Η συλλογή ορθόδοξων κειμένων της Ευδοκίας Μακρεμβολίτισσας: ο κώδικας paris. Gr. 922

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Byzantine rulers of the middle ages presumably read, albeit in different quantities and with different tastes. Some were famously bookish, whereas others couldn’t much be bothered. In practically every case, I would guess, “reading” would often mean being read to; and even if both in some sense count, there remains a difference between poring over a book in your lap and hearing someone read it to you, alone or in the company of others. Our documentary evidence in this regard, like that for books owned, borrowed or taken from a library, is so poor as to make any study of imperial reading an effort unlikely to produce any useful result. As it happens, though, a large proportion of the meager evidence of ownership and patronage – the two difficult to disentangle – comes in the form of works that attract the attention of art historians. Imperial patronage and readership can entail a level of book production such that successive generations preserved volumes as objects of exceptional value. Their value can be created through the level of craftsmanship or by association with an illustrious owner, sometimes both. One of the prized books in the library of Federico da Montefeltro, the fifteenth-century Duke of Urbino, was a copy of the Gospels once belonging to John II Komnenos (Vat. Urb. gr. 2). Books like this one are of particular interest to art historians due to their illustrations, although we often find the evidence they present hard to interpret. In the case of the Gospels in the Duke’s collection, both the size of the book and its contents suggest use by the Emperor or close family member, and such is the case with other works that survive (Mediol. B.80.sup.; Petrop. gr. 84). But there are also oversize manuscripts that may have been made as gifts for family members (Paris. gr. 1397; Paris. gr. 5107?), whereas others were donations to institutions (Sinai. gr. 364). Some books produced with imperial patronage might remain within the palace precinct to be read to the emperor, empress or others (Paris. Coisl. gr. 79; Vat. gr. 16137?), thus obscuring the distinction between private ownership and pious donation. The subject of this essay, Codex Paris. gr. 922, was explicitly made for the use of the Empress Eudokia Makrembolitissa. On fol. 4 the scribe wrote, in a decorative form, the statement of ownership. The book also contains a poem dedicated to the Empress, and the poem faces a portrait of her with her husband and two of their sons (fols 5v, 6). The combined evidence shows that the book was made for Eudokia’s use sometime between 1061 or ’62 and 1067. What, then was prepared for the Empress to read? I concentrate on an enumeration of the contents of the manuscript (not a full bibliographic description). These will call for brief remarks before some modest conclusions are drawn. Documentation is a microfilm provided by the Bibliothèque Nationale, where the manuscript was catalogued by H. Omont, Inventaire sommaire des manuscrits grecs de la Bibliothèque nationale, I, Paris 1886, 176-77, and received a short notice in H. Bordier, Description des peintures et autres ornements contenus dans les manuscrits grecs de la Bibliothèque nationale, Paris 1883, 126-28. The titles given in the table of contents (A) determine the divisions numbered using Roman numerals. I also reproduce from the table of contents the short titles for the sections of the Pseudo-Anastasian Florilegium (II), since they would have been a guide for the reader.

PARIS, BIBLIOTHÈQUE NATIONALE, GR. 922

A. Fols 1-6: Front Matter. Fols 1-3v, Prologue (Ἰστέον δτι ή παρούσα δέλτος λέγεται τα παράλληλα δια το συγκεΐσθαι αυτά ώς εντάξει ερωτήσεων και αποκρίσεων περί τίνων αναγκαίων ζητημάτων καί εν μιά εκάστη ερωτήσει έπιφέρειν τους αγίους πατέρας ημών και διδασκάλους έξηγεϊ-

* Abbreviations used are: CCSG = Corpus christianorum, series graeca, Turnhout 1977-. CPG = Clavis patrum graecorum, ed. M. Geerdard, Turnhout 1974-2003. PG = Patrologia graeca, ed. J. Migne, Paris 1886. SC = Sources chrétiennes, Paris 1941-. ST = Studi e Testi, Vatican City 1900-

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όντα πρὸς τὸ ἐρώτημα, εἶτα πάλιν ἀπαρίχεται ἔτερα ἐρωτήματα καὶ πάλιν εἰς τοῦτο ὁπίσω· ἔχει δέ ἐρωτήσεις οὗ, κατάλογος· καὶ πόσας καὶ τίτλοις (προλόγιος; καὶ τὰς καταλύμας (C. Horn. 5, §2, 3 (PG 61.41, 42) καὶ I Cor 2:13; Horn. 7, §4, 5 (PG 61.59, 60, 61); Horn. 37, §9 extract {PG of Caesarea, Chronicon (PG 3494), excerpts (PG 92.1053C-D, 1053D-1057A); Hesychius of Jerusalem, In Christi natalem (PG 6595), excerpt (PG 92.1057C).


