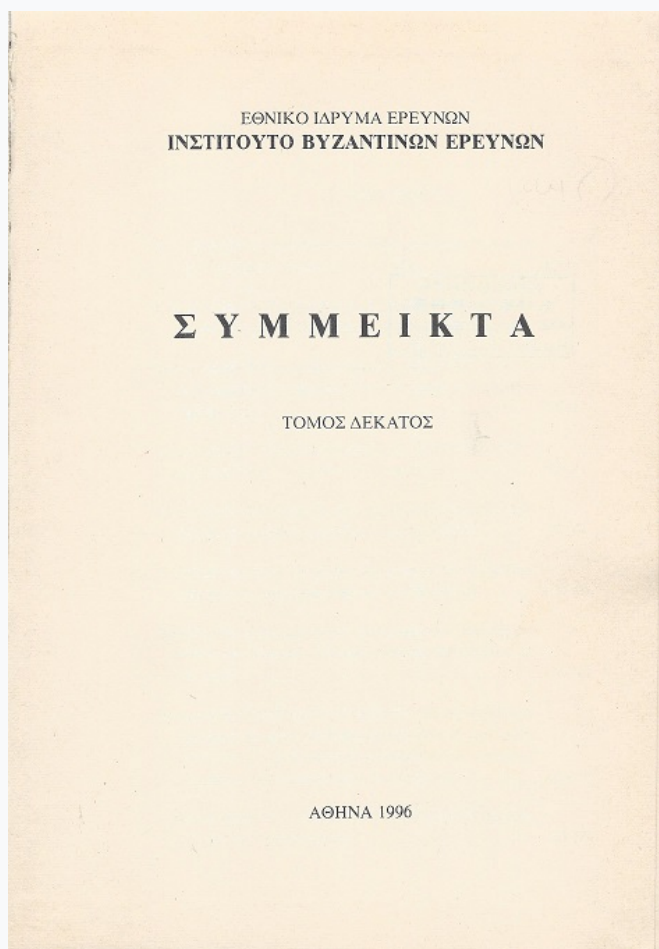


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### A Short Catalogue of the Slavic Manuscripts in Vatopedi

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CYRIL PAVLIKIANOV

A SHORT CATALOGUE OF THE SLAVIC MANUSCRIPTS  
IN VATOPEDI

In the summer of 1992 a field trip of the NHRF led by Mr. Kriton Chrysochoides worked for a month in the monastery of Vatopedi and identified the nine Slavic manuscripts that are described here. The manuscripts were kept in the first floor of the Panaghia tower where the library of the monastery has been situated since 1865, together with many Romanian old printed books. Some of the manuscripts bore traces of older numbers, but we do not know to what these numbers correspond.

No description of the manuscripts was found in the library, and we assume that the nine Slavic codices of Vatopedi have remained unknown to the Slavistic scholarly community, although two of them are mentioned in a work by Konstantin Dmitriev-Petkovič devoted to the monasteries of Mount Athos in the mid nineteenth century (K. P. DMITRIEV-PETKOVIČ, *Obzor Aθonskih Drevnostej*, Priloženije k VI mu tomu zapisok Imperatorskoj Akademii Nauk, Sankt-Peterburg 1865). It is quite significant that Dmitriev-Petkovič mentions only two slavic manuscripts in his report about Vatopedi, although that at the time of his visit (1852) there were 150 Bulgarians in the monastery.

SLAVIC 1 (older numeration 1ε). Tetraevaggelion. Bulgarian orthography of Ternovian type. Circa 1385-1395.

**CODICOLOGICAL DESCRIPTION:** Paper, 210x195 mm, ff. 279. The binding consists of wooden panels covered with ornamented leather, which have been added to the codex later, because the ends of the book are cut off. The binding is of a late Byzantine or early post-Byzantine type with curved back and grooves on the edges of the panels. The quires are marked at their beginning and at their end, in the bottom center of the folio. Remnants of locks. The ink is brownish black. All the codex is written in one hand. The manuscript is damaged by worms at the bottom.

**WATERMARKS:** Bird similar to MOŠIN-TRALJIĆ (*Filigranes des XIIIe et XIVE siècles*, Zagreb 1957) n° 6724 sample of 1385-95.

**ORNAMENTATION:** Extremely rich and geometrical. Titles, headpieces and initials in vermillion. The headpieces are ornamented with rubrics framed with rich geometrical ribbons, consisting of circles and semicircles bound together and coloured in blue, vermillion and yellow. Some of the initials and chiefly the initials of every gospel text have the height of seven lines and are highly ornate in the same style that dominates in the headpieces. The titles are framed or are simply crowned with ornamental bands of geometrical and floral type.

**CONTENT:**

1. (f. 1) List of the chapters of Saint Matthew's gospel. The folio is an additional one, but is written in the same hand.
2. (ff. 2-4<sup>v</sup>) Introduction of Theophylact, archbishop of Ochrid, to the gospel of Saint Matthew.
3. (ff. 5<sup>r</sup>-74<sup>r</sup>) The text of Saint Matthew's gospel.
4. (ff. 74<sup>v</sup>-75<sup>r</sup>) List of the chapters of Saint Mark's gospel.
5. (ff. 75<sup>v</sup>-76<sup>v</sup>) Introduction to the gospel of Saint Mark.
6. (ff. 77<sup>r</sup>-122<sup>r</sup>) The text of Saint Mark's gospel.
7. (ff. 122<sup>v</sup>-124<sup>r</sup>) List of the chapters of Saint Luke's gospel.
8. (ff. 124<sup>v</sup>-125<sup>r</sup>) Introduction to the gospel of Saint Luke.

9. (ff. 126<sup>r</sup>-204<sup>r</sup>) The text of Saint Luke's gospel.
10. (f. 204<sup>v</sup>) List of the chapters of Saint John's gospel.
11. (ff. 205<sup>r</sup>-206<sup>v</sup>) Introduction to the gospel of Saint John.
12. (ff. 207<sup>r</sup>-265<sup>v</sup>) The text of Saint John's gospel.
13. (ff. 266<sup>r</sup>-275<sup>v</sup>) A standard prescribed selection of Scriptural readings with calendar indications for the whole year (сѣворникъ съ в[ого]мь [дванадеса]тим мѣсѣцѣмъ сѣзѣмъ главы коемоуждо еу[аг]г[е]лїю избраннымъ с[вѣ]тымъ и праздникомъ вѣсѣмъ).
14. (ff. 276<sup>r</sup>-279<sup>r</sup>) Chart for sequence of the modes, the scriptural readings for the matins and of the pericopae (оуказанїе гласовѣмъ и оутрѣнимъ еу[аг]г[е]лїамъ вѣскрѣснымъ и ап[о]с[то]л[ск]имъ еу[аг]г[е]лїамъ литоур҃гамъ).

REMARKS: Two thirds of the folio before the beginning of Saint Luke's gospel have been cut off with scissors, but the numeration has no interruptions. All the manuscript is written in one hand. The text of the gospel is written in uncial, while the introductions and the contents, as well as the selection of the Scriptural readings, are written in rounded semiuncial. The manuscript follows the Bulgarian Ternovian orthography, as developed by patriarch Euthymius in the mid 14th century, with consistent use of accents and breathings according to the demands of the Greek alphabet. These features offer good evidence for the fact that the manuscript may have been written during the last years of the flourishing of the Bulgarian artistic centers and perhaps several years before the subjugation of the Bulgarian state to the Turks in 1393. The usage of Greek breathings and accents was adopted in Bulgaria during the patriarchate of Euthymius and prevailed until the late 17th century (Klimentina IVANOVA, *Bŭlgarski, srŭbski i moldovlahijski kirilski rŭkopisi v sbirkata na M. P. Pogodin*, Sofia 1981, 7-20). The orthography of the manuscript is a consistent Bulgarian Ternovian one, since the regulation of the two *ers* follows the Euthymian rule, which postulates that the small *er* (ѣ) should be used for declaring an obsolete graphical sign and should be placed in word final position, while the larger *er* (ѣ) should be used for declaring a vowel and should be placed in the middle of the word. The usage of ѣ is therefore more frequent

than this of Ѣ. The two nasals (Ѣ and ѣ) are constantly used according to the rules of the Cyrillo-Methodian language and are to be found in orthographically correct positions, except in the aorist third person plural where -ѣѣ is often substituted by -ѣѢ. When two nasals occur one after the other the arrangement is Euthymian, demanding the sequence Ѣѣ, despite the fact that the etymological sequence is ѢѢ (f.141: **вѣ дровѣѣ сѣвотѣ**). The usage of ѣ and и is already quite confused and each of the two letters can substitute the other.

