



TETRAEVANGELION. FOUR GOSPELS

Parchment; ca. A. D. 1100; 272 *ff.*, 1 col. (190 x 124 mm), 26-27 lines. 265 x 187 x 84 mm.

CONTENTS

LECTIONARY TABLE—SYNAXARION.

f. 1^r 8^v. Title (in margin at the head in semi uncials, faded red ink now hardly visible) Πίναξ τῶν τεσσάρων εὐαγγελιστῶν. [Running ornamental headpiece of red—now much faded—wavy line with brown ink arc accents; simple foliate finials.] Gregory, *Textkritik*, I, 344ff. Pentrials in the margin of *f.* 1^r in a XVth century (?) hand in dark brown ink:

+ Ἀρξου χειρ μου +αρξου χηρ μου αγαθε γαρ φγαγ τα καλω μνι θαρι
κοιλε πε θεο και ξεστερου ατων ο σου
+αρξου χηρ μου ιαθε γαρ φεγαρμου τα καλα μη εγωρη κε .ε πεθεσ και
εξστερουμα ταμοσυ
+αρξου χηρ μου αγαθα γαρ φσ γαρ μο τα καλα ιοησ..καλ τ.θους καϊ
ρστερουνα τονο

The sequence of the lections is complete but the quire has been bound out of order: bifolia π2|π7 and π3|π6 have been reversed, i.e., the correct order is π1,3,2,4,5,7,6,8. Approximately 85 mm of the original leaves at the bottom of the first 10 *ff.* have been remargined (except *f.* 9 which has lost its remargining paper) with laid paper because of water damage with loss of text. The paper is a western laid paper (12 wirelines per cm; approximately 30 mm between chain lines at the watermark) which has preserved at *f.* 10 a portion of an anchor watermark (*f.* 10) within a circle.¹

f. 9^r BLANK with numerous pentrials, now much smudged and mostly illegible; however, it is possible to decipher the names “Gregoriou” and the “Monoxos Dionysious.”

THE GOSPEL OF ST. MATTHEW. *ff.* 9^v - 80^r.

ff. 9^v - 10^v [Bar headpiece (14 x 120) of eighteen alternating triangles outlined in red, forming a zig-zag pattern, each triangle filled with a trefoil in dark blue, background gilt, the entire bar enclosed within a double red line; small floriate finials at angles at each corner.] *Kephalaia* (ΞΗ) Title [in ornamental uncials originally gilt, mostly in red, faded.] * Τοῦ κατὰ Ματθ[αίου] εὐα[γγέλιον] τὰ κεφάλαια * Text in semi-uncials in light brown ink with initial letters and numbers in a red now much faded. A section (80 x 181) has been cut away at the bottom of *f.* 9² with loss of text from the *kephalaia* on the verso: explicit ιη περὶ τοῦ δαιμονιζόμενου κωφοῦ; incipit κβ περὶ τοῦ δαιμονιζομένου κωφοῦ καὶ τυφλοῦ. Von Soden I. i. 405-407; Mill, *f.* zz2^v, Theophylact (1542), v-vi; Matthæi, *Mathaeum*, I (1788), 5-9.

¹ Cf. especially Mošin, *Anchor Watermarks*, 2390-2393.

² There is considerable water damage to the first three dozen pages, the most severe damage in the first dozen.

- f. 11^r BLANK, but with penwork at the head +τουτο εγραψε ενα κοπελυοχα την απανολει συνιτεξακε ηξερετα γραματα καλακετε μηλα εναωπου δε ταυχερετη εις τον απαν ω κοσμοσας αυτος δε κιμηωντου κοτι.υ ουκ ετου χεριουκου ηες χεχερετω κατα απω εμεν.
- f. 11^v *Portrait of Evangelist*. [188 x 140 mm]. Evangelist seated before a writing stand, so badly flaked that the details are indistinguishable. Background painted gilt, on the right an rectangular column in gray with white accents; outlines in red.
- ff. 12^r - 80^r. [Rectangular bar headpiece (35 x 120 mm) with a 6-mm band of running rinceau with foliate space fillers in dark blue with red background—cf. Frantz, Pl. XIII.2, pp. 60, 70 (Paris, Bibliothèque Nationale, gr. 50—A. D. 880-886; and Vatican, Bibliotheca Apostolica Vaticana, gr. 1613—A. D. 976-1025)—enclosing a rectangle containing four circles filled with now indistinguishable floral patterns, joined to one another at the base by running rinceau from which emerge between the circles floral infilling—cf. Frantz, Pl. XII. 4, pp. 59ff. (Oxford, Bodleian, Auct. T. inf. II.7)—the whole outlined with a red line; with small foliate finials at angles to the corners of the headpiece; badly flaked and water damaged with much off setting of the portrait on the entire surface of the first leaf of the text.] *Matthew*. Title illegible. Eusebian section numbers ΤΗΘ.

