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Variability of Typicon in the Georgian Church Practice and Features of the Interpretation of Andrew Crete's Great Canon

Abstract:

Similar to other Orthodox countries, *Church Regularities* or Typicon was changed several times in Georgia too. It is known that until the 10th century, Georgia was linked with Palestinian liturgical practice (Jerusalem *Lectionary*). One of the earlier Georgian church books is named *Lectionary* reflects Jerusalem church practice during 5th – 10th centuries. There are several editions of Lectionary. During a certain period of time, *Typicon of Athos*, the so-called *Mtsire Svinaksari* translated by Euthymius the Hagiorite (955-1024) functioned at church initially. Later it was translated by George the Hagiorite (1008-1065) *Didi Svinaksari*. The latter is a complete edition of *Hagia Sophia Typicon* which included the elements of liturgical practices of Stoudios and Athos monasteries. Georgian divine service was directed by *Didi Svinaksari* until new, Palestinian Typicon which was translated by order of the King David the Builder at Shio-Mghvime Monastery in the 12th century and so-called *Shio-Mghvime Typicon*. In the topic we will discuss how the variability of Typicons affects the interpretation of Andrew Crete's *Great Canon* in the Georgian Church practice.

Keywords:

Typicon, divine services, hymnographic canon, translations.

In the process of studies Georgian manuscripts of the St Andrew of Crete's *Great Canon* or *Canon of Repentance* revealed many important issues. One of them is the influence of changeability of the church typicon on the principle of its performing. From liturgical literature it is known that at the Trullo 6th ecumenical church council (691), the performance of *The Canon of Repentance* on the fifth Thursday of the Great Lent was canonized. Later, *Great Canon* appears in the Great Lent twice already – in the first and fifth Week. On the Supper of Four Days of the First Week it is divided into four and on Thursday of the Fifth Week the whole Can-

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on is included in the Matins service together with *The Life of Saint Mary of Egypt*. We haven't come across explanation about these two types of interpretation in liturgical sources and it is thus unprecedented. We think that the real reason of these changes in Georgia is the change of typicons like other countries.

The Georgian translations² of *The Great Canon of Repentance*³ were done historically in a short period of time on Mount Athos. At first by St Ekvtime Hagorite (955-1024) followed by St George the Hagiorite (1009-1065) and then Arsen the Monk (11th -12th c.c.). Three Georgian variants of the *Great Canon* allow creating clear idea about the general level of Georgian church culture, a number of issues in Georgian-Byzantine cultural relations. On this basis, identified are the details of particularly relations between Georgian ecclesiastical figure and Georgian Royal court as well. Noteworthy attitude of Georgian King David the Builder (11th -12th c.c.) to the material for translations, to this testifies his direct interference in the process of the third translation.

Similar to other Orthodox countries, *Church regularities* or Typicon was changed several times in Georgia as well. At first, Georgia was linked with Palestinian liturgical practice. *Lectionary* was one of the earliest translations of liturgical book into Georgian and reflects church practice of Jerusalem during 5th – 10th c.c.⁴

2 St. Ekvtime the Hagorite (955-1024) was the first person who translated St. Andrew of Crete's *The Great Canon* in the Georgian language. While translating *The Great Canon*, Ekvtime the Athonite shortened the translation considerably, resulting in the loss of figurative and alegorical layers of the original sacred writing. The translation of St. Andrew of Crete's *The Great Canon* by *George the Hagiorite* (1009-1065) was done in the correct original sixth tone but without the Irmos. He also didn't remove Ekvtime's (Hymns of Repentance). Therefore, his translation failed to be an exact translation from the primary Greek source. The most significant motive for the third translation of St. Andrew of Crete's *Canon* would be the introduction of new rules in the Georgian church. From the Will of *Arsen the Monk* (11th -12th c.c.) it is evident that the translation of the *Canon* was carried out in accordance with the order given by *King David the Builder*. During the reign of King David the Builder, big reforms took place in the church followed by a number of changes. Following this, an accurate translation of *The Great Canon* was motivated by several factors of which the first one was to protect the canonical precision of the hymnographical text.

3 There are three sheet music manuscripts of the *Canon of Repentance*, two of them belong to Pilimon Koridze (manuscript Q 668 -1868 and Q 680 – National Centre of Manuscripts), one belongs to Razhden Khundadze (N2121 – 1923. Archive of the Folklore State Centre of Georgia).

4 It was rewriting in Georgian in the Saba the Satisfied Monastery and was kept in the st Catherina Monastery in the mount Sinai. In 1883 Georgian scholar Al Tsagereli described it. In the 20th century this monument was disassembled and spread in the different museums – more of the pages 27 – in the library of the University of Graz, 1 page – in the Birmingham and 1 – at the National Library of France, Paris. (M. Tarchnischvile, *Le Grand Lectionaire de l'Eglise de Jerusalem (Ve-VIIIe S.)*. Corpus Script. Christ. Orient. 189, 205. Louvain: 1959-6).

