

## **Two Armenian Bibles with Arabic Influences of miniature painting**

**(Gregor Tatevatsi 1346-1410)**

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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. 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 (28 miniatures) from the Gospel of folios paper in Matenadaran of Mashtots, for the first time: 13<sup>th</sup>, dated (1297) and (1378), the miniatures were executed by Grigor Tatevatsi and his pupil in (1378), 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 Syunig.*

*The research deals two Armenian bibles with Arab Influences by Grigor Tatevatsi (1346–1410), it begins with an introduction for Armenia with a focus on Syunig which produced the two manuscripts, and includes three sections:*

*1<sup>st</sup>. Study of Armenian miniatures with a focus on Grigor Tatevatsi school, where the proportion of miniature paintings, his pupil or anonymous painter of Syunig.*

*2<sup>nd</sup>. Analytical study.*

*3<sup>ed</sup>. The influences of the Arabic miniature painting.*

**Key words:**Armenian, illumination, manuscripts, miniature, painting, Grigor Tatevatsi, Syunig.

### **I. 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.

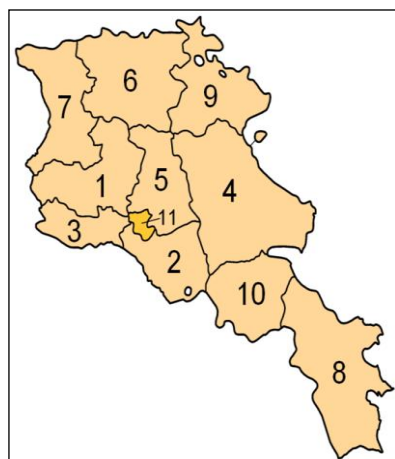
The native Armenian name for the country is Hayk who ruled around (900 BC). The name in the middle Ages was extended to Hayastan, by addition of the Iranian suffix-stan (land). The name has traditionally been derived from Hayk, the legendary patriarch of the Armenians defeated the Babylonian king Bae'l in (2492 BC), and established his nation in the Ararat region. the further origin of the name is uncertain. (See: Grousset, 1984. Garsoian, 1997. Panossian, 2006. Ibn Khordazaba, 1889. Al-Maqdisi Al-Bishari, 1906. Al-Istakhri, 1927. Al-Hamawi, 1936. Al-Buladhuri, 1978. Ibn Hawkal, 1979. Incyclopedia of Islamic knowledge, 1, Panossian, 2006).

Armenian relations with Iraq were extended since the time of the Babylonian and Assyrian (Ibn Katheer, 13. Ibn Taghry Bardy, 6. Ibn Abi Jaradah,1988. Al-Zahabi, 1948. Al-Maqdisi, 1997), continued in the Selokian and Roman covenant. (Creswell, 1960. Howard, 1970), Armenia to be the first Christian state in (66 AC) but in (301), became the first country to adopt Christianity as its official state religion, while a number of Christian communities have been established. (Chamich, 1827).

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, it was divided into Persian in east and Byzantine in west of Armenia, the Armenians had been subjected to injustice of the Persians and have upheaval against them, (Narssessian, 1972. Hussein, 1978). The principality was ruled by the Prince of Armenia, recognized by the Caliph and the Byzantine Emperor, (Burkitt, 1981).



Armenia



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

*Administrative divisions of Armenia*

Armenia remained under Arab rule, (Kurkjian, 1958. Kurdoghlian, 1996), for approximately (200) years, formally starting (645). Through the Umayyad and Abbasid rule, the Armenian Christians benefited from political autonomy and religious freedom, (Herzig, K. & Edmund, 2005), It was created by the Arabs, (Mahmoud, 1972), which also included parts of Georgia and Caucasian Albania, and had its center in the Armenian city Dvin (21/642), (Herzig & Edmund, 2005), Muslims were taken Dvin to base the rule of Armenia, (Ardzrouni, 1864-1876. Grousset, 1947), were Abdul Aziz Al-Bahili built and established by the magistrate appointed of the Caliph Al-Walid bin Abdul Malik. By the 9<sup>th</sup> century, there was a well-established class of Arab emirs. In (885), 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 (23/645), (Al-Buladhuri, 1978. Ya'coubi, 1883. Al-Tabari, 1967. Ibn Al-Atheer, 1873. Qalqashandi, 1919-1922), Between (886-1046), the Kingdom of the Armenian national self-governing, But the Seljuk Turks defeated the Byzantines in Manzykart (1071), and attacked by Mongols in the 11<sup>th</sup> century.

In (1080), an Armenian named Roupén went with some of his countrymen into the gorges of the Taurus Mountains and then into Tarsus of Cilicia, (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, & others, 1979. Abulafia, 1999. Bournoutian, 2006), where the Armenian Kingdom of Cilicia was eventually established, (Kirakosian, 1972), and had even attacked by the Mamluks in (1375). Then attacked by Mongol Timur lank in (1386). (It Merged with the Soviet Union and boarded in 1991), (Auf. *Encyclopedia*), It should be noted that the 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, (Al-Massoudi, 1861-1877. Grousset, 1947), the Arabs are settled and occupied Instead of the Armenians, (Narssessian (1972), which the Abbasids transferred large numbers of Arabs, (Ya'coubi, 1883. Laurent). That, some Armenian cities had two thirds of the population of Muslims and the rest are Christians, (De Tarazi, 1910. Bjorklund, 1981), and a huge number of Armenians are used in the Abbasid army.

Armenian cities and were affected by Arabic tradition, and had been somewhat mixed of the population to adopt Arabic customs and traditions, even non-Muslims, (Grousset, R. 402), as was the site of the city of Edissa important. (Ganzuri, 1975), The Arabs had made one state in the region of Armenia, Azerbaijan, Mosul and Al-Jazeera, (Mahmoud, 1968), and the Armenians were continued on direct links with Baghdad and some Armenian cities provided it by agricultural products like wheat. (Al-Tabari, 1967). Then, the architectural and artistic Arabic influences moved by Muslims, who settled in Armenia and start of rebuilding some of the Armenian cities. (Minorsky, 1964. Al-Istakhri, 1926. Ibn Hawkal, 1979. Qalqashandi, 1919-1922. Iskandar, 1982). There were reciprocal influences between Seljuk art and the Armenian arts which the Seljuks had brought architects from Armenia. The Armenian also managed to defeat the Byzantine army in (413/1022), (Aslan Aba, 1987).

The cooperation between Armenia and the Fatimid era in the ruling of Al-Hakim was not sustained (Al-Antaki, 1905. Canard, 1936), owing to the Byzantine role in preventing death of Al-Hakim, since

(5/11), there is no Arabic presence, (Al-Antaki, 1905), and Crusaders founded the Kingdom in Edessa (491/1098) which was dropped by Imad Eddin Zinced (539/1144).

