



## TETRAEVANGELION. FOUR GOSPELS

Parchment; ca. A. D. 1300. ; t.-p., 214 *ff.*, 1 col. (140 x 95 mm), 24 lines. 179 x 140 x 60 mm.

## CONTENTS

### THE GOSPEL OF ST. MATTHEW. *ff.* 9<sup>v</sup> - 56<sup>r</sup>.

*ff.* 1<sup>r</sup> - 56<sup>v</sup> **Matthew.** [Ornamental headpiece (89 x 98 mm) filled with open rectilinear and circular patterns made by thin rinceau from which rise in the rectangular and circular spaces foliate trefoils in red, green, blue, yellow and red, highlighted in white,<sup>1</sup> and which enclose equal-armed crosses formed by fleur-de-lis finials in yellow and green with red highlights; background of painted gold; the whole bordered by a narrow band of green cresting-leaf pattern; the extended base line supports large, ornate floriate finials each surmounted by a partridge(?); the whole rectangular headpiece has in the center at the head a handled urn on a three-step base guarded by facing peacocks.] Title (in gilt ornamental uncials preceded by an equal-armed cross with fleur-de-lis arms in blue, green, centered with a round of red paint, gilt outline) + Τὸ κατὰ Ματθα[ῖον] ἁγι[ον] εὐα[γγέλιον] κέ[φαλαια] α΄ [Initial “B” zoomorphic with the stem composed of a rather plump quadruped holding in his mouth the head of a scaly serpent and in his fore-legs the middle of the serpent and with his hind legs the tail of the serpent to form the two bowls of the letter. The two lines of text in addition to the title are in gold ink.] Explicit Matt. xii. 3 (*f.* 25<sup>v</sup>) ... οὐκ ἀνέγνωτε τί ἐποίη[σε] Δαυιδ ὅτε ἐπέινασεν, κτλ.; incipit Matt. xvii. 17 (*f.* 26<sup>r</sup>)... ὃ γενεὰ ἄπι]στος και διεστραμμένη, κτλ.; explicit Matt. xxiv.20 (*f.* 42<sup>v</sup>) προσεύχεσθε δὲ ἵνα μὴ [γένηται ἡ φυγὴ ὑμῶν κτλ.; *ff.* 43 and 44 have been hacked away leaving less than 10 mm of the first lines of text (this contains the portion concerning Peter’s denial.); incipit Matt. xxv.3 (*f.* 45<sup>r</sup>) τὰς λαμπάδας αὐτῶ]ν οὐκ ἔλαβον μεθ’ ἑαυτῶν, κτλ.; explicit Matt. xxvi. 49 (*f.* 50<sup>v</sup>) ῥαββί· και [ κατεφίλησεν αὐτόν; incipit Matt. xxvi. 63 (*f.* 51<sup>r</sup>) και ὁ ἀρχιερεὺς εἶπεν αὐτῶ ] Ἐξορκίζω σε κατὰ τοῦ θεοῦ τοῦ ζῶντος, κτλ. to the end. Eusebian sections numbers ΤΗΒ. Subscription (in large cursive hand) + Τέ[λος] το[ῦ] κατὰ Ματθαῖ[ον] ἁγι[ον] εὐ[αγγελίου]. Followed in red στίχοι βχ’.

*f.* 57<sup>r</sup> BLANK

<sup>1</sup> For the style of the headpiece with rinceau and floral ornaments, compare Spatharakis, *Corpus of Dated Illuminated Greek Manuscripts*, II, Pl. 435—Rome, Bibliotheca Apostolica Vaticana, Vallic. F 17, *f.* 237<sup>r</sup> (A. D. 1330); II, Pl. 488—Oxford, Christ Church, Gr. 25, *f.* 5<sup>r</sup>—A. D. 1391-1425.

**THE GOSPEL OF ST. MARK.** *ff.* 57<sup>r</sup> - 104<sup>v</sup>.

*ff.* 57<sup>v</sup> ***Kephalaia*** (MH). Without title. Numbers and initial letters in red; text in brown ink.

