The Legacy of Bernard de Montfaucon: Three Hundred Years of Studies on Greek Handwriting

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THE LEGACY OF BERNARD DE MONTFAUCON: THREE HUNDRED YEARS OF STUDIES ON GREEK HANDWRITING


Edited by Antonio Bravo García and Inmaculada Pérez Martín

With the assistance of Juan Signes Codoñer

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A LEGENDARY COLLECTION OF GREEK MANUSCRIPTS. 
FIRST APPROACH TO SIMON KARAS’ ARCHIVES

EMMANOUIL GIANNOPoulos

Simon Karas (1903-1999) was an outstanding Greek musicologist who dominated in the field of study and research on traditional Greek music (both ecclesiastical and secular) for almost all the 20th century. His age-long activity and experience in this area through his Society for the dissemination of national music (founded in 1927 and still active today) has left a large number of invaluable essays, papers, books, various other publications, as well as rare music recordings.

It has been well known already since the beginning of ’50s that Simon Karas possessed in Athens a great collection of Greek musical manuscripts and some others of various content, but the following years it seemed as if nobody knew the exact number of these, neither the palaeographical details nor their precise content. Some years later, Professor Linos Politis (who was Karas’ friend) gained access and examined briefly the manuscripts, but only partially did he make use of some selective entries from this collection, which were published posthumously in his “Βιβλιογράφοι 17ου-18ου αιώνα”.

In the following years this collection gained very high reputation—sometimes legendary—among scholars in the field of chanting art, given that Simon Karas never gave permission to

1. About the multifarious work and generally the activities of Simon Karas see the presentation of Prof. Gregorios Stathes in «Αμφοτέροι την τιμήν» Το Εθνικόν και Καποδιστριακόν Πανεπιστήμιον Αθηνών τιμά την Εθνικήν μουσικήν. Αναγέννηση σε επίσημους διδάκτορες τών Διδασκαλίων τής Ελληνικής Μουσικής Σίμωνος Καρά και Σπυρίδωνος Περιστέρη, Αθήνα 1997.
anyone else after Politis (and the philologist Manoles Chatziigkoumes for a limited number of manuscripts) to count or analytically describe his manuscripts.

Over the last years Maria Politis and I undertook the duty to examine all the manuscripts of Simon Karas’ collection, put the volumes in order, find out the exact number of them and start preparing an analytical descriptive catalogue of the whole collection. This work wasn’t easy. Simon Karas gathered all these manuscripts from various places, some of them were donations from various persons, other manuscripts were purchased from bookshops or individual persons in Athens or other places, and in the past many volumes belonged to the collection of well known musicians. The creation of this collection lasted several years and in this period numbers were used to mark each manuscript. In some cases we have two or more numerations, or we have the same number in two volumes. Today, after a systematic work in the library of the Society of Simon Karas (Athens), we do know that the collection consists of 194 musical manuscripts (manuscripts that contain Byzantine music), some others which Simon Karas wrote or copied in his youth years (decade of ’30s) and 18 manuscripts of various content.

All these volumes were examined analytically (their content from a musicological point of view, notes, written remembrances, materials, binding, previous owner, seller, etc). My first priority and my main approach as a musicologist was, and is, the musicological value of each manuscript, the very important or maybe unique musical content (musical compositions, new hymns, the evolution and elaboration of the musical notation, the transportation or transcription from older notational forms into more recent function of the same notation, the information about the activities of musicians during the centuries, etc), while Maria Politis was involved especially with the non musical manuscripts, the notes, bindings and watermarks.

Now, for the first time we do have a good view of Simon Karas’ collection, and we can give a general frame of these manuscripts. The main part of the 194 manuscripts of Simon Karas’ collection is written in the 18th and 19th centuries, but there are also some volumes from the previous centuries, especially from the 17th, and just a few from the 14th, 15th and 16th. The fact that about 180 manuscripts belong to the 18th and 19th centuries maybe sounds a bit strange in the ears of a palaeographer, but we have to consider that in the field of the so-called Byzantine music (Chanting, or even better, Psaltic Art) the first published book appeared only in the 1820’s, and consequently from the beginning of the 10th century, when we have the earliest musical manuscripts, until 1820 the only way to write, chant, teach and disseminate the ecclesiastical

4. Μ. Χατζηγιακουμή, Χειρόγραφα ἐκκλησιαστικῆς μουσικῆς 1453-1820, Ἀθῆνα 1980, p. 21. Father Konstantinos Terzopoulos also saw some manuscripts during the ’90 and published the full description of nr. 77 and 75 (K. Τερζοπούλου, ‘Ο πρωτοψάλτης τῆς Μεγάλης τοῦ Χριστοῦ Ἐκκλησίας Κωνσταντίνος Βουκάντος [† 30 Ιουνίου 1862], [Πάρμια Βουκάντινης Μουσικολογίας-Μελέτες 9], Ἀθῆνα 2004, pp. 166-183). Terzopoulos also copied in his book some notes from the manuscripts 40 (the right number is 93), 59 and 74.

music was the handwriting. All the musical volumes produced this way till the second decade of the 19th century saved and preserved a part of the Greek culture, which is of great importance and has a strong relation with all the others which somebody can also find in the manuscripts (ancient Greek essays, theological texts, comments on hymns, archive documents, etc).

For many of Karas’ manuscripts we can certainly profess their origin: Mount Athos, Crete are some places for which we have clear evidence. However, the derivation of many other volumes from Constantinople is also very easy to be attributed. This is also of great importance because from a musicological point of view we know very well that Constantinople has always been the dominant place in the cultivation of the ecclesiastical music, a place where the most well educated psalters were living and the new trends of arts were first brought into light. Mount Athos, or The Holy Mountain, was always following this movement and we do know that there were strong relations between those places and their great musicians. On the other hand, after the fall of Constantinople an amazing flourishing of the Psaltic Art took place in Crete, and this is also something very interesting in the history of the Greek culture. Simon Karas’ manuscripts collection preserved very important elements from all these places and we can be absolutely sure that the study of them the following years will give a better understanding of the cultural creation from a palaeographical and musicological aspect.

Talking about the content of these 194 manuscripts we have to say that almost all the types of musical books that contain the music in use in the Eastern Orthodox Church are represented. Many Sticheraria, some from the 14th and 15th centuries, give us details of the musical tradition of the last period of the Eastern Empire. Other manuscripts with the same content written in the following centuries demonstrate the maintenance of the old melodies and the new artistic creation which is based on these. Finally, as expected, the sticheraria (and in general all the musical œuvre) of the 18th century are reconciled with the needs of this era: the new melodies are short enough or the old melodies are abridged enough because the services weren’t extended, contrary to the Byzantine period. A characteristic example is provided by the compositions by Petros from Peloponnesos who lived and served as a lampadarios in the Ecumenical Patriarchate in Constantinople during the second half of the 18th century.


