

Byzantine and Georgian Hymnographical Heritage (“Lenten Triodion” under George the Athonite’s Redaction)

By Lela Khachidze *

Most of the numerous translations of the great ecclesiastical figure - George the Athonite were created in Greece, on Mount Athos. The “Lenten Triodion” is one of the collections compiled by George the Athonite (1009-1065). He was thoroughly acquainted with the Byzantine and Georgian theological writings. The main principle of his epochal activity was maximum approach of the earlier Georgian translations to the Greek originals. In collections translated from Greek, he tried to show the modern Byzantine liturgical practice in full. The same principle is used in “Lenten Triodion” under his redaction. This is one of the most important liturgical-hymnographic books in Christian church, containing numerous hymns for Great Lent. “Lenten Triodion” under George the Athonite’s redaction is much more extensive than its contemporary Greek analogues. The significance of this collection for the study of Byzantine hymnography is determined by the work done by George the Athonite for identification of the authors of the hymns preserved in it. This collection preserves translations of the hymns of 14 Byzantine poet-melodists of the 5th - 10th centuries. Most of them are well known in scholarly literature, but a significant part of the hymns of the same authors whose originals are not present in the famous scholarly literature are preserved in this collection. The academic edition of this collection according to the nine ancient Georgian manuscripts is prepared by the group of Georgian scholars and its electronic version will be placed on the Internet.

Keywords: *Byzantine hymnography, George the Athonite, Lenten Triodion, Georgian hymnography*

Introduction and Literature Review

The relations between Georgia and Greece have a long history that could be traced back to a distant past. This relationship was further strengthened after the adoption of Christianity in Georgia. Translations of the Holy Scripture and ecclesiastical writings were made for the most part from the Greek. At the same time, there emerged and developed an original Georgian ecclesiastical literature which reached the peak in the works of George the Athonite (1009-1065).

Most of the numerous translations of this great ecclesiastical figure were created in Greece, on Mount Athos. He is canonized by the Georgian and Greek

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churches. The “Lenten Triodion” is one of the collections compiled by George the Athonite.

The “Lenten Triodion” (known in Georgian as “Markhvani”) is one of the most important liturgical-hymnographic collections, which contains hymns for the Great Lenten period. The process of compiling this collection reflects the development of Byzantine ecclesiastical poetry, which is mainly divided into two periods. The first is known as the “Jerusalemite period” and the second as the “Constantinopolitan period”. Many specimens of the “Jerusalemite period” have come down to us only in Georgian manuscripts and was studied by Kekelidze (1912), acad. E. Metreveli and representatives of their school (The Oldest Iadgari (Tropologion) 1980).

The collection known as the “Lenten Triodion” contains the treasury of Byzantine hymnography - numerous hymns, written by the greatest representatives of the Christian church and culture. A great many hymns have come down to us as anonymous, the authorship of which today cannot be established on the basis of only Greek sources.

The hymns included in the “Triodion”¹ are varied in terms of form, volume or poetic quality. The first dated hymn in this collection belongs to the 5th century, and the last to the 15th century. During this long period of time many things naturally fell into oblivion, and many require clarification and study.

Over time, this collection has undergone significant changes. On the one hand, it was shortened, on the other hand - it was expanded extension with a new repertoire. This or that author, who in a certain epoch occupied a prominent, leading place in the Greek “Triodion”, gradually, for various reasons, lost the primacy or was completely ignored, and this was reflected in the new redactions of this collection. Most of the obsolete hymns were composed during the Jerusalemite period of Byzantine ecclesiastical poetry. Translations of Byzantine hymnography, including Georgian, make it possible to restore these ancient and, at the same time, the best specimens.

There exist important works devoted to the Greek and Slavonic “Triodions” by Karabinov (1910), Cappuyns (1935), Slaveva (1972, pp. 93–116), Momina and Trunte (2004). Along with them, the redactions of the Greek and Slavonic “Triodions” have been considered (*Τριώδιον κατανυκτικόν* 1879, *Τριώδιον* 1975, *Lenten Triodion* 1975).

Greek “Triodions” laid the foundation for this collection in other languages, including Georgian.

The study of Georgian liturgical-hymnographic collections revealed that the first hymns for the “Triodion” can still be found in the “Jerusalemite Lectionary”, which reflects the ancient rule of worship. Later, these hymns were supplemented with a new repertoire of the “Oldest Iadgari” and the “Great (New) Iadgari”.

