ARMENIAN GOSPEL OF SURXAT' (CRIMEA) AT THE ARMENIAN CATHOLIC PARISH OF GHEORGHENI[1]

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The Armenian Catholic parish of Gheorgheni holds a collection of Armenian manuscripts and old printed books as evidence of the Armenian community, having more than 300 years of history. I had the opportunity to study this library during my research trip to Romania in May–June 2017[2]. The importance of each manuscript in this collection is beyond doubt, however, first I directed my attention to this Gospel (new inv. no. 85, old inv. no. 245) for two reasons: it is the most valuable sample from the artistic point of view and also is the earliest dated manuscript of the collection. There is no information when and how this Gospel appeared in this collection. Only the first folio of the principal colophon has been preserved (fol. 287v, ill. 5): it provides information about the date and place of writing of the Gospel: it was copied in 1354 in Surxat' (Crimea).

Keywords: Armenian Gospel, Gheorgheni, manuscript, codicology, paleography, iconography, style, Crimea, Title page, portrait of evangelist, miniature, colophon, medieval art.

The Gospel of Gheorgheni has not been studied before by either Frédéric Macler or Sylvie Agémian[3]. There are some publications reproducing several illustrated

[1] I presented this paper in the 12th International Congress of South-East European Studies, Bucharest, 2–6 September, 2019 (the travel grant was issued by NAASR). The research was sponsored by the "New Europe College" Institute for Advanced Study within the program "Pontica Magna Return Fellowship" (May–June, 2017, Bucharest, Romania). I am grateful to the staff of the Institute, as well as to the priest of the Armenian Catholic parish in Gheorgheni – Pr. Hunor Gál and the member of the parish council – Mr. Zsolt Magyari-Sáska for their kind contribution to my research. The publication of a catalog of the old printed books from this collection is in process (in collaboration with Zsolt Magyari-Sáska).

[2] At that time some manuscripts from this collection were moved to the National Museum of Bucharest for the permanent exhibition. Among them was a manuscript Gospel which this paper studies. After the exhibition the manuscripts have been moved back to Gheorgheni. I am grateful to Ms. Laura-Alexandra Dragomir (former curator at the National History Museum of Romania, Bucharest) for her assistance to my research.

[3] Fr. Macler provided a brief catalog of Armenian manuscripts in Transylvania, including the collection of the parish of Gheorgheni (see Fr. Macler, *Rapport sur une mission scientifique en Transylvanie. Manuscrits arméniens de Transylvanie*, Paris, 1935, p. 69–73) and S. Agémian published a monograph related to five illustrated Armenian manuscripts from the 14th century, currently in Romanian collections (see S. Ajemian, *Manuscrits arméniens illustrés dans les collections de Roumanie*, Bucarest, 1982, p. 17–27).

pages of the manuscript and indicating only the place and date of its creation from the viewpoint of the migration of Armenians from Crimea to Transylvania[4].

Since this paper is the first scholarly study of the Gospel, it is necessary to provide the codicological, paleographic, iconographic and stylistic analysis of the manuscript.

Physical Description: The state of the Gospel is hardly satisfactory. Many folios were moved and placed in incorrect parts of the manuscript. So, I began my work by comparing the text with images and placing the removed folios in their original places and then gave a foliation.

Material: paper, folios: 287, collation: I–XXV×12 (I2, II9, III14, XII11, XXV11), size 23.7×16.7 cm. The text is in cursive *bolorgir* with black ink written in two columns, 21 lines per page.

Illumination: Portraits of evangelists Matthew (fol. 1v, ill. 1), Mark (fol. 80v, ill. 2) and John with his disciple Prochorus (fol. 220v, ill. 4), Title pages of the Gospels of Mark (fol. 81r, ill. 2), Luke (fol. 133r, ill. 3) and John (fol. 221r, ill. 4). The initial letters of each new chapter or paragraph are written in red ink, sometimes decorated with floral and geometric ornaments or in the form of birds and animals. There are some marginal illustrations representing floral or geometrical ornaments (fols. 12r, 86r, 101v, 149v, 193r, 202r, 217r, 273r), the temple of Jerusalem (fol. 104r), and a bird (fol. 242r).

Binding: Brown leather covers over wooden boards. There are no stamps on the leather covers, the crosses, rounded metal studs and clasps are missing, so with some reservation I agree with the dating to the 17th century[5]. There is no cloth doublure.

Content

Gospel of Matthew (fols.1v–80r)
Gospel of Mark (fols. 80r–132v)
Gospel of Luke (fols. 133r–219v)
Gospel of John (fols. 219v–287v, VIII: 1–11, fols. 286v–287v).

