

The holy monastery of St. Catherine at mount Sinai has at its grounds ever since it was founded one of the richest and greatest collections of handwritten codes worldwide, a fact that proves the astonishing action and the cultural power and glory of this great spiritual Hellenism centre at the orthodox East. Amongst the various Sinai manuscripts (about 5000 codes on papyrus, parchments and maps) outstands the collection of approximately 400 music codes with great value and importance to the history of Chanting Art, which come to enrich our knowledge and fill in any possible omission on all kind of chanting issues. The need for a detailed study of the Sinai music manuscripts and the revelation of the chanting treasure along with the pieces of information that carries acted as an incentive for the present author and Mrs. Flora Kririkou in order to prepare a full catalogue with a detailed description of the contents of the Sinai music manuscripts. The study has started under the blessings and the support of the archbishop of Sinai, his Beatitude Damianos, and the Holy Assembly of the monastery in June 2004, while the first volume of the catalogue “Manuscripts of church music – Sinai” (Manuscripts numbered 1214-1335) is already at the printing house, while its publication is expected up to the end of the current year.

Just recently, more specific in the previous June, another visit took place to the monastery of St. Catherine in order to continue the task of gathering the material intended for the second volume of the catalogue. Under hard work, sometimes even day and night, the three quarters of the music manuscripts intended for the second volume of the catalogue were catalogued, while the cataloguing phase b. will be completed during the planned visit at the end of September. During our stay there 93 manuscripts were studied (manuscripts numbered 1416 – 1509), their content was recorded in details, the general image of each separate manuscript was presented along with the bibliographical and paleographical data and all notes that did not belong to the manuscript itself were copied.

This release aims to present the new pieces of information and elements that emerge through this study under the perspective of enriching our knowledge with new facts and filling in various gaps in all kind of chanting issues.

Nomenclature, dating and notation of the studied music codes

The music manuscripts that were studied during the cataloguing phase b. belong to the three basic types of music books (*Eirmologio*, *Sticherario*, *Papadiki*) plus to their subtypes that have emerged through the development of the Chanting Art, the

increase in the content of the three basic types of music books, the new music processing methods and the increase in the settings of the post Byzantine chanting tradition by famous great composers. A big number of codes have gone through a mixture, by selecting the most essential parts from two or even three music books, so that the chanters do not have to look up at different books while chanting during the services. At these manuscripts the coder gathers the finest, most popular and most favourite to him syntheses for the day and night services and the Divine Liturgy along with a couple of *mathimata*, *kratimata* and other. In specific, there have been studied music codes known according to the settlement of their contents as *Anthologia* (Sinai 1417, 1421, 1422)¹, *Papadiki* (Sinai 1473), *Sticherario* (Sinai 1453, 1464, 1471), *Oikimatario* (Sinai 1491), *Kratimatario* (Sinai 1502), *Eirmologio of priest Mpalasios* (Sinai 1430, 1483, 1492), *Eirgologio of Peter the Peloponnesian* (Sinai 1426, 1431), *Eirgologio – Anthologia* (Sinai 1455, 1479, 1420), *Anastasimatario – Anthologia* (Sinai 1419, 1424, 1427), *Anastasimatario of Chrysafis the younger* (Sinai 1432, 1436, 1457), *Anastasimatario of Peter the Peloponnesian* (Sinai 1439), *Mathimatario or Kalophonic Sticherario* (Sinai 1507, 1438, 1482), *Papadiki – Doksastirio* (Sinai 1441), *Triodeio of Venediktos Episkopopoulos* (Sinai 1447), *Pentikostario of Demetris Tamias* (Sinai 1452), *Anthologia – Doksastario of Jacob the first chanter* (Sinai 1460), *Anthologia – Kalophonic Sticherario* (Sinai 1462), *Sticherario of Chrysafis the younger* (Sinai 1468, 1470), *Sticherario of Germanos Neon Patron and Chrysafis the younger* (Sinai 1486), *Doksastario of Peter the Peloponnesian* (Sinai 1488), *Kalophonic Eirmologio* (Sinai 1495), *Sticherario Triodeiou and Pentikostariou* (Sinai 1496), *Sticherario of Germanos Neon Patron* (Sinai 1465, 1505) and *Anthologia of the Divine Liturgy* (Sinai 1454).

