

A Pair of Armenian Manuscript Missals in the Library of Congress

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During a recent visit to the Library of Congress, through the good offices of Dr. Levon Avdoyan, Area Specialist for Armenia and Georgia, we were able to examine two manuscript Missals in the Library's collection. Avedis K. Sanjian in his *Catalogue of Medieval Armenian Manuscripts in the United States* catalogued only one of them.¹ Some confusion seems to have entered his description, and we felt it wisest to re-catalogue the one manuscript he had studied and to catalogue the second one.

At the outset, it should be remarked that the two manuscripts are very similar in their layout, writing and contents. Both contain, basically, the part of the Mass to be said by the celebrant, not that said by the deacons or the clerks. The page format in both is very similar: the ruling and *mise en page* are virtually identical, and the frames around the texts are drawn in a very similar way. In both, at the place of the memorial, a space has been left to introduce the name of the commissioner, and in both that same name is mentioned in the colophon at the manuscript's end. Moreover, in Missal no. 1 the name was written, it seems, by the commissioner himself, whose writing and orthography left quite a lot to be desired. All these features indicate that the manuscripts were probably the products of a single scriptorium. The writing is very similar but, on close examination, it is not identical. The first manuscript is much more richly decorated than the second one. They were both written in the same year, 1722.

The colophon of the second manuscript mentions a number of geographic names, which are discussed in the notes following the translation of the colophon below. They are all of places in historical Armenia Minor, in the environs of Sebastia and T'oxat'. It is reasonable, therefore, to set the origin of Missal no. 2 in that region. Since Missal no. 1 seems to come from the same workshop, it too should most likely be placed there as well. Missal no. 1 was donated to the

¹ A.K. Sanjian, 1976, 762. He numbers it [173]. The study of these manuscripts was carried out during Michael E. Stone's tenure of a Senior Visiting Fellowship at the John W. Kluge Center of the Library of Congress.

Church of St. Sargis in T'axtaylālēn, a place which is not listed in the Armenian toponymic sources.

A section of the text on the first three folios was compared. The rubrics of the two manuscripts differ rather substantially. The text of the liturgy itself is basically identical, but there are some variants, mainly but not exclusively orthographic. Thus we observe յանցանս (no. 1 fol. 3v) and յանձանս (no. 2 fol. 2v), յանձանց (no. 1 fol. 3v ii) and սանցանց (no. 2 fol. 2v ii). There are a number of like instances, not infrequently involving the addition or omission of initial յ-

Missal No. 1

1722, T'axtaylālēn

Physical Description

The manuscript bears an old library number "Armenian Manuscript no. 1" and a sticker giving the number 1561. It is composed of 23 folios written in 2 columns generally of 23 lines. Its dimensions are the following:

Front cover: 19 cm × 26.6 cm; *back cover:* 19 cm × 26.7 cm; *thickness:* 1.7 cm. *folios:* 18.8 cm × 26.7 cm.; *written area with frame:* 18.7 cm × 26.7 cm; *columns with frame:* 5.9 cm × 20 cm.

The cover is leather over cardboard. It is badly rubbed with some holes on both the front and back. The cover design, which is poorly preserved, was an "X" blind tooled between the four corners of the manuscript. A double lined rectangle, smaller than the X, is drawn some distance in from the edges of the manuscript, with its corners on the diagonals. On the front, the outer line is 2 cm from the edge, 1.3 cm from the top and 1 cm from the bottom. On the back, the outer line is 1.1 cm from the edge, 2.2 cm from the top and 2.4 cm from the bottom.

Inside the back cover, flaps of leather folded over from the cover are glued down. These flaps measure 1–2 cm. Underneath them and covering the whole inner side of the cover, orange fabric has been glued. The inner edge of the fabric has been pasted over the joint of the block with the cover. The edge of the weaving is visible. A similar format is observed within the back cover, except that the edge of the fabric is not present. A stamp reading "Library of Congress" has been impressed into the lower leather flap.