7. For the terminology of the Psaltic manuscripts see E. Στ. Γιαννόπουλος, Η Ψαλτική Τέχνη. Λόγος και μέλος στη λατρεία της ορθόδοξης εκκλησίας, Θεσσαλονίκη 2008, 2nd ed., pp. 71-90. In the same book (pp. 19-26) somebody can find the explanation of the terminology concerning the ecclesiastical orders of the chanters (protopsaltes, lampadarios, etc.). These chapters can also be found in my personal website: http://users.auth.gr/mangian.

8. The leader cantor of the second (left) choir in the church.

9. For the life and the enormous and very important musical work of Petros the Lampadarios from Peloponnesos see G. Σάθη, "Πέτρος λαμπαδάριος ὁ Πελοποννήσιος ὁ ἀπὸ Λακεδαίμονος. Ἡ ζωή καὶ τὸ ἔργο του (1778),
A part of the compositions of the sticherarion that refers to the Ressurrection hymns to be chanted every Sunday, formed the type of manuscript called Anastasimatarion. The collection preserved a lot of these manuscripts, which were composed by the protopsaltes of Crete during the first half of the 17th century Demetrios Tamias, the famous musician Panagiotes Chrysaphes the Protopsaltes (“Chrysaphes the new”), by the protopsaltes Daniel, Petros from Peloponnesos and others.

A great number of manuscripts generally called Anthologia (Anthology), which is the abbreviated version of the well known Papadike, also exist in the collection. This type of manuscript contains various compositions chanted in the three main services of the Orthodox Church: Vespers, Matins and Liturgy, and some other additional hymns. Some of Karas’ Anthologies preserved rare or even unique melodies or valuable information on musical modes and musicians, and some of them are written by famous copists. As an example I can mention the manuscript Athina, Simon Karas’ Archive 44, which has a quite interesting collection of rare and prototype compositions, not very often found in other manuscripts, as well as some interesting composers.

Manuscripts generally called Heirmologia also exist in the Karas’ collection, composed by famous composers, like the fine cultured priest and nomophylax Balases who lived in Constantinople in the 17th century, Petros from Peloponnesos and his student Petros Vyzantios who became a protopsaltes in Constantinople. These copies of the original manuscripts were made by direct or indirect students of the composers because of the indisputable artistic value of the melodies and their continuous use in the services.

Of course we can proceed mentioning some other types of musical manuscripts preserved in Karas’ collection, but at this point I would like to focus on a phenomenon we often face with when dealing with descriptions of Greek musical manuscripts, especially from the 17th century till the first half of the 19th. I’ve already mentioned the evolution of the musical notation during the centuries, something similar to the evolution of the Greek language: it is the same musical notation developed and enriched during a long period. And I have also mentioned the transportation or transcription of many melodies from an older form of the musical notation to a more recent and comprehensible form. In the musical language this is called “exegesis” (ἐξηγήσεις) and it is fundamental for our understanding of the evolution of ecclesiastical music. Among the Karas’ manuscripts there are a lot of unique sticheraria, anthologies and heirmologia that are written by the tireless musician and protopsaltes Petros Vyzantios the years around 1800, and

Λακωνικά Σπονδαὶ, 7 (1983), pp. 108-125. The common reference concerning the life of Petros is that he died in 1778, but in the București, Mănăstirea Stavropoleos 48, f. 235a there is a note indicating that in the year 1775 Petros was deceased (this manuscript collection is completely unknown and there is no analytical catalogue, not even a brief description of them). However, in the book Αθανασίου Κομνηνοῦ ὑψηλάντων εἰκλησιαστικών καὶ πολιτικῶν τῶν εἰς δωδεκα, βιβλίων Η, Θ' καὶ Γ' ἑτοὺς τὰ μετὰ τὴν Ἀλωνῖν (1453-1789) / (Ἐκ τοῦ χειρογράφου ἀνεκδοτοῦ τῆς ἱερᾶς μονῆς τοῦ Σιδα, Ἐκδόσεως Ἀρχιμ. Εἰρήνου Αρσινίδου Σινατής, Ἐν Κωνσταντινούπολε 1870, p. 555, there is the information that in the year 1776 a music school was established in which Petros the Lampadarios was one of the teachers.
contain a huge number of exegesis. These manuscipts are the thesaurus of the musicological science, and the background in which we can rely on for further deductions.

In the collection we can also find theory books that contain musical scales, or the basic musical theory, or more specific and extended topics of the Psaltic Art. In this category of manuscripts it is of great interest to mention the Athina, Simon Karas’ Archive 120, that is an autograph of Apostolos Konstas from Chios, who was an outstanding musician in Constantinople and wrote or copied more than 130 well decorated and important manuscripts. This specific theory book is written in the Turkish language but with the use of the Greek alphabet\textsuperscript{10}, so it belongs to the special category of “Karamanlidika” (Карапаанлидика), although it is a musical manuscript. The existence of such a manuscript shows the use of the Psaltic Art among the Greek population in Minor Asia who spoke the Turkish language. Many other manuscripts produced by Apostolos Konstas are preserved in Karas’ collection, some of them with distinguished musical content.

Among Karas’ manuscripts there are many volumes signed by their composers or copyists, or others who declare their names in some inscriptions. Many musicians declare their origin from Arta, or from Spetses, Lemnos, Scopelos, Hydra, Santorini and Chios Islands, from specific monasteries of Mount Athos, various neighbourhoods of Constantinople and we also have suspicions that some manuscripts were written in Vallachia. In the Athina, Simon Karas’ Archive 7 the colophon was set to music by the scribe, just like the other hymns which the manuscript contains, and this is something not in the least ordinary in the musical handwritten tradition.

In some volumes there exist simple but interesting illustrations of religious topics or of great musicians like Ioannes Koukouzeles (Athina, Simon Karas’ Archive 173), and Iakovos the Protoxaltes who is represented playing the “pandouris” (Athina, Simon Karas’ Archive 171)\textsuperscript{11}, an instrument which was used both to teach the correct intervals in the Psaltic modes and musical scales, and also to perform secular compositions. This is indeed a unique illustration.

The connection of the ecclesiastical Psaltic Art with secular music, especially with the Greek traditional folk songs but also with Eastern music, based in the common theoretical structure and musical modes of these artistic expressions. In two manuscripts of the collection the scribe set secular poems to music (or just copied them from another manuscript) using the ecclesiastical music notation\textsuperscript{12}.

There are also manuscripts with well decorated initial letters, made with multicolour inks or likewise beautiful ornaments in many folios, and of course there are volumes which stand out for the clarity and attractive handwriting of their producer.