When Bader Al-Gamali was, (see: El hawary, 1935. Becker. Özaydın. Ibn al-Gawzi. Al-Hamawi, 1936. Ibn al-Atheer, 1873. Ibn Khilikan, 1977. Ibn Katheer. Ibn Taghry Bardy. Al-Maqrizi, 1998. Ibn Abi Jaradah, 1988. Ibn Hammad, 1981. Encyclopedia of Islamic knowledge), appointed a minister (468-487/1075-1094), (Al-Shaybani, 1995. Al-Zahabi, 1983. Ibn Taghry Brdy. Ibn Al-Zafir, 1972. Qalqashandi, 1985), and bringing thousands of Armenian families to live in Egypt. (Abul-Makarem, 1895), All of the Fatimid caliphates are followed pro-Armenian policy, supported the immigration and security installed in important administrative posts. (Al-Shaybani, 1995. Al-Zahabi, 1983. Ibn Khillikan, 1977. Ibn Katheer. Ibn Taghry Brdy. Ibn Al-Zafir, 1972. Abul-Makarem, 1895. Canard, 1936), The Fatimids was characterized by tolerance towards religious communities and other ethnic not seen another age, (Ibn Khillikan. 1977). 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.

Kingdom of Syuniq was located in province of Syuniq in eastern part of Armenia and borders Iran (fig.3). It was founded by Grand Duke Smbat Syuni, who was proclaimed king in (970). The city of Kapan was the capital of the Kingdom of Syuniq and the Tatev monastery was the spiritual center. In (1045), 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) The Kingdom of Syuniq was conquered by the Seljuks, as in (1071) Seljuk Turks defeated the Byzantines and conquered Armenia at the Battle of Manzikert, establishing the Seljuk Empire, (Kirakosian, 1972).

During (1230), Mongol Ilkhanide conquered Zakaryan Principality, as well as the rest of Armenia. In (1251).The Mongolian invasions were soon followed by those of other Central Asian tribes (Kara Koyunlu, Timurid and Ak Koyunlu), which continued from (1200) until (1400). After incessant invasions, each bringing destruction to the country, Armenia in time became weakened. During the (1500), 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) and (1828), (Kirakosian, 1972).

## **2. Syuniq Style of Armenian miniature**

Armenian miniature See: Korkhmazian & Chookaszian (1987). 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 , (See: Khachikian, 1955-1967. Krikorian, 1981).

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. (Hovannisian, 1999. Hewsen, 2001). 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, (De Lafayette).

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, (The oldest illuminated manuscript of Echmiadzin is the No.194 Bible written in Adana,1293).

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, (Mirzoyan, See: Durnovo, 1961. Sanjian, 1976. Der Nersessian, 1978. Taronatsi, 1984. Tzerun, 1984. Grigor, 1986. Hagopian & Korkhmazian, 1987. Mathews & Sanjian. 1991. Karagueuzian, 1992. Der Nersessian & Agémian, 1993. Novello, 1995. Izmailova & Sandoughkavanetsi, 1986. Kouymjian & others, 2002. Nersessian, 2004).

The mentioned manuscripts have been created in Syuniq. The significance of Syuniq 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), which coincides with the rise and flourishing of the Syuniq kingdom, The manuscript was brought to the Etchmiadzin Matenadaran in (1924) from the Church of the Virgin in Alexandrapol (now Leninakan). 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 two manuscripts, where the researcher published them for the first time:

The 1<sup>st</sup> Gospel:

Conservation: Matenadaran of Mashtots, (The Matenadaran or Mashtots Institute of Ancient Manuscripts in Yerevan, Armenia). Registration number: cod. (7482) and (254). Date: (1297) and (1378). 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, title pages and thematic miniatures were executed by Grigor Tatevatsi and his pupil in (1378), In (1809) the manuscript was restored and put into a silver embossed cover. The manuscript was restored and as a result the order of thematic miniatures was disrupted:

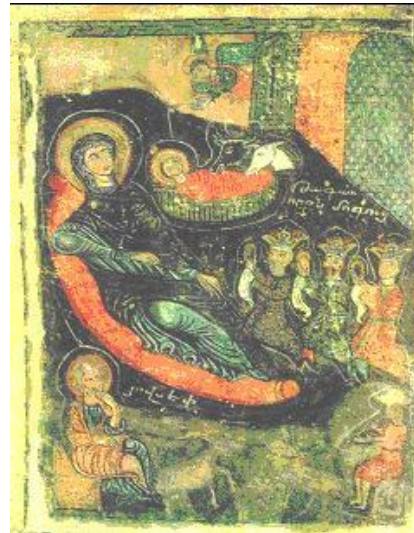
- Grigor Tatevatsi (1378):

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

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



*pl. 1. The annunciation*



*pl. 2. The Nativity*

- Pupil of Grigor Tatevatsi:

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

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

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

- Anonymous Painter of Syuniq:

F.12r-Title page of gospel according to Matthew (pl.6).

F.78r-Title page of gospel according to Mark (pl.7).

F.120r-Title page of gospel according to Luke (pl.8).

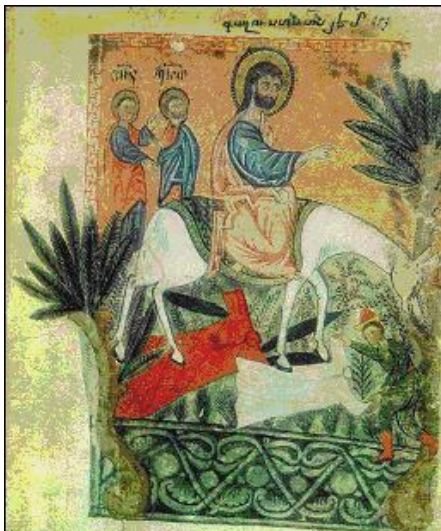
F.190r-Title page of gospel according to John (pl.9).

F.11v-Matthew the Evangelist (pl.10).

F.77v-Mark the Evangelist (pl.11).

F.119v-Luke the Evangelist (pl.12).

F.189r-John the Evangelist (pl.13).



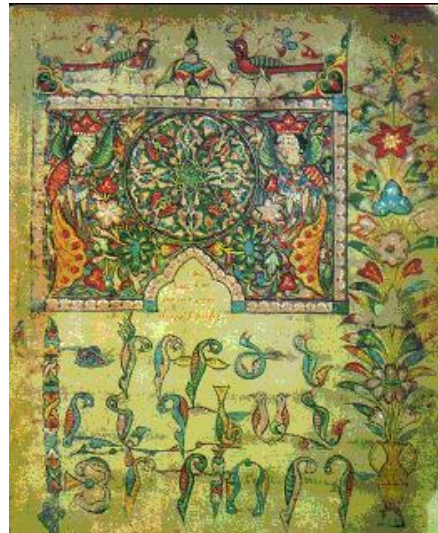
*pl. 3. Entry into Jerusalem*



*pl. 4. The Crucifixion*



pl. 5. The Virgin and Child.



pl. 6. Title page of gospel according to Matthew



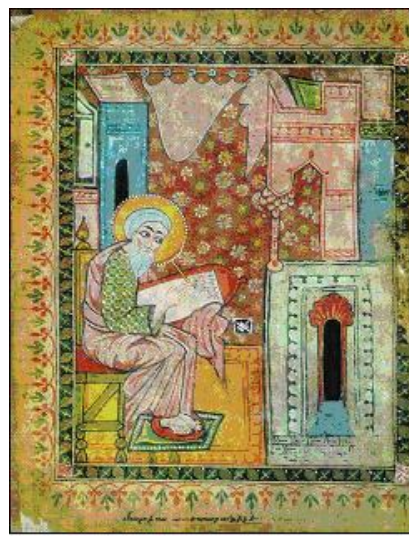
pl. 7. Title page of gospel according to Mark



