

ROMANOS MELODOS AND THE COMPOSITION OF HIS HYMNS:  
PROOIMION AND FINAL STROPHE\*

Ever since the hymns of Romanos Melodos became known to Western scholarship through the efforts and work of Cardinal J.-B. Pitra<sup>1</sup> and Karl Krumbacher<sup>2</sup>, the kontakion has often been defined and its formal elements described by such eminent scholars as Paul Maas<sup>3</sup>, C. A. Trypanis<sup>4</sup>, K. Mitsakis<sup>5</sup>, R. J. Schork<sup>6</sup>, N. B. Tomadakis<sup>7</sup>, and J. Grosdidier de Matons<sup>8</sup>. Although this formal description, as we find it in these studies, also includes the prooimion and/or final strophe, I believe that there are still some aspects in connection with these two elements that require further investigation. I have in particular identified three such aspects: (i) to establish the various «types» of prooimion and final strophe; (ii) the various forms of addressees<sup>9</sup> used; (iii) and the formal way in which the

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1. J.-B. Pitra, *Analecta Sacra Specilegio Solesmensi parata*, I, Paris 1876; idem, *Sanctus Romanus veterum melodorum princeps*, Rome 1888.

2. K. Krumbacher, *Die Akrostichis in der griechischen Kirchenpoesie*, München 1904, Heft iv, 551-692; *Studien zu Romanos*, Sitzungsberichte der philos.-philol. und der histor. Klasse der kgl.-bayer. Akademie der Wissenschaften, München 1898, II, Heft I, 69-269; idem, *Romanos und Kyriakos. Das Verhältnis des Liedes «Lazarus» von Kyriakos zum Liede «Judas» von Romanos*, ibid., München 1901, 693-763.

3. P. Maas, Das Kontakion, *BZ* 19 (1910) 285-306.

4. In P. Maas and C. A. Trypanis, *Sancti Romani Melodi Cantica. Cantica genuina*, Oxford 1963, xi-xxxi.

5. K. Mitsakis, *Βυζαντινή Ύμνογραφία*, Vol. I, Athens 1986<sup>2</sup>.

6. R. J. Schork, *The Sources of the Christological Hymns of Romanos the Melodist*, Unpublished diss., Oxford 1957, Appendix III-IV, 548-556.

7. N. B. Tomadakis, *Βυζαντινή Ύμνογραφία και ποιήσεις*, Athens 1965.

8. J. Grosdidier de Matons, *Romanos le Mélode et les origines de la poésie religieuse à Byzance*, Paris 1977; Idem, Kontakion et Canon: Piété populaire à Byzance, *Augustinianum* 20 (1980) 191-203.

9. Schork, in the two appendices referred to in note 6, has already touched upon «type» and «addressee». However, although they contain valuable information, his study concerns only the 34 Christological hymns, and his analysis is somewhat superficial in nature, this being not the topic of his dissertation.

refrain is introduced by the prooimia and final strophes<sup>10</sup>. My analysis covers only the 59 'genuine' hymns of the Oxford edition (Vol. I). Reference to the hymns therefore follows the numbering of the Oxford edition (= 0), but the *text* of the French edition<sup>11</sup> has been used, except in the case of 0.35, 38-39, 57-59, which have not yet been edited in Sources chrétiennes.

## THE PROOIMION

### A. T y p e

In defining the aspect «type» we are at the same time looking for (i) the various hymnic elements which may constitute a specific prooimion, and (ii) the way in which they are used, i.e., either on their own or in various combinations. Some of these elements or components which are used in the prooimia and final strophes are well-known and common elements within the context of the hymn as genre from as early as the Homeric Hymns and the subsequent Greek, Roman and Semitic cultic (liturgical) and literary (para-liturgical) hymns. They are: doxology (laus), prayer (precatio), confession (κατάνυξις) and admonition (paraenesis), all in combination with or without thematic allusion. Before I turn to the specific «types» occurring in the kontakia, a few remarks on each of the above listed components will suffice.

1. Doxology in its broadest sense includes such aspects as praise or glorification, adoration, thanksgiving and celebration. The prooimion to Kontakion 25 offers a good example of three of these elements in the order of adoration (προσκυνώ), praise (δοξάζω), and celebration (ἐορτάζων).

2. The hymnic prayer occupies an important part in the kontakia<sup>12</sup>, but is more dominant in the final strophe than in the prooimia.

3. Confession is usually followed or preceded by a prayer for forgiveness, as we find, e.g., in the second prooimion to kontakion 10:3-9.

4. As poet-priest Romanos often addresses his audience (including himself<sup>13</sup>) exhorting them (or himself) to avoid sin, usually expressed by the hortative

10. The formal way in which the refrain is introduced throughout a particular hymn varies, but very often the manner in which the final strophe is concluded coincides with the way in which the other preceding strophes have been concluded by the refrain.

11. Edited by J. Grosdidier de Matons, *Romanos le Mélode. Hymnes I-V*, Paris 1964-1981, in the Sources Chrétiennes series.

12. See especially J. Grosdidier de Matons, *Kontakion et Canon: Piété populaire à Byzance*, 197ff.

13. Cf. also E. C. Topping, *The Poet-Priest in Byzantium*, *Greek Orthodox Theol. Review* 14 (1969) 31-41.

subjunctive or imperative mode. [Kontakion 21 offers an example in which the poet addresses his own soul].

