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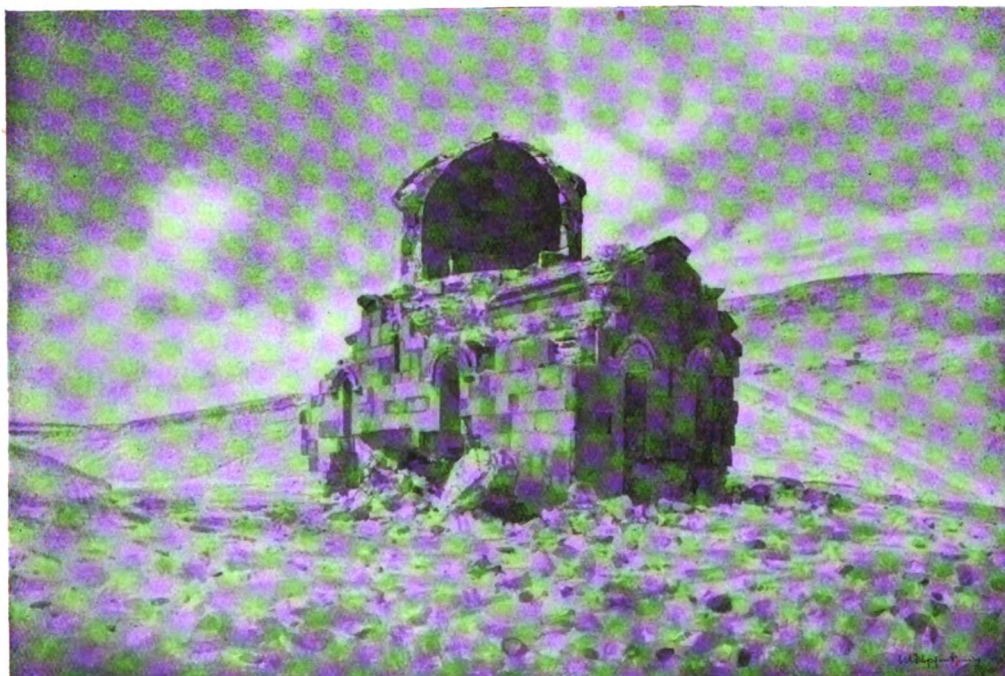
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CHURCH OF ST. MINAS, HOROMOS. (EIGHTH OR NINTH CENTURY)
From a watercolour drawing by A. Fetvadjian

An Outline History of Armenian Architecture

By A. FETVADJIAN

(Condensed from notes in French by W. R. Lethaby)

ARMENIA, as ancient records show, has been known by that name for about 2,500 years. The country is a high plateau to the south of the Black Sea and the chain of the Caucasus; the frontiers extend to the Caspian on the east and to the north of Mesopotamia on the south. The inhabitants are a *mélange* of peoples having different affinities. The most ancient among them, as we know from cuneiform inscriptions, had their centre of culture in the country around Lake Van. More than fifty of these inscriptions demonstrate the origin in Armenia of the Hittites. Other inscriptions of the conquering Chaldeo-Assyrians named the high Armenian plain URARTU; the Assyrians called it the Land of Nahiri (Flowers). An inscription of Assur-Nasir-Pal mentions strong towns surrounded by three rings of walls.

About eleven centuries B.C. a people which inhabited Macedonia and Thrace, being pushed out by invaders from the north, crossed to Asia. In time, traversing Asia Minor and combining with the native peoples, some of them ultimately entered Armenia, thus bring-

ing in new blood from the west. This people, supposed to be Phrygian, or related to the Phrygians, brought to the Orient a vivifying and renewing element, and they naturally gained the ascendancy over the old indigenous inhabitants. It is from this time that the country of the high plateau came to be called Armenia from and by the new people. It is a remarkable fact and very characteristic that all the words in the Armenian language which express *war, force, soldier*, etc., are Aryan, in contrast to the words for *religion, worship, culture, metals, arts, commerce* and *domestic objects*, which come from the older stock. I believe that when a time of peace allows of excavations by the modern methods of research that we shall arrive at results which will be revolutionary in the archæology of the near Orient.

Whenever I stop before the bas-reliefs of the Assyrian palaces in the British Museum and examine the processions of those going to slavery and to the great constructive works I wonder whether the works of art themselves may not be largely due to Armenian

genius. An image of a god Chaldi is mentioned in the inscriptions as having been taken away from Armenia by Sargon. Study of the languages of the Near East shows that Armenian is an Indo-Persian variety related to Sanscrit and Zend—more particularly to the latter. In Armenian story the legendary founder of native culture came from Babylonia.

It is not exactly known by what means Armenia, which had for centuries been ruled by feudal princes independent of one another, was reconstructed as a kingdom under a Parthian dynasty known as the Armenian Arsacides. But from about 150 B.C. history becomes less legendary. The first monarch, Vagars-hag I, reorganised the state in a similar way to that in which Arsaces I, his elder brother, had metamorphosed the Persia of the Achemenes.

