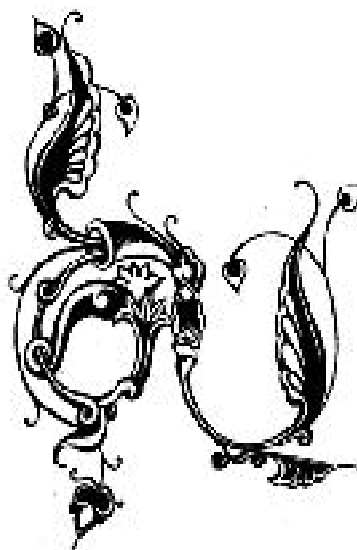


CONFERENCE
Art of the Armenian Diaspora April 28th - 30th, 2010

ABSTRACTS OF PAPERS



Halina Walatek McKenney

The Presence of Armenians on the territory of Egypt, Nubia and Ethiopia during the Medieval Period

Below text is an investigation regarding known Armenian presence, relationships and contacts on the predominantly monophysitic Christian territory of Egypt, Nubia and Ethiopia.

Egypt attracted the Armenian populations after the council of Chalcedon (451). Even before that period, Armenians attended the School of Alexandria (406-415, 430). One of the monasteries at Natrum was described as an Armenian monastery; an Ethiopian monastery was in close proximity. Around 646 a man of Armenian background named Grigor proclaimed himself a ruler over part of North Africa, issuing his own coins. After Arab invasion, during the reign of Abbasid dynasty, Yahya Abu'l-Hasan a man of Armenian origin was twice appointed as governor of Egypt (841 and 849). His influence was considered instrumental in granting the title "Prince of Princes" to Aszot Bagratuni. The Armenian presence in Cairo is indicated by two typical kchachkars dated to 10th century. Contemporary Arab sources estimated the number of Armenians in Egypt during the Fatimids at 30,000. Armenian Catholicos was established in Egypt by Grigor Vkeyaser in 1075. In 1135 Armenian Christian Bahram-Al-Armani, preserving his Christian faith hold office for 1135. Armenian frescoes and inscriptions are still in existence at the White Monastery near Sohag.

The evidence describing the Armenian relationship with Nubia in this article is summarized as follows:

- Armenian descriptions of the Nubian kingdoms Maqurran (Makuria) and Alwa. (Ibn Salim in 11th C., Abu Salih in 13th C).
- Armenian correspondence with Nubian king.

Armenian and Ethiopian alphabet shows similarities in the case of 20 letters. Armenian historical literature claims an early migration of Armenians to Ethiopia, where they presumably founded St. Stephanos on Hayk in 7th C. There is the possibility of substantial emigration of Armenians to Ethiopia after the fall of Fatimids. There are several peculiarities which have been noted of the architecture in Lalibela implying the impact of outside influences. Armenian king Hethum I of Cilicia advised pope to involve Ethiopians into crusade, additionally proposing translations of documents in to geez. Ethiopian texts in Geez concerned Armenian Saints circulating at least since the early Salomonic dynasty (II half of 13th C). There was great popularity of the early Christian St. Hripsime cult. There are examples of Armenian manuscripts that were bound with the use of geez manuscripts. Ethiopian Abba Ewostatewos company of Ethiopian monks emigrated to Lesser Armenia (first half of 14th C). After death his death in 1352 Ethiopian monks returned with one Armenian monk to Ethiopia. Later Ethiopian pilgrims were martyred in Lesser Armenia in 1421.

Moor V., Kharkov State Technical University of Construction and Architecture Ukraine, Kharkov

Regional typological features of Armenian religious architecture in Crimea

Medieval Crimea became one more native land for Armenian settlers. Armenians appeared on peninsula since X–XI centuries. They fled from Turks to Crimea. Life activity of Armenian settlements left a scent for historical, cultural evolution of Crimea. Medieval architectural monuments in Pheodosia, Sudak, ancient Crimea demonstrate this thesis.

The evolution of domical religious architecture in Armenia developed in two independent ways. In addition to cross-vaulting and domical compositions, architects domed basilicas.

New architectural tendency had grown from fusion of old woody-covered basilica and cross-vaulting and domical system. We can see this feature not only in existing of extra-cupola over the basilica, but in forming particular compositions of temples. We talk about cross-vaulting and domical elements added to basilica's oblongness (cupola with vaults). Armenian architects replaced spherical contour by conical. They had done it to take new laying system without using cradlings and to simplify a problem of making special stones. At the same time Roman tradition of fixing skeleton into vaults was revised conformably to natural stones.

At first ribs of rigidity of cupola were done, than empty space was filled in by thinner details. Thus, the elements of ribs (using in Gothic constructions) originated in Byzantine epoch. We can see using all these methods in religious architecture in Crimea.

Armenian religious buildings in Crimea adopted traditions of native Armenian architecture in full measure. We can see it in choosing of type of building and structural layout, in using building material and technology.

Despite the scant or fragmentary sources and based on the available information, I wish to propose that Armenian presence and contacts in Egypt, Nubia and Ethiopia were more widespread than previously assumed.

Patrick Donabédian, Aix-en-Provence, France

Un des premiers exemples d'hybridation en diaspora : l'architecture arménienne de Crimée

1. Contexte historique

A la suite des invasions des XIe-XIVe ss. des Arméniens s'installent sur la bordure sud de la presqu'île, avec pour têtes de pont deux centres : la ville portuaire de Caffa, centre des Génois depuis 1275 environ, et le monastère de Sourb Khatch Sainte-Croix) près de la ville de Sourkhat, capitale des Tatares depuis 1237 environ. Une période féconde commence vers 1270 et dure jusqu'à la prise de la Crimée par les Turcs en 1475. La présence arménienne est très forte : la Crimée est le 2^e foyer d'immigration après la Cilicie.

2. Importance numérique des vestiges architecturaux

Des 10-aines d'édifices sont attestés, surtout dans les villes de Caffa et Sourkhat.

A Sourkhat, les sources citent 8 églises, à quoi il faut ajouter, au voisinage, le monastère Ste-Croix et, à quelques km, un bourg fortifié.

A Caffa, aux XVIIe-XVIIIe ss., il y a encore entre 24 et 32 églises arméniennes, et deux monastères, Gamtchak, non conservé, et St-Sauveur de Bakhtcheli. Le faubourg de « Hayots berd », sorte de port fortifié, comprend 5 églises.

Une communauté vit aussi dans le fort génois de Soudak, avec au moins une chapelle.

De ce riche patrimoine sont conservées, au moins en partie, une quinzaine d'églises et de chapelles, ainsi que 2 monastères.

3. Typologie architecturale

a) La typologie reflète un attachement à des plans traditionnels arméniens :

- mononef sans coupole (à abside saillante, pas très caractéristique) : 14 chapelles et petites églises, dont 5 à « Hayots berd » de Caffa ;

- nef à coupole : St-Jean Baptiste de « Hayots berd » (1348) (et, dans une certaine mesure, St-Georges de Caffa) ;

- croix inscrite cloisonnée : église à coupole Ste-Croix de Sourkhat (1358) ;

- formule de l'église précédée d'un narthex, propre à l'architecture monastique, dans 3 ou 4 cas : Ste-Croix de Sourkhat, St-Jean Baptiste et St-Jean Chrysostome de « Hayots berd », et chapelle près du rempart de Soudak.

b) Mais on note aussi des plans atypiques liés aux contacts avec le milieu génois :

- St-Sauveur de Bakhtcheli, mononef à chevet augmenté d'un couloir reliant les chambres angulaires

- Sts-Archanges de Caffa (1408), sorte de nef à transept surmontée d'une coupole, avec chevet tripartite.

- St-Georges de Caffa, nef à coupole, à chevet tripartite et, sur la partie Ouest, voûte à arêtes croisées.

4. Diversité décorative

A côté de la fidélité à la tradition arménienne, on observe un impact évident du milieu local cosmopolite, avec des éléments catholiques et musulmans, ainsi que, tardifs et peu nombreux, orthodoxes.

On relève en particulier des traits communs avec les décors turco-mongols (motifs d'ailleurs répandus en Arménie depuis la fin du XIIe s.) et des traits liés à l'influence du milieu génois ou à tendance occidentalissante.

Snitko I., Kharkov State Technical University of Construction and Architecture Ukraine, Kharkov

Transformation of traditional methods of Armenian architecture in certain region (Western Ukraine and Crimea)

The experts think that the beginning of mass migration of Armenian population to Crimea was in X–XI centuries and to Western Ukraine in XIII–XIV centuries.

We decided to analyze such objects

In Crimea:

- St. Sergius` (Sarkis) Church (Theodosia) – 1363 year;
- St. Archangels Mikhail and Gavriil Church (Theodosia) – 1408 year;
- St. Georges` Church (Theodosia) – XIII- XIV centuries;
- Cathedral in honor of Christ the Savior (v. Bogatoje) – XIV century;
- Church in honor of St. Paraskeva (v. Topolevka) – 1702 year;
- Surb Nshan Cathedral (Surb Hach monastery) – 1358 year;
- Surb Nikogajos Church (Evpatoria) – 1817 year;

In Western Ukraine:

- Armenian Cathedral of the Dormition of the Mother of God (Lviv) 1363 year;
- St. Nicola's Church/ Annunciation church (Kamenets-Podolskiy) – 1398 year;
- Armenian Roman-Catholic church (Ivano-Phrankovsk) – 1742-62 years;
- Armenian defensive Roman-Catholic church (v. Zvanets) – XV– XVI centuries.

