

## THE STYLISTIC AND PICTORIAL PECULIARITIES OF “THE LAST SUPPER” AND “WASHING OF THE FEET” ENGRAVINGS IN THE VANANDETSI PUBLICATIONS

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This paper aims to present the Armenian printing houses in Amsterdam, where starting from 1660 the printing of the Armenian books continued till 1760 for consequent 57 years and finally stopped its activity. In the history of Saint Etchmiadzin and Saint Sargis printing houses Tovma Vanandetsi Nurijanyan the bishop of St. Kach in the area of Goght distinguished for his publishing activities. During twenty-two years (1695–1717), Vanandetsi's have published 20 books and one map. Vanandetsi's first publication was the so called “Worldwide View” map printed in 1695. All books are marked by their perfection and usefulness. The most important part of the iconographic system, published by Tovma Vanandetsi, also compiles thematic, page-made images. The author of the thematic images is German Christoffel van Sichem the Younger. In 1702 from the engravings of Hymnarium, published by the Vanadians, their distinctive features and performing skills are characterized by the last two important episodes of Christ's earthly life with his disciples “The Last Supper” and “Washing of the Feet”, which also used to be illustrations of some manuscripts.

**Keywords:** Armenian printed books, Armenian printing house in Amsterdam, book illustration, iconography, Tovma Vanandetsi Nurijanyan, Christofel van Sichem, engraver, The Last Supper, Washing of the Feet, Jerome Nadal.

In the 16<sup>th</sup> century a very important event – the beginning of the Armenian printing, took place in the Armenian cultural life. After the Gutenberg invention fast-growing printing business in Europe could not have left behind the Armenian cultural figures. Until the 19<sup>th</sup> century the Armenian manuscript book continued to develop and play an essential role in this field. However, from the beginning of the second decade of the 16<sup>th</sup> century a new era in the history of the Armenian book began – the period of printing. No matter how long the manuscript book tradition would continue its existence and how it would develop, during the printing period it gradually had to concede its place to the printed book. In the 17<sup>th</sup>–18<sup>th</sup> centuries one of the most prominent Armenian printing houses in the Western Europe was in Amsterdam, where the printing of Armenian books began in 1660 and with a temporary pause continued until 1716 – 57 years. After that it eventually stopped its activity. In the history of Saint Etchmiadzin and Saint Sargis printing houses Tovma Vanandetsi Nurijanyan the bishop of St. Kach in the area of Goght

distinguished for his publishing activities. In 1694 the latter became the head of the printing house. Before his arrival to the Netherlands his nephews Mikael Vanandetsi, Luka Vanandetsi, and his cousin Mattheose Vanandetsi reached Amsterdam<sup>1</sup>. In 1678 and in 1679 the Vanandetsi bishop set off to Europe taking with him his nephews who joined their cousin on their way from Venice to Marseille<sup>2</sup>. During twenty-two years (1695–1717), Vanandetsi's have published 20 books and one map. Vanandetsi's first publication is the so called "Worldwide View" map printed in 1695. All books are marked by their perfection and usefulness. The most important part of the iconographic system, published by Tovma Vanandetsi, also compiles thematic, page-made images. Until the 18<sup>th</sup> century the works of European engraving masters were used in the Armenian printed books, especially the German motifs by Christoffel van Sichem the Younger. Christopher van Sichem was born in 1581 in Basel, died in 1658 in Amsterdam<sup>3</sup>. He was the elder son of Christoffel van Sichem the Elder, Carl van Sichem's brother, and the student of the prominent Dutch artist Hendrick Goltzius (1558–1617). Between 1602 and 1606 he worked in Leiden, and between 1606 and 1658 in Amsterdam<sup>4</sup>. In 1603 together with Goltzius, he traveled to Leiden, got acquainted with the works of the local carpenter master Hendrick Goltzius. In 1596 he studied graphics at Titian's school in Venice<sup>5</sup>. Titian's art influence was vividly seen in his art, especially in the images of the four evangelists (in 1593 in the Rotterdam Boymans van Beuningen museum), which was later inspired by Christoffel van Sichem. Christoffel van Sichem or "Dutchman Durer" was known as a book illustrator (with about 1200 wooden engravings). He had a number of independent works, the best of which were in the collection of portraits published in Amsterdam in 1609 (*Iconica Haeresiarcharum*). His illustrations were published in "The Childhood of Christ" printed in 1617, as well as several Bible publications, two of which were published in Amsterdam (1646), the New Testament, published in Antwerp (1646), and more<sup>6</sup>. *Biblia Sacra*, published in 1657, had 797 images printed by Christoffel van Sichem, most of which were used in the publications of Voskanyan and Vanandian<sup>7</sup>. These caricatures are duplicated from famous paintings by Albrecht Durer, Martin van Heemskerck, Abraham Bloemaert and

