

Wikgren, "The Scheide Gospel Lectionary" (M.A. thesis, University of Chicago, 1929).

CITATIONS: J. C. Anderson, "Tiles, Books and the 'Church Like a Bride Adorned with Pearls and Gold,'" in Gerstel and Lauffenburger, pp. 139 note 37, 140 note 75; Crisci, "La maiuscola ogivale," pp. 120, 122; Džurova, *Miniatura*, p. 66; Gregory, *Handschriften*, p. 158 no. 1231 (cited as Serres, Prodomos); Gregory, *Textkritik*, p. 1270 no. 1231 (cited as Serres, Prodomos); A. Guillou, *Les archives de Saint-Jean-Prodrome sur le Mont Ménécée* (Paris, 1955), p. 189 (cited as Titusville); Katsaros, *Πρόδρομος*, pp. 223, 227 (cited as Pennsylvania, Titusville); V. Katsaros, review of Papazoglou, *Βιβλιοθήκη*, in *Ιστορικο-γεωγραφικά* 5 (1995), pp. 200–201 note 29, 209 note

79 (cited as Titusville); P. Maas, review of Baer 1920–21, in *Byzantinisch-Neugriechische Jahrbücher* 2 (1921), p. 219; B. M. Metzger, *The Saturday and Sunday Lessons from Luke in the Greek Gospel Lectionary*, Studies in the Lectionary Text of the Greek New Testament 2.3 (Chicago, 1944), p. 6; Papazoglou, *Βιβλιοθήκη*, pp. 62, 64, 65 (cited as Titusville); Perria, "Rapporto preliminare," p. 26; M. W. Redus, *The Text of the Major Festivals of the Menologion in the Greek Gospel Lectionary*, Studies in the Lectionary Text of the Greek New Testament 2.2 (Chicago, 1936), p. 8; Richard and Olivier, *Répertoire*, pp. 678, 679; T. C. Skeat, review of Clark, *Catalogue*, in *Journal of Hellenic Studies* 59 (1939), p. 179; Sophianos and Galavaris, vol. 1, p. 133; Weitzmann, *Addenda*, pp. 9, 92, fig. 684.

## SCHEIDE M 70

### Gospels

#### 11th Century

#### Figures 226–238

##### CONTENTS

**1. Fols. 1r–2r:** Ὑπόθεσις κανόνων τῆς τῶν εὐαγγελιστῶν συμφωνίας· εὐσέβιος καρπιανῶ. Εὐσέβιος καρπιανῶ ἀγαπητῶ ἀδελφῶ χαίρειν· ἀμμώνιος μὲν ὁ ἀλεξανδρεὺς πολλὴν ὡς εἰκῶς τὴν φιλοπονίαν. Eusebios of Caesarea, *Letter to Karpianos*. PG 22:1276–1277; Nestle-Aland, pp. 73\*–74\* (CPG 3465).

**2. Fols. 2r–3v:** Κοσμᾶ ἰνδικοπλεύστου. Ἐλθωμεν λοιπὸν καὶ ἐπὶ τοὺς εὐαγγελιστάς. Kosmas Indikopleustes, *Prologue to the Gospel of Matthew*. Von Soden, vol. 1.1, pp. 316–318; Wolska-Conus, vol. 2, pp. 287–293 (bk. 5, chaps. 189–195); BHG 1228a (CPG 7468).

**3. Fols. 3v–4v:** Κεφάλαια τοῦ κατὰ ματθαῖον εὐαγγελίου. α'. Περὶ τῶν μάγων (α'–ξη'). List of chapter titles for the Gospel of Matthew. Von Soden, vol. 1.1, pp. 405–407.

**4. Fol. 4v:** Ἐπίγραμμα εἰς τὸν ἅγιον ματθαῖον. Ὁ πρὶν τελώνης καὶ σχολάζων τοῖς φόροις. Verses for Matthew. Kominis, "Ἐπιγράμματα," p. 264 no. 4; Vassis, p. 541. Fol. 5r is blank.

**5. Fols. 5v–10r (Figs. 226–235):** Canon tables (α'–ι'). Cf. PG 22:1277–1292; Nestle-Aland, pp. 74\*–78\*. Fol. 10v is blank.

**6. Fol. 11r:** Εὐαγγέλιον εἰς διαφόρους ἁγίους, εἰς ἐγκαίνια ναοῦ, εἰς σχῆμα μοναχῶν, εἰς μνήμην φόβου, εἰς κοιμηθέντας, εἰς ἀσθενοῦντας, εἰς ἀσωμάτους, εἰς προφήτας, εἰς ἓνα μάρτυρα, εἰς ἱεράρχας, εἰς ἱερομάρτυρας, εἰς γυναῖκα μάρτυρα, εἰς κοιμηθέντας, εἰς ἀσθενοῦντας. Readings for various occasions (references only, written by a later hand; see SCRIPT). Fol. 11v is blank.

**7. Fols. 12r (Fig. 236)–57r:** Εὐαγγέλιον κατὰ ματθαῖον. Βίβλος γενέσεως ἰησοῦ χριστοῦ. Gospel of Matthew. Nestle-Aland, pp. 1–87.

In the upper margin: Κυριακὴ πρὸ τῆς χριστοῦ γενήσεως τῶν ἁγίων πατέρων. At the end of the gospel: εὐαγγέλιον κατὰ ματθαῖον στίχοι βχ· ἐξεδόθη δὲ ὑπ' αὐτοῦ τοῦτο· μετὰ χρόνους ὀκτῶ τῆς τοῦ κυρίου ἀναλήψεως.

**8. Fol. 57r:** Ἐπίγραμμα εἰς τὸν ἅγιον μάρκον. Πέτρου μνηθεῖς τοῖς ἀπορρήτοις λόγοις. Verses for Mark. Von Soden, vol. 1.1, p. 379 no. 10; Kominis, "Ἐπιγράμματα," p. 268 no. 7; Vassis, p. 615.

**9. Fol. 57r–57v:** Κοσμᾶ ἰνδικοπλεύστου. Οὗτος ὁ δεῦτερος πέτρον· ἐν ῥώμῃ ἐντειλάμενος αὐτῷ. Kosmas Indikopleustes, *Prologue to the Gospel of Mark*. Von Soden, vol. 1.1, pp. 318–319; Wolska-Conus, vol. 2, pp. 295–297 (bk. 5, chaps. 196–197); BHG 1038a (CPG 7468).

**10. Fols. 57v–58v:** Κεφάλαια τοῦ κατὰ μάρκον εὐαγγελίου. α'. Περὶ τοῦ δαιμονιζομένου (α'–μη'). List of chapter titles for the Gospel of Mark. Von Soden, vol. 1.1, pp. 407–409. Tables for the readings for the twelfth to sixteenth weeks. A later hand has written in red ink: ἀρχὴ τοῦ κατὰ μάρκου τῶν ἁγίων εὐαγγελίων.

**11. Fols. 59r (Fig. 237)–89r:** Εὐαγγέλιον κατὰ μάρκον. Ἀρχὴ τοῦ εὐαγγελίου ἰησοῦ χριστοῦ. Gospel of Mark. Nestle-Aland, pp. 88–149. At the end: εὐαγγέλιον κατὰ μάρκον:— στίχοι ,αχ.