5. As mentioned above, in many instances these four specific hymnic elements may combine with thematic allusions of some kind, or the prooimion can even consist of only thematic allusion(s). In this connection it should be stated clearly that Grosdidier de Matons has rightly rejected the idea that the object or function of the prooimion is to summarize the general argument or plot of the hymn, as is sometimes believed. With reference to thematic allusion one should define it with caution, as, e.g., Grosdidier de Matons has: it has as object, he writes<sup>14</sup> «de mettre en relief un des thèmes religieux auxquels l'auteur a tenu à donner de l'importance dans son hymne», whereas the statement of Schork in this connection does not really fit the evidence. He writes<sup>15</sup>: «they usually do display a thematic correspondence to the body of the hymn by serving as summaries of or introductions to the plot-action». The prooimion to kontakion 4 may serve as illustration of this element. This prooimion is a good example of the fact that several prooimia consist of only thematic allusions, the other components being totally absent. We have in these lines an allusion to the theme or subject matter of the hymn (the massacre of the innocents) as well as to some of the characters involved in the narrative (the Magi, Herod, the children) and also a reference to time (when the King was born) and place (Bethlehem). It does not, however, offer us a summary or introduction to the plot-action at all.

In formulating the various types of prooimia one should always be aware of the variety of compositional technique Romanos is displaying within a few fixed types, i.e., although a few «fixed» types can be identified, they do not display a rigidity of form. The fixed types which I have identified have been classified on the basis of the *dominance* of an element, while the presence of thematic allusion(s) must be seen as general rule. The fixed types, four in number, are the following:

*Type I: Προίμιον τῆς προσευχῆς*

Group 1: In 6 prooimia the element of prayer is dominant: kontakion 11, 17 (pro. 1), 18 (pro. 1), 50, 53, and 55 (pro. 4). Example: kontakion 17: prooimion 1: the first line contains the *invocatio*, the second the direct prayer, and the third an extension of the *invocatio*, lines 2-3 forming at the same time the refrain.

Group 2: Several prooimia are basically in the form of a prayer but they

14. Grosdidier de Matons, *Romanos le Mélode et les origines*, 320. See also J. H. Barkhuizen, *Romanos Melodos: Essay on the poetics of his kontakion «Resurrection of Christ»* (Maas-Trypanis 24), *BZ* 79 (1986) 268-269.

15. Schork, *op. cit.*, 548.

include allusions to the subject matter or to characters involved in the biblical narrative. However, this group itself reveals some variety of composition to be noted:

2.1 The prayer includes a reference to the particular theme of the biblical narrative: kontakion 4 (pro. 2); 7, 8, 10 (pro. 1), 12, 31 (pro. 2), 34, 47 (pro. 2), 49 (pro. 1), 55 (pro. 1/3), and 59 (pro. 1-2).

2.2 The prayer includes thematic allusions which are of a liturgical or soteriological nature: kontakion 13, 44 (pro. 2), 47 (pro. 3), and 49 (pro. 2).

Group 3 represents a large number of prooimia, in which the thematic allusions are presented in a more elaborate form than in group 2. This group also reveals several variations.

3.1 Regarding the thematic allusion(s): most are in the second person style, while two are in the third person style<sup>16</sup>. In the second person style: kontakion 4 (pro. 3), 10 (pro. 2), 17 (pro. 2), 18 (pro. 3), 30 (pro. 3), 40 (pro. 1/2), 42, 46 (pro. 1/2), and 52. In the third person style: kontakion 9, 18 (pro. 2).

3.2 Regarding the prayer: in seven instances the prayer is uttered by the poet, in five instances by a biblical character. In six instances the prayer is preceded by confession. Of special importance in this category are those examples in which the poet addresses his own soul<sup>17</sup>, e.g., kontakion 51 and 56. Prooimia in which the prayer is uttered by the poet: kontakion 4 (pro. 3), 17 (pro. 2), 40 (pro. 1/2), 42, 46 (pro. 2), and 52. By a biblical character: kontakion 9, 10 (pro. 2), 18 (pro. 1/2), and 46 (pro. 1). Prayer preceded by confession or penitence: kontakion 10 (pro. 2), 18 (pro. 2/3), 47 (pro. 4/6), 51.

### *Type II: Προίμιον τῆς δοξολογίας*

Group 1: In 4 prooimia (kontakion 19, 25, 27 and 55 pro. 2) the basic element is doxology which I have defined as *laus Dei* or related religious object, e.g., the cross, the resurrection etc., while 2 prooimia (36; 38 pro. 1) consist rather of a μακαρισμός, ἐγκώμιον, or ἔπαινος directed to human beings. 58 pro. 2 contains an exhortation to joyful praise.

Group 2 consists of 6 prooimia in which the thematic allusion(s) are more dominant than those of group 1. Two patterns occur within this group.

2.1 In the prooimia to kontakion 2 and 24 the thematic reference is followed by doxology.

16. Cf. for this E. Norden, *Agnostos Theos. Untersuchungen zur Formengeschichte religiöser Rede*, Stuttgart 1956, 143-165.