IX. Fols 259-260v: St. Maximus, On how God the Logos Indwelt, and What is “Indwelling”? Maximus, De adventu domini (PG 7707.28) (S. Epifanovic, Materialia k izucenijsu džsi i tovrenj prep. Maksima Ispovđenika, Kiev 1917, 82-83; edited from this MS).

X. Fols 260v-265v: Chrysostom, from the Homilies on First Corinthians (PG 4428), extracts. Homily 4, §1 (PG 61.31), §2 (PG 61.32) and Acts 17:31; Hom. 7, §2 (PG 61.56) and I Cor 1:21; Hom. 4, §2 (PG 61.32); Hom. 5, §2, 3 (PG 61.41, 42) and I Cor 2:13; Hom. 7, §4, 5 (PG 61.59, 60, 61); Hom.

B. Fol. 265v: Back Matter: folio count by scribe writing in a display script: CTIB (=282; Omont, Inventaire, reports 265 folios following the written count in the manuscript, but the foliation is unusually sloppy; leaves are left unnumbered after fols 19, 58, 61, 80, 150 and 199; following fol. 229 the count returns to 220 and begins again, and later it skips from 246 to 248, so there are actually 280 folios preserved; one at the start of the florilegium was removed before foliation, leaving one leaf unaccounted for).

Comments

The contents prompt four individual comments, some of them bearing on the questions of what has been produced for the Empress Eudokia and how was it put together. First, the name of the book. It has lately come to be cited as the Sacra parallela, a designation that derives from the notice on fol. 1. The utility of a simple name notwithstanding, this one is misleading because it risks confusing the text with the florilegium attributed to John of Damascus (CPG 8056). The author of the notice says that the book is called the 'parallels' – but not (purposefully?) 'holy' or 'sacred' ones – yet he has in mind only the Pseudo-Anastasian Florilegium, although it does comprise the bulk of the text. Using Pseudo-Anastasian Florilegium as a title for the entire work is not only inconvenient but also falls short of the mark; something like 'Primer on Orthodoxy' or 'Orthodox Miscellany' would be more suitable in light of the sections dealing with historical matters (V, VII). Referring to the collection as the 'Parallels' or Sacra parallela does the book an injustice. An alternative title, the 'Soterics', is discussed below.

The second remark pertains to the Pseudo-Anastasian Florilegium itself. The first page of the text, once following fol. 7, is missing; it may have been decorated with a headpiece and the title, as well as with an author-portrait initial like the one with St. Basil on fol. 6. As for the title, it likely repeated the one given in the table of contents (fol. 1), St. Anastasius: Answers to Questions Put to Him by some Orthodox Concerning Important Topics, which is conventional and misleading. The Answers to Questions, written in the seventh century by Anastasius of Sinai or compiled posthumously by one of his disciples, enjoyed its great popularity in two edited and augmented editions, one of which stands behind the collection here. According to M. Richard2, an anonymous editor of the late ninth or beginning of the tenth century produced a florilegium consisting of eighty-eight questions and responses with supporting biblical and patristic testimony. Although only twenty-nine of the passages were from the Answers to Questions, the collection circulated under the name Anastasius, usually Anastasius of Sinai. The other edition is the one that came to be printed and which serves as the basis for the references here. Published by Jacob Gretser at Ingolstadt, in 1617, and reprinted by Migne, it follows a later and further expanded version of the Answers to Questions. Richard gives the eighty-eight question edition as consisting of Gretser's sections 1-59, 142-151, 60-70, 128, 71-74, 152-154. This can be compared with the selection in Empress Eudokia's book: 1-32, 35-38, 40-48, 52-59, 142-144, 146, 145, 147-151, 60-70, 128, 71-74, 152-154. They are much the same in the choice of passages as well as their order. When the Paris manuscript is further compared with the Gretser edition, the patristic and biblical testimony that turned the Answers to Questions into the Pseudo-Anastasian Florilegium is nearly identical; a summary comparison yields only a handful of additions and deletions. Entire passages missing from the Paris manuscript are Questions 33, 34, 39, 49-51. The scribe of the manuscript counted seventy-nine questions and responses; the discrepancy between the edition of eighty-eight sections and the number here resolves with the addition of the omitted Questions plus the instances in which two are numbered as one (above Paris §§31, 37, 76, 77) minus the one Question divided into two (§§78 and 79 = Gretser - Migne §154).