Many of these manuscripts contain various melodies coming from different composers that cover a period of ten centuries in the area of the chant synthesis. A small number of codes belong to the post Byzantine centuries (13th – 15th c.). This group consists mainly from *Sticheraria* (Sinai 1453, 1464, 1471, 1472, and others) plus two codes under mixture, one *Anthologia – Anastasimatario* (Sinai 1453) and one *Anthologia – Kalophonic Sticherario* (Sinai 1462). The oldest of these is a

¹ In order to avoid lining up all the classification numbers of the Sinai music manuscripts that have been studied, there have been submitted indicatively only two – three manuscript numbers of every book type.

Sticherario, the code Sinai 1472, written on the 6th of November 1275². Another two *Sticheraria*, the codes Sinai 1464 and Sinai 1484, while bear precise chronological evidence, were written with a time difference of only one year, the former in 1323³ and the latter in 1324⁴. The majority of the codes have been written during the post Byzantine era; a great number in the 17th c. and an even greater in the 18th c. The new setting facts that derive from the need for shorter in duration services, therefore shorter chants, and the progress in the notation field with the domination and the establishment of the detailed notation, reflect themselves on a small number of manuscripts from the 19th c. and confirm that the Sinai chanters followed the chanting matters course by being in constant contact with the greatest chanting centre of that time, Constantinople.

Based on the previous mentioned chronological classification of the studied manuscripts we can easily come to the conclusion that the systems of notation which give their symbols for the notation of the hymns, belong in the three out of four notation periods; the b. period of the middle full Byzantine notation (about 1177 – 1670), the c. period of the interim explanatory notation (1670 – 1814) and the d. period of the New Detailed Method (1814 till now). The type of notation of the great and famous Sinai code 1477 (about 1700 – 1720)⁵ is of special interest for the proper handling of the matter concerning the explanation of the old synoptic notation. It is about the system known as “pentagram notation of Kiev” where syntheses from the Byzantine and post Byzantine composition era are transcribed.

Manuscripts’ origin

Since its foundation the monastery of St. Catherine has organized its library by gathering books which were either written in its library workshop or donated by monks that bequeathed their private selections of codes to the monastery of their repentance or bought by the monastery. A great number of manuscripts come from donations and offerings by Byzantine emperors, foreign princes, Patriarchs,

² Sinai 1472, gr. 275v: «Ἐτελειώθη τὸ παρὸν βιβλίον διὰ [χειρός] Κορώνη τοῦ Φιλίππου κατὰ μῆνα Νοέμβριον, ἡμέρα στ´, [ἔτους] σπψπδ´ ...»

³ Sinai 1464, gr. 270v: «Ἐπληρώθη ἡ δέλτος αὕτη ἐν ἔτει στωλά, ἰνδικτιῶνος στ´».

⁴ Sinai 1484 gr. 280v: «ἔτους στωλγ´ ἐν μηνί ὀκτωβρίῳ, ἐγεννήθη καὶ ἡ θυγάτηρ μου Μαρία ἐν τῷ αὐτῷ ἔτει».

⁵ Extensive study and detailed description of the content offered in the study of Gr. Th. Stathis, *I manoscritti e la tradizione musicale Bizantino – Sinaitica*. Appendix: *Il manoscritto musicale Sina 1477, Theologia*, Volume ΜΓ´, issue 1-2, Athens 1972, p. 271-308, who discovered this music code, which has Byzantine music transcribed on the pentagram.

archbishops and high priests, even from simple pilgrims, while their origin covers a worldwide range. It is thereby confirmed that the Christian world paid great respect to the monastery, whose spiritual glory and activity was known in nations of the same or different denomination.

The Sinai music manuscripts come from different areas. Except from the codes that come from the library workshop of the monastery, which had experienced and skilled scribes⁶, the origins of a great number of manuscripts can be found in Constantinople, Crete, the countries bordering on the Danube, Mount Athos, Smyrna, Syria, places where there were located flourishing and famous dependencies of the monastery. The origins of many codes coming from these areas can be documented through pieces of information given by bibliographic and autobiographic notes. The following recollections are typical and can satisfy any bibliophile.