17. Cf. Grosdidier de Matons, *Hymnes*, I, note 2.71; III, note 1.327; and also H. Hunger, Romanos Melodos, Dichter, Prediger, Rhetor und sein Publikum, *JÖB* 34 (1984) 22-23.

2.2 In kontakion 4 (pro. 1), 29 (pro. 1), 26 and 39 the thematic reference is preceded by doxology. In 4 and 39 it is given as the reason for the doxology, in 26 it is given as the result of the doxology, while in 29 (pro. 1) it forms the continuation of the resurrection motive which is doxologized in the first part of the prooimion.

Group 3 consists of only one example (kontakion 23) in which the prayer is preceded by a doxological reference to the adoration of the cross - cf. Type I group 4.

*Type III: Προίμιον τῆς παραινέσεως*

In the following prooimia either exhortation to a devoted life or admonition against a sinful life style is the dominant motive. They are: kontakion 21, 44 (pro. 1/4), 47 (pro. 1/5), and 48.

1. In both prooimia 1 and 4 of kontakion 44 the audience is exhorted to imitate the virtue of Joseph, which implies a life of temperance and chastity (sexual purity), pro. 1 stating the purpose, and pro. 4 the reason for this exhortation.

2. In both kontakion 47 (pro. 1) and 21 the exhortation is followed by stating the purpose, while the prooimion to 48 states the reason for the exhortation.

3. In prooimion 5 of 47 the poet admonishes his own soul for spending his life in sinful passions.

*Type IV: Προίμιον τῆς ὑποθέσεως*

In most prooimia of the preceding types thematic allusion(s) are present to a greater or lesser degree. The prooimia of type IV are basically thematic in nature, although a large group concludes with a doxological refrain. These prooimia are:

1. without doxological refrain: kontakion 3, 20 (pro. 1/2), 22 (pro. 1-3), 28, 32 (pro. 1-2), 37, 38 (pro. 2), and 44 (pro. 3), 57 (pro. 1-3), 58 (pro. 1).

2. with doxological refrain: kontakion 1, 5 (pro. 1-2), 6, 14, 15 (here the *invocatio* forms a doxology), 16 (pro. 1-2), 29 (pro. 2), 30 (pro. 1-2), 31 (pro. 1), 33, 35, 41, 43 and 53.

## B. A d d r e s s e e s

The second aspect regarding the form of the prooimion concerns the addressees in the prooimion. In listing the various forms of address used in the prooimia, I have differentiated between liturgical and thematic addressees<sup>18</sup>. These forms of address occur in all types of elements listed and discussed above, and are uttered by both poet and biblical characters.

18. Cf. also Grosdidier de Matons, *Kontakion et Canon*, 198-199.

### 1. Class I: liturgical

#### (a) God

In most of the instances the poet addresses Christ, but it is not always possible to know whether it is the Father or the Son the poet has in mind. I have accordingly categorized these titles as one sub-class, although many titles, of course, are well defined and clear cut as to which Divine Person they are referring to. I have listed the titles under their citation forms.

1. The following titles occur only once: Λόγος (4 pro. 2); φῶς (5 pro. 1); ιατρός (8); μόνος ἀναμάρτητος (8); ἐλεήμων (13 -cf. 46 pro. 1-2); δυνατός (14); πατήρ ἐπουράνιος (17 pro. 1); φιλόστοργος (17 pro. 1); ὁ ποιμὴν ὁ καλὸς (18 pro. 1); κριτὴς δικαιοτάτος (34); ἄχραντος (35); ἀθάνατος (49 pro. 2), μόνος ἀγαθός (51), ὁ δοτὴρ τῶν ἀγαθῶν (41) and μόνος οἰκτίρμων (55 pro. 3).

2. The title λυτρωτῆς occurs in both prooimia of kontakion 40, and πολυέλεος in both of kontakion 59.

3. Three titles occur three times: παντοδύναμος (8, 15, and 28); ἅγιος (in all three prooimia to 18); and ὁ οἰκτίρμων (46 pro. 1-2; 47 pro. 3).

4. Three titles occur four times each: δεσπότης (30 pro. 3; 47 pro. 3; 49 pro. 1-2); Θεός (28; 34, 47; 55 pro. 4); and Χριστός (5 pro. 2; 15; 47 pro. 3-4).

5. Two titles occur eight times each: Σωτὴρ in 8; 13; 26; 30 pro. 2; 41; 49 pro. 1; 54; 55 pro. 2. Φιλάνθρωπος in 4 pro. 2-3; 12; 17 pro. 1; 20 pro. 2; 30 pro. 3; 41 and 47.

6. Κύριος occurs sixteen times: in 5 pro. 1; 10 pro. 2; 11; 12; 14; 18 pro. 3; 31 pro. 1; 32 pro. 2; 36; 49 pro. 1-2; 50; 52; 54. Cf. 55 pro. 2: Κύριε τῶν δυνάμεων; 59 pro. 1.

7. The title Χριστὸς ὁ Θεός (ἡμῶν) occurs no less than 22 times and is therefore the title most favoured by Romanos in the prooimia: 4 pro. 3; 7; 10 pro. 1-2; 13; 16 pro. 1; 17 pro. 2; 18 pro. 2; 20 pro. 2; 22 pro. 2; 23; 24; 25; 29 pro. 1; 30 pro. 1; 31 pro. 2; 32 pro. 1; 40 pro. 1-2; 42; 47 pro. 2; 59 pro. 2.

