

THE STATE HISTORY MUSEUM OF ARMENIA

Museums
of Armenia



ALMA

THE STATE
HISTORY MUSEUM
OF ARMENIA



ACKNOWLEDGEMENTS

This catalogue was prepared with the major assistance and the funding of the Armenian Library and Museum of America, Inc.,
65 Main Street, Watertown, Massachusetts, U.S.A 02172

Through the generosity of:

Haig and Adele DER MANUELIAN

Nikit and Eleanora ORDJANIAN

Edward and Alice NAVASARGIAN

Matthew DER MANUELIAN

The active involvement of:

Lucy DER MANUELIAN

Michael HINTLIAN

Peter DER MANUELIAN

And special thanks to:

Rafael HARUTYUNIAN

Text:

Alfred SHAHNAZARIAN, Iveta MKRTCHIAN

Lay out and design:

Haroutiune SAMUELIAN

Photography:

Hrant BABANIAN

Translation:

Svetlana KECHIAN

Project Management:

Rafael HARUTYUNIAN

Text © THE STATE HISTORY MUSEUM OF ARMENIA

Lay out © Haroutiune SAMUELIAN

Illustrations: ARMENIAN LIBRARY AND MUSEUM OF AMERICA, Inc.

All rights reserved. No part of this book may be used or reproduced in any manner whatsoever without written permission of the Publisher

Armenian Library and Museum of America Inc.

65 Main Street, Watertown, MA 02172, USA

THE STATE HISTORY MUSEUM OF ARMENIA

Square of the Republic, 375001, Yerevan, Republic of Armenia

Printed in Russia St. Petersburg

Printed by Joint-Stock Company «Ivan Fiodorov»

THE STATE HISTORY MUSEUM OF ARMENIA

*Congratulations to the State History Museum
Hayk Der Manukyan*



ALMA

ՀԱՅԱՍՏԱՆԻ ՊԱՏՄՈՒԹՅԱՆ
ԹՄԱԳԱՐԱՆ "ՊԵՐՏ"
ՊԱՐԿԱՐԻ No 3032

FOREWORD

We are pleased to see the publication of this catalogue. We believe it will make the treasures of an important Armenian museum more accessible to our many English-speaking visitors.

We hope other publications will follow to inform you of the valuable collections at other museums in Armenia.

Armenia is a land of many museums: the Matenadaran, with its vast collection of ancient manuscripts; the National Art Gallery, adjacent to the State 'History Museum; the pioneering Children's Museum; the Museum of Modern Art; the Saryan Museum; the Sardarabad Museum; the Paradjanov Museum; the Etchmiadsin Museum; and many others. The Armenian landscape is dotted with many beautiful medieval churches, delicately carved "cross-stones" (khatchkars), and many other monuments and scenic splendors.

We hope you have enjoyed your visit to Armenia and will find it worth your while to come again and often.

LEVON TER-PETROSSIAN
President of the Republic of Armenia

HISTORICAL OVERVIEW



Today, the term "Armenia" often refers only to the territory of the present Republic of Armenia which was founded in 1991 upon the breakup of the Soviet Union. Yet this territory, about 11,500 square miles, is about one-thirteenth of the geographical area referred to as Armenia over the centuries. Therefore, references here to Armenia also include what was known as historic Armenia, most of which is in present-day Turkey, Iran, Georgia and Azerbaijan.

In Armenia, human history commenced more than one million years ago. A glance at the historical map in this publication shows the area of historic Armenia within the bold line. It was a cradle of ancient eastern civilization. There is scientific evidence that Armenia is one of the oldest centers of agriculture (wheat culture) and metal-working (copper, lead, iron). The solar calendar, based on the concept of the twelve constellations of the Zodiac, dates back to the third millennium B.C. in the Armenian Highland.

Having always been at the crossroads of ancient civilizations, Armenia actually remains the bearer of over five millennia of ethnocultural heritage. Recent research suggests that the Indo-European ethnos originated and developed in the Armenian Highland, later to expand into Europe and Asia. The Armenian language belongs to the Indo-European family. The Armenians are the indigenous heirs to their Indo-European forebears. Armenian history is reflected in ancient writings, legends and folklore. According to Biblical tradition and the Akkado-Sumerian epic on Gilgamesh (of which fragments have also been discovered in Armavir, Armenia), man's place of origin — Eden — is located in Armenia, where Noah's Ark also found haven on Mount Ararat after the Flood. Indeed, Mount Ararat is widely viewed as a symbol of the Armenians even though it now stands in present-day Turkey.

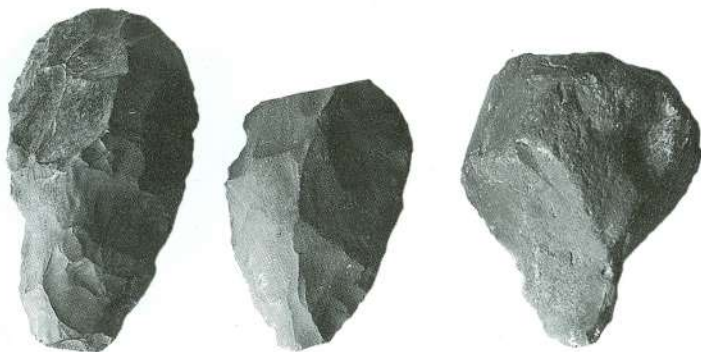
This massive body of culture culminated in the formation of ancient states in the Armenian Highland and areas around it: Aratta, Armani, Subartu (third millennium B.C.), Hittite, Mitana and Hayasa (second millennium B.C.), the Ararat (Urartu) kingdom (first millennium B.C.). Armenian-speaking tribes dominated in these formations. They were of paramount importance in the anthropologic, ethnic, cultural and linguistic convergence on the territory of historic Armenia, which resulted in and is present as the Armenian people. The confluence of these elements brought into existence a single Armenian state-at first, the Araratian (Urartu, ninth to seventh centuries B.C.), then that of Greater Armenia (sixth century B.C. to fifth century A.D.). The latter was a monoethnic political unit, throughout which, as the ancient historians attest, a single language was spoken — presumably Armenian.

The Armenians called themselves Hai (pronounced Hye). Since the third millennium B.C., others called them Armens, as in the writings of the ancient Near East (Ebla, Akkadia, Hittite-Luvian). The Armenian territory is marked as such in the Sumerian and Babylonian clay maps. Due to its strategic location on the crossroads connecting East and West, Armenia was a major link in a system of international exchange, as well as a bone of contention among the conflicting expansionist interests of surrounding states, and intermittently submitted to their political rule or influence. These conditions tempered the will and the national character of the Armenian people.

The peak of the political and economic development of ancient Armenia occurred during the reign of Tigran the Great (95-55 B.C.). The area of his immediate rule or influence encompassed the states and nations of the entire Near East, from the Caucasus Mountains to the Arabian deserts and Egypt, from the Black and Caspian Seas to the Mediterranean, Red Sea and the Persian Gulf, where he exercised control over most trade and military routes. Armenian culture reached new heights and fostered the preconditions for the eventual transition to Christianity. The Armenian theatre flourished. The magnificent monument of Nemrut Dagh is a reflection of those heroic times. Known as the "King of Kings", Tigran the Great, though Armenian, was the creator of the last, great Hellenistic empire in history.

The unprecedented rise of Armenia stirred the concern of its powerful neighbors, Parthia and the adjacent Roman Empire. This led to lengthy, bloody and disastrous wars. Nevertheless Rome's efforts to dominate Armenia were eventually aborted. To save the imperial face, in 66 A.D. in Rome, Nero crowned Trdat as the founder of a new Armenian dynasty. He also paid generous compensation to the new king for the devastation caused by Rome. This is when Armenia donated and shipped the four bronze equestrian statues that now decorate St. Mark's Cathedral in Venice. Ancient sources ranked Armenia among the three major powers of the Old World, along with Rome and Persia.

Christianity brought a radical change in the spiritual and political life of Armenia. It began to spread in Armenia beginning from the time of Christ. In 301 A.D., Armenia became the first nation in the world to adopt Christianity as the state religion. This came about through the efforts of King Trdat III and Gregory the Illuminator. In 451, at the battle of Avarayr, Armenians had to defend their faith in what was the first battle mentioned in history for the freedom of conscience. Christianity gave a powerful boost to the flourishing of a new Armenian culture. In 405, Mesrob Mashtots invented the Armenian alphabet. This laid



2. Hand choppers
From Satani-Dar
early Chellean and Acheulean period
obsidian.

3. Stone implements
From Satani-dar-Jrab
Chellean and Acheulean period
obsidian.

the foundation for scholarship. Known as the Golden Age of Armenian Literature, there followed a prolific period during which there appeared numerous works, both original and in translation, embracing almost all aspects of science, historiography, and culture. Despite the loss of statehood in 428, this corpus of literature served as a major force for the Armenian nation to survive the disasters to come.

In the succeeding centuries there were continual, bloody struggles for the restoration of national statehood against the Byzantine Empire, the Persian state and the Arab Caliphates. Finally, in the ninth century, Armenia again became independent with the coronation of Ashot I as king. Because he and his successors had suzerainty over neighboring nations, they were often referred to as King of Kings. Most of Armenia and the Transcaucasus were united under this Armenian Bagratuni dynasty, creating harmonious relations with peoples friendly to the Armenians, such as the Georgians, Ossetians, and Albanians, despite a characteristically segmented feudal system. Within this state was nurtured and thrived the so-called Pre-Renaissance Armenian culture. It influenced the cultures not only of neighboring nations but also of Europe most conspicuously, in architecture. The medieval Armenian capital of Ani, known as the City of One Thousand and One Churches, experienced an unprecedented rise. Developments of this period are reflected in the Armenian heroic epic "David of Sassoun", the works of the medieval, mystical poet Grigor Narekatsi, and in other spiritual materials and monuments of that period.

The fall of the Cilician Kingdom in 1375 marked the beginning of over five hundred years of dramatic and continual struggle by the Armenian people, first for ethnic and cultural autonomy and eventually, commencing in the nineteenth century, for independence. The movement for self-determination often subjected them to bloodshed and massacres, the latter increasingly systematic and planned by Ottoman Turkey from the late nineteenth century. These culminated in the Genocide of the Armenians beginning in 1915. That Genocide claimed one and one-half million Armenians, and was the first genocide of the twentieth century. Three-fourths of the territory of historic Armenia was cleansed of Armenians, and remnants of their millennia-old culture and heritage were destroyed. The survivors of the Genocide dispersed and found refuge in the USA, Europe, Latin America, the Arab countries, and elsewhere. Thus was created the Armenian diaspora.

In 1918, a remarkable military victory over the Turks by a non-descript band of Armenians, fighting for survival, helped establish the first Armenian Republic (1918—1920). Notwithstanding its brief existence, positive shifts were underway. This was a democratic state which recognized the right of women to vote before the United States did. It fell under attack by the Red Army and the Kemalist Turks and became a Soviet Republic. Just prior to the breakup of the Soviet Union, the Armenians proclaimed their independence on September 21, 1991 as the second Armenian Republic. Today it is a member state of the United Nations and many other international organizations.

The Armenians possess a rich history and heritage and are survivors. Some say their strength comes from centuries of adversity and struggle; others claim it is due to their steadfast fidelity to the Christian faith; and yet others attribute it to reverence and devotion to their culture and national traditions. Whatever the reason, Armenians are alive and well, their culture is vibrant, and they continue to develop their new state. Having survived the ordeals of history, and now confronting new adversities, they look forward to the future with confidence.

