

Artist Martiros Khizanitsi between Influence and Impact, "In the Light of Selected Models Miniatures"

Artist Martiros Khizanitsi between Influence and Impact "In the Light of Selected Models Miniatures" (952: 1015 AH) (1546: 1607 AD)

الفنان مارتيروس الخيزاني بين التأثير والتأثير
"في ضوء نماذج مختارة من منمنماته"
(٩٥٢ : ١٠١٥ هـ) (١٥٤٦ : ١٦٠٧ م)

Nefrtari Yassin Mohamed

Lecturer, Faculty of Archaeology- Cairo University
thequeenefrtari@cu.edu.eg

Abstract

The Muslim rule over Christian Armenia was a reason for the Armenians to be influenced by them in several fields, including the field of the art of manuscripts illustration. Islamic artistic influences appeared in the works of some Armenian illuminators, such as the family of the artist Martiros Khizanitsi. The artist Martiros was one of the greatest artists associated with the Khizan Art Center in Armenia - his original homeland - and his art of illustration manuscripts was characterized by a special style that is considered a mixture of artistic influences that can be called artistic heritage, through the presence of Islamic artistic influences, such as the clarity of the Arab character in the features of faces, clothes and head coverings, and in the simplicity of the design and lack of complexity, with the satisfaction of drawing the elements that represent the main subject directly, in addition to the distance from imitating nature, and other Islamic artistic influences, with Byzantine influences in some other elements of his miniatures, and all of these artistic influences were later transferred through several crossings to Martiros' son, the artist Mesrop Khizanitsi, who in turn established a pictorial art school in New Julfa in Isfahan, where the family of the artist Martiros immigrated there in the late (tenth century AH / sixteenth century AD, and early eleventh century AH / seventeenth century AD). Although the miniatures belonging to the artist Martiros are few in number, due to political reasons related to the Safavid-Ottoman war on Armenia, the miniatures that have reached us give a clear picture of the artistic features of Martiros' style, through a descriptive and analytical study of these miniatures.

Keywords: Miniatures, manuscripts, Martiros, Armenians, illustrator, Khizan

المخلص

كان حكم المسلمين لأرمينية المسيحية سبباً في تأثر الأرمن بهم في عدة مجالات، ومنها مجال فن تصوير المخطوطات، فظهرت في أعمال بعض مصوري الأرمن تأثيرات فنية إسلامية، أمثال أسرة الفنان مارتيروس خيزانيتسي. وقد كان الفنان مارتيروس من أكبر الفنانين المنسوبين إلى مركز خيزان الفني بأرمينية - موطنه الأصلي - ، والذي اتسم فن تصويره للمخطوطات بأسلوب خاص يعتبر مزيج من التأثيرات الفنية التي يمكن تسميتها بالموروث الفني، وذلك من خلال وجود التأثيرات الفنية الإسلامية، مثل وضوح الطابع العربي في ملامح الوجوه والثياب وأغطية الرؤوس، وفي بساطة التصميم وعدم التعقيد، مع الإكتفاء برسم العناصر التي تمثل الموضوع الرئيسي مباشرة، فضلاً عن البعد عن محاكاة الطبيعة، وغيرها من المؤثرات الفنية الإسلامية، مع التأثيرات البيزنطية التي ظهرت ببعض العناصر الأخرى في منمنماته. وقد انتقلت كل هذه المؤثرات الفنية فيما بعد - عبر عدة معابر - لإبن مارتيروس، وهو الفنان ميسروب خيزانيتسي، والذي بدوره قد أسس لمدرسة فنية تصويرية في نيو جولفا بأصفهان، حيث هاجرت أسرة الفنان مارتيروس إلى هناك في أواخر القرن (العاشر الهجري/ السادس عشر الميلادي، وأوائل القرن الحادي عشر الهجري/ السابع عشر الميلادي). وعلى الرغم من قلة عدد المنمنمات التي تنتمي للفنان مارتيروس، وذلك لأسباب سياسية تتعلق بالحرب الصفوية العثمانية على أرمينية، إلا أن ما وصل إلينا من منمنمات يعطي صورة واضحة عن السمات الفنية لأسلوب مارتيروس، وذلك عن طريق الدراسة الوصفية والتحليلية، بالإضافة إلى الدراسة المقارنة لهذه الصور.

الكلمات الدالة: صور، مخطوطات، مارتيروس، أرمن، مصور، خيزان

1- Introduction

The artist Martiros was born during the sixteenth century AD, specifically in 952AH/1546 AD), a century that suffered from the deterioration at all levels of Armenia. This was after the Armenian state was disintegrated into several cities that were divided between two colonial states, the Ottoman and Safavid states.

The artist Martiros' family was destined to be among the thousands of families that were dispersed between these two states; this family moved, or more precisely, was forcibly migrated, in search of a life away from the danger of destruction that Armenia was exposed to at that time.

At first, the Martiros family moved to Constantinople; where the artist Martiros practiced his artistic activity in making manuscripts for a short period before fate gave him another opportunity to settle down and preserve the Armenian identity; when he moved to Isfahan; where Shah Ismail Safavid established a neighborhood for Armenians that he called New Julfa in honor of and instead of the city of Julfa that was destroyed during the Safavid-Ottoman conflict over Armenia, where these Armenians had settled before the diaspora. Armenia fell under the rule of the Ottomans in(954AH/1548 AD), after a long conflict between the Ottomans and the Safavids over it, since the beginning of the sixteenth century AD¹, where the decisive stage in this conflict was the Battle of Chaldiran, on(August 23, 1514 AD/ 919AH)², which ended with the victory of the Ottoman army over the Safavid army; which placed Armenia for the first time under Ottoman rule, and this battle was the first Ottoman-Safavid war on Armenia, then the Ottoman-Safavid wars followed, and Shah Abbas ordered his forces to burn Ararat before withdrawing from it³, and this battle in particular resulted in the displacement of about fifty thousand Armenians from Ararat in eastern Armenia, especially from Julfa, as Shah Abbas ordered the expulsion of the Armenians who were living in the villages around Julfa, and in the cities on the side of the Ottoman army's route, and they were sent to Iran⁴, where Shah Abbas placed them in an area near his capital, Isfahan, and built a neighborhood for them called the New Julfa⁵ neighborhood,

¹ Al-Turk,(Othman), Pages from the History of the Armenian Nation, Armenians in Their Past and Present from the Earliest Eras of History until the Middle of the Twentieth Century, 1st ed., Aleppo: Al-Ahram Press, 1960, p. 173

² Bournotian, (George), A Brief History of the Armenian People (From Ancient Times to Modern Times), translated by Sahar Tawfiq, 1st ed., Cairo: Dar Al-Masryah Al-Lubnaniyah, 2012, p. 217

³ Al-Mudawar, (Marwan), Armenians throughout History, Damascus: Dar Noble Publications, 2012 p. 248

⁴ Houyan,(A.), Armenians of Iran, translated by Mona Mustafa Mohamed Youssef, 1st ed., Egypt: Armenian Studies Center, 2011, p. 18

⁵ Mansour, (Naqia Hanna), The Armenians and the Ottoman State, 1st ed., Beirut: Dar Al-Nahda Al-Arabiya, 2016, p. 68

Artist Martiros Khizanitsi between Influence and Impact, "In the Light of Selected Models Miniatures"

which still exists to this day; In order to benefit from their work and industries there⁶, where the Armenians contributed their experiences and skills to renewing political and social life, trade and industries⁷, and among those who immigrated to Isfahan was the family of the Armenian artist Martiros Khizanitsi. This artist was given the title of Professor Martiros or Martiros Khizanitsi; in reference to Khizan in Armenia⁸, his original homeland. Unfortunately, the personal information about the artist Martiros is relatively little; as all that was reported about him is that he was born in Khizan and married a woman named Khandi, and he has a son named Gregoris and another named Mesrop, and the latter is considered an artist who owned an artistic school that arose in Isfahan and extended since the Late sixteenth century AD⁹, specifically in (997AH/ 1590 AD), until the first half of the seventeenth century AD, specifically in the period between (1013: 1061AH) (1605 : 1652 AD)¹⁰, in New Julfa in Isfahan, and this artist is considered a calligrapher, illuminator, and theology teacher, in addition to being a documenter and restorer; as he restored thirty manuscripts.