*ff.* 58<sup>r</sup> - 104<sup>v</sup> ***Mark***. [Ornamental headpiece (89 x 95) filled with open hexagonal patterns with long sides made by thin rinceau from which rise in the spaces largish multi-petaled floriate patterns in red, green, blue, yellow and red, highlighted in white, and in the spaces around the outside of the central panel smaller trefoil forms; background of painted gold; the whole bordered by a narrow band (7 mm) of stepped crenellation in gray against a red background; the extended base line supports large, ornate floriate finials the one on the left surmounted by a green beaked bird (parrot?) and the one on the right a peacock in profile facing towards the fore edge with its head raised and mouth open as though speaking; the whole rectangular headpiece has in the center at the head a blue bowl (enamel?) on a round base from which emerges a three-branched plant with a single leaf at the end of each stem (? the stem at the head has been trimmed away) and on either side guarded by facing partridges; at each corner set at angles are floriate finials.<sup>2</sup>] Title (in gilt ornamental uncials) + Τὸ κατὰ Μάρκον ἀγι[ον] εὐα[γγέλιον] κέ[φαλαια] α' [Initial "A" zoomorphic construction with the cross-bar and the left stem formed by a fox grasping a serpent while leaving on the right stem—floriate in blue, yellow, red, and greens. The two lines of text in addition to the title are in gold ink.] Subscription (in large ornamental minuscules in black ink) Τέλος το[ῦ] κατὰ Μάρκον ἀγι[ου] εὐαγγελίου. Eusebian section numbers CAG.

**THE GOSPEL OF ST. LUKE.** *ff.* 105<sup>r</sup> - 173<sup>v</sup>.

*ff.* 105<sup>r</sup> - 173<sup>v</sup> ***Luke***. [Ornamental headpiece (86 x 95 mm) filled with open interposed square and lozenge patterns made by intertwined thin rinceau from which rise in the open spaces foliate trefoils in red, green, blue, yellow and red, highlighted in white, and which enclose four equal-armed crosses in the spaces at each corner of the central interposed lozenge and square pattern formed of fleur-de-lis finials in yellow and red with white highlights; background of painted gold; bordered by a narrow band (7 mm) of green cresting leaf pattern; the extended base line supports large, ornate floriate finials each surmounted by a bird—on the left a partridge (?) and on the right a peacock facing towards the center of the page with its head raise as if speaking; the whole rectangular headpiece has in the center at the head a large three-petaled pattern in red guarded by facing guinea fowls<sup>3</sup>; at each corner, set at an angle

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<sup>2</sup> For a very interesting comparison see Spatharakis, *Corpus of Dated Illuminated Greek Manuscripts*, II, Pl. 285—Rome, Bibliotheca Apostolica Vaticana, Barb. Gr. 449, *f.* 8<sup>r</sup> (A. D. 1153) for the vase in the center at the top of the headpiece and also for the position of the partridge with his foot raised in the headpiece of the Gospel of John in Duke Greek Ms. 64 (*f.* 174<sup>r</sup>).

<sup>3</sup> Cf. Spatharakis, *Corpus of Dated Illuminated Greek Manuscripts*, II, Pl. 560—Athos, Vatopedi, Ms. 960 (736), *f.* 3<sup>v</sup> (ca. A. D. 1128).

is a multi-petaled floriate finial.] Title (in gilt ornamental uncials preceded by an equal-armed cross with fleur-de-lis arms in blue, green, centered with a round of red paint, gilt outline) + Τὸ κατὰ Λουκ[ᾶν] ἄγι[ον] εὐα[γγέλιον] κέ[φαλαια] ἁ´ [Initial “E” zoomorphic with the bowl floriated in blue, red, and gold and the cross-bar a stylized running rabbit in tan.. The three lines of text in addition to the title are in gold ink.] Title (in ornament uncials preceded by a equal-armed cross with trefoiled arms, emanating from a circle centered with a red dot) + Τὸ κατὰ Λουκᾶν ἄγι[ον] εὐα[γγέλιον] κε[φάλαια] ἁ´. Explicit Luke v. 3 (*f.* 119<sup>v</sup>) καθίσας δὲ ἐκ τοῦ πλοίου ἐδί[δασκεν] τοὺς ὄχλους, κτλ.; incipit Luke vii. 39 (*f.* 120<sup>r</sup>) ἰδὼν δὲ ὁ Φαρισαῖος ὁ καλέσας] αὐτὸν εἶπεν ἐν ἑαυτῷ λέγων, κτλ.; explicit Luke xxii. 21 (*f.* 165<sup>v</sup>) πλὴν ἰδοὺ [ ἡ χεὶρ τοῦ παραδιδόντος, κτλ.; incipit Luke xxii. 53 (*f.* 166<sup>r</sup>) καθ’ ἡμέραν ὄντος μου μεθ’ ] ὑμῶν ἐν τῷ ἱερῷ, κτλ. to the end. Subscription Τέλος τοῦ κατὰ Λουκᾶν. Eusebian section numbers ΤΙΘΕ. A later hand (?) has added in red Εξέδοθαι τοῦτο μετὰ χρόν[ους] ἰε´ τῆς τοῦ Χ[ριστο]ῦ ἀναλήψεως.

