Exploring Greek Manuscripts in the Gennadius Library

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Ecclesiastical Musical Manuscripts
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The music of Orthodox worship has its roots in ancient Greek music and was cultivated over the centuries by hymnographers, composers, chanthers, scholars, and others working in its service, both men and women. The purpose of this music was to extol and glorify the triadic Godhead and His saints, to express supplication and prayer, and to teach the faithful of the events that testify to the presence of God among men, the doctrines of the faith, and the last days, as taught by Christ.

This theological dimension of Orthodox chant went hand in hand with its artistic essence and value, just as liturgical poetry came to be interwoven with the melody that projected it and served as its vehicle, on the lips of the faithful, in their hearts, in churches both great and small, wherever the name of God is worshipped.

Over the course of the centuries, and by the end of the first millennium, Byzantine chant developed its own system of notation based on the Greek alphabet. The signs used in this notation gradually evolved into a highly effective system for representing the modes in which the hymns were to be sung, the rise and fall in pitch of the voice, the intervals used in musical scales, the musical lines used regularly to set words to music, and the time signatures for the chanting of these lines or theses, as they are termed.

This system of notation for Eastern chant, technically known as parasemantike, or as mouike semeiographia (musical notation), or methodos ton semadion tis psaltikis (method of notation of the psaltic art), has survived down to our own day, passing through various stages of development and conveyance into modern-day Orthodox worship ancient melodies and sophisticated ecclesiastical compositions by great musicians. It is particularly significant that over the thousand or so years that these sublime musical works have been copied, disseminated, and chanted, it has only been over the past 200 years that this music has been circulated in print, while throughout the preceding centuries (that is, from around the 10th century to 1819/1820) they were preserved solely in manuscript form, one copy after the other.

1. The Orthodox of the Greek East used the term psaltike techne ("Psaltic Art") to refer to their ecclesiastical chant long before the eclipse of the East Roman (today erroneously named "Byzantine") Empire in 1453.

2. The first printed musical text of Eastern Orthodox chant appeared in 1819, while the first full printed musical book was published a year later (see Giannopoulos 2004b, pp. 130–131).
The manuscript book was the medium through which the vast bulk of the Greek musical tradition was preserved and disseminated, particularly since ecclesiastical chant did not enjoy the benefits of print until 400 years after many other languages and systems of notation. Yet even after the great labor—given the technical resources of the time—of rendering the books of Eastern chant in printed form, and even in our own day when this process can be carried out simply and accurately by every user of a computer, the manuscript record of past centuries is of great value, for a host of reasons.

The first and most important reason is that, unfortunately, despite the years that have passed since the invention of musical typography and the vast resources for musical printing that we now possess, we have not yet managed to publish all the musical texts—many of very great value—that are still confined solely to the pages of manuscripts.

Other reasons why we still consult our manuscript sources for ecclesiastical chant include the need to study the growth and development of Orthodox chant, its nature and internal features, such as its modes and functions, the various tonal gradations used and their relation to other musical traditions, the relation between the names of the compositions and their forms, and the unchanging basis, over time, of the melodic lines associated with the various offices. They include also the study of the liturgical forms to which Orthodox chant belongs, the melodic expression of the preexisting or resulting (as the case may be) poetic discourse accompanying it, and, of course, the identification and recording of the career and work of the people who through the centuries made their mark as composers and conveyors of the chanter’s art.

These musical manuscripts—at least, those that have survived the vicissitudes of time—are estimated to number some 7,500 scattered across a large number of libraries, mainly in Greece, and, to a smaller extent, in the countries of the east Mediterranean, the Balkans, and elsewhere around the world. To close these introductory remarks, I should add that if we exclude the contribution of the international academic community, which has focused primarily on manuscripts of the Byzantine era, systematic musicological study of the greater part of the musical manuscripts of Orthodox chant only began in recent decades, with the monumental catalogues of the manuscripts of Mount Athos and surveys carried out in the collections of the National Library of Greece, the monasteries of Meteora, and elsewhere by Gregory Stathis, while valuable palaeographical studies have been published by Manolis Hatzigiakoumis. In recent years a new generation of musicologists in Greece has systematically turned to the manuscript sources in order to gain a better understanding of the history and practice of Orthodox chant.

3. See Giannopoulos 2004a, pp. 313–355, which gives a list of printed catalogues containing musical manuscripts by country, city, and library. This first attempt to provide such a list uncovered further material that I hope to publish in the near future.


