

The musical notation of the Sticherarion MS Vat. Barb. gr. 483¹

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The manuscript Vat. Barb. gr. 483² is a parchment sticherarion of the 12th century, measuring 260 x 190 mm and consisting of 136 folios. Because of the bad state of the parchment, the ruling can only be detected with difficulty and is only visible on some folios. Ruling systems Leroy 9 and 12 and types Leroy 44B1 and 20C1 are represented in the manuscript³. Both the text and the musical signs are written with sepia-coloured ink. Its repertory⁴, mutilated and deficient⁵, includes stichera idiomela for the months November to April and a part of the Triodion. It can reasonably be presumed that the codex originally contained the Pentekostarion as well, and perhaps also the Oktoechos. The manuscript is written in a script (see tables 1 – 6) derived from the type witnessed in chancellery documents from the Calabrian-Sicilian area between the 12th and 13th centuries, and it can with all probability be dated to the last quarter of the 12th century. A script very similar to that of the Barberinian codex is found, for example, in the subscription of Mess. gr. 98 (c. 1184?)⁶ and in the document Par. suppl. gr. 1315, 7 (c. 1195)⁷. In the script of both Mess. gr. 98 and Vat. Barb. gr. 483, many common elements occur, as for example the ligature *epsilon-iota*, *alpha-iota*, the linked *sigma-tau*, as well as some letters: *beta* in the heart shaped uncial form, the minuscule *ny*, the minuscule *eta* -in ligature- with doubled vertical stroke, *kappa*, *omega*, *iota*, uncial *delta*, the uncial *pi* in which the horizontal stroke is extended beyond the body of the letter and is joined to the following one. In spite of the different character-

istics pertaining to the two types of writing (the documentary one of Par. Suppl. gr. 1315,7 and that of the Barberinian which is adapted for book use), one recognizes the same elements emerging from the comparison of Vat. Barb. gr. 483 with Mess. gr. 98 (and in addition the minuscule theta in ligature).

It is interesting, however, to note the bilingual annotation appearing on fols. 105v-106r, the work of a deacon named Ἰωάννης from Sinopoli (Southern Italy-Calabria), reporting a formula which is typical of documentary testimonial subscriptions: Ego Joannes [...] de Sinopoli[s] [testis sum] / Ἐγὼ διάκονος Ἰωάννης [ς εντρας] στέργω καὶ μαρτυρῶ. Such an annotation testifies to the circulation of the codex in the Calabrian-Sicilian region in a later period.

The notation of Vat. Barb. gr. 483 immediately reveals a very different aspect compared to that of more recent manuscripts in Middle Byzantine notation; the notation is written with the same instrument as was used for the text of the chants and, consequently, it carries the same subtle traits.

The middle Byzantine notation follows the vein of the Paleobyzantine Coislin type notation (the Chartres notation had not yet fallen into disuse in the 12th century but it had certainly been relegated to a secondary position). The Coislin notation reached its own maturity and was stabilized in the fundamental arrangement which would be maintained in the Middle Byzantine notation itself, by means of the passage from the third to the fourth stage according to the classifi-

cation by Constantin Floros⁸. With regard to the paleobyzantine notations, we will follow the divisions proposed by Floros of Coislin in six stages and of the Chartres in four stages because it allows us to speak more precisely about the semi-graphic evolution. The Coislin stage IV in fact is characterized by the appearance of the *ison* and of the *oligon* and the ensuing specialization of the *apostrophos* as a descending sign; Moreover, the *hypotaxis* appears for the first time in a framework of the Coislin IV notation. The “long” neumes (i. e. those including a *diple* sign: *diple*, *kratema*, *xeron klasma* etc), the *bareia* and the *apoderma*, however, continue to lack indications as to the direction of the melodic movement. It is precisely the presence of diastematic signs (originally sporadic, then more frequent until it, finally, became constant) specifying the melodic figure of the “long” neumes, of the *bareia* and of the *apoderma* along with the analytical notation of the *thematismos*, the new writing of the *kratema* and of the *xeron klasma*, and the appearance of neumes on the initial *martyriai* of the sticheraic chants, that distinguish the Coislin V and VI stages. The Coislin notation thus ends up just one step before the Middle Byzantine notation takes over, a notation in which, when the evolution outlined above was over, the diastematic value of interval signs had become definitive.

The passage from Coislin VI to Middle Byzantine notation is demonstrated by the manuscript Athos Iviron 470⁹; According to Floros, its notation reveals a great many elements from Paleobyzantine notation Coislin VI, as for example, the abbreviated notation of the *kylisma* and *syrma*¹⁰ and the semi-abbreviated notation of the *bareia*. In addition the *hypotaxis*, of both Early and Middle Byzantine types, indicates that it is closely related to ancient notations.

The musical notation of Vat. Barb. gr. 483 can be defined as a fully developed Middle Byzantine notation in spite of some elements which still bear vestiges of

the Coislin notation stage VI. Such elements are the *thematismos*, the *thema haploun*, the *kylisma*, the *xeron klasma*, the *apoderma*, the type of *hypotaxis* as well as the figurations *dyo*, *anastama* and *anatrichisma*.