[4] "Bibliák a Székelyföldön (XIV–XVII század), Kiállítás a Csíki Székely Múseumban", November 2000 – Október 2001, ed. Muckenhaupt E., Csíkszereda, 2000, p. 14–15; A. Puskás, *Az Erdélyi Örmények Nyomában*, Gyergyószentmiklós, 2006, p. 31, ill. 59; Study of Armenian manuscripts in Romania, in "New Life" Journal of Armenian community of Bucharest, May-June, gen. ed. M. Stepan-Cazazian, 2017, p. 28–30; Cl. Mutafian, *La Saga des Armeniens de l'Ararat aux Carpates*, Paris, 2018, p. 54 ; idem, "La Roumanie et les manuscrits arméniens", in *Series Byzantina: Studies of Byzantine and Post-Byzantine Art*, red. Waldemar Deluga, vol. XVI *Art of the Armenian Diaspora. Proceedings of the Third Conference*, Warsaw, 2018, p. 23, fig 14.

[5] "Bibliák a Székelyföldön (XIV–XVII század) …", p. 15.

There are missing pages at the beginning, middle, and at the end of the Gospel. The Letter of Eusebius of Caesarea to Carpian is missing along with Ten canons of concordance which usually are divided into Six or Eight decorated *khorans* in the Armenian Gospels of 14th century. Only the last part of the 10th canon with the names of Luke and John has been preserved, and the table of concordance is empty (fol. 1r). The Title page and certain readings of the Gospel of Matthew are missing (I: 1–22, III: 11 – IV: 21). A part of the last Chapter of the Gospel of Mark is also missing (XVI: 6–20) along with the portrait of the evangelist Luke and his Gospel's preface.

Principal Colophon

287v – *"This joyful testament of the Lord was written, which is the hope and pride of Christians, and is the door and the way of kingdom, which is Christ Himself, in the Armenian year of 803 (1354 AD), in the town of Surxat. This was copied for the faithful and pious old man, who is a penitent and summoner of the church ///, whose parents have called him Gohartaŝ, as a memory of his soul and all of the kin. I ask and beseech those who come across this by reading or hearing, with the messages that I have received from Christ, remember /// [Գրեցաւ աւետաւոր կտակս տէրունական, որ է յոյս և պարծանք քրիստոնէից, և դուռն և ճանապարհ արքայութեան, որ է նոյն ինքն Քրիստոս, ի թուաբերութեանս հայոց ՊԳ. ի քաղաքս Սուրխաթ: Արդ՝ ստացաւ զսա հաւատարիմ և բարեպաշտ ծերունին, որ է ապաշխարող և հրաւիրակ եկեղեցւոյ ///, որոյ անուն կոչի ի ծնողացն Գոհարտաշ, յիշատակ հոգւոյ իւրոյ և ամէն զարմից: Աղաչեմ և պաղատանաւք խնդրեմ, որք հանդիպիք սմա կարդալով կամ լսելով, ի Քրիստոսաառաք պատգամացս, յիշեցէք աղաւ///].*

Later Colophons

1v – *"In memory of /// and father Manu///" [Յիշատակ է///ին և հօրն Մանա///].*
287v – *"I, priest Mkrtič, have had a love for this Gospel for a long time, and finding it, I checked it, which was written by Step'anui Gunererec'anc' from Cilicia, who is a gifted and accomplished artist" [Ես՝ Մկրտիչ երէց, յոյժ փափագմամբ եւ սիրով ի վաղուց հետէ կայի ի սէր այսմ աւրինակի, եւ գտեալ՝ ստուգեցի զսայ, որ էր գրած Ստեփանուի Գունէրերեցանց ի Կիլիկեայ, որ լի է եւ կատարեալ արուեստիւ].*

The main colophon provides not only the date and place of writing the Gospel, but also indicates that the Gospel was copied for the faithful and pious old man Gohartaŝ[6] who was a penitent and a summoner of the church.

[6] This name is known as the male name from the inscription on the tombstone (1333 A.D.), discovered in the village of Ulgyur (Vayot' – Ĵor district of Armenia). It was a tombstone of the brother of the well-known Armenian artist Momik, see A. Kalantaryan, G. Sargsyan, H. Melkonyan, Newly

In the colophon, written later and added on the lower edge of the same page, it is written that priest Mkrtiċ who had the desire to have this Gospel, found it and checked the Gospel. The name Mkrtiċ was a common Armenian name, and it was also a widespread name in the Crimean-Armenian environment in the middle of the 14th century as indicated in colophons[7]. The careful reading of their contents and comparison of the religious title assigned to the above-mentioned Mkrtiċ with the indicated names of relatives suggests that he was the same as the owner of the Gospel, copied in 1347 by the scribe Nater in Surxat' (Matenadaran, Ms. 7742). Mkrtiċ was the priest of the Holy Cross church of Surxat', and also the patron and the owner of the Gospel (fols. 250r–v, 251r)[8].

