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THE DECORATION OF THE ROUND WINDOWS OF GAGKASHEN (ST. GREGORY) CHURCH IN ANI

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Abstract

Gagkashen Church, constructed during the reign of King Gagik I Bagratuni (989–1017/20) on the occasion of the 1000th anniversary of the birth of Christ, stands out for its architecture among the churches in Ani, the capital of the Bagratid Kingdom. The church (ca. 1001), built by the architect Trdat, was intended to be a recreation of Zvartnots Church dating from 652.

The frames of the round windows formed an important part of the external architectural decoration of Gagkashen. Their fragments were unearthed during the excavations of the church carried out by N. Marr from 1905 to 1906. These fragments as well as archival photographs and measurements by architect T. Toramanyan help to analyze the original decoration of the round window frames of the church. They were covered with geometric and vegetal patterns, including both simple (in one ornamental band) and complex compositions (in several bands). It is noteworthy that the flexibility of the chosen ornaments allowed to decorate the flat surfaces of the wide round frames. The analysis of the ornaments shows that Trdat chose motifs common in early medieval Armenian sculptural decoration. Some of these motifs are found in middle Byzantine and early Islamic art. It should be noted that in Gagkashen, all ornaments were used in the context of a completely different artistic environment that was typical of metropolitan art. The new ingenious interpretation and artistic style created by Trdat have no parallels in Armenian architecture.

Keywords: Gagkashen, Trdat, round window frame, half-palmette, palmette, interlaced circles, geometric ornament, vegetal ornament, four-petal ornament, droplet-shape ornament, ornament

The ruins of the church of Gagik (Gagkashen) or Surb Grigor (St. Gregory) are located in the northwestern part of the medieval Armenian capital city of Ani (961–1045), 270 m south of Karuts Door (Gate of Kars), one of the gates of the city walls built by Smbat II Bagratuni (977–989). The church was erected by the architect Trdat on the order of *Shahanshah* (King of Kings) Gagik I Bagratuni (989–1017/1020). At that time, the former was already a famous architect who had built the Cathedrals of Argina (‘70s of the 10th century)¹ and Ani². Trdat had also repaired the cupola of Hagia Sophia Church in Constantinople after the great earthquake of 989³.

Gagkashen Church was considered the second most important building in Ani after the Cathedral. Both churches were built under royal patronage. King Smbat II laid the foundations of the Cathedral in 989, its construction being completed in 1001 by Queen Katramide, Gagik I’s wife⁴. The Cathedral is a dominant landmark in the city today. According to the Universal History of Stepanos Taroneci, Gagik I ordered the construction of a new church “*at that time, when the year 1000 from the Incarnation or becoming man of our Lord was finally reached*” (book 3, chap. 48)⁵. It was modeled after Zvartnots, a significant church of early medieval Armenia. Built in 652, the church of Zvartnots was already in ruins⁶ at the time the construction of Gagkashen started.

1 Argina was the seat of the Catholicos of Armenians (944–992) before it was moved to Ani.

2 *The Universal History of Step’anos Taronec’i* (Introd., trans., and comm. by Tim Greenwood), Oxford University Press, 2017, p. 239.

3 *The Universal History* ..., p. 289; **Maranci Ch.**, The Architect Trdat: Building Practices and Cross-Cultural Exchange in Byzantium and Armenia, *Journal of the Society of Architectural Historians*, vol. 62, no. 3, 2003, p. 294–305.

4 *The Universal History* ..., p. 293.

5 *Ibid*, p. 313.

6 *Ibid*, p. 313.

Architecture and round windows

Gagkashen was excavated by the Ani Expedition of N. Marr in 1905 and 1906. The excavations unclosed the fragments of a statue of King Gagik with a church model, based on which, architect T. Toramanyan reconstructed the three-tier spatial composition of the round church (fig. 1). Gagkashen, like Zvartnots, follows a rotunda plan with an aisled *tetraconch* and columnar *exedrae*, but changes have been made to the plan and to the structural system⁷. The church which was constructed of porous dark gray and reddish brown stone blocks had a rich external decoration. The blind arcades of the first and second tiers, the friezes of the tiers and the cupola, the bands above the blind arcade of the first tier and the cupola as well as the window frames and portals featured rich vegetal and geometric reliefs.