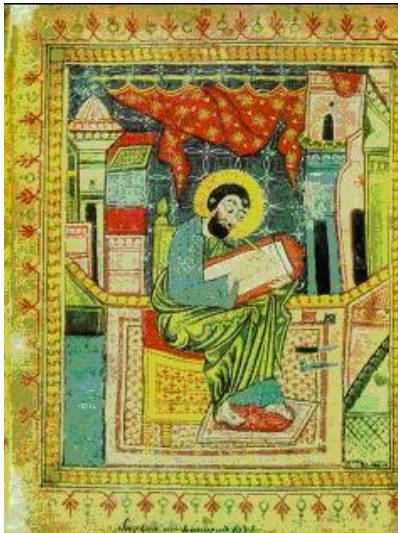
pl. 8. Title page of gospel according to Luke



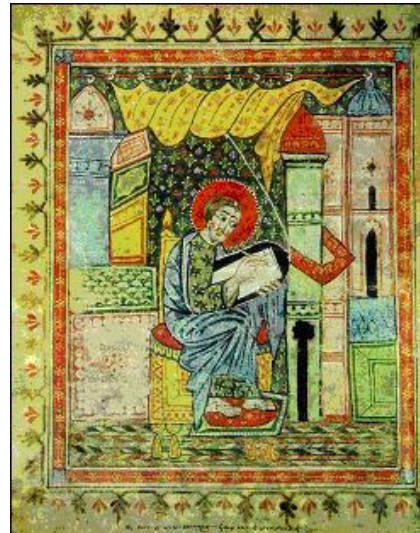
pl. 9. Title page of gospel according to John



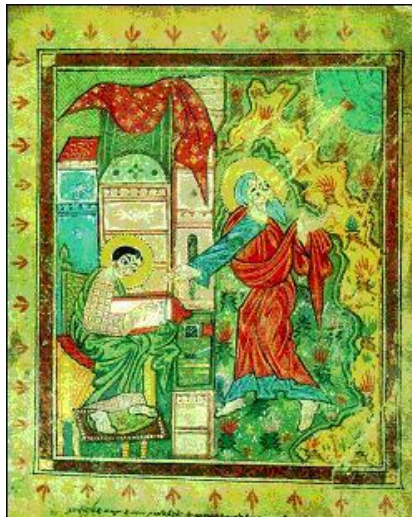
pl. 10. Portraits of Matthew the Evangelist



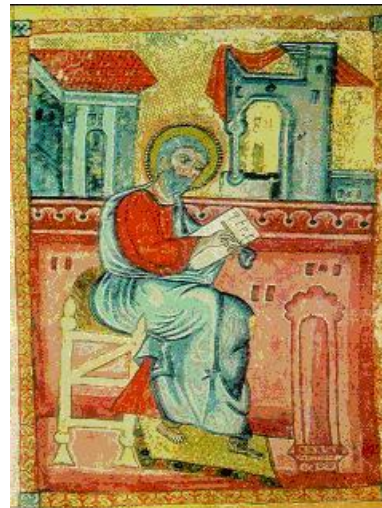
pl. 11. Portraits Mark the Evangelist



pl. 12. Portraits of Luke the Evangelists.



pl. 13. Portraits of John the Evangelist



pl. 14. Portraits of Matthew the Evangelist.

The 2<sup>nd</sup> Gospel:

Conservation: Matenadarn of Mashtots. Registration number: (cod. 6305). Date: end of 14<sup>th</sup> century and beginning of 15<sup>th</sup> century. Folios: Paper. Measurements: (29x23cm).

The scribe is Grigor and the painter is the Anonymous painter of Syuniq, The manuscript includes (37) miniatures-canon tables, portraits of the evangelists, title pages, thematic miniatures. The following is the probable sequence of miniatures:

- Grigor Tatevatsi (1378):

The manuscript was restored and as a result the order of thematic miniatures was disrupted;

F.71v-Matthew the Evangelist (pl.14).

F.s.v-Mark the Evangelist (pl.15).

F.127v-Luke the Evangelist (pl.16).

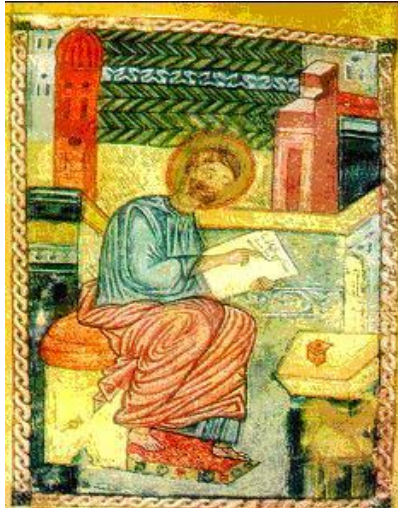
F.220v-John the Evangelist (pl.17).

- Anonymous Painter of Syuniq:

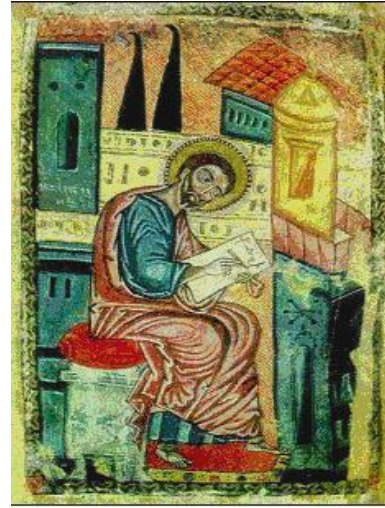
The creation of Eve (pl.18).

Constantine and Helen (pl.19).





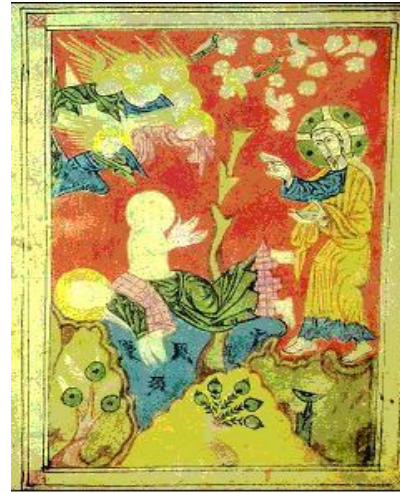
pl. 15. Portraits of Mark the Evangelist



pl. 16. Portraits of Luke the Evangelist



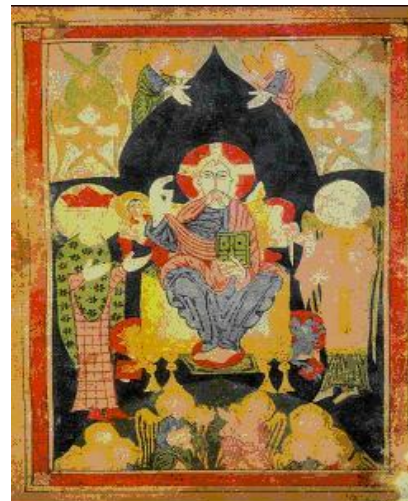
pl. 17. Portraits of John the Evangelist



pl. 18. The creation of Eve



pl. 19. Constantine and Helen



pl. 20. Diesis.

