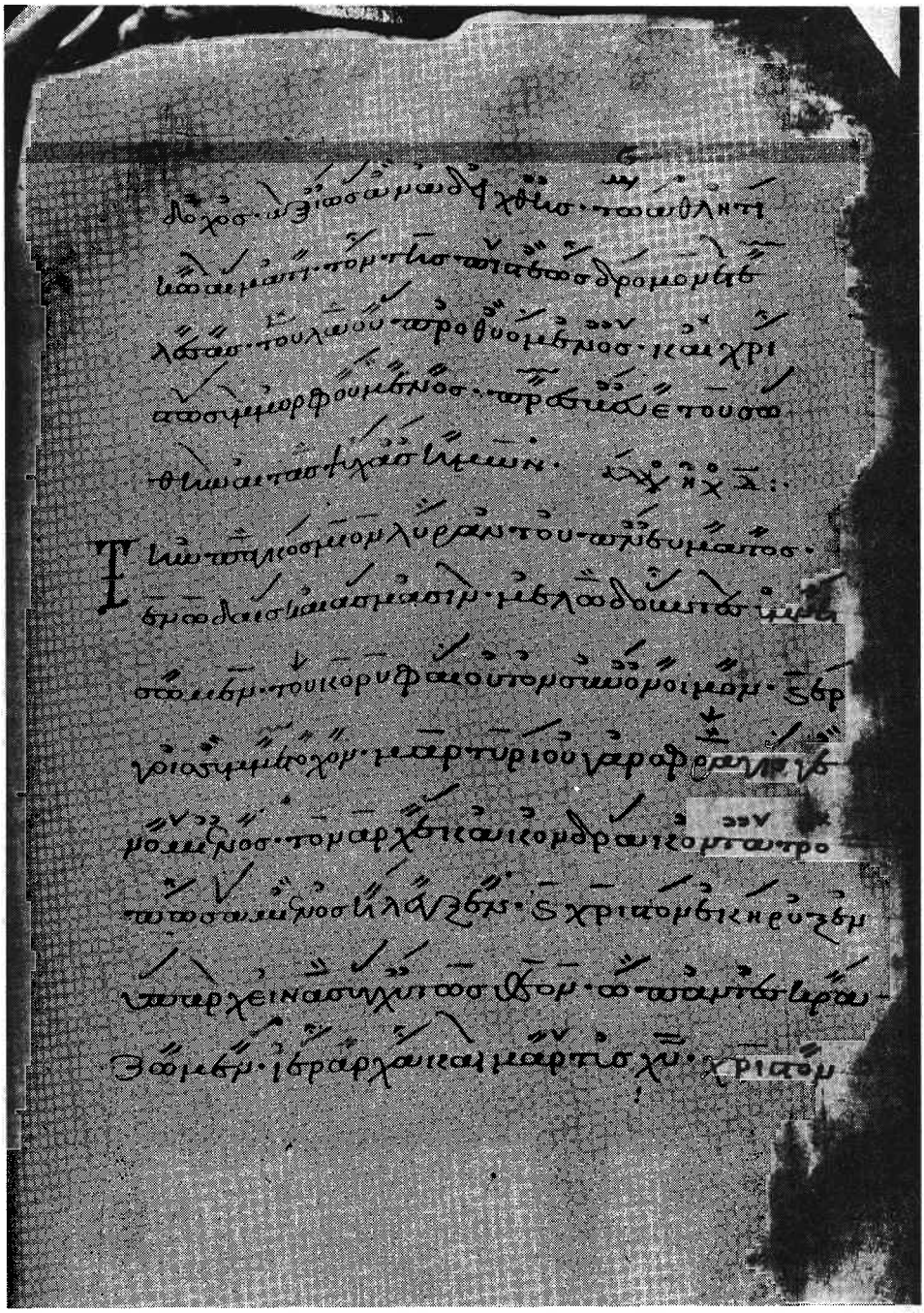
Fig. 1.



A NEW PAGE OF ANDREASKITI 18

Peter Weincke

INTRODUCTION.

