



**TETRAEVANGELION. FOUR GOSPELS.**

Parchment; XII century. 280 *ff.*; 1 col. (140 x 100 mm; 2 cols. for chapter lists: 42 mm wide), 21 lines.  
176 x 127 x 58 mm.

CONTENTS

**THE GOSPEL OF ST. MATTHEW.** *ff.* 1<sup>r</sup> - 79<sup>v</sup>.

*ff.* 1<sup>r</sup> - 40<sup>r</sup>. **Matthew.** [Pi headpiece in red ink of palmettes, faded red, originally deep red (Centroid 13) 34 x 72 with bands 18 mm; five palmettes in circles, not connected across the top and one additional on the supporting arms on either side; floriate finials at angles at each corner; enclosing the title in ornamental uncials.]. Title [in ornamental uncials in deep red, faded.] Ευαγγέλιον κατὰ Ματθαίου. Initial “B” knotted, void in red, now almost completely faded. Eusebian section numbers ΤΗΑ. However, a later hand (XV century?) has added another numbering system (in brown ink) which ends at ρις.

**THE GOSPEL OF ST. MARK.** *ff.* 80<sup>r</sup> -133<sup>r</sup>.

*f.* 80<sup>r</sup> - 80<sup>v</sup> **Kephalaia for the Gospel of St. Mark** (MH) Numbered only on the recto of the leaf. Title (in red semi-uncials) Τοῦ κατὰ Μάρκον ἀγίου εὐαγγέλιον κεφάλαια]. Numbers (in the margins) and first letter of the chapter headings in red. The text in black ink. Von Soden I. i. 409-411; Matthäi, *Marcum*, II (1788), 5-8. Theophylact (1542), 133-134; Mill, 82.

*f.* 81<sup>r</sup> BLANK. Attached to the fore edge of the leaf is a thumb tab of red velvet, 88 mm from the head and 17 x 8 mm in size.

*f.* 81<sup>v</sup>. **Portrait of the Evangelist Mark** [150 x 120 mm.]. Portrait of the Evangelist, seated on a cushion on a chair, writing on a lined board(?) which he rests on his left knee, feet crossed, facing to his left, i.e., to the opening of the Gospel, with reed pen in his right hand; wearing a reddish brown himation with a green chiton; architectural background of a red tile roofed building; before him is a reading desk. Badly flaked, revealing the outline drawing in grey-black ink.

*ff.* 82<sup>r</sup> - 132<sup>v</sup>. **Mark.** [Ornamental interlace headpiece (38 x 82 with bands of 22 mm) of red and void in the form of a Pi over the title; cf. Frantz, Pl. VI9 (Paris, Bibliothèque Nationale, ms. gr 660)]. Title (in red ornamental uncials) Εὐαγγέλιον κατὰ Μάρκον. Initial “E” in red ink, knotted, arabesque foliate at vertex and the foot. Eusebian sections (in red in the margins) CM.

**THE GOSPEL OF ST. LUKE.** *ff.* 133<sup>r</sup> - 220<sup>r</sup>.

*ff.* 133<sup>r</sup> - v. **Kephalaia** (142 only) Title (in ornamental uncials enclosed in a red ink penwork rectangle (22 x 77) of guilloche with points—cf. Frantz, p. 54, Pl. V, 15 (St. Petersburg, 100—A. D. 1111; Paris, Bibliothèque Nationale, Coislin 212—A. D. 1111; and Moscow, 151—A. D. 1339) 19 (Paris, Bibliothèque Nationale, Ms. gr. 1585—A. D. 1369); and Pl. XXIV. 16 (London, British Museum, Add 12139-A. D. 1000) floriate finials). Wanting the rest of the kephalaia and the portrait of the evangelist, i.e. *f.* 102. Von Soden I. i. 409-411; Matthäi, *Lucam*, III (1786), 5-10, Mill, 142.

