A Short Catalogue of the Slavic Manuscripts in Vatopedi

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In the summer of 1992 a field trip of the NHRF led by Mr. Kriton Chrysoehoides worked for a month in the monastery of Vatopedi and identified the nine Slavic manuscripts that are described here. The manuscripts were kept in the first floor of the Panaghia tower where the library of the monastery has been situated since 1865, together with many Romanian old printed books. Some of the manuscripts bore traces of older numbers, but we do not know to what these numbers correspond.

No description of the manuscripts was found in the library, and we assume that the nine Slavic codices of Vatopedi have remained unknown to the Slavistic scholarly community, although two of them are mentioned in a work by Konstantin Dmitriev-Petković devoted to the monasteries of Mount Athos in the mid nineteenth century (K. P. Dmitriev-Petković, Obzor Athonskih Drevesnot, Priloženije k VImu tomu zapisok Imperatorskoj Akademii Nauk, Sankt-Peterburg 1865). It is quite significant that Dmitriev-Petković mentions only two slavic manuscripts in his report about Vatopedi, although that at the time of his visit (1852) there were 150 Bulgarians in the monastery.

CODICIOLOGICAL DESCRIPTION: Paper, 210x195 mm, ff. 279. The binding consists of wooden panels covered with ornamented leather, which have been added to the codex later, because the ends of the book are cut off. The binding is of a late Byzantine or early post-Byzantine type with curved back and grooves on the edges of the panels. The quires are marked at their beginning and at their end, in the bottom center of the folio. Remnants of locks. The ink is brownish black. All the codex is written in one hand. The manuscript is damaged by worms at the bottom.

WATERMARKS: Bird similar to Mošin-Tralić (Filigranes des XIIIe et XIVe siècles, Zagreb 1957) n°6724 sample of 1385-95.

ORNAMENTATION: Extremely rich and geometrical. Titles, headpieces and initials in vermilion. The headpieces are ornamented with rubrics framed with rich geometrical ribbons, consisting of circles and semicircles bound together and coloured in blue, vermilion and yellow. Some of the initials and chiefly the initials of every gospel text have the height of seven lines and are highly ornate in the same style that dominates in the headpieces. The titles are framed or are simply crowned with ornamental bands of geometrical and floral type.

CONTENT:
1. (f. 1) List of the chapters of Saint Matthew’s gospel. The folio is an additional one, but is written in the same hand.
2. (ff. 2-4v) Introduction of Theophylact, archbishop of Ochrid, to the gospel of Saint Matthew.
3. (ff. 5r-74r) The text of Saint Matthew’s gospel.
4. (ff. 74v-75r) List of the chapters of Saint Mark’s gospel.
5. (ff. 75v-76v) Introduction to the gospel of Saint Mark.
6. (ff. 77v-122v) The text of Saint Mark’s gospel.
10. (f. 204v) List of the chapters of Saint John’s gospel.
13. (ff. 266r-275v) A standard prescribed selection of Scriptural readings with calendar indications for the whole year (съборник съ ного)мь [дванадесет]имъ месецевъ сказани главы коемо идже изварными с[ба]тнымь и праздниковымъ въсемь.

REMARKS: Two thirds of the folio before the beginning of Saint Luke’s gospel have been cut off with scissors, but the numeration has no interruptions. All the manuscript is written in one hand. The text of the gospel is written in uncial, while the introductions and the contents, as well as the selection of the Scriptural readings, are written in rounded semiuncial. The manuscript follows the Bulgarian Ternovian orthography, as developed by patriarch Eythymius in the mid 14th century, with consistent use of accents and breathings according to the demands of the Greek alphabet. These features offer good evidence for the fact that the manuscript may have been written during the last years of the flourishing of the Bulgarian artistic centers and perhaps several years before the subjugation of the Bulgarian state to the Turks in 1393. The usage of Greek breathings and accents was adopted in Bulgaria during the patriarchate of Euthymius and prevailed until the late 17th century (Климента Иванова, Български, сербски и молдавяшки кирилски рукописи в сбирката на М. П. Погодин, София 1981, 7-20). The orthography of the manuscript is a consistent Bulgarian Ternovian one, since the regulation of the two ers follows the Euthymian rule, which postulates that the small er (η) should be used for declaring an obsolete graphical sign and should be placed in word final position, while the larger er (ε) should be used for declaring a vowel and should be placed in the middle of the word. The usage of η is therefore more frequent.
The two nasals (к and &) are constantly used according to the rules of the Cyrillo-Methodian language and are to be found in orthographically correct positions, except in the aorist third person plural where -ωα is often substituted by -ωξ. When two nasals occur one after the other the arrangement is Euthymian, demanding the sequence χχ, despite the fact that the etymological sequence is кк (f.141: κκ τροτεία καμβοτκ). The usage of ω and η is already quite confused and each of the two letters can substitute the other.

