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ally related to it. Corsica and Greece belong to the same cultural area, and within such an area the independent creation of similar melodic forms is frequent.

Ex. 5 may have originated in Cargese, though the only argument in favour of this assumption is that I have never come across it in the collections of Mediterranean folk music which I have seen.

The close connection which exists between the sacred and secular music of the Greeks of Corsica and Greece itself proves that the process of assimilation of the Greek element in Corsica was exceedingly slow. However, the sad fact that less than ten individuals in Cargese still speak Greek, shows that the systematic collection of the traditional music of this isolated Greek community must not be delayed.

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Enrica Follieri

ROME, ITALY

The ‘Initia Hymnorum Ecclesiae Graecae’ Bibliographical Supplement

With the publication of the fifth and last volume of the *Initia Hymnorum Ecclesiae Graecae* in April, 1966, a project on which I had begun work in 1956 was completed.¹ This collection is already known and has been reviewed several times² and I have spoken about it on more than one occasion at recent Congresses of Byzantine Studies.³ My purpose in returning once more to this subject is to facilitate the use of this working instrument for those who may wish to make use of it in their researches.

What the ‘Initia’ contains

The *Initia Hymnorum Ecclesiae Graecae* is an alphabetically

3. E. Follieri, ‘Sulla preparazione di un incipitario della poesia liturgica bizantina,’ *Akten des XI. Internationalen Byzantinistenkongresses 1958* (Münich, 1960), 160-4; eadem, ‘Problemi di innovazione bizantina,’ *Actes du XIIe Congrès International d’Études byzantines*, II (Belgrade, 1964), 311-25. At the Thirteenth Congress of Byzantine Studies held at Oxford in September 1966, I presented a brief communication which has not been published. The contents of that paper have been taken up again and enlarged in this article.
arranged collection of the *incipits* of the *troparia* which constitute the Byzantine liturgical hymns. The hymns taken into consideration are those composed mainly prior to 1453 and published in printed volumes as late as 1958. The principles that I have followed in the compilation of this collection are given in the Preface to the first volume and were also explained in my communication to the Munich Congress of 1958, at which I first announced the work.\(^4\) I propose to confine myself here to recalling that apart from the *incipit* of the troparia, I have collected the beginnings of the *heirmoi* and the metrical *synaxaria* and the indications of acrostics contained in the liturgical books used in the Greek Church according to two editions, the Roman edition of the Propaganda Fide\(^5\) and a Venetian edition\(^6\), as well as in monographs, anthologies, various collections, and periodicals.

The texts listed have all been published and the bibliographic references (in abbreviations) are to printed publications (sometimes more than one for the same text) in which the particular troparion appears, either alone or as a part of a larger hymn. Unpublished texts are, therefore, normally excluded from this repertory, but it must be noted that in exceptional cases I have included a certain number of unpublished texts on the basis of the lists of unpublished liturgical hymns compiled by Metropolitan Sophronios Eustratiades and published by him in the periodicals *Ευσταθιαστικός Φόινικικός* and *Νέα Σίων*. Eustratiades mentions only the *incipits* which, in listing all the hymnographic material contained in these periodicals, I have incorporated in the *Incita*; but I have noted such entries with an asterisk indicating that in the cited bibliography the *troparion* was not printed in full, but only its first words. In the cases of these unpublished hymns and also for those in the famous Patmos codices of Romanos (described by the Greek

\(^4\) See above, n. 3.
\(^5\) Ευσταθιαστικός τὸ μέγα, ἐν ʽΡώμῃ, 1873; Ορθόλογιον τὸ μέγα, ἐν ʽΡώμῃ, 1876; Μιατικά τοῦ δούλου ἐναντίον, I-VI, ἐν ʽΡώμῃ, 1880-1892; Παρακλητικόν ἱερατικὸν ὡς ὁστήρος άν το μεγάλο, ἐν ʽΡώμῃ, 1885; Πέντενθέρμην κατανοητικόν, ἐν ʽΡώμῃ, 1889; Γράμματα κατανοητικά, ἐν ʽΡώμῃ, 1879.
\(^6\) Ευσταθιαστικός τὸ μέγα, ἐν Βενετία, Φοίνιξ, 1861; Ορθόλογιον τὸ μέγα, Βενετία, Φοίνικς, 1855; Μιατικά, Ι-ΧΙΠΙ, Βενετία, Φοίνικς, 1895; Παρακλητικόν ἱερατικὸν ὡς ὁστήρος άν το μεγάλο, ἐν Βενετία, ἐν Βενετία, Φοίνικς, 1870; Πέντενθέρμην, ἐν Βενετία, Φοίνικς, 1871; Πέντενθέρμην, ἐν Βενετία, Φοίνικς, 1875; Τριάδος κατανοητικόν, Βενετία, Φοίνικς, 1876.

scholars, students of Professor Tomadakes) my reference is to the listings in printed texts rather than in the manuscripts.

