatarnis Tripotamos Evrytanas. Eptalofos publishers, Athina 2000, p. 8.*

Chickpeas with Houmous

1 kilo chickpeas
250 grams houmous
4-5 lemons
salt
grated pepper
red pepper (optional)
4 cloves of crushed garlic
250-300 grams of olive oil
1 small bunch of parsley,
finely chopped
black olives

The chickpeas are boiled (in little water) and passed through a fine mill. The houmous is beaten with a little tepid water and lemon. Garlic is added and very slowly the olive oil also, and they are stirred together until they combine with the chickpeas. Then pepper is added. It is served in a bowl or small plates and garnished with parsley and black olives (stoned or not according to taste).

Fig. 43. Service in the Holy Monastery of Agios Irakleidios.



*"And since the cause
was religious service,
I accepted them
in the parish kitchen
As menial workers;
Rather carrying each other's
burdens and
Thus paying the tribute
of love"*

*Agios Theodoros Stouditou
Small Catechisms 23*



RELIGIOUS HANDICRAFTS MADE BY HAND...



In the monasteries of Cyprus today one can find embroidery and religious handicrafts, admirable products of patience, devotion, prayer, love and art, all “to the glory of God”. Artistic riches composed of icons and religious paintings combine with a great reverence for Nature and creation, with the production of a series of ecological treasures – “for the best things are still made by hand...”. Pure virgin honey, oil, wine, plants from the heart of the Cyprus mountains and fruit of the blessed soil of Cyprus – preserved fruit and the famous monastic almond sweet. Clay incense burners, candles made from beeswax and large tapers decorated with blossoms and birds from the monk’s paintbrush, as well as crosses, rosaries woven with pain and love for mankind. Solace and therapy for the latter can be found through books and publications on the lives of the Saints and spiritual Christian existence.

But above all, the devout visitor to the monasteries of the island will encounter the sweet smile and gift of the soul from the blossoming gardens of the hearts of the monks themselves.

Fig. 44. *Large painted taper. Sacristy of the Holy Monastery of Machairas.*

At present wineries are in operation in two monasteries of Cyprus. The Holy Monastery of Chrysorrogiatissa has had a winery within its walls ever since the old days, and there are reports of it dating from 1751; while in 1984 one of the first local wineries of Cyprus was founded, producing wine of a unique quality. Also, the Holy Monastery of Kykkos, known for its production of zivania, has a long-standing tradition in vine-growing. In 1995 the production of wine began in local wineries, while in the immediate plans of the monastery is included the re-establishment of the vineyards in Pafos District.



Fig. 45. *Stamp or mould.*



Fig. 46. *Incense burner.*



Fig. 47. *Censer.*



Fig. 48. *Winery of Chrysorrogiatissa Monastery.*





Fig. 49. Cherubim in gold weave
by the hand of Maroudia (the embroidress)
From the Holy Monastery of Chrysorrogiatissa

PRACTICAL MEDICINE IN CYPRUS

HISTORY AND TRADITION



In the old days, either because they did not have adequate scientific knowledge in order to deal with the various ailments that beset them, or because they had not the financial means to go to doctors, people had recourse to do-it-yourself concoctions and practical applications to cure themselves and mainly to relieve pain. Medicine remained, right up until recent centuries, at a primitive level, employing two basic methods for all afflictions: bleeding and enemas. During the Byzantine period, at the hospital in Constantia, the use of these two methods is well attested. Folk wisdom, however, found ways to meet the needs of common people through alternative medicine. Practical medicine was the substitute for scientific knowledge.

Cupping-glasses (in Cypriot dialect, 'kazia') have been used since ancient times to deal with chills and infections. Common people could not have had difficulty in finding a do-it-yourself method of numbing a toothache, since alcohol, which was frequently consumed as is attested by foreigners visiting Cyprus, temporarily deadens the nerves of the mouth. Alcohol, however, was also used for disinfection as well as to cleanse wounds, a practice that had been established since very ancient times, probably because it had been observed that in this way infection could be avoided. It would be remiss not to refer to other so-called 'sources of medical treatment', such as the handmade concoctions and herbs that functioned as painkillers. Furthermore, the earth of Cyprus abounds in mountain vegetation and

herbs that have been boiled and drunk as tisanes. Jasmine tea, tisane from the castor oil plant, aniseed, mint (spearmint), sage concoctions and others have been prepared to the present day both for pleasure but also to deal with stomach ache, influenza and any other ailment. Furthermore, compresses dipped in boiled camomile relieved pain in the eyes.



Fig. 50. *Silver and gilt chalice, for holy water.* The stem is the work of Christofi Argyrou, 1639, and the chalice itself is of the 19th century. 42.8 x 24.8 cm. Kykkos Museum.

During the Middle Ages, a blend of faith and superstition invented its own methods of supernatural medicine through magic contact with the divine, always discovering objects and other substances that it endowed with miraculous properties. Thus, sprinklings with holy water were linked with healing properties concerned mainly with headaches. A typical example in Cyprus was the Holy Water of Nicodemus in the 6th century in Constantia. Folk

belief has it that 'holy liquids', that is, the oils from the lamps of miraculous icons, the sprinkling of holy water and that water itself, the oil from the sacrament of confirmation, and so forth – all possess healing properties and contribute towards man's deliverance from pain. Relief comes accordingly, either through rubbing or swallowing.

Mutual help among people made up for lack of means, and it was clearly the 'First Aid' administered to each sick person, afterwards becoming his/her 'convalescent home'. We are led to this conclusion by references, among others, from the Monastic Rule of Neofytos the Hermit concerning the methods with which the monks of the Cloister afforded each other mutual assistance. In practical terms, Cypriots roughly cured each other, even if in reality they could achieve very little. Naturally, observation carried out during experimental procedure resulted in a relatively successful distillation of practical medicine.



Fig. 51. *Silver and gilded oil burning lamp, 19th century, 121 x 22 cm. Kykkos Museum.*



Fig. 52. *Olive trees, 1935 (wood etching on a lateral engraver's wood. A. Tassou. Collection of Athens Municipality Gallery), source: 'Kathimerini' newspaper, Athens, September 1998.*

*Olive oil and Compassion, the balm of Body and Soul
“...and they know whatever ailments you had, with faith
and correct timing, they would be healed and vanish
on the application of oil.”*

Ioannis Chrysostomos



DEVOTIONAL CYPRUS

DEVOTIONAL EVENTS-FEAST DAYS- WORSHIP

Rich as Cyprus is in monuments, she is equally so in devotional events, feast days and acts of worship. Visitors to the island will on many occasions come across devotional events and feast days of special colour and interest. Two of the most notable days are those of Epiphany on January 6th, with the blessing of the sea waters, mainly in seaside towns, and that of the Holy Ghost in the month of June; the latter ceremony in Cyprus is called that of “Kataklysmou”, and is



Fig. 53. *Dormition of the Virgin*, 1847. Work by Gregorios Costa Pappas. 95.5 x 108 cm. Kykkos Museum.

celebrated chiefly in the seaside towns, but above all in Larnaka. A feast day of similar importance is considered to be that of the Dormition of the Virgin, which is celebrated on August 15th with festivals held in almost all the large monasteries dedicated to the Theotokos (Mother of God), such as those of Kykkos, of Trooditissa and Chrysorrogiatissa. Easter celebrations in Cyprus are also noteworthy, held with particular brilliance in all the churches and monasteries, and are the main religious celebrations of the Orthodox residents of the island. They begin from Palm Sunday, go on throughout Holy Week and reach their climax on Easter Saturday, and their completion on Easter Sunday and Monday.

The visitor will come across feast days throughout the year, however, and mainly when the memory of local saints is honoured, such as the Apostle Varnavas (in the occupied territories), Saints Varnavas and Ilarionas in Peristerona (October 21st), Saint Ermogenis in Episkopi village in Lemesos District (October 5th), Saint Kendeas in Avgorou (October 6th), Saint Irakleidios in the monastery of the same name in Politiko village (September 17th), Saint Lazaros in Larnaka, Saint Neofytos the Hermit in Pafos (September 28th); and the feast day of Timios Stavros (Holy Cross), mainly at Stavrovouni and in the village of Omodos (September 14th).





Fig. 54. Religious procession, Machairas Monastery.

CUSTOMS OF THE HOLY 'TWELVE DAYS'

Christmas, New Year and Epiphany are known as the 'Twelve Days', days that include these three feast days and which are very significant as six of them belong to the year that is ending, the other six to that which begins, while all twelve together correspond to the twelve months in the year.

Christmas Customs

On the one hand, the customs of Christmas time are ones of birth; on the other, customs that concern the New Year. During the days of Christmas everyone and everything have to renew themselves (new clothes, all kinds of tidying up and putting in order, arrangement and whitewashing of the house etc). The central event at Christmas is the birth of Christ, which is looked upon by our people exactly as would be the birth of a child. During this time, bread is made and put in the oven as from the



Fig. 55. *Grandma taking breads out of the clay oven.*



Fig. 56. *Christmas bread – Gennopita.*

eve of the Birth, to be consumed by Epiphany. The bread is specially treated: sifted twice and sprinkled with sesame seeds. When the housewives take fresh bread out of the oven, they have the custom of giving a piece to passers-by. Among these breads one may single out Christmas bread, 'daktylies', 'gennopites' or 'poules' (the largest being the 'Vasilopitta' or 'Vasilis' (which is cut at New Year, during the Feast Day of the Agios. Until that time the 'Vasilis' is placed up in the 'karelia' or wicker rack, so that it be blessed and abundant).

During Christmas Eve it is believed that there is a visitation by goblins (which also have other names in Cypriot dialect, 'Skalapoundari' or 'Planitari'). These goblins overrun everything, taking on different shapes (jet black with long tails and horns, goat-legged), but they love to frequent threshing floors, mills, fountains and wells, chimneys and smokestacks, among other places. In Cyprus it is believed that all those children who die without baptism become goblins. To protect themselves from the goblins people - especially the women - do not go out of their house at night, or draw water from the well of and take care not to leave any cooking or other household utensils in the open or scattered around.





Fig. 57

In many villages of Cyprus it is the custom on the morning of Christmas Eve, even before dawn, to light the great 'nistia', or cauldron, out in the yard, in order to heat up the water that will later be used in the slaughter of the domestic pig (the 'choirosfayin'). They usually buy the pig on 'Olive Sunday' and fatten it up so as to slaughter it at Christmas time. This must be carried out by a specialist, who must kill it with only one blow to the neck. From the pig, which is slaughtered as a demonic and sacred animal, they offer a plate with fried pieces of meat to the poor. They cut the pork into pieces according to what they wish to prepare. They separate the salted pork, ham, the 'karkousia', that is, the bones with which the housewives prepare a wonderful soup, called 'posirti', the bacon and the lard ('larti') or fat, which, after soaking in wine, they hang out to dry in the sun to be used later in food generally, or in sausages.

New Year Customs

The New Year combines the two great Christological celebrations of Orthodoxy: that of Christmas, which belongs to the year that is ending; and of Epiphany, to the year that is about to begin. Even if the New Year is dedicated to the Circumcision of Christ, the attention of the faithful is on the major figure of the New Year, Saint Vasilis, (rather like the Father Christmas of western tradition).

On New Year's Eve, housewives decorate the doors of their houses with olive leaves (to enjoy a good year they hang a wreath-shaped object ('abvrossilla') on the outside of the front door of their house), and prepare 'kolliva', which is boiled wheat given at memorial services. The members of the family eat this 'kolliva' and the supper of Saint Vasilis is prepared. They put the 'kolliva' of the saint in a plate and on top of this they place the 'vasilopitta' (the New Year cake) with a lit candle, a glass of wine as well as the wallet of the master of the house. In the evening, Saint Vasilis will visit the house, eat and drink and will cast his saintly



Fig. 58. Christmas in Cyprus, sketch by Dionysis.



eye and blessing over the entire house. Thus, the bread and wine, as in those of the divine offering, will never be lacking in the house and the wallet will never be empty. People will share the *'vasilopitta'* with the animals, the latter also tasting the blessed *'kolliva'* mixed with hay, so that they also may eat from the fruit of their labour. In some areas of Cyprus (the village of Kretou Marottou), during New Year's morning, they light candles from the oil-lamp and stick them on the horns of the bulls. In other places (the village of Goudi, for example), this custom is carried out on the eve of Epiphany.

As far as the *'vasilopitta'*, blessed in the evening by Saint Vasilis, is concerned, they cut it on New Year's Day on their return from church. The master of the house cuts it, standing at the table, around which all the family is gathered. The first piece belongs to Christ, the second to the Virgin Mary, the next to the children (starting with the eldest), the penultimate to the housewife and the last to the master of the house. The one who finds the coin in the cake, which represents the holy bread of the family, is considered to be the luckiest throughout the year.



Fig. 59

The other New Year customs are basically ones of blessing and of ushering in the New Year and of omens for the future. It is important during the New Year who will bring good luck to the house and thus also a blessing with it. Usually, good luck is engineered so that it is brought about by a child or by the bull of the house: a child spends the night at a relative's house and in the morning comes to knock on the door of his house. He enters the house, always with his right foot, makes the sign of the cross and says "May all live long, and may the New Year be a Happy one". It can be brought with the bull, which the master of the house leads from the stable into the house. The bull is blessed for having been present at the birth of Christ, but also because its labour gives bread to mankind. The New Year, however, can be welcomed with olive branches (instead of palm leaves,

which are rare in Cyprus). The branches of the olive also have the function of warding off the goblins. Mainly, however, they usher in good luck. On the night of the New Year, while all are waiting for the visit of Saint Vasilis, they gather round the hearth or the traditional *'foukou'* (a kind of stove), and each in turn casts an olive leaf into the burning coals. If the leaf burns with a loud crackle and turns over on the other side, this is considered good luck; if,



Fig. 60. Fireplace and hearth.



however, the leaf burns quietly and slowly, bad luck. On New Year's Day, the adults and mainly the grandparents give the children 'pouloustrina' or 'ploumistira', which is a small amount of money and is a good omen, since a coin is a symbol of life and immortality. The gifts given to the children are placed under the bed or their pillow so that they find them on waking up. During New Year's Day all 'show off' their new clothes and put on a happy display so as to usher in a good year and carefully avoid borrowing money.

Customs of Epiphany

The main customs at Epiphany are related to water and light, which are both purgative. At Epiphany the entire village would go to church to see the Baptism of Christ (Blessing of the water). In the middle of the church there would be a font with water and the priest would baptize the cross. Many people would give him the crosses that they wore so that they also could be baptized in the water. The Holy water of Epiphany ('drosos') was used by many instead of Holy Communion, while they would take the New Year Holy water with them in a bottle to sprinkle houses, animals and their fields at the appropriate time. In the church, on the day of the Blessing of the water, they would baptize the old year, and also seed watermelons so that the seed may be blessed, as well as other goods of the earth, in order to achieve fertility and prosperity during the New Year.

Fig. 61



Priests would go from house to house all through the village, singing 'carols' and banishing the 'Skalapoundari' (goblins). They were accompanied by the vergers of their church, as well as by some children that helped in the church, the latter holding the special dish with the holy water into which the priest would dip his sprinkler. The villagers used to throw into it the coins they gave as an offering. They also used to hold a lamp with the holy light and hang balls of thread from their neck which the housewives offered to wrap protectively around the church, and for making church candles. On Epiphany they used to fry the left-over 'crusts' and throw them onto the terrace for the goblins to eat.

Naturally, the above customs are not constant and unchanging. Many of these have fallen into disuse, while others - now of European origin - have begun to flood our culture and are continually gaining ground. However, so long as life goes on and the year's cycle repeats itself, these customs - whether similar or ones that replace them - will live on in the society of mankind.



Fig. 62. Birth of Christ, 40 x 32 cm. Byzantine Museum of Pafos Bishopric.

The divine infant of Bethlehem will herald the much longed-for era of peace "Peace on earth and goodwill to all men".



FROM THE DIVINE PASSION TO THE RESURRECTION RELIGIOUS SONGS

Songs with a religious theme appear to have been created during the Byzantine period and spread throughout the periods of Latin and Ottoman rule. The most important of these refer to the dramatic events of the Divine

Passion and to the glorious Resurrection of Christ.



Fig. 63. 'Lazarouthkia'. "Ο ναός του Αγίου Λαζάρου στη Λάρνακα" ("The Church of Agios Lazaros in Larnaka"), Chr. Hotzakoglou, Lefkosia 2004.

The 'Song of Lazaros' is sung by both children and adults on the Saturday of Lazaros or the afternoon of the previous day, the Friday after the liturgy of the 'Micro Apodeipno' and the Canon of Saint Lazaros in church. At the same time, the representation of the Raising of Lazaros is carried out by children, while those participating hold flowers that symbolise Lazaros, such as 'lazarous' and 'similla'. The song carries the joyful message of the coming of spring that brought the message of the resurrection of Lazaros and the presage of the resurrection of all:

*Spring it seemed to us all, the message
Of the raising of Lazaros, a terrible foreign mark.
Sweet-smelling flowers and pomegranates, piety of soul
And I shall tell you listeners you should rejoice.*

A special mention is made of Cyprus where the saint took refuge, and where in Kition he was ordained Bishop by the Apostles. Here may be found his second tomb in the exquisite Byzantine church dedicated to him.

*Great malice took hold of the Jews at that time;
They look to kill Lazaros and Christ
And in fear Lazaros reaches Jaffa
Then goes straight to famed Cyprus.*

The 'Song of the Virgin Mary' or 'Lament of the Virgin Mary', or of the 'Santafiasis' (burial), is sung on the evening of Good Friday after the liturgy of the 'Epitaphiou'. Usually it is sung by the folk singer of the village, either in the church in front of the Epitaphios, or in the forecourt. This song is written in the Cyprus idiom and narrates the arrest, the subsequent trial and

the Crucifixion of Christ, as well as the pain and drama of the Virgin Mary, and by extension that of all Christians under the harsh Ottoman yoke. This Song is a lengthy mournful demotic song in fifteen-syllable verse that has been written in many variations in different parts of Cyprus:



*Alas, dark tidings and the day a sad one,
When they came to me, drowning in bitterness, today.
They took my little son and left me without child,
Today let the sky weep and the earth be darkened.
Michael the Archangel who was my liberator
Told me "Hail Mary, the Lord is mine".*

*I would rather he told me "accept your death"
Instead of him coming and telling me
"My Lady they have taken your son".
Let me drown in the river, jump over a cliff
And in the foam of the river let me enter and give myself up...*

The 'Resurrection Song' is recited on the evening of Easter Saturday in many villages of Cyprus by children who make the round of the houses. As a reward they receive red eggs and 'flaounes'.

The song refers concisely to the Divine Passion:



Fig. 64. *Decoration and veneration of the Epitaphios, 1955-1966.*

*..Then the lawless Jews crucified Christ
and he was buried by most blessed men,
Joseph Nicodemus and those other well-known ones...*

In this Song are included also verses that call on Christians to attend church:

*..the priests are waiting inside the church,
hurry up, all of you, hurry and with haste,
longing and piety, women and children both.
Get to the inner nave and light your candles
And celebrate your Easter.*



Fig. 65

*'My God the Primordial
Lord among the lilacs and you,
my Primordial Creator, my God,
smell the scent of Resurrection'.*

'Axion Esti', Odysseas Elytis

The 'Resurrection Song' not only conveys the joy of Christ's Resurrection but the hope of the Cypriots for liberation and resurrection and their profound faith.

Fig. 66. *Easter Liturgy in the Church of Agios Dimitrios, Lefkosia 1955-1966.*



'Kalos logos' ('Good News'). The people of Cyprus meant 'Christ has risen'.



EASTER IN CYPRUS

The first celebration during the Easter period begins with Palm Sunday. During the morning Divine Service, all the faithful take with them into the church olive branches in remembrance of those held by the populace of Jerusalem while they welcomed Christ on his arrival in the town.

The evening of Palm Sunday the faithful will gather in the church to attend the liturgy of the 'Bridegroom' (i.e. Christ) with which Holy Week begins. In a devout atmosphere after the lights of the church are turned off, there enters the icon of Christ that is represented as wearing a red chlamys, a wreath of thorns and holding a reed in his bound hands.

During the following three days, that is Easter Monday, Easter Tuesday and Easter Wednesday, morning and evening, there are hours - long processions, the most moving being that on Easter Tuesday in the evening when in all the churches the hymn written by the Nun Kassiani is chanted, about the prostitute who repented and washed the feet of Christ with myrrh.

On the morning of Easter Thursday the Divine Service is chanted in remembrance of the Last Supper. All the housewives in Cyprus clean their house and prepare the 'flaounes', a kind of cheese pie, and colour their eggs. On Easter Thursday evening the liturgy of the Passion is chanted, liturgy that last many hours in which there is a re-enactment of the Crucifixion of Christ and during which the twelve gospels are read out.

On the morning of Good Friday in all churches there is the Descent from the Cross, that is, the liturgy in which the lesser disciples of Christ lower his body from the Cross and place it in the sepulchre. After this liturgy, girls from in all churches decorate the 'Epitaphios' or sepulchre with flowers – one of the most beautiful customs in all Cyprus. In the evening the encomiums to the dead Christ are chanted and afterwards the 'Epitaphios' is taken in procession through the streets of the towns and villages, while the bells are rung in mourning.



Fig. 67. "Far off sounds of chanting are heard, most sweet and tender like wailing, like laments: 'Give me the stranger!..' they chant....following the liturgy of the 'Epitaphion'...."

Sketch by Aginora Asteriades for the Modern Greek Reading Texts, 2nd Form of the Gymnasium OESB, 1950, source: 'Kathimerini' newspaper Athens, 27 April 2003.



Fig. 68. *Palm-bearer*. Iconostasis architrave (detail). From the Monastery of Agios Ioannis Lampadistis, Kalopanagiotis village.



Fig. 69. *The Last Supper*.



Fig. 70. *The Betrayal*.



Fig. 71. *The Lord on his way to his self-imposed Passion*, 47.7 x 6.3 cm. Church of Panagia Katholiki, Pelendri.

So that Easter brings joy, fasting; later comes the Day of Resurrection but first, Calvary.

Charalambos Demosthenous, Poems, p. 59.



Fig. 72. Cross. 163 x 161 cm.
from the Church of Archangelos,
Kokkinotrimithia village, 1567.
Byzantine Museum of the
Archbishop Makarios III Foundation.

The Lament of the Virgin Mary

*When they crucified him, the creator of the world
The sun darkened and all light vanished.
And the moon in the sky was plunged in mourning.
On hearing it Our Lady turned and fainted.*

*The Lady of the world,
Said to them "where is my son,
The light of my eyes?"*

*They told her "Look up there on high and see the crucified one,
Thus without pity nailed to the wood."*

*Local song, "Λαογραφικά Κύπρου" ("Laographical Cyprus"), Kyriakos Hadjiioannou,
Επιφανίου publications, Lefkosia 1997, p. 18, verses 88-101.*

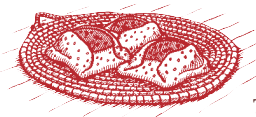
On Easter Saturday, during the morning services in church, the so-called “First Resurrection” takes place, which is celebrated in a special way in Cyprus: the black sheets that cover the icons throughout the Holy Week fall, the priests spread bay leaves and myrtle leaves on the floors, the worshippers thump the pews with great might, the church bells ring joyously and the atmosphere is triumphant and glorious making it difficult for a spectator not to feel thrilled. On Saturday night, towards midnight, Christ’s Resurrection is celebrated out in the open. Church bells ring joyously again and the children, after having collected wood during the whole of the Holy Week, light the so-called ‘*Lambradjia*’ and throw firecrackers.

On Easter Sunday families make lamb *souvla* (i.e. on the spit) or lamb in the oven with artichokes and large groups of relatives celebrate together.

Avkotes. Various kinds of bread rolls that had inside one or more red eggs and were called avkotes were very popular during the Easter celebrations. The *avkotes* were prepared along with the other normal bread rolls on the Thursday before Easter Sunday. The Thursday was also the day when the eggs were dyed, usually red but sometimes also yellow. The traditional methods of dyeing eggs were either with onion leaves, yellow daisies (called *smilouthkia*) or with special seaweed that was boiled with various roots such as wild erythrodanus, also called *rizarin*. The roots were beaten well before being put to the boil.



Flaounes. Throughout Cyprus, Easter Saturday was the day when the *flaounes* were made, the main Easter speciality. The *flaouna* is an inseparable part of Easter in Cyprus, as a Cypriot saying tells us: “with Easter come the *flaounes*, with weddings come the *dowries*”. The preparations for the making of the *flaounes* began on Easter Friday. The grated cheese from Pafos was mixed with the eggs and the leaven. This mixture was called *foukos* or *fokos* and its preparation was a kind of ritual. The leaven was placed in the flour in the shape of a cross, in five points, symbolising the nails that were used to crucify Christ.



‘Lambradjia’

The word ‘Lambradjia’ means a great fire. Usually, such is called the great fire lit in the courtyards of churches on the night of Easter Saturday. As from the morning of this day, or even as from preceding days, the youth of the villages and dioceses gather and bring trunks of trees, wood, branches and planks to the church courtyards. All of these are piled up and they set fire to them on the night of Easter Saturday, while the liturgy of the Resurrection is performed inside the church.

The lighting of this fire, at which time the figure of Judas is usually also burned, is one of the customs of Easter week. To a group of people around a fire Apostle Peter had renounced Christ three times, according to a Gospel text.



Fig. 73. Bells from the Church of Agios Nikolaos, Orounda.

Extract from the Encyclopedia “Φιλόκυπρος” (“Filokypros”) 1988, vol. 8, p. 195.



Fig. 74. *The Descent to Hades*. Iconostasis architrave (detail), from the Church of Agios Ioannis Lampadistis, Kalopanagiotis.

THE RESURRECTION

In the world you shall have sorrow; but be patient, I have conquered the world

The Divine Passion responds to the drama of mankind, suffering humanity. The traditional Byzantine iconography represents the resurrection as a “Descent to Hades” by Christ, where the resurrected one offers his hand to Adam to raise him up so he be liberated from the bonds of death. Just as the rituals of Holy Week of the Passion also correspond to Spring, the Divine Drama seems furthermore to respond to the sufferings and renaissance of Nature itself. It is the seasonal Drama of renewed Life.

Triumphant Easter Hymn

*Christ is risen from the dead
Trampling down death by death,
and to those in tombs,
granting life.*

The great celebration of Easter, which in Hebrew means ‘Passover’, consisting of the celebration of the remembrance of the crossing of the Red Sea. It was the passing from the ‘house of bondage’ towards the ‘Promised Land’. House of bondage is now the entire global condition of existence and the promised land is now the kingdom of the spirit.

*“Περί του τραγικού” (“About the tragedy”), Christos Malevitsis
Astrolabos/Efthini editions, Athina 1992, p. 95.*



MARRIAGE CUSTOMS



Fig. 75. *Incense burner*. 19th-20th centuries, from the Church of Agios Antonios, Lefkosia.

Birth – Baptism

Every birth is celebrated with the drinking of wine – a bottle of which is opened for the family and friends to toast the coming of a new life into the world. At the baptism of the infant numerous elements such as the new dress, bathing (or christening), anointing or confirmation, as well as the new name, are the familiar elements of re-birth and of the new life of the newly-initiated.

The Great Sacrament of Marriage – marriage customs

The wine, therefore, is transubstantiated into the blood of our Saviour, who comes to save men and to offer purification or cleansing. This is precisely the water of purification (which is found in the six stone jars containing the “water of separation” that formed part of the Jewish ritual of purification) that Jesus turned into wine at the Wedding of Cana, thus beginning his miracles with a symbolic act, a presage of the drama that he was about to engage in: *“Drink of this all of you, for this is my blood that is shed for the many for the remission of sins”*.



Fig. 76. *The Wedding at Cana*. Church of Agios Ioannis o Theologos, Lefkosia, 1736.

With her words *“They have no wine”*, the mother of Christ urges Jesus on to perform the miracle and through this to reveal his public persona, or ‘baptism’ (God demonstrates his presence and power through miracles: ones such as the *“ephemeral vines”*, which bear fruit in a single day, fountains gushing wine and milk instead of water, and empty sealed containers that fill with wine).

In the sacrament of marriage, a little before the familiar circular dance (the ‘dance of Isaiah’), a glass of wine is offered to the married couple. This custom at wedding ceremonies is attested in antiquity as well as in the Greco-Roman world. In the Old Testament, in the *Song of Songs*, the bridegroom offers a dinner and calls upon the guests to drink and become ‘inebriated’.

The decoration of the ‘manassa’ (a kind of nuptial bed) of the bridal chamber was with wreaths bearing ritual symbols such as grapes, apples, snakes, leaves and raisins – elements of nature, of the life-force and of abundance. The newly-weds would drink and eat together from the sweet wine (‘Nama’) and loaf (‘prosforo’) of Holy Bread during the sacrament of marriage. The holy bread that they partook of in the sacrament of marriage had the shape of the ‘koulouri’ (circular bread with a large hole in the middle), that is, like the shape of the wreath, symbol of marriage.



“they crowned your servants
 taking olive branches
 and palm leaves
 and pomegranates
 from Paradise
 and a bunch from
 the vineyard,
 and pearls from the sea,
 holy stone
 from the desert
 and you placed a plaited
 wreath upon
 their heads”

Blessing,
 Wedding Service
 From a Codex
 19th century, 54



Fig. 77. Wedding wreaths-Wreath box.

*Sometimes you cast a glance
 at the icons next to the wreaths
 with their waxen lemon blossoms*

“Οι Γερόντισσες και η Θάλασσα” (“The old women and the sea”)
 Giannis Ritso, Kedros editions.



Fig. 78. “Manassa”, bridal chamber.

So many weddings in the village have my eyes seen,
 With people being offered wine from the pumpkin vessel.
 The bridegroom breaks the pomegranate and takes hold of the cradle,
 Cuts off the head of the cock and throws it away.
 On the sofa the newly wed bride bows her head coyly,
 And the lamp opposite her was shining, hanging from a hook.
 Full of two sorts of thyme and people seated round,
 With a violinist in the corner, hair combed, wearing the vraka.
 The dancer bends, raises his heel and taps it,
 With silver censer dish in hand the bridegroom goes round calling on
 All the houses of the village for them to wish him a good life.
 All sit in the living-room and have fun:
 Here some sing, there others smash plates.
 On Tuesday all the relations will gather again
 And sing a song suitable for the couple.
 May the newly-wed couple live long, grow old,
 Make beautiful children and marry them off well.
 The newly-wed bride with plaited hair and decked out in style
 And with a garland of gold coins spread over her breast.

Village weddings in the old days
 Giorgos Tofkia, “Γρουντολυσώτικα Τραουόδια”
 (“Golden Songs of Lysi Village”), p. 19.
 Library of Cypriot Folk Poets, No. 52, edited by Dr. K.G. Giakoullis.



BURIAL CUSTOMS



Fig. 79. 'Kolliva'.

The place of burial, the burying of the dead, paying one's last respects, and the erection of a memorial are all burial customs. The burial of the dead person, in whichever way it may be carried out, is one of the universal obligations of mankind. The reasons for this are the protection of the living from evil remains and taking care for the resurrection of the deceased. Throughout the villages of Cyprus funeral bread is distributed, either at the cemetery or at the house of the deceased, and all are expected to take it and bless the dead person. The bread given after a funeral is called 'parigorka', or 'makarisi' (Greek, meaning roughly 'consolatory' or 'blessing' bread).



Fig. 80. 'Pentartin'.

*"Bring sweet wine and plenty of biscuits
So that I am consoled and keep my chin up".*

The funeral bread is usually one cut into pieces and accompanied by wine, halloumi (goat's) cheese or olives. In Cyprus the wine complements the funeral bread and the laden table set out for the deceased, as in antiquity when they would pour wine among the offerings to the dead.

When, in the midst of the gathered mourners, they lower the corpse, the priest pours water and wine into the grave, usually red wine (the wine being a substitute for blood), and oil. At the memorial service of the deceased, women pour wine and water over the grave.

Memorial services: a customary offering to the dead throughout the Greek world. A loaf of Holy Bread, and simple bread as well as the 'pentartin' (small, round funeral loaves) are prepared for each dead person. The memorial services occur during the 'psichoyiortes' (feast of souls) - in Pafos villages they use the phrase "making little souls". They believe that in spring the souls will ascend to the world above and they offer them seeded bread and wine. Memorial services (called 'eithismena' or, according to the ancient Greeks, 'customary') consist of the forty-day and annual ones, and those of three, six and nine



"And though I have the gift of prophecy, and understand all mysteries, and all knowledge; and though I have all faith, so that I could remove mountains, and have not charity, I am nothing. And though I bestow all my goods to feed the poor, and though I give my body to be burned, and have not charity, it profiteth me nothing. Charity suffereth long, and is kind; charity envieth not; charity vaunteth not itself, is not puffed up, doth not behave itself unseemly, seeketh not her own, is not easily provoked, thinketh no evil; rejoiceth not in iniquity, but rejoiceth in the truth; beareth all things, believeth all things, hopeth all things, endureth all things. Charity never faileth."

Service of the Holy oil. Paul's First Epistle to the Corinthians (Chap. 13 27-31, v1-8).

Fig. 81. Preparation of the Holy oil. Machairas Monastery.

Fig. 82. "Kolliva" for the Resurrection. Machairas Monastery.





INTRODUCTION TO BYZANTINE ART

Today Byzantine art, and more generally Byzantine culture, occupy a special niche in the world history of art and form a precious and integral part of the culture of Europe. The centuries-long bondage into which it was reduced after the fall in 1453 of the “Royal city of cities”, of the “City of Cities”, that is to say, of the capital of the Byzantine Empire, Constantinople, shrouded the Byzantine art of the eastern Orthodox Roman state in a veil of darkness and oblivion. The brilliant art that had developed throughout the eastern Mediterranean, from Italy to Syria, from the Hellespont and distant Russia to Cyprus and Egypt, was misunderstood in the West to such a degree that philosophers and historians mentioned it in condescending terms. Moreover, the terms ‘Byzantium’, ‘Byzantine art’ and ‘Byzantine culture’ are clearly notions of 17th century historians. It is worth pointing out that never did the inhabitants of the eastern Roman Orthodox Empire call themselves ‘Byzantines’ nor their civilisation ‘Byzantine’. ‘Byzantium’ was the Christianised and Hellenised Roman Empire of the East. The heart of this empire, from the day of its founding on 8 November, 324 A.D., and especially after its formal inauguration on 11 May, 330 A.D., until its fall at the hands of the Turks on 29 May, 1453 A.D., was Constantinople. This city was the ‘New Rome’, the ‘City’, ‘the Queen of Cities’, the seat of the Byzantine emperor and capital of the Hellenised Eastern Roman state. Not only was it the breakwater to successive waves of barbarian tribes for a thousand years - paying a heavy price for the salvation of Europe - but also the centre



Fig. 83. Cathedral of Hagia Sophia, Constantinople.

and epicentre of Byzantine art. All the latter’s achievements originated in this City: movable icons, mosaics, wall paintings, manuscripts, miniatures, architecture; and they spread forth in concentric circles to the extremities of the immense empire.

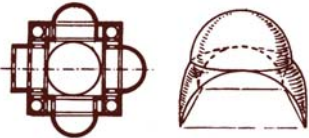


Fig. 84. Sketch of a Byzantine church and cupola. A circle inscribed within a square.

With the Orthodox faith as a bonding link, Byzantine art developed in the Hellenised east as a continuation of the Greek and Hellenistic art of the region. It is only as a continuation of Hellenistic, and by extension ancient Greek, art that the art of Byzantium can be understood. The fact that Christianity prevailed merely gave new subject-matter to the art of the east, and it is that art which we call ‘Byzantine’. During the first centuries, from the 3rd to the 7th, Byzantine art is basically the culmination of ancient Greek and Roman art. The crisis of iconomachy, which lasted nearly a century, from 726 to 843 A.D., was the most decisive theological battle ever waged over the veneration and worship of icons. With the restoration of icons by the 6th Ecumenical Council convened in Nicaea in 787 A.D., in



fact it was Orthodoxy itself that was preserved. It would not be an exaggeration to state that the Orthodox Church is the Church of icons. After iconomachy, and until the fall of Constantinople in 1453, Byzantine art can show a succession of high points, producing unsurpassable works of art: the mosaics of the country's Cathedral church - the mosaics adorning Agia Sofia in Constantinople; the wall-paintings of Manuel Panselinou in the 'Protato', or executive seat, of Mount Athos; the manuscript miniatures of incomparable technique produced by imperial and monastic workshops; the moveable icons, especially those in Sinai and Mount Athos; but also works of art of all kinds within the entire jurisdiction of the Byzantine Empire.