The Martiros family is considered an artistic family par excellence; this artist worked with his brother Sergius and his son Gregoris, as well as the second son Mesrop in the field of manuscript manufacturing, whether by writing, copying, or illustrations, and their artistic works, some of which will be discussed in this research, bear witness to this.

From what was previously presented, it was noted that the artist Martiros moved to several artistic centers, including Khizan¹¹ in Armenia, where he was born, and Constantinople, to which he moved; where he began to influence his sons artistically; This was through their participation with him in illustrating manuscripts, such as the manuscript of the Four Gospels, which dates back to (1054 AH/ 1596 AD), and was executed in Constantinople, and which appeared through the data of the copies in it the name of Martiros' son Gregoris, and the same was the case in Isfahan, to which Martiros also moved, where the name of his second son, Mesrop Khizanitsi, was mentioned in

⁶ Al-Mudawar, *Armenians throughout History* 2012, p. 248

⁷ Hafez, (Fouad Hassan), *History of the Armenian People from the Beginning to the Present*, Cairo, 1986, p. 183

⁸ The province of Khizan in Armenia is considered one of the most important artistic centers in the production of manuscripts. The city of Khizan is located in the southwest of the shore of Lake Van, and is adjacent to the borders of Shatakh and Taron. Hundreds of manuscripts were copied in Khizan, from the beginning of the fifteenth century AD until the eighteenth century AD. See Nersessian: 2001, p170

⁹ Nersessian, (Vrej), *Treasures from the Ark "1700 years of Armenian Christian Art"*, British library 2001, p216

¹⁰ Arakelyan, (Mikayel), *The Presentations of warriors their costumes and ornament in the miniatures of the xvilth century*" Armenian artist Mesrop Xizanci, Paris, Par Lassociation De La Revue Des Etudes Armeniennes, 2000, P 379

¹¹ Khizan is located south of Lake Van, and southeast of Bitlis .

one of the manuscripts attributed to him, and he is the owner of the distinguished and unique artistic school that appeared in Isfahan during the first half of the eleventh AH/seventeenth century AD).

From here, the importance of the study appeared, which focuses on Martiros' artistic influence by contemporary schools, then formulating his own artistic style during the second half of the tenth AH /sixteenth century AD, then his influence later on the artists of the(eleventh AH/ seventeenth century AD).

2- Research Methodology

The scientific approach of this research is based on a descriptive study of the miniatures that the artist Martiros executed, in which he also participated with other artists, as a first axis, then an analytical study of these miniatures as a second axis; in order to identify the artistic style that this artist followed in creating his manuscripts and what they include in terms of a comparative study; in order to monitor the relationship of influence and being influenced as a third axis, then the research concludes with the most important results.

3- Descriptive study of manuscript miniatures

3.1. Introduction to the manuscripts

Despite the scarcity of manuscripts attributed to the artist Martiros, some copies of manuscripts of this artist's works have reached us, which were copied and illustrated during the late of the tenth century AH/sixteenth century AD, whether in Armenia itself at the Khizan¹² Arts Center, or in Istanbul, in addition to a number of other illustrated manuscripts in the early eleventh century AH/seventeenth century AD in Isfahan.

Examples of the manuscripts executed by Martiros, whether by copying or illustrating, which this research deals with :-

- A copy of the manuscript of the Four Gospels, which dates back to the late tenth century AH/sixteenth century AD, and was illustrated in Istanbul by the illustrator Martiros and his son Gregory (fig.1).
- A copy of the manuscript of the Four Gospels preserved in the Chester Beatty Library in Dublin in the year (1054 AH / 1596 AD) with preservation number MS 573, which was executed in Istanbul. The manuscript transcription data is located between pages 354: 357, which begins on fol. 354 with the usual doxology and continues with a long

¹² Khizan was one of the largest artistic centers in manuscript illustration, which showed Islamic artistic influences, from the schools of Islamic painting; this was due to the Islamic rule of Armenia in the eighth and ninth centuries AH/fourteenth and fifteenth centuries AD. See Yassin, (Nefrtari), the School of Painting in Armenia during Islamic Rule "In Light of New Testament Manuscripts", Master's Thesis, Faculty of Archaeology, Cairo University 2017, p. 510

Artist Martiros Khizanitsi between Influence and Impact, "In the Light of Selected Models Miniatures"

prayer. Fol.356v and continued by the name of Martiros of Khizan¹³who copied and illustrated this manuscript in addition to the name of Khoja Khachatur for whom a copy of this manuscript was made as a memorial, and his children, and of his wife Gayané, and his son Movses, who rests in Christ, and his tender son Avedik, and his daughters resting in Christ, Khan Tatik, and T'aguhi, Zebi, and his parents-Hovsep' Gozalaghé(?), Amen.¹⁴ The dimensions of this manuscript are: 17x 1155 cm.; written surface 13x 8 cm.; 2 columns of 21 lines each. 359 folios plus 6 unnumbered (figs.2,3,4,5,6,7,8,9)¹⁵

3.2. Description of the miniatures

Figure¹⁶ (1) A miniature representing the resurrection of Lazar

Miniature description: Jesus Christ appears standing in the middle of the miniature with a three-quarter view to the right, pointing with his index and middle fingers towards Lazarus, who is seen shrouded in a white shroud, so that his face and part of his clothes are visible, as Lazarus also looks at Jesus Christ, while one of the people is seen removing the cover from the grave in which Lazarus was buried, as Mary and Martha, Lazarus' sisters, appear at the feet of Jesus Christ, so that only part of Martha's head is visible, while Mary kneels on her knees at the left foot of Jesus Christ, and behind Jesus Christ stand a group of his disciples on the right side of the illustration with three-quarter views towards Jesus Christ, as one of them looks at the other in amazement at the miracle of Jesus Christ, and they are the two disciples depicted in their full form, while the rest of the disciples look towards Lazarus, and a young boy is noticed behind Lazarus' grave, so that part of his body is visible, raising his right arm on his cheek, so that his palm disappears inside his right sleeve.

Figure (2) A miniature representing the resurrection of Lazarus, Fol.6

Miniature description: Jesus Christ appears standing in the middle of the miniature with a three-quarter view to the right, pointing with his index and middle fingers towards Lazarus who is seen shrouded in a white shroud, so that only his face is visible, as Lazarus also looks at Jesus Christ, while one of the people is seen removing the cover from the grave in which Lazarus was buried. Mary and Martha, Lazarus' sisters, also appear at Jesus Christ's feet, so that only part of Martha's head is visible, while Mary kneels on her knees at Jesus Christ's left foot. Behind Jesus Christ stand a group of his

¹³ Nersessian, (Sirarpie), The Chester Peatty library "a catalog of the Armenian manuscripts, Oxford, the University press 1958,p76

¹⁴ Nersessian, a catalog of the Armenian manuscripts ,1958,pp76,77

¹⁵ Nersessian, a catalog of the Armenian manuscripts 1958,p76

¹⁶ This miracle is only mentioned in the Gospel of John, in paragraphs 1:44 in chapter eleven.

disciples on the right side of the illustration with faces that vary between frontal and three-quarter views towards Jesus Christ, so that most of the disciples are looking towards Lazarus. A young boy can be seen next to Lazarus' grave, standing with a frontal view, directing his gaze towards Jesus Christ, raising his right forearm to his cheek, so that his right palm disappears inside his sleeve.

Figure (3) A miniature representing the burial of Jesus, Fol.9

Miniature description: Jesus Christ is seen shrouded in a shroud of pure white linen in the middle, with Joseph of Arimathea carrying him from the head, and on the other side to the left of the picture Nicodemus stands, while behind Joseph of Arimathea on one side and Nicodemus on the other side stand Mary Magdalene and the other Mary in a state of intense sadness, on both sides of the saint depicted in the middle behind them, so that on his right and left sides in the upper corners of the miniature appear two winged angels with three-quarter faces towards the cross.