*ff.* 134<sup>r</sup> - 219<sup>v</sup>. **Luke.** [Free-form ornamental penwork pi headpiece (38 x 77 with bands 18 mm) of black and red (Centroid 21) of rectangles, centered with cross-bars and accented with interlace and rounded edges; no finials, however spiked elements appear at the intersection of the primary elements; enclosing the title.]. Title [in ornamental uncials in deep red.] Εὐαγγέλιον κατὰ Λουκᾶν. [Red penwork initial “E” knotted and floriated, extending the height of at least 15 lines of text.]. [At the end *f.* 219<sup>v</sup>, running penwork ornament of undulating line with alternating “t’s” in red, with simple foliate finial.]

**THE GOSPEL OF ST. JOHN.** *ff.* 220<sup>r</sup> -280<sup>v</sup>.

[Kephalaia and Portrait of the Evangelist wanting.]

*ff.* 220<sup>r</sup> - 280<sup>v</sup> . **John.** [Red ornamental penwork pi headpiece of Sassanian palmettes, the top point of each extending slightly beyond the frame, separated by floral ornament (35 x 78 with bars 15 mm wide) enclosed by a double red line, void; cf. Frantz, Pl. X. 17 (Vatican, Bibliotheca Apostolica Vaticana, 1625).]. Title (in red ornamental uncials) Εὐαγγέλιον κατὰ Ἰωάννην. Red penwork initial “E”, turned and floriate, solid. Explicit *f.* 280<sup>v</sup> (John xx. 29) ... ὅτι ἑώρακάς με πεπίστευκας; μα [κάριοι οἱ μὴ ἰδόντες καὶ πιστεύσαντες.

**Writing Material.** 280 *ff.*; 115 x 80 mm; parchment color ranges from bright orange yellow to light orange yellow (Centroid 67, 70, to 73). Thickness varies throughout the codex from 160μ to 240μ; foliation in pencil in modern hand.

**Collation/Pagination.** λ - ε<sup>8</sup> ι<sup>8</sup> (-18) ια<sup>8</sup> ιβ - ιγ<sup>4</sup> ιδ-ιζ<sup>8</sup> ιη<sup>6</sup> ιθ<sup>8</sup> (-ιθ1, ιθ2) κ - κλ<sup>8</sup> κβ<sup>7</sup> κγ - κδ<sup>8</sup> λ<sup>8</sup> (-λ2, λ3) λλ<sup>8</sup> - λε<sup>8</sup> λς<sup>8</sup> (-λς7, λς8). Follows the Gregory rule; flesh side out. The quire numbers are in Greek uncials in the gutter margin at the tail on the recto of the first leaf of the quire and in the same position on the verso of the last leaf of the quire, except for quire 15 where the number appears in the fore edge margin on the recto of the first leaf of the quire. Because the evangelists' portraits were removed from the manuscript, there are a number of stubs. The quires were regularly in 8's, with the exceptions noted in the collation above. There are a number of old repairs where the leaves were guarded with parchment and these can be seen in quires ιη, ιθ, λ, λλ and λς.

α1=f. 1	ιΔ1=f. 80	κΔ1=f. 148	λ1=f. 219
Ϡ1=f. 9	ιϠ1=f. 88	κϠ1=f. 156	λλ1=f. 225
Γ1=f. 17	ιΓ1=f. 92	κΓ1=f. 163	λϠ1=f. 233
Λ1=f. 25	ιΛ1=f. 96	κΛ1=f. 171	λΓ1=f. 241
ε1=f. 33	ιε1=f. 104	κε1=f. 179	λλΔ1=f. 249
ς1=f. 41	ις1=f. 112	κς1=f. 187	λε1=f. 257
ζ1=f. 49	ιζ1=f. 120	κζ1=f. 195	λς1=f. 273
η1=f. 57	ιη1=f. 128	κη1=f. 203	
Ϡ1=f. 65	ιϠ1=f. 134	κϠ1=f. 211	
ι1=f. 73	κ1=f. 140	λς1=f. 265	

**Ruling.** Ruled for 21 lines with a fine dry point on the hair side in one column (except for the chapter lists; columns 43 mm wide but not ruled for columns). Measuring from the head, lines fall at the following intervals: 6 12 **23 135** 155 159 176 (tail); measuring from the gutter: 6 12 **23 135** 155 159 176 (fore edge). Leroy **44D1** and **44D2**.

