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HASMIK Z. MARKARYAN

THE MODELS OF ANTIQUE TEMPLES FROM EREBUNI

Erebuni as one of the largest northeastern centres of the Urartian Kingdom is still attractive to scientists. In quite recent years, in 2008, a group of interesting artefacts uncovered by chance at the Erebuni citadel was handed over to the Institute of Archaeology and Ethnography of the National Academy of Sciences of Republic of Armenia.¹ This collection consists of shivers in the shape of tiny parts of antique buildings – Ionic and Corinthian capitals, shafts and bases of columns, eyes of volutes of the Ionic order cut out of white frail crumbly stone resembling limestone. Most of the fragments were burnt; they are noticeably friable and here and there covered with rust-coloured stains of oxides and long stay below the ground (**Fig. 1:1–9**).

The results of the laboratory analysis show that the discovered fragments are made of local chalcedony widely spread in the Ararat Valley, as well as in the whole territory of Armenia.²

Overall, 23 fragments were given to us – 14 shivers of fluted columns, 2 fragments of 2 Ionic capitals, 2 fragments of Corinthian capitals and an upper part of a Corinthian column with a narrow strip of acanthus leaves, a fragment of a base and an eye of a volute.

Obviously, the described shivers are parts of tiny models of temples reflecting the Hellenistic style. It is not excluded that they represent in miniature distinctive if not famous temples of ancient times. The discovery of such architectural models is quite rare and is of exceptional value not only for the history of architecture and culture of Ancient Armenia but also for the whole of the Hellenistic world.

Despite the fact that those objects are unfortunately deprived of any archaeological context, the discovery of such an amount of fragments of models of ancient temples in the citadel of the former Urartian city makes us reconsider the issues concerning the later life in Erebuni in the Hellenistic Period. In connection to this, it is noteworthy

that in the Erebuni citadel some artefacts from the period in question were discovered in the past – a tetrahedron arrowhead and two coins of Emperor Augustus. They prove that the Erebuni fortress functioned up to the 1st c. AD (ЕСАЯН 1967: 71–74; ТИРАЦЯН 1988: 24).

Fragments of column shafts

14 fragments of fluted columns have been preserved up to now (**Fig. 1:1a–h**). Judging from the column diameters as well as the sizes and styles of the décor of other parts, they belong to different models, most probably to 3–4 ones.

The configurations of the shivers and absence of slots for metal pegs on column drums prove that the columns were carved in one piece rather than composed of separate drums. The diminutiveness of the models excludes the possibility of reproduction of certain engineering and construction details, such as, for instance, pinning of separate column drums by slots and metal pegs.

There are grooves on all without exception fragments of columns, which means that they belong to the Ionic and Corinthian orders. The flutes at the gorgerin of the capital have right-angled ends that can be found more rarely than the rounded ones (**Fig. 1:1b,8**). The number of flutes ranges from 12 to 16. The average diameter of each of the fragments of the shaft is equal to 2.5–3 cm, therefore the presumptive height of the Ionic column must have been 22.5–27 cm, in proportion of 1:9 in accordance with the Vitruvian modular system. The height of the Corinthian columns must have been bigger, with the ratio 1 to 10 (ШУАЗИ 1937: 353), which means that it must have reached approx. 30 cm.

If we attempt to group the preserved details according to their sizes and orders, it turns out that the models of buildings of the Corinthian order must have been larger

¹ The objects were kindly given to me by Scientific Secretary U. Melkonyan, to whom I express my deepest gratitude for giving me an opportunity to examine and publish the material. At present they are handed over to the Erebuni Museum.

² The Becke line test was conducted by Senior Researcher J. Stepanyan at the Laboratory of the Institute of Geology of the National Academy of Sciences of the Republic of Armenia.

