

Anthologion, or Papadike [Chant Book, Musical Anthology]

In Greek, manuscript on paper

Probably Constantinople, c. 1815 AD

iii + 162 + iii folios on paper, modern foliation in pencil, lower outer corner, recto, (collation i² ii-ix⁸ x⁵ [-6, cancelled with no text loss] xi-xviii⁴ xix¹⁰ xx⁸ xxi-xxviii⁴ xix⁶ xxx-xxxi⁴ xxii²), no quire signatures, paper folded in 4°, chain-distance 30 mm., watermarks (three crescents with the letters FGA) similar to Eineder no. 438 (attested in 1815), dry-point ruling (Leroy type 22D1), 30 lines per page, (justification 155 x 100 mm.) Original binding of gilt-tooled brown leather over pasteboard, with two original pastedowns-cum-flyleaves of marbled paper. Dimensions 210 x 156 mm.

Early example of the "New Method" or "Chrysanthine" system of notation, invented in c. 1815 (when the present manuscript was transcribed) and still in use today. Probably the property of a singer, this manuscript includes compositions by composers contemporary with its production and named as "our teacher." It predates the first printed Greek *Anthologion* of 1820 and merits further study in relationship to examples found in significant collections (there is no modern Census) at Mt. Athos, Mt. Sinai, the National Library of Greece, the British Library, and Princeton.

PROVENANCE

1. Written in the Ottoman Empire, probably in Constantinople and certainly around 1815 A.D. The Italian paper produced in Venice and Lombardy and frequently exported to Ottoman lands (Velkov & Andreev, 15) is attested in 1815. Our manuscript was copied after the death of one of the composers, Jacob the Protopsaltes (c. 1740 – April 23, 1800), as witnessed by the title to one of his works on f. 69r. Two of the composers, George the Cretan (c. 1750-1816) and Gregory the Lampadarios a.k.a. Gregory the Protopsaltes (1778-1821), were still alive and active at the Patriarchate of Constantinople and are named "our teacher" in the titles on ff. 136r, 140r, and 142v. The partly legible word "...OKAIOΣ" in the ornamented initial "A" on f. 1r is probably the name of the first owner, who must have been a church singer himself.
2. Private European Collection.

TEXT

ff. 1r-89v, Vesperinal chants, as follow:

ff. 1r-19v, Musical settings for:

--Psalm 103:28-29 (Ἀνοίξαντός σου τὴν χεῖρα, τὰ σύμπαντα πλησθήσονται χρηστότητος, ἀποστρέψαντος δέ σου τὸ πρόσωπον, ταραχθήσονται) by John Koukouzeles (?);

--Psalm 103:29 (Ἄντανελεῖς τὸ πνεῦμα αὐτῶν, καὶ ἐκλείψουσι, καὶ εἰς τὸν χοῦν αὐτῶν ἐπιστρέψουσιν) by John Koukouzeles;

--Psalm 103:30 (Ἐξαποστελεῖς τὸ πνεῦμά σου, καὶ κτισθήσονται, καὶ ἀνακαινιεῖς τὸ πρόσωπον τῆς γῆς) by Panaretos;

--Psalm 103:31 (Ἦτω ἡ δόξα Κυρίου εἰς τοὺς αἰῶνας, εὐφρανθήσεται Κύριος ἐπὶ τοῖς ἔργοις αὐτοῦ) by Koukouzeles;- Psalm 103:32 (Ὁ ἐπιβλέπων ἐπὶ τὴν γῆν, καὶ ποιῶν αὐτὴν τρέμειν, ὁ ἀπτόμενος τῶν ὀρέων, καὶ καπνίζονται) by George Kontopetres;

--Psalm 103:33 (Ἄσω τῷ Κυρίῳ ἐν τῇ ζωῇ μου, ψαλῶ τῷ Θεῷ μου ἕως ὑπάρχω) by Emmanuel Chrysaphes;

--Psalm 103:34 (Ἡδυνθείη αὐτῷ ἡ διαλογία μου, ἐγὼ δὲ εὐφρανθήσομαι ἐπὶ τῷ Κυρίῳ) by John Kladas;

--Psalm 103:35 (Ἐκλείποιεν ἁμαρτωλοὶ ἀπὸ τῆς γῆς, καὶ ἄνομοι, ὥστε μὴ ὑπάρχειν αὐτοῦς) by John Kladas the Lampadarios;

--Psalm 103:36 (Εὐλόγει, ἡ ψυχὴ μου, τὸν Κύριον) and the doxology "Δόξα σοι, βασιλεῦ ἐπουράνιε· δόξα σοι, παντοκράτωρ δίκαιε· δόξα σοι, ὁ Θεός" by John Kladas the Lampadarios;

