

# Cultural, Linguistic and Ethnological Interrelations In and Around Armenia



Cultural, Linguistic and Ethnological  
Interrelations In and Around Armenia

Edited by

Jasmine Dum-Tragut and Uwe Bläsing

**CAMBRIDGE**  
**SCHOLARS**  

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**P U B L I S H I N G**

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## PREFACE

The present volume includes papers from the International Workshop *Cultural, linguistic and ethnological interrelations in and around Armenia*. This workshop took place at the Benedictine Monastery Michaelbeuern, close to Salzburg/Austria, July 4-7, 2007, and was intended to be the first workshop in a future series of workshops dedicated to linguistic, cultural and ethnographic relations in and around Armenia. The workshop brought together a quite representative number of international scholars from 17 universities and from various fields of studies.

The workshop aimed at promoting a stronger future interdisciplinary cooperation between scholars specialized in Armenian, Turkish, Caucasian studies.

The geographical region of the southern portion of the Caucasus Mountains, the lowlands between the Black and the Caspian Seas and the Armenian and Anatolian highlands is located on the peripheries of Europe from Asia. This region has been an arena for political, military, religious, and cultural rivalries and expansionism for centuries, but it has also been a region of cultural and linguistic exchanges between its original inhabitants and its many foreign invaders and rulers, both from Asia and Europe.

As a matter of fact, many similarities can be found in the languages and cultures of the people living in this region. Armenia, sharing parts of its unquiet history with its neighbours, has often been a bridge between various cultures, a kind of corridor for various tribes. Even though Armenians have succeeded in preserving their original cultural and linguistic traditions through centuries, many of their traditions and myths, their linguistic peculiarities, particularly in Armenian dialects, may be explained by an often long-lasting impact and the vicinity of other cultures, be it occidental (Hellenistic/Roman later Byzantine and Medieval European) or oriental (Iranian, later Arab, Turkic, Mongolian etc.) or Caucasian. On the other hand, Armenians have obviously also left many traces in the languages and cultures, also of Occident, Orient and the Caucasus.

In the last years, the scope of interdisciplinary studies has broadened in Armenian studies, also in cultural or religious studies. Thus, studies are conducted not only in a more comparative style, focusing on shared

linguistic and/or cultural properties, but also in a more interdisciplinary one, combining expert knowledge from various fields of studies for optimum scientific findings.

The present proceedings represent some of these studies, and they shall encourage scholars in respective fields of studies to further and shall also be regarded as thought-stimulating examples of scientific approaches, being interdisciplinary, open and ready for co-operation.

The Workshop *Cultural, linguistic and ethnological interrelations in and around Armenia* enjoyed the support of the Dept. for Armenian Studies, Mayr-Melnhof-Institute for East Christian Studies, Salzburg.

We should also thank the Benedictine brotherhood of Michaelbeuern for their hospitality and patience.

—Jasmine Dum-Tragut and Uwe Bläsing

# BORROWED NAMES OF AGRICULTURAL IMPLEMENTS IN ARMENIAN DIALECTS

ANAHIT ABRAHAMYAN,  
H. ACHARYAN INSTITUTE OF LINGUISTICS,  
RA NATIONAL ACADEMY OF SCIENCES

Many of the terms in Armenian dialects which denote agricultural implements are borrowings from other languages of the region. We come across borrowings among the names of implements used almost in every sphere. It is worth mentioning that not only some nouns like *mangal* “sickle”, *k'lung* “mattock”, *p'oc'x* “rake” passed to literary Armenian are borrowings, but also such nouns that were used or are still being used only in Armenian dialects. The paper aims at giving possible sources of borrowing of the above mentioned nouns and introduces their territorial characteristics based on nearly 500 subdialects of Armenian dialects, based on the the multi-featured classification of G. Jahukyan.

## 1. *mangal* “sickle”

According to H. Acharyan the word *mangal* (in some sources also *mankal*) which means “implement used for reaping grass or wheat”, originates from the Assyrian *maggālā* (old variant \**mangālā*), New Assyrian form *māgylā* “sickle”.<sup>1</sup>

The word is mentioned in the Armenian literature of the 5<sup>th</sup> century. The New Dictionary of the Armenian Language<sup>2</sup> and H. Acharyan give examples from the Bible<sup>3</sup> and Seberianos.<sup>4</sup> Besides the examples in the

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<sup>1</sup> See H. Ačaryan, *Hayeren armatakan bařaran* (= **HAB**), 3, Erevan, 1977, p. 251.

<sup>2</sup> See *Nor Bařgirk' Haykazean lezui* (= **NBHL**), 2, Erevan, 1980, p. 203.

<sup>3</sup> Y. Zōhrapean, *Astuacařunč' matean Hin ew Nor ktakaranc'*, Venetik-S. Łazar, 1805. *Ew et'ē mtanic'es i hunjs ěnkeri k'oy, k'alesc'es jerōk' k'ovk' zhaskn. Ew mangal mi arkanic'es yoč ěnkeri k'oy.* “If you go into your neighbor's standing grain, you may pluck the ears with your hand, but you shall not put a sickle to your neighbor's standing grain” (Deut. 23,25); *Ewt'n ewt'nerords hamaresc'is k'ez sksaneloy* **mankali**

Armenian literature of the 5<sup>th</sup> century particularly in the works of Eznik Kolbaci,<sup>5</sup> Łazar Pharpeci<sup>6</sup> and Agatangelos<sup>7</sup> I found other evidences of the word form. The later is also stated in the Armenian literature of the further centuries.<sup>8</sup> Other words derived and formed with the word *mangal* are also mentioned. For example in the literature of the 5<sup>th</sup> century we come across the word *mangalak* derived with the suffix *-ak*.<sup>9</sup> Later on appears the compound word *mangalajew* formed with the connecting vowel *a*.<sup>10</sup> In Middle Armenian we find *manklat'ew* “martin”,<sup>11</sup> a compound consisting of *mangal* “sickle” and *t'ew* “wing”.

The scientific research of nearly 500 subdialects from the materials of the Armenian dialectological atlas showed that the word sickle with its

*k'oy yoč, sksanic'is hamael ewt'n ewt'nerords.* “You shall count seven weeks. Begin to count the seven weeks from the time the sickle is first put to the standing grain” (Det. 16,9); *Ew julesc'en zusers iwreanc' i xop's. ew zsuins iwreanc' i mangals* “and they shall beat their swords into plowshares, and their spears into pruning hooks” (Isa. 2,4); *Arkek' mangal zi haseal en kut'k', mtēk', koxec'ēk' zi lc'eal en hnjanek' ew zelun zurk'. Zi bazmac'an č'arik' noc'a.* “Put in the sickle, for the harvest is ripe. Go in, tread, for the winepress is full. The vats overflow, for their evil is great” (Joel 3, 13) is also quoted in Agat'angelos, see G. Tēr-Mkrtč'ean, St. Kanayeanč', Agat'angelay Patmut'iwn Hayoc', Tp'his 1909, § 535; *Yoržam tayc'ē zptuġn, valvalaki arak' i mangal, zi haseal en hunjk'.* “But when the grain is ripe, at once he puts in the sickle, because the harvest has come” (Mark 4,29), as well as in (1 Sam 13,-20-21), (Mic. 4,3) etc.