**Hand.** A squarish late thirteenth century pendant hand in a brownish-black (Centroid 65) to black (Centroid 65) ink with a finely executed mixture of clearly formed uncial and minuscule characters, and a good mixture of ligatures, hardly more than 2 mm tall, with a hardly perceptible rightward slant. The titles, numbers, and liturgical rubrics are written in semi-uncials, slightly larger than the letters of the text and are more nearly dark purplish red (Centroid 259); the later liturgical instructions in the text are more nearly dark red (Centroid 16). There are thicks and thins, especially noticeable in the crossbars of the uncials η, Ϡ, τ, π (uncial) and in the bowled letters such as the ο, ρ, ω λ π (cursive) φ. The hand moves smoothly with hardly more than three letters connected. The average number of characters per 90-mm line length is 33 (counting the ligatures according to the number of letters they contain). The words are not separated; however, the letters are spaced rather closely together even when uncials are used. There are not a great number of ligatures; and there are very few enlarged letters that extend above their neighbors—rarely an uncial tau, the rounded zeta and sometimes the ligatures that use the minuscule epsilon followed by zeta or xsi. The accents are strong and firmly marked, carefully made and placed most often just to the right of the letters they mark—the square nib of the pen sometimes producing an angular breathing (although there appears to be no deliberate attempt at producing a square breathing). The circumflex is very small and rounded. Occasionally the double grave accent is found with the conjunction δὲ. The flow of the hand has a kind of looping arabesque especially seen in the formations that include omicron and connecting consonants where the omicron envelops the consonant. And when there is a connection such as in ἀροῦσί σε, (f. 145<sup>v</sup>, line 6; Luke iv. 11) the scribe commences with the cursive alpha the tail of which flows directly to commence the bowl of the rho, making the circle, descending then to rise to form the reverse loop of the ligated omicron-epsilon, flowing onto form the base of the sigma, moving counterclockwise to the top of the letter, reverses but does not close the loop, and then moves forward to complete the iota which becomes nearly a half circle with the strong serif at the base of the stem. After a very narrow space, he then forms the cursive sigma followed by an uncial epsilon made in the form of a very small reversed number “3.” The γ is frequently made in the form of a long flat half-circle and the Ϛ is formed with a bar across the center of the vertical stem. Double λλ as uncials are frequent when used with alpha; both the uncial and minuscule forms are found, and when the uncial form is used, it generally extends below the line. The

uncial  $\theta$  appears as an oval with the bar only inside the bowl of the letter; however, when the cursive form is used, the bowl at the top is not closed.

Zeta, especially used in combinations with cursive  $\epsilon$ , is formed like the rounded number “3”, both the upper and lower halves of the same size but with the uppermost and lowermost portion of the letter considerably extended, the length of the upper portion particularly longer than the lower. The  $\xi$  is formed in an angular fashion with the hand moving rapidly back and forth to form the zig-zag of the letter and concluding with a slight flourish. Both minuscule  $\pi$  (i.e., the form made like the  $\omega$  with the bar across the top  $\overline{\omega}$ ) and the uncial forms are found and on occasions the uncial and the cursive forms are connected to the letter which precedes it by a straight line to the base of the letter. When the cursives  $\eta$ ,  $\kappa$ , and  $\beta$  are used they are formed similarly, the only difference being the height of the first strokes in the formation of the letters. Frequent minuscule cursive ligatures are  $\epsilon\gamma\epsilon$ ,  $\epsilon\iota$ ,  $\sigma\pi$ ,  $\epsilon\sigma\tau$ ,  $\epsilon\upsilon$ ,  $\epsilon\sigma$ ,  $\epsilon\tau$ ,  $\rho\theta$ ,  $\sigma\alpha$ ,  $\sigma\alpha\nu$ , and  $\upsilon\iota$ . The iota subscript is standard.