**What the *Incita* does not contain**

Manuscripts, rich as they may be with hymnographic material, are omitted from my collection, which is limited to supplying investigators of codices with a basic repertory. For this reason catalogues of manuscripts in which many liturgical hymns are listed, usually only briefly quoting the *incipit* have not been taken into consideration. For example, among the well-known works of this kind which I have not included are: Dmitrievskij's collection of liturgical codices,\(^7\) Papadopoulos-Kerameus' description of the Jerusalem manuscripts,\(^8\) the catalogue of the Grottaferrata manuscripts compiled by Antonio Rocchi,\(^9\) and the catalogues of a considerable group of Greek manuscripts in the Vatican compiled by Ciro Giannelli.\(^10\) These entries in the catalogues (which I intend to record in a future supplement) must not be left out of consideration by anyone proposing to publish hitherto unpublished hymns.

**Lacunae to be filled**

In the process of the preparation of the *Incita* all publications to which I had access in 1959 were examined including also printed works which appeared during 1958. Any publication since that year is therefore missing in the *Incita* and this is by no means a small lacuna if one considers, for example, the new important editions of the hymns by Romanos the Melodos, for which, besides the continuation of the Athens edition,\(^11\) there is now an Oxford edition by Paul Maas and C. A. Trypanis\(^12\) and a Paris edition of J. Grosdidier de Matons.\(^13\) Moreover, many liturgical hymns, and in particular *kanons*, have been published singly or in groups and among those responsible for these new editions I must include myself, since I have published more than twenty *kanons* and have another ten in the press. It is, of course, inevitable that a reper-

\(^7\) See bibliography, No. 17.
\(^8\) See bibliography, No. 47.
\(^9\) See bibliography, No. 58.
\(^10\) See bibliography, No. 64.
\(^11\) See bibliography, No. 22, 23.
\(^12\) See bibliography, No. 30.
tory such as the *Initia Hymnorum Ecclesiae Graecae* is bound to promote the study and the publication of unpublished texts. This in itself renders it little by little out-of-date.

This fact makes it essential to compile supplements. My present plan is to prepare one within the next ten years. This supplement would include the *incipits* from all the editions that have appeared since 1958, and contain additions to the original bibliography of the *Initia*, in which certain publications have not been mentioned; such as, for example, the *akolouthia* in honour of John Mauropus edited by Sophronios Eustratiades and later on by Silvio Giuseppe Mercati, each of them in miscellaneous collections.14 Further, the *kanons* written by Demetrios Chomatianos for St. Clement of Ochrid published in 1698 by Balasčev,15 the hymn attributed to Andrew of Crete for the *Ὑπαπαν̣τι* edited by the Archimandrite Amphiloķih in a rare publication which appeared in 1870 in Moscow,16 some hymns by Joseph the Studite published in *Makεδονιά*,17 various *kanons* published in the Athonite series "Ἀγιογραφική Βιβλιοθήκη"18 and in a periodical "à tirage confidentiel",19 *Ρωμιών ὁ Μαλεόδος*, edited by Eustratiades.20 The entire valuable series of the *Monumenta Musicae Byzantinae*, in which the texts are taken into consideration from the musical point of view, ought not to be missing in a repertory of this kind.20

While awaiting the future supplement, it appears to me that a supplementary bibliography, though brief, would be useful. I have therefore added it at the end of this article. Certainly even

14 S. Eustratiades, "Ἰωάννης ὁ Μαυρόπος Μυροσωλήτης Εὐγαμενός," in *Ἐναλογία ... (Athens, 1931), 1-24* (see bibliography, No. 10); S. G. Mercati, "Ufficio di Giovanni Mauropode Euchaita composto dal nipote Teodoro," in *Mémorial Louis Petit* (Bucharest, 1948), 45-60 (see bibliography, No. 38). This edition was brought to my attention together with some other publications by Professor H.-G. Beck in *BZ*, 45 (1963), 102.

