

КУЛЬТУРА В ЕТНОНАЦІОНАЛЬНОМУ ВИМІРІ

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The development of Armenian jewelry crafts in Ukraine: the historical and cultural discourse

Annotation. The article reveals the main steps of historical development of one of the ancient Armenians art crafts in Ukraine – jewellery. The problems of studying of this theme is analysed in this article. The research shows the necessity to consider the specificity of the original phenomenon of Armenian jewellery in Ukraine as a result of fusion of the local traditions and flavors with traditional Armenian jewelry art.

Keywords: Armenians, art craft, jeweller, jewellery, goldsmith, silversmith, style.

The main research purpose of the article is to show specificity of historical development of one of the ancient Armenians art crafts in Ukraine – jewellery, and to analyse problems of studying of this theme. Complex scientific studies examining the issue of the Armenian jewellery, especially on the lands of the eastern, central and southern Ukraine, are absent today. The brief essays, devoted to the role of Armenians in the development of jewellery in Lviv, were written by F. Bostel VI. Lozynsky and R. Męnkicky; short information (almost based on the VI. Lozynsky's work) about Armenians – jewelers was given by contemporary author D. Zub [1]. Also we should note the works about Armenian jewelry art, written by A. Kakovkin, although there are only few works devoted to the Armenian jewelry art of the Armenian communities in Ukraine [2]. The methodology of research includes methods of historical comparison and analysis and also a method of interpretation. Scientific novelty of research consists in a substantiation of necessity to study a problem of specificity of the original phenomenon of Armenian jewellery in Ukraine as a result

of fusion of local traditions and flavors with traditional Armenian jewelry art. Conclusions. Armenian jewelers have played a significant role in the formation and development of the jeweler's craft in the Western Ukraine. However, due to the remoteness of time and the loss of many documents, today is extremely difficult to determine the stylistic features of the products of Armenian masters (whose names are known from historical documents) and thus make the attribution of objects of jewelry art of local Armenian jewelers.

The majority of researchers emphasize the important role of the Armenians in the development of crafts related to metal work. In particular, English archaeologist G. Child [3] claims that the ancestors of the Armenians were among the first tribes in the world to start working metal; they had invented iron and laid the foundations of the Iron Age with the Armenian Highlands having become its «heart» [4]. The same applies to precious metals. Among the products that Armenian merchants began to bring to the cities of the Northern Black Sea coast and Ruthenia since as early as the XI century, V.P. Darkewych lists the Syrian and Egyptian glass, the bronze of Asia Minor and the Armenian and Cilician silver dishes. Thus, silver and bronze items from Armenia, Cilicia and Asia Minor (the end of the XII – XIII centuries) were discovered in Chersonesus, Azov region, Sakhnivka and Kyiv [5, p. 161-162]. Like in many other areas, the role of the Armenians in jewellery was dual: on the one hand, jewels appeared to be the Armenian trade staple; on the other, Armenian jewellers, gold- and silversmiths were the first and the best in this business. During the Seljuq reign the Armenians (particularly, Anatolians and Alans) «played the key role in the gold-work of the country» [5, p. 132]. M.K. Zulalian noted that all the metal work was concentrated in their hands at the time, which was not surprising, as Armenia's territory was very rich in gold-, silver- (Gyumshakhan) and copper-bearing (Kafan, Alaverdi) minerals [6, p. 54]. Under the reign of the Ottoman Empire, the Armenian jewellers of Trabzon, according to Evliya Chelebi, were the best, except for Indian ones with their products of pearls [6, p. 57]. Besides silver and gold jewellery, goldsmiths also decorated weapons, stirrups, armour, produced different liturgical vessels, which we can see in collections of Ukrainian museums.

One of the oldest Armenian jewellery pieces on the Ukrainian terrains was found in Kyiv. In 1936, during the excavations near Desiatynna church, archaeologists found the so-called Kyiv treasure

(in the description it has been listed as № 38), which had been buried at the end of the XII century (but before 1240). Besides the Ruthenian jewellery, there were two interesting Eastern rings in the treasure. One of them had a square signet (1,5x1,5) with rounded gilded thickenings on the periphery and a carved inscription in Armenian the name «Arzen», made in the XII – XIII centuries (the inscription was read by P. M. Dzhanpoladian) [5, p. 53]. In 1936-1937 the treasure was transferred from the Institute of Material Cultural History at the Ukrainian SSR Academy of Science to Kyiv Historical Museum. Today a part of the treasure (jewellery) is deposited in the Museum of Historical Treasures; and the other one is preserved in the Historical Museum in Kyiv. However, the ring with the Armenian inscription is documented as a lost one [7; the archives of the Ukrainian NAS Institute of Archaeology, f. 20, d. 39, photo № 7917].