Byzantine art was, and will always remain, one that expresses the incarnation of God through Jesus Christ. It is a theological art, never limiting itself to merely religious or worldly art. Employing simple expressive methods, it attempted to depict the eternal, that beyond the senses, beyond even the mind and logic itself. All the manifestations of Byzantine art – in architecture, painting, icons, miniatures and miniature art – have as their sole aim to render that which happens beyond the tangible world, to raise man up to the heavens and bring heaven to earth. The Orthodox Church 'theologises', that is, it interprets the divine word through the 'sacraments' of the arts, architecture and painting.

Cyprus was an integral part of the Byzantine Empire for many centuries, but never was deprived of its participation in Byzantine heritage, even during the interminable years of foreign enslavement beginning in 1191 A.D. with its conquest by the Latin Crusaders and lasting until the end of the Turkish occupation in 1878. Cyprus, a small island in the eastern Mediterranean and a far-flung outpost of the Byzantine world, can show superb examples of Byzantine art: the early Christian mosaics in the Church of Panagia Angeloktisti ('built by angels') in Kiti village; the mosaics of Panagia of Kanakaria; 12th century wall-paintings of unparalleled beauty from Asinou, Lagoudera, the Hermitage of Agios Neofytos and of Agios Ioannis Chrysostomou in Koutsoventis; the wall-paintings from the time of Frankish rule and Venetian occupation that adorn numerous churches on the island; the great number of movable icons that make up a part of the entire Byzantine heritage, a heritage that today is the foundation of European culture. This island of Cyprus in the eastern Mediterranean, with its own distinct world that is both great and small at the same time, participates in this European heritage with its centuries-long Byzantine tradition and through its Byzantine art.

*Angelic Hymns,
from the skies above.*



Fig. 86. *Mosaic of the Archangel Gabriel from the Church of Panagia Angeloktisti in Kiti.*

Fig. 85. **Perspective** – the interior of a Byzantine church.



CHURCH MUSEUMS AND SACRISTIES

Byzantine Museum of the Archbishop Makarios III Foundation, Lefkosia

The Cultural Centre of the Archbishop Makarios III Foundation is situated in the heart of old Lefkosia, in the front yard of the Cathedral of Agios Ioannis Theologos, next to the Archbishopric. The Byzantine Museum, the art gallery and the library of the Cultural Centre of the Foundation is surrounded in the same area by the Cyprus Museum of Folk Art, the Pancyprian Gymnasium with its famous Seferis Library, the Museum of the Struggle, the House of Hadjigeorgakis Kornosios, the Municipal Art Gallery of the Pierides Foundation, the Church of the Virgin of the Augustinians (today the Omerié Mosque), the baths and the archaeological site with its rich medieval remains in the area of the old Town Hall.



Fig. 87. View of the interior of the Byzantine Museum.

The Byzantine Museum has on display the richest and most representative collection of Byzantine art works, which come from all over Cyprus. The collection has as its core forty-eight icons originating from churches throughout Cyprus and from the synodic Church of Panagia Faneromeni, which was initially designated to house the Pancyprian Byzantine Museum. These icons were put on display in the exhibition “Trésors de Chypre” held in Paris in 1967, and transferred afterwards to various European cities. Thanks to this exhibition, important icons from the occupied part of Cyprus have been preserved and are today on display in the Byzantine Museum. In the latter there are displayed today over 230 icons from the 9th to the 19th centuries, detached frescoes from the 10th century, as well as representative examples of Byzantine miniaturist art, such as relics, utensils and sacerdotal vestments, which are

Fig. 88. Mosaics of early Christian years (525 – 530). From the Church of Panagia Kanakaria, occupied Lithrangomi.



Archangel.



Saint Matthaios.



Saint Iakovos.



Saint Bartholomaios.



on display in three large halls on the ground floor of the Spiritual and Cultural Centre of the Archbishop Makarios III Foundation. A special place in the collection belongs to the seven mosaic fragments of the 6th century from the apse of Panagia Kanakaria in Lithrangomi, the 36 fragments of frescoes of the end of the 15th century from the Church of Christos Antifonitis in Kalograia, as well as icons from various occupied churches that have been re-possessed after court battles or donations from abroad, and which are a testimony to the crude destruction of our cultural heritage by Turkish illicit dealers in antiquities in the area of Cyprus occupied by Turkish troops.

The first hall of the Byzantine Museum was inaugurated on 18 January 1982 by Archbishop Chrysostomos I and Spyros Kyprianou, the then President of the Cyprus Republic, while six years later the Byzantine Museum, with the addition of a new wing, took on its present aspect. From then onwards it has been continually enriched with the acquisition of new exhibits and the repatriation of works illegally exported by Turkish illicit dealers in antiquities from the areas of Cyprus occupied by the Turkish army.

The visitor to the Byzantine Museum has the possibility of browsing the last one thousand five hundred years of the country's history through the art of the early Christian period (4th century-649 A.D.), the period of the Arab raids (649-965 A.D.), the Middle Byzantine period (965-1191 A.D.), that of Frankish rule (1191-1489 A.D.), of Venetian rule (1489-1571 A.D.) and of Ottoman rule (1571-1878).

A visit to the Museum can be completed by one to the art gallery, which houses in four large galleries a unique collection of representative works from Europe, from the Renaissance to more modern times, from modern Greece and Cyprus; as well as by a study of the rich library of the Centre, consisting of rare books with subjects concerning Cyprus and numbering over 60,000 volumes.

Hours: Byzantine Museum: Monday-Friday 09:00-16:30, Saturday 09:00-13:00
Art gallery: Monday-Friday 09:00-13:00, 14:00-16:30
 Archbishop Kyprianou Square, P.O.Box 21269, 1505 Lefkosia. Tel: 22430008



Fig. 89. Head of an Angel. Piece of a detached wall-painting, end of 15th century. Forms part of the wall-painting of the Second Coming found on the north wall of the Church of Christos Antifonitis in Kalograia (Kyrenia District). It was detached by illicit Turkish dealers in antiquities and sold in Europe. This piece, which was bought by Mrs Latsis while being unaware of its Cypriot provenance, was handed over by her to the Byzantine Museum in 1998.



Fig. 90. Mitre of Archbishop Makarios III (1950-1977). From the Archbishopric of Cyprus, Lefkosia.



Byzantine Museum of Pafos



Fig. 91. *Saint Georgios the Cappadocian, 13th-14th centuries.*

The Byzantine Museum of Pafos is housed in a building owned by the Bishopric of Pafos next to the Bishopric itself and to the Church of Agios Theodoros. It was founded on the initiative of Bishop Chrysostomos II of Pafos in 1983, with the aim of preserving, protecting and projecting treasures of Byzantine art of the Pafos diocese. The greatest part of the exhibition space is taken up by representative icons from the entire diocese, dating from the 12th to the 19th centuries. Two double-panelled icons stand

out, one of the Virgin Theoskepasti and Saint Iakovos Persis from the end of the 12th century, and the other of Saints Marina and Georgios from Filousa Kelokedaron, dating from the 13th century. In the Museum there are also on exhibit detached wall frescoes from the Church of Agios Theodoros in Choulou from the beginnings of the 12th century, sacred relics, sacerdotal vestments, manuscripts and old printed books.

Hours: (November-March): Monday-Friday 09:00-15:00, Saturday 09:00-13:00
(April-October): Monday-Friday 09:00-16:00, Saturday 09:00-13:00
 5, Andrea Ioannou, Pafos. Tel: 26931393



Fig. 92. *The Solace of the sorrowful and the afflicted (double-faced).*
 14th century, 96 x 66 cm.



Fig. 93. *The Prophet Elijah, 14th century,*
 96 x 66 cm.

Byzantine Museum of the Assistant Bishop of Arsinoe, Peristerona, Pafos



Fig. 94.
Processional icon of Agios Georgios of the Emmonites, 13th century.
 178 x 468 cm.

The Byzantine Museum is situated on the ground floor of the Bishopric of Arsinoe, which has been suitably arranged to house an exhibition of ecclesiastical relics that make up the essential equipment of an Orthodox Church. Apart from old printed books, manuscripts and relics made of artistically carved wood, silver and lacework, there is a famous collection of Byzantine and Late Byzantine icons dating from the 13th to the 19th centuries. A special place in the Collection is occupied by the 13th-century processional icon of Saint Georgios and the 14th century icon of the Virgin from the village of Peristerona of Pafos. Icons that stand out are also those signed by the painters Georgios (1540 and 1554), Gerasimos (1722) and Ioannis Cornaro (1805).

Hours:
(April-October) Monday-Friday 10:00-13:00, 14:00-18:00, Saturday 10:00-13:00
(November-March) Monday-Friday 10:00-16:00, Saturday 10:00-13:00
 Tel: 26352515



Museum of Byzantine Heritage, Palaichori

Religious treasures and other historical evidence that are on display in the Museum and come from the churches of Palaichori unfold vividly before the eyes of the visitor the historical, religious, economic and social development of this mountain community. They consist of remarkable painted works on wood, cloth and leather, carved wooden church equipment, consecrated vessels, precious vestments, manuscripts, old books, etchings, wax offerings and other artefacts. The most important icon of the Museum is that of the Extreme Mortification, which bears the signature of the painter Philippos.

Hours: Wednesday-Friday 10:00-13:00, 17:00-19:00, Sunday 10:00-12:00, 17:00-19:00
Tel: 22643012, 22642900

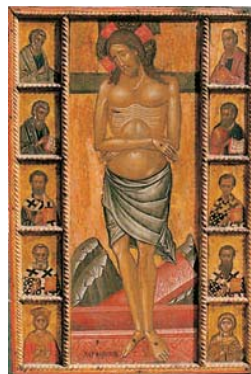


Fig. 95. "Man of Sorrows"
The King of Glory.
16th century, 99.3 x 66.7 cm.

Icon Collection of the Holy Monastery of Agios Ioannis Lampadistis

In the Monastery of Agios Ioannis Lampadistis in the village of Kalopanagiotis are kept remarkable icons, such as these of Saint Ioannis Lampadistis (13th century), of Virgin Theoskepasti of the 14th century, again of Saint Ioannis (13th and 16th centuries), the icon of Saint Irakleidios with donors (1543 A.D.), and others. The most important works of religious art, not only from the Monastery but also from various churches of Kalopanagiotis, are on display in the Icon Collection of the Monastery, in the former elementary school of the village, a recent building of 1920 to the south of the Monastery, which has been suitably modified in the last few years. The exhibits of the icon collection cover stylistically the development of Byzantine art from the 12th to the 19th centuries. Among the works of superb art on display, a special mention should be made of the Middle Byzantine Gospel cover (12th century), with its depiction of the Archangel Michail, and of an epistyle iconostasis that is one of the oldest in Cyprus (14th century), originating from the Church of Panagia Theoskepasti in Kalopanagiotis; it depicts the Christological cycle and the prophets David and Solomon in 25 panels.

Hours: (October-February), Tuesday-Sunday 10:00-15:30
(March-May, September), Tuesday-Sunday 09:30-17:00
(June-August), Tuesday-Sunday 09:00-13:00, 15:00-19:00
Tel: 22952659



Fig. 96. Saint Ioannis
Lampadistis (detail),
13th century.



Kykkos Monastery Museum



Fig. 97. *General view of the Gallery of the Museum.*

The Museum of Kykkos Monastery has formally all the specifications of a modern museum, but in reality it differs from them radically. It is not a museum that is cut off from the functional space of its works, nor a museum that has works on display merely for their artistic value, as are those displaying ancient Greek art. It is a museum on the very premises of the monastery, is a part of it, for example the sacristy, and displays its exhibits (icons, ritual implements, wooden carvings, vestments, manuscripts and others) as part of living worship and of the history of the monastery. In Kykkos Monastery Museum priceless ecclesiastical objects are on display, works treasured by the zeal and self-esteem of the monks; works that have overcome the wear and decay of time and obscurity; works that have meaning, a past and a history of their own.



Fig. 98 *Wooden book-shaped reliquary with gilt and silver plates. Smyrna 1801. 35.5 x 25.5 x 8.5 cm.*

Visitors coming to Kykkos Monastery for both worship and research may walk about in this museum in piety, inspired by the works, the history of the monastery and the Church in general.

The monastery and the museum are open daily.

November-May: 10:00-16:00, June-October: 10:00-18.00, Tel: 22942736

Icon Collection of Prodomos

In the icon collection of the Church of Timios Prodomos in the village of that name there is a small number of icons, among which stands out the processional icon of the Supplication dating from the 14th century originating from the old church of the area, now no longer in existence.

Voluntary donations accepted.

Visits by arrangement with the priest, Tel: 25462636, 25462063

Icon Collection of Lemythou village

The Chapel of Agios Theodoros houses the icon collection of the village of Lemythou, where a special place is occupied by the icons of the Virgin Kykkotissa of the 13th century and of Saint Nikolaos of the 14th century.

Voluntary donations accepted.

Visits by arrangement with the priest, Tel: 25462651



Fig. 99. *Saint Onoufrios and an unknown saint, 14th-15th centuries. 100 x 64 cm.*



Museum of Cultural Heritage of Kaminaria village

In the centre of the village next to the Church of Agios Georgios is situated the Museum of Cultural Heritage with exhibits of mainly ecclesiastical and folk art from this mountain community. A special place is occupied in this collection by the 16th-century doors leading to the Holy of Holies, depicting Saints Vasilis and Ioannis Chrysostomos and a series of painted screens of the 18th century.

Voluntary donations accepted.

Visits by arrangement with the priest, Tel: 25462360

Ecclesiastical Museum of Kyperounta village

In the Church of Timios Stavros in Kyperounta, apart from the remarkable frescoes dating exactly to 1521, a precious collection of icons is on display, among which stands out that of Saint Marina dating from the 13th century.

Voluntary donations accepted.

Visits by arrangement with the priest, Tel: 25532253, 25813204

Sacristy of Lofou village

In the place set apart for women in the church in Lofou that is dedicated to the Annunciation of the Mother of God, a sacristy has been created for the ecclesiastical heirlooms of the village, such as icons, consecrated vessels and wood carvings. The icons, which date from the 19th century, are of the style of the Cornaro School. The church and the sacristy are decorated with frescoes of 1919 signed by Othon Giavopoulos.

Voluntary donations accepted.

Visits by arrangement with the priest, Tel: 25470771, 25470325

Museum of the Holy Monastery of Agios Neofytos

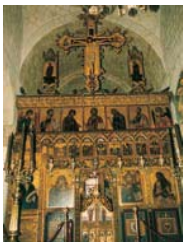


Fig. 101. *Iconostasis.*

In the east wing of the Monastery, in a specially arranged area, important treasures are on display that can be divided into two parts: ancient collections with ceramic vessels that date to the Geometric and Archaic periods (900-600 B.C.), and collections of religious art from the 12th to the 19th centuries, consisting of old icons, consecrated vessels and vestments, manuscripts and old printed books. Christological icons of Jesus and of the Virgin stand out, dating to about 1183 and ascribed to the painter from Constantinople Theodoros Apsevdīs, and two icons with Archangels of about 1544, considered to be works of Joseph Chouri.

Daily: (April-October) 09:00-12:00, (November-March) 09:00-16:00, Tel: 26652481



Fig. 100. *Saint Matthaïos the Evangelist (wall-painting), 1521.*

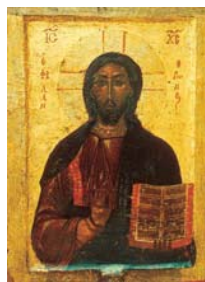


Fig. 102. *Christ the Benevolent. Monastery of Agios Neofytos. 12th and 16th centuries, 73.5 x 46 cm.*





Fig. 103. *Cherubim (silver), 19th or 20th century.*

Icon Collection of the Holy Monastery of Panagia Chryssorrogiatissa

In the sacristy of the Monastery, which is housed on the roof of the monastic buildings, holy relics and icons are on display. Special mention should be made of the icons of the Resurrection of Lazaros of the 15th century, of the Virgin Giving Alms of the 16th century and of the Virgin Chryssorrogiatissa of 1760.

Voluntary donations accepted.

Hours: Daily: (September-April) 10:00-12:30, 13:30-16:00 (May-August) 09:30-12:30, 13:30-18:30, Tel: 26722457

Sacristy of the Holy Monastery of Machairas

In the sacristy of the monastery there are on display icons, manuscripts and old books, sacred vestments and priceless relics. Worthy of mention is the Official Edict of 1201, work of Saint Nilos, founder of the Monastery.

Voluntary donations accepted.

Hours: Monday, Tuesday and Thursday 09:00-12:00, Tel: 22359334

Icon Collection of Arsos

In the icon collection of the Church of Apostolos Filippos, a number of movable icons dating from the 17th to the 20th centuries are on display. The Christological icons of Jesus and of the Virgin stand out, which are ascribed to the painter-priest Dimitrios (about mid-17th century) and the famous icon of Saint Ioannis Prodromos by the painter Solomon Fiti, again mid-17th century. On a holy icon stand in the main church building can be found the large icon of Saint Filippos, with scenes from his life, dating from the middle of the 13th century.

Voluntary donations accepted.

Visits by arrangement with the priest, Tel: 25943177



Fig. 104. *The Virgin of Machairas. 10th century, 67.5 x 53.5 cm.*

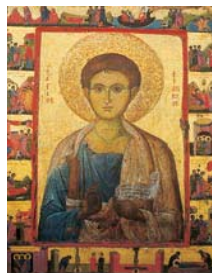


Fig. 105. *Saint Filippos. 13th-14th centuries 149.8 x 107.6 cm.*

Sacristy of the Church of Timios Stavros, Omodos



Fig. 106. *Cross, 1846.*

In the Synodic chapel of the old Monastery of Timios Stavros in Omodos village, movable icons are on display that date from the 16th to the 19th centuries. A special mention should be made of two icons of Agios Filippos, one from the 16th century and the other dating from 1773.

Voluntary donations accepted.

Visits by arrangement with the priest, Tel: 25422833, 25421795



Ecclesiastical Museum, Agros village

In a timber-roofed chapel dedicated to the Virgin, which was built to house the relics of the community, are displayed icons, old books and church equipment. The icons of Christ and of the Virgin, dating from the 12th century, stand out.

Voluntary donations accepted.

Visits by arrangement with the priest.

Tel: 25521445, 25521484

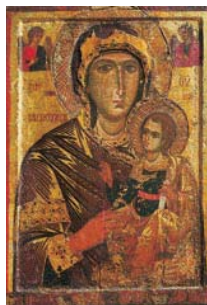


Fig. 107. *The Virgin 'Agriotissa'.*
13th-16th centuries.
115.3 x 83.3 cm.

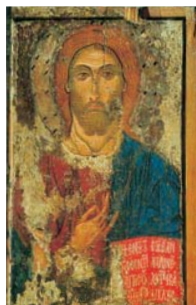


Fig. 108. *Christ.*
12th-13th centuries.
110 x 62.6 cm.

Icon Collection of Agridio village

In the place set aside for women in the Church of Profitis Ilias, a wood-carved iconostasis of the old church and Late Byzantine icons are on display; of the latter the icon/reliquary of Saint Paraskevi stands out.

Voluntary donations accepted.

Visits by arrangement with the priest, Tel: 25521146, 99387372

*"..and saints silent
in their sombre warmth,
with their melancholy eyes
gazing at everything and nothing."*

Byzantine Museum of Pedoulas

In a gallery of the old school of Pedoulas there are on display icons, consecrated vessels, church utensils, offerings, manuscripts, old printed books and wood-carvings from the churches and out of town chapels of the community, dating from the 13th to the 20th centuries. Special mention should be made of the icon of the Virgin Vorinis of the end of the 13th century and a series of icons by the painters Minas of the 15th century and Pavlos Ierografou of 1660.

Voluntary donations accepted.

Hours: Daily: Winter 10:00-16:00

Summer 10:00-18:00, Tel: 22953636

Church Museum of Koilani village

In the old Church of Christos Monogenis in Koilani there are on display important icons, among which stand out the icon of Saints Timotheos and Mavris of the 13th century and three icons of the 18th century that are ascribed to a Mount Athos workshop.

Voluntary donations accepted.

Visits by arrangement with the priest.

Tel: 25471000, 99464267

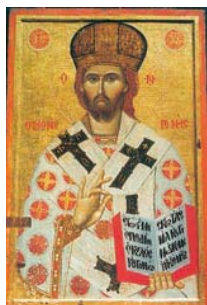


Fig. 109.
Christ the Son of God.
18th century, 93.4 x 62 cm.
(from a Mount Athos
workshop).

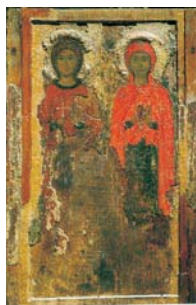


Fig. 110.
*Saints Timotheos
and Mavris.*
13th century.
98 x 52.6 cm.



Church Museum of Vasa Koilani

The Chapel of Agios Ioannis Prodomos houses the icon collection of Vasa Koilani village. From among the collections of exhibits special mention should be made of the icons of Saint Varnavas of the 14th century and of Saint Timon from the second half of the 15th century.

Voluntary donations accepted.

Visits by arrangement with the priest.

Tel: 25944227

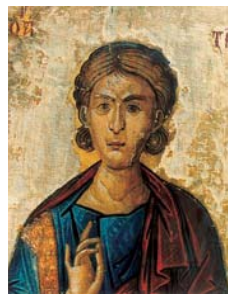


Fig. 111. *Saint Timon.*
16th-17th centuries.
103.4 x 34.2 cm.



Fig. 112. *Iconostasis.* 16th century.

Icon Collection of the Church of Panagia Katholiki in Pelendri

In the medieval Church of Panagia Katholiki, which contains frescoes of the Italo-Byzantine style (end 15th – beginning 16th centuries), there are preserved the wood-carved iconostasis and its icons, which belong to the same style and period as the frescoes. Also on display are a number of icons, old printed books and consecrated vessels from the 13th to the 19th centuries.

Voluntary donations accepted.

Visits by arrangement with the priest.

Tel: 25550038

Ecclesiastical Museum of the Church of Agios Lazaros

The ecclesiastical museum of the church in Larnaka is situated in the west wing of the former cells of the monastery. In the museum are on display important icons, consecrated vessels and relics that bear witness to the thousand-year history of the church. The icons of Saint Michail of the Sinadon and of Saint Dionysos on Olympus dating from the 19th century are worthy of note.

Hours: Monday-Saturday: 08:00-12:30, 15:00-17:30.

Wednesday and Saturday afternoons closed.

Tel: 24652498

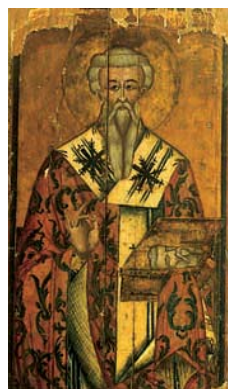


Fig. 113. *Saint Lazaros.*
16th century. 96 x 67 cm.



Church Museum of Sotira village, Ammochostos District

The icon collection of Sotira village is housed in the Chapel of Agios Georgios in the centre of the community. There are on display icons, consecrated vessels, vestments and relics from all the churches of Sotira. Of interest is the icon of Christ of the 13th century and a portable wooden altar of the 16th century.

Voluntary donations accepted.

Visits by arrangement with the priest, Tel: 23823932



Fig. 114. *Portable wooden altar,*
16th century.



Fig. 115.
Virgin Odigitria
16th century. 107.5 x 75 cm.

***“The works of the
clerical brethren of
the Orthodox Church
are footnotes
to the Word of God.”***

*“Εκατό χρόνια από τη γέννησή
και τριάντα από την κοίμησή
του” (“A hundred years from his
birth and thirty years from his
sleep”), Fotis Kontoglou
(ed. Iosif Violakis, Akritas
Publications), p. 126, Athens 2005.*

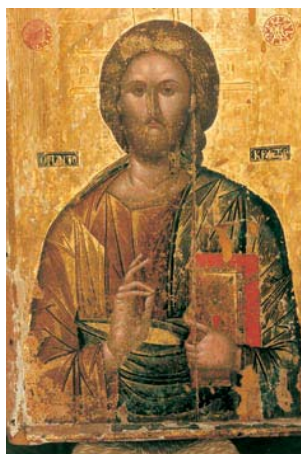


Fig. 116.
Christ Pantocrator,
16th century. 106.5 x 74 cm.

Sacristy of Paralimni

In the Church of Panagia (or of Agia Anna) of the 13th century in the centre of Paralimni, icons of the 16th to the 19th centuries are on display, as well as holy relics, old books and ecclesiastical equipment. The church is decorated with frescoes of 1849 and small paintings on the arch of the dome. Among the valuable exhibits are two Christological icons that stand out: Christ Enthroned and the Virgin Mother Enthroned, from the middle of the 17th century, works by Pavlos Ierografou.

Voluntary donations accepted.

Visits by arrangement with the priest, Tel: 23742340





REFERENCE

- | | | | |
|--|---|--|--------------|
| | Motorway | | Monastery |
| | Main road | | Church |
| | Secondary road | | Mosque |
| | Loose surface road | | Hermitage |
| | Limit of area under Turkish occupation since 1974 | | Sacristy |
| | Sovereign Base Area boundary | | Museum |
| | Dam | | Monument |
| | Religious Route | | Antiquity |
| | | | Town |
| | | | Municipality |
| | | | Community |



Location	Monument
Occupied Salamis	Archaeological site of the Roman town
Occupied Engomi	Monastery of Agios Varnavas*
Larnaka	Church of Agios Lazaros**
Kiti	Church of Panagia Angeloktisti
Amathous	Early Christian basilicas
Kourion	Early Christian basilicas
Pafos	Early Christian basilicas
Agios Georgios Pegoia	Early Christian basilicas

* Visited by the Russian monk Basil Grigorovich Barsky in 1735.

** Visited by the Russian monk Basil Grigorovich Barsky in 1734.

THE CYPRUS OF APOSTLES PAVLOS AND VARNAVAS



Fig. 117a, b.
Church and Monastery of Apostolos Varnavas in occupied Engomi, Ammochostos.

The arrival in Cyprus of the Apostles Pavlos, Varnavas and Markos in 45 A.D. is one of the most important historical events to leave its mark on the island. This visit is linked to the spread of Christianity and the founding of the Autocephalous Church of Cyprus, one of the oldest Christian Churches in the world.

According to the Acts of the Apostles (Chap. 13 v 4-5), the Apostles Pavlos, Varnavas and Markos *“being sent forth by the Holy Ghost, departed unto Seleucia; and from thence they sailed to Cyprus. And when they were at Salamis, they preached the word of God in the synagogues of the Jews”*. The town of Salamis, which flourished during the years of Roman rule, is situated on the eastern shores of Cyprus near Ammochostos and is today under the occupation of the Turkish invader. Worthy of note are the ancient theatre, the Agora (market) and the early Christian basilicas of Kampanopetra and Agios Epifanios.



Fig. 118. *The archaeological site of Salamis.*



Fig. 119. *The archaeological site of Salamis in occupied Ammochostos.*

According to the Acts of the Apostles (Chap. 13 v 6), the Apostles subsequently went *“through the isle unto Pafos”*, that is, they crossed from the east where Salamis was to the west until they reached Pafos, at that time the capital of Cyprus and the seat of the Roman Governor, who bore the title of Pro-consul. In the Acts of the Apostles the exact itinerary of Pavlos and Varnavas’ from Salamis to Pafos is not mentioned; however, from other reliable sources they must have headed for the ancient town of Tamassos, where they took the young Irakleidios as a guide. Near ancient Tamassos, in the village of Politiko, the flourishing convent of Agios Irakleidios containing his grave is to be found today. It may be surmised that they subsequently headed for Troodos. Tradition has it that in Kalopanagiotis village they baptised Irakleidios in the Setracho River that runs down the Marathasa valley and later consecrated him as Bishop of Tamassos. Near the spot where Irakleidios was baptised is the famous Monastery of Agios Ioannis Lampadistis, the ancient chapel of which is dedicated to Saint Irakleidios and dates to the 10th century A.D.

Having crossed subsequently over Troodos from north to south, the Apostles probably passed through the village of Anogyra, relatively close to Kourion, and proceeding along the southern coast, reached Pafos. There the Acts of the Apostles (Chap. 13 v 6-12) describe in great detail the miracle of the blinding of the magician Elymas and the baptism of the Roman Pro-consul Sergius, who was the first well-known official of the Roman Empire to become a Christian. In Pafos a visitor may visit the notable early Christian basilicas of Chrysopolitissa and Limeniotissa, while the great Villa of ‘Theseus’ was probably the residence of the Roman Pro-consul Sergius. In fact, for many years residents of the area would show in the basilica of Chrysopolitissa a

The Apostle Pavlos in Pafos

“..being sent forth by the Holy Ghost, departed unto Seleucia; and from thence they sailed to Cyprus... And when they had gone through the isle unto Pafos, they found a certain sorcerer... whose name was Bar-Jesus: which was with the deputy of the country, Sergius Paulus, a prudent man; who called for Varnavas and Saul, and desired to hear the word of God. But Elymas the sorcerer (for so is his name by translation) withstood them, seeking to turn away the deputy from the faith. Then Saul (who also is called Paul) filled with the Holy Ghost, set his eyes on him, and said, ‘O full of all subtilty and all mischief, thou child of the devil, thou enemy of all righteousness, wilt thou not cease to pervert the right ways of the Lord? And now, behold, the hand of the Lord is upon thee, and thou shalt be blind, not seeing the sun for a season’. And immediately there fell on him a mist and darkness; and he went about seeking some to lead him by the hand. Then the deputy, when he saw what was done, believed, being astonished at the doctrine of the Lord.”

Travel guidebook “Kypros”. Explorer Publications, Athens 2002, p. 157.



Fig. 120. From the Church of Panagia Chrysaliniotissa, Lefkosta, end 13th century, 94 x 25 cm. Byzantine Museum Archbishop Makarios III Foundation.





Fig. 121. *Limeniotissa, Pafos.*

the founder of the Church of Cyprus, which from the 5th to the 16th centuries came sixth in the hierarchy after the ancient Patriarchates of Rome, Constantinople, Alexandria, Antioch and Jerusalem. The underground tomb of the founder of the Cypriot Church, Saint Varnavas and the imposing chapel of the Monastery that is dedicated to him, built over the foundations of an early Christian basilica of the 5th century A.D., are near Salamis.

column where, according to local tradition, the Apostle Pavlos received thirty-nine lashes.

Later, according to the Acts of the Apostles (Chap. 15 v 39-40), Varnavas returned to Cyprus accompanied by his nephew Markos and specifically to Salamis, where he preached Christianity and met a martyr's death; he was buried close to Salamis, to the west of the town.

The Apostle Varnavas is considered to be



Fig. 122. *Column where, according to tradition, the Apostle Pavlos was flogged.*

ITINERARY:



Larnaka – Agios Irakleidios –
 Agios Ioannis Lampadistis – Evrychou –
 Troodos – Anogyra – Pafos

Larnaka – Kiti – Amathous – Kourion –
 Kouklia – Pafos – Agios Georgios

338 kilometres







Fig. 123. Early Christian Basilica of Chrysopolitissa, Pafos.

*"I am the vine, ye are the branches:
He that abideth in me, and I in him,
the same bringeth forth much fruit:
for without me ye can do nothing.*

*If a man abide not in me, he is cast forth
as a branch, and is withered;
and men gather them and cast them
into the fire, and they are burned."*

Fig. 124. Mosaic at Chrysopolitissa. Gospel according to Agios Ioannis (Chap. 15 v 5-7)





Fig. 125. *Salt Lake of Larnaka.*

ROUTE FROM LARNAKA

In Larnaka, where the visitor can see the tomb of Saint Lazaros, the friend of Christ, and his imposing church in the centre of the town built by Emperor Leo VI the Wise in *circa* 900 A.D.



Fig. 126. *Basilica of Amathous.*

Should the visitor choose to follow an itinerary from Larnaka westwards, as did the Apostles, s/he may visit – after Larnaka – the Church of Panagia Angeloktisti in the village of Kiti, with its famous mosaics of the 6th century A.D. and subsequently visit the ruins of two ancient towns that are situated as follows: the first to the east of Lemesos (Amathous) and the



Fig. 127. *Sanctuary of Apollo Hylates, Kourion.*

second to the west (Kourion–Roman name, Curium), and see also the early Christian basilicas to be found there.



Fig. 128. *Ancient Theatre of Kourion, Lemesos.*



Fig. 129. *Early Christian Basilica of Limeniotissa, on the coast near Kourion.*

Subsequently, after passing through Palaipafos, the Kouklia of today, the visitor will arrive in what was the capital of Cyprus during the Roman Empire: Pafos.

THE WHOLE OF CREATION

"But all creation, both these soulless creations of Yours, and all the power of Your creatures raise You up and glorify You. The sun and moon, the innumerable stars, the light the earth and the countless animals upon it, the endless trees and plants, the sea and the teeming fish, the fowl of the air, the wind, fire, lightning, clouds, snows: all preach and proclaim the extent of Your splendour. Always the beauties of heaven and earth plus inexpressible beauty; they show beauty and brilliance and trumpet them forth."

Doxology



PATHWAYS OF NATURE



Fig. 130. *Pafos Castle.*

There, s/he may visit the early Christian Basilica of Chrysopolitissa and the remaining antiquities (ancient theatre, Castle of Saranta Kolones, the House of Theseus, the House of Dionysus, Tombs of the Kings and others). Finally, s/he may proceed in a northerly direction to visit the early Christian basilicas in the area around Agios Georgios tis Pegeias, where there used to be an ancient town that reached its zenith during the years of early Christianity.

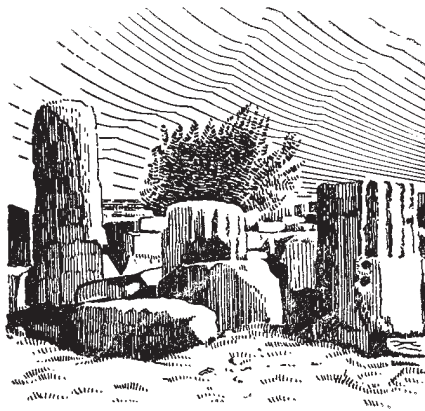


Fig. 131. *The Sanctuary of Aphrodite, Palaipafos.*






















76 Fig. 132. *The Sanctuary of Aphrodite, Palaipafos.*
Fig. 133. *Mosaics of the House of Dionysus, 3rd century A.D., Kato Pafos.*





REFERENCE

- | | | | |
|---|---|---|--------------|
|  | Motorway |  | Monastery |
|  | Main road |  | Church |
|  | Secondary road |  | Mosque |
|  | Loose surface road |  | Hermitage |
|  | Limit of area under Turkish occupation since 1974 |  | Sacristy |
|  | Sovereign Base Area boundary |  | Museum |
|  | Dam |  | Monument |
|  | Religious Route |  | Antiquity |
| | |  | Town |
| | |  | Municipality |
| | |  | Community |



Location	Monument
Stavrovouni	Monastery of Timios Stavros*
Tochni	Church of Timios Stavros
Lefkara	Church of Timios Stavros**
Pelendri	Church of Timios Stavros
Kouka	Church of Timios Stavros**
Anogyra	Monastery of Timios Stavros
Omodos	Monastery of Timios Stavros**
Tsada	Monastery of Timios Stavros Minthis

* Visited by the Russian monk Basil Grigorovich Barsky in 1727.

** Visited by the Russian monk Basil Grigorovich Barsky in 1734.

REVERENTIAL WORSHIP OF THE HOLY CROSS IN CYPRUS



The convenient geographical position of Cyprus at the centre of the eastern Mediterranean, at a relatively small distance from the coasts of Asia Minor, Lebanon, Syria, Palestine, Israel and Egypt, situated on the sea routes leading from west to east, have given her special importance as far as communication between Europe and the Holy Land is concerned. Nowhere else is the presence of Byzantium marked so clearly and it indicates the significance of Cyprus as a staging post on the way to the Holy Land, whether it is the tradition that links the visit of Saint Eleni, mother of Saint Constantinos and first emperor of the Byzantine Empire of Constantinople, or the great and exceptional reverence that exists in Cyprus for the Holy Cross on which Christ was crucified. The journey of Saint Eleni to Palestine at the beginning of the 4th century A.D., the discovery of the miraculous powers of Christ's Holy Cross and its transportation to Constantinople, are all linked with Cyprus, since during its return journey the vessel of Saint Eleni anchored off the southern shores of the island between Larnaka and Lemesos, where even

LET OUR HEARTS BE ON HIGH

Miraculously, the Holy Cross will be found on the summit of a mountain, once the site of the worship of Aphrodite, and there according to tradition, a monastery will be built in honour of the Holy Cross and the mountain will be named Stavrovouni, since Saint Eleni will leave a sizeable piece from the Holy Cross in remembrance of her passing through Cyprus.



