



NEW TESTAMENT. TETRAEVANGELION. FOUR GOSPELS.

Parchment and paper; ca. A. D. 1100, and XVI cent.; 248 *ff.* (*ff.* 1-236 parchment; *ff.* 237-248 paper); 17 lines; ruled for 1 col. in the Gospels (134 x 96 mm) and 2 cols. in the *kephalaia* (2 cols.: 129 x 101; 1 col: 129 x 49 mm). 235 x 185 x 72.

CONTENTS

THE GOSPEL OF ST. MATTHEW. *ff.* 1^r - 67^v

ff. 1^r - 67^v. [*ST. MATTHEW*] Incipit αὐτοῦ ἐπὶ τῆς] μετοικησίας (sic) Βαβυλῶνος, κτλ. One leaf wanting: explicit (*f.* 22^v=*f.* 18) Matt. xi. 25 ὅτι ἔκρυψας ταῦτα ἀπὸ σοφῶν [καὶ συνετῶν, κτλ.; incipit (*f.* 23) Matt. xii. 14 αὐτῶν τοῦ ἐξεληθέντες δὲ οἱ Φαρισαῖοι, κτλ. Eusebian sections ΤΗΗ.

f. 68^{r-v} BLANK (ruled)

THE GOSPEL OF ST. MARK. *ff.* 69^r - 112^v

f. 69^r *Kephalaia* (ΗΗ). Title (in red with gilt initials) Τὰ κ[α]τ[ὰ] Μάρκον εὐαγγέλιον] τὰ κεφα[λαια]. [In 2 cols.; numbers and initials gilt; text in deep red (Centroid 13).] [Simple running penwork ornament of minims the width of one column, with abstract foliate finials.]

f. 70^r [John xx. 30-31]. Text at the top of the folio: desinit ἃ οὐκ ἔστιν γε β γραμμένα ἐν τῷ μαθητῶν ἐν τῷ βιβλίῳ τούτῳ· ταῦτα δὲ γέγραπται ἵνα πιστεύσητε καὶ ἵνα πιστεύοντες ζωὴν ἔχητε ἐν τῷ ὀνόματι αὐτοῦ.¹

f. 70^v BLANK (ruled)

ff. 71^r - 112^v *Mark*. [Ornamental rectangular frame headpiece (58 x 105) which encloses the title, constructed of a band 17 mm wide of roundels outlined in red—five each across the top and bottom extending to the red-lined border and one in the center at each end between number one and number five of the row at the top and bottom—filled with Sassanian palmettes in blue, red, green and white. The roundels are separated by floriate elements emerging from a rinceau which connects the circles at the base in the top and bottom rows; whereas the

¹ Prof. Kenneth W. Clark, in his notes on Duke Gk. Ms. 15 writes, "I judge that this is scribal, and [that it] may well be the final leaf of the original text. Then what about John 21?"

roundels in the bars at the ends are separated only by floriate ornament;² oblique finials of floriate Sassanian palmettes at each end at the head (cf. Frantz, p. 68; Pl. XXI. 9—London, Harley 5598 (A.D. 995), while, on a base line, extended at the fore edge end rises a colorful floriate element³ (cf. Frantz, p. 69; Pl. XXII.3—Paris, Coislin 79 (A. D. 1079-1081)). Title (in gilt ornamental uncials) * Εὐαγγε[λιον] κατὰ Μάρκον: [Initial letter “A”, simple solid red letter with floriated vertex with serifed bases and oblique cross-bar.]

THE GOSPEL OF ST. LUKE. *ff.* 113^r - 188^r

f. 113^r - 114^v **Kephalaia** (πρ). Title (in red with gilt initials) Τοῦ κ[α]τ[ὰ] Λουκᾶν εὐαγγέ[λιον] τὰ κεφά[λαια] [In 2 cols.; numbers and initials gilt; text in deep red (Centroid 13).] [Simple running penwork ornament of minims the width of one column, with abstract foliate finials.]

