The Sword with the Sleeve Cross-Guard in the Fresco from the Cathedral of the Holy Cross on Aghtamar Island

Abstract. There is an indisputable fact that in Medieval Armenia, as in most countries of the Middle Ages, the sword was a popular (but expensive) type of weapon. However, what did these “swords” look like? The aim of the article is to analyse one internal fresco called “Massacre of the Innocents” from Aghtamar Church (915–921), where a depiction of the sword with the sleeve cross-guard could be found.

Comparisons of the known archaeological finds of “Byzantine” type swords from Eastern Europe and Near East have been made, proving the idea that such type of swords actually existed. The authors, with the following analysis, would like to support the idea that medieval figurative sources are a very accurate for studying medieval military history.

Keywords: Bagratid Armenia, Vaspurakan kingdom, Aghtamar, Msho Arakelots, Iran, Byzantine/Roman Empire, Muslim world, weapon, sword, sleeve cross-guard, Garabonc

Introduction

The Cathedral of the Holy Cross on Aghtamar island (modern Eastern Turkey, Figs. 1–3) is one of the best examples of Armenian medieval art. Built in 915–921 by Vaspurakan king Gagik Artsruni (908–943)\(^1\) the Cathedral became a residence and a palatine church for the kings of Vaspurakan (908–1021)\(^2\), and

\(^1\) On King Gagik, see C. Toumanoff, Les dynasties de la Caucase Chrétienne: de l’Antiquité jusqu’au XIXe siècle, Roma 1990, p. 102sqq, 505, 520.

\(^2\) Kingdom of Vaspurakan (908–1021) – independent Armenian kingdom ruled by Artsruni dynasty, which was separated from Bagratid kingdom (884/886–1045/1064) in 908 as the result of the struggle between these two families for the control of the country.
later serving as the seat of the Catholicosate of Aghtamar. The Cathedral was decorated with many external reliefs and internal frescoes, where biblical and daily life scenes were portrayed along with the images of military and civil costumes, and logically weapons. Our attention was drawn to one depiction of a sword with the sleeve cross-guard depicted on the internal fresco “Massacre of the Innocents” (Figs. 4–6), which will be the object of our research.

The task of the research is to reconstruct the real view of the sword through comparisons with the well-known East-Roman and Muslim archaeological elements and figurative sources. Located between two civilizations (Byzantium and Muslim) Armenians adopted the best military solutions from both sides, creating their own culture. Special attention will be paid to the relief on the door from the Msho Arakelots monastery (1134) too, as another example of Armenian art where is represented a further depiction of a sword with the sleeve cross-guard.

The originality of the article lies in fact that it will be the first analysis of the representation of the swords of the Aghtamar from the military point of view. Obtained results will be valuable for Armenian, Byzantine, Georgian and Muslim arms and armour studies, showing some patterns and connections between them.

**Historiography and sources**

The Aghtamar Church was the object of the study for many art historians: Lynn Jones⁴, John Davies⁵, Sirarpie Der Nersessian⁶, Josef Orbeli⁷, Christina Maranci⁸, Lilit Mikayelyan, Armen Kazaryan⁹, Thomas Mathews¹⁰, Connie Waltz¹¹, Sasha

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Grishin\textsuperscript{12}, Mazhar İpşiroğlu\textsuperscript{13}, Stepan Mnats'akanian\textsuperscript{14}, Takeko Harada\textsuperscript{15} and others\textsuperscript{16}. However, nobody of them has deeply analysed the different types of arms and armours depicted on reliefs or frescoes\textsuperscript{17}. Moreover, the same situation is concerned with the Armenian medieval miniatures and artworks, which generally have not been studied from the military angle of view\textsuperscript{18}.

This can be explained by the fact that military history of Medieval Armenia is almost unresearched. Only a few historians and archaeologists did researches related to the Medieval Armenian arms and armours studies: Armen Aivazian\textsuperscript{19}, Michał Chlipała\textsuperscript{20}, Valentina Abramian\textsuperscript{21}, Babken Arakelian\textsuperscript{22}, Maria Romanova\textsuperscript{23},