Fig. 134. Icon showing the Glorious Saints and God-fearing Monarchs Constantinos and Eleni, 1664, 84 x 62,5 cm, Sacristy of the Monastery of Timios Stavros, Omodos.

up to the present day the place is named 'Vasiliko' (Royal). Subsequently, the reverence and worship of the Holy Cross was transmitted throughout Cyprus, with the most important places of worship being the villages of Lefkara, Tochni, Anogyra and Kouka, all boasting important churches and monasteries; and especially the village of Omodos, where the Monastery of Timios Stavros has preserved




MIRACLE



a piece of the rope with which the soldiers bound Christ.

However, the fame of the Cross also spread to other parts of Cyprus, where important monasteries have been preserved: the Monastery of Timios Stavros of Agiasmati in Platanistasa; the Monastery of Timios Stavros Minthis in Tsada, Pafos District; and the Church of Timios Stavros in Pelendri.

ITINERARY:



Stavrovouni Monastery – Tochni
 (Church of Timios Stavros – optional) –
Lefkara (Church of Timios Stavros) –
Pelendri (Church of Timios Stavros) –
Kouka (Church of Timios Stavros) –
Omodos (Church of Timios Stavros) –
Anogyra (Church of Timios Stavros) –
Tsada (Monastery of Timios Stavros
 Minthis, optional)

204 kilometres

This itinerary begins from Stavrovouni Monastery, situated at a height of 700 metres on the summit of a mountain that is at the easternmost point of the Troodos range. The monastery is inaccessible to women; however, it can

be admired from the area below the monastery, together with the superb view. This monastery, according to tradition, was built thanks to a donation by that same Saint Eleni, mother of Saint Constantinos, Emperor of Byzantium in the 4th century, during her return voyage following the discovery of the Holy Cross. Subsequently, one may visit the Church of Timios Stavros in Pano Lefkara to worship the Cross that bears a small piece of Holy wood; then on to the Church of Timios Stavros in Tochni. This church is more recent, perhaps replacing an older one, but is the only church in Cyprus constructed over a bridge.



Fig. 135. Aerial view of Stavrovouni Monastery.



Fig. 136. Church of Timios Stavros, Lefkara.



Fig. 137. Tochni, Domingo Badia y Leblich, "Voyages d'Ali Bey el Abbasse en Afrique et en Asie", vols 1-3 and 1 vol. atlas, Paris 1814.





Fig. 138. *Church of Timios Stavros, Pelendri.*

Following a course to the west, one may visit the Church of Timios Stavros in Pelendri, whose magnificent wall-paintings date to the 12th, 13th, 14th and 15th centuries, and subsequently the Church of Timios Stavros in Kouka. The latter consists of a church of special architectural interest dating from the 12th century in which beautiful



Figs 139, 140. *Wall-paintings from the Church of Timios Stavros, Pelendri.*

wall-paintings have been preserved. The visitor may continue on his/her journey to the west and not especially far from Kouka visit the famous Monastery of Timios Stavros in Omodos, where a small piece of the rope that the soldiers used to bind Christ is kept. Also preserved in this church is the skull of Saint Filippos.



Figs 141, 142. *Holy Cross and the interior of the Church of Timios Stavros, Kouka.*

Figs. 143. *Skull reliquary of Saint Filippos, from the Church of Timios Stavros, Omodos.*



Fig. 144. *Church of Timios Stavros, Kouka.*



Fig. 145. Holy Cross
in Omodos where
a small piece
of the rope that
the soldiers used
to bind Christ is kept.



Figs 146, 147, 148. *Monastery of Timios Stavros, Omodos.*



Subsequently, the visitor may head to Anogyra and visit the Monastery of Timios Stavros, situated about a kilometre to the south of the village. Today's Church of Timios Stavros is built over the foundations of an early Christian basilica. In its present form, the monastery is an intricate architectural complex.



At the end of the 15th century, the present church was built over the foundations of older churches, and is a barrel-vaulted church with a single nave and dome, decorated with wall-paintings in the Palaiologan style which, despite marked wear and tear, remain exceptional examples of Palaiologan painting in Cyprus. If the visitor were subsequently to reach Pafos, s/he could pay a visit to the Monastery of Timios Stavros

Minthis a little way from the village of Tsada, thus completing an itinerary from east to west with stops at churches and monasteries linked with the worship of the Holy Cross in Cyprus.



Fig. 149. *Monastery of Timios Stavros, Anogyra.*



Figs 150, 151, 152. *Monastery of Timios Stavros Minthis.*





Fig. 153. Church of Timios Stavros, Lefkara.



REFERENCE			
	Motorway		Monastery
	Main road		Church
	Secondary road		Mosque
	Loose surface road		Hermitage
	Limit of area under Turkish occupation since 1974		Sacristy
	Sovereign Base Area boundary		Museum
	Dam		Monument
	Religious Route		Antiquity
			Town
			Municipality
			Community



Location	Monument EAST
Lefkosia (Nicosia)	
Kellia	Church of Agios Antonios
Sotira	Church of Agios Mamas and Church of Metamorphosis
Paralimni	Church of Panagia and Church of Agia Marina
Agia Napa	Monastery of Agia Napa
Larnaka	Church of Agios Lazaros
Kiti	Church of Panagia Angeloktisti
Kivisili	Church of Panagia
Stavrovouni	Monastery of Timios Stavros*
Pyrga	Royal Chapel

Location	Monument WEST
Lefkosia	
Peristerona	Church of Agioi Varnavas and Ilarionas
Kalopanagiotis	Monastery of Agios Ioannis Lampadistis**
Kamos-Kykkos Monastery	Kykkos Monastery**
Pano Panagia	Chrysorrogiatissa Monastery**
Tala	Monastery of Agios Neofytos**
Empa	Church of Panagia Chryseleousa**
Pafos	Church of Agia Kyriaki
Geroskipou	Church of Agia Paraskevi
Timi	Church of Agia Sofia
Kouklia	Church of Panagia Katholiki
Kolossi	Church of Agios Efsthathios
Stavrovouni	Monastery of Timios Stavros*
Pyrga	Royal Chapel
Dali	Church of Agios Georgios and Church of Agios Demetrianos

* Visited by the Russian monk Basil Grigorovich Barsky in 1727. ** Visited by the Russian monk Basil Grigorovich Barsky in 1735.

BYZANTINE ART IN CYPRUS

With her unique Byzantine monuments, Cyprus today occupies an enviable position within Byzantine art as a whole; their preservation, in particular that of the wall-paintings, is truly remarkable. The island has such an abundance of Byzantine monuments to show, and ones of such quality, that she holds an indisputably leading position, whether it is for the researcher or for the visitor to the island. An overall acquaintance with the Byzantine art of Cyprus can provide a complete picture of the development of this art, since many of its monuments are key ones that complete lost links in the chain for the fullest understanding of Byzantine art in general.

Where the first Christian centuries are concerned, our knowledge of Byzantine painting in Cyprus is limited up to the present day to wall mosaics preserved in three churches: in the Church of Panagia Angeloktisti in the village of Kiti; in the Church of Panagia Kira in occupied Livadia; and in the Church of Panagia Kanakaria in occupied Lithrangomi. The two latter churches are to be found in the occupied Karpass peninsula, and their mosaics have been destroyed or detached from the walls by Turkish illicit dealers in antiquities.



Fig. 154. *The Church of Panagia Kanakaria in occupied Lithrangomi.*

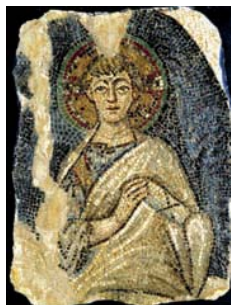


Fig. 155. *Mosaic of Christ, Church of Panagia Kanakaria, occupied Lithrangomi. 6th century. Byzantine Museum, Lefkosia.*

From the period of iconomachy (726-843 A.D.) no wall-paintings have been preserved in Cyprus in their entirety; only one wall-painting with non-figurative scenes, probably from this period, which adorns the western cupola of the five-domed Church of Agia Paraskevi in Geroskipou. However, one of the early paintings that does exist intact can be dated from the ninth century, namely that which decorates the Church of Agios Antonios in Kellia village near Larnaka.

With the liberation of Cyprus from the Arabs in 965 A.D., Byzantine suzerainty becomes marked and entire paintings can be seen emerging gradually, though scappily, as from the 10th century. Examples of these are in Chrysokava in Kyrenia and on one layer in the Church of Agia Paraskevi in Geroskipou. In the 11th century some isolated examples of wall-paintings are to be found, but the relatively recent



find of the oldest layer (11th century), in excellent condition, in the Church of Agios Nikolaos tis Stegis in the village of Kakopetria, allows us to study the development of Byzantine painting in Cyprus with greater accuracy.

The 12th century can certainly be considered the ‘golden century’ of Byzantine art in Cyprus. Political and military reasons, the penetration of the Seljuk Turks from the east and the appearance of Latin crusaders from the west in the territory of the Byzantine Empire, make Cyprus become of supreme importance for the security of the empire. The latter has the result of the Emperor himself showing personal interest.

The appearance in Cyprus of officials from Constantinople and the foundation of important monasteries, such as that of Kykkos, Machairas, Agios Ioannis Chrysostomos, Panagia tou Araka, Panagia Forviotissa, brought teams from Constantinople itself, and the whole of the 12th century is marked by the presence of such artists.

Superb wall-paintings in their entirety from this period have been preserved in Cyprus, such as those in the Church of Panagia tis Asinou in Nikitari that date from 1105/6 A.D.; in the Chapel of Agia Triada in the occupied Monastery of Agios Ioannis Chrysostomos in Koutsoventis from 1110-1118 A.D.; in the Church of Panagia in occupied Trikomo village; in the Monastery of Panagia Apsinthiotissa in occupied Sinchari; in the Church of Agion Apostolon in Pera Chorio (1160-1180 A.D.); in the Church of Agios Nikolaos tis Stegis; in the Monastery of Panagia Amasgou in Monagri; in the



Fig. 156. *Wall-paintings.*
Church of Panagia Asinou, Nikitari.



Fig. 157. *Archangel.*
Wall-painting from
the Monastery of Christos
Antifonitis in occupied
Kalograia.

Hermitage of Agios Neofytos in Pafos (1183 A.D.); in the Monastery of Christos Antifonitis in occupied Kalograia; in the Church of Timios Stavros in Pelendri (1178 A.D.) and finally in the Church of Panagia tou Araka in Lagoudera, dating from 1192 A.D.

After 1191 A.D., when Cyprus is occupied by the Franks until 1570 and the arrival of the Turkish conquerors, despite this foreign occupation, not only is Byzantine art on the island not lost; on the



Fig. 158. *Monastery of Christos*
Antifonitis in occupied Kalograia.






Fig. 159. *Troodos*.

contrary, it produces brilliant works of art continually enriched with new elements. Without being cut off entirely from its Byzantine roots, and despite foreign conquest – Frankish rule (1191-1483 A.D.) and Venetian rule (1483-1570) – Cyprus continues to adorn her churches in the traditional Byzantine manner; while at the same time taking in certain iconographic features from western art. The monuments from this centuries-long period are numerous, and the visitor to Cyprus will see scores of churches with ensemble paintings of excellent quality, especially in the Troodos area, such as Agios Nikolaos tis Stegis in Kakopetria, the Monastery of Agios Ioannis Lampadistis in Kalopanagiotis village, the Church of Panagia in Moutoullas village, that of Archangelos in Pedoulas, of Agia Paraskevi in Geroskipou, of Panagia Iamatiki in Arakapas, the churches of Galata village, the church of the Monastery of Agios Neofytos and other churches mentioned in special tours that Cyprus visitors are encouraged to take.

During the years of Ottoman rule that began with the conquest of Cyprus in 1570, the art of painting almost completely disappears, and there only remains from then onwards a small local school of painting.

The large number of monuments, the quality and degree of preservation of the artistic wealth of Cyprus, all go to make the island a true centre for the study of Byzantine painting.




ITINERARY:

A' West

Lefkosia – Peristerona (Church of Agioi Varnavas and Ilarionas) – Kalopanagiotis (Monastery of Agios Ioannis Lampadistis) – Monastery of Panagia, Kykkos – Panagia (Monastery of Panagia Chrysorrogiatissa) – Tala (Monastery and Hermitage of Agios Neofytos) – Empa (Church of Panagia Chryseleousa) – Kato Pafos (Early Christian Basilica of Chrysopolitissa and Church of Agia Kyriaki) – Geroskipou (Church of Agia Paraskevi) – Timi (Mosque/Church of Agia Sofia) – Kouklia (Church of Panagia Katholiki) – Kourion-Kolossi (Church of Agios Efstathios) – Lemesos (Monastery of Stavrovouni) – Pyrga (Royal Chapel) – Pera Chorio (Church of Agion Apostolon) – Lefkosia.

317 kilometres



Cyprus is extremely rich in Byzantine monuments and to become acquainted with them one may start from Lefkosia in a westerly direction, the first stop being the village of Peristerona in whose centre is situated the five-domed Church of Agioi





Fig. 160. Church with five cupolas of Agioi Varnavas and Ilarionas, Peristerona.



Fig. 161. Patronal inscription, Church of Agioi Varnavas and Ilarionas, Peristerona.



Fig. 162. Saint Dimitrios (detached wall-painting from the Church of Agios Antonios, Kellia), 13th century, 222 x 131 cm. Kykkos Museum.

Varnavas and Ilarionas that dates to the 12th century. Subsequently, going up towards Troodos through the Marathasa Valley, one can visit in Kalopanagiotis village the Monastery of Agios Ioannis Lampadistis together with the icon store to be found to the south of the monastery.

The latter is one with attractive architecture and three consecutive churches: the old main church of Agios Irakleidios, the Chapel of Agios Ioannis Lampadistis and the Chapel of the Akathistou Imnou (or as it is otherwise called, the Latin chapel), with magnificent wall-paintings in the Italo-Byzantine style dating to the first half of the 16th century. The main Church of Agios Irakleidios is adorned with wall-paintings of different periods from the 12 to the 15th centuries. Subsequently, the visitor may head to the famous Monastery of Panagia tou Kykkou, where s/he may worship before the icon of the Virgin Mary, a work attributed by tradition to the Apostle Loukas, and admire superb works of religious art in the museum of the monastery.

Passing through the Pafos forest in a westerly direction, the visitor will next reach the Monastery of Panagia Chrysorrogiatissa; then, heading towards Pafos, s/he may visit the Hermitage of Agios Neofytos whose wall-paintings are by the Byzantine

OUR HEARTS ARE HIGH

Saints Varnavas and Ilarionas came originally from Cappadocia and served as senior officers in the army of Emperor Theodosius the Short (408-456 A.D.). They gave up military life to become monks. According to tradition, their remains were placed in a sarcophagus in the bay of Morfou. A Christian called Leontios who found the sarcophagus took it to the village of Peristerona in the District of Morfou. There one can find one of the most beautiful five-domed Byzantine churches, dedicated to the memory of the saints (11th century). Their feast day is on 21 October.



SAINTS VARNAVAS AND ILARIONAS



Fig. 163. Kykkos Monastery. Detail from an engraving of 1778, Kykkos Museum.





Fig. 164. *Monastery of Panagia Chryssorogiatissa, Panagia village.*

artist of the 12th century, Theodoros Apsevdis, as well as visit the Monastery of Agios Neofytos situated in the same site. S/he may subsequently visit the attractive Church of Panagia Chryseleousa in Empa, with its important wall-paintings from various periods (11th, 13th and

15th centuries); next, on to Kato Pafos where s/he may visit the early Christian basilica of Chrysopolitissa and the Church of Agia Kyriaki and then, following an easterly course, visit the five-domed Church of Agia Paraskevi in Geroskipou village. Heading towards Koukليا, s/he can visit the small Church of Agia Sofia in Timi, which during the years of Turkish rule was turned into a Muslim mosque; and next the Church of Panagia Katholiki in Koukليا on the site of the ancient town of Palaipafos.



Fig. 165. *Monastery of Agios Neofytos, Tala.*



Fig. 166. *Hermitage of Agios Neofytos.*

Continuing towards Lemesos, one may visit the ancient town of Kourion and nearby the Church of Agios Efstathios in Kolossi next to the medieval castle. From Lemesos to Lefkosia the visitor may worship at the Monastery of Stavrovouni, see the Royal Chapel in Pyrga village and finally, the Church of Ieron Apostolon in Pera Chorio, with its 12th-century wall-paintings, thus ending up in Lefkosia.

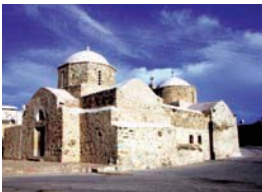


Fig. 167. *Church of Panagia Chryseleousa, Empa.*



Fig. 168. *Church of Agia Paraskevi, Geroskipou.*




Fig. 169. *Church of Agia Sofia, Timi.*




Fig. 170. *Royal Chapel, Pyrga.*

Fig. 171. *Kourion.*



B' East 

ITINERARY:



Lefkosia – Pera Chorio (Church of Ieron Apostolon) – Kellia (Church of Agios Antonios) – Sotira (Churches of Metamorphosis, of Agios Mamas, of Panagia, of Agios Georgios Chortakion) – Paralimni (Churches of Panagia and of Agia Marina) – Agia Napa (Monastery of Agia Napa) – Larnaka (Church of Agios Lazaros) – Kiti (Church of Panagia Angeloktisti) – Kivisili (Church of Panagia) – Monastery of Stavrovouni – Pyrga (Royal Chapel) – Dali (Churches of Agios Georgios and of Agios Dimitrianos) – Lefkosia.

187 kilometres

From Lefkosia the visitor may proceed south and see first the Church of Ieron Apostolon in Pera Chorio with its 12th-century wall-paintings and subsequently, following the road to Agia Napa, at about the same level as Larnaka, visit the exceptionally interesting Church of Agios Antonios in Kellia, with its important 9th-century wall-paintings together with more recent layers of wall-paintings dating to the 11th and 13th centuries.



Fig. 172. Church of Ieron Apostolon, Pera Chorio.

Before one arrives at Paralimni and Agia Napa, a group of Byzantine monuments can be visited in the village of Sotira: the Church of Metamorphosis with its 13th-century wall-paintings and the Church of Agios Mamas a short distance away. A little further from the village, in the locality of Chortakia, may be seen the Churches of Panagia, of Agios Theodoros and that of Agios Georgios. Next to the Church of Metamorphosis, in the centre of the great town of Paralimni, the visitor may see the Churches of Agia Marina and of Panagia. In the tourist resort of Agia Napa, dating from the period of Frankish rule, can be seen the magnificent Monastery of Agia Napa.

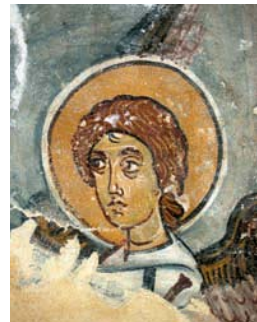


Fig. 174. Wall-painting from the Church of Agios Antonios, Kellia.



Fig. 173. Church of Agios Antonios, Kellia.

On reaching Larnaka, one can worship in the Church of Agios Lazaros, an edifice dating to about 900 A.D.,





Fig. 175. *Church of Agios Georgios, Dali village.*



Fig. 176. *Church of Agios Dimitrianos, Dali.*

Fig. 177. *Church of Panagia Angeloktisti, Kiti village.*



which was founded with funds provided by the Byzantine Emperor Leo VI the Wise. Following the south coast in a westerly direction, the visitor will come across the Church of Panagia Angeloktisti in Kiti village and then heading for Lefkosia can also visit the Monastery of Stavrovouni (in the main church only men are permitted to enter) and, in the village of Pyrga, the Royal Chapel dating from the years of Frankish rule.

Before reaching Lefkosia near the village of Dali, one may visit the Churches of Agios Georgios and Agios Dimitrianos, with their 14th-century wall-paintings.

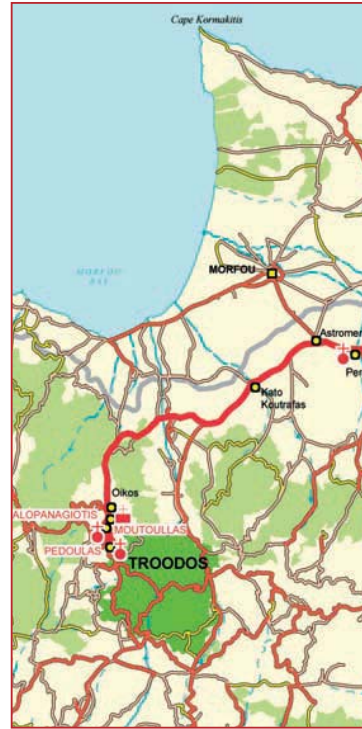
LIGHT FROM LIGHT



Fig. 178. *Interior of the Church
of Agios Georgios Chortakion, Sotira.*






















SOLEA



MARATIA

REFERENCE

-  Motorway
-  Main road
-  Secondary road
-  Loose surface road
-  Limit of area under Turkish occupation since 1974
-  Sovereign Base Area boundary
-  Dam
-  Religious Route
-  Monastery
-  Church
-  Mosque
-  Hermitage
-  Sacristy
-  Museum
-  Monument
-  Antiquity
-  Town
-  Municipality
-  Community

	SOLEA
Location	Monument
Lefkosia (Nicosia)	
Nikitari	Church of Panagia tis Asinou or Forviotissa
Galata	Church of Panagia Podithou*
Kakopetria	Church of Agios Nikolaos tis Stegis

* Visited by the Russian monk Basil Grigorovich Barsky in 1735.



MARATHASA



PITSILIA

THE CYPRIOT MONUMENTS OF UNESCO



Location	MARATHASA Monument
Lefkosia (Nicosia)	
Kalopanagiotis	Monastery of Agios Ioannis Lampadistis*
Moutoulas	Church of Panagia
Pedoulas	Church of Archangelos Michail

Location	PITSILIA Monument
Lefkosia (Nicosia)	
Lagoudera	Monastery of Panagia tou Araka
Platanistasa	Church of Timios Stavros tou Agiasmati
Pelendri	Monastery of Timios Stavros Church of Archangelos Michail
Palaichori	Church of Metamorphosis tou Sotiros

THE CYPRIOT MONUMENTS OF UNESCO

Despite its limited geographical area, Cyprus is exceptionally rich in monuments of the Byzantine period. It is perhaps unique that so many monuments of historical, archaeological and artistic value are concentrated in such a small geographical area. This great heritage, with its high artistic value and outstanding wall-painting ensembles, is considered of worldwide significance. For this reason UNESCO has declared ten of the Troodos churches to be World Heritage monuments, while within the coming months two more churches will be added to the List and thus their number will increase to twelve. These churches are situated in the mountain range of Troodos in a relatively small area where there is an extremely large number of churches with wall-paintings dating from the 11th to the 17th centuries, that is to say, a time span of over seven centuries.

The oldest wall-paintings, dating to the 11th century, are to be found in the Church of Agios Nikolaos tis Stegis in Kakopetria village, while



Fig. 179. Cedar branch, Troodos.

THE LORD'S CHURCH IN CYPRUS

The ten churches-monuments of the World Heritage list are as follows:

In Kakopetria, the Church of Agios Nikolaos tis Stegis; in Kalopanagiotis village, the Monastery of Agios Ioannis Lampadistis; in Lagoudera village, the Church of Panagia Araka; in Nikitari, the Church of Panagia tis Asinou; in Platanistasa, the Church of Timios Stavros Agiasmati; in Galata, the Church of Panagia Podithou; in Pedoulas, the Church of Archangelos; in Pelendri, the Church of Timios Stavros; in Moutoullas, the Church of Panagia; in Palaichori village, the Church of Metamorphosis tou Sotiros.



ASINOU CHURCH



those adorning the Church of Panagia tis Asinou in Nikitari date to the 12th-century (1106/6 A.D.), as do others from the Church of Agios Nikolaos tis Stegis, a layer from the main Church of Agios Irakleidios in the Monastery of Agios Ioannis Lampadistis, the wall-paintings of the Church of Panagia tou Araka in Lagoudera (1192 A.D.) and those of the *Holy Bema* in the Church of Timios Stavros in Pelendri (1178 A.D.).

To the 13th century can be dated the wall-paintings of the main Church of Agios Irakleidios in the Monastery of Agios Ioannis Lampadistis, a layer in Agios Nikolaos tis Stegis and those of the Church of Panagia tou Moutoulla (1280 A.D.).

Dating to the 14th century are the wall-paintings in the narthex of Panagia tis Asinou (1333 A.D.), a layer from the Church of Timios Stavros in Pelendri, those in the main Church of Panagia tis Asinou and that of Agios Irakleideios, of the Monastery of Agios Ioannis Lampadistis in Kalopanagiotis village.

The wall-paintings of the Church of Archangelos Michail in Pedoulas village date to the 15th century (1474) and are the work of the painter Minas from Marathasa (1474) and while those of the Church of Timios Stavros tou Agiasmati in Platanistasa were painted in 1494 by the painter Philip Goul.

Important paintings of the first half of the 16th century decorate the Churches of Panagia Podithou in Galata and of Metamorphosis tou Sotiros in Palaichori village.



Fig. 180. *Archangel*, Church of Panagia Podithou, Galata.



Fig. 181. *Cedar tree*, Troodos.



ITINERARY:



Nikitari (Panagia tis Asinou or Forviotissa) – Galata (Panagia Podithou) – Kakopetria (Agios Nikolaos tis Stegis).

85 kilometres

Solea District

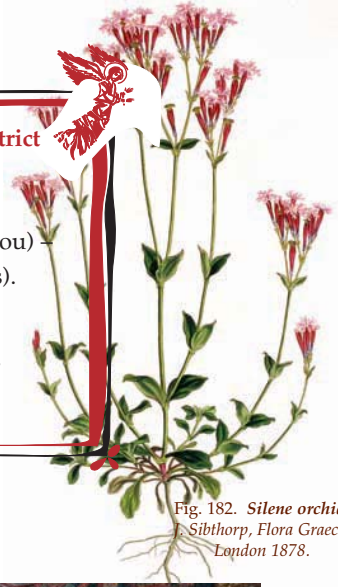


Fig. 182. *Silene orchid*, Sibthorp, *Flora Graeca*, London 1878.



Church of Panagia tis Asinou, Nikitari, 1105/06 A.D.

The Church of Panagia tis Asinou is included in the list of ten churches of the Troodos region that have been declared by UNESCO to be World Heritage Monuments. It is built in a pine-clad area in the northern foothills of Troodos about three kilometres from the village of Nikitari. The Church of Panagia tis Asinou as it is more commonly known, is the unique remnant of the Monastery of Forvios, which probably acquired this name from the fact the monastery used to rear horses. According to the patronal inscription preserved above the south entrance, the monastery was founded by Magister

Nikiforos Ischirios and later the monk Nicholas, in memory of his wife Gefiras. The

church, with its arch-shaped roof, has been rebuilt and acquired its present form after partial destruction of the initial church building that was constructed between 1099 and 1105/6, during which period it was decorated with wall-paintings. Later, in the 12th century, a narthex was added on its northern side and this was also decorated with wall-paintings; the layer that has been preserved until today dates to 1333 A.D. In the main church building covered with wall-paintings, those of 1105/6 and of the 14th century are preserved, as well as a few more modern ones of the 17th century.



Fig. 183. *Scenes of the Second Coming. Saints and Donors*, view of the Narthex, Church of Panagia tis Asinou.

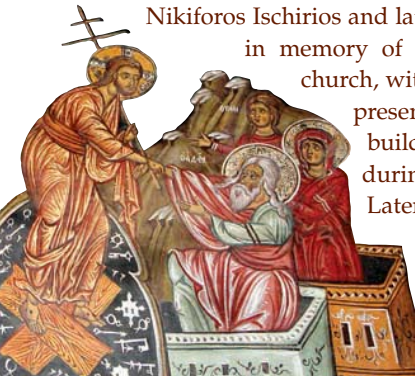


Fig. 184. *Descent to Hades*, Church of Panagia tis Asinou, Nikitari.





Church of Panagia Podithou, Galata, 1502 A.D.

The Church of Panagia Podithou is included in the ten churches of the Troodos region that have been declared by UNESCO to be World Heritage Monuments. It is situated on the east bank of the Karkotis River that runs down the fertile Soleas valley near the village of Galata. The timber-roofed church, surrounded by an ambulatory on its three sides, is covered by a single roof with hooked tiles and once belonged to a monastery, of which no building has survived. According to the patronal inscription to be found on the external west wall, the church was built in 1502 with donations from Dimtrios de Koron, a ranking Greek



Fig. 185. *Iconostasis, Panagia Podithou, Galata village.*



Fig. 186. *Church of Panagia Podithou, Galata.*

official in the court of the King James II. The church has never been entirely decorated, the reason being unknown. There are wall-paintings only in the Holy of Holies, with the 'Platitera' (icon of the Virgin Mary) and the Angels in the western triangular pediment on the inside dominating the apse with a superb composition – a picture of the Crucifixion; and externally, on the western wall with the patronal inscription. Wall-paintings of Saints Petros and Pavlos in the main church building date to the 17th century. The wall-paintings of Panagia Podithou belong to the Italo-Byzantine style and are considered to be of exceptional quality, especially that of the Crucifixion. The carved wooden iconostasis of the church is modern, as are the moveable icons that adorn it, and are of the same style as those preserved today in the Bishopric of Morfou in Evrychou village.

official in the court of the King James II. The church has never been entirely decorated, the reason being unknown. There are wall-paintings only in the Holy of Holies, with the 'Platitera' (icon of the Virgin Mary) and the Angels in the western triangular pediment on the inside dominating the apse with a superb composition – a picture of the Crucifixion; and externally, on the western wall with the patronal inscription. Wall-paintings of Saints Petros and



Fig. 187. *Holy Communion of the Apostles, Church of Panagia Podithou, Galata.*

The wine of the Eucharist is inexpressible light, indescribable sweetness, eternal wisdom.



Church of Agios Nikolaos tis Stegis, Kakopetria, 11th century A.D.

The Church of Agios Nikolaos tis Stegis is included in the list of ten churches that have been declared by UNESCO to be World Heritage Monuments. It once formed part of a monastery, of which there remains nothing today except the church itself.



The church acquired the name 'tis Stegis' ('of the Roof') as from the 13th century at least, due to the addition of a second roof with hooked tiles above the first.

The Church of Agios Nikolaos tis Stegis is to be found near the village of Kakopetria, on the banks of the Karkotis River.



Fig. 188. *Church of Agios Nikolaos tis Stegis, Kakopetria.*



Fig. 189. *Narrow road in Kakopetria village.*

The church is barrel-vaulted with a dome, and is supported by four pillars. Its architectural type points to Constantinople, and its foundation dates to the 11th century. Later, in the 12th century, a narthex was added to the west side. Successive layers of wall-paintings dating to the 11th, 12th, 13th, 14th and 17th centuries are preserved. It is literally a 'storehouse of paintings' of Byzantine art, of a highly refined painting technique in the case of those decorating the 11th and 12th-century Holy of Holies and main church building, as well as the narthex.

Fig. 190. *Our Lady of Heaven.*
Church of Agios Nikolaos tis Stegis, Kakopetria.




Fig. 191. *The Pantocrator.*
Church of Agios Nikolaos tis Stegis, Kakopetria.



Fig. 192. *The village of Kakopetria.*



ITINERARY: **Marathasa Region**



Kalopanagiotis (Monastery of Agios Ioannis Lampadistis and icon repository)
 – **Moutoullas** (Church of Panagia) –
Pedoulas (Church of Archangelos Michail and Church museum)

66 kilometres



Monastery of Agios Ioannis Lampadistis, Kalopanagiotis, 11th century A.D.

The monasterial complex of Agios Ioannis Lampadistis in the village of Kalopanagiotis in the fertile Marathasa valley is included in the list of ten churches in the Troodos region declared by UNESCO to be World Heritage Monuments. We do not know precisely when the monastery was built, but its large main church dedicated to Agios Irakleidios must have been constructed in the 11th century. A little later, in the 12th century, on the north side of the main building, the chapel of Agios Ioannis Lampadistis was added, from whom the monastery got its name. This chapel was destroyed at an unknown date, and in its place was built – probably in the early years of Turkish rule – a church with a steeply pitched roof; few remains were preserved from the initial 12th century edifice. The first half of the 15th century saw the construction of a narthex to the right of the main church building and of the chapel of Agios Ioannis Lampadistis; at the end of the 15th century and the beginning of the 16th century a new chapel was again added to the north as a continuation of the chapel of Agios Ioannis, and it bears the name of the ‘Latin Chapel’, or Chapel of



Fig. 193. Monastery of Agios Ioannis Lampadistis, Kalopanagiotis.

the Akathistos Imnos. In the monastery, two wings have survived with their cells and other auxiliary buildings. In the main church, the chapels and the narthex of the monastery wall-paintings of exceptional importance of the 11th, 13th, 14th, 15th and 16th centuries have been preserved: that is to say, the whole range of Byzantine art over a period of six centuries is represented. A carved wooden iconostasis, as well as a painted one, still exist in the monastery, while on its premises there is a Byzantine Museum with a superb icon collection.

Fig. 194. Wall-painting from the Chapel of the Akathistos Imnos, Monastery of Agios Ioannis Lampadistis, Kalopanagiotis.





Church of Panagia, Moutoullas, 1280 A.D.

The small timber-roofed Church of Panagia situated in the village of Moutoullas in the Marathasa valley is included in the list of ten churches in the Troodos region that have been declared by UNESCO to be World Heritage Monuments. The church is surrounded by a narthex-ambulatory to the west and north which have a single roof. According to the patronal inscription to be found in the Holy of Holies, the church was built and decorated in 1280 at the expense of Ioannis Moutoullas and his spouse Irene, the portraits of whom are depicted beneath the inscription. The wall-paintings of the main church building, dating to 1280 despite their belonging to the Byzantine style, do not appear uninfluenced by western painting, as is clear in the west side with those of the crusaders. In the beginning of the 16th century the exterior of the north wall was decorated with a multi-peopled composition of the Second Coming. Of special interest is the carved wooden door of the north entrance, which is contemporary with the church, while certain icons from the church that are contemporary with the wall-paintings of 1280 A.D., are kept in the Kykkos Monastery Museum.



Fig. 195. *Church of Panagia, Moutoullas.*



Fig. 196. *Wall-painting, Church of Panagia, Moutoullas.*



Church of Archangelos Michail, Pedoulas, 1474 A.D.

The small timber-roofed Church of Archangelos Michail, situated in the village of Pedoulas and built in the Marathasa valley, is included in the list of ten churches of the Troodos region that have been declared by UNESCO to be World Heritage Monuments. The church is surrounded on its north and south sides, by an ambulatory covered by a single roof. According to the patronal inscription preserved above the north entrance, the church was built and decorated in 1474 at the expense of the priest Vasilios Kamadaou. Father Vassilios, together with his wife and two daughters, is depicted with the patronal inscription and shown offering the model of the church to the Archangel Michail. The wall-paintings of the church, which have been preserved in an excellent condition, were executed by the painter Minas, who came from the Marathasa area. He was a local artist, familiar with the Byzantine tradition of



Fig. 197. *Church of Archangelos Michail, Pedoulas.*




painting, selectively incorporating western European elements of icon painting. The same artist also painted moveable icons preserved in the adjoining Byzantine Museum, while the iconostasis of the church is modern and has a notable painted decoration.

Fig. 198. *Pedoulas village.*



Fig. 199. *Archangel, Church of Archangelos Michail, Pedoulas.*

ITINERARY:



Pitsillia Region

Lagoudera (Monastery of Panagia tou Araka) –
 Platanistasa (Church of Timios Stavros tou
 Agiasmatis) – **Pelendri** (Church of Timios
 Stavros) – **Palaichori** (Church of
 Metamorphosis tou Sotiros).

