International Journal of Academic Multidisciplinary Research (IJAMR)
ISSN: 2643-9670
Vol. 9 Issue 1 January - 2025, Pages: 151-162

Islamic Influences On The Illustrations Of The Armenian Gospel (Cod. 6305, End Of 14th-Beginning Of 15th Century) Preserved In Matenadarn

Fatima Sayed Mohammed Sayed

PhD Researcher in Islamic Archaeology
Faculty of Arts, Minia University

Abstract: *This research deals with Islamic influences on the illustrations of the Armenian gospel (cod. 6305) preserved in Matenadarn (end of 14th - beginning of 15th century), the writer is Grigor and the painter is the anonymous painter of Syuniq, the manuscript includes (37) miniatures - church tables, pictures of evangelists, title pages, thematic miniatures, and deals with eight miniatures that bear many Islamic influences that dominated the miniatures in Armenian manuscripts the miniatures were executed by Grigor Tatevatsi and his pupil in (1378 AD.), and 15th, dated in the end of 14th century and beginning of 15th century, the scribe is Grigor Tatevatsi and the anonymous painter of Syuniq. The research begins with an introduction for Armenia with a focus on Syuniq which produced the two manuscripts, and includes three sections: First: Armenian miniature paintings of manuscripts Second: Miniatures of the Gospel Third: Analytical study of the Islamic influences of the miniature painting*

Keywords: Armenian, illumination, manuscripts, the art of illumination, miniature, painting, Matenadaran, Grigor Tatevatsi, anonymous painter, Syuniq.

First: Armenian miniature paintings of manuscripts

Armenian miniature[1] art is one of the most beautiful and unique items in Medieval Christian art. The first samples of this artwork date to the 7th century. The large number of miniature-decorated manuscripts preserved from the 9th to the end of the 12th century from the basis upon which a number of miniature art schools may be distinguished. By the end of the 12th century, new schools of miniature art begin to take shape. The illuminated manuscripts of Echmiadzin are essentially of the later period, beginning in the 14th century. They may be considered the products not of given schools but those of certain areas with various influences[2].

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[3]. 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[4].

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[5].

---

[1] See: Hagopian, H. & Korkhmazian, E. (1987). *Armenian Miniature Painting*.

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

[3] Maximillien de Lafayette. *History of the Civilization and Arts of Armenia*, p. 44.

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

[5] 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 mentioned manuscripts have been created in Syuniq[1], 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 AD), which coincides with the rise and flourishing of the Syuniq kingdom[2].

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[3]. 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.

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 Syuniq since (1103 AD), the kingdom lost its independence. The spiritual treasures of Tatev and other Syuniq monasteries brought there, some ten thousand manuscripts, were barbarously destroyed[4].

In the 40's of the 13th 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 13-14th 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 14-15th centuries and quite probably;

---

the Tradition 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-Cemâlî*, 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 Narssessian, S. (2004). *Art of the Armenians*, London.

[1] 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.

[2] The manuscript was brought to the Etchmiadzin Matenadaran in (1924) from the Church of the Virgin in Alexandrapol (now Leninakan).

[3] 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..

[4] 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 18th Century to Modern Times*, 3, Detroit, 3, pp. 534-535.

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 14-15th 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 16-17th centuries in those miniature painting centers connected with Tatev[1].

Second: Miniatures of the Gospel

Registration number (cod. 6305)
Conservation: Matenadarn of Mashtots.
Date: end of 14th century and beginning of 15th century.
Folios: Paper.
Measurements: (29x23 cm).
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:
Anonymous Painter of Syuniq:

(F.239v): The Revelation of John (pl. 1).

The miniature presents (pl. 1) 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.

(F.130v): the Annunciation (pl. 2).

The above-mentioned manuscript is rare in its original iconography of certain scenes as, for instance, the Annunciation (pl. 2) 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. 2) is an example of the former, 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.

(F.2r): the Nativity (pl. 3).