**12. Fol. 89r:** Ἐπίγραμμα εἰς τὸν ἅγιον λουκᾶν τὸν εὐαγγελιστήν. Τρίτος δὲ ὁ λουκᾶς ῥητορεύει μειζόνως. <Niketas David Paphlagon>, verses for Luke. Von Soden, vol. 1.1, p. 379 no. 11; Kominiis, “Ἐπιγράμματα,” p. 271 no. 4; Vassis, p. 806.

**13. Fols. 89r–90r:** Κοσμᾶ ἰνδικοπλεύστου. Οὗτος ὁ λουκᾶς ὁ τρίτος τῶν εὐαγγελιστῶν. Kosmas Indikopleustes, *Prologue to the Gospel of Luke*. Von Soden, vol. 1.1, p. 319; Wolska-Conus, vol. 2, pp. 299–301 (bk. 5, chaps. 198–200); BHG 991a (CPG 7468).

**14. Fols. 90v–92r:** Κεφάλαια τοῦ κατὰ λακᾶν [sic] εὐαγγελίου. α'. Περὶ τῆς ἀπογραφῆς (α'–πγ'). List of chapter titles for the Gospel of Luke. Von Soden, vol. 1.1, pp. 409–411.

On fols. 92r–v, a later hand has written, in red ink, tables for the readings for Sundays in the Gospels of Luke (fol. 92r) and Mark (fol. 92v): Εὐαγγέλια τῶν του κατὰ λουκᾶν: ἀρχόμενα ἀπὸ τὸν μήνα τὸν σεπτέμβριον ἀπὸ τῆς ἀρχῆς τῆς ἰνδίκτου: εὐαγγέλια τῷ δευτέρῳ τῷ ὕφει. Εὐαγγέλια ἐκ τοῦ κατὰ μάρκον.

**15. Fols. 93r–144v:** Εὐαγγέλιον κατὰ λουκᾶν. Ἐπειδὴ περ πολλοὶ ἐπεχείρησαν ἀνατάξασθαι διήγησιν. Gospel of Luke. Nestle-Aland, pp. 150–246.

In the upper margin of fol. 93r, by a later hand: εἰς τὸ γεννέσιον τοῦ προδρόμου. At the end: εὐαγγέλιον κατὰ λουκᾶν: στίχοι ,βω. ἐξεδόθη δὲ τοῦτο μετὰ χρόνους ιε' τῆς χριστοῦ ἀναλήψεως.

**16. Fol. 144v:** Ἐπίγραμμα εἰς τὸν ἅγιον ἰωάννην τὸν εὐαγγελιστήν καὶ θεολόγον. Βροντῆς τὸν υἱὸν, τίς βροτῶν μὴ θαυμάση. Verses for John. Von Soden, vol. 1.1, p. 379 no. 12; Kominiis, “Ἐπιγράμματα,” p. 274 no. 5; Vassis, p. 111.

**17. Fols. 144v–145v:** Κοσμᾶ ἰνδικοπλεύστου. Οὗτος ὁ θεολόγος ἰωάννης ὁ ἑξαρχος τῶν εὐαγγελιστῶν. Kosmas Indikopleustes, *Prologue to the Gospel of John*. Von Soden, vol. 1.1, p. 320; Wolska-Conus, vol. 2, pp. 303–305 (bk. 5, chaps. 202–204); BHG 919c (CPG 7468).

**18. Fol. 146r:** Κεφάλαια κατὰ ἰωάννην εὐαγγελίου. α'. Περὶ τοῦ ἐν κανὰ γάμου (α'–ιη'). List of chapter titles for the Gospel of John. Von Soden, vol. 1.1, p. 411. Fol. 146v is blank.

**19. Fols. 147r–185v:** Εὐαγγέλιον κατὰ ἰωάννην. Ἐν ἀρχῇ ἦν ὁ λόγος· καὶ ὁ λόγος ἦν πρὸς τὸν θεόν. Gospel of John. Nestle-Aland, pp. 247–319. At the end: Εὐαγγέλιον κατὰ ἰωάννην· στίχοι ,βτ. Τὸ κατὰ ἰωάννην εὐαγγέλιον· ἐξεδόθη μετὰ χρόνους λβ'· τῆς τοῦ χριστοῦ ἀναλήψεως.

Scholia in margins. First scholion, fol. 147r, upper margin: τὸν δ[.] ποτε θεὸν γὰρ θεὸν εἶπεν· οὐκ ἐμφαίνεται τὸ [.] δειξῆς ὅτι οὐχ ἦττον ὁ θεὸς οὗτος . . . βουλόμενοι τὸ πνεῦμα τὸ ἅγιον κτίσμα λέγειν; fol. 147v, upper margin: τί ἐστὶ τὸ ἐσκήνωσεν ἐν ἡμῖν· τουτέστιν ὁ θεὸς λόγος ἐσαρκώθη (cf. Cramer, *Catena*, vol. 1, p. 14 [II, 187.6–35]); fol. 148r: τίνας ἐνεκεν φησὶ ταῦτα ἐν βηθανίᾳ ἐγένετο· ἵνα τὴν παρρησίαν δείξῃ (cf. Cramer, *Catena*, vol. 1, p. 27 [II, 190.31–191.6]); last scholion, fol. 184r: οὐκ ἂν δέ τις ἀμάρτοι καὶ τὸ εἰληφέναι αὐτοὺς λέγει ἐξουσίαν τινα καὶ χάριν πνεύματος οὐχ ὥστε νεκροὺς ἐγείρειν ἀλλ' ὥστε ἀφίεναι ἀμαρτήματα:— πῶς δὲ πάντων συνηγμένων ὁ θωμᾶς ἀπελιμπάνετο· εἰκὸς ἦν ἀπὸ τῆς διασπορᾶς τῆς γενομένης μηδέπω αὐτὸν ἐπανελθεῖν, and ἐγένετο θν<η>τῇ χειρὶ, ἀλλὰ μὴ θορυβηθῶμεν· συγκαταβάσεως γὰρ ἦν τὸ γινόμενον.

**20. Fol. 186r:** Multiplication table in six columns: ιε–κς by κθ (the third column contains the results) and μ–νε by κθ (the sixth column contains the results).

**21. Fols. 186r–191v:** Ἀρχοτελῖαι τοῦ εὐαγγελίου ἀρχόμεναι ἀπὸ τὸ ἅγιον πάσχα καὶ μέχρι συμπληρώσεως τοῦ χρόνου. Κυριακὴ α' τοῦ πάσχα κατὰ ἰωάννην· ἐν ἀρχῇ ἦν ὁ λόγος. Lectionary tables (incipits and explicits) for the readings for the whole year beginning with Easter (Gregory, *Textkritik*, pp. 365–374, 380, 383–384).

In the upper margin of fol. 189v, note on the readings from the Gospel of Luke: Δέον γνῶναι ὡς ἀπὸ ἀρχῆς ἰνδίκτου ἄρχεται τὸ κατὰ λουκᾶν εὐαγγέλιον· ἀπὸ τῆς κυριακῆς μετὰ τὴν ὕψωσιν.

