

creation (Duranti and Rogers, 2012, p. 525). In diplomatic theory, this is sometimes also referred to as historical truth (Duranti, 1990), and in other contexts it is referred to as validity (Merriam Webster, 2015). This concept is more closely linked to the way in which records are originated, and who originates them than the way in which the records are subsequently maintained. Trust in the truth of the facts in a record stands in contrast to documentary truth. Documentary truth, also referred to as juridical truth (Duranti, 1990), is about the trustworthiness of the record as a record; in other words, its authenticity or the quality of a record in relation to what it purports to be and that it is free from tampering or corruption. This concept is more closely linked to the way in which records are maintained over time (i.e. their chain of custody or preservation).

Recently, there has been much interest in – even exuberance about – the potential of Blockchain as a recordkeeping technology. The purpose of this article has been to try to separate the hype from the reality in a systematic fashion by using international recordkeeping and digital preservation standards as a frame of reference for an assessment of the limitations, risks and opportunities presented by this new technology. The article examines only how the technology is said to currently function, setting aside consideration of novel new

functionality such as that proposed by Miller et al. (2014), or that may be possible with the introduction of other solution layers or risk mitigating features. Without reference to a specific implementation and relying only on publicly available documentation about how the Bitcoin Blockchain function, the assessment provided in this article is necessarily neither comprehensive nor definitive. Rather, it serves to concretely illustrate a few potential key areas of concern that require further investigation as a signpost for end users who may need guidance as to whether Blockchain technology is appropriate in their circumstances, researchers interested in further exploring the potential of this new technology as a recordkeeping solution and designers and developers wishing to build recordkeeping solutions using Blockchain technology. It is early days, and the potential of this technology is, as yet, not fully explored. The hope is that this article takes a small, first step in the direction of building greater understanding.

Overall, however, the message is one of caution about the role of Blockchain technology as a comprehensive public recordkeeping and digital preservation solution, even while acknowledging its apparent advantages as a low-cost transaction validation mechanism.

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## CULTURAL STUDIES

## ON "THE GOSPEL" OF THE VILLAGE OF GULLAR OF ARTSAKH ACCORDING TO THE MANUSCRIPT (N 6771) OF THE MESROP MASHTOTS MATENADARAN

*Harutyunyan Marine Grigory**candidate of Historical Sciences, Institute of History NAS RA, Scientific worker, Armenia, Yerevan*

**Аннотация.** Статья посвящена исследованию "Евангелия", который был написан в деревне Гуллар (в Арцахе) в 1667 году по приказу Тарчина. Писец - священник Саргис. Научная новизна статьи состоит в том, что исследование было написано в основном на основе рукописей, хранящихся в Матенадаране. В рукописи подробно описываются следующие разделы: "Св. Гукас", "Св. Оганес", "Св. Мэтью", "Св. Маркус". Здесь есть интересные миниатюры - "Иисус Христос", "Евангелие", "Св. Овсеп", "Евангелист" и другие. Рукопись была украшена священником Григорем. Есть небольшие скульптуры с Девой Марией, Распятия на обложке рукописи. В конце рукописи писатель оставил запись, в которой есть информация о рукописи. В настоящее время рукопись хранится в Матенадаране - под № 6771.

**Keywords:** "culture", "manuscript", "scribe", "illuminator", "art of writing", "evangelist", "image", "ornament", "engraving", "record"

The handwriting culture has its unique place in the centuries-old history of the Armenian people. The Art of writing was created in historical Armenia in the ancient era (in the form of engravings). This type of the Art was widely used in the Middle Ages. As G. Hovsepyan mentioned, the Art of writing is a form of <sup>1</sup>, they have left notes in the end of the texts (records, memorial), which contain valuable historical information on manuscripts, place of location, customer, contemporary political events and other issues.

In the second half of the 17th century Armenian centers of the Art of writing, which had been shaped in the Middle Ages, continued to operate in different regions of Eastern Armenia. New centers of the Art of writing were opened in parallel with them. So, centers of the Art of writing of Dadivank (Dadoi), Amaras, Gandzasar, Gtchavank, Khnatsakh, Avetaranots, Khznavar, Tsar, Hirher (Herher), Chareka Monastery, Parisos Monastery, Yerits Mankants Monastery, St. Hakob Monastery, Yeghishe Apostle Monastery as well as a number of places of North-Eastern Artsakh are known.

As in all the regions of historic Armenia, as well as in Artsakh, many manuscripts, such as "Gospel", "Sharakanots", "Karozgirkh", "Collection", "Mashtots Dzerats" etc. have been written for centuries.

In the scientific article interesting information has been presented only about the "Gospel" written in the village of Gullar of Artsakh in the second half of the 17th century.

work, that has been carried by the representatives of our manuscript culture over the centuries[1]. There were special people in the Middle Ages, who were specialized in writing and called "scribes". They are called in their records "gtsox", "tsakox", "mrox" and other names[2]. Besides imitating manuscripts

**MANUSCRIPT N 6771  
"GOSPEL"**

**Place** - Gullar village (Gandzak<sup>2</sup>, Northern Artsakh), 1667.

**Scribe** - Sargis Elder. **Illuminator** - Grigor Elder.

**Recipient** - Tarchin.

**Pages** - 304. **Material** - paper. **Magnitude** - 17,8 X 13,5. **Writing form** -

binary. **Writing** - bolorgir. **Line** - 21. **Miniature** - Evangelist (4), altar (10),

semi-altar, decorated. **Cover** - with silver ornaments, Crucifixion,

sculpture of the Virgin Mary and inscription (1741). **Lining** - yellow

silk. **Record of the scribe** - 302b, **illuminator** - 2a. **Condition** - average.

