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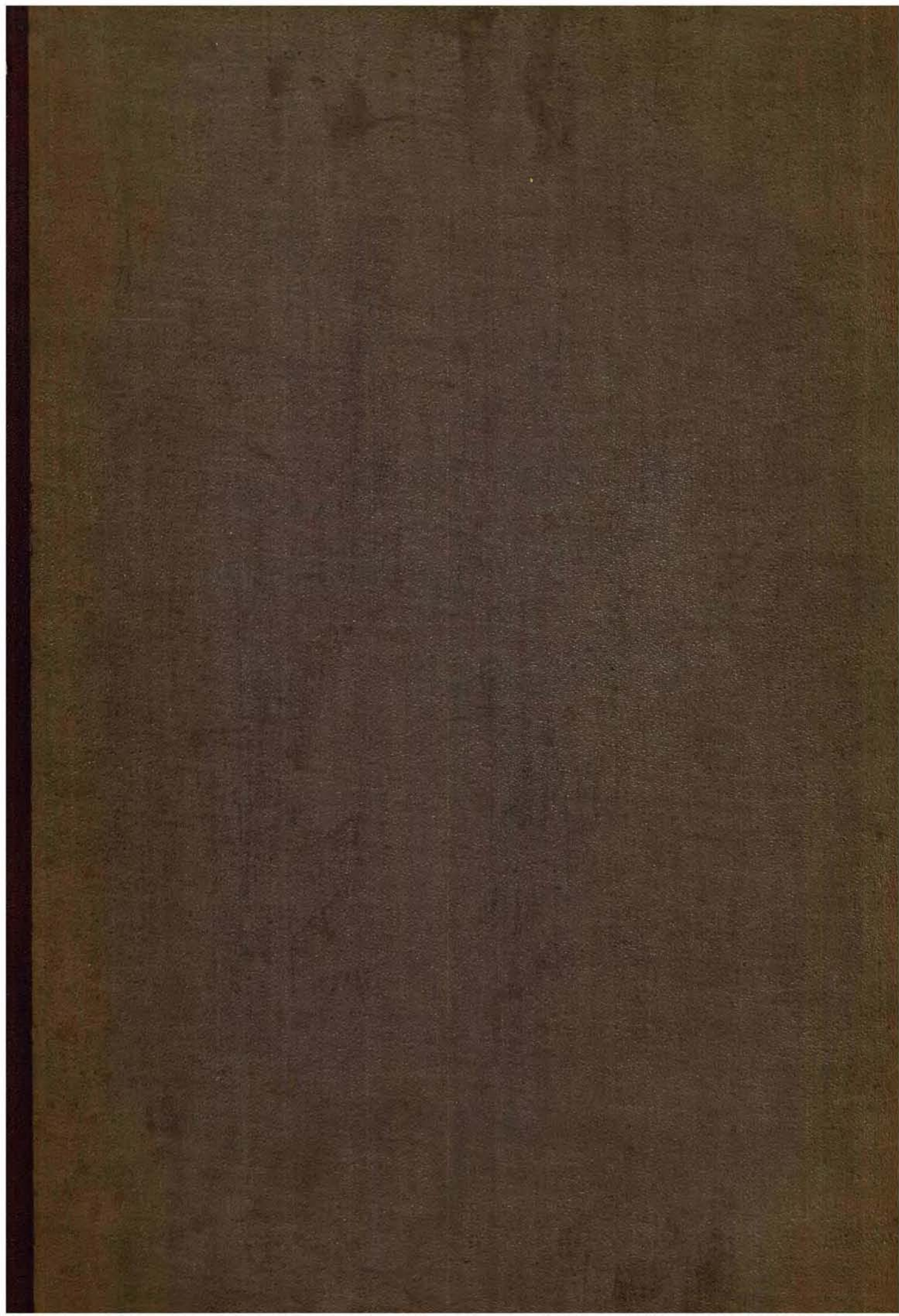
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Ces documents témoignent de la passion suscitée par la redécouverte de la Grèce et de la Rome antique en Lorraine.

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THE  
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FACSIMILES

OF

MANUSCRIPTS AND INSCRIPTIONS.



203



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E. A. BOND AND E. M. THOMPSON.

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## INTRODUCTION.

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THE Facsimiles issued to the members of the Palæographical Society during the last ten years, amounting to two hundred and sixty in number, cover a period of more than two thousand years, from about B.C. 600 to A.D. 1500. It is not pretended that the materials here brought together can do more than furnish a scanty outline of the history of European writing during that long period of time. Indeed, from the deficiency of MSS., it is only for the more recent centuries that anything approaching to fulness of illustration can be accomplished. But, in order to carry out the object of the Society, it was essential to travel over a wide field, and even to trespass on the limits of epigraphy. The selection has been made, with one or two exceptions, from writings in European languages. Oriental Palæography has been dealt with by the Society in a separate series of facsimiles.

The following sketch of the general results obtained from the Plates will not aim at presenting a complete system of Palæography. It will not deal with the remote origin of writing, which must be studied from inscriptions and oriental monuments; and it will not attempt to follow up the minute changes which distinguish the handwriting of different countries at the same period, or the writing of particular countries at short intervals. It will take up the history of European writing at the time of its appearing in use on papyrus, and trace its progress in connexion with the Greek and Latin languages to the close of the 15th century, with the special view to assist in the study of the Plates and to direct attention to the points of particular interest which they may serve to illustrate. It is hoped that, as part of the system which the Society had in view for widening the foundations of the science of Palæography, it will be found practicable gradually to print tables representing in convenient order the details of evidence furnished by the Facsimiles already produced and others by which they may be supplemented.

Since the formation of the Society, much has been done in other quarters to prepare the way for more exact and trustworthy conclusions. Only recently the origin and growth of the alphabet has been admirably illustrated,\* and mainly from ancient inscriptions, the available number of which has been largely increased by late discoveries. Materials for studying the progress of writing in Europe have been brought together in many different forms. The *Exempla Codicum Latinorum litteris maiusculis scriptorum* (1876, 1879) of Zangemeister and Wattenbach may be instanced for most judicious treatment of the ancient capital and uncial Latin writing. A companion work, in illustration of the progress of Greek minuscule writing, is the *Exempla Codicum Graecorum litteris minusculis scriptorum* (1878) of Wattenbach and von Velsen; and we have a full manual of Greek palæography, the only work of the kind attempted since the days of Montfaucon, in Gardthausen's *Griechische Palaeographie* (1879). As of value for its facsimiles may also be mentioned the *Catalogue of Ancient Manuscripts in the British Museum*, Part i. (1881). National systems have been illustrated in special works devoted to them in different countries, such as the *Facsimiles of Ancient Charters in the British Museum* (1873—1878), chiefly reproducing Anglo-Saxon documents; the *Facsimiles of National Manuscripts of Ireland* (1874—1882), edited by J. T. Gilbert; and the *Exempla Scripturae Visigoticae* (1883) by Ewald and Loewe.†

For illustration of the earliest forms of the Greek alphabet, recourse was necessarily had to inscriptions; and the opportunity was taken of placing at the head of the series of Facsimiles one in three languages, including Phœnician, as a means of presenting a specimen of the parent characters from whence our western alphabets are directly descended. It is, however, no part of the present sketch to trace the origin of the Greek alphabet. It will be enough to give the following outline of its development in certain directions, with the aim of bringing into one view the results to be obtained from the Plates.

The Greek alphabet in its primitive form appears to have consisted of twenty-two signs adopted from the Phœnician, some of which, in course of time, either dropped out of use or changed their values. Of four of these signs which were taken to represent the Greek vowel sounds, *α, ε, ι, ο* (alpha, epsilon, iota, and omikron), two, epsilon and omikron, served for both short and long *ε* and *ο*, and also for the diphthongs *ει* and *ου*. At a very early period the sign of the upsilon was invented for the vowel sound of *υ*, the digamma already

\* *The Alphabet*, by Isaac Taylor, M.A., LL.D., 1883.

† In addition to the works mentioned above, a useful collection of plates for Latin palæography is brought together in Arndt's *Schrifttafeln* (1874, 1878); and quite recently has appeared *Scripturae Graecae Specimina* (1883), being a second edition, with new plates, of Wattenbach's *Schrifttafeln*.



representing the consonant sound. The signs for  $\bar{\epsilon}$  and  $\bar{o}$  appeared later. For the first, the original aspirate sign  $\text{Ϟ}$  was adopted, and is found with the value of  $\bar{\epsilon}$  as well as of  $h$  in very ancient inscriptions of the island of Thera and, at the end of the 7th century B.C., in the Ionian alphabet. Omega appears in the latter alphabet in the following century.

In the primitive Greek alphabet there were four sibilant forms adopted from the Phœnician. Of these,  $\text{Ζ}$  became zeta, and  $\text{Ξ}$  the xi of the eastern alphabet; while the remaining two,  $\text{Μ}$  and  $\text{Σ}$  (later  $\text{σ}$ ), were respectively the Dorian san and the Ionian sigma, as specified by Herodotus, with the value of  $s$ ; the Ionian form finally displacing the Dorian.

Further, there are three non-Phœnician signs, which must have been added to the alphabet at a very early period, for they appear in the inscription of Abu Simbel of the end of the 7th or beginning of the 6th century B.C. These are the double consonants  $\text{Φ}$   $\text{Χ}$   $\text{Ψ}$ . But they appear with different values in the different local alphabets of Greece.

1. *Eastern group*.—In the Ionian, Corinthian, and Argive alphabets  $\text{Φ}$  = *phi*,  $\text{Χ}$  = *chi*,  $\text{Ψ}$  = *psi*.

The Attic and Naxian alphabets, which belong to this group, admitted  $\text{Φ}$  = *phi*, and  $\text{Χ}$  = *chi*; but had no signs for *xi* and *psi*, which were therefore written  $\text{ΧΣ}$  and  $\text{ΦΣ}$ .

2. *Western group*.—In the Peloponnesus and mainland of Greece generally, and in the western colonies (where the sign  $\text{Ξ}$  = *xi* was not used, and where *psi* was represented either by the sign  $\text{⌘}$  or simply by the letters  $\text{ΠΣ}$ ,  $\text{ΦΣ}$ ),  $\text{Φ}$  = *phi*,  $\text{Χ}$  = *xi*,  $\text{Ψ}$  = *chi*.\*

In Pl. 76 is reproduced an inscription from Branchidæ, near Miletus, exhibiting letters of the Ionian alphabet used in the Greek colonies of Asia Minor in the second half of the 6th century B.C. Although written in the ancient arrangement of the letters, running from right to left in the first line and from left to right in the second, called *boustrophedon*, it belongs to the younger class of that form of writing. Among the letters we find  $\text{Η}$  (the later, open form of  $\text{Ϟ}$ ) =  $\bar{\epsilon}$ ,  $\text{Χ}$  = *chi*, and  $\text{Ω}$  =  $\bar{o}$ ; and while the diphthong *ei* is written in full, omikron is used for the diphthong *ou*. This is one of the earliest inscriptions of approximate date in which the new omega is found.

In Pl. 77 are two inscriptions of Corcyra and Syracuse, in letters derived from the parent alphabet of Corinth. In the first, which is as old as the end of the 7th century B.C., are seen the B-shaped epsilon (peculiar to the Corinthian alphabet), serving for both short and long *e*, the bent iota  $\text{ι}$ ,  $\text{Μ}$  for *s*, and the early crossed form of theta,  $\text{⊗}$ . In the second, of much later date, B.C. 474, many of the traditions of the parent alphabet have been forgotten; but the closed  $\text{Ϟ}$  survives with its ancient value as an aspirate, and  $\text{Ο}$  =  $\bar{o}$ ,  $\bar{o}$ , and *ou*. The old Attic alphabet is represented in the epitaph in honour of the Athenians who fell at Potidæa, B.C. 432 (Pl. 79), wherein, although the letters are of a late type, traditions are maintained which only disappeared on the adoption of the Ionian alphabet B.C. 403. These are: the use of  $\text{Η}$  =  $h$ ,  $\text{Ε}$  =  $\bar{\epsilon}$ ,  $\bar{\epsilon}$ , *ei*,  $\text{Ο}$  =  $\bar{o}$ ,  $\bar{o}$ , *ou*,  $\text{ΦΣ}$  = *psi*, and  $\text{ΧΣ}$  = *xi*.

In illustration of the alphabets of the western group, our series contains the Elean treaty of about the year B.C. 500 (Pl. 78) and an inscription from Cape Tænarus of the 5th century B.C. In both the specimens occurs  $\text{Ψ}$  = *chi*, but neither of them happens to have an instance of  $\text{Χ}$ , which had the value of *x* in this group. The Elean inscription also has the digamma, but  $\text{Η}$  and double-consonant forms do not appear; and  $\text{Ο}$  =  $\bar{o}$ ,  $\bar{o}$ , and final *ou*. In the Laconian inscription of Cape Tænarus, eta in its ancient closed form  $\text{Ϟ}$  represents a rough breathing, apparently a dialectical substitute for *s*; theta has the early form  $\text{⊗}$ ,  $\text{Ε}$  =  $\bar{\epsilon}$  and  $\bar{\epsilon}$ , and  $\text{Ο}$  =  $\bar{o}$  and  $\bar{o}$ .

The Greek text of the Rosetta stone (Pl. 102, 103), of a much later period, exhibits the lapidary characters of the universal Greek alphabet at the beginning of the 2nd century B.C., nearly contemporary with the earliest extant uncial writing on papyrus; and lastly, in the bilingual inscription in Greek and Palmyrene-Aramaic of A.D. 134 (Pl. 176), are seen the artificial and Romanized forms in which the Greek characters were then drawn.

Passing to the consideration of Greek writing on papyrus or vellum, regard must in the first place be had to the material itself, as, in no unimportant degree, influencing the character of the writing. Papyrus, as is well known, was used as a writing material in Egypt, and thence exported to neighbouring countries, for many centuries before the Christian era. Parchment† (*περγαμηνή*, charta Pergamena) was not in one sense a new discovery. The skins of animals had been used for the purpose of receiving writing in very remote times. To give a single instance, the Ionians used them before the importation of papyrus, to which they also applied the name (*διφθέρα*) of the older material. But parchment was a term applied to skins prepared, as it seems, in a particular way, the invention of which is attributed to Eumenes II., king of Pergamus (B.C. 197–159). Forced to find a substitute for papyrus, the export of which from Egypt was forbidden by the jealousy of the Ptolemies, he returned to the ancient use of skins.

The change from a hard material, such as stone or bronze, to a soft one, such as wax or papyrus or skin, brought with it also a change in the form of letters. The square and angular capitals were naturally the most convenient for the tool of the engraver; the so-called uncial writing, in which are rounded forms, such as

\* For an exhaustive analysis of the early Greek alphabet see Kirchhof, *Studien zur Geschichte des griechischen Alphabets* (3rd ed., 1877); and for a summary embracing the results of the latest researches see Taylor, *The Alphabet* (1883).

† By common usage, "vellum" has come to be the term more generally applied to the skins on which western MSS. are written, whether they be the skins of the calf, sheep, or any other animal. "Parchment," according to modern ideas, is the material made from the skins of sheep alone.



ε, c, ω, were more suitable for the pen of the scribe. In the very earliest papyri, then, we find the uncial character. Again, a distinction appears between writing on papyrus and writing on vellum. On the more brittle substance it generally partakes of a lighter and more cursive style; on vellum the pen makes a firmer and stronger stroke. By a comparison of the earliest papyrus example (Pl. 1) with the earliest one on vellum (Pl. 104) this distinction is made very manifest; and even if a later specimen of writing on papyrus be taken, such as the Bankes Homer (Pl. 153), in which the character of the writing more nearly approaches that of the early vellum MSS., the superior firmness of stroke in the latter will not be disputed. To the introduction of vellum into common use therefore may be ascribed the new calligraphic form of uncial which we find in the earliest existing examples of vellum MSS. of the 4th and 5th centuries of our era.

With regard to the facsimiles from papyri in our series, the one which has been placed at the head of the examples in uncial writing has also a certain amount of cursiveness in the run of some of the letters and in the way in which they are linked together. On account of its remote antiquity, however (it may be placed ten years earlier than appears in the description, viz. B.C. 162), it stands well where it is, to lead the set uncial hand, with which it is nearly allied, although it is true that there was a more decided set hand in use.\* In the more exact writing of the Hyperides (Pl. 126), which is at least as early as the 1st century B.C., we see an advance towards the more formal hands of the vellum MSS., but there still remain the half-cursive forms, as seen in the eta and pi, and the linking of letters, of the older papyri. But in the fragments from Herculaneum (Pll. 151, 152), for which there is a limit of dates, and still more in the Bankes Homer† (Pl. 153), the abandonment of all cursive element is complete.

When we arrive in presence of the three great ancient Biblical codices (Pll. 104, 105, 106), we have before us typical specimens of finished writing which have been assigned to the 4th and 5th centuries; the chief characteristics of which are simplicity of forms and symmetry, particularly in the round letters. Horizontal strokes are fine hair-lines, and there is no exaggeration in the tops and bases, as in π and Δ, and but slight thickening or dotting of the ends of curves or lines. The absence also of enlarged letters, or of letters standing apart from the text and in the margin, to mark the beginning of paragraphs, may also be accepted as an indication of antiquity and an aid in determining the relative positions of the three codices to one another. In the Codex Alexandrinus, the youngest of the three, the use of these initial letters is fully established. A comparison of these pure examples of Greek writing with that of the Ambrosian fragments of the Iliad bears out the assertion made in the description of the latter MS. (Pll. 39, 40), that it is not the work of a native Greek scribe. The shape of Α and Ρ, the latter not produced below the line, the large bows of Β, and the low position of the bar of Ε, seem to point to a foreign hand; but the general regularity of the letters forbids us to ascribe it to any but a professional writer.

It must be admitted however that the ascription of existing early specimens of Greek uncial writing to particular periods is more or less conjectural. It is only by comparison of a sufficient number of examples that undated MSS. can be satisfactorily assigned to this or that century; and the MSS. in question are too few in number to allow of precision in fixing their dates. In fact the only early uncial MS. on vellum in regard to which any near approach to an actual date can be made is the Dioscorides of the Imperial Library of Vienna (Pl. 177), which is of the beginning of the 6th century. Increasing heaviness in the strokes, a tendency to finish off the letters with heavy dots, besides very commonly the employment of characters on a larger scale, mark the transition in set uncial writing from the 5th to the 6th century. These characteristics are already to be seen in the Dioscorides, and are still more conspicuous in a later MS., the Genesis of the same library (Pl. 178).

The bilingual Græco-Latin MSS.—the Codex Bezae, the Codex Claromontanus, and the Laudian Acts—of which facsimiles are seen in Pll. 14, 15, 63, 64, 80, have rather to be studied apart from the other Greek uncial MSS.; for it will be noticed how much the writing of the Greek texts in these volumes runs upon the lines of the Latin alphabet.

About A.D. 600 Greek uncial writing underwent a great change. The ancient round character ceases, and the new or younger uncial begins. The letters become narrow; ε, θ, ο, c are laterally compressed and become oval; and the writing begins to slant to the right. All these features are intensified in the 8th century, the writing of which period is generally distinguished by its heaviness. So it continued into the next century, when the newly developed set minuscule or small hand entered the field. The struggle between the now clumsy and old-fashioned uncial writing and the more convenient minuscule could only have one result. The uncial was superseded in general use. But it was still retained in church-books, for which its large characters were convenient; and it now underwent a kind of calligraphic reform or renaissance. In the 10th century it resumes its ancient upright position, and maintains this regularity down to the time of its extinction in the 12th century.

Of the younger Greek uncial writing the Society has hitherto published but few examples, a deficiency which will be made good in future issues. Two useful dated examples, however, of the latter part of the 10th century are given in Pll. 154, 26, 27.

\* See examples among the facsimiles in *Notices et Extraits des Manuscrits*, tom. xviii.

† With regard to the date which has been assigned to this MS., it may be observed that, before it was purchased for the British Museum, there were fewer opportunities for close examination, and that there prevailed what now appears to be an exaggerated estimate of its antiquity. After comparison with other specimens, the Bankes Homer does not hold its ground. The editors have therefore placed it in the 2nd century, without however denying the possibility of its being somewhat earlier.



Much has also to be done by the Society to illustrate the perplexing study of Greek cursive writing in its descent from remote times. It has been already noticed that the papyrus represented in Pl. 1 of our series has cursive characteristics. It is one of a large number which were found in the Serapæum at Memphis, and which have the advantage, in many instances, of bearing actual dates in the 2nd century B.C. Many of them are now in the Louvre, and have been excellently copied in facsimile, together with other later specimens, in the atlas of tome xviii. of *Notices et Extraits des Manuscrits* (1865). In this publication the course of Greek cursive writing may be traced with more or less completeness down to the 7th century of our era. Ostraka also, or potsherds, on which were written the receipts for payment of taxes in Egypt under the Roman Empire, exist in large numbers, and are useful for the study of this class of writing on account of the variety of hands which they exhibit.

Cursive writing, as it appears in the earliest papyri, is not in a very developed stage. The letters are in general upright and formed separately, and only slightly connected with links. But as it was the object of the writer to write swiftly, he formed as much of a letter as possible without raising his pen. When this could not be readily done, the letter was broken in two, and by a natural tendency the first half was left attached to the preceding letter and the other half linked itself with that which followed. Examining the more cursively written portions of Pl. 1, particularly the lower half of the document, we find the lighter and less finished shapes which letters assumed, and the beginning of the system of dismembering the letters. The cursive alpha so frequently occurring in the common word *καί*, and the changes in the shape of eta, mu, nu, pi, omega, will be observed, as well as the formation of tau either in two distinct strokes  $\tau$  or as a  $\gamma$ , and the break-up and partition of sigma and of even so formal a letter as delta. In later specimens these characteristics grew more marked, and the writing generally became more sloping and straggling; and it is in the cursive hands that we find the germs of the minuscule character which was adopted in the 9th century.

How gradual was the change wrought in the forms of the old uncial letters in successive centuries may be estimated by a study of the plates in the volume of the *Notices et Extraits des MSS.* already referred to. Isolated forms which were afterwards adopted into the minuscule alphabet, such as the h-shaped eta and the u-shaped kappa, can be traced back to B.C. 120;\* and the  $\gamma$ -shaped minuscule tau (in double-tau) is identical with the letter which is also found in the second century B.C. It is obvious, too, how such a letter as the u-shaped beta was formed by slurring the bows of the uncial letter; how  $\mu \mu$  are only other forms of  $\mu \nu$ ; and how the small  $\delta$  grew from the large letter combined with a connecting link. It is not however until A.D. 600 that the use of minuscule forms constitutes a distinct class of writing. Under that date is a papyrus represented in the *Notices et Extraits des Manuscrits* (pl. xxiii., no. 20) which contains so large an admixture of small letters that it may practically be classed as an example of cursive minuscule writing.†

Perhaps of about the same period, 6th or 7th century, is the Psalter on papyrus in the British Museum (Pl. 38) written in mixed uncial and minuscule letters. Tischendorf considered this MS. as probably older than all existing vellum MSS.; and without agreeing with this opinion, the present editors assigned it to the 4th or 5th century. But the reasons urged for a still later date by Professor Gardthausen,‡ who points to the relaxed and later forms which appear among the letters, may to a great extent be accepted.

Another step forward in the development of the minuscule is found in the papyrus of Vienna which contains the subscriptions to the acts of the Synod of Constantinople, of A.D. 680,§ in which some of the signatures appear in cursive uncial characters and some in minuscules. And a single specimen of the Imperial Chancery hand has survived, containing part of a letter addressed apparently to Pepin le Bref in the year 753 or 756, which is nearly perfect minuscule in character.||

Of the latter part of the 8th century also is the will of Abraam, Bishop of Harmonthis (Pl. 107), written in a mixture of large and small letters, among which the u-shaped beta and kappa, the developed  $\delta$ , and the h-shaped eta are in fact minuscule forms.

As the transfer of the uncial character from papyrus to the firmer material, vellum, was a principal cause of a more exact and more finished style of that writing, so the reduction of the loosely formed cursive minuscule to a calligraphic system resulted from its adoption for a literary book-hand. And, as naturally follows when a system is thus perfected, the purest minuscule writing is found in the earliest examples. The regular and indeed extremely beautiful hand which presents itself to us all at once in MSS. of the early part of the 9th century lasts without change to the middle of the next century; the limit of the period within which minuscule MSS. have been classed as the most ancient or *codices vetustissimi*. The earliest dated example of this class is the copy of the Gospels of A.D. 835 in possession of Bishop Uspensky of Kiev;¶ and two of the most famous volumes of the dated series are the Bodleian MSS. of Euclid and Plato, of A.D. 888 and 895, represented in Pls. 65, 66,\*\* and 81. Of the same period also is the Nicephorus of the

\* *Notices et Extraits des MSS.*, tom. xviii., pl. xx.

† See an analysis of the alphabet of this papyrus in Gardthausen's *Griechische Palaeographie*, taf. 4.

‡ *Griech. Palaeogr.*, pp. 163, 164.

§ See a facsimile in Wattenbach's *Script. Graec. Specimina*, tabb. xii., xiii. Wattenbach's last opinion, which seems to be correct, is that it is a copy made by a scribe who imitated to some extent the original signatures. He no doubt copied the uncials and the minuscules as he found them in the original document.

|| Published in facsimile by Montfaucon and Mabillon; and repeated in a reduced and more convenient form in Wattenbach's *Script. Graec. Specim.*, tabb. xiv., xv.

¶ A facsimile from this MS. has been published by Gardthausen, *Beiträge zur griech. Palaeogr.* (1877), and repeated by Wattenbach and von Velsen, *Exempla Codd. Graec.*, tab. i.

\*\* This Plate is in half-uncials.



British Museum (Pl. 231). From the minuscule writing of this period uncial forms are rigorously excluded, the letters are symmetrical and upright or even slightly inclined to the left, the breathings are square, and the general appearance of the writing is one of perfect uniformity. It should also be observed that the letters are above, or in other words stand upon, the ruled lines.

In the second period, from the middle of the 10th to the middle of the 13th century, we are in the age of ancient MSS. or *codices vetusti*. In the earlier class of minuscule hands we saw that uncial forms were excluded. But uncial writing was not forgotten: as noted above, it survived in church-books. It was also used, in a modified or half-uncial form, for titles, rubrics, and scholia, or for other special purposes,\* in minuscule-written MSS. of the 9th and 10th centuries, as may be seen by reference to the Plates; and, in the second period of minuscule writing, uncial forms began to reappear in the text itself. At first, an uncial-formed letter crops up here and there at the end of a line—always a weak point, and the first open to innovation—but these forms soon work their way into the text of the lines, and in the 11th century they are regularly established there. This development may be traced in our examples which illustrate the period. In this class of minuscules also a change takes place in the use of the ruling. Instead of standing upon the ruled lines, as heretofore, the writing now runs under, or is suspended from, them. This innovation appears to date generally from the commencement of the second period (it is already applied in the Bodleian MS. of Basil's Homilies of A.D. 953, Pl. 82); and from the 11th century under-line writing was the ordinary practice of Greek scribes.†

The gradual rounding of the square breathings, the *spiritus lenis* lending itself most readily to the change, is also a mark of progress in the minuscule writing of the *codices vetusti*, and is one of the criteria which assist the student in distinguishing MSS. of the 12th from those of the 11th century. The change in the writing itself in the course of these two centuries is gradual. In church-books the old uniform evenness is maintained, and such an example as the trilingual Psalter of the 12th century (Pl. 132) may be referred to as one remarkable for antique appearance. On the other hand, for profane literature of the second period of minuscules we often find a more cursive hand employed. An instance of this style may be seen in Pl. 83, from the Laurentian Æschylus, of the beginning of the 11th century, and another, though not so pronounced, is in Pl. 109, from a MS. of Thucydides.‡

The third period of minuscule-written MSS. extends from the middle of the 13th century to the period of the fall of Constantinople in 1453—the age of *codices recentiores*. In the course of the two hundred years covered by this period minuscule writing passed through great changes. The alteration of the general style of the 13th century from that which precedes it is most palpable. The writing becomes slacker; enlarged forms of letters, out of proportion to the rest of the text, are conspicuous, and more freedom is shown in the general character. The increasing literary activity of the new period, when copies were multiplied by the hands of scholars as well as of professional scribes, tended to break down the traditions of the minuscule and to develop more individual and cursive hands. With the use of a more rapid style of writing abbreviations also naturally grew in favour; and boldly-drawn marks of contraction and a dashing way of applying the accents mark the new period.

The introduction into Constantinople of the rough cotton paper of the 13th century was also conducive to a change of style; and the growing use of this material had the effect of reducing the demand for, and consequently the supply of, vellum. Indeed the scarcity of this latter substance in the 14th century compelled those who had need of it to turn for their material to the old stores of vellum MSS. which lay so ready to hand; and this century thus becomes the age of palimpsests.

As a rule, then, minuscule writing of the third period, when on cotton paper, is marked by all the characteristics of the new style; when on vellum, it retains more of the old form. Church-books, with their usual conservatism, even when written on cotton paper, also follow the old traditions. A third material, rag paper, did not establish itself to any great extent in the favour of Greek scribes in their own country, but it was necessarily used by those resident in Italy. Its better prepared and smoother surface again influenced the writing in favour of the more formal style. The series of Plates dating from A.D. 1252 onwards will be found to illustrate these particulars.

The first example (Pl. 203), from a Commentary of A.D. 1252, a MS. written at the very beginning of the period of *codices recentiores*, is on cotton paper, and shows the influence of that material on its writing. As a contrast to it, the Odyssey in Pl. 85, on vellum, is in a more formal hand.§ Again, in the Gospels or Gospel Lectionaries of A.D. 1272, 1305, and 1335 (Pls. 204—206), the old traditional hand is maintained (in the last instance too, on cotton paper); while the Euthymius Zigabenus of A.D. 1281 (Pl. 157), and

\* As in the second Plate (no. 66) from the Bodleian Euclid.

† In the MS. of Gregory Nazianzen (Pl. 25) of A.D. 972, both over-line and under-line writing occurs in different quires. In the trilingual Psalter (Pl. 132), the Latin scribe copies the Greek practice and writes under the line in uniformity with the Greek text.

‡ See other examples of this style of writing in *Exempla Codd. Graec.*, and *Script. Graec. Specimina*.

§ A few words may be here said with regard to the date given to the Towneley Homer (Pl. 67). Professor Gardthausen has pointed out (*Griech. Palaeogr.*, p. 405) that the editors are wrong in proposing either the year 1210 or 1255, as, the indiction commencing on the 1st of September, Saturday, the 18th of that month, in either of those years, would be not in the 13th, but in the 14th indiction. There is no year in a 13th indiction between 1059 and 1344 in which the 18th of September fell on a Saturday. The first year is obviously too early; the other is certainly too late for the style of writing in the MS., although Professor Gardthausen is inclined to adopt this date. The editors are still of opinion that the MS. is of the 13th century; and as the inscribed date cannot be accepted as the true date of the writing, whether it be interpreted as 1059 or as 1344, it may be suggested that the scribe copied it from an earlier MS., or even that, writing so soon after the beginning of a new indiction, he carelessly inscribed the number of the one which had just expired.



the Athanasius of A.D. 1321 (Pl. 133), both on cotton paper, are instances of rapid writing much contracted. In the Lives of the Fathers of A.D. 1362 (Pl. 207) we have an example of the older style used on rag paper.

In the 15th century the same course is pursued, with an increasing development of cursive elements. Accents are frequently written in one continuous stroke with the letters of the text, and marks of contraction grow into flourishes. In the six facsimiles of MSS. of the 15th century, three are on paper and three are on vellum. The paper used in the former is rag paper, and in two instances, viz. the Suidas of A.D. 1402 (Pl. 181) and the Menæum of A.D. 1460 (Pl. 233), the MSS. were written in Italy; the third, the Prophets of A.D. 1437 (Pl. 232), was written in Greece. In all three the less cursive hand is maintained. Of the MSS. on vellum, the Polybius of A.D. 1416 (Pl. 134) is a good example of a freely written hand of the period, but without exaggeration; and the other two, viz. the Iliad of A.D. 1431 (Pl. 158) and the Odyssey of A.D. 1479 (Pl. 182), are calligraphic specimens written in Italy.

At the end of our Greek series are included three Facsimiles (Pl. 127, 128, 179) from Græco-Latin MSS. written in the west of Europe in the 9th and 10th centuries. Here the Greek writing is a bastard uncial, formed chiefly on the model of Latin letters, and, it need hardly be said, is of only indirect value in the study of Greek writing. From the existence of such MSS. it is proved that an interest in the Greek language still survived in the West, although the very forms of the letters were so far forgotten that they could only be produced in the clumsy characters seen in the Plates.

A form of writing derived mainly from the Greek alphabet is that which Ulfilas, Bishop of the Mœsian Goths, constructed for the use of his fellow-countrymen in the 4th century. Of its twenty-five characters, fifteen are adopted directly from Greek; while for the rest, *f*, *g*, *h*, *j*, *o*, *r*, *s*, *u*, *w* or *v*, and *hw* or *hv*, letters are taken from the Runic and Latin alphabets. Of the few examples of Mœso-Gothic writing which have survived, and which are, almost exclusively, MSS. of different portions of Ulfilas' translation of the Scriptures, the most important is the Codex Argenteus of the Gospels at Upsala, written in the 6th century. In the facsimile from this MS. (Pl. 118) we have characters of a solid, upright form, which may be compared with Greek uncial writing of the same period.

Before considering the course of Latin Palæography developed in the production of MSS. it may be briefly stated that for the earliest forms of the Latin alphabet we must turn to inscriptions. There were five distinct alphabets used by the early races of Italy, viz. the Etruscan, Umbrian, Oscan, Faliscan, and Latin, all descended from the alphabet of the early Greek settlers in Italy, but modified to suit different phonetic requirements. There is the most difference between the Etruscan and the Latin. The Umbrian follows the Etruscan type, Faliscan the Latin; the Oscan is a mixture of both, but may rather be grouped with the Etruscan and Umbrian, as having in common with them the form 8 for the *f*-sound. The Latin writing differs from the rest in being from left to right. Our series has two examples of these early Italic alphabets. In Pl. 111 is reproduced an Oscan inscription from a bronze tablet, which can be only vaguely assigned to a period anterior to B.C. 90, but which exhibits all the letters of the alphabet but one. Pl. 110 is from a Latin inscription, unfortunately scanty in extent, but possibly of as great an age as the 5th century, and, in any case, not later than the 2nd century B.C., and containing some of the oldest typical forms of Latin letters.

For the study of Latin Palæography in MSS., we have, in the earlier period illustrated by the examples extending to the 8th century, forms of writing classed under the terms: Capital, Uncial, Cursive, and Half-uncial. The capital, uncial, and cursive are directly connected with Roman use; and, whatever variations are developed in them as they are adopted in different countries, the Roman origin remains apparent. By the introduction into uncial writing of letters derived from cursive characters a half-uncial hand was formed, which, by being generally reduced in size and otherwise modified, grew into the set minuscule, distinguished in different countries by national characteristics. So much of the general history of western European writing down to the invention of printing may be affirmed without risk of contradiction; but when we attempt to lay down precise lines of progress in the different classes of hands, of the development of one into the other, and of their changes of character in the various countries in which they were used, we find ourselves beset with difficulties. First and principally, the records remaining to us are defective; the number of MSS. before the 7th century is small, nor until the 9th century do they become at all numerous. Then, of the few very ancient MSS. preserved to us the majority are undated; and it is but rarely that a MS. can be referred to the place in which it was written.

The earliest style of book-writing which is found in Latin MSS. is in capitals. Of these letters there are two kinds: square capitals, of formal structure, with strokes at right angles; and rustic capitals, of lighter, taller, and more slender form. The letters are, as a rule, of uniform size; but F and L generally, and in some instances others, such as B and R, extend above the line. The rustic style was in more general use; and most of the surviving capital-written MSS. are in these characters, which also continued to be used for titles, colophons, etc., to a comparatively late period. That they should be preferred to the square letters was the natural result of the greater ease with which they could be written. Both square and rustic capitals were adopted from the lapidary alphabets employed under the Empire. The resemblance which a carefully written



page in capitals bears to a sculptured inscription is very striking. But it has been laid down, and may be accepted, as a general rule, that the conservatism of professional scribes would tend to carry on a form of letters for some time after it had been disused by the sculptor; so that a century or more may separate a MS. from an inscription which it closely resembles. Capitals are found in a set rustic form in papyri recovered from the ruins of Herculaneum. It seems probable however that, in its early stages, this hand was employed chiefly in the production of choice volumes. It was too large for ordinary use, and covered too much material not to be costly. The earliest of the few vellum MSS. which have survived are of large dimensions, and in two instances are adorned with paintings. Such MSS. could have been within the reach of only the wealthy.

Following the general rule that, when once a style of writing is brought to perfection and becomes calligraphic, the earliest examples of that stage are the best, the facsimiles of the two great Vatican MSS. of Virgil, the Codex Romanus (Pll. 113, 114) and the Codex Palatinus (Pl. 115), exhibit all the characteristics which we look for in very ancient copies. The perfect regularity, and yet freedom, with which the rustic letters are formed, shows that the scribe was writing a natural hand; there are no original marks of punctuation; there are no large initial letters, unless we except the first letter of a page, which, according to ancient usage, is sometimes enlarged. It is however with extreme hesitation that one ventures to assign these MSS. to a particular period. We can only judge them as more nearly approaching the model of early sculptured inscriptions, and accordingly give them the first place in the series of capital-written MSS., with the conjectural date of 4th, or possibly 3rd, century.\* With the next specimen, from the Vatican Virgil 3225 (Pll. 116, 117), there is a change; we are sensible of having left behind the rigid copying of inscriptions and come to a practical book-hand. The letters are a little wider apart, but there is no faltering in the writing. The MS. is evidently of rather later date than the preceding codices. A fourth MS. of Virgil, the St. Gall fragments (Pl. 208), is an example of square capitals, a little deficient in exactness, and therefore assigned to the 4th or 5th century. To the same period apparently belongs the Codex Bembinus of Terence (Pl. 135), in small but rather heavy rustic letters; interesting also for its marginal notes in a delicate cursive hand, perhaps as early as the 6th century. In the Medicean Virgil (Pl. 86) we have the good fortune to have a MS. which can be approximately dated as earlier than A.D. 494, and thus to find a standard for comparison. The writing, in delicately formed rustic letters, is rather of the type of the Vatican Virgil 3225, noticed above; but it does not bear the impress of equal age, and justifies the assignment of that MS. to an earlier period.

The rest of the Plates which illustrate capital writing belong to the period of decadence, and are more or less imitative. In the Paris Prudentius (Pll. 29, 30), of the beginning of the 6th century, there is a reversion to the early style modelled on inscriptions. But place this MS. by the side of the Codex Romanus or Codex Palatinus (Pll. 113, 115), and its later style is at once apparent in the wide-spread writing and inconsistencies in certain letters (*e.g.* the letter E), indicating an imitative hand. The leaves which are prefixed to the Psalter of St. Augustine's, Canterbury, and written in imitative rustic letters (Pl. 19), are of interest, as the work of an English scribe of the beginning of the 8th century, who thus hands on the tradition of a form of writing which the Roman missionaries doubtless brought with them. And a further instance of the retention of capitals for ornamental purposes in England in the 10th century is seen in Pl. 143, from the Benedictional of Bishop Ethelwold. Finally, in Pll. 70 and 96, from continental MSS., the rustic capital has passed into its last artificial stage; and in the second instance we have a mixture of capital and uncial letters in the degraded forms in which both were expressed when they had ceased to be in ordinary use.

Uncial writing is distinguished from the capital in adopting certain round forms, as  $\Delta \theta \epsilon \omicron \alpha \upsilon$ , which more or less differ in structure from capitals, and in having some of its letters extending above or below the line of writing. Many of the round letters are evidently calligraphic evolutions of the Roman cursive letters, as seen in the *graffiti* or wall-inscriptions of Pompeii and the early waxen tablets, which lent themselves to the requirements of pen-writing more readily than the angular capitals; and the incipient forms of some of them may be seen in certain fragments of papyri from Herculaneum (see *Exempla Codd. Lat.*, tab. 2). The uncial character is found in MSS. which, without hesitation, may be placed as early as the 4th century; and in these it is in so fully developed a state that it may have possibly been in practice as a book-hand a century earlier. Caprice and fashion, however, have always had much to do with establishing such changes; and development may, under certain conditions, be more than usually rapid. The uncial continued to be the ordinary literary hand down into the 8th century; but it survived as an ornamental hand to later times.

In the *Exempla Codicum Latinorum* of Zangemeister and Wattenbach, a work more especially devoted to the subject, the course which uncial writing ran may be traced with a certain amount of precision. As a test letter, the editors of that work have taken the uncial  $\omicron$ , in the earlier form of which the first limb is not curved. To this may be added the early form of the letter  $\epsilon$ , in which the cross-stroke is set high. But, above all, in the most ancient examples we look for that firmness of stroke and general uniformity which distinguishes writing of every kind in its best period. The ancient Gospels of Vercelli (*Exempla*, tab. 20), which is not represented in our series, may be specially instanced as a typical example of very ancient uncial writing in its pure form, set in narrow columns. This MS. is assigned to the 4th century. In our series there are nineteen plates illustrating the progress of uncial writing from the 4th to the middle of the 8th century. The early date ascribed to the first, which is taken from the

\* See *Exempla Codd. Lat.*, p. 2, tab. iv.



palimpsest Cicero "de Republica" (Pl. 160), is justified by an application of the tests to which we have referred; and there can be no hesitation in admitting the 5th century to be the age of those which immediately follow, viz., the palimpsest commentary on Cicero at Milan (Pl. 112), the two MSS. of Livy at Paris\* and Vienna (Pll. 31, 32, 183), and the fragments of St. Luke at Milan (Pl. 54). The writing of the next specimen, taken from the Corbie Gospels at Paris (Pl. 87), is a little less compact, but the letters show no weakness, so that, although the MS. has been assigned by the editors to the 6th century, it may perhaps be earlier. In the following plates, however, taken from a MS. of the Sermons of St. Augustine on papyrus and vellum (Pll. 42, 43), there is a very evident departure from the older style; for, while formed with great exactness, the letters have an air of the artificial treatment which may be looked for when a style of writing begins to decline from its first purity. The MS. may, however, still fall within the 6th century. The Harley Gospels also (Pl. 16) may be placed in the same century, the writing being very close in appearance to, but not quite so compact as, that of the Codex Fuldensis (*Exempla*, tab. 34).

Once past the year 600, the decay of uncial writing rapidly advances; the letters lose uniformity and become mis-shapen, and, though there is occasionally a calligraphic revival, as in MSS. of the 8th century, the trained eye detects the imitative character of the writing. In the remaining examples we may notice the Canterbury Gospels (Pll. 33, 34, 44) and the Ashburnham Pentateuch (Pll. 234, 235) as two rare MSS. of the 7th century, containing contemporary paintings; the Canterbury Psalter (Pl. 18), written in an exact, calligraphic hand of about A.D. 700; and the Benevento Gospels (Pl. 236), of the middle of the 8th century, contrasting in its regular writing with the rough hand of the St. Gregory of Bobio (Pl. 121) of the same date.

In strong contrast to the set regularity of writing in capitals and uncials is the cursive hand used at an early time for public instruments, of which well-known examples remain in documents on papyrus executed in Ravenna. In these we find, under an apparent confusion caused by the lengthening and blending of letters and the diversity in inclination given to them, forms of characters which, in reduced size and straightened, become gradually worked into other hands, and continue in common use to the present day. In looking for the types of these letters we are fortunately helped by a few surviving examples of Roman ordinary writing which serve completely to identify them as in existence in classical times. The Society's Facsimiles furnish a good example of this writing (Pl. 159), as used for notes of money transactions dating from the 1st century of our era. They are selected from a series of waxen tablets discovered, in the year 1875, in the house of L. Cæcilius Jucundus at Pompeii, and described in the *Atti della Reale Accademia dei Lincei*, series II., vol. iii., 1875-76, pp. 150-230. These may be compared with a series of the 2nd century of our era, found in ancient mining works in Dacia, and first published by Massmann in his *Libellus aurarius*, 1840; and afterwards, with other specimens found in the same district, included by Zangemeister in the *Corpus Inscriptionum Latinarum* of the Academy of Berlin, vol. iii. Other examples of cursive writing are found in the *graffiti* on the walls of Pompeian houses, and are copied in vol. iv. of the same *Corpus* under the same editorship.

In these early specimens of cursive writing the letters retain much of the character of capitals, but in many of them the process of change towards uncial and minuscule forms is very visible. In the *graffiti*, which are generally in capitals, a cursive character is given to some of the inscriptions by irregularity and by the lengthening of certain of the letters, as c, l, and s. In the waxen tablets from Pompeii the writing is smaller, and there is a greater variety in the forms of the letters: d approaches to the later minuscule, but the stem slants from the left: b is made like the d, with the difference that the stem is curved: c is often raised much above the line: e is sometimes of the uncial form, but with the head carried above the line; it is more often represented by two vertical and nearly parallel lines—a form which is also seen in inscriptions, and appears in the ancient Latin and Faliscan alphabets. In the Dacian tablets, of later date by about a century, similar forms are retained, with variations. The inclination of the letters is to the left. The minuscule forms of m, n, r are more distinct; the n showing its origin in the capital by the centre connecting stroke in some instances being made to join the second upright stem close to the top, in others uniting with it in a curve, and producing the minuscule character.

The writing in these tablets may be taken to represent the ordinary character adopted in these early times for common purposes; but in more formal and official documents a larger and more distinctly cursive hand appears to have been used. An example has been preserved in fragments of two Imperial rescripts of the 5th century, issued to Egyptian officials. The letters of these documents are generally formed upon the lines of the early characters of the waxen tablets, but the long letters are flourished or looped, and in some others there is a positive difference. The e is formed something like a Greek cursive gamma, and m and n are not unlike the Greek minuscule mu and nu.†

In all these early examples of cursive writing forms of letters occur which are used in the formation of the pure minuscule hands of later times; and in later writings the resemblance becomes more distinct. We trace the progress in the valuable papyrus documents written at Ravenna; of which an example, dated in the year 572, is represented in Pl. 2. The advance is mostly observable in the letters a, b, d, e, m, n, r, s. The change of hands occurring in the subscriptions of three witnesses to this deed (Pl. 28) shows contemporary variations, in one of which the running character in a smaller size, as more adapted to handwriting for

\* Wrongly assigned, in the description, to the 6th century.

† See the facsimiles appended to M. de Wailly's account of the documents in the *Mémoires de l'Institut*, tom. xv.



ordinary use, is remarkable ; in the second the letters are more upright and less straggling, and the writing is more set.

Apart from the cursive hands noticed above, there is another variety found in notes and glosses in the margins of early texts, as may be seen in the Codex Bezae of Terence (Pl. 135), and in other capital and uncial MSS. The limited space available for these notes prevented an exaggerated style of writing, and consequently there was employed a neat half-cursive hand, agreeing in most of its forms with the half-uncial writing found in the texts of MSS. of the 6th and 7th centuries.

The exaggerated size and irregularity of the forms of letters are peculiar to the official documents ; but the same character of cursive writing, reduced in size, was used for the text of MSS., and then becomes what may be termed cursive minuscule. This is seen in the facsimile from the MS. of works of Avitus, Archbishop of Vienne, ascribed to the 6th century (Pl. 68). The forms of letters are similar to those in the Ravenna papyri, but by being straightened, somewhat shortened, and more evenly set, a much more legible hand is the result. In MSS. on papyrus, the same hand, varied by national characteristics, continues in use into the 7th century.

The examples of cursive writing to which we have referred show the Roman or Italian forms. The cursive charter hand used in France in the Merovingian period in many characteristics agrees with these, but differs in the setting of the letters, which are more compressed and crooked, so that the writing presents a peculiarly intricate character to the eye. The long letters, instead of being looped, are finely pointed at the extremities. Individual letters are for the most part of the same type as the Roman, with slight variations. The *a* is generally open : the stem of *d* is carried further below the line : *g* is closed : and other differences will be detected in comparing Pl. 119 with that of the Ravenna papyrus. A century later a greater regularity is obtained, with straightening of the long letters : the size of the writing is reduced, and words are in some degree properly separated. In the forms of individual characters there is not much change ; but ligatures are less frequent (Pl. 120 ; A.D. 750).

With the introduction of Christianity into the several states of Europe grew up a new literature, and gradually a far more extensive diffusion of it than in the earlier centuries ; and, as a necessary consequence, increasing attention was given both to the beauty and to the legibility of forms of writing. This shows itself first in the formation of the Uncial from the Capital, and subsequently in that of the Minuscule. We find the future birth of this latter hand indicated in the introduction into the Uncial of forms of letters modified from those traced in the Cursive up to the 1st century of our era. The admixture of the characters is never found with capitals ; it began with the uncial hand, of which no example is referred to a date earlier than the 4th century. How far the change originated in a particular locality is uncertain : of the earlier examples few can be traced to the places of their production. We find, however, that in the course of the 6th century the mixed hand was in very general use. It is seen in MSS. written in Italy and France ; and it is very distinct in early Irish MSS. It probably came into formation in the 5th century ; and what can be clearly traced is, that out of it was evolved that small, rounded, and evenly set writing which, in the 9th century, superseded all other forms, and, with certain variations in different countries, settled into general use to the exclusion of earlier hands.

Taking from a continental MS. our first example of the growth of a minuscule hand, we refer to Pl. 136, reproduced from a volume of the works of St. Hilary, which may be assigned to the beginning of the 6th century. Although the general aspect of the writing, from its size and the roundness and boldness of the letters, suggests an uncial character, it is found that almost every letter has assumed a form which we recognise as proper to set minuscule writing. Of the letters newly, as it would seem, imported into the uncial writing, the *a*, *d*, and *p* are generally open : *f* and *s* are slightly raised above the line in fine curved strokes added to the stems : *g* is flat-headed : the final stroke of *m* is not curved inwards at the bottom : *r*, having lost the loop of the capital, has already attained much of the true minuscule shape. The regularity and whole appearance of the page denote a well-established use of these early forms of letters characteristic of minuscule writing. The following Plates—161, 162—from a MS. formerly belonging to the monastery of Bobio, and containing the sermons of St. Severianus, show a certain progress in the reduced size of the letters, which are also much less uniform. Pl. 138, also from a Bobio MS., and attributed to the end of the 6th or beginning of the 7th century, has much affinity with Pl. 136, but shows advance in the closing of *a*, *d*, and *p*. In Pl. 137, from a MS. of the same monastery, undated, but attributed to the 7th century, the writing, though more formal and bearing traces of the uncial origin, is of the same character. The letters *d* and *p* are closed : the *a* is somewhat squared at top.

But it was not until the revival of literature under Charlemagne that considerable progress appears to have been made towards the formation of a pure minuscule writing. By the appointment of Alcuin of York as chief instructor of the School of the Palace, the Emperor took the first step towards the revival of education in his dominions. Then it was that the necessary revision of the corrupted texts of the Scriptures and works of the Fathers, and the multiplication of MSS. as instruments of teaching, opened the way to the establishment of schools of calligraphy. Chief among them was that of the Abbey of St. Martin of Tours, to which Alcuin retired from Court to become its abbat in the year 796, and which rose, under his fostering care, into the first rank as a centre of learning, in whose busy scriptorium a clear and simple minuscule was evolved. Called upon to give splendour to MSS. of the Scriptures, the penmen of the new schools reverted to the older styles and revived the ornamental use of the Uncial and Capital, together with that of stained vellum ; and artists were employed in embellishing the volumes with elaborate ornamentation, gilt and richly coloured, inspired by examples from Byzantium. It is to be noted, however, that the Irish and English



schools of calligraphy have left their mark in the first productions of the new style. Details of their forms of ornament are there ; and it is not too much to attribute to the clear and regular writing of the English MSS. which Alcuin had studied in the library of York some influence in the elaboration of the Caroline Minuscule, which, freeing itself from useless intricacies, rapidly established itself at the beginning of the 9th century in the Frankish Empire, and became a type to be imitated in neighbouring states.\*

But before this change can be further considered, the handwriting of different nationalities claims our attention. In France, as we have seen, a rough minuscule hand had arisen, founded on the old Roman cursive hand of diplomas. As used for books, this, the so-called Merovingian, hand is freed from much of the superfluous extravagance which distinguishes it in charters, and appears in a more formal style. By its side, and derived from the same sources, stand the Lombardic and Visigothic minuscule hands ; the latter peculiar to Spain. The Lombardic should be properly defined as the Italian hand developed in the 9th century, and practised at such centres as La Cava, Monte-Cassino, and Bobio. The term, however, has been applied to writing of a similar cast which is found in MSS. of French or other non-Italian origin of earlier date, and, as so used, is convenient for indicating the hand which, while in form of letters it differs little from the type called Merovingian, is distinct in its greater roundness, breadth, and solidity. Under this title, then, are grouped the examples in our series which answer to the description here given. In Pl. 8 and 9, from a MS. of the 8th century, we have this style of writing, still bearing evidence of its primary derivation from the Roman Cursive. In Pl. 184, 185, 92, are represented three MSS. showing different modifications between the years 794 and 840. In Pl. 146, of the 12th century, is an example of the peculiar broken and angular kind of writing into which the hand had been then developed by an ornamental treatment of its letters, and which it continued to follow in the 13th century. This broken Lombardic hand is confined to Italy.

Akin to the Merovingian and Lombardic, and, like them, developed out of the Roman Cursive, is the Spanish minuscule hand, termed Visigothic. In the forms of letters it agrees with the Lombardic, but is generally stiffer. A characteristic letter is g, open at top, and resembling a q. This writing has a distinct system of abbreviations, forms of contraction, and punctuation. The colours used in the ornamentation are also peculiar. The Visigothic minuscule is represented in our series by facsimiles from two MSS. only, of the dates 919 and 1109 respectively (Pl. 95 ; 48, 49).

Turning to the consideration of the condition of the art of writing in our own Islands during the period through which we have been passing, we find during a succession of centuries peculiar forms, giving a character to the national hand, distinct from that of any of the continental states ; and all evidence directs us to look for their origin in Ireland. It was in the natural course of events that it should be so. Although never brought under the Roman yoke, it cannot be conceived that Ireland was excluded from the benefits of Roman literature. These would be within her reach, if not otherwise, certainly through intercourse with England ; and, in the security she enjoyed, literary studies could be prosecuted in her schools with more advantage than in the sister island. We know enough of the early Irish Church and of St. Patrick's foundations to be certain that they offered encouragements to literary culture. The libraries necessary for studies, ecclesiastical or profane, could in the first instance have been formed only from MSS. obtained more or less directly from the Continent ; and these would be the models on which in their isolation Irish scribes would form an independent system of calligraphy. They would derive their first types from Roman use, but would develop them without assistance from foreign schools. All that we know of the Irish MSS. conforms with this view of the origin of their character. The earliest examples have perished ; but some few remaining volumes assigned to the 6th and 7th centuries show that, at that time, a modification of the uncial hand was in use, differing but little from a style of writing practised abroad, but with an added beauty of form surpassing that of any other school. The style of continental writing which the early Irish book-hand most nearly resembles is that which we have dealt with above in discussing the development of minuscule writing. The half-uncial MSS., of which that of St. Hilary (Pl. 136) of the beginning of the 6th century is the earliest example in our series, when compared with the early Irish MSS. (including also the cognate Lindisfarne Gospels), show a striking similarity in the foreign and native hands. A Biblical commentary in the library of Monte-Cassino, of the middle of the 6th century, a facsimile of which is given in the *Exempla Codd. Lat.* (tab. 53), is written with more than usual care, and makes the resemblance appear still stronger. This similarity of forms cannot be accidental, but proves that we must look for a common origin for both hands. The immediate connexion between them also cannot date back to a period much earlier than the age of the earliest existing Irish MSS., for in the similar developments in the two hands the likeness is too close to admit of a descent by different lines from a remote origin.

The fame of the Irish school of calligraphy has been handed down to us from early authorities ; and the Book of Kells, though much impaired in condition, survives to prove how well it was founded. The beauty of the writing, as well as of the coloured ornamentation for which this MS. is so remarkable, far exceeds that of any known continental example of the same date. So much skill of penmanship and elaborateness of design, combined with delicacy of colouring, could hardly have been reached within the period of a single generation.

\* Of the more splendid MSS. of Charlemagne's school no examples are given in the Society's Plates. They have been represented however in many publications, and most perfectly and fully, in colours, in Count Bastard's magnificent but unfinished work, *Peintures et Ornaments des Manuscrits*. Autotype facsimiles from the beautifully illuminated Gospels, written in gold, in the Harleian Collection, will be found in Part ii. of the *Catalogue of Ancient MSS. in the British Museum*, about to be published. Two of the Society's Plates, nos. 70 and 96, show the use of capitals consequent upon the Carolingian revival.



We cannot trace them to any external source; and are forced to conclude that, in Ireland, although the forms of writing were adopted as elsewhere from the Roman system, an independent school of calligraphy was founded at an early period and brought to great perfection. From this school England took its model, and formed upon it a national character; and through England much of Irish forms of writing and ornamentation made its way to the Continent and entered into the system in common acceptance. But not only through an English channel, at a comparatively late time, did this influence work. At a time when barbarism and semi-paganism prevailed in foreign countries, Christianity flourished in Ireland, and Irish missionaries were the agents of introduction of both literature and religion into many of those states. The monasteries founded by St. Columbanus and his successors must have been supplied with copies of the Scriptures and other MSS., brought, we may assume, in great part from Ireland; and the peculiar character of Irish calligraphy would have been followed, probably for some generations, in those houses. Traces of this influence are visible in particular localities, as at St. Gall; but how far it extended, or to what degree it led the way in important changes, such as the formation of the minuscule from the uncial hand, is not made clear.

Of the use of pure capitals in the Irish School we have no examples; and the *Facsimiles of National MSS. of Ireland* show none in which a pure uncial character is adhered to. As we have noted above, the earliest Irish MSS. are written in a modified form of uncials, in which we see the process of development of the set minuscule form of the larger character. The finest of these examples, if not the most ancient, is the Book of Kells, of which we have already spoken, and from which several facsimiles of our series are taken (Pl. 55—58, 88, 89). In this MS. and in a few others, as the Psalter styled the Cathach, and the Gospels of Durrow, of which specimens are given in *Facsimiles of National MSS. of Ireland*, vol. i., pll. iv—vi., where they are ascribed to the latter part of the 6th century, we find in full action the process of breaking up the uncial hand by admixture of forms of letters afterwards adopted for the set minuscule, a process which we have seen simultaneously at work in Italy and France. The Book of Kells is also of special value, inasmuch as it contains different varieties of handwriting. In addition to the round half-uncial hand just referred to, which is represented in Pl. 55, we have two other styles exhibited in Pl. 88. The first of these, seen in the lines occupying nearly the whole plate, is transitional, and goes a step nearer to a minuscule form of writing, the letters being thinner in stroke and more compressed; the second, exhibited in the last line, is entirely minuscule and of the character called pointed. This pointed hand became the ordinary cursive hand of the Irish, which has lasted to the present day.

In England the influence of the Irish School is unmistakably apparent; and peculiar forms and treatment of letters characterising English writing down to the time of the Conquest can be traced directly to Irish examples. In the MS. of the Lindisfarne Gospels (Pl. 3—6), of about the year 700, we find a direct imitation of the half-uncial characters of the earlier Book of Kells, with this obvious difference that the letters are reduced in size, and therefore already assuming more of a minuscule appearance. The a has almost lost the curve of the upper extremity of the second stroke: the d and p are nearly, and sometimes quite, closed: the n-shaped r is more frequently used, and, at the end of a line, by expansion of the second stroke, it approaches the form of the continental minuscule.

A further advance to a pure minuscule form is very decidedly shown in the Durham MS. of Cassiodorus, of the 8th century (Pl. 164); not, perhaps, because of difference of age, but because, the text not being of the same sacred character, the MS. is less sumptuously executed and a more fluent hand is employed. Accordingly, the letters have lost much of their solidity and stiffness, and, at the same time, their regularity and evenness; and some are changed in form. The a is often the pure minuscule, in which the second stroke is unbent at top, slanting in a firm line to the right upon the bow formed by the first stroke: the n and u show a disposition to turn at the end: the r more rarely takes the form of a capital: the straight s, in a shortened form, is occasionally used at the end of a word.

MSS. are wanting to supply continuous examples of the use of the English rounded minuscules in the following century which might serve to exhibit the changes in the letters very forcibly. The "Liber Vitæ," of Durham (Pl. 238), which may be assigned to about the year 840, in its formal list of names, is of rather an exceptional character. Here, however, may be observed a general disposition to discontinue the bending of the stems of b and l; the closing of d and p; and the upright form given to y, contrasted with its inclination to the right side noticed in the earlier MSS.

Coming down to the 10th century, we have an exquisite specimen of calligraphy in Pl. 240, taken from the Durham Ritual. Here we find the minuscule character completely formed, although the actual changes in the forms of the letters are not strongly marked. The bend in the tall letters has altogether disappeared; the a has lost its uncial form and is squared at the top: the e, though slightly raised above the line, is always closed: the round s is disused: the words are regularly separated.

In the beautiful plates (nos. 188, 189) from the Salisbury Psalter, which may be referred to about the year 969, we notice a greater stiffness than in Pl. 240 and less play in the formation of the letters. The letter a has lost the squareness at top: the curve of the b and the l has lost its roundness: the head of the e is an addition to the stem, the top of which projects: the bow of the p is smaller: the first limb of r descends below the line.

Pl. 71, 72, from Ælfric's Heptateuch, written early in the 11th century, show the disposition of letters to turn at the ends and connect themselves with those that follow. The archaic character which had survived in some of the letters, notably in open p, has altogether disappeared. The peculiar formation of



e, noticed in Pl. 188, 189, remains. It will be observed in respect to writings in English that the Runic forms of th and w—the thorn and the wen—are retained; and the former will be found in use in the 15th century.

We have referred to a pointed minuscule writing peculiar to these Islands in use from a very early period to the 11th century in England, and to a much later time in Ireland, where it had its origin. We have pointed out an early instance of it in Pl. 88, taken from the Book of Kells. It appears only in a few words, but sufficiently to prove the use of it at this early period. Somewhat later, we find it in abundant examples as an English hand. In charters it can be followed in its changes from the middle of the 8th century to its final absorption, in the 11th, in the minuscule hand borrowed from the Continent.

An excellent specimen of this pointed minuscule hand, as used for the text of a literary work, is given in Pl. 141, taken from a MS. of Beda's Ecclesiastical History, of the 8th century. The writing is angular; the extremities of the letters, as in the m and n, are tapering; the strokes of letters descending below the line are lengthened; the long s is in constant use. It is seen again in Pl. 165, from a MS. the date of which can be fixed at from 811 to 814: and it will be noticed that, although the general character of the hand is distinctly different from the rounded minuscule of the same period, the forms of individual letters differ rather in the sharpness given to them in the pointed style than in general formation. The two styles may be said to meet in Pl. 139, taken from another copy of Beda's History, also of the 8th century. A more minute progress of the pointed hand may be traced in the monastic charters, fortunately preserved to us in sufficient numbers, the Museum series of which has been printed in autotype facsimile. Its general course of change is shown in Pl. 13, 23, 165, 11, 24, 168. The straggling hand in Pl. 168, of the middle of the 9th century, resembles in some respects that which in the charters is found connected with the kingdom of Wessex, and indicates a rudeness and want of calligraphic skill rather than a distinct variety of hand. It is very interesting as showing local peculiarities of style.

On a review of what has been brought forward it will be seen that we have abundant evidence of a pure minuscule writing in common use in this country from early in the 8th century, and retaining its characteristics until political and other influences led to its assimilation with the later formed minuscule hand of the Continent. This we know originated in the schools established under Charlemagne and in the first instance directed by Alcuin.

The opening of the 11th century is the beginning of a fresh departure in the history of writing in Europe. Writing shares in the general animation in the Christian world of literature and art. The extension of religious establishments at this time multiplied local centres at which writing was cultivated for literary and other purposes. Settled forms of government and advanced civilisation occasioned a more general use of writing for the various requirements of life. Accordingly, the materials for its history begin to accumulate, and the diversities of hands become numerous. We shall make no attempt to describe those minute changes which it underwent at short intervals, but content ourselves with indicating the general character prevailing from period to period. For, as in architecture, and in art generally, no less than in theological sentiment and literary tastes, in these early times common forms appear in the writing of the different European states, only slightly modified by national character. All use a carefully formed and set minuscule hand for texts of the Scriptures and finer manuscripts; and all use special hands for official and legal purposes. As time advances, identical characteristics appear simultaneously in all of the countries under consideration, and general conditions are observed, however much of freedom there may be in introducing minor variations. Plate 97, dated at A.D. 989—1008, gives an excellent illustration of what we may call a new school of calligraphy, and at the same time of adaptation of different hands to particular purposes. The text of the Psalm is written in bold minuscules recalling the period of early growth from uncial forms, and fine uncial characters are used for the opening words; while in the margin is an example of the minuter hand suitable for the commentator's notes. The actual shapes of the letters however are the same in the two writings. The characteristics of the period are the open head of a; the closed head of g; the r carried below the line, and with contracted second limb; the long s at the end of a word; and the general disposition to turn at the end of m, n, and u. An eminently characteristic feature is the large initial letter with its finely-executed miniature. The succeeding Plates, embracing the entire 11th century, further illustrate the uniformity of the general character of hand in different countries. The Psalter first noticed was written in the Abbey of St. Bertin in St. Omer; seven are from English MSS.; Pl. 61 is from a MS. of the Netherlands; and Pl. 191 is from a MS. written at Ratisbon.

During the 12th century the book-hand retains its roundness, but is reduced in size and is generally more compact. The letters lose their archaic formality. In Pl. 62, dated in the year 1129, this is apparent, particularly in the letters f, g, p, and t. The round begins to supersede the long s at the end of a word: the r is kept to the line level, and it takes the round form when following o: double i is marked with a thin slanting stroke over each letter. Later in the century, as in Pl. 213, from a finely-written Belgian MS. of the Scriptures dated in 1160, and in Pl. 37, of the year 1176, the letters are narrower, and have a certain play produced by pressure of the pen at top and bottom; and this characteristic extends into the 13th century. The letters c and t, following the old usage, are joined at the top by the semicircular ligature above the line. The ink is black, and the writing is in thick strokes.

Early in the 13th century a very beautiful hand is developed, retaining some of the characteristics referred



to as belonging to the end of the preceding century, but smaller and more delicate. The growth of this small hand was probably, in a measure, promoted by the demand for copies of the Bible convenient for portable chapels, to meet the wants of the Crusaders. These are still extant in considerable numbers, under dates extending through the century. Pll. 73, 74, from a Bible written in St. Augustine's, Canterbury, in the second quarter of the century, afford a beautiful example of the hand. From these Plates, and from Pl. 196, taken from the superbly illuminated Psalter of the year 1284, it will be seen that a generally more ornamental form is given to the letters. The height of the raised letters is usually reduced. The i, m, n, and u are pointed at the extremities, giving an angularity to the curves. The final strokes of these letters, and of the r also, are turned at the bottom: g is closed above and below: i is marked with a fine stroke, not only when in conjunction with the same letter, but when single: final s towards the end of the century is generally the round letter: the stem of t begins to be raised above the head cross-stroke, although but slightly. Letters often combine with a following vowel.

A comparison of the same class of writing used in the 14th and 15th centuries, as seen in Pll. 147, 99, 148, 225, 226, shows a degeneracy from the earlier examples,—less of play in the letters and less symmetry. It will not be necessary to point out particular variations in shapes of letters, which have generally a blunter appearance.

In examining the minuscule writing of the period from the 11th to the 15th century, we kept our attention to the formal hand used in books of a more or less careful and even ornamental class, and in these the progress of change is found to be very gradual. But in looking to the charter hands of the same period, examples of which are intermixed with those of the class referred to, we are struck with the much greater variety of hands. These, also, however, on close inspection, will be found to have forms characteristic of the dates they bear.

In speaking of the pointed English hand in use for charters of the Anglo-Saxon period, we noticed the inroad made upon it by the Caroline minuscule forms, first introduced in the course of the 10th century; and a still more decided innovation is produced by the influence of foreign systems which followed upon the Conquest. In French royal documents of the time, and of the century immediately preceding, we find characters distinctly descending from the early cursive writing of the Continent, associated with minuscule forms of letters and methods of writing. The letter a is open; c is raised above the line, as also is o very frequently; the long-stem letters are carried high above or low under the line, and their extremities are fined off to a point. A similar hand with variations is used in papal bulls of the time; recalling in these respects the ancient cursive. In England the hand for royal charters shows much the same features; and in monastic and private documents in which the more ordinary minuscule hand is commonly used, the disposition to lengthen these letters is strong though more restrained. Illustrations of the continental cursive hand used in England for royal and to some degree for private charters and legal instruments, from the latter part of the 11th century onwards, are found in Pl. 192, containing copies of charters of Henry the First and Stephen. The long tapering letters are similar to those in French documents of the 10th and 11th centuries, and there are a peculiar angularity and a disproportion of capitals and particular letters, which, with certain modifications and change of forms, are carried on into the 14th century. Some of these changes are in so general use, and are adopted so simultaneously, that they become criteria by which the age of the document in which they appear may be determined very closely. They cannot however be fully represented without the help of tables.

We have the evidence of ancient writers that in early times books were sometimes made as beautiful to the eye as taste and lavish outlay could effect. They would be written in large characters, in letters of gold or silver, on purple vellum; titles would be written in colours, and the text would be illustrated with coloured drawings: and although no actual examples of such sumptuous productions of classical times survive to which we can refer, manuscripts of very early date remain, both Greek and Latin, which enable us to realise what these volumes would have been. Our own Facsimiles include copies of pages from two Virgils of the 3rd and 4th centuries, illustrated with miniatures, classical in style, which are set within frame-borders, coloured red and partly gilt (Pll. 114, 117); of miniatures in a MS. of the Iliad, of the 5th century (Pll. 40, 50, 51); of a drawing in a Greek MS. of Genesis, of the 6th century, in the Imperial Library of Vienna, in which the text is written in silver letters on purple vellum, and is illustrated with numerous coloured drawings, classical in style (Pl. 178); and of a page from the Gothic translation by Ulfilas of the Gospels, also of the 6th century, written in silver and gold on purple vellum, with the tables of the canons in silver arcades (Pl. 118).

Of ornamentation at this early period, as distinguished from figure illustration and use of gold and silver for the writing, examples are less numerous. But we may take in evidence of the use of it such MSS. as the Dioscorides of Vienna, of the 6th century, in which a finely-designed border encloses the principal miniature; or, still more to the purpose, those fragments of the Eusebian canons on gilt vellum, of which a facsimile is given in the *Catalogue of Ancient MSS. in the British Museum*, Part I., pl. 11, and in which the canons are enclosed in arched borders, richly coloured and ornamented with geometrical and scroll patterns, portrait-medallions being also introduced. These remains are assigned to the 6th century, but they indicate a much earlier use, which may be inferred also from the examples of a similar character, in the later period of revival of calligraphy under Charlemagne, evidently copied from Byzantine originals.

In the illustrated Ashburnham Pentateuch of the 7th century (Pl. 235) we have an excellent example of coloured illustrations occupying the entire page. The drawing of the figures and the costume is in a debased



Roman style. Proportions are observed in the figures, and drapery is drawn with an effort towards true delineation. Successive scenes are represented in compartments of the same painting.