The Question of Prototype

In this colophon of the Gospel of Gheorgheni, Mkrtiċ points out that the Gospel was written on the example of the Gospel of Step'anos Gunererec'anc' (the same as Guynereric'anc', Guyneric'anc', Goynereric'anc') of Cilicia. The latter was a famous scribe who was active in Cilicia and in Cyprus in the second half of the 13th and early 14th centuries[9]. Step'anos was a disciple of the famous Armenian intellectual – Geworg of Skewŕa, and he copied manuscripts for members of the Cilician royal court[10]. E. g. a Miscellany copied between 1310–12 in Famagusta for *tikin* (lady) Alic – the daughter of Het'um of Lambron, sister of the queen Keŕan (Cluj, Ms. 15, fols. 404v–405r)[11].

discovered memorials related to Momik, in "Armenian Art" Cultural Review [Ա. Քալանթարյան, Գ. Սարգսյան, Հ. Մելքոնյան, *Մոմիկյան նորահայտ հիշատակներ, Հայ արվեստ մշակութային հանդես*], Yerevan, 2005, no. 3, p. 30.

[7] *Colophons of Armenian Manuscripts – 14th century*, Part II *(1326–50)*, compiled by L. Khachikyan, A. Matevosyan, A. Ghazarosyan [*Հայերեն ձեռագրերի հիշատակարաններ, ԺԴ. դար, Մասն Բ, 1326–50*, կազմողներ՝ Լ. Խաչիկյան, Ա. Մաթևոսյան, Ա. Ղազարոսյան], Yerevan, 2020, p. 408, 450–451, 463, 484–485; L. Khachikyan, *Colophons of Armenian Manuscripts – 14th Century* [Լ. Խաչիկյան, *ԺԴ. դարի հայերեն ձեռագրերի հիշատակարաններ*], Yerevan, 1950, p. 421, 468.

[8] *Colophons of Armenian Manuscripts …*, Part II, p. 450–1. This colophon contains the names of his parents (father – Sargis, mother – Maro), wife – Kirakkan and two sons – Hamazasp and Grigor (f. 250r–v), see *ibid*.

[9] *Colophons of Armenian Manuscripts – 14th century*, Part I *(1301–25)*, compiled by L. Khachikyan, A. Matevosyan, A. Ghazarosyan [*Հայերեն ձեռագրերի հիշատակարաններ, ԺԴ. դար, Մասն Ա, 1301–25*, կազմողներ՝ Լ. Խաչիկյան, Ա. Մաթևոսյան, Ա. Ղազարոսյան], Yerevan, 2018, p. 125, 188–90, 274. More detailed on the creative heritage of Step'anos Guynereric'anc' see N. bishop Tsovakan, *Step'anos Goynereric'anc' (1250?–1315?)*, Sion, Armenian Religious, Literary and Philological Review [Ն. եպս. Ծովական, *Ստեփանոս Գոյներերիցանց (1250?–1315?)*, Սիոն, Հայ ամսագիր կրօնական, գրական, բանասիրական], Jerusalem, publ. house St. James, 1964, XXXVIII (5), p. 133–137; N. archbishop Tsovakan**,** *Armenian Scribes (9–17th centuries)* [Ն. արքեպս. Ծովական, *Հայ գրիչներ – Թ. – ԺԷ. դար*], Jerusalem, publ. house St. James, 1992, p. 93–111; Kh. Harutyunyan, *The Colophons of Armenian Manuscripts* [Խ. Հարությունյան, *Հայերեն ձեռագրերի հիշատակարանները*], Yerevan, 2019, p. 165–7.

[10] N. bishop Tsovakan, *Step'anos Goynereric'anc' (1250?–1315?)* …, p. 133, 136.

[11] S. Ajemian, *op. cit.*, p. 19–20.

