



EVANGELISTARION. FOUR GOSPELS. DAILY LECTINARY.

Parchment; ca. XII century; 181 *ff.*, 2 col. (176 x 55 mm), 21-25 lines. 266 x 192 x 108 mm.

CONTENTS

SYNTAXARION

THE GOSPEL ACCORDING TO ST. JOHN: BEGINNING WITH THE HOLY AND GREAT SUNDAY OF EASTER

ff. 1^r - 39^v. *Easter through Pentecost.* Title (at the head in red semi-uncials) Τῆ ἁγία κ[αὶ] μ[ε]γ[άλ]η κυ[ριακῆ] τοῦ πάσχα. [Small ornamental headpiece (12 x 55) in two rows, checkerboard on alternating colors of dark and light blue, enclosed with a red, originally gilt, band, with tear-drop finials at each corner.]

THE GOSPEL ACCORDING TO ST. MATTHEW: BEGINNING WITH THE FIRST WEEK AFTER PENTECOST

ff. 39^v - 63^r. *Matthew.* [With only liturgical instructions in red at the head in the margin] Τῆ δευτέρα τῆς α΄ εβδομάδα. Readings only for Saturday and Sunday. Ending with the 17th Sunday of the Canaanite Τῆ ιζ΄ τῆς χαναναίας (Matt. xv. 21-28).

THE GOSPEL ACCORDING TO LUKE: [BEGINNING ON MONDAY AFTER THE FIRST SUNDAY AFTER THE ELEVATION OF THE CROSS (14 SEPT)] BEGINNING THE FIRST SUNDAY AFTER THE SEVENTEENTH SUNDAY OF THE CANAANITE.

ff. 63^r - 82^v. *Luke.* [Running penwork ornament of wavy line with “t’s” with bars outside, foliate finials.] Instructions (*f.* 63^r; in brown semi-uncials) Χρῆ γινώσκειν ὅτι τὸ εὐαγγέλιον τοῦτο τῆς χαναναίας, διὰ τὸ πολλάκις συμβαίνειν γίνεσθαι τὸ πάσχα ἔξω, ὧδε μὲν οὐ χωρεῖ ἀναγινώσκεσθαι εἰς τὸ σαββατοκυριακὸν τοῦ ματθαίου· ὅτι οὐδέποτε ἀνεγνώσκειται ιζ΄, ἀναγινώσκειται δὲ εἰς τὸ λουκᾶν, κουρικῆ τῆ πρὸ τοῦ φαρισαίου εἶπερ ἄρα λείπει ὁ λουκᾶς, ὡς ἔφην διὰ τὸ μὴ κυνεσθαι τὸ πάσχα. With only liturgical instruction in red at the head in the margin Σα[ββάτω] α΄ τοῦ νέου ἐτοῦ (Luke iv. 22ff.). Readings only for Saturday and Sunday only.

ff. 81^r - 82^v. *Sunday of the Canaanite through Sunday of the Prodigal Son (Cheese-Fare) (Κυριακῆ ιζ τοῦ ἀσώτου).* At the head in red Σάββατον πρὸ τῆς ἀπόκρεω. Saturday and Sunday readings. Explicit (*f.* 82^v) κυριακῆ πρὸ τῆς ἀποκρέας. (Luke xv. 22) . . . ἐξέγκατε τὴν στολῆ[ν] [τὴν πρώτην καὶ ἐνδύσατε αὐτόν, κτλ.

THE GOSPELS OF THE PANNYCHIDAS OF THE FIRST WEEK OF LENT.

ff. 82^v - 83^r. [*Vigil for the First Week in Lent*]. Incipit (*f.* 83^r) τῆ δ' ἐσπέρας· (Luke xi. 9) κἀγὼ ὑμῖν λέγω· αἰτεῖτε] καὶ δοθήσεται ὑμῖν, to the end; followed by the reading for τῆ ε' ἐσπέρας (Matt. vii. 9ff.) concluding the **Vigil for the First Week in Lent**.

THE GOSPEL ACCORDING TO ST. MARK.

ff. 83^r - 92^r *Lent through Holy Thursday*. Title (in red) τῆ παρασκευῆ ἐσπέρας ἦσθην παραμονῆν τοῦ ἁγίου μεγάλου μαρτυροῦ Θεοδόρου followed (*f.* 83^v) by Σάββατὸ α' τῶν νηστειῶν· και μνη.μ τοῦ ἁγίου μεγαλομάρτος Θεοδόρου. At *f.* 86^v in red in the tail margin Τὸ αὐτὸ καὶ τοῦ ὁσίου μαρτυροῦ Στεφάνου τοῦ νέου. Explicit (*f.* 87^v) κυριακῆ δ' τῶν νηστειῶν . . . καὶ ἐπῆρώτησεν τὸν [πατέρα αὐτοῦ, κτλ.; incipit (*f.* 88^r) σαββάτω ς' τῶν νηστειῶν (τοῦ ἁγίου λαζάρου)· (John xi. 2) . . . τὸν κύριον μύρω καὶ] ἐκμάξασα τοὺς πόδας, κτλ.

