





THE BIOGRAPHIES OF A FIEW WELL KNOWN ARMENIANS BORN IN IRAN,

THE MEMOIRS OF ARMENIAN LEGENDS WHO TRAVELLED TO IRAN,

THE MERCHANTS OF OLD DJULFA
IN PERSIA

&

THE MERCHANTS OF NEW DJULFA IN INDIA, RUSSIA & VENICE



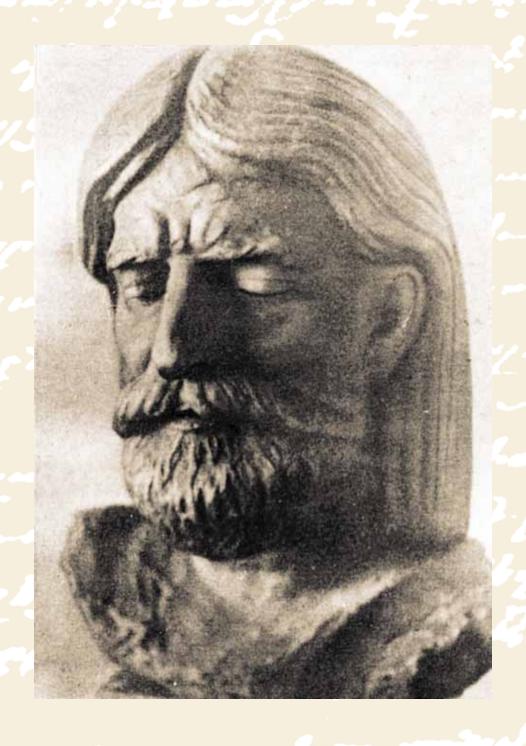


"UNTIL THE AGE OF BACTERIOLOGY,
NO PHYSICIAN USED A TERM TO DESCRIBE
THE INFECTIOUS PROCESS, THE MEANING OF WHICH
COULD BE CLOSER TO REALITY THAN DID
MKHITAR HERATSI."

GERMAN SCHOLAR ERNEST ZAIDLE

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Պրօֆ. Էռնեստ Զայդէլ



MKHITAR HERATJI

(1127-1200)

A PATRIARCH OF MODERN MEDICINE Mkhitar Heratsi is one of the founders of international classical medicine.

He was born in the historical Armenian town of Her- the capital city of the Khoy district- in the northeastern part of Iran. The Armenian physicist and philosopher received his primary education in his hometown. His father, aware of his son's talent and interest in medicine, took him to Cilician Armenia, where he studied under a renowned physician. Having received this specialized education, he embarked on his scientific and medical practice in the capital city of Sis, and particularly at the Romkla Fortress, which was the residence of the Armenian Catholicos. His patients were the esteemed members of the Armenian Court and clergymen. Among them, Grigor Pahlavuni Jr., became the physician's patron and encouraged his scientific exploits.

Heratsi spoke not only Armenian, but the Greek, Persian and Arabic languages. He wrote texts in all four languages and achieved worldwide acclaim. In 1184, he published his seminal work, the "Consolation of Fevers," which is dedicated to the treatment of widespread diseases of the Middle Ages, including malaria, typhus, plague, pox, pulmonary tuberculosis, erysipelas, allergies, and other acute infectious diseases. The text contains descriptions for the treatment of disease and methods for nursing patients. Heratsi chose the book's title carefully; although he discusses disease, Heratsi's main concern is with human suffering caused by fever. He refused to accept many reactionary regulations on treatment and promoted new progressive methods.

Heratsi treated the complex symptoms associated with acute infectious diseases without the Medieval European practice of phlebotomy (blood-letting) as a cure-all. He prohibited not only phlebotomizing, but also the use of Bier's cups to treat tuberculosis patients. He disagreed with chief-physician of the French Court, the Italian Leonardo Botallini, who had written: "The more spoiled water that is pumped from the well, the more pure water will be extracted; the more the baby feeds, the more milk the mother will produce."

The physician concentrated his attention on the diseases that most affected his compatriots. For that reason, he wrote his renowned "Consolation of Fevers" not in the intricate literary Armenian of the time, but in the Armenian vernacular. This is evidence of his true patriotism, and quest to heal all people. In the second half of the 12th century, he became universally recognized as a master physician and focused his attention on anatomy, pathology, pharmacology and the natural sciences. He became a pioneer in several spheres of the medical sciences and left many valuable manuscripts, only a fraction of which survive in the repository of ancient manuscripts in Yerevan (the Matenadaran) and the French Royal Library.

Heratsi discussed issues related to ocular diseases (cornea inflammation, trachoma and glaucoma) in his book "On the Construction and Structure of the Eye." His works, "About Stones and Its Properties," "Book of Profits," and "On Diseases" concern pharmacology, pharmacy and classical medicine while his most famous work, "Consolation of Fevers" (1184), sheds light on the fever inducing diseases that he cam across in his compatriots in Cilician Armenia.



The title page of the Armenian edition of Mkhitar Heratsi's Consolation of Fevers, 1832

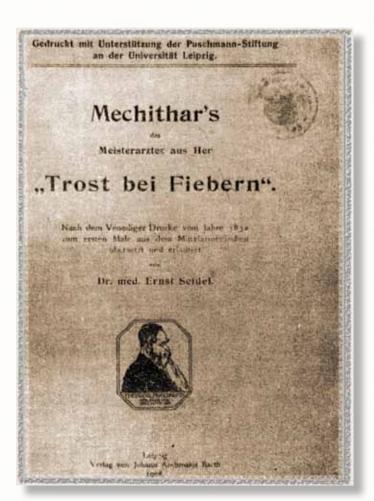


The title page of the Russian edition of Mkhitar Heratsi's Consolation of Fevers, 1955

On the subject of pathological diseases, Heratsi classified three types of fever: (1) "one day" or, ephemeral or fugitive fever, which was related to infections of spirit, and was deemed pneumatic; (2) purulent fever, characterized by changes in the blood, bile and mucus (Heratsi believed the factor of purulence played a significant role in the origin of malignant tumors); and (3) consumption, which he associated not only with bodily fluids, but also bones, joints, and tendons.

At the occurrence of purulent fever, Heratsi kept far from his patients so as not to be infected. Believing that animals, in their own right, could spread infections, Heratsi insisted on consuming the milk of healthy animals only. During his time, this was an innovation in medicine.

Heratsi distinguished several forms of allergies from fever causing diseases: physical, chemical, alimentary, and spiritual. He proposed a distinctive principle of medicinal treatment based first on the medical character of plants and only then of organic beings. To cure allergies, he prescribed flowers (rose, violet, lily, white water lily), fruit (pomegranate, oleaster, plum, apple), vegetables (okra, sorrel, garden cress, basil, asparagus), and wild plants (capers, thyme, liquorice), some of which he also used in diet therapy. Many centuries before the diagnoses of anxiety disorders, Heratsi emphasized the importance of the role of the spiritual condition of man, especially the patient, vis a vis the state of his health and the prospects for curing disease. He posited: "...do your best for your spirit to make your heart kind and calm your sadness."



The title page of the German edition of Mkhitar Heratsi's Consolation of Fevers, 1908



German scholar Prof. linguist and translator
Ernest Zaidel (1850-1929), was master in old and
modern Armenian landuage.
Ernest Zaidel has study Mkhitar Heratsi's
"Consolation of Fevers" book.

Heratsi's contemporaries were the Italian physician Bernardino Romaccini, the author of "On Illnesses of Craftsmen," printed in Modena in 1700, and his German colleague Hildegard, whose feast day is commemorated annually on the 17th of September.

Itealy and Germany were the superpowers of the time. Every scientific innovation realized in those countries quickly became widely known, evaluated, and honored across the civilized world. Armenian scientists were not as fortunate; much time would pass before scientists discovered and began to appreciate the works of Mkhitar Heratsi, the great son of lesser-known nation, who lived far from the best known centers of scientific innovation.

At the start of the 15th century, at a time when Heratsi's manuscripts were making the rounds in Europe, the Germans, led by the honorable scientist Ernest Zaidel (Seidel), proclaimed that, after careful study of the works of the Armenian physician Mkhitar Heratsi, they had come to the conclusion, that "laurels must definitively be awarded to the Armenian physician."

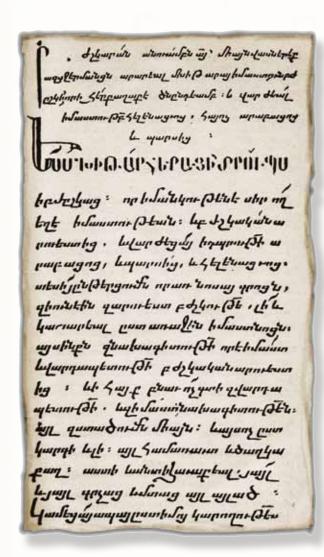
In the early 18th century, France was actively gathering historical materials to enrich its museums and libraries. Minister Morbane was especially active in this pursuit. His expedition to the East resulted in the acquisition of more than 160 ancient Armenian manuscripts, instantly making the French Royal Library one of the richest in Europe. In 1727, the manuscript of Heratsi's "Consolation of Fevers" was discovered in Constantinople and soon became one of the treasures of the French Royal Library.

The Armenian Cultural Center of San Lazzaro (Venice) – home of the Mekhitarian Order - for its part, also made a valuable contribution; in 1832, the Mekhitarists printed Heratsi's masterpiece of medieval medical science in Armenian, with the support of the nobleman Karapet Chelevi Duzian.

The civilized world could not disregard this event. An Austrian journal was the first to publish articles recognizing the achievements of Heratsi. Members of the San Lazzaro Academy K. Neumann, and Virkhovin preceded research by the German scholar Ernest Zaidel. If 1832 was the year of the revival of Heratsi's scientific heritage for Armenians, 1908, the year "Consolation of Fevers" was translated into German by Ernest Zaidel and published in Leipzig, marked a renaissance for the book in international circles. The entire world received an opportunity to study and assess the work of the Armenian genius. The great introduction of the Armenian physician in international spheres had officially commenced. Zaidel's accomplishment was brave and honorable; he evaluated Heratsi's treatise with unveiled admiration, drawing parallels between Heratsi and Hildegard: "When we compare prejudicially Hildegard's natural history with the great services rendered by the famous physician Mkhitar Heratsi, we shall observe that the laurels of the winner must be definitively awarded to the Armenian master for his more radical cognition of nature, his more logical and original thought process and his complete liberty from scholastic prejudices." Heratsi translated a great agricultural manual, "Book of Earnings" from Arabic.

He was a genuinely intelligent scientist who, along with medicine, researched astronomy, on which he wrote "Map of Thunders and Motions." He is highly regarded by many scientists of the last century, including F. Neumann, L. Schoolman, V. Torgomyan, Ferro, L. Hovhannissyan, Melik-Parsadanian, M.Douni, Hazer, and Morvits.

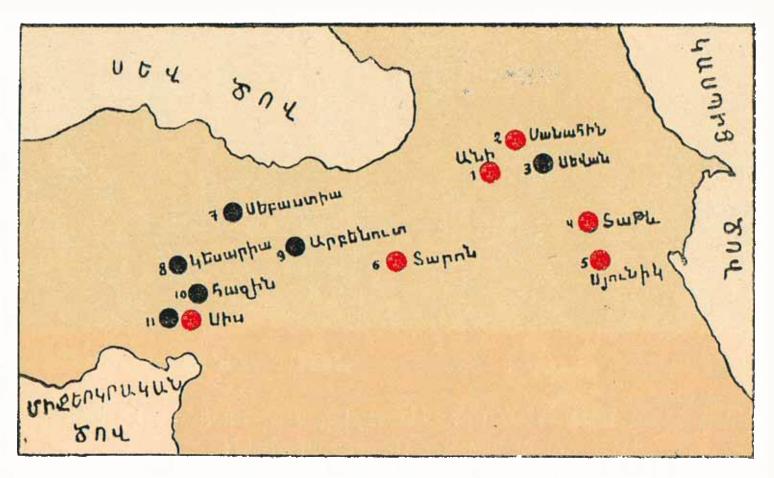
In achieving great success, Heratsi released the bonds hindering science and piously propagandized a progressive conception for the popularization of science. "Consolation of Fevers" is a peculiar encyclopedia, which includes achievements of physicians of different nations over many centuries. The text cites Avicenna, Plato, Aristotle, Razi, Woripas and Philippos. Heratsi proposed novel scientific conceptions and hypotheses, which transcended the boundaries of one nation and garnered universal significance. Gloried are such sons of the Armenian people.



The first page of Heratsi's "Consolation of Fevers", featuring his original handwriting, from an 1832 publication.

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Armenian medical cryptograms.



Medical schools and other medical establishments (hospitals, homes for the disabled, eye and ear centers) in medieval Armenia.

Medical Schools Hospitals
1-Ani, 2-Sanahin, 3-Sevan, 4-Tathev, 5-Siunik, 6-Taron, 7-Sebastia, 8-Kesaria,
9-Arbenoot, 10-Hadjin, 11-Sis

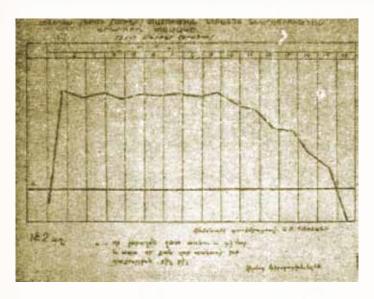
In the 11th century, the famous scientist Grigor Magistros built an ear and eye center at the Medical School of Sanahin, where he taught multiple subjects and specialized in treatments for hearing ailments. The building remained functional for many centuries.

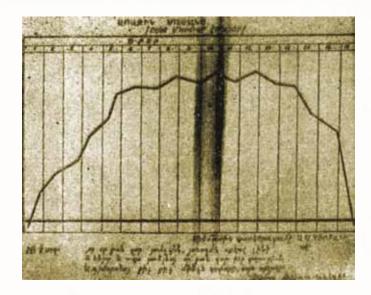
In the 14th century, the famous philosopher Ohan Vortnetsi taught philosophy and the natural sciences at the University of Tatev. Upon his death in 1388, he was replaced by Grigor Tatevatsi. Students at the university earned the title of Doctor (Vardapet). A manuscript housed at the Matenadaran in Yerevan describes the ceremony performed when bestowing the doctorate degree.

The University of Sis was another exemplary school of medicine. It was established by Nerses Lambronatsi in the 11th century. His textbook, "The Book of Anatomy" was taught at most universities of the time. The book is preserved in the Mashtots Institute of Ancient Manuscripts in Yereven.

In Europe, the practice of studying cadavers began in the 16th century, with the permission of Pope Peter IV. However, in medical schools in Armenia, the practice dates back to the 12th century.

In addition to the research hospitals that have existed since the Middle Ages, Armenia has, since ancient times, been a site for clinical hospitals (wellness centers, leper houses, etc.). A leper house with the capacity for 35 patients was donated by Aghvida, wife of the Governor of Sis, between 260 and 270 AD. In the state of Ashtishat in Armenia, a very large hospital was founded in 360 AD by the Armenian Church. Armenians have built hospitals in various cities, as far away as Lvov in present day Ukraine (13th century), Madras, India, and Constantinople and Izmir (18th century).





Two temperature readings from "Consolation of Fevers" by Mkhitar Heratsi, 1832





Medical miniatures of lepers and invalids, 14th-17th centuries









Urartian bronze tongs, pincers and old medical instruments used in Armenia, 14th-17th centuries. Collection of the Department of Medical History of the Armenian Academy of Sciences



The title page of the Armenian edition of Mkhitar Heratsi's Consolation of Fevers, with the original handwriting of Heratsi, 1832



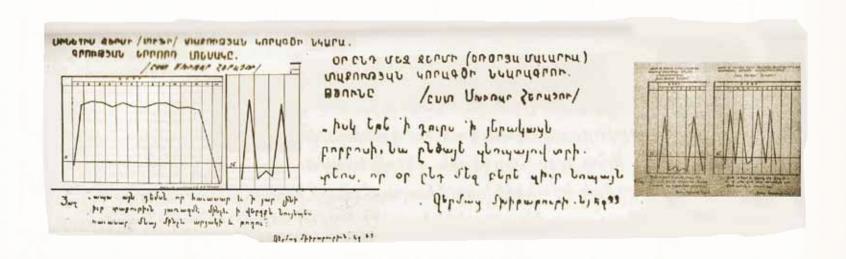
Mkhitar Heratsi, the 12th century Armenian physician and medical writer.





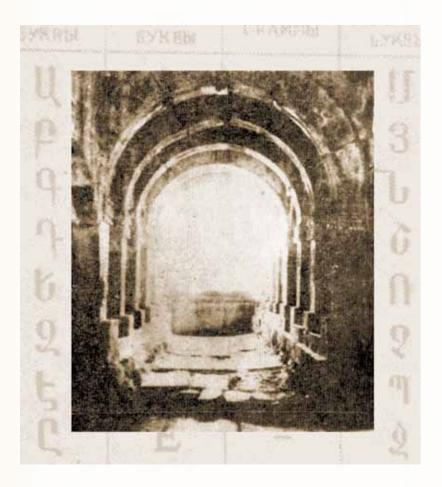
Pictures of physicians visiting a patient at the hospital (1294-1307).

12th century Armenian manuscript housed at the library of St. Hakob Armenian Church in Jerusalem

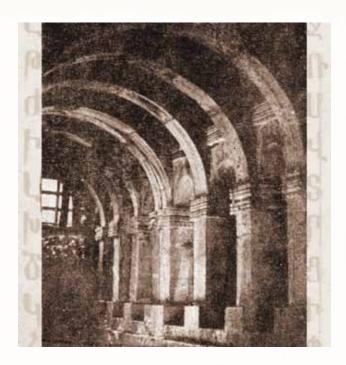




Grigor Magistros was an eminent scholar of the 11th century. He taught various subjects including medicine, anatomy, and theology at schools in Sanahin and elsewhere, some of which were founded by him.



The auditorium of Grigor Magistros in Sanahin for the examination and treatment of hearing disorders (11th century)



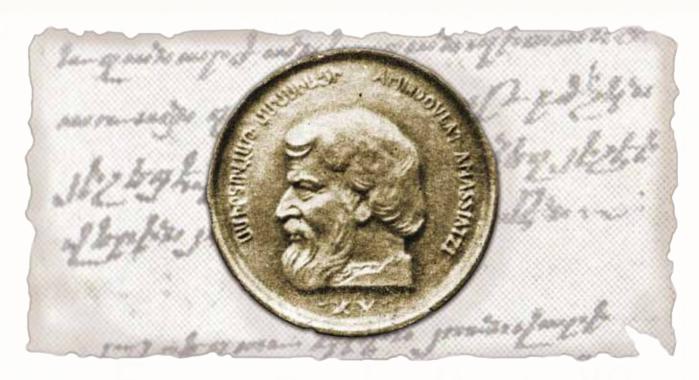
The auditorium of Grigor Magistros for the examination and treatment of hearing disorders



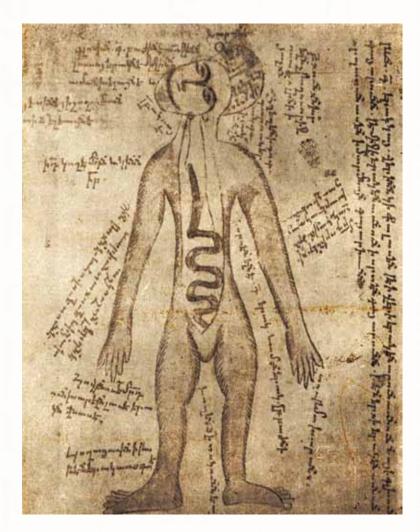
The theologian Grigor Tatevatsi (14th century).

At the School of Tatev and the medical schools of Tatev University, Grigor Tatevatsi taught various subjects. He is the author of many important works on religion and philosophy, as well as biology and medicine. His books were required reading at schools of anatomy and physiology.

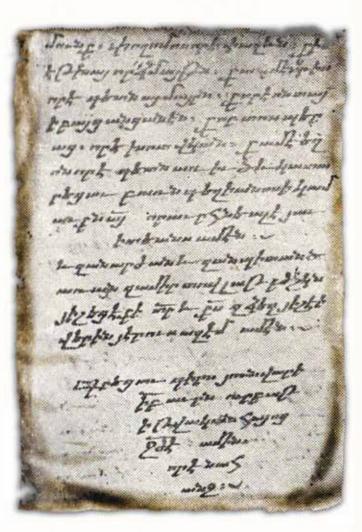
The picture shows Tatevatsi lecturing to his students (14th century).



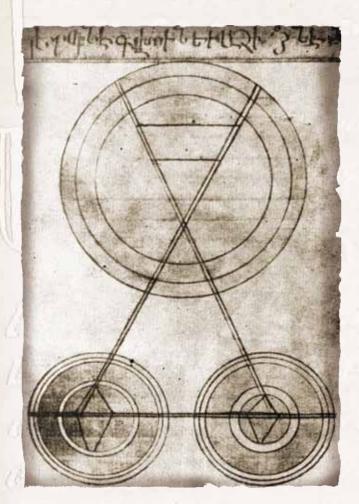
Amirdovlat Amasyatsi (deceased in 1497), author of various medical texts, of which only two have been published.



An anatomic drawing in Amirdovlat's book indicating several vital organs and vessels of the human body (The Matenadaran in Yerevan).



The handwriting of Amirdovlat in his text "Bark Gaghianosi", 1468 (The Matenadaran in Yerevan).



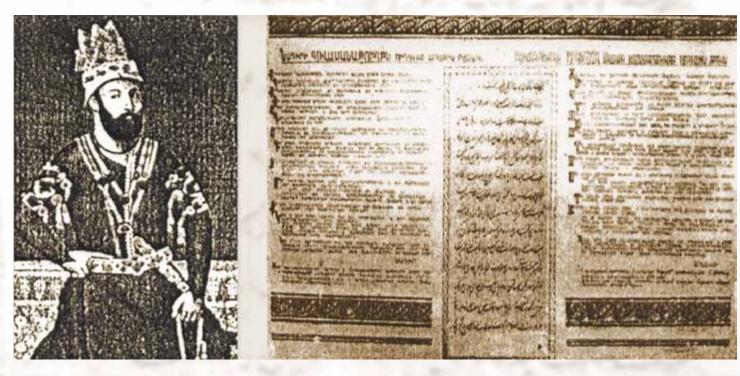
The nerves of the eye according to Amirdovlat in his book
The Utility of Medicine



Manual therapist with a patient (miniature from a medieval Armenian manuscript)



Cavalier of the Order of Hospitallers in Armenian Cilicia (1149)



A commendation from Nadir Shah to Dr. Hermetian. Nadir Shah, the King of Iran, travelled all the way to Armenia (Russia) to be treated for a serious illness by Dr. Hermetian.

The commendation has been preserved in the Museum of Ancient Manuscripts

(The Matenadaran) in Yerevan, Armenia.

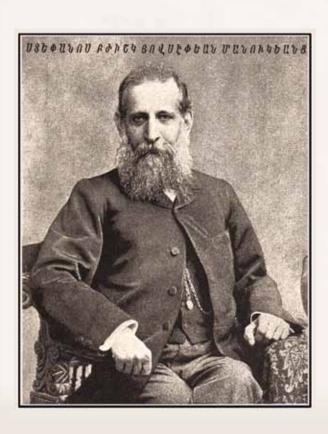




Two pictures of Dr. Georgio Baglavi (1668-1717), Professor at the University of Rome. He was one of the most well known physicians in Rom or 'Hipocrats'. Dr. Georgio Baglavi was an Armenian born in New Djulfa.



Dr. Petros Kalantarian was born in New Djulfa. He was a renowned physicians in Moscow, and the author of two famous books: "Medical Encyclopedia in Brief" & "The Encyclopedia of Health & Medicine". The books were published in Nakhijevan in 1793.



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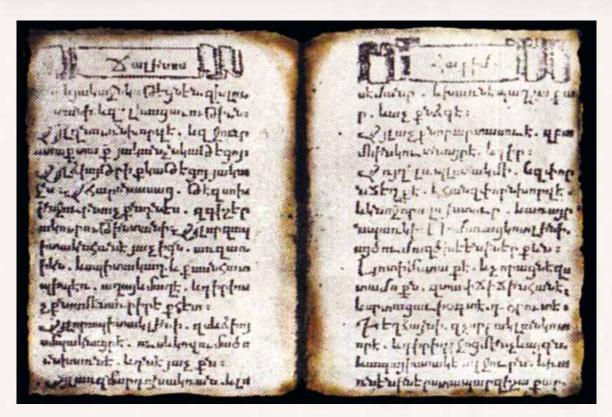
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The first page of Dr. Petros Kalantarian's "Medical Encyclopedia in Brief".

Dr. Stepan H. Manukiants

Dr. Stepan Manukiants was born in 1840. His father Hovsep Manukiants, an inhabitant of Shiraz, Iran, migrated to Calcutta, where he became one of the most successful merchants in all of India. Stepan received his primary education at the St. Sandukht Armenian and St. Paul English Schools. In 1856, at the age of sixteen, he started his preliminary studies in medicine at the Medical College of Calcutta. He, later went to England and entered the Royal Medical University of London.

In 1862, Stepan returned to Calcutta with a medical degree and, alongside his medical practice, became engaged in government service. He held important public offices such as the mayoralty of Shahabas city and the royal treasurership. After thirty years of service, he resigned from government office and devoted himself to serving his native people at St. Sandukht Armenian School and the Humanitarian Seminary in Calcutta.



Pages from the first Physiology book printed in the Armenian language, Venice, 1513

Dr. Sarkis Der Avetumiants

Sarkis was born in 1854 in Calcutta. He was the son of Tadeos Avetumiants of New Djulfa, who was one of the founders of Araratian Export-Import Company in Iran and India. He was the chief editor of Azgaser newspaper in India (1845). He received his primary education at La Martinere School. At the age of 16, he entered the Medical College of Calcutta. In 1876, he was sent to London to study at Thomas' Hospital College, and in 1879 he became a physician and surgeon. After two years of medical practice in London, Sarkis, in 1881, was sent to Netley, in Southampton, to work at the RoyalVictoria Military Hospital. Upon his return to India, he remained a military physician. He spent much of his adult life in the most intolerable and perilous war zones: in 1881, he served in Quetta during the war between Afghanistan and India; in 1882, he was in Sibi during war between Afghanistan and Baluchistan. From 1883 to 1885, the English Government sent Sarkis to the war zone in Sawakin, Egypt; and from 1886 to 1887, he took part in the Jacobabad War in Afghanistan.



Later, he served in wars in Burma, Rangoon and Karachi, where he became gravely ill in 1890. He was sent to Egypt, and, after a long period of treatment, he went to Vienna and Switzerland. There, he trained to become an opthamologist as well as a specialist in ear, nose and throat medicine. Returning to London, Sarkis worked at the Royal London Ophthalmic Hospital. He also invented a drug for the treatment of dysentery. The English publications *The Lancet* and *The British Medical Journal* wrote about the revolutionary drug. Later, Sarkis went to Karachi, where he joined a troop known as the No. 1 Balooch Batallion. During his lifetime, he was one of the most eminent Armenians in India. Titles he received from the English and Indian Governments included 'Commander-in-chief of the Bombay Army' and 'Surgeon General'. The Egyptian Government honored him with the Medal and Clasp, and the Khedives Star with Clasp. He also received the titles 'Senior Medical Officer 3rd Brigade' (headquartered in Meiktila, Burma) and 'Surgeon Major' from the English Government.



The bronze head of Anahit (Aphrodite), protector of fertility, from Satala. The statue was found in Western Armenia and has been kept at the British Museum in England.



The Tpagh

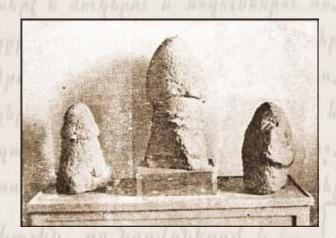
Ay` the jivagh

In pagan times, Tpagh was a symbol of bad luck, misfortune, and hindrance. Ay' the most horrible and dreadful jivagh, friend of nymphs and enemy of women. He was said to torment women, making them unable to lactate, making their children sick, blinding them, sucking out their brains, closing their tongues, killing their fetuses, and, at times, killing them and banishing them to hell for his king. There were believed to be charmers who could enchant the jivaghs and render them powerless.





Worship of phallique in Armenia. Infertile women, would visit phalliques and pray to the goddess Anahit for a child.



Phalluses created in Armenia (10-1 BC).
The collection is housed at the History of Medicine
Department of the Academy of Sciences,
Yerevan, Armenia

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The words of Dr. Galianos, 1513, which were printed in Vardapet Yeremia's dictionary of 1728.



Handwriting of Amirdovlat Amasyatsi, on the front page of one of his texts, 15th century.



The Medical University of Yerevan, Armenia- Architect, Alexander Tamanyan

GORGE STATE

HOVHANNES ALTOUNIAN

JEAN ALTHEN

1709-1774





« Un bienfaiteur du Midi de la France. Arménien né en Perse en 1711, mort à Avignon en 1774. Le musée Calvet d'Avignon possède un marbre gravé : A Jean Althen, persan, introducteur et premier cultivateur de la garance dans le territoire d'Avignon, sous les auspices de M. le Marquis de Caumont en 1765. Le conseil général de Vaucluse, 1821. » Ce jour-là, la fille de Jean Althen mourait à l'hôpital. « Nous fûmes surpris de voir arriver à Erzeron une si grande quantité de garance, qu'ils appellent Boïa : elle vient de Perse et sert pour les teintures des cuirs et des toiles. » Pitton de Tournefort.

