

## **STUDY OF SOME ILLUMINATED MINIATURES FROM OF THE ARMENIAN GOSPEL (COD. 7482, 1378 AD) PRESERVED IN MATENADARAN**

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### **Abstract**

About a century ago, Armenian illuminated manuscripts attracted the attention of scholars and lovers of art. Since that time intensive studies of medieval Armenian art had been conducted a unique historical panorama of the art of illumination, embracing more than thirteen centuries has been given. The heritage of a number of miniature schools and their outstanding representatives has been studied; the significance of medieval Armenian painting in the history of world art has been revealed. This research deals with Study of some illuminated miniatures from a Gospel of the Syunik type preserved in Matenadaran Mashtots, Armenian (cod. 7482).

Although, most of them illuminated, many have not yet been published. Among the best examples of medieval Armenian illumination are those of the following two manuscripts, where the researcher published (5 miniatures) from the Gospel (cod. 7482) in Matenadaran of Mashtots, dated (1378 AD), the miniatures were executed by Grigor Tatevatsi and his pupil in (1378 AD), and 15<sup>th</sup>, dated in the end of 14<sup>th</sup> century and beginning of 15<sup>th</sup> century, the scribe is Grigor Tatevatsi and the anonymous painter of Syunik.

The research includes four sections:

First: Armenian illuminated manuscripts

Second: Syunik and Grigor Tatevatsi

Third: Syunik Style of Armenian miniature

Fifth: Analytical study

**Keywords:** Armenian, illumination, manuscripts, the art of illumination, miniature, painting, Syunik, Matenadaran of Mashtots, Grigor Tatevatsi.

### **Introduction**

Around (600 BC), the Kingdom of Armenia was established under the Orontid Dynasty. The kingdom reached its height between (95-66 BC) under Tigranes the Great, becoming one of the most powerful kingdoms of its time within the region. Throughout its history,

the kingdom of Armenia enjoyed periods of independence intermitted with periods of autonomy subject to contemporary empires. Armenia's strategic location between two continents has subjected it to invasions by many peoples, including the Assyrians, Greeks, Romans, Byzantines, Arabs, Mongols, Persians, Ottoman Turks and Russians<sup>1</sup>.

Armenian relations with Iraq were extended since the time of the Babylonian and Assyrian<sup>2</sup> continued in the Selokian and Roman covenant<sup>3</sup>. Armenia to be the first Christian state in (66 AC) but in (301 AC), became the first country to adopt Christianity as its official state religion, while a number of Christian communities have been established<sup>4</sup>. The first Christian Kingdom in Armenia was founded in the city of Edissa, and brought up the Syriac language soon prevailed and swept all the eastern churches, In (386 AC), Sasanid Ardeshir invaded Armenia<sup>5</sup>, it was divided into Persian in east and Byzantine in west of Armenia, the Armenians had been subjected to injustice of the

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<sup>1</sup> The native Armenian name for the country is Hayk who ruled around (900 BC). The name in the middle Ages was extended to Hayastan, by addition of the Iranian suffix-stan (land). The name has traditionally been derived from Hayk, the legendary patriarch of the Armenians defeated the Babylonian king Bae'l in (2492 BC), and established his nation in the Ararat region. the further origin of the name is uncertain. See: Grousset, R. (1984). *Histoire de l'Arménie*, Payot, p. 122. Garsoïan, N. (1997). *Hovannisian, Armenian People from Ancient to Modern Times*. Palgrave Macmillan, 1, pp. 81-82. Panossian, R. (2006). *The Armenians, from Kings and Priests to Merchants and Commissars*, Columbia University Press, p. 106. Ibn Khordazaba (1889). *Kitab el-masalik wal-mamalik*, Leiden, p. 122. Al-Maqdisi (1906). *Ahsan el-taqaseam fi maerefat el-aqaleam*, Leiden, 374. Al-Istakhri (1927). *Masalik el-mamalik*, Leiden, p. 181. Al-Hamawi (1936). *Mo'jam el-odaba, published by Rifai Ahmed Farid*, 4, Cairo, pp. 203-204-220. Al-Buladhuri (1978). *Fotouh Al-buldan*, Beirut, pp. 193-197-198. Ibn Hawkal (1979). *Surat el-ardh*, Beirut, 295. Incyclopedia of Islamic knowledge. *Badr El-Jamali*, 1, 656. Panossian, R. (2006). *The Armenians, from Kings and Priests to Merchants and Commissars*, p. 106.

<sup>2</sup> Ibn Katheer. *Al-bedaya wal-nehaya*, Beirut, 13, p. 144. Ibn Taghry Bardy. *Al-nojourn ezzahera fi akhbar misr wal-qahira*, Cairo, 6, p. 293. Ibn Abi Jaradah (1988). *Boghiat el-talab fi akhbar halab*, Beirut, 1, 87-109. Al-Zahabi (1948). *Al-ebar fi akhbar man ghabar*, 5, p. 133. Al-Maqdisi (1997). *Kitab el-rawdatain fi akhbar el-dawlatain*, 1, Beirut, 3, p. 226.

<sup>3</sup> Creswell (1960). *Muslim Architecture of Egypt*, Oxford, 1, pp. 165-166. Howard, G. tr. Segal, J. B. (1970). *Edessa, the Blessed City*, Oxford – Claredon, p. 15.

<sup>4</sup> Chamich, M. (1827). *History of Armenia by from B.C. 2247 to the Year of Christ 1780, or 1229 of the Armenian era*, Calcutta, p. 19.

<sup>5</sup> Der Narssessian, S. (1972). *The Armenians*, Norwich, p. 31. Hussein, S. (1978). *Armenia min al-fath el-arabi ela el-qarn el-khames el-higri*, Cairo. Incyclopedia of Islamic knowledge. *Badr El-Jamali*, pp. 6:16.

Persians and have upheaval against them. The principality was ruled by the Prince of Armenia, recognized by the Caliph and the Byzantine Emperor<sup>1</sup>.

Armenia remained under Arab rule<sup>2</sup> for approximately (200) years, formally starting (645 AD). Through the Umayyad and Abbasid rule, the Armenian Christians benefited from political autonomy and religious freedom<sup>3</sup>. It was created by the Arabs<sup>4</sup>, which also included parts of Georgia and Caucasian Albania, and had its center in the Armenian city Dvin (21/642 AD)<sup>5</sup>. Muslims were taken Dvin to base the rule of Armenia, were Abdul Aziz Al-Bahili built and established by the magistrate appointed of the Caliph Al-Walid bin Abdul Malik<sup>6</sup>.

By the 9<sup>th</sup> century, there was a well-established class of Arab emirs. In (885 AH), the Bagratid Kingdom of Armenia was established, conflict are continued until the Muslims entered Dvin, as advances of the cities of Armenia continued in Tbilisi fell to (23 AH / 645 AD)<sup>7</sup>. Between (886-1046 AD), the Kingdom of the Armenian national self-governing. But But the Seljuk Turks defeated the Byzantines in Manzykart (1071 AD). And attacked by Mongols in the 11<sup>th</sup> century.

In (1080 AD), an Armenian named Roupen went with some of his countrymen<sup>8</sup> into the

<sup>1</sup> Burkitt. *Early Eastern Christianity*, p. 10. Howard, J. B. (1970). *Edessa, the Blessed City*, 15. Howard, G. (1981). *The Teaching of Addai*, society of Biblical, Chico - Scholars.

<sup>2</sup> Kurkjian, V. M. (1958). *A History of Armenia hosted by the University of Chicago*. New York, pp. 173-185. Kurdoghlian, M. (1996). *Hayots Badmoutioun (Armenian History)*, II. Athens - Greece, pp. 3-7.