<sup>1</sup> In one of his travels, Tovma Vanandetsi (1670) took the son of his uncle, Mattheose Hovhannisyan, to Europe with him and handed over to Voskan Yerevantsi to study art of printing.

<sup>2</sup> Grigoryan M., *The new materials and comments about publisher Vanandetsi*, Vienna 1963, p. 14–15.

<sup>3</sup> [https://en.wikipedia.org/wiki/Christoffel\\_van\\_Sichem](https://en.wikipedia.org/wiki/Christoffel_van_Sichem)

<sup>4</sup> F.G. Waller, *Biographisch woordenboek van Nord Nederlandsche graveurs*, Netherlands, Martinus Nijhoff, 1938, p. 330.

<sup>5</sup> Helmut Lehman-Haupt, *An introduction to the woodcut of the seventeenth century*, New York, Abar is book, 1977, p. 252.

<sup>6</sup> Bryan M., *A biographical and critical dictionary of painters and engravers*, II Vol., London 1816, p. 398.

<sup>7</sup> <https://www.smu.edu/Bridwell/SpecialCollectionsandArchives/Exhibitions/First4CenturiesIllustratedBible/17thCentury/vanSichem>.

other European masters. Part of Christoffel van Sichem’s engraving paintings were also direct copies of the works by Jerome Nadal (1507–1580) from the Illuminated Gospel, the master of the Wierix famous dynasty<sup>8</sup>. The Gospel was to be published at the Christopher Plantin publishing house (Christopher Plantin, 1520–1589), but it did not happen because of the death of Jerome Nadal. Later, after the death of Jerome Nadal, in 1593–94, it was published in Antwerp, at Martinus Nuntius’s publishing house<sup>9</sup>. The full title of the Gospel is *Evangelicae historiae imagines adnotationes et meditationes*<sup>10</sup>. 153 carved images were used in the book, mostly made by famous Dutch carpenters Hiernymus and Johannes Wierix<sup>11</sup>, and the other part by Italian painter Bernardino Perse<sup>12</sup>. The engraving images, made in baroque style, reflect the life of Christ. J. Nadal’s “Illustrated Gospel” had a tremendous impact on the design of the iconographic system of later printed spiritual books, including Christoffel van Sichem’s works. He carved the initials of these painters in his paintings: AD-Albrecht Durer<sup>13</sup>, HG- Hendrick Goltzius, at the same time putting his signature - CVS<sup>14</sup>. We also note that Christoffel van Sichem, besides the above-mentioned masters, also made copies of famous Flemish Engravers of the 15<sup>th</sup> century such as Johann Sadeley, Crispin van den Broek, Hans Mamling, Marten de Vos, Hugo Van der Goes. Christoffel van Sichem’s engraving images have been reflected in the Armenian printed book. The latter started their painting work as artists and were well-known as skilled masters of academic painting. Christoffel van Sichem’s engravings were made with longitudinal xylography techniques<sup>15</sup>. He inherited the art of engraving from his father, Carl van Sichem (1546–1624), in the professional literature, known as Christoffel van Sichem the Elder<sup>16</sup>. Christoffel van Sichem, being a skilled carpenter, was able to master the works of prominent artists of his time masterly and purely. Unlike his father, Sichem the Younger did not embrace his art of painting but thanks to his high mastery and elegance of his images even surpassed his father. “I have been the most talented of four of our four family artists, who also made a great

<sup>8</sup> William V. Bangert, Thomas M. Mccoog, *Jerome Nadal, 1507–1580, Tracking the first generation of Jesuits*, Chicago 1992.