\textsuperscript{10} The first reference concerning this manuscript was given by Λ. Πολίτη – Μ. Πολίτη, “Βιβλιογράφοι” (cit. n. 3), p. 365. See also Θ. Αποστολοπούλου, Ο Απόστολος Κώντας ο Χίος και η συμβολή του στη θεωρία της μουσικής τέχνης (Πόρμα Βυζαντινής Μουσικολογίας: Μελέται 4), Αθήνα 2002, p. 52.

\textsuperscript{11} This illustration was also printed in Σ. Καρά, Γένι και διαστίματα εἰς τὴν Βυζαντινὴν μουσικὴν, Αθήνα 1970, p. 18.

\textsuperscript{12} Athens, Simon Karas’ Archive 32 (f. 161v: «αὐτὸς εἶναι μουραμπάς καλὸς, ἥχος πλ. δ’» and f. 167v: «ἔτερος») and 38 (f. 296v: «ἀντεξίκον, πλ. δ’»).
In conclusion, Simon Karas’ manuscripts collection is of great importance from a musicological as well as a palaeographical viewpoint. Soon an analytical catalogue of this collection will be edited to reveal all the unknown elements written in the thousands folios of these manuscripts.

A brief record of the Simon Karas’ manuscripts collection

1. Parchment 25.5 x 16.5 ff. 2 13-14th c. Fragment from an old Sticherarion. In the same folder there are some more non musical fragments, too.


3. Paper 29 x 22 ff. 283 15th c. Sticherarion of all the year-Triodion-Pentecostarion.

4. Paper 24 x 17.5 ff. 284 16-17th c. Sticherarion of all the year-Triodion-Pentecostarion. Anastasimatarion.

5. Paper 23 x 15.5 ff. 226 15th c. Kalophonicon.


7. Paper 14 x 10 ff. 313 18th c. (1st half) Sticherarion of all the year-Triodion-Pentecostarion.

8. Paper 18.5 x 13 ff. 61 18th c. (2nd half) Sticherarion of all the year-First part.


11. Paper 20.5 x 14.5 ff. 101 18th c. (middle) Pentecostarion-Compositions by Chrysaphes “the new” (= Panayiotis Chrysaphes the Protopsaltes)-Part of Heirmologion.

13. In this brief record of all the manuscripts preserved in Simon Karas’ collection, I follow a similar publication of Linos Politis (Α. Πολίτη, Συνοπτική Αναγραφή Χειρογράφων Ελληνικών συλλογών, [Ελληνικά. Περιοδικό σύγγραμμα Έταιρες Μακεδονικών Σπουδών, παράρτημα 25], Θεσσαλονίκη 1976). The abbreviation (NM) means that the specific manuscript contains musical compositions written in the “New Method of musical notation”. This New Method was established in the years 1814-20.

14. Σ.Τ. Καρά, Ιωάννης Μαστυρός ο Καουκουζής και η έποχή του (μετά 63 άποδεικτικών πινάκων), Αθήνα, Σύλλογος πρός διάδοση της εθνικής μουσικής, 1992, p. 29 and Pin. Ε', ΣΤ'.

15. Α. Πολίτη - Μ. Πολίτη, “Βιβλιογράφοι” (cit. n. 3), p. 556 (Politis gives the number 4, but the right number is 6).
Scribe: Probably Ioannes Trapezountios.

12. Paper 16 x 11 ff. 333 18th c. (1st half)
Part of the Vespers-Sticharion composed by Germanos, bishop of New Patras.

13. Paper 17.2 x 12.2 ff. circa 300 18th c. (1st half)
Anthology of Sticharion of all the year-Triodion-Pentecostarion-Great Hours-Heirmologion.

14. Paper 21 x 15.5 ff. 275 18th c.
A complete Sticharion composed by Germanos bishop of New Patras.

15. Paper 22 x 15.6 ff. 186 18th c.
Sticharion of Triodion-Pentecostarion by Germanos bishop of New Patras.
The same scribe wrote nr. 37.

16. Paper 21.5 x 16.5 ff. 85 18th c.
Sticharion of Triodion and Pentecostarion.

17. Paper 21 x 15.5 ff. 190 18th c.
Anastasimatarion-Anthology-Sticharion of all the years-Triodion.

18. Paper 21.5 x 16 ff. 168 18th c. (1st half)
A complete music theory ("Protheoria")-Anastasimatarion by Chrysaphes "the new" (= Panayiotes Chrysaphes the Protopsaltes).

19. Paper 15.5 x 10.3 ff. 272 18th c.
Protheoria-Anastasimatarion-Anthology.

20. Paper 16.9 x 11.7 ff. 96 18th c.
Protheoria-Anastasimatarion.

21. Paper 16.5 x 11 ff. 401 18th c.
Protheoria-Anthology-Anastasimatarion by Germanos-Mathimatarion-Heirmologion
Some kalophonikoi heirmoi10.
The first scribe is Seraphim from the Monastery of Great Lavra and the third is Theodoulos Aineites17.

22. Paper 16.3 x 10.3 ff. 169 18th c. (1st half)
Scribe: Evaggelinos Skopelites.

23. Not found.

24. Paper 16 x 11 ff. 106 18th c.

Protheoria-Anastasimatarion.

25. Paper 16,5 x 11 ff. 135 17th c. (2nd half)
Anastasimatarion by Demetrios Tamias the Protopsaltes of Crete.

26. Paper 20,5 x 14,5 pp. 40 17th c.
The service of the Assumption of the Virgin. Manuscript from Crete.

27. Paper 12 x 8,5 ff. 124 15-16th c.
Anthology (Vespers-Matins-Div. Liturgy).

28. Paper 14 x 9,5 ff. 260 17th c.
Anthology-Anastasimatarion.

29. Paper 10,5 x 8 ff. 558 18th c. (1729)
Some kratemata (music without specific lyrics)-Mathematarion-Anthology.
Scribe: Melchisedek hierodiakonos19.

30. Paper 15 x 10,5 ff. 126 17th c. (1678)
Anthology (Vespers-Matins).
Scribe: Ioannikios20.

31. Paper 14,5 x 10 ff. 162 17th c. (1687)
Anthology (Vespers-Div. Liturgy)-Various compositions-Katavasies.
Scribe: Ioannikios21.

32. Paper 14 x 10,2 ff. 186 18th c.
Anthology.
Scribe: Athanasios hieromonk from the Monastery of Iveron.

33. Paper 14,8 x 9,7 ff. 211 17th c. (1694)
Protheoria-Anthology. Three-four scribes.

34. Paper 21 x 15,5 ff. 610 18th c. (1st half)
Papadike.
Scribe: Theodoulos Aineites22.

35. Paper 20 x 16 ff. 472 18th c. (1st half)
Papadike.

36. Paper 21 x 16 ff. 228 18th c. (1749)
Akathistos Hymn composed by Ioannes Kladas-Kratematarion.
Scribe: Kallinikos hierodiakonos23.