The manuscript is composed of two unnumbered fascicles. Both fascicles originally contained six bifolia. The second last folio of the second fascicle has

been torn out. Thus, the first fascicle is of 12 folios while the second is presently of 11 folios. The text concludes on fol. 22r; fol. 22v is blank. The missing folio, which would have then ensued, might have been blank or it might have contained some later colophons. The fascicles are sewn onto three cords that also serve to attach the covers to the block. There are no headbands. The first and last folios are blank and unruled, thus forming end pages.

The manuscript is written on oriental paper and its preservation is quite good. There are some finger markings on the lower outside corners of the folios, see particularly fol. 3r. There is some flecking in the outer margin. The ruling is dry point, done from the center of the fascicle, see fol. 22v. There is no indication of pricking and the ruling continues across the intercolumnar space.

There are two sets of modern foliation in pencil. We have used that in the lower right corners of the recto pages. The foliation was introduced after the loss of the second-last folio.

Writing and Text

A full-page miniature on the left and a headpiece and ornamental writing on the right (described below) mark the opening of the text, fol. 2v–3r. Ornithomorphic letters are used in the first line of fol. 3r and at the beginnings of all major sections of the Mass, e.g., fol. 4v. At these points there are marginal paintings (see below). Following the line of ornithomorphic letters, fol. 3r has one line of gold uncial (*erkat'agir*) letters, one line of purple *bolorgir* script and one line of red *bolorgir*. This folio alone in the manuscript is written across the full width of the page. An ornithomorphic initial and lines of gold, red and purple *bolorgir* letters mark the commencement of other major sections. A coloured initial signals lesser sections. The body of the script is regular *bolorgir* in black ink and the rubrics are written by the same hand in a smaller, black *bolorgir*.

The original scribe has made a correction on fol. 7v by pasting a piece of paper over the erroneous text and writing the correct text on it.

Layout

The text is written within a frame, which surrounds both columns. It is 0.55 cm thick. From the outside in it is composed of a thin purple line, a thicker green line, a thin red line, a gold line, a thin red line and a green line. The inner edges of the columns also have vertical rulings, made up from the inside out of a green line, two red lines and a purple line making a total width of 0.4 cm. The lines of the frame do not always meet exactly in the corners, sometimes falling short of and sometimes overrunning the junction point.

Except for fols. 2v–3r, each frame is decorated at the top, bottom and outer side with floral designs.

Illumination

Fol. 2v Full-page Illustration of the Crucifixion (Figure 9.1)

The illumination is divided into the upper, celestial part and the lower, earthly part. The upper part has two meanings. On one hand, the body of Christ is crucified on the cross and his stigmata indicate his passion. On the other, the background shows the golden sky, stars and disc-like clouds in an inverted row. The clouds are light blue with a white pattern on each. The presence of the orange sun and moon (a usual iconographic element of the scene) emphasizes the celestial region.

The lower, earthly part of the sky is dark. The background is a high fence made of geometric pillar-like forms in olive-green and blue. Only Christ's feet are shown and blood drips from them onto the front of Adam's skull that is buried at the foot of the cross.² Thus Adam's sin is washed away by the blood dripping from the wound in Christ's side. The lowest area at the bottom of the cross is blue, marking the site of Golgotha. There Adam's skull is buried



FIGURE 9.1 Crucifixion and Initial Page, Missal no. 1, fols. 2v–3r. Library of Congress, Armenian MS no. 1/number 1561

² See M.E. Stone, 2001, 102.

(the Aramaic word Golgotha means “skull”). The area around the cross and skull is light blue in the form of wings.³

The individuals represented standing by the cross all have golden halos surrounded by a red line. On the right side, Joseph of Arimathea is kneeling holding onto the cross with both hands. Joseph has long dark hair and a narrow gold halo, which differs from all the others. He is wearing a purple garment, while behind him there stands a cleric with a tonsure who is wearing a blue, green and orange garment.

On the left side of the picture are two women—the Virgin Mary and Mary Magdalene. The Virgin Mary is standing in the foreground while the other Mary stands behind her left side. They are wearing red and blue. The stance of the persons present creates depth and perspective.

