



TETRAEVANGELION. FOUR GOSPELS.

Parchment; XIII Century. 147 *ff.*; 1 col. (140 x 100 mm), 30-32 lines. 196 x 159 x 58 mm.

CONTENTS:

THE GOSPEL OF ST. MATTHEW *ff.* 1^r-40^r.

ff. 1^r - 40^r [Blank double-ruled outline form, overlapping corners, in deep red (Centroid 13) for an ornamental headpiece never completed; outside measurements 106 x 93 mm; inside 93 x 79 mm.] **Matthew.** Title [in ornamental uncials in deep red.] Τὸ κατὰ Ματθαῖον ἄγ[ι]ον εὐ[α]γγέλιον. Initial “B” knotted, void in red. The two lines of text of the Gospel are also in red. Folio wanting after Δ1=*f.* 1; explicit (Matt. i. 14) Ἀχιμ δὲ ἐγέννησεν [τὸν Ἐλιούδ, κτλ.; incipit ... (Matt. ii. 11) καὶ ἐλθόντες εἰς τὴν οἰκίαν εὗρον [εἶδον τὸ παιδίον, κτλ.; *f.* 81 wanting (after *f.* 7): explicit (Matt. vii. 9) ... ἐξ ὑμῶν ἄν[θρωπος] [ὃν αἰτήσῃ ὁ υἱὸς αὐτοῦ, κτλ.; incipit (Matt. viii. 5) ... προσῆλθεν αὐτῷ ἑκατόνταρχος] παρακαλῶν αὐτὸν, κτλ. Eusebian sections (in red in the margins) ΤΗΘ.

f. 41^r BLANK

THE GOSPEL OF ST. MARK. *ff.* 42^v-68^v.

f. 41^v. **Portrait of the Evangelist Mark** [133 x 90 mm.] On an inserted leaf, pierced for sewing stations and folded 25 mm from the fore edge. Portrait of the Evangelist, dark bearded, seated on cushion on a trestle chair, contemplating, facing to his left, i.e., to the opening of the Gospel, with reed pen in his right hand, left elbow resting on his left knee with his hand on his chin; wearing a reddish pink chiton with a green himation; architectural background of a clerestoried church (doors of the lower level are open) and a tower attached to a wall; before him is a lectern affixed to a table with scribal accouterments. Badly flaked, some repainting with gold paint. Outlined with a single red line; no finials.

ff. 42^r - 68^v. [Blank outlined form in red at the head of the leaf (74 x 93 mm) for a headpiece never designed or drawn.] **Mark.** Title (in red ornamental uncials) + Τὸ κατὰ Μάρκ[ον] εὐαγγέλιον + [Initial zoomorphic “A” of a man, walking and looking to his right, wrapped around by a snake and holding in his right hand a partially unrolled scroll, void.] Eusebian sections (in red in the margins) CNA.

f. 69^r BLANK

THE GOSPEL OF ST. LUKE. ff. 69^v -116^r.

f. 69^v. *Portrait of the Evangelist Luke* [135 x 89 mm.] On an inserted leaf, pierced for sewing stations and folded 25 mm from the fore edge. Portrait of the Evangelist, seated on cushion on a chair, contemplating, facing to his left, i.e., to the opening of the Gospel, with reed pen in his right hand; wearing a reddish pink himation with a green chiton; architectural background of a round tower; before him is a reading desk affixed and a table with scribal accouterments. Badly flaked, some repainting with gold paint. Outlined with a single red line; no finials.

ff. 70^r - 116^r. [At the head of the folio is a blank form outlined in red of three squares one within the other (93 x 99; 86 x 91; and 66 x 69 mm) for a headpiece never designed or drawn.] *Luke*. Title (in red ornamental uncials) Τὸ κατὰ Λούκαν εὐαγγέλιον. Initial "E" in red ink, foliate. Eusebian sections (in red in the margins) TMB.

f. 116^v - 117^r BLANK. On f. 116^v, pentrics in black ink: +αρξου χηρ μου.