Figure (4) A miniature representing Jesus washing the feet of the disciples, Fol.8

Miniature description: Jesus Christ sitting with a three-quarter face on the right side of the illustration, bending his knees, looking towards his disciples lined up on the left side of the illustration, and in front of them is the disciple Peter who sits with a three-quarter face towards Jesus Christ, placing his hand on his head in a sign of shyness to place his feet in front of Jesus Christ to wash them, and the background of the illustration consists of a simple architectural background closer to the conventional form.

Figure (5) A miniature representing the entry of Jesus Christ into Jerusalem¹⁷, Fol.7v

Miniature description: Jesus Christ appears sitting facing forward in the center of the illustration, on top of a donkey depicted facing sideways towards the left of the illustration, in which two people are seen standing with a three-quarters face towards Jesus Christ, so that one of them appears in his full form, while the other only shows his face, and this is under an architectural building that represents Jerusalem. Behind

¹⁷ The story of Jesus Christ's entry into Jerusalem is mentioned in the four Gospels, as it was mentioned in the Gospel of Matthew: Chapter 21, paragraphs 1:11, and the Gospel of Mark: Chapter 11, paragraphs 1:10, which mentioned that those who received Jesus Christ spread their clothes on the road, and others cut branches from trees and spread them on the road, and that Jesus entered Jerusalem on a donkey, and the use of donkeys was limited in Jewish society to the class of kings and priests; which indicates that Jesus is the Messiah, since Christ in the Jewish faith is a prophet, priest, and king. See the Committee of Theologians: Applied Interpretation of the New Testament, 1st ed., Britain: Dar Tidal Publishing, D.T., p. 282. The story of the entry into Jerusalem was also mentioned by Luke in his Gospel, Chapter 19, paragraphs 28:40, and finally the story was mentioned in the Gospel of John: Chapter 12, paragraphs 12:19, which mentioned that Christ entered Jerusalem on a donkey's colt, and the people welcomed him with palm branches.

Artist Martiros Khizanitsi between Influence and Impact, "In the Light of Selected Models Miniatures"

Jesus Christ stands a group of his disciples depicted with different faces, forms and features. It is also noted that there is a boy spreading a garment on the ground, under the donkey's feet; seeking the blessing of Jesus Christ. Another boy also appears climbing a palm tree in the middle of the illustration, looking down; to see Jesus Christ and his disciples.

Figure (6) A miniature representing the baptism of Jesus Christ by John the Baptist, Fol.4

Miniature description: Jesus Christ appears in the middle standing with a side view of his lower part, and a three-quarter view towards the right of the illustration, where John the Baptist stands with a three-quarter view towards Jesus Christ, and his right hand is seen on Jesus Christ's head, and opposite John stands a winged angel holding a red towel, and another angel behind him holding a blue towel, and a group of fish are noted in the background of the illustration, where Jesus Christ places his feet above his head, and a dove is also noted with its head upside down towards Jesus Christ's head.

Figure (7) A miniature representing the circumcision of the child Jesus and his presentation in the temple, Fol.3v

Miniature description: the Virgin Mary stands on the right of the picture with a three-quarter view towards the left of the illustration, where she extends both of her hands towards the child Jesus who is looking at her from the opposite side, so that Simeon the elder carries him who stands with a three-quarter view on the left of the illustration towards the Virgin Mary, and behind Simeon stands the prophetess Anna with a three-quarter view towards the Virgin Mary, while Joseph Al Nagggar stands behind the Virgin Mary holding two pigeons with both hands.

Figure (8) The opening of the Gospel of Matthew the Evangelist, Fol.29

Miniature description: this miniature represents the page preceding the themes of the Gospel of Matthew the Evangelist, where the symbol of Matthew the Evangelist appears as a winged human¹⁸ standing in a three-quarter view towards the right of the illustration, behind which there is a group of parallel horizontal lines of Armenian writings, and above these lines there is an incomplete rectangular upper frame, with a lobed arch on its lower side, and the frame contains Arabic foliage decorations on the inside, and on the left of the illustration there is a vertical decorative composition

¹⁸ The four incorporeal spiritual beings seen by St. John in Revelation, surrounding the throne of God and offering perpetual prayers for creation. The first symbol is a lion and represents the beasts, the second is like a calf and represents the domestic animals, the third is like a human and represents humans, and the fourth is like an eagle and represents the birds. See Walters, (K. K), *The Monasteries of Antiquity in Egypt*, translated by Ibrahim Salama, 1st ed., Egypt: National Translation Project 2002, p. 184

consisting of a group of intertwined plant decorations, such as half palm fans and serrated leaves.

Figure (9) A personal illustration of Matthew the Evangelist sitting, Fol.29v
Miniature description: the Evangelist Matthew the Evangelist sits on a chair on the right of the illustration in a three-quarter view towards the left of the illustration, holding an open book and writing with a pen in his right hand, and it is also noted that there are three-quarters of a circle from which rays emerge towards Saint Matthew; as if it is the revelation that the Lord inspires him to write in his Gospel.

Figure (10) A miniature representing the resurrection of Lazarus.

Miniature description: Jesus Christ appears standing in the middle of the illustration with a three-quarter view to the right, pointing with his index and middle fingers towards Lazarus, who is seen shrouded in a white shroud, so that his face appears, as Lazarus also looks at Jesus Christ, while one of the people is seen removing the cover from the grave in which Lazarus was buried. Mary and Martha, Lazarus' sisters, also appear at Jesus Christ's feet, with Mary kneeling on her knees at Jesus Christ's left foot. Behind Jesus Christ, a group of his disciples stand on the right side of the picture with three-quarter views towards Jesus Christ, as one of them looks at the other in amazement at Jesus Christ's miracle. They are the two disciples depicted in their full form, while the rest of the disciples look towards Lazarus. A young boy is seen behind Lazarus' grave, so that part of his body appears, raising his right forearm to his cheek, so that his palm disappears inside his right sleeve.

Figure (11) A seated portrait of Matthew the Evangelist.

Miniature description: the Evangelist Matthew sits on a chair on the right of the illustration, facing three-quarters towards the left of the illustration, holding an open book, writing with a pen in his right hand. It is also noted that there is a winged angel with a naked body heading towards Saint Matthew, holding a small gilded cross in his left hand, as if it is the revelation that the Lord inspires in him, to write in his Gospel.

Figure (12) A miniature representing the opening of the Gospel of Matthew the Evangelist.

Miniature description: this miniature represents the page preceding the themes of the Gospel of Matthew the Evangelist, where the symbol of Matthew the Evangelist appears as a winged human standing in a three-quarter view towards the left of the illustration, in front of which there is a group of parallel horizontal lines of Armenian writings, written in the Erkatagir and Bolorgir script. Above these lines there is an incomplete rectangular upper frame, with a multi-lobed arch on its lower side. The frame contains Arabic foliage decorations on the inside. There is also a vertical decorative composition on the left of the picture consisting of a group of intertwined plant decorations, such as half-palm fans and serrated leaves.

