

ՊԱՏՄՈՒԹՅՈՒՆ

HISTORY

THE MANUSCRIPT HERITAGE OF THE TSAR CANTON OF ARTSAKH (THE SECOND HALF OF THE 17TH CENTURY)

HARUTYUNYAN M.

marina-arutunyan@mail.ru

The art of writing was created in historical Armenia in the ancient era (in the form of engravings). This type of art has been widely used in the Middle Ages. As G. Hovsepyan mentions, the art of writing is a form of work, that has been carried out by the representatives of our manuscript culture over the centuries¹. There were special people in the Middle Ages, who were specialized in writing and called “scribes”. In their records they are given names like “gtsox”, “tsakox”, “mrox”, etc². In addition to imitating manuscripts³, they have left notes at the end of texts (records, memorials), which contain valuable historical information on manuscripts, place of location, customer, the political events of the time and other issues.

The manuscripts, being written in the canton of Tsar, are valued according to the value system of the Armenian Spiritual culture. The trends of the development

¹ See more **Յովսէփեան Գ.**, Յիշատակարանք ձեռագրաց, Ի. Ա (Ե դարից մինչև 1250), Անթիլիաս, 1951:

² See **Աբրահամյան Ա.**, Հայոց գիր և գրչություն, Ե., 1973, p. 301.

³ The manuscripts are ancient non-printed books having been written on bricks, clay tiles, papyrus, parchment, paper. They were mostly created at the Matenadarans of monasteries, churches. There is valuable information about the scribes, the circumstances of the creation of manuscripts, as well as the important historical events of the era referred to in the manuscript.

of manuscripts have been noticeable in Tsar since the Middle Ages. The rich manuscript heritage has been created there for centuries.

Our scientific research, in chronological terms, covers only the second half of the 17th century, which has been studied little. The scientific novelty of the article is based on the valuable materials of the manuscripts kept in the Matenadaran of Mesrop Mashtots.

Worth mentioning is “Sharakanots” (406 pages), written by the scribe, illuminator, compiler Movses Gorisetsi in the village of Apahen in 1652 and kept in the Matenadaran, under N 1626. There are some interesting facts about the manuscript in the writer's colophon, which certifies that the manuscript has been written by Movses Gorisetsi in the village of Apahen of Tsar in the time of the patriarchy of Catholicos⁴ Grigori. T. Minasyan from the note of Movses Gorisetsi mentions an interesting fact, “...The manuscript was written during the patriarchy of Catholicos Grigori of Aghvan and the leadership of Father Stepanos Archbishop, who served as a servant and a diligent shepherd in the monastery of St. Dadi and in the Church of St. Nshan of the Mardaghavneac Monastery⁵....”. Later, in 1704, another note was added to the manuscript. It states that “Sharakanots” was written in 1652 by Movses Gorisetsi at the time of the patriarchy of Philip (he was Catholicos from 1633 to 1655)⁶. With great enthusiasm the scribe particularly describes the section, “Uraxacir srbo⁷”. On one of the pages of the section luminous words are addressed to the Holy Virgin Mary, “... Be the happiest virgin, because you gave birth to the most righteous child of the world, which enlightened the whole nation....”⁸.

The manuscript has been illuminated. There are beautiful miniatures painted by Movses Gorisetsi. He introduces many figurative, unique solutions to the miniatures. Thus, for example, in the scene of “Annunciation⁹” the angel appearing, from the sky with spread wings and notifying the word of God to two believers standing near a tree is pictured. Partridge's three cubs, which are considered symbols of virtue, are depicted on the stump of the tree. Above the

⁴ ՄՄ, manuscript N 1626, p. 405ա–406բ.

⁵ **Մինասյան Թ.**, Արցախի գրչության կենտրոնները, Ե., 2015, էջ 37:

⁶ ՄՄ, manuscript N 1626, p. 1ա. See also Յուզակ Ձեռագրաց, հ. Ա, Ե., 1965, p. 595.

⁷ ՄՄ, manuscript N 1626, p. 13ա.

⁸ Ibid, p. 13ա.

⁹ Ibid, p. 2բ.

tree a gray partridge flying down and bringing food to its young is pictured. The miniature is included in a red-dyed frame. There are bright green and red colors in the picture¹⁰. Miniatures, “Anvanatert”¹¹, “Chakatazard”¹², “Hambardzum”¹³ are distinguished by beautiful color combinations. The miniature of “Hambardzum” is remarkable for its interesting subject-matter. In this scene, the Lord Jesus Christ, sitting on the throne is depicted in the central part. He has a bright crown on his head. Behind the Lord's head there are two angels with spread wings. The left hand of the Lord is directed to St. Mary and his disciples, standing around the throne. In that way, Movses Gorisetsi wanted to convey the Word of God to them. Being a wonderful thinker and miniaturist, he endowed this miniature with a delicate look, making the miniature mainly by the combination of red, green and yellow colors¹⁴.