On ff. 75r, 83r, 115r,150v, 166v,180r (twice) and 215r in a hand contemporary with that of the scribe are written explanatory notes about the content of the gospel’s text. On many pages above or below the text calendar indications about the Sunday lectures of the pericopae are added.

INSCRIPTIONS:
1. f.1r: τὸ παλόννευλον ἡγαλεπτο τοῦ Βατοπεδίου.
   ἐπὶ ἑτογε ζῳδ (1596) ἐν μηνί γεναρίου ια Ῥ.
   The next part of the inscription is erased, but one can still discern the phrase ἐπὶ τοῦ Σάβας και ὦ Ιάζεκιλ. Therefore this is a lending note which was erased when the book was brought back to the monastery. The type of the note hints that the book was given to some cell or skete in the vicinity of the monastery.

2. f.265r: ΒΙΒΛΙΚΟΣ ΣΥΜΒΟΛΟ ΕΒΑΝΓΕΛΙΟΝ. 1852, 10 ΝΟΕΜΒΡΙΑ, ΚΩΝΣΤΑΝΤΙΝΟ Α. ΠΕΤΚΟΒ.

The note is written in pencil in 19th century Cyrillic cursive and belongs to the hand of the eminent Bulgarian scholar K. P. ДМИТРИЕВ-ПЕТКОВИЧ, who visited Mount Athos in the end of 1852 and published the results of his visit 13 years later in Sankt-Peterburg. His book, Obzor Athonskih Drevnostei, unfortunately devotes to this manuscript only one sentence:’Gospel on a simple paper in quatro with the sign χ’ (p. 65).

CODICOLOGICAL DESCRIPTION: Paper, 300x195 mm, ff.251. Binding from the last decades of 19th century. The ends were cut off at the time of binding. The quires are numbered at the beginning and at the end (center of the bottom margin). Ink: brownish-black.

WATERMARK: Hat similar to BRIQUET (Les Filigranes. Dictionnaire historique des marques sur papier, New York 1966) n° 3464 (Udine 1524) and 3465 (Vicenza 1536).

ORNAMENTATION: Poor. Initials, titles and headpieces in vermilion. Occasionally there are also green initial letters serving as incipit (f.117r at Υ λογίων).

CONTENT:
1. (ff. 2r-3r) List of the chapters of Saint Matthew’s gospel.
2. (ff. 3r-5v) Introduction of Theophylact, archbishop of Ochrid, to the gospel of Saint Matthew.
3. (ff. 6r-69v) The text of Saint Matthew’s gospel.
4. (ff. 71r-72r) List of the chapters of Saint Mark’s gospel.
5. (ff. 72v-73r) Introduction to the gospel of Saint Mark.
6. (ff. 74r-115v) The text of Saint Mark’s gospel.
10. (ff. 182v-183v) List of the chapters of Saint John’s gospel.
12. (ff. 185r-240v) The text of Saint John’s gospel.
13. (ff. 240v-250r) A standard prescribed selection of the Scriptural readings with calendar indications for the whole year.
14. (ff. 251r) Chart for sequence of the modes, the scriptural readings and the resurrectional pericopae (οὐχὶ ζωήν μητρότητος οὐκ ἐστὶν, ἀλλὰ ζωήν ἐκ τούτου, ἐμάχθην ἀπὸ τοῦ Θεοῦ καὶ ἐπὶ τοῖς ἑτέρον).
REMARKS: The orthography is Serbian of Resavian type with prevailing usage of the small er (ь). Occasionally the large er is also used in word final position, in prefixes and in prepositions (f.129v съ кимъ). The wide є (phonetically equal to Ε) is used in the beginning of the words and in postvocal position. Wide usage of the greek breathings and accents of all the types, including the double baceia ('). The iotaion is often additionally denoted with situated over the i. The nasals are substituted totally by е and ου (f.153ι στεκούτυ instead of the etymological στάκκτυ), but occasionally ι is to be found (f. 240). The iotaion between two vowels is not consistently followed (f. 72 множає and f. 119 възнесениѧ), while the etymological iotaion after a consonant is usually well maintained (f. 2 расспавленъмъ and f. 130 непълаєвмихъ). All the text is written in one hand in liturgical uncial considerably influenced by the current minuscule.

INSCRIPTIONS: none.

SLAVIC 3 (older numeration Β 7) Psalter. Serbian orthography of Resavian type. After 1519.

CODICOLOGICAL DESCRIPTION: Paper, 190x135 mm, ff. 168. Binding from the end of the 19th century. Ink: brownish with varying density. The denotation of the quires is indiscernible.

WATERMARK: Crown similar to sample no 4908 of BRIQUET (Salzburg 1519).

ORNAMENTATION: Poor. Headpieces, titles and initials in vermilion. Sometimes the arrow-like ends of the initials are ornamented with vermilion full stops situated at some distance from the end of the letter and decorated with flame-like motives.