ff. 92^r - 113^v *Holy Week with Lessons for Orthros, Vespers, and Liturgy*. Begins with only the liturgical instruction in red in the head margin: Τῆ ἁγία καὶ μεγάλη β' εἰς τὸν ὄρθρον. Explicit (*f.* 101^v) τῆ ἁγία καὶ μεγάλη γ' εἰς τὴν λειτουργίαν· (Matt. xxv. 30) . . . ἐκ βάλετε εἰς τὸ σκό[τος τὸ ἐξώτερον, κτλ.; incipit (*f.* 102^r)· τῆ ἁγία καὶ μεγάλῃ δ' εἰς τὴν λειτουργίαν· (Luke xii. 48-59). . . καὶ ᾧ παρέθεντο πολὺ, περισ]σότερον αὐτήσουσιν αὐτὸν. [Running penwork ornament in red of wavy line with arc accents alternating with small s-shaped minims.] Concluding (*f.* 113^v) with Τῆ αὐτῆς ἡμέρας ἐσπέρας ἐκ τοῦ κατὰ Μάρκον· Το καιρὸ ἐκεῖνω· τη πρότη τῶν ἀχύμων ὅτε το πάσκα ἔθουον· λέγουσιν αὐτῶ οἱ μαθηταὶ αὐτοῦ· Ποῦ θέλεις ἀπελθόντες, κτλ. . . . και ἦτοι μασαν τὸ πάχα. [Running penwork ornament in very reddish orange (Centroid 34) of small horizontal “s’s” with arc accents separated by single vertical “s’s”.]

THE GOSPELS OF THE HOLY AND GREAT WEEK

ff. 113^v - 131^v *Twelve Gospels of the Passion*. Title (in very reddish orange semi-uncials) Εὐαγγέλια τῶν ἁγίων παθῶν του κ[υριο]ῦ καὶ θ[εο]υ καὶ σ[ωτέ]ρ[ο]ς ἡμῶν· Ι[ησο]ῦ Χ[ριστο]ῦ Ευαγγελίων Α'

THE GOSPELS OF THE GREAT HOURS OF HOLY AND GREAT FRIDAY

ff. 131^v - 143^r *Night Watches of the Vigil of Good Friday*. Title (in semi-uncials in very reddish orange) Εὐ[α]γ[γ]ελιον τῶν ὁρῶν τῆς ἁγία καὶ μ[ε]γ[α]λῆ παρασκευῆ· ἐκ τ[οῦ] κατ[ὰ] Ματθ[αῖον]

MENOLOGION. *ff.* 143^r - 177^r

Title (in ver reddish orange semi-uncials) Μνηὶ σεπτέμβριο α' ἀρχὴ τῆς ἰνδ[ί]κτου καὶ μνήμη τοῦ ὁσίου Συμεῶν τοῦ στυλίου καὶ τοῦ μεγάλου ἐμπρισμοῦ. Quire κα has been bound out of order as follows: *ff.* 153, 160, 154, 155, 156, 157, 158, 159, i.e. κα1|κα8, κα2-κα7. Readings are abbreviated; explicit (*f.* 170^v) February 2 (Luke ii. 33) . . . θαυμάζοντες ἐπὶ τοῖς λαλουμένοις περὶ αὐτοῦ· κτλ.; incipit (*f.* 171^r) May 12 (John x. 4) καὶ τὰ πρόβατα αὐτῶ ἀκουθεῖ, ὅτι οἶδασιν τὴν φωνὴν αὐτοῦ· κτλ.;

explicit (*f.* 175^v) August 6 εἰς τὴν λειτουργίαν (Matt. xvii. 9) . . . ὁ υἱὸς τοῦ ἀνθρώπου ἐκ νεκρῶν ἀναστῆ (end of the reading); incipit (*f.* 175^r) August 15, reference only.

ELEVEN READINGS OF THE RESURRECTION. *ff.* 177^r - 181^r

OTHER READINGS. *ff.* 181^r - 181^v

Writing Material. 181 *ff.*; 2 cols. (176 x 55 mm), 23 lines; parchment; stiff and of uneven quality throughout; there are many places where the widely spaced and speckled follicles of the flank (e.g. *ff.* 62, 130, 133, 136, etc., are visible, there are several holes and repaired tears left from the manufacturing of the parchment (cf. *f.* 106, 122, 171, etc.). 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 μ to 240 μ . There is a distinguishable difference between the hair and the flesh sides—the flesh side being lighter. At the bottom of the leaf, in the gutter margin there frequently appear a pair of holes pierced through the thickness of the quire, approximately 23 mm from the tail and about 8 mm apart. In many quires especially before κ sometimes along the gutter four holes 4 to 14 mm from the gutter, placed equidistant from one another, pierce the thickness of the quire. Likely these were used by the scribe as tacketing devices to maintain the order of the leaves until they were handed to the binder.