ff. 115^r - 188^r. **Luke.** [Ornamental rectangular frame headpiece (51 x 100) which encloses the title, constructed of a band 16 mm wide of roundels outlined in red—five each across the top and bottom extending to the red-lined, gilded, border and one in the center of each end between number one and number five of the row at the top and bottom—filled with Sassanian palmettes in blue, red, green and white, the roundels being joined in the center by rinceau from which emerge above and below floriate elements [cf. Frantz, pp. 58; Pl. XI. 7—Paris, Coislin, gr. 66; pp. 58 and 72; Pl. VII.11—Paris, Bibliothèque Nationale, gr. 72 (A. D. 1007)], whereas the roundels in the bars at either end of the rectangle which encloses the title are separated only by floriate ornament; at each end at the head are oblique finials of floriate Sassanian palmettes (cf. Frantz, p. 68; Pl. XXI. 9—London, Harley 5598 (A.D. 995), and, on the base line extended at both ends rise colorful floriate elements (cf. Frantz, p. 69; Pl. XXII.3—Paris, Coislin 79 (A. D. 1079-1081)). Title (in gilt ornamental uncials) * Εὐαγγέ[λιον] κατὰ Λουκᾶν [Initial letter “E”, circular, floriated within the very narrow void border.]

THE GOSPEL OF ST. JOHN. *ff.* 188^v - 236^v

f. 188^v BLANK

f. 189^r **Kephalaia** (ιη). Title (in red with gilt initials) Τοῦ κ[α]τ[ὰ] Ἰω[άν]νης εὐαγγέ[λιον] τὰ κεφά[λαια]. [In 2 cols.; numbers and initials gilt; text in deep red.] [Simple running penwork ornament of minims the width of one column, with abstract foliate finials.]

² For the similarities see Frantz, p. 59; Pl. XII. 4; pp. 56 and 72; Pl. VII. 13—Paris, Bibliothèque Nationale, gr. 223 (A. D. 1045) and pp. 56 and 52; Pl. VII. 17—Moscow, 382 (A. D. 1063) and p. 58, Pl. VII. 10—Paris, Bibliothèque Nationale, gr. 784 (A. D. 1003).

³ Ornamental headpieces with the loop on the extended base line appear to be characteristic of manuscripts from the end of the XI century; cf. especially Spatharakis, *Dated Illuminated Greek Manuscripts*, nos. 64 (A. D. 976-1025), 98 (A. D. 1042) and no. 111 (A. D. 1055) the latter being more nearly like Duke Greek Ms. 15.

f. 189^v BLANK

ff. 190^r - 236^v. *John.* [Ornamental rectangular frame headpiece (59 x 102) which encloses the title, constructed of a band 16 mm wide of roundels outlined in red—five each across the top and bottom extending to the red-lined, gilded, border and one in the center of each end between number one and number five of the row at the top and bottom—filled with Sassanian palmettes in blue, red, green and white, the roundels not joined but separated only by bi-partite floriate elements, opposed, joined at their sepaled base and extending to fill the upper and lower space between the roundels;⁴ at each end at the head are oblique finials of floriate Sassanian palmettes (cf. Frantz, p. 68; Pl. XXI. 9—London, Harley 5598 (A. D. 995), and, on the base line extended at either end rise colorful floriate elements (cf. Frantz, p. 69; Pl. XXII.3—Paris, Coislin 79 (A. D. 1079-1081)]. Title (in gilt ornamental uncials) * Εὐαγγέ[λιον] κατὰ Ἰω[άννης]: [Initial letter “E”, circular, floriated within the very narrow void border and extended center bar.] Explicit (*f.* 236^v), John xix. 12 πᾶς ὁ βασιλέα ἑαυτὸν ποιῶν ἀντιλέγει [τῷ Καίσαρι.

Writing Material. Parchment and paper; 236 *ff* parchment and 12 *ff* paper; 205 x 157; pale orange yellow (Centroid 73) on flesh side; and medium orange yellow (Centroid 71) on the hair side; thickness ranging from 170 to 220 μ . It is difficult to acquire an accurate descriptive measurement of the paper both because of its condition (waterstaining) and the tightness of the binding. However, it has been possible to identify tentatively an anchor watermark with the countermark “BB” (25 mm at the widest point) joined and surmounted by a trefoil of three joined circles (all together a width of 11 mm). The nearest identifiable marks are those of Mošin 1668-1682 (A. D. 1570-1585). Almost all in Mošin were found in copies of liturgical, monastic, or biblical codices.⁵