Another unique piece of evidence of the skilled Armenian goldsmiths was found on the Azov Sea shore in Berdiansk: the so-called Berdiansk treasure, that was accidentally excavated in 1892 while there were regular earthworks being carried out on that spot. The relics were handed over to the Hermitage (Petersburg), where they remain until the present day [8, p. 43]. The treasure's items, including the dipper in the shape of a shell, were identified by J. Orbeli as Cilician artefacts and referred to the late XII – early XIII centuries. Besides providing a physical evidence of the ties existing between the Ukrainian lands and Cilician Armenia, this find is even more valuable, as the gold and silver goods made by Cilician Armenian craftsmen in the XII century have barely survived. The matter is that in the middle of the XIII century all the old silver vessels were remelted to ingots for coin minting. This is the reason why the dipper and the pitcher of the Berdiansk treasure are so important: «out of Cilician plastic metalwork of the XIII century mainly liturgical items have survived to this day: book caseworks, reliquaries and the like...» [5, p. 132]. However, M. Kramarovskiy believe that attributing the other items in the treasure, the pitcher fragments and the silver cover bars, to Cilician artisans is erroneous. The Cilician artistic metalwork, known today, do not give sufficient grounds to identify these ones as Cilician, judging from the main elements of their decor. Instead, the researcher considers these silverware items to be the work of the Crimean or Lviv's Armenian craftsmen, with reference to the comparison of their characteristic features to the ornamental decor of the «group of ladles

of the XVI century made by Lviv's silversmiths» (attribution has been made based on the analysis of the “dialectological features of the Armenian inscription on «Father John's» ladle (1549). But the author failed to mention where these «Lviv ladles» are deposited today [9, p. 158-160]. He probably means the silver ladle of the XVI century, with the image of a lamb, from the Hermitage collection, which was also mentioned by prof. Y.R. Dashkevych [10, p. 265].

The image of a lamb (the so-called «ahnusyk») was indeed common to Lviv's Armenian jewellery. In the documents of 1618 and 1624, silver lamb pendants, worn on gold chains, are described. Some of them would have a gold framework and were decorated with pearls [10, p. 265].

The museum collections of Ukraine have just a few works of Armenian jewellers, gold- and silversmiths, and only some of them are defined as products of the local Armenian artists. The scourge of history has caused enormous losses in various antiques, especially articles made from precious metals. Therefore, many scientists, including R. Menkitsky, believed that in the jewellery (garnish) the characteristic features of Armenian ornamentation were displayed not as brightly and expressively as the garnish of Armenian manuscripts, especially book miniatures. Such opinion can be put down to the fact that mainly ecclesiastical objects have survived to the present day, and often artistic objects of quite a modest level could be found in the churches, unlike the jewellery products of magnates and princes. Describing the church vessels' decoration, R. Menkitsky reasonably noted that «besides the known Armenian origin, there are no other characteristic features of Armenian ornamentation. All the monstrances, goblets, reliquaries, guns are decorated in the Baroque or Rococo styles with frequent application of the winged angels' heads, which Lviv's craftsmen were so fond of» [11]. Therefore, since the XVIII century it has been practically impossible to identify pieces made by Armenian craftsmen on the basis of the original stylistic features. All the objects, identified as Armenian, were attributed based on the Armenian inscriptions on them or the legends according to which they were believed to have belonged to an Armenian community (a church or an Armenian).

