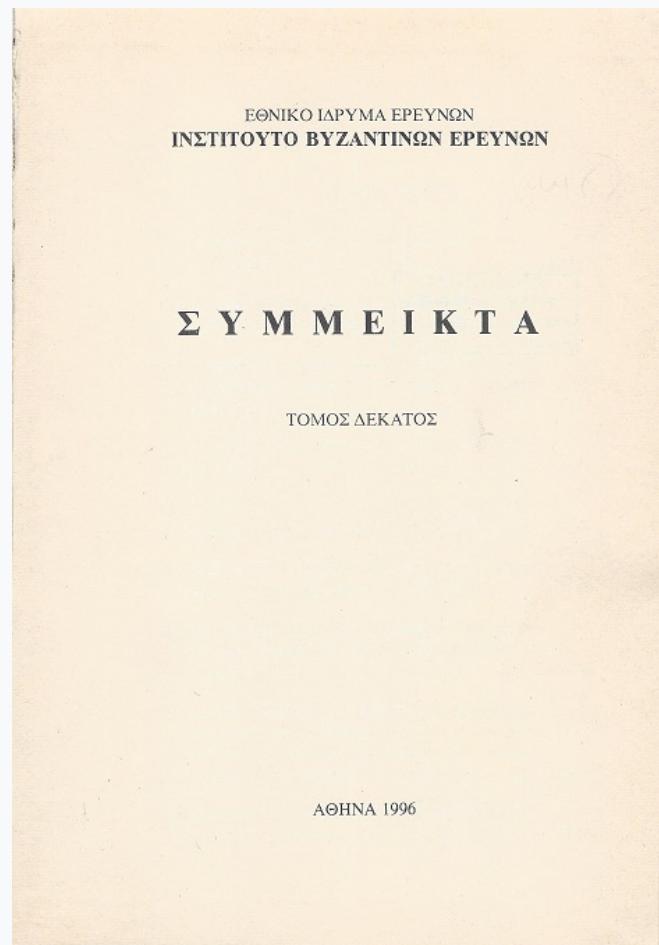


Βυζαντινά Σύμμεικτα

Τόμ. 10 (1996)

ΣΥΜΜΕΙΚΤΑ 10



**A Short Catalogue of the Slavic Manuscripts in
Vatopedi**

Cyril PAVLIKIANOV

doi: [10.12681/byzsym.818](https://doi.org/10.12681/byzsym.818)

Copyright © 2014, Cyril PAVLIKIANOV



Άδεια χρήσης [Creative Commons Attribution-NonCommercial-ShareAlike 4.0](https://creativecommons.org/licenses/by-nc-sa/4.0/).

Βιβλιογραφική αναφορά:

PAVLIKIANOV, C. (1996). A Short Catalogue of the Slavic Manuscripts in Vatopedi. *Βυζαντινά Σύμμεικτα*, 10, 295–325. <https://doi.org/10.12681/byzsym.818>

CYRIL PAVLIKIANOV

A SHORT CATALOGUE OF THE SLAVIC MANUSCRIPTS
IN VATOPEDI

In the summer of 1992 a field trip of the NHRF led by Mr. Kriton Chrysochoides 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-Petkovič devoted to the monasteries of Mount Athos in the mid nineteenth century (K. P. DMITRIEV-PETKOVIČ, *Obzor Aθonskih Drevnostej*, Priloženije k VImu tomu zapisok Imperatorskoj Akademii Nauk, Sankt-Peterburg 1865). It is quite significant that Dmitriev-Petkovič 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.

SLAVIC 1 (older numeration 1ε). Tetraevaggelion. Bulgarian orthography of Ternovian type. Circa 1385-1395.

CODICOLOGICAL 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. 2-4^v) Introduction of Theophylact, archbishop of Ochrid, to the gospel of Saint Matthew.
3. (ff. 5^r-74^r) The text of Saint Matthew's gospel.
4. (ff. 74^v-75^r) List of the chapters of Saint Mark's gospel.
5. (ff. 75^v-76^v) Introduction to the gospel of Saint Mark.
6. (ff. 77^r-122^r) The text of Saint Mark's gospel.
7. (ff. 122^v-124^r) List of the chapters of Saint Luke's gospel.
8. (ff. 124^v-125^r) Introduction to the gospel of Saint Luke.

9. (ff. 126^r-204^v) The text of Saint Luke's gospel.
10. (f. 204^v) List of the chapters of Saint John's gospel.
11. (ff. 205^r-206^v) Introduction to the gospel of Saint John.
12. (ff. 207^r-265^v) The text of Saint John's gospel.
13. (ff. 266^r-275^v) A standard prescribed selection of Scriptural readings with calendar indications for the whole year (съборникъ съ б[ого]мъ [дванадеса]тимъ мъсляцвмъ склоуа главы коемоуждо еу[аг]г[е]лїю избраннымъ с[ва]тымъ и празниквмъ въсѣмъ).
14. (ff. 276^r-279^r) Chart for sequence of the modes, the scriptural readings for the matins and of the pericopae (оуказанїе гласоввмъ и оутръннмъ еу[аг]г[е]лїамъ въскръснмъ и ап[о]с[то]л[ск]имъ еу[аг]г[е]лїамъ литоугрїамъ).

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 Euthymius 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 (Klementina IVANOVA, *Bulgarski, srѣbski i moldovlahijski kirilski rukopisi v sbirkata na M. P. Pogodin*, Sofia 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* (ѣ) should be used for declaring an obsolete graphical sign and should be placed in word final position, while the larger *er* (ѧ) should be used for declaring a vowel and should be placed in the middle of the word. The usage of є is therefore more frequent

than this of **ѫ**. The two nasals (**ѫ** and **ѫ**) 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 **-шѫ** is often substituted by **-шѫ**. When two nasals occur one after the other the arrangement is Euthymian, demanding the sequence **ѫѫ**, despite the fact that the etymological sequence is **ѫѫ** (f.141: **въ дроуѓѫ сѫботѫ**). The usage of **ѫ** and **ѫ** is already quite confused and each of the two letters can substitute the other.

On ff. 75^v, 83^r, 115^r, 150^v, 166^v, 180^r (twice) and 215^r 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.1^v: τῷ παρ(ὸν) εὐαγγέλιον ὑπάρχει τοῦ Βατοπεδ(ίου).

ἐπὶ ἔτους ζοδ' (=1596) ἐν μηνὶ γεναρίου ια'.

The next part of the inscription is erased, but one can still discern the phrase 'ἐπίρρων ὁ Σάβας καὶ ὁ Ιεζεκιὴλ'. 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.265^r: **видѣлъ съмъ то българско евангелие. 1852, 10 ноемвриѧ, Константин Д. Петков.**

The note is written in pencil in 19th century Cyrillic cursive and belongs to the hand of the eminent bulgarian scholar K. P. DMITRIEV-PETKOVIĆ, 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 Aθonskih Drevnostej*, unfortunately devotes to this manuscript only one sentence: 'Gospel on a simple paper in quatro with the sign **ѫ**' (p. 65).

SLAVIC 2 (no older numeration discernible). Tetraevaggelion. Serbian orthography of Resavian type. *Circa* 1524-1536.

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 York² 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.117^r- at **В** **лѹчкы**).

CONTENT:

1. (ff. 2^r-3^r) List of the chapters of Saint Matthew's gospel.
2. (ff. 3^r-5^v) Introduction of Theophylact, archbishop of Ochrid, to the gospel of Saint Matthew.
3. (ff. 6^r-69^v) The text of Saint Matthew's gospel.
4. (ff. 71^r-72^r) List of the chapters of Saint Mark's gospel.
5. (ff. 72^r-73^v) Introduction to the gospel of Saint Mark.
6. (ff. 74^r-115^r) The text of Saint Mark's gospel.
7. (ff. 115^r-116^v) List of the chapters of Saint Luke's gospel.
8. (ff. 117^r-117^v) Introduction to the gospel of Saint Luke.
9. (ff. 117^v-182^v) The text of Saint Luke's gospel.
10. (ff. 182^v-183^r) List of the chapters of Saint John's gospel.
11. (ff. 183^r-184^v) introduction to the gospel of Saint John.
12. (ff. 185^r-240^r) The text of Saint John's gospel.
13. (ff. 240^r-250^v) A standard prescribed selection of the Scriptural readings with calendar indications for the whole year.
14. (ff. 251^r) Chart for sequence of the modes, the scriptural readings and the resurrectional pericopae (**ѹкаꙗнїе глагови и єꙗгл[е]лїамь въскр[ь]снымь и ап[о]с[то]лоу и єꙗгл[е]лїамь**).