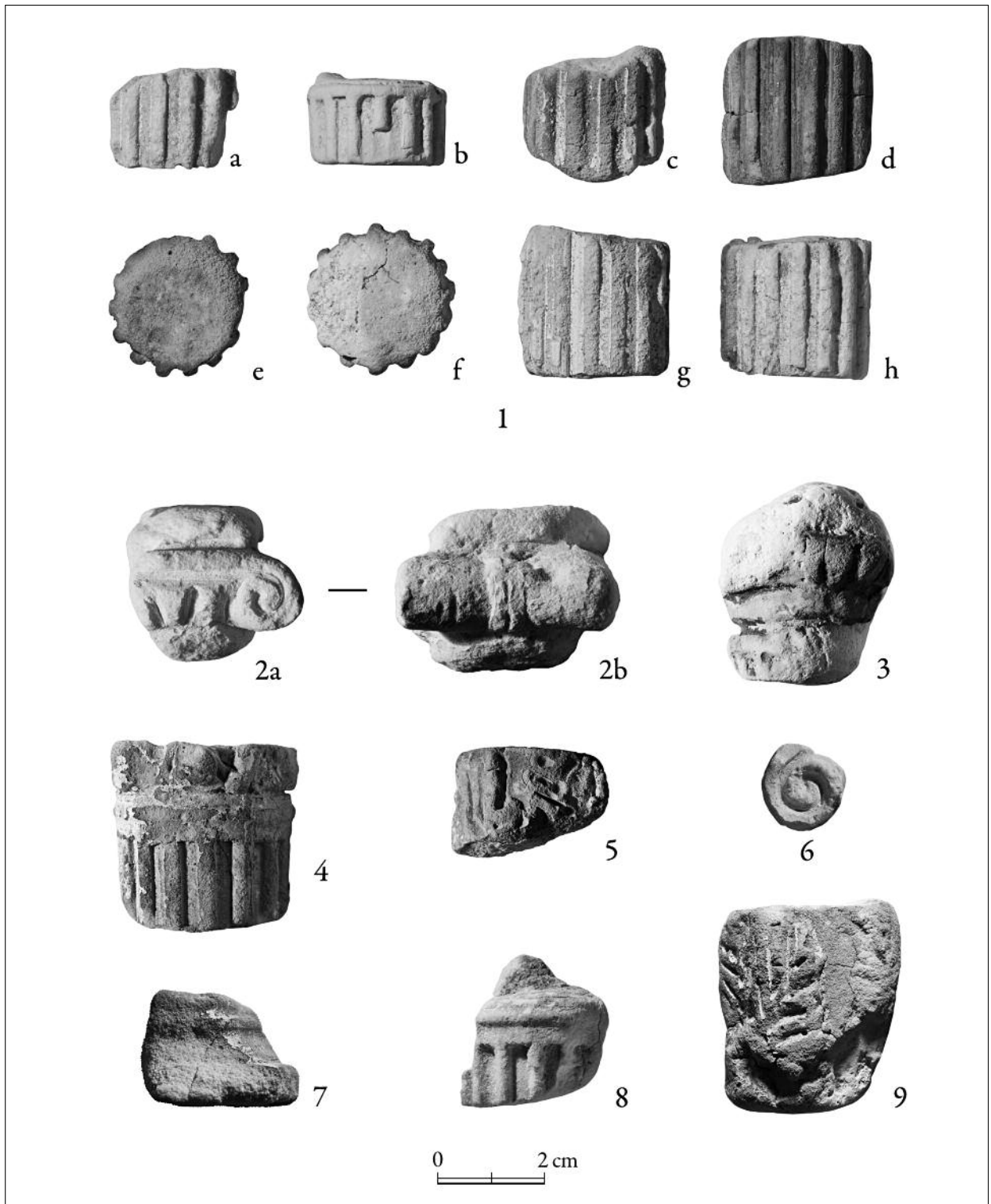


Fig. 1. Fragments of stone models from Erebuni: 1a-h – fluted column shafts; 2a,b, 3 – Ionic capitals; 4 – upper part of a Corinthian capital; 5 – piece of a Corinthian capital; 6 – eye of a volute; 7 – fragment of a base; 8 – upper part of a fluted column; 9 – piece of a Corinthian capital (Photo V. Hakobyan).

Рис. 1. Фрагменты каменных моделей из Эребуни: 1a-h – каннелированные стволы колонн; 2a,b, 3 – ионийские капители; 4 – верхняя часть коринфской колонны; 5 – обломок коринфской капители; 6 – глазок волюты ионийской капители; 7 – обломок базы колонны; 8 – обломок верхней части каннелированной колонны; 9 – обломок коринфской капители.

Рис. 1. Fragmenty kamiennych modeli z Erebuni: 1a-h – kamienne trzony kolumn; 2a,b, 3 – kapitele jońskie; 4 – górna część kapitelu korynckiego; 5 – fragment kapitelu korynckiego; 6 – „oko” woluty kapitelu jońskiego; 7 – fragment bazy kolumny; 8 – fragment górnej części kanelowanej kolumny; 9 – fragment kapitelu korynckiego.

than the Ionic ones. Rough calculations, as well as a hypothetical reconstruction of each of the models based on the height of the columns together with the entablature and the roofing show that each of the models must have been no less than 40–50 cm of height on average.

Fragments of Ionic capitals

One of the most significant fragments from the collection is a large piece of a Ionic capital (**Figs. 1:2a,b, 2:1a,b**). This capital has two elevations, i.e., one with two volutes and the second one with balusters. The capital is furnished with quite a high square abacus. A gorgerin enriched with an astragal has also survived. Judging from the length (approx. 2.5 cm) of the preserved half of the capital, its total length must have been somewhat 5.2 cm. Its height in the centre without the abacus equals to 1.2 cm.

The capital has a narrow echinus with hardly visible ring decorated with three visible oviform motifs with cut off tops and narrowing bottoms. Two of the motifs supposedly occur behind the volute (**Fig. 2:1a,b**). The profile of the echinus with the oviform motifs stretches out from the surface just like in real-size architecture. The volutes are curled into 2.5–3 scrolls with convex surfaces, whereas the eye is not marked. The balusters in the shape of two cones have smooth surfaces and are decorated with a double-ring in the centre. Judging from a quite small diameter of the surface joining the column shaft (approx. 2.2 cm) the column must have had a fine and slender shape.

A fragment of an echinus with the upper part of the column shaft (3.1 cm high) has remained of the second Ionic capital. The cushion is decorated with 3–4 egg-and-dart ornaments. Under the echinus, the lower fillet is enriched with a bead-and-reel ornament, which in its turn is separated from the shaft by a deep scotia. The capital is rather damaged; its surface was harmed and blackened in result of a fire.

The eye of the volute of the Ionic capital is curled in 2.5 scrolls and has a concave surface. The centre of the eye is not emphasised (**Figs. 1:6, 2:7**).

Fragments of Corinthian capitals

Two fragments of capitals of different sizes blackened in result of a fire (**Figs. 1:5,9, 2:4,5**) have been preserved, as well as an upper shiver of a fluted column with a narrow strip of the lower part of a Corinthian capital with convex acanthus leaves of the lower row. The height of the preserved part of the third fragment is 3 cm (**Figs. 1:4, 2:3**).

On the largest fragment of the capital (the height of the preserved part is 4 cm) (**Fig. 1:9**) with significantly damaged and smoothed out surface two large unfolded acanthus leaves of the first row can be seen. Most probably, those leaves occupied a middle position between two folded leaves.

On another smaller fragment (**Figs. 1:5, 2:5**) the traces of a foliaceous ornament are quite obscure because of a poor integrity of the part.

Another significant fragment is the upper part of a fluted column shaft just below the gorgerin (**Figs. 1:4, 2:3**). The shaft is detached from the capital by a double-ring and a deep fillet. Acanthus leaves half encircle the fust, while the other half of the shaft is just enclosed by an embossed ring. In all likelihood, the side of the capital with the leaves was the front part of the column, and the carver accentuated only the visible front side of the model of the building to save time and spare his efforts.

A base of the column

The Attic base has small dimensions and, in all likelihood, it was part of a column with dimensions similar to the abovementioned Ionic columns (**Figs. 1:7, 2:8**). The lower part has remained with a square plinth over which there is a torus and a large scotia. The base has gradual segues and conical outlines.