5. Gregory Stathis has supervised the Studies series of publications of the Foundation for Byzantine Musicology, which includes many doctoral theses that explore questions related to Byzantine chant: Balageorgos 2001; Apostolopoulos 2002; Haldaiakis 2003; Karagounis 2003; Terzopoulos 2004; Krikou 2004; Giannopoulos 2004a.
Musical Manuscripts in the Gennadius Library

As part of my broader research on the subject, and in view of this colloquium on the manuscripts in the Gennadius Library, I examined the ecclesiastical musical manuscripts in the Library with the kind support of the Library's administration and assistance of the staff.

The manuscripts of Orthodox chant in the Gennadius Library are 20 in all. Eighteen are catalogued in three groups, while the other two are yet bear no catalogue number. I shall present this material under the following three headings: 1) Codices and collections, 2) Dating, copyists, and content of the manuscripts, and 3) Manuscripts of special musicological interest.

Codices and collections

The John Gennadius Collection of the Gennadius Library contains nine manuscripts mostly of Orthodox chant: one written on parchment, which is also the oldest musical manuscript in the Library, and eight written on paper (Genn. MSS 4, 23, 24, 25, 25.2, 26, 27, 27.1, 231). Generally, their condition ranges from relatively good to excellent, but there are one or two that have suffered considerable wear and tear, either because of long use or, in the case of the parchment manuscript, because of age. We know the names of the copyists of five of these manuscripts, four of whom date their work. MS 231, which I shall discuss at greater length below, although musical in content, does not contain ecclesiastical chant, but a variety of secular songs.

Besides these nine Greek manuscripts, the main collection of the Gennadius Library also includes a Russian musical manuscript of the 19th century (Genn. MS 28), which is elegantly decorated and contains the akolouthia of the Archangel Michael. This latter manuscript is not written in the notation of Greek Orthodox chant but in the Russian Znamenies, and for this reason I shall not discuss it further here.

The second most important group of musical manuscripts in the Gennadius Library is that included in the Damianos Kyriazis Collection (hereafter Ku). This collection contains eight musical manuscripts (Ku 25, 26, 27, 28, 29, 30, 31, 32), three of which are signed and dated by the copyists, while two others can be ascribed to particular copyists on reasonable grounds.

Another musical manuscript in the Gennadius Library is contained in the Martakos Collection (hereafter Ma): Ma 17. It is complete and in good condition, signed and dated.

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6. This research includes a number of projects, some of which are now complete while others are still ongoing: for instance, Giannopoulos 1994, 2004b, 2008a, 2008b. Giannopoulos 2008b describes 91 manuscripts of Orthodox chant contained in various libraries in Britain (a preliminary presentation of the significant information that this material offers to musicological research is presented in Giannopoulos 2008a). See also Giannopoulos 2005a, 2005b, and my forthcoming "Χειρόγραφο ψαλτικής τέχνης αποτελέσματα στο Μουσείο Μπενάκη," a paper read at the 5th Meeting of Byzantinists of Greece and Cyprus (Corfu, Ionian University, 3–5 October 2003), to be published in English (Manuscripts of Psaltic Art Preserved in the Benaki Museum). Lastly, I am currently preparing an article on the manuscript collection of Simon Karas.
Lastly, as mentioned earlier, the Gennadius Library contains two other ecclesiastical musical manuscripts, which are part of a larger number of uncatalogued manuscripts (here I shall refer to them as Uncatalogued Musical 1 and Uncatalogued Musical 2). The first is signed and dated, the second not.

These manuscripts as a whole have not been examined systematically in the past, and no detailed description of them exists. Furthermore, the musical interest of some of these manuscripts has not been highlighted by scholars and no effort has yet been made to identify the copyists of the unsigned manuscripts. However, several of the manuscripts were examined by philologist and paleographer Manolis Hatzigiakoumis three decades ago, and references to their existence and some of their scribes are contained in his work more generally.

**Dating, copyists, and content of the manuscripts**

The musical manuscripts in the Gennadius Library date from the 18th and 19th centuries, with the sole exception of parchment manuscript Genn. MS 4, which dates from the end of the 14th century.

To be precise, 10 manuscripts are dated by their copyists, three refer more vaguely to their date of composition, while the rest can be dated within fairly narrow limits on the basis of their content and the ecclesiastical composers mentioned in them. Nine of the manuscripts discussed here are signed by their copyists, either at the end of the text or in first-person references to themselves somewhere in the intervening pages. One or two of the copyists give a more or less vague reference to themselves, while some others can be guessed at.

When it comes to content, it needs to be noted at the outset that the musical manuscripts in the Gennadius Library contain anthologies of the most important ecclesiastical musical books of the 18th century, covering the liturgical and teaching needs of the chanters of the day.