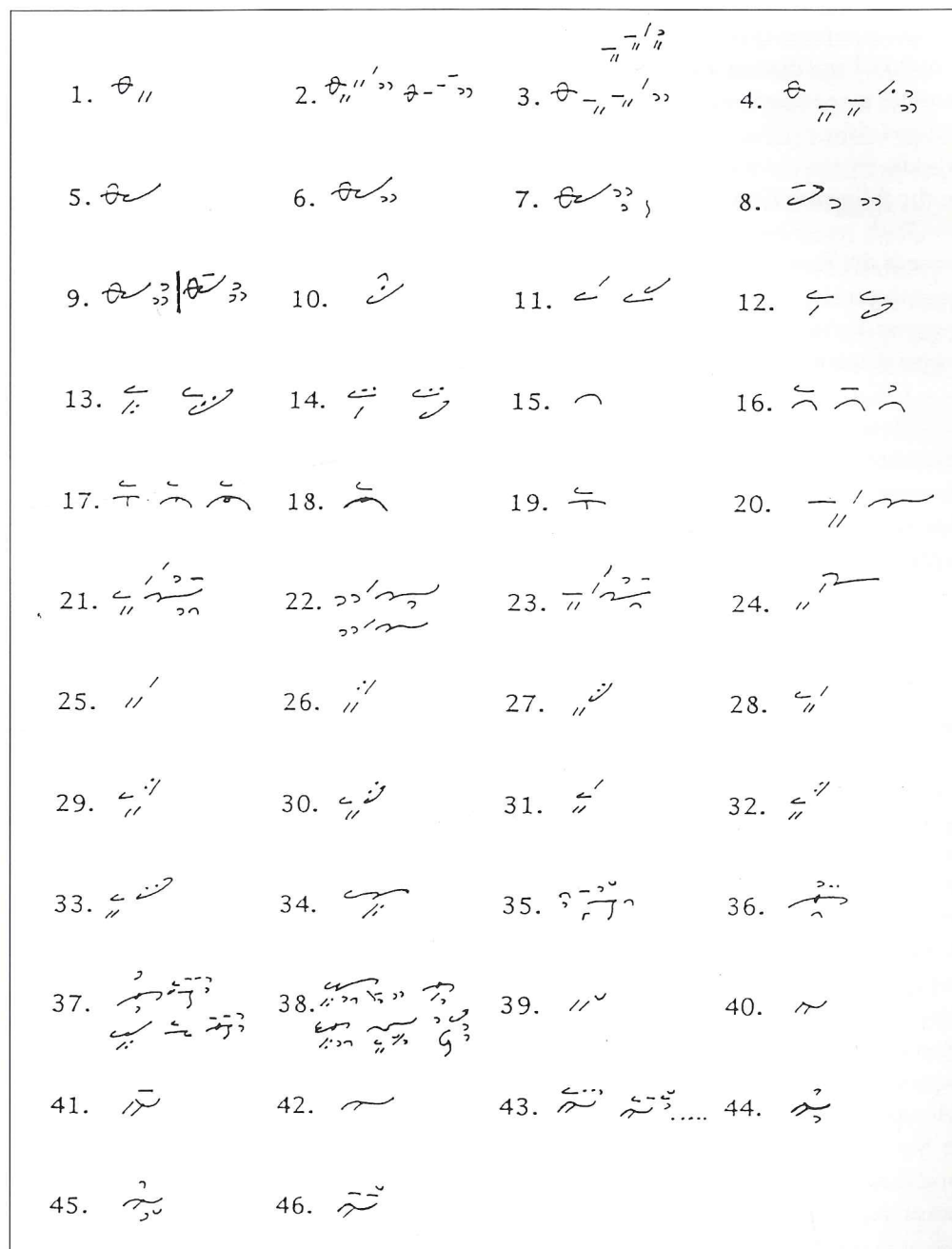
– The evolutionary process of *thematismos* consists of the passing from abbreviated notation, as such by the Coislin I – IV stages (fig. 1. 1) to its more analytical form of stages V (fig. 1. 2) and VI (fig. 1. 3). The fourth real sounded tone of this neumatic figuration appears only in Middle Byzantine notation (fig. 1. 4), frequently without the letter theta. The manuscript Vat. Barb. gr. 483 reveals both the Coislin VI figuration and the Middle Byzantine one, in contrast to MS Sin. gr. 1218¹¹ and Vind.Theol. gr. 181 which present the Middle Byzantine form alone.

– The *thema haploun* was originally a fully abbreviated sign (fig. 1. 5-6). In more recent Coislin notations, an *apostrophos* is sometimes added, especially in the *thema haploun* with *katabasma* (fig. 1. 7). In the 13th century this figuration appears, for example in MS Vind.Theol. gr. 181, in the following form without the theta (fig. 1. 8), while in Vat. Barb. gr. 483 the same form appears (fig. 1. 9) as also occurs in Athos Iviron 470 and in Sin. gr. 1218.

– As far as the *hypotaxis* is concerned, three stages can be distinguished in its evolution: a first in the Chartres notations (fig. 1. 10), a second in the Coislin notations (fig. 1. 11) and a third occurring in Middle Byzantine notation (fig. 1. 12). The third stage is found throughout the Vat. Barb. gr. 483 while in Athos Iviron 470 the second one is also present, although the *hypotaxis* of *petasthe* and *oxeia* with *kentemata* in Vat. Barb. gr. 483 occurs according to the more ancient system (fig. 1. 13) which is also used in Sin. gr. 1218. In Vind.Theol. gr. 181 the Middle Byzantine form is found (fig. 1. 14)¹².

– The *apoderma* occurs in Coislin I – IV notations in its simple arched form

Fig. 1



(fig. 1. 15). Subsequently, a neume for the diastematic specification is added in Coislin V-VI (fig. 1. 16). The latter is used in Vat. Barb. gr. 483 as well as in the Sin. gr. 1218¹³ instead of the form (fig. 1. 17) which is seen in later manuscripts in Middle Byzantine notation as, for example, in Vind. Theol. gr. 181 (fig. 1. 19).

—The *kylisma* sign does not appear in the more ancient Coislin notations. In

Coislin VI the sign occurs in the following abbreviated form (fig. 1. 20). In Vat. Barb. gr. 483 the Middle Byzantine form appears more frequently (fig. 1. 21) but at times the Coislin VI abbreviated form is found (fig. 1. 22). The analytical, and in some cases abbreviated, form is also used in Sin. gr. 1218 (fig. 1. 23, 24) while Vind. Theol. gr. 181 invariably presents the analytical form of the figuration.