Of what is properly called illumination, or ornamentation of the text of MSS. by use of gold and colours, embellishment of initial letters, and introduction of borders of various designs, the richest examples are not met with in Greek MSS. In those of the finest class gold is used for enrichment of the decorated initials; but of other ornamentation, only head-pieces are introduced at the beginning of books, consisting of tessellated or geometrical patterns, in the earlier times, and from the 11th or 12th century onwards of coloured foliation set in circles or lozenges, generally on a gold ground. A deep blue is the predominating colour.

In Western Europe, the earliest established school of ornamentation is undoubtedly found in Ireland. Whence and under what circumstances it had its origin is not exactly determined. The most developed as well as the most beautiful example of its character is in the Book of Kells. In this wonderful MS., to which we can hardly assign a later date than the end of the 7th century, are combined great taste of ornamentation of the most elaborate character and remarkable delicacy of colouring; and in both design and colouring no trace appears of other known schools of illumination with which it can be connected. This school seems to be to a great extent of native origin, for the spiral patterns peculiar to it are proper to Celtic metal work, from which they seem to have been adopted. For our present purpose it is sufficient to notice the existence of the ornamentation of the Irish school, and to point out that although it was for a time confined to these islands, being imitated in England, it may be looked upon as the origin of systems of illumination which at a somewhat later period sprang up on the Continent, and notably of the Carolingian.

In the school of calligraphy under Charlemagne and Alcuin decoration is lavished profusely on the more important manuscripts, and especially on copies of the Gospels. In these the tables of the Eusebian canons are set in architecturally designed frames in the form of arches, which are usually enriched with various patterns of mouldings, the supporting columns being often coloured as of variegated marble, or otherwise decorated. The text is enclosed throughout in coloured borders ornamented with architectural patterns; and the initial letters of books and chapters are also elaborately ornamented. A miniature of the Evangelist, with accessories generally in the nature of buildings, is prefixed to each of the books. Throughout gold is liberally applied to enrich the designs; and in some instances the text is written in letters of that metal or of silver, and on purple vellum. The Irish influence is shown in the general treatment of the principal initial letters and in the adoption of interlacings in the ornamentation.

In England we find an original school of art developing itself, both in composition of subjects and in character of ornament, during the latter part of the 10th and the following century. We may point to examples in Pl. 47, 144, 98. Energy and exaggeration of expression are remarkable in the action of the figures; with stiff and conventional treatment of drapery, which in other examples has commonly a fluttering motion and jagged outline at the extremities (Pl. 145). Gilding is freely used.

The influence of the Irish school on Continental practice of illuminating has been noticed; and we may call attention to the remarkable instance given in Pl. 124 of the reaction of Continental on English art. It is taken from a series of Bible illustrations painted probably in Winchester, but the particular miniature is the exact copy in design of the treatment of the same subject in Greek MSS. of the period. The colouring is not at all English: it is essentially Italian. What cannot fail to occur in comparing the English paintings of the series with this one is, that the artist, though preserving the national characteristics of action and expression as well as of colouring, has certainly felt the influence of the superior skill and method of the foreign school.

It is from the latter part of the 12th century that the art of illumination begins to be practised extensively, and, in connexion with illustration by miniatures, passes through successive stages of excellence until it gradually becomes extinguished by the substitution of printing for the use of manuscript. This cultivation of the art may be accounted for by the spread of education and the increasing demand for copies of the Scriptures and books of devotion among the laity. These would be wanted in the families of the great and the wealthy, who frequently had their private chapels. The growing demand led to the practice of the art by professional painters—no longer confined to monastic houses. In the households of princes a miniaturist is among the retainers receiving regular stipend. Bibles were made portable, and were greatly multiplied in number: they were rarely without decoration, and that of the finest kind.

The book of devotions in most common use in the 12th and two following centuries was the Latin Psalter, extant copies of which exhibit interesting examples of the illuminator's art. They are usually preceded by the calendar of festivals of saints, in which sometimes illustrations of the seasons are introduced, and the names of the principal saints are written in gold; others in red or in blue ink. Following the calendar is often a series of miniatures of the life of Christ. As the art grows, the painter's skill is applied to decorate the borders with foliage and with figures of animals, or grotesques, as seen in Pl. 196; and in the 14th century miniatures and slightly-tinted drawings are introduced into the margins and in particular divisions of the text (Pl. 147).

Books of Hours, or Offices of the Virgin and the greater festivals, succeed to Psalters as devotional books, and are in many cases enriched with miniatures and borders painted by artists of the first class. Truth to nature, together with the most refined delicacy of execution, is found in portraits and figures.

The character of the ornamentation often serves to determine the age and nationality of a manuscript, for it varies perceptibly and consistently from time to time, and is generally marked by features peculiar to



usage in particular countries. The chronological progress, as well as the national features, may be conveniently traced in the decoration of the initial letters and in the form and ornamentation of the borders.

In the earliest MSS. no ornamentation is given to the principal initial letter, which is only, if at all, distinguished by being somewhat enlarged. There is little character, moreover, in the border, which is only introduced as a frame to the illustrative drawing, and consists of simple coloured bands.

In Greek MSS. the practice of embellishing the principal initials comes into use as early as the 9th century, when we find them enlarged and coloured, in some degree ornamented and generally elongated. In the 10th and 11th centuries, the symbolical hand extended from the centre of the letter is a frequent device. Borders are not used for the text, and miniatures are often introduced without them.

The earliest practice in Europe of decorating both border and initial letter, and the finest examples in both, may justly be claimed for the Irish school of calligraphy. In its earliest surviving productions, as in the Book of Kells, miniatures and pages of text are enclosed within deep borders elaborately ornamented with interlacings, dragons' heads, and patterns peculiar to the school (Pl. 58, 89). The principal initial, often with some of the succeeding letters in combination with it, is formed into a splendidly illuminated design occupying the entire page and covered with interlacings of drawn-out animal forms, spirals, and other patterns, generally in compartments. The colouring is in red, purple, violet, green, and light yellow, of a fine quality. The smaller capitals also throughout the MS. are coloured, and those of chapters are more or less decorated. A characteristic of Irish ornament, and of English imitation before the Conquest, is the custom of surrounding the design or the ornamented letter with small red dots (Pl. 4, 6, 22). How much the Irish school of ornamentation surpassed the Continental before the Carolingian period may be inferred from its adoption for the beautiful Canterbury Psalter in the British Museum. The text is written in finely-formed uncials; but the treatment of the initials is entirely after the Irish school, with the addition, however, of gold for the ground. Colour is laid on in bands in the line occupied by the ornamented letters.

On the Continent, after the classical period, the disposition to decorate a manuscript shows itself in the ornamentation of the principal initials. These are greatly enlarged, and are composed of designs introducing dragons' heads and forms of fish, birds, and other animals. The style prevails from the latter part of the 7th through the 8th centuries, and is worked with much variety of invention and great skill. Fanciful forms also are given to letters composing the words of titles or colophons. The establishment of the new school of calligraphy and ornamentation of MSS. under Charlemagne, already referred to, introduced Byzantine treatment of borders, with the addition of interlacing and other Irish forms of decoration of initials. It was imitated at the time and in subsequent centuries in other Continental states, but died out in France itself and in the Netherlands during the 10th century. At this period ornamentation of borders and initials made no progress in those countries. In England, however, the taste for ornamentation survived, and late in the century a very effective style of border to the miniature is developed, consisting of conventional foliage intertwined on gilt bars in very bold designs. The illuminated initial generally retains the interlacing pattern borrowed from Irish MSS.

Under Continental influence, the use of this peculiar character of border is dropped in England, late in the 11th century; and, in the following century, the border to a miniature is a narrow frame, carrying a scroll pattern or architectural moulding. During the same period progress is shown in the treatment of the initial, both in this country and on the Continent. The practice grew of introducing miniatures into the larger initials, as is seen in the fine example given in Pl. 97. The letter itself continued to be treated as a subject for designs of various devices, sometimes grotesque, and generally bold and effective. Interlacing was still used, and the letters were often foliated at the extremities. For less handsomely illuminated MSS. of late 11th and early 12th centuries, initials are simply coloured and ornamented with a few dots or pearls at intervals. In the large folio Bible of the 12th century the principal initial and some of the succeeding letters are formed into a bold design ornamented with interlacings of branches with foliation, and introducing figure illustrations: the whole on a large scale and enriched with gilding. A notable ornament of the Psalter at the end of the 12th and in the earlier part of the 13th century is that of the initial B of the first psalm, presenting itself in a very elaborately executed design of interlacing in which miniatures are sometimes introduced, red and blue predominating in the colouring.

Rapid progress is made in illumination generally, and particularly in the ornamentation of the principal initial letters in the 13th century. In the finer MSS. the letter is outlined in gold on a coloured or diapered ground, and within it is frequently introduced a miniature having reference to the text. Sometimes it is extended into the margin, throwing out a pendant, generally foliated at the end. Examples occur of a principal initial being greatly widened, so as to fill the margin, and made the frame of a series of miniatures (Pl. 73). Smaller initials are embellished with delicate scroll patterns, lines, and flourishes, leading from them upwards and downwards, in blue and red and sometimes green ink. This species of ornamentation commences, in a simple form, in the 12th century, and is further developed in the 14th and 15th centuries.

The practice of decorating an initial letter with a pendant, taking the form of a leafy branch, gradually extended to the introduction of a complete border to the page. In the 13th century, the branch becomes a narrow stem ending in a bud or cusp. At the end of the century, a stem with foliation extends along the margins and forms the border to the page. It is a frequent practice to introduce figures of animals, and subjects generally grotesquely treated, on the limbs of the branching stem (Pl. 196). Gold is much used for this style of illumination.



Early in the 14th century, the stem connected with the initial letter is carried round the page as a solid border, and made to throw out slender branches with buds or leaves, as in the beautiful example in Pl. 99. In English MSS. of this period the daisy is often introduced as an additional ornament. The ivy-leaf is ordinarily used for the foliation, but in some instances many varieties of leaf are selected, and are represented with truth to nature. As in the previous century, figures are introduced for further ornamentation; and the lower margin of the page is sometimes used for a series of drawings, often of legendary subjects or human pursuits, no way connected with the text. In French MSS. the motive of the branching stem is further developed until, at the beginning of the 15th century, the margins are closely covered with a delicate tracery of tendril and ivy-leaf, which becomes a simple filigree work sprinkled with gold spots (Pl. 224).

With regard to the initial, it may be mentioned that a characteristic of early 14th century treatment is the architectural outline, representing the section of the mouldings of a column, generally coloured red and blue. The letter is filled within with foliage, flowers, figures, or formal patterns.

A character of ornamentation to the border peculiar to England, and prevailing from the close of the 14th to the middle of the 15th century, is seen in Pl. 101. The border stem, springing from initials, is ornamented at the corners with broad foliage and flowers, out of which, and from the sides of the stem, spring delicate branches throwing out thin twisted tendrils, with sprinkling of gold buds. The hair-like character of the tendrils is characteristic. Blue and red are chiefly used, with sometimes gold for the stem. In later examples the border is deeper and continuous, and the sprigs less fine and without twisted tendrils.

In French MSS. in the 15th century, vignettes and figures of animals and flowers are introduced into the fine filigree work of the border; and this is gradually superseded altogether by patterns of flowers and foliage. In Flemish MSS. of the period, pearls and jewels, or medallions variously set, and other devices, are painted on a gilt or coloured ground.

In Italian MSS. the border is not a feature of ornamentation until, in the 14th century, we find it in the form of a single stem with foliation twining round it at intervals and ending in broad leafage. The introduction of gold spots here and there characterises the school. In the middle of the 15th century a prevailing design is an interlacing of branches or delicate sprigs in white, after the manner of the 12th century, intertwined on gold stems, and sprinkled with gold buds. As the century advances, the design is extended and fills the margins. At the end of the century the white interlacing becomes a closer pattern of delicate tendrils, and the gold spots throw out fine hairs; and portraits and vignettes, cameos, vases, and other objects, are introduced, the whole border being exquisitely coloured, and the designs heightened with gold. Another character of Italian border ornamentation of this later period is that of a simple flower pattern, carried in a broad band down the margin, or in a narrower strip between the columns of the text, most artistically treated in the colouring.

It would be out of place to follow more minutely the varieties of design in which the Italian genius is fruitful at the time of the Renaissance. Nor would it be advisable to attempt to follow the characteristics of manuscript ornamentation in other states not noticed in this sketch, the niceties of distinction being difficult to represent without the help of examples. Of German art, however, it may be briefly said that, although a fine school was developed in the 10th century under Byzantine influence, it failed to sustain itself; and that through the 12th, 13th, and 14th centuries both miniatures and decorations are wanting in finish and delicacy of colouring, and are altogether a century behind the standard attained in France, Belgium, and England.

In studying the history of the ornamentation and illumination of MSS., attention should also be given to the painting, in respect to quality, selection, and mode of application of the colours. These often serve to indicate both the age of a MS. and the country in which it was produced. But the niceties of variation which may guide the judgment in decisions on the evidence of colour cannot practically be discussed without the help of examples. The use of gold, too, varies at different times. In the earlier periods it is laid on flat, and is used in a liquid state for writing. At a later time it is raised on cement. Late in the 12th and in the following centuries it is laid on in the leaf and burnished, and is often pricked or stamped with a pattern. In the 15th century it is often used in the powder.

The quality and preparation of the vellum also give evidence of the age and country of MSS.: as, the extreme thinness of that of the earliest times; the stained or coloured skins of the Charlemagne period; the thickness and dark colour of those of Irish MSS.; the delicacy of the uterine vellum of the 13th century; the white and polished surface of Italian vellum. These and other features in the material, whether vellum or paper, are only distinguished by long familiarity with MSS. of various ages and countries.





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106. BIBLE: "COD. ALEXANDRINUS." GREEK. [5TH CENTURY.]
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141. BAEDA. LATIN. [8TH CENTURY.]
- 142-144. BENEDICTINAL. LATIN. [A.D. 963-984.]

\* Wrongly assigned to the 6th century in the description.

† There is more reason to assign the MS. to this date than to the 4th or 5th century.

‡ Wrongly dated 889 in the description.



145. EASTER TABLES, ETC. LATIN. [BEFORE A.D. 1058.]
146. "EXULTET" ROLL. LATIN. [12TH CENTURY.]
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186. COUNCIL OF CONSTANTINOPLE II. LATIN. [ABOUT A.D. 888.]
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- 188, 189. PSALTER. LATIN. [ABOUT A.D. 969.]
190. AUR. PRUDENTIUS. LATIN. [11TH CENTURY.]
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192. CHARTERS, OF HENRY I., ETC. LATIN. [A.D. 1100-1115, 1120-1135, 1136-1139.]
193. CHARTERS, OF MATILDA, ETC. LATIN. [A.D. 1141, A.D. 1165.]
194. CHARTER OF HENRY II. LATIN. [A.D. 1174.]
195. CHARTER OF RICHARD I. LATIN. A.D. 1189.
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207. LIVES OF THE FATHERS. GREEK. A.D. 1362.
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213. BIBLE. LATIN. [ABOUT A.D. 1160.]
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215. ARTICLES OF MAGNA CHARTA. LATIN. [A.D. 1215.]
216. GRANT TO READING ABBEY. LATIN. [A.D. 1217-1225.]
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- 243, 244. DOMESDAY BOOK. LATIN. A.D. 1086.
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\* There is more reason to assign the MS. to this date than to the 4th or 5th century.

† Wrongly dated 889 in the description.

‡ Wrongly assigned to the 6th century in the description.



CORRECTIONS IN PART I.

PLATE	II. Transcript,	L. 4,	for "quoque"	read "quoque."
"	"	"	" meliorate"	" melioratae."
"	"	L. 5,	" habit[a]"	" habita."
"	"	L. 11-12,	" censet"	" censeant."
"	III. Forms of Letters, L. 1,	"	" uniformly used"	" in frequent use."
"	IV. English gloss,	"	" cneunise"	" cneurise."
"	VIII. Transcript,	L. 3,	" propria etate"	" propriactate."
"	"	L. 17,	" quiaest"	" quia est."
"	X.	L. 19,	" alberhti"	" tilberhti."



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\* Wrongly dated B.C. 152 and A.D. 889 and 896 in the descriptions.

† There is more reason to assign the MS. to this date than to the 4th or 5th century.





LATIN, GREEK, AND PHOENICIAN INSCRIPTION.—(160~150. B.C.)

TURIN. R.ACCADEMIA DELLE SCIENZE.



## TURIN. REALE ACCADEMIA.—[160-150 B.C.]

**A** TRILINGUAL inscription in Latin, Greek, and Phœnician (Punic), incised on the base of a bronze pillar or altar, and recording its dedication to the god 'Eshmūn Mērrēh (Æsculapius) by one Cleon, a slave, superintending certain salt works in the hands of a company; about 160-150 B.C.

The length of the inscription is about 1 ft. 4 in., and its breadth about 2½ in. The Latin and Greek texts are complete; the Phœnician is slightly defective at the end of the first and beginning of the second line.

It was discovered at Santuicci, near Pauli Gerrei, in Sardinia, in February, 1860, and is now in the possession of the Royal Academy of Turin. See Giov. Spano: "Illustrazione di una base votiva in bronzo con iscrizione trilingue," etc., in the "Memorie della R. Accademia delle Scienze di Torino," 1863, ser. ii., tom. xx. 2, pp. 87-102.

We are indebted for our reading of the Latin text to Professor Mommsen, who has generously allowed the Society to make use of his as yet unpublished explanation of the inscription in the "Corpus Inscriptionum Latinarum," Sardinia, No. 7856, in which the following passage occurs: "*Salari(us)* solvendum esse, non *salariorum* similiterve, ut viris doctis adhuc placuit, et ex scripturae ratione sequitur (nam ætate liberae rei publicae nominativum declinationis secundae et in nummis et alibi passim ita efferri nemo ignorat, nec minus *salariorum* similiaque non ita per compendium scribi solere) et ex verborum collocatione (nam socios salarios, non salarios socios usus legitimus requirit) et ex Graecis in quibus est ὁ ἐπὶ τῶν ἀλῶν. Agi de salinis publicis populi Romani a publicanorum societate redemptis multi observarunt. Scriptum esse titulum Ritscheli iudicavit saec. urbis vi. exeunte vel vii. incipiente probabiliter." The word *merente* is older spelling for *merenti* and *Aescolapio* for *Aesculapio*.

In the Greek text the words κατὰ πρόσταγμα are equivalent to *ex imperio numinis*. See Ritschl in the "Rheinisches Museum für Philologie," 1865, ser. ii., xx., p. 8.

The Phœnician or Punic inscription is obviously the principal text of the three, being the most conspicuous on the altar-base and the fullest in its details. Professor Wright thus translates it:—

- (1) To the lord, to 'Eshmūn Mērrēh, an altar of bronze, weighing a hundred (100) pounds, which vowed Cleon Sh-h-s-g-m, who is at the salt-works. He heard
- (2) his voice (and) healed him. In the year of the Sufetes Himilkat and 'Abd-'Eshmūn, the sons of Hamlān.

The transliteration of the inscription (read from right to left), which is given below, has been also kindly supplied by Professor Wright. The words are written as they would be sounded in Hebrew, from which the Phœnician pronunciation no doubt differed considerably, although it is not known to us with certainty except in a few words. In this reading, ' = the Greek spiritus lenis; ' = a Semitic guttural; ḥ = a rough h, but not so rough as kh; k = hard k; ṭ = hard t; bh, dh, ph, th = the aspirates of b, d, p, t; sh = English sh.

The word *Mē'arēh*, as applied to the deity, signifies the "protector of travellers," and corresponds to ξένιος as an epithet of Zeus. The Latin *Merre* and Greek *μηρρη* point to the Phœnician pronunciation *Mērrēh*. The word *litrim* is derived from λίτρα, *libra*. The sign following *mē'ath* (hundred) is the arithmetical figure for 100, a repetition for the sake of exactness. The letters *sh-h-s-g-m* immediately following the name 'Ahlēyōn (the Phœnician way of expressing *Cleon*) have been variously explained. They probably form the real (aboriginal Sardinian?) name of the slave whom his foreign masters called Cleon. Himilkat is the name which the Greeks represented by Ἱμῖλκας and Ἱμῖλκων, and the Romans by Himilco.

The dedication having taken place long after the termination of the first Punic war, when Sardinia passed into the hands of the Romans (B.C. 238), it is somewhat surprising that the inscription should be dated by the years of the Carthaginian Sufetes, although in that portion of it which was in a tongue unknown to the Roman masters of the dedicator. At the same time the mention of these officers shows that the dedication took place prior to the outbreak of the third Punic war, B.C. 149.



The letters of all three inscriptions are rather imperfections, particularly in the round letters, are clumsily formed, the workman having made use of a punch or chisel instead of a good graving tool. The very numerous.

- cleon . salarius . sociorum . servus . aescolapio . merre . donum . dedit . lubens .  
merito . merente

ασκληπιωι μνηστη αναθημα βωμον εστη  
σε κλεων ο επι των αλων κατα προσταγμα
- (1) לאדן לאשמן מארח מזבח נחשת משקל לטרם מאת אש נדר אכלין שחסגם אש בממלחת שמע

(2) [ק]לא רפא בשת שפטם חמלכת ועבדאשמן בן חמלן
- (1) lā-’adhōn lē-’Eshmūn Mē’ārēḥ mizbaḥ nēḥōsheth mishḳal liṭrīm mē’ath 100 ’ash(en)-nādhār ’Aklēyōn  
Sh ḥ s g m ’ash(eb)-b(am)-mamlāhōth. Shām[a’]

(2) [ḳō]lō rēphāyō. Bē-shath Shōphēṭīm Ḥimilkath wē-’Ebhedh-’Eshmūn bēnē Hamlān.



BRITISH MUSEUM. STATUE OF CHARES, SON OF KLESIS.—[B.C. 550–500?]

**V**OTIVE inscription incised on the corner of the chair of a seated statue of Chares, son of Klesis, the ruler of Teichiousa, a fortress near Miletus, which formed one of a series of sculptured figures lining the Sacred Way to the temple of Apollo Didymeus at Branchidæ near Miletus. Its full length is 2 ft. 4½ in., which is reduced one-third in the Plate. The archaic form of the statue as well as of the inscription carries back the period of their execution to a time previous to the Ionic revolt of B.C. 500, at the close of which Miletus was destroyed by the Persians and the temple of Branchidæ reduced to ashes. The Chares who thus makes an offering of this representation of himself is not otherwise known; but it appears probable that he was one of the numerous petty Tyrants who sprang up under the protection of the Persian rule. The date of the inscription may therefore be placed in Ol. 58–69, or about B.C. 550–500. (See C. T. Newton, "History of Discoveries at Halicarnassus," etc. 1863. ii. 532. Kirchhoff, "Studien zur Gesch. d. Griech. Alphabets," 2nd edit. p. 17.)

The inscription is boustrophedon, the first line running from right to left, up the front of the angle of the chair, on the right hand of the seated figure, and the second from left to right down the other side of the angle. It belongs to the younger class of boustrophedon writing, of the latter half of the 6th century B.C., distinguished from the older class by the use of the open vowel  $\Pi$  in place of the more ancient  $\Theta$  (Kirchhoff, *op. cit.* 14). The forms of the letters are those of the second epoch of the Ionic alphabet, in which the  $\Omega$  appears.  $\Lambda$ ,  $\Xi$ ,  $\Sigma$  retain the slanting strokes which are found in still more remote specimens; and the final limbs of  $\Lambda$  and  $\Pi$  are short. Theta does not appear in this inscription; but in others of the same period it is  $\Theta$ , the form  $\Theta$  not coming into use in this alphabet till the next century. In the inscription, the Omikron is used for  $ou$  as well as  $o$ . The reading is

χαρης ειμι ο κλεσιος τειχιουσης αρχος  
αγα[λμ]α το απολλωνος





INSCRIPTION ON STATUE OF CHARES.—(B.C. 550-500?)

BRIT. MUS. LYCIAN ROOM.



BRITISH MUSEUM. CORCYREAN INSCRIPTION.—[ABOUT B.C. 600.]

**A** BRONZE tablet, measuring  $5 \times 1\frac{3}{4}$  inches; originally attached to a votive offering, and inscribed with the words

λοφίως μ ανεθεκε

in ancient characters, from right to left. The tablet was found in Corcyra (Corfu), and the letters of the inscription have the same peculiarities as appear in the epitaph of Menekrates in the same island, belonging to the period OI. 45, or about B.C. 600. The alphabet to which they belong is that which was then in use in Corinth and her colonies, and of which the characteristic letters are the B-shaped Epsilon (Beta being represented as J), ζ for Iota, and M for the s sound. These three letters appear in the inscription, which likewise exhibits the ancient forms of Δ, M and N, with the final limb short, and Theta, Θ, of small size and crossed. Epsilon is used for both long and short e. Eta is aspirate, and at this period has the top and bottom closed, Η. (See Kirchhoff, "Studien," p. 79. Lenormant, "Études sur l'origine de l'Alphabet Grec," in the "Revue Archéologique," 1868, pp. 189 *et seqq.*)

BRITISH MUSEUM. HELMET OF HIERO OF SYRACUSE.—[B.C. 474.]

**D**EDICATION inscribed upon an Etruscan helmet by Hiero I., King of Syracuse, after his naval victory over the Tyrrhenians at Cumæ, B.C. 474. The helmet was found at Olympia, where it must have formed part of the trophy dedicated by Hiero. The inscription has a peculiar value as one of the earliest specimens of Greek palæography to which an exact date can be given. It reads as follows:—

Ἱέρων ο δεινομένηος  
καὶ τοὶ συρακόσιοι  
τοὶ δι τυραν ἀπο κύμας

(Ἱέρων ὁ Δεινομένηος καὶ τοὶ Συρακόσιοι τῇ Δὲ Τυρραν' ἀπὸ Κύμας). The alphabet which is here used, though originally brought from Corinth, the mother city of Syracuse, has lost the characteristic forms of Epsilon and Iota, and the M, of the old Corinthian alphabet noticed above; besides having modified other letters. The ancient Η, as an aspirate, is, however, still retained; and the Rho has a tail-stroke. The cross-stroke of T at the beginning of the third line is slightly imperfect in the original, and appears as Γ in the Plate. In two instances, also, the cross-stroke of A is reproduced very faintly.



77.<sup>a</sup>



77.<sup>b</sup>



(<sup>a</sup>) INSCRIPTION OF CORCYRA.—(ABOUT B.C. 600.)

(<sup>b</sup>) INSCRIPTION OF SYRACUSE.—B.C. 474.

BRIT.MUS. BRONZE ROOM.



## BRITISH MUSEUM. TREATY OF ELIS AND THE HERÆANS.—[ABOUT B.C. 500?]

**T**REATY between the people of Elis and the Heræans of Arcadia, inscribed on a bronze tablet measuring  $7\frac{3}{4} \times 4$  inches. It is in the Æolic dialect, which prevailed in Elis and Arcadia. The date has been assigned by Boeckh (*Corpus Inscr.* No. 11) to about Olympiad 50 = B.C. 580; but Kirchhoff (*Studien*, etc., p. 102) thinks that it may be as late as Ol. 70 = B.C. 500, the writing running from left to right.

This inscription is written in letters of the alphabet which was used in Eubœa, Bœotia, Phocis, Locris, Laconia, Arcadia, Elis, etc., and which, among other characteristics, has + or × for ξ, and ↓ for χ.

Among the letters will be noticed the oblique forms of Α, Γ and Δ; Ε with the stem projecting below; ο small and represented by a small circular hole; Sigma both Ϻ and ϻ; Upsilon, υ; Chi, ↓; and Phi, □□, perhaps cut square on account of the difficulty of making curves on so hard a material as bronze. The digamma, which appears so frequently, was retained in this alphabet to a late period. Omikron is used for ο, ω, and final ου; the diphthong ει appears in the seventh line; and double consonant sounds are represented by the single letter. The punctuation (:) is indiscriminate. A correction appears in the first word of the second line, where a repetition of the syllable οι is changed into ϣ:

α φρατρα τοιρ φαλειοις : και τοις ερ  
 φαοιοις : συνμαχια κ εα εκατον φετα :  
 αρχοι δε κα τοι : αι δε τι δεοι : αιτε φεπος αιτε φ  
 αργον : συνεαν κ αλαλοις : τα τ αλ και πα  
 ρ πολεμο : αι δε μα συνεαν : ταλαντον κ  
 αργυρο : αποτινοιαν : τοι δι ολυνπιοι : τοι κα  
 δαλεμενοι : λατρειομενον : αι δε τιρ τα γ  
 ραφεα : ται καδαλειοιτο : αιτε φετας αιτε τ  
 ελεστα : αιτε δαμος εντ επιαροι κ ενεχ  
 οιτο : τοι νταντ εγραμενοι



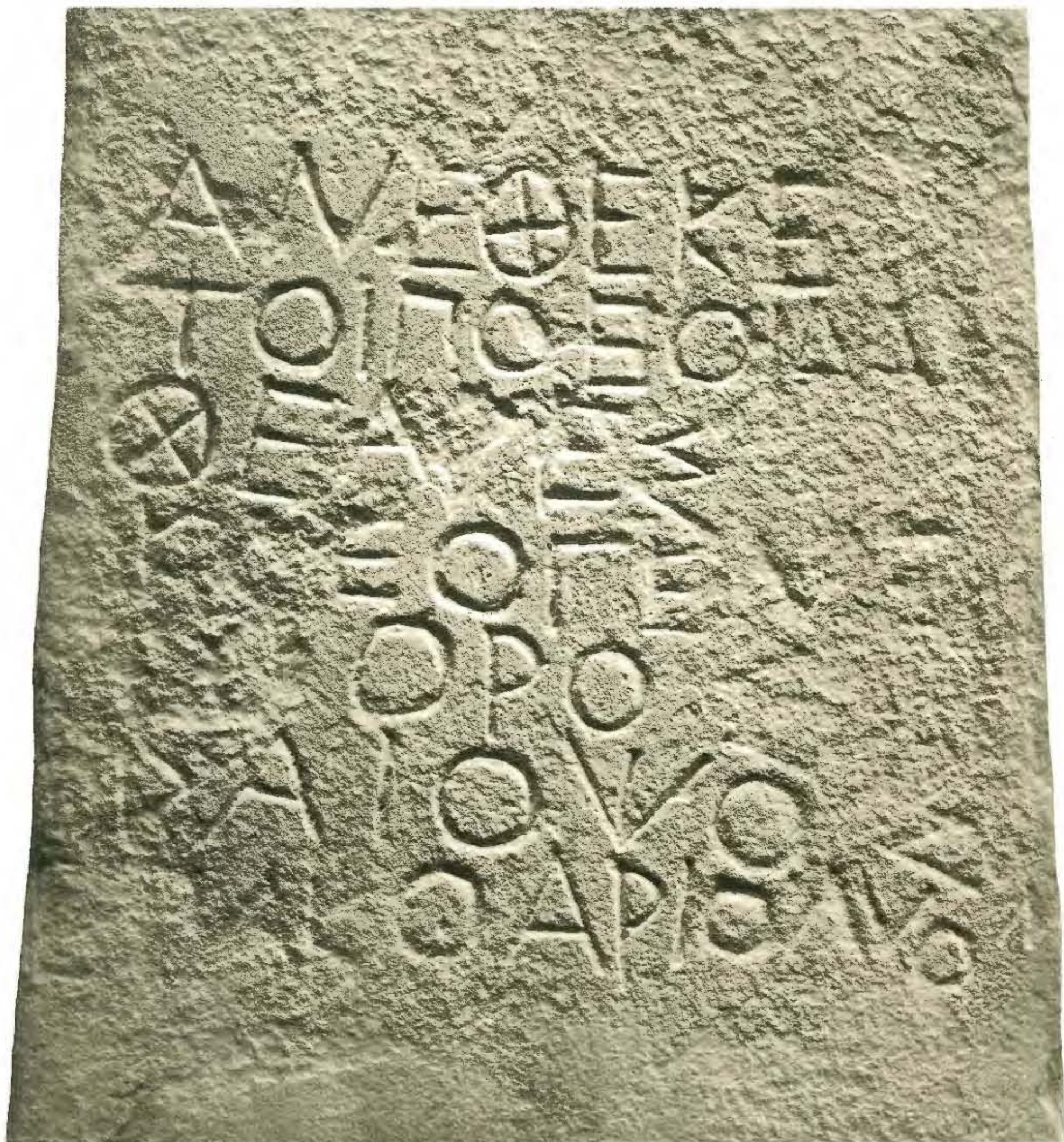
78.



**ELEAN TREATY.—(ABOUT B.C. 500?)**

BRIT. MUS. BRONZE ROOM.





LAKONIAN INSCRIPTION.—(5<sup>TH</sup> CENT. B.C.)

BRIT. MUS. GR. INSCR. CXXXIX.



BRITISH MUSEUM. GREEK INSCRIPTION CXXXIX.—[5TH CENTURY B.C.]

**I**NSCRIPTION in Greek, recording the consecration of a slave named Kleogenes, by his master Theares, to the god Poseidon. This act, whereby the slave became a hierodule or servant of the god, may be considered as almost equivalent to enfranchisement, the light service of the temple replacing the hard toil of slavery. The Ephoros is probably an officer of the temple; the Epakoos is a witness. Inscribed on a stele of white marble, measuring 1 ft. 10½ in. by 11½ in., which was found in 1880 in the ruins of the Temple of Poseidon on Cape Tænaros in Lakonia.

Four other similar inscriptions have been found on the same site. See Le Bas, "Voyage Archéologique en Grèce," 1847, Inscriptions, pt. ii. § 4, nos. 255 *a, b, c*; Kirchhoff in "Hermes," iii. (1868), p. 449; and "Bullet. de Corr. Hellénique" (École Fran. d'Athènes), iii. (1879), p. 96.

In this inscription, epsilon is used to represent the sounds of both long and short e, and omikron for long and short o; theta has the ancient crossed form; but sigma is of the less ancient shape. Here also is seen in the name Daïochos the use of ψ to represent χ: a peculiarity which, together with the use of χ for ξ, marks the alphabets of most of the mainland of Greece and the western colonies. In the name of the god, the third letter Ϟ has the value of the rough breathing which takes the place of the sibilant. Other instances have been found of the occurrence of this sign between two vowels in the Lakonian dialect. According to Kirchhoff, "Studien zur Gesch. des griech. Alphabets," 3rd ed., 1877, p. 145, pl. II. col. vii., this inscription would be not earlier than the 76th Olympiad [476–473 B.C.]. It may therefore be assigned to the 5th century B.C.

ΑΝΕΘΕΚΕ  
ΤΟΙ ΠΟΒΟΙΔΑ...  
ΘΕΑΡΕΣ  
ΚΛΕΟΓΕΝΕ  
ΕΦΟΡΟΣ  
ΔΑΙΟΥΟΣ  
ΕΠΑΚΟ ΑΡΙΟΛΥΟΝ

(Ἀνέθηκε τῷ Ποοῖδᾶ[νι] Θεάρης Κλεογένη· Ἐφορος Δαῖοχος· ἐπάκο(ος) Ἀριολύων.)

[The Committee are indebted to C. T. Newton, Esq., C.B., for assistance in the description of this Plate.]





**EPITAPH.—B.C. 432.**

BRIT. MUS. ATTIC INSCRIPTION XXXVII.

(REDUCED.)



## BRITISH MUSEUM. ATTIC INSCRIPTION XXXVII.—[B.C. 432.]

**E**PITAPH in honour of the Athenians who fell in the first engagement before Potidæa, B.C. 432 (Thucyd. i. 63). Incised on a marble slab, measuring 1 ft.  $\frac{1}{4}$  in.  $\times$  2 ft.  $10\frac{1}{2}$  in., obtained from the site of the Academia at Athens, and now forming part of the Elgin Collection of Marbles in the British Museum. The Plate is a reduced copy.

The inscription is very regularly engraved in letters about  $\frac{5}{8}$  inch high, equidistant from one another and ranging in columns. They are of the later form of the Attic alphabet, which was in use from about the beginning of the Peloponnesian War to the adoption of the Ionic alphabet for official documents in Olympiad 94.2=B.C. 403. Differing from the older forms are: A and E square, in place of the obliquely formed letters; H open at top and bottom, instead of  $\Xi$ ;  $\Theta$ ,  $\circ$  in place of  $\oplus$ ; M having its last limb lengthened instead of  $\mathfrak{M}$ ; and  $\Sigma$  for the older  $\varsigma$ , which went out of use in public documents about B.C. 444 (see Kirchhoff, "Studien," p. 69). Among the other letters will be noticed the early forms of Gamma,  $\lambda$ , and Lambda,  $\nu$ .

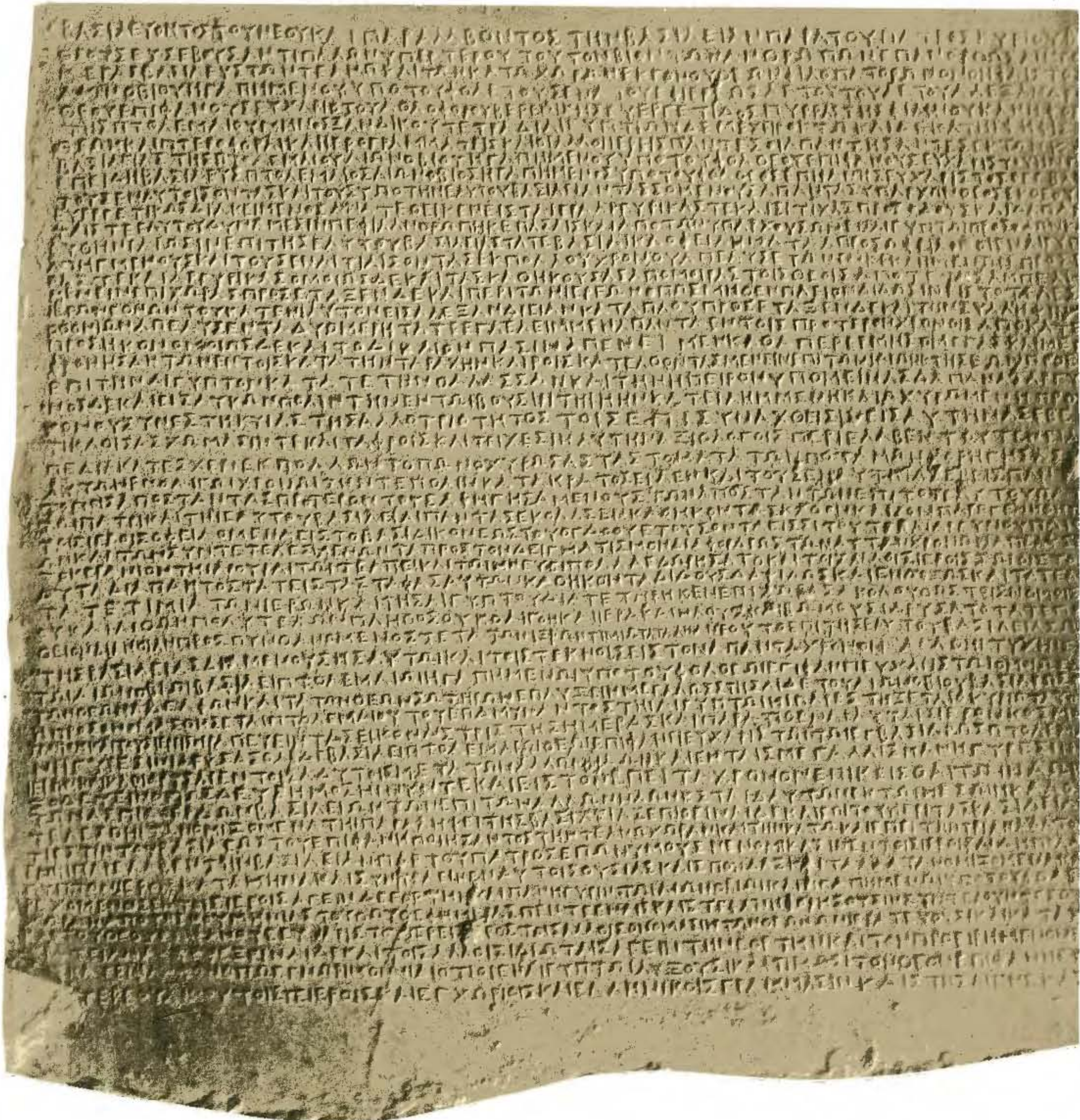
As to the phonetic value of the letters: E= $\epsilon$ ,  $\eta$ ,  $\epsilon\iota$ ; H is the aspirate; O= $o$ ,  $\omega$ , and  $ou$  in the middle, as well as at the end, of a word;  $\Phi\Sigma$ = $\psi$ ; and  $X\Sigma$ = $\xi$ . Final N becomes M before a following M,  $\Pi$ , or  $\Phi$ .

[εμποτ]  
 αθανα[τ]  
 σεμαινεν  
 και προγονο[ν]  
 νικεν ευπολεμομ [μνεμ ελ] [φ]  
 αιθερ μεμ φσυχας υπεδεχσατο σο  
 τονδε ποτειδαιας δ αμφι πυλας ελ  
 εχθρον δ οι μεν εχουσι ταφο μέρος  
 τειχος πιστοτατεν ελπιδ εθεντο  
 ανδρας μεμ πολισ εδε ποθει και δε  
 προσθε ποτειδαιας οι θανον εμ πρ  
 παιδες αθηναιον φσυχας δ αντιρρο  
 ε αχσαντ αρετεν και πατ[ρ] [ε]υκλ

The following has been proposed as a restoration of the text (see "Ancient Greek Inscriptions in the British Museum," Part I., 1874, p. 102):—

Ἐμ Ποτειδαίαι  
 Ἀθάνατόν με θα[νούσι] χάριν θέσαν· οἱ γὰρ ἐν ὅπλοις]  
 σημαίνειν ἀρετ[ὴν] ἔμενοι σφετέραν]  
 καὶ προγόνων [σθένος ἐσθλὸν ἐνὶ στήθεσσι]ν ἔχοντες]  
 νίκην εὐπόλεμον μνήμ' ἔλ[αβον σ]φ[έτερον].]  
 Αἰθὴρ μὲμ ψυχὰς ὑπέδεξάτο σώ[ματα δὲ] χθών]  
 τῶνδε· Ποτειδαίας δ' ἀμφὶ πύλας ἔλ[ασαν].]  
 Ἐχθρῶν δ' οἱ μὲν ἔχουσι τάφου μέρος, [οἱ δὲ φυγόντες]  
 τείχος πιστοτάτην ἐλπίδ' ἔθεντο [βίου].]  
 Ἄνδρας μὲμ πόλις ἦδε ποθεῖ καὶ δῆ[μος] Ἐρεχθέως,]  
 πρόσθε Ποτειδαίας οἱ θάνον ἐμ πρ[ομάχοις,]  
 παῖδες Ἀθηναίων, ψυχὰς δ' ἀντίρρο[πα] θέντες]  
 ἦ[λλ]άξαντ' ἀρετὴν καὶ πατρ[ίδ'] εὐκλ[εῖσαν].]





GREEK INSCRIPTION (ROSETTA STONE).—(B.C. 195-193.)

BRITISH MUSEUM.



**D**ECREE of the Priests of Memphis conferring divine honours on Ptolemy V., Epiphanes, at the close of his minority, in the 9th year of his reign, about 195-193 B.C. In three forms: 1st, in the Egyptian language, in Hieroglyphics; 2nd, in the same language, in the Enchorial characters; 3rd, in the Greek language and characters. Inscribed on a slab of black basalt, measuring 3 ft. 1 inch x 2 ft. 5 inches, and known as "the Rosetta Stone."

The inscription was originally placed in the temple dedicated by Necho to the god Tum, or the setting sun, and was found by the French, in 1799, among the ruins of Fort St. Julian, near the Rosetta mouth of the Nile. It passed into the hands of the English by the treaty of Alexandria, and was deposited in the British Museum in the year 1802.

Portions of the Hieroglyphics and the Greek text have been lost by fractures of the stone at the top and bottom.

The Plate represents, in a reduced size, what remains of the Greek text; and, in the transcription, the lost passages are supplied from Letronne's restoration, printed in "Fragmenta Historicorum Græcorum;" ed. C. and T. Muller, Paris, 1841, vol. i.

The inscription is in capitals of uneven sizes; without separation of words. There is no punctuation nor other mark of division of the sentences. Iota ascript is in use. Of the forms of letters it may be observed that the A has generally the cross-stroke, although in many instances this is omitted; as in the Λ the apex is extended in a single line: the two bows of Β are generally equal in size: Ζ is

Ι: Θ is a circle with a central point, which is, however, often omitted: the oblique strokes of Μ, Υ, Ψ meet at an obtuse angle: the last stroke of Ν is usually short: Ο is smaller than other letters: the cross-stroke of Π is kept within the uprights: the loop of Ρ and the circle of Φ are small.

(1) βασιλευντος του νεου και παραλαβοντος την βασιλειαν παρα του πατρος κυριου βασιλειων μεγαλοδοξου του την αιγυπτον καταστησαντον και τα προς τους (2) θεους ευσεβους αντιπαλων υπερτερον του τον βιον των ανθρωπων επανορθωσαντος κυριου τριακονταετηριδων καθαπερ ο ηφαιστος ο μεγας βασιλεως καθαπερ ο ηλιος (3) μεγας βασιλευς των τε ανω και των κατω χωρων εκγονου θεων φιλοπατορων ον ο ηφαιστος εδοκιμασεν ωι ο ηλιος εδωκεν την νικην εικονος ζωσης του διος υιου του ηλιου πτολεμαιου (4) αιωνοβιου ηγαπημενου υπο του φθα ετους ενατου εφ' ιερεως αετου του αετου αλεξανδρου και θεων σωτηρων και θεων αδελφων και θεων ευεργετων και θεων φιλοπατορων και (5) θεων επιφανους ευχαριστου αθλοφορου βερενικης ευεργετιδος πυρρας της φιλιου κανηφορου αρσιωης φιλαδελφου αρειας της διογενους ιερειας αρσιωης φιλοπατορος ειρηνης (6) της πτολεμαιου μηνος ξανδικου τετραδι αιγυπτιων δε μεχειρ οκτω και δεκατη ψηφισμα οι αρχιερεις και προφηται και οι εις το αδυτον εξεπορευομενοι προς τον στολισμον των (7) θεων και πτεροφοροι και ιερογραμματεις και οι αλλοι ιερεις παντες οι απαντησαντες εκ των κατα την χωραν ιερων εις μεμφιν τωι βασιλει προς την πανηγυριν της παραληψεως της (8) βασιλειας της πτολεμαιου αιωνοβιου ηγαπημενου υπο του φθα θεου επιφανους ευχαριστου ην παρελαβεν παρα του πατρος αυτου συναχθεντες εν τωι εν μεμφει ιερωι τη ημεραι ταυτη ειπαν (9) επειδη βασιλευς πτολεμαιος αιωνοβιος ηγαπημενος υπο του φθα θεος επιφανης ευχαριστος ο εγ βασιλεως πτολεμαιου και βασιλισσης αρσιωης θεων φιλοπατορων κατα πολλα ευεργετηκεν τα θ' ιερα και (10) τους εν αυτοις οντας και τους υπο την εαυτου βασιλειαν τασσομενους απαντας υπαρχων θεος εκ θεου και θεας καθαπερ ωρος ο της ισιος και οσιριος υιος ο επαμυνας τωι πατρι αυτου οσιρει τα προς θεους (11) ευεργετικως διακειμενος ανατεθεικεν εις τα ιερα αργυρικας τε και σιτικας προσοδους και δαπανας πολλας υπομενηκεν ενεκα του την αιγυπτον εις ευδιαν αγαγειν και τα ιερα καταστησασθαι (12) ταις τε εαυτου δυναμεσιν πεφιλανθρωπηκε πασαις και απο των υπαρχουσων εν αιγυπτωι προσοδων και φορολογιων τωας μεν εις τελος αφηκεν αλλας δε κεκουφικεν οπως ο τε λαος και οι αλλοι παντες εν (13) ευθηναι ωσω επι της εαυτου βασιλειας τα τε βασιλικα οφειληματα α προσωφειλον οι εν αιγυπτωι και οι εν τη λοιπη βασιλεια αυτου οντα πολλα τωι πληθει αφηκεν και τους εν ταις φυλακαις (14) απηγμενους και τους εν αιτιας οντας εκ πολλου χρονου απελυσε των ενκεκλημενων προσεταξε δε και τας προσοδους των ιερων και τας διδομενας εις αυτα κατ ενιαυτον συνταξεις σιτι (15) κας τε και αργυρικας ομοιως δε και τας καθηκουσας απομοιρας τοις θεοις απο τε της αμπελιτιδος γης και των παραδεισων και των αλλων των υπαρχων τοις θεοις επι του πατρος αυτου (16) μενειν επι χωρας προσεταξεν δε και περι των ιερων οπως μηθεν πλειον διδωσιν εις το τελεστικον ου ετασσοντο εως του πρωτου ετους επι του πατρος αυτου απελυσεν δε και τους εκ των (17) ιερων εθνων του κατ ενιαυτον εις αλεξανδρειαν καταπλου προσεταξεν δε και την συλληψιν των εις την ναντειαν μη ποιεισθαι των τ εις το βασιλικον συντελουμενων εν τοις ιεροις βυσσινων (18) οθονιων απελυσεν τα δυο μερη τα τε εγλελειμμενα παντα εν τοις προτερον χρονοις αποκατεστησεν εις την καθηκουσαν ταξιν φροντιζων οπως τα ειθισμενα συντεληται τοις θεοις κατα το (19) προσηκον ομοιως δε και το δικαιον πασιν απενειμεν καθαπερ ερμης ο μεγας και μεγας προσεταξεν δε και τους καταπορευομενους εκ τε των μαχιμων και των αλλων των αλλοτρια (20) φρονιησαντων εν τοις κατα την ταραχην καιροις κατελθοντας μενειν επι των ιδιων κτησεων προενοηθη δε και οπως εξαποσταλωσιν δυναμεις ιππικαι τε και πεζικαι και νηες επι τους επελθοντας (21) επι την αιγυπτον κατα τε την θαλασσαν και την ηπειρον υπομεινας δαπανας αργυρικας τε και σιτικας μεγαλας οπως τα θ' ιερα και οι εν αυτηι παντας εν ασφαλειαι ωσω παραγωμε (22) νος δε και εις λυκων πολιν την εν τωι βουσιριτη η ην κατειλημμενη και ωχυρωμενη προς πολιορκιαν οπλων τε παραθεσει δαψιλεστεραι και τηι αλληι χορηγισαι πασηι ως αν εκ πολλου (23) χρονου συνεστηκυιας της αλλοτριωτητος τοις επισυναχθεισιν εις αυτην ασεβεισιν οι ησαν εις τε τα ιερα και τους εν αιγυπτωι κατοικουντας πολλα κακα συντετελεσμενοι και αν (24) τικαθισας χωμασιν τε και ταφροις και τειχεσιν αυτην αξιολογοις περιελαβεν του τε νειλου την αναβασιν μεγαλην ποιησαντον εν τωι ογδωκι ετει και ειθισμενου κατακλυζειν τα (25) πεδια κατεσχευ εκ πολλων τοπων οχυρωσας τα στοματα των ποταμων χορηγησας εις αυτα χρηματων πληθος ουκ ολιγον και καταστησας ιππεις τε και πεζους προς τη φυλακη (26) αυτων εν ολιγω χρονω την τε πολιν κατα κρατος ειλεν και τους εν αυτηι ασεβεις παντ[α]ς [δ]ιεφθειρεν καθαπερ[ε] ερμ[η]ς και ωρος ο της ισιος και οσιριος υιος εχειρωσαιντο τους εν τοις αυτοις (27) τοποις αποσταντας προτερον τους αφηγησαντους των αποσταντων επι του εαυτου πατρος και την χωραν ε[νοχλησ]αντας και τα ιερα



αδικησαντας παραγενομενος εις μεμφιν επαμυνων (28) τωι πατρι και τη εαυτου βασιλειαι παντας εκολασεν καθηκοντως καθ'ον καιρον παρεγενηθη προς το συντελεσθη[ναι αυτωι τα] προσηκοντα νομιμα τη παραληψει της βασιλειας αφηκεν δε και τα ε[ν] (29) τοις ιεροις οφειλομενα εις το βασιδικον εως του ογδοου ετους οντα-εις σιτου τε και αργυριου πληθος ουκ ολιγον ωσαν[τως δε κ]αι τας τιμας των μη συντετελεσμενων εις το βασιλικον βυσσινων οθ[ονι] (30) ων και των συντετελεσμενων τα προς τον δειγματισμον διαφορα εως των αυτων χρονων απελυσεν δε τα ιερα και της α[ποτεταγ]μενης αρταβης τη αρουραι της ιερας γης και της αμπελιτιδος ομοι[ως] (31) το κεραμιον τη αρουραι τωι τε απει και τωι μνευει πολλα εδωρησατο και τοις αλλοις ιεροις ζωιοις τοις εν αιγυπτωι πολυ κρεισσον των προ αυτου βασιλειων φροντιζων υπερ των ανηκου[των εις] (32) αυτα διαπαντος τα τ εις τας ταφας αυτων καθηκοντα διδους δαψιλως και ενδοξως και τα τελισκομενα εις τα ιδια ιερα μετα θυσιων και πανηγυρεων και των αλλων των νομι[ζομενων] (33) τα τε τιμια των ιερων και της αιγυπτου διατετηρηκεν επι χωρας ακολουθως τοις νομοις και το απειον εργοις πολυτελεσιν κατεσκευασεν χορηγησας εις αυτο χρυσιου τε κ[αι αργυρι] (34) ου και λιθων πολυτελων πληθος ουκ ολιγον και ιερα και ναους και βωμους ιδρυσατο τα τε προσδεομενα επισκευης προσδιωρθωσατο εχων θεου ευεργετικου εν τοις ανηκο[υσιν εις το] (35) θειον διανοιαν προσπνυθανομενος τε τα των ιερων τιμιωτατα ανανεοντο επι της εαυτου βασιλειας ως καθηκει ανθ'ων δεδωκασιν αυτωι οι θεοι υγιειαν νικην κρατος και ταλλ'αγα[θα παντα] (36) της βασιλειας διαμενουσης αυτωι και τοις τεκνοις εις τον απαντα χρονον αγαθη τυχη εδοξεν τοις ιερευσι των κατα την χωραν ιερων παντων τα υπαρχοντα τ[ιμια παντα] (37) τωι αιωνοβιωι βασιλει πτολεμαιωι ηγαπημενωι υπο του φθα θεωι εγίφανει ευχαριστωι ομοιως δε και τα των γονεων αυτου θεων φιλιπατορων και τα των προγονων θεων ευεργ[γετων και τα] (38) των θεων αδελφων και τα των θεων σωτηρων επαυξεν μεγαλως στησαι δε τον αιωνοβιον βασιλεως πτομαιου θεου επιφανους ευχαριστου εικονα εν εκαστωι ιερωι εν τωι επιφα[νεστατωι τοπωι] (39) η προσονομασθησεται πτολεμαιου του επαμυναντος τη αιγυπτωι η παρεστηξεται ο κυριωτατος θεος του ιερου διδους αυτωι οπλον νικητικον α εσται κατεσκευασμεν[α τον αιγυπτιων] (40) τροπον και τους ιερεις θεραπευειν τας εικονας τρις της ημερας και παρατιθεναι αυταις ιερων κοσμον και ταλλα τα νομιζομενα συντελειν καθα και τοις αλλοις θεοις ε[ν ταις εν αιγυπτωι πα] (41) νηγυρεσιν ιδρυσασθαι δε βασιλει πτολεμαιωι θεωι επιφανει ευχαριστωι τωι εγ βασιλεως πτολεμαιου και βασιλισσης αρσινοης θεων φιλοπατορων ξοανον τε και ναον χρ[υσα εν εκαστωι των] (42) ιερων και καθιδρυσαι εν τοις αδυτοις μετα των αλλων ναων και εν ταις μεγαλαις πανηγυρεσιν εν αις εξοδειαι των ναων γινονται ται τον του θεου επιφανους ε[υχαιριστου ναον συνε] (43) ξοδευειν οπως δ ευσημος ηι νυν τε και εις τον επειτα χρονον επικεισθαι τωι ναωι τας του βασιλεως χρυσας βασιλειας δεκα αις προσκεισεται ασπ[ις καθαπερ και επι πασων] (44) των ασπιδοειδων βασιλειων των επι των αλλων ναων εσται δ αυτων εν τωι μεσωι η καλουμενη βασιλεια ψχεντ ην περιθεμενος εισηλθεν εις το εν μεμ[φει ιερων οπως εν αυτωι συν] (45) τελεσθη τα νομιζομενα τη παραληψει της βασιλειας επιθειναι δε και επι του περι τας βασιλειας τετραγωνου κατα το προειρημενον βασιλειον φυλακτηρια χρ[υσα δεκα οισ εγγραφθησεται ο] (46) τι εστιν του βασιλεως του επιφανη ποιησαντος την τε ανω χωραν και την κατω και επει την τριαναδα τουτου μεσορη εν ηι τα γενεθλια του βασιλεως αγεται ομοιως δε και [την του μεχειρ επτακαιδεκατην] (47) εν ηι παρελαβεν την βασιλειαν παρ του πατρος επωνυμους νενομικασιν εν τοις ιεροις αι δη πολλων αγαθων αρχηγοι γασιν εισιν αγειν τας ημερας ταυτας εορτ[ην και πανηγυριν εν τοις κατα την αι] (48) γυπτον ιεροις κατα μηνα και συντελειν εν αυτοις θυσιας και σπονδας και ταλλα τα νομιζομενα καθα και εν ταις αλλαις πανηγυρεσιν τας τε γινομενας προθε[ . . . . . πα] (49) ρεχομενοις εν τοις ιεροις αγειν δε εορτην και πανηγυριν τωι αιωνοβιωι και ηγαπημενωι υπο του φθα βασιλει πτολεμαιωι θεωι επιφανει ευχαριστωι κατ'ενι[αυτον εν τοις ιεροις τοις κατα την] (50) χωραν απο της νουμηνιας του θωυθ εφ'ημερας πεντε εν αις και στεφανηφορησουσιν συντελουντες θνειας και σπονδας και ταλλα τα καθηκοντα προσαγορε[νεσθαι δε τους ιερεις των αλλων θεων] (51) και του θεου επιφανους ευχαριστου ιερεi[s π]ρος τοις αλλοις ονομασιν των θεων ων ιερατευουσι και καταχωρισαι εις παντας τους χρηματισμους και εις τους αλ[λους . . . . . την] (52) ιερατειαν αυτου εξειναι δε και τοις αλλοις ιδιωταις αγειν την εορτην και τον προειρημενον ναον ιδρνεσθαι και εχειν παρ αυτοις συντελου[σι τα νομιμα εν εορταις ταις τε κατα μηνα και] (53) [τα]ις κατ'ενιαυτον οπως γνωριμον ηι διοτι οι εν αιγυπτωι αυξουσι και τιμωσι τον θεον επιφανη ευχαριστον βασιλεα καθαπερ νομιμον εστ[ιν το δε ψηφισμα τουτο αναγραφαι επι στηλ] (54) [ην εκ σ]τερεου λιθου τοις τε ιεροις και εγχωριοις και ελληνικοις γραμμασιν και στησαι εν εκαστωι των τε πρωτων και δευτερω[ν και τριτων ιερων προς τη του αιωνοβιου βασιλεως εικονι]





GREEK INSCRIPTION (ROSETTA STONE).—(B.C. 195-193.)

BRITISH MUSEUM.





GREEK AND PALMYRENE INSCRIPTION.—A.D. 134.

BRIT. MUS., DEPT. OF OR. ANTIQ.



BRITISH MUSEUM. GREEK AND PALMYRENE ARAMAIC INSCRIPTION.—A.D. 134.

**A** BILINGUAL inscription, in Greek and Palmyrene Aramaic, recording the dedication by one Agathangelus, of Abila in the Decapolis, of a canopy and couch to Zeus Keraunios, for the safety of the Emperor Hadrian, in the year of the Seleucian era 445 = A.D. 134. On a stone slab measuring  $13\frac{7}{8}$  inches square. The Syriac portion is to be translated thus: To Bē'el-Shēmīn (or the heavenly Baal), the Lord of the World, Agathangelus has offered the canopy and couch.

The slab was first seen, in 1616, by Pietro della Valle (*Viaggi*, ed. 1843, vol. i., p. 356), imbedded in the wall of the mosque at Teiba or Tiba (āt-Ṭaiyibah), a place about two days' journey north-east of Tadmor or Palmyra; and it was found in the same position, in 1691, by William Halifax, of Corpus Christi College, Oxford.

The Greek inscription was published, from Halifax's information, in "Philosophical Transactions," vol. xix., 1695, p. 109; and again by Dr. Edward Bernard and Dr. Thomas Smith in "Inscriptiones Græcæ Palmyrenorum" (*Traj. ad Rhenum*, 1698), p. 2; and was reproduced by Boeckh in the "Corpus Inscriptionum Graecarum," 1844, no. 4501.

The Syriac inscription was first published by Reland: "Palaestina ex monumentis veteribus illustrata" (*Traj. Bat.*, 1714), p. 526, from a copy by della Valle; and was discussed by the Rev. John Swinton in "Philosophical Transactions," vol. xlvi., 1754, p. 745, and again, with better result, in the same work, vol. lvi., 1766, p. 4, after a personal inspection of the slab, which, in the meantime, had come into the possession of William, 2nd Earl of Bessborough. See also a paper by M. A. Levy: "Zur semitischen Paläographie" in the "Zeitschrift der Deutschen Morgenländischen Gesellschaft," bd. xv., 1861, p. 615; and another by Professor W. Wright in "Transactions of the Society of Biblical Archæology," vol. vii., part i., 1880, p. 4.

The slab was purchased for the British Museum at Lord Bessborough's sale in 1858.

The Greek inscription is in large uncials, which however are smaller in the lower lines to economise space; without separation of words. A middle stop in form of a small circle is placed after the abbreviated name *τρα[ιανου]*. Among the letters may be noticed

the varying form of Δ, sometimes produced in a line at the apex: Ε and C only slightly curved: M formed like the Roman rustic capital, with overtopping limbs: the cross stroke of Π extending beyond the uprights: Ω with straight sides.

δι μεγιστω κεραν  
νιω υπερ σωτηρι  
ας τρα[ιανου] αδριανου σεβ[αστου]  
του κυριου αγαθανγε  
λος αβιληνος της δεκα  
πολεος την καμαραν ωκο  
δομησεν και την κλινη[ν]  
εξ ιδιων ανεθηκεν  
ετους εμν μηνος λωου  
לבעל שמן מרא עלמא קרב  
כפתא וערשא אנתגלם







PETITION from Ptolemy, elsewhere styled the Macedonian, and the son of Glaucias, to the sub-administrator Sarapion, for the delivery of arrears of their allowance of oil to two twin sisters attached to the service of the Temple of Serapis at Memphis. It is one of a collection of similar documents written on papyrus, of the time of Ptolemy Philometer, and partly addressed to him, found in a vase exhumed from the site of the Serapeum. The date is the eleventh year of the petitioner's residence in the Temple, or B.C. 152.

The British Museum possesses several of the papyri; and copies of them, with specimens of the writing, were printed by the Trustees in the year 1829. They were again published, with Italian translations, by Bernardino Peyron, Turin, 1841. Other portions of the collection are in the Public Library of Turin, published by the Abate Amadeo Peyron, in 1826, 1827; in the Library of Leyden, published by C. Leemans in 1843; and in the National Library of Paris, published from notes by Letronne, with an introductory memoir on the subject of Greek papyri, by M. Brunet de Presle, and an atlas of facsimiles, in the "Notices et Extraits des Manuscrits," tome xviii.

It will be observed that the writing is in uncials. The words are not separated. There are no accents nor breathings. There is no punctuation, nor mark of division for words continued in another line. Some letters are often altered in form, and become more or less cursive; as, α, η, μ, ν, π, ω. The first stroke of κ is generally carried high above the line and continued below it: the ο is small: the cross stroke of τ is broken or bent in the middle.

σαραπιωνι των διαδοχων και υποδιοικητη  
 παρα πτολεμαιου των εν κατοχη ουτων  
 εν τωι μεγαλωι σαραπειωι ετος τουτο ενδεκατον  
 του ιθ' μεσορη αναβαντι σοι και επιθυσαντι απεδωκα  
 την παρα του βασιλεως κεχρηματισμενην των  
 διδυμων υπερ του καθηκοντος αυταις ελαιου και κικιος  
 εντευξιν και ηξιωσα σε οπως αποδ[ω]θαι αυταις κ . . .  
 χρονων οφειλετ αυταις και επηγγειλω μοι διο και  
 συνεστησα σοι τον ποριζοντα μοι την τροφην  
 νεωτερον μου αδελφον πραγματευσομενον ταυτα  
 συ δε ων προς το θειον οσιως διακειμενος και ου βουλο  
 μενος παραβηναι τι των εν τωι ιερωι επηγγελεμενων  
 απεστειλας χρηματισας μεννιδει εχον υπογραφην  
 επισκειψαμενον τα καθηκ[οντ]α αποδουναι εφ οis γινοιτο σοι  
 μη μονον εφ οis ει μενειν αλλα και επι μειζονα προαγειν  
 του δε μεν[νι]δου υπογεγραφο[το]ς τοis γραμματευσι επι  
 σκειψαμενους ανενεγκειν [και το]υτων αν[ε]νηνοχοτων  
 καθηκειν διδοςθαι οσα και ημεις προεφερομεθα  
 ο μεννιδης παλιν φησιν επι σε δειν ανενεχθηναι  
 αξιω ουν σε μετα δεησεως νομισαντα ταις διδυμαις  
 ιδiai σε ταυτα διδουαι και εμβλεψαντα οτι ος μοι  
 εποριζε τα δεοντα αποσπ[ασθ]εις απο του μεσορη μηνος  
 περι ταυτων ου δυνατ εκκομισασθαι συνταξιν  
 επιστρεψ . . . τερον τωι μεννιδει χρηματισαι το τε ελαιον  
 και το κικι . . . μη επιπλειον [κα]ταφθειρομενου του  
 παιδαριου καμου ενδεους τοis δεουσιν οντος αναγ  
 κασθη μηκετι προσκεισθαι τωι μεννιδει και τας διδυμα[ς]  
 μηθεν εχουσας των καθηκοντων το ιeron εν . . . ειν (?)  
 σοι δε γινοιτο ευημερειν παρα τωι βασιλει τον απαντα  
 χρονον

ΕΥΤΥΧΕΙ





HYPERIDES.—(2<sup>ND</sup> OR 1<sup>ST</sup> CENT. B.C?)

BRIT. MUS. PAPYRUS CVIII.



BRITISH MUSEUM. PAPYRUS CVIII.—[2ND OR 1ST CENTURY B.C. ?]

**F**RAGMENTS of a papyrus roll containing portions of two orations of Hyperides, the one against Demosthenes respecting the treasure of Harpalus, the other in defence of Lycophron. The Plate represents a fragment of the latter oration. The full width of the roll was about twelve inches. The text is arranged in columns of about  $6\frac{1}{2}$  by 2 inches, with intervals of nearly an inch wide. The number of lines in a full column appears to have been from 27 to 29 or 30.

The fragments were obtained in 1847, at Thebes in Upper Egypt, by Mr. A. C. Harris of Alexandria; and another and less injured portion of the roll, containing parts of the orations for Lycophron and Euxenippus, was purchased there in the same year by Mr. Joseph Arden from the Arabs, who stated that it had been found in a tomb at Gournon in the district of Western Thebes. See the edition of A. C. Harris: "Fragments of an oration against Demosthenes" (London, 1848), and Professor Churchill Babington's "The oration of Hyperides against Demosthenes" (Cambridge, 1850) and "The orations of Hyperides for Lycophron and for Euxenippus" (Cambridge, 1853).

*Writing.* Small elegantly-formed uncials without separation of words. The letters often decrease in size at the end of a line.

*Contractions.* In a few instances a fine horizontal line, slightly waved, marks the omission of  $\nu$  at the end of a line.

*Punctuation.* There are no points. A small space is left at the end of a sentence if the next one begins in the same line; and a short stroke to indicate separation is inserted above the first full line of a new sentence. The arrow-head  $\succ$  is used for filling a space at the end of a line.

*Forms of Letters.* The letters are very regular and even. The perpendicular limbs in certain instances, as in  $\pi$  and  $\tau$  and in a less degree in other letters, end in a

hook to the left. B rises above the line, the base being flat: the cross-stroke of  $\epsilon$  and  $\theta$  is high; that of H cuts the first limb high and, without lifting the pen, is continued, to form the second down-stroke:  $\Pi$  is formed in a similar manner: P has a small loop and is scarcely produced below the line: Y is looped.

*Corrections.* A few of the corrections seem to be made by the first hand; but most of them are of a later period. Letters are, in some instances, struck through with the pen.

*Ornamentation.* The facsimile of the oration for Lycophron, published in Babington's edition, shows that the colophon is ornamented with a few light dashes of the pen.

. . . . . ατ	.αι μη καθ υμων ε	τηλικαν . . . . .	. . . . .
. . . . . οι δε	.ται το λαμβανομε	τες την πολ . . . . .	. . . . .
. . . . . και οι ρητο	νον και δημοσθην	μιας τιμωρ . . . . .	. . . . .
. . α . . ων ενεκα	και δημαδην απ αυτω[ν]	ξονται και κον . . . . .	. . . . .
. . . . . ιν οι δε νο	των εν τη πολει ψη	μεν ο παινιευς . . . . .	. . . . .
. . . . . εν αδικου	φισματων και προξε	υπερ του ου ελαβ . . . . .	. . . . .
. . . . . σδεδ . .	νιων οιμαι πλειωι	το θεωρικον α . . . . .	. . . . .
. . . . .	η εξηκοντα ταλαντα	μουντος πεντ . . . . .	. . . . .
. . σαι α . . ατ	εκατερον ειληφεναι	χμων ενεκεν . . . . .	. . . . .
. . . . . πο διδον. ι>	εξω των βασιλικων	τευων υμας ταλαν	. . . . .
. . . . . το τιμη	και των παρ αλεξαν	τον ωφλεν εν τωι	. . . . .
. . . . . εστιν εκ	δρου οισ δε μητε ταυ	δικαστηριωι τουτω[ν]	. . . . .
. . . . . ω. τουτοις	τα ικανα εστιν μητ ε	κατηγορουντων>	. . . . .
. . . . . σουτωι και	κεινα αλλ ηδη επ αυ	και αριστομαχος ε	. . . . .
. . . . . παρ υμων	τωι τωι σωματι της	πιστατης γενομε	. . . . .
. . . . . κατ αυτω[ν]	πολεως δωρα ειλη	νος της ακαδημιας	. . . . .
. . . . . ν οπερ γαρ	φασιν πως ουκ αξι	οτι σκαφειον εκ της	τ . . . . .
. . . . . ωι δημωι ει	ον τουτους κολ . . ειν	παλαιστρας μετενεγ	οτ . . . . .
. . . . . ολλα υμεις ω	εστιν αλλα των μεν	κων εις τον κηπον	ατ . . . . .
. . . . . ες δικασται δι	ιδιωτων υμων εαν	τον αυτου πλησιον	σθ . . . . .
. . . . . κοντες τοις		οντα εχρητο και εφη	με . . . . .