On the first tier, the frames of 36 round windows (*oculi*) were decorated with a limited number of ornamental motifs. The surviving fragments, archival photographs as well as measurements and drawings by T. Toramanyan make it possible to figure out the decor of the 12 frames. They are adorned with one or more decorative elements in one or more small bands. These decorative elements either cover the entire frame like carpet ornaments, or can be found only on the outer border, while the rest of the surface remains flat. Twelve of these frames are round, and one is quatrefoil-shaped.

Round windows were first used in early Armenian architecture in Zvartnots Church as well as in the cathedrals of Mren ('30s of the 7th century) and Talin ('70s to '80s of the 7th century). After the foundation of the Bagratid Kingdom in 885, between the 10th and 11th centuries, such windows appeared on the facades of several churches such as Shirakavan, Oğuzlu (Yeznka), Surb Hovhannes (St. John the Baptist) of Byurakan as well

7 For more detailed information see: **Toramanian T.**, St. Grigor (Gagkashen) Church of Ani, *Documents of Armenian Historical and Cultural Heritage*, vol. 3, Yerevan: Haykarli, 2014, p. 40–41; **Maranci Ch.**, Royal Capital: Gagik I Bagratuni and the Church of Gagkashen, Bringing Times and Spaces. *Papers in Ancient Near East, Mediterranean, and Armenian Studies. Honouring Gregory E. Areshian* (eds. P. S. Avetisyan and Ye. H. Grekyan), Oxford: Archaeopress Publ., 2018, p. 286–289; **Kazaryan A.**, Architectural Image and Structural System: Two Churches of Ani in the Epoch of the Bagratids, *Proceedings of the 2nd International Conference on Architecture: Heritage, Traditions and Innovations*, Atlantis Press, 2020, p. 100–102.

as the Cathedral and Surb Prkich (Holy Redeemer) Church of Ani⁸. The comparison of Zvartnots and Gagkashen shows that Trdat took an innovative approach: in Zvartnots, the window frames have a semi-cylindrical shape, and only one decorative element is chosen (according to the surviving fragments), while in Gagkashen, the surface of the frame is flat, and this has allowed the free placement of small decorative bands, and therefore, the use of various motifs.

As already mentioned above, one of the round windows of Gagkashen has a quatrefoil frame, which is interesting in itself. In origin, it is associated with an Antique and early Christian traditions (quatrefoil in manuscripts and quatrefoil shell of Zvartnots and Gagkashen). It could have been located on the first tier of the church, but as we can see, it is placed on the second tier in an archival photograph of the restored church model (fig. 2). The church model is intricately carved and detailed. The blind arcades, windows, and window frames are visible, and even the frieze above the blind arcade of the first tier is highlighted, although its decorative elements differ from the original ones⁹. Also, the portal is visible with a rather massive cornice. The windows of the first and second tiers have round frames; the dome has only round windows. Special attention should be paid to the window located above the portal, on the second tier: it has a quatrefoil frame. The presence of such details is not accidental, given that the church model was found in the hands of a sculpture that is 2.26 m high and has large dimensions¹⁰. It can be assumed that it did not accurately reproduce the small details of the church, but as far as larger ones are concerned, their accuracy is beyond doubt: this becomes obvious in the example of the quatrefoil frame because it is the large details that create a visual resemblance to the original composition.

8 The round window or oculus was popular in Roman architecture and was widely used in Late Antique and Byzantine architecture in the 6th and 7th centuries. See: **Trkulja J.**, The Rose Window: A Feature of Byzantine Architecture?, *Approaches to Byzantine Architecture and its Decoration, Studies in Honor of Slobodan Ćurčić* (eds. M. J. Johnson, R. Ousterhaut, A. Papalexandrou), Farnham: Ashgate, 2012, p. 148.