Christ has a crossed gold halo with a red frame. His head is tilted to the right and his eyes are closed. He is wearing only a blue loincloth and his ribs are visible. Under his right arm is the bright orange sun shaped like a star with gold rays and a bright face. Under his left arm is a half moon, which is also orange and gold at the back. The moon’s face is black and angry. An orange frame surrounds the illustration. On its outer side are clusters of flowers and other vegetative motifs.

*Fol. 3r First Page of the Text, Opposite the Scene of the Crucifixion
(Figure 9.1)*

Fol. 3v is decorated with a large headpiece and framed by five very thin green and red lines. Two blue peacocks, the birds of Paradise *par excellence*, stand above the frame with their heads intertwined. Their wings, the crests on their heads and the rear feathers of their open tails are red and blue. The peacocks serve to highlight the celestial character of this part of the composition.

The headpiece is enclosed on three sides by a frame made of purple and white stylized forms. The lower part is gold and red, creating an arch. Inside the arch is a large golden chalice. A golden bust of Jesus as a child in an orans stance emerges from the chalice. On both sides are cherubs with large haloed heads and small red wings.

Within the headpiece are seven blue, stylized, vegetative scrolls filled with fruits and flowers in red, green, black and blue. The same colors are reflected in the elaborate traditional Armenian ornament in the right margin, composed

3 M. Alawnuni, 1936, 48–50 (in Armenian) cites the following tradition from Hannē Erusalemac’i, 1782, 207 concerning Golgotha: “There, according to tradition, were placed the head and bones of our forefather Adam, which Noah’s son Shem brought and buried in this place. This is the place where our Lord was crucified and his immaculate blood dripped upon Adam’s head and freed him and all his descendants” (trans. M.E. Stone). See also N. Marr, 1894, 43–44.

of vegetative motifs and a large blue conch. On the outer side of the lower part of the frame and at its corners are ornaments made of plants and flowers that resemble those found throughout the manuscript.

It should be remarked that the motif of Christ rising from the chalice symbolizes the redemption through his death and the resurrection.⁴ That is the significance of the use of wine in the chalice during the Mass and in a Missal, the combination of the symbols is very appropriate. A number of lines of decorative letters, already described, are found below the headpiece. The text here, the Vesting, occurs in Nersoyan, 8–9.⁵

Fol. 11v, col. 1. Small Headpiece

This headpiece marks the opening of a new section of the text. It surmounts the left-hand column. As in the large headpiece on fol. 3r, this smaller example has three blue medallions with flowers, all on a gold background.

Marginal Illustrations

The margins are empty except for marginal illustrations on fols. 5v, 7r, 8r, 9r, 10v, 14r and 18v. Each of these represents a different part of the Mass and corresponds to the rubrics opposite.

Fol. 5v Marginal Illustration

This illustration shows a bishop kneeling during mass, grasping a book while a tonsured deacon stands behind holding a golden miter over the bishop's head. Both wear tunics decorated with flowers and the bishop has a burgundy mantle over it, with a gold collar and cuffs. The bishop is saying the Prayer of St. Gregory of Narek (= Nersoyan, 22–23).

Fol. 7r Marginal Illustration

A bishop dressed in his ceremonial robes is holding a gold cross in his left hand. Over the floral garment he is wearing a red mantle. He has an omophorion with cross on his front and wears a golden bishop's miter on his head. This marks the Anarxis (Nersoyan, 34–35 and 36–37).

Fol. 8r Marginal Illustration

A priest wearing a priest's headdress is addressing a bearded young deacon wearing a floral tunic and an orarion over one shoulder. The second tonsured young man is wearing an orange tunic and is, perhaps, a sub-deacon. He is

4 Compare Matthew 26:28, Mark 14:24, Luke 22:20, John 6:54–56 and 1 Corinthians 11:25, as well as many later sources.

5 See Archbishop T. Nersoyan (trans.), 1950.

clean-shaven. The bishop is wearing a floral gown and a burgundy mantle and an omophorion with three gold crosses. All the faces are painted very carefully. The deacon is holding a book. This illustration marks the Prayer of the Trishagion (Nersoyan, 40–41).

Fol. 9r Marginal Illustration

A bearded deacon, his hand covered with a golden cloth, is elevating a manuscript bound in gold. He is dressed in floral vestments and wears an orarion with crosses. This is the Gospel reading of the Deacon, which is followed by the Creed (Nersoyan, 46–47).