– In Coislin notation, stages I-V, the *dyo*, *anatríchisma* and *anastama* figurations appear as follows (fig. 1. 25–26–27). In Coislin VI the diastematic value of the neumes is specified, moved to the left of the *diple* (fig. 1. 28–29–30). Finally, in Middle Byzantine notation, they appear in the following forms (fig. 1. 31–32–33). Vat. Barb. gr. 483 and Sin. gr. 1218 present the forms of Coislin VI, apparently with precise diastematic values. In contrast, the use of Middle Byzantine forms is constant in Vind. Theol. gr. 181.

– In Vat. Barb. gr. 483 the use of *megala semadia* is sporadic; one finds the Middle Byzantine *parakletike*¹⁴ (fig. 1. 34), the *homalon*¹⁵ (fig. 1. 35) and rarely, the *antikenoma* (fig. 1. 36). Such a sporadic use of *megala semadia* appears also in Sin. gr. 1218 (fig. 1. 37) while these are found constantly in Vind. Theol. gr. 181 (fig. 1. 38).

– A further element can be identified in the use of the *xeron klasma* and, particularly, of the diastematic signs accompanying it. In Coislin I-IV notations it appears with the two elements detached (fig. 1. 39); in Coislin V the two elements are joined (fig. 1. 40) and in Coislin VI the diastematic interval is specified (fig. 1. 41). In Middle Byzantine notations, it appears in the form (fig. 1. 42) – obviously accompanied by the necessary diastematic values. In Vat. Barb. gr. 483 it occurs in the following form (fig. 1. 43). Moreover, in Vat. Barb. gr. 483 as well as in Sin. gr. 1218¹⁶ and Iviron 470 the second note of a *xeron klasma* of two notes is never accompanied by the *klasma* (fig. 1. 44) as is the case, instead, in more recent notations as for example in Vind. Theol. gr. 181 (fig. 1. 45).

It would therefore be reasonable to assume, analyzing the neumatic forms of our sticherarion Vat. Barb. gr. 483, that its notation (between that of Sin. gr. 1218 and of Vind. Theol. gr. 181) testifies to the use of a very advanced musical notation in a peripheral region of the Byzantine Empire in the last quarter of the 12th century. Innovations introduced in

the capital would certainly reach peripheral regions with a varying degree of delay, and, consequently, more than one semiographic stage was probably used at the same time within the Empire. It is interesting to note the case of Saba 83¹⁷, written in the second half of the 12th century while the notation employed the Coislin II-III (modernized at a later period, which, I think, can not be later than the first half of the 13th century). It can be assumed that the copyist used a manuscript with an archaic notation as his model. In this case, why did the copyist choose to use a codex whose notation was no longer in use at the end of the 12th century as a model for a book destined to be used for learning the melodies? I think that the act of choosing a much more ancient notational stage compared to the date of writing of the codex, would be an indication of the use of more semiographic stages even within the same geographic zone¹⁸.

An example¹⁹ testifying to the use of a different semiographic stage in two different regions with an interval of 71 years between them occurs in manuscripts St. Petersburg GPB 789 and Sin. gr. 754²⁰. The St. Petersburg codex, written on Mount Athos in 1106, shows a more developed Coislin notation in comparison to that of the provincial Sinaitic codex completed in 1177 (Coislin V)²¹; However, the notation of St. Petersburg GPB 789 deserves a more detailed examination.

Based on the musical notation of the so-called “menaia Carbonesi” (Crypt. Δ. α. XIII-XVII + fragments on Vallicell. E 55 and R 32)²², Oliver Strunk suggested that the Coislin notation in its primitive form was introduced in Southern Italy around the year 1000²³. Consequently, we can suppose that this stage of notation already was used in the zone of Constantinople in the second half of the 10th century.

Alberto Doda, based on the MS Vat. gr. 2018, has demonstrated how it would have been possible to use a more

advanced Coislin stage (IV/V) in a central part of the Empire in the first half of the 11th century. According to Doda, the passage from Coislin III to Coislin IV could have taken place in the beginning of the 11th century²⁴.

In the 12th century, during which it is generally agreed that the passage from Coislin VI to the Middle Byzantine notation occurred²⁵, also the following dated codices were written: the above mentioned Sin. gr. 1218, written by Nikephoros in 1177 is a provincial codex and one of the most ancient manuscripts in Middle Byzantine notation with vestiges²⁶ of Coislin VI. Patmos 218²⁷ is written in Coislin notation, stages V-VI (1166). On the other hand the Patmos 221 dated to 1168-1179 [1161-80]²⁸, bearing a subscription by Nikephoros (perhaps identical with the scribe of Sin. gr. 1218) and probably written in Bithynia²⁹, presents a Middle Byzantine notation with some Coislin elements.

Starting from the fact that innovations from the capital reach the peripheral zones with some delay and considering the remarkable evolutionary stage revealed in the notation of Vat. Barb. gr. 483, written in the last quarter of 12th century in Southern Italy, one is led to the hypothesis that the passage from the last Coislin stage to Middle Byzantine notation could have begun during the

first half of the 12th century. The musical notation and obviously the music it transmits is like an organism in constant evolution. Whereas in our days' innovations are transmitted within a narrow span of time, it took in the Middle Ages a while for any evolution to penetrate and become part of the mental baggage of common man and scholar alike, and it needed to mature over a much longer period. However, allowing for some reservations as to the hypothesis being presented here, and considering the possibility that an innovation (in this case the introduction of an advanced notational stage) was transmitted for some reason within the briefest possible period of time, we are led to focus our attention on the phenomenon of its prompt propagation to the peripheral zones of the empire.