[1] Gzoyan, A. (2003). *Tatev University*, translated by Lusine Harutyunyan, Yeravan, pp. 15-19

The painter's contacts with life and folk traditions are revealed in the miniature Nativity (pl. 3). 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. 3) 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 s 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.

(F.109r): Entry into Jerusalem (pl. 4).

The miniature (pl. 4) 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. 5) 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 tile 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.

(F.140r): The Rise of Lazarus (pl. 5).

Miniature (pl. 5) 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.

The Armenians did not have an iconographic version of this theme. Up to the 12th century, the cross was usually depicted without Christ. Beginning from the 11th century, several iconographic versions were introduced: an enlarged one with robbers (pl. 6).

(F.141r): The Crucifixion (pl. 6).

The subject of the crucifixion is an important subject in Christian painting, and the photographer was creative in drawing this picture. 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 5th century.

(F.67v): The Resurrection of Christ (pl. 7).

This composition (pl. 7) 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 lo anoint the body of the dead and the angels telling them what had happened.

(F.15r): the Harrowing of Hell (pl. 8).

This scene (pl. 8) 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 lie seen, striving towards Christ and pleading for salvation. The miniature is unfinished. Christ's face was drawn in later.

Third: Third: Analytical study of the Islamic influences of the miniature painting

Miniature paintings of Arabian school[1] is as follows: 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[2].

Painter 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

[1] Frimmel (1885). *Zum Funde von el-Fayum, Zeitschrift für kunst und Antiquetaten sammler*, II, Leibzig, p. 242. Martin, F. (1912). *The Miniature painting and Painters of Persia, India and Turkey*, London. Schulz, P. (1914). *Die Persisch Islamiche Miniatuer malerei*, Leipzig. Grohmann, A. & Arnold, T. (1920). *The Islamic book*, Germany, 3, pls. 1-8. Sakisian, A. (1929). *La Miniature Persane de XII au XVIIIs siecle*, Paris - Bressels. Kühnel, E. (1922). *La Miniature en Orient*. Paris. Arnold, T. (1928). *Painting in Islam*, Oxford.

[2] Blouchet, E. (1929). *Muslman painting*, London. pl. 11. Binyon, L. & Wilkinson, J. & Gray, B. (1933). *Persian miniature painting*, London, 17. Stchoukine, I. (1936). *La Peinture iranienne suos les derniers abbasides et les Il-Khans*. De Villard, M, (1950). *Les Pitture Musulmane al Soffito della Capella Platina in Palermo*. Hassan, Z. (1958). *Atlas el-fonoun el-islamia wal tasawear el-islamia*, Baghdad. Figs. 824-825.

depth, dumping in the decorative, resorted to coloring the color backgrounds and one gold in all school transcripts and red images in Iran[1].

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[2].

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. Figural motifs

Forms of long persons and narrow shoulders spread of Islamic manuscripts affected and find in images of the four Annunciations (576 AH / 1180 AD) from the Arab school in Egypt[3]. People tend to the length was a Chinese influence as in the Gami' el-Tawarikh of Bayrouni (707 AH / 1306 AD)[4]. 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[5].

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[6].

---

[1] Al-Basha, H. (1959). *Al-taswear al-islami fil osour el-wosta*, Cairo, pp. 92-125-160-162. Rice D. T. (1971). *Islamic painting*, A Survey, Edinburgh, pp. 47-51. Al-Basha, H. (1973). *Al-taswear al-islami fi masr*, Cairo, pp. 42-44-61-64. Farghali, A. M. (1991). *Al-taswear al-islami*, Cairo, p. 97.

[2] Hassan, Z. (1936). *Al-taswear fi al-islam end al-furs*, Cairo. P. 36. Al-Basha, H. (1959). *Al-taswear al-islami fil osour el-wosta*, pp. 125-127-128-129. Farghali, A. M. (1991). *Al-taswear al-islami*, pp. 83-86.