It has been determined that traditions of Armenian architecture were reflected throughout religious architecture in Crimea. The interference of Byzantine and Armenian architectural schools (typical for Armenian architecture in this period) was shown. Analogous climatic conditions were very important to determine using building material, technology and structural layout. For Western Ukraine a determinant factors were the influence of West European School and the different building conditions. We can see it in exterior and in using materials and constructions (prevalence of baroque motifs, using bricks, modification of construction of vault).

Armen Kazaryan, Institute of Theory and history of architecture and town planning of the Russian Academy of architecture and building sciences, Moscow

Arcade as traditional sign in Armenian cathedrals of Jerusalem, Lvov, Nor Nakhijevan and Nor Jugha, and its stylistic representations

The arcade (blind arcade) as an element of façade's decoration first time sprang in Armenia in the 7th century. Since the 10th century it was created in Georgian and in European Romanesque architecture too (excepted the examples with rows of niches in more early Italian monuments). But in Armenian architecture the arcade became the most important shape of design and it had been developed still the New time. Since the 14th century, when the development of the church architecture was stopped in historical Armenia itself, this shape was actively used in the architecture of the churches of Armenian diaspora. We can see the examples of arcade on the surfaces of main volumes and drums of domes of Armenian cathedrals and important churches of Jerusalem, Lvov (Lviv), Nor Nakhijevan (Rostov-na-Donu), Nor Jugha (Ispahan). On all these cross-domed monuments the arcade is represented as important iconographic shape, which, I think, symbolical mentioned belonging of the buildings to Armenians, even if they don't like one to other, because stylistically they are different. It is not a secret that they styles of named buildings are close related with deferent artistic and building traditions, such as of Romanesque tradition in the Palestine and Europe, Islamic in Iran, classicism in Russia and Poland, and even with the view of one Georgian cathedral on the case of the church Surb Karapet in Nor Nakhijevan. So, the arcade plays a role of a sign, a national symbol for these most important for Armenian diaspora buildings.

In the presentation will summarize the results of author's new investigations, especially on the Armenian churches in Jerusalem, Nor Nakhijevan and Lvov. The presentation also follows author's study about the origin and stylistic development of the façade's arcades in medieval architecture, important part of which was created in Italy by a grant of German Institute of art history in Florence.

Murad Hasratyan, The Institute of Arts, Yerevan, Armenia

Armenian churches in Ispahan and Iranian and Armenian architectural correlations in 17th and 18th Centuries

The diaspora center of New Julfa established in 1604-1605 near the Safavid Iran capital Isfahan was and still remains an important center of Armenian culture. The role and significance of New Julfa architecture in history of development of Armenian architecture is also important.

The churches of New Julfa have several distinct features, which are the innovations not only in Armenian, but also in Christian architecture in general. The typological innovation is the "summer" open apse-churches, which origination was influenced by the local climatic conditions. The spatial

plan of the other churches is also the innovation. If the churches of New Julfa by the ground plan and inner space solutions reproduce the classical plans of the Armenian medieval churches (domed hall, the four-pylon domed basilica), by their outer appearance, spatial solutions and decoration are rather unique and exceptional in the church architecture.

Their, without pediments, brick-built rectangular spaces are surmounted with the typical to Islamic architecture egg-shaped, sometimes with double-covered, domes. The usage in Armenian churches of the domes that are typical to mosques can be explained by the wish to do not instigate religious fanaticism and obviate the animosity of the population in Isfahan. The Persian construction technique was applied also in the western and eastern parts of the prayer halls by using the half-spherical covers instead of vault, in dome carrying and decorative pointed arches and in plastering with *kahagel* (clay mixed with straw) of roofs and sometimes of facades and domes.

The application of faience tiles, floral pictures with dominating yellow and blue colors, patterns in *maiolika* technique in the interior and the usage of faience bricks in facades, domes, porches are typical to Sefevî-era Iran art. In regard to frescos, image presentation and style they relate to the 17th century western European, especially Italian painting. There is a need to mention that the works of the Armenian painters of New Julfa influenced the Persian painting of that time and there is an assumption that it was they who spread in Iran the art of painting on the canvas.

Such synthesis of the Iranian and Armenian architecture, when the classical Armenian ground plan of church buildings is combined with the spatial types characteristic to mosques, and the combination in the interior decoration of the late medieval Iranian decorative art, some frescos, which style is influenced by the Armenian miniature painting with the decorations in European style make the 17th century churches in New Julfa distinct in the world architectural history.

Dickran Kouymjian (Paris)

Reflections on Objects from the Pre-20th Century Diaspora with Armenian Inscriptions

While trying to decipher the Armenian monograms on a series of seventeenth and eighteenth century ceramic bowls from New Julfa, Iran, I tried to understand just why Armenian was used on objects produced outside the geographical limits of the country. Such items were secular in nature, or privately owned. It is true that in diasporan communities such as New Julfa or Constantinople, Armenian churches were filled with an abundance of liturgical objects inscribed in Armenian and scribes were still copying manuscripts or printing books in Armenian even though these inhabitants were far from the historical homeland. In part this is logical since the church, a focal point for any such community, used Armenian exclusively in its worship.

Does the use of Armenian suggest something more than the standard bilingualism associated with ethnic communities? To what extent was there real bilingualism? Is this continuity of language combined with a distinctive religion particular to the Armenian communities in Islamic lands? If this was true historically, is it still so today?

These questions serve as the subtext to the examination of a number of decorated objects to be presented in this paper, particularly to a small group belonging to Alexander, Prelate of New Julfa and later Catholicos of All Armenians (1706-1714). Some of these display complex and enigmatic monograms, which perhaps served as symbolic codes of identity.

Julien Auber de Lapiere, Ecole pratique des Hautes Etudes, Paris – Universiteit Leiden

The Armenian Diaspora in Ottoman Empire (17th – 18th centuries)

During the 17th and 18th centuries, the Ottoman power encouraged population movements on its territory against economic benefits denied to indigenous people. These exemptions pushed many foreigners to settle in the Middle East including Egypt, where the Armenians flocked from the early 17th century. According to Simeon of Poland, there were such in Cairo in 1615, over two hundred Armenian houses concentrated in a special area around the Church of St.-Sergius-and-Bacchus and the chapel of St.-Menas, where is the Armenian cemetery. In Khan al-Khalili Market, many Armenians held goldsmith shops, armory, precious fabrics and many other craftsmen. A small number of rich merchants, from New Julfa (Iran) undertook relations with India, Arabia, Ethiopia.

From informations gathered around Yuhanna al-Armani al-Qudsi (Ohvan Karapetian), an Icon Painter whose Armenian family came from Jerusalem, we can then discuss the phenomenon of Armenian diaspora in the Middle East in the Ottoman Empire of the 17th and 18th centuries. The study of this painter, revealing the extension of this community, will better understand the political, commercial and artistic context of this people.

Yuhanna al-Armani, twice married to Coptic women, developed social links with all the Christian communities in Egypt. Artistically, he created a new style based on Christian art of Middle East with many Armenian influences from icons preserved at that time in churches and Bibles printed for the Armenian community in Europe.

Şeyda Güngör Açıkgöz, Erciyes University, Istanbul

The places of the 19th Century Kayseri Churches in Ottoman Architecture

Armenians who were exist in Kayseri for many years have had a significant role in forming the identity of the city. Krikor Lusaroviç who was the founder of Gregorian Church and spreaded Christianity among Armenians being the archbishop of Kayseri in that period makes the city special for Armenians.

Non-Muslims were permitted by Ottoman State to build new churches with the Tanzimat Edict (1839). Many churches were built in Kayseri by Armenians, Greeks and Protestants missionaries after this Administrative Reforms. The datas concerning the number, location and name of the churches which were exist in Kayseri are insufficient and inconsistent. Despite of this it is understood from the sources dated to beginning of the 20th century that in the district there were at least 30 churches belonging to the Armenians.

As a result of Deportation (1915) and the leaving from the city after this event slowly until 1970 s. churches have lost their users and functions. Consequently, about 10 of them remain standing in Kayseri region today. They are located in the city center, Tavlusun, Darsiyak(?), Efkere, Germir, Develi, Gesi, Muncusun, Nirze and Tomarza.

This study aimed to document these 19th century churches reflecting the social and architectural character of their period. In addition to this, relations between the churches of the same period in İstanbul, Kayseri and other regions in Anatolia were also aimed to be explored. It is considered that this study may help to understand the importance of Armenian churches in Kayseri for Ottoman architecture.

Serafim Seppälä, University Eastern Finland, Joensuu

The Idea of Holy Mountain and Armenian Miniatures

Mountains have a special function in mythological thought of almost all religious traditions. In biblical Judaism, the concept of Holy Mountain was in the kernel of religious thought and practice. Judaism

as a religion was based on two mountains, Sinai being the formative Holy Mountain in which the Law was given, and Zion (Temple Mount) functioning as the total center of religion. Jewish worship, pilgrimage, interpretation of law, themes of myths etc. were concentrated on the Temple Mount that was understood as the centre of creation. Moreover, there are several hints in the biblical texts that Paradise was considered as Holy Mountain; the idea is widely attested in Early Christian Syriac literature, and one may assume that from the Syrian tradition it found its way to early Armenian Christianity as well.