Fol. 10v Marginal Illustration (figure 9.2)

An old bishop with white hair and beard is raising the golden chalice on high against a background of white cloth. He is wearing a burgundy vestment with gold cuffs. Behind him is a young deacon who is beardless and, like the bishop, wears a floral tunic and is holding two flabella. This picture illustrates the celebrant's prayer in the Great Entrance in the Offertory (Nersoyan, 44–45).

Fol. 14r Marginal Illustration

A bishop with a short dark beard is holding a gold chalice in his left hand and making the sign of the Cross over the elements with his right hand. This clergyman is wearing a floral tunic and a burgundy mantle with gold collar and gold cuffs. This is the Epiclesis (Nersoyan, 70–71).

Fol. 18v Marginal Illustration

A celebrant is raising a gold chalice and the communion wafers. He is wearing a burgundy mantle over a floral garment and a stole with five crosses. He has a gold collar and cuffs. This is set at a Prayer pronounced by St. John Chrysostom (Nersoyan, 90–91). The actual distribution of the Communion is given in Nersoyan, 88–89.

Colophons

On fol. 16v, col. 2 we read, as part of the memorial lists in this section of the service:

Յիշեալ տ[է]ր եւ զհոգի ծառայիցս քն (in the original hand)

Remember, O Lord, also the soul of me, your servant,⁶

⁶ The word “servant” is actually in the plural.



FIGURE 9.2 Marginal Illustration, Missal no. 1, fol. 10v. Library of Congress, Armenian MS no. 1/number 1561

and then the continuation is in another rough *notrigir* hand with uncultivated orthography:

զալուստին ա[ստուա]ծ լուսավոր է իրուն հոգին ամէն

Galust. God is illuminator of his soul. Amen.

The same hand has written the main colophon. This suggests that the manuscript was prepared in a (probably monastic) workshop and the place for the commissioner's name was left blank. The commissioner subsequently wrote his own name on fol. 17v and also added the colophon on fol. 21r, cols. i–ii. He writes in different ink from the scribe of the manuscript. The date and place names are given in Galust's hand, and so refer to his time, and not necessarily to that of the copying of the text of the manuscript, though it was probably close.

Main colophon of Galust, fol. 21r, i–ii:

յիշայտակ⁷ է խորհուրդայտեղրըս. ջաղացտեղցի խօսրօվի որդի
 գալստին հիշատակ. ւ դուռն սուրբ սարքիսի որ է թախտայղալէն ով
 որ պատարաք / col. ii / մատուցանէ մէկ բերան ասէ՛հ ա[ստուա]ծ
 ողորմի գալուստի հոգուն՝ մէկ հայր մերոյ երկինք ասէ՛հ. գրեցաւ թվին
 ՌԾՀԱ, սեկդեհմբերի ամիս Ի օրն. զգործս ձեռաց մի անտես առնէր.
 ամէն.

This Missal is a memorial of Xōsrōv from Jālac'teł's son Galust, as a memorial in the Church of St. Sark'is which is in T'axtayālēn. Whoever offers a mass, say a "God have mercy" for the soul of Galust. Say one "Our father (who are in) heaven". It was written in the year 1171 [A.E. = AD 1722], on the twentieth day of the month of September. Do not neglect the work of my hands. Amen.

Observations

As noted above, the script and orthography of the colophon are uncultivated. The writer appears to have been a Western Armenian speaker. Observe Sark'is, with *k'ē* and not *gim* and the non-reduction of Galust in the genitive form in one instance. The genitive/dative հոգուն is to be found in various forms of medieval Armenian. The spellings ասէ՛հ (twice); յիշայտակ, հիշատակ, սեկդեհմբերի and զգործս are not usual.

As for the two place names: Jālac'teł, the birthplace of Galust's father Xōsrōv, is in Siwnik', in the region of Naxčavan. This shows nothing, of course, about the place in which the manuscript was copied. T'axtayālēn has not been identified. Churches of St. Sarkis are too numerous for this detail to serve as a geographical indication.