\textsuperscript{14} C. Мнацаканян, \textit{Ахтамар}, Ереван 1986.
\textsuperscript{16} On the history of the church, see the \textit{préambule} of Jean-Pierre Mahé in the compendium of articles and essays recently published by Zara Pogossian and Edda Vardanyan – \textit{The Church of the Holy Cross of Alt'amar}, ed. Z. Pogossian, E. Vardanyan, Leiden 2019, p. XVI–XXIII.
\textsuperscript{17} For example S. Grishin comments the scene of the massacre of the innocents without referring to the sword or to the soldier brandishing it. – S. Grishin, \textit{The Aght'amar…}, p. 43, 47. Also, Thomas Sinclair describes a soldier with upraised sword, without further comments or illustrations. – T. Sinclair, \textit{Eastern Turkey. An Architectural and Archaeological Survey}, vol. I, London 1987, p. 199.
\textsuperscript{20} M. Chlipała, Wojskowość królestwa Armenii cylicyjskiej w czasach wypraw krzyżowych, Tarnowskie Góry 2013.
\textsuperscript{21} Գ. Արարատյան, Ուժևորումը և համակարգչություն Հայաստանի միջնադարին, Հայաստանի միջնադար, 19–20-րդ դարեր, Երևան 1946; idem, Ուժևորումը Հայաստանի միջնադարի ժամանակների, Երևան 2, 1950, p. 37–98; idem, Ուժևորումը Հայաստանի միջնադար, Երևան 1956.
\textsuperscript{23} М. Романова, Вооружение и обмундирование армянского Киликийского война (1073–1375), [in:] Հայաստանի պատմության հնագիտական ուսումնասիրություններ, Երևան 2011, p. 64–81.
Ripsime Djanpoladian, Anatoliy Kirpichnikov and one of the authors of this article.

It is worth noting that Armenian historian Karine Voskanian was the only person who defended dissertation on the military organization of the Bagratid era (9th–11th centuries). The researcher partially analysed arms and armour of the Bagratid Armenia but did not use reliefs and frescoes from Aghtamar Church at all (except for the relief “David and Goliath” (Figs. 7–9), which makes this topic interesting and relevant for us, because it has not been researched at all).

Unfortunately, the situation with Armenian archaeological and written sources does not look better. Armenian chronicles are less useful for the study of the blade weapons because they give only general information about them without a detailed description. Furthermore, many terminological problems concerning

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28 It is worth noting that the sword depicted on the relief “David and Goliath”, of which we will speak again later, was the subject of study by many military historians. For more information on the subject, see: D. Dymydyuk, Broń biała…, p. 10–14.
29 We can assume that in the Bagratid era, the word “սուր” (sur) probably meant a simple double-edged sword, and together with the word “սուսեր” (suser) they were the most popular in medieval Armenian chronicles, while the word “թուր” (tur) was used rarely. In order to clarify the information about on what the swords looked like, chroniclers could use additional words like “երկսայր” (yerk-sayr – double-edged) or “միասեռ” (miaser – single-edged). In order to emphasize quality of the swords the word “պողովատ” (poghovat) could be used which means tempered steel or bulat steel. Please note, that in those times chronicles did not contain any information which would indicate the curvature of the blades. See: D. Dymydyuk, Холодное оружие…, p. 33–48.
names of the bladed weapons, differences between them, interdependences of their use and their physical characteristics remain unresolved. On the other hand, only a few artefacts of arms and armours from Bagratid era (9th–11th centuries) and adjacent periods (8th and 12th–13th centuries) have survived to this day, most of which were poorly researched and undated. We know only one archaeological find of a sword from Ani, which was dated to the 10th century or 11th–12th centuries. However, the sword was lost in mysterious circumstances and until our times what was left of it was just a drawing, which was published in the previously mentioned works (Fig. 10).

Due to the lack of archaeological finds of swords from the territory of Medieval Armenia and terminological problems in chronicles, special attention should be paid to the figurative sources such as the fresco “Massacre of the Innocents” from Aghtamar Church. However, it should be noted that the question of the possibility of using medieval figurative sources for the reconstruction of medieval weapons remains open. The problem arisen by some scholars is that the frescoes were