It should be noted that in the colophons of some manuscripts copied in various scriptoriums, one can find references that the manuscript was copied using the example of Step'anos Guyneric'anc': e.g. a Gospel copied in Jerusalem in 1321 by scribe Step'an Erkayn, or a Miscellany, the Gospel part of which was copied in Jerusalem in 1358 by scribe Tēr̄awag (Aleppo, Ms. 54)[12]. The comparison between the Gospel of Gheorgheni and the Gospel of Step'anos Guynereric'anc' copied in 1307 AD (Matenadaran, Ms. 7691) does not suggest that the Crimean Gospel of Gheorgheni was copied from this Cilician manuscript[13]. Typical characteristics which would prove a direct connection between these two manuscripts are absent. I mean, the structure of the headings of the chapters, Gospel prefaces and the orthography are different. E.g. the text of the prefaces of the Gospels of Mark and John in the Cilician Gospel (fols. 132r, 342v) is wider than in the prefaces of the Crimean Gospel (fols. 80r, 220r). The structure of colophons of the two manuscripts is also different: in the Cilician Gospel it starts with the prayer dedicated to the owner of the manuscript (fols. 447r–448v), then is the main colophon with data of the creation of the manuscript, while as it can be seen above, the colophon of the Crimean Gospel is different. Of course, the comparison with only one Gospel of Step'anos is not sufficient for a final conclusion. However, it is also possible that the Gospel of Gheorgheni was copied from a Gospel, which in turn had the Gospel of Step'anos as a prototype. Also, it should not be forgotten that Step'anos Guynereric'anc' was a well-known scribe and it is possible that his name was mentioned even for prestige, especially considering that it was written later by the owner of the manuscript, who had no relation with the writing of the manuscript.

In the margin of the last page (fol. 287v, along with the colophon) of the Gospel of Gheorgheni there is an intriguing inscription: *"The Syriac church took this good heritage from the Gospel by the words of a certain Papias disciple Hovhannes (John), who later on spoke as a heretic and became despicable. As Eusebius' book LXXXXVI says: "A prophet does not come out of Galilee"* (John VII: 52, by the author) [*Զայս յիշատակ բարի ընկալաւ եկեղեցի յաստրւոց Աւետարանէ բանիւ Պապիասայ ումեմն Յովհաննու աշակերտի, որ եւ յետոյ հերձուած խաւսեցաւ և խոտեցաւ: Եւսեբիէ ասացեալ ԶՋ. համարն է, որ ասէ "Մարգարէ ի Գալիլէէ ոչ յառնէ"* (Յովհ. Է:52)].

This inscription does not exist in the Gospel of Step'anos Guyneric'anc' (Matenadaran, Ms. 7691) and in some other Crimean Gospels of 14th century with which some iconographic similarities will see later, but it can be found in the end of the Gospel of the Miscellany of Aleppo (Ms. 54, p. 442): "*The Syriac church took this good heritage from the Gospel by the words of a certain Papias disciple*

[12] *Colophons of Armenian Manuscripts …*, Part I, p. 431; L. Khachikyan, *op. cit*., p. 168–169, 437; L. Sargsyan, "Armenian Scribe and Miniaturist Avag Tsaghkogh (14th century)", in *New Europe College Publication Series of Black Sea Link Program, Yearbook 2014–2015*, edited by I. Vainovski-Mihai, Bucharest, 2018, p. 175.

[13] Art historian E. Korkhmazyan claims that the Gospel of Step'anos has appeared in Crimea, but the author does not indicate a single manuscript for which the Gospel of Step'anos could have been used as a prototype, see Э. Корхмазян, *Армянская миниатюра Крыма (XIV–XVII вв.)*, Yerevan, 1978, p. 24.

Hovhannes (John), who later on spoke as a heretic and became despicable. This is said in Eusebius' 86 chapter, after the words: look into it, and you will find that "A prophet does not come out of Galilee" (John VII: 52)" [*Զայս յիշատակ բանի ընկալաւ եկեղեցի յասորւոց Աւետարանէ բանիւ Պապիասայ՝ ումեմն Յովհաննու աշակերտի, որ եւ յետոյ հերձուած հաւսեցաւ եւ խոտեցաւ: Եւսեբիէ կարգ բանին յութսուն ու վեց համարն զկնի այնմ բանի, որ ասէ քննեա եւ տես, զի "Մարգարէ ի Գալիլէէ ոչ յառնէ*][14].

Papias (c. 60–163 A.D.) was the bishop of Hierapolis, and although Eusebius criticized him, he was never recognized as a heretic[15]. A careful study of the existing contents of both Gospels did not produce any deviation from the canonical text of the Gospel. However, we should not forget that some pages of the Gospels of Gheorgheni and Aleppo[16] are missing, including the canons of concordance of the four Gospels. Perhaps the missing pages could help to find an answer to this intriguing quotation. It is also possible that this supplement has no direct connection with the text of both Gospels and was just a result of automatic copying from a common prototype.