Armenian culture has developed on mountainous landscapes, producing a rich folklore and mythology of mountains; the tradition is in many ways unique in the whole Christendom. In the mythology of Christian Armenia, mountains have a certain saving function, as the epic of Davit Sasuntsi shows. Especially Mount Ararat, the Armenian Holy Mountain, is rich in mythic functions that are reflected in the symbolism of the Church from *veghars* to Architecture and *Sharakans*.

The aim of my paper is to take a fresh look on the depiction of mountains in certain Medieval Armenian miniatures and offer some new interpretations based on the functions of mountains in Armenian Christian thought, which may be considered as a mixture of Biblical and ancient Armenian traditions. I will concentrate on the image of the Resurrection of Christ, the central event of Christianity, especially on the function of mountains in its interpretation.

With my presentation I hope to offer some theological and philosophical depth on the interpretation of Armenian art that has often been restricted to mere description of shapes and colors and their historical developments.

Sarah Laporte, chercheur au GRIM (France), Bruxelles

Les peintures murales des églises de la Nouvelle-Djoulfâ - Un trait d'union entre l'Orient et l'Occident

C'est la combinaison de son dynamisme intellectuel, de sa prospérité économique et de la mobilité de ses marchands qui a fourni à la communauté arménienne de la Nouvelle-Djoulfâ, dans les faubourgs d'Ispahan, la capacité de s'ouvrir aux échanges avec d'autres cultures ; c'est cette combinaison également qui lui a permis de rayonner sur la diaspora arménienne par-delà les frontières. Ma présentation vise à mettre en évidence les dimensions interculturelle et transfrontalière de la production de cette communauté dans le domaine artistique, et plus particulièrement pictural.

Au XVII^e siècle, l'art pictural arménien connaît une évolution majeure au sein de la communauté de la Nouvelle-Djoulfâ. Discrètement sensible dans l'art de la miniature, cette évolution se manifeste d'une manière éclatante dans les peintures murales des églises de la riche cité marchande, dont les modèles sont des gravures occidentales, principalement flamandes, de la deuxième moitié du XVI^e siècle et du début du XVII^e.

L'analyse de quelques-unes de ces peintures permettra d'illustrer cette influence et de démontrer qu'elle entraîne non seulement un renouvellement des formes, qui se traduit dans le style occidentalisant développé par les artistes arméniens de la Perse safavide, mais qu'elle encourage également une appropriation de certains contenus, qui viennent enrichir le répertoire iconographique des artistes de la diaspora.

Beatrice Tolidjian, Annandale, VA

The architecture of the Round Church at Preslav, Bulgaria and the possible importation of artistic ideas from medieval Armenia

This paper focuses on an unusual and unique building in Bulgarian architectural history, namely the Round Church at Preslav and its Armenian antecedents. The rotunda of the Round Church, built in the third quarter of the 9th century, conforms to the radiating multi-foil typology. It is the goal of this paper to describe the various interpretative issues regarding the rotunda, the date of its creation and the potential sources of inspiration from the Caucasus.

The multi-foil plan in its myriad of variants gains immense popularity in the lands of the Caucasus. It makes its appearance in Armenia, for instance, as early as the year 500 or thereabout, at the church of the Holy Mother at Crviz, and there is an effervescence of building activity of these plans in the 7th century. I argue that the inspiration for the development of the multi-foil type at Preslav points to the Caucasus, either directly or indirectly via Constantinople. My thesis for a strong link between Armenian and Bulgarian medieval architecture in regard to the radiating multi-foil typology is further strengthened by the fact that these plans appear to be severely underrepresented in the capital Constantinople and whatever examples do exist from Middle Byzantine architecture within and outside the capital, themselves, bear the marks of Armenian influence. Such developmental connections have been supported in the scholarly literature. Furthermore, the historiography attests an Armenian presence in Thrace as early as the reign of the emperor Maurice.

Elena Draghici-Vasilescu, Bodleian Library, Oxford

Armenians of Romania and their cultural endeavours

In the fifth century the Byzantine rulers resettled Armenians in Macedonia – this was the beginning of the Armenian *diaspora* in the Balkans. Brought by history in various waves of immigration to the Romanian lands since the tenth century (attested in 967, Cetatea Albă), Armenians even managed to have rulers on the throne in the territories of what is today Romania. Ioan Vodă cel Cumplit [the Terrible] (1572-1574) is the best known example, even though he is not the only one.

Helped by many economic facilities created for them by the local authorities, Armenians kept their culture alive. Many of their monuments still stand in many Romanian towns and cities. Among them the churches in Botoșani (1350), Iași (1395), Suceava (the first one built in 1388; only four from the seven erected there later still exist), Bucharest (the cathedral – the first building 1638, the latest 1911-1915; it is based on the model of the Cathedral in Echmiadzin), and Bărăția Church (1629) are the most significant. Many Armenian museums are also still in use (for example, Zambaccian and Avakian). Armenian art has influenced the local culture, and that is visible in the case of Curtea de Argeș Monastery Church (1517) and Trei Ierarhi [Three Hierarchs] (1639), in Iași.

My paper will comment on some of these monuments in order to emphasize the role played by the Armenian *diaspora* in the territories between the Danube and the Nister.

Horia Radu Moldovan

Influences arméniennes assimilées dans l'architecture de Valachie et de Moldavie. Recherches dans l'historiographie spécialisée.

L'objet des influences venues de la région du Caucase dans l'architecture locale a été examiné par l'historiographie spécialisée roumaine depuis le début du XXe siècle. George Balș nota en 1931 qu'il est difficile de distinguer entre les éléments architecturaux arméniennes et ceux provenant des modèles géorgiennes, qui ont été absorbés au cours des siècles par les valaques ou les moldaves. C'est la raison pour laquelle les sources sont citées de façon générique comme « caucasiennes », ou, plus souvent comme « arméno-géorgiennes ». Bien que dans des nombreux exemples, la balance penche en faveur des influences géorgiennes, la présence incontestable des éléments arméniens

montre un mélange complexe qui, dans la plupart des cas n'est pas direct, mais filtrée par la culture russe ou celles du Proche-Orient.

Les recherches sur le sujet – certaines d'entre eux manquant la rigueur scientifique (basé essentiellement sur des hypothèses ou associations simplistes), traitent de façon indépendante des exemples de la Valachie et de la Moldavie. Dans les deux cas, même si les exemples sont éloignés dans le temps et l'espace (résultats de différents évolutions et contextes), l'analyse des assimilations arméniennes commence à partir du même principe: le traitement et l'adaptation originale des influences dans le fonds local et moins la précision de l'application des éléments empruntés. Le débat est vaste, s'étendant de la manière d'arrangement et de l'exécution de la décoration extérieure (Cozia, Dealu, Curtea de Argeș, etc., en Valachie ou Dragomirna et Les Trois Hiérarques etc., en Moldavie) jusqu'aux solutions principales des structures de couverture des espaces intérieurs.

L'étude vise d'une part à systématiser généralement les études et les informations sur le sujet dans l'historiographie de l'architecture roumaine et d'autre part, les mettre dans le contexte plus large des certaines recherches contemporaines.

Anca Bratuleanu, University of Architecture and Urbanism, Romania

**Some reflections on the involvement of Armenian master builders in the Romanian architecture-
The Monastery Church of Curtea de Arges as expression of "a local Renaissance" –**

"The Valachian Voivode Neagoe Basarab", "Constantinople as a regional capital", "the Armenian master builders" – together these formulas could constitute the support, the canvas on which one can draw the major lines of a cultural phenomenon, specific for Valachia at the beginning of the 16th c. Along with other "cultural gestures" of the Romanian Voivode, the one who led to the building of the Monastery Church in Curtea de Arges is the most illustrative for a new and particular orientation of the Romanian civilization of the epoch. Ordered by Neagoe after his own involvement in the building site of a mosque in Constantinople, the Church has a lot of spatial and decorative features that are innovative in the context of the Valachian architectural landscape of the time. If the master builders were Armenians – as the décor suggests – they must have been called from Constantinople, which inherited the role of "regional capital" from the former Byzantium. There are reasons to look at the particular pattern of the church in Curtea de Arges as being the result of the Voivode's will, carried into effect by the Armenian master builder's skills and artistic orientation they have acquired during their Constantinople building experience. From the point of view of the Romanian civilization, the result had the impact of an "Orthodox Renaissance", which probably explains also the fame of the church over the centuries.