The oldest dated manuscript is Genn. MS 23, which was copied in an elegant hand in 1713 by hierodiakon Silvestros. The copyist used colored inks in the headings, initials, and designs for the musical *kanonia* and *methodoi*, and placed the content within a red

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7. In Politis and Pappa 2004, pp. 92–101, pls. 24–27, I discuss briefly five of the musical manuscripts in the Gennadius Collection, which were displayed in the exhibition organized by the Greek Palaeographical Society and the Gennadius Library. Here I should note two typographical errors that need correcting in that publication: on p. 4 "Ευαγγέλια Γεωργίου" should read "Ευαγγελιά Γεωυργίου", and on p. 100, l. 6, the date of the death of Gregory protopatries should read "1821," not "1921."

8. Hatzigiakoumis 1980, pp. 85, n. 96, 154, 201, col. 1, fig. 61 (Genn. MS 23), 203, col. 2 (Genn. MS 24), 102, n. 351 (Genn. MS 231), 209, col. 2 (Ko 25), pp. 89, n. 141, 103, n. 370, 218 col. 2 (Ko 30), 89, n. 141, 92, n. 191 (Ko 32), plus more general references to other manuscripts in the Gennadius Library on pp. 201, 203, 213, 218. See also Hatzigiakoumis 1999 (Part III of the first volume of Hatzigiakoumis 1980, republished as a separate volume 19 years after its first publication, with, unfortunately, very little additional material added.).

9. On the various names used to refer to ecclesiastical musical manuscripts used here and in other studies, see Giannopoulos 2004b, pp. 65–90.
frame. His colophon is on fol. 163v, written in black ink, and the spelling indicates that he was relatively unlearned:


This mellifluous psaltic book was written by me, Silvestros hierodiaconos, and finished in the year of the incarnation of our Lord Jesus Christ 1713; and may its readers be blessed.

The script of the colophon is quite different to that of the rest of the codex, and I am in some doubt as to whether Silvestros really did copy the main body of the text. Indeed, we do not know of any other musical manuscript copied by a man of this name, with the exception of Silvestros Kykkotes who lived, however, at the end of the 18th and first part of the 19th century. The manuscript contains a full Protheoria of the "Psaltic Art," the arrangement of the anastasima sticheron idiomele by Panayiotes Chrysaphes of the 17th century, and a few chants for Matins and the Divine Liturgy.

Manuscript Ms 17 (Pl. 16) was written by hieromonk Nikephoros in 1735. Nikephoros wrote it "at great labor and effort, full of diligence and patience" in the skete of Saint Demetrios, close to Vatopedi monastery on Mount Athos. He was an experienced copyist of musical manuscripts, as evidenced by this particular manuscript, which combines an Anthologia tēs Papadikēs and a Heirmologia of the bishop of Neai Patrai Germanos, and by the fact that, as research has revealed, he was also the copyist of the elegantly written Docheiariou 410, Stavronikita 164, and Canonici gr. 25 of the Bodleian Library. I note that the latter manuscript was written by Nikephoros a few years earlier, in 1729, in the monastery of Vernikovou near Nafpaktos.

A rough note on fol. 143 of Genn. MS 24 indicates that this manuscript by Anastasimatarion of Chrysaphes and anthology of chants was copied in April 1734 by

10. The Protheoria τος Πασλικη is a theoretical text presenting a detailed account of the key elements of Orthodox chant, particularly the method of notation and the mode of chanting of the compositions. This text, in one form or another, often prefaced manuscripts of ecclesiastical music.

11. The protopasales of the Great Church in Constantinople Panagioties Chrysaphes ("the younger," as he is often dubbed in the manuscripts so as not be confused with Manuel Doukas Chrysaphes, lampadaris "of the beneficent royal clergy," who lived in the mid-15th century) was a key figure in the history of Greek Orthodox chant in the 17th century (see Giannopoulos 1998).

12. His colophon, full of spelling mistakes, is on fol. 305: "Εξέλειψε τέλος ἡ παροίκον ἁματομελερρωτικοῦ Βελλος διὰ χειρὸς καμίο
τοῦ εὐτέλους καὶ ἀμεθής ύπερ πάντων Νικηφόρου ἱερομονάχου καὶ οἱ ἀναγινόσκοντες εὑχηθεὶ τοῦ κυρίου ἡμῶν Ἰησοῦ eis tēν ἑνοδικοῦ οἰκονομίας τοῦ κυρίου ἡμῶν Ἰησοῦ eis tōn κυρίου ἡμῶν Ἰησοῦ eis tēν ἑνοδικοῦ οἰκονομίας τοῦ κυρίου ἡμῶν Ἰησοῦ eis tēν ἑνοδικοῦ οἰκονομίας τοῦ κυρίου ἡμῶν Ἰησοῦ eis tēν ἑνοδικοῦ οἰκονομίας τοῦ κυρίου ἡμῶν Ἰησοῦ eis tēν ἑνοδικοῦ οἰκονομίας τοῦ κυρίου ἡμῶν Ἰησοῦ eis tēν ἑνοδικοῦ οἰκονομίας τοῦ κυρίου ἡμῶν Ἰησοῦ eis tē

Nikolaos Raidestenos, who also states that he was the owner of the manuscript 24 years later (in 1758) in a later note on fol. 301v. Here, again, the handwriting of the notes does not bear much resemblance to the handwriting of the main body of the text.