On ff. 75<sup>v</sup>, 83<sup>r</sup>, 115<sup>r</sup>, 150<sup>v</sup>, 166<sup>v</sup>, 180<sup>r</sup> (twice) and 215<sup>r</sup> in a hand contemporary with that of the scribe are written explanatory notes about the content of the gospel's text. On many pages above or below the text calendar indications about the Sunday lectures of the pericopae are added.

#### INSCRIPTIONS:

1. f.1<sup>v</sup>: τῷ πατρὶ (ὄν) εὐαγγέλιον ὑπάρχει τοῦ Βατοπεδ(ίου).

ἐπὶ ἔτους ζϞδ´ (=1596) ἐν μηνὶ γενναρίου ια´.

The next part of the inscription is erased, but one can still discern the phrase 'ἐπίραν ὁ Σάβας καὶ ὁ Ἰεζεκιήλ'. Therefore this is a lending note which was erased when the book was brought back to the monastery. The type of the note hints that the book was given to some cell or skete in the vicinity of the monastery.

2. f.265<sup>r</sup>: **ВИДѢЛЪ СЪМЪ ТО БЪЛГАРСКО ЕВАНГЕЛІЕ. 1852, 10 НОЕМВРІА, КОНСТАНДИН Д. ПЕТКОВ.**

The note is written in pencil in 19th century Cyrillic cursive and belongs to the hand of the eminent bulgarian scholar K. P. DMITRIEV-PETKOVIĆ, who visited Mount Athos in the end of 1852 and published the results of his visit 13 years later in Sankt-Peterburg. His book, *Obzor Athonskih Drevnostej*, unfortunately devotes to this manuscript only one sentence: 'Gospel on a simple paper in quatro with the sign Ѣ' (p. 65).

SLAVIC 2 (no older numeration discernible). Tetraevaggelion. Serbian orthography of Resavian type. *Circa* 1524-1536.

CODICOLOGICAL DESCRIPTION: Paper, 300x195 mm, ff.251. Binding from the last decades of 19th century. The ends were cut off at the time of binding. The quires are numbered at the beginning and at the end (center of the bottom margin). Ink: brownish-black.

WATERMARK: Hat similar to BRIQUET (*Les Filigranes. Dictionnaire historique des marques sur papier*, New York<sup>2</sup> 1966) n° 3464 (Udine 1524) and 3465 (Vicenza 1536).

ORNAMENTATION: Poor. Initials, titles and headpieces in vermillion. Occasionally there are also green initial letters serving as incipit (f.117<sup>r</sup>- at Ѡ лѡуѡы).

CONTENT:

1. (ff. 2<sup>r</sup>-3<sup>r</sup>) List of the chapters of Saint Matthew's gospel.
2. (ff. 3<sup>r</sup>-5<sup>v</sup>) Introduction of Theophylact, archbishop of Ochrid, to the gospel of Saint Matthew.
3. (ff. 6<sup>r</sup>-69<sup>v</sup>) The text of Saint Matthew's gospel.
4. (ff. 71<sup>r</sup>-72<sup>r</sup>) List of the chapters of Saint Mark's gospel.
5. (ff. 72<sup>r</sup>-73<sup>v</sup>) Introduction to the gospel of Saint Mark.
6. (ff. 74<sup>r</sup>-115<sup>r</sup>) The text of Saint Mark's gospel.
7. (ff. 115<sup>r</sup>-116<sup>v</sup>) List of the chapters of Saint Luke's gospel.
8. (ff. 117<sup>r</sup>-117<sup>v</sup>) Introduction to the gospel of Saint Luke.
9. (ff. 117<sup>v</sup>-182<sup>v</sup>) The text of Saint Luke's gospel.
10. (ff. 182<sup>v</sup>-183<sup>r</sup>) List of the chapters of Saint John's gospel.
11. (ff. 183<sup>r</sup>-184<sup>v</sup>) introduction to the gospel of Saint John.
12. (ff. 185<sup>r</sup>-240<sup>r</sup>) The text of Saint John's gospel.
13. (ff. 240<sup>r</sup>-250<sup>v</sup>) A standard prescribed selection of the Scriptural readings with calendar indications for the whole year.
14. (ff. 251<sup>r</sup>) Chart for sequence of the modes, the scriptural readings and the resurrectional pericopae (ѡуказаніе гл[а]совѡм и єу[аг]г[е]ліамъ въскр[ъ]снѡмъ и ап[ѡ]с[то]лѡу и єу[аг]г[е]ліамъ).

REMARKS: The orthography is Serbian of Resavian type with prevailing usage of the small *er* (ѣ). Occasionally the large *er* is also used in word final position, in prefixes and in prepositions (f.129<sup>v</sup> **съ нимъ**). The wide **Ѣ** (phonetically equal to **ѣ**) is used in the beginning of the words and in postvocal position. Wide usage of the greek breathings and accents of all the types, including the double bareia (͂). The iotation is often additionally denoted with <sup>̑</sup> situated over the **і**. The nasals are substituted totally by **є** and **оу** (f.153<sup>r</sup> **стежоуѣ** instead of the etymological **стѣжѣ**), but occasionally **ѡ** is to be found (f. 240). The iotation between two vowels is not consistently followed (f. 72 **множаѣ** and f. 119 **възнесенїа**), while the etymological iotation after a consonant is usually well maintained (f. 2 **раславлїеннѣмъ** and f. 130 **исцѣлїоциихъ**). All the text is written in one hand in liturgical uncial considerably influenced by the current minuscule.

INSCRIPTIONS: none.

SLAVIC 3 (older numeration B 7) Psalter. Serbian orthography of Resavian type. After 1519. .

CODICOLOGICAL DESCRIPTION: Paper, 190x135 mm, ff. 168. Binding from the end of the 19th century. Ink: brownish with varying density. The denotation of the quires is indiscernible.

WATERMARK: Crown similar to sample n° 4908 of BRIQUET (Salzburg 1519).

ORNAMENTATION: Poor. Headpieces, titles and initials in vermilion.

Sometimes the arrow-like ends of the initials are ornamented with vermilion full stops situated at some distance from the end of the letter and decorated with flame-like motives.

CONTENT:

1. (ff. 1<sup>r</sup>-2<sup>v</sup>) Menologion
2. (ff. 3<sup>r</sup>-4<sup>v</sup>) Introduction to the Psalter (these ff. apparently were added later).
3. (ff. 5<sup>r</sup>-155<sup>r</sup>) The text of the 150 psalms.

4. (ff. 155<sup>v</sup>-167<sup>r</sup>) The text of eight of the nine Biblical Odes (Moses's A ff. 156<sup>v</sup>-157<sup>r</sup>; Moses's B ff. 157<sup>r</sup>-160<sup>v</sup>; Saint Anna's ff. 160<sup>v</sup>-161<sup>v</sup>; Habbakuk's ff. 161<sup>v</sup>-163<sup>r</sup>; Isaia's ff. 163<sup>r</sup>-164<sup>r</sup>; Jonah's ff. 164<sup>r</sup>-165<sup>r</sup>; Anania's ff. 165<sup>r</sup>-167<sup>r</sup>; Three Children's ff. 167<sup>r</sup>-167<sup>v</sup>).

5. (ff. 168<sup>r</sup>-168<sup>v</sup>) A prayer in 16th century script.

REMARKS: The psalter is written by eight scribes: A ff. 1<sup>r</sup>-2<sup>v</sup>, 4<sup>r</sup>-9<sup>v</sup>, 11<sup>r</sup>-12<sup>v</sup>, 13<sup>v</sup>-16<sup>v</sup>, 29<sup>r</sup>-30<sup>r</sup>, 45<sup>r</sup>-45<sup>v</sup>, 103<sup>r</sup>-103<sup>v</sup>, 159<sup>r</sup>; B ff. 3<sup>v</sup>, 10<sup>r</sup>-10<sup>v</sup>, 96<sup>r</sup>-96<sup>v</sup>, 128<sup>r</sup>-134<sup>r</sup>; C f. 13<sup>r</sup>-13<sup>v</sup>; D ff. 17<sup>r</sup>-23<sup>r</sup>; E ff. 23<sup>v</sup>-28<sup>v</sup>, 30<sup>r</sup>-33<sup>r</sup>, 35<sup>r</sup>-45<sup>r</sup>; F ff. 45<sup>r</sup>, G ff. 97<sup>r</sup>, 102<sup>v</sup>-104<sup>r</sup>, 135<sup>r</sup>, 158<sup>r</sup>; H f. 168<sup>r</sup>-168<sup>v</sup>.