<sup>3</sup> Kurdoghlian, M. (1996). *Hayots Badmoutioun (Armenian History)*, 3-7. Herzig, K. & Edmund, M. (2005). *The Armenians: Past and Present in the Making of National Identity*, Routledge, pp. 42-43.

<sup>4</sup> Kurdoghlian, M. (1996). *Hayots Badmoutioun (Armenian Hipp. story)*, pp. 44-46.

<sup>5</sup> Herzig, K. & Edmund, M. (2005). *The Armenians: Past and Present in the Making of National Identity*, pp. 42-43.

<sup>6</sup> Ardrouni, T. (1864-1876). *Histoire des Ardzrouni, Trad. Brosset*, St. Petersburg, p. 184. Grousset, R. (1947). *Histoire de L'Armenie des Origines a 1071*, p. 314.

<sup>7</sup> Al-Buladhuri (1978). *Fotouh Al-buldan*, pp. 176-197. Ya'coubi (1883). *Tareakh el-ya'coubi*, Leiden. Al-Tabari (1967). *Tareakh el-omam wal-molouk*, Cairo. Ibn al-Atheer (1873). *Al-kamil fi el-tareakh*, Cairo, 3, pp. 20-21-43. Al-Qalqashandi (1919-1922). *Subh El-Ae'sha fi sina'at el-insha*, Cairo, 3, p. 265.

<sup>8</sup> Cilicia extends inland from the southeastern coast of Asia Minor, due north and northeast of the island of Cyprus and comprises about a third of the land area of modern Anatolia Ayas in (1271). Poghosyan, S. & others (1979). *Cilician Armenia*. Soviet Armenian Encyclopedia. V. pp. 406-428. Abulafia, D. (1999). *The New Cambridge Medieval History*. Cambridge University Press, pp. 440. Bournoutian, G. A (2006). *A Concise History of the Armenian People*, Costa Mesa, CA: Mazda, p. 99.

gorges of the Taurus Mountains and then into Tarsus of Cilicia, where the Armenian Kingdom of Cilicia was eventually established, and had even attacked by the Mamluks in (1375 AD)<sup>1</sup>.

Then attacked by Mongol Timur lank in (1386 AD)<sup>2</sup>. It should be noted that the Armenians Armenians were victims of torture during the rule of the Abbasids, prompting large numbers of them to flee in the form of mass migrations out of Armenian<sup>3</sup>, the Arabs are settled and occupied Instead of the Armenians<sup>4</sup>, which the Abbasids transferred large numbers of Arabs<sup>5</sup>. That, some Armenian cities had two thirds of the population of Muslims and the rest are Christians<sup>6</sup>, and a huge number of Armenians are used in the Abbasid army.

Armenian cities and were affected by Islamic tradition, and had been somewhat mixed of the population to adopt Islamic customs and traditions, even non-Muslims<sup>7</sup>, as was the site of the city of Edissa important<sup>8</sup>. The Arabs had made one state in the region of Armenia, Azerbaijan, Mosul and Al-Jazeera<sup>9</sup>, and the Armenians were continued<sup>10</sup> on direct links with Baghdad and some Armenian cities provided it by agricultural products like wheat. Then, the architectural and artistic Islamic influences moved by Muslims who settled in Armenia and start of rebuilding some of the Armenian cities. There were reciprocal

<sup>1</sup> Kirakosian, J. S. (1972). *Hayastane michazkayin divanakitut'yan ew sovetakan artakin kaghakakanut'yan pastateghterum*, (Armenia in the documents of international diplomacy and Soviet foreign policy, 1828-1923) (in Armenian), Yerevan, p. 149.

<sup>2</sup> It Merged with the Soviet Union and boarded in 1991. Auf. *Encyclopedia*.

<sup>3</sup> Al-Massoudi (1861-1877). *Morouj el-zahab wa ma'adin el-jawhar*, Cairo, 2. pp. 69-74. Grousset, R. (1947). *Histoire de L'Armenie des Origines a 1071*, pp. 378-380.

<sup>4</sup> Der Narssessian, S. (1972). *The Armenians*, p. 33.

<sup>5</sup> Ya'coubi (1883). *Tareakh el-ya'coubi*, Leiden, 2, 515.

Laurent, J. *Larmenie Entre Byzance et L'Islam, Depius La Conquete Arab Jusun en 886*, Paris, pp. 193-194.

Laurent, J. *Genealogie des Bagratides*, Paris, p. 326.

<sup>6</sup> De Tarazi Ph. (1910). *Al-salasil el-tareakhia fi Askaqifat al-abrashiyat al-syriania*, Beirut, p. 386.

Bjorklund, Ulf. (1981). *North to another Country, the Formation of Suryoyo Community in Sweden*, Stockholm – Elfo, p. 51.

<sup>7</sup> Grousset, R. (1947). *Histoire de L'Armenie des Origines a 1071*, p. 402.

<sup>8</sup> Ganzuri, A. (1975). *Imarat el-raha al-saleabia*, Cairo, pp. 18-19.

<sup>9</sup> Mahmoud, A. H. (1968). *Al-Islam wal hadhara fi awaset asia bayn al-fathayn el-arabi wal turki*, Cairo, p. 17.

<sup>10</sup> Al-Tabari (1967). *Tareakh el-omam wal-molouk*, 3, pp. 272-275.

influences between Seljuk art and the Armenian arts which the Seljuks had brought architects from Armenia<sup>1</sup>. The Armenian also managed to defeat the Byzantine army in (413 AH / 1022 AD)<sup>2</sup>.

The cooperation between Armenia and the Fatimid era in the ruling of Al-Hakim was not sustained<sup>3</sup> owing to the Byzantine role in preventing death of Al-Hakim, since (5AH / 11 AD), there is no Islamic presence<sup>4</sup>, and Crusaders founded the Kingdom in Edessa (491/1098) which was dropped by Imad Eddin Zinced (539 AH / 1144 AD). When Bader Al-Gamali<sup>5</sup> was, appointed a minister (468-487 AH / 1075-1094 AD)<sup>6</sup>, and bringing thousands of Armenian families to live in Egypt. All of the Fatimid caliphates<sup>7</sup> are

<sup>1</sup> Minorsky (1964). *Le Nom de Dvin en Armenie, Iranica Twenty Articles*, Tahran, pp. 1-11. Al- Al-Istakhri (1927). *Masalik el-mamalik*, p. 188. Ibn Hawkal (1979). *Surat el-ardh*, pp. 289-291-294-295-299. Qalqashandi (1919-1922). *Subh El-Ae'sha*, p. 353. Iskandar, F. N. (1982). *Armenia bayn al-Byzantiyeam wal kaolafae el-moslemeam*, Alex., p. 34.

<sup>2</sup> Aslan Aba, O. (1987). *Fonoun el-Turk wa amae'rohom*, Istanbul, pp. 77-78.

<sup>3</sup> Al-Antaki (1905). *Tareakh al-Antaki*, Beirut, p. 240. Canard, B. M. (1936). *Arabes et Bulgares au d'ebut du du X<sup>e</sup> siècle*, Byzantion, pp. 218-222.

<sup>4</sup> Al-Antaki (1905). *Tareakh al-Antaki*, pp. 239-240.