The first Plate of Oliver Strunk's Specimina notationum antiquiorum[1] reproduces two pages of the manuscript Andreaskiti 18 from the 11th century. The photographs were made by Tillyard in 1912, when he was studying the manuscripts at Mount Athos. During visits in 1954 and 1955 at Mount Athos Oliver Strunk's own search for the manuscript was fruitless, and when the library in July 1958 was destroyed by a fire, the manuscript probably got lost forever.[2]

Viewed upon this background it is interesting that an old glass negative has recently come to the light reproducing a page of a manuscript, which might very well be the Andreaskiti 18. The negative was found by Dr. Jørgen Raasted, when he in March 1983 was visiting the Byzantine Institute in Vienna, and it came from Egon Wellesz' Nachlass. Jørgen Raasted brought it to Copenhagen for further studies, which are to be done in the following together with the publishing of the manuscript (Fig. 1). Through a codicological description and a analysis of the musical text we are going to argue for the identity of this "Vienna" manuscript and the Andreaskiti 18.

CODICOLOGICAL DESCRIPTION.

The "Vienna" negative shows the ending of one sticheron and the beginning of another. The text is written in a clear minuscle writing with many chracteristics, e.g. the variations between capital and small letters (thus see the κ, line 2 and 6). Also the way of writing the θ in the nomen sacrum in line 12 is to be noticed. Accents and spirits are not used.

There are thirteen lines of text on the page framed by rulings. The full line contains 28-30 letters.

We have no informations about the actual size of the pages reproduced in the "Vienna" negative and on the Plate in Strunk's publication. For our comparison we therefore have to use the proportions between the ho-

rizontal and vertical dimensions, i.e. the measure between the two inner rulings and the measure between the first and last ruled line. This gives the proportion 115 mm : 150 mm or 0,76.
The end of the first sticheron is indicated by one dot, the beginning of the next by the modal signature and three dots. Finally the musical notation clearly belongs to the type of Byzantine notation called Chartres notation.

The two Andreaskiti pages in Strunk's publication show the same clear minuscle writing as the "Vienna" negative, again written on thirteen lines. As to the handwriting we note an identical form of letters, the same specific way of writing the ϑ in the nomen sacrum (thus see f. 115, line 12), and the same absence of spirits and accents.
Strunk's pages have lines containing 20-22 letters only.

However the measuring of the reproduction by the same method as before yields nearly the same proportion, 85 mm : 112 mm or 0,75. In these facsimiles the hymn endings are indicated by two dots and a slightly curved stroke, while the beginnings are introduced by the modal signature followed by two dots only.

The musical notation also here appears as the Chartres notation very similar to the idiom observed in the "Vienna" negative. As a remarkable characteristicum of notation must be mentioned the consistent use of the "geschwungene" Bareia[3] in the negative and on the Plate. See for instance the last line of the "Vienna" page and the first line of Strunk's f. 115. Other neumatic similarities can easily be found.
In both cases the neumes appear with varying distinctness and always written in an ink different from that of the text. In all likelihood this ink was red as e.g. in Laura Gamma 67.[4]

THE MUSICAL TEXT.

As already mentioned the Vienna negative reproduces the ending of one sticheron and the beginning of another. Textual details from the second one suggest a relationship to the Feast of St. Peter of Alexandreia (the 24th or 25th of November), and the preceeding ending is actually that of the hymn Χειρι θεου from the same feast.[5] But whereas this hymn belongs to the standard repertory, the second one Την παγκοσμιον λυραν

does not. Musically this means that the first sticheron without difficulty can be found in manuscripts written in Chartres notation (Laura Gamma 74, Sinai 1219) and Round Notation (Codex Dalassanos), while the second one can only be found in manuscripts written in Chartres notation (Laura Gamma 74, Sinai 1219).[6]

This notation originally was called 'Andreatic' by Tillyard according to his study of the notation in Andreaskiti 18.[7] Tillyard's designation - however - was later incorporated in the wider classification "Chartres notation".[8]

Fig. 2 compares the musical text from the first and second sticheron with the versions in Laura Gamma 74, Sinai 1219, and D (= MMB I). In both stichera there seems to be a close connection between the neumatic text in Andreaskiti 18 and Laura Gamma 74. Furthermore a detailed analysis of the neumatic tradition of Χειρι θεου in all four sources will show that we are dealing with the same melody, at least to a great extent. No doubt, a similar collation of the melodies from Strunk's Plate would confirm this point.