--Psalms 103:19-20 (Ὁ ἥλιος ἔγνω τὴν δύσιν αὐτοῦ ἔθου σκότος, καὶ ἐγένετο νύξ) and a doxology by John Kladas the Lampadarios;

--Psalm 103:24 (Ὡς ἐμεγαλύνθη τὰ ἔργα σου, Κύριε, πάντα ἐν σοφίᾳ ἐποίησας) and the doxology "Ἀλληλούϊα, Ἀλληλούϊα, Ἀλληλούϊα. Δόξα σοι ὁ Θεός": "ancient and artful melody" by "an unknown composer";

ff. 19v-36v, Musical settings for Psalm 1 (Μακάριος ἀνὴρ, ὃς οὐκ ἐπορεύθη ἐν βουλῇ ἀσεβῶν etc.) by: Lampadarios Peter the Peloponnesian; Chourmouziou; George the Cretan;

ff. 36v-81r, Vesperinal musical settings (*kekragaria*), according to the eight musical modes, for Psalm 140:1-2 (Κύριε ἐκέκραξα πρὸς σέ etc.) by: St John of Damascus; Priest Balases the Nomophylax; Jacob the Protosaltēs "of blessed memory";

ff. 81r-85v, Musical setting by George the Cretan for the "resurrectional" (*anastasima*) short hymns (*stichera*) chanted at Vespers on Easter Saturday;

ff. 85v-86v, The ancient vesperinal hymn "O Gladsome Light" (Φῶς ἱλαρόν) in an anonymous musical setting;

ff. 86v-87v, The vesperinal psalm verses (*prokeimena*) for each of the seven days of the week (Ἰδοὺ δὴ εὐλογεῖτε τὸν κύριον, πάντες οἱ δοῦλοι κυρίου etc.), set to music by "our teacher Kyr Gregory the Lampadarios, as sung in the Great Church of Christ" [i.e. the Patriarchate of Constantinople];

ff. 87v-88v, "Ancient melody" for the vesperinal Psalm verses (*prokeimena*) sung on Sundays during Lent (Μὴ ἀποστρέψῃς τὸ πρόσωπόν σου ἀπὸ τοῦ παιδός σου etc.);

ff. 88v-89v, "Other *prokeimena*, for the dominical feasts" (Τίς θεὸς μέγας ὡς ὁ θεὸς ἡμῶν etc.) set to music by Gregory the Lampadarios;

f. 89v, Chant (Ἀνάστα, ὁ θεός, κρῖνον τὴν γῆν etc.) that on Easter Saturday replaces the "Hallelujah" after reading from the Epistles at the Divine Liturgy;

ff. 90r-96r, The hymn "Mother of God Virgin" (Θεοτόκε παρθένε, χαῖρε, κεχαριτωμένη Μαρία etc.) set to music by Peter "Bereket";

f. 96r-v, "Lord, Have Mercy", sung during the Fraction of the Bread after "God, save Thy people";

f. 96v, Short version of the hymn "Mother of God Virgin" (Θεοτόκε παρθένε) sung during the Fraction;

ff. 96v-111r, Independent hymns (*idiomela*) for the Sundays of Great Lent (Ἐλαμψεν ἡ χάρις σου Κύριε, ἔλαμψεν ὁ φωτισμὸς τῶν ψυχῶν ἡμῶν etc.), set to music by: Peter the Lampadarios; Jacob the Protosaltēs; Peter Vyzantios the Protosaltēs;

ff. 111r-116r, Hymn for Holy Thursday (Κύριε, ἡ ἐν πολλαῖς ἁμαρτίαις περιπεσοῦσα γυνή, τὴν σὴν αἰσθομένη θεότητα etc.), set to music by: Peter the Lampadarios in imitation of Daniel the Protosaltēs; Jacob the Protosaltēs;

ff. 116r-118r, The hymn Κύριε, ἀναβαίνοντός σου ἐν τῷ σταυρῷ etc. set to music by: Peter the Lampadarios; Jacob the Protosaltēs;

ff. 118v-119v, The hymn Ἦδη βάπτεται κάλαμος ἀποφάσεως etc. set to music by Jacob the Proposaltēs;

ff. 119v-122r, The vesperinal hymn (*apostichon*) for Good Friday Σὲ τὸν ἀναβαλλόμενον τὸ φῶς ὥσπερ ἱμάτιον etc. set to music by Jacob the Proposaltēs;

ff. 122r-125r, Short hymn (*sticheron*) Τὸν ἥλιον κρύψαντα τὰς ἰδίας ἀκτίνας etc. chanted during the entry of the *epitaphios*, set to music by Germanos of Neopatras (Stathis, 177-227);

ff. 125v-128v, The beginning of St Gregory of Nazianzus' Easter sermon Ἀναστάσεως ἡμέρα, καὶ λαμπρυνθῶμεν τῇ πανηγύρει, καὶ ἀλλήλους περιπτύξωμεθα etc. set to music by: Chrysaphos the Younger; Jacob the Protosaltēs;

ff. 128v-131r, Variation melody (*kratema*) for Ἀναστάσεως ἡμέρα by Chrysaphos the Younger;

ff. 131v-132r, Three musical versions of the Easter hymn (*Paschal troparion*) "Christ is Risen from the Dead" (Χριστὸς ἀνέστη ἐκ νεκρῶν).