THE GOSPEL OF ST. MARK. ff. 80^r - 128^r.

- ff. 80^r - 81^r [Running penwork ornament of two-ply twisted cord interrupted by four figure-eight knots enhanced with colors red and blue, gilt; foliate finials.] *Kephalaia* (MH) Title [in ornamental uncials gilt over red] * Τοῦ κατὰ Μάρκον εὐαγγελίου τὰ κεφαλαία *. [Text in semi-uncials in brown ink with red numbers and initial letters. Running ornamental penwork “s” band in red ink; knotted foliate finials.] Von Soden I. i. 407; Mill, 82; Theophylact (1542), 133-134; Matthæi, *Marcum*, II (1788), 5-8.
- f. 81^v *Portrait of the Evangelist Mark*. Seated, holding an open codex on his left knee, resting his chin on his left fistful hand grasping a reed pen by the end opposite the nib with his elbow resting on his knee, facing a writing desk over which is draped an open scroll; wearing a dark greyish blue himation over a lighter blue chiton; rectangular architectural structure in the right background with an opening in which hangs on a rod a reddish brown drape, suspended by rings; the left background appears to have been painted over with gilt paint since so much of the portrait has flaked away; outlined with a red line [198 x 138].
- ff. 82^r - 128^r. [Rectangular ornamental bar headpiece [29 x 120] containing three circles filled with red and blue foliate patterns, those on each end formed of a blue leaf with white highlights attached by rinceau at the bottom of the circle and arching towards the center and culminating in a tri-lobed red blossom while the center circle contains a blue and red floral hexapartite circular arrangement with a red center anchored by rinceau to the bottom of the circle by two stem; the two spaces between the circles is filled with opposing blue and red foliate pattern emerging from a small centered by a red dot lozenge in three places along a center line that connected the circles; background of gold; foliate finials rising from the extended base line at either side and one each at angles at the corners of the head. Cf. Frantz, Pl. XI. 7—Paris, Bibliothèque Nationale, Coislin 66 and Pl. 22, pp. 58 and 72—Paris, Bibliothèque Nationale, Coislin 193. For the finials cf. Frantz Pl. XXI. 14, p. 68—Paris, Bibliothèque Nationale, gr. 519—A. D. 1007 and Escorial, Ω-I-16—A. D. 1293.] *Mark* Title (in gilt ornamental uncials) * Εὐαγγέλιον κατὰ Μάρκον *. [Initial “A”, in

red and blue, knotted with floriate ornament at the vertex and bifurcated stems; the cross bar a looped suspended in necklace fashion around the “shoulders” where the two arms of the letter converge.] Eusebian section numbers CM.

THE GOSPEL OF ST. LUKE. *ff.* 128^r - 208^v.

ff. 128^r - 129^r [Running penwork band of “s’s” in red with; floriate finials.] *Kephalaia* (ΠΓ) Title [in red semi-uncials] + Τὰ κεφάλαια τοῦ κατὰ Λουκᾶν εὐαγγελίου +. [Text in semi-uncials in brown ink with red numbers and initial letters.] Von Soden I. i. 409-411; Mill, 142; Theophylact (1542) 203-206; Matthæi, *Lucam* III (1786), 5-10.

f. 129^v *Portrait of the Evangelist Luke.* Seated on a flat bench without a cushion, holding a partially open codex, with gilt cover and fore edge tabs, on his left knee, facing a low reading desk from which he grasps a rolled scroll with his left hand; wearing a dark greyish black himation over a blue chiton; in the right background a rectangular architectural structure with an open gable roof with red tiles above and brown rafters beneath over what appears to be two narrow doors opening to the outside; the left background has been painted over with gold paint; outlines in red; badly flaked (the face has lost all pigment). 194 x 140.]