15 See bibliography, No. 7. I owe this information to the scholarship and the interest of Professor I. Dujev who also kindly placed this rare publication at my disposal.

16 See bibliography, No. 4.

17 Vol. 2 (1941-52), 16-88; see bibliography, No. 107. I owe this information to Professor H.-G. Beck, loc. cit., and to an oral communication from Professor E. Mioni.

18 See bibliography, No. 89.


20 See bibliography, No. 41. Other publications which refer to Byzantine Music are given at numbers: 11, 27, 49, 60, 61, 62, 70.

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THE 'INITIA HYMNORUM ECCLESIAE GRAECAE'

this is not complete,21 and I shall therefore be extremely grateful to all those who will be kind enough to inform me of the lacunae and of new publications and so enable me to make the supplement as complete as possible.

The list of hymnographers, the concordance tables and the hagiographical—liturgical index

It is my hope that in spite of its shortcomings the *Initia* will render useful services. In order to facilitate its use by students, the fifth volume is equipped with a list of hymnographers,22 and with tables of concordances for the Roman and Venetian editions of the Greek liturgical books used, including indications for the days of the church calendar and correspondence with the respective pages. Furthermore, the second part of the same fifth volume, published separately from the first (which can be purchased separately from the rest of the work), is supplied with an index of saints and of the commemorations in the Byzantine liturgical year in relation to the hymnography. This index, which I had not originally planned, was compiled at the

21 There must be added, for example, the catalogues of Greek manuscripts in which there are references to liturgical hymns, here only represented by Nos. 8, 11, 17, 22, 25, 48, 49, 55, 57, 58; the starting point for this research is the valuable work by Abbé M. Richard, *Rapport des bibliothèques et des catalogues de manuscrits grecs* (Paris, 1938), with its first supplement, *Supplément 1958-1959* (Paris, 1968).

22 The names of authors included in this list are those given in printed editions (see ref. in vol. V, *pars prior*, p. 295: 'Hymnographorum nominis ad fidem editionum perfunctur'). The numerous problems of attribution and of homonyms, as well as a number of other points, could not be resolved or even tackled here. Only in some now well-clarified instances has a correction been added to the identifications given by some editors. For instance, under *Ἰωάννης ὁ Λαμπροκομής* after SR IX 713 it has been noted in parentheses 'καί καί Ῥωμιών ὁ Μαλεόδος'; under *Συρωφόνως Περοπόληδος* after SR IV 126-225 has been added 'περιπολο, προ Περοπόλε'. Numerous references link the relative indications to the homonymous hymnographers on whose real identity and on whose œuvre editors frequently disagree. Much still remains to be done in this field with the help of the manuscript tradition and the formal and stylistic examination of the texts; the *Initia* can here provide only a bibliographical starting point.
suggestion of Professor Agostino Pertusi and Reverend R.-J. Loenertz. I was able to accomplish this thanks to the benevolent understanding of Reverend A. Raes, the Prefect of the Vatican Library. The preparation of the index considerably delayed the appearance of the fifth volume and I should like to express my regrets to all those who waited for so long for the completion of this work.

In conclusion it should be pointed out that the three parts (diverse in character and in size) into which the work is divided — the true and proper collection of the *initia*, the list of hymnographers and the hagiographical-liturgical index — all drawn up on the basis of the same bibliographical material, supplement one another and are to be used in a parallel way in the course of research. For instance, anyone interested in a hymnographer should begin his research with the indications referring to him in the list of hymnographers. Then, having traced the hymns that are listed under that name, he should search for all the editions through the series of *initia*. It would thus be possible, for instance, to observe that some hymns have been attributed to other authors as well or have been re-used for other saints.

When there are several bibliographical indications for a single *initium*, it would be just as well not to restrict oneself to consulting only one; this can be safely done only for the official liturgical books of the Greek Church. All other indications can add some new fact, particularly where modern studies are concerned. It will not always be easy to gain access to some of the publications mentioned in the *Initia*. In this respect, though, it must be remembered that I had the privilege of working in Rome in the Vatican Library and in the library of the Pontifical Institute for Oriental Studies, both of which are well supplied with rare books and periodicals. For every bibliographical problem it is always possible to write to these libraries or, if need be, directly to me, and I shall be very happy to assist whenever possible.

