

Purification and the deification of man in the creations of 6th to 9th century Byzantine melodists

The doctoral thesis with entitled *Purification and deification of man in the creations of 6th to 9th century Byzantine melodists* substantiates the importance of liturgical chanting in the process of preservation and transmission of the truth of faith in the Orthodox Church.

This thesis demonstrates the fact that the Byzantine hymnography constitutes the poetic dimension of the Orthodox Doctrine treasure. Contrary to the dogmatic epic, represented by the great doctrine treatises of the Church Fathers, the liturgical chant, by means of hymnography, reveals the truth faith within the frame of each public Divine Service.

Comparing the two perspectives, the epic one and the poetic/hymnographic one, a real resemblance between them, a fundamental identity may be noted. Of course, by its poetic form of expression, the hymnographic treasure expresses deeper theological meanings, indispensable for those who want to understand the ethos of Orthodox spirituality. From this perspective, the didactic dimension of the Orthodox public divine cult is given largely by the liturgical hymnody, too.

The doctoral thesis *Purification and the deification of man in the creations of 6th to 9th century Byzantine melodists* is structured into four chapters preceded by an introduction.

In the table of contents Introduction a few significant issues highlighted are related to the significance of Byzantine hymnography and the importance of music within the liturgical chant.

The Introduction has also approached all the three dimensions of the liturgical chant: the doxological dimension, the charismatic dimension and the didactic one. The religious chant, by means of these three constitutive dimensions, on the one hand presents the doctrine of man's deification and on the other hand, by the medium of the melody it contributes to the creation of a liturgical frame adequate to spiritual ascent.

At the end of the introduction of a few references are made about musical examples to use during the work. Musical examples used in Chapters IV and V present manuscripts of the eighteenth century and nineteenth to twenty-first century prints. The reasons for the choice of musical examples from collections published after the eighteenth century are:

1. The eighteenth and nineteenth centuries represent the end of a long period of development (late maturity) of the Byzantine Psalter chant;
2. This period saw the transition from manuscript to print;
3. The interval between the eighteenth and nineteenth centuries is the period during which the Byzantine chant acquired particular Romanian characteristics.

Chapter I, *The actuality of the problem of purification and deification in contemporary Orthodox theology and in the liturgical life*, presents the interest of the Church with regard to the topic of theosis, interest resulted in a large number of translations and edited works on this topic. In this sense were mentioned the authors and works that address the topic of theosis. Also mentioned in the Chapter I were some aspects of the church chants of the early Christians, characterized by the preservation of some elements from the Jewish worship. They focus primarily on the large number of psalms, and therefore on the chanting / recitative mode of singing.

Chapter II of the thesis is entitled *Byzantine hymnography and hymnologists of the 6th – 9th centuries*. As was natural, before considering the creation of the Byzantine melodists on man's deification, the characteristics of Byzantine hymnography have been analysed in comparison to Christian hymnography (before the sixth century). This was followed by a consideration of the four periods of Byzantine music history, of the factors that contributed to the development of hymnography, of the main forms of Byzantine hymnography as well as of the input from melodists whose works are the subject of this paper.

Byzantine music history is divided into four distinct periods: 1) the *melodists'* period (V-XI centuries), 2) the *melourgs'* period (XI-XV centuries), 3) *post-Byzantine* period (XV century - beginning of XIX century), 4) *Chrysanthean* period (from 1814 - present).

This paper analyses the hymnographic creation that arose in the first period of the history of Byzantine hymnography, i.e. during *melodists' period*. This hymnography was the one, which finally won the leading position in Orthodox worship, creating the most deeply rooted in theology and most productive works in the history of Byzantine hymnography. Therefore, the reason I chose the creation of hymns of VI-IX centuries tries to highlight the contribution it made to Orthodox spirituality, particularly in the foundation of Orthodox teaching about Catharsis and the deification of man.

The development of Byzantine hymnography was determined by at least four factors: the freedom given to the Church, the appearance of heresies, the inspiring character of hymnography and the multiplication of Christian holidays.

When we talked about the three basic poetic forms of Byzantine hymnography: *Troparion*, *Kontakion*, and *Canon*, we have considered the following aspects: the context of the emergence of such hymnographic forms, the etymology of the term, the structure and the authors of troparia / kontakia / canons.

Also in the second chapter, significant issues related to the life and, later, to the hymnographic creation of Byzantine melodists of VI-IX centuries have been highlighted. These creators are Saint Roman the Melodist, Saint Andrew of Crete, Saint John Damascene, Saint Cosmas the Melodist, Saint Joseph the Studite and Saint Theodore the Studite.