Artist Martiros Khizanitsi between Influence and Impact, "In the Light of Selected Models Miniatures"

4- Analytical Study

- In terms of the artistic composition of the miniatures of the artist Martiros, they were characterized by an artistic composition close to the artistic composition of most manuscript miniatures of that period, in terms of dividing the miniature into a foreground that occupies most of the page space, while the background was depicted in a simple, largely conventional manner. The artist also dealt with the subject of the image directly without unnecessary details to depict it, while relying greatly on symbolism in depicting the elements, as Figs. (6, 7, 8, 9) such as the symbolism of the sky in expressing revelation, as Fig (9), as well as the dove in expressing the Holy Spirit, as Fig (6) and other symbols.
- In terms of artistic style, the drawings of people in Martiros's miniatures appeared simple and far from realistic to a large extent, as the miniatures did not take into account the anatomical proportions in depicting people, and the bodies appear elongated, as Figs. (4, 6, 7, 8, 16).
- The artist Martiros also depicted most of the architectural and artistic elements in an abstract manner as well, as Figs. (4, 5, 7).
- The works of the artist Martiros followed the prevailing artistic style and composition of the manuscript miniatures executed in Khizan, which had a distinctive character in terms of artistic composition as well as the artistic style that carried many Byzantine artistic influences, in terms of the appearance of Byzantine clothing, consisting of a long dress topped with a long cloak, either hanging from the top of the body to the bottom of the feet, or wrapped around the body¹⁹, as Figs. (1, 2, 4, 5, 7, 17), in addition to the cloak connected to the head covering, especially in the robe of the Virgin Mary, as Fig (7), as well as the use of completely round halos, as Figs.(2, 3, 4, 6), and the presence of winged angels, as Fig (6), with the appearance of opposite and intersecting elements²⁰, and the plant leaf hanging from the mouth of a bird, in addition to drawing soft hair hanging behind the back²¹, and the features of Byzantine faces in which the

¹⁹ The Armenian artist may have taken the shape of the cloak from that which appeared among the garments of the missionaries in Byzantine images. See Tierney,(Tom), Byzantine fashions, Mineola, New York, 2002, p20

²⁰ The depiction of animals facing each other or opposing each other is a common form in Byzantine art, which appeared extensively in the manuscripts of the Four Gospels illustrated in Armenia. It was one of the Byzantine influences, and this style reached the Byzantine civilization area through contemporary Sassanian art. See Sheha, (Mustafa Abdullah), Coptic Art, 1st ed., Cairo, 2001 AD, p. 18

²¹ The hair style in the Byzantine school was either in the form of straight or wavy lines in a monotonous decorative style, or in the form of small strands arranged in a clear decorative style, and the folds and folds of the clothes in a decorative style with clear lines and monotonous dimensions and distances. See Beshay, (Sami Rizk), History of Ornamentation for the Third Grade of Decorative and Textile Industries, Egypt: Matabi' Al-Shorouk, p. 351, and also Allam,

drawing of the wide almond eyes colored black, with the direction of looking forward²², is noticeable, such as fig. (18).

- The artist Martiros succeeded in expressing the feelings, sensations and emotions that people appear with in the miniatures, despite the rigidity that characterized the miniatures of people in some of this artist's artworks, through hand movements, head gestures and eye glances, as Figs (1, 3, 4).

5- The influence of Islamic painting schools on the works of artist Martiros Khizanitsi (Comparative Study)

The manuscripts of the artist Martiros were also greatly influenced by the miniatures of the manuscripts of the Arab, Muzaffari, and Turkmen schools, in addition to the Timurid School, as Muslims ruled Armenia for long, non-continuous periods, and influenced them artistically, and this was greatly evident in the miniatures of the manuscripts under study.

The influence of the Arab school in Islamic painting is considered the greatest artistic influence on the works of artist Martiros, as it appears clearly in the artistic composition of most of the miniatures of the manuscripts attributed to Martiros. If Martiros' miniatures are compared with other miniatures that are artistically attributed to manuscripts of the Arab school, this idea becomes clearer, as the artist Martiros' miniatures are similar in terms of composition and artistic style, as well as many artistic elements, to the miniatures of another copy of the manuscript of the Four Gospels preserved at the Catholic Institute in Paris. This copy was written in the Bohairic Coptic language with Arabic comments, as it was copied in Cairo in the years (697: 698 AH) (1249-1250 AD) by Gabriel III (born as Al-Rashid Faraj Allah), who served as Patriarch of Alexandria from the year (716 AH/1268 AD to the year (719 AH/1271 AD). The influence of the Arab school is evident in this copy artistically, in Figs (13, 14, 15). In terms of the flatness and lack of depth, which appeared in Figs. (3, 5, 6, 7) of the artist's works Martiros, in addition to the direct treatment of the subject, and expressing it with the least number of people, which appeared in Figs. (7, 8, 9, 10) by the artist Martiros as well, he is also depicted in a copy of the manuscript of the Four Gospels preserved in the Catholic Institute in Paris, in Fig. (13)²³ in terms of flatness and lack of depth, which appeared in Figs. (3, 5, 6, 7), in addition to the direct approach to the subject, and expressing it with the least number of people, as appeared in Figs. (7, 8, 9, 10).

(Nemat Ismail): Arts of the Middle East from the Greek Invasion to the Islamic Conquest, Dar Al-Maaref, Egypt, 1975, pp. 72, 87

²² Avetisyan, (A), The miniature art of Vaspurakan "uniqueness of style, Year evan, Matenadaran 2016, p4

²³ <https://artandtheology.org/2024/09/27/miniatures-coptic-arabic-gospel-book-13th-century/>

Artist Martiros Khizanitsi between Influence and Impact, "In the Light of Selected Models Miniatures"

The influence of the Arab school is also seen in the artistic style of the illustrator Martiros, in the human drawings that were centered on nature, especially in the drawings of the Mamluk school in painting ²⁴, as in Figs. (1, 2), as there appears to be a lack of symmetry between the parts of the body or a lack of consideration for anatomical proportions in drawing the details of the body, such as Figs. (1, 2, 6), with the different directions of the feet from the direction of the rest of the body, as in Figs. (1, 6), which is similar to its counterparts in the Fig. (14), and the style of the Arab school is also seen in some of the costumes depicted in manuscripts Martiros, such as the appearance of some loose clothes decorated with a ribbon at the upper arm²⁵, as in fig. (9), which is similar to its counterparts in the Figs. (13,14,), while the animal and birds drawings were abstract and drawn in a schematic manner Fig. (20), so that they resemble children's drawings, as in Fig. (6), and the same is the case in drawing some other elements with Martiros's miniatures, such as drawing abstract spiral clouds, as in Fig.(4), The artistic features of the Arab school also appear in drawing mountains in the form of a group of wavy lines, as in fig. (1, 6), and the same is the case in drawing water, as in fig. (6), in addition to drawing some abstract trees, as in Figs. (1, 5), and drawing some architectural elements that appeared in Islamic architecture, especially Mamluk architecture, such as the segmented arch Fig.(22)²⁶ and the segmented dome²⁷, also onion-shaped, as in Figs. (7, 8), in a style far from embodiment or the third

²⁴ Hussein, (Mahmoud Ibrahim), *The School of Islamic Painting*, 1st ed., Cairo: Dar Al-Thaqafa Al-Arabiya, 2002, p. 143

²⁵ The decorative bands on the upper arm are considered a tradition of the Arab school which was also transferred to the Mughal school later on. See Al-Basha, (Hassan), *Islamic Painting in the middle Ages*, Cairo: Dar Al-Nahda Al-Arabiya, 1992 , p. 214

²⁶ The lobed arch is considered one of the Mamluk architectural elements that appeared in Mamluk entrances of different shapes, as Mamluk entrances were divided into two sections, the first is entrances with a triple or city arch, as in the entrance to the Mosque of Al-Nasir Muhammad bin Qalawun, while the other type of entrance took a form consisting of muqarnas stations that graduated and took a conical shape, and an example of it is the entrance to the Madrasa of Umm Al-Sultan Shaaban (Khwand Baraka) in 771 AH / 1369 AD. See Al-Banna, (Sameh Fikry), *Mamluk Architectural and Decorative Elements and Their Impact on Their Counterparts in the Ottoman Era in Light of Models from Egypt and Turkey*, Conference of the Arab Archaeologists Association "Studies in the Antiquities of the Arab Homeland 18", Cairo: The Arab Archaeologists Association, 2015, p. 1018, as the lobed arch appears frequently in Andalusian buildings during Islamic rule. See Wadah, (Hani Hashem), *Contracts of Arab-Islamic Architecture and the Impact of the Abbasid Contract on Gothic Architecture in the Middle Ages*, Syria: Tishreen University Journal, Volume 27, Issue 2, 2005, p. 6