Hovhannes Altounian was born in 1709 in Maku (Old Artaz), Iran. He was the son of the mayor of Maku, Khachatur Altounian. French, Armenian and Persian historians held different opinions about H. Altounian- some of which are mentioned below:

Ruiz Gonzales de Clavijo, Spain's Ambassador in Persia during the domination of Tahmaz Gholi Khan (a bandit who later became Nader Shah, King of Iran) describes in his travel memoirs: "On Sunday, January 1st, we reached Makou, a town where we met a huge stronghold.

Christian Armenians live there and their ruler's name is Khachatour Altounian, known as 'Nureddin.' Nureddin is not a Christian name; the Tahmaz Gholi Khan had probably forced him to apostatize and take this new name. The inhabitants of the stronghold are exceptional Christian Armenians, who be-

sides their mother tongue speak Persian and Turkish.

There is a chapel as well where an Armenian clergyman serves. The Armenian Khachatour Altounian has two sons. The elders of the town tell that when Tahmaz Gholi Khan besieged the stronghold, the Ruler sent his twenty-year-old son, with three admirable horses, richly decorated and loaded with gold and diamonds, to meet the Khan and, thus, save the inhabitants of the stronghold from slaughter. Khan liked these presents and ordered his army to retreat.

Later the Armenian Ruler's son became one of Nadir Shah's generals, who saved Makou's St. Tadevos Church from

ravage. Tahmaz Khan tried to apostatize him, but the young man was a true follower of Christianity and off he went to the end of his life. The Ruler's younger son (Ohan) is very educated and clever. His father asked me, for his son's sake, to take him with me and entrust the young man to the Pope. It was astonishing how these wise Armenians, surrounded by fanatic Muslims, managed to keep and protect their religion; they are true Christians and trust in God like Catholics."

Historian Hovhannes Papessian, in his research (Annals for Everyone, 1962, pp. 131-136), states: "Madder (rubia tinctorum, Armenian root) is the commercial variety which is also called 'Zmyurnia madder.' The root (Torun) growing in Armenia is a sort of madder (garance, Rubia tincture) and is also called 'madder of Smyrna.' This name was probably given because Hovhannes Altounian was the first to bring the seed to France and grow it there."

Papessian explains that in the district inhabited by Armenians, they would obtain red coloring matter from the root of these plants in order to dye Paschal eggs. They also produced a red paint, called "alizarin," in factories. The paint was used to color wool and cotton products. The word "alizarin" originally derives from Arabic and means "madder root." In spring, yellow colors are obtained from the madder root, orange during the summer and dark red in autumn.

In 1756, Altounian imported madder into France and through its cultivation the Vaucluse province of France prospered.

Altounian was known in France as Jean Althen, but he himself often signed his name "Ohan."

When Altounian's family was killed by Tahmaz Gholi Khan, he was sold first to Arabs, then to Turks. As a slave, he cultivated madder and cotton in Anatolia. With the help of the French Ambassador in Anatolia, he was sent to France, where he was welcomed respectfully in Versailles and allowed to cultivate madder. In 1758, Altounian received his first plot in the town of Avignon, in the South of France, in the district of Vaucluse.



It was not until 73 years after his death that, in gratitude for his services, the French erected two copper statues of Altounian, one of which was completed in 1847 at the museum of old Avignon, and the other, a 2.7 meter work by the famous sculptor Jean Louis Brian, in 1848. The latter statue was placed at the rocks of Notre Dame des Doms in a wonderful public garden facing the town of Avignon.



J. ALTHEN.



In appreciation of Altounian's service to France, the following was ascribed on the statue erected in 1848: "To Jean Althen, importer of madder, from the grateful people of Vaucluse." Unfortunately, in 1943, during World War II and the Nazi occupation of France, most copper statues, including that of Altounian, were used for the making of cannons.

J.A. Barrel, in his four volume "Agricultural Encyclopedia" printed in Paris in 1889, writes about Jean Altounian: "In the second half of the 18th century, an Armenian from Djulfa named Jean Altounian brought madder to the Avignon region."

M.N. Bouillet, in his book "Dictionaire Universel des Science des Letters et des Arts" (1878) describes: "Johan Althen was the son of a ruler in Djulfa. Tahmaz Gholi Khan exiled his family and sold him as a slave. He succeeded in escaping and took refuge in France, where he began the cultivation of madder in Vaucluse, which greatly improved its silk industry between 1756 and 1763. Unfortunately, during his lifetime, madder growing was not appraised, and he died in poverty. Later, his monument was erected in a square in Avignon." Emmanuel Le Maude, in his book "Botany" published in Paris in 1852, writes: "In the mid-17th century, Hovannes Althen an Armenian brought madder seed to Avignon County and gave such a dowry to this land that nowadays Vaucluse district produces more than 20 million kilograms of madder."

Gerard Paurir, mentions Altounian's Armenian origin in his "Lessons of Elementary Chemistry." Ch. Kneeler, in his book "Colors" printed in 1889, writes on p. 148: "An Armenian, Jean Alten, started cultivation of madder in Avignon in 1756. For many years this cultivation became the primary wealth of the land. Annual production reached 60 million kg. and dozens of factories kept busy for more than 20 years grinding madder..." Unfortunately, the records of Avignon Municipality show that it was not until 73 years after his death in 1774 that, grateful for his services, France erected two monuments in Altounian's honor. The first was displayed in Avignon Museum in 1847. The other, 2.7 meters tall and carved by famous French sculptor Jean Louis Brian (the winner of Premier Grand Prix de Rome in 1832), was placed at the rocks of Notre-Dame des Dom in 1848, in a splendid public garden facing Avignon. In 1938, the latter monument was moved to Althen-des-Paluds, a town renamed in Althen's honor, which had greatly succeeded in madder production. The monument cost more than 50,000 francs, 10,000 of which was donated by the public, 30,000 of which was provided by the Council of Vaucluse and the remaining 13,000 by the Council of Avignon Municipality. Lamentably, the monument no longer stands; during the Second World War and the Nazi occupation of France, Germany used the Altounian statue - and many others - for the making of cannons. According to H. Papessian, Altounian was the only Armenian who received special attention in France during that time. A great many books, research articles, poems and albums were devoted to him. Altounian was married to a noblewoman, Marquise de Gimon, an artist who painted Altounian's portrait using three colored pencils. Later, J. Delacroix painted an oil portrait based on the drawing of the Marquise. The painting hangs at the National Museum of Paris. A lithograph printed by T. Glavel using steel plate engravings can be found in Avignon.

Cochineal (Rubia Tinctorum)

Cochineal, a kind of red dye, is made of the females of a special type of insect (called cochineal or cochineal insect). It lives under the ground, sticking to the roots of plants. At the beginning of September, both male and female cochineal insects come out of the ground and mate. The males die while the females go underground to lay eggs.

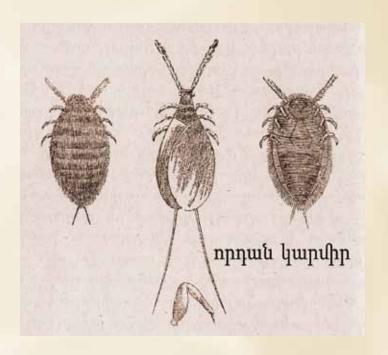
The Armenian cochineal is the largest among the insects used for dyes. It is prevalent around the middle Araxes river, especially in the Araratian Plain, as well as in Erzerum province and the saline soils of Lake Urmia and Maku (Iran). The cochineal insect is also found in the Hoktemberian, Edjmiatsin, and Masis provinces of present day Armenia.

At the beginning of the 15th century, the coloring quality of another insect was discovered. The insect, called kermez, belongs to the same group of insects as cochineal. It was subsequently widely used in Poland, Germany, and Russia. In the mid-16th century, the cochineal insect was also discovered in Mexico. The Mexican cochineal is six times larger than similar insects in other countries (except Armenia). One bushel may contain up to 20,000 Armenian cochineals, 50,000 Mexican cochineals, and 130,000 of the Polish variety. The insect has also been used for making red dye in France: this was Altounian's great contribution.

In provinces inhabited by Armenians, Easter eggs were colored red with the madder root while dye workshops produced the red paint known as "alizarin." Wool and cotton, too, were colored for ages with the dye. "Alizarin" is an Arabic word meaning "madder root." "Alizarin" became "karmrit" (red). Another dye was called berbrine (purpurin). The madder root is yellow during the spring, orange in summer, and a deep red in autumn.



Armenian cochineal



Rubia Tinctorum





Vordan Karmir (Cochineal Red) ornament on the ceiling of S. Grigor Chapel, Noravank monastery, Armenia.

ARAKEL DAVRIZHETJI

1509-?

The eminent Armenian historiographer of the seventeenth century Arakel Davrizhetsi was born in 1590 in the old town of Tabriz (Davrezh), Iran. He died in 1670 in Edjmiatsin and was buried in the cemetery near the church of Gayaneh. The grave is covered with a small and unattractive stone, on which the following is inscribed: "This is the tombstone of the historiographer Archimandrite Arakel Davrizhetsi in the year 1119 [+551=1670]."

As Hrachia Adjaryan states, in the years when he was in Tabriz, the descendants of the historiographer's family, Patmagrian by surname, lived in the alleyway of the local Armenian Astvatsatsin (Theotokos) Church. Today, descendants of Davrizhetsi live in California and Switzerland.

Arakel Davrizhetsi received his primary education at the seminary ("dpratun-varzharan") of St. Mariam Church in Tabriz. As a literate youth, he was taken to Edjmiatsin, where he became the student of the Catholicos Philippos. Having completed his higher education, he became archimandrite and joined the monkhood of Edjmiatsin.

In 1651, when Davrizhetsi was 61, he began writing his History according to Catholicos Philippos' wish. The book is entitled: "The History: On the events that took place in Armenia and in the province of Ararat, and in a part of the province of Goghtan, beginning from the year 1054 [+551=1605] to the year 1112 [+551=1663] of the Armenian era." Davrizhetsi's work covers an important sixty-year period of the history of Armenia.

The scope of the book is extensive. Professor Varag Arakelyan, who has translated the History into modern Armenian, writes: "Davrizhetsi was the first Armenian historiographer, who in his book, alongside the history of his motherland and his people, deals also with the occurrences taking place in Armenian colonies." By offer of the Catholicos Philippos, Davrizhetsi traveled in Armenia, Asia Minor, Iran, Greece, Sebastia, Urfa, Aleppo, and Ankara.



A road in Leylabad, which later became the largest Armenian district in Tabriz, the capital of Adherbadjan, Iran.. Jules Laurens, "Illustration Nouvelle," Paris, 1874



General view of Tabriz, capital city of Adherbadjan, Persia. Charles Texier, Paris, 1842

Everywhere, he met historians as well as ordinary people aware of certain historical events, and gathered material for his book. Ghevond Alishan writes about Davrizhetsi: "After the decent historiographers of the thirteenth and early fourteenth centuries, no historiographer worthy of note has reached us from subsequent centuries until this one. Among the historiographers of the preceding two centuries and those coming after him, he is the best one and worth being ranked alongside the veritable historiographers." Davrizhetsi's language is simple, plain and narrative, while the historiographer himself considered phrase-mongering to be a serious fault. The great Movses Khorenatsi said "there is no history without chronology." Davrizhetsi writes: "One should also know that, necessarily, the date must be stated here, as a basis against which the history will rest like a construction, complying with the laws of historiographical writings."

The book was composed in the years 1651–1655, and 1658–1662. Shah Abbas' campaigns and the great migration of the Armenians took place when Davrizhetsi was eleven or twelve years old- fifty years before Davrizhetsi started writing his History.

Having finished the history of sixty years (1602–1662), Davrizhetsi lived another eight years.

He is one of the few historiographers who recorded important facts based on reliable written sources, documents, letters, colophons of manuscripts, and other primary material of the time. With his pedantic attitude toward the truthfulness of history, he verified past events with many witnesses and well-informed persons, becoming sure about the trustworthiness of what he wrote.

He is the most prominent Armenian chronographer of the seventeenth century. Already during his lifetime, his History became so famous that it was published in 1669 in Amsterdam. The publisher, Voskan Yerevantsi, freely edited the book, significantly distorting the original. Material alien to the History was inserted into the text either by the editor himself or his copyists.

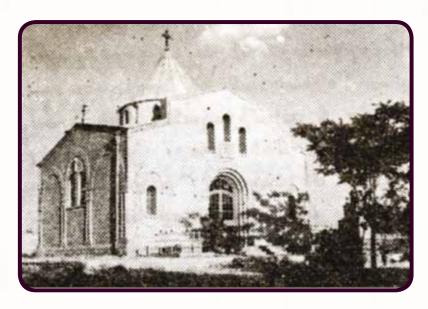
The book starts with the description of Shah Abbas' campaigns, his insidious policy, and the violent, horrible deportation of the Armenian people to Iran. With deep sorrow, the historiographer speaks about the great migration of the Armenians in the year 1603, about the devastation of Armenia, and the misfortunes that befell the Armenian people at the beginning of the seventeenth century:



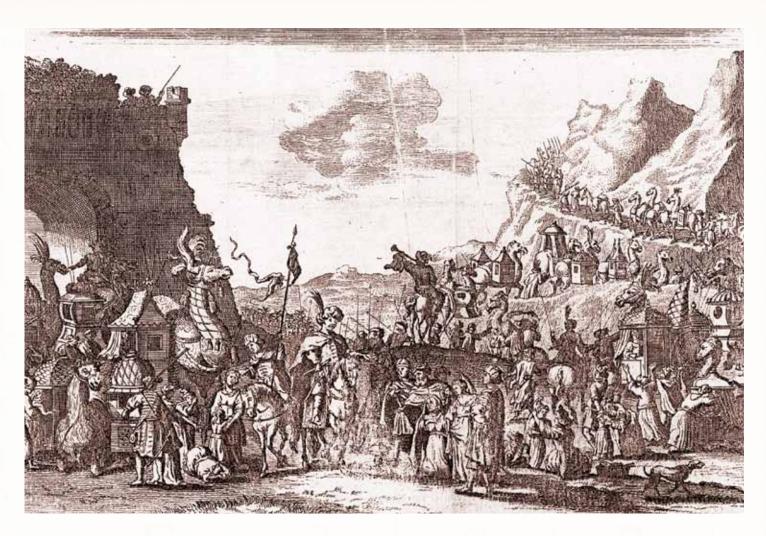
Old Djulfa and its Armenian merchants, 1600

"I myself saw the destruction of the Armenian land, the reduction of our people, and the cruelty of the enemy," he writes. "Our nation was like a flock without a shepherd, we were scattered and persecuted by wolves tearing us to pieces and predatory beasts. The people were torn away from their places, and separated from their native, indigenous heritage, from the blessed country full of the relics of God's saints, washed with the blood of holy martyrs, and blessed by their preaching. Our nation became exiled and alienated in a strange country, among foreign nations speaking foreign languages, which are enemies of soul and faith and are thirsty for the blood of body. Day by day the number of our nation decreased, some of them dying or being lost, and others denying their faith."

Subsequently, Arakel Davrizhetsi narrates the story of the degraded condition of Edjmiatsin, Catholicos Melikset's shady enterprises, mercenaries, bribe-taking, and other blameworthy deeds, due to which the monastery incurs huge debts, the clergy is in violent discord, the Armenian Church loses its luster and is deprived of its former glory. He also describes the flight of the Catholicoi from Edjmiatsin, and the squabbles and evil acts of the clergymen competing for the patriarchal throne. Simultaneously, in a number of chapters, the historiographer presents those enlightened and progressive clerics, who were engaged in extensive educational activity and, together with Christian literature, taught their pupils Greek philosophy: Aristotle, Plato, and Porphyry, among others.



The Chapel of St. Shoghakat & Armenian cemetery in Maralan, Tabriz. It was built by Simeon Manucharian in memory of his mother.



Frightened Armenians of Old Djulfa welcoming Shah Abbas to their homeland, 1601

As Davrizhetsi relates, "thus knowledge spread over the country."

Depicting some manifestations of progress alongside the degradation, the historiographer dedicates one chapter to the story of the martyrdom of Priest Andrew (Andreas Yerets). The latter cuts his young pupils' hair so that they look ugly and don't become victims of abduction and defilement on the part of the Shah, thus escaping dishonor and death. Becoming aware of this, the Shah commands the slaying of Priest Andrew. Based on this narrative, Muratsan composed his famous "Andreas Yerets." Furthermore, Davrizhetsi relates another story (in chapter 14) about an old cleric, who was forced to convert to Islam. H. Tumanyan recast this account as his wonderful "The King and the Peddler."

Arakel Davrizhetsi was a clergyman and a true believer. He boundlessly loved his fatherland and people groaning under the tyranny of Iran and Turkey. He was devoted to the Armenian Apostolic Church and to Armenian culture. It seemed that for half a century, he cherished the hope that one day his exiled compatriots would return to their country.

Davrizhetsi composes the history of Armenia in the seventeenth century, covering not only the internal situation of the country but also the political events taking place in Iran and Turkey. Examining the acts of violence and hostilities, he reveals the relations between historical occurrences and depicts them as manifestations of one common reality. He sorrowfully emphasizes that the Armenians are deprived of an independent state, with even limited local liberties having been abolished; Turkish-Tartaric invasions had devastated the country, various tyrants had trampled over Armenia, destroying intellectual centers, monasteries and congregations, schools and cultural institutions.

Further, since there was no Armenian state, Davrizhetsi gives his undivided attention to the history of cultural life, the reorganized congregations, the new schools and cultural centers. Among those institutions were the schools of Baghesh and the Great Monastery of Siunik, as well as the one opened by Khachatur Ketsaretsi and Simeon Djulfayetsi with the intention of educating the newly arrived Armenians of New Djulfa. This school was also a scriptorium, where many manuscripts were copied and illustrated. Davrizhetsi describes the intellectual life of other Armenian colonies as well. No Armenian historiographer wrote about the schools and educational and intellectual affairs of his time to the extent Davrizhetsi did; he dwells upon such matters in great detail. Davrizhetsi also writes extensively on the architecture and sculpture, decoration, walling, and restoration of old Armenian monasteries. He depicts the process of construction and the builders of new monasteries, churches and fortresses. It was Davrizhetsi who, versed in oil painting, portraiture, landscape painting and other genres of art, immortalized Minas, the gifted painter of New Djulfa, and his wonderful art.



By the order of Shah Abbas, Armenians are forced to leave their homes and their country to live in New Djulfa and its environs, in Iran, 1603. Lithography by II. Mashkoff, Russia.

Davrizhetsi enumerates the themes and features of his paintings: "Minas works both with oils and water colors, on paper, canvas, wooden sheets and copper. He is a mural painter, miniaturist and portraitist. Minas paints people of all nations; he expresses everything on the face: laughter, anger, sorrow, heavy drinking, yawning, happiness, the moment of warfare, the character and mood of a given person." Such appreciation of the art of painting was of exceptional importance during the time of Arakel Davrizhetsi. He provides valuable information about the immensely talented painter of the seventeenth century, proving to be a good analyst and an expert in the arts of architecture and painting. Arakel Davrizhetsi was also a historian of literature. He writes in detail about the books that were composed and translated in his day, providing a thorough understanding of the writings of Simeon Djulfayetsi, Stepanos Lehatsi, Grigor Daranaghtsi, and Zakaria Kanakertsi. Davrizhetsi's language is simple, popular and familiar. As a writer and historian, he was a follower of Movses Khorenatsi; and, in the tradition of the "father of Armenian history," he laments the grave fate of his country.

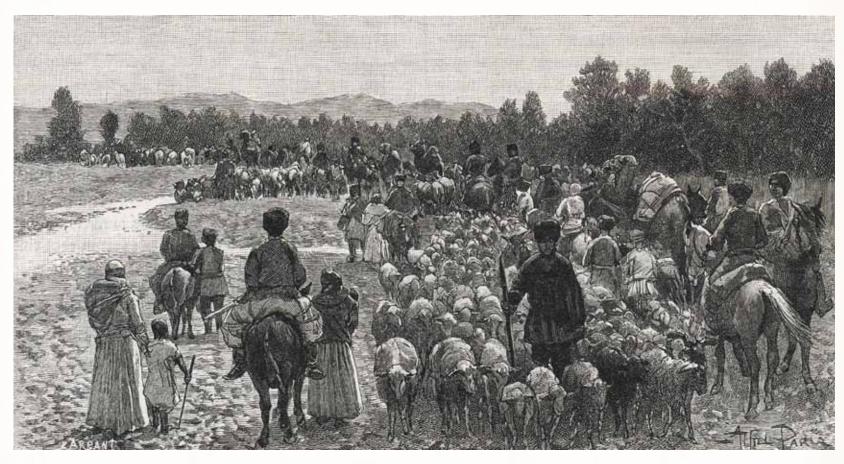
Although living during the period of the intensive development of "Latinized Armenian" ("latinakan hayeren"), he not only did not become an imitator of that artificial language, but also opposed and criticized it, trying to restore the genuine popular form and construction of Armenian. "Latinized Armenian" was created in the sixteenth century as an imitation of Latin by the Armenian Catholic archimandrites of Rome. Its grammatical construction and lexicon were alien to Armenian. The "Latinized" language existed for two centuries until the Mekhitarists abolished it. The dialogues in Davrizhetsi's History are written in a simple style – a popular narrator's language. He uses Armenian neologisms, which are appropriate and nice. Arakel Davrizhetsi's contemporaries spoke about him with admiration. He was exceptionally famous and authoritative. The content of his History is rich and varied. The book is inspired with the elevated idea of Armenia's freedom and independence, "when my people will become real masters of their own land and water, their property and just rights, and when schools, literacy and literature will spread everywhere..."



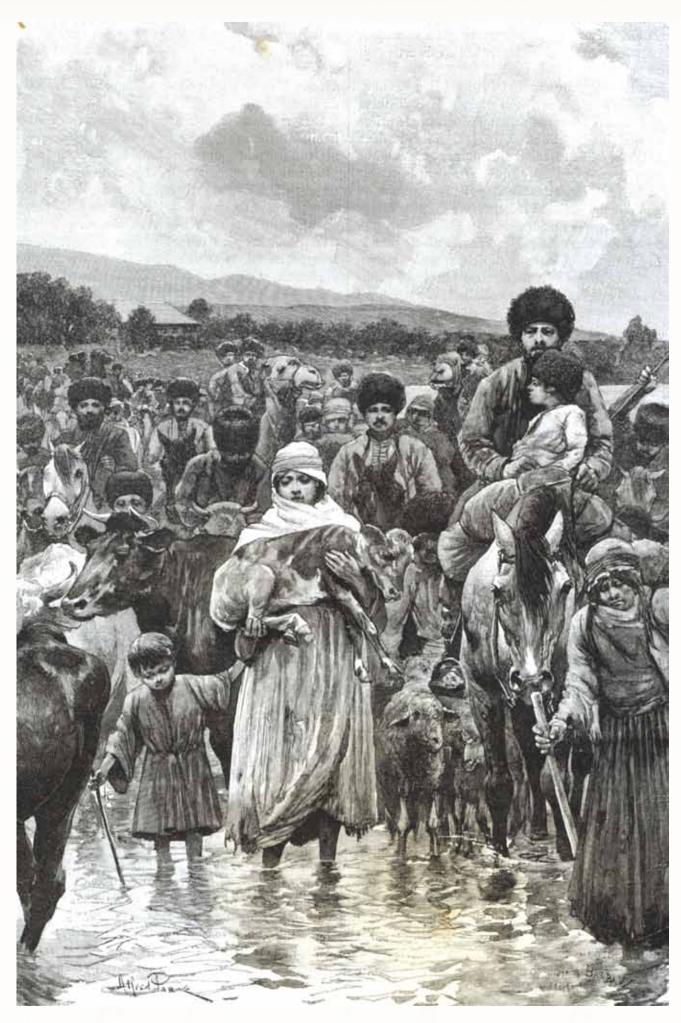
The Persecuted by Hrant Alianaki



Armenian orphens from Van



Passage across the Araxes River.



Passage across the Araxes River- the deportation of Armenians from Old Djulfa to Persia (Iran).



By the order of Shah Abbas, Armenians are forced to leave their homes and their country of Armenia and live in Iran, 1603.

(Lithography by Il. Mashkoff, Russia.)

"I myself saw the destruction of the Armenian land, the reduction of our people, and the cruelty of the enemy,"

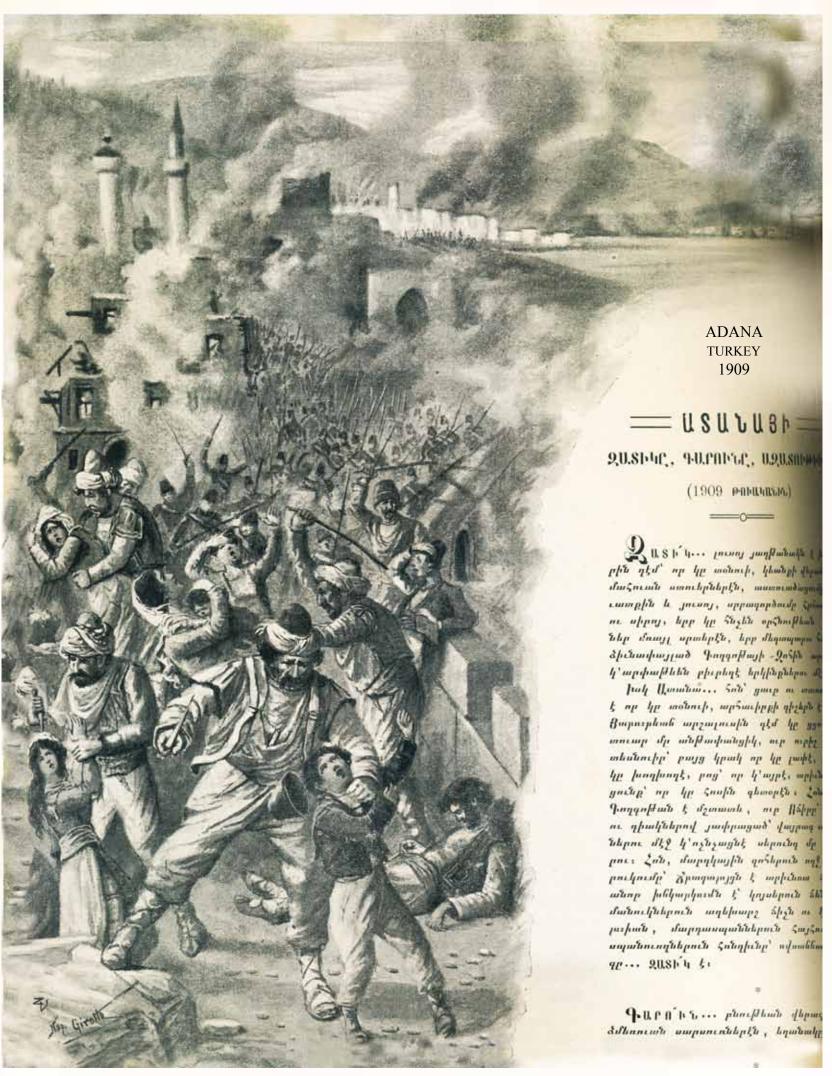
"Our nation was like a flock without a shepherd, we were scattered and persecuted by wolves tearing us to pieces and predatory beasts.

The people were torn away from their places, and separated from their native, indigenous heritage, from the blessed country full of the relics of God's saints, washed with the blood of holy martyrs, and blessed by their preaching.

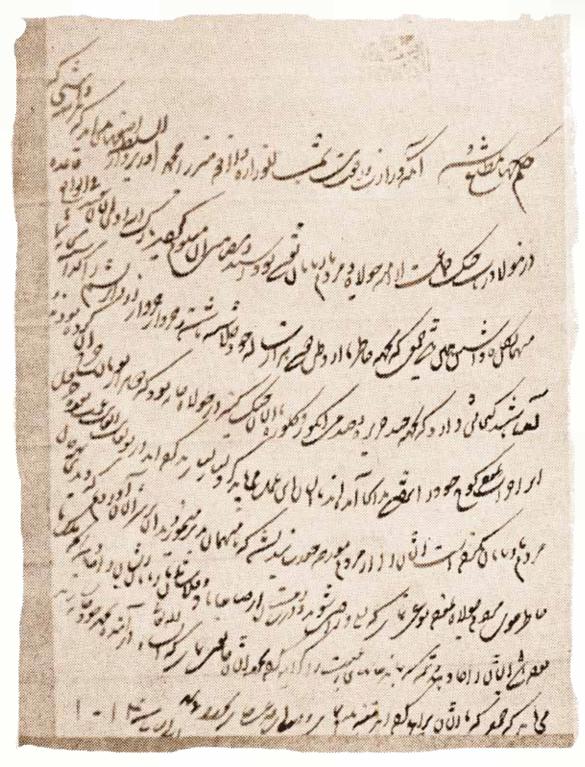
Our nation became exile and alienated in a strange country, among foreign nations speaking foreign languages which are enemies of soul and faith, and are thirsty for the blood of body.

Day by day the number of our nation decreased, some of them dying or being lost, and others denying their faith."

Arakel Davrizhetsi, "History" 1669, Amsterdam.



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تصویر نامهٔ شاه هباس بهمیرزا محمد نیشابوری وزیر اصفهان دربارهٔ اراسنهٔ جلفا

A letter from Shah Abbas the king of Iran to Mirza Mohamad Nishapouri the governer of Isfahan, regarding about well trating of the Armenians in New-Djulfa.