**22. Fols. 191v–192v:** Ἀναγνώσματα τῶν δεσποτικῶν ἑορτῶν καὶ τῶν ἐγκρίτων πατέρων· ἀπὸ μηνὸς ἰουνίου καὶ ἐξῆς ἕως τοῦ αὐτοῦ μηνὸς τοῦ ὅλου κύκλου. Μηνὶ ἰουνίῳ κθ' κατὰ ματθαῖον κεφάλαιον ρξς'. Readings for the Christological feasts and the principal fathers of the Eastern Church (begins on 29 June; July is missing). The collection ends incomplete with the reading for the second Sunday between the feasts of the Nativity and the Baptism of Christ; the text ends mutilated: τῇ β' κυριακῇ ἢ συμβῇ μεταξὺ τῶν δύο

ἐορτῶν· κατὰ μάρκον κεφ. α'. ἀρχὴ τοῦ εὐαγγελίου ἰησοῦ χριστοῦ καθὼς γέγραπται: τέλος βαπτίσει ὑμᾶς ἐν πνεύματι ἁγίῳ.

JUNE (fol. 191v): 29 only date and reference; 30 the apostles Peter and Paul, Andrew and his companions; 24 the birth of John the Baptist.

AUGUST (fols. 191v–192r): 6 the Transfiguration of Christ; 15 the death of the Virgin; 29 the beheading of John the Baptist.

SEPTEMBER (fol. 192r): 1 <reading by the patriarch> in the Forum <to commemorate the great fire>; 8 the birth of the Virgin; 14 Elevation of the Cross; Sunday before the Elevation <of the Cross>; 16 Euphemia; 24 Thekla; 26 the death (*metastasis*) of John the Theologian.

OCTOBER (fol. 192r): 3 Dionysios the Areopagite; 6 the apostle Thomas; 23 <the apostle> James, brother of the Lord.

NOVEMBER (fol. 192r–v): 1 the anargyroi Kosmas and Damian; (without date) Gregory the Wonderworker; 13 John Chrysostom; 15 <the apostle> James, brother of <John> the Theologian; 16 the apostle <and evangelist> Matthew; 19 Proklos; 25 Clement <of Rome>; Peter <of Alexandria>; 30 the apostle Andrew.

DECEMBER (fol. 192v): 6 Nicholas <of Myra>; 13 Eustratios; 22 Anastasia; Sunday before the Nativity, of the <Fore>fathers; 24 eve of the Nativity; 25 the Nativity; Sunday after the Nativity; 27 Stephen the Protomartyr.

JANUARY (fol. 192v): 1 Circumcision of Christ, Basil <of Caesarea>; Sunday after the two feasts.

#### MATERIAL AND LAYOUT

Parchment, 192 (+116a) folios; 22.2 × 17.5 cm (15.5 × 11.0/11.5 cm); 27 long lines per page. Hardpoint ruling, with pattern identical to Leroy and Sautel 56C1f. Parchment of good quality. Fol. 11 is Western paper, possibly dating from the 15th century but without watermark. Modern parchment flyleaves at the front and back. Modern foliation in pencil in the upper right corner of all folios except fols. 1, 2 and 11, which are in ink.

#### COLLATION

I. 1<sup>4</sup>, 26<sup>+1</sup>; II. 1–21<sup>8</sup>, 22<sup>8-1</sup> 23<sup>8-1</sup>. The first two quires do not have quire marks. Fol. 11 is tipped onto fol. 10v. The first counted quire begins with fol. 12. In the twenty-first quire (fols. 171r–178v), fols. 171 and 172 are in reverse order: fol. 171 is now the first folio of this quire, and the quire mark was written on fol. 172r. The original second folio seems to have been

removed by the scribe and replaced with another one. The eighth folio of the twenty-second quire (fols. 179r–185v) is missing with no loss of text, and the first folio of the last quire (fols. 186r–192v) is missing with loss of text.

The quire marks are written in brown minuscule script by the principal scribe in the lower left corner of the first recto from fol. 20r (β) to fol. 172r (κα), and, possibly by a later hand (responsible for corrections to the text generally), in brown ink in the middle of the lower margin of the final versos from fol. 19v (α) to fol. 178v (κα) and occasionally at the beginning of the manuscript in the middle lower margin of the rectos (from α on fol. 12r to δ on fol. 36r).

#### SCRIPT

*Perlschrift*. Written in very dark brown (in places almost black) ink by a single scribe, who wrote the titles of the text in gold epigraphic majuscules, and the lists of the chapter titles, verses, lectionary tables, chapter numbers, and chapter titles in the upper and lower margins in gold *alexandrinischer Auszeichnungsmaiuskel*. The scribe occasionally forgot words or parts of words, which were added by a later hand. A very fine minuscule hand of the 12th century added lists for the weekly readings, marginal scholia to the Gospel of John, some ἀρχή and τέλος marks in the text, and some textual corrections and additions in red ink. The scribe responsible for fol. 11r (15th cent.) added in the margins in light brown, dark brown, and red ink several liturgical references for the fixed and moveable feasts, several ἀρχή and τέλος marks, the first words of readings, ekphonic notation (mostly at the beginning and end of the readings), quire marks, and occasional corrections in the text.

#### DECORATION

This manuscript is remarkable for its ten canon tables adorned with large rectangles of ornament painted in the flower-petal style (*Blütenblattstil*) and topped by various pairs of birds flanking a vase (Figs. 226–235). The capitals of the central supporting columns include bird and animal protomes (golden eagles, peacocks, red-crested birds, griffins, and rams), and the central column is doubled and also divided horizontally into two registers, each with a capital. Golden crowns studded with gems hang on chains from the epistyles. The manuscript has illuminated headpieces and strips as well, but no evangelist portraits, and there is no indication that any were ever intended.

The hanging crowns found in Scheide M 70 also appear in a Gospel book in the Iveron monastery on Mount Athos (Iveron MS. 2: Pelekanides, *Treasures*, vol. 2, figs. 7–10) and in the canon tables in Princeton University Library, Garrett MS. 2, and in several other manuscripts. F. D’Aiuto (in Vatican City 2000, below) has associated Scheide M 70 with Vatican Library, MS. Vat. gr. 358 (ibid., no. 53), and Mount Athos, MS. Dionysiou 588m (Pelekanides, *Treasures*, vol. 1, figs. 278–289), both thought to be Constantinopolitan works of the 11th century, and he has suggested that the same artist executed the canon tables in these three manuscripts as well as those in Iveron MS. 2. The ornamental repertory in Scheide M 70 is indeed very close to these others (especially to Iveron MS. 2 for the creatures in the capitals), although the fleshy acanthus leaves typical of D’Aiuto’s group and of Garrett MS. 2 are absent. There is also a certain lack of precision in the execution of the ornament here that may betray a slightly later date.

**Fol. 1r:** Strip for the beginning of Eusebios’s *Letter to Karpianos* (0.6 × 11.0 cm). A wide blue line is framed by a narrow pale red border. Both the blue and the red are themselves framed by gold. The red border has a design of short white lines interrupted by white dots.