A. Shahnazarian

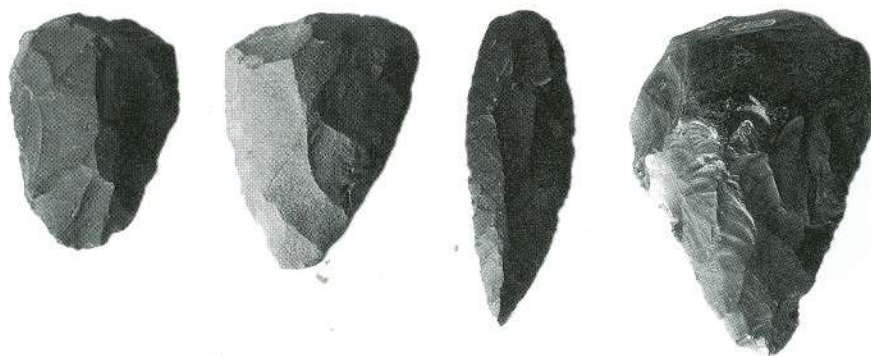
I. Mkrtchian

6 At the same time, Armenians played an important role outside their country. Numerous scientists, architects, military and political notables of Armenian origin left a deep impact on the histories of the Byzantine Empire, Iran, Georgia and the Arab countries. About thirty emperors and empresses of Armenian descent ruled the Byzantine empire. Armenian merchants with their caravans provided a vibrant interaction between East and West.

Prior to the twentieth century, the last Armenian state was created in 1080 in Cilicia on the Mediterranean Sea. Armenian culture blossomed anew, uniquely promoting East-West political, commercial and cultural relations. This period of the Kingdom of Lesser Armenia is called the Silver Age. At times, Armenia acted as the bulwark of Roman Christian civilization against the Seljuks and Tartar-Mongols. The Armenians there provided great assistance to the Crusaders. They became allies in the liberation of Jerusalem from Islam. The incumbent Popes publicly praised their major role, notwithstanding theological differences.

This catalogue was prepared in conjunction with the Armenian Library and Museum of America, Inc. of Watertown, Massachusetts, with the exception of the foregoing historical summary which was independently prepared by the State Museum of History of Armenia.

THE MUSEUM COLLECTION



The State History Museum of Armenia is one of the world's great repositories of Armenian culture, history, and art. Its vast collections, comprising about 400,000 items, represent Armenia's material culture from the remote past to the present day. The Museum was founded in 1919 by governmental decree of the First Republic of Armenia. The doors first opened to visitors in 1921.

The famous personalities of Armenian science and culture: E. Lalayan, E. Shahaziz, M. Saryan, T. Toramanian, S. Licitsyan, K. Ghafadaryan, and many others contributed much in founding the Museum and in compiling the first collections for the Museum. Numerous excavations were done in many regions of the country by archeologists such as J. Morgan, M. Nikolski, A. Ivanovski, N. Marr, H. Orbeli, and B. Piotrovski as well as younger Armenian generations taught by the above mentioned personalities which contributed to the holdings of the Museum.

The studies of museum collections, based on the findings of the above mentioned personalities and the anthropological and ethno-cultural studies testify to the fact that Armenian Highlands was the place where emerged a united and continually developing culture and united anthropological type. The Armenoid type existed from the remote past.

The oldest materials in the State Museum's collections reflect all phases of the Paleolithic period, beginning from over one million years ago to the Mesolithic (12,000-8,000 years ago) and the Neolithic (eighth-fifth millennium B.C.) periods. Archaeological material from these eras was discovered at Satani-Dar on Mount Artin, Arzni, Noormoos, Jraberd and other early occupation sites (figures 1-4). Museum holdings dating back to late Aeneolithic periods (fourth millennium B.C.) are by contrast comparatively scarce. Objects from Kghzyak-Blur, and Artashat testify to long eras of uninterrupted cultural development in Armenia.

The cultures of the third millennium B.C. are represented extensively. The collections from the Early Bronze Age excavated at Shengavit, Mokhrablur, Shreshblur, Garni, Harij, Kaghnout and other sites indicate that, in addition to agriculture and pastoralism, the primary occupations of dwellers of the Armenian Highlands, the crafts, especially metallurgy and pottery, were in full flourish. The objects pertaining to metallurgy, such as molds, casting-pots, broad daggers, axes of different types and the examples of goldsmithing are especially noteworthy (figures 6, 11). However, the most significant characteristic of third millennium B.C. culture is its unique, magnificent black burnished pottery. Earthenware of both domestic use and cultic significance, adorned with plant

and geometric motifs, reflects the naturalistic themes of this age (figures 7, 8, 12).

Hearths had a particular cultic significance as altars; anthropomorphic and zoomorphic hearth-tools with human and animal (bull and ram) statuettes are attested. These are connected with the worship of the elements (sun, earth, sky, water), symbolizing the ideas of continuity of life, fertility and welfare (figures 9, 10).

Especially rich are the Museum's collections representing the Middle and Late Bronze Ages (second millennium B.C.). Material culture was excavated at Karashamb, Vanadzor, Harij, Artik, and Lori-Berd. In addition, objects from the annual archaeological excavations at other sites are constantly enriching the Museum's collections.

A rich assortment of second millennium B.C. painted ceramics may be seen in the Museum. Monochrome black ceramics and more complicated forms with red burnished ware are on display (figures 15-17). This type of pottery is a distinctive feature of the Middle Bronze Age, often called "the Age of Painted Ceramics".

Second millennium craftsmen made various weapons, precious articles of luxury and of domestic use for chieftains and high priests alike. Gold and silver cups, sumptuous beads, pendants and other articles are distinguished by their diversity and manufacturing techniques (figures 18-20). The existing materials attest to the craftsmen's familiarity with the complicated techniques used in goldsmithing: wax model casts, incrustation, filigree, grain, encasing of stones, engraving and gilding.

Among the Museum's collections the culture of the Late Bronze Age (second half of the second millennium B.C.) is of particular interest for its originality and technical accomplishment. Sumptuous wooden carts, dating back to fourteenth-thirteenth century B.C., were discovered in the cemeteries of the village Lchashen at the drained edge of Lake Sevan (figure 27). Such carts were usually made of the best types of wood (oak, walnut, mahogany) and without the use of metal nails. The carts contain balustrades and some show arch-like covers. The flat sides of the carts are adorned with running spirals and rosettes. Deceased chieftains were buried in these carts, as they "departed" for the after-life with all their servants and necessary belongings. The burials were accompanied by elaborate ceremonies.

Excavations carried out in Lchashen, Artik, Lori-Berd, Shirakavan and many other sites unearthed the culture of the Late Bronze Age.



These collections testify to highly developed techniques of metallurgy, especially in bronze work. Statues and statuettes of men and animals are magnificent specimens of the art of that period (figure 22-24, 26, 28). These works by anonymous masters are notable for their harmonious composition and for their expressive and laconic forms. Thus, the statue of a bull embodies strength and tranquility (figure 22), while statues of horses and goats display restrained movement (figure 26), and in the image of an elegant deer there is a feeling of majesty (figure 28). Bronze pole-axes, daggers, and belts were also delicately engraved and elaborately decorated. Some of these objects display symbolic ornaments, such as pole-axes with swastikas and daggers with a twisting snake motif (figure 31-33).

The collections relating to the Late Bronze and Early Iron Ages are equally rich. They consist of tools, beads, bead separators, adornments (figures 40, 41) and articles of applied arts, made of precious or semi-precious metals and stones. The bow and wooden quiver excavated from Shirakavan and Lchashen are unique specimens of the thirteenth-twelfth centuries B.C. culture (figure 30). These valuable archeological materials attest to a highly developed culture in Armenia in the second millennium B.C., and to economic and social ties with the neighboring countries of the Ancient Near East.

The distinctive feature of Late Bronze and Early Iron Age ceramics is diversity of form and usage. The full developmental range is reflected in the Museum's collections. The pots were primarily wheel-thrown and polished in a variety of ways. Bright colors and animal and geometric motifs are present on some vessels, while others were incised and engraved (figures 34-39, 42, 43). Ceremonial (figures 44, 46, 47) and animal-shaped (figures 48, 49) vessels may be considered to form a separate group. Particularly remarkable are the black, polished ceramics dating back to the first millennium (figures 45-47).

8 Several objects symbolize the early "Armenian's belief" in the cultic powers connected with agriculture, heavenly bodies and the elements — air, earth and water (figures 22, 26, 29, 25, 21). In the second millennium B.C., primitive Armenian religious ideas were consolidated and many fables and legends originated which later penetrated into Armenian folklore and mythology ("About Vahagn", "About Haik and Bel"). It was at this time that the formation of a pan-Armenian state took place, and the Araratian kingdom is known as Urartu from the Assyrian sources. It withstood attacks by Assyria and from the eighth century B.C. united all the Armenian Highlands within its borders into a single state.

Appreciating the military-strategic, economic and cultural significance of the Ararat plain, the Araratian kings founded

Erebuni in 782 B.C. (Arin Berd-Yerevan), and the town/fortresses of Argishtikhinili 776 B.C., (Armavir) Teishebaini (Karmir Blur, Yerevan). The material culture from the Urartian period in the Museum consists of statuettes, wonderful murals, articles of daily life, tools and weapons, and objects of decorative applied art. All of them testify to the flourishing era of a powerful state.

The cuneiform (wedge-shaped) inscriptions in the Museum collections are unique by their significance and sheer numbers. Scholars from all over the world come to study and translate them. These ancient archives inscribed in stone, clay and bronze give invaluable information about the historical events of the time. The inscriptions recount the invasions and victories of the Araratian kings, the construction of fortresses, temples, and irrigation networks. They elaborate on the vintner's craft, on the gods and the sacrifices made to them (figure 51). One inscription contains thirteen lines on a polished basalt stone, and was excavated in 1952 at Arin Berd (Yerevan). It tells us that King Argishti, the son of Menua, founded by power of God Khald, the wonderful town of Erebuni in order to strengthen Biainili (i.e., Urartu) and strike terror into the hearts of its enemies (figure 50). Both this document and the donation inscription on a shield discovered at Karmir Blur prove once and for all that the name of Yerevan originally derived from Erebuni. It fixed the date of the founding of Yerevan to 782 B.C., the fifth year of the reign of King Argishti.

Solemnity, wealth and luxury are all characteristics of Urartian art. While painting the figures of men, animals, the trees of life, the Urartian artist kept strictly to the accepted rules of ancient Near Eastern art. This is attested by the ornaments of the decorative shields and helmets, which bear inscriptions of the kings' names and are outstanding examples of Urartian culture (figures 52, 53). In addition, Urartian bronze statuettes are of particular interest. Cast in a wax mold, and then worked additionally, they exemplify the highly skilled manufacturing techniques of the period. One of the statuettes represents the greatest god Khald's wife, Aroubani, a goddess and protectress of fertility, family and arts (figure 54). It was found in 1907 in the ruins of Darabei fortress (Van). A second statuette depicts the god of war, thunder and wind, Teishebaini (figure 55). It comes from Karmir Blur, and depicts a young god whose name was given to Teishebaini town. These statuettes also contribute to our understanding of Urartian costume and ornament.

One of the more impressive groups of Urartian objects are the bronze cauldrons decorated with animal figures. One of these (figure 56) depicts a lion with a long neck and open



mouth. There is a cuneiform inscription on its neck: "To Argishti's son Sarduri".

Boxes made of stone are fine examples of artistic miniature sculpture (figures 57, 58). One disc-shaped silver cover with a golden pomegranate is worked in the center. The cover bears the inscription of Argishti, the son of Menua (figures 59). Urartian ceramics are also in abundance. Vessels of both ceremonial significance and of use in daily life show a multitude of shapes and sizes. The majority bear their master's and capacity brands. The red-polished vessels are the dominant group, imitating the form of metal pots (figure 61). Besides the red-polished forms, painted vessels with archaic shapes form a discrete group (figure 60, 62). As these objects attest, the powerful Araratian kingdom left a deep imprint on Armenian history, language, art, architecture, and statehood.

