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ART

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THE RUSSIAN RITUAL OBJECTS IN THE COLLECTION OF THE DUDIAN MUSEUM AT THE ARMENIAN DIOCESE OF ROMANIA IN BUCHAREST¹

Key words: Armenian communities, Armenians in Romania, Dudian Museum in Bucharest, Armenian Diocese of Romania, altar cross, chalice, Russian ritual objects.

Introduction

Armenians settled in Romania many centuries ago. Armenian merchants, due to their travels, were familiar with the territory of the Principality of Moldavia since the trading routes to Western Europe and to the Baltic Sea went through the main cities of Moldavia and the Kingdom of Poland². Being conveniently located at

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The art works have never been studied earlier, except in 2012 when on the initiative of Bishop Datev Hakobian, the leader of the Armenian Diocese of Romania and Prof. Levon Chookaszian, Head of Yerevan State University Chair of Armenian Art History and Theory, the study of the collections started.

² Osipian 2013, 114.

The Russian Ritual Objects in the Collection of the Dudian Museum...

the crossroads of trading routes, Moldavia, Bukovina, later Transylvania subsequently became a place of permanent residence for Armenian merchants.

By the end of the 14th century the Armenian population grew to the extent that in 1401 Moldavian ruler Alexander the Good allowed with a special decree to create a separate diocesan structure on the Romanian territory, the centre of which became the city of Suceava³.

Living in Romania, the Armenians have taken an active part in the political, economic and cultural life of the country, have held positions of high responsibility, contributing to the development of crafts and trade.

The collection of Dudian Museum at the Armenian Diocese of Romania in Bucharest, though not big, comprises exhibits that are important arguments, testifying to the effective cultural activities of the Armenians in that country.

The idea of founding a museum came during a major exhibition of the Armenian art held in Bucharest in 1930⁴. The House of the Armenian Culture, where the library of ancient books and the museum are situated now, was built next to the Armenian Church of the Holy Archangels in Bucharest from 1942–1944, thanks to the donations made by Josef and Victoria Dudians. In 1948, socialists being the ruling party, after unsuccessful attempts to nationalize the House of Armenian Culture, gave it to the Municipal Library. In 1963 the House of Armenian Culture was closed for good, and the collection was handed over to private individuals and to the diocese, nonetheless, it was reopened in 1987⁵.

Among the artefacts kept at the museum, despite their small number, a special place was given to the ritual items of precious metals, made in Russia, which are the target of our investigation in the present article.

The Russian Ritual Objects in the Collection of Armenian Dudian Museum

Our observations of the Armenian Dudian Museum of Bucharest show that it is not always known which church this or that item has been brought from, however, it is quite clear that all the objects have been donated by devotees...

³ ԳՕԼԱՆՃԵԱՆ 2000, 24–25:

⁴ «ԹՂՔԱԿԻԳ» 1938, 113; Note despre arta Armeana, Album, Catalogul expozitiei de arta armeana, Bucuresti, 1930.

⁵ Bedros 2012, 129.

Nowadays from the objects made in Russian workshops, in use is a chalice, placed in the altar of the Holy Archangels Church in Bucharest, as well as a Gospel book, the binding of which is also of Russian origin.

The chalice No. 357 (see ill. 1) is made in Moscow, as attested by the marks, put near cup lip edge of the chalice and on the pallet. The mark of the city of Moscow⁶ and the mark of the Assay Chamber's master "1861 B.C" – Victor Savinkov⁷ and the hallmark "84" are clearly distinguishable. Meanwhile the mark of the master "ЦА" was not found in the list of jewel makers.

The silver chalice is gilded, the ornament and images on the surface are mostly made in engraving and carving techniques. The overall composition of the chalice, half-length figures of Deisis, Calvary Cross with crucified Christ is typical of chalices used in the Russian church⁸. The figures are denominated and framed with a four-half-circle form of a cross.

