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Інститут гуманітарних та соціальних наук**MEDIEVAL BLADED WEAPONS IN THE FIGURATIVE SOURCES**

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Розглянуто різні види зображальних джерел в аспекті вивчення озброєння давньоукраїнського воїна. Зосереджена увага на особливостях таких джерел, розкрито доцільність їх використання під час вивчення середньовічної клинкової зброї.

Ключові слова: клинкова зброя, меч, шабля, зображальні джерела.

We considered different types of figurative sources in terms of the studying of ancient Ukrainian warrior arms. The attention focused on the features of these sources reveals feasibility of their using in the study of medieval bladed weapons.

Key words: bladed weapons, sword, seal, figurative source.

For a comprehensive study of the medieval weapons is necessary, to involve all the possible sources (material, verbal and figurative). Each of these groups of sources has its own characteristics, the negative and positive sides, but only a comprehensive study of all the sources, taking into account the specificity of each of them provides an opportunity to identify the weapons systems of ancient warrior relevant period.

The purpose of this article – to find out features of the figurative sources, show in different ways their relevance in the study of the medieval bladed weapons.

Using the figurative sources for the study of the medieval of weapons has a certain characteristics associated with the specifics of this type of source material. However, the involvement of sources is necessary for the comprehensive and complete study of features of weapons in a certain era. Figurative sources from this territory are present with the miniatures, monumental and small plastic, icons, sacred images, medallions, coins and stamps, and the emblems.

We should mentioned that the corresponding image from the territories of Kievan Rus marked stereotyped and conventional, therefore does not contain enough information in the consideration of typology of bladed weapons. However, sometimes it allows you to see items that were saved in the corresponding samples of archaeological discoveries of weapons and armor, due to the nature of the materials from which they made. Certain information, such sources give us information about the different social status of warrior's weapon. In particular, these sources indicate typical attributes for a noble warrior sword, spear, shield and armor, while simple warrior usually depicted with a bow and an ax. Figurative sources make it possible to get an idea of how to use that type of weapon, recognize it functions.

We should say that Western shows more images in the Guide to tactics of warfare provide a clear idea about the methods of the application of different types of bladed weapons. Gravestones depicting knights with the picture in their arms different types of swords.

It is characteristic that figurative sources of Western territories not only diverse and represented significantly more numerous but also much qualitatively different. E. Oakeshott draws attention to the importance of Western iconographic sources to establishing a typology of swords and their dating. “The countless medieval works of art which show swords and armour – indeed every kind of weapon and all forms of military equipment – are of the first importance, and the archaeologist is fortunate that the medieval artist was a most literal-minded individual and no archaeologist himself; he drew or sculpted what he saw, neither more nor less, his work unspoiled by distortions and affectations masquerading under the name of Art. There were of course some medieval artists whose work is bad, but this can be overlooked as there is so much which is good. Much of this work is dateable to within a year or two, or at most a decade or two”[1]. Although it is necessary to take into account such a problem that the author of the image, depicting weapons, could focus on their memories rather than arms of the depicted person. English

scientist underlines the impressive unanimity in the depiction of details bladed weapons in the reproduced within manuscripts and in the tombs, art sculptures, which, in his opinion, demonstrates the accuracy of images of arms, typical for this period. Moreover, E. Oakeshott attracted to his typology of these forms the top of the swords that are not found among the original findings, but seen in iconographic sources (this type O, P, Q). The fact that the Western figurative sources are well drawn very different types of swords, with all its parts indicated us by the fact that you can see the differences. For example, the English scientist showed that cross style, typical admittedly for the XV–XVI centuries, can be clearly seen on the illustrations in the manuscript XII – XIII century. [2].

The study of images provides an opportunity to track not only the way of use weapons, but also its transportation, way of wearing etc. For example, there are many images subtype XIII swords from Tenison Psalter (Psalter Alfonso) shows us that they were worn attached to belt knights [3]. At the same time, in the literature there is mention of swords on the saddle, which gave grounds E. Oakeshott assume that these are carrying swords attaching to the saddle [4]. Thus data from different sources are contradictory, so to solve the problem can only attract a greater number of different sources.

Let us consider some of the types of figurative sources of the study area.