152 kilometres






Fig. 200. *Oak Tree Elektra Megaw, Wild flowers of Cyprus, Cyprus, n.d.*



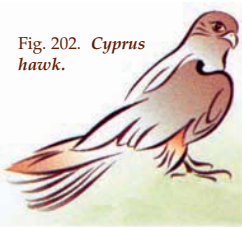
Church of Panagia tou Araka, Lagoudera, 1192 A.D.

The Church of Panagia tou Araka is included in the list of ten churches of the Troodos region that have been declared by UNESCO to be World Heritage Monuments. It is situated very close to the village of Lagoudera and once formed part of a monastery, of which there remains only the north wing.



The church belongs to the barrel-vaulted type with a dome, which is covered by a second roof with hooked tiles, and has an ambulatory on three sides. The Church of

Fig. 202. *Cyprus hawk.*



LET OUR HEARTS BE ON HIGH



Fig. 201. *Christ Pantocrator, Church of Panagia tou Araka, Lagoudera.*

Panagia tou Araka is decorated with wall-paintings of exceptional quality that were executed in 1192 A.D., as we are informed by the inscription to be found over the north entrance.

Today these wall-paintings are attributed – with the exception of those that decorate the apse of the Holy of Holies – to the Byzantine religious painter Theodoros Apsevdīs, who in 1183 painted the Hermitage of Agios Neofytos in Pafos. From the patronal inscription we are informed that the church was built by the ‘true Lion’, that is, it was the donation of a Byzantine official who decorated it at his own expense in 1192, a whole year after the occupation of Cyprus by King Richard the Lionheart in 1191. There are some wall-paintings on the external walls of the 14th and 17th centuries, while the carved wooden iconostasis dates to 1673. The two Christological icons of Jesus and the Virgin Mary, which date also to about 1192, are now preserved in the Byzantine Museum of the Archbishop Makarios III Foundation in Lefkosia.

The name ‘Arakas’ probably derives from the word ‘terakas’ (hawk), since tradition links its foundation with a certain Byzantine official who was hunting in the area with hawks, and to whom the Virgin Mary indicated in a miraculous way the site where the church was to be built.



MIRACLE



Fig. 203. *Church of Panagia tou Araka, Lagoudera.*



Fig. 204. *Monastery cells, Lagoudera.*





The Church of Timios Stavros tou Agiasmati, Platanistasa, 1494 A.D.

The Church of Timios Stavros tou Agiasmati, which once formed part of a monastery no longer in existence, is in the list of ten churches of the Troodos region declared by UNESCO to be World Heritage Monuments. It is constructed on a superb site, four kilometres northwest of the village of Platanistasa and belongs to the style of Troodos timber-roofed churches, being surrounded on all four sides by a closed ambulatory. The Church of Timios Stavros tou Agiasmati must have been built at the end of the 15th century, as the patronal inscription that has been preserved informs us that it was decorated in 1494 by the painter Philip Goul, the same painter who worked a year later in 1495 on the Church of Agios Mamas in Louvaras. The donors of the church, the priest Peratis and his wife Pepani, are depicted on the outer side of the south wall and are shown offering a model of the church to Christ. The whole of the interior of the church is covered with wall-paintings of exceptional quality and in excellent condition. Wall-paintings of 1494 are preserved on the exterior of the west and south walls. Inside the church there is a large, painted wooden cross and the initial iconostasis, also painted, together with the more modern carved wooden icon screen of the 17th century.



Fig. 205. *Southwest view of the main church.*



Fig. 206. *Church of Timios Stavros tou Agiasmati, Platanistasa.*



Fig. 207. *Wall-painting, Church of Timios Stavros tou Agiasmati, Platanistasa.*

The true and the false

“Beware of false prophets who come to you in sheep’s clothing whereas inside them they are ravening wolves. From their fruits shall ye know them. Lest they gather grapes from thorns or figs from snares; thus, every good tree produces good fruit, and the rotten tree, bad fruit. It is not possible that a good tree produce bad fruit, nor for a rotten tree to bring good fruit. Every tree that does not produce good fruit is cut down and cast on the fire. Thus it is from their fruits that ye shall know them.”

Christ’s sermon on the mount, Gospel according to Saint Matthaios.



Fig. 208. *Fruit of the apple tree.*



*Church of Timios Stavros,
Pelendri, 12th century A.D.*

The Church of Timios Stavros in Pelendri is included in the list of ten churches in the Troodos region that belong to the list of UNESCO World Heritage Monuments. It is situated on the south fringes of the village near the cemetery and was probably the permanent funeral church of Pelendri. In its present form it is a three-sectioned church with dome, probably the result of more recent work, covered by a single roof. After recent research and the discovery of older wall-paintings, it may be concluded that a church was initially built on this site, one that was probably covered by a steep pitched roof. In the Holy of Holies, after detaching from the wall more recent wall-paintings, an inscription came to light bearing the date 1178. Later, for reasons unknown, the church was destroyed except for the apse, while in its place the present barrel-vaulted, domed church was built in the 14th century, the latter re-decorated in the 14th century. Naturally, after the erection of the church the north nave was added, which was joined with access to the main church building; in the same way at the end of the 15th century or beginnings of the 16th century a new nave was added on the south side of the church. Today the church is covered with exceptionally important wall-paintings of the 12th, 13th, 14th, 15th and 16th centuries. In the Holy of Holies of the main church building there are wall-paintings of 1178, while in the church itself there are wall-paintings of exceptional quality belonging to the Paleologan style. Of special importance are the scenes from the life cycle of the Virgin Mary.



Fig. 209. "Man of Sorrows" from the Prothesis, wall-painting. Church of Timios Stavros, Pelendri.



Fig. 210. Wall-painting, scene from the life cycle of the Virgin Mary, Church of Timios Stavros, Pelendri.



Fig. 211. "Living Water". Stream, Troodos.





Church of Metamorphosis tou Sotiros (Transfiguration of the Saviour), Palaichori, 15th-16th centuries A.D.

The Church of Metamorphosis tou Sotiros is on the eastern fringes of the village of Palaichori. Built in the style of timber-roofed churches found in the Troodos mountain range, it must have been constructed at the end of the 15th century or the beginning of the 16th century. Later, early in the 17th century a narthex was added to the north and south and the entire church is covered with a single roof, with its traditional hooked tiles. The wall-paintings that decorate the interior of the church are remarkable, and for the greater part are preserved in an excellent condition. The patronal inscription that has been preserved in fragments in the main church does not enlighten us sufficiently concerning its building and decoration, but on examining the style of the wall-paintings one can relate them to those of the Church of Timios Stavros tou Agiasmati in Platanistasa (1494) and of the Church of Agios Mamas in Louvaras (1495), both works of the painter Philip Goul.



Fig. 212. Church of Metamorphosis tou Sotiros, Palaichori.

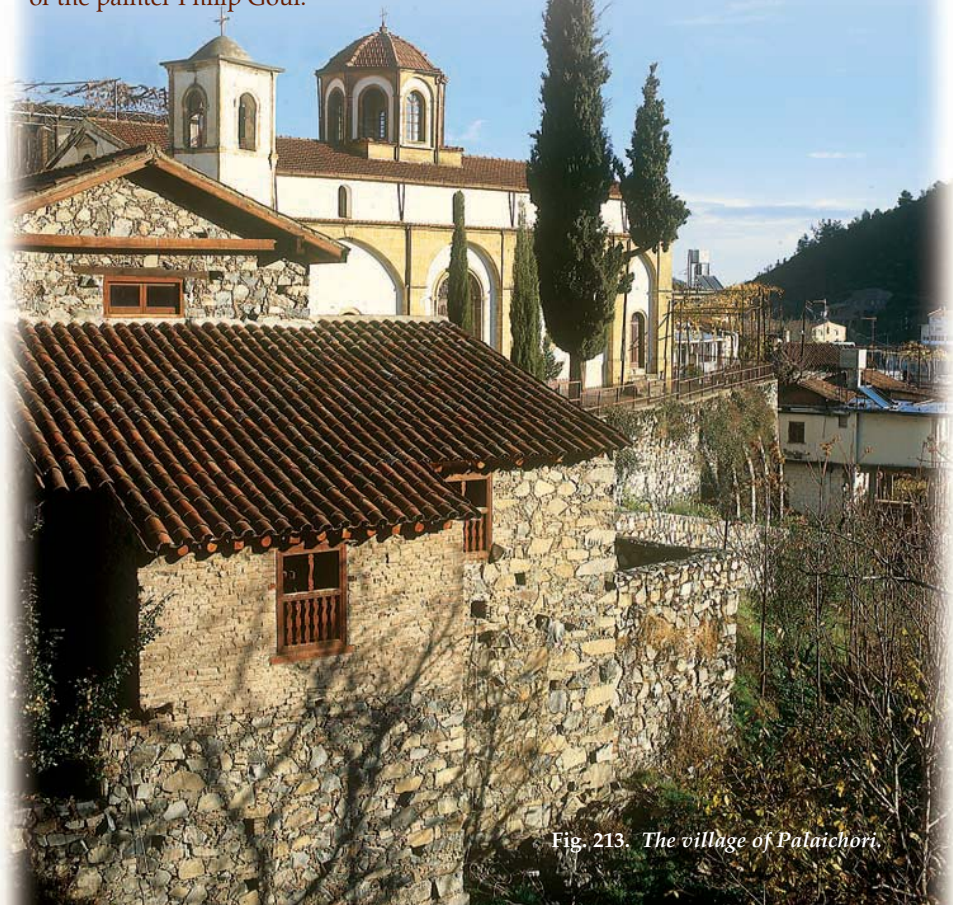


Fig. 213. The village of Palaichori.

Even if they cannot be attributed with absolute certainty to Philip Goul, the wall-paintings of the Transfiguration in Palaichori must belong to this painter's immediate circle, and one could date them to the end of the 15th century.

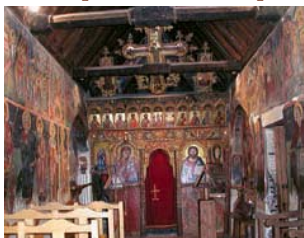


Fig. 214. *Interior of the Church of Metamorphosis tou Sotiros, Palaichori.*

Through an inscription, the few wall-paintings of the narthex can be dated to 1612 and differ substantially from those in the main church,

while the carved wooden icon stand of the church dates to 1704. The Church of Metamorphosis tou Sotiros in Palaichori was included in December 2001 in the World Heritage list of UNESCO and is the tenth church of Troodos to be recorded there.



Fig. 215. *"The heavens display the glory of the Lord".*

Fig. 216. *Saint Dimitrios and Saint Georgios on horseback. Wall-painting, Church of Metamorphosis tou Sotiros, Palaichori.*





Fig. 217. *Troodos, the snowy mountain.*





REFERENCE

- Motorway
 - Main road
 - Secondary road
 - Loose surface road
 - Limit of area under Turkish occupation since 1974
 - - - Sovereign Base Area boundary
 - ▶ Dam
 - ⛪ Monastery
 - ⛑ Church
 - 🕌 Mosque
 - ⛪ Hermitage
 - 🏛️ Sacristy
 - 🏛️ Museum
 - 🗿 Monument
 - 🏛️ Antiquity
 - 🏘️ Town
 - 🏘️ Municipality
 - 🏘️ Community
- ROUTES:**
- A
 - B
 - C
 - D
 - E

ROUTE A		ROUTE B	
Location	Monument	Location	Monument
Lefkosia		Lefkosia	
Analiotas	Monastery of Archangelos Michail	Orounta	Monastery of Agios Nikolaos
Politiko	Monastery of Agios Irakleidos**	Kalopanagiotis	Monastery of Agios Ioan Lampadistis*
Machairas	Machairas Monastery**	Troodos-Kykkos Monastery	Kykkos Monastery
Mosfiloti	Church of Agia Thekla	Prodomos	Trikoukkia Monastery**
Stavrovouni	Monastery of Timios Stavros*	Troodos Square	Trooditissa Monastery**



MONASTICISM AND THE ASCETIC LIFE



MEDITERRANEAN SEA

	ROUTE C		ROUTE D		ROUTE E	
	Location	Monument	Location	Monument	Location	
	Lefkosa		Akrotiri	Monastery of Agios Nikolaos ton Gatou	Tala	Monastery of Agios Neofytos**
	Kato Deftera	Hermitage of Panagia Chrysopilitotissa	Anogyra	Monastery of Timios Stavros	Pano Panagia	Monastery of Chrysorrogiatissa**
	Pera Chorio	Church of Agion Apostolon	Omodos	Monastery of Timios Stavros	Statos	Monastery of Agios Nikolaos or Monastery ton Iereon or Agia Monastery
	Dali	Church of Agios Georgios Church of Agios Dimitrianos	Mesa Potamos	Monastery of Agios Prodromos	Kouklia	Hermitage of Palaia Egkleistra
	Agios Sozomenos	Church of Agios Mamas Hermitage cave of Agios Sozomenos	Monagri	Monastery of Agia Amasgou Monastery of Archangelos Michail	Pano Archimandrita	Hermitage of Ieron Pateron
			Agios Athanasios	Monastery of Panagia Sfalaggiotissa		
			Apsiou	Monastery of Panagia Amirous		
			Kellaki	Monastery of Panagia Zoodochou Pigis tou Glossa		
			Lemesos	Monastery of Agios Georgios Alamanou		

* Visited by the Russian monk Basil Grigorovich Barsky in 1727.

** Visited by the Russian monk Basil Grigorovich Barsky in 1735.

MONASTICISM AND THE ASCETIC LIFE

Asceticism and monasticism in general are the most ancient of institutions in the Orthodox Church of Cyprus. The island's proximity to Egypt, Syria and Palestine, where asceticism and monasticism were born and flourished, also directly influenced their development in Cyprus. The founding of the Monastery of Stavrovouni by Saint Eleni in the 4th century, as well as the establishment for a while of the famous anchorite, the Venerable Hilarion the Great, demonstrate the ancient roots of monasticism in Cyprus.

Later during the years of iconomachy (726-843 A.D.), monasticism in Cyprus was greatly strengthened since the island, which remained loyal to Orthodoxy, afforded safe refuge to persecuted monks from Constantinople and other regions of the Byzantine Empire where the iconoclasts had prevailed. Linked with this period are many traditions concerning the arrival in Cyprus of many ascetics bringing miraculous icons; but also with the founding of many monasteries that bear the same name as corresponding monasteries in Constantinople and Asia Minor, such as the Monastery of Agios Georgios ton Magganon in Lefkosia and the Monastery of Agios Georgios ton Komanon near the village of Mesana in Pafos District.

Monasticism in Cyprus enjoyed its greatest blossoming with the founding of many important monasteries after the liberation of Cyprus from the Arabs in 965 A.D. It was then that Cyprus acquired great strategic importance for the Byzantine Empire and its administrators were sent directly from Constantinople, usually being relatives of the current emperor. Linked to this period is the famous Monastery of Agios Nikolaos, also called Agia Monastery or Monastery ton Ieron, which is situated near the village of Statos in Pafos District, only two kilometres from the Monastery of Panagia Chrysorrogiatissa. The founder of Athonitic monasticism, Saint Athanasios the Athonite, lived an ascetic existence in this monastery before he set out for Mount

Monastic Life (of Makarios the Egyptian)

"Just as merchants descend naked to the depths of the sea at the risk of death by drowning in order to find pearls with which to adorn royal crowns and purple robes, so do monks emerging from this worldly life also descend to the depths of the ocean of evil, and to the abyss of darkness and take from the deep waters precious stones which they place on the crown of Christ, the celestial Church, the new century and the luminous city and host of angels".



Fig. 218.
Two-headed eagle.



Athos to found the Monastery of Megistis Lavras with donations from the Byzantine Emperor Nikiforou. To the same period can be traced the founding of the Monastery of Agios Ioannis Lampadistis in Kalopanagiotis village and that of Agios Nikolaos in Kakopetria.

Later, in the 11th and especially in the 12th century, when the Byzantine emperor was attacked by Seljuk Turks from the east and by Latin crusaders from the west, large and important monasteries were founded in Cyprus, yet again with imperial generosity, such as the Monasteries of Kykkos, of Machairas, of Trooditissa, of Chrysorrogiatissa, of Panagia Apsinthiotissa, of Agios Ioannis Chrysostomos and of Christos Antifonitis in the mountain range of the Pendadaktylos, today under occupation. Also the important Monasteries of Panagia tis Asinou in Nikitari and of Panagia tou Araka in Lagoudera were founded.

During that same 12th century, asceticism in Cyprus flourished through monks choosing to live an absolutely anchorite existence in caves. The most well known and important monk of the 12th century is Agios Neofytos the Hermit, who lived in his hermitage in today's Monastery of Agios Neofytos. Other ascetics lived in caves that are now decorated with magnificent wall-paintings near the villages of Soukiou and Pano Archimandrita. However, ascetics lived in caves in other parts of Cyprus also, such as that of Agios Sozomenos in the village of that name, that of Agios Eftichios near Dali village and in the cave of Panagia Chrysospilotissa in Kato Deftera, all near Lefkosia.



Fig. 219. *Souskiou: known as the Old Hermitage.*

Monasteries, however, were constantly being founded throughout Frankish rule and Venetian occupation, such as the Monasteries of Panagia Podithou in Galata, of Timios Stavros tou Agiasmati in Platanistasa and of Agios Nikolaos in Orounta.

Today monasticism in Cyprus is flourishing and in the various



Fig. 220. *Monastery of Agios Nikolaos, Orounta.*



Fig. 221. *Bell, Monastery of Agios Nikolaos, Orounta.*



LUMINOUS SAINTS OF CYPRUS

Saint Spyridonas is Cypriot and comes from the village of Assia. He is considered one of the most important saints of the Orthodox Church. He was bishop in ancient Trimitounda, today's village of Tremetousia in Larnaka District where a monastery survives devoted to his memory and where can be found the sarcophagus in which he was buried. He took part in the first Ecumenical Council. His remains were initially transferred to Constantinople, and later, after the latter's fall, to Corfu in 1460 where until the present day they lie uncorrupted. He is honoured as a miracle-working saint; his feast day is on the 12th December.



SAINT
SPYRIDONAS

monasteries scattered throughout the island a large number of monks and people living in solitude practise a life according to the words of Christ. Three of these monasteries (Kykkos, Machairas and Agios Neofytos) are ones under the direct jurisdiction of the Patriarch, that is, they can trace their founding directly to the Emperor of Byzantium, enjoy independence under the patriarchal seal, and also enjoy enormous prestige.

Of the remaining monasteries the most important are those of the Apostle Varnavas, of the Apostle Andreas and of Saint Spyridonas, all of which are to be found in the territories of Cyprus now under occupation. Flourishing monasteries with many monks are to be found in many parts of Cyprus, such as those of Agios Irakleidios, Agios Panteleimonas tou Achera, Archangelos Michail, Agia Thekla, Panagia Trikoukia, Agios Minas, Agios Georgios Alamanos, Agios Nikolaos ton Gatou, Panagia Amirous and Panagia tis Amasgou.



Fig. 222. Aerial view of the Monastery of Apostolos Varnavas in occupied Engomi, Ammochostos.



Fig. 223. Monastery of Apostolos Andreas in the Turkish-occupied Rizokarpasso peninsula.



Fig. 224. Monastery of the Apostle Andrew.

ITINERARY:



Politiko (Monastery of Agios Irakleidios) –
 (Machairas Monastery) –
 Analiontas (Monastery of Archangelos) –
 Mosfiloti (Monastery of Agia Thekla) –
 Pyrga (Monastery of Stavrovouni).

107 kilometres



Fig. 225. Village of Lazania. Sketch by the Cypriot architect Neoptolemos A. Michaelides.



Fig. 226. Convent of Agios Irakleidios, Politiko village.

At a short distance from Lefkosia to the south, near to the village of Politiko, there is the Convent of Agios Irakleidios, built on the site of the ancient town of Tamassos, probably in the area of the necropolis. The convent is dedicated to the Cypriot Saint Irakleidios, first Bishop of the town of Tamassos, who was ordained by the Apostles Pavlos and Varnavas in 45 A.D. After his death Saint Irakleidios was buried in a carved subterranean



Fig. 227. Convent of Agios Irakleidios, Politiko.

tomb that exists to this day, while subsequently on the same site during the 4th century an early Christian basilica was built in his honour, remnants of which can be seen on the east side of the present church. This ruined church was re-built in the 8th century, and was constructed in its present form in the 15th century. Later, in the 17th century another nave was added to the north side. Above the grave of Saint Irakleidios a funeral chapel was built in the 14th century. Today it is a thriving convent.



Fig. 228. Skull of Saint Irakleidios, Politiko.

From the Convent of Agios Irakleidios one may head towards the Troodos mountain range, where under the peak of Kionia is built the famous Monastery of Panagia of Machairas. The founding of this monastery can be traced to the middle years of Byzantium and is linked with the Comnenian dynasty of Byzantine emperors. The church of the monastery was burnt at the end of the 19th century and therefore the present church is an edifice built at the beginning of the 20th century. Here the famous icon of the Virgin of Machairiotissa that was brought to Cyprus from Constantinople is kept.





Fig. 229. *The Virgin of Machairas.*
Monastery of Machairas.

Two of the thirteen holy martyrs of the Monastery of Kantara mentioned in hagiology, Gennadios and Gerasimos, were monks of the Monastery of Machairas where their icon can be seen. The patrons of the monastery are the monks Saint Neofytos, Saint Prokopios and Saint Ignatios, while the Pious Nilos was the first Abbot and composed the Rule of the Monastery. Today it is

a flourishing monastery, restricted to males, and devoted to austere monastic ideals.

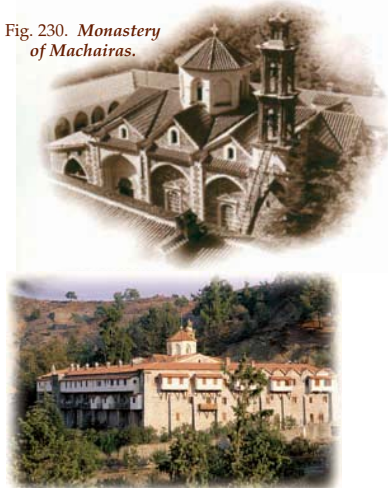


Fig. 231. *Monastery of Machairas.*



Fig. 232. *Monastery of Archangelos Michail, Analiontas.*

Subsequently, the visitor may worship at the Monastery of Archangelos Michail near the village of Analiontas, dating to the years of Turkish rule. The few wall-paintings that adorn the church are typical examples of the painting style of those years. From the Monastery of Archangelos Michail one may then visit that of Agia Thekla near the village of Mosfiloti. This is a small convent whose church is built on the site of a subterranean (catacomb) spring believed to cure skin complaints. There is no monument or museum, but it is a

place of worship where the faithful make various offerings.

At a short distance from the Convent of Agia Thekla, the visitor may climb the mountain of Stavrovouni and worship the piece of Holy Wood left by Saint Eleni, according to tradition, during her return journey from Jerusalem to Constantinople. The Monastery of Stavrovouni remains one of the most austere and ascetic monasteries in Cyprus and is inaccessible to women. There is a superb view from there of the whole of the island.

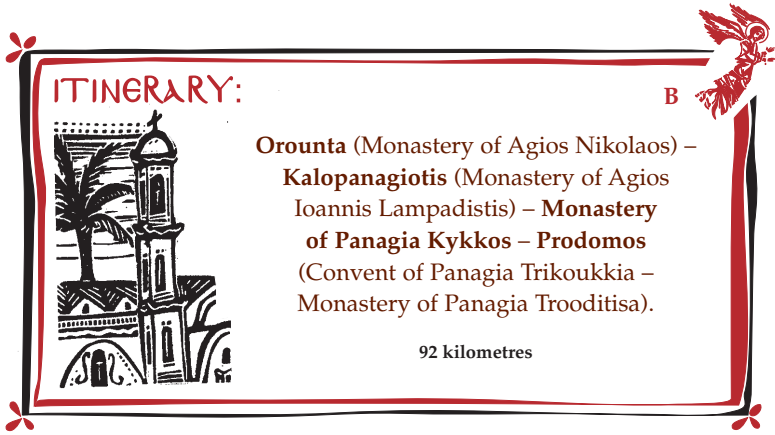


Fig. 233. *Convent of Agia Thekla, Mosfiloti village.*



Fig. 234. *Soujouko for sale during the feast day of Saint Thekla, Mosfiloti.*

From Lefkosia, heading towards the west, and following the main road to Troodos to



the height of Peristerona, the visitor may then turn south and near to the village of Orounta can worship at the small but noteworthy Monastery of Agios Nikolaos. The church of the monastery dates to the period of Venetian rule, that is to say, to the first half of the 16th century, while the rest of the auxiliary buildings, though having been built more recently during the years of Turkish rule, are of exemplary construction. The monastery has revived in recent years due to the settling there of young monks.

From Orounta the visitor may head towards the valley of Marathasa and the village of Kalopanagiotis and see the exceptionally interesting Monastery of Agios Ioannis Lampadistis. Today, the monastery has no monks but has been preserved with the utmost care.

In this monastery one may admire the superb wall-paintings that adorn the three adjoining churches: that of Agios Irakleidios, of Agios Ioannis Lampadistis and the Chapel of Akathistos Imnos. The wall-paintings that decorate these three churches are a conspectus of Byzantine art from the 12th to the 16th centuries. Worthy of attention is the collection of icons of Kalopanagiotis that are kept in a beautifully arranged sacristy on the south side of the monastery.

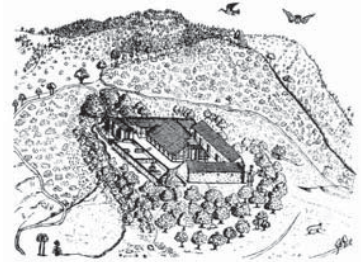


Fig. 235. *Convent of Panagia Trikoukkias. Sketch by the monk Barsky.*



Fig. 236. *Wall-painting of the Monastery of Agios Ioannis Lampadistis, Kalopanagiotis.*



From Kalopanagiotis the visitor can subsequently reach the Monastery of Panagia Kykkou, the largest and most famous in Cyprus. Here the renowned icon of Panagia Kykkou is kept, one that according to tradition is the work of Apostle Loukas. Within the premises of the monastery there is a large museum rich in ecclesiastical exhibits.

The Virgin of Kykkou

The story of the founding of the Monastery of Panagia tou Kykkou is recounted in “the Description of the venerable and royal Monastery of the Most Holy Theotokos (Mother of God) of Kykkou”. We read how the monastery was built during the reign of the Emperor Alexis Comninos I at the end of the 11th and beginning of the 12th centuries. One summer, Duke Manuel Boutomitis was out in the countryside in the mountains of Troodos. One day when he was roaming in the woods he met the old hermit Isaiah. He asked him who he was and since the old man did not reply, he threw him to the ground and kicked him. For this harsh behaviour of his Boutomitis was punished and fell seriously ill. Then only did he remember the hermit. Isaiah, however, knew that for the Duke to recover, the icon of Panagia had to be brought to Cyprus; it was in the palace in Constantinople, painted by the Evangelist Loukas. Boutomitis did not dare to request such a favour from the King. It was the wish of the Virgin Mary, however, that the icon should come to Cyprus. This finally came about, when the daughter of the Emperor fell sick and then the Emperor himself. They sent the icon to Cyprus and the monastery was founded through the care of the King, who also bequeathed it three villages so as to secure an income for it. In her miracle-working icon, covered with gold trimming, the Virgin Kykkiotissa is holding Christ in her right hand.



Fig. 237. *The Virgin of Kykkou*, Kykkos Museum.

“Ιστορία της Κύπρου” (“History of Cyprus”), Katia Hadjimetriou, Lefkosia 1982, p. 170.



*“In the mountain of Kykkos
a monastery will be born;
a golden lady will enter
and never more shall leave.”*

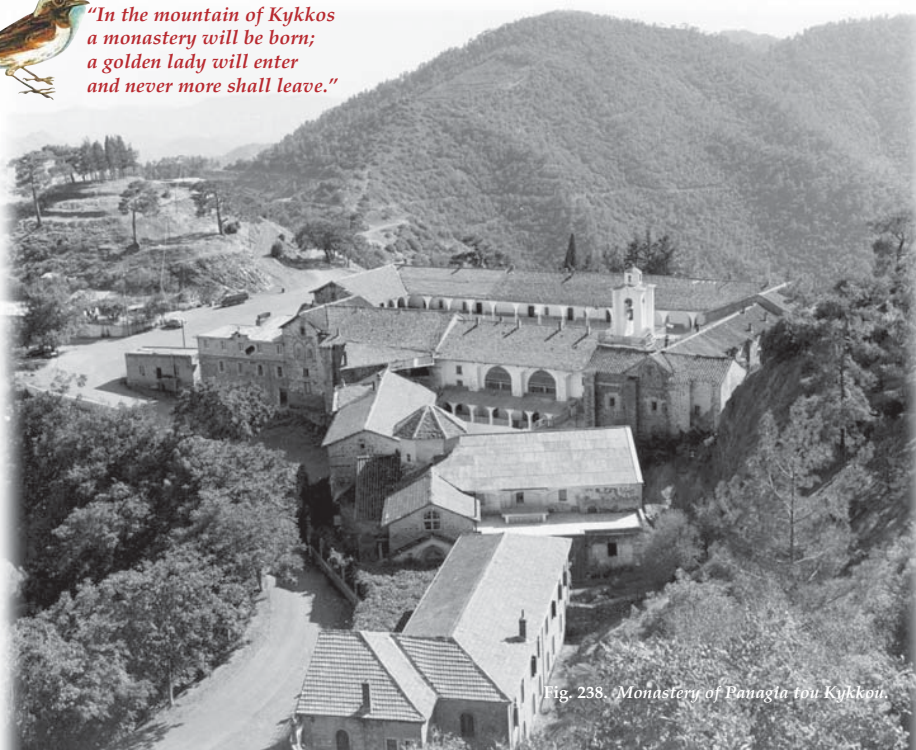


Fig. 238. *Monastery of Panagia tou Kykkou*.

After worshipping at the Monastery of Kykkos near to the village of Prodomos, the visitor can also worship at two monasteries that are both dedicated to the Virgin Mary. One is the Convent of Panagia of Trikoukkias which has been restored during recent years and where young nuns have settled; the other is the Monastery of Panagia Trooditissa, whose founding also dates to the years of the Middle Byzantine period, around the 12th century.



Fig. 239. Convent of Panagia Trikoukkias, Prodomos village.



Fig. 240. Monastery of Panagia Trooditissa, Prodomos.



Fig. 241. Fair held at the Monastery of Panagia Trooditissa, Prodomos.

ITINERARY:



Kato Deftera (Hermitage of Panagia Chryso-spilotissa) – **Pera Chorio** (Church of Agion Apostolon) – **Dali** (Churches of Agios Georgios and Agios Dimitrianos) – **Agios Sozomenos** (Churches of Agios Mamas and of Agios Sozomenos, Hermitage of Agios Sozomenos).

57 kilometres



C



Fig. 242

From Lefkosia, near the village of Kato Deftera, the Hermitage of Panagia Chryso-spilotissa can first be visited. Carved out of the vertical slopes of a hill on the banks of the Pedieos River, it has today very few surviving wall-paintings. It remains one of the great places of worship in the area and on August 15th, the feast day of the Dormition of the Virgin, there is a large fair. From Kato Deftera the visitor can subsequently see the Church of Ieron Apostolon in Pera Chorio, with beautiful 12th-century wall-paintings and in the neighbouring village of Dali visit the Churches of Agios Georgios and Agios Dimitrianos. The latter church is decorated with attractive wall-paintings dating to 1317 A.D.



Fig. 243. Hermitage of Panagia Chryso-spilotissa, Kato Deftera.



Leaving Dali and proceeding north after passing the village of Potamia, one can reach the abandoned village of Agios Sozomenos. Here has survived a church from the years of Turkish occupation devoted to Saint Sozomenos and an incomplete church in Franco-Byzantine style devoted to Saint Mamas. A little further north one may visit the Hermitage of Agios Sozomenos carved out of the rock, whose walls are adorned with wall-paintings. The original wall-paintings that used to adorn the hermitage and date to the 10th century have been transferred to the Byzantine Museum.



Fig. 244. *Church of Agios Dimitrianos, Dali village.*



Fig. 246. *Gothic Church of Agios Mamas, Agios Sozomenos.*




Fig. 245. *Gothic Church of Agios Mamas, Agios Sozomenos.*




Fig. 247. *Hermitage of Agios Sozomenos, Agios Sozomenos.*

ITINERARY:



D



Akrotiri (Monastery of Agios Nikolaos ton Gaton) – **Anogyra** (Monastery of Timios Stavros) – **Omodos** (Monastery of Timios Stavros) – **Mesa Potamos** (Monastery of Timios Prodromos) – **Monagri** (Monastery of Panagia tis Amasgou and Monastery of Archangelos Michail) – **Agios Athanasios** (Monastery of Panagia Sfalaggiotissa) – **Apsiou** (Monastery of Panagia Amirous) – **Kellaki** (Monastery of Panagia Zoodochou Pigis tou Glossa) – **Lemesos** (Monastery of Agios Georgios Alamanos).

141 kilometres

Lemesos District holds a special place in the history of Byzantine art in Cyprus due to the great number of Byzantine monuments of exceptional quality preserved there. However, it also claims an equal distinction in the history of monasticism, as great and important monasteries have survived there.

Today, fourteen monasteries have been preserved in Lemesos District of which nine are in full operation, with both monks and nuns living a monastic existence in them. The other five monasteries operate as parish churches and of these some are abandoned and only their church has survived. Naturally, there were other monasteries in Lemesos District that today are in a state of ruin and are on the verge of disappearing.

The oldest monastery in Lemesos District is situated near Akrotiri. It is dedicated to Saint Nikolaos and is better known as Agios Nikolaos ton Gaton ('of the Cats'). This ancient monastery is considered to have been founded by Saint Eleni in the 4th century A.D. during her return journey from Palestine where she had gone to



Figs 248, 249. *Monastery of Agios Nikolaos ton Gaton, Akrotiri.*

find the Holy Cross. Tradition relates that she indeed brought cats to the area around the monastery in order to deal with the large number of snakes that had infested the island due to a prolonged drought.

Another important monastery of Cyprus is also linked with Saint Eleni, that of Omodos. According to tradition, Saint Eleni left here a piece of hempen rope, that is, the rope with which Christ was bound, and it has been preserved to this day. The present buildings of the monasteries are more recent and nothing has remained of the time of Saint Eleni. The Monastery of Timios Stavros in Omodos, however, has preserved the best carved wooden ceiling in Cyprus and is one of the greatest sites of worship on the island. Its feast day is on September 14th and in the village one of the largest festivals in Cyprus takes place.



Fig. 250. *Carved wooden ceiling, Monastery of Timios Stavros, Omodos.*

An important monastery in ruins today but whose oldest part dates to early Christian years is preserved in Anogyra village, and is dedicated to the Holy Cross. In the 12th-century, when many important monasteries were founded in Cyprus, there were also many founded in Lemesos District - great monasteries such as that of Panagia Trooditissa, of Panagia Trikoukias near to Prodomos, of Timios Stavros in Kouka,

of Megalou Agrou in the present day village of Agros, and of Panagia Amasgou in Monagri.

From the years of Frankish rule (1191-1489) and those of the Venetian occupation, the Monasteries of Agios Prodromos in Mesa Potamos and of Panagia Amirou in the village of Apsiou have been preserved. During the Ottoman rule of the island new monasteries continued to be founded, such as the exceptionally well-preserved Monastery of Archangelos Michail in Monagri village. Some of the monasteries that were founded during the Ottoman period are still functioning today. Brotherhoods of monks still exist at the Monastery of Agios Georgios Alamanos in Lemesos District (the epithet Alamanos is used for many of Cyprus' saints and apparently the saints that bear it were hermits that fled to Cyprus following Palestine's conquest by the Arabs), the Monastery of Zoodochos Pigi tou Glossa in Kellaki and the Monastery of Panagia Sfalagiotissa in Agios Athanasios in the Lemesos District.



Fig. 251. *Monastery of Archangelos Michail, Monagri.*




Figs 252, 253. *Monastery of Agios Georgios Alamanos.*



Fig. 254. *Cave of the Venerable Gerasimos Germanou, Agios Georgios of Alamanos.*

ITINERARY:



E

Tala (Monastery and Hermitage of Agios Neofytos) – **Panagia** (Monastery of Panagia Chrysorrogiatissa) – **Statos** (Monastery of Agios Nikolaos or Monastery ton Ieron or Agia Monastery) – **Kouklia** (Hermitage of Palaia Egleistra) – **Pano Archimandrita** (Hermitage of Agion Pateron).