Vasken S. Ghougassian "The Emergence of the Armenian Diocese of New Julfa, in 17th c." 1998.

The tears of Mother Araxes

Meeting by Araxes, Pacing slowly to and fro Sought I traces of the grandeur, Hidden by her rapid flow.

Turgid are waters, Mother, As they beat upon the shore. Do they offer lamentations For armenia evermore?

Are they spume drifts tears, o Mother, Tears for those that are no more? Does thou haste to pass by, weeping, This thine own beloved shore.

Then on high uprose Araxes, Flung in air her spumy wave, And from out her depths maternal Sonourous her answer give:

"Knowest thou not that I am widowed; Sons and daughters, consort, dead? Wouldst thou have me go rejoicing, As a bride to nuptial bed?

"Traitress never I; Armenia Claimes me ever as her own; Since her might doom hath fallen Never stranger have I known.

"Ah! Where now are all my people? Far in exile, homeless, lorn, While in widow's weeds and hopless Weeping, sit I here and mourn.

"Hear now! while my sons are absent age long Past I still shall keep; Till my children gain deliverance, Here I watch and pray and weep."

UPURUP UPSUUNFURC

Մայր Արաբսի ափերով Զայլանդոր կնում եմ, Տին հին դարոց հիշառա Ալեաց մեր պորում եմ։

Բայց նոքա միշտ լեղեղուկ Պղտոր ջում եզերքին Դարիւ դարիլ խփելով Փավասն Ին ստագնն։

Արաքս ինչու ձկանց հետ Պար չես քռնում մանկական Դու դեռ ծովը չհասած Մուսոր ես են երնան

hisa'i ungadip guyanui bli Rhizutq, hujunoi usebahg, hisin ungaq daylusud bu Um humuquan wihlahg:

Մի պրտորիք յատակար, Տանդարտ հոսէ խայտալով Մանկութիւնը քու կարձ է, Շուտ կուսանիս դէպի ծով։

Վարդի թփեր թող բոսեին Քու հիւրընկալ ափԻ մոտ, Մոխակները նոցա մէջ Երգեն մինե առասու

Մշտադալար ուղիներ Մառ ծոցի մէջ քու ջրի Ճրկուն ոստն ու սերեւ Թող թաց անեն տապ որին։

Ափերիտ մոտ երգելու Տովիք թող գան համարձակ, Գառն ու ույք քու վճիտ Ջուրը սնոնեն միշտ արձակ։

Utypn nanng Upupun, Pripayi hubbg pa mulipg. Udup bilati ganungi tuutu danba humadba.

- Իրզայի, անսիտ պատանյ Նիրիս ինչու դարեւոր Վորովում ես, նորոգում Իմ ցանրը բիրատը։

Upphiphli dubbg jbin trip bu inbuby, no wiphli, fluophy amili walipuh tri awindani walibwahli:

Որի համար զարդարուի Որի այքը հրասարգես, Շատերն ինձ են ատելի Իմ ազգակից գիժ Քուռը Թէեւ այրի ինձ եւկսե, Ըստքվորեն տաեում է Գայթակրիլ կուռ չոթան

Pang hu plik et nphhuli, tu Kuy haupu lip kulishud, funup uhuu meqtini, tu ilma numb latand

Կար ժամանակ, որ ես էլ Շքեղազայող հայաի պէս Տագար ու թիւր փչրանքու

Տատակա պարզ ու վեիս։ Կոհակները ոլորուն, Լուսաբերը միչեւ այգ Ջրիս միջին էր լոլում։

Pliga dung tu napg, An grunion atatipu, Ang hi stu punappig, An stational matatipu

Soppo goh wolft op Pa unup dogti Upupuan Dupuguluwi his ulitmin Dunahmu t dunum:

Բայց ես այն սուրթ ջորերով Մուրթ Ակոբի Աջրիսրին Պիտի գորեն արտրա՜յք Են ստեսի գուրթին

Մրևչ իմ որդիք-ո՞վ գիտէ-Ծարառ, նօթի, անտերունչ Օտար աշխարհ յածում են Թող ոտքերով կիսաշունչ...

Shan'i hban'i pebghli Plihli waqo hii huyliwli Unnui intrip filis inpihli Uqq wilijnoli, inibliwli:

Դոցա համար զարդարեմ Իմ հիւրքնիալ ափերը, Եւ կամ դոցա հրապուրեմ Հայուտ, պրչած աշերը։

Քանի որ իմ զաավունք Առայես կմնան պանդուվու Ինձ միշտ սրգող էը տեսներ Աս է անխաս իմ սուրբ ուհա

tz shouty Unupun, Sandulup waity whaqhi Onwij onwij odh wtu Unuy unnwy dajtapli:

An Armenian song written in the late 19th century by poet Raphayel Batkanian. It strikes a responsive chord in the soul of every Armenian.

(S.G. Wilson, A Romance of Persia, NY, 1906) (Cosroe Chaqueri, The Armenians of Iran, USA, 1998).

was buried in the garden of Holy Cross Church.

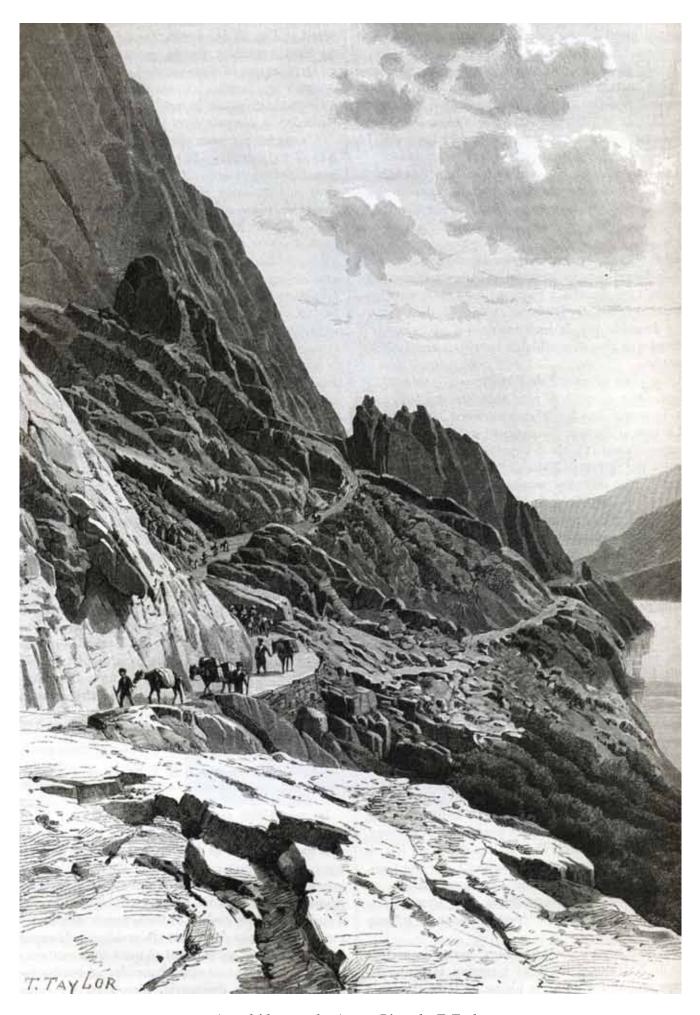


Raphayel Batkanian 1830-1892

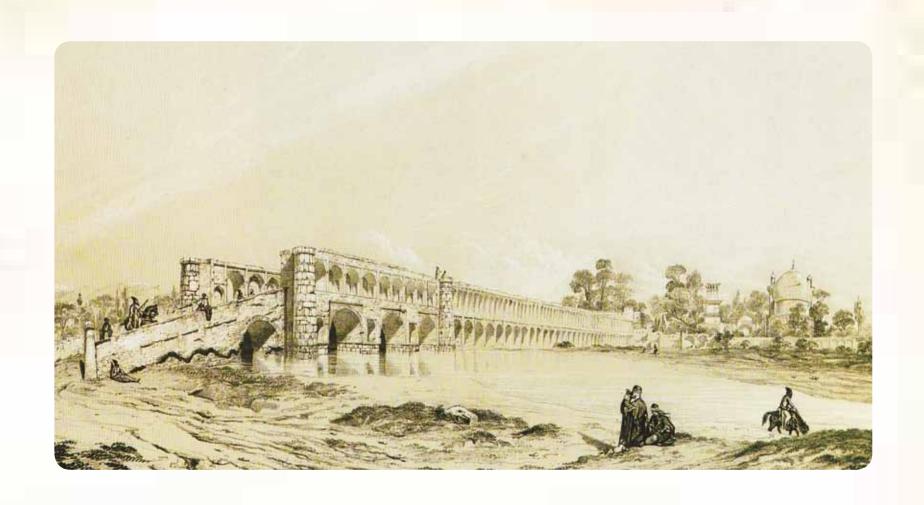
Raphayel Batkanian was born in New Nakhijevan, Armenia in 1830. At the age of 13, he entered the Lazarian school, graduating in 1849.

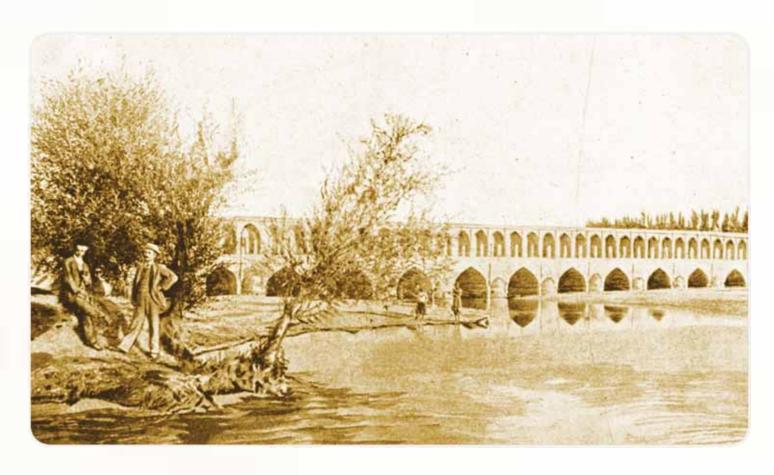
He taught for nearly two years at Nersesian College in Tiflis, until he was admitted at Torpat University to study linguistics and the history of philology.

Together with Gevork Kananian and Mnatsakan Timuryan, he established a literary society, publishing articles, poems and various writings under the nom de plume Gamar Katiba. His famous poem "The Tears of Arax" was and is one of the most popular among Armenians. Other cherished poems include "Shall we remain silent now," "I spit on you and your money," The Vanetsi's prayer," and "Cloudy Masis." Tzarist censors were critical of his writing and pursued him regularly. Batkanian passed away at his birthplace in 1892 and



A roadside near the Araxes River, by T. Taylor





Above; scenes of Khadjou Bridge of isfshan.

Below; 'Siyoseh Pol' or 'Pole Alaverdikhan'- the Bridge of Thirty-three Arches, view from New Djulfa, across the Zayandeh River.

The bridges was built by Khodja Safar Alaverdian, an Armenian merchant.



ARMENIAN MERCHANTS

OF

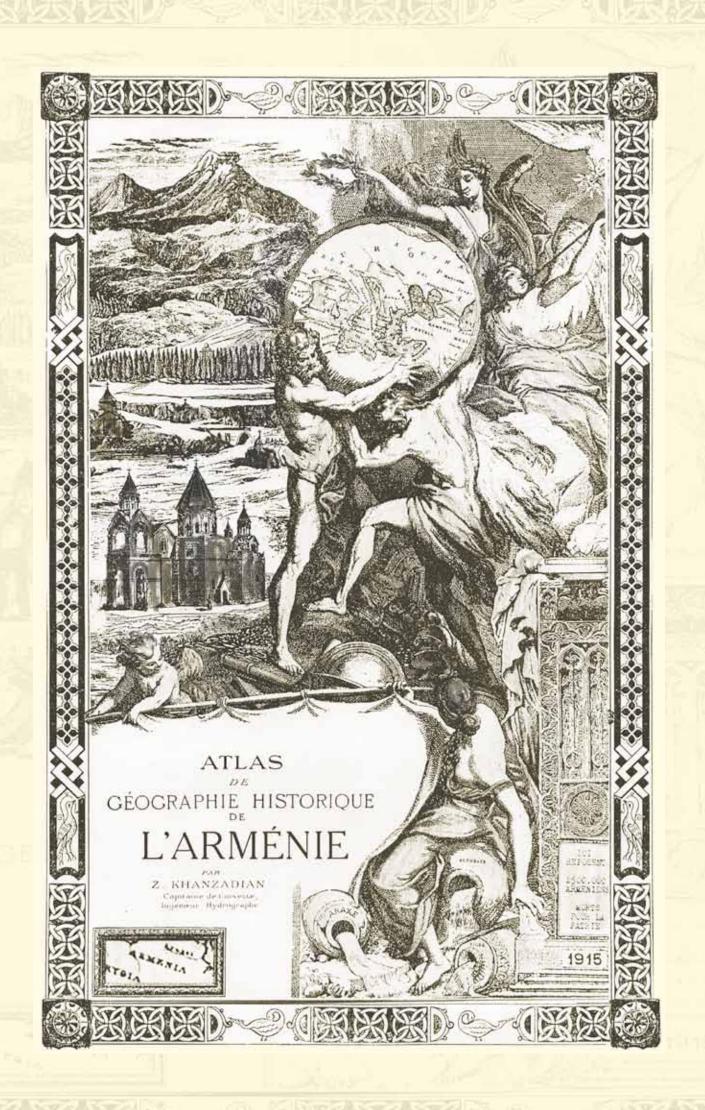
OLD DJULFA

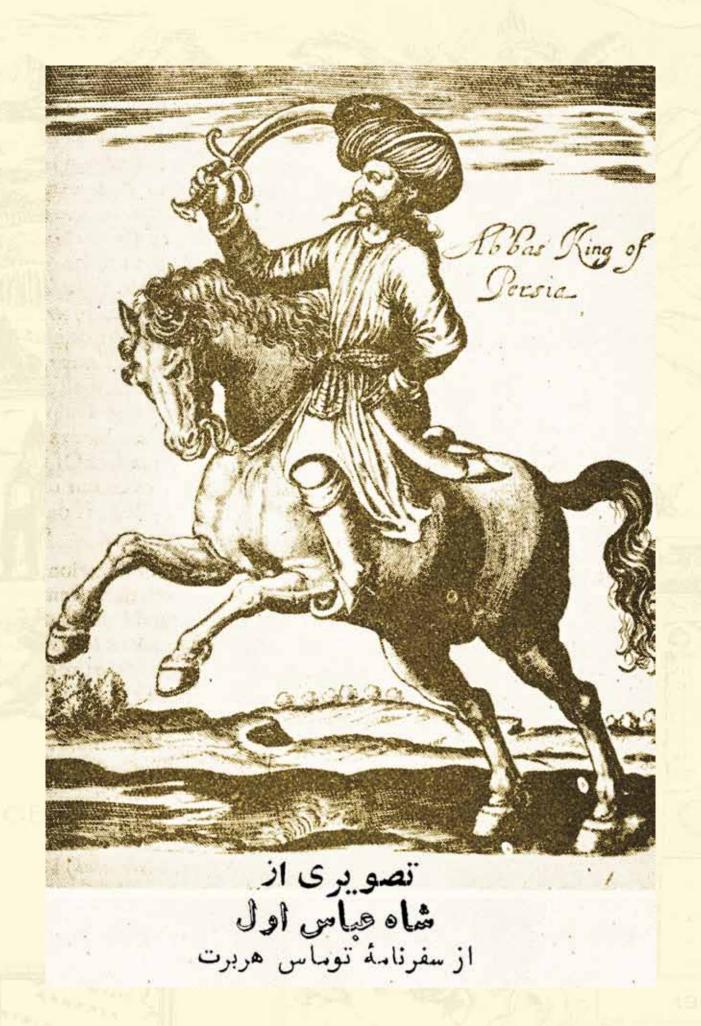
IN NEW DJULFA,

PERSIA

17 CENTURY









فرمان شاہ عباس اول صفوی سال ۱۶۰۵ م .

حکم جهانمطاع شد آنکه وزارت و رفعت پناه شمس الوزاره والرفعه عیرزا محمدا وزیر دارالسلطنه اصفهان بداند که عرضه داشتی که دربنولا در باب جنگ جماعت ارامنة جولاه و مردم مارباتان نوشته بود رسید و مضامین آن معلوم گردید. بار کالله روی ایشان سفید فی الواقع قاعده میهمان نگاه داشتن همین باشد؟ جمعی که بجهت خاطر ما از وطن دو سه هزار ساله خود جلا شده باشند و خروار خروار زر و ابریشم را گذاشته بخانه شما آمده باشند گنجایش دارد که بجهت چند خربزه و چند من انگور و کلوره با ایشان جنگ کنید؟ در جولاه خانه بود که دو هزار تومان خرج آن کرده بودند و آنرا خراب نموده کوچ خود را برداشته بدانجا آمده آندبا ایشان این عمل می باید کرد؟ بسیار بسیار بد کرده اند از تو بغایت الغایت عجیب بوده که قتل مردم مارباتان کرده است ایشانرا از مردم مورچه خورت بند نشده که با میهمان بد برمیخوردند آن برسر ایشان آوردیج که دیدی.

بهرحال خاطر جوئی مردم جولاه نموده نوعی نماید که تسلّی و راضی شوند و درین زمستان ازصاغاباد و فلاشان تا ماربانان ایشان را جا دهـند آنچه ملک ما بوده باشـد ایشان را جا دهند تتمه که بماند خانهای رعیت را کرایه کرده بجهت ایشان جا تعیین نمایندانشاالله تعالی در آینده بجهت خود خانه سازند می باید که جمعی که با ایشان نزاع کرده آند تنبیه بلیغ نماید و درین باب قدغن داننـد.

تحريرا في شهر ربيع الثاني سنه ١٠١۴

تصویر نامهٔ شاه هباس بهمیرزا محمد نیشابوری وزیر اصفهان دربارهٔ اراسهٔ جلنا

The Decree of Shah Abbas I, to Mirza M. Nishapuri, concerning the settlement of Armenians in the suburbs of Isfahan.

Vazken S. Ghugassian; (The Emergence of the Armenian Diocese of New Julfa in the Seventeenth Century), University of Pensilvania, 1998. P. 202-203



To His Highness, Mirza³ Muhammad, supreme and most brilliant Vazir⁴ of the capital city of Isfahan. Be informed that we have received the petition that you wrote concerning the fight between the Armenians of Julfa and the inhabitants of Marbanan.⁵ Well done! Shame on them. Is that the way to treat guests? For a few melons, a few mans of grapes and cotton, is it worth to fight with these people, who, for our sake have migrated from their fatherland of some thousand years and have come to your homes, leaving behind loads of gold and silk?

In [Old] Julfa there used to be certain houses on which up to two thousand tomans were spent. They destroyed these houses and came here with their families. Is it fair to treat them in that manner? They [the people of Marbanan] have behaved very badly. It is surprising that the people of Marbanan are not killed. Didn't they learn from the inhabitants of Murchakhurd,6 who were punished for having offended the guests? At any rate make sure that the people of Julfa are happy with you in a perfect way, so that they may be comforted and satisfied. During this winter, lodging should be provided for them in the Royal estates of Arsa'abad, Falashan and Marbanan. For some of them you should rent the houses of peasants, who must evacuate their homes, until next year, when by God's will, they [the Armenians] will build their own houses. We order that the people of Marnanan, who have fought against them be punished severely. Issued in Rabi' Al-Thani, 1014.7



The Decree of Shah Abbas I, to build a Cathedral in New Djulfa, with the Sacred Stones of Edjmiatsin.

Vazken Gh.ugassian (The Emergence of the Armenian Diocese of New Julfa in the Seventeenth Century), University of Pensilvania, 1998. P. 206-207

فرمان شاہ عباس اول صفوی سال ۱۶۱۳ م.

قرمان هميون شد آنكه كشيشان ورهبانان وملكان وريش سفيدان وكدخدايان و رعايا ارامنه ساكتين دارالسلطنه اصفهان بعنايات بيغايت شاهاته وشفقت ومرحمت بيتهايت يادشاهاته مفتخر وسرافراز ومستظهرواميدواربوده بدانندكه چون مياته نواب كامياب هميون ما وحضرات سلاطين رفيع الشأن مسيحيه خصوصاً سلطنت وشوكت كرامت بناهي فدوة السلاطين العيسويه كمال محبت و دوستي است و دُر ميَّانه ما طُوايف مسيحيه يكانكي است و اصلاً جدايي نيست و تـوُجه خاطر أشرف بندان متعلق استكه هميشه طوايف مسيحيه از اطراف وجوانب اين دينار أمدو شد تمايند چون دارالسلطنه اصفهان پايتخت همايون است و از همه طبقه و هر طایفه و سردم هر مُلت در آنجا هستند میخواهم که جهت مردم مسیحیه در دارالسلطنه مذكور كليسياي عالى دركمال رفعت وزيب وزينت ترتيب دهيمكه معبد ایشان بوده جُمیع مردم مسیحیه در آنجا بکیش و آئین خود عبادت نماید و کس نزد حضرت با با خواهیم فرستاد که یکی از کشیشان و رهبانان ملت مسیحی رابدارالسلطنه اصفهان فرستدكه درآن كليسيا بآداب عبادت قيام نموده طوايف مسيحيه را بطاعت وعبادت ترغيب نمايد وما نيز از ابواب أن عبادات بهره مند باشيم و چون چند عدد سنگ متبرک در اوج کلیسیای ایروان بود و عمارت آن کل منهدم گشته خرابی تمام بأن راه یافته بود که دیگر شایستگی تعمیر نداشت وکشیش آنجا نیز استخوانهای پیغمبران را که در آن مکان مدفون بود از آنجا بیرون آورده بجماعت نصارا وترسايان فروخت أنمقام را ازعزت وسراقت انداخته بود بنابر آن سنگهای مذکور را از آنجا بیرون آورده روانه دارالسلطنه اصفهان فرسودیم که در کلیسیای عالیی که در آنجا تر تیب میدهیم نصب فرمائیم می باید که چون سنگهای مذكور را بدانجا آورند همكي طوايف مسيحيه راجمع نموده از روي تعظيم و احترام تمام استقبال كرده سنكها را أورده بائفاق سيادت ووزارت بناه شمسأللوزاره عليا وزبر دارلسلطنه مذكور و رفعت بناه كمالاً للرفيعة مُحَبّ عَلَى بيك لله در جايّي كه مناسب داند بگذارند و باتفاق و یکدیگر معماران خاصه شریفه را همراه برده در پشت باغ زرشک در زمینی که بجهت کلیسیا قرار داده بودیم طرح کلیسیای عالی که کشیشان و پادریان عظام قرار دهند انداخته طرح آنرا در تخته وکاغذ کشیده بخدمت اشرف فرستند که ملاحظه نمائیم و بعد از ملاحظه امر فرمائیم که استادان شروع در کار كرده باتمام رساند درين باب اهتمام لازم دانسته بهمه جهتى بشفقت بيدريغ خسروانه واثق واميدوار باشند

تحريراً في شهر شعبان المُعظم سنه ١٠٢٣

The present high order is issued, so that Armenian priests, clerics, elders, leaders and people living in the Royal Capital of Isfahan, will be able to hold their heads high, due to the special attention paid to them by our great kingdom.

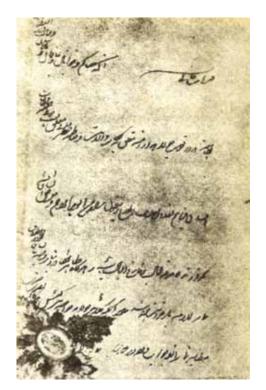
Let them know that there exists a friendly relationship between our great kingdom and the Christian states, particularly with the Lord Pope of Rome and His Majesty the King of Spain and that we are inseparably united in love with the Armenian nation. We have friendly communications with the Pope of Rome, because people travel between all the Christian states and our kingdom; Isfahan is the Capital of our famous kingdom, where there are people of different origins and nationalities; therefore, we wish to build for the Armenians a large, magnificent, high, and elegantly adorned church in the Capital, to serve as a place of worship for them, where they may pray according to their tradition and rites. We will send a messenger to the Holy Pope of Rome and ask him to send a Christian priest or cleric to the Capital Isfahan to pray in the said church, so that the people may learn and we may also benefit from the prayers.

There are sacred stones in $U\mathcal{E}$ kilisa² of Erevan, which is mostly in ruins and whose reconstruction is not possible. The bones of saints buried there were dug out and sold to foreigners by the local priests;³ thus, the place has lost its glory and its ability for miracles. Therefore, We ordered that the stones be removed and sent to Isfahan, so that We may use them for the construction of the famous Church.

When the said stones are brought, the Armenian community must gather and with great honours receive them, and together with 'Ali-Vazir of Isfahan and Mohebb 'Ali Beg,4 the tutor of the princes, they should place the stones in a safe place. The Armenians, the Vazir and Mohebb 'Ali Beg in concord, should take with them skilful architects to the rear of Baghzerešk,5 the place that We have designated for the Church, where they should lay the foundations of the famous church according to the wishes of the priests and the fathers.6 They should send the designs to Our Majesty, which we will study and order the builders to begin the work and bring the construction to completion. They must exercise great care in this matter, for which they will be assured of favours by Our Kingdom. Written in the year 1023.7

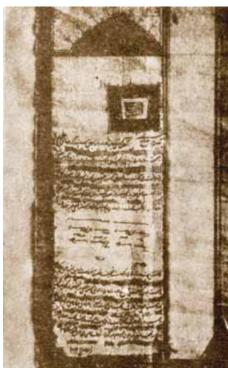


St. Gevork Church and the Holy Stones of Edimiatsin Cathedral which was brought to Esfahan by the order of Shah Abbas'



The Decree of Nader Shah for solving problems between Armenian merchants, 1743.

فرمان کـریمـخان زنـد ۱۱۶۶ هـ (۱۲۵۲ م.) مبنی بر جلوگیری از آزار ارامنه .



The Decree of Mozafareddin Shah providing assistance to the Armenian School of New Djulfa, 1881.

فرمان محمدشاه ۱۲۶۰ه (۱۸۴۴ م) مبنی بر استرداد املاك محل كاسك ارامنه جلفا .



The Decree of Shah Soltan Hoseyn reducing taxes on the Armenians of Caseg village, 1844.

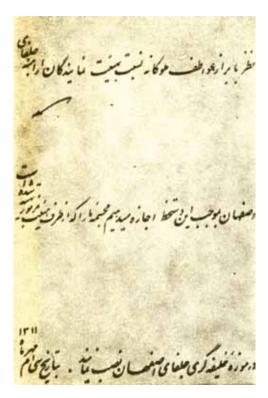
فرمان شاه سلطان حسین ۱۹۱۹ ه (۲۰۷۰م) درباره منع احد مالیات ازهمهکلیساهای ارامنه.

The pictures are taken from the book of (Armenians if Iran), by Esmail Rayin, published in Tehran, 2536 Hejri



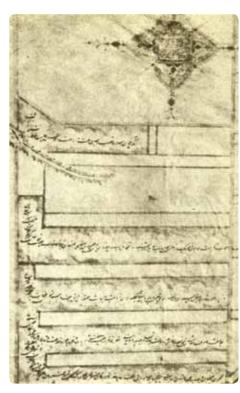
The Decree of Reza Shah Pahlavi permitting the erection of his statue in the Armenian Center in Tehran.

فرمان نادرشاه در سال ۱۹۵۶ - ه (م ۱۷۴۳) جهت رسیدگی باختلاف بین بازرگانان ارامنه ـ بدون واسطه



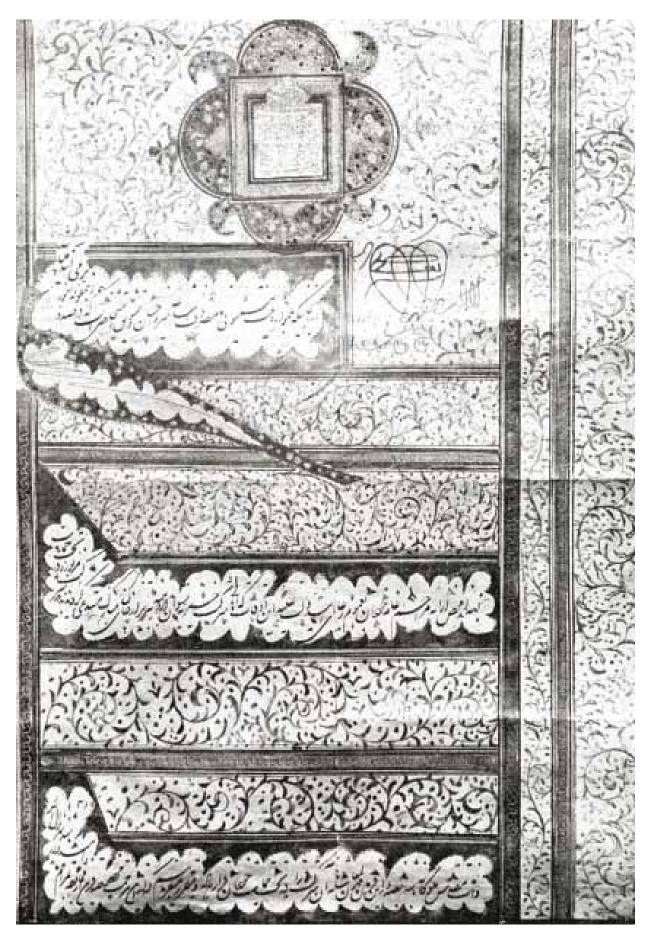
The Decree of Shah Safi softening the tax burden on Armenian merchants, 1633.