The subchapter dedicated to *hymnographic collections of the Orthodox Church and the songbooks used by the Romanian Orthodox Church* points out that the dominant element in the Orthodox worship is the invaluable treasure of hymnography. Although, at first, when scriptural texts prevailed, it was not present in the ritual of the Church to a large extent, today's Orthodox public divine worship consists of Saints' hymns in a large proportion.

The works of Saint John Damascene (also known as Saint John of Damascus) (*Octoechos*), of Saint Andrew of Crete (*The Great Canon*), of Saint Theodore the Studite and of Saint Joseph the Studite (*Triodion and Pentecostarion*), are the treasure of the Church governing the liturgical year through three major periods: the Octoechos, the Triodion and the Pentecostarion. The weekly liturgical cycle is also organized according to Saint John Damascene's *Octoechos*.

Chapter III is preceded by a short presentation of the Orthodox teaching on deification.

The patristic tradition, founded on the biblical anthropology and on the sacramental experience points out the fact that the deification is an experience that only man is capable of and which affects both the body and the soul.

The Church Fathers have always confessed the fact that man's deification coincides with man's acquiring resemblance with God. Even if the process of deification constitutes an ontological reality, man having the capacity to receive the deification by nature, this does not mean that man becomes God by nature, but by grace, that is by „praxis” or ”struggle”, in the sense of participating to the uncreated divine energies.

In the Orthodox theology, man's deification has never had a pantheist meaning or one of self-deification. On the contrary, it revealed God's role in sanctification, man's contribution being identified with only the theantric process of cooperating with God by means of Christian asceticism. In the process of deification, man is not assimilated or absorbed by God, but he preserves the characteristics of his individuality.

When we refer to man's deification, we mean a spiritual process, which is made up of two stages: *the ascetic stage*, where man is purified of his passions, of everything that is against nature and against life itself, and the *contemplative stage*, which is synonymous to perfection or to man's acquisition of sanctity. Saint Dionysus the Areopagyte speaks of two levels of contemplation resulting eventually in three phases of the deification process: 1. *Purification phase*; 2. *Illumination Phase*; 3. *Perfection Phase*.

The ascesis constitutes man's contribution to the acquisition of deification, while the mystic union with God is exclusively a divine contribution. For this reason, deification is the result of divine work in response to man's desire and effort to be like God. Neither salvation, nor deification represent mechanical workings of God, beyond human will, which would thus cancel his freedom. The defining feature of Orthodox spirituality is exactly the link between asceticism and grace, as means of man's deification. Therefore, deification is a reality possible for any Christian and it does not concern only monasticism or certain forms of monasticism.

In Chapter III of the thesis, entitled *Factors of Purification and of man's deification in the works of Byzantine melodists of VI-IX centuries*, two important premises of the deification process have been analysed in detail, namely *the creation of man in the image of God* and *the Incarnation of Logos*.

Among the melodists of VI-IX centuries, Saint Roman the Melodist (also known as Romanos or Romanus in Greek) is the one who captures the best the position that the divine image occupies in the ontological relationship between the divine nature and the human nature. It is seen as a possibility of the two natures to transmit their characteristics, with the aim of achieving the deification of human nature. Even though all the melodists' works contain opinions on attaining man's deification through the act of the Incarnation of the Son, the theology of the Image occupies a particular place in the creation of Saint Roman the Melodist.

With the help of poetry, dialogue and admirable comparisons, the author describes the intimate relationship between man and God in a distinctive manner, deeply rooted not only in the teachings of the Scripture, but also in those of the Church Fathers, especially of Athanasius the Great and of Saint Maximus the Confessor. From this perspective, Saint Roman's Kontakia represent the meeting point between Tradition and the Scriptures. In his Kontakia, the dogmatic epic of Tradition comes to life and the characters from Scripture are alive, too, talking to each other, and especially with God.

In the text of *The Second Kontakion for Christ's Baptism*, in the 3rd stanza, saint Roman the Melodist draws a parallel between the Old Adam and the New Adam or the incarnate Logos, a parallel which reveals that between the two characters there is a similitude, namely Lord Christ was made in the likeness of man "for man's sake". By the term *likeness*, Saint Roman the Melodist emphasizes the *existence of a common feature* between Adam / human nature and God / divine nature.