At this time several religions existed side by side, and all were tolerated, but a preference was given to the gods of Greece for political reasons. About forty years later Artashes the Conqueror, grandson of Vagars-hag I, returning from a successful military expedition in Asia Minor, brought back as trophies images of Greek gods to place in his capital, ARMAVIR. These were statues of Artemis, Herakles and Apollo, and they were received by the high priests, who set them up at ARMAVIR (Moses of Khorene). Artashes brought also images of Olympian Zeus, Athene, Hephaistos, and Aphrodite, and these were placed in the stronghold ANI. The king, Tigranes II (89–55 B.C.), assigned places for the cult of these images of Greek gods at ANI, and the native divinities which resembled them the most were placed with them. Thus Zeus was placed in the temple at ANI consecrated to Ahura-mazd, the father of the gods. Athene found a home at TILN in a temple of Nana; Artemis was put in the temple of Anahit at ERIZA; and to Aphrodite was assigned another temple at ASHTISHAT in the house of the goddess Astghik. It is said that priests were also brought to Armenia.

Why, it may be asked, did this Greek cult arise in Armenia if it already had its own idol images and architecture? Further, after the importation of Greek images and priests, did the Armenians construct their religious edifices in a Greek manner? As no vestiges have been found, we must suppose that the temples remained of a native character. Up to the present the only evidence regarding art under the Hellenophile kings is the beautiful head of the Greek goddess in the British Museum found at Sadakh. On the acceptance of Christianity (A.D. 314) the products of Hellenic art were so thoroughly destroyed that hardly a trace has survived.*

It is evident that before the time of the dynasty of the Parthian Arsacides there existed in Armenia a polytheism which required temples and images. No

material evidence of these has been found, but the literary evidence points to the existence of temples from an early period. The hierarchy at that time were members of the reigning families, and under the Arsacides this custom was resumed. In A.D. 78 the son of the king was high priest in the temple of Aramazd at ANI. Lands and villages were assigned for the service of the idols, and these at a later time were transferred to the church.

I must mention the existence of an edifice of modest dimensions but of pure Roman style. This was probably erected for the pantheistic idol cult fashionable in the days of the Arsacides, and it is said to have been constructed by the King Tiridat as a summer residence for his sister Khosrovitoukht. The ruin of this building is about 25 miles from ERIVAN, and its true nature has not yet been established. I suppose it must have been built by Roman architects for Tiridat and probably for the pagan cult of the Græco-Roman gods. This building and the bronze head in the British Museum are documents in agreement with the testimony of the chronicles.*

Armenia was a mixing land of various races and creeds. The land of the high plateau was overturned many times and as many times reformed again. In the pre-Christian period a number of beliefs existed side by side in mutual toleration. Certain ritual forms observed even to-day in the Armenian Church seem to be survivals of old pagan customs, and many superstitious practices and beliefs also continue to exist, passed on from days of human sacrifice, of the adoration of sun, stars, fire, water, and trees. Traces of the noble and intelligent Mazdeism also seem to have persisted.

Fourth and Fifth Century.—Christianity was proclaimed the religion of the state by Tiridat in the fourth century. This became a cause of further separation between Armenians and Persians, ancient neighbours as they were. Any alliance with Rome on the part of Armenia was a cause of difference between the two nations, although they were in large part of a common Aryan stock. It is probable that long after the proclamation of the faith of Christ that the adepts of the Mazdeist belief and the worshippers of the sun continued, if in secret, the practice of their cults. These naturally sympathised with their Sassanian co-religionists. The Shapurs, Khosroes, Varahrams, etc., did not overlook this accord, this fraternity in Jesus, between Armenia and Byzantium, the hereditary enemy of Persia.

The chronicles, which have abundant information in regard to the pagan period in Armenia, say little about the changes and reforms consequent on the acceptance

* For some details of this building see Strzygowski's volumes on Armenian architecture. In the British Museum is a fragment of a debased Hellenistic style which is said to be from the Palace of Tiridates (W. R. L.).

* See note at end.

of Christianity. They only tell in general terms that St. Gregory the Illuminator, assisted by King Tiridat, had the temples (mehians) and the altars demolished and the idols annihilated. I suppose that this was a *Christus Imperat* movement similar to outbreaks in the Western world.

The cordial relations of the Armenians with the great Christian Byzantine power angered the Persians still more. Christian Armenia did not inspire the confidence of Sassanian Persians; even after the Council of Chalcedon (the decisions of which the Armenians rejected, remaining faithful to the Creed of Nicea), when it was impossible to be in accord with Byzantium against the East, suspicions were continued. However, Armenia, even to avert ruin, would not alter her faith. Her Church remained in alliance with the Syrians and the Copts, who were not military powers. The Syrians were zealous in the propagation of the faith, and the Armenian churches follow the Syrian rite and the Gospels are read in that language. The masses of the people two centuries after the proclamation of the Gospel had not fully abandoned their old pagan beliefs, and they awoke to the light of the new faith only after the books were translated and sermons were given in their own language, which by its precision is an evidence of the intellectuality of the people. They now related the Christian ethic with that of their old religions, seeing that Jesus did not abolish the law but fulfilled it. The leaders of the Church understood the importance of the common tongue in completing the revolution. Armenia then fights a great battle in the name of its faith at AVARAIR in A.D. 454 and repulses the pretensions of the Sassanians who try to tear them away from their alliance in Jesus Christ with Western nations.

The Sixth Century, &c.—Among my studies I have two watercolours which are faithful portraits of the ruins of the churches of EREROUK and TEKOR. The former, which I visited in 1906, remains as the drawing shows, but TEKOR, which I drew still earlier, was struck by lightning in 1912, after 1,500 years of existence, during several centuries of which it was abandoned.