CONTENT:
1. (ff. 1r-2v) Menologion
2. (ff. 3r-4v) Introduction to the Psalter (these ff. apparently were added later).
3. (ff. 5r-155v) The text of the 150 psalms.
4. (ff. 155v-167r) The text of eight of the nine Biblical Odes (Moses’s A ff. 156v-157r; Moses’s B ff. 157r-160v; Saint Anna’s ff. 160v-161r; Habbakuk’s ff. 161v-163r; Isaia’s ff. 163v-164r; Jonah’s ff. 164v-165r; Anania’s ff. 165r-167r; Three Children’s ff. 167v-167r).


REMARKS: The psalter is written by eight scribes: A ff. 1r-24r, 4v-9v, 11r-12v, 13r-16v, 29v-30v, 45r-46r, 103r-103v, 159r; B ff. 3v, 10v-10r, 96v-96v, 128r-134v; C ff. 13r-13v; D ff. 17r-23r; E ff. 23r-28r, 30r-33r, 35r-45r; F ff. 45r, G ff. 97r, 102v-104r, 135r, 158r; H f. 168v-168r.

The orthography of the psalter is Serbian of Resavian type and uses only the small er (ь). Very rarely the large er (ъ) is used without any logical sequence. The nasals are totally substituted by е and оγ. The script of the eight scribes is generally a rectangular semiuncial, but the scribe E uses a semicursive semiuncial. The scribe H has written only the prayer at the end of the psalter, which seems to be a later addition, but nevertheless follows the same orthographical pattern.

INSCRIPTIONS:
1. f. 2: ΕΜΠΩ ΑΛ ΝΟΤΗΤ ΡΙΜΑΤΩΡ Η

The inscription contains the Russian variant of the name Basil, indicating that probably for some time the manuscript was in the possession of the monk Basil, who was connected with some Kiev monastery. It remains unclear if the codex was transferred to Russia, or if the monk Basil spent some time in Athos and happened to sign this manuscript.

2. f. 2: ποΒβίζΑχ ΡΑΛΤΠ ΒΕ ΛΕΤΟ ΡΑΜΑ (=1636) ΑΜΙΛΚΟ

The note is written in a hand different from that of the Russian monk Basil.


The note is written in Bulgarian, but because of the bad syntax of the phrase it remains uncertain if the name of Vatopedi’s deacon who signed the book was really Chariton. However, the only certain
conclusion could be that in the second half of the 18th century the codex was already in Vatopedi and that there was at least one Bulgarian monk there.

SLAVIC 4 (no older numeration discernible) Psalter. Bulgarian orthography with no nasals. Circa 16th-17th century.

CODICOLOGICAL DESCRIPTION: Paper, 150x100 mm, ff. 215. Paper of poor quality. The binding consists of wooden panels covered with ornamented leather and belongs to the post-Byzantine type with curved back and grooves on the edges of the panels. The quires are not numbered. Remnants of locks. The ink is brown. All the codex is written in one hand. The folios with the Biblical Odes are separated from the rest of the book.

WATERMARKS: Triangle, curve and flower. No similarity in Mošin-Traljić or in Briquet.

ORNAMENTATION: A pen-painted miniature of David on f. 4. The image is framed by a geometrical decorative band, coloured in blue, yellow and vermilion. The titles, the headpieces and the initials are in vermilion. Some initials (ff. 48v, 112v, 145v) are decorated with geometrical motives and wreath-like floral motives similar to the so called late Balkan style. The initials are often ornamented with vermilion dashes with arrow-like ends situated at the four ends of the letter (ff. 32v, 34v). Some initials have the form of a man’s head (ff. 8r, 19r, 20v). On some pages there are geometrically decorated initials (ff. 57v, 61v, 72r, 80v, 81r, 98v, 112v, 122r, 140v, 150v, 158v, 169v, 177v, 187v, 195v). On every verso, upper margin are written the number, the title of the psalm and the Sword ‘Glory’ (σέπαρμα) in vermilion coloured semiuncial.

CONTENT:
1. (ff. 1r-2v) Empty.
2. (ff. 3r-191v) The text of the 150 psalms.
3. (ff. 191v-215v) The text of the nine Biblical Odes (Moses’s A ff. 191v-196v; Moses’s B ff. 196v-201v; Saint Anna’s ff. 201v-202v; Habbakuk’s ff. 202v-
204v; Isaia’s ff. 204v-206r; Jonah’s ff. 206v-206v; Three Children’s A ff. 206r-209v; Three Children’s B ff. 210r-211v; Virgin Mary’s ff. 211v-212r; Zacharia’s ff. 212v-214v).