ff. 130^r - 208^v [Rectangular headpiece frame outlined in red (54 x 120 with a fram 18 mm wide) filled with twelve circles—five across both the top and bottom and three on either end—filled with multi-petaled floriate patterns of several varieties in red blue and green, rising on a simple rinceau from the base of each circle; the spaces between the circles are filled with two rinceau, braced, with floriate finials, in blue; finials raised on extended base line surmounted by a peacock on each finial with one foot on the top of the floriated finial and the other on the frame of the headpiece, regardant, facing away from the frame; finials at the head corners are set at angles and are of a simple floral type; cf. Frantz, esp. Pl. IX. 11—Paris, Bibliothèque Nationale, gr. 284—and Pl. XVI. 17, pp. 60, 61, and 72—Paris, Bibliothèque Nationale, gr. 550.] *Luke.* Title (in gilt ornamental uncials) Εὐαγγέλιον κατὰ Μάρκον (sic). Initial “E” knotted, blue floriate bar, in red and gilt. One leaf missing after *f.* 150 from the center of quire ιζ (ιζ4 and ιζ5): explicit Luke vii. 3 ... ἀπέστειλεν πρὸς [αὐτὸν πρεσβυτέρους; incipit (Luke viii. 28) ἐν γεννητοῖς γυναικῶν Ἰωάννου οὐδεὶς ἐστὶν] ὁ δὲ μικρότερος, κτλ. Eusebian section numbers TMB.

THE GOSPEL OF ST. JOHN. *ff.* 209^r - 267^v.

ff. 209^r - ^r [Running penwork ornament in red ink of double line, interrupted by five knots; floriate finials.] *Kephalaia* (unnumbered ιη) Title [in red semi-uncials] Τοῦ κατὰ Ἰωάννην εὐ[αγγελίου] τὰ κεφάλ[αια] [Text, unnumbered, in semi-uncials in brown ink with red initials letters.] Von Soden I.i.411; Mill, 242; Theophylact (1542), 278-379; Matthæi, *Ioannem*, IV (1786), 6.

f. 209^v *Portrait of the Evangelist John.* Seated in a high-back wicker chair facing the opening of his Gospel, an old man with a white beard, holding an open codex on lap with the right hand at the tail fore edge on the lower half of the codex and the left hand at the head fore edge of the upper half, facing a reading desk over which is draped an unrolled scroll; adjacent is a writing cabinet with an open pincase, wearing a greyish blue himation over a dark blue chiton; in the right background is a vertical rectangular gabled structure with an opening; the left background appears to have been painted over with gilt paint; outlined with a red line [189 x 140].

ff. 210^r - 267^v. [Ornamental pi-headpiece (52 x 120 with band 22 mm wide) filled with dark vesica piscis, arranged along a vertical axis, filled with a single dark blue trilobed leaf, rising from two thin blue stems on either side of the pointed base; the outline forms are anchored to one another at the point where the thin lines overlap by means of a red dot centered with white; background filled with red leaf foliage ornament, highlighted with white; floriate finials rising on extended base lines at either side in blue and red, with small floriate finials at angles at the head corners; cf. Frantz, Pl. XVII. 12—St. Petersburg 69.] *John*. Title (with the borders of the headpiece in red ornamental uncials) Εὐαγγέλιον κατὰ *Ἰωάννην (sic) * Initial “E” floriate and knotted with floriated foot and cross bar. [Running penwork ornament of “s’s” in red with foliate finials.] Eusebian section numbers ΤΗΑ.

LECTIONARY TABLE—MENOLOGION.

ff. 268^r - 272^r [Running ornamental penwork of undulating line in red ink with arc accents and foliate finials; cf. Frantz, Pl. XIX. 16, p. 67—Paris, Bibliothèque Nationale, gr. 856 (A. D. 1296) and Paris, Bibliothèque Nationale, Coislin 73 (A. D. 1353).] Title (in red semi-uncials) Συναξάριον περιέχων τοῦ μηνολογ[ίου] τὰ ἐν τῇ ἀγί[α] λειτουργίᾳ εὐ[αγγέλια] τῶν ἑορταζομένων ἀγίων followed by (*f.* 271^r) Εὐ[αγγέλια] διάφορα εἰς μνήμας ἁγία with the last entry being εἰς ἀνομβρίαν (Gregory, *Textkritik*, I, 385). At *f.* 272^r conclusion is Ἰστέον πῶς γινώσκειν τὸν δρομον τὸν κυριακόν. Incipit Χρῆ ἀκριβεῖ ἐξε τὰ ζ', κτλ.