<sup>9</sup> John F. Moffitt, *Francisco Pacheco and Jerome Nadal: New Light on the Flemish Sources of the Spanish Picture-within-the-Picture*, *The Art Bulletin*, Vol. 72, No. 4 (Dec. 1990), p. 631–638.

<sup>10</sup> Buser T., *Jerome Nadal and early Jesuit Art in Rome*. *The Art Bulletin*, p. 424–433.

<sup>11</sup> The family of the famous Flemish engravers of the 15<sup>th</sup> and 16<sup>th</sup> centuries, who have been active in Brussels and Antwerp.

<sup>12</sup> Thoms Buser, *Jerome Nadal and Early Jesuit Art in Rome*, *The Art Bulletin*, Vol. 58, No. 3 (Sep., 1976), p. 424–425.

<sup>13</sup> Such a brief handwriting is called an ekslibris book mark (“The Writer”) (from the Latin *ex libris* book), which is usually expressed in the initials of the author’s name. The homeland of Enschelvis is Germany, where it emerged after the invention of printing. A. Durer is considered to be the first artist who created his exhibition (1523) with his first name and last name.

<sup>14</sup> *Niederlandisches Künstler – lexikon*, Amsterdam 1968, p. 583.

<sup>15</sup> Kyurtyan Y., *Woodworking miniature painting and miniature painting in Armenian printing*, Venice, 1939:

<sup>16</sup> Helmut Lehman-Haupt, *op. cit.*, p. 39.:

contribution to the development of the century Dutch engraving, “Christoffel van Sichem the Younger said<sup>17</sup>. The name of Sichem is also related to the *Kindsheyd onses Heeren Jesu Christi* book, describing the scenes of depicting Christ’s childhood, published in 1671.

Later in 1646, the Holy Gospel or *Biblia Sacra* was republished in 1739 with the titles of Rotterdam and in 1743 in *Bibelshe prenten* and *Bibels Lust-Hof*<sup>18</sup>. Vandandetsi’s have already used the printed formulas of Christoffel van Sichem’s engravings in their publications, adapting them to the contents of their books. Christoffel van Sichem was also familiar with the engravings of the Frankish-Flemish engraver, the jeweler Theodor de Bry (1561–1623) in the Latin Bible. The Bible was published in 1609 in Mainz, Germany. On the basis of this, we can say that the art of illustration of the Armenian printed books was formed on the basis of the artistic masterpieces of the period, and the publications of Voskan Yerevantsi and Tovma Vanandetsi became the main source of the European painting influence. It has a great artistic effect not only on the creation of an Armenian printed book, but also on the late medieval Armenian miniature painting, especially the Biblical illustration. It is interesting to note how European engravings found their expression in the late Armenian manuscript art. Illustration of Armenian Bibles in the style of European engravings began in the 17<sup>th</sup> century – in the first quarter of the century. We have reached a number of Bibles and Gospels, which have been the prototypes of European paintings for illustrations. This movement of European art started from Poland and passed to K. Constantinople. The most important representative of this movement was the scribe-miniaturist Lazar Baberdatsi<sup>19</sup>. The movement even spread on the frescoes of the Armenian churches, the best example of which is the Church of the Holy Cross of New Julfa, the frescoes of the Joseph of Arimathea church of the Savior Monastery. It can be assumed that still in 1658, the selection of engraving by Matthew Tseratsiin Amsterdam, and then by Avetis and Voskan Ghlichentsi’s, was not an accident but rather preferable for Armenian figures. Let’s not forget also that the Amsterdam printing house was founded by the order and initiative of Hakob Jughayetsi Catholicos and financed by merchants from Julfa. Thus, the Amsterdam publications are directly linked to New Julfa, where churches were painted in the 1650s with frescoes repeating fragments of European print books<sup>20</sup>.