<sup>4</sup> *Ew oč p'ayrapar inč' c'uc'anē Zak'arias gerandwoyn, zor yoynn mangal asē ... ēndēr oč' sur ew oč' gerandn kam net, ayl mangal. K'anzi mangaln pahk' i hunds.* (Seberianosi Emesac'woy Gabalac'woc' episkoposi č'ark', Venetik 1830, V, p. 113).

<sup>5</sup> ... *zi et'ē xop' ew gerandi ew mangal ok' gorcic'ē, i barwok' is paštec'aw...* (Eznkay Kolbac'woy Bagrewanday episkopsi Elc atandoc, Venetik-S. Łazar, 1875, p. 39).

<sup>6</sup> *Zi ew oč inč ayl imik' nman č'ēin ayn norog irk', bayc' et'ē yoržam žir mšakk' k'aj sur mangalaw ew gerandeaw xzot harkanic'en.* (G. Tēr-Mkrtč'ean, S. Malxasean, Łazaray P'arpec'woy Patmut'yun hayoc' ew t'ult' ar Vahan Mamikonean, T'iflis, 1904. p. 88).

<sup>7</sup> *Haseal ēr yands noc' oromn. Vasn aynorik i gorc ankaw mangal nora, hnjeac' ekēz znosa i hrdehi iwrum.* (Agat'angelay Patmut'iwn hayoc', § 539).

<sup>8</sup> *K'anzi gay hasanē ar hask hasakis / Anhnarin barkut'eamb / mangaln ar hunjsn* (Grigor Narekac'i, matean olbergut'ean, P. M. Xaçatryani ew A. A. Łazinyani, Erevan, 1985, 38 IV).

<sup>9</sup> *Zi et'ē zaynč'ap' banjarowk', zorowk' partizararn arkanēr zmagalagn.* *Orč'ap' ew tesanemk' yo i noc'anē ardeōk' p'op'oxi?* (Eranelwoyn Kivrli Erusalemay hayrapeti Koč'umn ēncayut'ean, Erevan, 1832, p.116).

<sup>10</sup> *Ew et'ē zlusin acic' k'ez yōrinak, yoyž cicalēli ē imastnoc'. Erkotasan angam i tarwojn vižac, žangahoc, mangalajew, kisagund* (Movsēs Kałankatuac'i, Patmut'yun Ałuanic' ašxarhi, k'nnakan bnagirē ew neracut'yunē (V. Arak'elyani), Erevan, 1983).

<sup>11</sup> See R. Łazaryan, H. Avetisyan, *Mjġn hayereni bařaran*, 2, Erevan, 1992, p. 107.

phonetic variants exists in more than 330 subdialects of Armenian dialects, including the dialectal and mid-dialectal groups of Antioch, Kilikia, Small Assia, Hamshen, Mush-Tigranakert, Van of western grouping, as well as Araratyan, Khoy-Maragha, Agulis-Meghri and Karabagh-Shamakh of eastern grouping.

The Old Armenian variant of the noun was written in 183 subdialects and includes the dialects of Karin (25 subdialects), Kharberd-Erzinka (6), Sebastia (3), K. Polis (3), Arabkir (1), Aslanbek (1), Malatia (1), Mush (50), Talvorik-Motkan (11), Sasun (15), Tigranakert (2), Edesia (2), Van (3), Diadin (1) of western grouping, Khoy-Maragha (9), Yerevan or Araratyan (21), Bayazet (5), Jugha (3), Karabagh (1) and Armenian of Iran (20) of eastern grouping and so on.

With its phonetic variants (it was recorded nearly 40 variants *mangax*, *mangäl*, *mangel*, *mängel*, *mäng'äl*, *mangēlně*, *manguł*, *mängyül*, *mēng'öl*, *mōngal*, etc.) the noun was written in 179 subdialects and includes the dialects of Karin (14), K.Polis (2), Shapin-Karahisar (1), Evdokia (1), Mush (16), Sasun (1), Kesab-Svedia (2), Hajn (1), Akn (1), Marash-Zeytun (3), Hamshen (7), Van (50), Diadin (3) of western grouping, Khoy-Maragha (25), Yerevan or Araratyan (25), Bayazet (2), Jugha (1), Armenian of Iran (2), Agulis (2), Meghri (1), Karabagh (Goris, Kapan, etc. 18), Havarik (1) of eastern grouping and so on.

No word-forming variants were recorded in any dialect, as well as its semantic isogloss, while according to the researched dialectological and ethnographical literature, the noun *mangal* was used not in all subdialects of the Armenian dialects in the meaning of reaping implement. By the way, this fact is already observed in the literature of the 5<sup>th</sup> century. For example in some parts of the Bible, the word is used not in the meaning of “implement for reaping wheat and grass”, but in the meaning of “implement for cutting bunch of grapes”.<sup>12</sup> The mentioned meaning was considered in the publication of the Bible in 1896 (K. Polis), where instead of the golden age translation of the word *mangal* is used *yōtoc* “shears” one.

V. Bdoyan mentions that the implement named *movi mangelně* was shears for vine stock in the villages of the region Kapan and that there were also shears called *k'oli mangelně* which was used to cut unnecessary

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<sup>12</sup> *Yaraj k'an zhunjy yoržam bowandakesc'i calikin. Ew azoxn calkesc'ē calikn azoxac'eal. Ew hatanic'ē zmanr manr olkuzac'n mangalaw. Ew zuřsn ktric'ē. Ew i bac' hanic'ē.* “For before the harvest, when the blossom is over, and the flower becomes a ripening grape, he cuts off the shoots with pruning hooks, and the spreading branches he lops off and clears away” (Isa 18,5)

bushes in fields, gardens, woods, branches and there was a thin and small sickle in the village Djrvej used to cut bunch of grapes.<sup>13</sup>

Also the following terms were spread: *tri mangal* (dialect of Van), *c'oren-i mangäl* (subdialect of Artske), *bali mängälä*, *märzi mängälä* (dialect of Yerevan or Araratyan).<sup>14</sup>

In Armenian dialects, we come across expressions and idioms formed with *mangal*, some of them are mentioned in Acharyan's "Provincial Dictionary": *mangal-a-t'ew* "bat" (Yerevan), *mangal-awor* (Kazakh) *mangal-wor* (Kharberd) "a farmer reaping with sickle", *mangalë šur tur*, *hogin kul tur* "cruel man" (Kars), *mangalë vēr dnel* "to prepare somebody for something" (Yerevan).<sup>15</sup>

There are a number of word isoglosses for the concept *mangal* in Armenian dialects such as *mangzon*, *č'in*, *ōrał*, *dasxala*, *xotaxan*, *xotahari*, *marandi* and so on, the majority of which are also borrowings.