37. Paper 25,3 x 18 pp. 830 18th c. (1st half)
Anthology.
The same scribe wrote nr. 15.

19. Ἀ. Πολίτη — Μ. Πολίτη, "Βιβλιογράφοι" (cit. n. 3), p. 556.
38. Paper 15 x 10,5 ff. 593 18th c. (1st half) 
Protheoria-Anastasimatarion-Anthology (Matins-Div. Liturgy) and other melodies. 

39. Paper 17 x 11 ff. 227 18th c. (middle) 
Anthology (Kekragaria-Dogmatika-Matins-Div. Liturgy). 

40. Paper 21 x 15,5 ff. 175 18th c. (middle) 
All the musical works («Ἀπαντα») of Petros the so-called “Mpereketes”.

41. Paper 17,5 x 12,5 pp. 403 18th c. (1739) 
Heirmologion composed by Mpalases the priest.

42. Paper 28,7 x 19,8 pp. 110 18th c. (end) 
Anthology (Vespers-Matins) 
Scribe: Petros Vyzantios.

43. Paper 23,6 x 17 ff. 49 18th c. 
Anthology (Vespers) 

44. Paper 19,7 x 14 ff. 596 18th c. (circa 1778-1800) 
Anthology.
Scribe: Parthenios Melaios and others.

45. Paper 15 x 10,5 ff. 422 18th c. (circa 1790-1800) 
Anthology-Heirmologion.

46. Paper 16,2 x 10,7 ff. 352 18th c. (middle) 
Kekragaria-Dogmatika-Anthology.

47. Paper 16,2 x 10 ff. 416 18th c. (end) 
Anthology (Vespers-Matins-Div. Liturgy and some other compositions).

48. Paper 15,8 x 11,5 ff. 306 18th c. (end) 
Anthology (Matins-Div. Liturgy).

49. Paper 17,5 x 12,5 pp. 696 19th c. (1805) 
Anthology (Vespers-Matins-Div. Liturgy). 

50. Paper 17 x 11,4 ff. 212 18th c. (circa 1800) 
Anthology (Vespers-Matins-Div. Liturgy).

51. Paper 20,4 x 15,4 ff. 124 18th c. (end) 
Sticherarion composed by Iakovos the Protopsaltes.

52. Paper 17,5 x 14 ff. 122 18th c. (end) 
Doxastarion composed by Petros the Lampadarios from Peloponnesos.

26. Ibidem, p. 485 (again, the scribe isn’t Ioannes Trapezountios the Protopsaltes).
29. Ibidem, p. 395 (I don’t think that the scribe is Georgios from Crete).
53. Paper 17,5 x 11,4 ff. 208 18-19th c.
Anastasimatarion and Heirmologion by Petros the Lampadarios from Peloponnesos, Part of Anastasimatarion by Daniel the Protopsaltes\textsuperscript{30}.

54. Paper 20 x 14,5 ff. 232 18th c. (end)
Heirmologion by Petros the Lampadarios from Peloponnesos and his pupil Petros Vyzantios the Protopsaltes.
Scribe: Probably Petros Vyzantios.

55. Paper 19,6 x 13,5 ff. 224 19th c. (1800-1805)
Anthology (Vespers-Matins-Div. Liturgy).
Scribe: Petros Vyzantios the Protopsaltes\textsuperscript{31}.

56. Paper 16 x 11,5 ff. 404 18th c. (end)
Anthology (Vespers-Matins-Div. Liturgy). Compositions and exegesis by Petros the Lampadarios from Peloponnesos. The same scribe (probably Petros Vyzantios) wrote nr. 59.

57. Paper 16,5 x 12 ff. 120 18th c. (end)
Anthology. Exegesis by Petros the Lampadarios from Peloponnesos and Petros Vyzantios the Protopsaltes.
Scribe: Petros Vyzantios the Protopsaltes\textsuperscript{32}.

58. Paper 17 x 11,5 ff. 80 18th c. (end)
Anastasimatarion by Petros the Lampadarios from Peloponnesos.
Scribe: Petros Vyzantios the Protopsaltes\textsuperscript{33}.

59. Paper 17 x 11,5 ff. 83 18th c. (end)
Anastasimatarion “in the style of the Heirmologion” by Petros the Lampadarios from Peloponnesos. The same scribe (probably Petros Vyzantios) wrote nr. 56\textsuperscript{34}.

60. Paper 19,4 x 13 ff. 84 18th c. (end)
Protheoria-Anthology.
Scribe: Petros Vyzantios\textsuperscript{35}.

\textsuperscript{30} Ibidem, p. 608 (I doubt whether the scribe is indeed Petros Vyzantios).

\textsuperscript{31} Ibidem, p. 608 and M. Χατζηγιακομη, Χειρόγραφα (cit. n. 4), p. 176.


\textsuperscript{34} Α. Πολίτη - M. Πολίτη, “Βιβλιογράφοι” (cit. n. 3), p. 608; Μ. Χατζηγιακομη, Χειρόγραφα (cit. n. 4), p. 176; Κ. Ταξινυκού, Ο πρωτογάλλης (cit. n. 4).

61. Paper 23.4 x 17.2  ff. 133  18th c. (1783)  
Antology of the Sticherarion by Petros the Lampadarios from Peloponnesos.  
Scribe: Petros the Domesticos (Vyzantios, the later Protopsaltes)^36.

62. Paper 17.4 x 11.5  ff. 158  18th c. (end)  
Doxastarion by Petros the Lampadarios from Peloponnesos.  
Scribe: Petros Vyzantios^37.

63. Paper 16.3 x 11.2  ff. 165  18th c. (end)  
Doxastarion by Petros the Lampadarios from Peloponnesos.  
Scribe: Probably Petros Vyzantios^38.

64. Paper 16.5 x 11.5  ff. 302  18th c. (end)  
Doxastarion by Petros the Lampadarios from Peloponnesos.  
Scribes: Probably Petros Vyzantios and another one^39.

65. Paper 17.9 x 11.6  ff. 250  18-19th c.  
Doxastarion and other musical works by Jakovos the Protopsaltes.

66. Paper 16.6 x 12.4  ff. 89  18th c. (middle)  

67. Paper 20 x 14.5  ff. 69  19th c. (1800-1810)  
Anastasimatarion by Petros the Lampadarios from Peloponnesos and some other musical works.

68. Paper 22.5 x 16  ff. 94  18-19th c.  
Heirmologion.

69. Paper 17.6 x 11.5  ff. 135  18-19th c.  
Anastasimatarion by Petros the Lampadarios from Peloponnesos-Akathistos Hymn  
(exegesis by the same Petros).  
Scribe: Probably Neophytos hierodiakonos from the parish of Egrakapiou (1804)^40.