In the sixth century, the Yervanduni dynasty succeeded the Urartian dynasty. To protect its independence, integrity and religious individuality, the new Yervanduni dynasty struggled for many centuries against Media, Achaemenian Persia and, beginning from the fourth century B.C., against Alexander the Great (of Macedonia) and his successors, the Seleucids. In the fourth to first centuries B.C., Armenia became involved in Hellenistic culture. Under the reign of the Yervanduni dynasty in Commagene, old towns flourished and many new ones, among them Armavir, Samosat, Arshamashat, Zarishat, Vagharshapat, and Tigranakert arose.

The Museum's coin collection from this era affirms that, besides the coins struck by Armenian kings, among which those of Tigran the Great (95-55 B.C.) and Artavazd II (55-34 B.C.) are especially noteworthy. Greek, Roman and Parthian coins were also in circulation (figures 70, 71). To support the country's economic standing and strengthen private property holdings, King Artashes I (189-160 B.C.) decided to share the lands. To verify the property of the landowners, landmarks were put with Aramaic inscriptions: "King Artashes, the son of Zareh Yervandian", or sometimes the title King was added. These landmarks were erected at the boundaries of neighboring lands (figure 5).

The gold and silversmith's crafts of this period have a special place in the Museum's collections. These objects are characterized by decorative and animal motifs which were enriched by the inlay of stones and colored glass (figures 65-69). Disc-shaped medallions with a woman's figure in raised relief are interesting examples of goldsmith's art of the second to first centuries B.C. Adornments of this kind (figure 72) were spread throughout Armenia, and have been found at the basin of Lake Sevan,

Armavir, and Sisian. They testify to the skill and archaizing abilities of the Armenian goldsmiths. Another group of medallions bears the figure of an eagle (figure 73), a beloved theme in Armenian ornamentation. Two eagles are depicted on the crown of Tigran the Great. This theme is repeated on the bronze, pyramid-shaped objects in Artashat and on the sculptures from Commagene. The medallions with eagle figures are representative of a traditional style of Armenian art.

The tufa (volcanic stone) statues discovered at Dvin (2nd to 1st centuries B.C.; figures 77, 78) are unique specimens of traditional Armenian sculpture, serving most likely as ex votos or ancestor cult figures. At first glance, these statues bear an obvious resemblance to the statues from the cemetery sanctuary of Antioch I Yervanduni (69-34 B.C.) from Nemrut Dag, Commagene. The similarity is evident in the form of the caps and in certain facial details. One of them is a decorated tiara studding the crown of Tigran the Great with sawtooth ends (figure 77). It resembles the statue of Antioch I Yervanduni (Nemrut Dag) portrayed on the coins of Tigran the Great. Additional similarities between the statues from Dvin and those of Commagene, primarily in their indigenous (rather than Hellenistic) features, affirms that the Armenian sculptors' influence came from their own ancient heritage-late Hittite and Urartian art. These same influences may be found in the ceramics of the period (figures 74-76).

Hellenistic influence subsequently began to flow into Armenian culture. Combining Armenia's long cultural inheritance with the achievements of the neighboring civilizations and the tenets of the new ideology of Christianity, Armenian medieval culture and politics reached a zenith. In the first centuries A.D., Christian ideology and philosophy took root and Christianity was adopted as the official state religion in A.D. 301.

The A.D. fifth to seventh centuries were noted for the achievements in classical Armenian architecture-large, stone, central-dome constructions, the most significant of which is the Cathedral of Zvartnots (A.D. seventh century). The Armenian architects were among the first to solve important constructional problems which had challenged contemporary architects from Byzantium, Asia Minor and Syria. The architectural forms conceived in the fifth to seventh centuries A.D. influenced the subsequent development of several branches of Armenian architecture of the ninth to fourteenth A.D. centuries. Many masterpieces of Armenian sculpture from architectural contexts are on display in the Museum. In the column capitals discovered at Dvin we see the typical themes of early medieval art (A.D. fifth century). One of these is a raised relief depicting an image of the Virgin and infant Jesus (figure 104). A second capital depicts the Crucifixion (figure 105). The A.D. seventh



5. Boundary stones left by Armenian King Artashes I (189-160 B.C.)
From the basin of Lake Sevan, Sisian, Teghut
second century B.C. stone.

century church model found in Siunik (figure 103) represents a central-domed church not unlike that of Zvartnots. Exquisite reliefs from Siunik portray secular themes such as the grape harvest (A.D. fifth century; figure 102) and Prince Amir Hasan hunting (A.D. fourteenth century, Siunik, Church of Spitakavor). Distinctive features of A.D. ninth-fourteenth century sculpture are heraldic emblems (figure 106, 107, 109).

Khatchkars (stone slabs with large, elaborately carved crosses in the center) are the best representatives of Armenian medieval art. They are monuments eternalizing victories, important historic events and the memory of individuals. The primary theme of the khatchkar is the salvation of mankind and the triumph over death through the sacrifice of Christ. Many bear inscriptions of great historical importance. The art of khatchkars developed in several historical stages. Originally primitive cross monuments in the A.D. fourth century, they began to bear their later classical forms as early as the ninth to eleventh centuries. Many Classical examples khatchkars monuments are displayed in the Museum. One example comes from Noradus and dates back to A.D. 996 (figure 110). A second one dates back to A.D. twelfth century and is one of three khatchkars carved by the master-sculptor Poghos (Paul) (two others are in situ at Goshavank). This masterpiece dates to A.D. 1291 and is carved with ornaments resembling lace-work (figure 111).

The art of the woodcut was closely related with medieval architecture. The wooden doors from Tatev, Sevan and the Arakelots monastery of Mush (A.D. twelfth-fourteenth centuries) are displayed in the Museum. In the intricacy of their carving they resemble the khatchkars and architectural constructions. The capitals of the Arakelots monastery (A.D. 874) at Sevan, and lecterns from Ani (A.D. twelfth-thirteenth centuries) are of identical quality to the doors mentioned above (figures 85, 101).

Woodworking was just as important as stone sculpture in medieval Armenia, a tradition with a long heritage and ever expanding tradition. The medieval applied arts are well represented in the Museum by objects of copper, goldwork, ceramics, weaving and many other trades. Many works were excavated from the medieval Armenian towns of Ani and Dvin. The earrings and bracelet from Dvin (figures 79, 80), the copper, cauldron (figure 84), copper censer depicting themes from the New Testament from Ani (figure 83), the copper baptismal cauldron from Haghartsin with lion-shaped handles (figure 86), and the ornamented chandelier from the Church of

St. Gregory built at Ani by King Gagik (figure 81) all show the best traditions of advanced metal-work in medieval Armenia. Among the finer ceramics are red-polished pots with unique decorations surrounding them like belts (figure 82), and glazed faience vessels from Dvin and Ani in different colors and shapes, decorated with figures of men, fantastic animals and birds, geometric and plant motifs and symbols of heavenly deities. There are also several examples of faience plates. The traditions of medieval ceramics reached a high point in Kutahya in the A.D. seventeenth-eighteenth centuries (figures 90-92).

In the A.D. fourteenth-eighteenth centuries Armenia lost its independence. Economic prosperity declined markedly, forcing Armenian culture to develop in small colonies within other countries. Thousands of Armenians had to transmigrate to Lvov, Astrakhan, Amsterdam, Venice, Calcutta, Moscow, St. Petersburg, Tiflis, and Baku. In all these cities, creative Armenians have left lasting contributions and monuments.

The Museum collections of the A.D. eighteenth-twentieth centuries represent the occupation, life and customs of all the ethnographic regions of Armenia. The most famous trading centers of the period were Van, Karin, Yerevan, Alexandropol, Shushi, Tiflis, as well as Constantinople and other cities. The products of Armenian craftsmen were well-known in the market and the creations of Armenian goldsmiths were displayed at international exhibitions (figures 93-100).

The collections of documents from the A.D. nineteenth-twentieth centuries relate to the economic and social life of Armenia, the first and second republics and the struggle for national liberation. The Museum has a rich Armenological library of nearly 50,000 volumes, many of which are unique publications. Among them is the first Armenian printed book "Urbatagirk", published in Venice in A. D. 1512.

The Museum's permanent exhibitions represent all aspects of the ancient history and culture of the Armenian people. Specialized thematic exhibitions are also organized periodically. Travelling exhibitions containing objects from the Museum's collections have been displayed in Paris, Venice, Los Angeles, St. Petersburg, Moscow, Kiev and many other cities. The Museum is in scientific collaboration with the Institutes of the National Academy and other academic centers. Scientific projects sponsored by the Museum are also distributed in an occasional publication series.

Map, originally issued in June 1978, is through the courtesy of the National Geographic Society.





