Additional Troparia in the Great Canon of Repentance by Andrew of Crete in the Church Slavonic Tradition

The present study discusses the history of the Church Slavonic translation of the Great Canon of Repentance - one of the most important and definitely the most popular hymn by St. Andrew of Crete (Ἀνδρέας ὁ Κρήτης, Ἰεροσολυμίτης). The name “Great” (Μέγας), which was given to this canon later when it was included into the church service, probably refers to its volume. Being amongst the longest canons ever composed, the Great Canon consists of 250 strophes - troparia, divided into 9 songs - odes (including the second ode, which is usually not included in canons). The text introduces 11 themes - Irmos (the second and the third ode have two irmos).

Seeing as this canon has no acrostic, it is no wonder that in early manuscripts and editions, it showcases significant divergence in terms of its structure, specifically in terms of the composition and strophe order in each ode. This divergence in Greek tradition also influenced the early (up to the 15th century) Slavonic tradition, where translations and further corrections were realized with the use of different Greek sources. Therefore, the Slavonic manuscripts of the 12th – 15th century containing the Great Canon reflect different Greek traditions in regard to the

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2 Θ. Δετοράκης, Βυζαντινή φιλολογία, 295.
Additional Troparia in the Great Canon of Repentance by Andrew of Crete

structure of the text. The variations occurring could be divided into three main categories:

1. Omission of specific strophes, which can occur both consciously and unconsciously (due to mistakes of the scribes) throughout the history of both the Greek and the Church Slavonic manuscript texts, as well as during their translation.

2. Change of the location of a strophe within a specific ode. Apart from the first stanza - the *Irmos* - as well as the final two - *To the Holy Trinity* and *Theotokion* - the other troparia could be moved, which was a common phenomenon in the history of the hymn.

3. Interpolation of specific strophes which do not reflect the authentic Greek text of the hymn as it is saved in manuscripts and editions³.

The variations belonging to the first two categories were studied in our earlier research⁴. The goal of this paper is to study the variations of the third category in the troparia that were found in the Church Slavonic manuscripts of the 12th – 15th century and do not correspond to the authentic text of the Greek hymn. These variations were less common compared to the other categories; however, they present important evidence in regard to the classification of the manuscripts and the reconstruction of the history of the text. In fact, the addition of one more stanza to the initial text could not have possibly happened by mistake and it presupposes conscious work over the text. For most of them, the possibility that they were part of the initial text written by St. Andrew of Crete, which happened to be later excluded from most Greek traditions

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and was only saved in the Slavonic translation, could also not be neglected. In both cases, these troparia deserve careful textological and linguistic analysis in order to determine their origin, as well as the time, place, and reasons of their possible interpolation in the text of the hymn along with their subsequent history in the manuscripts.

More specifically, after the study of 35 Church Slavonic manuscripts of the Lent Triodion containing the text of the Great Canon dating from the 12th up to the 15th century and representing the South Slavonic (Old Bulgarian and Old Serbian) and East Slavonic (Old Russian) traditions, we found 21 manuscripts containing additional troparia, which we divided into 3 groups described in detail below.

**Group 1.**

This group consists of the following 6 manuscripts:

1. Triodion and Pentecostarion (*Shafarikovski*), Bulgarian, 12th – 13th cent., Russian National Library (Saint-Petersburg), code F.п.I.74 (hereinafter referred to as *Shafar*).\(^5\)

2. Triodion and Pentecostarion, Serbian, first half of the 13th cent., Russian National Library (Saint-Petersburg), code F.п.I. 68 (hereinafter referred to as *Serb*.).

3. Triodion and Pentecostarion, Serbian, 14th cent., National Library of Serbia (Belgrade), code 644 (hereinafter referred to as *NLS 644*).

4. Triodion and Pentecostarion, Serbian, 1328, National Library of Serbia (Belgrade), code 645 (hereinafter referred to as *NLS 645*).

5. Triodion and Pentecostarion (*Triodion of Moses Kianin*), Russian, 12th – 13th cent., Russian State Archive of Ancient Acts (Moscow), collection 381, № 137 (hereinafter referred to as *Kian*.).