REMARKS: There are no nasals throughout the manuscript, but the usage of the two ẹrs (ɓ and ฅ) is nearly correct if examined according to the Euthymian regulation. The usage of ɓ and ฅ is less consistent, but nevertheless these signs usually preserve their etymological positions. On the f. 194v there are some influences of the Balkan Slavic cursive current in the 16-17th century, such as the horizontal ɓ. The codex may be described as belonging to a Bulgarian version with no nasals. The first folio of the manuscript is glued to the internal surface of the covering wooden panel and bears no numeration. Some pages of the Psalter contain also the Greek text of the same book written in small letters over the Slavic semiuncial. The Greek script is a recent one and can be dated to the late 18th, or the 19th century.

INSCRIPTIONS:

f. 3v: Cyrillic кадіємн ||2 коя кои дын ||3 држки редом ка са ||4 писани ||5 аз гръшни писахъ иеродиаконъ ||7 станче ||8 азъ акто

 AuthService=1707 ||| писахъ азъ грешни ерениаконъ станче.

This note from the year 1707 does not concern the main text but rather the marks added to the text of the psalter by the deacon Stancho, whose name clearly suggests Bulgarian origin.


CODICOLOGICAL DESCRIPTION: Paper, 275 X 195 mm, ff. 310. Binding from the end of the 19th century. The edges of the codex are cut off, but the text is not damaged. The denotation of the quires is indiscernible. The ink is brownish black.

WATERMARKS: Cross-bow similar to Briquet no 706 (Sienna 1323) and a hand similar to Briquet no 10718 (Genova 1499-1500) and no 10749 (Syracusa 1504).
ORNAMENTATION: The titles, the initials, the capitals and the rubrics are in vermilion. There is a simple geometrical band on f. 1r and a decorative headpiece with ornamental geometrical bands on f. 7r, where the triodion begins. Occasionally a fish is placed on the margin as an indication about the sequence of the paragraphs.

CONTENT:
1. (ff. 1r-4v) Troparia triadika (τροπαρι τριωϊν υπάρχει τον γλάσομεν).
2. (ff. 5r-6v) Empty folios.
3. (ff. 7r-309v) Triodion and Pentekostarion (τριώοιοι και πεντηκοστάριον υπάρχει της ήμετέρας βασιλικής μονής του βατοπεδίου, και το έδώχαμεν τον II3 δεσπότα).

REMARKS: The codex is written in four hands: A ff. 1r-1v, 2r-4v, ff. 299-309v; B f. 1v; C ff. 7r-298v. The codex consists of a main core (ff. 7r-298v) written in semiuncial on paper with watermark cross-bow, datable to 1323. This core may be dated to the first half of the 14th century and was written by the third scribe (C). The first scribe (A) can be identified with the initiator of the reparation, Stefan, while the second (B) has written only a short interpolation in Stefan’s text (f. 1v). The paper the used has watermark hand datable to 1499-1504, and their supplement were added to the main core in 1526 (CI. INSCRIPTIONS 3).

The version of the main text and of the supplement is a Teronian type Bulgarian with two ers and two nasals. The prevailing rule for the usage of the ers is: ι in word final position and for declaring an obsolet orthographical sign, and ι in the middle of words and for declaring vowel. Despite of this regulation the usage of the two ers is not quit consistent. The letter ι is often substituted by ι. The nasals are usually in etymological correct positions, while the double nasals are arranged according to the Euthymian rule, which demands the sequence ιι where there is a group of the type ιιι: ωτραϊμβικα ια (f. 119v). The additions of 1526 follow the same orthographical rules: ιάλακε λεύκε ιιαλικε μιχρικικα (f. 309v).

INSCRIPTIONS:
1. f. 7: Τριωι(ων) ἀρχομενω ἀπο τουτα του τελονου και(αι) φαινσευς βατοπεδίου.
2. f. 299v: το παρον τριωδιον και πεντηκοστάριον υπάρχει της ημετέρας βασιλικής μονής του βατοπεδίου, και(αι) το ἐδώχαμεν τον II3 δεσπότα.
The conclusion one can draw from this note is that in 1616 a bishop named Makarios ὁ Βλάχος was living in a dependency of Stavronikita monastery. Makarios knew Slavic, and therefore asked Vatopedi’s abbot Pachomios to give him this triodion for every day use. The data is insufficient to say if Makarios was Romanian or Slav. In the middle of the 19th century Porfirij Uspenskij visited Stavronikita and identified an inscription mentioning the metropolitan of Moldovlachia Makarios dated to the year 1614: Ὁ μητροπολίτης Μακάριος Μολδοβλαχίας έτους ζρκβ΄ ἐν μη(ν)ί άπριλίου ε’ (G. MILLET, J. PARGOIRE and L. PETIT, Recueil des inscriptions chrétiennes du Mont Athos, vol. I, Paris 1904, 62-63, No 207). Most probably this Macarios is the same person that we encounter two years later in the Vatopedi manuscript. Having in mind the double evidence about his name we should point out that the attempt of P. NASTUREL, La stalle du métropolite de Moldavie Mardarios à Stavronikita (1614), Mélanges Roumano-Athonites (II), Anuarul Institutului de Istorie ‘A. D. Xenopol” 28, 1991, 55-57) to offer an alternative reading ‘Mardarios’ in order to identify Macarios with a known person of the Moldavian church hierarchy from the beginning of the 17th century, is no longer convincing.
The text of the inscription indicates that the monk and priest Stefan who repaired the codex spoke a west Bulgarian dialect, because there is no trace of iotation in his vernacular. Nothing precise can be said about his connection with Vatopedi, but perhaps he was not an Athos monk. Consequently, the manuscript was transferred to Vatopedi during the period 1526-1616. K. Dmitriev-Petrovich devotes to this triodion only one sentence: Triodion on a simple paper in quarto with the sign $\pi$ (Obzor Athonskich Drevnostej, 64), but publishes the text of the note without indicating any abbreviation (ibid., 64-65).