6. Engraved spiral-shaped pendant
From Shengavit
third millennium B.C.
gold.



7. Black-burnished vessels and a stand
From Shresh-Blur (Etchmiadzin)
third millennium B.C.
ceramic.

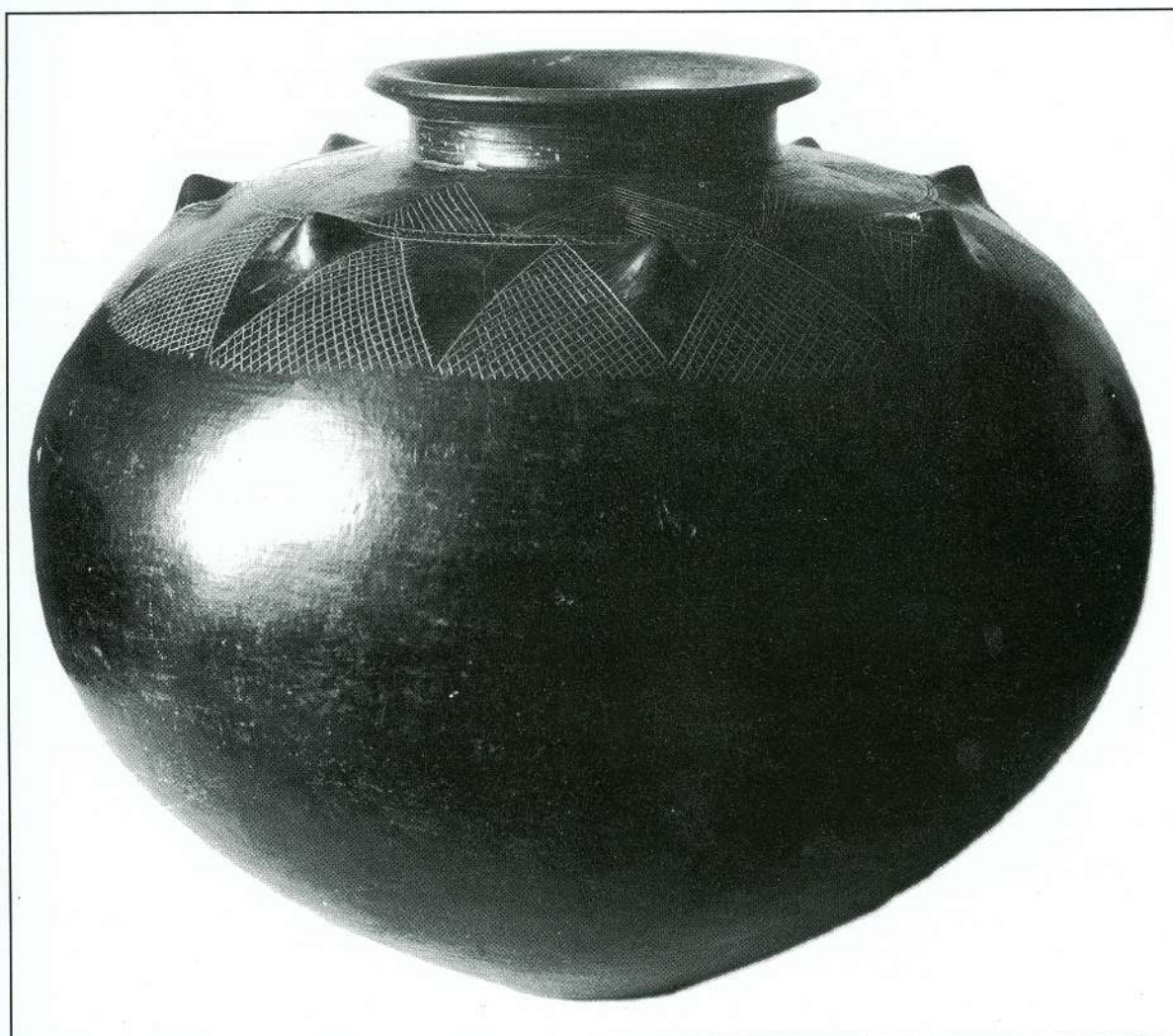


8. Black-burnished pot with cover
From Mokhra-Blur (Etchmiadzin)
third millennium B.C.
ceramic; ht. 16.5 cm.



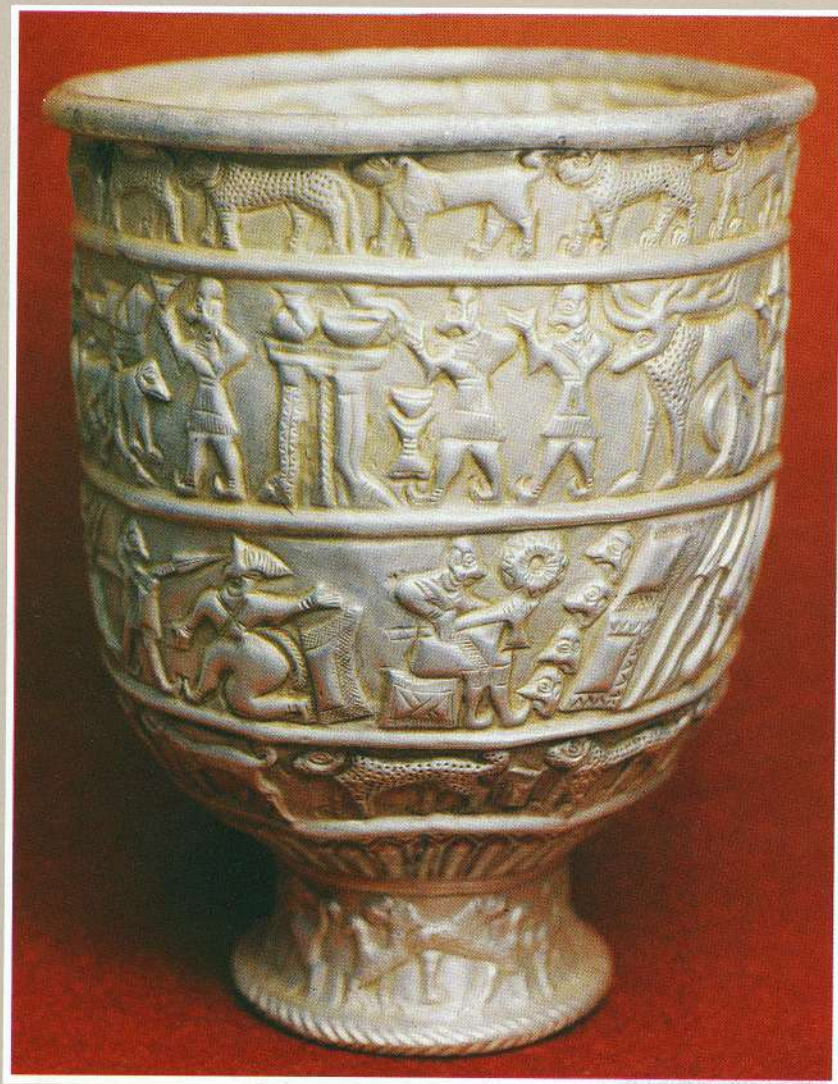
9. Zoomorphic (animal-shaped) stands from a hearth with half-rounded handle
From Mokhra-Blur
third millennium B.C.
ceramic.

10. Statuettes of a male, female and a yoke
From Harij
third millennium B.C.
ceramic.

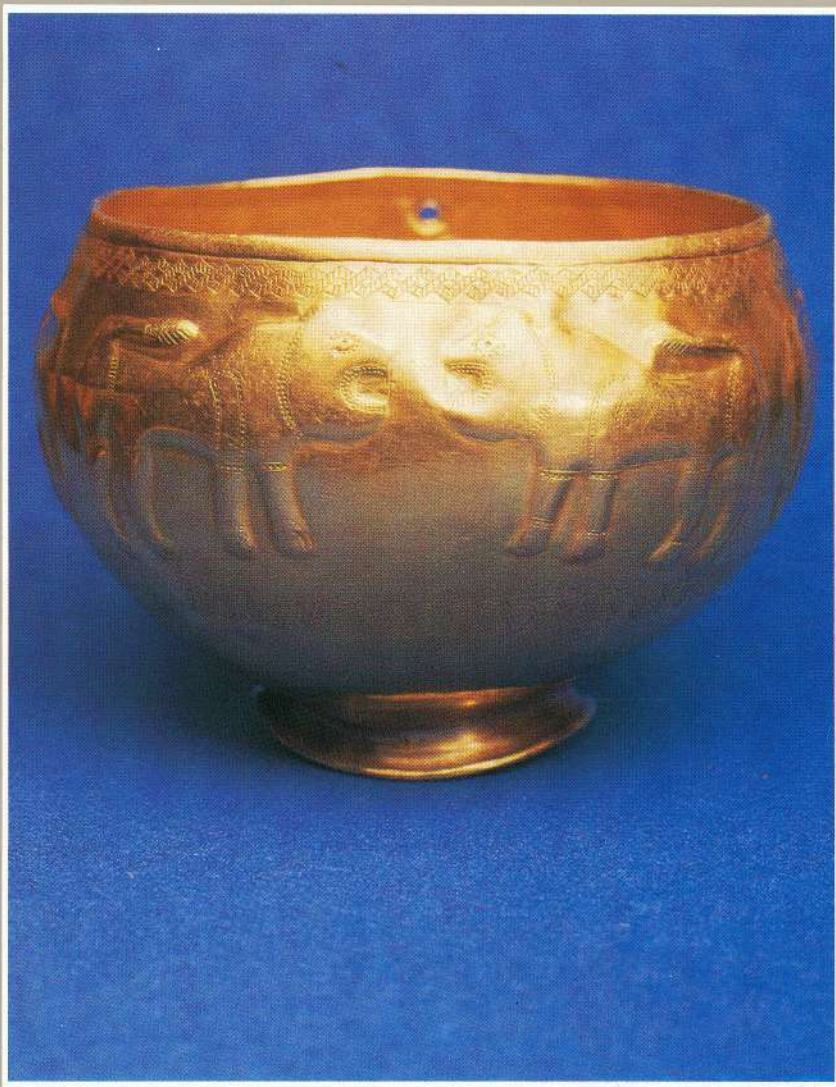


11. Chisel and axes with beak-shaped and pipe-shaped handles
From Jrashen, Alaverdi, and Giumri
third millennium B.C.
copper.

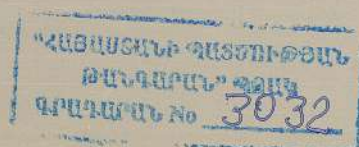
12. Black-polished, spherical vessel with low neck and top decorated with turned reliefs and decorated triangles
From Shengavit
third millennium B.C.
ceramic, diam. 45.5 cm.



13. Bowl engraved with figures in four sections: 1) hunting, 2) battle and victory feasts, 3) murder of a defeated army and allegorical scenes, 4) coupled lions
From Karashamb
nineteenth-twentieth centuries B.C.
silver, ht. 125 cm.



14. Half-rounded cup with minted couples of lions, and engraved ornaments on the top and bottom
From Vanadzor
sixteenth-fifteenth century B.C.
gold; ht. 6 cm.





15. Painted vessels with geometrical patterns on a red, polished background
From Harij
nineteenth-eighteenth century B.C.
ceramic.

16. Red slipped jar with painted geometrical ornaments
From Sevan region
second-first millennium B.C.
ceramic; ht. 49 cm.

17. Red slipped jar with painted images of deer, wolves and birds
From Getashen
seventeenth century B.C.
ceramic; ht. 42 cm.

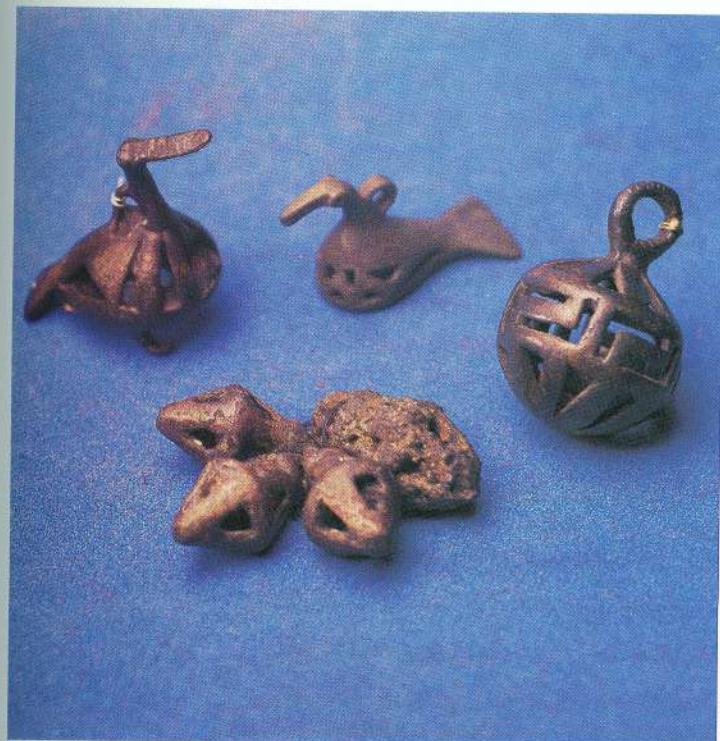


18. Pipe-shaped bead
From Aruch
first half of second millennium B.C.
obsidian surrounded by silver grained rim;
length 8.5 cm.

19. Beads decorated with minted grains
From Lchashen
fourteenth-thirteenth century B.C.
gold.



20. Beads decorated with minted grains
From Lchashen
fourteenth-thirteenth century B.C.
gold.



21. Bird-shaped pendant bells
From Lori-Berd, Vanadzor
twelfth-eleventh century B.C.
bronze.



22. Statuette of a bull with two goats
flanking
an anchor-shaped stand
From Lchashen
fourteenth-thirteenth century B.C.
bronze slag; ht. 3 cm.



23. Model of a war chariot with harnessed
horses, two helmeted soldiers, and a
running deer
From Lchashen
fourteenth-thirteenth century B.C.
bronze; ht. 22 cm.



24. Statuette group of hunting, helmeted
soldiers, harnessed horses and running
antlered deer
From Lchashen
fourteenth-thirteenth century B.C.
bronze slag; ht. 19 cm.