The Voskanyan Bible contains about a dozen of thematic engravings, which are widely distributed in the illustrations of not only published but also the

<sup>17</sup> Reznicek E.K.J., Drawings by Hendrick Goltzius, Thirty Years Later: Supplement to the 1961 “catalogueraiisonné”, *Master Drawings*, Vol. 31, No. 3 (Autumn, 1993), p. 215–278.

<sup>18</sup> Van Der A.J., *Biografisch Woordenboek Der Nederlanden*, Amsterdam 1969, p. 1030.

<sup>19</sup> MM 351, Lvov the Catholic Church of Lvov in the Holy Mother of God Monastery 1616-1619, scribe Toros, miniaturist Lazar Baberdatsi.

<sup>20</sup> Lang D. M., *New Julfa: The Armenian Churches and Other Buildings by John Carswell*, *Bulletin of the School of Oriental and African Studies, University of London*, Vol. 32, No. 3 (1969), p. 622–623.

manuscript gospels of Costantinapole, Isfahan<sup>21</sup>. In terms of illustration the Bibles illuminated in New Julfa and Constantinople in the 17<sup>th</sup> century are divided into two groups. The first group was illustrated by Albrecht Durer and his followers, including the Amsterdam edition, and the other by Theodor de Brie’s Bible. Man’s hand held at the Mashtots Matenadaran MM 201 (Isfahan, 1660, scribe Astvacatur, miniaturist Hayrapet), MM 204 (New Julfa, XVII<sup>th</sup> century, scribe Gaspar’s elder, Harutyun, Sargis of Van (Մարգրիս Վանեցի), miniaturist Stepanos), MM 349 (Constantinople, 1686, miniaturist Malak’ia of Polis (Մաղաքիա Կոստանդնուպոլսեցի), Markos the Painter (Մարկոս Պատկերահան) MM 6772 (New Julfa, 1658-1692, scribe Vardan, miniaturist Astvacatur). A number of miniature paintings placed in the Gospel and the Bible directly replicate the same engravings of the Voskanyan Bible and the Vanandetsi’s publications, especially the illustrations of John the Baptist, is conditioned by the fact that only European versions were the prototypes of the Apostle’s illustrations, as in the Armenian book history we do not encounter any illustrations of Apocalypse till the 17<sup>th</sup> century<sup>22</sup>.

In 1702 from the engravings of Hymnarium, published by the Vanadians, their distinctive features and performing skills are characterized by the last two important episodes of Christ’s earthly life with His disciples – “The Last Supper” and “The washing of the Feet”, which also used to be illustrations of some manuscripts.

### THE LAST SUPPER

**(Matthew 20–29; Mark 12: 24–25; Luke IV: 7–23; John 13):**

Before Christ’s death, Christ consecrates his 12 disciples into an Easter dinner, during which he washes their feet, orders them, commits the testimony of Judah, and confirms the sacrament of communion, in honor of the so-called “Supper Dinner”<sup>23</sup>. The “Last Supper” scene has two types of iconography – historical, in which emphasis is placed on the influence of Christ’s words to the apostles and the ritual, which confirms the sacrament rituals by bread and wine. The “Last Supper” scene in the Hymnarium of 1702 is interesting because it represents the historical and ritual types of this scene at the same time, although the importance is given to the ritual (p. 110, Hymnarium Fig. 1) Christoffel van Sichem duplicated this scene with almost no changes from the Jerome Nadal

<sup>21</sup> Silvie L. Merian, *Illuminating the Apocalypse in seventeenth-century Armenian manuscripts: The transition from printed book to manuscript: The Armenian Apocalyptic Tradition A Comparative Perspective*. Essays presented in honor of professor Robert W. Thomson on the occasion of his eightieth birthday, Edited by Kevork B. Bardakjian and Sergio la Porta. Brill, Leiden/Boston. p. 612–613.

