



CODEX DALTONIANUS

TETRAEVANGELION. FOUR GOSPELS WITH CATENAE.

Parchment; ca. A. D. 1050; 352 *ff.*, 1 col. (235 x 160 mm), 21+ lines, text surrounded by approx. 47 lines of commentary. 290 x 218 x 109 mm.

CONTENTS

*f.*1<sup>r</sup> BLANK

THE GOSPEL OF ST. MATTHEW. *ff.* 2<sup>v</sup> - 99<sup>v</sup>.

*ff.* 1<sup>v</sup> - 2<sup>v</sup> [Running gilt ornamental penwork of undulating line with “t’s” with stems towards the line; small tri-foliolate finials in outline; Frantz, Pl. XIX, 12, p. 67 (Paris, Bibliothèque Nationale, gr. 1324—A. D. 1104) *Kephalaia* (ζη) Title [in semi-uncials, gilt over red] Τοῦ κατ[ά] Ματθ[αίου] εὐαγγέλ[ιον] τὰ κε[φάλαια]. Text, numbers and initials in gilt semi-uncials. Von Soden I. i. 405-407; Mill, *f.*zz2<sup>v</sup>, Theophylact (1542), v-vi; Matthæi, *Matbaeum*, I (1788), 5-9.

*ff.* 2<sup>r</sup> - 99<sup>v</sup>. [Rectangular frame headpiece (48 x 104 mm with a 16-mm framing band enclosing the title) of fourteen circles filled with multifoliolate blue petaled flower with white highlights centered with a red pistle and background gilt, separated in the center of the top and bottom bar of the frame by a green trefoil rising on a double rinceau; otherwise the spaces between the circles are filled with opposed green leaves joined at the base, accented at the join by a dot of yellow; blue and gilt floriate finials rising from the extended base line with angled tri-lobed floriate finials at each of the head corners; cf. Frantz, Pl. VII.15, p. 56 (Moscow, 15—A. D. 1055) and Pl. VII. 13, pp. 56, 72. *Matthew with catenae in the margins at the head, fore edge and tail.* Title (in ornamental uncials, gilt) +Εὐαγγέλιον κατ[ά] Ματθ[αίου]: Catenae incipit Εὐαγγέλιον Ἡ παροῦσα βίβλος λέγεται ὅτι κολάσσωσ ἀναίρεσιν καὶ ἀμαρτημάτων λύσιν, κτλ. Subscription (*f.* 99<sup>v</sup> in gilt semi-uncials) Τέλο[ς] τοῦ ματθαίου.

THE GOSPEL OF ST. MARK. *ff.* 100<sup>r</sup> - 161<sup>r</sup>.

*f.* 100<sup>r</sup> [Running gilt penwork zig-zag ornament with arc accents; floriate finials.] *Hypothesis.* Without title. Incipit (gilt initial letter; text in semi uncials) Κατὰ μάρκον τὸ εὐαγγελιον ἐπιγέγραπται ἐπειδὴ αὐτο Μάρκος ὁ μαθητὴς πέτρου καὶ συνέκδημος Παύλου, κτλ.; desinit ... ἵνα καὶ αὐταὶ ἀπαγγείλωσι τοῖς μαθηταῖς;- Von Soden I. i. 314-315; Matthäi, *Marcum*, II (1788), 4-5. [Running penwork ornament in brown ink of “s’s” interrupted in the center by a large horizontal “s” with arc accents; finials of large horizontal “s’s” and arc accents.]

*ff.* 100<sup>v</sup> - 101<sup>v</sup> [Running penwork ornament in brown ink of “s’s” interrupted in the center by a large horizontal “s” with arc accents; finials of large horizontal “s’s” and arc accents.] ***Kephalaia*** (MH) Title [in ornamental uncials gilt over red] \* Τὰ κεφαλαία τοῦ κατὰ Μάρκον εὐαγγελι[ου] \*. [Text, initials, and numbers in gilt semi-uncials.] Von Soden I. i. 407; Mill, 82; Theophylact (1542), 133-134; Matthæi, *Marcum*, II (1788), 5-8. [Running penwork ornament in brown ink of “s’s” interrupted in the center by a large horizontal “s” with arc accents; finials of large horizontal “s’s” and arc accents.]