THE GOSPEL OF ST. JOHN. ff. 117^v -147^r.

f. 117^v. *Portrait of the Evangelist John* [134 x 94 mm.] On an inserted leaf, pierced for sewing stations and folded 25 mm from the fore edge. Portrait of the Evangelist, seated, contemplating, facing to his left, i.e., to the opening of the Gospel; holding a large book, wearing a red chiton with a purplish blue himation; architectural background of a round tower with a church; before him is a reading stand and a table with scribal accouterments. Badly flaked, some repainting with gold paint. Outlined with a single red line; no finials.

ff. 118^r - 147^r. [At the head of the folio is double ruled blank form enclosing a framed central panel framed by two parallel lines forming a bar overlapping at the corners, in red; for a headpiece never completed.] *John*. Title (in red ornamental uncials) * Τὸ κατὰ Ἰω[άννην] ἅγιον εὐ[αγγέλιον] κεφά[λαια] α *. Initial "E" in red ink, outlined, foliate, void. Three folia are wanting: f. κα1 (after f. 137) explicit (John xi. 33) ... ὡς εἶδεν αὐτὴν κλαίουσαν [καὶ τοὺς συνελθόντας, κτλ.; incipit f. 138^r (John xii. 3) ἡ οὖν Μαριάμ] λαβοῦσα λίτραν μύρον, κτλ.; two folia--κα5 and κβ1--are wanting between ff. 140 and 141: explicit f. 140^v (John xiv. 2) ...τῆ οἰκία τοῦ πατρός [μου μοναὶ πολλαὶ εἰσιν, κτλ.; incipit f. 141^r (John xvi. 8) περὶ ἁμαρτίας καὶ περὶ] δικαιοσύνης καὶ περὶ κρίσεως, κτλ. Eusebian sections (in red in the margins) CAB.

The Pastedown. Inside the lower cover, pasted upside down, is a leaf from a twelfth-century musical manuscript from the Ὠρολόγιον which contain two stichoi: incipit (1) Ὅτι φυλάσσοντες τὸν τάφον στρατῶται . . . γισαντες τον λιθον ιουδαιοι απ. . . ημιν

πως εψευσανσ κατ' ταυτου . . . ηε συλληθη θησαυρος αιτιοι αι . . . ηδιαν εστη εις νεκρων, κτλ., and incipit (2) Τὸ ἀνθρώπινον οἰκείρας ἐλεῆμων πρὸς οὐτην σαρκα εκπαρθενου· τω σταυρω π..σσηλωθης πως και εθνηξας σαρκι δι . . . λλεν τω αδηκατελθων· ηγειρας • υς και θανοντω σαστηνφθορασ σ α παντας τουσ αγιου , κτλ.¹

Writing Material. 147 ff.; 196 x 152 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. α⁷(-α2) β⁶(-β1, β8) γ-ε⁸ ζ⁴ ζ-θ⁸ ι⁴ ια-ιγ⁸ ιδ-ις⁶ ιζ⁴ χ² ιη-ιθ⁶ κ⁸ κλ⁵(-κα1, κλ5) κβ⁸(-κβ1). 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, now, in places, much faded. In quire ζ, the stub of f. 41 comes before f. 38; and the stub of f. 38, now folded before f. 39, was originally intended to follow f. 40; in quire ι, composed of four leaves, the stub of f. 69 is before f. 66 and the stub of f. 67 comes after f. 66--ff. 66 | 68 a bifolium. In quire ιε, the stub of f. 104 precedes f. 102 and the stub of f. 101 follows f. 104. Ff. 116 and 117 form an independent unit made up of two single leaves sewn in after quire ιζ; the stub of f. 117 precedes the stub of f. 116. In quire ιθ, the stub of f. 128 precedes f. 126 and the stub of f. 125 follows f. 128. Quire κλ contained originally on 5 leaves, now wanting ff. κλ1 and κλ5; the center leaf, f. 139 being a single: the stub of f. 139 follows f. 139.

α1=f. 1	ς1=f. 38	ια1=f. 70	ις1=f. 106	κ1=f. 130
β1=f. 8	ζ1=f. 42	ιβ1=f. 78	ιζ1=f. 112	κλ1=f.138
γ1=f. 14	η1=f. 50	ιγ1=f. 86	χ1=f. 116	κβ1=f. 141
Δ1=f. 22	θ1=f. 58	ιδ1=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. An excellent example of a hand from the latter half of the thirteenth century. It is a finely executed mixture of clearly formed uncial and minuscule characters, barely perceptibly slanting to the right—occasionally it has a slightly backward tilt, especially in

¹ See *Catalogue of the Greek Manuscripts in the Library of the Laura on Mount Athos*, p. 142 [Θ 72, no. 935—Παρακλητική, f. 64] and p. 42 [Γ 71, no. 311—Στιχηράριον f. 292] for both of these stichoi. Cf. 'Ωρολόγιον... κατά την ἔκπαλαι τάξιν οὐ μὴν ἀλλὰ καὶ τυπικὸν τοῦ Κρυπτοφερρῆς Μοναστηρίου ... Ἐν Ῥώμῃ, 1677, 631 and *Νέα Σίων. Ἐκκλησιαστικὸν περιοδικὸν Σύγγραμμα*. Ἐν Ἱεροσολύμοις 28 (1933) 24*.