TWO of the fragments of a papyrus MS. of the work of the Epicurean Philodemus *περὶ σημείων καὶ σημειώσεων* discovered among the ruins of Herculaneum. They are published in facsimile in the "Volumina Herculaneisia," collectio altera, vol. iv. (Neap. 1864), pl. 39, 41; and have been edited by Theodor Gomperz in "Herkulanische Studien," erstes Heft (Leipzig, 1865), pp. 44, 46. The reading of the Plate is chiefly supplied from Gomperz's text. The MS. must necessarily be older than A.D. 79, the year in which Herculaneum was overwhelmed.

Written in narrow columns, in neatly formed uncials, without separation of words. A short stroke is inserted above the first full line of a new sentence. A dot above a letter indicates erasure.

The letters are very regular and upright, generally dotted at the extremities. B rises above the line and has the base flat: the horizontal stroke in Γ and Τ

long: in Δ, one side projects at the apex: the cross-stroke in € and Θ is very short, sometimes not much more than a detached dot: Ζ is Ξ: Η with high cross-stroke: Μ broad: the diagonal stroke of Ν strong and projecting above the first limb: the cross-bar of Π usually projects slightly beyond the uprights: the loop of Ρ is small.

[The Committee are indebted to Professor Dr. Zangemeister, of Heidelberg, for the photographs from which this and the following Plate are produced.]

κοινων δε το δια κενωμάτων παν  
τως το καν τοις ἀδελοις και ινα  
μη πυρος ουκ οντος η γεγονοτος  
η καπνος ανασκευασθη τωι παν  
τως και επι παντων καπνον  
εκ πυρος εκκρινόμενον τεθε  
ωρησθαι διατεινόμεθα διαπι  
πτουσιν δε και καθοσον ου συν  
βλεπουσιν το λαμβανειν ημας  
οτι ουδεν αντιπιπτει δια των  
φαινομένων ου γαρ ικανον εις  
το προσδεξασθαι τας επ ελαχισ  
τον παρενκλινεις των ατομων  
δια το τυχηρον και το παρ ημας  
αλλα δε[ι] προσεπιδειξα[ι] και τ[ο]  
μηδαμ[ω]ς [ετερ]ωι μαχεσθ[αι]  
των ενα[ργων] και την παρ[αλ]  
[λα]γην δε [ου δει α]γνο[ειν] των τ[ε]  
προηγου[μεν]ων σημειω[ν] των  
. νικωι. . π . . ε.δο\* . . [π]ολ  
[λ]ην και πο[ικι]λην ουσαν ου γαρ  
[δη π]οτε μ[ον]οις ηξιουν χρησ  
[σθαι] τοις α[νασκ]εναζόμενοις ε  
[αν] μη τ[αφα]νες υπαρχη[ι] πλανων  
[τα]ι δε κ[αι τα]ις ομωνυμiais λε  
[γο]μένου γαρ σημειου και του φαι  
νομένου περι ο συν[ι]σταθ η ση  
μειωσις [ως] της κινήσεως και  
του πλη[ρου]ς και της σημειωσε  
[ω]ς καθ η[ν] συλ[λογι]ζόμεθα διοτι  
[τ]ωιδε τωι φανερωι τοδε ταφα  
νες ακολουθει προσπιπτοντες  
τη διαφοραι των προηγουμε  
νων εναργημάτων προς τα  
μη δηλα περι ων οι συλλογισ  
μοι φερονται τον κατα την ο  
μοιοτητα τροπον της σημει  
ωσεως αθ[ε]τουσιν εκατερα φυ

ει κενον ο[υ]κ εστιν ουδε κινησ[ις]  
εστιν ουτως ειπερ οι παρ ημιν  
ανθρωποι τρωτοι και θνητοι  
και οι πανταχη και ει μη παντ ε  
χ[ο]υσιν οια φα[μεν] τα παραλ[λ]α  
γματ ουδει παρ ημιν επ αμ[φο]ιν  
της αδιανοησιας απ[α]ραλλακ[του]  
καθεστωσης αλλως δε και πλατ  
τουσιν ιδια και πολλακις αδυ  
νατα φορως τη κατασκευη της  
δοξης και τα μυθικως απε[σ]χε  
διασμενα παρ ενιοις δο[ξ]αζου  
σιν καν συνκρουσωσιν [τοις ουσ]  
περ οιονται τα μεν π[αρηλλαγ]  
μενους των ομοι[ων] τα δε  
συνκατ[α]τ[ιθ]εμενο[υ]ς την  
[ε]αυτων [δο]ξαν βεβ[αιουν]τες  
†. . τα. . και τω . . . . .  
λου καθ . . τοσοτ . . . . .  
κατασ . . . υθυνη . . . . . αμ  
φισβητούντων πλε[ισ]τ[ον] διεσ  
[τ]ηκεν τα μεν ου[ν] ειρημενα  
τοις ημετεροις κατ[α] το[υτο] πλ[η]ει  
στον γεγονοσι τοιαυτ εστιν οια  
προαπεθεωρησαμεν α [δ ε]νιοι  
των ιατρων περι της κα[τ]α το  
ομοιον μεταβασεως ειπαν τε  
και κατεγραψαν εν τοις τελει  
ταιοις της διεξοδου μερεσιν  
αν ευστομαχωμεν τε και μη  
θεν ημας αφιστη προουργαιτε

ρον αποφομεθα

\* In the Voll. Herculaneum, the letters *μειω* are erroneously repeated in this place from the line above. Gomperz leaves this line blank, with the exception of the end [π]ολ.

† This and the two following lines, except the final *αμ*, are left blank by Gomperz.



151.



PHILODEMUS.—(1<sup>ST</sup> CENT.)

NAPLES. MUS.NAZ.



NAPLES. MUSEO NAZIONALE.—[1ST CENTURY.]

**F**RAGMENTS of the work *περὶ αἰσθήσεων* of the Epicurean Metrodorus, discovered in the ruins of Herculaneum; papyrus. Published in facsimile with letter-press in the “Volumina Herculansia,” vol. vi. (Neap. 1839), coll. xvi. xviii. pp. 31, 35. Of the 1st century; and before A.D. 79.

The writing is in uncials, and is rougher than that of the preceding Plate; but it also maintains the upright position of the letters—sometimes even with an inclination to the left—and is written with a firm hand.

The letters generally follow the formation observed in the previous specimens; but here the cross-stroke of ε and θ is a decided line.

κοσμον θεον ουδ η  
ελιον τ ακαμαντα σε  
ληνην τε πληθουσαν  
στωικωι δε και περι  
πατητικωι τουτ' ου κ εξεσ  
τιν λεγειν οπως [π]αριδι  
ανεχει μορφην το σφαι  
ροειδες αλλως φ οι του  
το λεγοντες ου βλεπου  
σιν διοτι της φυσεως  
[εστιν ι]διον [τω]ν ον

δια των φαινομενων  
ειργομενα καταλειπεσ  
θαι δια τουτο γαρ ου  
δεν αισθητον αθανα  
τον η πυκνοτης γαρ  
αντεικοπται προς του  
το δεχομενη πληγας  
ισχυρας παλιν τε ουδεν  
διφυες αισθητον τα  
γαρ συν βαρει μεγαλω  
μεγαλας αν τροπας ποι  
ουντ[α περι] τα αισθ[η]τα



152.



METRODORUS.—(1ST CENT.)

NAPLES. MUS. NAZ.



τοῖσιν δ' ἑρμείας ζευξ' ἵππους ἡμιόνους τε·  
ρίμφα δ' ἀρ' αὐτος ἔλαυνε κατα στρατὸν· οὐδέ τις ἐγνώ·

ἀλλ' ὅτε δη πόρον ἶξον ἔυρρεῖος ποταμοιο·  
ερμείας μὲν ἐπειτ' ἀπέβη πρὸς μακρὸν ὄλυμπον·  
ἡὼς δὲ κροκόπεπλος ἐκίδνατο πᾶσαν ἐπ' αἶαν·  
οἱ δ' εἰς ἄστν ἔλων οἰμωγῇ'ί' τε στέναχ'ή'ί' τε  
ἵππους· ἡμιόνοι δὲ νέκυν φέρουν· οὐδέ τις ἄλλος  
ἐγνώ προσθ' ἀνδρῶν καλλιζῶνων τε γυναικων·  
ἀλλ' ἀρα κασσάνδρην ἱκέλη χρυση'ί' ἀφροδειτῇ'ί'  
πέργαμον εἰσαναβᾶσα φίλον πατέρ' εἰσενόησε  
εσταότ' ἐν διφρῶ'ί' κήρυκά τε ἀστὺ βοῶτην·  
τον δ' ἀρ' ἐφ' ἡμιόνῳ ἴδε κειμένον ἐν λεχέεσσι·

<ς> κώκυσεν τ' ἀρ' ἐπειτα· γέγωνέ τε πᾶν κατα ἄστν·

κασσανδρα ὄψεσθε τρῶες καὶ τρῳαδες ἔκτορ ἰόντες·  
εἰ ποτε καὶ ζῶντ'έ μαχῆς ἐκ νοστήσαντι  
χαιρετ' ἐπεὶ μέγα χαρμα πολεὶ τ' ἦν παντὶ τε δῆμῶ'ί'·  
πο[ιητής] ὡς ἐφατ' οὐδὲ τις αὐτοθ' ἐνὶ πτόλῃ'ι λιπετ' ἀνὴρ  
οὐδὲ γυνή· παντὰς γὰρ ἀάσχετον ἵκετο πενθος·  
ἀγχὺν δὲ ξύνβληντο πυλᾶων νεκρὸν ἀγοντὶ·  
πρωταὶ τὸν γ' ἀλοχός τε φίλη καὶ πότνια μῆτηρ  
τιλλέσθην ἐπ' ἀμαξάν ἐὺτροχὸν αἶξασαι  
ἀπτόμεναι κεφαλῆς· κλαίων δ' ἀνφίσταθ' ὁμῆϊλος·  
καὶ νῦν κε δη πρόπαν ἡμᾶρ ἐς ἥλιον καταδύντα  
ἔκτορα δάκρυ χέοντες ὀδυροντο πρὸ πυλᾶων·  
εἰ μὴ ἀρ' ἐκ διφροῖο γερῶν λαοῖσι μετήνυδα·  
πριαμος ἔ'ίξατέ μοι οὐρεῦσι διελθέμεν· αὐτὰρ ἐπειτα  
ἄσεσθ'αἱ κλαυθμοῖο ἐπὴν ἀγαγοίμην δόμονδε·  
πο[ιητής] ὡς ἐφαθ'· οἱ δὲ διέστησαν καὶ εἶξαν ἀπηνῇ'ί'·  
οἱ δ' ἐπ'εί εἰσάγαγον κλυτὰ δῶματα· τὸν μὲν ἐπειτα  
τρητοῖς ἐν λεχέεσσι θέσαν· παρὰ δ' εἶσαν αἰδοῦς  
θρηνοὺς ἐξάρχους οἷτε στονόεσσιν αἰοδὴν·  
οἱ μὲν ἀρ' ἐθρήνεον· ἐπὶ δὲ στενάχοντο γυναῖκες·  
τῇ'ί'σιν δ' ἀνδρομαχὴ λευκῶλενος ἦρχε γόοιο·  
ἐκτορὸς ἵπποδαμοιο κάρη μετὰ χερσὶν ἐχούσα·  
ανδρομαχη ἄνερ· ἀπ' αἰῶνος νέος ὦλεο· καδ δέ με χερρὴν  
λείπεις ἐν μεγάροισι· πᾶϊς δ' ἐτι νηπιὸς αὐτῷς  
ὄν τεκομένην σὺ τ' ἐγὼ τε δυσάμμοροι οὐδὲ μιν οἶω  
ἥβην ἵξεσθαι· πρὶν γὰρ πόλις ἦδε κατ' ἀκρῆς  
πέρσεται· ἢ γὰρ ὀλῶλας ἐπίσκοπος· ὅστέ μιν αὐτὴν  
ρυσκεν· ἐς δ' ἀλοχοὺς κεδνὰς καὶ νήπια τέκνα·  
αἱ δὲ τοὶ ταχὰ νηυσὶν' ὀχῆσονται γλαφυρῇ'σιν·  
καὶ μὲν ἐγὼ μετὰ τῇ'σιν· σὺ δ' αὖ τέκος ἡ ἐμοὶ αὐτῇ'ί'  
ἔψαι· ἐνθάδ' ἐν ἐργῷ αἰεκέα ἐργάζοιο  
ἀθλεύων πρὸ ἀνακτορῶν ἀμειλίχου· ἢ τις ἀχαιῶν  
ρεῖψι χειρὸς ἐλὼν ἀπὸ πυργῶν λυγρὸν ὀλέθρου



THE twenty-fourth book of the Iliad of Homer, wanting the first 126 lines; written on papyrus measuring 7 feet 8 inches by 9½ inches, in sixteen columns of from 42 to 44 lines, the last column being of 25 lines. Probably of the second century.

It was purchased by Mr. William John Bankes, at the island of Elephantine in Egypt, in the year 1821, and was sold to the Trustees of the British Museum in 1879. A collation of the text, with a lithographic facsimile of the last column, was published in the "Cambridge Philological Museum," 1832, vol. i., p. 178. See also Wattenbach's "Schrifttafeln zur Geschichte der griechischen Schrift," 1876, Taf. 1.

The writing is in uncials, in a neat and formal hand, approaching to the character of the Codex Vaticanus. The letters are of a broader type than is generally found in the early papyri and rather lack decision. Their general inclination is to the right. The lines are marked off in hundreds by numerical letters inserted in the margins (see col. ii. l. 11), the letter α having marked the commencement of the second hundred. Lines 344, 558, and 790 were omitted by the first hand; but the first two have been added in a cursive hand of a later corrector, who has also made marginal and interlinear corrections of the text. To the same hand are to be attributed the marks of punctuation, the addition of iota ascript, the breathings (the rough breathing is frequently, the smooth breathing is rarely, added), and nearly all the accents, including horizontal strokes above long syllables, and marks of elision. A few corrections are also made by a third

hand. The marks of diæresis are nearly always *primâ manû*, and one or two accents and marks of elision are also original: e.g. the accent on βρισηίς (which the correcting hand has altered to two dots of diæresis) in col. i. l. 28, and that on γεγωνέ, col. ii. l. 11; and the mark of elision, αυτοθ', col. ii. l. 15.

The speeches of the different characters are marked in the margins with their names; the narrative portions being indicated by a contracted form of ποιητής.

*Forms of Letters.* The loop of α is angular, the lower stroke crossing the stem: the bows of β are formed in one stroke without meeting the stem: θ is circular: μ is curved in the middle like the minuscule: ο is not reduced in size: the cross-stroke of π extends beyond the uprights: the loop of ρ is small. The colophon, λιαδος ω, is ornamented with horizontal strokes and arrow-heads.

[ll. 649-735.]

τον δ' επικερτομέων προσεφη ποδας ωκυς αχιλλευς.  
αχιλλευς εκτός μεν δη λέξο γερον φιλε μή τις αχαιων  
ενθάδ' επέλθησιν βουληφόρος οίτε μοι αιεί  
βουλας βουλεύουσι παρ ἡμενοι ἢ θεμις εστι.  
των εί τις σε ἴδοιτο θοήν δια νυκτα μέλαιναν.  
αυτικα δ' εξείποι αγαμεμνονι ποιμενι λαων.  
καί κεν ανάβλησις λῦσιος νεκροῖο γένοιτο.  
αλλ' ἄγε μοι τόδε ειπε και ατρεκέως κατάλεξον.  
ποσσ' ἡμαρ μέμονας κτερεῖζέμεν εκτορα δῖον.  
όφρα τέως αυτος τε μενω και λαον ερύκω.  
πο[ιητης] τον δ' ημείβετ' έπειτα γερων πριαμος θεοειδής.  
πριαμος ει μεν δη μ εθέλεις τελέσαι τάφον εκτορι δῶι.  
ῶδέ κε μοι ρέζων αχιλλευ κεχαρισμένα θειης.  
οἴσθα γαρ ὡς κατα αστυ εέλμεθα. τηλόθι δ' ὕλην  
αξέμεν εξ ὄρεος. μαλα δε τρώες δεδίασιν.  
εννήμαρ μέν κ' αυτον ενι μμεγάροις γοόωμεν.  
τηί' δεκατηί' δε κε θάπτοιμεν. δαίνυντό τε λᾶος.  
ένδεκάτη δέ κε τυμβον επ αυτωί' ποιήσαιμεν.  
τηί' δε δυωδεκάτηί' πτολεμίξομεν είπερ αναγκη.  
πο[ιητης] τον δ' αυτε προσεειπε ποδάρκης διος αχιλλευς.  
αχιλλευς έσται τοι και ταῦτα γερον πριαμ' ὡς συ κελευεις.  
σχῆσω γαρ πολεμον τόσσον χρονον ὅσσον άνωγας.  
πο[ιητης] ως αρα φωνησας επι καρπώί' χειρα γεροντος  
έλλαβε δεξιτερήί'. μη πως δεισει ενι θυμωί'.  
οί μεν αρ εν προδόμω δομου αυτου κοιμήσαντο  
κηρυξ και πριαμος πυκινά φρεσὶ μῆδέ' εχοντες.  
αυταρ αχιλλευς εὔδε μυχωί' κλισίης ευπηκτου.  
τω δε βρισηίς παρελεξατο καλλιπάρης.  
ἄλλοι μέν ρα θεοὶ τε και άνερες ιπποκορῦνσται  
εὔδον\* παννύχιοι μαλακωί' δεδμημένοι ὕπνωί'.  
αλλ ουχ' έρμειαν εριουνιον ὕπνος έμαρπτεν  
ορμαίνοντ' ανα θυμον οπως πριαμον βασιλῆα  
ιγων εκ πέμψειε λαθὼν ἱερους πυλαωρους.  
στη δ' αρ' υπερ κεφαλης. και μιν προς μῦθον έειπεν  
ερμης ὦ γερον. ού νύ τι σοί γε μελει κακον. οἶον εθ' εὔδεις  
ανδρασιν εν δηίοισιν. επεί σ' εἶασεν αχιλλευς  
και νῦν μεν φιλον ὕιον ελῦσαο. πολλα δ' έδωκας  
σεῖο δέ κεν ζωον και τρις τόσα δοῖεν άποινα  
παιδες. τοι μετ ὀπισθε λελιμμένοι. αί κ' αγαμεμνων  
γνώη σ' ατρείδης γνώωσι δε παντες αχαιοι.  
πο[ιητης] ως εφат. έδδειςεν δ' ό γερων κηρυκα δ' αν ἴστη.





HOMER'S ILIAD.—(2<sup>ND</sup> CENT.?)

BRIT. MUS. PAPYRUS CXIV.



THE Bible in Greek, known as the "Codex Vaticanus," or "Codex B." Fine vellum; 759 leaves, measuring  $10\frac{1}{2} \times 10$  inches, in triple columns of 42 lines. It wants chapters i.—xlvi. 47 of Genesis, Psalms cv.—cxxxviii., and Hebrews, from ix. 15. The Pastoral Epistles and Apocalypse have been supplied by a hand of the 15th century from a MS. which belonged to Cardinal Bessarion. It does not contain the disputed twelve verses at the end of the Gospel of St. Mark.

The MS. is probably of the 4th century; and seems to have been deposited in the Vatican Library soon after its establishment by Pope Nicholas V., in 1448, for it is entered in the catalogue which was compiled in 1475. There is nothing to show whence it came, though it may be conjectured that it was brought into Italy by Cardinal Bessarion.

The New Testament portion of the MS. has been edited, with a descriptive introduction, by Tischendorf (Lips. 1867—9); and the entire text is now in course of publication under the papal auspices.

*Gatherings.* Of ten leaves; the original signatures, some of which remain, being in the lower corner of the outer margin.

*Ruling.* On one side of the leaf with a hard point, in columns; with marginal bounding lines.

*Writing.* Uncials, of small size and delicately formed. Unfortunately, the whole of the text has been touched over, in darker ink, by a hand of about the 10th century; only rejected letters or words being passed over. One such word, βασιλευς (an error for θεος), occurs in the Plate, col. i. line 28. The text is arranged in triple columns, except in the poetical books of the Old Testament, which, being written in stichoi, are, from want of space, set in double columns. There is a division into sections, but differing from that which afterwards was in general use. In the Gospels the sections are marked with red numbers. There is no separation of words. Letters of minute size are frequently used at the end of a line. There are no large letters in any part of the MS. by the first hand; paragraphs being distinguished by a space at the end, or by carrying the first letter slightly into the margin, or by drawing a short stroke of separation between the lines, as in early papyri. Paragraph marks are also found in the margins. Marks of diæresis are placed over ι and υ, but not uniformly; it is doubtful how far they are to be attributed to the first hand. Running titles are found in some parts of the MS.

*Contractions.* The most common are:  $\bar{\iota}\bar{\varsigma}$ ,  $\bar{\kappa}\bar{\varsigma}$ ,  $\bar{\theta}\bar{\varsigma}$ ,  $\bar{\chi}\bar{\varsigma}$ ,

$\bar{\iota}\bar{\sigma}\bar{\lambda}$ ,  $\bar{\iota}\bar{\eta}\bar{\lambda}\bar{\mu}$ , and their cases, and abbreviated forms of  $\bar{\kappa}\bar{\alpha}\bar{\iota}$ , and  $\bar{\mu}\bar{o}\bar{u}$  or  $\bar{\mu}\bar{o}\bar{\iota}$ ; less frequent are,  $\bar{\pi}\bar{\nu}\bar{\alpha}$ ,  $\bar{\alpha}\bar{\nu}\bar{o}\bar{\varsigma}$ , and  $\bar{\delta}\bar{\alpha}\bar{\delta}$ ; and  $\bar{\pi}\bar{\eta}\bar{\rho}$ ,  $\bar{\mu}\bar{\eta}\bar{\rho}$ ,  $\bar{\upsilon}\bar{\varsigma}$ ,  $\bar{\sigma}\bar{\eta}\bar{\rho}$ ,  $\bar{o}\bar{u}\bar{\nu}\bar{o}\bar{\varsigma}$  are rare. A horizontal stroke marks the omission of ν at the end of a line. The mark of contraction is a fine horizontal line, thickened at the ends.

*Accents.* All the accents and breathings are later additions by the hand which retouched the writing. The apostrophe is rarely found.

*Punctuation.* Of the points which occur in the MS., it is doubtful whether any are by the first hand. A narrow space is in some places left at the end of a sentence; a wider one at the end of a paragraph. A small arrow-head or tick > is sometimes placed at the end of a line to fill up a space.

*Quotations.* Marked by > in the margin.

*Forms of Letters.* Owing to the disfigurement of the letters, a minute description of them cannot be given; but the remarks made on the formation of the letters of the Codex Frederico-Augustanus(-Sinaiticus), in Plate 105, seem to apply equally to the present MS. The letters here, however, are better formed, being very delicate, compact, and regular, and resembling the sculptured letters of an inscription. Combinations occur of HN, MH, NH, MNH.

*Ornamentation.* Fine arabesques and cable lines, sometimes with red dots, at the ends of books. A large coloured initial and a coarse patch of green paint have been added at the beginnings of the several books.

[I Esdras i. 46—ii. 8.]

σεδεκίαν ὄντα ἐτώ[ν]  
ἔικοσι ενός· βασιλέν  
ει δὲ ἔτη ἑνδεκα· καὶ  
ἐποίησεν τὸ πονηρὸν[ν]  
ἐνώπιον κ[υρίο]υ· καὶ οὐκ ἔ  
νετράπη ἀπὸ τῶν ῥη  
θέντων λόγων ὑπὸ  
ἱερεμίου τῶν προφῆ  
του ἐκ στόματος τοῦ  
κ[υρίο]υ· καὶ ὀρκισθῆς ἀπὸ  
τοῦ βασιλέως ναβου  
χοδονόσορ τῷ ὀνόμα

τι τοῦ κ[υρίο]υ ἐφιορκήσας  
ἀπέστη· καὶ σκληρύνας  
αὐτοῦ τὸν τράχηλον[ν]  
καὶ τὴν καρδίαν αὐτοῦ  
παρέβη τὰ νόμιμα κ[υρίο]υ  
θεοῦ Ἰσραὴλ καὶ οἱ ἡγού  
μενοι δὲ τοῦ λαοῦ καὶ  
τῶν ἱερέων πολλὰ ἡ  
σέβησαν καὶ ἠνόμη  
σαν ὑπὲρ πάσας τὰς ἀ  
καθαρσίας πάντων  
τῶν ἔθνων καὶ ἐμία  
ναν τὸ ἱερὸν τοῦ κ[υρίο]υ  
τὸ ἀγιαζόμενον ἐν  
ἱερουσαλὴμ· καὶ ἀπέ  
στεilen ὁ βασιλεὺς  $\theta[\epsilon\omega]\varsigma$   
τῶν πατέρων αὐτῶ[ν]  
διὰ τοῦ ἀγγέλου αὐτοῦ  
μετακαλέσαι αὐτοὺς  
καθὸ ἐφείδετο αὐτῶ[ν]  
καὶ τοῦ σκηνώματος  
αὐτοῦ αὐτοὶ δὲ ἐμν  
κτήρισαν ἐν τοῖς ἀγ  
γέλοις αὐτοῦ· καὶ ἡ ἡ  
μέρα ἐλάλησεν κ[ύριο]ς ἡ  
σαν ἐκπαίζοντες  
τοὺς προφῆτας αὐτοῦ·  
ἕως οὗ θυμῶντα αὐ  
τὸν ἐπὶ τῷ ἔθνει αὐ

τα προστάξει ἀναβιβά  
σαι ἐπ' αὐτοὺς τοὺς  
βασιλεῖς τῶν χαλδαί  
ων· οὗτοι ἀπέκτεινα[ν]  
τοὺς νεανίσκους αὐ  
τῶν ἐν ρομφαία περι  
κύκλω τοῦ ἀγίου ἱεροῦ·  
καὶ οὐκ ἐφείσαντο  
νεανίσκου καὶ παρ  
θένου καὶ πρεσβύτου  
καὶ νεωτέρου· ἀλλὰ  
πάντας παρέδωκαν  
εἰς τὰς χεῖρας αὐτῶ[ν]·  
καὶ πάντα τὰ ἱερεῖα σκέυ  
η τοῦ κ[υρίο]υ τὰ μεγάλα κ[αὶ]  
τὰ μικρά· καὶ τὰς κιβω  
τοὺς τοῦ κ[υρίο]υ καὶ τὰς  
βασιλικὰς ἀποθήκας  
ἀναλαβόντες ἀπήνεγ  
καν εἰς βαβυλῶνα· καὶ  
ἐνεπύρισαν τὸν οἶκον[ν]  
τοῦ κ[υρίο]υ καὶ ἔλυσαν τὰ  
τείχη ἱερουσαλὴμ κ[αὶ]  
τοὺς πύργους αὐτῆς  
ἐνεπύρισαν ἐν πυρὶ·  
καὶ συνετέλεσαν πά[ν]  
τα τὰ ἔνδοξα αὐτῆς  
ἀχρεώσαι· καὶ τοὺς ἐ  
πιλόιπους ἀπήγαγε  
μετὰ ρομφαίας εἰς  
βαβυλῶνα· καὶ ἦσαν  
παῖδες αὐτῶ καὶ τοῖς  
ὑἱοῖς αὐτοῦ μέχρις οὗ  
βασιλεύσαι πέρας εἰς  
ἀναπλήρωσιν τοῦ ῥή  
ματος τοῦ κ[υρίο]υ ἐν στό  
ματι ἱερεμίου ἕως τοῦ  
ἐνδοκῆσαι τὴν γῆν  
τὰ σάββατα αὐτῆς πά[ν]  
τα τὸν χρόνον τῆς ἐ  
ρημώσεως αὐτῆς σαβ

σιν ἐτῶν ἑβδομήκον[ν]  
δ τα· βασιλεύοντος κύρου  
περσῶν ἑτους πρῶ  
του εἰς συντέλειαν  
ρήματος κ[υρίο]υ ἐν στόμα  
τι ἱερεμίου· ἡγείρεν  
κ[ύριο]ς τὸ πνεῦμα κύρου  
βασιλέως περσῶν· καὶ  
ἐκήρυξεν ὅλη τῇ βασι  
λείᾳ αὐτοῦ καὶ ἅμα διὰ  
γραπτῶν λέγων· τά  
δε λέγει ὁ βασιλεὺς περ  
σῶν κύρος· ἐμὲ ἀνέδει  
ξεν βασιλέα τῆς οἰκῆς  
μέτης ὁ κύριος τῶν ἰσ  
ραὴλ κ[ύριο]ς ὁ ὑψίστος· καὶ  
ἐσήμεν μοι οἶκον  
δομήσαι αὐτῷ οἶκον  
ἐν ἱερουσαλὴμ τῇ ἐν  
τῇ ἰουδαίᾳ· εἰ τις ἐστὶ[ν]  
ὄν ὑμῶν ἐκ τοῦ ἔθνους  
αὐτοῦ· ἔστω ὁ κ[ύριο]ς αὐτοῦ  
μετ' αὐτοῦ καὶ ἀναβὰς  
εἰς τὴν ἱερουσαλὴμ  
τὴν ἐν τῇ ἰουδαίᾳ οἶκον  
δομέτω τὸν οἶκον τοῦ  
κ[υρίο]υ τοῦ Ἰσραὴλ· ὁυτος  
ὁ κ[ύριο]ς ὁ κατασκευάσας  
ἐν ἱερουσαλὴμ· ὅσοι  
ὄν κατὰ τοὺς τόπους  
οἰκουσιν· βοηθήτωσα[ν]  
αὐτῷ οἱ ἐν τῷ τόπῳ  
αὐτοῦ ἐν χρυσίῳ καὶ  
ἐν ἀργυρίῳ καὶ ἐν δό  
σεσιν· μεθ' ἱππῶν καὶ  
κτηνῶν σὺν τοῖς ἀλ  
λοῖς τοῖς κατ' ἐνχὰς  
προστεθειμένοις εἰς  
τὸ ἱερὸν τοῦ κ[υρίο]υ τὸ ἐν ἰ



ΣΕ ΔΕ ΚΙΑΝΟΝ ΤΑ ΕΤΩ  
 ΕΙΚΟΣΙΘΕΝΟΣ ΕΑΙΣΙ ΔΕΥ  
 ΕΙΔΕ ΕΤΗ ΕΝΔΕΚΚΑΙ  
 ΕΠΟΙΗΣΕΝ ΤΟ ΠΟΝΗΡ  
 ΕΝΩΠΙΟΝ ΚΥΚΛΟΥ Κ  
 ΝΕΤΡΑ ΠΗΛΟΤΟΝ Η  
 ΘΕΝ ΤΩΝ ΛΟΓΩΝ ΥΠ  
 ΙΕΡΕΜΙΟΥ ΤΟΥ ΠΡΟΦ  
 ΤΟΥ ΕΚ ΣΤΟΜΑΤΟΣ Τ  
 ΚΥΚΛΟΥ ΚΙΣΘΕΙΣ ΑΠ  
 ΤΟΥ ΒΑΣΙΛΕΩΣ ΝΑΒΥ  
 ΧΟΔΟΝΟΣ ΟΡΤΩΘΟΝΟΝ  
 ΤΙ ΤΟΥ ΚΥΚΛΟΥ ΚΙΣΘΕΙ  
 ΑΠΕΣΤΗΚΑΙ ΣΚΗΝΗΡΩ  
 ΑΥΤΟΥ ΤΟΝ ΤΡΑΧΗΛ  
 ΚΑΙ ΤΗΝ ΚΑΡΔΙΑΝ ΑΥΤ  
 ΠΑΡΕΚΗΤΑΝ Ο ΜΙΜΑΚΤ  
 ΟΥ ΙΣΡΑΗΛ ΚΑΙ Ο ΙΗΘΥ  
 ΜΕΝΟΙ ΔΕ ΤΟΥ ΑΛΛΟΥ ΚΑΙ  
 ΤΩΝ ΙΕΡΕΩΝ ΠΟΛΛΑΝ  
 ΣΕΒΗΣΑΝ ΚΑΙ Η ΝΟΜΗ  
 ΣΑΝ ΥΠΕΡ ΠΑΡΑΣΤΑΣΙ  
 ΚΑΘΑΙΣΙΑΣ ΠΑΝΤΩΝ  
 ΤΩΝ ΣΑΝΘΩΝ ΚΑΙ ΕΜΙΑ  
 ΝΑΝΤΟ ΕΡΟΝΤΟΥ ΚΥ  
 ΤΟ ΑΓΙΑΖΟΜΕΝΟΝ ΕΝ  
 ΙΕΡΟΥΣΑΛΗΜ ΚΑΙ ΑΠΕ  
 ΣΤΕΙΛΕΝ Ο ΚΑΙΣΑΡΕΥΣ  
 ΤΩΝ ΠΑΤΕΡΩΝ ΑΥΤΩ  
 ΔΙΑ ΤΟΥ ΚΥΚΛΟΥ ΑΥΤ  
 ΜΕΤΑ ΚΑΛΕΣΑΙ ΑΥΤΟΝ  
 ΚΑΘΩΣ ΦΕΙΔΕΤΟ ΑΥΤ  
 ΚΑΝΤΟΥ ΕΤΗΝ Ο ΜΑΚΤ  
 ΑΥΤΟΥ ΑΥΤΟΙ ΔΕ ΜΥ  
 ΚΤΗΡΙΣΑΝ ΕΝ ΤΟΙΣ ΑΓ  
 ΓΕΛΟΙΣ ΑΥΤΟΥ ΚΑΙ ΗΝ  
 ΜΕΛΕΛΛΗΝ ΣΕΒΗΚΕΝ  
 ΣΑΝ ΕΚΠΑΙΖΟΝΤΕΣ  
 ΤΟΥΣ ΠΡΟΦΗΤΑΣ ΑΥΤ  
 ΕΩΣ ΟΥΤΟΥ ΜΩΝΤΑΥ  
 ΤΟΝ ΕΠΙΡΩΘΟΝ ΒΙΑΥ  
 ΤΟΥ ΔΙΑ ΤΑΛΥΣΣΕΚΗΜΑ

ΤΑ ΠΡΟΕΤΑΙ ΑΝΑΒΙΒΑ  
 ΣΑΙ ΕΠΑΥΤΟΥΣ ΤΟΥΣ  
 ΒΑΣΙΛΕΙΟΥ ΤΩΝ ΧΑΛΔΑΙ  
 ΩΝ ΟΥΤΩΙ ΑΠΕΚΤΕΙΝΑ  
 ΤΟΥΣ ΝΕΑΝΙΣΚΟΥΣ ΑΥ  
 ΤΩΝ ΕΝ ΤΩ ΜΦΑΙΑ ΠΕΡΙ  
 ΚΥΚΛΩ ΤΟΥ ΑΓΙΟΥ ΙΕΡ  
 ΚΑΙ ΟΥΚ ΕΦΕΙΣΑΝΤΟ  
 ΝΕΑΝΙΣΚΟΥ ΚΑΙ ΠΑΡ  
 ΘΕΝΟΥ ΚΑΙ ΠΡΕΣΒΥΤ  
 ΚΑΙ ΝΕΩΤΕΡΟΥ ΑΛΛΑ  
 ΠΑΝΤΑΣ ΠΑΡΕΔΩΚΑΝ  
 ΕΙΣ ΤΑ ΣΧΕΙΡΑΣ ΑΥΤΩ  
 ΚΑΙ ΠΑΝΤΑ ΤΑ ΙΕΡΑ ΚΟΥ  
 Η ΤΟΥ ΚΥΤΑ ΜΕΓΑΛΑ  
 ΤΑ ΜΙΚΡΑ ΚΑΙ ΤΑ ΣΚΙΒ  
 ΤΟΥΣ ΤΟΥ ΚΥΚΛΟΥ ΚΑΙ ΤΑ  
 ΒΑΣΙΛΙΚΑΣ ΑΠΟΘΗΚ  
 ΑΝ ΑΛΛΕΘΟΝΤΕΣ ΑΠΗΝΑ  
 ΚΑΝΕΙΣ ΒΑΒΥΛΩΝ ΚΑΙ  
 ΕΝΕΠΥΡΙΣΑΝ ΤΟΝ ΟΙΚ  
 ΤΟΥ ΚΥΚΛΟΥ ΚΑΙ ΕΛΥΣΑΝ ΤΑ  
 ΤΕΙΧΗ ΙΕΡΟΥΣΑΛΗΜ  
 ΤΟΥΣ ΠΥΡΙΓΟΥΣ ΑΥΤΗΣ  
 ΕΝΕΠΥΡΙΣΑΝ ΕΝ ΠΥΡΙ  
 ΚΑΙ ΟΥΚ ΕΤΕΛΕΣΑΝ ΠΑ  
 ΤΑ ΤΑ ΕΝΔΟΞΑ ΑΥΤΗΣ  
 ΑΧΡΕΩΣΑΙ ΚΑΙ ΤΟΥΣ  
 ΠΙΛΟΙ ΠΟΥ ΣΑΠΗΓΑΓ  
 ΜΕΤΗΡΩ ΜΦΑΙΑΣ ΕΙΣ  
 ΕΑΒΥΛΩΝ ΚΑΙ ΗΝ ΣΑΝ  
 ΠΑΙΔΕΣ ΑΥΤΩ ΚΑΙ ΤΟΙ  
 ΥΙΟΙΣ ΑΥΤΟΥ ΜΕΧΡΙ ΟΥ  
 ΒΑΣΙΛΕΥΣΑΙ ΠΕΡΣΑΣ ΕΙ  
 ΑΝΑΠΗΡΩΣΙΝ ΤΟΥ Η  
 ΜΑΤΟΣ ΤΟΥ ΚΥΚΛΟΥ  
 ΜΑΤΙ ΙΕΡΕΜΙΟΥ ΕΩΣ Τ  
 ΕΥΔΟΚΗΣΑΙ ΤΗΝ ΓΗΝ  
 ΤΑ ΣΑΒΑΤΑ ΑΥΤΗΣ ΠΑ  
 ΤΑ ΤΕΝ ΧΡΟΝΟΝ ΤΗΣ  
 ΡΗΜΩΣ ΕΩΣ ΑΥΤΗΣ ΣΑΒ  
 ΚΑΤΙ ΕΙΣΙΣΣΥΝ ΠΛΗΡΩ

ΣΙΝ ΕΤΩ ΝΕΒΑΔΟΜΗΚ  
 ΤΑ ΒΑΣΙΛΕΥΟΝΤΟΣ ΚΥΚΛΟΥ  
 ΠΕΡΣΩΝ ΕΤΟΥΣ ΠΡΩ  
 ΤΟΥ ΕΙΣΣΥΝΤΕΛΕΙΑΝ  
 ΗΜΑΤΟΣ ΚΥΚΛΟΥ ΕΝ ΤΟΜΑ  
 ΤΙ ΙΕΡΕΜΙΟΥ Η ΓΕΙΡΕΝ  
 ΚΣΤΟ ΠΝΕΥΜΑ ΚΥΚΛΟΥ  
 ΒΑΣΙΛΕΩΣ ΠΕΡΣΩΝ ΚΑΙ  
 ΕΚΗΡΥΞΕΝ Ο ΑΝΤΙΒΑΝ  
 ΔΕΙΑ ΑΥΤΟΥ ΚΑΙ ΑΜΑΔΙΑ  
 ΓΡΑΠΤΩΝ ΛΕΓΩΝ ΤΑ  
 ΔΕ ΛΕΓΕΙ Ο ΒΑΣΙΛΕΥΣ ΠΕΡ  
 ΣΩΝ ΚΥΡΟΣ ΕΜΕ ΑΝΕΔΕΙ  
 ΞΕΙ ΒΑΣΙΛΕΥΣ ΤΗΣ ΟΙΚΟΥ  
 ΜΕΝΗΣ Ο ΚΥΚΛΟΥ ΕΝ ΤΟΜΑ  
 ΡΑΝ ΑΚΣΟΥ ΦΙΣΤΟΣ ΚΑΙ  
 ΕΣΗΜΗΝ ΕΝ ΜΟΙ ΟΙΚΟ  
 ΔΟΜΗ ΣΑΙ ΑΥΤΩ ΟΙΚΟΝ  
 ΕΝ ΙΕΡΟΥΣΑΛΗΜ ΤΗΝ  
 ΤΗ ΙΟΥΔΑΙΑ ΕΙΤΙΣ ΕΣΤΙ  
 ΟΥΝ ΜΩΝΕΚΤΟΥ ΕΝ Τ  
 ΑΥΤΟΥ ΕΣΤΩ Ο ΚΣΑΥΤ  
 ΜΕΤΑ ΑΥΤΟΥ ΚΑΙ ΑΝΔΡΑ  
 ΕΙΣ ΤΗΝ ΙΕΡΟΥΣΑΛΗΜ  
 ΤΗΝ ΕΝ ΤΗ ΙΟΥΔΑΙΑ ΟΙΚ  
 ΔΟΜΕΙΤΩ ΤΟΝ ΟΙΚΟΝ Τ  
 ΚΥΚΛΟΥ ΙΣΡΑΗΛ ΟΥΤΟΣ  
 Ο ΚΣΑΥΤΑΣ ΚΗΝΩΣΑ  
 ΕΝ ΙΕΡΟΥΣΑΛΗΜ Ο ΣΟΙ  
 ΟΥΝ ΚΑΤΑ ΤΟΥΣ ΤΟΠΟΥΣ  
 ΟΙΚΟΥΣ ΕΝ ΒΟΗΤΩΣΑ  
 ΑΥΤΩ ΟΙ ΕΝ ΤΩ ΤΟΠΩ  
 ΑΥΤΟΥ ΕΝ ΧΡΥΣΩ ΚΑΙ  
 ΕΝ ΑΡΓΥΡΩ ΚΑΙ ΕΝ ΑΡ  
 ΣΕΣΙ ΜΕΘ' ΕΠΙΘΗΚΑΙ  
 ΚΤΗΝΩΝ ΣΥΝ ΤΟΙΣ ΑΛ  
 ΛΟΙΣ ΤΟΙΣ ΚΑΤΕΥΧΑΣ  
 ΠΡΟΣ ΤΕΘΕΙΜΕΝΟΙΣ ΕΙ  
 ΤΟΙ ΕΡΟΝΤΟΥ ΚΥΚΛΟΥ ΕΝ  
 ΙΕΡΟΥΣΑΛΗΜ ΚΑΙ ΚΑΤΑ ΤΗ  
 ΣΑΝΤΕΣ ΟΙ ΑΡΧΙΕΡΕΙΣ  
 ΤΩΝ ΠΑΤΡΙΩΝ ΤΗΣ ΙΟΥΔΑ



LEIPZIG. HOFBIBLIOTHEK. COD. FRED. AUG. (CODEX SINAITICUS).—[4TH OR 5TH CENTURY.]

THE Books of Nehemiah and Esther, and other portions of the Septuagint version of the Old Testament, on 43 leaves, named the "Codex Frederico-Augustanus," after the King of Saxony. They were found by Tischendorf in a basket of fragments in the Monastery of St. Catharine on Mount Sinai, in 1844, and were published by him in facsimile type in 1846. Assisted by Russian influence, he obtained from the same monastery, in the year 1859, a further and larger portion of the original manuscript, which he presented to the Imperial Library of St. Petersburg, and published, in 1862, under the name of "Codex Sinaiticus Petropolitanus."

The two portions make up the greater part of the Septuagint, the whole of the New Testament (omitting the disputed passage at the end of St. Mark), the Epistle of Barnabas, and a large fragment of the "Shepherd" of Hermas. They consist of 389 leaves of thin vellum, measuring  $14\frac{7}{8} \times 13\frac{1}{2}$  inches. The writing is in quadruple columns of 48 lines. The MS. is assigned by Tischendorf to the 4th century, but may be somewhat later.

*Gatherings.* Usually of eight, sometimes of six, leaves, signed in the upper margin.

*Ruling.* On one side of the vellum with a hard point. The lines are drawn across the whole surface of the page. The columns are marked off with bounding lines.

*Writing.* Uncials. Tischendorf detects four different hands. The poetical Books of the Old Testament are arranged in double columns. The text is not divided according to later usage; but the Ammonian sections and Eusebian canons are marked in the margins of the Gospels, if not by the original, at least by a nearly contemporary hand. The writing runs above the ruled line. Generally there is but one line of ruling to every two of writing. There is no separation of words. Small letters are used frequently at the end of a line. The titles and numbers of the Psalms, the titles of the Canticles, and that of Ecclesiastes are in red. Large letters are not used; but the initial letter of a line beginning a sentence is usually in the margin. Paragraphs are likewise distinguished by a space in the line, and in some instances by the stroke of separation between the lines. The mark of diæresis, two dots or minute strokes, is used; but whether inserted by the first hand is doubtful. There are running titles in some parts of the MS.

*Contractions.* Those most in use are  $\theta\bar{s}$ ,  $\iota\bar{s}$ ,  $\kappa\bar{s}$ ,  $\upsilon\bar{s}$ ,  $\pi\eta\rho$ ,  $\mu\eta\rho$ ,  $\pi\nu\alpha$ ,  $\pi\nu\iota\kappa\omicron\varsigma$ ,  $\alpha\nu\omicron\varsigma$ ,  $\omicron\nu\nu\omicron\varsigma$ ; and less commonly,  $\delta\alpha\delta$ ,  $\iota\lambda\eta\mu$ ,  $\iota\epsilon\lambda\mu$ ,  $\iota\eta\lambda\mu$ ,  $\iota\eta\lambda$ ,  $\iota\sigma\lambda$ ,  $\iota\sigma\eta\lambda$ , and abbreviations of  $\kappa\alpha\iota$ ,  $\mu\omicron\nu$  or  $\mu\omicron\iota$ , and  $\pi\rho\omicron$  or  $\pi\rho\omicron\varsigma$ . In addition,  $\sigma\tau\bar{s}$  =  $\sigma\tau\alpha\nu\rho\omicron\varsigma$ ;  $\sigma\tau\rho\theta\eta$ , and in one instance  $\epsilon\sigma\phi\omega\theta\eta$ , =  $\epsilon\sigma\tau\alpha\nu\rho\omega\theta\eta$ . A horizontal stroke marks the omission of  $\nu$  at the end of the line. The mark of contraction is a fine horizontal line thickened or hooked at the ends.

*Accents and Breathings.* None.

*Punctuation.* The single point, usually middle, is used in some parts of the MS.; in others, the colon at the end of a paragraph. But it is doubtful how far these

are due to the first hand. Small breaks are also left in the line to mark a paragraph. The apostrophe is often used after proper names. The mark > is employed to fill up space at the end of a line.

*Quotations.* Marked by > in the margin.

*Forms of Letters.* The chief characteristic of the letters is a squareness of formation, the width being generally equal to the height. Horizontal strokes are fine hair-lines. The right limb of **A**, **Δ**, **Λ**, rests upon the left and overtops it: the loop of **A** is a fine acute angle: the base of **Δ** is confined to the sides: **B** has small loops, the upper one being the smaller of the two, and is generally angular at the base: the top stroke of **Γ** is generally a simple fine line, more rarely ending in a very light point: so with **T**, the left extremity of the cross-bar usually begins with a dot, which is very slightly, or not at all, repeated on the right: the curve of **Ε** and **Ϛ** mostly finishes off in a fine line, more rarely in a dot: the cross-bar of **H** and **Θ** divides the letter equally: **M** has two shapes, as the oblique strokes form an angle or coalesce into a semicircle; the cross stroke of **Π** rarely projects beyond the uprights, and then only in the slightest degree: the loop of **P** is very small: the circle of **Φ** is flattened. The letters which descend below the line are **P**, **Φ**, **Ψ**, invariably; **Υ** nearly always; and **T** very frequently. Combinations occur of the letters **H**, **M**, and **N** with one another.

*Initials* of sections are not enlarged, but stand out in the margin.

*Corrections.* In addition to the first corrector, Tischendorf distinguishes ten of later date; one of them of the 6th, another of the 7th, century. Erasures are by pen or knife.

*Ornamentation.* Arabesques or slight designs of scrolls and dots partly in red are drawn at the ends of the several books.

[The Committee are indebted to Professor Dr. Gardthausen, of Leipzig, for assistance in the description of this Manuscript.]







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ΤΑΙΣΚΟΡΑΣΙΑΠΟΛΛΕΙΣΣΟΥΣΑΝ



BRITISH MUSEUM. ROYAL MS. I D. V.-VIII.—[5TH CENTURY.]

**T**HE Bible in Greek, known as "Codex A.," or "Codex Alexandrinus." Fine vellum; 773 leaves, measuring 13 × 10 inches, in double columns of 50 or 51 lines; in four volumes. At the end are the First and part of the Second Epistles of Clement of Rome. From a table of contents at the beginning, compiled in the 17th century, it appears that the 18 Psalms of Solomon then stood at the end. It is probably of the first half of the fifth century.

The Codex was presented to King Charles the First by Cyril Lucar, Patriarch of Constantinople, in 1628. The tradition that it was written by the hand of the martyr Thecla is recorded in an Arabic inscription on the back of the first leaf. A Latin note on a fly-leaf states that it was given to the Patriarchal Chamber of Alexandria in the year of Martyrs 814 = A.D. 1098. There can be little doubt that the Patriarch Cyril brought it from Alexandria. The MS. has been used in various editions of the Scriptures. A folio edition of the New Testament was published by C. G. Woide, in 1786; and the Old Testament was edited for the Government, by H. H. Baber, in facsimile type, in four folio volumes, in 1816-1828.

*Gatherings.* Of eight leaves.

*Ruling.* On one side of the leaf with a hard point, the lines extending across the whole page. The columns have bounding lines.

*Writing.* Uncials; by different scribes. The Gospels are divided into κεφάλαια and Ammonian sections. The numbers of the former and the references to the Eusebian canons are entered in the margins. The writing runs above the ruled lines. Generally, in the Old Testament, there is but one line of ruling to every two of writing. There is no separation of words. Small letters are used, when needed for compression, at the end of a line. One or more initial lines of the books and the first four lines of each column of the first page of Genesis are in red. Large initial letters mark books and paragraphs. When a paragraph begins in the middle of a line, the capital leads the second line. Paragraphs also are sometimes indicated by a marginal mark, as well as by a break in the line of writing. The mark of diæresis is two dots or minute strokes, or in some instances a single one. The margins have been considerably cut down, whereby titles of books and other headings are, in many cases, lost.

*Contractions.*  $\overline{\kappa\varsigma}$ ,  $\overline{\theta\varsigma}$ ,  $\overline{\iota\varsigma}$ ,  $\overline{\chi\varsigma}$ ,  $\overline{\iota\eta\lambda}$ ,  $\overline{\iota\varsigma\lambda}$ ,  $\overline{\iota\lambda\eta\mu}$ ,  $\overline{\nu\varsigma}$ ,  $\overline{\pi\eta\rho}$ ,  $\overline{\mu\eta\rho}$ ,  $\overline{\pi\nu\alpha}$ ,  $\overline{\sigma\eta\rho}$  =  $\overline{\sigma\omega\tau\eta\rho}$ ,  $\overline{\sigma\upsilon\nu\sigma}$ ,  $\overline{\alpha\nu\sigma}$ ,  $\overline{\delta\alpha\delta}$ , and  $\overline{\sigma\rho\sigma}$  =  $\overline{\sigma\tau\alpha\upsilon\rho\sigma}$ ; also abbreviations for  $\overline{\kappa\alpha\iota}$ ,  $\overline{\nu\alpha\iota}$ ,  $\overline{\tau\alpha\iota}$ ,  $\overline{\mu\omicron\upsilon}$ ,  $\overline{\sigma\omicron\upsilon}$ , and final  $\nu$  at the end of a line. The mark of contraction is a fine horizontal line hooked in reverse directions or downwards at the ends.

*Breathings and Accents.* A few by a later hand, but none by the first hand, except when the letter  $\eta$  alone forms a word, in which case it is sometimes marked with an accent. (See Plate.) It should be observed that those which occur on the red lines at the beginning of the MS., and which have been sometimes thought to be original, are certainly later additions.

*Punctuation.* The middle, and more usually the high, point, followed by a space when at the end of a

paragraph. The apostrophe is frequently used. In some parts of the MS. a colon is placed, high in the line, after proper names, where the apostrophe is usually found.

*Quotations.* Marked by > in the margin.

*Forms of Letters.* The letters are rather wide-spread. Horizontal lines are very fine. The right limb of **A**, **Δ**, and **Λ** rests upon and outtops the left one; the loop of **A** is small, and often inclines to roundness; the base of **Δ** is very generally kept within limits, but, in the New Testament, it projects on either side, and frequently terminates in a dot at the left extremity, or more rarely in one at each end; the projecting base is often conspicuous when the letter stands at the beginning of a line: **B** has small loops and is generally slightly more rounded than in the Codex Sinaiticus: the horizontal stroke of **Γ** ends in a dot; the cross-stroke of **T** is dotted at both ends; so also there is a tendency to dot the lower extremity of **Ε** and **Ϛ**: the cross-bar of **H** and **Θ** is often above the middle: the angular limb of **K** is frequently separate from the stem: **M** has the two forms of the middle strokes, angular and rounded. In the Old Testament the cross-stroke of **Π** is confined within the uprights, but in the New Testament it is generally extended and finished with a dot on the left, or more rarely at both ends: the loop of **P** is small: the stem of **Υ** varies in length, sometimes being very short: the circle of **Φ** is flattened. The letters **P**, **Φ**, **Ψ**, and very frequently **Υ**, descend below the line.

Combinations are found of the letters **H**, **M**, **N**, with one another.

Initials of Sections are enlarged and stand in the margin.

*Corrections.* Generally over erasures.

*Ornamentation.* Arabesques, scroll and cable lines, and simple devices, as vases or baskets, at the ends of books.



ὑἱον αὐτου· ο πιστευων εἰς το[ν]  
ὑἱον του θ[εο]υ εχει την μαρτυρια[ν]  
του θ[εο]υ εν αὐτω· ο μη πιστευω[ν]  
τω υ[ι]ω ψευστην πεποιηκε[ν]  
αὐτον οτι ουκ επιστευσεν  
εἰς την μαρτυριαν ην μεμαρ  
τυρηκεν ο θ[εο]ς περι του ὑἱου αὐτου·  
Και αὐτη εστιν η μαρτυρια οτι ζωη[ν]  
αιωνιον εδωκεν ημιν ο θ[εο]ς  
και αὐτη εστιν η ζωη εν τω ὑἱω  
αὐτου ο εχων τον ὑἱον εχει  
την ζωην· ο μη εχων τον ὑἱο[ν]  
του θ[εο]υ την ζωην ουχ εχει·  
Ταυτα εγραψα ὑμιν ἵνα εἰδητε  
οτι ζων εχετε αιωνιον οἱ πι  
στευοντες εἰς το ονομα του  
ὑἱου του θ[εο]υ· και αὐτη εστιν  
ἡ παρρησια ην εχωμεν προς  
αὐτον· οτι αν αιτωμεθα κατα  
το ονομα αὐτου ακουει ημων  
ο αν αιτωμεθα οἶδα\*  
μεν οτι εχομεν τα αιτηματα  
α ητηκαμεν παρ αὐτου·  
Εαν τις ἴδῃ τον αδελφον αὐτου  
αμαρτανοντα αμαρτιαν μη προς  
θανατον· αιτησει· και δωσει αν  
τω ζων τοις μη αμαρτανουσι[ν]  
αμαρτιαν μη προς θανατον·  
Εστιν αμαρτια προς θανατον  
ου περι εκεινης λεγω ἵνα ερω  
τηση πασα αδικια αμαρτια εστι[ν]  
και εστιν αμαρτια ου προς θανατο[ν]·  
Οἶδαμεν οτι πας ο γεγεννημε  
νος εκ του θ[εο]υ ουχ' αμαρτανει  
αλλ' ο γεννηθεις εκ του θ[εο]υ τη  
ρει ἑαυτον· και ο πονηρος ουχ'  
απτεται αὐτου· οἶδαμεν οτι  
εκ του θ[εο]υ εσμεν και ο κοσμος  
ολος εν τω πονηρω κειται  
και οἶδαμεν οτι ο ὑἱος του θ[εο]υ  
ηκει και εδωκεν ημιν διανοια[ν]  
ἵνα γεινωσκομεν τον αλη  
θεινον θ[εο]ν· και εσμεν εν τω  
αληθεινω εν τω ὑἱω αὐτου  
ουτος εστιν ο αληθεινος θ[εο]ς  
και ζωη αιωνιος· τεκνια·  
Φυλαξατε εαυτους απο των ειδωλω[ν]

Ο πρεσβυτερος εκλε[κτη]  
κυρια και τοις τεκνοις α[ντης]  
ους εγω αγαπω εν αληθει[α]  
ουκ εγω δε μονος αλλα κ[αι]  
παντες οἱ εγνωκοτες τη[ν]  
αληθειαν· δια την αληθειαν  
την ενοικουσαν εν ημιν·  
και μεθ ημων εσται εἰς τον  
αιωνα· χαρις ελεος ειρηνη  
Παρα θ[εο]υ π[ατ]ρ[ο]ς και παρα ι[ησο]υ χ[ριστο]υ του  
ὑἱου του π[ατ]ρ[ο]ς εν αληθεια και αγαπη  
Εχαρην λιαν· οτι ευρηκα εκ τω[ν]  
τεκνων σου περιπατουν  
τας εν αληθεια καθως εντο  
λην ελαβομεν απο του π[ατ]ρ[ο]ς·  
Και νυν ερωτω σε κυρια ουχ'  
ως εντολην καινην γραφω[ν]  
σοι· αλλ' ην εἶχαμεν απ αρχης·  
ἵνα αγαπωμεν αλληλους·  
και αὐτη εστιν η αγαπη· ἵνα πε  
ριπατωμεν κατα τας εντο  
λας αὐτου αὐτη ἡ εντολη εστι[ν]  
ἵνα καθως ηκουσατε απ αρχης  
ἵνα εν αὐτη περιπατητε·  
Οτι πολλοι πλανοι ἐξηλθαν εἰς  
τον κοσμον οἱ μη ομολογου[ν]  
τες ι[ησου]ν χ[ριστο]ν ερχομενον εν σαρκι  
ουτος εστιν ο πλανος και ο αν  
τιχριστος βλεπετε εαυτους  
ἵνα μη απολεσητε εἰς αἰ  
εργασασθε  
αλλα μισθον πληρη απολαβητ  
πας ο προαγων και μη μενω[ν]  
εν τη διδαχῃ του χ[ριστο]υ θ[εο]υ ουκ εχει·  
ο μενων εν τη διδαχῃ· ουτος  
και τον υ[ιο]ν και τον π[ατ]ε[ρ]α εχει·  
εἰ τις ερχετε προς ὑμας και ταν  
την την διδαχην ου φερει·  
μη λαμβανετε αὐτον εἰς οικια[ν]  
και χαιρειν αὐτω μη λεγετε·  
Ο λεγων γαρ αὐτω χαιρειν· κοινω  
νει τοις εργοις αὐτου τοις πο  
νηροις· πολλὰ εχών' ὑμιν γραψαι·  
Ουκ' εβουληθην δια χαρτου και  
μελανος· ελπιζω γαρ γενε  
σθε προς ὑμας και στομα προς  
στομα λαλησαι· ἵνα η χαρα ὑμω[ν]  
ἡ πεπληρωμενη·  
Ασπαζεται σε τα τεκνα της αδε[λ]  
φης σου της εκλεκτης

ΙΩΑΝΝΟΥ Α.

ΙΩΑΝΝΟΥ Β <<

\* An erasure at the end of the line.

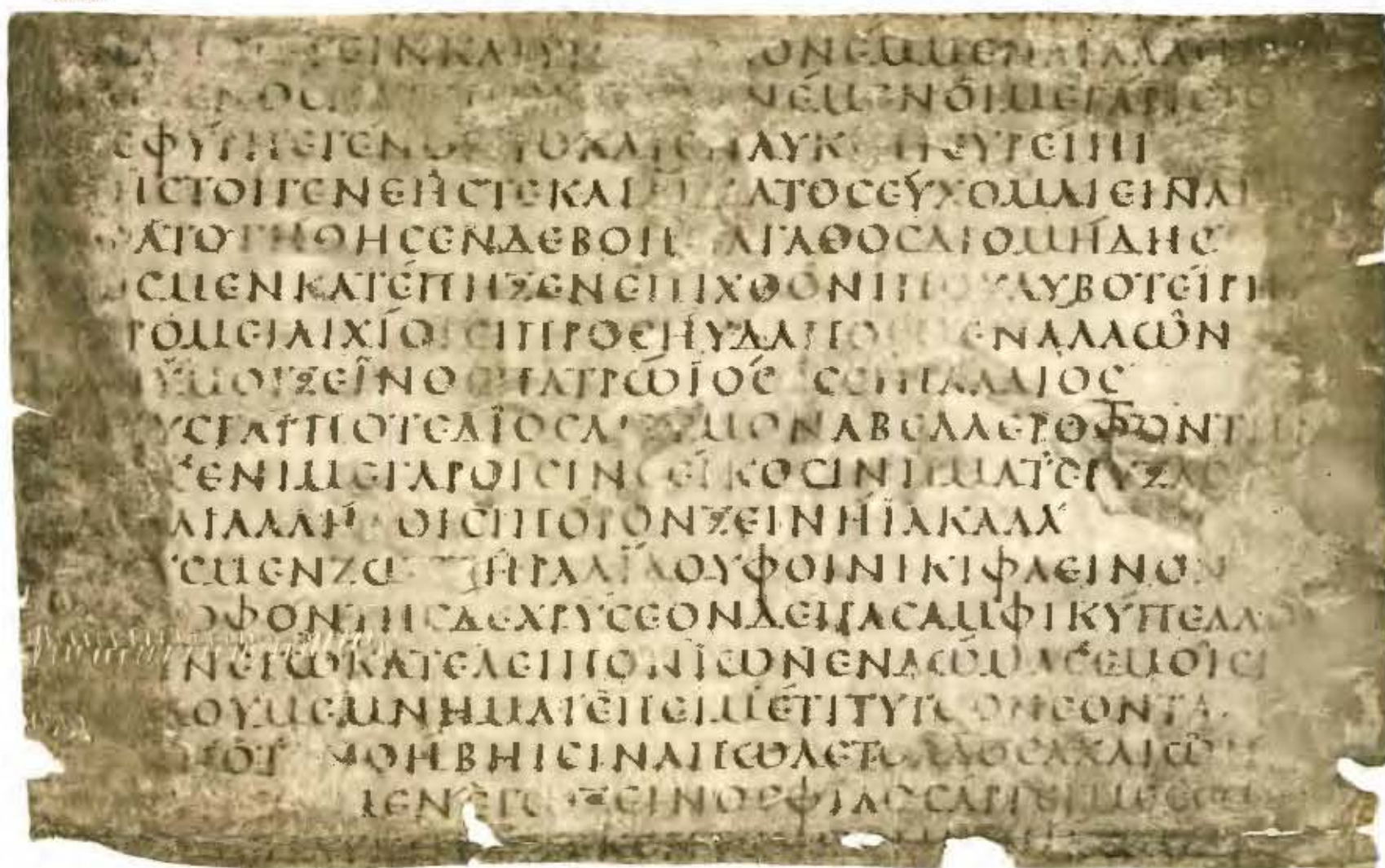


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 ΡΟΝ ΑΛΛΑ ΕΣΤΑΙ ΑΝ ΧΑΡΤΟΥ  
 ΕΡΩΤΑΙ ΤΩ ΜΕΝ

ΑΝΤΙΣΤΗΜΕΘΑΚΑ ΤΩ ΕΡΩΤΑΙ ΤΩ  
 ΕΡΩΤΑΙ ΤΩ ΕΡΩΤΑΙ ΤΩ





## HOMER'S ILIAD.— 5TH CENT.

MILAN. BIBL. AMBROS. F. 205. INF.



MILAN. BIBL. AMBROSIANA. F. 205. Inf.—[5TH CENTURY.]

**F**RAGMENTS of the Iliad of Homer, with coloured illustrations. Fine vellum ; in fifty-one pieces of various sizes, the MS. having been cut up for the sake of the paintings. The most perfect leaves measure  $7\frac{1}{2}$  in.  $\times$  9 in., with twenty-five lines to a full page. All the leaves are more or less stained, torn, and mutilated. Written in the 5th century, and, in Dr. Ceriani's opinion, by a Latin scribe in the south of Italy. It must, however, be remarked that the later inscriptions on the paintings are in a purely Greek hand. This MS. was formerly the property of Vincenzio Pinelli, and was purchased with the rest of his collection by Cardinal Federico Borromeo for the Ambrosian Library. It was published with engravings by Cardinal A. Mai (Milan 1819), who states that he found the text at the back of the pictures covered with cotton paper, on which were written arguments and scholia in a hand of the 13th century.

*Ruling.* On one side of the vellum. Bounding lines and prickings, if they ever existed, have been cut away.

*Writing.* Uncial ; the letters comparatively slight and tall, and suggesting a hand not purely Greek. The words are not separated ; nor do the letters diminish in size at the end of a line, the width of the page, in fact, not necessitating compression. The only extant colophon, at the end of the first book, is in similar but smaller characters.

*Contractions.* None.

*Accents.* None which may be ascribed with certainty to the original hand. The rough breathing, of rectangular shape, is marked in places by the first hand ; and both rough and smooth breathings have been added by a later, but still ancient, hand, being frequently of the half H form. Still later additions have been made both to breathings and accents, the latter sometimes following the rules of the ancient grammarians. The iota ascript is very frequent in the middle and at the end of words, and is often used incorrectly. It has been in some places supplied subsequently in the upper part of the line of writing. Marks of diæresis over  $\iota$  and  $\upsilon$  are frequent, and by the first hand ; as is also the apostrophe, which is placed over, instead of after, the last letter of the word.

*Punctuation.* The full point is used, but it is doubtful whether it can, except in a few instances in the middle of the verse, be ascribed to the first hand. Other stops have been introduced at later times. A horizontal stroke over the first letter of the verse appears at the beginning and end of dialogues, and in two other places (Book II. 828, 835), to mark the commencement of a new paragraph.

*Forms of Letters.* Perpendicular strokes, or the first limb of rectangular letters, are finished with an obliquely set square point. A is a capital : the two bows of B are of equal size : the base of  $\Delta$  projects, and generally ends at both extremities in a dot : M is always of the  $\mu$  shape : the cross-stroke of  $\Pi$  extends slightly beyond the uprights, and sometimes finishes in a point : the bow of P is very small ; neither that letter nor r ever descend below the line.

There are no combinations of letters.

*Initials* are not carried into the margin.

*Corrections.* Erasures and marks of correction occur, but are apparently by later hands. There are some scholia of about the tenth century.

*Ornamentation.* The colophon at the end of the first book has a few ornamental strokes.

The illustrations are fifty-nine in number. They all occupy the full breadth of the page, but are of various heights. Except in one instance, they are drawn on only one side of the leaf. Each painting is enclosed in a rectangular frame of a double band of colour, red without and blue within. The outlines of the subjects are in pale ink, the figures varying in size in the different pictures. The colours are red, white, blue, purple, and green, with tints of blue, violet, light green, saffron, and brown.

A description of each picture is written on the inner band of the upper side of the frame, in a hand of the 12th century ; but owing to decay it can seldom be read. The same hand has also added explanations and names in red or black ink, in the body of most of the pictures.

[The Committee are indebted to the Rev. Dr. Ceriani, of the Ambrosian Library, for assistance in the description of this Manuscript.]

[VI. 208—225.]

αιεν αριστευειν και ὑπειροχον ἔμμεναι ἀλλων  
μηδε γενος πατερων αισχυνέμεν οἱ μεγ' ἀρίστοι  
εν τ' εφύρη εγένοντο και εν λυκίῃ ευρείῃ·  
ταυτῆς τοι γενεῆς τε και αἵματος εὐχομαι ειναι  
ὡς φάτο· γήθησεν δε βοὴν αγαθος διομήδης·  
εγχος μεν κατέπηξεν ἐπι χθονι πουλυβοτείρῃ  
αυταρ ὁ μείλιχίοισι προσηυδα ποιμενα λαῶν  
η ρα νῦ μοι ξεῖνος πατρώϊός εσσι παλαιος·  
οινευς γάρ ποτε διός ἀμύμονα βελλεροφόντην  
ξεινισ' ενι μεγαροισιν εείκοσιν ἡματ' ἐρύξας  
οι δε και ἀλλήλοισι πόρον ξεινήϊα καλα·  
οινευς μεν ζωστηρα δίδου φοινικι φαεινον  
βελλεροφόντης δε χρύσειον δέπας ἀμφικύπελλον  
και μιν εγω κατέλειπον ἱών εν δώμασ' εμοῖσι·  
τυδεα δ' ου μέμνημαι ἐπεὶ μ' ἐτι τυτθον εόντα.  
καλλιπ' ὅτ' εν θήβῃσιν ἀπώλετο λάος ἀχαιῶν  
τω νυν σοι μέν ἐγω ξεινος φίλος ἀργεῖ μεσσω  
εἰμι συ δ' εν λυκίῃ οτε κεν των δημον ἰκωμαι



THE painting at the back of the text in the preceding plate. It represents the meeting of Hector with Hecuba, who is accompanied by her daughter Laodice :

ἔνθα οἱ ἠπιόδωρος ἐναντίῃ ἤλυθε μήτηρ,  
Λαοδίκην ἐσάγουσα, θυγατρῶν εἶδος ἀρίστην.  
(Il. vi. 251.)

It will be remarked, however, that the writer of the description on the face of the picture has named the third figure Andromache ; in which view he is supported by Mai, for the reason that the portrait of Andromache on another page (Book vi. 405) greatly resembles this one, and that Hecuba is introduced in that painting, although not mentioned by Homer : a proof that the artist did not follow the text to the letter.

The colours used are red, purple, yellow, blue, white, and brown.

The inscription written in the upper border cannot be read.

Of the description written on the painting, the names of the figures and of the seats are in red, the rest in black. It is as follows :—

πρίαμου βασίλεια

πρίαμου βασίλεια

† παρὰ τὴν ἱστορί[αν], τρίτ[ον] γὰρ παρὰ τὸ τείχος ἐδιώ χθη ὑπ' ἀχιλλέ[ως] ὁ ἔκτωρ, νε κρῶ[ς] δὲ παρὰ πατρόκλου σῆμα τρεῖς ἐσύρη : *	ἔκτωρ ὁ ἀνδρῖος . ἢ ἐκάβη λέγει πρὸ[ς] αὐτοῦ : ἐκ τορα στίχ[ον] : οἶμοι γλυκύτατ[ε] ὕι ἐκτορ ἠγαπημέναι :	ἐκά ἀνδρο μάχ[η], ἢ γυ νὴ αὐτ[οῦ] : αἱ καθέδραι	† σὺ οὖν φη[σὶ] ὦ ἀνδρομάχ[η] ἐπὶ ξένης καὶ ἐπ' ἄλλο τρί[ας] ἐκ βαρβάρ[ων] γ[άρ] εἰς ἑλλη[ας] ἦλθε
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# HOMER'S ILIAD. — 5<sup>TH</sup> CENT.

MILAN. BIBL. AMBROS. F. 205. INF.







MILAN. BIBL. AMBROSIANA. F. 205. INF.—[5TH CENTURY?]

FRAGMENT XI. The Greeks dragging their ships to the sea to return home (Il. II. 149-154); while Ulysses, on the right, endeavours to turn them from their purpose. The figure of Athene inciting Ulysses is almost obliterated.

The colours used are red, purple, lake, violet, yellow, blue, white, and brown.