31 Р. Джапиоладян, А. Кирпичников, Средневековая сабля..., p. 28; D. Nicolle, Arms and Armour of the Crusading Era: 1050–1350. Islam, Eastern Europe..., p. 72, fig. 125; D. Dymydyuk, The Relief on the Door..., p. 208.
32 Due to the Short Term Travel Grant from Calouste Gulbenkian Foundation and permission from the History Museum of Armenia administration (Yerevan), one of the authors of this article – Dmytro Dymydyuk, was able to work with the museum funds in September 2019 looking for archaeological artefacts of arms and armours from 9th–13th centuries. Unfortunately, he found only a few artefacts of axes, spearheads and several dozen remains of arrowheads, knives and daggers, interpretation of which is complicated because of their poor state; some weapons, the frescoes of Ani and the depots of East-Roman grenades from Ani were investigated in the Museum of Kars by Dr. D’Amato and Dr. Theotokis, and will be soon object of an extensive publication about arms and armours of Byzantium from the nowadays Turkish territories.
33 Ч. Повернутый, Импичарийцы и импичарийцы..., p. 67, fig. 5.
34 Б. Аракелян, Армения в IX–XIII вв..., p. 342–343, fig. 156.1.
35 During the work with the museum funds of the History Museum of Armenia D. Dymydyuk could not find the sword from Ani. In addition, there is no information about it in the museum catalogue. – Б. Повернутый, „импичарийцы“ импичарийцевых импичарийцевых импичарийцевых импичарийцевых, 1982. Most likely, this sword was lost during the hasty evacuation of archaeological materials from Ani in 1918 through the Turkish offensive on the Caucasus front or in other mysterious circumstances.
made by clergy, whose knowledge of armaments could have been negligible. From the other side can be opposed to this conception that not all the frescoes of the churches were painted by priests or monks, but also by professional painters\textsuperscript{37}, laymen who knew very well the material culture of their own time: and by the way, even when the painters were Church people, their knowledge of the contemporary weaponry was not necessarily negligible, because many monks were ex-warriors and in any case they saw often the soldiers of their age with their eyes.

Some scholars propose to be cautious because painters frequently used biblical descriptions and borrowings from older works, which might have distorted the real look of the presented weapons\textsuperscript{38}. On the other hand, it cannot be excluded that these authors were good observers and faithfully presented the reality surrounding them\textsuperscript{39}.

Thus, despite all these reservations, we believe that visual art could be a valuable and relatively objective source that – after critical analysis and comparisons with other sources – should be used to reconstruct the armament of the warriors of Medieval Armenia\textsuperscript{40}.

\textsuperscript{37} A layman was for example Manuel Panselinos, one of the most proficient painters of 13\textsuperscript{th}–14\textsuperscript{th} centuries Byzantium (Διονυσιος του Εκ Φουρνά, Ερμηνεία της ζωγραφικής τέχνης, εκ χειρογράφου του ιη’ αιώνος εκδοθεία κατά το πρωτότυπον αυτής κείμενον, ed. Α. Παπαδοπούλου-Κεραμέως, Αγία Πετρούπολη 1900, p. 3) or the famous painters of Ohrid Peribleptos, Michael Astrapas and his father Eutychios, 13\textsuperscript{th} century painters from Thessaloniki whose signed works literally take your breath away. See for instance: M. Marković, The Painter Eutychios – Father of Michael Astrapas and Protomaster of the Frescoes in the Church of the Virgin Peribleptos in Ohrid, ЗМСЛУ 38, 2010, p. 19–20, 31 (n. 45–46).


\textsuperscript{39} R. D’Amato, The Betrayal…, p. 69; idem, A Prôtospatharios…, p. 5–7; Ι. Ζαγκιασιάς, Ιστορίες του μικρού Στρατού, Πετρούπολη 1995, p. 64, 77.

The sword on the fresco from the Aghtamar Church

The sword that is interesting for us is depicted on the fresco “Massacre of the Innocents” (Fig. 4–6) on the west exedra of the Aghtamar Church. On the left side of the fresco sits crowned Herod the Great, on a high, decorative throne, wearing a crown and dressed in a long tunic and chlamys fastened by a brooch on the right side of the body. Around him there are various children, and in front of him stands a tall crowned warrior who grabbed a child by his leg and raised a sword to

41 In the New Testament, the Massacre of the Innocents is the incident in the Nativity narrative of the Gospel of Matthew, in which Herod the Great, king of Judea, orders the execution of all male children aged two and under in the vicinity of Bethlehem. In such way, Herod tried to protect himself against a possible competitor – Jesus, a new Jewish king, who was just born. – Bible: Mt 2: 16–18 (see: The Gospel according to Matthew, ed. L. Morris, Grand Rapids 1992).