This remains a working hypothesis and we will be able to speak more confidently only if dated musical manuscripts from the first half of the 12th century originating in the Constantinopolitan area and provided with Middle Byzantine notation are discovered, and if new paleographic studies allow us to use more refined criteria in the dating of Byzantine musical manuscripts; consequently, the dates of many previously noted and studied codices may have to be reconsidered.

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Notes

NOTE 1

I would like to express my thanks to Jørgen Raasted, Alberto Doda and Christian Troelsgård for the helpful advice they offered me. All errors that remain are, of course, my own.

NOTE 2

Description of the codex in Tardo 1931 225-248, especially, 242. The codex appears also in Touliatos-Banker 1987 24.

NOTE 3

For the ruling systems and types see Leroy 1977, (*Quelques systèmes...*) 291-312 and Leroy 1977 (*La description codicologique...*).

NOTE 4

The repertory included in Vat. Barb. gr. 483 is very similar to that of Vindob. Theol. gr. 181, see Høeg, Tillyard, and Wellesz 1935. The Barberini manuscript, in comparison to the Vienna codex contains some additional stichera: Triodion: *παρισταμένη τῷ σταυρῷ* (*staurotheotokion*), *ἡ ἄσπιλος καὶ πανάμωμος γεννήτρια* (*staurotheotokion*), *σήμερον ὁ δεσπότης καὶ Κύριος παρίσταται* (*Good Friday*), *ἐν τῷ δέιπνῳ σου Χριστὲ ὁ Θεός* (*Good Friday*). The Barberini codex, however, lacks the following stichera that the Vienna manuscript includes: *πατρίδα γένος ὑπαρξιν* (*December 4th*), *ὄντως ἡ γλῶσσα σου* (*December 10th*), *μαρτυρικὴ χορεῖα εὐσεβείας πρόμαχος* (*December 10th*), *μνήμην ἐπιτελούμεν Δαβὶδ καὶ Ἰακώβου* (*Sunday after Christmas*), *ἱερέων μνήμην καὶ βασιλέων κράτος* (*Sunday after Christmas*), *αἷμα καὶ πῦρ καὶ ἀτμίδα καπνοῦ* (*Sunday after Christmas*), *σῶσαι βουλόμενος τὸν πλανηθέντα ἄνθρωπον* (*January 6th*), *φωνὴ Κυρίου ἐπὶ τῶν ὑδάτων* (*January 6th*), *δέχου Συμεῶν* (*February 2th*), *δεῦτε καὶ ἡμεῖς ἄσμασιν* (*February 2th*), *τὸν ὀχοῦμενον ἐν ἄσμασιν* (*February 2th*), *τὸν ἐκλάμψαντα πρὸ αἰῶνων ἐκ πατρὸς* (*February 2th*).

NOTE 5

In fact, the order of the folios and of the fascicles has been disturbed. The correct order of the folios is the following: [lacuna: the stichera for September, October and half of November (until the 14th) have been lost], fols 130-136, fols 1-31, [lacuna: the text is interrupted in the middle of *Ἡρώδης ὁ παράνομος* (*December 29th*) and begins again with *οὐκ ἐπισχύνθη ὁ πανάγαθος* (*first of January*)], fols 32-71, [lacuna: the text is interrupted after the first line of *ὁ λαμπρὸς ἀριστεὺς Γεώργιος* (*April 23th*) and begins again with the last lines of *ὡς ὁ ἄσωτος υἱός* (*Sunday of the Prodigal Son*)], fols 72-76, [lacuna: the text is interrupted after the end of *ὁ τοῦ Κυρίου σταυρός* (*Cheese Thursday*) and begins with the last lines of *οἱμοὶ ὁ Ἀδὰμ ἐν θρήνῳ κέκραγεν* (*Cheese Sunday*)], fols 77-85, [lacuna: the text is interrupted after *τὴν πνευματικὴν νηστείαν* (*Second Week in Lent, Monday morning*) begins again with the second line of *μετανοίας ὁ κατρός* (*Second Week in Lent, Monday morning*)], fols 86-93, [lacuna: the text is interrupted after *ἡ τὴν ἀγαθὸν πρόξενος* (*Fourth Week in Lent, Thursday morning*) and begins with *ἀτεξοσύως ἐξεδύθην τῇ πρώτῃ μου παράβασει τῶν ἀρετῶν* (*Fifth Week in Lent, Thursday evening*)], fols 94-129, [lacuna: the text is interrupted after the first line of *διὰ τὸν φόβον τῶν ἰουδαίων* (*Good Friday*)].

The numbering of the fascicles is placed in the Middle of the external margin of the first folio recto of the quaternions: fols 1-8, 9-16, 17-24, [lacuna], fols 32-39, 40-47, 48-55, 56-63, after which the fascicles are no longer numbered: fols 64-71, [lacuna], from fols 72-95 the reconstruction of the fascicles, due to the lacunae, is problematic. What follows is: fols 96-103, 104-111, 112-119, 120-127, 128-129 [lacuna], [lacuna] fols 130-136. 6 Reproductions of the MS. in Foti 1989, figure 27, see also Lake 1934-35, fasc. IX, figures 656 and 657. The type of writing of Vat. Barb. gr. 483 is also in some way con-

nected to the Reggio style. In fact, the Messanese is written entirely in Reggio style, but its subscription is in a script very similar to that of the Barberinian manuscript. For the Reggio style, see Canart/-Leroy 1977 241-261.

NOTE 7

Reproduction of the document Par. Suppl. gr. 1315, 7 in Guillou 1963, pl. IX.

NOTE 8

See Floros 1970, Vol. I, 311-326.

NOTE 9

See Høeg 1938, van Biezen 1968, and Floros 1970, Vol. I, 326-327.