CONCLUSION.

Despite the slightly smaller text in Strunk's facsimiles and the variety in signatures at start and ending of the stichera, it seems most reasonable to conclude that the "Vienna" negative shows a third page of the Andreaskiti 18. Similarities in writing the text and the neumes point towards the same scribe, and the correspondences in proportions and other technical circumstances make one believe that the negative found in Egon Wellesz' Nachlass was really a third of Tillyard's photographs of Andreaskiti 18.

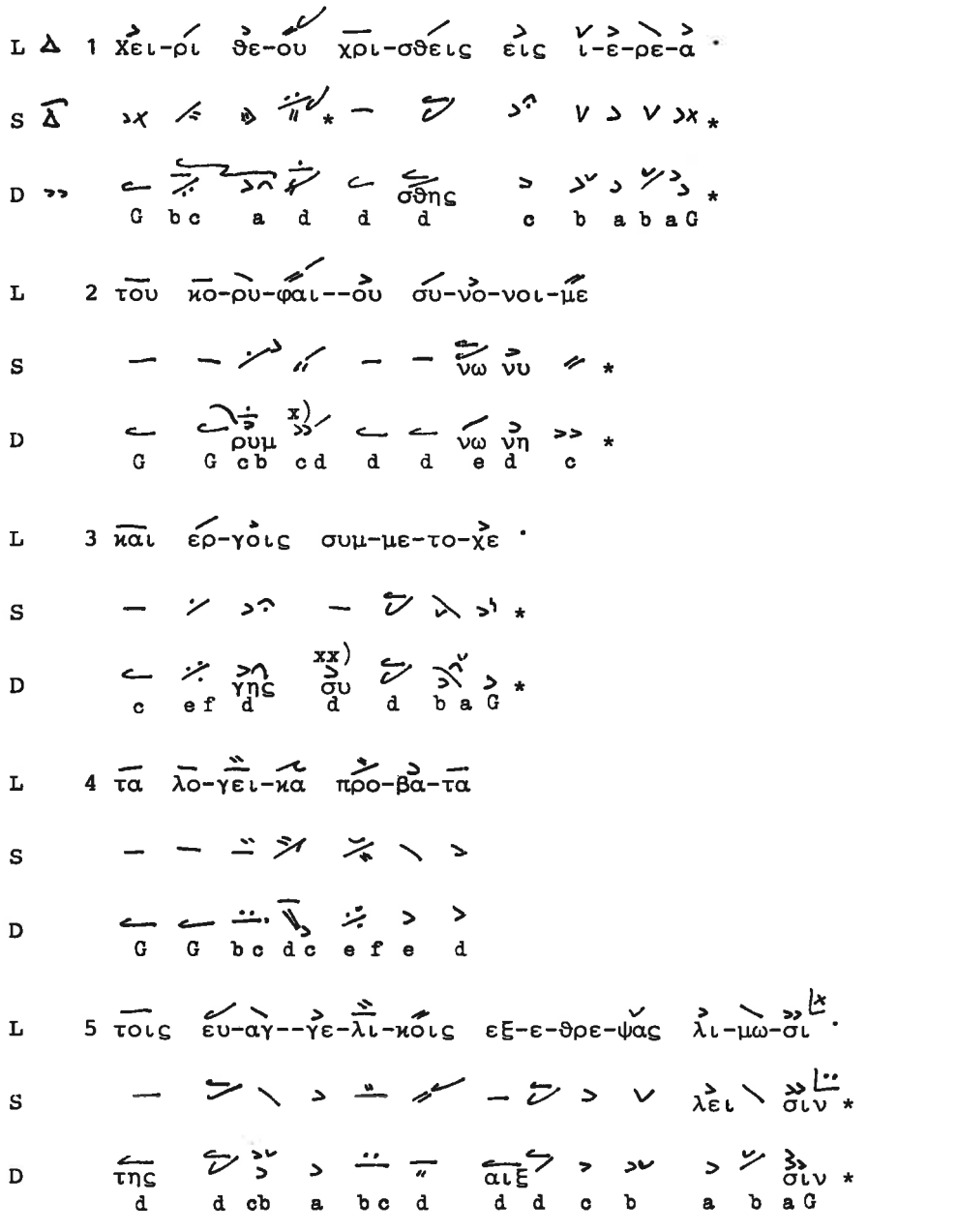
The collation has shown that in the Chartres group the Andreaskiti 18 seems to be closest related to the Laura Gamma 74.