The orthography of the psalter is Serbian of Resavian type and uses only the small *er* (ѣ). Very rarely the large *er* (ѣ) is used without any logical sequence. The nasals are totally substituted by *є* and *оу*. The script of the eight scribes is generally a rectangular semiuncial, but the scribe E uses a semicursive semiuncial. The scribe H has written only the prayer at the end of the psalter, which seems to be a later addition, but nevertheless follows the same orthographical pattern.

#### INSCRIPTIONS:

1. f. 2: в[о]гъ да прѣститъ писавшаго и в[о]гъ да спасетъ четѹщаго ||<sup>2</sup>  
іермонахъ василіа ѿ манастира кѣевѣ [п].

The inscription contains the Russian variant of the name Basil, indicating that probably for some time the manuscript was in the possession of the monk Basil, who was connected with some Kievan monastery. It remains unclear if the codex was transferred to Russia, or if the monk Basil spent some time in Athos and happened to sign this manuscript.

2. f. 2: повеѣзахъ сѣи ѿ алтирѣ въ лѣто зрмд' (=1636) диако[н]

The note is written in a hand different from that of the Russian monk Basil.

3. f. 168<sup>v</sup>: диако[н] ватопетъ сѣи ѿ алтирѣ то[гив]а вѣше харитон там  
го ддд[є] та с[вє]тихъ на него мес[є]ць декември[є] день  
три[со] 1792 176є 1787 17уа.

The note is written in Bulgarian, but because of the bad syntax of the phrase it remains uncertain if the name of Vatopedi's deacon who signed the book was really Chariton. However, the only certain



conclusion could be that in the second half of the 18th century the codex was already in Vatopedi and that there was at least one Bulgarian monk there.

SLAVIC 4 (no older numeration discernible) Psalter. Bulgarian orthography with no nasals. *Circa* 16th-17th century.

CODICOLOGICAL DESCRIPTION: Paper, 150x100 mm, ff. 215. Paper of poor quality. The binding consists of wooden panels covered with ornamented leather and belongs to the post-Byzantine type with curved back and grooves on the edges of the panels. The quires are not numbered. Remnants of locks. The ink is brown. All the codex is written in one hand. The folios with the Biblical Odes are separated from the rest of the book.

WATERMARKS: Triangle, curve and flower. No similarity in MOŠIN-TRALJIĆ or in BRIQUET.

ORNAMENTATION: A pen-painted miniature of David on f. 4. The image is framed by a geometrical decorative band, coloured in blue, yellow and vermillion. The titles, the headpieces and the initials are in vermillion. Some initials (ff. 48<sup>v</sup>, 112<sup>v</sup>, 145<sup>v</sup>) are decorated with geometrical motives and wreath-like floral motives similar to the so called late Balkan style. The initials are often ornamented with vermillion dashes with arrow-like ends situated at the four ends of the letter (ff. 32<sup>v</sup>, 34<sup>v</sup>). Some initials have the form of a man's head (ff. 8<sup>v</sup>, 19<sup>r</sup>, 20<sup>v</sup>). On some pages there are geometrically decorated initials (ff. 57<sup>v</sup>, 61<sup>v</sup>, 72<sup>r</sup>, 80<sup>v</sup>, 81<sup>v</sup>, 98<sup>v</sup>, 112<sup>v</sup>, 122<sup>v</sup>, 140<sup>v</sup>, 150<sup>v</sup>, 158<sup>r</sup>, 169<sup>v</sup>, 177<sup>r</sup>, 187<sup>r</sup>, 195<sup>r</sup>). On every verso upper margin are written the number, the title of the psalm and the word 'Glory' (СЛАВА) in vermillion coloured semiuncial.

CONTENT:

1. (ff. 1<sup>r</sup>-2<sup>v</sup>) Empty.
2. (ff. 3<sup>r</sup>-191<sup>r</sup>) The text of the 150 psalms.
3. (ff. 191<sup>v</sup>-215<sup>v</sup>) The text of the nine Biblical Odes (Moses's A ff. 191<sup>v</sup>-196<sup>v</sup>; Moses's B ff. 196<sup>v</sup>-201<sup>r</sup>; Saint Anna's ff. 201<sup>r</sup>-202<sup>v</sup>; Habbakuk's ff. 202<sup>v</sup>-

REMARKS: There are no nasals throughout the manuscript, but the usage of the two *ers* (Ɑ and Ɱ) is nearly correct if examined according to the Euthymian regulation. The usage of Ɱ and Ɑ is less consistent, but nevertheless these signs usually preserve their etymological positions. On the f. 194<sup>v</sup> there are some influences of the Balkan Slavic cursive current in the 16-17th century, such as the horizontal Ɑ. The codex may be described as belonging to a Bulgarian version with no nasals. The first folio of the manuscript is glued to the internal surface of the covering wooden panel and bears no numeration. Some pages of the Psalter contain also the Greek text of the same book written in small letters over the Slavic semiuncial. The Greek script is a recent one and can be dated to the late 18th, or the 19th century.

f. 3<sup>v</sup>: сїѣ кадїзми ||<sup>2</sup> коѣ кон дѣн ||<sup>3</sup> дръжи редом ка са ||<sup>4</sup> писани ||<sup>5</sup> азъ грѣшни писахъ ѿро||бдїаконь ||<sup>7</sup> станчо ||<sup>8</sup> въ лѣто аѰз\* (=1707) ||<sup>9</sup> писахъ азъ грешни еродиаконь станчо.

SLAVIC 5 (older numeration 1 T) Triodion. Ternovian type Bulgarian orthography. Second quarter of the 14th century. Repaired in 1526.

WATERMARKS: Cross-bow similar to BRIQUET n° 706 (Sienna 1323) and a hand similar to BRIQUET n° 10718 (Genova 1499-1500) and n° 10749 (Syracusa 1504).

ORNAMENTATION: The titles, the initials, the capitals and the rubrics are in vermillion. There is a simple geometrical band on f. 1<sup>r</sup> and a decorative headpiece with ornamental geometrical bands on f. 7<sup>r</sup>, where the triodion begins. Occasionally a fish is placed on the margin as an indication about the sequence of the paragraphs.

CONTENT:

1. (ff. 1<sup>r</sup>-4<sup>v</sup>) Troparia triadika (тропари троицны ѡсмьмь гласомь).
2. (ff. 5<sup>r</sup>-6<sup>v</sup>) Empty folios.
3. (ff. 7<sup>r</sup>-309<sup>v</sup>) Triodion and Pentekostarion (трипѣснець съ в[ого]мѣ починаемъ ѿ митарѣ и фарисеѣ)

REMARKS: The codex is written in four hands: A ff. 1<sup>r</sup>-1<sup>v</sup>, 2<sup>r</sup>-4<sup>v</sup>, ff. 299<sup>r</sup>-309<sup>v</sup>; B f. 1<sup>v</sup>; C ff. 7<sup>r</sup>-298<sup>v</sup>. The codex consists of a main core (ff. 7<sup>r</sup>-298<sup>v</sup>) written in semiuncial on paper with watermark cross-bow, datable to 1323. This core may be dated to the first half of the 14th century and was written by the third scribe (C). The first scribe (A) can be identified with the initiator of the reparation, Stefan, while the second (B) has written only a short interpolation in Stefan's text (f. 1<sup>v</sup>). The paper the used has watermark hand datable to 1499-1504, and their supplement were added to the main core in 1526 (Cf. INSCRIPTIONS 3).

The version of the main text and of the supplement is a Ternovian type Bulgarian with two *ers* and two nasals. The prevailing rule for the usage of the *ers* is: ѣ in word final position and for declaring an obsolete orthographical sign, and ѣ in the middle of words and for declaring vowel. Despite of this regulation the usage of the two *ers* is not quite consistent. The letter ѣ is often substituted by ѣ. The nasals are usually in etymological correct positions, while the double nasals are arranged according to the Euthymian rule, which demands the sequence жѣ where there is a group of the type жж: ѡтвѣщаѣ ѣѣ (f. 119<sup>r</sup>). The additions of 1526 follow the same orthographical rules: тѣмѣже ѣѣѣ ѣѣѣ ѣѣѣ ѣѣѣ (f. 309<sup>r</sup>).