فرمان رضا شاه کبیر ۱۳۱۱شمی(۱۹۳۱م) دائر به نصب مجمعه در موزه خلیفه اری جلفا .



The Decree of King Karimkhan Zand regarding the safety of Armenians in the country, 1752.

فرمان مظفرالدیشاه ۱۳۹۹ - ه (۴۰۱۸۸۱) درباره کمک سالانه به مدرسه نوبنیاد جلفا.



 $THE\ DECREE\ OF\ MOZAFAREDDIN\ SHAH\ AND\ HIS\ GENEROUS\ DONATION\ OF\ 250\ TOUMAN\ A\ YEAR\ FOR$ BETTERMENT OF ARMENIAN SCHOOLS IN TABRIZ, Gehuni, Venice 1924.







Isfahan and New Djulfa, 1700

Since ancient times, the geographical position of Armenia was one of the deciding factors in the development of industry and trade in the country. Situated between two great powers, Iran and the Roman (later Byzantine) Empire, Armenia was often a seat of bloody wars between them. In the short periods of peace, however, Armenia's location was quite favorable for the growth of commerce and crafts. The economic development of the country gained momentum especially in the 10th and 11th centuries, during the reign of the Bagratuni dynasty, until the devastating invasions of the Seljuks (and later the Mongols), when handicrafts and trade almost ceased to exist in Armenia. Prospering Armenian cities were ruined, the country fell under savage foreign domination, and the people, cruelly oppressed, started to migrate to the Northern shores of the Caspian Sea. In the 17th century, during the continuous wars between Turkey and Iran, Shah Abbas totally destroyed Eastern Armenia and commanded his armed forces to deport most of its population to Iran. He settled the Armenians in various parts of his country; he built the town of New Djulfa near Isfahan, which became the home of Armenian merchants. They started to play an important role in the internal and external trade of Iran. The merchants put into circulation not only their own money but also the wealth of the Shah's treasury. This gave Armenian merchants the opportunity to multiply their capital and figure prominently in commercial relations, establishing a commercial company called "Armenian Commercial Company of New Djulfa." They even drafted trade agreements with foreign countries and foreign private commercial organizations (for example, in 1667, such contracts were recorded with Russian companies and, in 1668, with English companies). In the second half of the 17th century, the Iranian state weakened and the country found itself in an anarchic situation. In the last years of Nader Shah's reign and especially after his assassination, oppression of the Armenians, taxation and illegal exactions of dues had become intolerable. The Armenian bourgeoisie were looking for ways of survival; many of them left Iran, looking for a better life in India (Madras, Calcutta, and Surat) and Russia (Astrakhan, Moscow, and St. Petersburg).



In the 16th-19th centuries, the Armenians of Old Julfa managed to create a commercial empire which incorporated a number of international markets of the time. In particular, trade with the East was virtually completely under their control. Although the country has no marine communication or direct passage, Armenian merchants used land routes and rivers to transport their goods to Europe. They sailed down the Euphrates and Tigris rivers to the Persian Gulf, then continued their way through the Mediterranean Sea. Through Persia and India they reached as far as China, transporting goods obtained in Europe such as mirrors, glassware, various adornments, knives, rifles etc. From China and India, they took to Europe pearls, gems, ivory objects, spices and Indian silk. First they transported the goods by caravans to the Mediterranean seashore and from there they took it to Europe by ships. Some of them traded, through Transcaucasia and the Black Sea, with Russia and Poland where they exchanged the goods from eastern markets for furs of foxes and other animals, as well as for wax and weapons. In no other Armenian town were there as many merchants as in Julfa.

This small town (in Armenian, 'Jugha') was built on the bank of the Araxes river. Before 1603, (when the mass deportation of Armenias took place), Julfa had acquired great wealth and importance thanks to the amazing enterpreneurial ambition of its population. The Armenian families in Julfa were patriarchal, and the major merchants were called khoja. They invested significant capitals in both eastern and western markets and had agents in their own country as well as representatives abroad. There were also shopkeepers in Julfa, who were engaged in retail trade and sold imported goods to the locals. When, in 1603, Shah Abbas deported the Armenians of Julfa to Persia, they established a huge commercial network in their new region. Unfortunately, the successors of Shah Abbas, the heavy taxes and continuous wars caused grave harm to them, and many Armenians of New Julfa migrated to Russia, India and the Dutch colonies, where they found freedom and lawfulness.

Before the conquest of India by the English, the Armenians played a major role in the commercial and political spheres and were an important ally of the Indians in the war against the English. Later, the English created serious difficulties tradewise for the Armenians in order to push them aside and gain control of the commercial market.

The Armenians of Old and New Julfa were among the great benefactors to the Armenian nation. In addition to being prominent traders, they also sponsored literature and architecture and founded charitable organizations. They always had close relations with their motherland and the Armenian church. It is thanks to them that Armenian schools and printing houses were founded in Venice, Marseilles and Amsterdam, and the first Armenian books were published.

In foreign countries, the Armenian merchants were given every opportunity to conduct their business, because everyone understood that large profit could be earned through their endeavours- particularly in Eastern markets. However, their commercial establishments in Europe gradually weakened and the Armenians were assimilated into the local communities, so that by 1800 almost no Armenian trade houses remained there. But in eastern countries, their religious separation protected them from assimilation; although there, too, the Europeans spared no effort to put obstacles in their way.



The deportation of Armenians in 1603.

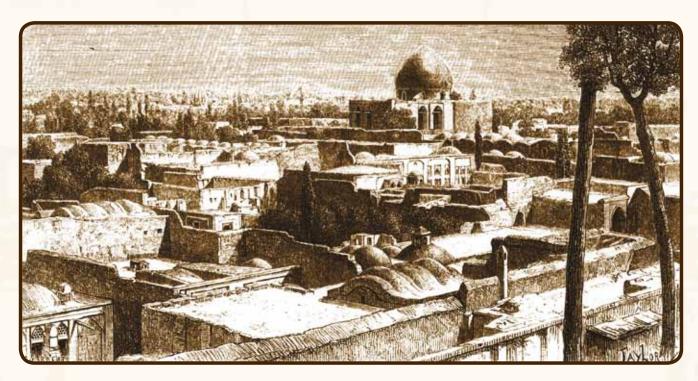


Armenian merchants in various costumes of the countries through which they travelled.



Second from left is an Armenian merchant with a group of merchants from various countries.

Lithography, Paris, 1820



All Savior Armenian Church in New Djulfa, (A. Sargent, Paris, 1770)

THE ALL SAVIOR MONASTERY OF NEW DJULFA

The marvelous All-Savior Monastery is located in New Djulfa. In the past, there were twenty-four Armenian churches there, but in the course of time, six of them have completely disappeared, while six other churches have left only traces of their former glory; twelve of them survive to this day.

From 1654 until 1663, the Armenians erected the buildings of the All-Savior Monastery in the central Great Meydan district of New Djulfa. The construction was undertaken by the diocesan David Jughayetsi and local benefactors. In 1655, St. Joseph of Arimathea Cathedral was finished. In the yard of the monastery, the prelate's two-storey residence, the monks' dwelling, and later, the museum and library were built. In 1702, Agha Hovhannes Jamalean erected a belfity on the cathedral and added a clock tower to the entrance of the monastery. From the floor to the high cupola, the inner walls of the church are adorned with admirable and ornate frescoes. All of them represent Biblical motifs: images of Christ, the Virgin Mary, saints, and historical figures, with the scene of the Crucifixion, the Last Judgment on the northern side, Hell below, and Paradise above. Furthermore, the passion of Gregory the Illuminator is depicted very skillfully; the frescoes of the cupola are remarkably tasteful and delicate.

The painting of the church was undertaken and bestowed by an Armenian merchant from New Djulfa named Khoja Avetik. The French author Chardine mentions Khoja Avetik in his work on Iran: "Khoja Avetik was a merchant from New Djulfa, who travelled and worked in Italy for a long time. He loved Italian art and became convinced that frescoed churches are more pleasant to God. With this persuasion, he returned to New Djulfa and decided to have the walls of the All-Savior Monastery painted." The date of Khoja Avetik's birth is unknown; he died in 1669 in New Julfa. This four-hundred year-old building, with its internal decoration, is one of the most beautiful Armenian monasteries. The big and small frescoes, around 80 in number, are painted in two styles, classical Italian and Persian "floral." According to historian E. Hayrapetean, those "floral paintings and images cannot be one person's work. This is clear from the significant differences between the styles of the pictures. The frescoes are certainly painted by various artists." The work was guided by an Armenian vardapet (archimandrite) named Hovhannes Mrkuts (1643-1715). He had studied art in Italy and was a talented painter. Accepting Khoja Avetik's offer, he came to New Djulfa with Italian painters and completed the task. After his excellent and disinterested work, Hovhannes was termed tiezeraluys ("enlightening the world"). The floor of the church is covered with precious old Persian carpets. The monastery is very rich thanks to its sponsors: it owns many estates, houses, shops, gardens, arable lands and forests.

At the beginning of the 17th century, the population of New Djulfa, which had become a wealthy suburb of Isfahan, began to restore, with exceptional viability, the way of life inherited from Old Julfa, adjusting it to the new social and political climate. In a few years, palaces, houses and churches were built there. According to the places from whence the migrants had come, the town was divided into districts of Jughaians, Tabrizians, Yerevanians etc., among which there where both adherents of the Armenian Apostolic Church and the Catholic Church.

The district "Pokr Meydan" or "Gharageal" was inhabited by wine dealers. The main street was called Shirakhane. The grain dealers, clothiers, weavers and carpenters had settled in the district of the Tabrizians. The potters (banna) were concentrated in the Hakobjanents or "Brutents" district. The stone cutters lived in the Kocheri Sangttash ("stone cutter"). There were many bath houses in the districts of the Tabrizians. Yerevanians and Charsun.

houses in the districts of the Tabrizians, Yerevanians and Charsun.

St. Bethlehem church was built in 1627. It has an interesting structure; its cupola, which leans upon splendid arches, is the highest among all the churches. The church has no columns at all; the walls are covered with fine and tasteful pictures. The beauty of St. Bethlehem makes a strong impression on the visitors and worshippers. It is said that, one day during the Easter holy week, Khoja Petros and his wife went to the Holy Virgin church, but there were so many people, that they could not enter the church. Therefore, he decided to build his own church and so the most beautiful church of New Julfa was built.

St. Gregory the Illuminator was built, together with its belvedere, by Agha Manuk Lazarian in 1729, in the territory of the Davrezh district. The other churches are St. Nikoghayos (1630), St. Sargis (1659), St. Minas (1659) and St. Nerses Shnorhali (1666).

The community also has an old cemetery which has been in existence since the foundation of New Julfa. There are old tombstones of great historic value in the cemetery. An unfinished manuscript written in Armenian and English is kept at the library of the monastery, which contains a conversation between a certain Francesco and the merchant Khoja Safar in Msrdam (Amsterdam). Francesco asks: "What is the main sanat (craft) of the Armenians (i.e., those of New Djulfa)?" and Khoja Safar answers: "Our nation has all sorts craftsmen such as tailors, hat sewers, cobblers, barbers, goldsmiths, blacksmiths, turners, carpenters, masons, weavers, scribes, book binders, watchmakers, house painters, physicians, parchment makers, jewelers, grooms, policemen, gunsmiths, soldiers, and navigators. There are also government employees such as ambassadors, advisors, generals and many others." Many crafts enumerated by Khoja Safar were not only quite old but also traditional in Armenia from the medieval period onwards.

There were also intellectuals (translators, writers and teachers) in New Djulfa, as well as painters, miniaturists, printers, popular singers and musicians. For example, we know the names of the following translators: Agha Davit (specialist in English), Tavakalov brothers, G. Lusikov and Romadamsky (specialists in Russian) who worked at the diplomatic department of the Kremlin in Moscow. Minas was a distinguished painter. The miniaturists Khachatur Jughayetsi, Mesrop and Khachatur Khizantsi, Stepanos Jughayetsi and Hayrapet were also well known and admired. The famous painter Bogdan Saltanov, who had gone to Moscow from New Djulfa, was tasked with painting the windows of the crown Prince Petros Alexeevich's room so that everything could be seen from the inside and nothing from the outside. Stonework was developed in New Djulfa. There were no quarries nearby, so the stones were brought to the town from distant mountains and worked by skillful stone cutters. The Armenians built bridges with small leisure rooms for the Shah over the Zayandeh River. They built churches with cross-stones carved in the walls. The tombstones made by those masters are very interesting and of great value from historical, artistic, and and cultural point perspectives. The standing or sitting figure of the deceased is depicted in the center and accompanied by an inscription about him/her. The local painter Abraham Gurgenean made copies from those tombstones, 150 of which are kept in the Museum of New Djulfa, 450 in Holy Etchmiadzin, 100 in the George Martikean Museum of Beirut and 100 in the State Museum of India.



Ruins of Armenian Tavarats (Hoviv) Church in Old Djulfa. The church was destroyed by rebels.

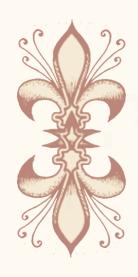


Ruins of gravestones in Armenian cemetary of Old Djulfa



Delineation of houses in New Djulfa, Isfahan, XII c., Giuseppe Filosi, Venice.







Portraits of two Armenian merchants





Armenian merchant and his wife, New Djulfa, Isfahan.

New Djulfa saw ruin and plunder, but the people managed to save important manuscripts and objects, some of which are now kept at the museum of All-Saviour monastery. Among them are 22 royal edicts- from Shah Abbas' time to Mohammad Reza Pahlavi- 667 manuscripts on parchment and paper- with religious and secular content- a copy of Parzatumar, the first Armenian book printed in the early 16th century in Venice, a copy of the Lives of Fathers, the first book printed in New Djulfa in 1640, a complete set of Azdarar, the first Armenian periodical.

Marvellous pictures of famous Italian and Armenian painters of the 15th and 16th centuries are kept in the Museum, along with an Italian sculpture of Virgin with Child in wood. The other objects of the museum include various old samples of Armenian embroidery (handkerchiefs, church garments), gold-thread carpets, old Armenian and Persian coins, mannequins wearing traditional Djulfan costumes, oil painings on leather, decorative paintings, and miniatures. The library is as old as the museum. Initially both were in one building but later the museum was transferred. The library has more than ten thousand old and new books. The merchants of New Julfa presented to the monastery two valuable carved maps, which they had commissioned in 1695 to Italian craftsmen of Amsterdam. In an international exhibition organized in 1900 in Paris, those maps won the top prize. The Armenian printing house of New Djulfa, founded by the head of the diocese Bishop Khachatur Kesaratsi, has played a significant role in the history of Armenian printing. The first Armenian book, The Lives of Fathers, was printed there in 1640, and in 1642 the Breviary saw light. The printing house functioned thanks to Khachatur Kesaratsi (at the time only a handful of countries had printing facilities). He himself moulded the letters for the press, carving them on wood, and prepared the printing press and smoothed the paper.





Ruins of gravestones at Armenian cemetary in Old Djulfa

Two other books were published on the occasion of disagreement with the Catholic community: a book called 'Controversial' and 'A Concise Book on the True Faith.' Each of them also bears the Latin version of the title. It is noteworthy that more than three centuries ago, Kesaratsi's disciple Hovhannes Vardapet brought from Europe not only Armenian but also Latin letterpress. As a result of backbiting of dishonest people, the government closed the printing house because "the printed books contain sayings contrary to the Koran." Nevertheless, the printing house continued to secretly publish manuals and other important books. In 1844, Manuk Hordanean from New Djulfa brought from Europe, a top-quality press and letters, and donated them to the monastery; but the printing house still did not operate on the pretext that "there is no master to bind together the different parts of the press." This was the case for thirty three years. In 1877, the printing house opened and works to this day. Since its foundation, New Djulfa had a school; it was opened in the yard of All-Savior monastery by Bishop Khachatur Kesaratsi and has operated a long time. After about two centuries, in 1843, Harutyun Abgarean from New Julfa, who had settled in Calcutta, founded the "Armenian Patriotic School" in the yard of Holy Virgin Church. It served the community for 40 years. In 1853, Mariam and Taguhi, two sisters from New Djulfa who had settled in Java, opened a school in the yard of St. Minas Church, and in the same year Margar Sukeasean from New Julfa, who too had settled in Java, founded another one in the yard of St. Stepanos Church. Finally, a new building was erected in the Charsu quarter. Its construction was sponsored by Armenians from New Julfa, India, Burma and Java. The other schools were transferred there and it was called the "Armenian Schools for Both Sexes." In 1905, George and Varvara Kananean from New Djulfa, who had settled in Moscow, founded the George Kananean kindergarten and Secondary School for Girls. The school for boys was called "Central" or "Shah Abbas." In 1832, a club was founded adjacent to the All-Savior monastery, which served as a family meeting place.

THE PROVINCES & THE ARMENIAN COMMUNITIES OF SOUTHERN IRAN

In 1603, Armenians from eleven regions of Armenia were deported by Shah Abbas to Iran. The people from Old Djulfa settled in New Djulfa and in suburbs. Many Armenians later moved to other cities and provinces of Iran: Tehran, Abadan, Ahvaz, Masjetsuleyman, as well as to India and Basra. The countrymen were mainly engaged in agriculture and crafts. Some of them had their own land while the other lands belonged to the monastery of New Julfa, Armenian schools and Persian Khans. The villages had churches and some of them had schools as well. The inhabitants of Burvar had migrated from four provinces of Armenia: Manazkert, Alashkert, Kars and Kaghzvan. Those who settled in Peria had come from Gandzak, Archesh, Artske and Van. The Peria province has seventeen Armenian villages, the largest of which is Namakert. It has three churches: Holy All-Savior, St. Gregory and St. Thaddeus. The "Armenian Hospital of Peria" with its pharmacy (founded in 1942) is also situated there. Some villages have not only schools but also libraries.

The village Gharghun has the "Avetik Isahakean Library" (700 books), Svaran has the "Aghbalean Library" (350 books), Milakert has the "Zavarean Library" (500 books), Sangibaran has the "Poghos Andreasean Library" (800 books), Khoygan has the "Abovean Library" (1,500 books), and Hadan has the "Raffi Library" (400 books). The other villages with Armenian inhabitants are Snkert, Gharamelik, Chigan, Drakhtak, Shurishkan, Shahbulagh, Khung, Dajan, Boloran and Hazarjrib.

For many years the "Peria Union" has existed. It has branches in Tehran, Julfa, Abadan, Ahvaz and, in recent years, in California. The people of Peria have preserved, until now, their age-long customs, costumes and old dialect.

The inhabitants of Charmahal had come from three provinces of Armenia: Basen, Karin and Khnus. The Charmahal province has 12 Armenian villages. Three of them, Mamuka, Hajiabad and Sirak, are purely Armenian, while Shahbulagh, Muchigan, Deyshekh, Sinagan, Aghbulagh, Mamura, Livasa, Upper Konark and Lower Konark have a mixed Armenian-Persian population. Each province has its dialect and customs. Most villages had churches, schools and libraries.

The villagers were engaged in agriculture, herding, and trade. Charmahal always had fewer Armenians, since they often left the village and moved to the big cities of Tehran, Abadan, Ahvaz, as well as to other countries, especially to India and the Far East. Many children and young men from Charmahal studied at the "Humanitarian School" of Calcutta.

The inhabitants of Charmahal are very philomathean; most of the villagers are literate and some speak several languages. Many graduates of the "Humanitarian School" worked in European and American institutions of Iran and some of them held high public and corporate offices, especially in oil companies.

There are several active and viable Armenian communities in the south of Iran, which have their own rules and regulations and maintain connections with New Djulfa only through the church council.

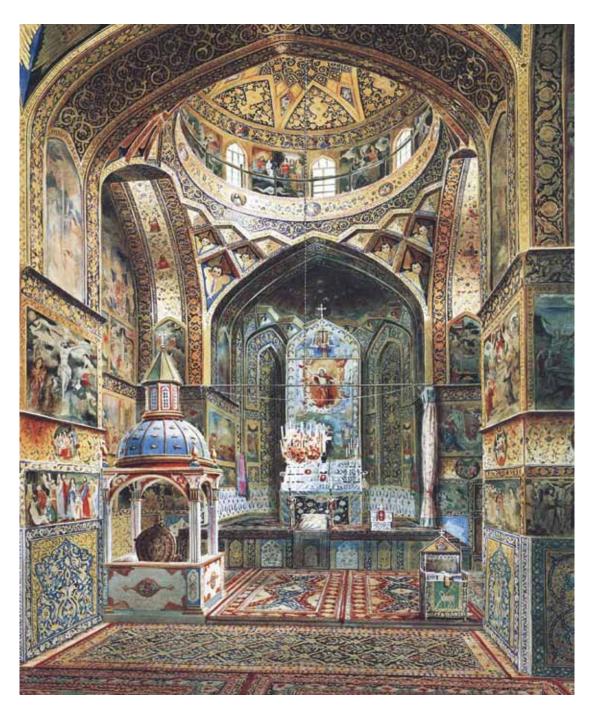
The Armenian community of Abadan, in the region of the black gold mines, was formed in 1922. Mostly officials and employees of oil companies lived there with their families. Their number gradually increased and in the 1970s and 80s, together with the small number of Armenians living at the Khoramshahr harbor, they numbered 5,000. They have one church, called St. Karapet, and the Armenian school "Adab" built in 1949. On the upper floor of the building, there is a library which has more than 2,000 books. An active Armenian cultural union was founded in 1942, as well as women's, religious, teenagers' and youth unions.

Ahvaz – About 700 Armenians lived in Ahvaz. In 1966 the school and St. Mesrop church were built. Armenians lived also in Agha Jari, Bandar Mahshur, Haft Tape, Naft-Sefid and Gach Saran.Shiraz.

The Armenian community of Shiraz is very old. Its Holy Virgin church was founded three centuries ago. According to the inscription, it was built in 1662 and restored in 1816. The church looks unattractive from outside. It is situated in a spacious yard in one of Shiraz's old quarters (where once thousands of Armenians lived) and is surrounded with high walls.

Its structure is quadrangular; the walls are quite simple from the inside, but the ceiling, from the entrance to the altar, is covered with fine, well-preserved pictures of carpets. They look so natural that they seem to be real. The church is reached through long, narrow streets. Today no Armenians live there, and the place is isolated.

Under the entrance arch of the church, there is a memorial stone dedicated to Mesrop Taghiadean. Its inscription reads: "28 May, 1858. Mesrop Davtean, Taghiadean, Remarkable teacher, great scholar, Eminent poet and writer, Rests in this tomb. The assembly of Armenian erudites Always honours you with love, New Djulfa and Calcutta will never forget you." Mesrop Taghiadean died in Shiraz and was buried in the old Armenian cemetery at the foot of Mount Babakuh. About eighty years ago a barrack was built at the place of the cemetery and it was transferred to its current location. That is why the memorial stone is on the outer wall of the church.



The Armenian Cathedral of St. Savior in New Djulfa, Isfahan, (Yervand Nahapetian, watercolor, 1970)

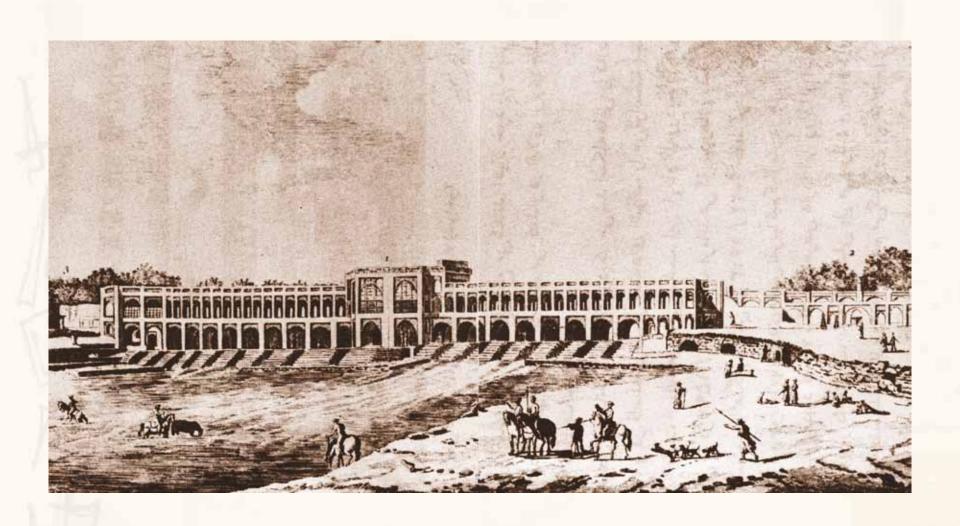
NEW DJULFA & THE IRAN-INDIA DIOCESE

St. George Church was built in 1611 by Khoja Nazar. It draws a great number of pilgrims, especially on the Eve of Five Tabernacles, because 15 ornate stones brought from Etchmiadzin are kept in a chamber of this church. There is an old chapel in the yard.

Holy Virgin was built in 1613 by Khoja Avetik. In 1666 Gerak Agha restored the church and commissioned two marvelous frescoes on the northern and southern walls. One of them represents Herod's palace and the other depicts the episode when the forty-day-old Jesus was taken to the Temple. At the bottom of the first fresco, one can see the portrait of Gerak Agha and at the bottom of the second, that of his wife and children. An enclosure with bars is placed inside the cupola; its entrance is from outside. We are told that it was made by order of Shah Abbas so that his wives could watch the religious rites from there. There is an old chapel in the yard, which was built by early Armenian immigrants.

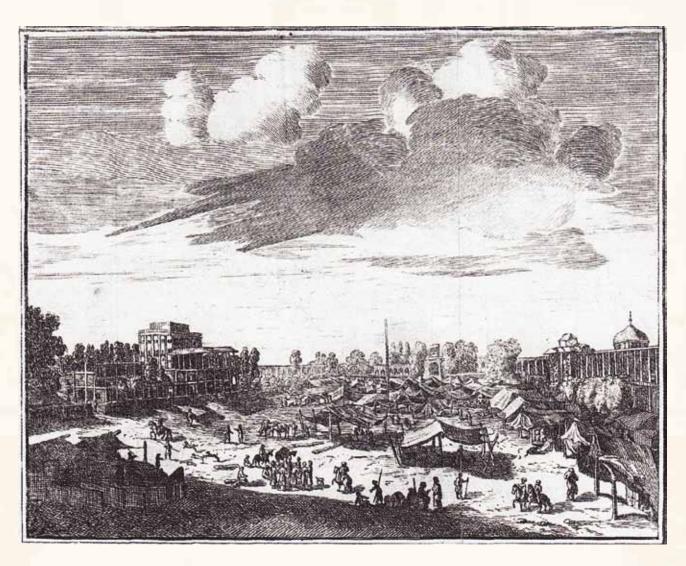
St. John the Baptist – This church was built in 1621. It is also called the "Right-hand church."

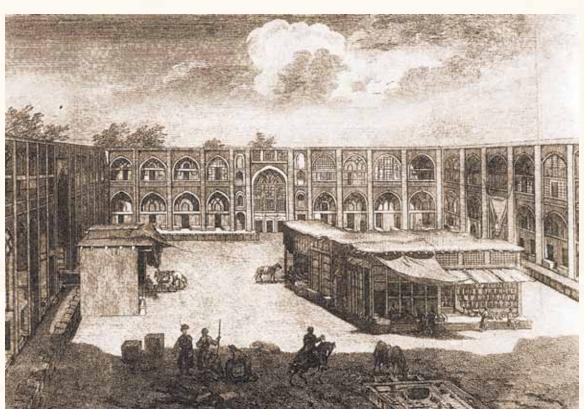
St. Catharine was built in 1623. During the deportation, three virgins named Urupsana, Taguhi and Hripsime had come to New Julfa. Agha Manuk, patriarch of the Lazarian family, built a nunnery in New Djulfa for them, and other virgins. In the yard of the nunnery, he also built a small church called St. Catharine. Formerly, the nunnery had up to 40 virgins, the last of which died in 1954. It has now become an orphanage.





Two scenes from the famous Bridge of Thirty-three Arches (Siyoseh Pol) in Isfahan, commissioned by Armenian merchant Khodja Alaverdi Khan (Astvatsatour). The bridge has thirty-three arches, reflective of the age of Jesus Christ at his death and resurrection.





Two scenes from the squares in Isfahan, up; Shah Abbas' Palace of Forty Columns. The square was later named 'Meydan Shah' and became a grand bazaar, XIIc., Italy

THE FIRST ARMENIAN PRINTERS & THE FIRST ARMENIAN PUBLICATIONS

Henne Gutenberg (1398 –1468) was a German printer, and publisher who introduced the world modern book printing.

His invention of mechanical movable type printing started the Printing Revolution and is widely regarded as the most important event of the world. His major work, the (Gutenberg Bible), has been acclaimed for its high aesthetic and technical quality.

At the left is showing H.Gutenberg in his publishing house, in 15 c. 60 years after the Gutembergs creation, Armenians started to publishing books and newspapers in various countries.





By the time of Rubinian Dynasty, the Armenians of Cilicia had close relation with Venetian people. There was an active Armenian community in Venice, and the Doge Marco Zianni, arranged a house for Armenians to stay there when they were in town, and called it "Armenian Center".

Since 1253, it begins commers and trading relation between them.

One of the merchants was Hagop Meghabart, which 60 years after the Gutembergs creation, he became the first ever, who published books in Armenian language in Venice. Since 1512-1513, he was published five Armenian books, the "Barzadomar", "Badarakadetr", "Urbatagirk", "Dagharan" and the fifth was "Aghtark".