8. In six instances God/Christ is addressed by means of the personal pronoun or merely the second person of the verb without any title being used. They are: 6; 9; 29 pro. 2; 30 pro. 3; 53; 55 pro. 1.

#### (b) The congregation or audience

In 26 instances the poet addresses the congregation in any of the following ways:

(a) Anonymously: in these instances, 8 in all, the poet, in stating the theme, or referring to a thematic element of the hymn, addresses the congregation, although he does not mention them. They are the silent but presupposed addressees of the hymnic text. These prooimia are: 3; 9; 20 pro. 1; 22 pro. 1/3; 38 pro. 2; 43; 44 pro. 3.

(b) By the personal pronoun «we»: the pronoun is used either directly or as verb-ending in 8 distinct cases (not counting those instances in which it is already defined): 1; 16 pro. 2; 19; 33; 39; 44 pro. 4; 47 pro. 6; 48.

(c) By a specific title: In 44 prooimion 1 and 3, as well as in 47 prooimion 1 ἀδελφοί is used, and in 4 prooimion 1 we have βροτοί.

(d) By a descriptive phrase: Such phrases are used in three prooimia: 27, 44 pro. 1, and 55 pro. 3.

(i) In 44 prooimion 1 the congregation is addressed as πάντες ἀδελφοί in line 3, but this title is also preceded by a descriptive phrase (οἱ τὸ στάδιον ... ζηλώσωμεν).

(ii) In 27 and 55 pro. 3 we have only a descriptive phrase.

(c) The poet

The poet addresses his own soul as follows: he uses merely ψυχή in 47 prooimion 4, and 56; ψυχή μου in 21 and 51; and ψυχή ἀθλία in 47 prooimion 5. We must keep in mind, of course, that the poet-priest is always speaking on behalf of the congregation, so that these instances include every believer.

(d) Angels

In the first prooimion to kontakion 4 the angelic choir is exhorted to marvel at the wonder of the presentation of the child, together with «we mortals». One may argue that this is an example of indirect address, yet I believe that we must regard the phrase Χορὸς ἀγγελικὸς ἐκπληττέσθω of line 1 in the same light as βροτοί ... ἀνακράζωμεν of line 2.

## 2. Class II: thematic

The biblical figures addressed are the virgin Mary, the Three Youths, Elijah, John the Baptist, and the saints.

1. Mary: In the prooimion of 2 (Nativity Hymn No 2) the poet addresses Mary first with the personal pronoun σου (line 2). From her Christ has been born, and the poet refers to the fact that the Magi, angels and shepherds sing of this wonderful birth. Secondly, in the refrain, Mary is addressed as ἡ κεχαριτωμένη. For this title cf. Luke 1.28: Χαῖρε, κεχαριτωμένη. In 37 (Nativity Hymn No 3) Mary is addressed as Θεοτόκε.

2. The Three Youths are addressed in 46 prooimion 1 by their traditional epithet of τρισμακάριοι<sup>19</sup>, while in the second prooimion by the title ἅγιοι παῖδες.

3. The entire prooimion to kontakion 45 is directed at Elijah, who is called

19. Cf. Grosdidier de Matons, *Hymnes*, I, note 2.362.

upon to intercede on behalf of the believers.

4. In 38 prooimion 1 John the Baptist is addressed by his traditional title of *Πρόδρομε*.

5. In 57 the saints are addressed as *ἅγιοι μάρτυρες* (pro. 1), *ἀθλοφόροι* (pro. 2), and *ἅγιοι* (pro. 3); in 58 pro. 1 as *ἀθλοφόροι Κυρίου τεσσαράκοντα* and *μακάριοι*, in pro. 2 as *ἀθληταὶ οἱ τεσσαράκοντα*.

### 3. The refrain

The third and final aspect regarding the form of the prooimion is the manner in which the refrain is introduced. The original function of the prooimion was to introduce the refrain of the hymn. In this connection Grosdidier de Matons<sup>20</sup> rightly states: «Et même ce n'est pas un des moindres plaisirs que l'on prend à la lecture de Romanos, de voir avec quelle habileté il amène son refrain...».

The prooimia of the hymns investigated reveal 12 definite types, the number of examples within each type varying from 1 to 23. I have listed the types according to frequency of use beginning from the highest figure of frequency (23) down to the lowest (1).

Type 1<sup>21</sup>: the refrain is introduced in its entirety or partially as the direct discourse of the following verbs: *βοάω* (12x), *κραυγάζω* (8x), *ὕμνέω* (1x), *κράζω* (2x), *ὁμολογέω* (1x); *ψάλλειν* (+ *ᾄδειν*) (4x).

Type 2<sup>22</sup>: the refrain is introduced as accusative of direct object of a preceding verb.

Type 3<sup>23</sup>: the refrain is here introduced in the form of *ὁ* + participle phrase(s) in apposition to preceding titles, nouns or personal pronoun.

Type 4<sup>24</sup>: in these prooimia the refrain is in its entirety or partially the direct contents of the hymnic prayer or petition. In 6 instances (12, 50, 47 (pro. 4), 18 (pro. 2/3), and 54 this prayer is introduced by *κραυγάζω* (4x), *βοῶ* (1x) and *κράζω* (1x) —cf. type 1.