85 kilometres

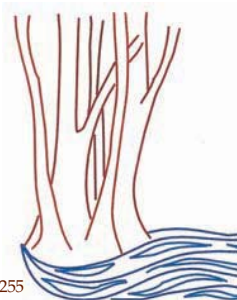


Fig. 255

In Pafos District there are important monasteries and hermitages, the most famous of all being the Monastery and Hermitage of Agios Neofytos. In an idyllic landscape to the north of Pafos lies the Monastery of Agios Neofytos, built next to the famous hermitage



Figs 256, 257.
Monastery of Agios Neofytos.



Fig. 259. *Skull of Saint Neofytos.*

carved by the Cypriot ascetic

Saint Neofytos in the 12th century where he lived throughout his life as a hermit. His hermitage, composed of the main church, the Holy of Holies and the cell of the saint, together with his tomb, is decorated with superb 12th-century wall-paintings. Some of these, mainly in his cell, were painted in 1183 A.D., by the painter from Constantinople, Theodoros Apsēvdīs. The church of the Monastery of Agios Neofytos, built in the 16th



Fig. 258. *Wall-painting, detail. Hermitage of Agios Neofytos.*

century at a short distance to the south of the Hermitage, is adorned with very beautiful wall-paintings of the first half of the 16th century A.D. In the monastery there is a small, attractive ecclesiastical museum with exhibits and icons from the monastery itself.

Near to the village of Panagia lies the second great monastery of Pafos, that of Panagia Chrysorrogiatissa, also tracing its foundation to the 12th century. The entire building complex of the monastery together with the church is quite well preserved and dates to the years of Turkish rule. The church has a small museum with artefacts and icons from the treasury of the monastery.

Two kilometres further south of the Monastery of Panagia Chrysorrogiatissa one may find the Monastery of Agios Nikolaos or as it is otherwise known, the Monastery ton Iereon or the Agia Monastery. It is an old monastery already in existence in the 10th century, since Saint Athanasios the Athonite stayed there for a short while before leaving for Mount Athos to found the first of the latter's monasteries, that of Megistis Lavra. The Monastery ton Ieron is one of the oldest monasteries in Cyprus, and there is the tradition that it was from here that Saint Nikolaos set out.



Fig. 260. *Monastery of Panagia Chrysorrogiatissa.*



Figs 261, 262. *The main church of the Monastery of Agios Neofytos.*



Fig. 263. *Bridge leading to the Hermitage of Agios Neofytos.*

Finally, in the area around the village of Kouklia, one may visit two rock-carved hermitages: one is to be found between the villages of Kouklia and Souskiou, and is known as the 'Old Hermitage' of Agios Neofytos as there is a tradition that Saint Neofytos lived here before carving out his hermitage near Tala. This cave is decorated with very beautiful wall-paintings of the 15th century. A short distance away to the north there are to be found the ruins of a monastery, over which is built the Chapel of Agios Constantinos and Agia Eleni. To the northeast of the village of Kouklia one may see the village of Archimandrita, near to which is carved out the cave of 'Agion Pateron' (the Holy Fathers), with a few wall-paintings that probably date to the 14th century.

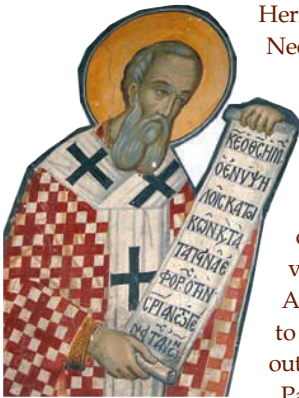


Fig. 264. *Wall-painting. Saint Gregorios Theologos, from the 'Katholikon' or main church of the Monastery of Agios Neofytos, 16th century.*

Fig. 265. *The hospitality of Abraham, wall-painting, Hermitage of Agios Neofytos.*



Fig. 266. *The Monastery of Panagia Chrysoroatissa, Panagia village.*



Fig. 267. Convent of Panagia Trikoukkia,
Prodromos village.



REFERENCE

- | | | | |
|--|--|--|---------------------|
| | Motorway | | Monastery |
| | Main road | | Church |
| | Secondary road | | Mosque |
| | Loose surface road | | Hermitage |
| | Limit of area under Turkish occupation since 1974 | | Sacristy |
| | Sovereign Base Area boundary | | Museum |
| | Dam | | Monument |
| | Religious Route | | Antiquity |
| | | | Town |
| | | | Municipality |
| | | | Community |

Location	Monument
Larnaka	Church of Agios Lazaros
Dromolaxia	Mosque of Umm Haram, Hala Sultan Tekke
Kiti	Church of Angeloktisti
Kivisili	Church of Panagia
Klavdia	Mosque/Church of Agia Ekaterini
Pyrga	Royal Chapel Church of Panagia Stazousa
Stavrovouni	Monastery of Timios Stavros*

* Visited by the Russian monk Basil Grigorovich Barsky in 1727.



MULTI-CULTURAL CHRISTIAN CYPRUS OPEN TO OTHER RELIGIONS AND DOCTRINES



ROUTE B	
Location	Monument
Lefkosia	
Pyrga	Royal Chapel Church of Agia Marina
Stavrovouni	Monastery of Timios Stavros*
Episkopi, Lemesos	Mosque/Church of Agios Georgios
Timi	Mosque/Church of Agia Sofia
Pafos	Mosque/Church of Agia Sofia
Chrysochou	Mosque/Church of Agios Nikolaos
Polis Chrysochou	Mosque/Church of Agios Andronikos
Pelathousa	Mosque/Church of Agia Ekaterini Church of Panagia Pelathousa
Lysos	Church of Panagia Chryseleousa

ROUTE C	
Location	Monument
Lefkosia	Cathedral of Agios Ioannis Theologos
	Bairaktar Mosque
	Omerie Mosque / Church of the Augustinians
	Mosque/Church of Timios Stavros Missiricou
	Modern Church of the Maronites
	Modern Church of the Catholics
	Modern Church of the Anglicans
	Church of Panagia Chrysaliniotissa
	Church of Archangelos Michail Trypiotis
	Church of Agios Kassianos

MULTI-CULTURAL CHRISTIAN CYPRUS OPEN TO OTHER RELIGIONS AND DOCTRINES

Cyprus remains a special case since the Christian religion co-exists peacefully with the Muslim faith, Orthodox believers together with Catholics and Armenians. This peaceful co-existence is clearly evidenced through the great number of monuments to be found in Cyprus. The inhabitants of Cyprus, with their autocephalous Church already in existence as from the 4th century A.D. (the detailed account is depicted in the wall-paintings of the Church of Apostolos Varnavas in the monastery of that name in Engomi in Turkish-occupied Ammochostos, and in those of the Cathedral of Agios Ioannis in Lefkosia) continue unwaveringly through the centuries, steadfast in their Orthodox faith. However, from very early in the 7th century they come into contact with the Muslim world, with the Arab raids on Cyprus and with the appearance of the Mosque of Umm Haram adorning the banks of the Salt Lake near Larnaka, thus indicating the connection of this region with the Prophet Mohammed himself. Later, with the beginning of the Latin Crusades in the 11th



century and especially with the conquest of Cyprus in 1191 A.D. by the English king Richard the Lionheart, and subsequently with its cession to the Frankish kings, Cyprus not only comes into contact with the Catholic faith but becomes subjugated for 292 years (1191-1483) and then



Fig. 268. Interior, Gothic Cathedral of Agia Sofia (Selemié Mosque), in Turkish-occupied Lefkosia.



Fig. 269. Gothic Cathedral of Agia Sofia (Selemié Mosque), occupied Lefkosia.



falls under the domination of the Venetians for another 87 years (1483-1570). All of which leaves indelible marks and magnificent monuments, such as the Cathedral of Agia Sofia and the Gothic monuments of the mediaeval city of Ammochostos, the main one being the Gothic Church of Agios Nikolaos where the crowning of the Frankish kings of Cyprus as kings of Jerusalem took place.



Fig. 270. *Marble relief, Gothic Church of Agios Nikolaos, Turkish-occupied Ammochostos.*

Later, when Cyprus is conquered by the Turks in 1570, a lengthy new period of 308 years begins, when the present character of the island is determined, and then etched by the co-existence of the Christian and Muslim elements. Immediately after their arrival, the Turks convert many important and smaller churches into mosques, such as the Gothic Churches of Agia Sofia in Lefkosia, Agios Nikolaos in Ammochostos and that of the Augustinians in Lefkosia, but also many Orthodox churches, such as those of Agios Georgios in Episkopi in Lemesos District, of Stavros tou Missirikou in Lefkosia, Agia Sofia in Timi, Agios Nikolaos in Chrysochou, Agios Andronikos in Poli Chrysochous, Agia Ekaterini in Pelathousa and Agia Ekaterini in Klavdia in Larnaka.

In relatively few cases great mosques were built, such as those in Lefkosia, while in other instances small mosques were constructed next to Orthodox churches, such as that in Peristerona of Lefkosia District, which was built close to the Church of Agios Varnavas and Ilarionas and demonstrate the peaceful co-existence of both faiths.

From the town of Larnaka where the visitor may visit the majestic Church of Agios Lazaros, built in 1142, with donations from the Byzantine Emperor Leo VI, the underground tomb of Saint Lazaros, the beloved friend of Christ and became the first Bishop of the island.

After Larnaka the visitor may



Fig. 271. *Gothic Church of Agios Nikolaos, occupied Ammochostos.*

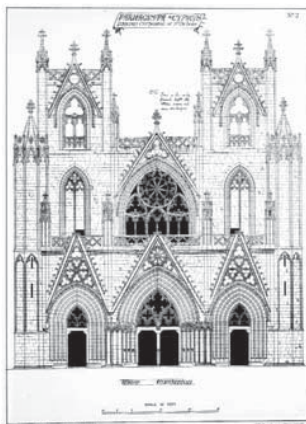


Fig. 272

Fig. 273. *The Church of Timios Stavros tou Missirikou, Lefkosia.*



Fig. 274. *Whirling Dervishes. Whirling dervishes belong to Muslim monastic orders that have used a ritual ecstatic dance as a means towards union with God. (Painting from a manuscript of the 19th century)*



ITINERARY:



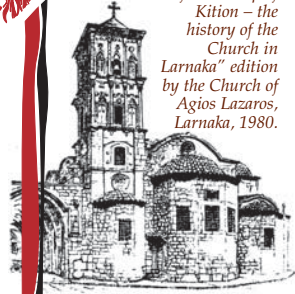
Larnaka (Church of Agios Lazaros) – **Dromolaxia** (Mosque of Umm Haram or Hala Sultan Tekke) – **Kiti** (Church of Panagia Angeloktisti) – **Kivisili** (Church of Panagia) – **Klavdia** (Mosque/Church of Agia Ekaterini) – **Pyrga** (Gothic Church of Panagia Stazousa) – **Pyrga** (Royal Chapel) – **Stavrovouni Monastery**.

57 kilometres

A



Fig. 275. *Church of Agios Lazaros, Larnaka. "Saint Lazaros the friend of Christ and first Bishop of Kition – the history of the Church in Larnaka" edition by the Church of Agios Lazaros, Larnaka, 1980.*



head westwards and on the banks of the Salt Lake visit the Muslim mosque built on this site in honour of the relative of Mohammed, Umm Haram, who according to tradition died after the Arab raids against Cyprus in the 7th century. Naturally, the present building is more recent, but in its interior there is preserved an immense stone that according to the Muslim faith was originally suspended in the air.

Continuing, one may visit the third most important monument in Larnaka District, the Church of Panagia Angeloktisti in the village of Kiti. In the apse of its Holy of Holies this attractive church has preserved mosaics of the Virgin Mary that are one of the most important throughout the Orthodox world. The rest of the edifice dates from the 12th

Story of Umm Haram, Hala Sultan Mosque, Larnaka

The Emperor Constantinos Porphyrogenitus in his book "Peri Thematon" mentions an Arab raid against Cyprus by Abu Bekr, who was the first caliph of Islam and successor of Mohammed. However, it is more probable that the first raid took place in 647 under the leadership of Moavia. In this campaign Moavia was accompanied by his wife. With him was also Umm Haram, aunt of the Prophet and very close to him. A Muslim source tells us her story: Once when Mohammed was at her house, after finishing eating, he fell asleep and on awaking appeared very pleased. The respectable lady asked him then what the reason was for him smiling so much and he replied "the faithful of Islam will spread a holy war to raise high the word of God and will conquer the islands of the sea and the towns of the coasts and these people will go straight to Paradise". The saintly woman was pleased at the happy news and asked to travel with the conquerors of the sea. It was thus that Umm Haram found herself in Cyprus, where, near Larnaka at the Tekke where her tomb is now to be found, she fell from a mule and was killed. On this spot the Turks later built a mosque that in winter is reflected in the waters of the salt lake.

"Ιστορία της Κύπρου" ("History of Cyprus"), Katia Hadjidemetriou, Lefkosia 1982, p. 68.

Fig. 276





Fig. 277. *Hala Sultan Mosque, Larnaka.*

century, while to the south of this church is attached a Latin chapel built in the years of Frankish rule for the needs of the Frankish conquerors of Cyprus.

Following a westerly direction, the Church of Panagia may be visited in the nearby village of Kivisli, which until 1974 had Turkish inhabitants. Despite the fact that all the residents of this



Fig. 278. *Church of Panagia Angeloktisti, Kiti village.*

village were Muslims, this church was never converted into a mosque, as the Muslims of the area had a special respect for the Virgin. In the nearby village of Klavdia, however, the beautiful Church of Agia Ekaterini was converted into a mosque during the years of Turkish rule. Today it has been restored and all the historical phases of the monument can be studied.

From the village of Klavdia, crossing a pretty valley towards the interior of the island in the direction of Pyrga, one can visit the great Gothic Church of Panagia Stazousa and subsequently the Royal Chapel in the village of Pyrga with its Byzantine wall-paintings with Latin inscriptions, as well as the Byzantine Church of Agia Marina very close by.



Fig. 279. *Church of Panagia, Kivisli village.*

Finally, moving from Pyrga the visitor may climb the mountain and worship at the famous Monastery of Stavrovouni, where a substantial piece of Christ's cross has been preserved, which according to tradition was left by Saint Eleni during her return journey from Jerusalem to Constantinople.

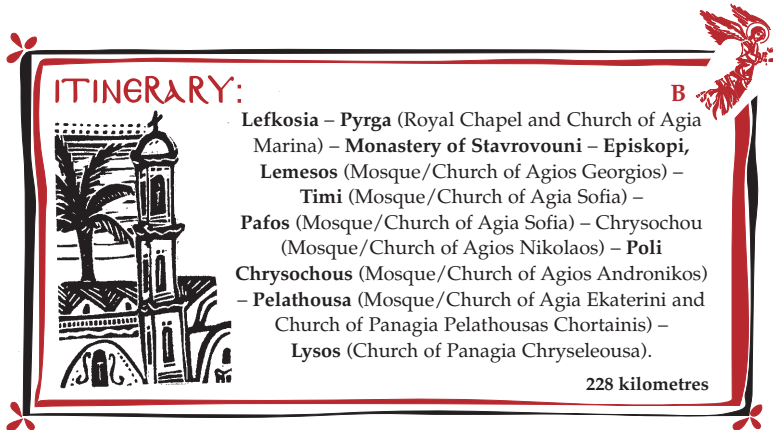
Heading from Lefkosia towards Lemesos, one can visit the Royal Chapel in the village of Pyrga with its magnificent Byzantine wall-paintings that have Latin inscriptions, however; and, a short distance away, the Byzantine Church of Agia Marina. Subsequently, one may climb up to Stavrovouni and worship at the famous monastery dedicated to Timios Stavros. In the monastery is kept a piece of the cross on which Christ was crucified and which Saint Eleni left during her return journey from Jerusalem to Constantinople.



Fig. 280. *Mosque/Church of Agia Ekaterini, Klavdia village.*

Crossing Lemesos to the west of the city, in the village of Episkopi near to ancient





Kourion, one can visit the mosque of the village, originally a church dedicated to Saint Georgios. After 1974, when a systematic restoration of the monument began, beautiful Byzantine wall-paintings dating to the first half of the 16th century A.D., came to light beneath the plaster.

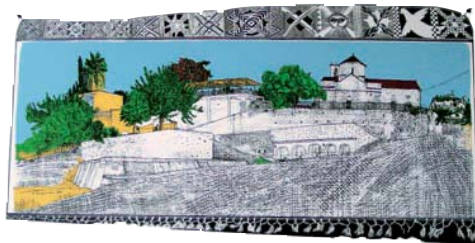


Fig. 281. Church of Panagia Chryseleousa, Lysos. Work of the Cypriot engraver, Hambis.

Heading towards Pafos but before reaching it, the visitor may see in the village of Timi a small and elegant church with a dome that during the years of Turkish rule was converted into a mosque; however, it has retained its Christian name of Agia Sofia and a minaret was never built. Today, after the recent restoration work on the monument, significant remains of wall-paintings have been observed and come to light, which can be dated to the original state of the monument in the 12th century.

Subsequently, in the town of Pafos (Ktima) one may see the mosque, which was originally a Christian Orthodox church dedicated to Saint Sofia. It consists of a large and imposing church converted into a Muslim mosque during the years of Turkish

By the Italian Count Capotilista (1458):

“There was little left in this village (Episkopi) and they saw some lovely gardens with orange, lemon and carob trees as well as some other trees that they call banana trees and which produce fruit like little cucumbers; when they are ripe they are yellow and very sweet to the taste...and they saw many fields with sugar cane and these gardens are irrigated with running streams and bulbs and onions grow there in abundance”.

(Claude Delaval Cobham, “*Excerpta Cypria*”). Source: “*Ιστορία της Κύπρου*” (“*History of Cyprus*”), Katia Hadjidemetriou, Lefkosia 1982, p. 80.



Fig. 282



rule, with the addition of a very large minaret.

From Pafos one may visit in Poli Chrysochous, in the village of the same name, and in that of Pelathousa, three churches which were converted into mosques during the years of Turkish rule. In Chrysochou village one may visit the Church of Agios Nikolaos, and in Poli Chrysochous that of Agios Andronikos, whose beautiful Byzantine wall-paintings are of the 16th-century A.D.; and finally in Pelathousa the Church of Agia Ekaterini.



Fig. 283. *Mosque/Church of Agia Sofia, Timi.*

In Pelathousa the visitor may see in an idyllic landscape the Byzantine Church of Panagia Chortainis and in the nearby village Lysos the pretty Church of Panagia Chryseleousas.

Throughout the city of Lefkosia, with its centuries-long history, Orthodox Christians have co-existed with Catholics, Armenians and Muslims. This co-existence was usually peaceful and an incontrovertible witness of this is the great number of monuments of both faiths, Christian and Muslim.



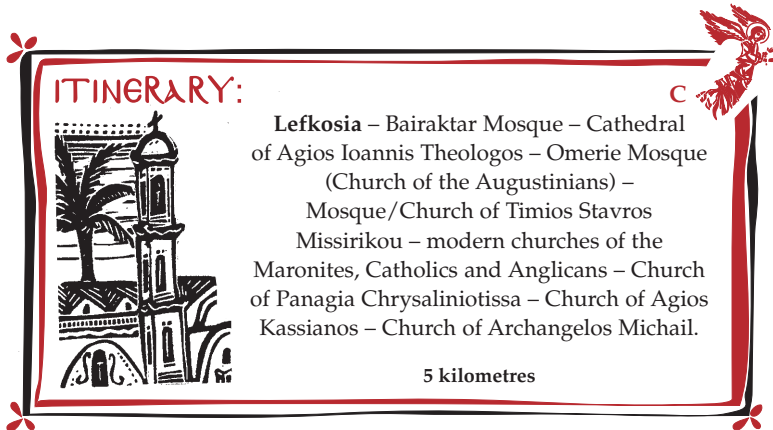
Figs 284, 285. *Mosque/Church of Agios Andronikos, Poli Chrysochous.*

In Lefkosia the visitor may see the Cathedral of Agios Ioannis Theologos with its



Fig. 286. *Church of Panagia Chortainis, Pelathousa.*





unique 17th and 18th century wall-paintings. At a short distance lies the Omerie Mosque, which during the years of Frankish rule had been built to satisfy the needs of the Catholic Order of the Augustinians.

In the centre of old Lefkosia the visitor may see the small, elegant Church of Timios Stavros tou Missirikou, also converted into a mosque. On the south side of the Venetian walls of Lefkosia the small mosque of Bairaktar may be visited, which was built on this site in honour of the Turkish flag bearer who climbed up to this position during the siege of the town in 1570 and raised the Turkish flag there.

In the old quarter of Lefkosia one may visit many Orthodox churches such as those of Panagia Chrysaliniotissa, Agios Kassianos, Agios Antonios, Archangelos Michail Tripiotis and Agios Savvas. Finally, in the area of Pafos Gate the visitor may see the modern church of the Catholics and Maronites at a short distance from the Anglican Church, and in the modern city of Lefkosia, that of the Armenians.



Fig. 287. Roman Catholic church, Lefkosia.





Fig. 288. Bairaktar Mosque,
Lefkosia.

1ST LOCAL LEFKOSIA ITINERARY

OLD TOWN OF LEFKOSIA

2 kilometres



Cathedral of Agios Ioannis Theologos, Lefkosia

The Cathedral of Agios Ioannis Theologos is situated in the centre of the old town, between the old and the new Archbishopric and opposite the Pancyprian Gymnasium. The church was built by Archbishop Nikiforos between 1662 and 1673, has a single nave and a steeply pitched roof, with a narthex to the west that was built by Archbishop Chrysanthos in 1779. The Cathedral of Agios Ioannis is the only one from the period of Turkish rule whose interior is covered with wall-paintings, which date to the 18th and 19th centuries. The iconostasis is one of the most beautiful woodcarved iconostases in Cyprus and was wrought in the 18th century. The Cathedral of



Fig. 289.
The Pancyprian
Gymnasium.



Fig. 290. Archbishopric, Lefkosia.





Agios Ioannis is built on the site of the Monastery of Agios Ioannis tou Pipi that was founded during the Byzantine period, perhaps in the 11th century, and was in full operation until the 17th century; at the beginning of the 18th century the Archbishop established himself on the premises and from then onwards it became the seat of the Archbishops of Cyprus.

Fig. 291. *Cathedral of Agios Ioannis Theologos, Lefkosia.*

Fig. 292. *Entrance to the Holy of Holies.*



The Pulpit
The old pulpit with a square or octagonal shape, with two staircases on each side (one facing east, the other west) was in the centre of the main church building. From here extracts from the Holy Scriptures were read out, the psalters sang and the holy sermon was delivered. From here the imperial crowning of the king, sealed by the anointment by the Patriarch, with the Holy Chrism in the shape of a cross.

Κατηχησις-Λειτουργική ("Catechism-liturgy"), B. X. Ioannidou - V. K. Skouteri, Organisation of publishers of educational books, Athina 1972.

Fig. 293. *The Pulpit.*



for Kykkos Monastery

Makarios III was born on the 13th of August 1913. Son of a farming family from Pano Panagia village in Pafos District, he was called Michalis Christodoulou Mouskos. When at the age of eleven he lost his mother, as the eldest of the three children of the family he went to Kykkos Monastery as a novice monk, where he learnt to read and write; he later completed his secondary education at the Pancyprian Gymnasium in Lefkosia; through a scholarship he studied at the Theological College of Athens University, and then went through the sacerdotal stages of Deacon (1938), Presbyter (1946) and of Archimandrite (1946). With a scholarship from the World Council of Churches he pursued postgraduate studies in Boston, which he completed after his election in April 1948 as Metropolitan Bishop of Kition/Larnaka. In October 1950, at the age of thirty-seven, he was elected unanimously Archbishop and Ethnarch of Cyprus. He was exiled by the British in March 1956 to Mahe in the Seychelles, returned in March 1959 and was elected on 13 December by general suffrage as first President of the Republic of Cyprus. In 1968 he was re-elected in the presidential elections with 95.45% of the vote. From 1973 plots against his life were engineered by the military government in Athens, through the use of the EOKA B organisation. In February 1973 he was re-elected unopposed. With the military coup of July 1974 he was forced to abandon the island, while the Turks found a pretext to invade the island. He returned to Lefkosia in December of the same year. He suffered cardiac arrest on 3 August 1977, and was buried according to his wishes on the peak of Throni, very near to Kykkos Monastery. His tomb, guarded day and night by an honorary detachment of sentries, is visited by large numbers of people.



Fig. 294



Byzantine Museum, Archbishop Makarios III Foundation, Lefkosia

The Byzantine Museum is situated in the court of the Cathedral of Agios Ioannis Theologos and is considered to be the most important museum of religious art. Here are kept very important icons from the 8th to the 19th centuries, detached wall-paintings and pieces of the mosaics from the Church of Panagia Kanakaria of the 6th century A.D. that were detached by Turkish dealers in illegal antiquities after 1974 and later brought back to Cyprus.

Fig. 295. *Procession of a holy icon outside the Cathedral of Agios Ioannis Theologos, Lefkosia.*



Church of Panagia Chrysaliniotissa, Lefkosia

The most important Byzantine church of Lefkosia, it is the only one in the mediaeval town that can be dated to the middle Byzantine period. The original church was barrel-vaulted with a dome, but during subsequent years it underwent so many additions that its original shape has been altered to a great extent. A very large number of important icons come from this church, and are on display in the Byzantine Museum of the Archbishop Makarios III Foundation in Lefkosia.



Fig. 296. *Church of Panagia Chrysaliniotissa, Lefkosia.*



Church of Agios Kassianos, Lefkosia

The Church of Agios Kassianos is situated near that of Chrysaliniotissa and in its present form has two naves and a steeply pitched roof. The north nave was built in the 18th century, while that in the south was added in 1854. Many important icons come from this church and are today preserved in the Byzantine Museum of the Archbishop Makarios III Foundation in Lefkosia.



Fig. 297. *Church of Agios Kassianos, Lefkosia.*





Church of Panagia Faneromeni

The Church of Panagia Faneromeni was built in 1792 over the site of a convent of the same name that had formerly existed under Venetian rule but whose founding probably dates to the middle Byzantine period.



Fig. 298. *Church of Panagia Faneromeni, Lefkosia.*



Fig. 299. *Mausoleum of Faneromeni, Lefkosia.*



Fig. 300. *Faneromeni Gymnasium, Lefkosia.*



Church of Timios Stavros tou Missirikou

The Church of Timios Stavros tou Missirikou lies to the east of that of Faneromeni. It is a church of small dimensions dating to the years of Venetian rule (i.e. to the first half of the 16th century). During the period of Turkish rule the church was converted into a Muslim mosque and named Arablar Mosque ('Mosque of the Arabs'). The church has three naves with a dome, but no wall-paintings have been preserved.

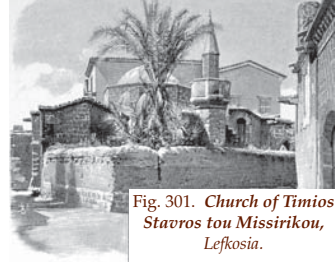


Fig. 301. *Church of Timios Stavros tou Missirikou, Lefkosia.*



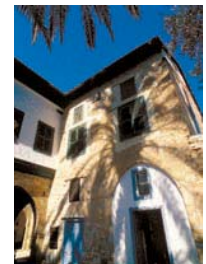
Church of Agios Antonios, Lefkosia

The Church of Agios Antonios is to be found in the centre of the old town of Lefkosia, very close to the Archbishopric, the Cathedral of Agios Ioannis and the Mansion of Dragoman Hadjigeorgakis Kornesios. The church, given that it dates to the



Fig. 304. *Church of Agios Antonios, Lefkosia.*

18th century, belongs to the architectural type of single-aisled churches roofed with tiles usually built during the late period of Turkish rule. Of particular interest are the carved wooden iconostasis and the elaborately carved stone belltower of the church.



Figs 302, 303. *Room and courtyard of the mansion of Dragoman Hadjigeorgakis Kornesios, near the Church of Agios Antonios, Lefkosia.*





Church of Archangelos Michail Tripiotis, Lefkosia



Figs 305, 306. Church of Archangelos Michail Tripiotis, Lefkosia.

The Church of Archangelos Michail Tripiotis can be found in the old town of Lefkosia and has three naves and a dome that almost has the aspect of a square. It is built with attractive, smoothed porous stone and it reminds one of architectural types of –

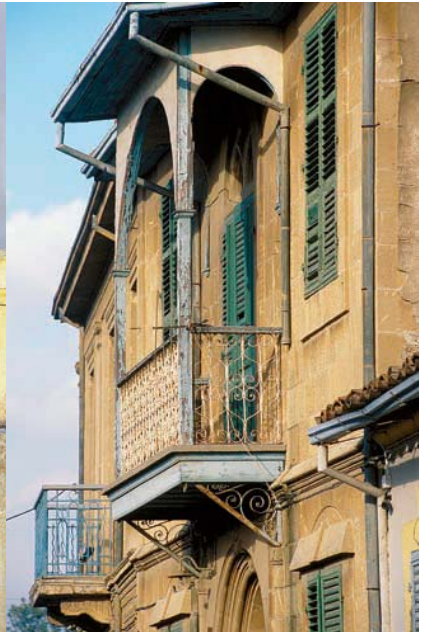
and is similar in form to – churches of the second half of the 16th century of those built in the Venetian period, such as the church of the Monastery of Agios Neofytos in Pafos, the Church of Agia Ekaterini in Kritou Tera and that of Agios Mamas in Morfou village. According to an inscription to the east of the south entrance, the Church of Archangelos Michail Tripiotis was built at the expense of the Priest Iakovos and Christian parishioners in 1695; that is, it was built during Turkish rule. Such is the construction of the church, however, that it hints at some repair work on a large scale or additions to the existing 16th century church. If, however, the inscription is accurate, then it is a special example of architecture, and unusual given the conditions prevailing during Turkish rule. Perhaps, however, there was on the site of the church an earlier Orthodox monastery, the only remnant of which is the church. In the church, an outstanding icon influenced by Italian painting of the 15th century and other icons from the period of Turkish rule are preserved.



Fig. 307. Door in Old Lefkosia.

Fig. 308. Grandma holding a clay censer.

Fig. 309. Urban architecture in Old Lefkosia.



*My precious son planted a tree
It produced twelve branches and covered the whole earth;
The tree is my little boy, the branches the apostles
The flying birds are the archangels.
The flying birds made their nest on the branches
The cunning demons could see this and wept.
Whoever reads in the Scriptures the sufferings of my Son
Let him not doubt the judgement of my Lord.*

The Lament of the Virgin Mary



Fig. 310. "Jesse's Rod", Cathedral of Agios Ioannis Theologos, Lefkosia.

2ND LOCAL LEFKOSIA ITINERARY

149 kilometres



Church of Agioi Varnavas and Ilarionas, Peristerona

The Church of Agioi Varnavas and Ilarionas is in the village of Peristerona in Lefkosia District and is built on the bank of the Serachi River. It consists of a five-domed church and is of the same architectural type as the other five-domed Church of Agia Paraskevi in Geroskipou. It is a three-naved basilica, and in the central nave has three domes along the transverse axis as well as two others, one in the north and one in the south naves, thus forming the shape of a cross. This architectural type is considered a transitional one from the basilica to the barrel-vaulted domed church. From its morphological features the church can be dated to the end of the 11th century (i.e. it is more recent than Agia Paraskevi in Geroskipou). However, it is probable that the present church was built on the foundations of an earlier one, or that it replaced it. In the main church building a narthex was added, probably in the 12th century, while the bell-tower is more recent, dating to the 19th century. In the church scant remnants of wall-paintings of the 12th and 15th centuries are preserved, and some noteworthy icons.



Figs 311, 312, 313. Church of Agioi Varnavas and Ilarionas, Peristerona.





Church of Agia Varvara, Peristerona

Situated at a short distance from the Church of Agioi Varnavas and Ilarionas is a small, single-naved church with a steeply pitched roof that dates from the years of Venetian rule (16th century). In its interior are preserved some wall-paintings from the original decoration of the church that belong to the Italo-Byzantine style.



Fig. 314. Wall-painting, Church of Agia Varvara, Peristerona.



Church of Panagia Asinou, Nikitari

The Church of Panagia Asinou is included in the list of ten churches of the Troodos region that have been declared World Heritage Monuments by UNESCO. Built in a pine-clad area on the northern foothills of the Troodos range, it lies about three kilometres from the village of Nikitari. The Church of Panagia Asinou, as it is best known, is the unique remnant of the Monastery of Forvion, which probably acquired its name from the fact that they used to breed horses at the monastery. The monastery was founded, according to the patronal inscription above the south entrance, by Magister Nikiforos Ischirio and later by the monk Nikolaos in memory of his wife Gefiras. In its present form, the small church with its steeply-pitched roof has been rebuilt after some disaster that befell the original one; it was built between the years 1099 and 1105/6, during which it was also decorated. Later, in the 12th century, a narthex was added to the north, also decorated with wall-paintings; the layer that is preserved today, however, dates to 1333 A.D.; in the main church building, which is entirely painted, wall-paintings of 1105/6 and of the 14th century are preserved, as well as very few more recent ones of the 17th century.



Fig. 315. Wall-painting, Church of Panagia Asinou, Nikitari.



Fig. 316. Church of Panagia Asinou, Nikitari.



Church of Panagia Podithou, Galata

The Church of Panagia Podithou is included in the ten churches of the Troodos region that have been declared World Heritage Monuments by UNESCO. Built on the east bank of the Karkotis River, it lies near to the village of Galata. The timber-roofed church, surrounded by an ambulatory on three sides, is covered by a single roof



Fig. 317. Wall-painting, Church of Panagia Podithou, Galata.

with hooked tiles and used to belong to a monastery, of which no remnants can be seen. According to the patronal inscription found on the exterior north wall, the church was built in 1502 at the expense of Dimitris de Koron, a Greek official in the court of King James II. The church was never completely decorated, for reasons unknown. Wall-paintings exist only in the *Holy Bema*, the icon of the Virgin Mary enthroned and the angels dominating the apse on the western triangular pediment internally with a superb composition – a painting of the Crucifixion and on the western wall externally together with the patronal inscription. Wall-paintings of Saints Petros and Pavlos found in the main church building date to the 17th century. The wall-paintings of the Virgin Podithou belong to the Italo-Byzantine style and are considered of excellent quality, especially the scene of the Crucifixion. The carved wooden iconostasis of the church is modern, as well as the moveable icons that used to decorate it, of the same style as those kept today in the Bishopric of Morfou in Evrychou village.



Church of Archangelos Michail or of Theotokos (“Mother of God”), Galata

The Church of Archangelos Michail or of Theotokos is situated to the north of Galata village, at a short distance from that of Panagia Podithou. The entire church is decorated with wall-paintings, but of special interest is the patronal inscription above the north entrance, where the donor is depicted with his family. Thus, from this important inscription we are informed that the church was built in honour of Panagia by a certain Stefanos Zacharias and his family and that it was painted at the expense of Polos (probably Pavlos) Zacharias, his wife and their children. The wall-paintings were executed in 1514 by the painter Symeon Afxentis, of local origin, who worked in Galata where there are two other churches with his paintings.

Of special interest also is the depiction of the donor family, with their beautiful clothes from the time of Venetian rule, which must have been a mixture of Orthodox and Catholics.



Church of Agios Sozomenos, Galata

The Church of Agios Sozomenos is in the centre of the village of Galata, and is a timber-roofed church surrounded on three of its sides by an ambulatory. The church inside is covered with excellently preserved wall-paintings belonging to the painter Symeon Afxentis, and which date to 1513 A.D. This painter worked in 1514 on the decoration of the small Church of Archangelos or Theotokos that can be found next to the Church of Panagia Podithou. On the north wall of the church on the outside there are wall-paintings that depict the Second Coming and the Seven Ecumenical Councils. It has been proposed that the church be included in the list of World Heritage Monuments of UNESCO, together with the other ten churches of the Troodos region.





*Church of Agios Nikolaos tis Stegis,
(of the Roof), Kakopetria*

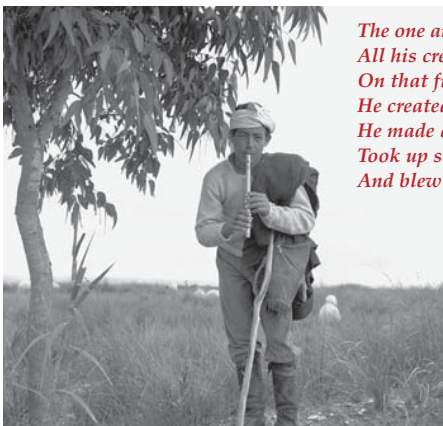
The Church of Agios Nikolaos tis Stegis is included in the list of ten churches that have been declared World Heritage Monuments by UNESCO. It belongs to a monastery, of which only this specific church remains.