As the study of Georgian manuscripts has shown, in the first half of the 10th century the first Georgian “Triodion” was separated from the “Iadgari” as a separate collection. The fact that “Triodion” is the first independent collection in

¹In this study, the term “Triodion” refers only to “Lenten Triodion”.

the history of differentiation of the “Oldest Iadgari” must be explained by the special importance of the period of Great Lent, and, consequently, this collection.

As it turned out, in the first half of the 10th century, the compiler and editor must have been the great Georgian hymnographer - Ioane Minchkhi. This redaction of “Lenten” was of the Jerusalemite type. It contained the “three-odes” hymns and hymnographic canons of three famous Byzantine hymnographers - Theodore Studites (VIII-IX cc.), Elia of Jerusalem (VIII c.) and Stephanus Sabbaites (VIII c.). Together with them, the first Georgian “Triodion” included more than 100 original hymns by Ioane Minchhi (Khachidze 1987).

A new stage in the history of Georgian culture is associated with the literary and theological school of Athos founded by Euthymius the Athonite (955-1028). Georgian monks who lived and worked on Mount Athos took an active part not only in the life of Georgia, but also in the Byzantine life of that time, in the cultural-educational processes. They set themselves the goal of translating all the Byzantine literature of that time into Georgian.

According to his biographer - George the Athonite, St. Euthymius translated “troparia for Lenten Triodion”. Some elements of this “Triodion” translated by him have been identified and studied to date. This redaction of the “Lenten Triodion” has not been specially studied, as the manuscripts containing it are not exactly known yet.

The Georgian “Triodion”, like all other liturgical books, reached the peak of its development thanks to the activities of the greatest representative of the Georgian church and culture - George the Athonite, who determined the further development of Georgian theological literature and culture in general. He “transformed and perfected everything he took on”. Numerous collections translated by him, including the “Triodion”, became “a kind of vulgate” (Kekelidze 1980, p. 137).

The main goal of George the Athonite’s epoch-making activity was to bring the earlier Georgian translations as close as possible to the Greek originals. Most of the numerous translations from Greek were made by him.

George the Athonite’s numerous translations belong to all areas of theological writing. These translations immediately after their creation were canonized by the Georgian church and Georgian culture.

The “compiling” character of George the Athonite’s translations is known in the scholarly literature. Of contemporary Byzantine collections, he translates some of them not word for word, but gathers material from all sources. The colophons attached to the manuscripts translated by him create the impression that George the Athonite tries to fully acquaint the Georgian reader with the contemporary and pre-Byzantine liturgical practice. A deep knowledge of the Greek church and Byzantine literature contributed to this, as well as the fact George the Athonite lived and worked in the main centers of Christian culture of that time - Mount Athos, Black Mountain, Constantinople, Jerusalem and Georgia.

Actually, such a complete collection has not been found either in the existing publications of Greek “Triodion” available to us, or in the Greek manuscripts described in the scholarly literature.

Methodology

Numerous “Triodions” of George the Athonite’s redaction which belong to various collections of Georgian manuscripts, have come down to us. At the first stage of the research, we got acquainted with them according to the “descriptions” and selected one group of manuscripts. The choice was made in accordance with the significance and chronology of these manuscripts.

Among the manuscripts stored at the Georgian National Center of Manuscripts, we have selected the manuscript -A-568 (12th century).

The Georgian manuscripts preserved on Mount Sinai, Mount Athos and Jerusalem are described by Garitte (1956) and Blake (1922, 1931). On the basis of these descriptions, we considered 2 Athonite (Ath -59 and Ath -38) and 5 Jerusalemite manuscripts (Jer - 130, Jer - 61, Jer - 67, Jer - 56 and Jer - 141) to be especially important and studied them. The texts of all of them will be reflected in the edition of George the Athonite’s “Lenten Triodion” as versions.

As a basis for the publication, we considered the Georgian manuscript preserved at the National Library of Paris - Georg. 5 which represents the “Triodion” of George the Athonite’s redaction having autographic significance. Its publication was mainly prepared from the electronic version of this manuscript, which is available on the website of the National Library of Paris². We got acquainted with separate, difficult-to-read passages of the text in the original manuscript.