NOTE 10

The group of neumes accompanying the syrma according to Floros, found in the ms. Athos Iviron 470 fol. 72r and 73r, is strictly connected to the figuration of the choreuma that I have come across in later manuscripts as for example Athens EBE 2458 (1336) fol. 4r, Athens EBE 885 (14th/15th century) fol. 7v and Brussels IV 515 (18th century) fol. 6v. In all these cases the same neumes are found, and without exception the figuration includes xeron klasma. The neumatic line of the syrma in the above mentioned manuscripts is given with the combination of different interval signs, for example in the ms. Athens EBE 2458, fol. 3v. It is interesting to note, however, how the choreuma figuration of Iviron 470, is transmitted in the later tradition. See Floros 1970, Vol. I, 271 and 327, and Vol. III, 46-47.

NOTE 11

Reproductions of the manuscript in Harlfinger/Reinsch/ Sonderkamp/Prato 1983, figures 144-148.

NOTE 12

However, there are some very rare cases with the form (fig. 1. 13).

NOTE 13

In Sin. gr. 1218 the form (fig. 1. 18) also occurs, though rarely.

NOTE 14

For the use of the paraklitiké in the paleo-byzantine notations, see Troelsgård 1995.

NOTE 15

In the papadikai there is a great confusion concerning the figure of the chironomic signs homalon and tromikon, which are often accompanied by the same neumes and melodic line.

NOTE 16

Rarely I have come across the form (fig. 1. 46).

NOTE 17

See Raasted 1968.

NOTE 18

See Doda 1989 217-239, esp. p. 227 and note 30.

NOTE 19

See Doda 1989 227, note 31.

NOTE 20

Reproductions of the manuscript in Harlfinger/Reinsch/ Sonderkamp/Prato 1983, tables 136-143.

NOTE 21

In the manuscript are found more semi-ographic stages; for the archaic one, see Raasted 1963 302-310.

NOTE 22

See Doda 1991 185-204.

NOTE 23

See Strunk 1977 (Not.), 68-111, especially 109.

NOTE 24

See Doda 1989 226.

NOTE 25

Strunk 1965 and 1977 (Class.) 41 fixes the introduction of the "round notation" to the

year 1175 or thereabouts. The date 1177 is accepted by Στάθης, van Biezen 1968 13 dates it to the periode between 1150 and 1200 while Wellesz 1961 262 accepts that the introduction of the round notation took place in the 12th century. On the contrary Tillyard 1935 14 considers the date 1100.

NOTE 26

They consist of imprecision in the notation of diastematic signs which do not always have a precise significance, see Floros 1970, Vol. I 328.

NOTE 27

See Floros 1970, Vol. I, 324-326.

NOTE 28

See Kominis 1968.

NOTE 29

See Thodberg 1966 21. Kominis 1968 proposed the years between 1161 and 1180.