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\(^5\) For the manuscript description see Л. Макаријоска, Э. Црвенковска, Шафариков *Триод. Лингвистичка анализа*. Скопје, 2012.
6. Triodion and Pentecostarion (Orbelski), Bulgarian, 13th cent., Russian National Library (Saint-Petersburg), code Fп.I.102 (hereinafter referred to as Orbel.)⁶.

These manuscripts represent the earliest stages of the Slavonic written tradition and probably date back to the first Church Slavonic translations of the Greek hymnography⁷. The Greek sources according to which this translation was performed differ significantly from the ones contemporary Greek tradition is based on. In addition to other differences, three troparia at the end of the last ninth ode were found right before the last strophes To the Holy Trinity and Theotokion. It is quite certain that these three troparia, unidentified so far in the Greek tradition and referred to hereinafter as 9.1app – 9.2app – 9.3app, originate from one initial Slavonic protograph. The reason behind this assumption is that they are complete and saved in full with small variations due to mistakes of the scribes in all the above-mentioned manuscripts, which represent different Slavonic regions and izvod, with the exception of two manuscripts Serb. and Orbel., where 9.2app strophe is omitted. Though thematically, melodically, and stylistically they are similar to the authentic text of the hymn, supplying the text with the final pray to God’s mercy, it has not been proven so far that they were part of the Greek hymn translated by Slavs and that they were not added to the Slavonic text by translators. It should be noted that this specific version of the Slavonic liturgical books hypothetically attributed to the disciples of Cyril and Methodius, specifically to Constantine of Preslav, contains a large original part written by the same author⁸.

The text of these additional troparia with the variations of the manuscripts under research is included below. The basic text was taken

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⁸ Г. Попов, Триодни произведения, 33 – 61.
from *Kian.*, the variations described under it do not include the regular phonetic of graphic variants of the local Slavonic traditions (*izvod*).

**9.1app**

шюма пещьнаго пол-щааго втн- сръжъть з’Нбомъ тьма кромэшън-аго чръв не Нъспа- страшить дзшю мою тьмъ пошади м- бзе творье мои с’Ндии съвэды срдьчъная


**9.2app** (omitted in Serb. and Obel.)

крэпость моя и хваление ты еси влздкъ и надеж© си къ тебе възлагаю вэру ми недвижим’Н съхрани до конъца еже съгрэшихъ тебе прэже времене суда остави яко млсцрдь


**9.3.app**

създавыи члзка и давъ ем’Н дыхание животьное и раю сътвори жител- двьри ми отъвры зедьмсъя блаже да дрэва животънаго въсприимъ вэчно поклоню с- цръствию ти
**Group 2**

This group consists of 14 South Slavonic and East Slavonic manuscripts representing the same version originating from the Athonite book correction, which, according to the inscription found and published by G. Popov⁹, was carried out at the end of the 13th cent. by *Starets Josef*, a monk at the Mount Athos monastery of Great Lavra. The text of the Triodion that resulted from this correction replaced the old versions of said liturgical book, first in the South Slavonic and later in the East Slavonic region, becoming acknowledged as the “true version”¹⁰. Typical examples of manuscripts belonging to this version from different regions are analyzed below, specifically:

1. **Lent Triodion**, Bulgarian, 14th cent., St. Catherine’s monastery (Mount Sinai) manuscript collection, code Slavonic 23 (hereinafter referred to as *Sin. 23*).

2. **Lent Triodion**, Serbian, 15th cent., Sts. Cyril and Methodius National Library (Sofia), code 1158 (hereinafter referred to as *CMNL 1158*).

3. **Lent Triodion**, Serbian, 1359, St. Panteleimon monastery (Mount Athos) manuscript collection, code 29 (hereinafter referred to as *Pant.29*)¹¹.

4. **Lent Triodion**, Serbian, 1390, Hilandar monastery (Mount Athos) manuscript collection, code 255.

