

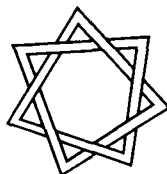
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PRESENTING THE COLLECTIONS

K. N. Yuzbachian

ARMENIAN MANUSCRIPTS IN ST. PETERSBURG

The present article seeks to introduce to readers the collections of Armenian manuscripts held at the National Library of Russia (112 items), at the St. Petersburg Branch of the Institute of Oriental Studies (441 items), the St. Petersburg State University (5 items), the State Hermitage (7 items), the St. Petersburg Branch of the Russian Academy of Sciences Archive (1 item), and the Institute of Russian Literature (1 item), 537 items in all. After the collections in Matenadaran (Erevan), Venice, Vienna, and Jerusalem, the Petersburg collections make up one of the largest in the world. The collections arose of their own accord and today provide a more or less full overview of medieval manuscripts. We do not speak here of the comparative value of individual manuscripts, but it is worth noting that several manuscripts are of obvious significance.

The St. Petersburg Branch of the Institute of Oriental Studies holds manuscripts with works by the most important Armenian historians: Moses of Khoren, Łewond, Ukhtanes, Asolik. One also finds there an extremely rare manuscript created in Ani, the medieval Armenian capital, dated to 1298, copyist Ełbayrik, illustrated by Chatchatur (call number B 44).

The Hermitage collection has in its holdings a volume of the Four Gospels (call number VP-1010) dated to 1395. It is illustrated by the famous artist Tserun. Another manuscript, a Bible from the late thirteenth — early fourteenth century (Armenian Cilicia) illuminated by Huseph and Martiros, also draws special attention.

The colophons of the Armenian manuscripts are of independent value, and a significant number of them will soon appear in the general catalogue of Armenian manuscripts in St. Petersburg collections, prepared by the author of this article for publication. This catalogue gives the chance to drop a new glance at the collections under discussion.

The manuscript section of the National Library of Russia, the former Imperial Library, then the M. E. Saltykov-Schedrin State Public Library, took shape at the very beginning of the nineteenth century. The basis for the manuscript section (or, as it was once known, the manuscript depot) was laid by materials from the famed collection of P. P. Dubrovsky. P. P. Dubrovsky was the Depot's first curator [1]. By 1812, the Depot held manuscripts in 38 languages; Oriental manuscripts were represented in all their diversity. According to official documents, the Depot already held two Armenian manuscripts at that time [2].

As we learn from the Public library's Report, in 1814 "the Armenian Araratsky presented as a gift an Armenian prayer-book, titled *shar-akan* in Armenian, with many miniature adornments and gilding" [3]. In the Report for 1815, we read that the director of the Library, A. N. Olenin, presented as a gift an Armenian prayer-book in octavo [4]. Two years later, Olenin donated another prayer-book to the Library, a manuscript on paper of duodecimo [5]. Also in 1817, two manuscripts were acquired from the Frolov collection [6]. In 1818, the library received manuscript donations from Lazarev and I. Ioannisian. In the 1820s and 1830s, the Library acquired a number of extensive collections of Oriental manuscripts, but they contained few Armenian manuscripts. Several manuscripts were acquired in 1831 [7]. When a composite catalogue of Oriental manuscripts was being prepared for publication about the middle of the nineteenth century, the Manuscript section of the Library contained only 11 Armenian manuscripts.

The collection of Armenian manuscripts grew slowly through individual, and frequently haphazard, acquisitions, which receive brief mention in the literature. A large collection was acquired in 1891: 44 items transferred through the intercession of N. Y. Marr. These were manuscripts copied in the Armenian colonies of Poland and Ukraine, mainly in Kamenets-Podolski, and primarily liturgical in content [8].

The collection was also augmented after the 1917 Revolution in Russia, and also through individual acquisitions; Armenian manuscripts were concentrated in the Asiatic Museum, a predecessor of the St. Petersburg Branch of the Institute of Oriental Studies.

At present, Armenian manuscripts at the National Library of Russia are held in three collections:

1. Manuscripts included in B. Dorn's composite catalogue: 11 items. They were described by M. Brosset during the directorship of Olenin.