<sup>5</sup> About Bedr el-Cemâlî, see: El-Hawary, H. (1935). *Trois Minarets fatimides a la frontiere nubienne*, (BIE), XVII, pp. 141-145 pls.III-V. Creswell (1960). *Muslim Architecture of Egypt*, II, pl. IIIa. Becker, C.H. *Badr al-Djamâlî*, Encyclopedia of Islam, I, pp. 869-870. Özeydin, A. *Bedr el-Cemâlî*, Diyanet İşleri Başkanlığı İslam Ans., V, pp. 330. Ibn al-Gawzi (1358/1939). *Almontazim fi tareakh el-moluk wal omam*, 1, Beirut, p. 16. Al-Hamawi (1936). *Mo'jam el-odaba*, published by Rifai Ahmed Farid, 4, pp. 144-393. Ibn al-Atheer (1873). *Al-kamil fi el-tareakh*, Cairo, 10, p. 235. Ibn Khillikan (1977). *Wafiyat el-ae'yan wa anba' ezzaman*, Beirut, 1, 222, 2, 448-449, 3, 235, 5, 230. Ibn Katheer. *Al-bedaya wal-nehaya*, 12, pp. 147-148. Ibn Taghry Bardy. *Al-nojoum ezzahera fi akhbar misr wal-qahira*, Cairo, 6, pp. 119-139-141. Al-Maqrizi (1998). *Al-mawaez wal-ie'tibar bezikr el-khitat wal-athar*, Cairo, 1, p. 308. Al-Damashqy. *Shazarat el-zahab fi akhbar man zahab*, Beirut, 3, 383. Ibn Abi Jaradah (1988). *Boghiat el-talab fi akhbar halab*, Beirut, 4, 1815. Ibn Hammad, (1981). P. 105. Encyclopedia of Islamic knowledge, Badr El-Jamali.

<sup>6</sup> Al-Shaybani (1995). *Al-kamil fi el-tareakh*, 8, 401-496, 9, p.19. Al-Zahabi (1948). *Al-ebar fi akhbar man ghabar*, 15, pp. 195-317. Ibn Taghry Bardy. *Al-nojoum ezzahera fi akhbar misr wal-qahira*, Cairo, 5, pp. 4-13-15-22-79-80-85-101-111-120-128. Ibn Al-Zafir (1972). *Akhbar el-omam*, Cairo, pp. 80-81. Ibn Khillikan (1977). *Wafiyat el-ae'yan wa anba' ezzaman*, 2, pp. 295-448-450. Al-Qalqashandi (1985). *Maathir el-khilafa fi akhbar el-khilafa*, 2, Kuwait, 2, p. 4.

<sup>7</sup> Al-Shaybani (1995). *Al-kamil fi el-tareakh*, 9, pp. 255-261. Al-Zahabi (1948). *Al-ebar fi akhbar man ghabar*, 15, pp. 200. Ibn Khillikan (1977). *Wafiyat el-ae'yan wa anba' ezzaman*, 3, p. 235. Ibn Katheer. *Al-bedaya wal-nehaya*, 12, pp. 201-203. Ibn Taghry Bardy. *Al-nojoum ezzahera fi akhbar misr wal-qahira*,

followed pro-Armenian policy, supported the immigration and security installed in important administrative posts.

The Fatimids was characterized by tolerance towards religious communities and other ethnic not seen another age<sup>1</sup>. The Armenians who lived in Egypt helped of impacts the movement and loading Iraqi and Egyptian influences that were deployed in the Tolunid and Fatimid ages.

### **First: Armenian illuminated manuscripts**

Form an Armenian tradition of formally prepared documents where the text is often supplemented with flourishes such as borders and miniature illustrations. They are related to other forms of Medieval Armenian art, Persian miniatures, and to Byzantine illuminated manuscripts. The earliest surviving examples date back to the Golden Age of Armenian art and literature in the 5<sup>th</sup> century. Armenian illuminated manuscripts embody Armenian culture; they illustrate its spiritual and cultural values<sup>2</sup>.

The most famous Armenian miniaturist, Toros Roslin, lived in the 13<sup>th</sup> century. The art form flourished in Greater Armenia, Lesser Armenia and the Armenian Diaspora. Its appearance dates back to the creation of the Armenian alphabet in Armenia, in the year 405 AD. Very few fragments of illuminated manuscripts from the 6<sup>th</sup> and 7<sup>th</sup> centuries have survived. The oldest fully preserved manuscript dates from the 9<sup>th</sup> century. Art experienced a golden age in the 13<sup>th</sup> and 14<sup>th</sup> centuries when the main schools and centers started to pop up (fifteen hundred centers of writing and illumination)<sup>3</sup>.

The most striking are those of Syunik, Vaspurakan and Cilicia. Many Armenian illuminated manuscripts outside the country of Armenia have also survived the centuries. Despite the creation of the Armenian printing press in the 16<sup>th</sup> century, the production of miniatures continued until the 19<sup>th</sup> century and survives through modern Armenian painting and cinema.

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Cairo, 5, pp. 222-239-247-281-311. Ibn Al-Zafir (1972). *Akhbar el-omam*, Cairo, pp. 939-940. Abol-Makarim (1895). *churches and monasteries*, pp.1-2-3. Canard, B. M. (1936). *Arabes et Bulgares au d'ebut du X<sup>e</sup> siècle*, Byzantion, pp. 939-940.

<sup>1</sup> Ibn Khillikan (1977). *Wafiyat el-ae'yan wa anba' ezzaman*, 3, pp. 375-380.

<sup>2</sup> Matenadaran Ms No. 10675 P 19a.

<sup>3</sup> Korkhmazian, Emma & Akopian, Gravar et Drampian, Irina (1984). *La miniature arménienne - xiii<sup>e</sup> – xiv<sup>e</sup> siècles* - Collection du Matenadaran (Erevan), Éditions d'art Aurora, Léningrad, p. 7.

Armenian miniaturists have always been in contact with other artists of the East and the West whose art has deeply and richly influenced Armenian illumination. According to the Russian poet Valery Bryusov, "*crossing and intertwining before merging into a single and entirely new whole, two forces, two opposing principles have, over the centuries, governed the destiny of Armenia and shaped the character of its people: the principle of the West and that of the East, the spirit of Europe and the spirit of Asia*". The most famous works of Armenian miniaturists are distinguished by precise skill in execution, originality of composition and color treatment, brilliance due to the use of pigments mainly prepared with the bases of metal oxides and an extremely stylized portrayal of the world.

The Matenadaran Institute in Yerevan has the largest collection of Armenian manuscripts, including the Mugni Gospels and Echmiadzin Gospels. The second-largest collection of Armenian illuminated manuscripts is stored in the depository of the St. James Cathedral, of the Holy Apostolic Church's Patriarchate of Jerusalem.

Other collections exist in the British Library, Bibliothèque nationale de France, and other large collections at the Mechitarist establishments in Venice and Vienna, as well as in the United States. The University of California, Los Angeles (UCLA) holds the Gladzor Gospels<sup>1</sup> (cf. University of Gladzor), a richly illuminated Armenian Gospel manuscript dating to the 14th century, among its collection of Armenian manuscripts, the largest in the United States.

### **Second: Syunik and Grigor Tatevatsi**

Kingdom of Syunik<sup>2</sup> was located in province of Syunik in eastern part of Armenia and borders Iran (fig. 3). It was founded by Grand Duke Smbat Syuni, who was proclaimed king in (970 AD). The city of Kapan was the capital of the Kingdom of Syunik and the Tatev monastery was the spiritual center. In (1045 AD), the Byzantine Empire conquered Bagratid Armenia. Soon, the other Armenian states fell under Byzantine control as well. The Byzantine rule was short lived. In (1170 AD) The Kingdom of Syunik was conquered

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<sup>1</sup> Thomas F. Mathews and Avedis K. Sanjian, (1990). *Armenian Gospel Iconography: The Tradition of the Glajor Gospel*, Washington DC.