To express the relationship man and God more accurately, in the 1st stanza of the *First Kontakion on the Nativity of Christ*, Saint Roman the Melodist uses the term "*thirst*" in a figurative sense, thus showing that man's deification is a necessity, a natural state that a man should reach. In addition, through the words "*thirst of Adam and of David*", Saint Roman captures between the universal nature of this ontological status.

However, God's "longing" for man, emphasized in the text of *The Second Kontakion on Nativity*, the sixteenth stanza, reveals the existence of similarities, implies a premise concerning His relationship with man. Imprinting the divine image in man translates God's intention to incarnate Himself, an intent driven by God's boundless love, the main premise that enables man's deification. This truth was clearly pointed out by Saint Macarius of Egypt, who said that divine Eros led God to descend into the most intimate proximity of man.

What Christ asks of Adam, in the second stanza of the *First Kontakion on Nativity*, "Come here and recognize Me", assumes prior knowledge. To re-cognize someone means to identify that particular person, to distinguish him by certain marks or even more than that, to discover other essential features in that person, to find yourself in him. The act of Incarnation is not a novelty, i.e. it is not based on an unprepared, sterile ground. On the contrary, Adam / the human being is able to recognize in Christ the divine image that he was "clothed" with ("the one who lost the garment which God has woven") at the beginning of creation. God's desires to become man, as well as man's desire to become God, are fulfilled in Jesus Christ. In Him, God and man recognise each other, looking at each other like in a mirror, and this is possible because of the love, the most representative faculty of the human soul, especially of the Divine Being, because the love of God and love of the humans are aspects of one single love.

Next, Chapter III deals with the second premise of man's deification, namely, the Incarnation of the Logos. Saint Roman the Melodist translates the Christology of the Church Fathers from the epic frame into the poetic universe of his hymnography, keeping unaltered

the Church teaching of the faith, thereby constituting himself as one of the factors that promoted, through worship, the doctrinal heritage of the Eastern Church.

The hymns of Saint Roman states not only to the Incarnation of Jesus Christ, but also, understanding the meaning of sin, explains why the Incarnation was the only way that human nature could be cured, more precisely, his *Kontakia* reveal the need for man's healing from within his being.

In this respect, the second verse of the *First Kontakion on Theophany* brings to the fore the theme of "emptiness" exploited fully in the Great Canon of Saint Andrew of Crete. Saint Roman the Melodist understands the imprint left behind by the sin as *injury*, for which his theology emphasizes the ontological dimension of sin: not meaning that sin has a substance of its own, but in the sense of injury caused to human nature.

In other words, the superiority of Saint Roman's theology arises from the fact that he does not present the sin as a strictly moral issue, but in his hymnography, the idea of man's recurring suffering, which finds healing only in communion with the deified body of the Lord, is recalled continuously.

This is why Saint Roman emphasizes the indispensability of man's ontological restoration from within his own being. From this perspective, his Christology is deeply rooted in the Christology of Saint Athanasius the Great. What helps one to identify Saint Roman the Melodist's Christology with that of Saint Athanasius the Great, is the meaning attributed to the *Incarnation* as the *only way of man's deification*.

In the text *The Dogmatic of the Third Voice*, Saint John Damascene summarizes all the Christology explaining, in fact, *Who* Christ is and *how* Christ achieved to rescue the human nature from its corruption due to original sin. Therefore, we find that the Birth of Jesus Christ was a "divine-human" work, in the sense that, on the one hand, the Virgin Mary did not give birth to a mere man, but she gave birth to the Son of God, "the One begotten of the Father ever before, without a mother". On the other hand, the face of the conception of God "defies" the order of nature, "that failing to take the temptation of a man, you, who are entirely blameless, gave birth without a father to the embodied Son" because of the Person Who was conceived, therefore The One who gave birth to the Lord remains Virgin even after Birth.

The Incarnation of the Logos in the hymnographic creation of Saint John Damascene was approached as it is mirrored in the Dogmatics of the voices III, V and VII.

Regarding the hymnography of Saint Cosmas the Melodist concerning the Incarnation of the Logos, it refers mainly to the effects of the Incarnation and not so much to the act of

Incarnation itself. In this sense, the paper considered *The Canon on the Exaltation of the Cross* and *The Canon on Palm Sunday*.