[3] Dimand M. S. (1982). *Al-fonoun el-islamia*, tr. Ahmed Isa, Cairo, p. 41. Farghali, A. M. (1991). *Al-taswear al-islami*, p. 23. Blouchet, E. (1929). *Muslman painting*, pl. 5.

[4] Farghali, A. M. (1991). *Al-taswear al-islami*, p. 180.

[5] Al-Basha, H. (1959). *Al-taswear al-islami fil osour el-wosta*, p. 198. Farghali, A. M. (1991). *Al-taswear al-islami*, 198.

[6] Ettinghausen R. (1974). *Fan el-taswear end al-Arab*, tr. Issa Salman & Seleam Taha al-Tikriti, Baghdad, p. 149. Farghali, A. M. (1991). *Al-taswear al-islami*, pp. 108 pl. 42.

2. Backgrounds with plants

Formed elements of plant designs (pls. 21-22-25) This was reflected in Al-Teriaq of Galenous (595 AH / 1199), and Khawas el-A'Qaqear of Disagurides[1], as a result of transition the effects of Moazfarian and Galaeirian schools[2] 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, plans and flowers decorations like a rug was set on a regular basis to suggest romantic, beautiful[3],[4].

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. 22) as copies of the four Annunciations (576 AH / 1180), a copy of Khawas el-A'Qaqear of Disagurides (595 AH / 1199 AD), Samki E'yar of Shirazi (6 AH / 12 AD), bayadh and Riyadh, and the Shahnama (696 AH / 1393 AD), benefits of animal of Bin Bakhtaishu' (699 AH / 1299 AD), Khamsa Nezami (8 AH / 14 AD), kalila and Dinma (8 AH / 14 AD) and five Jawakhuy Kermani (898 AH / 1396 AD)[5]. which are similar to the charges of Iranian ceramics from Al-Rai (7 AH / 13 AD)[6].

3. Backgrounds with Architectural elements

Architectural backgrounds marked by arches and multi-storey (pls. 24), It showed in Khawas el-A'Qaqear of Disagurides (621 AH / 1224 AD), a copy of kalila and Dinma (8 AH / 14 AD) and copy of Bayadh and Riyadh (8 AH / 14 AD)[7], that was a feature of the Mozafarian[8] and Galaerian school, as a copy of five Bwakhuy Kermani (76 AH / 799 AD), the image of five Khusro Dahlaoi (903 AH / 1498 AD) and a copy of Khusro and Shirin (9 AH / 15 AD)[9].

4. Curtains

The clothing worn by hanging body including one handkerchief (pls. 21-25-26-27-28). The curtains had been signs of four Annunciations (576 AH / 1180 AD), also emerged from Iran as the form of Samki E'yar of Shirazi (6 AH / 12 AD) and a copy of Khawas el-A'Qaqear of Disagurides (621 AH / 1224 AD)[10], and in Maqamat Al-Hariri (6 AH / 13 AD)[11].

5. Headscarf of three-plant foils

In Armenian Manuscripts, Some people wearing a cap of three plant foils (pl. 27), this form of headscarves is

---

[1] Hassan, Z. (1958). *Atlas el-fonoun el-islamia wal tasawear el-islamia*, p. 517 Fig. 896. Farghali, A. M. (1991). *Al-taswear al-islami*, pl. 20.

[2] Al-Basha, H. (1959). *Al-taswear al-islami fil osour el-wosta*, p. 263. Farghali, A. M. (1991). *Al-taswear al-islami*, pp. 198-219.

[3] Farghali, A. M. (1991). *Al-taswear al-islami*, pp. 197-198.

[4] Gray, B. (1933). *Persian miniature painting*, London, pl. 68.