The Georgian National Center of Manuscripts keeps black-and-white photocopies of all the manuscripts of interest to us, which we also used in the research process. Basically, we used their electronic versions, where the text is easy to read. This is the Library of Congress website³.

The Greek Patriarchate of Jerusalem helped us to make precise some of the hard-to-read passages of the Jerusalemite manuscripts by sending us relevant color photocopies.

On the basis of all these manuscripts, we have prepared a critically acclaimed scholarly edition of the “Triodion” of George the Athonite’s redaction, which was partially compared with the existing versions of the Greek “Triodion”.

Results

Among the “Triodions” of George the Athonite’s redaction, the manuscript kept in the National Library of Paris – Paris. georg.5 is especially noteworthy.

Research has shown that the manuscript Paris. george. 5 was not copied at one time and by one person. It must be bound relatively late. Its main part consisting of 432 pages (1r-216v) is the “Triodion” under George the Athonite’s redaction and executed in 11th-century Athonite handwriting. After the “Triodion” of George the Athonite’s redaction, Parisian manuscript presents a new redaction

²<http://gallica.bnf.fr/ark:/12148/btv1b8596867k/f8.planchecontact.r=D%C3%A9partement%20des%20manuscrits,%20G%C3%A9orgien>.

³<https://www.loc.gov/search/?in=&q=jerusalem+microfilm+Georgian&new=true>.

of the “Triodion” which, as it turns out, is made up by compilation with the “Triodion” of George the Athonite’s redaction preserved in the same manuscript. This redaction of the “Triodion” contains translations of prominent Georgian theologians of the 11th century - Ephrem Mtsire (Junior) and Arsen Ikaltoeli (from Ikalto).

The only place where the roads of three great Georgian figures - George the Athonite, Ephrem Mtsire and Arsen Ikaltoeli - intersect is the Black Mountain in Antioch. It was here that both redactions of the Georgian “Triodion” and the unique Georgian manuscript itself – Paris. georg. 5 must have been compiled.

Taking into account the “Life” of George the Athonite, it becomes possible to determine the time of compilation of the “Triodion” under his redaction. According to the “Life” of the saint, it is established in the scholarly literature that in 1040-1056 he labored on Athos, stayed in Georgia in 1059-1065 and died in Constantinople in 1065 (Kekelidze 1980, pp. 217–220).

Therefore, the “Triodion” of George the Athonite’s redaction must have been compiled in its completed form on the Black Mountain, in the years 1056-1059. It is assumed that in the same period there was compiled an extensive liturgical and hymnographic collection – “Parakletike” by George the Athonite, in particular, his autographic manuscript At - 45 (Bruni 2011, p. 116).

In the process of working on the Parisian manuscript, it turned out that one part of it preserved in it was incorrectly bound. In the publication of this collection we put the text in the original, the right order.

The manuscript Paris. georg. 5 preserves the colophons of George the Athonite himself. These colophons attest that during compilation of the collection he relies not only on one original (Greek or Georgian), but collects material from all of them.

In this collection the divine service of each day of Great Lent contains an extensive hymnographical material. As a rule, the Morning Office begins with small-size hymn which is followed by whole range of “others”. The small size hymn – “The Prokeimenon”, which is usually accompanied by its “others” is also a necessary component. The systematic introduction of “Prokeimenon” is typical of other liturgical-hymnographic collections by George the Athonite.

In this “Triodion” at the morning service, we sometimes come across small size hymns – “ypakoe”, which are followed by some similar hymns. The manuscript contains 9 “ypakoes” inscribed with the name of Romanos the Melodist, and the second part of the “ypakoes” is unsigned but bears a special mark (see below).

Together with the small size hymns presented by full texts, in Parisian manuscript there are also such cases when “additional” short size hymns are indicated “inside the book of stichera –Sticherarion”. In this case, it is meant a separate collection of such (small size) hymns from which the “additional” hymns can be performed.

The comparison has showed that the results of studying the “Triodion” precisely coincide with the “Life” of the saint. The same is in this case, particularly, according to the “Life”, George the Athonite, translated stichera (small size hymns) according to the rule of that time, with observance of poetic

meter and melodies, including hymns intended for the Great Lent (*Monuments of old Georgian literature II* 1967, p. 147).

A peculiar poetic form for the "Lenten Triodion" is "three-odes" - hymns consisting of three odes. Hence, the Greek name of this collection - "Triodion" comes from it. The "three-odes" are heard daily during Lent from Monday including Friday. This is an extensive repertoire - hymnographic material intended for the two preparatory weeks of Great Lent and the seven weeks.