7 The *ւ* is written above the line. This is probably not a correction, but perhaps an old way of representing a diphthong. It may be observed, for example, in the signature of King Hethum published by L. Alishan, 1901.

Missal No. 2

1722, *Region of Sebastia* (?)

This Missal is not mentioned in Sanjian's catalog of the Armenian manuscripts.⁸ It is marked as Armenian manuscript no. 2, no. 1560. It is very similar to the preceding manuscript and the general points of comparison are given above.

Physical Description

The manuscript has 1 + 20 + 1 folios written in two columns of 22 lines. Its dimensions are the following:

Front cover: 20.4 cm × 28.3 cm; *back cover:* 20.3 cm × 28.2 cm; *thickness:* 0.9 cm. *folios:* 20.1 cm × 27.9 cm; *written area with frame:* 15.2 cm × 21.5 cm; *column not including frame:* 6.4 cm × 20.3 cm.

The cover is leather over cardboard. A rectangle of stamped paper measuring 18.2 cm × 25.6 cm has been pasted onto the outside of the front cover, 1.5 cm from the edge and 1.2 cm from the top. The rear cover is similarly adorned, the rectangle of stamped paper there measuring 18 cm × 25.9 cm, being 1.3 cm from the top and 0.9 cm from the edge.

Inside the front cover is a bifolium of crinkled, brown paper, roughly cut. Its left-hand folio is pasted down as a lining of the cover, while its right-hand folio forms a flyleaf. Inside the rear cover a bifolium of different, older paper is similarly mounted. This older paper is not identical with the paper upon which the manuscript has been written. The edges of this bifolium have been carefully trimmed unlike those of brown paper at the beginning of the manuscript.

The fascicles are: one bifolium of crinkled brown paper, 2 fascicles of five bifolia, and a final bifolium of a different, older paper. Fascicle 1 is sown through five holes and fascicle 2 is sown through seven holes.

The manuscript has been rebound and restored in the past. In particular, the lower outer corners of the pages, which were worn thin through handling, have been patched. Paper strips have been pasted at the folds of the bifolia to strengthen them and there are some similar patches elsewhere in the manuscript. The manuscript was trimmed in the course of rebinding and the edges

⁸ A.K. Sanjian, 1976. The Library of Congress manuscripts are described on pp. 762–779. The Library has acquired some further Armenian manuscripts since Sanjian's catalogue was prepared.

have been reddened. There are some stains, and heavy finger soil at the lower right corners of the recto pages.

The ruling is dry point and is visible in the intercolumnar space. No sign of pricking is evident. The foliation is modern and is in the lower right-hand corner of the recto folios. The flyleaves are not numbered and there are no fascicle numbers.

The text is written within a frame, which, on the whole, resembles the frame of Missal no. 1. There is an outer frame made of a thin purple line, 1.6 cm from the outer edge, 1 cm from the top and 3.1 cm from the bottom. Within this there is a complex rectangular frame 0.8 cm wide. This is composed, from the outside in, of a thin red line, a thicker green line and two gold lines between which there is a blue line that has faded at many points. Then comes a thicker green line, and red and purple lines. The same design is observed in the ruling of the inner ends of the lines down the intercolumnar space.

Writing and Text

The text is the Missal and, as in Missal no. 1, mainly the celebrant's part of the service. The script is black *bolorgir*. It is somewhat larger than the writing in Missal no. 1, but resembles it considerably. Generally, the rubrics and the colophon are in smaller black *bolorgir*, by the same hand.

There is some illuminated lettering. The text begins with a large, ornamental, illuminated initial and a line of ornithomorphic letters (fol. 2v). This is followed by a line of gold uncial (*erkat'agir*) letters, a line of red *bolorgir* script and then the body of the text commences in black *bolorgir*. On this page alone of the manuscript, the writing extends to the full width of the page.

Sections start with coloured initial letters, sometimes gold, occasionally with the rest of the first line in red *bolorgir*. At a number of points in the manuscript, some sort of marginal ornamentation and an ornithomorphic letter mark major subdivisions. A list of such instances will be found below.

On fol. 13v there is a correction in *notrgir* at the foot of the page.