Writing Material. 272 *ff.*; 260 x 187 mm; parchment; color ranges from light yellow (Centroid 86) to pale orange yellow (Centroid 73) to light orange yellow (Centroid 70) to very orange yellow (Centroid 66); the thickness varies throughout the codex from 110μ to 240μ; foliation in pencil in modern hand in the corner at the fore edge head.

Collation/Pagination. π⁸ (bound out of order: bifolia π2|π7 and π3|π6 have been reversed in order) 2π³ α- ις⁸ 3π⁸ ιζ⁶ (-ιζ4, ιζ5) κλ⁸ 2κλ⁸ - κς⁸ κη [κζ has been omitted in the numbering without loss of text] - λβ⁸ (-λβ8). The order follows the Gregory rule—flesh side out. The quire numbers are in Greek uncials in red ink 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; however, quire following ις has been left unnumbered, quire κλ has been numbered twice, and quire κζ was omitted in the numbering without loss of text. The quires are regularly in 8's. In quire 2π there are only three leaves, one bifolia (*ff.* 9 and 10) and the inserted leaf with the portrait of the Evangelist St. Matthew (*f.* 11); in quire ια the stub of *f.* 94 follows *f.* 97 and the stub of *f.* 97 precedes *f.* 95; one bifolium is missing from the center of quire ιζ, between *ff.* 150 and 151, with a loss of text. The last leaf of the last quire is wanting.

π1=f. 1	θ1=/.76	ιη1=/. 154	κζ omitted
2π1=f. 9	ι1=/. 84	ιθ1=/. 162	κη1=/. 234
α1=f. 12	ια1=/. 92	κ1=/. 170	κε1=/. 242
β1=f. 20	ιβ1=/. 100	κα1=/. 178	λ1=/. 250
γ1=f. 28	ιγ1=/. 108	κβ1=/. 186	λα1=/. 258
Δ1=/. 36	ιδ1=/. 116	κγ1=/. 194	λβ1=/. 266
ε1=f. 44	ιε1=/. 124	κα1=/. 202	
ς1=/. 52	ις1=/. 132	2κλ1=f.210	
ζ1=/. 60	3π=f. 140	κε1=/. 218	
η1=/. 68	ιζ1=/. 148	κς1=/. 226	

Ruling. Ruled for 26-27 lines with a dry point on the hair side in one column. Measuring from the head, lines fall at the following intervals: 21 32 207 223 260 (tail); measuring from the gutter: 14 19 139 144 162 187 (fore edge). Writing space averages 185 x 120 mm. Leroy 23D1 and 23D1.

Hand. A very round, largish thirteenth century pendant hand in a brown ink that varies from medium brown (Centroid 58) to soft brown (Centroid 55) to deep brown (Centroid 56). The titles, numbers, kephalaia, and liturgical rubrics are written generally in semi-uncials, slightly larger than the letters of the text and are a now faded red that varies from gray reddish orange (Centroid 39) to dark reddish orange (Centroid 38) to light reddish brown (Centroid 42). The hand in the text is a beautifully executed and fluid ductus with a tendency at times to slant to the left. The reed nib is rather wide producing a line of an average of 22 characters, approximately 3 - 5 mm tall, over a line width of 120 mm. The writing space between the lines is slightly more than 10 mm. The hand contains an even mixture of neatly formed uncial and flowing minuscule cursive characters very few abbreviations and those usually occurring as supra line characters at the end of a line of text. The thicks and thins of the letters are created mostly by pen-lifts which also produce a serif usually more heavily weighted with ink than the line of the letters.

The words are not separated; however, the letters are open and generously spaced. There are not many ligatures; and there are very few enlarged letters that extend above their neighbors—rarely an uncial τ, the rounded ζ and sometimes the ligatures that make use of the minuscule epsilon followed by ζ or ξ. The accents are small and quickly written, and placed directly above the letters they mark. The circumflex is very small and slightly rounded. Occasionally the double grave accent is found with the conjunction δε̅̅. The uncial ϑ appears in several forms: as an oval with the bar that is dotted and does not extend outside the bowl of the letter; as a narrow teardrop shape with the bar within the bowl of the letter and in the cursive form that is open; and sometimes as a teardrop shape with the cross bar serving as ligatures with the letters that precede and follow.