*ff.* 102<sup>r</sup> - 161<sup>r</sup>. [Narrow rectangular ornamental bar headpiece [10 x 100] of thirteen squares alternately red and blue floriate patterns, with “k-shaped” geometric patterns accented with red; background gilt, enclosed by a small gilt and red line; small rounded floriate at angles at each corner. Cf. Frantz, Pl. X. 19—Paris, Bibliothèque Nationale, Coislin 193.] ***Mark with catenae in the margins at the head, fore edge and tail.*** Title (in gilt over red ornamental uncials) + Εὐαγγέλιον κατ[α] Μάρκον :- [Initial “A”, in red and blue, knotted with floriate ornament at the vertex and serifed stems.] Commentary incipit Μάρκος ὁ εὐαγγελιστῆς ἀπὸ τοῦ προφητικοῦ πνεύματος τοῦ ἐξ ὕψους ἐπιόντος τοῖς ἀνθρώποις τὴν ἀρχὴν ἐποιήσατο, κτλ.

THE GOSPEL OF ST. LUKE. *ff.* 161<sup>v</sup> - 268<sup>r</sup>.

*f.* 128<sup>r</sup> - 129<sup>r</sup> [Running gilt penwork band, a wavy line with arc accents; small foliate finials.] ***Hypothesis.*** Without title Incipit Τὸ κατὰ Λουκᾶν εὐαγγέλιον ἐπιγέγραπται ἐπειδὴ Λουκᾶς ὁ μαθητῆς Πέτρου, κτλ.; desinit (*f.* 61<sup>v</sup>) ... βλέπόντων τῶν μαθητῶν. Von Soden I. i. 315; Matthäi, *Lucam*, III (1786), 4-5.

*ff.* 162<sup>r</sup> - 163<sup>v</sup> [Running penwork ornament, gilt, of alternating pairs of parallel bars and minims; trefoil finials.] ***Kephalaia*** (ΠΓ) Without title. [Text, initials, and numbers in gilt semi-uncials.] Von Soden I. i. 409-411; Mill, 142; Theophylact (1542) 203-206; Matthæi, *Lucam* III (1786), 5-10. [Running penwork ornament in brown ink of “s’s” interrupted in the center by a large horizontal “s” with arc accents; finials of large horizontal “s’s” and arc accents.]

*ff.* 130<sup>r</sup> - 208<sup>v</sup> [Rectangular headpiece outlined in red (10 x 100) filled with 11 squares filled with four—petaled floriate patterns all of the same type in blue, centered with a red dot and highlighted with white and green—the squares, with gilt background, are separated by a single narrow blue bar with white accents; small tear-drop shaped finials at angles to the corners, centered with a dot of red paint.] ***Luke with catenae in the margins at the head, fore edge and tail.*** Title in gilt ornamental uncials + Εὐαγγέλιον κατ[α] Λουκᾶν:- Initial “E” knotted, floriate, in blue, red, and gilt. Commentary incipit Ἐπειδὴ ἅπερ πολλοὶ ἐπεχείρησαν ἐπειδὴ ὑπέρογκνον ἦν τὸ ἐπιχείρημα ἀνθρώπων, κτλ. Cf. Reuss, *Lukas-Kommentare aus der griechischen Kirche*, p. 17, A.2.1ff.

*f.* 268<sup>v</sup> BLANK

THE GOSPEL OF ST. JOHN. *ff.* 269<sup>r</sup> - 352<sup>v</sup>.

*ff.* 269<sup>r</sup> ***Kephalaia*** (IH) Title [in gilt semi-uncials] ❖ Κεφάλαια τοῦ κατὰ Ἰωάννην εὐαγγελίου:- [Running penwork ornament in brown ink of “s’s” interrupted in the center by a large horizontal “s” with arc accents; finials of large horizontal “s’s” and arc accents.]

[Text, numbers, and initials gilt.] Von Soden I. i. 411; Mill, 242; Theophylact (1542), 278-379; Matthæi, *Ioannem*, IV (1786), 6.

[Wanting the *Hypothesis*.]

*ff.* 269<sup>v</sup> - 352<sup>v</sup>. [Ornamental pi-headpiece (59 x 105 with band 18 mm wide) filled with thirteen circles outlines in blue with small emerging leaves alternately two from the upper half of the circle outline and from the lower half into the field between the circles which area single tripartite floral pattern with a pair of blue petals at base supporting one larger green petal, centered with red and accented with white; background of both the circles and the spaces between gilt; the whole outlined in red and gilt; small multi-colored floriate finials at angles at the head corners.] *John with catenae in the margins at the head, fore edge and tail.* Title (with the borders of the headpiece in gilt ornamental uncials) + Εὐαγγέλιον κατὰ Ἰωάννην:- Initial "E" floriate and knotted. Commentary incipit Οὗτος ὁ εὐαγγελιστὴς πατρίδος μὲν ἦν ἦτοι κῶμης ἐτελοῖς ἀπὸ βηθσαιῶδας τῆς γαλιλαίας, κτλ. [Running penwork ornament of "s's" in red with foliate finials.]