- Sinai 1441, gr. 488r: «... χειρός δέ μόχθῳ πλειστάτῳ Δημητρίου, Λώτου τοῦ πίκλην ἐκ Χίου ὀρωμένου... ἐν ἔτει σωτηρίῳ αὐβῶ, κατὰ τὴν ιβ^{av} τοῦ Νοεμβρίου ἐν Σμύρνη 1802».
- Sinai 1469, gr. 365v: «εἰς τοὺς ἀχθ' χεῖρ ἁμαρτωλοῦ Κοσμᾶ εἰς τῶν Ἰβήρων ἔνεκα πάντων δόξα σοι ὁ Θεός ἡμῶν, δόξα σοι».
- Sinai 1478 gr. 261v: «εἰς τοὺς 1960 χεῖρ ἁμαρτωλοῦ Κοσμᾶ εἰς τῶν Ἰβήρων».
- Sinai 1486 gr. 157v: «1725 μηνί Ἰανουαρίῳ ὀνισάμην τὴν παροῦσαν ψαλτικὴν βιβλὸν ἐν Κωνσταντινουπόλει· Νικηφόρος ἡγούμενος σιναΐτης Κρής ὁ γλυκύς».

Coders

The detailed study of the Sinai music manuscripts beside the fact that it reveals the included composition treasure and the emerging historical, notation and theoretical elements, brings to light the people that worked hard under candlelight conditions, somewhere far away, in a library workshop, a monk's cell or a library, sometimes carefully and elegantly and others hastily with many spelling errors, in order to copy the content, draw the precious stones on the titles and the first letters and write all the notes and recollections. Our search helped us locate several coders of big or small handwritten production, while the according recordings or the encoded notes

⁶ An indicative example is the Sinai code 1454, gr. 1r, where we can read: «τὸ παρὸν βιβλίον... τὸ ἔγραψα στὸ ἅγιον μοναστήριον τὸ Σινᾶ ὄρος ...».

contributed in their own way to the development, the functionality, the preservation and the spread of the music science.

The Sinai priest-monk Gerasimos Yalinas the Kris (half of the 17th c.) proves to be the most productive scribe above all others, who encodes the Cretan chanting tradition with an elegant, clear and easy to be read writing, by classifying the finest representatives of the previous to him Cretan musicians in units according to the kind of composition. From his calamus stem the codes Sinai 1416 (*Sticherario September - November*), Sinai 1417 (*Anthologia*), Sinai 1438 (*Kalophonic Sticherario*), Sinai 1440 (*Anthologia*), Sinai 1451 (*Sticherario December – February*), Sinai 1452 (*Pentikostario of Demetris Tamias*) and Sinai 1490 (*Kalophonic Sticherario March - August*). The most typical bibliographic recollection can be found at code Sinai 1451, gr. 421r: «έτελειώθη τὸ παρὸν ἔωρτολόγιον διὰ χειρὸς ἔμοῦ Γερασίμου ἱερομονάχου Ἰταλιᾶ σιναΐτου τοῦ κρητὸς ἐν τῷ περιφραγμῷ τῆς πολήμαχος Κρήτης. Ἐγράφη δὲ ἐν τῇ περιφήμῳ μονῇ τῆς ἀγίας αἰκατερίνης τῶν σιναΐτων καὶ οἱ ψάλλοντες αὐτὸ εὐχέσθαι μοι διὰ τὸν Κύριον ὑπὸ τῶν πολλῶν μου σφαλμάτων, ἀχνή ἐν μηνὶ ὀκτωβρίου κβ' ἰνδικτιῶνος ια^η».

From the same time period comes another skilled scribe and excellent composer, Kosmas the Iviritis and Macedonian (2nd half of the 17th c.), His elegant and beautiful writing can be seen on the codes Sinai 1425 (*Anthologia*), Sinai 1433 (*Eirmologio of priest Mpalasios*), Sinai 1469 (*Anthologia*) and Sinai 1478 (*Sticherario Triodiou – Pentikostariou*). The encoded notes⁷ and the evidence⁸ that accompany the classified representatives show the bibliographic activity of the Iviritis *domestikos*, according to which he is declared beyond any doubt the most productive – by taking into consideration other codes as well – scribe of music manuscripts from Mount Athos at his time.

