

Armenia, Republic of [Hayasdan; Hayq; anc. Pers. Armina]

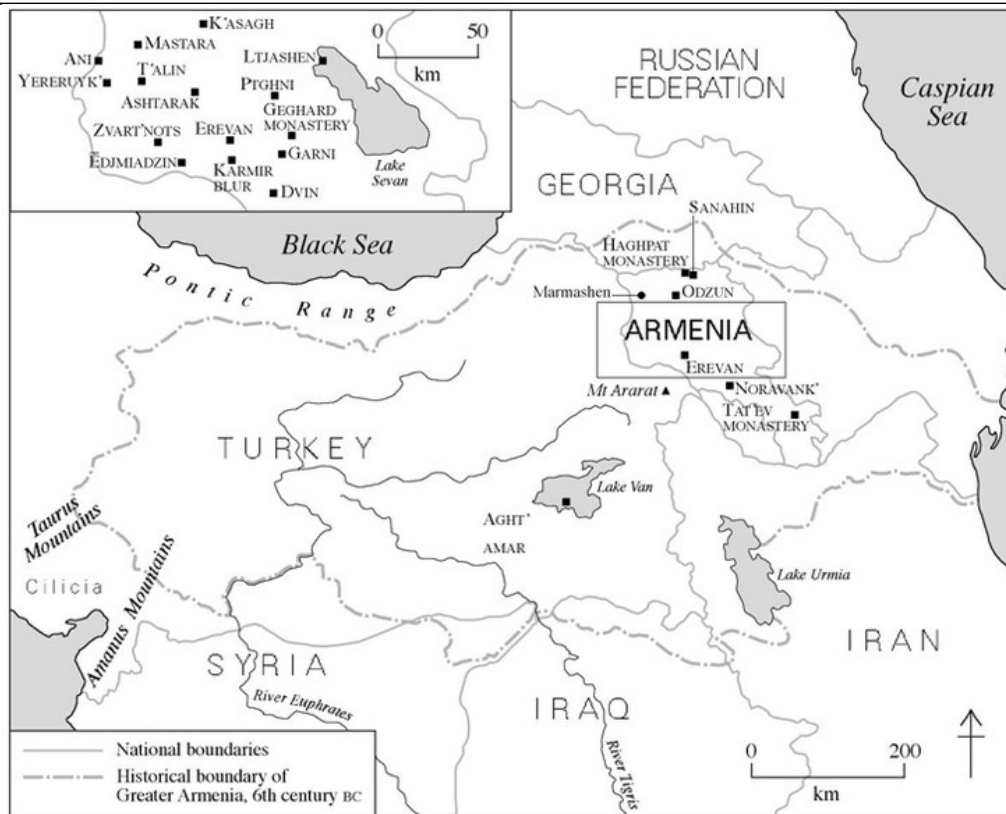
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Country in the southern part of the Transcaucasian region; its capital is Erevan. Present-day Armenia is bounded by Georgia to the north, Iran to the south-east, Azerbaijan to the east and Turkey to the west. From 1920 to 1991 Armenia was a Soviet Socialist Republic within the USSR, but historically its land encompassed a much greater area including parts of all present-day bordering countries (see fig.). At its greatest extent it occupied the plateau covering most of what is now central and eastern Turkey (c. 300,000 sq. km) bounded on the north by the Pontic Range and on the south by the Taurus and Kurdistan mountains. During the 11th century another Armenian state was formed to the west of Historic Armenia on the Cilician plain in south-east Asia Minor, bounded by the Taurus Mountains on the west and the Amanus (Nur) Mountains on the east. Its strategic location between East and West made Historic or Greater Armenia an important country to control, and for centuries it was a battlefield in the struggle for power between surrounding empires. Periods of domination and division have alternated with centuries of independence, during which the country was divided into one or more kingdoms.



Map of Armenia; those sites with separate entries in this dictionary are distinguished by Cross-reference type

I. Introduction.

Lucy Der Manuelian

The Armenians were referred to as Armenoi by the Greek historian Hecataeus of Miletus (c. 550–476 BC) and their country identified as Armina in an inscription (520–519 BC) of Darius at Bisitun, Iran. Herodotus related (VII.73) that they migrated from Phrygia south-east towards the River Euphrates. Following this migration they probably merged with the people of Hayasa-Azzi, settled in Urartu (see Urartian) and later replaced the Urartian kingdom. According to Armenian tradition, their legendary hero Hayk (from which is derived the term by which the Armenians refer to themselves) was a descendant of Noah's son Japheth; he travelled north to the land of Ararat after the destruction of the Tower of Babel. Recent scholarship has suggested, however, that the Armenians were indigenous to Asia Minor and did not migrate from elsewhere. During the 6th and 5th centuries BC Armenia was part of the Persian empire, becoming an independent state c. 330–300 BC. It reached its apogee under Tigran the Great (*regc.* 95–55 BC), but after his death, it was fought over by the Romans and Parthians until in AD 226 the Sasanians overthrew Parthia and invaded Armenia.

As early as the time of the Apostles Thaddeus and Bartholomew, from whom the Armenian Apostolic Church traditionally derives its name, segments of the Armenian population began to convert to

Christianity. Under the guidance of St Grigor the Illuminator (239–325/6), King Trdat III (*reg* 287–330) declared Christianity the official religion (c. 314) and constructed the first churches. Armenia was partitioned in 387 between the Byzantines and Sasanians. In 451, the Armenians could not attend the council of Chalcedon due to their rebellion against the Sasanians' attempt to reimpose Zoroastrianism on them. At a later date they refused to accept the decisions of the council, and in these and other church matters they practised their particular form of Christianity. They adhered closely to the Holy Scriptures, the first three ecumenical councils, the writings of the pre-Chalcedonian patristic authors and local church councils. The structure of the Armenian church also allowed feudal lords to participate with the clergy in councils on doctrinal and disciplinary matters. The church remained at the core of their sense of national identity and is reflected in their art. Another important factor affecting the development of Armenian art from the 4th century was the formation of a feudal class, in which the feudal lords (*nakharars*) ruled their lands, usually separated from the neighbouring ruler by mountains, almost autonomously. When there was a king, he was only *primus inter pares*. As a result there were many patrons in different parts of the country who commissioned a wide variety of churches, sculpture and painting, as well as metalwork, carpets, textiles and illuminated manuscripts, especially of the Gospels.

The classical period of Armenian art, mainly between the 4th and 7th centuries, was the most creative in terms of architecture. Many forms of churches were built (*see* §II). Some churches are decorated with figural relief sculpture over the portals and exterior walls (*see* §IV, 1). Wall painting, architectural sculpture, carved stelae and illuminated manuscripts also survive from the classical period and contain a mixture of Christian and pagan motifs that often reflect the Armenian emphasis on the theme of salvation (*see* §III, 1, (i)).

The first flowering of Armenian art was brought to an end by the Arab invasions, beginning in 640. Armenia became a province of the Caliphate and for the next 200 years was fought over by the Arabs and Byzantines. Building and artistic activity revived with the establishment of the Bagratid kingdom of King Ashot Bagratuni (*reg* 884–90). With their capital at Ani, the Bagratids ruled until the Saljuq invasions in the 1060s devastated the country. In the 10th century the Ardsruni family established the kingdoms of Vaspurakan (908–1021) and Siunik' (c. 970–1170). During the Bagratid period of Armenian art from the 9th to the 11th century new architectural and art forms appeared, many Gospel manuscripts were copied and illustrated and numerous important churches were built. Monasteries were flourishing cultural and religious centres, the wealth of which was founded on donations and the possession of extensive feudal lands.

With the increasing invasions by the Saljuq Turks in the second half of the 11th century, many feudal nobles and their followers migrated to the Cilician plain in south-east Asia Minor, where they later established the Armenian kingdom of Cilicia (1198–1375), also known as the Kingdom of Lesser Armenia with the coronation of Leo I. It was one of the most important Christian states in the region and played a significant role during the Crusades, until it was destroyed

by the Mamluks of Egypt. The reigns of the Cilician kings are marked by the construction of many almost impregnable castle-fortresses and by richly illuminated manuscripts. Although the images reflect increased contact between the Armenians and the West, both Western and Eastern elements are often modified to express the independence of the Armenian Church and rite. Meanwhile, in greater Armenia the Zak'arid princes Zak'are and Ivane succeeded in liberating the north-eastern regions from the Saljuqs. During the Zak'arid period from the 11th to the early 14th century, they, their descendants and other feudal families rebuilt the monasteries, commissioned many new churches, *gavit's* and other structures, architectural sculpture and illuminated manuscripts in all parts of Armenia. In the 1220s the Mongols invaded Armenia and the country later ceased to be an independent political entity. There was a general decline in architectural and artistic production, although some traditional forms survived.

In 1828 the eastern part of Historical Armenia became part of the Russian empire, and Armenian culture came under the influence of Russia and Europe. The Russification of Armenia was greatly increased by its becoming the Armenian Soviet Socialist Republic on 29 November 1920. This also resulted, however, in the foundation of numerous state institutions that encouraged artistic development, for example in 1921 the Art College (from 1922 to 1936 the Art and Industry Technical College) and the Armenian State Museum (from 1941 the Armenian State Art Gallery) in Erevan; in 1932 the Artists' Union; and in 1945 the Art Institute of the Armenian Academy of Sciences (from 1953 the Art and Theatre Institute) in Erevan. With the break-up of the Soviet Union in 1991–2, Armenia gained independence.

In addition to the territories mentioned, an Armenian diaspora has existed for centuries in Europe and Asia Minor, later spreading to many other parts of the world. As early as the 4th century an Armenian presence is recorded in Jerusalem, for example from Armenian inscriptions on seven surviving floor mosaics and medieval manuscripts donated to the monastery of St James by Armenian pilgrims. References to Armenian ecclesiastics are also known from the 6th century in Italy, France and Ireland. During the Middle Ages and later some of the diaspora communities played an active role in the revival of Armenian art and culture, especially manuscript illumination in the Crimea, New Julfa (Isfahan, Iran) and Constantinople (now Istanbul). During the 19th century and the early 20th the largest centre of Armenian culture was Tbilisi, and there were Armenian communities in L'vov (now L'viv), Kaminets' Podil'sky, Baku, Rostov-on-Don, Moscow and St Petersburg.

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II. Architecture.

Armen Zarian

Between the 7th century BC and c. AD 300 the architecture of Armenia was heavily influenced first by the Urartian and later by the Greeks, Parthians, Romans and Syrians. After the adoption of Christianity (AD 314), Armenia produced a national architectural style, the genesis of which lies in the cross-fertilization of ideas from Cappadocia, Mesopotamia and Iran between the 1st and 3rd centuries AD. This is evidenced by the construction of such towns as Artashat and Van, and of cult and secular buildings, such as the sanctuaries at Bagavan and Ashtishat, and the temple and baths of Garni (late 3rd century AD; see Garni). As in Mesopotamia (see Dura Europos, §4), Christian worship in this period was probably organized in individual palaces and houses. Surviving buildings from the period after the 4th century AD are mostly mausolea and churches.

1. 4th–8th centuries ad.

The earliest surviving Christian monument is the two-storey royal mausoleum (364 AD) at Aghts'. Although the upper level is ruined, the crypt below survives as a vaulted chamber with an apse at one end. The image of a similar two-storey, tower-like mausoleum appears on one of the low reliefs decorating the east face of the south stele (?7th century AD) at Odzun. This type of structure was probably in existence as early as the 1st century BC.

The prevalent architectural forms were vaulted basilicas and centrally planned, domed churches. In the 4th and 5th centuries AD single- and three-aisled basilicas predominated. Their walls are of tufa or basalt ashlar facing a rubble core and are usually set on stepped podia, as in the single-aisled basilicas at Džrvezh (4th century AD) and Voghdjaberd, and the three-aisled basilicas at Yereruyk' (5th–6th centuries) and Tsitsernavank'. The interior of a single-aisled basilica is subdivided into equal bays by attached pilasters supporting arched ribs and is lit by windows in the thick, unadorned walls. Cornices and frames rarely interrupt the transition from the straight sides to the vaulted roof. A semi-dome covers the eastern apse, which is usually horseshoe-shaped but occasionally square, as in the 5th-century basilica at Ara.