These two monuments are nearly identical in plan, details and technique, and also in the sculpture of their façades (the interiors are bare). They are examples of a charming archaism, and they are generally supposed to be the works of masters who were apprenticed to Syrian architects. The conjecture is not improbable, seeing the cordial ecclesiastical relations between Armenia and Syria at this time. I think, however, that the art of these two monuments is a step in an evolution of which the genesis remains unknown. However, at this the flowering time of evangelised Armenia the neophytes were still under the charm of Syrian propaganda, although the relations were at this time not very recent.

Notice in the drawings of these churches the engaged columns which directly support the springers of

the arches; the plinth of expanding courses and the elliptical cupola. The cupola, enveloped in masonry externally, shows lack of experience, and the low tambour which supports it is also remarkable, as later this feature was developed to an extraordinary degree. Consider, again, whether these characteristics are best explained by apprenticeship to Syria.

There are other examples of contemporary churches, although they are not so important. For example, the Church of St. John at PURAKAN and the Sourb-Nshan at KASSAKH. The more ancient churches are larger and more sumptuous than later ones, and this fact corresponds to the relative prosperity of the country at an early time than later. It should be remembered that the architects of the time usually only interpreted the thought of the clergy or the will of a prince. This fact and an examination of the methods and technique of building suggest that the actual architects who built the churches of the sixth century were native masters.

In Armenia, near ERIVAN, is the church of AVAN, dated 557, which has a central cupola supported on eight round arches. Possibly it also had four small cupolas at the angles. There is also a little basilica at KASSAKH which seems very ancient. Without doubt it is of the same age as a church at EGHIVARD, which dates from 574, but the latter is larger.

From the hour when Armenia became ready to say its word in Christian architecture its churches have a specific type; they are in no sense imitative works. These monuments, constructed where and when the word of a prince made law which was executed without hesitation, reveal an artistic taste and a powerful technique superior to those of Syrian masters, from whom it is suggested that the Armenians learnt their art. Examine the works closely and you will allow that the native artist had an innate sense of beauty and was perhaps the superior of the masters who built the churches of Tourmanin, Rouehiah, Bakria and many others in Syria.

In Syria there was an immense heritage of artistic tradition—Egyptian, Phœnician, Greek, and Roman—and at the flowering time of Christian art the land was still covered with examples of ancient architecture. Syrian masters were in contact with artists of many countries; the architects of TEKOR and EREROUK had not these advantages and deserve the greater praise.

Nothing, however, prevents us from supposing that the Armenian architects, without themselves having been in Syria, have borrowed ideas and translated them according to their proper genius. Indeed, without the genius of the Armenian people and their long experience all suggestion would have been in vain. The art of these churches of the sixth century is an Armenian art before all and after all.

The Armenian hierarchy never from the time of the pagan priests abdicated their autonomy. They formed

an important organisation by the side of other authorities, which obstinately repelled all interference with its institutions. Feudal Armenia, in co-operation with this power, carried on the war of Avarair against the Sassanides in A.D. 452, and later the feudal power and the Church signed the treaty with the Khalif Mohaviah in 657. This agreement gives us a clear view of the political situation in the seventh century. It is evident that, notwithstanding their great superiority in numbers to the Armenians, the Arab forces of the Khalif thought it wiser, having experienced the terrible winters of the Armenian mountains, to come to an agreement with the numerous Armenian lords in their mountain fortresses. Such fighting was very different from their easy conquests in warm countries. Relinquishing the idea of conquest by violence, the Arabs followed the policy of making an alliance with the Armenian lords against the principal enemy, Byzantium, with whom both had a quarrel. The quasi-political vassalage of Armenia which this entailed does not seem to have been very irksome until the end of the seventh century, and a number of *chefs d'œuvre* of architecture were erected during this time.

The monuments of this second period of Christian architecture were basilicas, sometimes having a cupola; or constructions on a central plan, always surmounted by a cupola; or churches of tri-apsidal plan, of which Strzygowski attributes the invention to Armenians; and, finally, churches in the form of a cross. The following are churches of this period:—

St. Gregory at DWIN (606–611), church at AVAN (beginning of the century), two churches at VAGHARSHAPAT (618 and 630), the old church of the citadel at ANI (622), the cathedral of BAGARAN (631), St. John at BAGARAN (631–639), St. Anania at ALAMAN (637), the cathedral of MREN (638–640) are of the first half of the seventh century and before the Arab invasion.

Notwithstanding the disturbances the Arab invasion caused, Armenia, still rich and prosperous, maintained its culture, art, and industry. The impulse towards church construction which appeared at the beginning of the seventh century did not slacken until its end. Armenian masters, now free from external influences and encouraged at home, strove to create monuments captivating in originality although modest in dimensions. While occupied in withstanding the Arabs on one hand, and repelling the foolish excursions on the other of the Byzantine Empire, which sought to bring back Armenia to the Confession of Chalcedon, monuments of architecture without precedent were erected.

The church of Our Lady of MASTARA, a construction on a quatrefoil plan (650); the churches of the great and little ARTIKS (650); the church of ADIAMAN (650–660); St. Stephen at AKRAK, similar to the churches at MASTARA and the two ARTIKS; the large church of AROUJ (TALISH); the great church of EGHVARD; Our

Lady at ASHTARAK; the Holy Apostles at AGORI; St. Stephen of MAGHART; the fine Our Lady of TALIN, on a tri-apsidal plan (600); the lesser church at TALIN, of cruciform plan and surmounted by a cupola; Our Lady of PETGHNI; St. John at BRNAKOT, in Siunik; the church at NAKHDJAVAN—these remarkable churches were all created between A.D. 650 and 700.