Collation/Pagination: $\lambda^7(-\lambda 1) \text{ R}^8 \text{ r}^7(-\text{r}8) \text{ A-H}^8 \text{ \Theta}^6 \text{ 1X}^2 \text{ I}^8 \text{ I\AA}^6 \text{ IB} - \text{I\AA}^8 \text{ I\text{E}}^6 \text{ I\text{Z}} - \text{I\text{Z}}^8 \text{ II}^6 \text{ I\text{H}} - \text{K}\Gamma^8 \text{ K\AA}^{10} \text{ K\text{E}}^3 \text{ K\text{Z}} - \lambda^8 \lambda\lambda^6 \text{ 2X}^6 \text{ 3X}^6$. In quire KE the stub of *f.* $\text{K}\text{E}3$ (*f.* 189) precedes $\text{K}\text{E}1$ (*f.* 187). There are two sets of quire numbers: the original ones are on the verso of the final folio at tail near the gutter, diplé, and on the recto of the first folio at the tail near the gutter, diplé; the later numbers, in the same very red ink as the later lectionary additions, are in the middle of the tail margin in cursive Greek characters, diplé.

$\lambda 2=f. 1$	$z 1=f. 47$	$\text{IB} 1=f. 85$	$\text{II} 1=f. 131$	$\text{K}\lambda 1=f. 177$	$\lambda 1=f. 222$
$\text{R} 1=f. 8$	$\text{H} 1=f. 55$	$\text{I}\Gamma 1=f. 93$	$\text{I}\text{H} 1=f. 137$	$\text{K}\text{E} 1=f. 187$	$\lambda\lambda 1=f. 231$
$\Gamma 1=f. 16$	$\text{\text{H}} 1=f. 63$	$\text{I}\lambda 1=f. 101$	$\text{K} 1=f. 145$	$\text{K}\zeta 1=f. 190$	$2\text{X} 1=f. 237$
$\Lambda 1=f. 23$	$1\text{X} 1=f. 69$	$\text{I}\text{E} 1=f. 109$	$\text{K}\lambda 1=f. 153$	$\text{K}\text{Z} 1=f. 198$	$3\text{X} 1=f. 243$
$\text{E} 1=f. 31$	$\text{I} 1=f. 71$	$\text{I}\zeta 1=f. 115$	$\text{K}\text{B} 1=f. 161$	$\text{K}\text{H} 1=f. 206$	
$\zeta 1=f. 39$	$\text{I}\lambda 1=f. f79$	$\text{I}z 1=f. 123$	$\text{K}\Gamma 1=f. 169$	$\text{K}\text{H} 1=f. 214$	

⁴ Note esp. Frantz, pp. 58 and 72; Pl. VII. 11—Paris, Bibliothèque Nationale, gr. 519 (A. D. 1007), but without the connecting rinceau; and p. 58; Pl. VII. 10—Paris, Bibliothèque Nationale, gr. 784 (A. D. 1003).

⁵ Vladimir Mošin, *Anchor Watermarks* (“Monumenta Chartae Papyraceae Historiam Illustrantia,” XIII; Amsterdam: The Paper Publications Society (Labarre Foundation), MCMLXXIII), pp. 54-55; Pls. 182-184.

Ruling. There are two discernible patterns for ruling in the parchment section of the textblock: one ruling for the text of the gospels and the other for the kephalaia which was ruled for two columns. Both were ruled for 17 lines of text with a fine dry point on the hair side. For the portion containing (1) the gospel text, measuring from the head, lines fall at the following intervals: 9 12 **29 163** 176 180 190 205(tail); measuring from the gutter: 17 **23 119** 125 135 138 147 157 (fore edge). Ruling form: Leroy **55C1df**. For the portion containing (2) the kephalaia, measuring from the head, lines fall at the following intervals: **27 154** 200 (tail); measuring from the gutter: 13 **19 44 53 102** 107 118 121 131 151 (fore edge). Ruling form: Leroy **50C2**. The portion on paper has not been ruled.