Meghabart didn't have his publishing house, as Father Ghevond Alishan in 'Handes' montly magazin said, there were a few Venetian publishers name in this five books, some of them were Armenian.

All the books of Meghapart has a red ink stamped mark.

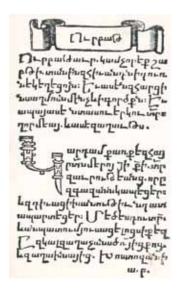
The meaning of the red letters is unknown.

See below the pages of first Armenian publication by Meghapart.

Venice, Italy.









Abkar Dpir and his son meeting with the Pop of Rome.



The second Armenian publisher is Abkar (Safar) Dpir and his son Sultanshah. 1565, they published calendar, which in one side is showing two pictures of Abkar and his son meetings with Roman Pop Pios IV, and the Douge of Venice Yerelemon, (left).

The same year he was able to publish the psalms, but becouse of the inquisition and different of the faith between churches, he dicided to move to Costantinople in1567, leaving his son in Rome. After a few difficulties and short time jailed by opposite religion representetives, he was able to publish six books utill 1569. In 1583, in Berlin, Germany, was published a grammer book, which there was shown Armenian syllables and grammer.



The third Armenian publishers were Hovhannes Terzentsi and his son Khachatour in Rome at 1583. They went from Tigranagert to Rome, and with the help of the Abkar's son Sultanshah, which was in high position in the Roman Court, they published "The Gregorian Bible".

He too was capture and jailed for that, but soon when released, went to Venice and there with the help of the merchants of New-Djulfa, was able to publish a "Saghmosaran", with his and his son picture in first page, (left).

In 16th century there were published 14 Armenian books and one calendar. , In 17th century, Hovhannes Yerets was open his publishing house in Poland (Bolonia) at Lvov or Lemberg city at 1616, and published a 478 pages "Saghmosaran". The Armenian printing houses opened in Italia in 1512, in Turkey 1567, in Poland 1616, in France 1633, in Iran 1640, Holand 1660, Germany 1680, England 1736, Russia, 1771-India 1772, and America- 1857.









The first printing center established in the East (Orient) was in New Djulfa

The first Armenian printing house in Persia was established in New Julfa (Isfahan, Iran) in 1636. The first book to be published in this printing house was a *Psalter ("Saghmosaran");* it was published in 1638 by Khachatur Kesaratsi, while the first Persian book in Iran was published 192 years later in 1830.

In the 1700 c., Armenian publishing activity notably increased in the number of printers. Special attention should be paid to the printing firm founded by the Primate of the Armenians in Iran, Khachatur of Caesarea, in the seventeenth century, in New Julfa. He struggled to propagate culture among the faithful of his jurisdiction. He opened schools and libraries, had churches built, collected manuscripts and undertook the difficult task of publishing books locally. In the early sixteenth century, when Hakob Meghapart was starting his typographic activities, there were already more than 200 printing houses at work in Venice; Khach'atur founded his press in Persia where none had previously existed. When he was in Europe, he saw Armenian books being published; upon his return, he decided to do the same. He prepared the alphabet, paper and a printing press himself, with the help of his students. In 1641, he was able to publish 500 copies of a book by the name, "Harants Vark." It was not only the first book in any language to be published in Iran, but it was also the first one printed in the whole of the Near East. One year later he published a Bible by the name "Adeni Djamagirke".

In 1641, Bishop Khachatour Kesaratsi, in the yard of All Saviors Catedral in New Djulfa, Esfahan-beside the Armenan publishing house- established a school and library. He sent one of his students, priest Hovhannes Djughayetsi to Europe to learn more about printing. The priest had a difficult time obtaining and exporting printing machinery home. The Pope, along with established local printers, interefered and disrupted the mission. The Pope did not wish to see a thriving publishing house in the orient. He wished to supply books for Christians of the East from his own printing house, named Urbanosian. The publishers in Europe also feared the rise of new printing centers which abroad that would jeopardize their monopoly. At long last, Hovhannes Djughayetsi suceeded in making the letters for the press in Rome, and took them to Poland, where he published a "Saghmosaran", and brought it to New Djulfa.

His teacher Khachatour Kesaratsi had already died, and he was not welcomed by the clergy in power there. They were not interested in publishing, and gave him a hard time; he faced opposition not only abroad, but from his own Church and bretheren.

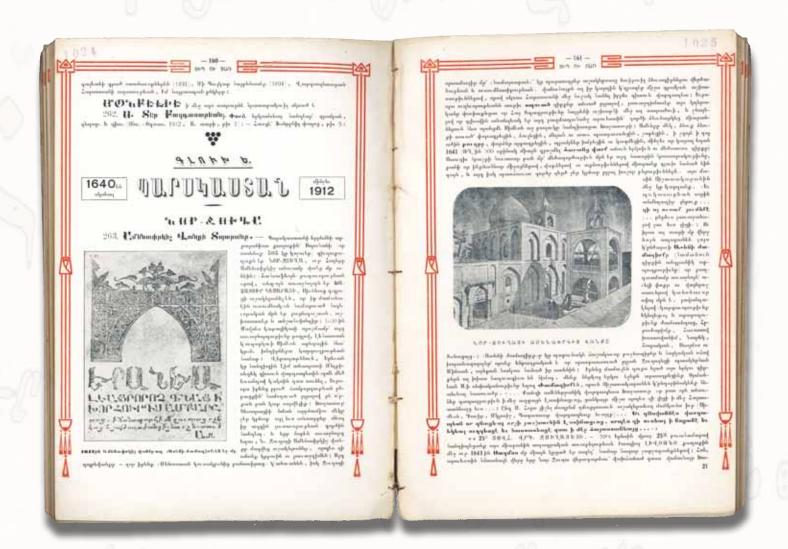
In 1647, H. Djughayetsi succeded in printing "Barzadumar Azariarin", and in 1650 was attempting to publish the Bible; but during the process, Voskan Yerevantsi who wanted to published it himself in Amsterdam betrayed him, and the Priest Hovhannes Djughayetsi fleed to Edjmiatsin. In 1669, V. Yerevantsi published Arakel Davrijetsi's "The History"- the storyof King Abbas of Persia and how he brought the Armenians to Iran. Arakel Davrijetsi is the first Armenian whose work was published while he was alive. Later in New Djulfa was published "Girk Atenakan" and "Girk Iskapes Hamarot" in 1687, "Girk Yerkabnagats' and "The History of New Djulfa" in 1688, by Father H. Hovhanessian.

Haroutiun Shmavonian was born in Shiraz, Iran in 1750. Shmavonian published many Armenian religious and historical books and articles. After the death of his wife and two daughters, he decided to become a recluse and wandered the mountains, living among the Persian Darvishes almost seven years. Later, he joined the priesthood and went to Madras, India. He first introduced the printing press to India- in Madras. Haroutiun Shmavonian printed the first Armenian magazine *Azdarar*, in 1794; due to monetary restraints, the magazine lasted only two years. The magazine was circulated to Costantinople, New Nakhijevan, Edjmitsin, Iran and Russia. In 1796, *Azdarar* had only 28 subscribers in Madras. Shmavonian died in 1824, at the age of 74, in Madras. There were printing housees in Tabriz and in Tehran, 1894 and 1896 respectively. There were books, daily newspaper, magazines, school books, yearbooks, weekly newspapers all printed at these presses.













. P. Starte Attes Treates

աս որ Հուրժբուշ քակւուր աստանուր չ

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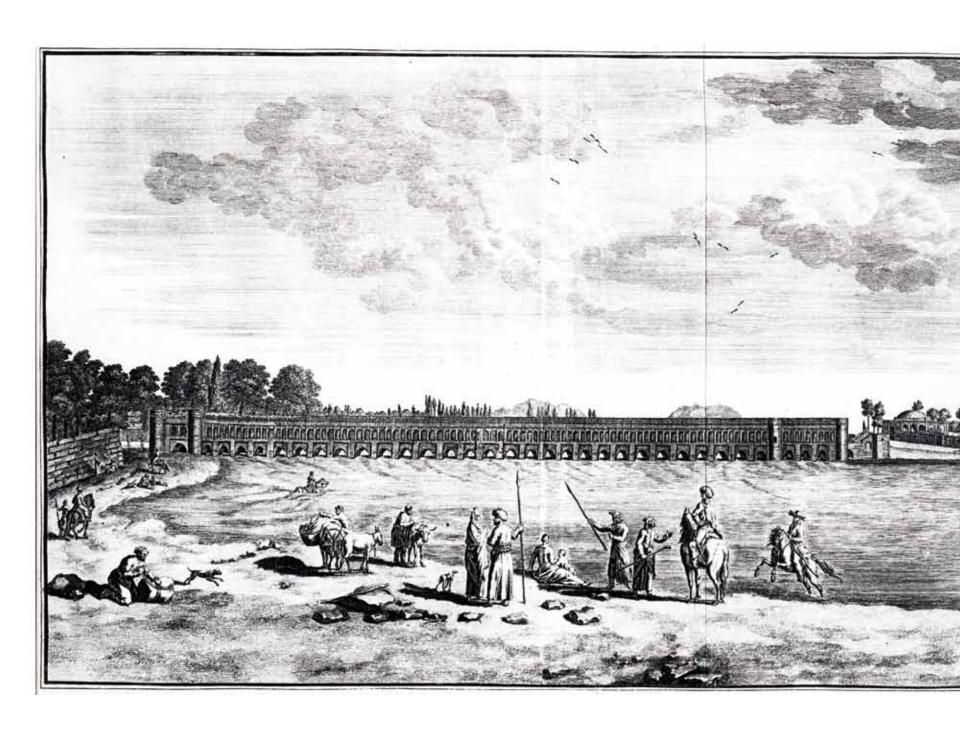
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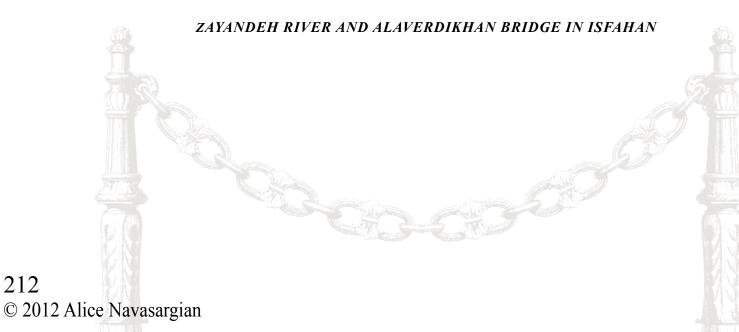
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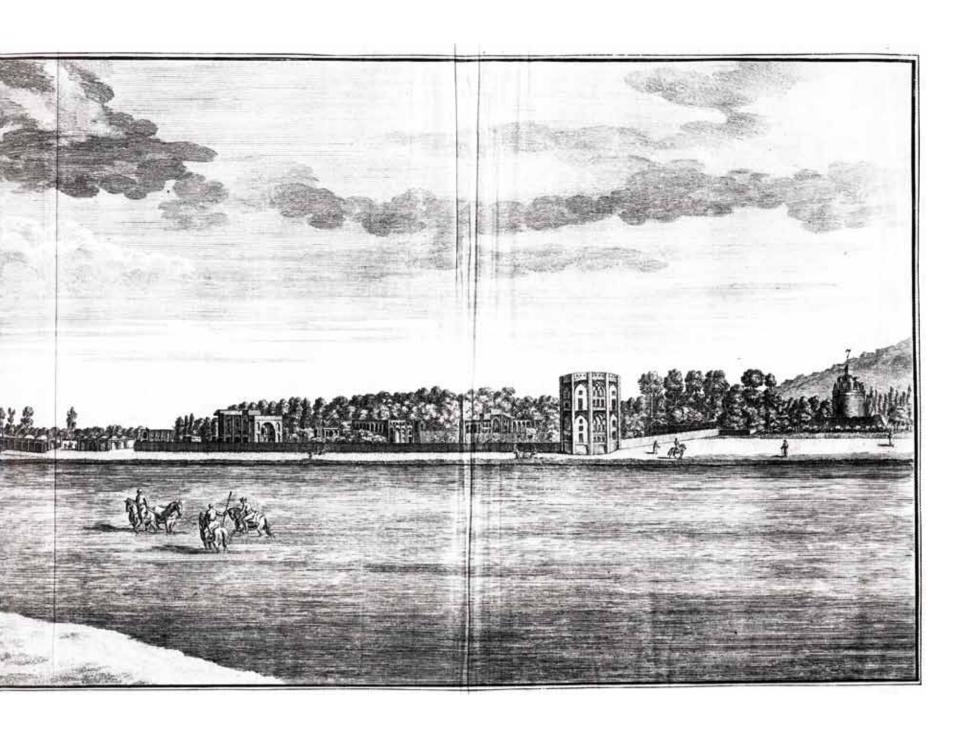
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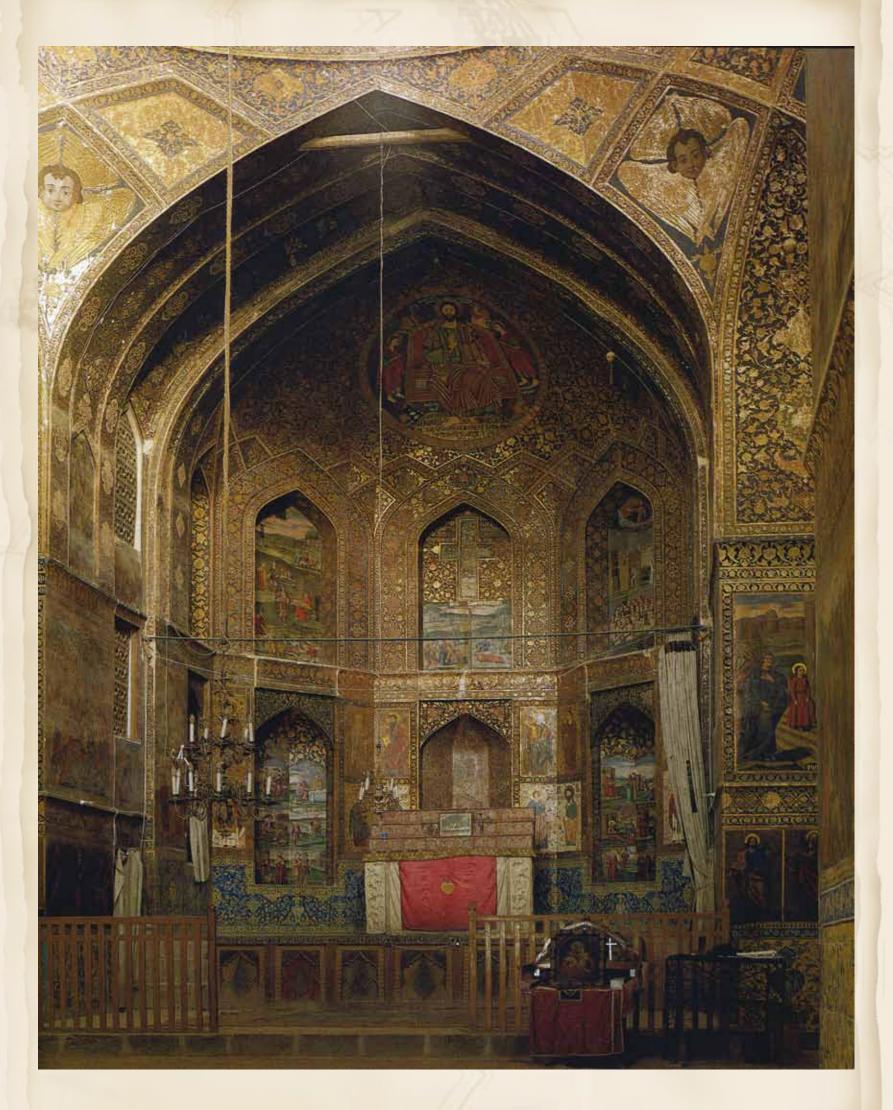






Scene from Zayandeh River, connecting New Djulfa to Isfahan city.

Eugene Flandin, Paris, 1842



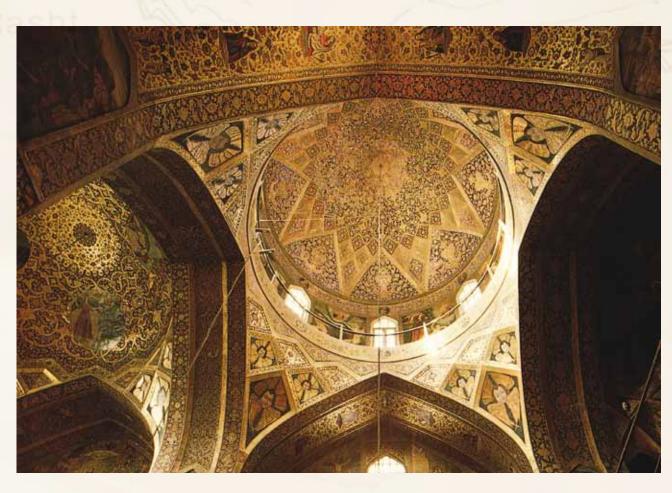


Khodja Avetik
Martirosian,
was one of the major donors of
the amazing frescoes of the All
Savior Monastery
(Amenaprkich Vank).



Khodja Valijanian was one of the major donors for the construction of the All Savior Monastery (Amenaprkich Vank).

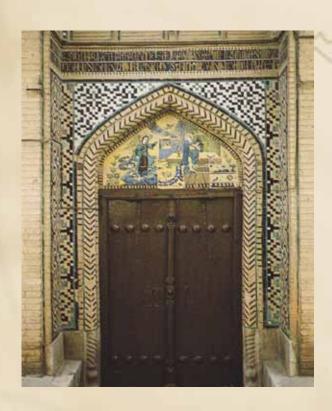




The dome of St. Amenaprkitch Armenian Cathedral in New Djulfa, Isfahan. Left the Altar of St. Bethlehem.

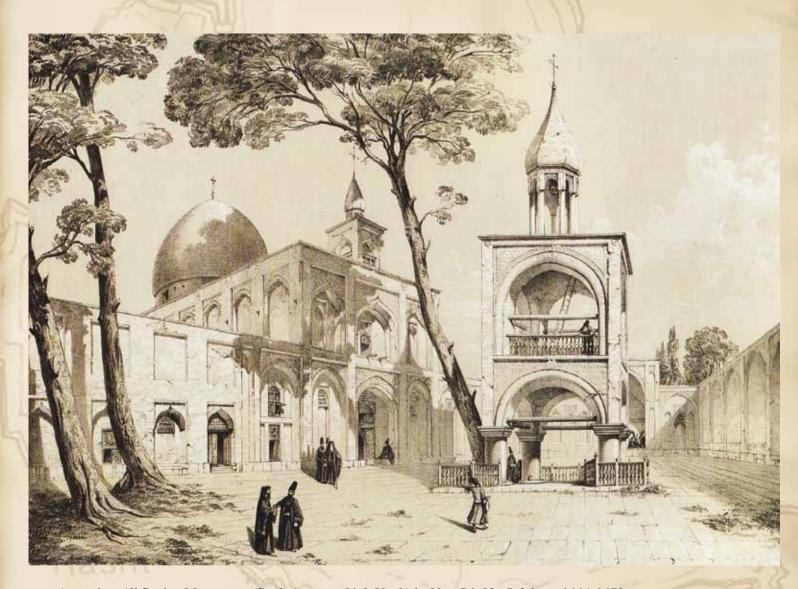


All Savior Monastery in New Djulfa, Isfahan, Eugene Flandin, Paris, 1842





A tapestry depicting a religious ceremony in front of All Savior's Church, Isfahan



Armenian All Savior Monastery (Surb Amenaprkich Vank) in New Djulfa, Isfahan, 1664-1673, Eugene Flandin, Paris, 1842



MINAS JUGHAYETSI



Մինաս, Ոսկան Վելիջանյանի դիմանկարը։ XVII դ.

Minas was an early 18th century Armenian painter born in New Djulfa. It was the great Armenian historiographer Arakel Davrizhetsi who, versed in oil painting, portraiture, landscape painting and other genres of art, immortalized Minas, the gifted painter from New Djulfa, and his exceptional art. Davrizhetsi enumerates the themes and features of his painting: "Minas works both with oil-colors and water-colors, on paper, canvas, wooden sheets and copper. He is a mural painter, miniaturist and portraitist. Minas paints people of all nations, he expresses everything on the face; laughter, anger, sorrow, heavy drinking, yawning, happiness, the moment of warfare, the character and mood of a given person."



Մինաս, Հակոբջան Վելիջանյանի դիմանկարը։ XVII դ.

The portraits of Voskan Valijanian and his son Hakobjan Valijanian by Minas Djughayetsi, XVIIc.

Museum of All Savior Monastery, New Djulfa



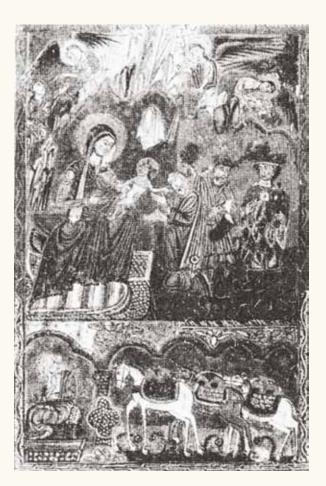
Portrait of Khodja Zohrab, XVII c.



A young Khodja and his wife in New-Djulfa



A few of Minas' paintings are kept in the Museum of Surb Amenaprkitch Cathedral in New Djulfa, Iran. Minas also illustrated several history and school books. In addition, he founded an art school, students of which helped him with some of the frescoes at Surb Amenaprkitch Vank in New Djulfa



Paintings on the wall of Surb Amenaprkitch Vank by Minas, New Djulfa



Minas Djughayetsi, XVIIc. The Last Supper



St. George Church was built in 1611 by Khoja Nazar. It has the greatest number of pilgrims, especially on the eve of Five Tabernacles, because 15 ornate stones brought from Etchmiadzin are kept in a chamber of this church. There is an old chapel in the yard.

Holy Virgin Chruch was built in 1613 by Khoja Avetik. In 1666, Gerak Agha restored the church and commissioned two intricate frescoes on the northern and southern walls. One of them represents Herod's palace and the other depicts the episode when the forty-day-old Jesus was taken to the Temple. At the bottom of the first fresco, one can see the portrait of Gerak Agha and at the bottom of the second, that of his wife and children. An enclosure with bars is placed inside the cupola; its entrance is from outside. We are told that it was made by order of Shah Abbas so that his wives could watch the religious rites from there. There is an old chapel in the yard, which was built by Armenian immigrants.

The other churches are St. Nikoghayos (1630), St. Sargis (1659), St. Minas (1659) and St. Nerses Shnorhali (1666).

The community also has an old cemetery which has existed since the foundation of New Julfa. There are old tombstones of great historic value in the cemetery.

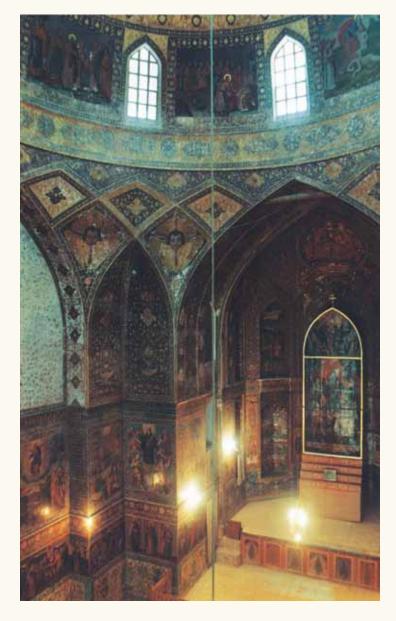
St. Gregory, the Illuminator Church is in the Davrezh district. It was built, together with its belvedere, by Agha Manuk Lazarean in 1729. In the territory of the **St. John** the Baptist, This church was built in 1621. It is also called "Right-hand church."

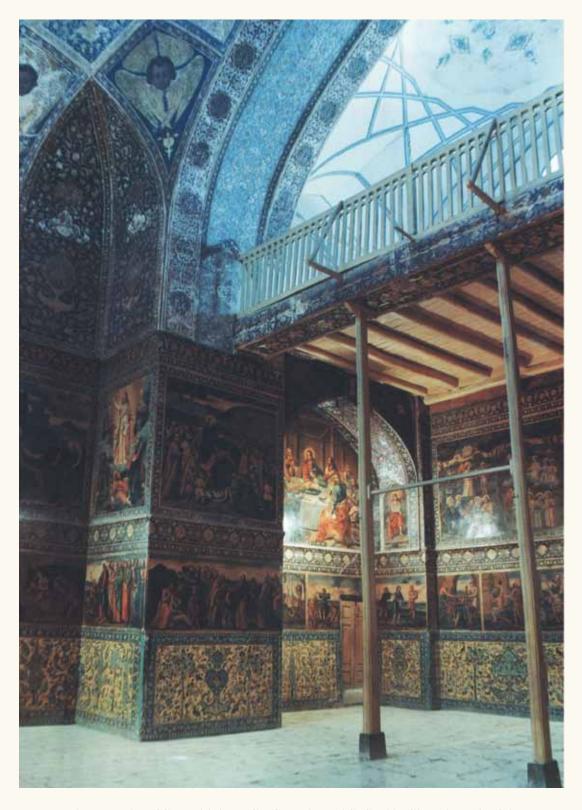


The altar of St. Bethlehem, New Djulfa, Isfahan



St. Catharine Chruch was built in 1623. During the deportation, three virgins named Urupsana, Taguhi and Hripsime had come to New Julfa. Agha Manuk, the founder of the Lazarean family, built a nunnery in New Julfa for these and other virgins. In the yard of the nunnery, he also built a small church called St. Catharine. Formerly, the nunnery had up to 40 virgins, the last of which died in 1954. It has now become an orphanage.





Photographs of St Bethlehem, St, Gevork, and St Sarkis Churches of Isfahan
Photography by Gh. Arab.

Printed in The Islamic Republic of Iran, 1998, publisher: Rasaneh Kaj, Esfahan

St. Bethlehem church was built in 1627. It has an interesting structure; its cupola, which leans upon splendid arches, is the highest among all these churches. The church has no columns at all. The walls are covered with fine and tasteful pictures. The beauty of St. Bethlehem makes a strong impression on the viewers. It is told that one day during the Easter Holy Week Khoja Petros and his wife went to Holy Virgin church, but there were so many people that they could not enter the church. Therefore, he decided to have his own church, and so the most beautiful church of New Djulfa was built.

THE ARTS AND CRAFTS IN NEW DJULFA

At the beginning of the 17th century, the population of New Julfa, which had become a weatlhy suburb of Isfahan, began to restore with exceptional viability the way of life inherited from Old Julfa, adjusting it to the new social and political conditions. In a few years, palaces, houses and churches were built there. According to the places from where the migrants had come, the town was divided into the districts of Jughaians, Tabrizians, Yerevanians etc., among which there where both adherents of the Armenian Apostolic Church and Catholics. The district "Pokr Meydan" or "Gharageal" was inhabited by wine dealers. The main street was called Shirakhane. The grain dealers, clothiers, weavers and carpenters had settled in the district of the Tabrizians. The potters (banna) were concentrated in the district Hakobjanents or "Brutents." The stone cutters lived in the Kocheri Sangrtash ("stone cutter"). There were many bath houses in the districts of the Tabrizians, Yerevanians and Charsun.

An unfinished manuscript written in Armenian and English is kept at the library of the monastery. It contains a conversation between a certain Francesco and the merchant Khoja Safar in Msrdam (Amsterdam). Francesco asks: "What is the main sanat (craft) of the Armenians (i.e., those of New Julfa)?" and Khoja Safar answers: "Our nation has all sorts craftsmen such as tailors, hat sewers, cobblers, barbers, goldsmiths, blacksmiths, turners, carpenters, masons, weavers, scribes, book binders, watchmakers, house painters, physicians, parchment makers, jewelers, grooms, policemen, gunsmiths, soldiers, and navigators. There are also government employees such as ambassadors, advisors, generals and many others." Many crafts enumerated by Khoja Safar were not only established, but also traditional in Armenia from the medieval period onwards.

There were also intellectuals (translators, writers and teachers) in New Julfa, as well as painters, miniaturists, printers, popular singers and musicians. For example, we know the names of the following translators: Agha Davit (a specialist in English), Tavakalov brothers, G. Lusikov and Romadamsky (specialists in Russian) who worked at the diplomatic department of the Kremlin in Moscow.

Minas was a distinguished painter. The miniaturists Khachatur Jughayetsi, Mesrop and Khachatur Khizantsi, Stepanos Jughayetsi and Hayrapet were also well known. The famous painter Bogdan Saltanov, who had gone to Moscow from New Julfa, was tasked with painting the windows of the crown prince Petros Alexeevich's room in a way that everything should be seen from inside and nothing from outside. Stonework was developed in New Julfa. There were no quarries nearby, so the stones were brought to the town from distant mountains and worked by skillful stone cutters. The Armenians built bridges with small rest rooms for the shah over the Zayandeh river. They built churches with cross-stones placed in the walls. The tombstones made by those masters are very interesting and of great value from historical and cultural point of view. The standing or sitting figure of the deceased is depicted in the center and accompanied by an inscription about him/her. The local painter Abraham Gurgenean made copies from those tombstones, 150 of which are kept in the Museum of New Julfa, 450 in Holy Etchmiadzin, 100 in the George Martikean Museum of Beirut and 100 in the State Museum of India. The skillful carpenters of New Julfa decorated doors and windows, made actinoid rosettes of wood and adorned the ceilings of balconies, doors of churches and houses of merchants (for example, those of Khoja Safar and Khoja Aghanur). One of the prominent masters was Hakobjan, the chief carpenter of the Persian Court.