The exterior of the apse is either enclosed in a straight wall (e.g. Zovuni and Shirvandjough) or, if it protrudes from the east façade, is often pentagonal (e.g. Tsoghakert, 4th–5th centuries), more rarely semicircular (e.g. Verishen, 5th century) or three-sided (Voghdjaberd). Some single-aisled basilicas also have colonnaded porticos extending along one side or along three sides of the building and terminating in apses, as at Džrvezh. The porticos were used by catechumens as gathering places.

The three-aisled basilicas have free-standing piers, which are usually T-shaped but occasionally cross-shaped, as at Yereruyk'. Some basilicas, such as the church at K'asagh (4th–5th centuries), are a hall type with pitched roofs extending over the nave and aisles, but others have a higher central vessel, thus allowing for a clerestory, for example Tsitsernavank' and Yereruyk'. Horseshoe-shaped decorative niches were frequently inserted in interior and exterior walls of domed buildings, for example at Voskepar.

From as early as the 4th century AD Armenian architects were experimenting with problems relating to the construction of domes. Excavations have indicated that the first cathedral at Ēdjmiazin (anc. Vagharshapat), which was built in AD 301–3 by St Grigor the Illuminator (239–325/6), was centrally planned with a dome. It was rebuilt c. 484–5 by Vahan Mamikonian (*reg* c. 485–505) to a square plan with four protruding apses and four free-standing central piers supporting the dome. During the 6th and 7th centuries, the 'classical period', Armenian architects continued to develop designs for domed, centrally planned and basilican buildings. The use of increasingly elaborate vaults led to the creation of domed, cruciform structures, in which four free-standing piers form a domed central square; flanking barrel-vaulted bays absorb the thrust of the dome. Among the finest examples of centrally planned, cruciform churches

are the cathedral (rest. 618 and 650) and Gayane Church (630–41) at Ēdjmiazin and the church of Bagaran (613). Cruciform churches in which the basilican plan predominates include those of Odzun (6th–7th centuries), Bagavan (631–9) and Mren (639). From the 7th century domes were also added to existing basilican churches, for example at Tekor and SS Paul and Peter, Zovuni.

Before beginning the construction of a church, an architect would first make a model, which constantly changed and grew more intricate as more options for its design and decoration were presented. This approach partly explains the sculptural quality of these buildings. In their development of centrally domed structures Armenian architects increased the number of symmetrically arranged axes. In its simplest form, this plan appears with three rectangular arms, each terminating in an apse. This type was widespread between the 5th and 7th centuries, for example at Tsrviz, Tayk' and Hoge Hank'. The cathedral at T'alın (mid-7th century) combines this trefoil plan with a three-aisled, basilican structure. The cross, also a result of the use of central planning and symmetrical axes, was a particularly favoured motif in Armenian art, appearing on thousands of *khatchk'ars* (stone slabs engraved with crosses; see Cross, §II, 4, and IV, 1(ii) below) as well as in architectural planning. The preference for centrally planned buildings led, further, to the development of multifoil plans, such as in the church of the Holy Trinity at Aragats (6th–7th centuries), which has six apses. This tendency continued into the 9th and 10th centuries with the construction of churches with a hexafoil plan, for example at Bagaran (9th century), or an octafoil plan, such as at Irind, Vartsakhan and the Zoravar near Yeghvard. The church at Zvart'nots, which was surrounded by a circular ambulatory, probably had a quatrefoil plan related to Syrian and Georgian churches of the 6th and 7th centuries.

Another type of centrally planned building to develop in the 6th and 7th centuries had a central dome with an octagonal drum resting on squinches that were arranged above an interior articulated by four large, axial apses and four smaller, diagonal niches. Among the earliest examples of this type are the Armenian churches of Okht Drnevank' at Artsakh (5th–6th centuries) and St Ēdjmiazin at Soradir (early 6th century), and the Georgian church of Ninotsminda (late 6th century). One of the most important and original buildings is the church of St Hovhannes (6th–7th centuries) at Mastara, a large, square hall with a dome over the entire interior, buttressed by four semicircular axial apses and squinches. Similar designs were later used in the Byzantine monastery churches of Nea Moni (1045) on Chios (see Chios, §2) and Antiphonitis (12th century) on Cyprus.

Church building declined during the period of Arab domination in the second half of the 7th century and the subsequent struggle over Armenia in the following century between the Arabs and Byzantines. Instead, numerous fortresses were built by the Armenian *nakharars* (feudal lords), extending from Nakhdjavan to Kharberd and from Karin to T'arsus. Under Arab rule caravanserais and bridges were built, and roads between the cities were improved; bazaars became the social and economic centres of urban life.

2. 9th–15th centuries.

From the late 9th century the formation of the independent Armenian kingdoms of the Bagratids (885–1045), the Ardsrunis in Vaspurakan (908–1021), the Kyurikians in Tashir-Dzoraget (966–1113) and the Syunyats (987–1170) led to a marked revival in Armenian architecture. The accompanying development of urban civilization was evident in such important political, administrative and commercial centres as Ani, Dvin, Kars, Artsn, Shirakavan and Van, as well as the more feudal cities of Ayrarat, Siunik', Artsagh, Gugark', Tayk' and Vaspurakan. The fortified city built by the Ardsruni King Gagik (*reg* 908–36) on the island of Aght'amar in Lake Van is an exceptional example of a royal foundation, having its own harbour, palaces (all destr.) and the church of the Holy Cross (915–21). The last was built by the architect Manuel as a variant of the quatrefoil plan with a 16-sided drum and angle niches covering three-quarters of a circle.

The revival and elaboration of ancient forms by royal architects is also evident in the church of St Grigor the Illuminator (*c.* 1001–15) at Ani, which was built by Trdat for King Gagik I (*reg* 989–1020) in imitation of the 7th-century church at Zvart'nots. New forms were also created, as in the small, three-storey church of the Shepherd (11th century; destr.) near Ani, the thick walls of which had six pointed niches cut into the interior and twelve triangular recesses framed by ribbed arches and colonnettes on the exterior. The hexagonal second storey was circular inside, and above it rose a circular drum surmounted by a conical dome. The monastery cathedral at Marmashen (986–1029) represented another new type, having a domed cross-in-square plan with a pair of two-storey corner chapels.

The use of the *gavit'* or *zhamatun*, a portico-like roofed atrium built next to the main façade, is characteristic of Armenian church architecture from the 9th century to the 11th. It is derived from secular architecture and features a complex roofing system of arches and vaults resting on the walls and four central piers, which support a dome with a central opening for light. The use of the *gavit'* as an assembly hall for large religious and secular gatherings required the development of roofing systems without intrusive piers, a problem solved by the introduction of subsidiary arches. One of the simplest systems, used in the square library (1063) at Sanahin Monastery, has a respond in the middle of each side of the hall, which is connected by semicircular arches that support the dome. In the library (second half of the 13th century) at Haghpat Monastery two pairs of intersecting arches spring from pillars abutting the walls. A third system is found in the 13th-century *gavit'* of the church of the Holy Apostles at Ani, where the rectangular space is divided into two bays by six engaged columns, from which pointed arches spring over each bay and intersect one another diagonally. A further elaboration appears in the great hall of Hamazasp (1254) at Haghpat, where four centre columns divide the area into nine equal sections. The arches connecting the columns and supporting the dome are higher than those between the columns and the eight engaged pillars on the side walls.

In 1045 Ani fell to the Byzantines, and many Armenians began to migrate towards Cilicia and the Crimea. The strategic position of the Armenian kingdom of Cilicia (1170–1375) at the crossroads of military and trade routes between the Mediterranean and Mesopotamia is reflected in its numerous powerful fortresses. Those built in the mountains either follow the site's topography, as at the capital Sis (now Kozan; c. 1200), Djandjiberd, Kantchiberd and Levonkla, or are rectangular in plan, as at Guglak. Fortresses on valley sites, such as at Maraş (anc. Germaniceia), have a regular geometric plan with walls dominated by rectangular towers. The castles at Anazarba (now Anavarza), Sis, Lambron (now Namrun) and Levonkla also contained palaces and chapels, which were usually on the first floor of octagonal towers and decorated with frescoes, although at Levonkla they were hewn out of the rock. The cities in the valleys were protected by a system of fortresses, while T'arsus was defended by a moat and a double stone wall pierced by six gates. The walled coastal cities of Ayas (now Yumurtalık) and Korykos were protected by separate fortresses, that at Ayas being on the coast. At Korykos a fortress was built on a nearby promontory (Korykos Kale; 12th century) and another on an offshore islet (Kızkalesi; 1104); they were originally connected by a causeway.

In the Crimea many churches and monasteries were built in traditional Armenian forms, such as the churches of St Sargis (13th century), T'eodosia, and the Holy Cross (1358) at Surkhat'. Further west the Armenian cathedral (1356–63) at L'viv is reminiscent of the architectural school of Ani, while the influence of Armenian traditions is also evident in the architecture of the Moldovan and Romanian cities of Botoshan (now Botoşani), Yash (now Iaşi), Sutchava (now Suceava) and Galats (now Galaţi).

The study of medieval Armenian architecture began in the 19th century when French and English travellers published their descriptions, sketches, plans and photographs of medieval Armenian churches and attracted the attention of art historians. The vaulted churches were a revelation to scholars because Armenian architects displayed a technical mastery of the problems of stone construction much earlier than their counterparts in the West. The stone churches were built according to an extraordinary variety of ground-plans, with domes supported by squinches or pendentives, and naves and aisles with horseshoe-shaped and pointed arches pre-dating their use in Romanesque and Gothic architecture. The structures were conceived of as frame systems, and architects used geometric forms to direct the weight and thrust of the stone vaults and domes and minimize the damage from earthquakes.

At first Armenian architecture was misassessed as being a provincial branch of Byzantine architecture, and it later became part of a great debate among scholars as to whether Christian art originated in the East or in Rome. Studies were published that tried to explain the similarities in construction between Armenian church architecture of the 4th century onwards and the medieval architecture of western Europe built later. With the help of palaeographic and documentary evidence, T. T'oramanyan made a major contribution to the field through his excavations, structural analyses and reconstructions of buildings. His studies were extensively used in Strzygowski's two-volume work on Armenian architecture (1918), which proposed that

the Armenians were the first to build churches with stone domes, subsequently playing a major role in the origins and development of Christian architecture through their influence on Byzantine, Romanesque, Gothic and even Renaissance architecture. Many scholars do not accept Strzygowski's wide-reaching claims and consider that the techniques used in medieval European architecture developed independently, particularly since more is now known about Early Christian churches outside Armenia. At the same time, however, the available information concerning the extent and quality of early Armenian churches has been greatly increased through the research and archaeological excavations of recent decades, as on the foundations of the cathedral of St Ēdjmiazin, now dated to the 4th century.

3. 16th century and after.

With the suppression of the Armenian kingdoms, architects of Armenian descent were employed throughout the Seljuk and Ottoman territories. They also settled in Persia, where they established the New Julfa district of Isfahan in 1606, which was built to a regular street plan with some two dozen domed churches (*see* Isfahan, §3, (ix)). There the influence of Iranian art is apparent on the façade of All Saviour's Cathedral (Amenap'rkitch; 1656) and inside the dome of the Bethlehem Church (1627). Between the second half of the 18th century and the early 20th, members of the Armenian Balyan family served as royal architects in Constantinople (now Istanbul), building palaces and mosques. Later Armenian architects also worked in Madras, Calcutta, Cairo and Alexandria, and designed churches and Neo-classical secular buildings in Moscow, Tbilisi and Baku.

Following the union of Armenia with Russia (1828) and the closer contacts with western Europe, many Armenian cities, including Erevan and Kars, were rebuilt according to the principles of urban planning and architecture imported from Russia and the West. Public architecture was influenced successively by the 19th-century classical revival, Eclecticism and Art Nouveau, although domestic buildings retained certain Iranian features.

Contact with European architecture was strengthened following the Russian Revolution of 1917 and the establishment of the Soviet Socialist Republic of Armenia in 1920. Avant-garde theories and styles, particularly those of the Bauhaus, Stijl, De, Soviet Constructivism (*see* Constructivism, §1) and Neo-Futurism, were influential. Socialist and revolutionary aims became important, and such Armenian architects as Karo Halabyan, Gevorg B. Kochar (1901–73) and M. Mazmanyan all attended Vkhutemas. Large-scale urban planning was undertaken with the emphasis on architectural integrity and the construction of collective houses and rectangular 'superblocks' containing houses, nurseries, schools, garages and a sports centre. The reconstruction of Erevan (1924) according to a plan by T'amanyan, Alek'sandr was an important example of this approach, in which the circular centre, with intersecting principal arteries and a grid-plan of rectangular blocks, was conceived of as

an 'ideal city' enclosed within a wide circular belt of gardens. T'amanyan later applied the same principles when planning the reconstruction of Ēdjmiadzin, Leninakan (now Kurnayri) and Stepanakert (now Xankāndi).

