

времен, но характерны были для средневекового искусства. Весьма своеобразны серьги-подвески, состоящие из филигранного полукруглого шитка, с которого свисают 4 плетенных в виде пшеничного колоса цепочки: две из них завершаются человеческими фигурками, а две другие—полумесяцем. К полумесяцам подвешены голуби с колечками в клювах.

Единственный экземпляр серег в виде корзиночки найден в Двине. На небольшом полукруглом основании, покрытом зернью, сидит корзиночка, украшенная накладной зернью.

В Ани были найдены серьги в виде птиц с широко раскрытыми крыльями, держащих в лапках два плоских гладких диска-подвеса.

Следующую группу предметов украшения составляют золотые ожерелья и бусы, обнаруженные в Двине, бронзовые пуговицы, повязки для волос, золотые и бронзовые подвески..

Наиболее многочисленными из перечисленных предметов украшения являются подвески. Формы их разнообразны: шаровидные, конические, в форме полумесяца-луны. Они присутствуют в материалах всех раскопок.

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THE ARTISTIC METAL OF MEDIEVAL ARMENIA IN THE 9 TH—13 TH CENTURIES

(From the items found in Dvin, Ani, Anberd and Garni)

SUMMARY

The study of metal working in Armenia during the Middle ages sheds new light on many obscure questions, concerning the social-economic and cultural life of the country.

The basis of this work concerns the artifacts found in Ani, Dvin, Anberd and Garni during the excavations as well as the excellent specimens of artistic metal wares kept in the museum of Etchmiadzin's Cathedral in the Antilias Catholicosate (Cilicia), and also in the State Hermitage of Leningrad. For analogic purposes serves the material of the same historical period from Armenia and its neighboring bordering countries, such as: Georgia, Azerbaijan, Iraq, Byzantine; as well as from the Crimea and Middle Asia. In that connection the funds of the museums of Leningrad, Moscow, Kerson, Tbilisi and Baku have been considered.

Metallurgy and metal-working as a special craft in Armenia was known from ancient times. In Armenia and in foreign countries many artifacts as well as literary sources are found which prove the existence of metal working in ancient times and in the Middle Ages. Due to its rich mines, Armenia has played an important role and rightly is considered to be the cradle of metal working in the Middle East.

The works of V. Abrahamian, G. Ghaf-

darian and B. Arakelian are devoted to the medieval crafts of Armenia (among them metal working). The authors have succeeded in classifying the crafts and specifying the different periods of their development, revealing their role and importance in the economy.

The investigations of J. Orbell, G. Hovsepian and S. Der-Nersessian devoted to the specimens of the Armenian artistic metal wares (bowls, covers of Gospels, bells, censers, reliquaries, shrines and so on) represent a great scientific value.

First chapter—The first chapter of this work is devoted to the investigation of the secular use of artistic metal wares. The utensils are divided into many different groups: household utensils for illumination; artistic wares, artistic tiny utensils. The household utensils excavated at Dvin, Ani, Anberd and other medieval centres of Armenia, are represented by bowls, ewers mortars, pots.

Excellent samples of the domestic utensils are the two silver bowls found in 1925 in the village of Vilgort near the Ural and the other in 1957 in Chernigov in the Ukraine. In the decoration of these silver bowls the masters used such technical means as engraving chasing, gilding and niello.

Studying the forms of bowls and comparing the ornaments with the decorations of the other Armenian skillful monuments we corroborate the correctness of J. Orbell who confirmed that the bowls are of really Armenian origin. The mortars are known to be from Anberd. From the outside they are decorated with plant and zoomorphic motifs. The earliest specimens of illumination wares found on the territory of Armenia belong to the 4 mill, B. C.

Later their forms changed and in the Middle Ages there were widely spread different kinds and shapes of luminary objects. We have studied the bronze candelabrams of carinat or kettlelike shapes, made by casting technique. The candelabrams have salient round foundations, a round basis and rose like horizontal edges with the legs at the bottom.

Some of the candelabrams, were found in the ruins of the medieval capital of Armenia-Ani. They have cone-shaped legs-bases which are fastened on the hollow, half round trunk, with a small, perforated opening for the wick.

This type of candelabrams is unique and there are no other examples neither in Armenia, nor outside its borders. They were excavated at Ani at the place of the Gagik temple and evidently were made for the temple according to the special orders and taste of the customer.

The other candelabrum was found in Dvin and has a round trunk, with the candlestick. The trunk is placed on three legs which present the figures of lions.