Type 5<sup>25</sup>: the refrain is introduced as noun vocative(s) in apposition to preceding titles.

20. Grosdidier de Matons, *Romanos le Mélode et les origines*, 46.

21. In: 5 pro. 1-2; 12; 14; 16 pro. 1-2; 18 pro. 2-3; 22 pro. 1; 24; 25; 30 pro. 1/3; 32 pro. 1-2; 35; 36; 37; 43; 47 pro. 4; 48, 50; 55 pro. 1-4.

22. In: 4 pro. 1; 15; 33; 38 pro. 2; 45; 47 pro. 2-3, 5-6; 51; 52; 58 pro. 1; genitive of object in 57 pro. 1-3.

23. In: 7; 17 pro. 1-2; 21; 28; 29 pro. 1-2; 31 pro. 1-2; 56.

24. In: 10 pro. 1-2; 12; 18 pro. 1; 40 pro. 1-2; 42; 46 pro. 1-2; 47 pro. 4; 50; 54; 58 pro. 2.

25. In: 4 pro. 2-3; 8; 41; 44 pro. 2.



Type 6<sup>26</sup>: the refrain consists of (a) noun(s) or nominal phrase as subject of the sentence, as nominative of complement, or in apposition to a preceding noun, pronoun or proper noun.

Type 7<sup>27</sup>: the refrain is introduced as the reason for a preceding statement or exhortation etc., introduced by ὅτι, which is part of the refrain.

Type 8<sup>28</sup>: here the refrain constitutes the noun vocative (with or without the definite article) of direct address. Compare this with type 5.

Type 9<sup>29</sup>: the refrain is in the form of the accusative of object in apposition to (a) preceding noun(s).

Type 10<sup>30</sup>: in three proimion the refrain constitutes a prepositional phrase forming the final part of the particular sentence.

Type 11: Kontakion 15 and 38 (pro. 1) offer the following examples: the refrain is in the form of a participle phrase used adverbially, indicating in 15 either time («after having pitied») or more probably cause («because You have pitied»), and in 38 pro. 1 the cause is indicated by the use of ὡς.

Type 12: in 39 the refrain is the final part of a participle phrase, and is in the form of a noun in the dative followed by a noun in the genitive.

#### THE EPILOGUE OR FINAL STROPHE

Except for the fact that the main difference between epilogue and proimion is one of function, i.e., the epilogue is the liturgical conclusion of the hymn, they have formally much in common. This close resemblance between epilogue and proimion is reflected in their common hymnic nature, i.e., they are composed of the same elements and therefore reveal the same hymnic perspective of doxology, prayer, exhortation or paraenesis, confession and thematic references. Accordingly the description of the compositional form of the epilogue covers the same topics as that used in the description of the proimion.

#### A. T y p e

Before we describe the typical forms of the final strophe, a few introductory remarks will be necessary:

1. I use the term «final strophe» in this part of my study although it must be

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26. In: 1;11;13;19;20 pro. 1-2;27.

27. In: 3;44 pro. 1,3-4.

28. In: 2;34;49 pro. 1-2;59 pro. 1-2.

29. In: 6;9.

30. In: 22 pro. 2 (cf. pro. 3);23;26.

stressed that the conclusion often covers only a section of the final strophe. The term «epilogue» would perhaps be a better description.

2. A few hymns do not contain a liturgical epilogue, i.e. the final strophe of the hymn is at the same time the conclusion of the biblical narrative. These strophes<sup>31</sup> will be considered separately.

3. Although the same hymnic elements are present in the final strophe, they do not necessarily form the same kind of types as those of the prooimion.

4. It is important to note that the hymnic prayer is the most constant element of the final strophe, a fact which coincides not only with the liturgical nature of the kontakion, but with that of the ancient hymn in general (i.e. invocatio, argumentum and precatio<sup>32</sup>). Due to this frequency of use of the prayer, I have given preference to the prayer in determining the basic types. In this connection, however, I cannot agree with Grosdidier de Matons' remark «Dans tous les autres hymnes de Romanos, la dernière strophe est consacrée, soit à la prière, soit à une exhortation de l'auteur à la prière. *Les exceptions sont rares*»<sup>33</sup>. This statement is not in agreement with the facts: Out of a total of 59 hymns investigated 38 contain a prayer in the final strophe, which still leaves us with 21 which do not contain the component of prayer!

5. Thematic references also occur in the epilogue, but to a much lesser degree as in the prooimion, which is understandable. When it does occur it has mostly a kind of resumé function and is subordinated to the other components.