However, the lack of original exhibits in the museum collections nowadays does not mean that they had not been there. It is logical to assume that even in the XVII – XVIII centuries, the glory to the

Armenian goldsmiths was not brought by their traditional «Western» workpieces, but by the original ones they would make, keeping with the ancient traditions of the Armenian jewellery. More so, that was also because their clients were wealthy and influential magnates of the Commonwealth and the Crimea. As Wl. Lozynsky and R. Menkitsky mentioned, thanks to the Armenians, one would observe substantial Orientalization in the tastes of the aristocracy and burghers. After the victory of John III Sobieskyj in the battle of Vienna, where the Poles got a significant number of Eastern tents, weapons and clothes, the fashion for Oriental goods became widespread [11, p. 122]. Thus, under these circumstances it was simply inefficient to create products in accordance with the Western fashion. Wl. Lozynsky emphasized that the Oriental influence in decorating armour, powder flasks, quivers, sword scabbards and shields, for which Lviv and its goldsmiths were particularly famous, had remained until the XVIII century, mostly owing to Lviv's Armenian goldsmiths. John III Sobieskyj also contributed to that, as he was an enthusiastic admirer of weapons and patronized the Armenians in all the fields of their activity [12, p. 124]. The contemporaries recollected that each of his envoys to Turkey and the Crimea had to bring the King some original and valuable piece of the Oriental culture.

As it has already been mentioned, R. Menkitsky considered the frequent use of winged angelic heads to be one of the characteristic features of the Western Baroque style. However, the articles made by the craftsmen from Armenia, now deposited in Kyiv's Museum of Historical Treasures, disprove this traditional view, because they are richly decorated with the winged angelic heads. Although it is entirely possible that the silver cross of 1744 and the chalice of the mid-XVIII century were made by the local Armenian artisans. The chalice also draws our attention, because the inscription on the bowl connects it with the Armenians of the far south of Ukraine, in the cities of Izmail and Kiliya. It discovers another interesting direction for further Armenological studies, because the researchers have little information about the Armenian colonies that existed in these two cities.

R. Menkitsky, in agreement with Wl. Lozynsky, explained the absence of typical Armenian artists' works in Western Ukraine in the early XX century as follows. First of all, nearly all the remaining items were made after the Armenian Church in Ukraine had entered the Union with Rome. Secondly, a significant proportion of the ancient

artefacts, made of precious metals, was given away as the dowry to B. Khmelnytskyi's Cossacks, the Tatars (about 60 thousand zlotys in silver) and the Swedes in 1704. According to «Diariush» (diary) by Jan Josephowych, in 1704 the Swedes plundered a great deal of property from Lviv's monasteries, the clerics and townspeople: «From His Worship priest Jozephowych 50 red gold coins, 24 beaten talers ... things still difficult to assess, ... four horses have been taken ...; from His Worship the Armenian Archbishop the property worth of 1500 beaten talers has been taken ..., His Worship the Armenian Bishop had 30 beaten talers taken from him; the Armenian nuns – 80 talers, and the other Armenian nuns – 30 talers; from His Worship the Armenian pastor items worth of 200 talers have been taken, from priest Holubowych – property worth of 60 talers have been taken; priest Jan Augustynowych had 20 talers taken away from him» [13, p. 90- 92]. Moreover, as Wl. Lozynsky noted, a «disservice» was done to the history of the Armenian jewellery by the Armenians themselves, especially by the clergy. In the XVIII century they wanted to have fashionable items in churches, but they were short of funds. So they gave away the old silver and gold things to be melted down so that new ones would be made out of that metal. Thus, there is much historical evidence that proves the high level of Lviv's goldsmithery, but the real samples are actually unavailable.

This is the reason why the achievements of the ancient jewellery craft are especially valuable, as they «fully embodied the individuality of people, because they were mostly associated with their diverse folk customs and traditions ...» [13, p. 11]. The domestic and communal traditions and the deep religious feelings of the townsmen who had sacrificed valuables to the Church also contributed to the development of jewellery. Thus, it was traditional in Lviv for every young lady to leave her marriage wreath on the altar, in front of which the Holy Communion linked her with her fiancé, and each wreath was interwoven on a silver, masterfully and lavishly decorated, so-called slip (frame). There were also marriage benefactions (usually heart-shaped).

The research of Wl. Lozynsky proves that Armenian craftsmen played the dominant role in the history of Lviv's goldsmithery. Its rise and decline are both related to the Armenians. The first reference to Lviv's gold craftsmen goes back to the beginning of the XIV century; among the 18 artisans of the 1407-1419 period there was one Pole,

6 Armenians and 11 Germans. From the beginning of the XV till the end of the XVI century the names of the following Armenian gold-craftsmen were known: silversmiths Khachatur (1407), Cherkas (1407), Kutlubey (1407), Ivanis (1407), Ilbanis (1415), Nimyi (The mute) Ivanis (1419), Jan Kozar (1549); goldsmiths Mykolay of Kamyanets-Podilskyi (1464), Jan Augustynowych (1535) and others.