<sup>2</sup> See: Khachikian, L. S. (1955-1967). *XV Dari Hayeren Tseragreri Hishadakaranner*, A, 1401–1450. Yerevan. Krikorian, M. K. (1981). *Grigory of Tatiev: A Great Scholastic Theologian and Philosopher*, In Hygazian Hyagitagan Hantes, 9, Beirut, pp. 71-79.

by the Seljuks, as in (1071 AD) Seljuk Turks defeated the Byzantines and conquered Armenia at the Battle of Manzikert, establishing the Seljuk Empire<sup>1</sup>.

During (1230 AD), the Mongol Ilkhanide conquered the Zakaryan Principality, as well as the rest of Armenia. In (1251 AD).The Mongolian invasions were soon followed by those of other Central Asian tribes (Kara Koyunlu, Timurid and Ak Koyunlu), which continued from (1200 AD) until (1400 AD). After incessant invasions, each bringing destruction to the country, Armenia in time became weakened. During the (1500), the Ottoman Empire and Safavid Persia divided Armenia among themselves. The Russian Empire later incorporated Eastern Armenia (consisting of the Erivan and Karabakh khanates within Persia) in (1813 AD) and (1828 AD)<sup>2</sup> (figs.1-2).

Syunik, a province in the southeast of Lake Sevan, is home to the regions where the last two great Armenian academies of the Middle Ages flourished before the foreign invasions: the university of Gladzor and the monastic university of Tatev. The founding of the school of Gladzor dates back to the second half of the 13th century<sup>3</sup>. Young scholars from all over Armenia and even from Cilicia came to learn from the greatest scholars at the time<sup>4</sup>.

Two names stand out the most: Nerses Mchetsi and Essai Nchetsi; the first is the founder of this university, he had a great interest in Latin and Greek, and the second is a political figure and a master of rhetoric and philosophy<sup>5</sup>. The school of calligraphy and illumination was well renowned. The miniatures bear the marks of ancient local traditions, influenced by paganism such as totems, allegories of good and evil, and mythological beings, such as sirens, griffins, wyverns, unicorns and dragons<sup>6</sup>. The nature of these miniatures is represented in a realistic way. The Cilician influences assert themselves with the young painters who came with other secular traditions.

<sup>1</sup> Kirakosian. *Hayastane michazkayin divanakitut'yan ew sovetakan artakin kaghakakanut'yan pastateghterum*, p. 149.

<sup>2</sup> *Hayastane michazkayin divanakitut'yan ew sovetakan artakin kaghakakanut'yan pastateghterum*, p. 358.

<sup>3</sup> Thomas F. Mathews and Alice Taylor (2001). *The Armenian Gospels of Gladzor: The Life of Christ Illuminated*, Getty Publications, p. 27.

<sup>4</sup> Vernay, Annie (2007). *Livres d'Arménie - Collections de la Bibliothèque nationale de France*, Bibliothèque nationale de France, Paris, p. 55.

<sup>5</sup> Thomas F. Mathews and Alice Taylor (2001). *The Armenian Gospels of Gladzor*: p. 28.

<sup>6</sup> Hravard Hakopyan et Emma Korkhmazian, « Armenian Miniature Schools — The School of Miniature Painting of Gladzor » archive, Matenadaran.



Mateos, a famously local-oriented artist, is the author of the Gospel illustrations of 1292 (Matenadaran, Ms. 6292). His work shows a particular ornamental richness: “the painter has a preference for large vegetal motifs and has a liking of illustrating elegant peacocks with magnificently outstretched tails in the foliage. These birds are represented in pairs, sometimes drinking from a water source and sometimes intertwining their graceful necks”<sup>1</sup>.

A multi-talented artist<sup>2</sup>, Momik is famous for his intricate khachkars: he left carved stone stelae of unparalleled subtlety and extreme finesse<sup>3</sup>. He is also a renowned architect and a miniaturist who also worked at the University of Gladzor<sup>4</sup>.

His work reflects new directions in the art of miniature painting. A certain lyricism and poetry of sensual and refined depth emerged from his style; “these new tendencies manifest themselves both in the graceful design of his khachkars, whose fine openwork carving manages to make one forget the hardness of the stone, and in his miniatures imprinted with the spontaneity typical of popular art.

The Matenadaran has two manuscripts of Momik (Ms. 6792 and Ms. 2848). The miniaturist sometimes decorates the entire surface of the background with usually bluish semicircles, which resemble clouds and seem to symbolize the sacred character of the events represented. Momik's compositions emphasize symmetry and balance of proportions”<sup>5</sup>.

Toros Taronatsi, an Armenian miniaturist and poet<sup>6</sup>, was the most prolific painter of the school of Gladzor. He was a pupil of Essai Ntchetsi. At first, influenced by ancient pagan symbols, he then introduced new ornamentation of canon tables and marginal motifs of

<sup>1</sup> Korkhmazian, Emma & Akopian, Gravar et Drampian, Irina (1984). *La miniature arménienne - xiii<sup>e</sup> – xiv<sup>e</sup> siècles - Collection du Matenadaran (Erevan), Éditions d'art Aurora, Leningrad, p. 13*

<sup>2</sup> Mnatsakanyan, Stepan et Zakaryan, E. (1981). «Մոմիկ», dans *Encyclopédie soviétique arménienne*, vol. VII, Académie arménienne des sciences, Erevan, pp. 698-699.

<sup>3</sup> Durand, Jannic Ioanna Rapti et Dorota Giovannoni (dir.), (2007). *Armenia sacra - Mémoire chrétienne des Arméniens (iv<sup>e</sup> – xviii<sup>e</sup> siècle)*, Somogy / Musée du Louvre, Paris, p. 313.

<sup>4</sup> Mnatsakanyan, Stepan et Zakaryan, E. (1981). «Մոմիկ», dans *Encyclopédie soviétique arménienne*, vol. VII, pp. 698-699.

<sup>5</sup> Durand, Jannic Ioanna Rapti et Dorota Giovannoni (dir.), (2007). *Armenia sacra - Mémoire chrétienne des Arméniens (iv<sup>e</sup> – xviii<sup>e</sup> siècle)*, p. 313.

<sup>6</sup> Mutafian, Claude (dir.), (2007). *Arménie, la magie de l'écrit*, Somogy, Paris, p. 98.

sirens, sometimes two-headed, serpents and dragons personifying evil, fighting among themselves, torturing their prey or, following a late Christian interpretation, getting struck down by military saints. The decoration of the leaves of the Eusbian canons in the Bible of 1318 AD (Matenadaran, Ms. 206<sup>1</sup>) is so rich and abundant that there is barely room for the actual tables. In a second phase, Taronasti's art underwent the influence of Cilician illumination and the decorative element then took precedence in his miniatures: "the shapes, the types of motifs, the general arrangement of the frontispieces and the canons are inspired by Cilician models (Matenadaran, Ms. 6289<sup>2</sup>).

On the other hand, certain iconographic particularities, such as the way of treating the nursing mother of Jesus, attest that Taronatsi was familiar with Western art"<sup>3</sup>.

During the periods of trouble and chaos Armenian monks were most often seen abandoning their monasticism and asceticism to become soldiers and this is found even in the themes of the miniatures. A mix of decorative elements, designs and colors of great diversity is usually noticed in the manuscripts. Besides the background, all the elements of the miniature, both in the architectural details and in the clothing, are dotted with small floral motifs which had led a gospel (Matenadaran, Ms. 6305) to be named *the printed fabric manuscript*. "The variety of the thematic repertoire, the expressiveness of the characters and the soft luminosity of the coloring make this manuscript a particularly sumptuous copy.