REMARKS: The orthography is Serbian of Resavian type with prevailing usage of the small *er* (ѣ). Occasionally the large *er* is also used in word final position, in prefixes and in prepositions (f. 129^v съ нимъ). The wide *e* (phonetically equal to є) 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 bareia (ͺ). The iotation is often additionally denoted with ' situated over the *i*. The nasals are substituted totally by *е* and *ѹ* (f. 153^r стежѹтъ instead of the etymological сътажѹтъ), but occasionally *ж* is to be found (f. 240). The iotation between two vowels is not consistently followed (f. 72 множаје and f. 119 възнесенїа), while the etymological iotation after a consonant is usually well maintained (f. 2 раславлїенїемъ and f. 130 исѹѣлѹиоших). All the text is written in one hand in liturgical uncial considerably influenced by the current minuscule.

INSCRIPTIONS: none.

SLAVIC 3 (older numeration B 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 n° 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. 1^r-2^v) Menologion
2. (ff. 3^r-4^v) Introduction to the Psalter (these ff. apparently were added later).
3. (ff. 5^r-155^r) The text of the 150 psalms.

4. (ff. 155^v-167^r) The text of eight of the nine Biblical Odes (Moses's A ff. 156^v-157^r; Moses's B ff. 157^r-160^v; Saint Anna's ff. 160^v-161^v; Habbakuk's ff. 161^v-163^r; Isaia's ff. 163^r-164^r; Jonah's ff. 164^r-165^r; Anania's ff. 165^r-167^r; Three Children's ff. 167^r-167^v).
5. (ff. 168^r-168^v) A prayer in 16th century script.

REMARKS: The psalter is written by eight scribes: A ff. 1^r-2^v, 4^r-9^v, 11^r-12^v, 13^v-16^v, 29^r-30^r, 45^r-45^v, 103^r-103^v, 159^r; B ff. 3^v, 10^r-10^v, 96^r-96^v, 128^r-134^r; C ff. 13^r-13^v; D ff. 17^r-23^r; E ff. 23^v-28^v, 30^r-33^r, 35^r-45^r; F ff. 45^r, G ff. 97^r, 102^v-104^r, 135^r, 158^r; H f. 168^r-168^v.

The orthography of the psalter is Serbian of Resavian type and uses only the small *er* (ѣ). Very rarely the large *er* (ѧ) is used without any logical sequence. The nasals are totally substituted by *е* and *ѹ*. 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: **б[о]гъ да простит писавшаго и б[о]гъ да спасет четоушиаго ||² ѹермонах василій ѿ манастира кѹево [п].**

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 Kievan 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: **повеџах съи Шалтир въ лѣто зрмд' (=1636) диако[н]**

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

3. f. 168^v: **диакон ватопетъ сии Шалтиръ то[гив]а веше ҳарито[н] там го дад[е] та с[вѣ]тихъ на него мес[е]цъ декември[д]енъ три[со] 1792 176е 1787 17ѹа.**

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. 48^v, 112^v, 145^v) 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. 32^v, 34^v). Some initials have the form of a man's head (ff. 8^v, 19^r, 20^v). On some pages there are geometrically decorated initials (ff. 57^v, 61^v, 72^r, 80^v, 81^v, 98^v, 112^v, 122^v, 140^v, 150^v, 158^r, 169^v, 177^r, 187^r, 195^r). On every verso upper margin are written the number, the title of the psalm and the word 'Glory' (слава) in vermilion coloured semiuncial.

CONTENT:

1. (ff. 1^r-2^v) Empty.
2. (ff. 3^r-191^r) The text of the 150 psalms.
3. (ff. 191^v-215^v) The text of the nine Biblical Odes (Moses's A ff. 191^v-196^v; Moses's B ff. 196^v-201^r; Saint Anna's ff. 201^r-202^v; Habbakuk's ff. 202^v-

204^v; Isaia's ff. 204^v-206^r; Jonah's ff. 206^r-206^v; Three Children's A ff. 206^v-209^v; Three Children's B ff. 210^r-211^v; Virgin Mary's ff. 211^v-212^r; Zacharia's ff. 212^r-214^v).

REMARKS: There are no nasals throughout the manuscript, but the usage of the two *ers* (ѣ and ѿ) is nearly correct if examined according to the Euthymian regulation. The usage of ꙗ and ꙙ is less consistent, but nevertheless these signs usually preserve their etymological positions. On the f. 194^v there are some influences of the Balkan Slavic cursive current in the 16-17th century, such as the horizontal ꙗ. 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. 3^v: сиꙗ каꙗїзми ||² коꙗ кон дън ||³ дръжи редом ка са ||⁴ писани ||⁵ азъ грѣшни писахъ ѹеро||бдїаконъ ||⁷ станчо ||⁸ въ лѣто аѰз' (=1707) ||⁹ писах азъ грѣшни єродиаконъ станчо.

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.

SLAVIC 5 (older numeration 1 T) Triodion. Ternovian type Bulgarian orthography. Second quarter of the 14th century. Repaired in 1526.

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 n° 706 (Sienna 1323) and a hand similar to BRIQUET n° 10718 (Genova 1499-1500) and n° 10749 (Syracusa 1504).

ORNAMENTATION: The titles, the initials, the capitals and the rubrics are in vermillion. There is a simple geometrical band on f. 1^r and a decorative headpiece with ornamental geometrical bands on f. 7^r, where the triodion begins. Occasionally a fish is placed on the margin as an indication about the sequence of the paragraphs.

CONTENT:

1. (ff. 1^r-4^v) Troparia triadika (τροπαρι τροιчны ѿсмымъ гласомъ).
2. (ff. 5^r-6^v) Empty folios.
3. (ff. 7^r-309^v) Triodion and Pentekostarion (τριπъсненъ съ в[оѓо]мъ починаемъ ѿ митарѣ и фарисеѣ)

REMARKS: The codex is written in four hands: A ff. 1^r-1^v, 2^r-4^v, ff. 299^r-309^v; B f. 1^v; C ff. 7^r-298^v. The codex consists of a main core (ff. 7^r-298^v) 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. 1^v). The paper they used has watermark hand datable to 1499-1504, and their supplement were added to the main core in 1526 (Cf. INSCRIPTIONS 3).

The version of the main text and of the supplement is a Ternovian type Bulgarian with two *ers* and two nasals. The prevailing rule for the usage of the *ers* is: **ѣ** in word final position and for declaring an obsolet orthographical sign, and **ѣ** in the middle of words and for declaring vowel. Despite of this regulation the usage of the two *ers* is not quite consistent. The letter **ѧ** is often substituted by **ѣ**. The nasals are usually in etymological correct positions, while the double nasals are arranged according to the Euthymian rule, which demands the sequence **ѧѧ** where there is a group of the type **ѧѧ**: **ѡтвращъшѧѧ** (f. 119^r). The additions of 1526 follow the same orthographical rules: **тѣмже** **ѧсть идолъскѧѧ** **низложиши** (f. 309^r).

INSCRIPTIONS:

1. f. 7: Τριοδι(ων) ἀρχομένω ἀπό του τελόνου κ(αὶ) φαρισεου βατοπεδίου.
2. f. 299^r: τὸ παρὸν τριώδιον καὶ πεντηκοστάριον ὑπάρχει τῆς ἡμετέρ(ας) βασιλικῆς μονῆς τοῦ βατοπεδίου, κ(αὶ) τὸ ἐδώκαμεν τὸν \parallel^3 δεσπότι

τὸν κὺρο μακάριον τὸν βλάχον, ὅποῦ εἶναι εἰς τὸν πῦρο⁴γον τοῦ σταυρονικήτα. νὰ τὸ διαβάσῃ καμπόσον καιρὸν.⁵ καὶ εἰ τις βουληθῇ νὰ τὸ διποξενώσῃ ἀπὸ τὸ ἄνωθεν μονα⁶στήροιν, νὰ εἶναι ἀφωρισμένος κ(αὶ) ἀσυγχώρητος ἀπὸ τῶν τρι⁷ακοσίων ἵη θεοφόρων πατέρων τῆς α' συνόδου, κ(αὶ) ἀπὸ τοὺς⁸ κτήτορας τῆς ἡμετέρας μονῆς, κ(αὶ) ἐξ ἡμῶν πάντων τῶν⁹ ἐν τῇ ὁγθείσῃ οἰκουντων. κ(αὶ) νὰ ἔχει κ(αὶ) τὴν Παναγίαν¹⁰ ἀντίδικον ἀμήν κ(αὶ) τὸ ἔδωκα ἐγὼ ὁ παχώμιος¹¹ ἵερομόναχος, κ(αὶ) προηγούμενος τῆς ἡμετέρας ὁγθείσης μονῆς¹² νὰ τὸ διαβάσῃ ὁ ἄνωθεν ἀρχιερεὺς ἀπὸ ἔτους ζοκδ' (=1616)¹³ἐν μηνὶ Ιανουαρίου δεκάτῃ.