The image-lamps are interesting in their forms. The globular body with high conic neck is placed on the round stand which ends with a rose-like crown and three openings for the chains. From the outside the image-lamps are decorated with three leafed wery-chained ornaments.

In medieval Armenia the preparing of chandeliers was considered as a special skill.

The chandeliers have different forms. Some of them have a bronze crown-like form made of bronze strips and round openings for glass lamp-cups (from Ani). The other group is formed by round bronze strips, which are placed one over the other on a pipe in the middle and united together. There are special rings on the crown on the top and in the middle by which

the chandelier can be hung. The edges of the crown have rings on which the glass lamps-cups are placed. They are of different forms and colours, plain or with ornaments. The fine specimen of crown-like chandelier was found in the ruins of the Gagik temple in Ani.

The next group of domestic utensils is represented by locks, statuettes and other artistic tiny utensils. They have been found in Ani, Dvin, Metsamor and other places in the layers which contain remnants of the Middle Ages.

The next chapter in the work is devoted to the study of religious objects. Religious utensils are divided into the following groups: crosses, incense-burners, censers, hanging trays, reliquaries, shrines, covers of Gospels, bells and baptismal fonts. The crosses, as to their form and usage are divided into three groups: 1. small baptismal crosses 2. altar crosses, and crosses which were used by priests during the worship.

The metal crosses were made generally by two techniques: by casting or forging. The forms of the crosses have changed during the following periods. The crosses with equal wings are characteristic for the ancient period (5th—7th centuries), at their ends they have small balls. Metal or stone crosses of the 8th and 9th centuries have not been preserved. The next period concerns the 12th—13th centuries: during this time the lower wing is elongated and the edges of the wings are cut as a half-moon.

At first, the wings ended with two blooms, later with three ones and at last took the form of three leaves. In medieval Armenia and other Middle East countries the censers or incense burners were widespread. We have interesting specimens from the excavations made in Ani and in other places. The incense-burners usually have the cup-form with the half-sphere body which stands on a thin conic base. They are decorated with high-reliefs representing the Annunciation, the scene of visitation by Mary and Elizabeth, the Christmas, the Baptism, the Crucifixion, the Descending from the Cross, and the Ascension.

Because of their rich decorations the censers or incense burners have attracted the attention of the specialists. Garegin Hovseplan, Harutjun Kurdian, Babken Arakellian and others studied them. Some specialists think

them to be of Syrian or Palestinian origin and date them to the 5th—7th centuries. But a thorough and a careful study of the material gives us the right to say that the censers belong to the 11th-12th centuries. Some censers have been found in the Gagik temple (11th century) and it is not possible to say that they are older than the cathedral itself. The censers were cast in Armenia. This is proved by the fact, that the style of the scenes of the censers is very much alike some other examples of Armenian culture of the 11th century, such as the miniatures from the Mugni, Trabzon, Vaspourakan Gospels and Khotakeratz Saint Nshan (Holy Cross) and the sacred boxes, statuettes, and sculptures in the church in Bgheno-Noravank (10th—11th centuries).

The crosses on the censers are very original. They can be compared with other Armenian monuments of culture, of the 11th—13th centuries such as in Sanahin, Aghpat, Anberd and in other places.

In medieval Armenia among church utensils the reliquaries and shrines were widely spread. They are covered with gilded silver and are decorated with artistic reliefs and precious stones. Four shrines remained up to nowadays and they date back to the 10th—14th centuries. Three of them are in the Etchmiadzin museum and the fourth is in the State Hermitage in Leningrad.

One of them is known as the Saint Stephan shrine. This shrine according to its style, technique undoubtedly dates back to the 10th—11th centuries. The type of the relief on it is similar to the reliefs of the Holy Cross Church on the Aghtamar island and on the Bgheno-Noravank church. The other is known as the Saint Bartholomew shrine-reliquary. The remains of his crosier are kept in it. The reliquary is in a bad condition on the covers the standing figures of St. Peter and Paul are chased. The author comparing the reliefs with the other monuments of the 10th—11th centuries, considers this reliquary to be made in the 10th—11th centuries.

The triptych reliquary which is kept in the State Hermitage is known as the Skevrfold of the King Hetoum and was made in 1293 in Cilician Armenia by the Cilician kings. In the

reliefs of the reliquary, as well as in the other pieces of art, one can find both eastern and Western art tradition. The masters who made the reliquary worked in the eastern traditions and were influenced by the Western art. In some pieces they used Western iconography.