42 In all probability, it is one of the first depictions of such scene known to us in Armenian art.

43 The garments of the King echoes the royal regalia gifted to the Bagratids by the Baghdad and Byzantium’s Court: in AD 890 the Emperor Leo VI sent to King Smbat I beautiful weapons, ornaments, robes wrought with gold, goblets, and cups, and girdles of pure gold studded with gems to confirm his status in the eyes of the Byzantine court – Yovhannes Drassxanakertc’i, History of Armenia, trans. K. Małkowsian, Atlanta 1987, p. 138. And already in 862 AD the Caliph had sent to the King Ashot I in 884 for its investiture to Kingship “a royal crown”, which was formally presented to Ashot together with royal robes, horses, weapons, and ornaments (see A. Eastmond, L. Jones, Robing, Power, and Legitimacy in Armenia and Georgia, [in:] Robes and Honor. The Medieval World of Investiture, ed. S. Gordon, New York–Basingstoke 2001 [= NMA], p. 150, 152; L. Jones, Between Islam..., p. 21).

44 The soldier show to be more similar to a Muslim warrior than to a Roman one: he wears an extremely long cloth, typical of Muslim fashion in Sāmānid Armies, and it is virtually identical to the dress worn by Perseus in the miniature of the Kitāb-Al-Sufār (Book of the Stars) of Abd Al Raḥmān Al Sūfī, made in Egypt, Iraq or Iran in around 1009 AD (Fig. 11). – D. Nicolle, Armies of the Caliphates (862–1098), Oxford 1998, p. 42, 44. In this miniature (Bodleian Library, Ms. 144, f. 111)
kill him. The Warrior is represented without any armour, only in a hat and a tunic, and with an empty scabbard hanging from his waist belt\textsuperscript{45}.

On the fresco we could see a straight two-edged sword with unusual sleeve cross-guard with a \(\Omega\)-shaped sleeve facing to the blade (Figs. 4–6). According to the righteous remark made by the Bulgarian historian Valery Yotov \textit{the typology of swords is often a typology of the sword-guards}\textsuperscript{46}.

The swords with the sleeve cross-guards are one of the “Byzantine”\textsuperscript{47} types of swords which were identified and researched by Valery Yotov\textsuperscript{48}, Gennady Baranov\textsuperscript{49}, Deyan Rabovyanov\textsuperscript{50}, Marko Aleksić\textsuperscript{51}, Samuil Kamburov\textsuperscript{52}, Raffaele D’Amato\textsuperscript{53}, etc. These types of cross-guards were popular in the 8\textsuperscript{th}–11\textsuperscript{th} centuries in Kyivan Rus (Figs. 18–19), Balkan Peninsula, Middle East and Byzantium\textsuperscript{54}.

\textsuperscript{45} S. Der Nersessian, \textit{Aght'amar. Church…}, p. 39, fig. 64–66. The “Massacre of the Innocents” was a popular scene in Christian art since the 4\textsuperscript{th} century AD, and especially in the Eastern Roman and Armenian ones. On frescoes and miniatures warriors, who kill children, were mainly portrayed with the swords, \textit{Homilies of St. Gregory of Nazianzus}, National Library of France, gr.Basil 1510, f. 137r, 215v (Fig. 16–17); \textit{Four Gospels}, Freer Gallery of Art, Ms. 32.18, f. 17v (see S. Der Nersessian, \textit{Armenian manuscripts in the Freer Gallery of Art}, Washington 1963, fig. 205); Theodore Psalter, British Library, Add. 19.352, f. 123r (see D. Nicolle, \textit{Arms and Armour of the Crusading Era: 1050–1350. Islam, Eastern Europe…}, fig. 33); \textit{Ardjesh Gospel}, Matenadaran, Ms. 4052, f. 1b (H. Hakopian, \textit{Armenian Miniature. Vaspurakan}, Yerevan 1978, fig. 5).
\textsuperscript{46} V. Yotov, \textit{A New Byzantine…}, p. 115.
\textsuperscript{47} The Romans in the Middle Age, nowadays conventionally referred to as the “Byzantines”, borrowed many types of weapons from neighbouring states, and consequently it is not possible to determine beyond all doubt which types of swords were created by them. The term “Byzantine swords” can be used conventionally to indicate a type of sword produced inside the Eastern Roman Empire or, perhaps, in Abbasid Caliphate which went for export to neighbouring countries. However, the origin of swords with sleeve cross-guards is unknown – C. Камбуров, “Арабски” ранносредновековни мечове в днешните български земи, Ист 25.3, 2017, p. 271; R. D’Amato, \textit{Byzantine Imperial…}, p. 5, 43–44; V. Yotov, \textit{A New Byzantine…}, p. 115.
\textsuperscript{48} V. Yotov, \textit{Byzantine Time…}, p. 35–45; \textit{idem}, \textit{A New Byzantine…}, p. 113–124; \textit{idem}, \textit{Byzantine Weaponry…}, p. 153–163; В. Йотов, \textit{Въоръженето и снаряжението…}
\textsuperscript{50} D. Rabovyanov, \textit{Early Medieval Sword Guards from Bulgaria}, ABu 2, 2011, p. 73–86.
\textsuperscript{52} С. Камбуров, “Арабски” ранносредновековни…, p. 271.
\textsuperscript{53} R. D’Amato, \textit{Byzantine Imperial…}, p. 5, 43–44.
\textsuperscript{54} Note that under the typology of Byzantine swords suggested by T. Dawson (which was based on the miniatures of Basil’s Menologion), the sleeve cross-guard was presented under number 2 – T. Dawson, \textit{Byzantine Cavalryman…}, p. 5.
According to the typology of V. Yotov\textsuperscript{55} and G. Baranov\textsuperscript{56} done on the basis of several archaeological finds from Central-Eastern Europe and Near East, we can assume that on the fresco from Aghtamar Church is depicted the so-called “Garabonc” type of sleeve cross-guards (Figs. 20–21).