70. Paper 16.5 x 11.6  ff. 182  18th c. (end)  
Anthology.

71. Paper 16.6 x 11.4  ff. 152  18th c. (1784)  
Heirmologion by Petros the Lampadarios from Peloponnesos.  
Scribe: Athanasios [Photenos] the Domesticos of the Great Church from  
Peloponnesos^41.

39. Α. Πολίτη - Μ. Πολίτη, "Βιβλιογράφοι" (cit. n. 3), p. 608.
40. Ibidem, p. 570 (the right number is not 91 but 69).
72. Paper 17.9 x 11.2 ff. 164 19th c. (1805-1810)
    Anthology (Vespers-Matins-Div. Liturgy).
73. Paper 17.4 x 11.6 ff. 173 18-19th c.
    Anthology (Vespers-Matins-Div. Liturgy).
74. Paper 17.4 x 11.6 ff. 126 18th (end)
    Heirmologion by Petros the Lampadarios from Peloponnesos[^42].
75. Paper 16.5 x 10.6 ff. 287 18-19th c.
    Anthology (Vespers-Matins-Div. Liturgy).
76. Paper 17.1 x 10.7 ff. 191 18th c. (end)
    Anthology (Vespers-Matins-Div. Liturgy), Great Hours by Iakovos the Protopsaltes.
77. Paper 16.1 x 10.6 ff. 379 18-19th c.
    Anthology (Vespers-Matins-Div. Liturgy)[^43].
78. Paper 16.8 x 11.5 ff. 111 18-19th c.
    Anthology (many musical works of Petros the Lampadarios).
    One of the scribes is Apostolos Konstas from Chios.
79. Paper 16.1 x 10.9 ff. 140 18-19th c.
    Heirmologion by Petros the Lampadarios.
80. Paper 15.9 x 10.2 ff. 90 18th c. (circa 1780-90)
    Anthology (Matins-Div. Liturgy).
    Scribe: Stayrakis.
81. Paper 14.7 x 10.3 pp. 256 18th c. (1796)
    Anthology.
    Scribe: Ioannes[^44].
82. Paper 15.1 x 9.6 ff. 38 18-19th c.
    Anthology.
    One of the scribes is Apostolos Konstas from Chios[^45].
83. Paper 15.5 x 10.5 ff. 124 19th c. (beginning)
    Protheoria- Anthology (Vespers-Matins-Div. Liturgy) and other musical works.
84. Paper 17.8 x 11.7 ff. 151 19th c. (1809)
    Protheoria-Anthology (Matins-Div. Liturgy)
    Scribe: Demetrios Maroukas from Hydra.
85. Paper 22.6 x 14.6 ff. 231 19th c. (beginning)
    Anthology (Vespers-Matins)[^46].

[^42]: K. Τερζοπούλου, Ο πρωτοψάλτης (cit. n. 4).
[^43]: Λ. Πολίτη - Μ. Πολίτη, "Βιβλιογράφοι" (cit. n. 3), p. 528 and K. Τερζοπούλου, Ο πρωτοψάλτης (cit. n. 4).
However, I don’t think that the scribe is Konstantinos the Protopsaltes.
[^44]: Λ. Πολίτη - Μ. Πολίτη, "Βιβλιογράφοι" (cit. n. 3), p. 486.
[^46]: Ibidem, p. 639. However, the scribe isn’t Chourmouzios. He may be Anastasios Prokonnesios.
86. Paper 20.8 x 14.9 ff. 430 18th c. (end)
   Anthology of new composers.

87. Paper 15.5 x 10.5 ff. 7 + pp. 404 18th c. (end)
   Liturgy).

88. Paper 14 x 10 ff. 124 18th c. (beginning)
   Anastasimatarion.

89. Paper 18.2 x 14 ff. 141 19th c. (circa 1817-20)
   Kalophonikon Heirmologion. [NM]

90. Paper 15.8 x 10.5 ff. 6 + pp. 384 18th c. (2nd half)

91. Paper 23 x 16.7 ff. 304 19th c. (circa 1818)
   Anthology. [NM]

92. Paper 19.5 x 13.5 ff. 150 19th c. (after 1819)
   Anthology. [NM]

93. Paper 20.4 x 15.1 ff. 117 18th c. (circa 1800)
   Kegragaria by Iakovos the Protopsaltes and his Doxastarion\(^47\).

94. Paper 18.5 x 13.8 ff. 115 19th c. (1819)
   Anastasimatarion by Petros the Lampadarios.
   Scribe: Nikolaos\(^48\).

95. Paper 18.2 x 11.5 ff. 104 18th c. (1796)
   Heirmologion by Petros the Lampadarios.
   Athanasios from Zagkliveri\(^49\).

96. Paper 15.5 x 9.3 ff. 65 18th c. (1809)
   Kalophonikon Heirmologion.
   Scribe: Meletios from Santorini, bishop of Klavdiopolis\(^50\).

97. Paper 16.3 x 11 ff. 99 19th c. (before 1814)
   Kalophonikoi Heirmoi by Petros the so-called “Mpereketes” and other composers.
   Scribe: Meletios Ephesios (later Matthaios Vatopedinos)\(^51\).

98. Paper 15.7 x 11.2 ff. 147 19th c. (1817)
   Kalophonikon Heirmologion, exegesis by Gregorios the Lampadarios\(^52\).
   Scribe: Gregorios the Lampadarios. [NM]