Collation/Pagination. α - ι^8 $\iota\alpha^4$ (- $\iota\alpha$ 3, 4, 5, 6) $\iota\beta^6$ (- $\iota\beta$ 4,5) $\iota\gamma^8$ $\iota\lambda^6$ (- $\iota\lambda$ 4,5) $\iota\epsilon$ - κ^8 $\kappa\alpha^8$ ($\kappa\alpha$ 1| $\kappa\alpha$ 8 are reversed thus $\kappa\alpha$ 8| $\kappa\alpha$ 1) $\kappa\beta^8$ $\kappa\gamma^8$ (- $\kappa\gamma$ 3, 4, 5, 6) $\kappa\lambda^8$ ($\kappa\lambda$ 4, 5) $\kappa\epsilon^8$ (- $\kappa\epsilon$ 4, 5, 6, 7, 8). The order follows the Gregory rule—flesh side out. The quire numbers are in Greek uncials in brown ink in the gutter margin at the tail on the recto of the first leaf of the quire usually within the double rule for the initial letters. When Scribe II commences at *f.* 165^r, the quire numbers that follow are in red uncials, located in the same location as that of Scribe I. The quires are regularly in 8's. Foliated in pencil in the fore edge/head corner of the recto of each leaf.

α 1= <i>f.</i> 1	η 1= <i>f.</i> 57	$\iota\epsilon$ 1= <i>f.</i> 105	$\kappa\beta$ 1= <i>f.</i> 155
β 1= <i>f.</i> 9	θ 1= <i>f.</i> 65	$\iota\varsigma$ 1= <i>f.</i> 113	$\kappa\gamma$ 1= <i>f.</i> 161
γ 1= <i>f.</i> 17	ι 1= <i>f.</i> 73	$\iota\zeta$ 1= <i>f.</i> 121	$\kappa\lambda$ 1= <i>f.</i> 173
λ 1= <i>f.</i> 25	$\iota\alpha$ 1= <i>f.</i> 81	$\iota\eta$ 1= <i>f.</i> 129	$\kappa\epsilon$ 1= <i>f.</i> 179
ϵ 1= <i>f.</i> 33	$\iota\beta$ 1= <i>f.</i> 85	$\iota\theta$ 1= <i>f.</i> 137	
ς 1= <i>f.</i> 41	$\iota\gamma$ 1= <i>f.</i> 91	κ 1= <i>f.</i> 145	
ζ 1= <i>f.</i> 49	$\iota\lambda$ 1= <i>f.</i> 99	$\kappa\alpha$ 1= <i>f.</i> 153	

Ruling. Ruled for 23-25 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 33 199 216 258 (tail); measuring from the gutter: 15 25 80 97 156 163 179 194 (fore edge). Although there are two scribes, the ruling form remains consistent throughout

the textblock. Leroy 32C1. Space between the lines averages 10 mm for lines of text. Pricking marks visible in some of the fore edge, head and tail margins.

Hand(s). There are two scribes represented: Scribe I: *ff.* 1-164^v ; Scribe II: *ff.* 165^r - 181.

Scribe I writes a roundish, neat, irregular flowing cursive, pendant, with a tendency to accent the down strokes, with a reed nib using a dark brown ink that varies from medium brown (Centroid 58) to dark brown (Centroid 59). There are two sets of rubrics in differing colors of red: the scribal rubrics are a purplish red while the later additions which usually appear in the head and tail margins is a very reddish orange (Centroid 34) which predominated through *f.* 58^v where the notations are in a light shade of very deep red (Centroid 14). Ecphonic notations are in the purplish red that is used for the original liturgical rubrics which are in semi-uncials. The reed nib is rather wide producing a line with an average of 26 characters per ten cms. The writing space between the lines is varies little more than 10 mm. The ligatures appear to be rapidly written, especially when a combination with $\epsilon\nu$, $\epsilon\tau$ $\epsilon\mu$ are used and the epsilon is formed like a large "C" with a tail that is attached to the following letter. The text was written for reading, hence we see few abbreviations in the text.