**CONTENTS** - "St. Ghukas", "St. Hovhannes", "St. Matthew", "St. Markos" chapters have been thoroughly presented in the manuscript. There are an interesting information on "St. Matthew", "St. Markos" chapters. There are the following sections in the chapter of "St. Matthew": "On prophets", "On massacre of children", "On centurion", "On Medicine", "On paralytic",

<sup>1</sup> *The manuscripts are ancient non-printed books having been written on bricks, clay tiles, papyrus, parchment, paper. The ones were mostly created at the Matenadarans of monasteries, churches. There is valuable information about the scribes, the circumstances of the creation of manuscripts, as well as the important historical events of the era in the manuscript.*

<sup>2</sup> *Gandzak was placed in the Utik province of historic Armenia. It was located in the territory of North Artsakh in the Middle Ages. The territory was called Gandzak (until 1804 and 1918-1935), then Elizavetpol (from 1804 to 1918), and from 1935 to Kirovabad. Now it is in Dashkesan, occupied by Azerbaijan and is called Ganja.*

"On two blind people", "On deaf and dumb", "About legitimacy", "On lawful advice", "About the denial of Peter ", "About the repentance of Judah" and so on[3]. In the chapter of "St. Markos" there are the following sections: "About blind", "About Easter", "About forgiveness", "About the denial of Peter " and so on[4].

**MINIATURE** - The creations of the illuminator Grigor Elder have a delicate sense of line and color combinations. The illuminator some of his miniatures mentioned in his recording of the altar (of the manuscript). From the last note of the illuminator, we can suppose that he has dedicated his works to the bright memories of his parents[5]. There is a beautiful miniature on the front, which is probably the miniature of the illuminator[6]. There are miniatures painted with some descriptive trends in the manuscript. It is remarkable the "Paper" of Eusebius, which is directed to his beloved brother, Carpius. It has been depicted in the altar. There is a portrait of the evangelist in blue and red clothes on the front, on the golden background. There are trees around the pillars[7].

The altars (miniatures) of the manuscript are distinguished by a unique design, solid system of images, whose charm is largely secured with richly used gold, combined with a bright and rich palette (a small thin platform on which the painter mixed the colors during drawing). Each of the altars looks like a jewelry work. There are various compounds of animal and plant elements around the columns[8]. There are also evangelists pictures and title pages, each of which has a compositional composition and color harmony.

The miniature of "St. Matthew Evangelist" with his pupil was placed on page 14b of the manuscript. It is clearly seen from the picture how the evangelist teaches his student with a discerning look. There is a big building with a balcony and a red roof behind evangelist. The miniaturist painted the view on a green, orange, blue, brown background. The illuminator Grigor with an interesting color scheme painted the title page of Evangelist Matthew. The semi-altar was depicted above the last. On the right side there is a tracery a cross on his head[9]. Evangelist Mark with "Gospel" has been depicted on page 94b of the handwriting. In front of him

there is an image with an animal head and an eagle wings. The evangelist was pictured in a chair with a rather complex position of his legs: the left leg is in front of the right and the feet are in front of each other. There is a small carpet under the feet of the evangelist.

There is a semi-altar in the frontal part of the title page of Evangelist Markos. A beautiful wicker trim was depicted on the left side of the semi-altar.

It is beautiful painted the miniature of Evangelist Ghukas[10], which in its style is similar to the miniature of Evangelist Matthew. It is remarkable the cross with golden tints, which are depicted in the title page of Ghukas[11].

There is a miniature of "Hovhannes (John) Evangelist[12]" in the manuscript, which is distinguished by its unique style. In this picture the evangelist with a stubborn posture has been portrayed standing: there is a unique picture behind him, which looks like a frozen wave and in front of him is his student sitting the pen in his hand. It was beautifully painted the title page[13] of Hovhannes, in which a small bird was depicted in the decorate of semi-altar. There are also golden ornaments. From the works of the illuminator Grigor are remarkable "Christian" images. From this point of view miniatures, "Jesus Christ[14]", "Avetum[15]" (annunciate something), "The Virgin Mary[16]", "St. Hovsep[17]" are known. Two virgins were depicted in the view of "Avetum". There is the angel above them[18]. There are ornaments[19], peacocks[20], trees[21], temple[22], cross[23], etc. in the manuscript.

From this study it becomes clear that it is one of the unique and the best examples of the Armenian miniature painting and is similar to some medieval miniatures.

#### **THE RECORD OF THE TIME OF WRITING** -

There are remarkable information about the "Gospel[24]" in the record[25] of the scribe. The manuscript was also called "Red Gospel[26]" by scibe. There is an interesting note in the record, "The Gospel was written during the time of the kingdom of the Sefun king of Persia, patriarchy of the Patriarch Peter of Aghvank and the guidance of the Bishop Hovhannes[27] (John)".

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