**Fol. 5v (Fig. 226):** Canon table 1 (15.1 [max. 17.2] × 15.6 cm). The design consists of a large arch inscribed into a rectangle, resting on three columns. Within the arch are two diagonally placed oval fields meeting at the top of the headpiece. Each oval is filled with ten blue scroll roundels, which diminish in size as they reach the tips of the ovals. The four larger roundels in each oval are filled with curled leaflets converging at a red center; the smaller roundels with a similar design. Between the two ovals is a triangular field containing a roundel with two palmettes in smaller roundels, plus two freestanding ones, all connected by blue stems.

Below are two small dark green arches containing the title of the canon table written in gold, as are the chapter numbers listed below. The spandrels of the main arch are each filled with palmettes in roundels and with a broad cluster of leaves reaching into the upper corners. Stout palmettes, each with a fine curled deep rose peak, are attached to the upper corners of the rectangle and the epistyle. At the top of the canon table is a heart-shaped vase of dark green marble resting on a triangular base, with gold handles and blue water visible above its triangular deep rose neck. Flanking the vase are two partridges, heads slightly raised.

The rectangle of ornament rests on a narrow deep rose epistyle; two trees grow up from the edges of the epistyle, and two crowns hang from its far ends. Each

crown is suspended on three chains attached to an upper ring, which in turn hangs from a ring attached to the epistyle. The crowns are gold, decorated with pearls in groups of four on each side of a central red stone; from each crown hangs a small gold Greek cross.

Supporting the epistyle are three columns with elaborate capitals and bases. The two outer columns have Corinthian-type capitals under a narrow blue impost. The shafts are dark green, spotted to imitate porphyry. The base is angular, consisting of two narrowing tiers of blue above a green plinth. The capital of the central column has a pair of tan eagles back to back; the column shaft is double and is broken in the middle by a second Corinthian capital. The upper shafts are purple, the lower dark green. Connecting the three columns is a baseline of blue. The colors used are three shades of blue, three shades of green, purple, deep rose, pink, red, tan, dusky brown, black, white, and gold.

**Fol. 6r (Fig. 227):** Canon table 2 (15.1 [max. 17.5] × 15.5 cm). The design of this canon table repeats that of the one on fol. 5v opposite, with a couple of exceptions. The epistyle and baselines are painted the same colors as before but are differently decorated; the crowns have prependicularia hanging to the sides of the cross. The outer columns are now purple. There are occasional color reversals in the various vegetal designs.

**Fol. 6v (Fig. 228):** Canon table 3 (15.1 [max. 17.5] × 15.2 cm). The principle of design is the same as that of fol. 5v, with certain exceptions. The rectangle of ornament now encloses a sharply pointed gable. The gable in turn encloses a series of palmettes, wavy ones inside roundels alternating with curled ones. The palmette at the apex of this arch has but one leaf, which falls dramatically over to one side, forming a sort of umbrella over the rest of the leaves. In the field below are four roundels enclosing palmettes. The area above the arch contains in each corner a design of five roundels, three large and two small, all containing palmettes. The larger roundels are in fact open and consist of a series of concentric blue, green, and rose coiled stems that burst out into little nodules, buds, and leaflets, as well as larger trefoil leaves.

Above the rectangle of ornament is a basin of dusky brown marble, filled with blue water, on a triangular base. Flanking it are two pheasants (?): birds with long tails, spotted green bodies, purple wings, light blue necks, and red crests. They have short sharp beaks. The right-hand bird looks back to the right.

The capital of the central column is composed of two peacocks with crests. Between the two birds is a purple triangular area with blue flecks that look like

the eyes on a peacock's tail, although the area is not connected to either bird. The outer columns are dark brown marble with green capitals; the upper of the two paired shafts of the central column is light brown and the lower dark green, and the base of this column is brown on a blue plinth.

The final references of canon table  $\alpha'$  occupy the upper half of the spaces between the columns, and the beginning references of canon table  $\beta'$  the lower half of the page, an unusual arrangement.

**Fol. 7r (Fig. 229):** Canon table 4 (15.4 [max. 17.5]  $\times$  15.6 cm). The design is essentially that of fol. 5v, with the exceptions noted for fol. 6v. All the palmettes have double red lines on them, which are absent on the page opposite; the epistyle and base return to the pattern used for the baseline of fol. 5v.

**Fol. 7v (Fig. 230):** Canon table 5 (15.4 [max. 18.0]  $\times$  15.8 cm). The principle of design is the same as that of fol. 5v, but with many exceptions. The rectangle of ornament has here been further subdivided: there is a wide border on three sides of the rectangle, framing an inner rectangle that in turn encloses a gable form like that on fols. 6v and 7r, now on a smaller scale. The wide border has a series of connected double-coiled roundels; the stems, which are sprouting buds all along, start green and end up blue. The spandrels of the inner rectangle contain six roundels each, arranged four and two, with some smaller palmettes, trefoils, and deep rose leaves attached to them.

The gable form contains a sequence of squarish palmettes on their sides, looking like a row of butterflies; at the top of each is a pink flower with deep rose veins. At the apex of the arch is a four-sided blue leaf. The field under the arch is occupied by a pair of palmettes in roundels and by leaflets poking into the corners of the field. The arches for the title of the canon table are deep rose and, though decorated similarly, are considerably smaller than those on the previous folios.

Above the canon table is a footed vase with a dark brown body shaped like an hourglass on its side, a triangular mouth filled with blue water, and gold handles. Flanking the vase are two male peacocks having deep blue bodies and long feathery golden tails with blue "eyes." The right-hand peacock looks back to the right. The birds in the central capital may be cocks, as they have floppy red crests and wattles, though in shape they resemble doves. They are light blue and have long white legs. The light brown leafy tops of the other capitals flop over in an especially elegant fashion. The column bases are somewhat more globular than those on the previous folios. The page has been cropped at the top, cutting into the crest of the peacock on the left.

**Fol. 8r (Fig. 231):** Canon table 6 (15.3 [max. 18.1]  $\times$  15.2 cm). The design is essentially that of fol. 5v, with the exceptions noted for fol. 7v. The outer columns are tan. The first entries of canon table  $\epsilon'$  are placed under small gold arches at the end of the list.

**Fol. 8v (Fig. 232):** Canon table 7 (15.4 [max. 17.4]  $\times$  15.6 cm). The design is essentially that of fol. 5v, with various exceptions. Inside the rectangle of ornament is inscribed a wide rounded arch. Within the arch is a series of unconnected roundels, each roundel divided into four fields by four stems placed in the form of a cross, with their interstices filled by small buds. The area encompassed by the arch is subdivided by the two arches over the titles of the canon tables on this page; these arches are quite wide and fill up the whole width of the arch. In the field above, under the inscribed arch, is a single large roundel enclosing four smaller ones, each with a palmette; there are curled deep rose leaflets between the roundels.

The rest of the area contains a pair of larger palmettes in roundels, which sprout leaves pointing out into the corners. In each spandrel between the inscribed arch and the outer rectangle there is a single roundel containing two smaller ones with palmettes inside, and two rounded trefoil leaves, all connected by stems with pink flowers in their corners. The rest of the corner areas is filled with two pairs of smaller roundels adjacent to the central one, sprouting leaves pointing into the corners.