One of the five undoubtedly handwritten manuscripts of Germanos Neon Patron lies in the library of the Sinai monastery under the number 1505. The starting titles («gr. 2r: Στιχηράριον συνοπτικὸν περιέχον τὰ στιχηρά τοῦ ὄλου ἑνιαυτοῦ, καλλωπισθεῖς (sic) παρ' ἔμοῦ τοῦ εὐτελοῦς καὶ ἀμαθοῦς Γερμανοῦ τάχα καὶ ἀρχιερέως Νέων Πατρῶν») and the ending titles (gr. 224v: «τέλος τοῦ μηνολογίου καὶ

⁷ The bibliographic notes of the codes Sinai 1469 and 1478 are mentioned in the previous unit under the title “Manuscripts’ origin”.

⁸ Sinai 1425, gr. 115r: « ἔμοῦ τοῦ εὐτηλοῦς κουσμά μοναχοῦ (sic) ἤχος β' Αἰνεῖτε».

Sinai 1433, gr. 170v: «καταβασίαι καλόπισμα (sic) ἔμοῦ εὐτελοῦς Κοσμά Μακεδόνας καὶ δομειστικοῦ τῶν Ἰβήρων [ἤχος] α' Ἀνοιξω τὸ στόμα μου».

τοῦ τριωδίου καὶ τοῦ πεντηκοσταρίου· ἐγράφησαν παρ' ἐμοῦ Νέων Πατρῶν Γερμανοῦ») of the *Sticherario* do not allow any doubt about the author of the code. It is worth noticing that the code was either transferred by *Germanos* himself at Hungarian Wallachia or written during his stay at Wallachia; a fact that can be proved not only by the dedication written by *Nikitas Marthalis*⁹ but also by other recollections related to further areas¹⁰ and persons¹¹ living at the countries bordering on the Danube.

The code Sinai 1449 was undoubtedly written by *Petros Mpereketis*, an *Anthologia* with a careful and rather elegant writing that was created by Peter during the 1st decade of the 18th c. «ἔτος Χριστοῦ αχγβ' ἐν μηνί Ἰουλίου ἐκτίσθηκεν ἡ ἐκκλησία τῆς ὑπεραγίας μου θεοτόκου ἡ ἀγία Ἑλπίδα εἰς τὸ Κοντοσκάλιον· τότες καὶ τὸ παρὸν ἐποιήθη παρ' ἐμοῦ τοῦ ἀναξίου καὶ ἀμαθοῦς τε ὑπὲρ πάντας Πέτρου· ἦχος πλ. δ' Οἱ ἐλπίδα καὶ στήριγμα (Sinai 1449, gr. 131v).

The skilled and productive bibliographer and priest-monk *Jacob the Simopetriotis* (later the bishop of *Sidi* and for two years – 1637-1639 – of *Ganos and Chora*) is the writer of the code Sinai 1480: «ἡ παροῦσα αὐτὴ παπαδικὴ ἐγράφη διὰ χειρὸς ἐμοῦ Ἰακώβου ἱερομονάχου τοῦ Συμοπετριότου ὄντος μου ἐν μητροπόλει Οὐγγροβλαχίας ἀρχιερατεύοντος τοῦ πανιερωτάτου μητροπολίτου κυροῦ Λουκά τοῦ Κυρίου ἐν ἔτει ζηλγ' ἀπριλίου ζ' ἡμέρα Πέμπτη καὶ ἐπεδώθη τῷ κατὰ πνεύματι υἱῷ μου ἀγαπητῷ καὶ μαθητῇ μου μῆτρῳ, ἔτει ἀπὸ χριστοῦ αχκε'». ¹² The extremely careful and calligraphic writing of Jacob, the decorative features that covered the whole page and were trimmed with gold, the colourful and elegant big titles, the big in shape first capital letters with phytomorphic designs and all kind of operational manuscripts lead us to the elegant bibliographic tradition of the Hungarian Wallachia School.

Another two well known bibliographers, *Evaggelinos Vainoglou from Skopelos* and *Dimitrios Lotos from Chios*, leave their signature on the codes Sinai 1486 (*Anthologio Sticherariou* of *Germanos Neon Patron* and *Chrysafis the younger*) and

⁹ «Τὸ παρὸν ἀσματομελλήριτον στιχηράριον ὑπάρχει ἐμοῦ Νικηφόρου ἱερομονάχου τοῦ Γλυκῆ καὶ καθηγουμένου τῆς αὐθεντικῆς μονῆς Ριμνίκου τῆς ἐν Οὐγγροβλαχία καὶ ἀφιερῶν τὸ παρὸν μετὰ τὸν θάνατον μου εἰς τὸ καθολικὸν τοῦ ἀγίου καὶ θεοβαδίστου ὄρους Σινᾶ τῆς μετανοίας μου. 1706 Νοεμβρίου 16 Νικηφόρου ἱερομονάχου σιναΐτου ἐγραύθη καὶ ἀφιερῶθη ὅταν ἦτον τὸ μέγα θανατικὸν εἰς Ριμνικόν». (Σινᾶ 1505, gr. 226r).

