

is no doubt that in the Serbian monastery on Mount Athos, as well as in other newly-founded monasteries throughout Serbia, there existed a book of rules which regulated the order and structure of ferial and festal liturgical practice, as well as rites pertaining to characteristic periods of the liturgical year.¹⁰ It is only logical, then, to assume that these rules also indicated the extent and type of the hymns assigned.

In the Typikon of the Serbian Imperial Lavra, as well as in most *hypotyposes* belonging to the Evergetis family,¹¹ certain directions originating from an appended *synaxarion* are frequently quoted in sections regarding liturgical celebration.¹² Careful reading of such passages from the Hilandar Hypotyposis, bearing in mind the aforementioned rites within the context of the general body of knowledge concerning liturgical practice attested to in related Byzantine documents from the “Evergetis” circle and, finally, results from research into the oldest Serbian liturgical manuscripts, especially Menaia and Priests’ Service Books, all justify the assertion that a relevant tradition existed in the Serbian lands; in fact, the Synaxarion of Evergetis testifies to this.¹³ In other words, it is most probable that at the time when St. Sava established the Serbian Church and later throughout the 13th century, monastic life, as well as liturgical life, was carried out in total consistency with the Evergetis model.

As it is known, this liturgical model assumed rules characteristic of the Studite Typikon, which had for a long time – ever more so during the 12th and 13th centuries – been exposed to Palestinian-Jerusalem influences.¹⁴ At the time when the Serbian Church gained its independence, the practice of a developed

10 The book that regulated the liturgical ordo, so called Liturgical Typikon, was a necessary part of each monastic library. Cf. John Klentos, *The typology of the typikon as liturgical document*, in: *The Theotokos Evergetis and eleventh-century monasticism*, op. cit., 294-305.

11 R. H. Jordan, *The monastery of the Theotokos Evergetis, its children and its grand children*, in: *The Theotokos Evergetis and eleventh-century monasticism*, op. cit., 215-245.

12 Cf. L. Petit, *Typikon for the monastery of Theotokos Kosmosoteira near Aenos*, Известия Русскаго археологическаго института въ Константинополѣ, 13, Sofia 1908, 27; R. H. Jordan, op. cit., 229-231; S. Eustratiades, *Τυπικόν τῆς ἐν Κωνσταντινούπολει Μονῆς τοῦ ἁγίου μεγαλομάρτυρος Μάμαντος*, Hellenika I/2, 295, 297; А. Дмитриевский, *Описание литургическихъ рукописей хранящихся въ библиотекахъ православнаго востока*, I, Тупика, Киевъ 1895, 727-728.

13 The manuscript which contains the Serbian translation of the complete Evergetis Synaxarion was recently discovered in the monastery of Saint Catherine on Sinai. Cf. I. Tarnanidis, *The Slavonic Manuscripts Discovered in 1975 at St. Catherine’s Monastery on Mount Sinai*, Thessaloniki 1988, 134-141. See also: Т. Суботин-Голубовић, *О рукописима који садрже службе светоме Сави*, in: Свети Сава у српској историји и традицији, Међународни научни скуп, Београд 1998, 337-344 (especially 343-344).

14 R. Taft, *The Synaxarion of Evergetis in the history of Byzantine liturgy*, in *The Theotokos Evergetis and Eleventh-century Monasticism*, Papers of the Third Belfast Byzantine International Colloquium, 1-4 May 1992, Belfast 1994, 285-293.

and to a certain extent reformed Studite liturgical service was in use in a significant number of Greek monasteries, as well as in the Slavic lands.¹⁵ In the same period, the Studite-Jerusalem practice was prevalent on Holy Mount Athos as well, in a form the characteristic features of which came from younger editions of Typika close to the Evergetis, in which the Jerusalem elements were already present.¹⁶ This partly answers the obvious question as to why the Serbian Archbishop chose to emulate the *ordo* of a Constantinopolitan monastery rather than that of some Athonite monastery, with which he doubtlessly must have been very familiar.¹⁷ An example of such a monastery would be Vatopedi, in which he had stayed for a long time.

At this stage of the development of the Studite Typikon – which, as is well known, presented a successful blend of monastic and asmatic liturgical service – the role of chanting had already been established, by and large.¹⁸ The Synaxarion of Evergetis provides information regarding numerous issues of the art and practice of chanting characteristic of that period, albeit fragmentarily, and not always quite explicitly.¹⁹ According to Manuscript no. 788 (12th century) from the National Library of Greece, which represents a complete Typikon of the Evergetis Monastery,²⁰ it is evident that the assigned liturgical

15 R. Taft, op. cit, 289; idem., *Mount Athos: A Late Chapter in the History of the Byzantine Rite*, Dumbarton Oaks Papers 42 (Washington 1988), 184.

16 M. Arranz, *Les grandes étapes de la liturgie byzantine: Palestine - Byzance - Russie, in Liturgie de l'église particulière et liturgie de l'église universelle*, Conférences Saint-Serge XXIIe semaine d'études liturgiques, Paris 30 juin - 3 juillet 1975, Bibliotheca Ephemerides liturgicae, Subsidia, Roma 1976, 59-60, 66-67; R. F. Taft, *Mount Athos...*, op. cit, 179-190.

17 There were three large monastic centres on Mount Athos before Hilandar was founded: the Great Lavra (963), Iviron (979/980) and Vatopedi (before 985. године). There were also two Athonite Typika – one of Emperor John Tzimiskes (972) and the other of Emperor Constantine Monomachos (1045).

18 O. Strunk, *The Byzantine Office at Hagia Sophia*, in: *Essays on Music in the Byzantine World*, New York 1977, 137; D. E. Conomos, *The late Byzantine and Slavonic communion cycle: liturgy and music*, Washington, DC, 1985, 65-71; The mix of the two liturgical models is obvious in Vatopedi manuscript no. 1488 – Triodion (about 1050) and in the Grotaferrata no. Г6 35 (about 1100. године). Cf. *Triodion Athoum*, ed. E. Follieri, O. Strunk, Monumenta Musicae Byzantinae, Series principalis IX, 1-2, Copenhagen 1975; O. Strunk, *Specimena notationum antiquiorum*, MMB, Series principalis VII, Copenhagen 1975, 34-42.

19 Cf. Jørgen Raasted, *The Evergetis Synaxarion as a chant source: what and how did they sing in a Greek monastery around AD 1050?* in: *Work and worship at the Theotokos Evergetis*, ed. by Margaret Mullett and Anthony Kirby, Belfast Byzantine texts and translation, 6.2m 1997, 356-366.

20 P. Gautier, *Le typikon de la Théotokos Evergétis*, *Revue des études byzantines*, 40 (1982), 5-101. А. Дмитриевский, *Описание литургических рукописей хранящихся в библиотеках православного востока*, I, Тульча, Киевъ 1895, XLV-LIII (256-655); *The Synaxarion of the monastery of the Theotokos Evergetis – September to February*, text and translation by Robert H. Jordan, Belfast Byzantine texts and translations, 6.5, Belfast 2000.