Armenian glass makers, too, worked at the Persian Court. Among the masters mentioned in 1816 are Babel Zakarean, Manuk Khachikean and Alexi Dionixean. Harutiun Ter-Khachatrean was also known as a skilled glass maker.

European visitors of New Julfa speak with admiration about the Armenian way of life. They liked the festive garments of clergymen, the entertainments and dinner sets in merchants' houses, the furniture of halls, the gilded copper and iron chandeliers hung from ceilings, the copper vessels, salvers and cups (one of which is kept at the Museum of Etchmiadzin), the porcelain objects (especially the tableware embellished with green color, which was brought from China), as well as local products such as gold, silver and wooden vessels. Goldsmithery was traditionally highly developed in New Julfa. The Armenian masters made such big crosses that several people were needed to carry them in processions. On April 15 1628, when Khoja Nazar entertained the shah in his house, the goblets were of gold while the "golab" vessels for rosewater and the tublers for wine were of glass.

The textile workers produced gold-thread and silver-thread covers, pillows of silk and velvet, splendid curtains. Their softness, beautiful design and various decorations were of highly valued in the international market. It is no coincidence that when in the late 17th century silk manufacturing was encouraged in Russia, among the first founders of factories were Ignat Sheriman, Stepan Khaldarov, Ghukas Shirvanov and Vasil Khastatov, Armenians from New Julfa. The factory of the Lazareans from New Julfa in the village Fryanovo near Moscow was famous. They employed silk manufacturers from Iran, especially from New Julfa, improved and adjusted their experience to the local taste.

In the Victoria and Albert Museum in London, samples of stamped textiles are kept, as well as lining for manuscript covers, several velvet curtains and an exquisite shirt. A marvelous coverlet is exhibited in the Museum of Etchmiadzin. The carpets woven in New Julfa were also famous. Some of these are embroidered (one such sample is kept in the Monastery of Etchmiadzin).

In 1677 the Armenian merchant Dominic Alia opened an impressure factory in France. In 1699 the English offered the Armenians of New Julfa producing printed cotton with local ornaments, which was in great demand in England. The St. Catharine nunnery was a prominent center of embroidery. The Armenian jewelers were famous too. They made adornments for courtiers. The precious stones were brought from various parts of Iran, India and Arab countries.

The crafts and applied art of New Julfa are a remarkable achievement of the 17th-century Armenian culture. The churches there were so rich in valuable objects that in 1720 they were forced to pay around 100 kg of silver and gold to the Persian people to relieve their poverty. New Julfa also had skillful tailors. Initially, the national dress preserved its traditional features but in the course of time it was influenced by the Persian style. The Persian women wore long black cloths and veils while the Armenian women walked in streets with open faces and splendid garments. They wore adornments with precious stones, tied two-row gold coins under their headscarfs and fastened their cloths with silver and gold clasps. They chose gold-thread satin or velvet fabrics for their dresses, in which the red and yellow colors prevailed.

Their belts were wide, made of silver threads and decorated with various stones, coral beads and gold coins. We can form an idea about the costumes of the Armenians of New Julfa thanks to the paintings surviving in a number of houses. The festive garments of clergymen were sewed with pearls and precious stones. It was called "armani bafi" ("Armenian style"). Several samples are kept in the museums of New Julfa and Etchmiadzin.

THE DIAMOND THRONE



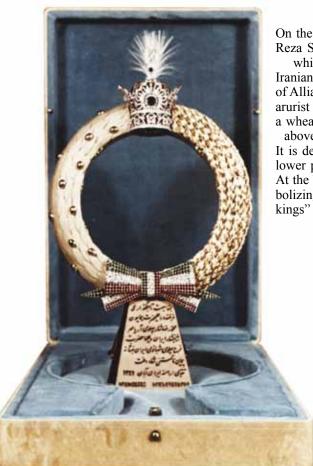
The Diamond Throne, the most elaborate of the Royal thrones in the Armoury collection of the of Czar Alexei Mikhailovich, is reminiscent of the throne of Czar Mikhail, his father. In 1660 the Armenian Trade Association of Isfahan presented a marvelous "Diamond Throne" or "Diamond Armchair" to the Russian Czar Alexey Mikhailovich. It was priced at 220,000 roubles and is now kept in the Kremlin Palace in Moscow. The Russian Court used it for coronation ceremonies, and on other solemn occasions. A group of Armenian tradesmen, in order to negotiate with the Russian government and gain some privileges, brought the throne with care from Isfahan to Moscow and through the mediation of Zakar Sahratian presented it to the Czar. Made by Armenian craftsmen, the throne has a simple form which was widespread in applied art during the 16th-18th centuries.

Its bottom is decorated with a bold carved pattern depicting a procession of elephants with riders on their backs. The back of the throne is covered with black velvet and embroidered images of two genii supporting a crown over the inscription glorifying the Czar and his power. The whole surface of the throne is faced with an intricate mosaic of firouzeh (turquoise) and diamonds. The precious donation was attached to the petition of tax-free trading in the Russian territory. Due to the prevalence of diamonds, the throne was named "Diamond Throne". In total throne has 876 diamonds and 1223 other gemstones. On the back of this throne there is an embroidered latin inscription:

"Potentissimo et invictissimo Moscovitarum Imperatori Alexio, in terris feliciter regnanti, hic thronus, summa arte et industria fabrefactus, sit futuri in coelis et perennis faustum felixque omen. Anno Domini, 1659" (To the most powerful and invincible Muscovy Emperor Alexis doth reign felicitously upon the earth the throne made with sumptuous art would be a token of future eternal bliss in heaven. In the Year of Our Lord, 1659).

They also made other thrones (one of which Shah Abbas presented to Boris Godunov); some are kept in the Golestan palace in Tehran and one, in the Historical Museum of Armenia (it was brought there from Etchmiadzin). The throne presented to the Czar has 900 diamonds of various sizes, 1300 pearls, hundreds of other stones: amethyst, sapphire, topaz, hyacinth, 1830 pieces of Nishabur turquoise, kilograms of gold, silver, plane-tree and beech wood etc. The decoration of the throne includes black velvet, red and yellow silk. A dedication and images of angels sewed with small pearls are embroidered on the back. Later on the same craftsmen added other images on the throne: the double-headed eagle, the sun etc...

The Crown of Alliance:



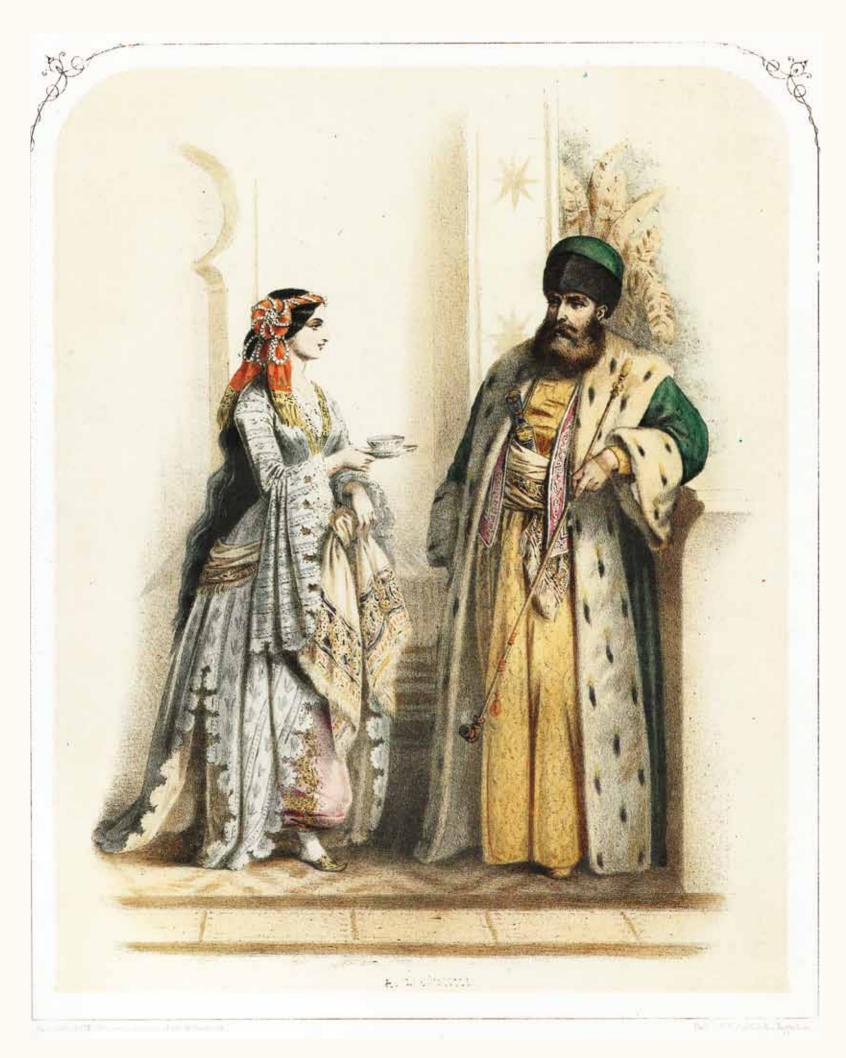
On the occasion of the coronation of Mohamad Reza Shah Ariamehr and Queen Farah of Iran, which took place on October 26 1968, the Iranian Armenians present them an royal "Crown of Alliance." It was designed by the gifted miniarurist Clara Abgar. On one side, is an image of a wheat husk, on the other an olive sprout, and above them the royal crown of Iran is placed. It is decorated with precious stones, and in the lower part runs a ribbon of the Iranian tricolor. At the bottom of the crown, the nine spots symbolizing the "white revolution of the king of kings" are carved, and the loyaly of the Iranian Armenians is witnessed.

The Golden Cup:

Another marvelous piece of art, the "Golden Cup," was presented to the State University of Isfahan by the diocese of New Julfa and Iran-India, in acknowledgement of the care for Armenology and Armenian students, as well as the magnificent building erected near the university and designed for Armenian studies.

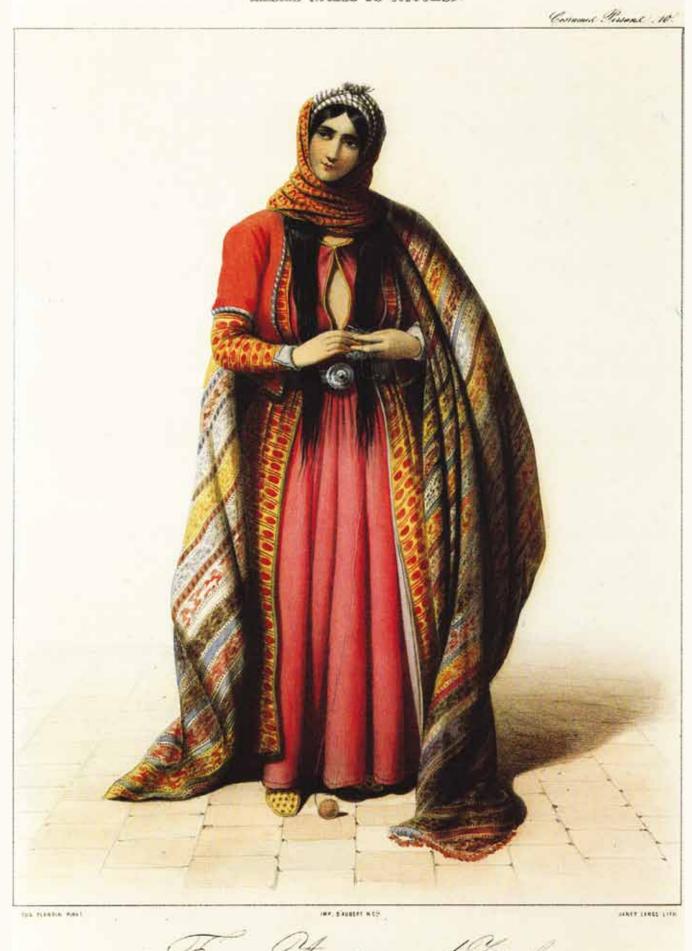
The "Golden Cup" was designed by the renowned Iranian-Armenian Artist; Yervand Nahapetian.





An Armenian merchant and his wife. Lithograph by Alexandre Lacauchie, Paris, 1835





Armenian Woman of Isfahan. Lithograph by Eugene Flandin, Paris, 1850

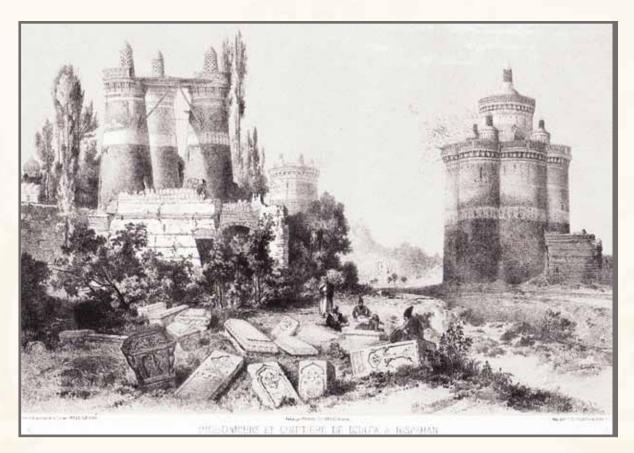


Armenian woman from Urmia, Eugene Flandin, Paris, 1850



Armenian woman from New Djulfa, Achille Deveria, Paris, 1850





Pigeon homes and cemetery of New Djulfa, Isfahan.

Lithograph by Jules Laurence, Paris, 1860



The tombstone of Khodja Murad, New Djulfa, Isfahan.



The tombstone of Armenian merchant Frangul Aghazar Topchian, New Djulfa, Isfahan.

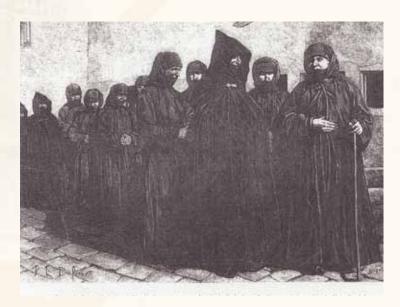


The tombstone of an Armenian merchant from New Djulfa.



Armenian merchant Khodja Nazar (Lazar) of New Djulfa

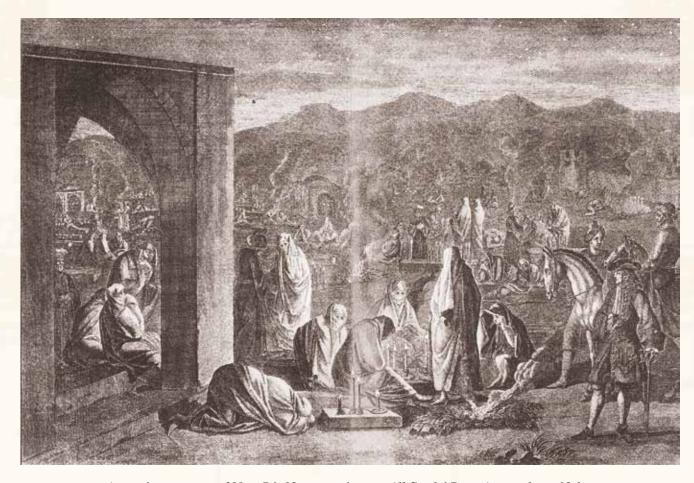
Khodja Nazar (left) by Rochefort, Paris, 1714. Khodja Nazar was one of the wealthiest and most respected Armenians of New Djulfa and India. In 1627, he constructed St. Catherine's Nunnery (Kusanats Menastan) in New Djulfa, then St. Illuminator Church in New Djulfa and the Church of Nazareth in Calcutta, India.



Nuns of St. Catherine in New Djulfa, Dufour, "Le tour du monde," Paris, 1881



St. Catherine Nunnery in New Djulfa.



Armenian women of New Djulfa mourning on All Souls' Day, Amsterdam, 18th c.

BOGDAN SALTANOV 1650-1730

THE FAMOUS RUSSIAN ARTIST IN THE TIME OF CZAR ALEXI MIKHAYELOVICH WAS ARMENIAN, AND, WAS BORN IN NEW DJULFA

Bogdan Saltanov was born in 1650 in New Djulfa, Iran 'Saltan' was taken from his father's Christian name, and Bogdan (which in Russian meant God-given: 'Astuatsatur') was the artists true surname. He also known as Ivan Ievlevich Saltanov, and was court painter for Alexis I of Russia, and his successors.

Saltanov headed the painting workshop of the Kremlin Armoury from 1686. Saltanov's legacy include Orthodox icons for church and secular use, illuminated manuscripts, secular parsuna portraits including the portraits of Stepan Razin and Feodor III of Russia as a young man. In 1660, Zakar Sagradov (Khoja Zakar Sarhadian), an Armenian merchant from New Julfa, serving as an envoy for the Shah of Persia, delivered a gift from the Shah to Czar Alexis. The package included, among other items, an engraved copper board depicting the Last Supper. The board aroused the interest of the Czar. He instructed Khoja Sarhat to return to Persia and enlist the engraver into the Czar's service. Muscovite artists were only experimenting with engravings on metal, and the Czar needed a professional to set up the new craft. Six years later Saltanov, "the apprentice", arrived in Moscow with his brother, joined the staff of the Armoury and received a considerable salary. He was treated as a foreign noble, an honor rarely issued without reason. His brother, Stephan Saltanov, also became a Russian noble, a treasurer of the Armoury and a founder of the Saltanov family. Bogdan Saltanov became the the forth and last non-Russian artist employed by the Moscow court.

Saltanov's earliest attested work was the taffeta icons, icons painted on cloth with partial cloth applications imitating garments of the saints. Igor Grabar suggested that this new genre of icon was Saltanov's own invention, owing to his Oriental roots. Their status at the court was radically different from that of traditional icon painters:

Saltanov's primary function was to provide secular art for the court, not the church. The earliest royal commissions of this kind (secular icons on copper and glass base) by Saltanov are dated to 1670 and 1671. As a result of the practice started in the 1670s, the professions of court painters and icon painters in Moscow essentially merged, with court painters actively taking over the icon painters' religious mandates. Saltanov died in 1703, in Moscow.

Bogdan Saltanov gave Czar Alexis for Easter in 1675 an original gift: "three platters: one containing five goose eggs with gilded herbal designs, another containing seven duck eggs decorated in various colors over gold, and the third containing seven chicken eggs gilded lavishly: in addition, a mica box with forty chicken eggs decorated in various colors over gold."

Since from that time, it became fashionable to decorate Easter eggs as a peculiar type of popular applied art, and a feature in the living image of Russia was born.

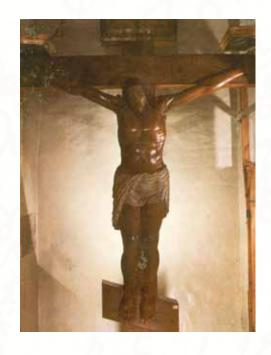
In the 18th-19th centuries, artistically decorated Easter eggs became widespread among various segments of the population. Recently, the famous Winter Easter Egg by Faberge, which Emperor Nicholas II gave to his mother, Empress Maria Fedorovna, for the 300th anniversary of the House of Romanov, was sold for a sensational \$7.5 million at a Christie's Auction House in Geneva. The commission for the reknowned Portrait of Feodor III of Russia was first offered by Sophia Alekseyevna in 1685 to Simon Ushakov and Ivan Maksimov, but both these icon painters declined the job, and it passed to Saltanov.







The portrate of Feodor III of Russia, by; Bogdan Saltanov, 1685





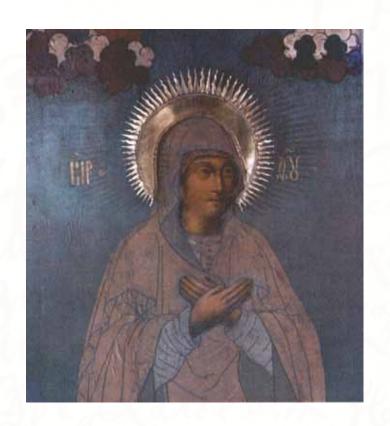
Icon depicting The Cross of Kiy, a replica of the True Cross with holy relics commissioned by Nikon, Orthodox patriarch of Moscow, in 1656.

On the leftof the picture, are the images of Emperor Constantine the Great, Tsar Alexey Mikhaylovich and Patriarch Nikon.

On the right, Empress Helena and Tsarina Maria Ilyinichna, 1677.

Bogdan Saltanov / Богдан Салтанов

Left, various carvings on wood by Bogdan Saltanov, 1681-1687



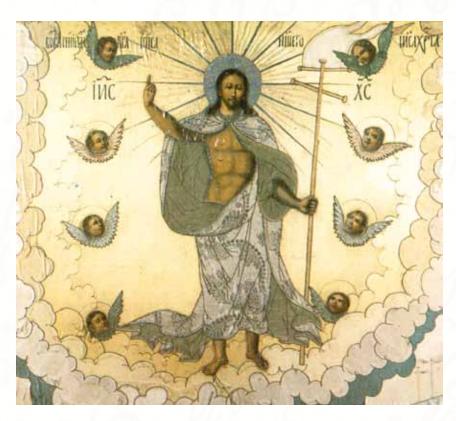




The Ascension of Christ. by Bogdan Saltanov



Painting on taffeta, by Bogdan Saltanov



Paintings on canvas and taffeta with the silver carvings for the churches of Moscow, in Russia by Bogdan Saltanov, 1680



The Holy Mother of Christ by Bogdan Saltanov. 1679

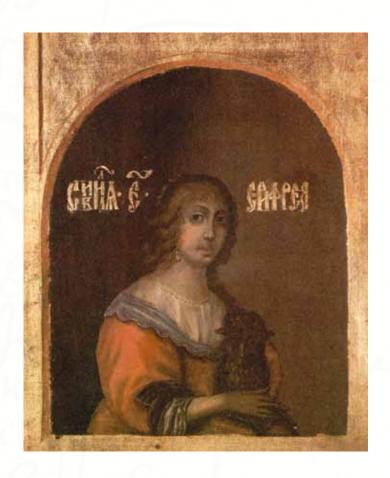


The Book of Christian Sibellians by Bogdan Saltanov, 1673



A painting of the Theologian by Bogdan Saltanov, 1679









Bogdan Saltanov; Portraits of 12 l "Sibilians' ladies with their religious books. In the book of "Vasiliologion", Saltanov has illustrated 26 portraits of Sybyllian` Rusian, Armenian, Asyrian, Persian, Greek and Roman Kings and Queens.













CHS probe

The probe

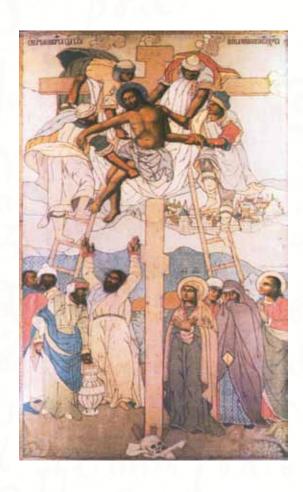


(left), A letter from Bogdan Saltanov written in Russian and Armenian



Painting and Silver Carvings of Icons on taffeta, 1680 (above). Holy Mother of Christ with Angels, 1679 (below). Detail of The Lamentation of Christ (upper right). Detail of The Resurrection of Christ (upper left).

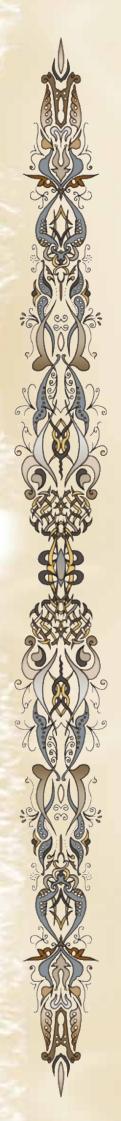








Grave stones in Armenian cemetary at Old Djulfa, 1660 c.



ARMENIAN MERCHANTS

OF NEW DJULFA IN INDIA

The first Armenian in South India (780 AD)

The terms 'Armenian' and 'merchant' were long synonymous in India, for it was trade and commerce that attracted the Armenians to this tropical country and led them to bid farewell to their motherland and the snow-clad mountains of Armenia.

Fully seven centuries prior to the landing of Vasco de Gama on the Malabar Coast, on the 20th of May, 1498, an enterprising Armenian merchant named Thomas Cana (Khan) landed on the same coast, in the year 780 A.D. The local lord, Sheo Ram, who was the native ruler of Cranganore immediately grew fond of the trader, and showed him great favor, resulting in his amassing considerable riches by trading in muslins and spices. He is better known as Mar-Thomas. As a trader, he was shrewd and active, and as a diplomat, tactful and cunning. He was a prosperous merchant at Cranganore and later at Angamaly, further inland on the Southern Peninsula. He died in the lap of luxury, basking in the favor of potentates who loved and respected him. According to the traditions of the St. Thomas Christians of Malabar, Mar Thomas or Thomas Cana founded a commercial town near Cranganore and obtained, by way of a copper-plated document from the Emperor of Malabar, several commercial, social and religious privileges for the Christians of the country.

The early Portuguese writers call him Thomas Cananeo and describe his nationality as Armenian. He was known to the

Malabar Christians as Knayi Thomman or Kana Tomma, which means the merchant Thomas.

A fair idea of the extent of the trade carried on by the Armenian merchants of Djulfa with India and the Far East may be

gathered from the following valuable and carefully prepared list of those Indian towns with which the Armenian merchants of New Djulfa were acquainted and held commercial intercourse in the seventeenth century. This list was prepared in the Armenian language by Costand, an Armenian schoolmaster at New Djulfa, at a time when the enterprising Armenian merchants of the commercial city of New Djulfa were commercially at the zenith of their glory and ventured into the remotest parts of Asia in their commercial pursuits: Peshawar, Multan, Attock, Sirhind, Delhi, Agra, Bengal, Bihar, Patna, Benares, Surat, etc.

The pupils attending Costand's school were the sons of wealthy Armenian merchants, who, trading extensively with foreign countries, paid special attention to the education of their children. They were instructed by Costand in the vernacular and the rudiments of commercial knowledge. Costand died in Djulfa in 1702 A.D. On his tombstone is written:

"This is the tomb of Costand, the scholar, who led a monastic life and died in Christ in 1702 A.D."

Armenians traded along the coast of Madras in the early part of the 16th century. From the "Vestiges of Old Madras," (vol. 1, p. 277) by Henry Davison: "In 1507, Dom Francisco de Almeida, the Portuguese Viceroy at Goa, finds out that

there is a house and Chapel of the Christian Armenian Apostle Thomas on the Coromandel coast. Of four men whom he sent round by sea to make enquiries, two died but the survivors brought back a report which was transmitted to the King of Portugal. Ten years later, in 1517, two Portuguese, named Diogo and Bastiao Fernandes, arriving at Pulicat from Malacca, heard of the Chapel from an Armenian merchant. They all proceeded to the spot, and discovered a very ancient edifice, constructed like a church with nave and aisles, and having timber pillars and roof. Its length was twelve cubits. A sacristy beyond five cubits long had a dome surmounted by a dwarf spirea rising to the height of thirty cubits. Crosses and peacocks in plaster constituted the decoration.

This structure was believed to be the sepulcher of Saint Thomas the Apostle."

The Iranian Armenians flourished at Madras during the seventeenth and eighteenth centuries, when they had the trade of the Carnatic in their hands and carried on a lucrative trade with Europe and the East. From a voluble Armenian manuscript, written at Masulipatam by Sarkis Johannes in 1790, we find that the Armenians settled permanently at Madras in 1666. These opulent merchants were famous for their piety and true philanthropy, and for the great zeal they evinced in the advancement of Armenian classical literature in India. Their patriotism is perhaps unparalleled. They appealed to Catherine II of Russia to free Armenia from Muslim Persians and place it under her suzerainty. Two millionaires volunteered to place their millions at the disposal of the Russian Government for purposes of an anticipated war, but somehow or other, the project did not mature.

Being the leading merchants in Asia, the Armenians contributed considerably to the increase of trade in the respective settlements where they resided, and thereby added to the population thereto.

They were of the greatest service to the companies' agents and factors in the disposal of their goods from different countries and in providing them with Indian merchandise for export to those countries.



KHODJA PETROS VALIJANIAN

18 - CENTURY



The most eminent Armenian of Madras in the early part of the 18th century was Khodja Petros, son of Khodja Voskan, and the grandson of Khodja Pogose of Djulfa. He was one of the members of the Honerable East India Company's Council of Madras.

He is first alluded to in the Madras Records, in 1724, as "Coderjee (Khodja) Petros, an Armenian from Manila and an inhabitant of Madras. In that period, commerce with Manila was entirely in the hands of the Armenians.

They traded in precious stones and luxury goods with Persia and Europe.

They sailed on fine ships officered by Englishmen under European flags. Khodja Petros amassed considerable riches, but sustained heavy losses in the troubled days, in 1746, when the French captured Madras under Count Lally. They completely demolished all public buildings as well as upwards of forty houses belonging to Khodja Petros. Moreover, the French seized all that he had in the Fort and carried the spoils to Pondicherry. In spite of these heavy financial losses, he left in cash alone, at his death in 1751.

