

THE ART OF ARMENIAN JEWELRY FROM THE 4TH TO 7TH CENTURIES A. D.

(In memory of my grandfather Ter Ghevond, who inspired in me the love for Armenian art and history)

Jewelry is the richest branch of the Armenian applied arts and many samples of great taste and deep artistic value are available for those who would like to study this remarkable junior branch of Armenian art. From the 4th to the 7th centuries, however, material remains of Armenian jewelry are not available. Nevertheless, from references in the Armenian literature of the Golden Century till the 7th cent., we can draw conclusions about the type of jewelry which must have existed in this period. Until further possible disclosures from excavations, we have to be satisfied with such literary sources.

The Sassanian dynasty began in Persia in the 3rd century A. D. As historical references suggest, Armenian military costumes during later centuries closely resembled those worn by Persians. This similarity makes the study of Armenian costumes easier, since we already have under our disposition ample materials for the study of the Persian costumes. Based upon this resemblance of costumes we can infer an interexchange of influences between Persian and Armenian jewelry of the same period.

The oldest information indicating a similarity between Persian and Armenian military costumes comes from Elisee (Եղիշէ) in the 5th century. In his account of the battle of Avarayr (Vartanantz) Elisee writes that Armenians couldn't distinguish the Holy Corps of their own martyrs after the battle. This remark suggests that the corps of Armenian and Persian soldiers must have been identically clothed. In addition, their hair styles may have also been similar.

Two centuries after Avarayr, "when the Armenian and Persian armies were clashing

each other," writes Hovhan Mamigonian, "there was no way to recognize them, but only from the voice of their trumpets and the vision of banners."¹

Since their military costumes were obviously similar, why should we not assume that Armenian civilian dress also resembled Persian dress?

We all know that it was with great hardship that Christianity was introduced into Armenia, as some Armenian authors (Ճաստենադիր) of the Golden century (5th century) have eloquently testified. Agathangel (Ազաթանդեղոս), describes the attacks against old pagan temples in Armenia very clearly. "On the border of Yekeghiatz (Եկեղեաց) ... on the adoration platform of the Goddess Anahit ... Saint Gregory (Ս. Գրիգոր) the Enlightener (Լուսաւորիչ), accompanied by the King (Tiridate), pulverised the golden feminine portrait of the Goddess Anahit, wasting all that they had crushed, and taking the gold and silver. Then, passing to the other side of the river Gayl (Գայլ) they destroyed Aramazd's daughter's temple, the Nanean. The treasure of these two temples was left in place for the service of the Saint Church of God."² We can interpret this passage to mean that the pagan temple was transformed or rebuilt as a Christian church. The same author, when narrating the attacks, describes the old Vahevahean Temple in Taron as a "Temple with great treasures, plenty of gold and silver gifts of the great kings dedicated to the God Vahagn (Վահագն)."³ Both passages

¹ Հ. Վարդան Հացունի, Պատմութիւն Հին Հայ Տարազին, Վենետիկ, 1923, էջ 91.

² Ազաթանդեղոս, Պատմութիւն Հայոց, Տփղիս, 1909, էջ 409-410:

³ Same:

suggest a great loss of artistic value through the destruction of the preceding cult.

But it was hard to replace from one day to another, a patrimony enrooted in habits, and inspired with a deep feeling of prodigality. Saint Gregory the Enlightener wanted to replace the old religion of materialistic feelings with a new, simplistic and modest religion which refused all the solemnness of the latter and permitted only the use of some necessary vessels for the Holy Mass. Apparently the Armenian people had not understood at the time the spiritual values of the new religion and claimed a show of splendor. And to satisfy the population, the church and the civilian authorities, for this reason permitted a return to the old habits.

Agathangel tells us that Saint Gregory began to make tours with the royal carriage covered with gold and harnessed with white mules. And all the princes were following with their horses, soldiers and banners to the capital city of Vagharshapat (Վաղարշապատ).⁴ This carriage was not like the Roman chariot, which was also used in Armenia, (we can see it engraved on the back of King Ardavazd's coin), but was, very probably, a special carriage, used only for pagan religious pilgrimages. Also, the gold covered parts were probably chiselled with Christian scenery, to emphasize more of the new religion. Whatever was saved from the destruction of the old religion, was serving (may be in a new appearance) the material needs of the new religion. The thirst for beautiful and splendid pleasures was, thus, partly satisfied, paving the way to a gradual Christian transition by slower advancement.