The third comment is directed mainly to the texts contained in sections VIII and X. The earlier is a compilation of passages from various writings. Enlarged initials signal changes of author, these recognized in the top margins. Section X is more difficult; the editor hopscotches through three of Chrysostom's Homilies on I Corinthians, sometimes taking out only a sentence or two. No markings signal changes (as we would expect), and there are passages that are not in the edition printed in Migne; some consist of biblical testimony with short introductions (e.g., 'the Apostle says'), whereas others seem like Chrysostom's writings but are not in the printed edition. This piece, an eclogue, was in circulation by at least the tenth century (cf. below: Vat. gr. 423, fols 37-42). The fourth and final comment concerns other parts of the
compilation and their source. The convention of cataloguing is to identify passages by author. This approach needs no explanation or justification. Section V consists of passages culled from the Apostolic Constitutions, the lost Chronicle of Eusebius and a work of Hesychias. The excerpts from the last two appear in the same form and in the same order in the seventh-century Paschal Chronicle. It is unlikely that the editor of the Paris manuscript turned to the primary sources and independently produced the same excerpts, or even that he worked from the Paschal Chronicle. The three passages from it, as well as those from the Apostolic Constitutions, appear together with the Pseudo-Anastasian Florilegium (II) and the Dialogue of Basil and Gregory (III) in two tenth-century manuscripts, Paris. Coisil. 120 and Vat. gr. 423. The Vatican manuscript is a collection for which the scribe copied some of the same contents as are found in Eudokia's book, though in a somewhat different order. The divisions in her manuscript, in Roman numerals, correspond with those in the Vatican manuscript, in Arabic ones, as follows: I (1), VII-X (1), II (2), III (6), IV (7-9), V (10), VI (11). The two tenth-century manuscripts and Eudokia's have been identified as belonging to a group called the 'Soterios', after the title that appears in at least one of the later manuscripts. According to D. Sieswerda, the formation of the Soterios took place in the 870s or '80s. Although he does not specify precisely what constitutes the original collection, versions of I-V and X of Paris, gr. 922 seem to be principal units. The scribe of Eudokia's book wrote on fol. 1, 'This book is called the parallels ...', whereas the phrase 'The book ... is called the salvation' is known from the title in a manuscript in the Vatican manuscript that is a collection for which the scribe knew it and chose to ignore or reject it. The closest relative to the Paris manuscript is a fourteenth-century collection now in Madrid (Scorial. R.III.2). The cataloguer, P. Revilla, numbered its contents in 24 discrete sections, of which §§ 5-16 are the same, including their order, as those in Empress Eudokia's book. The agreement includes the selection of passages from the Pseudo-Anastasian Florilegium, from which §§ 33, 34 and 49-51, but apparently not 39, are dropped. In addition, the chronological texts (V) also lack John of Damascus's De mensibus Macdonis ex ecclesiastica traditione (CPG 8087 [11]), which is found as part of this section in Vat. gr. 423 and Coisil. gr. 120, among others. It is perhaps further significant that the matter in the Madrid manuscript that is not in Paris (its texts, numbered by Revilla, 1-4 and 17-24) has been copied at the front and back, leaving the selection of texts common to both as an uninterrupted sequence. A close comparison of the two manuscripts would serve to confirm or rule out the possibility that the one in Paris served as the source for the bulk of the later collection. The alternative is that both derive from a work of identical content.

Concluding Observations

The writings assembled for the Empress should be taken in light of her portrait, on fol. 6. Most often the portrait serves as a source of evidence for dating the manuscript, since it represents the Emperor, Empress and two of their children. The grouping suggests that the book was made soon after her husband's accession and the subsequent elevation of two of the sons, Constantine Porphyrogenitus, in 1060, and the elder Michael, some short but unknown time thereafter

Henri Bordier's date of 1062 for the creation of the manuscript, though based on no explicit testimony I am aware of, is probably about right. More to the point, though, is the character of the miniature, which is not that of a family portrait showing Eudokia as wife and mother of the children of Hero, V, Washington 2000.

9 In the Madrid collection the readings are not grouped under headings as in Paris, gr. 922; they correspond as follows: I (5), II (6), III (7), IV (8-10), VI (11, 12), VII (13), VIII (14), IX (15), X (16).
11 Bordier, Description des peintures et autres ornements, 126.
Constantine X Doukas. It is an official, state portrayal that excludes one of the sons and the daughters Anna and Theodora (possibly also Zoe). On this basis, we should assume that the contents of the manuscript pertain to Eudokia's role as empress. It is perhaps also noteworthy that the illuminator has located the portrait directly above the first passage and shown the rulers surrounded by portraits of Christ and the authors whose writings have been excerpted. He implicitly draws a relationship between the assembled texts and Orthodox rule. We are reminded of the role played by the empress in state affairs as well as the level of education it presumes. As the Book of Ceremonies and other sources occasionally make plain, the emperor's wife played an active part in state functions, both the court ceremonies at which she presided as a mirror image of her husband and the private receptions held for the wives of foreign dignitaries. She is, with the emperor, both a living symbol of the Orthodox state (in ceremonies) and part of its diplomatic machinery (receptions in which her knowledge of basic church teaching would have been essential).