On the edge of the cup of the chalice the liturgical inscription is engraved: «ТЕЛО ХРИСТОВО // ПРИМИТЕ ИСТОЧ // НИКА БЕЗСМЕР // ТНАГО ВКУСИТЕ». The inscription starts right after the image of Christ Pantocrator, then, encompasses the whole crown of the chalice and three times being interrupted by the winding ornament, ends at the same place.

The figures of four Evangelists without symbols are engraved on the pallet, in the circular frames with accompanying inscriptions.

All the spaces free from any images are designed with typical, stylized ancient Russian ornament⁹. At the end of the 19th century important historical and cultural changes took place, which decided on the new style of Russian art: the Western perception of the world was rejected and the monuments, prior to Petrine era began to set as an example for the new style¹⁰. This is due to the large use of the traditional Russian ornament and traditional forms of ritual objects.

Enrichment of the traditional forms of ritual objects was usually done in Moscow from the second half of the 19th century to the beginning of the 20th

⁶ Постникова-Лосева 1992, 25.

⁷ Постникова-Лосева 1992, 28.

⁸ Игошев 2001, 227–234.

⁹ Буткевич 2008, 189–200.

¹⁰ Ивановская 2006, 9.

The Russian Ritual Objects in the Collection of the Dudian Museum...

century. Thus, as the largest spiritual center of the country, Moscow promoted the ideas of national revival, based on historical "Russian" and "Neo-Russian" styles.¹¹:

The artistic processes and features mentioned above are expressed in the examples to be discussed below.

The museum preserves four altar crosses which are made of silver.

Cross No. 155 (see ill. 2) has a four-pointed form with three-winged endings¹² typical of the monuments of the 19th – 20th centuries. Being four-pointed, with figure-pattern endings like a quadrafolium, it is framed with the silver enchased, gilded binding. On the front side, in the crossing, on the flat background, Crucifixion is presented, executed in the chasing technique. The figure of Christ is bent, head inclined to the right shoulder, high raised hands are straightened, legs folded in the knees. A plaque with an inscription: ИИЦИ (INRI) is on the upper ending of the Calvary Cross. The half-length images of the Holy Mother of God (on the left) and John the Apostle (on the right) are on the side endings of the cross: half turned to Christ, both their hands are folded back on their chest. The half-length image of Sabaoth is on the upper ending: he makes the sign of blessing with the two fingers of his right hand, in the left hand he holds a staff, the Holy Spirit as a dove is represented between his hands. The head of Adam is depicted on the lower crosspiece. The hilt of the artefact is decorated with a richly stylized vegetal ornament.

There are various symbolic images on the back side: crown of thorns is in the crossing, a shining chalice as a symbol of Christian faith and Redemption¹³ is represented on the upper ending, the Calvary Cross is on the lower crosspiece, to the left of the crossing – a stylized horn, to the right – a jug and a candle.

The circular frames of each of the images are decorated with a stylized ornament. The space free from any images is flat and polished.

There are marks on the cross which are made on the front and back sides of the hilt: the mark of the city of Moscow "1858 B.C" – the master of Assay Chamber, Victor Savinkov and of the master "AM" – Alexander Alekseev Mukhin who was a merchant and the owner of the factory of silver goods in the second half of the 19th century¹⁴, as well as the hallmark – "84".

¹¹ **Ивановская** 2006, 3.

¹² **Быкова** 2015, 3.

¹³ **Холл** 1996, 614.

¹⁴ **Постникова-Лосева** 1992, 30.

Cross No. 118 (see ill. 3) almost completely replicates the mentioned one with some differences. Similar personages and symbolic images are presented on both sides. Unlike cross No. 155, all personages are portrayed with accompanying inscriptions. In the crossing, on the background of engraved lines, the scene of Crucifixion is enched. The figure of Christ is bent, head is inclined to the right shoulder, high raised hands are straightened, legs folded in knees. Christ's halo is decorated with beams. The inscription ИҢЦІ (INRI) is also there.