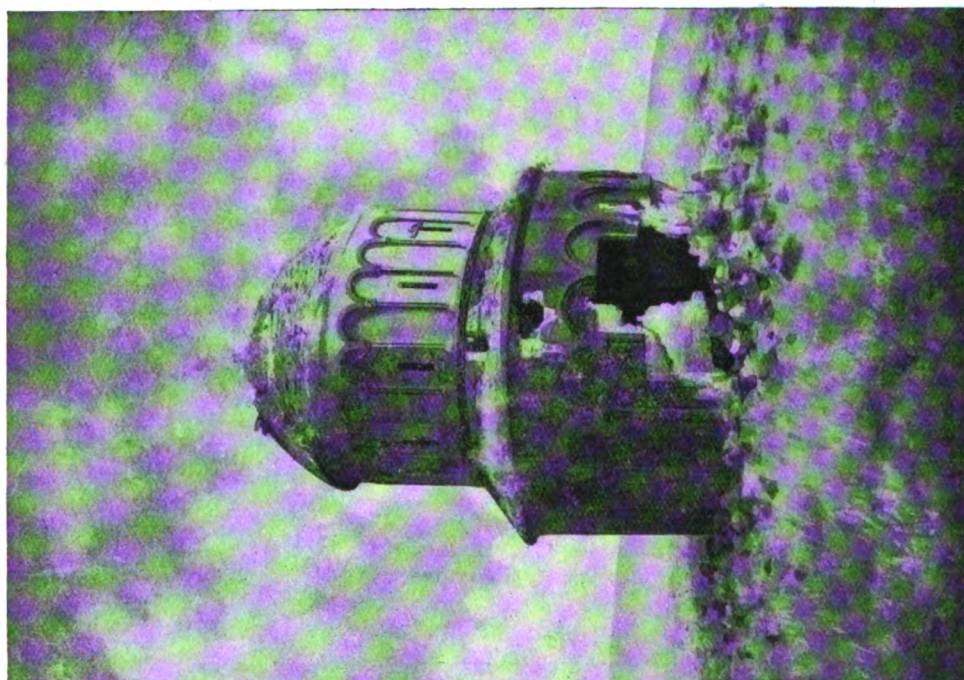
Armenia from ancient times had been a prosperous land. "They of the house of Togarmah traded for thy wares with horses and war-horses and mules" (Ezechiel xxvii. 14; see also Herodotus v. 49, i. 194). This prosperity, vaunted alike by native and foreign chroniclers, had its principal source in the gifts of nature. But these gifts would have been of little service without the peculiar genius of the people—a people which by its proper nature loved work and sought culture. Arab historians who since the invasion of Islam frequented the country bear witness to an efflorescence hardly elsewhere equalled in the Near East at the same period. Armenia, carefully cultivated, "produced everything in abundance." DOVIN, the capital at this time, taken and sacked by the Arabs in 642, was an important town of industry and commerce, exchanging merchandise with India, Persia, and some Roman lands. ERZROUM was a town of splendour; KARS was an animated market; and METILENE, BARDA, DERBEND were other prosperous towns.

Trade routes crossed the country from the Black Sea and TREBEZONDE in one direction, and from the shores of the Caspian in the other, towards Mesopotamia and Iran. Masters of the soil and successful in commerce, the Armenians possessed a prosperous country before the blight of foreign domination became fully manifest.

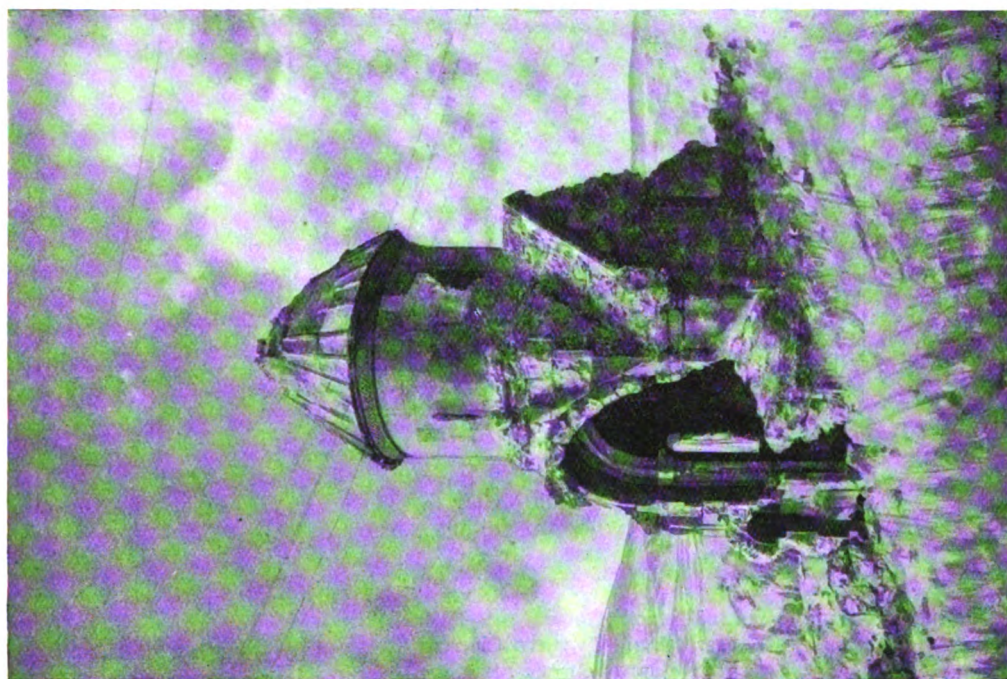
As artists the Armenians had never felt megalomania. Their æsthetic sense was content within the limits of humble proportions. Entire buildings might be placed in the great galleries of modern museums. The work of each district had its own distinct character. A church in SHIRAK cannot be confounded with one of GOUGARK or of ARTZAKH. Each master was a creator, not a copyist, varying ever by the force of a true originality. The architects were particularly ingenious in adapting cupolas to all kinds of plans. They harmonised art with convenience and with reality.