Study of Paleography

The study of paleography of the manuscript indicates that all four Gospels were written by the same scribe. The letters such as Ա, Ո, Թ, Հ, Ճ represent the same paleographic features (see table I). The ornamental letters are in graphic style usually outlined with red ink by the scribe (see table II, A I–III) and only the letter Ե on the fol. 139v is a later addition by someone else. These ornaments are repeated in the manuscripts illustrated in Crimea in the same period (1351 AD, Caffa, Dudian, Ms. 1, see table II, B I-III, 1346 AD, Surxat', Cluj, Ms. 13, see table II, C II). And these examples in turn follow the decorated letters of the Cilician manuscripts from the first half of the 14th c. (e.g. Cluj, Ms. 11, table II, C I)[17]. To summarize, one can say that in the 14th century there were particular patterns of ornamented letters (simpler forms) that were copied in a certain group of manuscripts of various scriptoriums in Cilicia and in Crimea.

[14] The current location of this manuscript is unknown. As a visiting scholar I had the opportunity to study the digital copy of this manuscript at Hill Museum and Manuscript Library (Collegeville, USA, March–April, 2017).

[15] J. Quasten, *Patrology: The Beginnings of Patristic Literature*, V. 1, Christian Classics, INC., Westminster, Maryland, 1986, p. 82–84, http://textualcriticism.scienceontheweb.net/FATHERS/Papias.html#s03.

[16] In the Gospel part of the Miscellany of Aleppo (Ms. 54) the Letter of Eusebius to Carpian, Ten canons of concordance are missing along with some passages: Matt. I: 7–VI: 28, VII: 13–XVI:26. The VIII: 1–11 chapter of the Gospel of John as in the Gospel of Gheorgheni here also is in the end of the Gospel of John (p. 440–2).

[17] A few examples are given in table II, the similarities of ornamented letters in the above-mentioned manuscripts are numerous.

Table I

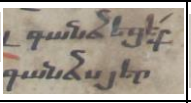
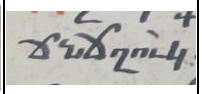
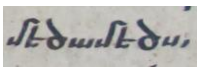
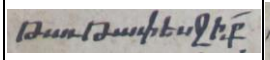
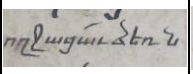
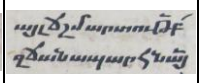
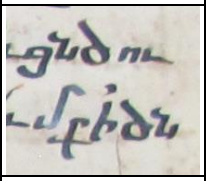
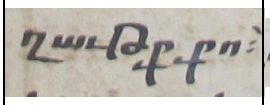
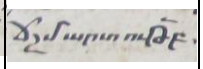
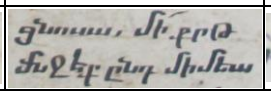
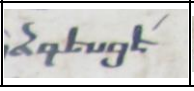
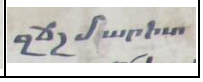
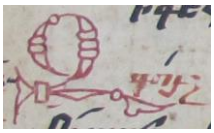
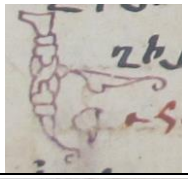
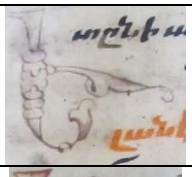
C	I – Ծ	II – Թ, Ք	III – Ձ	IV – Ճ
A Gospel of Matthew				
B Gospel of Mark				
C Gospel of Luke				
D Gospel of John				

Table II

	I	II	III
A			 
B			
C			

System of Illumination

In addition to textual importance, the value of this manuscript is also in its illustrations. Along with illustrated canons of concordance, each Gospel had a portrait of an evangelist and a decorated Title page. As I mentioned, some of these illustrated pages are missing. However, the state of the Gospel suggests that this system of illumination is the one known to us from manuscripts copied and illustrated basically in two Armenian settlements of the Crimea: in Caffa and in Surxat'. Scholars such as E. Korchmasjan, H. and H. Buschhausen have studied the miniature art of manuscripts illustrated in the scriptoriums of Caffa and Surxat'. A comprehensive study on the Armenian miniature art of Crimea shows two periods of flourishing: the 14th and the 17th centuries[18]. The Gospel of Gheorgheni complements our knowledge about the 14th century Armenian manuscript art heritage of Crimea. The system of illustration of this Gospel corresponds to that of many Gospels illustrated in the scriptoriums of both cities from the 30s to the 50s. Therefore, I will try to attribute the manuscript to a certain group, studying its iconography and style.

Study of Iconography and Style

The evangelists Matthew and Mark are depicted sitting on chairs in a three-quarter view and in a gesture of writing their Gospels. Matthew wears a blue tunic under a mauve mantle (the colors have faded). His cloture is partly covered with white drapery. Evangelist Mark wears a light green tunic with yellow drapes and a red mantle. Both evangelists have yellow halos. They hold open Gospels, and on the white sheet the first letters of each text of the Gospels are visible: Matthew, accordingly, "[Գ]ԻՐՔ" (The book, I:1) and Mark, "ՍԿԶ[ԲԱՆԷ]" ("The beginning" I:1). The architectural environment in which the evangelists are depicted is represented by domes on three columns on the right side and the interior of the church on the left. The left and right sides are connected to each other by red curtains.