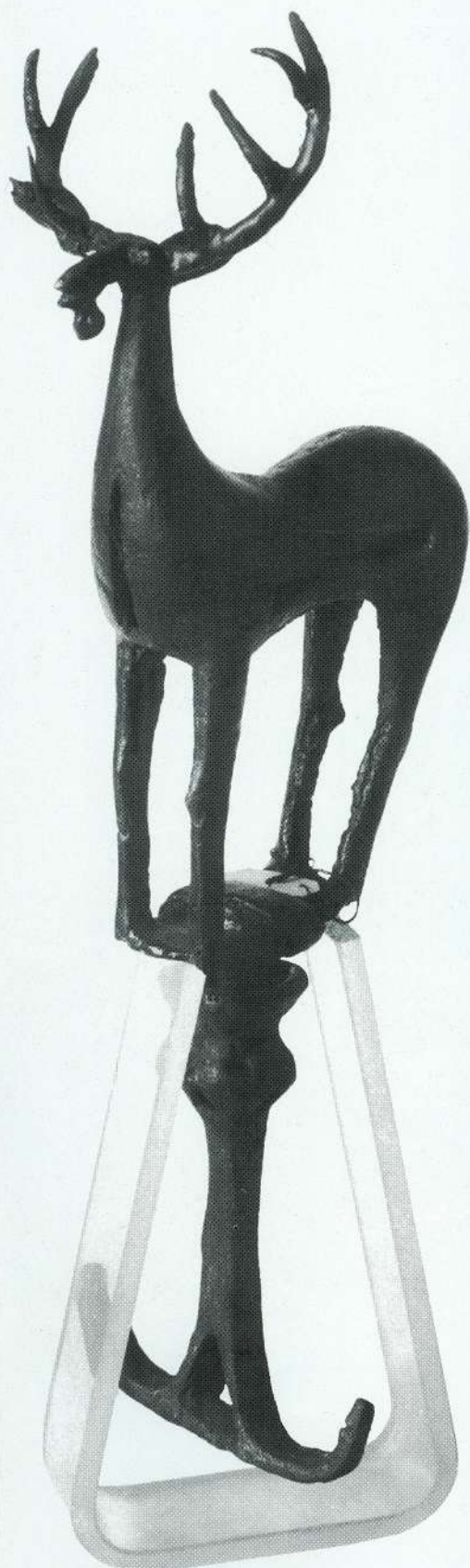
25. Statuette of a goat
From Lori-Berd, Getashen
thirteenth-twelfth century B.C.
bronze.



26. Bird with engraved wings, interior
ringing ball, and two frog-heads flanking
the sides of the anchor-shaped stand
From Lchashen
fourteenth-thirteenth century B.C.
bronze; ht. 18 cm.



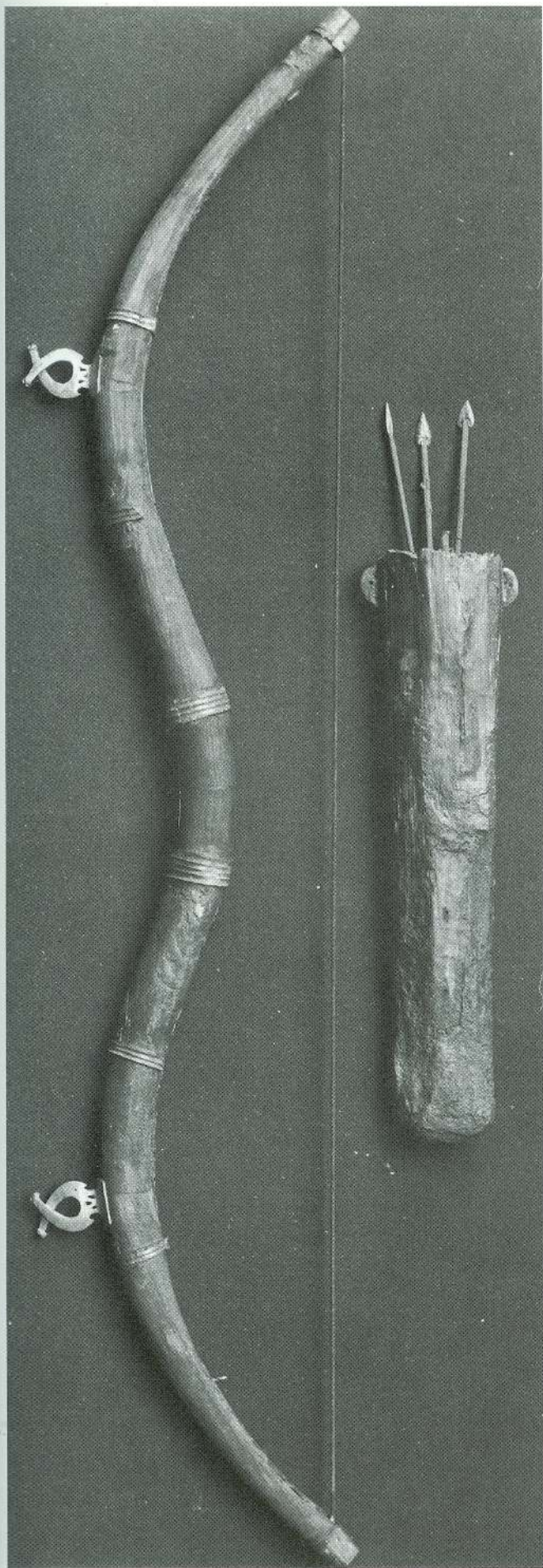
27. Carts
From the cemeteries of Lchashen (drained
edge of Lake Sevan)
fourteenth-thirteenth century B.C.
wood.



28. Deer with ring in mouth, standing upon an anchor-shaped stand
From Ichashen
fourteenth-thirteenth century B.C.
bronze; ht. 27 cm.



29. Statue of a goat standing on an anchor-shaped stand
From Artik
twelfth century B.C.
bronze; ht. 11 cm.



30. Bow and quiver
From Shirakavan, Lchashen
fourteenth-twelfth century B.C.
wood.



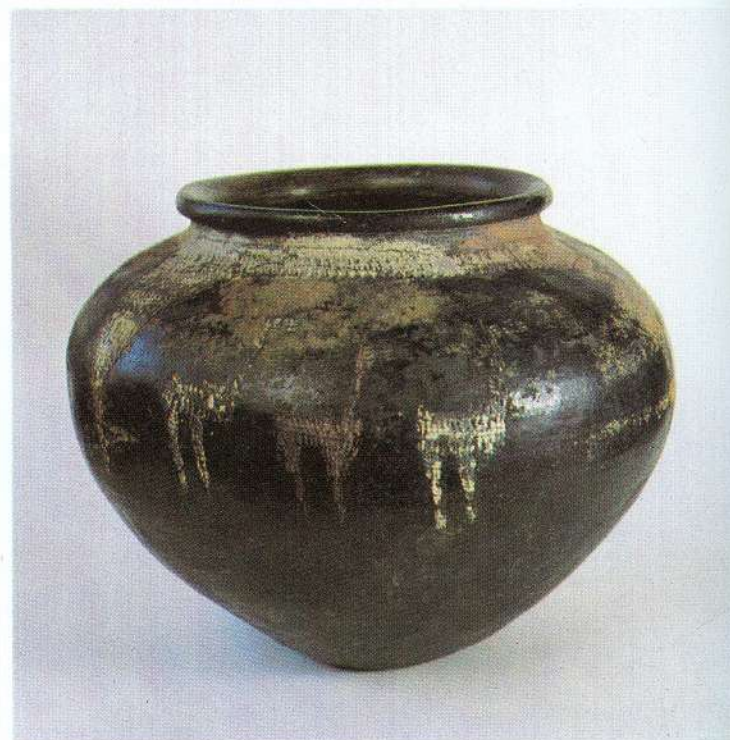
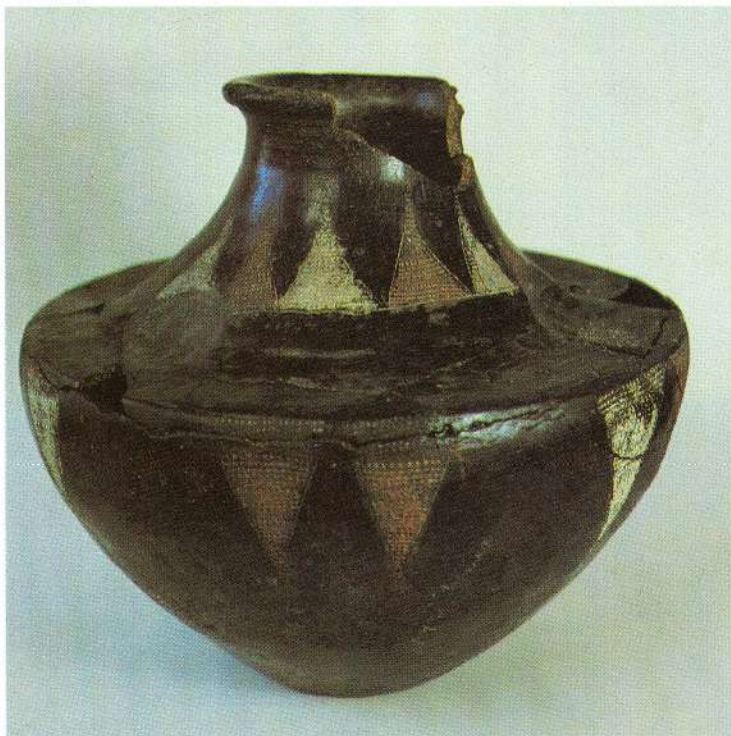
31. Daggers and swords
thirteenth-eleventh century B.C.
bronze castings.



32. Pole-axe
fourteenth-thirteenth century B.C.
bronze.



33. Battle pole-axes
From Akhtala
twelfth-eleventh century B.C.
bronze.



34. Black-burnished jug with red and white wedge motifs
From Lchashen
fourteenth-thirteenth century B.C.
ceramic; ht. 26 cm.

35. Dish with red and white painted motifs
From Lchashen
fourteenth-thirteenth century B.C.
ceramic; ht. 11 cm.

36. Black-burnished jugs with red and white inlay motifs
From Lchashen
fourteenth-thirteenth century B.C.
ceramic; ht. 19 cm.

37. Black-burnished jug with red and white bird images
From Lchashen
fourteenth-thirteenth century B.C.
ceramic; ht. 22 cm.



40. Beads with separators
From Lori-Berd
thirteenth-twelfth century B.C.
carnelian, agate.

41. Shield-shaped buckles and buttons
From Artik
twelfth-eleventh century B.C.
bronze.



42. Decorated black-polished jars
From Artik
fourteenth-thirteenth century B.C.
ceramic.



43. Decorated black-polished jars (smaller
jar with geometric motifs and human figure
at the top)
From Artik
twelfth-eleventh century B.C.
ceramic.



44. Ceremonial jug with two bow-shaped handles and engraved figures of wild animals and snakes
From Sanahin
twelfth-eleventh century B.C.
ceramic; ht. 22 cm.

45. Black-polished, mirror-shaped vessel with two false handles and snake figure and bells for decoration
From Dvin
tenth-ninth century B.C.
ceramic; ht. 43 cm.

46. Ceremonial black-polished vessel, with conical form, three plaster stylized bull and engraved furrow motifs
From Dvin
tenth-ninth centuries B. C.
ceramic; ht. 28.5 cm.



47. Triple-necked black-polished cult vessel with sixteen reliefs depicting female attributes
From Dvin
tenth-ninth century B.C.
ceramic; ht. 45 cm.

48. Ceremonial jug decorated with swastika, triangles, and upside-down goat images, and star on the bottom
From Astgh Blur (Ijevan)
ninth-eighth century B.C.
ceramic; ht. 23 cm.

49. Zoomorphic vessels
From Geghanush (Kapan)
eighth century B.C.
clay.



50. Cuneiform inscription in 13 lines describing the foundations of the fortress of Erebuni by King Argishti I. From Arin-Berd, Yerevan 782 B.C. basalt.

51. Tablets with cuneiform inscriptions containing the letter of an Urartian king, the printed seal of the fortress archive and other economic documents. From Karmir-Blur (Yerevan) seventh century B.C. clay.

52. Helmet of Urartian King Argishti I with dedication inscription and decoration of eight lion-headed snakes, eleven trees of life, several deities, chariots and horsemen. From Karmir-Blur (Yerevan) eighth century B.C. bronze; ht. 30 cm.

53. Shield with concentric row of lions and bulls, edged with decorated belts showing lotus leaves and a cuneiform inscription of Sarduri II on the edge. From Karmir-Blur (Yerevan) eighth century B.C. bronze; diam. 77 cm.