9 The original band was decorated with a swastika-meander and a palmette or tree of life. See: **Toramanian T.**, *St. Grigor (Gagkashen)...*, p.131, fig XXXVI.

10 N. Marr does not mention the size of the model. See: **Март Н. Я.**, *Ани. Книжная история города и раскопки на месте городища* (переизданное), Ереван, Изд. «Гитутюн» НАН РА, 2011, с. 59–60.

Decoration of the round window frames

Trdat took a new creative approach to the decoration of the window frames and covered them with rich and carpet-like ornaments with graphical solutions on the flat surfaces¹¹. This trend started with the Cathedral and developed in Gagkashen. Wide window frames with different constructive solutions, geometric and vegetal motifs in different scales, and different stone colors (gray and reddish brown) alongside the lighting that changed during daylight must have left a lasting impression on the viewer. Stepanos Taroneci describes Gagkashen as “*extremely attractive for onlookers, with very smooth, well-carved stones, fashioned with intricate sculpting, with windows for light*”¹², and this perfectly describes the stylistic and iconographic interpretation of the ornaments. Judging by the surviving material, the frames have the following decor:

1. Two rows of interlaced circles cover all the outer borders of the frame like carpet ornaments (fig. 3).

2. The pattern of the outer border consists of interlaced circles and four-petal droplet-shaped motifs carved in each circle (fig. 4). Inside each petal, and between the petals, there are small discus-shaped motifs. Another four similar, slightly bigger motifs are outside each circle, on both sides of the knots.

3. The outer border is enriched with interlaced circles and four cinquefoil palmettes with short stems carved in each circle. Their crowns are oriented to the center of the circle (fig. 9). Another two palmettes are outside each circle, on both sides of the knots.

4. The frame is decorated with interlaced circles and 4 cinquefoil palmettes with short stems carved in each circle. There are two forms of design: 1) their crowns are oriented to the center of the circle, like in the previous example; 2) their crowns are oriented to the band of the circle and form a cruciform design¹³. What makes this design unique is that these two

¹¹ **Kazaryan A.**, Decorated Flat Surfaces and the Invention of Design in Armenian Architecture of the Bagratids Era, *Proceedings of the First International Conference Smart Art – Art and Science Applied: From Inspiration to Interaction*, Faculty of Applied Arts, Belgrade, 2020, p. 21–29.

¹² The Universal History ..., p. 313.

¹³ **Toramanian T.**, St. Grigor (Gagkashen) ..., p. 98, fig. 13.

forms of palmettes alternate in some circles¹⁴, while in others, every two pairs of palmettes are followed by two others in a different pattern. There is another form of design with four cruciform palm crowns on the window frame of the Cathedral, but they are carved inside looped squares¹⁵ (fig. 10). The design in Gagkashen is unique to medieval Armenian art and cannot be found in other buildings.

5. Among Toramanyan's measurements, there is an exceptional design of three swirling vines forming concave triangles (fig. 5). In each of them, a bunch of grapes with two trefoil small leaves on both sides is carved. The dynamic silhouette created by the vines, and the static position of the grapes facing each other has formed a unique composition not found in any other monuments of the same period¹⁶.

6. In an archival photograph, the frame is decorated with palmette motifs that spring from stems (fig. 8).

7. A two-band composition: the outer band is covered with a string of droplet-shaped motifs, and the inner one is adorned with half-palmettes turned in different directions on a winding stem (fig. 11).

8. A three-band composition with a two-stranded guilloche motif (outer band), a droplet-shaped motif (middle band), and half-palmettes turned in different directions on a winding stem (inner band) (fig. 7).

9. A four-band composition (fig. 12) with two outer bands covered with a two-stranded guilloche motif. The second band has two-petaled motifs (or half of a four-petaled ornament) with discus-shaped motifs between

14 **Strzygowski J.**, *Die Baukunst der Armenier und Europa*, vol. 1, Vienna: Anton Schroll & Co. G.m.b.H., 1918, p. 452, fig. 495.