5. **Lent Triodion**, Serbian, 1360, Hilandar monastery (Mount Athos) manuscript collection, code 256.

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¹⁰ Г. Попов, Среднебългарският светогорски превод, 174.

¹¹ А.-Э. Тахиаос. Славянские рукописи Свято-Пантелеимонова монастыря (Руссики) на горе Афон. Санкт-Петербург, 2012, 80 – 81. Ермолай (Чежия). Каталог рукописей, печатных книг и архивных материалов русского Свято-Пантелеимонова монастыря на Афоне. Афон, 2013, 36. The author would like to thank the monks of St. Panteleimon monastery (Mount Athos) and the librarian father Yermolay (Chezhia) for the copy of the manuscript.
6. Lent Triodion, Bulgarian, 1350, Hilandar monastery (Mount Athos) manuscript collection, code 259.
7. Lent Triodion, Serbian, beginning of 15th cent., Hilandar monastery (Mount Athos) manuscript collection, code 261\(^{12}\).
8. Lent Triodion, Russian, 15th cent., Russian State Library (Moscow), code 385 (hereinafter referred to as RSL 385).
9. Lent Triodion, Russian, 15th cent., Russian State Library (Moscow), code 386.
10. Lent Triodion, Russian, 15th cent., Russian State Library (Moscow), code 1169.
11. Lent Triodion, Russian, 15th cent., Russian National Library (Saint-Petersburg), M. Pogodin’s manuscript collection, code 42.
12. Lent Triodion, Russian, end of 15th cent., Russian National Library (Saint-Petersburg), code Q.I.1319.
14. Lent Triodion, Bulgarian, 1466, Russian National Library (Saint-Petersburg), code F.I.125 (hereinafter referred to as F.I.125).

All the above manuscripts contain 5 additional troparia in the text of the Great Canon, which were borrowed from the Canon for the Sunday of the Last Judgment by Theodore the Studite (incipit Τὴν ἡμέραν τὴν φρικτὴν), which is also included in the Lent Triodion\(^{13}\). It should be noted that this canon was composed by Theodore the Studite who was inspired by the Great Canon, and thus display a thematic and melodic similarity with the latter, being composed over the same irmos. The other similarities include some troparia of the Great Canon being

\(^{12}\) The author would like to thank the monks of Hilandar monastery (Mount Athos, Greece), the Hilandar Research Library, and the Resource Center for Medieval Slavic Studies at the Ohio State University (Columbus, Ohio, USA) for the copies of the five Lent Triodia (code 255, 256, 259, 261, 262) from the Hilandar manuscript collection.

“re-used” by Theodore the Studite, e.g. the last strophe of the first ode Μὴ εἰσέλθῃς μετ’ ἐμοῦ ἐν κρίσει (не вниди со мною в съдъ).

The large number of manuscripts in this group made it impossible for us to present the variants between all of them, and we therefore confined ourselves to the most representative manuscripts, specifically CMNL 1158, Pant.29, RSL 385, F.I.125, which illustrate different (Bulgarian, Serbian, and Russian) traditions and showcase a greater divergence from the initial version, which we assume to be the one saved in the above-mentioned Sin. 23. The variations described do not include the regular phonetic or graphic variants of local Slavonic traditions (извод).

1.1 app (Δεῦρο λάβε μοι ψυχή)
гр-ди пръними дзисе моа самы час и дзись тида дзь явъ приидеть и рыдаи и плаци с- вбръсти с- чиста въ часъ испытанія
въ часъ : въ дзись CMNL 1158

1.2 app (Εξιστά με και φοβεῖ)
Νηжасает м- и страшить втнъ винъ генъскии чръвь горкъй скрежетъ зобомъ н® вслаби ми и пощ-ди и стоянію м- хе избранныхъ твоихъ причты
и пощ-ди : пощади Pant.29= RSL 385 ] стоянію : стоянія CMNL 1158

6.1.app (Ἀργου τὸ σῶν)
възми свое да не слыш© гзи Σсилаемъ § тебе ни еже иди въ втнъ прокл-тън н® благаго гласа праведныхъ
Σсилаемъ : Σсымемъ RSL 385] н® : на RSL 385