There are many beautiful ornaments in the margins of the manuscript¹⁵. The images of the ornament – a peacock¹⁶, a temple¹⁷, a flower¹⁸, a cross on the ornament¹⁹, an animal²⁰ etc., are remarkable.

One of the manuscripts, “Gospel”²¹ (353 pages, with a silver cross on the cover) was imitated by the scribe Martiros Khndzorektsi in the village of Moss of the canton of Tsar from 1653 to 1654. Tadeos Bagishetsi is considered to be the recipient of the work. There is an interesting piece of information on the chapters “The Gospel According to Mark”, “The Introduction of the New List of the Gospel of Ghukas”²² and “The Introduction of the New List of the Gospel of John”²³ in the

¹⁰ Ibid.

¹¹ ՄՄ, manuscript N 1626, p. 3ւ, 162ւ:

¹² Ibid, p. 13բ, 68բ, 130ւ, 213ւ, 266բ, 326բ, 349ւ, 379բ.

¹³ Ibid, p. 161բ.

¹⁴ ՄՄ, manuscript N 1626, p. 161բ.

¹⁵ Ibid, p. 15ւ, 17ւ, 19ւ, 21բ, 24ւ, 26բ, 31ւ, 34ւ, 35բ, 36ւ, 37ւ, 42բ, 47բ, 49բ, 52բ, 57բ, 60բ, 64բ, 70բ, 75բ, 83ւ, 93բ, 96ւ, 113բ, 132բ and so on.

¹⁶ Ibid, p. 36բ, 39ւ, 45ւ, 55բ, 85բ, 108ւ, 160ւ, 176ւ, 215ւ, 234բ.

¹⁷ Ibid, p. 39բ, 169բ, 177ւ, 245ւ, 253ւ, 266բ, 273ւ.

¹⁸ Ibid, p. 134բ, 204բ.

¹⁹ Ibid, p. 268ւ, 270ւ, 276ւ, 283ւ.

²⁰ Ibid, p. 307ւ.

²¹ ՄՄ, manuscript N 3647:

²² Ibid, p. 166բ.

²³ Ibid, p. 266ւ.

manuscript. The latter was illuminated by the illuminator, compiler Movses Elder. Illustrations of the manuscript are made in painting style. The evangelists' images are manifested in a unique way in the works of the miniature artist. The features, the beard, the hair of the evangelist²⁴ are emphasized in the form of smooth lines. Evangelists were sometimes depicted with their pupil- scribe. Among the works of the illuminator particularly original are title pages²⁵ with semi-tabernacles. On both sides of them there are ornaments, animals and apostolic images. Heads of the letters are decorated.

Judging by the miniatures of illuminator Movses Elder, it seems that his approach to the heritage of the past is appropriate and this is particularly noticeable in the altar, monumental arches and so on. The miniatures and tracteries are distinguished by their color scheme, quality and shape. There are various compositions of tracteries in the margins of the manuscript. There are interesting circular rings, that are covered with flowers²⁶. Illuminator Movses Elder is particularly fond of depicting various types of peacocks or birds²⁷ that he presents in different situations: a bird with a lowered tail, looking down or a peacock as the king of birds, with a tail raised and beautiful flowers. This unique style is characteristic of Armenian manuscripts. There are also trees²⁸, that are painted in a very beautiful way. They resemble the shaped palm, with depending clusters or large leaves. Temples with characteristic features of Armenian architecture are depicted on the pedestal with a cross on top²⁹.

The next manuscript of the Tsar canton, the "Gospel" (302 pages)³⁰ was written by the writer Yesai Elder in 1663. The recipient was Simeon. In the "Gospel" the scribe describes Christ's birth, baptism, Christ's commandments and other spiritual episodes. It is noteworthy that the scribe includes the Lord's

²⁴ Ibid, p. 8p, 106p, 169p, 270p.

²⁵ Ibid, p. 9w, 107w, 170w, 271w.

²⁶ UU, manuscript N 3647, p. 25p, 27w, 33w, 35w, 42p, 47w, 49w, 56p, 70p, 117w, 127p, 132p:

²⁷ Ibid, p. 34, 39p, 77p, 91p, 109w, 113p, 116p, 118w, 133p, 141p, 150p, 176w, 196w, 220w, 263w, 293w, 295w, 301w, 314w, 318p.