There are also some outline figures added, in pale ink, uncoloured.

The inscription in the upper border is :—

ἡ ἀθηνᾶ διάλεγομένη τῷ ὀδυσσεὶ κωλύσαι τοὺς ἔλληνας τοῦ μὴ ἀποπλεῦσαι :

Immediately below the border is a line of writing which is only partially legible.

The descriptive words on the painting are :—

ἡ θάλασσα ∴ τὰ πλοῖα· ὁδ[υσσεύς] ἡ ἄθηνᾱ

FRAGMENT XXIX. The Greeks, rallied by Agamemnon, renew the battle in front of their ships (Il. viii. 253). Of the principal warriors four can be distinguished by the names written on the shields, as  $\mu\epsilon\nu\acute{\epsilon}[\lambda\alpha\omicron\varsigma]$ ,  $\acute{\alpha}\gamma\alpha\mu[\acute{\epsilon}\mu\nu\omega\nu]$ ,  $\delta\iota\omicron\mu[\acute{\eta}\delta\eta\varsigma]$ , and  $\acute{\epsilon}\kappa\tau\omega\rho$ . On the left, Agamemnon is a second time introduced (though the name on the shield is  $\delta\iota\omicron\mu\acute{\eta}\delta[\eta\varsigma]$ ), in conversation with Teucer, whom he praises for his skill with the bow (l. 278). Athene and Hera are seen in the clouds as they hasten to the aid of the Greeks, after their repulse by Hector (l. 350), but are overtaken by Iris, sent by Zeus to recall them.

The colours are red, purple, violet, blue, yellow, green, white, and brown.

The inscription in the border is :—

... ΤΕΥΚΡΩ ... ΤΟΥ ΤΟΞΕΥΣΑΙ ΤΟΝ ΕΚΤΟΡΑ ...

The descriptions on the painting are:—

$\alpha\theta\eta\alpha\tilde{\nu}$      $\eta\tilde{\nu}\alpha$      $\tilde{\nu}\rho\iota\varsigma$   
 $\tau\epsilon\tilde{\nu}\kappa\rho\omicron[\varsigma]$      $\omicron\iota\ \acute{\epsilon}\lambda\lambda\eta\nu[\epsilon\varsigma]\ \nu\iota\kappa\tilde{\omega}[\sigma\iota\nu]$      $\omicron\iota\ \tau\rho\tilde{\omega}\epsilon\varsigma\ \eta\tau\tau\acute{\iota}\theta\eta\sigma\alpha\nu$   
 $\tau\epsilon\tilde{\nu}\kappa\rho\omicron\varsigma$

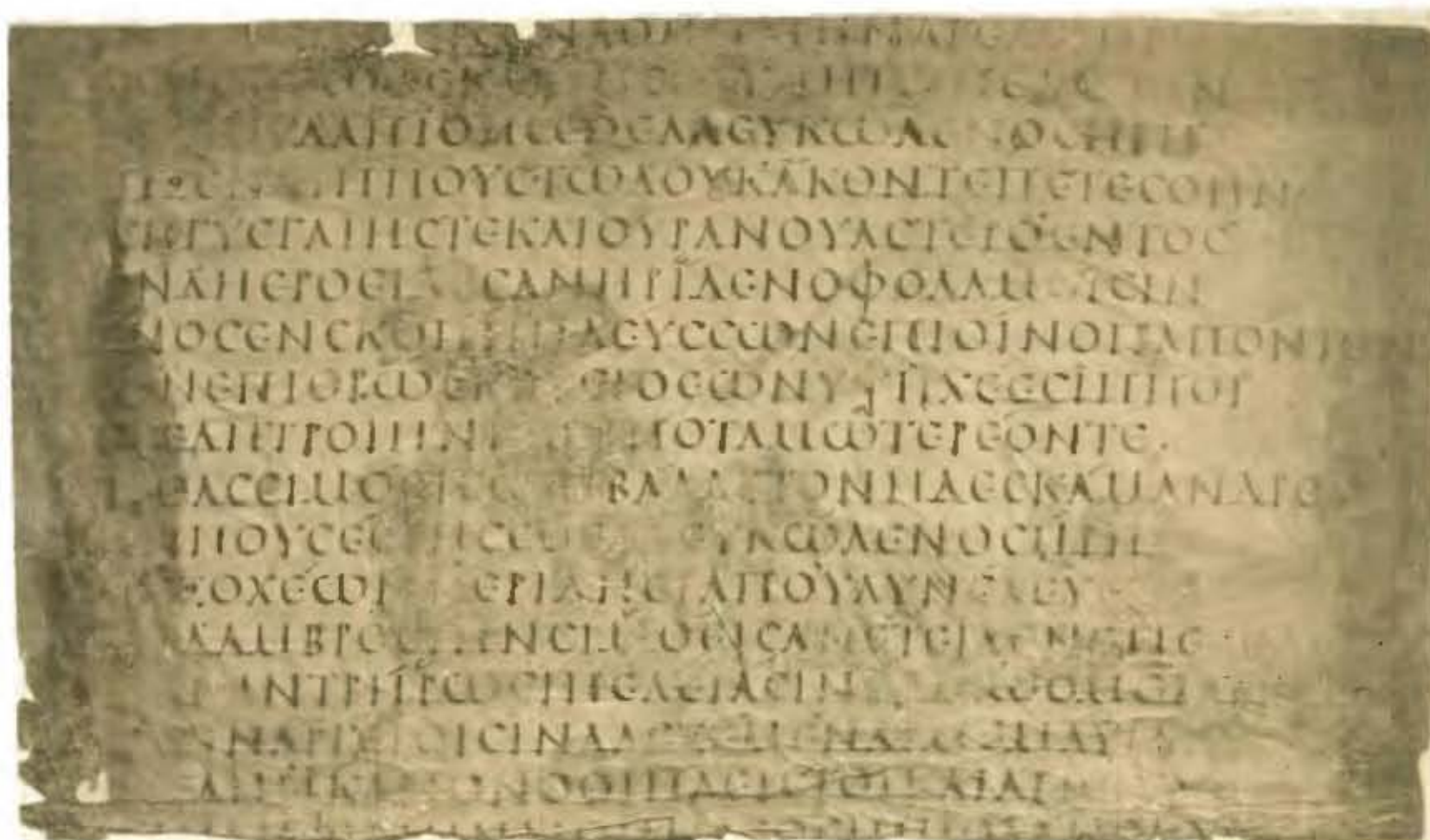
[VIII. 245—252.]

ως φάτο τον δὲ πατὴρ ολοφῦρατο δακρυχεύοντα  
νευσε δὲ οἱ λάον σόον ἔμμεναι οὐδ' ἀπολέ[ι]σθαι  
αὐτικά δ' αἰετὸν ἦκε τελειότατον πετεήνων  
νεβρον ἔχοντ' οὐνχεσσι τέκος ελάφοιο ταχείης  
παρ δὲ διὸς βωμῶι περικαλλεῖ καββαλε νέρρον  
εὐθα πανομφάιωι ζηνι ρέξεσκον ἀχάιοι·  
οἱ δὲ ως οὔν ἴδονθ' οὔτ' ἀρ' ἐκ διος ἤλυθεν ὄρνις  
[μαλλον] ἐπι τρώεσσι θόρον μνήσαντο δὲ χάρμ[ης]

In the second line the first ι of ἀπολεισθαι is erased. There are also the following glosses :—

1. 4. ελαφο . . . .  
1. 6. πασ[ης] φημ[ης] και κλη . . .  
ακουοντι ομφη γ[αρ] . . .  
κληδον·





HOMER'S ILIAD.—5<sup>TH</sup> CENT.?

MILAN. BIBL. AMBROS. F. 205. INF.



MILAN. BIBL. AMBROSIANA. F. 205. INF.—[5TH CENTURY?]

THE text of the Iliad, v. 765—781.

[αγρει μην] οἱ ἐπορσον ἀθηναῖην ἀγελεῖν  
[ἡ ἐμαλίστ' εἰ] ὠθε κακῆς οὐδυνῆσι πελαζέιν·  
[ὡς ἐφατ' ] οὐδ' ἀπῆθησε θεὰ λευκώλενος ἥρῃ·  
[μαστ]ῖξεν δ' ἵππους· τῷ δ' οὐκ ἄκοντε πετεσθῆν·  
[μεσ]σηγυς γαίης τε καὶ οὐρανοῦ ἀστερόεντος·  
[οσσ]ον δ' ἡεροεῖδες ἀνῆρ ἴδεν οφθαλμοῖσιν  
[ἡμε]νος ἐν σκοπῇσι λεύσσων ἐπὶ οἴνοπα πόντον.  
[τοσσο]ν ἐπιθρώσκουσι θεῶν υἱήχέες ἵπποι  
[ἀλλ'] ὁ[τ]ε δὴ τροῖην ἰ[ξ]ο[ν] ποταμῷ τε ρέοντε.  
[ἡχ]ι ροαῖς σιμόεσι σ[υμ]βάλλετον ἠδὲ σκάμανδρος  
[ἐνθ' ἰ]ππους ἔστησε θ[εα λ]ευκώλενος ἥρῃ  
[λυσασ' ε]ξ ὀχέων περὶ δὲ ἥρα πούλυον ἔχευε[ν]  
[τοισιν] δ' ἀμβροσίην σιμόεσι ἀνέτειλε νεμεσθαί  
[αὶ δὲ β]ατὴν τρήρῳσι πελειάσιν ἰθμαθ' ὁμοῖαι  
[ἀνδρασ]ιν ἀργείοισιν ἀλεξέμεναι μεμαυῖα[ι]  
[ἀλλ' ὅτ]ε δὴ ρ' ἵκανον οἱ πλεῖστοι καὶ ἀρί[στοι]  
[εστασαν] ἀμφὶ βίην διομήδεος ἵπποδαμοιο

FRAGMENTS XXXI. XXXII. Agamemnon addressing the Greeks in council after their defeat (Il. ix. 1—28), and advising immediate flight. The chiefs are seated on a raised semicircular bench, with their shields behind them; on either side stand the heralds, Talthymbius and Eurybates, while a crowd of warriors fills the background. Below are the figures of Diomed and Nestor, who follow Agamemnon in speaking (Il. 29—78), and who are therefore depicted in this action apart from the council, where they are also introduced. On the right are the ships.

The colours used are red, purple, violet, lake, blue, green, yellow, white, and brown.

The inscription in the upper part of the enclosing border cannot be read.

The descriptions on the painting are :—

In red,

$\eta \sigma \nu \alpha \xi [\iota \varsigma]$ 
 $\tau \omega \nu \epsilon \lambda \lambda \eta [\nu \omega \nu] :$

$\tau \alpha \lambda \theta \acute{\upsilon} \beta \iota \omicron \varsigma :$ 
 $\epsilon \upsilon \rho \upsilon \beta \acute{\alpha} \tau \eta \varsigma :$

In black,

τηλεμαχ[ος]     διομήδ[ης]     νέστωρ     ἀγαμέμνων]     μεν[έ]λ[αρος]     αἴ[ας]     ὀδ[υσσεύς]

In red,

$\therefore$  τὰ πλοῖα :  
 νέστωρ, καὶ διομήδης, παραινέσει  
 τῆς αἰθναῆς, \* νέστωρ  $\times$  διομήδ[ης]  
 κατέχουσι τὰ ὁ γέρων : ὁ ἀνδρῖος :  
 πλοῖα, τοῦ  
 μὴ ἀποπλεῦ  
 σαι



ΟΙΔΕ ΝΑΡΚΗΝ ΚΑΛΟΥΣΙΝ· ΟΙΔΕ ΛΙΜΝΗΣΙΟΝ· ΟΙΔΕ ΜΑΡΩΝΙΟΝ  
ΟΙΔΕ ΠΛΗΚΤΡΩΝΙΑΣ· ΟΙΔΕ ΧΕΙΡΩΝΙΑΣ· ΟΙΔΕ ΛΙΜΝΗΣ ΤΙΣ  
ΠΡΟΦΗΤΑΙ ΛΙΜΑΝ ΡΑΚΛΕΟΥΣ· ΡΩΜΑΙΟΙ ΦΙΕΡΡΕΙ· ΟΙΔΕ ΟΥΝ ΦΑΡ  
ΟΙΔΕ ΦΕΛΤΕΡΡΑΙ·

ΦΥΛΛΕΧΕΙ ΚΑΡΟΙ ΔΕ ΑΣΙΑ ΚΗΤΤΑΡΑ ΤΗΝ ΣΙΑΤΤΡΟΜΗΝ ΚΗΧΡΩΜΗ  
ΧΛΩΡΩΣ ΕΡΜΙΝΗΣ· ΤΟ ΔΕ ΤΕΡΙΦΕΡΟΣ ΛΥΤΩΝ ΕΝ ΤΕΤΜΗΤΑΙ  
ΩΣ ΤΕΡΕΤΤΡΙΩΝ· ΚΑΥΛΟΝ ΔΕ ΕΧΕΙ ΩΣ ΛΥΤΩΝ ΔΙΤΗΧΗ ΚΑΙ  
ΤΡΙΤΗΧΗ· ΤΤΑΡΑ ΦΥΛΛΑ ΣΑΤΤΟ ΤΗ ΣΕΡΙΖΗΣ ΕΧΟΝ ΤΑΤΤΟΛΛΑ ΣΕΦ  
ΚΕΦΑΛΙΟ ΜΟΙ ΔΙΜΗΚΩΝΙ ΥΤΤΟΜΗΝ ΚΕΙΣ ΕΝ ΤΩΤΕΡΙ ΦΕΡΕΙ  
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ΖΩΙΔΕ ΕΝΙ ΛΥΚΙΑ ΚΑΙ ΤΗ ΣΤΕΛΟΤΤΟΝΗΝ ΣΣΟΥ ΕΝΗΛΙΔ ΚΑΙ  
ΑΡΚΑΔΙΑ ΚΑΙ ΜΕΣΣΗΝΗ ΚΑΙ ΤΕΡΙΦΟΛΟΝΗ ΚΑΙ ΛΥΚΕΝΗ ΚΑΙ  
ΣΜΥΡΝΕΟΝ· ΑΡΜΟΖΕΙ ΔΕ Η ΡΙΖΑ ΡΗΓΜΑ ΣΙΝ ΤΤΑ ΕΥΡΙΤΤΙΚΟΙΣ  
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ΜΗΝΑΣ ΧΗΜΑ ΚΟΛΛΥΡΙΟΥ ΖΥΣΘΕΙΣ ΚΑΙ ΤΤΡΟΣ ΤΤΕΘΕΙΣ  
ΤΗΥΣΤΕΡΑ· ΟΤΤΟ ΧΥΛΟΣ ΤΤΑΥΤΑ ΤΤΟΙΩ· ΕΣΤΙΝ ΔΕ ΚΑΙ ΤΡΑ  
ΧΥΣ ΜΑΤΙΚΗ ΥΓΡΑ ΜΕΝ ΚΟΤΤΕΙΟΛΑ ΧΗΡΑ ΔΕ ΤΤΡΟΕΡΑ ΧΕΙΛΑ ΚΑΙ  
ΟΥΤΩΣ ΚΟΤΤΕΙΛΑ· ΣΥΝΑΓΕΙ ΔΕ ΚΑΙ ΚΟΛΛΑ ΚΑΙ ΤΤΑ ΕΥΘΟΜΩΝΑ  
ΔΕ ΚΡΕΑΣ ΥΝΑΓΟΙ ΕΛΑΤΤΙΣ ΛΥΤΗΝ ΚΟΨΑΟΣ ΕΥΝΕΨΙΣΗ·  
ΟΙΔΕ ΘΗΛΥΚΙΑ ΧΥΛΙΖΟΝΤΕΣ ΧΡΩΝΤΑΙ ΑΝΤΙ ΛΥΚΙΟΥ·

DIOSCORIDES.—(EARLY 6TH CENT.)

VIENNA. HOFBIBL. COD. GRÆC. 5.



THE treatise on plants and roots and their medicinal properties by the physician Pedanius Dioscorides, illustrated with coloured drawings; followed by the paraphrase in prose by Eutecnius of the Theriaca and Alexipharmaca of Nicander and of the Halieutica of Oppian. Vellum; 491 leaves, measuring  $14\frac{3}{8}$  by 12 inches.

The portrait of a royal lady on one of the pages at the beginning of the volume, inscribed with the name *Ιουλιανᾶ*, has, with good reason, been assumed to be that of Juliana Anicia, daughter of Flavius Anicius Olybrius, Emperor of the West in the year 472, who, among other works, built a church at Constantinople in honour of the Virgin. Her encouragement of the arts seems to be referred to by the little figures of cupids which surround her portrait and are employed in various occupations. She died early in the reign of Justinian. The MS. was no doubt written for her, and probably in the first quarter of the 6th century.

It was seen in Constantinople previous to the year 1562 by Ogier Ghiselin de Busbecq, the Imperial ambassador, and was probably bought by the Emperor Maximilian II.

*Gatherings.* Of eight leaves, signed on the lower inner margin of the first page.

*Ruling.* On one side of the leaf with a hard point, the lines extending across the whole page.

*Writing.* Uncials; without separation of words. The letters stand above the ruled lines. The several articles begin with a larger letter. Small letters are used to complete a word at the end of a line. The mark of diæresis is two points or minute strokes. The apostrophe is placed between two consonants coming together, and also marks elision.

*Contractions.* Only in a few instances, such as for *καί, μου*; and omission of final N at the end of a line. The mark of contraction is a fine horizontal stroke with a pendent dot at either end.

*Breathings and Accents.* None original. A few have been added.

*Punctuation.* The middle point; and, at the end of a paragraph, double or triple points, ( : ) ( : )

*Forms of Letters.* The letters show a contrast of thick and fine strokes. The upper bow of B is small, the lower bow angular: the base of Δ extends right and left and has heavy dots at the ends: the curve of both Ε and C is thickened at both extremities; the middle bar of the former letter also ends in a broad point or dot: the after-part of K is disconnected from the main stroke: the middle strokes of M meet at a

point below the line: the cross-stroke of Π extends beyond the uprights and ends in heavy dots: the letters produced below the line, P, T, Φ, Ψ, are much extended and usually slant to a fine point or end with a hair line.

*Ornamentation.* In addition to the coloured drawings of plants, reptiles, insects, etc., which illustrate the text, the volume contains, at the beginning, six leaves on which are painted the following designs: (1) A peacock (the *μηδικὸς ὄρνις*) with its tail spread. (2 and 3) Each contains representations of seven of the physicians of antiquity, beginning with Chiron and including Dioscorides. (4) *Εὑρεσις* or Discovery standing before Dioscorides and holding the mandrake which, according to the fable, has been rooted up by the dog which expires in the front of the picture. (5) Dioscorides writing the description of the mandrake which Discovery holds, while an artist is drawing it. (6) The portrait of a royal lady wearing a diadem and enthroned; on her right and left stand Magnanimity (*Μεγαλοψυχία*) and Prudence (*Φρόνησις*); before her, offering an open book, is a cupid, the Love of Creative Wisdom (*Πόθος τῆς σοφίας κτίστου*); at her feet kneels a female figure, representing Gratitude (*Εὐχαριστία*). In the spaces of the interlaced frame which surrounds the figures are the letters forming the name *ΙΟΥΛΙΑΝΑ* and groups of cupids engaged in painting, building, carpentry, etc.

ΚΕΝΤΑΥΡΙΟΝ ΤΟ ΜΕΓΑ Κεντάριον τὸ μέγ[α].

οἱ δὲ· νάρκην καλοῦσιν· οἱ δὲ· λιμνησιον· οἱ δὲ· μαρωνιο[ν]  
οἱ δὲ· πληκτρωνίας· οἱ δὲ χειρωνίας· οἱ δὲ· λιμνηστις  
προφηται· αἷμα ἡρακλεους· ρωμαιοι· φιεῖ· οἱ δὲ· οὐνιφερα  
οἱ δὲ· φελτερῖραι :

Φύλλα εχει καροια βασιλικη παραπλησια προμηκη χρωματι  
χλωρα ως βραμῖβης· το δὲ περιφερὲς αὐτῶν εντετμηται  
ωσπερ πριων· καυλον δὲ εχει ως λαπαθον διπηκη και  
τριπηχη· παραφναδας απο της ριζης εχοντα πολλας εφ ω[ν]  
κεφαλαι ομοιαι μηκωνι ὑπομηκεις εν τῷ περιφερει  
ανθος κυανον καρῖπος δὲ ομοιος κνηκῶ εὔκειμενος  
ωσπερ εν εριωδεσιν τοις ανθεσιν· ριζα παχεια· στεραια  
βαρεια περι πηχεις δυο μεστη χυλου δριμεου μετα ποσης  
γλυκυτητος ερυθρους· ομοιως και ο χυλος ερυθρος  
φιλει δὲ ἐπὶ γην ευηλιον δρυμους και γεολυφα· πλεονα  
ζει δὲ εν λυκια και της πελοποννησσου εν ηλιδι και  
αρκαδια και μεσσηνη και περι φολοην και λυκεην και  
σφυρνεον· αρμοζει δὲ η ριζα ρηγμασιν πλευριτικοῖς  
δύσπνοια βηχι παλαιως πάσμασιν αιμοπτνυικοῖς  
απυρέτοις μετ' οἶνου· πυρέσσουσι μετ' υδατος  
δραχμαι δυο της ριζης λείαι διδόμεναι και προς στρό  
φους ομοίως και ὑστέρας αλγήματα· ἀγει δὲ και ἔμ  
μηνα σχῆμα κολλυρίου ξυσθείσα και προστεθείσα  
τη υστέρα· ὅ τε χυλὸς τα αὐτὰ ποιεῖ· ἔστιν δὲ και τρα  
χυσματικη ὑγρά μεν κοπεῖσα ζηρά δὲ προβραχεῖσα και  
οὕτως κοπεῖσα· συνάγει δὲ και κολλᾷ και τα εφόμενα  
δὲ κοῆα συνάγει· εἰν τις αὐτῶν κόλιας συνελκῶτα·



123  
 ΚΑΥ. ΛΟΥΚ.  
 ΕΙΔΩΝΤΕΣ ΤΟ ΔΕ ΤΟΤΟΙΟΝ  
 ΜΑ: ΤΗΡΟΥΝΤΑΙ. ΚΑΙ ΕΓΕΝΕΤΟ ΑΥΤΟΝ  
 ΕΝ ΣΑΒΒΑΤΩ ΔΕ ΥΠΕΡ ΠΡΩΤΩ ΔΙΑ  
 ΠΟΡΕΥΕΣΘΑΙ ΔΙΑ ΤΩΝ ΣΤΟΡΙΜΩΝ  
 ΟΙ ΔΕ ΜΑΘΗΤΑΙ ΑΥΤΟΥ ΗΡΞΑΝΤΟΙ ΤΗΛΑΕΙΝ  
 ΤΟΥΣ ΣΤΑΧΥΑΣ ΚΑΙ ΨΙΧΟΝΤΕΣ ΤΑΙΣ ΧΕΡΣΙΝ  
 ΗΘΙΟΝ. ΤΙΝΕΣ ΔΕ ΤΩΝ ΦΑΡΙΣΑΙΩΝ  
 ΕΛΕΓΟΝ ΑΥΤΩ ΕΙΔΕΤΙ ΠΟΙΟΥΣΙΝ ΟΙ  
 ΜΑΘΗΤΑΙΣ ΟΥΤΟΙΣ ΣΑΒΒΑΣΙΝ ΟΟΥ ΚΕΖΕΣΤΙΝ  
 ΑΠΟΚΡΙΘΕΙΣ ΔΕ ΟΙΗΣ ΕΛΕΓΕΝ ΠΡΟΣ ΑΥΤΟΥΣ  
 ΟΥΔΕ ΠΟΤΕ ΤΟΥΤΟ ΑΝΕΓΝΩΤΑΙ ΟΕ ΠΟΙΗΣΕΝ  
 ΔΑΥΕΙΔ. ΟΤΕ ΕΠΕΙΝΑΣΕΝ ΑΥΤΟΣ  
 ΚΑΙ ΟΙΣΥΝ ΑΥΤΩ ΕΙΣΕΛΘΩΝ ΕΙΣ ΤΟΝ ΟΙΚΟΝ  
 ΤΟΥ ΘΥ ΚΑΙ ΤΟΥΣ ΑΡΤΟΥΣ ΤΗΣ ΠΡΟΣΘΕΣΕΩΣ  
 ΕΦΑΓΕΝ ΚΑΙ ΕΔΩΚΕΝ ΚΑΙ ΤΟΙΣ ΜΕΤΑΥΤΟΥ  
 ΟΙΣ ΟΥΚ ΕΖΟΝ ΗΝ ΦΑΓΕΙΝ ΕΙΜΗ ΜΟΝΟΙΣ  
 ΜΕ: ΤΟΙΣ ΙΕΡΕΥΣΙΝ. ΤΗ ΑΥΤΗ ΗΜΕΡΑ ΘΕΑΣΑΜΕΝΟΣ  
 ΤΙΝΑΣ ΕΡΓΑΖΟΜΕΝΟΝ ΤΩ ΣΑΒΒΑΤΩ ΕΙΠΕΝ ΑΥΤΩ  
 ΑΝΘΡΩΠΕ ΕΙΜΕΝ ΟΙ ΛΑΟΙ ΤΠΟΙΕΙΣ  
 ΜΑΚΑΡΙΟΙ ΣΕΙ ΕΙΔΕΜΗ ΟΙ ΛΑΟΙ ΕΙΗ ΚΑΤΑΡΑΤΟΣ  
 ΚΑΙ ΠΑΡΑΒΑΤΗΣ ΕΙ ΤΟΥ ΝΟΜΟΥ  
 ΚΑΙ ΕΙΣΕΛΘΟΝΤΟΣ ΑΥΤΟΥ ΠΑΛΙΝ ΕΙΣ ΤΗΝ  
 ΣΥΝΑΓΩΓΗΝ ΣΑΒΒΑΤΩ ΕΝΗΗΝ ΑΝΘΡΩΠΟΣ  
 ΖΗΡΑΝ ΕΧΩΝ ΤΗΝ ΧΕΙΡΑ ΠΑΡΕΤΗΡΟΥΝΤΟ  
 ΑΥΤΟΝ ΟΙ ΓΡΑΜΜΑΤΕΙΣ ΚΑΙ ΟΙ ΦΑΡΙΣΑΙΟΙ  
 ΕΙΤΩ ΣΑΒΒΑΤΩ ΘΕΡΑΠΕΥΕΙ ΤΗΝ ΔΕΥΞΩΣΙΝ  
 ΚΑΤΗΓΟΡΗΣΑΙ ΑΥΤΟΥ ΑΥΤΟΣ ΔΕ ΕΙΠΕΝ ΕΙΝΑΙ  
 ΤΟΥΣ ΙΑΛΛΟΓΙΣΜΟΥΣ ΑΥΤΩΝ ΔΕ ΕΓΓΟΥΣ ΤΩ  
 ΤΗΝ ΧΕΙΡΑ ΕΧΟΝΤΙ ΖΗΡΑΝ ΕΓΓΕΙΡΟΥ ΚΑΙ ΣΤΗΘΙ  
 ΕΝΤΩ ΜΕΣΩ ΚΑΙ ΑΝΑΣΤΑΣΕΣΤΑΘΗ  
 ΕΙΠΕΝ ΔΕ ΟΙΗΣ ΠΡΟΣ ΑΥΤΟΥΣ ΕΠΕΡΩΤΗΣΩ  
 ΥΜΑΣ ΕΙ ΖΕΣΤΙΝ ΤΩ ΣΑΒΒΑΤΩ ΑΓΑΘΟ  
 ΠΟΙΗΣΑΙ Η ΚΑΚΟ ΠΟΙΗΣΑΙ ΨΥΧΗΝ ΣΩΣΑΙ  
 Η ΠΟΛΕΣΑΙ ΟΙΔΕ ΕΣΤΙ ΤΩΤΩΝ

NEW TESTAMENT, GR. AND LAT. (CODEX BEZÆ) — 6TH CENT.

CAMBRIDGE UNIVTY LIBY No. II. 41.



THE Gospels and Acts of the Apostles, written in Greek and Latin; having the Greek text on the left, and the Latin on the right page of the open book. Fine vellum, measuring  $10 \times 8\frac{1}{2}$  inches; and consisting of 415 leaves, nine of which are later additions of the 10th century, having thirty-three lines to a page. About 128 leaves are lost. The original contents were the Gospels, in order of Matthew, John, Luke, Mark, the Catholic Epistles, and the Acts. All of the Catholic Epistles are lost, except twelve lines of the Latin text of 3 John, 11-15, which are written on the recto side of the leaf on which the Acts begin. Written in the 6th century.

This MS., known as the "Codex Bezae," was presented in 1581 to the University of Cambridge by Theodore Beza, who obtained it from the monastery of St. Irenæus at Lyons. It has been edited very carefully by the Rev. F. H. Scrivener (Cambridge, 1864), who is of opinion that it was written in the south of France.

*Gatherings.* Of eight leaves, with few exceptions; originally signed at the foot of the last page of each quire. Most of the signatures are cut away.

*Ruling.* On one side of the vellum, with vertical lines bounding the writing. It often extends beyond the vertical lines, sometimes to the edge of the leaf. The prickings are inside the bounding lines.

*Writing.* Greek: uncial. Latin: uncial, with some letters of minuscule shape. The text is written in stichoi; but is not divided into chapters or Ammonian sections. The latter divisions are marked by a later hand. The words are not separated. The first three lines of each book are in red. The size of the letters sometimes diminishes at the end of a line. Colophons are in alternations of black and red.

In the Greek text, there are no accents by the original scribe; but some of the marks of dialysis over iota and upsilon, one or two instances of iota ascript, and one solitary mark of breathing, are due to him.

*Contractions.* Greek:  $\text{ἰῆς}$ ,  $\text{χρῆς}$ ,  $\text{θς}$ ,  $\text{κς}$  = κύριος,  $\text{πᾶ}$  and  $\text{πῆ}$  = πνεῦμα,  $\text{πατήρ}$  and its cases,  $\text{στῆν}$  = σταυροῦ,  $\text{στῆν}$  = σταύρωσον,  $\text{στῆ}$  = σταυρωθή. A stroke at the end of a line marks omission of  $\nu$ . Latin: The sacred names;  $\text{dñs}$  and sometimes  $\text{dñs}$  = dominus,  $\text{ihñ}$  sometimes instead of  $\text{ih̄m}$  = iesum. A stroke above the end of a line marks omission of  $m$ ,  $b$ . = bus,  $q$ . = que. A peculiarity occurs in this MS., which is also found in the Codex Claromontanus, viz.: that *deus* and its cases, even when extended, have sometimes the mark of abbreviation, thus:  $\text{dēūs}$ . The mark of contraction is a fine horizontal line thickened or dotted at the ends.

*Punctuation.* A blank space, a middle or high point, and sometimes a colon, are the original marks.

*Quotations.* Written as distinct paragraphs, carried in from the marginal line.

*Forms of Letters.* In the Greek text, the top bow of B is very small: the lower stroke of G and C are finished off very fine: the main strokes of K and P have at the bottom a fine horizontal stroke to the left: the cross-stroke of  $\Pi$  extends beyond the upright strokes: that of T is irregular, but is generally hooked or dotted: the O of  $\Phi$  is flattened. Letters descending below the line are P,  $\Upsilon$ ,  $\Phi$ ,  $\Psi$ . In the Latin text, the letters which are similar to the Greek in shape have the same peculiarities: b, d, and h, are minuscule: b is formed like h closed at the bottom by a fine stroke: the finishing stroke of G is very short, sometimes not much more than a dot: L is not very pronounced, being a stroke curved at the ends: the finishing stroke of M is not curved: S is very angular. Letters descending below the line are F, P, Q, R, S. Of these, F, P, R, are finished off at the bottom of the stem with a fine horizontal stroke to the left, as K and P in the Greek.

Combinations occur: of Greek letters, HM, NK, NM, NNH, NT; of Latin letters, NT, UN, UNT, UR.

*Initials* of paragraphs extend beyond the margin of writing, but do not much exceed in size the letters of the text.

*Corrections.* By many hands at different periods. By the original or contemporary hands corrections are written between the lines. In the Latin, the letters to be erased are marked with dots placed above them, or are crossed through with the pen. The original scribe also sponged out incorrect words at the time of writing.

Marks of transposition are ', " , or "'.

Some accents, breathings, etc., are added by later hands.

*Ornamentation.* Colophons have lines of cable or twisted patterns, coloured black and red in sections.

[St. Luke, vj. 1—9.]

κατ[α] λουκ[αν]  
μα: τηρουνται: ἡ και εγενετο αυτον  
εν σαββατω δευτεροπρωτω δια  
πορευεσθαι δια των σποριμων  
οι δε μαθηται αυτου ηρξαντο τιλλειν  
τους σταχυας και ψωχοντες ταις χερσιν  
ησθιον τινες δε των φarisaiων  
ελεγον αυτω ειδε τι ποιουσιν οι  
μαθηται σου τοις σαββασιν ο ουκ εξεστιν  
Αποκριθεις δε ο ιη[σου]ς ελεγεν προς αυτους  
ουδεποτε τουτο ανεγνωται ο εποησεν  
δαυειδ οτε επεινασεν αυτος  
και οι συν αυτω εισελθων εις τον οικον  
του θε[ου] και τους αρτους της προσθεσεως  
εφαγεν και εδωκεν και τοις μετ αυτου  
οις ουκ εξον ην φαγειν ει μη μονοις  
μβ: τοις ιερευσιν: τη αυτη ημερα θεασαμενος  
τινα εργαζομενον τω σαββατω ειπεν αυτω  
ανθρωπε ει μεν οιδας τι ποιεις  
μακαριος ει ειδε μη οιδας επικαταρατος  
και παραβατης ει του νομου  
Και εισελθοντος αυτου παλιν εις την  
συναγωγην σαββατω εν η ην ανθρωπος  
ξηραν εχων την χειρα παρετηρουντο  
αυτον οι γραμματεις και οι φarisαιοι  
ει τω σαββατω θεραπνευει ινα ευρωσιν  
κατηγορησαι αυτου· αυτος δε γεινωσκω[ν]  
τους διαλογισμους αυτων λεγε τω  
την χειρα εχοντι ξηραν εγειρου και στηθι  
εν τω μεσω και αναστας εσταθη  
Ειπεν δε ο ιη[σου]ς προς αυτους επρωτησω  
υμας ει εξεστιν τω σαββατω αγαθο  
ποιησαι η κακοποιησαι ψυχην σωσαι  
η απολεσαι οι δε εσιωπων

secundum lucanum  
servantur et factum est eum  
in sabbato secundoprmo  
abire per segetes  
discipuli autem illius coeperunt uellere  
spicas et fricantes manibus  
manducabant quidam autem de farisaeis  
dicebant ei ecce quid faciunt  
discipuli tui sabbatis quod non licet  
Respondens autem iesus dixit ad eos  
numquam hoc legistis quod fecit  
dauid quando esuriit ipse  
et qui cum eo erat introibit in domum  
dei et panes propositionis  
manducauit et dedit et qui cum erant  
quibus non licebat manducare si non solis  
sacerdotibus eodem die uidens  
quendam operantem sabbato et dixit illi  
homo si quidem scis quod facis  
beatus es si autem nescis maledictus  
et trabaricator legis  
Et cum introisset iterum in  
synagoga sabbato in qua erat homo  
aridam habens manum obserbabant  
eum scribae et pharisaei  
si sabbato curaret ut inuenirent  
accusare eum ipse autem sciens  
cogitationes eorum dicit illi  
qui manum aridam habebat surge et sta  
in medio et surgens stetit  
Dixit autem iesus ad eos interrogabo  
uos si licet sabbato ben  
facere aut malefacere animam saluare  
aut perdere ad illi tacuerunt

Across the top of the Greek text is written, in a cursive hand of perhaps the 9th century,  $\text{[πε]ρι δαυιδ οτε ισηληθεν εν το θυσιαστηριο[ν] [και] φαγεν το[υ]ς αρτο[υ]ς τις [προσθεσεως]}$ .



SERVANTUR / ET FACTUM EST EUM  
 IN SABBATO SECUNDUM PRIMO  
 AB IHE PERSECUTES  
 DISCIPULI AUTEM ILLIUS COEGERUNT UELLERE  
 SPICAS ET FRICANTES MANIBUS  
 MANDUCABANT QUIDAM AUTEM DE FARISAEIS  
 DICEBANT EI ECCE QUID FACIUNT  
 DISCIPULI TUISABBATIS QUOD NON LICET  
 RESPONDENS AUTEM IHS DIXIT AD EOS  
 NUMQUAM IN HAC LEGISTIS QUOD FECIT  
 DAVID QUANDO ESURUIT IPSE  
 ET QUICUMQUE PAUPER INTRORIBIT IN DOMUM  
 DEI ET PANES PROPOSITIONIS  
 MANDUCAUIT ET DEDIT ET QUICUM MERUIT  
 QUIBUS NON LICEBAT MANDUCARE SINON SOLI  
 SACERDOTIBUS EODEM DIE VIDENS  
 QUENDAM OPERANTEM SABBATO ET DIXIT ILLI  
 HOMO SI QUIDEM SCIS QUOD FACIS  
 BEATUS ES SI AUTEM NESCI MALEDICTUS  
 ET TRAHATOR LEGIS  
 ET CUM INTRUISSET ITERUM IN  
 SYNAGOGAM SABBATO INQUIAERAT HOMO  
 QUIDAM HABENS MANUM OBSERVABANT  
 EUM SCRIBAE ET PHARISAEI  
 SI SABBATUM CURARET UT INVENIRENT  
 ACCUSARE EUM IPSE AUTEM SCIENS  
 COGITATIONES EORUM DIXIT ILLI  
 QUI MANUM QUIDAM HABEBAT SURGE ET STA  
 IN MEDIO ET SURGENS STETIT  
 DIXIT AUTEM IHS AD EOS INTERROGAHO  
 VOS SILICET SABBATUM BEN  
 FACERE AUT MALE FACERE ANIMAM SALVARE  
 AUT PERDERE AD ILLUD ACVERUNT



ΚΑΙ ΥΜΕΙΣ ΕΘΑΝΑΤΩΘΗΤΕ ΤΩ ΝΟΜΩ  
 ΔΙΑ ΤΟΥ ΣΩΜΑΤΟΣ ΤΟΥ ΧΥΛΟΥ  
 ΕΙΣ ΤΟ ΓΕΝΕΣΘΑΙ ΥΜΑΣ ΕΤΕΡΩ  
 ΤΩ ΕΚ ΝΕΚΡΩΝ ΕΓΕΡΘΕΝΤΙ  
 ΙΝΑ ΚΑΡΠΟΦΟΡΗΣΩΜΕΝ ΤΩ ΘΕΩ  
 ΟΤΕ ΓΑΡ ΗΜΗΝ ΕΝ ΤΗ ΚΑΡΚΙ  
 ΤΑ ΠΑΘΗΜΑΤΑ ΤΩΝ ΑΜΑΡΤΙΩΝ  
 ΤΑ ΔΙΑ ΤΟΥ ΝΟΜΟΥ ΕΝΕΡΓΕΙ ΤΟ  
 ΕΝ ΤΟΙΣ ΜΕΛΕΣΙΝ ΗΜΩΝ  
 ΕΙΣ ΤΟ ΚΑΡΠΟΦΟΡΗΣΑΙ ΤΩ ΘΑΝΑΤΩ  
 ΗΥΝ ΕΙΛΕΚΑΤΗΡΓΗΣΘΗΜΕΝ  
 ΑΠΟ ΤΟΥ ΝΟΜΟΥ ΤΟΥ ΘΑΝΑΤΟΥ  
 ΕΝΩ ΚΑΤΕΙΧΟΜΕΘΑ  
 ΩΣΤΕ ΛΟΥΛΕΥΣΙΝ ΗΜΑΣ ΕΝ ΚΕΝΟΤΗΤΙ  
 ΚΑΙ ΟΥΤΑΛΛ ΟΤΗ ΓΗΝ ΠΑΜΜΑΧΤΟΣ  
 ΓΙΟΥΝ ΕΡΘΟΥΜΕΝ  
 Ο ΝΟΜΟΣ ΑΜΑΡΤΙΑΝ ΗΓΕΝΟΓΟ  
 ΑΛΛΑ ΤΗ ΑΜΑΡΤΙΑΝ ΟΥΚ ΕΓΝΩΝ  
 ΕΙΜΗ ΔΙΑ ΝΟΜΟΥ  
 ΤΗΝΤΕ ΓΑΡ ΕΠΙΟΥΜΙΑΝ ΟΥΚ ΗΛΕΝ  
 ΕΙΜΗ Ο ΝΟΜΟΣ ΕΛΕΓΕΝ

EPISTLES OF S. PAUL. — (CODEX CLAROMONTANUS). 6TH CENT.

PARIS. BIBL. NAT. GREC. 107.



THE Epistles of St. Paul in Greek and Latin on opposite pages. A table of the Books of both Testaments precedes the Epistle to the Hebrews. Fine vellum; 533 leaves, measuring  $9\frac{3}{4} \times 7\frac{3}{4}$  inches, with twenty-one lines to a page. The leaves containing Romans i. 1—7, 27—30, of both texts, and the Latin of Hebrews xiii. 21—25, are wanting; and those containing Romans i. 24—27, Latin, and 1 Cor. xiv. 13—22, Greek, and 8—18, Latin, are later insertions; the two last being palimpsest. Written in the 6th century; and, according to Tischendorf, in Alexandria.

The MS. was acquired by Theodore Beza between 1565 and 1582. It is known as the Codex Claromontanus from having belonged, according to Beza, to the monastery of Clermont near Beauvais; though, as Wettstein has shown, there are strong reasons for concluding both that this name more properly belongs to the Codex Bezae at Cambridge and was moreover derived from the capital of Auvergne, and that the present MS. is the volume referred to by Beza as having come from Lyons—Wettstein further conjecturing that it previously belonged to Cluny, which was destroyed in 1562. From Beza it passed to the Councillor Claude Dupuy, from whose son it was purchased by Louis XIV. In 1707 Jean Aymon stole thirty-five leaves from the volume. One leaf, which he sold in Holland, was restored in 1720; the rest he disposed of to Robert Harley, Earl of Oxford, who returned them to the Royal Library in 1729. The MS. has been edited by Dr. C. Tischendorf (Leipzig, 1852).

*Gatherings.* The number of leaves cannot be accurately ascertained, on account of the binding; but it seems to vary in the different quires. There are no signatures.

*Ruling.* On one side of the leaf, with a hard point. There are vertical bounding lines, but the ruling is not kept within them.

*Writing.* Greek: uncial. Latin: uncial, with some letters of minuscule shape. The words are not separated. The first three lines of each Epistle, and quotations from the Old Testament, except such as occur in Hebrews, are in red. The size of the letters sometimes decreases at the end of a line. There is no iota ascript or subscript. The running titles are in small uncials. The first forty-one leaves are more finely written than the rest of the volume.

In the Latin text of the first 70 leaves a large letter, though not so large as the initials of sections, begins each page; and large forms of C, E, O, R, S are used at the ends of lines in the earlier part of the volume.

The breathings and accents in the Greek text are additions of the 9th or 10th century made by the correctors, though Tischendorf allows that here and there an apostrophe may be due to the hand of the scribe. The mark of diæresis, a single or doubled dot, is also in many instances original; but it is often omitted.

*Contractions.* Greek:  $\theta\varsigma$ ,  $\iota\varsigma$ ,  $\chi\varsigma$ ,  $\kappa\varsigma$ ,  $\pi\tilde{\alpha}$  =  $\piνεῦμα$ ,  $\pi\tilde{\eta\rho}$  =  $πατήρ$ ,  $\mu\tilde{\eta\rho}$  =  $μήτηρ$ ,  $\alpha\tilde{\nu}\sigma$  =  $\ἀνθρωπος$ ,  $\sigma\tilde{\upsilon}\nu\sigma$  =  $οὐρανός$ ;  $\iota\tilde{\eta}\lambda$ ,  $\iota\tilde{\eta}\lambda\mu$ ,  $\sigma\tilde{\iota}\mu$  =  $ἱεροσολήμ$ ,  $\delta\tilde{\alpha}\delta$  =  $δαυίδ$ . A horizontal stroke marks the omission of  $\mu$  or  $\nu$  at the end of a line. Latin:  $d\bar{s}$ ,  $d\bar{m}s$ ,  $i\bar{h}s$ ,  $x\bar{p}s$ ,  $s\bar{p}s$ ;  $n$  = *noster*. Final  $m$  is sometimes omitted at the end of a line. As in Codex Bezae, the mark of contraction is sometimes placed above the word *deus* and its cases, even when extended. The mark of contraction is a fine horizontal line a little thickened or slightly hooked at the ends. A middle point is sometimes placed after a contracted word.

*Punctuation.* The stops are later additions.

*Quotations.* Written as distinct paragraphs, carried in from the marginal line, and generally in red.

*Forms of Letters.* The letters are carefully formed and are evenly written. The horizontal strokes are fine. In the Greek text, A is narrow and formed with the same angle as  $\Lambda$ ;  $\Delta$  on the other hand being broad; the curved main stroke of A when the small  $\iota$  follows will be seen in lines 14 and 15: the curve of E and C has frequently a distinct break at the top, showing its formation by two strokes of the pen; the cross-stroke of E is more or less above the middle:  $\Theta$  and O are almost perfect circles, and the cross-stroke of the former is kept within the circle: the cross-stroke of  $\Pi$  does not extend beyond the uprights: the circle of  $\Phi$  is somewhat flattened. Letters descending below the line are P,  $\Upsilon$ ,  $\Phi$ ,  $\Psi$ . In the Latin text the tops of the letters are in most instances finished off with a fine stroke to the left. A, with its small bow joining the middle of the main stroke, differs from the corresponding Greek letter: b and d are minuscule; d being always upright, except in the list of Books, where  $\delta$  is found: C and E resemble the similarly formed Greek letters, but are perhaps more carefully formed: the tail of G is short: the bottom of L is a short fine stroke: the bow of P is open: F and Q descend below the line. There are a few combinations of UNT and UR.

*Initials* of sections are enlarged, and are placed in the margin.

*Corrections.* Tischendorf distinguishes the hands of no less than nine correctors: two throughout the Greek text; a third in different parts of both texts; another in the Latin of the Romans; and five others in various places. Dots above letters or words indicate erasure.

*Ornamentation.* A few flourishes and barbed strokes, in red or black, are found at the ends of the Epistles.

[Rom. vii. 4—7.]

προς ρώμαι

καὶ ὑμεῖς ἐθανατώθητε τῷ νόμῳ.  
διὰ τοῦ σώματος τοῦ χ[ριστο]υ.  
εἰς τὸ γενέσθαι ὑμᾶς ἑτέρω.  
τῷ ἐκ νεκρῶν ἐγερθέντι.  
ἵνα καρποφορήσωμεν τῷ  $\theta[ε]ῳ$ .  
Ὅτε γὰρ ἦμην ἐν τῇ σαρκί.  
τὰ παθήματα τῶν ἁμαρτιῶν  
τὰ διὰ τοῦ νόμου. ἐνεργεῖτο  
ἐν τοῖς μέλεσιν ἡμῶν.  
εἰς τὸ καρποφορῆσαι τῷ θανάτῳ.  
νυνὲ δὲ κατηργήθημεν  
ἀπὸ τοῦ νόμου τοῦ θανάτου.  
ἐν ᾧ κατειχόμεθα.  
ὥστε δουλεύειν ἡμᾶς ἐν καινότητι πν[εύματος].  
καὶ οὐ παλαιότητι γραμματος.  
Τί οὖν ἐροῦμεν.  
ὁ νόμος ἁμαρτία. μὴ γένοιτο.  
ἀλλὰ τὴν ἁμαρτίαν οὐκ ἔγνω.  
εἰ μὴ διὰ νόμου.  
τὴν τε γὰρ ἐπιθυμίαν οὐκ ᾔδειν.  
εἰ μὴ ὁ νόμος ἔλεγεν.

ad romanos

Et uos mortificati estis legi  
per corpus christi  
ut sitis  $\dot{u}o\delta$  alterius  
qui ex mortuis resurrexit,  
ut fructificemus deo,  
Cum enim essemus in carne  
passiones peccatorum  
quae per legem erant operabantur  
in membris nostris.  
ut fructificarent morti.  
nunc autem soluti sumus  
a lege mortis  
in qua detinebamur,  
ita ut seruiamus in nouitate spiritus.  
et non in uetustate litterae.  
Quid ergo dicemus.  
lex peccatum est. absit.  
sed peccatum non cognoui  
nisi per legem,  
nam concupiscentiam nesciebam  
nisi lex diceret,



ET UIOS MORTIFICAVIMUS IN LEGE  
 PER CORPUS CHRISTI A  
 UT SITIS UIOS ALITERIUS  
 QUI EX MORTUIS RESURREXIT  
 UT FRUCTIFICEMUS IN DEO  
 CUM ENIM ESSEMUS IN CARNE  
 PASSIONES PECCATORUM  
 QUIA PER LEGEM MORABANTUR  
 IN MEMBRIS NOSTRIS  
 UT FRUCTIFICAREMUS IN MORTI  
 NUNC AUTEM SOLUTI DISCIMUS  
 A LEGE MORTIS  
 IN QUIA DETINEBAMUR  
 ITA UT SERVIAMUS IN NOUITATE SPIRITUS  
 ET NON IN VETUSTATE LITTERAE  
 QUIDERGO DICEMUS  
 LEX PECCATAUMES HABUIT  
 SED PECCATAUM NON COGNOVIMUS  
 NISI PER LEGEM  
 NAM CONCUPISCENTIAUM NESCIEBAMUS  
 NISI LEX DICERET

EPISTLES OF S. PAUL. — (CODEX CLAROMONTANUS). 6TH CENT.

PARIS. BIBL. NAT. GREC. 107.







**F**RAGMENTS of the Book of Genesis in Greek. Purple vellum; 24 loose leaves, measuring  $12\frac{1}{2}$  by  $10\frac{1}{4}$  inches. Written in silver and illustrated with forty-eight paintings, one of which occupies the lower portion of each page. Probably of the latter half of the 6th century.

On the margins of some of the leaves is a set-off, or impression, of writing from strips of vellum used in the binding at a former period, which had been cut from a MS. of Italian origin of the 14th century. It is probable therefore that the leaves formed part of a volume which was preserved in Italy in the 14th century or later.

*Ruling.* On one side of the leaf with a hard point, the lines being drawn across the full breadth of the page; with vertical bounding lines.

*Writing.* Uncials, heavily formed. The letters rest upon the ruled lines. There is no separation of words. The first letter of each page is enlarged. Letters decrease in size at the end of a line; and narrow, compressed characters are also used in the same position.

Diacritical points are used above *ι* and *υ*. The apostrophe is placed after final *κ*, as *οὐκ'*; it also separates two consonants coming together, and appears after proper names not having a Greek termination.

*Contractions.* *θεός*, and ordinary words, as *πατήρ*, *μήτηρ*, *ἄνθρωπος*, are contracted in their several cases. Abbreviations of *καί* and *μου* are also found. A horizontal stroke marks the omission of *υ* at the end of a line.

*Forms of Letters.* Considerable irregularity is observable in the formation of individual letters. Upright

and horizontal strokes are not infrequently out of true position, and curves are generally ill-formed. The right limb in *Α*, *Δ*, *Λ*, overtops the rest of the letter; the base of *Δ* is confined within the limits of the side strokes: *Β* is rather large, extending slightly above and below the line: the cross-strokes of *Γ* and *Τ* are well defined, and the terminal dots are in some instances heavy: the curve of *Ε* and *Θ*, which in the case of the former letter is enlarged, usually ends, at both extremities, in a thickening or dot: the cross-bar of *Η* and *Θ* is slightly above the middle: the cross-stroke of *Π* is confined within the up-rights, or projects but slightly: *Ρ* is produced to great length below the line: *Φ* is unusually large.

Among combinations are the not common ones, *ΑΤΤ* and *ΛΤ*.

*Ornamentation.* There is much variety in the miniatures; and they are not all by the same hand. In some the drawing is more correct than in others, and the style of colouring also differs.

The illustration given in the Plate represents Potiphar's wife making her accusation against Joseph to the men of her house, in two scenes. In the upper part of the painting, Potiphar's wife and her female attendant are of fair complexion, the former with dark, the latter with light brown, hair. The lady wears a white robe with gilt borders, gilt armlets, a white veil and a gilt crown, a lake-coloured mantle falling behind the shoulders, and vermilion shoes. The stool on which she is seated is vermilion on white legs. Her attendant is robed in blue, with vermilion shoes. The men wear white tunics and breeches; yellow-brown long cloaks, on which are triangular patches of purple, perhaps intended to represent open sleeves; and black-brown hose or long boots, fastened with red garters. The servant or doorkeeper has a robe of vermilion shaded brown, and carries a wand in his left hand. The balustrade and doorway are painted light grey. Four of the six figures in the lower portion of the miniature are repeated from those above. The other female figure wears a robe of lake, a blue mantle and snood, and vermilion shoes. The figure on her right differs from the other men in having a blue scarf hanging over the breast instead of a long cloak.

[Cap. xxxix. 14-18.]

καὶ ἐκάλεσεν τοὺς οὐτάς ἐν τῇ οἰκίᾳ καὶ εἶπε[ν]  
αὐτοῖς λεγούσα εἰδεται εἰσηγαγεν ἡμῖν παι  
δα ἐβραῖον ἐμπέζειν ἡμῖν εἰσηλθεν πρὸς  
μέ λεγων κοιμηθῆτι μετ' ἐμοῦ καὶ ἐβοήσα  
φῶνι μεγάλη ἐν δὲ τῷ ἀκούσαι αὐτὸν ὅτι  
ὑψῶσα τὴν φωνὴν μου καὶ ἐβοήσα καὶ  
ἐφυγεν καὶ ἐξῆλθεν ἐξω καὶ καταλιμπανει  
τὰ ἱμάτια παρ' ἐαυτῇ ὡς ἦλθεν ὁ κύριος εἰς το[ν]  
οἶκον αὐτοῦ καὶ ἐλάλησεν αὐτῷ κατὰ τὰ ῥη  
μάτα ταῦτα λεγούσα εἰσηλθεν πρὸς μέ ὁ παῖς  
ὁ ἐβραῖος οὐν εἰσηγάγετο πρὸς ἡμᾶς ἐμπαιξαι  
μοι καὶ εἶπεν κοιμηθῆσομαι μετὰ σου ὡς  
δὲ ἠκούσεν ὅτι ὑψῶσα τὴν φωνὴν μου καὶ  
ἐβοήσα καταλιπὼν τὰ ἱμάτια παρ' ἐμοῦ ἐφυγε[ν]



THE Acts of the Apostles in Latin and Greek in parallel columns, in short stichoi of from one to three words. Vellum; 226 leaves, measuring  $10\frac{3}{4} \times 8\frac{3}{4}$  inches, with 23 to 26 lines in a page. Chapters xxvi. 29—xxviii. 26 are wanting. Written in Western Europe in the 7th century.

It has been conjectured that this MS. was in the possession of the Venerable Bede, and was made use of by him in his *Expositio Retractata* of the Acts in 731–735. Previously it appears to have been in Sardinia; an edict of Flavius Pancratius, “dux” of that island, being entered at the end of the volume. Dr. C. Tischendorf has given the text in his “*Monumenta Sacra Inedita, Nova Collectio*,” ix. 1870.

*Gatherings.* Generally of eight leaves; without signatures.

*Ruling.* On one side of the leaf with a hard point, not kept within the vertical lines which mark off the columns.

*Writing.* Uncial. The words, when more than one occur in a line, are not separated. At the end of a line the letters sometimes decrease in size; and, in some instances, the Greek letters become more angular. There is no iota ascript or subscript. Accents are not added, nor breathings, except the rough breathing on initial *v*, which is indicated by the ordinary mark or by a short horizontal stroke.

*Contractions.* Greek:  $\theta\bar{s}$ ,  $\iota\bar{s}$ ,  $\chi\bar{s}$ ,  $\kappa\bar{s}$ ,  $\sigma\bar{\nu}\nu\sigma$ ,  $\pi\bar{\nu}\alpha$ ,  $\alpha\bar{\nu}\sigma$ ,  $\pi\bar{\rho}\omega\nu$ ,  $\pi\bar{\rho}\alpha$ ,  $\mu\bar{\rho}\iota$ ,  $\delta\bar{\alpha}\delta$ ,  $\iota\lambda\eta\mu$ ,  $\iota\eta\lambda$ ,  $\mu\bar{\rho}=\mu\sigma\upsilon$ . The termination *ai* is also contracted, and the omission of final *v* is marked by a horizontal stroke. In the Latin there are no contractions. The name of our Lord is written *Ihesus*.

*Punctuation.* Middle full point is occasionally used. When the Latin words run close up to the Greek in the same line, they are marked off with a colon.

*Forms of Letters.* The letters are thick and heavy,

and often carelessly formed. In the Greek, **B** is open at the top; in some instances it is formed like an ordinary small *b* with an oblique stroke in place of the upper bow: the base of **Δ** is broad and sometimes pointed: the cross-stroke of **Ε** is near the middle; the top of this letter and that of **С** is an afterstroke: **М** is broad: the cross-bar of **Π** does not extend beyond the uprights: **С** is broken at the top: the body of **Φ** is inclined to be flattened: **ξ** approaches to the minuscule: **Ρ**, **Υ**, **Φ**, **Ψ**, descend below the line. In the Latin, *b* is minuscule: **δ** is in some instances hooked at top: *h* is minuscule: **L** is finished off with a heavy point, which in some instances is much exaggerated: **м** is much curved in the first bow: the loop of **P** is small: the stem of **T** is curved at the bottom, contrasting with the straight limb of the Greek letter, and has heavy points to the cross bar. **F**, **P**, **Ϛ**, **R**, descend below the line.

*Initials* of sections are enlarged and stand out into the margin.

*Corrections.* By different hands. Dots above letters indicate erasure. The knife and sponge have also been used.

primos	ηγουμενους
in fratribus	εν τοις αδελφοις
scribentes	γραφαντες
per manum	δια χειρος
eorum	αυτων
haec	ταδε
apostoli	Οι αποστολοι
et seniores	και οι πρεσβυτεροι
et fratres	και οι αδελφοι
his qui sunt antiochiaie	τοις κατα την αντιοχια[ν]
et suriae . et ciliciae :	και συριαν : και κιλικια[ν]
fratribus	αδελφοις
qui sunt ex gentibus	τοις εξ εθνων
salutem	χαιρειν
quoniam	επιδη
audiuimus	ηκουσαμεν
quia	οτι
quidam	τινες
ex nobis	εξ ημων
exeuntes	εξελθοντες
turbauerunt	εταραξαν
uos	υμας
uerbis	λογοις
euerterentes	ανασκευαζοντες



PRIMOS  
IN FRATRIBUS  
SCRIBENTES  
PER MANUM  
EORUM  
HÆC

ΑΠΟΣΤΟΛΙ  
ΕΤΣΕΝΙΟΡΕΣ  
ΕΤΦΡΑΤΡΕΣ  
HIS QUI SUNT ANΤΙΟΧΙΑΣ  
ΕΤΣΥΝΑΕ· ΕΤΕΙΛΙCΙΑC·  
ΦΡΑΤΡΙΒUS  
QUI SUNΤ ΕΧCΕΝΤΙΒUS  
SALUTEM  
QUONIAM  
ΑΥΔΙΜΕΝ  
QUIA  
QUΙΔΑΜ  
ΕΧΗΟΒΙC  
ΕΧΕΥΝΤΕC  
ΤΥΡΒΑΙΕΡΩΝΤ  
UOC  
ΠΕΡΒΙC  
ΕΥΕΡΤΕΝΤΕC

ΗΓΟΥΜΕΝΟΥC  
ΕΝ ΤΟΙC ΑΔΕΛΦΟΙC  
ΓΡΑΨΑΝΤΕC  
ΔΙΑ ΧΕΙΡΟC  
ΑΥΤΩΝ  
ΤΑΔΕ

ΟΙ ΑΠΟCΤΟΛΟΙ  
ΚΑΙ ΟΙ ΠΡΕCΒΥΤΕΡΟΙ  
ΚΑΙ ΟΙ ΑΔΕΛΦΟΙ  
ΤΟΙC ΚΑΤΑ ΤΗΝ ΑΝΤΙΟΧΙΑΝ  
ΚΑΙ CΥΡΙΑΝ· ΚΑΙ ΚΙΛΙΚΙΑΝ  
ΑΔΕΛΦΟΙC  
ΤΟΙC ΕΞ ΕΘΝΩΝ  
ΧΑΙΡΕΙΝ  
ΕΠΙΔΗ  
ΗΚΟΥCΑΜΕΝ  
ΟΤΙ  
ΤΙΝΕC  
ΕΞ ΗΜΩΝ  
ΕΞΕΛΘΟΝΤΕC  
ΕΤΑΡΧΗ  
ΥΜΑC  
ΛΟΓΟΙC  
ΑΝΑΚΕΥΑΖΟΝΤΕC



Εἰπεν οὖν τοῖς ἐαυτοῦ  
 Ὑμᾶ· ὑμεῖς ἐστε τὸ φῶς·  
 ὅτι εἰς τέλος τοῦ εὐαγγελίου  
 ἡ τῶ αὐτοῦ εἰς μνημῆν  
 τοῦ ἐπὶ ἡμῶν καὶ φάσμα  
 τοῦ ῥοῦ λαμπαδίου· ἐκ κα  
 τῶ καιρῷ ἐκείνῳ· ἐς  
 τὴν οὖν ἐπιτοποῦνται  
 ἢ ἐγὼ σεπτέμβρι κα  
 ἡ τῶ αὐτοῦ εἰς μνημῆν  
 τῆς ἀγίας καὶ ἀνθοῦσης  
 Εἰπεν οὖν τὴν παραβο  
 λήν ταύτην ὁμοιωθεὶς  
 βασιλείᾳ τῶν οὐρανῶν  
 δέκα παρ· ἢ ἐγὼ α  
 ἰζ τοῦ ματ  
 ἡ τῶ αὐτοῦ εἰς μνη  
 μῆν τῆς ἀγίας καὶ ἐνσταθεῖς  
 πολυκαρποῦς εὐαγγελίου  
 Εἰπεν οὖν τοῖς ἐαυτοῦ  
 Ὑμᾶ· εἰ μὴ οὐκοῦν  
 ἢ ἐγὼ δεκεμβρί ἰβ

ἡ τῶ αὐτοῦ εἰς μνημῆν  
 τὸν ἀγίον καὶ προκοπῶν  
 εἰς καὶ λοῦκᾶν  
 τῶ καιρῷ ἐκείνῳ· ἡ  
 φησὶν πρὸς τὸν ἰησοῦ  
 ἐκ τῶν μαθητῶν  
 αὐτοῦ καὶ πληθος πο  
 λὺ τοῦ λαοῦ ἀποπάσης  
 τῆς ἰουδαίας καὶ ἱερου  
 σολύμης καὶ τῆς παραλίου τῆς  
 ροῦ καὶ σιδωνος· οἱ  
 ἦλθον ἀκούσαι αὐτοῦ  
 καὶ ἰσχυρῶς ἀποτῶ  
 νόων αὐτῶν· καὶ  
 οἱ ὄχλοι μενοῖον ἀπὸ  
 πνεύματος ἡ κα  
 φάρτων· καὶ ἐφερα  
 πένοντο· καὶ πᾶς ὁ  
 ὄχλος ἐζητοῦσιν αὐτὸς  
 φαιάμενος· ὅτι δύνα  
 μεις παρὰ τοῦ ἐξηρ  
 χετο· καὶ ἰσχυρῶς



PARHAM. LIBRARY OF LORD ZOUCHE. No. 83 (GK. 18).—A.D. 980.

**G**REEK Evangelistarium, or Lessons from the Gospels. Vellum; 123 leaves, measuring  $12\frac{3}{8} \times 8\frac{1}{2}$  inches; in double columns of 22 lines. Written for Stephen, Bishop of Ciscissa, a see of Cappadocia, by two scribes, whose names appear in the colophon as Νικ. καὶ Τ., in the year 980. A memorandum by a reviser of the volume in the year 1049 is added at the end.

*Gatherings.* Of eight leaves, signed on the first and last pages with numerals in Armenian characters, and sometimes also on the first page with Greek characters.

*Ruling.* On one side of the leaf with a hard point.

*Writing.* Uncials; standing above the ruled lines. The words not separated. Pneums are added in red.

*Contractions.* Not often used in the text. In the rubrics they are numerous.

*Punctuation.* Ordinarily, the middle point.

*Forms of Letters.* Upright and narrow. B flattened at the base: Δ with heavy pendent strokes from the base; θ and Ζ with similar strokes.

*Ornamentation.* Initials and a few head-pieces of ornamental designs, generally coloured with red and blue.

Εἶπεν ὁ κ[ύριος] τοῖς ἐαυτοῦ  
μαθ[ηταῖς]· ὑμεῖς ἐστὲ τὸ φῶς τ[οῦ]:  
ζητ[εῖ] εἰς τ[ὸ] τέλος τοῦ ἐναγγελ[ίου]  
Μη[νὶ] τῷ αὐτ[ῷ] εἰς τ[ὴν] μνήμ[ην]  
τοῦ οὐ[ρίου] π[ατ]ρ[ὸς] ἡμῶν καὶ θαυμα  
τουργοῦ λαμπαδίου: ἐκ τ[οῦ] κατ[ὰ]  
Τῷ καιρῷ ἐκείνῳ· ἔσ  
τη ὁ ἱ[ησοῦς] ἐπὶ τόπου πεδι  
πρ[ο] ἐγρά[φη] σεπτεμβριῳ κδ  
Μη[νὶ] τῷ αὐτ[ῷ] σ[τ] εἰς τ[ὴν] μνήμ[ην]  
τῆς ἀγίας μ[α]ρ[τ]υρος ἀνθούσης  
Εἶπεν ὁ κ[ύριος] τὴν παραβο  
λὴν ταυτ[ὴν] ὁμοιωθῇ ἡ  
βασιλεία τῶν οὐ[ρα]νῶν  
δέκα παρθ[ένοις]: πρ[ο] ἐγρα[φη] σα[ββάτω]  
ἱζ τοῦ ματθ[αίου]  
Μη[νὶ] τῷ αὐτ[ῷ] ζ[ε] εἰς τ[ὴν] μνή  
μ[ην] τῶν ἀγιῶν μ[α]ρ[τ]ύρων ἐνσταθίου  
πολυκάρπου καὶ ἐναγγέλου  
Εἶπεν ὁ κ[ύριος] τοῖς ἐαυτοῦ  
μαθ[ηταῖς]· ἐὰν μὴ ὁ κόκκος τ[οῦ]  
πρ[ο] ἐγρά[φη] δεκεμβρίῳ ιβ

Μη[νὶ] τῷ αὐτ[ῷ] ἡ εἰς τ[ὴν] μνήμ[ην]  
τοῦ ἀγίου μ[ε]γ[ά]λου μ[α]ρ[τ]υρος προκοπίου  
ἐκ τ[οῦ] κατ[ὰ] λουκᾶν  
Τῷ καιρῷ ἐκείνῳ· ἦλ  
θεν πρὸς τὸν ἱ[ησοῦν] ὄχλο[ς]  
ἐκ τῶν μαθητῶν  
αὐτοῦ καὶ πλήθος πο  
λὺ τοῦ λαοῦ· ἀπὸ πάσης  
τῆς ἰουδαίας καὶ ἱ[ε]ρουσα[λήμ]  
καὶ τῆς παραλίου τύ  
ρον καὶ σιδώνος· οἱ  
ἦλθον ἀκούσαι αὐτοῦ  
καὶ ἰαθῆναι ἀπο τῶν  
νόσων αὐτῶν· καὶ  
οἱ ὀχλούμενοι ἀπὸ  
πνευμάτων ἀκα  
θάρτων· καὶ ἔθερα  
πέοντο· καὶ πᾶς ὁ  
ὄχλος ἐζήτει ἄπτεσ  
θαι αὐτοῦ· ὅτι δύνα  
μις παρ' αὐτοῦ ἐξήρ  
χετο καὶ ἰάτω πάν



ΕΚ ΚΑ ΜΑΤ :

107.

Τῶ ΜΕΤΗΝΗ ΗΓΟΥΝΤΑΘΟΥΙΝC

ΠΕΝΟΚC+ΟΡΑ  
 ΤΕ ΜΗΚΑΤΑΦΡΟ  
 ΝΗΣΗΤΕΕΝΟCΤ  
 ΜΙΚΡΩΝΤΟΥΤ  
 ΛΕΓΩΓΑΡΥΜΙΝ  
 ΟΤΙΘΙΑΓΓΕΛΟΙΑΥ  
 ΤΩΝΕΝΟΥΝΟΙC  
 ΔΙΑΠΑΝΤΟCΒΛΕ  
 ΠΟΥCΙΤΟΠΡΟCΩ  
 ΠΟΝΤΟΥΠΡΕΜΧ  
 ΤΟΥΕΝΟΥΝΟΙC  
 ΗΛΘΕΓΑΡΟΥCΤΧ  
 ΑΝΟΥ ΕΩCΑΙΤΟ  
 ΑΠΟΛΩΛΟC+ΤΙΥ

ΜΙΝΔΟΚΕΙ+ΕΛ  
 ΓΕΝΗΤΑΙΤΙΝΙ  
 ΑΝΩ ΕΚΑΤΟΝΙΡΟ  
 ΒΑΤΑ ΚΑΙΠΛΑ  
 ΝΗΘΗΕΝΕΖΑΥΩ  
 ΨΥΧΙΑΦΕΙCΤΑΕΝΕ  
 ΝΗΚΟΝΤΑΕΝΝΕ  
 Α'ΕΠΙΤΑΘΡΗΠΟ  
 ΡΕΥΤΕΙCΕΖΗΤΕΙ  
 ΤΙΠΑΛΗΝΩΜΕΝΟ  
 ΚΑΙΕΑΝΓΕΝΗΤΑΙ  
 ΕΥΡΕΙΝΑΥΤΟ Α  
 ΜΗΝΛΕΓΩΥΜΙ  
 ΟΤΙΧΑΙΡΕΙ ΕΠΑΥ

H



BRITISH MUSEUM. HARLEY MS. 5598.—[A. D. 995.]

A GREEK Evangelistarium, or Gospel Lectionary. Vellum; 374 leaves, measuring 13 $\frac{3}{4}$  × 10 inches, in double column of twenty-one lines. Written by Constantine the Priest, in the Year of the World 6503 = A. D. 995.

*Gatherings.* Of eight leaves, signed at the foot of the first page.

*Ruling.* On one side of the leaf.

*Writing.* Narrow uncials, of Slavonic type. Without separation of words, except by punctuation. Letters are sometimes reduced in size at the end of a line.

*Contractions.* In the text, the sacred names, and a few other words, as οὐρανός, πατήρ, πνεῦμα, υἱός, ἄνθρωπος, καί, are abbreviated. Omission of final ν is marked by a horizontal line, turned reversely at the ends. The ordinary sign of contraction has two pendent points as terminals.

*Accents.* In full use. Marks for intonation are added in red.

*Punctuation.* A middle or high point. A red cross is added to mark the verses. When a new paragraph begins in the middle of a line, the following line begins with a capital letter.