15 It can also be found on the window frame of Arakelots (Holy Apostles) Church in Ani and on a number of khachkars of the 11th century. See: **Toramanian T.**, Ani: Pahlavuny-Founded Churches, *Documents of Armenian Historical and Cultural Heritage*, vol. 2, Yerevan: Legal Plus, 2012, p. 105, fig. 6; **Պետրոսյան Հ., Խաչքար. Ծագումը, գործառույթը, պատկերագրությունը, իմաստաբանությունը**, Երևան, Փրինսիփո, 2008, էջ 120, նկ. 148; էջ 122–123, նկ. 149–150:

16 It is noteworthy that the grapevine motif became extremely common on monuments of the 7th century, adorning window archivolts or portals as well as being carved, naturalistic or extremely stylized, along construction inscriptions. A band of a climbing vine with alternating grapes and grape leaves decorates the archivolts of a blind arcade and the western portal of Zvartnots Church. See: **Казарян А.**, *Церковная архитектура стран Закавказья VII века: Формирование и развитие традиции* (в 4-х томах), т. 2, с. 78–79, илл. 416; с. 539, илл. 1095.

the petals. The third band is covered with half-palmettes turned in different directions on a winding stem.

10. The quatrefoil frame is decorated with half-palmettes turned in different directions on a winding stem (fig. 13).

11. The design of one of the frames has three bands (fig. 6): the two-stranded guilloche motif forms the outer bands, the surface between them being covered with a basket-weave pattern where the edges end in triangles.

12. A three-band composition (fig. 14) with a two-stranded guilloche motif (outer bands) and four-petal star motifs connected by a loop between them (in the center), also featuring discus-shaped motifs between the upper and lower petals, and inside the loop.

The droplet-shaped pattern with discus-shaped motifs inside it (fig. 7, 11) is not known in early medieval Armenian art. Its earliest example with a flat surface appears only at the end of the 9th century¹⁷. A century later, it became one of the main motifs of the architectural decoration of the capital Ani. Rows of droplet-shaped motifs appear in various parts of the Cathedral¹⁸. In Gagkashen, it is used as one of the elements of a band design, and also, a four-petal composition is created through it (fig. 4).

The basket-weave pattern (fig. 6) and the two-stranded guilloche motif (fig. 6-7, 12, 14) are among the widely used elements in early Armenian architecture¹⁹. They decorate friezes on church façades: the former is used on a wider frieze, and the latter covers the outer narrow band above the frieze²⁰. This tradition continued in the 10th- and 11th-century architecture

17 The archivolt of the southern window of Surb Grigor (St. Gregory) Church (reconstructed either in the second half of the 9th century or at the beginning of the 10th century) of Harichavank Monastery is decorated with a droplet-shaped motif. See: **Казарян А.**, *Церковная архитектура...*, т. 3, Москва, Locus Standi, 2012, с. 301, илл. 1757.

18 **Toramanian T.**, The Cathedral Church of Ani, *Documents of Armenian Historical and Cultural Heritage*, vol. 1, Yerevan: Legal Plus, 2008, p. 103, fig. 11; p. 108-109, fig. 16-17; p. 112-113, fig. 20-21; p. 129, fig. X; p. 135, fig. XIX; p. 136, fig. XX.

19 Aruch Cathedral, Zoravar Church of Yeghvard, Karmravor Church of Ashtarak, and Mankanots Church. See: **Казарян А.**, *Церковная архитектура...*, т. 3, с. 104, илл. 1391; с. 115, илл. 1405; с. 217, илл. 1608; с. 225, илл. 1627.