INSCRIPTIONS:

1. f. 7: Τριоди(ων) ἀρχομένω ἀπο του τελόνου καί) φαρισεου βατοπεδίου.
2. f. 299<sup>r</sup>: τὸ παρὸν τριώδιον καὶ πεντηκοστάριον ὑπάρχει τῆς ἡμετέρας) βασιλικῆς μονῆς τοῦ βατοπεδίου, καί) τὸ ἐδώκαμεν τὸν ||<sup>3</sup> δεσπότη

τὸν κύρ μακάριον τὸν βλάχον, ὁποῦ εἶναι εἰς τὸν πῦρ||<sup>4</sup>γον τοῦ σταυρονικήτα. νὰ τὸ διαβάσῃ καμπόσον καιρὸν.||<sup>5</sup> καὶ εἴ τις βουληθῇ νὰ τὸ ἀποξενώσῃ ἀπὸ τὸ ἄνωθεν μονα||<sup>6</sup>στήριον, νὰ εἶναι ἀφωρισμένος κ(αὶ) ἀσυγχώρητος ἀπὸ τῶν τρι||<sup>7</sup>ακοσίων ιη' θεοφόρων πατέρων τῆς α' συνόδου, κ(αὶ) ἀπὸ τοὺς ||<sup>8</sup>κτήτορας τῆς ἡμετέρας μονῆς, κ(αὶ) ἐξ ἡμῶν πάντων τῶν ||<sup>9</sup>ἐν τῇ ῥηθείᾳ οἰκούντων. κ(αὶ) νὰ ἔχει κ(αὶ) τὴν Παναγί(αν) ||<sup>10</sup>ἀντίδικον ἀμὴν κ(αὶ) τὸ ἔδωκα ἐγὼ ὁ παχώμιος ||<sup>11</sup>ἱερομόναχος, κ(αὶ) προηγούμενος τῆς ἡμετέρας ῥηθείσης μον||<sup>12</sup>ῆς νὰ τὸ διαβάσῃ ὁ ἄνωθεν ἀρχιερεὺς ἀπὸ ἔτους ζρκδ' (=1616) ||<sup>13</sup>ἐν μηνὶ ἰανουαρίου δεκάτῃ.

The conclusion one can draw from this note is that in 1616 a bishop named Makarios ὁ Βλάχος was living in a dependency of Stavronikita monastery. Makarios knew Slavic, and therefore asked Vatopedi's abbot Pachomios to give him this triodion for every day use. The data is insufficient to say if Makarios was Romanian or Slav. In the middle of the 19th century Porfirij Uspenskij visited Stavronikita and identified an inscription mentioning the metropolitan of Moldovlachia Makarios dated to the year 1614: 'Ο μητροπολίτης Μακάριος Μολδο||βλαχίας ἔτους ζρκβ' || ἐν μην(ν)ὶ ἀπριλίου ε' (G. MILLET, J. PARGOIRE and L. PETIT, *Recueil des inscriptions chrétiennes du Mont Athos*, vol. I, Paris 1904, 62-63, No 207). Most probably this Macarios is the same person that we encounter two years later in the Vatopedi manuscript. Having in mind the double evidence about his name we should point out that the attempt of P. NASTUREL, *La stalle du métropolit de Moldavie Mardarios à Stavronikita (1614), Mélanges Roumano-Athonites (II), Anuarul Institutului de Istorie 'A. D. Xenopol'* 28, 1991, 55-57) to offer an alternative reading 'Mardarios' in order to identify Macarios with a known person of the Moldavian church hierarchy from the beginning of the 17th century, is no longer convincing.

3. f. 309: прѣначалномоу началу и безначалномоу в[ожь]ствоу ре||<sup>2</sup>кж же прѣс[вѣ]тѣи троици ѡ[т]цѹ и с[ы]ноу и с[вѣ]тѹ томоу д[оу]хоу слава ||<sup>3</sup> поспѣважцѹмоу въ началѹ, и сѣврѣшажцѹмоу въ ||<sup>4</sup> скорѣ полезнаа. развѣ вѡ того, ни слово ни дѣло сѣврѣ||<sup>5</sup>шаеѣ сѡ. паче же сїе великое и

в[о]гпоподражателное дѣло, ||<sup>6</sup> рекше, шбнови с[а] сиа книга,  
триѡд, в лѣто злѣ (= 1526) мес[е]ца маи, ||<sup>7</sup> дни, дѣ. троѡди  
же се ш сем смѣренїи мних и с[в]а]щенникъ многогрѣшни  
стефан.

The text of the inscription indicates that the monk and priest Stefan who repaired the codex spoke a west Bulgarian dialect, because there is no trace of iotation in his vernacular. Nothing precise can be said about his connection with Vatopedi, but perhaps he was not an Athos monk. Consequently, the manuscript was transferred to Vatopedi during the period 1526-1616. K. DMITRIEV-PETKOVIĆ devotes to this triodion only one sentence: Triodion on a simple paper in quatro with the sign ж (*Obzor Athonskih Drevnostej*, 64), but publishes the text of the note without indicating any abbreviation (*ibid.*, 64-65).

4. f. 310<sup>r</sup>: слава тебѣ в[о]ж[е] наш слава тебѣ царю н[е]в[е]снныє  
оутѣшет[е]ль ||<sup>2</sup> д[о]уше истины иж[е] въздеси испльн[и]ши  
скров[и]ще.

The language of this prayer which is normally included in the every day liturgical readings, is a liturgical church Slavonic with some elements reminding the Serbian orthographical tradition. The note can be dated to the end of the 18th century and was probably written after the transportation of the book to the Holy Mountain.

SLAVIC 6 (older numeration 2 T) Triodion for the Holy Week and Pentekostarion. Serbian orthography of Resavian type with no nasals. Circa 1506 and 1620.

CODICOLOGICAL DESCRIPTION: Paper, 270x190, ff. 186. Binding from the end of the 19th century. The quires bear no traces of numeration, because the edges of the book were cut off at the time of binding. The ink is black or brownish black.

WATERMARKS: On ff. 1-86 and 164-184 ring similar to BRIQUET n° 696 (Genova 1506) and scissors similar to BRIQUET n° 3670 (Treviso 1459)

and 3685 (Florence 1459-1460). On ff. 88-164 three crescents similar to V. NIKOLAEV, *Vodnite znaci na otomanskata imperija. Vodnite znaci v hartijte na srednovekovnite dokumenti ot bŭlgarskite knigohranilišta*, Sofia 1954, n° 165 (1619-1620) and to A. VELKOV- S. ANDREEV, *Vodnite znaci v osmanoturskite dokumenti. I. Tri luni*, Sofia 1983, n° 2 (Istanbul 1615).

ORNAMENTATION: The titles, the headpieces and the initials are in vermillion.

CONTENT: ff. 1-186 The services of the Holy Week and the services of the period until the Sunday of All Saints.

REMARKS: The codex is written in three hands: A ff. 1<sup>r</sup>-86<sup>v</sup>, 92<sup>r</sup>-92<sup>v</sup>, 164<sup>r</sup>-184<sup>v</sup>; B ff. 87<sup>r</sup>-91<sup>v</sup>, 93<sup>r</sup>-123<sup>r</sup>; C ff. 123<sup>v</sup>-127<sup>v</sup>, 129<sup>r</sup>-164<sup>v</sup>, and seems to contain some fragments datable to the second half of the 15th century (ff. 1-86, 92, 164-184, scribes B and C with watermark scissors and ring, datable to 1460-1506), which were used as a supplement to a much later manuscript, written at the end of the first quarter of the 17th century (ff. 88-164, scribe A with watermark three crescents, datable to 1615-1620).

The orthography of the manuscript is Serbian of Resavian type with prevailing usage of the small *er* ( the large *er* is used only in the prefix **въ**) and with no nasals. The letters **ѣ** and **ы** are in regular use. No differences can be traced to the orthographical rules the three scribes apply. Scribe A uses a semiuncial script with strong influences from the current cursive, obviously posterior to the official liturgical uncial the scribes B and C use in the earlier fragments. The Greek accents and breathings are in regular use throughout the manuscript.

INSCRIPTIONS: f. 186<sup>v</sup>: **ДАВЪ МЫ ꙗкоже на н[ѣ]в[еси] множество ||<sup>2</sup>  
вѣ[а]г[ода]ти оудивы г[оспод]ь и дадъше са свою ||<sup>3</sup>  
вѣ[а]г[ода]ти адама и дадъша са свою разоумейте ||<sup>4</sup> вси ѡзѣци  
и похвалѣйте].**

The inscription is written in Church Slavonic of later type with strong Russian influences. The script may be dated to the early 19th century.

SLAVIC 7 (older numeration 3ε). Oktoechos. Serbian orthography of Resavian type. After 1500.

**CODICOLOGICAL DESCRIPTION:** Paper, 205x130 mm, ff. 315. The binding consists of wooden panels covered with ornamented leather. The back of the codex is curved and strengthened with three ribs, while the edges of panels have no grooves and are cut slantwise. The type of binding is of west European type. Remnants of locks. The ink is brownish. The numeration of the quires consists of two parts: A) f. 1<sup>r</sup>-207<sup>v</sup>, quires α' - κε' and modes 1-4; B) f. 208<sup>r</sup>-315<sup>r</sup>, quires α' - αδ' and plagal modes (5-8).