The sumptuous reign of Arshak II (Արշակ Բ.) is very clearly described by Faustus Byzant (Փաւստոս Բիւզանդ). Byzant writes about gem set jewels, swords garnished with pearls, and golden pectorals. At the occasion of the election of Nerses the Great as Catholicos of Armenians, Byzant describes him this way: "Wearing his military costume, adorned with a beautiful tunic and decent jewels, with desirable handsomeness, tall

stature, with a superb hair style, he was ready to serve his King (Arshak II) ... with his gem and pearl set golden sword, hung from his belt."⁵ In this passage F. Byzant acknowledges the existence of the gem industry in 4th century Armenia.

Later, when the Armenian delegation returns from Byzantium with presents, apparently gems, the King notices the absence of Nerses the Great, who was held as hostage by the Byzantines. According to Byzant, King Arshak II exclaims angrily: "Those stones (gems), let them be poured on the head of the Emperor and those who brought them (the members of the Armenian delegation). We, too, have too many stones to smash the teeth of the person who gave, and those who brought them."⁶ Here the word "stones" has a double meaning, indicating the gems set on the gifts as well as ordinary stones.

On another occasion, when the King wants to overcome the stubbornness of the Catholicos Nerses The Great, he tries to bribe his locum tenens Bishop Khat by donating to him: "too much gold and silver, many stallions from the royal stables, garnished with Royal harnesses, and royal pectorals..."⁷ It's interesting to note that even after the rise of Christianity, the clergy continued the tradition of using jewelry. In fact, precious jewelry were used as bribes between the Court and the Clergy.

During a detente between Arshak II and the King Shabouh (Shapour II) of Persia, the two monarchs met in the Persian capital city. Byzant describes the occasion this way: "during the festivities they used to sit on two similar thrones, wearing clothes of the same color, decorated similarly; every day the Persian monarch used to prepare similar crowns for both of them..."⁸ This, we assume, was not the usual form of the Armenian crown, but one the fantastic crowns of the Sassanian era which we see on various Persian coins and vessels of the same

⁵ Փաւստոս Բիւզանդ, Հայոց Պատմութիւն, Երևան, 1947, էջ 139:

⁶ Same, page 166:

⁷ Same:

⁸ Same:

⁴ Same:

dynasty. The Armenian royal crown of the Arshakounis must have been a variety of such forms that are engraved on the silver coins of Tigranes the Great and his son Artavazd (Ist century B. C.). We have proof that this crown was used through the middle of the Ist century A. D., when the new dynasty of Arshagounis began with Tiridate I.

Another author, Lazare of Pharbe (Ղազար Փարպեցի), describes the magnificence of the Royal garments and jewels; "gold, copper and precious gems with which the artist hands used to decorate the King, His Tiara and His crown."⁹ Here we can observe the existence of more Oriental affectation (սղճնասիրութիւն). However, this influence is not reflected on the coins of Tigranes and Artavazd. The Arshakouni era of Armenia has many similarities in taste with Sassanide Persia. A picture of a chiselled silver plate, with a Sassanide king, hunting a lion demonstrates the prodigality of that era (ill. 1a).



ILLUSTRATION 1a: A SASSANIDE KING HUNTING A LION
From: J. Orbeli and C. Trever, Orvèvrerie Sassanide, Moscou — Leningrad 1935

A great collection of Sassanian chiselled silver plates in the Ermitage Museum of Leningrad displays many Persian Royal costumes and weaponry. Like Persia, we can assume that Armenia also had a high degree of chiseling art, much of which was lost during that tragic era of Armenian history. Hopefully, at some later date, excavations will uncover such lost works of Armenian art.

⁹ Ղազար Փարպեցի, Պատմութիւն Հայոց, Տփղիս, 1904, էջ 21:

Given such historical references, it is impossible not to be convinced of the existence of an Armenian art which competed the Persian art of the same period. Between the jewels and coins of the centuries preceding the Golden Age and the jewelry masterpieces of the following centuries (jewels from the excavations of Dvin), there might be a material link in the Golden Age. The styles of both eras have similarities which are generally transferred from one century to the other by the continuation of the professional traditions. And how could the traditions continue without the material existence of the missing link during the Golden Age? In this case the bibliographical citations must be accepted as a proof of their existence in those centuries. The continuity of artistic traditions was, perhaps, best demonstrated in Rome, where, after the advent of Christianity, the old art was not changed but only "dressed" in a new style to be acceptable by the new generations.

Another scriptor (Մատենադար), Koryun (Կորիւն), alluding to the church built by Prince Vahan Amatouni at Oshakan, where Saint Mesrob Mashtotz is buried, says: "...after 3 years, V. Amatouni had the opportunity to erect a wonderful church with polished (սաշած), sculptured stones, and in the interior he built the tomb of the Saint (Mesrop Mashtotz). For the altar he prepared (ordered) clearly shining decent pots with colorful gems, gold and silver, and transported (buried) there the body of the Blessed Mashtotz..."¹⁰ Agathangel also refers to "precious stones from the Indian world, which elegantly ornate crowns of Kings..."¹¹ This statement probably refers to gems which did not exist in the mines of Armenia but were imported from India. Giving the royalty gem set presents was another way for Persian Kings to win over (սիրաշահել) and bribe the Armenian nobility.