²⁷ The segmented domes appeared among the Mamluk architectural elements, examples of which include the Dome of Yunus al-Dawadar in Bab al-Wazir, dated before 783 AH/1382 AD, and the Dome of Abdullah al-Dakrouri in the Cemetery of Imam al-Shafi'i, dated 871 AH/1466 AD. This segmented dome also appeared in Samar Qand in the Dome of Timur, known as Kur Amir, dated 808 AH/1405 AD. See al-Haddad, (Muhammad Hamza), *Domes in Egyptian Islamic Architecture*, 1st ed., Cairo: Library of Religious Culture, 1993, pp. 387, 388, 391.

dimension, so they were largely abstract. Martiros's influence by the Arab style also appears in the presence of Arab foliage or arabesque²⁸ decoration, as in Figs. (2, 8), which is similar to its counterparts in the Figs.(15, 30) and the presence of Arab palm trees also in Fig.(5,) and its counterparts in the Fig.(13). in addition to the presence of miniatures, as in Fig.(8), with a tendency towards decoration in the spaces surrounding the miniature, as in Fig. (6), and the symbolic representation of the sky²⁹ in the form of a part of the circle at the top of the miniature fig.(24), colored blue, as in Fig.(6). In terms of backgrounds, he was also influenced by the miniatures of the Arab school, in which most of the miniatures of manuscripts were without a background, as appeared in Fig.(8), and if a background appeared for the miniature, it was in the form of ascending plant branches, as in Fig. (5), or a simple background adapted from nature, as in Figs.(1, 2, 4, 5, 6). The influence of the Muzaffarid school - which is considered an integral part of the Timurid school - in the miniatures of the manuscripts of the artist Martiros Khizanitsi, appears in the exit of some elements of the miniature from the frame, as in Figs.(2, 5), in addition to the interest in the main character and drawing him in a large size, as appeared in Fig.(9). As for the influence of the Turkmen school in the works of the artist Martiros, it appears in the drawing of some decorative elements, such as palm fans and their halves, as in Figs.(2, 8), where this element abstracted from nature appeared in the miniatures of the Arab school, then moved to the Turkmen school of painting, and from there to the Armenian manuscripts, as the Turkmen influence is seen in the drawing of braids or plaits, in the decoration of the clothes depicted in the manuscripts of Martiros, such as Figs. (1, 19), as braid decorations appeared in some aspects of the frame surrounding Figs. (4, 5, 9). The Timurid style is seen in many of the manuscript images executed by the artist Martiros, through the depiction of rigid human figures, although the illustrator tried to break the rigidity by using movements and hand signals and head gestures, and their positions in the miniature by standing,

²⁸ Islamic art created a new image that was not known before, which is the arabesque decoration or the art of Arabic foliation, as it was also mentioned by the expression Arabic engraving decoration, according to what Bishr Faris mentioned in his book *The Secret of Decoration*. See Faris, (Bishr), *the Secret of Islamic Ornamentation*, Cairo: Press of the French Institute of Oriental Archaeology 1952, p. 5. The main unit in this decoration is called a half-palm fan, and this decoration was composed of decorative elements made up of plant branches modified from nature, and plant leaves with two lobes, intertwined and intertwined together in a beautiful geometric way. See Al-Taish, (Ali), *Early Islamic Decorative Arts in the Umayyad and Abbasid Eras*, 1st ed., Cairo: Zahra Al-Sharq Library, 2000, p. 20. The opinions of researchers differed regarding the interpretation of this decoration. While some of them see it as a mere decoration that does not carry symbolic connotations, others see that this decoration is related to the Islamic faith, and that its basic idea is the endless pursuit of rising beyond forms. See Yassin, (Abdel Nasser), *Religious Symbolism in Islamic Ornamentation "A Study in the Metaphysics of Islamic Art"*, 1st ed., Cairo: Zahra Al-Sharq 2006, p. 122

²⁹ Hussein, *The School of Islamic Painting*, 2002, p. 144

Artist Martiros Khizanitsi between Influence and Impact, "In the Light of Selected Models Miniatures"

sitting, or kneeling; which gives the figures some movement and vitality³⁰, and this appeared in Figs. (1, 2, 3, 4, 5, 6, 7), and the Timurid influence also appears in the appearance of some gilded backgrounds, which appeared before in Mamluk painting³¹, as in Figs. (1, 4, 6, 9), as well as in the segmented domes as previously mentioned.

6- Artistic impacts of the works of the artist Martiros on the works of the artist Mesrop Khizanitsi

In terms of the artistic influence of the artist Martiros on his son, the artist Mesrop Khizanitsi, the great similarity in the artistic composition of the images of the manuscripts of the artist Martiros and his son, the artist Mesrop, is noted. Many artistic and decorative elements appear between the miniatures attributed to Martiros and the miniatures of the manuscripts of Mesrop Khizanitsi in a state of great similarity, which sometimes reaches the point of identity. Examples of this include Figs. (1, 2) by the artist Martiros, which are similar in artistic composition, style, architectural and artistic elements, in addition to the features and clothing of the people and the way they are depicted, with Fig. (10) by the artist Mesrop Khizanitsi. Examples of this include the depiction of Jesus Christ in the middle with a three-quarter Fig.(24) view towards the left of the picture, as well as the positions of the disciples of Jesus Christ and the movements of their hands and heads, in addition to Lazarus and the way he is depicted inside the tomb, and the great similarity also in the depiction of the boy standing next to the tomb fig. (26), and the person who removes the cover from The tomb, the positions of Mary and Martha at the feet of Christ, and the background, which was a group of wavy lines of different colors, representing mountains, in addition to the simple depiction of trees in a conventional way Fig. (25), and the symbolic representation of the sky in golden yellow, with the presence of some similar artistic elements such as the decoration of the braids that adorn Christ's clothes, as well as the case of the dotted halo Fig. (27) that wraps around Christ's head, inside which there is a cross. The great similarity also appears between the works of the father and the son in Fig. (9) by the artist Martiros, which represents a personal portrait of Matthew the Evangelist sitting, which looks like its counterpart, Fig. (11), attributed to the artist Mesrop, in terms of the artistic composition, the sitting position and face of Matthew the Evangelist, his features and clothes, and some fine details such as the ribbon decorating the robe of Saint Matthew at the humerus Fig. (28), and the way Matthew's cloak is also decorated, in addition to the fish scale decoration, Fig. (29) that decorates the rug on which Saint Matthew places his feet, as well as the colors used, in addition to the shape of the frame surrounding the miniature, which was a group of interlocking geometric shapes inside of which there is a group of interlocking broken lines. The similarity also appears great

³⁰ Farghali, , (Abu Al-Hamad), *Islamic Painting, Its Origins, Islam's Position on It, Its Origins and Schools*, 1st ed., Egypt: Dar Al-Masryah Al-Lubnaniyyah, 1991, p. 171

³¹ Hussein, *The School of Islamic Painting*, 2002, p. 143

and clear in most of the artistic details in terms of composition and style, as well as the colors used between Fig. (8) by the artist Martiros, which represents the opening of the Gospel of Matthew the Evangelist, and Fig. (12) by the artist Mesrop Khizanitsi, which bears the same title.

7- Conclusion and results

The research showed several results, the most important of which are:-

The Armenian artist Martiros moved to several regions and different artistic centers; which carried many artistic influences that appeared in the miniatures he produced, whether in his original home of Khizan, Constantinople, and finally in Isfahan, which was the residence of Armenians fleeing the persecution of the Ottomans in the eleventh century AH / seventeenth century AD.

In terms of the artistic influences that appeared in the works of the artist Martiros, the artistic influences of the Arab school appear clearly in the miniatures of that artist's manuscripts, including:-

-The artistic composition of the miniature in terms of flatness and lack of depth and the presence of simple backgrounds executed in a conventional, schematic manner.

-The distance from embodiment in most elements of the miniatures, whether in people or in buildings.

-The distortion in human drawings and the lack of harmony between the body parts and their faces, with no consideration for anatomical proportions.