**WATERMARK:** Hat partially similar to BRIQUET, n<sup>o</sup> 3402 (Venice 1499).

**ORNAMENTATION:** The headpieces, the initials and the titles are in vermillion. On f. 1<sup>r</sup> just over the text there is an ornamental band of geometrical type.

**CONTENT:**

1. (f. 1<sup>r</sup>) **въ соуб[отѣ] вечеръ на малѣи вечерны ст[и]х[и]ры въскр[ъ]сны.**
2. (f. 2<sup>r</sup>) **въ соуб[отѣ] вечеръ на великои вечерни ст[и]х[и]ры твор[е]ніе пр[е]п[о]добнаго ѡ[т]ца нашего іѡана дамаскына. на г[оспод]и възвах ст[и]х[и]ры въскр[ъ]сны.**
3. (f. 14<sup>r</sup>) **канон въскр[ъ]сны твор[е]ніе пр[е]п[о]добнаго ѡ[т]ца нашего іѡана дамаскына. глас а', пѣс[нь] а', ирмос. Inc: твоѡа повѣдїтелна десница...**
4. (f. 160<sup>v</sup>) **канѡн с[вѣ]тѣи и живѡначелньи трѡици. Inc: єдино трисѣставнок начело...**
5. (f. 303<sup>v</sup>) end of the eight mode (i.e. of the forth of the plagal modes)
6. (f. 304<sup>r</sup>) **свѣт[и] въскр[ъ]сни твореник кѹр льва пр[ѣ]мѡудраго дѣспота, глас а'.**

**REMARKS:** The manuscript is written in four hands: A ff. 1<sup>r</sup>-152<sup>v</sup>, 232<sup>r</sup>-315<sup>v</sup>; B ff. 153<sup>r</sup>-177<sup>v</sup>; C ff. 178<sup>r</sup>-207<sup>v</sup>; D ff. 208-231<sup>v</sup>. The folios written by the second scribe constitute a posterior addition and can be dated to the beginning of the 18th century. All the scribes follow the Resavian

Serbian orthography with a confused manner of inserting **ѣ** instead of **и** and **ѣ** instead of **ѣ**. Their characteristic feature is the well expressed graphic impact of old Russian printed books. Scribes A C and D seem to be contemporaries because of the similarity of the scripts. The script of the scribes A, B, and D is a liturgical uncial, while the script of the third scribe can be described as semiuncial. The version is Serbian with prevailing use of the small *er* (**ѣ**). No language differences can be traced among the scribes.

## INSCRIPTIONS:

1. On the paper covering of the front wooden panel - **рече г[оспод]ѣ притъчоу сїе оуподоби се ||<sup>2</sup> царство нѣ[вес]ное десѣтемь д[ѣ]вамь ||<sup>3</sup> петъ вѣху мѣдри петъ вѣху вѣи ||<sup>4</sup> вѣи та ти приешѣ елѣа съсѣдѣ свои ||<sup>5</sup> г[оспод]и г[оспод]и призри съ нивесъ ||<sup>6</sup> и вижъ и посѣти виноградъ тои иже насѣди дѣсница твоѣа.г[оспод]и, г[оспод]и рече г[оспод]и свои.**

This text belongs to the type of mixed invocations of God since its first part is a gospel text, (Matthew 25. 1-3), while the second (from **г[оспод]и г[оспод]и призри** on) is one of the main invocations in the orthodox liturgy.

2. A little bit lower another hand has written the following note: **помини г[оспод]и раба своего нїкола їереа ѿ село драновоу.**
3. The same hand has written another note spread on the bottom margins of ff. 2<sup>v</sup>-7<sup>r</sup>: **даѣ знаѣ сїѣа книга глаголима ||<sup>2</sup> ѿсѣмѣгласникъ какѣ ѿ купи никола ||<sup>3</sup> за негѣва д[ѣ]ша и за ващи нашоу ||<sup>4</sup> и прилѣжи ѿ във нѣво село кѣнто ||<sup>5</sup> попъ држи сѣлѣто да чѣте ||<sup>6</sup> на неѣа и да поменѣва ||<sup>7</sup> помени г[оспод]и никѣла и ѿ[т]ца егѣ петкѣ и мати егѣ тихѣ ||<sup>8</sup> и подрѣже егѣ додоръ кои са поѣкоѣси даи ѿ ѿкрадне ||<sup>9</sup> да ѣ проклѣтъ ѿ тїи' ѿ[т]ци ||<sup>10</sup> въ лѣто ѿ сѣздание мира зскѣ' (=1716).**

The last inscription, though spread over 10 pages, constitutes a single note relevant to the second inscription on the inner paper covering of the front panel. These two notes mention the name of Nikola who bought the manuscript in 1716 and was an inhabitant of the small Bulgarian town of Drjanovo, situated some 30 miles away from the second Bulgarian



capital of Tŭrnovo. The first inscription on the paper covering of the front wooden panel is written in another hand, but no doubt belongs to the same period. Its content is purely religious and offers no evidence about the history of the codex. The notes of Nikola are written in old-fashioned contemporary Bulgarian and indicate that the manuscript was transferred to Vatopedi after the second decade of the 18th century.

8. f. 315<sup>v</sup>: The Cyrillic alphabet written in ugly uncial.

SLAVIC 8 (older numeration 4ε). Presbyteral leitourgikon. Serbian Resavian orthography. After 1500.

CODICOLOGICAL DESCRIPTION: Paper, 200x140 mm, ff. 131. The end of the manuscript is missing. The binding consists of wooden panels covered with ornamented leather and is obviously a later addition, because the ends of the book are cut off. The binding is of post-Byzantine type with curved back and grooves on the edges of the panels. The quires are marked at their beginning and at their end, in the outside bottom corner of the folio. Remnants of locks. The ink is black. The vermilion ink of scribe B is palid (minium), while that of scribes A and C is of normal density (cinnabar). The quires are separated from the binding.

WATERMARK: Hat similar to BRIQUET n° 3402 (Venice 1499).

ORNAMENTATION: Poor. Initials, headpieces and titles in vermilion. On f. 1<sup>r</sup> there is a simple geometrical band similar to open wreath with floral ornaments in the corners.

CONTENT:

1. (f. 1<sup>r</sup>) **ѸСТАВЪ В[О]Ж[Е]СТВ[Ь]НІЕ СЛОУЖБЫ СЪ НІЕИ ЖЕ И ДІАКОНСТВА.**
2. (f. 6<sup>r</sup>) **СЛОУЖБА ИЖЕ ВЪ С[ВЕ]ТЫХЪ О[Т]ЦА НАШЕГО ІѠ[АННА] ЗЛАТОУСТАГО.**
3. (f. 36<sup>r</sup>) **В[О]ЖЕСТВНА СЛОУЖБА ВЪ С[ВЕ]ТЫХЪ О[Т]ЦА НАШЕГО ВАСИЛІА ВЕЛИКАГО.**
4. (f. 53<sup>v</sup>) **ОУСТАВЪ В[О]Ж[Ь]СТВНЫЕ ПРѢЖДЕС[ВЕ]ЩЕННЫЕ СЛОУЖБЫ.**
5. (f. 70<sup>r</sup>) **М[Ѣ]С[Е]ЦЬ СЕПТЕМВРІА** (liturgical instructions).

6. (f. 103<sup>v</sup>) **МОЛИТВИ ПО КР[Ъ]СТѢ С[ВЕ]ЩЕННѢИШАГО ПАТРІАРХА  
КОНЬСТАНТИНА ГРАДА ПАТРІАРХА ФІЛОДЕА..**
7. (f. 112<sup>r</sup>) **СЛОУЖБА ѠС[ВЕ]ЩЕНІЮ ВОДѢ.**
8. (f. 122<sup>r</sup>) **МОЛИТВА ЮЖЕ Г[ЛАГО]ЛЕТЬ АРХІЕРЕИ ИЛИ ДОУХОВНИКЪ  
ПРОЩЕНОУ ЗА ГР[Ѣ]ХЫ ВОЛНЫЕ И НЕВОЛНЫЕ.**
9. On the paper covering of the rear wooden panel: **М[О]Л[И]ТВА НАД  
ГРОЗДЫЕМЪ. Инс.: В[ОЖ]Е СП[А]СИТЕЛЮ НАШЬ...**

REMARKS: The manuscript is written in three hands: A ff. 1<sup>r</sup>-53<sup>v</sup>; B ff. 54<sup>r</sup>-121<sup>v</sup>, 126<sup>r</sup>-131<sup>v</sup>; C ff. 122<sup>r</sup>-125<sup>v</sup>. The prayer on the paper covering of the rear wooden panel is a later addition and is written in a hand different from those of the three main scribes. On the ff. 38<sup>v</sup>-39<sup>r</sup> the third copyist intervenes in the text of the first scribe. The version of all the scribes is Serbian of Resavian type with no nasals and with prevailing use of the small *er* (ѣ). The large *er* (ѣ) is used very rarely and with no logical rule. The orthography of the prayer at the end of the codex displays some Bulgarian features such as the extremely frequent use of ѣ.