Ioan Chindriș; Anca Elisabeta Tatay

Un homme de culture et artiste arménien de Transylvanie, Zacharias Gabruš (Zacharija Gabrušjan)

Zacharija Gabrušjan, connu sous le nom hongrois de Zacharias Gábrus, a vécu entre 1794-1870, dans la ville de Gherla (Armenopolis, en langue arménienne Hayakaghak) de Transylvanie. Il a été l'une des personnalités culturelles les plus marquantes de la

communauté arménienne de cette localité, fondée comme ville dans la première moitié du XVIII-ème siècle, par les Arméniens venus de Moldavie. Il s'est préparé pour le sacerdoce, mais ultérieurement il s'est dédié à la carrière didactique, étant pendant 42 ans professeur pour plus de 2500 diplômés. La ville et la communauté en plein développement lui ont offert un champ large d'activité, en se manifestant aussi comme écrivain, historien, peintre, sculpteur, mais surtout comme homme dévoué de tout son être au progrès de la communauté arménienne de Transylvanie. Il a créé de sa propre main l'autel de l'Eglise Solomon, la première sainte demeure de la communauté (édifiée en 1727); il a fait aussi d'autres donations pour ses concitoyens arméniens. On lui doit la première bibliothèque privée de Gherla—Armenopolis, qui comprend aussi ses propres oeuvres manuscrites, la plus importante étant le traité en langue arménienne *Le livre de la Providence divine (Kirkh asvaćaji Nachachaluthiuni)*. Une oeuvre remarquable est son album héraldique manuscrit *Scuta heraldica totius mundi*, qu'il définit comme le premier héraldique sur le territoire de la Roumanie, le pays où se trouve aujourd'hui la ville de Gherla- Armenopolis. Il a collectionné des livres arméniens ou concernant les Arméniens de tous les coins de l'Europe, donnant ainsi un exemple aux intellectuels arméniens des générations futures, comme Vartan Esztegar, Kristóf Szongott, Kristóf Lukács et beaucoup d'autres. La bibliothèque de Gabruşjan s'est dispersée pendant la période communiste dans plusieurs bibliothèques et archives, surtout dans la ville de Cluj-Napoca. L'inventaire et l'analyse de cette collection, qui maintenant peut être reconstituée d'une manière scientifique dans sa plus grande partie, constitue le sujet de la présente démarche. L'accent est mis en particulier sur l'activité de Zacharija Gabruşjan: une activité artistique comme peintre et sculpteurs d'objets sacrés et utilitaires aussi.

Benedek Zsigmond, Budapest

Language, chants and liturgy of Armenians in Transylvania

Transylvanian Armenians came from the Crimea through Podolia and Moldavia. They are cognates of the old colony of Armenians in Poland. Both belong to the Armenian Catholic Church and speak varieties of the same Armenian dialect called "Ardeal" by Hrachya Acharyan. Armenians began to settle in Transylvania 400 years ago, they used their language up to the end of the 19th century. They left a very important cultural legacy the secrets of which have not yet been unraveled until today.

First of all, Transylvania was a center of formation of a new literary language, based on the local spoken dialect of Armenian. The wish for a literary language to be understood by every people appeared in the 18th century. At the beginning of the 19th century, Armenians in Transylvania had already their modern literary language. Investigation of the manuscripts and printed books in *Transylvanian Armenian language* may shed light on the process of formation of modern standard Armenian languages.

Secondly, Armenians of Transylvania developed a *rich repertory of folk hymns*, that is, liturgical chants of folkloric origin. Usually, folk hymns are not sung in the Armenian Holy Liturgy. However, folk hymns were sung in Transylvania by Hungarian Catholics and Protestants. Maybe Hungarian use influenced the development of Armenian Catholic folk hymn repertory. Language, poetry and music of these folk hymns are exceptional, however, they have not been examined by scholars before our Transylvanian expedition in 2005.

Thirdly, folk hymns are sung at different moments of the Armenian Holy Liturgy. They replace ordinary chants of the Liturgy. As folk hymns are sung frequently as proper chants, they make allusion to the actual feast or period of the liturgical year. The order of the Armenian Holy Liturgy changed

considerably in Transylvania, to the extent that the *Transylvanian Armenian Use* differs more from all other varieties of Armenian Rite than the other uses from each other. Unfortunately, Transylvanian Armenian Use died out in the first half of the 20th century.

In 2009, one piece of Polish Armenian folk hymn has been transmitted to us. In the same year, we read an official text in Polish Armenian written language. We think that research on literary language, folk hymns and liturgy of Armenians in Transylvania may be extended to the literary legacy of Armenians of Poland, too.

Pál Emese, Babeş-Bolyai University, Cluj-Napoca

The Ecclesiastic Art Collection of the Armenian Cathedral at Gherla

Gherla, a town founded by an Armenian community that settled down in Transylvania in the 18th century, was not only an important economic centre, but also a religious one, offering a good background for qualitative ecclesiastic commissions. The Armenian Catholic Church's main place of worship, the Holy Trinity Armenian Cathedral built between 1748-1798, testifies – through its monumental proportions and the richness of its interior decoration – for the exigence of the local community. The church's exceptionally rich collection, apart from a few examples, contains religious paintings, portraits, wooden sculptures and wooden reliefs from the 18-19th centuries. Besides the religious paintings that follow the western catholic iconographic tradition and the votive offerings there are representations with a specific Armenian character, such as *Saint Gregory the Illuminator* and *The martyrdom of Saint Hripsime*. The collection's portrait repertory bears significant values, containing mostly portraits of ecclesiastic personalities (*Bishop Oxendius Vezerescul, Stefánovics István apostolic visitor, Thodorovics Mihály apostolic prefect, Meszrop Masztroc*), but one may find also the portraits of the leaders of the the local community and coats of arms of Armenian families as well. The sculpture collection contains dozens of unpainted wooden sculptures representing Christ or different saints, altar fragments and wooden reliefs depicting scenes from the Passion of Christ, all of an exceptional quality.

The ecclesiastic artworks that are deposited on the gallery and in the parish house of the Armenian Cathedral at Gherla constitute a unique ensemble, which not only deserves attention due to the quality of the pieces, but it is also the representative of a culture that has vanished from Transylvania, and offers a sketch of the religious and daily life of the Transylvanian Armenians from the 18-19th centuries.

Balint Kovacs, Leipzig

Armenian Museum and "Armenismus" in Transylvania in the 2. Part of 19. Century

In meinem Vortrag ich würde vorstellen die Armenische Diaspora in Siebenbürgen, und die Intellektuelle, die in dem 19. Jahrhundert eine eigene wissenschaftliche Forschung ins Leben gerufen, sie haben Monographien geschrieben, Zeitschrift gemacht, Waisenhaus und Armenische Museum gegründet. In dem Armenisches Museum wurde dann eingesammelt alle Kunsthistorische und Kulturhistorische Objekt aus ganz Siebenbürgen und in einem Haus (Karácsonyi-Haus) in Armenierstadt wurde ausgestellt. Die leitende Personen diesen "Kulturellen Renaissance" waren: Christophorus Lukácsi, Kristóf Szongott, Lukács Ávedik. Es war teils in zusammenhang mit der Hilfe der Mechitaristen aus Wien und Venedig. Ich würde vorstellen auch objekte, die in dem Museum damals ausgestellt waren und heute in Klausenburg oder in dem Städtisches Historisches Museum Gherla sind.

Amy S. Landau, Walters Art Museum, Baltimore

From the Workshops of Julfa to the court of Tsar Aleksei Mikhailovich: Armenian Networks and the Mobility of Visual Culture

Dispersed across vast geographical areas, Armenian merchants, artists, and religious scholars not only played a pivotal role in the circulation of goods and information; they also served as mediators of artistic idioms. This paper takes as its focus the activities of the Armenian artist-merchant Astuacatur, born and trained in Julfa. By the late 1660s, Astuacatur was in Russia, where he worked at the court of Tsar Aleksei Mikhailovich under the name Bogdan Saltanov and initiated a school of painting characterized by the use of European iconography and techniques, which was very different from pre-existing Russian schools. Although Bogdan's oeuvre and biography have been well documented by an Armenian scholar, the visual and textual evidence concerning this imperial painter has yet to be interpreted in the broader context of exchange via global mercantile and diplomatic networks. This paper begins by discussing Bogdan's work against the backdrop of the circulation of luxury items and other goods between Safavid Iran and the Romanov courts. It then explores the significance of Bogdan's commissions for Tsar Aleksei Mikhailovich. Although the Russian court had access to European art and painters, it was through an Armenian painter that western iconography and techniques were most enthusiastically received. This paper thus explores how channels of transmission via merchant networks often shaped degrees of reception.

George Ogradowski Boumoutian, Iona College, NY

The Conversion of the Armenian Community of Lvov to Catholicism: Who was Responsible?

Armenian historians generally blame the Jesuits for the demise of the Armenian community of Lvov. Based on primary source material from Simon of Poland and Arakel of Tabriz, I shall prove that the Armenian community, and especially the leadership of the Armenian Church in Armenia, were equally responsible for the Armenians of Lvov leaving the Armenian Church and accepting the authority of Rome. The parallels with the Mkhitarist movement in western Armenia are close. The same criticism of the Armenian Church leadership which appears in Simon of Poland's and Arakel's is also evident in the writings of Abbot Mkhitar, the founder of the Armenian Catholic order.

Piotr Kondraciuk, Museum In Zamość

Armenian Art in Zamość

The town of Zamość founded by Great Chancellor and Great Royal Hetman Jan Zamoyski in 1580 and built according to an Italian architect Bernardo Morando's plans, was the farthest protruding place towards West in the Republic of Poland where there was a big centre of the Armenians who possessed their own parish and were organized in a separate commune with its own government. The Armenians settled down in Zamość on the strength of the 1585 year privilege proclaimed by Jan Zamoyski to guarantee them a freedom of religion and trade as well as several other privileges

confirmed by next heirs in tail. In the first half of the 17th century they had their own brick church and a number of ornamented tenement-houses mainly situated in the north-eastern part of the main market square. They mainly dealt with an artistic handi-craft. At the beginning on the strength of the royal privilege they possessed a monopoly not only for a production of leather boots, leather coverings and carpets of a Turkish or Persian pattern but also for a trade of them. On the turn of the 16th and 17th centuries they had nearly a whole goldsmithery in Zamość in their hands too. They became an elite of craftsmen and later also of intellectuals in the town. Among them there were a few of professors of the Zamość Academy.