A faculty of architecture was established at the new Karl Marx Polytechnic Institute of Erevan in 1930, followed two years later by the foundation of the Architects' Union of Armenia. Numerous attempts were made to create a forward-looking plan for Erevan's housing and services, but these were later abandoned in favour of Stalinist urban planning (see Stalinist architecture), with its emphasis on monumentalism. Plans for Erevan culminated in 1961 in one for Greater Erevan by Mazmanyān, E. Papian and G. Murza. Progressive architects tended to see urban-planning problems as largely territorial, and, in this sense, the building of the hydroelectric power station at Lake Sevan (1930–69) was of great importance for Armenia since it allowed linkage to the Caucasian energy system. Allied to this is the reclamation of the Araratian valley, the urbanization of the Lori, Noyemberyan and Zangezur regions and the industrialization of Leninakan, Kirovakan and Erevan.

Beginning in the 1960s, plans were prepared for Leninakan, Ēdjmiadzin, Goris, Kirovakan, Ashtarak, Idjevan and other places, based on a common 'international' style with little individuality, as can be seen in the extensive use of tower blocks. More individual approaches to architectural projects began to appear in the 1970s, however, particularly in public buildings such as the Zvart'nots airport (1976–81) in Erevan by D. T'orosyan. Although after 1970 some Armenian architects were still influenced by Soviet Constructivist tendencies, there was a second dominant trend based on traditional Armenian architecture. The third and most widespread trend, however, was still characterized by monotonous mass-building projects attempting simplistic solutions to socio-economic problems resulting from the movement of large numbers of people from villages to the city.

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III. Painting.

1. Before 1828.

Lucy Der Manuelian

The two main types of painted decoration in the earlier Christian period are wall paintings and illuminated manuscripts. Examples of the closely related art form of mosaic are rare. Apart from the Urartian wall paintings (8th century BC; see Urartian) recovered at Erebuni (Arinberd, now Erevan), the only surviving monumental decoration from pre-Christian Armenia is the floor mosaic with sea gods, nereids and allegorical figures from the baths (2nd half of the 3rd century AD) at Garni. Mosaic fragments discovered in the 5th-century AD basilica at Dvin and the 7th-century cathedral of Zvart'nots would suggest that some of Armenia's Early Christian churches were decorated with mosaics. Other examples are the seven floor mosaics with Armenian inscriptions unearthed in Jerusalem, which belonged to Armenian churches constructed there during the Early Christian period. The largest is the Musrara mosaic (6th century) near the Damascus Gate, which consists of a large vine scroll inhabited by many different kinds of birds.

(i) Wall paintings.

Lucy Der Manuelian

According to the Armenian theologian Vrt'anes K'ert'ogh (c. 610; see J.-M. Thierry, p. 80), Armenian churches were decorated with wall paintings of scenes from the Gospels and the lives of SS Grigor the Illuminator, Hrip'sime and Gayiane. Although many 7th-century churches preserve traces of wall painting, the recognizable compositions at Lmbat, T'alín, Aruch (T'alish), Karmravor, Mren and Gosh do not represent Gospel cycles, except for the one interpreted as depicting the *Entry into Jerusalem* at T'alín. The apses of the churches of Lmbat, T'alín, Mren and Gosh were decorated with the Old Testament theophanic vision inspired by Ezekiel and Isaiah. In

depicting this vision Armenian artists adopted alternatives to the usual Early Christian formula of showing Christ surrounded by the four symbols of the Evangelists, as in the Book of Revelation. At Lmbat, Christ is shown in an aureole, seated on a gem-encrusted throne, and flanked by a tetramorph, a six-winged seraph and double wheels surrounded by flames. At T'alın, Christ reigns in glory on a pedestal holding a long scroll written in Armenian, but instead of sitting he is shown standing. Other paintings include portraits of saints, again depicted standing, as at Aruch (T'alish), T'alın and Mren, and within medallions, as at T'alın and Mren. Although these may indicate the existence of a systematic method of decorating early Armenian churches, in general too few examples of early wall paintings survive to form any conclusions except to indicate the probable independent attitude of the Armenian Church.

Under the Bagratids (885–1045) the church of SS Paul and Peter (895–906) at Tat'ev Monastery was decorated with wall paintings in 930 (now Erevan, N.A.G.) by Frankish painters, who worked with Armenian assistants under the direction of the Armenian Bishop Hakob of Dvin. The paintings show a seated Christ flanked by three prophets and four saints, an enormous *Last Judgement* from the west wall and a *Nativity* from the north wall. Several other 10th-century churches in the Siunik' region in Armenia are reported to have had frescoes, including Gndevank', erected by a Princess Sophia, with scenes (931) painted by 'Yeghishe, priest and painter'. The most important and well-preserved wall paintings are in the church of the Holy Cross (915–21) at Aght'amar; they include a *Genesis* cycle in the upper zone of the drum with some unique iconographical details such as the angel witnessing the creation of Eve, and the unusual expressions of intimacy between the Creator, Adam and Eve. The lower walls have scenes from the *Life of Christ* including the *Entry into Jerusalem* and the *Adoration of the Shepherds and Magi*, a characteristic Armenian feature in the depiction of the Nativity. As in Armenian architectural sculpture, Aght'amar's paintings demonstrate the Armenian preference for Early Christian types and the ways in which religious cycles were changed to fit Armenian ritual. Other interesting wall paintings are found in the church of the Holy Sign at Haghpat Monastery; the church of the Holy Saviour (P'rkitch'; 1035–6) at Ani; St Grigor (1215), erected in Ani by the merchant Tigran Honents with a cycle including scenes from the *Life of St Grigor the Illuminator*; and the apse of Kat'oghike Church (c. 1282), in Kobayr.

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(ii) Manuscripts.

Vrej Nersessian

Armenian illustrated manuscripts constitute one of the most important groups of codices produced by the Eastern Christian churches, both in their artistic quality and in the number of surviving examples. The corpus of extant manuscripts (c. 26,000) provides an uninterrupted series of examples from the 9th century to the 18th. Most Armenian illuminations are found in copies of the Gospels, the complete Bible and liturgical books for church use. The principal elements of this book decoration include calligraphy, the Letter of Eusebios, the canon tables, portraits, headpieces and cycles of Gospel scenes.

The illumination of manuscripts in Armenia probably started soon after the invention of the Armenian alphabet in AD 406. In a treatise called *Yaghags patkeramartits* ('Concerning images', 604–7), which was directed against Armenian iconoclasts, the author Vrt'anes K'ert'ogh (550–620) defended the practices of the Armenian church and the sumptuous decoration of Gospel books with illuminations and bindings of gold, silver, ivory and purple parchment. The oldest surviving Armenian illuminations, the final four in the Ēdjmiadzin Gospels, belong to this period and, together with the Gospels' ivory covers, provide eloquent testimony to Vrt'anes's statements. Stylistically these illuminations, such as the *Annunciation*, resemble the wall paintings in the churches of Lmbat (7th century), Aruch (T'alish; 661–82) and Mren (629–40).

The second flowering of Armenian painting (862–1064) coincides with the apogee of material prosperity and cultural revival in Armenia under the Bagratids and Ardsrunis. Works of outstanding quality mark the resumption of artistic activity after centuries of Arab occupation; the Gospels of Queen Mlk'e, the Gospel of Kars (Jerusalem, Gulbenkian Lib., MS. 2556), copied for King Gagik I (*reg* 990–1020), and the Gospels of Trebizond (Venice, Lib. Mekhitharists, MS. 1400) show the skill of the painters in figural representations and rich ornamental designs. In these examples the main trends in manuscript illumination are combined to include decorated arcades, elaborate gold-lettered title pages, cycles of full-page illuminations and marginal illuminations within the text.

The choice of subjects and the style of the painting vary considerably in 11th-century manuscripts. Some works draw heavily on images from the classical period of Armenian art (6th–7th centuries) such as the crocodile hunt, frequently used by late Roman painters and mosaicists, and a 6th-century scheme showing two seated and two standing Evangelists set against an architectural background reminiscent of a *scaenae frons*. Other Armenian painters rejected the classical tradition and replaced it with a more decorative style, as in the Mughni Gospels (Erevan, Matenadaran Inst. Anc. Armen. MSS, MS. 7736) and the Gospels of 1053 (Erevan, Matenadaran Inst. Anc. Armen. MSS, MS. 3593). Instead of creating an illusion of reality, the figures are painted as two-dimensional forms with drapery folds indicated by shaded lines; the grounds are uniformly blue; there is little use of gold; and even the nimbi of the angels are painted red, blue or green. Certain features, such as the inclusion of Eve as midwife in the *Nativity* or the naked Christ in the *Crucifixion*, indicate that the painters drew their inspiration from Armenian apocryphal sources. The Vehap'ar's Gospels (1088) contain the earliest examples in Armenian manuscript illumination of narrative miniatures set into the columns of the text at the exact point where they illustrate the story, as in the depictions of the *Betrayal of Christ* and *Peter Cutting the Ear of Malchus*. They are similar in style to illuminations in the Melitine group of manuscripts. The figures are drawn in ink and filled in with light washes; sometimes the lines have been painted over. The heads are large with staring wide open eyes, their whiteness emphasized by the swarthy colouring of the faces.

The increasing threat of Saljuq invasion in the second half of the 11th century resulted in a break in manuscript illumination as in other areas of Armenian art. With the resumption of artistic activity in the late 12th century, lavish manuscripts were produced, including the *Awag Vank' Gospels* of 1200–21 (London, BL, Or. MS. 13654), the large *Homily of Mush* (1204; Erevan, Matenadaran Inst. Anc. Armen. MSS, MS. 7729), the *Gospels of Haghpat* (1211; Erevan, Matenadaran Inst. Anc. Armen. MSS, MS. 6288) and the *Targmantchats (Translator's) Gospels* (1232; Erevan, Matenadaran Inst. Anc. Armen. MSS, MS. 2743), named after the monastery where it was kept until 1900. These particular manuscripts are noted for the force of their artistic expression and the monumental character of their composition.

The 13th century was the great period of Cilician manuscript illumination. Already in the 12th century the Armenians had founded scriptoria in different monasteries, principally at Drazark, Skevra, Akner, and at Hromkla where the patriarchal see had been transferred in 1151. The art that flourished in these centres had its roots in the luxurious Byzantinizing style of 11th-century illuminated manuscripts from Greater Armenia. Cilician painting, however, soon developed along original lines under the leadership of renowned painters such as T'oros Roslin, Grigor Mlitchetsi (1150–1215) and Sargis Pidsak (1290–1355), all of whom produced manuscripts for prelates and princes. Among T'oros Roslin's distinctive traits of style is the sculptural modelling of the slender figures combined with a slight tendency to schematize the draperies, as in the *Presentation of Christ in the Temple*. The soft, subtle colours that predominate in the compositions are heightened by the occasional vivid touches of red, and by the gold background in full-page illuminations.



Leaf from a Gospel Book with Four Standing Evangelists, parchment, tempera, ink, 228×335 mm, made in Lake Van region, Vaspurakan (now eastern Turkey), 1290–1330 (New York, Metropolitan Museum of Art, Gift of Dr. J.C. Burnett, 1957, Accession ID: 57.185.3); image © The Metropolitan Museum of Art

From the late 13th century onwards, despite difficult social and political conditions, a regional school of illuminators was active in Vaspurakan and neighbouring regions such as the city of Khizan, south-west of Lake Van (see fig.). Illuminated manuscripts were still being produced in the 17th century in the Armenian colonies at Constantinople, in the Crimea and in Isfahan. These artists drew their inspiration mainly from Cilician works of the 13th and 14th centuries.

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2. 1828 and after.

Nonna S. Stepanyan

Following the union of the eastern part of Armenia with Russia, contacts with western Europe increased dramatically, and painters adopted traditional Western genres and styles. Among the most important Armenian artists of the early to mid-19th century were Akop Hovnat'anian the younger (see Hovnat'anian family), who painted portraits, for example *Natalia Teumian* (1840s; Erevan, Pict. Gal. Armenia), and Stephan Nersisian (1815–84). They were followed by the landscape painter Gevorg Bashindjaghyan (1857–1925) and the history and genre painter Vardyes Surenyants (1860–1921), whose work clearly reflects the influences of *Jugendstil* and the Munich School. The landscape paintings of Egishe T'adevosyan (1870–1936) show the influence of Impressionism.