The punctuation marks are the question mark, the comma and the high point after which he usually leaves the equivalent of the space of three or four letters.

*Nomina sacra* are commonplace—e.g.  $\alpha\nu\theta\iota$ ,  $\kappa\varsigma$ ,  $\theta\varsigma$ ,  $\theta\upsilon$ ,  $\iota\varsigma$ ,  $\pi\nu\mu\alpha$ ,  $\sigma\upsilon\sigma\upsilon\sigma$ , etc., and their various forms—and are marked by a kind of long circumflex above the combination of letters.

**Ornamentation.** *Kephalaia* appear in the upper and lower margins in the scribal hand red; scribal Eusebian sections and canon numbers are in red in the fore edge margins. Originally four evangelists' portraits; now only that of St. Mark remains (*f.* 81<sup>v</sup>). Each gospel has been prepared with a pi-headpiece in red ink, each with a slightly different form, and each has an ornamental initial letter in red ink (*ff.* 1<sup>r</sup>, 82<sup>r</sup>, 134<sup>r</sup>, 220<sup>r</sup>). There is only one running penwork ornament (*f.* 219<sup>v</sup>). The lectionary equipment, both the  $\alpha\rho\chi$  /  $\tau\epsilon\lambda$  and the lection citations for the liturgical year, has been added in red by a later hand. In the text the endings of the lectionary pericopes have been marked by means of a line drawn under the last couple words at the end of the section and then extended upward between the end of the pericope and the next lection.

**Binding.** Modern full brown morocco over oak boards, beveled edges, tooled in blind a panel with a lozenge; raised double cords with new single parchment endsheets inside both covers; number inside lower cover in pencil “21575.” In tan cloth box with snap closure with green gilt leather label on spine: CODEX / OF / GOSPELS / IN GREEK / - / SÆC. XII.

**Notes.** Writing in his report to The Friends of the Library, Professor Kenneth Clark says that this manuscript, Greek Ms. 16 was purchased along with Greek Ms. 17 from the house of Quaritch on Golden Square in Upper John Street in London. The London dealers had just acquired the library of the late James P. R. Lyell and among them Professor Clark found both a Four-Gospel manuscript and a Psalter—both of which were purchased for the library. The Four Gospels (now Greek Ms. 16) is, as he says, “in good condition and lacks only the final chapter of the Gospel of John. It has been bound recently in dark brown morocco over wooden boards. It still preserves a rubbed portrait of the evangelist Mark, but unfortunately the other miniatures in an original set

of four have all be extracted....” It seems prescient that he would write in 1953 the following: “Today eyes are focused again upon these ancient Greek manuscripts. From centuries of obscurity they have emerged in the West to present an invaluable records of the church’s past—its Biblical text, its ritual and practice, its forms and customs, and even its controversies and differences. Already these manuscripts have received the attention of scholars at Duke and elsewhere.”<sup>1</sup>

#### PROVENANCE.

1. Jacob P. R. Lyell Collection, No.: 195. His oval leather exlibris with gilt crest with motto: *Viam aut inveniam aut faciam*.
2. Purchased from Quaritch \$700. (£250) 27 August 1951, received in November 1951 after purchase.
4. Duke University, Greek Ms. 16.

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- Clark, Kenneth Willis, “Greek Manuscripts in the Duke University Library,” *Library Notes: A Bulletin issued for The Friends of Duke Univerisity Library*, No. 27 (April 1953), 3-8.
- Gregory, Caspar René. *Textkritik des neuen Testamentes*. Leipzig: J. C. Hinrichs’sche Buchhandlung, 1900-1909.

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<sup>1</sup> Clark, “Greek Manuscripts,” *Library Notes*, No. 27 (April 1953), 7-8.