#### a. *mangzon*

According to H. Acharyan the word *mangzon* is a borrowing from the Assyrian form *magzōna*,<sup>16</sup> which was used in different meanings in Armenian dialects. For example in Acharyan's Armenian Provincial Dictionary it is mentioned that in dialect of Mush small sickle was called *mangzon*, in Babert dialect the hooked knife for cutting branches was called *mangzon*, and in the dialect of Karin the knife for cutting bread.<sup>17</sup> In Sasun the sickle with short handle and long blade was called *mangzon*, which was simply a wood implement for cutting branches covered with leaves,<sup>18</sup> but immigrants from Salmast (Iran) living in Araratian valley called the long-armed big sickle.<sup>19</sup>

In the materials of the Armenian dialectological atlas the isogloss with nearly ten variants (*mayzon*, *marzōn*, *märzōn*, *mangzōn*, *mangizōn*, etc.) was written in 12 subdialects and includes dialects of Mush (villages Mirbar, Liz, Shirvanshekh of Bulanikh, Hacik of Bitlid), Yerevan or Araratyan (villages Koghob of Surmalu, Nalbandian and Aratashen of Armavir region), Khoy-Maragha (villages Aghavnatun, Haytagh, N. Khatunarkh of Armavir region, Eghegis and Vernashen of Vayoc dzor region, Burastan

<sup>13</sup> See V. Bdoyan, *Erkragorcakan mšakuyt'ë Hayastanum*, Erevan, 1972, p. 102.

<sup>14</sup> *Ibid.*, p. 352–353.

<sup>15</sup> See H. Ačaryan, *Hayerēn gavařakan bařaran* (= **HGB**), T'iflis, 1913, p. 751.

<sup>16</sup> See *HAB*, 3, p. 251:

<sup>17</sup> See *HGB*, p. 751.

<sup>18</sup> See V. Bdoyan, *ibid.*, p. 353.

<sup>19</sup> *Ibid.*, p. 352.

and Arevshat of Ararat region /all of the villages were inhabited with immigrants from Khoy/).

#### b. *ōrał* ~ *ōrax*

In some Armenians dialects in the meaning of sickle *ōrał* ~ *ōrax* isogloss was used. It is supposed to be the borrowing from the Turkish *orak* “sickle”.<sup>20</sup>

In the materials of the Armenian dialectological atlas the isogloss *ōrał* ~ *ōrax* is recorded in the subdialects of dialects of Rodosto, Kazakh-Kirovabad (the villages Bananc of Dashqesan, Lgharak and Ordjonikidze of Shamkhor), Karabagh (Vinan of Gharadagh/Iran, Yemishchan of Karabagh, Verin Karmiraghbyur of Tavush region), Khoy-Maragha (Maragha/Iran) /the number of subdialects is 9/. The noun *ōrał* was also used in the subdialect of Sovolukh of Beylan, which V. Bdoyan remarks. By the way in the same source it is mentioned that the sickle called *ōroxč'un* was widely spread in Sisian.<sup>21</sup>

#### d. *dasxala*

In the materials of the Armenian dialectological atlas the isogloss *dasxala* of the concept sickle (in the subdialect of the village Gyurdji of the region of Gaphla/ Iran) was also recorded. The etymology of the word was not found in the Armenian dictionaries. The word was certainly borrowed from Persian form *dasghale* meaning “garden knife”<sup>22</sup> (from Persian *das* “sickle”<sup>23</sup>). In the ethnographical literature the usage of the noun is also stated in the subdialects of Armenian villages of the Iranian province of Charmahal with its sound variants *dast'ala*<sup>24</sup> and *dast-xala*.<sup>25</sup>

#### e. *marandi*

H. Acharyan mentioned the word *maradni* having the meaning of big sickle (Yerevan, Van).<sup>26</sup> The source of the borrowing of the word was not found in the Armenian dictionaries.

<sup>20</sup> È. V. Sevortjan, *Ètimologičeskij slovar' tjurskix jazykov* (= **ÈSTJa**), Moskva, 1974, p. 468.

<sup>21</sup> See V. Bdoyan, *ibid.*, p. 348.

<sup>22</sup> See *Persidsko-russkij slovar'*, 1, Moskva, 1985, p. 602.

<sup>23</sup> See V. S. Rastorgueva, D. I. Èdel'man, *Ètimologičeskij slovar' iranskix jazykov*, 2, Moskva, 2003, p. 440–441.

<sup>24</sup> See Aw. K'ah. Edgarean, *Irani Č'harmhal gawarë*, T'ehran, 1963, p. 52.

<sup>25</sup> See A. Sarean, *Patmut'yun Č'armhal gawari*, T'ehran, 1980, p. 384.

<sup>26</sup> See *HGB*, pp. 261, 484, 761.

According to V. Bdoyan the sickle called *mārāndi* was used in Persian Armenia and in the regions where Persian Armenians migrated. “In the regions of Idjevan-Tavush it was called *mārāndu*, but the residents do not accept it as local name insisting that it was also spread by Persian Armenians...”. The above mentioned sickle was not widely used, since only men having great strength could work with it.<sup>27</sup>

S. Malkhasyan mentioned that the word *marandawor* means “having and working with *marandi*”.<sup>28</sup>

2. Among diggers the double-edge pick has an important place. It was called differently in the Armenian dialects like *p’aytat*, *k’lung*, *kazma*, *č’a-p’a*, *kirka*, *holurag*, *t’oxr* and so on, the majority of which are borrowings.

#### a. *k’lung*

The etymology of the word was not found in the Armenian dictionaries. The word is supposed to be a borrowing from the Persian form *kolāng* “mattok”.<sup>29</sup> As for the source of borrowing, in some subdialects it may be borrowed from the Turkish form *külünk* “mattok”.<sup>30</sup>

The word was found in the 17<sup>th</sup> century “History of Armenia” by Arak’el Davrijeci.<sup>31</sup>

The most spread variant is the form *k’lung*, *k’lunk* (*k’ëlung*, *k’ëlunk*) /also with the phonetich variants *k’ëlung*, *k’ëlüng*, *k’ëlüng*, etc./ that includes the dialects of Yerevan or Araratyan (46), Bayazet (6), Diadin (4), Khoy-Maragha (34), Karabagh (13), Kazakh-Kirovabad (5), Karin (3), Mush (22), Van (28), K. Polis (5), Hamshen (2), Armenian of Iran (26).