The most accomplished Armenian painter of the early 20th century was Martiros Saryan, who had played an important role in the Blue Rose group in Moscow, and who, together with the painters Stephan Aghadjanyan (1863–1940), Gabriel Gyurdjyan (1892–1989), Hakob Kodjoyan (1883–1959) and P'anos T'erlemezyan (1865–1941), returned to Armenia following the Russian Revolution of 1917 and the establishment of the Armenian Soviet Socialist Republic in 1920. This period is marked by its diversity of schools and movements and the establishment of numerous institutions and groups. A group of artists, for example, left the Fine Art Workers' Society in 1927 to set up the Armenian branch of the Association of Artists of Revolutionary Russia, with the aim of producing pictures that depicted the new life of the people. Genres typical of Armenian painting, however—landscapes, portraits and still-lives—were still produced in the 1920s and early 1930s.

Saryan played an exceptional role in shaping the new representational school. His powerful and colourful landscapes over the years came to be identified with Armenia itself. The monumentality, generalization and decorative brilliance of his work was in part a response to the concept of beauty prevailing in folk art. A more lyrical approach to landscape painting was developed by T'adevosyan. He also painted portraits, such as that of the composer *Komitas* (1936), with landscape backgrounds. The lyrical and genre

landscapes of Sedrak Arak'elyan (1884–1942) were among the first to be based on contemporary themes, as in *Taking Culture to the Mountains* (1936; Erevan, Pict. Gal. Armenia). Other artists, such as Gabriel Gyurdjyan, T'erlemezyan and Vahram Gayfetyan (1879–1960), produced some of the earliest examples of industrial landscapes (e.g. Erevan, Pict. Gal. Armenia). Stephan Aghadjanyan played an important role in the development of portrait painting with his realistic images of ordinary people, such as *Grandpa Sedrak* (1926; Erevan, Pict. Gal. Armenia). His work influenced that of several other artists including Efrem Savayan (1909–74) and Arp'enik Nalbandyan (1916–64).

Graphic art of the early 1920s mainly took the form of political posters and caricatures, but by the mid-1920s Hakob Kodjoyan was producing watercolours for books as well as compositions on historical revolutionary subjects, as in the *Shooting of the Communists in Tat'ev* (1930; Erevan, Pict. Gal. Armenia). While the production of illustrations, posters and lampoons grew along with publishing, the establishment of permanent theatres was a boost to stage design. Following early performances in Constructivist style, the designs of Georgy Yakulov (e.g. for Aleksandr Shirvanzade's comedy *Kum Morgana*, 1927) had a great influence on the development of Armenian stage design, as did those of Saryan.

During the 1930s there was a gradual rediscovery of Armenian art and an awakening of interest in older art forms, but Armenian artistic development was curtailed by World War II, when propagandist work predominated, for example by Dmitry Nalbandyan (*b* 1906). The diversity of visual forms was restored in the post-war years, but until the mid-1950s subject-matter tended to be officially correct and ostentatious. However, from the late 1950s Armenian art enjoyed an upsurge, which was partly a result of the establishment of the Institute of Art in Erevan in 1945 (from 1953 the Art and Theatre Institute) and partly because in the late 1940s Armenian artists, such as Harut'yun Kalents (1910–66), Armine (Paronyan) Kalents (*b* 1920), Petros Konturadjyan (1905–65) and Bart'ugh Vardanyan (1897–1989), began returning from abroad. Foremost among them was Harut'yun Kalents, whose subtle mastery of colour had a profound impact on the development of a new style of painting. Another influential artist was Hovhannes Zardaryan (1918–92), who produced large-scale thematic paintings, such as the *Victory of the Builders of the Sevan Hydroelectric Power Plant* (1947; Moscow, Mus. Orient. A.), which was the first in a series of works in the 'severe style', as well as symbolic historical works.

At this time Armenian artists also began to show an interest in decorative colour, expressive drawing and individual statements. The use of the traditional landscape genre in order to convey the emotional meaning of events became a feature of Armenian painting of the time, as in Zardaryan's *Spring* (1956; Moscow, Tret'yakov Gal.), in which the depiction of a peasant girl in a rural setting symbolizes the native land bursting with life. Some artists, such as Sargis Muradyan (*b* 1927) and Grigor Khandjyan (*b* 1926), attempted to re-evaluate the events of the early 20th century through their history painting.

One of the most notable painters from this period on was Minas Avetisyan (1928–75), who reinterpreted the dramatic capabilities in Saryan. Avetisyan's works, such as *Djadjur* (1960), deal with timeless issues, and the characters have a rare beauty and determination. The emotional impact of this confessional type of painting lies in the powerful combination of colours and the expressive but simply drawn forms. Avetisyan also produced important series of paintings as designs for ballets (Ravel's *Bolero* and Khachaturian's *Gayane*). Another trend in Armenian painting was represented by the more theatrical and poetic works of artists such as Robert Elibekyan (b 1941), Varuzhan Vardanyan (b 1948) and Karo Mkrtchyan (b 1951), who all to some extent reinterpreted the work of Aleksandr Bazhbeuk-Melikyan, a resident of Tbilisi.

An experimental trend in Armenian art was very much based on the work of Ervand Kotchar, and it was represented by the work of Ruben Atsalyan (b 1948), Genrikh Elibekyan (b 1936), Martin Petrosyan, Vruyr Galstyan (b 1924) and Ruben Abovyan (b 1929). From the mid-1980s there was a tendency to adopt international art practices as a means towards individual expression. A nostalgia for historical themes was also notable in the work of Grigor Khandjyan, and there were urban primitivist painters, such as Gevorg Grigoryan (1897–1975), Iosif Karalyan (1897–1981) and Hakob Ananikyan (1919–78), with their intimate depictions of life and acute sense of longing for home. Contrasting images of Armenia appear in the laconic and severe landscapes of Hakob Hakobyan (b 1923) and in the gentle and lyrical paintings of Rafayel Atoyan (b 1931).

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IV. Sculpture.

1. Before 1828.

Lucy Der Manuelian

The few surviving examples of sculpture that pre-date the official adoption of Christianity reflect Iranian, Achaemenid, Parthian and Hellenistic influences, as well as having Armenian features. They include such pieces as a marble statuette of *Aphrodite* (2nd–1st century BC; Erevan, Hist. Mus. Armenia), found at Artashat, and the stone heads from Dvin (1st century AD; Erevan, Hist. Mus. Armenia). The ancient capitals of Armavir, Ervandashat, Tigranocerta and Artashat, together with their pagan idols and temples, were destroyed by King Trdat III (IV) (*regc.* 298–c. 330) and St Grigor the Illuminator after 314. Only the temple (1st century AD) at Garni preserves its relief sculpture, in which Hellenistic influence is particularly strong. The practice of adopting and transforming images from neighbouring cultures is recurrent in Armenian sculpture of the earlier period, most of which survives as reliefs carved on the walls of churches and monasteries, on stelae (4th–mid-14th centuries AD) and on wooden doors.

(i) Architectural.

Armenian architectural sculpture of the earlier Christian period is of particular interest to the history of Christian art because Armenia has an almost continuous tradition of carving figural images in stone on the exterior of churches, apparently beginning as early as the 4th century. This contrasts with Byzantine art and with Western art, which did not adopt the practice until the Romanesque period. The earliest dated examples (364) are reliefs on the walls of the royal hypogeum at Aghts' and include a depiction of a naked man thrusting a lance into a wild boar. Generally reliefs are used to decorate the tympana and lintels of portals, window arches, the drums supporting domes, cornices, under the gables and the lower elevations of churches and other religious structures. On interior walls reliefs are found in the apse, on the face of the bema platform, the ceiling, and on the pendentives and squinches at the base of the drum. There seems to have been little interest in portraying human figures realistically, but rather as abstract and stylized forms. A characteristic feature, however, is the inclusion of historic personages dressed in contemporary attire, with great attention paid to details of the texture, design and ornament of their clothing.

Although the images and themes depicted are similar to those in pagan, Christian and Islamic art, they are adapted to illustrate the teachings, history and spirit of the Armenian Church with its emphasis on the individual and the message of eternal salvation. Despite the apparent diversity of motifs, Armenian relief sculptors consistently focused on salvation and portrayed Armenian princes as

exemplars of the faithful. The cross is ubiquitous, whereas the *Crucifixion* seldom appears except in a few later examples (see below).

There are also no images of the damned in the few surviving representations of the *Last Judgement*. The surviving reliefs contain sacred and secular figures, real and mythical birds and animals, miscellaneous objects such as wine bottles, and compositions of which the iconography remains obscure. Sacred figures include Christ, the Virgin and Child, saints, angels, Evangelists and apostles. On some churches, *Christ* or the *Virgin and Child* are accompanied by Armenian ecclesiastics and the building's donors, sometimes identified by inscription as kings and princes. Portraits of other secular figures, such as architects, masons (e.g. Zvart'nots; c. 650–59) and praying figures, also appear in the niches, spandrels, above the windows, next to portals or carved on the interior.

Although some of the figural scenes that appear between the 4th and 7th centuries are drawn from the traditional repertory of biblical scenes, certain additions and changes were made to reflect Armenian religious practice, such as on the church at Ptghni and the cathedral of Odzun (both 6th or 7th century). Although the composition on the window cornice of the south façade at Ptghni resembles an Early Christian image, with low-relief medallions of Christ and two angels presiding over six medallion portraits of the apostles, the sculptor has placed two hunting scenes below the composition, each depicting an Armenian martyr-prince, who is either a donor or an ancestor of the donors. The spirit and emphasis of the composition is thus focused on the mounted princes, who serve as both exemplars for the faithful and images of Christian triumph. They are pictured here in the company of saints, just as they are treated during the Armenian liturgy. The earliest Armenian example of a hunting scene on a Christian structure seems to be the slab inserted into an interior wall in the royal mausoleum of Aghts' (364), which may not have been made specifically for this structure. In addition to the example at Ptghni, similar scenes appear at the cathedral of Zvart'nots and as part of donor images on the churches of the Holy Sign (Nshan; early 14th century) at T'anahat, the Mother of God (Astvatsatsin; 1321) at Spitakavor and the *gavit'* (see §II, 2 above) at the monastery of Noravank'' at Amaghu.

Depictions of single figures also contain certain distinctive features, as in the image of Christ holding the Gospel of St John on Odzun Cathedral. The opening words of the text are carved in Armenian letters, while Christ is flanked by angels holding snakes, the bodies of which intertwine and end in palmettes. The church of SS Paul and Peter (895–906) at Tat'ev Monastery has several windows decorated with portrait heads, probably of donors, each flanked by snakes or dragon-serpents. The cathedral at Mren (completed c. 639–40) and the church of the Holy Apostles (Arak'elots', now Kūmbed Camii; 928–53) at Kars each have a similar image over a window; the church at Kars also has 12 full-length figures on its dome drum, possibly apostles, one of whom is flanked by snakes.

Evangelist portraits appear in unusual locations, which illustrates their mission of preaching to the four corners of the world, as well as the Armenian practice of reading the Gospels in different parts of the church. At the church of St Hovhanes (late 7th century) at Sisian, the four Evangelists are portrayed on the cornice, one on each side of the church. At the church of the Holy Cross (915–21) at Aght'amar, an Evangelist portrait is placed under the gable of each elevation. Later, Evangelists' symbols replace the portraits, and are carved on the pendentives and squinches of monastery churches such as those of the Mother of God (929–51) at Sanahin, Gndevank' (936), the Holy Apostles at Kars (c. 955), the Mother of God (1321) at Areni, the Mother of God (1321) at Spitakavor and the Mother of God (1339) at Noravank'.