There is only a little of artistic activity of the Zamość Armenians. Leather products are not known by us, and carpets remained in Polish collections are only hypothetically attributed. From among a probably rich golden production only a reliquary founded by Jan Zamoyski is connected with the Armenian workshop. An analysis of architecture of the Armenian church can be done only on a basis of relicts of fundamentals and architectural drawings. The Armenian art in Zamość concerns first of all architectural details of tenement houses ornamented in the thirties and fifties of the 17th century. Seen in decorations of the façade such ornaments as stylizations of floral ornaments and Arabic alphabet, rosettes as well as fantastic zoomorphic motives reveal oriental influences. In the article the author points to some analogies with architectural decorations of the cathedral in Eczmiadzyn. Situated in one of rooms of the Armenian tenement house which is now a museum exposition, fragments of polychromy containing some motives of birds and of wines shows some inspirations of the Armenian miniatures that also developed in Zamość. Also a rich wood-carving decorations are concentrated on beamed ceilings of the Zamość tenement houses. Radial and geometrical motives of rosettes decorate beamed ceilings. Such motives are also rooted in the late ancient oriental tradition. In his article the author discusses works of the Armenian art that were remained or confirmed with a help of a source or iconography, points to craftsmen-artists who were active in Zamość and additionally deals with remains of architectural ornaments. Translated by Joanna Paczos

Angèle Kapoïan, Paris

An Armenian Traveler from Zamosc: The Scribe Simeon

The biographical details we have about Simeon of Poland are found in his travel account and a number of colophons. He was born in 1584 in Zamość to parents who had just emigrated from the Crimea.

After receiving a religious education, he became a deacon and an accomplished scribe. He set out in 1607 on a long pilgrimage to Jerusalem passing back and forth from Constantinople to Western Asia Minor, Italy, historic Armenia, Egypt, and Syria. He returned to Poland in 1618 to reside in Lvov (now in the Ukraine) where he married.

It was in 1635, however, that Simeon completed his travel account to which he appended an autobiography and a chronicle (1623-1635) on political events in Poland. A long colophon, "The Nikolian History", written around 1634, also attributed to him, is about Archbishop Nikoghos Thorossian/Nikolay Thorosowicz (1629-1681), who imposed upon the Armenians of Poland the union with the Roman Catholic Church. Another colophon of 1635 in a medical

manuscript he copied in Bursa demonstrates that he made a second trip to Western Asia Minor.

In 1936, after three centuries of oblivion, the Mekhitarist Father Nerses Akinian published the entire manuscript of Simeon's travels after the unique example preserved in the Library of the University of Lvov.

Simeon's colorful language is a mixture of classical and vernacular Armenian interspersed with Turkish, Persian, Arabic, and Polish, yet not the Armeno-Kipchak used by many Armenians in the Crimea and Poland.

This rare journal stands out for its originality and the richness of its details.

Agnieszka Szykuła

New information on the life and activities of Fr Kajetan Deberdasiewicz

Despite the difficult political situation of the *Zamoyski Estate in the second half of the 18th century there was a great building boom in this area. New churches and chapels were being erected. The most important religious and educational institutions in the Estate, around which clergy assembled, were the Collegiate Church and the Academy. From amongst the priests who made their mark on religious, cultural and social life of the 18th century Zamość, the one that should be recognised is Fr Kajetan Deberdasiewicz. He was a canon priest for many years and the initiator and founder of the erection of St Katherine's church at the Przedmieście Lubelskie in Zamość.*

The personage of Fr Kajetan Deberdasiewicz is known thanks to the research by Fr Franciszek Stopniak that was conducted in the 1960's. He determined in what years Fr Kajetan Deberdasiewicz lived, what functions he performed and described his achievements as a founder. Fr Deberdasiewicz's founding activities were illustrated in a publication on the Zamość town planning development. They were also enclosed in his biography in the "People of Zamość Encyclopaedia."

The inventory of Fr Kajetan Deberdasiewicz's property was written down a few months after his death in 1827 in Szczepieszyn by Jan Ulencki, the notary of Zamość district. It revealed some important and previously unknown information on Fr Kajetan Deberdasiewicz's priestly and family life and his cultural interests. They are supplemented by the information from the *Zamoyski Estate Files and the death certificate found in the Vital Records of the Zamość collegiate church.*

The inventory of Fr Kajetan Deberdasiewicz's property consists of the description of his garments, his book collection which tells a lot about his interests and a list of people to whom he was connected.

The information included in the inventory is fragmentary in character, they allow the knowledge on Fr Kajetan Deberdasiewicz to be supplemented and enrich his biography with some previously unknown facts.

Joanna Rydzkowska, Nicolas Copernicus University, Toruń

The Art of Armenian Miniaturists from Tokat Functioning in the Republic of Poland in 16th and 17th Century

An Armenian colony in the Republic of Poland in 16th and 17th century was one of the largest in Europe. Although only a small part of Armenian writing output has remained, some researchers are of the opinion that in Lviv were produced manuscripts for export to other centers of Armenian Diaspora and good economic situation of tradesman from Armenia favored numerous orders for the manuscripts. At that time in the Republic of Poland occurred a group of artists from Tokat, a city located in northern part of contemporary Turkey (an old term was Eudocia). In the middle of 16th century Turkish persecutions interrupted excellently developing Armenian illumination art in Tokat and forced the Armenians to emigrate. A lot of talented miniaturists came to Poland, among whom it is worth to mention Minas, Lazar and John of Tokat.

In 16th and 17th century was observed so-called renaissance of Armenian illumination art, the last bloom of this fading art. It is characterized by drawing inspiration from Middle Age ornaments, luxurious style of Cilician manuscripts and influences of Western art. The Diaspora of Lviv, according to Professor T. Mankowski, did not manage to form a separate school of miniaturists, nevertheless, a numerous group of artists from Tokat representing similar style influenced local artists and absorbed new tendencies and patterns. Probably, it was the time when Armenian artists were the closest to the creation of common features and individual style, which combined the influences of Western art with tradition of Armenian illumination art.

The separateness of Armenian manuscripts writing disappeared with a gradual assimilation of the Armenians with Polish society, implementation of the union with the Catholic Church and supplanting handwritten books by printed ones. Unfortunately, very promising new stage of Polish- Armenian miniature art was stopped.

Karolina Wiśniewska, Institute of History of Art, Warsaw University

Armenian illuminated codices in the collection of the National Library in Warsaw

The Armenian collection in the National Library in Warsaw not only shows the magnificence and variety of Armenian book decoration, but also indicates the role of Lviv as an eminent center of Armenian scriptories: of more than ten illuminated codices held in the National Library, four were undoubtedly created in Lviv scriptories and belonged to Armenians from the local diaspora.

The main part of the contemporary collection consists of codices from the University Library in Lviv (established in 1783), previously the Jesuit Academy (established in 1661). A number of its books, stolen by the Nazis, were found in Adelin in 1945. These included Armenian diaspora liturgical books and Gospels, which were obtained by the National Library in Warsaw in that same year, and have been in its collection ever since. Noteworthy among them are: St. Pauls Letter and Book of Revelation (1563, Lviv, I 12672), two Gospel Books (1603, I 12670; 1639, Lviv, III 12677), a Lectionary (1698, Lviv, III 12681) and a Psalter (17th c., I 12676), forming a varied group of codices from the 15th to 18th centuries. The aim of this paper is to provide an overview of them, as well as to present the most interesting examples of the so-called Lviv school of illumination.

Mikayel Arakelyan, Matenadaran Institute of Ancient Manuscripts, Yerevan

The Lvov Bible of Ghazar Baberdatsi of 1616–1619 in the context of Armenian Miniature Painting of Poland and New Julfa (Persia)

The increase of cultural and economic centers in Armenia during the 16th–17th centuries and the growth of Armenian communities in Europe engendered an artistic revival in Armenian monasteries and churches of Lvov, Stanislawov, Zamość, Kamenez and Suceava, which were one of the most significant centers in Eastern Europe, provides a good example of this phenomenon. Today, around 70 Armenian manuscripts embellished with the miniatures in the scriptoria of the aforementioned towns housed in 26 different collections (libraries, museums, monasteries) of Europe, the Middle East and the USA.

In the course of investigation of the New Julfa School of Armenian miniature painting (17th century) I discovered certain link between the compositions by artists of New Julfa and the works by the Armenian masters of Poland. This is especially presented in the iconography of full-page miniatures with the biblical and apocalyptic scenes. Thus, the miniatures of the Bible (M351) illuminated by the master Ghazar Baberdatsi in the monastery of the Holy Mother of God at Lvov in 1616–1619 are directly affected on the development of iconographic schemes created by the craftsmen of New Julfa. It is also established that some of the Armenian miniaturists of Galicia like Hovhannes Lehatsi, Hakob Lehatsi and Khatchatur Lehatsi visited New Julfa during the considering period.

The research results and achievements concerning to these miniatures are my discovering. The proposed subject has tremendous significance for the professionals in the fields of iconography, Armenian miniature art and theology.

Ruben Atoyan, Stefan Abraamyan, Minsk

Map of Kamenets-Podolski from the different epoch. The Armenian Heritage

Kamenets-Podolski – one the oldest and most beautiful towns of Ukraine, is located on the Smotrich river, which has punched in a firm rock deep canyon as a huge curve, similar to heart. In one of the historical chronicles is told: “... the town of Kamenets includes the threefold people: the Poles have advantage and they are judged by the right of Magdeburg; Ukrainians – by the Ukrainian rights and customs are judged and have a head; the Armenians are judged by the Armenian customs and have a head too”.