* * *

P.S. The appended bibliography was completed in February 1968.
33. Maltzew, A.V., Oktoichos oder Parakletike der Orthodox-Katholischen Kirche des Morgenlandes, I-II (Berlin, 1903-4). (Some material, e.g. in I, 35, 38, 107, 117, etc.)
40. Miller, E., Manuelis Philae Carmina, I-II (Parisiis, 1855-7). (See: II, 319-33).
41. Monumenta Musicae Byzantinae, several series:
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VI. Bugge, A., Contacarion Palaeoslavicum Mosquenum (codex qui olir in Ecclesia Cathedrale Cremensi Memoriae Dornitionis Deiparae dedicata 9 x inscriptus nunc in Musaeo Historico Mosquensi asservatur) (Copenhagen, 1960). (See: xiv, etc., xxiii-xxv, 1-10.)
VII. Strunk, O., Specimina notationum antiquiorum, Pars supplementa (Hauniae, 1965).
(See: 22-26, 35-40.)

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I. Tillyard, H. J. W., Handbook of the Middle Byzantine Musical Notation (Copenhagen, 1935).
(See: 23, 24, 39-48.)
(See: 22-23, 27-30, etc.)
III. Palikarova-Verdeil, R., La musique byzantine chez les Bulgares et les Russes (du IXe au XIVe siècle) (Copenhagen, 1953).
(See: 123, 127, 155-61, etc.)

VII. Raasted, J., Intonation Formulas and Modal Signatures in Byzantine Musical Manuscripts (Copenhagen, 1966).
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(See: 70-99, 202-3, 229-67.)
44. Pandurksi, V. I., Pref. Jurij Pesnopise (Iz istorijata na c’rkovnata himno-

45. Pantelakos, E. G., Kontakia kai Kanones της Εκκλησιαστικής Ποιήσεως, "Εν Αθήναις, 1923. (An Anthology.)
46. Papadopoulos-Kerameus, A., Ανέκδοτα Έλληνων ("Ο έν Κωνσταντινούπολις Ί. Φιλολογικούς Σύλλογος, Μαραθοσάρκης Βιβλιοθήκη, "Εν Κωνσταντινούπολις, 1884) (See: 97-98, 100.)
(See: I, 81; II, 83, 111, etc.)
(See: Β', 118, 140-9, 220-8; Γ', 1847, 277-87.)
49. Petrescu, J.-D., Les idéomènes et le canon de l’office de Noël (d’après les manuscrits grecs des XIe, XIIe, XIIIe et XIVe s.) ("Études de paléographie musicale byzantine," 1, Paris, 1932).
(See: 49-73.)
(See: 13-15.)
(See: β—εγ')
(See: II, 248, 249, 281-7, 300, 354, 363-5.)
(See: I, 266-96.)
55. Porfiri [Uspenski], arkhimandrit, Putelestoie i M Militaryiski i Osloglianiskie Monastiri v Fossali (S.- Petersburg, 1896).
(See: 526-8.)
(See: 255-80.)
(See: 28-95.)
58. Rocchi, A., Codices Cryptenses seu Abbatiæ Cryptæ Ferratae (Tusculani, 1889).
(See: 286-410, 411-98.)
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(See: 3(1955), 284; 5(1957), 301-3; 10(1962), 89-95; 11(1963), 407-14; 13(1965), 455-9.)
72. Αποστόλος Βοσνάζ, 'Εκκλησιαστικά των Περιοδικών. 'Εν Λευκοσία (Κύπρου).
(See, e.g.: S.II.2 (1930), 103-3. Hitherto only in part accessible.)
73. Αποστόλος Τζόγος Ηρακλείου Κρήτης.
(Inaccessible at present.)
74. 'Αρχεία των Θρακικών Αναγραφών και Γεωπονικών Θρασμάτων. Περιοδικόν 'συγγραμμά ενδιαμένον ἐπὶ ἑπετευρήσεις. 'Εν 'Αθήναις.
(See, e.g.: 22(1957), 56, 69; 107, 117, 120, 209; 25(1960), 208.)
75. Archivio Italiano per la Storia della Pietà. Roma.
(See: 3(1962), 37-278; 5(1968), 1-200.)
76. "Αθία (O). 'Αθήναι.
(Inaccessible at present.)
(See: 66, 6(1956-7), 23-83; 118 (1959-60), 277-314.)
(See: 2(1961), 79.)
(See: 25(1964), 1-36.)
80. Βυζαντινή. Εφημερίδα των βυζαντινών σπουδών ενδιαμένη κατά τρεις περιοδούς ἐπὶ τῆς τῆς Ἀθηναίας Βυζαντινολογικῆς Ἐταιρείας. 'Εν 'Αθήναις.
(See: 1(1903), 517-40.)
82. Δελτίον τῆς Ἰστορικῆς καὶ Ἐθνολογικῆς Ἑταιρείας τῆς Ελλάδος. 'Εν 'Αθήναις.
(See, e.g.: 4(1892-3), 42-44.)
(See: 5(1950), 106; 8(1954), 312; 9/10(1955-6), 145-74; 201-2; 16(1962), 356-61, 378-81; 17(1963), 141-42.)
(See some material, e.g.: 4(1940-1), 315.)
(Inaccessible at present.)
85. 'Εκκλησιαστικὸς Κύριε. 'Εν Λάρισα. (See: 1(1911), 727, 728; 2(1912), 443-55, 479-89, 511-17, 588-95, 629-31, 668-74; 3(1913), 23-28, 58-58, 83-97, 115-18, 239-43.)
86. 'Επανεθεωρημένη Επαναθέμα μεταφρασμένη ἐπὶ τῆς θεολογικῆς Σχολῆς τοῦ Παναγιώτη Θεοσολόγου. 'Εν Θεοσολόγου.
(See, e.g.: 7(1962), 227-43.)
87. 'Επανεθεωρημένη Επαναθέμα τῆς θεολογικῆς Σχολῆς τοῦ Παναγιώτη Θεοσολόγου. 'Αθήναι.
(See, e.g.: 11(1955-6), 237, 249-51, 258, 272-73.)
88. Γερσαής Παθαλακτής. 'Εκκλησιαστικοῦ Περιοδικοῦ. 'Εν Θεοσολόγου.
89. Λυκοφανής Βιβλιοθήκη. 'Εν Βόλο.)
(See, e.g.: 1(1967-7), Nos. 1, 8, 9, 10 pp. 30-42, 10, 11, 12; 2(1937-8), 3-34, 95-100, 111-130, etc.)
(See, e.g.: 6(1966), 705-13.)
(See: 3(1954), 161, 164; 4(1955), 2-6; 14(1965), 133-8.)
PERIODICALS TO BE BROUGHT UP TO DATE