Another characteristic feature of Christian architectural relief sculpture is the frequent use of donor images. Four types appear and are used throughout the 4th century to the mid-14th. At Odzun, Mren, Sisian and Pemzashen (Mahmudjugh; 6th or 7th century), donors are shown individually or as part of a portal composition with Christ or the Virgin and Child. A third type, which occurs frequently, shows the donor holding a model of a church, as though to present it to God, as on the cathedral of Tekor (5th century) and the church of the Holy Cross (915–21) at Aght'amar. The church (1216–38) at Gandzasar has two such portraits on the drum, while the two-storey church (1339) at Noravank' preserves a similar image on the column of a rotunda. A more usual form of this type of donor portrait shows two figures, usually princely brothers, supporting the church model between them. On the churches of the Redeemer of All (Amenap'rkitch; 966) at Sanahin and the Holy Sign (976) at Haghpats Monastery their founder, Queen Khosrovanoush, placed portraits of her two sons under the east gable. A similar example appears on the church at Harichavank' (1201), where the Zak'arid princes Zak'are (the donor) and Ivane are portrayed. These images, together with their accompanying inscriptions, recall the exhortation by the historian Moses Khorenats'i (5th or 8th–9th century) that Armenian princes must record their deeds so as to inform and instruct others. The compositions also reflect such Armenian traditions as the participation by feudal lords in Armenian church councils and the emphasis on the individual's responsibility for his own salvation. The inscriptions further ensured that the names of the donors, for whom the churches served as intercessors, were inscribed forever in the 'Register of Life', as expressed in the 7th-century canons attributed to Sahak Part'ev and Grigor Narekats'i.

A further distinguishing feature of Armenian relief sculpture on churches is the manner and frequency with which birds and animals appear: eagles, small birds, pelicans, lions, bulls, stags, horses, griffins, harpies, sphinxes, and snakes or dragon-serpents. They may be shown on walls and portals singly, in confrontation or conflict, or as part of a frieze. One of the most outstanding examples of this decoration is the church of the Holy Cross at Aght'amar, the oldest surviving Christian church to be entirely covered on the exterior with figural reliefs in stone. In addition to its donor portrait, Evangelist figures and multitude of biblical scenes, the church is encircled by friezes of animals under the domed roof and eaves, and by a vine scroll with scenes of hunting and daily life. Individual real

and mythical animals form a horizontal band roughly midway up the exterior wall. From the 11th to the 13th centuries three motifs of conflict appear prominently on a number of important churches: an eagle holding a lamb or ram in its claws, a large bird biting a smaller bird, and a lion triumphing over a bull. The churches with these reliefs were founded by the Zak'arid princes and their feudal vassals, for example at the Kat'oghiké (1215) at Geghard (*see* Geghard Monastery), the main church (1205) at Makaravank' and St Step'anos at T'anahat (1273).

Some of the compositional schemes of the 13th and 14th centuries include images of the *Virgin and Child* with iconographic features that reflect Western influences, yet others are specifically Armenian in character. In the church of the Mother of God (1339) at Noravank', for example, the *Virgin and Child* are seated on a fringed rug with a lion beneath Christ's feet. Similar depictions appear at Areni (1321), where they are again seated on a rug, and at Spitakavor (1321) and the church of St John the Baptist (1216–38) at Gandzasar. In the *gavit'* of the monastery of Horomos (1038), *Christ Enthroned* is surrounded by Evangelist symbols and presides over portraits of Armenian catholicoi, including St Grigor the Illuminator. Variant forms of the *Wise and Foolish Virgins* appear in the tympana at the churches of the Forerunner (Karapet; 1216–21) at Hovhannavank' Monastery and St Step'anos (1212–17) in the monastery of Aghjots' St Step'anos. A unique composition that expresses the spirit of the Armenian form of Christianity is preserved in the tympanum relief over the window of the *gavit'* (1321) at Noravank', in which a compassionate God is shown holding the head of Adam tenderly in his hand, while to his right is a *Crucifixion*. This and other Armenian compositions omit the frightening elements in Western art, such as in Last Judgement scenes.

Following the Tatar–Mongol invasions and Armenia's later loss of statehood in the late 16th century, architectural work declined, although stone-carving continued, and there was some renewed building activity in the 17th and 18th centuries.

(ii) Non-architectural.

The earliest surviving examples of non-architectural sculpture date from the Middle and Late Bronze Age and the Early Iron Age (2nd millennium–10th century BC) and feature geometric, plant and animal motifs. Among the various forms are the prehistoric fish-shaped megalith known as a *vishap* (dragon), decorated with reliefs of birds and animals and associated with the worship of water (e.g. from Imirzek, c. 2000 BC; *in situ*).

In the Early Christian period two types of commemorative stele were produced: tall, obelisk-shaped columns and smaller, quadrangular stele. Examples of the former type (6th–7th century AD) are found next to the cathedral at Odzun and at the church at Brdadzor. They are covered with reliefs of Christ, the Virgin, saints, angels, apostles, ecclesiastics and salvation scenes from the Old Testament. Those on the two stelae at Odzun, for example, would appear to illustrate

Armenia's conversion to Christianity, and include the *Virgin and Child*, the *Baptism*, the *Three Hebrews in the Furnace*, apostles standing in pairs, and a figure identified as King Trdat III (IV) (*reg c.* 298–c. 330) in the form of a boar before being healed by St Grigor the Illuminator. Similar scenes appear on the quadrangular stelae (7th century AD) from T'alín, Harich, Kharabavank' and Agarak. The stele from the latter site also shows a donor figure holding a church.

In the late 9th century the stele was superseded by the *khatchk'ar* (see Cross, §II, 4), a uniquely Armenian art form consisting of a stone slab (*k'ar*) carved with a large cross (*khatch*) on one side. The earliest dated *khatchk'ar* is at Garni, erected in 879 by Queen Katranide. In the 9th and 10th centuries the cross is represented as the Tree of Life or winged cross with two large leaves sprouting from the base and two bunches of grapes or other forms flanking the upper stem, for example at Mets Mazra (881). Later the *khatchk'ar* developed into an elaborately carved stone with intricate, lacelike ornamentation framing the central cross, at the base of which is a round medallion representing Golgotha. Examples include those at Noravank' Monastery (1308) by the sculptor Momik, and at Goshavank' (1291) by Poghos. Some *khatchk'ars* have sacred images on the top frame or beside the cross, and a donor image, such as that at the base of Grigor Khaghbakian's *khatchk'ar* (1233) on the grounds of Ēdjmiadzin Cathedral, where it was brought from Imirzek'. The *khatchk'ar* of the Redeemer of All (Amenap'rkitch) type shows Christ on the cross and was believed to have miraculous powers, such as that by Vahram at Haghpát (1273) and Mamikon's *khatchk'ar* (1279) at Ēdjmiadzin. The *khatchk'ar* is found in cemeteries, beside church portals and inside churches (e.g. Haghpát, 976; Geghard, 1215) and *gavit's* (e.g. at Sanahin, 1181; Goshavank', 1197; and Makaravank', 1224). They were also inserted into building façades and erected as free-standing monuments in open country. Some, such as the Tuteordi *khatchk'ar* (1184) at Sanahin, have an inscription on the east side, and these indicate that they usually served as offerings for the salvation of the soul of the departed or the donor. Others commemorate the completion or restoration of a church, *gavit'*, fountain or bridge, such as the Sanahin monastery bridge (c. 1192) erected by Queen Vaneni. They may also record a significant donation, historical event or military victory, for example that of the Zak'arid princes at Amberd Castle (1202).

Other surviving forms of non-architectural relief sculpture from this period include wooden objects such as the doors at Mush Monastery (1131), lecterns, the wooden capitals at Sevan Monastery (874), and a panel showing the *Deposition* given to Havuts T'ar Monastery by the Armenian writer Grigor Magistros in 1031.

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2. 1828 and after.

Nonna S. Stepanyan

After the union with Russia the nature of Armenian sculptural activity changed radically, under the influence of Western trends. In Tbilisi, then the largest centre of Armenian culture, sculptural work reflected the main artistic tendencies of western Europe, including realist portraiture and Art Nouveau. In the early 20th century sculpture was represented by portrait busts and small-scale works, as in the work of Mik'ayel Mik'ayelyan (1879–1943) and Andreas Ter-Maruk'yan (1875–1919), for example Ter-Maruk'yan's portrait sculpture of *K. Abovyan* (1913, erected 1933; Erevan, Abovyan House Mus.).

There were strong contacts with Moscow and St Petersburg, and, following the Russian Revolution of 1917 and the establishment of the Armenian Soviet Socialist Republic in 1920, numerous sculptors who had been forced into exile returned to Armenia, including Ara Sargsyan (1902–69), Suren Step'anyan (1895–1971) and Aytsemnik Urartu (1899–1974), who all settled there during the 1920s. With the establishment of institutions to support and encourage the arts, and along with the new political situation, diverse types of sculptures were produced. Monumental sculptures and decorative reliefs, in particular, appeared in association with the rapid development of urban construction. Monumental sculpture was a particularly important emotional and visual component in the replanning of Erevan by Alek'sandr T'amanyan in 1924 (see §II, 3). Among the sculptures created were the obelisk bust of *Azizbekov* (1932) by Suren Step'anyan, the monument to the *Heroes of the May Uprising in Leninakan* (1931) by Ara Sargsyan and the monument to the young Communist hero *Ghukasyan* in the University Square (1934), also by Step'anyan. Their generalized, static forms are imbued with an internal dynamism, which also characterizes the work of the Constructivist architects in the 1920s. The use of stone relief work on Erevan's main buildings, such as that on T'amanyan's Armenian SSR Government House (1926–41) by the sculptors Step'anyan and Taragros (or Ter-Vardanyan; 1878–1953), shows the return to the legacy of medieval Armenian architecture. During the 1930s, however, a more psychological approach was shown, and works began to deal with more ordinary subjects. In line with the concern

to make art more accessible to the general public, group compositions were developed, and statues of *Step'an Shahumyan* (1932) and *V. I. Lenin* (bronze, 1940), both by Sergey Merkurov, were erected in the centre of Erevan.

During World War II military themes predominated, and throughout the 1950s the subject-matter conformed to official policies. Some sculptors, including Ghukas Tchubaryan (*b* 1923), Sergey Baghdasaryan (*b* 1923), Ara Hrut'unyan (*b* 1928) and Khatchatur Iskandaryan (*b* 1923), generated an interest in stylized decorative reliefs. From the late 1950s, however, changes occurred in the concept of civic monuments. Although statues continued to be erected on the traditional site in the centre of the town or city square, others were set up in less orthodox places. The equestrian statue of *David of Sasun* (1959), for example, by Ervand Kotchar rises above a crag in a hollow directly in front of the Erevan Railway Station, and the statue of *Alek'sandr T'amanyan* leaning over his drawing board (1969) by Artashes Hovsep'yan (*b* 1931) is placed at pedestrian eye-level; there are other examples by Nikolay Nikogesyanyan (*b* 1918). There was also an increase in decorative works (e.g. by Hripsime Simonyan, *b* 1916, and Ruzanna Kyurkchyan, *b* 1930) during this period, which is connected to the changes in methods of construction in architecture, especially the building of mass housing and the transition to standard planning schemes.

The work of Kotchar in particular served as the basis of an experimental trend in Armenian art. From the mid-1980s especially there was a noticeable move towards individuality of expression, and sculpture from this period is characterized by an uninhibited use of form and a feeling of spaciousness, even in small-scale works by such artists as Levon Tokmadjan (*b* 1934), Ara Shiraz (1941–2014) and Kamo Gyandjyan. At the same time the extensive spread of military memorials has again drawn attention to the problems of synthesizing sculpture with architecture.

For bibliography *see* §III above.

V. Carpets.

Murray L. Eiland

It has been suggested that Armenians were prolific weavers from Classical times and wove the earliest surviving carpet, found in the 1940s in a frozen south Siberian tomb, the Pazyryk rug (now St Petersburg, Hermitage), generally attributed to the 5th century BC. Since few carpets of undoubted Armenian authorship have survived from before 1880, however, some scholars (e.g. Pope) have taken a sharply opposing view, denying that Armenians ever were substantial rug producers and claiming instead that they merely marketed the rugs. During the 1980s, thanks to the efforts of the Armenian Rug Society in the United States, this latter view was largely dispelled. Its members catalogued and photographed hundreds of rugs with Armenian inscriptions, many of which explicitly identify the weaver as Armenian and also provide the date

or place of origin. Indeed, it is difficult to imagine that any group inhabiting those parts of eastern Anatolia and the southern Caucasus that were the homelands of the Armenians for at least 3000 years would not have been rug weavers, as sheep and their wool have long been significant in the local economy. Greek, Roman and Arab geographers, historians and travellers all mentioned Armenian woollen fabrics, even if it is not always clear which of the surviving early Near Eastern carpets are Armenian.