Sabaoth is represented on the upper ending. The Holy Mother of God and John the Apostle are depicted in full-face in a more archaic style. There is a similar image of the head of Adam on the lower crosspiece, however, in this case rimmed with a snake. The motif of rose is incorporated into a stylized ornament. The crossing on its back side is decorated with a stylized geometrical ornament, and the images on the endings replicate the images of cross No. 155.

The marks are placed on the front and back sides of the hilt: the mark of the city of Moscow, the Assay's master "1859 И.А" – Adreev I. (1852–1862)¹⁵ and of master "ПА"¹⁶ and the hallmark – "84".

The above discussed crosses are quite interesting by their symbolic images on the back side. In the stavrographic articles and general descriptions of Altar crosses, it is noted that, besides the ornaments and images of saints, information about enclosed relics or historical inscriptions on the back side of the cross¹⁷ can also be placed. The images in our examples refer to the Passions of Christ, which will be discussed below. Therefore, we can argue with certainty that the crosses from the Dudian Museum No. 155 and No.118 with symbolic images present a particular group of the 19th – century Russian Altar crosses, made by Moscow-based masters.

The cross in the silver enched binding No. 146 (see ill. 4) also has a four-pointed form with three-winged endings, typical of the monuments of the 18th – 19th centuries. The scene of Crucifixion is engraved on the front side, in the crossing, and the background is filled with vertical strokes. The figure of Christ is straight, head is inclined to the right shoulder, hands are straightened. A plaque with the inscription ИҢЦІ (INRI) is on the upper ending of the Calvary cross. The half-length images, presenting the Holy Mother of God (on the left) and John the

¹⁵ Постникова-Лосева 1992, 28.

¹⁶ The name of the master could not be found on the lists.

¹⁷ Быкова 2015, 4.

Apostle (on the right) are on the side endings of the cross: they are half turned to Christ, hands folded back to the chest. The half-length image of Sabaoth, making the sign of blessing with his two fingers of the right hand and holding a sphere in the left hand is on the upper ending. The head of Adam is depicted on the lower crosspiece. The hilt of the item is decorated with the Instruments of Christ's Passion. It is notable that these images became common in the Russian iconography beginning from the 17th century. The latter, apparently, was related to the Western tradition of sacred images which had received widespread dissemination due to the printed book. The main centre of making of Altar crosses with *Arma Christi* is Moscow¹⁸. The same phenomenon is also evident in the Armenian art when, influenced by Western art, after the iconographical changes of the 17th century, the representation of the Instruments of Christ's Passion became widespread and found its place in some groups of the Armenian Altar crosses.

There are no images on the back side of the cross, only different symbols: a cross-like engraved ornament with a rosette in the centre is in the crossing, on the upper ending with a chalice, on the lower crosspiece is the Calvary cross. The Instruments of Christ's Passion are depicted on the left, and there is also a jug on the left.

The circular frames of each of the images and the overall surface are decorated with a stylized, joint and intertwined engraved ornament. The space free from any images is flat and polished.

On the front and back sides of the hilt are visible marks: the mark of the city of Moscow, the hallmark – “84”. Even the second letter of the Assay Chamber's master's name is damaged “1889 A.?”, judging from the existing lists it is possible to conclude, that it was an unknown master who worked from 1888 to 1894¹⁹. Meanwhile, the mark of the master is not readable at all. There is an inscription in Armenian on the back side of the hilt of the cross: “Mariam Balbakchi 1889”, most probably, this was the name of the donator of the cross.