8.1.app (Πάσασαν πνοήν νίκα προσκέκλησαί)
въсъко дыханіе егда призовеши разъ®ди ти хе въкупъ вели страхъ тогда велия н®жда въсемъ Нежаса®щимс- непостоанна с®дия твоего

8.2.app (Κύριε, ἀκούσομαι σου φωνῆς)
въсѧхъ съдить бзе мои и гзи да услышъ твои глас тогда благоустподъ виждъ твои свѧть великий Нєзръ вбитѣли твои и славъ твои радост и вьхъ CMNL 1158 = F.I.125 = Pant.29.

<table>
<thead>
<tr>
<th>Greek origin</th>
<th>Canon for the Sunday of the Last Judgment by Theodore the Studite</th>
<th>Great Canon by Andrew of Crete</th>
</tr>
</thead>
<tbody>
<tr>
<td>Дѣдо лаѣ мй цѢхъ, аўтѣ нѣ тѣнъ оѣан іа тѣнъ нѣкъ, оте о Іѣсѧсъ \ємфаанъсъ \єпистѣ иа \ћрѣнѣсъ, кладуѣ, \єуѳѣнѣ катафы, еи оѣан тѣс гтѧсеао.</td>
<td>гр-ды прѢими дѣше моа тѢн час іа дѣнъ \у-тда бѣсъ яѣвѣ прѢідѣ іа рыдаи вѢлѣ- вбѢсти с- чиста въ час испытаніа</td>
<td>гр-ди прѢими дѣше моа самыи час іа дѣнъ \у-тда бѣсъ яѣвѣ прѢідѣ іа рыдаи и плаци с- вбѢсти с- чиста въ час испытаніа</td>
</tr>
<tr>
<td>ЭѢиста мй кай фѢбѣ, тѣ пѣр тѣ \ательстон тѣс гѣѣпѣсъ, сѢвлѣ о пикрѣсъ, тѣн оѣдонѣн бѢуѣмѣсъ, \Ѣлѣ анѣс мй анѣс, кай тѣ стѢае мй Хristѣ, тѣн екѢктѣн съу сѢнтpected.</td>
<td>НѢдѣлясъ мѣ іа стрѢаи м- негасимыи і геѣпѣссьчѣрѣвъ горѣськѣмъ зѢбомѣ \ѢкѢжѣтъ і зѢбомѣ і зѢбомѣ сълабѣ ми пѢщ-ди і стоаиіо м- хзе ізбранныхъ сѢчини</td>
<td>НѢжасаетъ мѣ іа стрѢаи уѣпъ уѣпъ гѣѣпѣскѣмъ чѣрѣвъ горѣськѣмъ \ѢкѢжѣтъ зѢбомѣ і зѢбомѣ сълабѣ ми и пѢщ-ди і стоаиіо м- хзе ізбранныхъ твоихъ причыти</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ode 1</th>
<th>Greek origin</th>
<th>Greek origin</th>
<th>Greek origin</th>
</tr>
</thead>
<tbody>
<tr>
<td>Δѳуѳ лѧбѣ мй ѣѣхъ, аўтѣ нѣ тѣнъ оѣан іа тѣнъ нѣкъ, оте о Іѣсѧсъ \ємфаанъсъ \єпистѣ иа \ћрѣнѣсъ, кладуѣ, \єуѳѣнѣ катафы, еи оѣан тѣс гтѧсеао.</td>
<td>гр-ды прѢими дѣше моа тѢн час іа дѣнъ \у-тда бѣсъ яѣвѣ прѢідѣ іа рыдаи вѢлѣ- вбѢсти с- чиста въ час испытаніа</td>
<td>гр-ди прѢими дѣше моа самыи час іа дѣнъ \у-тда бѣсъ яѣвѣ прѢідѣ іа рыдаи и плаци с- вбѢсти с- чиста въ час испытаніа</td>
<td></td>
</tr>
</tbody>
</table>
Additional Troparia in the Great Canon of Repentance by Andrew of Crete