[5] Hassan, Z. (1946). *Al-fonoun al-irania fi al-asr el-islami*, Cairo, p. 94. Farghali, A. M. (1991). *Al-taswear al-islami*, pp. 215-220 pls.50-51-52-87-80. Buchthal, H. (1942). *Early Islamic Miniatures from Baghdad*, Walters Art Gallery Journal, Buregs, V, Fig. 47. Ettinghausen R. (1974). *Fan el-taswear end al-Arab*, pls. 84-85-129. Binyon, L. & Wilkinson, J. & Gray, B. (1933). *Persian miniature painting*, pls. 15-22-38-39-46-47. Robinson, B. *Islamic painting*, London, pp. 136-138 pl.16-20.

[6] Farghali, A. M. (1991). *Al-taswear al-islami*, p. 220.

[7] Ettinghausen R. (1974). *Fan el-taswear end al-Arab*, pp. 98-99-101-129. Gray, B. (1933). *Persian miniature painting*, p. 39.

[8] A Al-Basha, H. (1959). *Al-taswear al-islami fil osour el-wosta*, p. 263.

[9] Hassan, Z. (1937). *Fonoun el-islam*, Cairo, fig. 114. Farghali, A. M. (1991). *Al-taswear al-islami*, pl.90-166.

[10] Binyon, L. & Wilkinson, J. & Gray, B. (1933). *Persian miniature painting*, 17. Gray, B. (1933). *Persian miniature painting*, pl. 22 B.

[11] Rice D. T. (1971). *Islamic painting*, pp. 47-51. Ettinghausen, R. (1979). *Die Arabische Malerie*, Skira, p. 87. Hassan, Z. Madrasat *Baghdad fi el-taswear al-islami*, Sommer 1-11, pp. 26-27.

one of the Sasanian artistic influences were characteristic features of the rulers of Iran[1], has appeared in Kapella Platina fresco in Sicily which had been subjected to Islamic rule (287 AH / 901 AD) to (452 AH / 1061 AD) 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[2].
The Triple foils Crown has emerged on the bust plaster of King Shahpur II (310-379 AD) 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 AH / 11 AD)[3] and manuscripts, are similar with charges of Iranian ceramics of Al-Rai (7 AH / 13 AD).
A copy of kalila and Dinma (622 AH / 1225 AD), an images of the four Annunciations (576 AH / 1180 AD), two of Samki E'yar of Shirazi (6 AH / 12 AD), charges of similar fees in Khawas el-A'Qaqear of Disagurides (7 AH / 13 AD), a copy of Gami' el-Tawarikh (707 AH / 1306 AD), a copy of Al Shahnama (8 AH / 11 AD), two of Gami' el-Tawarikh (8 AH / 14 AD) and (714 AH / 1314 AD), the of Shahnama (730 AH / 1330 AD) And the Crown's foils in Shahnama (1066 AH / 1656 AD)[4].

6. Geometric designs

Geometric designs appeared accurate, regular and close relatives of the letter (Y) in Armenian manuscripts (pl. 22-23) Scheduled tires were emerged[5], consists of (Y) shaped and repeated forms and found in a blunt (622 AH / 1225 AD).

7. Rocks

Winding rocks charges are found in Armenian miniatures (pl. 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 AH / 1223 AD)[6].

Conclusion

- This research deals with Islamic influences on the illustrations of the Armenian gospel (cod. 6305) preserved in Matenadarn (end of 14th - beginning of 15th century), the writer is Grigor and the painter is the anonymous painter of Syuniq, the manuscript includes (37) miniatures and deals with eight miniatures that bear many Islamic influences that dominated the miniatures in Armenian manuscripts
- 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.

[1] Ettinghausen R. (1974). *Fan el-taswear end al-Arab*, p. 149.

[2] Kapella Platina was built by Normandian King Roger II (538/1144) by Muslim builders and artists. See: Ettinghausen R. (1974). *Fan el-taswear end al-Arab*, pp. 45-48 figs. 1-9. Rice D. T. (1971). *Islamic painting*, p. 45 pl. 11B.

[3] Farghali, A. M. (1991). *Al-taswear al-islami*, p. 111.