The published material therefore is to be naturally included in the study of the melodic traditions embodied in the few manuscripts with Chartres notation which have survived to the present day.

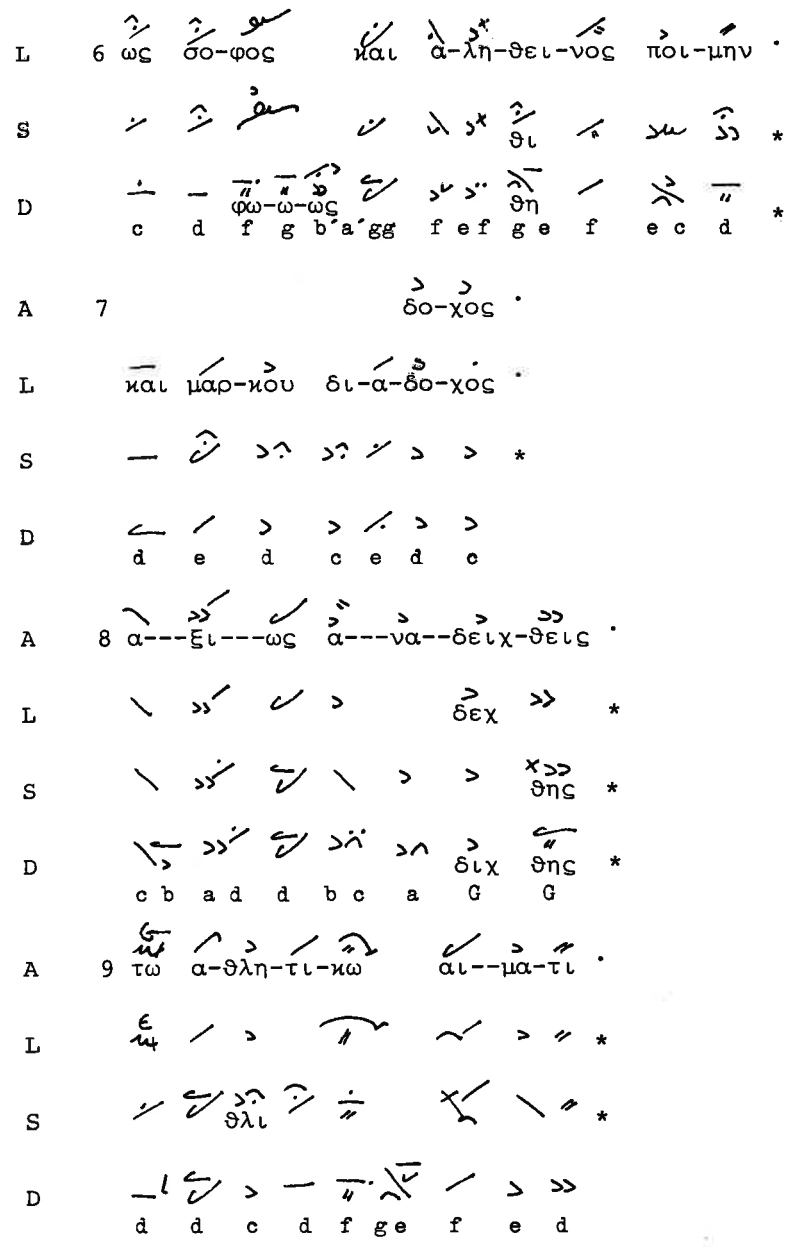
NOTES.