The variant *k’ulung* (*k’ülëng*, *k’uling*) also with the sound variants *k’ü-ling*, *k’ülüng*, *k’ülüng*, etc. was noted in the dialects of Aslanbek and Evdokia, in the subdialects of dialects of Karin (4), Sasun (1 – Gomq), Mush (8), Van (3), K. Polis (2 – Rodosto, Partizak), Khoy-Maragha (8), Kazakh-Kirovabad (5), Shamakhi (2 – Madrasa, Saghyan), Yerevan or Araratyan (4).

Some separate variants are noted in the subdialects of the region Goris such as *k’ëlōng* ~ *k’ëlöng* (4), *k’ëlōngnë* (1 – Khndzoresk), *k’ülōngnë* (1 – Karahundj), *k’ülōngün* (1 – Kornidzor) that are included in the Karabagh

<sup>27</sup> See V. Bdoyan, *ibid.*, p. 348.

<sup>28</sup> S. Malxaseanc’, *Hayerēn bac’atrankan bařaran*, Erevan, 1944, p. 271.

<sup>29</sup> See *Persidsko-russkij slovar’*, 2, Moskva, 1985, p. 343.

<sup>30</sup> See for example H. Ačaryan, *Hayoc’ lezvi patmut’yun* (= **HLP**), 2, Erevan, 1951, p. 376; M. Asatryan, *Urmiaiyi (Xoyi) barbařë*, Erevan, 1962, p. 252.

<sup>31</sup> ... *k’anzi ēār i jeřn iwr murč, or ē k’lunk ew sksaw šřjagayil i meř vanic’n...* (*Patmut’yun Arak’el vardapeti Dawrižec’woy*, Vařaršapat, 1896, I,С, pp. 501–502).

dialect. In this dialect other variants were also noted such as *k'ulēyin* (1 – Old Taghlar), *k'ēlöyn* (1 – Tumi) (both villages are in Karabagh), *k'ēlöynē* (1 – Khanagah), *k'ilung* (1 – Sardu) (both villages are in Gharadagh/Iran). It is interesting that the variant *k'ēlōng'* was noted in the subdialect of the village Armshat of Shatagkh. Even in the dialects of the eastern grouping we meet single variants such as *k'olēng'* in the village of Khachan of Berkri, *k'ōleng* in Liz (Bulanikh) and so on.

### c. *kazma*

The word is supposed to be the borrowing from the Turkish form *kazma* which also has the meaning of a pick.<sup>32</sup>

The noun was noted with several variants. The variant *xazma* was noted in the dialects of Mush (18), Kharberd-Erzinka (3), K. Polis (1 – Khaskal) and the *kazma* one was noted in the subdialects of the villages Arevshat of Artashat, Uz of Sisian and in the Nakhidjevan. The variant *lazma* was mostly noted in the dialects of Edesia (2), Shapin-Karahisar (1), Akn (1), Mush (3), Karin (21). The word form was also noted in the some subdialects of dialects of Yerevan or Araratyan (4), Julfa (2). In the subdialects of the villages Sovolukh and Atēkh *lazmō* was found.

### d. *č'ap'a*

According to H. Acharyan the word was borrowed from the Italian form *zappa*,<sup>33</sup> meaning “pick” in Italian and in some European languages. The word was found in the dialects of K. Polis (1 – Khaskal) and Arabkir. In this case H. Acharyan mentions that Europeans and Italians had colonies in K. Polis. The Armenians living in K. Polis were in touch with Italians, that's why the dialect of K. Polis had a number of Italian borrowings among which was the word *č'ap'a*.<sup>34</sup>

The noun is also used in Turkish. The word in the meaning of “double-edge pick” was noted in the dialect of K. Polis. G. Mkhalian mentioned the word in the same meaning in the subdialect of Partizak.<sup>35</sup> An addice like pick was named *č'ap'a* “mattock” in Gamirk' which was used during weeding.

<sup>32</sup> See H. Ačařean, *T'urk'erēni azdec'ut'yunē hayerēni vray ew t'urk'erēni p'oxařeal bařerē Pōłsi hay žolovrdakan lezuin mēj, hamematut'eamb Vani, Ľarabali ew Nor Naxijewani barbarnerun, Vařarřapat, 1902, p. 155; ĖSTJa (K, Q), Moskva, 1997, p. 185–186.*

<sup>33</sup> See HLP, 2, p. 570.

<sup>34</sup> See *ibid.*

<sup>35</sup> See G. Y. Mxalean, *Partizakn u partizakc'in*, Gahirē, 1938, p. 908.

Word-forming variants were also recorded. The compound word *č'a-p'a ēnel* “to weed” was used in the subdialects of the villages of Gamirk' populated by Armenians.

G. Mkhalian mentions that there was a certain group of *č'ap'ači* “ploughman” that landowners hired once or twice in a year for agricultural works.<sup>36</sup> The mentioned noun *č'ap'ači* is formed with the Italian form *zappa* and with the Turkish suffix *-çi*, meaning crafts and activities.

### e. *kirka*

The source of the borrowing of the word cannot be found in the Armenian dictionaries and literature. It is supposed to be a borrowing from a Turkish form *kerki* “axe”,<sup>37</sup> which also has the meaning of “pick”, though it may be borrowed through an intermediary language, particularly from Russian (*kirka* “pick”).<sup>38</sup> This word with its phonetic forms, was noted only in the subdialects of 17 settlements of region of Eastern-Armenia and includes the dialects of Mush (5 – the villages of Lori, Aragatsotn, Arnavir of Armenia /all of the villages were inhabited with immigrants from Mush and Alashkert/), Van (1), Yerevan or Araratyan (8 – the villages of Lori), Khoy-Maragha (3). It was also recorded in the subdialect of the Iranian city Taghiabad.

## 3. *p'oc'x* “rake, harrow”

There are many isoglosses for the concept of “rake” in the Armenian dialects such as *grabli*, *trmux*, *manger*, *č'angyal*, *sandr*, *ak'ran*, *kakran*, *hursēli*, *k'yařest*, *tap'an*, *čankrik*, *galbari*, *alak'eš*, *k'rant'i*, *c'ak'an* and so on the majority of which are also borrowings. Let's discuss some of them.

### a. *grabli*

The source of the borrowing of the word can not be found in Armenian dictionaries and literature. It is supposed to be a borrowing from Russian *grabli* “rake”.<sup>39</sup>

The noun with its phonetic forms was noted in the dialects *kērabli*, *kērābil*, *gērābēl*, etc. of Karin (1), Karabagh (19), Kazakh-Kirovabad (6),

<sup>36</sup> See *ibid.*, 705.

<sup>37</sup> See *ÉSTJa* (K, Q), Moskva, 1997, p. 51–52.

<sup>38</sup> M. Fasmer, *Étimologičeskij slovar' russkogo jazyka* (= *ÉSRJa*) 2, Moskva, 1986, p. 238; P. J. Černyx, *Istoriko-étimologičeskij slovar' sovremennogo russkogo jazyka*, 1, Moskva, 1999, p. 399.

<sup>39</sup> See *ÉSRJa*, 1, 1964, p. 450.