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: 'Ο μητροπολίτης Μακάριος Μολδούβλαχίας ἔτους ζοκβ' || ἐν μη(ν)ὶ ἀπριλίου 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.

3. f. 309: **прѣначалномоу началоу и везначалномоу в[ожь]ствоу**
ре²кж же прѣс[вл]тѣи троици w[т]цоу и с[ы]ноу и
с[вл]томоу д[оу]хоу слава³ поспѣвашщомоу въ начатокъ, и
съвръшашщомоу въ⁴ скорѣ полезнаа. развѣ бъ того, ни
слово ни дѣло съвръ⁵шаєт сѧ. паче же сїе великое и

б[о]гоподражателное дѣло, ||⁶ рѣкшe, вънови с[а] сиа книга,
триѡд, въ лѣто 3лд' (= 1526) мес[е]ца май, ||⁷ дни, дї.троѹди
же се въ сеm смѣренїи мниx и с[в]а]щенникъ многогрѣши
стефан.

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-PETKOVIC devotes to this triodion only one sentence:Triodion on a simple paper in quatro with the sign **ж** (*Obzor Athonskih Drevnostej*, 64), but publishes the text of the note without indicating any abbreviation (*ibid.*, 64-65).

4. f. 310r: слава тѣвѣ в[ож]е наш слава тѣвѣ царю н[е]в[е]снныe
оутѣшет[е]ль ||²д[о]уше истины иж[е] въздеси исплын[и]ши
скров[и]ще.

The language of this prayer which is normally included in the every day 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 BRIQLET n° 696 (Genova 1506) and scissors similar to BRIQLET n° 3670 (Treviso 1459)

and 3685 (Florence 1459-1460). On ff. 88-164 three crescents similar to V. NIKOLAEV, *Vodnite znaci na otomanskata imperija. Vodnite znaci v hartijite na srednovekovnite dokumenti ot būlgarskite knigohranilišta*, Sofia 1954, № 165 (1619-1620) and to A. VELKOV- S. ANDREEV, *Vodnite znaci v osmanoturskite dokumenti. I. Tri luni*, Sofia 1983, № 2 (Istanbul 1615).

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

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. 1^r-86^v, 92^r-92^v, 164^r-184^v; B ff. 87^r-91^v, 93^r-123^r; C ff. 123^v-127^v, 129^r-164^v, 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 **ѣ** and **ѫ** 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. 186^v: **да**ли **мы** **їакоже** **на** **и[е]в[еси]** **множе**сть ||²
в[а]г[оди]ти **оуди**вы **г[оспод]ь** и **да**дъш^е **са** **свою** ||³
в[аго]дати **адама** и **да**дъш^а **са** **свою** **разоумейте** ||⁴ **вси** **лжици**
и **похфа[лѣите]**.

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.

CODICOLOGICAL DESCRIPTION: Paper, 205x130 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. 1^r-207^v, quires α'-χε' and modes 1-4; B) f. 208^r-315^r, 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 vermillion. On f. 1^r just over the text there is an ornamental band of geometrical type.

CONTENT:

1. (f. 1^r) въ соѹ[отѣ] вечеръ на малѣи вечерны ст[и]χ[и]ры въскр[ъ]сны.
2. (f. 2^r) въ соѹ[отѣ] вечеръ на великои вечерни ст[и]χ[и]ры твор[е]нїе пр[е]п[о]добнаго w[т]ца нашего юана дамаскына. на г[оспод]и възвах ст[и]χ[и]ры въскр[ъ]сны.
3. (f. 14^r) канон въскр[ъ]сны твор[е]нїе пр[е]п[о]добнаго w[т]ца нашего юана дамаскына. глас а', пѣс[ни] а', ирмос. Inc: твоїа побѣдителна десница...
4. (f. 160^v) канон с[вѧ]тѣи и живопачелни троици. Inc: єдино трисъставное начело...
5. (f. 303^v) end of the eight mode (i.e. of the forth of the plagal modes)
6. (f. 304^r) свѣт[и] въскр[ъ]сни твореник кѹр лъва пр[ѣ]мѹдраго дѣспота, глас а'.

REMARKS: The manuscript is written in four hands: A ff. 1^r-152^v, 232^r-315^v; B ff. 153^r-177^v; C ff. 178^r-207^v; 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 **ы** instead of **и** and **ѣ** instead of **я**. 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 a liturgical uncial, while the script of the third scribe can be described as semiuncial. The version is Serbian with prevailing use of the small *er* (**ь**). No language differences can be traced among the scribes.

INSCRIPTIONS:

1. On the paper covering of the front wooden panel - **рече г[оспод]ъ притъчоу сїе оуподоби се ||² царство нѣ[вес]ное десѧтъмъ д[ѣ]вамъ ||³ петь вѣху мудри петь вѣху вуи ||⁴ вуи та ти приеше елеїа съсѹдѣ свои ||⁵ г[оспод]и г[оспод]и призри съ нивесъ ||⁶ и бижъ и посѣти виногратъ тон иже насъди дѣсница твоїа. г[оспод]и, г[оспод]и рече г[оспод]и свои.**

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 **г[оспод]и г[оспод]и призри** on) is one of the main invocations in the orthodox liturgy.

2. A little bit lower another hand has written the following note: **помини г[оспод]и раба своего никола єрека ѿ село дрjanовоу.**
3. The same hand has written another note spread on the bottom margins of ff. 2^v-7^r: **дає ӡнае сиїа книга глаголима ||² ѿсмѣглакиъ како га купи никола ||³ за негвва д[ѹ]ша и за бащи нашоу ||⁴ и приложи га във нвво село квито ||⁵ попъ држи селшто да чете ||⁶ на нега и да поменува ||⁷ помени г[оспод]и никола и ѿ[т]ца єгв петкв и мати єгв тихв ||⁸ и подруже єгв додоръ кои са поукоуши дани га ѿкраднє ||⁹ да є проклеть ѿ тїи' ѿ[т]ци ||¹⁰ въ лѣто ѿ създание мира ӡскв' (=1716).**

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 Turnovo. 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^v: The Cyrillic alphabet written in ugly uncial.

SLAVIC 8 (older numeration 4ε). Presbyteral leitourgikon. Serbian Resavian orthography. After 1500.

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. 1^r there is a simple geometrical band similar to open wreath with floral ornaments in the corners.

CONTENT:

1. (f. 1^r) **ѹставъ в[о]ж[е]ств[в]нїе слѹжбы съ нїен же и дїаконства.**
2. (f. 6^r) **слѹжба иже въ с[в]етыхъ о[т]ца нашего ѹѡ[анна] златоѹстаго.**
3. (f. 36^r) **в[о]жествъна слѹжба въ с[в]етыхъ о[т]ца нашего василїа великаго.**
4. (f. 53^v) **ѹставъ в[о]ж[ь]ствнїе прѣждес[в]енниe слѹжбы.**
5. (f. 70^r) **м[ѣ]с[е]цъ септемврїа** (liturgical instructions).

6. (f. 103^v) **молитви по кр[ъ]стѣ с[вѣ]щеннѣиша го патрїарха константина града патрїарха фїодеа..**
7. (f. 112^r) **слоужба вс[вѣ]щенїю водѣ.**
8. (f. 122^r) **молитва іоже г[лаго]лѣть архїереи или дѹховникъ прощенѹ за гр[ѣ]хы волные и неволные.**
9. On the paper covering of the rear wooden panel: **м[о]л[и]тва над гроздыемъ.** Inc.: **в[ож]е сп[а]сителю нашъ...**

REMARKS: The manuscript is written in three hands: A ff. 1^r-53^v; B ff. 54^r-121^v, 126^r-131^v; C ff. 122^r-125^v. 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. 38^v-39^r 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 ѿ.