Table 1

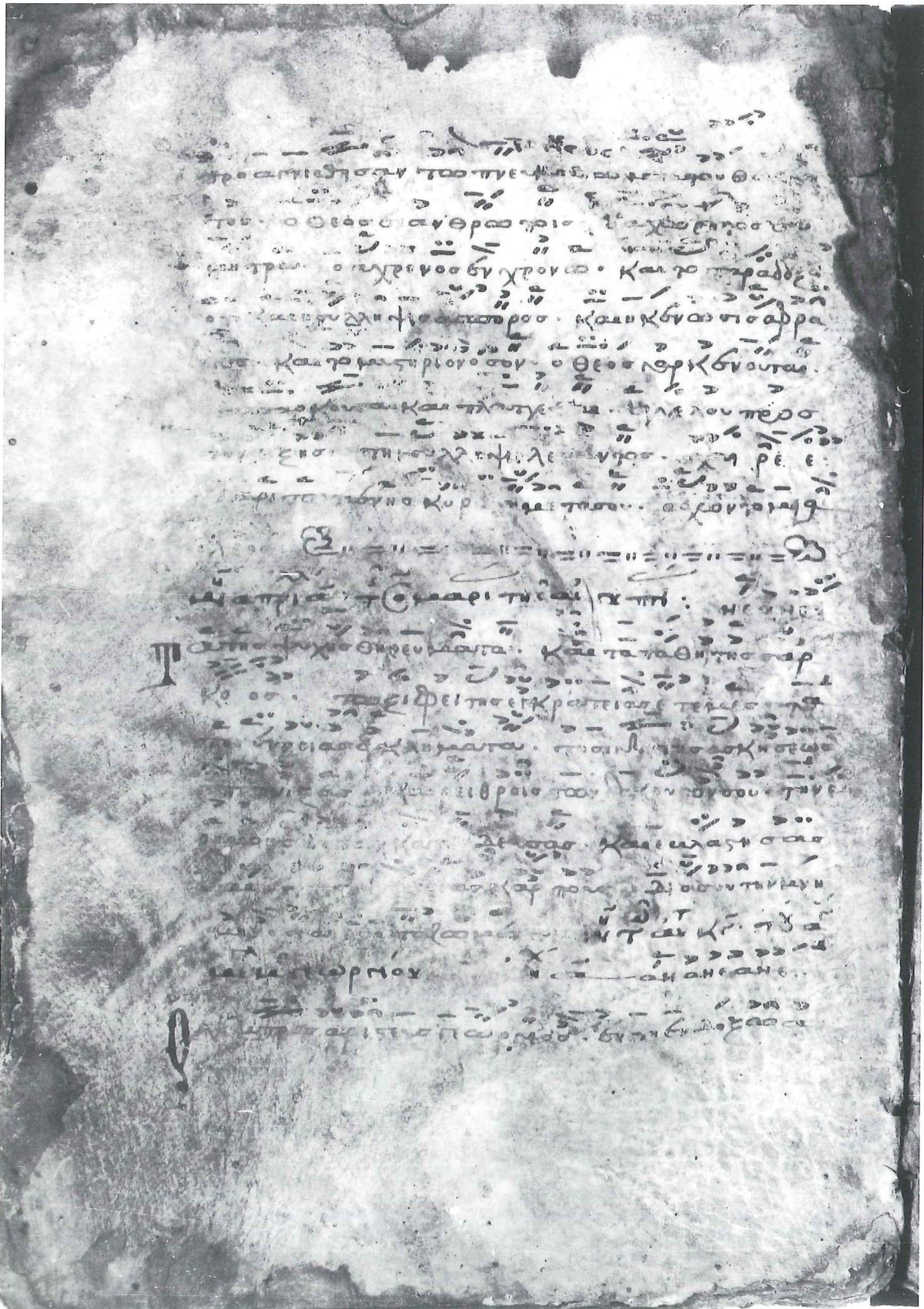


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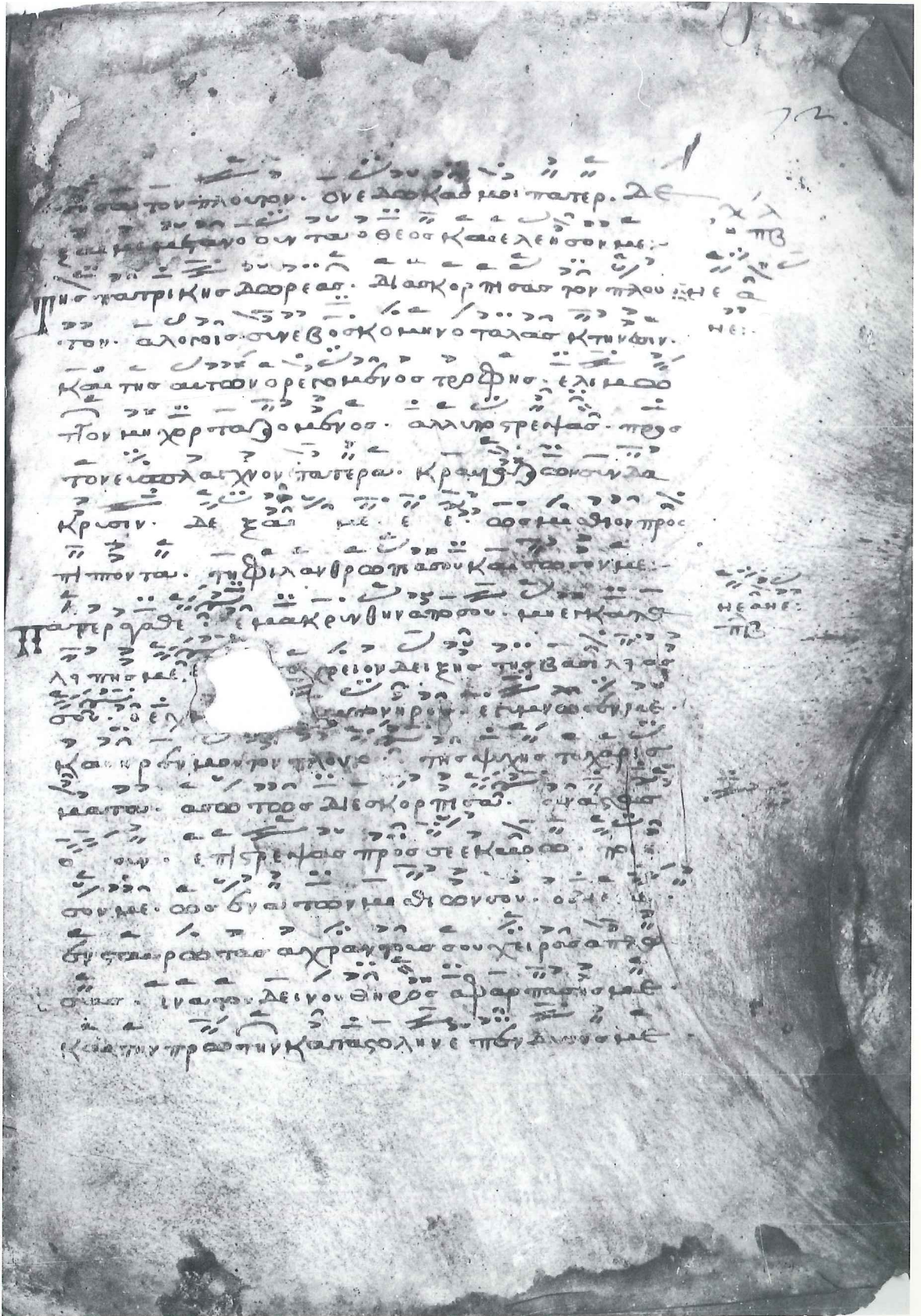
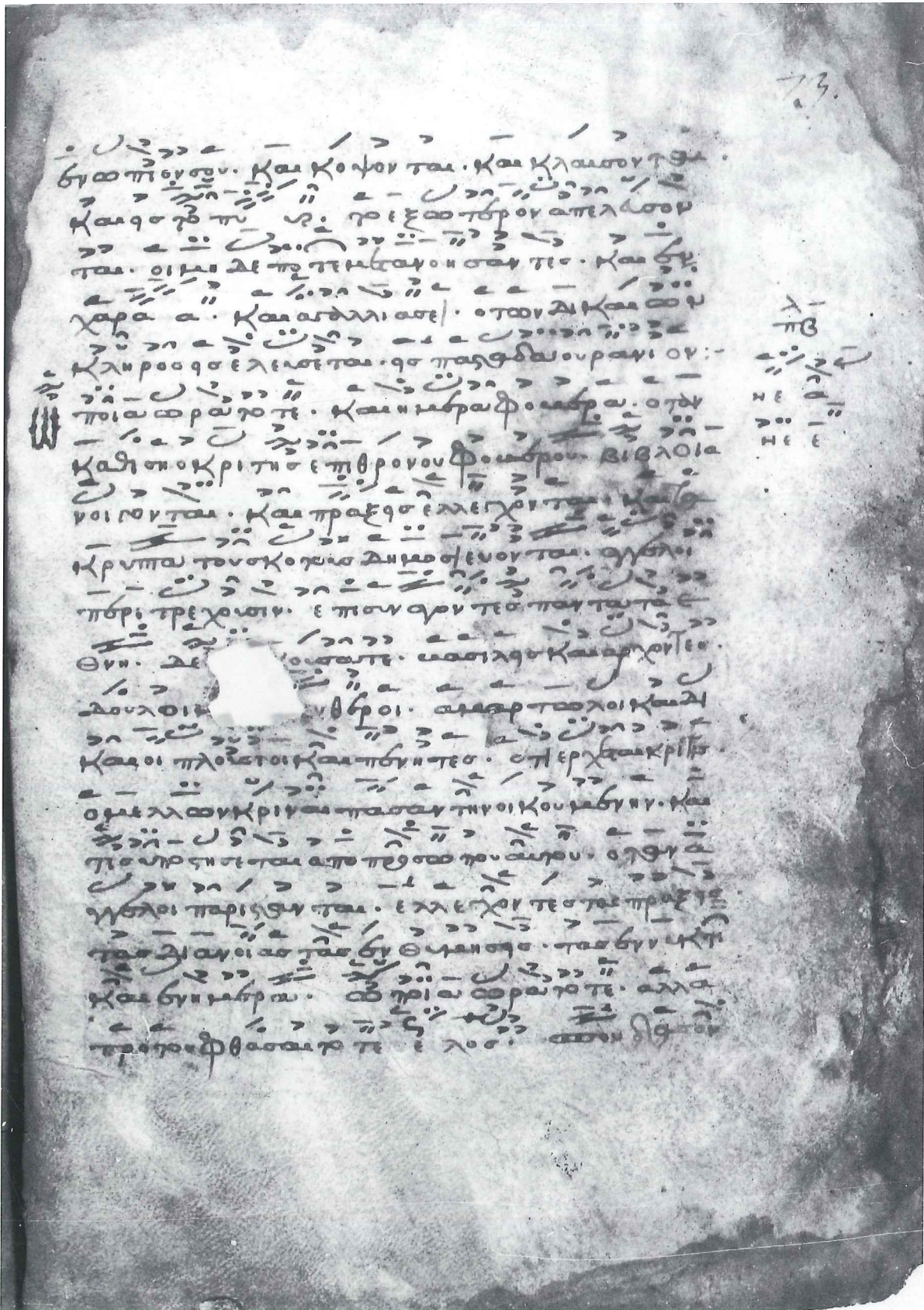