F.16r-Deesis (pl.20).

F.239v-The Revelation of John (pl.21).

F.130v-the Annunciation (pl.22).

F.2r-the Nativity (pl.23).

F.109r-Entry into Jerusalem (pl.24).

F.140r-The Rise of Lazarus (pl.25).

F.141r-The Crucifixion (pl.26).

F.67v-The Resurrection of Christ (pl.27).

F.15r-the Harrowing of Hell (pl.28).



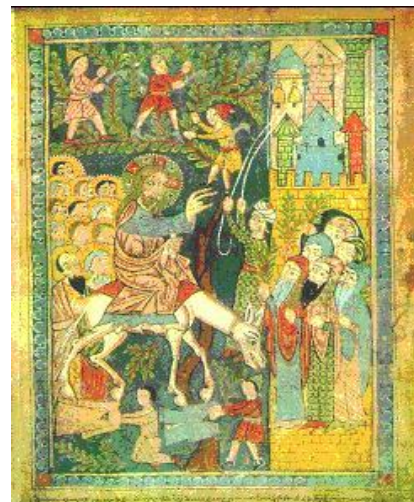
*pl.21. The Revelation of St. John.*



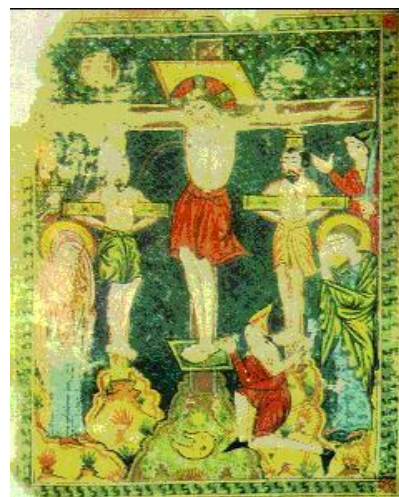
*pl. 22. The Annunciation.*



*pl. 23. The Nativity*

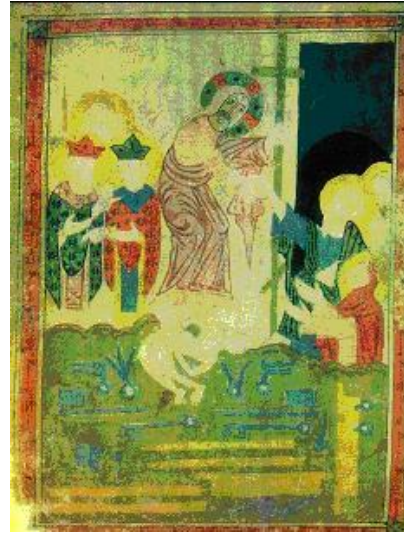


*pl. 24. Entry into Jerusalem*



*pl. 25. The rise of Lazarus**pl. 26. The crucifixion*

Grigor Tatevatsi and Anonymous painter of Syuniq 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 Syuniq. At just that time, a school of arts was founded in Syuniq with Tatev as the center. The economic and cultural development of Syuniq was interrupted by Seljuk invasions.

*pl. 27. The Resurrection (or the Holy Women).**pl. 28. The harrowing of hell*

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), which had been the center of Syuniq since (1103), the kingdom lost its independence. The spiritual treasures of Tatev and other Syuniq monasteries brought there, some ten thousand manuscripts, were barbarously destroyed. (Torosyan, 1985. Hacikyan & others, 2005).

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, Syuniq 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> 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, (Gzoyan, 2003).

### 3. 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, (Gzoyan, 2003), 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. (Gzoyan, 2003. Mirzoyan). However, his name as an illuminator is mentioned only once, in the Gospel illustrated at the Tatev Monastery in the year (1378).

The Gospel was copied in (1297) in Eghegis, the "glorified capital" of Syunik. In the same year the scribe of the Gospel, Hovhan, executed khorans (canon tables) 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. and marginal illustrations. Simple plant and geometric designs prevail in the canon tables. In (1378), 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, (Gzoyan, 2003).

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 was considered as pre-Annunciation while in the temple it is the Annunciation itself.

The miniature of the Anonymous painter of Syunik (pl.22) is an example of the former, while Grigor Tatevatsi's Annunciation (pl.1) 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.23) by the Anonymous painter of Syunik is based on a more complex iconography; it shows women bathing Christ.

In the Anonymous painter's miniature, there is a red apple in Mary's hand, the symbolic meaning of which was explained by means of local traditions in the foreword of this album.

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 miniature (pl.24) by the Anonymous painter of Syunik gives an enlarged version of the composition, the original quality of which comes from folk-traditions.

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. Beginning from the 11<sup>th</sup> century, several iconographic versions were introduced: a simple variant without robbers and an enlarged one with robbers (pl.26).

Iconographical the miniature of Virgin and Child (pl.5) 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.

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) 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 (pl.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. 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.

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 Syunig, especially in the portraits of the evangelists with those of Grigor Tatevatsi. The Anonymous painter of Syunig chose such subjects from the old Testament, which is immediately connected with the main tenets of the New Testament.

The painter's rich imagination is revealed especially in the title pages (pls.6-7-8-9). Their composition is thoroughly thought out a constructed according to a plan, so that each element of the composition has an independent function. The headpiece presents a kind of decorative unity consisting of plant, bird-like and geometric elements. As a rule it occupies half of the composition and is arranged as a rectangle stretching slightly along the horizontal lines. In the middle of the lower part of the rectangle, there is a small trefoil. Three illustrated lines from the Gospel text occupy the other half of the composition. The initial, being a kind of support for the headpiece, stretches along the three lines of the text, arranging the left part of the page, while the splendid, interlaced marginals on the right half of the miniature balances the entire composition.

Each decorative-element of the title page (headpiece, text, initial, marginal) has its own independent artistic value, being, at the same time, an inseparable component of the integral composition. At first the painter arouses admiration for the beauty of the headpieces.

In one case (pl.6), this is a green area consisting of different kinds of flowers, the ornamental frame of intricate rosettes with crowned sirens facing each other divides it into two parts; these sirens blend with the ornaments and become part of them. In another case (pl.7), it is a composition consisting of four semicircles executed with a subtle appreciation of line and color. In the third case (pl.9), it is an interlacing

of small decorative elements; and in the forth (pl.8), it is a correlation of cross-shaped and star shaped geometric forms. The absence of intervals between the headpiece, the text and the marginal ornaments, the calm rhythm of the composition and graphical drawings give the miniature the impression of an ornamental carpet. Here the originality of the artist in forming the illustrated page, his new attitude towards the interrelation of the whole and its parts is demonstrated.

The iconographic types of neither the evangelists nor the architectural compositions are exact copies of Grigor Tatevatsi's works. There are cases when Armenian painters copied compositions of well-known works, imitating the originals as much as possible, more often using characteristic elements of other manuscripts, subjecting them to their own artistic style, to the preferences of society and the demands of the time.