Acanem. Milano.

Analecta Bollandiana. Bruxelles.
Starting with vol. 77 (1959).

'Agioθos Πολυν. 'En 'Aθηναι.

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Starting with vol. 29 (1959).

'Αθηνα. 'Αθηναν.
Starting with vol. 69 (1959).


Starting with vol. 52 (1959).

Byzantion. Bruxelles.
Starting with vol. 28 (1958).

Eos. Wratiloviae.
Starting with vol. 441 (1950).
Simon Harris
LONDON, ENGLAND

The Communion Chants in Thirteenth-Century Byzantine Musical MSS.

The koinonika, or Communion chants for the Greek Mass, are to be found in their earliest surviving form in a small group of thirteenth-century manuscripts which contain the melismatic repertoire of choral chants for the Byzantine Rite. By comparison with the other major repertories of Byzantine Chant, this collection, known as the Asmatikon, is very modest in size. Indeed, in several sources its contents are included with those of the Psaltikon, or soloist's book, while even in those which preserve its independence it is usually to be found associated with a fairly large collection of miscellaneous chants. In a number of ways however the Asmatikon is an important collection and has recently attracted a fair amount of attention from scholars.

One of the reasons for its importance is the fact that, apart from a few chants which are to be found in the Psaltikon, the Asmatikon contains all the earliest known chants for the Byzantine Mass. Unlike the music for the Roman Mass, these chants are not arranged in cycles of ordinary and proper chants; in fact, for the Eisosokion, Trisagion, and Cheroumbikon the Asmatikon provides only a single unvarying chant. The koinonika, however, form an extensive body of chants which are arranged in two cycles, one of them consisting of a variety of different texts and melodies for the major feasts of the year, the other consisting of cycles of melodies to three texts arranged in an oktoechos—that is to say according to mode, one setting of each text in each mode. The koinonika therefore conform to