Table 3



73

βινωπιον. και κοτονται. και κλαιουσιν. και
 και οσο πενυ. το εξω τρον απελουσιν
 τα. οισι δε τε τεταγονισατι. και βυ
 χαρα α. και αγγλιασε. οταν δε και ου
 κληροσ ελεισται. οσ παρθεουραγι ον.
 ποια ορα το τε. και η βραυ φουβρου. οταν
 καθισκοκριτις επθρονου φουβρου. βιβλοια
 νοι γονται. και τραφου ελλεχοι τε. και
 κρυπα τον κοχυσ διμεομενον τα. οφθα
 πρι τρεχοσι. επανγον τε πατα τε
 θνη. δε. οισατε. υασι λου και αραχοντε.
 δουλοισ. ανθροι. αμαρτωλοισ και
 και οι πλοιστοι και πονητες. οπ ερχομαι κριση
 ομελλουσιν κριση πασαν την οικου μενην. και
 προυρησιται απο τρου σου αυτου. οσ αν
 γλοι παρισται. ελλεχοι τε τα παρθε
 τα αν οι ασ τα αν θμεοσ. τα αν η
 και βυ η βραυ. οσ ηρι α ορα το τε. αλλα
 τα αν φθασα το τε ε λου. οσ αν η βραυ