The painters thus gave them new expressiveness and new effect. In this respect, the art of the Anonymous painter is not an exception. Though his illustrations are fundamentally based on Grigor Tatevatsi's art in monumentalism, the balanced composition, exceptionally rich and varied decorative elements, the miniatures reveal the artist's individual approach. They manifest, in particular, their joyous, sonorous coloring and a new kind of ornamentation.

Grigor Tatevatsi, for example, preferred broad, frieze-like zones consisting of different acanthus and grape weavings organically connected with architectural planes and producing an impression of bas-relief. The ornaments of the Anonymous Painter, on the other hand, are small, four-petalled flowers, bouquets, star-shaped motifs, variations of geometric (oval and round) forms. They cover the background, the clothing of the characters.

The walls of architectural structures and it seem as if in their abundance, they would, blend with the real shapes. The two-storied building with an open veranda depicted in the architectural setting of Grigor Tatevatsi's composition in the portrait of the evangelist Luke presents a type of building prevalent at that time.

Buildings with pointed arched windows and domes with ribs. While the painter of being inclined to turn realistic forms into ornaments in the miniature with similar content (pl.12), and presented the veranda without its functional meaning but simply as a decor encircling the building. The curtain-like hanging parts of the clothes.

In (1387), the final flyleaf of the manuscript presents considerable interest from the point of view of its dating. It is known that the manuscript underwent restoration, as a result of which the order of the miniatures in the manuscript was not retained. (We have made an attempt to determine the original order of miniatures in this album).

Probably the restorer threw out those pages, which had become decrepit and, together with them, the page with the information concerning its date. To preserve that information, he made a short entry (1387) on the new flyleaf. Some of the miniatures of manuscript are incomplete (canon tables, scenes from the Bible). Unfortunately the history of the manuscript is unknown and it is difficult to understand why the illuminator had not completed his work. These unfinished miniatures make it possible to have an idea of the painter's technical methods. He started to compose with a slight but definite drawing.

Then he proceeded with bright water-colors to color the background, define general relations of colors and

only after that did he start coloring different details. Pure colors were applied in wide strokes of the brush equally distributed. Then with a thin, sometimes very fine brush, details were colored, giving the outlines of figures and objects. Such an application of color resulted in the flattening of figures.

The faces have a certain three-dimensional quality as a result of color-and-shade treatment. Faces were usually painted at the end. Great importance was attached to the presentation of the face, for in medieval art (as is well-known) it was only through the face (especially the eyes) that profound faith could be expressed. From the very first glance, the art of manuscript is most attractive in its harmony of bright colors and its joyfulness. One can sense the hand of an experienced painter whose art has its sources in folk-art. These are qualities that lend sincere poetical character and spontaneity to the illustrations.

Numerous ornamental motifs, which the painter blends into his compositions, render a peculiar completion to the scenes. As a rule they cover the background of the miniature, each time expressing it in new combinations. The ornament could be considered as a sound accompaniment to the action being, at the same time, helpful in comprehending the nuances of the scene.

There are many elements from reality in the miniatures, which reveal the Anonymous painter of Syunig's way of thinking. The painter depicted national types, clothes, and daily objects with great care. They are full of life; yet do not contradict the strict canons of Christian iconography, lending original charm to the miniatures. The miniatures of the manuscript present a kind of creative unity of national traditions and individual creative force, being outstanding for their monumentalism and decorative quality inherent in folk-art.

A specific type of iconography of the evangelists was adopted in Syunig of the 14<sup>th</sup>-15<sup>th</sup> centuries, especially in Gladzor and later in Tatev as well as in a group of manuscripts related to those centers. Of the above-mentioned centers, this type appeared in Gladzor manuscripts of the end of the 13<sup>th</sup> and beginning of the 14<sup>th</sup> centuries. Similar evangelists may be found in the miniatures of Grigor Tatevatsi (pls.14-15-16-17), and later in the works of the Anonymous painter of Syunig, the portraits of the four evangelists (pls.10-11-12-13) create a firm unity with the title pages.

Grigor Tatevatsi and the Anonymous painter of Syunig were persons of bright individuality, thus each of their works is not simply a copy of the other, but an artistic embodiment of the model. Scenes from the Bible and apocryphal books (pls.18-19-20) which beginning from the 14<sup>th</sup> century were widespread in Armenia in illustrated Gospels, occupy a considerable place in the manuscript.

Byzantine emperor Constantine and his mother Helene (pl.19) are placed around a tree known as "Tree of Wisdom" or "Tree of Knowledge" instead of the Holy Cross as both of them used to appear in all the other miniatures. There is an avant-garde theory that explains the replacing of the Holy Cross by the "Tree of Knowledge". Supporters of this theory claim that the artist of this painting intentionally replaced the cross with the tree, simply because Constantine and Helene were not Saints, Disciples or Apostles.

Only those who were directly blessed by Jesus Christ and of course much later, Armenian martyrs and bishops were worthy and or deserved to be placed around the Holy Cross or surround it. The artist of this painting did not complete it.

The miniature presents (pl.21) an episode from the Revelation of St. John, with a sickle in his hand, and John are standing face to face. Between them, there is a group of stars, symbolizing churches (the stars



being crowned with crosses).

The Revelation of St. John says that Christ appeared either with a sickle in his hand or a sword in his mouth, and in another case, a bunch of stars or even a seal in his hand, etc. From all these succeeding actions, the painter has chosen only two: a revelation with a sickle and one with a bunch of stars.

To avoid repetition, he presents Christ only once; however, in the miniature, he gives place to an essential detail connected with the following revelation, stars symbolizing churches. In this way, the painter expresses actions succeeding each other.

The above-mentioned manuscript is rare in its original iconography of certain scenes as, for instance, the Annunciation (pl.22) is treated as genre scene; the peasant woman in a flowered dress with a jug on her shoulder is standing near the spring ready to get some water when she suddenly hears a voice and turns towards the voice in amazement. Her reaction is so natural, her clothing, her jug and the double stream so true-to-life that the painter must have been guided by life around him.

Although the background of the miniature presents a kind of unreal, abstract scene, the figures soar in that space; yet the painter introducing everyday realities into his compositions, managed to create an impression of the real life in his environment. Mary is slightly agitated and her image is endowed with soft lyricism. The blue of her clothing is repeated in the blue of the sky, thus connecting the upper and lower parts of the miniature; while the ornamented pink background creates the entire painted surface, lending a festive mood.

It is known in two basic iconographic types: near the spring and in the temple. The former arose on apocryphal literature. In order to justify these two different types, these contradictions were explained thus: at the spring the Annunciation was considered as pre-Annunciation while in the temple it is the Annunciation itself.

The miniature of the Anonymous painter of Syuniq (pl.22) is an example of the former, while Grigor Tatevatsi's Annunciation (pl.1) 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 painter's contacts with life and folk traditions are revealed in the miniature Nativity (pl.23). The miniature has an iconographic detail - an apple in Mary's hand. This is a detail, which as a rule does not exist in other works of Armenian miniature on the same subject, while other peoples, especially those in the West, often present the Virgin with an apple, a pomegranate or some other fruit in her hand.