<table>
<thead>
<tr>
<th>Ode 6</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Ἄρον τὸ σῶν, μὴ ἀκοῦσω</td>
<td>Βγάμες свое да не</td>
<td>Βγάμες свое да</td>
</tr>
<tr>
<td>Κύριε, ἀποπεμπτόμενος ἐκ σοῦ</td>
<td>слышь ягз и</td>
<td>не слышь ягз</td>
</tr>
<tr>
<td>μηδέ τό, Πορεύου, εἰς τῶν</td>
<td>σи певь и</td>
<td>σи певь и</td>
</tr>
<tr>
<td>κατηραμένον ἀλλὰ τῆς εὐκταίας</td>
<td>пойдётъ въ прокл-ти и</td>
<td>пейъ прокл-ти и</td>
</tr>
<tr>
<td>φωνῆς τῆς τῶν Λικαίων</td>
<td>кроткаго глаза</td>
<td>благаго глаза</td>
</tr>
<tr>
<td></td>
<td>праведникъ</td>
<td>праведныыхъ</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ode 8</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Πάσαν πνοήν νίκα</td>
<td>Βъсъко дыханіе една</td>
<td>Βъсъко дыханіе</td>
</tr>
<tr>
<td>прοσκέκλησαι, τοῦ διακρίναι</td>
<td>призовуш</td>
<td>една</td>
</tr>
<tr>
<td>Χριστέ, ἐπὶ τὸ αὐτὸ μέγας ὁ</td>
<td>разъскдйти хезе</td>
<td>призовуш</td>
</tr>
<tr>
<td>φόβος τότε, μεγάλη ἡ</td>
<td>въкъпи великъ</td>
<td>разъскдйти хезе</td>
</tr>
<tr>
<td>ἀνάγκη, μόνων βοηθοῦντων,</td>
<td>странь тогда вели</td>
<td>странь тогда</td>
</tr>
<tr>
<td>τῶν πρόξεων εἰς τοὺς αἰῶνας</td>
<td>бъда-лъпемъ</td>
<td>велина хзъда</td>
</tr>
<tr>
<td></td>
<td>помагъщемъ</td>
<td>въсъмъ</td>
</tr>
<tr>
<td></td>
<td>дъзанеъмъ въ влкъ</td>
<td>зъжасъшъсъ-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>непостоявъ</td>
</tr>
<tr>
<td></td>
<td></td>
<td>съджеца твоего</td>
</tr>
</tbody>
</table>

|  |  |  |
|  |  |  |
| Πάντων Κριτᾶ Θεέ μου καὶ | Въсъхъ съдий бзе | Въсъхъ съдий |
| Κύριε, ἀκοῦσαι μου | мон гзизъ да | бзе мои гзизъ |
| φωνῆς, τότε εὐκτικῆς, ἵδω σου | Нъслышъ твои гласъ | да услышъ твои |
| φῶς τὸ μέγα, ἀβρῆσω τὰς | тогда кроткънъ да | глас тогда |
| σκηνὰς σου, βλέψω σου τὴν | виждъ твои свътъ | близгутщшъвъ |
| δόξαν, γηθὸμενὸς εἰς τοὺς | великънъ да въсел-съ | виждъ твои |
| αἰῶνας. | въ крови тво на | свътъ великины |
|  | поъ тво славъ | Нъръ вбитъ |
|  | радъ-съ въ влкъ | тво и славъ |
|  |  | радъ радъ-съ въ влкъ |
One can easily see that the differences between the manuscripts are insignificant and surely appeared within the course of their Church Slavonic history due to mistakes of the scribes or small conscious corrections. We can thus state with confidence that these troparia originate from one Slavonic protograph.

As far as the origin of said protograph is concerned, three possibilities should be examined. Firstly, this appendix of 5 troparia from another canon could originate from some unknown until now Greek tradition which happened to be the initial Greek text the correction by monk Joseph was based on. Secondly, these troparia could have been added to the text by monk Joseph himself in the process of correcting the Slavonic text. Finally, the troparia could have been added to the Church Slavonic text of the hymn later by an unknown Slavic scholar.