The words are not separated; the letters, especially when ligated, are closely spaced. Ligatures join frequently no more than three words; there are few enlarged letters that rise above their neighbors: only θ , ϕ , ξ , ζ , and δ are taller than those letters that precede or follow. Ligatures such as the $\epsilon\gamma$, $\epsilon\pi$, and $\epsilon\xi$ tend to rise above the line of text. The accents are small and quickly written and placed just to the right of the letters they mark.. The breathing marks are very small and rounded, hardly larger than a comma; likewise, the circumflex is very small and slightly rounded. The double grave accent with the conjunction $\delta\epsilon$ is frequent.

Zeta, used alone or in combinations with cursive α and ϵ , 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 it was begun. The $\epsilon\xi$ is formed with a very rounded cursive epsilon with a straight line rising to the right before a quick return forming an arrow point before the zig-zag with softened angular returns are formed. Neither the iota ad- nor subscript is found. The punctuation marks are the question mark, the comma, the high point, and the period.

Approximately one half of the letters are uncials, most frequent being the ϵ made with a half (or quarter) circle with a bar no longer than the upper and lower extremities of the letter, the κ which is small, the upper arm and leg forming a "v" but not touching the vertical stem; the π which on occasions is make like a horizontal version of the character γ --the τ is formed in a similar manner but, of course, with only one stem--otherwise, it appears as the character π or ω ; occasionally the uncial β is used but is made quickly is quite rounded in shape. Lambdas are generally small and appear in both forms; the epsilon-iota ligature is carefully written and muse mostly medially; however, the alpha-gamma is

frequent for the beginning of a word. Alpha is made with a stroke that begins below the line, flowing counterclockwise crossing over the point at which the letter was commenced before forming the slightly looped vertical stem of the right side of the letter. Theta varies from small slender oval to a small round form through which the bar sometimes passes. Frequently it is within the circumference of the oval of the letter.

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. The “s” shaped abbreviation for και is a small rounded “s” with a very small upper lobe.

Scribe II (*ff.* 165^r - 181^v) is less practiced than Scribe I; he writes in a largish regular if not particularly beautiful pendant hand with a soft brown ink (Centroid 55) to deep brown (Centroid 56). There are no outlined initials filled with blue pigment as with Scribe I, rather he used only red initials, in the same deep reddish orange (Centroid 36) as noted above. There is no gilding by either scribe. Scribe I and Scribe II appear to be contemporaries, as may be observed from the manner of the formation of the letters and ligatures and their choice of uncials. Apart from the general appearance of the letter forms, the most distinguishing characteristics of Scribe II may be seen in the manner in which he connects the oblique line to the orb of the cursive epsilon—the circle is made first and then the oblique is inscribed with a slight hook at the top. The second distinctive characteristic is the manner in which the ligature for στ (ς) is made: it appears more like the letter “s” with a flat top and a small squiggle for stem. In contrast, Scribe I forms the st ligature as though he were commencing the ετ ligature by forming a sigma with a flattened top to which is attached the downstroke of the tau. Scribe II numbers the signatures in red ink in the same position as that used by Scribe I. Differences in forms appear to be more idiosyncratic than chronological.

Ornamentation. The ornamentation consists only of the initial letters. Scribe I uses a rather simple smallish (34 mm tall) knotted, floriated, and foliated form outlined in red, filled with a dark blue (Centroid 183) pigment. Scribe II has used only the reddish orange (Centroid 36) for initials. He has reinked in red some of the pages written by Scribe I.

Binding. Originally a Byzantine binding of dark brown (Centroid 59) morocco over heavy wooden boards (the wood is not identifiable because of the pastedowns) with plain edges which have been tooled with a simple narrow fillet four or five times. The volume was rebaked with poor quality calf preserving the original (Byzantine) tooled covers. The boards were supplied with two fore edge double interlaced clasps anchored in the lower board and attached to the upper cover by means of edge pins (none remain). Both the upper and lower covers were decorated in the same simple manner: An untooled wide frame, mitred at the corners, edged by triple-fillet tool around the edged, encloses an inner frame (23 x 40 mm) composed of multiple impressions of heart-shaped rinceau pattern joined at the points in the center. The center panel formed by this frame is decorated by diagonals in triple fillets and one line through the center; the junctures are marked by small lozenges with fleur-de-lis and the opposing central triangular panels at the head and tail are centered by a small round stamp (15 mm diameter) with the form of some “fantastic” bird. The same decoration appears on the upper cover but is less well

preserved. No endsheets. In a brown linen clamshell box with quarter-leather morocco spine by George Baer.

Provenance.

1. Asia Minor.
2. H. P. Kraus, Bookseller, New York, Catalogue 109, item 42, 21 November, 1947. Purchased 5 January 1948 for \$750.00.
3. Duke University, Greek Ms. 10.

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Date completed: 2 November 1998.
Date printed: 6 November 1998.
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