¹⁰ «Ἐκ τῶν τοῦ Νικηφόρου γλυκῦ, κρητὸς καὶ σιναΐτου ... εἰς Βουκουρέστη οἱ ψάλλωντες εὔχεσθαι μοι» (Σινᾶ 1505, gr. 2r).

¹¹ «1706 Νοεμβρίου στ', ἀνεπαύθη, ὁ παπα Κοσμᾶς Τουρναβίτης
Νοεμβρίου ιγ', ἀνεπαύθη, ὁ παπα Κοσμᾶς Βλάχος» (Σινᾶ 1505, gr. 226v)

¹² Sinai 1480, gr. 124v.

Sinai 1441 (*Papadiki – Doksastario*), while the latter reveals his identity through the following beautiful “idiomatic rhyming lines”:

- Sinai 1486, gr. 157v: «Ἐΐληφε τέλος ἡ παροῦσα ἀσματομελιρρυτόφθογος βίβλος ἐν ἔτει ἀπὸ Ἀδάμ ζσθθ' ἀπὸ δὲ τῆς ἐνσάρκου οἰκονομίας τοῦ Κυρίου ἡμῶν Ἰησοῦ Χριστοῦ αψκα' ἰνδικτιῶνος ἰδ' Δεκεμβρίου θ' ἡμέρα Σαββάτου· ἐγράφη δὲ παρ' ἐμοῦ τοῦ εὐτελοῦς τε καὶ ἀμαθοῦς Εὐαγγελينوῦ τοῦ Παναγιώτη Βαηνόγλου ἐκ τῆς περιφήμου νήσου Σκοπέλου».
- Sinai 1441, gr. 488r: «θείῳ σθένει γέγραπται ἡ βίβλος νυνί, χειρὸς δὲ μόχθῳ πλειστάτῳ Δημητρίου, Λώτου τοῦ πίκλην ἐκ Χίου ὀρμωμένου...(gr. 488v) ἐν ἔτει σωτηριῶ αωβω, κατὰ την ἰβ^{ov} τοῦ Νοεμβρίου. Ἐν Σμύρνη 1802».

I should also mention the following works created by famous composers and coders, the *Papadiki* by *Theodoros Rhodakinos*, code Sinai 1463, written at the end of the 15th c.¹³, the *Anthologia* that was written by an unknown writer in Constantinople and edited by *Panagiotis Chalatzoglou*, code Sinai 1466, sometime between the years 1729 – 1741, the *Anastasimatarion of Chrysafis the younger – Anthologia* by *Prokopios the priest-monk from Ioannina*, code Sinai 1446, about 1756¹⁴, along with works by unknown till now scribes, the *Anthologia* by the *Panaretos deacon*, code Sinai 1444, written on the 2nd of March 1846 at the Megalo Chalepi¹⁵, the *Anthologia of the priest-monk Gennadios*, code Sinai 1457, written in the monastery of St. Catherine, at the beginning of the 18th c.¹⁶, the *Sticherario* of *Ioannis Ksenos*, code Sinai 1464, about 1323¹⁷, the *Sticherario of Chrysafis the*

¹³ «Ἐτελειώθη ἡ παροῦσα παπαδικὴ διὰ χειρὸς ἐμοῦ Θεοδώρου τοῦ Ροδακίνοῦ καὶ οἱ ψάλλοντες αὐτὴν μέμνησθαι καὶ εὐχεσθαι μοι διὰ τὸν Κύριον». (Sinai 1463, gr. 463v).
This encoded note is set to music in tune πλ.β'νεναω.

¹⁴ Sinai 1446, gr. 142: «τέλος καὶ τῷ Θεῷ δόξα τῷ δόσαντι δύναμιν τῇ ἐμῇ χειρὶ ταπεινῷ ἱερομονάχῳ Προκοπίῳ ἐξ Ἰωαννίνων 1756». The priest-monk Prokopios is the writer of the code Sinai 1310, year 1757.