[4] Blouchet, E. (1926). *Les Enluminures des Manuscrits Orientaux de la Bibliotheque Nationale*, Paris, fig.36-51. Binyon, L. & Wilkinson, J. & Gray, B. (1933). *Persian miniature painting*, 47, pls. 20B-22A-25A-29A. Hassan, Z. (1936). *Al-taswear fi al-islam end al-furs*, Cairo, pp. 34-35. Hassan, Z. (1937). *Fonoun el-islam*, 174 figs. 110-111-167-170. Hassan, Z. (1958). *Atlas el-fonoun el-islamia wal tasawear el-islamia*, Figs. 519-521. Farghali, A. M. (1991). *Al-taswear al-islami*, pls. 49-144-146-147-149-150.

[5] Buchthal, H. (1942). *Early Islamic Miniatures from Baghdad*, V, Fig. 38.

[6] Blouchet, E. (1926). *Les Enluminures des Manuscrits Orientaux de la Bibliotheque Nationale*, Paris, pl. 1A. Farghali, A. M. (1991). Al-taswear al-islami, pl. 167.

- 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.

References

Al-Basha, H. (1959). *Al-taswear al-islami fil osour el-wosta*, Cairo.
Al-Basha, H. (1973). *Al-taswear al-islami fi masr*, Cairo.
Arnold, T. (1928). *Painting in Islam*, Oxford.
Binyon, L. & Wilkinson, J. & Gray, B. (1933). *Persian miniature painting*, London.
Blouchet, E. (1926). *Les Enluminures des Manuscrits Orientaux de la Bibliotheque Nationale*, Paris.
Blouchet, E. (1929). *Muslman painting*, London.
Buchthal, H. (1942). *Early Islamic Miniatures from Baghdad*, Walters Art Gallery Journal, Buregs, V.
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.
Darwish, Mahmoud Ahmed (2023). The Armenian gospels with Arabic miniature painting, Matenadaran of Mashtots as example, Lambert Academic Publishing, London: U. K.
De Villard, M, (1950). *Les Pitture Musulmane al Soffito della Capella Platina in Palermo*.
Der Narssessian, S. (1978). *Armenian Art*.
Der Narssessian, S. (2004). *Art of the Armenians*, London.
Der Nersessian S. & Agémian, S. (1993). *Miniature Painting in the Armenian Kingdom of Cilicia from the Twelfth*, Annemarie Weyl Carr.
Dimand M. S. (1982). *Al-fonoun el-islamia*, tr. Ahmed Isa, Cairo.
Durnovo, L. A. (1961). *Armenian Miniatures*, Published by Abrams.
Ettinghausen R. (1974). *Fan el-taswear end al-Arab*, tr. Issa Salman & Seleam Taha al-Tikriti, Baghdad.
Ettinghausen, R. (1979). *Die Arabische Malerie*, Skira.
Farghali, A. M. (1991). *Al-taswear al-islami*, Cairo.
Frimmel (1885). *Zum Funde von el-Fayum, Zeitschrift für kunst und Antiquetaten sammler*, II, Leibzig.
Gray, B. (1933). *Persian miniature painting*, London.
Grigor (1986). *Armenian Miniature*.
Gzoyan, A. (2003). *Tatev University*, translated by Lusine Harutyunyan, Yeravan.