In the eighth century Armenia, by reason of its natural resources, became the most important of the trans-Caucasian lands under the Kaliphs of the Crescent. Situated between the two great powers, the Kaliphate and the Byzantine Empire, the country had to defend itself even while it did not cease to satisfy its zest for architecture. Under the completer hegemony of the Arabs in the near Orient Syria ceased to hold the place it occupied before in relation to Armenia.

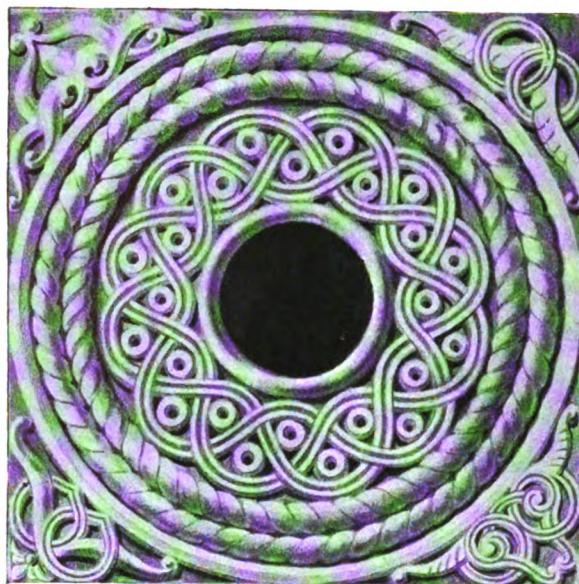
The Arabs, heirs of the Sassanians in the East, Byzantium, heir to Rome in the West, were both determined to prevent Armenia constituting itself a separate



THE CHURCH OF THE HOLY APOSTLES, ANI. (TENTH-ELEVENTH CENTURIES)
From a watercolour drawing by A. Fetvadjian



CHURCH ON THE CITADEL, ANI, FROM THE SOUTH-WEST. (ELEVENTH CENTURY)
From a watercolour drawing by A. Fetvadjian



SMALL CIRCULAR WINDOW, CHURCH OF ST. JOHN (ACHTCHKABERD), ANI. TWELFTH CENTURY
From a drawing by A. Fetvadjian



CAPITALS, CHURCH OF ST. GREGORY, ZOUARTHNOTZ. (SEVENTH CENTURY)
From a drawing by A. Fetvadjian

sovereignty. Byzantium, fussy but inefficient, only irritated the Armenians, including her own allies amongst them, when she attempted to speak as master and insisted on the acceptance of the Confession of Chalcedon. Further, while incapable of protecting them from the Arabs, it tried to drag them into a conflict which they could not guide to a successful end. By promises Byzantium bought the adhesion of some of the princely families—the Mamikonians, the Amatounis, the Kamssarakans, etc., etc. Even some of the Bacratides, vexed by Islam, were drawn for a time to abandon their subjects and espouse the cause of the Byzantine Empire. The most influential of the feudal princes, helped alternately by the two strong neighbours of their country, tried in turn to secure their own dominion, thus every day dragging Armenia with themselves to ruin. Only Byzantium and the Kaliphate profited by these internal feuds: the one failed to respect the treaty signed by Moavia, and the other found pretexts for military incursions into Armenian territory. Every Armenian who turned from the Arabs to the Byzantines was well received and treated at first as one of themselves, but he was soon disenchanted, especially with the requirement that he should change to the Orthodox confession of faith. Some returned, but many princes, nobles and soldiers removed permanently to the Byzantine Empire. This current of Armenian emigration into the empire may very probably have influenced later Byzantine architecture. On the other hand, there is less likelihood of influence in the contrary direction. Armenia, as intolerant as Byzantium on these questions of faith, chased all dissenting Armenians from the country in 719. It seems impossible, under these circumstances, to admit for the Armenians any admiration for the architecture of Byzantium.

The religious vexations from Byzantium, the arbitrary action of Islam, the stupid antagonism between the feudal princes of the land, left Armenia little leisure in the eighth and ninth centuries for advancing the traditions of art and culture. Nevertheless, this country of intelligent ancient races found a way. The princes, withdrawing to mountain fastnesses, gave to their architects a new field for their skill in constructing, in peace and solitude, churches and convents dedicated to the memory of their ancestors, where masses were celebrated for the souls of the departed.