The *Great Canon* of Andrew of Crete was introduced in Georgian liturgical practice three centuries after its creation (7th c), in the period when the influence of Athos School was strengthening. However, Georgian church did not know about it in the time of subordination to Palestinian school in the 10th century (29).

Great Canon has been functioned in Georgian liturgical practice since 11th century with *Typicon of Athos*, the so-called *Mtsire Svinaksari*⁵ translated by Ekvtime the Hagiorite, then its second translation was part of the full version of *Typicon of Athos* named *Didi Svinaksari (The Great Synaxarium)*⁶ translated by George the Hagiorite. The latter is a complete edition of *Hagia Sophia Typicon* which included the elements of liturgical practices of Stoudios and Athos monasteries. The most significant motive for the third translation of St Andrew of Crete's *Canon* would be the introduction of new rules in the Georgian church. Georgian scholar K Kekelidze stated: "During King David the Builder's reign in the 12th century, the new edition of the typicon called the Sabatsmiduri (St Saba monastery) of Palestine (this typicon was first introduced at the Laura of Shiomghvime from the monastery of Svimeon the Wonderworker (near Antioch) was introduced to Georgia by the monks Arsen and Ioane who were close to King David and lived at the time of King David the Builder" (Kekelidze 1980, 576).

According to *The Great Synaxarium* (Ath 30) translated by George the Hagiorite, the *Canon* is performed only on the Thursday of the Fifth Week of the Great Lent, on Matins. While discussing paragraph 5 of the manuscript, Georgian scholar L. Khevsuriani indicated to such a method of performing: "The Performance of Andrew of Crete's chants takes place on the Fifth Thursday of the Great Lent" (Khevsuriani 2005, 78).

After establishing the *Shiomghvime Typicon*, it is natural that *The Great Canon* continues function by Arsen Monk's translation being used. Manuscripts Sin 83 – *St Saba's Monastery Typicon* (12th - 13th centuries) and H 1349 – *Church Typicon* (13th century) indicate to the performance of St Andrew of Crete's *Canon* during the Great Lent twice on the First and Fifth Week, the same way as on the Supper and Matins. It is noteworthy that according to the manuscript of the 13th century – *Lents* (Sin 70) this rule is not shared in all editions of that period in this case *Great Canon* is performed only on Matins of the Thursday of the Fifth Week.

Generally, *Great Canon* consists 9 Odes as usually but it is a biggest canon with 250 Troparion in the all church practice. During the Supper of Four Days in the First Week of the Great Lent, the text of each Odes

5 Short version of *Typicon of Athos*.

6 *Great Synaxarium* is kept in the National Manuscript Centre (H-2211).

is divided into four parts in consistency. The 250 Troparion of *The Great Canon* are divided as follows: between 20 to 27 Troparion are alternated in each of the 9 odes during complete performances in Matins of the Fifth Week. Correspondingly in each ode, we encounter one Irmos with from 6 to 10 Troparion. In this case, the quarter of *The Great Canon* which is performed during one day on Supper, is equal to the volume of the usual *Canon*.

What could be the reason for *Great Canon* being performed twice? It is well-known that the human mental and emotional abilities do not capture information in a more efficient way by receiving it once only, but does through repetition. It's natural that the complete performance of the text which is divided into four parts (on the Supper of Four Days and later on Matins of the Fifth Week) has a specific aim from the beginning. Therefore, in accordance with church rules, certain logic exists behind apparently insignificant changes. In its time, the change of specific aspects of performing St Andrew's *Canon* by church fathers was necessitated by a psychological factor as well. By listening once only to the 250 Troparion, it wouldn't be easy for parish member to thoroughly perceive the meaning and value. From one perspective, such division simplifies the perfect perception of this wide-scale *Canon*. G. Qiqodze stated: "If memory is able to maintain all that have been stored, the soul must use the appropriate power of attention. Your mind only holds onto that which has been firmly memorized as directed by the soul – that which flashes by like lightning will not be stored in the memory" (Qiqodze 1993, 53-54).

It is interesting to see how the inclusion of this *Canon* changes the structure of Lent Matins and supper. At first, *Great Canon* replaces usual *Canon*. We can see the sequence of Supper in case of including *Great Canon* (Table N1).

In contrast to Supper, Matins of the 5th week Thursday has turned to unusual form by including *Great Canon* and Life of St Mary of Egypt. *Great Canon* covers all Matins and evolves by alternation of other parts of usual lent's Matins. We can see sequences of usual lent Matins (Table N2) and Matins of 5th week's Thursday (Table N3).

As we see the difference between usual Matins and the 5th week Thursday Matins is obvious. There is an atypical Matins in the 5th week of Lent with its volume and order. At first, it is noteworthy that 9 odes of *Great Canon* cover whole Matins and define the dramaturgy of these services. As an exception 9 Blessings are included in the structure of Matins (they are not typical to usual Matins). Such unimportant change must also be noted. It is usual in the Lent Matins to read 3 David's psalms (6th, 7th, 8th) but in this Matins we have found only the 8th psalm. It's important

that some integral parts of Matins 17th and 19th psalms and Glory be to God in High are not performed. We think the reason of withdrawal of the others was a special duration of the service.