**Writing Material.** 352 *ff.*; 290 x 218 mm; parchment; stiff and of uneven quality throughout; there are many places where the widely spaced and speckled follicles of the flank are visible, there are several holes and repaired tears left from the manufacturing of the parchment. The colors vary from various shades of yellow: light yellow (Centroid 86), pale yellow (Centroid 89), and pale orange yellow (Centroid 73). The thickness ranges from 110 $\mu$  to 240 $\mu$ . There is a distinguishable difference between the hair and the flesh sides—the flesh side being lighter.

**Collation/Pagination.** π<sup>2</sup> α- ιη<sup>8</sup> 2π<sup>6</sup>. The order follows the Gregory rule—flesh side out. The quire numbers are in very small Greek uncials in red ink in the fore edge margin at the tail on the recto of the first leaf of the quire. The quires are regularly in 8's. In quire λγ, the stub of *f.* 260 follows *f.* 265 and the stub of *f.* 265 follows *f.* 260. Foliated in ink by a European hand in the fore edge/head corner of the recto of each leaf.

π1=f. 1	ιβ1=f. 91	κα1=f. 187	λς1=f. 283
α1=f. 3	ιγ1=f. 99	κε1=f. 195	λζ1=f. 291
β1=f. 11	ιδ1=f. 107	κε1=f. 203	λη1=f. 299
γ1=f. 19	ιε1=f. 115	κζ1=f. 211	λθ1=f. 307
Δ1=f. 27	ισ1=f. 123	κη1=f. 219	μ1=f. 315
ε1=f. 35	ιζ1=f. 131	κθ1=f. 227	μα1=f. 323
ς1=f. 43	ιη1=f. 139	λ1=f. 235	μβ1=f. 331
ζ1=f. 51	ιθ1=f. 147	λα1=f. 243	μγ1=f. 339
η1=f. 59	κ1=f. 155	λβ1=f. 251	2π1=f. 347
θ1=f. 67	κα1=f. 163	λγ1=f. 259	
ι1=f. 75	κβ1=f. 171	λα1=f. 267	
ια1=f. 83	κγ1=f. 179	λε1=f. 275	

**Ruling.** Ruled for  $\pm 21$  lines with a dry point on the hair side to accommodate both the text and commentary. Measuring from the head, lines fall at the following intervals: 21 (followed by 3 lines for commentary) 52 210 224 (followed by 5 lines for commentary) 251 290 (tail); measuring from the gutter: 21 28 130 135 147 151 184 190 (the space from vertical marginal

rules 147 through 184 is used for commentary and is unruled) 217 (fore edge). Leroy **B(a3) 610C1d**. Space between the lines averages 9/10 mm for lines of text and 5.5/6 mm for lines of commentary. The ruling differs slightly for that portion written by Scribe 2 (i.e., *ff.* 347<sup>r</sup> - 352<sup>v</sup>) where the ruling tool has a much finer point. Leroy **B(a3) 620C1d**.

**Hand(s)**. There are two scribes represented: Scribe 1: *ff.* 1-346; Scribe 2: *ff.* 347-352. Scribe 1 is responsible for all but one quire, the last one, which apparently severely damaged was copied over for inclusion in this volume when it was rebound in the sixteenth century.

Scribe 1 is a self assured and writes boldly with a reed nib using a dark brown ink for both the text and the commentary. The pendant hand is in a brown ink that varies very little from medium brown (Centroid 58) to dark brown (Centroid 59) to brownish black (Centroid 65). The titles, numbers, kephalaia, and liturgical rubrics are written generally in gilt semi-uncials (In places where the gold has come off, the letters are now red.) slightly larger than the letters of the text. He used his own creative methods in producing the *signes des renvoies* which are gilt, placed above the word in the text for which the commentary can be found in the margin. Larger than the letters of the commentary, the hand in the text is a legible workmanlike hand that flows with a noticeable slant in the direction of writing. The reed nib is rather wide producing a line of an average of 24 characters, approximately 3 mm tall, over a line width of 100 mm. The writing space between the lines is slightly more than 10 mm. The scribe appears to prefer the cursive form of the letters, especially notable is the lack of the frequent use of the uncial epsilon, although there is a generous use of uncial nuns kappas, and etas. The uncial beta does not frequently appear. The text itself contains few abbreviations; however, he tends to resort to *supra linea* abbreviations in the commentary.