Currently, this is the most representative type of “Byzantine” cross-guards in terms of the number of archaeological finds and iconography\textsuperscript{57}. A specific feature of these guards is the presence of a \(\Phi\)-shaped sleeve, which is fixed to the \(\Pi\)-shaped throat of a scabbard, due to which the chance of losing the sword during the battle was decreasing\textsuperscript{58}. Sleeve cross-guards were created in order to protect the joint between the edge and the hilt from breaking\textsuperscript{59}.

According to another theory, the appearance of the sleeve cross-guards was connected with the way of grasping called “Italian grip”, realized when the swordsman’s index finger covers the stop and rests on the heel of the blade (\textit{ricasso})\textsuperscript{60}, and prevented also entering moisture and pollution inside the scabbard; and a further function during the fighting was the possibility to grasp with the extension the blade the enemy’s sword and in such a way decreasing the energy of the blow\textsuperscript{61}.

The dissemination area of the “Garabonc” type of cross-guards was very wide (Fig. 21). We know archaeological finds from Hungary (Garabonc-I)\textsuperscript{62}, Ukraine (Kharkiv, Vinnysia and Cherkasy oblasts)\textsuperscript{63} as well as a hilt of the unknown origin (most likely from Iran) from the Furusiyya Art Foundation Collection\textsuperscript{64} which is clearly the most similar to the weapon of the Aghtamar fresco (Figs. 27–28). These findings were dated to the second half of the 8\textsuperscript{th}–9\textsuperscript{th} centuries. The average length of these swords is 84–90 cm, the blade width 3,5–4,8 cm, the sleeve width 6–7 cm\textsuperscript{65}.

\textsuperscript{56} Г. Баранов, \textit{Византийские (средиземноморские)…}, p. 251, fig. 21.
\textsuperscript{57} Apart from the already quoted artworks, such swords with sleeve guards are visible on the 9\textsuperscript{th}–11\textsuperscript{th} centuries Cappadocian frescoes, like those of the “Dark Church” (Karanlik Kilise, second half of the 11\textsuperscript{th} century). See: Figs. 22–24 (Saint Michail); Fig. 25 (Longinos at the Crucifixion); Fig. 26 (Saint George). In Byzantium, beside the other three types of sleeve-guards classified by Baranov, the modified “Garabonc” type survived until at least the 12\textsuperscript{th} century (Fig. 30) (see n. 29).
\textsuperscript{58} Г. Баранов, \textit{Византийские (средиземноморские)…}, p. 258.
\textsuperscript{59} \textit{Ibidem}, p. 251, 265.
\textsuperscript{60} D. Nicolle, \textit{Byzantine and Islamic…}, p. 305. It needs to be noticed that the “Italian grip” existed already in the times of the Sasanian Empire – K. Farrokh, G. Karamian, K. Maksymiuk, \textit{A Synopsis of Sasanian Military Organization and Combat Units}, Siedlec–Tehran 2018, p. 35–36, fig. 32–34.
\textsuperscript{61} Г. Баранов, \textit{Византийские (средиземноморские)…}, p. 250; \textit{idem}, \textit{Византийский меч…}, p. 171.
\textsuperscript{63} We think that the cross-guard of the sword from the territory of Cherkasy oblast is the less similar to Aghtamar’s cross-guard because of the presence of a decorative figure in the arch of the sleeve, which resembles a “heraldic lily”. – Г. Баранов, \textit{Византийские (средиземноморские)…}, p. 252.
\textsuperscript{64} \textit{Ibidem}, fig. 2–6.
Although it is difficult to state any exact information about their origin or centre of production, the most part of the quoted scholars agree on the circumstance that this kind of swords were of Eastern Roman origin, and probably produced in the military workshops of the Eastern Roman Empire.