The artistic and stylistic analysis of the fragments

It is well known that antique architecture is a subject of research for architectural historians, archaeologists and art historians. Archaeologists make its primary interpretation, as structures are uncovered mainly during archaeological excavations.

Due to the complexity of the profile and the modelling of its various parts the Ionic column is always the most trustworthy element in the dating of buildings of different orders (БЛАВАТСКИЙ 1967: 203; ПИЧИКЯН 1975: 122). As the main distinctive feature, the Ionic capital evolved to its final form in the 5th c. BC. In the further development of the Ionic order two main variations of the constructive form are singled out, that is, the Attic and Asiatic Ionic orders.

The general stylistic analysis of the décor of the Ionic capitals makes us conclude that both of them are constructed in the Asiatic Ionic order, which developed to its highest point in the 5th–2nd c. BC and its best examples are: the Nereid Monument from Xanthos, the Mausoleum at Halicarnassus, and in the Temple of Artemis Leukophriene at Magnesia ad Meandrum (DINSMOOR 1950: 274–275; F.E. WINTER 2006: 342, pl. 11:42–44). Besides, due to some features of the above-described capitals – their elongated shape and the absence of a specific convex curve in the centre of the canalis between the two volutes – they can be likened to the Ephesian architectural style. The volutes themselves just slightly scroll out over the edge, and the row of oviform motifs on the cushion moderately projects from the surface. The necking of the latter capital decorated with bead-and-reel also testifies to the Asiatic order, which is very

close to the Ephesian architectural style by its restrained décor. As the Ephesian variant of the Asiatic Ionic order, the capital resembles the one from Didymaion at Miletus (РОНЧЕВСКИЙ 1917: pl. VI:3). Besides, the number of channels reaches 14–20. This means that the models represent temples built after the Classical period, i.e. most probably after the 4th c. BC (ШУАЗИ 1937: 320; ПИЧИКЯН 1975: 121–122). One of the characteristic features of this style is the concave surface of the volutes without any emphasis to the eye, which is well observed in the Late Archaic capitals (ПИЧИКЯН 1984: 112–115).

The shivers of the Corinthian capitals also support the hypothesis that the modelled temples refer to a type quite popular in the period after the 4th c. BC. It is well known that the earliest examples of the Corinthian order go back to the 4th c. BC. Further on, it was widespread in the Roman Period in both the territory of the Roman Empire and its eastern subject territories (from the 2nd c. BC).

Because of the poor integrity of the above-described Corinthian capitals, we should be very careful in our estimation of their stylistic features. Still, the Classical restrained pattern of acanthus leaves closely fitting the basket is evident. Classical Greek Corinthian capitals are characterised by succulent pattern and rather stylized acanthus leaves as compared with the more realistic Roman acanthus ornament. The capitals from Erebuni can be compared to those of half columns from Philippeion at Olympia (2nd half of the 4th c. BC) which have similar leaves, a small astragal and flutes with rectangular edges defining the gorgon (РОНЧЕВСКИЙ 1917: pl. XXIV:1).

As we have already mentioned above, the shape and outlines of the only preserved base in our collection taper at the top. The more advanced variants of Asiatic bases approximate a cone in their vertical dimensions. The larger the ratio of the lower diameter of the base to its upper diameter is, the later the date is to which the Asiatic base can refer (ШУАЗИ 1937: 349–350, fig. 351; ПИЧИКЯН 1984: 115–116, figs. 39, 41, 43). Another dating factor is the quantity and deepness of scotias, decorating the side surface of the piers and tori. The base in question has a comparatively plain profile. It might be supposed that it dates back to the period after the 4th–3rd c. BC.

Thus, as to the style of the modelled temples of the Ionic order we can state that in the Erebuni collection the Asiatic variation orientated towards the Ephesian and Miletian architectural style prevails. Most probably, the Asiatic Ionic order can be considered dominant in the religious architecture of Ancient Armenia overall. The famous Garni temple of the Ionic order is designed in the Asiatic style and can be likened to temples of the Southern Asia Minor (the temples at Termessos and Sagalassos) (САИНЯН 1988: 139–145; ТРЕБЕР 1953: 51–52, 75).

During excavations organised over the recent decades at Artashat, the capital of Ancient Armenia, ruins of monumental buildings, including columns' bases, Ionic and

Corinthian capitals were cleaned. Here, for instance, three Ionic capitals with oviform decorations, numerous fragments of fluted columns, an Attic base, and shivers of multicoloured plaster were unearthed (ХАЧАТРЯН 2010: 40; 2011: 33, figs. 14, 16).

Even a general comparison of the Erebuni Ionic capitals with the artistic characteristics of the architectural décor of the constructions in Artashat reveals their obvious community and likeness to the Asiatic style of the provincial architecture of the Roman Empire.

The genesis and functions of architectural models

Miniatures of religious constructions and buildings are well known from very ancient times. Certain examples of ancient models representing entire open sanctuaries, sacred spaces adjacent to the temples and buildings of temples, as well as their separate details and parts are known from different centres of the Ancient World – Egypt, Mesopotamia, or peoples of the Aegean Sea. A large number of clay models of temples dating back to the 1st millennium BC was found in the Near East. Quite often, these examples of minor art represent sanctuaries with the statue of a deity at the entrance or in the naos or niche (BRETSCHNEIDER 1991: 220).

Widely known clay models of Greek and Etruscan temples of the 11th–8th c. BC give an idea of the appearance of modelled temples and sanctuaries and some of their special and constructional features (МАРКУНЗОН, МИХАЙЛОВ 1973: 27). These are two terracotta miniatures from Heraion of Samos. Similar models were discovered at the sanctuary of Hera in Argos, Sanctuary of Artemis Orthia in Sparta, and Perachora in Corinthia.