54. Statuette of Teisheba, god of war
From Karmir-Blur
eighth-seventh century B.C.
bronze; ht. 24 cm.



55. Statuette of Arubani, Urartian goddess
of fertility and art, and wife of the chief god
Khaldi
From Van
eighth century B.C.
bronze; ht. 12 cm.



56. Cauldron handle with the head of a lion and two lines of cuneiform inscription mentioning "Sarduri, son of Argishṭi"
From Karmir-Blur (Yerevan)
eighth century B. C.
bronze; ht. 9 cm.



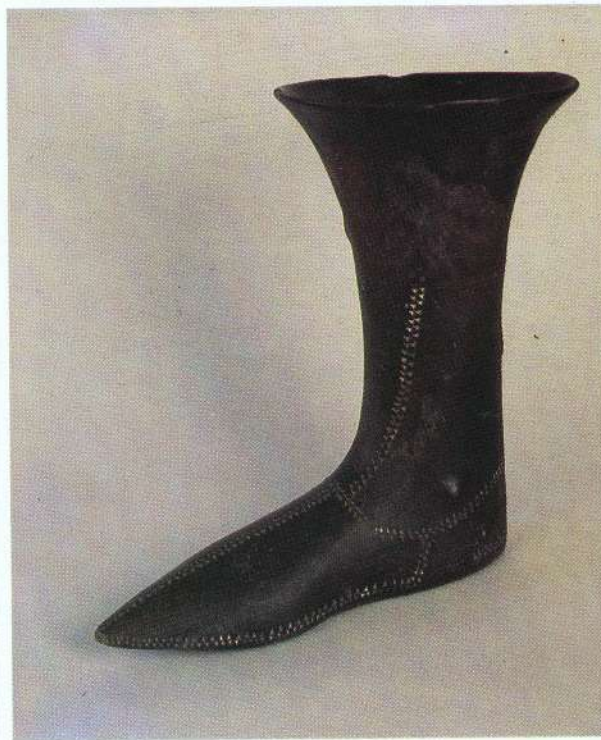
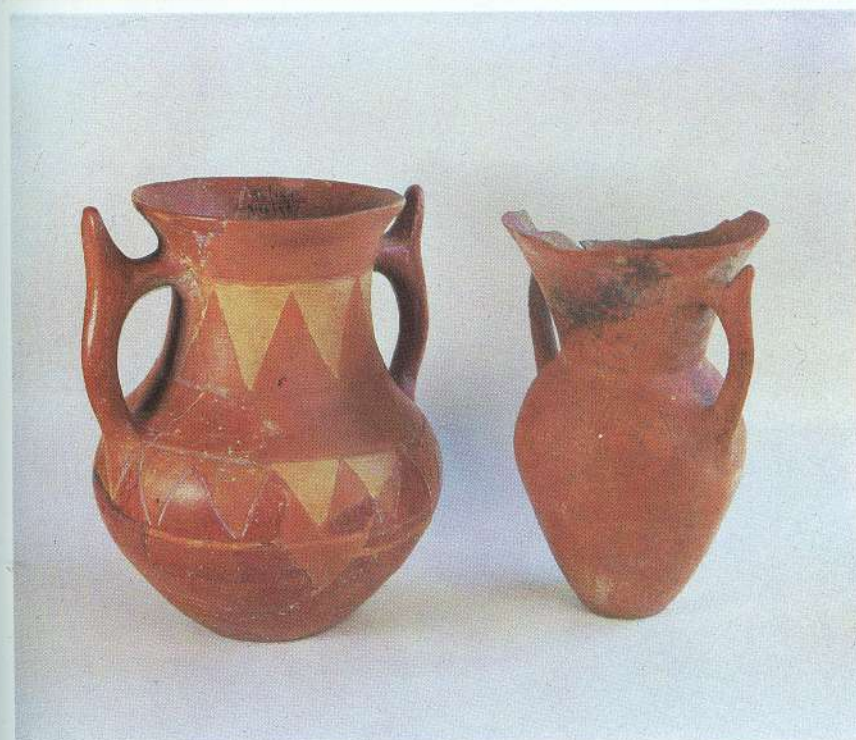
57. Cylindrical box with low stand, with hunting scenes of lions and deer, bird, hunter, riders and a soldier; recumbent lion, and a bull and deer on the lid
From Karmir-Blur (Yerevan)
eighth-seventh century B. C.
stone; ht. 3.5 cm; diam. 7.5 cm.



58. Box with flat cover carved with the tree of life with winged sun disc on top and flanked by standing winged spirits with bird heads
From Karmir-Blur (Yerevan)
eighth-seventh century B.C.
stone; diam. 8 cm.



59. Vessel cover with pomegranate-shaped gold handle, decorated with buds and with dedication inscriptions
From Karmir-Blur (Yerevan)
eighth century B.C.
silver, diam. 24 cm.



60. Vessel-Askos with geometrical ornaments
From Karmir-Blur (Yerevan)
eighth-seventh century B.C.
ceramic; ht. 15 cm.

61. Two-handled, red-slipped jugs
From Karmir-Blur (Yerevan), Arin-Berd
(Yerevan)
seventh-sixth century B. C.
ceramic.

62. Black shoe-shaped vessel, with white
inlay, and decoration in imitation of seams
and lacing
From Karmir-Blur (Yerevan)
eighth-seventh century B.C.
ceramic; ht. 14 cm.



63. Miniature statuettes of a woman, soldier and horses
From Airum
first millennium B.C.
bronze.

64. Miniature statuettes of wolves
From Airum
first millennium B.C.
bronze.



65. Triangular earrings with six human images separated by granular half-rounds
From Lori-Berd
eighth-seventh century B.C.
gold.



66. Half-moon shaped medallion with stylized birds and trees of life between them
From Armavir
sixth-fifth century B.C.
gold; length 9 cm.



67. Snake-shaped bracelet
From Atarbekian
sixth-fifth century B.C.
silver.



68. Top of a staff depicting three dragons,
with heads and eyes inlaid with
semi-precious stones
From Sisian
second-first century B.C.
gold and turquoise.



69. Bracelet imitating snake skin
From Sisian
second-first century B.C.
copper, silver, gold plating.



70. Coins struck by Tigran II (96-55 B. C.) and Artavazd II (55-34 B. C.) (obverse and reverse)
Provenance not known
silver.

71. Coins of the capital Artashat, struck by King Xerxes of Tsopk (obverse and reverse)
Provenance not known
second century B.C.
copper.



72. Medallion with bas-relief of the winged goddess, with images of a Roman soldier and a plant on the right and left sides
From Sisian
second-first century B.C.
silver, gold-plated; diam. 8 cm.



73. Medallion with the bas-relief of an eagle holding a wild animal in its talons and a snake second-first century B.C. silver; diam. 8 cm.



74. Flask with ball-shaped body and painted flowers
From Oshakan
fourth-third century B.C.
ceramic.



75. Painted dish
From Armavir
third-first century B.C.
ceramic.

76. Painted vessels
From Armavir
third-first century B.C.
ceramic.

77. Statue of a man
From Dvin
second-first century B.C.
tufa stone; ht. 40 cm.

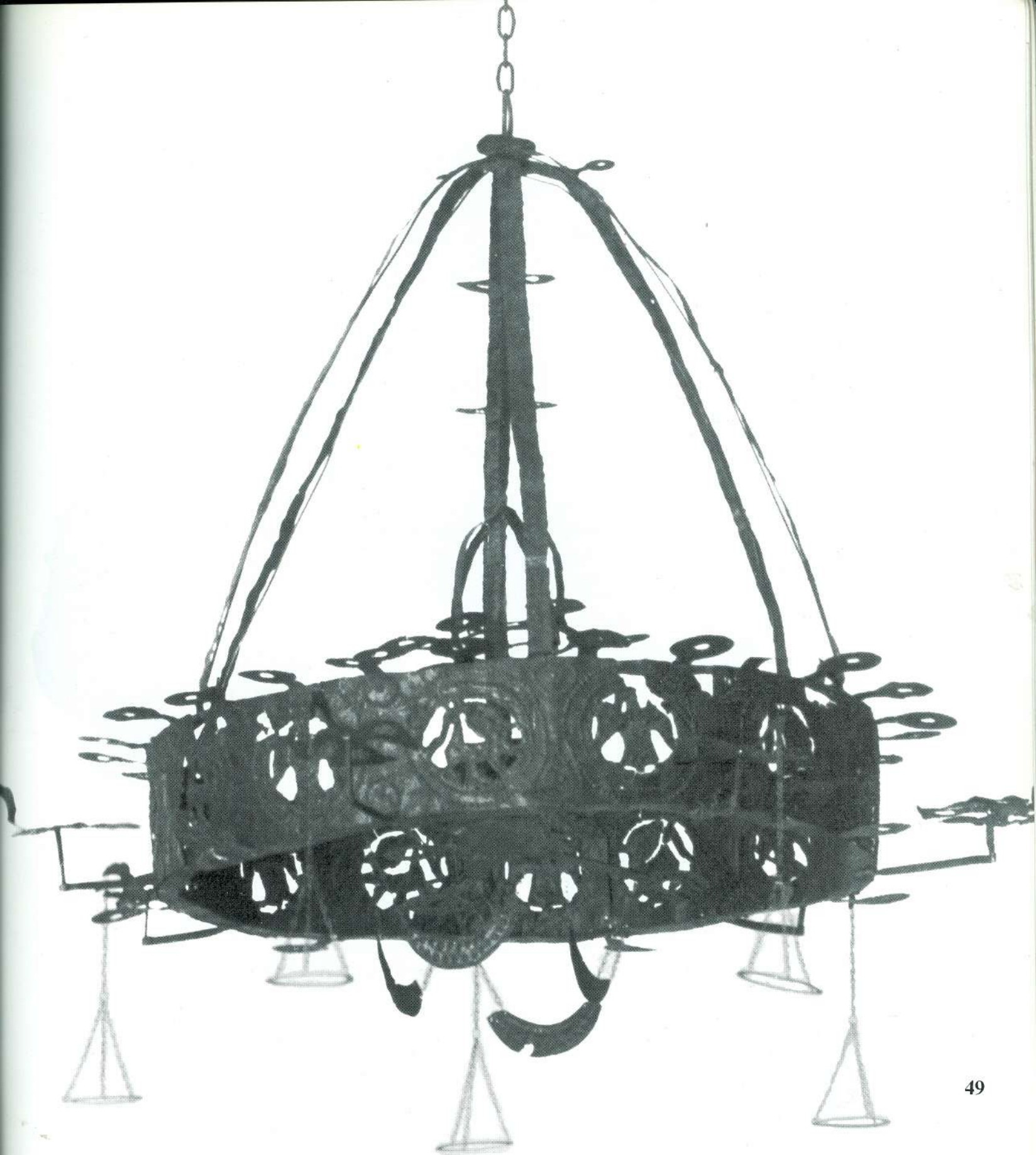
78. Statue of a man
From Dvin
second-first century B.C.
tufa stone; ht. 39 cm.



79. Cross decorated with granular ornaments and central gem with the image of an eagle From Dvin A.D. seventh century gold, semi-precious stone.



80. Earrings and bracelet
From Dvin
A.D. tenth-twelfth century
gold.



81. Candelabra oil lamp
From Church of St. Gregory built by King
Gagik
A.D. tenth-eleventh century
bronze.



82. Karas (jar) with decorated belt showing standing deer and tree of life in the center, and red-polished handles with encased glaze carved triangles from Dvin
A.D. ninth-eleventh century
ceramic; ht. 46 cm.

83. Censer decorated with Biblical scenes (Birth, Baptism, Crucifixion, Ascension)
From Ani
A.D. eleventh-thirteenth century
bronze; ht. 10 cm.

84. Cauldron with wide concave atand and carved body
From Dvin
A.D. twelfth-thirteenth century
copper; ht. 36 cm.



85. Carved lectern, one of which is inscribed
From Ani
A.D. twelfth-thirteenth century
wood.



86. Inscribed baptismal cauldron with body
standing on three feet; four lion-shaped
handles
From Haghartsin
A.D. 1232
bronze; ht. 83 cm; diam. 110 cm.