INSCRIPTION: f. 1 **аѣъ [вѣ]мъ тодоров[ъ] 1760 декември 12.**

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.

CODICOLOGICAL 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 n°12300 (Geneva 1558).

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

CONTENT:

1. (ff. 1^r-4^v) 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: *преведена же бысть ѿ єллинъскаго премоудрѣиша го таꙗыка сїа д[оу]ш[е]||²полезнаѧ книга на роѹскїи таꙗыкѣ въ лѣто 1524 въ матери ||³ градовомъ въ преименитой и пресловѹщеніи москвѣ при вл[а]||⁴гочестивомъ великомъ кнѧзи василіи ивано||⁵вичи всѧ роѹси самодрѣжцы въ къ лѣто господарства єго ||⁶ и при с[в]ѧтѣнномъ г[о]с[по]д[и]и и даниилѣ митрополитѣ всѧ роѹси оѹмы||⁷шленіемъ и промышленіемъ и проторы и повелѣніемъ самого ||⁸ того с[в]ѧтителѧ въ второе лѣто с[в]ѧтите[л]ства єго разоумомъ же и накаӡаниемъ премоудрѣиша го мадзима. єго же самъ той ||⁹ самодрѣжецъ своимъ ц[а]рскыи посланиемъ ѿ с[в]ѧтыхъ горы приѹза моѹжа велми моѹдра въ всѣхъ трехъ таꙗыцѣхъ, въ єллинскомъ ||¹⁰ г[лаго]лю, и римъскомъ и въ сладчайшемъ мнѣ роѹскомъ (f. 1^v, lines 3-13).*

The participation of the Russian monk Selivan in the translation is described on f. 4^r (lines 3-6): *но молитви и на нас не забывайте ||² пишшихъ сїа. кго же троѹдомъ и потомъ сїа преведе сѧ ||³ многогрѣшнаго инона селивана шбители живоначал||⁴ныа троица пр[ѣ]п[о]д[о]бнаго чюдотворца сергіа.*

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

Arhimandrit АМФИЛОХИЙ, *Opisanie voskresenskoj novo-ierusalimskoj biblioteki*, Moscow 1875, 129. Another manuscript with the same content is preserved in the collection of Moscow Synodal Library (A. GORSKII, K. NEVOSTRUEV, *Opisanie slavjanskikh rukopisej moskovskoj sinodal'noj biblioteki. Otdel vtoryj. Pisanija svjatyh otcev I. Tol'kovanija svjashchennago pisanija*, Moscow 1857, 10, n° 54).

According to the text Selivan contributed to the improvement of the Russian translation. Selivan (russian variant of the name Siluan) is mentioned as Maxim's assistant in nearly all the translations of Chrysostomus' homilies to the gospel available in Russian libraries (A. I. IVANOV, *Literaturnoe nasledie Maksima Greka. Harakteristika, atribucii, bibliografija*, Leningrad 1969, pp. 42, 53, 84, 91, 95 and mainly 48-49 with notes 25-30).

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 5^r (Homily I) **пoдoвишe oУbo нaмъ нiжe тpeбoвaти...** is the same as in PG 57, 14 (Ἐδει μὲν ἡμᾶς μηδὲ δεῖσθαι...). The close similarity of the Greek and the Slavic text is a characteristic feature of the translation: f.10^r (Homily II) **книга родства ис[о]са] χ[ρι]с[та] с[ы]на д[а]в[ид]а. да помните завещания еже пръвѣ отговорихомъ...=PG 57, 23** (Βίβλος γενέσεως Ἰησοῦ Χριστοῦ, υἱοῦ Δαυΐδ, υἱοῦ Ἀβραάμ. Ἐρα μέμνησθε τῆς παραγγελίας, ἢν πρώην ἐποιησάμην πρὸς ὑμᾶς...); f. 15^r (Homily III) **сε тpетia бесѣда тaже въ предсловия не раздѣшихомъ...=PG 57, 31** (Ἴδοὺ τρίτη διάλεξις, καὶ τὰ ἐν προοιμίοις οὐδέπω διελυσάμεθα...); f. 20^r (Homily IV) **въ тpieхъ раздѣли частехъ роды всѧ...=PG 57, 39** (Εἰς τρεῖς διεῖλε μερίδας τὰς γενεὰς ἀπάσας...) and so forth.

REMARKS: The version of the manuscript is a Russian one. The small nasal **ѧ** and the letter **ѧ**, regularly substitute each other, while the great nasal **ѧ** substitutes the letter **ѹ** in the half of the occasions when the phoneme 'u' is to be indicated (e.g. ff. 1^v-2^r). The script is semiuncial with apparent influence of the current Russian Cyrillic cursive, especially in

the writing of ъ,ѣ and ꙗ. 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: **СИА КНИГА ЕСТЬ
О[Т]ЦА ДІШНИСУА ВАТОПЕДЦА || С[ВА]ТАГОУ ШАТАРА СЛОУЖИТЕЛЬ
Наричаємая беседи С[ВА]ТАГОУ ЕУ[А]ГГЕЛІА.**

The language of the note demonstrates some Bulgarian features such as the use of nominative instead of genitive (**СИА КНИГА ЕСТЬ О[Т]ЦА ДІШНИСУА ВАТОПЕДЦА || С[ВА]ТАГОУ ШАТАРА СЛОУЖИТЕЛЬ**) and the phonetical reduction of the unaccented vowels (**С[ВА]ТАГОУ**), which indicate that the monk Dionysios was probably of Bulgarian origin. The note has no date, but the script of the letter **В**, which is similar to some samples dated securely to the end of the 16th century (M. МАТЕЈІС, D. BOGDANOVIC, *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: **ПЕРЕВОДЪ БЕСѢДЪ
ЗЛАТОУСТОВЫХЪ НА ЕВАНГЕЛИЕ ||² НА РУСКІИ ГА҃ЗЫКЪ МАКСИМОМЪ
ГРЕКОМЪ ВАТО||³ПЕДСКИМЪ, И ЕГО ПОМОЩНИКОМЪ МОНАХОМЪ
СЕЛВА||⁴НОМЪ СЕРГІЕВСКОЙ ЛАВРЫ.**

The inscription is written in 19th century Russian cursive and is provided with a Greek translation written in the same manner a little lower down: Μετάφρασις διμιλιῶν τοῦ Χρυσοστόμου εἰς τὸ Εὐαγγέλιον ||² τοῦ Ματθαίου εἰς τὴν δωσικὴν διάλεκτον ||³ ὑπὸ τοῦ σοφωτάτου Μαξίμου Γραικοῦ Βατοπεδίνοῦ ||⁴ σὺν τῷ αὐτοῦ βοηθῷ Σελιβανῷ ἀντιγραφὲν μοναχῷ δώσασφ ||⁵ τῆς Λαύρας τοῦ Ἀγίου Σεργίου ἐν ἔτει ἀπὸ κτίσεως κόσμου ||⁶ 7032 (=1524).

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.