The following five types can be identified with the number of occurrence indicated in brackets<sup>34</sup>:

#### *Type I: Prayer including other elements (38)*

Group 1 consists of 23 instances in which only prayer constitutes the final strophe. They are: 4.  $\iota\eta'$ . 1-10; 5.  $\iota\eta'$ . 7-10; 6.  $\iota\eta'$ . 1-10; 7.  $\kappa\alpha'$ . 1-10; 8.  $\iota\eta'$ . 1-10; 10.  $\iota\eta'$ . 5-11; 12.  $\kappa\alpha'$ . 1-5; 14.  $\iota\eta'$ . 1-9; 15.  $\iota\zeta'$ - $\iota\zeta'$ ; 16.  $\iota\zeta'$ . 1-10; 34.  $\kappa\delta'$ . 1-10; 38.  $\iota\eta'$ . 1-11; 39.  $\kappa\delta'$ . 1-11; 41.  $\kappa\delta'$ . 4-9; 47.  $\lambda\alpha'$ . 1-10; 48.  $\iota\eta'$ . 1-12; 49.  $\kappa\beta'$ . 1-14; 50.  $\kappa\alpha'$ . 1-11; 52.  $\iota\zeta'$ . 1-10; 53.  $\kappa\beta'$ . 6-10; 54.  $\kappa\epsilon'$ . 1-10; 55.  $\lambda'$ ; 56.  $\iota\epsilon'$ . Note in this connection that (i) in 4 instances the epilogue covers only the second part of the final strophe (5, 10, 41 and 53), while (ii) in 15 the prayer is contained in the third and second last

31. They are: 1;2;9;26;31;32;36.

32. Cf. J. M. Bremer, *Griekse hymnen*, *Lampas* 12 (1979) 97.

33. In: *Kontakion et Canon*, 197. Italics are mine.

34. These numbers do not include those elements or types found in the final strophe of the special hymns listed in note 31.

strophes of the hymn; (iii) in 53 the final strophe first contains an exhortation to prayer, while the prayer then follows in the second half; finally (iv) Grosdidier de Matons<sup>35</sup> has aptly classified the type of final prayer into (a) the «prière nous», (b) the «prière je» and (c) the «prière nous-je» or «je-nous».

Group 2 consists of prayer in combination with doxology. They are: 3. ιη'. 1-12; 27. κ'. 1-10; 28. λγ'. 1-11; 29. κδ'. 1-13; 51. κδ'. 1-19; 57. ιθ'. 1-9; 59. ιδ'. 1-6. In these epilogues prayer is the dominant motive, while doxology, and even confession of sins, occur imbedded within the prayer. In all but one the poet addresses Christ Himself, both in doxology, confession and prayer. In kontakion 3, however, the poet exhorts the congregation to glorify Christ and to join him in a prayer to the Lord.

Group 3 contains prayer in combination with confession. They are: 23. κδ'; 25. κβ'; 30. ιη'; and 44. κβ'. In these 4 epilogues we have the following patterns:

(a) In three instances (23, 25, and 44) the poet begins with a confession and ends with a prayer.

(b) In one instance (30) he opens with a one-line prayer, follows with six lines of confession and concludes again with prayer.

(c) In 30 and 44 the poet confesses his sins, while in 23 and 25 the confession has a soteriological nature.

(d) In 44 the confession + prayer cover the second and third part of the final strophe (lines 9-12 + 13-17) while the first part (lines 1-8) forms the conclusion of the narrative (Joseph's temptation).

Group 4 contains prayer in combination with exhortation/paraenesis. They are: 17. κγ' and 18. κγ'.

(a) The combination (prayer + exhortation) occurs in these two epilogues in reverse order: In 17 the prayer covers the first part (lines 1-3), and the exhortation to keep God's commandments and avoid the way of Hades the second part (lines 4-7), while the refrain is again in the form of a prayer (lines 8-9). In 18 the poet begins with an exhortation and concludes with a prayer directed at Christ.

(b) While the exhortation in 17 is addressed to the congregation as a whole, in 18 the poet specifically addresses the νεόλεκτοι.

Group 5 consists of one example (42. ιθ'. 1-13) containing prayer preceded by a typological exegesis. The poet begins by exhorting the congregation, addressing them as φίλοι, to understand all the things related in the hymn, because all the things in the Scriptures were written ἐν τύπῳ. He then explains the typological meaning of Jacob, Esau and Rebecca (lines 1-9). He exhorts them finally to pray to

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35. In: *Kontakion et Canon*, 198-199.

God to send them the εὐλογία from heaven (10-13).

Group 6 also consists of only one example: in 58. ιη'. 6-14 we have prayer preceded by thematic reference (the martyrdom of the saints).

*Type II: Doxology (6)*

Occurrences: in 13. κγ'; 15. ιε'; 22. ιη'; 23. κγ'; 33. ιη'; 37. ιγ'.

Note:

(a) What the doxology is directed at is indicated in each instance: the nativity in 13 and 37; the passion of Christ in 22; the new paradise in 23; and the tongues of the apostles during Pentecost in 33.

(b) In 37 the poet exhorts Mary to praise Christ for the miracle of the nativity of Christ. In the others the congregation is the subject of the doxology.

(c) In 23 the doxology is contained in the penultimate strophe, the ultimate strophe being reserved for the prayer, while in 15 the doxology comprises the fourth last strophe.

*Type III: Confession (3)*

Group 1: In all three of the following epilogues (19, 21, and 24) the confession is of a soteriological nature, while each is concluded with a doxological confession.

Group 2 consists of one example of confession preceded by a typological exegesis (45. λγ'). The confession relates to the sanctification of the baptized by the Holy Spirit, while the typology concerns the ascension of Elijah prefiguring that of Christ, the μελωτη he bestowed onto Elisha prefiguring the sending of the Holy spirit.