A monument discovered during the excavations of 1910 at ANI was probably built during this century of desolation. A part of the beautiful church of OTZOUN is dated 718, and a part of that at BANAK belongs to the same century. Later, again, the Arabs returned to their earlier policy of practical alliance with the Armenians, and about the beginning of the tenth century the famous church of AKHTAMAR was built, by the architect Manouel, which was the crown of the efforts of this time. The same architect constructed the artificial port

on Lake Van. During the ninth and tenth centuries a large number of churches were built—the church and convent at NAREK, where Gregory Narekatzi became a novice and wrote his divine poem; the church of the Saviour at TARON; churches at ASHTARAK, MAZRA HORMOS, NORATOUZ, DARIOUNK, OUGHOULI, SOTH, MAKENATZOTZ, VANEVAN, SALNAPAT, SEVAN KEOTRAN (near Erivan), TARON (St. John Baptist), ISHKHAN, EÖSKH, KHAKHOU; the convent at SHOGHAG. These are marvels of variety of form and richness of decoration.

During the centuries architecture had several alternations of progress and stagnation responding to the vicissitudes of the life of the country in times of peace or pressure—always adapting itself to the resources at disposal. From the end of the sixth to the end of the thirteenth century there were four periods of decline and recovery.

Dynasty of the Bacratides in the Tenth and Eleventh Centuries.—This dynasty had its ancient source among the principal old feudal princes of Armenia. They were hereditary commanders-in-chief of the forces and able in war. The Arab Khaliphate, at that time in difficulties, was ready to be conciliatory, and the dynasty was free to devote its energy to internal culture. The architecture of the tenth and eleventh centuries has left us a large number of remarkable monuments. Among these are the metropolitan church of ANI (SHIRAK), a veritable museum of fine and original buildings; the group of churches at SANAHIN, with the convent buildings; the convent of HOROMOS, with a noble group of civil constructions round about; the splendid church of MARMASHEN; the convent of HAGBAD; the elegant group of five miniature churches at KHTZKONQ; the remarkable church of the Holy Apostles at KARS; the ornate church of Our Lady of BAGNAIR; the imposing ruined church of ARKINA; the severe KARMIR-VANK and distinguished church of GOUASHAVAN; the church of IRIND, with its central plan, and that of St. Elias, of the citadelle of ANI (which is identical in form and contemporary); the aristocratic church of BDJNI and the sober Our Lady of TZPNI; St. Stephen at VORODN; Our Lady of KHOTAKERATZ; the humble church of PRAVADZOR; the cathedral of KARINE; the architecture at GNTEVANK; and the church of HAVOUTZ-THAR in its superb position.

Notwithstanding the prosperity, relatively speaking, of this era, it was sought to observe in the buildings consecrated to religion modest proportions in accord with old traditions and Christian humility. In the interiors as well as on the exterior the walls of the churches are formed of wrought slabs in regular courses. As in more ancient constructions, I have never remarked in the buildings of the era of the Bacratides any trace of painting. Sculpture in slight relief frequently decorates the façades. The monuments of this epoch do not show motives borrowed from Arab art.

Eleventh and Twelfth Centuries.—The Bacratides were succeeded by the Zakarian dynasty in 1012. The artistic life of Armenia seems to have been little interrupted, although there were wars with the Byzantine Empire, and the Turks made their first appearance in Armenia in 1060. Architecture continued in a series of buildings which by their graceful originality and ingenuity of conception yielded nothing to the works of the preceding era. The national traditions in architecture and sculpture, consecrated by long custom and conforming to the ritual of the old Church, were conserved and consolidated. The Zakarians, grand strategians of the Georgian army—who at this time, under the Queen Tamar, had a semblance of ascendancy over old Armenia—gained evidently by their confession of the creed of Chalcedon and by the good will of Byzantium fixed in its traditionalism. The Zakarians made some attempts to bring back the Armenians to Byzantine orthodoxy, but this only irritated them the more. Those faithful to their creed and in hatred of all that was Byzantine would not be drawn away from the traditions of their national art. Works of this period are : The church of the Shepherds before the wall of ANI, of which I have a drawing ; the churches of HOROMAIR, HAGHARDZIN, KOUSSA-VANK at ANI, KHOTA-VANK, KHATRA-VANK, the Holy Cross at ZARINDJI ; the church of the Convent of SHKHMOURAT and St. Gregory at TSEKH ; the churches of COSHA-VANK, HARTZ-HANKIST at Banantz, GUEGHART (Airi-Vank), KOPAIR, BRAVATZOR and SAGHOTZOR (Sevortiatz) ; the Church of the Mother of God at SANAHINE, of SPITAKAVOR at Zendjirli, of the Convent of SRVÉGH, and of VAGHAHASS.

All these monuments, marked by artistic originality, are living documents for those who would complete their study of Christian art. Many other lesser works also remain of the twelfth century.