INSCRIPTION: f. 1 **АЗЪ [ВЪЗЕ]МЪ ТОДОРОВ[Ъ] 1760 ДЕКЕМВРИ 12.**

The internal features of this note, which is written in a modern type Cyrillic cursive, are purely Bulgarian; therefore in 1760 a Bulgarian named Todorov either possessed the codex, or simply happened to sign it.

SLAVIC 9 (older numeration 399 and 1046). Homilies of Saint John Chrysostomus to the gospel of Saint Matthew in Russian translation of Maxim the Greek. Russian orthography. After 1558.

CODICOLOGICAL DESCRIPTION: Paper, 340x215 mm, ff. 423. The binding is contemporary with the text and belongs to the west European type with slantwise cut edges of the wooden panels and ribs on the back of the codex. The leather is of yellow-beige colour with printed decoration. The ink is dark brown.

WATERMARK: Bear similar to BRIQUET n°12300 (Geneva 1558).

ORNAMENTATION: Poor. Titles and initials in vermillion. Quite often the initial **ѿ** in the titles of the homilies is written as the printed Greek  $\Sigma$  (ff. 120<sup>r</sup>, 339<sup>r</sup> etc). The decoration of the vermillion initials with arrow and flame-like floral motives (e.g. f. 15<sup>v</sup>) is similar to this of SLAVIC 4 (e.g. f. 18<sup>r</sup>) and of SLAVIC 3 (e.g. ff. 5<sup>v</sup>-6<sup>r</sup>).

CONTENT:

1. (ff. 1<sup>r</sup>-4<sup>v</sup>) Russian introduction to the translation of the homilies of Saint John Chrysostomus, written by the assistant translator Selivan. According to the introduction the author of the translation was Maxim the Greek who worked in the monastery of the Holy Trinity and Saint Sergius (Troitse-Sergievskaia Lavra) in Moscow during the rule of the Russian tsar Vasilij Ivanovich (1505-1533) when metropolitan of Russia was Daniel: **преведена же бысть ѿ еллинъскаго премоудрѣишаго языка сѣа д[оу]ше||<sup>2</sup>полезнаѣ книга на роускѣи языкъ в лѣто злв<sup>го</sup> (= 1524) в матери ||<sup>3</sup> градовомъ въ преименитой ѿ пресловоущеи москвѣ при бл||<sup>4</sup>гочестивомъ великомъ князи басилѣи ивановичи ||<sup>5</sup>всѣа роуси самодрѣжцы въ к<sup>ѣ</sup> лѣто господарства его ||<sup>6</sup> и при с[вѣ]щенномъ г[о]с[по]д[и]нѣ данїилѣ митрополитѣ всѣа роуси оумь||<sup>7</sup>шлениемъ и промышлениемъ и проторы и повелѣнїемъ самого ||<sup>8</sup> того с[вѣ]тителѣ въ второе лѣто с[вѣ]тите[л]ства его разоумомъ же и наказаниемъ премоудрѣишаго маѣима.его же самъ той ||<sup>9</sup> самодрѣжець своимъ ц[ар]скимъ посланиемъ ѿ с[вѣ]тыя горы призва моужа велми моудра въ всѣхъ трехъ языцѣхъ, въ еллинскомъ ||<sup>10</sup> г[ла]голю, и римъскомъ и въ сладчайшемъ мнѣ роускомъ (f. 1<sup>v</sup>, lines 3-13).**

The participation of the Russian monk Selivan in the translation is described on f. 4<sup>r</sup> (lines 3-6): **но молитвы и на нас не забъвайте ||<sup>2</sup> пишущихъ сѣа. кто же трудоу и потомъ сѣа преведѣ сѣ ||<sup>3</sup> многогрѣшнаго инока селивана шбители живоначал||<sup>4</sup>ныя троица пр[ѣ]п[о]д[о]бнаго чюдотворца сергїа.**

The same introduction and the same text of the homilies of Saint John Chrysostomus are preserved in the codex 79 of the New Jerusalem Monastery Library in Moscow, dated to 1524 and described by

Arhimandrit AMFILOHIJ, *Opisanie voskresenskoj novo-ierusalimskoj biblioteki*, Moscow 1875, 129. Another manuscript with the same content is preserved in the collection of Moscow Synodal Library (A. GORSKIJ, K. NEVOSTRUEV, *Opisanie slavjanskih rukopisej moskovskoj sinodal'noj biblioteki. Otdel vtoryj. Pisanija svjatyh otcev I. Tol'kovanija svjashchennago pisanija*, Moscow 1857, 10, n° 54).

According to the text Selivan contributed to the improvement of the Russian translation. Selivan (russian variant of the name Siluan) is mentioned as Maxim's assistant in nearly all the translations of Chrysostomus' homilies to the gospel available in Russian libraries (A. I. IVANOV, *Literaturnoe nasledie Maksima Greka. Harakteristika, atribucii, bibliografija*, Leningrad 1969, pp. 42, 53, 84, 91, 95 and mainly 48-49 with notes 25-30).

2. (ff. 4-423) The text of 40 homilies and moral instructions of Saint John Chrysostomus to the gospel of Saint Mathew. The text is identical with the Greek text as published in PG vol. 57, 13-446, e.g. the text on f 5<sup>r</sup> (Homily I) **ПОДОВИШЕ ОУВО НАМЪ НИЖЕ ТРЕБОВАТИ...** is the same as in PG 57, 14 (Ἦδει μὲν ἡμᾶς μηδὲ δεῖσθαι...). The close similarity of the Greek and the Slavic text is a characteristic feature of the translation: f.10<sup>r</sup> (Homily II) **КНИГА РОДСТВА ІС[ОУСА] Х[ΡΙ]С[ТА] С[Ы]НА Д[А]В[И]Д[О]В[А]. ДА ПОМНИТЕ ЗАВѢЩАНИЯ ЕЖЕ ПРѢВѢ ОТГОВОРИХОМЪ...** = PG 57, 23 (Βίβλος γενέσεως Ἰησοῦ Χριστοῦ, υἱοῦ Δαυῖδ, υἱοῦ Ἀβραάμ. Ἐὰρ μέμνησθε τῆς παραγγελίας, ἣν πρώην ἐποιησάμην πρὸς ὑμᾶς...); f. 15<sup>r</sup> (Homily III) **СЕ ТРЕТІА ВЕСѢДА ІАЖЕ ВЪ ПРЕДСЛОВІА НЕ РАЗДРѢШИХОМЪ...** = PG 57, 31 (Ἰδοὺ τρίτη διάλεξις, καὶ τὰ ἐν προοιμίῳ οὐδέπω διελυσάμεθα...); f. 20<sup>r</sup> (Homily IV) **ВЪ ТРІЕХЪ РАЗДѢЛИ ЧАСТЕХ РОДЫ ВСѦ...** = PG 57, 39 (Εἰς τρεῖς διεῖλε μερίδας τὰς γενεὰς ἀπάσας...) and so forth.

REMARKS: The version of the manuscript is a Russian one. The small nasal **ѡ** and the letter **ѣ**, regularly substitute each other, while the great nasal **ѣ** substitutes the letter **оу** in the half of the occasions when the phoneme 'u' is to be indicated (e.g. ff. 1<sup>v</sup>-2<sup>r</sup>). The script is semiuncial with apparent influence of the current Russian Cyrillic cursive, especially in

the writing of ѣ,ѣ and р. The dating of the paper to *circa*1558 indicates that the codex is an early copy of the original translation, made in 1524.