Shamakhi (3) and in the subdialects of Nakhidjevan and Tanakert. In the 2 subdialects of the dialects of Kazakh-Kirovabad *hērābli* variant was noted.

#### b. *trmux*

According to H. Acharyan the word *trmux* “rake” was borrowed from the Turkish form *tirmik*.<sup>40</sup>

The word was noted only with its phonetic forms (*dērmāṭ*, *dērmēx*, *dērmēṭ*, *dēmēṭ*, *dērmuṭ*, *tērmēx*, *kērmēṭ*, *dērmēx*, etc.) in the 75 subdialects and includes the dialects of Sebastia (5), K.Polis (5), Aslanbek (1), Kharberd-Erzinka (2), Malatia (1), Evdokia (1), Edesia (1), Hajn (1), Beylan (2), Van (8), Karin (3), Hamshen (6), Yerevan or Araratyan (7), Khoy-Maragha (14), Karabagh (7), Kazakh-Kirovabad (7), Havarik (1), Agulis (3). In the subdialects of the villages Khachik and Aghavnadzor of the region Vayoc dzor the variant *cērnādērmēṭ* was found, and in the subdialect of the village Koghpanc *cēriac’ dērmēṭ*.

4. In the Armenian dialects the concept of wooden plough had also various names, such as *alat’*, *vec’ki*, *č’oroc’*, *č’ut’*, *keṛ*, *gut’an*, *gyorcen*, *hiš*, *saban*, etc. a great number of which are borrowings. Here we will discuss:

#### a. *hiš* ~ *xiš*

In the materials of the Armenian dialectological atlas the isogloss of *hiš* (Mujumbar/Iran) ~ *xiš* (Havarik/Azerbaijan) of the concept wooden plough was recorded. The etymology of the word cannot be found in Armenian dictionaries. The word is supposed to be a borrowing from the Persian form *xiš* “plough, wooden plough”.<sup>41</sup> By the way, this noun is also used in Azerbaijani, which is considered borrowed from Persian.<sup>42</sup>

#### b. *saban*

The isogloss *saban* was used in the subdialect of Rodosto (= Tekirdağ/Turkey). The etymology of the word was not found in the Armenian dictionaries. The noun was borrowed from the Turkish form *\*saban* “plough, wooden plough”.<sup>43</sup>

It can be confirmed that borrowed nouns for agricultural implements were widely used in Armenian dialects. Living next to the neighboring

<sup>40</sup> See *HAB*, 4, p. 437.

<sup>41</sup> See *Persidsko-russkij slovar’*, 1, Moskva, 1985, p. 595.

<sup>42</sup> See *Klassik Azərbaycan ədəbiyyatında işlənən ərəb və fars sözləri lüğəti*, Bakı, 2005, 1, p. 279.

<sup>43</sup> See *ÉSTJa* (L, M, N, P, S), Moskva, 2003, p. 136.

nations for centuries and thus being exposed to language contact, Armenians used to have economical and political relations with the speakers of neighbouring languages. As a result not only words but also concepts have been borrowed from neighboring languages. The loans became so common in the dialects that very often they were even understood as native words and were reflected in the folklore of the dialect speakers and in their working songs. Here are some examples taken from the book of “Work songs of an Armenian peasant” by A. Ghanalanyan.<sup>44</sup>

Փաֆու յարի յոնը խան, հո՛ւպ, հո՛ւպ,	P’ak’u yari yoně xan, hopp, hopp
Զարկ, մոտացի ջանը խան, հո՛ւպ.	Zark, motac’i j’aně xan, hop.
Գաճա մանգեղի քոթ ի, վա՛յ, վա՛յ,	Gäda mangeld k’ot’ i, vay vay
Յետ լինելը ամոթ ի, հո՛ւպ, հո՛ւպ, հո՛ւպ, հո՛ւպ.	yet linelě amot’ i, hop, hop, hop, hop (Ghamarlu, p. 112)
Հա՛յդէ գաճա դրմըլը բեր...	Hayde gäda drmëļë ber... (the village of Garni, p. 132)
Յեկալ քաղելու հըյան,	Yekav k’aļelu hëyam
Զեռերս մանգզոն երեցի,	jeřk’ers mangzon erec’i
– Քաղեցի՞ ու քըմնեցի...	K’aļec’i u t’ëmmec’i... (Van, p. 228)
Ունձ ենք անըմ մարանդով,	Unj enk’ anëm marandov,
Յար լե-լե հո՛ւպ, լե-լե հո՛ւպ,	Yar le-le hop, le-le hop.
Քրտինք քովուսն արին – ծով,	K’rt’inq t’ap’un arin-cov
Զան լե-լե հո՛ւպ, լե-լե հո՛ւպ.	Ĵan le-le hop, le-le hop. (the village of Aramus of the region Kotayk’, p. 109)

<sup>44</sup> See A. T. Łanalanyan, *Hay šinakani ašxatank’ayin ergerë*, Erevan, 1937.

# THE NEW JULFA SCHOOL OF ARMENIAN MINIATURE PAINTING (THE 17<sup>TH</sup> CENTURY): A SURVEY

MIK‘AYĒL AĀAK‘ELIAN,

MATENADARAN (INSTITUTE OF ANCIENT MANUSCRIPTS), YEREVAN

Manuscript illumination occupies a central place in the fine arts of medieval Armenia. Despite the loss of a great bulk of the medieval Armenian cultural and artistic heritage (including manuscripts) the quantity of extant Armenian illustrated manuscripts is considerable.

In pre-modern times numerous scriptoria or book illumination centers were founded and functioned both in Armenia and the Diaspora. Research on Armenian miniature focuses not only on its orientation and styles, which were conditioned by the geographical and territorial divisions of the historical Armenian provinces, but also on the formation of certain scriptoria and the work of certain masters. Workshops (painting studios) at the large monasteries played the most important role in the formation of these schools each of which consisted of several scriptoria. Artistic skills elaborated in such ateliers usually characterized not only local production, but influenced the illumination of manuscripts in the whole province or region.

My research aims at studying the illustrated Bibles and Gospel Books written and decorated by significant representatives of the New Julfa School of miniaturists of the 17<sup>th</sup> century. It is based on the miniatures of manuscripts preserved in the libraries and museums of Europe, the USA, and the Middle East. It should be mentioned that this school included about fifteen scriptoria that produced a great number of illuminated manuscripts. The iconography and the style, developed in this region during the first quarter of the 17<sup>th</sup> century endured until 1721 (the year of the Afghan invasion of Safavid Persia), maintains all the characteristic peculiarities of that school. There is also interesting evidence on the penetration of the Carmelite, Franciscan and Benedictine Orders into medieval Armenia and Iran, together with the influence of European fine arts on the Armenian artists of New Julfa. In this study some relations between Armenian miniatures of the late period and Western European

fine arts will be clarified. The study also treats the influence on the New Julfa School of the oeuvre of other Armenian, Byzantine, Persian and European craftsmen of the 14<sup>th</sup>-17<sup>th</sup> centuries.