Cross No. 156 (see ill. 5) with four-pointed endings in the form of a quadrifolium, has a screw-in handle. The following images are depicted on the front side in the *niello* technique: Crucifixion is portrayed in the centre, shoulder-length

¹⁸ Гнутова 1994 // http://www.icon-art.info/book_contents.php?lng=ru&book_id=53

¹⁹ Постникова-Лосева 1992, 28.

images of the Holy Mother of God and John the Apostle are on the horizontal endings, and the representation of the Holy spirit as a dove can be found on the upper ending. On the back side are two marks from which only “84” is readable – the hallmark of silver. The mark of the master is almost wiped off. The letters “A.K” can be noticed on the front side, just on the lower ending. Judging from the shape of the background of the letters, we assume, that these are the initials of the Assay Chamber’s master Kovalski Andrei Antonovich who worked in 1827–1856²⁰. So, the marks and also the stavrographic literature, where similar works of the 19th century Moscow-based masters²¹ are represented, substantiate the Moscow origin of the cross.

Besides these crosses, a bronze cross – No. 412, has also been preserved. Even the overall composition of the cross is just typical of the objects of this group, it is put in a quartz pedestal giving the cross a unique shape.

A Tabernacle (No. 142, see ill. 6), is in the museum, too, though it is hard to identify to which church it was originally donated. There is no inscription suggesting the place of its origin, the master’s name and the date of its creation. There is not any kind of donative inscription either. However, using the comparative method of research, we can argue with confidence that the item is of Russian origin. Such kind of tabernacles were used in Russian churches²². The tabernacle has all the characteristics typical of this type of objects: it resembles a Russian chapel, two-storeyed, resting on four figural legs²³. The hammered sculptures of the apostles Peter and Paul with their attributes on both sides of the first storey are freely placed and in the same technique the angels with flabella /the heads of flabella are broken/ are in the upper part. The engraved scenes on the reliquary are also very typical of this kind of liturgical objects: these scenes represent the preceding and following events of the Crucifixion of Christ.

If it is a mobile tabernacle, then, as a rule, there should be a pocket-size chalice in the opening storage on the backside for communion wine and a small box for consecrated bread, used for carrying out a communion for ill or dying people. However, they are absent in the above-mentioned case and only an ampoule is kept, filled with holy oil or holy chrism.

²⁰ Постникова-Лосева 1992, 28.

²¹ Тюгина 2003, 308–309; Родникова 2003, 254; Быкова 2015, 3.

²² Шурина <http://www.kirmuseum.ru/issue/guide/detail.php?ID=15240> (seen 5.02.2020)

²³ Гордеев 2008, 111.

The Russian Ritual Objects in the Collection of the Dudian Museum...

Beginning from the 17th century, the vertical, stretching upwards, stepped, chapel-like tabernacles were widespread in Russia²⁴. Although in the late middle ages and in the modern times tabernacles, influenced by Western art, received more adorned, sophisticated decoration²⁵, the tabernacle of the Dudian Museum stands out by its more moderate finish. The overall style of execution, as well as the comparisons made testify that the tabernacle was produced in the 19th century.

In the collection of the Dudian Museum a Russian pyx – so called “Holy Sepulchre” (without collection number) is also preserved. As a rule it represents a fragment of a tabernacle – stored in the central part of a tabernacle. But our example is without an appropriate tabernacle (it may have been lost during the time). The pyx apparently resembles a coffin, placed on four cruses. It is gold-plated, there is a carved image of Christ in a shroud on its cover. The hallmark of silver – ‘84’ and the mark of the initials of the master’s name (‘HA’) are also placed here. Nevertheless, there are numerous such initials on the lists of masters, and since the stamp with the symbol of the city is not present here, it is not possible to find out the exact master of the reliquary and the place, where it was created. However, dating it to the 19th century is unarguable.

Pyx No. 786, also made of silver is gilded. It is executed in the form of a chessboard: the outer side of the chessboard, executed in the engraving technique, is decorated with small squares which, are filled with embossed verticals and horizontal lines forming the chessboard. The inside of the box is gilded and polished. Herein traces of the mark of the object are visible: the master’s mark – “I.B” (Vitalij Yakov – a Moscow gild master of the period between 1805–1855)²⁶, the city mark, which is almost unreadable, but assumed to be Moscow, and the hallmark “84”. Partially similar to the following box – designed as a chessboard, is a tobacco box made by another Moscow-based master, dating to the end of the 18th century, kept at the State Historical museum of Russia in Moscow²⁷, a preferred design type of Moscow silversmiths and goldsmiths.