#### INSCRIPTIONS:

1. On the paper covering of the front wooden panel: **сѡа кнѡга естѣ о[т]ца дѣѡнисѣа вѡтопедца || с[вѡ]таго ѡлѡара слоужителѣ нарицаемаѡ бесѣди с[вѡ]тагоу еу[а]ггелїа.**

The language of the note demonstrates some Bulgarian features such as the use of nominative instead of genitive (**сѡа кнѡга естѣ о[т]ца дѣѡнисѣа вѡтопедца || с[вѡ]тагоу ѡлѡара слоужителѣ**) and the phonetical reduction of the unaccented vowels (**с[вѡ]тагоу**), which indicate that the monk Dionysios was probably of Bulgarian origin. The note has no date, but the script of the letter **в**, which is similar to some samples dated securely to the end of the 16th century (M. MATEJIĆ, D. BOGDANOVIĆ, *Slavic Codices of the Great Lavra Monastery*, Sofia 1989, GL-32/ Z-32, 317, scribe 4), suggests that the note was written a few decades after the creation of the manuscript, presumably in the last quarter of the 16th, or in the very beginning of the 17th century.

2. On the paper covering of the front wooden panel: **переводѣ бесѣдѣ златохрстовыхѣ на евангелїе ||<sup>2</sup> на рѣскїи ѡзыкѣ Максимомѣ Грекомѣ Вѡто||<sup>3</sup>педскимѣ, и его помѡщникомѣ монахомѣ Селѡ||<sup>4</sup>номѣ Сергїевскоѣ лавры.**

The inscription is written in 19th century Russian cursive and is provided with a Greek translation written in the same manner a little lower down: Μετάφρασις ὁμιλιῶν τοῦ Χρυσοστόμου εἰς τὸ Εὐαγγέλιον ||<sup>2</sup> τοῦ Ματθαίου εἰς τὴν ῥωσικὴν διάλεκτον ||<sup>3</sup> ὑπὸ τοῦ σοφωτάτου Μαξίμου Γραικοῦ Βατοπεδῖνου ||<sup>4</sup> σὺν τῷ αὐτοῦ βοηθῷ Σελιβανῷ ἀντιγραφέν μοναχῷ ῥώσῳ ||<sup>5</sup> τῆς Λαύρας τοῦ Ἀγίου Σεργίου ἐν ἔτει ἀπὸ κτίσεως κόσμου ||<sup>6</sup> 7032 (=1524).

According to the opinion of dr. Klimentina Ivanova, who has spent many years in studying the Slavic manuscripts in Russia, Bulgaria and the Near East this hand is similar to the hand of the well known Russian bishop Porfirij Uspenskij.

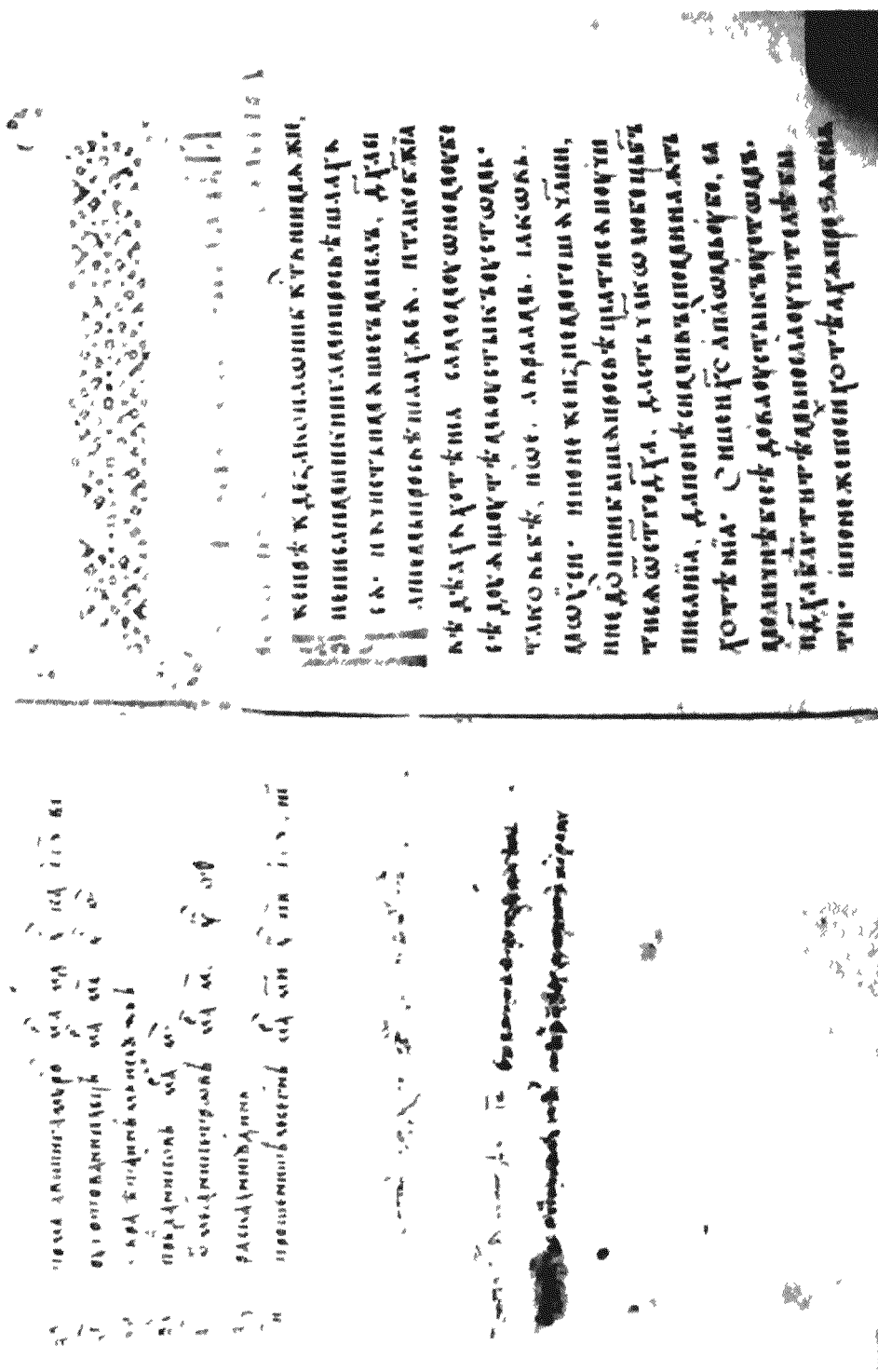
3. f.1<sup>r</sup> νικολως, κράστο, μιλω, πέτρο, πετκανο, μαρια, ιωβανε, μ(...)νε(.)ο, γ(..)κόμη, νικολα, μιλαχχω, αναστό, γιωργι, αρμαγα, τρηφον, βενετο ης τοσ εονα το εονας αμιν νικολα.

These names are written in order to be mentioned during the liturgy and can be dated most probably to the late 18th century.

The description of the Slavic codices of Vatopedi indicates that all nine were transferred to the monastery via Bulgaria, or with the mediation of Bulgarians. The majority of the inscriptions preserved demonstrates clear links with the Bulgarian speaking regions of the Balkan peninsula, while only one of the notes may be interpreted as written in Serbian (SLAVIC 5). On the other hand, only three of the manuscripts (SLAVIC 1, 2 and 4) follow the Bulgarian type of orthography, while five (SLAVIC 2, 3, 6, 7 and 8) are of Serbian type. This correspondence shows that the greater part of Vatopedi's Slavic were used chiefly in a Bulgarian milieu, or by Bulgarian monks even when they follow the Serbian Resavian orthography, since this orthography from the 15th century on was generalized as a dominant type of orthography all over the Balkans with only exception Moldavia and Valachia, where the Bulgarian Ternovian orthography continued to be in use. One may suggest that a part of Vatopedi's manuscripts was brought to the monastery from a region where the Bulgarian was the spoken language, but the cultural production was dependent prevailingly on Serbian manuscripts, i.e. from the districts of Skopie that formed the heart of Stefan Dushan's empire. This conclusion may offer interesting information about the channels of circulation of the Slavic manuscripts on the Holy Mountain, but it remains only a conjecture difficult to be proved, since all five Serbian manuscripts (SLAVIC 2, 3, 6, 7 and 8) can be dated to the first half of the 16th century when the Serbian Resavian orthography was already used in all the Bulgarian cultural centers, such as Sofia, Etropole, Rila monastery, Kuklen and Loveč (compare Anna-Maria TOTOMANOVA, *Redakcij na starobŭlgarskija ezik, Izsledvanija po Kirilometodievistika*, Sofia 1985, 200-203).

From the total number of the codices only the two bulgarian (SLAVIC 1 and 5) can be dated to the 14th century, while the rest of the manuscripts can

be safely dated to the 16th century with one occasion of repairing in the early 17th century (SLAVIC 6). The inscriptions provide sufficient evidence that the codices were transferred to Athos during the period 1550-1720, because some the notes written after the middle of the 18th century belong to Athonites (SLAVIC 3 and 9) of Slav or Greek origin. Thus, only three manuscripts - the Bulgarian SLAVIC 1 and 5, as well as the Russian SLAVIC 9— were deposited in Vatopedi's library before the 17th century; the other six were most probably obtained later.

