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**Gennadius Library, Athens, MS 4 (14th c.):
Observations on hymnography, chant notation and *ordo***

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Sixteen manuscripts containing Byzantine chant notation are housed in the Gennadius Library of the American School of Classical Studies at Athens, Greece. The oldest of these, MS 4 in Closet C (Case 14.18189.4), is from the fourteenth century and contains fragments from the Byzantine hymnbooks known as the *Pentekostarion* and *Menaion*. It transmits twenty-five hitherto unpublished hymns,¹ displays an interesting sequence of liturgical rubrics and an unusual constellation of two types of Byzantine chant notation.

The manuscript has not previously received scholarly attention. The Library's founder, Joannes Gennadius (1844-1932), describes it in his own catalog as an *Anthologion*, which is not accurate. He notes that it was "newly bound in a dark blue silk corded fabric, by Hutchins."² There is no way of telling who supervised the collection and ordering of the 120 vellum leaves during the binding process, but the present order is not in the proper sequence. Beginning with part of the *Pentekostarion*, it jumps to the feast of the Annunciation in March, back to the feast of Holy Pentecost and then back again to the *Menaion* contents for the months of March to August. The parchment measures 31.3 x 23.5 cm. and the text is laid out in two columns on each folio. The Greek script closely imitates the small-lettered *Perlschrift*-type, common in liturgical writings of the eleventh and twelfth centuries.³ The leaves are well worn and full of wax drippings, betraying

¹ An edition of these and a description of the manuscript can be found in Kontogiannis-Terzopoulos.

² Gennadius 1922.

³ Cf. Kirsopp and Silva Lake 1934-45: vol. VIII, 301 Cod. Vat. Gr. 2008, AD 1102, Biblioteca Apostolica Vaticana "Tropologion," plates 548-50· vol. X, 389 Cod. D.a.5, AD 1101, Grottaferrata, "Menologion, January," plates 734-6· vol. X, 370 Cod. S. Marc, 787, AD 1050, Florence, Biblioteca Laurenziana, "Menologion, September-February," plates

substantial liturgical use. The scribe is not identified. Plate 1 offers a sample image of folio 64 *recto*, containing the first page of the month of April: after the *prosomoia stichera* for the feast of Saint Mary of Egypt, the *doxastikon sticheron idiomelon* can be seen in the middle Byzantine chant notation characteristic of the entire manuscript.

A detailed, systematic study of the content of the Byzantine *Pentekostaria* and *Menaia* has yet to be completed.⁴ However, it is clear that the careful study of the contents of these manuscripts can yield valuable information for understanding the history of Byzantine chant and liturgy.

Observations on liturgy

1. When there is more than one *kanon* in the Orthros, they are not listed by ode—as is the modern practice—but by *kanon*. That is, the entire first *kanon* is given and then the entire second *kanon*.
2. The *triodia* (three-ode) and *tetraodia* (four-ode) *kanones* of Saint Joseph the hymnographer for the period of the fifty days after Easter are found in their normal place for the *kanon* in Orthros. This may hint to a provenance of Magna Graecia.⁵
3. The Gospel readings are always fully written out. Three different places for the Orthros Gospel readings can be discerned. (i.) The majority of feasts with a Gospel reading at Orthros place it after the Great Doxology. There are two exceptions to this rule. (ii.) The Gospel reading is placed after the 50th Psalm and before the *kanones*

697–700· vol. X, 391 Cod. D.a.2, AD 1112, Grottaferrata, “Menologion, October,” plates 738-9· vol. X, 396, Cod. D.6.10, AD 1131, “Triodion,” plates 745-6 and vol. X, 398. Cod. E.a.9, AD 1180, Grottaferrata, plate 749; in Barbour 1981: no. 40 Barth. mon., 8 August 1105, Basil Vatican MS. Vat. gr. 2050 and no. 36, Menaion Iakobou, 30 November 1405, Jerusalem, S. Saba MS. 229 & Leningrad MS. gr. 431.

⁴ Cf. Noret 1968 and Strunk 1966: 24-25.

⁵ Regarding the ordo for these kanons at Grottaferrata, see Tatarnes 1995:19-20.

in the feasts of the Ascension of our Lord and Holy Pentecost. (iii.) At the feast of the Annunciation of the Theotokos (25 March) the Orthros Gospel is placed after the 6th Ode of the *kanon*, before the *kontakion*.