At the end of the XVII century about 30 Armenian craftsmen lived and worked in Lviv. That constituted more than a half of all the goldsmiths in the city.

By the middle of the XVII century the Armenian gold-workers were mainly partaches (off-guild craftsmen) and the most distinguished ones had royal or magnate servitoriatuses – the documents that gave them independence from the jurisdiction of the local authorities. In addition, this also gave them the right to partake in their craft legally, under the patronage of the king or magnate. By 1654 all non-catholic Armenians had no legal right to enter guilds so if they wanted to become goldsmiths in a legal way they had to obtain the servitoriat [13, p. 138].

The goldsmith guild began to operate separately at the end of the XVI century (before then, jewellers had formed a joint guild with artists and convisars). However, according to the statute of 1600 the guild was not permitted to accept non-Catholic Ruthenians or Armenians, if they had not accepted the union with the Roman Catholic Church. Consequently, in 1596 an official protest of Lviv's goldsmiths Albert Semyonek and Matiyash Ilovchyk was recorded into the city acts. They were trying to work out how Armenian painter Bogush had «broken into» their guild without being a catholic [13, p. 36].

However, Lviv's Armenians played an important role in the work of Lviv's Mint from the very beginning of its operation and for most of the time it had existed. This has been evidenced by the records in the city court books of 1382-1389 [14, p. 146-147]. They were also involved in the second Mint, which was established under the Royal decree of March 1st in 1656 in Lviv. The Mint had to stamp out coins from the confiscated church vessels [15]. Among the mint workers, except Pinozzi and Bandinelli, the mint managers coming from Italy, there were well-known Armenian goldsmiths, such as Sefer Armenian, Kshyshtof Yaskiewych, Kshyshtof Armenian and Bohdanowych [15, p. 8].

In the jewellery, like in other fields of the Armenian activity, there was a fairly high percentage of the Armenians who had adopted Catholicism. The Armenian names were often written in Ukrainian

or Polish way, so today even the documents cannot precisely define all the Armenians among the goldsmiths of that period. Thus, one of the best known goldsmiths at the end of the XVI – 1-st half of the XVII century was Mykolay Sedmiradskyi — a court goldsmith of King Sigismund III, a guild-master and a major diamond seller. Besides, he was a councillor and, from 1628, the burgomaster of Lviv. The following facts prove, although indirectly, his Armenian roots:

1) he received the servitoriatu;

2) B. Zimorowych, the author of the Lviv Chronicles (1597-1680) was his relative;

3) M. Sedmiradskyi's wife was a widow of Lviv's goldsmith Baltser Stzhechkowych (†1593), probably also an Armenian. In fact, Armenians would usually marry their compatriots. Among Lviv's Armenians of the 2-nd half of the XVI – XVII century there were the Stechkowych brothers, whom King Sigismund August had allowed to export 150 quintals of tin outside the kingdom in 1554 (gold products contained certain percentage of tin in them, so the tin export was strictly controlled by the state) [14, p. 188]; Symon Stetskowych – a silk seller, Gregory Stetskewych – Lviv's Armenian doyen in 1668 and others (see more in «Armenian Personalities in Ukraine») [15]. Surname «Sedmiradskyi» as Wl. Lozynsky wrote, comes from the region of Semyhraddia, where powerful Armenian colonies existed, from where this family had apparently arrived in Lviv. In his «Chronicles...» B. Zimorowych noted that Mykolay had learned his craft in Europe, Turkey and Moscow [12, p. 82].

The prohibition to join the guild was cancelled when in 1654 the Armenian doyens signed the Union with Rome [12, p. 138]. A special royal decree allowed four Armenians to be accepted to the guild, but without the right to become guild-masters. But in 1678 Armenian Kirkor Latynowych was elected a guild-master; in 1685 Nerses Moysesowych was [13, p. 147; 12, p. 138-139]. When in 1685 the city government initiated proceedings against the guild's members they explained that they had done it under the «order of magnates». It seems that this magnate's patronage and the «unlikeable and cheeky personality of Nerses Moysesowych» himself had provoked a conflict with the local authorities [12, p. 138]. The magistrate did not allow N. Moysesowych to swear and the guild was sentenced to pay a fine. However, these local authorities' sanctions against Nerses Moysesowych had led to, or rather, gave an excuse for the

promulgation of King John III Sobiesky's decree on June 6th 1685, by which the Armenian goldsmiths were granted the equal rights with other catholic goldsmiths. The formulation of the decree did not leave any doubt as to the royal disposition to the Armenians: «it is necessary for Lviv and fair to the Armenians, who have for centuries been loyal to the Commonwealth, courageously defended Lviv, Kamyanets-Podilskyi, Yazlivets and other border cities» (the original document was kept in the family archives of the Sheptytskyis in Prylbychi) [12, p. 141].

