



**MONK'S BOOK. MANUAL AND GUIDE FOR THE CONDUCT OF A MEMBER OF A
MONASTIC COMMUNITY.**

Paper; XVI Century. 138 *ff.* 1 col.: pp. 6-6 (111 x 72 mm), 14 lines; pp. 70-256^r (105 x 65 mm), 15 lines; pp. 261 (120 x 68 mm). 16 lines. 196 x 159 x 58 mm.

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Writing Material. 138 *ff.* (or 276 pp., excluding the endsheets); 110 x 72 mm.

Collation/Pagination. $\chi 4 \alpha - [1z]^8$. Quire numbers are in Greek and Arabic number. The quires are signed with the number and a small cross on both the recto of the first leaf of the quire and on the verso of the last leaf with the small cross. Quires 3 and 4 are not signed; quire 5 is signed with a small cross, Arabic numeral 1 and α in the top margin of the last leaf. A catchword is written in the lower gutter margin parallel to the gutter from the head to the tail. Quires six to sixteen are signed consecutively with Arabic numerals 2 to 12 (no Greek numbers) on the recto of the first leaf and the verso of the final leaf of the quires. Catchwords are employed at the end of each quire except sixteen. Quire 17 is unsigned. There appear to be at least five watermarks, or portions thereof, in the little codex: (1) three crescents, successively smaller, spaced approximately 3 cm apart and touch the chain lines (pp. 15, 17, and 29); (2) a crown with a six-pointed star balanced on the highest point in the center of the crown (pp. 37, 59, 75, 85, and 107); cf. Briquet 4832 (A. D. 1526, Italy); (3) a well-formed six-pointed star surmounting a slightly smaller crescent opening downward whose points nearly touch to form a circle (pp. 39, 69, 91, and 101); cf. especially Briquet 5341 (A. D. 1372¹, Paris); cf. also those which are complete circles and not crescents in Briquet 3120 (A. D. 1527, Laibach); (4) on pp. 79 and 97 an indistinct mark appears in the lower right quarter of the leaf, but near the center. It appears to be a trefoil on a long stem with the letters "S P" joined by a bar across the top of the letters surmounting what appears to be the number "8". In all likelihood a countermark represented in Briquet 3089-3094 (A. D.

¹ This is a questionable date for a manuscript with so many more examples from the sixteenth century.

1557-1597); (5) an anchor within a circle surmounted by a trefoil on a stem (it appears in part over fifteen times from p. 124 to the end.); see especially Briquet 544 (A. D. 1532; Germany)

λ1=f. 1	ς1=f. 38	ια1=f. 70	ις1=f. 106	κ1=f. 130
ρ1=f. 8	ζ1=f. 42	ιρ1=f. 78	ιζ1=f. 112	κλ1=f.138
τ1=f. 14	η1=f. 50	ιτ1=f. 86	χ1=f. 116	κρ1=f. 141
α1=f. 22	θ1=f. 58	ια1=f. 94	ιη1=f. 118	
ε1=f. 30	ι1=f. 66	ιε1=f. 100	ιθ1=f. 124	

Ruling. Ruled for 30 - 32 lines (sometimes the scribe adds an extra line or two at the bottom of the leaf) with a fine dry point on the hair side. Measuring from the head, lines fall at the following intervals: 15 **28 162** 175 196 (tail); measuring from the gutter: 15 **22 115** 122 132 152 (fore edge). Leroy **23D1** and **23D1c**; Lake I, 26c.

Hand. The work appears to have been assembled from that of section: pp. 6-69 (writing space 110 x 72 mm; 14 lines), pp. 70-256 (105 x 66 mm; 15 lines); and pp. 261 - 276 (120 x 68 mm; 16 lines). Although assembled from three sections, there appear to be four hands. The first section (pp. 6 - 69) was written by two scribes one leaving off at the end of p. 36 and the other taking up at p. 37. Scribe I is free with his instructions as to the modes of chanting the prayers; he is generous with rubrics and on each page is a generous use of red letters which are used for headings, rubrics, initials, etc. In a regular, neat hand in black ink, the letters slant very strongly to the right. Although quite cursive, his work is neat and regular with a frequent use of diereses over iotas and upsilons but as mere personal preference. Frequent supra-linea abbreviations appear for the **εν**, **αυ**, and **ας**. Scribe II is less careful—his script tends to be more vertical but is apt to slant either to the right or left at any time; he almost never used diereses and is much less consistent with iota-adscript. His sub-headings are in red as are the first letters of the paragraphs, but otherwise little used. His favorite abbreviation is the undulating line for the ligature **ου**. He makes initial iotas in the shape of the English letter “j” and on p. 69 he has crowded seventeen lines instead of fourteen in order to finish that page. Scribe III commences on P. 70. His work differs little from Scribes I and II; he is not so neat as Scribe I and he used red for headings, initial paragraph letters and marginal numbers only. He rarely makes use of diereses and is thoroughly inconsistent with the iota ad- or sub-script. According to Chamberlain “He economizes on space by writing single left-over words from the last line of a page directly under their preceding words, but never adds a sixteenth line.”² The script of Scribe IV who wrote the third and last major section of the codex begins on p. 261. His work contrasts sharply with the others. His style is immediately obvious when compared with the others. While there is considerable regularity and neatness, there is no slant and the script has fewer ligatures with the individual letters standing alone. The word division are rendered less evident by minuscule style and that the words are strong closely together. Red letters are used for the occasional annotations, and the dieresis is employed; abbreviations such as the double grave accent for **ου**, the open hook for **ης**,