Above the ornament is a dark brown cross-shaped water basin on a triangular blue base. It is flanked by a pair of ducks with broad flat tan beaks, short tan legs, and webbed feet. Their short necks are dark blue, their bodies and short tail feathers brown, their wing feathers reddish brown with little spurs rising from one end. The epistyle and base are dark green with pink and green decoration. The hanging crowns have pendulia, as do those on folio 6r.

The central capital consists of two tan griffins, badly flaked. They can be reconstructed on the basis of the griffins on fol. 9r. The outer columns have four-tiered capitals and dark green shafts painted with multiple smears to resemble veining. Their rounded, two-tier bases are light purple on blue plinths. The paired shafts of the central columns are blue with a dark blue zigzag design above, and tan below; the base is light purple with a green plinth.

**Fol. 9r (Fig. 233):** Canon table 8 (15.4 [max. 17.2]  $\times$  15.7 cm). The design is essentially that of fol. 5v, with the exceptions noted for fol. 8v. The ducks have been erased, but the basin remains. The flowers in the right-hand arch over the title of the canon table face right, not left. The epistyle and base have heart-shaped decoration, like that on fol. 6r-v, on a blue

ground. The crowns lack prependicularia. The griffins forming the central capital crouch on their haunches, their wings rising to join with the volutes of the capital. The outer shafts are light blue and streaked with rose; their bases are green on a blue plinth. The shafts of the central column are brown above and below; the base is pink, on a green plinth. The entries for canon table  $\eta'$  are placed under gold arches at the end of the list within the columns of text.

**Fol. 9v (Fig. 234):** Canon table 9 (15.3 [max. 18.0]  $\times$  15.5 cm). The design is closest to that on fols. 7v–8r: a gable inscribed into the rectangle of ornament. The outer frame here is narrow and adorned with rows of squarish “butterfly” palmettes facing upward along the sides and to the right across the top. The same palmettes on a smaller scale fill the inscribed pyramidal arch. In the field below the arch is a double-coiled roundel enclosing a palmette. This and the roundels in the field outside the arch pop with buds, and their stems change virtually invisibly from blue to green; the buds echo the color of the stems.

Atop the ornament is a very rounded goblet-shaped brown basin. Flanking it are two guinea fowl with dark brown spotted bodies, a tiny area of light blue under their wing feathers, virtually no tails, short black legs, and possibly blue wattles. The epistyle is decorated with the heart-shaped designs found on fol. 6r and others, but the left end has a different, dentil, design, as though the artist had started one way and then changed his mind. The central capital consists of a pair of tan ram protomes, their forelegs raised up close under their chins. Their rounded horns form a sort of volute, although there is a second pair of volutes above them. The opening entries of canon tables  $\theta'$  and  $\iota'$  are placed under gold arches.

**Fol. 10r (Fig. 235):** Canon table 10 (15.4 [max. 17.4]  $\times$  15.9 cm). The design is essentially that of fol. 9v, with some exceptions. The corner palmettes do not hug the frame as they do on the other pages, especially fol. 9v. The birds are cranes or wading birds with long red legs, purple bodies spotted with gray, black wing feathers, short raised tails, long pointed red beaks, and red crests. The epistyle (blue) and base (dark green) are ornamented with the pattern used for fol. 5v, highlighted in the epistyle by triads of white dots. The outer columns are both pale blue with purple graining. The ram protomes of the central column are almost entirely flaked; the lower half of the column is painted dark green.

**Fol. 12r (Fig. 236):** Headpiece for the beginning of the Gospel of Matthew (5.9 [max. 7.3]  $\times$  13.7 cm). The headpiece is a rectangle enclosing the title for the Gospel of Matthew written in gold majuscules with-

in a smaller rectangle. The design consists of a series of upright palmettes in roundels (three on top and bottom, two on each side) painted green, blue, and deep rose, with some red. The roundels are separated by small coils containing small palmettes, two on each side of each roundel, plus a central pair of free-standing palmettes placed on top of each other in the area between the coils.

Marking the various junction points in the tendrils are little red rings, and there are trefoil pink blossoms at the junction of the pairs of coils, as well as tiny buds at various other junctions. There are broad pairs of blue waving leaves in the four corners, with smaller leaflets pointing into the corners. The palmettes at the outer corners are attached to the frame by a base that looks like two lunate sigmas back to back. The inner and outer rectangles are both bordered by red lines painted with a white wave design, except on the baseline, which has a dot-and-dash design.

The letter B (4.0 cm) is painted in green, blue, red, and deep rose, with red rings around various tendrils.

**Fol. 59r (Fig. 237):** Headpiece for the beginning of the Gospel of Mark (5.9 [max. 6.8]  $\times$  12.6 cm). The rectangle of ornament encloses a smaller rectangle, which contains the gospel's title in gold majuscules. The design consists of a row of connected roundels, each enclosing an upright palmette. The five roundels on top and bottom are connected by stiff diagonal stems. The roundels alternate in sprouting a pair of blue leaves from their upper part or green ones from their lower part. The two roundels on each side are connected by a single wavy stem and flank a free-standing palmette placed on its side; this palmette has one sharper pointed leaf pointing up. In each of the four corners of the rectangle is a smaller roundel containing an eight-pointed rosette.

The roundels and the stems are sometimes connected by little red rings; there are various pink flowers and buds attached to the palmettes and stems. The rectangles are bordered by dark rose lines covered with a white wave design. The lower baseline extends out to the left only as a short spur, as the initial A projects up alongside the headpiece in the left margin of the page. The upper outside corner palmettes are very rounded.

The initial A (4.4 cm) tilts slightly to the left and has a large blue leaf at its crest.

**Fol. 90v:** Strip for the chapter titles of the Gospel of Luke (1.2  $\times$  11.4 cm). The strip is divided into two parts by a horizontal gold band. The area above the band is painted green, while that below is blue. The design is essentially an egg-and-dart motif, mostly in white.

**Fol. 93r:** Headpiece for the beginning of the Gospel of Luke (5.0 [max. 6.2] × 12.6 cm). The rectangle of ornament encloses a smaller rectangle that contains the title for the Gospel of Luke in gold majuscules. The design consists of six widely spaced roundels located in the four corners and the center of the frame, top and bottom. The corner roundels contain palmettes, those in the center eight-pointed rosettes. Between the roundels is a plaitwork design of short strands of red, green, blue, and rose. The outer and inner borders of the rectangles are red with a white wave design on them. The baseline does not project from the bottom left of the rectangle, but is raised slightly to clear the top of the letter E; it is painted rose, not red, and supports two leafy stems facing out to the left.

The initial E (4.0 cm) includes pink flowers.

**Fol. 144v:** Strip for the verses for John (1.1 × 11.0 cm). The strip, blue with a red border, is painted with a design of heart shapes similar to those on the canon table bases. The upper row is highlighted in light green and the lower in white.

**Fol. 146r:** Strip for the chapter titles of the Gospel of John (1.2 × 11.1 cm). The strip is like that on fol. 144v, except that the highlight colors are reversed.