As we have already mentioned, the pictorial evidence of similar type of sleeve cross-guards is widely observable in the Byzantium's pictorial sources from 9th to 11th centuries (Figs. 16–17, 22–26).

To add a further example, on the miniature “The Martyrdom of St. Cyprian” (Fig. 29) from Homilies of St. Gregory of Nazianzus (879–882) a warrior drawing out his sword from the scabbard is depicted holding such kind of sword. On this miniature the sleeve of the cross-guard is presented in the form of two lines, which grasp the blade from both sides, exactly like the “Garabonc” type.

Moreover, on the miniatures from the Menologion of Basil II (end of the 10th century) the “Garabonc” type of sleeve cross-guard can be seen (Figs. 33–34) together with the developed “Garabonc” type (Figs. 35–37) illustrated also on the Cappadocian frescoes (Fig. 22).

The use of such swords by Armenian warriors of Bagratid Era is further attested in the very famous Goliath sculpture from the Aghtamar Church. A very detailed observation of the cross-guard of the sword of Goliath, in comparison with the swords of the Executioners depicted in the Homilies of St. Gregory of Nazianzus (Figs. 16–17) reveals as the “Garabonc” type with the extension shaped like a lily flower could be possibly identified on the relief of Aghtamar too, which is therefore representing a further sleeved cross-guard of “Byzantine” typology (Fig. 38).

There is no doubt that the sword of Goliath belongs to the categories of the straight double-edged sword. The problem is if really, as supposed in previous works, the quillons (cross-guard) are turned down towards the blade or if what we think to be the quillons are in reality the extension of the sleeve cross-guard, like in the swords of the Paris Manuscript (Figs. 16–17). Contemporary swords

67 The samples can be multiplied. In the same manuscript, the Garabonc type sword is illustrated in the hands of the executioner of Saint Paul (Fig. 31) and in those of the Archangel Michail (Fig. 32).
68 Menologion of Basil II, Vatican Library, Ms. Vat. gr. 1613, f. 179, 189; See also f. 49 in: Г. Баранов, Новая находка…, fig. 9.
69 Menologion of Basil II, f. 18, 33, 122.
70 Note that on the mosaic of St. Bacchus (1100) from Daphni Monastery (Athens, Greece) the similar -shaped sleeve is presented but with long and narrow quillons with small branches at the ends (Fig. 30). Taking into consideration some subjectivity of figurative sources, it is difficult to say if it is the next stage of development of the “Garabonc” type (what it is highly probable) of sleeve cross-guards or it is a new one. This idea has been suggested to us by the courtesy of G. Baranov (member of the Archaeologia Militaris Scientific Workshop at the Institute of Archaeology by the Russian Academy of Sciences).
(10th–11th centuries) with the curved cross-guard were found in Georgia, with all probability also of East-Roman production. Moreover, also the Harbaville triptych (representing military Saints as Roman cataphracts in the middle of 11th century) depicted the same cross-guard (Fig. 39). Both the interpretations can be kept, however the close-up photo of the Goliath sword seems to focus decisively on the representation, in the sculpture, of a “Garabone” type sword with the cross-guard sleeve shaped as a lily flower (Fig. 38). This kind of sleeved cross-guard was still in use in the 10th–11th centuries, as proved by a find of a specimens from the fortress of Dinogetia.