2. The Armenian new series. The collection was begun with 5 manuscripts from a lot of 109 brought by K. Tischendorf in 1859 [9]. It includes 56 items, filed under Nos. 1—56 and 60, but manuscript No. 28 has been lost. The Library's reports contain brief records on these acquisitions. There is also an old card catalogue that contains information on the sources of the acquisitions.

3. The Armenian special collection containing 44 items. It consists of manuscripts acquired through

N. Y. Marr in 1891. The report for that year includes brief annotations drawn up by Marr on 12 manuscripts.

Additionally, one Armenian manuscript is listed in the National Library of Russia's collection of manuscripts in various languages, bringing the total number of Armenian manuscripts to 111.

The collection of Armenian manuscripts at the St. Petersburg Branch of the Institute of Oriental Studies is nearly as old as the collection in the National Library of Russia. Manuscripts acquisitions began in the first years of the Asiatic Museum, founded in 1818 and transformed in 1930 into the Institute of Oriental Studies (today the St. Petersburg Branch of the Institute of Oriental Studies). The history of the Institute collection was studied by R. R. Orbeli who for many years was the curator of the Armenian and Georgian manuscripts. Information on the Armenian manuscripts in the collection of the St. Petersburg Branch of the Institute of Oriental Studies is based here on her article devoted to the manuscripts (see n. 14). "The collection began to take shape over nearly a century, in almost the same year as the Asiatic Museum itself (1818). The first Armenian manuscript to be acquired was recorded in the proceedings of the Academy of Sciences in 1828. The last large acquisition took place in 1919. Additional manuscripts and small collections were acquired until 1939. The Institute collection contains a number of materials of much interest, which have served as the basis for research in Armenian studies. Many of the manuscripts have not yet been studied and may prove to be of value to contemporary researchers.

[...] The collection took shape from various sources; one finds several private collections (which may not be represented in full, but in certain selections) and individual acquisitions. The study and description of various copies at one time drew the attention of leading scholars. Their labours left traces both in the scholarly literature and on the pages of the manuscripts which preserve numerous notes of researches.

The collection grew after its initial formation thanks to purchases and gifts. Some volumes bear the seal of the library of the Pedagogical section of Oriental languages at the Ministry of Foreign Affairs. These copies made their way to the Academy of Sciences thanks to the intercession of the Asiatic department, which initially received them. Moreover, a number of manuscripts were acquired by the Academy of Sciences as the result of special expeditions dispatched to save documents (for example, the Van collection).

It should be noted that the real history of the Asiatic Museum's collection of Armenian manuscripts began with Academician Ch. D. Frähn (1782—1851), the Museum's first director, whose interest in the manuscript legacy of the East extended to Armenian written sources as well. Many Armenian manuscripts acquired by the Museum during Frähn's tenure bear his autograph, translations of headings, registration numbers, and other notes. In 1844, Frähn drew up a catalogue of Armenian manuscripts at the Asiatic Museum; it lists 22 manuscripts. In 1846, Frähn's catalogue was published in Academician Dorn's "Das Asiatische Museum" [10] on the basis of an autograph copy today held in the Institute collection.

But the most consistent and long-standing collector and investigator of Armenian manuscripts for the Asiatic

Museum was undoubtedly Academician M. Brosset (1802—1880), who was primarily a specialist in Georgian studies, but also took interest in Armenian and Caucasian studies in general too. As an acting member of the St. Petersburg Academy of Sciences, M. Brosset strove to create within it a centre for Russian scholarly Caucasian studies and to raise it to the necessary level. M. Brosset maintained long-term ties with scholars and collectors of antiquities in Armenia and Georgia and knew the extensive repositories and private collections of manuscripts in the East, Transcaucasia, and Western Europe; relying on the aid of local dwellers during his travels, he tirelessly acquired materials for the collections of the Asiatic Museum. These included originals and replicas created at M. Brosset's behest on the basis of copies that interested him. Thanks to the labours of this outstanding collector and scholar, the collection of Armenian manuscripts not only grew for many years, but was abundantly employed in his scholarly investigations. M. Brosset's contribution is to a certain extent marked by his personal interests which were focused on historical writings. After Brosset's death, the Armenian and Georgian collections were augmented (1884) with manuscripts from his private collection; at that time, his archive was transferred to the Asiatic Museum.