Manuscript Ku 25 was copied in 1777 by an otherwise unknown scribe Ioannes of Chios, as he himself states on fol. 106 (Pl. 17):

Πέρας ὀδε ἦλθεν τὸ παρὸν ἄσματομελήμουν ἀναστασιματάριον διὰ χειρός καμιῶν τοῦ ταπεινοῦ Ἰωάννου Χίου κατὰ τὸ [,αψω'] [1777] σεγουστὶ ὦ πέμπα δευτέρας ὤθεν οἱ ἀναστνώσκοντες αὐτῷ μέμησθε καμιῶν ἐν ταῖς ἱεραῖς πρὸς κύριον ἐντεύξεσιν.

This Anastasimatarion was finished by me, the most humble Ioannes of Chios, on Monday, August 14, 1777. May its readers remember me in their prayers to the Lord.

This is an Anastasimatarion by protopsaltes Panagiotes Chrysaphes that includes interesting attempts to decorate some of the leaves with multicolored headings. The hand of Ioannes of Chios looks very much like that of the remarkable musician, copyist, and protopsaltes of Smyrna Demetrios Lotos, who was also from the island of Chios, which justifiably causes us to wonder if the two men may have been teacher and student.

The remaining dated manuscripts belong to the 19th century, and specifically 1801 to 1853. Manuscript Genn. MS 26, which is yet another Anastasimatarion by Panagiotes Chrysaphes, dates from 1801, copied by hierodiakon Ioasaph of Agrapha. Ioasaph, who is known from other manuscripts copied by him, signs the manuscript on fol. 191 (Pl. 18):

"Ὡδε πέρας εἰλήφην ἡ βίβλος αὐτῇ ἐκ χειρός ἐμοῦ τοῦ ἐλοχιστοῦ Ἰωάσσαρ ἱεροδικοκόνου τοῦ ἐξ ἀγράφων ἐν ἑτεῖ, αὐτῷ [1801] ἱουνίου ἡ

I, the most unworthy hierodiakon Ioasaph of Agrapha, finished this book in 1801.

Manuscript Genn. MS 27.1, a Heirmologion composed by lampadarios Petros Peloponnesios and containing additional compositions by his pupil protopsaltes Petros Vyzantios, was written in 1817. Although the scribe does not state his name, on fol. 114 he notes the place and date of the book’s production, Smyrna, which for a number of decades was one of the most important centers outside Constantinople for the cultivation of Orthodox chant.

14. The note, which is partly illegible, states that the manuscript “was completed in April 1734 by me, Nikolaos Raidestenos.”
15. E.g., National Library of Greece MS 2441.
16. I.e., “τέλος τῷ δὲ συντελεσθῇ τῶν ὅλων θεοῦ δόξα. Σμύρνη τῷ αὐτῷ” [1817] ἑπισκόπῳ α’ (Finished, Praise to God the creator of all, in Smyrna 1817, April 1st).
Manuscript Ku 31 is an Anthology for Matins and the Divine Liturgy, which was written by two musicians in the so-called New Method of musical notation for ecclesiastical chant (marking a new advance in the written representation of ecclesiastical chant) endorsed by the Church in 1814 and still in use today. This manuscript is not of particular interest as regards its content and is not in good condition. The second copyist, however, follows a practice of earlier times in order to state when he produced this section of the manuscript, or at least some of its arrangements.

On fol. 129v he writes in the left margin a cryptographic message, after which he adds, in normal script, the date and place of his scribal labors. The scribe's mode of cryptography involves a simple cipher based on the reverse use of the Greek alphabet. The message and its decipherment run as follows:

οεθ ρυκοζε' ηζκε ζκε φπωο ποδεκε ικε ζυκη ιθκε εσση
κυρ Θεοκτιστι στου τοι διαδ καλου πολεος Προσης
ψυχανθο γωθημι: 1818 οκτωβριου κα' προσηα:
'ηγανα χαριν

And a little further down he notes his name: "ο παπα νικολαος" (papa-Nikolaos).