The presence of Eastern Roman swords in the Bagratid Armies should not be a surprise. Not only a great number of Armenians enrolled in the Roman army of 10th century and were employed in Roman military outfits, not only did Byzantium, Armenia and Islamic States exchange influences in terms of military equipment, but the sources expressly recorded the gifts of weapons from the Roman Emperors to the Bagratid rulers.

It is worth noting that we know another example of the sleeve cross-guard from the territory of Armenia depicted on the door from Msho Arakelots monastery (1134). In the upper left corner of the door we see two horsemen, one of whom is trying to escape while the other pierces him through with a sword with the sleeve cross-guard (Figs. 40–42).

Again, we are in front of a sword with all probability reflecting the influence of Byzantium. The cross-guard is most similar to the “Galovo” and “Pliska-48” types specimens of which were found in Central-Eastern Europe and Near East and dated to the 10th–11th centuries or recently presented in private collections (Fig. 43–44). Also, they are visible on Eastern Roman miniatures

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72 M. Tsurtsumia, Medieval Sword and Sabre from the Georgian National Museum, AMM 11, 2015, fig. 1.
73 For more information on the topic, see D. Dymdyyuk, Broń biała…, p. 10–14, figs. 8–16.
75 One of the greatest Roman Emperors of the 10th century, Johannes Tzimiskes (969–976), was a member of a leading Armenian aristocratic family – D. Nicolle, No Way Overland, Evidence for Byzantine Arms and Armour on the 10th–11th Century Taurus Frontier, [in:] Warriors and their Weapons around the Time of the Crusades. Relationships between Byzantium, the West and the Islamic World, ed. idem, London 2002 [= VCSS, CS756], p. 227.
77 A. Eastmond, L. Jones, Robing, Power, and Legitimacy…., p. 152.
78 Г. Баранов, Византийские (средиземноморские)..., p. 255–257; I. Norman, A Likely Byzantine or Fatimid Sword of the Xth–XⅠth Centuries, 2019, http://iainnorman.com/essays/2019/01/a-likely-byzantine-or-fatimid-sword-of-the-xth-xⅠth-centuries/ [30 X 2020]. Unfortunately, it is unclear which of these two types best match the sword depicted on the relief, because the sword on the relief is presented too schematically.
80 I. Norman, A Likely Byzantine….
from the Theodore Gospel (1066)\textsuperscript{81} and the Menologion of Basil II (end of the 10\textsuperscript{th} century)\textsuperscript{82} (Figs. 45–48).

**Conclusions**

The analysis of the sword depicted on the fresco “Massacre of the Innocents” from the Aghtamar Church enables us to make conclusion that the “Garabonc” type of sleeve cross-guard is presented here. With all probability, also the “Garabonc” type of sleeve cross-guard lily shaped is visible on the Goliath’s sword carved on the outside of the same Church. In the painting of the killing of the Innocents in Aghtamar and in the sword of Goliath from the same church (Fig. 9) we see the first representations of a sleeve cross-guard in the Armenian art\textsuperscript{83}.

These are not only the first representation of a sleeve cross-guard in the Armenian art but, possibly, in South Caucasus region at all, that allow us to include these territories to the areas where such type of cross-guard was spread\textsuperscript{84}. This is highly probable considering that the archaeological finds of sleeve cross-guards were found on the territories under Byzantium or Muslim influences (Eastern Europe and Near East) and the Armenia, located between them, was a cross-road vehicle for the military technology adopting the sleeve cross-guard from both sides.

It is worth noting that the hilt from Aghtamar's fresco (Fig. 5) is the most similar, by its shape, to the hilt from Furusiyya Art Foundation Collection (Iran?) (Figs. 27–28), which allows us to conclude that, perhaps, this kind of sleeve cross-guards came to Armenia from the territory of Iran or Near East\textsuperscript{85}. However, this does not exclude the reciprocal influence of Byzantium and Muslim potentates on the diffusion of such weapons in Armenia and Caucasus. The sword of Goliath, instead, shows a more incisive influence from the Byzantine “Garabonc” type 1 of the G. Baranov category\textsuperscript{86}.