In the thirteenth century hundreds of monuments were sown over the land, and the style of these works shows great vitality and intelligence. At this time, although there was some political disquiet, Armenia worthily continued the culture of the seventh century. Then, while with one hand repelling invasion, the people built noble sacred monuments with the other. Now, still master of its own soil and rich by industry and commerce, Armenia continued to build during the whole thirteenth century, compelled by a sentiment of piety. At this time, the fourth renaissance of architecture, the following buildings were erected : The church of St. Gregory the Illuminator at ANI, the church of the Convent at HARIDJ, churches at TEGHER (Our Lady), OUSHI (St. Sergius), HOHANNA-VANK, SAGHMOSSA-VANK, DAMDJELOU (the Mother of God), ASTVADZNKAL, THEGHINIATZ, KHORANASHAT (our Lady), GANDZASAR (St. John Baptist), SOURB-NSHAN, SOURB-HAROUTUNE (Ketcharis), OSHAKAN (restored and spoilt), MANAZKERT, MARMET, MOGNI (restored and spoilt), DATI-VANK,

DJOUKHTAK-VANK, VAÏOTZ-TZOR, VADJAROU ARCHO-ARIDJ, HERHER, MEDZARANTZ, AMENAPRKITCH (Bayazide), ANBERT, HOROMI-IEGUEGHETZI (Ani), DZAR (Our Lady), KARMIR-VANK, KOGHP, KOGHESS, HALI-DZOR (Datevi-Anapat), OUREK (Horka-Vank), HOGHOTZIM, KHANDZI, ICAHAD, KARASNITZ-VANK, IEGHISH-ARAKELLO-VANK, LIANOSSE-VANK, KHATCHKA-VANK, SOURP-KIRAKI, THANAHATI-VANK, AGHERTZOU-VANK, ZANKI, DARBASS (Notre Dame), DEGHTZANOUTI-VANK, IEGHITIK, ARPA, PARISOS TCHRVSHTIK, SOULOK, HAGBAT (Tour), MARTIROSKEGH, KRK-POULAGH, MAIRAKAGHAK, TCHOROUT DZOR DZOR, MRTZOUNIS, KOLATAK, KANAKER, NORS, SHNHER, KARAGLOUKH, TOGHS, SOURP-SION, ARZAKAN (Our Lady).

Many of these which I have been able to study in detail are usually well preserved. By their distinction, elegance and decoration, as well as by careful construction, they would excite the admiration of every artist. A characteristic of the works of this period is found in the narthexes of the churches. This novelty, begun at HOROMOS in the day of the Bacratide King Hovannes-Smbat in the eleventh century, now became general. In these are numerous monolithic columns, with bold, even vehement, capitals ; the ceilings were covered with fine carvings, and the doors are magnificent and the windows fantastic. Memorial tablets mark the sepulture there of persons of distinction, especially benefactors to the church. These halls, called Jamatoun or Gavite, are mausoleums provided to satisfy the pious desire of those who wished to be buried in the shadow of the church. The old Armenian Church did not permit burial in the sanctuary itself, and the Jamatouns are supposed by some students to have been devised for this purpose. The charm of these narthexes was so evident that many churches earlier than the time when they became common had them added to the original fabrics—sometimes in more or less awkward ways. Later again, they went out of fashion, and sometimes were removed, leaving only traces.

The thirteenth century was closed in inquietude. Architecture, after a century of enthusiastic support by patrons and work by the artists, moved towards its decadence in consequence of the failure of security. The fourteenth century was a time made dark by the apparition of Turco-Tartarian hordes, who, after striking down the Khaliphate, became more and more cruel and savage. Armenian chronicles of this time are full of horrible things and show that the whole country was under unnatural conditions ; all culture and art became impossible. A group of princes and nobles sought refuge in Georgia, and others emigrated to the lands by the Black Sea and even to Poland. Some are said to have reached the West and Ireland ; the last descendants of the old princely lines sought refuge in regions difficult of access (Siunik, Sassoun, Taurus), where they yet continue. The population survived



A FALLEN TOWER, ANI. ELEVENTH CENTURY
From a watercolour drawing by A. Fetvadjan

this cataclysm by a miracle, either within the country or in neighbouring lands, and continued the race only by desperate tenacity.

A few notes may be added on the general characteristics of Armenian architecture.

Carving.—The architecture of Armenia was essentially a stone art, and the decorations are in harmony with this basis. Sculpture thus held a prime importance both within and without. Ornamented surfaces are usually carved on what may be called a *champlevé* method which is both ancient and characteristic of all the schools of the near Orient. Such carved decoration was engraved, as it were, on the surface, which it covered like an embroidery, and the method seems peculiarly appropriate to the quality of the stone used. Many fragments found in excavations show the use of some animal and vegetable forms, as eagles, bulls, serpents, heads of angels, lions and rams, pomegranates and grapes. At times large surfaces, say 10 yards long by 6 high, are covered over with carpet-like patterns made up of polygonal and star-shaped slabs covered with intricate carving.

Walls.—The faces of walls are as perfectly fitted as modern parquets of oak; the filling is rubble, with much excellent mortar. The courses of the facings vary in height. Roofs are covered with wrought stone slabs.

Ceilings and Vaults.—The ceilings in the great narthexes built from the eleventh to the thirteenth

century are constructed of slabs laid horizontally with consummate skill. The naves of the churches are usually covered with tunnel vaults; these are built in sections, inclined at an angle. Vaults with spherical surfaces were commonly used in the seventh century, and other forms appear in the period from the ninth to the eleventh century.

The simple semicircular arch is not found in Armenia, although common in Byzantine art.

The *stilted arch* is the most usual form, and is common in all the epochs of Armenian art.

The *horseshoe* form of arch is current in the oldest buildings of Christian Armenia, as remarked by Texier and others.

The *pointed arch* exists only as an illusion obtained by a slight modification of the round arch at the crown.

A *segmental arch* is found in the west front of the Church of Our Lady at Bagnair, a *chef d'œuvre* of the tenth and eleventh centuries.