-The Arab character in loose clothing and straps at the upper arm, as well as in some artistic and decorative elements such as palm fans and their halves, the Arabian palm, and some architectural elements such as the segmented domes and segmented arches as well.

-The symbolic representation of the sky in the form of a part of the circle colored in blue, which appeared in more than one miniature of the artist Martiros's manuscripts.

-The tendency towards decoration in the spaces surrounding the miniature.

-The manifestations of the influences of the Muzaffarid school, which is considered an integral part of the Timurid school, also appear in the miniatures of Martiros' manuscripts, in the exit of some elements of the image from the frame.

-As for the Turkmen influences, they are seen in the miniatures of the manuscripts of Martiros Khizanisi through some decorative elements, such as palm fans and their halves, as an extension of their depiction in the Arab school, in addition to the use of braids or plaits as a decorative element in the miniatures of the manuscripts attributed to Martiros, although they are more modified. -Among the features of the Timurid school that were transferred to the miniatures of the manuscripts of the artist Martiros, is the stillness and lack of movement in the human drawings, with the replacement of that stillness with hand movements and head gestures, and the Timurid artistic

Artist Martiros Khizanitsi between Influence and Impact, "In the Light of Selected Models Miniatures"

influences also appear in the use of the golden color in depicting the sky. When the Armenian artist Martiros moved to Isfahan with his family, he began to put his artistic imprint on the art of manuscript making in New Julfa in Isfahan; this is due to the great similarity between his artworks and the works of the artist Mesrop Khizanitsi, the founder of the local Armenian art school in Isfahan during the first half of the eleventh century AH/seventeenth century AD.

8 - Bibliography

- 1) A Committee of Theologians Applied Interpretation of the New Testament, 1st ed., Britain: Dar Tidal Publishing, 2013.
- 2) Al-Banna, (Sameh Fikry), Mamluk Architectural and Decorative Elements and Their Impact on Their Counterparts in the Ottoman Era in Light of Models from Egypt and Turkey, Conference of the Arab Archaeologists Association "Studies in the Antiquities of the Arab Homeland 18", Cairo: The Arab Archaeologists Association, 2015.
- 3) Al-Basha, (Hassan), Islamic Painting in the middle Ages, Cairo: Dar Al-Nahda Al-Arabiya, 1992.
- 4) Al-Haddad, (Muhammad Hamza), Domes in Egyptian Islamic Architecture, 1st ed., Cairo: Library of Religious Culture, 1993.
- 5) Allam, (Ni'mat Ismail), Arts of the Middle East from the Greek Invasion to the Islamic Conquest, Egypt: Dar Al-Maaref, 1975.
- 6) Al-Mudawar, (Marwan), Armenians throughout History, Damascus: Dar Noble Publications, 2012.
- 7) Al-Shahawi, (Amal Mukhtar Ali), Some Aspects of Byzantine Influences on Islamic Arts in the First Three Centuries of the Hijra (First Hijri - Seventh AD) (Third Hijri - Ninth AD), Master's Thesis, Cairo University, Faculty of Archaeology, 2002.
- 8) Al-Taish, (Ali), Early Islamic Decorative Arts in the Umayyad and Abbasid Eras, 1st ed., Cairo: Zahra Al-Sharq Library, 2000.
- 9) Al-Turk, (Othman), Pages from the History of the Armenian Nation, Armenians in Their Past and Present from the Earliest Eras of History until the Middle of the Twentieth Century, 1st ed., Aleppo: Al-Ahram Press, 1960.
- 10) Arakelyan, (Mikayel), The Presentations of warriors their costumes and ornament in the miniatures of the xvth century" Armenian artist Mesrop Xizanci, Paris, Par Lassociation De La Revue Des Etudes Armeniennes, 2000.
- 11) Aslan Aba, (Oktay), The Arts and Architecture of the Turks, translated by Ahmed Mohamed Issa, 1st ed., Istanbul: Research Center for Islamic History, Arts and Culture in Istanbul, 1987.
- 12) Atil, (Esin), Turkish Art, Washington, Smithsonian institution press, 1980.-
- 13) Avetysian, (A), The miniature art of Vaspurakan "uniqueness of style, Year evan, Matenadaran, 2016.
- 14) Beshai, (Sami Rizk), History of Ornamentation for the Third Grade of Decorative and Textile Industries, Egypt: Matabi' Al-Shorouk, 1975.
- 15) Bournoutian, (George), A Brief History of the Armenian People (From Ancient Times to Modern Times), translated by Sahar Tawfiq, 1st ed., Cairo: Dar Al-Masryah Al-Lubnaniyah, 2012.
- 16) Farghali, (Abu Al-Hamad), Images of Shahnameh Manuscripts Preserved in the Egyptian National Library, PhD Thesis, Faculty of Archaeology, Cairo University, 1987.
- 17) Farghali, (Abu Al-Hamad), Islamic Painting, Its Origins, Islam's Position on It, Its Origins and Schools, 1st ed., Egypt: Dar Al-Masryah Al-Lubnaniyyah, 1991.

- 18) Faris, (Bishr), the Secret of Islamic Ornamentation, Cairo: Press of the French Institute of Oriental Archaeology, 1952.
- 19) Hafez, (Fouad Hassan), History of the Armenian People from the Beginning to the Present, Cairo, 1986.
- 20) Hooyan,(A.), Armenians of Iran, translated by Mona Mustafa Mohamed Youssef, 1st ed., Egypt: Armenian Studies Center, 2011.
- 21) Hussein, (Mahmoud Ibrahim), The School of Islamic Painting, 1st ed., Cairo: Dar Al-Thaqafa Al-Arabiya, 2002.
- 22) Mansour, (Naqia Hanna), The Armenians and the Ottoman State, 1st ed., Beirut: Dar Al-Nahda Al-Arabiya, 2016.
- 23) Nersessian, (Sirarpie), The Chester Peatty library "a catalog of the Armenian manuscripts, Oxford, the University press, 1958.
- 24) Nersessian, (Vrej), Treasures from the Ark "1700 years of Armenian Christian Art", British library, 2001.
- 25) Rizk, (Asim), Dictionary of Archaeological Terms, Cairo: Madbouly Library,2000. Sheha, (Mustafa Abdullah), Coptic Art, 1st ed., Cairo, 2001.-
- 26) Taylor, (Alice), Book arts of Isfahan, Diversity and identity in seventeenth century Persia, Malibu, the Paul Getty Museum, 1995.
- 27) The Holy Bible: The New Testament, the Gospel of Matthew, the Gospel of Mark, the Gospel of Luke, and the Gospel of John.
- 28) Tierney,(Tom), Byzantine fashions, Mineola, New York, 2002.
- 29) Wadah,(Hani Hashem), Contracts of Arab-Islamic Architecture and the Impact of the Abbasid Contract on Gothic Architecture in the Middle Ages, Syria: Tishreen University Journal, Volume 27, Issue 2, 2005.
- 30) Walters,(K. K), The Monasteries of Antiquity in Egypt, translated by Ibrahim Salama, 1st ed., Egypt: National Translation Project, 2002.
- 31) Yassin, (Abdel Nasser), Religious Symbolism in Islamic Ornamentation "A Study in the Metaphysics of Islamic Art", 1st ed., Cairo: Zahra Al-Sharq, 2006.
- 32) Yassin, (Nefrtari), the School of Painting in Armenia during Islamic Rule "In Light of New Testament Manuscripts", Master's Thesis, Faculty of Archaeology, Cairo University, 2017.
- 33) Zahr Al-Din, (Saleh), The Policy of the Ottoman Government in Western Armenia and the Position of the International Powers towards It, Beirut, 1996.