In the same century, Lazar of Pharbe (Ղազար Փարպեցի) mentions "precious stones" taken from the grottos of Ararat

¹⁰ Կորիւն, Վարդ Մաշտոցի, Երեւան, 1941, էջ 94—95:

¹¹ Աղաթանգեղոս, Պատմութիւն Հայոց, Տփղիս, 1909, էջ 6:

(Արարատի ծոցէն), and set up on "gold decorated garments".¹² The names of the gems are not mentioned, but it is obvious that they were probably semi-precious stones like the turquoise, amethyst (մեղեմիկ) and agate.

Elisee (Եղիշէ), the historiographer of Vardanank, also mentions the jewels of Armenian princesses. He affirms that the Armenian ladies, during the captivity of their husbands (after the battle of Avarair), were left without any ornament (jewel) on their faces",¹³ testifying to the use, during the 5th century, of face ornaments (Էրկանոց) and to the range of coins or small medallions on their fronts (ճակատադարձ) which were always used in Armenia until the end of the XIXth century, and from which some samples are kept at the historical Museum of Yerevan,¹⁴ Elisee also affirms that Vassak Suni was obliged to sell his wiwes' jewels in order to pay the taxes due to the Persian King. For sure, these had to be valuable jewels in order for the income to have satisfied the extortionist appetite of the Persian King.

Elisee also describes the jewels worn by Vassak. When, after the battle of Avarair, he (Vassak) was invited to the Persian Court, he was dressed in a Royal ceremonial way: "He wore the precious, expensive clothing given to him by the King of Persia, the headband (վարսակալ) and on his head the golden crown. He tied to his waist the hammer-made (chiselled) golden belt, the ball shaped pendants hung from his ears, with the necklace (around his neck) and the sable (սամոյր) fur on his shoulders. He decorated himself with all the pompous dresses he had received from the Persian King and went to the Court."¹⁵ To have a sharper image of the garments worn by Vassak on this occasion, let us compare the abovementioned lines with a picture of a silver plate, depicting King Shapouh II (Շապուհ Բ.) with similar attributes to those mentioned by Elisee (Եղիշէ):

¹² Ղազար Փարպեցի, Պատմութիւն Հայոց, Տփղիս, 1904:

¹³ Եղիշէ, Վարդանանք, Երեւան, 1958, էջ 178:

¹⁴ See our article of November (No. 11) in the revue, Տեղեկագիր, 1965, page 63.

¹⁵ Եղիշէ, Վարդանանք, Երեւան, 1958, էջ 123:

Tiara, Headband, ball-shaped pendant earrings, necklace, belt and fur. (ill. 1b).

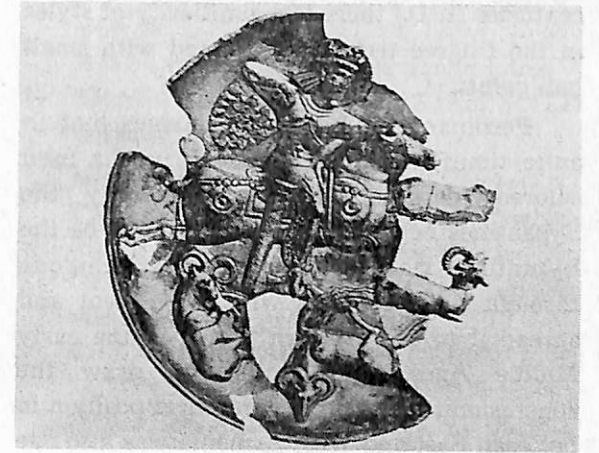


ILLUSTRATION 1b: SHAPOUH II HUNTING
From: J. Orbeli and C. Trever, Orvèvrerie Sassanide, Moscou — Leningrad 1935

Even after the fall of the Arshakouni dynasty, it is obvious that the Armenian nobility was still continuing to use various rich ornaments and the Oriental traditions of the pagan era. Maybe some of the jewels and ornaments were imported from neighboring countries, but surely most of the jewelry was made in Armenia, thus necessitating the existence of workshops and craftsmen, using the locally extracted metals and gems.

One of the rare jewels from the 6th century jewelry is a golden cross that Emperor Justinian and his wife have donated to the Pope. The cross is entirely chiselled and set with gems on the face. The French author, Ferdinand de Lasteyrie, thinks that the two trinkets (charms) hanging under the two arms of the cross represent the influence of the northern barbarian nation's jewelry, with whom Byzantium was always at war. The ornaments around the cross are obviously of Oriental origin, suggesting that Byzantium played an intermediary role between the East and West.