Athanasiios Kalogeropoulos, who claims to be a student of protopsaltes Gregorios and chartophylax Chourmouzios, the leading exponents of ecclesiastical chant at that time and two outstanding figures in the history of Eastern chant more generally, copied in 1820 in Constantinople manuscript Ku 30 (fol. 87: "Πέρας ὁδε εὔλης ἡ παρούσα ὁσμοτεμελύρητος ἐκλογῆ τῶν καλοφωνικῶν εἰρήνων παρ᾽ ἐμοῦ τοῦ ταπεινοῦ Ἀθανασίου Καλογεροπούλου Πελοποννησίου. Ἐν ἔτει σωτηρίῳ 1820: Μαΐου 23: ἐν Κωνσταντινου πόλει"). Indeed, as Kalogeropoulos states, the manuscript contains a selection of "sweet-sounding" kalophonic heirmoi, and is likewise titled "Selection of Kalophonic Heirmoi" (Pl. 19). These are slow, technical arrangements by, for the most part, older composers, which were transcribed into the New Method of musical notation by protopsaltes Gregorios. I shall return to this codex later in order to comment on one of its more interesting sections.

Other dated musical manuscripts in the Gennadius Library include: Ku 26, which contains the highly popular Anastisamatarian by lampadarios Petros Peloponesios with additional kekragaria and stichologia by his student protopsaltes Petros Vyzantios, copied in 1827 by Matthais of Athens,18 the Uncatalogued Musical 1, an Anastisamatarian by protopsaltes Petros Vyzantios copied by Ioannes Anagnostes, again in

17. On the scribal practice of employing cryptography, see Mioni 1979, pp. 111–113.
18. After the title on fol. I the scribe states: "Νῦν Ἀναστασιματηρίων μεταφρασθέν κατὰ τὴν νεωρανῆ μέθοδον τῆς μουσικῆς ὑπὸ τῶν ἐν κονσταντινουπόλει μουσικολογικῶν διδασκόντων καὶ ἐφευρέτων τοῦ νῦν μουσικοῦ συστήματος κυρίου Γρηγορίου λαμπαδαρίου τῆς τοῦ Χριστοῦ μεγάλης ἐκκλησίας, Γεωργίου Χουρμουζίου, Χαρτοφύλακας τῆς μεγάλης ἐκκλησίας, καὶ Χρυσοκούδου ἀρχιμακρινίδου, ὁδοχείρας Μαθαίου τοῦ ἐξ Ἀθηνάων ἐν μόρφῳ τῷ 1827 κατὰ τὴν Ἀγιοστοῦν."
1827;°° Genn. MS 27, which is a copy of the printed Tameion Anthologiai made by Spyridon Salivers of Santorini in 1853.°°

Of the undated manuscripts in the Gennadius Library four volumes are worthy of special mention: above all, Genn. MS 4, a parchment manuscript of the late 14th century, which contains a two-columned Pentekostarin and Anthologion tès akolouthias for the months March to August, in which the hymns of the akolouthias are basically written without musical notation, as in ordinary liturgical books, although many of the idiomela are set to music as an aid for the chanter. The musical notation used is the full middle-Byzantine notation, while the script has faded slightly and the leaves have browned.

The practice of inserting musical texts into non-musical hymnographical Anthologiai and, what is more, of writing out the music of the idiomela that could not be sung from memory seems to have been fairly widespread in the late Byzantine era, since we come across similar manuscripts in other libraries.°° This particular Gennadius manuscript, alongside these others, is a notable source for the chant of this period, though there are a number of omissions in the material as various leaves have been lost.

Of the other manuscripts in the Gennadius Library, it is worth noting Genn. MS 25, whose various sections appear to have been written by five different scribes in five different periods. The first section contains the entire Heirmologion by lampadarios Petros Peloponnesios, while a change in binding indicates a new section beginning on fol. 133 containing an anthology of chants for the principal offices of the day: Vespers, Matins, and the Divine Liturgy. This second section of the book was written at the end of the 18th century by the protopsaltes of Smyrna and correspondent of Adamantios Korais, Demetrios Lotos (mentioned above). This is evident from his highly characteristic handwriting, and the headings on fol. 198 ("έτερα [χερουβικά] συνοπτικά, σύνθεσις ἐμοῦ τοῦ εὐτελοῦς διημεριστού λόπον χίου [ήχος χιου] α'. Οί τά χερουβίμ") and 212v ("έτερα κοινωνικά κατ' ἦχον, σύνθεσις ἐμοῦ τοῦ εὐτελοῦς διημεριστού λόπον χίου [ήχος χιου] α' Αєιδετ") in which he gives us his name (Pl. 20). The next section of the manuscript is by another scribe—the fourth so far—who provides us with a number of less well-known compositions by the musicians and scribes Evangelinos Skopolites and Emmanuel Goutas, protopsaltes of Thessaloniki in the early 18th century. The hand of this section, as well as the style of the initials, is highly reminiscent of the hand of Evangelinos Skopolites known to us from other manuscripts. These folios, which are older than those of the two preceding sections of the manuscript and date to the first half of the 18th century, are badly stained.