the letters with strong vertical structures as the uncial κ—pendant, done with a reed pen with a medium nib, in a brownish black (Centroid 65) to black (Centroid 267) ink. 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) to dark red (Centroid 16). There are no thicks and thins, most of the strokes of the letters being of uniform thickness. However, at the ends of penlif-serifs, the line narrows slightly. The text is open, and the letters are roundish in appearance. The hand moves smoothly with hardly more than two or three letters connected. Within the writing space the average number of characters for the 93-mm line length averages 33 (counting the ligatures according to the number of letters they contain). The height of the characters in the text averages about 3 mm and slightly more. The words are not separated; however, the letters are spaced without a great number of ligatures. The uncials appear to stand alone. The breathing marks are small and rounded, with the exceptional square one. They are carefully made and are directly above the letters for which they are intended. The circumflex is very small and rounded. Not infrequently the κ, ζ, ζ and the cursive η reach above the height of the line of text; occasionally a letter is extended in width, such as the γ, † the χ; and sometimes the φ, made with two loops—the lower larger than the upper—with a strong downstroke. The θ is oval and somewhat flat. When the enlarged κ is used it straddles the line; the upper arm has a strong penstroke and the lower leg tends to be lengthened and narrows towards the end. There is a frequent use of the uncial Δ apparently made with one movement—beginning with the left descending bar which makes a slight loop (sometimes not clearly a loop), proceeds along the base line, and then returns abruptly forming a point, and ends with a little hook to the left of the point at which the scribe commenced the formation of the letter. The minuscule form of the letter is small with a slight swing backward to form the loop before connecting with the following letter. Both the minuscule form of the double λλ and the double γγ are used but the uncial forms predominate. *Nomina sacra* are commonplace—e.g. ανος, κς, θς, θυ, ις, πνμα, ουου, etc., and their various forms—and are marked by a slightly wavy line above the combination of letters.

The α is made in a rounded fashion like the modern cursive roman “a” and sometimes has the prominent upstroke that commences the formation of the letter starting below the line of text just to the right of the orb of the letter. Zeta, especially used in combinations with cursive ε, is formed like the rounded number “3”, the upper half larger, commencing with the upward stroke at the level of the line and finishing off with a barely perceptible slightly curved flourish. The ξ is formed by double middle lines, especially when it is used with the εξ combination which is quite unusual in its formation: the cursive epsilon looks like the number “6” with a straight vertical stroke whereas the attached ξ appears much like that in Paris, Bibliothèque Nationale, Suppl. Gr. 1335 (f.63v).² Omega is formed sometimes with double “o’s” as the figure “8” on its side and is frequently open and slightly extended. Both minuscule π (i.e., the form

² Ernest Cadman Colwell, *The Four Gospels of Karahissar, Vol. History and Text* (Chicago, Illinois: The University of Chicago Press, 1936), Pl. VII.

made like the ω with the bar across the top $\overline{\omega}$) and the uncial forms are found. When the cursives η , κ , and β 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 $\epsilon\gamma\epsilon$ $\epsilon\iota$ $\sigma\pi$ $\epsilon\sigma\tau$ $\epsilon\upsilon$ $\epsilon\sigma$ $\epsilon\tau$ $\rho\sigma$ $\sigma\alpha$ $\sigma\alpha\nu$ $\upsilon\iota$. While the scribe sometimes uses the cursive epsilon in the ligatures $\epsilon\upsilon$ $\epsilon\gamma$ $\epsilon\iota$, his preference seems to be for the uncial form of the letter which he ligates to the following letter by an extension of the central bar of the uncial epsilon. Frequently it is attached to the bottom of the letter that follows. There is no evidence of the iota ad- or sub-script.

Of particular interest is the means of laying out the text on the leaf. The scribe uses for punctuation the high-point, periods, and the question mark. Remarkable is the space that he leaves between the section divisions which he marks with a high point and also with a small red dot and then leaves open the space of approximately five letters before commencing the following section. The scribal characteristics are so remarkably similar to those described by Colwell in his study³ that the scribe of Duke Greek Ms. 31 may be, if not identified as the same one, at least ascribed to the circle of those who wrote the Chicago Rockefeller McCormick New Testament (Gregory-Aland 2400).⁴ The four gospels of Karahissar, i.e. St. Petersburg, Imperatorska Publichnaia Biblioteka Ms. Gr. 105⁵ (Gregory 574; Colwell, Pl. VIII), and its cognates: Palermo, Museo Nazionale, Gr. 1 (Gregory-Aland 1815; Colwell, Pl. IV), Mt. Athos, Great Laura B 26 (Gregory-Aland 1505; Colwell, Pl. V.), Paris, Bibliothèque Nationale, Coislin 200 (Gregory-Aland 38; Colwell, Pls. VI and IX), and Paris, Bibliothèque Nationale, Suppl. Gr. 1335 (Gregory-Aland 1359; Colwell, Pl. VII).