After a significant interruption, in 1893, the collection resumed its growth. Work on it was renewed and began to be reflected in the scholarly literature. The collection owes this prominence to the efforts of Russian specialists on the Caucasus. Individual items and large collections were acquired by the Asiatic Museum through its direct efforts and through representatives. The archaeologist and specialist on the Caucasus S. V. Ter-Avetisian did much to enhance the collection. The valuable acquisitions between 1912 and 1916 are indissolubly bound up with his name.

Despite the collection of Armenian manuscripts took shape over many decades, its description was primarily the result of individual scholars' interest in specific works. The only catalogue, that of 1844, may be regarded as one of historical value. Only in 1934 did S. V. Ter-Avetisian undertake the creation of a card catalogue of the Armenian manuscripts in the Institute collection. He concentrated his attention primarily on the registration of volumes, and sometimes only on the title of the first work or the generalized heading, for example: "Book of sermons". True, the catalogue registered some information of a palaeographic nature. The catalogue project begun by Ter-Avetisian, was not finished by him, but was unfortunately continued by individuals who lacked the necessary qualifications. Much of what Ter-Avetisian did, in the form of short notes on sheets inserted into the manuscripts, seem to have been lost for the most part. At the same time, alongside with the work of Ter-Avetisian on the compilation of the general catalogue of Armenian manuscripts, the scholarly description of individual collections also began. For example, in detail were described the manuscripts of N. N. Muravyev-Karssky. This project, however, remained unfinished. Later, in 1935, the parchment fragments from the collection of K. A. Kostanian were also described by R. Shaumian [11].

If certain manuscripts were treated in specialized studies and sometimes their description appeared in the minutes of sessions of the Historical-philological section of the Academy of Sciences [12], little was published about the Institute collection as a whole, which consists of nine