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19. On fol. 163 of the manuscript there is a colophon: "Τέλος καὶ τῷ θεῷ δόξα ἀμήν. ἐν ἑτεὶ ὑπὸ Χριστοῦ σοικ. [1827]: ἀπεικόνισε θ' ἔργον το ἅρμα διὰ χερούς ἐμοῦ τοῦ ἁγίου Αναγνώστου Ιωάννου καὶ οἱ έχοντες εὐφωνία ἑαυτῷ ἐμοῦ." On Ioannes Anagnostes, see, e.g., National Library of Greece MS 915, Ioannina, Archaeological Museum MS 28, Agion, Monastery of the Taxiarchs MSS 7, 8, 9.

20. The colophon on p. 450 reads as follows: "το παρόν μουσικοβιβλίον εγράφη ὑπὸ χειρός παρά τοῦ εν Ρωμία ἦ θηρίας μουσικολογούματος κ. Στυριδίωνος Α. Κ. Σταλήματος. Τέλος καὶ τῷ θεῷ δόξα." 

21. This type of manuscript is discussed briefly in Giannopoulos 2004b.
Manuscript Genn. MS 25.2 is yet another anthology for the *Orthros* (Matins) and the Divine Liturgy, dating from the early 19th century, the hand of which is reminiscent of that of Demetrios Lotos, although it would be rash to attribute the manuscript to him with certainty. It is in relatively good condition.

To close this section, three manuscripts containing kalophonic heirmologia in the Kyriazis Collection (Ku 28, 29, and 30) deserve mention, as well as Uncatalogued Musical 2, containing a somewhat inelegantly written Anastasimatarion (a copy of the printed version published by Petros Ephesios in 1820) and Anthology. All these manuscripts, particularly the first three, were written after the introduction of the New Method in 1814 by students of the Patriarchal School that was founded for the purpose of disseminating the new system of musical notation. This is evident from references in the texts to teachers of the School and from the way in which the manuscripts have been written (where, particularly in the case of Ku 30, three or four copyists are clearly flexing their scribal talents in the same manuscript).

**Manuscripts of special musicological interest**

In this section I shall discuss some of the more notable musicological features that we come across in the ecclesiastical musical manuscripts of the Gennadius Library. I have already noted the rarely encountered, or even unknown till today, chants of Evangelinos Skopelites and *protopsaltes* of Thessaloniki Emmanuel Goutas, contained in the third part of Genn. MS 25. These amount to two or three hymns (*mele*), kalophonic heirmoi, and kratemata, the interest of which is limited in essence to tracing their origins.

In the case of manuscript Ku 27, however, we have a similar case but of considerably greater importance: the first and last leaves of the manuscript are written by the same individual around 1845–1850, in the New Method of musical notation. The text between these first and last leaves is written by two other scribes, one of whom is certainly much earlier, since he uses the older system of musical notation.

The scribe of the first and last leaves is surely the 19th-century chanter papa-Giorgis Rysios, who besides many other popular hymns, anthologizes here his own compositions, as well as hymns of his teacher Konstantinos Vyzantios, *protopsaltes* of the Great Church, and versions of, and improvements to, hymns by earlier composers. His own compositions include Psalm LXXII (Septuagint: 71) (‘Ο Θεός το κρίμα σου τῷ βασιλεί δός) written in October 1840 “for Greece . . . in the mode of a polyeles . . . at the request of beloved Ilias Tantalis” in the fourth plagal mode, and a kalophonic heirmos (Κύκλω τῆς τραπεζῆς σου) in the barys mode written in March of the following year, in imitation of a similar composition by Konstantinos Vyzantios.

The last part of the manuscript includes another composition by Konstantinos Vyzantios rendered in the New Method by Rysios (Pl. 21), while at other points there

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are compositions by other, anonymous, composers, as well as polyeleoi by chartophylax Chourmouzios and Georgios of Crete, all embellished, abbreviated, and/or corrected by the same copyist in the years 1837–1841. I should note that these interesting compositions have not yet been found in other manuscripts, and, what is more, we do not know of any other manuscript written by papa-Giorgis Rysios.

Of all the manuscripts discussed here, Genn. MS 231 (Pl. 22) is perhaps the best known among musicologists, not so much because considerable information regarding the manuscript has been published, but because of the nature of its content. It is a somewhat untidily written selection of songs set to music by Gregorios, protospathes of the Great Church, who died in 1821. Some of the pages are difficult to read because the handwriting is unclear and because the paper has been badly blotted by the ink.