But Nerses Moysesowych was not known only for his conflicts with the local authorities: according to Wl. Lozynsky, he and Aurivton Davdurowych had the greatest respect and others would envy their work, customers and wealth. Nerses Moysesowych was perhaps the last Lviv goldsmith who decorated sabres in the old Armenian tradition.

The benevolence of King John III Sobiesky towards Armenians was known very well. He highly valued the products of the Armenian goldsmiths. In his house on Rynok Square in Lviv there was a goldsmithery, having only Armenians employed (Korniakts' house, which is now the Historical Museum). One of the most interesting Lviv's goldsmiths was Bedros Zakhariyashowych. S. Baronch considered him to be a royal goldsmith, and from the city acts we can learn that he was also His Majesty's Secretary – the highest title for a petty bourgeois at the time. The acts mention that he had a studio in the palace of King John III (in 1690) and would work exclusively for him. The first record of B. Zahariyashowych was made in 1670, the last – in 1690 [12, p. 150, 143]. We know that he had re-adjusted three Florentine sword-hilts for the king.

Another well-known name among Lviv's goldsmiths was Bedros Marderysowych, who was considered to be the Patriarch of Lviv's Armenian goldsmiths. He would basically produce posh arms: weapons inlaid with gold and decorated with precious stones. He was also an off-guild craftsman and, as it has been mentioned, had a lot of trouble with the guild artisans.

Toros Seferowych also belonged to the famous Lviv's Armenian goldsmiths. He had a magnate servitoriat and influential patrons among the magnates, but he was not respected by his countrymen: Kirkor Latynowych accused him of cooperation with the Jews, operation with low-grade silver and so on. The accusation was serious, because in 1599 Lviv's guild goldsmiths signed an agreement about

not having any relations with the Jewish merchants, who forged gold and silver [12, p. 144].

It was then that they had agreed that every artisan must tally his products with his own mark. A product without this mark was regarded as fake and was to be confiscated [36, p. 146]. In 1678, on the initiative of the guild-masters Kirkor Latynowych and Jacob Haliarowych, appeared the marking of Lviv's goldsmithery guild [12, p. 48].

T. Seferowych would produce mostly armour, inlaying butts and engravings with silver. Those events are so remote in time, so we lack the information and find it difficult to say how just these accusations were: perhaps it was only due to the competition between the two craftsmen. After all Kirkor Latynowych was also famous for making knight's armour and decorating weapons. He would also make famous gold embroidered quivers (for example, for Fredra). Petro Augustynowych would decorate weapons and armour as well. The Italian king would wear the gold-decorated armour made by Kirkor Kamyanskyi. Kshyshtof Mustafowych would carry out the orders of Kyiv Voivode Andzhey Potocki. In 1627 Sefer Armenian (a Wallachian or Italian Armenian) was mentioned among Lviv's craftsmen as the one who would make ornamented sabres, horse armour and quivers with gold, silver and precious stones [12, p. 101].

Wl. Lozynsky named 28 Armenian artisans who had worked in Lviv from 1682 till 1700: Petro Augustynowych, Shymon Augustynowych, Mykola Antoniyowych, Lazar Aurivtowych, Stephan Balzamowych, Jan Bedrosowych, Gregory Bohdanowych, Aurivton Davdurowych, Kshyshtof Dernerseowych, Bedros Zakhariyashowych, Kasper Zakhariyashowych, Ibrahim, Kirkor Kamyanskyi, Kyrylo Kirkorowych, Mykolay Kirkorowych, Kshyshtof Kirkorowych, Kirkor Latynowych, Yuzef Madashowych, Nerses Moysesowych, Philip Muratowych, Kshyshtof Mustafowych (from Kamyanskyi-Podilskyi), Nerses Nersesowych, Andriy Sahakowych, Melko Seferowych, Toros Seferowych, Mykolay Khazarowych, Bohdan Hovannes Yakubowych. Yet, this is only a part of representatives of the Armenian goldsmithery in Lviv: the guild registers have not been preserved, and the names stated above have been recovered from the acts of lava court and public regulations, as well as legal procedure acts.