There are also other items, which are used during the Liturgy: the silver jug (No. 204) with an ivory hilt, made by masters from Saint Petersburg. A donative

²⁴ Маханько 2006. <http://www.pravenc.ru/text/171392.html>

²⁵ Маханько 2006. <http://www.pravenc.ru/text/171392.html>

²⁶ Постникова-Лосева 1992, 35.

²⁷ Сизова 2007, 66–67.

inscription with the date “1876” is placed on the outer part of the jug. The marks are put on the lower part of the jug’s body: the mark of the city of Saint Petersburg, 1801²⁸, the masters of Assay’s Chamber “А.Я” – Yashinov Alexander Ilyich²⁹, the mark of the master which is severely damaged and is not readable, and the hallmark “84”.

Besides the above-mentioned samples, there are three Gospels with metal bindings, kept in the altar of the Church of Holy Archangels (No. 416), as well as in the collection of the Dudian Museum (No. 35 and No. 52). Despite the fact that there are no stamps testifying to their place of creation, it is evident that they are related to the bindings made in the 19th century Russia.

The oldest sample of binding is No. 35 (see ill. 7), which encloses the Gospel book printed in Constantinople, in 1729. It is distinguished both from the other two bindings and from the bindings preserved in the collection of the Dudian Museum. It is covered with a silver plate, which is not directly attached to the Gospel’s binding, but the Gospel is separately placed in a book-like box. The upper flip of the box is entirely covered with engraved plates which decorate the overall image. The metal particles which comprise part of the decoration of the lower flip are completely lost. Only traces on the red velvet suggest that it has been decorated earlier.

There are several engraved plates put on the upper flip which entirely cover it, completing the overall decoration. The scene of Resurrection of Christ with a composition, typical of the 19th century Russia³⁰ and particularly of bindings from Moscow, is in the centre, in an oval-shaped frame. Evangelists with their symbols, again in oval-shaped frames are represented on the corners. The sequence of evangelists’ placement is clockwise and is one of the most popular 19th century Russian bindings – Mathew, John, Luke, Mark³¹. The scene of Resurrection of Christ, modelling of the faces of the figures, are influenced by western art. The rest of the space is covered with the hammered, vegetal-floral ornamental motif which was typical of the Russian art and despite the domination of widely disseminated styles of Baroque, Rococo and Neoclassicism, still existed³².

²⁸ Постникова-Лосева 1992, 48.

²⁹ Постникова-Лосева 1992, 49.

³⁰ Павлова 2005, 108, 169.

³¹ Павлова 2005, 15.

³² Kostina 2004, 70.

The Russian Ritual Objects in the Collection of the Dudian Museum...

The Gospel has two colophons. Their pages were severely damaged in the past and then, restored, that is why some parts are unreadable. In any case, the dates and the place of donation of two inscriptions are clearly readable. The first inscription was written in August, 1806. In the second inscription the Priest of Ismail Grigor Hovhannisyan writes about decorating the sides of the Gospel and that it was done on its donation day to the church, on August 13, 1939, on the day of the feast of Assumption of the Holy Virgin. The priest has also put his personal stamp there. This inscription is in poor condition; that is why it is not possible to decipher it in details.

It can be implied from the inscription that the frames for the two flips and locks of the binding were made in 1939, and the main decoration was made earlier. It is attested by the apparent stylistic disparity between the frames and the main images of the binding. Unfortunately, because of the damaged condition of the first inscription, it is not possible to know for sure whether the Gospel initially had a silver binding at all.