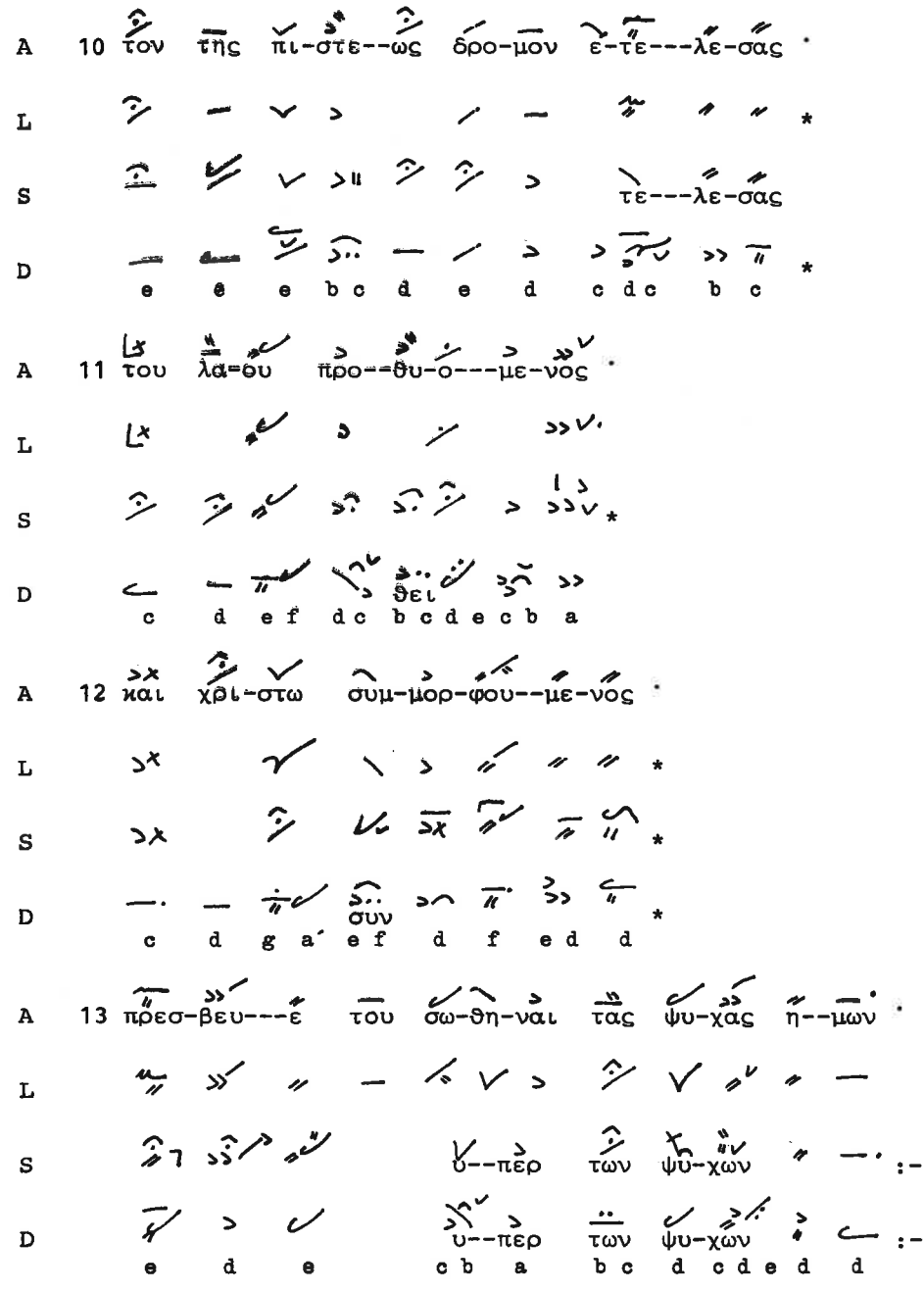
1. Oliver Strunk : Specimina Notationum Antiquiorum, MMB Vol. VII, Pars Principalis and Pars Suppletoria, København 1966.
2. ibid., Pars Suppletoria, p. XIII.
3. See Constantin Floros : Universale Neumenkunde, Vol. I, Kassel 1970, pp. 141-142.
4. See Oliver Strunk : Essays on Music in the Byzantine World, Norton, New York 1977, p. 231, note no. 3.
5. This identification was made by Dr. Raasted, whom I want to thank.
6. This manuscript research was made by cand. mag. Bjarne Schartau, whom I also want to thank for his help.
7. Thus see his "The Stages of the Early Byzantine Musical Notation", Byzantinische Zeitschrift XLV (1952), pp. 29-42, "Byzantine Music about A.D. 1100", Musical Quarterly, XXXIX (1953), pp. 223-231, and The Hymns of the Pentecostarium, MMB, Transcripta, VII, København 1960, pp. xv-xxxii.
8. See Oliver Strunk : Specimina ..., Pars Suppletoria, p. XIII.