Various finds of similar models are also known from excavations of recent decades. A clay model of a two-room temple in antis with Aeolic columns is noteworthy among the finds from the funeral pile at Sellada (Thera). The outer surface of the model is completely painted and bears the names of the artisan and the owner (N.A. WINTER 1984: 55–56, pl. 19:7,8). Highly remarkable is a clay model of the temple of Cybele from Dascylium in Phrygia (7th–6th c. BC) with a single innermost chamber, a saddleback roof, the ridges of which from the façade and the rear side are crowned with volute acroteria (BAKIR 2012: 233–234, fig. 2).

The region of Magna Graecia is also known for votive clay models of temples with detailed architectural décor. In the National Archaeological Museum of Magna Graecia in Calabria a model of a rectangular temple with a tiled saddleback roof with calypters and solens is stored (BENNETT ET AL. 2002: cat. nos. 35, 198, 199). On the fronton above the doorway, there are triglyphs in the Doric style.

Widely known are Etruscan votive clay models which were also used as cinerary urns in sacral practices (for

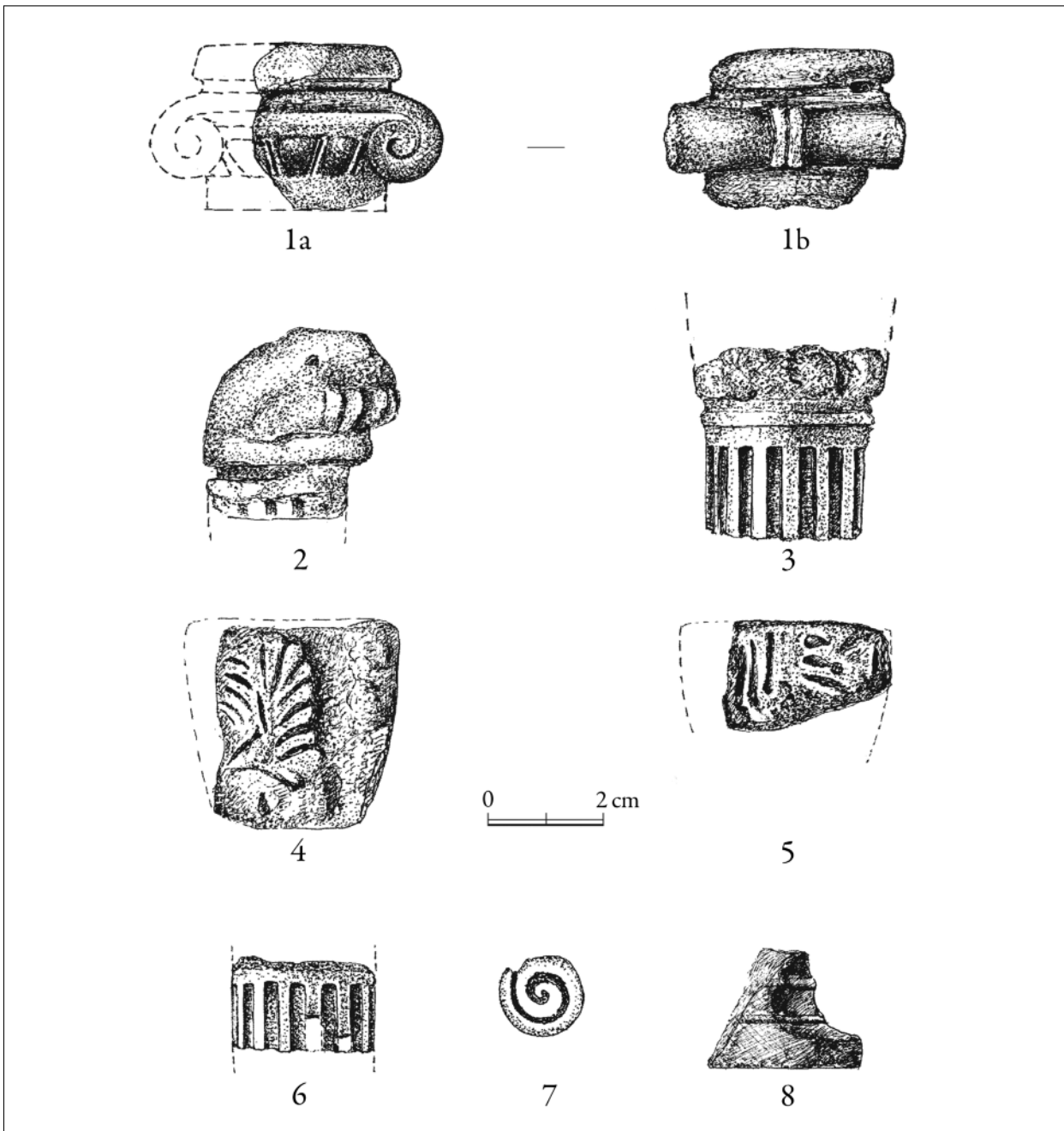


Fig. 2. Selected fragments of stone models from Erebuni: 1a,b, 2 – Ionic capitals; 3 – Corinthian column; 4, 5 – Corinthian capitals; 6 – fluted column; 7 – eye of a volute; 8 – base (Drawing T. Hmayakyan).

Рис. 2. Выбранные фрагменты каменных моделей из Эребуни: 1a,b, 2 – ионийских капителей; 3 – коринфской колонны; 4, 5 – коринфских капителей; 6 – каннелированной колонны; 7 – глазка волюты; 8 – базы.

Ryc. 2. Wybrane fragmenty kamiennych modeli z Erebuni: 1a,b, 2 – kapiteli jońskich; 3 – kolumny korynckiej; 4, 5 – kapiteli korynckich; 6 – kanelowanej kolumny; 7 – „oka” woluty kapitelu; 8 – bazy.

instance, the urns from Alba Longa). A vast number of architectural clay models dating back from Late Bronze Age to the first half of the 1st millennium BC was also discovered in Egypt, Palestine, and Lebanon. They are made in the shape of a temple, an altar, a naos with or without columns, with a figurine of a deity, an idol or with a stela inside (METZGER 2004: 420–432).