Fig. 1



Fig. 2



Fig. 3

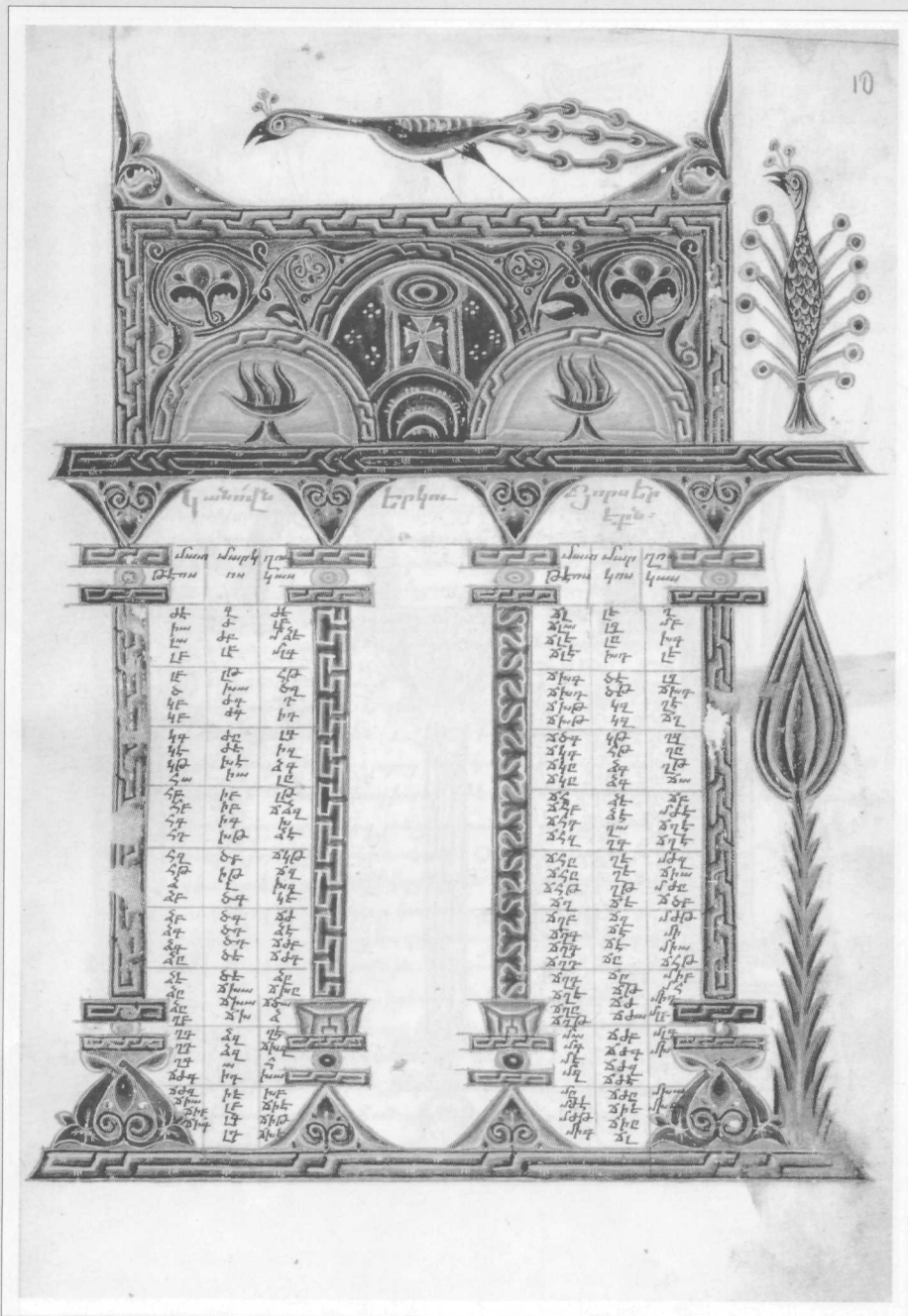


Fig. 4



Fig. 5

collections of varying sizes and individual items acquired at various times. The part of the collection which took shape during the lifetime of Ch. D. Frähn — the oldest part — can be called the “basic collection”. This collection, in addition to individual acquisitions, contains actually two collections: that of P. P. Suchtelen — 1837 (11 volumes), and that of M. Brosset — 1884 (17 volumes). In sum, the “basic collection” holds 67 items. This part took shape between 1828 and 1884. Further acquisitions were distributed in the following chronology: N. Y. Marr — 1893 (5 volumes); G. Aganian — 1912 (79 volumes); K. A. Abramian — 1914 (13 volumes); the Van collection — 1916 (26 volumes); K. I. Kostanian — 1919 (2,304 items) [13]; I. A. Orbeli — 1923 (6 volumes); N. N. Muravyev-Karssky — 1905–1916 (15 volumes). Finally, 27 items were acquired from an unidentified source, but there is reason to believe that they made their way to the Institute from Van. The “Van collection” would appear to contain 53 manuscripts. In addition to collections acquired between 1884 and 1939, the collection of Armenian manuscripts was augmented by individual manuscripts; they total 16” [14].

To this vast quotation from R. Orbeli one must add the following: in 1953, the Armenian collection was augmented with a number of manuscripts previously listed in the Georgian collection. Some of these were formerly a part of Brosset's archive [15]; others were held earlier in the Asiatic Museum. Later, in 1976, two manuscripts belonged to A. N. Akuliant entered the collection. And not long ago, in 1980, the Armenian collection received 24 manuscripts previously held in N. Marr's library which was acquired by the Institute in 1960; these manuscripts make up a separate collection. At present, the collection at the Institute consists of 410 Armenian manuscripts.

As for the work on cataloguing the manuscripts, 22 manuscripts are included in the catalogue drawn up by Ch. Frähn [16]. There are also two printed catalogues of 7 manuscripts acquired from the Pedagogical section of Oriental languages at the Ministry of Foreign Affairs. The first of these was executed by K. P. Patkanov [17], the second by N. Marr [18]. Besides, R. R. Orbeli's article “The Armenian manuscripts collections of the USSR Academy of Sciences Institute of Oriental Studies” mentioned above can be regarded as a sort of a catalogue as well. It should be added that R. R. Orbeli also drew up a card catalogue which still retains its value (it provides, in particular, a detailed information on the acquisition of manuscripts).