20 This border pattern is widespread in mosaics dating from the Roman, Byzantine, and Umayyad periods. See: **Hachlili R.**, *Ancient Mosaic Pavements: Themes, Issues and Trends*, Leiden-Boston: Brill, 2009, p. 37, fig. III-3; p. 77, fig. IV-14 etc.; **Nassar M.**, The Geometric Mosaics at Qusayr Amra in Context, *Greek, Roman and Byzantine Studies*, vol. 55, no. 2, 2015, p. 416-419.

In Ani, Trdat used these two motifs on different parts of the Cathedral²¹. In the design of both the Cathedral and Gagkashen Church, he kept the two-stranded guilloche motif as an outer narrow border, thus continuing the early tradition, while in Gagkashen, the basket-weave pattern appears on the round frame; therefore, a new artistic interpretation was given to the known pattern. This design is absent in the other buildings of Ani, so one can assume that it was created solely for Gagkashen.

Two-petaled (fig. 12) and four-petaled (fig. 14) motifs are common in the decoration of early Armenian churches and four-sided stelae of the 6th and 7th centuries²². In Zvartnots Church, the former decorates a fragment of the portal, and the latter adorns the round window frames²³. They became part of the decorative repertoire of the churches built in the 10th and 11th centuries. The design of the round frame of Gagkashen resembles four-petaled ornaments on some four-sided stelae (6th and 7th centuries) preserved in Brdadzor and Koghb²⁴; the difference is that in Gagkashen, the petals are interlaced, and a loop is added to the design which has no parallels in the decoration of other buildings of the same period.

Palmette motifs that spring from stems and half-palmette motifs decorate the portals of Zvartnots Church²⁵. The round window frames in Gagkashen do not strictly copy the early design. Unfortunately, in the archival photo, the surface of the palmettes is worn out, and the details cannot be seen. However, the same pattern appears in the design of the Cathedral, where the palmette is highly stylized²⁶. This form of palmette is unique to the architectural decoration of the Bagratid period. Meanwhile, the palmette motif with a short stem (fig. 9) appears in Ani for the first time, reminding

21 **Toramanian T.**, *The Cathedral Church of Ani...*, p. 111, fig. 11; p. 127–128, fig. VIII–IX; **Karapetian S.**, *Ani 1050*, Yerevan, Byurakn Publ., 2011, p. 89, fig. 222.

22 **Միքայելյան Լ.**, Քառաթերթ զարդանախշը Հայաստանի վաղքրիստոնեական քանդակում (անտիկ նախատիպերը և սասանյան զուգահեռները), *Անտառ ծննդոց. Հողվածների ժողովածու նվիրված Ֆելիքս Տեր-Մարտիրոսովի հիշատակին* (պատասխանատու խմբագիրներ և կազմողներ՝ Զ. Հակոբյան, Լ. Միքայելյան), Երևան, ԵՊՀ հրատ., 2015, էջ 259, նկ. 9–10, 26–29:

23 **Казарян А.**, *Церковная архитектура...*, т. 2; с. 533, илл. 1080; с. 547, илл. 1122–1123.

24 **Միքայելյան Լ.**, Քառաթերթ զարդանախշը..., էջ 261, նկ. 11–13:

25 **Казарян А.**, *Церковная архитектура...*, т. 2; с. 533–534, илл. 1081, 1084.

26 **Toramanian T.**, *The Cathedral Church of Ani...*, p. 108, fig. 16.

palmettes that form part of the design of the middle Byzantine templon epistyles and capitals²⁷, although it is more realistic in details.

Strangely, the interloped circle (fig. 4, 9) motif rarely appears in the architectural decoration of the 7th century. Its only two examples, with rosette motifs inside the circles, can be found on the window archivolt of Surb Grigor (St. Gregory) Church (Sisavan), and in Soradir (Zoradir) Church²⁸. The details of the decorative elements (palmette and four-petal motif) on the window frames of Gagkashen convince us that middle Byzantine prototypes could have been used in the design with an interloped circle motif. It appears more frequently on middle Byzantine liturgical furnishings (templon epistyles, chancel-barrier slabs) that contain diverse ornaments²⁹. Trdat did not directly copy those patterns but gave them new artistic interpretations, creating designs unique not only to Ani but also to Armenian art in general.