We can mention Urartian bone (ПЛОТОВСКИЙ 1962: 90) and bronze towers – fragments of models of fortresses (BARNETT 1950: pl. I:1,2), as well as a whole clay model of a fortress (DU RY 1978: 442) as examples of the earliest and precisely dated architectural models of buildings in Armenia. Those models were examined only as handicraft objects, as pieces of fine and applied arts.

The number of models of pure cultic value used as votive objects is quite large in Armenia. The earliest specimens of bronze temple yards, sacred spaces and various architectural cultic constructions date back to the Iron Age (ЕСАЯН 1971: 208). Most of similar finds from the Near East and Eastern Mediterranean regions date from the above mentioned period.

Among miniatures found in Armenia especially noteworthy is a clay model of a temple discovered in an Early Armenian grave inside the temple in the Cultural Layer 2 at the Astghiblu Fortress (7th–5th c. BC) (Fig. 3; ЕСАЯН 1968: 95–96, pl. IX; 1976: 231, pl. 29). The discovery of the model inside the grave points to votive character of this artefact.

Although of relatively small dimensions (diameter 20.5 cm, height 12.5 cm), this model represents structurally a more complicated building as compared with the above mentioned models from Greece, Etruria and Asia Minor. This is an architectural complex with a double-storied temple with a circular fence enclosing the sacred space. The building of the temple consists of two rectangular rooms placed one over the other. There are doorways at each end. The upper room covered with a saddleback roof is of smaller size, so that the intermediate flat ceiling projects out from both sides. In our opinion, the Astghiblu model is analogous to best-known models from Syria representing two-storey structures, with windows, and other details of architectural constructions (DAVIAU 2008: 293).

According to G. Tiratsyan, slanting channels trimming up the roof and intermediate eaves imitate roofing tiles (ТИРАЦЯН 1988: 31). In Armenia, tiled roofs are traced back only in the Hellenistic Period. The slanting channels on the roof and intermediate eaves of the model most probably imitate timber boards and poles, especially since the Astghiblu Fortress is situated in the Ijevan region, which is one of the most forest-clad areas in Eastern Armenia.³

It is known that until the Hellenistic Period the earliest temples in Armenia used to be timber and masonry structures. Ceilings of large buildings were composed of large logs interspersed with boards, reed and clay. Such a kind of ceilings is traced back to the Urartian and early Armenian monumental buildings.

The frontons of the Astghiblu model are decorated with stylised rams' heads. Such sculptural rams' heads created both in realistic manner and with different degrees of stylisation are known from indoor ceramic sculptures of Bronze Age Armenia (ЕСАЯН 1980: 14–15, pls. VI:1–3,

VII:2,4,5,7,8, IX:4). It is noteworthy that the ridges of the roof of the abovementioned temple of Cybele at Dascylium are crowned with scrolling volutes, not rams' heads.

In all likelihood, such roof decorations were quite typical for Armenia and neighbouring regions of Asia Minor and resemble terracotta antefixes, which developed to their full form in the Etruscan (ПИЧИКЯН 1984: fig. 12:2) and Greek architecture of the Archaic Period. Despite the fact that the Astghiblu model is clearly dated stratigraphically, there is some possibility that it represents an earlier structure. For instance, it is a fixed fact that the clay models from Perachora created in the 8th c. BC represent earlier building traditions (МАРКУНЗОН, МИХАЙЛОВ 1973: 27).

As to the models of temples from Erebuni, they are the unique to date stone examples of votive offerings made in the shape of miniatures of buildings as yet discovered in Armenia. The purely cultic character and votive meaning are asserted by numerous such objects from the antique world.

Among pieces of indoor sculptures of stone, clay, metal and bone, a large number comprise three-dimensional representations or reliefs in the shape of statues and figurines of gods placed within "cultic background or sacred surroundings," i.e. in a temple, on an altar, its certain parts, etc. These "architectural" and other votives were kept and frequently presented to gods and temples, which they actually represent in miniature.

An interesting piece of information about a portable temple with a statue of a god in the Egyptian city of Papremis, where festivities dedicated to Ares (Egyptian Horus) were held, was recorded by Herodotus (II, 63): *The image of the god, in a little wooden gilt casket, is carried on the day before this from the temple to another sacred chamber. The few who are left with the image draw a four wheeled cart carrying it in its casket; the other priests stand in the temple porch and prevent its entrance; the votaries take the part of the god, and smite the priests, who resist.* Thus, like many other illustrious cultic works of art, the renowned Temple of Artemis in Ephesus with the famous statue of the goddess was already in ancient times duplicated and even replicated in whole or in part, using different materials and artistic solutions. Not only the copies, replicas and variations of the statue of Artemis of Ephesus, but also the images of the temple itself attest to this. For instance, a silver copy of the Artemision authored by a toreutist Demetrius mentioned in the New Testament (Acts of Apostles 19: 23–24), was created about the mid-1st c. AD.

³ The idea of imitated wooden ceiling on the Astghiblu model was passed to me by M. Zardaryan during a conversation.