In the course of my PhD thesis<sup>1</sup> I investigate the reasons for the development of local schools of art in New Julfa, their links and interchange with other centers of Armenian book illumination of the Late Period such as Constantinople, Vaspurakan, Amida, and Sebastia in Anatolia, as well as the Crimea, Poland and Rumania. The increase of cultural and economic centers in Armenia during the 16<sup>th</sup>-17<sup>th</sup> centuries and the growth of Armenian communities in Europe engendered an artistic revival in Armenian monasteries of the East. Isfahan, one of the most significant centers in Persia, provides a good example of this phenomenon. The Armenian colony of New Julfa was founded as a suburb of Isfahan in the early 17<sup>th</sup> century.<sup>2</sup> New All-Saviour monastery (founded in 1606) and other churches with scriptoria arose there.<sup>3</sup> They generated the New Julfa School of miniature painting, with some brilliant masters of the Armenian book illumination like Yakob of Julfa (fig. 1),<sup>4</sup> Zak'aria of Van,

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<sup>1</sup> My Doctoral dissertation entitled as “The New Julfa School of Armenian Miniature Painting: Old and New Testament Cycles in the Bibles and/or Gospel Books (from 1605 to mid 17<sup>th</sup> Century)”, which is affiliated the Armenian Studies Program of the Institute of Asian and African Studies at the Hebrew University of Jerusalem.

<sup>2</sup> See Aṙak'el Dawrižec'i 1990; Ghoukassian 1998.

<sup>3</sup> For instance, St. James of Nisibis of 1607, St. Nazareth of 1609, St. George of 1611, the Holy Mother of God of 1613, St. Stephen of 1614, St. John the Baptist of 1621, St. Catherine of 1623, the Holy Bethlehem of 1628 etc., cf. Minasean 1992/1.

<sup>4</sup> The illustrations figs. 1-8, 10 and 11 are publishing here at the first time. Concerning of figs. 1, 3-5, 7 and 11, I have digitalized them from the originals by the permission of the Monastic Libraries of the Mekhitarists Congregations in Venice and Vienna, the Matenadaran Institute of Ancient Manuscripts in Yerevan as well as the Catholicossate Library of the Holy Eǰmiacin in Vałaršapat. I would like to express my own gratitude and thankfulness to the Mekhitarists' Abbots: Fr. Elia K'ilałpian and Fr. Połos Gočanian, Dr. Hrač'ia T'amrazian the director of the Matenadaran and Dr. Vardan Dewrikan the keeper of the manuscripts at the Catholicossate Library who gave me both the permission to digitalize the miniatures and an excellent opportunity to study the Armenian Gospels during the project. Next illustration (fig. 8), I have been received it from the national Library of France in Paris by the assistance of Dr. Raymond Kévorkian. Finally last five illustrations (figs. 2, 6, 9, 10 and 12), I am reproduced them from the archive of Prof. Sirarpie Der Nersessian that is kept in the Matenadaran (box II, draft 3) and of the album by Der Nersessian & Mekhitarian 1986, p. 165, fig. 97 and p. 182, fig. 114.

Step'anos Jik' of Julfa (fig. 2), Sargis of Mokka', Xač'atur of Xizan, Mesrop of Xizan (fig. 3), Xač'atur of Cesarea the bishop, Gaspar the presbyter (fig. 4), Barseł the monk, Astuacatur of Julfa (fig. 5), Grigor Hamazaspeanc', Hayrapēt of Julfa (fig. 6), Martiros the priest (fig. 7), Barłam (fig. 8) etc. The confluence of Eastern and Western artistic traditions (iconography, colour, composition and drawing) is manifested in the works of these masters. The blend produced a New Julfa style of eclectic character,<sup>5</sup> which I intend to uncover, describe and analyze. At present the varied works of the master-painters have not been studied in depth, and not even a single monograph is dedicated to the Armenian miniature school of New Julfa.

The flourishing of that school is the last brilliant effulgence against the background of a general decline of Armenian miniature art at the turn of the 17<sup>th</sup> century. This may have happened as a result of the encouragement of the Persian Shah Abbas I, who wished to activate the cultural life of his state.<sup>6</sup>

The miniatures embellishing some manuscripts both in Armenia, Constantinople and in the scriptoria of New Julfa imitated European models. Researchers on medieval Armenian painting such as John Carswell, Sirarpie Der Nersessian, Avedis Sanjian, Hravard Hakobian etc. have underscored the high standard of works by Armenian artists, noting the influence of European art.<sup>7</sup> European techniques and style, which were introduced into Iran at the 17<sup>th</sup> century, facilitated the development of Armenian painting in New Julfa and Isfahan: frescoes and panel paintings in the Armenian churches of New Julfa preserve elements of Western art.<sup>8</sup> European painting also exercised some influence on the iconography of the New Julfa School of miniature through easel paintings in oil as well as printed books published in Venice, Nürnberg, Constantinople, and Rome in the 16<sup>th</sup> century and in Lemberg (Lviv), Milan, Paris, Livorno and Amsterdam in the first half of the 17<sup>th</sup> century, which were brought to Persia by European and Armenian merchants.<sup>9</sup>

The acquaintance with these European works of art affected the works of artists like Mesrop of Xizan (fig. 9), Minas (fig. 10) and Hayrapēt of Julfa (fig. 11), the latter having clearly replicated woodcuts and en-

<sup>5</sup> See Der Nersessian 1958/I: xl.

<sup>6</sup> For more detail, see Arak'elian 2004.

<sup>7</sup> Carswell 1968: 21-24; Der Nersessian 1973a: 611-630; idem 1977: 233 and 236-237; Sanjian 1999: 26, 34 and 43; Hakobian 2003: 147-149.

<sup>8</sup> See Carswell *Op. cit.*: 21-26.

<sup>9</sup> Especially for this problem, see Levonian 1946: 43-122; Narkiss & Stone 1979: 94; Schütz 1992: 449-460.

gravings. Another example, a scene entitled “Entombment” in the Gospel of 1605 by the master Xaçatur (fig. 12) is apparently a copy of a European engraving of the end of the 16<sup>th</sup> and/or the beginning of the 17<sup>th</sup> century.<sup>10</sup> However, New Julfa miniaturists mostly continued to create miniature paintings in the traditional Armenian manner.

Scholars of Armenian miniature have published mainly albums, which represent either the art of miniature in general, embracing all the medieval regions and developmental phases or else products of a specific region.<sup>11</sup> Other albums are dedicated to collections of Armenian manuscripts and can be partially used as catalogues.<sup>12</sup> Around 100 descriptive catalogues of Armenian manuscripts from important collections were compiled over the last 120 years.<sup>13</sup> It is necessary to take into account that, with the passing of time, manuscripts may have disappeared or have been displaced to different repositories. Consequently, it is useful to review existing materials. As far as I know, no research of this nature has been carried out over the last three decades, especially with regard to manuscripts produced in New Julfa.