\(^{47}\) K. Τερζοπούλου, Ὅ πρωταγράφης (cit. n. 4). The nr. 40 mentioned by him is in fact nr. 93.
\(^{48}\) Λ. Πολίτη – Μ. Πολίτη, “Βιβλιογράφοι” (cit. n. 3), p. 394 (however, the person that Politis mention [Georgios
   Anastasiou] is the owner, not the scribe of this manuscript).
\(^{49}\) Ibidem, p. 334.
\(^{50}\) Ibidem, p. 555.
\(^{51}\) E. Ιαννόπουλος, “Ἡ συμβολή των αγιορειτών” (cit. n 16), pp. 63-65.
\(^{52}\) Λ. Πολίτη – Μ. Πολίτη, “Βιβλιογράφοι” (cit. n. 3), p. 405 (the right number is not 99 but 98).
99. Paper 15,5 x 10,7 pp. 750 19th c. (circa 1820)
   Anthology of new composers (Vespers-Matins-Div. Liturgy). [NM]
100. Paper 16,5 x 11,5 pp. 673 19th c. (circa 1817-19)
   Anthology (Vespers-Matins-Div. Liturgy).
   Scribe: Gregorios the Lampadarios. [NM]
101. Paper 17 x 12,2 ff. 40 19th c. (after 1817-18)
   Anthology. [NM]
102. Paper 18,4 x 12,7 ff. circa 200 19th c. (circa 1817-18)
   Anthology-Theory book (Εἰσαγωγὴ εἰς τὸ θεωρητικὸν καὶ πρακτικὸν τῆς ἑκκλησιαστικῆς
   μουσικῆς) by Chrysanthos from Madytos (ed. Paris 1821).
103. Paper 22,2 x 15,1 ff. 332 19th c. (after 1819)
   Anthology (Vespers-Matins-Div. Liturgy). [NM]
104. Paper 23,1 x 16,6 ff. 98 19th c. (circa 1817-18)
   Anthology of Vespers. [NM]
   The contents and the numeration of the folios continue in nr. 105.
105. Paper 23,1 x 16,6 ff. 107 19th c. (circa 1817-18)
   Anthology of Vespers. [NM]
106. Paper 22,5 x 15,5 ff. 243 19th c. (circa 1818)
   Anthology (Matins-Div. Liturgy). [NM]
107. Paper 21 x 14 pp. 600 + ff. 10 19th c. (circa 1818)
   Anthology (Vespers-Matins). [NM]
   Scribe of the second part: Stylianos Vlyside the priest.
108. Paper 17,5 x 12,7 ff. 118 19th c. (after 1819)
   Anthology of Vespers. [NM]
109. Paper 20 x 13,3 ff. 223 18th c. (1789-1800)
   Anthology (Vespers-Matins-Div. Liturgy).
   Scribe: Apostolos Konstas from Chios.
110. Paper 16,7 x 11,3 ff. 225 19th c. (circa 1805-1815)
   Scribe: Apostolos Konstas from Chios.

53. Ibidem, p. 405. However, I am not sure that the scribe is indeed Gregorios.
54. Ibidem, p. 405. The same as in nr. 104.
55. Ibidem, p. 405. However, the scribe isn’t Gregorios.
56. Ibidem, p. 405. However, the scribe isn’t Gregorios.
111. Paper 14,7 x 10 ff. 211 19th c. (circa 1805-15)
   Anthology (Vespers-Matins-Div. Liturgy).
   One of the scribes is Apostolos Konstas from Chios.59

112. Paper 17,3 x 11 ff. 120 19th c. (beginning)
   Anthology-Heirmologion by Petros the Lampadarios-Kalophonikoi Heirmoi.
   Scribe: Apostolos Konstas from Chios.60

113. Paper 15,7 x 10,6 ff. 137 19th c. (1833)
   Heirmologion by Petros the Lampadarios, exegesis by Gregorios the Protopsaltis-
   Anthology. [NM]
   Scribe: Apostolos Konstas from Chios.61

114. Paper 16,4 x 11 ff. 110 19th c. (1812)
   Heirmologion by Petros Vyzantios the Protopsaltes.
   Scribe: Ioannes.62

115. Paper 21,6 x 15,8 ff. 186 19th c. (beginning)
   Doxastarion.
   Scribe: Apostolos Konstas from Chios.63

116. Paper 14,3 x 10,4 ff. 54 18th c. (circa 1700-30)
   Anthology of the Div. Liturgy.64

117. Paper 17 x 11,5 pp. 508 19th c. (after 1817)
   Sticherarion composed by Iakovos the Protopsaltes, Vol. A. [NM]
   Scribe: Apostolos Konstas from Chios.65

118. Paper 17,1 x 11,5 pp. 398 19th c. (after 1817)
   Sticherarion composed by Iakovos the Protopsaltes, Vol. B. [NM]
   Scribe: Apostolos Konstas from Chios.66

62. Ibidem, p. 364. Although the handwriting is identical with the manuscripts of Apostolos Konstas, the scribe
   of this specific manuscript wrote his own name as “Ioannes”. Maybe he is Ioannes Xatzeparaskeyas whose handwriting
   is very similar to Konstas (M. Χατζηπαράσκευα, Μοναστικά χειρόγραφα Τουρκοκρατίας (1453-1832), I, Αθήνα 1975,
   pp. 211-213, Pin. XXI).
64. Ibidem, p. 364. Politis says that this manuscript (nr. 116) is a Doxastarion written by Apostolos Konstas in
   1808. However, in my research in Simon Karas’ collection I didn’t find such a manuscript. In the nr. 116 is this
   manuscript which is written in the beginning of the 18th c.
119. Paper 17,2 x 11,1 ff. 174 19th c. (beginning)
Protheoria-Anastasimatarion in a short-composed style by Petros the Lampadarios.
The main scribe is Apostolos Konstas from Chios.67

120. Paper 16,8 x 11,1 ff. 102 19th c. (1809)
Music theory (Μουσική Τεχνολογία). Karamanlidiko (Turkish language written with
Greek alphabet)68.
Scribe: Apostolos Konstas from Chios.

121. Paper 10,6 x 8,3 ff. 101 19th c. (after 1822)
Kalophonikoi Heirmoi-Anthology. [NM]
Scribe: Apostolos Konstas from Chios.69

122. Paper 16,3 x 12 ff. 9 19th c. (beginning)
Fragment of an Anthology.

123. Paper 22,2 x 15,7 ff. 317 19th c. (after 1820)
Anastasimatarion-Doxastarion by Petros the Lampadarios-Sticherarikon melos.
[NM]

124. Paper 21 x 15,5 pp. 454 19th c. (circa 1817-19)
Anthology (Vespers-Matins-Div. Liturgy)-Heirmologion.
[NM]

125. Paper 25 x 16,5 ff. 137 19th c. (after 1817-18)
Anthology-Great Hours. [NM]

126. Paper 21,5 x 16 ff. 107 19th c. (circa 1835-55)
Compositions by Georgios Rysios. [NM]
Scribe: Georgios Rysios.

127. Paper 25 x 17,5 ff. 20 19th c. (circa 1825-35)
Cherubic Hymns-Oikoi of Theotokos. [NM]

128. Paper 19,5 x 15 ff. 8 19th c. (middle)
Various stichera. [NM]

129. Paper 15,5 x 22,4 pp. 148 19th c. (circa 1817-19)
Anastasimatarion. [NM]

130. Paper 20,8 x 15,5 ff. 113 19th c. (1826)
Anastasimatarion by Petros the Lampadarios. [NM]
Scribe: Iakovos Vriones.

131. Paper 16,7 x 12 pp. 511 19th c. (circa 1840-50)
Anthology (Vespers-Matins-Div. Liturgy)-Katavasies by Petros the Lampadarios.
[NM]