<sup>22</sup> Simonyan A., *Iconographic realtions between Voskan’s Bible and the Armenian handwritten Bibles of the 17<sup>th</sup> century*, “Echmiadzin”, 2016, 10 (Ճ), p. 63:

<sup>23</sup> Maikapar A.E., *New Testament in Art*, Moscow, 2003, p. 212–213.

illustrated Gospel<sup>24</sup> (1507–1580), Bernardino Passari<sup>25</sup> (Bernardino Passari, 1540–1596) (Fig. 2), and Hieronymus Wierix engraving (Fig. 3). The difference is only in the image of the apostles. In the work of Passari there are no candles and vases for the Golden Horn, which we see in the works of other masters. According to the Western Diagram, the rectangular table (the eastern pictogram is pictured in the sigma wood) is depicted by the 12 apostles in the center of which Christ, with the bread in one hand (which symbolizes Christ's body) gives it to one of his disciples, and the other hand is raised out for the sacrament. The cup of wine is the symbol of Christ's blood, and the fish that is considered one of the earliest symbols of Christianity is missing here. Peter and John the Apostles are on his right side. In Jerome Nadal's Gospel, John is portrayed as a young man, and in Sicheim's illustration he is almost not visible. Judas is depicted in a semi-skirt, hiding a purse with a slippery cover and sitting on his knee with a rat that is a very interesting novelty from the author, which we do not meet in any other works. Rat symbolizes destruction, fall, and Judah – the idea of sin and death of this world<sup>26</sup>. Among the characters in the scene there are also the characters of Christ, Peter, John, and Judas, each bearing a certain advice, which implies the form of their image. People around the table are suspicious of each other, and the hand movements, as if they are pointing to their thoughts, distrust toward their neighbors. Next to the table there is a candle, which speaks of the event being held in the evening. The picture above shows a round mirror in which the view of the last supper is reflected. In the later monuments of the Western European art, along with the apostles, women, children, and even servants were depicted<sup>27</sup>. The backplane of the rug is depicted by a single person who serves everyday work. In the right corner of the image there are a water-hinged cone and chairs, symbolizing the “Ceremony of Washing of the feet”. All these are already European innovations. The spatial resolution of the image is also linked to the new European realistic art. The interior of the room has been enlarged with a lighted entrance and exit, and is masterfully painted by a carpet maker. In this scene, it is important to present the spirit of the apostles. The episode is reflected when Christ speaks of his betrayal. So that is what comes to the man who gets wealth for himself, and has not wealth in the eyes of God. And he said to his disciples, “for this reason I say to you, take no thought for your life, about what food you will take, or for your body how it may be clothed. Is not life more than food, and the body than its clothing?” (Luke 12: 21–23). In our example, though the scene is very small, as a result of which the apostles are depicted as

<sup>24</sup> Yenokyan A., *The illustration of Voskan Yerevantsi's printed books and their influence of Armenian publishing art*, “*Voskan Yerevantsi. From the materials of the conference on the Armenian crossroads of travel*”, Erevan 2016, p. 79.

<sup>25</sup> Thoms Buser, *Jerome Nadal and Early Jesuit Art in Rome*, *The Art Bulletin*, Vol. 58, No. 3 (Sep., 1976), p. 426–427.

<sup>26</sup> James Hall, *Dictionary of Subjects and Symbols in Art*, Moscow 1991, p. 321.