² John V. Chamberlain, “Translation of a Sixteenth Century Monk’s Book with Introduction (Duke Ms. Greek 8) (M.A. thesis, Duke University, 1953.) p. 7.

the closed loop for the αv , the elevated “t” with a long tail for $\tau\alpha u$, and the horizontal “v” for the ϵv . While each used a slightly different pen for writing, in general there was a specific attempt made to produce an attractive and readable book. Breathing marks, abbreviations, and accents are properly used in general.

In addition to these main sections other sections may be attributed to other writers: pp. 1-4 form one such unit; 256-257, 258-259; and pp. 5, 260 and the endleaves with penials, letters, and unconnected words.

Binding. The boards are made of sheets of paper pasted together to form boards and are covered with leather—likely calf. Two clasps at the fore edge are wanting.

Provenance.

1. Mt. Sinai.³
2. Received before 1946, described by Miss Theodora Baldwin, of a dealer's establishment.
3. Duke University, Greek Ms. 8.

BIBLIOGRAPHY.

Briquet, Charlie Moïse. *Les Filigranes. Dictionnaire historique des marques du papier dès leur apparition vers 1282 jusqu'en 1600: A Facsimile of the 1907 Edition with Supplementary Material contributed by a number of Scholars*, edited by Allan Severson. “The New Briquet Jubilee Edition,” J. S. G. Simmons, general editor. Amsterdam: The Paper Publications Society (LaBarre Foundation) 1968.

Clark, Kenneth Willis, “Greek New Testament Manuscripts in Duke University Library,” *Library Notes: A Bulletin issued for The Friends of Duke University Library*, No. 16 (June 1946), p. 5.

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³ See Appendix I: Provenance Evidence.

APPENDIX I

According to Chamberlain, that the book is of priestly or monastic origin is self evident by its contents which reveal a monastic community some of which is drawn from internal evidence (p. 262; Chamberlain, f. 18):

On the Eve of Lights or of the Begetting of Christ, it occurs on an ordinary day, we fast, abstaining from oil and fish. We take only wine. But if it falls on a Sabbath or Sunday, we take oil and drink wine after vespers.

On the Day of Lights or the Beginning of Christ, if it occurs on a Wednesday or Friday, secular people eat meat, but monks eat cheese and eggs.

Similarly we fast on the day of the Elevation of the Honored Cross, on the fourteenth day of September, if it occurs on any day. But if on a Sabbath or Sunday, we eat only oil and drink wine, but no meat.

The interchange of “we” and “monks” in the above paragraphs assures their identity. Just as monks are in this place referred to in the first person, so in another place priests are referred to in the second person. The text on page 230 reads in part:

Notice this also. You must never be wanting with word or plan when he who is confessing to you tells you anything, for this is unbecoming to the priesthood, and furthermore a transgression.

In a prayer on page 34, the text reads, “Yet we have need of a careful watch over this holy monastery.”

If our book has a monastic origin, there is some appealing evidence to identify that monastery as St. Catherine’s.... On p. 16 the following blessing appears:

Χαῖρε ὄρος χαῖρε βάτε χαῖρε πύλη χαῖρε κλίμαξ.
Χαῖρε θεία τράπεζα τοῦ λόγου, χαῖρε ἡ πάντων βοήθεια·

ὄρος may mean Sinai; βάτε may mean Moses’ burning bush, which according to tradition is enclosed within the walls of St. Catherine’s; πύλη is vague, conceivably referring to the entrance to the monastery; κλίμαξ apparently means John Climacs, an early saint at St. Catherine’s who liked to portray his precepts as rungs of a ladder leading to heaven. θεία τράπεζα τοῦ λόγου could mean the tablet of stone which Moses brought down from the peak of Sinai with the λόγος of God written on them, although θεία τράπεζα is such a common designation of the common feast that any different meaning is to be preferred only with great caution; ἡ πάντων βοήθεια, of course, a proper salute with which to end the paragraph. The probability that the sum of the χαῖρε’s in this blessing point to St. Catherine’s is convincing.