<table>
<thead>
<tr>
<th>No.</th>
<th>Paper</th>
<th>Dimensions</th>
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<td>132.</td>
<td>Paper</td>
<td>20,2 x 14,5</td>
<td>ff. 75</td>
<td>19th c. (after 1820-25)</td>
<td>Anastasimatarion by Petros the Lampadarios and his pupil Petros the Protopsaltes. [NM]</td>
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<td>133.</td>
<td>Paper</td>
<td>21 x 14,6</td>
<td>ff. 112</td>
<td>19th c. (1823)</td>
<td>Kalophonikon Heirmologion. [NM]</td>
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<td>Scribe: Iosef the hieromonk from Zarkos.</td>
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<td>134.</td>
<td>Paper</td>
<td>17,5 x 11,7</td>
<td>ff. 126</td>
<td>19th c. (after 1819)</td>
<td>Heirmologion by Petros the Lampadarios and Petros Vyzantios the Protopsaltes. [NM]</td>
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<td>135.</td>
<td>Paper</td>
<td>17,8 x 10,8</td>
<td>pp. 270</td>
<td>19th c. (1829)</td>
<td>Anastasimatarion by Petros the Lampadarios, exegesis by Gregorios and Chourmouzios. [NM]</td>
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<td>Scribe: Matthaios Vatopedinos.</td>
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<td>ff. 139</td>
<td>19th c. (after 1817-19)</td>
<td>Anthology (Vespers-Matins-Div. Liturgy)-Great Hours. [NM]</td>
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<td>Scribe: Chrysanthos Kaisarieys.</td>
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<td>A part is written by Ioannes.</td>
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<td>140.</td>
<td>Paper</td>
<td>20 x 13,1</td>
<td>ff. 60</td>
<td>19th c. (circa 1820)</td>
<td>Some compositions of Vespers and Matins. [NM]</td>
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<td>141.</td>
<td>Paper</td>
<td>16,7 x 11,5</td>
<td>ff. 310</td>
<td>19th c. (1825-1826)</td>
<td>Anthology (Matins-Div. Liturgy)-Heirmologion. [NM]</td>
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<td>A part is written in the NM.</td>
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<td>ff. 117</td>
<td>19th c. (circa 1810-1820)</td>
<td>Various musical works by many scribes. Many folios are written by Meletios Ephesios-Matthaios Vatopedinos (the same person) in Cyprus. Many folios are written in the NM.</td>
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<td>18th c. (1789-1800)</td>
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<tr>
<td>Anastasimatarion and Heirmologion by Petros the Lampadorios.</td>
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<tr>
<th>149. Paper</th>
<th>15.3 x 10.5</th>
<th>pp. 478</th>
<th>19th c. (1835)</th>
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<tr>
<td>Musical theory («Θεωρητικόν Μέγα») by Chrysanthos from Madytos. Scribe: Chourmouzios the Chartophylax.</td>
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<tr>
<th>150. Paper</th>
<th>15.8 x 11.3</th>
<th>ff. 122</th>
<th>19th c. (after 1819)</th>
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<tbody>
<tr>
<td>Heirmologion by Petros the Lampadorios. [NM]</td>
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<th>151. Paper</th>
<th>16.4 x 11</th>
<th>ff. 194</th>
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<tbody>
<tr>
<td>Heirmologion by Petros the Protopsaltes-Heirmologion by Petros the Lampadorios. [NM]</td>
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</table>

<table>
<thead>
<tr>
<th>152. Paper</th>
<th>20.2 x 14.5</th>
<th>ff. 91</th>
<th>19th c. (1820-1880)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Various manuscripts with just a few folios each one. Musical works of Anthimos hierodiaconos, Matheios Vatopedinos, Kyriakos Philoxenes, Phokion Vamvas, Alexandros Georgiades, Zapheiros Zapheiropoulos, Onoufrios Vyzantios. The 7th manuscript contains the 16 musical scales of the ecclesiastical music and comments on them by Gregorios the Protopsaltes. [NM]</td>
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<table>
<thead>
<tr>
<th>153. Paper</th>
<th>18.5 x 14</th>
<th>ff. 179</th>
<th>19th c. (after 1817-18)</th>
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<tr>
<td>Various compositions of the Great Doxology. [NM]</td>
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<th>154. Paper</th>
<th>18.5 x 14</th>
<th>ff. 179</th>
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<tbody>
<tr>
<td>Compositions in the musical system of Georgios Lesvios.</td>
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<th>155. Paper</th>
<th>21.7 x 15</th>
<th>ff. 90</th>
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<tr>
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<th>22 x 14.5</th>
<th>ff. 74</th>
<th>19th c. (1822)</th>
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<th>157. Paper</th>
<th>17 x 11.5</th>
<th>pp. 362</th>
<th>19th c. (circa 1817-18)</th>
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<tr>
<td>Anthology (Vespers). [NM]</td>
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<th>158. Paper</th>
<th>16.6 x 11</th>
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<tr>
<td>Anthology (Vespers-Matins). [NM]</td>
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<th>159. Paper</th>
<th>16.1 x 11</th>
<th>ff. 177</th>
<th>19th c. (circa 1817-18)</th>
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<th>160. Paper</th>
<th>16.5 x 10.5</th>
<th>ff. 140</th>
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<th>161. Paper</th>
<th>17 x 10.5</th>
<th>pp. 507</th>
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<td>Anthology of the Div. Liturgy. [NM]</td>
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<th>162. Paper</th>
<th>15.2 x 10.8</th>
<th>pp. 566</th>
<th>19th c. (circa 1817-18)</th>
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<td>Paper</td>
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<td>167</td>
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<td>17,9 x 13</td>
<td>pp. 152 + ff. 263</td>
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<td></td>
<td>Anastasimatarion by Petros the Lampadarios and Doxastarion by Petros the Lampadarios, exegesis by Gregorios. [NM]</td>
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<td>Scribe: Georgios papa Ioannou Manos.</td>
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<td>168</td>
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<td>Paper</td>
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<td>Sticherarion («Εκλογή στιχηροφικοῦ μέλους»). [NM]</td>
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<td>170</td>
<td>Paper</td>
<td>22,3 x 17,2</td>
<td>ff. 228</td>
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<td>Papadike Vol. A, exegesis by Chourmouzios. [NM]</td>
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<td>171</td>
<td>Paper</td>
<td></td>
<td>ff. 156</td>
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<td>Doxastarion by Iakovos the Protopsaltes, exegesis by Chourmouzios. (NM)</td>
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<td>Paper</td>
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<td>174</td>
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<td>177</td>
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<td>20,5 x 14,5</td>
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<td>Doxastarion by Iakovos the Protopsaltes. [NM]</td>
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<td></td>
<td>Scribe: Alexandros Georgiou Lemnaios.</td>
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</tbody>
</table>

70. Σ. Καρά, Ἔνα και διαστήματα (cit. n. 11), p. 18.
Anthology (Matins-Div. Liturgy). [NM]

179. Paper 22.5 x 16 ff. 222 19th c. (1818)
Anthology. [NM]
Scribe: Konstantinos the Teacher from Arta.

180. Paper 23 x 16,5 ff. 300 19th c. (1819)
Anthology. [NM]
One of the scribes is Konstantinos the Teacher from Arta.

181. Paper 23,5 x 16 ff. 305 19th (1819)
Anthology (Matins). [NM]
One of the scribes is Konstantinos the Teacher from Arta.