Thus each fruit has some symbolic significance: the pomegranate, for example, presents the blood, which Christ shed for mankind; the apple in this miniature probably symbolizes the Virgin's purity. This reflects a very ancient Armenian custom, according to which the groom's parents, being convinced of their daughter-in-law's innocence, present her with a red apple. The painter probably had a similar basis in depicting Mary with a red apple in her hand as a symbol of her virginity. 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 by Grigor Tatevatsi (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.23) by the Anonymous painter of Syuniq is based on a more complex iconography; it shows women bathing

Christ.

In the Anonymous Painter's miniature, there is a red apple in Mary's hand, the symbolic meaning of which was explained by means of local traditions in the foreword of this album. A unique quality of the miniature "Entry into Jerusalem" (pl.24) may also be explained by the obvious influence of folk rites. The miniature, with its iconography and principal features of the composition is well known in Armenia, while the sounding of bells most worthy of attention is unknown elsewhere. Neither the Bible nor apocryphal literature offer any ground for its introduction into the scene. It may be explained only by church rituals; there being a widely spread flower festival in Armenia. At midnight on the day of the festival, the youth bring brandies of willow into the church.

The priest makes his appearance, the bells ring and people gather. After the priest had given his blessings, the brandies were planted in their yards. In order to add freshness to religious iconographic forms of the scene, the painter of the miniature made use of elements taken from folk rites.

The miniature 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 miniature (pl.24) by the Anonymous painter of Syuniq gives an enlarged version of the composition, the original quality of which comes from folk-traditions. The original creative attitude of the painter can also be seen in the iconography "The Rise of Lazarus" (pl.25) the painter avoided the widespread Byzantine composition, according to which Lazarus was presented entombed not in a cave but in an ordinary earth grave. Lazarus' sisters are likewise depicted in an untraditional way. They are not kneeling before Christ but are among the people gathered to watch the miracle.

One of the miracles performed by Christ is presented in this composition: the rise of Lazarus, the dead brother of Martha and Mary, whom Christ brings back to life. This story is told only in the Gospel according to St. John. The iconographic type used in this miniature is seldom found in Armenia; the Byzantine iconography was more often used, in which Lazarus was shown at a cave grave entrance in an upright position.

The miniature is balanced in its composition. In the center is the grave from which the shrouded Lazarus comes out. There are apostles to the right of him and a group of people on the left watching the miracle. Lazarus' sisters are in the foreground. The painter skillfully showed the two pivotal points: Lazarus by his place in the composition and Christ, by the expressive gestures of the hands of the people about him.

Miniature (pl.25) is one of those essential forms of medieval thinking in art, for which canons were elaborated for many centuries, which had absolute, universal value. The ability to express his own thoughts through this absolute value raises the medieval master to the level of individuality.

There were such individualities in Armenian miniature painting. Among them may be mentioned Grigor Tatevatsi and the Anonymous painter of Syuniq, whose sincere, talented art arouses admiration up to the present. This 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 12<sup>th</sup> century, the cross was usually depicted without Christ.

Beginning from the 11<sup>th</sup> century, several iconographic versions were introduced: a simple variant without robbers (pl.4) and an enlarged one with robbers (pl.26). This composition (pl.27) is based on the space-and-time canon accepted in medieval art and expresses scenes logically following each other, within one miniature. The development of the action takes place from the bottom upwards. In the lower part of the composition, Christ is shown in the grave wrapped in shrouds; above him are the sleeping soldier-guards. In the upper part of the miniature, the next scene presented at the same grave (in which only the shrouds of Christ can be seen) are the holy women who have come to anoint the body of the dead and the angels telling them what had happened. This scene (pl.28) expresses the concept of the sins of mankind being redeemed by Christ. According to Christian doctrine, Christ, by sacrificing himself, bestows mankind with immortality by opening the doors of Paradise before him.

In the miniature Christ is presented standing on the ruins of Hell Satan is at his feet, chained by the will of God. In this same scene, Adam and Eve, the kings Solomon and David, and John the Baptist may be seen, striving towards Christ and pleading for salvation. The miniature is unfinished. Christ's face was drawn in later.

#### **4. Arabic influences**

Miniature paintings of Arabian school is as follows: (Frimmel, 1885. Martin, 1912. Schulz, 1914. Grohmann. & Arnold, 1920. Sakisian, 1929. Kühnel, 1922. Arnold, 1928. Blochet, 1929. Binyon & others, 1933. Stchoukine, 1936. De Villard, 1950. Hassan, 1958. Al-Basha, 1959. Rice, 1971. Al-Basha, 1973. Farghali, 1991), Figural paintings of the black-bearded, eastern clothing set loose shirt and a dress, which covers almost descent to the feet clothing with sleeves decorated with large embroidered flowers and plant with geometric designs in units or repeated, headscarf is a multi-turban folds, care to highlight the main character in the picture as a center of the image and the subject at the expense of those secondary as well as other elements of the environment in the picture.

Photographer stayed away to express the depth, stay away from some technical rules that lead to anthropomorphism and depth in the image of shadow and light, such as the one illuminated as if every picture was filmed in broad daylight. And did not use the shades of bright color did not reflect the shadow and light, neglect of the third dimension and perspective as required by way of realistic representation in fees came flat fees do not have the depth, dumping in the decorative, resorted to coloring the color backgrounds and one gold in all school transcripts and red images in Iran.

Details of the garment folds: the use of geometric lines or pictures of flowers, the tendency to draw close to reality tumbling folds clothes lines radiate from one center, architectural design backgrounds, a rock hills and a simplified planning terminology tends to sometimes the decorative, a land line, (Hassan, 1936. Al-Basha, 1959. Farghali, 1991).

The folds of the garments are treated by means of color, emphasizing the harmony and proportions of the body, the faces are drawn with a sure, precise hand, earth is a line similar to a cue capitals from the Coptic form of basketball, the trappings of geometric form of semi-hexagonal (doqmak) are interconnected characters (Y) repeated, the jug of water with elliptical handle his neck, mouth and wide from the top and a conical shape, the body is divided into frames and covered with geometric and plant designs.

As for the second painter, his drawings are somewhat weaker and that is especially seen in tile figure of the Virgin in the Virgin and Child and Crucifixion, the execution of the other figures is also not successful; they are rather stocky and not so proportional, flatness is stressed and is especially expressed in the folds of the garments; they are stiff and not at all flexible.

There was a significant transition in the functional effects of Arab and imagery school, which seemed to flourish since the Abbasid era at the neighborly relations between Armenia, Iran and cultural relations that had prevailed since the Abbasid era, sources have confirmed that these effects have moved either directly to Armenia during the rule of the Abbasids, or through Iran as the neighborhood and control of the Seljuks and Mongols, or indirectly influences and moved to Egypt during Tolunids then moved to the Fatimid era and sentenced to Sicily during the Fatimid age.

The sources pointed out that the painter Grigor Tatevatsi had traveled to Jerusalem and Iran, which has had the greatest impact on the characteristics of his school of manuscripts. The influences which had moved to the Armenian manuscripts are:

#### **1. 4. Figural motifs**

Forms of long persons and narrow shoulders spread of Arabic manuscripts affected and find in images of the four Annunciations (576/1180) from the Arab school in Egypt. (Dimand, 1982. Farghali, 1991. Blochet. *Musulman painting*, pl.5. People tend to the length was a Chinese influence as in the Gami' el-Tawarikh of Bayrouni (707/1306). (Farghali, 1991).