**Fol. 147r:** Headpiece for the beginning of the Gospel of John (5.7 [max. 7.0] × 12.4 cm). The rectangle of ornament encloses a smaller rectangle that contains the gospel's title in gold majuscules. The design is a sequence of roundels alternating with trilobe palmettes, which grow from the curving stem that connects the roundels at their base. Inside each roundel is a palmette, and growing from its upper rim is a pair of wavy tendrils. The roundels on the side of the frame are connected with stiff diagonal stems. The roundels in the four corners contain more wind-blown palmettes with some deep rose leaves, and additional leaves are attached to these roundels. There are red rings at many of the junctions, and pale buds attached to many of the forms. The baseline again stops in a spur at the left to accommodate the initial and resumes at a slightly higher level. The frames of the rectangles are red with a wavy white design on them.

The initial E (1.7 cm) is small and round, probably drawn with a compass. There is a sketch of an outstretched hand, which blesses toward the first letters of the text.

**Fol. 186r:** Colored strip for the beginning of the synaxarion tables and readings (0.6 × 11.0 cm). A narrow blue strip with a pared-down egg-and-dart design on it, framed in red.

## BINDING

Red velvet over 23.0 × 17.0 cm wooden boards (0.9 cm thick) with flat edges, perhaps dating from the mid-16th century. Unsupported link stitch. End bands with secondary sewing in a chevron pattern sewn in red, green, and tan silk with a crowning bead. Both covers have the remnants of a blind-embossed leather covering formerly glued on top of the velvet. In addition, impressions and nail holes provide evidence that there was formerly an applied metal crucifix (15.4 × 12.8 cm) in the middle of the back cover (Fig. 238). It was flanked at the corners by four round plaques, almost certainly depicting the evangelists Matthew, Mark, Luke, and John; a round plaque at the bottom, perhaps depicting John and the Virgin; and four round bosses. The combination of red velvet and silver plaques is similar to New York, Morgan Library and Museum, MS. M.340, a 14th-century Gospel book owned by John Sklabos of Crete in 1554–55. See N. Kavrus-Hoffmann, "Catalogue of Greek Medieval and Renaissance Manuscripts in the Collections of the United States of America. Part IV.1: The Morgan Library and Museum," *Manuscripta* 52.1 (2008), pp. 71–85, esp. 82–83.

The fore-edge of the front board has two holes for pins intended to catch rings attached to straps anchored in the back cover. The manuscript is sewn on four cords. End bands have secondary sewing in red and green silk.

## PROVENANCE

The early provenance of Scheide M 70 is unknown. By 1897, the manuscript was in the library of the Anastasis church in Jerusalem (numbered Anastaseos 14), where it was examined by Athanasios Papadopoulos-Kerameus (*Τεροσολυμιτική βιβλιοθήκη*, vol. 3 [1897], pp. 213–214). It was still in the Anastasis library on 14 June 1906, when it was examined by Caspar René Gregory (*Textkritik*, p. 1141 no. 1357). At some date between 1906 and 1910, the manuscript was transferred to the library of the monastery of Abraham in Jerusalem (where it was number 59) along with other manuscripts from the Anastasis church. (Papadopoulos-Kerameus examined it at the monastery of Abraham before he returned to Russia in 1910: *Τεροσολυμιτική βιβλιοθήκη*, vol. 5 [1915], p. 425.) According to Meta Harrsen, "Catalogue of the Manuscripts and Documents in the Private Library of William H. Scheide on Deposit in the Princeton University Library" (unpublished typescript in the Department of Rare Books and Special Collections, Princeton University Library), in 1934 the manuscript was no longer in the monastery of Abraham,

and it was then mentioned in an antiquarian book catalogue of the Libreria Antiquaria Leo S. Olschki, Florence (no. 8370). It was listed in a Sotheby's (London) catalogue for a sale beginning on 29 June 1938 (below) as being consigned by "a Greek living in Salonika." Purchased at this sale for John Hinsdale Scheide (1875–1942), Princeton University Class of 1896, by the antiquarian bookseller Maggs Bros., London.

## BIBLIOGRAPHY

DESCRIPTIONS: Aland, no. 1357; Faye and Bond, p. 314 no. 18; New York 1997, no. 46; Papadopoulos-Kerameus, *Ἱεροσολυμιτική βιβλιοθήκη*, vol. 3, pp. 213–214, vol. 5, p. 425; Princeton 1973, pp. 130–131 no. 33, fig. 57; Princeton 1986, pp. 148–149 no. 174;

Sotheby and Co., London, *Catalogue of Valuable Printed Books, Illuminated and Other Manuscripts, Autograph Letters and Historical Documents, &c. . . Which Will Be Sold by Auction . . . on Wednesday, June 29th, 1938, and Two Following Days* (London, 1938), p. 74 no. 555.

CITATIONS: G. Galavaris, *Ἐπὶ Μονὴ Ἰβήρων. Εἰκονογραφημένα χειρόγραφα* (Mount Athos, 2000), p. 124 note 57; Gregory, *Textkritik*, p. 257 no. 1357, p. 1141 no. 1357; Richard and Olivier, *Répertoire*, pp. 678, 679; N. P. Ševčenko, "Wild Animals in the Byzantine Park," in *Byzantine Garden Culture*, ed. A. Littlewood, H. Maguire, and J. Wolschke-Bulmahn (Washington, D.C., 2002), p. 84 note 73; Vatican City 2000, p. 244; von Soden, vol. 1.1, pp. 75, 135, vol. 1.3, p. 2165 (ε 1041); Weitzmann and Galavaris, pp. 137, 182 note 4.

## SCHEIDE M 141

## Funeral Service in Greek and Arabic

## 11th–12th Centuries

## Figure 239

## CONTENTS

**1. Fols. 1r–3v:** ἔτι δεόμεθα ὑπὲρ τοῦ ἀειμνήστ (sic) τὴν ψυχὴν τοῦ δούλου σου· τονδ<ε>· ἡ τῆς δούλης. Funeral service. Only the last part of the text survives, with two prayers: Ὁ θεὸς τῶν πνευμάτων καὶ πάσης σαρκὸς (Christodoulou, vol. 1, p. 651; Goar, p. 424) and Χριστὲ ὁ θεὸς ἡμῶν ὁ προλαβὼν τὴν ψυχὴν τοῦ δούλου σου. The text ends ὁ θεὸς μακαρίσοι καὶ ἀναπαύσει πᾶσα ψυχὴν χριστιανῶν ὁρθοδόξων.