<sup>27</sup> Elbern V. H., Gastmahl M., *Lexikon der christlichen Ikonographie*, volum 3, L-R, Rom-Freiburg-Basel-Wien 1976, s. 129:

generalized, without the personality of the faces, the author has been able to express some of the apostles’ mental confusion caused by the words of Christ, which were masterly depicted by the masters. Christoffel van Sichem portrayed the operation according to his own time, painting a modern table with his furniture and equipment. He has shown a great deal of mastery in the image of human faces that are extremely natural, as if they were characters from real life. Especially when speaking, Christ’s look was quiet and unobtrusive. As we mentioned earlier, some European images were prototypes for some Bibles and Gospels of the 17<sup>th</sup> century, one of which is this engraving. For example, in MM 389 Missal (Fig. 4) „The Last Supper” miniatures are interpreted in the same way, with only a difference that in the Missal Jewish kneeling instead of a rat is a pouch.

### WASHING OF THE FEET (John 13. 1–20)

During the Last Supper, before the Eucharist confirmation, Jesus washes the feet of the disciples. Christ climbed up from the supper table, tied the towel, picked up the water-filled hip and began to wash the feet of the disciples, cleansing them from the sins of Adam<sup>28</sup>. This scene first meets in the sculptured sarcophagus of the 4<sup>th</sup> centuries<sup>29</sup>. Washing of the feet was interpreted as an expression of humility and like all religious consecrations it also meant purification of sins before the Last Supper. The prototypes for this engraving were the homonymous images of Johannes Wierix<sup>30</sup> (Fig. 6), Jerome Nadal (Fig. 7) and Albrecht Durer (Fig. 8). The replica of Christoffel van Sichem seems to be a combination of the works of these three masters in one image. J. Nadal, in contrast to Wierix and Sichem’s engraving, has distributed several historical episodes through architectural elements. Nadal’s engraving mirror reflects the mysterious supper, which almost does not detect Wierix and Sichem. In the left-hand corner is the image of Christ, accompanying the apostles. This episode is missing in Sichem’s work. In Sichem’s engraving, inside the modern building, Christ is depicted by his ascension (1702 Hymnarium, p. 264, Fig. 5). Peter is in front of him, and his feet are placed in a large bush like a baptismal pool<sup>31</sup>. Like all the disciples, Peter is surprised to see that he is trying to stop Christ in his hand. In this scene in the Armenian miniature, Peter usually manifests his head, which expresses his words. “Lord not my feet only but also my hands and my head” (John 13: 9). One of the prominent figures of Armenian commentator writing, Archimandrite Sargis Kund writes about this phrase that

<sup>28</sup> Schiller G., *Iconography of Christian Art*, Vol. 2, London 1972, p. 41.

<sup>29</sup> Maikapar A., *E. New Testament in Art*, Moscow 1998, p. 212.

<sup>30</sup> Benjamin C. Tilghman, *Divinity in the details: Miniturization and meditation in a passion cycle by Johannes Wierix*, *The Journal of the Walters Art Museum*, Vol. 68/69, A new look at old things: Revisiting the medivl collections of the Walters art museum (2010/2011), p. 129–130.

<sup>31</sup> Chazaryan V., *The plot miniature in Cilicia*, Erevan 1984, p. 49.