The Armenians lived in Kamenets from the old times (probably from the XI century) their quarter occupied the southern part of the town. By the end of the XIV century the Armenian community in Kamenets was already enough numerous, and it became one of major in town and the largest in the East European region in XV-XVII centuries.

Kamenets is one of a few towns of Ukraine, which has kept the historical shape, though also many monuments of architecture are irreversibly lost, that is possible to define, comparing antique and up-to-date maps. Up to now the Town hall, the Cathedral, a lot of churches, the Citadel and urban walls were kept. From the Armenian monuments tourists are shown Armenian bastion, Armenian market square, Sent Nikol church and the Well.

Our researches on area were carried out in last summer to define conditions of these monuments. Not only modern, but antique maps also have helped us with it. Some European artists drew any historical maps of Kamenets in late middle ages (maps from 1672, 1684, 1691, 1773 are known). The cartography was developed in Western Europe that time and many maps “from bird's eye view” have been created. These antique maps allow us to restore the shape of the medieval town and to find missed monuments, including the Armenian community monuments.

The Armenian objects, which are considered not kept up to now, are marked on later historical map of town of 1773. There are: the Armenian Town Hall, Tower, Hospital, small church Surb Grigor Lusavorich. Nevertheless, comparing some historical maps with a modern maps of Kamenets - Podolski, we have found out the Armenian tower on a place of a tower, which is called now "as Hauptvakhty (Guardhouse) Tower". There was an Armenian hospital little bit to the south also. A two-stored old building on this place is situated now and street named as "Hospitalniy". As to the Armenian Town Hall is concerned, which was situated at the end of present Komendantskiy passage, was not kept really. As well as the mills – but on the map from 1691 mills of all three communities are shown, including the Armenian one.

Our superficial researches in Kamenets have resulted in detection of new objects – walking along the Town Hall square during fifteen minutes we have found two houses builded by Armenians: a house from the XVI-XIX centuries and a modern hotel "Hetman". A memorial plate on the facade specifies names of all owners of the building. Here it is possible to read, that "... In 1735 this kamenitsa (stone house) was built by Sefer Hovhanesovich". It proves again, that the history of the Armenians from Kamenets is not investigated up to the end.

Using materials of our researches a three-dimensional illustrated map of the Armenian quarter of Kamenets was created, on which all existing (real) and missed Armenian monuments are already marked.

Maria Cybulska, Technical University of Łódź; Ewa Orlińska-Mianowska, National Museum in Warsaw

Armenian Fabric from the Collection of National Museum in Warsaw – analysis, reconstruction and identification

In the collection of the National Museum in Warsaw there are numerous textile fragments, sometimes very difficult to identify due to the small size and degradation of the structure. The paper concerns the fabric probably from the turn of 16th century which was a donation of 1929 from the collector Jadwiga Bobinska. Due to destruction the ornaments are very unclear. The fragment presents Jesus Christ enthroned, with the Gospel in his left hand, blessing with the right one. There are inscriptions around the crosses flanking Christ's head, and on the side of the footrest, around the crosses flanking Christ's head, and on the side of the footrest, which are difficult to see and read due to the thread-bare condition of the fragment. The letters are Armenian. The figure of Christ is repeated twice on the surviving fragment (23x18 cm). It represents a lampas-weave silk, with metal thread and patterning wefts in ivory, light red, green and blue.

To identify the fragment the analysis of dyes and metal threads, the detailed analysis of the structure and technology of the fabric and the structure of the warp and weft threads was completed. On the basis of these analyses we also made an attempt to computer-assisted reconstruction the original appearance of the fabric. The last one helped to find one very similar fabric – the cope form Historical Museum in Yerevan. Further iconographic and historical analysis of the fabric based on comparative analysis of analogous examples from various museum collections and on the basis of Armenian manuscripts allowed to state and verify the hypothesis about the origin of the object.

Agnieszka Bender, Cardinal Stefan Wyszyński University, Warsaw

Armenian Artisans and Traders of Decorative Art in the First Polish Republic. Status of Research and Proposed Directions for Further Study

Armenians, who had been settling in Poland since the 11th century, were granted in the 14th century, by the king Casimir the Great and his successors, a number of privileges, allowing them to live peacefully in communities and devote themselves to various professions. They settled mostly in Lwów, which boasted the largest Armenian community, but also, among others, in Kamieniec Podolski, Kutry, Łuck, Raszów, Zamość, Stanisławów, where they occupied themselves with trading and importing decorative objects from Turkey and Persia. Armenians also specialized in manufacturing such objects. In Lwów, they belonged to the guilds of goldsmiths, saber makers, leather workers, saddle makers, bow makers, embroiders, Cordovan leather makers and haberdashers. Within these guilds they also produced and decorated various weapons and their parts. King John III Sobieski in particular enjoyed their work, full of oriental charm. Armenian shops were famous for a wide variety of luxurious clothing. Since the 18th century Armenian artisans became well known for their kontusz belts - the most decorative elements of Polish national dress. It is worth stressing that by trading with the East and practicing a wide range of artisanship, Polish Armenians contributed greatly to the orientalizing of Polish art, especially in the 17th and 18th centuries.

The subject of Armenian trade and manufacturing of decorative objects in the First Republic came up in Polish literature in the 19th century. As it is rather dated, it is important to stress the need to prepare a fuller and deeper study of this subject, which, based on hitherto unused sources would allow us to better understand this subject of great importance to Polish and European culture and art.

Beata Biedrońska-Słota, National Museum, Krakow

Armenian silk sashes

The Eastern silk sashes were popular in Poland and what is most important were used as the momentous important element of Polish national costume. Those sashes were brought to Poland from Persia and Turkey by merchants, many of them were Armenian origin. That is well known that the Armenians established the workshops in Poland and started to produce the sashes after Persian and Indian designs. But also many sashes brought from Constantinople were woven by the Armenian craftsmen settled there and were intended expressly for the Polish market. Those are the most interesting because those sashes have the Armenian inscriptions and are the real sign which can give us the information about the Armenian production.

Irina Skvartsova, National Museum, Minsk

Yan and Leon Madjarski – people who created distinctive style of the Slutsk belts

Slutsk belt as a part of man's long outer garment (cuntush belt) takes significant place in the history of decorative and applied arts in Belarus and its neighbour countries. Manufacture of the Slutsk belts was initiated by prince Michael V Casimir Radzivil "Rybonka" (1702-1762). In 1758 he invited ingenious Armenian textile master Ovanes Madjaryanec, known in Belarus as Yan Madjarski, to head his weaving mill or so called Persian mill. Madjarski was born in Istanbul, where he got education of textile decorator later. In 1750's, when Madjarski became highly professional master, he moved to Rzecz Pospolita, where he worked some time for Persian mill of Dominic Missiorovich in Stanislaw (nowadays Ivano-Frankovsk, Ukraine), and in 1758 on Radzivil's invention Madjarski moved first to Nesvizh and later to Slutsk. In 1760's – 1780 Madjarski not only headed manufacture of the Slutsk belts and taught trade secrets to local weavers, but also created his own distinctive decorative styles

– based on Persian and Turkish belt ornament motif – for belt’s end. These new styles were called “carumfeel”, “dentil”, “Chinese cloud”, “cornflower”, “bunch of flowers”, “blooming stumps”, “garland medallion style” and in them Madjarsky widely used Western European motif of baroque, rococo, classicism, elements of Belarussian folk culture as well as Eastern art motif.

In 1780 Yan Madjarski handed his post and tenant right of the Persian mill over to his son – Leon, while he was leading the manufacture till 1807, amended decoration of belt’s midsection. So, Yan and Leon Madjarski created unique and distinctive style and owing to it Slutsk belts turned out to be so well-known. Slutsk belts, absolutely perfect from the point of view of art and technology, put standards of artistic handling very high and became examples for other textile manufactures in Rzecz Pospolita, and in 1780’s – even for Lion weaving mill of Guilhaud, Germain and Deschasel. Nowadays there are impressive collections for the Slutsk belts in museums of Poland, Russia, Ukraine, Lithuania, in Belarussian museums there are only 10 belts of Slutsk and other mills weaved upon Slutsk patterns and dozens of belts’ fragments. Exposure of these pieces of art on special exhibition in Belarussian History and Culture Museum in 2005-2006 was an important cultural event in Belarus.

Ljudmyla Bulhakova-Sytnyk, The Ethnology institute of National Academy of Sciences of Ukraine, Lviv

Typology and stylistic of textile of the Armenian origin (on materials of Museum of ethnography, arts and crafts in Lviv)

The article is deals with the analysis of museum’s materials, which are connected with culture of Armenians in Ukraine. Typological descriptions of different wares and features of their decoration, which represent oriental mentality of Armenians from Western Ukrainian colonies, are examined. History of museum collection is closely associated with Armenian society in Lviv – their way of life and spirituality, with prominent, cultural and religious public men. This collection can be divided into four groups.

I. Naps carpets from XIX century, which got to museum from private collections and Museum of arts and crafts in Lviv. An idea and stylistic of the Armenian carpets is closely intertwined with paganism. It was considered since ancient times, that carpets with sacral signs on a wall of the house had protected the habitants, granted them success.