Georgian translations of Theodore Studite's "three-odes" are found in the "New Iadgari", in the first Georgian "Lenten Triodion", and in Euthymius the Athonite's "Triodion". The whole cycle of "three-odes" for Great Lent of this author is preserved only in George the Athonite's collection. The study showed that George the Athonite specially compared the text of all of them and corrected according to his contemporary Greek "Triodions".

In George the Athonite's "Triodion" for each day of Lent we systematically encounter the "three-odes" of another author - Joseph the Hymnographer (from Sicily, IX century) who is a prominent representative of Byzantine hymnography (Tomadakes 1971). It appears that the extensive hymnographic repertoire of this author for "Triodion" - the "three-odes" were first translated into Georgian by George the Athonite. The introduction of the hymns of Joseph the Hymnographer to Great Lent liturgy took place in the Constantinopolitan rite, and in this case George the Athonite reflected this rite.

In the Pancake Week, the 3th layers are added to the "three-odes" of the aforementioned authors - five "three-odes" of Anton Studites (IX century). The originals of four of them are not found in the existing literature on "Triodions" known today. Georgian translations are a means of clarifying and restoring the originals of the works of this brilliant hymnographer.

On Saturdays and Sundays of Great Lent, as well as on special holidays, George the Athonite's "Triodion" presents complex poetical form - hymnographic canons, along the beginnings of which, as a rule, their authors - the greatest representatives of Byzantine hymnography are indicated. This is a treasury of the Christian church and ecclesiastic poetry, specially studied and established by one of the key figures of the Middle Ages - George the Athonite.

The study showed that along with contemporary Greek "Triodions", the source of George the Athonite is also the earlier Georgian manuscripts, in particular, that redaction of the "Triodion", which is preserved in two Georgian manuscripts of the Sinai collection - Sin - 5 (1052) and Sin - 75 (XI c.). This redaction of the "Triodion", in addition to Jerusalemite, contains the elements of Constantinopolitan rite, including the "Great Friday liturgy" translated by Euthymius the Athonite (*Description of Georgian manuscripts* 1979, p. 26).

The comparison makes it clear that in cases where the earlier translations coincide with his contemporary Greek "Triodions", George the Athonite transfers them unchanged into his own redaction of the "Triodion", in some cases corrects the old translations according to the Greek and often translates the hymns once again from Greek.

The manuscript Paris. georg. 5, which we consider to be the basis of the scientific publication of George the Athonite's "Triodion", demonstrates one more

characteristic feature of his work. It is great precision in indicating the authors and establishing texts for hymns. In the huge hymnographic repertoire, in the conditions of a large number of manuscripts and different testimonies, the great work done to reveal the authors lost or forgotten over time is the most important feature of the work of George the Athonite, which acquires great scientific value today.

Apart from Greek-Slavonic “Triodions” and collections known to date in scholarly literature, in this manuscript, most of the canons, “three-odes” and small size hymns have the indication to the authors. In those cases when the authors of certain hymns are indicated in the earlier Georgian manuscripts, George the Athonite’s “Triodion” usually coincides with their indication. Research has shown that George the Athonite often indicates the authors of certain parts of compilation hymns. His work in this direction is of great importance for the study of Byzantine hymnography, since the existing publications of the Greek and Slavic “Triodions” usually lack an understanding of their compilation. Hymns compiled in their time by several authors are now most often attributed to one author, are unsigned or completely lost.

The names of the authors of hymns are indicated in Parisian manuscript in several ways: - in full form (e.g., Andrew or Andrew of Crete), abbreviated (e.g., I—e (Ioane) An—ti (Antoni) or using monograms – (e.g., B (Basil).) The most frequent is the indication of the authors abbreviated or written with contractions.

George the Athonite’s “Triodion” includes numerous hymns of 14 Byzantine hymnographers. They are: Romanos the Melodist (V-VI cc.), Andrew of Crete (VII c.), Elia the III - Patriarch of Jerusalem (VIII c.), John Damascene (VII-VIII cc.), Stephanus Sabbaites (VIII c.), Kosmas of Jerusalem (VIII c.), Theodore Studites (VIII-IX cc.), Theophanes Graptos (Confessor, IX c.), Anton Studites (IX c.), Joseph of Sicily (IX c.), Christopher (IX c.), George (IX c.), Mark and Basil. Most of them are well known in scholarly literature, but a significant part of the hymns of the same authors whose originals are not present in the famous scholarly literature are preserved in the “Lenten” under George the Athonite’s redaction.