8.1. Websites

- 1) <https://www.christies.com>
- 2) <https://digital.bodleian.ox.ac.uk>
- 3) Bodleian Library, University of Oxford, Paul Getty Museum <http://www.getty.edu>
https://viewer.cbl.ie/viewer/image/Arm_573_4/1/LOG_0000

Artist Martiros Khizanitsi between Influence and Impact, "In the Light of Selected Models Miniatures"

Catalogue of Figures



Figure (1) The Raising of Lazarus from the manuscript of the Four Gospels by the scribe and illustrator Martiros and his son Gregory, late tenth century AH/sixteenth century AD. **Source:** <https://www.christies.com> on September 27, 2024 AD, at 6:56 PM



Figure (2) The Raising of Lazarus, from the manuscript of the Four Gospels preserved in the Chester Beatty Library in Dublin, under preservation number MS 573, by the artist Martiros, 1596 AD, Fol 6 **Source:** Nersessian, (Sirarpie), The Chester Peatty library "a catalogue of the Armenian manuscripts, Oxford: the University press,1958, p47, fol 6



Figure (3) The Burial of Jesus, from the manuscript of the Four Gospels preserved in the Chester Beatty Library in Dublin, under preservation number MS 573, by the artist Martiros, 1596 AD
Source: Nersessian, (Sirarpie), The Chester Peatty library "a catalogue of the Armenian manuscripts, Oxford: the University press,1958, p47, fol 9



Figure (4) Jesus washing the feet of the disciples, from the manuscript of the Four Gospels preserved in the Chester Beatty Library in Dublin, under the preservation number MS 573, by the artist Martiros, 1596 AD.
Source: Nersessian, (Sirarpie), The Chester Peatty library "a catalogue of the Armenian manuscripts, Oxford, the University press, 1958, p46, fol 8
https://viewer.cbl.ie/viewer/image/Arms_573_4/1/LOG_0000/

Artist Martiros Khizanitsi between Influence and Impact, "In the Light of Selected Models Miniatures"

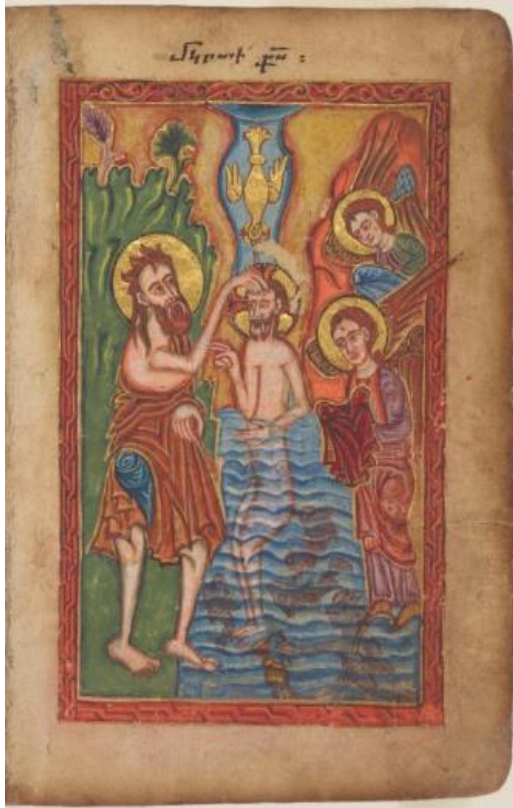


Figure (5) The Entry of Jesus Christ into Jerusalem, from the manuscript of the Four Gospels preserved in the Chester Beatty Library in Dublin, under the preservation number MS 573, by the artist Martiros, 1596 AD. **Source:** Nersessian, (Sirarpie), The Chester Peatty library "a catalogue of the Armenian manuscripts, Oxford: the University press, 1958, p46, fol 7v https://viewer.cbl.ie/viewer/image/Arm_573_4/1/LOG_0000

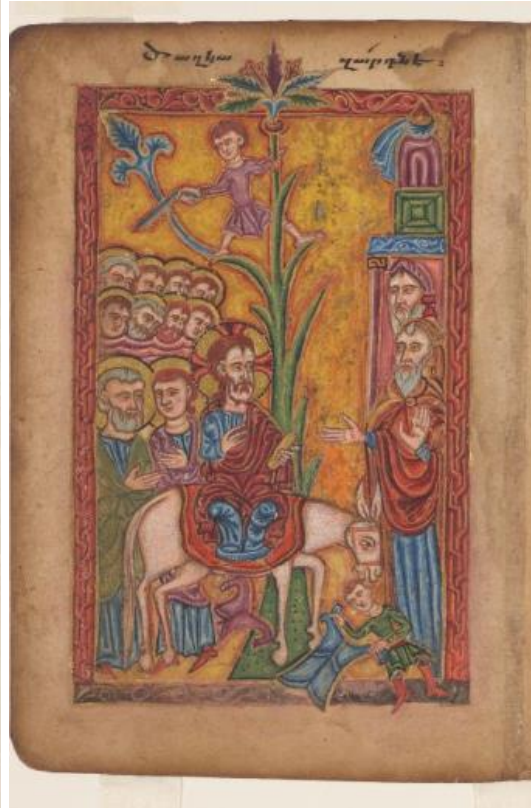


Figure (6) The Baptism of Jesus Christ by the Baptist, the manuscript of the Four Gospels preserved in the Chester Beatty Library in Dublin, under preservation number ARM 573.3, by the artist Martiros, 1596 AD. **Source:** Nersessian, (Sirarpie), The Chester Peatty library "a catalogue of the Armenian manuscripts, Oxford: The University press, 1958, fol 4



Figure (7) The Circumcision of the Child Jesus and His Presentation in the Temple
Source: Nersessian, (Sirarpie), The Chester Peatty library "a catalogue of the Armenian manuscripts, Oxford: the University press, 1958, fol 3v



Figure (8) The opening of the Gospel of Matthew
Source: Nersessian, (Sirarpie), The Chester Peatty library "a catalogue of the Armenian manuscripts, Oxford: the University press, 1958
https://viewer.cbl.ie/viewer/image/Arm_573_10/1/LOG_0000/

Artist Martiros Khizanitsi between Influence and Impact, "In the Light of Selected Models Miniatures"



Figure (9) A seated portrait of Matthew the Evangelist

Source: Nersessian, (Sirarpie), The Chester Peatty library "a catalogue of the Armenian manuscripts, Oxford: the University press, 1958
https://viewer.cbl.ie/viewer/image/Arm_573_10/1/LOG_0000

/

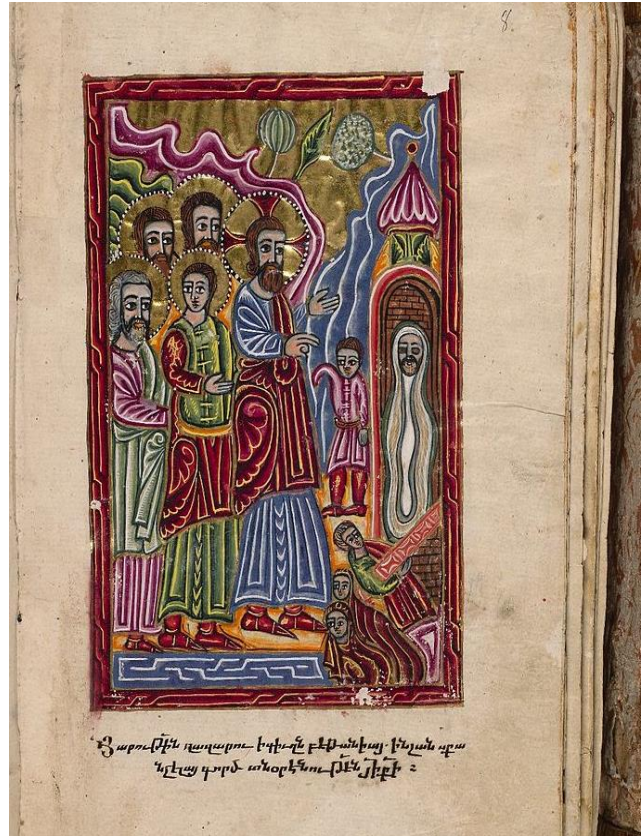


Figure (10) A miniature representing the raising of Lazarus.