4. Three details regarding the usage of the Byzantine hymn form known as the *kontakion* can be extracted from the orders of Annunciation and Sunday of All Saints (celebrated the Sunday after the feast of Pentecost). (i.) In the Orthros of the Annunciation the *kanon* for the feast—that attributed to Joannes Monachos, the *Ἀδέτω σοι Δέσποινα*—the entire *kontakion* of the Akathist Hymn with all its 24 *oikoi* is placed after the 6th ode of the *kanon*. This *kontakion* is attributed to the famous Byzantine poet Romanos Melodos. (ii.) The entire *kontakion* and the *hypomnema* (commemoration) of the *synaxarion* of the day are followed by the order for the morning Gospel reading (*heothinon*), also presented with the entire text. After the Gospel reading the *kanon* continues from the 7th ode where it left off. (iii.) In the Orthros of the Sunday of All Saints the same order is observed as in (ii.). After the 6th ode of the *kanon*, the *Kontakion*—*Ὡς ἀπαρχὰς τῆς φύσεως*—and its first five *oikoi*, again by Romanos Melodos,⁶ are followed by the 7th ode of the *kanon*, this time without a Gospel reading.
5. Another interesting rubric related to the order for the *heothinon* Gospel of the Orthros can be noted in the feast of the Ascension of our Lord. It is a small adjustment to a text used on Sundays throughout the year and daily during the Paschal period. On those days, the reading of the *heothinon* is followed immediately by the *Ἀνάστασιν Χριστοῦ θεασάμενοι* (*Having beheld the Resurrection of Christ*). On the day of the Ascension, however, the text is changed to read *Ἀνάληψιν Χριστοῦ θεασάμενοι* (*Having beheld the Ascension of Christ*).

⁶ Pitra 1876, I: xxi.

Observations on hymnography

Upon a careful study of the hymns in Gennadius MS 4, twenty-five unpublished troparia were discovered, twelve of which are *idiomela stichera* furnished with the middle Byzantine chant notation. The remaining thirteen are *prosomoia stichera*. Seven of these are listed by Follieri,⁷ but two have not been reported anywhere else. This leaves a total of nine newly discovered hymns.

In the codex Athos, Vatopedi 1488, Follieri and Strunk identified three apocryphal stichera as being compositions of Saint Cosmas the hymnographer.⁸ These three *stichera* for the feast of Holy Pentecost are also included in Gennadius MS 4. It is quite possible that three extra *stichera* can be added to this series. A metric analysis of the chant texts —*Τοὺς ἀγραμμάτων μαθητάς, Γλώσσαις πυρίναις ἀπλανῶς* and *Πεντηκοστὴν οἱ γηγενεῖς*— reveals an isosyllaby with a total of 54 syllables. The first two divide into lines of 8/8/12/13/13 syllables, while the third displays the pattern 8/11/9/7/6/13. In Gennadius MS 4 there are six apocryphal *stichera prosomoia* in mode IV listed as “ἑτέρα”, after the *apolytikion* at the end of the Vespers. The three hymns identified in Vatopedi 1488 are the first, fourth and fifth item of the Gennadius series. The second *sticheron prosomoion* proves to be a most interesting reflection of the first. A parallel comparison reveals both isosyllaby and homotony:

<i>Τοὺς ἀγραμμάτων μαθητάς</i>	<i>Τοὺς ιδιώτας μαθητάς</i>	[8]
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<i>τὸ Πνεῦμά σου τὸ ἅγιον</i>	<i>τοῦ πνεύματος ἡ καθόδος</i>	[8]
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⁷ Follieri 1960.

⁸ Follieri-Strunk 1975: vii, 62-63.

παιδευτὰς ἀνέδειξε Χριστὲ ὁ Θεός	παιδευτὰς ἀνέδειξε Χριστὲ ὁ Θεός	[12]
καὶ τῇ πολυφθόγγῳ ἀρμονία τῶν γλωσσῶν·	καὶ τῇ πολυφθόγγῳ ἀρμονία τῶν γλωσσῶν	[13]
τὴν πλάνην κατήργησεν ὡς παντοδύναμος	τὴν πλάνην κατήργησεν ὡς παντοδύναμος.	[13]

A similar relationship can be observed in the third and fourth *prosomoia* in the same Pentecost set, although not with total correspondence. In addition to isosyllaby, the relationship between the two hymns in the last three lines is also thematic:

Διασπαρέντες ἐν τῇ γῇ·	Γλώσσαις πυρίναις ἀπλανῶς	[8]
οἱ κήρυκες τῆς χάριτος	οἱ ῥήτορες τῆς χάριτος	[8]
ζωργρευτὰς ἀνέδειξας, Χριστὲ ὁ Θεός	τῶν ἐθνῶν ἐφώτισαν τὰ πλήθη ποτέ·	[12]
ἡ γὰρ παρουσία τοῦ πνεύματος αὐτῶν	καὶ τὴν ἐκκλησίαν πληρώσαντες λαῶν	[12]
τὰς φρένας ἐφώτισε καὶ κατελάμπρυνεν.	τὴν πλάνην ἀπήλασαν διὰ τῆς πίστεως.	[13]

The last two *prosomoia* in the set of *hetera prosomoia*—Πεντηκοστὴν οἱ γηγενεῖς and Τὴν ἀρμονίαν τῶν γλωσσῶν—share isosyllaby, but not homotony. They do not exhibit the same kind of close relationship reflected in the hymns surveyed above.

Observations on the musical notations

Ekphonic notation. Two different types of Byzantine chant notation are seen in Gennadius 4. The Gospel readings employ a form of punctuation utilizing the *hypokrisis* and *teleia*. Instead of the eleven signs of the full ekphonic notation, many *Evangelia* or *Evangelistaria* (Gospel lectionaries) of the eleventh and twelfth centuries use only two or three signs. This period

is referred to as the period of “degeneration” of the classical system of *ekphonesis*.⁹

Middle Byzantine chant notation. In Gennadius 4 there are more than 150 hymns with middle Byzantine notation.¹⁰ All of these belong to the *sticheraric* genre and are placed at the end of the Vespers or Orthros, immediately after the rubrics for the entrance in the Vespers or after the *exaposteilaria* and *prosomoia troparia* of the *ainoi* (Lauds) of the Orthros. In both instances the hymns are listed according to *echos* (mode), not according to the order in which they are actually chanted in the service. A comparison of these neumations with MS Vienna, Theol. Graec. 181¹¹ reveals but little variance. The phenomena of the abrupt stop and start of the medial signatures, first noticed by Jørgen Raasted, can also be observed in these compositions.¹²

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Two of the nine *stichera* ‘*apocrypha*’ are preserved with middle Byzantine chant notation: *Διεμερίζοντο γλῶσσαι* for the feast of Holy Pentecost and *Τὴν δεισιδαίμονα πλάνην* for the commemoration of Saint Epiphanius, bishop of Cyprus (12 May). They deserve individual attention and shall be the subject of a separate investigation.

Table 1 (below) shows the incipits of the twenty-five still unpublished *apocrypha* troparia in Gennadius 4. The hymns are listed in alphabetical order with indication of mode, folio number and feast day. Hymns with the middle Byzantine chant notation are marked with an asterisk.

⁹ Engberg 1982; Høeg 1935; Martani 2001.

¹⁰ For the complete list see: Kontogiannis-Terzopoulos.

¹¹ Høeg-Tillyard-Wellesz 1935.

¹² Raasted 1966: 136.