Decoration

Fol. 1v–2r Full-Page Painting and Highly Decorated Opening Page (Figure 9.3)

The first opening resembles that of the other manuscript, yet, despite the similarity there are some interesting differences between them. Fol. 1v has a full-page representation of the Crucifixion. The first thing that meets the eye is the absence of background. The painter left the background empty and very light olive green in color. Only the region where Christ's body touches the sky is painted gold and the blue clouds around it are more natural than the stylized

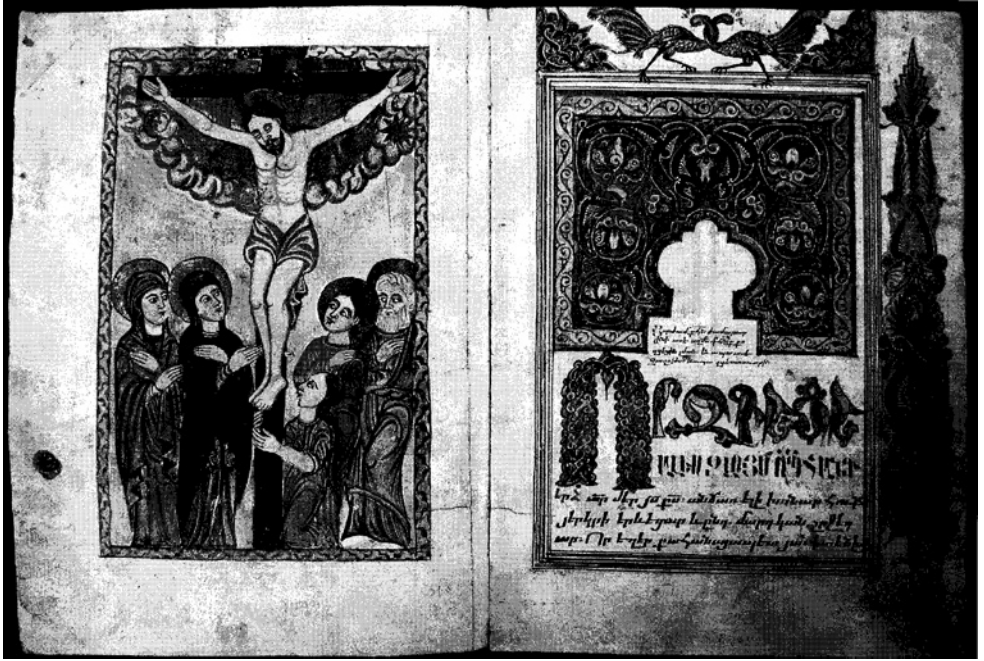


FIGURE 9.3 Crucifixion and Initial Page, Missal no. 2, fols. 1v–2r. Library of Congress, Armenian MS no. 2/number 1560

disc-like clouds in Missal no. 1. The sun and moon are painted on them, the moon on Christ's left and the sun on his right painted in gold with a red frame. They are in the reverse position in the other manuscript.

Christ is wearing a blue loincloth. The blood is pouring from the stigmata in his hands and the lance-wound in his side. It runs only down to his loincloth. The cross is connected directly to the ground with nothing around or under it.

Joseph of Arimathea is holding the cross and looking up to Christ. He is young and has long hair. Behind him are two men, the first is young with long hair and behind him is an older man with white hair and beard. The men are dressed in blue, purple, green, red and grey. By the other side of the cross stand two women, the Virgin Mary and Mary Magdalene. Both are dressed in red and blue. The figures here seem to stand on the foreground and do not add any depth to the painting.

The frame is purple-white with a geometric motif. There are no floral clusters on the outside of the frame as are found in Missal no. 1.

On the facing page there is a large headpiece measuring 12.5 cm × 11 cm. The overall impression is that it is very similar to the headpiece in Missal no. 1. The clipea (6 cm long) is in the same style, only in this manuscript it is empty.

It is painted in black and grey and not in gold as in the first Missal. An orange frame surrounds the largest area of the headpiece and it contains vegetative scrolls with gold in them, full of floral motifs. Two peacocks with their necks intertwined stand on top of the frame. There is red and gold on their blue tails. Their wings are red. In the upper right and left corners there are decorations outside the frame.