Hand. The hand is a quite small carefully executed minuscule with some alternate use of uncial and minuscule characters with a slightly perceptible slant to the right, pendant, done with a very fine nibbed reed pen in brown ink that ranges from medium brown (Centroid 58) to soft brown (Centroid 55) to deep brown (Centroid 56). The colors vary with the diminution of the ink on the nib. The titles and chapter and canon numbers are all written in a semi-uncial, slightly larger than the letters of the text. In the text where these appear in the margins, they are gilt over red. In the chapter lists, the numbers and the initials are gilt and the text is in a deep red (Centroid 13). The later liturgical directions—in the head and tail margins and at places within the text, along with the *αρχ/τελ* designations are in a sixteenth-century cursive in red ink, from very red (Centroid 11) to a deep red (Centroid 13). Water damage has altered the colors at the head throughout the textblock.

There are no thicks and thins—the strokes of the letters being of uniform thickness. The text is open, the letters quite small—hardly no more than 2 mm in height—and where they are not connected by ligatures, generously spaced. Within the writing space the average number of characters for the 100 mm line is 37 (counting the ligatures according to the number of letters they contain). The small size of the letters—the vertical height at hardly more than 2 mm—between ruled lines 9 mm apart leaves nearly 7 mm of open space between the lines of text. There is no evidence such as forward moving serifs created by penlifts to indicate rapidity in the writing. Although the words are not separated, when the high point appears, the scribe leaves a wider space between the mark of punctuation and the first letter of the next word. The breathing marks are very small and almost always square with both the “half-H” form (´ ˘) and the angular form [˘ ˘). They are carefully executed and are placed directly above the letters for which they are intended. The circumflex is very small and rounded. The accents are small, hardly no more than a carefully formed flech, or an extended dot, but firmly and carefully placed. Very few letters reach above the running height of the line of text—occasionally seen in the ligature of combinations like *αξ, και, επ,* and *εξ*. The most striking aspect of this hand is the small size of the letters and the consistent regularity and deliberateness with which they are formed.⁶

⁶ Cf. Lake, Ms. 31, Pl. 56—Patmos, Monastery of St. John, Cod. 120 (A. D. 1194?).

There is a mixture of minuscule and uncial characters; of certain letters both types appear; frequently represented are ϵ , η , κ , τ , θ , ψ , ϕ , and λ . Rarely does one find the uncials β , γ , μ , or ν , and almost never in the medial position. And uncial Δ does not appear to be used at all. The ϕ and θ are not generally larger than the surrounding letters, and when combined with other letters, such as the epsilon or alpha before or after, they are generally cursive, without the closed oval characteristic of the uncial form. The θ is tall and slender with a cross bar that usually stays inside oval of the letter. Both the minuscule form of the double $\lambda\lambda$ and the double $\gamma\gamma$ are used; while the $\lambda\lambda$ does appear, there does not appear to be any use of the uncial form of the $\gamma\gamma$. The enlarged kappa is used only as the first letter of a word at the beginning of a sentence or phrase. When **καί** at the beginning of a phrase or sentence, the κ almost always appears in the uncial form with the attached ligature for **αι**.

The expected *nomina sacra* are commonplace, e.g., **ανος, κς, θς, θυ, ις, πνμα, ουουου**, etc., and are marked by a small slightly wavy line above the contracted combination of letters.

Uncials of μ and ν appear to be reserved exclusively for the semi-uncial texts, chapter headings, etc. and not in the main text. The cursive μ appears to be made with a down stroke, ending without a penlift serif. The α is made in a rounded fashion like the modern cursive roman “a” and occasionally 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 is formed like the rounded number “3”, both curved halves the same size meeting to form a shallow cusp and not a loop, frequently rising hardly above the height of smaller adjacent letters. The ξ is formed by a zig-zag with a small tail flourish frequently to the left. Omega is formed sometimes with double “o’s” as the figure “8” on its side; occasionally it is open and slightly extended. Both minuscule π (i.e., the form made like the ω with the bar across the top— $\overline{\omega}$) and the uncial forms are found. When cursive η , κ , and β are used, the difference among them is only the height of the first strokes in the formation of the letters.⁷

Frequent minuscule cursive ligatures are **εγε, ει, σπ, εστ, ευ, εσ, ετ, ρο, σα, σαν, υι**. When the **ευ, εγ, ει**, or the **δε** ligatures are used, the scribe always used the round cursive epsilon; however, the angle of the down stroke hardly ever varies—it is almost always perpendicular to the line and not oblique. When the **δε** ligature appears, it frequently has the double grave accent. The **καί** abbreviation as a simple “s” formation is found alongside the one formed with the κ and the ligature for **αι**. There is no evidence of the iota ad- or sub-script.