\textsuperscript{81} Theodore Psalter, British Library, Add. 19.352, f. 123r, 191.
\textsuperscript{82} Menologion of Basil II, fig. f. 7, 135, 247, 311.
\textsuperscript{83} What it is not wondering, considering that the first representations of such swords in Byzantium’s art began from the 9\textsuperscript{th} century (for example in the mentioned Homilies of St. Gregory of Nazianzus – figs. 16–17).
\textsuperscript{84} Finds of cuffed guards within Europe alone include Bulgaria, Hungary, Serbia, Ukraine, Armenia and Georgia within the Caucasus to Syria, Egypt, Persia, and even in Makurai in modern day Sudan and Nubia (the fresco from the cathedral at Faras, modern day Sudan, Fig. 49) – I. Norman, A Likely Byzantine…; T. Górecki, Z problematyki ikonografii świętych wojowników w malarstwie ściennej katedry w Faras, RMNW 24, 1980, p. 173–259; S. Jakobielski, The Murals on Entrance Porch of the Faras Cathedral, ET.SP 34, 2016, p. 75–94.
\textsuperscript{85} It needs to be noticed that Byzantine swords were more standardized, while Muslim swords were more decorated because they were sold without a cross-guard, which every warrior could attach by himself – Г. Баранов, Византийские (средиземноморские)…, p. 252, 260; В. Гениев, Byzantine Sword Art as Seen by the Arabs, AA.ASH 41, 2001, p. 161.
\textsuperscript{86} Г. Баранов, Византийские (средиземноморские)…, figs. 1, 7–8, 21.
Furthermore, based on the fact that the Aghtamar church was built in 915–921, we could extend the chronology of existence of the “Garabone” type of sleeve cross-guards from the 8th–9th to the 8th–10th centuries, and probably even more, considering the “Garabone” type represented on the Menologion of Basil II (Figs. 33–34, 36–37), the frescoes of Cappadocia (Figs. 22–26) and the mosaics of Daphni Monastery (Fig. 30), these latters very similar to the sword from the Furusiyya Art Foundation Collection.

Taking into consideration the fact that we know another depiction of a sleeve cross-guard (“Galovo” or “Pliska-48” type) on the door from the Msho Arakelots monastery (Figs. 40–42), we can suppose that other types of sleeve cross-guards could have been also popular in Armenia in 8th–11th/12th centuries, always following the influence of Byzantium.

With the help of the comparative analysis we have still again proved the idea that medieval figurative sources are a very accurate material for studying medieval military history. A strong evidence for this is very often the presence of the specific military details (in this case the depiction of a sword with a sleeve cross-guard) on the frescoes or other artworks, which helped us to identify exactly this type of the sword or weapon and fixing its chronology.

We believe that this study offers further research perspectives in terms of a deeper archaeological and graphic analysis of the sources, which will allow a more comprehensive reconstruction of the equipment of the Medieval Armenian warrior.

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Fig. 1. Localization of the Cathedral of the Holy Cross on Aghtamar island (915–921) (lake Van, modern Eastern Turkey).

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Figs. 13–14. Bronze headgear helmet or civil Tiara (8th–10th centuries AD) – Beirut American University, Lebanon, inv. U-1583.1. Photo by R. D’Amato, courtesy of the University.
Fig. 15. Bronze headgear helmet or civil Tiara (8th–10th centuries AD) – Beirut American University, Lebanon, inv. U-1583.1. Photo by R. D’Amato, courtesy of the University.


Fig. 18. Fresco “Saint Theodoros” (11th century) – St. Sophia’s Cathedral (Kyiv, Ukraine). Photo by R. D'Amato, courtesy of the Museum.
Fig. 19. Detail of the sword of the fresco “Saint Theodoros” (11th century) – St. Sophia’s Cathedral (Kyiv, Ukraine). Photo by R. D’Amato, courtesy of the Museum.

Fig. 20. Archaeological finds of “Garabone” type swords: a – Kharkiv oblast (Ukraine); b – Vinytsia oblast (Ukraine); c – Cherkasy oblast (Ukraine); d – Iran (?); e – Garabonc (Hungary) (8th–9th centuries) – V. Yotov, Byzantine Weaponry and Military Equipment in the Homilies of St Gregory of Nazianzus (Paris, Gr. 510), FAH 30, 2017, p. 156, fig. 3–4.
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Fig. 25. Fresco “Longinos at the Crucifixion” (second half of the 11th century) – Karanlik Kilise (The Dark Church, Cappadocia, Turkey). Photo by R. D’Amato.

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Fig. 34. Miniature “The martyr of Saint Platon” (detail) (c. 1000 AD) – Menologion of Basil II, Vatican Library, gr. 1613, f. 189. Courtesy of the Vatican Library.
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