²⁸ Ibid, p. 71p, 73p, 143p.

²⁹ Ibid, p. 82p, 151p.

³⁰ UU, manuscript N 4053: See also Յուցակ ձեռագրաց, հ. Ա, p. 1138.

Prayer³¹ (Our Father ...) and some information about Ghukas the Evangelist³². The chapters "Gospel according to Ghukas" and "Gospel According to Johannes³³" have been described in detail.

Rich heritage of manuscripts have been created in Dashtak village of Tsar canton. In the period, remarkable manuscript, "Mashtots" (230 pages) ³⁴ was written by scribe Yesai Elder in 1673. The client is considered to be Father Barsegh, who is mentioned at the end of the manuscript, "And the handwriting called Mashtots was finished by writer Yesai in the village called Dashtak of Tsar, under the patronage of the Holy Mother of God³⁵". Scribe Yesai indicates in his note that the manuscript called "Mashtots" has been written by the blessing of Christ and at the request of Father Barsegh. He adds that the good and generous Father Barsegh has ordered this, in the memory of his parents, Ohan and Pary³⁶. Later (1718³⁷), another record has been added to the manuscript³⁸. There is interesting information on St. Poxos³⁹, St. Grigor⁴⁰, Yesai⁴¹, Hovhannes⁴² and other apostles in the work. The chapters, "Poghos Apostle: Paper of Yebraeci⁴³", "Gospel of Medicine⁴⁴" and "Gospel According to Markos⁴⁵" are noteworthy. In the chapter, "Gospel of Medicine" the miracles of the "Gospel" are told, emphasizing that due to them some patients (the blind, dumb) have been cured.

Dadivank has occupied its own place in the rich heritage of the manuscript. It has been the center of manuscripts since the ancient period (we mean the building of the church in the place of the tomb of Dad's Apostle in the 1st century. Here

³¹ ՄՄ, manuscript N 4053, p. 13ա:

³² Ibid, p. 139 բ.

³³ Ibid, p. 229բ.

³⁴ ՄՄ, manuscript N 3601:

³⁵ ՄՄ, manuscript N 3601, p. 229բ:

³⁶ Ibid, p. 228ա–228բ.

³⁷ Յուդակ ձեռագրաց, հ. Ա, p. 1048:

³⁸ ՄՄ, manuscript N 3601, p. 330ա–330բ:

³⁹ Ibid, p. 15ա, 33բ, 119ա.

⁴⁰ Ibid, p. թ. 95բ.

⁴¹ Ibid, p. թ. 147ա, 188բ.

⁴² Ibid, p. թ. 189բ.

⁴³ Ibid, p. թ. 166ա.

⁴⁴ Ibid, p. թ. 203ա.

⁴⁵ Ibid, p. թ. 205ա.

are the trends in the art of writing, in the form of engravings). The art of writing was more evident in the developed Middle Ages in Dadivank. There are many manuscripts here written in the Middle Ages and in the new era. In historiography, there is very little reference to the manuscripts written in the second half of the 17th century. “Qarozgirq⁴⁶” (474 pages)⁴⁷ of Grigor Tatevatsi written by Varvare in 1684 is quite noteworthy. The client of the manuscript was Catholicos Peter (Petros). With great enthusiasm and calligraphic fonts the scribe not only wrote, but also proofread the work. H. Voskanyan mentions, “Varvare under the patronage of Saint Dadi Apostle wrote “Qarozgirq” and Barsegh Priest renovated a “Collection” by the order of Catholicos Petros in Tsar in 1684⁴⁸ ...”. The manuscript contains the following sections: “Behaviour of Grigor Tatevatsi”, “The Rule of Grapeblessing”, “Blessing of a New Dress”. There is the following note in the colophon of “Qarozgirq”, “....Remember me, the scribe Varvare and my parents⁴⁹....Let forgiveness be given by God to the recipient of the manuscript, Peter (Petros) and let all readers say Amen⁵⁰..... I, repentant scribe Varvare, want to ask my good Lord to forgive me and my sins, Amen⁵¹..... Remember me, Varvare and my parents, my father Martiros, my mother, Soltanghe, my dead brother, Astvatsatur⁵²”.

There are beautiful miniatures, “Semi-altar⁵³” (Kisakhoran), “Frontal Decorations⁵⁴” of the Illuminator Father Barsegh in “Qarozgirq”. The manuscript has beautiful margins with ornaments.