II. Gold embroidered sashes represent important part of oriental textile. The museum received them from private collections and Industrial Museum in Lviv. It is well-known that silk gold embroidered sashes in Istanbul were woven by Armenians-Christians for the European clientele. To Ukraine they were imported by Armenians-merchants in XVIII century through their trade mediation with countries of Near East.

III. Gold embroidered, so-called, Buchach-type makats are artistic fabrics, which were produced in XIX century in weaving workshops, belonged to family of Potocki in Buchach. Sure, that they were some interpretation of old oriental gold-embroider art, popular in Poland during XVIII – beginning of XIX centuries due to Armenian diaspora.

IV. Church clothing – chasubles, dalmatiks, copes, that were received by Museum of ethnography, arts and crafts from the Armenian church museum. These materials do not have direct connection with Orientals, however, due to Armenian priests they were stored for descendants as a source of research of historical artistic fabrics.

Varvara Basmadjian, Paris

Fascinante Constantinople, sous le regard des artistes arméniens de Bolis au XIXème siècle

Ville aux facettes multiples, Constantinople trouve son caractère unique dans ses contradictions. Au centre des enjeux stratégiques de l'histoire, forgée par les différentes nations qui l'ont bâtie ou investie, la ville à son tour forge les hommes qui l'habitent.

Comme en un enchantement sans cesse renouvelé la « ville » fascine tous ceux qui la rencontrent à un moment de leur vie. Byzance, puis Constantinople jusqu'au XV^{ème} siècle pour tous les peuples parlant de la ville du Bosphore, puis Istanbul pour les Turcs ottomans, Constantinople reste toujours la ville de Constantin jusqu'au changement de capitale en 1923.

Ville cosmopolite par excellence, Bolis est aussi en grande partie la ville des Arméniens, leur capitale intellectuelle, économique et culturelle au XIX^{ème} siècle...L'appeler par le diminutif arménisé de la ville la rend plus accessible au cœur de la population arménienne.

Plus ouverts que leurs autres compatriotes sur les idées et mœurs venues d'Europe, les artistes arméniens se tiennent au courant des principales directions picturales suivies par les artistes occidentaux. Ils restent néanmoins des artistes locaux. C'est avec beaucoup de finesse et de curiosité qu'ils peignent la vie grouillante de leur ville, ses monuments, ses mendiants, ses personnages pittoresques, ses porte-faix, ses marchandes de galettes. Ils magnifient aussi ses paysages uniques au monde, avec de superbes vues cavalières sur le Bosphore à partir de Rumeli Hisar, de Kadiköy ou de Fenerbahçe. Le Bosphore, bras de mer séparant les deux continents se transforme dans la vie sociale en un lien indéfectible entre plusieurs mondes, d'est en ouest, du nord au sud. Dans cette ville singulière, les Arméniens sont chez eux. Ils aiment leur ville et lui rendent hommage dans un langage accessible au plus grand nombre, la peinture.

La vision globale de la Bolis des Arméniens peut se décliner en trois parties, dont la plus impressionnante est celle des vues panoramiques et pittoresques de la ville, avec comme principal acteur Migirditch Givanian.

Ensuite ce sont des plans rapprochés, des détails ornementaux ou des esquisses architecturales, réalisés au crayon, à la gravure ou à l'huile. En fin nous pénétrons dans la vie quotidienne de Bolis avec ses personnages pittoresques, ses marchands, des scènes de rue que nous relatent Simon Agopian ou Oskan Chamchidian.

Contrairement aux orientalistes dont la touche reste étrangère par l'exagération du caractère exotique, les artistes arméniens de Bolis sont sensibles à la réalité de la vie et des paysages de leur ville.

D'autres artistes arméniens sont passés à Constantinople et nous ont laissé des tableaux d'une exceptionnelle transparence comme Hovhannes Aivazovski, mais aussi Ziem dont la vision est proche de celle des orientalistes occidentaux. Pour conclure, nous ferons un saut au XX^{ème} siècle pour retrouver la même fascination dans le regard dédoublé d'Ara Güler à travers l'œil de sa caméra.

Ararat Aghassian, Institut of Art, Armenian Academy of Science, Yerevan

Yervant Osgan's work and his contribution to the professional Armenian and Turkish sculpture

It is hard to imagine the cultural life in Istanbul at the end of the XIX century and the beginning of the XX century without Yervant Osgan's (1855-1914) creative and educational work.

Having received his education in Italy and France, he became the first professional sculptor widely known not only among the Armenians but the Turks as well. Osgan created a number of remarkable portraits, genre compositions, decorative sculptures, statues, as well as vivid pictures, most of which are housed in the collections of Yerevan and Istanbul.

Osgan first became popular in 1878, when he restored the so-called sarcophagus of Alexander the Great. The sarcophagus had been discovered during the archaeological excavations at Saida (to the South of present Lebanon). Later, together with Turkish archaeologist and painter Osman Hamdi Bey, who was also the Head of the Archaeological Museum, Osgan conducted excavations at Mount Nemrud. Later, they reported the results of their work in the book “Le Tumulus de Nemroud-Dagh” (Istanbul, 1883), published in French.

Osgan was one of the founders of the School of Fine Arts in Turkey (the foundation laying ceremony was held on March 1, 1882). At school, he had been a professor of sculpture by the end of his life and in 1909 assumed the post of the deputy director.

Due to his productive creative and teaching work, Osgan contributed not only to the development of the cultural life in the vastly-populated Armenian community of the city but to the revival of the Turkish art on the whole. One can hardly deny Osgan’s contribution to the education of such Turkish sculptors as Ihsan Özsoy, Isa Behzat, Basri, Mesur Izzet, Mehmet Bahri, Mahi Tomruk and others

Alyson Wharton, School of Oriental and African Studies (SOAS), London

The Balyan Family and Paris

The Balyans were a family of Armenians living in the Ottoman Empire who served as Imperial Architect for three consecutive generations and built an incredible amount of different types of architecture that littered 19th century Istanbul, most of which still remain today.

Although the stay of the Balyans in Paris of the 1840s has been mentioned in several studies, their education there, whether formal or informal, and the contacts they accumulated, made up of both individuals and whole social networks, has never been researched in any detail. This paper will begin to explore the extended stay of several of the Balyans in Paris; it will propose what kinds of practical and intellectual education they would have been exposed to through the investigation of the institutions they are thought to have attended, as well as their various milieus. Given particular attention will be the intellectual engagement of Nigoğos Balyan in a group of Armenians in Paris who were known as the ‘Young Armenians’, Nigoğos’ relationship with the notable architect and director of the Collège Sainte-Barbe Henri Labrousse, but also the contacts the Balyans held at the Ecole des Beaux Arts, with the circle of artists that produced the Paris-based journals *L’Illustration* and *Journal de Constantinople* and who were responsible for the delegations to the international expositions of the time. Researching these kinds of connections helps to flesh out our vision of the Balyan family, who, despite their fame within Turkey, has not been the subject of much academic research. It will also help to correct past perceptions of them as only having superficially copied ‘*alafranga*’ French styles and not having participated in the culture that produced them.

Wiesław Banaś, Zamość

Józef Teofil Teodorowicz, archevêque de Lviv (Lvov) arménienne

Il était un excellent prêtre, patriote, orateur et militant social, auteur de nombreuses publications sur la Bible, le mysticisme et la prédication. En plus de la pastorale a également

dirigé une vaste activité dans la protection du patrimoine culturel arménienne. Il a initié la collecte des monuments arméniens de l'art de créer un musée de l'archidiocèse arménien de Lviv (Lvov). Il a initié les travaux de restauration des églises à Lviv (Lvov) et à Brzeżany.

Joanna Wolańska, Krakow

The Re-Armenisation of the Armenian Cathedral in Lvov (1902–1914)

In the years 1902–1938, during the episcopal rule of Archbishop Józef Teodorowicz and on his initiative, the Armenian cathedral in Lvov, a church dating back to the 14th century, underwent a complex restoration and refurbishment. As an outcome, all previous historical layers that had accumulated in the building over the centuries had been thoroughly removed, so that its 'original' Armenian features could be revealed. Additionally, some arbitrary, new, allegedly Armenian elements had been introduced to the cathedral building, like the blind arcading on the external walls of the apses, designed by Jan Bożoz Antoniewicz, modelled on a similar decoration on the façades of the cathedral in Ani, the former Armenian capital. This decoration was clearly meant to emphasise the Armenian pedigree of the building, and thus to underscore the ethnic uniqueness and singularity of the then already well-assimilated Armenian population of Lvov, present in the city for many centuries. In the years 1908–1910 the building was extended to the west, according to the plans of Franciszek Mączyński, whereas still in 1907 Józef Mehoffer had prepared designs for its mural decoration, of which only mosaics in the dome were executed in 1912–1913.

A detailed examination of all three undertakings (apse decoration, architectural features of the extension, as well as Mehoffer's design for the interior decoration) leave no doubts that, although the renovation of the cathedral was necessary because the building was in a poor state of repair, its renovation and decoration were aimed principally at re-Armenisation, that is, at restoring the church's original Armenian character that had been lost over the centuries under the influence of Western culture.

Joanna Czernichowska; Agnieszka Pawlak-Jędrzejewska, Academy of Fine Arts, Warsaw

Conservation and restoration of wall paintings in the Armenian Cathedral in Lviv

During the period between 2007 and 2009 interventive conservation work was carried out in the Armenian Cathedral in Lviv on wall paintings threatened by destruction.