The *tunnel vault* is both ancient and common.

Ribbed vaults are also known.*

The flat ceilings were frequently highly decorated with carving. No examples of painted decoration have been found except some fragments of plaster at ANI.

Stalactite work suspended from ceilings and vaults sometimes covers the whole surface of a cupola. These

[* Mr. Fetvadjan tells me that vaults with diagonal ribs are found in work of the tenth century.—W. R. L.]

elements are worked out in variations which become veritable symphonies in stone. I believe that this mediæval type of decoration is an Armenian invention, and I have made a special study of this problem.

It is a characteristic of Armenian building art that arches were not usually decorated on the voussoirs, but rather on bands following their external lines. These carved bands are of astonishing variety.

The Crafts.—These were highly developed in Armenia. Dyeing was a great national industry, and from the famous red made at ARTASHAT, it was called "the town of red dye." Stuffs called Marzi of DOVIN were famous. Silks were embroidered in gold by the women, and this art still survives. Many examples of this art are to-day shown in Western museums under the names Turkish, Persian, or Arab. I hope some day to see these misdescriptions changed. Armenian carpets have been famous ever since this art appeared in the world. In the tribute paid by Armenia to the Arab Kaliph twenty carpets were included.

The craftsmen were highly skilled in making arms and as goldsmiths. Again, in Western museums I have seen many remarkable works from my country described as Turkish. The Turk a goldsmith indeed!

Leather working was also a highly developed craft, and leather prepared by the Armenian method was in request at Constantinople.

[The references to Greek statues of bronze brought to Armenia (p. 586) and their violent destruction are most interesting in regard to the fine head of Aphrodite in the British Museum found at Satala, now Sadakh (near the ancient Eriza). Both this head and the bronze hand found with it bear manifest evidence of violent destruction, and it is tempting to think that they may be parts of one of the actual Greek bronze statues mentioned by Moses of Khorene (Book II., ch. xiv.). From the time of the acquisition of the head it has been usual to date it as a fourth-century work. Vague doubts are expressed about the hand, mainly, I think, because the style of this may not seem so fine as that of the head. This hand would prove the figure to have been an Aphrodite of the Cnidian type, and hence again there is a tendency to question whether the head really is that of Aphrodite. Further, it is said that the head "reflects the style of Scopas rather than of Praxiteles," the author of the Aphrodite of Cnidus (Walter's *Select Bronzes*). All these remarks spring, I think, from the desire to sustain the fourth-century date. In the *Catalogue of Bronzes* it is allowed that "the hand, from its style and the condition of the bronze, appears to have belonged to this statue." It is added, however, "on these grounds it has been argued that the original was a copy of the Cnidian Aphrodite, but it is by no means certain that the head represents Aphrodite."

Now, I should at once question the fourth-century date of the head. To my eye and mind it is a second-century work in an Alexandrian style. The wide face and radiant yet disdainful expression are characteristic; so is the treatment of the hair with little — shaped locks on the forehead and small curls in front of the ears; so, again, is the simple circlet on the hair. Then the hand certainly belonged to the same figure as the head; its scale, the quality and thickness of the bronze, and the colour of the patina are all similar in both works. Finally, both had faults in the casting made good in the same way by thin inlaid squares of metal. Rayet, whose account of the head is the best, gives sufficient reasons showing from the head fragment itself that it belonged to an Aphrodite of the Cnidian type, and the association of the hand with it makes this identification quite certain. Rayet also states that the find spot was the site of the ancient cult of Anahit, who was an Oriental form of Aphrodite. All the evidence almost works out to a proof that our head belonged to one of the Greek bronze statues mentioned by Moses of Khorene. The bronze hand appears to show traces of gilding (?), and, according to Pliny, it seems that the statue of Anahit was reported to be of gold (Rayet).—W. R. L.]

The Library

A GENEROUS GIFT

The Institute Library has recently been presented with a large and valuable collection of books, which formed the architectural library of the late Mr. Henri Favarger [F.]. The thanks of the Institute are due to Mrs. Favarger, who has made this generous gift in memory of her late husband—a note to which effect will be inscribed on the book plate in each volume.

Among the 171 volumes may be mentioned Campbell's *Vitruvius Britannicus*, 3 folio volumes, 1731; Sir William Chambers' *Treatise on Civil Architecture*, 1st edition, 1759, an edition not previously in the Library; Inigo Jones' designs, published by William Kent 1835; Owen Jones' *Grammar of Ornament*, the large folio edition of 1835; Daniel Marot's *Oeuvres du Sieur D.M., Architecte de Guillaume III. Roy de la Grande Bretagne, contenant plusieurs pensées utiles aux Architectes, Peintres, Sculpteurs, Orfèvres, etc.*, Fol. Amsterdam 1712, a very scarce book, not in the Library; Prisse D'Avennes' *L'Art Arabe*, 3 folio volumes of plates and one of text, Paris 1877, a valuable work; Santi Bartoloni and Bellori's *Picturæ Antiquæ Cryptarum Romanorum et Sepulchri Nasonum*, fo. Rome, 1791; Serlio's *Tutte l'Opere d'Architettura*, the edition published by Scamozzi at Venice in 1600; Viollet-le-Duc's *Dictionnaire raisonné de l'architecture française*; Waring's *Masterpieces of Industrial Art and Sculpture at the International Exhibition of 1862*, three folio volumes with many plates in colour.