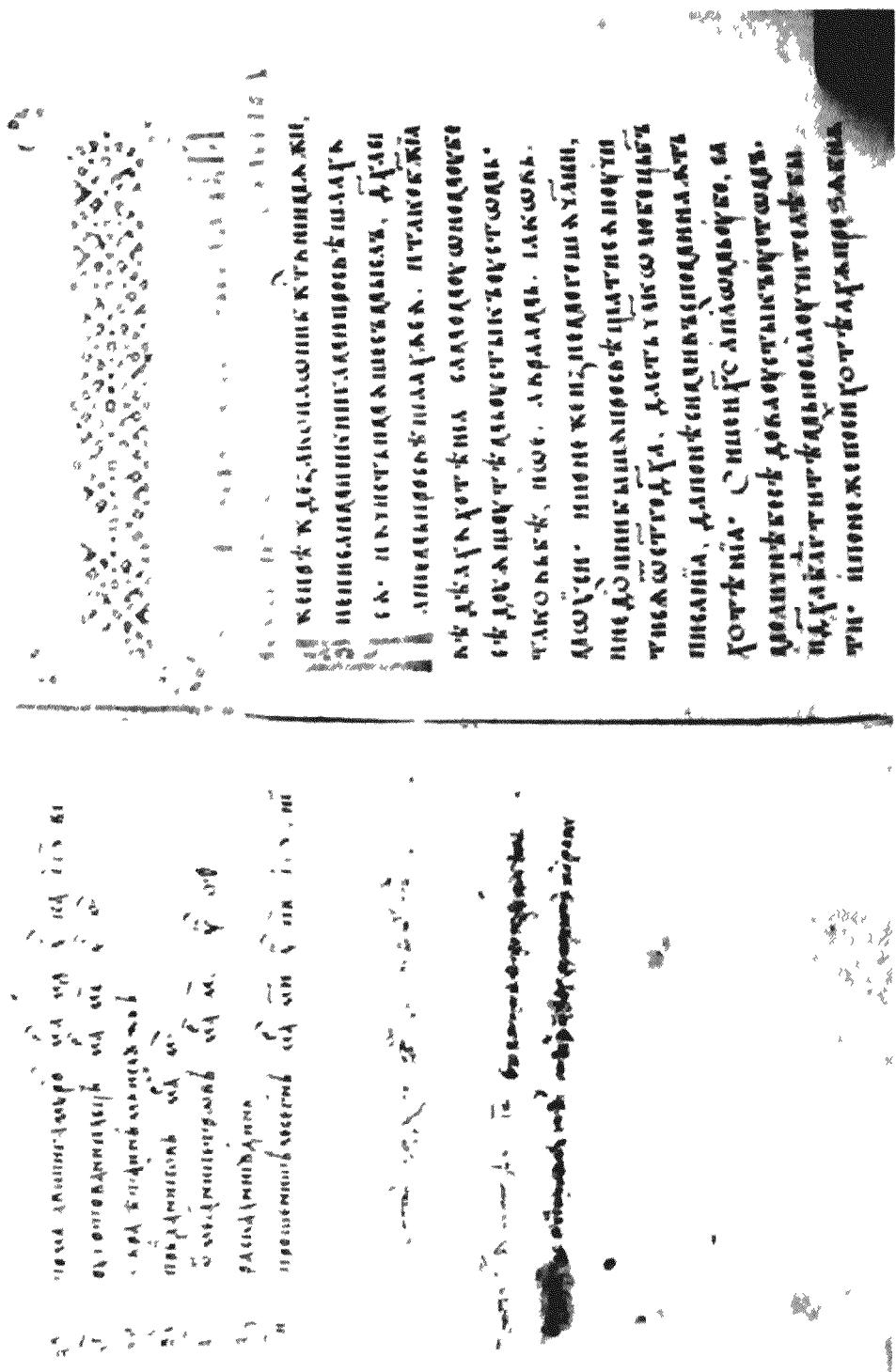
3. f.1^γ νικολως, χράστο, μιλκω, πέτρο, πετκανο, μαρια, ιωβανε, μ(...)νε(.)ο, γ(..)κόμη, νικολα, μιλαχχω, αναστό, γιωργι, αρμαγα, τρηφον, βενετο ης τοσ εονα το εονας αμιν νικολα.

These names are written in order to be mentioned during the liturgy and can be dated most probably to the late 18th century.

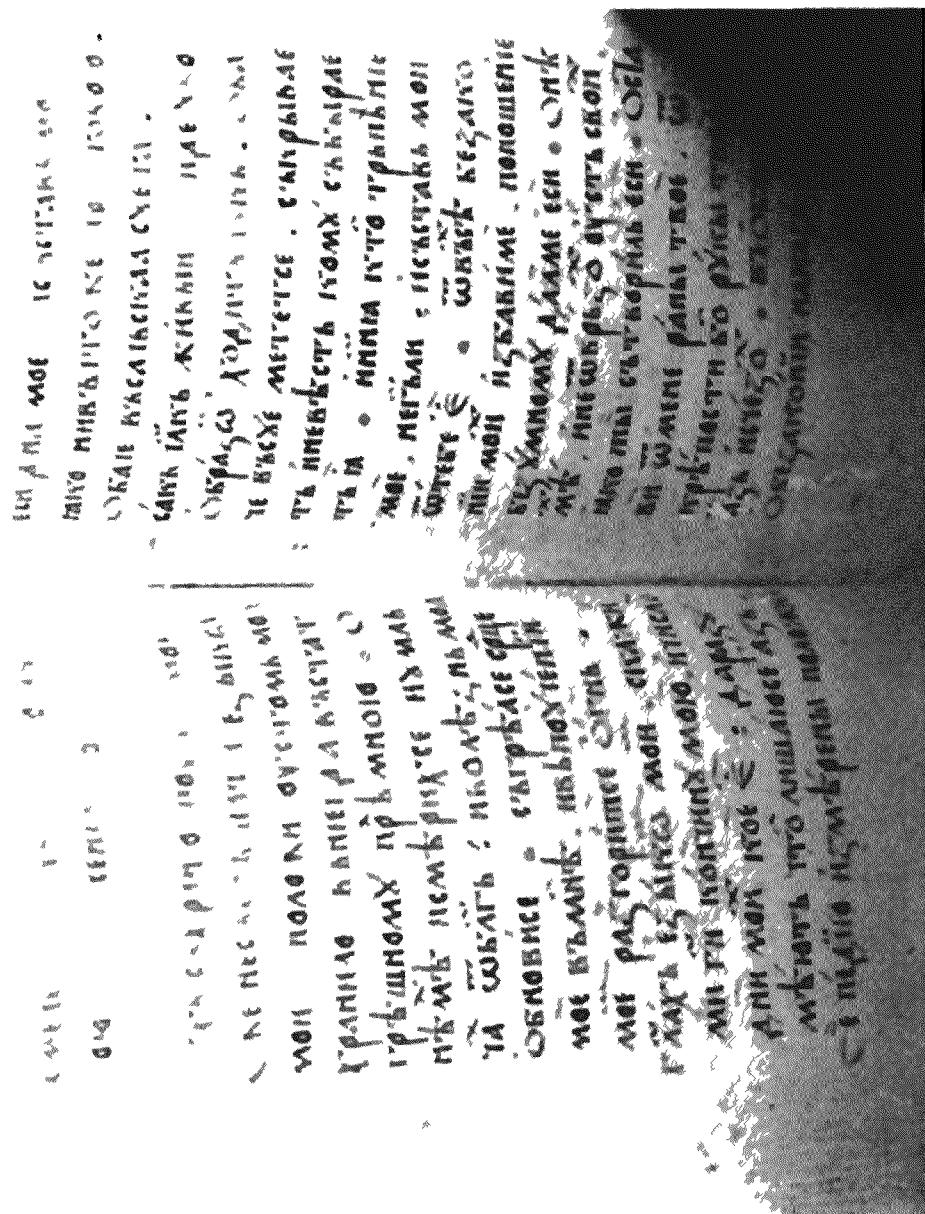
The description of the Slavic codices of Vatopedi indicates that all nine were transferred to the monastery via Bulgaria, or with the mediation of Bulgarians. The majority of the inscriptions preserved demonstrates clear links with the Bulgarian speaking regions of the Balkan peninsula, while only one 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 prevailingly on Serbian manuscripts, i.e. from the districts of Skopie 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, Redakcij na starobülgarskija ezik, *Izsledvanija 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