Fig. 318. *The Nativity.*
Wall-painting, Church of Agios Nikolaos tis Stegis, Kakopetria.

The church acquired its name 'of the Roof' from at least the 13th century given the addition at that time of a second roof to the original one, with hooked tiles. The Church of Agios Nikolaos tis Stegis is near the village of Kakopetria, on the banks of the Karkotis River that runs down the fertile valley of Solea. The church is a barrel-vaulted one with a dome, supported by four columns. Its architectural type leads us to Constantinople and its founding dates to the 11th century. Later, in the 12th century, a narthex was added to the west. In the Church of Agios Nikolaos successive layers of wall-paintings are preserved dating to the 11th 12th, 13th, 14th and 17th centuries. It is a veritable 'storehouse' of Byzantine art, of a particularly advanced painting technique, such as those that adorn the *Holy Bema* and the main church building of the 11th and 12th century, as well as the narthex.

"Wind, breath, spirit, soul".



*The one and only God in the heavens, who made each one,
All his creations are firmly fixed.
On that first, most blessed Sunday
He created the world and the entire human family.
He made also man and planted him on solid earth,
Took up soil from there and made him,
And blew a soul into him and raised him up.*

The lament of the Virgin Mary

*"And he breathed into him
the breath of life and man
was born with a living soul".*

(Genesis II, 7)

Fig. 319. *Shepherd with his flute,
on the soil of Cyprus.*

**LUMINOUS
SAINTS OF CYPRUS**

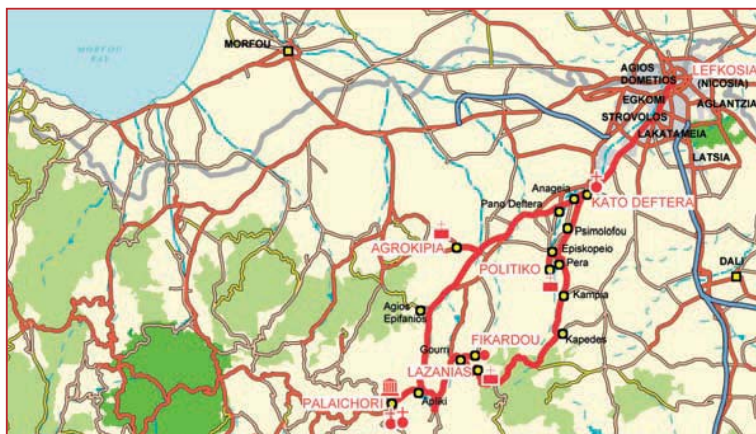
Saint Sozomenos is considered to have come to Cyprus from the region around Palestine; he led an ascetic existence during the middle Byzantine years. We know little of his life. However, to the northwest of Lefkosia, at a relatively short distance from the villages of Agios Sozomenos and Potamia, the hermitage of the saint has been preserved, carved out of a steep rock. The tomb of the saint is in the hermitage which is decorated with superb wall-paintings, the oldest layer of which is dated to the 10th century. He is especially beloved in Cyprus, where many churches are dedicated to his memory. His feast day is on the 20th November.



**SAINT
SOZOMENOS**

3RD LOCAL LEFKOSIA ITINERARY

73 kilometres



Cave of Panagia Chrysospilotissa, Kato Deftera

Near to the village of Kato Deftera on the left bank of the Pedieos River there are caves carved out of the vertical rock that are dedicated to Panagia and were probably originally a hermitage. Inside the caves are preserved a few remnants of wall-paintings that probably date to the 14th century. Today Chrysospilotissa is an important place of worship for the wider Lefkosia region and on August 15th a great religious festival is held.



Convent of Agios Irakleidios, Politiko

One of the most important convents of Cyprus, it is of particularly great historical and archaeological interest. Saint Irakleidios was a disciple of the Apostles Pavlos, Varnavas and Markos, and was anointed Bishop of Tamassos. In Tamassos he met a martyr's death and was buried there in a cave located to the east of the convent church. The Convent of Agios Irakleidios is situated on



Fig. 320. Convent of Agios Irakleidios, Politiko.

the northern foothills of the Troodos range very close to the ancient city-kingdom of Tamassos and today is a flourishing complex of buildings in which can be traced the entire history of the Orthodox Church of Cyprus from the 4th century to the present day.



LUMINOUS SAINTS OF CYPRUS

Exactly when the convent was founded is unknown; however, it must have been built on the site of the Saint's reliquary, considered the convent's oldest surviving edifice, in the 4th century. A little later in the 5th century an early Christian basilica was built, to be succeeded by another basilica after the destruction of the first in the 8th century. In the 14th century, over the tomb-reliquary of Saint Irakleidios, an imposing edifice with a dome was built that has been preserved in excellent condition. Today's convent church has two naves and the northern nave was probably built in the 15th century, while the south one was constructed at the end of the 17th century above the foundations of the earlier churches. There are noteworthy icons of the 16th and 17th centuries kept in the convent, while the few wall-paintings to be found on the south wall of the main church are of 1759. A remarkable feature is the existence of a 17th century school of painting that made the convent a centre of icon production until the end of the 18th century, and produced important painters.



Fig. 321. *Saint Irakleidios, from the Church of Panagia tou Araka, Lagoudera.*



Monastery of Panagia tou Machaira, Lazania



Fig. 322. *Detail, Artophorion. Monastery of Panagia tou Machaira.*

The Monastery of Panagia tou Machaira is built in the Troodos mountain range and was founded like other important monasteries of Cyprus in the 12th century with funds from Byzantine emperors. Unlike other monasteries, there are written records of

The Pyx (Artophorion)

It is a most ancient utensil, in which is kept the holy bread for the unexpected needs of the faithful, and indeed for the communion of patients and those on the verge of death, and for the divine service. The pyx is placed on the holy altar.

Saint Irakleidios was a pupil of the Apostles Pavlos, Varnavas and Markos and is considered one of the founders of the Orthodox Church of Cyprus. He was ordained Bishop by Apostle Pavlos and was appointed to the Bishop of Tamassos by Apostle Varnavas. The manner of his death is not known; however, he ordained Mnason as the successor to the Episcopal throne of Tamassos before he died. In the biography of the saint are mentioned the many miracles he performed throughout his life. After his death his pupils buried him in a cave at Tamassos on the premises of the monastery that bears his name. His feast day is on 17 September.



SAINT IRAKLEIDIOS



Fig. 323. *The Artophorion.*



its history, especially of its monastic Rule that was written in 1210 by one of its monks called Neilos, subsequently to become Bishop of Tamassos. In the area around the monastery there must have been a hermitage where later, about 1172, was founded the Monastery of Panagia with funds donated by the Byzantine emperor Manuel Comminos, who also bestowed significant privileges, as did subsequent emperors. In the monastery is kept the icon of the Virgin (Panagia), considered to belong to the 70 icons/copies of the three original icons made by the Apostle Loukas. We do not know the exact origin of the icon, but its type and its antiquity point to Constantinople. Two of the 13 venerable martyrs of the Monastery of Kantara, who are mentioned in hagiology, Gennadios and Gerasimos, were monks at Machairas where there is an icon of them. The patrons of the monastery are Saint Neilos Erimitis, Saint Neofytos, Saint Prokopios and Saint Milos, who also composed the monastic Rule. The Monastery of Panagia tou Machaira, throughout Frankish rule, was an important monastic centre, but it was repeatedly destroyed by fire, as in 1530 and 1892. The church and cells were re-built in 1900, while the treasure that was saved by the monks is today on display in the sacristy of the monastery.



Fikardou

A small village with magnificent folk architecture. The entire village has been declared an Ancient Monument and has been restored and preserved to a great degree.



Fig. 324. *Fikardou village.*



Church of Panagia Chrysopantanassa, Palaichori

The church lies in the centre of the village and is of large dimensions, with three naves and a wooden roof. In the interior of the church are preserved wall-paintings dating to the 16th century.



Fig. 325. *Wall-painting on the apse, Church of Panagia Chrysopantanassa, Palaichori.*



Church of Metamorphosis, Palaichori

It lies on the eastern slopes of the village, and is a timber-roofed church with narthexes to the north and south. Inside, it is covered with wall-paintings of exceptional artistic value dating to the 14th and end of the 15th centuries, as well as the beginning of the 16th century. The church belongs to the ten churches of the Troodos region on the list of World Heritage Monuments of UNESCO.



Ecclesiastical Museum, Palaichori

This is a small ecclesiastical museum to be found near the Church of Chrysopantanassa in the centre of the village.





Convent of Agios Panteleimonas Acheras, Agrokipia

The Convent of Agios Panteleimonas Acheras is situated about two kilometres to the northwest of the village of Agrokipia, on heights overlooking the plain of Morfou. It is unknown when exactly the convent was founded, but in 1735, when it was visited by the Russian monk Basil Barsky, it was in full operation. The recent discovery on the premises of the convent of a 'treasure' of coins from the Byzantine period may not be directly linked with its founding but certainly casts light upon one part of its history. Today's monastic church was built in 1770 when Chrysanthos was Archbishop of Cyprus, and it replaced an earlier one. The oldest auxiliary buildings that have survived are the north and east wings, but today the convent has developed further with new constructions. Of particular interest is the church's carved wooden iconostasis of 1774, together with the moveable icons that decorate it; they are the work of the icon painter Michael of Thessalonika. Also of interest are other icons that reflect painting during the years of Turkish rule on the island.



Fig. 326. *Convent of Agios Panteleimonas Acheras, Agrokipia.*

WALKING TOUR OF LEFKOSIA ACCOMPANIED BY A GUIDE (participation is free)

Every Monday

Bus from Kaimakli and a tour on foot, Lefkosia

Every Thursday

Tour of Lefkosia on foot (in English)

Every Friday

Lefkosia outside the Venetian Walls (in English)

Starting point: Tourist information office in Laiki Geitonia, Lefkosia

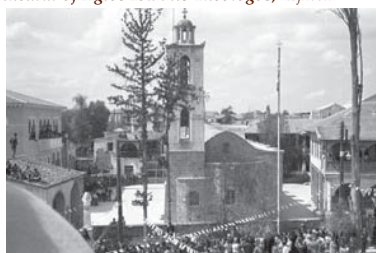


Fig. 327. *Cathedral of Agios Ioannis Theologos, Lefkosia.*

*Love is the first thing
we follow Christ for,
And this we should have as our flag,
Raised up on the highest pole.
Charalambos Demosthenous, poems, p. 21.*



Fig. 328. *Old Lefkosia.*

LOCAL LARNAKA-AMMOCHOSTOS ITINERARY

76 kilometres



Fig. 329.



Church of Agios Lazaros / Church Museum, Larnaka

The Church of Agios Lazaros is the Cathedral of Larnaka, dedicated to the bosom friend of Christ, the first bishop of the town. It is one of the most imposing Byzantine churches of Cyprus that dominates through its size and bulk. Unfortunately, the three domes that used to exist along the length of the church have been destroyed, resulting in its aesthetic degradation. Despite this, it is a revered place of worship for the Orthodox faithful. The church is considered a gift and construction of the Byzantine Emperor Leo III the Wise in exchange for the transportation of the relics of Saint Lazaros to Constantinople and dates to around 900 A.D. Its architectural style is



Fig. 330. *Aqueduct arches, Larnaka.*

basically a combination of three barrel-vaulted naves along its longitudinal axis. Beneath the Holy Altar part of a Roman cemetery has been excavated in which sarcophagi have survived. The open ambulatory built on the south side of the church must have belonged to the period of Frankish rule, while the imposing belltower was built in 1857. The carved wooden iconostasis of the church dates to the 18th century. In the enclosed courtyard there is a church museum.



Fig. 331. *Saint Lazarus.*
16th century, 96 x 67.8 cm.

The procession through the main streets of Larnaka of the icon of Saint Lazaros takes on a special magnificence during the vespers of the day of his resurrection.

LUMINOUS SAINTS OF CYPRUS

Lazarus: he who rose on the fourth day, and a friend of Jesus. Persecuted by the Jews after his resurrection, he came to Cyprus, according to tradition. He was anointed Bishop of Kition by the Apostles Pavlos and Varnavas, and was leader of the Church of Kition for eighteen years. His remains were transported to Constantinople in about 900 A.D. by Emperor Leo the Wise. Above his tomb, an imposing church was built in the modern town of Larnaka.



✠ SAINT LAZAROS ✠



Church of Metamorphosis tou Sotiros, Sotira

The Church of Metamorphosis tou Sotiros is to be found in the village of Sotira, from which it got its name. From the architectural remains found on the site it may be surmised that it was built above the foundations of an early Christian basilica. It is a single-roofed cruciform barrel-vaulted church, with a marked disproportion and relatively heavy proportions. Recently, after the removal of additional arches that supported the arches externally, very important 13th-century wall-paintings were discovered and thus the initial phase of this church's existence is dated to this century. A tombstone in the wall above the south entrance refers to the death of a young girl, Kontafina, and has the date 27 October 1557. This plaque mentions nothing of the church but this can be explained since the church was and remains a burial ground. Perhaps some repairs were made to the church in memory of Kontafina during the last years of Venetian rule. Near to the church in a more recent chapel there is a small local church museum.



Fig. 332. *Church of Metamorphosis tou Sotiros, Sotira.*





Church of Agios Mamas, Sotira

On the north slopes of the village and a short distance from the Church of Metamorphosis tou Sotiros one may find the Church of Agios Mamas. It is a church of the cruciform, barrel-vaulted architectural type with a dome, which can be dated to the years of Venetian rule at the end of the 15th or beginning of the 16th centuries. A few wall-paintings have been preserved in the interior.



Church of Agios Georgios Chortakion, Sotira

It is situated to the west of the village in the Chortakia area. In that same area and at a short distance may be found the Church of Panagia and the ruined Church of Agios Theodoros. The Church of Agios Georgios belongs to the architectural type of cruciform, barrel-vaulted church with dome and may be dated to the beginnings of the 12th century. Later, in the middle of the 12th century a narthex was added to the west, again having the shape of the main church, that is, barrel-vaulted and cruciform with a dome. This church stands out because of its pleasing proportions and neat stonework; few wall-paintings have survived.



Fig. 333. *Church of Agios Georgios Chortakion, Sotira.*



Church of Panagia Chortakion, Sotira

In the Chortakia area and a little way from the Church of Agios Georgios may be found the Church of Panagia. It is a cruciform, barrel-vaulted church with dome dating to the 15th century.

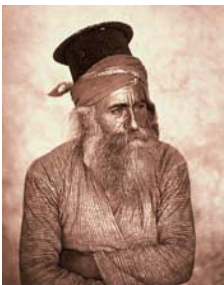


Fig. 334. *Icon of the Virgin Chortakion, Sotira.*

Deryneia has three important churches: the small medieval 17th century domed church of Agios Georgios, the 15th century Church of Agia Marina and a church dedicated to Panagia with impressive 17th-century wall-paintings. On the hill to the north of the village the visitor can gaze at occupied Ammochostos, Cyprus' once most popular resort.



Church of Agios Georgios, Paralimni



The Church of Agios Georgios is situated in the centre of the provincial capital of Paralimni. It is a single-naved church with steeply pitched roof built in the 19th century.

Fig. 335. *Priest from Avgorou village wearing an everyday traditional habit and an Orthodox priest's cap.*

John Thomson, through Cyprus with the camera in the autumn of 1878, vols 1-2, London 1879.



Fig. 336. *Icon of Saint Georgios, Paralimni.*





Church of Panagia/Sacristy, Paralimni

Next to the Church of Agios Georgios is the Church of Panagia. Today it is a double-naved church. The north nave is a single-naved cruciform, barrel-vaulted church that can be dated to the 14th century and in the south nave there is a single-naved church with steeply pitched roof. In the interior of the church there is a small ecclesiastical museum.



Fig. 337. *Sacristy, Paralimni.*



Agia Napa Monastery, Agia Napa

The Monastery of Agia Napa in the coastal village of the same name is dedicated to Panagia. It is not known exactly when it was founded, since the first three written references to the monastery are of the 14th century. The church of the monastery for the most part is cut out of the rock and is to be found to the west. The remaining edifices are to the north, east and south grouped around a rectangular courtyard in the middle of which is preserved the fountain with its basin. The oldest part is found to the east; the church must have been built in the 14th century. One of the naves was used during Venetian rule as a Latin chapel, where a few wall-paintings have been preserved of a strong western influence and are probably of the 15th century. The main entrance of the monastery is to the south, but the most interesting building is the two-storey building on the north side that has strong influences from Venetian architecture. Also of special interest is the skilfully decorated fountain with basin to be found in the centre of the courtyard and which is contemporary with the north wing and can be dated to the first half of the 16th century. Today the Monastery of Agia Napa is one of the interesting sights of Cyprus and has been linked with the name of the Greek Nobel prize-winning poet George Seferis due to the fact that he wrote one of his most well-known poems here.

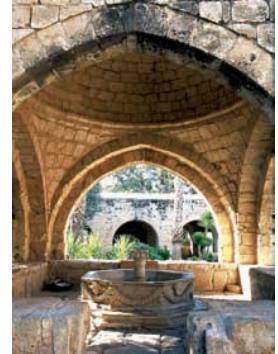


Fig. 338. *Fountain with basin, Agia Napa Monastery.*



Fig. 339. *Monastery of Agia Napa.*

LOCAL LARNAKA ITINERARY

73 kilometres



Fig. 340. *Palm trees, beach front Larnaka.*



Church of Agios Lazaros / Church Museum, Larnaka

The Church of Agios Lazaros is the Cathedral of Larnaka, dedicated to the bosom friend of Christ, the first bishop of the town. It is one of the most imposing Byzantine churches of Cyprus that dominates through its size and bulk. Unfortunately, the three domes that used to exist along the length of the church have been destroyed, resulting in its aesthetic degradation. Despite this, it is a revered place of worship for the Orthodox faithful. The church is considered a gift and construction of the Byzantine Emperor Leo III the Wise in exchange for the transportation of the relics of Saint Lazaros to Constantinople and dates to around 900 A.D. Its architectural style is basically a combination of three barrel-vaulted naves along its longitudinal axis. Beneath the Holy Altar part of a Roman cemetery has been excavated in which sarcophagi have survived. The open ambulatory built on the south side of the church must have belonged to the period of Frankish rule, while the imposing bell tower was built in 1857. The carved wooden iconostasis of the church dates to the 18th century. In the enclosed courtyard there is a church museum.

Figs 341, 342. *Church of Agios Lazaros, Larnaka.*





Church of Panagia Angeloktisti, Kiti

One of the most important Byzantine monuments of Cyprus, it is situated in the village of Kiti near Larnaka. Basically, it consists of a building complex constructed in different periods. The church is built above the ruins of an early Christian basilica of which only the apse of the *Holy Bema* has survived; it is decorated with a magnificent mosaic representation of the Virgin Mary of the 6th century A.D. The church of today, in which the 6th century apse has been incorporated, is an edifice probably built in the 11th century and is a cruciform, barrel-vaulted church with a dome. Later in the 12th century on the north side a chapel of small proportions and with a steeply-pitched roof was added, dedicated to the 'Anargyrous' Saints Kosmas and Damianos. During the period of Frankish rule, in the 14th century, a Latin chapel with marked Gothic features was added on the south side of the church. The mosaics that decorate the vault of the apse show Panagia upright holding the baby Jesus, while on the left and right are depicted the Archangels Gabriil and Michail; the whole composition is circumscribed by a decorative band. This mosaic, which dates to the end of the 6th century, is considered to be of tremendous importance to our knowledge of early Christian art. In the church wall-paintings of the 12th and 14th centuries have been preserved.



Fig. 343. Engraving "Agia Maria", Kiti village.



Church of Archangelos Michail, Kato Lefkara

The Church of Archangelos Michail is built on an attractive site close to the south of the village of Kato Lefkara. It is a single-naved, cruciform barrel-vaulted church with a dome and with a more recent narthex on its west side. The church has a few surviving wall-paintings of the end of the 12th and of the 15th centuries. It is likely that the church is the only surviving remnant of a ruined monastery, which was the seat of the Orthodox bishop during the years of Frankish rule, later ousted by the Latins.



Fig. 344. Church of Archangelos Michail, Kato Lefkara.



Church of Timios Stavros, Pano Lefkara

It is the central church of the provincial town, whose size and imposing aspect dominate. A church of large proportions with three naves, it has an imposing and remarkably decorated belltower. In the church a silver cross has been preserved that

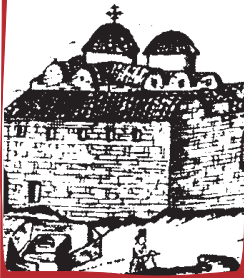


A MONASTIC LIFE IN CHRIST

The Monastery of Timios Stavros is built on the peak of a mountain that overlooks the south-western side of the island, with a superb panoramic view of all Cyprus. It was known in antiquity by the name of Olympus, where there was probably a Sanctuary at the summit dedicated to Zeus or to Aphrodite.



Fig. 345.



HOLY MONASTERY OF STAVROVOUNI



Fig. 349. Village of Vavla, sketch by the Cypriot architect Neoptolemos A. Michaelides.

commemorates Oivianos, a 14th century Bishop of Amathous and Lefkara. Timios Stavros is particularly revered in Lefkara and it can hardly be a coincidence that Lefkara is exactly opposite the Monastery of Stavrovouni (that of the Timios Stavros) and each is in sight of the other.



Fig. 346. Church of Timios Stavros, Pano Lefkara.



Fig. 347. Balcony, Lefkara.



Monastery of Agios Minas

The precise date when the Monastery of Agios Minas near the village of Vavla was built is not known. The scant indications afforded by its architecture allow it with difficulty to be dated to mediaeval years, while written records go back to 1562 (that is, during Venetian rule), and to 1608, during the years of Turkish rule. The church of the monastery in the centre of the courtyard was built in 1754, while the few, scattered wall-paintings were executed by the painter Filareto in 1757. The church has a steeply-pitched roof, is of large proportions and is covered with ceramic tiles. The remaining buildings situated around the central church belong to various periods and the oldest is considered to be that of the north wing. During the years of Turkish rule the monastery fell into decline and gradually was disbanded in the 19th century. In 1965 a female sisterhood of nuns was established there and the monastery was revived.

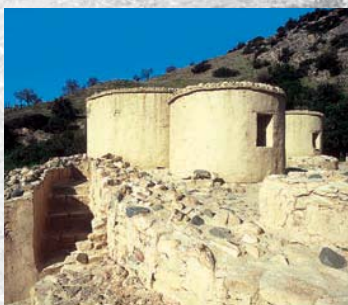
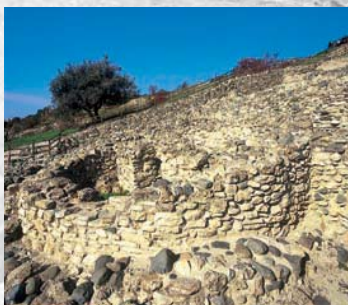


Fig. 348. Monastery of Agios Minas, Vavla.



*Church of Panagia
Kampou, Choirokoitia*

It is situated to the west of the village and a short distance from the ruins of a mediaeval building once belonging to the Order of the Templars and later to the Knights of St. John. It is a single-naved, cruciform barrel-vaulted church with dome, which was later extended to the west. The original church dates to the 12th century while the extension to the west goes back to the 15th century. Two layers of wall-paintings, few in number, have been preserved inside. The most important is that of Saint Georgios on the north wall that was painted in 1509 by a painter called Symeon.



Figs 350, 351.
Archaeological site of Choirokoitia.



Fig. 352.



Monastery of Stavrovouni, Pyrga

One of the most revered monasteries of Cyprus whose tradition would have it that Saint Eleni herself, mother of Constantine the Great, founded it in the first half of the 4th century when she landed on the island on her return journey from Jerusalem; she had found the Holy Cross there, a piece of which she donated to the monastery. Thus, the edifice erected by Saint Eleni on this peak was – due to the narrow space – a small chapel taking the place of an ancient Mountain Sanctuary. Until very recently the ascent to the monastery was exceptionally difficult and arduous and even until the beginning of the 20th century it remained a relatively small building since the layout of the ground at the summit did not permit extensions; it had neither water nor other basic facilities. In other words, it consisted of an inaccessible hermitage. Until today the only possible access is from the north side of the mountain and it continues to have the character of a guard post. The main church of the monastery is considered noteworthy, with its two successive domes along its length in the style of two continuous cruciform barrel-vaulted churches such as that of Apostle Varnavas and the three-domed Church of Agios Lazaros in Larnaka. Based on its architectural type, this church can be dated to the 10th century. The Monastery of Timios Stavros continues even today to maintain the most austere form of monasticism in Cyprus and is linked with the monastic tradition of Mount Athos.



Medieval Chapel, Pyrga

Situated on the southern outskirts of the village, it is a small single-nave church with steeply-pitched roof, without an apse in the east. This chapel is known as ‘Royal’ and has marked Gothic elements that date it to the end of the 14th century. The inscriptions accompanying the scenes of the chronological cycle are written in Latin. The chapel must have been linked with the Frankish kings of Cyprus and in particular with King Janus and his wife Charlotte, who perhaps were the patrons of the church. It is most probable that this chapel was part of a Latin monastery or some royal estate.



Church of Agia Marina, Pyrga

The church is situated at a short distance from the medieval chapel. It is a single-naved, cruciform, barrel-vaulted church with a dome, but at the end of the 19th century the church was extended to the west. Few wall-paintings have survived from the initial painted decoration of the church and they can be dated to the end of the 14th or the beginning of the 15th centuries.

WALKS ACCOMPANIED BY A GUIDE (participation free)

Every Monday (November-March). Tours to Agia Napa (in English and German)

Every Friday (November-March). Tours to Agia Napa (in Swedish and English)

(To book, contact the Tourist Information Office Tel: 23721796). **Starting point:** Tourist Information Office, Agia Napa.

Every Wednesday. Tour to Larnaka “Past and Present”. **Starting point:** Tourist Information Office, Larnaka.

Every Friday. “Scala (Larnaka) and her craftsmen”. **Starting point:** Medieval Castle, Larnaka.



AGIA NAPA I

*Strange is the light of the sun I see here;
The golden web
Where things wriggle like the fish that
A large angel pulls up
with the nets of the fishermen.*

George Seferis – Poems
(free translation)

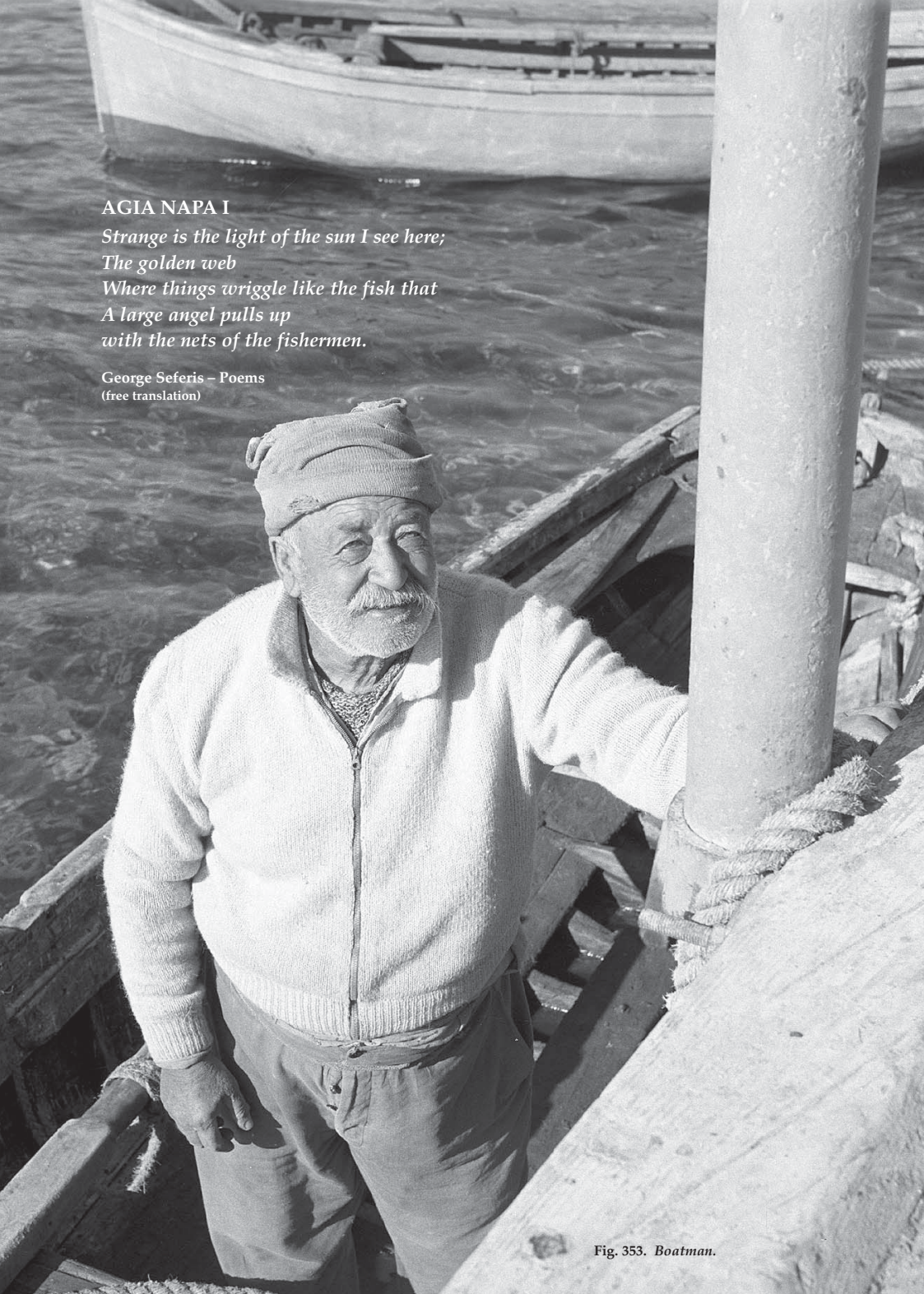


Fig. 353. Boatman.

1ST LOCAL LEMESOS ITINERARY

72 kilometres

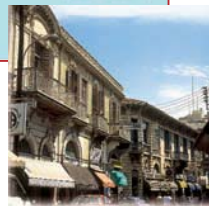


Fig. 354.
*Lemesos,
the Old Town.*



Cyprus Medieval Museum

Lemesos Castle



Figs 355, 356. *Cyprus Mediaeval Museum – Lemesos Castle.*

The Cyprus Medieval Museum is housed in the Castle of Lemesos, near to the old port of the town. The building of today was constructed during Turkish rule; however, it succeeded an older castle of the Byzantine period that has architectural remains dating to Frankish rule built into its very fabric. The

medieval collection of the Department of Antiquities is on display in the galleries of Lemesos castle, covering a period of 1500 years from the 3rd to the 18th centuries A.D.

The visitor may admire early Christian sculptures, Byzantine and medieval pottery, tombstones and many miniature works of art.

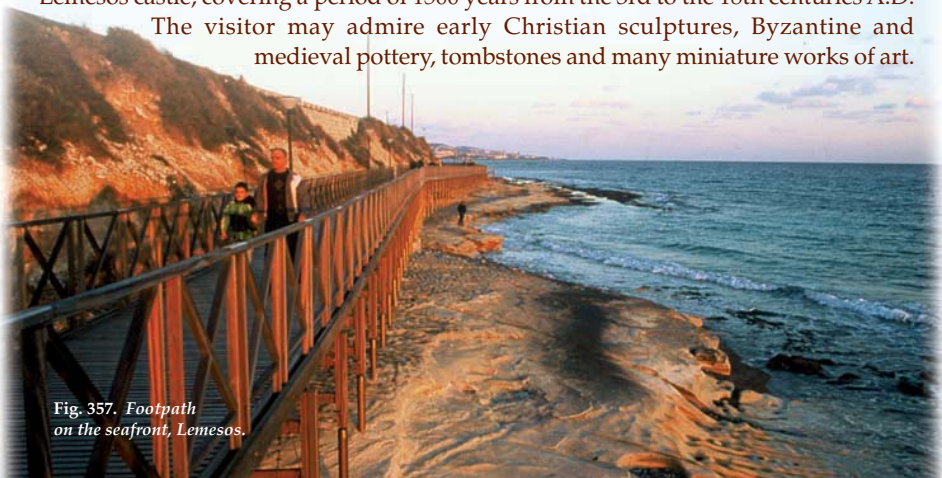


Fig. 357. *Footpath
on the seafront, Lemesos.*



Church of Agios Efstathios, Kolossi

The Church of Agios Efstathios lies at a short distance to the north of Kolossi Castle. The main church building belongs to the architectural type of the free cruciform model and can be dated to the 12th century; later, during the Frankish period, three parallel arched structures were added that spoil its original architectural character. Important and noteworthy wall-paintings have been preserved in the most recent layer, and date to the 15th century.



Fig. 358. *Church of Agios Efstathios, Kolossi.*

COMMANDARIA – THE SUN-DRIED SWEET WINE OF CYPRUS

The traditional sweet wine of Cyprus that is contemporary with the Byzantine wine of Monemvasia – the Malvasia of the Franks – became known at the same time as the latter in the ports of the Middle East and the great markets of the West by the Frankish name of **Commandaria**, which has a direct connection with the mediaeval history of the island and the Knights of St. John.

In the time of the Lusignan kingdom (1192-1489) settlers established themselves on the island, mainly Catholic crusaders in origin, to whom were given land and privileges in order to set up the feudal kingdom. Among these were the Knights of St. John, the religious and military order of St. John the Baptist of Jerusalem, which had been founded by Pope Gregory. The villages situated in the lands granted to them composed the feud of the '**Grande Commanderie**' of Cyprus, which had its seat in a castle west of Lemesos, known today as **Kolossi Castle**.

Vines were chiefly cultivated in the lands of the 'Grande Commanderie'. The wine from these vines was made by the 'paroikoi', Cypriots that staffed the feudal properties and who made the sweet wine from grapes ripened in the sun in accordance with Byzantine techniques.

During Frankish rule the sweet wine was sold by foreign merchants, mainly Venetians and Genoese, who gave it the name Commandaria, not only because it was produced in the villages that made up the fief of the Order of the Commandery, but also because of the prestige enjoyed at that time by knightly orders among the Catholic peoples of Western Europe and also among worshippers on the way to the Holy Land. The latter berthed in the harbours of Cyprus where ships and travellers made provision of sweet wine – which they had the custom of drinking before breakfast – since it was a drink that was a tonic and nourishing at the same time, as declared by Galen, a Greek doctor living in the 2nd century who was considered an authority in the West throughout the Middle Ages and the Renaissance.

Abstract from an article by Stavroula Kourakou-Dragona, "Η Ιστορία του οίνου Κοιμάνδρια της Κύπρου" ("The History of the Commandaria wine of Cyprus"), *Haravgi* newspaper, 21.10.2001.



Fig. 359. *Kolossi Castle.*



Monastery of Timios Stavros, Omodos

Situated in the village of Omodos on the southern slopes of the Troodos mountain range, it was founded according to tradition by Saint Eleni. In the church a piece of the 'Holy Rope' is preserved, that is, the rope with which Christ was bound. The present church of



Fig. 360. *Omodos Village.*





Figs 361, 362. *Monastery of Timios Stavros, Omodos.*

Fig. 363. *Narrow street in Omodos.*

the monastery, which was built in 1858, replaced a smaller one of the 16th century. The buildings of the monastery that have been preserved on the west and north sides have been dated to the 18th and 19th centuries. The oldest is considered to be a section of the north wing, while a part of the north and the west wings were built in 1816: the most important is the Great Hall in which are preserved the most beautiful wooden carvings in all Cyprus. In the Hall certain icons from the original church are preserved which date to the 16th century. Also in the monastery can be found a reliquary with the skull of Saint Filippus.

Figs 364, 365. *'Linos' or wine press, the ancient winery for the production of Commandaria, in the wine village of Omodos.*



"Of such sweet scent were they that a cluster of Cyprus grapes were taken to the wine-presses of Heaven itself."