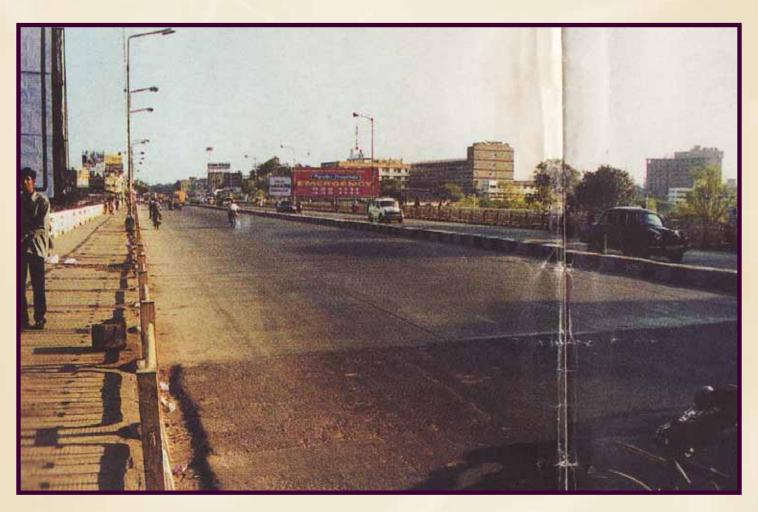
In 1726, Khodja Petros constructed a long bridge of many arches over the river Adyar, which flows through the hills of St. Thomas. The bridge, still standing to this day, is now called "Marmalong Bridge." Khodja Petros spent a fortune on the bridge and left a fund for its maintenance.



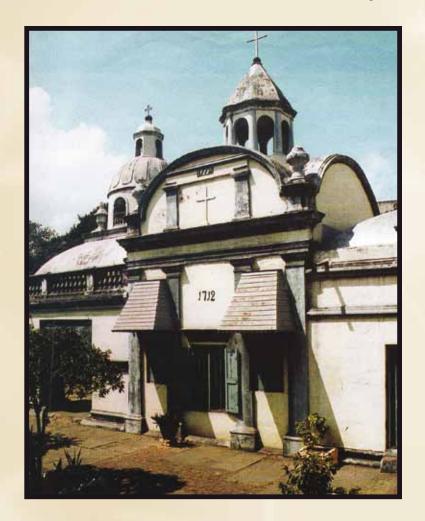
The stone pictured above, inscribed in three languages (Farsi, English and Armenian), recognizes Khodja Petros Voskan Valijanian as the builder and sponsor of Madras' famous "Marmalong Bridge." AGBU, publication, 2001

One of the two tall pillars which flank the southern approach, bears a stone tablet with the following inscription in Latin: "Hunc pontem edificari jassit pro bono public Coja Petrus Uscan nation Armeni; Anno Salutis, MDCCXXVI."

Tombstones bearing Armenian inscriptions dating to the early 17th century exist to the present day. In 1726, Khodja Petros commissioned the construction of 160 broad stone steps at his own expense from the foot to the top of the hill of St. Thomas, the apostle of India. In his will, dated January 19, 1750, Petros Voskan writes the following: "After I expire, let my body be buried in the Chapel Nossa Senhora de Milagres, which I had erected at Vepery." A life-size oil painting of this highly patriotic Armenian, executed at Madras in 1737, may be seen at All Savior Cathedral at Djulfa in Isfahan. Khodja Petros is represented in old style Armenian garb; with pen in hand he writes in Armenian, "The fear of the Lord is the beginning of wisdom." On one side of the painting in the figure of a heart reads, "My heart longs for home, where, should I be unable to go, I desire that, when my last day comes, my heart be sent to my native town Djulfa, so I, Petros Voskan shall have a grave there. Khodja Petros was married to Mamakhatun, daughter of Johaness Kalantar Zakharia of Djulfa and had no children.



Marmalong Bridge, AGBU, publication, 2001

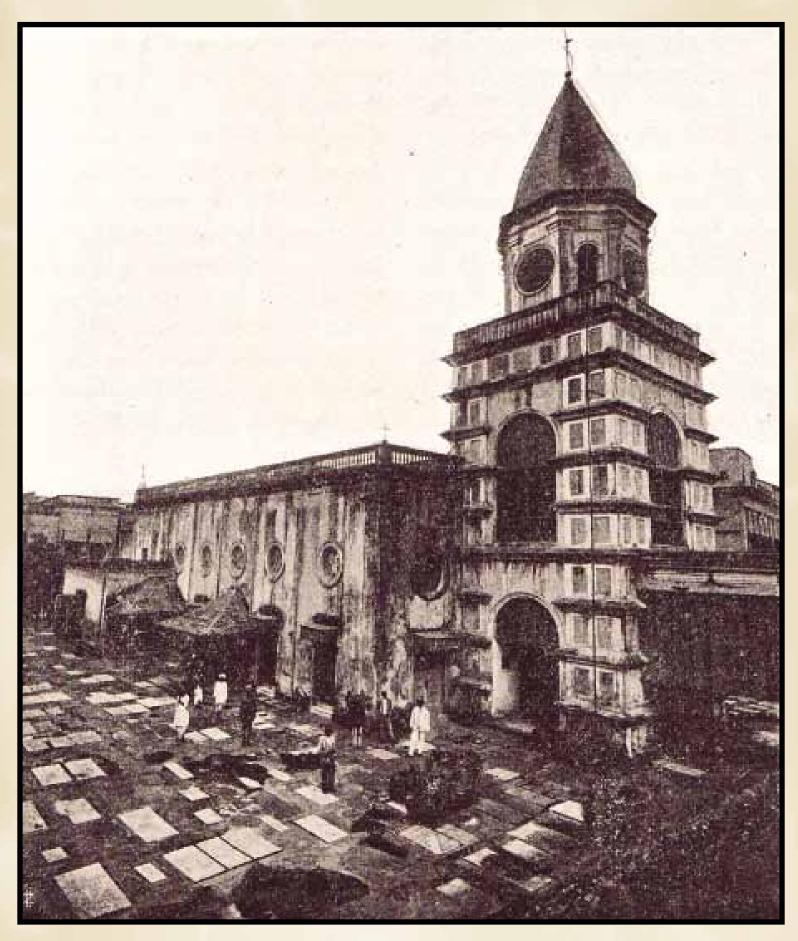




Petros Voskan Valijanian, in 1627, constructed the beautiful church at Vepery in Madras, dedicated to Our Lady of Miracles, for the poor

Christians of the city. Later the Capuchin fathers were placed in spiritual charge of that church. In November 1749, the Capuchins were ordered by the Government to hand the church over to the Danish Missionaries. Petros Voskan protested vehemently. The Council ultimately reached the conclusion that the Vepery Chapel had really been the property of Petros Voscan. AGBU, publication, 2001





Holy Church of Nazareth, the oldest church in Calcutta, was built by Khodja Nazar in 1724



SIR PAUL CHATER

(1846 -1926)

Boghos Khachik Astvatsaturian was born in 1846 in New Djulfa. His family immigrated from New Djulfa to Calcutta.

Khachik was educated at La Martiniere school in Calcutta and, at the age of 18, went to Hong Kong in quest of a career. He found a position at the Bank of Hindustan. China and Japan, but soon realized that he could never be content in this type of work and conceived the idea of striving for greater opportunities open to the bold and courageous.

He resigned his post and entered into business as an exchange broker. Having inherited exceptional commercial aptitude from his illustrious ancestors, he achieved a high order of merit, and through undaunted perseverance rose from a poor boy to the exalted position of the greatest landowner and one of the most generous benefactors in Hong Kong, and a leader in its administration.

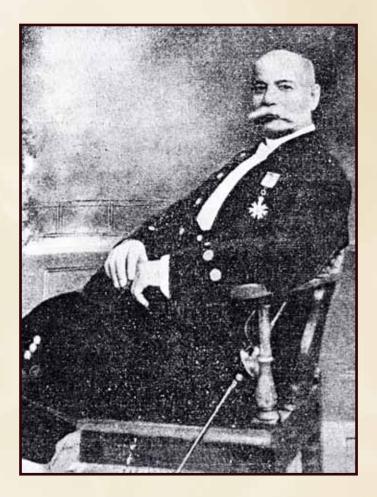
His success was so striking that he became the greatest financial magnate of his time in Hong Kong, actively involved in all important civic and commercial activities of the city.

By virtue of his keen foresight and business acumen, he amassed great wealth and became linked to leading commercial concerns, public organizations and institutions in his adopted home, and thus became known affectionately as "the Grand Old Man of Hong Kong."

He was identified with practically every public movement and was a member of the Executive Council beginning in 1896. In 1897, he became chairman of the Queen Victoria Diamond Jubilee Committee. In recognition of his outstanding public service, he was awarded the C.M.G. (Companion of the Order of St. Michael and St. George), and was made a Knight Bachelor in 1902.

Sir Catchick Paul Chater passed away in Hong Kong in 1926 at the age of 80.

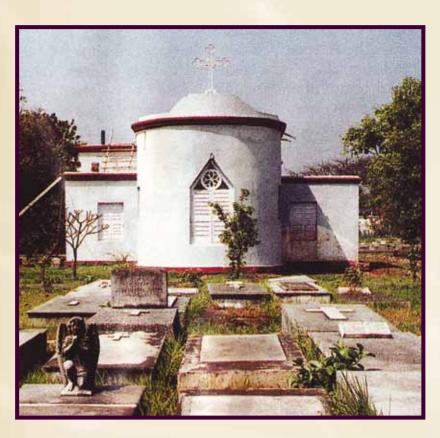
During his lifetime he was a generous donor and was especially munificent in his gifts to churches and institutions of learning. His gifts were bold in character and extent, and today constitute strongholds for the maintenance and sustenance of his innumerable beneficiaries.



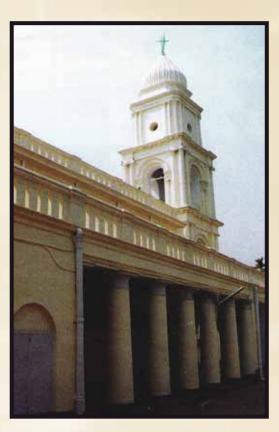
While it is impossible to list even a summary of his extensive charitable donations, it should be noted that La Martiniere College and the Armenian Church in Calcutta had the good fortune of being foremost among the recipients of his princely benefactions.

After providing magnificent bequests of millions of pounds for relations and friends, the remainder of his estate was left to the Armenian Church in Calcutta, India. In perpetuation of the memory of a true friend and noble benefactor of Armenians in Calcutta, a well-equipped, modern three-storied building, adjoining the Armenian Chapel of St. Gregory in Park Circus, has been constructed. This residence, complete with all amenities, is provided to deserving members of the community.





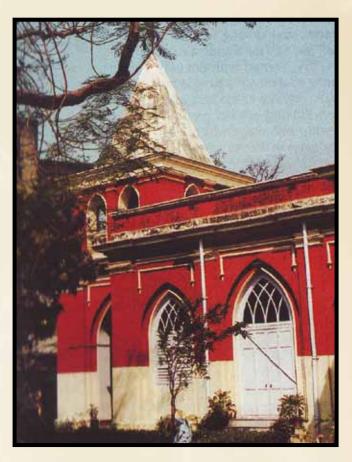
Holy Trinity Armenian Church, built in 1867 in the Calcutta suburb of Tingra, where one of two Armenian cemeteries is located



St. John the Baptist Armenian Church at Chinsurah, near Calcutta, completed in 1697, is the second Christian church in Bengal.



Holy Church of Nazareth, built in 1724, is the oldest church in Calcutta.



St. Gregory the Illuminator Armenian Church, 1906, is adjacent to the Armenian cemetery and the Chater Home for the elderly, in Calcutta.

SARMAD

(17th Century)

Apart from eminent merchants, clever diplomats, great soldiers, able governors and administrators, and respected manufacturers, the Armenians have given India a poet of great merit, whose fame as a saint and a scholar spread over Mohammedian India in the middle of the 17th century. His memory is, to this day, revered and kept green by all lovers of the noble, the beautiful and the sublime, not only in India, but in all countries where the charms of the beautiful language of the immortal Ferdousi, Nezami, Saadi, Hafez, Jami and Khayyam have captured and captivated the imagination of

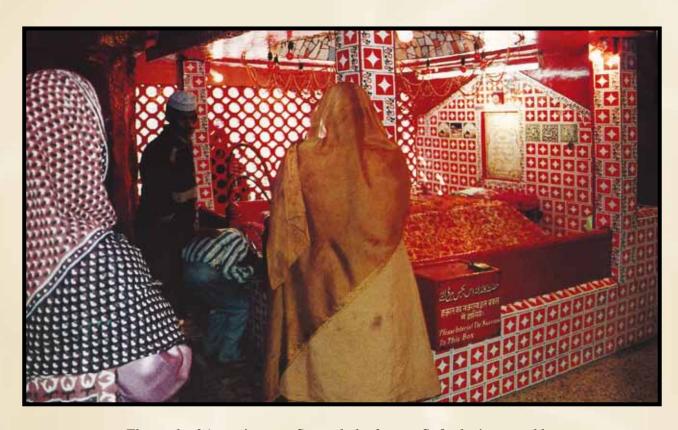
millions. In the "Oriental Biographical Dictionary" by Thomas William Beale, revised and enlarged in 1894 by the eminent Persian scholar and historian, Hanta George Keene, Beale writes: "Sarmad, the poetical name of an Armenian merchant who came to India in the reign of the Emperor Shah Jehan."

This Armenian merchant from New Djulfa became a Sufi and was beheaded in 1611 near the famous Jama Mosque (Masjid) in Delhi.

Following in the footsteps of his compatriots, Sarmad came to India by sea as a merchant from Persia. He set up in business in the town of Thatta in Sindh, on the shores of the Indus, where his business thrived and he spent his days in comfort and peace. In one of his journeys to Thatta, he fell so passionately in love with a Hindu girl by the name of Abhai Chand, that he went nearly mad, going about the streets almost naked.

Presently, his tomb serves as a shrine, where hundreds of devout Indian Muslims gather for prayer. His works, especially his Persian language poetry, are still very popular and hold a prominent place in Sufi literature. He was well versed in the Persian language and was a gifted poet. In the beginning of the reign of Alamgir (Aurangzeb), he was put to death on account of his disobeying the orders of the Emperor, who had commanded him not to go about half naked. But some say the real cause of his execution was a Rubai (quatrain) which he had composed, the translation of which is: "The Mullahs say that Mohammad entered the heavens, but Sarmad says that the heavens entered Mohammad."

His tomb is close to the Jama Mosque in Delhi.



The tomb of Armenian poet Sarmad, the famous Sufi who is revered by
Indian Muslims and Hindus alike.

He was buried in 1611 outside the main mosque in New Delhi.

Thousands of people visit his tomb every year.

All the pictures of two pages (AGBU, publication, 2001)



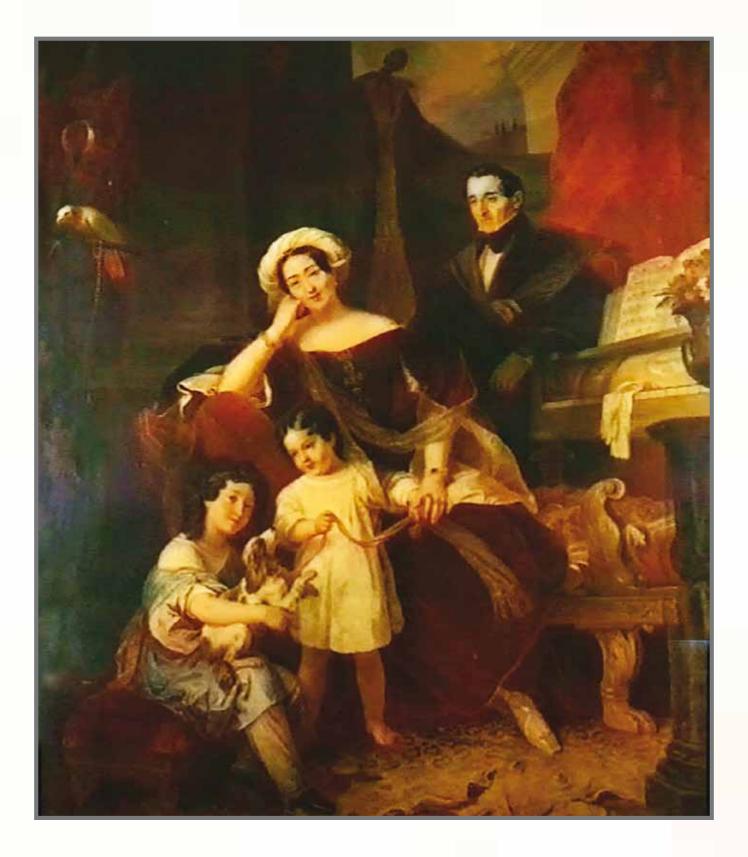
ARMENIAN MERCHANTS OF NEW DJULFA IN RUSSIA



In 1603, during the deportation of thousands of Armenians by Shah Abbas, the Lazarian family migrated to Iran and settled in the newly built town of New Djulfa.

Lazarian Museum, St. Petersburg, Russia





Lazarian family picture. Lazarian Museum, St. Petersburg, Russia



LAZARIAN FAMILY

(18-19 century)

New Djulfa has been the birthplace of outstanding, devoted Armenian benefactors, famous public and political figures, and well-known merchants. Among the most eminent personalities were the descendants of the noble Lazarian family.

In 1603, during the deportation of thousands of Armenians by Shah Abbas, the family migrated to Iran and settled in the newly built town of New Djulfa near Isfahan.

The Shah appointed the Lazarians to prominent positions such as inspector of the mint, royal treasurer, leader of the Armenians of New Djulfa, and head of the Merchant's House of Iran. Establishing active trade relations between Iran and Russia, the Lazarians played a significant role in the economic life of those countries. After the death of Nadir Shah, during a time of political unrest in the country, the Lazarians left for Russia. At the time, the Shahrimanians were already well known merchants in Russia.

The Lazarians bought their silk factory and the surrounding lands. They ran the new business so successfully that soon the halls of palaces in Russia and Europe were decorated with silk fabric produced in the Lazarian factory.

The Lazarians maintained close contacts with the Russian Court and Iran, contributing to the strengthening of the friendly relationship between the two countries and promoting Armenia's liberation.

The Lazarians also played an important role in the development of Armenian culture and enlightenment.

In 1810, they founded an Armenian educational institution in Moscow. It subsequently became a university of foreign languages and was called Lazarian Seminary.

The family bore the name of Khodja Manuk, Mr. Ghazar's son.

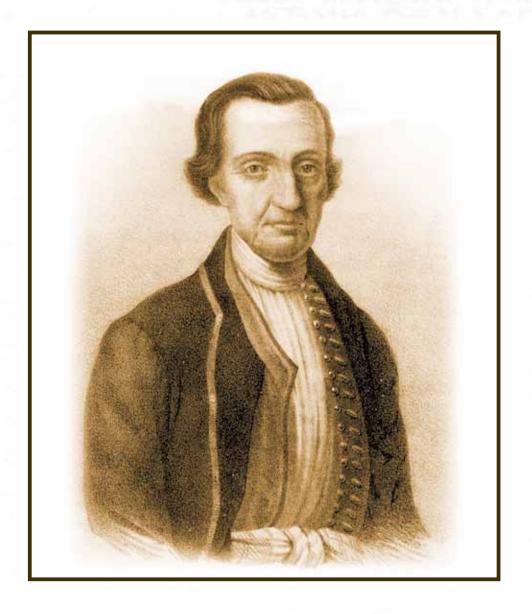
In 1605, during the deportation of Armenians organized by Shah Abbas, it was Khodja Manuk who immigrated to Iran and settled in Isfahan.

The Lazarians also played a key role in organizing and realizing the repatriation of Iranian Armenians to Armenia, as well as in making Eastern Armenia the center of immigration. The Lazarians made a significant contribution in the development of Armenian culture and education. According to Harutiun Ter-Hovnanyants' book entitled *History of New Djulfa* (Spahan, 1880),

the Lazarians played a major role in the public life of New Djulfa. In 1623, Agha Manuk built the "Kusanats Menastan" (Convent) and school of New Djulfa, as well as the St. Illuminator Church of the Davrezh district, with its dome and belvedere. He presented a number of his own buildings and estates to the church.

He had two sons named Aghazar and Agha Shahriman.





AGHAZAR NAZARI LAZARIAN (1700-1782)

Aghazar, son of Nazar, was born in 1700 in Isfahan. Like his father and grandfather, Aghazar, too, became a very wealthy and famous merchant. He had four sons: Hovhannes (the illustrious one), Minas, Khachatur and Hovakim. Aghazar was the governer of New Djulfa. In 1741, with his brothers Harutiun and Manuk, he founded a commercial company in Isfahan to conduct trade with neighboring countries.

Aghazar's success made him not just a rich man but the founder of a marvelous dynasty. However, in the days of Nadir Shah's rule, violence against Armenians was aggravated and the people of Djulfa were forced to pay burdensome taxes and fines. Aghazar, whose family had lived in Iran for 142 years, decided to leave Persia. For this purpose, in 1742 he sent his first-born son Hovhannes to Russia. In 1743, when Nadir Shah was killed and the country became chaotic, Aghazar Lazarian and his family left for Russia. Having traveled through several towns, he settled first in Astrakhan, then, in 1749, moved to Moscow. There, the family purchased property (including salt mines) and expanded the silk producing factory of Friyanovo.

In a short period of time, Aghazar Lazarian became one of the most outstanding industrialists of Russia.

In 1766, in recognition of his service to the state, the Empress Catherine II of Russia granted, by supreme edict, the title of hereditary noblemen of Russia to the Lazarian family, mentioning the following:

"The Armenian Lazar ("Lazarev") is currently in our Empire. Aghazar and his four sons are descended from a noble Armenian family, to which witness the authentic decrees of King Teymuraz of Georgia and the Catholicos of All Armenians. His grandfather, Manuk Lazarev, is a descendant of the Armenian royal generations.

The Shah of Iran wanted him to settle, together with other Armenians, in Iran, where Lazarev became the governer and treasurer of the town of New Djulfa. Due to the disorder in Iran, he emigrated and came to our country, and many times stood us in good stead. Taking this into consideration, today, May 20 of the year 1774, we grant the title of nobility to him."



COUNT HOVHANNES A. LAZARIAN
(1735- 1801)

Count Hovhannes A Lazarian (Ivan Lazarev), the oldest son of Aghazar Lazarian, was born in 1735 in the town of New Djulfa in Iran. At the age of 17 his father sent him to Russia for higher education. Due to his outstanding intellectual and personal abilities, Hovhannes achieved great success in academics, politics, and business in Russia.

Hovhannes was a full state advisor to Russia, an industrialist and landowner. In 1785, in appreciation for his prominent service, this great man, endowed with exceptional mental and volitional faculties, was appointed by the supreme decree of Queen Catherine II of Russia, to the post of St. Petersburg's judicial councilor.

In 1800, Pavel I, the Emperor of Russia, assigned him to the position of St. Petersburg's state advisor, and in 1801 he was awarded the Order of St. John of Jerusalem's Knighthood. On March 16, 1786 the Emperor Joseph II of Austria granted the title of Baron to Hovhannes, and in 1788 he was granted the title of Count.

Hovhannes Lazarian was an eminent figure of the Armenian liberation movement; he constantly attempted to make use of his close relationship with the Russian Court to make the liberation of Armenia a reality. He actively participated in the expansion of liberation plans. He composed and presented to the Russian government "Hovhannes Lazarev's Note," in which he put forward the question of restoring Armenia's statehood under the protection of Russia."

Hovhannes attached great importance to education. He opened schools in Tbilisi, New Nakhijevan and Grigoriopol. He founded the celebrated Lazarian College in Moscow and a "young ladies' school" in Tsarskoye Selo. Hovhannes also built the present Armenian churches in Moscow and St. Petersburg.

In the beginning, he bought the Shahrimanians' Bogorodsk province and their silk factory in Friyanovo village.

He is the founder of the industrial smelting works at Kizel and Polaznino in Russia.

In 1788, he bought the very profitable settlements of the province of Perm, with fully equipped plants.

The territory of the settlements was about 700,000 acres, with 20,000 workers employed in the plants.

There were four metallurgical works and iron foundries in the settlements, which produced up to 50,000 lbs of iron and 23,000 lbs of cast iron annually.

Hovhannes also possessed salt mines, whence 70,000-1,000,000 lbs of salt were exported. The Iranian government awarded Hovhannes the highest orders of state. Hovhannes Lazarian died in 1801 in St. Petersburg.



MINAS A. LAZARIAN (1737-1809)

Minas Lazarian, the second son of Aghazar Lazarian, was born in 1737 in New Djulfa. He was a famous Armenian public figure and advisor to the Russian Court where he was also the proxy of Daniel I Surmaretsi, the Catholicos of All Armenians. His political activity was focused on Armenia's liberation.

He elaborated on the regulations of the Synod for the improvement of ecclesiastical leadership, the statutes of which the Catholicos confirmed in 1808 and based on which the Synod or Supreme Council was created. Minas died in 1809 in Moscow.



KHACHATOUR A. LAZARIAN (1741-1774)



HOVAKIM A. LAZARIAN (1743-1826)

Hovakim A. Lazarian, the fourth son of Aghazar Lazarian, was born in New Djulfa in 1743. He was an activist of the Armenian national liberation movement. In 1815, according to his brother Hovhannes Lazarian's will, he finished the construction of the building of the famous Lazarian College in Moscow. He stood for the interests and independence of the Armenian Church, and solicited the Russian government to maintain the privileges and advantages granted to the Armenian colonies in Russia. Hovakim built the Church of the Resurrection at the Vagankovo Cemetery of Moscow. He restored the Armenian Holy Cross Church constructed in Moscow by his brother. He erected the dome and belltower of the church and built apartments for the clergy.

Hovakim was also a poet. He wrote patriotic and satirical poems, which remained unpublished. Lazarian's letters contain valuable information about the public life of the Armenians in the late 17th and early 18th centuries. Hovakim was awarded the Iranian order "Lion and Sun." He died in Moscow in 1826 and was buried in the family mausoleum of Holy Cross Church.

The third son of Aghazar Lazarian was born in 1741 in the town of New Djulfa. He was a hereditary nobleman of Russia and held the post of advisor at the Russion Court. In order to devote himself entirely to his nation and fatherland of Armenia, he resigned his office and all titles and became an Armenian public figure and benefactor.

He assisted his brother Hovhannes Lazarian in building the Church of the Resurrection in Moscow. In order to construct a new church, the Armenians needed permission from the Russian authority. The Armenian churches of Moscow and St. Petersburg did not have belltowers. In 1764, a few decades after the churches were built, Khachatur Lazarian asked his friend the minister of the interior to negotiate official permission from the government allowing Armenians to chime their church bells during ceremonies and services. Belltowers were thus constructed and utilized by the people.



YEGHIAZAR H. LAZARIAN (1788-1870)

Yeghiazar H. Lazarian was born in 1788 in Moscow; he was Hovakim Lazarian's son. From 1814, he served in the Guards' mounted troop as a bodyguard of the Tsar. In 1826, Yghiazar became colonel of the Russian army. In October 1827, he took part in the conquest of Atrpatation and Tahrin. He has are the compared at and many and transfer.

kan and Tabriz. He became the commandant and mayor of Tabriz, greatly enhancing the peace negotiations of Russians, Persians and Turks in Dehkarkhan and Turkmenchay. (see the details follow).

He planned the repatriation of Persian Armenians. In February 1828, Paskevich appointed Yghiazar Lazarian head of the committee for the immigration of Persian Armenians. Thanks to Yghiazar's efforts, that committee resettled 50 thousand Armenians (8249 Armenian families) from Atrpatakan to Armenia and Karabagh, for which he was awarded St. Anna's Order.

After the expatriation of Nerses Ashtaraketsi, Yghiazar Lazarian was accused by the Russian government of creating an Armenian militia and attempting to restore Armenian statehood, and was exiled from the Caucasus.

Resigning from military service, Yghiazar returned to St. Petersburg and died in 1870. In 1830 he was awarded the Persian "Lion and Sun" order.



HOVHANNES H. LAZARIAN (1786-1858)

Hovhannes H. Lazarian was born in 1786 in Moscow. He was the son of the distinguished public and cultural figure Hovakim Lazarian.

Since 1836, he was chamberlain at the Russian Court, and in 1837 he became one of the full state advisors of Russia. Hovhannes studied at the German College of St. Petersburg and served in the Imperial Guard of Russia, as well as in the Ministry of Foreign Affairs.

He held other high state offices too. From 1815 until the end of his life, he was the trustee of the Lazarian College

In 1830 Hovhannes furthered a very important work: the publication of the Armenian-Russian Dictionary. He also translated legal documents.

In 1851, he presented 60.000 rubles to the Lazarian College for opening its primary school.

He was awarded many orders, including St. Anna's Order of the First Rank and the Iranian "Lion and Sun."

He died in 1858 and was buried in the family mausoleum at St. Petersburg's Armenian church.





KHACHATOUR H. LAZARIAN (1789-1821)

Khachatour H. Lazarian, the third son of Hovakim Lazarian, also was a hereditary nobleman of Russia and held the post of advisor to the Russian Court. In order to devote himself entirely to his nation and fatherland the Armenia, he resigned from the office and all titles and became a devoted Armenian public figure and benefactor. Khachatour H. Lazarian's only son Hovhannes, passed away in childhood- at the age of six. The loss was so heavy for Khachatour that he fell into a depsression. With the death of Hovhannes Lazarian, the last male heir, the Lazarian bloodline came to end. Khachatour passed away in 1821. He was buried in the family mausoleum. His father, Hovakim Lazarian, in the memory of Khachatour, built the Armenian Church of the Holy Cross in Moscow.