Red, blue, green, yellow, pink, brown delicate colors look like the plant patterns of paradise images. The ones have a shine lighting spirit, which seems to reconcile the contradiction between man and the world, to give an optimistic tone. It has decorations.

⁴⁶ See **Карапетян С.** Памятники армянской культуры в зоне Нагорного Карабаха, Е., 2000, с. 80.

⁴⁷ ՄՄ, manuscript N 2067: See also Մայր ցուցակ հայերէն ձեռագրաց, հ. 2, Ե., 2012, էջ 1317–1324.

⁴⁸ **Ոսկեան Հ.**, Արցախի վանքերը, Վիեննա, 1953, էջ 110:

⁴⁹ ՄՄ, manuscript N 2067, p. 232ա:

⁵⁰ Ibid, p. 244ա.

⁵¹ ՄՄ, manuscript N 2067, p. 249ա.

⁵² Ibid, p. 409ա.

⁵³ Ibid, p. 12ա.

⁵⁴ Ibid, p. 201ա, 367ա.

According to H. Voskanyan, another manuscript of the Dadi monastery, the “Gospel”, was written in 1694. It is noteworthy that in the following reference of the manuscript, names of patriarchs of Aguank, Father Yeremia and Father Simeon and the date of the written manuscript were mentioned, “At the time we purchased the Holy Gospel, the patriarchs of Aguank were Father Yeremia and Father Simeon. The Gospel was written in June, 1694⁵⁵.”

So, many manuscripts were written in the province of Tsar in the second half of the 17th century, many of which have not reached us. There the art of writing also continued in the 18th century. During that period many manuscripts were written, which are currently kept at the Matenadaran of Mesrop Mashtots.

ԱՐՅԱԽԻ ԾԱՐ ԳԱՎԱՌԻ ՁԵՌԱԳՐԱԿԱՆ ԺԱՌԱՆԳՈՒԹՅՈՒՆԸ (XVII Դ. ԵՐԿՐՈՐԴ ԿԵՍ)

ՀԱՐՈՒԹՅՈՒՆՅԱՆ Մ.

Ամփոփում

Գրչության արվեստը պատմական Հայաստանում գոյություն է ունեցել դեռևս հնագույն դարաշրջանում՝ փորագրությունների տեսքով: Արվեստի այս տեսակը լայնորեն կիրառվել է միջնադարում: Այդ ժամանակաշրջանում եղել են գրչության մեջ մասնագիտացած հատուկ անձինք, որոնք կոչվել են «գրիչներ»: Վերջիններս գրառումների մեջ իրենց անվանում են «գծող», «ծաղկող», «մրող» և այլն:

XVII դ. երկրորդ կեսին Արցախում գործել են գրչության մի շարք կենտրոններ, որոնցից իր ինքնատիպ ձեռագրական մշակույթով հայտնի է եղել Ծար գավառը: Այստեղ գործել են գրիչ, ծաղկող, կազմող Մովսես Գորիսեցին, Մարտիրոս Խնձորեկցին, Մովսես Երեցը, Եսայի Երեցը, Վառվառեն և ուրիշներ:

Ուսումնասիրվող ժամանակաշրջանում արժեքավոր ձեռագրեր (Շարակնոց, Ավետարան, Մաշտոց, Քարոզգիրք) գրվել են հատկապես Ծար գավառի Ապահեն, Մոս, Դաշտակ գյուղերում և Դաղիվանքում, և ներկայումս դրանք պահվում են Մեսրոպ Մաշտոցի անվան Մատենադարանում:

⁵⁵ Ոսկեան Հ., op. cit., p. 110.

РУКОПИСНОЕ НАСЛЕДИЕ АРЦАХСКОЙ ПРОВИНЦИИ ЦАР (ВТОРАЯ ПОЛОВИНА XVII В.)

АРУТЮНЯН М.

Резюме

Искусство письма в исторической Армении возникло еще в древнюю эпоху в виде гравюры, получившей широкое распространение в средние века. В средневековый период искусством письма занимались «переписчики», называвшие себя «гцох», «цакох», «мрох» и т.п.

Во второй половине XVII века в Арцахе было множество центров письменности, среди которых провинция Цар славилась своей уникальной рукописной культурой. Здесь пользовались известностью переписчик, иллюстратор, переплетчик Мовсес Горисеци, Мартирос Хндзореки, Мовсес старший, Есаи старший, Варваре и другие.

В рассматриваемый период ценные рукописи (Шаракноц, Евангелие, Маштоц, Карозгирк) были созданы, в частности, в деревнях Апахен, Мос, Даштак и в Дадиванке, и в настоящее время они хранятся в Матенадаране им. Месропа Маштоца.