Considering the geographical relationship of Byzantium to Persia, it is possible that Armenia also fulfilled such an intermediary role, especially after its Christianisation and given its ideological and political leanings to the West. Let's also remember that between

the jewels of the Antiquity (the period before the beginning of Christianity in Armenia) and the jewels found in Dvin (7th to 12th centuries A. D.) there is a similarity of styles in the filigree technique, ornated with small ball points.

Ferdinand de Lasteyrie believes that in antic times the Greeks and Etruscans used colored glass in jewelry, and only the Byzantines began to use enamels. Maybe the Byzantines learned the enameling technique through their contacts with the Orient and spread it to the Western World in the early Middle Ages.¹⁶ Can't we also draw the conclusion that by its geographical position in between East and West Armenia was also one of the countries who helped to propagate such arts? Although we don't have samples proving the existence of enameling in early Armenia, the empty spaces on old Armenian jewelry convince us that enamels could have existed in those spaces, and their fragility made their duration impossible.

Although jewels are not mentioned in the writings of 6th century sriptors, Anania of Shirak (*Անանիա Շիրակացի*) and sriptor Sebeos (*Սեբեոս*) both from the 7th century, give us ample information. Anania of Shirak was born about 610 A. D. in the village of Shirakavan, near Ani. He was an astronomer and mathematician, and has left an autobiography, a manual of measures and weights, mathematics, astrology, chronology of events and many religious hymns. He has also written a very interesting catalogue of precious gems.

Some gems and mainly pearls are mentioned in the writings of the Golden Century. But in Anania Shirakatzi's Catalogue lists¹⁷ are mentioned 33 precious and semi-precious gems, with explanations of colors, in chronological order:

- 1. THE EMERALD IS GREEN AND LUMINOUS
«Զմբուխան կանա(ն) է և լուսաւոր».

¹⁶ Ferdinand de Lasteyrie, *Histoire de l'Orfèvrerie*, Paris, 1875, page 63:

¹⁷ Աշոտ Արքայաճառն, *Անանիայ Շիրակացու Մատենագրութիւնը*, Երևան, 1944, էջ 260—261:

- 2. THE SARDONIX: REDDISH, SANGUINE LOOKING
«Սարդինին՝ շիկազոյն արիւնատեսիլ».
- 3. THE TOPAZ: REDDISH AND BLOODY LOOKING
«Տպազինն՝ կա(ր)մբազոյն արիւնատեսիլ».
- 4. THE RUBY: RED COLORED
«Կարկեհանն՝ կարմիր գունաւոր».
- 5. SAPHIRE: WHITISH PURPLE
«Շափիղայ (շափիւղայ) ծիրանի սպիտակազոյն».
The author might have had at his disposal a very bad specimen of sapphire.
- 6. THE JASPER: EMERALD AND YELLOW COLOR
«Յասպիս՝ զմբխազոյն և զեղնազոյն».
The jasper is mentioned in the Bible (Ex. 28:20:39:13) as one of the 12 stones adorning the breastplate of Yahveh's high priests.
- 7. THE TURQUOISE IS WHITE AND BLACK
«Գաճազն՝ սպիտակ է և սեւ (սեւ)».
White is not convincing and most probably the author might have had in mind the very light blue turquoise with black stripes.
- 8. THE AGATE IS LION LIKE POLYCHROME
«Ակատն՝ առեւծատեսիլ բազմազոյն».
Among many varieties of the agate this might be the yellow one. The agate is extracted in Armenia.
- 9. THE GARNET IS RED
«Սուտակ՝ կարմիր գունաւոր».
This might be the fire red Garnet which is extracted in Bohemia.
- 10. JACINTH OR HYACINTH: PURPLE COLOR
«Յակինթ՝ ծիրանեզոյն».
- 11. CRISTAL — WHITE
«Բիւրեղ՝ սպիտակ».
This is the transparent rock cristal which also exists in Armenia.
- 12. THE ONYX: WHITE AND LIVER COLOR
«Նդունդն՝ սպիտակ լերդազոյն».
The onyx exists in many varieties in Armenia and was used in Vaspourakan