f. 132v is blank.

ff. 133r-136v, Chants for the Divine Liturgy of the Presanctified Gifts:

--two ancient musical settings for Psalm 140:2 (Κατευθυνθήτω ἡ προσευχή μου ὡς θυμίαμα ἐνώπιόν σου, ἔπαρσις τῶν χειρῶν μου θυσία ἐσπερινή);

--the hymn Νῦν αἱ Δυνάμεις τῶν οὐρανῶν σὺν ἡμῖν ἀοράτως λατρεύουσιν etc. set to music by: John Kladas and abridged by John; Jacob the Protosaltēs;

--the communion hymn "Γεύσασθε καὶ ἴδετε ὅτι χρηστὸς ὁ Κύριος· Ἀλληλούϊα" set to music by: John Kladas and abridged by John the Protosaltēs (Breslich-Erickson, 51-73); "our teacher" George the Cretan;

ff. 136v-141r, Hymns for Great Compline:

--Μεθ' ἡμῶν ὁ Θεός etc., Ἡ ἀσώματος φύσις etc., Παναγία Δέσποινα Θεοτόκε πρέσβευε ὑπὲρ ἡμῶν τῶν ἁμαρτωλῶν etc. set to music by Peter the Lampadarios, "as sung in the Holy Great Church of Christ" [i.e. the Patriarchate of Constantinople];

--Παναγία Θεοτόκε τὸν χρόνον τῆς ζωῆς μου etc. set to music by "our teacher" Kyr Gregory the Lampadarios;

--Τὴν πᾶσαν ἐλπίδα μου etc. and Κύριε τῶν Δυνάμεων μεθ' ἡμῶν γενοῦ etc. set to music by Peter the Lampadarios and anonymous others;

ff. 141v-146r, Musical settings for parts of St Andrew the Cretan's Great Canon:

-- the *kontakion* (Ψυχὴ μου ψυχὴ μου, ἀνάστα, τί καθεύδεις etc.) set to music by: John the Protosaltēs; Daniel the Protosaltēs; lampadarios Peter the Peloponnesian; "their disciple" Peter the Protosaltēs; "our teacher" Kyr Gregory the Lampadarios; Daniel the Protosaltēs (*mathema*);

--the initial strophe (*heirmos*) of Ode IX (Ἀσπόρου συλλήψεως ὁ τόκος ἀνερμήνευτος etc.) set to music by: Peter the Lampadarios; Peter Vyzantios the Protosaltēs;

ff. 146r-147v, Verses (*stichoi*) sung at the Hours of Great Lent (Τὸ πρῶτ' εἰσάκουσον τῆς φωνῆς μου etc., Τὰ διαβήματά μου κατεύθυνον etc., Λύτρωσαί με ἀπὸ συκοφαντίας ἀνθρώπων etc., Τὸ πρόσωπόν σου ἐπίφανον etc., Πληρωθήτω τὸ στόμα μου αἰνέσεώς σου etc., Κύριε, ὁ τὸ Πανάγιόν σου Πνεῦμα ἐν τῇ τρίτῃ ὥρᾳ etc., Ὁ ἐν ἑκτῇ ἡμέρᾳ τε καὶ ὥρᾳ etc., Ὁ ἐν τῇ ἐνάτῃ ὥρᾳ δι' ἡμᾶς etc., Μνήσθητι ἡμῶν Κύριε ὅταν ἔλθῃς ἐν τῇ βασιλείᾳ σου), collected by Gregory the Lampadarios;

ff. 147v-148v, Vesperinal hymns for Great Lent (Θεοτόκε Παρθένε χαῖρε κεχαριτωμένη Μαρία etc., Βαπτιστὰ τοῦ Χριστοῦ πάντων ἡμῶν μνήσθητι etc., Ἰκετεύσατε ὑπὲρ ἡμῶν ἅγιοι Ἀπόστολοι etc., Πάντων προστατεύεις, Ἀγαθὴ, τῶν καταφευγόντων etc., Σφαγὴν σου τὴν ἄδικον Χριστέ etc.), set to music by Peter the Lampadarios and anonymous others;

ff. 149r-162r, Introductions to the Akathistos Hymn (Θεὸς Κύριος καὶ ἐπέφανεν ἡμῖν etc., Τὸ προσταχθὲν μυστικῶς etc., Τῇ ὑπερμάχῳ στρατηγῷ etc.), set to music by: "the ancients"; Peter Vyzantios "Bereket"; Kyr John Kladas;

f. 162r-v, Vesperinal hymn for the Fridays of Great Lent (Τὴν ωραιότητα τῆς παρθενίας σου etc.) in an anonymous musical setting.