The full-page figures of four holy warriors hold a great attention from scholars and researchers. Their presences seems to highlight their role as intercessors, necessary to the enslaved Armenian peoples". But the deterioration of living conditions, and the political and economic troubles in the country forced many scriptoria to considerably reduce their capabilities at the end of the fourteenth and the beginning of the fifteenth centuries, the art of calligraphy and illumination survived only in remote monasteries in southern and eastern Armenia<sup>4</sup>.

Grigor Tatevatsi (1346–1409 or 1410) was an Armenian philosopher, theologian and a saint

<sup>1</sup> Mutafian, Claude (dir.), (2007). *Arménie, la magie de l'écrit*, Somogy, p. 98.

<sup>2</sup> Durand, Jannic Ioanna Rapti et Dorota Giovannoni (dir.), (2007). *Armenia sacra - Mémoire chrétienne des Arméniens (iv<sup>e</sup> – xviii<sup>e</sup> siècle)*, p. 326.

<sup>3</sup> Korkhmazian, Emma & Akopian, Gravard et Drampian, Irina (1984). *La miniature arménienne - xiii<sup>e</sup> – xiv<sup>e</sup> siècles - Collection du Matenadaran (Erevan)*, p. 12.

<sup>4</sup> Dédéyan, Gérard (2007). *Histoire du peuple arménien, Toulouse, Éd. Privat*, p. 405.

in the Armenian Apostolic Church, he was born in Tmkaberd in Georgia or Vayots Dzor in Siunik. He was educated at the monasteries of Tatev and Metzop<sup>1</sup>.

Gregory was a faithful Miaphysite, at a time when the Armenian church was building relations with the Dyophysite Roman Catholic Church. He wrote against uniting the Armenian church with Rome. In 1397 AD, during perpetual invasions by the Timurids, he completed the *Book of Questions*, a basic and comprehensive theological outline. A monument to Tatevatsi was unveiled on October 16, 2010 in Goris, Armenia<sup>2</sup>.

This famous luminary teacher of the Armenian Church was born in the province of Vayots Dzor in the province of Syunik. His pious parents, who lost their young children, incessantly prayed to the Almighty to give them another child, appealing to the intercession of St. Gregory the Illuminator. When the child was born, he was named Gregory at baptism.

At seven years old Gregory began his education and soon excelled in his knowledge of Scripture and began to interpret God's word to established scholars who came to him for guidance. He continued his education in the Tatev monastery, where he studied with St. Hovan Vorotnetsi (John of Vorotan).

Among the distinguished works, one is about Grigor Tatevatsi in a Gospel (Matenadaran, Ms. 1203). The rector of the university of Tatev is here painted in the middle of his class of students, with a church in the background. His facial features are very detailed, and personalized and correspond to a written physical description of Grigor Tatevatsi. A notable element of this manuscript is the rare and striking presence of a true portrait at the end of the 14<sup>th</sup> century.

The Armenian art of portraiture dates back to the 5<sup>th</sup> century, according to Agathange and Movses Khorenatsi in the manuscripts of the copyists (not preserved) of the Armenian illuminations; However, the oldest of the preserved portraits dates back to the year of 1007 AD. This portrait commissioned by Hovhannes is preserved in the national library of the city of Venice (Gospel Ms. 887)<sup>3</sup>.

<sup>1</sup> Hacikyan, Agop Jack (2000). *The heritage of Armenian literature*. Detroit: Wayne State University Press. pp. 606–607.

<sup>2</sup> Latourette, Kenneth Scott (1975). *A History of Christianity: Beginnings to 1500*. San Francisco: HarperOne. pp. 611.

<sup>3</sup> Guévorkian, Astrik et Palian, Khoren (2005). *Grégoire de Narek dans les miniatures et Les odes du géant créateur*, Éditions Tigran Metz, Erevan, p. 6.

With his mentor in 1371 AD Gregory made a pilgrimage to Jerusalem, where he was ordained a celibate priest, and on the way back St. John gave him the crosier of vardaped. In 1380 they moved to Apracunis monastery, which Gregory headed in 1388 AD, after the death of his teacher, but by the latter's blessing and popular vote. Two years later the saint returned to Tatev with his numerous followers. Remaining in constant ascension through prayer, St. Gregory, like the noonday sun, brightly illuminated with his radiance the Armenian Church. Many Greek and Latin orators came to listen to his speeches full of wisdom and broad knowledge. St. Gregory was called the second John Chrysostom and Gregory the Theologian.

None of the infidels dared to harm him, because they saw the great miracles that God performed through this man. The saint healed the ailing by laying of hands, cast out demons. Exhausted by fasting and wearing sackcloth, being constantly belted with a rope, he killed himself for this world while still being alive, thus becoming a man of great virtue and holiness.

Before his death, knowing of his imminent passing, the saint celebrated the liturgy, blessed his disciples and gave up his spirit glorifying the Lord.

To this day generations of scholars and theologians study the literary heritage of Saint John of Tatev. Few of his numerous works have survived - "The Book of Questions", "Vosceporik", Summer and Winter volumes of "Book of Sermons", numerous commentaries, and other writings, as well as two Gospels illustrated by the saint.

Grigor Tatevatsi (1346-1409) is the most prominent figure of the Armenian medieval theological-philosophical thought, and his theoretical legacy is the apogee of medieval Armenian thought, which includes the best traditions of both the Armenian and European scholastic thought of the previous centuries. He was the head of the Tatev University (XIV-XVcc.), which was the leading scientific and cultural centre of the time. Tatevatsi wrote many books: "The Book of Questions", "Voskeporik" ("Book of Golden Content"), Summer and Winter volumes of "Book of Sermons", "Solution to "Introduction" of Porphyry", "Commentary on the Philosophy of David", interpretation and analysis of the Old and New Testaments, works of the holy fathers, etc<sup>1</sup>. To learn more about Tatevatsi's

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<sup>1</sup> see: Arevshatyan S. S. (1957). Philosophical views of Grigor Tatevatsi, Yerevan, (in Russian); Zakaryan S. A. (1998). Armenian Philosophers (Grigor Tatevatsi), Yerevan, Zakaryan S. A. (2018). Philosophers of Tatev University, Yerevan, p. 132- 237 (in Armenian).

philosophy,

### **Third: Syunik Style<sup>1</sup> of Armenian miniature**

Armenian miniature<sup>2</sup> art is one of the most beautiful and unique items in Medieval Christian art. The first samples of this artwork date to the 7<sup>th</sup> century. The large number of miniature-decorated manuscripts preserved from the 9<sup>th</sup> to the end of the 12<sup>th</sup> century from the basis upon which a number of miniature art schools may be distinguished. By the end of the 12<sup>th</sup> century, new schools of miniature art begin to take shape. The illuminated manuscripts of Echmiadzin are essentially of the later period, beginning in the 14<sup>th</sup> century. They may be considered the products not of given schools but those of certain areas with various influences<sup>3</sup>.

There are also manuscripts, such as the Kyutahia Bible, on which Byzantine influence is noticeable. It contains the pictures and name-sheets of the four evangelists. This may be considered a provincial variant of the Cilician school<sup>4</sup>. In comparison with the other schools, Cilician miniature art is distinguished by the very deft representation of a large variety of movements of human forms and the uniqueness of colors where gold, blue, red, and green occupy a special status<sup>5</sup>.

There is a group of illustrated manuscripts in the Echmiadzin collection whose miniatures reflect the influence of Gothic art. While the motives of the altars in these illuminations attest to their Cilician origins, the depictions of the evangelists and scenes of Christ's life betray a late Gothic influence. The Bible prepared by Grigor Tatevatsi which was one of the greatest figures of medieval Armenia<sup>6</sup>.