The words are not separated; however, the letters are open and generously spaced. Ligatures join frequently no more than three words; there are few enlarged letters that rise above their neighbors: the ascenders of the  $\lambda$  and  $\kappa$ , and the  $\theta$  and the  $\phi$  are frequently taller, but not much larger than those letters that precede or follow. Ligatures such as the  $\epsilon\gamma$  and  $\epsilon\xi$  tend to rise above the line of text. The accents are small and quickly written, and are not always placed directly above the letters they mark. The breathing marks are both square and rounded; however, the rounded ones are hardly more than a small comma, and when the breathing marks are square they are of both the half-“H” forms (‘ ’) and the angular forms. The circumflex is very small and slightly rounded. Occasionally the double grave accent is found with the conjunction  $\delta\epsilon$ . The uncial  $\theta$  appears as a narrow teardrop shape with the cross bar occasionally serving as ligature with the letters that precede or follow.

Zeta, used alone or in combinations with cursive  $\alpha$  and  $\epsilon$ , is formed like the rounded number “3.” When used alone the scribe commences the letter even with the base of the letter rising to form an arc before descending to make the loop and then continuing the curve of the letter back towards where he began it. In places it actually has the form of a rounded “M” lying on its side. The  $\xi$  is formed in two ways—in zig-zag angular fashion with the hand moving rapidly back and forth to form the letter and concluding with a slight flourish, and when used with the cursive epsilon or alpha, it commences with a little loop at the top where it joins the upper arm of the cursive epsilon and swings to the right and down completed in the form of a flattened “3” with a modest flourish. The cursives  $\kappa$ , and  $\beta$  are used more frequently than the  $\eta$  which appears with great frequency in the commentary. When they are written as cursives, they are formed similarly, the only difference being the height of the first strokes in the formation of the letters. The iota-adscript is written as a letter much smaller than the vowel to which it is affixed; nevertheless it

consistently present. The punctuation marks are the question mark, the comma, the high point, and the period.

*Nomina sacra* are commonplace—e.g. *ανοι, κς, θς, θυ, ις, πνμα, ουου*, etc., and their various forms—and are marked by a short straight line above the combination of letters. Tachygraphic abbreviations are to be found frequently in the commentary with abbreviations like the *supra line* omicron reserved primary for the end of the line of text in the Gospel text. The “s” shaped abbreviation for *καί* is a small “s” with the shorter and smaller upper half commenced at an angle from the upper right to the lower left, reversing at a soft angle for a very short space before reversing again to finish with a slight flourish. Cf. especially Vatican. Bibliotheca Apostolica Vaticana, Ottob. Gr. 422 (A. D. 1004)<sup>1</sup>; Urb. Gr. 20 (A. D. 992)<sup>2</sup>; Patmos. St. John the Theologian, 76 (A. D. 1059)<sup>3</sup>; and Athens, National Library. Cod. Suppl. 544 (A. D. 1006)<sup>4</sup>; Paris, Bibliothèque Nationale, gr. 40 (A. D. 1059)<sup>5</sup> and gr. 223 (A. D. 1045)<sup>6</sup>; and Oxford, Bodleian Library, Auct. T. 2. 2. (A. D. 1067).<sup>7</sup>

Scribe 2 (*ff.* 347<sup>r</sup> - 352<sup>v</sup>) writes in a smaller irregular pendant hand (27 characters per one line of text) with black ink and red initials—no gilding. The *signes des renvois* are also in red. Originally in black, but they were gone over in red by either Scribe 2 or the rubricator. The differences are those of a hand that would have appeared later: the letters are not so carefully formed for the biblical text, there is a profusion of uncial letters (Β Λ Ε—with the dotted cross-bar—Η Φ Κ Γ Τ, *inter alia*. With a preference for the tau raised high above the line of text); and the use of the dieresis is prolific. The pen used appears to be a wider nibbed quill (?) because of the flexing evident in the penlifts and in the thicks and thins. Furthermore, it appears to have been more hastily written with frequent ligatures.

**Ornamentation.** *Kephalaia* appear in the upper and lower margins in the scribal hand in gold over red; Eusebian sections and canon numbers are not found. There are also occasional gilt initials in the margins that do not necessarily correspond with section divisions of the text. Each Gospel has been provided with an ornamental headpiece and floriated initial.