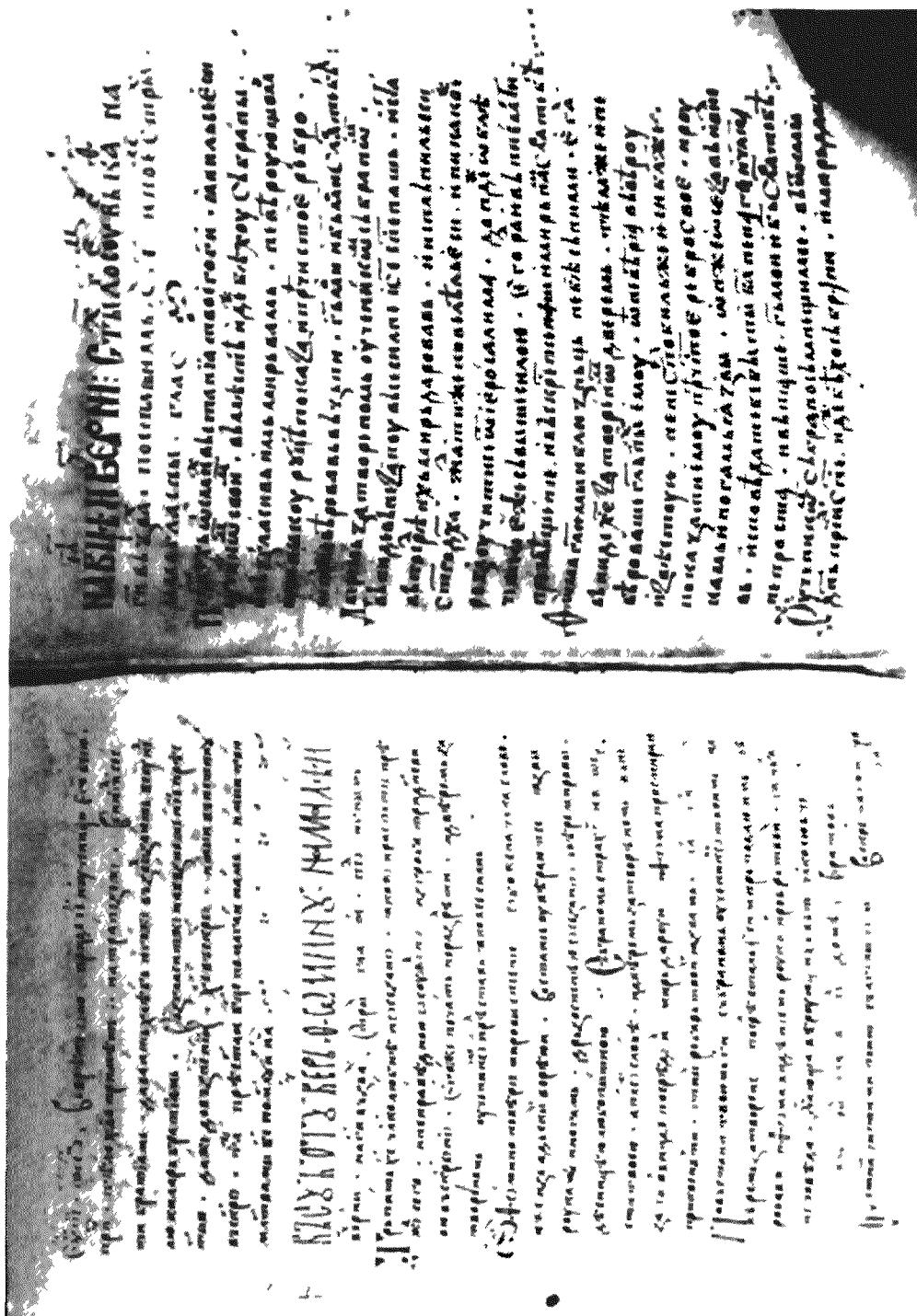
be safely dated to the 16th century with one occasion of repairing in the early 17th century (SLAVIC 6). The inscriptions provide sufficient evidence that the codices were transferred to Athos during the period 1550-1720, because some the notes written after the middle of the 18th century belong to Athonites (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 deposited in Vatopedi's library before the 17th century; the other six were most probably obtained later.