**2. Fols. 3v–36r:** Ἦχος πρῶτος. Κανὼν νεκρώσιμα ὁδὴν ἐπὶ νήκιον ᾄσ<ωμεν>. Ὡδὴν ἐπιτάφιον· δεῦτε συμφώνως χριστῷ προσενέγκωμεν. Funeral kanon in the first mode. Between the sixth and seventh odes, kathismata (ἀναπαυσον σωτηρ ἡμῶν [Christodoulou, vol. 1, p. 555; Goar, pp. 426, 451], ἀληθῶς ματαιότης τὰ σύμπαντα [Christodoulou, vol. 1, p. 554; Goar, pp. 426, 456–457]) and kontakion (Christodoulou, vol. 1, p. 668; Goar, p. 427); only four oikoi: Μετὰ τῶν ἁγίων, Αὐτὸς μόνος ὑπάρχεις, Ἀναστάντες οὖν πάντες, and Παναγία παρθένε ἀνύμφευτε, followed by an exapostilarion (fol. 21v: Ὁ τῶν νεκρῶν καὶ ζώντων ἐξουσιάζων ὡς θεὸς ἀναπαυσον [Christodoulou, vol. 1, p. 606]), theotokion (fol. 22r: Ὁ γλυκασμὸς ἀγγέλων τῶν θλι-

βομένων ἢ ἐλπίς [Ῥολόγιον 1876, p. 54]), trisagion readings with prokeimena (fols. 22v–23r: Rom. 14:6–9 [ms. Corinthians] and John 5:24–30 [Christodoulou, vol. 1, pp. 308–309]), nekrosima troparia in different modes (fols. 25v–30v: Πνευματικοὶ ἀδελφοὶ μὴ μου ἐπιλάθεσθαι [Εὐχολόγιον (Rome), p. 288], Ἐν τῇ φρικτῇ παρουσίᾳ σου χρίστε [Τριψόδιον, p. 804], Οὐδεὶς προστρέχων ἐπὶ σοὶ κατησχυμένος, Δεῦτε τελευταίων ἀσπασμὸν [Christodoulou, vol. 1, p. 564], Ποῖος χωρισμὸς ὁ ἀδελφὸς ποῖος κοπετὸς [Christodoulou, vol. 1, p. 611], Πάντων προστατεύεις ἀγαθὴ, Ἄγγελον εἰρήνην ἀρχὴ μου δώρησαι, Διὰ τοῦ σταυροῦ θάνατος λέλυτε· καὶ οὐκ ἔστιν), prayers (same as fols. 1r–3v), stichera, kontakion (fols. 33r–35v: Μετὰ πνευμάτων δικαίων [Christodoulou, vol. 1, p. 589], Εἰς τὴν κατάπαυσίν σου κύριε [Christodoulou, vol. 1, p. 567], Σὺ εἶ ὁ θεὸς ἡμῶν ὁ καταβάς [Christodoulou, vol. 1, p. 619], Ἔχοντές σε θεοτόκε ἐλπίδα [Εὐχολόγιον (Rome), p. 467], Μετὰ τῶν ἁγίων ἀναπαυσον [Christodoulou, vol. 1, p. 589], Μνήσθητι κύριε ὡς ἀγαθὸς τῶν δούλων σου [Christodoulou, vol. 1, p. 591], Μήτηρ ἁγία τοῦ ἀχράντου φωτὸς [Christodoulou, vol. 1, p. 590]), and, finally, short prayers, the same as those on fol. 1r.



226. Scheide M 70, fol. 5v. Canon table 1





227. Scheide M 70, fol. 6r. Canon table 2



228. Scheide M 70, fol. 6v. Canon table 3

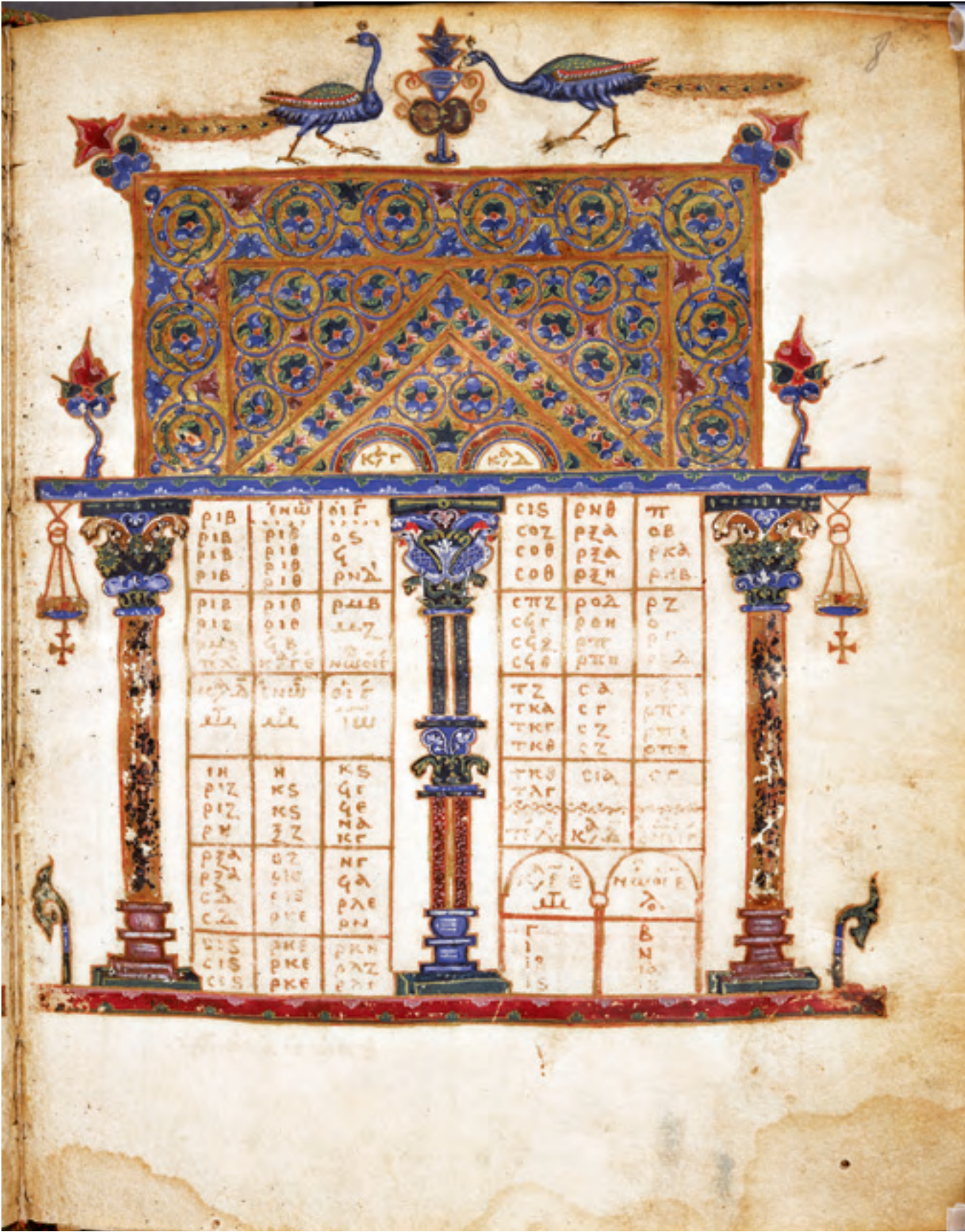












231. Scheide M 70, fol. 8r. Canon table 6





232. Scheide M 70, fol. 8v. Canon table 7



Ε ΝΩ ΟΙΞ

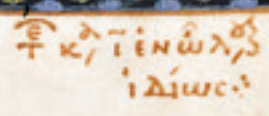
233. Scheide M 70, fol. 9r. Canon table 8