In this collection, there are also such cases when the specimens of Byzantine hymnography are given in two translations. Such cases are usually based on two criteria: 1) they are of particular importance in the Byzantine rite; 2) their earlier translations are distinguished by their artistic merits. In the presence of these two criteria, along with his own translations George the Athonite includes the earlier translations without change. One example of this is the masterpiece of medieval Christian poetry – “The Great Canon” of Andrew of Crete - an extensive hymn that is performed in several parts during Great Lent.

The Parisian manuscript presents the first Georgian translation of this canon, which belongs to Euthymius the Athonite (127v-138v). This is an extremely lyrical translation, executed according to the creative principles of Euthymius the Athonite. It is followed by the second Georgian translation of it performed by George the Athonite (138 v-154 v). At the end of this translation the colophon of George the Athonite’ is preserved in relatively small letters, in which he explains the purpose of his translation. According to the colophon, Euthymius translated the text of this hymn in an abridged form. He also changed the sound of the hymn (melody) and hirmoi (rhythmic and melodic size). This is not surprising for two

reasons: 1) This was the first translation of this hymn into Georgian; 2) The hymn, as is known, has a complex rhythmic and melodic structure. Its creation and especially its translation into another language was associated with great difficulties. Therefore, George the Athonite translated this canon anew. As it was said, the goal of George the Athonite's translation was to adjust the Georgian translations in accordance with the Greek originals, so his translation textually coincides with the Greek original. He skillfully introduced this text into the Greek rule of chanting.

Thus, in this case, along with his own translation, George the Athonite considered it necessary, to present the translation of Euthymius the Athonite with appropriate explanations.

A similar case was revealed in a Parisian manuscript in the case of the no less famous hymn of John of Damascus – “The Day of Resurrection”. This hymn is another striking example of Byzantine hymnography. It is known as the “Golden Canon” and ranks first among the hymns of this author. From the day of creation until today, it is sung on the greatest Christian holiday - Easter Sunday. In the Parisian manuscript, this hymn is also presented in two translations, one of which belongs to George the Athonite, and the other is the earlier one. Comparison of the Georgian translations of this hymn with the Greek original has revealed that George the Athonite's translation exactly matches the original. It is an adequate translation with distinctive artistic merits.

Thus, according to the testimony of Paris. georg. 5 manuscript, in cases where the early translations are distinguished by special artistic merits, George the Athonite presents them unchanged along with his own translations, of which he informs us with special colophons.

By the time of compilation of this “Triodion”, the Greek church was already following the Constantinople rite, with which George the Athonite was well acquainted. However, in the “Triodion”, as in other liturgical-hymnographic collections compiled by him, he included numerous hymns from the early - Jerusalemite period, which are no longer found in the 11th century Greek “Triodions”. It is the Georgian translations of a great many hymns that are often the only way to restore them today. It is also noteworthy that George the Athonite uses the old way and marks the names of the odes of the hymnographic canons - according to the initial words of 9 biblical hymns, and not by contemporary Greek rule - numerical numbering.

Along with the designation of the authors, the Paris manuscript contains indications of a different type, some of which require further study, and others were deciphered in the process of working on the manuscript. In this regard, the cross indicated in the beginnings of one group of hymns in the manuscript - † (3r, 8v, 42r, 57r, 94v, 103r, 177r, 184v, 191r, 198r, 207r, 208v) deserves attention.

As it turns out, in the Parisian manuscript, this cross sign (†) is indicated along the hymns of “ypakoe” (“ibakoi”) type. The “ypakoe” is one of the oldest types of hymns, the introduction of which in Byzantine hymnography is associated with the name of Romanos the Melodist. This type of hymns in Byzantine hymnography is mainly known as “kontakion”.

The study has shown that in Georgian manuscripts the term “kontakion” is usually rendered as “ypakoe”. The same is in the manuscripts of Paris. georg. 5, which preserves several dozen of this type hymns. Each of them indicates the type of hymn – “ypakoe”.

As observation has shown, in Georgian manuscripts the term “kontakion” is usually conveyed by “ypakoe”.