Slavic 1, ff. 1<sup>v</sup> - 2<sup>r</sup>





ВЫСОКОЕ ПЛОКОЕ ОУМНОЕ СЛАВНОЕ  
СНУ ЗАПЕЧАЛЕ

ВАСИЛИ

ОСОБЕ ГИ ЗАКОННИКЕ ДОКОНИА

ДОКОЛАЕ ОУМНОСТИ АМЕРИКОЕ

ДОМЕНЕ ДОКОЛАЕ ПОЛОЖЕНЫ

ПЫ ВЪДНИ МОГИ БОЛЪНЫ

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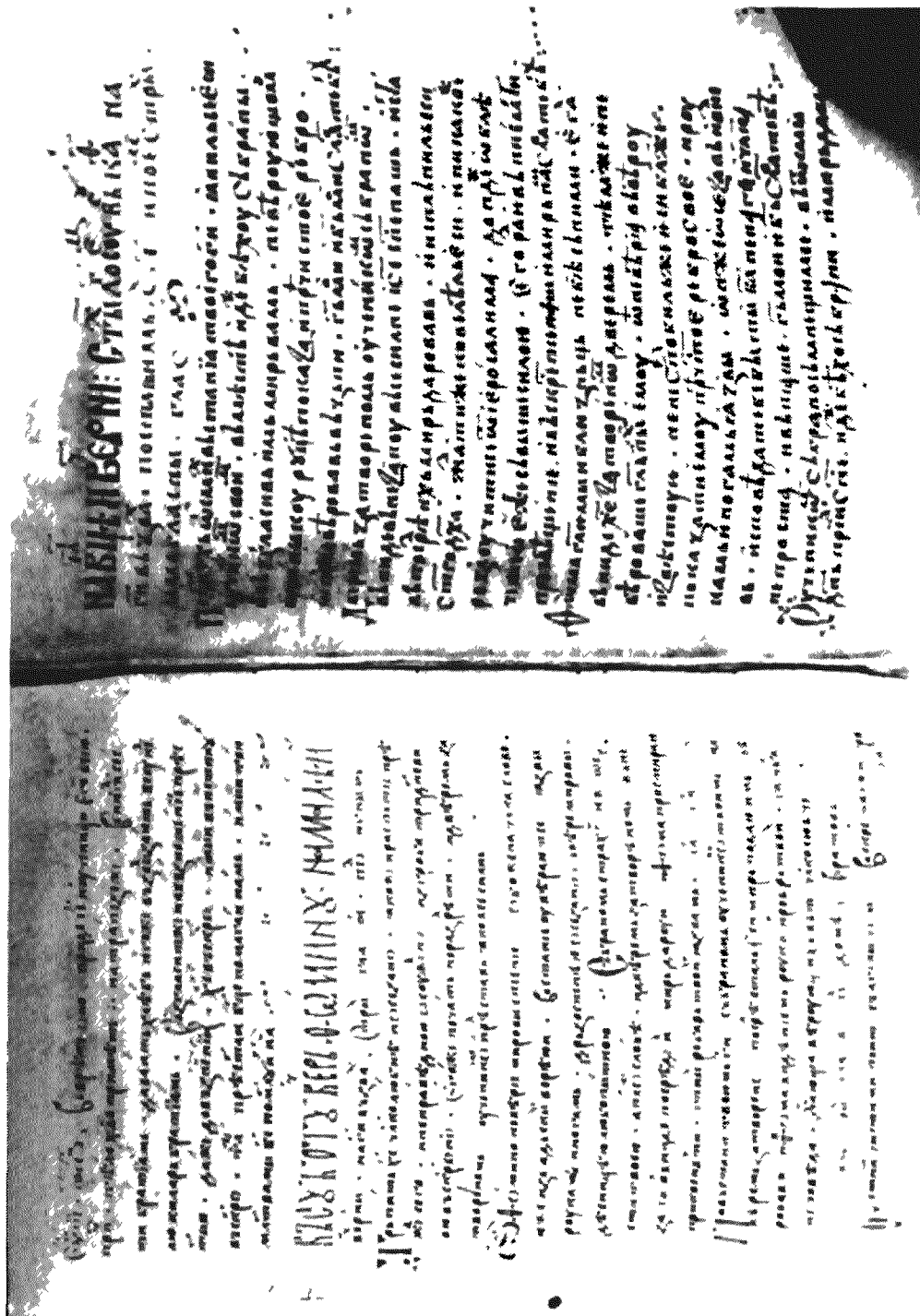
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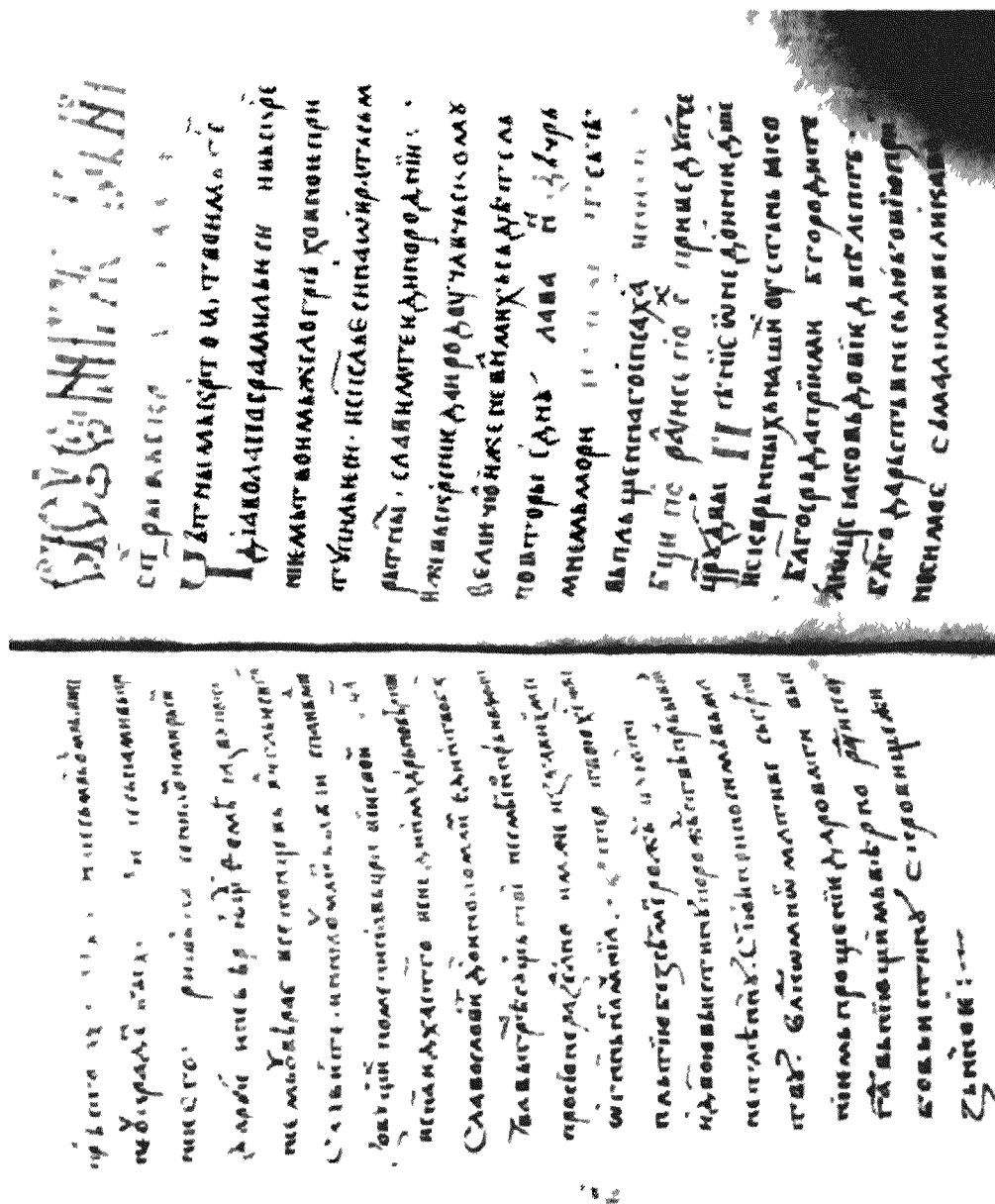
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Slavic 7: The end of the 4th and the beginning of the 5th mode (quire). No pagination