Peter wanted to say – how your hands that decorated the heaven and earth, that is, they have made the creation, can wash my feet<sup>32</sup>. In parallel with Christian counseling, Baptism and Virtue are held. Both are made with water, and in both cases, Christ serves as a model of humility. In the first case, John the Baptist did not hide his surprise. „He who comes after me is mightier than I, before whom I am not worthy to bow down, to untie his shoes. I baptized you with water, and he will baptize you with the Holy Spirit” (Mark 7: 7–8). Here Peter goes on to say: “Lord, you wash my feet” (John 13: 6). In the paintings of the second group of paintings parallel to Baptism-Virtue, Peter blessed Jesus with his hand as John the Baptist baptizes in the Baptist scene<sup>33</sup>. The other students are picked up by Peter. Christ is distinguished from the other apostles by his humble position, ready to serve his friends. Here, behind Christ, there are two people, one of them is a young man with long hair, with a hand in a jug of water, and the other with a towel. Behind the group there is a group of people. This person is probably John. We do not see painting in the form of John in miniature painting. For the first time we see Albrecht Durer’s engravings, from which the masters of various districts, including Hieronymus Wierix and Christoffel van Sichem, have been imitated. The basis for the latter was the same image of A. Durer, but with a difference. In Durer and Hieronymus Wierix’s versions, Peter put his hand on his head, while in Sichem and Nadal’s version he clung to his hand toward Christ. Durer has chosen a wider space for the portrait to emphasize the individuality of each apostle<sup>34</sup>. There are also candlesticks, pointing out that the event took place in the evening. Only John the Apostle is portrayed as a young man, the other apostles have no distinctive features, and the importance is given to the fact that they are gathered around Jesus. Judas is depicted next to Peter with a purse in his hand. In the background we see the table of Easter, on which there is the symbol of the sacrament of the main ritual of the Christian church, established for the supper. The engraving has some similarities with the same manuscript of MM 6765 (Fig. 9).

The view has been removed from a regular illustration and is rich in many household elements that are characteristic of a new Western European graphic. These two caricatures of Christoffel van Sichem have a westernized iconography that is well-known in the regular image of the scene with the characters or other details imported by the author, with more rich advice (the West has more freelance).

The portrait images have a great deal of expression on the line. In the case of wood engraving technique, depending on the material, the engravers worked on the line, not the stain, so the line was thicker, black and emphasized than metal

<sup>32</sup> Sarkis Kund, *Commentary on the Gospel of Luke*, by work Yeznik Bp. Petrosyan, St. Echmiadzin 2005, p. 507.

<sup>33</sup> Schiller G., *Iconography of Christian Art*, Vol. I, Lund Humphries Publishers Ltd, London, 1972, p. 42.

<sup>34</sup> Angela Hass, *Two Devotional Manuals by Albrecht Durer. The Small Passion and the Engrved Passion. Iconography, Context and Spirituality*, *Zeitschrift für Kunstgeschichte*, 63, Bd. H. 2 (2000), p. 179–180.



engraving<sup>35</sup>. The compositions represent diverse, sophisticated structures where the balance is distorted by the images placed in the diagonal. The essay is made in the straight forward rules, in detail, from the distant architectural structures to the major images of the main figures depicted in the first section. The patterns are also well reproduced in the background, where human groups are seen, which, according to the rules of straight perspective, are depicted smaller. Despite the saturation of the composition, even the tiniest detail has been developed in every detail, as we have already mentioned, each piece of space used by the engraver. The characters are depicted in complex positions. Character interpretation is different: one is mild, natural, with more restrained reproduction of emotions, the other is furious, restless, described with clothes and hairdressing characteristic of the Baroque period. The sculpted skirts of the stylish clothes give an unprecedented movement to the entire crest of the carving. The beads have rich, highlighted lampshade solutions. Especially notable are the faces of the main characters, with a glamorous design. Through the angular, rounded lines used in engraving, as well as lampshades, the engraver has been able to create expressive characters. In the “Last Supper” engraving, the author seemed to have moved the action in his time by commenting on the modern architectural structure or inside the building to portray him into a contemporary and familiar environment, to convey the true nature of the Bible scene.

The books published by the Vanandetsis were considered to be the fine taste of their artistic design, and were considered as the best examples of the time for the next printers. From the point of view of printing art the publications of Vanandetsis are even one step ahead of Voskanyan publications. Christoffel van Sichem’s engraving images have been reflected not only in the Armenian printed book, but also in the 17<sup>th</sup> century Armenian manuscript art, especially in Bibles, as well as frescoes (St. Holy Savior Cathedral of New Julfa), silverware and church outfit.

#### ABBREVIATIONS

Collections of Manuscripts

MM– Matenadaran” Mesrop Mashtots Research Institute of Ancient Manuscripts.