*Forms of Letters.* Β is small and flat at top: Ε, Θ, Ο, C, are generally narrow, but are sometimes written in a round form; the cross-stroke of narrow Θ projects. Thick down-strokes under

the line are pointed. T and P are often stilted. Combinations of letters are frequent, as αυ, ου, HN, HT, NM, NN, TH, TN. Letters are also accumulated, T and P, among others, being frequently written above other letters.

*Initials* of sections are carried into the margin.

*Corrections.* Over erasure with the knife.

*Ornamentation.* Titles, initials of minor paragraphs, as well as the whole of the first page of the text, the two first lines of both columns of the principal divisions, and the numbers in the tables of chapters, are written in gold over red.

The initials of Lessons are of ornamental designs, slightly foliated; and are coloured red, blue, and orange, and partly gilt.

The titles of the principal divisions, one of which appears in the first plate, are enclosed within broad borders, containing elaborate patterns of leaf and scroll work of blue and white, touched with red and yellow, on a gold ground. The smaller ornamental head-pieces, as represented in the second plate, are of gold over red.

[Matt. xviii. 10—13.]

EK T[OT] KAT[A] MATΘ[AION]..

ΤΗ Β ΜΕΤ[Α] ΤΗΝ Ν ΗΓΟΥΝ ΤΟΥ ἉΓΙΟΥ ΠΝ[ΕΥΜΑΤΟΣ]

Ἐἰπεν ὁ κ[ύριος] + ὁρᾷ  
τε, μὴ καταφρο  
νήσητε ἐνὸς τῶ[ν]  
μικρῶν τούτων[ν] +  
λέγω γὰρ ὑμῖν +  
ὅτι οἱ ἄγγελοι αὐ  
τῶν ἐν οὐ[ρα]νοῖς.  
διὰ παντὸς βλέ  
πουσι τὸ πρόσω  
πον τοῦ π[ατ]ρ[ός] μου  
τοῦ ἐν οὐ[ρα]νοῖς +  
ἦλθε γὰρ ὁ υἱ[ός] τοῦ  
ἀνθ[ράκ]ου σῶσαι τὸ  
ἀπολωλός + τίς

μιν δοκεῖ + ἐὰ[ν]  
γενηται τινὶ  
ἀν[θρώπ]ω. ἑκατὸν πρό  
βατα· καὶ πλα  
νηθῇ ἐν ἐξ αὐτῶ[ν].  
οὐχὶ ἀφεῖς τὰ ἐνε  
νηκοντα ἐννέ  
α· ἐπὶ τα ὄρη πο  
ρευθεῖς. ζητεῖ  
τὸ πλανώμενο[ν]  
καὶ ἐὰν γενηται  
εὐρεῖν αὐτὸ· ἀ  
μὴν λέγω ὑμῖν[ν]  
ὅτι χαίρει· ἐπ αυ



τη[ν] παρ[ασκευήν] τ[ῆς] β̄ εβδ[ομάδος] τ[ο]υ λουκ[ᾶ]  
KB 'Εἰς τ[ὸν] ἅγιο[ν] ἱερομ[ά]ρτυρα ἀβέρκιο[ν] :  
ζητ[εῖ] σα[ββατον] ἰα τ[ο]υ λουκα :  
KT 'Εἰς τ[οὺς] ἅγι[ους] ζ̄ παιδ[ας] τοὺς ἐν ε  
φείσω. ζητ[εῖ] σεπτεμ[βρίου]. ἰε  
KD 'Εἰς τ[ὸν] ἅγιο[ν] μ[ά]ρ[τυρα] ἀρέθαν.  
ζητ[εῖ] κυ[ριακὴν] ᾱ τοῦ ματθ[αίου]  
KE 'Εἰς τ[οὺς] ἁγίους νωταρίου[ς].  
ζητ[εῖ] τη[ν] παρ[ασκευήν] τ[ῆς] ζ̄ εβδ[ομάδος] τ[ο]υ λου[κᾶ]  
KS 'Εἰς τ[ὸν] ἅγιο[ν] μ[ε]γ[αλο]μ[ά]ρ[τυρα] δημήτριο[ν] :  
ζητ[εῖ] τη[ν] β̄ τ[ῆς] β̄ εβδ[ομάδος] τ[ο]υ ματ[θ]αίου.  
KZ 'Εἰς τ[ὸν] ἅγιο[ν] μ[ά]ρ[τυρα] νέστορα.  
ζητ[εῖ] σα[ββατον] γ̄ ἀπο τὸ πα[σ]χ[α]  
KH 'Εἰς τ[οὺς] αγίου[ς] ἀναργύρ[ους]. κοσμ[άν] κ[αὶ]  
δαμIANO[ν]. ζητ[εῖ] σα[ββατον] ζ̄ τ[ο]υ ματ[θ]αίου :  
KΘ 'Εἰς τ[ὸν] ὁσ[ιον] ἀβράμιον :  
ζητ[εῖ] ἰανν[ο]υαρί[ου] ἰ  
Λ 'Εἰς τ[ὸν] ὁσ[ιον] μαρκιανο[ν]. ἐπίσκοπ[ον]  
συρακου[σων] ζητ[εῖ] σεπτεμ[βρίου]. γ  
ΛΑ 'Εἰς τ[οὺς] ἁγίου[ς] μ[ά]ρ[τυρας] ζηνοβίου  
κ[αὶ] ζηνοβι[αν]. ζητ[εῖ] τ[ο]υ αὐτ[οῦ]  
μη[νὸς] ἰ :

MH[NI] NOEMBPIO :  
A 'Εἰς τ[οὺς] ἁγίους ἀναργύρου[ς]  
EK T[ΟΥ] KAT[A] MATΘ[AION]  
Τῷ καιρῷ ἐκείνῳ·  
πρόσκαλεσάμε  
νος ὁ ι[ησοῦ]ς· τοὺς δώ  
δεκα μαθητὰς  
αὐτοῦ. ἔδωκεν  
αὐτοῖς ἐξουσίαν[ν].  
πν[ευμάτ]ων ἀκαθάρτω[ν].  
ὥστε ἐκβάλλει[ν]  
αὐτὰ· καὶ θερά  
πύειν πᾶσαν  
νόσον· καὶ πᾶσα[ν]  
μαλακίαν + του  
τοὺς ἀπέστειλε[ν]  
ὁ ι[ησοῦ]ς· παραγγεί  
λας αὐτοῖς + λέγων[ν]  
εἰς ὁδὸν ἐθνῶ[ν]  
μὴ ἀπέλθῃτε  
καὶ εἰς πόλιν σα



670<sup>α</sup>  
 Τ ΠΑΡ Τ Β Β Τ ΛΟΥ  
 ΚΒ ΕΙΣ ΑΓΙΟΝ ΜΑΒΕΡΚΙ: Α ΕΙΣ ΑΓΙΟΥ ΣΑΝΑΡΓΥΡ:  
 ΖΗ Ε ΙΑ Τ ΛΟΥΚΑ: Ω ΕΚ ΚΑ ΜΑΤ  
 ΚΓ ΕΙΣ ΑΓΙΟΝ ΠΑΙΤΡΕΙΝΟ: Τ ΚΑΙ ΡΩ ΕΚΒΙΝ.  
 ΦΕΕ ΖΗ ΣΕΠΤΕ ΙΕ  
 ΚΔ ΕΙΣ ΑΓΙΟΝ ΑΡΕΘΑΝ: ΠΡΟΣΚΑΛΕΣΑΜΕ  
 ΖΗ ΚΥ Α ΤΟΥ ΜΑΤ ΔΕΚΑΜΑΘΗΤΑΙ  
 ΚΕ ΕΙΣ ΑΓΙΟΥ ΣΗΩΤΑΡΙ: ΑΥΤΟΥ ΕΔΩΚΕΝ  
 ΖΗ Τ ΠΑΡ Τ Ζ Ε Β Τ Λ ΑΥΤΟΙΣ ΕΖΟΥΣΙΑ  
 ΚΣ ΕΙΣ ΑΓΙΟΝ ΜΑΔΗΜΗΡΙ: ΠΗΩΝ ΑΚΑΤΑΡΩ  
 ΖΗ Τ Β Τ Β Ε Β Τ ΜΑ ΩΣΤΕ ΕΚΒΑΛΛΕΙ  
 ΚΖ ΕΙΣ ΑΓΙΟΝ ΝΕΣΤΟΡΑ: ΑΥΤΑ ΚΑΙ ΘΕΡΑ  
 ΖΗ Ε Γ ΑΠΟ ΤΟ ΠΑ ΠΕΥΕΙΝ ΠΑΣΑΝ  
 ΚΗ ΕΙΣ ΑΓΙΟΝ ΑΝΑΡΓΥΡ ΚΟΚΚ ΝΟΣΟΝ ΚΑΙ ΠΑΡΑ  
 ΔΑΜΙΑΝ ΖΕΖΤΜΑ ΜΑΛΑΚΙΑΝ ΤΣ  
 ΚΘ ΕΙΣ ΕΛΒΡΑΜΙΟΝ: ΤΟΥ ΣΑΠΕΣΤΕΙΛΑ  
 ΖΗ ΙΑΝΝΑΡΙ Ι ΟΙΣ ΠΑΡΑΓΓΗ  
 Λ ΕΙΣ ΕΜΑΡΚΙΑΝ ΕΠΙΣΚ ΛΑΣ ΑΥΤΟΙΣ ΛΕΓ  
 ΕΥΡΑΚ ΖΕΠΤΕ Γ ΕΙΣ ΟΔΟΝ ΘΩΝΩ  
 ΛΑ ΕΙΣ ΑΓΙΟΝ ΜΑΖΗΝΟΒΙ ΜΗ ΑΠΕΛΘΗΤΕ  
 ΚΖΗΝΟΒΙ ΖΗ ΤΑΥ ΚΑΙ ΕΙΣ ΠΟΛΙΝ ΣΑ  
 Μ Ι:



**P**ORTION of a Greek Psalter, containing the text of Psalms x. 2.—xviii. 6, and xx. 14.—xxxiv. 6, on thirty separate leaves of papyrus, measuring about  $8\frac{1}{2} \times 7$  inches, with 14 to 19 lines in a page. Some of the leaves are imperfect. Written by an illiterate scribe in the 4th or 5th century.

It was found in the ruins of a convent at Thebes in Egypt; and has been edited by Tischendorf in "Monumenta Sacra Inedita: Nova Collectio," vol. i. (Lipsiæ, 1855).

*Writing.* Mixed capitals and minuscules; sloping, and in some portions half-cursive. The words are written continuously; nor is there any break even at the end of a psalm, nor change of character in the titles. There are no enlarged initial letters. The few last words of a page are sometimes written in a separate line, instead of being carried over to the next page. Two of the psalms are numbered in the margin.

*Contractions.*  $\bar{\kappa}\varsigma = \kappa\acute{\upsilon}\rho\iota\omicron\varsigma$ ,  $\theta\bar{\varsigma} = \theta\epsilon\acute{o}\varsigma$ ,  $\omicron\bar{\upsilon}\nu\omicron\iota = \omicron\upsilon\breve{\rho}\alpha\nu\omicron\iota$ ,  $\alpha\bar{\nu}\omicron\varsigma = \acute{\alpha}\nu\theta\rho\omega\pi\omicron\varsigma$  and oblique cases. An instance occurs of  $\alpha\upsilon\tau\omicron$  for  $\alpha\upsilon\tau\omicron\upsilon$ .

*Accents and breathings* are used, but not according to the ordinary system; and they cannot be adequately represented by the usual signs. Marks of diæresis are placed over  $\iota$  and  $\upsilon$ .

*Punctuation.* A high point; and only of rare occurrence.

*Forms of Letters.* The set form of  $\alpha$  often changes to a more cursive and smaller shape, as in  $\kappa\alpha\iota$ , or at the end

of a line, or following  $\mu$ :  $\beta$  is carried much below the line, and the upper bow is small and detached from the stem: the horizontal stroke of  $\gamma$  is sometimes extended into a long dash:  $\delta$  is both capital and minuscule:  $\epsilon$  is sometimes in the set form, sometimes of a more cursive reversed shape; and when  $\rho$  follows, the cross-stroke is carried up obliquely above the line to a point and joined to that letter:  $\eta$  is generally a capital, but in a few instances is in the ancient minuscule form  $h$ :  $\iota$  is often lengthened:  $\kappa$  is large and straggling:  $\lambda$  is sometimes written below the line when following  $\kappa$ :  $\mu$  is both capital and minuscule:  $\nu$  a capital:  $\omicron$  sometimes reduced in size:  $\pi$  has the cross-stroke limited by the uprights; it is sometimes written almost like a Roman cursive  $n$ :  $\tau$  is often lengthened, and the cross-stroke curved on the left:  $\upsilon$  is generally cursive, sometimes like  $v$ : the body of  $\phi$  is a broken circle:  $\chi$  is long and straggling:  $\psi$  rectangular. Combinations occur of  $\epsilon\eta$ ,  $\lambda\epsilon$ ,  $\pi\epsilon$ ,  $\sigma\tau$ .

*Corrections.* A letter or word interlined in a few places.

[Psalm xxxii. 19.—xxxiii. 2.]

καὶ διαβλέψαι αὐτοὺς ἐν λιμῶ  
 ἡ ψυχὴ ἡμῶν ὑπομένει τὸν κ[υριο]ν  
 ὅτι βοήθoς καὶ ὑπεραστῆς ὑμῶν  
 εἰσὶν ὅτι ἐν αὐτῷ εὐφρανθήσε  
 ται ἡ καρδίᾳ ἡμῶν καὶ ἐν τῷ  
 ὀνόματι τοῦ ἁγίου αὐτοῦ ἡλπίσα  
 μεν γένετό κ[υρι]ε τό ελεος σου ἐφ' ἡμᾶς  
 καθάπερ ἡλπισάμεν ἐπὶ σὲ ψαλ  
 λῶν μος τῷ δαυεὶδ ὅποτε ἡλλοίωσεν  
 τὴν ὁψίν αὐτοῦ ἀπεναντι ἀχρεῖ  
 μελεχ καὶ ἀπέλυσεν αὐτῶν  
 καὶ ἀπήλθεν εὐλογῆσω τὸν κ[υριο]ν  
 ἐν παντὶ καιρῷ διαπάντος ἡ  
 αἰνέσις αὐτοῦ ἐν τῷ στόμα  
 τι μου ἐν τῷ κ[υρι]ῳ ἐπεναιθή  
 σεται ἡ ψυχὴ μου



GREEK PSALTER.— 4<sup>TH</sup> OR 5<sup>TH</sup> CENT.

BRIT. MUS. PAPYRUS XXXVII.







THE last Will of Abraam, son of Sabinus and Rebecca, Bishop of Harmonthis and anchorite of the Memnonium, near Thebes, in Egypt, bequeathing the monastery of Phœbammon and all his possessions to the monk Victor. Written on papyrus, measuring 3 ft. 8 in. × 1 ft. 2 in., probably at the end of the 8th century. The commencement of the deed, which would have contained the date, is wanting; but other documents, in Coptic, referring to the same monastery, and found with it, are of the 8th and 9th centuries. The Plate represents the terminating lines of the Will, with the attestations, including that of one who states that he penned the subscribing clause for the Bishop who was unable to write (at least in Greek).

*Writing.* Cursive minuscules; the words rarely separated; and without punctuation. A double point is commonly placed over initial ι and υ.

*Contractions.* Proper names and titles are subject to abbreviation; as also the word θεός. The υ in the termination ου is often represented by a mark of contraction: α frequently combines with the following letter.

*Forms of Letters.* α is generally closed, and often looped at top; sometimes it is open: β is u-shaped; but in the subscriptions of witnesses it has a blunted form of the cursive letter: δ is like a Latin d, the stem straight and carried below the line, or turned back at the top; sometimes the stem is bent downwards, so as to resemble

more the ordinary minuscule: ε is raised above the line in a slanting stroke: η resembles a Latin h: κ is like the η, but with the first stroke bent; sometimes it has the form of k: the stem of λ is carried obliquely much below the line, the attached limb being only a short curve; in another form it resembles a large cursive n: ν is in the form of the Latin n; sometimes a capital: ξ is z-shaped: π is like a Latin n, with a shoulder added to the second limb: ς is like the Latin c: the stem of τ usually descends below the line, and opens at the top like an ordinary γ; it is also in the form of a capital. In the subscriptions of witnesses the forms vary, and some of the letters, as γ, η, κ, ν, are capitals.

κυρος προ[ς] δε συστασιν και ασφαλειαν παντων των παρ εμο[υ] διομολογηθεντων επωμοσαμην  
 προς της αγιας και ομοουσιο[υ] τριαδος και του περικεκλημμενο[υ] μοι σχηματος εν μηδενι παραβηναι  
 μηδε παρασλευσαι συμπαντα τα προγεγραμμενα αλλ' ασφαλευτα ειναι και αρρατη επι το διηνεκες δια της  
 παρουσης διαθηκης ης δολος φθονος πονηρος απειτω απεστω ηντινα πεποιημαι σοι εις  
 ασφαλειαν κυριαν ουσαν και βεβαιαν απανταχου προφερομενην και αναγιγνωσκομενην επι πασης  
 αρχης και εξουσιας και δυναμεως εννομων ισχυρας εφ' υπογραφης του υπερ εμου υπογραφοντος και των  
 εξης μαρτυρουντων αξιοπιστων μαρτυρων κατ' επηρουτην εμην και αξιωσιν και επερωτηθεις εις  
 απαντα ερμηνευθεντα μοι δια της αιγυπτιακης διαλαλειας παρα του εξης συμβολαιογραφο[υ] αρεσθεντα  
 μοι καθως τω εμω στοματι αφηγησασθαι ταυθ' ουτως καλως εχειν δωσειν ποιειν φυλαττειν στεργειν εμμενειν  
 ωμολογησα και απελυσα ρ δηλον οτι επειδη εδηλωσα οτι χρυσιον και αργυρον εν ορκω και της  
 των χρεστιανων πιστεως ουδε χρυσιον ουδε αργυρον ουκ εχω ουδε ουκ εκτησα αφ' ου εγεναμην  
 ουκ εχω ουδε εσωθεν ουδε εξωθεν εως ενος τριμησιο[υ] και επι τουτω ωμολογησα ρ ουδε ουκ ειασα  
 εν καιρω της τελευτης μο[υ] καν εκτησα εδωκα αυτα εις λογον των πενητων πλην ως ειρηται  
 χρυσιον ουδε αργυρον ουκ εχω και απολογον εχω δουναι τω δεσποτη θεω περι τουτου +  
 + αβρααμιος ελεει θ[εο]υ επισκοπος και αναχωρητης του θειου ορο[υ]ς μεμνιονιων υιος του της  
 μακαριας μνημης σαβινου εκ μητρος ρεβεκκας ο προγεγραμμενος εθεμην το π[αρον] \*  
 διαθηκημιαιον γραμμα εφ' οis πασι περιεχει κεφαλαιους τε και ομολογημασι συν  
 θειω ορκω και το προκειμενω προστιμω και στοιχει μοι παντα τα εγγεγραμμεν[α]  
 ως προκειται και απελυσα + ιωσηφ ιωαννου ελαχ[ιστος] πρεσβυτερ[ων] αγιας εκκλησιας ερμων[θεως]  
 κελυσθεισης μοι εγραψα υπερ αυτου γραμματα μη επισταμενου + διοσκορος ιακωβο[υ] αρχιερ[ευσ]  
 αγιας εκκλησιας ερμων[θεως] μαρτυρω τη παρουση διαθηκη ακουσας παρα του οσιωτατου  
 απα αβρααμιου επισκ[οπου] ερμων[θεως] του και ταυτην θεμενου + φλ' παντωννυμος απαδιου μαρτυρω  
 τη παρουση διαθηκη παρα του θεμενου + φλ' αβρααμ θεοδωσιου πολιτενομενος ερμωνθε[ως]  
 μαρτω τη πρασει αιτηθεις παρα του θεμενου + παυλος αβρααμιου ελαχ[ιστος] διακ[ονων] μαρτυρω  
 τη παρουση διαθηκη ακουσας παρα του θεμενου ρ + φλ' θεοοφιλος συν θ[ε]ω εκδικος ερμωνθ[εως]  
 μαρτυρω τη διαθηκη αιτηθεις παρα του θεμενου ρ ρ ρ ρ

\* The ends of this and the three following lines are damaged, and have been restored with other fragments or with the original fragments inverted.



Vellum; 55 leaves, measuring  $8\frac{1}{4}$  by  $5\frac{7}{8}$  inches, with 27 lines in a page. Written in the latter part of the 9th century.

The "Chronographia Compendiaria" of Nicephorus here ends (see Plate) with the Emperor Theophilus [829–842], the number of the years in his reign being added in a hand of the 12th century. It has been further continued in a third hand to the end of the reign of Alexis III. [1195–1203]. The list of Patriarchs of Constantinople which next follows is carried by the first hand down to Theodotus [815–821], and is continued by a later hand to Polyeuctus [956–970].

*Gatherings.* Of eight leaves; signed in the right-hand corner at the top of the first page with Greek numerals from 30 to 36, showing that the MS. once formed part of a larger volume.

*Ruling.* On one side of the leaf with a hard point, with double vertical bounding lines.

*Writing.* Small and elegant minuscules, standing generally above the ruled lines, but also crossing them; with square breathings. The words slightly separated.

*Contractions.* Restricted to a few words, e.g. καί, θεός, ἀνθρωπος, οὐρανός.

*Forms of Letters.* The letters are formed with

great care and symmetry; with disposition to thickening the heads of the strokes and thickening or turning down-strokes and tails.

*Initials* of sections or paragraphs stand in the margin; and, if the paragraph begins in the middle of the line, the first letter of the next line is, according to the common rule, enlarged and placed in the margin.

*Ornamentation.* Titles are in capitals coloured red; and the initial letter of each work is of ornamental design and coloured generally red, blue, and yellow. Some of the initials of paragraphs are also coloured blue and yellow.

ἔτει ὀγδόω γέγονεν ἡ ἐν νικαῖα τὸ δεύτε  
ρον σύνοδος τῶν τν π[ατέ]ρων · μόνος δὲ  
κωνσταντίνος ἔτη ̅ς μῆνας ̅θ · ἡμέρας ̅η ·  
ἀνηγορεύθη ἐν τῷ φόρῳ · διὰ τῆς σάκρας  
αὐτοῦ · εἰρήνη ἡ μ[ήτ]ηρ αὐτοῦ πάλιν ἔτη ̅ε ·  
μῆνας ̅β, ἡμέρας ̅ιβ · νικηφόρος ἔτη ̅η  
μῆνας ̅θ · σταυράκιος ὑ[ιὸς] αὐτοῦ · μῆνας ̅β ·  
μιχαὴλ γαμβρός αὐτοῦ ἔτος ̅α μῆνας ̅θ ·  
ἡμέρας ̅ια · λέων · ἔτη ̅ζ · μῆνας ̅ε · ἡ  
μέρας ̅ιδ · μιχαὴλ · ἔτη ̅η μῆνας ̅θ ·  
θεόφιλος · ἔτη ̅ιβ μῆνας ̅γ ἡμέρας ̅κ · μιχαὴλ υἱὸς αὐτοῦ σὺν τῇ μ[ήτ]ρὶ θεοδ[ω]ρ[ος] ἔτη ̅ιδ ·  
μῆνα ̅α ἡμέρας ̅κβ · μιχαὴλ μόνος ἔτη ̅ια μῆνα ̅α ἡμέρας ̅θ [καὶ] ἐσφάγη ἐν τῷ παλατίῳ τοῦ ἀγ[ίου] μάμαντος ·  
βασίλειος ὁ μακεδ[ων] ἔτη ̅ιβ · λέων ὁ υἱὸς αὐτοῦ ὁ λεγόμενος [καὶ] σοφ[ος] ἔτη ̅κς σὺν τῷ ἀδελφῷ αὐτοῦ  
ἀλεξάνδρῳ · ἀλεξάνδρος μόνος ἔτος ̅α μῆνα ̅α · κωνσταντ[ίνος] ὁ υἱὸς λε[όν]τος μ[ε]τ[ὰ] [καὶ] τ[ῆς] αὐτοῦ μ[ήτ]ρ[ος] ζωῆς ἔτη ̅ς ·  
σὺν τούτῳ δε ρωμαν[ός] ὁ πενθερ[ός] αὐτοῦ μ[ε]τ[ὰ] [καὶ] τ[ῶν] υἱῶν αὐτοῦ χριστοφόρου [καὶ] κωνσταντ[ίνου], ἔτη ̅κς, ἐπέτα  
κωνσταντ[ίνος] μόνος σὺν υἱῷ ῥωμανῷ, ἔτη ̅ις · ῥωμαν[ός] μόνος ἔτη ̅γ μῆνας ̅γ · θεοφανῶς ἡ γα  
μετὶ αὐτοῦ μ[ε]τ[ὰ] τ[ῶν] ἰδ[ι]ῶν παίδων βασιλείου [καὶ] κωνσταντ[ίνου], μῆνας ̅ζ · νικηφόρος ὁ φωκ[αί]ος ἔτη ̅ς ·  
[καὶ] ἐσφάγη ἐν τῷ παλατίῳ · ἰω[άννης] ὁ τζιμισχ[ής] ἔτη ̅ς ·  
σὺν τούτοις βασιλείος καὶ κωνσταντ[ίνος] οἱ ἀντάδελφοι ὁ πορφυρογέννητος ἔτη ̅ν · κωνσταντ[ίνος] μόνος ἔτη ̅β μῆνας ̅ια ·  
ῥωμαν[ός] ὁ ἀργυρ[ός] μετὰ ζωῆς τ[ῆς] θυγατρ[ός] κωνσταντ[ίνου] τοῦ ἀνταδελφ[οῦ] βασιλείου, ἔτη ̅ε μῆνας ̅ε ·  
μιχαὴλ ὁ παφλαγ[ων] ἔτη ̅ζ μῆνας ̅ς · ὁ μονομάχος ἔτη ̅ιγ · μιχαὴλ ὁ στρατιωτικ[ός], ἔτος ̅α ·  
ὁ κομνην[ός] ἰσαάκιος ἔτη ̅β · ὁ δούκ[ας] ἔτη ̅η · ῥωμαν[ός] ὁ διογένης ἔτη ̅δ ·  
μιχαὴλ ὁ δούκ[ας] ἔτη ̅ζ · ὁ βοτανειάτης ἔτη ̅γ · ἀλέξιος ὁ κομνην[ός] ἔτη ̅λξ ἰω[άννης] ὁ υἱὸς  
αὐτοῦ ἔτη ̅κδ · μαρουῖλ ὁ κομνην[ός] ὁ υἱὸς αὐτοῦ, ἔτη ̅λπ π[αρά] μῆνας ̅ε · ἀλέξιος  
ὁ υἱὸς αὐτοῦ σὺν τῇ μ[ήτ]ρὶ αὐτοῦ μαρ[ία] ἔτη  
ἰσαάκιος ὁ ἀγγελο[ς], ἔτη ̅θ · ἀλέξιος ὁ ἀντάδελφος αὐτοῦ, ἔτη ̅θ · ἐπὶ τούτου παρέλαβον  
τ[ὴν] κωνσταντ[ίνου] πολ[ιν] οἱ λατῖνοι ·

+

+ \*ETH PATRIAPXΩN KΩNΣTANT[INOT]ΠÓ[ΛΕΩΣ] ··

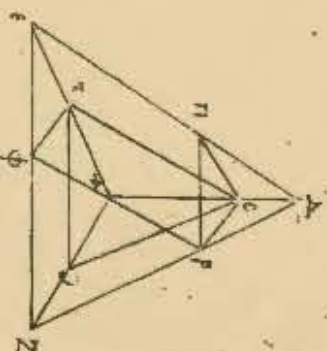
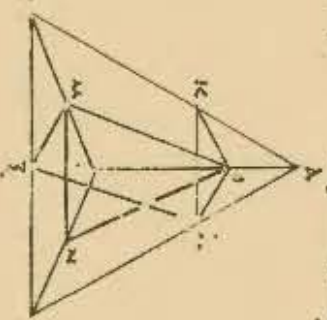
Μητροφάνης ἔτη ̅ι · ἀλέξανδρος ἔτη ̅κγ ·  
παῦλος ὁ ὁμολογητῆς ἔτη ̅ι [καὶ] ἐξεβλήθη ·  
εὐσέβιος ἀρειανὸς νικομηδείας ἔτη ̅ιβ ·  
παῦλος ὁ ὁμολογητῆς μετὰ θάνατον  
εὐσεβίου πάλιν ἐγκαθήμενος, [καὶ] παρὰ  
χρῆμα ἐκβάλλεται · μακεδώνιος ὁ πνευμα  
τομάχος ἔτη ̅ι [καὶ] ἐξεβλήθη · εὐδόξιος  
ἀρειανὸς πρότερον μετατεσθεὶς ἐκ γερ  
μανικίας εἰς ἀντιόχειαν ἔτη ̅η · δημόφι  
λος ἔτη ̅ιβ μῆνας ̅ε · εὐάγριος ὑπο εὐστα  
θίου ἀντιοχείας χειροτονηθεὶς · εὐθέως  
εἰς ἐξορίαν ἐπέμφθη · γρηγόριος ὁ θεο  
λόγος προέστη τῆς ἐκκλησίας κωνσταν  
τινουπόλεως ἔτη ̅ιβ · νεκτάριος ἔτη ̅ις μῆνας ̅γ ·  
Ἰωάννης ὁ χρυσόστομος ἔτη ̅ε μῆνας ̅ς  
[καὶ] ἐξεβλήθη · ἀρσάκιος ἀδελφὸς νεκτα  
ρίου ἔτη ̅ι · ἀπτικὸς ἔτη ̅κ μῆνας ̅ς · νεστό  
ριος αἰρετικὸς ἔτη ̅γ μῆνας ̅β [καὶ] ἐξεβλήθη ·  
μαξιμιανὸς ἔτος ̅α μῆνας ̅ε · πρόκλος  
ἔτη ̅ιβ μῆνας ̅γ · φλαβιανὸς ἔτη ̅β ·  
μῆνας ̅β [καὶ] ἐξεβλήθη · ἀνατόλιος ἔτη ̅η ·  
ἡμέρας ̅η · γεννάδιος ἔτη ̅ιγ μῆνας ̅β ·  
ἀκάκιος ἔτη ̅ιζ μῆνας ̅θ · φραυῖτας  
μῆνας ̅γ · εὐφῆμιος ἔτη ̅ς · μῆνας ̅ς · [καὶ]  
ἐξεβλήθη · μακεδώνιος ἔτη ̅ι · μῆνας ̅ι ·



[illegible][illegible]



$\frac{d}{dt} \left( \frac{\partial L}{\partial v^i} \right) = \frac{\partial L}{\partial x^i}$

[illegible]



OXFORD. BODLEIAN LIBRARY. D'ORVILLE MS. X. 1. INF. 2. 30.—[A. D. 889.]

THE Elements of Euclid with marginal notes. Vellum; 387 leaves, measuring  $9 \times 7\frac{1}{2}$  inches; with twenty-six lines in a page. Written A. G. 6397 = A. D. 889. A few of the leaves, as in Plate 66, contain problems by another author, in writing contemporary with the MS.

At the end of the MS. is noted its purchase by Arethas of Patras.

*Gatherings.* Of eight leaves.

*Ruling.* On one side of the leaf with a hard point, with double vertical lines on the outer margin.

*Writing.* Upright minuscules, written above the ruled lines. Marginal glosses are sometimes in small half-uncials, as are also the five pages, 118 a—120 a. Words are fairly separated.

*Contractions.* Seldom used in the text; but frequent in the glosses and additions.

*Accents.* In partial use. The breathings are rectangular. The mark of diæresis is used.

*Punctuation.* The high and low point. A colon and dash at the end of a paragraph.

*Forms of Letters.* The letters are square, uniform,

and upright, or with a slight inclination to the left. Perpendicular strokes below the line end in a small hook to the right. The final stroke of  $\alpha$ , unless curtailed by joining a following letter, is carried up to the top of the line:  $\beta$  and  $\kappa$  are u-shaped, the latter having the first stroke raised:  $\gamma$  is wide: the final stroke of  $\delta$  is brought down to the line:  $\epsilon$  projects above the line:  $\lambda$  and  $\psi$  are rectangular: round  $\pi$  is used:  $\omega$  is  $\omega\omega$ .

Combinations of letters occur; particularly of  $\epsilon$  with another letter.

*Initials* of sections are carried into the margin.

*Corrections.* There are a few corrections and also marginal notes by later hands.

ἐὰν γ[αρ] δύο ευθεῖαι  
ὑπο παραλλήλων  
ἐπιπέδων τέμνω[ν]  
ται ἐκ τ[ων] αὐτ[ων] λόγ[ων] τμη  
θήσονται[αι] δ[ια] το ΙΖ τ[ο]υ ιά

ἀπο τῆς  $\overline{H\Theta}$  κάθετοι ἐπὶ τα  $\overline{AB\Gamma}$   $\overline{\Delta EZ}$  τρίγωνα ἐπίπε  
δα ἴσαι δηλαδὴ τυγχάνουσιν. δια το ἰσοῦψεις ὑπο  
κεισθαι τὰς πυραμίδας· κ[αί] ἐπεὶ δύο ευθεῖαι ἢ τε  $\overline{H\Gamma}$   
κ[αί] ἢ ἀπο τοῦ  $\overline{H}$  κάθετος ὑπο παραλλήλων ἐπιπέδων  
τῶν  $\overline{AB\Gamma}$   $\overline{OMN}$  τέμνονται. εἰς τοὺς αὐτοὺς λόγους  
τμηθήσονται· κ[αί] τέτμηται ἢ  $\overline{H\Gamma}$  διχα ὑπο τοῦ  $\overline{OMN}$   
ἐπιπέδου κατὰ το  $\overline{N}$ · κ[αί] ἢ ἀπο τοῦ  $\overline{H}$  ἀρα κάθετος  
ἐπὶ το  $\overline{AB\Gamma}$  ἐπίπεδον διχα τμηθήσεται ὑπο τοῦ  
 $\overline{OMN}$  ἐπιπέδου· δια τα αὐτα δὴ κ[αί] ἢ ἀπο τοῦ  $\overline{\Theta}$  κά  
θετος ἐπὶ το  $\overline{\Delta EZ}$  ἐπίπεδον διχα τμηθήσεται ὑπο  
τοῦ  $\overline{\Sigma T\Upsilon}$  ἐπιπέδου· κ[αί] εἰσιν ἴσαι αἱ ἀπο τῶν  $\overline{H\Theta}$   
κάθετοι ἐπὶ τα  $\overline{AB\Gamma}$   $\overline{\Delta EZ}$  ἐπίπεδα· ἴσαι ἀρα κ[αί] αἱ  
ἀπο τῶν  $\overline{OMN}$   $\overline{\Sigma T\Upsilon}$  τριγώνων ἐπὶ τα  $\overline{AB\Gamma}$   $\overline{\Delta EZ}$  κά  
θετοι· ἰσοῦψη ἀρα ἐστὶ τα πρίσματα. ὧν βασεῖς  
μεν εἰσι τα  $\overline{\Lambda E\Gamma}$   $\overline{P\Phi Z}$  τρίγωνα, ἀπεναντίον δὲ  
τα  $\overline{OMN}$   $\overline{\Sigma T\Upsilon}$ · ὥστε κ[αί] τα στερεὰ παραλληλεπίπεδα  
τα ἀπο τῶν εἰρημένων πρισμάτων ἀναγραφόμε  
να ἰσοῦψη τυγχάνοντα. πρὸς ἀλλήλα εἰσιν ὡς αἱ  
βάσεις κ[αί] τα ημισὴ· ἀρα ἐστὶ ὡς ἢ  $\overline{\Lambda E\Gamma}$  βασὶς πρὸς  
την  $\overline{P\Phi Z}$  βασιν. οὕτω τα εἰρημένα πρίσματα πρὸς  
ἀλλήλα. ὅπερ ἔδει δεῖξαι:



δ[ια] το ἸΖ τ[ο]υ Ζ :~  
δ[ια] το ἸΘ τ[ο]υ Ζ κ[αι] ἐκ  
κατ[α]σκευης :~

δ[ια] το ἸΖ τ[ο]υ Ζ :~  
δ[ια] το ἸΘ τ[ο]υ Ζ κ[αι] ἐκ  
κατασκευ[η]ς :~  
δ[ια] τ[ον] ορ[ον] τ[ο]υ Α :~

δ[ια] τ[ον] ορ[ον] [αριθμ]ο[ς] [αριθμον] πολλα[πλασιουν]  
λέγεται :~

[Εστ]ω [σ]α ν Γ [αριθμ]οι ὁι Α Β Γ . και ὁ μεν ὑπο ΑΒ [εστ]ω ὁ Δ . ὁ δε ὑπο ΒΓ ὁ Ε . ὁ  
δε ὑπο ΑΓ ὁ Ζ . και ὁ μεν Α τ[ον] Ε πολλαπλα[σιων] τ[ον] Η ποιεῖτω .  
ὁ δε Β τ[ον] Ζ πολλα[πλασιων] τ[ον] Θ ποιεῖτω . και ἔτι ὁ Γ τ[ον] Δ πολλα[πλασιων] τ[ον] Κ  
ποιεῖτω . λεγω ο[τι] [ισ]οι [εισιν] οι Η Θ Κ [αριθμ]οι . ἔπει γ[αρ] ὁ Α τ[ον] Β πολλα[πλασιων]  
τ[ον] Δ πεποιηκεν . τ[ον] δε Γ πολλα[πλασιων] τ[ον] Ζ πεποιηκεν .  
[εστιν] [α]ρα ὡς ὁ Β [προς] τ[ον] Γ . ου [τως] ὁ Δ [προς] τ[ον] Ζ . ὁ [α]ρα ὑπο ΒΖ τουτ' [εστιν] ἰ Θ  
[ισ]ο[ς] [εστι] τωι ὑπο ΓΔ τουτ' [εστι] τωι Κ . παλιν επει ὁ Γ τ[ον] μεν  
Α πολλα[πλασιων] τ[ον] Ζ πεποιηκεν .  
τ[ον] δε Β πολλα[πλασιων] τ[ον] Ε πεποιηκε[ν] .  
[εστιν] [α]ρα ὡς ὁ Α [προς] τ[ον] Β . ου [τως] ὁ Ζ [προς] τ[ον] Ε .  
ὁ [α]ρα ὑπο ΑΕ τουτ' [εστιν] ὁ Η [ισ]ο[ς] [εστι] τωι  
ὑπο ΒΖ τουτ' [εστι] τωι Θ . οἱ [α]ρα  
Η Θ Κ [αριθμ]οι [ισ]οι αλληλοις [εισιν] . ὅπερ ἔ  
δει δεῖξαι :~

[Εστ]ω Β μεγέθη τα Α Γ . και εχετω λογ[ον] το Α [προς] το Γ ου πηλικοτ[η]ς ὁ Δ .  
και παρεμπεστω μεσ[ον] τ[ων] Α Γ μεγεθ[ων] τυχ[ον] μεγεθο[ς] το Β . λέ  
γω ο[τι] ὁ τ[ου] Α [προς] το Γ λογο[ς] ὁ Δ συγκειται εκ τ[ο]υ ὁν εχει το Α [προς]  
το Β ου πηλικοτ[η]ς το Ζ κ[αι] τ[ο]υ Β [προς] το Γ ου πηλικοτ[η]ς το Ε . ἔ  
πει γαρ ὁ Δ το Γ πολλα[πλασιων] το Α πεποιηκεν . το Α [α]ρα τ[ο]υ Γ πολλα[πλασιον]  
[εστι] κατ[α] το Δ . παλιν επει ὁ Ε το Γ πολλα[πλασιων] το Β πεποιηκε[ν] .  
ὁ δε Ζ το Β πολλα[πλασιων] το Α πεποιηκεν . ὁ [α]ρα Ζ τ[ον] εκ τ[ων] Ε Γ πολλα[πλασιων]  
το Α πεποιηκεν . και ὁ Γ [α]ρα τ[ον] εκ τ[ων] Ζ Ε πολλα[πλασιων] το Α πε  
ποιηκεν δ[ια] το προ εαυτ[ο]υ  
λημμα . [ισ]ο[ς] [α]ρα [εστιν] ὁ εκ τ[ων] Ζ Ε  
τωι Δ . ὁ Δ [α]ρα συγκειται εκ  
τ[ο]υ πολλα[πλασιου] τ[ων] Ζ Ε :~

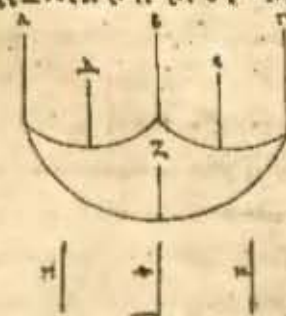


$\frac{1}{2} \tau \dot{\iota} \dot{\alpha} \tau \dot{\alpha} \dot{\iota}$   
 $\frac{1}{2} \tau \dot{\iota} \dot{\alpha} \tau \dot{\alpha} \dot{\iota} \dot{\iota} \dot{\alpha}$   
 κα εινονε

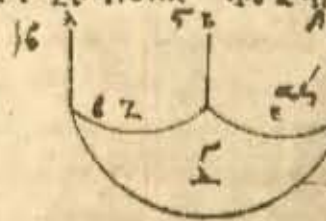
$\frac{1}{2} \tau \dot{\iota} \dot{\alpha} \tau \dot{\alpha} \dot{\iota}$   
 $\frac{1}{2} \tau \dot{\iota} \dot{\alpha} \tau \dot{\alpha} \dot{\iota} \dot{\iota} \dot{\alpha}$   
 κα τλεινονε  
 $\frac{1}{2} \tau \dot{\iota} \dot{\alpha} \tau \dot{\alpha} \dot{\iota}$

$\frac{1}{2} \tau \dot{\iota} \dot{\alpha} \tau \dot{\alpha} \dot{\iota}$   
 λογοναι

$\psi \dot{\iota} \dot{\alpha} \dot{\iota} \dot{\alpha} \dot{\iota} \dot{\alpha} \dot{\iota}$  οι αβγ. και ο μεν ν πο αβ γ ο α. ο α β γ πο β γ ο α. ο  
 α β γ πο α β γ. και ο μεν α τ ε πολλα πλ τ η ποιειτω.  
 ο α β γ τ ζ πολλα τ ε ποιειτω. και ετι ο γ τ α πολλα τ ε  
 ποιειτω. λεγω δ η. οι η θ ι ε ζζ. ο α χ ο α τ β πολλα  
 τ α. προποιηκεν. τ α β γ πολλα τ ζ. προποιηκεν.  
 / ο α β γ τ ζ. ο α χ ο α τ β. ο α υ πο β ζ τουτ. ο α  
 η / τ ωι υ πο γ α τουτ. τ ωι ι ε. π α λ ι η ε π β ι ο γ τ α μεν  
 α πολλα τ ζ προποιηκεν.  
 τ α β γ πολλα τ ε προποιηκεν.  
 / ο α β γ τ ζ. ο α χ ο α τ β. ο α υ πο α ε τουτ. ο η η / τ ωι  
 υ πο β ζ τουτ. τ ωι θ. οι α  
 η θ ι ε ζζ η γ λ ο ι ε. ο γ β γ β  
 α β ι α β ι α β ι



$\psi \dot{\iota} \dot{\alpha} \dot{\iota} \dot{\alpha} \dot{\iota} \dot{\alpha} \dot{\iota}$  και εχεται λογοναι α β γ ο α. ο α β γ ο α. ο α β γ ο α. ο α β γ ο α.  
 και παρ εμπεριεστω μεν τ α γ μεν εθ. τ ω μεν εθ. τ ω μεν εθ. τ ω μεν εθ.  
 γ ω ο τ α β γ ο α. ο α β γ ο α. ο α β γ ο α. ο α β γ ο α. ο α β γ ο α.  
 τ ο β ο ν π η λ ι ε ο τ τ ο ζ ι ε τ β γ τ ο β ο ν π η λ ι ε ο τ τ ο β  
 π ρ ι γ α ρ ο α τ ο γ πολλα τ α προποιηκεν. τ ο α β γ τ ο α  
 / κα τ ο α. π α λ ι η ε π β ι ο γ τ ο α πολλα τ ο β προποιηκεν.  
 ο α β γ τ ο β πολλα τ α προποιηκεν. ο α β γ τ ο β πολλα τ ο α  
 τ ο α προποιηκεν. και ο γ τ ο α β γ τ ο α πολλα τ ο α προ  
 ποιηκεν. τ ο α προ εαν τ  
 λ η μ μ α. η α / ο β ι ε τ ζ β  
 τ ωι α. ο α ε ο γ β γ τ ωι ε ι ε  
 τ πολλα τ ζ β



EUCLID.—A.D. 889.

OXFORD. BODL. LIBY D'ORVILLE MS. X.I. INF. 2. 30.







THE Dialogues of Plato with marginal scholia. Vellum; 418 leaves, measuring 13×9 inches, with thirty-four lines in a page. Written for Arethas of Patras by John the Scribe, A.G. 6404=A.D. 896. The numbering of the leaves and the numerical figures in the margins are in the handwriting of Richard Porson. The volume was purchased by Dr. E. D. Clarke at the monastery of St. John in Patmos, in the year 1802.

*Gatherings.* Of eight leaves.

*Ruling.* On one side of the leaf, with a hard point.

*Writing.* Upright minuscules; usually hanging from the ruled lines, but sometimes crossing them. The scholia are in small half-uncials. The words are not very regularly separated. A fresh paragraph is indicated by the first letter of the second line standing in the margin. ι ascript is sometimes used.

*Contractions.* A few of common form.

*Accents.* In general use. The breathings are rectangular, and are usually placed over the first letter of diphthongs.

*Punctuation.* The high, middle, and low point, the colon, and comma. The mark of interrogation is introduced by a later hand, by the addition of a small curve under the colon.

*Forms of Letters.* The letters are square, carefully formed, and upright. Perpendicular strokes end in a slight thickening or hook to the right. The final stroke of α, unless curtailed by a following letter, is carried up to the top of the line: β and κ are u-shaped, the latter having the first stroke raised: γ is wide: ε varies in shape; the cursive form appears in line 4 of the Plate: λ is often rectangular: π is round: τ is γ-shaped when following another τ: ψ is rectangular: ω is ∞.

Combinations of letters, particularly of ε with another letter, are not infrequent.

*Corrections.* By different hands. More frequent in the early part of the volume, where also the writing has been retouched.

μοια : οὐ γάρ : οὐδὲ μὴν τὰ αὐτὰ γε . οὐδ' ἕτερα · οὐδ' ἀπτόμενα · οὐδὲ  
χωρὶς . οὐδὲ ἄλλα . ὅσα ἐν τοῖς πρόσθεν διήλθομεν · ὡς φαινόμε  
να αὐτὰ τούτων , ὅτε τί ἐστιν οὐτε φαίνεται ἄλλα . ἐν εἰ μὴ ἐστιν : ἀληθῆ :  
οὐκ οὖν · καὶ συλλήβδην εἰ ἔτι οὐκ ἐστιν . ἐν εἰ μὴ ἐστιν , οὐδὲν ἐστιν . ὀρθῶς  
ἂν ἔτι οὐκ ἐστιν : παντάπασιν μὲν οὖν : εἰρήσθω τοῖνυν τοῦ , τό τε . καὶ ὅτι  
ὡς ἔοικεν , ἐν εἰ τέ ἐστιν , εἰ τε μὴ ἐστιν . αὐτό τε καὶ τὰλλα , καὶ πρὸς αὐτὰ , [καὶ]  
πρὸς ἄλληλα , πάντα πάντως ἔστι τε καὶ οὐκ ἔστιν . καὶ φαίνεται τε καὶ  
οὐ φαίνεται : ἀληθέστατα : ~ ΠΑΡΜΕΝΕΙΑΔΗΣ ἢ ΠΕΡΙ ΪΔΕΩΝ ~

❖ ΦΙΛΗΒΟΣ \* Ἡ \* ΠΕΡΙ ἩΔΟΝΗΣ ❖ ἩΘΙΚΟ[Σ]

Ὅρα δὴ πρόταρχε . τίνα λόγον μέλλεις παρὰ φίληβον δέχεσθαι νυνὶ .  
καὶ πρὸς τίνα τῶν παρ' ἡμῶν ἀμφισβητεῖν . ἐὰν μὴ σοι κατὰ νοῦν ἦι  
λεγόμενος . βούλει συγκεφαλαιωσώμεθα ἑκάτερον : πᾶν μὲν οὖν :  
φίληβος μὲν τοῖνυν ἀγαθὸν εἶναι φησὶ . τὸ χαίρειν πᾶσι ζώοις .  
καὶ τὴν ἡδονήν , καὶ τέρψιν , καὶ ὅσα τοῦ γένους ἐστὶ τούτου σύμφωνα ·  
τὸ δὲ παρ' ἡμῶν ἀμφισβητήμα ἐστὶ , μὴ ταῦτα . ἀλλὰ τὸ φρονεῖν . καὶ τὸ  
νοεῖν . καὶ τὸ μεμνησθαι . καὶ τὰ τούτων αὐτῶν ξυγγενῆ · δόξαν τε ὁρ  
θὴν . καὶ ἀληθεῖς λογισμοὺς , τῆς γε ἡδονῆς ἀμείνω , καὶ λωῖω γί  
γνεσθαι ξύμπασιν . ὅσαπερ αὐτῶν δυνατὰ μεταλαβεῖν · δυνατοῖς  
δὲ μετασχεῖν . ὠφελιμώτατον ἀπάντων εἶναι , πᾶσι τοῖς οὐσί τε  
καὶ ἐσομένοις · μὴ οὐχ ὅντω πῶς λέγομεν ὡς φίληβε . ἑκάτεροι :  
πάντων μὲν οὖν μάλιστα , ὡς σόκρατες : δέχει δὲ τούτον , τὸν νῦν δι  
δόμενον ὡς πρόταρχε λόγον : ἀνάγκη δέχεσθαι . φίληβος γὰρ  
ἡμῶν ὁ καλὸς ἀπείρηκεν : δεῖ δὲ περὶ αὐτῶν , τρόπῳ παντὶ ταλῇ  
θὲς πῇ περανθῆναι : δεῖ γὰρ οὖν : ἴθι δὴ πρὸς τούτοις . διομολο  
γισώμεθα καὶ τόδε : τὸ ποῖον : ὡς νῦν ἡμῶν ἑκάτερος ἔξιν  
ψυχῆς , καὶ διάθεσιν , ἀποφαίνειν τινὰ ἐπιχειρήσει . τὴν δυνα  
μένην ἀνθρώποις πᾶσι τὸν βίον ἐνδαίμονα παρέχειν · ἄρ' οὐ  
χ ὅντως : ὅντω μὲν οὖν : οὐκ οὖν ὑμεῖς μὲν τὴν τοῦ χαίρειν . ἡ  
μεῖς δ' αὐτὴν τοῦ φρονεῖν : ἔστι ταῦτα : τί δ' ἂν ἄλλη τίς κρείττων



MILAN. BIBLIOTECA AMBROSIANA. L. 93. SUP.—[IOTH CENTURY.]

**A**RISTOTLE'S Categories, de Interpretatione, and Analytics; with the Isagoge of Porphyrius and the Life of Aristotle. Fine vellum; 254 leaves, measuring 11 × 7½ inches, with 24 lines in a page. Contemporary and later scholia are added. 10th century.

The MS. formed part of the library of Cesare Rovidio, Professor in the University of Ticino, after whose death, in 1591, it passed by sale to the Ambrosian Library.

*Gatherings.* Of eight leaves, signed on the first page with uncial letters.

*Ruling.* On one side of the leaf with a hard point.

*Writing.* Upright minuscules, standing upon the ruled lines. The words are very slightly separated.

*Contractions.* Rarely used in the text, except the abbreviation for καὶ. They are more frequent in the larger than in the shorter scholia.

*Accents.* In general use. Breathings are rectangular.

*Punctuation.* The high, middle, and low point. The comma sometimes used to separate words. A slight space is left before the beginning of a new

paragraph, which is also marked by a horizontal stroke in the margin, and the initial letter of the following line, sometimes a capital, is carried back into the margin.

*Forms of Letters.* Of the usual type of this period. See the descriptions of Plates 81 and 82.

*Initials.* The initials of books and chapters are in large letters and rubricated; those of paragraphs are in both large and small letters.

*Corrections.* Some by the first hand; but more frequently by later hands.

*Ornamentation.* Simple ornamental lines are traced, at the beginnings and ends of books, in black with a little red added.

[The Committee are indebted to the Rev. Dr. Ceriani, of the Ambrosian Library, for assistance in the description of this Plate.]

διὰ τῆς ἐπαγωγῆς κατ[α]σκευάζεται ὅτι πᾶσα διδασκαλία ἐκ προὑπαρχούσης γίνεται  
γνώσεως ἔστιν γ[ὰρ] φησὶν εὐρεῖν τοῦτο [καὶ] ἐπὶ τ[ῶν] μαθηματικῶν ἐπιστημῶν οἱ γ[ὰρ] γεω  
μέτραι προλαμβάνουσι τὰ λεγόμενα ἀξιώματα [καὶ] αἰτήματ[α] [καὶ] ἐπὶ τ[ῶν] λογικῶν τεχνῶν

ὡς αὐτως·  
αἱ γ[ὰρ] δέ  
ξεις η  
δια τ[ῶν] κα  
θόλου τα με  
ρικὰ κατ[α]σκευά  
ζουσιν ὡς ἐπὶ τ[ῶν]  
συλλογισμοῦ [καὶ]  
τοῦ ἐνθυμηματ[ος].  
ἔστι μὲν [καὶ] αἱ ἐπαγω  
γικαὶ [καὶ] αἱ παρα  
δειγματικαὶ ἐκ  
προὑπαρχόντων  
τ[ῶν] μερικῶν γνώσε[ων]  
τὰς καθόλου πι  
στούνται. ἀληθὲς  
οὖν, τὸ ἀξίωμα:—  
¹ διὰ τοῦ προγι  
νώσκειν τί ἡμ[ας]:—

## Ⲣ ἈΡΙΣΤΟΤΕΛΟΥΣ ΑΝΑΛΤΤΙΚΩΝ

### — ἸΣΤΕΡΩΝ: Α ··

Πᾶσα διδασκαλία καὶ πᾶσα μάθησις

διανοητικὴ· ἐκ προὑπαρχούσης

γίνεται γνώσεως· φανερόν δὲ τοῦτο

τεχνῶν

θεωροῦσιν ἐπὶ πασῶν· αἱ τε γὰρ μαθημα

τικαὶ τῶν ἐπιστημῶν· διὰ<sup>1</sup> τούτου τοῦ τρό

που παραγίνονται· [καὶ] τῶν ἄλλων ἐκάστη

— τεχνῶν· Ὁμοίως δὲ [καὶ] περὶ τοὺς λόγους·

<sup>2</sup> Οἱ τε διὰ τῶν συλλογισμῶν κ[αὶ] οἱ δι' ἐπαγω

γῆς· ἀμφοτέρω δια προγινωσκομένων

ποιοῦνται τὴν διδασκαλίαν· <sup>3</sup> Οἱ μὲν λαμ

νόου  
οὐντ[ων]

βάνοντες ὡς παρα ξυνιέντων· <sup>4</sup> οἱ δὲ

δεικνύντες τὸ καθόλου· διὰ τοῦ δήλου εἶναι

— τὸ καθ' ἐκαστον· Ὡς δ' αὐτως [καὶ] οἱ ρητορικοὶ

Συμπεύθουσιν· ἡ γὰρ δια παραδειγμάτων

ο<sup>5</sup> ἔστιν ἐπαγωγὴ· ἡ δι' ἐνθυμημάτων· ο<sup>6</sup> πέρ

— ἔστιν συλλογισμός· διχῶς δ' ἀναγκαῖον

προγινώσκειν· τὰ μὲν<sup>6</sup> γὰρ ὅτι ἔστιν προῦπο

λαμβάνειν ἀναγκαῖον· τὰ δὲ τί τὸ λεγόμενον

— ἔστιν ξυνιέναι δεῖ τὰ δ' ἀμφω· Οἶον· ὅτι

μὲν ἅπαν ἡ φῆσαι ἡ ἀποφῆσαι ἀληθὲς· ὅτι<sup>7</sup>

ἔστιν· τὸ δὲ τρίγωνον· ὅτι τὸ δι' σημαίνει·

τὴν δὲ μονάδα ἀμφω· [καὶ] τί σημαίνει [καὶ] ὅτι ἔστιν·

ἐκ προὑπαρχ[ούσης] γ[ί]νεται· διανοητ[ική] γνῶ[σις]· ἀπὸ δεῖ[κτικῆ]  
γνώσε[ως]

<sup>2</sup> τοὺς συλλογι  
στικούς:—

<sup>3</sup> Οἱ συλλογιζό  
μενοι:—

<sup>4</sup> Οἱ ἐπαγωγικοί:—

<sup>5</sup> παρὰ τοῖς φιλο  
σόφοις:—

<sup>6</sup> ἀντὶ τὸ ἔστιν:—

ἀντὶ τὸ τί ση  
μαίνει:—

<sup>7</sup> ἀντὶ ἵσμεν:—











**C**OMMENTARY of Basil, Bishop of Cæsarea, on the Book of Isaiah. Vellum; 220 leaves, measuring  $13\frac{1}{2} \times 9\frac{1}{2}$  inches, in double column of thirty-two lines. Written A.G. 6461 = A.D. 953.

*Gatherings.* Of eight leaves.

*Ruling.* On one side of the leaf with a hard point.

*Writing.* Bold minuscules, hanging from the ruled lines. Titles are in red, and, as well as quotations, are in half-uncials. The words are wrongly separated. Where a paragraph begins in the middle of a line, the initial of the second line is a capital standing in the margin.

*Contractions.* Few, and of common forms.

*Accents.* In general use. Breathings are rectangular.

*Punctuation.* High and low point, and comma. The points are unusually large.

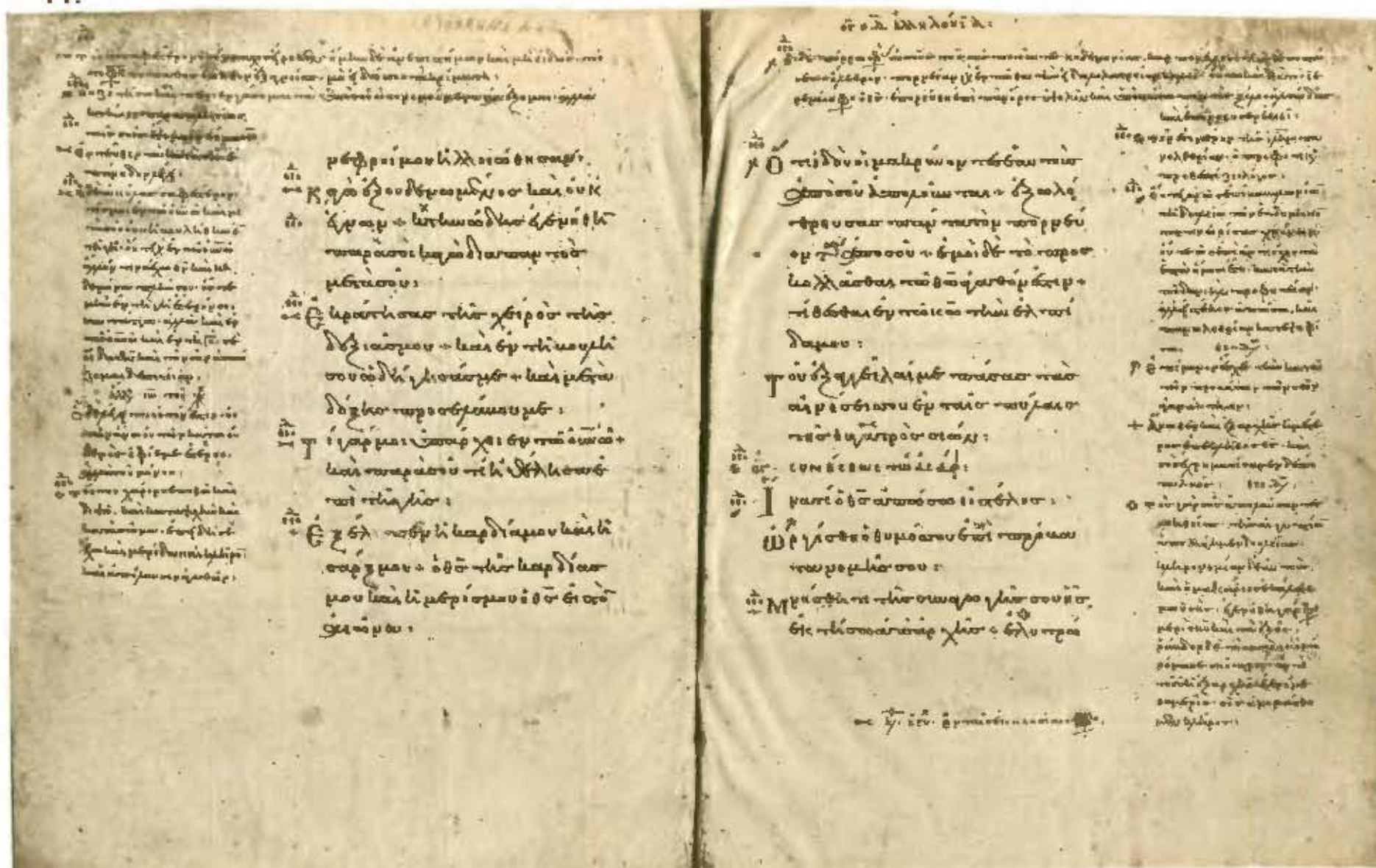
*Quotations* are indicated by marginal marks.

*Forms of Letters.* The letters are square and upright, or with a slight inclination to the left. Perpendicular strokes end in a slight thickening or hook to the right. The final stroke of α, unless curtailed by a following letter, is carried up to the top of the line: β, and sometimes κ, is u-shaped: the return stroke of δ is brought down to the line: ε is of different forms: π is occasionally round: ω is ∞.

*Ornamentation.* The principal initial letters are in red. The ornamental floreated patterns accompanying the titles are in red and green, or red and yellow.

	ὡς καὶ ὁ καταξηραυνό μενος ἐν τῇ φλογὶ πλούσιος ὑπὸ τῶν ἰδίων ἡδονῶν κατεφρύσσετο · κατὰ γὰρ τὴν ἀναλογίαν ὧν δεχόμεθα βελῶν ὑπὸ τοῦ ποιηροῦ · τῆς εἰς πλεόν ἢ ἑλαττον καὶ σεως μετέξομεν ·	✠ ΛΟΓΟΣ ✠ Ε ✠	καὶ οἱ ἁμαρτωλοὶ ἄμα Ἀμφοτέροις τὰ τῆς καὶ σεως αἰτία · στιπ πύου καλάμη ἐν αμφο τέροις · τουτ ἐστίν, ἐν κατάπρηστος ζωὴ καὶ φλογὸς δεκτικὴ σπιν θῆρ διακαίων ψυχὴν ἐμπυρεύεται καὶ τούτω κακείνω · νῦν μὲν σπο δία κεκαλυμμένος · καθ' ὅσον ὑπὸ τῶν τῆς σαρκὸς σκεπασμάτων περικαλύπτεται · ἀναφθήσεται δὲ ὑπὸ τῆς θείας κρίσεως ἐν τῇ ἡμέρᾳ τῆς ἐκδι κῆσεως · ἐκ τῶν ἐλέγ χων ἀναρ' ῥιπιζόμενος καὶ ἐξαπτόμενος ·
✠	καὶ κατακαυθήσονται οἱ ἄνομοι καὶ οἱ ἁμαρτωλοὶ ἅμα · καὶ ὅτε ἔσται ὁ σβε σθῶν · Δὶς, ἥδη συν ἦφθησαν ἀλλήλοις ὑπὸ τῆς προφητείας οἱ ἄνο μοι καὶ οἱ ἁμαρτωλοὶ · ἄνω, καὶ συντριβήσονται οἱ ἄνομοι καὶ οἱ ἁμαρ τωλοὶ · ἐνταῦθα, καὶ κατακαυθήσονται · Μηδεὶς ἐαυτὸν ἐξαπατά τω ἀπαιδεύτοις λόγοις · ὅτι εἰ καὶ ἁμαρτωλὸς · ἀλλὰ χριστιανός · ὅνκ ἐμπεσοῦμαι ὅν ἐἰς γέεν' ἄν ὅπου οἱ εἰδωλο λάτραι · βοηθήσει μοι αὐτὸ τὸ ὄνομα τοῦ χρι στιανοῦ · εἰ καὶ τὰς ἐντο λὰς αὐτοῦ παρέβην ·		✠ ὙΡΑΣΙΣ ΔΕΥΤΕΡΑ · >> Ὁ ΛΟΓΟΣ ὁ ΓΕΝΟΜΕΝΟΣ ΠΡὸς >> ἩΣΑΪΑΝ ΤΙΔΝ ἈΜΩΣ. >> ΠΕΡὶ τῆς ἸΟΥΔΑΙΑΣ >> καὶ ΠΕΡὶ Ἱεροῦσαλήμ >> κ' ἸΡΙΕ ἘΤΛΟΓΗΣΘΩΝ ·
✠	ἀκούε γὰρ ὅτι κατὰ καυθήσονται οἱ ἄνομοι		Μετὰ τὴν περιγραφὴν τῆς προτέρας ὁράσεως · ἐγένετο οὗτος ὁ λόγος πρὸς ἡσαΐαν υἱ[ὸ]ν ἀμῶς ·





CREEK PSALTER.—A.D. 961.

MILAN. BIBL. AMBROS. F.12.SUP.



**P**SALTER and Canticles, in Greek, with a marginal commentary from the Fathers. Fine vellum; 305 leaves, measuring  $6\frac{1}{4} \times 5$  inches. Prefixed are Easter tables; and at the end of the volume are tables for ascertaining the hour of the day by the dial. The former are calculated from A. G. 6469 = A. D. 961, and the writing of the MS. may therefore be assigned to that date.

*Gatherings.* Of eight leaves, not signed.

*Ruling.* On one side of the leaf.

*Writing.* Minuscules. The titles and names of the Fathers quoted in the commentary are in small uncial characters. The words are not very regularly spaced.

*Contractions.* Rare in the text; and not frequent in the commentary.

*Accents* are in full use. Breathings generally rectangular, sometimes slightly rounded.

*Punctuation.* In the Psalms, a stop of four points (···) in the middle, and a colon at the end, of the verse. In the commentary and Canticles usually a colon. The full point and comma are also sometimes used.

*Forms of Letters.* Descending strokes of ι, μ, ν, ρ, φ, ψ, are hooked. α and ε vary in form under different con-

ditions: ι is frequently carried below the line at the beginning of words; and, in the commentary, when connected with ε; but this is rare in the text; after π, σ, τ, it rises above the line: τ is likewise sometimes raised above the line, and is ν shaped after another τ.

There are many combinations.

*Initials* are carried into the margin.

*Corrections.* By erasure. The writing has been, in some places, retouched.

*Ornamentation.* Titles, initials, reference marks, and the tables, are in gold upon red.

The tables are enclosed in ornamental designs, and there is a head-piece at the beginning of the Psalms and of the Canticles. The colours are red, yellow, blue, green, and white; and gold is also used.

[The Committee are indebted to the Rev. Dr. Ceriani, of the Ambrosian Library, for assistance in the description of this Manuscript.]

οδ[ωρος] 1. Τοῦτο σαφέστερον ὁ σύμμαχος εἶρηκεν· ἡμῖν δὲ ἀνεπιστήμων καὶ μὴ εἰδώς. τοῦ  
το φη[σὶ] τὸ πάθος ἔπαθον ἐξ ἀγνοίας· μὴ εἰδώς σου τὰ κρίματα·  
οδ[ωρος] 2. οὐ ζητήσω καὶ περιεργάσομαι τὰ ὑπὸ σοῦ οἰκονομούμενα ἀνέξομαι· ἀλλὰ  
κτῆναι παραπλησίως,  
τοῖς σοῖς ἔψομαι νεύμασι[ν]:  
οδ[ωρος] 3. Ἐντεῦθεν τὰ κατὰ τὴν ἐ  
πάνοδον λέγει:  
οδ[ωρος] 4. Ὁ δὲ ἀκύλας σαφέστερον·  
τίς μοι ἐν τῷ οὐ[ρα]νῷ καὶ με  
τὰ σοῦ οὐκ ἠβουλήθην ἐ[ν]  
τῇ γῇ· οὔτε γ[ὰρ] ἐν τῷ οὐ[ρα]νῷ  
ἄλλον τινα ἔχω θ[εοῦ]ν καὶ κη  
δεμόνια πλήν σου· οὔτε  
μὴν ἐν τῇ γῇ ἑτέρον σοι  
συντάττω· ἀλλὰ καὶ ἐν  
τῷ οὐ[ρα]νῷ καὶ ἐν τῇ γῇ, σὲ  
οἶδα θ[εοῦ]ν καὶ τὴν σὴν ἀσπά  
ζομαι δεσποτείαν·  
ἄλλο ἰω[άννου] τοῦ χρισ[τοσφόρου]  
οδ[ωρος] 5. Ὁ δὲ λέγει τοιοῦτόν ἐστιν· οὐ  
τῶν ἄνω οὐ τῶν κάτω οὐ  
θενὸς ἐφίεμε ἑτέρου,  
ἀλλὰ σοῦ μόνου·  
οδ[ωρος] 6. Τούτου χάριν σε ποθῶ καὶ  
διψῶ· καὶ κατα ψυχὴν καὶ  
κατὰ σῶμα· ἐπειδὴ σὲ  
ἔχω καὶ μερίδα καὶ κληρ[ον][ν]·  
καὶ ἀπόλαυσιν ἀγαθῶν·  
νεφροί μου ἡλλοιώθησαν·  
οδ[ωρος] 1. Καγὼ ἐξουδενωμένος καὶ οὐκ  
οδ[ωρος] 2. ἔγνων· κτηνώδης ἐγενήθη[ν]  
παρα σοὶ καγὼ διαπαντός  
μετὰ σοῦ·  
οδ[ωρος] 3. Ἐκράτησας τῆς χειρὸς τῆς  
δεξιᾶς μου· καὶ ἐν τῇ βουλῇ  
σου ὠδήγησάς με· καὶ μετὰ  
δόξης προσελάβου με·  
οδ[ωρος] 4. Τί γάρ μοι ὑπάρχει ἐν τῷ οὐ[ρα]νῷ·  
καὶ παρα σοῦ τί ἠθέλησα ἐ  
πὶ τῆς γῆς·  
οδ[ωρος] 5. Ἐξέλιπεν ἡ καρδιά μου καὶ ἡ  
σάρξ μου· ὁ θ[εοῦ]ς τῆς καρδίας  
μου καὶ ἡ μερίς μου ὁ θ[εοῦ]ς εἰς τὸ[ν]  
αἰῶνα·

ΟΓ ΟΔ ΑΛΛΗΛΟΤΙΑ:  
οδ[ωρος] 6. Οἱ δὲ πόρρω σφ[αί]ρ[ας] αὐτοὺς τῆς σῆς ποιῶντες κηδεμονίας· καρπον ἔχουσι τῆς ἀποστά  
σεως ὁλεθρον· πορνείαν γ[ὰρ] ἐνταῦθα τὴν εἰδωλολατρείαν καλεῖ· οὕτω καὶ διὰ τοῦ ἱε  
ρεμίου φη[σὶ] ὁ θ[εοῦ]ς· ἐπορεύθη ἐπὶ πᾶν ὄρος ὑψηλὸν καὶ ὑπὸ κάτω παντὸς ξύλου ἀλσώδους  
οδ[ωρος] καὶ ἐπὶ ὄρεσιν ἐκεῖ·  
οδ[ωρος] 8. Τὴν ἐσομένην τῆς Ἱερουσα[λὴμ] πα  
νολεθρίαν· ὁ προφητικὸς[ς]  
οδ[ωρος] 9. Ὅτι ἰδοὺ οἱ μακρύνοντες ἑαυτοὺς  
ἀπὸ σοῦ ἀπολοῦνται· ἐξωλό  
θρευσας πάντα τὸν πορνεύ  
οντα ἀπο σοῦ· ἐμοὶ δὲ τὸ πρὸς  
κολλᾶσθαι τῷ θ[εοῦ] ἀγαθόν ἐστιν·  
τίθεσθαι ἐν τῷ κ[υρι]ῷ τὴν ἐλπί  
δα μου·  
Τοῦ ἐξαγγεῖλαι με πάσας τὰς  
αἰνέσεις σου ἐν ταῖς πύλαις  
τῆς θυγατρὸς σιών·  
οδ[ωρος] 8. ΟΓ. ΣΤΗΝΕΣΕΩΣ ΤΩ ΑΣΑΦ:  
οδ[ωρος] 9. Ἰνα τί ὁ θ[εοῦ]ς ἀπώσω εἰς τέλος·  
10. Ὁργίσθη ὁ θυμός σου ἐπὶ πρόβα  
τα νομῆς σου·  
οδ[ωρος] 11. Μνήσθητι τῆς συναγωγῆς σου ἡς,  
ἐκτίσω ἀπ' ἀρχῆς· ἐλυτρώ  
7. ἀβ[ελ] ἀνάσιος. ἡσύχ[ιος]. Ἐν ταῖς ἐκκλησίαις φη[σὶ].  
οδ[ωρος] 12. Τῆς γὰρ σῆς ἀπολαύσαντες  
βοηθείας· τῆς αἰγυπτίω[ν]  
ἀπηνεχόμενοι δουλείας·  
κληρονομίαν δὲ αὐτοῦ.  
καὶ ὁ μακάριος ἐκάλεσε  
μαῦσῆς· ἐγενήθη γὰρ φη[σὶ]  
μερίς κ[υρι]ῷ καὶ τὰ ἐξῆς.  
ῥάβδον δὲ τὸ βασιλικὸν ὡ  
νόμασε σκῆπτρον· ἀντὶ  
τοῦ σὴ ἐξαρχῆς ἐγενόμε  
θα μερίς· σὸς ὀνομάσθη  
μεν κληρ[ος]:







MILAN. BIBL. AMBROSIANA. B. 106. SUP.—[SHORTLY AFTER A. D. 967.]

