Introduction and Literature Review*

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.¹

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"** 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 exists the scholarly literature on "Triodions" which we reviewed in our study:


*This research is based on the main outcomes obtained in the framework of the project funded by Shota Rustaveli Georgian National Science Foundation (FR17_127) "Byzantine and Georgian Hymnographic Heritage" (“Lenten Triodion under George the Athonite's Redaction”).

* In this study, the term "Triodion" refers only to "Lenten Triodion".
As it turns out, the Slavic "Triodion" represents analogs of the "Triodions" mainly of the Byzantine hymnography of the second - "Constantinople period". Greek "Triodions" laid the foundation for this collections 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 ("Tropologion") and the "Great (New) Iadgari"("Tropologion").

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 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-IXcc.), 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.

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. In the Life of Euthymius the Athonite it is reported that among his numerous translations were hymns for "Lenten Triodion ".

The following redaction of the "Triodion" belongs to the father of the Athos Literary and Theological School - Euthymius the Athonite. 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 (1009-1065), who determined the further development of Georgian theological literature and culture in general. He "transformed and perfected everything he took on".

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2 Description of Georgian Manuscripts, 1978: 9-10
Numerous collections translated by him, including the "Triodion", became "a kind of vulgate". 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. George the Athonite must have achieved such a goal as a result of hard work. He seems to have worked step-by-step on the "Triodion" (see below).

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 G. Garitte and R. Blake. 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.

Korneli Kekelidze, History of Old Georgian Literature, 1980: 137
Gerard Garitte, Catalogue des manuscrits géorgiens littéraires du Mont Sinaï, 1956
Robert Blake, Catalogue des manuscrits Géorgiens de la Bibliothèque Patriarcale Grecque de Jérusalem,1922; Catalogue des manuscrits Géorgiens de la Bibliothèque de la Laure d'Iviron au Mont Athos, 1931
As a basis for the publication, we considered the Georgian manuscript preserved at the National Library of France in 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 Paris: http://gallica.bnf.fr/ark:/12148/btv1b8596867k/f8. planchecontact.r=D%C3%A9partement%20des%20manuscrits,%20G%C3%A9orgien) and is available for project participants. 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 website:

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

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.

Findings/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.7

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. This is a unique manuscript of autographic significance in this collection, which we considered as the basis for the publication. After the "Triodion" of George the Athonite’s redaction, Parisian manuscript presents a new redaction 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).

7Some information about this manuscript is found in the works of A. Khakhanashvili 1898, F.Maclar 1908 and E.Takaishvili 1933). A number of our studies have been devoted to its special research (Lela Khachidze 1987: 59-74). The manuscript is a palimpsest. Its old layer is the 'Jerusalemite Lectionary', which is studied by the French Kartvelologist - Bernard Outtier.
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.\(^8\)

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\(^9\)

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.

It is based on this principle that he compiled the most important liturgical-hymnographic collection - "Triodion". 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, at the Morning Office begins with small-size hymn which is followed by whole range of “others”. The small size form of the 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 "ypakoe " 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 –

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\(^8\) Korneli Kekelidze 1980: 217-220; Alessandro Maria Bruni 2011: 113-120.

\(^9\) Alessandro Maria Bruni 2011: 116.
small size hymns according to the rule of that time, with observance of poetic meter and melodies, including hymns intended for the Great Lent. A peculiar poetic form for the collection known as "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 some hymns are found in the “New Iadgari”, the first Georgian” Lenten Triodion”, and perhaps 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. 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 this 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 – hymns of Anton Studites (IX century), the originals of which have not been found today Thus, Georgian translations are a means of clarifying and restoring the fragments of the works of this author that have come down to us. 

On Saturdays and Sundays of Great Lent, as well as on special holidays of Great Lent, George the Athonite’s “Triodion” presents extensive hymns - hymnographic canons, along the beginnings of which, as a rule, their authors - the greatest representatives of 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, including the "Great Friday liturgy" translated by Euthymius the Athonite.

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

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11Evtychios Tomadakes 1971. 
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.

Compared with the well-known Greco-Slavonic "Triodions" and
collections known to date in scholarly literature, in most of the canons, “three-
odes” and small size hymns the author is indicated. 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 some author, 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 c.), 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 case the
In this collection of George the Athonite, 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 in his collection the earlier translations without
change. One example of this is the masterpiece of medieval Christian poetry -
"The Great Canon of St. 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 (138v-154v). 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 of John of Damascus 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 translation 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 the “Triodion” in George the Athonite’s redaction, 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 preserve 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 require 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 present one of the samples from the works of Romanos the Melodist, named "the father of Byzantine hymnography."

Discussion/Conclusions

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.13

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 today14. This hymn is not included in this publication because Romanos is not considered its author.

13Lela Khachidze, Romanos the Melodist and One of the Earliest Examples of Byzantine Hymnography, The Kartvelologist, 27, 2018, 133-156
This hymn is not included in the works of P. Maas and C. A. Trypanis either. Its text is published by P. Maas under the title "Das Verlorene Paradies". The “kontakion” is anonymous in this edition. In P. 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 "proomion" 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 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 Paris 5 the Hirmos are indicated at the beginnings of “ypakoe” – 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.

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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. As it was obvious from the comparison with previous manuscripts, the arrangement of Romanos’s kontakions according to the new rule - putting on the Hirmoe – 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." He seems to have done similar work with the Georgian translations of numerous hymns translated from Greek included in "LentenTriodion".

Thus, the translation of this hymn is 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". 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 - "Ikoses". 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 study of the Georgian translations of the heritage of great byzantine hymnographers promises interesting results. It is desirable that foreign specialists participate in this large-scale study together with Georgian scientists. This is a matter for the future.

18 Lela Khachidze, Ioanne Minchkhi’s Poetry, 1987: 61-78
19 Τριώδιον κατανυκτικών, Rome, 1879: 105; Lenten Triodion, I-II, Moscow, 1975:140-141
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 reading, spelling and pencil errors existing in the Georgian manuscripts - Ath. 59 (XI c.), Ath.38 (XI c.), A-568 (XII-XIII ss.), Jer. 61 (XIII-XV ss.), Jer. 130 (XI-XIII ss.), Jer. 67 (XII s.), Jer. 56 (XII-XIII ss.) and Jer.141 (XIII-XV ss.) 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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