**Binding.** A Byzantine binding of dark brown morocco over cypress, damaged in places by insects; edges plain to the corners; originally supplied with two fore edge triple interlaced thong clasps anchored in the lower board and attached to the upper cover by means of edge pins (only one nearer the head remains). The decoration of the upper cover consists of a wide frame around the edge of the board formed by a quadripartite filled enclosing a field filled with multiple applications of a rectangular (39 mm x 13 mm; cf. Frantz, Pl. II. 24—London, British Library, Harley 5787) stamp filled with a two and one - half lozenges with four larger leaves separated by four smaller ones. The outer frame enclosed a field on which is an Orthodox cross formed by the same stamp used in the border, anchored at either end of the arms and by the large round floriate stamp with the small stamp in the corners of the angles of the cross. At the base, the foot bar contains in balanced positions lozenge of a pelican in her piety, a lion gardant, and a

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1 Lake, *Dated Greek Minuscule Manuscripts*, VII, Ms. 269, pls. 477-478.

2 Lake, *Dated Greek Minuscule Manuscripts*, VII, Ms. 267, Pls. 473-474.

3 Lake, *Dated Greek Minuscule Manuscripts*, I, Ms. 19, Pl. 38.

4 Lake, *Dated Greek Minuscule Manuscripts*, I, Ms. 34, Pls. 61 and 63.

5 Lake, *Dated Greek Minuscule Manuscripts*, IV, Ms. 166, Pl. 284.

6 Lake, *Dated Greek Minuscule Manuscripts*, IV, Ms. 157, Pls. 267-269.

7 Lake, *Dated Greek Minuscule Manuscripts*, II, Ms. 58. Pls. 106-107. See also Nigel G. Wilson, *Mediaeval Greek Bookbands*... (“Mediaeval Academy of America,” no. 81; Cambridge, Mass., Mediaeval Academy of America [c1973]).

griffon in circular stamps (approximately 18 mm in diameter). All of the original eight fluted bosses (11 mm in diameter) of silver alloy remain. The lower cover decoration consists of a wide blind-tooled panels formed by quadruple fillet forms a central frame which is divided in half, each of which is divided into four sections by diagonals anchored at each intersection in the outer frame by small quadripartite floral stamps, accented in the intersections in the center of the frame by larger hexapartite circular pattern stamps with the small round floral quadripartite stamp on each of the four axis; the quadrants are filled with lozenge stamps with fleur-de-lis stamps with each corner accented by the small round floral stamp; seven of eight silver alloy bosses (11 mm in diameter, fluted) have survived on the lower cover Sewn in the Byzantine style with chain-link style sewing with extended plain endbands of unbleached linen. No endsheets. In a brown linen clamshell box by George Baer.

#### Provenance.

1. Kosinitza, Μονή τῆς Εικοσιφοινίσσης, Ms. 59 (Kosinitza)<sup>8</sup>.
2. Hartung & Karl, Munich., Auction Nov. 15, 1972, Lot. 31.
3. Bernard Rosenthal, Bookdealer, Berkeley, California, represented by L'Art Ancien, on behalf of Duke University for \$15,000.
4. Duke University, Greek Ms. 60 (Codex Daltonianus). Gift of Harry L. Dalton, 2 April 1973.<sup>9</sup>

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<sup>8</sup> For the history of the library at Eikosiphoinisses see Sp. P. Lampros, «Κατάλογος τῶν ἐν τῇ βιβλιοθηκῇ τῆς ἱερᾶς μονῆς Εικοσιφοινίσσης εὕρισκομένων βιβλίων εἰς μεμβράναν, χειρόγραφα, χαρτὶ καὶ εἰς τύπον,» *Ἑλληνομνήμων*, XVII (1923), 306-311; for further details about the dissemination of the library see Olivier, *Répertoire des bibliothèques*, pp. 260ff—No. 887ff. Kirsopp Lake described the manuscript for Gregory—see his note in Gregory, *Textkritik*, III, 1145.

<sup>9</sup> On the 2<sup>nd</sup> of April 1973, in a ceremony in which Mr. Harry L. Dalton of Charlotte, North Carolina, presented the manuscript to Dr. Benjamin E. Powell, University Librarian, in the Rare Book Room of Perkins Library, the manuscript was then named the *Codex Daltonianus*.

- Novum Testamentum XII. tomis distinctum graeca et latine ...* adiecit et edidit Christianus Fridericus Matthäi. Rigae: Impensis Ioann. Frider. Hartknochii (also Lipsiae: Ex officina Breitkoptiana), 1782-1788.
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