Since the beginning of the Triodion one may note the Christological dimension in the works of Saint Theodore, who, in the debut of the *Canon on the Meatfast Saturday*, presents the Incarnation of the divine Logos as a foundation or premise of human deification:

The specification at the end of the chant, "deified ourselves *spiritually*," points out how the deification process transforms the human being in that man becomes God by grace and not by nature, he shares from the divine energies, but still remains human. The Saints reveal to the world our "kinship" with God, our likeness as those who bear the divine image, but the deification process takes place at the spiritual and not ontological level. It perfects human nature, but this nature is still one of a human being, not a divine one.

The idea mentioned above is repeated by Saint Theodore again in *Canon on the Meatfast Sunday* where, in similar terms, he captures even better the Christological character of human deification, starting from both the secret way of Christ's conception and of His birth. Thus, on the one hand, Jesus Christ delivers the human being from the corruption of the original sin. On the other hand, because of His supernatural birth, "without seed" or "without a man", the Person of the Son, does not restore ontologically only one single human person, but assuming human nature, without proper hypostasis, manages to purify and to deify human nature forever:

The plural form "*natures*" used in the irmos of The Ninth Chant of the *Canon on the Meatfast Sunday*, aims to highlight just the universal nature of man's redemption or restoration.

Chapter IV of this paper, *Deification of man in the works of VI-IX century Byzantine melodists*, deals with the subject of deification in terms of the three constituent phases of this process: Purification, Illumination and Deification itself.

First, attention has been focused on the concept of Purification, but to fully understand its purpose, as the early stage in the process of man's deification, it is necessary to analyse the object it concentrates on. It is about *sin*, more precisely, about its effects on human beings.

The masterpiece of Byzantine hymnography that considers the history of the salvation of humanity at large is *The Great Canon* or *The Canon of Saint Andrew of Crete*. Due to the way in which Saint Andrew remarkably manages to present the profound significance of the Fall, especially repentance for the existential failure that man has fallen to, led the Church to

situate *The Great Canon* within the frame of the Triodion. This is deeply marked by the theology of sin and redemption, illustrated in the troparia of *The Canon*.

Therefore, in the ninth chant of the first Troparion, *The Great Canon* describes the state of suffering, of sickness, which includes the whole man. This suffering is rooted in the sickness of the soul, after committing the sin, thus pointing out the defining feature of sin, i.e. the injury that alters human being so much, that it guides human destiny to a fatal failure – namely, to death.

Saint Andrew of Crete describes very precisely the ontological situations determined by sin, emphasizing from the very beginning the fundamental characteristic of the human being affected by sin, namely the *wound*. In describing the phenomenology of sin, each component of the human being is taken into consideration: mind, body, spirit, and the product of reason, that word, and ultimately human life itself.

It is not by accident that the preceding enumeration starts with the *mind*. This is to highlight that human reason is the determining factor in whether or not to commit sin. Therefore, man commits evil consciously. Everything starts from his discernment:

The Great Canon, as well as the Patristic Tradition, presents the sin as a failure, i.e. the failure of a relationship. Failure is about man's relationship with God, with others and with things created by God.

The fact that, in the *Kontakion on the Theophany*, Saint Roman deals with the theme of the denial of nakedness / of purification is not random. This is because of the relationship existing between Baptism and Resurrection. When the Lord sends His disciples to prepare The Supper He says, "As you go into the city, a man carrying a pitcher of water will meet you. Follow him." (Mark 14, 13), the by water indicating the place Passover should be feasted.

Therefore, the time of the Baptism is a paschal one par excellence and this because *initiation into Christian life*, in the perspective of man's purification and deification, is configured in the death, and the Resurrection of the Lord, thus being essentially ontological in nature. The text of the *Kontakion on the Theophany* emphasizes the ontological dimension of Baptism in particular by the theme on "dressing in Christ". Saint Roman suggests that the human being is built against the Christological background of the Image. Nakedness is due to disobedience manifested in choosing an independent lifestyle, leaving God outside. This nakedness is the very dispossession of human nature from its essence - its Christo-morphism. God Himself weaves „Man's coat". Christ is the hypostasis of the human being. The opposite of autonomy is love, an idea that is often highlighted in the *Kontakion on the Theophany* to

explain the reason of man's redemption. Autonomy empties you from yourself negatively; it empties you of your love for the other and takes off your Christological background while love opens you to another human being.

In Saint Roman, the denial of nakedness is equivalent to purification, i.e. removing the darkness of sin which shadows the glory of the divine image, rendering it undiscerned / blurred / empty.

The theology Saint Joseph the Studite comes with a further characterization, revealing how, full of guile, sin is stripping the Christian off his clothes of divine grace: "due to absentmindedness" that is, quietly, without any specific symptom, only when the immersion into sin has reached significant levels, approaching spiritual death.