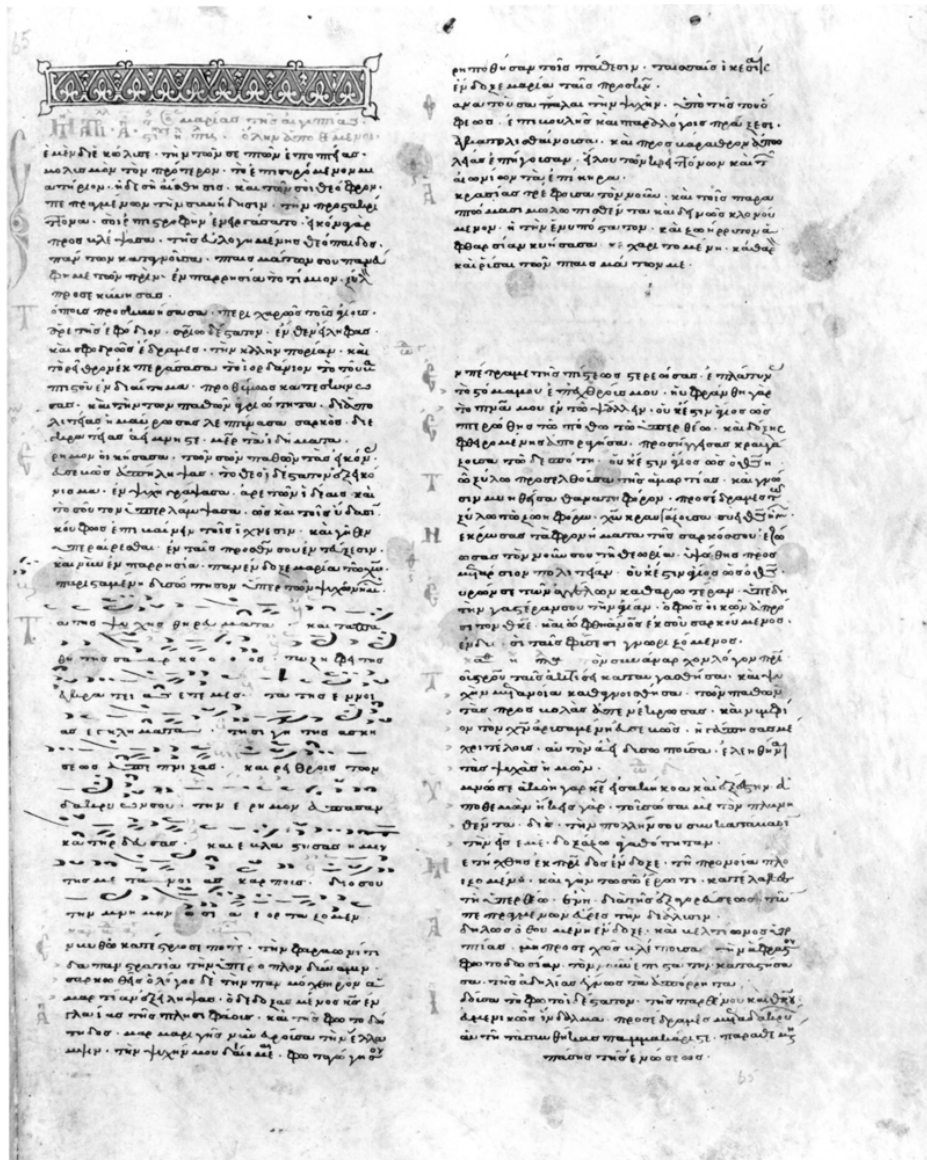
Table 1

<i>Mode</i>	<i>Incipit</i>	<i>(Feast)</i>	<i>Folio</i>
δ'	αγγελοι την ανοδον, εκπληττομενους	(Ascension)	23v
α'	αθλοφορε του χριστου προκοπιε *	(8 July)	107v
δ'	γλωσσαις πυριναις απλανως	(Pentecost)	38r
πλ. β'	δευτε παντα της γης τα περατα, πνευματικην χορειαν *	(23 April)	80v
δ'	δευτε των πιστων το συστημα, δευτε εορτην *	(23 April)	80v
δ'	διασπαρεντες εν τη γη, οι κηρυκες	(Pentecost)	38r
α'	διεμεριζοντο γλωσσαις πυρος *	(Pentecost)	37r
α'	εκ της του νομου ριζης βλαστημα *	(12 May)	82r
δ'	επ ορους ανελθωμεν, των αρετων	(Ascension)	23v
δ'	κογχυλη αιματος του μαρτυριου σου *	(8 July)	107v
πλ. δ'	μεσουσης ανελθων, της εορτης του πασχα	(Mid-Pentecost)	27r
πλ. δ'	μονην ουρανομηκη εν γη πηξαμενος *	(24 May)	87r-v
β'	οδοιπορων ο κυριος, επι της γης	(Blind Man)	17v
πλ. β'	πατερ αξιαγαστε, της ερημου ωφθης *	(24 May)	87r
δ'	πεντηκοστην οι γηγενεις, εν πιστει	(Pentecost)	38r
β'	πετρον και ιακωβον χριστε	(Ascension)	23v
πλ. β'	προκοπιον εν θεω, αρετων εφαιμιλος *	(8 July)	107v
β'	ταις αρεταις αστραπτοντες	(6 August)	116r
δ'	την αρμονιαν των γλωσσων, τα εθνη	(Pentecost)	38v
πλ. δ'	την δεισιδαιμονα πλανην *	(12 May)	82v
δ'	της δημωδους νομικης, μεσον ευρουσης	(Mid-pentecost)	27r
α'	τον γενναιον αθλητην προκοπιον *	(8 July)	107v
δ'	τους ιδιωτας μαθητας, του πνευματος η καθοδος	(Pentecost)	38r
δ'	χαιρε των περατων η προστασια	(Holy Fathers)	6v-7r, 4r
β'	... σου μετασχειν	(6 August)	116r

Plate1

Athens, American School of Classical Studies, Gennadius Library MS 4, folio 64 recto, Menaion of April (reproduced with permission from the library):

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