As we learned from the inscription, the Gospel was donated to the church of Holy Virgin in Ismail, which was also included in the diocese of Romania³³. We are inclined to think that the Gospel book was brought to Bucharest after Ismail was joined to Ukraine, since the last inscription dates to 1939, while Ismail was joined to Ukraine in 1940. The absence of relevant documents on this subject makes our work harder.

Beginning from the second half of the 19th century, tendencies of the so – called 'historicism' made themselves apparent in art and in applied arts in particular. It was time of quest when artists began using old styles, about which we talked above, often mixing them together³⁴. The other two bindings show those developments, typical of the second half of the 19th century.

Binding No. 52 encloses the Gospel, printed in Jerusalem, in 1868. The binding, which should have been made after printing the Gospel, preserves the traces of gilding on it. Both flips are decorated with whole-piece plates, adorned with a very typical Russian relief ornament. The decoration is the same: Resurrection of Christ, framed in an oval-shape, typical of the composition of the time is in the centre, and Evangelists in oval-shaped frames are on the corners. In

³³ Սիրունի 1966, 95:

³⁴ Павлова 2005, 10.

this case the symbols of evangelists and the inscription are absent. We can assume that based on the popular iconography, Mathew and John were depicted as old and Luke and Mark as young. The sequence of figures' placement is similar as in the case of the previous example.

The scene of Annunciation is portrayed in the centre of the lower flip. The placement of this scene in the lower flip was not so common. There were also the so-called corner "beetles" which are broken off.

The last Gospel No. 416, printed in 1890, in Vagharshapat, according to the donating inscription came from Maria Fogshanyan. The binding also belongs to the end of the 19th century. It is well persevered. The upper flip is covered with a whole-piece plate in the centre of which crucified Christ, placed in a figural, rhombus-shaped frame and filled with Russian sumptuous ornaments is found. Evangelists with their symbols, replicating the iconography of images from Gospel No. 35, are visible on the corners.

The lower flip is decorated with corner "beetles", placed on the red velvet. The Resurrection of Christ, in an oval-shaped frame is in the centre. As it is noted by S. Zuzeva it was not typical of the ancient Russian tradition to place thematic scenes on the lower flip of the book. Nonetheless, this tradition was widely spread in the post-Byzantine period, influenced by Byzantium³⁵. In this particular case the placement of the scene of Resurrection in the lower flip is a Byzantine tradition³⁶.

Conclusion

Summarizing what has been discussed above, we can say that the collection comprised predominantly works made by Moscow masters. Though the place of origin of some examples is not certain, the comparison points to this center of art.

The study of the above-mentioned monuments shows that the Russian ritual items in the collection of the Dudian Armenian Museum in Bucharest, shows a group of objects of a definite period, bearing all the characteristic features. They were even gathered spontaneously, not purposefully, the lineament of the art school is as complete as possible.

The objects, although in a small number, have a high artistic merit and are important both for the typology of monuments and for the study of history of the Russian silver making.

³⁵ Зюзева 2019, 14.

³⁶ Зюзева 2019, 18.

The Russian Ritual Objects in the Collection of the Dudian Museum...

In general, the diversity of items preserved at Dudian Museum of the Armenian diocese of Romania, belonging to different cultural systems, demonstrates that the Armenian church of Romania has willingly received items which have non-typical characteristics of the Armenian Apostolic liturgy and the Armenian art in general. And as a result of this process, the foreign objects were adapted to the Armenian Church ritual.

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РУССКИЕ РИТУАЛЬНЫЕ ПРЕДМЕТЫ В КОЛЛЕКЦИИ МУЗЕЯ ДУДЯНА ПРИ АРМЯНСКОЙ ЕПАРХИИ РУМЫНИИ В БУХАРЕСТЕ

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Резюме

Ключевые слова: армянские общины, музей Дудяна в Бухаресте, Армянская епархия Румынии, русские ритуальные предметы, русские напрестольные кресты, русский потир, русские оклады Евангелий.