Ornamentation. Kephalaia appear in the upper and lower margins in red; Eusebian sections and canon numbers are in red in the fore edge margins. The portrait of St. Matthew is wanting; however, those for Sts. Mark, Luke, and John are present (*ff.* 41^v, 69^v and 117^v). At the head of each gospel a rectangular outline in red has been prepared as for an ornamental headpiece. The proportions and arrangements are very similar to the location and size of the headpieces in the Rockefeller McCormick New Testament.⁶ Ornamental initials appear in the margin in gilt and the title of each Gospel has been fitted with a decorative title in red ornamental uncials, and an initial

³ See Footnote 1 above.

⁴ *The Rockefeller McCormick New Testament*, I. *Color Facsimile*, with introduction by Edgar J. Goodspeed, II *The Text*, by Donald Wayne Riddle; III. *The Miniatures*, by Harold R. Willoughby; with an introduction by Charles R. Morey (Chicago, Illinois: The University of Chicago Press, 1932. See especially the bibliographical index, p. 339-358, and "A Bibliography of Codex 2400," p. 359. Further discussion of the scribal tradition within which Duke Greek Ms. 31 falls is by Ernest Cadman Caldwell, "Paleography and Date," *The Four Gospels of Karahissar, Vol. I History and Text* (Chicago, Illinois: The University of Chicago Press, 1936), pp. 95ff. See also Harold R. Willoughby, "Codex 2400 and its Miniatures," *The Art Bulletin*, XV, No. 1 (1933), 3-74.

⁵ Eduard de Muralt, *Catalogue des manuscrits grecs de la Bibliothèque Impériale Publique* (St.-Petersbourg, Impr. de l'Académie impériale des sciences, 1864), pp. 60-61. See Olivier, *Repertoire des bibliothèques*, p. 719, no. 2109. For a history of the manuscript, see the introduction by Colwell, *The Four Gospels of Karahissar*, pp. 3ff.

⁶ See Footnote 2 above.

letter. Among the most interesting is that of a man holding an unrolled scroll in his right hand and his body wrapped around by a snake (*f.* 4^r).

Binding. Fifteenth-century Byzantine binding of dark brown goatskin over wooden boards, with four metal bosses. Lower cover only is preserved on which a manuscript leaf from a musical manuscript serves as a paste down. In a folder and box with a brown leather backstrip. Box and repairs by the James McDonald Co., New York. In *The History of Bookbinding 526 - 1950*, Dorothy Miner writes⁷

Brown leather over wood boards with deeply grooved edges, and lined with a vellum leaf from an early music manuscript. the cover is decorated very simply by intersecting diagonal lines scored in blind, and without small tools. Brass bosses ornament the center and corners: three rosette-shaped and one remaining of the pair of drop-shaped ones. The pins over which the clasps were caught are not missing from the edges of the boards. The condition of this damaged volume permits us to examine Greek binding technique. The individual gatherings of leaves were sewn not to bands, as in the case of western books of the gothic period but to each other. The apparent "chain stitches" are the result of the practice of passing the needle alternately from one gathering to the neighboring one, as the stitches are taken inside the central fold of the leaves. This technique resulted in a smooth back, which was further strengthened by a gluing a piece of cloth over the backs of the gatherings, long enough to be fastened also to the outside of the cover-boards. The headbands bound the folded pages tightly together at head and tail and were fastened into the grooved edge of the boards an inch or so from the hinges. This practice resulted in the characteristic silhouette of the Greek book, which is greater in height at the spine than the fore-edges. The headbands ... were fastened to the body of the book by a long stitch through each gathering. The pages of a Greek book were always flush with the edges of the boards.

Provenance.

1. Dr. Hugh Weissmann, 96 Charles Street, Boston, Mass.
2. Exhibited Baltimore Museum of Art, November 12, 1957 to January 12, 1958; item 102.
3. Received on March 8, 1964 after purchase from Sotheby's Sale December 7, 1964, lot 152, for \$864.92 (£280); represented by Clifford Maggs, 50 Berkeley Square, London W. 1.
4. Duke University, Greek Ms. 31.

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⁷ *The History of Bookbinding*, pp. 43-43.

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