Zeta, especially used in combinations with cursive α and ε, 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 ξ is formed in two ways—in an softened angular fashion with the hand moving rapidly back and forth to form the zig-zag of the letter and concluding with a slight flourish, and most distinctively in an enlarged form when connected to the cursive epsilon. The large ligature with the ζ and ξ is formed as a circle beginning at the top moving clockwise to form a circle and continuing with a long parabola to commence the large round looping for of either the following consonants. Both minuscule π (i.e., the form made like the ω with the bar across the top ω) 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 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. Neither the iota sub- nor ad-script are found. The punctuation marks are the question mark, the comma and the high point.

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.

Ornamentation. Kephalaia appear in the upper and lower margins in in the scribal hand red; scribal Eusebian sections and canon numbers are in red in the fore edge margins. There are also

occasional red initials in the margins that do not necessarily correspond with section divisions of the text. Each Gospel has been provided with ornamental an ornamental headpiece and a facing evangelist's portrait. The only well preserved one is that of St. John (*ff.* 11^v, 81^v, 129^v, and 209^v). Writing about the evangelists' portraits, Jaroslav Folda says

“The magisterial figure of St. John ponders the texts before him in an open codex on his lap and a scroll draped over the lectern. Of the four handsome evangelist portraits in this codex, that for John has survived most completely. Matthew, alas is almost entirely flaked away, and the other two have serious losses. The use of thick paint and the Greek mode of preparing vellum which often left it oily have been the joint bases for damage to many such miniature paintings.

“The iconography of these evangelists is a standard type with the figures in three-quarter poses to the right facing a lectern behind which rises conventional architecture pierced with one or two openings. John sits in his characteristic high-back wicker (?) chair, a return to the early formula after the popular use of the standing evangelist with Prochorus in the eleventh and twelfth centuries.³ The other three men have essentially backless benches.

“Compared with the Walton Lectionary or the Richmond evangelists, the figure style in the Duke University Gospels is later. Note the large, elongated bodies with rather small heads. The draperies are ample, swathing the figures in rich color and folds in complex arrangements which are set off by a system of highlighting. The angular sunburst effect is an especially striking example on the knee of St. John.

“The heads of the Duke University evangelists with their layers of hair and that of John with his long flowing grey beard are distantly related to a simpler set of author portraits in a Walters Art Gallery Gospelbook of the mid-thirteenth century.⁴ However, the proportions of the figures and the developed system of highlights as found in a Leningrad Gospels and Acts of the Apostles⁵ suggests the Duke codex was painted in Constantinople after the Greeks regained their capital in 1261. These fine evangelists thus belong to the early part of the last flowering of Byzantine art, the Palaeologan period.”

For opening of each of the Gospels and the kephalaia for St. Matthew there are varying headpieces (*ff.* 9^v, 12^r, 82^r, 130^r, and 210^r). Lectionary tables at the front and the back of the codex; and the $\alpha\rho\chi$ / $\tau\epsilon\lambda$ are used to mark the beginning and end of the kephalaia. A complete set of Eusebian numbers are provided sporadically.

Binding. A Byzantine binding of dark brown morocco over pine, now considerable damaged by insects; edges grooved 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); blind-tooled panels—three, one inside the other—in quadruple fillets; the angles of the panels intersected by diagonals originating at the corner of the covers, extending to the inside of the middle panel thus creating a lozenge in the center of the cover. Affixed to the center by two copper alloy nails is a thick (3.5 mm) undecorated silver(?) alloy cross (101 x 75 mm, with arms 15 mm wide). Sewn in the Byzantine style with chain-link style sewing with extended endbands worked in a chevron pattern in white, green, and red silk:

3 Friend, “Portraits of the Evangelists,” *Art Studies*, V (1927), 146-147.

4 Walters Art Gallery, Ms. W 525; illustrated in *Walters Art Gallery, Early Christian and Byzantine Art*, p. 143, no. 723 and pl. 96.

5 Leningrad, State Public Library, Greek Ms. 101. See Lazarev, *Storia della pittura bizantina*, pp. 281-282, figs. 297-400.