The painted faces of people with oval shape, eyes in the corner, a bit deviant neck and that affected alternative of Muzaffarian school manuscripts in Iran, (Al-Basha, 1959. Farghali, 1991).

The images marked interest in the main person who paints in the center often surrounded by other persons (pls.20-24-25-26-28), and the people resist wearing a wide-open front with long sleeves and wide, weared by an open entire robe without holes. (Ettinghausen, 1974. Farghali, 1991).

Images of people were varied between the facing situation (pls.19-20) and the third dimension situation in other paintings, we find that the facing situation from the Byzantine influences that the third dimension situation from the Arab influences.

There are Figural motifs that people take on a St. Holy heading to the left and taking his feet on a small carpet and Carrying Bible the on thighs (pls.10-11-12-13-14-15-16), this oriental Sasanid session took on the way in meeting the king photographed from the previous manuscript in the four Annunciation (576/1180). And an image in the whole book of Gami' el-Tawarikh of Bayrouni (8/14), (Farghali, 1991. Hassan, 1937).

We find clothes with folds like clothing from the arab school, there are minerals of Sasanian and post-Sasanian metal works as a silver dish containing a sketch of the Persian kings. Grabar (1956). 161 pl.p.164.A naked drawing rights (pl.25) in an image of the book of Al-Athaar Al-Baqia of Bayrouni (707/1307). Farghali, 1991).

#### **2. 4. Backgrounds with plants**

Formed elements of plant designs (pl.1-2-10-11-12-19-21-22-25) This was reflected in Al-Teriaq of

Galenous (595/1199), and Khawas el-A'Qaqear of Disagurides, (Hassan, 1958. Farghali, 1991). as a result of transition the effects of Moazfarian and Galaerian schools on the Armenian manuscript, as characterized by distribution of forms without taking into account the perspective as the bird's eye view style which shows the bird appointed all of the forms are higher, (Al-Basha, 1959. Farghali, 1991). plans and flowers decorations like a rug was set on a regular basis to suggest romantic, beautiful, (Farghali, 1991). and spread forms of rosettes and trees as cypress (pl.16) Which appeared in the Persian poetry and manuscripts (801/1398). Gray. pl.68.

Trees that mediates the picture painted an abstract way and ending leaves and flowers and trees with bending legs which expires flowers manner with modification (pls.18-19-22) as copies of the four Annunciations (576/1180), a copy of Khawas el-A'Qaqear of Disagurides (595/1199), Samki E'yar of Shirazi (6/12) (6/12), bayadh and Riyadh, and the Shahnama (696/1393), benefits of animal of Bin Bakhtaishu' (699/1299), Khamisa Nezami (8/14), kalila and Dinma (8/14) and five Jawakhuy Kermani (898/1396). (Hassan, 1946. Farghali, 1991. Buchthal, 1942. Ettinghausen, 1974. Binyon & others, 1933. Robinson). which are similar to the charges of Iranian ceramics from Al-Rai (7/13). (Farghali, 1991).

The spread of trees on the two sides (pl.3) As in Al-Teriaq of Galenous (595/1199), The forms of flowers, leaves, branches in the form of plant in geometric design (pl.6-7-8-9) as a copy of Khawas el-A'Qaqear of Disagurides (621/1224), a copy of kalila and Dinma (622/1225), and a copy of Maqamat Al-Hariri (734/1334). (Farghali, 1991. Buchthal, 1942).

### **3. 4. Backgrounds with Architectural elements**

Architectural backgrounds marked by arches and multi-storey (pls.10-11-12-13-14-15-16-24), It showed in Khawas el-A'Qaqear of Disagurides (621/1224), a copy of kalila and Dinma (8/14) and copy of Bayadh and Riyadh (8/14), Ettinghausen. *Painting*. Gray, B. pl.p.39). that was a feature of the Mozafarian, (Al-Basha, 1959). and Galaerian school, as a copy of five Bwakhuy Kermani (76/799), the image of five Khusro Dahlaoui (903/1498) and a copy of Khusro and Shirin (9/15). (Hassan, 1937. Farghali, 1991). The domes with ribs (pls.5-11-12) in the Arab school as Khawas el-A'Qaqear of Disagurides (621/1224). (Ettinghausen. *Painting*).

### **4. 4. Curtains**

The curtains were divided into two parts hanging to the bottom of the bow and zippy trailing like a handkerchief (pls.10-11-12-14), we find that the clothing worn by hanging body including one handkerchief (pls.10-11-12-13-14-15-16-18-21-25-26-27-28). The curtains had been signs of four Annunciations (576/1180), also emerged from Iran as the form of Samki E'yar of Shirazi (6/12) and a copy of Khawas el-A'Qaqear of Disagurides (621/1224), (Binyon & others, 1933. Gray. pl.22B. and in Maqamat Al-Hariri (6/13). (Pope, 1945. Rice. 1971. Ettinghausen, 1979. Hassan. Madrasat *Baghdad*).

### **5. 4. Headscarf of three-plant foils**

In Armenian Manuscripts, Some people wearing a cap of three plant foils (pls.6-19-20-27), this form of headscarves is one of the Sasanian artistic influences were characteristic features of the rulers of Iran,

(Ettinghausen, 1974). has appeared in Kapella Platina fresco in Sicily which had been subjected to Islamic rule (287/901) to (452/1061) and spread by the Fatimid art of painting, where are the Arabic kufic words by the Fatimid style also includes drawing pictures on the tiles, dancers, daily life, duties of birds and animals and all of the decorations filled contemporary Fatimid art. Among the most prominent topics man put a crown three segments on his head. Kapella Platina was built by Normandian King Roger II (538/1144) by Muslim builders and artists. (See: Ettinghausen, 1974. Rice, 1971).

The Triple foils Crown has emerged on the bust plaster of King Shahpur II (310-379) in Chicago Museum of Natural History, is probably that this method moved to Egypt during the Tolunid era continued appearance in the Fatimid era, which culminates on the top of a ceramic plate with a metallic luster (5/11) (Farghali, 1991). and manuscripts, are similar with charges of Iranian ceramics of Al-Rai (7/13).

A copy of kalila and Dinma (622/1225), an images of the four Annunciations (576/1180), two of Samki E'yar of Shirazi (6/12), charges of similar fees in Khawas el-A'Qaqear of Disagurides (7/13), a copy of Gami' el-Tawarikh (707/1306-), a copy of Al Shahnama (8/11), two of Gami' el-Tawarikh (8/14) and (714/1314), the of Shahnama (730/1330) And the Crown's foils in Shahnama (1066/1656). Blouchet, 1926. Binyon & others, 1933. Hassan, 1936. Hassan, 1937. Hassan, 1946. Hassan, 1958. Farghali, 1991).