The hymnographical heritage of Greek authors preserved in the “Triodion” of George the Athonite requires special research, which is equally important for the study of both Georgian and Byzantine hymnography. The solid foundation of such study is the completeness of George the Athonite’s “Triodion” and the determination of the heritage of the authors presented in it with great accuracy. This time we present one of the samples from the works of Romanos the Melodist, named “the father of Byzantine hymnography”.

Discussion and Conclusions

“Lenten Triodion” of George Athonite’s redaction provides extensive information on the great representatives of the Byzantine Church and culture. One example of this is the work of an interesting hymnographer of the VIII century – Stephanus Sabbaites. According to the Greek and Slavonic manuscripts, only several hymns of this author are known. According to the “Triodion” by George Athonite Stephanus Sabbaites has created the cycle of the hymns for the Lent - 26 “three-odes”, 3 hymnographical canons and some stichera. These hymns represent one of the best examples of Byzantine hymnography.

A similar situation is observed in the case of Elia the III -Patriarch of Jerusalem (VIII c.). In scholarly literature the hymnographic canons for only two Sundays of Lent (Sunday of Prodigal Son and IV Sunday) by this author have been known. In “Lenten Triodion” of George Athonite’s redaction the hymnographic canons for the rest five Sundays of Lent have been revealed.

“Lenten Triodion” of George Athonite’s redaction also makes it possible to modify and clarify a number of views existing in the scholarly literature. Among them is the work of the greatest hymnographer - Romanos the Melodist.

In Parisian manuscript small size hymn “Adam’s Lament” is set on Cheesefare Sunday which is dedicated to “Adam’s expulsion”. The hymn presents the expulsion of Adam from Paradise with great dramatization.

This kontakion is considered the earliest example of the “lamentation genre” in theological poetry. It is noteworthy that this hymn included in the “Lenten Triodion” on the Cheesefare Sunday – directly before the start of the Lent in remembrance of the tragedy of the Fall.

At the beginning of the hymn the name of the author - Romanos is indicated. The hymn consists of 7 troparia. Georgian translation of this hymn is published by us with commentaries (Khachidze 2018, pp. 133–156).

The recent scholarly edition of Romanos’ works belongs to Grossidier de Matons. This edition contains the authentic texts of hymns attributed to Romanos

known for today (Grosdidier de Matons 1964). This hymn is not included in this publication because Romanos is not considered its author.

This hymn is not included in the works of Maas and Trypanis (1963) either. Its text is published by Maas under the title “Das Verlorene Paradies” (Maas 1910). The “kontakion” is anonymous in this edition. In Maas’s view, the unknown author of this hymn lived earlier than Romanos and is regarded as one of the “oldest ancestors” of Romanos and his school.

According to the “Lenten Triodion” under George the Athonite’s redaction, the author of this oldest hymn who was considered a predecessor of Romanos and his school is Romanos himself. At the same time, the manuscript preserves the old Georgian translation of the hymn.

The comparison of the Georgian translation with the text published by Maas shows that the similarity is obvious, but this is not an exact, a word-for-word translation of this text. In the Georgian translation, the troparia of a hymn are more extensive and artistically perfect. George the Athonite seems to have had just such Greek original at hand. This must be a reflection of Medieval Byzantine tradition of the mid-11th century. The structure and metric dimension of the Georgian translation of the hymn must reflect the same tradition.

The first troparion of the Georgian translation of this hymn undoubtedly represents the “prooimion” or the prologue strophe which is evidenced by the following: 1) The last two lines, with a little difference, are repeated in the rest troparia; 2) The “prooimion” is of different content. It starts with a prayer of supplication to the Savior, where he begs to give him the “gift of a word” – the inspiration for writing a hymn.

Adam’s expulsion from the paradise is presented in the hymn with dramatization characteristic to Romanos. Mourning is even more aggravated by the angel who slammed and “banned” the gates of Paradise.

The scholarly literature marks the dialogue form characteristic of Romanos’ hymns. It is so in this hymn too. In the 4th troparion of the hymn, Adam appeals to Paradise and asks for help. This is one of the most emotional passages of the hymn.

The next (V) troparion also represents an appeal to Paradise and here comes the theme of the Holy Scripture. cf.: Genesis 3: 18. In the following (VI) troparion of the hymn the paraphrase of the corresponding section of the Holy Scripture is given: cf. Genesis 2, 17.