**P**SALTER and Canticles, in Greek, with a marginal commentary from the Fathers. Vellum; 256 leaves, measuring  $9\frac{3}{4} \times 7\frac{1}{4}$  inches. Prefixed are extracts from the Fathers, and Easter tables calculated from A. G. 6475 = A. D. 967, to about which date the writing of the MS. may therefore be assigned.

*Gatherings.* Of eight leaves, signed on the first and last pages on the inner side of the lower margin.

*Ruling.* On one side of the leaf.

*Writing.* Minuscles; depending from the ruled lines. Titles and the names of the Fathers are in small uncials. The words are slightly and incorrectly separated. The iota ascript is common; it is never subscript.

*Contractions.* Rare in the text; but very frequent in the commentary, and not uncommon in the extracts.

*Accents.* In full use. The smooth breathing is commonly rectangular, the aspirate rounded.

*Punctuation.* In the Psalms, a colon in the middle, and the same with a dash (:—) at the end, of the verse. In the Canticles, a colon and dash at the end, rarely a point in the middle, of the verse. In the commentary and extracts, the full point, the comma, the semicolon for

interrogation, and the colon with dash at the end of a paragraph.

*Forms of Letters.* α, β, ε, and ι, vary in form under different conditions: the raised Γ and Τ are used as well as the small forms: ν retains much of the form of a capital: τ is ν shaped after another τ: and ψ is rectangular.

Combinations of letters are frequent.

*Initials* are carried out into the margin.

*Corrections.* By erasure. The writing has been, in some places, retouched. Marginal notes in later hands occur.

*Ornamentation.* Titles, initials, marks of reference, and the Easter tables, are in red; the latter being also enclosed in circles of the same colour. There is a simple head-piece at the beginning of the Canticles.

[The Committee are indebted to the Rev. Dr. Ceriani, of the Ambrosian Library, for assistance in the description of this Manuscript.]

ἐποίησ[εν]· ἀλλ' ἐπιστρέφω καὶ ἐπανατρέχω πρὸς τὸν ἐξαρχ[ῆς] δεσπότ[ην]· [καὶ] ἐπιγι  
νώσκω τ[ὴν] ἀρχαίαν δουλείαν: — π τῶν πολλῶν με [καὶ] διαφορῶν συμφο  
ρῶν ἡλευθέρωσας: — πᾶ ὡς ἐν προκοπῇ γενόμε[ν]ος· τὰς μὲν δι' αἰμάτων.  
παρανείτ[αι]· τὰς [δὲ] δι' αἰνέσεως. ἐπιτελεῖν ἐπαγγέλλετ[αι]: — λθ[ΑΝΑΣΙΟΣ] πβ εὐχὰς. τὰς  
ἐπαγγελίας φη[σί]· ποτήριον [δὲ] σ[ωτη]ρίου λαβὼν ἐπικαλέσασθ[αι] αὐτοῦ τὸ ὄνομα.  
ὁ [καὶ] ποιήσω φη[σί]· ἐπεὶ  
δ' ἂν ταῖς θείαις ἐνδ[ον]  
γένοιμι ἀνταῖς· αἶ  
τινες εἰσὶν ἐκκλη  
σίαι χ[ριστο]ῦ· ἡ ἡ οὐ[ρά]νιος  
ἱ[ερουσα]λήμ: — ΑΡΧ[Η] ΤΟΤ' ΡΙΖ  
πΓ  
ἡ ἐκκλησία φη[σί] ὑμνεῖ  
τω τὴν ἀγαθότητα  
τοῦ θεοῦ· ἔλεος γ[ὰρ] θεοῦ  
ἐκλείψ[αι] οὐ δύναται·  
[ὅτι καὶ] ὡς ἐλεεῖ. [καὶ] εἰς  
τὸν αἰῶνα τὸν μέλ[λοντα]: —  
ΘΕΟΔΩ[ΡΗΤΟΣ]. πΓ ὑμνήσα  
τε τὸν ἀγαθὸν [καὶ] τῶν  
ἀγαθῶν χορηγόν· δι  
αρκῆ γ[ὰρ] ἔχει τὸν ἐλε  
ον· [καὶ] τοῦτον ἀεὶ χο  
ρηγεῖ τοῖς δεομέν[οις]: —  
ΑΤΤ[ΟΣ] πΔ τούτων  
κατὰ διαίρεσιν μνη  
μονεύσ[ας]. τῶν ἐξ ἐθν[ων]  
πεπιστευκότων. κοι  
νὴν ποιεῖτ[αι] τὴν  
μνήμην: — πΖ  
Οὐ γὰρ ἐκάλυψε τὴν τῶν κακῶν προσβολὴν· ἀλλ' ἔδειξε τοὺς κινδύ  
νους. [καὶ] παρανείκα τούτους ἐσκέδασε· τὸ δὲ ἐπλάτυνας, ἀντὶ τοῦ  
μειζονά μοι τῆς οὐδύνης παραψυχὴν προσενήνοχος: — πΕ οἱ ἐν ἱε  
ρωσύνη κ[α]τ[α]λεγόμενοι: — πς οἱ δίκαιοι πάντες ὁ[σοι] ἐν ἀληθείαι δου  
λεύουσι τῷ κ[υρί]ῳ: — πΖ οἱ πιστοὶ λαὸς ὁ ἐξ ἐθν[ων]· ἦν γὰρ ἐν θλίψει πολ  
λὴ δουλεύων τοῖς δαίμοσιν: —

ΠΙΣ ἀλληλούϊα  
Ἀινεῖτε τὸν κ[ύριο]ν πάντα τὰ ἔθνη: ἔ  
παινέσατε αὐτὸν πάντες οἱ λαοί: —  
Ὅτι ἐκραταιώθη τὸ ἔλεος αὐτοῦ ἔ  
φ' ἡμᾶς: καὶ ἡ ἀλήθεια τοῦ κ[ύριο]υ μέ  
νει εἰς τὸν αἰῶνα: —  
ΠΙΖ πΓ ἀλληλούϊα  
Ἐξομολογεῖσθε τῷ κ[υρί]ῳ ὅτι ἀγαθός: —  
Ὅτι εἰς τὸν αἰῶνα τὸ ἔλεος αὐτοῦ: —  
πΔ  
Ἐιπάτω δὴ οἶκος ἱ[σρα]ὴλ ὅτι ἀγαθός: ὁ  
τι εἰς τὸν αἰῶνα τὸ ἔλεος αὐτοῦ: —  
πΕ  
Ἐιπάτω δὴ οἶκος ἀαρῶν ὅτι ἀγαθός:  
ὅτι εἰς τὸν αἰῶνα τὸ ἔλεος αὐτοῦ: —  
πς  
Ἐιπάτωσαν δὴ πάντες οἱ φοβούμε  
νοι τὸν κ[ύριο]ν ὅτι ἀγαθός: ὅτι εἰς τὸν  
αἰῶνα τὸ ἔλεος αὐτοῦ: —  
πΖ  
Ἐκ θλίψεως ἐπεκαλεσάμην τὸν κ[ύριο]ν:







BRITISH MUSEUM. ADDITIONAL MS. 18231.—[A. D. 972.]

A COLLECTION of Greek theological treatises and excerpts, including the forty-eight Orations of Gregory of Nazianzum, from which the plate is taken, and works of Dionysius Areopagita and Nonnus. Vellum; 323 leaves, measuring  $12\frac{3}{4} \times 9\frac{3}{4}$  inches. Written in the Year of the Greeks 6480 = A. D. 972.

*Gatherings.* Of eight leaves.

*Ruling.* On one side of the leaf; the prickings at the extreme edge.

*Writing.* In the text: minuscules. Words are generally slightly separated; but are often wrongly divided. Final  $\sigma$  is often separated and joined to the following word. There is no  $\iota$  ascript or subscript. The titles and commentaries are in a small uncial character.

*Contractions.* Frequent and of the usual character; but excessive in the work of Nonnus and in parts of the commentaries.

*Accents* are in full use. On  $\mu\epsilon\nu$  and  $\delta\epsilon$  the accent is sometimes doubled, for emphasis. Breathings are rectangular.

*Punctuation.* High, middle, and low point; a strongly marked comma; the colon; and, for the end of paragraphs  $\therefore$  or  $\therefore$ .

*Forms of Letters.* Descending strokes are slightly turned at the ends. The second stroke of  $\alpha$  is sometimes lengthened: there are two forms of  $\epsilon$ , the one projecting above the line, the other often falling below it:  $\iota$  is carried below the line at the beginning of words and after  $\delta$  and  $\epsilon$ , and raised above the line after  $\pi$ ,  $\sigma$ ,  $\tau$ ,  $\psi$ :  $\beta$ ,  $\kappa$ ,  $\lambda$  occasionally assume the later forms:  $\tau$  is sometimes raised above the line, and is  $\gamma$ -shaped when following another  $\tau$ :  $\psi$  is rectangular. Combinations occur of  $\alpha\gamma$ ,  $\alpha\chi$ ,  $\epsilon\iota$ ,  $\omicron\nu$ ,  $\sigma\theta$ ,  $\sigma\sigma$ ,  $\sigma\tau$ ,  $\sigma\chi$ .

The commencement of a new sentence, when occurring in the middle of a line, is indicated by a capital letter at the beginning of the following line.

*Corrections.* By erasure. Marginal notes in later cursive characters are sometimes found.

*Ornamentation.* Some of the initial letters of the several works are filled with a twisted line pattern.



3. Ἐν λόγῳ κομψοὺς οὐκ ἐν ἔργῳ :· 4. Πιθανοὺς· ἐλαφροὺς· ἀλαξόνας :· 5. Κνηθομένους τὴν ἀκοὴν κ[αὶ] τὴν γλῶσσ[αν] εἶν[αι]. τοὺς καινότερόν τι μανθάνειν ἢ λέγειν ἐθέλοντας. καὶ αἰεὶ ταῖς καινοτομίαις χαίροντας. κ[αὶ] ὅρια μετατιθεμέ νους γραφικῶς εἰπεῖν. ἃ ἔθεντο οἱ π[ατ]ρες αὐτ[ῶν] : κ[αὶ] ἀλλ[ως] : ἢ κνηθομένους δὲ τὴν ἀκοὴν κ[αὶ] τὴν γλῶσσαν ἐκάλεσεν ὁ διδάσκαλος. τοὺς περὶ ὧν ὁ λόγος· ἐπεὶ δὴ πᾶς λόγος, διὰ γλώσσης λαλεῖσθ[αί] τε κ[αὶ] προφέρεσθ[αί]. κ[αὶ] δι' ἀκοῆς ἀκούεσθαι τε κ[αὶ] μ[αν] θάνεσθαι πέφυκεν· εἰ δὲ κ[αὶ] κ[α]τ[ὰ] τ[ὴν] ἄλλην ἐπιβολὴν ἐκδέχεσθαι θελήσομεν

6. Ἐυχερῶς στρεφομέ νην κ[αὶ] μεταβαίνουσ[αν] :· 7. Ἄνθ ὧν εἰς 1. Τοῦτ ἐστίν φλυαρίας εἰς θ[εο]ς :· ἀσχολοῦτ[αι] :· 2. Ἡ τούτων αὐτῶν 8. Σαφῶς δεῖ ἐκτυπωτέ κνυσιν· ὥς ρα κατὰλη ὅτι διὰ τῇ[ν] ψις· τοῦ πρὸς τὴν τ ἐστίν πράξιν ἀργί ἢ ἐκεῖσε αν τῶν ἐντο μακα λῶν εἰς αἰρέ ριότης :· σεις κ[αὶ] ἀνοφέ λους ζητήσεις ἐμ πίπτουσιν οἱ περὶ ἐργοι τῷ λόγῳ. κ[αὶ] ἃ ἐργοι τῇ γνώσει. κα θῶς ὁ παῦλος λέγει ὅτι ἀκούω ἐν ὑμῖ[ν] μὴ ἐργαζομένους. ἀλλὰ περιεργάζο μένους. τοῦτ ἐστίν ἡμελημένους τῷ τῆς ἀληθοῦς γνώ σεως ἔργῳ κ[αὶ] τῇ ψευδωνύμῳ καὶ ἔργῳ κ[αὶ] γνώσει ἀνο ρύττοντας βόθρους αἰρέσεως· δι οὗ ἔπε σθαι ταῖς ἀπосто λικαῖς παραδόσε σιν· κ[αὶ] μὴ νεουργεῖ[ν] πλαστὰς εὐρέσεις δι' ἀκαρπίαν τοῦ νεουργοῦν τος τὰ ἃ καθαρ τα δό γμα τα :· 9. Ἐφευρέται λόγων ἀπρεπῶν :· 10. Πηδισταὶ· ἢ οἱ αστά τως κινούμενοι :· 11. Ὅτι εἰσὶ τινες μᾶλ λον τὸ εὐσχημον πάλαισμα ποιοῦν τες. ἢ τὸ εἰς νίκη[ν] συντεῖνον. οὕτως κ[αὶ] οὗτοι :· 12. Περιχεῖσθαι :· 13. Ανδρίζεσθαι ἢ ἀνα καινίζεσθαι :· 14. Γυναικωνῆτις ἐστὶ[ν] ἢ ἀφωρισμένη δίαιτα ταῖς γυν[αί] ξιν εἰς ἐργασίαν :· 15. Παρθένος :· 17. Αβάστακτον :· 18. Θρέψετε :· ‡ κ[αὶ] 19. Ἐπιζητεῖτε :· 20. Ἀνδρικῶς :· 21. Τρία εἴρηται ἐν τῷ χωρίῳ τούτῳ ἃ προσεῖναι δεῖ τῷ περὶ θε[ο]υ φιλοσοφεῖ[ν] ἐπιχειροῦντι· αὐ τοῦ τε τοῦ διδά σκοντος πρόσωπ[ον] πράξει κ[αὶ] θεωρία κεκαθαρμένον. κ[αὶ] πρόσωπον ἄλλο τοῦ διδασκομέ νου σωφρόνως τὰ λεγόμενα. κ[αὶ] σὺν ἐπιεικείᾳ πλείστη δεχόμενον τοῦτο τὸ τοῦ προσώπου· διπλοῦν. οὕτω κ[αὶ] διχῇ διη ρημένον ἐστίν· εἰς τε διδάσκοντα κ[αὶ] διδασκόμενον· δεύτερον εἴρηται χρόνος. ὅτι ἐνδέοντι χρῆ τοὺς περὶ θ[εο]υ λόγους κινουμένους ἐξετάζεσθαι· τρίτον. ποσόν· οὐ γὰρ ἅπαντα χρῆ πᾶσι δημοσιεύειν τὸν διδάσκαλον· ἀλλὰ τὰ μὲν κηρύγματα. πᾶσι κηρύττειν· τῶν δὲ δογμάτων εἶναι συγκυρότητα. ὥς οὐ χωρητὰ τοῖς παχυτέροις τὸν νοῦν κ[αὶ] τῇ[ν] διάνοιαν :· 22. Ἐυχερές :· 23. Οὐ πᾶσι γὰρ ἔκφορα τὰ πάντα· ἀλλ' ἐκείνοις σοφητέον κ[αὶ] λεκτέον τὰ περὶ θ[εο]υ. οἱ συνετῶς κ[αὶ] λίαν ἐγνωγμόνως τὸν περὶ θ[εο]υ λόγον ἀκούουσιν :·

τί τοῦτο, δηλαδή τὸ τοῦ θ[εο]υ· εἰς τοῦτο τὸ κοι νὸν ὄνομα πίστευε [καὶ] κατευοδοῦ [καὶ] βα σίλευε, [καὶ] μετέβησ' ἐντεῦθεν εἰς τὴν ἐκεῖ θεν μακαριότητα· ἢ δὲ ἐστίν ὡς ἔμοιγε δοκεῖ, ἢ τούτων αὐτῶν ἐκτυπωτέρα κα τάληψις· εἰς ἣν φθάσαιμεν [καὶ] ἡμεῖς ἐ ν αὐτῷ χ[ριστῷ] ὡ ἰ[ησο]υ τῷ κ[υρι]ῷ ἡμῶν, ὡ ἡ δόξα [καὶ] τὸ κρᾶ τος εἰς τοὺς αἰῶνας ἀμήν :·

∴ ΠΡΟΣ ἈΡΕΙΑΝΟΥΣ Κ[ΑΙ] Εἰς ἑαυτόν : ΣΤΙΧ[ΟΙ] Τ' Μ' ∴

ΠΡὸς ἑΤΝΟΜΙΑΝΟΥΣ. καὶ περὶ ΘΕΟΛΟ ΓΙΑΣ ΠΡΟΔΙΑΛΕΞΙΣ ∴

Πρὸς τοὺς ἐν λόγῳ κομψοὺς ὁ λόγος· [καὶ] ἵνα ἀπὸ τῆς γραφῆς ἄρξωμαι, ἰδοὺ ἐ γῶ ἐπὶ σὲ τὴν ὑβρίστριαν, [καὶ] παίδευ σιν [καὶ] ἀκοὴν [καὶ] διάνοιαν· εἰσὶ γὰρ εἰσὶ τινες οἱ τὴν ἀκοὴν προσκυνώμενοι [καὶ] τ[ὴν] γλῶσσαν, ἥδη δὲ ὡς ὀρῶ [καὶ] τὴν χεῖρα τ[οῖς] ἡμετέροις λόγοις, [καὶ] χαίροντες ταῖς βε βήλοις κενοφωναίαις [καὶ] ἀντιθέσεσι τ[ῇ]ς ψευδωνύμου γνώσεως, [καὶ] ταῖς εἰς οὐδὲν χρήσιμον φερούσαις λογομαχίαις· οὕτω γὰρ ὁ παῦλος καλεῖ, πᾶν τὸ ἐν λόγῳ περιτ τὸν [καὶ] περιέργον· ὁ τοῦ συντετμημένου λό γου κήρυξ [καὶ] βεβαιωτής· ὁ τῶν ἀλίεων μα θητής [καὶ] διδάσκαλος· οὗτοι δὲ περὶ ὧν Ὁ λόγος, εἴθε μὲν ὥσπερ τὴν γλῶσσαν εὔ

στροφον ἔχουσι [καὶ] δεινὴν ἐπιθέσθαι λόγ[οις] εὐγενεστέροις τε [καὶ] δοκιμωτέροις, οὕτω τί [καὶ] περὶ τὰς πράξεις ἡσυχολοῦντο μικρὸ[ν]

γούν, [καὶ] ἴσως ἥττον ἂν ἦσαν σοφισταὶ [καὶ] κυβιστ[αί] λόγων ἄτοποι [καὶ] παράδοξοι, ἵν' εἴπω τί κ[αὶ] γελοίως ‡ περὶ γελοίου πράγματος· ἐπεὶ Δὲ πᾶσαν εὐσεβείας ὁδὸν καταλύσαν

τες, πρὸς ἐν τοῦτο βλέπουσι μόνον, ὅτι δὴ σωσιν ἢ λύσωσι τῶν προβαλλομένων κα θάπερ ἐν τοῖς θεάτροις οἱ τὰ παλαίσμα τα δημοσιεύοντες· [καὶ] τῶν παλαισμά

των οὐχ' ὅσα πρὸς νίκην φέρει κατα νό

μους ἀθλήσεως, ἀλλ' ὅσα τὴν ὄψιν κλέπτει τῶν ἀμαθῶν τὰ τοιαῦτα, [καὶ] συναρπάζει τὸν ἐπαυνέτην· [καὶ] δεῖ πᾶσαν μὲν ἀγοράν πε ριβομβεῖσθαι τοῖς τούτων λόγοις, πᾶν δὲ συμπόσιον ἀποκνᾶεσθαι φλυαρία [καὶ] ἀ ἠδία, πᾶσαν δὲ ἑορτὴν [καὶ] πένθος ἅπα[ν] τὴν μὲν ἀνέορτον εἶναι [καὶ] μεστὴν κατηφεί[ας] τὸ δὲ παραμυθεῖσθαι συμφορᾷ μείζονι τ[οῖς]

ζητήμασι· πᾶσαν δὲ διοχλεῖσθαι γυναι κωνῆτιν ἀπλότῃτι σύντροφον, [καὶ] τὸ τῆς αἰδοῦς ἄνθος ἀποσυλαῖσθαι τῇ περὶ λό γων ταχυτῇτι : ἐπεὶ δὴ τὰῦτα οὕτω [καὶ] τὸ κα

κὸν ἄσχετον [καὶ] ἀφόρητον, [καὶ] κινδυνεύει τεχνύδριον εἶναι τὸ μέγα ἡμῶν μυστήρι ον, φέρε τοσοῦτον γούν ἡμῶν ἀνασχέσθω σαν οἱ κατάσκοποι, σπλάγχχνοις π[ατ]ρικοῖς κινουμένων, [καὶ] ὁ φησιν ὁ θεὸς ἱερεμίας, σπαρασσομένων τὰ αἰσθητήρια, ὅσον μὴ τραχέως τὸν περὶ τούτων δέξασθαι λό γον, [καὶ] τὴν γλῶσσαν μικρὸν ἐπισχόντες ἀν ἄρα δύνωνται, τὴν ἀκοὴν ἡμῶν ὑπο θέτωσαν· πάντως δὲ οὐδὲν ζημιωθήσε σθε· ἢ γὰρ εἰς ὧτα ἐλαλήσαμεν ἀκούοντ[ων], καὶ τινα καρπὸν ἔσχεν ὁ λόγος τὴν ὠφέλει αν τὴν ὑμετέραν, ἐπειδὴ σπείρει μὲν ὁ σπεί ρων τὸν λόγον ἐπὶ πᾶσαν διάνοιαν, καρ ποφορεῖ δὲ ἡ καλὴ τε [καὶ] γόνιμος, ἢ ἀ πῆλθετε [καὶ] τοῦτο ἡμῶν διαπτύσαντες, κ[αὶ] πλείονα λαβόντες ὕλην ἀντιλογίας τε [καὶ] τῆς καθ' ἡμῶν λοιδορίας, ἵνα [καὶ] μᾶλλ[ον]

ὑμᾶς αὐτοὺς ἐστιάσητε· μὴ θαυμάση Τε δὲ εἰ παράδοξον ἐρῶ λόγον [καὶ] παρὰ τὸν νόμον τὸν ὑμέτερον, οἱ πάντα εἰδέναι τε

κ[αὶ] διδάσκειν ὑπισχνεῖσθε λίαν νεανικῶς

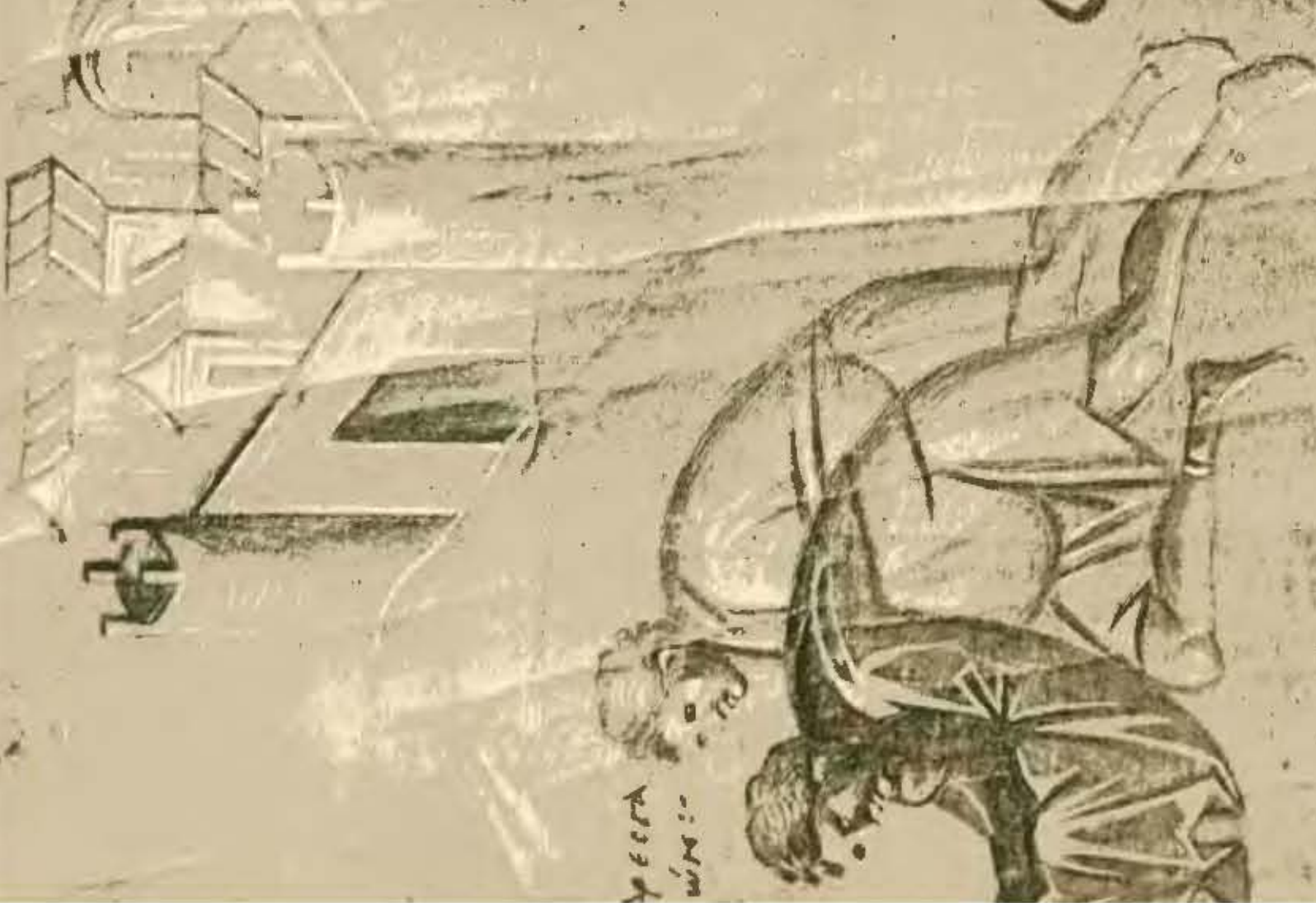
κ[αὶ] γενναίως, ἵνα μὴ λυπῶ λέγων ἀμαθ[ῶς]

ΣΗ. κ[αὶ] θρασέως : οὐ παντὸς ᾧ οὗτοι τὸ περὶ θ[εο]υ Φιλοσοφεῖν οὐ παντός· οὐχ' οὕτω τὸ πράγμα

εὐωνον [καὶ] τῶν χαμαὶ ἐρχομένων, προς

θήσω δὲ, οὐδὲ πάντοτε, οὐδὲ πᾶσιν, οὐδὲ





μετα  
ωρε:-

μεν δὲ ἰδόντες αὐτὸν ἐκθύοντο αὐτὸν ὅτι  
 ἔμελλε αὐτὸν πολεμεῖν καὶ βαλὲν αὐτὸν ἐν τῇ  
 πόλει ὡς ἀποκτείνωσιν αὐτὸν τοὺς οὐκ ἐκ τῆς πόλεως ὁρεῖν αὐτόν:-

παραβλάνη



καὶ ἐπεὶ πρὸς τὸν ἐπὶ τοῦ οὐκοῦν παῖτα ὁ φησὶ  
 καὶ ἐπεὶ πρὸς τὸν ἐπὶ τοῦ οὐκοῦν παῖτα ὁ φησὶ  
 ἐπὶ τὸν κατὰ φάραγα  
 ἐπὶ τὸν κατὰ φάραγα  
 ἐπὶ τὸν κατὰ φάραγα



ἐπὶ τὸν κατὰ φάραγα  
 ἐπὶ τὸν κατὰ φάραγα  
 ἐπὶ τὸν κατὰ φάραγα



ROME. BIBLIOTECA VATICANA. PALAT. GRÆC. 405.—[10TH CENTURY?]

THE earlier portion of a series of tinted drawings, illustrating the Book of Joshua, with corresponding extracts from the Greek text written under the several subjects. A vellum roll of thirty-two feet by about twelve inches. Probably of the tenth century. It formerly belonged to the Palatine Library, at Heidelberg.

The text in the descriptions is that of the Septuagint version, but generally abridged and with variations. These, in two instances, in the portions describing the Plate, agree with readings in the Hexapla of Origen, as found in a tenth century MS. of the Basilian Library in Rome. See Montfaucon's edition of the Hexapla.

The drawings are Roman in character, approaching the classical in design, general execution, and costume; and it is probable that they have been copied from an earlier MS. In confirmation of this conjecture it will be observed that, in the Plate, blank spaces occur in the text, where words, necessary to the sense, have been omitted as if illegible to the scribe in the original. The groups of figures in the drawings are designated by names and titles written over them, generally in characters similar to those of the text, but sometimes in capitals of late form and with square breathings.

The Plate represents Joshua commanding the sun and moon to stand still. In the centre, the Israelites on horseback are pursuing and slaying the Amorites. On the left are two kneeling figures belonging to the previous scene, in which the men of Gibeon are entreating Joshua to come to their aid. The walled city of Gibeon is in the background, and is also personified by the seated female figure in front, whose head is surrounded with a nimbus. The head of Joshua is in all instances similarly distinguished.

The writing in the descriptions is in minuscules, slanting to the right; without separation of words. The letters preserve in general the forms of reduced uncials, and are disunited and widely spread. β, κ, τ, and sometimes γ rise above the line, and the stem of κ is often prolonged below the line.

Abbreviations of particular words are common, as, in

the Plate, θς, κς, ιηλ, ανδ = ἀνθρώπων; but syllabic contractions are rarely used.

The words are accented, and breathings are generally square.

In the following transcript, the portions within heavy brackets do not appear in the Plate.

[Joshua x. 6-15.]

ἰσραηλίται

ἰησοῦς ὁ τοῦ ναυή:—

πόλις γαβαών

[α̃]νδρες γα

[β]αών:—

[καὶ ἀπέστειλαν οἱ κατοικοῦντες γαβαὼν πρὸς ἰησοῦν εἰς τὴν π]αρεμβολὴν λέγοντες μὴ ἐκλύσης τὰς χεῖρας [σου ἀπὸ τῶν παίδων σου· ἀνάβηθι πρὸς ἡμᾶς] ταχέως καὶ ἐξελοῦ ἡμᾶς καὶ βοήθησον ἡμῖν ὅτι [συνηγμένοι εἰσὶν ἐφ' ἡμᾶς πάντες οἱ βασιλεῖς τῶν ἀμοραίων οἱ κατοικοῦντες τὴν ὀρεινὴν:—

καὶ ἐπεὶ παρεγένετο ἰησοῦς ἐπ' αὐτοὺς ἄφνω ὅλην τὴν νύκτα καὶ ἐξέστησεν αὐτοὺς κ[ύριο]ς ἀπὸ προ[σώπου] ἰ[σρα]ήλ καὶ συνέτριψεν αὐτοὺς συντρίβει μεγάλη ἐν γαβαὼ καὶ κατέκοπτον αὐτοὺς ἕως μακῆδᾶ ἐν δὲ τῷ φεύγειν αὐτοὺς ἀπὸ προσώπου τῶν υἱῶν] ἰ[σρα]ήλ καὶ κ[ύριο]ς ἐπέρριψεν ἐπ' αὐτοὺς λίθους χαλάζης ἐκ τοῦ οὐρανοῦ καὶ ἐγένοντο πλείους οἱ ἀπο[θνήσκοντες] διὰ τοὺς λίθους τῆς χαλάζης ἢ οὓς ἀπέκτειναν οἱ υἱοὶ ἰ[σρα]ήλ μαχαίρα ἐν τῷ πολέμῳ· καὶ εἶπεν ἰησοῦς στήτω ὁ ἥλιος κατὰ γαβαὼ καὶ ἡ] σελήνη κατὰ φάραγγα \* ἕως ἂν ἐκπολεμήσω † τοῦτον καὶ [ἔστη ὁ ἥλιος καὶ ἡ σελήνη ἐν στάσει ἕως ἡμῦνᾶτο ὁ θ[εὸς] τοὺς ἐχθροὺς αὐτῶν· καὶ ἔστη ὁ ἥλιος κατὰ μέσον τοῦ οὐρανοῦ οὐ προεπορεύετο ἕως δυσμᾶς] εἰς τέλος ἡμέρας μιᾶς καὶ ἐγένετο ἡμέρα τοιαύτη οὔτε τὸ πρότερον οὔτε τὸ ἔσχατον ὥστ[ε] ἐπακούσαι θ[εὸν] φωνῆς ἀν[θρώπου] ὅτι κ[ύριο]ς συνεπολέμισε τὸν ἰ[σρα]ήλ.]

\* Ἀιλὼν omitted.

† τὸν λαὸν omitted.



THE tragedies of Sophocles and Æschylus and the Argonautica of Apollonius Rhodius, with scholia. Vellum; 264 leaves, measuring  $12\frac{1}{4} \times 8\frac{1}{2}$  inches, with 44 to 46 lines in a page. The whole of Sophocles and the first quire of Æschylus are of one period; while the latter part of Æschylus, from quire 2 to quire 10, are in a different and apparently earlier hand (see Plate), as they show a different recension from the text of the scholia. The Argonautica is taken from another volume, of which it formed the later portion, as shown by the signatures of the quires. The scholia are apparently by two scribes. The whole volume may be assigned to the end of the 10th, or earlier half of the 11th, century.

It was purchased in Constantinople in the year 1423. The portion containing the works of Æschylus has been lately edited by R. Merkel (Oxford, 1871).

*Gatherings.* Generally of eight leaves; numbered by the writers of the scholia.

*Ruling.* On one side of the leaf with a hard point, with perpendicular lines marking the spaces for the scholia.

*Writing.* Minuscules: partly in an ordinary hand, partly in small and half-cursive characters; a specimen of the latter being given in the Plate. The scholia are in small half-uncials. The words are very incorrectly divided. Iota ascript is used, but not uniformly. The writing of the text follows the ruled lines very irregularly; for, though it usually begins depending from the line, it has a tendency to cross and lie upon it.

*Contractions.* Rare in the text; more frequent and of the ordinary character in the scholia.

*Accents.* In common use. The breathings are both square and round.

*Punctuation.* In the text, the high and low point, the comma, and mark of interrogation. The colon is also used, but it seems to be, at least in many instances, by another hand.

*Forms of Letters.* The α is wide-spread and sometimes begins with a curve from beneath: β is u-shaped: ε is of different forms, occasionally cursive: η and κ resemble each other in the form of a raised u: the first foot of λ is sometimes carried below the line at right angles with the second: ο is small and is often attached to the cross-stroke of a previous letter: ω is ω. Combinations are frequent, as: αγ, αχ, ε with various letters, σπ, στ, etc.

*Corrections.* By erasure. Frequent in the portion where the original text did not suit the scholia.

(Prom. Vinet. 104.)

αἴσαν φέρειν ὡς ῥαῖστα γινώσκονθ' ὅτι  
τὸ τῆς ἀνάγκης ἔστ' ἀδύνατον σθένος·  
ἀλλ' οὔτε σιγᾶν οὔτε μὴ σιγᾶν τύχας  
οὔδ' οἶόν τέ μοι τάσδ' ἔστι· θνητοῖς γὰρ γέρα  
πορῶν ἀνάγκαις ταῖσδ' ἐνέζευγμαι τάλας·  
ναρθηκοπλήρωτον δὲ θηρώμαι πυρὸς

ὁ δὲ ῥῶν ὁ ῥῶν  
αἴσαν φέρειν  
τ[α] τ[η]ς ῥῶν εἰς ἐμὰ  
ἀδύνατον

ἐκπλήξεως  
ἐπιβήματα

πῆγῃν κλοπαίαν· ἡ διδάσκαλος τέχνης  
πάσης βροτοῖς πέφηνε καὶ μέγας πόρος·  
τοιαῦτα ποινὰς ἀμπλακημάτων τῶν·  
ὑπαίθριος δεσπόσει πασσαλευμένος·

ἂ ἂ ἔα ἔα

τίς ἀχὼ· τίς ὁδὸς

προσέπτα μ' ἀφεγγής·

θεόσσυτος ἢ βροτέιος ἢ κεκραμένη

ἵκετο τερμόνιον ἐπὶ πάγον·

πόνων ἡμῶν θεωρὸς· ἢ τί τίθ' ἔλιν·

ὁρᾶτε δεσμώτην με δύσποτον θεόν·

τὸν διὸς ἐχθρόν· τὸν πᾶσι θεοῖς

δι' ἀπεχθείας ἐλθόνθ' ὁπόσοι

τὴν διὸς ἀντὶν εἰσοιχνεύουσιν

διὰ τὴν λίαν φιλότητα βροτῶν·

φεῦ φεῦ τί ποτ' αὖ κινάθισμα κλύω † κίνημα:~

πέλας διωνῶν·

αἰθὴρ δ' ἐλαφραῖς πτερύγων ῥυπαῖς

ὑποσυρίζει·

πάν μοι φοβερόν τὸ προσέρπον·

μηδὲν φοβηθῆναι· φιλία

γὰρ ἦδε τάξις

πτερύγων βοῶν ἀμύλλαις

προσέβα τόνδε πάγον πατρώας

μόγης παρειπύσσα φρένας·

κραιπνοφόροι δὲ μ' ἐπεμψαν αὔραι

κτύπου γὰρ ἀχὼ χάλυβος

διήξεν ἀντρων

μυχόν ἐκ δ' ἐπληξέ μου

τᾶν θεμερῶν αἰδῶ

σύθην δ' ἀπέδιλος ὄχαι πτερωτῶν·

αἰ αἰ αἰ

τῆς πολυτέκνους τηθύος ἔκγονα

τὸν περὶ πάσαν τ' ἐλισσομένου

χθόν' ἀκοιμήτῳ ῥεύματι παῖδες

π[α]τ[ρ]ῶν ὡς ὡς

δέρχθητ' ἐσίδεσθ' οἶον δεσμῶν

πρὸς πατρός τῆσδε φάραγγος

σκοπέλοις ἐν ἄκροις

φρουρὰν ἀζήλον ὀχίσσω·

χο[ρ]ῶν ἐξ ὡς—  
νῆδων

σπ[η]ρ[η]ν

γείτων[ες] αἰ[ν]ῶν  
στοι εἰσι[ον]

πρὸς π[α]τ[ρ]ῶν:~

προσκαρπύσσας

οὔτε σιγᾶν δύναμαι· ἀλλὰ γὰρ οὔτε μὴ ἐλέγχειν· ἐν  
λαβοῦμαι γὰρ τὸν βίαν·

\* Πῆγῃν κλοπαίαν: πᾶσα δύσκολα, μέλαινα πᾶσχει· τὸ δὲ  
πῆρ ἐν ὅσῳ πᾶν το τυχόν ἐχρη· πάλιν ἐν  
ῥῶν· ὁ εἰδὼς πρῶτον[ος] ὁ ποιητὴς· ἐπεὶ ἐν  
σπέρμα πυρὸς· αἰ[ν]ῶν τὸ σπέρμα γὰρ ἐξ ἐλα  
χίστου[ος] αἰσθάνεται· πρὸς τούτῳ δ[ὲ] ἀντεμ  
χανόστω αἰσθάνεται πῆγῃν εἰπὼν· αἰ[ν]ῶν  
αὐτὴ γὰρ ἐν τ[ο]υ τυχόντος αἰσθάνεται·

† ὡς ὡς ἀκεανὸς ἐκείνου·  
αἰσθάνεται δὲ ἡ ἀντὶν ἀντὶν· διὸ  
ἀφεγγής φησ[ί]ν·

Ἐπεὶ τέλος τ[ῆ]ς οἰκουμένης ὁ κανονισμός· ἢ οὐ  
κ ἐγὼ πέραν εἰμι δεδωμένος· ἐκ  
γὰρ ἔκρου προσδέεται·

Κ[αί] αὐτοὶ γὰρ ἀργίζοντο προμπεθεῖ διὰ τὸ  
πῆρ· ἐκ γὰρ τούτων πάντα ῥῶντα τὸ  
λοιπὸν εἶχον ἀν[τ]ι[σ]τάσει· αἰ[ν]ῶν αἰ[ν]ῶν ἐν  
ὡς συνεχῶς·

‡ Ὁ βυθμός· ἀνακρέντεος ἐστὶ κεκλασμένου[ς] [πρὸς]  
ἐντὶ

τὸ θρηνητικὸν[ος]· ἀπεδήμησε γὰρ τῇ κρητῇ  
ἐν κρητῇ ἐρῶν· αἰ[ν]ῶν ἡράνθη λίαν ταῖν με  
λεσι· ὡς πρῶτον[ος] ἐχρῶντο δὲ αὐτοῖς ἐν  
κ ἐν παντὶ τῶν· ἀλλ' ἐν ταῖς θρηνητι  
κοῖς αἰ[ν]ῶν σοφικὰ[ς] ἡσυχαστῶν· ἐστὶ δὲ ταῦ  
τα θμοῖα τῶν διὸν· αὐτὸ μὲν εἰσὶν μετῶν  
αἰ[ν]ῶν ἀπελθεῖν· ταῦτα δὲ φησ[ί]ν· διὰ  
μηχανῆς ἀποδοσύνου[ς] αἰ[ν]ῶν· ἀποδοσύνου γὰρ  
κἀπὸθεν διαλέγεσθ[αι] τὸν ἀφ' ἑαυτοῦ· ἐν δ  
ὡς δὲ ἀκεανὸς πρὸς ἑαυτὸν· κατὰ τὸν  
ἐπὶ γῆς·

Ἐπερβολὴ τοῦ φόβου· εἰ αἰ[ν]ῶν μέχρι τοῦ ὡ  
κεανὸς ἐφθασεν·

Ἀπεσείσατο μὲν τὴν αἰδῶ· οἱ[ν] αἰ[ν]ῶν τολμηρότε  
ρ[ον] ἐφάρνυσσεν ἀνδράδε καρεῖναι·

Ταῖς πτέρυξιν δὲ ὡς ἐπαχύνοντο οἱ ἰσχυροί[ν] αἰ[ν]ῶν·

Πολυτεκνὸς ἡμεῖς αἰ[ν]ῶν· ὡς αἰ[ν]ῶν ἀκαλαρεῖ[ν] ἡμεῖς  
ση· τέσσαρα δὲ ὁδῶν[ος] ἐγγί[ν]αι· τὸ φυχρόν· τὸ  
λευκόν· τὸ ἡδύ· τὸ ἡμεῖς αἰ[ν]ῶν τ[ῆ]ς βίωσης·

Χαλερὴν· κακὴν φιλανθρωπία· ὅ ἐστι  
φρουρῶν τὴν πύργον·







MILAN. BIBLIOTECA AMBROSIANA. B. 56. SUP.—A.D. 1023.

THE four Gospels, in Greek; with synaxarium, menologium, and Eusebian canons prefixed. Vellum; 187 leaves, measuring 8 × 6 inches; in double columns of from 29 to 31 lines. Written in the year 1023.

From some Latin inscriptions at the end of the MS. it appears that it belonged, in 1198, to a church dedicated to St. Thomas, to which one Conradus, "archipresbyter Græcorum," and other priests who are named, were attached in the year 1233. The mention of money of Sicilian or Neapolitan coinage connects the MS. with Southern Italy, where it was probably written. It subsequently formed part of the collection of Vincenzo Pinelli, which was purchased by Cardinal Federico Borromeo for the Ambrosian Library.

*Gatherings.* Of eight leaves, without signatures.

*Ruling.* On one side of the leaf with a hard point.

*Writing.* Upright minuscules; hanging from the ruled lines. The canons are marked in small uncials.

*Contractions.* Rare in the text, except for sacred names.

*Breathings.* Both round and square.

*Punctuation.* Middle and low point or comma; and high point for full stop. Colon or semicolon at the ends of chapters. The high points and the upper

point in the colon and semicolon are touched with yellow paint.

*Quotations.* Marked with asterisks in the margin.

*Corrections.* Latin letters and glosses to words are added in some places by later hands.

*Ornamentation.* The large initials at the beginnings of the Gospels are of designs of animals, grotesques, etc., with the human hand, and, together with the ornamental columns in the tables of the canons, are coloured with red, blue, and yellow paint.

[The Committee are indebted to the Rev. Dr. Ceriani, of the Ambrosian Library, for assistance in the description of this Plate.]

## ΕΤΑΓΓΕΛΙΟΝ ΚΑΤΑ ΛΟΥΚΑΝ :

Επειδή περ  
πολλοὶ ἔπε  
χείρησαν  
ἀνατά  
ξασθαι δι  
ήγησιν περὶ  
τῶν πεπλη  
ροφορημέ  
νων ἐν ἡμῖν  
πραγμάτων·  
καθὼς παρέδοσαν ἡ  
μῖν οἱ ἀπαρχῆς αὐτό  
πται καὶ ὑπηρεται γε  
νόμενοι τοῦ λόγου· ἔ  
δοξε καμοὶ παρηκόλου  
θικότη ἀνωθεν πᾶσιν ἀ  
κριβῶς καθεξῆς σοι  
γράψαι κράτιστε θε  
όφιλε· ἵνα ἐπιγινῶς  
περὶ ᾧν κατηχήθης  
λόγων τὴν ἀσφάλειαν·  
Ἐγένετο ἐν ταῖς ἡμέ  
ραις ἡρώδου τοῦ βασι  
λέως τῆς ἰουδαίας· ἱε  
ρεύς τις ὀνόματι ζαχα  
ρίας ἐξ εφημερίας  
ἀβιά· καὶ ἡ γυνὴ αὐτοῦ  
ἐκ τῶν θυγατέρων ἀ  
αρών· καὶ τὸ ὄνομα  
αὐτῆς ἐλισάβετ·

ἦσαν δὲ δίκαιοι ἀμφο  
τεροι ἐνώπιον τοῦ  
θεοῦ· πορευόμενοι ἐν  
πάσαις ταῖς ἐντολαῖς  
καὶ δικαιομασι τοῦ κυρίου·  
ἀμεμπτοι· καὶ οὐκ ἦν  
αὐτοῖς τέκνον· καθὼς  
τι ἐλισάβετ ἦν στείρα·  
καὶ ἀμφοτέροι προ  
βεβηκότες ἐν ταῖς  
ἡμέραις αὐτῶν ἦσαν·  
Ἐγένετο δὲ ἐν τῷ ἱερα  
τεύειν αὐτὸν ἐν τῇ τά  
ξει τῆς εφημερίας  
αὐτοῦ ἔναντι τοῦ θεοῦ  
κατὰ τὸ ἔθος τῆς ἱε  
ρατείας· ἔλαχε τοῦ  
θυμᾶσαι εἰσελθὼν  
εἰς τὸν ναὸν τοῦ κυρίου· καὶ  
πᾶν τὸ πλῆθος τοῦ  
λαοῦ ἦν προσευχόμε  
νον ἔξω τῇ ὥρᾳ τοῦ  
θυμιάματος· ὥφθη  
δὲ αὐτῷ ἄγγελος κυρίου ἑστὼς  
ἐκ δεξιῶν τοῦ θυσια  
στηρίου τοῦ θυμιάμα  
τος· καὶ ἐταράχθη  
ζαχαρίας ἰδὼν· [καὶ] φό  
βος ἐπέπεσεν ἐπ' αὐ  
τόν· εἶπεν δὲ πρὸς







BRITISH MUSEUM. ADDITIONAL MS. 17,470.—A.D. 1033.

THE Gospels, in Greek, with arguments and synaxaria. Vellum; 287 leaves, measuring 8 by 6¼ inches, with twenty lines in a page. Written by the priest Synesius, in December, A.M. 6542 = A.D. 1033.

In quires generally of eight leaves, without signatures; ruled on one side with a hard point, with bounding lines. Written in small, set minuscules, hanging from the ruled lines; with only partial separation of words. The breathings are generally square. The titles of lessons, initials of sections, etc., are in

lake, and in St. Matthew and part of St. Mark they are also gilt. The first initial letter and the ornamental head-piece at the beginning of the first two Gospels are in gold and colours; those of Luke and John are in plain lake. The words κε εῖ in the Plate are added by a later hand.

+ ἙΤΑΓΓΕΛΙΟΝ ΚΑΤΑ

ΛΟΥΚΑΝ + Κ[ΤΡΙ]Ε ἙΤ[Λ]Ο[ΓΟΥ]

Ἐπειδήπερ πολλοὶ ἐπεχείρησαν ἀνατάξασθαι  
διήγησιν· περὶ τῶν πεπληροφορημένω[ν]  
ἐν ἡμῖν πραγμάτων· καθὼς παρέδοσαν  
ἡμῖν οἱ ἀπ' ἀρχῆς αὐτόπται καὶ ὑπῆρται  
γενόμενοι τοῦ λόγου· ἔδοξε κ' ἂμοι παρῇ  
κολουθηκότι ἄνωθεν πᾶσιν· ἀκριβῶς·  
καθεξῆς σοι γράψαι κράτιστε θεόφιλε·  
ἵνα ἐπιγνῶς· περὶ ᾧ κατηχήθης λόγων  
τὴν ἀσφάλειαν· Ἐγένετο ἐν ταῖς ἡμέραις  
Ἡρώδου τοῦ βασιλέως τῆς ἰουδαίας· ἰε  
ρεὺς τις ὀνόματι ζαχαρίας· ἐξ ἐφημερίας  
ἀβιά· καὶ ἡ γυνὴ αὐτοῦ ἐκ τῶν θυγατέρων  
ἀαρὼν· καὶ τὸ ὄνομα αὐτῆς ἐλισάβετ·





GOSPELS.—A.D. 1033.

BRIT. MUS. ADD. MS. 17470.







THE eight books of the History of the Peloponnesian War by Thucydides; with the Commentary of Marcellinus. Vellum; 249 leaves, measuring  $11\frac{1}{8} \times 9$  inches. The number of lines in a page varies from 28 to 35. Written in the eleventh century.

*Gatherings.* Sometimes of six, sometimes of ten leaves, intermixed with occasional folded sheets.

*Ruling.* By a dry point, on one side of the leaf, from prickings at the extreme edge of the margin; with double bounding lines.

*Writing.* Minuscules, rather irregular; with frequent changes of hands, the writing generally hanging from the ruled lines. Leaves 25-33, 40 and 57 have been supplied at a later time. Words are much run together. The iota ascript is in general use. Capitals are not used at the beginning of sentences.

*Contractions.* Not infrequent.

*Accents.* The incidence of the accents is irregular;

the oxyton usually falls on the final letter. The rough breathing is square.

*Punctuation.* Usually the high, sometimes the low, point; and middle and low comma.

*Forms of Letters.* Very many of the letters vary in shape, the change being, in some degree, influenced by the preceding or following letter. Thus, α has two forms, one of which is commonly used when followed by ρ; and there are double or more forms of ε, η, κ, ν, σ and other letters. β is u-shaped: γ is of the capital form, and is sometimes raised above the line, as is also τ: ι ascript is generally small. Vowels are suspended to the cross-strokes of π and τ.

*Corrections.* Generally over erasures.

[Book v. 6-7.]

προσεδέχετο ποιήσιν αὐτὸν ἐπὶ τὴν ἀμφίπολιν ὑπερδόντ[ας]  
σφῶν τὸ πλῆθος τῇ παρούσῃ στρατιᾷ ἀναβήσεσθαι· ἅμα  
δὲ καὶ παρεσκευάζετο<sup>2</sup> θρᾶκας τὲ μισθωτοὺς πεντακοσί[ους]  
καὶ χιλίους· καὶ τοὺς ἡδωνὰς πάντας παρακαλ[ῶν] πελταστ[ὰς]  
καὶ ἱππέας· καὶ μυρκιν[ῶν] καὶ χαλκιδέων χιλίους πελταστὰς  
ἔῃχε πρὸς τοῖς ἐν ἀμφιπόλει· τὸ δ' ὀπλιτικὸν ξύμπαν ἡθροί  
σθη δισχίλιοι μάλιστα· καὶ ἱππεῖς ἔλληνες τριακόσιοι· τοῦ  
των βρασίδας μὲν ἔχων ἐπὶ κερδυνλίῳ ἐκάθητ[ο] ἐς πεντακο  
σίους [καὶ] χιλίους· οἱ δ' ἄλλοι ἐν' ἀμφιπόλει μετὰ κλεαρίδου  
ἐτετάχατ[ο]· ὁ δὲ κλέων τέως μὲν ἡσύχαζεν· ἔπειτα ἠναγκάσθη ποι  
ῆσαι ὅπερ ὁ βρασίδας προσεδέχετο· τῶν<sup>3</sup> γὰρ στρατι[ω]τ[ῶν] ἀχθομέ  
νων μὲν τῇ ἔδρῃ<sup>4</sup> ἀναλογιζομένων δὲ τὴν ἐκείνων ἡγεμονί[αν]  
πρὸς οἷαν ἐμπειρίαν [καὶ] τόλμαν<sup>5</sup> μετὰ οἷας ἀνεπιστημοσύν[η]ς  
καὶ μαλακίας γενήσονται<sup>6</sup>· καὶ οἴκοθεν ὡς ἄκουτες αὐτῷ  
ξυνῆλθον αἰσθόμενος τὸν θροῦν· καὶ οὐ βουλόμενος αὐτοὺς  
διὰ τὸ ἐν τῷ αὐτῷ καθημένους βαρύνεσθαι<sup>8</sup>, ἀναλαβὼν  
ἦγε· καὶ ἐχρήσατ[ο] τῷ τρόπ[ω]ι ὅπερ καὶ ἐς τὴν πύλον ἐντυχήσας [ἴ]  
ἐπίστευσέ τι φρονεῖν· ἐς μάχην μὲν γὰρ οὐδὲ ἡλπισέν οἱ ἐπεξείν[αι] οὐ  
δένα· κατὰ θέαν δὲ μᾶλλον ἔφη ἀναβαίνειν τοῦ χωρίου  
καὶ τὴν μείζω παρασκευὴν περιέμενεν, οὐχ' ὡς τῷ ἀσφαλεῖ  
ἦν ἀναγκάζητ[αι]<sup>9</sup> περισχῆσων<sup>8</sup>· ἀλλ' ὡς κύκλ[ω]ι περιστὰς βίαι αἰρήσ[ων]  
τὴν πόλιν· ἐλθὼν τὲ καὶ καθίσας ἐπὶ λόφου καρτεροῦ πρὸ  
τῆς ἀμφιπόλεως τὸν στρατὸν, αὐτος ἐθεᾶτο τὸ λιμνῶ  
δες τοῦ στρατοῦ· καὶ τὴν θέσιν τῆς πόλε[ως] ἐπὶ τῇ θράκῃ ὡς ἔχοι  
ἀπιέν[αι] τὲ ἐνόμιζεν ὅπότ' αὖ βούληται ἀμαχεί<sup>10</sup> καὶ γὰρ οὐδὲ  
ἐφαίνετο, οὐτ' ἐπὶ τοῦ τείχους οὐδεὶς, οὔτε κατὰ πύλας  
ἐξήκει· κεκλειμέν[αι] τὲ ἦσαν πᾶσαι· ὥστε καὶ μηχανὰς ὅτι  
οὐ κατήλθεν ἔχων· ἀμαρτεῖν ἐδόκει· ἐλεῖν γὰρ αὖ τὴν πό  
λιν διὰ τὸ ἔρημον· ὁ δὲ βρασίδας ἐνθὺς ὡς εἶδε κινουμ[ένους]<sup>11</sup>  
τοὺς ἀθην[αί]ους· καὶ καταβὰς [καὶ] αὐτὸς ἀπὸ τοῦ κερδυνλίου  
ἐσέρχεται ἐς τὴν ἀμφίπολιν· καὶ ἐπέξοδον μὲν [καὶ] αὖ  
τίταξιν οὐκ ἐποίησατ[ο] πρὸς τοὺς ἀθην[αί]ους δεδιώς<sup>12</sup> τὴν αὐτοῦ  
παρασκευήν· καὶ νομίζων ὑποδεεστέρους εἶν[αι] οὐ τῷ πλή  
θει ἀντίπαλα γάρ πως ἦν, ἀλλὰ τῷ ἀξιώματι· τῶν γ[ὰρ] ἀθην[αίων]

1. τὸ ἐξῆς· ἐπὶ τὴν  
ἀμφίπολ[ιν] ἀνα  
βήσεσθ[αι] τ[ὸν] κλέω  
ν[α]· ἀντὶ τ[ῶν] παρ[όν]των  
των στρατι[ω]τῶν,  
οὐ περιμέν[αν]τ[α] π[ᾶ]ντ[ας]·—
- 2:—μ[ε]τ[ὰ] τ[ῶν] παρ[όν]των στρα  
τι[ω]τῶν οὐ περιμέν[αν]τ[α]  
π[ᾶ]ντ[ας]. 3:—τὸ ἐξῆς,  
τ[ῶν] γ[ὰρ] στρατιωτῶν ἀχθομ[ένων]  
αἰσθόμε[νοι] τ[ὸν] θροῦν, δ  
κλέων δηλονότι·—
4. τῇ διατριβῇ  
[καὶ] τῇ ἀργίᾳ·—
5. τὴν τοῦ βρα  
σίδ[ου]·—
6. ἐνῆλλαξεν,  
ἀντὶ [τοῦ] καθημέν[ων]·—  
βαρύνεσθ[αι]. ἔχθε  
σθ[αι]·—
- [7.] τῷ αὐτῷ τρόπ[ω]ι  
ἐπῆλθεν δ κλέω[ν]  
τῇ ἀμφιπόλει  
ῶι [καὶ] πρόσθεν, ἐπὶ  
πύλ[ον] τοῦτ[ε] [ἔστιν] ἀλογί  
στως ἐντυχήσας  
ἐν τῇ πύλῳ ὥθ[η]  
φρόνιμο[ς] εἶν[αι]·—
8. ἀντὶ [τοῦ] ὑπερσχήσων[ε]  
[καὶ] νικήσων·—
- 9:—οὐχ ὡς τῷ  
πλήθει τῶν ἐναν  
τί[ων] κρατήσων] εἰ ἀ  
ναγκάζοιτ[ο] πολέμ[ειν]·  
ἀλλ' ὡς μ[ε]τ[ὰ] τ[ῶν] ἐπε  
λευσομ[ένων] αὐτῷ  
συμμάχων· πᾶσ[αν]  
ἐν κύκλῳ περι  
στήσων] τὴν στρα  
τιὰν [καὶ] βίαι ἐκ  
πολιορκήσων] τὴν

ἀμφίπολ[ιν]·—

10:—λείπει[ι] τὸ δυνατ[ὸν] εἶν[αι]·—

11. παραγινόμενους] ἐπὶ τὴν ἀμφίπολ[ιν]·—

12. οὐ θαρρ[ῶν] τῇ ἰδίᾳ π[αρα]σκευῇ·—



PLATE 131.

ROME. VATICAN LIBRARY. VAT. GRÆC. 1208.—[11TH CENTURY.]

**T**HE Acts and Epistles in Greek, written in letters of gold, in the 11th century. A series of miniatures is prefixed, each containing portraits of two of the Apostles. The MS. is also ornamented with head-pieces of beautiful execution, containing patterns of red and blue flowers, heightened with white, on a gold ground.

The figures in the Plate are St. Luke and St. James. St. Luke, standing on the left, is clad in an under robe of blue and a toga or upper robe of light violet, the broad border of the lower dress, which also crosses the shoulder, being red. St. James's dress is of the same colours in reversed order, with a brown border. The background is gilt; and the border is green. The names of the Apostles are written on the gilt ground in red ink, but are not reproduced by the photograph.





ACTS AND EPISTLES.—(12<sup>TH</sup> CENT.)

ROME. BIBL. VAT., VAT. GRÆC. I, 208.







ROME. BIBLIOTECA VATICANA. VAT. GRÆC. 394.—[11TH CENT.]

THE Scala Paradisi of John Climacus. Vellum; 214 leaves, measuring  $9\frac{1}{4} \times 6\frac{1}{2}$  inches. Written in the 11th century, and illustrated with delicate miniatures and drawings. The volume belonged to Photius, Metropolitan of Russia early in the 15th century.

The miniature in the Plate is on a gold ground. Our Saviour appears, clad in a gilt robe, in the blue Heavens. David and the two maidens, Obedience and Retirement from the World (*ξενιτεία*), wear robes of pink, blue, and green; the other figures are painted in sombre shades of brown and purple.

+ λόγος Δ' .:

ι[ησοῦ]ς χ[ριστοῦ]ς

ο α[γιος] ἰω[άννης]

δ προ[φήτης] δα[βὶδ]

ὑπακοή [καὶ] ξενιτεία

ἀνάβασις περὶ τῆς μα  
καρί[ας] [καὶ] ἀειμνήστου ὑπακο[ῆ]ς:  
Πρὸς τοὺς ἑνὶ τῇ  
λοιπὸν· καὶ τοῦ χ[ριστοῦ] ἀθλητ[ῶ]ν  
²παριὼν ὁ λόγος· ³εὐθέτως κατή[ν]  
τησε· παντὸς μὲν γ[ὰρ] καρποῦ  
προηγείται ἄνθος· πάσ[η]ς  
δὲ ὑπακοῆς· ξενιτεία· ἣ  
σώματο[ς] ἣ θελήματο[ς]· ἐν  
ταῖς δυσὶ γὰρ ταύταις ἄρε  
ταῖς. ὥσπερ ἐν χρυσαῖς  
πτέρυξι· πρὸς τ[ὸν] οὐ[ραν]ὸν  
ἀόκνως ἀνέρχεται ἡ ὁσία·  
καὶ ἴσως περὶ αὐτῆς· πν[εύμα]α<sup>δ</sup>  
τοδόχο[ς] τ[ῆ]ς ἐμελώδησεν· τίς  
δώσει μοι πτέρυγ[ας] ὥσει πε

ριστερᾶς καὶ πετασθήσομαι  
διὰ πρακτικῆς· καὶ κατα  
παύσω διὰ θεωρί[ας] κ[αὶ] ταπει  
νώσε[ως]· μὴδ' αὐτὸ τὸ σχῆμα  
εἰ δοκεῖ τ[ῶν] ἀνδρεί[ων] τούτων πο  
λεμιστῶν παραδράμωμ[εν]  
τῷ λόγῳ κατάδηλον ποιή  
σασθαι· πῶς τὸ τ[ὸν] θυρεὸν  
κατέχουσιν τ[ῆ]ς πρὸς τ[ὸν] θ[εὸν] καὶ  
πρὸς τ[ὸν] γυμναστήν πίστεως·  
ἐν αὐτῷ ὡς εἰπ[εῖν] πάντα ἃ  
πιστίας ἣ μεταβάσεως  
λογισμ[ὸν] ἀπωθούμενοι· τήν τε  
μάχαιραν τοῦ πν[εύματος] ἀνατείνο[ν]  
τες διηνεκῶς· καὶ πάν  
ἐαντ[ῶν] θέλημα πλησιάζο[ν]

<sup>1</sup> τοὺς ἀγωνιστ[ῶ]ν  
<sup>2</sup> περιερχόμε[ν]ος  
<sup>3</sup> πρεπόντ[ης]  
<sup>4</sup> ἡ ὑπακοή  
<sup>5</sup> ὁ δα[βὶδ]



**P**SALTER and Canticles, in Greek, profusely illustrated with paintings in the margins. Vellum; 208 leaves, measuring  $9\frac{1}{4} \times 7\frac{3}{4}$  inches. The 151st Psalm is included, and is followed by some descriptive verses of the early life of David, and a prayer to the Saviour also in verse. Inscriptions at the end of the volume state that it was written in A. G. 6574 = A. D. 1066, by Theodorus of Cæsarea, arch-priest, at the command of Michael, syncellus and abbat; but the name of his monastery is erased. From the prominence, however, given to the figure of St. John the Baptist in the group of figures which ornament the prayer, it would seem that that saint was one of the patrons of the house.

*Gatherings.* Of eight leaves, signed on the inner lower margin of the first page; but most of the signatures are cut away.

*Ruling.* On one side of the leaf, with double bounding lines on both margins.

*Writing.* Minuscules. The first three pages, containing the text of the 1st and of part of the 2nd Psalms, and also the conclusion of the 76th Psalm and all titles and initials of verses, are in capital letters written in gold over a ground of red; but the gold has, in many instances, peeled off. The writing hangs from the ruled lines. The words are not distinctly separated. Iota ascript is used. The words written in the margins in explanation of the pictures are usually in red, sometimes in blue; and reference marks, in either colour, indicate the particular passage illustrated.

*Contractions.* Not common in the text; but more frequent in the marginal notes.

*Accents.* In full use; breathings are rectangular.

*Punctuation.* Three points :· at the end of each verse.

*Forms of Letters.* Many of the letters have two or more forms, chiefly as they are connected or unconnected with other letters. α occasionally begins with a curved stroke below the line: η is generally in the form of a capital: μ retains much of the uncial form: c-shaped ς is sometimes used, and at the end of a line it is enlarged: ψ is rectangular.

Combinations of letters are frequent.

*Corrections.* There are a few erasures with the knife, with corrections added.

*Ornamentation.* Some of the initial letters of the Psalms, besides those written in gold, are of ornamental design coloured and gilt.

Large square head-pieces filled with geometrical patterns, chiefly of blue and gold, and set in rectangular compartments, enclose the titles of the 1st and 77th Psalms.

The marginal illustrations, which include buildings and other objects as well as figures, are drawn with much care, and are painted in body-colour heightened with gold. Gold is used in the accessories, and is applied over a ground of red.

Of the figures in the plate, that of Solomon wears a dark brown robe with a broad scarf of gold edged with a dark border relieved with white spots. The colours used in the other subjects are red, pink, dark brown, grey, and blue. The features are carefully executed and are heightened with white. The nimbuses, crowns, etc., are gilt. Gideon is represented as an old man with white hair.

The long waving stroke drawn in red above the third line from the foot of the page is the reference mark to indicate the passage illustrated by the figure of Gideon, and it is answered by the waving stroke after the word πόκον in the lower margin.

ι[ησοῦ]ς χ[ριστοῦ]

σαλομών.

ὁ δα[υὶ]δ λέ[γει]

μή[τη]ρ θ[εοῦ]

Ὅτ' ἄν αἰσχυρῶσι καὶ ἐντραπῶσιν  
οἱ ζητοῦντες τὰ κακά μοι :·

· :· Εἰς ΣΑΛΟΜΩΝ ΨΑΛΜΟΣ Τῷ ΔΑ[ΥΙ]Δ

Ὁ θ[εὸς] τὸ κρίμα σου τῷ βασιλεῖ δός :·

Καὶ τὴν δικαιοσύνην σου τῷ υἱῷ τοῦ

βασιλέως :·

Κρίνειν τὸν λαόν σου ἐν δικαιοσύνῃ :·

Καὶ τοὺς πτωχοὺς σου ἐν κρίσει :·

Ἀναλαβέτω τὰ ὄρη εἰρήνην τῷ λαῷ

καὶ οἱ βουνοὶ δικαιοσύνην :·

Κρινεῖ τοὺς πτωχοὺς τοῦ λαοῦ καὶ

σώσει τοὺς υἱοὺς τῶν πενήτων :·

Καὶ ταπεινώσει συκοφάντην καὶ

συμπαραρμενεῖ τῷ ἡλίῳ :·

Καὶ πρὸ τῆς σελήνης γενεᾶς γε

νεῶν :·

Καταβήσεται ὡς ὑετὸς ἐπὶ πόκον :·

Καὶ ὡσεὶ σταγὼν ἢ στάζουσα ἐπὶ τὴν γ[ῆν] :·

Ἀνατελεῖ ἐν ταῖς ἡμέραις αὐτοῦ δι

γεδῶν εἰς τ[ὸν]  
πόκον

ὁ χαιρε  
τισμὸς

σα







THE Acts of the Apostles, the General Epistles, Epistles of St. Paul, and Apocalypse, with prologues of Euthalius, arguments, and tables of chapters; followed by the definition of the Council of Nicæa, A.D. 787, and other tracts; in Greek. The Epistles have marginal annotations. Vellum; 149 leaves, measuring  $13\frac{1}{2} \times 10$  inches. Written by the monk Andreas in the month of March, A.M. 6619, 4th Indiction, = A.D. 1111, in the cell of the monk Meletius of Myopolis, in the monastery of the Saviour.

*Gatherings.* Of eight leaves, signed in Greek numerals at the beginning and end of each quire in the lower margin, and also in red letters in the upper margin, beginning with the number 16.

*Ruling.* On one side of the leaf with a dry point ; with vertical bounding lines, double lines for marginal references, at the top and sides, and triple lines in the lower margin.

*Writing.* Upright and regular minuscules, hanging from the ruled lines. Words slightly separated, but often wrongly divided. The rough breathing is angular. In the earlier part of the volume, when a section begins towards the end of a line, the first letter of the following line is a capital. There is no iota ascript or subscript. The breathings are generally placed on the first letter of diphthongs.