α
 β
 η ε
 η ε

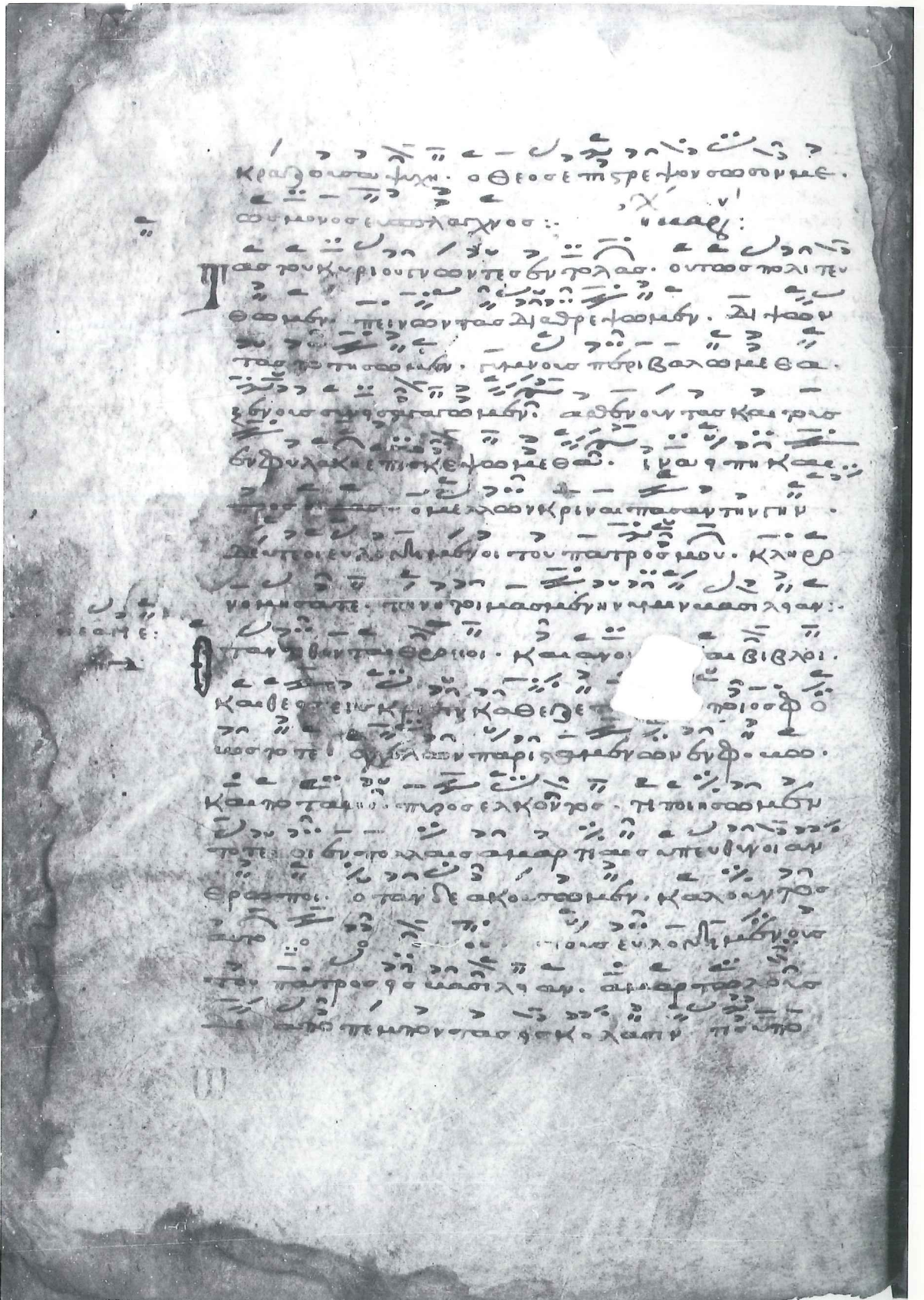


Table 5

αγαλλου η εκκλησια του θεου. Ιδου γαρ
 εστι λεηλασιον παραγερον βυβλι και οσην
 επι του λου και ζομενος. υπο παυλου ανυ
 μενου μενος. οσα ανα βυβλι οψησισ. εν
 λονη μενος ει ο. εχων. πληθος οικητηρων.
 εχεν τον ημερα. **Χ Λ Η Ε Α Μ Ε**
Π τισα χρονη με με ποιη μενος. και μενου
 μενος υπο των σεραριμ. εστη με επι
 πολου λαμνη και οσα αιδι. και παιδισε
 αν μενου θεο πρεπτος. Ιουδαμοι εμελα
 σφικωμ παρανομιασ. το ακαθικτον των
 εθνων. η καθε δεσφ του ηουλου περιετυρι. ε
 ζαπτειασ οσ την μεβαριου μενος. δεξα
 σι χρισε. ομονοσε ληνιασ. και φιλαν
 θεσποσ. **στη κχι η βαϊ εσ** **Χ Β Η Ε Α Μ Ε**
Κ και τον και κλαδον. οσε εκ θνα εορτησ. οσ
 θραμ βαβαν πει εορτην. προσσεμασε
 αν. τον χρισην παδνημασ τον πηροισιν δεσφω
 μεν. τελετην σωτηριου. και τουρι υποβη
 μεσ οσν. παυλο φικθια τον. και τουρι σω

Johannes Aeneas
 Dr. Synagoge

Table 6

100

μένε κοινοί. Καὶ τὴν ψυχὴν αὐτοῦ λυτὴν. ἵνα
 χριστὸν πατρὸς μου. αὐτὸν δευτερευόντα
 εἰσοῦντες ἀγαπήσωμεν. ἀρμολογῶν κερζὸν
 τῶν. ἡ τῶν σαλαγγιῶν τῶν. Καὶ τῶν τῶν
 ρισαλιανῶν κυριεδοῦσαι. ἡ ἀνέ ἀνέ.
Φοβερὸν τοῖς περὶ τὴν χεῖρα τοῦ θρόνου
 οὐτοῦ κριτῆσι εἶναι. ἐν θανάσεσιν καὶ ἐν νοσοῦσιν
 ἀλλὰ. μελεῖς εἰσελθόντες πειράσων τὴν πύλην
 τὴν ἀνοσμητὸν. ἀλλὰ πρὸς τὴν τιμὴν φόβου
 χριστοῦ εἰσελθόντες. ἵνα λαβόμεν ἐλεος.
 καὶ χάριν ἐν τῶν εἰσελθόντων ἐν βοῦν ἡσαν.
Εὐαγγέλιον ποιῶν καὶ ἐν ἡλλάδι. ἡ τοῖς ἰδι
 οῦσιν ἀριμετῶν φυλάσσει τῶν. ἡ καὶ τῶν
 ἀσθετικῶν εἰσοῦσιν ἐλπίσασθαι. ἡ καὶ τῶν
 σπῆν πατρὶ τὸν μοναστηριασῶν. τοῖς περ
Φητας οὐκ ἐδέξατο τὸν χριστὸν κατὰ γαλατίας.
 καὶ τῶν ἀποκρυφῶν ἀσθενῶν τῶν τῶν βο
 οντων. οὐσιν ἀναστῶν τῶν δαυδ. εὐλογῶν
 μενοσ ἐρχομένων. ἐνομοματῶν κυρίου.
 τῶν καὶ μετὰ πρῶτῃ ἡ ἀνέ ἀνέ.

τῶν ἀποκρυφῶν ἀσθενῶν τῶν τῶν βο
 οντων. οὐσιν ἀναστῶν τῶν δαυδ. εὐλογῶν
 μενοσ ἐρχομένων. ἐνομοματῶν κυρίου.
 τῶν καὶ μετὰ πρῶτῃ ἡ ἀνέ ἀνέ.