In order to find out which one of these hypotheses is more plausible, we should compare the texts of these additional troparia with the same troparia which form part of the Canon for the Sunday of the Last Judgment in the same manuscript - Sin. 23 (see Table 1).

Table 1. Comparison of the troparia texts from the Canon for the Sunday of the Last Judgment by Theodore the Studite, repeated in the Athonite version of the Great Canon (in the manuscript Sin. 23). The most significant diversions are underlined.

One can easily see from the comparison presented in Table 1, that there are significant differences between the texts of the same troparia included in two different canons. This divergence (see e.g. variants βppelin / плачи с- for κλαύσων, Ναδιβλέετε / Нёжасает for ἔξιστα, съчини / причети for σύνταξον, κροτκαο / благаро for εὐκταίας, кроткыи/ благоутишенъ for εὐκτικής, кровы / вбистэли for τὰς σκηνὰς) could not have occurred after the text was translated into Church Slavonic, and has definitely originated from different translations of the Greek text. Moreover, some variants (troparia 8.1app and 8.2app in particular) testify that these differences existed in the Greek original texts of the troparia. It should be highlighted that in some cases, specifically in the translation of
the Greek ἀνάγκη as неЗда in Slavonic instead of δεδα, as well as in the translation of the end of the strophe Πάντων Κριτά… (8.2app), the text of the Great Canon corresponds more accurately to the authentic Greek text compared to the one in the Canon for the Sunday of the Last Judgment. All this evidence led us to believe that these additional troparia were included in the Greek text of the Great Canon, which was used by monk Joseph for his corrections. This hypothesis agrees with the spirit of the Athonite book correction, the main goal of which was to have the Slavonic liturgical tradition be in accordance with the Greek one.

It should also be noted that these additional troparia, found in all the manuscripts of the Athonite version, disappear from the text of the Great Canon in subsequent versions where the text of the hymn was corrected according to other Greek sources\(^\text{14}\), namely the Russian manuscript RSL 25\(^\text{15}\) and the Bulgarian manuscript F.n.I.55\(^\text{16}\).

**Group 3**

This “group” consists only of one manuscript, namely that of the Lent Triodion, Serbian, mid-15\(^\text{th}\) cent., Hilandar monastery (Mount Athos) manuscript collection, code 262 (hereinafter referred to as Hil. 262). In general, the text of the hymn in this manuscript follows the Athonite version, with mostly the same composition and the same order of strophes, including the additional strophes from the Canon by Theodore the Studite (1.1app, 1.2app, 6.1app, 8.1app, 8.2app). However, it has two unidentified in Greek tradition additional troparia. The first one is placed at the end of ode 1, immediately before the stanza To the St. Mary of Egypt\(^\text{17}\), To the Holy Trinity and Theotokion, and after the 1.1app and 1.2app additional troparia by Theodore the Studite and the strophe Μὴ εἰσέλθῃς μετ᾿ ἐμοῦ ἐν κρίσει (даИ не вьНидешИ со мнНю вь сНедь) –

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\(^{14}\) See Т. Борисова, Текстология церковнославянских переводов, 169 – 198.

\(^{15}\) Lent Triodion, Russian, 14\(^\text{th}\) cent., Russian State Library (Moscow), code 25.

\(^{16}\) Lent Triodion, Bulgarian, 15\(^\text{th}\) cent., Russian National Library (Saint-Petersburg), code F.n.I.55.

\(^{17}\) These troparia in the Church Slavonic tradition were inserted at the end of each ode in the Athonite correction.
the last stanza of the ode of the initial text of the Great Canon, omitted in all other manuscripts of the Athonite version. This additional unidentified troparion, the full text of which is presented below (1.3 app), melodically follows the pattern of the irmos of the ode and has textual similarities with the stanza before it (дать не вьнидеши со мнью въ сНдь - егда въ сНдь вьнидеши) as well as with the other strophes of the ode from the initial text (по нэ на коньца спзсе мке - прежде конца ослаби ми).