The language of this prayer which is normally included in the everyday liturgical readings, is a liturgical church Slavonic with some elements reminding the Serbian orthographical tradition. The note can be dated to the end of the 18th century and was probably written after the transportation of the book to the Holy Mountain.

SLAVIC 6 (older numeration 2 T) Triodion for the Holy Week and Pentekostarion. Serbian orthography of Resavian type with no nasals. Circa 1506 and 1620.

CODICOLOGICAL DESCRIPTION: Paper, 270x190, ff. 186. Binding from the end of the 19th century. The quires bear no traces of numeration, because the edges of the book were cut off at the time of binding. The ink is black or brownish black.

WATERMARKS: On ff. 1-86 and 164-184 ring similar to Briquet n° 696 (Genova 1506) and scissors similar to Briquet n° 3670 (Treviso 1459).

ORNAMENTATION: The titles, the headpieces and the initials are in vermilion.

CONTENT: ff. 1-186 The services of the Holy Week and the services of the period until the Sunday of All Saints.

REMARKS: The codex is written in three hands: A ff. 1r-86v, 92v-92v, 164r-184v; B ff. 87r-91v, 93r-123r; C ff. 123v-127v, 129r-164v, and seems to contain some fragments datable to the second half of the 15th century (ff. 1-86, 92, 164-184, scribes B and C with watermark scissors and ring, datable to 1460-1506), which were used as a supplement to a much later manuscript, written at the end of the first quarter of the 17th century (ff. 88-164, scribe A with watermark three crescents, datable to 1615-1620).

The orthography of the manuscript is Serbian of Resavian type with prevailing usage of the small er (the large er is used only in the prefix въ) and with no nasals. The letters њ and є are in regular use. No differences can be traced to the orthographical rules the three scribes apply. Scribe A uses a semiuncial script with strong influences from the current cursive, obviously posterior to the official liturgical uncial the scribes B and C use in the earlier fragments. The Greek accents and breathings are in regular use throughout the manuscript.

INSCRIPTIONS: f. 186v: ύψωσεν ο ΙΗΣΟΥΣ ΧΡΙΣΤΟΣ ο υπομνήματα τω θεω και δαμασκνυ. 120

The inscription is written in Church Slavonic of later type with strong Russian influences. The script may be dated to the early 19th century.
SLAVIC 7 (older numeration 3ε). Oktoechos. Serbian orthography of Resavian type. After 1500.

CODICIOLOGICAL DESCRIPTION: Paper, 205×130 mm, ff. 315. The binding consists of wooden panels covered with ornamented leather. The back of the codex is curved and strengthened with three ribs, while the edges of panels have no grooves and are cut slantwise. The type of binding is of west European type. Remnants of locks. The ink is brownish. The numeration of the quires consists of two parts: A) f. 1r-207v, quires α'-ξε' and modes 1-4; B) f. 208r-315v, quires α'-αδ' and plagal modes (5-8).

WATERMARK: Hat partially similar to Briquet, n° 3402 (Venice 1499).

ORNAMENTATION: The headpieces, the initials and the titles are in vermilion. On f. 1r just over the text there is an ornamental band of geometrical type.