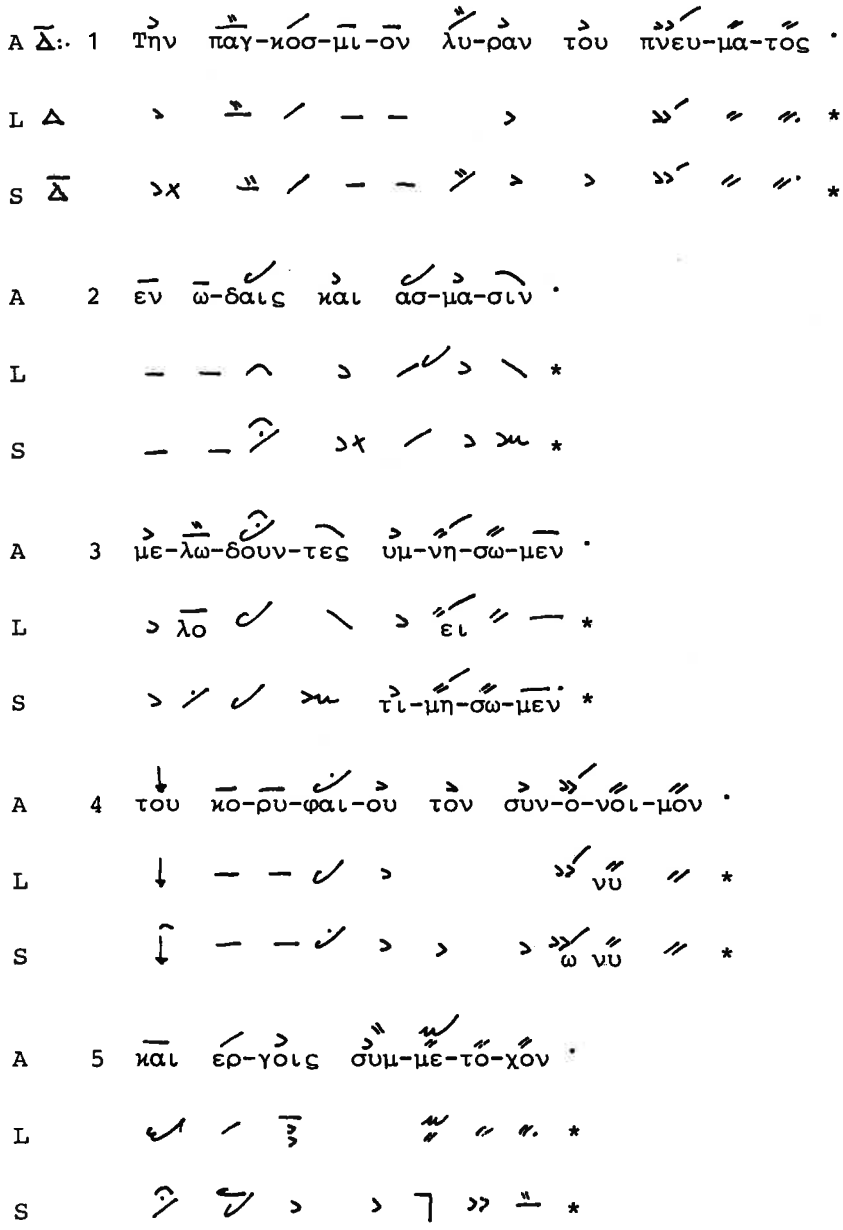
Fig. 2

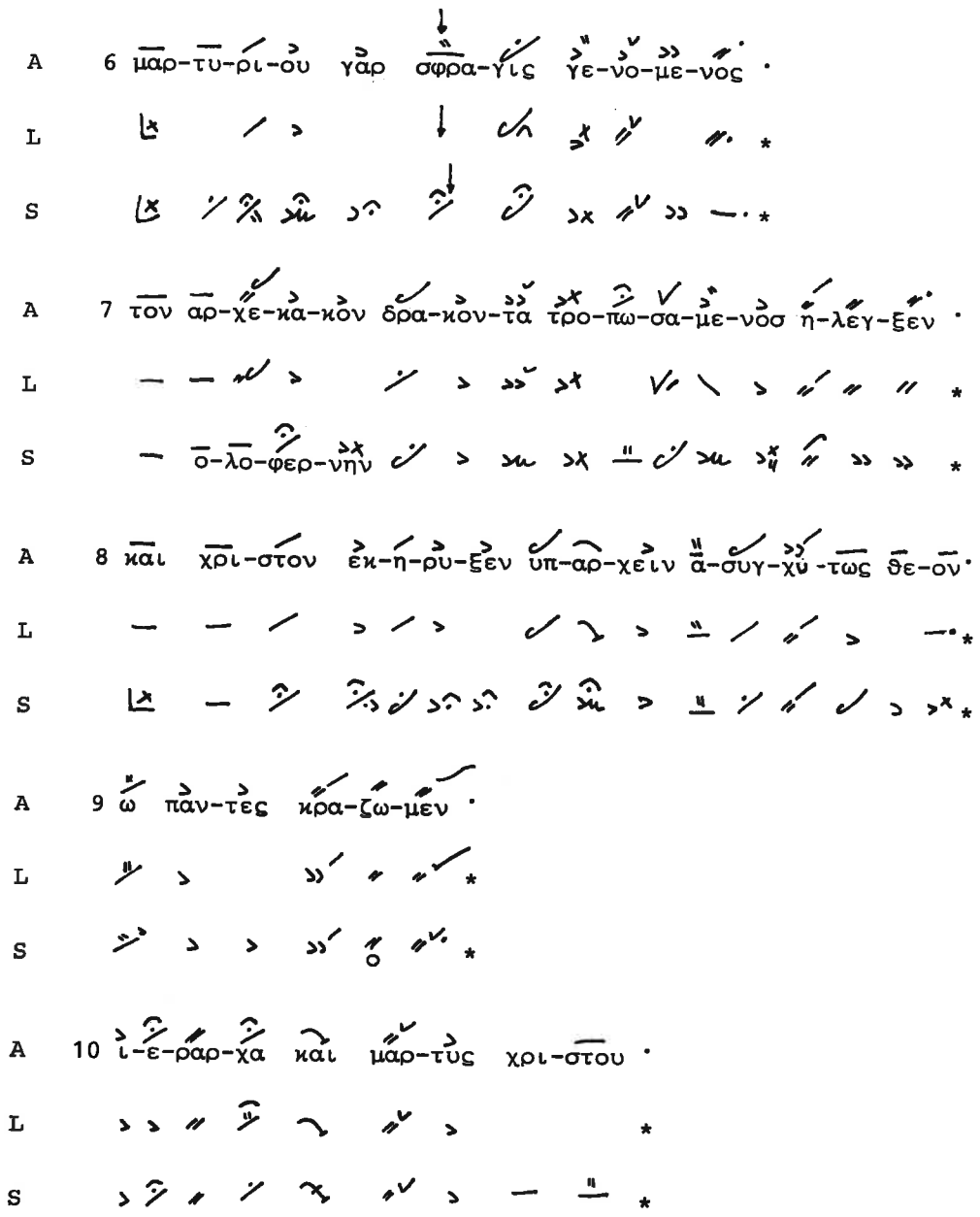


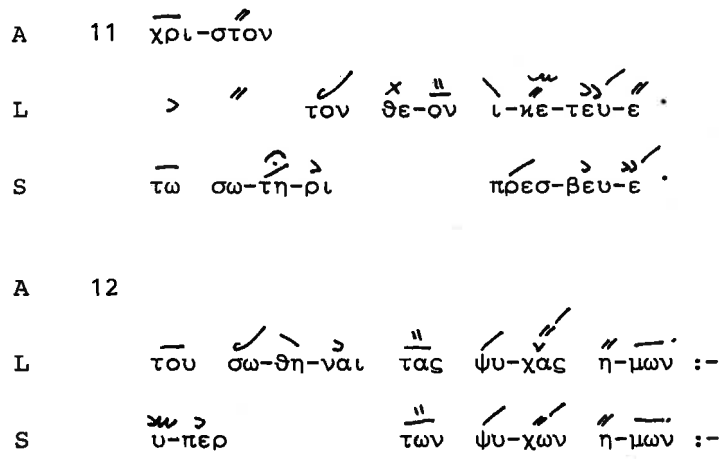
x) Read
xx) Read


L 6 ως σο-φος και α-λη-θει-νος ποι-μην .
S θι *
D φω-ω-ως θη *
c d f g b a gg f e f g e f e c d *
A 7 δο-χος .
L και μαρ-κου δι-α-δο-χος .
S *
D d e d c e d c
A 8 α---ξι---ως α---να--δειχ-θεις .
L δεχ *
S θης *
D διχ θης *
c b a d d b c a G G
A 9 τω α-θλη-τι-κω αι--μα-τι .
L *
S θλι *
D d d c d f g e f e d