*Type IV: Exhortation or paraenesis (4)*

Occurrences: In 11, 15, 40 and 46. Note that in kontakion 46 the epilogue covers only the second half of the strophe. The first four lines are still part of the narrative, followed by 2 lines (5-6) serving as conclusion of the narrative. Only at the beginning of line 7 the poet calls on the congregation not to grieve the Lord etc.

*Type V: Doxology and Exhortation (2)*

This type is represented by only two occurrences: kontakion 20. κγ' and 43. μ'.

The poet begins by calling on man to praise and hymn Christ, giving as reasons the fact that He has suffered and died for man, and that being resurrected He will make man new. The poet then exhorts the believer to prepare his heart for Christ so

that He may make it a heaven to dwell in his heart as King. He concludes by stating that Christ will come soon and fill man with joy.

## B. A d d r e s s e e s

The second aspect of the compositional form of the epilogue is the persons addressed. Here, just as in the case of the prooimion, I have differentiated between liturgical (God, the congregation and the poet) and thematic addressees (biblical characters).

### 1. *Class I: liturgical*

#### (a) God or Christ<sup>36</sup>

One important feature of the epilogue is the great variety of titles used for Christ, in fact, twice as many as in the prooimion. A second feature is the fact that whereas in the prooimion the title most favoured by Romanos is Χριστός ὁ θεός, in the epilogue it is the title Σωτήρ. A third feature is that many of these titles appear in an expanded form, e.g. the title Saviour: Saviour of the world, Saviour of all etc. I have taken all such expanded forms as varieties of one basic title. Again I will list the titles in the order of frequency, from the lowest up to the highest number.

1. 17 titles occur only once each. They are: κτίστης (39); ζωή καὶ ἀνάκλησις (4); πηγὴ (4); φῶς (5); ἱατρός (6); Ὑψιστος (30); μόνος δυνατός (12); Λόγος (49); δημιουργός (49); φιλοκτίρμων (29); ἀναρχος, followed by τέλος ὁ μὴ ἔχων (25); ποιητής (25); κριτὴς δικαιοτάτος (34); ὕψιστος δεσπότης (48); πάντων κριτὴς (48); πάνσοφος δυνάστης (54); ἥλιος ἄδυτος, ἄσβεστος, ἀκατάληπτος (57).

2. 5 titles occur twice each. They are: ἐλεήμων (29, 51); ἀνεξίκακος (4, 34); λυτρωτής (5, 27); Ἰησοῦς (10, 39); πολυέλεος (27, 59).

3. 5 titles occur three times each: φιλόανθρωπος (25, 39, 51); πατήρ (14, 29, 41); δεσπότης (14, 28, 55); παντοδύναμος (44, 55, 56); βασιλεύς (39, 49, 58).

4. The title ἀναμάρτητος occurs four times: in 7, 8, 13, 52; and so does Κύριος: in 4, 14, 50, 59 (with εὐσπλαγχνος).

5. 2 titles occur six times each: ἄγιος (3x in 17, followed by τρισάγιος; 18; 29) and θεός (3, 17, 19, 22, 25 — followed in this instance by τῆς ἀληθείας; 52).

6. The title Χριστός occurs 9 times: in 3, 13, 18, 23, 27, 39, 44, 56 (μόνε Χριστέ), 58.

7. Υἱός (in various combinations) also occurs 9 times: in 8, 12, 16, 19, 23, 49, 50, 52, 54.

36. Cf. Grosdidier de Matons, *Kontakion et Canon*, 199-200.

8. The title Σωτήρ on its own or in expanded form occurs 24 times in the epilogue: in 6, 7, 8, 13 (2x), 16, 19, 21, 23, 24, 25, 28, 29, 30, 34, 39, 47 (3x), 48, 51, 52, 54, 58.

(b) The congregation or audience

1. The congregation is addressed by 8 specific titles: φίλοι (42); οἱ ἄνθρωποι πάντες (43); ἀδελφοί (3, 17, 33, 46); ὑπηρέται Χριστοῦ (11); οἱ νεόλεκτοι (18); ὁ γεγενής (20); ἄνθρωπε (20); and ἁμαρτωλοί (23).

2. In two instances (15 and 40) the poet employs the «we» form, and in 53 the newly baptized are addressed in the «you» form.

3. Finally descriptive phrases are found in 45: πάντες... οἱ τὸ βάπτισμα ἔχοντες; 11: οἱ φιλοῦντες αἰεὶ / παραμένειν καὶ ψάλλειν εἰς δόξαν αὐτοῦ / οἱ πομπεύσαντες νῦν τὸν διάβολον...; and 23 —penultimate strophe: ὑπὸ σταυροῦ σκεπασθέντες σκιρτῶμεν...

(c) The poet

The poet addresses himself only once with a specific title in the form of a combination: Τὶ δὲ πράξω ὁ ταλαίπωρος καὶ κατάκριτος ἐγώ... (44).

## 2. Class II: thematic

Only two biblical characters are addressed in the epilogue: Mary in 37 (ᾧ Μαριάμ), and John the Baptist in 38 by means of several titles in succession: υἱὲ τοῦ ... ἱερέως, τέκνον τῆς στείρας καὶ προφήτιδος, / θρέμμα ἐρήμου, Ἰωάννη.