Conclusion

Interpretation of Andrew of Crete's *Great Canon* from the standpoint of liturgy, history and literary criticism, allows considering it as the creation which generalizes the notion of the Lent, which circumscribes the cycle of the Lent in terms of function and content, and is also considered as one of the determinatives of its monolithic character. As we have seen, the establishment of St Andrew of Crete's *The Canon of Repentance* not only in Georgian divine practice was not an easy process. Prior to the 10th century, the Georgian Church was unaware of its existence because of their subordination to the Palestinian School. The performing of Andrew of Crete's *Canon* in Georgia has changed since the 12th century. Taking into consideration the new typicon practices, it is performed twice at the Great Lent, and in the First and Fifth Week at different services (Supper and Matins). These forms of performance have been established in Georgian liturgical practice as a result of the changes of typicons in Georgia. *The Great Canon of Repentance* by St Andrew of Crete, in Georgian reality bears significant importance from liturgical as well as from scientific points of view. It is a monument with a great research history. Its establishment in Georgian ecclesiastical world took place according to the pace of forming Georgian church service. The history of introduction of the *Great Canon*, translations, sheet music directly or indirectly depict cultural and political state of our country.

Table N1

Priest	Blessed our God
Reader	Beginning prayer (Heavenly King – Our Father), Glory and Now. 69 th Psalm. Save me, O God
Great Canon	Irmoi is performed by chanters Troparion is read by Priest in the middle of Church Choir sing Refrains and Kondakion

Reader	4 th psalm – Answer me when I call you 6 th psalm – Lord do not rebuke me in your angry 12 th psalm– Here, Lord, for no one. Glory and Now 24 th , 30 th , 90 th psalms. Glory and Now. Alleluia 3. God Bless Us 3. Glory and Now
Alternation of reader and choir	Supper Troparion – God with us
Choir	The Creed
Choir	O Holy God
Choir	it is truly meet
Choir	O Holy God
Priest	Ephrem the Syrian Pray

Table N2

6 psalms, The great Litany. Alleluia echos 8 th , Triodion
Psalms - 6 th , 7 th , 8 th
17 th Psal,
Triodion
It is truly meet
Lord Have Mercy
Glory to God in the Highest
be filled with the Spirit- Stichérons
Troparion To the glorious church
Last prayers
Ephrem the Syrian pray with 3 bowings

Table N3

Matins of 5th week Tuesday**Irmoi are chanted, troparia are read.**

1 st Ode — Irmos -23 troparia
Life of Mary of Egypt 1 st part, 2 troparia of Mary of Egypt/ Andrew festive troparia. Glory and Now. Theotokion
2 nd Ode – (has 2 irmoi)_ 1st Irmos _ 20 troparia, 2 nd Irmos O - 10 troparia
3 rd Ode (has 2 irmoi) – I Irmos -7 troparia. II Irmos – 13 troparia
The little Litany
Life of Mary of Egypt 2 nd part
Triodion – Reader performs
4 th Ode -- Irmos _ 27 troparia
5 th Ode -- Irmos _ 20 troparia
6 th Ode -- Irmos 15 troparia
The little Litany
kontakion
after Kontakion is read part of <i>Synaxarium</i> about Andrew of Crete's merits and significance of <i>Great Canon</i>
9 Blessings mode 6 th with troparia
The little Litany
7 st Ode -- Irmos - 21 troparia
Triodion
8 th Ode – Irmos - 20 troparia
Triodion
9 th Ode-- Irmos - 25 troparia
Enlightener
be filled with the Spirit- Stichérons
Troparion To the glorious church
Last prayers
Ephrem the Syrian pray with 3 bowings

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Катуна Манагадзе

Варијабилност типика у грузијској црквеној пракси и карактеристике интерпретације Великог канона Андреја Критског

Слично другим православним земљама, и у Грузији су неколико пута мењана Црквена правила или Типик. Познато је да је, до 10. века, Грузија била повезана с палестинском литургијском праксом (Јерусалимски Лекционар), тако да је једна од раних грузијских црквених књига насловљена Лекционар и одражава црквену праксу у Јерусалиму од 5. до 10. века. Иницијално, током извесног времена, у Цркви је коришћен Атоски типик, такозвани Мтсире Свинаксари, који је превео Јевтимије Агиорит (955-1024). Касније га је, под насловом Диди Свинаксари, превео Георгије Агиорит (1008-1065). **Потоњи превод представља потпуни Типик Свете Софије**, који укључује елементе литургијске праксе Студитског и Атоских манастира. **Диди Свинаксари** је регулисао грузијску свету службу, све док, у 12. веку, по наређењу краља Давида Градитеља, у Шио Мгвиме манастиру, није преведен нови, палестински типик, назван **Типик Шио Мгвиме**. У раду ћемо размотрити како варијабилност типика утиче на интерпретацију **Великог канона Андреја Критског** у грузијској црквеној пракси.

Кључне речи:

типик, света служба, химнографски канон, преводи.