This anthology contains Eastern Orthodox chants sung by church choirs at Vespers, at Compline, during the Divine Liturgy or at the services for Holy Week. The anthology includes works by many notable composers of Greek church music including: John Koukouzeles (c. 1280-1360), John Kladas the Lampadarios (fl. c. 1400), Emmanuel Chrysaphes (fl. 1440-1463), Germanos bishop of Neopatras (fl. c. 1660-1690), Peter Glykes called "Bereket" (fl. c. 1700),

Peter the Lampadarios a.k.a. Peter the Peloponnessian (c. 1730-1778), Jacob the Protopsaltes (c. 1740-1800), George the Cretan (c. 1750-1816), Gregory the Lampadarios a.k.a. Gregory the Protopsaltes (1778-1821). Our manuscript was copied after Jacob's death on 23 April 1800 (Patrinelis, 156) (witness the title to one of his works on f. 69r), while George (Chrysanthos, xxxiv-xxxv) and Gregory (Patrinelis, 157, 164) were still alive and active at the Patriarchate of Constantinople. The book must have its origin among their students, since both George and Gregory are named "our teacher" in the titles on ff. 136r, 140r and 142v. The partly legible word "...OKAIOΣ" in the ornamented initial A on f. 1r is probably the name of the first owner, who must have been a church singer himself. Gregory the Lampadarios was one of originators of the "New Method" of musical notation (Troelsgård, 33-34).

The present manuscript provides a very early example of the "New Method" or "Chrysanthine" type of neumes, introduced in c. 1815 and still in use today. It is named after the hierarch who was primarily responsible for the reform, Chrysanthos of Madytos (c. 1770 - c. 1840). The medieval neumatic notation had become so complex and technical that only highly skilled chanters were able to interpret the symbols accurately. To remedy this difficulty, Chrysanthos implemented an entirely new notational system in 1814, for which he invented a set of monosyllabic sounds for the musical scale based on the European sol-fa system but using the first seven letters of the Greek alphabet. In addition, he systematized the ordering of the eight modes into three species: diatonic, chromatic and enharmonic. The Third Patriarchal School of Music opened in 1815 and ensured the success and propagation of the new system. As a result of these efforts, a large repertory of hymnody was thus made available to chanters who were ignorant of the melodic and dynamic content of the old signs. As a further consequence, came the invention of musical print and the simultaneous publication of the first music book in 1820.

Significant collections of the "New Method" of Byzantine music are found at Mt. Athos, National Library of Greece, Mt. Sinai, the British Library, and Princeton, among other institutional collections. There is, however, no Census as yet of Byzantine music manuscripts.

LITERATURE

Breslich-Erickson, H. "The Communion Hymn of the Byzantine Liturgy of Presanctified Gifts," *Studies in Eastern Chant* 3 (1973), pp. 51-73.

Chrysanthos of Madyta. Θεωρητικὸν μέγα τῆς μουσικῆς, Triest, 1832.

Chrysanthos of Madyta. *Introduction to the New Method of Byzantine Chant Notation: An English Translation of Chourmouzos's revision of Chrysanthos's Eisagoge*, 2012.

Eineder, G. *The Ancient Paper-Mills of the Former Austro-Hungarian Empire and Their Watermarks*, Hilversum, 1960.

Patrinelis, C. "Protopsaltae, Lampadarii, and Domestikoi of the Great Church during the Post-Byzantine Period (1453-1821)," *Studies in Eastern Chant* 3 (1973), pp. 141-170.

Stathis, G. "An Analysis of the Sticheron Τὸν ἥλιον κρύψαντα by Germanos, Bishop of Patras," *Studies in Eastern Chant* 4 (1979), pp. 177-227.

Troelsgård, C. *Byzantine Neumes: A New Introduction to the Middle Byzantine Musical Notation*, Copenhagen, 2011.

Velkov, A. & S. Andreev. *Filigranes dans les documents ottomans: Trois croissants*. Sofia, 1983)

ONLINE RESOURCES

Byzantine Music History and Links

<http://stanthonysmonastery.org/music/Index.html>

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