**THE GOSPEL OF ST. JOHN.** *ff.* 174<sup>r</sup> - 214<sup>v</sup>.

*ff.* 174<sup>r</sup> - 214<sup>v</sup> *John.* [Ornamental headpiece (83 x 98 mm) filled with open circular patterns made by thin rinceau from which rise in the rectangular and circular spaces foliate trefoils in red, green, blue, yellow and red, highlighted in white, surrounding a rectangular pattern in the center of the panel which encloses an equal-armed cross formed of fleur-de-lis finials greens with red highlights; background of painted gold; bordered by a narrow band of green cresting leaf pattern (8 mm) on either side of which is a slender blue band, the outermost joined braced in the center at the head of headpiece terminating with bi-petaled finials on either side of which are peafowls facing; the extended base line supports large, ornate floriate finials each surmounted on the left by a green bird (a parrot?) and on the right by a by a partridge, facing away from the frame with its left leg raised and head lowered as if scratching; at each corner at the head is a small blue single-leaf finial set at angles to the corner.] Title (in gilt ornamental uncials) + Τὸ κατὰ Ἰωά[ννην] ἄγι[ον] εὐα[γγέλιον] κέ[φαλαια] ἁ´ [Initial “E” exuberant floriate and knotted letter in blue and red, highlighted in white and outlined in gold. . The two lines of text in addition to the title are in gold ink.] Explicit John xiv. 26 (*f.* 214<sup>v</sup>) ἐκεῖνος ὑμᾶς διδάξει πάντα καὶ ὑπομνήσει [ ὑμᾶς πάντα ἃ εἶπον ὑμῖν, κτλ.

**Writing Material.** 1 *f.* 215 *ff.*; 140 x 95 mm; parchment; color ranges from medium yellow (Centroid 87) to pale orange yellow (Centroid 73) to medium orange yellow (Centroid 71); the thickness is mostly consistent, varying from 130μ to 210μ; foliation in pencil in modern hand in the gutter at the tail on the recto of the leaf.

**Collation/Pagination.** There are several sets of collation numbers made at different periods in the history of the book: 1) a set of arabic numbers in brown ink that appears on the recto of the first leaf of the quire at the tail fore edge; 2) a set that appears sporadically because all edges have been trimmed so closely; and 3) a set in black ink in

the gutter on the verso at the tail of the last leaf of the quire. According to one source, the numbers that survive in the last quire and the first quire of Luke which are numbered ιϵ and ιϛ, i.e., 15 and 16 (perhaps the oldest of the three) were probably numbered by the scribe before the insertion of the canon tables and the evangelists' portraits by the illuminator. The text of Matthew consisted of nine quires, Mark of six quires, Luke of eleven, and John of an unknown number.