CONTENT:
1. (f. 1r) ΒΈ ΚΟΥΕΟΤΕ ΝΑ ΜΑΣΧ ΘΕΙΟΝ ΣΤΗΝ ΧΡΩ ΒΕΚΒΑΝ.
2. (f. 2r) ΒΈ ΚΟΥΕΟΤΕ ΝΑ ΜΑΣΧ ΘΕΙΟΝ ΣΤΗΝ ΧΡΩ ΤΚΟΡΕΙΝΕ ΠΡΕΙΝΟ ΣΩΝΟΥΝΤ ΣΑΙΝΗΝ ΑΝΑΦΕΡΑΝΤΩΝ ΣΤΗΝ ΕΙΔΟΥΣ ΑΝΑΦΕΡΑΝΤΩΝ ΣΤΗΝ ΑΝΑΦΕΡΑΝΤΩΝ. ΗΝ ΑΝΑΦΕΡΑΝΤΩΝ ΕΙΔΟΥΣ ΑΝΑΦΕΡΑΝΤΩΝ. ΗΝ ΑΝΑΦΕΡΑΝΤΩΝ ΕΙΔΟΥΣ ΑΝΑΦΕΡΑΝΤΩΝ.
3. (f. 14r) ΚΑΝΩΝ ΒΕΚΡΑΣ ΣΤΗΝ ΣΟΡΕΙΝΕ ΠΡΕΙΝΟ ΣΩΝΟΥΝΤ ΣΑΙΝΗΝ ΑΝΑΦΕΡΑΝΤΩΝ. ΜΑΣΧ ΘΕΙΟΝ ΣΤΗΝ ΑΝΑΦΕΡΑΝΤΩΝ ΕΙΔΟΥΣ ΑΝΑΦΕΡΑΝΤΩΝ. ΗΝ ΑΝΑΦΕΡΑΝΤΩΝ ΕΙΔΟΥΣ ΑΝΑΦΕΡΑΝΤΩΝ.
4. (f. 160v) ΚΑΝΩΝ ΕΠΕΙΔΗ Η ΧΗΝ ΕΙΝΑΙ ΜΟΥΝΕΝΙΚΟΝ ΣΠΟΡΑΚΩΝ. ΗΝ ΕΙΔΟΥΣ ΑΝΑΦΕΡΑΝΤΩΝ ΕΙΔΟΥΣ ΑΝΑΦΕΡΑΝΤΩΝ.
5. (f. 303v) ΕΝΔΟΥΣ ΕΙΝΑΙ ΜΟΥΝΕΝΙΚΟΝ ΣΠΟΡΑΚΩΝ. ΗΝ ΕΙΔΟΥΣ ΑΝΑΦΕΡΑΝΤΩΝ ΕΙΔΟΥΣ ΑΝΑΦΕΡΑΝΤΩΝ.
6. (f. 304v) ΕΝΔΟΥΣ ΕΙΝΑΙ ΜΟΥΝΕΝΙΚΟΝ ΣΠΟΡΑΚΩΝ. ΗΝ ΕΙΔΟΥΣ ΑΝΑΦΕΡΑΝΤΩΝ ΕΙΔΟΥΣ ΑΝΑΦΕΡΑΝΤΩΝ.

REMARKS: The manuscript is written in four hands: A ff. 1r-152v, 232v-315v; B ff. 153v-177v; C ff. 178v-207v; D ff. 208-231v. The folios written by the second scribe constitute a posterior addition and can be dated to the beginning of the 18th century. All the scribes follow the Resavian
Serbian orthography with a confused manner of inserting Ῥ instead of ι and θ instead of ρ. Their characteristic feature is the well expressed graphic impact of old Russian printed books. Scribes A, C, and D seem to be contemporaries because of the similarity of the scripts. The script of the scribes A, B, and D is liturgical uncial, while the script of the third scribe can be described as semiuncial. The version is Serbian with prevailing use of the small ĕ (ѣ). No language differences can be traced among the scribes.

Inscriptions:


This text belongs to the type of mixed invocations of God since its first part is a gospel text, (Matthew 25. 1-3), while the second (from Ῥ[осподи] Ῥ[осподи] Ῥ[осподи] εἰς Ῥ[ο]τήραν) is one of the main invocations in the orthodox liturgy.


The last inscription, though spread over 10 pages, constitutes a single note relevant to the second inscription on the inner paper covering of the front panel. These two notes mention the name of Nikola who bought the manuscript in 1716 and was an inhabitant of the small Bulgarian town of Drjanovo, situated some 30 miles away from the second Bulgarian
capital of Tûrnovo. The first inscription on the paper covering of the front wooden panel is written in another hand, but no doubt belongs to the same period. Its content is purely religious and offers no evidence about the history of the codex. The notes of Nikola are written in old-fashioned contemporary Bulgarian and indicate that the manuscript was transferred to Vatopedi after the second decade of the 18th century.

8. f. 315*: The Cyrillic alphabet written in ugly uncial.


CODICOLOGICAL DESCRIPTION: Paper, 200x140 mm, ff. 131. The end of the manuscript is missing. The binding consists of wooden panels covered with ornamented leather and is obviously a later addition, because the ends of the book are cut off. The binding is of post-Byzantine type with curved back and grooves on the edges of the panels. The quires are marked at their beginning and at their end, in the outside bottom corner of the folio. Remnants of locks. The ink is black. The vermilion ink of scribe B is palid (minium), while that of scribes A and C is of normal density (cinnabar). The quires are separated from the binding.