### C. T h e r e f r a i n

The third aspect of the compositional form of the epilogue is the manner in which the refrain is introduced, in this case, of course, for the final time. I have encountered 15 patterns, most of which correspond to those occurring in the prooimia. Again I list these patterns according to their frequency of use.

1. Since the hymnic prayer is the most constant element of the epilogue, it is only natural to expect that the refrain will mostly comprise a prayer. This is indeed the case, and almost 25% of the liturgical epilogues have their refrain in the form of a prayer. In 8 instances the prayer is introduced by various verbs already encountered in the prooimia: βοῶντες (8, 17, 40), βοήσωμεν (3); βοῶσιν (48); κραυγάζωμεν (42), κραυγάζοντας (18), and λέγειν (46). In one epilogue the refrain is the direct contents of the prayer: ἐλέησον Κύριε (50)<sup>37</sup>.

37. In connection with refrain and prayer, Grosdidier de Matons (*Kontakion et Canon*, 199) writes: «La rédaction de la prière finale est extrêmement variée dans le kontakion...».

2. In 7 epilogues the refrain is introduced by those verbs listed in type 1 above, but the refrain constitutes in these instances no prayer, but a doxological statement or confession: 43 (verb: *κράζοντες*); 14 (verb: *λέγων*); 16 and 55 (verb: *βοᾶν*); 19 (verb: *κράζειν*); 24 (verb: *ᾄδουσα*); 30 (verb: *βοᾶ*).

3. The refrain as accusative of direct object of a preceding verb is another frequent pattern: 15, 27, 33, 47, 51, 52, 54.

4. The refrain as vocative noun occurs in four epilogues: 4, 8, 34, 49.

5. A pattern which resembles type 4 is that of *ὁ* + participle phrase used as vocative: 21, 28, 29, 56.

6. The refrain as noun subject of the sentence occurs four times: 11, 13, 25, 45. *λγ'*. 8.

7. The refrain in the form of a prepositional phrase as concluding part of the preceding sentence occurs in 23, 26, and 38.

8. The following four patterns occur twice each: (a) The refrain is a vocative noun in apposition to a preceding title: 5 and 41. (b) In a similar way the refrain is in the form of *ὁ* + participle phrase as vocative in apposition to a preceding pronoun (in 6) or title (in 7). (c) The refrain in the form of a *ἵνα* phrase occurs in 12 and 20. An interesting feature of the epilogue of 12 is the fact that the refrain has a different form as in the prooimion and other strophes. The usual form of the refrain is *Σῶτερ σῶσόν με*. In the epilogue it becomes *ἵνα σώσης με*. (d) In 37 and 53 the refrain constitutes an independent statement or doxology.

9. Finally there are 5 different patterns occurring only once each: (a) The refrain contains the reason of a preceding statement, introduced by *ὅτι*: 44. (b) In 10 it is in the form of a noun phrase in the genitive after a preceding verb in the imperative form. (c) In 22 the refrain is in the form of an adverbial phrase. (d) In 39 the refrain constitutes a noun in the dative followed by a noun in the genitive as final part of the preceding imperative sentence. (e) In 57 it is a genitive of object after *τυγχάνω*.

#### D. T h e p a r a - l i t u r g i c a l e p i l o g u e

In seven instances we have what we may define as a para-liturgical epilogue, i.e. the particular epilogue forms at the same time the conclusion of the biblical narrative.

1. The final strophe of kontakion 1 contains prayer and thematic reference uttered by Mary to her child, Christ. She addresses Him by various titles: *σωτήρ*, *υἱέ μου*, *ὁδηγέ μου*, *ποιητά μου*, *πλουτιστά μου* including two titles of the refrain: *παιδίον νέον* and *ὁ πρὸ αἰώνων θεός*. The refrain is connected with the strophe in the form of two vocative phrases in apposition to various preceding titles in the vocative case, listed above.

2. The final strophe of kontakion 2 consists of both thematic reference and exhortation. In the first half Christ addresses Mary twice as *μη̄τερ μου*, while in the second half we find Mary's exhortation to Adam and Eve. The refrain is linked to the strophe as the contents of the participle phrase *τῶν βοώντων μοι*.

3. The epilogue of kontakion 9 contains a biblical quotation related to God's promises. The refrain is the acc. of object of the preceding verb *πηγαζούση*.

4. In kontakion 26 we have a credo of faith spoken by Adam addressing Hades by means of the personal pronoun, the title or name "Αιδη being used in the refrain. The refrain itself again forms the content of the participle form *βοώντων*.

5. The final strophe of kontakion 31 contains first Christ's exhortation to his apostles to save men and baptize them. This is followed by the apostles' credo of faith and their prayer to Christ, addressing Him by means of the personal pronoun *Σύ*. The refrain is the vocative case in apposition to a noun of the preceding sentence, forming part of the prayer.

6. The epilogue of kontakion 32 contains the disciples' prayer to Christ, addressing Him as *'Αναμάρτητε*, while the refrain forms the content of the participle *εἰπών*.

7. Finally, in the epilogue of kontakion 36 Joseph addresses Mary as *παρθένε*, the refrain being the content of the verbal phrase *λαλήσω σοι*.