The current appearance of the Cathedral is associated with year 1908, when archbishop Teodorowicz resolved to expand and transform the shrine. Among others, at that time were removed old plasters and were restored medieval paintings. The decision to redecorate the interior resulted in the realization in the 1920's of an outstanding artistic assumption: the laying of a mosaic according to a project by Józef Mehoffer, and the completion of the unique wall paintings by Jan Henryk Rosen.

During the period following WWII, the Cathedral was closed and used as a storage for works of art and sacred objects from the Lvov region. The catastrophic condition of the building required immediate repairs of structural nature, which were carried out by the Armenian community after the shrine was recuperated in 2001. Due to many years of neglect, the state of preservation of the wall decorations, and of paintings above all, was (and still is) alarming.

It required immediate conservational intervention, In 2007, owing to efforts by the Polish Ministry of Culture and National Heritage and Lvov's Conservation Office, interventive conservation work was undertaken on the most endangered of paintings – *The Glorification of St John the Baptist surrounded by saints and angels*, in the eastern bay of the nave's southern wall. In 2007, the painting was provisionally made safe. In 2008, work was continued by a Polish-Ukrainian team of conservators, who carried out a full conservation and restoration of the masterpiece. In 2009, conservation and restoration work began in the middle bay of the nave's southern wall featuring the main scene of the Annunciation of the Blessed Virgin Mary. In addition was accomplished the conservation and restoration of the 16th century paintings in the former window bay of the chancel's southern wall.

Conservation work consisted, above all, in fully securing and binding the paint layers being threatened with a total collapse. Endeavors were also carried out to reinforce the structure of the supporting layer. During restoration, paintings were retouched, and in the case of the composition of *The Glorification of St John the Baptist surrounded by saints and angels*, a reconstruction of damaged, central fragments of the painting was performed on the basis of archival materials.

Irène Horban, Musée d'éthnographie et d'artisanat, Institut d'éthnographie Académie Nationale des Sciences d'Ukraine, Lviv

Musée arménien de Lviv

En 1920 on a soulevé à plusieurs reprises la question de fonder à Lviv "un centre qui pourrait servir d'exposition, de conservation, de recherche des objets d'art arméniens en Pologne". Les premiers pas décisifs dans la voie d'organiser une première exposition de l'art arménien dans l'histoire de la diaspora arménienne fut réalisée sous l'initiative de la Société des amateurs du passé de Lviv et de l'Archidiocèse de l'association des arméniens. L'inauguration de l'exposition a eu lieu du 19 juin au 31 octobre 1932 dans 4 pièces, 13 rue Virmenska, occupée par la Capitule de l'Archivêché et l'Archidiocèse de l'Association des arméniens. Les objets exposés ont servi de base à l'Archidiocèse du Musée arménien.

L'un des initiateurs de la fondation du musée arménien fut le célèbre chercheur en l'histoire de Lviv Bogdan Yanouche qui encore en 1930 au V^e Congrès de l'Association des musées en Pologne à Tamów, dans son discours a annoncé la conception et le programme de ce Musée. Mais, néanmoins, le Musée n'a pas fonctionné activement avant la Seconde Guerre Mondiale, bien qu'on en parlait dans les guides touristiques.

Les matériaux des archives étudiés de nos jours ne donnent pas la possibilité d'éclaircir à fond l'histoire du Musée arménien pendant la Seconde Guerre Mondiale. Certaines données prouvent que ce dernier comme la plus part des musées de Lviv à cette époque, fut nationalisée par les autorités soviétiques et tous les objets d'art furent transmis dans d'autres musées. Aujourd'hui, à la suite de plusieurs déplacements et répartitions des fonds du Musée, les objets de l'art arménien forment 4 collections d'art et se trouvent: au Musée d'éthnographie et d'artisanat, au Musée de l'histoire, au Musée de l'histoire de la religion et à la Galerie des Beaux-Arts.

Irina Hayuk, Museum of Religion, Lviv

Features and actual problems of studying of development of the Armenian culture in Diaspora (on the basis of the complex analysis of Ukrainian museum collections)

The report is devoted to the actual problems connected with studying of culture of the Armenian Diaspora in Ukraine. Studying and the comparative analysis of 44-th museum collections of Ukraine in all its regions have revealed a number of similar problems connected with studying of the Armenian culture of Diaspora: 1. a problem of definition of the maintenance of the term "the Armenian culture of Diaspora" and criteria of definition of an accessory of subjects to the Armenian culture; 2. an actual problem of national identification and self-identification of Armenians in Diaspora, 3. the serious problem connected with complexity or as it is frequently - impossibility of ethno-national definition of the manufacturer.

Samwel Azizyan, Kiev

Sacred and civil architectural monuments of Armenians in Ukraine. Legal aspects

During the 14th-19th centuries, Armenian émigrés to Ukraine built significant temple complexes, churches and small chapels in many large and little towns in Galicia, Podolia, Volyn, Crimea and the city of Kyiv.

In the inter-war time of the 20th century, the Soviet power, as a result of the antireligious policy, gradually nationalized all Armenian religious temples throughout the territory of the Ukrainian Soviet Socialist Republic and Crimea. Along with nationalized Armenian temple structures, there was expropriated the church property of religious communities. In 1945-1946, Armenian temples in the historic Galicia faced that miserable fate. After the Second World War, religious Armenians could not hope for the re-establishment of Christian temples closed by the Soviet power and for the return of nationalized church heritage. During the independence of Ukraine, apart from democratic changes, there appeared a question of how to return the church property nationalized by the Soviet power to its former owners – Armenian religious communities of Ukraine.

At present, there are over 80 temples and other sacral structures in Ukraine that historically belonged to national religious organizations of the Armenians of Ukraine; forty-three out of them have been entered to the State Register of National and Cultural Heritage of Ukraine. Some Armenian historical sites are included into the UNESCO World Heritage List and are part of prominent Ukrainian national historic and architectural conservancies. At the same time, a great quantity of Armenian national architectural monuments fails to be included to any state protection register.

The issue on returning of nationalized church property to believers is closely connected with the history and contemporary life of Armenian religious national communities and is subject to the law of Ukraine.

Zofia Dukielska, Warsaw

Who do Polish Armenians feel today? The aspects of the Polish-Armenian self identity

The paper brings up the issue of the self identity of Polish Armenians living contemporary in Poland. The author would like to present the results of the study conducted for the MA thesis in the Institute of Applied Social Sciences at Warsaw University among the descendants of the "old Armenian emigration" present in Poland for centuries.

The author's purpose was to find out who Polish Armenians feel today, what their attitude to their origins is, what aspects of Armenian identity has still been left in their global self awareness and how it affects their lives. The most important theoretical issues raised were: identity/ self identity, origins, memory, tradition, social bonds, homeland, fatherland.

The research was based on the biographical method, with the questionnaire focused on the Armenian identity elements, such as: family genealogy, customs, religion, interests and knowledge of Armenian issues, involvement in the socio-cultural activities of the group.

There have been two different groups interviewed – two polar generations: generation born before the Second World War, and the generation of their “grandchildren”, today in their twenties. The split was done on purpose, in order to compare the impressions and experience of people brought up in two totally different socio-cultural realities. The first generation still remembers the times when Polish Armenians lived in the geographical as well as social vicinity on the country’s south-east border whereas the second group knows this “private homeland” only from family stories, however on the other hand is growing up in the pluralistic society, where “being different” becomes more and more valuable and attractive. The research was conducted in the first half of 2008, in Warsaw, Cracow and the Lower Silesian Region.

Tomasz Marciniak, Nicolaus Copernicus University, Toruń

Armenian artists as the emigrants. The sociology of the group in Poland

The paper focuses on the art of the latest, third (post-soviet) wave of Armenian immigrants to Poland. The art in my text is understood in a broader context – as both music and dance (but such issue is marginal in the presentation). The history of Polish Armenians is rather thoroughly described and all the outstanding persons are well known, but it is worth emphasizing that the newcomers are not only market traders.

About 35 thousand of Armenians are living in Poland at the moment. They have been living in Poland since the beginning of the 90’s, and most frequently they stay here illegally. Paradoxically, Poland has been is a place of living for Armenians since 13th century – now 5 thousands of the descendants of the Poland’s ‘borderland’ Armenians are the official national minority. Armenia – a small south Caucasian country for centuries was the country of emigrants. Now, about 6,3 ml of Armenians are living offshore. The Armenian Diaspora is dispersed all over the world, and it is usually well-organized, wealthy and influential.

The text is an outcome of a several years’ long data collection. The author, a sociologist, has been dealing with the issues of Armenian Diaspora and Migration for 20 years. This presentation may be treated as a short guidebook through contemporary Armenian art in Poland. Such artists like: Gagik Parsamian (pottery, painting, Gdańsk) Adel Hairepetyan (painting, Częstochowa), Amalia Sahakyan (dance, song, Grójec), Aram Shakhbazyan (sculpture, Skąlszyn), Andranik Harutunyan (sculpture, Warszawa), Edward Manukyan (sculpture, Warszawa), Herine Arut (painting, stained glass, Warszawa), Armen Aleksenyan (painting, stained glass, metalwork, Giżycko), Karen Broyan, (painting, student NCU Toruń), Tigran Vardikyan (graphic art, caricature, painting, Bielsko-Biała) will be presented. The biograms with description of the work will be supplemented with semi-structured interviews with the artists and illustrated with the show of slides, presentation of paper catalogues and invitations.