



**JOURNAL OF THE INTERNATIONAL SOCIETY
FOR ORTHODOX CHURCH MUSIC**

Ed. Ivan Moody & Maria Takala-Roszczenko
Vol. 3, Section IV: Reviews, pp. 354–355 ISSN 2342-1258
<https://journal.fi/jisocm>

**THE HYMNOGRAPHIC BOOK OF TROPOLOGION:
SOURCES, LITURGY AND CHANT REPERTORY**

Svetlana Kujumdzieva
Routledge 2018. ix + 184 pp.

In the 21st century, the historical development of Byzantine hymnography has been re-examined and the history of Byzantine liturgical codices is currently being re-written. Older theories concerning the development of various liturgical books and hymnographic genres have been contested, and new suggestions regarding their evolution have been offered up. Svetlana Kujumdzieva's recent book on the early Byzantine hymnal, the Tropologion, is situated in this new turn of Byzantine liturgical scholarship.

The book discusses the hymnals in Greek, Syriac, Georgian, and Armenian, titled 'Tropologion', 'Tropligin', 'Iadgari', and 'Šaraknoc' respectively. The book is divided into eight main chapters. Chapter 1 introduces the perspectives of the study, while Chapter 2 presents the pre-history of the Tropologion, including Egeria's diaries, Georgian and Armenian lectionaries, and hymnal fragments. Thereafter, three chapters follow, each concentrated on the hymnal in a different language: the Georgian Iadgari, the Syriac Tropligin, and the Greek Tropologion. Chapter 6 speculates on the existence of an Old Slavic Tropologion (perhaps in the Glagolitic script), since no such manuscript has been preserved; Chapter 7 examines the relics of the Tropologion in later liturgical books. Chapter 8 provides a summary of the study in the form of an overall history of the development of the Tropologion.

Kujumdzieva works with a host of secondary sources, including a significant number of studies in Slavic languages (which is useful for a Western audience): however, some significant works on the Iadgari and Tropologion by Charles Renoux (including French translations of the Georgian Iadgari) and Alexandra Nikiforova have been left out. The presentation of each manuscript is followed with the author's comments and reflections on this secondary bibliography.

The author concludes by describing three stages in the development of the Tropologion, unlike some other scholars, such as Stig Frøyshov, who speak of the 'Old' and the 'New' Tropologion. The earliest one, 'Tropologion I', she claims was known since the time of its first compiler, Severus (6th century). This version of the text has been preserved only in Syriac, but it is originally a translation from the Greek. 'Tropologion II' is the form in which the hymnal was known by the time of St John of Damascus (7th–8th centuries), being preserved in all four above-mentioned languages. 'Tropologion III', according to Kujumdzieva, is a 9th century Studite redaction of the Tropologion and has been preserved in Greek and Syriac.

Forthcoming studies, translations and editions of the Tropologion in its different translations (by scholars such as Charles Renoux, Alexandra Nikiforova, Dimitrios Skrekas, and Stephen Shoemaker), as well as further studies on the development of other Byzantine liturgical codices (especially in the forthcoming publications of the research project 'Catalogue of Byzantine Manuscripts in Their Liturgical Context'), will surely shed more light on the history of early Eastern hymnals and also provide fruitful scholarly dialogue with Kujumdzieva's work.

Hieromonk Damaskinos (Olkinuora) of Xenophontos
University of Eastern Finland