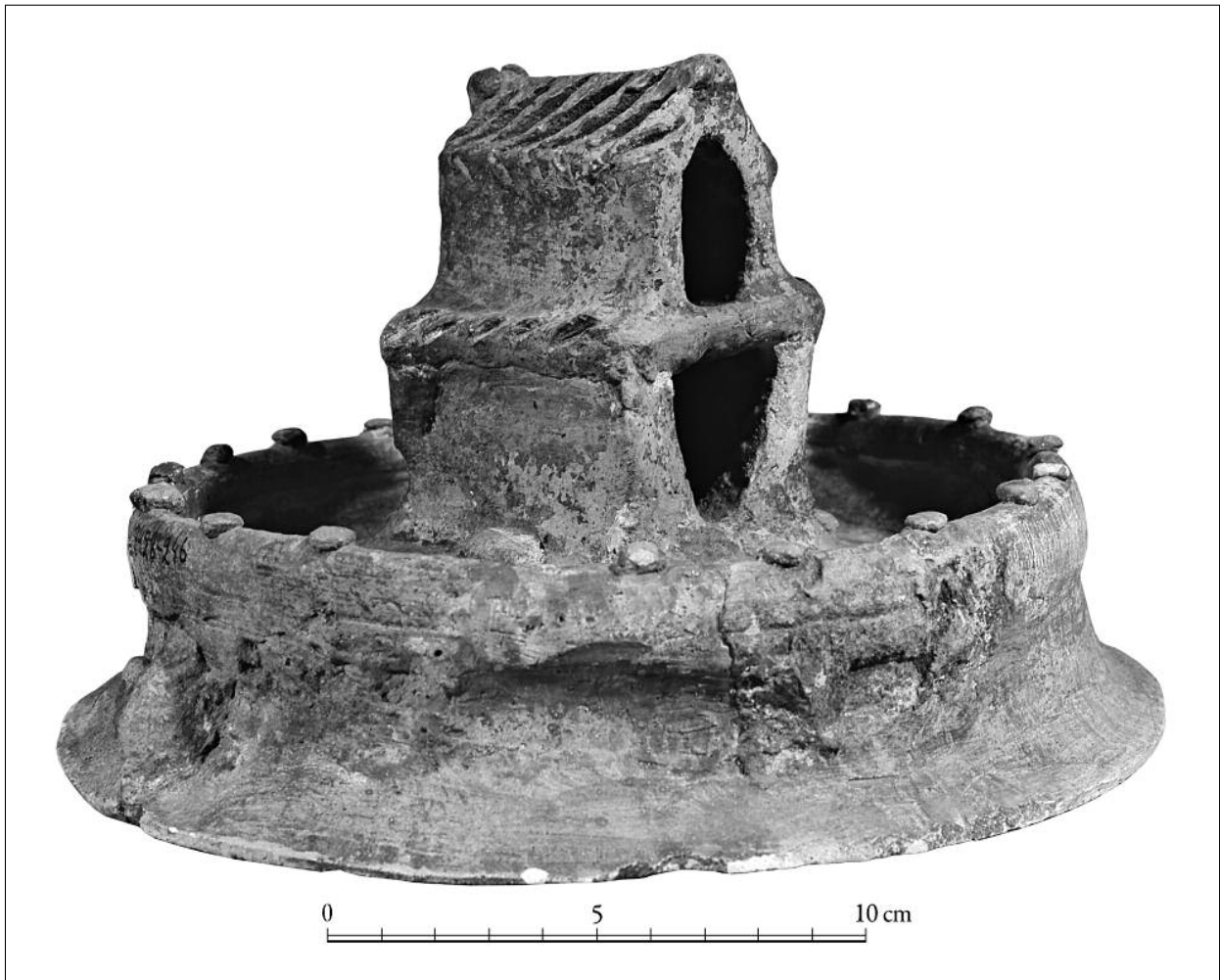


Fig. 3. The clay model of temple from Astghibluur (Photo courtesy History Museum of Armenia).

Рис. 3. Глиняная модель храма из Астхиблура.

Рис. 3. Gliniany model świątyni z Astghibluur.

Models of temples were part of votive valuable offerings to the sanctuary and correlate with a notion of *agalma* (a valuable sacred object and gift, image, statue of god) mentioned in antique sources. In this regard, the images on coins are of great interest. On a number of Roman coins, we have managed to trace images of miniatures of temples and sanctuaries.

Thus, on the reverse of coins from Caesarea in Cappadocia (2nd–3rd c. AD) an *agalma* (a model) of sacred Mt. Argaeus on an altar, inside an altar, on the ground (WROTH 1964: pls. XI:9,17,19, XII:2–4,7) or inside a temple (WROTH 1964: pl. XII:12) was depicted. *Agalma* as a temple on the sacred Mt. Argaeus can also be found on gemstones from Chersonesos and Georgia (НЕВЕРОВ 1978: 171; ЛОРДКИПАНИДЗЕ 1961: pl. IV:59). Judging from the compositional structure of the pattern, it represents a model of a building, but not a real temple. The model of the temple is depicted as hanged in between the heads of two goddesses facing each other with a horse standing on the ground between them.

The *agalmata* of the most important sanctuaries imaged on coins of certain cities were themselves symbols of the cities and emphasised their cultural and political significance.

The depiction of renowned architectural constructions, buildings and monuments make up a major part of motives imaged on objects of antique plastic arts. We find representations of temples, aqueducts, basilicas and even complete architectural complexes on Roman Republican denarii from the mid-1st c. BC (ЗОГРАФ 1951: 69, pl. XX:11,12,17). Such architectural images on coins from cities of Asia Minor and Greece of the Classical and Hellenistic Periods are rarely found.

The major part of Roman coins with architectural images date back from the Late Antique Period to the 2nd–3rd c. AD (ТАМЕАНКО 1999). These coins represent not only merely Roman constructions, such as the Temple of Jupiter Capitolinus or the Roman Forum, but also images of renowned and popular ancient sanctuaries and temples (for example, the Temple of Artemis of Ephesus, the Temple of

Aphrodite at Paphos, the Temple of Apollo at Didyma, etc.). It is noteworthy that most of these constructions are not just sketched with the emphasis on the front part and characteristic features, but their three-dimensional images are given.

Yet another depiction of an ancient cultic centre can be found on a gemstone of a golden ring of Post-Antique Armenia. It was discovered in one of burials of an antique grave field on the south-eastern shore of Lake Sevan (МАНУКЯН 1984). This is a carving of one of the oldest and most illustrious temples, that of Aphrodite at Paphos. The figurine of Aphrodite is sketched inside the temple with emphasis on the most important constructional and decorative parts and elements of the building, as well as the architectural complex, overall. The gemstone has numerous parallels among the best examples of glyptics stored in different world's collections.