The words to the songs are patriotic, or concern romance or specific individuals such as the ill-fated Patriarch Gregory V, some written by "the great noble postelnikos" Georgios Sofutsos, some by Nikolaos Logadis, and others by unknown poets. As is the case elsewhere, the first verse of each song is written out using the ecclesiastical musical notation, and then follow the remaining verses that are simply sung the same way. In some cases the first letters of the verses form an acrostic (e.g., ΕΥΦΡΟΣΥΝΗ).

All the musical arrangements employ the Eastern dromoi (lit. "roads," or scales), but are given in the manuscript as ecclesiastical echoi, or modes. The songs and their melodies are rarely encountered elsewhere, even the most typical of these manuscripts, Vatopedi MS 1428.

In general, this codex holds a special place among the musical manuscript tradition of the Greek world, since it belongs to a group of 50, or at the most 60, manuscripts whose content reveals, on the part of many important ecclesiastical musicians, a broad knowledge and engagement with another branch of their art: poetry and musical arrangement of verses in the so-called rhyathen, i.e., secular musical tradition, as stated clearly in the heading on fol. 51v–52 of our manuscript:

tο άκολουθος συνετέθη παρὰ τοῦ εὐγενεστάτου άρχοντος
ποστελνῖκον κυρίου κύρ Γεωργίου Σούτζου κείμενον καὶ μέλος,
έτονίσθη δὲ παρὰ Γρηγορίου λαμπαδαρίου κατὰ τὴν παράδοσιν τοῦ
ιδίου, μακάμ μεστενγικῃ, οσούς ἄρφοι, λέγεται καὶ ίδιο
τοὺς ἐξωτερικοὺς [μουσικοὺς], καθ’ ἴμας δὲ ήχος βαρύς, ἄρχεται
dὲ ἐκ τοῦ ζω

24. To this category of chants belong the works on fol. 1 ("το παράν άνωνύμου, ἐπιδορθιθέν καὶ ἐκπολυτικεῖ ἔποιη Κυρίῳ τοῦ Ρουσίου ἐν έτει
ἀνεξ 
παρά Γεωργίου Ρουσίου"), and fol. 25 ("Λόγον ἑγεθον [ήχος] βαρύς τοῦ [Γεωργίου] Κορνος σε σύντομη
Γεωργίου Ρουσίου, 1840 Οκτώβριος")

25. I give here a preliminary list of manuscripts containing similar collections of secular music: Archbishopric of Cyprus MS 33; Vatopedi MSS 1414, 1428, 1429, and perhaps 1430; Hellenic Parliament MSS 27, 28; Grisanti Library MSS 3, 8 (dated 1698); Docheiatou MSS 322, 1463; Philological Society of Constantinople MS 44; lvron MSS 964, 1080, 1189, 1203; Karaz MSS 32, 38; IEE MS 47; Centre for Asia Minor Studies (scribe
The following text and music were composed by the great noble postelnikos Georgios Soutzos, transcribed in musical notation by lampadarios Gregorios according to his own system, makam bestenikar, usul hafl, called kar by secular musicians, or the barys mode by us, beginning in Zo.

The last interesting musicological case among these manuscripts that I shall discuss here is to be found on fols. 82v–87 of Genn. Ko 30, copied by Athanasios Kaloyeropoulos in 1820. As noted earlier, this manuscript contains a selection of kalophonic heirmoi. A few years prior to 1820, the most important kalophonic heirmoi had been gathered from older manuscripts in a single volume and transcribed into the New Method by lampadarios, and later protopsaltes of the Great Church, Gregorios. The new transcription of the kalophonic heirmoi was published in print in 1835, establishing itself as one of the key forms of ecclesiastical music down to the present day.

In the last folios of the manuscript, however, Kaloyeropoulos records three kalophonic heirmoi transcribed into the New Method by the other great innovator of ecclesiastical musical notation, the chartophylax Chourmouzios (Pl. 19). This is a significant find. A first investigation indicates that only two of these three versions of Chourmouzios could be located in another (single) manuscript besides the Gennadius manuscript. Indeed, one of the versions is that of a fine arrangement dating back to the early 18th century by protopsaltes Panagiotes Halatzoglou of Trebizond: the heirmos ‘Εφριζε γιη, a landmark composition for its period, which was sung traditionally before Christ on the Cross on the night of the Thursday of Holy Week.

The varied career of Chourmouzios bequeathed to us a large and, with regard to the preservation of Eastern chant, extremely important body of work, which even today continues to yield new data for researchers. His special interest in kalophonic heirmoi has been largely overlooked (compared with that of Gregorios), mainly because evidence for this interest has not survived in the manuscripts and, subsequently, did not pass into printed form.