Several monographs study the work of the most famous miniature painters. Yet these investigations do not involve a detailed study of the development of artistic schools in their historical environment. During recent decades a few miniatures by New Julfa craftsmen have been studied by scholars like Vrej Nersessian, Thomas Mathews and Helmut Buschhausen et al.<sup>14</sup> In particular these investigations are descriptive in character and do not include any analysis of the creative works of masters. In addition, Armenian miniature art has tended to be viewed by armenologists as an isolated phenomenon without comparison with the art of other countries in the Christian Orient, Western Europe, and the Muslim world. On the contrary, I am conducting a comparative study of works of the New Julfa School along with other artistic schools of that region within the sphere of contemporary civilizations and their broader medieval background.

The sources for my research are illustrated manuscripts housed in monasteries, libraries, museums and archives all over the world. Today, I

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<sup>10</sup> See Hollstein 1951/III: 99; Der Nersessian & Mekhitarian *Op. cit.*: 165.

<sup>11</sup> For example Dournovo & Drambian 1967; Hakobian 1978; Korkhmazian, Drambian & Hakobian 1984.

<sup>12</sup> Such as Macler 1913; Der Nersessian 1963; idem 1973b; Buschhausen 1976; Euw & Plotzek 1979; JPGM 1984.

<sup>13</sup> For instance Karamianz 1888; Conybeare 1913; Rhodes 1959; Sanjian 1976; Coulie 1992.

<sup>14</sup> Nersessian 1987; Mathews & Wieck 1994; Buschhausen 1995.

have found a total of these codices, which are property of thirty-sixth different collections in Europe, the Near East and the USA (16 countries in total).<sup>15</sup> Current data demonstrate that as of today 230 Armenian manuscripts (30 Bibles and 200 Gospels) embellished with the miniatures of the aforementioned masters of New Julfa. According to the information of colophons, only 177 manuscripts are belonged and 53 others are attributed to the school of New Julfa. Of 230 codices the 63 ones are housed in the Matenadaran Institute of Ancient Manuscripts in Yerevan and 12 manuscripts are in the Catholicos Library of the Holy Ejmiacin in Vałaršapat.<sup>16</sup> Another Gospel is in the possession of Mr. Šahmirza Karapetian in Hrazdan town (Kotayk province, Armenia).<sup>17</sup> The rest 154 units are kept in different collections of the various cities such as the Armenian Patriarchal Library of St. James Monastery in Jerusalem (15) (14 manuscripts); the Library of the Holy Forty Martyrs Monastery in Aleppo (one Gospel); the Holy All-Saviour's Convent Library of New Julfa in Isfahan (75 codices) as well as the church of the Holy Mother of God and two separate churches of Sts. Georges at the villages of Hazarjrib, Khung and Svaran in the Peria province of Iran (3 manuscripts); the Institute of Manuscripts of the Georgian Academy of Sciences in Tbilisi (2 codices); the National Library of Russia (2 manuscripts) and the Institute of Oriental Studies of the National Academy of Sciences of Russia in St.-Petersburg (2 codices); the Russian Orthodox Diocesan Library in Moscow (one Gospel); the Monastic Libraries of the Mkhitarists Congregations in Vienna (2 manuscripts) and Venice (13 codices); the Apostolic Library of Vatican in Vatican City (one Gospel); the Calust Gulbenkian Museum in Lisbon (2 manuscripts); the Library of University in Leiden (one Gospel); the Prussian State Library in Berlin (5 manuscripts); the National Library of France (one Gospel) and the Library of the Antonian Brotherhood's Convent in Paris (one Gospel); the British Library (5 manuscripts), the Bible House Library /British & Foreign Bible Society/ (one Gospel) and the Sam Fogg Rare Books & Manuscripts in London (one Gospel); the Bodleian Library in Oxford (one Gospel); the University Library (one Gospel) and Sir Harold Walter Bailey Collection at the Queen's College in Cambridge, England (one Gospel); the Chester Beatty Library in Dublin (3 manuscripts). It is safe to say that the manuscripts orna-

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<sup>15</sup> Armenia, Iran, Syria, Israel, Georgia, Russia, the Netherlands, Germany, Austria, Italy, Vatican City, France, Portugal, England, Ireland and the United States of America.

<sup>16</sup> Cf. Eganian, Zeyt'unian & Ant'abian 1965, 1970; Tēr Vardanean 2005; Malxasean 2007.

<sup>17</sup> According to the data of 1976, see Čugaszian 1986: 343-349.

mented by those painters are also housed in eleven various collections of the USA, in particular: the private collection of Mr. Albert Nalbandian in San Francisco (2 codices), the Department of Special Collections of the Charles E. Young Research Library at the University of California (2 manuscripts) and the J. Paul Getty Museum in Los Angeles, California (2 codices); the Walters Art Gallery in Baltimore, Maryland (2 manuscripts); the E. J. Goodspeed Collection at the University of Chicago Library in Chicago, Illinois (one Gospel); the Pierpont Morgan Library (3 manuscripts) and the private collection of Mr. Vardan Vardanian in New York (one Gospel); the Private Library of William H. Scheide at the Princeton University Library in Princeton, New Jersey (one Gospel).<sup>18</sup>

The realization of this project requires the investigation of illuminated manuscripts in aforementioned European, Middle Eastern and American museums and libraries with the aim of researching them and taking slides or digitalizing. That will also give me the opportunity to study the specialized literature in those libraries and archives that is not accessible in Armenia and Israel.

Due to the large number of collections, my current research may be limited to only a part of them. At present, I concentrate on four scriptoria, one of which was an offshoot of the other. The main research question in each case will be the identity and output of these scriptoria and the evolution of their art from their origins to the mid-17<sup>th</sup> century. If the material is still unmanageable, I shall limit the period or the number of scriptoria.

Thus, the investigation is based and carried out on the following methods and stages:

- Art-historical method of stylistic analysis.
- Investigation of the book production in Isfahan, the structure and system of design and illustration of a whole manuscript.
- Classification the narrative miniatures, canon tables, Evangelists representations, title pages, headpieces, rubrics and marginalia of the masters of New Julfa and Isfahan.
- Analysis of the iconography in comparison with the traditional Armenian, Byzantine, and Western European schemes in order to demonstrate the evolution of iconographical canons.<sup>19</sup>

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<sup>18</sup> It is not inexpedient to present here the full list of bibliography on the aforementioned collections in order to preserve the compact of this article with the exception of the scholarly literature concerning the collections in Armenia (see footnotes 16 and 17 here above).

<sup>19</sup> For this problem, see Schiller 1971-1972; Galavaris 1979; Lazarev 1986; LCI 1994; Pokrovskii 2001.