Nicolaos Mouzalon, Archbishop of Cyprus (1070-1152)

Fig. 366. *Production of 'Soujouko'.*



Church of Agia Mavri, Koilani

The Church of Agios Timotheos and Agia Mavri is situated near to the village of Koilani, in a narrow, fertile valley next to a centuries-old plane tree; while to the east of the church there is a spring bubbling up from the mountain to the west of the church. This church, which during the years of Frankish rule was a very small monastery, is a cruciform, barrel-vaulted church with a dome but covered with a second roof similar to the timber-roofed churches of Troodos. Later,



Fig. 367. *Saints Timotheos and Mavri.*





Fig. 368. *Church of Agia Mavri, Koilani.*



Fig. 369. *Crypt of Agia Mavri, Koilani.*

at some indefinite date a narthex was added to the west of the church. The main church building must have been built in the 12th century and was decorated with wall-paintings of which few remain since the church was repainted in the 15th century.



Church of Monogenis, Koilani

The Church of Monogenis is a church with a large steeply-pitched roof situated in the centre of the village and is the second parish church of the community. The initial phase of the church dates to the 17th century, but later in the 19th century it underwent many changes and additions. Today many important icons from the churches of the village are preserved inside.

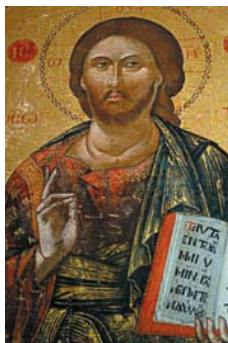


Fig. 370. *Christ Monogenis.*



Fig. 371. *Patrons of the Church.*



Church of Panagia – Church Museum, Koilani

In the courtyard of the large Church of Panagia that is situated in the centre of the village, there is a small church museum with icons, wooden carvings and other objects from Koilani.



Figs 372, 373. *Church of Panagia, Koilani.*



Church of Timios Stavros, Kouka

The Church of Timios Stavros is situated on the northern slopes of the small village of Kouka and it was formerly the church of monasteries no longer in existence. The church belongs to the free cruciform architectural type and dates to the 12th century. Inside a few wall-paintings of the 14th and 15th centuries have been preserved.



2ND LOCAL LEMESOS ITINERARY

56 kilometres



Fig. 374.
*The Monastery
of Archangelos,
Monagri.*



The Church of Agia Anastasia, Pano Polemidia

Fig. 375.



In the form that it survives today, the small Church of Agia Anastasia in Pano Polemidia is essentially an architectural complex consisting of two domed churches. The small cruciform church with a dome was built first, possibly in the 12th century and another church of the same type was added to the west of the first one in the 15th century. The nave was adorned with fine wall-paintings in the 15th century, and in the 17th century the dome was decorated with wall-paintings.



The Monastery of Panagia Amasgou, Monagri

The Monastery of Panagia Amasgou is located in the valley of the Kouris River, 2km. to the south of Monagri village.



Fig. 377. *Wall-painting, Monagri.*



Fig. 376. *The Monastery of
Panagia Amasgou, Monagri.*

The Monastery's church is single-aisled and barrel-vaulted with a second timber roof with hook-shaped roof tiles. The church was built in the 12th century and it is adorned with excellent 12th, 13th and 16th century wall-paintings. Apart



from the western wing, the buildings surrounding the Monastery are of a later date and were built to serve the needs of the monastic brotherhood that recently settled into the Monastery.



The Monastery of Archangelos, Monagri

The Monastery of Archangelos is situated in the western outskirts of Monagri village. It was built in the 18th century and following its recent restoration, it is considered to be one of Cyprus' finest monastic buildings. The church is barrel-vaulted with roof tiles and its interior is adorned with 18th century wall-paintings. Today the restored Monastery functions as an Art Centre.



Fig. 378. *The Monastery of Archangelos, Monagri.*



The Church of Agios Georgios, Monagri

This church, situated in the village centre, is the village's parish church. It is barrel-vaulted and its interior is adorned with 15th century wall-paintings.



Fig. 379. *The Church of Agios Georgios, Monagri.*



The Monastery of Timios Stavros, Kouka

The Church of Timios Stavros is situated in the northern outskirts of the small village of Kouka. The church was originally part of a monastic complex that does not survive today. It belongs to the cruciform type of church and is dated to the 12th century. Its interior is decorated with 14th and 15th century wall-paintings.



The Monastery of Timios Prodromos, Mesa Potamos

The Monastery of Timios Prodromos is built in a magnificent location, in the forests of the southern part of the Troodos Mountains. Although its construction date is unknown, conservation work that recently occurred on the building revealed wall painting fragments possibly dated to the 15th century, the period of Frankish rule for which some references of the Monastery survive in written texts. During the Ottoman conquest of the island the Monastery declined and in 1735 it had very few monks left. The Monastery's church is timber-roofed with a narthex in the west, which was possibly added in the 18th century. The buildings to the east and south side of the church date to the beginning of the 20th century.



Fig. 380. *The Monastery of Timios Prodromos, Mesa Potamos.*



3RD LOCAL LEMESOS ITINERARY

6 kilometres



Fig. 381.



Church of Timios Stavros, Parekklesia

Situated in the centre of the village, it is a cruciform, barrel-vaulted church with a dome, of large dimensions. Inside there are preserved a certain number of very interesting 16th century wall-paintings in the Italo-Byzantine style.



Church of Agios Georgios, Kellaki

The Church of Agios Georgios is built on the north side of the village on a height with a superb view. It is a church with a steeply-pitched roof and dates to the years of Turkish rule. Of interest is the beautiful carved wooden iconostasis.



Fig. 382. *Church of Agios Georgios, Kellaki.*

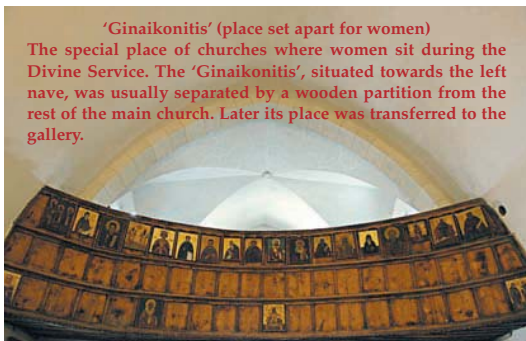


Fig. 383. *Place set apart for women. Church of Agios Georgios, Kellaki.*



Fig. 384. *Detail of window Church of Agios Georgios, Kellaki.*



Church of Agios Nikolaos, Klonari

The Church of Agios Nikolaos is one of relatively small proportions and belongs to the type of timber-roofed churches found in the Troodos region. It is entirely covered with beautiful 16th century wall-paintings. Also, there is an interesting carved wooden iconostasis with decorative icons.



Fig. 385. *Agios Nikolaos, Klonari.*



Figs 386, 387. *Church of Agios Nikolaos, Klonari.*



Church of Agios Ioannis Eleimonas, Vikla

The timber-roofed Church of Agios Ioannis Eleimonas is the only building that has survived intact in the ruined and abandoned village of Vikla. Despite its dilapidated state, this village has preserved the authenticity of Cypriot folk architecture.



Figs 388, 389. *Church of Agios Ioannis Eleimonas, Vikla.*

Fig. 390. *Ornated pessary.*



Church of Agios Georgios, Akapnou

The timber-roofed Church of Agios Georgios is situated in the centre of the village and serves as its parish church.



THE LUMINOUS SAINTS OF CYPRUS



Church of Panagia Iamatiki, Arakapas

The Church of Panagia Iamatiki, which is situated in the village of Arakapas, is in its

present form a timber-roofed church of quite large proportions such as those to be found mainly in the Troodos mountain range. However, two elements of arches can be made out in the interior of the church that belong to an earlier phase and it would appear that it used to have a different shape from the one of today. From an inscription in the church we learn that parts of the latter were built after some disaster occurred in 1727. Above the internal arch elements there are important wall-paintings belonging to the Italo-Byzantine style that we encounter in Cyprus in the first half of the 16th century.



Fig. 391. *Church of Panagia Iamatiki, Arakapas.*

Saint Mamas came from the town of Gangra in Paphlagonia and was born of a devout Christian family in the 3rd century A.D. He met a martyr's death during the persecutions of Christians. According to tradition, the body of the martyr was thrown into the sea and the waves washed the body up from Asia Minor into the Bay of Morfou, where an imposing church was built that was later to become a monastery. The sarcophagus of the saint can be seen in his church in the village of Morfou that is today under Turkish occupation. Saint Mamas is one of the best loved saints of Cyprus and is considered the patron of simple believers. His feast day is on 2 September.



Church of Agios Mamas, Louvaras

The small timber-roofed Church of Agios Mamas in the village of Louvaras was built in 1455, according to the inscription above the west entrance; again from the same source we learn that it was decorated 40 years later in 1495 by the artist Philip Goul. This painter, one year earlier in 1494 had decorated the Church of Timios Stavros Agiasmati in the monastery of the same name situated in Platanistassa. The wall-paintings of the church that adorn its interior and a part of the external west wall have been preserved in an excellent state, while of special interest are details of the donors and painter provided to us by the patronal inscription on the west wall of the church. The painter Philip Goul is faithful to Byzantine tradition, but in his work one may distinguish influences from subjects of western iconography. Contemporary with the church are the iconostasis and two moveable icons of Christ and of Saint Artemios, the latter two most probably by Goul.

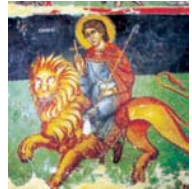


Fig. 392. *Saint Mamas.*

† SAINT MAMAS †



Fig. 393. *Saint Artemios.*

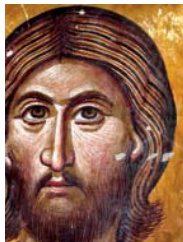


Fig. 394. *Jesus Christ.*



It would not appear unconnected with the traditions of the Orient that already as from the first centuries of Christianity the wine-treaders, their tunics stained red from treading the grapes, symbolised the martyrs of the new faith and the wine-press their martyrdom and the sacrifice of God-made-man, the *True Vine*. But also the classical Greek word '*Lin*' meant both wine-press and sarcophagus; the treading of the grapes represented the crushing of the Dionysian grape cluster itself, and for this reason it had a ritual nature.

Stavroula Kourakou-Dragona
"Wine in Poetry – Byzantine Wine"
Editions of the F. Boutari Foundation, Athina 1995.

Commandaria constitutes the Eucharistic wine, which is the warmth of the heart, a source of tears and a burning flame pointing to Heaven, prepared in the divine wine press by the priest during the most sacred moment of the Holy Eucharist.

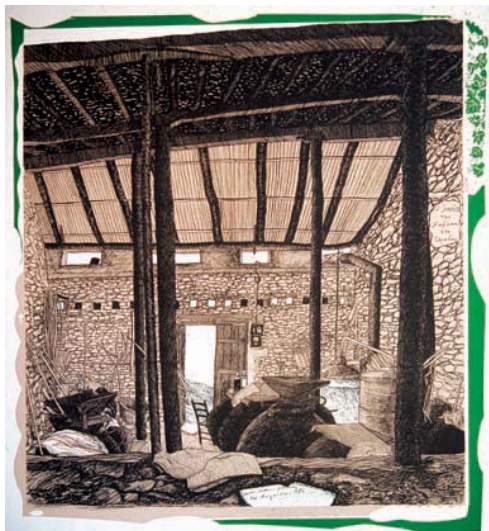


Fig. 395. *The wine press of Charilaos in Omodos Village*
(work by the Cypriot engraver, Hambis, 1987).

WALKING TOURS ACCOMPANIED BY A GUIDE (participation free)

Every Monday: "Historical tour in Lemesos".

Starting point: Tourist Information Office, Lemesos.

Every Wednesday (October-March): "Tour to Germasogeia village".

Starting point: Information Office, Germasogeia.

Fig. 396. *The wine village of Omodos.*



1ST LOCAL PAFOS ITINERARY

33 kilometres

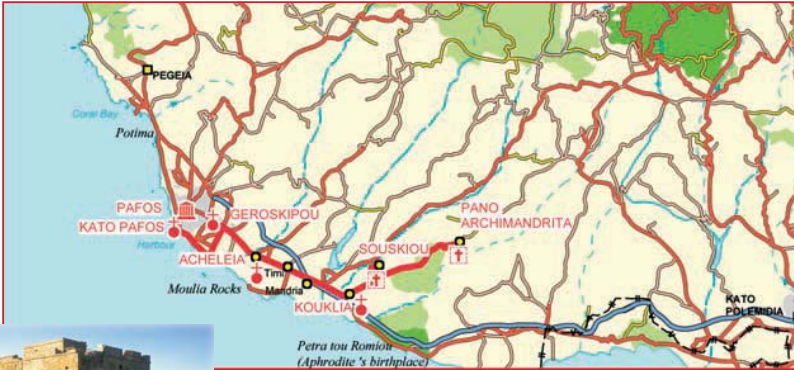


Fig. 397. Pafos Castle.



Early Christian basilica of Chrysopolitissa, Kato Pafos

One of Cyprus' most important and largest Early Christian basilicas. The basilica is situated in Kato Pafos, not far from the small port and the Castle. It was built as a seven-aisled church in the 4th century and due to its size and its auxiliary buildings it is thought to have been Pafos' metropolitan church during the early Christian period. The church is associated with the arrival and stay of Apostle Pavlos in Pafos since, according to oral tradition, the Apostle was tied up and beaten on a column that is located to the northeast of the church. The basilica was destroyed by the Arabs in the 7th century but the area continued to function as a place of worship with smaller churches erected on the same site. Beautiful mosaic floors and impressive marble architectural elements survive on the site of the basilica.



Every year, during the vespers of Apostles Petros and Pavlos, in the area where the ruins of the Church of Panagia Chrysopolitissa lie, a grand and Byzantine-like open-air ceremony is organised since it is on this spot that, according to tradition, Apostle Petros' column is situated.

Fig. 398. The Early Christian basilica of Panagia Chrysopolitissa.

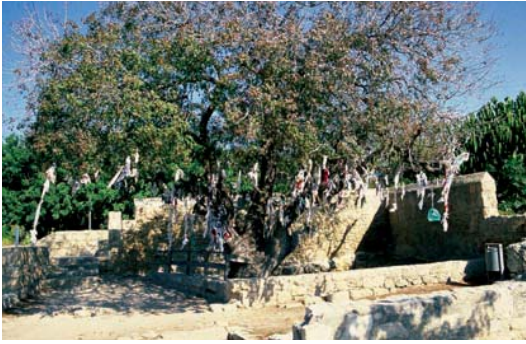


Fig. 399. *Trimithia (terebinth) tree with offerings hung by worshipers above the catacomb of Agia Solomoni, Pafos.*



Fig. 400. *Ancient Theatre, Pafos.*



The Church of Agia Kyriaki, Kato Pafos

The Church of Agia Kyriaki is built upon the site of the north aisle of the destroyed Early Christian Church of Panagia Chrysopolitissa. Some columns that belonged to the Early Christian church are now incorporated into the walls of the Church of Agia Kyriaki. The Church of Agia Kyriaki was originally a cross-in-square domed church but following later additions and alterations it is now a cruciform church. The church can be dated to the 15th century.



Byzantine Museum of the Holy Bishoprlic of Pafos

The Museum is housed in the area of the Pafos Bishoprlic and it is considered to be one of the richest and most important museums of Byzantine ecclesiastic art. The Museum's icon collection is equal in importance to the collection of icons at the Byzantine Museum of the Archbishop Makarios III Foundation in Lefkosia. The icons are dated from the 8th-9th century until the 19th century. Fragments of wall paintings that originate from various churches in the Pafos District are also exhibited as well as woodcarvings, sacerdotal vestments and other items of ecclesiastic art.



Fig. 401. *"Tombs of the Kings", Pafos.*



The Church of Agia Parakevi, Geroskipou

The Church of Agia Paraskevi is situated in the centre of Geroskipou village and is one of the most important Byzantine monuments of Cyprus. It is preserved in a very good condition and the only alteration to its original form occurred in the 19th century when the western wall was demolished and a large narthex was built in its place. The Church of Agia Paraskevi was possibly built upon the ruins of an Early Christian basilica but excavations have not yet proved this. This is probably the reason why the church resembles a three-aisled basilica. The church's main



characteristic though is its five domes that also exist on the much later dated Church of Apostoloi Varnavas and Ilarionas in Peristerona although the two churches differ in many respects. Another interesting feature is the small quatrefoil-shaped building that is attached to the church's southeast corner and was possibly a



Fig. 402. *The Church of Agia Paraskevi, Geroskipou.*

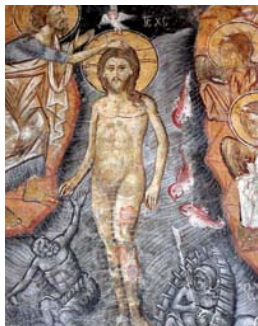


Fig. 403. *Christ's Baptism, wall-painting.*



Fig. 404. *The Betrayal, wall-painting.*



Fig. 405. *The Golgotha, wall-painting.*

martyrion or an agiasma. Unlike the other aforementioned five-domed church of Peristerona, the Church of Agia Paraskevi preserves extremely important wall-paintings that survive in numerous layers that each belong to a different period. Of great importance are the aniconic wall paintings on the eastern dome. These are the only wall-paintings in Cyprus that can be connected to iconoclasm. Wall-paintings belonging to the 10th, 12th, 14th and 15th century also survive in the church.



The Church of Agios Theodosios, Acheleia

The Church of Agios Theodosios is built near Acheleia village to the south of the old Lemesos-Pafos motorway. The church belongs to the cross-in-square type with a dome. Three layers of wall-paintings survive on the western and the northern part of the cross. The first layer is almost completely worn and cannot be securely dated but it possibly belongs to the 12th century. The second layer preserves the largest number of paintings and the most important ones and is dated to the 13th century. Very few fragments of the more recent 16th century wall-paintings remain. The 13th century layer includes depictions of the Apostles Petros and Pavlos, Saint Nikolaos and Saint Theodosios and a portrait



Fig. 406. *The Church of Agios Theodosios, Acheleia.*



Fig. 407. *Saint Theodosios, Acheleia.*



of the painting's donors. These 13th century wall-paintings are among the most important paintings with regards to the development of Byzantine art in Cyprus during the first century of Frankish rule.



The Church of Panagia Katholiki, Kouklia

The Church of Panagia Katholiki is situated to the east of the Sanctuary of Aphrodite in Kouklia, which can be explained by the fact that the worship of Aphrodite gave way to the worship of the Virgin Mary. The church is one of Pafos' most important Byzantine monuments and its foundation is dated to the 12th century. During the 15th century the church was extended to the west with the addition of a long arch that was redecorated with wall-paintings, many of which still survive in the nave.



Fig. 408. *The Church of Panagia Katholiki, Kouklia.*



Fig. 409. *The Sanctuary of Aphrodite, Kouklia.*



Hermitage of Palaio Egkleistro ('Old Hermitage'), Souskiou

Situated at a distance of approximately 5 kilometres from the village of Kouklia is the rock-cut cave-hermitage called 'Palaio Egkleistro'. The cave took its name from the oral tradition that mentions that Saint Neofytos dwelled in it before moving to his hermitage in Tala. The interior of the hermitage is adorned with excellent 15th century wall paintings.



Hermitage of Agion Pateron, Pano Archimandrita

The rock-cut hermitage-cave of the 'Agioi Pateres' is located in the village of Pano Archimandrita. The village's name refers to the title of Archimandrite (Abbot). The name 'Agioi Pateres' (Holy Fathers) denotes that monks inhabited the area. The cave preserves 14th century wall-paintings.



Figs 410, 411, 412. *Hermitage of Agion Pateron, Pano Archimandrita.*

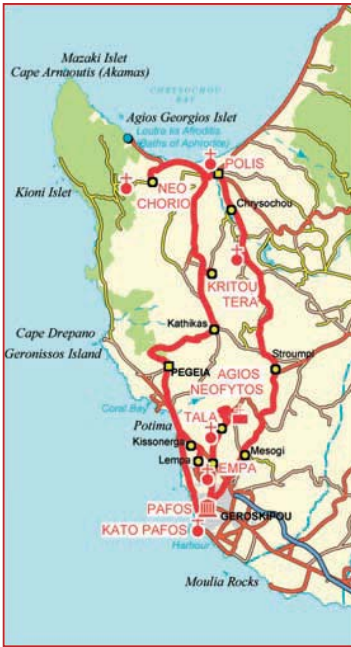


2ND LOCAL PAFOS ITINERARY

98 kilometres



Early Christian basilica of Chrysopolitissa, Kato Pafos



One of Cyprus' most important and largest Early Christian basilicas. The basilica is situated in Kato Pafos, not far from the small port and the Castle. It was built as a seven-aisled church in the 4th century and due to its size and its auxiliary buildings it is thought to have been Pafos' metropolitan church during the early Christian period. The church is associated with the arrival and stay of Apostle Pavlos in Pafos since, according to oral tradition, the Apostle was tied up and beaten on a column that is located to the northeast of the church. The basilica was destroyed by the Arabs in the 7th century but the area continued to function as a place of worship with smaller churches erected on the same site. Beautiful mosaic floors and impressive marble architectural elements survive on the site of the basilica.



Fig. 413. The Church of Agia Kyriaki, Kato Pafos.



Fig. 414. Mosaic floor with Christ's monogram. Early Christian basilica of Chrysopolitissa, Kato Pafos.



Fig. 415. Mosaic floor with geometric motifs. Early Christian basilica of Chrysopolitissa, Kato Pafos.





The Church of Agia Kyriaki, Kato Pafos

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Byzantine Museum of the Holy Bishopric of Pafos

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The Church of Panagia Chryseleousa, Empa

The Church of Panagia Chryseleousa in Empa is located in the centre of the village and it constitutes one of Cyprus' most important Byzantine monuments. It was built upon the foundations of an Early Christian basilica of which parts of the *Holy Bema's* apse still survive. The Church of Panagia Chryseleousa was originally built as a cross-in-square church possibly during the 11th century. In the 13th century barrel-vaulted rooms were added onto the north and south sides of the cross's western part. The western wall was then demolished and a domed narthex took its place. The church preserves



Fig. 416. *Panagia Chryseleousa, Empa.*

some extremely important and artistically valuable wall-paintings that survive in numerous layers and are dated to various chronological periods.

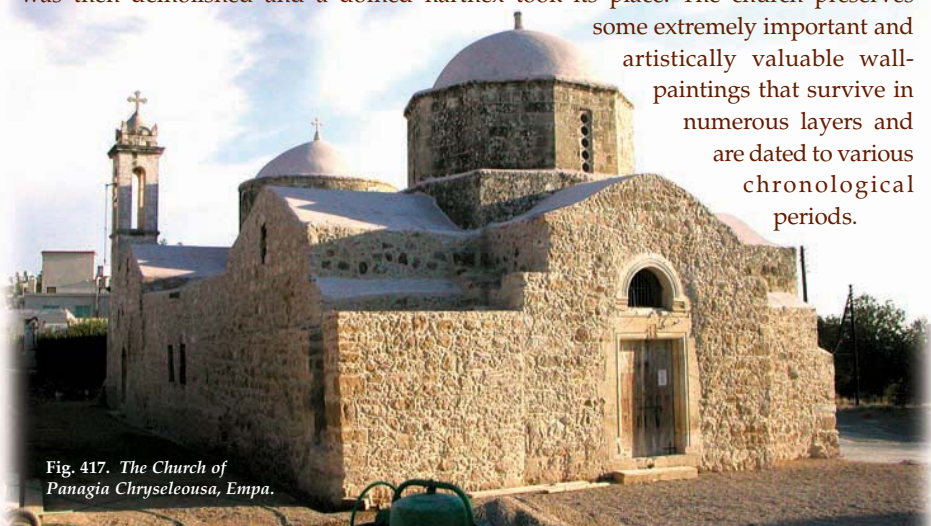


Fig. 417. *The Church of Panagia Chryseleousa, Empa.*

The earliest wall-paintings that were recently revealed are possibly dated to the 11th century but there is also a 13th century layer, a 15th century layer, and an extensive 16th century one. Some of the wall-paintings that cover the narthex can be dated to the late 13th century or the early 14th century. It is also worth mentioning that the church's wooden carved iconostasis that is adorned with beautiful 16th century icons is dated to 1747.



Fig. 418. *The interior of a reconstructed house in the prehistoric settlement of Lempa, Pafos.*



The Church of Agia Ekaterini, Tala

The Church of Agia Ekaterini in Tala is the village's parish church. It is single-aisled with a dome but it may have been barrel-vaulted originally if one notices the remains of the original building which survive in the west side of the church's cross. The original church was possibly built during the 15th century and its extension to the east probably occurred during the 16th century. The western wall bears very few fragments of the initial wall-paintings. A wooden carved iconostasis exists in the church.



Fig. 419. *The Church of Agia Ekaterini, Tala.*



Monastery of Agios Neofytos, Tala

The Monastery of Agios Neofytos is one of the most remarkable and most important monasteries of Cyprus. It is located approximately ten kilometres to the northwest of Pafos and its foundation is associated with the Cypriot Saint Neofytos o Egleistos whose hermitage is located beside the Monastery. Saint Neofytos who was originally from Lefkara chose to stay in this place and carved his hermitage in the natural rock in 1159. He lived in this cave as a hermit monk and became extremely well known even while he was still alive. He died and was buried in the same place sometime after 1214.



Fig. 420. *The Monastery of Agios Neofytos, Tala.*



Fig. 421.
Saint Neofytos,
16th century,
126.5 x 62.6 cm.
Ecclesiastical Museum
of the Monastery
of Agios Neofytos.

Saint Neofytos left behind him important work and he also wrote his *Τυπική Διαθήκη* (Typical Will), which is a valuable source for his hermitage and his life in general. In 1183 the hermitage (Egkleistra) was adorned with excellent quality wall-paintings by the painter Theodoros Apevdhis from Constantinople. Agios Neofytos had many pupils and at the beginning of the 16th century a grand church was erected a few metres to the east of the Egkleistra, also decorated with fine wall-paintings. The wood carved iconostasis is also dated to the beginning of the 16th century and the icons that it carries, depicting the

Dodekaorto (the main feasts of the Church) and the Great Deisis, date to the year 1544 and were painted by Iosif Choures. Other important works of art, such as two icons of Christ and the Virgin Mary that come from the Egkleistra and are considered to be works of Theodoros Apevdhis, are kept in the Monastery's museum.



The Church of Agia Ekaterini, Kretou Tera

The Church of Agia Ekaterini is located to the east of Kretou Tera village, near the road that links Pafos with Poli Chrysochous. The church can be dated to the 15th century and it is one of the most important churches with an interesting architectural form. It is a three-aisled basilica with a dome, a type that was very popular in Cyprus during the island's 16th century Venetian rule. Similar examples can be found in Pafos in the large katholikon of the Monastery of Agios Neofytos. However, the Church of Agia Ekaterini has an extremely unique feature and that is the open portico that is attached to the west side of the church and is covered with three hemispherical domes. Originally the church was heavily adorned with wall-paintings but unfortunately, very few badly preserved fragments survive today. These can be dated to the end of the 15th century.



Fig. 422. *The Church of Agia Ekaterini, Kretou Tera.*

LUMINOUS SAINTS OF CYPRUS

Neofytos Egkleistos. Born around 1134. He was first a monk at the Monastery of Agios Chrysostomos and later resorted to a secluded area of Pafos where he carved his hermitage in the natural rock where it survives until this day. He resided in the Egkleistra and studied and wrote up his whole life enclosed in it. The Bishop of Pafos, Vasileios Kinnamos, ordained him an elder. He was the most prolific writer of the 12th century. He died at a great age and was buried in the Egkleistra that he himself carved. Later, a monastery dedicated to him was founded next to the Egkleistra. He is celebrated on the 24th of January and the 28th of September.



SAINT NEOFYTOS





*The Church of Agios Andronikos,
Poli Chrysochous*

The Church of Agios Andronikos is situated in the western outskirts of Poli Chrysochous on an elevation with a magnificent view of the Akamas peninsula. The church is single-aisled and barrel-vaulted with 16th century wall-paintings. During the Ottoman conquest the church was turned into a mosque and in more recent years a room was attached to its north side in order to accommodate the needs of the Muslim worshippers.



Fig. 423. *Saint Andronikos. Church of Agios Andronikos, Poli Chrysochous.*



Fig. 424. *Coast. Poli Chrysochous.*



The Church of Agios Minas, Neo Chorio

This is a small barrel-vaulted church located approximately three kilometres to the west of Neo Chorio village on the outskirts of the Akamas peninsula forest. The original church was a small single-aisled, barrel-vaulted building. The few wall-paintings that adorn the church are dated to the 13th century.



Fig. 425. *The Church of Agios Minas, Neo Chorio.*

FITHKIOTIKA TEXTILES

In the Pafos District where silk and wool fabrics were woven, the famous 'fithkiotika' textiles that are characterised by their bright colours and geometric motifs were extremely popular.

In earlier days these textiles were made throughout Cyprus and especially in Karpasia. Today however, this traditional textile is made only in the Pafos District. The textile's basic and oldest colours are red (which is made out of the plant ryzari) and indigo, which is made out of loulaki. Other colours were later added to the textiles but throughout Cyprus the preferred shades remain the traditional ones: red, green, orange and yellow.



Fig. 427. *Traditional house with a millstone and an olive press in Pegeia village, Pafos. Sketch by the Cypriot architect Neoptolemos A. Michaelides.*



Fig. 426. *Fithkiotiko textile.*

"Η λαϊκή τέχνη της Κύπρου" ("Folk Art of Cyprus") Museum of Folk Art, Etaireia Kypriakon Spoudon, Eleni Papademetriou, Publication of the Cultural Centre of the Popular Bank, Lefkosia, June 1996, p. 18.



Fig. 428. *The Akamas Peninsula.*

3RD LOCAL PAFOS ITINERARY

85 kilometres



Early Christian basilica of Chrysopolitissa, Kato Pafos

One of Cyprus' most important and largest Early Christian basilicas. The basilica is situated in Kato Pafos, not far from the small port and the Castle. It was built as a seven-aisled church in the 4th century and due to its size and its auxiliary buildings it is thought to have been Pafos' metropolitan church during the early Christian period. The church is associated with the arrival and stay of Apostle Pavlos in Pafos since, according to oral tradition, the Apostle was tied up and beaten on a column that is located to the northeast of the church. The basilica was destroyed by the Arabs in the 7th century but the area continued to function as a place of worship with smaller churches erected on the same site. Beautiful mosaic floors and impressive marble architectural elements survive on the site of the basilica.



Fig. 429. Fishing nets, Pafos port.



The Church of Agia Kyriaki, Kato Pafos

The Church of Agia Kyriaki is built upon the site of the north aisle of the destroyed Early Christian church of Panagia Chrysopolitissa. Some columns that belonged to the Early Christian church are now incorporated into the walls of the Church of Agia Kyriaki. The Church of Agia Kyriaki was originally a cross-in-square domed church but following later additions and alterations it is now a cruciform church. The Church can be dated to the 15th century.





Byzantine Museum of the Holy Bishopric of Pafos

The Museum is housed in the area of the Pafos Bishopric and it is considered to be one of the richest and most important museums of Byzantine ecclesiastic art. The Museum's icon collection is equal in importance to the collection of icons at the Byzantine Museum of the Archbishop Makarios III Foundation in Lefkosia. The icons are dated from the 8th-9th century until the 19th century. Fragments of wall-paintings that originate from various churches in the Pafos District are also exhibited as well as woodcarvings, sacerdotal vestments and other items of ecclesiastic art.



Fig. 430. Cross, Despotik icon. Panagia Eleousa. 12th and 16th centuries, 75 x 457 cm. Ecclesiastic Museum of Agios Neofytos, Pafos.



The Church of Agios Ilarionas, Episkopi



Fig. 431. The Church of Agios Ilarionas, Episkopi.

The Church of Agios Ilarionas is built on an extremely impressive rock outcrop above the village of Episkopi. Originally the church must have been a three-aisled, barrel-vaulted building but only the southern aisle survives today.



Fig. 432. On the way to the Church of Agios Ilarionas, Episkopi.



The Church of Panagia Eleousa, Nata



Fig. 433. The Church of Panagia Eleousa, Nata.

The church is situated on the banks of Xeros River, approximately four kilometres to the east of Nata village. It is a large single-aisled, barrel-vaulted church and following the frequent earthquakes that occurred in the Pafos District, the church's roof collapsed. During the last few years the church is being restored. In its interior very few fragments of wall-paintings survive, dated to the 16th century.



Fig. 434. The Church of Panagia Eleousa, Nata.

few fragments of wall-paintings survive, dated to the 16th century.

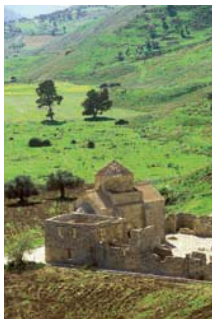
Fig. 435. Ikarios is introduced to winemaking. Mosaic in the House of Dionysus, Pafos, 3rd century A.D.





Monastery of Panagia tou Sinti, Pentalia

The Monastery of Panagia tou Sinti is located three kilometres to the east of Pentalia village on the banks of Xeros River. The church, which belongs to the monastery's original phase, is preserved in a very good condition apart from the north wing that was recently restored. According to an inscribed date, the church was built in 1542. Initially the monastery was independent but during Ottoman rule it became property of the Kykkos Monastery. It is considered to be one of the most important monastic complexes of Cyprus and it retains its authenticity within an extremely beautiful natural habitat.



Figs 436, 437, 438. *Monastery of Panagia tou Sinti, Pentalia.*



Church of Agios Nikolaos, Galataria

A barrel-vaulted church built on a rocky outcrop on the bank of Xeros River approximately three kilometres east of Galataria village. It preserves beautiful wall-paintings dated to the first half of the 16th century.



Fig. 439. *Church of Agios Nikolaos, Galataria.*

Fig. 440. *The Apostles' Holy Communion, Katholikon of the Monastery of Agios Neofytos, Tala, 16th century.*





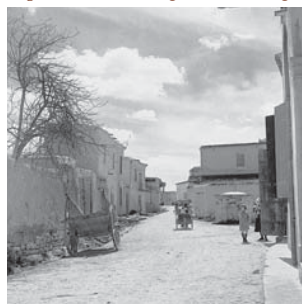
"Agia Moni" or Monastery ton Iereon or Monastery of Agios Nikolaos, Statos

The monastery is situated between the villages Statos, Agios Fotios and Panagia, one kilometre to the south of the Monastery of Panagia Chrysorrogiatissa. According to tradition this monastery was built in the 4th century A.D. by Saints Eftychios and Nikolaos, who later became Bishop of Morfou and Lykia. The monastery is also associated with Saint Athanasios Athonitis who in 963 A.D. visited and resided in the monastery for a short time before heading for Mount Athos where he founded the Monastery of Megisti Lavra. Saint Athanasios is thus considered to be the founder of the monasticism of Mount Athos. These events demonstrate how prosperous and reputable the monastery must have been during the 10th century. The monastery continued to flourish during the 12th century and throughout the island's Frankish and Venetian rule. During the years of Ottoman rule the monastery declined and ended up being part of the property of Kykkos Monastery.



Fig. 441. *Agia Moni or Monastery ton Iereon, Statos-Agios Fotios.*

Fig. 442. *Road through Statos village.*



Monastery of Panagia Chrysorrogiatissa, Panagia

The Monastery of Panagia Chrysorrogiatissa is built in a magnificent location near Panagia village on the western slopes of the Troodos Mountains in the Pafos District. Although there are no reliable written sources concerning the Monastery's foundation, tradition has it that it was built in the 12th century at a time when monastic life flourished in Cyprus with the most important monasteries being built, with funding from Byzantine emperors. According to tradition again, the icon of the Virgin Mary that is kept in the monastery, is one of the seventy icons that were copied from the three originals that were painted by Apostle Loukas. The monastery's existing building complex and the church are more recent buildings and are dated to the Ottoman period. However, this monastic complex is still a harmonious and exceptionally interesting one. The monastery's church replaced a smaller earlier one and is dated to 1770. The few wall-paintings that exist above the church's entrances are dated to 1802. A small museum has been created within the monastery where important ecclesiastic relics are kept.

reliable written sources

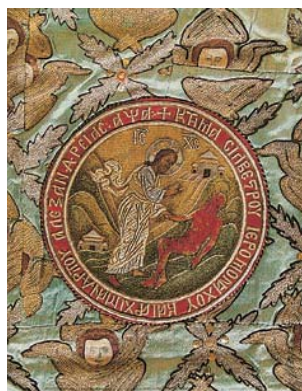


Fig. 443. *Gold threaded embroidery. The Air and a round centrepiece depicting the miracle of Christ curing a leper, Holy Monastery of Chrysorrogiatissa.*



Panagia Chryseleousa, Polemi

The Church of Panagia Chryseleousa is situated in the north outskirts of the village of Polemi and it is the village's parish church. In its present form it is a complex of two churches: a cruciform domed church in the north and a barrel-vaulted church in the south. The northern church is the oldest and is dated to the 12th century whereas the church in the south is an 18th century addition. In the interior there is a lovely wooden iconostasis with beautiful icons.