Thomaidis, MS 1970) and “a manuscript of Raide-estenos”; Paros, Longobardas Monastery MS 47; Great School of the Nation MS 53; Great Lavra MSS E 4, K 171; MIE-T-ΠΑ MS 37; Xeropotamou MS 262; Pantelimon MS 994; Romanian Academy MSS 795 (339), 740 (653), 784 (794), 803, 925, 927, 2238; St. Catherine’s of Sinai MS 1440; Manuscript of the Greek Literary and Historical Archive; Chilandariou MS 165; the Psalms Library (as catalogued by Akakios Megaspiliotis); and National Library of Greece MS 2601; Andros, Aya Monastery MS 113. Lastly, I know from reliable sources that in Romania there are similar manuscripts, which are related mainly to the career of Nikephoros Kantouniatis of Chios.

26. These are the heirmoi beginning: θην σην ειπήνων (in the first mode, arranged by Petros Ber-ektis), Έφριζε γιη (first plagal mode, pentaphonic enharmonic, arranged by Panagiotis Halatzoglou), and Τὸν διαφόρον βουκάλια τῆς δόξης (fourth plagal mode, arranged by Petros Berektis).

27. Aigion, Monastery of the Taxiarchs MS 9 contains the heirmoi ‘Εφριζε γιη and θην σην ειπήνων transcribed by Chourmouzios. On this manuscript, see Chatziyiakounis 1975, pp. 250–252, although the reference to these chants in the manuscript is on pp. 436, 468, where the incipits of the hymns are given together with references to the first part of the volume.

Seen in this light, the three hymns of manuscript Ku 30 are an aid to understanding these older melodies, as they can be chanted by using the New Method of musical notation. They also enable us to compare the rewritings in the new notation of these two master chanters and see to what extent they differ or, in general terms, converge, while allowing of course for divergences that reflect the stylistic preferences of each.

If they differ, one could claim that the ecclesiastical music that has been bequeathed to us by the musicians of the 19th century tends to embody their own subjective rendering, in the new notation, of the older manuscript tradition and less the chant of their forebears. If, on the other hand, a comparison of these renderings in the new notation reveals that the various musicians are reproducing the same melody, then this would suggest that they are indeed preserving the earlier tradition and that when we listen to chant as recorded in the New Method, we are in fact listening to the musical tradition of Hellenism as heard beneath the vaulted domes of churches many centuries ago.

A comparison of the New Method transcriptions by Gregorios and Chourmouzios of the kalophonic heirmos "Εορτή Ἕλληνης" by Halatzoglou clearly confirms the second of these two hypotheses, that is, the case for continuation of the tradition. The melodic momentum is the same, the intermediate endings of the melody occur at the same points and on the same syllables of the musical scale, the same musical lines evolve across the same phrases of the poetic text, and only the secondary analysis of notes or musical theses shows some divergences, which simply reflect a slightly different approach on the part of Chourmouzios to the stress to be assigned to this or that note of the older notation. Accordingly, these chants in Ku 30 enable us to confirm one of the long-standing premises of Greek musicological science.

Postscript

Such, in general terms, are the 20 musical manuscripts held today in the Gennadius Library. Relatively small in number, they are nevertheless of great value for the musical historian and deserve our special attention as products of Greek culture, the study of which should be a concern for all of us. That, after all, was the aim of the founder of the Gennadius Library, John Gennadius, and of those who have succeeded him in his mission.
Γενν. ΜΣ Μζ 17, fol. 305. Κολοφόν του Νικηφόρου
Genn. MS Kv 25, fol. 106. Colophon of Ioannis of Chios
Genn. MS 26, fol. 191. The colophon of Ioasaph
Genn. MS Ko 30, fol. 82v. Kalophonic heirmoi rendered in the new notation by Chourmouzios
Plate 21 • (Giannopoulos)
Genn. MS 231, fol. 3. Verses by Georgios Soutsos, music by Gregorios
Greek manuscript production has a long and fascinating history, covering almost every area of intellectual, religious, literary, and administrative endeavor in the Greek-speaking world of the medieval and early modern eras. *Exploring Greek Manuscripts in the Gennadius Library* features 12 essays on the tremendously rich and exquisite Greek manuscript collection of the Gennadius Library. Each of the authors is a leading manuscript scholar, and each chapter is illustrated by color plates highlighting some of the most interesting and beautiful examples held in the Library's care.

The Gennadius Library of the American School of Classical Studies at Athens and the Greek Paleographical Society have joined together to produce this volume on Greek manuscripts in both Greek and English. Their publication marks the relaunch of the Gennadeion Monographs series and allows the American School of Classical Studies to continue its commitment to bilingual publishing.