Therefore, we see that passion is a movement of the soul contrary to nature. The soul is unimpassioned by nature. The term "*unimpassioned*" has two similar, yet fundamentally different meanings: "o pros to kakon akinitos" = "*motionless towards evil*" that is, incapable of any passion (a state, which expresses the "unimpassioned nature" of God) and "o pros to kakon diskinitos" = "*slow towards evil*", clean of any passion, but which places passion in evidence (terms used to express all the rational creation).

Next, Chapter III emphasizes the hymnographic perspective on the two means of purification: *fasting* and *prayer*.

The Grand Canon insists on the importance of fasting in asceticism. The theme of fasting was introduced in the Christian hymns due to Saint Roman the Melodist because (Hymn of Adam and Eve). The final part of the *Canon* provides the Christian with the alternative of purification, pointing out the power of the one fasts in the unseen struggle with the "arrows" of passions, sent by the evil enemy (The eighth chant, fifth Troparion of *The Great Canon*).

In the sixteen stanza of the *Kontakion on Meeting the Lord in the Temple* (Candlemas /Presentation), Saint Roman the Melodist points out the first condition of prayer, namely, the belief in the divinity of Jesus Christ our Saviour. Failure to meet this first condition leads to endangerment of the prayer. Belief in the deification of the Incarnate Word gives power / ineffable energy to the one who prays, so much so that this person undergoes a certain transformation, possible by virtue of the deified humanity of the Logos.

This transfiguration of man becomes possible in correlation with *God's responsiveness* to man's prayer, as it was reflected very clearly in the seventeenth stanza of the *Kontakion on*

Meeting the Lord in the Temple. Saint Roman the Melodist also highlights our Saviour's receptivity especially to the request of His Mother.

Man's transfiguration following the prayer involves a mysterious work of God, the delicacy of its action is so subtle that man does not notice God. Saint Roman's intention is to make the most of the power of the spoken word uttered during the prayer.

With regard to the second stage of the process of deification, *enlightenment*, this is the fundamental theme of the *Kontakion on Theophany*.

Saint Roman the Melodist emphasizes the theology of light in a very special way. This is due not only to the poetic mode of expression, but also to the way in which Saint Roman presents the work of the *Light* in the process of the redemption of the human race. The *Kontakion* places before us that arrives dialogue between the "*unapproachable light*" and "*the naked*", "*the naked by treachery / inside Eden*". Adam's redemption, his ontological restoration in view of deification, as the final goal, is exposed as a dialogue in the text of the *Kontakion*. Essentially, it is a dialogue that focuses on the consciousness of the fallen human. Moreover, *the dialogue* is presented as one of being, because God speaks to man through what He planted in his being, by virtue of the reasons of human nature, which has been shaped in the image of the their Creator.

Saint Roman the Melodist, following the teaching of Saint Athanasius the Great, manages to describe the intimacy of the relationship between man and God through a poetic construction particularly "moderate" and "delicate". In fact, he emphasizes that man, by virtue of his creation, has acquired his existence from God, Who represents life par excellence, since he possesses the divine Being in Itself, is Uncreated, a Source of all creation and supporter of existence as a whole. Man, being the image of God, in order to become the "likeness" of God, too needed to continually participate in the life of the Holy Trinity, to cultivate this relationship of love that would have transfigured his image into likeness, thus placing him in a filial connection. Leaving his place near God, man falls off the source of his life, becoming like dumb creatures, i.e. mortal, he who had been created for an eternal relationship with God. Saint Roman demonstrates this by God's "declaration of love", addressed to humankind. Set apart from God, man suffers some damage to his psychophysical being, man's death being due to the loss of the everlasting relationship with Him Who is Immortal.

With the Incarnation of the Word, man has again the possibility not only to stay immortal, as he was first created, but rather, he is deified. However, Saint John the Baptist,

being born before our Saviour, inherited the fallen nature of those who were born after Adam. Arriving in communion with Christ, he feels he is another man, he has changed entirely from what he had ontologically inherited from Adam; nevertheless, it was *not the human being that was abolished*, but its condition *became consistent with the Image of the Logos*. This explains Saint John's statement in the sixteenth stanza, of *The First Kontakion on the Baptism of the Lord*, verses 8-9: "I am more than what I was before, I am something completely different, I have been changed, I have been honoured".

