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**MANUSCRIPTS OF PSALTIC ART. CHIOS.
PART 1: ANALYTICAL DESCRIPTIVE CATALOGUE
OF THE MANUSCRIPTS OF PSALTIC ART IN THE
“KORAES” CHIOS CENTRAL PUBLIC LIBRARY**
**ΧΕΙΡΟΓΡΑΦΑ ΤΗΣ ΨΑΛΤΙΚΗΣ ΤΕΧΝΗΣ. ΧΙΟΣ.
Α΄. ΑΝΑΛΥΤΙΚΟΣ ΠΕΡΙΓΡΑΦΙΚΟΣ ΚΑΤΑΛΟΓΟΣ
ΤΩΝ ΧΕΙΡΟΓΡΑΦΩΝ ΤΗΣ ΨΑΛΤΙΚΗΣ ΤΕΧΝΗΣ ΤΗΣ
ΔΗΜΟΣΙΑΣ ΚΕΝΤΡΙΚΗΣ ΊΣΤΟΡΙΚΗΣ ΒΙΒΛΙΟΘΗΚΗΣ
ΧΙΟΥ «ΚΟΡΑΗΣ»**

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692 pp., 59 Figures, 13 Tables

With the present catalogue, Michalis Stroumpakis shows the results of eight years of painstaking research on the manuscripts of the “Koraes” Central Public Library on the island of Chios. Between 2013 and 2020 Stroumpakis dedicated himself to the description of the forty-six music-liturgical codices maintained and preserved in the Koraes Library, which was founded in 1792 and constitutes one of the biggest libraries in Greece. His work fills a great gap in Byzantine musicology, where manuscript catalogues are still a scarcity.

The majority of the manuscripts date from the 19th and 20th centuries (29), followed by eleven from the 18th, three from the 17th, two from the 13th and one from the 12th century. They comprise most of the Byzantine manuscript types such as, for example, anthologies, *mathemataria*, *sticheraria*, *heirmologia*, *anastasimataria* as well as theoretical writings.

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At the beginning of his book, Stroumpakis describes the three existing manuscript catalogues for Chios and explains the structure of his own book, in which he basically follows the guidelines as formulated in the first volume of Gregorios Stathes's Catalogue of the Manuscripts of Mount Athos (1975). This central section of the catalogue presents each of the forty-six manuscripts exhaustively:

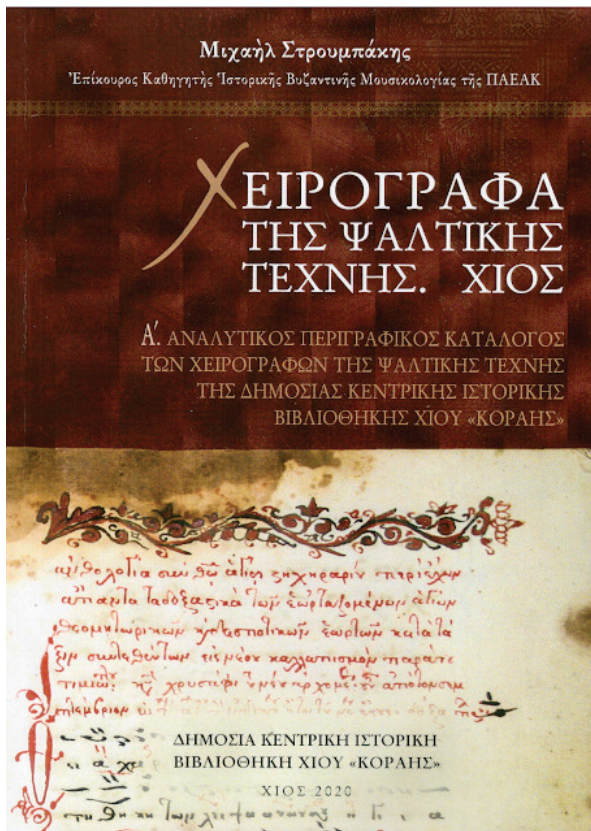
Part a) provides the external features, such as shelf-number, number shown in previous catalogues, dating, material, size, number of folia, and the condition the manuscript is in (complete, truncated etc.). This is followed by the title given in the manuscript (e.g. *mathematarion*), the scribe if known, and the notation used (e.g. New Method).

Part b) deals with the analytical description of the content of the codices: The readers are told the rubric(s) for the given chant, the genre it belongs to as well as its incipit, the composer if known and the mode, thus making it easy to look up specific chants in the Chios manuscripts. This description is often accompanied by images taken from the codex in question, thus also providing the reader with valuable visual impressions.

Part c) sums up the codicological details of each manuscript, providing a general characterisation of its uniqueness, importance, or peculiarity, as well as further information regarding its dating and provenance. This part is again divided into eight subsections dealing with a) the scribe(s) and the notation, b) the size, page layout, and numbering of the folia etc.; c) the material of the manuscript, d) decorations, embellishments and artistic value, e) the binding, f) further notes regarding previous owners, stamps or numberings of the library, g) the overall condition, and h) further bibliography.

What makes the catalogue so valuable is not only the diligent description of the manuscripts themselves but the rich appendices, making up almost one third of the book. At first Stroumpakis presents thirteen tables with writing samples of the secured scribes of the Chios manuscripts in chronological order (from 1704 until 1903). This is a great help for future identification of scribes of manuscripts in other libraries.

The tables are then followed by the description of more than 170 composers and poets in chronological order: The biographical data of each are given based on the relevant primary and secondary literature,



and their compositions/writings found in the Chios manuscripts according to chant genre, verse, incipit, and mode are listed. This index is thus far more than a plain enumeration: It provides the basis for future comparisons of the œuvre of the composers in question and will establish itself as a helpful reference work for biographical and ergographical details.

This part is rounded off by an index of chant denominations found in the manuscripts covering geographic and chronological attributions such as, for example, *hagiosophitikon*, *frangikon*, *thettalikon* as well as *archaion*, *palaion* etc. This is complemented by a list of characteristic terms contained in the chant rubrics, for instance *oraion/oraiotaton*, *synoptikon*, *organikon* or *dichoron*, to name only a few. The greater part of the indices is made up of the list of incipits which will be a great help for anyone looking for specific chants in the Chios manuscripts.

Thus, Michalis Stroumpakis's diligently researched book provides a great wealth of information on the music-liturgical manuscripts of the Koraes Library at the height of the state of art of cataloguing, filling an important gap in Byzantine musicology. Furthermore, he succeeds in placing the manuscripts from Chios at the centre of the canon of Byzantine chant and in laying an important basis for further studies, analyses, and comparisons with the collections of other libraries.

It is to be hoped that the catalogue will also be made available as a digital publication and that – on account of the ever-growing research community of Byzantine musicology – a translation into English might also be forthcoming, something which would enhance the value of the book even more.

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