From an examination of the numbering of the quires—the numbers having been lost mostly in the trimming—those quire numbers which survive on the lower gutter margins of the verso of the last folio of the quires likely correspond to the structure of the codex when it included the evangelists' portraits. One may assume that the portraits were executed on the verso of the second folio of an inserted double leaf facing the opening of the text with its large carpet headpiece. For example, in John, the portrait was executed on a double leaf already present in the manuscript where the first folio contained the conclusion of the Gospel of Luke which is preserved in the codex. It appears that before the first three Gospels, the first folio inserted carried the table of chapter titles, particulars as evidence from the chapter titles which precede Mark. It is possible in the case of John that the short table of eighteen kephalaia was executed on the recto of the folio on which the evangelist's portrait was painted. According to the second set Greek quire numbers, Matthew consisted of ten quires; Mark of seven; Luke of twelve, and John of the original number, thirty. It is likely that the canon tables were included at this time in the codex but not within the numbering sequence. The most recent signature numbers which are like to be contemporary with the present binding and written in Arabic numbers in the fore edge gutter margin (some lost in trimming). Probably this series included the canon tables and the Gospels with portraits. For convenience we shall use the most recent Arabic numeration for the collation; however, in the chart below those quires which have a number from a previous collation assigned to them have been sited in parentheses. The collation as it can best be determined now is as follows: [1 - 4 wanting] 5 - 7<sup>8</sup> 8<sup>1</sup>(-82-7?) [9 wanting] 10 12<sup>8</sup> 13<sup>7</sup> (-132) 14<sup>1</sup> (-142-8?) 15 - 19<sup>8</sup> 20<sup>7</sup> (-208) [21 wanting] 22<sup>8</sup> 23<sup>7</sup> (238) [24 wanting] 25<sup>7</sup> (-251) 26 - 29<sup>8</sup> 30<sup>7</sup> (-308) 31<sup>7</sup> (-311) 32<sup>1</sup> (-322-8?) 33 - 37<sup>8</sup> 38<sup>1</sup> (-382-8) The order follows the Gregory rule—flesh side out. The quires are regularly in 8's.

1-4] wanting	16=f. 66	28(κϵ)=f. 143
5=f. 1	17=f. 74	29=f. 151
6=f. 9	18=f. 82	30=f. 159
7=f. 17	19(ιλ)=f. 90	31=f. 166
8=f. 25	20(ιϵ)=f. 98	32=f. 173
[9] wanting	[21] wanting	33=f. 174
10=f. 26	22(ιϛ & ιϑ)=f. 105	34=f. 182
11(η)=f. 34	23=f. 113	35=f. 190
12(ϑ)=f. 42	24 [wanting]	36=f. 198
13=f. 50	25=f. 120	37=f. 206
14=f. 57	26=f. 127	38=f. 214
15=f. 58	27=f. 135	

**Ruling.** Ruled for 24 lines with a very fine dry point on the hair side in one column. Measuring from the head, lines fall at the following intervals (because of the severe trimming on the head, fore edge and tail, the measurements from the ruled lines to the edges of the leaf can vary by as much as 10 mm): 3 **14 157** 180 (tail); measuring from the gutter: 13 **18 115** 120 130 143 (fore edge). Writing space averages 138 x 96 mm with average space between lines 6 mm. Leroy **32C1**; Lake I,26c.

**Hand.** An expansive running late thirteenth-century hand, pendant, in black brown ink for the text and gilt kephalaia and numbers in the upper and lower margins with a reddish brown ink (likely originally gilt) for the Eusebian numbers in the margins. Canon table numbers are generally given in several shades of red from dark reddish orange (Centroid 38) to light reddish brown (Centroid 42). The hand in the text is very legible and written with facility with a hardly perceptible leftward slant. The reed nib is rather wide producing a line of approximately 25 characters, approximately 3 mm tall for the smallest and 6 mm for the largest, over a line width of 97 mm. The writing space between the lines is slightly more than 7 mm. The hand contains an even mixture of neatly formed uncial and flowing minuscule cursive characters, very few abbreviations which are mostly *supra linea* characters at the end of a line of text. The lines of the letters are of even thickness with serifs formed at the beginning and end of the down stroke of those letters that have prominent ascenders and descenders, e.g., **κ, λ, τ, φ, ρ, ξ** and when **α** is made with the prominent upper left to lower right diagonal with the oval appended

The words are not separated; however, the letters are open and generously spaced. There are standard ligatures but they do not predominate; however, the enlarged uncial letters are prominent: **K, Λ, T, Φ, X Z, Δ** (when it appears in the text), and surprisingly the large final sigma--C. The accents are firm, simply struck and raised clearly above the letters over which they are carefully placed. The circumflex is a small arc; the breathing marks are rounded like the apostrophe, and the accent is sometimes longer than would appear necessary. The dieresis is used frequently.