- (Van) in 18th and 19th centuries (sampler #6492 of Historical Museum of Yerevan).
- 13. MALACHITE: GREEN WITHOUT BURST (brightness)
«Դահանակ՝ կանա(ն) է առանց նշուղի».
This was probably imported from Russia, through the Caucasus or Northern Persia.
- 14. IRIS STONE OF SERIOUS RED COLOR
«Հիրիկ՝ կարմիր լրջազոյն».
- 15. PERIDOT OR CHRYSOLITE: GOLD COLOR WITH GREEN REFLEXES
«Ոսկէջար՝ ոսկէզոյն կանանչանշոյլ».
This is found mainly in Birmania and Arabia. The yellow green quality is called chrysolite.
- 16. JADEITE? IS PURPLE
«Յասիկ՝ ծիրանեզոյն».
This is probably the non-transparent pink jade which is very valuable.
- 17. ANTHRAX: SPARKLING AND LUMINOUS
«Կայծակն՝ կայթատեսիլ լուսաւոր».
- 18. AMETHYST: WINE RED
«Ամեթիստոս՝ գինեզոյն».
One of the varieties, which is found in Armenia.
- 19. AMETHYST WITH RED REFLEXES
«Մեղեսիկ՝ կարմիր նշուլաւոր».
This is the real amethyst which was considered "help against drunkenness". This is extracted also in Armenia.
- 20. MOONSTONE (OR OPAL?): BLUE COLORED
«Պատուրա՝ կապուտակ գունաւոր».
No information is available for the armenian word.
- 21. THE BERYL: BLUE COLOR, LOOKING LIKE CRACKED GLASS
«Սարբերուն՝ կապուտակազոյն ունելով կորկոտիչ սպակոյ».
Probably one of the varieties of pink, yellow and blue beryl.
- 22. RUBY IS POLYCHROME, BLUE, PURPLE AND SEA COLOR HAVING VARIOUS NAMES AND COLORS
«Յակունդ՝ բազմազոյն է կապուտակազոյն և ծիրանեզոյն և ծովազոյն ունելով պէս-պէս անունս և զոյնս».
Here the author confounds the sapphire, hyacinth and aquamarine.

- 23. HYACINTH? WHICH IS THE SKY BLUE RUBY
«Իւակինթոսն, որ է յակունդ՝ երկնազոյն է».
A blue variety of zircon or aquamarine.
- 24. SMARAGDITE: WHICH IS EMERALD GREEN
«Սմարակտոս, որ է զմբուխան կանանչ».
From the Greek word 'Smaragdus' which means emerald. This might be the Oriental peridot, one of the hardest varieties of the green peridot.
- 25. THE OTHER EMERALD: GREEN AND LUMINOUS
«Միւս զմբուխան կանա(ն) է և լուսաւոր».
This is probably the Oriental emerald, a variety of corindon.
- 26. THE OTHER JASPER: GREENISH BROWN
«Միւս յասպիս՝ թխազոյն կանա(ն) է».
This may be the jasp opal, primarily brown.
- 27. THE OTHER AGATE: IS POLYCHROME
«Միւս ակատն՝ բազմազոյն է».
This is the agate of the deserts, which also exists in Armenia.
- 28. THE OTHER AMETHYST: POLYCHROME WITH WHITE BURST
«Միւս մեթիստոսն՝ բազմազոյն և ըսպիտականշոյլ».
This is very probably the opal called "noble". It is also called "Oriental" which is the most exquisite. The amethyst is never polychrome.
- 29. CHRYSOLITE: IS GOLD STONE, GOLD COLOR HAVING BRIGHT CRACKS
«Ներիւսալիթոս, որ է ոսկէջար՝ ոսկէզոյն է՝ ունելով կորկոտիչ սպակոյ».
This can also be the rhodochrosite.
- 30. CRISTAL: LIKE WATERY GOLD COLOR
«Բիւրեղոս՝ իբրեւ զջուր ոսկեզոյն».
A yellowish variety of cristal.
- 31. OTHER CRISTAL: BLOND, GLAUDESCENT, SEA COLOR LIKE THE AIR
«Այլ բիւրեղ՝ խարտիչազոյն, խաժազոյն, ծովաներկ, օդանման».

The description make us presume that the author has in mind the citrine and the aquamarine.

32. THE AMETHYST IS WINE COLOR

«Մետիստոսն՝ գինեգոյն է».

Another variety of amethyst which is also extracted in Armenia.

33. THE LAZULITE IS BLUE COLOR

«Լազուլարդն՝ կապուտակ գունաւոր է».

This is generally called Lapis Lazuli, which is a natural hydrated phosphate. It is also called Armenite.

You must have noticed that some of the agates, amethysts and crystals are repeated many times, due to the lack of accurate chemistry in that century. Epiphanius of Cyprus (310-403 A.D.) describes twelve precious and semi-precious gems which are the most commonly used in jewelry. Anania Shiragatzi's descriptions are not only abundant but also more convincing and realistic. This fact proves that during the three centuries from Epiphanius of Cyprus to Anania Shirakatzı gemology had stepped forward. The laconic style and the accuracy of Shirakatzı's descriptions emphasize his wide knowledge. Surely all of the gems described by A. Shirakatzı must have been used to some extent in Armenia. In one of his matematical problems, Shirakatzı annotates the price of the pearls, giving an average price of 50 drams (դրամ). Although we have not determined the value of a dram, we presume, according to traditions in jewelry that the diameter of the pearls used generally for necklaces are from 6 to 10 millimeters.