WATERMARK: Hat similar to BRIQUET n° 3402 (Venice 1499).

ORNAMENTATION: Poor. Initials, headpieces and titles in vermilion. On f. 1r there is a simple geometrical band similar to open wreath with floral ornaments in the corners.

CONTENT:
5. (f. 70r) м[о]ц[е]нть септема́риа (liturgical instructions).
6. (f. 103v) Μολιτσή ὑπὸ κρ[ῆ]ττε ὑμεν[ῇ]ς αὐτοῦ πάτριαρχα
κονσταντίνια γραδα πάτριαρχα διόλοδη.
8. (f. 122r) Μολιτσή ὑοχε (πληγε)μένη ἀρχιερέως ἐναν διονυσών
 προσέχω δι ρ[ῆ]χυ βόλνης καὶ νεβολνής.
γραγνημένη. Ἰν.: μ[ο]λ[η]τσή επ[α]λειφοῦς μας...

REMARKS: The manuscript is written in three hands: A ff. 1-53v; B ff. 54r-
121v, 126r-131v; C ff. 122r-125v. The prayer on the paper covering of
the rear wooden panel is a later addition and is written in a hand
different from those of the three main scribes. On the ff. 38v-39r the
third copyist intervenes in the text of the first scribe. The version of all
the scribes is Serbian of Resavian type with no nasals and with
prevailing use of the small er (ѣ). The large er (ѣ) is used very rarely
and with no logical rule. The orthography of the prayer at the end of the
codex displays some Bulgarian features such as the extremely frequent
use of ῆ.


The internal features of this note, which is written in a modern type
Cyrillic cursive, are purely Bulgarian; therefore in 1760 a Bulgarian
named Todorov either possessed the codex, or simply happened to sign
it.

SLAVIC 9 (older numeration 399 and 1046). Homilies of Saint John
Chrysostomus to the gospel of Saint Matthew in Russian translation of
Maxim the Greek. Russian orthography. After 1558.

CODICIOLOGICAL DESCRIPTION: Paper, 340x215 mm, ff. 423. The binding is
contemporary with the text and belongs to the west European type with
slantwise cut edges of the wooden panels and ribs on the back of the
codex. The leather is of yellow-beige colour with printed decoration.
The ink is dark brown.

WATERMARK: Bear similar to BRIQUET no12300 (Geneva 1558).
ORNAMENTATION: Poor. Titles and initials in vermilion. Quite often the initial c in the titles of the homilies is written as the printed Greek Σ (ff. 120r, 339r etc). The decoration of the vermilion initials with arrow and flame-like floral motives (e.g. f. 15r) is similar to this of SLAVIC 4 (e.g. f. 18r) and of SLAVIC 3 (e.g. ff. 5v-6r).

CONTENT:
1. (ff. 1r-4v) Russian introduction to the translation of the homilies of Saint John Chrysostomus, written by the assistant translator Selivan. According to the introduction the author of the translation was Maxim the Greek who worked in the monastery of the Holy Trinity and Saint Sergius (Troitse-Sergievskaja Lavra) in Moscow during the rule of the Russian tsar Vasilij Ivanovich (1505-1533) when metropolitan of Russia was Daniel:  

The participation of the Russian monk Selivan in the translation is described on f. 4r (lines 3-6):  

The same introduction and the same text of the homilies of Saint John Chrysostomus are preserved in the codex 79 of the New Jerusalem Monastery Library in Moscow, dated to 1524 and described by

2. (ff. 4-423) The text of 40 homilies and moral instructions of Saint John Chrysostomus to the gospel of Saint Mathew. The text is identical with the Greek text as published in PG vol. 57, 13-446, e.g. the text on f 5r (Homily I) ποδοβισω οντο ναλίδε τρεβανατί... is the same as in PG 57, 14 (‘Εδει μεν ἡμᾶς μηδε δείσθαι...). The close similarity of the Greek and the Slavic text is a characteristic feature of the translation: f. 10r (Homily II) κηγερφα σιστελ ὑδογια ξ[θ]μ[ξ][τά] ε[θ]μα δ[α][θ][α]δα πολυμετε γαντιμινα εμε προβεκε στιφαρχομο... = PG 57, 23 (Βιβλος γενεσεως Ήσω Χριστοθ, που Δαιδ, που Αβρααμ. ‘Αρα μεμνισθε της παραγγελιας, ην πρω πελασμαν προς ἡμᾶς...); f. 15r (Homily III) σε τρειτία πεσεδαι εικε προ κε διεφαρκχισκομ... = PG 57, 31 (Τδο τρίτη διαλέξις, και τα την προοιμιοι συδεσμε δεπλασαμεθα...); f. 20r (Homily IV) σε τριεχ ταραχαμιε χαστε ροιδικικιβ... = PG 57, 39 (Εις τελες δειλι μεγιδας της γενεας υποσισι...) and so forth.