Source: Bodleian Library at Oxford University, website
<https://digital.bodleian.ox.ac.uk>



Figure (11) A seated portrait of Matthew the Evangelist.
Source: Bodleian Library at Oxford University, website <https://digital.bodleian.ox.ac.uk>



Figure (12) A miniature representing the opening of the Gospel of Matthew the Evangelist.
Source: Paul Getty Museum, website <http://www.getty.edu>

Artist Martiros Khizanitsi between Influence and Impact, "In the Light of Selected Models Miniatures"



Figure (13) Jesus’s Disciples Fetch a Donkey .Christ’s Entry into Jerusalem .The Parable of the Wise and Foolish Virgins.The Anointing at Bethany .Jesus Washes His Disciples’ Feet . The Last Supper, fol. 19r

Source:

<https://artandtheology.org/2024/09/27/miniatures-coptic-arabic-gospel-book-13th-century/>

Figure (14) The Magi before Herod, The Flight to Egypt. The Massacre of the Innocents. John the Baptist Baptizes Converts. Jesus Heals a Man with Leprosy. A Centurion of Capernaum Seeks Healing for His Servant, fol. 4v

Source:

<https://artandtheology.org/2024/09/27/miniatures-coptic-arabic-gospel-book-13th-century/>



Figure (15) Mark the Evangelist Receiving the Gospel from Peter, fol. 65v

Source:

<https://artandtheology.org/2024/09/27/miniatures-coptic-arabic-gospel-book-13th-century/>

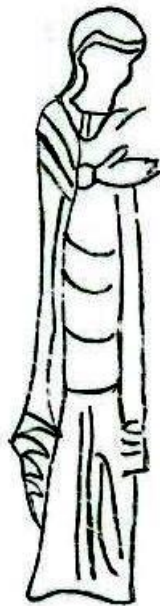


Figure (16) Detail of the slender body and the cloak connected to the head covering. (The work of the researcher)

Artist Martiros Khizanitsi between Influence and Impact, "In the Light of Selected Models Miniatures"

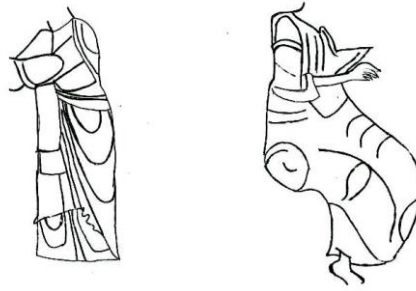


Figure (17) Detail of Byzantine cloaks with miniatures from research manuscripts. **(The work of the researcher)**



Figure (18) Detail of facial features at different ages with miniature research manuscripts. **(The work of the researcher)**

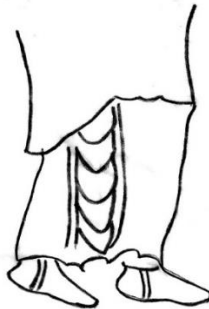


Figure (19) Detail of the difference between the directions of the feet and the direction of the rest of the body. **(The work of the researcher)**

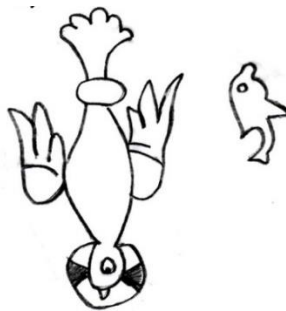


Figure (20) Detail of animals and birds depicted in an abstract style. **(The work of the researcher)**

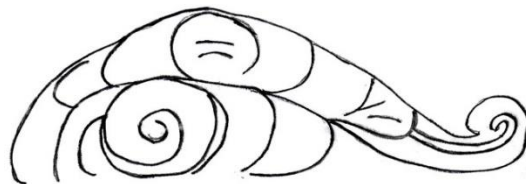


Figure (21) Detail of spiral-shaped clouds. **(The work of the researcher)**

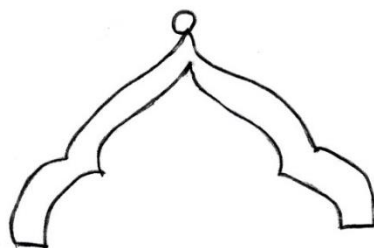


Figure (22) Detail of the lobed arch. (The work of the researcher)

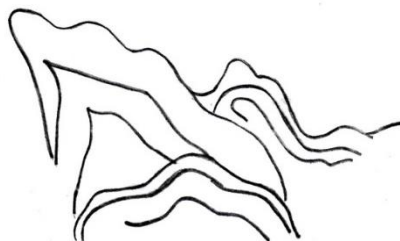


Figure (23) Detail of wavy mountains. (The work of the researcher)

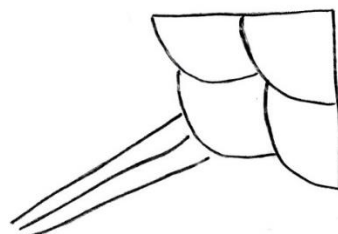


Figure (24) Detail of the symbolic representation of the sky in the form of quarter circles. (The work of the researcher)

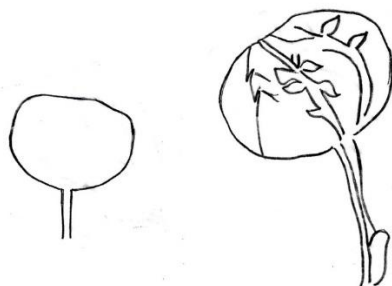


Figure (25) Detail of the similarity of the way trees are drawn between Martiros and Mesrop Khizanitsi. (The work of the researcher)

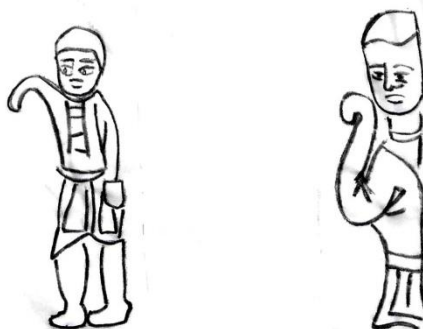


Figure (26) Detail of the similarity of the drawing of the boy between Martiros and Mesrop Khizanitsi. (The work of the researcher)

Artist Martiros Khizanitsi between Influence and Impact, "In the Light of Selected Models Miniatures"

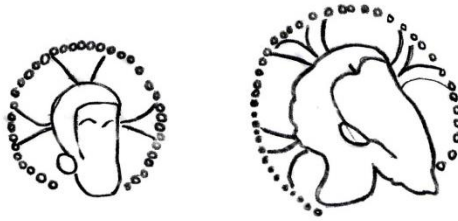


Figure (27) Detail of the similarity of the drawing of the halo between Martiros and Mesrop Khizanitsi. (The work of the researcher)

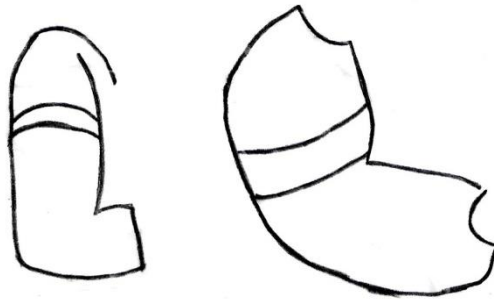


Figure (28) Detail of the way clothes are decorated with a ribbon at the upper arm between Martiros and Mesrop Khizanitsi. (The work of the researcher)

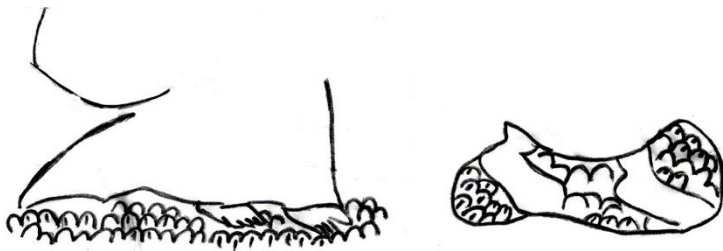


Figure (29) Detail of the similarity of the decoration of fish scales between Martiros and Mesrop Khizanitsi. (The work of the researcher)



Figure (30) Detail of Arabic foliage decorations. (The work of the researcher)