The collection of the St. Petersburg State University holds five Armenian manuscripts, one of which is stored in the section of rare books at the University's Scholarly library; the remainder are in the library of the Oriental Faculty. The manuscript in the rare book section is listed in the inventory of 1888 [19], but the time and source of the acquisition of others are not known [20]. The manuscript in the rare book section (“Book of Canons”) was described and employed by S. Tigranian [21]. Among the manuscripts of the Oriental Faculty is a copy of the “Interpretations of Grammar” by Iohannes Erznkatsi made from the original, which is held at the Bibliothèque nationale de France. Notes in pencil on the manuscript's pages indicate that someone attentively read the copy.

The collection at the State Hermitage at present holds seven manuscripts [22]. The collection began in 1909.

These manuscripts are of special artistic value; they were described in detail and studied by T. A. Izmailova, an expert in Armenian medieval miniatures [23]. The Institute of Russian Literature holds only one Armenian manuscript while the Marr collection of the St. Petersburg section of the Academy of Sciences Archive there is a group of fragments which were deciphered and numbered by R. A. Shaumian.

A significant part of the Armenian manuscripts in St. Petersburg collections are compilations [24] and their thematic description would greatly obfuscate any general sense of the manuscripts. Any thematic division of the material is, at best, formal. In the forthcoming catalogue of the Armenian manuscripts mentioned above, it was considered expedient to take as the basic unit of description the manuscript book as such (rather than the individual work) and to follow the order in which the manuscripts are listed and stored. The description structure is as follows:

1. Description number (running total).
2. Call number of the item.
3. Heading of the description in accordance with the content of the copy.
4. Heading of the work according to the copy. If there is no heading, it is reproduced from other sources and noted as such. The work's heading is given according to the colophon or other remarks in the manuscript.
5. Definition of the work — descriptive or with a translation of the heading (in parentheses), with references to catalogues, specialized literature, editions, etc. In some cases, the definition is contained in the heading of the description. Works are described in the order of their appearance in the copy and are indicated with Roman numerals; linked works are listed with Arabic numerals.
6. Information on the manuscript's artistic merits: illustrations, illumination, marginalia, etc.
7. Information on the time and place of the copy's creation, names of copyists, receivers (clients), binders and other persons who had a hand in the manuscript's appearance and its subsequent history.
8. External description of the manuscript in the following order: collection; dimensions in cm; number of folios; columns of text; number of lines per folio; material; writing; binding [25]. Defects were noted only for heavily damaged manuscripts.
9. Bibliography for the copy (not the work).

In reproducing text, *titlo* abbreviations are explained and ideograms are conveyed with letters. The orthography of the original is retained in all cases. In some instances of distortion, correct readings are given to clarify the meaning. Punctuation in Armenian texts has been adjusted in accordance with contemporary practice, as has the use of upper- and lower-case letters.

Following the long-standing tradition of describing Armenian manuscripts, the catalogue reproduces all more or less significant colophons, added comments, and annotations (Arm. *yishchatakaran* and *yishchatakagrutium*, that is, memorial annotations and comments; the term *ishatakaran* has been adopted in Russian scholarly practice). Such appendices are a characteristic feature of most Armenian manuscripts. The annotations could arise not only at the time of the manuscript's creation, but also much later. In Armenian book culture, they comprise a literary genre of

their own and are sometimes of greater interest than the manuscript's actual content [26]. The text of the annotation is given in the catalogue in full, with the exception of formulaic glorification, which is usually omitted after the title word. The catalogue also provides all annotations of any scholarly interest. The only exceptions are those *ishatakarans* already published in the well-known, soon to be completed, series *Pamiatnye zapisi armianskikh rukopiseĭ* (Memorial Annotations in Armenian Manuscripts) [27].

Some words must be said about the Armenian alphabet employed in the manuscripts. It provides a fine example of phonetic writing. The alphabet created by Mashtots in approximately 405 contains 36 letters and corresponds to the language's phonetic structure. It has reached the present day without significant alteration. Only in the twelfth — thirteenth century did the letter *o* appear to convey the combination [aw] in closed syllables when it becomes a simple sound. At the same time, the alphabet acquired the letter [f] to convey a European *f* in borrowings. Over time, a flexible system of punctuation developed, and up to six punctuation marks are found in manuscripts. Texts consist of horizontal lines arranged from top to bottom and written from left to right. Abbreviations and *titlo* contractions are used. Late manuscripts make use of ideograms.