¹⁵ Sinai 1444, gr. 5v: «αὐτὸ τὸ χατίον εἶναι τοῦ κυρίου κύρ Παναρέτου ἱεροδιακόνου ἀπὸ τὸ θεοβάδιστον τοῦ ὄρους Σινᾶ ὅπου εἶναι τῆς ἁγίας ἐνδόξου μεγαλομάρτυρος παρθένου καὶ πανσόφου αἰκατερίνης ὅπου τὸ συνέγραψα εἰς τὸ μέγαλον χαλέπη 1846 μαρτίου 2 καὶ ἡμέρα Σάββατο τὸ ἐτέλεσσα αὐτὰ καὶ αὐτὰ.»

¹⁶ «Τὸ παρὸν βιβλίον ὑπάρχει καμοῦ Γενναδίου ἱερομονάχου τὸ ὁποῖον τὸ ἔγραψα στὸ ἅγιον μοναστήριον τὸ Σινᾶ ὄρος μὲ πολὺν μου κόπον καὶ ἀποθανώντος μου νὰ εἶναι τοῦ μοναστηρίου νὰ διαβάξει ὁποῖος λάχει». (Sinai 1454, gr. 1r).

¹⁷ «Ἐτελειώθη τὸ παρὸν στιχεράριον διὰ χειρὸς ἐμοῦ Ἰωάννου τοῦ Ξένου καὶ οἱ ψάλλοντες αὐτὸ εὐχεσθαι μοι διὰ τὸν Κύριον ἵνα σώσει ἡμᾶς διὰ πρεσβειῶν τῆς αὐτοῦ τεκούσης καὶ πάντων τῶν ἁγίων· ἐπληρώθη ἡ δέλτος αὐτῆ ἐν ἔτει στωλα'...» (Sinai 1464, gr. 270).
The encoded note is set to music.

younger by Kallinikos priest-monk from Kilikia, code Sinai 147, about 1708¹⁸, the *Sticherario of Phillipos Koronis*, code Sinai 1472, written in 1275¹⁹, the voluminous *Papadiki of priest-monk Grigorios the Peloponnesus*, code Sinai 1473 in year 1770²⁰, the *Eirmologio of priest Mpalasios by Methodios priest-monk from Kudonia Crete*, code Sinai 1483 in year 1712²¹, the *Eirmologio Mpalasiou the priest by Gennadios priest-monk from Moldavia*, code Sinai 1492²² and the *Kratimatirio of priest-monk Anthimos*, code Sinai 1502 in year 1730²³. I should not also leave out the well-known musicians and coders *Demetrios Tamias* (Sinai 1445) and *Nikiphoros Marthalis* (Sinai 1437) along with the unknown bibliographers *Dionysios Palaion Patron* (Sinai 1459)²⁴ and *Theodosios* (Sinai 1498) who write sections from the codes mentioned in the brackets.

¹⁸ «1708 Αύγουστῳ 18 τὸ παρὸν ὑπάρχει ἐμοῦ Καλλινίκου ἱερομονάχου ἐκ Κιλικίας καὶ ἐγράυθη ἰδιοχείρως μου εἰς τὴν βασιλεῦσαν τῶν πόλεων καὶ εἶχα ἀντίτυπον τῆς μεγάλης ἐκκλησίας». (Sinai 1470, gr. 1v)

¹⁹ Sinai 1472, gr. 275v: «Ἐτελειώθη τὸ παρὸν βιβλίον διὰ [χειρός] ἐμοῦ Κορώνη τοῦ Φιλίππου κατὰ μῆνα νοέμβριον ἡμέρα στ' [ἔτους] σππδ'...».