1.3 app

како ти сътръплю пнъвъ хze мои егда въ сНдь вьнидеши котораяя же словеса орбрещН тамо не съдэлавь ни вьзьмь твою волю спзсе тэм же прежде конца ослаби ми

Another unidentified additional troparion is found in the second part of ode 7, between the troparia Ἐκλείσθη σοι οὐρανός (затворисе тебэ нздо) and Προσπίπτω σοι καὶ προσάγω σοι (припадаю ти и приношН ти), which follow one another in the Athonite version. In Hil.262, however, another two troparia are inserted between them: the final stanza of the same ode of the authentic Greek text, missing from all the other manuscripts of the Athonite version Ἐξέλιπον αἱ ἡμέραι μου (изчезше днеМ мои), and right before it the unidentified in the Greek tradition troparion, the full text of which can be found below (7.1app). Note that this is a unique case in the Slavonic tradition where the additional troparion is placed not at the end, but in the middle of the ode.

7.1app

·л·а яко възалка низвезже ·езавель обрэтеге маслныиї чбаныц и бзслвляще се грытъ мНкы дзше ееже и ты да сподобила себи испльняющи топлэ заповэды бжз·e

This troparion is not only melodically similar to the other strophes of the ode, but in reference to the facts regarding the history of the Bible as described in the First Book of Kings (17: 12 – 16), it corresponds thematically with the other troparia, describing the facts of the same period of the history of the Bible and referring to the same Bible books. It also follows the same poetical pattern: it moves from the
description of miracles and acts of faith of the holy men in the Bible to the effort of the soul to be like them (see e.g. the end of the stanzas from the same ode Τοῦ Μανασσῆ ἐπεσώρευσας: ἄριστε... ἦ τοῦ τῷ ποκανίῳ ἑβνηνεῦσι τοπλῆ στεξι Νεκιλεία, Ἐκλείσθη σοι οὐρανός: ἄριστε... ἦ καρεφ»ένναι Νηποδόβικε και πρεπίταν πρέπει άριστε ἄριστε).

Therefore, some additional strophes not included in the Greek text of church and scientific editions of the Great Canon of Repentance by Andrew of Crete, but saved in the Slavonic tradition, were found in these 3 groups, which amount a total of 21 Church Slavonic manuscripts among the 35 under research, dating from the 12th up to the 15th century. These 10 troparia are either unidentified so far in the Greek tradition (5 troparia), or were taken from another hymn – the Canon for the Sunday of the Last Judgment by Theodore the Studite (another 5 troparia). Although so far it has not been definitively proven whether these interpolations were realized by Greek or Slavic scholars, the textological evidence speaks in favor of their Greek origin. The thematic, melodic, and poetic characteristics of the additional strophes prove that they were either composed for this specific text by Andrew of Crete or by an unknown successor, or that they were taken from a text with the same thematic and melodic pattern. More evidence regarding the origin of these troparia, as well as the textological history of the Great Canon in general, could be discovered through a careful analysis of the Greek manuscripts.
About the author

Dr. Tatiana Borisova was born in Novosibirsk, Russia. She studied Philology at the Faculty of Humanities of the Novosibirsk State University, and, in 1998, she received her first PhD in Russian Language from the same university. She continued her studies at the Department of Philology of the University of Crete, receiving her second PhD in Byzantine Philology in 2007. Her scientific interests include the study of the Church Slavonic language and literature, and the Greek - Slavic cultural relations. She has published books, papers and articles on various aspects of Paleoslavistics, as well as on teaching Russian as a foreign language. Since 2008 she teaches at the Faculty of Russian Language and Literature and Slavic Studies of the National and Kapodistrian University of Athens, and since 2019 she works as a Post-doctorate Researcher in the Institute for Mediterranean Studies (IMS FORTH).
Additional Troparia in the Great Canon of Repentance by Andrew of Crete