Fig. 444. Wall-painting from the Church of Panagia Chryseleousa, Polemi.



Fig. 445. Offerings at Panagia Chryseleousa Church, Polemi.



Fig. 446. Panagia Chryseleousa Church, Polemi.



The Church of Agioi Kyrikos and Ioulitti, Letympou

The Church of Agioi Kyrikos and Ioulitti is situated in the southeast outskirts of Letympou village. The church is a cruciform domed building, exceptionally elegant and with beautiful proportions. The church was possibly built in the 12th century but has many later additions of the 15th century. Two layers of wall-paintings exist in the church and are especially evident in the recess of the *Holy Bema's* apse. The earlier layer is dated to the 13th century. Most of the wall-paintings that are dated to the end of the 15th century can be seen on the eastern and southern arch whereas very few paintings survive in the north and on the spherical triangles. On the southern arch there are wall-paintings with scenes from the life of Christ and the Virgin Mary whereas on the eastern arch there are scenes from the Resurrection and from events that occurred following Christ's Resurrection. On the lower part of the eastern arch Latin monks are depicted who possibly donated these wall-paintings to the church.





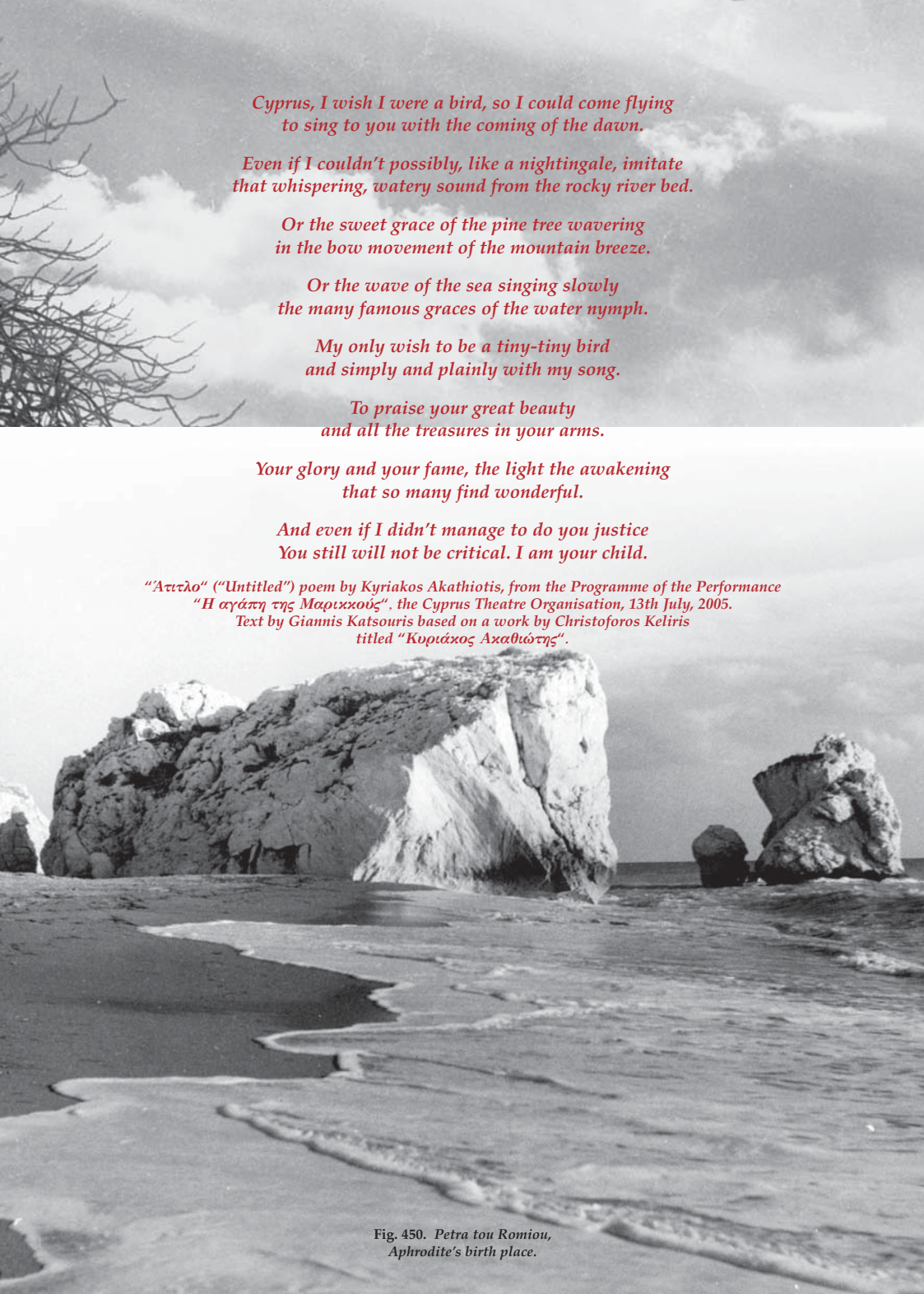
Fig. 447. *Baths of Aphrodite, Poli Chrysochous.*



Fig. 448.
Oenanthe cypriaca.

Fig. 449. *The Akamas Peninsula.*





*Cyprus, I wish I were a bird, so I could come flying
to sing to you with the coming of the dawn.*

*Even if I couldn't possibly, like a nightingale, imitate
that whispering, watery sound from the rocky river bed.*

*Or the sweet grace of the pine tree wavering
in the bow movement of the mountain breeze.*

*Or the wave of the sea singing slowly
the many famous graces of the water nymph.*

*My only wish to be a tiny-tiny bird
and simply and plainly with my song.*

*To praise your great beauty
and all the treasures in your arms.*

*Your glory and your fame, the light the awakening
that so many find wonderful.*

*And even if I didn't manage to do you justice
You still will not be critical. I am your child.*

"Άπειλο" ("Untitled") poem by Kyriakos Akathiotis, from the Programme of the Performance

"Η αγάπη της Μαρικκούς", the Cyprus Theatre Organisation, 13th July, 2005.

*Text by Giannis Katsouris based on a work by Christoforos Keliris
titled "Κυριάκος Ακαθιώτης".*

Fig. 450. Petra tou Romiou,
Aphrodite's birth place.

GENERAL ROUTES



ITINERARY:

A (WEST)



Lefkosia – Peristerona (Church of Agioi Varnavas and Ilarionas) – Kalopanagiotis (Monastery of Agios Ioannis Lampadistis) – Kykkos (Monastery of Panagia) – Panagia (Monastery of Panagia Chrysorrogiatissa) – Tala (Monastery and Hermitage of Agios Neofytos) – Empa (Church of Panagia Chryseleousa) – Ktima, Pafos (Mosque/Church of Agia Sofia) – Kato Pafos (Early Christian Basilica of Chrysopolitissa and Church of Agia Kyriaki) – Geroskipou (Church of Agia Paraskevi) – Kouklia (Church of Panagia Katholiki) – Kolossi (Church of Agios Efstathios) – Pyrga (Monastery of Stavrovouni and Royal Chapel) – Pera Chorio (Church of Ieron Apostolon) – Lefkosia.

304 kilometres

From Lefkosia the visitor may head in a westerly direction and first see in the village of Peristerona the five-domed Church of Agioi Varnavas and Ilarionas dating to the 12th century. Of interest is the Church Museum to be found on the premises of the Bishop Assistant of Arsinoe in Peristerona village. Despite its small size, it is an interesting museum with various exhibits, mainly icons originating from the villages of the Bishopric of Arsinoe/Poli Chrysochous. Subsequently, s/he may proceed to the valley of Marathasa and see in the village of Kalopanagiotis the pretty Monastery of Agios Ioannis Lampadistis, one of the most attractive monasteries of Cyprus; the



wall-paintings that adorn its three successive churches provide a conspectus of the Byzantine art of Cyprus from the 12th to the 16th centuries. Of special interest is the sacristy of the monastery situated in a separate building to the south.

After Kalopanagiotis the visitor can head towards the famous Monastery of Panagia Kykkou and worship the icon of Panagia which, according to tradition, is a work of the Apostolos Loukas. The monastery has a large and well-stocked church museum. From Kykkos Monastery one may head towards Pafos, crossing the Pafos forest and reaching the village of Panagia, where the Monastery of Panagia Chrysorrogiatissa can be visited. The latter consists of an attractive monastic complex built on a superb site and enjoying a beautiful view.

On the way to Pafos in Tala village one may visit the Monastery of Agios Neofytos, as well as his hermitage carved out of the rock. The church of the monastery and the hermitage are both decorated with Byzantine wall-paintings executed with exceptional artistic skill. Before reaching the town of Pafos in the village of Empa one may admire the Byzantine Church of Panagia Chryseleousa, with its wall-paintings from various periods, from the 11th, 13th and 15th centuries.

In the town of Pafos the visitor can see the Church of Agia Sofia, which during the years of Turkish rule was converted into a mosque. In Kato Pafos one may visit the early Christian basilica of Chrysopolitissa, one of the largest basilicas of Cyprus and even of the entire Mediterranean. The site on which this church is built is linked with the Apostle Pavlos, since according to local tradition he was bound to a pillar – which exists to this day – and flogged. Over the ruins of the basilica stands a more recent church of the 15th century dedicated to Saint Kyriaki.

Heading towards the east, one may find in Geroskipou the five-domed Church of Agia Paraskevi dating to the 9th century and which is decorated with beautiful wall-paintings of the 9th, 10th, 12th, 14th and 15th centuries. Arriving afterwards in Kouklia on the site of ancient Palaipafos, the visitor will see the Church of Panagia Katholiki built very close to the ruins of the temple of Aphrodite, since the worship of Panagia (Virgin Mary) replaced that of the goddess of the ancient Greeks.

Moving on to Lemesos, and after passing through Kourion near to the medieval castle of Kolossi, one may visit the small and quaint Church of Agios Efstathios. Later, on the road from Lemesos to Lefkosia one can call on the famous Monastery of Stavrovouni, where a substantial piece of the Cross on which Christ was crucified is safeguarded, and which is linked with Saint Eleni; and further on, to Pyrga village where the Royal Chapel is connected with the Frankish kings of Cyprus. Finally, before reaching Lefkosia one may visit Pera Chorio and admire the 12th century A.D. Church of Ieron Apostolon, with its wall-paintings.





ITINERARY:

B (EAST)



Lefkosia – Pera Chorio (Church of Ieron Apostolon) – Kellia (Church of Agios Antonios) – Sotira (Churches of Metamorphosis, of Agios Mamas, of Agios Georgios Chortaktion, of Panagia Chortaktion) – Paralimni (Churches of Panagia and of Agia Marina) – Agia Napa (Monastery of Agia Napa) – Larnaka (Church of Agios Lazaros) – Dromolaxia (Mosque of Umm Haram or Hala Sultan Tekke) – Kiti (Church of Panagia Angeloktisti) – Kivisili (Church of Panagia) – Klavdia (Mosque/Church of Agia Ekaterini) – Pyrga (Gothic Church of Panagia Stazousa) – Pyrga (Royal Chapel and Church of Agia Marina) – Pyrga (Stavrovouni Monastery) – Lefkosia.

181 kilometres

On the way from Lefkosia to Larnaka one may visit in Pera Chorio village the Church of Ieron Apostolon, with its beautiful wall-paintings of the 12th century. Next, in the village of Kellia, one may admire the Church of Agios Antonios that dates to the 9th century, with its wall-paintings from various periods but mainly of the 11th and 13th centuries. Following the road towards Ammochostos one may stop off at the village of Sotira to visit the Church of Metamorphosis with its 13th century wall-paintings and the Church of Agios Mamas of the 16th century. In an area a little outside of Sotira called Chortakia, one may see the Churches of Panagia and of Agios Georgios.

Proceeding onwards to the east one may visit in Paralimni, in the central square of the provincial town, the 15th century Church of Agia Marina, and that of Agios Georgios. In the tourist resort of Agia Napa one may admire the Monastery of Agia Napa.



Returning to Larnaka, one may worship at the Church of Agios Lazaros; under its Holy Altar lies the grave of the friend of Christ whom he raised from the dead and who became the first Bishop of the town. Heading westwards, one may visit the mosque of Umm Haram or Hala Sultan Tekke, close to the Salt Lake. This mosque is an important Muslim monument linked with the 7th century Arab raids on Cyprus and with the death of Umm Haram, who according to tradition was a relative of Mohammed himself.

Near to the village of Kiti one may admire the beautiful Church of Panagia Angeloktisti ('built by angels'), with its famous mosaic of the 6th century A.D. In the ensuing villages, Kivisli and Klavdia, can be seen the two small Byzantine churches of Panagia and of Agia Ekaterini. The latter was converted into a Muslim mosque during the years of Turkish rule.

Leaving Klavdia, the visitor can head towards the interior to visit the Church of Panagia Stazousa, a gothic edifice of the years of Frankish rule, visit the village of Pyrga and view the royal chapel and the Byzantine Church of Agia Marina. Next s/he can climb up to Stavrovouni (not accessible to women) to worship the piece of the Cross on which Christ was crucified. This monastery is linked with the visit of Saint Eleni during her return voyage from Jerusalem to Constantinople after the discovery of Timios Stavros. Finally, the visitor may return to Lefkosia.

The two roads

"Enter through the narrow gate, for wide and spacious is the gate that leads to perdition, and many are they who so enter. For strait is the gate and narrow the road that leads to everlasting life, and few are they who find it".

Christ's Sermon on the Mount

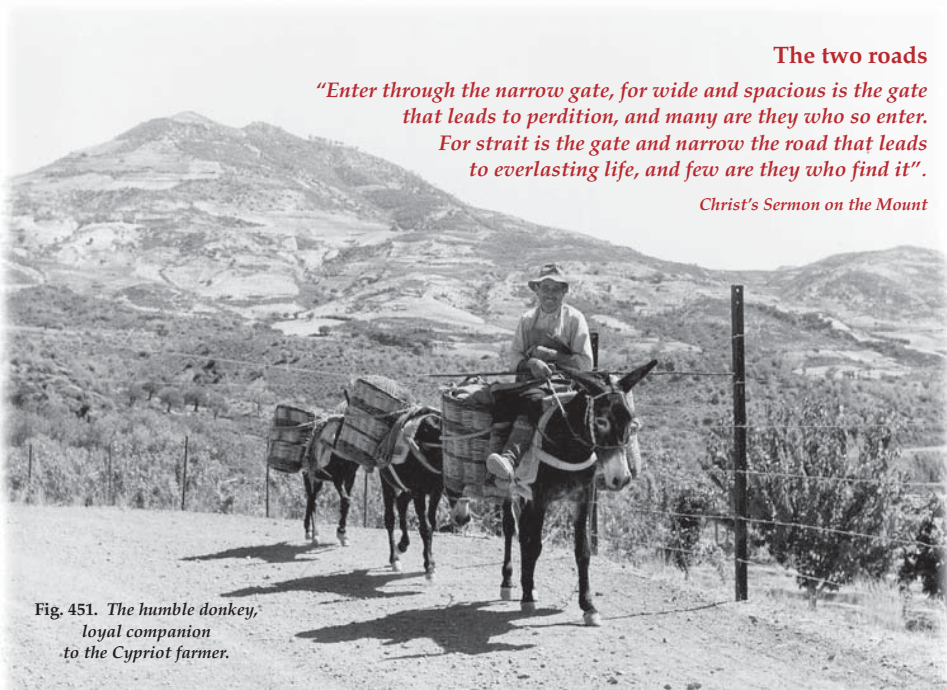


Fig. 451. *The humble donkey, loyal companion to the Cypriot farmer.*

CYPRUS

SCALE



Prepared by Lands and Surveys Department
Cyprus, June 2006

PATHWAYS OF CYPRUS

The Forestry Department, assisted financially by the Cyprus Tourism Organisation, has created a significant number of pathways to date, in various regions of the island from the Akamas peninsula in the west to Cavo Greco at the south-eastern tip.

They are carefully planned so as to pass through areas of rich natural vegetation, but also ones of cultural interest. They are made with gradual slopes, are as far as possible circular for easy walking by people of all ages and are suitably signposted. Many of these paths are networked and grouped according to specific areas.

The starting points of the pathways are usually marked by wooden signs or wood covered kiosks. On many of them are hung wooden boards concerning the flora and the geology of the area. Although a feature of Cypriot nature is activity that one can enjoy throughout the year, the best period is considered to be the last month of autumn (November) and the months of spring.

The European path E4 begins from Gibraltar then passes through Spain, France, Switzerland, Germany, Austria, Hungary, Bulgaria and finally Greece, where it ends in Crete. From there it extends into Cyprus, which is linked to Crete by ship and aeroplane, uniting the international airports of Larnaka and Pafos. On the way, the traveller crosses the mountain range of Troodos, the peninsula of the Akamas, as well as large areas of farming lands, enjoying exceptional beauty of landscape and places of great ecological, historical, archaeological, cultural and scientific value.



Fig. 452

RELIGIOUS EVENTS - FESTIVALS - WORSHIP

24-25 January: *Feast day of Saint Neofytos* traditional festival at the Monastery of Agios Neofytos – Tala, Pafos.

1-2 February: *Jesus Christ's Presentation in the Temple*, traditional festival at the Monastery of Chrysorrogiatissa, Pafos District.

24-25 March: Traditional festival in Klirou village (Lefkosia District) and in Kalavasos village (Larnaka District).

April: *"Byzantine Days"* – Byzantine ecclesiastical music and choirs at the Larnaka Municipal Theatre and the Church of Agios Lazaros. Organised by the Municipality of Larnaka and the Church of Agios Lazaros, Larnaka, tel: 24657745 or 24629333.

April or May: *Litany of the icon of Saint Lazaros* in the Church of Agios Lazaros and the Municipality of Lemesos, tel: 24657745 or 24629333.

April or May: *Greek Orthodox Easter.*

Easter Friday: Litany of the decorated Epitaphios is carried out in all the parishes at approximately 20:30. **Easter Saturday:** At midnight, mass is held outside of each church. **EASTER SUNDAY** (Greek Orthodox).

"Easter Events":

On Easter Sunday, Monday and Tuesday traditional games are organised in all towns and most of the villages.

4-5 May: *Feast-day of Saint Eirini*, traditional festival in Pervolia village, Larnaka District, tel: 24423330.

20-21 May: *Feast-day of Saints Konstantinos and Eleni*, traditional festivals in the villages of Deryneia and Tsada.

May-June: *Pentecost – Kataklysmos Festival* (music, dancing, poetry, theatre, competitions): on the Larnaka beachfront, organised by the Municipality of Larnaka, tel. 24657745; in Agia Napa, organised by the Municipality of Agia

Napa, tel. 23816300; in Lemesos, organised by the Municipality of Lemesos, tel. 25745919 or 25343120; in Kato Pafos, organised by the Municipality of Pafos, Tel. 26932014, in cooperation with the Nautical Club of Pafos and the Kato Pafos Cultural Association and in other coastal towns.

16 June: *Feast-day of Saint Tychonas*, musical performance organised by the Community Council of Agios Tychonas, Lemesos, tel. 25323567.

16-17 June: *Feast-day of Saint Leontios*, traditional festival in Pervolia village, Larnaka District, tel. 24423330.

25-26 July: *Traditional festival of Saint Paraskevi*, organised by the Municipality of Geroskipou in the village square, Pafos, tel: 26962324.

14-15 August: *Dormition of the Virgin Mary*, traditional festivals held at the Monasteries of Kykkos and Chrysorrogiatissa, at the Church of Chrysospiliotissa in Deftera village, and in the villages of Liopetri and Kiti.

7-8 September: *Birth of the Virgin Mary*, traditional festivals held at the Monasteries of Kykkos and Chrysorrogiatissa, and at the Church of Panagia tis Iamatikis (Arakapas village, Lemesos), tel. 99897860.

3-4 October: *Feast-day of Saint Ioannis Lampadistis*, traditional festival, Kalopanagiotis village.

17-18 October: *Feast-day of Saint Loukas*, traditional festivals in the villages of Kolossi and Aradippou.

7-8 November: *Feast-day of the Archangels Michail and Gabriil*, traditional festivals held at the Monasteries of Archangelos Michail in Lefkosia and in Analiontas village.

20-21 November: *The Presentation of the Virgin in the Temple*. Traditional festival held in the old Church of Pallouriotissa, Lefkosia.

Fig. 453. *Peus*, 1st half of the 16th and 20th century, 113.5 x 113 x 51.5 cm, Church of Agios Irakleidios, Monastery of Agios Ioannis Lampadistis.



MONASTERIES

Under the jurisdiction of the Patriarch

Kykkos Monastery, 8 September
(Birth of the Virgin)
Machairas Monastery, 21 November
(Presentation of the Virgin)
Monastery of Agios Neofytos, 28 September
and 24 January
Monastery of Apostolos Varnavas, 11 June

Parish Monasteries

Archbishopric

Monastery of Apostolos Andreas,
30 November and 15 August
Monastery of Archangelos Michail,
8 November
Monastery of Panagia Trikoukiotissa,
15 August

Bishopric of Tamassos

Monastery of Agios Irakleidios, 17 September
Monastery of Agios Panteleimon Acheras,
27 July

Bishopric of Konstantia and Ammochostos

Monastery of Agios Kendea, 6 October

Bishopric of Pafos

Monastery of Chrysorrogiatissa, 15 August
(Dormition of the Virgin)
Monastery of Trooditissa, 15 August
Monastery of Timios Stavros Minthis,
14 September

Bishopric of Kition

Monastery of Stavrovouni, 14 September
Monastery of Agios Georgios Mavrovounios,
23 April

Bishopric of Trimythounta

Monastery of Agia Thekla, 24 September
Monastery of Agios Minas, 11 November

Bishopric of Lemesos

Monastery of Timios Prodromos Mesa
Potamou, 24 June (Birth of Ioannis Prodromos)
Monastery of Agios Georgios Alamanos,
23 April
Monastery of Zoodochou Pigis tou Glossa,
Friday of the week after Easter

Monastery of Panagia Sfalagiotissa,
21 November (Presentation in the Temple)
Monastery of Agios Nikolaos ton Gatou,
6 December
Monastery of Panagia Amasgou, 21 November
(Presentation of the Virgin)
Monastery of Panagia Amiras

Bishopric of Morfou

Monastery of Agios Nikolaos Orountas,
6 December
Monastery of Agios Ioannis Lampadistis,
4 October
Monastery of Panagia tou Araka, 8 September
(Birth of the Virgin)
Monastery of Panagia tis Asinou,
21 November (Presentation of the Virgin)
Monastery of Stavros Agiasmati, 14 September
Monastery of Panagia tis Podithou,
Tuesday of the week after Easter



Fig. 474. *Bound Holy Bible*,
18th-19th century. 35.5 x 24.5 x 5.5 cm., silver.
Monastery of Agios Ioannis Lampadistis, Kalopanagiotis village.



MUSEUMS AND OTHER PLACES OF INTEREST

Lefkosia

Cyprus Museum, 1 Museum Street, tel. 22865864, 22865854; **Archbishop Makarios III Foundation, Cultural Centre - Byzantine Museum and Art Gallery**, Archbishop Palace grounds, Arch. Kyprianos square, tel. 22430008; **Cyprus Folk Art Museum**, Arch. Kyprianos square, tel. 22432578; **Museum of National Struggle**, Arch. Kyprianos square, tel. 22305878; **Nicosia Municipal Arts Centre**, 19 Apostolou Varnava Street, tel. 22797400; **Multicraft Centre of Chrysaliniotissa**, 2 Demonaktos Street, tel. 22348050, 99629611; **Famagusta Gate**, Athenon Avenue, tel. 22430877; **Ethnological Museum - House of Hadjigeorgakis Korneios**, 20 Patriarchou Gregoriou Street, tel. 22305316; **Omerie Mosque**, Trikoupi Street and Tylliria square; **Hamam Omerie (baths)**, Tylliria Square, tel. 22460570; **Kastelliotissa Medieval Hall**, old Lefkosia; **The Cyprus Classic Motorcycle Museum**, 44 Granikou Street, tel. 22680222; **The Leventis Municipal Museum of Nicosia**, 17 Ippokratous Street, Laiki Geitonia, tel. 22661475; **Ledra Museum Observatory**, Shacolas Tower, tel. 22679369; **Museum of the George and Nefeli Tziapra Pierides collection**, 86-90 Faneromeni Street, tel. 22677134; **Postal Museum**, Agios Savvas 3B, tel. 22304711; **Cyprus Handicraft Centre**, 186 Athalassa Avenue, tel. 22305024; **Cyprus Police Museum**, Evaggelou Floraki, tel. 22808793; **Museum of the History of Cypriot coinage**, 51 Stasinou Street, Agia Paraskevi, tel. 22677134; **State Gallery of Contemporary Cypriot Art**, Stasinou and Kritis corner, tel. 22458228; **Von World Pens Hall**, 3 Demosthenis Severis Street, tel. 22454800; **Imprisoned Graves**, Central Prison, tel. 22303994; **Cenotaph of Makedonitissa**, Makedonitissa area, 3km. west of Lefkosia; **Pancyprian Geographical Museum**, 100 Strovolos Avenue, tel. 22470407; **Tamassos Archaeological Site**, Politiko village, 17km. southwest of Lefkosia, tel. 22622619; **Fikardou Rural Museum**, Machairas-Lefkosia road via Klirou, 1km. east of Gourri village, tel. 22634731; **Visitors Centre, Athalassa National Forest Park**, 1 Keryneia Avenue, Aglantzia, tel. 22462943; **Cyprus Museum of Natural History**, Lefkosia-Lemesos old road, Latsia, tel. 22585834; **Proto-Industrial Museum**, Agia Varvara village, tel. 22521715, 99888070.

Larnaka

Larnaka District Museum, Kalograion Square, tel. 24304169; **Pierides Museum - Marfin Laiki Cultural Centre**, 4 Zenonos Kiteios Street, tel. 24814555; **Larnaka Municipal Cultural Centre**, Athenon Avenue, Europe Square, tel. 24657745; **Municipal Art Gallery**, tel. 24658848; **Tornatitiss-Pierides Paleontology Museum**, tel. 24628587; **City and Municipal Archives Museum**, tel. 24657745; **Larnaka Medieval Museum (Larnaka Castle)**, Athinon Avenue (Finikoudes), tel. 24304576; **Larnaka Municipal Natural History Museum**, Gregori Afxentiou Avenue, within the Municipal Gardens,

tel. 24652569; **Museum of Folk Art, Embroidery and Silversmithing**, Lefkara, tel. 24342326; **"Fatsa" Wax Museum**, Lefkara village, tel. 24621048; **Rural Museum**, House of Gavriel and Eleni Papachristoforou, tel. 24342648.

Ammochostos

"Thalassa" Municipal Museum, Agia Napa, 14 Kryou Nerou Street, tel. 23816366; **Folk Art Museum of Deryneia**, 4 Dimitri Liperti Street, tel. 23740353; **Cultural Centre of Occupied Famagusta (Ammochostos)**, 35 Evagorou Street, tel. 23740860.

Lemesos

Cyprus Medieval Museum (Lemesos Castle), Richardou and Vereggaria Street, tel. 25305419; **Lanitis Carob Mill**, behind Lemesos Castle; **Kebir Mosque**, on the junction of Genethliou Mitellas, Zig-Zag and Hami streets; **Municipal Folk Art Museum**, 253 Agios Andreas Street, tel. 25362303; **Lemesos District Museum**, 5 Kaniggos and Byron Street, near the Municipal Gardens, tel. 25305157; **Municipality Art Gallery**, 309, 28th of October Street, tel. 25586212; **Sculpture Park**, along the coastal road; **Kolossi Castle**, 14km. west of Lemesos towards Pafos, tel. 25934907; **Cyprus Wine Museum**, 42 Pafos Street, Erimi village, tel. 25873808; **Local Kourion Museum**, Episkopi village, 14km. west of Lemesos, 4km. before Kourion, tel. 25932453; **Kourion Archaeological Site**, 19km. west of Lemesos, on the road to Pafos, tel. 25934250; **Sanctuary of Apollo Hylates**, 3km. west of Kourion, on the road to Pafos, tel. 25934250; **Pasteli Museum**, Anogyra, tel. 25222357; **Oleastro - Olive Park**, Anogyra, tel. 99525093; **Akrotiri Environmental Education and Information Centre**, Akrotiri village, 13km. west of Lemesos, tel. 25826562; **Ecclesiastical Museum and Wine-making Museum**, Koilani, information provided at the village centre; **Pilavakio Pottery Museum**, Foini, tel. 25421508; **Folk Art Museum**, Arsos, tel. 25943223; **Farming Museum**, Fasoula, 25452232; **Troodos Environmental Information Centre**, tel. 25420144.

Pafos

Pafos District Museum, Griva Digeni Street, tel. 26306215; **Ethnographic Museum**, 1 Exo Vrysis Street, tel. 26932010; **Municipal Art Gallery**, 7 Gladstone Street, tel. 26930653; **Mycenaean Colonisation Museum Maa-Palaiokastro**, Coral Bay, 9km. from Pafos, tel. 26306215; **Weaving Museum**, Drousia, tel. 26332561; **Basket Museum**, Ineia, tel. 26332562; **Folk Art Museum**, Kato Akourdalia; **Museum of Marion-Arsinoe Poli Chrysochous**, 35km. from Pafos, 26 Makarios III Avenue, tel. 26322955; **Weaving Museum**, Fyti village; **Geroskipou Folk Art Museum**, 3km. east of Pafos, tel. 26306216; **Palaipafos Archaeological Site and Kouklia Local Museum**, Kouklia, 14km. east of Pafos, Pafos-Lemesos road, tel. 26432180.



USEFUL INFORMATION

- Cyprus has been a member of the European Union since the 1st of May 2004.
- Visa: for entry into Cyprus, no visa is required for nationals from most European countries. Nationals from other countries have to contact the nearest consulate of the Cyprus Republic; or, if one is not available, the nearest British Consulate.
- The importation, possession and use of narcotics and consciousness enhancing substances is strictly forbidden by law.
- Vaccination: not required.
- Tap water is drinkable.
- Bank branches are open to the public from 8.30–13.00 hours. Automatic foreign exchange machines and ATMs function on a 24-hour basis. Some banks in tourist areas are also open during afternoon hours.
- Electricity supply is at 240 volts. Plugs are triphasic.
- All internationally recognised medicines are available in pharmacies.
- Telephones: the automatic telephonic system is connected to 200 countries. Telecards are on sale in Post Offices, kiosks and souvenir shops.
- The removal of antiquities from the sea bed is forbidden, as is their transportation outside Cyprus, without a special export permit.
- **Visitors are required to avoid wearing shorts and dresses having bare shoulders in churches and monasteries.**
- Comfortable cruise ships offer short cruises to the Greek islands, to Egypt, Lebanon and Syria with full board and entertainment at reasonable prices.
- Tipping at hotels, in taxis etc. is optional but welcome.
- Local 'souvlakia' are eaten mainly wrapped in a special bread called 'pitta'. It is a tasty and moderately priced meal.

Communications

- Driving is on the left side of the road.
- All towns are linked by modern motor roads in both directions.
- Interurban taxis link most towns during the day (Lefkosia, Lemesos, Larnaka and Pafos). It is an excellent means of transport at reasonable prices.
- Petrol stations in all seaside towns have automatic pumps that accept bank notes and international credit cards. They operate on a 24-hour basis.
- Experienced tourist offices offer well organised daily trips, excursions and tours with modern air-conditioned coaches and multi-lingual guides.
- The renting of leisure boats is possible, with or without crew.

Cyprus Tourism Organisation

Tel: 00357 22691100, Lefkosia

e-mail: cytour@visitcyprus.com

www.visitcyprus.com

Cyprus Agrotourism Company

Tel: 00357 22340071, Fax: 00357 22334764

e-mail: helpdesk@agrotourism.com.cy

Cultural & Special Interests Tourism Association

P.O. Box 21455, Lefkosia 1509

Tel: 00357 22889707

e-mail: cultural@ccci.org.cy

MEN ARE FORBIDDEN TO STAY OVERNIGHT ON THE MONASTERY PREMISES; ALSO ENTERTAINMENT, SINGING OR IMMODEST AND FLIRTATIOUS ATTIRE ARE NOT ALLOWED. MEN AND WOMEN IN SHORTS ARE FORBIDDEN

Fig. 455. Notice in the Monastery of Agios Georgios Alamanos, Lemesos.



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PHOTOGRAPHS - ICONOGRAPHIC MATERIAL

Cultural Heritage Archive of the Cyprus Orthodox Church – Holy Archbishopric of Cyprus

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Archive of the Byzantine Museum – Archbishop Makarios III Foundation

Figs 27, 75, 87, 88, 89, 90, 124, 155.

Archive of the Cyprus Museum, Lefkosia - Department of Antiquities

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Archive of the Kykkos Monastery Museum

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Archive of the Cyprus Press Information Office (P.I.O.)

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Cyprus Post Offices

From a commemorative stamps series, Figs 20, 57, 59, 131, 202, 230, 242, 255, 289, 294, 343, 452.

Archive of the Bank of Cyprus Cultural Foundation

Figs 8, 141, 182, 183, 200, 205, 301, 335, 453, 454.

Archive of the Cyprus Tourism Organisation (C.T.O.)

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Sketches by the architect Neoptolemos A. Michaelides/published by the Pancyprian Organisation of architectural heritage "Στίσσα από την παραδοσιακή αρχιτεκτονική της Κύπρου" (edited by Vasilis Ierides and Anastasia Pitta)

Figs 2, 225, 349, 427 (p. 14, 16, 23, 25).

The engraver Hambis (Χαμπής) Figs 16, 281, 395.

Elias Eliades - Photographer

Figs 3, 6, 15, 18, 29, 35, 38, 42, 43, 54, 81, 82, 122, 141, 142, 143, 145, 165, 169, 170, 178, 226, 227, 228, 229, 248, 249, 252, 253, 254, 257, 259, 320, 329, 332, 333, 334, 336, 337, 341, 342, 344, 346, 368, 369, 372, 373, 374, 378, 379, 383, 384, 388, 389, 402, 406, 407, 410, 411, 412, 432, 433, 434, 439, 455, 456.

Charalambos Artemis - Photographer Figs 33, 34, 39, 48, 149.

Christos Ierides

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METHEXIS Cultural Archive Figs 36, 238, 271, 328, 401, 450, 451.

"Comment Reconnaître Les Styles en Architecture", Wilfried Koch (Editions Solar 1976)

Figs 83, 84, 85 (p. 91, 159).

Anastasios [Giannoulatos], Archbishop of Tirana and Albania,

"Ισλαμ, Θρησκευσιολογική Επισκόπηση", Akritis publications, Athens 1975, 1st edition.

Fig 274.





Fig. 457. *Silver Tray from Lampousa.*

Silver beaten tray that represents scenes from the life of David.

On the tray may be distinguished a seal with the monogram of the Emperor Heraclius (613-630).



THE END, AND GLORY BE TO GOD

We should like to thank all the holy institutions on the island: the Archbishopric of Cyprus, the monasteries, churches and chapels, his Beatitude the Archbishop, Most Holy Metropolitan Bishops, Reverend Abbots of monasteries, the venerable priests, ascetics, monks, deacons and sextons, all those that make up the body of the Church of Cyprus and, through their spiritual work, guide people/visitors to a *'a true worship of the spirit'*.

We warmly extend our thanks to all those Byzantinologists, experts on religion, archaeologists, historians of art, folk writers, researchers, archivists, poets, hagiographers, engravers and photographers who, through their assiduous zeal, have artistically and composed and illustrated this present Guide; and, employing a spiritual geography, have mapped out the island step by step, projecting and preserving the holy and the pious elements of this people: in order to show what Cyprus is really like - a deeply religious country devoted to the worship of the Divine Trinity and the honour of the more than holy Theotokos (Mother of God).

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*“The journey of Faith,
the most beautiful journey of all”.*



Fig. 458