- Examination of the intensity of influences of European fine arts and Persian decorative art on the Armenian miniaturists in the 17<sup>th</sup> century.<sup>20</sup>
- Study of the influence of other Armenian artistic schools and their synthesis with local traditions.
- Comparative study of the works of Mesrop of Xizan, Hayrapēt of Julfa, Yakob, Astwacatur, Yovhannēs, Xaç'atur of Caesarea and others with miniatures by Armenian artists of Vaspurakan, Constantinople, Romania and Poland like Sargis of Xizan, Markos Patkerahan, Grigor of Daranał, Łazar of Baberd the bishop, Yakob Leha c'i, Yovhannēs Łarve c'i etc. as well as unknown and known masters from the other scriptoria of Cilicia, Eastern Armenia, Crimea, Sebastia in Anatolia, Amida etc. of the 14<sup>th</sup>-17<sup>th</sup> centuries such as Toros of Taron, Nikołos Melanavor, Melk'on the priest and Yovhannēs the presbyter.
- Study of the colophons written by scribes, illuminators, binders, patrons and owners.
- Historical research based on different sources (manuscripts and scholarly literature): study of the activity of the scriptoria against the background of the political, economical, and cultural situation of that region from the deportation of the large Armenian population from their homeland to Persia.<sup>21</sup>

First I study the scriptoria of New Julfa, their combination into school/s, and the master-painters these schools produced. My preparatory study of the works of aforementioned artists already substantiates the importance of the New Julfa School. Then I consider in detail the artistic creation of the miniaturists and scribes in the Four Gospels. This allows me to trace the evolution of their creative style, whose activities played an important role in the formation and the development of the school.

My approach is to compare the miniatures and to draw parallels between them, leading to a more precise definition of their schools, iconographic tendencies and stylistic peculiarities; I also compile chronological tables for the manuscripts, the Gospel scenes, the scriptoria with the names of craftsmen and the "palette" used by miniaturists (colours/pigments). The palette should be considered according to the four main groups of the scale of colours: warm, cool, chromatic and achromatic.<sup>22</sup>

The proposed method and the elaborated approach may be employed to study other artistic schools of Armenia like the Constantinopolitan. It can be utilized as a handbook for such investigations, but in the first instance it will focus on medieval miniature painting, the art created by

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<sup>20</sup> Arak'elian 1998-2000: 379-392, illus. 1-5.

<sup>21</sup> For instance Tēr Yovhaneanc' 1880-1881; Minasean 1992.

<sup>22</sup> Itten 1970.

Armenian masters over many centuries, an art which, I would contend, will leave indifferent neither investigators of the Armenian miniature art, nor specialists of medieval art in general.

Thus, the results of the research are:

- a) Important addition to the knowledge of Armenian miniature painting in New Julfa especially since this field has not yet been studied.
- b) This research will bring to light manuscripts from many collections. The great majority of these codices has never been published and many not be known to scholars.
- c) My original analysis of colours, pigments, technical details and formal-stylistic consideration is a methodological innovation in the research of Armenian painting. This approach has not been applied to the study of Armenian miniatures yet.
- d) My study will enlarge and enrich our knowledge Armenian medieval fine arts in general, and its mutual influences with the Islamic decorative art on one hand and European iconography on the other.

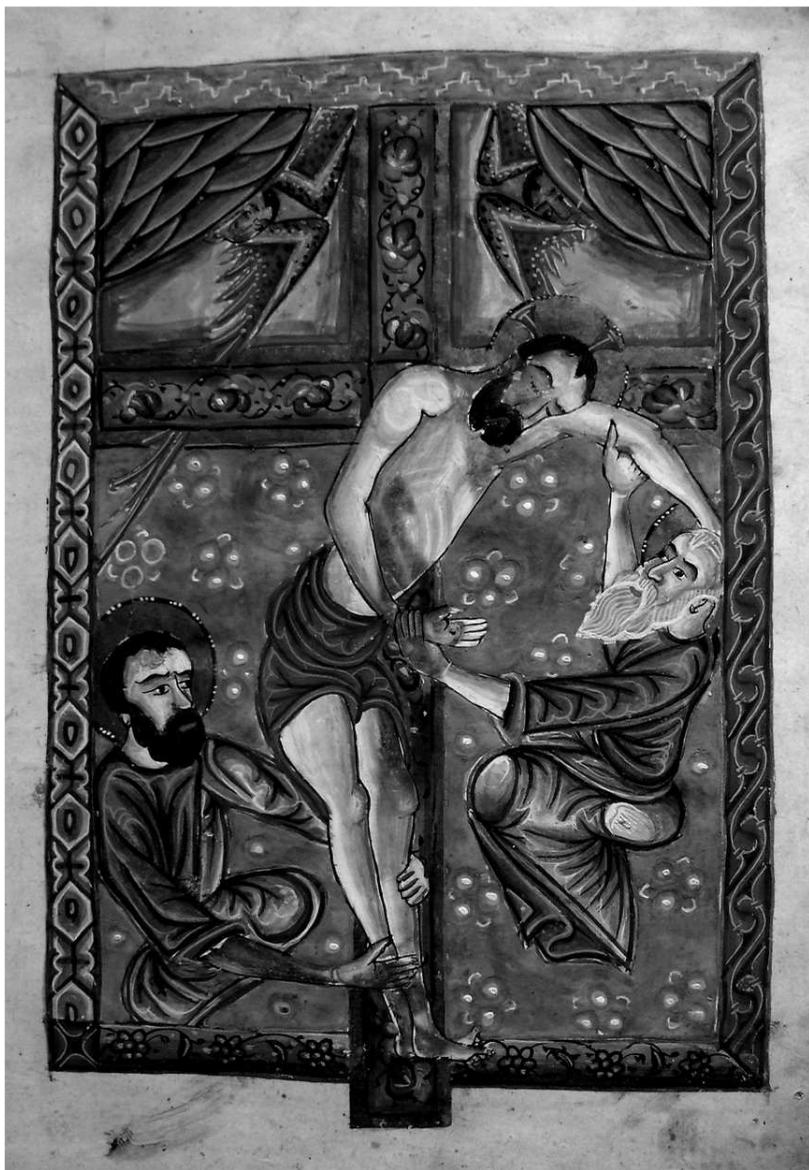


Fig. 1. Descent from the Cross, Gospel of 1609, V1594 (182), f. 14r



Լուսապետը բարձրադաս աստվածային իսկական տունն ետևոյց զևս  
'հարկումի' անհաւատացեաց բարձրացելոյն իկորձանունն  
հանկելոյ բնութես կանգնումն :

Fig. 2. Washing of the Feet, Gospel of 1609, BLO Arm. d. 13, f. 11v



Fig. 3. Evangelist John with Prochorus, Gospel of 1651, W93, f. 187v



Fig. 4. Holy Women at the Sepulcher, Gospel of 1650, ET38, f. 9v