1. Armenian works.

In the early 20th century a group of rugs was found in the Alaeddin Mosque in Konya, Turkey (now Istanbul, Mus. Turk. & Islam. A.), and, although usually described as 13th-century Seljuk work, they may have been woven by those Armenians and Greeks who, according to Marco Polo (c. 1254–1324; *Travels*, ed. Latham, p. 4), ‘intermingled among the Turkomans ... weave the choicest and most beautiful carpets in the world’. An Armenian origin has been claimed for several other early surviving carpets, including a group of bird and animal rugs (one New York, Met.; one Stockholm, Stat. Hist. Mus.; one Berlin, Pergamonmus.) dating to the early centuries of the Ottoman Empire. The carpet alleged to be from the shrine of Ardabil in Iranian Azerbaijan (15th–16th centuries; London, V&A) has also been at times attributed to Armenian weavers, although its elaborate Persian inscription provides insufficient support for this idea.

A group of c. 175 carpets of the 17th–18th centuries from the Caucasus (now New York, Met.; Washington, DC, Textile Mus.; London, V&A; Istanbul, Mus. Turk. & Islam. A.; Istanbul, Vakıflar Kilim & Flat-Woven Rug Mus.; Tokat, Mosque of Ali Pasha; Erzurum, Mosque of Lala Mustafa Pasha), known as ‘dragon rugs’, because of their highly stylized renditions of dragons and other mythical beasts, has also been the subject of considerable controversy. They were formerly used in east Anatolian mosques in areas that were once inhabited by Armenians, and several early 20th-century writers, including F. R. Martin (pp. 116–17), believed that they were woven by Armenians, although this was vigorously rebutted by A. U. Pope (pp. 147–58) and later by other scholars. A closer look at these complete and fragmentary carpets does, however, suggest that they are of Armenian workmanship, and they are among the most powerfully drawn and dramatically coloured early rugs to have survived into modern times. Evidence favouring an Armenian origin relates to both the design and the weave of the carpets. Some 19th-century rugs from the Karabagh (Karabakh) region of the former Soviet Azerbaijan show designs suggestive of the dragon rugs. Most prominent of these motifs is the ‘sunburst’, a medallion found in at least one surviving dragon rug (18th century; priv. col., ex-Textile Mus., Washington, DC) and another related but later piece (19th century; Hannover, Kestner-Mus.). With the compilation of data on inscribed Armenian rugs, it has become clear that the ‘sunburst’, as it appears on 19th-century carpets, is an Armenian design; it is therefore reasonable to assume that rugs with designs showing earlier forms of this motif are also Armenian. There are also some structural features of the dragon rugs that indirectly relate them to

Armenian production. While all of them are symmetrically knotted on a wool foundation, the largest group shows the unusual feature of an extra thick weft strand, of unknown purpose, at intervals of every few centimetres along the length of the rug. This peculiarity relates the dragon rugs to other types of large Caucasian rug, those that include palmette and leaf designs known as 'afshan' and 'harshang'. Although none of the dragon rugs with an extra weft strand is inscribed, one rug of this type but with an afshan design (untraced; see 1984 exh. cat.) is inscribed with Armenian names. Another rug with a border system identical to that of the largest group of afshan rugs, the Kirakos rug (untraced; see 1984 exh. cat.), has an elaborate Armenian inscription, which apparently localizes its weaving to a village near the city of Gandja (Azerbaijan), one likely source of the dragon rugs. The cryptic date on this carpet has been read by some as 1202, but this seems extremely unlikely as it is stylistically so similar to 18th-century carpets.

While not conclusive, the similarities of design and weave between 19th-century Armenian rugs and the dragon rugs and the structural resemblance between them and some contemporary rugs with Armenian inscriptions strongly suggest that the latter were woven by Armenians. The large towns of the southern Caucasus in Azerbaijan most likely to have been their place of origin are Shusha and Gendje, both known to have had large Armenian populations when these rugs were woven. Another carpet that is similar in design to the dragon rugs is the Gohar rug (USA, priv. col.), named after the weaver identified by the elaborate Armenian inscription. The most likely reading of the date, about which there is controversy, is 1700, which would make it the oldest surviving inscribed Armenian carpet. It is still intact, with vibrant colours, and it is clearly related in design to the 'Kasim Ushag' type, with a central medallion and palmettes, made during the 19th century in the Karabagh area. Several of these later rugs with Armenian inscriptions are also known (e.g. 1909; Lemyel Amirian priv. col.).

The types of problem connected with Armenian weaving before 1800 are more easily solved for rugs in the 19th century, when production can be documented through a study of rugs with Armenian inscriptions. Most of these pieces were woven in the Karabagh region, where many Armenians have lived for centuries, and others were settled from Persia during the early 19th century. Some of the rugs have extremely brief inscriptions, perhaps just a few Armenian letters, while others bear only Christian dates. Most, however, have more detailed inscriptions, thus confirming their Armenian origin. They usually fall into the mainstream of Caucasian rugs from this area and include such classic designs as the 'cloudband' (two stepped medallions and S-shaped figures) and the 'lampa' (medallions repeated on a vertical axis). A group of pictorial rugs and others showing European-type floral motifs (priv. cols) appear to be late 19th-century Armenian products from Shusha. The more finely woven rugs of the eastern Caucasus known as Quba and Shirvan were probably not woven by Armenians. Kazakh rugs (e.g. early 20th century; A. T. Gregorian priv. col.) from the western Caucasus and eastern Anatolia, on the other hand, undoubtedly included many of Armenian origin. Much of this area was inhabited by both Azeri Turks and Armenians, and it is often impossible to

determine which people wove particular types of rugs, although those with Islamic dates are most likely to be Turkish work. Another possible clue to the Armenian origin of a particular Caucasian rug is the presence of the cooler red shades from cochineal or a similar dye, rather than the brick-reds obtained from the more common madder used throughout most of the Near East. Armenians were known to use dyes made from scale insects gathered from the exposed roots of shrubs and from imported cochineal.

2. Works from the Diaspora.

Armenian rugs woven within the Persian Empire are even more difficult to identify, as here inscriptions are less common than in those from the Caucasus. A colony of Armenians was established by Shah Abbas I (*reg* 1588–1629), at Julfa, across the river from his capital at Isfahan, where they probably engaged in carpet weaving. Also from the 17th century is a highly accomplished pile-woven chasuble showing a *Crucifixion* (London, V&A), which, if of Armenian workmanship, would suggest that they were engaged in other court-style weaving. Armenians also settled in villages of the Chahar Mahal, a region west of Isfahan in the foothills of the Zagros Mountains, and in villages around the town of Dilijan. The modern rugs (late 19th century–early 20th; examples in J. M. Keshishian and A. T. Gregorian *priv. cols*) woven by Armenians in both these areas show designs and technical features of the non-Armenian rugs woven by neighbouring peoples. There has probably not been a rug type identifiable as Armenian during the 20th century in Iran, although it may be that the small crosses woven into rugs from Iran and occasionally Turkey and the Caucasus indicate Armenian weavers.

Many rugs were also apparently woven by Armenians living within the Ottoman Empire, and there inscriptions are rare, presumably because of proscriptions against such labelling. It is not, therefore, surprising to find that several rugs survive with inscriptions woven along the ends, outside the border design. This would allow the letters to be removed without damaging the rug, should it be sold commercially. A number of rugs surviving from the Kirsehir area in Turkey (e.g. 19th century; P. Sharian & J. M. Keshishian *priv. col.*) have been found with Armenian inscriptions, but few appear from the regions of eastern Anatolia known to have had large Armenian populations during the 19th century. The existence of Armenian workshops is recorded near Kayseri and Sivas in Turkey, where pictorial rugs and rugs with designs like those made in Tabriz, Iran, were produced.

Between the late 19th century and the early 20th Armenians settled in and around Istanbul were engaged in weaving rugs. This production, which usually sold under the label of Kumkapu, seems unrelated to the indigenous village weaving of eastern Anatolia and the Caucasus, as both the designs and weaving technique were adapted from other sources. The rugs are usually of silk, at times with some of the field brocaded in metal-wrapped thread, and the weave often exceeds 600 asymmetrical knots per square inch (93 per

square cm), placing them among the finest rugs ever produced. The designs on the Kumkapu rugs vary within a range of motifs derived from earlier Persian court rugs or from a group of rugs now thought to have been woven for the Topkapı Palace during the 18th century. Many appear in the form of prayer rugs, with a horseshoe-shaped arch design, and in some respects may be seen as predecessors to the present-day manufactured rugs from Hereke in Turkey.

After the mass Armenian exodus from Turkey in 1915, rugs were woven by refugees in Greece, Syria and other locations around the eastern Mediterranean. As the refugees took up other occupations, this gradually diminished, and now the only Armenian weaving to survive on a significant scale is found in the (former Soviet) Armenian Republic, where the state agency in charge of carpet production had its headquarters in Erevan and also maintained workshops in Leninakan, Kamo, Eghegnadzor, Dilijan, Bassarguechar, Arti, Idjevan, Artsvashen, Martuni and Shakhrazar. Rugs from these sources are based on 19th-century designs, usually of the type that would be described in the trade as 'Kazak' rugs. While these are competently woven, they lack the subtle colour variations of the 19th-century pieces, which are naturally dyed, and because of their cotton foundation yarns they feel quite different from the more blanket-like quality of the all-wool rugs.

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VI. Other arts.

1. Ceramics.

Dickran Kouymjian

A large number of ceramic idols (h. 7 to 15 cm) dating from the 3rd millennium BC, perhaps associated with fertility, have been excavated in recent years at the sites of Mokhlablur, Art'ik, Shengavit and Mecamor (Erevan, Hist. Mus. Armenia). Late 3rd and 2nd millennium BC high-quality burnished redware, with painted and incised geometric and animal designs, was made in Armenia; it may have originated there before spreading throughout the Near East. Characteristic of the immediate pre-Urartian period were large (h. 100 cm, diam. 100 cm) burnished jars, sharply tapering at the top and bottom, with serpent designs in high relief, perhaps associated with a cult. These date from the 12th century to the 10th BC and originate from Sanahin, Dvin and Mecamor. The ceramics of the Urartian period (mid-9th century BC–c. 590 BC; *see* Anatolia, ancient, §V, 2) show great skill and diversity. Ceramic rhyta (Erevan, Hist. Mus. Armenia; Sardarabad, Mus. Ethnog. Armenia) from the 9th century to the 7th BC were found at Karmir Blur and Armavir. Potters cleverly imitated metal vessels, such as the silver rhyta (5th–4th centuries BC; Erevan, Hist. Mus. Armenia) from Erebuni (Arinberd, now Erevan). There are, however, few convincing examples of locally produced pottery for the period between the fall of the Urartian kingdom and the 5th century AD. The excavations at Dvin and Ani have uncovered much interesting pottery from the 5th century onwards, some of which followed fashions prevalent in surrounding regions. Yellow and green splashed ware and turquoise blue faience, for example, were also produced in substantial quantities between the 8th and the 9th centuries in Islamic centres in Iran and Central Asia (*see* Islamic art, §V, 3(iv)). Ceramics painted with light green on a white or light yellow ground with figures of birds are derived from Byzantine ceramics found throughout the east Mediterranean (*see* Early Christian and Byzantine art, §VII, 1, (iii)). More typically Armenian in style are the many pots and dishes, some with Armenian inscriptions, painted with human, animal and hybrid motifs (Erevan, Hist. Mus. Armenia). Between the 11th and 13th centuries the production of ceramics in Armenia, especially at Ani, was important and of high quality. An example in green and brown against a white ground shows a woman in national costume holding a spindle (Erevan, Hist. Mus. Armenia).

By the 15th century the city of Kütahya, c. 200 km south-east of Istanbul, had become a flourishing centre of Armenian ceramic production. The earliest dated pieces, inscribed on the bottom in Armenian, are from the early 16th century and have characteristic blue-and-white decoration (London, BM). By the 17th century brightly coloured faience was produced with yellow, green and a brilliant 'tomato' red made from Armenian bole. The potters created vessels in widely varying shapes for diverse uses.