*Contractions.* Occasionally of final syllables at the end of a line; the sacred names, and a few words frequently used, as ανος, δαδς, ιηλ, ιλημ, ουνος, πρ, πνα, σρ, στρος, υς.

*Punctuation.* The upper and lower point, middle comma, and occasionally the semicolon.

*Forms of Letters.*  $\beta$  is in the form of  $u$ , and occasionally the ordinary form joined at the base in a blunted curve:  $\eta$  usually H, sometimes the cursive:  $\iota$  sometimes raised above the line or prolonged below it:  $\kappa$  commonly the small capital, occasionally the cursive:  $\lambda$  often brought below the line, the second stroke joining the first at nearly a right angle:  $\rho$  sometimes curved at the bottom and joining the following letter:  $\tau$  occasionally raised above the line:  $\upsilon$  frequently combining with the following letter.

*Ornamentation.* A coloured band with geometrical and other patterns at the head of the several Books, in red and green, the former colour predominating. The initial letter of each book is an inch and a half in height, and slightly ornamented and coloured. A hand projecting from the inner centre is a common design. The titles of the arguments, the colophons, and the smaller initials are in red. The titles of the Books are in red capitals, with smaller letters intermixed.

ὅτι πολλοὶ πλάνοι εἰσηλθόντες εἰς τὸν κόσμον· οἱ μὴ ὁμολογοῦντες ἰησοῦν χ[ριστόν],  
 ἐρχόμενον ἐν σαρκί· οὗτός ἐστιν ὁ πλάνος [καὶ] ὁ ἀντίχριστος· βλέπε  
 τε αὐτοὺς· ἵνα μὴ ἀπωλέσωμεν ἃ ἐργασάμεθα, ἀλλὰ μισθὸν πληρῇ  
 ἀπολάβωμεν· πᾶς ὁ παραβαίνων [καὶ] μὴ μένων ἐν τῇ διδαχῇ τοῦ θεοῦ,  
 θεοῦ οὐκ ἔχει· ὁ μένων ἐν τῇ διδαχῇ τοῦ χ[ριστοῦ], οὗτος [καὶ] τὸν πατέρα [καὶ] τὸν υἱὸν  
 ἔχει· εἰ τις ἔρχεται πρὸς ὑμᾶς· [καὶ] τάντην τὴν διδαχὴν οὐ φέρει, μὴ  
 λαμβάνετε αὐτὸν εἰς οἰκίαν· [καὶ] χαίρειν αὐτῷ μὴ λέγετε· ὁ γὰρ λέγων χაί  
 ρειν, κοινωνεῖ τοῖς ἔργοις αὐτοῦ τοῖς πονηροῖς· Πολλὰ ἔχων ὑμῖν γρα  
 φεῖν, οὐκ ἐβουλήθην διὰ χάριτος [καὶ] μέλανος· ἀλλὰ ἐλπίζω ἔλθειν  
 πρὸς ὑμᾶς, [καὶ] στόμα πρὸς στόμα λαλῆσαι· ἵνα ἡ χαρὰ ἡμῶν ᾖ πε  
 πληρωμένη· ἀσπάζεται σε τὰ τέκνα τῆς ἀδελφῆς σου τῆς ἐκ  
 \* τῆς ἐκκλη  
 σίας τῆς ἐν  
 ἐφέσω—  
 \* τῆς [λαοῦ]  
 λεκτῆς, ἀμήν· ~ τοῦ ἀγίου ἀποστόλου ἰωάννου ἐπιστολῇ β'·· στιχοὶ λ'··

✠ ὑπόθεσις τῆς τρίτης ἐπιστολῆς τ[ο] ὑ[ψι]σ[τά]του ἀποστόλου ἰωάννου τοῦ θεολόγου:—

Ἔστιν ἡ ἐπιστολὴ, περὶ φιλοξενίας· [καὶ] πρῶτον μὲν ἀποδέχεται τὸν γάϊον· μαρτυρούμενον παρὰ πάντων, ἐπὶ φιλοξενίαν· [καὶ] προτρέπεται τῇ αὐτῇ προθέσει ἐμμένειν [καὶ] προπέμπειν [καὶ] δεξιοῦσθαι τοὺς ἀδελφούς· πάλιν τὲ αὐτοῦ μὲν τὴν προσφορὰν δέχεται, αἰτιᾶται δὲ διοτρεφεῖ· ὥς μή τε αὐτὸν παρέχοντα τοῖς πτωχοῖς, ἀλλὰ [καὶ] κωλύοντα τοὺς ἄλλους, [καὶ] πολλὰ φλυαροῦντα· τοὺς δὲ τοιούτους λέγει, ἀλλοτρίους εἶναι τῆς ἀληθείας, [καὶ] μὴ εἰδέναι τὸν θεόν· δημήτριον δὲ συνίστησι, μαρτυρῶν αὐτῷ τὰ κάλλιστα:—

✠ κεφάλαια τῆς αὐτῆς ἐπιστολῆς : ✠

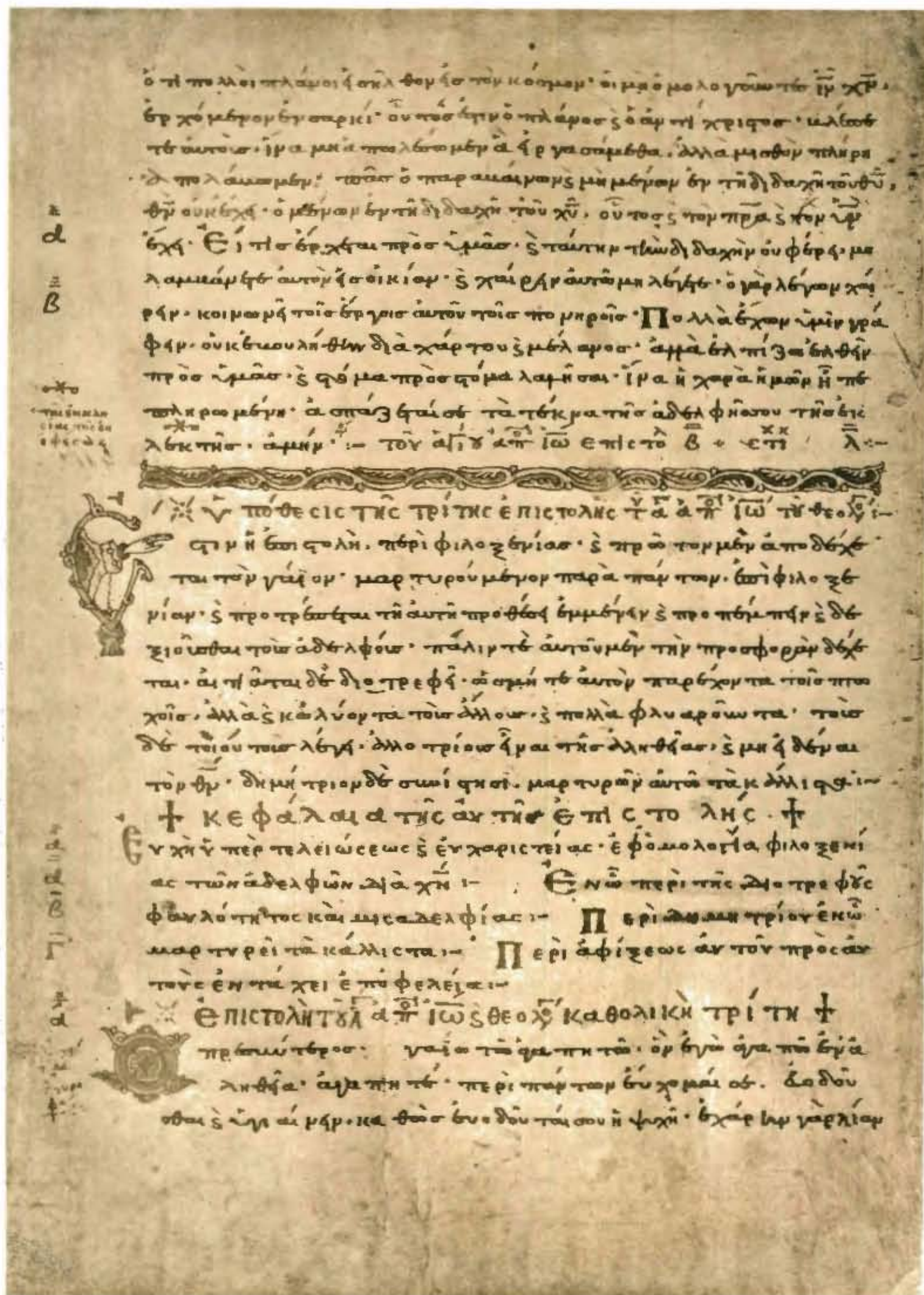
$\bar{\alpha}$  Ἐυχὴ ὑπὲρ τελειώσεως [καὶ] ἐνχαριστείας · ἐφ' ὁμολογία φιλοξενί  
 $\bar{\alpha}$  ας τῶν ἀδελφῶν διὰ χ[ριστοῦ]ν:— Ἐν ᾧ περὶ τῆς διοτρεφούς  
 $\bar{\beta}$  φανυλότητος καὶ μισαδελφίας:— Περὶ δημητρίου ἐν ᾧ  
 $\bar{\gamma}$  μαρτυρεῖ τὰ κάλλιστα:— Περὶ ἀφίξεως αὐτοῦ πρὸς αὐ  
 τοὺς ἐν τάχει ἐπ' ὀφελεία:—

✠ Ἐπιστολὴ τοῦ ἀγίου ἀποστόλου ἰωάννου [καὶ] θεολόγου καθολικὴ τρίτη ✠

ἡ  
π[δ] δ[ε]ν[ε]ρον  
π[η]ς τυρο  
φα[γ]ίας

Ὁ πρεσβύτερος · γὰρ τῷ ἀγαπητῷ · ὃν ἐγὼ ἀγαπῶ ἐν ἀ  
ληθείᾳ · ἀγαπητέ · περὶ πάντων ἔυχομαί σε · ἐνδοθῶ  
σθαι [καὶ] ὑγιαίνειν, καθὼς ἐνδοθῶταί σου ἡ ψυχὴ · ἐχάρην γὰρ λίαν







[illegible]

**O** η-ω-ρ-ι-σ-τ-η-μ-ε-ν τ-ο-ν ι-χ-θ-υ-ν      Q uia pater noster est:  
 λε-ο-κ-ρι-β-ε-ν τ-ο-ν θ-ε-ο-ν α-λ-φ-α-ω-μ-ε-ν      7 mactum dō vobis.

انما هو لله معيننا  
 صوتوا بالعلية لاله يعقوب  
 خذوا من موثر واعطوا  
 ربكم كنارة لفرده  
 مع قيثارة  
 صوتوا اول الشهر با  
 ابوق في يوم اليعقوب  
 عيدكم  
 والله وصيه الامير ايل  
 حكمكم لاله يعقوب



BRITISH MUSEUM. HARLEY MS. 5786.—[BEFORE A.D. 1153.]

THE Psalter in Greek, Latin, and Arabic, written in parallel columns of 28 lines. Vellum; 173 leaves, measuring  $12\frac{1}{2} \times 9\frac{1}{2}$  inches. On the verso side of the last leaf is a partially defaced inscription in the following form: “[Anno incar]nationis dominice M C L iij. Indictione [j] mensis Januarii die octauo die mercurii”; but it may be doubted whether this is not a subsequent entry, as it is written in a different hand from the text of the MS.

*Gatherings.* Of eight leaves.

*Ruling.* On one side of the leaf. The columns are marked by vertical lines.

*Writing.* Minuscules. The writing of both the Greek and Latin text hangs from the ruled lines; but the Arabic is written above the lines. The Greek writing is square and upright, with slight separation of words. The Latin text is arranged in close corre-

spondence with the Greek, even to the division of words at the end of a line.

*Breathings* incline to roundness.

*Ornamentation.* The titles and initial letters of verses are in red; and the initial letter of each psalm is ornamented. A coloured ornamental design is placed over the first column of the Greek version.

κλησ[ι]ς ἐθνῶν κ[αὶ] διδασκαλ[ία] τῶν συμ-  
βεβηκότων τῷ πρώτῳ λαῷ:

Καὶ ἐπίσκεψαι τὴν ἄμπελον ταύτ[η]ν  
καὶ κατάρτισαι αὐτήν ἣν ἐφύ-  
τευσεν ἡ δεξιὰ σου· καὶ ἐπὶ υἱ[ὸ]ν  
ἀν[θρώπου] ὃν ἐκραταίωσας σεαυτῷ: +  
Ἐμπεπυρισμένη πυρὶ καὶ  
ἀνεσκαμμένη· ἀπὸ ἐπιτι-  
μῆσεως τοῦ προσώπου σου  
ἀπολούνται: +

Γενηθήτω ἡ χεὶρ σου ἐπ’ ἄνδρα  
δοξιάς σου· καὶ ἐπὶ υἱ[ὸ]ν ἀνθρώπου  
ὃν ἐκραταίωσας σεαυτῷ·  
καὶ οὐ μὴ ἀποστῶμεν ἀπὸ σοῦ·  
ζώσεις ἡμᾶς καὶ τὸ ὄνομά σου  
ἐπικαλεσόμεθα: +

Κ[ύρι]ε ὁ θε[ὸ]ς τῶν δυνάμεων ἐπίστρεψ[ον]  
ἡμᾶς· καὶ ἐπίφανον τὸ πρό-  
σωπόν σου καὶ σωθισόμεθα: +  
εἰς τ[ὸ] τέλ[ος] ὑπὲρ τ[ῶν] λην[ῶν]· ψαλμ[ὸς] τῷ ἀσάφ:

π **Α**γαλλιᾶσθε τῷ θε[ῷ] τῷ βοηθῷ ἡμ[ῶν]:  
Ἀλαλάξατε τῷ θε[ῷ] ἰακώβ: +  
Λάβετε ψαλμὸν καὶ δότε  
τύμπανον· ψαλτήριον τερπν[όν]  
μετὰ κιθάρας: +  
Σαλπίσατε ἐν νεομηνία σάλ-  
πιγγι· ἐν εὐσήμεν ἡμέρα  
ἐορτῆς ὑμῶν: +  
Ὅτι πρόσταγμα τῷ ἱ[σρα]ήλ ἐστι  
καὶ κρίμα τῷ θε[ῷ] ἰακώβ: +

E t uisita uineam istam.

et perfice eam quam plan-  
tauit dextera tua: et super filium  
hominum quem confirmasti tibi:

I ncensa igni et  
sufossa ab incre-  
patione uultus tui  
peribunt:

F iat manus tua super uirum  
dextere tue: et super filium hominis  
quem confirmasti tibi.  
et non discedimus a te:  
uiuificabis nos: et nomen tuum  
inuocabimus:

D omine deus uirtutum conuerte  
nos: et ostende fa-  
ciem tuam et salui erimus:

In finem pro torcularibus asaph  
psalmus quarta sabbati uox  
spiritus sancti ad populum. lxxx.

**E**xultate deo adiutori nostro:  
iubilare deo iacob:  
Sumite psalmum et date  
timpanum: psalterium iocundum  
cum cithara:  
B ucinare in eomenia tu-  
ba: in insigni die  
solempnitatis uestre:  
Quia preceptum in israel est:  
et iudicium deo iacob:



BRITISH MUSEUM. BURNEY MS. 44.—A.D. 1184.

**L**IVES, in Greek, of Martyrs whose festivals are celebrated during the month of December. Vellum; in two volumes of 134 and 165 leaves, measuring 10 $\frac{7}{8}$  by 8 $\frac{1}{2}$  inches; in double columns of 34 lines. Written for one Joasaph in the year 1184.

The volume formerly belonged to the Chevalier D'Eon.

In quires of eight leaves, with modern signatures, ruled on one side of the leaf. Written in minuscules, hanging from the ruled lines, with slight separation of words and rounded breathings. As in more ancient MSS., paragraphs which begin in the middle of a line

are distinguished by a capital letter leading the second line, whether such capital is the first letter of a word or not. Thus, in the Plate, the second *a* in *τραϊανὸς* is made the capital letter of the paragraph. The titles and ornamental head-lines and large capitals are in red.

> μακαρίοις ἰγνατίῳ καὶ ρούφῳ  
> [καὶ] ζωσίμῳ, ἀλλὰ καὶ ἐν ἄλλοις πο  
> λλοῖς τοῖς ἐξ ὑμῶν· καὶ ἐν αὐτῷ  
> παύλῳ καὶ τοῖς σὺν αὐτῷ πεπι  
> στευκόσιν· ὅτι οὗτοι πάντες οὐ  
> κ εἰς κενὸν ἔδραμον· οὐδὲ εἰς κε  
> νὸν ἐκοπίασαν· ἀλλ' ἐν πίστει καὶ  
> δικαιοσύνῃ τῇ ἐν χ[ριστῷ] ἰ[ησοῦ]· διὸ καὶ  
> εἰς τὸν ὀφειλόμενον τόπον εἰ  
> σὶν ἄρτι παρὰ κ[υρίου]· ὦ καὶ συνέπα  
> θον· οὐ γὰρ τὸν νῦν αἰῶνα ἠγά  
> πησαν· ἀλλὰ τὸν ὑπὲρ ἡμῶν ἅ  
> ποθανόντα καὶ ἀναστάντα χ[ριστό]ν·  
Οὕτω μὲν οὖν ὁ θεῖος ἰγνάτιος  
ἐν ταῖς ἱεραῖς ἐκείνων ψυχαῖς  
ἔκειτο· καὶ θηρίων γαστέρας ἐ  
αυτῷ θέσθαι τάφον ἐπιθυμήσ[ας]  
ἀνδρῶν φιλοθέων μᾶλλον ψυ  
χαῖς κατοικεῖ· βασιλεὺς δὲ τραϊ  
ανὸς· τὰ κατὰ τὸν θεοφόρον τοῦ  
τον ἰγνάτιον ἐκμαθὼν· ὅπ[ως]  
τὲ γενναίως τὸν τοῦ μαρτυρί  
ου ἄθλον ἀνίσκει· καὶ ὅπως κα  
τὰ τὴν ἐκείνου ψῆφον θηρίων  
βορὰ γένοιτο· ἀκούσας δὲ πο  
λλὰ καὶ περὶ τῶν κατὰ χώρας  
χριστιανῶν· ὡς ἄρα οὐδὲν πα  
ρὰ τοὺς νόμους πράττειν· ἅ  
νόσιόν τε δρῶσιν οὐδέν· ἀλλ' ἅ  
μα ἔω διανιστάμενοι· χ[ριστο]ν τὲ ὡς  
υ[ἱὸ]ν θ[εο]ῦ προσκυνοῦσιν· ἐγκρά  
τειάν τε πᾶσαν ἀσχοῦσιν· ἐν  
τε βρωτῶν ὁμοίως καὶ ποτῶν  
μεταλήψει· καὶ ὅσα νόμος ἀπα

μη[νὶ] τῷ αὐτῷ κᾶ

γορεύει τούτων οὐδενὸς ἄπτοντ[αι]  
ταῦτα ἐκείνων ἀκούσαντα· με  
τάνοιάν τε εἰσελθεῖν τῶν ἤδη  
γεγεννημένων· καὶ δογμα τοιοῦ  
τον ἐκθεῖναι λέγεται· ὥστε τὸ  
τῶν χριστιανῶν φύλον ἐκζη  
τεῖσθαι μὲν, καὶ γνώριμον παν  
ταχοῦ καθίστασθαι· εὕρισκομέ  
νους δὲ, μὴ ἀναιρεῖσθαι μὲν·  
πλήν, μὴδὲ πάλιν ἀρχὰς ἡ δὴ  
μοσιῶν πραγμάτων ἐγχειρίζεσ  
θαι διοικήσεις· οὕτως οὐχ ἡ ζω  
ῇ μόνον ἰγνατίου· ἡδὴ δὲ καὶ ἡ  
τελευτῇ πολλῶν πρόξενος ἀγα  
θῶν κατέστη· καύχημα τῆς ἐν  
χ[ριστῷ] πίστεως· εὐσεβείας ἐπίδο  
σις παράκλησις πρὸς τοὺς  
κατὰ θ[εο]ν πόνοους· καὶ προσκαί  
ρον ζωῆς καταφρόνησις· ἐγκρά  
τειά τε τῶν βλαβερῶν· καὶ βίου  
καθαρότητος ἐπιμέλεια· χά  
ριτι καὶ φιλαν[θρωπ]ία τοῦ κ[υρίου] ἡμῶν  
ἰ[ησοῦ] χ[ριστο]ῦ· ὃ ἡ δόξα καὶ τὸ κράτος,  
νῦν καὶ ἀεὶ καὶ εἰς τοὺς αἰῶνας  
τῶν αἰώνων ἀμήν:—

μαρτύριον τῆς ἀγίας μάρ  
τυρος ἰουλιανῆς τῆς ἐν νικο  
μηδεῖα μαρτυρισάσης:~

**K**αὶ ἡ καλλίστη τῶν πόλεων· ἡ νι  
κομήδους φημὶ· μαξιμιανοῦ  
τοῦ δυσσεβῶς ἄρξαντος ἐμ  
φιλοχωροῦντος αὐτῇ· κατείδω  
λος ἦν· ἐκέλευεν οὖν ἀνήρ τις

π[άτ]ερ εὐ[λ]ο[γ]οῦ:







BRITISH MUSEUM. ADDITIONAL MS. 27,359.—A.D. 1252.

**C**OMMENTARY on the Octoechus, a service-book of the Greek Church, which is divided into eight tones, each containing hymns and particular services for the days of one week. Thick cotton paper; 267 leaves, measuring  $11\frac{1}{2}$  by 8 inches, with from 31 to 40 lines in a page. Written A.M. 6760 = A.D. 1252.

In quires of eight leaves, without ruled lines for the writing, but with bounding lines on the four sides of the text. Written in set minuscules, spaced out and in some degree thickened by the coarse nature of the paper.

[ο]υσίας ἐν ὑποστάσει μιᾷ· τοῦτο ἐστὶν οὐκ ἀπορροήν τινα τῆς θεότητος· ἡ μετουσίᾳς  
διὰ θεϊκῶν χαρίσματων· αὐτὸν δὲ τὸν υἱὸν τοῦ θεοῦ τέλειον θεὸν· οὐδὲ κατὰ τι  
τῆς π[ατ]ρικῆς οὐσίας [καὶ] δόξης [καὶ] τιμῆς ἐλαττούμενον· ἀλλὰ τέλειον κατὰ τὸν π[ατέ]ρα.  
ἡ ἀγνὴ δὲ κόρη [καὶ] σεμνὴ εἶπε· τὴν ἀκραιφνή καὶ ἄκραν αὐτῆς παρίστων καθα  
ρότητα· κόραι γὰρ αἱ παρθένοι καλοῦνται· ὅτι δὲ πολλὰ παρθέτους μὲν  
καὶ ἀφθόρους διατηροῦσιν ἑαυτὰς· τὴν δὲ κατὰ διάνοιαν οὐκ ἐκκλίνουσιν ἅμαρ  
τίαν ταῖς σύγκαταθέσεσιν τῶν λογισμῶν ἀμαρτάνουσαι· καὶ οὐκ εἰσὶν αἱ τοιαῦ  
ται ἀγναὶ· οὐδὲ μέντοι σεμναί, διὰ τοῦτο τὴν θεομήτορα κόρην ἀγνὴν ὠνόμα[σε]  
καὶ σεμνήν· ὡς μὴ δὲ τὸν λογισμὸν ῥυπωθεῖσαν ἀλλὰ καὶ τοῦτον τηρήσασαν  
καθαρόν· τὰ μὲν οὖν μέχρι τούτου ἐν τῷ παρόντι τροπ[αρί]ῳ σύμφωνοῦντα εὐρηνται  
τὰ ἀντίγραφα· τὰ δ' ἐντεῦθεν διαφωνοῦντα· τὰ μὲν γὰρ, οὗ μεγαλύνομεν σὺν  
τῷ π[ατ]ρί τε [καὶ] τῷ πν[εύματι] γράφουσιν· ἕτερα δὲ οὐχ' οὕτως· ἀλλὰ ἄμφω σημαίνοντα ἐνερ  
γείαις οὐσιώδεσι· δεῖ οὖν καὶ πρὸς ἄμφω ποιήσασθαι τὴν ἐξήγησιν· τὸ μ[ὲν] οὖν  
δὲν μεγαλύνομεν σὺν π[ατ]ρί τε [καὶ] τῷ πν[εύματι], διὰ τοὺς ἀρειανίζοντας εἴρηται· δεικνύντος  
τοῦ λόγου ὅτι ὁμότιμος καὶ ἰσοσθενὴς καὶ κατ' οὐδὲν ἐλάττων ἐστὶν ὁ σαρχωθείς  
τοῦ θεοῦ λόγος τοῦ π[ατ]ρ[ὸς] ἢ τοῦ πν[εύματος]. ὁ γὰρ συντιμώμενος καὶ σὺνδοξαζόμενος αὐτοῖς,  
ὅμοιος ἂν εἴη κατὰ πάντα τοῖς συντιμωμένοις αὐτῷ· καὶ κατὰ μηδ[ὲν] ἐλαττού  
μενος· τὸ δὲ ἄμφω σημαίνοντα ἐνεργείαις οὐσιώδεσι, διὰ τοὺς μίαν θέλη[σιν]  
[καὶ] μί[αν] ἐνεργει[αν] δοξάζοντας ἐπὶ τοῦ χ[ριστοῦ]· ἄμφω γὰρ τὰς φύσεις ἐδείκνυν ὁ χ[ριστὸς] ἐνεργ[οὺς]  
κατ' ἀλλήλους ταῖς οὐσίαις αὐτοῦ· ἡγουν τῇ θεϊκῇ [καὶ] τῇ βροτείᾳ· τὰ μὲν γὰρ· ὡς  
ἄνθρωπος ἐνήργει· τὰ δὲ ὡς θεός· σὺνειστιᾶτο γὰρ τοῖς ἐν τῷ γάμῳ ἐστῶμένοις  
τῷ ἐν κανῶ. τοῦτο τῆς σαρκὸς· τὸ ὕδωρ εἰς οἶνον μετέβαλε. τοῦτο τῆς θεότητος·  
ὑπνωσε, τοῦτο ἀνθρώπινον· ἐπετίμησε τοῖς ἀνέμοις καὶ τῇ θαλάσῃ καὶ τὸν κλύ  
δωνα ἔστησε, τοῦτο θείας δυνάμεως· περιεπάτησεν ὡς ἄνθρωπος, ἀλλ' ἐπὶ τῶν  
υδάτων ὁ ὑπὲρ ἄνθρωπον· ἐπέινασε καὶ ἦλθεν ἐπὶ τὴν σὺκην, τοῦτο τῆς ἀνθρώπι  
νης ἦν οὐσία· κατηράσατο αὐτὴν καὶ εὐθὺς ἐξηράνθη· τὸ δὲ  
ξηρανθῆναι, τῆς θείας οὐσίας δηλωτικόν· ἐδά  
κρυσεν ἐπὶ λαζάρῳ· ἀλλὰ καὶ ἀνέστησε +  
τὸν τεθνεῶτα· τῆς βροτείας  
τὸ δάκρυον φύσεως,  
ἡ δ' ἀναζώσῃς  
τῆς θεότητος: ~  
+ μηνὶ ἰουλ[ίῳ] ἡμέ[ρᾳ] δ' + [ι]ν[δικτιῶνος] ἡ τοῦ Ϟψξ' ἔτ[ους]: ~  
+ καὶ ἐν αἰῶνι πν[εύματι] ἀνθρώπιν[ος] (?) καὶ π[ατ]ρί



Handwritten signature: *[Illegible]*



**H**OMER'S Iliad, with Scholia and interlinear notes. Stout vellum; 281 leaves, measuring 12 × 9¼ inches; 27 lines in the page. A contemporary note at the end states that it was finished on Saturday, the 18th of September, in the 13th Indiction. The character of the writing is of the 13th century, and the combination of the day of the month, of the week and of the Indiction gives the choice of the year 1210 or 1255. The later date is the more probable.

The Scholia and interlinear glosses are for the most part contemporaneous with the writing of the text, but occasional additions occur in one or more hands. The Scholia agree generally with those in Venetian codex B. The author is unknown.

The MS. was acquired in 1814 by Dr. Burney from Mr. Charles Townley, the collector of ancient marbles, who had purchased it in Rome in the year 1771.

*Gatherings.* Generally of eight, sometimes of six, leaves; without signatures.

*Ruling.* On one side of the leaf, with a dry point, between double vertical lines, from prickings at the edge of the margin; a narrower ruling being introduced in the upper and lower margins for the Scholia.

*Writing.* Slanting minuscules, hanging from the ruled lines; the letters being often run together. Words are frequently not separated; ι is always ascript, never subscript. The mark of diæresis is common over ι and υ. Titles of books are in somewhat larger and more formal minuscules.

*Contractions.* Not often used in the text, except at the end of a line, but frequent in the Scholia: a long curve, or circumflex, is the general mark of omission of letters.

*Accents.* In full use. Breathings are round in form, excepting in the few first pages and occasionally in other parts of the volume, in which the rough breathing, and sometimes the smooth, are square.

*Punctuation.* High point, and occasionally a comma. A colon with horizontal line at the end of a book.

*Forms of Letters.* The letters generally are slightly slanting, varying in form and uneven, with a tendency to combine. Final ε, ο, and ς are often enlarged; α has sometimes an obliquely raised stem: β is usually u-shaped:

ε frequently takes the cursive form, and is sometimes raised at the beginning of a word: ζ has two forms: η is both capital and minuscule: θ is sometimes cursive: κ is both capital and u-shaped: λ is sometimes rectangular: the first stroke of μ is short and turned to the left: ς is sometimes c-shaped: ψ is rectangular: ω is usually in the form ∞.

The most frequent combinations are αχ, πε and πο, τε and το, στ, and ε and υ with a following consonant. When ε combines with κ, the latter is a capital and the ε is attached to the top of the stem in the form of a small hook: ε is similarly combined with μ. Frequently when ο follows π and τ it is reduced in size and attached to the cross-stroke of those letters.

*Initials* of books are in capitals, about three-quarters of an inch in height, and beaded, but not coloured. Those of paragraphs are sometimes enlarged minuscules and sometimes capitals, and are carried out into the margin.

*Corrections* are written over erasures.

*Ornamentation.* None but that of the slightest kind in the initials of books, and patterns of horizontal waving lines or small vertical strokes at the end of books. No colour is used, except red as an ink for the initial of the first book, the marks of reference to the Scholia, and in some instances the ornamental lines at the end of books.

## [VI. 206—232.]

ἐκ δημ[ω]νάσ[η]ς·

ἰππόλοχος δὲ μ' ἔτικτε· καὶ ἐκ τοῦ φημί γενέσθαι·

πέμπτε δὲ μ' ἐς τροίην· καὶ μοι μάλα πολλ' ἐπέτελλε  
αἰὲν ἀριστεύειν καὶ ὑπείροχον ἔμμεναι ἄλλων·  
μὴ δὲ γένος πατέρων αἰσχυνέμεν· οἱ μέγ' ἀριστοὶ  
ἐν τ' ἐφύρῃ γέγοντο καὶ ἐν λυκίῃ· εὐρείῃ·

ταύτης τοι γενεῆς τε καὶ αἵματος εὐχομαι εἶναι·

ὥς φάτο· γήθησε δὲ βοὴν ἀγαθὸ[ς] διομήδης.

ἔγχεος μὲν κατέπηξεν ἐπὶ χθονὶ πολυβοτείρῃ  
αὐτὰρ δὲ μειλιχίοισι προσηύδα ποιμένα λαῶν  
ἐπὶ φιλοξενίαν προτρέπετ[αι]· δεικνὺς ὡς [καὶ] ἐκ κινδύνων ῥύεται·  
ἦ ῥά νύ μοι ξείνος πατρῴϊός ἐσσι παλαιός·

οἰνεὺς γὰρ ποτε δῖος, ἀμύμονα βελλεροφόντ[ην],  
οὗτ[ω]ς ἀττικὸν ὄθεν [καὶ] εἰκοσινῆριτα  
ξείνισ' ἐνὶ μεγάροισιν· εἰκοσιν ἤματ' ἐρύξας·

οἱ δὲ [καὶ] ἀλλήλοισι πόρον ξεινήϊα καλὰ·

οἰνεὺς μὲν ζωστήρα δίδου φοῖνικι φαεινόν·  
βελλεροφόντης δὲ χρύσειον δέπας ἀμφικύπελλον·

καὶ μιν ἐγὼ κατέλιπον ἰὼν· ἐν δάμασ' ἐμοῖσι·  
τυδεά δ' οὐ μέμνημαι· ἐπεὶ μ' ἔτι τυτθὸν εὐντά,  
κάλλιφ'· ὅτ' ἐν θήβησιν ἀπώλετο λαὸς ἀχαιῶν·

τῶν νῦν σοὶ μὲν ἐγὼ ξείνος φίλος ἄργεϊ μέσσωι  
εἰμί· σὺ δ' ἐν λυκίῃ· ὅτε κεν τὸν δῆμον ἴκωμαι·  
ἔγχεα δ' ἀλλήλων ἀλεώμεθα καὶ δι' ὀμίλου·  
πολλοὶ μὲν γὰρ ἐμοὶ τρῶες κλειτοὶ τ' ἐπικούροι,  
κτείνειν· ὃν κε θεός γε πόρῃ καὶ ποσσὶ κιχέω·  
πολλοὶ δ' αὖ σοι ἀχαιοὶ ἐναιρέμεν ὃν κε δύνῃαι·

3. γήθησε [δὲ] βοὴν  
ἀγαθὸ[ς] διομήδ[η]ς·  
ἔοικε δ[ὲ] τὸ ὄνομα  
βελλεροφόντου, [καὶ]  
τοὺς πολλοὺς  
ἀνασχέσθ[αι] λόγους  
τοῦ γλαύκου·—

5. οἰνεὺς μὲν ζωστήρα·  
οὐκ ἐκαπήλευε γὰρ  
τὰς δόσεις· ἦ [καὶ] ὁ  
ζωστήρ, πολυτιμὸς  
τερο[ς] ἦν· οἰνεὺς μὲν  
ζωστήρα· βελλε  
ροφόντ[η]ς [δὲ] χρύσειον  
δέπ[ας]· ὁ μὲν, ὡς  
μένοντι· ὁ [δὲ] ὡς ἐκ  
δημο[ῶ]ν τι·—

7. τυδεά δ' οὐ μέμνημαι·  
ἄττοι οἱ δύο στίχοι·  
τὸ [δὲ] τυδεά δ' οὐ μέμνημαι·  
ὡς μέμνημαι τό  
δε ἔργον·—

8. ἄργεϊ μέσσωι· τὸ  
ἄργος μέσσωι πελοπον  
νήσου·—

10. πολλοὶ μὲν γὰρ ἐμοὶ  
κτείν[ειν]· ὃν γε θεός πόροι·  
καίτοι ἐνημερ[ῶν] παρα  
πεφυλαγμ[ένως] λαλεῖ· ὡς  
πρὸς φίλον μετρί

1. καὶ μοι μάλα πολλ' ἐπέτελλ[εν] αἰὲν ἀριστεύ[ειν]·  
τοῦτο ἀναφέρει πρὸ[ς] τὸ ὑπὸ διομήδους  
εἰρημ[ένον]· ἀτὰρ νῦν γε πολὺ προβέβηκας  
ἀπάντ[ων]·—

2. ταύτης τοι γενεῆς καὶ αἵματος [ς]· σπέρ  
ματο[ς]· τὸ γὰρ αἶμα εἰς θορόν μετα  
βάλλετ[αι]· οἱ γοῦν συνεχ[ῶς] ἀφροδισιάζον[τες]  
τὸ τελευτᾷ[ον]· αἶμα φέρουσι· τὸ γ[ὰρ] μετα  
βαλλόμε[νον] ἀναλώσαν[τες]· τὸ ἀμετάβλητον  
ἐξέλκουσι·—

4. ἔγχο[ς] μὲν κατέπηξ[εν]· γραφικ[ῶς] ἔχει [καὶ] τοῦτο·  
ἵνα [δὲ] μηκέτι πόλεμον εἴν[αι] δοκῇ· κατὰ  
πήγνυσι τὸ ἔγχεος ὁ διομήδης·—

6. καὶ μιν ἐγὼ κατέλειπον ἄπαιδο[ς] γὰρ τελευτῶν  
το[ς] οἰνέ[ως]· διομήδ[η]ς κληρονομεῖ· καὶ μιν  
ἐγὼ μῆμα ξείνοιο φίλσιο·—

9. ἔγχεα δ' ἀλλήλ[ων]· ἀλλήλ[ων] ἐκκλίνωμ[εν]· ἀπο  
τύχωμεν ἀλλήλ[ων] καὶ τοι ἐν πλήθει ὄντες·  
ξηνοδοτο[ς] [δὲ] γρ[άφει] ἀλλήλους ἀλεώμ[ε]θ[α]· ἔγχεα  
δ' ἀλλήλ[ων] ἀλεώμ[ε]θ[α] [καὶ] δι' ὀμίλου· ἐπὶ παντὸς  
τοῦ πλήθους· ὅπ[ω]ς γν[ῶ]σιν ὅτι ξεῖνοι εἶεν·  
ἦ διὰ πάσης τῆς μάχης· ὡς ταυνυσάμενο[ς]  
διὰ μήλ[ων]· ἦ καὶ ἡμεῖς [καὶ] αἱ ἡμέτεραι











THE Odyssey, with scholia and interlinear gloss. Vellum; 150 leaves, measuring 11 × 7½ inches; 41 lines to a page. Written in the 13th century. It belonged to Antonio Seripandi in the 16th century, and was purchased by the Earl of Oxford in the year 1727. The text was collated by Porson for his edition, printed at the Clarendon Press, Oxford, 1800. He gave selections from the scholia; Buttmann included them in his "Scholia Antiqua in Homeri Odysseam;" and many omitted by Buttmann are printed by J. A. Cramer in the "Anecdota Parisina," vol. iii. pp. 411-512.

*Gatherings.* Of eight leaves, signed on the inner corner of the lower margin of the last page with Greek numerals, as far as θ.

*Ruling.* On one side of the leaf, with a dry point, from prickings at the edge of the margin.

*Writing.* Small and upright minuscules, hanging from the ruled lines. The words much run together, or only slightly separated. The iota ascript is often used. The accents strongly marked.

*Contractions.* Rare in the text, save at the end of a line, and excepting the ordinary signs for γάρ, δέ, and καί. In the scholia contractions abound.

*Punctuation.* A high, middle, and low point, and a comma.

*Forms of Letters.* β is most frequently in the form

of u, and sometimes has the ordinary form, joined at the base in a blunted curve: η has two forms: θ is very narrow: λ is carried below the line, the second stroke being the most prolonged: τ is often raised above the line in the middle of a word: ω is nearly always ∞ except at the beginning of a line. The vowels α, ε, and υ frequently combine with other letters. The combination of ετ is in the form of ε with a comma appended to it.

*Ornamentation.* The initial letters of the several books are a quarter of an inch in height and marked with beads, but are uncoloured. A flourished line with knots or other slight ornament generally separates the books.

[xviii. 390.—xix. 2.]

θαρσαλέος πολλοῖσι μετ' ἀνδράσιν οὐδέ τι θυμῷ  
 ταρβείς ἦ ῥά σε οἶνος ἔχει φρένας ἦ νύ τοι αἰεὶ  
 τοιοῦτος νόος ἐστὶν δ' καὶ μεταμῶνια βάζεις.  
 ἦ ἀλύεις ὅτι ἱeron ἐνίκησας τὸν ἀλήτην.  
 ὥς ἄρα φωνήσας σφέλας ἔλλαβεν αὐτὰρ ὀδυσσεὺς  
 ἀμφινόμου πρὸς γούνα καθέζετο δουλιχίῃος  
 εὐρύμαχον δείσας· δ' δ' ἄρ' οἶνοχόον βάλε χεῖρα  
 δεξιτερὴν· πρόχοος [δὲ] χαμαὶ βόμβησε πεσοῦσα.  
 αὐτὰρ ὃ γ' οἰμῶξας πέσεν ὑπτιος ἐν κονίῃσι.  
 μνηστήρες δ' ὁμάδηνσαν ἀνὰ μέγαρά σκυόοντα.  
 ὦδε δέ τις εἵπεσκεν ἰδὼν ἐς πλησίον ἄλλον.  
 αἶθ' ὦφελ' ὃ ξείνος ἀλώμενος ἄλλοθ' ὀλέσθαι.  
 πρὶν ἐλθεῖν, τῷ κ' οὔτι τόσον κέλαδον μεθέηκε  
 νῦν [δὲ] περὶ πτωχῶν ἐριδαινόμεν οὐδέ τι δαιτὸς  
 ἐσθλῆς ἔσσεται ἥδος· ἐπεὶ τὰ χερείονα νικᾷ.  
 τοῖσι [δὲ] καὶ μετέειπ' ἱερὴ ἱς τηλεμάχοιο.  
 δαιμόνιοι μαίνεσθε· καὶ οὐκέτι κεύθετε θυμῷ  
 βρωτὺν οὐ[δὲ] ποτῆτα· θεῶν νύ τις ὕμῳ ὀροθύνει  
 ἀλλ' εὖ δαισάμενοι κατακείετε οἶκαδ' ἰόντες  
 εἴποτε θυμὸς ἀνωγε· διώκω δ' οὐτῷ ἔγωγε  
 ὥς ἔφαθ' οἱ δ' ἄρα πάντες ὁδᾶξ ἐν χεῖλεσι φύντες  
 τηλεμάχον θαύμαζον δ' θαρσαλέος ἀγόρευεν.  
 τοῖσι δ' ἀμφινόμος ἀγορήσατο καὶ μετέειπεν.  
 ὦ φίλοι· οὐκ ἂν δὴ τοι ἐπὶ πρῆθέντι δικαίῳ  
 ἀντιβίοις ἐπέεσσι καθαπτόμενος χαλεπαῖνοι.  
 μήτε τι τὸν ξείνον στυφελίζετε, μήτε τιν' ἄλλον  
 δμῶν· οἱ κατὰ δώματ' ὀδυσσῆος θεῖοιο·  
 ἀλλ' ἄγετ' οἶνοχόος μὲν ἐπαρξάσθω δεπάεσσ[ιν].  
 ὄφρα σπείσαντες κατακείομεν οἶκαδ' ἰόντες.  
 τὸν ξείνον [δὲ] ἐῷμεν ἐν μεγάροις ὀδυσσῆος.  
 τηλεμάχῳ μελέμεν τοῦ γὰρ φίλον ἵκετο δῶμα.  
 ὥς φάτο· τοῖσι [δὲ] πᾶσιν ἐάδοτα μῦθον ἔειπε.  
 τοῖσιν [δὲ] κρητῆρα κεράσσατο μούλιος ἦρως  
 κήρυξ δουλιχίεὺς θεράπων δ' ἦν ἀμφινόμοιο  
 νώμησεν δ' ἄρα πᾶσιν ἐπισταδὸν οἱ δὲ θεοῖσ[ιν]  
 σπείσαντες μακάρεσσι πῖον μελιθήδεα οἶνον.  
 αὐτὰρ ἐπεὶ σπείσαν τε πῖον θ' ὅσον ἤθελε θυμὸς,  
 βᾶν δ' ἵμεναι κείοντες ἐὰ πρὸς δώμαθ' ἕκαστο[ς]·  
 Αὐτὰρ ὃ ἐν μεγάρῳ ὑπελείπετο δῖος ὀδυσσεύς.  
 μνηστήρεσσιν φόνον σὺν ἀθήνῃ μερμηρίζων.

τὸ ὑποπόδιον. ἦ τὸ βλῆμα τὸ δυνάμεν[ον]·

ἀμφινόμου πρὸς γούνα καθέζετο·  
 τηλεμάχ[ον] γὰρ οὐχ' ἵκαν[ον] ἐπὶ κορ[ον] δοκεῖ  
 εἶν[αι]· καὶ προ[σ]κρού[ειν] αὐτ[οῖς] διασώ[ειν] πει  
 ρώμ[εν]ο[ν] τ[ὸν] ξείν[ον]. ὃ [δὲ] ἀμφινόμο[ς] εἰ[κα] προ  
 σέκρουσε τοῖς λοιπ[οῖς] ἐλυσίτελει τῷ  
 ὀδυσσεῖ. τῷ στασιάζ[ειν] πρὸς[ε] ἀλλήλ[ους] τοὺς μνηστ[ῆ]ρ[ας]·

[καὶ] οὐκέτι ἐν ἡσυχίᾳ φέρετε τ[ὴν] τρυφ[ήν].  
 ἀλλ' ἀταξίαν ἐξάγεσθε·  
 δαιμόνιοι μαίνεσθε [καὶ] οὐκέτι κεύθετε  
 θυμῷ· θυμῷ ἀντ[ι] τ[ὸν] ὑπὸ θυμοῦ. [ὥς] ἀχιλλεῖ  
 δαμασθ[εῖς]. ὃ [ἐστίν] ὑπὸ ἀλόγου κινή[σεως] οὐ  
 κρατεῖτε τ[ὴν] τρυφ[ήν]· ἀλλὰ ταύτη μάλλ[ον] ὑμ[ῶν]  
 ἐπικρατεῖ κ[αὶ] π[αρα]σκευάζει ὑμ[ᾶς] ἐξάγεσθ[αι] εἰς  
 ἀταξίαν·

Ὀδ[υσσεύς] + ὑπόθ[εσις] τ[ὴν] ταῦ·

Σὺν τηλεμάχῳ ἔκειτο τ[ὸν] ὀπλ[ῶν] ποιεῖν[αι]  
 ὀδυσσεύς· [καὶ] πρὸς[ε] πηνελόπ[ην] φησὶ ψευδ[ῶς] ἐκ κρήτ[ης]  
 εἶν[αι]· γίνετ[αι] [δὲ] αὐτ[οῦ] δι' οὐλής ἀναγνωρίσμο[ς]  
 πρὸς[ε] εὐρύκλει[αν] νύκτου[αν] αὐτ[οῦ] τοὺς πόθ[ους]. [καὶ] κατ[ὰ] παρέκ  
 βασ[ιν] ὃ ποιητ[ὴς] διηγείτ[αι] ὥς ἐν παρνασσῷ ὑπὸ  
 κυνὸς[ε] ἐπλήγη κυνηγ[ῶν]·

μνηστήρεσσιν φόνον σὺν ἀθήνῃ μερμηρίζων· ἤτοι παρούσ[ης] σιωπῶν[τος] ἡ πρόνοια  
 τ[ὴν] θεοῦ ὥς ἐπὶ τ[ὸν] δορεῖον ἵππου τ[ὸν] ἐπειὶς ἐποίησε σὺν ἀθήνῃ·



[illegible][illegible]



BRITISH MUSEUM. ADDITIONAL MS. 28,818.—A.D. 1272.

**G**REEK Evangelistarium, or lessons from the Gospels for sundays and festivals throughout the year. Vellum; 118 leaves, measuring 9½ by 7 inches; in double columns of 25 to 29 lines. Imperfect at the beginning. Written in July, A.M. 6780 = A.D. 1272.

In quires of six or eight leaves, with modern signatures; ruled on one side with a hard point, with vertical bounding lines. The writing, which is by several hands, is in set minuscules, rather wide-

spaced, hanging from the ruled lines. Among the marks of punctuation a small cross is often used. Initial letters of chapters are in red, with slight ornamentation.

σα[ββάτω] τ[ῆς] ἀπο[κρέω]·:

σε συμφωνείας καὶ χο  
ρῶν· καὶ προσκαλεσά  
μενος ἕνα τῶν παίδων, ἐ  
πυνθάνετο τί εἶη ταῦτα +  
ὁ δὲ εἶπεν αὐτῷ + ὅτι ὁ  
ἀδελφός σου ἦκει· καὶ ἔ  
θυσεν ὁ π[ατ]ῆρ σου τὸν μόσ  
χον τὸν σιτευτόν + ὅτι  
ὑγιαίνοντα αὐτὸν ἀπέ  
λαβεν + ὥργισθη δὲ καὶ  
οὐκ ἤθελεν εἰσελθεῖν + ὁ  
οὖν π[ατ]ῆρ αὐτοῦ ἐξεληθὼν,  
παρεκάλει αὐτόν + ὁ δὲ  
ἀποκριθεὶς εἶπε τῷ π[ατ]ρί +  
ἰδοὺ τοσαῦτα ἔτι δουλεύω  
σοι· καὶ οὐδέποτε ἔντο  
λήν σου παρέβην + καὶ ἐ  
μοὶ οὐδέποτε ἔδωκας  
ἔριφον ἵνα μετὰ τῶν φί  
λων μου εὐφρανθῶ + ὅτε  
δὲ ὁ υἱός σου οὗτος ὁ κα  
ταφαγών σου τὸν βίον·  
μετὰ πορνῶν ἦλθεν, ἔ  
θυσας αὐτῷ τὸν μόσχον  
τὸν σιτευτόν + ὁ δὲ εἶπ[εν]

αὐτῷ + τέκνον· σὺ πάν  
τοτε μετ' ἐμοῦ εἶ + καὶ π[άν]  
τα τὰ ἐμὰ, σὰ ἐστίν + εὐ  
φρανθῆναι δὲ κ[αὶ] χαρῇ  
ναι ἔδει· ὅτι ὁ ἀδελφός  
σου οὗτος, νεκρὸς ἦν  
καὶ ἀνέζησε καὶ ἀπο  
λωλὸς ἦν καὶ εὐρέθη·:  
ἐκ τ[οῦ] κ[α]τ[ὰ] λου[κᾶν]·:  
**Εἶ**πεν ὁ κ[ύριος]· βλέπετε  
μὴ πλανηθῆτε· πο  
λλοὶ γὰρ ἐλεύσονται ἐπὶ  
τῷ ὀνόματί μου λέγον[τες]  
ὅτι ἐγὼ εἰμι καὶ ὁ καιρὸς  
ἤγγικεν + μὴ οὖν πορευ  
θῆτε ὀπίσω αὐτῶν +  
ὅταν δὲ ἀκούσητε πο  
λέμους [καὶ] ἀκαταστασί[ας],  
μὴ πτωθῆτε· δεῖ γὰρ  
ταῦτα γενέσθαι πρώτο[ν],  
ἀλλ' οὐκ εὐθέως τὸ τέ  
λος + καὶ ἔσται σημεῖα ἐ  
ν ἡλίῳ καὶ σελήνῃ καὶ  
ἀστροῖς + καὶ ἐπὶ τῆς  
γῆς, συνοχὴ ἐθνῶν + ἐ



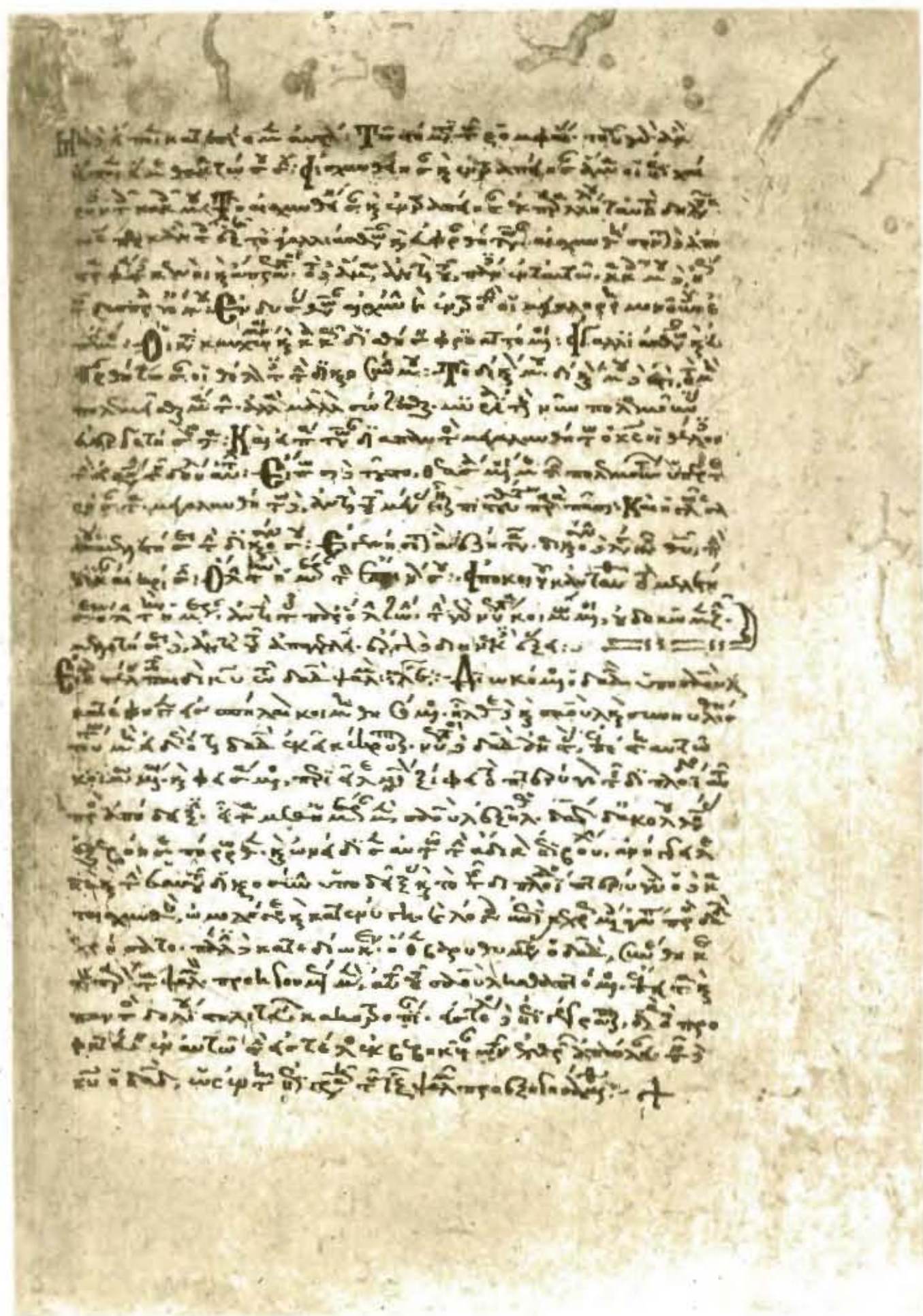
THE Commentary of Euthymius Zigabenus on the Psalms, in Greek. Paper; 338 leaves, measuring  $10\frac{1}{2}$  by  $8\frac{1}{2}$  inches; worm-eaten at the edges. Written by the monk Maximus, in July of the Greek year 6789 = A.D. 1281. The commentary is followed by short pieces written by the same hand. The MS. belonged to Dr. John Covell.

The gatherings are of eight leaves marked by Greek numerals in the lower margin of the last page. The ruling is with a hard point on one side of the leaf. The writing hangs from the lines. It abounds

in contractions and combinations of letters, and the characters show considerable variety in their forms. The initials of principal sentences are in red.

Μὴ [δὲ] εἴποι[εν] κατεπτόμ[εν] αὐτ[όν]: Τῷ στόμ[α]τι τ[ῆ]ς ῥομφαί[ας] · τοῦτ[ο] γ[ὰρ] ἂν  
εἴποι[εν] εἴ με θανατώσουσ[ιν]: Αἰσχυνθείησ[αν] κ[αὶ] ἐντραπείησ[αν] ἅμα οἱ ἐπιχαί  
ρον[τες] τ[οῖς] κακ[οῖς] μου: Τὸ αἰσχυνθείησ[αν] κ[αὶ] ἐντραπείησ[αν] ἐκ παραλλήλου ταὐτὸ δηλοῦ[σιν]  
ὥς περ κἂν τ[οῖς] ἐξ[ῆ]ς τὸ ἀγαλλιᾶσθω[σαν] κ[αὶ] εὐφρ[αν]θῆτω[σαν]. αἰσχυνθήσονται [δὲ] ἀπο  
στραφ[έν]τες κενοὶ κ[αὶ] ἄπρακτοι · τὸ [δὲ] ἅμα, ἀντὶ τοῦ, πάν[τες] ἐν ταῦτῳ. κακ[οῖς] μου [δὲ] ἦ[γουν]  
τ[αῖς] δυσπραγί[αις] μου: Ἐνδυσ[άσ]θω[σαν] αἰσχύνην [καὶ] ἐντροπ[ῆ]ν οἱ μεγαλορρημονοῦν[τες] ἐ  
π' ἐμέ: Οἱ κ[α]τ[α]καυχώμ[ε]νοι κ[αὶ] κακ[ῶς] διαθήσ[ειν] φρυαττόμ[ε]νοι: Ἀγαλλιᾶσθω[σαν] κ[αὶ] εὐ  
φρ[αν]θῆτω[σαν] οἱ θέλ[ον]τες τ[ῆ]ν δίκ[αι]οσύνην μου: Τὸ δίκ[αι]όν μου. δίκ[αι]όν μου [δὲ] ἐστὶ, τὸ μὴ  
πολεμῆσθ[αι] μάτην · ἀλλὰ μᾶλλον σώζεσθ[αι] · μῦρτα τ[οὺς] νῦν πολεμοῦν[τας]  
εὐεργετήσ[αν]τα: Καὶ εἰπάτω[σαν] διαπαντὸς μεγαλυνθήτω ὁ κ[ύρι]ος οἱ θέλον[τες]  
τ[ῆ]ν εἰρήνην τ[οῦ] δούλου αὐτ[οῦ]: Εἰπωσι [δὲ] τοῦτο, θεασάμ[ε]νοι με τ[ῶν] πολεμούν[των] ὑπερτε  
ρήσ[αν]τα · μεγαλυνθήτω [δὲ], ἀντὶ τοῦ μέγ[ας] εἶν[αι] πιστευθ[ῆ]τω παρὰ πᾶσι: Καὶ ἡ γλῶσσα  
μου μελετήσ[ει] τ[ῆ]ν δίκ[αι]οσύνην σου: Εἰ γενήσεται ἡ ἐξ[ῆ]ς [α] δίκ[αι]οσύνην [δὲ] λ[έ]γ[ει] νῦν θεοῦ, τ[ῆ]ν  
δικαίαν κρίσιν: Ὁλ[ῆ]ν τὴν ἡμέραν τ[ὸν] ἔπαινον σου: Ἀπο κοινοῦ κἀνταῦθα τὸ μελετή  
σει ὅλ[ῆ]ν τὴν ἡμέραν · ἀντὶ τ[οῦ] παρ' ὅλ[ῆ]ν ζω[ῆ]ν · τ[ῆ]ν γ[ὰρ] νύκτα κοιμώμ[ε]νοι, οὐ δοκῶμ[ε]ν ζ[ῆ]ν ·  
μελετήσ[ει] [δὲ], ἀντὶ τοῦ ἀπαγγελεῖ · ἔργον [δὲ] διηνεκ[ῆς] ἔξει:—  
Εἰς τ[ὸ] τέλος τῷ παιδί κ[υρί]ον τῷ δα[βὶ]δ ψαλμ[ὸς]: Ὡς:— Δῶκόμ[ε]νος ὁ δα[βὶ]δ ὑπο σαοῦλ,  
κατέφυγ[εν] εἰς σπήλαιον κοιμηθησόμενος · ἦλθε [δὲ] κ[αὶ] σαοῦλ κ[αὶ] συνηλίσθη  
τούτῳ μὴ εἰδ[ὼς] ὅτι δα[βὶ]δ ἐκεῖ κέκρυπται · νυκτὸς [δὲ] δα[βὶ]δ ἀναστ[ὰς], ἐπέστη αὐτῷ  
κοιμώμ[ε]νος · κ[αὶ] φεισάμ[ε]νος, περιεῖλε μόνον ξίφει τὸ πτερύγιον τ[ῆ]ς διπλοῦδος αὐτ[οῦ]  
πρὸς [αὐτόν] ἀπόδειξιν · εἶτα μεθ' ἡμέραν μ[ὲν], σαοῦλ ἐξῆλθεν · δα[βὶ]δ δ' ἀκολουθή[σας]  
ἐξεβόησε πόρρωθεν · κ[αὶ] ὠνείδισ[εν] αὐτῷ τ[ῆ]ν ἀδικ[ον] ἐπιβουλ[ή]ν. ἀνήγγειλε  
δὲ κ[αὶ] τ[ῆ]ν ἐαυτ[οῦ] δίκ[αι]οσύνην ὑποδείξ[ας] κ[αὶ] τὸ τ[ῆ]ς διπλοῦδος πτερύγιον · ὁ [δὲ] κα  
ταισχυνθ[είς], ὡμολόγη[σεν] κ[αὶ] κατενύγη. [καὶ] λόγ[ους] ἐπὶ κεχρ[υ]μένους ἀγάπη[ν] πρὸς [αὐτόν] δα[βὶ]δ  
ἐχρήσατο. πάλιν [δὲ] κατεδίωκεν · ὅθεν βαρυθυμή[σας] ὁ δα[βὶ]δ, συνέθηκε  
τ[ὸν] παρ[όν]τα ψαλμ[ὸν] · προηγουμένως μ[ὲν], αὐτ[οῦ] τοῦ σαοῦλ καθαπτόμ[ε]νος. ἔπειτα κ[αὶ]  
παντὸς δολίου στηλιτεύ[ων] κακοτροπ[ῆ]ν · εἰς τέλος [δὲ] ἐπιγέγραπται, διὰ τὸ προ  
φητεύ[ειν] ἐν αὐτῷ τ[ῆ]ν εἰς τέλος ἐκβεβηκυῖαν τῶν ἐχθρ[ῶν] ἀπώλειαν · π[αῖς] [δὲ]  
κ[υρί]ον ὁ δα[βὶ]δ, ὡς ἐν τῇ ἐπιγραφῇ τ[οῦ] ἱε[ρ]οῦ ψαλμοῦ προεξηγησάμ[ε]θα: ~ + : ~





EUTHYMIUS ZIGABENUS.—A.D. 1281.

BRIT. MUS. HARLEY MS. 5575.



BRITISH MUSEUM. ADDITIONAL MS. 22,506.—A.D. 1305.

THE Gospels, in Greek. Vellum; 279 leaves, measuring 9¾ by 7¼ inches, with twenty-two lines in a page. Written by a monk of Cyprus, A.M. 6813 = A.D. 1305.

In quires of eight leaves, with signatures on the inner lower margin of the first and last page; ruled on one side with a hard point, with vertical bounding lines. The writing is in carefully formed, set minuscules, hanging from the ruled lines. The wide-spread forms of ζ and θ will be noticed.

There are four full-page miniatures of the Evangelists, but they are almost effaced by the peeling of the colours. The initial letters of chapters are brown, and in the latter part of the volume are of fanciful designs.

[Joh. vi. 27-34.]

σθε μὴ τὴν βρώσιν τὴν ἀπολλυμένην·  
ἀλλὰ τὴν βρώσιν τὴν μένουσαν εἰς  
ζωὴν αἰώνιον· ἣν ὁ υἱὸς τοῦ ἀν[θρώπ]ου ὑμῖν  
δώσει· τοῦτον γὰρ ὁ π[ατ]ήρ ἐσφράγισεν  
τοῦ σα[ββά]του·  
Ὁ θ[εὸς]· εἶπον οὖν πρὸς αὐτόν· τί πι  
ῶμεν, ἵνα ἐργαζώμεθα τὰ ἔργα  
τοῦ θ[εο]ῦ· ἀπεκρίθη ἰ[ησοῦς] καὶ εἶπεν  
αὐτοῖς· τοῦτό ἐστι τὸ ἔργον τοῦ θ[εο]ῦ, ἵνα  
πιστεύσητε εἰς ὃν ἀπέστειλεν ἐκεῖνος·  
εἶπον οὖν αὐτῷ· τί οὖν ποιεῖς σὺ ση  
μεῖον, ἵνα ἴδωμεν καὶ πιστεύσωμεν  
σοι· τί ἐργάζῃ· οἱ π[ατέ]ρες ἡμῶν τὸ  
Μάννα ἔφαγον ἐν τῇ ἐρήμῳ· καθὼς ἐστι  
γεγραμμένον· ἄρτον ἐκ τοῦ οὐ[ρα]ν[οῦ] ἔδω  
κεν αὐτοῖς φαγεῖν· εἶπεν οὖν αὐτοῖς  
ὁ ἰ[ησοῦς]· ἀμὴν ἀμὴν λέγω ὑμῖν· οὐ μω  
σῆς δέδωκεν ὑμῖν τὸν ἄρτον ἐκ τοῦ  
οὐ[ρα]νοῦ· ἀλλ' ὁ π[ατ]ήρ μου δίδωσιν ὑμῖν  
τὸν ἄρτον ἐκ τοῦ οὐ[ρα]νοῦ τὸν ἀληθινό[ν]  
Ὁ γὰρ ἄρτος τοῦ θ[εο]ῦ ἐστίν, ὁ καταβαίνων  
ἐκ τοῦ οὐ[ρα]νοῦ· καὶ ζωὴν διδοὺς τῷ  
κόσμῳ· εἶπον οὖν πρὸς αὐτόν·



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GOSPELS.—A.D. 1305.

BRIT. MUS. ADD. MS. 22,506.



BRITISH MUSEUM. HARLEY MS. 5579.—A.D. 1321.

**T**RACTS of St. Athanasius, Archbishop of Alexandria. Paper; 210 leaves, measuring  $9\frac{3}{4} \times 6\frac{3}{4}$  inches, with from 36 to 39 lines in a page. Written by Romanus the Reader in the year 1321.

The MS. is not ruled, and is written in inelegant minuscules, much contracted. The pointed  $\nu$  here comes into use.

The initials of the several treatises are in red ink, and slightly foliated.

[*Contra Arianos* I. 11-12.]

τοῦ ἡν, τίς ἂν ἀφέλει τὸ αἰδι[ον].· τοῦτοις γ[ὰρ] [καὶ] παῦλο[ς] ἐν τῇ πρὸ[ς] ῥωμαί[ους].· ἰουδαί[ους] μ[ὲν] ἡλεγχε  
γράφων· ἐξ ὧν ὁ χ[ριστὸς] τὸ κ[α]τ[ὰ] σάρκα· ὁ ὧν ἐπὶ πάντ[ων] θ[εο]ς εὐ[α]γγ[η]λ[ισ]τὴς εἰς τ[οὺς] αἰῶ[νας]. ἑλλη[ν]ας  
[δὲ] ἐντρέψ[ων] ἐλ[ε]γ[ε]· τὰ γ[ὰρ] ἀύρατ[α] αὐτοῦ ἀπὸ κτίσε[ως] κόσμου. τοῖς ποιήμασι νοούμενα καθορᾶτ[αι]. ἡ τε  
αἰδιο[ς] αὐτοῦ δυνάμεις [καὶ] θειότης. τίς [δὲ] ἡ τοῦ θ[εο]ῦ δυνάμεις παῦλος διδάσκει λ[ε]γ[ων] χ[ριστὸς] θ[εο]ῦ δυνάμεις  
[καὶ] θ[εο]ῦ σοφία· οὐ γ[ὰρ] δεῖ τοῦτο λ[ε]γ[ων] τὸν π[ατ]ε[ρ]α σημαίνει· ὡς πολλάκις πρὸ[ς] ἀλλήλ[ους] ἐψηθυρίσασ[ε]  
λέγοντες. ὁ π[ατ]ήρ ἐστὶν ἡ αἰδιος αὐτ[οῦ] δυνάμεις· οὐκ ἐστὶ [δὲ] οὕτως· οὐ γ[ὰρ] εἴρηκ[εν] αὐτὸς ὁ θ[εο]ς ἐστὶν ἡ  
δυνάμεις· ἀλλ' αὐτοῦ ἐστὶν ἡ δυνάμεις· εὐδελ[ον] [δὲ] πᾶσιν ὡς τὸ αὐτοῦ. οὐκ ἐστὶν αὐτ[οῦ]. ἀλλ' οὐ[δὲ] ξέν[ον]· ἰδι[ον]  
[δὲ] μᾶλλον αὐτοῦ. ἀνάγνωτ[ε] [δὲ] [καὶ] τὴν ἀκολουθί[αν] τ[ῶν] ῥη[μα]τ[ῶν] [καὶ] ἐπιγράψατ[ε] πρὸ[ς] κ[ύρι]ον. ὁ [δὲ]  
κ[ύρι]ος τὸ πνεῦμα ἐστὶ· [καὶ] ὤψεσθε περὶ τ[οῦ] υἱοῦ εἰ[ναι] τὸ σημαίνον[ε]· περὶ γ[ὰρ] τῆς κτίσε[ως] μνημονεύων  
ἀκολουθῶς γράφει· [καὶ] περὶ τῆς ἐν τῇ κτίσει τ[οῦ] δημιουργ[οῦ] δυνάμε[ως], ἥτις ἐστὶν ὁ λόγος τ[οῦ] θ[εο]ῦ· δι  
οὗ [καὶ] τὰ πάντ[α] γέγον[εν]. εἰ μ[ὲν]. οὐν αὐτάρκης ἐστὶν ἡ κτίσις ἀφ' ἐαυτ[ῆς] μόνης χωρὶς υἱοῦ γνωρίσ[αι] τ[ὸν]  
θ[εο]ν· σκοπεῖτ[ε] μὴ πέσειτ[ε], νομίζοντες. [καὶ] χωρὶς υἱοῦ τὴν κτίσιν γεγενῆσθαι. εἰ [δὲ] δι' υἱοῦ γέγονε [καὶ] ἐν  
αὐτῷ τὰ πάντ[α] συνέστηκεν, ἐξ ἀνάγκης ὁ τὴν κτίσιν ὀρθῶς θεωρῶν. θεωρεῖ [καὶ] τ[ὸν] ταύτ[ην] δημιουργήσαντ[α]  
λ[ό]γον· [καὶ] δι' αὐτ[οῦ] τ[ὸν] π[ατ]ε[ρ]α νοεῖν ἄρχεσθαι. εἰ [δὲ] κ[α]τ[ὰ] τὸν σ[ωτῆ]ρα οὐδεὶς γινώσκει τ[ὸν]  
π[ατ]ε[ρ]α εἰ μὴ ὁ υἱός. [καὶ] ὧν ὁ υἱὸς ἀποκαλύψει· τῷ τε φιλίππῳ λέγοντι δεῖξ[ον] ἡμῖν τ[ὸν] π[ατ]ε[ρ]α· οὐκ  
ἐλ[ε]γ[ε] βλέπετ[ε] τὴν κτίσιν· ἀλλ' ὁ ἐμὲ ἑώρακ[ως]. ἑώρακε τ[ὸν] π[ατ]ε[ρ]α· εἰκότ[ως] ὁ παῦλος αἰτιώμε[ν]ος  
τ[οὺς] ἑλληνας ὅτι τ[ὴν] ἁρμονί[αν] [καὶ] τὴν τάξιν τ[ῆς] κτίσεως θεωροῦντες, οὐ διανοεῖσθαι περὶ τοῦ ἐν αὐτῇ δημι  
ουργοῦ λ[ό]γον· τὰ γ[ὰρ] κτίσιν[α] μνηύει τὸν ἐαυτ[ῶν] δημιουργ[όν]. ἵνα δι' αὐτ[ῶν] [καὶ] τὸν ἀληθιν[όν] θ[εο]ν  
νοήσειτ[ε]. [καὶ] παύσησθε τῆς εἰς τ[ὴν] κτίσιν[α] λατρεί[ας], εἴρηκ[εν]. ἡ τε αἰδιο[ς] αὐτοῦ δυνάμεις [καὶ] θειότης·  
ἵνα τὸν υἱὸν σημαίνει, λέγοντες [δὲ] οἱ ἅγιοι ὁ ὑπάρχων πρὸ τ[ῶν] αἰώνων, [καὶ] δι' οὗ ἐποίησ[ε] τ[οὺς] αἰῶ[νας].  
οὐδὲν ἦσσαν· πάλιν τὸ αἰδιον εὐαγγελίζοντ[αι] τοῦ υἱοῦ [καὶ] τὸ αἰώνιον· ἐν ᾧ [καὶ] αὐτ[ὸν] τ[ὸν] θ[εο]ν σημαί  
νουσιν· ὁ μ[ὲν] γ[ὰρ] ἡσάσας φῆ[σιν] θ[εο]ς αἰώνιος· ὁ κ[α]τ[ὰ] σκευάσ[ας] τὰ ἄκρα τῆς γῆς· ἡ [δὲ] σοῦσάνα ἐλ[ε]γ[εν].  
ὁ θ[εο]ς ὁ αἰώνιος· ὁ [δὲ] βαρὺν, κεκράξομαι πρὸ[ς] τὸν αἰώνιον ἐν ταῖς ἡμέραις μ[ου]. [καὶ] μετ' ὀλίγα φη[σιν].  
ἐγὼ γ[ὰρ] ἡλπίσα ἐπὶ τῷ αἰωνίῳ τὴν σ[ωτῆ]ρίαν ἡμῶν· [καὶ] ἦλθε μοι χαρὰ παρὰ τοῦ ἁγίου· [καὶ] ὁ ἀπόστολος  
πρὸ[ς] ἐβραίους, φη[σιν]. ὅς ὧν ἀπαύγασμα τῆς δόξης, [καὶ] χαρακτήρ τ[ῆς] ὑποστάσεως αὐτοῦ· [καὶ] δα[βὶ]δ  
ἐν τῷ. πῶ ψαλμ[ῶ]. [καὶ] ἔστω ἡ λαμπρότης κ[υρίου] τοῦ θ[εο]ῦ ἡμῶν ἐφ' ἡμᾶς. [καὶ] ἐν τῷ φωτί σου ἐψήμεθα  
φῶς. τίς οὕτως ἐστὶν ἀνόητος, ὡς ἀμφιβάλλειν περὶ τοῦ αἰεῖ εἶ[ναι] τ[ὸν] υἱόν· πότ[ε] γ[ὰρ] τίς εἶδε φῶς. χωρὶς  
τῆς τοῦ ἀπαυγάσματος τοῦ λαμπρότητος· ἵνα [καὶ] περὶ τοῦ υἱοῦ εἴπη· ἦν ποτὲ ὅτ' οὐκ ἦν· ἡ ὅτι πρὶν γεννηθῆναι  
οὐκ ἦν· [καὶ] τὸ λεγόμενον [δὲ] ἐν ρῆδ ψαλμ[ῶ] πρὸ[ς] τ[ὸν] υἱόν· ἡ βασιλεία σου βασιλεία







BRITISH MUSEUM. ADDITIONAL MS. 19,993.—A.D. 1335.