The motif of interlaced circles (fig. 3) was first introduced in the Cathedral as carpet ornamentation in one row for round window frames, and in two rows for the squinches of the niches. Interestingly, except the churches built by Trdat, they do not appear elsewhere, being limited to only Ani. Probably, this design originated from mosaic carpets inside churches and Umayyad desert castles of the 8th century in Jordan³⁰; for example, the frame of the round window on the southern facade of the Cathedral with outer narrow borders of two-stranded guilloche motif³¹ is strikingly similar to the design of the central medallion of the pavement in the church of the Virgin in Madaba, laid in 767³². The window frame of the Cathedral was not copied in Gagkashen; instead, the design here reminds of the two-row design of the squinches of the niches.

27 **Niewöner P.**, *Byzantine Ornaments in Stone: Architectural Sculpture and Liturgical Furnishings*, Berlin–Boston, 2021, p. 41, fig. 84; p. 160, fig. 438.

28 **Казарян А.**, *Церковная архитектура...*, Т. 3, с. 143, илл. 1456–1457; с. 394, илл. 1907–1908.

29 **Niewöner P.**, *Byzantine Ornaments in Stone...*, p. 13, fig. 12; p. 64, fig. 158; p. 158, fig. 430; p. 160, fig. 437.

30 **Nassar M.**, *The Geometric Mosaics at Qusayr Amra in Context...*, pp. 419–420.

31 **Toramanyan T.**, *The Cathedral Church of Ani ...*, p. 128, fig. IX.

32 *Byzantium and Islam. Age of Transition (7th–9th century)* (eds. H. C. Evans and B. Radcliff), The Metropolitan Museum of Art, New York, 2012, p. 35, fig. 12.

Conclusion

To summarize, Gagkashen, which was built by a royal order, had a unique architectural decoration. The study of the decorative elements of the round window frames of the church increases our understanding of the creative genius of the architect Trdat. Every design of the round window frames is exceptional not only in the context of metropolitan art but also in Armenian art in general. On the one hand, Trdat took inspiration from the early medieval Armenian decorative motifs (grapevines, palmette motifs that spring from stems, half-palmettes, two-stranded guilloche motif, basket-weave pattern, two-petaled and four-petaled ornament); on the other, he did not directly copy them, creating new designs with new artistic interpretations of the known motifs. Some motifs (interlaced circles, palmette with a short stem) appear for the first time, indicating that he was familiar with the ornamental elements used in the Byzantine and early Islamic mosaics and sculptural decoration.

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ԴԻԱՆԱ ԳՐԻԳՈՐՅԱՆ

արվեստաբան

Հայաստանի պատմության թանգարան

Անփոփագիր

Բագրատունյաց մայրաքաղաք Անիում կառուցված եկեղեցիների շարքում առանձնակի նշանակություն է ունեցել Գագկաշեն (Ս. Գրիգոր) եկեղեցին, որը կառուցվել է Գագիկ Ա Բագրատունու (989–1017/20) օրոք՝ Քրիստոսի ծննդյան 1000-ամյակի առիթով: Տրդատ Ճարտարապետի կառուցած եկեղեցում ընդօրինակվել է Զվարթնոցի տաճարի (652) հորինվածքը:

Գագկաշենի արտաքին քանդակային համակարգի մաս են կազմել կլոր պատուհանների քանդակազարդ շրջանակները: Այդ պատուհանների մասին պատկերացում ենք կազմում 1905–1906 թթ. Ն. Մառի գլխավորությամբ իրականացված հնագիտական պեղումների ժամանակ գտնված քանդակազարդ բեկորներից, արխիվային լուսանկարներից և Թ. Թորամանյանի գծագրերի ուսումնասիրությունից: Կլոր պատուհանների շրջանակները պատված են երկրաչափական և բուսական զարդանախշերից կազմված, միմյանցից տարբերվող միագույն կամ մի քանի գոտուց բաղկացած հորինվածքներով: Հատկանշական է, որ հարդարման ընտրված տարրերն ունեն ձկուն հորինվածք, որի շնորհիվ կարող էին կիրառվել կլոր պատուհանների լայն շրջանակների հարթ մակերեսների վրա: Զարդանախշերի վերլուծությունը թույլ է տալիս եզրակացնելու, որ Տրդատը հիմնականում կիրառել է վաղ միջնադարյան հայկական քանդակային արվեստում մեծ տարածում գտած հորինվածքներ: Միևնույն ժամանակ որոշ հորինվածքներ և զարդատարրեր ծագումով ավելի մոտ են միջին բյուզանդական և վաղ իսլամական արվեստում հանդիպող օրինակներին: Հարկ է նշել, որ Գագկաշենում բոլոր զարդատարրերն ամբողջովին վերափոխված վիճակում են և մեկնաբանվել են մայրաքաղաքային արվեստին բնորոշ այլ գեղարվեստական համատեքստում: Փաստացի Տրդատ Ճարտարապետը ստեղծել է գեղարվեստական նոր ոճ և յուրօրինակ քանդակային համակարգ, որը զուգահեռներ չունի հայկական Ճարտարապետության մեջ:

Բանալի բառեր. Գագկաշեն, Տրդատ, կլոր պատուհան, երեսակալ, կիսարմավ, արմավիկ, հատվող շրջանակներ, երկրաչափական զարդատարր, բուսական զարդատարր, քառաթերթ զարդատարր, կաթիլաձև զարդատարր

ДЕКОР КРУГЛЫХ ОКОН ЦЕРКВИ ГАГКАШЕН (СУРЬ ГРИГОР) В АНИ

ДИАНА ГРИГОРЯН

искусствовед

Музей истории Армении

Резюме

Среди церквей, построенных в Ани – столице Багратидского государства, особое место занимала церковь Гагкашен (Сурб Григор), возведенная при царе Гагике I Багратуни (989–1017/20 гг.) по поводу 1000-летия со дня рождения Христа. Церковь, построенная архитектором Трдатом, повторяла композицию храма Звартноц (652 г.).

Обрамления круглых окон составляли важную часть внешнего архитектурного декора Гагкашена. Их фрагменты были найдены при раскопках церкви в 1905–1906 гг. под руководством Н. Я. Марра. Эти фрагменты, а также архивные фотографии и чертежи Т. Тораманяна помогают восстановить декор обрамлений круглых окон. Они были покрыты геометрическими и растительными орнаментами, при этом использовались как простые композиции (в один ряд), так и сложные (в несколько рядов). Примечательно, что была учтена и гибкость выбранных орнаментов, которые покрывали плоские поверхности широких обломов круглых окон. Анализ орнаментов позволяет сделать вывод, что Трдат в основном использовал композиции, распространенные в раннесредневековом армянском скульптурном декоре. В то же время некоторые композиции и орнаментальные мотивы по своей иконографии напоминают образцы из средневизантийского и раннеисламского искусства. Следует отметить, что в Гагкашене все орнаменты были использованы в контексте совершенно иной художественной системы, типичной для столичного искусства. Фактически Трдат создал новый художественный стиль и уникальную

систему архитектурного декора, не имеющую аналогов в армянской архитектуре.