The evangelist John is portrayed with Prochorus, who is kneeling in front of him. John is depicted in a frontal view, his head is turned, and a sign of his inspiration – the hand of God appears from a segment of the sky. The evangelist wears a blue tunic and a mauve mantle, and a yellow halo shines above his head. His left hand is raised to heaven, and his right hand is to Prochorus, who writes the Gospel. The latter wears a green tunic with yellow drapery. His halo is red in contrast to the evangelists. It seems that in this way the miniaturist tried to emphasize the dominant holiness of the evangelists, presenting their halos in yellow. It should be noted that red halos are not as often found in Armenian miniature art as gold or yellow, but sometimes appear in the portraits of the evangelists, apostles or other saints.The environment of the scene is represented

[18] E. Korchmasian, H. and H. Buschhausen, *Armenische Buchmalerei und Baukunst der Krim*, Yerevan, 2009, p. 45.

through the rocks on the left, and on the right side is the interior of the church with a dome on three columns. The landscape is complemented by a tree behind the dome.

Portraits of the evangelists on a blue background, yellow halos instead of gold are typical for the miniature art of Crimea, and perhaps the reason was the lack of royal and princely sponsorship[19].

The Title pages of the Gospels of Mark, Luke, and John are decorated with headpieces, ornaments in margins, and initials. Two lions, symbolizing the evangelist Mark, are depicted in his Gospel's headpiece. The initials *"Ձ"* and *"Ի"* of the incipit pages of the Gospels of Luke and John, represent the symbols of evangelists – an ox and an eagle. The margins are decorated with floral and geometric ornaments, and at the top, they have a cross (Gospels of Luke and John). The color of Title pages is limited to red. The use of two different techniques between colorful portraits of the evangelists and outlined Title pages, according to art historian S. Ajemian, was typical for Armenian miniature art of Crimea in the 14th century[20].

The comparison of the iconography of the Gospel of Gheorgheni with manuscripts copied in Crimea reveals some iconographic similarities. In particular, they are striking in comparison with the six Gospels copied in Surxat' and in Caffa between 1351 and 1353. There are:

1. Gospel copied in 1351 by priest Mkrtič (Matenadaran, Ms. 7750),
2. Gospel copied in Caffa in 1352 by scribe Karapet (Matenadaran, Ms. 7337),
3. Gospel copied in 1352 in Surxat' by scribe Step'anos (Matenadaran, Ms. 7598),
4. Gospel copied in 1351 in Caffa by scribe Karapet (Dudian, Ms. 1),
5. Gospel copied in 1353 in Surxat' (Matenadaran, Ms. 7927),
6. A Gospel, the colophon of which has not been preserved (Matenadaran, Ms. 10598).

According to art historian E. Korkhmazian, five of these manuscripts were illustrated by the same unknown miniaturist, and Dudian's example is similar to them[21]. A careful study of these manuscripts suggests that only three of them are the work of the same miniaturist (Matenadaran, Mss. 7337, 7750 and 7598), the other three (Matenadaran, Mss. 10598, 7927, Dudian, Ms. 1) represent the same system of illumination and iconography but the stylistic analysis does not allow to attribute them to the same miniaturist[22].

[19] Э. Корхмазян, *op. cit.*, p. 22.

[20] S. Ajemian, *op. cit.* p. 26.

[21] Э. Корхмазян, *op. cit.*, p. 31–33; E. Korchmasian, H. and H. Buschhausen, *op. cit.*, Tafel 47–51, abb. 183–202; K. Matevosyan, L. Sargsyan, "Illuminated Manuscripts in the Primacy of the Armenian Diocese in Romania", in *Armenian Treasures in Romania*, edited by Armenian Archidiocese in Romania, Bucharest, 2020, p. 196.

[22] K. Matevosyan, L. Sargsyan, *op. cit.*, p. 196–197.

Between the Gospel of Gheorgheni and the above-mentioned Gospels there are some iconographic relations: in particular, the poses and gestures of the evangelists, the architectural environment – the dome, columns, interior, curtains, represent similar iconographic approaches (ill. 6, ill 7, ill. 8). Sometimes the iconography is repeated in certain details, such as the depictions of the black sandals of the evangelists, or their gestures (see table III).