The punctuation marks are the high-point, periods, and the colon. Quotations are obelized in the margins with a bar with a dot above and below, as in ÷.

⁷ Cf. esp. Lake, Ms. 296, Pls. 540-541—Vatican, Biblioteca Apostolica Vaticana, Cod. Reg. Gr. 18 (A. D. 1073), for the formation of the ligatures with epsilon and the zeta. Cf. further Lake, Ms. 303, Pls. 552-553—Vatican, Biblioteca Apostolica Vaticana, Cod. Vat. Gr. 1992 (A. D. 1104).

Ornamentation. The Eusebian canon numbers in gilt in the margins along with the frequent appearance of marginal uncials at the beginning of lines. There are few running penwork ornamentation, mostly an unbroken series of minims with foliate finials (*ff.* 69^r, 114^v, and 189^r). For the beginning of the three gospels—Mark, Luke and John—each is provided with rectangular bar headpieces⁸ which enclose the ornamental titles (*ff.* 71^r, 115^r and 190^r). Distinctive initial letters are found only at the beginning of Luke (*f.* 115^r) and John (*f.* 190^r), whereas the initial letter for the beginning of Mark (*f.* 71^r) is simple red ink penwork with flourishes.

Binding. Bound in 1950 by the James McDonald Company in purple (now faded almost to brown) velvet over wooden boards; lower cover detached from the textblock.

Notes. Professor Kenneth W. Clark reports in *Library Notes* (No. 27, p. 6) that while he was at work in Saint Catherine's Monastery on Mt. Sinai, directing the microfilming project for the Library of Congress,⁹ he received by camel post a letter from an Alexandrian Greek who offered for sale this manuscript. After two visits to Alexandria in the Spring of 1950, he secured the manuscript, then disbound, for the University Library in September. He remarks about several striking readings. At Matthew xxv.13 (*f.* 56^v), for example, the original scribe wrote "Watch, therefore, for you know neither the day nor the hour." Prof. Clark writes, "The oldest and best manuscripts support this as authentic, but a medieval corrector, familiar with a gloss in other late manuscripts, has added in the margin... 'in which the Son of Man comes.'" In the story of Jesus driving the evil spirit from the demoniac into the herd of swine, Duke Gk. Ms. 15 states that the herd numbered one thousand—a figure reported in only one manuscript—Codex H¹⁰ from the ninth century. Of considerable interest is the alteration to the text in the story of Jesus on the road to Emmaus at Luke xxiv.43 (*f.* 187^v). When Jesus appears to two disciples on the road, they give him a piece of fish to eat—to prove that Jesus reappeared in the flesh after the resurrection. The scribe follows the popular medieval gloss which transforms the ceremony of the occasion; he adds, καὶ τὰ ἐπίλοιπα ἔδωκεν αὐτοῖς "and the remainder he gave to them." A later corrector has drawn a red line through this gloss.

Provenance.

1. Ulysses Spanakidis, Translator and Author, 45, Nebi Daniel Street, Alexandria.¹¹
2. Purchased by Kenneth Willis Clark in Alexandria, Egypt, for \$300.00.

⁸ Cf. Lake, Ms. 19, Pl. 38—Patmos, Monastery of St. John, Cod 76 (A. D. 1038).

⁹ *Checklist of Manuscripts in St. Catherine's Monastery, Mount Sinai, microfilmed for the Library of Congress, 1950*, prepared under the direction of Kenneth W. Clark, General Editor of the Mount Sinai Expedition, 1949-50, Washington: Library of Congress, 1952.

¹⁰ i.e. Gregory-Aland 013 Hamburg, University Library, Cod. 91 in scriin.; 193 *ff.*

¹¹ Correspondence between Ulysses Spanakidis, bookdealers Quaritch and McLeish and Sons, A. S. Collins, Keeper of Manuscript, British Museum, and finally "To the President of the American Mission for Photographing the Manuscripts of the Convent of Mount Sinai at Gabal-el-Tor [i.e. K. W. Clark]", 6th January 1950, has been preserved in the files of the Rare Books, Manuscripts, and Special Collections Library.

3. Duke University, Gr. Ms. 15; 12 December 1950.

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