Armenian writing, like Greek, Latin, Georgian, and Slavic writing, is divided into majuscule and miniscule. The majuscule group (where writing is delimited by two imaginary parallel lines and letters remain within them for the most part) includes “capital”, “rounded” or “proper *mesrop*” *erkatagir*; in the literature, it is also defined as uncial or lapidary writing. In the catalogue, the term *erkatagir* is used. This appears to be the most ancient of Armenian scripts and is the formal writing for manuscripts and inscriptions on hard surfaces, primarily stone. Rounded *erkatagir* consists of a combination of vertical axes and connective arcs. Letters are not connected and there are no divisions between words. Rounded *erkatagir* was retained until the twelfth — thirteenth century (it was later used only for capital letters, headings, and introductory lines).

Another variety of *erkatagir* is “straight” *erkatagir*, termed “mid-*mesrop*” or semi-uncial in the literature. As the term indicates, the arched connectors are straight in this style. Straight *erkatagir* is written vertically or with an incline to the right. As in the preceding case, letters are not connected and there are no consistent divisions between words. Dated documents in this script go back to the tenth century; it was retained until the twelfth — thirteenth century too.

Rounded and straight *erkatagir* form the two basic groups of majuscule writing. “Small *erkatagir*” has often been singled out as another variety. This is a fairly well-defined group, but it does not reveal constructive differences from straight *erkatagir* other than its size. It does not seem justified to consider small *erkatagir* an independent style of writing.

The minuscule group is defined by four parallel lines to arrange individual elements of letters. The basic element is located between the two middle lines; it can extend above and/or below. The minuscule group contains three styles of writing. Primary among them is *boloragir* (“round writing”) (see *fig. 1*); despite its name, it consists almost exclusively of combinations of straight lines. Letters are usually written with an incline to the right, and there is a certain tendency toward ligatures. Divisions appear between groups of words, and later, between individual words. The most ancient dated documents go back to the twelfth century. *Boloragir* served as the basis for the scripts that until recently predominated in printing practice.

Notragir (“notary writing” which is called cursive in the literature) consists of a combination of straight, rounded, and waved elements. *Notragir* is smaller than *boloragir*, and the use of this script allowed one to conserve writing material. This script was usually not used for copying canonical books (the Old and New Testaments) and certain other books. The oldest examples of *notragir* go back to the fourteenth century.

Shlagir, or cursive, also used in manuscripts, consists of a combination of straight, broken, and rounded elements. *Shlagir* became fairly widespread for the first time in the seventeenth — eighteenth centuries. This script served as the basis for modern cursive. Apart from these scripts, numerous variations are possible within each of the groups noted above.

The present article necessarily avoids a thematic description of the St. Petersburg collections which contain many manuscripts of much scholarly importance. The forthcoming catalogue will partially fill in the gap, but, certainly many copies deserve more intent investigation to provide new information on the Armenian writing culture and literature in the Middle Ages. We limit ourselves here by providing only one sample of illustrated Armenian manuscripts, which was produced in comparatively late period but still retained the characteristic features of medieval Armenian book art (see illustrations on the front and back covers of the current issue and *figs. 1–5* inside the text).

Notes

1. *Imperatorskaia Publichnaia Biblioteka za sto let. 1814–1914* (100 Years of the Imperial Public Library. 1814–1914) (St. Petersburg, 1914), p. 23.

2. *Otchet v upravlenii Imperatorskoiu Publichnoiu bibliotekoiu, predstavlenyi ... Oleninym za 1808, 1809, 1810, 1811, i 1812 goda* (Report on the Administration of the Imperial Public Library, Presented by ... Olenin for the Years 1808, 1809, 1810, 1811, and 1812) (St. Petersburg, 1813), register (7).

3. *Otchet za 1814 g.* (Report for 1814), p. 23, note beneath the line.

4. *Otchet za 1815 g.* (Report for 1815), register entitled “On various donations ...”.

5. *Otchet za 1817 g.* (Report for 1817), p. 16.