Table III

<table>
<tr>
<td> 
Gheorgheni Ms. 85
fol. 1v</td>
<td> 
Matenadaran, Ms. 7598,
fol. 12v</td>
<td> 
Matenadaran, Ms. 7337,
fol. 13v</td>
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<tr>
<td> 
Gheorgheni, Ms. 85,
fol. 80v</td>
<td> 
Matenadaran, Ms. 7598,
fol. 82v</td>
<td> 
Matenadaran, Ms. 10598,
fol. 85v</td>
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<tr>
<td> 
Gheorgheni, Ms. 85,
fol. 80v</td>
<td> 
Matenadaran, Ms. 7750,
fol. 9v</td>
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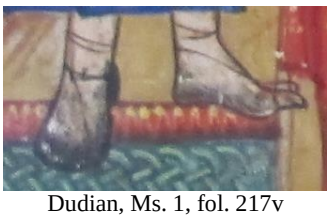
Matenadaran, Ms. 7750,
fol. 81v</td>
</tr>
</table>

Table III (continued)

 Gheorgheni, Ms. 85, fol. 220v	 Matenadaran, Ms. 10598, fol. 215v	 Matenadaran, Ms. 7337, fol. 258v
 Gheorgheni, Ms. 85, fol. 220v	 Matenadaran, Ms. 7750, fol. 208v	 Dudian, Ms. 1, fol. 217v

In contrast to iconography, the comparative study of style suggests that the miniaturist of the Gospel of Gheorgheni is different from the above-mentioned six Gospels' miniaturists. This miniaturist was not as high-level as the miniaturists of the above-mentioned manuscripts. The contours of lines, colors and the modeling of light in images are relatively simple. The style of this artist is characterized by the depiction of the characters with a dark skin color, and more linear drapery of clothes.

Conclusion

The Armenian Gospel of the Armenian-Catholic Parish of Gheorgheni, copied in Surxat' in 1354, is the oldest manuscript in the collection of the library. It is an evidence of the existence of the Armenian community on the Crimean Peninsula, and then in Gheorgheni. The textual structure and system of illumination of the Gospel did not introduce any novelty into the Armenian Gospel tradition of that time. But it complements our knowledge of a series of more than 80 Armenian illustrated manuscripts created in Crimea in the mid-14th century. The study of the paleography, style and iconography of the Gospel are not sufficient for

determining the identity of the scribe and the artist (perhaps the same person). Considering the slightly poor quality of the illustrations from an artistic point of view, it is possible that this Gospel was illustrated by a disciple of a skilled master.

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Abbreviations

Aleppo – Library of Holy Forty Martyrs Armenian Cathedral, Aleppo
Cluj – National Archives of Cluj-Napoca, Fund of Gherla, Cluj-Napoca
Dudian – Library of the Dudian Museum of the Armenian Diocese of Romania, Bucharest
Gheorgheni – Library of the Armenian Catholic Parish, Gheorgheni
Matenadaran – Mesrop Mashtots Research Institute of Ancient Manuscripts, Yerevan

Table of Transliteration from Armenian

Ա ա – A a	Լ լ – L l	Շ շ – Ŝ ŝ	Ւ ւ – W w
Բ բ – B b	Խ խ – X x	Ո ո – O o	Փ փ – P’ p’
Գ գ – G g	Ծ ծ – C c	Չ չ – Ċ ċ	Ք ք – K’ k’
Դ դ – D d	Կ կ – K k	Պ պ – P p	Օ օ – Ō ō
Ե ե – E e	Հ հ – H h	Ջ ջ – J j	Ֆ ֆ – F f
Զ զ – Z z	Ձ ձ – Ĵ ĵ	Ռ ռ – Ŕ ŕ	Ու ու – U u
Է է – Ē ē	Ղ ղ – Ł ł	Ս ս – S s	+և – ew
Ը ը – Ə ə	Ճ ճ – Č č	Վ վ – V v	
Թ թ – T’ t’	Մ մ – M m	Տ տ – T t	
Ժ ժ – Ž ž	Յ յ – Y y	Ր ր – R r	
Ի ի – I i	Ն ն – N n	Ց ց – C’ c’	

List of Reproductions

Illustration 1. Evangelist Matthew, Gheorgheni, Ms. 85, fol. 1v. Personal archive of Lusine Sargsyan. Photographer Hrair Hawk Khatcherian.
Illustration 2. Evangelist Mark and the Title page of the Gospel of Mark, Gheorgheni, Ms. 85, fols. 80v–81r. Personal archive of Lusine Sargsyan. Photographer Hrair Hawk Khatcherian.
Illustration 3. Title page of the Gospel of Luke, Gheorgheni, Ms. 85, fol. 133r. Personal archive of Lusine Sargsyan. Photographer Hrair Hawk Khatcherian.
Illustration 4. Evangelist John and Prochorus, Title page of the Gospel of John, Gheorgheni, Ms. 85, fols. 220v–221r. Personal archive of Lusine Sargsyan. Photographer Hrair Hawk Khatcherian.
Illustration 5. Colophon, Gheorgheni, Ms. 85, fol. 287v. Personal archive of Lusine Sargsyan. Photographer Hrair Hawk Khatcherian.
Illustration 6. Evangelist Matthew, Matenadaran, Ms. 7750, fol. 9v. Reproduced by kind permission of Matenadaran.
Illustration 7. Evangelist Mark, Matenadaran, Ms. 7598, fol. 82v. Reproduced by kind permission of Matenadaran.
Illustration 8. Evangelist John and Prochorus, Matenadaran, Ms. 7750, fol. 208v. Reproduced by kind permission of Matenadaran.