In the same century Sebeos¹⁹ (Սեբէոս) writes that the King of Persia sends to Sembat Bagratouni, after the later's victory in Taparstan, a decree "expressing his great satisfaction, glorifying him with honor, higher than all the governors of his government, sends him gold in all the cups of his cup-bearers (մասրուակ, butler), and royal garments, a gold decorated veil (արտախուրակ), knee-pieces (զանգապանակ) decorated

with gems and pearls. On the chiselled trays of the Sassanide era, we see many decorated veils, but no knee-pieces. The human forms are represented with large pants, but without knee pieces. The adornments Sebeos describes were presented to Sembat Bagratouni for celebration of a military victory. From this fact we can conclude that knee-pieces were given to acting military men, perhaps as an Armenian tradition respected by the Persians.

Citing a reliquary, Sebeos also says: "There was a piece of the Dominical Cross in a silver box."²⁰ There are many reliquaries in Armenian jewelry, but the oldest one known is from the X to XI centuries, kept in the Museum of Echmiadzin (# 128). This allusion by Sebeos proves that even in the VII century reliquaries were used in Armenia. We can suppose that this reliquary was previously taken to Persia as a trophy.

Muavia, the Arab governor of Assorik (part of Assyria), affirming the authority of Theotoros Rshtouni in Armenia, Virk and Aghvank (Albania) offers Rshtouni "gold gilded and gold thread woven dresses and a banner of the same style."²⁰ Also the Emperor Constantine grants to the "Prince of Armenians Hamazasb Mamigonian the title of Governor (կիրապաղատ) and gave him a silver throne." The mention of gold gilded and gold thread woven dresses coincides with the style of filigree jewelry found in Armenia from the excavations of Dvin (approximately 7th to 12th centuries).

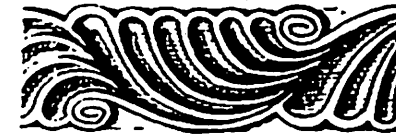
Although jewels are not available from the 4th to 7th centuries, other arts provide us with more or less informative materials about the trends (ձգտում) of the decorative arts in Armenia. Many ornaments of the Armenian architecture of the 7th century show us the rich forms of Armenian decorative art. Eventhough stone ornaments are not as flexible as the metal ornaments, the architectural ornaments of the 7th century jewelry related forms, and it is possible to are suitable to be converted to metallic

¹⁹ Սեբէոս, Եպիսկոպոսի Պատմութիւն, Թիֆլիս, 1913, էջ 99: ²⁰ Սեբէոս, Եպիսկոպոսի Պատմութիւն, Երևան, 1980, էջ 146:

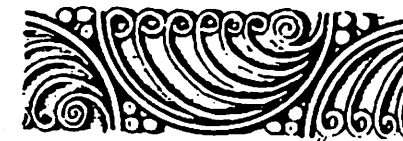
¹⁸ Սեբէոս, Եպիսկոպոսի Պատմութիւն, Երևան, 1980, էջ 64:

imaginatively reconstruct the trend of silver and goldsmithing in that century.

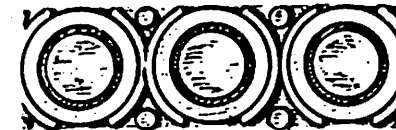
We have taken into consideration three ornaments, whose redesigning can show us the possibilities of their use on metals (jewelry). First of all, we have in mind the ornament of the Eastern entry of the Church of Tekor (ill. 2). Based upon that



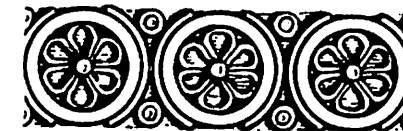
ornament, we redesigned a very convincing ornament of pure jewelry (ill. 3), showing



the probability of the existence of such or related forms. Jewels of such style and taste also exist in later centuries in Armenian silver and goldsmithing. The sculptured capital of a column of the Temple of Yereruik (ill. 4), which is also jewelry related, can be



successfully redesigned in many varieties, giving us unlimited possibilities of its use in jewelry (ill. 5). The basilica of Avan provides



us with an ornament (ill. 6) which can also

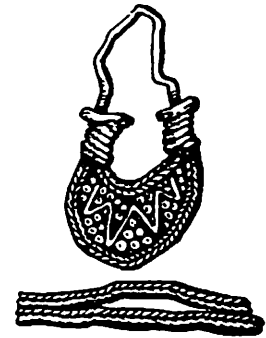


possibly be used in chiselling and filigree jewelry (ill. 7). In a series of ornaments of the



7th century (Dvin, Zvartnotz, Hripsime), we can also find many ornaments whose rosaces, double rope chains, ball forms and interlaces can provide us with rich forms of jewelry.