Slavic 1, ff. 1^v - 2^r

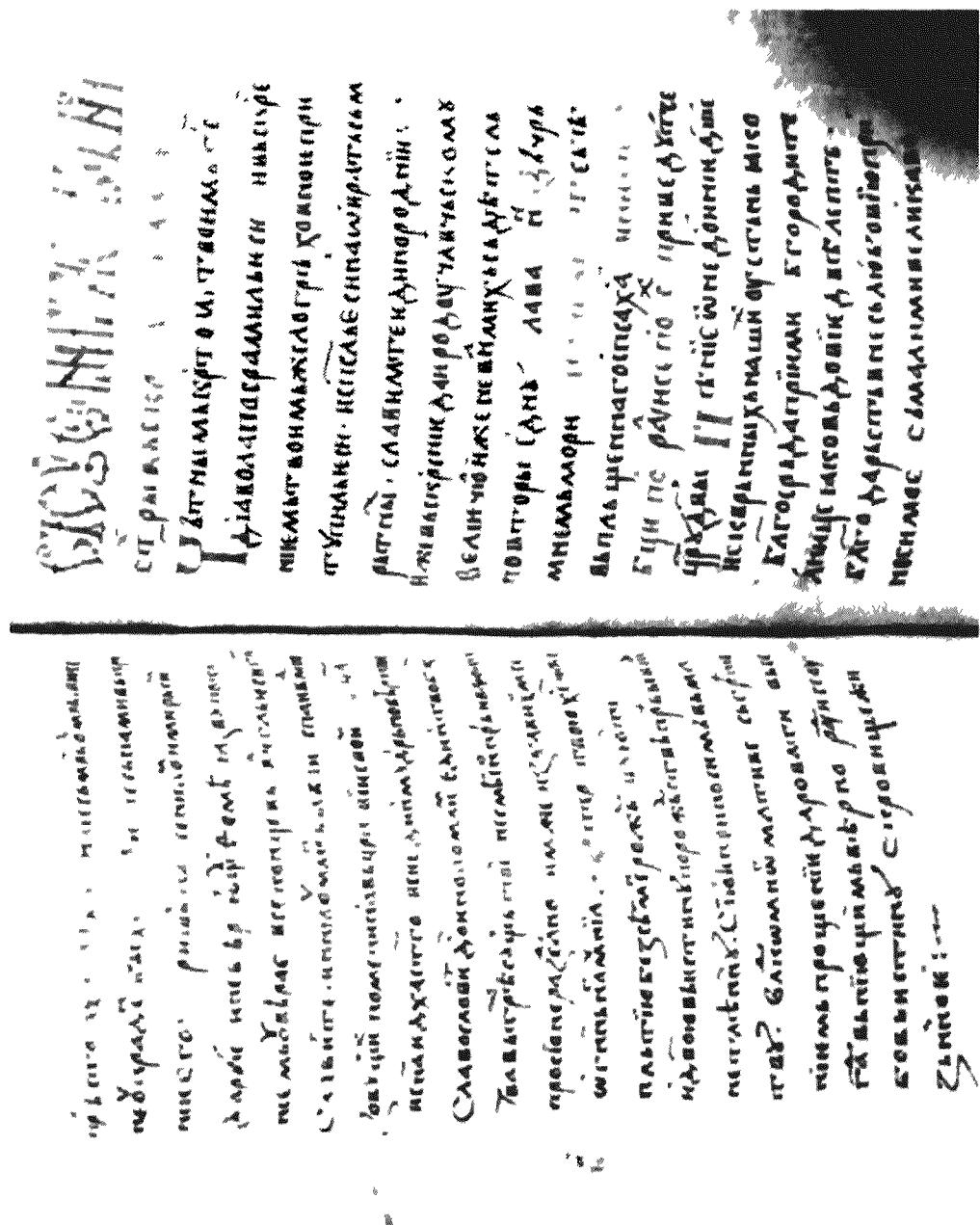
13v
 14r
 14v
 15r
 15v
 16r
 16v
 17r
 17v
 18r
 18v
 19r
 19v
 20r
 20v
 21r
 21v
 22r
 22v
 23r
 23v
 24r
 24v
 25r
 25v
 26r
 26v
 27r
 27v
 28r
 28v
 29r
 29v
 30r
 30v
 31r
 31v
 32r
 32v
 33r
 33v
 34r
 34v
 35r
 35v
 36r
 36v
 37r
 37v
 38r
 38v
 39r
 39v
 40r
 40v
 41r
 41v
 42r
 42v
 43r
 43v
 44r
 44v
 45r
 45v
 46r
 46v
 47r
 47v
 48r
 48v
 49r
 49v
 50r
 50v
 51r
 51v
 52r
 52v
 53r
 53v
 54r
 54v
 55r
 55v
 56r
 56v
 57r
 57v
 58r
 58v
 59r
 59v
 60r
 60v
 61r
 61v
 62r
 62v
 63r
 63v
 64r
 64v
 65r
 65v
 66r
 66v
 67r
 67v
 68r
 68v
 69r
 69v
 70r
 70v
 71r
 71v
 72r
 72v
 73r
 73v
 74r
 74v
 75r
 75v
 76r
 76v
 77r
 77v
 78r
 78v
 79r
 79v
 80r
 80v
 81r
 81v
 82r
 82v
 83r
 83v
 84r
 84v
 85r
 85v
 86r
 86v
 87r
 87v
 88r
 88v
 89r
 89v
 90r
 90v
 91r
 91v
 92r
 92v
 93r
 93v
 94r
 94v
 95r
 95v
 96r
 96v
 97r
 97v
 98r
 98v
 99r
 99v
 100r
 100v
 101r
 101v
 102r
 102v
 103r
 103v
 104r
 104v
 105r
 105v
 106r
 106v
 107r
 107v
 108r
 108v
 109r
 109v
 110r
 110v
 111r
 111v
 112r
 112v
 113r
 113v
 114r
 114v
 115r
 115v
 116r
 116v
 117r
 117v
 118r
 118v
 119r
 119v
 120r
 120v
 121r
 121v
 122r
 122v
 123r
 123v
 124r
 124v
 125r
 125v
 126r
 126v
 127r
 127v
 128r
 128v
 129r
 129v
 130r
 130v
 131r
 131v
 132r
 132v
 133r
 133v
 134r
 134v
 135r
 135v
 136r
 136v
 137r
 137v
 138r
 138v
 139r
 139v
 140r
 140v
 141r
 141v
 142r
 142v
 143r
 143v
 144r
 144v
 145r
 145v
 146r
 146v
 147r
 147v
 148r
 148v
 149r
 149v
 150r
 150v
 151r
 151v
 152r
 152v
 153r
 153v
 154r
 154v
 155r
 155v
 156r
 156v
 157r
 157v
 158r
 158v
 159r
 159v
 160r
 160v
 161r
 161v
 162r
 162v
 163r
 163v
 164r
 164v
 165r
 165v
 166r
 166v
 167r
 167v
 168r
 168v
 169r
 169v
 170r
 170v
 171r
 171v
 172r
 172v
 173r
 173v
 174r
 174v
 175r
 175v
 176r
 176v
 177r
 177v
 178r
 178v
 179r
 179v
 180r
 180v
 181r
 181v
 182r
 182v
 183r
 183v
 184r
 184v
 185r
 185v
 186r
 186v
 187r
 187v
 188r
 188v
 189r
 189v
 190r
 190v
 191r
 191v
 192r
 192v
 193r
 193v
 194r
 194v
 195r
 195v
 196r
 196v
 197r
 197v
 198r
 198v
 199r
 199v
 200r
 200v
 201r
 201v
 202r
 202v
 203r
 203v
 204r
 204v
 205r
 205v
 206r
 206v
 207r
 207v
 208r
 208v
 209r
 209v
 210r
 210v
 211r
 211v
 212r
 212v
 213r
 213v
 214r
 214v
 215r
 215v
 216r
 216v
 217r
 217v
 218r
 218v
 219r
 219v
 220r
 220v
 221r
 221v
 222r
 222v
 223r
 223v
 224r
 224v
 225r
 225v
 226r
 226v
 227r
 227v
 228r
 228v
 229r
 229v
 230r
 230v
 231r
 231v
 232r
 232v
 233r
 233v
 234r
 234v
 235r
 235v
 236r
 236v
 237r
 237v
 238r
 238v
 239r
 239v
 240r
 240v
 241r
 241v
 242r
 242v
 243r
 243v
 244r
 244v
 245r
 245v
 246r
 246v
 247r
 247v
 248r
 248v
 249r
 249v
 250r
 250v
 251r
 251v
 252r
 252v
 253r
 253v
 254r
 254v
 255r
 255v
 256r
 256v
 257r
 257v
 258r
 258v
 259r
 259v
 260r
 260v
 261r
 261v
 262r
 262v
 263r
 263v
 264r
 264v
 265r
 265v
 266r
 266v
 267r
 267v
 268r
 268v
 269r
 269v
 270r
 270v
 271r
 271v
 272r
 272v
 273r
 273v
 274r
 274v
 275r
 275v
 276r
 276v
 277r
 277v
 278r
 278v
 279r
 279v
 280r
 280v
 281r
 281v
 282r
 282v
 283r
 283v
 284r
 284v
 285r
 285v
 286r
 286v
 287r
 287v
 288r
 288v
 289r
 289v
 290r
 290v
 291r
 291v
 292r
 292v
 293r
 293v
 294r
 294v
 295r
 295v
 296r
 296v
 297r
 297v
 298r
 298v
 299r
 299v
 300r
 300v
 301r
 301v
 302r
 302v
 303r
 303v
 304r
 304v
 305r
 305v
 306r
 306v
 307r
 307v
 308r
 308v
 309r
 309v
 310r
 310v
 311r
 311v
 312r
 312v
 313r
 313v
 314r
 314v
 315r
 315v
 316r
 316v
 317r
 317v
 318r
 318v
 319r
 319v
 320r
 320v
 321r
 321v
 322r
 322v
 323r
 323v
 324r
 324v
 325r
 325v
 326r
 326v
 327r
 327v
 328r
 328v
 329r
 329v
 330r
 330v
 331r
 331v
 332r
 332v
 333r
 333v
 334r
 334v
 335r
 335v
 336r
 336v
 337r
 337v
 338r
 338v
 339r
 339v
 340r
 340v
 341r
 341v
 342r
 342v
 343r
 343v
 344r
 344v
 345r
 345v
 346r
 346v
 347r
 347v
 348r
 348v
 349r
 349v
 350r
 350v
 351r
 351v
 352r
 352v
 353r
 353v
 354r
 354v
 355r
 355v
 356r
 356v
 357r
 357v
 358r
 358v
 359r
 359v
 360r
 360v
 361r
 361v
 362r
 362v
 363r
 363v
 364r
 364v
 365r
 365v
 366r
 366v
 367r
 367v
 368r
 368v
 369r
 369v
 370r
 370v
 371r
 371v
 372r
 372v
 373r
 373v
 374r
 374v
 375r
 375v
 376r
 376v
 377r
 377v
 378r
 378v
 379r
 379v
 380r
 380v
 381r
 381v
 382r
 382v
 383r
 383v
 384r
 384v
 385r
 385v
 386r
 386v
 387r
 387v
 388r
 388v
 389r
 389v
 390r
 390v
 391r
 391v
 392r
 392v
 393r
 393v
 394r
 394v
 395r
 395v
 396r
 396v
 397r
 397v
 398r
 398v
 399r
 399v
 400r
 400v
 401r
 401v
 402r
 402v
 403r
 403v
 404r
 404v
 405r
 405v
 406r
 406v
 407r
 407v
 408r
 408v
 409r
 409v
 410r
 410v
 411r
 411v
 412r
 412v
 413r
 413v
 414r
 414v
 415r
 415v
 416r
 416v
 417r
 417v
 418r
 418v
 419r
 419v
 420r
 420v
 421r
 421v
 422r
 422v
 423r
 423v
 424r
 424v
 425r
 425v
 426r
 426v
 427r
 427v
 428r
 428v
 429r
 429v
 430r
 430v
 431r
 431v
 432r
 432v
 433r
 433v
 434r
 434v
 435r
 435v
 436r
 436v
 437r
 437v
 438r
 438v
 439r
 439v
 440r
 440v
 441r
 441v
 442r
 442v
 443r
 443v
 444r
 444v
 445r
 445v
 446r
 446v
 447r
 447v
 448r
 448v
 449r
 449v
 450r
 450v
 451r
 451v
 452r
 452v
 453r
 453v
 454r
 454v
 455r
 455v
 456r
 456v
 457r
 457v
 458r
 458v
 459r
 459v
 460r
 460v
 461r
 461v
 462r
 462v
 463r
 463v
 464r
 464v
 465r
 465v
 466r
 466v
 467r
 467v
 468r
 468v
 469r
 469v
 470r
 470v
 471r
 471v
 472r
 472v
 473r
 473v
 474r
 474v
 475r
 475v
 476r
 476v
 477r
 477v
 478r
 478v
 479r
 479v
 480r
 480v
 481r
 481v
 482r
 482v
 483r
 483v
 484r
 484v
 485r
 485v
 486r
 486v
 487r
 487v
 488r
 488v
 489r
 489v
 490r
 490v
 491r
 491v
 492r
 492v
 493r
 493v
 494r
 494v
 495r
 495v
 496r
 496v
 497r
 497v
 498r
 498v
 499r
 499v
 500r
 500v
 501r
 501v
 502r
 502v
 503r
 503v
 504r
 504v
 505r
 505v
 506r
 506v
 507r
 507v
 508r
 508v
 509r
 509v
 510r
 510v
 511r
 511v
 512r
 512v
 513r
 513v
 514r
 514v
 515r
 515v
 516r
 516v
 517r
 517v
 518r
 518v
 519r
 519v
 520r
 520v
 521r
 521v
 522r
 522v
 523r
 523v
 524r
 524v
 525r
 525v
 526r
 526v
 527r
 527v
 528r
 528v
 529r
 529v
 530r
 530v
 531r
 531v
 532r
 532v
 533r
 533v
 534r
 534v
 535r
 535v
 536r
 536v
 537r
 537v
 538r
 538v
 539r
 539v
 540r
 540v
 541r
 541v
 542r
 542v
 543r
 543v
 544r
 544v
 545r
 545v
 546r
 546v
 547r
 547v
 548r
 548v
 549r
 549v
 550r
 550v
 551r
 551v
 552r
 552v
 553r
 553v
 554r
 554v
 555r
 555v
 556r
 556v
 557r
 557v
 558r
 558v
 559r
 559v
 560r
 560v
 561r
 561v
 562r
 562v
 563r
 563v
 564r
 564v
 565r
 565v
 566r
 566v
 567r
 567v
 568r
 568v
 569r
 569v
 570r
 570v
 571r
 571v
 572r
 572v
 573r
 573v
 574r
 574v
 575r
 575v
 576r
 576v
 577r
 577v
 578r
 578v
 579r
 579v
 580r
 580v
 581r
 581v
 582r
 582v
 583r
 583v
 584r
 584v
 585r
 585v
 586r
 586v
 587r
 587v
 588r
 588v
 589r
 589v
 590r
 590v
 591r
 591v
 592r
 592v
 593r
 593v
 594r
 594v
 595r
 595v
 596r
 596v
 597r
 597v
 598r
 598v
 599r
 599v
 600r
 600v
 601r
 601v
 602r
 602v
 603r
 603v
 604r
 604v
 605r
 605v
 606r
 606v
 607r
 607v
 608r
 608v
 609r
 609v
 610r
 610v
 611r
 611v
 612r
 612v
 613r
 613v
 614r
 614v
 615r
 615v
 616r
 616v
 617r
 617v
 618r
 618v
 619r
 619v
 620r
 620v
 621r
 621v
 622r
 622v
 623r
 623v
 624r
 624v
 625r
 625v
 626r
 626v
 627r
 627v
 628r
 628v
 629r
 629v
 630r
 630v
 631r
 631v
 632r
 632v
 633r
 633v
 634r
 634v
 635r
 635v
 636r
 636v
 637r
 637v
 638r
 638v
 639r
 639v
 640r
 640v
 641r
 641v
 642r
 642v
 643r
 643v
 644r
 644v
 645r
 645v
 646r
 646v
 647r
 647v
 648r
 648v
 649r
 649v
 650r
 650v
 651r
 651v
 652r
 652v
 653r
 653v
 654r
 654v
 655r
 655v
 656r
 656v
 657r
 657v
 658r
 658v
 659r
 659v
 660r
 660v
 661r
 661v
 662r
 662v
 663r
 663v
 664r
 664v
 665r
 665v
 666r
 666v
 667r
 667v
 668r
 668v
 669r
 669v
 670r
 670v
 671r
 671v
 672r
 672v
 673r
 673v
 674r
 674v
 675r
 675v
 676r
 676v
 677r
 677v
 678r
 678v
 679r
 679v
 680r
 680v
 681r
 681v
 682r
 682v
 683r
 683v
 684r
 684v
 685r
 685v
 686r
 686v
 687r
 687v
 688r
 688v
 689r
 689v
 690r
 690v
 691r
 691v
 692r
 692v
 693r
 693v
 694r
 694v
 695r
 695v
 696r
 696v
 697r
 697v
 698r
 698v
 699r
 699v
 700r
 700v
 701r
 701v
 702r
 702v
 703r
 703v
 704r
 704v
 705r
 705v
 706r
 706v
 707r
 707v
 708r
 708v
 709r
 709v
 710r
 710v
 711r
 711v
 712r
 712v
 713r
 713v
 714r
 714v
 715r
 715v
 716r