²⁰ «Τὸ παρὸν ἐγράφη παρ' ἐμοῦ Γρηγορίου ἱερομονάχου Πελοποννησίου, ἐν ἔτει αψο' Μαρτίου καὶ τέλος καὶ τῷ Θεῷ δόξα ἀμήν». (Sinai 1473, gr. 677v)

²¹ «Ἐγράφη τὸ παρὸν εἰρμολόγιον 1712 Αύγουστῳ 12 διὰ χειρός ἐμοῦ Μεθοδίου ἱερομονάχου Κυδωνιαίου τοῦ Κρητός...» (Sinai 1483, gr. 221v)

²² «Εἰρμολόγιον τοῦ ὄλου ἐνιαυτοῦ καλλωπισθέν παρὰ Μπαλασίου ἱερέως νομοφύλακος τῆς τοῦ Χριστοῦ μεγάλης Ἐκκλησίας καὶ συγγραφῆς (sic) παρὰ Γενναδίου ἱερομονάχου τοῦ ἐκ τῆς Μολδαβίας καὶ καθηγούμενου τοῦ Ἄρτζεση· ἦχος α' Σοῦ ἢ τροπαιοῦχος δεξιὰ». (Sinai 1492, gr. 1r)

²³ «1730 ἀπριλίου 29 διὰ χειρός Ἀνθίμου ἱερομονάχου». (Sinai 1502, gr. 189r)

²⁴ Dionysios is said to be the composer of cherubim hymns, stressed in the four basic tunes; «κατ' ἦχον χερουβικά φθορικά τε καὶ ἐντεχνα, συντεθέντα παρ' ἐμοῦ Διονυσίου τοῦ ἐκ Παλαιῶν Πατρῶν μετὰ τῶν ταξιμίων αὐτῶν· ἦχος α' οἱ τὰ χερουβίμ» (Sinai 1459, gr. 37r)

Chanting elements and information

The music books hide inside them a tradition full of famous and various representatives, works that give off cultural efficiency and confidence, and a live world which makes us fellow-travellers at their time and place through all kinds of recollections, introduces us to their teachers and students, transmits their tradition and knowledge. The research and the detailed study of the endless music material that has been carried till today, promotes the resolving of many chanting issues. In this section, though the music manuscripts that have been studied during cataloguing phase b. are not of the same value as those studied during phase a., I will try to present the manuscripts that seem important as well as new chanting elements and pieces of information, hoping that they will contribute to a completer handling of the chanting issues and at the same time they will shed light on unknown till today life and work aspects of therapists belonging to the art of music.

The handwritten code of *Theodoros Rhodakinos* is enlisted to be the first record, the manuscript Sinai 1463. It is the second known handwritten code of *Theodoros* next to the already known code Sinai 1552²⁵. This code contains among other things a great number of syntheses by Rhodakinos with lines from the *Anaksointaria* and the *Makariou Anir* along with an eight-tune *Koinoniko* “*Αἰνεῖτε τὸν Κύριον*” (gr. 109v).

The codes Sinai 1416, 1417, 1438, 1440, 1442, 1445, 1447, 1451, 1452, 1482 and 1490 are the representative codes for a family of manuscripts around 60, which offer syntheses by Cretan composers (*Antonios Episkopopoulos, Venediktos Episkopopoulos, Demetrios Tamias, Kosmas Varanis, Ioannis-Ignatios Frielos, Aloisios Vikimanos, Andreas Maratzetis, Theodoros Kalamaras, Gerasimos Yalinas, Meletios Vlastos, and others*) and save the Cretan chanting tradition, as it was developed during the last two centuries of the Venetian domination. At these codes it can be found gathered unknown music material, essential, however, for the Cretan chanting tradition, hymns or syntheses with different settings, while settings from various representatives are revealed in uncommon tunes and in a different way. I would like to mention indicatively some of the numerous features of the Cretan music that confirm the uniqueness of their chanting tradition.

²⁵ View Man. K. Chatzigiakoumis, manuscripts of church music 1453 – 1820, Athens, 1980, p. 112

- At the setting to music of *Anoiksantaria* by *Venediktos Episkopopoulos*, *Aloisios Vikimanos* and *Demetrios Tamias* we can see that various trinity hymns have been added to the chanting lines²⁶.
- The ancient hymn «Φως ἰλαρόν» is said to be set to music by *Demetrios Tamias* (Sinai 1417, gr. 37r) and *Theodoros Kalamaras* (Sinai 1417, gr. 38r) in tune a. and separated in foots so that it can be chanted two-choir, under the indication «ὁμοῦ οἱ χοροί» for the last line «διό ὁ κόσμος σέ δοξάζει».
- At the setting to music of lines coming from *Megali Doksologia*, we can see a wide and careful melismatic development by repeating words and phrases. A typical example is the setting to music of the three first lines of *Megali Doksologia* by *Ignatios priest-monk the Trivizas* (Sinai 1440, gr. 12r) and *Ignatios Frielos* (Sinai 1440, gr. 13v) in tune a.
- A great number of hymns to Virgin Mary in free or dekapentasyllabic lines are gathered at the manuscripts, under the indication «εἰς τὸ ἐξαιρέτως» so that they are chanted instead of the ancient hymn in honour of the Virgin «Ἄξιον ἔστιν ὡς ἀληθῶς».
- For the first time the cherubim hymn «Οἱ τὰ χερουβίμ» is set to music in all eight tunes by *Theodoros Kalamaras* (2nd half of the 17th c.)²⁷