A few stone models of temples of the Roman Period come from the territory of Eastern provinces of the Roman Empire. These are usually made of light-coloured soft rock. Most probably, the light-coloured stone imitated the colour of building stone of real temples. In this regard, significant is the model of a Ionic temple of the end of the 1st c. BC – the beginning of the 1st c. AD, which is made of light-coloured soft stone. It is stored at the Bardo National Museum in Tunisia (СПАЕТН 1994: 96, fig. 20). The prevalence of architectural models in the territory of Eastern Roman provinces attests to the continuity of local traditions of designing architectural votives in the Roman Period. Herein, these models could represent either a traditional sanctuary, for instance, a baetylus, or a temple in Greek and Roman architectural style.

It is especially noteworthy that models of constructions depicted and replicated in miniature not only large-scale structures. In all likelihood, small sanctuaries and temples – aediculas, altars, or certain characteristic and important parts of a main larger temple building were also votive offerings. Numerous examples of such offerings are not only imaged on coins and gemstones, but can also very often be found in two-dimensional and three-dimensional depictions on pieces of coroplastics. Thus, for instance, the renowned terracotta figurine of Hermes, Demeter and Kore from the 5th c. BC stored in Berlin Museum (БРИТОВА 1969: 57) is nothing but a miniature architectural representation of a real naos of a temple with three statues of gods placed on acropodia inside it. Examples of depictions of figurines of gods in an architectural setting such as temples and their certain parts are quite often found on pieces of coroplastics and small-scale carving.

In Hellenistic coroplastics of Armenia, there are some terracotta figurines, which are very similar to architectural votives. These are terracotta figurines representing the supreme goddess in a stately manner seated below the principal arc of the temple. Such figurines were discovered in Artashat and Armavir (ХАЧАТРЯН 1979: 90–93; КАНЕЦЯН, КАФАДАРЯН 1996: 34–35). On terracotta reliefs from Artashat which resemble widespread Hellenistic

motives of Aphrodite who removes her sandal (ХАЧАТРЯН 1979: pl. II:1–4) leaning on Eros, her attendant, or against the herm of Priapus, the goddess is depicted leaning against one of the arches of an arcade with capitals on the side columns.

The abovementioned terracotta statuettes of the architectural style and the figurines were both multifunctional; they were offered to temples or sanctuaries as votives and kept in domestic sanctuaries or put into graves.

The issue of dating

As it has been mentioned above, the dating of the fragments of the Erebuni miniature architectural models is rather problematic, since these finds are deprived of any certain archaeological context. The artistic and stylistic analysis that often provides a trustworthy basis for dating an artistic artefact, in our case is unable to give an unambiguous answer. The specificity of our material lies in the assumption that it is quite possible that the date of the creation of these models does not coincide with the date of the cultic structures modelled. Quite often, the most illustrious cultic constructions and monuments that survived through the time were copied and recreated in architectural models and their miniature images. Of course, the carver may have worked from memory combining several, even very often non-contemporaneous, architectural monuments. Despite the stability of architectural traditions, the carver may have introduced new stylistic trends and “tastes” of his times. Nevertheless, it is extremely difficult to mark out subtle stylistic nuances and peculiarities, which could assist in the dating of Erebuni models in question. Besides, there is a possibility that the carver did not just copy a real life model but simply replicated the prototype model judging from the quantity of objects and the cheapness of their material.

Certain pieces of historical and cultural information, such as long-lasting trade relations and cultural links of Armenia with the Eastern Mediterranean and Ionic cities from the 7th c. BC on, could be of great help in the issue of dating (ТИРАЦЯН 1988: 48). Later on, these relations nourished the roots of the Hellenistic culture in Armenia and contributed to its full flourish in the 3rd–2nd c. BC. Architectural monuments and artistic culture of Armenia of this period speak volumes for it. This is also testified to by the style of the Erebuni models, which have vivid attributes of the Asiatic architectural order. In addition, the greatest prevalence and popularity of such kind of objects – stone models, images of architectural constructions and world famous sanctuaries recreated in miniature art and artistic handicraft (coins, gemstones, amulets, figurines, etc.) – in the territory of Eastern Roman provinces refers to the beginning of our era.

Thus, we consider the 1st–2nd c. AD as the most probable date of the Erebuni models of temples constructed in the Asiatic architectural style, which was very typical to Armenia in the 2nd–1st c. BC.

The tradition of votives offered to temples and sanctuaries in the form of their miniatures that originated in the remotest Antiquity and reached its highest prevalence in the Hellenistic Period, was inherited by Byzantium. Judging from the numerous ktitors' reliefs with the depiction of church models on the walls of medieval temples, as well as stone miniatures themselves and decorative finials of turrets in the shape of models of church buildings,

this tradition was not interrupted but even acquired new artistic forms.

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АСМИК З. МАРКАРЯН

МОДЕЛИ АНТИЧНЫХ ХРАМОВ ИЗ ЭРЕБУНИ

В 2008 году в Институт археологии и этнографии Национальной Академии наук Армении была передана группа интересных артефактов, случайно найденных на территории цитадели бывшего урартского города Эребуни. Коллекция состоит из 23 фрагментов миниатюрных архитектурных деталей античных зданий – ионических и коринфских капителей, баз и стволов колонн, глазка волюты ионической капители, изготовленных из белого, очень хрупкого и рыхлого камня (Рис. 1, 2). Результаты лабораторного анализа показали, что найденные фрагменты выполнены из местной разновидности халцедона, широко распространенного как в Араратской долине, так и на всей территории Армении.

Очевидно, что описанные обломки являются частями миниатюрных моделей храмовых построек, выполненных в эллинистическом стиле. Не исключено, что они в миниатюре изображают конкретные и даже известные в древности храмы. Находки подобных архитектурных моделей довольно редки и представляют исключительную ценность не только для истории архитектуры и культуры древней Армении, но и стран эллинистического мира в целом.

Приблизительный пропорциональный подсчет диаметров колонн относительно к их высоте, размеры почти целиком сохранившейся ионийской капители и гипотетическая реконструкция моделей с учетом антаблемента и кровли показывает, что высота каждой модели в среднем могла быть не менее 40–50 см.