Slavic 4, ff. 51^v-52^r

Slavic 5, ff. 1^v-2^r

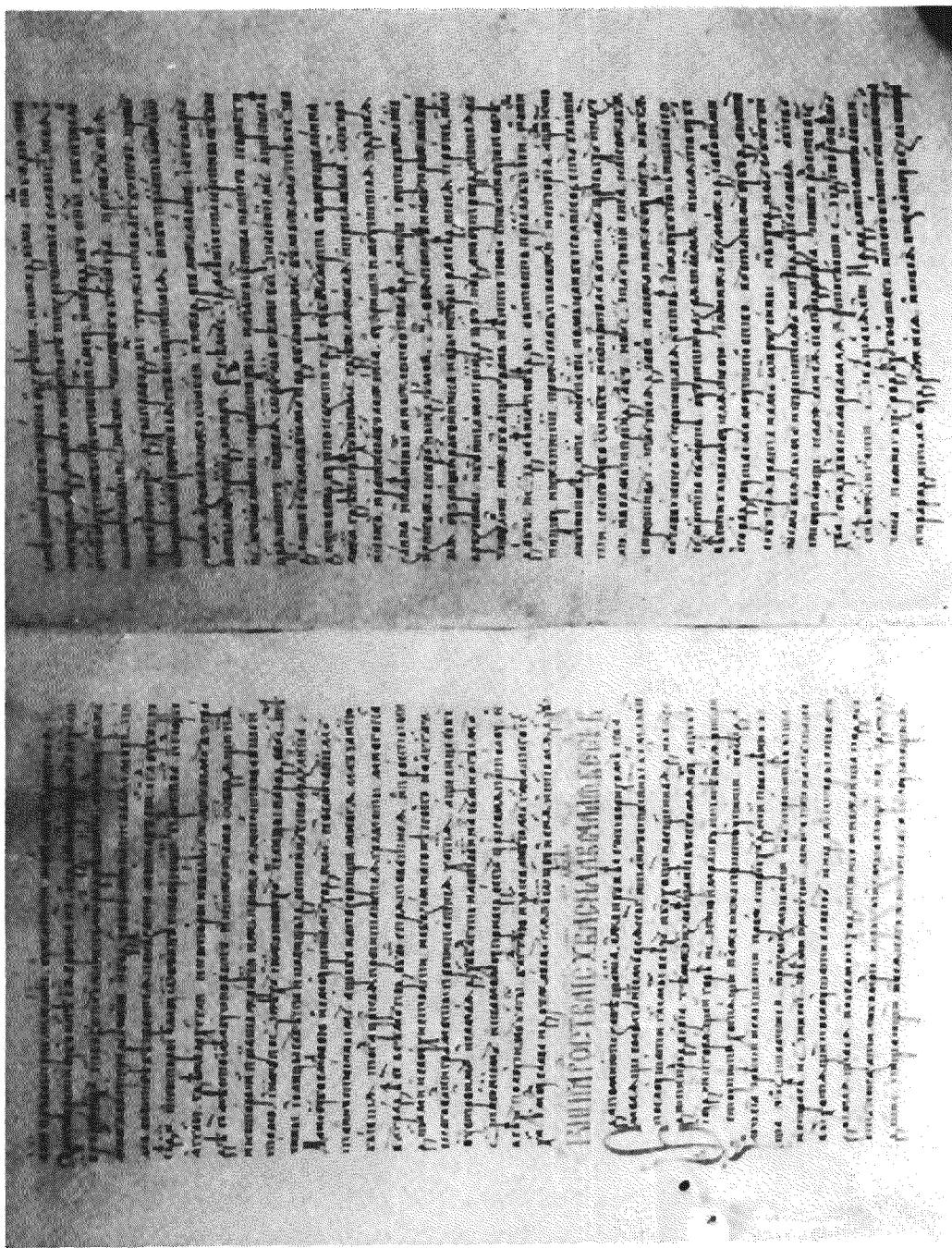


Slavic 6, ff. 86^v-87^r



Slavic 7: The end of the 4th and the beginning of the 5th mode (quire). No pagination

Slavic 8, ff. 79^v-80^r

Slavic 9, ff. 2^v-3^r