Коллекция армянского музея Дудяна в Бухаресте свидетельствует о культурной деятельности армян в Румынии. Большую часть коллекции составляют предметы церковного искусства, гораздо меньше представлены образцы светского искусства.

Коллекция художественного металла в основном датируется XVIII–XIX веками и являет собой предметы культуры разных стран и школ.

Некоторые образцы предметов, изготовленных из металла, относятся к русской школе художественного металла, в частности, представляют московскую школу и датируются XIX веком: потир, напрестольные кресты, оклады Евангелий и т.д.

Несмотря на свою малочисленность, рассматриваемая коллекция занимает особое место в истории русского художественного металла XIX века.

**ՌՈՒՍԱԿԱՆ ԾԻՍԱԿԱՆ ԻՐԵՐԸ ՌՈՒՄԻՆԻԱՅԻ ՀԱՅՈՑ
ԹԵՄԻ ԴՈՒԴՅԱՆ ԹԱՆԳԱՐԱՆԻ ՀԱՎԱՔԱԾՈՒՈՒՄ
(ԲՈՒՆԱՐԵՍ)**

ՎԱՐԴԱՆՅԱՆ Մ.

Ամփոփում

Քանալի բառեր¹ հայկական գաղթօջախներ, Բուխարեստի Դուղյան թանգարան, Ռումինիայի հայոց թեմ, ռուսական ծիսական իրեր, ռուսական խորանի խաչեր, ռուսական սկիհ, ռուսական Ավետարանի կազմեր:

Բուխարեստի հայկական Դուղյան թանգարանի հավաքածուն՝ նմուշների ինքնատիպությամբ և բազմազանությամբ վկայում է Ռումինիայում հայերի երբեմնի հարուստ մշակութային գործունեության մասին: Հավաքածուի մեծ մասը կազմում են եկեղեցական ծիսական իրերը, և համեմատաբար փոքր թվով՝ աշխարհիկ արվեստի նմուշները:

Գեղարվեստական մետաղի հավաքածուն հիմնականում թվագրվում է XVIII–XIX դարերով և ներկայացնում է տարբեր երկրների և դպրոցների հուշարձանների մի յուրահատուկ ընտրանի:

Այս ցուցակից որոշ նմուշներ Ռուսաստանի, մասնավորապես, Մոսկվայի XIX դարի արհեստանոցների արտադրանք են: Յուրաքանչյուր են սկիհ, խորանի խաչեր, ավետարանների կազմեր և այլն:

Չնայած փոքր քանակին, հավաքածուն կարևոր է ռուսական XIX դարի գեղարվեստական մետաղագործության ուսումնասիրության համար:



Chalice No. 357, Moscow, XIX century, Dudian Museum of Armenian Diocese of Romania, Bucharest (currently Armenian Church of Holy Archangels, Bucharest)



Tabernacle No. 142, Russia, XIX century?, Dudian Museum of Armenian Diocese of Romania, Bucharest



Altar cross No. 155, Moscow, XIX century, Dudian Museum of Armenian Diocese of Romania, Bucharest



**Altar cross No. 118, Moscow, XIX century, Dudian Museum of Armenian
Diocese of Romania, Bucharest**



**Altar cross No. 146, Moscow, XIX century, Dudian Museum of Armenian
Diocese of Romania, Bucharest**



**Altar cross No. 156, Moscow, XIX century, Dudian Museum of Armenian
Diocese of Romania, Bucharest**



**Book binding No. 35, Russia ?,
XIX century, Dudian Museum of
Armenian Diocese of Romania,
Bucharest**



Book binding No. 52, Russia, XIX century, Dudian Museum of Armenian Diocese of Romania, Bucharest



**Book binding No. 416, Russia, XIX century, Dudian Museum of Armenian Diocese of Romania, Bucharest,
(currently Armenian Church of Holy Archangels, Bucharest)**