234. Scheide M 70, fol. 9v. Canon table 9



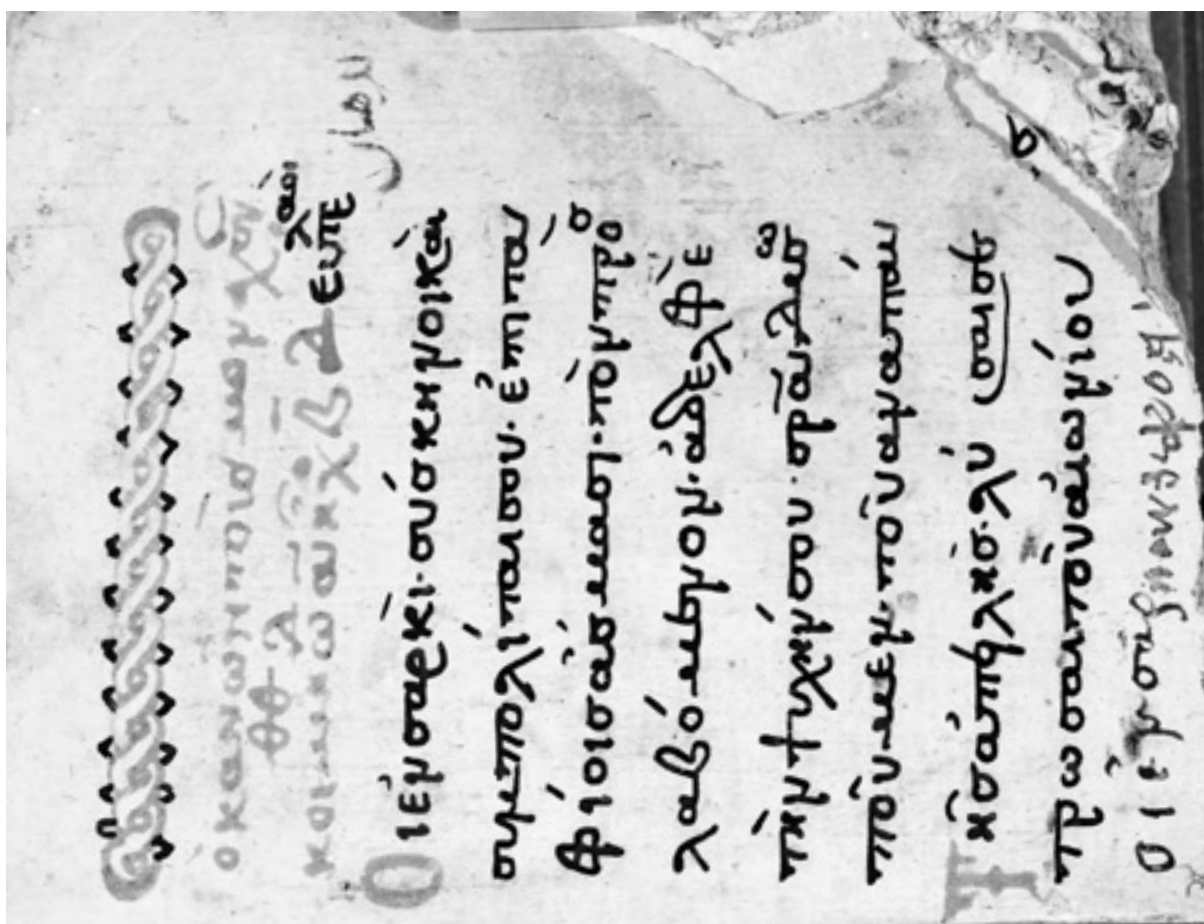
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235. Scheide M 70, fol. 10r. Canon table 10

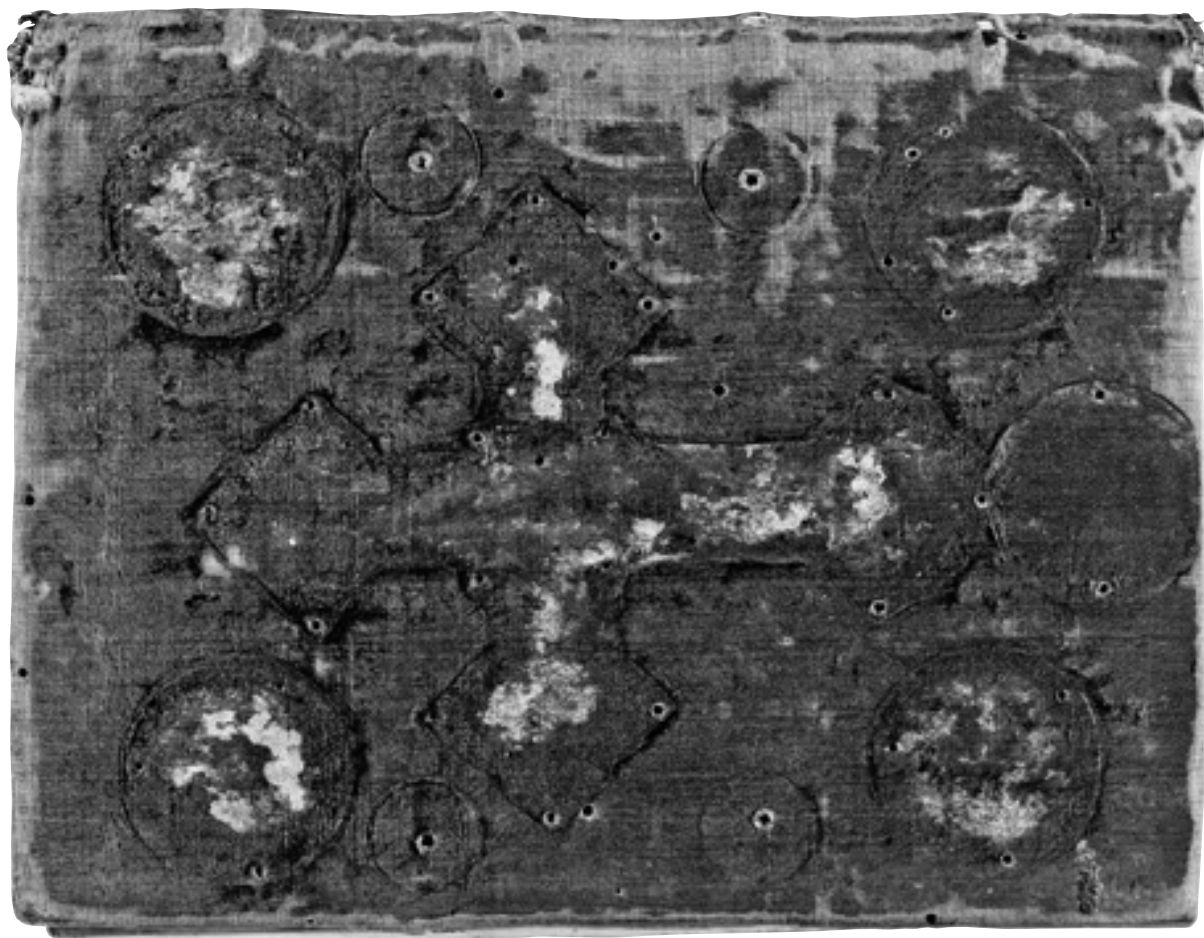








239. Scheide M 141, fol. 38r. Funeral canon for monks



238. Scheide M 70, back cover