In the right-hand outer margin is a large Armenian traditional decoration, 23.5 cm long.

The Marginal Decorations

There are three types of decorations, the forms of which are very regular. The first, on fols. 8v, 13v and 15v, is a red and pink bird with a long tail, perhaps a peacock, standing on a flowering plant. The flowering plants vary somewhat. The second type is a small church building and is found on fols. 4v and 12v. The church on fol. 12v differs from that on fol. 4v since its upper part is made of a traditional Armenian decoration (figure 9.4). The third type is a small traditional Armenian decoration and occurs on folios 7r, 11r, 15r, 17v and 19v. Whenever there is an illumination in the margin, the written section opposite starts with an ornithomorphic letter.

These decorations occur at the following points in the text:

- fol. 4v Prayer of Gregory of Narek (= Nersoyan, 22–23)
 - fol. 7r Enarxis (= *ibid.*, 34–35)
 - fol. 8v Prayer with Open Arms (= *ibid.*, 42–43) and the Nicean Creed (= *ibid.*, 46–47)
 - fol. 11r Prayer of the Offertory (= *ibid.*, 58–59)
 - fol. 12r Offertory, b. Anamnesis (= *ibid.*, 66–67)
 - fol. 13v Prayer of Humble Access (= *ibid.*, 68–69)
 - fol. 15r The Special Intercession (= *ibid.*, 76–77).
- At the top of the second column on this folio is a later sketch of a hand, with two fingers extended in blessing.
- fol. 16v Prayer of Inclination (= *ibid.*, 84–85)
 - fol. 17v Prayer of Fraction (= *ibid.*, 88–89)
 - fol. 19v Prayers of Thanksgiving (= *ibid.*, 96–97)

Colophons

On fol. 15v in the memorial part of the service, we read in the original hand:

Յիշեա տէր եւ զհոգի ծառայիս քո սահակին (the last word in red).

Remember, O Lord, also the soul of me, your servant Sahak.



FIGURE 9.4 Marginal Illumination, Missal no. 2, fol. 12v. Library of Congress, Armenian MS no. 2/number 1560

Main colophon on fol. 20v, col. ii, by the original scribe:

Փառք ամենասուրբ երրորդութեանն հօր եւ որդոյ եւ հոգւոյն
 սրբոյ այժմ եւ միշտ եւ յաիտեանս յաիտենից ամէն. Որ ետուր
 կարողութիւն ասարտման խորհրդագիրք սուրբ պատարագիս Ընդ
 որս զայս մահտեսի սինանի որդի սահակս ցանկացայ զայս ոսկէզարդ
 խորհրդոս եւ ետու յիշատակ Պիսկենու. սուրբ աննայ անուամբ
 կոչեցեալ վանուց սուրբ աստուածածնայ տաճարին անդ մնասցէ: Ով
 սրբազան հայրք աղաչեմ եւ պաղատեմ առ տէրութեան ձերոյ. Յորժամ
 պատարագ մատչի յիշման արժան առնէք զմեղապարտ սահակս
 զհայրն իմ եւ զմայրն իմ եւ զկենակիցս իմ յիշելով մաքրափայլ աղօթս
 ձեր եւ դուք վարձս ի քրիստոսէ առնուցուք. եւ ձերին սուրբ աղօթիւքն
 տէր աստուածն ամենայնի մեզ մեղաւորացս ողորմեսցի ամէն: Սա
 եղաւ ի թվին ՌԾՀԱ. ամին մարտէ Ե օրն ով որ յիշէ յիշեալ լինի Հայր
 մեր որ ձեռամբ մեղապարտ մարզվանցու տէր եղիայ երիցու սխալ
 բանիցս կամ ամօթիւ զձեր ոտացն հող եւ փոշի չեմ զանունս յիշելու:

Glory to the all-holy Trinity, Father and Son and Holy Spirit, now and al-
 ways and forever and ever. Amen. You who gave the ability of comple-
 tion of the Missal of the holy Mass. In exchange for this I, Sahak son of
*mahdesi*⁹ Sinan desired this gold-adorned Missal (i.e., to be written) and
 I gave (it) as a memorial to the Church of the Holy Mother of God of the
 monastery named St. Anna in Piskeni. There let it remain.