The Epistles of the celebration of St. Nicolas with the notation of the New Method is preserved at the Sinai code 1420, so we have a second case of intonating an apostolic passage – next to the notation of the Epistles of *Evaggelismos* by *Grigorios the first chanter*: « Ἀπόστολος τοῦ ἁγίου Νικολάου ἐκ τοῦ Νη· προκείμενον Τιμιος ἐναντίον Κυρίου... Ἄδελφοί, πείθεσθαι τοῖς ἡγουμένοις ὑμῶν» (Sinai 1420, gr. 32r).

The precise date of death of the musician Sinai archbishop *Nikiforos Marthalis* is mentioned in the recollection recorded by his student *Meletios* at the code Sinai 1437; (gr. 1v) «αψμη' Ἰουνίῳ κζ' ἡμέρα Δευτέρα ὄρες ἐξιμισην ἀναπαύθη ἐν Κυρίῳ ὁ πρῶν σινᾶ ὄρους Νικηφῶρος ὁ γέροντάς μου καὶ ὁ Θεός ἀναπαύση αὐτόν».

At the Sinai music manuscripts that were studied, there are mentioned names of emerging composers, who are placed in the big list of the known Byzantine and post

²⁶ We mention as an example the triadic addition to the hemistich: Ἐθου σκότος καὶ ἐγένετο νύξ· δόξα σοι ἀρχηγέ τῆς ζωῆς, δόξα σοι πάτερ παντοκράτορ, παντοκράτορ, πάτερ παντοκράτορ, δόξα σοι προσκυνητέ ἢ τρίφωτος οὐσία δόξα, δόξα σοι, δόξα σοι ὁ Θεός (Sinai 1417, gr. 9r).

²⁷ «Ἐτερον χερουβικόν εἰς ἦχον δ^{ov}, ποιήμα κύρ Θεοδώρου· ἐστὶ δὲ αὐτῷ ὠκτάηχον (sic)· [ἦχον] δ' οἱ τα χερουβίμ» (Sinai 1440, gr. 91v)

Byzantine composers. These are: *Anthimos of Sinai, chief sacrificial priest and Byzantios* (Sinai 1458 and 1481), *Athanasios the deacon* (Sinai 1489), *Athanasios the priest-monk* (Sinai 1501), *Agathaggelos the priest-monk, student of Evaggelinos Vainoglou* (Sinai 1486), *Athanasios, priest-monk, the Iviritis* (Sinai 1469), *Gabriel bishop of Ierissos* (Sinai 1469), *Georgios Michael Ganochoritis the teacher of Greek language* (Sinai 1508), *Damaskinos the Thessalian* (Sinai 1501), *Theodoros Armenopoulos* (Sinai 1462), *Ioannis the first chanter of Agchialos* (Sinai 1480), *Kurillos the ex-bishop of Ganos and Chora* (Sinai 1508), *Manuel the Panaretos priest* (Sinai 1462), *Meletios the deacon to the Metropolitan of Larisa, from Smyrna* (Sinai 1508), *Mitrofanis the priest-monk* (Sinai 1469) and *Nicolaos the Rhodakinos, first chanter* (Sinai 1463).

Conclusion

The previous brief mentioning of the basic musical elements that emerged by phase b. of the detailed cataloguing of Sinai music manuscripts, give us, in my opinion, a clue about the huge collection of really important writings that will come to light after the study of the whole number of the Sinai music manuscripts. The detailed study of the sources, the knowledge of their content, the comparative study of evidence and recollections, give out new elements and information, which act as points of reference and scientific confirmation for the research in the field of musicology, broaden our knowledge and create – as far as history, notation, theory and setting to church music concerned, plus issues coming from the field of Liturgics, Hymnology and other related fields – a new clearer picture.