Pay attention to the seal of Keystut 1379. It has the image of the prince in armor and helmet [5]. With his left hand he rests on a shield (Pavesi) and right holds naked sword raised up. Clearly visible round the top and businesses, but rather a schematic image of the blade, making it difficult to determine its type. Around it can be seen the inscription: S. KYNSTVTTE DVX + DE + TRACKEN.

In royal seal Wladyslaw Jagiello in 1388 is depicted that King on the throne with a sword in his right hand. Sword as well as on Keystut seal, naked and lifted up. At seal is clearly visible and harmlessly wide disk-shaped upper and valleys that narrow to mid-length of the blade.

Seals Duke Vytautas and Dmitri Korbut Seversky (1385) is depicted an equestrian sword in his hand too. This is one of the types Pohonya (the Chase), which was used as the emblem and depicted on stamps.

The Chase was the official emblem of the Grand Duchy of Lithuania since the late fourteenth century. Belarusian historian Vyacheslav Nosevych states that the emblem in its classic form appeared on the verge XIV–XV century, was one of the manifestations of integration VKL the orbit of Western civilization. Scientists suggest that most likely initiated the creation of its ruling circles using the traveling motif of horseman, armed with a sword. It was a quality new entity with a characteristic posture of the rider; turn right over the head with swinging sword and small shield with a six-pointed cross on it. Subsequent versions of the coat of arms, keeping the main features touch changes the form of the sword, shield and helmet available plume on the helmet, blankets, sheath, diverse color and Shield [6]. As a dynastic emblem used chase families who were descended from Gediminas: Olelkovichy, Belsky, Sanguszko, Chortoryyski and others. “The territory of the Grand Duchy of Lithuania after the Union of Lublin as emblems of land often used modification national emblem – the chase. This practice seeing both the Ukrainian and the Belarusian ethnic territories that were part of the Grand Duchy of Lithuania “[7]. Pohonya also depicted on coins.

Exploring the ancient Ukrainian warriors weapons, just impossible not pay attention to the thumbnail Radziwiłł Chronicle. A. Artsyhovskyy said that they first contains “evidence of military organization and military equipment” [8]. Thumbnail quite real, despite the relevant convention depicted weapons, military clothing, combat and battle array. Importantly, miniatures depicting in the annals of war scenes, in a way complements the evidence of written sources. For example, crossbow and flail, also known as “kisten”, is not describe in the text record, and the miniatures depict these types of weapons. Miniatures show how and what horse guards fought, played fighting scenes. Characteristically, the medieval artists tried to show soldiers in motion, thus fixing the appropriate time for methods of use a certain type of weapon. This makes it possible to argue about the importance of studying these sources to study the tactics of the use of weapons, including bladed, in battle. Features of the battle confirming written and figurative sources. In particular, the characteristic that it is the beginning of the battle described by these sources as the most difficult and responsible from its implementation often depended outcome of the battle as a whole. Attention is draw to the fact that in all cases where the thumbnails displayed on the battle, the author portrayed the very beginning of the battle – the collision of two horse guards with spears aimed at enemies.

Thumbnails can give some information about the functional properties of weapons. Specifically, the fact that at the miniatures the sword is usually shown swinging to strike, but not for thrust as A. Kirpichnikov believe may be one of the arguments in favor of the idea. That the sword is often slashing weapons. [9] Prick

sword marked in the miniatures annals and only rarely associated with such special situations as causing treacherous unexpected blow, killing the wounded or unarmed, the need to fight in confined spaces, where lack of space in order to cause chopping effort. At the miniatures can see and strike the sword with two hands.

The number of images of that type of bladed weapons on miniature can also serve as an additional argument in favor of an opinion on the prevalence of certain types of weapons in that period. Particular attention is drawn to the fact that for 220 miniature of swords and 144 of sabers [10]. That appearance is not replacing the swords of Galician-Volhynia troops and mentioned using of the swords in the chronicles (they mentioned 52 times sword and only 10 saber). At the same time record in Hypatian chronicle concerning 1252, which describes Prince Daniel, who came to help Ugrians, confirms: "... went alongside the king, and a horse under him was a miracle is like a saddle and gilded, and arrow and sword decorated with gold and other ornaments "[11]. By the way, based on the text of the chronicle, Volodymyr Gutsul concluded that "the sword is not occupied a significant place in the arsenal of Rus military elite XIII, or even absent among "Nobile "" [12]. The researchers suggest that Prince Daniel's equipment, described in chronicles, used to demonstrate European monarchs of his good relations with the Horde [13].