Ключевые слова: Гагкашен, Трдат, обрамление круглого окна, полупальметка, пальметка, переплетающийся круг, геометрический орнамент, растительный орнамент, четырехлепестковый орнамент, каплевидный орнамент, орнамент

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Figure Captions

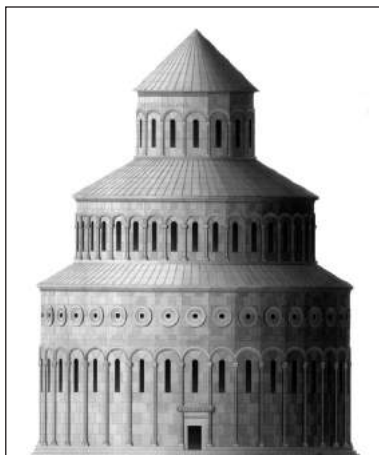
1. Reconstruction of Gagkashen Church by T. Toramanyan, in **Toramanian T.**, *St. Grigor (Gagkashen) Church of Ani*, Documents of Armenian Historical and Cultural Heritage, vol. 3, Yerevan, 2014, p. 90, fig. 5.
2. Archival photo of the model of Gagkashen Church (part of the ktetor's composition) by A. Vruyr, 1907 (credit: **Toramanian T.**, *St. Grigor (Gagkashen) Church of Ani*, *Documents of Armenian Historical and Cultural Heritage*, vol. 3, Yerevan, 2014, p. 118, fig. XX).
3. Measurement drawing of the frame of the round window by T. Toramanian (credit: **Toramanian T.**, *St. Grigor (Gagkashen) Church of Ani*, *Documents of Armenian Historical and Cultural Heritage*, vol. 3, Yerevan, 2014, p. 96, fig. 11).
4. Measurement drawing of the frame of the round window by T. Toramanian (credit: **Toramanian T.**, *St. Grigor (Gagkashen) Church of Ani*, *Documents of Armenian Historical and Cultural Heritage*, vol. 3, Yerevan, 2014, p. 98, fig. 13).
5. Measurement drawing of the frame of the round window by T. Toramanian (credit: **Toramanian T.**, *St. Grigor (Gagkashen) Church of Ani*, *Documents of Armenian Historical and Cultural Heritage*, vol. 3, Yerevan, 2014, p. 96, fig. 11).
6. Measurement drawing of the frame of the round window by T. Toramanian (credit: **Toramanian T.**, *St. Grigor (Gagkashen) Church of Ani*, *Documents of Armenian Historical and Cultural Heritage*, vol. 3, Yerevan, 2014, p. 98, fig. 13).
7. Archival photo of a fragment of the frame of the round window, 1905–1909, © RAA archive.
8. Archival photo of fragments of the round window frame, 1905–1909, © RAA archive.

9. A fragment of the frame of the round window, photo by P. Donabedian, 2013, © RAA archive.
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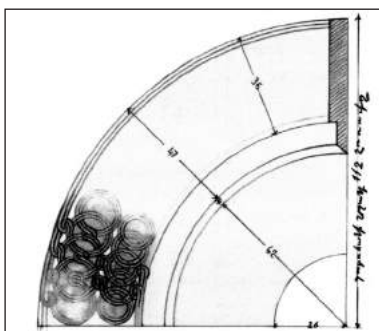
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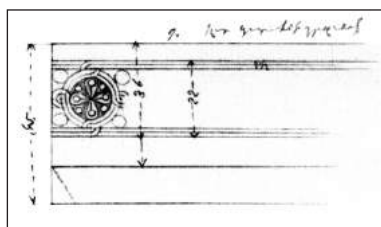
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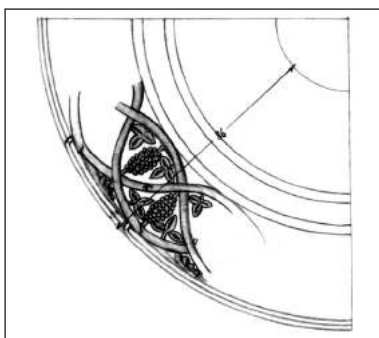
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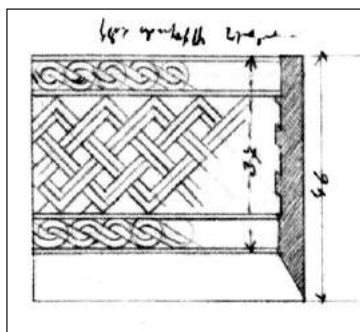
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