A 10 τον τῆς πι-στε--ως δρο-μον ε-τε---λε-σας
L *
S τε---λε-σας
D * e e e b c d e d c d c b c
A 11 του λα=θυ προ--θυ-ο---με-νος
L
S *
D δει c d e f d c b c d e c b a
A 12 και χρι-στω συμ-μορ-φου--με-νος
L *
S *
D συν * c d g a e f d f e d d
A 13 πρεσ-βευ---ε του σω-θη-ναι τας ψυ-χας η--μων
L
S υ--περ των ψυ-χων :-
D υ--περ των ψυ-χων :- e d e c b a b c d c d e d d


A
L
S
1 Τὴν παγ-κοσ-μι-ον λυ-ραν του πνευ-μα-τος ·
2 εν ω-δαις και ασ-μα-σιν ·
3 με-λω-δουν-τες υμ-νη-σω-μεν ·
4 του κο-ρυ-φαι-ου τον συν-ο-νοι-μον ·
5 και ερ-γοις συμ-με-το-χον ·


A 6 μαρ-τυ-ρι-ου γαρ σφρα-γις γε-νο-με-νος ·
L *
S *
A 7 τον αρ-χε-κα-κον δρα-κον-τα τρο-πω-σα-με-νοσ η-λεγ-ξεν ·
L *
S *
A 8 και χρι-στον εκ-η-ρυ-ξεν υπ-αρ-χειν α-συγ-χυ-τως δε-ον·
L *
S *
A 9 ω παν-τες κρα-ζω-μεν ·
L *
S *
A 10 ι-ε-ραρ-χα και μαρ-τυς χρι-στου ·
L *
S *


A 11 χρι-στον
L τον θε-ον ι-κε-τευ-ε
S τω σω-τη-ρι πρεσ-βευ-ε
A 12
L του σω-θη-ναι τας ψυ-χας η-μων :-
S υ-περ των ψυ-χων η-μων :-