6. B. Dorn, *Catalogue des manuscrits et xylographes orientaux de la Bibliothèque Impériale publique de St. Pétersbourg* (St. Pétersbourg, 1852), p. XI.

7. *Ibid.*, p. XV.

8. See *Otchet za 1891 g.* (Report for 1891), pp. 11–6.

9. For details, see *Imperatorskaia Publichnaia Biblioteka*, p. 246.

10. *Das Asiatische Museum der Kaiserlichen Akademie der Wissenschaften zu St. Petersburg* (St. Petersburg, 1846).

11. R. R. Orbeli in her work, which laid the basis of this part of the present article, erroneously attributes the collection of these fragments to the St. Petersburg section of the Russian Academy of Sciences Archive.

12. One can cite: Dorn's collection "Das Asiatische Museum", with Frähn's catalogue and some brief remarks on manuscript acquisitions; K. P. Patkanov's *Bibliograficheskii ocherk armianskoï istoricheskoi literatury* (A Bibliographic Essay on Armenian Historical Literature), with information on the extent of the Asiatic Museum's collection of Armenian manuscripts (1880), and finally, a brief essay by N. Marr, "Kavkaz" ("The Caucasus"), in the collection *Aziatskii Muzei Rossiiskoi Akademii Nauk, 1818—1918. Kratkaia pamiatka* (The Asiatic Museum of the Russian Academy of Sciences, 1818—1918. A Short Commemorative Booklet) (Petrograd, 1920), where the description of Armenian manuscripts is limited to a single paragraph, as R. R. Orbeli points out in her article.

13. Manuscripts and documents — 78 manuscripts and 2,226 documents as R. R. Orbeli identifies them.

14. R. R. Orbeli, "Sobranie armianskikh rukopisei Instituta vostokovedeniia Akademii nauk SSSR" ("The Armenian manuscripts collection of the USSR Academy of Sciences Institute of Oriental Studies"), *Uchenye zapiski Instituta vostokovedeniia*, VI (1953), pp. 104—7. See also *idem*, "Kavkazovedenie" ("The Caucasian studies"), in *Aziatskii Muzei — Leningradskoe otdelenie Instituta vostokovedeniia* (Moscow, 1972), pp. 468—99. R. R. Orbeli made great efforts to identify collections and determine the conditions under which individual manuscripts were acquired. The results of her research are reflected not only in her works noted above, but also in the card catalogue and record cards for the collection that she drew up. These materials were handed over to me in the course of preparing the catalogue under preparation now.

15. "Manuscripts, correspondance et ouvrages de feu Mr. M. Brosset", in *Musei Asiatici Petropolitani Notitiae*, VI (Petropoli, 1904).

16. See Dorn, "Das Asiatische Museum", pp. 742—4.

17. "Les manuscrits arabes (non compris dans le No. 1), karchounis, grecs, coptes, éthiopiens, arméniens, géorgiens, et babys de l'Institut des Langues Orientales, décrits par MM. D. Günzburg, V. Rosen, B. Dorn, K. Patkanof, J. Tchoubinof", in *Collections scientifiques de l'Institut des Langues Orientales du Ministère des affaires étrangères*, fasc. 2 (St.-Petersburg, 1891), pp. 260—6. The description in this work was made by K. P. Patkanov.

18. N. Marr, "The Armenian manuscripts of the Pedagogical section of Oriental languages at the Ministry of Foreign Affairs", *Handes Amsorya* (1892), pp. 45—54, 80—5, 111—7 (in Armenian).

19. Ms. E. I. 137.

20. Ms. Caus. Nos. 1—3 and 5; No. 4 is a Georgian manuscript. In A. T. Abramov's article "Vostochnyi otdel Nauchnoi biblioteki im. A. M. Gor'kogo Leningradskogo gosudarstvennogo universiteta im. A. A. Zhdanova" ("The Oriental section of the A. M. Gorky Scholarly library at A. A. Zhdanov Leningrad State University") in *Vostokovednye fondy krupneishikh bibliotek Sovetskogo Soiuza* (Moscow, 1963), the presence of Armenian and Georgian manuscripts is not mentioned (cf. p. 227).