<sup>1</sup> See: Khachikian, L. S. (1955-1967). *XV Dari Hayeren Tseragreri Hishadakaraner*, A, 1401–1450. Yerevan. Krikorian, M. K. (1981). *Grigory of Tatiev: A Great Scholastic Theologian and Philosopher*, In Hygazian Hyagitagan Hantes, 9, Beirut, pp. 71-79.

<sup>2</sup> See: Hagopian, H. & Korkhmazian, E. (1987). *Armenian Miniature Painting*.

<sup>3</sup> Hovannisian, Richard G. (1999). *Armenian Van/Vaspurakan*. Hewsen, R. H. (2001). *Armenia: a historical atlas*. The University of Chicago Press, p. 126.

<sup>4</sup> Maximillien de Lafayette. *History of the Civilization and Arts of Armenia*, p. 44.

<sup>5</sup> The oldest illuminated manuscript of Echmiadzin is the No.194 Bible written in Adana (1293).

<sup>6</sup> Mirzoyan, A. *Armenian Miniature*, p. 30. See: Durnovo, L. A. (1961). *Armenian Miniatures*, Published by Abrams. Sanjian A. K. (1976). *A Catalogue of Medieval Armenian Manuscripts in the United States*, Der Narssessian, S. (1978). *Armenian Art*. Taronatsi, T. (1984). *Armenian Miniature*. Tzerun (1984). *Armenian Miniature*, Grigor (1986). *Armenian Miniature*. Hagopian, H. & Korkhmazian, E. (1987). *Armenian Miniature Painting*. Mathews, T. F. & Sanjian, A. K. (1991). *Armenian Gospel Iconography, the Tradition*

The mentioned manuscripts have been created in Syunik. The significance of Syunik in respect to the spiritual treasures created there during various periods was not always on the same level. As regards the variety and significance of cultural values whose origin depended upon the general political and socio-economic situation of the country, the most interesting is the post-Arabic period (10-11 AD), which coincides with the rise and flourishing of the Syunik kingdom<sup>1</sup>.

The heritage of a number of miniature schools and their outstanding representatives has been studied; the significance of medieval Armenian painting in the history of world art has been revealed. Although, most of them illuminated, many have not yet been published. Among the best examples of medieval Armenian illumination are those of the following manuscript, where the researcher published them for the first time<sup>2</sup>:

The Gospel Conservation: Matenadaran of Mashtots<sup>3</sup>.

Registration number: cod. (7482) and (254).

Date: (1297 AD) and (1378 AD).

Folios: Paper.

Measurements: (32x23sm).

The text was copied, the canon tables and marginals were executed in (1297) by scribe Hovhannes in Eghegis while the portraits of the evangelists<sup>4</sup>, title pages and thematic miniatures were executed by Grigor Tatevatsi and his pupil in (1378). The manuscript was

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of the Glajor Gospel, Karagueuzian (1992). Der Nersessian S. & Agémian, S. (1993). *Miniature Painting in the Armenian Kingdom of Cilicia from the Twelfth*, Annemarie Weyl Carr. Novello, A. A. (1995). *The Armenians, Two Thousand Years of Art and Architecture*, Paris.

Özaydın, A. *Bedr el-Cemâli*, Diyanet İşleri Başkanlığı İslam Ans., V. Izmailova, T. & Sandoughkavanetsi, H. (1986). *Miniature Armenienne*, Hovhannes Sandoughkavanetsi, Sovetakan Grogh - Yerevan. Kouymjian, D. & Lehmann, H. & Stone, M. E. (2002). *Album of Armenian Paleography*, AARHUS University Press – Denmark. Der Narsessian, S. (2004). *Art of the Armenians*, London.

<sup>1</sup> The manuscript was brought to the Etchmiadzin Matenadaran in (1924) from the Church of the Virgin in Alexandrapol (now Leninakan).

<sup>2</sup> Darwish, Mahmoud Ahmed. Two Armenian bibles with Arabic influences of miniature painting, (Gregor Tatevatsi 1346-1410), International Journal for Innovation Education and Research (IJIER), Vol. 4, Issue 8, August 2016, pp.71:99. See: Darwish, Mahmoud Ahmed (2023). The Armenian gospels with Arabic miniature painting, Matenadaran of Mashtots as example, Lambert Academic Publishing, London: U. K.

<sup>3</sup> The Matenadaran or Mashtots Institute of Ancient Manuscripts in Yerevan, Armenia.

<sup>4</sup> In (1809) the manuscript was restored and put into a silver embossed cover.

restored and as a result the order of thematic miniatures was disrupted:

- Grigor Tatevatsi (1378):

(F.248r): the Annunciation (pl.1).

(F.249v): the Nativity (pl.2).

- Pupil of Grigor Tatevatsi:

(F.251r): Entry into Jerusalem (pl.3).

(F.252r): the Crucifixion (pl.4).

(F.250r): Virgin and Child (pl.5).

Grigor Tatevatsi and Anonymous painter of Syunik had participated in their creation. The monuments mentioned above reveal the creative ardor existing during the most flourishing post-Arabic period of the cultural life of Syunik. At just that time, a school of arts was founded in Syunik with Tatev as the center. The economic and cultural development of Syunik was interrupted by Seljuk invasions. Neither its geographical position with inaccessible mountains and ravines, nor the courage of the people could halt the Seljuk hordes. With the capture of the Baghaberd fortress in (1170 AD), which had been the center of Syunik since (1103 AD), the kingdom lost its independence. The spiritual treasures of Tatev and other Syunik monasteries brought there, some ten thousand manuscripts, were barbarously destroyed<sup>1</sup>.

In the 40's of the 13<sup>th</sup> century, Armenia was subjected to other raids; this time the Mongols invaded the country, lasting more than a hundred years, caused tremendous damage to the prospering towns. During this widespread decline in Armenia, Syunik was one of those regions enjoying relatively favorable conditions.

During the 13-14<sup>th</sup> centuries, the creative activities of many skilled architects, sculptors, talented poets and painters, new schools were opened, among them the University of Gladzor, this became the outstanding center of higher education for all Armenia. A considerable number of illuminated manuscripts were created there in 14-15<sup>th</sup> centuries and quite probably; Tatev had its own school of miniature painting. Unfortunately, it is impossible, at present, to give a complete picture of that school, as only very few of those manuscripts have survived. It may safely be said that the creative work at Tatev in 14-15<sup>th</sup>

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<sup>1</sup> Torosyan, K. (1985). *Stepanos Orbelian*. Soviet Armenian Encyclopedia. Yerevan, Armenian SSR: Armenian Academy of Sciences, XI. Pp. 139-140. Hacikyan, A. J. & others (2005). *The Heritage of Armenian Literature: From the 18<sup>th</sup> Century to Modern Times*, 3, Detroit, 3, pp. 534-535.

centuries was not free from the Gladzor influence, and furthermore, specific features of the art of Grigor Tatevatsi, headmaster of the University, were characteristic of most of the manuscripts illuminated at Tatev. Such qualities as monumentalism, expressive images, thickly satiated use of reds, blues, violets, profusion of ornaments, continued to exist till 16-17<sup>th</sup> centuries in those miniature painting centers connected with Tatev<sup>1</sup>.

#### **Fourth: Analytical study**

The most significant of Grigor Tatevatsi's activities were those in Tatev, he worked there for fifteen years; those years being the most flourishing. He conducted extensive pedagogical work and enjoyed great repute<sup>2</sup>, and began his work as a scribe. Numerous manuscripts have survived with colophons written by him. His works, encyclopedic in nature, also contain valuable thoughts on aesthetics, which help in understanding certain aspects of his art and that of medieval art generally. Grigor Tatevatsi's aesthetic views do not, of course, give a complete doctrine. It refers to separate thoughts and remarks scattered in different works in which he tried to explain his concepts of beauty, reveal the meaning of art and the role of art in society as well as problems on Christian symbolism of iconography and questions directly concerning to the practical work of the artist<sup>3</sup>. However, his name as an illuminator is mentioned only once, in the Gospel illustrated at the Tatev Monastery in the year (1378 AD).