Illustration 1

Illustration 2

Illustration 3

Illustration 4

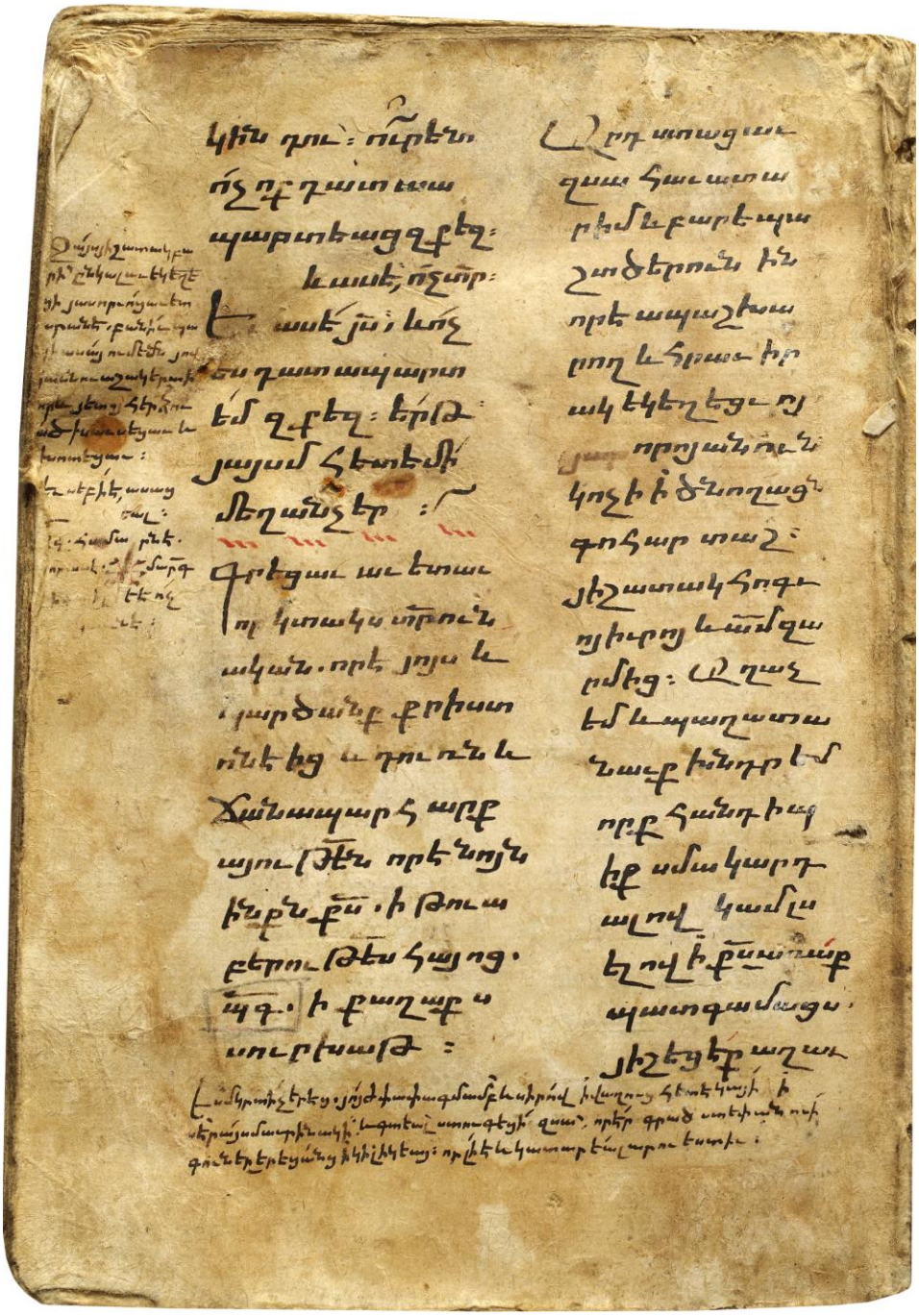

Illustration 5

Illustration 6

Illustration 7

Illustration 8