87. Coins struck by King Levon I of Cilicia
A.D. 1198-1219
silver.

88. Stamps for striking coins in the Armenian
Kingdom of Cilicia
A.D. 1226-1252
iron.

89. Carved tray by Master Kourehic,
decorated plant, and geometric patterns,
and bearing the Zodiac signs, with Arabic
and Armenian inscriptions mentioning
different owners at various times

From Nor (New) Julfa
A.D. 1477
metal.



90. Ornament from a chandelier
From Kutahya
A.D. seventeenth century
faience.



91. Bowl and slabs decorated with flowers
From Caesarea
A.D. eighteenth-nineteenth century
faience.



92. Spherical illustrated ornaments from a
chandelier
From Kutahya
A.D. seventeenth century
faience.



93. Inscribed ritual articles
From Caesarea
A. D. eighteenth century
silver and gold plate.



94. Bowl with double stand with enamel and filigree edelweiss decoration, belonging to the princely family of the Artsruni
From Hin (Old) Bajazet
A.D. 1820
silver.

95. Enamelled small bowl and dagger with case, made by master Grigor Badamian of Shushi
From Shushi
A.D. 1860
bronze.

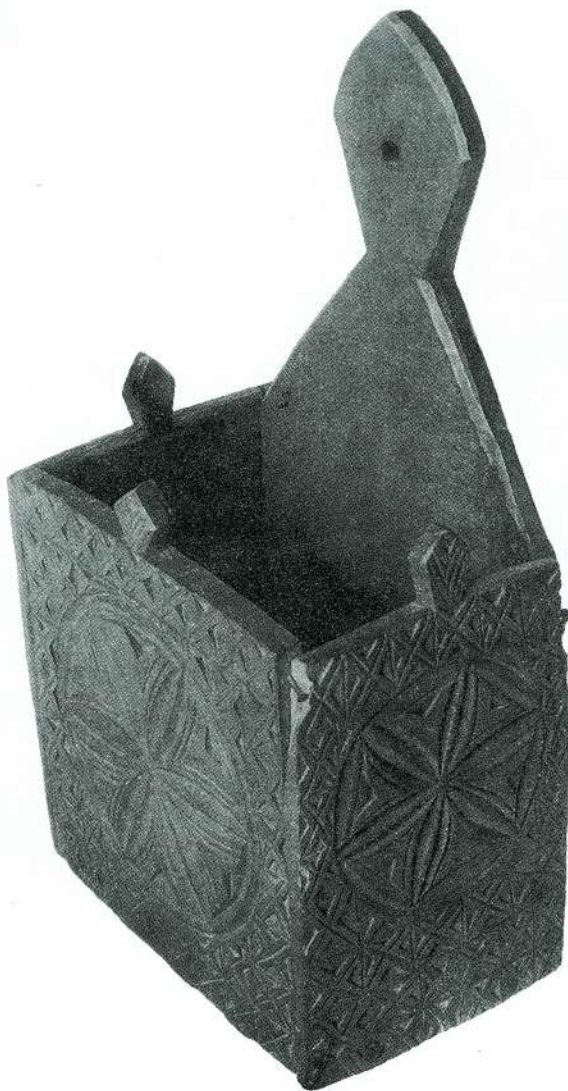


96. Woman's adornment, belonging to the studio of the Vaspurakan goldsmith's craft From Vaspurakan end of A.D. eighteenth to beginning of nineteenth century silver and gold plate, semi-precious.

97. Belts From Kars, Alexandropol end of A.D. nineteenth century silver.



98. Women's woven belts, with inscriptions bearing dates
From Karin, Alexandropol, Akhaltsikh
end of A.D. nineteenth century silk.



99. Carved amulets (talismans)
From Lake Sevan basin
second half of A.D. nineteenth century
wood.

100. Carved vessel for storing spoons and
ladles
From Gugark
second half of A.D. nineteenth century
wood.



101. Capital carved with plant and geometrical patterns, and figures of birds
From Arakelots Monastery, Sevan
A.D. 874
wood.



102. Bas-relief depicting the grape harvest
From Dvin
A.D. fifth-seventh century
tufa stone; ht. 76 cm; width 107 cm.

103. Model of a central-domed church
From Sisian
A.D. seventh century
stone; ht. 68 cm.

104. Column capital with bas-relief deco-
ration of the Virgin and Child
From Dvin
A.D. fifth-seventh century
tufa stone; ht. 35 cm.



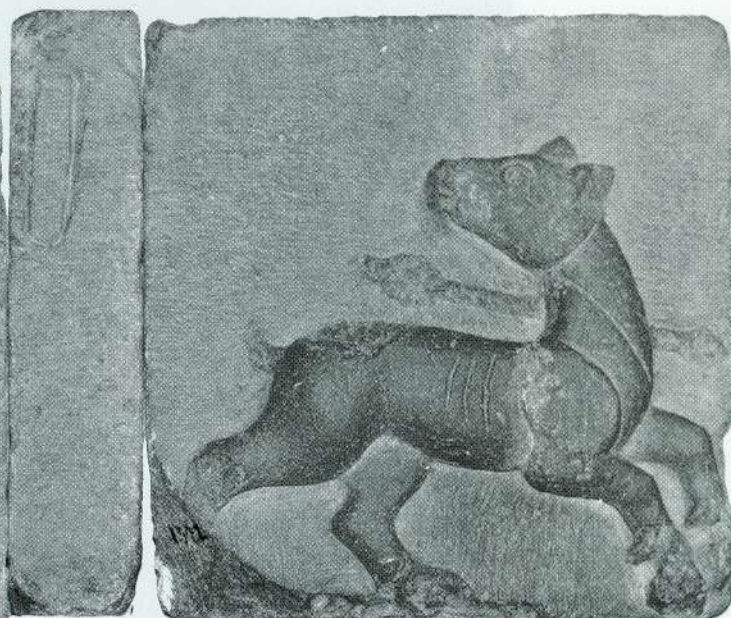
105. Column capital with bas-relief decoration of the Crucifixion and a horseman crushing snake on the reverse From Dvin A.D. fifth-seventh century tufa stone; ht. 61 cm.



106. Bas-relief depicting a falcon attacking a bird
From Hovhannavank
end of A.D. thirteenth century
tufa stone.



107. Bas-relief depicting an eagle with spread wings holding a victim in its claws
From Kecharis, Church of Prince Grigor Magistros Pahlavuni
A.D. thirteenth century
tufa stone; ht. 89 cm; width 56 cm.



108. Fragment of relief depicting a seated lion
From Hovhannavank
end of A.D. thirteenth century
tufa stone.

109. Bas-relief carved on both sides. Prince Amir Hasan hunting
From Church of Spitakavor
A.D. fourteenth century
stone.



110. Inscribed khatchkar (stone slab carved
with a cross in the center)
From Noradus
A.D. 996
stone; ht. 160.



111. Khatchkar (stone slab carved with a cross) carved by Master Poghos (Paul)
From Goshavank
A.D. 1291
stone; ht. 240 cm; width 115 cm.



112. The model of Zvartnots Cathedral (A.D. seventh century) reconstructed by architect Toros Toronian.



113. A detail from the model of the city,
Ani.



114. The state History Museum (from the left) in Republic square

1. Hand chopper
From Satani-Dar
early Chellean period
obsidian.
2. Hand choppers
From Satani-dar
early Chellean and Achuellean period
obsidian.
3. Stone implements
From Satani-dar-Jrab
Chellean and Achuellean period
obsidian.
4. Nucleus tools
From Ani-pemza Masis
Neolithic period
seventh-fifth centuries B.C.
obsidian.
5. Boundary stones left by Armenian King
Artashes I (189-160 B.C.)
From the basin of Lake Sevan, Sisian,
Teghut
second century B.C. stone.
6. Engraved spiral-shaped pendant
From Shengavit
third millennium B.C.
gold.
7. Black-burnished vessels and a stand
From Shresh-Blur (Etchmiadzin)
third millennium B.C.
ceramic.
8. Black-burnished pot with cover
From Mokhra-Blur (Etchmiadzin)
third millennium B.C.
ceramic; ht. 16.5 cm.
9. Zoomorphic (animal-shaped) stands from
a hearth with half-rounded handle
From Mokhra-Blur
third millennium B.C.
ceramic.
10. Statuettes of a male, female and a
yoke From Harij
third millennium B.C.
ceramic.
11. Chisel and axes with beak-shaped and
pipe-shaped handles
From Jrashen, Alaverdi, and Giumri
third millennium B.C.
copper.
12. Black-polished, spherical vessel with low
neck and top decorated with turgid reliefs
and decorated triangles
From Shengavit
third millennium B.C.
ceramic, diam. 45.5 cm.
13. Bowl engraved with figures in four
sections: 1) hunting, 2) battle and victory
feasts, 3) murder of a defeated army and
allegorical scenes, 4) coupled lions
From Karashamb
nineteenth-twentieth centuries B.C.
silver, ht. 12.5 cm.
14. Half-rounded cup with minted couples
of lions, and engraved ornaments on the top
and bottom
From Vanadzor
sixteenth-fifteenth century B.C.
gold; ht. 6 cm.
15. Painted vessels with geometrical patterns
on a red, polished background
From Harij
nineteenth-eighteenth century B.C.
ceramic.
16. Red slipped jar with painted geometrical
ornaments
From Sevan region
second-first millennium B.C.
ceramic; ht. 49 cm.
17. Red slipped jar with painted images of
deers, wolves and birds
From Getashen
seventeenth century B.C.
ceramic; ht. 42 cm.
18. Pipe-shaped bead
From Aruch
first half of second millennium B.C.
obsidian surrounded by silver grained rim;
length 8.5 cm.
19. Beads decorated with minted grains
From Lchashen
fourteenth-thirteenth century B.C.
gold.
20. Beads decorated with minted grains
From Lchashen
fourteenth-thirteenth century B.C.
gold.
21. Bird-shaped pendant bells
From Lori-Berd, Vanadzor
twelfth-eleventh century B.C.
bronze.
22. Statuette of a bull with two goats
flanking
an anchor-shaped stand
From Lchashen
fourteenth-thirteenth century B.C.
bronze slag; ht. 3 cm.
23. Model of a war chariot with harnessed
horses, two helmeted soldiers, and a
running deer
From Lchashen
fourteenth-thirteenth century B.C.
bronze; ht. 22 cm.
24. Statuette group of hunting, helmeted
soldiers, harnessed horses and running
antlered deer
From Lchashen
fourteenth-thirteenth century B.C.
bronze slag; ht. 19 cm.
25. Statuette of a goat
From Lori-Berd, Getashen
thirteenth-twelfth century B.C.
bronze.
26. Bird with engraved wings, interior
ringing ball, and two frog-heads flanking
the sides of the anchor-shaped stand
From Lchashen
fourteenth-thirteenth century B.C.
bronze; ht. 18 cm.
27. Carts
From the cemeteries of Lchashen (drained
edge of Lake Sevan)
fourteenth-thirteenth century B.C.
wood.
28. Deer with ring in mouth, standing upon
an anchor-shaped stand
From Lchashen
fourteenth-thirteenth century B.C.
bronze; ht. 27 cm.
29. Statue of a goat standing on an anchor-
shaped stand
From Artik
twelfth century B.C.
bronze; ht. 11 cm.
30. Bow and quiver
From Shirakavan, Lchashen
fourteenth-twelfth century B.C.
wood.
31. Daggers and swords
thirteenth-eleventh century B.C.
bronze castings.
32. Pole-axe
fourteenth-thirteenth century B.C.
bronze.
33. Battle pole-axes
From Akhtala
twelfth-eleventh century B.C.
bronze.
34. Black-burnished jug with red and white
wedge motifs
From Lchashen
fourteenth-thirteenth century B.C.
ceramic; ht. 26 cm.
35. Dish with red and white painted motifs
From Lchashen
fourteenth-thirteenth century B.C.
ceramic; ht. 11 cm.
36. Black-burnished jugs with red and white
inlay motifs
From Lchashen
fourteenth-thirteenth century B.C.
ceramic; ht. 19 cm.
37. Black-burnished jug with red and
white bird images
From Lchashen
fourteenth-thirteenth century B.C.
ceramic; ht. 22 cm.
38. Rectangular stand of a cultivate hearth,
with red and white inlay and wedge motifs
From Lchashen
fourteenth-thirteenth century B.C.
ceramic; ht. 18 cm.
39. Ritual tubular vessel with red and white
inlay and figure of a snake
From Lchashen
fourteenth-thirteenth century B.C.
ceramic; ht. 50 cm.
40. Beads with separators
From Lori-Berd
thirteenth-twelfth century B.C.
carnelian, agate.
41. Shield-shaped buckles and buttons
From Artik
twelfth-eleventh century B.C.
bronze.
42. Decorated black-polished jars
From Artik
fourteenth-thirteenth century B.C.
ceramic.
43. Decorated black-polished jars (smaller
jar with geometric motifs and human figure
at the top)
From Artik
twelfth-eleventh century B.C.
ceramic.
44. Ceremonial jug with two bow-shaped
handles and engraved figures of wild
animals and snakes
From Sanahin
twelfth-eleventh century B.C.
ceramic; ht. 22 cm.
45. Black-polished, mirror-shaped vessel
with two false handles and snake figure and
bells for decoration
From Dvin
tenth-ninth century B.C.
ceramic; ht. 43 cm.
46. Ceremonial black-polished vessel, with
conical form, three plaster stylized bull and
engraved furrow motifs
From Dvin
tenth-ninth centuries B.C.
ceramic; ht. 28.5 cm.
47. Triple-necked black-polished cult vessel
with sixteen reliefs depicting female
attributes
From Dvin
tenth-ninth century B.C.
ceramic; ht. 45 cm.
48. Ceremonial jug decorated with swastika,
triangles, and upside-down goat images,
and star on the bottom
From Astghi Blur (Ijevan)