The Gospel was copied in (1297 AD) in Eghegis, the "glorified capital" of Syunik. In the same year the scribe of the Gospel, Hovhan, executed khorans (canon tables)<sup>4</sup> and marginal illustrations. Simple plant and geometric designs prevail in the canon tables. In (1378 AD), some one hundred years after its creation, the priest Sargis, sent the manuscript to the Tatev Monastery to be restored and illuminated by illuminator Grigor<sup>5</sup>.

The Annunciation (pl.1) is known in two basic iconographic types: near the spring and in the temple. The former arose on epigraphically literature. In order to justify these two different types, these contradictions were explained thus: at the spring the Annunciation

<sup>1</sup> Gzoyan, A. (2003). *Tatev University*, translated by Lusine Harutyunyan, Yerevan, pp. 15-19

<sup>2</sup> Gzoyan, A. (2003). *Tatev University*, pp. 15-19

<sup>3</sup> Gzoyan, A. (2003). *Tatev University*, pp. 34-39. Mirzoyan, A. *Armenian Miniature*, pp. 30-32.

<sup>4</sup> The khoran (Canon Table) is a composition resembling the arch used in architecture, which contains Eusebius' Letter and canon tables of the Gospels, the so-called tables of concordance.

<sup>5</sup> Gzoyan, A. (2003). *Tatev University*, pp. 34-39.



was considered as pre-Annunciation while in the temple it is the Annunciation itself, while Grigor Tatevatsi's Annunciation is more complex, in its development. The water jug in the center of the composition refers, at the same time, to the pre-Annunciation. The main written source used by medieval painters for this composition was the Gospel. As time went on, this scene acquired great variety of interpretations due to some motifs from folk-traditions and apocryphal sources.

The Nativity (pl. 2) is iconographical simple. It is a story told by the Evangelist Luke, connected with the subject of the adoration of the Magi from apocryphal sources.

The miniature (pl. 3) depicts an event from the Gospel. Christ and his disciples are met by the people of Jerusalem, greeting them with palm leaves. Christ, sitting on a white ass occupies the center of the composition. His large figure emphasizes his being the center of the scene. Such breach of balance in the parts of the composition is not unique in Christian art: the size of figures and objects in the miniature are constructed not according to their position but by their importance in the scene.

The Crucifixion (pl. 4) is a theme known in Christian art from the 5<sup>th</sup> century. The Armenians did not have an iconographic version of this theme. Up to the 7<sup>th</sup> century, the cross was usually depicted without Christ.

Iconographical the miniature of Virgin and Child (pl. 5) is connected with the analogous work of (1317 AD) by Toros Taronatsi, which the painter based on his iconographic version called the "Milk-feeder". Later this iconographic version was changed and finally the version by Grigor Tatevatsi's pupil appeared.

The identity of the painter of these miniatures becomes clear from the colophon around the bay (pl. 1). The colophon clearly states that the painter is Grigor, a pupil of Hovhan Vorotnetsi. The colophons surviving, as well as general features of the miniatures created in (1379 AD) served as the basis for art historians to make the statement that all the miniatures made that year had been done by one and the same master, Grigor Tatevatsi. There are, however, certain stylistic differences, which suggest that yet another master, probably a pupil of Grigor Tatevatsi, also took part in the illumination of the manuscripts. In those miniatures Grigor Tatevatsi's influence is so strong that at first glance, all Christological miniature paintings are taken as the work of one artist.

Taking the miniature (pl. 1) created by Grigor Tatevatsi as a basis, we come to the conclusion that the portraits of the evangelists, the title pages and the miniatures (pls. 1-2),

have been created by Grigor Tatevatsi; the other three miniatures (pls. 3-4-5) by the pupil. Essential differences which permit speaking of two painters and dividing the miniatures of the manuscript into two groups are expressed, by differences in ways of thinking, concepts and interpretation of form. In Grigor Tatevatsi's works, the figures, especially (pl.1), are monumental and to a certain extent, dimensional. The compositional structure of the page itself is also expressed by the differences in these two groups of miniatures. In the first group the portraits of the evangelists, (pls. 1-2), the composition is encircled by homogeneous ornamental frames.

In the second group (pls. 3-4-5), there is no frame. One or two sides of the composition have no ornamental frame decorations. It seems as if the painter, by means of this device, wants to free the picture of limiting borders, thus increasing the dimensional possibilities of the miniature. The miniatures also differ in their color-range. Grigor Tatevatsi preferred dark shades of blue, brown, red and ochre; while the second painter preferred lighter shades. It must be said that the latter is professionally inferior to Grigor Tatevatsi. The above-stated differences do not refute the presence of features common to both groups of miniatures, which were apparently conditioned by the common aim placed before the painters. They tried to give the manuscript a complete effect, and so the pupil, in fulfilling this task, endeavored to imitate his talented master and sometimes even meticulously copied his interpretation of images, harmony of color and ornaments. The more beautiful miniature of the manuscript is the Annunciation, where Grigor Tatevatsi's talent, his great imaginative powers and originality are brilliantly expressed. (It is not at all incidentals that he placed his signature on this miniature).

The Annunciation is depicted within a closed ornamental frame, the composition is well-balanced, and its focal point is the small bay in which there is a jug of water, there are decorative arches to the left and the rights of the bays, the figures are placed against an ornamental background, which gives the composition balance.

The background, entirely covered by geometric and plant designs (pls.1-2), deprives the miniature of depth, this lack is the reason why it seems as though the figures do not have sufficient space, this device stresses the monumentalism of the figures, the image of Mary is quite expressive, her features, face, eyes and especially thick eyebrows uniting over her nose, form an unusual arch, emphasizing the Armenian woman's ethnic type.

The angel and Mary are bound by the same action but they represent different emotional

states, revealed also by means of the coloring of the miniature, warm red and yellow prevail in the clothing of the angel bearing happy tidings; while in Mary's garment, the combination of cold blue and deep violet shows her contradictory feelings, that of joy and deep concern.

Great skill is displayed in depicting the figures, their gestures, and their movements, somewhat elongated figures are remarkable for their shapeliness and proportions, both the Virgin and the Archangel are distinguished by their grandeur and beauty<sup>1</sup>.

A comparison of both manuscripts shows that the Anonymous painter developed some artistic features typical of Grigor Tatevatsi, as well as the evident similarities of miniatures of the Anonymous painter of Syunik, especially in the portraits of the evangelists with those of Grigor Tatevatsi. The Anonymous painter of Syunik chose such subjects from the Old Testament, which is immediately connected with the main tenets of the New Testament.

### **Conclusions**

- Armenian illuminations are those of the following two manuscripts, from the Gospel of folios paper in Matenadaran of Mashtots, where the researcher published them for the first time:
- Five miniatures dated (1297) and (1378). The miniatures were executed by Grigor Tatevatsi and his pupil in (1378).
- The sources pointed out that Grigor Tatevatsi had traveled to Jerusalem and Iran, which has had the greatest impact on the characteristics of manuscripts.
- The Annunciation is more complex, in its development, the water jug in the center of the composition refers, at the same time, to the pre-Annunciation, the main written source used by medieval painters for this composition was the Gospel. As time went on, this scene acquired great variety of interpretations due to some motifs from folk-traditions and apocryphal sources.
- The Nativity is iconographical simple. It is a story told by the Evangelist Luke, connected with the subject of the adoration of the Magi from apocryphal sources.