The refrain characteristic of the "kontakia" is repeated in every troparion of the hymn. It is interesting to note that the last troparion of the hymn generalization occurs and the supplication is expressed not only on behalf of Adam but of the mankind.

In the manuscript Paris.georg. 5, the hymn is referred to as “ypakoe” and is set on the Tone 8 and the hirmos is also indicated: “Don’t be excluded”.

As a rule, in Parisian manuscript the hirmoi are indicated at the beginnings of “ypakoes” – the hymns having an inscription with the name of Romanos. This fact attracts attention, because by the time of Romanos’ activity the metre based on the correspondence of hirmoi - troparia had not yet existed.

Today it is difficult to say when and by whom the “arrangement” of Romanos’ kontakia according to this new rule occurred. It is noteworthy that the “Patmos kontakarion” which also dates to XI century, Romanos’ “kontakia” in the same rule are set on hirmoi metres (Arentzen and Krueger 2016).

As it was obvious from the comparison with previous manuscripts, the arrangement of Romanos’s kontakions according to the new rule - putting on the hirmoi – is attested for the first time in Georgian hymnography in the manuscripts under George the Athonite’s redaction.

The strict observance of rhythmic and melodic signs of the hymns, which was associated with great difficulties, is one more peculiarity of George the Athonite’s working method. As it turned out, he did a special work from the viewpoint of establishing the texts and signs of rhythmic division of the hymns written by Georgian hymnographer Ioane Minchkhi included in “Triodion” (Khachidze 1987, pp. 61–78).

He seems to have done similar work with the Georgian translations of numerous hymns translated from Greek included in “Lenten Triodion”.

Thus, the Georgian translations of this hymn are of special interest also from the viewpoint of the study of its rhythm and melody.

This hymn of Romanos the Melodist appeared to be included in the existing publications of the Greek and Slavic “Lenten Triodions” (*Τριώδιον κατανοητικόν* 1879, p. 105, *Lenten Triodion* 1975, pp. 140–141). Here, the hymn is also performed on Cheesefare Sunday, and it is not presented separately but included after the 6th ode of the hymnographical canon of Christopher the Protosecret.

In these publications of Greek and Slavic “Lenten Triodions”, this hymn of Romanos is included without ascribing the name, in the same way as the majority of short size hymns. At the first troparion of the hymn (“The teacher of the ignorant and giver of wisdom”), “kondak” is written and at the rest troparia – “Ikos”. There is also difference in the hymn structure: in the “Lenten Triodion” under George the Athonite’s redaction the hymn contains 7 troparia, and in Greek and Slavic “Lenten Triodions” – 5: the 5th and the 6th troparions lacking.

The publications of Greek and Slavic “Lenten Triodions” are based on the late tradition of manuscripts, and the “Lenten Triodion” under George the Athonite’s redaction is compiled in the 11th century, on the Black Mountain, one of the most powerful centers of the Christian culture of that time by the person, who at the same time, labored on Athos and was thoroughly familiar with modern Byzantine tradition.

The hymnographical heritage of Greek authors preserved in this “Triodion” requires special research, which is equally important for the study of both Georgian and Byzantine hymnography. The solid foundation of such study is the completeness of George the Athonite’s “Triodion” and the determination of the heritage of the authors presented in it with great accuracy by George the Athonite. This time we presented one of the samples from the works of Romanos the Melodist. It is desirable that foreign specialists participate in this large-scale study together with Georgian scientists. This is a matter for the future.

Academic edition of the “Lenten Triodion” under George the Athonite’s redaction is prepared and its electronic version will be placed on the Internet. The

manuscript of autograph value – Paris. georg. 5 will be represented as a basis for publication, the body text.

All different readings, spelling and pencil errors existing in the Georgian manuscripts - Ath - 59 (XI c.), Ath - 38 (XI c.), A-568 (XII-XIII cc.), Jer - 61 (XIII-XV cc.), Jer - 130 (XI-XIII cc.), Jer - 67 (XII c.), Jer - 56 (XII-XIII cc.) and Jer -141 (XIII-XV cc.) containing the “Lenten” under George the Athonite’s redaction are reflected in the critical apparatus of the edition.

Together with publication there will be published a survey study in which main peculiarities of George the Athonite’s “Lenten” are considered.

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