The writings collected in the manuscript are theological, doctrinal and historical in nature; some have an ethical slant, but they are not expressly linked to good governance or the traits of the ideal ruler; the book does not, that is, belong to the 'mirror' genre. Furthermore, the writings assembled were not specifically called for Eudokia. Most of what the book contains can be found together in earlier works, and whatever editing occurred must have been minimal, if at all. The authors named in the principal headings, Basil the Great, Gregory of Nazianzen, John Chrysostom, Maximus Confessor and Anastasius of Sinai are first- and second-tier fathers of the Church. The Pseudo-Anastasian Florilegium (II), which occupies the bulk of the manuscript, consists of clearly marked questions followed by the responses and supporting testimony, each part individually numbered. Altogether, they amount to the three hundred and seventy-one (τοα) passages that are not present in the Paris manuscript, we find that they are ones principally of interest to a monastic audience.

The Questions open on what is a complete Christology, though one that does not include the identification of the Trinity in considerable detail. To the matters of theology and doctrine are added sections dealing with the precise times of Christ's birth, baptism and crucifixion, and to summaries of the first six Church councils. The former are simple, easy to read statements of historical fact, and the latter have been characterized by J. Munitiz as appropriate for instructing religious 'novices' and 'general audience[s]' 17. In all, the collection represents an accessible Orthodox primer of a decidedly didactic nature, though one that does not include any discussion of the Theotokos, saints or sanctity.

Readership of collections like that in Eudokia's book must have varied. If we look to the passages in the Escorial collection that are not present in the Paris manuscript, we find that they are ones principally of interest to a monastic audience (and the manuscript was once in the library of St. Catherine's monastery on Mt. Sinai). The same is not true of

13 Richard and Munitiz (eds), Questiones et responses (n. 1), xxi.
Jeffrey C. Anderson

Η ΣΥΛΛΟΓΗ ΟΡΘΟΔΟΞΩΝ ΚΕΙΜΕΝΩΝ ΤΗΣ ΕΥΔΟΚΙΑΣ ΜΑΚΡΕΜΒΟΛΙΤΙΣΣΑΣ: Ο ΚΩΔΙΚΑΣ PARIS. GR. 922

Είναι σχεδόν αδύνατον να τεκμηριώσουμε τις αναγνωστικές συνήθειες των μελών της αυτοκρατορικής οικογένειας σε βαθμό, ώστε να μπορούμε να εξαγάγουμε χρήσιμα συμπέρασμα. Τα στοιχεία που έχουμε στη διάθεσή μας είναι πολύ λίγα.

Ένα από τα σωζόμενα βιβλία που ανήκαν σε πρόσωπα του αυτοκρατορικού περιβάλλοντος είναι ο κώδικας Paris, gr. 922, που κατασκευάστηκε γύρω στο 1062 για την Ευδοκία Μακρεμβολίτισσα, σύζυγο του Κωνσταντίνου Γ Δούκα.

Με βάση τη μιαρογραφική προοπτική, μπορούμε να επιστρέψουμε στο βιβλίο προοριζόταν να βοηθήσει την Ευδοκία στο ρόλο της ως αυτοκράτειρας. Είναι σχεδόν βέβαιο ότι η συγκεκριμένη συλλογή κειμένων δεν συντάχθηκε ως ανάγνωσμα με κύριο σκοπό την αναψυχή.

Στην παρούσα εργασία καταγράφονται τα κείμενα που περιέχει το βιβλίο, τα οποία σχολιάζονται εν συντομία, το καθένα ξεχωριστά και ως σύνολο. Η ύπαρξη παλαιότερων χειρογράφων με παρεμφερές περιεχόμενο υποδεικνύει ότι η συλλογή κειμένων του αυτοκράτειρου δεν έγινε ειδικά για την Ευδοκία, αν και ίσως δείχνει ότι το χειρόγραφο της ήταν ένα βιβλίο που εξυπηρετούσε τις ανάγκες της ορθής διακυβέρνησης.

19 B. Pejcev, “Cod. Vat. Gr. 423 - Ein Analogus dem Izbornik J. 1073”, Palaeobulgarica 1/3 (1977), 78. Simeonov Sbornik, 1, ed. P. Dinekov, Sofia 1991, 17, who writes that the Greek original was in Symeon’s library; for the illustrations, ibid., figs 2 and 3.
20 I wish to thank Joseph Munitiz for reading and commenting on a draft of this essay.