Kütahya's main competitor in the production of ceramics was Iznik, the renowned centre for Ottoman pottery and architectural tiles (see Islamic art, §V, 5(ii)). Potters at Kütahya also produced square tiles to decorate the walls of numerous mosques, mostly in Constantinople (now Istanbul), and churches. The most spectacular display appears in the Armenian monastery in Jerusalem, where various parts of the complex are decorated with thousands of Kütahya tiles, notably a series of polychrome Old and New Testament scenes, accompanied by an inscriptional band in Armenian, in the Ēdmiadzin chapel of the Armenian Patriarchate. These tiles were originally commissioned in 1718 for the renovation and decoration of the Church of the Holy Sepulchre, but, owing to a dispute between the competing Christian denominations, the work was never undertaken.

Among the most popular ceramic forms to originate from Kütahya were the egg-shaped ornaments that hang from the chains of oil lamps suspended in churches and mosques. These ceramic eggs are variously decorated, but the most common motifs are seraphim (e.g. Jerusalem, Gulbenkian Lib.). Other popular forms include demi-tasse coffee-cups without handles, saucers, monogrammed plates, rose-water flasks, incense burners and lemon squeezers; these often bear Armenian inscriptions (e.g. Edinburgh, Royal Mus. Scotland; London, BM and V&A; Brussels, Mus. Royaux A. & Hist.; Venice, S Lazzaro degli Armeni, Bib.; Athens, Benaki Mus.). The production of Armenian ceramics flourished in Kütahya until the expulsion of the Armenians during World War I. Several families settled in Jerusalem, where they continue to manufacture polychrome ceramics.

Another centre of Armenian tile production was New Julfa, the Armenian suburb of Isfahan, founded in the early 17th century. Large pictorial panels made of square blue-and-yellow painted tiles are found *in situ* in some of the city's Armenian churches. A fine example is the *Adoration of the Magi* depicted on 28 tiles (1719) in the church of St George (1610/11). Functional pottery continued to be made in Greater Armenia until the 20th century and is still produced in Armenia, where the traditional forms known from pottery finds at Dvin and Ani persist.

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2. Jewellery.

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Though Armenia was one of the world's first centres of metallurgy, the little that has survived of early jewellery in precious metals was found through excavations (unless otherwise stated, all objects mentioned below are in the State Historical Museum of Armenia, Erevan). A medallion (3rd millennium BC) found at Shengavit is decorated with linear ornament and two small gold balls. Gold beads made by the double-thread and embossed granular techniques and a gold frog-shaped brooch covered with an embossed granular design were uncovered at the site of Ljashen (2nd millennium BC). Horseshoe- and crescent-shaped earrings were found at Getashen and Karmir Blur, the latter an Urartian site of the 8th–7th century BC at which was also found a twisted gold bracelet with snakes' heads at each end. In the post-Urartian period, a gold necklace (c. 6th–4th century BC) was uncovered at Armavir, an old Urartian site that in the immediate pre-Christian era became the capital of Armenia. The necklace, decorated with filigree work and bluestones and in places covered with black glasspaste, portrays birds and a schematized *Tree of Life*. At Armavir, medallions depicting relief busts of women with children's heads resting on their breasts show a Classical influence. A medallion showing a winged goddess, possibly Isis (2nd–1st-century BC), was found in the Sisian region. Cast earrings from the same period were excavated at the old capital of Artashat and the fortress of Garni.

The only items of Armenian jewellery preserved from the early medieval period have been those excavated after World War II at Dvin, capital of Christian Armenia in the 5th and 6th centuries AD and administrative centre of the Arab conquerors after the 7th century. Among them are a small gold cross; twisted gold bracelets with snake ends, one of which is enhanced with precious stones; earrings with long hanging pendants of crescents, birds and figures; a necklace with dangling gold ball pendants; and a ring with a large turquoise, and engraved fishscales on its sides. The major examples of the jeweller's art surviving from the Middle Ages are gold or silver reliquaries, church plate and manuscript covers for Gospels (see §VI, 3, (ii)). Manuscript illuminations, especially those featuring portraits of royalty from the Armenian kingdom of Cilicia (12th–14th century), provide glimpses of sumptuous dress and jewellery. At least two gold rings from royal households have survived: one ring (Venice, Monastery of the Mekitarists) may have belonged to Prince T'oros II (*reg* 1145–68) and depicts the Lamb of God surrounded by an inscription *T'oros Servant of God*; the other has a motif of a lion and is attributed to a later prince and King T'oros (*reg* 1293–7). Occasionally, simply designed twisted silver bracelets and small silver Armenian crosses with flaring arms and small balls at their points have been found in large hoards of Cilician Armenian silver coins.

From the 17th century jewellery-making was one of the most prominent craft industries. Thousands of silver medallions, tiaras, bracelets, necklaces, earrings, mirrors, purses, belts and rings survive in collections of Armenian and Ottoman artefacts. The objects have been hammered, moulded and cast and often have been worked with a niello technique known in Armenia since the pre-Christian era. Many are characterized by filigree work. Large numbers of crosses were also fashioned, as well as snuff-boxes and small pieces of jewellery. Large and carefully arranged displays of such items are in the Museum of Armenian Folk Art and the State Historical Museum in Erevan. The art of jewellery-making, following traditional designs and techniques, survives into the late 20th century, and museum collections display the work of the best contemporary craftspeople. As well as in Erevan, Armenian jewellery and artefacts in precious metals are in such collections as those of S Lazzaro degli Armeni, Venice; the Catholic Armenian Congregation Treasury, Vienna; the Musée Arménien de France, Fondation Nourhan Fringhian, Paris; the Armenian Library and Museum of America, Watertown, MA; the Armenian Patriarchate Museum, New Julfa, Isfahan; the Metropolitan Museum, New York; and the Hermitage, St Petersburg.

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3. Metalwork.

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The Armenian plateau is rich in metallic ores, and its people have been master metalworkers and jewellers since the 1st millennium BC. The main categories of artefact that survive are items in base metals and items (mainly cult objects) in precious metals. A third category, coins, were produced in both bronze and silver. Under the successive Orontid and Artaxiad dynasties (4th-1st centuries BC), there was an uninterrupted flow of coins. Notable are the splendid tetradrachmas of Tigran II the Great (*regc.* 96-56 BC) showing on the obverse the King in profile wearing the conical headdress known as the Armenian tiara, which has a pair of addorsed birds flanking a star. After this, the numismatic tradition was aggressively renewed, only later, under Cilician Armenian dynasties of the 12th to the 14th centuries. These coins are loosely modelled on those of the Holy Roman and Byzantine empires, with the addition of certain Armenian motifs representing Christianity and royal authority (e.g. a cross flanked by two rampant lions wearing crowns; New York, Amer. Numi. Soc.).

(i) Base metals.

The first major artistic use of metals was in the 9th-6th centuries BC under the Urartian. The excavations at Toprakkale, Erevan and Karmir Blur have yielded quantities of weapons, including ceremonial shields with elaborate processional designs in repoussé, domestic objects and votive statues (e.g. London, BM; St Petersburg, Hermitage; Ankara, Mus. Anatol. Civiliz.; Erevan, Ereuni Mus.). The excavations at Dvin and Ani have produced most of the medieval bronze metalwork (Erevan, Hist. Mus. Armenia) including many utilitarian objects such as knives, scissors and jugs, animal-shaped candleholders, large cauldrons, a church chandelier from Ani, and censers (12th-13th centuries). The latter are moulded with scenes from the life of Christ and copy Early Christian models.

Later bronze, copper, and occasionally pewter vessels mostly date from the 17th century onwards. Tokat and Caesarea were among the main centres of production. Although hundreds of plates, bowls, jugs and trays of tinned copper with Armenian inscriptions have been preserved in private and public collections (e.g. Erevan, Hist. Mus. Armenia) they have received little attention. Many are dated, such as a large tray (1477; Erevan, Hist. Mus. Armenia) from Old Julfa, on the Arax River, and are thus useful for a chronological study of style and motif. Cast bronzes also survive from this later period, some in traditional Iranian shapes, for example horn-shaped rhyta (e.g. Erevan, Hist. Mus. Armenia) and massive cylindrical candlesticks; others with characteristic Armenian forms, for example the *khatch'kar* (cross stone), the flowering cross, and the Armenian cross, with small circles at the two flaring points of each arm of a cross with shorter latter arm. Numerous pewter pilgrim flasks bearing the figure of a warrior saint killing a dragon (as well as some silver Gospel covers) were mass-produced with pre-stamped plates.

(ii) Precious metals.

Items in precious metals were made for royalty, the church and wealthy individuals. The earliest examples are several silver rhyta of the 5th–3rd centuries BC from Erzinjan (formerly Erez; London, BM, and Paris, Louvre) and Arinberd (Sardarapat, Mus. Ethnog. Armenia); two from the latter site are in the shape of a rider in Iranian costume (5th century BC) and an animal head with drinkers and musicians (3rd century BC). Armenia was one of the first wine-producing areas, which explains the popularity of these drinking vessels. Among gold medallions from the ancient capital of Armavir is one of the 2nd–1st centuries BC with a woman holding a child to her breast (Erevan, Hist. Mus. Armenia). Virtually nothing survives of precious metalwork or jewellery from the Christian centuries until the establishment of the Cilician kingdom. From the 13th century onwards there is a continuous series of Gospel bindings, reliquaries, chalices, patens and other vessels in silver, often washed with gold, and occasionally in solid gold (Ēdjmiadzin Cathedral, Sacristy; Jerusalem, Armen. Patriarch.).

One of the oldest and finest silver bindings (1254; Ant'īlias, Beirut, Armenian Catholicate) has the *Crucifixion* accompanied by busts of the Virgin, St John the Evangelist and the Apostles on the front cover and *Christ Enthroned* on the back. Another cover chased in gold (1255; Erevan, Matenadaran Inst. Anc. Armen. MSS) shows a *Deësis* on the front and the four Evangelists on the back. Among surviving reliquaries, the most famous are the silver triptychs of Skevra (1293; St Petersburg, Hermitage) and of the Holy Cross of Khotakerats' (Armen.: 'grass eaters', i.e. monks; 1300; Ēdjmiadzin Cathedral, Sacristy), commissioned by the feudal lord Eatchi Proshian. The latter displays a large jewelled cross in the central panel with Christ resting on the beasts of the Apocalypse at the top of the cross and the donor shown in prayer at the bottom; the leaves

covering the central panel have the archangels Gabriel and Michael on the inner sides, and St Grigor the Illuminator and St John the Baptist on the outer sides.

The most common scene depicted on silver bindings is the *Crucifixion*. Other scenes include the *Adoration of the Magi* surrounded with delicate grape bunches studded with jewels (1475; Baltimore, MD, Walters A.G.) and a monumental *Ascension* (1496; Erevan, Matenadaran Inst. Anc. Armen. MSS). The scores of silver bindings from the 15th to 19th centuries display great variations of style and decoration. Among chalices and liturgical vessels, the gold pyx (1687; Lisbon, Mus. Gulbenkian) made in Caesarea is remarkable for its elegant workmanship. The central panel depicts the *Last Supper*, the others, pairs of Apostles. Another notable work is a bejewelled gold chalice (1749; Jerusalem, Armen. Patriarch.) from Constantinople (now Istanbul). Many luxurious chalices decorated with enamelling and filigree were made by Armenians working there. In the 18th and 19th centuries large quantities of silver belts, buckles, earrings, purses and communion boxes were manufactured in Armenian centres such as Van, where the black and silver niello technique was popular, and metalworking to a high standard continued in the Armenian Republic.

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4. Textiles, embroidery and lace.

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Despite a rich and ancient tradition, few serious studies of these Armenian art forms have been undertaken. Catalogues and complete inventories of the rich textile collections in the Armenian monasteries of Ēdjmiadzin, Jerusalem, Venice and Vienna are also lacking. Carbonized fragments of woven textiles have been found in excavations in Armenia, but they offer little information about design and style. Evidence for woven textiles before the 17th century is mainly derived from representations in monumental painting, sculptural reliefs, for example on the church of the Holy Cross (915-21) at Aght'amar (see fig. above), manuscript illustration and textile pieces used to hide the wood left exposed on the inside of most manuscript bindings from the 13th to the 17th centuries. The latter may be cotton, silk, linen or some other fabric, and have both woven and stamped patterns. Many are from cloth fashioned outside Armenia: Iran, India, Byzantium and the West. When fully published, they will provide invaluable evidence for the history of textiles in Armenia.