182. Paper 23 x 15 ff. 147 19th c. (circa 1818-19)
Anthology. [NM]

183. Paper 22,3 x 15 ff. 155 19th c. (circa 1820)
Sticherarion («Στιχηραρικόν μέλος»). [NM]

184. Paper 23 x 16 ff. 136 19th c.
Sticherarion («Στιχηραρικόν μέλος»)-Music theory. [NM]
Scribe: Stylianos Blyssides.

185. Paper 22,3 x 15 ff. 132 19th c. (circa 1818-20)
Heirmologion by Petros the Lampadarios, exegesis by Gregorios. [NM]

186. Paper 19 x 14 pp. 140 19th c. (1890)
Anthology (many musical works of Antonios Sigalas). [NM]

Various compositions. [NM]

188. Paper 20 x 14 ff. 94 19-20th c.
Various compositions. [NM]

189. Paper 21 x 15 ff. 63 19th c. (after 1818-20)
Music theory («Ειςαγωγή εἰς τὸ θεωρητικὸν καὶ πρακτικὸν τῆς ἐκκλησιαστικῆς μουσικῆς»)
by Chrysanthos from Madytos.
Scribe: Apostolos from Agrafla.

190. Paper 20 x 14,5 pp. 189 19th c. (after 1842)
Music theory («Κρηπίς») by Theodoros Phokacus.

191. Paper 19 x 14 ff. 13 19th c. (after 1825)
Cherubic Hymns (in the system of Georgios Lesvios).

192. Paper 21 x 17 ff. 130 19th c. (circa 1818-19)
Anthology of the New Papadike (Vespers). [NM]

193. Paper 22 x 16 ff. 16 19th c.
Compositions of the Div. Liturgy. [NM]

194. Paper 21 x 15,5 pp. 600 19th c.
Doxastarion by Petros the Lampadarios. [NM]
In the collection there are also the following Karas' manuscripts:
195. A Karas' exact copy (in the year 1934) of the manuscript 305 from the collection of the National and Historical Society of Greece (Musical theory by Kyrillos Marmarenos).
196. A Karas' copy (1923) of the Heirmologion by Petros the Lampadarios.
197. Karas' musical notes.
198. A Karas' musical notebook of 256 pages from the year 1920.
199. Some Karas' musical notes (ff. 14).
200. A big envelope which contains many handwritten plates from Karas' papers in various musicological Gongress.

Finally, as I mention above, in Karas' collection there are 18 manuscripts of various (non musical) content. A brief description in Greek follows:
201. Φυσιογνωστικά.
202. Νίκηφόρου Ξανθοπούλου, Συναξάρια.
203. Ακολουθία Αγίου Χαραλάμπους.
204. Ακολουθία Αγίου Θεονά.
205. Εκλογή Ψαλμών.
206. Διακονικόν.
207. Νομοκάνων Μαλαξώ.
208. Νομοκάνων.
209. Νομοκάνων.
210. Μαθηματάριον.
211. Επιστολάριο.
212. Επιστολάριο (Ροζάνδρα).
213. Μαθηματάριο.
214. Μαθηματάριο.
215. Κατάστιχο (1843-1905) και καταγραφή τραγουδιών.
216. Αραβικό.
217. Αραβοελληνική Ιραμματική.
218. Αραβικό.
The Legacy of Bernard de Montfaucon: Three Hundred Years of Studies on Greek Handwriting

Antonio Bravo García
Inmaculada Pérez Martín

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BIBLIOLOGIA

ELEMENTA AD LIBRORUM STUDIA PERTINENTIA

Volume 31 B
THE LEGACY OF BERNARD DE MONTFAUCON: THREE HUNDRED YEARS OF STUDIES ON GREEK HANDWRITING


Edited by
Antonio Bravo García and
Inmaculada Pérez Martín

With the assistance of
Juan Signes Codoñer

BREPOLS
Anna Gaspari

_Camillo Zanetti alias Camillus Venetus and his Subscriptions_

Camillo Zanetti was a prolific scribe of Greek manuscripts, active in Venice, Rome, Padua and Madrid in the second half of the sixteenth century. The paper discusses some problems in his subscriptions of the manuscripts Berol. Phillipps 1518 and Matrit. 4715.

Emmanouil Giannopoulos

_A Legendary Collection of Greek Manuscripts. First Approach to Simon Karas’ Archives_

This contribution presents an inventory of the 194 musical manuscripts possessed by Simon Karas, the well-known musicologist of the 20th century. Most manuscripts are written in the 18th and 19th centuries, but there are also a few from the 14th-16th centuries; some of them were produced in Mount Athos, Constantinople and Crete. Almost all the types of musical books preserving music in use in the Eastern Orthodox Church are represented in the Archives.

Pantelis Golitsis

_Copyists, Pupils and Scholars: the Production of Philosophical Manuscripts in the Circle of George Pachymeres_

This paper examines manuscripts which—due to their philosophical content, their textual structure and their handwriting—can be ascribed to people working for or in the circle of the Constantinopolitan philosopher George Pachymeres (1242-ca. 1315). The paper provides a list of the relevant manuscripts and identifies some of their scribes, including George Galesiotes, Manuel Gavalas and, possibly, Constantine Acropolites. This investigation into manuscripts sheds light on the intense philosophical activity in Pachymeres’ milieu and arrives at a better comprehension of its final product: Pachymeres composes his own philosophical commentaries, or reworks ancient ones, in new codices, which are subsequently copied for study by his pupils. An oral discussion of specific problems of interpretation, which in some cases has left written traces, must have taken place subsequently.

Dominique Grosdidier de Matons – François Vinourd

_Description of a Byzantine Bookbinding: Techniques and Materials_

The description of Byzantine bookbindings kept in the Bibliothèque nationale de France is a project that was undertaken by Dominique Grosdidier de Matons under the auspices of Paul Canart and later by Jean Irigoin and Philippe Hoffmann. The work evolved during the last years, and new techniques and research methods were developed by François Vinourd at the monastery of Saint-John-the-Theologian of Patmos.

Usually the bookbinding study is based on the similarity of decoration, but the goal of this research is to broaden the analysis to every aspect of the materials and binding techniques. To achieve this goal the authors describe every step of making the bookbinding in detail and in strict chronological order, and this process allows to reach more reliable conclusions on the dating of the bookbinding and its affiliation to a workshop.