O holy fathers, I pray and beseech your reverences, when the mass is
 offered make worthy of memory me, sinful Sahak, my father and my
 mother and my spouse, by remembering (them) in your pure prayers and
 you will receive¹⁰ reward from Christ. And through your holy prayers,
 may the Lord God of all have mercy on us sinners. Amen. This was placed
 in the year 1171 [A.E. = 1722] on the 5th day of March. Whoever remembers
 (us), will be remembered. “Our Father who ...”. (The Missal was written)
 by the hand of the sinner, Reverend Elia, priest, Marzvac’i. For my erro-
 neous words I stand ashamed as earth and dust of your feet. I am un-
 (worthy) of the remembrance of my name.

9 Title of pilgrim to the Holy City of Jerusalem.

10 Or: may you receive.

Geographical Notes

Piskeni is a village in Armenia Minor, in the region of Sebastia, in the province of Eutokia. The monastery of St. Anna is mentioned in the *Dictionary of Toponymy of Armenian and Adjacent Territories*¹¹ as being near T'oxat', while the Church of the Holy Mother of God was in that monastery. Sahak son of Sinan *mahdesi* was the commissioner. The name Sinan, deriving from Arabic, is not common.¹²

The priest, Revered Elia of Marzvan was the scribe. Marzvan (Theodosiopolis) is in historical Armenia Minor, near Sebastia. In medieval times it housed a scriptorium.¹³

As noted above, this accumulation of details points to the origin of Missal no. 2 in Armenia Minor, in the environs of Sebastia. It should be noted that in Missal no. 1, the only identified geographical name (the commissioner's father's place of origin) was in Siwnik'. That, however, does not indicate anything about the manuscript's origins.

Note on Flyleaf

On folio 1r a piece of green paper has been pasted over some writing. With the assistance of Ms Yasmeen Khan of the Conservation Department of the Library of Congress, photographs were prepared without removing the green paper. They made it possible to read the underlying text. It is a liturgical fragment relating to vesting. For that reason it was written before the beginning of the Mass. No reason could be discerned for the pasting of paper over it. It is in the *notrgir* script, quite different from that of the scribe of the manuscript.

1. զորս սր օրհնելով օրհնեցի. եւ զաղքատս. սրյ լցուցից [հացի]
2. երիցանց. զգեցուցից զփրկութիւն. եւ սքք սր
3. ցնծալով ցնծասցեն:
4. Անդ ծագեցից եղջիր ի դաւիթ. պատարագ արարից զճրագ
5. օծելոյ իմոյ:
6. թշնամեաց սր զգեցուցից զամօթ. եւ ի վերայ սր ծաղքեսցի
7. սրբութիւն իմ: փառք հօր եւ որդոյ : եւ քարոզէ սարկաւագն
8. եւ եւս խաղաղութեան: [զտէր աղաչեսցուք.]
9. ինդրեսցուք հաւատով միաբանութեամբ ի տեառնէ. զի
10. զողորմութեան զշնորհս իւր արասցէ ի վերայ մեր
11. ամենակալ տէր աստուած մեր կեցուսցէ եւ ողորմ[եսցի]
12. եւ ասասցեն ԲԺան տր ողորմեայ

11 T'. X. Hakobyan, S.T. Melik'-Baxšean and H.X. Barselyan, 1986, 1.282 (in Armenian).

12 See H. Adjarian, 1972, 4.521 (in Armenian).

13 T'. X. Hakobyan, S.T. Melik'-Baxšean and H.X. Barselyan, 1991, 3.730–731.

Very Rev. Krikor *vardapet* Maksoudian identified the piece as a prayer “read by the celebrant at the beginning of the Liturgy when he is vesting inside the vestry” (see also Nersoyan, 6–9). He notes that it quotes from Psalm 131 (132), 15–18. Thus it is appropriate that it be written before the beginning of the Mass proper. In addition, faint mirror script letters were discerned, written on the obverse of the green paper, but nothing coherent can be made out of them, and they clearly have nothing to do with the manuscript.

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