<sup>35</sup> Kislyha G., *The Essays on the History and Technique of Engraving*, volume 2, Moscow 1987, p. 74.



*Fig. 1. Hymnarium, 1702, p. 110.*



*Fig. 2. Hieronimus Wierix, The Last Supper Christoffel van Sichem, The Last Supper.*



*Fig. 3.* Bernardino Passari, The Last Supper.



*Fig. 4.* MM 389, The Last Supper.





Fig. 5. Hymnarium, 1702, p. 264.

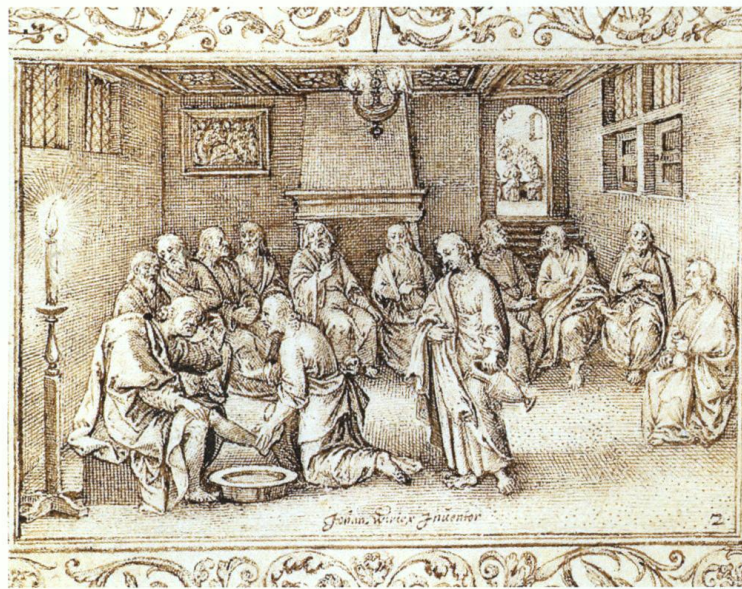


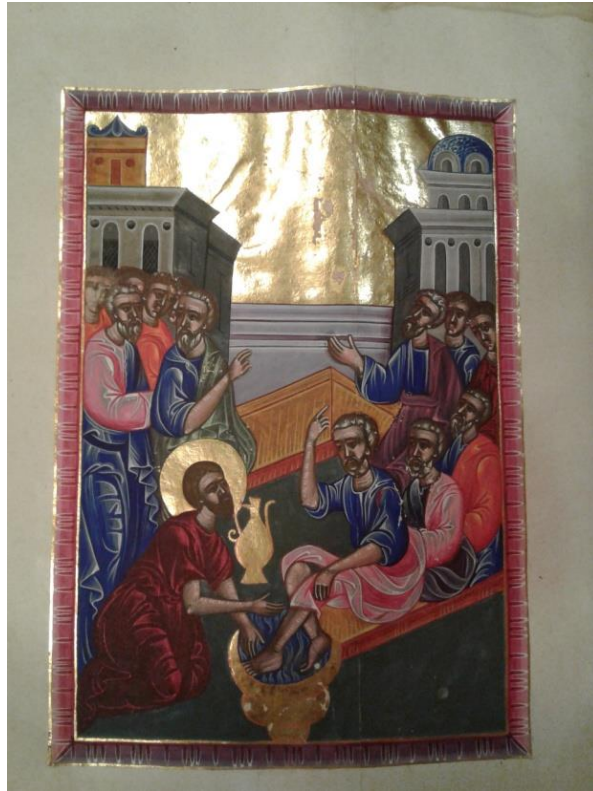
Fig. 6. Johannes Wierix, Washing of the Feet Christoffel van Sichem, Washing of the Feet.



*Fig. 7. Jerome Nadal, Washing of the Feet.*



*Fig. 8. Albrecht Durer, Washing of the Feet.*



*Fig. 9. MM 6765, Washing of the Feet.*