If we consider parsimony of archaeological material concerning swords, (except some places such as Horodyshe, which makes an argument for borrowing this type of bladed weapons from the steppe). The written and figurative sources (including thumbnails from Radziwiłł Chronicle) show that this type of bladed weapons began to enter to the armament of ancient medieval warrior, but still inferior to the traditional medieval weapon – a sword. At the same time, Radziwiłł chronicle thumbnails depicts the appointment the land to vassal accompanied of the blade transfer [14]. This situation indicates that the sword in the Middle Ages was an important military and state symbol, a symbol of power of the prince.

As a source for the study of bladed weapons can serve other miniatures, including miniature chronicles George Hamartolos about 1300, which preserved the image of Gothic swords [15]. Sword one of these belongs to the thumbnails of hand and a half sword.

Images of Swords and some icons, including icons of the Archangel Michael, Dmitry Solunski, Boris and Gleb.

Rare motif – the icon of Dmitry Solunski, who sits on the throne – a kind of playing violent and powerful Rus prince. Known one stone icon (XI–XII century). Dmitry sitting on a throne, holding a sword (fig. 1) and his gesture close to the painting prototype [16]. V. Ovsyichuk said that Kyiv Duke Iziaslav (Dmitry) was the prototype image Dmitri, who was pictured to the Church of St. Dmitry in Kyiv [17]. In the icon was reproduced knight prince in armor with a sword, half-protruding from its sheath. The icon-portrait "Boris and Gleb" figures of dukes also drawn with the sword, which is a symbolic (mentioned here the words of "The Life of Boris and Gleb": "You are our weapons, of the Rus land protection and support and double-edged swords" [18]). This icon "mainly not liturgical and social ideals – strong princely power. Pictures of the Kievan princes, the sons of the mighty lord, endowed with perfect features, and there they glorified martyrs and brave knights with swords, standing guard, underline fraternal friendship, dignity and purity, unity and harmony "[19]. Note that on older icons of St. Gleb depicted with a sword in particular is seeing in Slate icon "St. Gleb" XI c. from the Tmutarakan (fig. 2). In contrast, the icon "Boris and Gleb on horseback" these princes are depicted with swords "riders race horses, which seem not touch the ground, holding peaks with flags, but without swords. They bless the Christ (right upper corner) – in red and golden dress on green background "[20]. This image emphasizes not the militant, and "enlightened-purifying" the role of saints, riders and without swords. These icons are clearly Kievan origin.

Involving the icon as a source for studying bladed weapons, we must remember that the old, partly damaged icons restored in recent times and as a result changed some details; in particular, this applies to weapons.

Information about bladed weapons can give a period of study of and ensemble known paintings in the chapel of the Holy Trinity in the Lublin Castle (1418). According to researchers, artist's atelier matched painted chapel, probably composed of natives of Kiev, Galicia-Volhynia lands and Przemyśl. "Master Andrew, who led the atelier, according to church inscription was a volhynian. In Lublin painted frescoes shows the musicians and their instruments, soldiers and weapons with unprecedented accuracy "[21].



Fig. 1. The stone icon of Dmitry Solunski XI–XII c. Fig. 2. Slate icon “St. Gleb” XI c. from the Tmutarakan

Thus, the involvement of different sources to study of figurative weapons systems of ancient warrior allows us to trace certain characteristics of using different weapons, including bladed, may provide additional arguments in favor of the relevant hypotheses about the tactics of warfare with the use of bladed weapons, specificity weapons of different troops genera. However, it is necessary to take into account the characteristics of each type of figurative sources from the relevant territory, including conventional and schematic images of weapons, particularly small details, making it difficult or even impossible to attract these images to attribution of bladed weapons. We must also not forget that images cannot create events contemporaries, and therefore displayed weapons later time. That is why the discussion is a great reservoir of sources, including battle painting.

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