In Chapters III and IV some of the musical expressions of hymnography devoted to human deification were exemplified, especially *The Dogmatics* of voices and other chants of the Resurrection, which refer to the two spiritual processes: man's purification and deification. For this reason, the chants included in the book called *Anastasimatar* were exemplified in particular, following the evolution of this book of worship, and not only, to the latest printed editions.

Musical examples used in Chapters IV and V present manuscripts of the eighteenth century and nineteenth to twenty-first century prints. The reasons for the choice of musical examples from collections published after the eighteenth century are:

1. The eighteenth and nineteenth centuries represent the end of a long period of development (late maturity) of the Byzantine Psalter chant;
2. This period saw the transition from manuscript to print;
3. The interval between the eighteenth and nineteenth centuries is the period during which the Byzantine chant acquired particular Romanian characteristics.

Musical examples highlighted in the last two chapters emphasize the continuity in time of the Byzantine chant, especially the hymnodic text, which preserves the faith teaching of the Holy Fathers, in this case, of the Byzantine melodists.

Along with the Holy Scripture, the hymnography initiates the Christian in the knowledge of God. It reveals God in all His glory, so that afterwards, knowing Him as God of Glory and of merciful Love, we could ask for His mercy and help.

Hymnography, in the state of prayer, with music, in an angelic mode, helps us know God, this meaning that the way in which the bands of angels serve God, this is the true chant of glory.

Between text and music there is an intimate connection. We note that each text belongs to one specific tune, given by one of the eight Byzantine echos. The correspondence between text and song has been preserved until the present day since Saint John Damascene. The

“melos” always aims at the emotions of the soul, therefore the word becomes stronger, more able to build, acquiring a unique spiritual resonance.

The hymns speak of deification, but through worship, by means of the divine grace and of melody, the liturgical chant orienting the human being towards deification. It is not the chant itself that deifies, but it creates the most optimal environment for the spiritual ascent.

In chapters III and IV, we also evidenced the kerygmatic (preaching) dimension of the liturgical chant. The hymns talk about God and His Saints, but we also learn how we can reach God, and achieve a mystical communion with the God of the Trinity.

The role of musical reform was not only to facilitate the clear transmission of text, but also to facilitate the adaptation of a particular melody to a text, especially in the situation of a translation. Under this reform, the spirit or essence of the chant was not lost.

Even if new editions of church chant books have been written or printed, the spirit of the psalm melody was not damaged at all. Authors of chants have composed new chants, but they have reissued earlier editions, simplifying or amplifying on the existing melody.

Keywords

Purification, deification, melodists, byzantine hymnography, kontakions, canons, echos, tonality, anastasimatar, irmologhion.

Table of contents

Abbreviations	4
INTRODUCTION.....	5
Chapter I: THE ACTUALITY OF THE PROBLEM OF PURIFICATION AND DEIFICATION IN CONTEMPORARY ORTHODOX THEOLOGY AND IN THE LITURGICAL LIFE	10
Chapter II: BYZANTINE HYMNOGRAPHY AND HYMNOLOGISTS OF THE 6TH – 9TH CENTURIES	25
II.1. Troparion	32
II.2. Kontakion	36
II.3. Canon.....	41
II.4. Saint Roman the Melodist	44
II.5. Saint Andrew of Crete	47
II.6. Saint John Damascene	49
II.7. Saint Cosmas the Melodist	52
II.8. Saint Theodore the Studite	54
II.9. Saint Joseph the Studite.....	59
II.10.Hymnographic collections of the Orthodox Church and the songbooks used by the Romanian Orthodox Church.....	60
Chapter III: FACTORS OF PURIFICATION AND OF MAN’S DEIFICATION IN THE WORKS OF BYZANTINE MELODISTS OF VI-IX CENTURIES.....	66
III.1. Orthodox teaching on deification	66
III.2. The creation of man in the image of God.....	74
III.3. The Incarnation of Logos	88

III.4. The Incarnation of Logos in the hymnographyc creations of Saint Roman the Melodist.....	89
III.5. The Incarnation of Logos in the hymnographyc creations of Saint John Damascene and Saint Cosmas the Melodist	116
III.6. The Incarnation of Logos in the hymnographyc creations of Saint Theodore the Studite and Saint Joseph the Studite.....	148
Chapter IV: DEIFICATION OF MAN IN THE WORKS OF VI-IX CENTUR BYZANTINE MELODISTS	
.....	150
IV.1. Purification	150
IV.2. Illumination.....	192
IV.3. Deification	195
CONCLUSIONS	207
BIBLIOGRAPHY	211