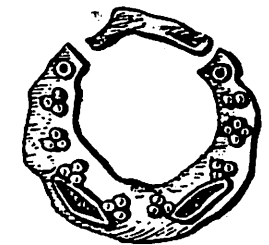
Comparing an earring of the Ourartian Era (Hist. Museum of Yerevan # 1841) (ill 8), and



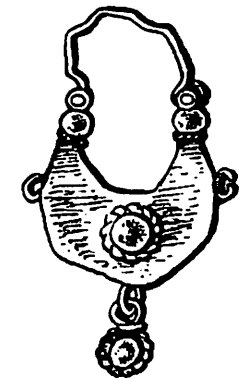
two others of the Artashesian Era. The first (Hist. Museum of Yerevan # 1964) (ill. 9) and



the second (grave # 32, excavations of Garni) (ill. 10) with an earring from the excavations



of Dvin (7th to 12th century A.D. Hist. Museum of Yerevan # 1429) (ill. 11) we see that



the last one keeps the developed exterior outlines of the first, continuing the tradition and proving the existence of the missing link, with a development of form and quality. This continuity of forms shows that earrings of the same conception have existed in Armenia from the 4th to 7th centuries. The non-interruption of these forms suggests that the rosaces, the bracelets with serpents heads, the rope forms and many others which existed during the Ourartian and Artashesian eras, and in the later (7th to 12th century A.D.) Dvin Era have continued their existence in the above mentioned 4th to 7th centuries A.D.

All of the bibliographical evidences and the facts mentioned above persuade us that the noble arts of goldsmithing and silversmithing continued to exist normally in the 4th through the 7th centuries. We are further convinced that most of the jewels were produced in Armenia from precious stones, gold and silver existing in Armenian mines. The testimonies of scriptural sources citing the names of jewels used in the country demonstrate that jewelry not only existed but also developed in Armenia from the 4th to the 7th centuries A.D..

Haik Ter-Ghevondian

ՅՈՒՅԱԿ ՀԱՅԵՐԷՆ ԶԵՆԱԳՐԱՅ ՄԻԻԹԱՐԵԱՆ ՄԱՏԵՆԱԳԱՐԱՆԻՆ Ի ՎԻԵՆՆԱ ՀԱՏՈՐ Ա. ԳԻՐՔ Գ. (ՀԱՏՈՐ Գ.)

2247

(Հիմ քիւ 691)

ՀԱՄԱՌՕՏ ՔԱՐՈՉԱԳԻՐՔ

ԵՐՈՒՍԱՂԷՄ

1884էն առաջ

ԹՈՒՂԹՔ՝ 96, իջակալուած 1—170: ՄԵՄՈՒ-ԹԻԻՆ՝ 17x12: ՊՐԱԿԻ՝ չեմ ճշմանակուած: ԳՐՈՒ-ԹԻԻՆ՝ միասին 12x7.5: ՏՈՂՔ՝ 15: ՆԻԻԹ՝ միջակ հաստութեամբ ողորկ բուլբ: ԿԱԶՄ՝ լաքապատ ստուարաբուլբ, վրամ մնչոււով գարդեր: ՀԱՆԳԱՄԱՆՔ՝ լու: ԳԻՐ՝ նորագոյն շատ վարժ շղագիր: ԹԱՆԱՔ՝ սել: ԶԱՐԿԱՐԱՆՔ՝ եւմ. չումի: ԴԱՏԱՐԿ՝ ԹՂ. 1, 2բ, 90բ, 91բ—96բ: ԺԱՄԱՆԱԿ՝ 1884էն առաջ: ԳՐԻԶ՝ անյայտ: ՏԵՂԻ՝ երուսաղէմ: ՅԻՇԱՏԱԿԱՐԱՆ՝ ԹՂ. 89բ եւ 91ա: ԾԱՆՕԹՈՒԹԻՆ՝ ԹՂ. 91աի յիշատակարանը կեղծ է: ԹՂ. 89 եւ 90 իրարու կպցուած էին, ջուրով իրարմէ գատելէ ետք յայտնի եղաւ որ 1884էն աւելի առաջ պատահածներու յիշատակը: Թիւր կար հոմ: Նոյնպէս ԹՂ. 91ա-ի յիշատակարանի գրիչը չափազանց տկար է ուղղագրութեան մէջ: Այս խաբդախոյզը պատուած ըլլալու է նաեւ անուամբերը ընդմէջ 2 եւ 3 բուլբերու, եւ ամոր տեղ ինքը գրած է նոր մը ԹՂ. 2ա-ի վրայ, կեղծ բուակամով:

«Ինչ է Աւագ Երեքշարթը»: 34ա՝ «Ինչ է Աւագ Զորեքշարթին»: 35բ՝ «Ինչ է մեծի Աւագ Հինգշարթի»: 39ա՝ «Ինչ է Աւագ Ուրբաթին»: 41բ՝ «Ինչ է Աւագ Շարթ»: 44ա՝ «Ինչ է Ս. Զատիկը»: 50ա՝ «Ինչ է Աւետուածը»: 55ա՝ «Ինչ է Նոր Կիրակին»: 59ա՝ «Ինչ է Աշխարհամատրան»: 60ա՝ «Ինչ է Կարմիր Կիրակի»: 61ա՝ «Ինչ է Երեւման Սաչը»: 64բ՝ «Ինչ է Համբարձումը»: 71ա՝ «Ինչ է Երկրորդ Ծաղկազարդը»: ԹՂ. 73բ. «Գլուխ Ե. Ինչ է Հոգեզարուստը»: 78ա՝ «Ինչու համար Հոգեզարուստն էտել Սրբոց Հոգիսիմեանց տօնը կ'ըլլայ»: 81ա՝ «Հայաստանեայց սուրբ Եկեղեցին քանի տօներուն Այսօր դասք կը երգէ»:

ՅԻՇԱՏԱԿԱԳՐՈՒԹԻՆՔ

ԹՂ. 89բ. «1884 յունիս 30 Սողոմոնեան Անթէքեացի տիրացու Պօղոսը աւագ սարկաւազ եղաւ Աստուածատուր Եպիսկոպոսէ: Իսկիւտար պախալ Հաճի Առաքել Աղայ Պէքի Օղլու Երուսաղէմ եկաւ 85 Յուն. 12 դնաց:

26 Յունվար 1885 Յարութիւն Եպիսկոպոսը Պատրիարք եղաւ Պօլսոյ:

Մէկ Մարտ 1885 Եսայի Պատրիարքը յերուսաղէմ եկաւ Պօլսոյ, Մատթէոս Եպիսկոպոս ի միասին եկան:

22 Մայիս 84 Մաղլըմեան Առաքել Վարդապետը յերուսաղէմ եկաւ:

2 Ապրիլ 85 Եղիշէ Վարդապետ վախճանեցաւ:

3 Ապրիլ 1885 Յարութիւն Պատրիարքը Պօլիս դնաց:

ԹՂ. 90ա. «1885 Ապրիլ 5 Փափազեան Ստեփան Էֆէնտին դնաց Պօլիս Ղալաթիա: 1884 Յունիս 20 Իգնատիոս Վարդապետը վախճանեցաւ:

Ըսըթմայի իլաճ. Երկու տրմ. դնագընա ծեծելու է...:

1884 եկաւ, 85 Ապրիլ 3 դնաց Եւզոկիացի Վառլառ Եէկէնս, Տէրը հետը ըլլայ:

1885 յՕգոստ. 29 Սրբոյ Աթոռոյս Երուսաղէմի Եսայի Պատրիարքը վախճանեցաւ»:

Մատեանս է՝ «Հոգեւոր խորհրդածութիւնք»: ԹՂ. 2ա՝ Խարդախոյզէն՝ «Հոգեւոր խորհրդածութիւնք, լուծումն կրօնական այլ եւ այլ դժուարին խնդրոց, 1887 Երուսաղէմ»:

ԲՈՎԱՆԴԱԿՈՒԹԻՆՔ

ԹՂ. 3ա. «Գլուխ Ա. Ինչ է Կաղանդը»: 6բ՝ «Ինչ է Ճրագալոյցը»: 8բ՝ «Ինչ է Ծնունդը, Աստուածայայտնութիւն եւ Մկրտութիւն»: 11ա՝ «Ինչ է Անուանակոչութիւն Տեառն»:

ԹՂ. 11բ. «Գլուխ Բ. Ինչ է Տեառնըդառաջը»: 14ա՝ «Ինչու համար Առաջաւորաց պահոց շարթուն Գիրք եւ Աւետարան չի կարդացուիր»: 15ա՝ «Ինչու համար մեծ Բարեկենդանին երկու շաբաթ առաջ սուրբ Եկեղեցին հանգստեան շաբաթ կ'երգէ»: 16ա՝ «Բուն Բարեկենդանի շաբաթ իրիկունը ինչու համար Համբարձի շաբաթնը ըսած ատենը վարագոյրը կը ծածկուի»: 18ա՝ «Ինչ է Բուն Բարեկենդանը»:

ԹՂ. 22ա. «Գլուխ Գ. Ի վերայ մեծի պահոց եւ շաբաթապահոց»: 31բ՝ «Ինչ է Աւագ Երկուշարթին խորհուրդ»: 32բ՝