Художественно-стилистический анализ фрагментов ионического ордера показывает, что они принадлежат моделям храмов, выполненных в малоазийском архитектурном стиле, характерном для эфесско-милетской школы. Малоазийский стиль, по всей видимости, был доминирующим в храмовой архитектуре

античной Армении (храм в Гарни, близкий к стилю храмов в Термессе, Сагалассе, а также архитектурные детали монументальных зданий, найденных на территории древнего Арташата и т.д.). Анализ относительно плохо сохранившихся фрагментов коринфского ордера также свидетельствует о принадлежности этих моделей к малоазийскому варианту римской провинциальной архитектуры.

Известно, что "архитектурные" модели, найденные в различных центрах древнего мира – в Египте, странах Передней Азии, Средиземноморья, Эгеиды и датируемые от начала бронзового века до периода поздней античности имели votivный характер. Они использовались в качестве подношений в храмы, святилища, а также использовались в заупокойном ритуале. Не составляют исключения и эребунийские модели, генетически восходящие к более ранним образцам "архитектурных" моделей, найденных на территории Армении. Среди более ранних образцов подобных изделий следует особо выделить глиняную модель двухэтажного храма, найденную в погребении V в. до н.э. на территории крепости в Астхилбуре (Рис. 3).

Исходя из художественно-стилистических особенностей фрагментов моделей храмов, а также распространенности изображений зданий реальных святилищ и храмов и votивов на различных изделиях мелкой пластики I в. до н.э. – II в. н.э., (геммы, амулеты, терракотовые статуэтки и др.) наиболее вероятной датой изготовления эребунийских моделей следует считать I–II вв. н.э. Находка такого количества фрагментов моделей античных храмов на территории цитадели бывшего урартского города, а также обнаруженные здесь ранее наконечник стрелы эллинистического времени и две монеты императора Августа очевидно свидетельствуют о продолжении жизни в Эребуни в указанную эпоху.

ANTYCZNE MODELE ŚWIĄTYŃ Z EREBUNI

W 2008 roku do Instytutu Archeologii i Etnografii Armeńskiej Akademii Nauk przekazano kolekcję interesujących przedmiotów znalezionych przypadkowo na terenie cytadeli starożytnego urartyjskiego miasta Erebuni. Zbiór składa się z 23 fragmentów miniaturowych detali architektonicznych – w porządku jońskim i korynckim: kapiteli, baz i trzonów kolumn, wolut kapiteli jońskich, wyrzeźbionych w białym, bardzo kruchym kamieniu (**Ryc. 1, 2**). Analizy laboratoryjne wykazały, że wspomniane detale zostały wykonane z miejscowych odmian chalcedonu, powszechnie spotykanych zarówno w dolinie Araratu, jak i na innych obszarach Armenii.

Nie ma wątpliwości, że opisane fragmenty stanowią elementy modeli świątyń w stylu hellenistycznym. Nie jest wykluczone, że makiety przedstawiały konkretne, znane ówczesnie świątynie. Znaleźiska podobnych modeli architektonicznych są stosunkowo rzadkie i mają dużą wartość nie tylko dla historii architektury i kultury Armenii, ale także dla dziejów świata hellenistycznego w ogóle.

Przybliżone obliczenia – z uwzględnieniem proporcji, w tym stosunku średnicy kolumn do ich wysokości – i wymiary niemal w całości zachowanego kapitelu jońskiego wskazują, że przy uwzględnieniu belkowania i dachu każdy z modeli powinien mieć nie mniej niż 40–50 cm wysokości.

Analiza architektoniczno-stylistyczna fragmentów wykonanych w stylu jońskim wskazuje, że stanowią one elementy modeli wykonanych w stylu małoazjatyckim, charakterystycznym dla szkoły efesko-milezyjskiej. Styl małoazjatycki najprawdopodobniej dominował w architekturze sakralnej starożytnej Armenii (świątynia w Garni jest stylistycznie zbliżona do świątyń w Termessos i Sagalassos, podobnie jak detale architektoniczne monumentalnych budowli ze starożytnej Artaksaty i innych stanowisk).

Analiza stosunkowo źle zachowanych detali wykonanych w stylu korynckim również wskazuje, że modele, z których pochodzą te fragmenty, wykonano w małoazjatyckim wariacie rzymskiej architektury prowincjonalnej.

Wiadomo, że modele „architektoniczne” były znajdowane w różnych ośrodkach starożytnego świata – w Egipcie, krajach Bliskiego Wschodu, Śródziemnomorza, obszarach cywilizacji egejskiej, są one datowane na okres od początku epoki brązu po schyłek antyku i miały wotywny charakter. Były wykorzystywane jako dary dla świątyń, a także w obrzędach pogrzebowych. Modele z Erebuni nie stanowią wyjątku, należą do grupy wczesnych przykładów modeli „architektonicznych” z terenu Armenii. Wśród wcześniejszych przykładów podobnych wytworów wypada przede wszystkim wymienić model piętrowej świątyni znalezionej w grobowcu z V w. p.n.e. na terenie twierdzy Astghiblu (**Ryc. 3**).

Biorąc pod uwagę architektoniczno-stylistyczną specyfikę omawianych fragmentów modeli świątyń, a także powszechne stosowanie przedstawień rzeczywistych sanktuariów, świątyń i obiektów wotywnych na różnych wyrobach drobnej sztuki figuralnej od I w. p.n.e. do II w. n.e. (gemmy, amulety, statuetki z terakoty i inne) najbardziej prawdopodobne datowanie modeli z Erebuni to I–II w. n.e. Znalezienie takiej liczby fragmentów modeli świątyń antycznych w cytadeli dawnego urartyjskiego miasta, a także wcześniejsze odkrycie na tym terenie grotów strzał datowanych na okres hellenistyczny oraz dwóch monet cesarza Augusta, wyraźnie wskazują na kontynuację osadnictwa na obszarze Erebuni w omawianym okresie.

Przekład Radosław Karasiewicz-Szczypiorski