Almost all the comparatively large quantities of brocades, embroidery and other textiles surviving from the late 17th century onwards were used as church furnishings or vestments. The most important textiles in terms of size are the stamped and embroidered altar curtains (Ēdjmiadzin Cathedral, Sacristy; Jerusalem, Armen. Patriarch.). Most 18th-century examples are rich in colour and form

and were produced in Madras, India, a major centre of stamped fabrics where Armenians had established themselves in the 16th century. Although these altar curtains have long Armenian inscriptions and purely Armenian designs, often depicting the *Life of St Grigor the Illuminator* and the conversion of Armenia to Christianity (314), they were probably manufactured by Indian workers using cartoons supplied by Armenian artists. Altar curtains produced in other centres include a stamped curtain (1663; Ēdmiadzin Cathedral, Sacristy) from Suceava, Romania, with a central *Crucifixion* and an upper band devoted to the *Life of Christ*, two of dark blue cloth (1756 and late 18th century; Ēdmiadzin Cathedral, Sacristy) both showing the *Crucifixion* and probably made in Tokat. Other curtains were made at Karin-Erzerum, Tbilisi, Lim on Lake Van and Constantinople.

Richly embroidered textiles have survived in much greater numbers than plain or printed textiles. These embroideries are mostly found on ecclesiastical vestments (e.g. chasubles, copes, mitres, stoles), altar curtains and chalice covers. Major collections with pieces from the 17th to the 20th century are housed in the Armenian monasteries of Ēdmiadzin, Jerusalem, the Mechitarist monasteries on S Lazzaro, Venice, and in Vienna, and in Bzummar, Lebanon. Rich figural designs on silk, velvet, satins and less expensive materials are sewn in vivid colours, the most lavish employing gold and silver threads, pearls, other precious gems and hardstones. The astounding variety of designs and styles reveals an expert rendering of figures, garments and faces. The earliest surviving embroidery is a large 13th-century fragment from Ani showing a pair of asymmetrical lions (Erevan, Hist. Mus. Armenia). The most famous example is the ceremonial banner (1448; Ēdmiadzin Cathedral, Sacristy) with full-length portraits of *St Grigor the Illuminator* flanked by *King Trdat III* (reg 287–98) and the female martyr *St Hrip'sime* (d c. 300) on one side and, on the reverse, *Christ Enthroned with the Symbols of the Evangelists*.

Other outstanding embroideries (all Ēdmiadzin Cathedral, unless indicated otherwise) include a cope (1601; Erevan, Hist. Mus. Armenia) showing *Christ Enthroned* with the symbols of the Evangelists; a crown (1651); a stole (1736); a series of shirt collars in the form of short stoles (1734) made of embroidered silver and gold thread on a red ground, the most elaborate of which depicts the *Last Supper* on the back and *St John the Baptist*, *Grigor the Illuminator* and *St James* on the front; the so-called eagle carpet of Catholicos Philippos (1651) made of silk embroidered with silver thread; and a chalice cloth (1688) with a central floral motif on a yellow ground with crosses and seraphim in the border. Several embroidered altar cloths also survive: one of 1613 from Karin-Erzerum shows *St Grigor*; another of 1619 (Jerusalem, Armen. Patriarch.) from Constantinople is on a rich emerald green ground with silver and gold thread and shows the *Virgin being Presented with the Head of St James* bordered by scenes from the *Life of Christ* (Jerusalem, Armen. Patriarch.); one of 1620 (Jerusalem, Armen. Patriarch.) from Constantinople has a monumental scene of the *Last Supper* bordered by scenes from the *Life of Christ*; one of 1704–14 from Constantinople shows *Christ, the Apostles, St Grigor and King Trdat*; and one of 1741 depicts *St Grigor's Vision of Christ*.

Embroidery was commonly used to decorate towels, bags, stockings, kerchiefs, tablecloths and various textiles. Some of the most renowned work was produced at Marash and is characterized by polychrome geometric and floral designs on dark or coloured backgrounds. The stitching follows various grid patterns, as well as designs based on star, cross and braided motifs. Many of the richly decorated elements on vestments were votive offerings donated by pilgrims.

Armenian lace is executed with a single needle using techniques passed down through many generations of women, although few pre-19th-century examples have survived. Different styles and stitches were developed in the various regions of Armenia, such as the Aintab stitch, Vaspurakan stitch, Baghesh (Bitlis) stitch and Kharpert stitch. Its delicacy and intricacy has long been recognized; early laces of silk and gold thread or decorated with pearls and precious gems, depicted in 17th-century miniatures, were used as chalice covers and as cross and Gospel holders; surviving examples are from the 17th century. Lace borders were often added to embroidered articles, while many scarves and kerchiefs were fringed with miniature lace flowers. Many scholars believe that the origin of Venetian lace-making, which was well established by the second half of the 16th century, should be sought in Armenia. The merchant cities of Italy were in close touch with Armenians during the late medieval period, so there was ample opportunity to import lace and lace-making techniques.

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VII. Patronage and collecting.

Vrej Nersessian

Whenever relative political tranquillity prevailed in Armenia, the great feudal families—the Bagratuni, Ardsruni, Orbelian, Proshian and Zak'arian—took under their protection the monasteries situated on their estates and encouraged the work done there. They built religious edifices and educational centres, which they endowed with lands, properties and financial resources, as well as precious gifts. It was customary for the nobility to safeguard their holdings by offering them, either temporarily or in perpetuity, to monastic institutions, whose tax exempt status was, in the main, honoured by the conquerors. The transfer of property ownership was frequently inscribed upon the walls of the churches in the presence of witnesses, the text of the inscription emphasizing that the grant had been made free from all tax obligations. The Gospels of Queen Mlk'e were offered to the monastery of Varag in the province of Vaspurakan at the beginning of the 10th century AD. In 989 King Smbat II (*reg* 977–89) invited the architect Trdat to Ani to build the cathedral (989–1001). The 10th-century historian Thomas Ardsruni described in great detail the churches and palaces built by King Gagik (*reg* 908–36) including the palatine church of the Holy Cross (915–21) built by the architect Manuel on the island of Aght'amar. The east façade of the church of the Saviour at Sanahin (*see* Sanahin Monastery), erected by King Ashot III (*reg* 952–77) and Queen Khosrovanush in 966–72, is decorated with the portraits in high relief of their two sons Gurgen and Smbat holding a model of the church. The library at Sanahin was founded by Queen Hranush in 1063, and although originally it may have been to house relics, its collection of manuscripts became one of the largest in Armenia. Among the art treasures produced under Cilician royal patronage are such manuscripts as the Lectionary of King Het'um II (1286; Erevan, Matenadaran, Inst. Anc. Armen. MSS, MS. 979), the Gospels of Queen Keran (1272; Jerusalem, Gulbenkian Lib., MS. 2563), the Gospels of Prince Vasak (13th century; Jerusalem, Gulbenkian Lib., MS. 2568) and the Gospels of Queen Mariun (1346; Jerusalem, Gulbenkian Lib., MS. 1973), and the silver reliquary of Skevra (1293; St Petersburg, Hermitage).

The Catholicoses were just as active as were the influential members of the clergy in endowing the country with beautiful churches. Catholicos Nerses III (*reg* 641–61) was particularly diligent in this and was known as 'the builder'; his most elaborate foundation was undoubtedly the church of Zvart'nots. Patronage is closely connected

with the concept of the Church as 'heaven on earth' as is evident in the many inscriptions on churches and in manuscripts derived from two verses in the Scriptures: Luke 10:20 and Hebrews 12:31. In his canons, Catholicos Sahak (*reg* 387–438) commented on both these verses and refers to the church as the meeting place of the faithful together with the first-born citizens of heaven whose names are written in the 'register of life'.

Some of the most distinguished art connoisseurs and collectors operating in the first half of the 20th century include the Armenians Calouste Sarkis Gulbenkian, Tigran Khan Kelekian (1868–1951), Harut'iwn Hazarian (1886–1981), Dr Paul Z. Bedoukian (*b* 1912) and Alex Manoogian (*b* 1901), all of whom were devoted to the recovery of the Armenian treasures, thus helping Armenians retain their identity as a national group.

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VIII. Museums and institutions.

Vrej Nersessian

Medieval museums in Armenia were divided into three categories—royal, princely and monastic—and were called *ganjatun* or *avandatur* ('treasury'). The 7th-century historian Hovhannēs Drasxanakertc'i testified that under Catholicos Movsēs Eghivardec'i (*reg* 574–604) the author Vrt'anes K'ert'ogh (550–620) was the *avandapah* of the catholicate's museum. This role corresponds to that of a curator in a modern museum. The monasteries of Sanahin, Haghpat, Ēdjmiadzin and Tat'ev each had a *ganjatun* or *avandatur* that housed their art treasures.

In modern times museums were founded by Khatchatur Abovyan (1809–48) in the provincial school, Erevan, in 1846, Khrimian Hayrik (1820–1907) in the monastery of Varag, Vaspurakan, in 1858 and Vahan Bastamyan in the monastery of St Gayanē, Ēdjmiadzin, in 1872. In 1869 Catholicos Gevorg IV (*reg* 1866–82) built a sacristy of three galleries adjoining the east side of Ēdjmiadzin Cathedral to house its treasury; the basement preserves the site of a Zoroastrian fire altar. In 1982 the Alex and Marie Manoogian Treasury Museum was built near the residence of the Catholicos at Ēdjmiadzin for the display of Armenian religious objects including relics, chalices, crosses, staffs, fans, reliquaries, carpets, embroidered vestments and altar curtains. Treasury museums also exist in the Armenian Patriarchate of St James at Jerusalem, the Armenian Catholicate of Cilicia at Antilias (Lebanon), the Armenian Patriarchate in Istanbul, the Armenian Monasteries in Venice (1717) and Vienna (1811), and All Saviour's Armenian Cathedral (1906) in Isfahan.

In 1921 the artists of Erevan and the Armenian Cultural Society of Tbilisi organized an exhibition of paintings, most of which were purchased by the Armenian government on 20 August 1921 and became the core of the State Historical Museum of Erevan. In 1921–2 the Ethnographic Society of Tbilisi founded in 1895 by Ervand Lalayan (1864–1931) transferred its museum and library to Erevan, thus forming the archaeological and ethnographic departments of the State Historical Museum. The finds made by N. Marr and T. T'oramanyan during excavations at Ani were deposited in the Ani Treasury (*Anii hnadaranē*; destr. 1918), from which 2344 items were salvaged and deposited in the State Museum by 1926. By 1936 the museum had departments of history, archaeology, ethnography, arts and letters. The arts department grew to such an extent that it was transformed into a separate museum and from 1947 was known as the State Gallery of Armenia; in 1991 it was renamed the National Gallery of Armenia. Its collection contains more than 20,000 Armenian, Russian and west European works. In 1937 part of the State Museum's ethnographic material was transferred to the Museum of the Ethnography of Armenia in Sardarapat. In 1954 the State Museum's sections on literature, theatre, music and fine art were separated to form the Museum of Literature and Art in Erevan, which holds 600 manuscripts by Armenian writers, as well as the private archives of actors, musicians and composers.

In 1914 the collection of manuscripts (begun in the 5th century AD) from the Catholicate of Ēdjmiadzin was transferred to Moscow for safekeeping against the Turkish threat. Under the supervision of the newly created State Cultural Historical Institution the collection was returned to Ēdjmiadzin in 1921 together with the manuscript collection of the Lazarian Institute (1802) in Moscow. These collections were enriched by the historian and art critic Ervand Shahaziz (1856–1951) with the addition of the manuscript collection from the Armenian Museum in Naxijevan, Azerbaijan. In 1939 the manuscripts were moved to the Alexander Myasnikyan Public Library in Erevan (founded 1832; renamed National Library of Armenia, 1990) and remained there until 1959 when they were deposited in the Matenadaran Library of Ancient Manuscripts (now Matenadaran Institute of Ancient Armenian Manuscripts) built by Mark Grigoryan. The collection holds 16,089 manuscripts of which

13,623 are in Armenian and 2466 in other languages. Erevan's other major library is the Central Library of the Academy of Sciences of Armenia which was established in 1935.

Other museums in Erevan are the Martiros Saryan Gallery (1967), the Children's Art Gallery (1970) and the Erebuni Urartian Citadel, which was excavated in the 1950s and turned into a museum in 1968. Museums outside Armenia include the Musée Arménien de France in Paris, which was established by the Fondation Nourhan Fringhian, the Armenian Library and Museum of America, Watertown, MA, and the Alex and Marie Manoogian Museum (1992) in Detroit, Michigan.

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Islamic art, §I, 2: Geography and trade

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