21. S. Tigranian, *The Ancient Armenian Book of Canons* (Petrograd, 1918). Regrettably, the doctoral thesis by N. G. Adonts, *Dionisii Frakiiskii i armianskie tolkovateli* (Dionysius of Tracia and Armenian Interpreters) (Petrograd, 1915), for some reason, does not take this copy into account, although the author collected materials in Echmiadzin, Vienna, and Venice.

22. In 1958, 10 manuscripts of insignificant artistic value were transferred from the Hermitage to Matenadaran.

23. T. A. Izmailova, "Armianskaia rukopis', napisannaia v Genue v 1325 g., i ee serebrianyi oklad 1347" ("An Armenian manuscript written in Genoa in 1325 and its silver setting of 1347"), *Vizantiiskii Vremennik*, XX (1961); *idem*, "Kilikiiskaia rukopis' 1290 g. i ee master Toros Filosof" ("A Cilician manuscript of 1290 and its craftsman, Toros the Philosopher"), *Soobshcheniia Gosudarstvennogo Ermitazha*, XXIII (1962), pp. 45—9; *idem*, "Armianskie illiustrirovannye rukopisi Gosudarstvennogo Ermitazha" ("Illustrated Armenian manuscripts of the State Hermitage"), *Trudy Gosudarstvennogo Ermitazha*, X (1969), pp. 110—41.

24. Strictly speaking, one should distinguish collections of like material from composite manuscripts of mixed content. In practice, however, such a division is often strictly formal. Cf., for example, O. F. Akimushkin, V. V. Kushev, N. D. Miklukho-Maklaï, A. M. Muginov, M. A. Salakhedinova, *Persidskie i tadzhikskie rukopisi Instituta narodov Azii AN SSSR (Kratkii alfavitnyi katalog)* (Persian and Tajik Manuscripts at the USSR Academy of Sciences Institute of the Peoples of Asia. A Concise Alphabetic Catalogue), ed. N. D. Miklukho-Maclay, pt. 1 (Moscow, 1964), pp. 10—2.

25. In a number of cases, the nature of the material precluded such a detailed description of each individual text.

26. For more detail, see L. S. Khachikian, *Memorial Notes in Armenian Manuscripts of the Fourteenth Century* (Erevan, 1950), introduction (in Armenian); G. Bakhchinian, "Memorial notes in manuscripts", *The Genres of the Medieval Armenian Literature* (Erevan, 1984), pp. 395—414 (in Armenian); K. N. Iuzbashian, "Armianskie rukopisi" ("Armenian manuscripts"), *Rukopisnaia kniga v kul'ture narodov Vostoka*, book 1 (Moscow, 1987), pp. 145—65; *idem*, "Sobiratel'nyi obraz perepischika v kolofonakh armianskikh rukopisei" ("The composite image of the copyist in the colophons of Armenian manuscripts"), *Literatura i isskustvo v sisteme kul'tury* (Moscow, 1988), pp. 69—75.

27. The series began with the publication of annotations of the fourteenth century (see n. 26). At present, it has published annotations from the fifth century to 1660, with the exception of the sixteenth century.

Illustrations

Front cover:

The Evangelist John and his disciple Prochorus, "The Four Gospels", manuscript B 45 in the collection of the St. Petersburg Branch of the Institute of Oriental Studies, Shosh (Isfahan), 1623, scribe Steppanos, artist Mesrop Hizantsi, paper, fol. 210b, 11.0ç 15.0 cm.

Back cover:

The Evangelist Mathieu, the same manuscript, fol. 19b, 12.0ç 17.0 cm.

Inside the text:

Fig. 1. The same manuscript, *boloragir* script, fol. 185a, 13.2ç 18.4 cm.

Fig. 2. The same manuscript, Introduction, fol. 8a, 14.8ç 18.8 cm.

Fig. 3. The same manuscript, Concord Canons, Armenian *khorans* in which common Eastern Christian and national Armenian traits are seen, fol. 11b, 13.5ç 18.7 cm.

Fig. 4. The *khorans*, fol. 10a, 14.2ç 18.8 cm.

Fig. 5. The same manuscript, the beginning of St John's Gospel, the initial lines are written in coloured majuscules, fol. 211a, 14.5ç 20.9 cm.