Hacikyan, A. J. & others (2005). *The Heritage of Armenian Literature: From the 18th Century to Modern Times*, 3, Detroit, 3.
Hagopian, H. & Korkhmazian, E. (1987). *Armenian Miniature Painting*.
Hassan, Z. (1936). *Al-taswear fi al-islam end al-furs*, Cairo.
Hassan, Z. (1937). *Fonoun el-islam*, Cairo.
Hassan, Z. (1946). *Al-fonoun al-irania fi al-asr el-islami*, Cairo.
Hassan, Z. (1958). *Atlas el-fonoun el-islamia wal tasawear el-islamia*, Baghdad. .
Hassan, Z. Madrasat *Baghdad fi el-taswear al-islami*, Sommer 1-11, pp. 26-27.
Hewsen, R. H. (2001). *Armenia: a historical atlas*. The University of Chicago Press.
Hovannisian, Richard G. (1999). *Armenian Van/Vaspurakan*.
Izmailova, T. & Sandoughkavanetsi, H. (1986). *Miniature Armenienne*, Hovhannes Sandoughkavanetsi, Sovetakan Grogh - Yerevan.
Kapella Platina was built by Normandian King Roger II (538/1144) by Muslim builders and artists.
Khachikian, L. S. (1955-1967). *XV Dari Hayeren Tseragreri Hishadakaranner*, A, 1401–1450. Yerevan.
Kouymjian, D. & Lehmann, H. & Stone, M. E. (2002). *Album of Armenian Paleography*, AARHUS University Press – Denmark.
Krikorian, M. K. (1981). *Grigory of Tatiev: A Great Scholastic Theologian and Philosopher*, In Hygazian Hyagitagan Hantes, 9, Beirut.
Kühnel, E. (1922). *La Miniature en Orient*. Paris.
Martin, F. (1912). *The Miniature painting and Painters of Persia, India and Turkey*, London.
Mathews, T. F. & Sanjian, A. K. (1991). *Armenian Gospel Iconography*, the Tradition of the Glajor Gospel,
Maximillien de Lafayette. *History of the Civilization and Arts of Armenia*.
Mirzoyan, A. *Armenian Miniature*.
Novello, A. A. (1995). *The Armenians, Two Thousand Years of Art and Architecture*, Paris.
Özaydın, A. *Bedr el-Cemâlî*, Diyanet İşleri Başkanlığı İslam Ans., V.
Rice D. T. (1971). *Islamic painting*, A Survey, Edinburgh.
Robinson, B. *Islamic painting*, London.
Sakisian, A. (1929). *La Miniature Persane de XII au XVIIIs siecle*, Paris - Bressels.
Sanjian A. K. (1976). *A Catalogue of Medieval Armenian Manuscripts in the United States,*
Schulz, P. (1914). *Die Persisch Islamiche Miniatuer malerei*, Leipzig. Grohmann, A. & Arnold, T. (1920). *The Islamic book*, Germany, 3.
Stchoukine, I. (1936). *La Peinture iranienne suos les derniers abbasides et les Il-Khans*.
Taronatsi, T. (1984). *Armenian Miniature*.
Torosyan, K. (1985). *Stepanos Orbelian*. Soviet Armenian Encyclopedia. Yerevan, Armenian SSR: Armenian Academy of Sciences, XI.
Tzerun (1984). *Armenian Miniature*.

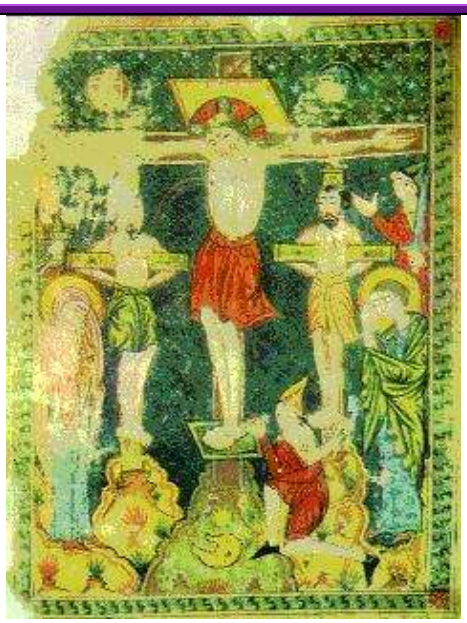
pl.1. The Revelation of St. John.

pl. 2. The Annunciation.

pl. 3. The Nativity

pl. 4. Entry into Jerusalem

pl. 5. The rise of Lazarus



pl. 6. The crucifixion

pl. 7. The Resurrection (or the Holy Women).

pl. 8. The harrowing of hell