#### **6. 4. Geometric designs**

Emerged in Armenian miniatures included scheduled for tires (pls.1-2-15-17), which appeared in manuscript from the Fatimid miniature (5-22). From a Bible in Coptic Museum of Cairo (734/1334), a copy of the four Annunciations (576/1180), a copy of Kalila and Dimna Manuscript (622/1225) and (8/14) also appeared on some of the ceramic with metallic luster from the Fatimid era, a porcelain dish with Fatimid metallic luster, pieces of porcelain from the Mamluk (8-9/14-15), Mamluk iron scheduled mirror (8-9/14-15) and drawing scheduled paper (5-6/11-12). (Buchthal, 1926. Sajisian, 1929. Hassan, 1937. Hassan, 1946. Hassan, 1937. *Konouz*. Blouchet, 1929. Hassan, 1958. Mehrez, 1962).

Geometric designs appeared accurate, regular and close relatives of the letter (Y) in Armenian manuscripts (pl.1-3-4-16-22-23) Scheduled tires were emerged, consists of (Y) shaped and repeated forms and found in a blunt (622/1225). (Buchthal, 1942).A crooked line (pl.1-4-5-15) which found on a jug of ceramic from Al-Rai (7/13). (Hassan, 1958).

The decorations appeared similar to the letter (Z) (pl.16). We find it on a box of bronze (7/13), and on a vessel (7/13), (Hassan, 1946. Hassan, 1958), it showed brackets incurved Swastika decoration "Mafrooka" (pl.5) on a wooden door of Abu Maqqar Monastery in Nitrite (3/10). (Shafi, 1954).

Land in the Virgin and Child (pl.5) was monolithic forms of horseshoe and pointed arches, in the back of brackets, there are some buildings with pointed arches in the Annunciation, Nativity and the Virgin and Child (pls.1-2-5), are based on the two sides, two buildings with pointed windows and domes with ribs.

#### **7. 4. Animal and bird motifs**

There are two animals with opposite heads and confront bodies (pl.19) as a jug (7/13). The birds, we find vase involved by two Peacocks (pl.18), the forms of Peacocks sometimes in opposite sides of the high tail in the form of semicircle and spread in the Fatimid era, (Farghali, 1991). There are two confronting birds and

medallion or bowl (pl.6-7), from Sasanian effects of widespread in Islamic arts.

#### **8. 4. Rocks**

Winding rocks charges are found in Armenian miniatures (pl.4-26), the influences of Arab manuscripts in the formulation of the rock, which Christ stands in the crucifixion, and that was a feature of Arab school where evidence of Maqamat Al-Hariri (619/1223). (Blouchet, 1926. Farghali, 1991).

#### **9. 4. The using of Arabic characters**

The headscarf in the miniatures (pl.6-7-8-9) is composed of three petals leaf, round-grind and component plant which is the Leaf three petals. Central line surrounded by birds, letters using elements derived from birds.

Spread the use of graphic literature to metal works in Iran (Darwish, 2000), which is the literature that it ends the tune of humans or animals or take some of the characters, (Ramadan, 1998. Ettinghausen, 1956). The onset of this type of literature on the Iranian ceramics from Nishapur (4/10), photographed by writing muffler parts of the alphabet in the form of birds or parts thereof had emerged this type of literature on Boberniski bowl (559/1163). (Hassan 1937. Hassan, 1946).

This type of literature on the evolution of metal objects in the eastern province of Khurasan in Iran and moved with the makers to Iran, Mesopotamia, the most important centers of Mosel, Syria as in the production of Damascus, Aleppo and Cairo. (Ramadan, 1998).

The literature has shown that most of the parties, which expires alphabet subhuman warheads with some elements of the animals and birds, and literature was the photographer at the base, which is the characters, and then rise to take the letters people have heads.

Forms of birds, animals or take some letters the same way as well the picture taken on some writing utensils figural and animal forms to shape the fee depending on the tape as in the letter carved on a pot, (Darwish, 2000).

We find that some characters may end as in the order of the heads on a Group of pots, Darwish. pl.5-6. ends the upper part of the body knight pointed bow or with knight clutching a spear and shield On a vessel (Ghulam, 1982). with characters that can be read, (Ramadan, 1998. Rice, 1957), without that ends in the pictures, while the vessel is the publication fees and not a base for writing.

This tape is in writing and confirmed by the statement the pitcher and writing fees as well as a ceramic bowl, and glass vase, (Darwish, 2000).

## **5. Conclusion and results**

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:

1. Thirteen miniatures dated (1297) and (1378). The miniatures were executed by Grigor Tatevatsi and his pupil in (1378).
2. Fifteen miniatures 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 painter is the Anonymous painter of Syuniq.

There was a significant transition in the functional effects of Arab and imagery school, which seemed to flourish since the Abbasid age at the neighborly relations between Armenia, Iran and cultural relations that had prevailed since the Abbasid age, sources have confirmed that these effects have moved either directly to Armenia During the rule of the Abbasids, or through Iran as the neighborhood and control of the Seljuks and Mongols, or indirectly influences and moved to Egypt during Tolunids then moved to the Fatimid age. 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 technical effects of Islamic art that have moved to the Armenian manuscripts are: Figural forms with long and narrow shoulders. The images marked interest in the main person who paints a picture in the center often surrounded by other persons.

Images of people varied between the situation facing and the situation of a third dimension in other paintings and find that the situation is the opposite of the Byzantine influences that the situation in the third dimension of the Arab influences. We find that clothes with folds like clothing from the Arab school, and there are minerals on the Sasanian and post-Sasanian.

Backgrounds formed elements of plant designs, as characterized by distribution fees without taking into account the perspective of style, which shows the bird appointed all of the fees are higher as plant flowers and decorations like a rug was set on a regular basis.

Trees that mediates the picture painted an abstract way and ending leaves and flowers and trees with bending legs which expires flowers manner with Modification. Flowers, leaves, branches in the form of plant in geometric design. Backgrounds with architectural elements marked by charges of arches and multi-storey.

The curtains are divided into two parts hanging to the bottom of the bow and zippy trailing like a handkerchief, we find that the clothing worn by hanging body including of one handkerchief.

Headscarf of three foils plant In Armenian Manuscripts, some people wearing cap a three plant foils, this form of headscarves is one of the Sasanian artistic influences were characteristic features of the rulers of Iran, has appeared in Kapella Platina fresco which have been subjected to Islamic rule and spread by the Fatimid art of painting, where are the Arabic kufic words by the Fatimid style also includes drawing pictures on the tiles, dancers, daily life and duties of birds and animals and all of the decorations filled contemporary Fatimid Egypt. Among the most prominent topics man put a crown on his head three plant foils.

Geometric designs included scheduled for tires, which appeared in manuscript from the Fatimid miniature, Geometric designs appeared accurate and regular and close relatives of the letter (Y) in Armenian manuscripts Scheduled tires were emerged, consists of (Y) shaped and repeated forms, which found the container of ceramic from Al-Rai, the decorations appeared similar to the letter (Z), It showed brackets incurved swastika decoration "Mafrooka", there are some buildings with pointed arches, on the two sides, there were two buildings of pointed windows and domes with ribs.

Animal and bird motifs, there are two animals with opposite heads and confront bodies, the forms of Peacocks sometimes in opposite sides of the high tail in the form of semicircle and spread in the Fatimid age, from Sasanian effects of widespread in Islamic arts.



Winding rocks charges are found in Armenian miniatures as the influences of Arab manuscripts. Central line surrounded by birds, letters using elements derived from birds. Spread the use of graphic literature to metal works in Iran which is the literature.

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