The last of the reliquaries is justly considered the gem of Armenian silver ware. This silver gilded reliquary is known as the „Khotakeratz Saint Nshan“ trifold. On its back side the inscription says that the reliquary was ordered by Prince Eachi in 1300 and was intended for the Khotakeratz Saint Nshan Monastery (Khotakeratz Saint Cross).

Three covers of the Gospels remained up to now. Two of them are in Antiliias and the third one is in the Matenadaran in Yerevan. The first of these Gospels was written in 1248. Its cover was made in 1251... of gilded silver. It is covered with the relief-pictures representing Christ, the Evangelists and the Apostles. As to the iconography, style, technique, this cover refers to the Cilician Armenian school. The second cover which is kept in the Mashots Matenadaran, was made in 1255 for the Gospel written in 1249 in Cilicia. Various types of techniques were used chasing, filigree and engraving. In order to protect the high-relief from being-broken, the skillful master has attached tiny silver balls to the relief. The right side of the cover represents Jesus and the Apostles. The inner side represents the four Evangelists. The design chosen by the master is rather old for the 12th—13th centuries. Such design was known in Armenian miniatures until the end of the 11th century. Nevertheless, the use of the archaic manner in 1255 is justified.

Bells.—Despite the large amount of literary evidence concerning bells, and bell-towers only 5 of them remained up to now. Two of them were found in the great Monastery centres in Tatev and are of an immense scientific value. The bells have pearshaped bodies. They were casted. The basics are decorated with the inscriptions, which date the bells and give us the name of a customer. They were ordered by the famous Armenian historian Stephanos Orbelian in 1302—1304.

The bronze baptismal font was found in the Haghartsin. The height of the font is 83 cm.

and the diameter of the mouth is 110 cm. and the weight is 350 kilogrammes. As regarded to weight, measurements and type it is the largest one among the found in the Caucasus. The cross-like edge has an Armenian inscription, which informs that it had been given as a gift from Zozim to the Haghartsin Monastery in 1232 of Saint Gevork Holy Day.

The third chapter of the work is devoted to the study of jewelry and characterizes the time fashion and the changes in life. This gives us a large information of the economic and social life of the period as well as of the owner.

The jewelry are rings, bracelets, earrings, belts, buckles hanging jewelry, necklaces, beads, pins and buttons.

During the archeological excavations in Armenia, a large amount of rings was found. They are made of gold, silver, bronze, copper and iron, and generally, they are casted. The rings are of different types: rings with the hole for mountings or with ornaments, etc.

An analysis of the rings of the 9th—12th centuries shows that copper and bronze rings are most frequently met. To some extent, this can be explained by the lack of precious metals and by the high prices of these metals on the international markets of that period.

The bracelets of the 9th—13th centuries are richly represented and they are of a great quality. They are made of gold, bronze and copper. Silver bracelets haven't been discovered. Snakelike bracelets were known in Armenia since the Bronze Age, and as beloved type have existed up to the Middle Ages and, of course, have undergone corresponding changes. The bracelets are represented by the six specimens. They are made of gold, bronze and copper. The gold bracelets are hollow inside. The ends are decorated with snake heads with dicing. The bracelets have small clasps which

are soldered. The open bracelets were the most widely spread and are of many different types. We have bracelets with rounded ends, plain and relief surfaces. These types of bracelets were widely spread in Armenia, Georgia and Azerbaidjan during the 9th—12th centuries. The belts were found. One of them is made of silver and the other is made of bronze. The silver belt consists of twelve, half-round, even silver strips (the dimensions are 45x12 mm.). On the reverse side they have small clinches to fasten the leather belt. The ends have round, ornamented buckle. The bronze belt is of a unique type. It is made of thin, bronze foils and is chased. The bronze belt is decorated with elliptic almond-shaped ornaments, and a large number of buckles. They are made of bronze and copper. And, according to their forms they are divided into square and oval ones. The lion-shaped buckles are found at Ani and Dmanisi (Georgia). They are made of casted bronze. Twenty specimens of earrings were excavated at Dvin and Ani. Those found in Dvin are made of gold and are completely different in form and technique. Some of them have the following forms—on a thin, gold wire, barrel-like and round beads are fastened. The pair of the gold earrings have half-moon shape and are decorated with pearls and turquoise. The earrings found in Dvin are unique. They are like a basket, decorated with filigree and dicing. The earring found in Ani, and made of silver, is decorated with pigeons, human figures, filigree disks, half-moons.

Also in Ani earrings with birds taking wings were found. In the bird's legs we can see rings. The other group of jewelry includes gold necklaces and strings of beads, bronze buttons, hairpins, gold and bronze pendants which have been found in Dvin.