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## STUDYING THE OKTOECHOS:

### FROM THE OKTOECHOS TO THE ANASTASIMATARION

The object of the present contribution is an examination of the changes of the contents and repertory of the *Oktoechos* as a chapter of the *Sticherarion* that led to the formation of the *Anastasimatarion* in Greek or *Воскресник* in Slavonic. Though we all know that the *Anastasimatarion* includes a repertory for the Resurrection services for Saturday Vespers and the Sunday Matins, the problem of how these services were formed and established in neumed sources has not been at the centre of scholarly attention. However, the few studies by Dimitrije Stefanović, Christian Hannick, Jørgen Raasted, Danica Petrović, Adriana Şirli and others, dealing with topics related to the *Anastasimatarion*, give important clues in this direction. Allow me to mention some of them.

Dimitrije Stefanović, studying the Yale fragment found by Miloš Velimirović at the library of Yale University, posed the questions, what is the *Anastasimatarion*? what was its order? who was its author? etc.<sup>1</sup> He considered the formation of the *Anastasimatarion* within the *Sticherarion*. Stefanović assumed that the order of the “old” *Anastasimatarion* was established in the 14<sup>th</sup> century when the complete set of hymns for Saturday Vespers was arrived at with the inclusion of the three *Stichera Anastasima* and the *Apostichon*<sup>2</sup>. Unfortunately, he did not discuss the repertory of the *Oktoechos* for Sunday.

Adriana Şirli devoted a book to the *Anastasimatarion*<sup>3</sup>. She considered its formation within the *Sticherarion* as well. Şirli cited two *Sticheraria* pointed out by Gregorios Stathis as containing the earliest “complete *Anastasimatarion* without *Kekragaria* and *Pasapnoaria*”: *Dionysiou 564* from 1445 and *Panteleimonos 936* from the late 15<sup>th</sup> or early 16<sup>th</sup> century<sup>4</sup>. She suggested carefully that the structure of the contents and repertory of the *Anastasimatarion* was probably completed while the *Stichera Anastasima* were transmitted from

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1 D. Stefanović & M. Velimirović. Peter Lampadarios and Metropolitan Serafim of Bosnia. – In: *Studies in Eastern Chant*, 1. NY, 1966, 67-89.

2 Ibidem. Important observations on the changes in the *Oktoechos* from the 11<sup>th</sup> through the 19<sup>th</sup> century are made by D. Petrović in her book: *Osmoglasnik u muzičkoj tradiciji južnih slovena*. Beograd, 1982. See also: S. Kujumdzieva. Remodeling the *Oktoechos*: Purpose and Meaning (Based on Materials from the 12<sup>th</sup> through the 16<sup>th</sup> Century). – In: *Cantus Planus*. Budapest, 2003, 67-89; Idem. Changing the *Sticherarion*: Tradition and Innovations. – In: *Musica Antiqua Europae Orientalis*. Bydgoszcz, 2003, 33-51; Idem. *John Koukouzeles' Sticherarion. The Formation of the Notated Anastasimatarion*. Sofia, 2004.

3 A. Şirli. *The Anastasimatarion*. Bucarest, 1986.

4 Ibidem, p. 54.

the *Sticherarion* into the *Akolouthiai-Anthology* and the Kekragaria, Theotokia Dogmatika and Pasapnoaria were added to them. According to her, the earliest *Anastasimataria* as a distinct type of chant book for singers go back to the second half of the 16<sup>th</sup> and the first half of the 17<sup>th</sup> century and as a rule are included in the Anthologies<sup>5</sup>.

The publications of Jørgen Raasted also contain valuable observations on the topic under discussion<sup>6</sup>. Though he did not mention the *Anastasimatarion* specifically, the accent of his investigations was put on the changes in the contents and repertory of the *Oktoechos* within the *Sticherarion*<sup>7</sup>. Raasted considered these changes as a “revision” of St John Koukouzeles<sup>8</sup>. He distinguished the *Oktoechos* from the time of Koukouzeles, which, according to him, was cyclically (liturgically) arranged, from that of the previous time, which followed the systematic (genre) order<sup>9</sup>.

It is clear that the *Anastasimatarion* appeared as a result of certain changes in the contents and repertory of the *Oktoechos* or, in other words, the *Anastasimatarion* represents a remodelled and changed order of the latter’s contents and repertory. It is insufficiently clear, however, what part of it has been changed exactly, that is, removed, added or dropped out and how it has been transmitted. This will be the focus of the present contribution.

To determine the changes in the *Oktoechos*, I took for investigation sources from the 12<sup>th</sup> through the beginning of the 19<sup>th</sup> century (up to the New Method established after 1814) that are mainly preserved in four libraries: the library of the Ecclesiastical Historical and Archival Institute of the Patriarchate of Bulgaria, the library of the “Ivan Dujchev” Center for Slavo-Byzantine Studies at the State University in Sofia “St. Clement of Ohrid”, the library of St. Catherine’s Monastery on Mount Sinai, and the library of Hilandar Monastery on Mount Athos. The sources from the last two libraries I consulted on microfilm, respectively, at the Bulgarian Academy of Sciences and the Resource Center for Medieval Slavic Studies at the Ohio State University. I chose *Sticheraria* in middle Byzantine notation for the period up to the 15<sup>th</sup> century belonging to the “standard abridged version” which, as is known from the work of Oliver Strunk, appeared after 1050<sup>10</sup>. The study of the sources further clearly revealed

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5 Ibidem.

6 J. Raasted. Koukouzeles’ Revision of the *Sticherarion* and Sinai Gr. 1230. – In: *Spolia Berolinensia: Berliner Beiträge zur Mediävistik*, B. 7, Laborare fratres unum: Festschrift Lazslo Dobszay zum 60. Geburtstag, herausg. von J. Szendrei & D. Hiley. Hildesheim-Zürich, 1995, 261-277; Koukouzeles’ *Sticherarion*. – In: *Monographs of the Danish Institute at Athens*, vol. 2: *Tradition and Reform*, ed. by C. Troelsgaard. Athens, 1997, 9-21

7 Ibidem. Indeed, in private conversation with me, Dr. Raasted once made a distinction between the *Oktoechos* from the “classical” period (up to the 15<sup>th</sup> century) and the *Anastasimatarion* from the 17<sup>th</sup> century onwards.

8 J. Raasted. Op. cit.

9 The terms “cyclic” and “systematic” order were coined by O. Strunk in: *Triodion Athoum*. – In: *Monumenta Musicae Byzantinae*, IX, ed. by E. Follieri & O. Strunk. Munksgaard, 1975, p. 7.

10 Ibidem.