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<sup>1</sup> There are certain similarities with the Anonymous Painter of Syunig in characters and separate elements of decorative ornamentation. Kirakos Davrizhetsi's influence is felt in plant and geometric decorative motifs in the Anonymous Painter's work. Such motifs are typical of Eastern, especially Persian art.

- The miniature of Christ and his disciples are met by the people of Jerusalem, greeting them with palm leaves. Christ, sitting on a white ass occupies the center of the composition. His large figure emphasizes his being the center of the scene. Such breach of balance in the parts of the composition is not unique in Christian art: the size of figures and objects in the miniature are constructed not according to their position but by their importance in the scene.
- The Crucifixion is a theme known in Christian art from the 5<sup>th</sup> century. The Armenians did not have an iconographic version of this theme. Up to the 7<sup>th</sup> century, the cross was usually depicted without Christ.
- Iconographical the miniature of Virgin and Child is connected with the analogous work of (1317) by Toros Taronatsi, which the painter based on his iconographic version called the "Milk-feeder", Later this iconographic version was changed and finally the version by Grigor Tatevatsi's pupil appeared.

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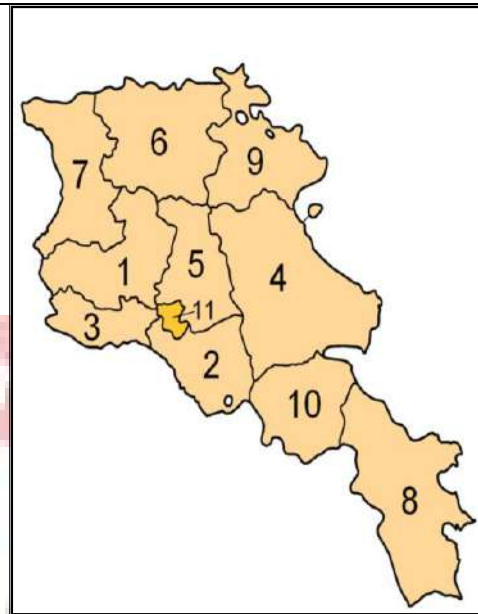
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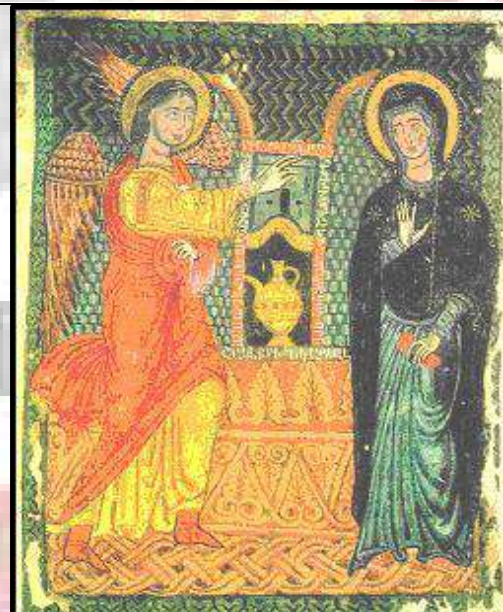


Administrative divisions of Armenia

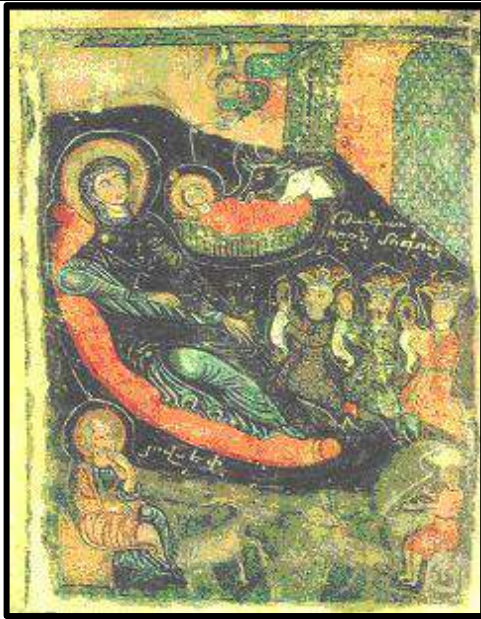
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|-----------------|------------------|------------|
| 1. Aragatsotn   | 2. Ararat        | 3. Armavir |
| 4. Gegharkunik  | 5. Kotajk        | 6. Lori    |
| 7. Schirak      | 8. <b>Syunik</b> | 9. Tawusch |
| 10. Vajots Dzor | 11. Eriwa        |            |



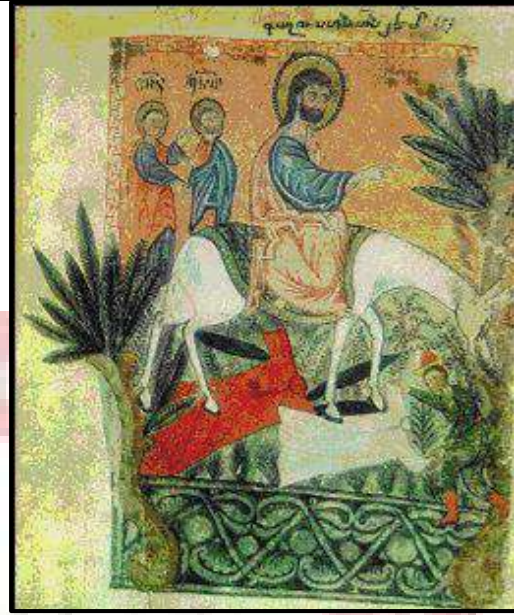
Armenia



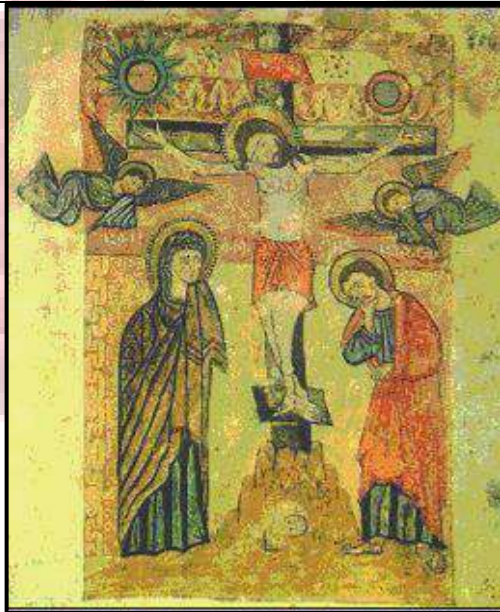
pl. 1. The annunciation



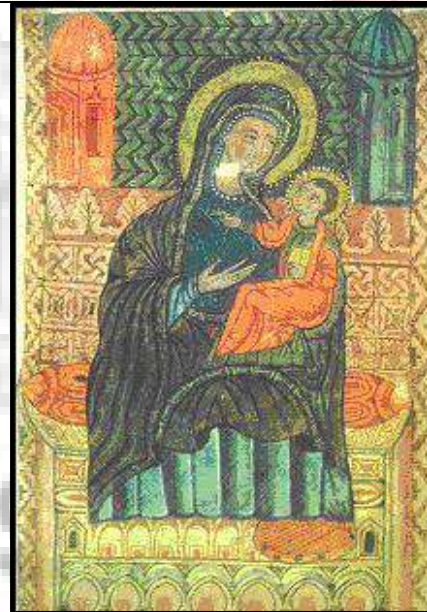
pl. 2. The Nativity



pl. 3. Entry into Jerusalem



pl. 4. The Crucifixion.



pl. 5. The Virgin and Child.