ninth-eighth century B.C.
ceramic; ht. 23 cm.

49. Zoomorphic vessels
From Geghanush (Kapan)
eighth century B.C.
clay.

50. Cuneiform inscription in 13 lines
describing
the foundations of the fortress
of Erebuni by
King Argishti I
From Arin-Berd, Yerevan
782 B.C.
basalt.

51. Tablets with cuneiform inscriptions con-
taining the letter of an Urartian king,
the printed seal of the fortress archive
and other economic documents
From Karmir-Blur (Yerevan)
seventh century B.C.
clay.

52. Helmet of Urartian King Argishti I with
dedication inscription and decoration of
eight lion-headed snakes, eleven trees of
life, several deities, chariots and horsemen
From Karmir-Blur (Yerevan)
eighth century B.C.
bronze; ht. 30 cm.

53. Shield with concentric row of lions and
bulls, edged with decorated belts showing
lotus leaves and a cuneiform inscription of
Sarduri II on the edge
From Karmir-Blur (Yerevan)
eighth century B.C.
bronze; diam. 77 cm.

54. Statuette of Teisheba, god of war
From Karmir-Blur
eighth-seventh century B.C.
bronze; ht. 24 cm.

55. Statuette of Arubani, Urartian goddess
of fertility and art, and wife of the chief god
Khaldi
From Van
eighth century B.C.
bronze; ht. 12 cm.

56. Cauldron handle with the head of a lion
and two lines of cuneiform inscription
mentioning "Sarduri, son of Argishti"
From Karmir-Blur (Yerevan)
eighth century B.C.
bronze; ht. 9 cm.

57. Cylindrical box with low stand, with
hunting scenes of lions and deer, bird,
hunter, riders and a soldier; recumbent
lion, and a bull and deer on the lid
From Karmir-Blur (Yerevan)
eighth-seventh century B.C.
stone; ht. 3.5 cm; diam. 7.5 cm.

58. Box with flat cover carved with the tree of
life with winged sun disc on top and flanked
by standing winged spirits with bird heads

From Karmir-Blur (Yerevan)
eighth-seventh century B.C.
stone; diam. 8 cm.

59. Vessel cover with pomegranate-shaped
gold handle, decorated with buds and with
dedication inscriptions
From Karmir-Blur (Yerevan)
eighth century B.C.
silver; diam. 24 cm.

60. Vessel-Askos with geometrical ornaments
From Karmir-Blur (Yerevan)
eighth-seventh century B.C.
ceramic; ht. 15 cm.

61. Two-handled, red-slipped jugs
From Karmir-Blur (Yerevan), Arin-Berd
(Yerevan)
seventh-sixth century B.C.
ceramic.

62. Black shoe-shaped vessel, with white
inlay, and decoration in imitation of seams
and lacing
From Karmir-Blur (Yerevan)
eighth-seventh century B.C.
ceramic; ht. 14 cm.

63. Miniature statuettes of a woman, soldier
and horses
From Airum
first millennium B.C.
bronze.

64. Miniature statuettes of wolves
From Airum
first millennium B.C.
bronze.

65. Triangular earrings with six human
images separated by granular half-rounds
From Lori-Berd
eighth-seventh century B.C.
gold.

66. Half-moon shaped medallion with
stylized birds and trees of life between them
From Armavir
sixth-fifth century B.C.
gold; length 9 cm.

67. Snake-shaped bracelet
From Atarbekian
sixth-fifth century B.C.
silver.

68. Top of a staff depicting three dragons,
with heads and eyes inlaid with
semi-precious stones
From Sisian
second-first century B.C.
gold and turquoise.

69. Bracelet imitating snake skin
From Sisian
second-first century B.C.
copper, silver, gold plating.

70. Coins struck by Tigran II (96-55 B.C.)
and Artavazd II (55-34 B.C.) (obverse and

reverse)
Provenance not known
silver.

71. Coins of the capital Artashat, struck by
King Xerxes of Tsopk (obverse and
reverse)
Provenance not known
second century B.C.
copper.

72. Medallion with bas-relief of the winged
goddess, with images of a Roman soldier
and a plant on the right and left sides
From Sisian
second-first century B.C.
silver, gold-plated; diam. 8 cm.

73. Medallion with the bas-relief of an eagle
holding a wild animal in its claws and
a snake second-first century B.C.
silver; diam. 8 cm.

74. Flask with ball-shaped body and painted
flowers
From Oshakan
fourth-third century B.C.
ceramic.

75. Painted dish
From Armavir
third-first century B.C.
ceramic.

76. Painted vessels
From Armavir
third-first century B.C.
ceramic.

77. Statue of a man
From Dvin
second-first century B.C.
tufa stone; ht. 40 cm.

78. Statue of a man
From Dvin
second-first century B.C.
tufa stone; ht. 39 cm.

79. Cross decorated with granular
ornaments and central gem with the image
of an eagle From Dvin
A.D. seventh century
gold, semi-precious stone.

80. Earrings and bracelet
From Dvin
A.D. tenth-twelfth century
gold.

81. Candelabra oil lamp
From Church of St. Gregory built by King
Gagik
A.D. tenth-eleventh century
bronze.

82. Karas (jar) with decorated belt showing
standing deer and tree of life in the center,
and red-polished handles with encased
glaze carved triangles
from Dvin

A.D. ninth-eleventh century
ceramic; ht. 46 cm.

83. Censer decorated with Biblical scenes
(Birth, Baptism, Crucifixion, Ascension)
From Ani
A.D. eleventh-thirteenth century
bronze; ht. 10 cm.

84. Cauldron with wide concave atand and
carved body
From Dvin
A.D. twelfth-thirteenth century
copper; ht. 36 cm.

85. Carved lectern, one of which is inscribed
From Ani
A.D. twelfth-thirteenth century
wood.

86. Inscribed baptismal cauldron with body
standing on three feet; four lion-shaped
handles
From Haghartsin
A.D. 1232
bronze; ht. 83 cm; diam. 110 cm.

87. Coins struck by King Levon I of Cilicia
A.D. 1198-1219
silver.

88. Stamps for striking coins in the Armenian
Kingdom of Cilicia
A.D. 1226-1252
iron.

89. Carved tray by Master Kourehic,
decorated plant, and geometric patterns,
and bearing the Zodiac signs, with Arabic
and Armenian inscriptions mentioning
different owners at various times
From Nor (New) Julfa
A.D. 1477
metal.

90. Ornament from a chandelier
From Kutahya
A.D. seventeenth century
faience.

91. Bowl and slabs decorated with flowers
From Caesarea
A.D. eighteenth-nineteenth century
faience.

92. Spherical illustrated ornaments from a
chandelier
From Kutahya
A.D. seventeenth century
faience.

93. Inscribed ritual articles
From Caesarea
A.D. eighteenth century
silver and gold plate.

94. Bowl with double stand with enamel and
filigree edelweiss decoration, belonging
to the princely family of the Artsruni
From Hin (Old) Bajazet
A.D. 1820
silver.



116. A marble statue of woman
From Artashat
second century B.C.

95. Enamelled small bowl and dagger with case, made by master Grigor Badamian of Shushi
From Shushi
A.D. 1860
bronze.

96. Woman's adornment, belonging to the studio of the Vaspurakan goldsmith's craft
From Vaspurakan
end of A.D. eighteenth to beginning of nineteenth century
silver and gold plate, semi-precious.

97. Belts
From Kars, Alexandropol
end of A.D. nineteenth century
silver.

98. Women's woven belts, with inscriptions bearing dates
From Karin, Alexandropol, Akhaltsikh
end of A.D. nineteenth century silk.

99. Carved amulets (talismans)
From Lake Sevan basin
second half of A.D. nineteenth century
wood.

100. Carved vessel for storing spoons and ladles
From Gugark
second half of A.D. nineteenth century
wood.

101. Capital carved with plant and geometrical patterns, and figures of birds
From Arakelots Monastery, Sevan
A.D. 874
wood.

102. Bas-relief depicting the grape harvest
From Dvin
A.D. fifth-seventh century
tufa stone; ht. 76 cm; width 107 cm.

103. Model of a central-domed church
From Sisian
A.D. seventh century
stone; ht. 68 cm.

104. Column capital with bas-relief decoration of the Virgin and Child
From Dvin
A.D. fifth-seventh century
tufa stone; ht. 35 cm.

105. Column capital with bas-relief decoration of the Crucifixion and a horseman crushing snake on the reverse
From Dvin
A.D. fifth-seventh century
tufa stone; ht. 61 cm.

106. Bas-relief depicting a falcon attacking a bird
From Hovhannavank
end of A.D. thirteenth century
tufa stone.

107. Bas-relief depicting an eagle with spread wings holding a victim in its claws
From Kecharis, Church of Prince Grigor Magistros Pahlavuni
A.D. thirteenth century
tufa stone; ht. 89 cm; width 56 cm.

108. Fragment of relief depicting a seated lion
From Hovhannavank
end of A.D. thirteenth century
tufa stone.

109. Bas-relief carved on both sides. Prince Amir Hasan hunting
From Church of Spitakavor
A.D. fourteenth century
stone.

110. Inscribed khatchkar (stone slab carved with a cross in the center)
From Noradus
A.D. 996
stone; ht. 160.

111. Khatchkar (stone slab carved with a cross) carved by Master Poghos (Paul)
From Goshavank
A.D. 1291
stone; ht. 240 cm; width 115 cm.

112. The model of Zvartnots Cathedral (A.D. seventh century) reconstructed by architect Toros Torosmanian.

113. A detail from the model of the city, Ani.

114. The state History Museum (from the left) in Republic square

115. The Museum Information Center

116. A marble statue of woman
From Artashat
second century B.C.

THE STATE
HISTORY MUSEUM
OF ARMENIA