**G**REEK Evangelistarium, or lessons from the Gospels for sundays and festivals throughout the year. Paper; 281 leaves, measuring 10 by 7 inches, with 23 or 24 lines in a page. Written A.M. 6843 = A.D. 1335.

In quires of eight leaves, without signatures; ruled on one side with a hard point, with vertical bounding lines. Written in square and heavily formed minuscules, hanging from the ruled lines. There are frequent changes of hand. Titles and initial letters are in red.

οὐδένα· καὶ ἔαν κρίνω δὲ ἐγὼ ἡ κρί-  
σις ἡ ἐμὴ ἀληθὴς ἐστίν· ὅτι μόνος οὐ  
κ εἰμί· ἀλλ' ἐγὼ καὶ ὁ πέμψας με π[ατ]ήρ·  
καὶ ἐν τῷ νόμῳ δὲ τῷ ὑμετέρῳ γέγρα-  
πται ὅτι δύο ἀν[θρώπ]ων ἡ μαρτυρία ἀλη-  
θὴς ἐστίν· ἐγὼ εἰμι ὁ μαρτυρῶν περὶ  
εμαυτοῦ καὶ μαρτυρεῖ περὶ εμοῦ  
ὁ πέμψας με π[ατ]ήρ· ἔλεγον οὖν αὐτῷ·  
ποῦ ἐστίν ὁ π[ατ]ήρ σου· ἀπεκρίθη ἰ[ησοῦ]ς·  
οὔτε ἐμὲ οἶδατε, οὔτε τὸν π[ατέ]ρα μου.  
εἰ ἐμὲ ᾔδειτε, καὶ τὸν π[ατέ]ρα μου ᾔδει-  
τε ἄν· ταῦτα τὰ ῥήματα ἐλάλη-  
σεν ὁ ἰ[ησοῦ]ς ἐν τῷ γαζοφυλακίῳ· διδάσ-  
κων ἐν τῷ ἱερῷ· καὶ οὐδεὶς ἐπίασε[ν]  
αὐτὸν, ὅτι οὐπω ἐληλύθει ἡ ὥρα αὐτοῦ:—  
τῇ παρα[σκευῇ] τ[ῆ]ς δ' εὐδ[ομάδος]·  
ἐκ τ[οῦ] κατὰ ἰωάννην·

Εἶπεν ὁ κ[ύριος] πρὸς τοὺς ἐληλυθότας  
πρὸς αὐτὸν ἰουδαίους· ἐγὼ ὑπάγω  
καὶ ζητήσετέ με, καὶ ἐν τῇ ἁμαρτία  
ὑμῶν ἀποθανείσθε· ὅπου ἐγὼ ὑπάγω  
ὑμεῖς οὐ δύνασθε ἐλθεῖν· ἔλεγον οὖν οἱ  
ἰουδαῖοι· μή τι ἀποκτενεῖ αὐτόν; ὃ  
τι λέγει ὅπου ἐγὼ ὑπάγω ὑμεῖς οὐ δύ-







BRITISH MUSEUM. BURNEY MS. 50.—A.D. 1362.

**L**IVES of the Fathers, in Greek, compiled from the Pratum Spirituale of Johannes Moschus and other works. Paper, apparently of Italian manufacture; in two volumes of 164 and 179 leaves, measuring 11¼ by 8 inches, with 29 lines in a page. Written by John Philagrius, A.M. 6870 = A.D. 1362.

In quires of eight leaves, signed at the foot of the first and last pages; apparently with no ruling but vertical bounding lines. Written in set minuscules, generally spaced out; with titles and initials in red. The accents are often thrown forward beyond their proper positions.

λέγων· μείνωμ[εν] ἕως ὥρ[ας] ἐννάτ[ης]· καὶ γεναμ[μένης] ἐννάτ[ης]  
ὥρας, ἐποίησ[εν] εὐχὴν· καὶ εἶδεν τὴν ἐνέργϊαν ὥσει  
καπνὸν ἀναβαίνουσιν· καὶ ἐπαύσατο ἡ πείνα·  
τέλος τοῦ ἄλφα στοιχείου:—

~~~~~

Ἀρχ[ῆ] σὺν θ[ε]ῶ τοῦ β̄ περὶ τοῦ ἀββᾶ βησαρίωνος:—  
Διηγούντο οἱ μαθηταὶ τοῦ ἀββᾶ βησαρίωνος, τ[ὸν] βίον  
αὐτοῦ οὕτως γεγενῆσθαι· ὥς ἐν τῇ τῶν ἀερίων πτήν[ων].  
ἡ τῶν χερσέων ζῶων· ἡ τῶν ἐν τοῖς ὕδασι· διαιτομ[ένων].  
οὕτως ἀταράχως πάντα τὸν βίον· αὐτοῦ διετελέεσε[ν]· οὐ γ[ὰρ]  
φροντὶς οἴκου παρ' αὐτῷ ἐμελετᾶτο· οὐ τόπων ἐπιθῦ  
μία κεκρατηκέναι, ἔδοξε τὴν τούτου ψυχὴν· οὐ κόρος  
τρύφης· οὐ κτίσις ἐνδύματ[ων]· οὐ βιβλίων περιφορὰ.  
ἀλλ' ὅλως δι' ὅλου, τῶν τοῦ σώματος πάθ[ων], ἀνεφάνη  
ἐλεύθερος, ἐλπίδι τῶν μελλόντων ἀγαθῶν, αἰετρε  
φόμενος· καὶ πίστεως ὀχυρώμασι βεβηκῶς ἐκαρτέρει.  
[καὶ] ὥσπερ αἰχμάλωτος, ὧδε ἀκείισε, γυμνότητι ψυχῇ  
διαμένων, καὶ τῇ φλογὶ τοῦ ἡλίου διακαιόμενος· αἰ  
θρίος ὦν πάντοτε· κριμνοῖς ἐρημιῶν πλανόμενος,  
καὶ πλατῖαις τῆς ψάμμου· χώρα τὲ ἀοίκητος πολλάκις  
αὐτὸν ὥς ἐν πελάγει φέρεσθαι, εὐδοκήσας, εἶδε· καὶ  
ποτὲ σύμβέβηκε τούτῳ εἰς ἡμερότητα τόπων ἐλθεῖν,  
ἐνθα ἡ τῆς μονοτρόπου ζωῆς μονάζοντες, τ[ὸν] βίον κοιν[ὸν]  
ἔχουσι· καὶ ἔξω θύρῶν καθεζόμενος, ἔκλαιεν, ὥσπερ  
ἐκ ναυαγίου τίς ἀπορριφεὶς, οὕτως ὠδύρετο· εἶτα ἐξελθ[εῖς]  
τίς τῶν ἀδελφ[ῶν], εὔρε τοῦτον ὥς προσέτην τῖνὰ ἐκ τοῦ κόσμου  
καθήμενον· καὶ ἐγγίσας, ἔλεγεν αὐτῷ· τί κλαίεις ἀν[θρώπ]ε.  
μὴ, δέει τῖνός τ[ων] ἀναγκαίων; ἐξ ἡμῶν τὸ κατὰ δύναμ[ιν]







BRITISH MUSEUM. ADDITIONAL MSS. 11,892, 11,893.—A.D. 1402.

THE Lexicon of Suidas, in two volumes. Paper; 296 and 367 leaves, measuring  $11\frac{1}{2}$  by  $8\frac{1}{2}$  inches, with 30 lines in a page. Written by Georgius Bæophorus, A.G. 6910 = A.D. 1402. A note at the end of the second volume, “τοῦ ἁγίου ἱερομάρτυρος ἰαννουαρίου ἐπισκόπου βενεβένδου τῆς ἰταλίας,” seems to indicate that the MS. was written for a church or monastery dedicated to that saint, possibly at Naples.

It is stated by Montfaucon (*Palæographia Græca*, p. 76) to have belonged to the Benedictine monastery of St. Mary at Florence; but the inscription in which this was recorded has been since erased. It subsequently formed part of the library of Dr. Butler, Bishop of Lichfield, and was purchased with his collection of manuscripts for the British Museum in 1841.

In quires of eight leaves, signed with numbers in writing at the foot of the first and last pages; ruled on one side with a hard point, with double vertical bounding lines. Written in set minuscules, hanging

from the ruled lines; with titles and initials in red. The common practice will be observed of writing the accents in combination with the letters *α*, *υ*, *ω*, by producing the final stroke.

ἐπινοί[ας] εἰς αἰσχροτότητα. ἄνδρα φασ[ιν] ἐπινοηθῆν[αι] παρὰ τῶν τ[ῆς] κακί[ας] ἐργατῶν. αἰθίοπα γὰρ αὐτῷ παρεσκεύασαν εἰς παράχρησ[ιν] τοῦ σώματος αὐτοῦ. ὁ δὲ, μὴ φέρων τὴν τοσαύτην βδελυρὰν ἐπίνοιαν, ἔρρηξε φωνὴν, ἀμφοτέρων προτεθέντων αὐτῷ πραγμάτων. καὶ καθωμολόγησε θῦσαι. [καὶ] βαλόντες ἐπὶ τὰς χεῖρας αὐτοῦ λιβανωτὸν, εἰς τὴν τοῦ βωμοῦ πυρὰν καθῆκε. καὶ οὕτω τοῦ μαρτυρίου ἀπὸ τῶν κρινάντων ἀπεβλήθη. [καὶ] τῆς ἐκκλησίας ἔξεώσθη. καὶ τὴν ἀλεξάνδρειαν καταλιπὼν διὰ τὸν ὄνειδον, τὴν ἰουδαίαν κατέλαβεν. ἀνελθὼν δὲ εἰς ἱεροσόλυμα, ὡς ἐξηγητῆς καὶ λόγιος προετρέπετο ἀπὸ τοῦ ἱερατίου ἐπὶ τῆς ἐκκλησίας εἰπεῖν πρεσβύτερος γὰρ προϋπήρχε. καὶ πολλὰ καταναγκασθεὶς ὑπὸ τῶν ἱερέων. ἀναστὰς καὶ τοῦτο μόνον τὸ ῥητὸν εἰπὼν. τῷ δὲ ἁμαρτωλῷ εἶπεν ὁ θε[ός]· ἵνα τί σὺ ἐκδιηγῇ τὰ δικαιώματά μου. [καὶ] ἀναλαμβάνεις τὴν διαθήκην μου διὰ στόματός σου, πτύξας τὸ βιβλίον ἐκάθισε μετὰ κλαυθμοῦ δακρύων. πάντων ὁμοῦ συγκλαιόντων αὐτῷ. εἰσὶ δὲ καὶ ἄλλα πολλὰ λεγόμενά τε καὶ ἀδόμενα διὰ τὸ πλήθος τῆς γνώσεως αὐτοῦ καὶ συντάξε[ως] τῶν βιβλί[ων]. ὅθεν κ[αὶ] συντακτικός ὠνομάσθη διὰ τὸ πεποιηκέναι πολλὰ βιβλία. μὴ ἀκού[ων] ὡς εἴοικε τοῦ σολομῶνος λέγοντος, υἱὲ φύλαξαι τοῦ ποιῆσαι βιβλία πολλά. [καὶ] μὴ σπεῦδε ἐπὶ στόματί σου. [καὶ] καρδία σου μὴ ταχυνάτω τοῦ ἐξευγκεῖν λόγον ἀπὸ προσώπου τοῦ θε[οῦ]. ὅτι ὁ θε[ός] ἐν τῷ οὐρανῷ ἄνω. [καὶ] σὺ ἐπὶ τῆς γῆς κάτω. δια τοῦτο ἔστωσαν οἱ λόγοι σου ὀλίγοι. εἰσὶ γὰρ λόγοι πολλοὶ πληθύνοντες ματαιότητα. [καὶ] μὴ γίνου δίκαιος πολὺ. ἔστι γὰρ δίκαιος ἀπολλύμενος ἐν δικαιώματι αὐτοῦ. [καὶ] μὴ σοφίζου περισσὰ μήποτε ἀσεβήσης. ταῦτα πάντα παρωσάμενος, παρεσφάλῃ τοῦ πρέποντος +

† ἐτελειώθη τὸ παρ[ὸν] βιβλίον ἡ σου[ί]δ[α] διὰ χειρὸς[ς] ἐμοῦ γεωργ[ίου] τοῦ βαϊοφόρ[ου]. ἐν ἔτει ϠϠ̄ Ϡ̄̄ δεκάτῳ [ἰ]ν[δικτιῶν]ος δεκάτ[ῃς] μηνὶ ἰουν[ίῳ] ιε' +







THE five books of the History of Polybius. Vellum; 160 leaves, measuring 15 × 10 $\frac{3}{4}$  inches, with 38 lines in a full page. The text has the same lacunæ as are found in the Vatican Greek MS. 124, of the 11th century. It was written in the year 1416 by one Stephen, monk and guardian of the treasury of the Prodrum of a monastery dedicated to St. Petra. It afterwards belonged to the monastery of St. Mary of Florence.

Written, on quires of eight leaves ruled on one side of the leaf, in cursive minuscules of a free hand, hanging from the ruled lines; with ordinary contractions. The mark of diæresis over *ι* and *υ* is a single point.

The initials of the several books and of the sec-

tions are in red ink, those of the books being slightly foliated.

The Plate represents the lower part of a page, the upper part of which is blank in consequence of a lacuna in the text.

[A. 13-14.]

καὶ προθέσει· τοῦτον γὰρ τὸν τρόπον συνεχοῦς γιγνομένης τῆς διηγήσεως, ἡμεῖς τε δόξομεν εὐλόγως ἐφάπτεσθαι τῶν ἤδη προιστορημένων ἐτέροις· τοῖς τε φιλομαθοῦσιν ἐκ τῆς τοιαύτης οἰκονομίας, εὐμαθῇ [καὶ] ῥαδίαν ἐπὶ τὰ μέλλοντα ῥηθήσεσθαι παρασκευάσομ[εν] τὴν ἔφοδον· βραχύ δ' ἐπιμελέστερον πειρασόμεθα διελθεῖν ὑπὲρ τοῦ πρώτου συστάντος πολέμου ῥωμαίοις κ[αὶ] καρχηδονίοις περὶ σικελίας· οὔτε γὰρ πολυχρονιώτερον τούτου πόλεμον εὐρεῖν ῥάδιον, οὔτε παρασκευὰς ὁλοσχερεστέ[ας]· οὔτε συνεχεστέ[ας] πράξεις· οὔτε πλείστους ἀγῶν[ας]· οὔτε περιπετεῖ[ας] μείζους τῶν ἐν τῷ προειρημένῳ πολέμῳ συμβάντων ἐκατέροις. αὐτά τε τὰ πολιτεύματα κατ' ἐκείνους τοὺς καιροὺς ἀκμὴν ἀκέραια μὲν ἦν τοῖς ἐθισμοῖς· μέτρια δὲ ταῖς τύχαις· πᾶρισα δὲ ταῖς δυνάμεσι. διὸ [καὶ] τοῖς βουλομένοις καλῶς συνθεάσασθαι τὴν ἐκατέρου τοῦ πολιτεύματος ιδιότητα [καὶ] δύναμιν, οὐχ οὕτως ἐκ τῶν ἐπιγενομένων πολέμων, ὥς ἐκ τούτου ποιητέον τὴν σύγκρισιν· οὐχ ἥττον δὲ τῶν προειρημένων παρωξύνθη ἐπιστῆσαι τούτῳ τῷ πολέμῳ. καὶ διὰ τὸ τοὺς ἐμπειρότατα δοκοῦντ[ας] γράφειν ὑπὲρ αὐτοῦ. φιλῶν [καὶ] φάβιον, μὴ δεόντως ἡμῖν ἀπηγγελκέναι τὴν ἀλήθειαν· ἐκόντ[ας] μὲν οὖν ἐψεῦσθαι τοὺς ἄνδρας, οὐχ ὑπολαμβάνω· στοχαζόμενος ἐκ τοῦ βίου [καὶ] τῆς αἵρέσεως αὐτῶν· δοκοῦσι δέ μοι πεπονθέναι τι παραπλήσιον τοῖς ἐρώσι· διὰ γὰρ τὴν αἵρεσιν καὶ τὴν ὅλην εὐνοίαν, φιλῶ μὲν πάντα δοκοῦσιν οἱ καρχηδόνιοι πεπράχθαι φρονίμως· καλῶς· ἀνδρωδῶς· οἱ δὲ ῥωμαῖοι, τᾶναντία· φαβίῳ δὲ τοῦμπαλιν τούτων· ἐν μὲν οὖν τῷ λοιπῷ βίῳ τὴν τοιαύτην ἐπιείκειαν, ἴσως οὐκ ἂν τις ἐκβάλλοι· καὶ γὰρ φιλόφιλον δεῖ εἶναι τ[ὸν] Ἀγαθὸν ἄνδρα καὶ φιλόπατριν· καὶ συμμισεῖν <sup>φιλῶντος φάβιος</sup> <sup>ση[μείωσαι]</sup> γνα[μικόν] τοῖς φίλοις τοὺς ἐχθροὺς· καὶ συναγαπᾶν τοὺς φίλους· ὅταν δὲ τὸ τῆς ἱστορί[ας] ἦθος ἀναλαμβάνη τις, ἐπιλαβέσθαι χρὴ πάντων τῶν τοιούτων· [καὶ] πολλάκις μὲν εὐλογεῖν καὶ κοσμεῖν [εἰν] τοῖς μεγίστοις ἐπαίνοις τοὺς ἐχθροὺς, ὅταν αἱ πράξεις ἀπαιτῶσι τοῦτο· πολλάκις δὲ ἐλέγχειν καὶ ψέγειν ἐπονειδίστως τοὺς ἀναγκαιοτάτους, ὅτ[αν] αἱ τῶν ἐπιτηδευμάτων ἀμαρτίαι τοῦθ' ὑποδεικνύωσιν· ὥσπερ γὰρ ζώου



G

BRIT. MUS. ADD. MS. 11,728.

BRIT. MUS. ADD. MS. 11,728.



BRITISH MUSEUM. KING'S MS. 16.—A.D. 1431.

**T**HE Iliad of Homer. Vellum; 281 leaves, measuring  $10\frac{1}{4} \times 7$  inches, with twenty-eight lines in a page. Written in Italy, by a scribe named Christopher, in the year 1431.

The MS. is formed of quires of ten leaves, ruled on one side of the leaf, and is written with great regularity; the letters hanging from the ruled lines. Words are often joined together. Contractions are rare. The letters  $\phi$  and  $\rho$  are sometimes combined. The initial letters of the different books are generally ornamented with sprigs, and are coloured blue or red.

[E. 896—Z. 10.]

ἀλλ' οὐ μάν σ' ἔτι δηρὸν ἀνέξομαι ἄλγε' ἔχοντα·  
ἐκ γὰρ ἐμεῦ γένος ἔσσι, ἐμοὶ δέ σε γείνατο μήτηρ,  
εἰ δέ τευ ἔξ ἄλλου γε θεῶν γένευ' ᾧδ' αἰδήςλος,  
καὶ κεν δὴ πάλαι· ἦσθας ἐνέρτερος οὐ[ρα]νίωνων.  
ὥς φάτο· καὶ παιήον' ἀνώγει ἰήσασθαι·  
τῷ δ' ἐπὶ παιήων ὀδυνήφата φάρμακα πᾶσσων,  
ἠκέσ' αὖτ' οὐ μὲν γάρ τι κατὰθνητός γ' ἐτέτυκτο·  
ὥς δ' ὅτ' ὀπὸς γάλα λευκὸν ἐπειγόμενον συνέπηξεν  
ὑγρὸν ἔδν, μάλα δ' ᾧκα περιστρέφεται κύκωντι.  
ὥς ἄρα καρπαλίμως ἰήσατο θοῦρον ἄρηα.  
τόν δ' ἦβη λούσεν· χαρίεντα δὲ εἴματα ἔσσε·  
πὰρ δὲ διὺ κρονίωνι καθέζετο κύδει γαίων.  
αἶ δ' αὖτ' ἰς πρὸς δῶμα διὸς μεγάλοιο νέοντο.  
ἦρη τ' ἀργεῖη καὶ ἀλαλκομενῆς ἀθήνη.  
παύσασθαι βροτολογιὸν ἄρην ἀνδροκτασιῶων·.

Ζῆτα δ' ἄρ' ἀνδρομάχης καὶ ἔκτορος ἔστ' ὀαριστὺς·

**T**ρώων δ' οἰώθη καὶ ἀχαιῶν φύλοπις αἰνή·  
πολλὰ δ' ἄρ' ἔνθα καὶ ἔνθ' ἵθυσε μάχη πεδίοιο,  
ἀλλήλων ἰθύνοντων χαλκήρεα δοῦρα·  
μεσσηγὺς σῖμόεντος ἰδὲ ξάνθοιο ροάων·  
αἶας δὲ πρῶτος τελαμώνιος ἔρκος ἀχαιῶν  
τρώων ῥῆξε φάλαγγα φόως δ' ἐτάροισιν ἔθηκεν  
ἄνδρα βαλὼν, ὃς ἄριστος ἐνὶ θρήκεσσι τέτυκτο,  
υἶδν ἐϋσώρου ἀκάμαντ' ἦν τε μέγαν τε.  
τὸν ῥ' ἔβαλε πρῶτος κόρυθος φάλον ἵπποδασσεῖης.  
ἐν δὲ μετώπῳ πῆξε· πέρησε δ' ἄρ' ὀστέον εἴσω,







BRITISH MUSEUM. ADDITIONAL MS. 21,259.—A.D. 1437.

**T**HE Books of the Greater and Lesser Prophets and Job, in Greek. Paper; 193 leaves, measuring 11 $\frac{3}{8}$  by 8 inches; with 30 lines in a page. Written for John the Grammarian, of Methone [Madon], by the scribe Athanasius, A.M. 6945 = A.D. 1437. In the original binding of wooden boards covered with stamped leather.

In gatherings of eight leaves, signed in the middle of the lower margin of the first and last pages. Written in set minuscules, with frequent enlargement of letters, and with few contractions. Titles and colo-

phons are in pale red; and the initials of the Books are in the same, and are slightly ornamented with foliation. The head-pieces, as in the Plate, are in pale red and black.

οὔτε μὴν εὐλογήσωσιν· σημεῖα τὲ ἐν ἔθνεσιν ἐν οὐ[ρα]νῶ οὐ μὴ  
δείξωσιν· οὔτε ὡς ὁ ἥλιος οὐ μὴ λάμψωσιν· οὔτε φωτιοῦσιν  
ὡς ἡ σελήνη· τὰ θηρία ἐστὶ κρείσσονα αὐτῶν· ἃ δύνανται ἐκ  
φυγόντα εἰς σκέπην, ἐάντ' ὠφεληθῇ· κατ' οὐδένα οὖν  
τρόπον ἐστὶν ἡμῖν φανερόν ὅτι εἰσὶ θεοὶ· διὸ μὴ φοβη  
θήτε αὐτούς· ὥσπερ γὰρ ἐν σικυηλάτῳ προβασκάνιον οὐ  
δὲν φυλάσσει· οὕτως εἰσὶν οἱ θεοὶ αὐτῶν ξύλινοι καὶ πε  
ρίχρῦσοι· καὶ περιάργυροι· ἀπὸ τε τῆς πορφύρας καὶ  
[καὶ] τῆς μαρμάρου τοῖς ἐπ' αὐτοῖς σηπομένης· γνώσε  
σθαι ὅτι οὐκ εἰσὶ θεοὶ· αὐτὰ τὲ ἐξ ὑστέρου βρωθήσεται.  
[καὶ] ἔσται ὄνειδος ἐν τῇ χώρᾳ· κρείσσων οὖν ἄν[θρωπ]ος δίκαιος, οὐ  
κ ἔχων εἰδῶλα· ἔσται γὰρ μακρὰν ἀπὸ ὀνειδισμού· + +  
+ τέλος ἱερεμίου ἀμην· + +  
ἀρχὴ σὺν θ[ε]ῶ.  
ἰεζεκιήλ προ  
φητεία· +  
Καὶ ἐγένετο ἐν τῷ τριακοστῷ ἔτῃ ἐν τῷ τετάρτῳ μηνί· πέ  
πτη τοῦ μηνὸς· καὶ ἐγὼ ἤμην ἐν μέσῳ τῆς αἰχμαλωσί  
ας ἐπὶ τοῦ ποταμοῦ τοῦ χοβάρ· καὶ ἠνοίχθησαν οἱ οὐ  
ρανοὶ καὶ εἶδον ὄρασιν θ[εο]ῦ· πέμπτῃ τοῦ μηνὸς· τοῦτο ἔ  
τος πέμπτου τῆς αἰχμαλωσίας τοῦ βασιλέως ἰωκεὶμ·  
[καὶ] ἐγένετο λόγος κ[υριο]ῦ πρὸς ἰεζεκιήλ υἱὸν βουζὶ τὸν ἱερέα·  
ἐν γῇ χαλδαίων ἐπὶ τοῦ ποταμοῦ τοῦ χοβάρ· καὶ ἐγένετο  
ἐπ' ἐμὲ χεὶρ κ[υριο]ῦ καὶ εἶδον· καὶ ἰδοὺ πν[ευμ]ά ἐξαίρον ἤρχετο ἀ  
πο βορρᾶ· καὶ νεφέλῃ μεγάλη ἐν αὐτῇ· καὶ φέγγος κύκλω  
αὐτοῦ· [καὶ] πῦρ ἑξαστράπτων· καὶ ἐν τῷ μέσῳ αὐτοῦ ὡς ὄρα  
σις ἡλέκτρον ἐν μέσῳ τοῦ πῦρός· καὶ φέγγος ἐν αὐτῷ·  
[καὶ] ἐν τῷ μέσῳ ὡς ὁμοίωμα τεσσάρων ζώων· καὶ αὕτη ἡ ὄρα  
σις αὐτῶν ὁμοίωμα ἀν[θρώπ]ου ἐπ' αὐτοῖς· καὶ τέσσαρα πρόσω  
πα τῷ ἐνὶ· καὶ τέσσερες πτέρυγες τῷ ἐνὶ· καὶ τὰ σκέλη







BRITISH MUSEUM. ADDITIONAL MS. 16,398.—A.D. 1460.

**M**ENÆUM, or offices of the Greek Church for saints' days, for the month of December, in Greek. Paper; 168 leaves, measuring 11 $\frac{3}{8}$  by 8 inches; with 29 lines in a page. Written by Metrophanes, the monk, A.M. 6968 = A.D. 1460.

In gatherings of eight leaves, numbered in the centre of the lower margin, at the foot of the first and last pages. Written in minuscule characters, with disposition to combination of letters and with frequent variations in their forms. There is much irregularity in the orthography; and the breathings are often in-

correct. The latter are frequently added over vowels in the body of a word. Abbreviations are sparingly used. Titles and initials of paragraphs are in pale red ink. The principal initials are also in red and ornamented with foliation.

σπουδῇ· ἀκολουθοῦντας βαλαᾶμ· τῇ προρρήσει εἰπόντος· ἀστὴρ μέλλει  
προμηνύειν· παιδίον νέον ὃ προαἰώνων θ[εο]ς· + μ[η]ν[ι] τῷ αὐτῷ κ̅α̅· μνήμ[η]  
τῆς ἀγίας μάρτυρος ἰοῦλῖανῆς· Ἰοῦλῖανῆς ἀγλαῖσμα τὸ ξίφος·  
**Α**ὗς προξενήσαν ἀγλαὸν ταύτης στέφος· ἕκταμον εἰκάδι πρῶτη ἰοῦλῖανῆν  
ῥῆτη ἦν ἐπὶ μαξιμῖανου τοῦ βασιλέως· ἐκ νῆκομηδεί[ας] ἐρρατείνην· +  
τῆς πόλεως· πλουσίων γεννητόρων παῖς ὑπάρχουσα· καὶ μνηστεύεται πα  
ρ' αὐτῷ ἔλευσίῳ τινὶ σὺγκλητικῷ· οὗ βουλομένου τὸν γάμον ποιῆσαι, οὐ κα  
τεδέξατο ἡ ἀγία· εἰπούσα πρότερον αὐτὴν γενέσθαι τῆς πολέως ἑπαρχον· εἰς [δὲ]  
τ[ὴν] τοῦ ἐπάρχου τιμὴν κατὰσάντος αὐτοῦ· πάλιν λέγει· ἐὰν μοι ἀπὸ τῆς τῶν  
εἰδώλων θρησκείας ἐπὶ τὴν τῶν χριστιανῶν πίστιν μεταστραφῆς· τ[ὴν] διὰ γάμου  
πρὸς σὲ κοινωνίαν οὐ καταδέχομαι· ὃ δὲ τῷ π[ατ]ρὶ τῆς παρθένου ἐξείπε πάντα·  
μὴ δύνῃθέντος δὲ τοῦ π[ατ]ρ[ὸ]ς ἀπὸ τῆς εἰς χ[ριστὸ]ν πίστεως ταύτην μετὰβαλεῖν· αὐ  
τῷ τῷ μνηστῆρι καὶ ἐπάρχω εἰς τ[ὴν] κατὰ τοὺς κρατοῦντας νόμ[ους] ἐξέτασιν παρεδόθη·  
ὃ δὲ τοῦ χιτῶνος γυμνώσας αὐτὴν καὶ νεύροις ὁμοῖς ὑπὸ ἑξ καὶ δέκα στρατίῳ  
τῶν καταξάνας· [καὶ] τῶν τριχῶν ἐκκρεμάσας ὡς ἐκσπαθέν τὸ δέρμα τῆς κεφα  
λῆς αὐτῆς· καὶ σιδήροις· πεπύρωμένοις κατὰφλέξας καὶ εἰς πῦρ ἔμβα  
λὼν· ὡς εἶδεν ἐκ τούτων μείνασα ἀβλαβῇ· καὶ μάλλον πλήθος ἀνδρῶν τε καὶ  
γυναικῶν πρὸς τὴν εἰς χ[ριστὸ]ν πίστιν ἐπισπασαμένην· οἷτα τὰς κεφαλὰς αὐ  
πετμήθησαν· τὸ τελευταῖον καὶ αὐτ[ὴν] προσέταξε διὰ ξίφους τελειώθῃναι·  
τελείται δὲ ἡ αὐτῆς σύναξις ἐν τῷ μαρτύριῳ αὐτῆς τῷ ὄντι πλησίον τῆς ἀγί[ας]  
εὐφῆμίας ἐν τῷ πετρίῳ· Τῇ αὐτῇ ἡμέρ[α] μνήμη τῶν ἀγί[ων] πεντακοστίων  
μαρτύρων· οἱ ἐν νῆκομηδίᾳ· ξίφει τελειοῦνται· πεντακοστίους  
εἶδεν ἐκτετμημέν[ους]· ἡ νῆκομήδ[ους] μάρτυρας νικηφόρους· τῇ αὐτῇ ἡμέρ[α]  
μνήμη τῶν ἀγί[ων] λγ̅ γυναικῶν· ἐν νῆκομηδίᾳ ξίφει τελειωθέντ[ων]·  
σὺν πενταπλὴ προὔτεινεν εἰκάδι ξίφει· τριπλῇ γυναικῶν μαρτύρων  
δεκάς κάρας· Τῇ αὐτῇ ἡμέρ[α] μνήμη τοῦ ἀγίου μάρτυρος θεμιστοκλέους·  
**Ο**ὗτος ἦν ἐπὶ τῆς βασιλείας δεκίου· ἐκ μύρων τῆς λυκίας· ποιμὴν  
προβάτων ὑπάρχων· τοῦ οὖν ἄρχοντος διωγμὸν κατὰ τῶν χριστιανῶν







BRITISH MUSEUM. HARLEY MS. 5658.—A.D. 1479.

THE Odyssey of Homer. Vellum; 260 leaves, measuring 9 by 5 $\frac{3}{4}$  inches, with 25 lines in a page. Written by the priest Johannes Rhosus of Crete, in the year 1479.

It was brought, with other MSS., from Italy by Dr. Conyers Middleton, of Cambridge, from whom it was purchased by Edward Harley, Earl of Oxford, in 1725. Other MSS. written by the same scribe, at the same period, in Rome, are in the Harleian collection.

The gatherings are of ten leaves, signed at the foot of the first and last pages of each, and ruled very faintly on one side of the leaf. The writing hangs from the ruled lines. Titles, colophons, and initial letters are in a pale reddish-brown ink, touched with light yellow.

~X

Οἶσε θέειον γρήν κακῶν ἄκος οἶσε δέ μοι πῦρ·  
 ὄφρα θεειώσω μέγαρον. σὺ δὲ πηνελόπειαν  
 ἐλθεῖν ἐνθάδε ἄνωχθι σὺν ἀμφιπόλοισι γύναιξί  
 πᾶσας δ' ὀτρύνον δμῶας κατὰ δῶμα νέεσθαι.  
 Τὸν δ' αὖτε προσέειπε φίλη τροφὸς εὐρύκλεια.  
 ναὶ δὴ ταῦτά γε τέκνον ἐμὸν κατὰ μοῖραν ἔειπες·  
 ἀλλ' ἄγε δὴ χλαῖναν τε χιτῶνά τε εἵματ' ἐνείκω·  
 μὴ δ' οὕτω ρέκεσιν πεπύκασμ[έν]ος εὐρέας ὤμ[ους]·  
 ἔσταθ' ἐνὶ μεγάροισι, νεμεσητὸν δέ κεν εἴη.  
 Τήν δ' ἀπαμειβόμεν[ος] προσέφη πολὺμητις Ὀδυσσεύς:  
 πῦρ νῦν μοι πρῶτιστον ἐνὶ μεγάροισι γενέσθω.  
 Ὡς ἔφατ' οὐδ' ἀπείθησε περίφρων εὐρύκλεια·  
 ἤνεγκεν δ' ἄρα πῦρ καὶ θήϊον, αὐτὰρ Ὀδυσσεύς  
 εὖ διεθείωσεν μέγαρον καὶ δῶμα καὶ αὐλ[ήν].  
 γρήυς δ' αὖτ' ἀπέβη διὰ δώματα κάλ' Ὀδυσῆος.  
 ἀγγελέουσα γύναιξί καὶ ὀτρυνέουσα νέεσθαι·  
 αἱ δ' ἴσαν ἐκ μεγάροιο δάος μετὰ χερσὶν ἔχουσαι.  
 αἱ μὲν ἄρ' ἀμφ' ἐχέοντο καὶ ἀσπάζοντ' Ὀδυσῆα·  
 καὶ κύνεον ἀγαπαζόμεναι κεφαλὴν τε κ[αὶ] ὤμ[ους]·  
 χεῖρας τ' αἰνῶμεναι τὸν δὲ γλυκὺς ἥμερος ἦρει·  
 κλαυθμοῦ καὶ στοναχῆς γίνωσκε  
 δ' ἄρα φρεσὶ πάσας:  
 Ὀδυσσεύς χι· Ὀμύρου  
 ῥαψωδίας· τέλος·

γρ[άφει]  
 φίλη τροφὸς







apprehendat ueram vitam.  
 O timothee depositum custo-  
 di. deuitans profanus  
 uocem nouitates. & oppositiones  
 falsi nominis scientiae. quia quidam  
 pervertentes. circa fi-  
 dem exciderunt. Gratia  
 tecum amen. EXPLICIT EPI-  
 STOLA AD TIMOTHEUM. I.

ΕΠΙΛΑΒΩΝ ΤΑΙ ΤΗΣ ΟΝΤΩΣ ΧΩΗΣ.  
 Ω ΤΙΜΟΘΕΕ. ΤΗΝ ΠΑΡΑΘΕΚΗΝ. ΦΥΛΑ-  
 ΞΩΝ. ΕΚΤΡΕΠΟΜΕΝΟΣ ΤΑΣ ΨΕΥΔΟΥΣ.  
 ΚΑΙ ΝΟΦΩΝΙΑΣ. ΚΑΝΑΝΤΙ ΘΕΣΙΣ ΤΗΣ.  
 ΨΕΥΔΩΝΗΜΟΥ ΓΝΩΣΕΩΣ. ΗΝ ΤΙΜΕΣ.  
 ΕΠΑΓΓΕΛΟΜΕΝΟΙ. ΠΕΡΙ ΤΗΝ.  
 ΠΙΣΤΙΝ. ΗΣΤΟΧΗΣΑΝ. Η ΧΑΡΙΣ ΜΕ-  
 ΘΥΜΩΝ. ΕΠΛΗΡΩΘΗ. ΕΠΙ-  
 ΣΤΟΛΗ ΠΡΟΣ ΤΙΜΟΘΕΟΝ. Α.

INCIPIT AD EUNDE. II. ΑΡΙΧΕΤΑΙ ΠΡΟΣ ΕΑΥΤΟΥΝ.

**P**AULUS APO-  
 STOLUS XPI IHU  
 per uoluntate dei secundum promiss-  
 sione uitae quae est in xpo ihu.  
 Timothee carissimo filio. Gratia  
 misericordia. pax ad o patre &  
 xpo ihu dno nro. Gratias  
 ago do cui seruis a progenito-  
 rib. in conscientia pura.  
 quam sine intermissione habes tui  
 memoria in orationib. meis  
 nocte ac die. desiderans te  
 uidere memet lacrimarum  
 tuarum. ut gaudio implear. reco-  
 ratione accipiens a uis fidei  
 quae inter te est. quae est habitus

**T**AYLOS. APO-  
 STOLOS XPI IHU.  
 ΑΙΧΘΕΛΗΜΑΤΟΣ ΘΥ. ΚΑΤΕΠΑΓΓΕ-  
 ΛΙΑΝ ΖΩΗΣ ΤΗΣ. ΕΝ ΧΡΩ. ΙΗΥ.  
 ΤΙΜΟΘΕΩ. ΑΓΑΠΗΤΩ. ΤΕΚΝΩ. ΧΑΡΙΣ.  
 ΕΛΛΙΟΣ. ΤΗΝ ΗΝ. ΑΠΟ ΤΥ. ΠΑΤΡΟΣ ΚΑΙ.  
 ΧΡΥ. ΙΥ. ΤΩ ΚΥ. ΗΜΩΝ. ΧΑΡΕΙΝ.  
 ΕΧΩ ΤΩ. ΘΩ. Ω ΑΓΓΕΛΩ. ΑΠΟ ΠΡΟ-  
 ΓΟΝΩΝ. ΕΝ ΚΑΘΑΡΑ. ΣΥΝ ΙΔΗΣΟΙ.  
 ΩΣ ΔΙΑ ΔΙΠΤΩΝ. ΕΧΩ ΤΗΝ ΠΕΡΙΚΟ-  
 ΜΗΙΑΝ. ΕΝ ΤΑΙΣ ΔΕΗΣΑΙΣ ΙΝ. ΜΟΥ.  
 ΝΥΚΤΟΣ. Κ. ΗΜΕΡΑΣ. ΕΠΙΠΡΟΘΩ. ΘΕ.  
 ΙΔΕΙΝ. ΜΕΜΝΗΜΕΝΟΣ. ΣΟΥ ΤΩΝ ΔΙΑ-  
 ΚΡΥΩΝ. ΙΝΑ ΧΑΡΑΣ ΠΛΗΡΩΘΩ. ΥΠΟ-  
 ΜΗΝΣΙΝ. ΑΛΩΝ ΤΗΣ ΕΝ ΣΟΙ ΔΥΠΟ-  
 ΚΡΙΤΩΝ ΠΙΣΤΕΩΣ. ΗΤΕΙΣ ΕΝΩΚΗΣΩΝ.

ST PAUL'S EPISTLES.—(9<sup>TH</sup> CENT.)

CAMBRIDGE. TRIN. COLL. B. 17. 1.



CAMBRIDGE. LIBRARY OF TRINITY COLLEGE. MS. B. 17. 1.—[LATE 9TH CENTURY.]

**T**HE Epistles of St. Paul, in Latin and Greek. Vellum; 136 leaves, measuring  $9 \times 7\frac{1}{4}$  inches; written in parallel columns of 28 lines, the Latin text occupying the outer column of each page. Imperfect; beginning with Romans iii. 19, and ending, in the Greek text with Philemon v. 20, in the Latin with the end of Hebrews. The Greek text of 1 Cor. iii. 8-v. 16, vi. 7-14, and Coloss. ii. 1-v. 8 is also omitted. Late 9th century.

The MS. appears to have been written in the monastery of Augia Major, or Augia Dives (Reichenau), on an island in the lower part of Lake Constance in Bavaria. Hence it derives its title of Codex Augiensis. A single gloss in German, "uualtit," occurs in 1. Cor. viii. 4. It was purchased by Bentley at Heidelberg in the year 1718; and has been carefully edited by Dr. F. H. Scrivener: "An exact Transcript of the Codex Augiensis" (Cambridge, 1859).

*Gatherings.* Of eight leaves.

*Ruling.* On one side of the leaf with a hard point.

*Writing.* Latin: Caroline minuscules. Greek: uncials.

*Contractions.* Latin: of the ordinary character. Greek: the sacred names, *πατήρ*, and *πνεῦμα*. The two forms of contraction in *ιην*, *ιν*; *χρν*, *χν*; *χρν*, *χν*, etc. are used.

*Accents.* There are no ordinary accents or breathings in the Greek; but, following the custom of the

Latin MSS., an acute accent is occasionally applied, as on monosyllables.

*Punctuation.* The middle point. In the Greek text the practice is to use a stop after each word, but sometimes this rule is neglected.

*Forms of Letters.* The Greek letters are formed on the model of the larger letters in the Latin text, as may be seen by a comparison of the colophons and titles in the two columns of the Plate. The western type of the Greek letters is also marked by the transverse strokes or hooks with which some of the letters are finished.

[1. *Tim.* vi. 19—II. *Tim.* i. 5.]

apprehendant ueram uitam.  
O timothee depositum custo  
di. deuotans profanas  
votum nouitates. et oppositiones  
falsi nominis scientiae. quam quidam  
promittentes. circa fi  
dem exciderunt. Gratia  
tecum amen. EXPLICIT EPI  
STOLA AD TIMOTHEUM. I.

INCIPIT AD EUNDEM. II.

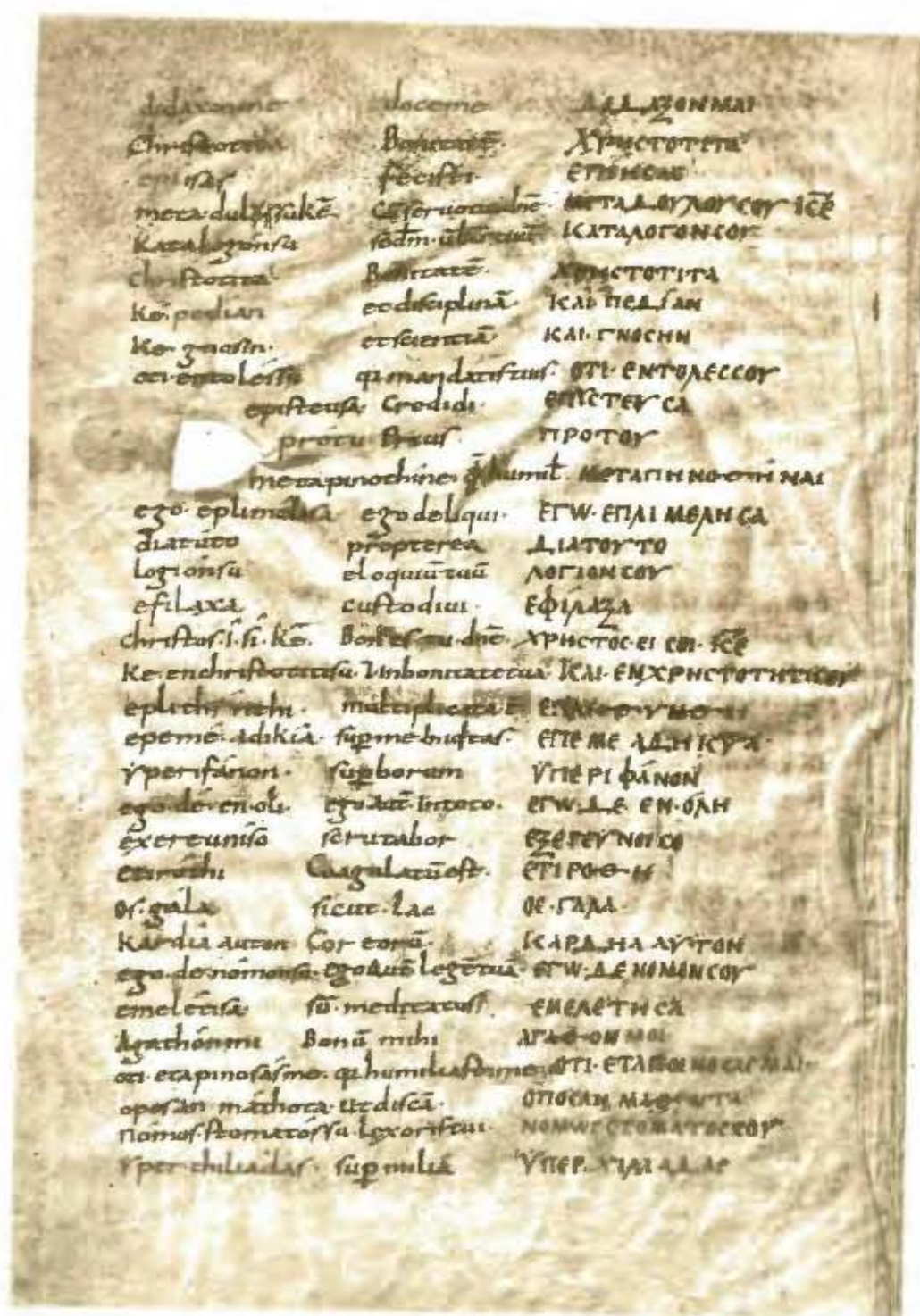
**P**AULUS APO  
STOLUS CHRISTI IESU  
per uoluntatem dei secundum promissionem uitae quae est in christo iesu.  
Timotheo carissimo filio. Gratia  
misericordia. pax a deo patre et  
christo iesu domino nostro. Gratias  
ago deo cui seruo a progenito  
ribus in conscientia pura.  
quam sine intermissione habeam tui  
memoriam in orationibus meis  
nocte ac die. desiderans te  
uidere memor lacrimarum  
tuarum. ut gaudio implear. recor  
dationem. accipiens eius fidei  
quae in te est non ficta. quae et habitauit

επιλαβονται. της. οντως. ζωης.  
ω. τιμοθεε. την. παραθεκεν. φυλα  
ξων. εκτρεπομενος. τας. βηβελους.  
καινοφωνιας. και. αντιθεσις. της.  
ψευδων' υμου. γνωσεως. ην. τινες.  
επαγγελλομενοι. περι. την.  
πιστιν. ηστοχησαν. η. χαρις. με  
θ υμων. Επληρωθη. επι  
στολη. προς. τιμοθεον. α.

APXETAI ΠΡΟΣ. ΕΑΤΤΟΝ. Β.

**Π**ΑΤΡΟΣ. ΑΠΟ  
ΣΤΟΛΟΣ. ΧΡ[ΙΣΤΟ]Υ. ΙΗ[ΣΟ]Υ.  
δια. θεληματος. θε[ο]υ. κατ επαγγε  
λιαν. ζωης. της. εν. χρ[ιστ]ω. ιη[σο]υ.  
τιμοθεω. αγαπητω. τεκνω. χαρις.  
ελαιος. ιρηνη. απο τ[ο]υ. πατρος. και.  
χρ[ιστο]υ. ιη[σο]υ. του. κ[υριο]υ. ημων. χαρειν.  
εχω. τω. θε[ο]ω. ω. λατρευω. απο προ  
γονον. εν. καθαρα. συνιδησει.  
ως. αδιαλιπτον. εχω. την. περι. σου.  
μνιαν. εν. ταις. δεησαισιν. μου.  
νυκτος. κ[αι]. ημερας. επιποθω. εε.  
ιδειν. μεμνημενος. σου. των. δια  
κρυων. ινα. χαρας. πληρωθω. υπο  
μνησιν. λαβων. της. εν. σοι. αν. υπο  
κριτου. πιστεως. η. τεις. ενωκησεν.



PSALTER.—(10<sup>TH</sup> CENT.)

LIBRARY OF ST NICHOLAS OF CUSA.



LIBRARY OF ST. NICHOLAS OF CUSA.—[EARLY 10TH CENTURY.]

A GRECO-LATIN manuscript of Psalms cix.–cxliv., arranged in three columns; the first giving the Greek text in Latin letters, the second the Latin text, and the third the Greek text in Greek letters. On the first two leaves are the Greek and Hebrew alphabets and the Lord's Prayer in Greek and Latin, with the Hebrew version in Latin letters. The writer gives his name as "Johannes grecus Constantinopoleos orfanos et peregrinos," but the MS. is altogether western in character. Written on coarse vellum; 65 leaves, measuring  $8\frac{1}{4} \times 5\frac{1}{4}$  inches, with 33 lines in a column. Early 10th century.

The Greek letters are a rough imitation of uncial characters by an unpractised hand, and are formed upon the structure of the Roman alphabet, as will be observed by a comparison of similarly formed letters occurring in

the third, and first or second columns, *e.g.* α, Ο, Ρ, Υ, and from the method of affixing finishing strokes to the different letters.

[The Committee are indebted to Professor Gardthausen, of Leipzig, for assistance in the description of this MS.]

[*Psalm cxviii. (cxix.) 64–72.*]

|                             |                          |                              |
|-----------------------------|--------------------------|------------------------------|
| didáxon me                  | doce me .                | διδάξον μαι .                |
| Christotita                 | Bonitatem .              | χρηστοτιτα .                 |
| epfisas                     | fecisti .                | επίησας                      |
| meta . dulḡ su kyrie .      | cum seruo tuo domine .   | μετα δουλου σου κ[υρι]ε      |
| kata logón su               | secundum . uerbum tuum . | κατα λογον σου               |
| christotita .               | Bonitatem .              | χρηστοτιτα                   |
| ke . pedían                 | et disciplinam .         | και . πεδían                 |
| ke . gnosin .               | et scientiam .           | και . γνωσιν                 |
| oti . entolés su            | quia mandatis tuis .     | οτι . εντολες σου            |
| episteusa .                 | Credidi .                | επιστευσα                    |
| pró tu .                    | Prius                    | προ του                      |
| me tapinothíne .            | quam . humiliarer        | με ταπηνοθήναι               |
| ego . eplimélisa            | ego deliqui .            | εγω . επλιμελησα             |
| dia túto                    | propter ea               | δια τουτο                    |
| logión su                   | eloquium tuum            | λογιον σου                   |
| efilaxa                     | custodiui .              | εφίλαξα                      |
| christos . í . sí . kyrie . | Bonus es . tu . domine . | χρηστος . ει . σοι . κ[υρι]ε |
| ke . en christotiti su      | et . in bonitate tua .   | και . εν χρηστοτητι σου      |
| eplithýnthi .               | multiplicata . est .     | επληθυνθη                    |
| ep emé . adikía .           | super me . iniquitas .   | επ εμε αδηκία .              |
| ýperifánon .                | superborum               | ýπεριφάνον                   |
| ego . dé . en . oli .       | ego . autem . in toto .  | εγω . δε . εν . όλη          |
| exereuníso                  | scrutabor                | εξερεύνισο                   |
| etiróthi                    | Coagulatum est .         | ετιροθη                      |
| os . gála                   | sicut . lac              | ος . γαλα .                  |
| kardía auton .              | Cor eorum .              | καρδηα αύτον                 |
| ego . de . nómon su .       | ego autem . legem tuam . | εγω . δε νομον σου           |
| emelétisa .                 | sum . meditatus .        | εμελετησα                    |
| Agathón mi                  | Bonum mihi               | αγαθον μοι .                 |
| oti . etapinosás me .       | quia humiliasti me .     | οτι . εταποινοσας μαι .      |
| opos an . mátho ta .        | ut discam .              | οπος αν μαθω τα              |
| nómos . stomatós su .       | lex oris tui             | νομως στοματος σου           |
| ýper . chiliádas .          | super milia              | υπερ χιλιαδας                |



THE Gospels in Greek, wanting only John xix. 17-35, with an interlinear Latin version; with prologues, Eusebian canons, tables, etc., prefixed. Vellum; 197 leaves, measuring 8 $\frac{7}{8}$  by 7 $\frac{1}{8}$  inches, with from 20 to 26 lines in a page. Written, in all probability, in the monastery of St. Gall, in the 10th century.

The MS. is known as Codex Sangallensis, or Codex Δ, and once contained, in addition, the Pauline Epistles, now separated and forming the Codex Boenerianus of the Royal Library at Dresden. It was published in lithographed facsimile by H. C. M. Rettig (Zürich, 1836).

*Gatherings.* Of eight, in one instance of ten, leaves, signed on either side of the first page, at the top, with Latin and Greek numbers (see Plate).

*Ruling.* On one side of the leaf with a hard point; which, however, the scribe generally disregards.

*Writing.* Greek: Small semi-uncials of western type. Latin: Minuscles of Irish type. The words of the Greek text are generally separated with middle full points. Large initial letters are used with great frequency and seem to mark the *στίχοι* of the original MS. from which this was copied. The mark of diæresis is a single dot, used only occasionally, over *υ*; over initial *ι* it is sometimes represented by a dot or by a horizontal stroke, but most generally by an acute accent. A point is sometimes placed over the letter *η*, as when standing for the conjunction *ἤ*.

*Contractions.* Greek : the sacred names, and words

often used, such as πατήρ, μήτηρ, ἄνθρωπος, οὐρανός, πνεῦμα. Latin : of the ordinary character. The frequent use of symbols for *autem*, *enim*, *est*, etc., which are most common in Irish and English MSS., will be observed.

*Accents and Breathings.* A few only at the beginning of St. Mark.

*Punctuation.* None but what has already been referred to as marking off the Greek words.

*Forms of Letters.* The Greek letters, written in the west of Europe, by a scribe who probably did not know the language and who had little practice in the character, follow the model of the Latin writing, as will be especially noticed in the letters **€**, P, C. The lambda is in most instances nothing but the Latin l, with a hair-stroke to form the left limb. (Compare Plates 127, 128.)

xii

+ ΕΤΑΓΓΕΛΙΟΝ + ΚΑΤΑ + ΛΟΥΚΑΝ.

 $\overline{\text{IB}}$ 

lucas . i .  
X  
solum .

καταχρησις

**1**

5

*quoniam* quidem multi conati sunt ordinare *nar*  
**Ἐπειδὴ** περ . πολλοι . **ε**πεχειρησαν . **α**ναταξασθαι . **δι**  
*rationem de completis in nobis re*  
**ἡγησιν** περὶ των . πληροφορημενων . **εν** **ἡμιν** . **πραγ**  
*bus sicut tradiderunt nobis qui ab initio ipsi uiderunt et*  
**ματων** . **καθως** . παρεδοσαν . **ἡμιν** **οι** . **α**π **αρχης** . **α**υτοπται . **και**  
*ministri fuerunt sermonis uisum est et mihi adsecuto*  
**υπηρται** . **γενομενοι** . του . **λογου** . **Ἐδοξε** . **καμοι** . **παρηκολου**  
*a summo uel omnibus diligenter ex ordine tibi scribere opti*  
**θηκοτι** **α**νωθεν . **πασιν** . **κριβως** . **καθεξης** . **σοι** . **γραψαι** . **κρα**  
*me dei amator theophile ut cognoscas de quibus eruditus es uerbis*  
**τιστε** . **θεοφιλε** **ινα** . **ε**πιγνως . **περι** . **ων** **κατα** **α**χρηθης . **λογων**  
*ueritatem fuit in diebus ero*  
**την** . **ασφαλειαν** . **Ἐγενετο** . **εν** **ταις** . **ἡμεραις** . **ῥω**  
*dis regis iudeꝝ sacerdos quidam nomine*  
**δου** . του **βασιλειως** . **της** . **ιουδαιας** . **ιερεις** **τις** . **ονοματι**  
*zacharias de uice abi et uxor illius de*  
**ζαχαριας** . **εξ** **εφημεριας** . **αβια** . **και** . **η** **γυνη** . **αυτου** . **εκ**  
*filiabus aaron et nomen eius elisa*  
**των** . **θυγατερων** . **ααρων** . **και** **το** . **ονομα** **αυτης** . **Ἐλισα**  
*beth erant autem iusti ambo coram deo*  
**βητ** . **Ἦσαν** **δε** . **δικαιοι** . **αμφοτεροι** **ενωπιον** του **θ[εο]υ**  
*ambulantes uel proficiscentes in omnibus mandatis et iustificati*  
**πορευομενοι** **εν** **πασαις** **ταις** . **εντολαις** . **και** **δικαιωμα**  
*onibus domini sine querela et non erat illis filius*  
**σιν** . του **κ[υριο]υ** **αμεμπτοι** . **Και** **ουκ** . **ην** . **αυτοις** . **τεκνον**  
*eo quod esset elizabeth sterilis et ambo proce*  
**καθοτι** . **ην** **η** **ελισαβητ** . **στειρα** . **και** **αμφοτεροι** . **προβε**  
*dentes in diebus suis erant factum est autem cum*  
**βηκοτες** . **εν** . **ταις** . **ἡμεραις** . **αυτων** **ἦσαν** . **Ἐγενετο** **δε**  
*in sacerdotio fungeretur in ordine uicis*  
**εν** . **τω** **ιερταρευειν** . **αυτον** . **εν** . **τη** . **ταξει** . **της** . **εφημεριας** .  
*suꝝ ante uel coram deum uel deo secundum consuetudinem*  
**αυτου** . **εν** **αυτιον** . του **θ[εο]υ** . **κατα** . **το** . **εθος** . **της** .

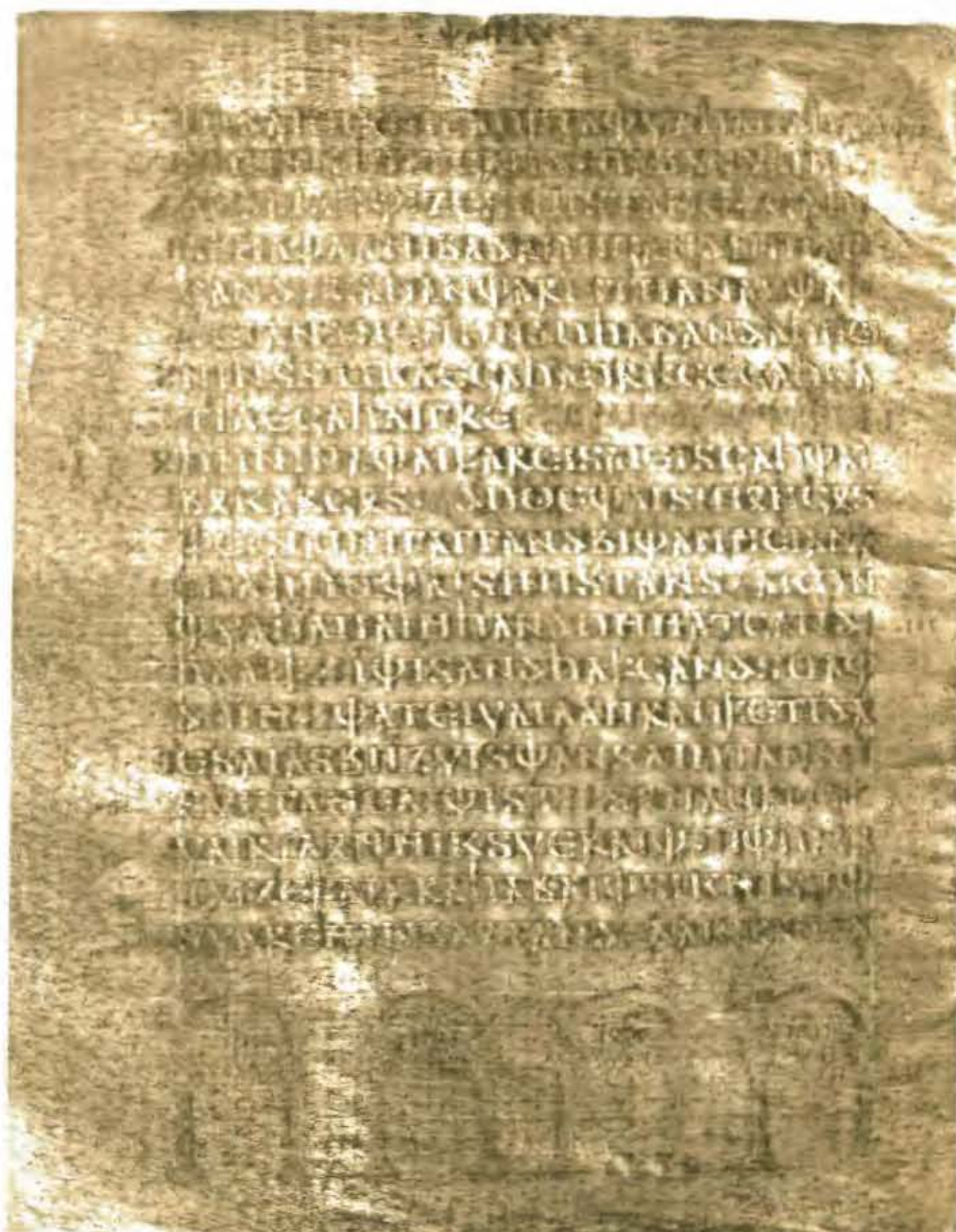


Ἰ. **Ε**ΥΑΓΓΕΛΙΟΝ **Ι** ΚΑΤΑ **Ι** ΔΟΥΚΑΝ.  
**Ε**ΠΕΙ ΔΗ ΠΕΡΙ ΠΟΛΛΟΙΣ ΕΠΕΧΕΙΡΗΣΑΝ ΑΝΑΤΑΣΘΕΙΝ  
 ΚΑΘΩΣ ΠΑΡΕΔΟσαν ΗΜΙΝ ΟΙ ΑΝΑΡΧΕΣ ΑΥΤΟΠΤΑΙ ΚΑΙ  
 ΥΠΙΡΕΤΑΙ ΓΕΝΟΜΕΝΟΙ ΤΟΥ ΛΟΓΟΥ. **Ε**ΔΟΞΕΚΑΝΟΙ ΠΑΡΙΚΑΛΟΥ  
 ΘΗΚΟΤΙ ΑΝΩΘΕΡ ΠΛΕΙΝ ΚΡΙΒΩΣ ΚΑΘΕΖΗΣΟΙ ΤΡΑΥΑΙ ΚΡΑ  
 ΤΙΣΤΕ ΘΕΟΦΙΛΕ ΙΝΑ ΕΠΙΓΝΩΣ ΠΕΡΙΩΝ ΚΑΤΑΧΗΘΗΣ ΛΟΓΩΝ  
 ΤΗΝ ΑΣΦΑΛΕΙΑΝ. **Ε**ΓΕΝΕΤΟ ΕΝ ΤΑΙΣ ΗΜΕΡΑΙΣ ΗΡΩ  
 ΔΟΥ ΤΟΥ ΒΑΣΙΛΕΥΣ ΤΗΣ ΙΟΥΔΑΙΑΣ ΙΕΡΕΡΕΤΙΣ ΟΝΟΜΑΤΙ  
 ΖΑΧΑΡΙΑΣ ΕΞ ΕΦΗΜΕΡΙΑΣ ΑΒΙΑ ΚΑΙ Η ΓΥΝΗ ΑΥΤΟΥ ΕΚ  
 ΤΩΝ ΘΥΓΑΤΕΡΩΝ ΑΔΡΙΩΝ ΚΑΙ ΤΟ ΟΝΟΜΑ ΑΥΤΗΣ ΕΛΙΣΑ  
 ΒΕΤ. **Ε**ΣΑΝ ΔΕ ΔΙΚΑΙΟΙ ΑΜΦΟΤΕΡΟΙ ΕΚΩΠΙΟΝ ΤΟΥ ΘΥ  
 ΠΟΡΕΓΟΜΕΝΟΙ ΕΝ ΠΑΣΑΙΣ ΤΑΙΣ ΕΝΤΟΛΑΙΣ ΚΑΙ ΔΙΚΑΙΩΝΑΙ  
 ΕΙΝ ΤΟΥ ΚΥ ΔΕ ΜΕΝ ΠΟΙΟΙ ΚΑΙ ΟΥΚ ΗΝ ΑΥΤΟΙΣ ΤΕΚΝΟΝ  
 ΚΑΘΟΤΙ ΗΝ Η ΕΛΙΣΑΒΕΤ ΣΤΕΙΡΑ ΚΑΙ ΑΜΦΟΤΕΡΟΙ ΠΡΟΒΕ  
 ΘΗΚΟΤΕΣ ΕΝ ΤΑΙΣ ΗΜΕΡΑΙΣ ΑΥΤΩΝ ΗΣΑΝ. **Ε**ΓΕΝΕΤΟ ΔΕ  
 ΕΝ ΤΩ ΙΕΡΑΤΕΡΕΙΝ ΑΥΤΩΝ ΕΝ ΤΗ ΤΑΞΕΙ ΤΗΣ ΕΦΗΜΕΡΙΑΣ  
 ΑΥΤΟΥ ΕΝ ΑΝΤΙΟΝ ΤΟΥ ΘΥ ΚΑΤΑ ΤΟ ΕΘΟΣ ΤΗΣ

## GOSPELS.—(10TH CENT.)

ST GALL. STIFTSBIBL. COD. 48.





**GOTHIC GOSPELS.—(6TH CENT.)**

UPSALA. UNIV. LIB. COD. ARGENT.



UPSALA. UNIVERSITY LIBRARY. "CODEX ARGENTEUS."—[6TH CENTURY.]

**P**ORTIONS of the four Gospels in the Gothic translation of Ulfilas, Bishop of the Mœsian Goths, who died A.D. 388. Written in silver and gold on purple vellum; 177 leaves, the remains of a volume of 330 leaves, measuring 12×10 inches, with twenty lines in a page. Commonly known as the "Codex Argenteus." The order of the books is Matthew, John, Luke, Mark. Probably written in Italy in the 6th century.

The MS. was, in the 16th century, preserved in the monastery of Werden on the river Rhur, in Westphalia. Thence it was removed to Prague; and, on the capture of that city by the Swedes, in 1648, was carried off by the conquerors to Stockholm. Soon after it was taken to Holland; but it was finally purchased by the Swedish Chancellor, Count de la Gardie, and presented by him to the University of Upsala in 1669.

*Gatherings.* Of eight leaves; signed on the lower inner margin of the last leaf.

*Ruling.* Close-set lines on one side of the vellum with a hard point, the writing being between lines.

*Writing.* Uncials, written in silver, with the exception of the first words of the sections (as in line 8 of the Plate), the first three lines of the Gospels, and the Lord's Prayer, which are in gold. The tables of the Canons which are at the foot of the pages are in silver arcades, with the names or monograms of the Evangelists in gold and references in silver. The words are not separated except at a pause.

*Contractions.* The sacred names: iūs, xūs, gþ = *guf* (God), fā = *frauya* (Lord), and their cases. A stroke above the line marks the omission of m or n.

*Punctuation.* Middle point for the ordinary, and a colon for the final, stop.

*Forms of Letters.* The Gothic alphabet is clearly borrowed from the Greek. Among the letters will be noticed the forms of B and R open at the top; ʒ = d; Cl = q; ʒ = the Saxon þ (th); ʒ = the German j, or y; ʒ = u; ʒ = f; and ʒ = o. Of the values of ʒ and ʒ there is some difference of opinion, but the first is commonly represented by the German w, the second by hw. Diacritical points are placed over the letter i when it begins a word.

*Initials of Sections* are generally rather larger than those of the text.

[*St. Mark*, vij. 3-7.]

. þairh .

iūdaieis niba ufta þwahand han  
duns ni matyand. habandans  
anafilh þize sinistane. yah  
af maþla niba daupyand ni mat  
yand. yah anþar iſt manag þa  
tei andnemun du haban daupei  
nins stikle yah aurkye yah ka  
tile yah ligre: þaþroh þan fre  
hun ina þai fareisaieis yah þai  
bokaryos. duhwe þai siponyos  
þeinai ni gaggand bi þammei ana  
fulhun þai sinistans. ak un  
þwahanaim handum matyand  
hlaif. iþ iſ andhafyands qaþ  
du im. þatei waila praufetida  
esaiaſ bi izwis þans liutans  
swe gameliþ iſt. so managei  
wairilom mik sweraip. iþ hair  
to iſe fairra habaip sik mis. iþ  
sware mik blotand. laisyandans

mk    mp    ioh    luk  
ua