**REMARKS:** The version of the manuscript is a Russian one. The small nasal a and the letter m, regularly substitute each other, while the great nasal x substitutes the letter ox in the half of the occasions when the phoneme ‘u’ is to be indicated (e.g. ff. 1r-27). The script is semiuncial with apparent influence of the current Russian Cyrillic cursive, especially in

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the writing of ι, ι, and ρ. The dating of the paper to circa 1558 indicates that the codex is an early copy of the original translation, made in 1524.

INSCRIPTIONS:
1. On the paper covering of the front wooden panel: 

\[\text{CHA ΚΝΗΓΑ εστύ o[τ]τα διώνιςση βατοπεδία || c[βα]ταγό ωλαρα σελκοντελε} \]

The language of the note demonstrates some Bulgarian features such as the use of nominative instead of genitive (cнa кнiгa eсtь o[т]тa δиώνιсса βaτoпεδίa || c[βa]тaгo ωλaρa сeлoкoнтeλe) and the phonetical reduction of the unaccented vowels (c[βa]тaгo), which indicate that the monk Dionysios was probably of Bulgarian origin. The note has no date, but the script of the letter b, which is similar to some samples dated securely to the end of the 16th century (M. Matejč, D. Bogdanic, Slavic Codices of the Great Lavra Monastery, Sofia 1989, GL-32/ Z-32, 317, scribe 4), suggests that the note was written a few decades after the creation of the manuscript, presumably in the last quarter of the 16th, or in the very beginning of the 17th century.

2. On the paper covering of the front wooden panel: 

\[\text{Περεβόδη βεςδε} \]

\[\text{Δαντουστοφευχε} \]

\[\text{τα αναλημ μακσιμομ} \]

\[\text{γρεκολμ} \]

\[\text{αι} \]

\[\text{της Ααναφεκα} \]

\[\text{της Ααναφεκα} \]

\[\text{της Ααναφεκα} \]

\[\text{της Ααναφεκα} \]

\[\text{της Ααναφεκα} \]

According to the opinion of dr. Klimentina Ivanova, who has spent many years in studying the Slavic manuscripts in Russia, Bulgaria and the Near East this hand is similar to the hand of the well known Russian bishop Porfirij Uspenskij.
These names are written in order to be mentioned during the liturgy and can be dated most probably to the late 18th century.

The description of the Slavic codices of Vatopedi indicates that all nine were transferred to the monastery via Bulgaria, or with the mediation of Bulgarians. The majority of the inscriptions preserved demonstrates clear links with the Bulgarian speaking regions of the Balkan peninsula, while only one of the notes may be interpreted as written in Serbian (SLAVIC 5). On the other hand, only three of the manuscripts (SLAVIC 1, 2 and 4) follow the Bulgarian type of orthography, while five (SLAVIC 2, 3, 6, 7 and 8) are of Serbian type. This correspondence shows that the greater part of Vatopedi’s Slavic were used chiefly in a Bulgarian milieu, or by Bulgarian monks even when they follow the Serbian Resavian orthography, since this orthography from the 15th century on was generalized as a dominant type of orthography all over the Balkans with only exception Moldavia and Valachia, where the Bulgarian Ternovian orthography continued to be in use. One may suggest that a part of Vatopedi’s manuscripts was brought to the monastery from a region where the Bulgarian was the spoken language, but the cultural production was dependent prevalently on Serbian manuscripts, i.e. from the districts of Skopje that formed the heart of Stefan Dushan’s empire. This conclusion may offer interesting information about the channels of circulation of the Slavic manuscripts on the Holy Mountain, but it remains only a conjecture difficult to be proved, since all five Serbian manuscripts (SLAVIC 2, 3, 6, 7 and 8) can be dated to the first half of the 16th century when the Serbian Resavian orthography was already used in all the Bulgarian cultural centers, such as Sofia, Etropole, Rila monastery, Kuklen and Loveč (compare Anna-Maria TOTOMANOVA, Redakciija na starobulgarskija ezik, Izledvanija po Kirilometodievistika, Sofia 1985, 200-203).

From the total number of the codices only the two bulgarian (SLAVIC 1 and 5) can be dated to the 14th century, while the rest of the manuscripts can
be safely dated to the 16th century with one occasion of repairing in the early 17th century (SLAVIC 6). The inscriptions provide sufficient evidence that the codices were transferred to Athos during the period 1550-1720, because some the notes written after the middle of the 18th century belong to Athonites (SLAVIC 3 and 9) of Slav or Greek origin. Thus, only three manuscripts - the Bulgarian SLAVIC 1 and 5, as well as the Russian SLAVIC 9—were deposed in Vatopedi’s library before the 17th century; the other six were most probably obtained later.
Slavic 7: The end of the 4th and the beginning of the 5th mode (quire). No pagination