It is worth noting that not all the Armenians wanted to join the guilds. For example, the rich Armenian jeweller Michal Latynowych in 1708 refused to enter it: «Is this company of buffoons for me ...

Me, who deals with the senators and kings? Should I ever wish to be admitted to the guild, I'll give a piece of raw meat and a loaf of bread to each, and they are going to accept me. If they do not I will take away their chest with privileges and give it to the Jews, because they can work better. Then the Jews are going to be goldsmiths and these ones are going to work for them». The Armenian craftsmen «had won a place among Lviv's goldsmiths by assault, being supported by their customers» [12, p. 141-142]. They ignored the old guild rules, drew away customers and assistants. They could afford it due to their excellent skills and the mysterious charm of the East, as well as the support of the influential clients, among whom the Grand Crown Hetman Stanislaw Jablonowskyi, the castellan of Belz – Stanislaw Belzskyi, magnates the Zamoyskyis, Chernyhiw castellan Fredro and others were.

At the beginning of the XVII century, the decline of Lviv's goldsmithery had begun. Later, in the middle of the century, there was a short-termed rise and then again the decline. Wl. Lozynsky suggested that Lviv owed that to the Armenians [12, p. 122]. They were the Alpha and Omega of the city's goldsmithery history.

In our time hardly any Armenian goldsmiths' products of that period can be found (this regards the public museum collections in Ukraine). Today only a few exhibits of the pre-Union period have been discovered: a piece of chalice from Kamyanets-Podilskyi's Reserve, an altar cross-reliquary (the beg. of the XVII cent.) and a chalice of the middle of the XVII century in LMHR, two crosses and a casket of the XVII century in LHM.

Moreover, Kyiv's and Lviv's museums' collections include exhibits of the early XX century (silver spoons, table rings, pens etc.) made in the Caucasian style (ornaments) and bearing the inscription «Caucasus». Usually those were the products of Zhytomyr artisans who since the 1900's had started to produce the so-called Caucasian products, which were later sent to the Caucasus and the Crimea, where the local traders would sell them as Caucasian. Their products would significantly compete with authentic Caucasian products, as the Zhytomyr ones were very similar to them. However, because of their lower quality they were cheaper. The Zhytomyr articles were hallmarked by the Kyiv District Assay Chamber in accordance with the assay regulation of 1896, which was in force for the whole Russian Empire. It had a profile of a woman's head in a kokoshnik in the centre, assay figures

on the left and the initials of the District Assay Chamber's Head on the right [17, p. 415].

So, today the history of the Armenian jewellery in Ukraine is described only in the scientific studies of Wł. Lozynsky and R. Menkitsky in the late XIX – early XX centuries. In the 1990's, B.V. Melnyk worked on this subject fragmentarily, exploring the history of Lviv's gunsmiths. Today there are no studies devoted to Armenian goldsmiths from other regions of Ukraine.

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АНОТАЦІЯ

Ирина Гаук. Развитие вірменської ювелірної справи в Україні: історико-культурний дискурс. В статті висвітлено основні стадії історичного розвитку однієї з найдревніших галузей вірменського художнього ремесла – ювелірної справи, проаналізовано проблеми, пов'язані з вивченням даної теми. Дослідження показує доцільність розглядати специфіку вірменської ювелірної справи в Україні як результат взаємодії автохтонних традицій та смаків з оригінальними традиціями вірменської ювелірної справи.

Ключові слова: вірмени, золотарники, сріблянишки, стиль, художнє ремесло, ювелір, ювелірна справа.

АННОТАЦИЯ

Ирина Гаук. Развитие армянского ювелирного дела в Украине: историко-культурный дискурс. В статье показаны основные стадии исторического развития одного из древнейших направлений армянского художественного ремесла – ювелирного дела, проанализированы проблемы, связанные с изучением данного вопроса. Исследование показывает необходимость рассматривать специфику армянского ювелирного дела

в Украине как результат взаимодействия местных традиций и вкусов с оригинальными традициями армянского ювелирного дела.

Ключевые слова: армяне, золотарщики, серебрянщики, стиль, художественное ремесло, ювелир, ювелирное дело.