Zeta, especially used in combinations with cursive **α** and **ε**, is formed like the rounded number "3", but is not connected to the preceding letter, especially when that letter is the epsilon which is most often written in the uncial form as a half circle with a bar. The upper half of the cursive zeta is a large irregularly-shaped form, commencing low on the line of text rising to form a large half circle, is looped on a line parallel where it was commenced and then the lower bowl is finished quickly just below the loop. Both minuscule **π** (i.e., the form made like the **ω** with the bar across the top, thus **ϖ**) and the uncial forms are found. Neither the iota sub- nor ad-script are found. The punctuation marks are the question mark, the comma, the period, and the high point.

The enlarged **κ** and the rounded **ζ** are distinctive in this text—the kappa being formed with a strong stem and the two arms extending sometimes to enclose the following letter. The large rounded form of the **ζ** with its large upper bowl seems to dominate pages where it appears. The **εϖ** appears to be more easily formed for the scribe than the

cursive which appears to be made like the circular medial sigma but with the addition of a little line at the diagonal to connect to the top left of the letter. When the uncial form is used, the bar is extended to reach to some portion of the letter that follows, and that is usually to the bottom of the letter.

The text has been frequently erased and rewritten apparently to bring it into conformity with the Koiné. The erasures are beyond retrieval because the surface of the parchment has been so thoroughly erased—scraped away—that the original is no longer visible. A later hand has added in a now very faded red ink liturgical equipment both in the margins and within the text itself.

*Nomina sacra* are commonplace—e.g., **ανοι, δαδ, κς, θς, θυ, ις, πνμα, ουσου**, etc., and their various forms—and are marked by a long straight line above the combination of letters.

**Ornamentation.** Kephalaia appear in the upper and lower margins in the scribal hand red; Eusebian sections and canon numbers are in red in the fore edge margins from a later hand. 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 an ornamental headpiece and decorated initial.

In conformity with the printed tradition, this volume, like for the present binding, has been provided with a manuscript title page of parchment which reads [within double frames of double ruled lines in ink] **ΤΑ ΤΕ΄ΣΣΑΡΑ | ΘΕΙ΄Α ΚΑΙ ΊΕ | ΡΑ (sic for ΊΕΡΑ) | ΕΥΑΓΓΕ΄ΛΙΑ ΗΤΟΥΝ τὰ τῆς καινῆς διαθήκης τα | ἅπαντα** | [quatrefoil vignette on a base enclosing a base with flowers] **Σμυρνῆ 1773**. The date “1854” is written in above the original date.

At the opening of each of the Gospels and the kephalaia for St. Matthew there are varying headpieces (*ff.* 9<sup>v</sup>, 12<sup>r</sup>, 82<sup>r</sup>, 130<sup>r</sup>, and 210<sup>r</sup>). Lectionary tables at the front and the back of the codex; and the αρχ / τελ are used to mark the beginning and end of the kephalaia. Eusebian numbers are provided sporadically.

**Binding.** A western style binding, sewn on double cords with raised endbands, covered with red velvet lined with paper over oak boards, beveled on the inside at the head, fore edge and tail only; spine strip detached at the upper cover and all but a small fragments holds it in place at the head. Endsheets wanting; pastedowns of eighteenth-century block-printed paper decorated with patterns of a single apple on a stem, columbines, apple blossoms, small apples and leaves. Endbands worked over a multifilament core with alternating green and yellow silk with a head bead and a bead at the base of the endband, laid down in the boards in a groove in a modified version of the Byzantine style, i.e., the endband does not extend beyond the edges of the boards. No evidence of the volume ever having had clasps. Originally all edges of the textblock were gilt. Stored in a double fold phase box made of gray binders' board with Velcro™ closures; typewritten label on the spine and upper flap: GREEK MANUSCRIPT | # 64.

**Provenance.**

1. Smyrna, 1773 - 1854 (information from the supplied title page)
2. Lathrop C. Harper, Inc., 3 October 1974, for \$5,790.00.
3. Duke University, Greek Ms. 64.

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