HARUTYUN H. LAZARIAN (1753-1781)

Harutyun was born was 1753, in St. Petersburg, Russia. He is the only son of Hovhannes A. Lazarian. Harutyun was a military man, an artillery officer of the first rank. He was killed at the age of 28 in the battle beetwen Russia and Turkey. His portrait was painted by the famous Italian artist Giovanni Lampini; the painting now hangs in the Lazarian Museum in St Petersburg.



HOVHANNES KH. LAZARIAN (1844-1850)



He was the was the last of the bloodline of the Lazarian family, and died at the age of six. With his loss, his father founded a new department under his son's name at Lazarian College, calling it the "Hovhannes Khachatur Lazarian Preschool for poor children". Six year-old Hovhannes K. Lazarian was immortalized in the works of three famous artists. Firstly, during his short life, the Italian artist Bertolli created a portrait with oil paint (above); then Hovhannes Ayvazovsky created another portrait of the child after his death (left); inally the Russian famous artist S. K. Zariankov captured the child's image by creating a lithography of the last Lazarian blood line.

The three paintings are housed in museums in Moscow.



ELIZABETH LAZARIAN (Lazarian Museum, St. Petersburg.)

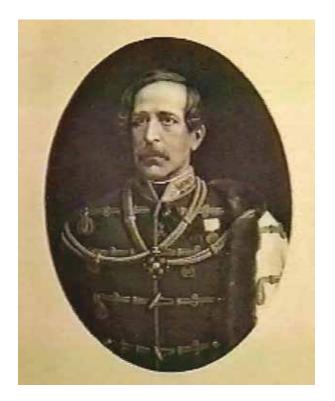
ABAMELIK LAZARIAN FAMILY

When little Hovhannes Khachatour Lazarian died, the male line of the Lazarian family ended. Simeon S. Abamelik, was the grandson of Hovakim Lazarian and Anna S. Abamelik.

Prince Simeon Abamelik Lazarian later apointed as the head of the Lazarian family.

He became the honorary trustee of the Lazarian Institute and was elected member of the Russian Geographic Society.

Archaeologist and Geologist Abamelik were born in 1857 in Moscow. He studied at the Historical-Philological University of St. Petersburg. In 1882, Abamelik participated in the archaeological excavations of Palmira. He discovered the famous bilingual inscription subsequently called the Tariff of Palmyra, which is regarded as one of the most important Semitic inscribed monuments. He was a considerable landowner and industrialist, holding iron-treatment plants in the Urals. The Armenian families of St. Petersburg and Moscow, which were few at the timeeven fewer being of the noble elite- often were blood relatives. Among the Lazarians' kinsmen were the Abamelik Princes as well as the Hayrapetyans, Arghutyans, Delianovs, and Sumbatovs. By establishing a kinship with the Abamelik family, the Lazarians also strengthened their political relations with the influential Georgian families of Russia. The Abameliks had settled in Russia in the late 18th century. Three daughters of their family were married Georgian throne princes.



SIMEON ABAMELIK LAZARIAN

(Lazarian Museum, St. Petersburg.)

Abameliks were descendents of an Armenian clerical family (according to the tradition of the Armenian Apostolic and the Orthodox churches, clergymen should not have surnames). After receiving the rank of nobility, they bore the family name Abamelik. In the late 18th-early 19th centuries, youths from the Lazarian and Abamelik families took part in the wars Russia conducted against various enemies including Napoleon.

Some of them, namely Ivan, Artemi, Lazar, and Christopher Lazarian were distinguished as brave soldiers during those wars. Christopher, the last member of the Abamelik-Lazarian family died (1856-1916). In his will, he left his villa in Rome, Italy (known as "Villa Abamelik") to the Imperial Academy of Art in Rome. In 1946, the Italian government transferred it to the embassy of Armenia, and currently the villa is our country's property. Prince Abamelik Simeoni (1774-1833) was another eminent representative of the Abamelik family. In 1818 he was promoted to Major General of the Russian Army. He participated in the wars of 1805-7 and 1812 against Napoleon and was awarded St. Anna's Order of the First Rank. In the issue of July 1, 1994 of the newspaper "New Armenia," the following information was published: "In the settlement Lazarevsk of the Sochi region, a monument to our prominent compatriot Admiral Michael Lazarev has been erected. He personally led the landing of Russian troops in the valley of the Psache River, where a fortress built and named after Lazarev."

The Armenian people are grateful to the Lazarian family for their outstanding activities, continuous benefactions, and especially the foundation of the Lazarian Institute, the patriarch of Armenian schools.



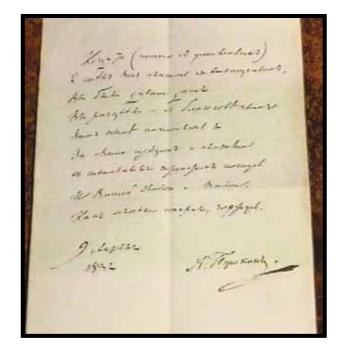




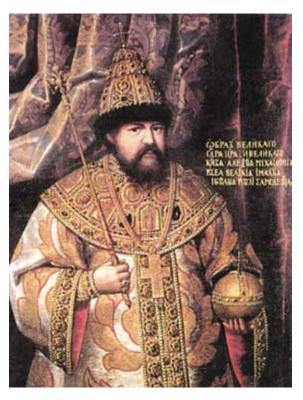
Ladies of Lazarian family, and the copy of a letter of admiration from Pushkin to Elizabeth Lazarian.

(Pictured directly above and to the bottom right)









TSAR ALEXI MIKHAYELOVICH



EMPEROR PETER I





LAZARIAN FAMILY MEMBERS WERE IN CLOSE RELATION WITH
ROYAL FAMILY OF RUSSIA

Being wealthy merchants, the Lazarians played a significant role in the economic life of Iran, and established trade relations with Russia. Some Royal Russians were business partners with Lazarians. They maintained close contacts with the Russian Court, contributing to the strengthening of the friendly relationship between the two countries, and promoting, as they could, Armenia's liberation.



TSARINA CATHERIN II, QUEEN OF RUSSIA



HOVHANNES LAZARIAN



In recognition of his services to the state, in 1766, the Tsarina Catherine II of Russia granted, by a supreme edict, the title of hereditary noblemen of Russia to the Lazarians, mentioning the following: "The Armenian Lazar "Lazarev" is currently in our Empire.

Aghazar and his four sons are descended from a noble Armenian family, to which witness the authentic decrees of King Teymuraz of Georgia and the Catholicos of All Armenians.

His grandfather, Manuk Lazarev, is a descendant of the Armenian royal generations.

The Shah of Iran wanted him to settle, together with other Armenians, in Iran, where Lazarev became the governer and treasurer of the town of New Djulfa.

Due to the disorder in Iran, he emigrated and came to our country, and for many times he stood us in good stead. Taking this into consideration, today, May 20 of the year 1774, we grant the title of nobility to him."







DANIEL I SURMARHETSI - CATHOLICOS OF ALL ARMENIANS



Hovhannes Lazarian is the founder of industrial smelting works at Kizel and Polaznino in Russia. At first, he bought the Shehrimanian's Bogorodsk province and their silk factory in Friyanovo village. In 1788, he bought the very profitable settlements of the province of Perm, with fully equipped plants. The territory of the settlements was approximately 700,000 acres, with 20,000 workers employed in the plants (picture at top of right page). There were four metallurgical works and iron foundries in the settlements, which produced up to 50,000 lbs of iron and 23,000 lbs of cast iron annually. Hovhannes also possessed salt mines, whence 80,000-1,000,000 lbs of salt were exported. The Iranian government awarded Hovhannes the highest orders of state. Hovhannes Lazarian died in 1801 in St. Petersburg. The Lazarian Family built the Armenian churches in Moscow and St. Petersburg (pictured above).





Estates of the Lazarian Family















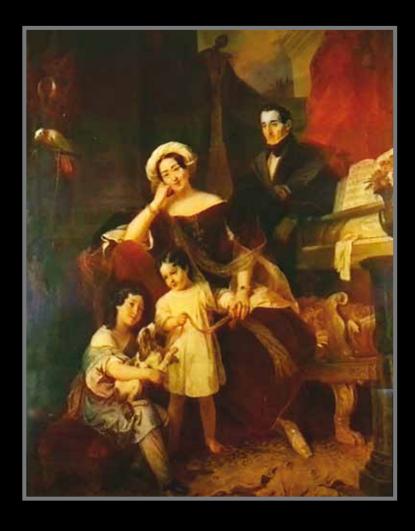




Top: LAZARIAN FAMILY MANSION, ST. PETERZBURG, RUSSIA

Middle: Exterior and Interior of Lazarian mansion, now Lazarian Museum in St. Petersburg. Bottom: Lazarian College with obelisk, Moscow. The sign for Armenian street in Moscow.









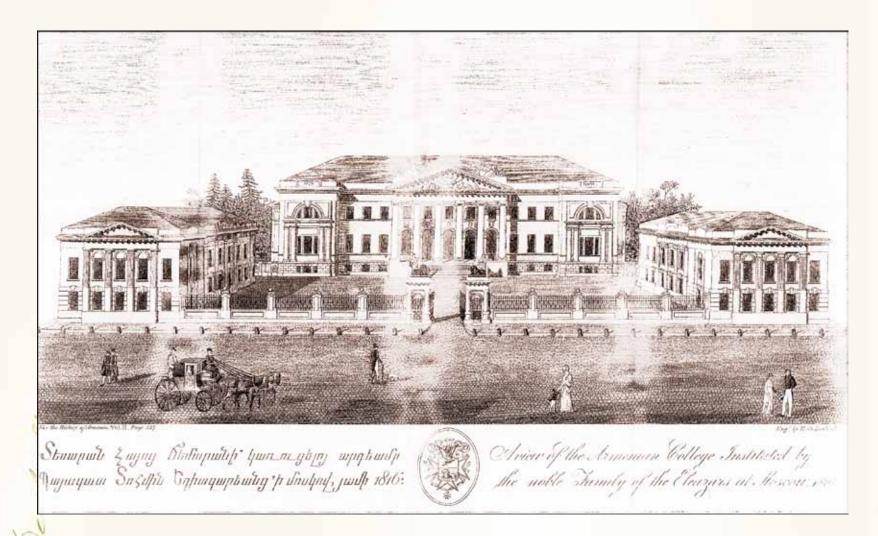
FAMILY PICTURES OF LAZARIANS

Their home was the gathering place for famous Russian artists, writers, and poets, such as Pushkin, Tolstoy, and Chekhov.

Lazarian Museum, St. Petersburg, Russia.

LAZARIAN COLLEGE

"The Forerunner of Armenian Schools" (Moscow, 1815)



On May 10 1815, the grand opening of the newly built Lazarian College took place in Moscow. The first teacher of the college was Harutiun Alamdarian who, with his ten pupils, moved from the Armenian Church to the college. At the beginning, the school was private, and it was called the "Armenian Lazarian School." Only foster-children supported by the Lazarian family studied there. In the 1820s, the school's education program level was a rigrourous as the Russian Gimnasia curricula. In the academic excellence of the staff, curriculum, and especially in wealth, the school surpassed many educational institutions of the time. The college played an outstanding role in the educational and cultural life of Armenia. Though, under the circumstances, the subjects were generally taught in Russian, the school remained Armenian. The students of Lazarian College also learned the Armenian language and Armenological subjects. Most teachers and alumni, as well as directors and trustees of the school were Armenians. Much attention was paid to teaching Classical Armenian. The founders of the college, the members of the Lazarian family themselves, were fervent in assuring the Armenian character of the institution.

Until 1870, Lazarian College was the only Armenian institution of which the graduates had the right to enter Russian universities. In addition to Armenian and Russian, the students of the college also learned Latin, French, German, Farsi and Arabic. In 1841, a department of theology was opened for training ministers of religion and teachers of seminaries.

In his report submitted in 1836 to the Emperor, the Count Benkendorf sates: "The college founded by the Lazarian family has already existed for 27 years, without receiving any allowance from the Empire. This school indeed has been a useful and fertile institution in our country." The important subjects taught at the college were: theology in compliance with the Armenian doctrine, the standards of behavior and morals, natural and comparative sciences, literature and arts, European and Asian languages, translation, diplomacy and dialectics.

Въдомость

успъхахъ, вниманіи и прилежаніи учениковъ / гимназическаго 00'6 класса Лазаревскаго Пиститута восточныхъ языковъ по предмету Запона Базана при за 1912/4 учебн за 19/2/4 учебный голь.

The college had its own library, where a rich collection of more than 8000 books, in Armenian and foreign languages, were kept. The institution possessed also a large printing-house, where many books were printed.

Among the teachers of the college were H. Alamdarian, S. Karnetsi (the first rector of the institution), M. Nalbandian, M. Sallantian, Smbat Shahaziz, and M. Sadatian. Some of them had been students of the college. Many eminent Armenians studied there, such as Gevorg Emin, Raphael Patkanian, Vahan Terian, the pedagogues S. Mandinian and H. Patkanian, the actors and dramatists S. Tigranian, R. Simonov, E. Ter-Grigorian, G. Petrosian, G. Chubar and N. Aslanian, the revolutionary activist A. Myasnikian, the painter V. Surenianc', the scholars and literary critics C'. Khanzadian, P. Makincian and M. Barkhudarian.

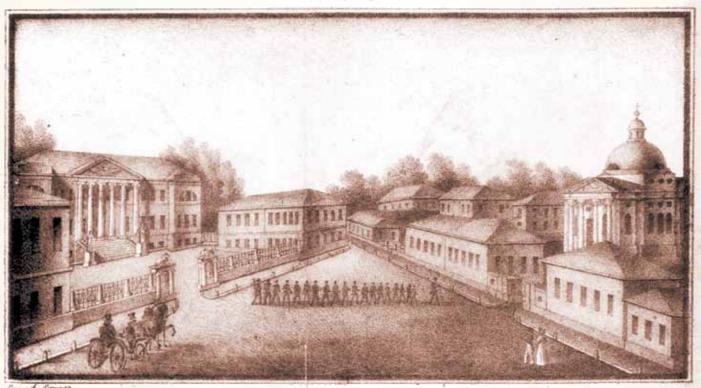
In 1858 the first Armenian periodical in Russia, the monthly magazine Hiusisapayl was established at the college.

The well-known representatives of Russian culture L. Tolstoy, I. Turgenev, I. Veselovsky, M. Glinka and K. Stanislavsky studied at the Lazarian College.

In 1829 the printing-house of the college was founded, with fonts of 13 languages. In 1830, Nerses Shnorhali's 'I Confess with Faith' ("Havatov khostovanim") appeared in 12 languages. The printing-house also published two modern Armenian booklets of the Protestants of Shushi, the Description of Armenians' emigration from Iran (1832), translations of works by Racine, Zhukovsky, Pushkin, Lermontov, Shakespeare, Hugo, M. Emin's Selected Fragments, the 'Collection of Documents Related to the Survey of the History of the Armenian People', Saadi's 'Golestan,' Movses Kaghankatuaci's 'History of Armenia', Mserants' 'Memoirs of the Lives and Deeds of the Noble Descendants of the Famous Lazarian Family', the 'Speeches and Report Delivered at the Ceremonial Meeting of the Lazarian Institute', and other important books. In 1858 an Armenian theatre was organized with the participation of students of the Lazarian College and other schools. Among the founders were V. Shahkhatuni, S. Mandinian, S. Shahaziz, and M. Burjalian. C.S. Stanislavsky, the world-famous genius of theatre, actively took part in the theatrical life of the college. In the nineteenth century, P. Adamian, G. Petrosian, H. Abelian, O. Sevumian and others acted there.

In 1921, Lazarian College became the Palace of Culture of Soviet Armenia, where the Armenian State Dramatic Theater functioned for about a quarter of a century. The Armenian nation is grateful to the Lazarian family for their lasting benevolence and particularly for founding "The Forerunner of the Armenian Schools." It is necessary to represent here several world-famous personalities, who are graduates of the Lazarian College, in order to emphasize the great significance of that institution.





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ОТЧЕТЪ

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ЛАЗАРЕВСКАГО ИНСТИТУТА ВОСТОЧНЫХЪ ЯЗЫКОВЪ

Чиело учениковъ къ наевь поступны выбывшихъ

Число учениковы къ п Изъ нихъ: в

Проценть усивиающ Средния успъшность Пропущено учениками

по уважител

Особенно много уроковъ пропустили GRADUATE STUDENTS OF LAZARIAN COLLEGE; MANY BECAME VERY IMPORTANT MEMBERS OF SOCIETY.



етворительныхъ 10

понерами

русскому изыку 100%





Professor Mirza Jafar (3th front left), and Professor Emin (front 3th right)

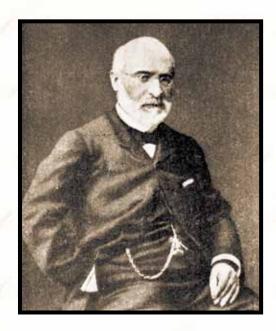


Iranian Professor Mirza Jafar, was the expert in farsi and Middle-Eastern languages at Lazarian College.





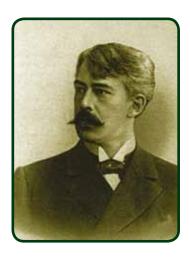
Two class photographs of the students of the College



Professor Markar Emin



Professor Kerovbe Patkanian



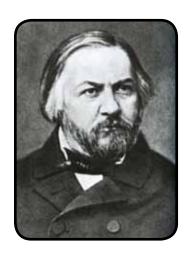
CONSTANTIN SERGEEVICH STANISLAVSKY (1863-1938)

The founder of the modern study of dramatic art, actor, and theoretic of theatre Constantine Sergeevich Stanislavsky created his theoretical school (which received the name "Stanislavsky's system"), marking a new phase in the development of stage realism. From 1871-1881, for ten years, Stanislavsky attended the gymnasium of the Lazarian College. Even in his early writings, he tried to do away with out-of-date traditions, and find subtler, more perfect means of expressing the artistic truth on the stage.

Stanislavsky knew Armenian culture and mixed with distinguished representatives of Armenian theatre from his youth. He staged plays with sets painted by V. Sureneanc. In 1932 Stanislavsky, with Martiros Sarian as stage painter, produced Rimsky-Korsakov's Golden Cock and Bizet's Carmen at the Moscow Opera-House. Stanislavsky's theatrical ideas and his aesthetical views spread all over the world. Thanks to stage managers V. Achemian and A. Gulakian, and the stars of Armenian stage H. Zarifian and A. Shahkhatuni, Stanislavsky's method has been widely employed in Armenian theatre as well.



Abamelik Lazarian with his teacher, Professor Yuri A. Veselovsky

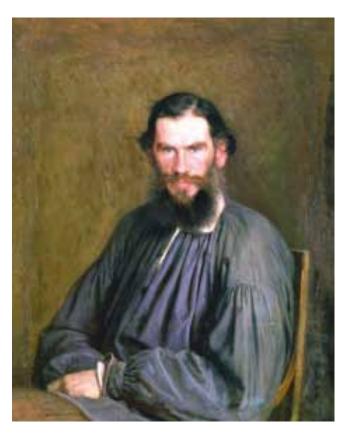


MIKHAYEL IVANOVICH GLINKA (1804-1857)

In 1818-1822 the father of Russian classical music, Mikhael Ivanovich Glinka at the age of 14, enrolled to study music and composition at Lazarian College. It was a well know boarding school for nobility at the time. Afterwards, he was accepted to the Chief Pedagogical Institution of St. Petersburg. His works include the operas, 'A Life for the Tsar,'and "Ruslan and Lyudmila.'

YURI ALEXEYEVICH VESELOVSKY (1872-1919)

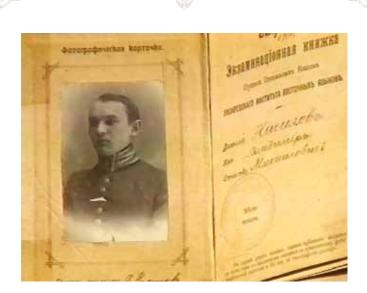
The Russian literary critic, translator, Armenologist Yuri Alexeyevich Veselovsky was the son of A. Veselovsky, professor of the Lazarian College. In 1886-1890, he attended the Lazarian College and learned Armenian. In 1894, he graduate d from the historico-philological faculty of Moscow University. Besides Western European literature, he also studied the history, literature and art of Armenia. In 1889, he traveled abroad and visited the Mechitarist Congregation in Venice. He actively contributed to the monthly Armiansky Vestnik ("Armenian Bulletin"). Veselovsky was also an expert in theatre and dramatic art, and it is no coincidence that among his Armenological works there are many articles dedicated to Armenian theatre: "Petros Adamean" (1891), "The Oldest Period of Armenian Drama" (1892), "Mkrtich Peshiktashlian" (1892), & "From the History of Armenian Stage." In the article, "The Armenian Theatre of Tiflis and Comedy of Everyday Life" (1892), he highly appreciates Gabriel Sundukian and his dramas "Pepo's Misfortune" ("Khata-bala"), One More Sacrifice ("Eli mek zoh") and The Ruined Hearth (Kandats ojakh). With his profound studies and propaganda, Veselovsky rendered a great service to Armenian literature and culture. Already during the years of education at the Lazarian College, Veselovsky's monograph, poems and articles devoted to Armenia and the Armenian people appeared in the handwritten monthly Gorts (Work). Veselovsky's name ranks side by side with the world-famous M. Gorky and V. Briusov.

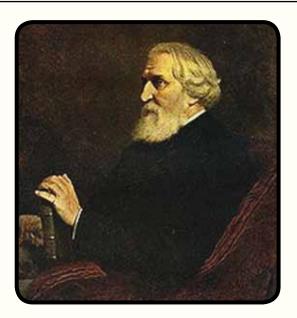


LEV NIKOLAYEVICH TOLSTOY (1828-1910)

The world-famous Russian writer Count Lev
Tolstoy was a descendent from an old noble family.

He was born in Kazan, Russia. In childhood, he was educated at home, by governesses. In 1844, at the age of 16, his parents brought him to Moscow to study at the Lazarian College. He entered into the Faculty of Oriental Philology, and afterwards the Department of Law, and stayed at the Lazarian boarding school till 1848. Later, he went on to write great literary works, including 'Anna Karenina' and 'War and Peace.'





IVAN S ERGEYEVICH TURGENYEV (1818-1883)

In 1827, the eminent Russian writer Ivan
Sergeyevich Turgenev was born in the province of Oriol. At
the age of eleven, he was brought to to
Moscow to study at the prestigous Lazarian College. After

graduating the college in 1834, he was accepted to the Department of Philosophy and

Philology of the University of St. Petersburg, from which he graduated in 1837 with a candidate's degree. He is one of the greatest writers of the world, writing 'Fathers and Sons.'.

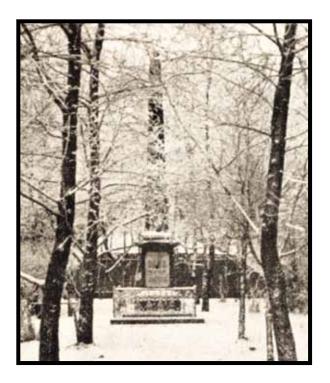




The most famous Patriarch of Russia Alexi Ist.
Since childhood he attended the Lazarian school,
and graduated from Lazarian Academy.
Left; The certificate of Eminent Alexi Ist.



Lazarian School, and the Resurrection Church, built by Khachatour A. Lazarian on Armenian Street, Moscow.





In the garden of the college, there is an obelisk in memory of the founders and family members. It is constructed of pewter and stands 30 meters high. Carved out on the obelisk are the busts of these founders; poems and prose are engraved along the structure in both the Armenian and Russian languages. The statue faces the seminary's exam room, and is incribed thus: "This temple of knowledge was endowed by Tsar Alexander I, on May 1st 1815.

Tsar Nicolas Ist in 1848, authorized the addition of the institute of eastern languages at the Lazarian seminary".



Armenian Catholicos Daniel I Surmarhetsi with school authorities



The Armenian students of Lazarian Institute. Most of them became very well known artists, stage performers, musicians, painters, writers, poets, teachers and doctors.







A page from the Lazarian Bible



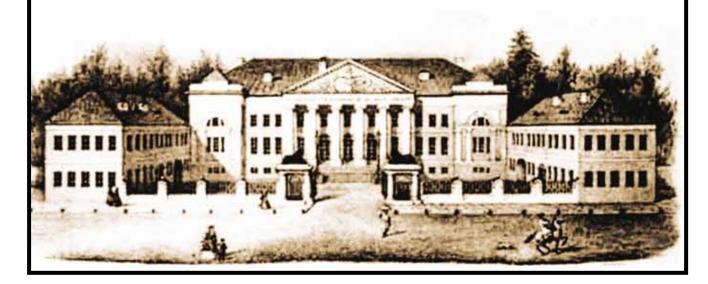
The busts of the Lazarian Family on the obelisk, outside Lazarian College.



The statue of Katherine the Great, Queen of Russia, surrounded by members of the Lazarian family, in front of the Lazarian Academy

Дом в Армянском переулке

Называя наш журнал «Армянский переулок» мы не имели права уже в первом номере не отразить историю этой не самой длинной улицы в Москве, и уж, конечно же, обязаны были рассказать о Доме Лазаревых. Делаем это, одновременно представив и обстоятельно написанную книгу Арутюна Тиграновича Амирханяна «Тайны Дома Лазаревых», фрагменты которой и предлагаем вашему вниманию.





AGHAZAR LAZARIAN



MRS. MARYAM LAZARIAN Aghazar Lazarian's wife.



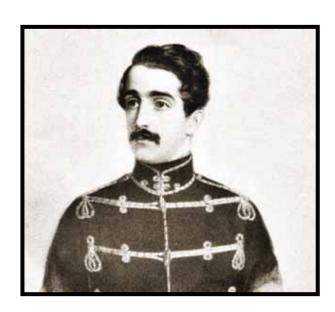
HOVAKIM A. LAZARIAN Maryam's fourth son, Lazarian Museum, St. Petersburg



KHACAHTOUR H. LAZARIAN Maryam's grandson



HOVHANNES H. LAZARIAN Maryam's grandson



SIMEON ABAMELIK LAZARIAN Maryam's great grandson

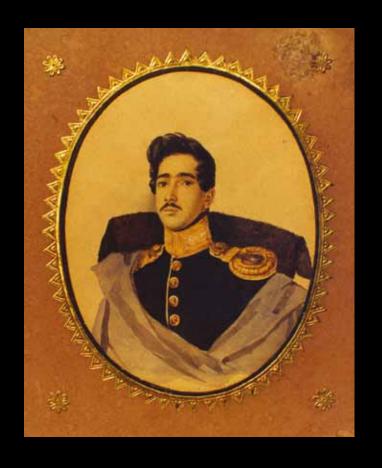








The portraits of Lazarian family members, Lazarian Museum, St. Petersburg.









The portraits of Lazarian family members. Lazarian Museum, St. Petersburg.



The 195 carat diamond of Tsarina Catherine. The diamond was gift to Queen by Prince Orloff



TSARINA KATHERINE II, QUEEN OF RUSSIA

In 1679, an Armenian jeweler Khojah Johannes (Hovhannes) in Surat India, purchased a diamond weighing about 195 carats, which he sold to the Russian Prince Orloff, whom he met at Amsterdam in 1775.

The celebrated diamond once formed one of the eyes of the Hindu idol in Sirangun.

It was set in the Russian imperial sceptre immediately beneath the Golden Eagle. It weighs 1941/4 carats, is flat on its underside, and is named after Prince Orloff.

Edwin W. Streeter, in his "Great Diamonds of the World" says: 'It was on his way from England to Russia that an Armenian Khojeh Rafael met Prince Orloff in Amsterdam, and induced him to purchase the Indian gem for his mistress, the Tsarina Catherine II. Having fallen under the displeasure of Catherine, he had absented himself from Court until the storm should blow over.



Prince Orloff of Russia, who bought the exquisite diamond from Hovhannes Lazarian for Tsarina Katherine II.

Khojeh's offer was now eagerly accepted, as affording an excellent opportunity for recovering the favor of the Empress, who is reported to have already declined the purchase as too costly, but who now accepted the jewel at the hands of her illustrious subject. Orloff paid the Armenian merchant 90,000 English pounds in cash, besides procuring him an annuity of 4,000 English pounds. Mirza Abu Taleb Khan, the Persian traveller, who met Khojah Rafael at Leghorn, describes him as one "who had seen a great deal of the world, and understood a number of languages. He had left Persia when a young man, and had gone by sea to Surat; thence across the Pennisula to Bengal. After residing there some time, he made a voyage to England; and after travelling over a great part of England, at length, setteled as a merchant in Leghorn.' In all probability, Khojah Rafael secured the stone at Surat, whitch has always housed a great market for precious stones; even today, the leading pearl merchants of Bombay hail from that city.



The Mausoleum of the Lazarian Family in St. Petersburg, Russia.



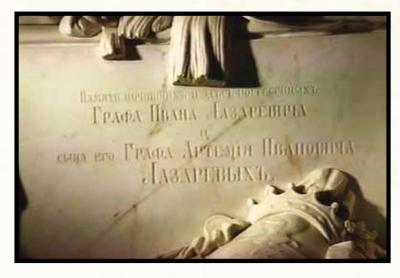
The students of "Hovhannes Khachatur Lazarian's Preschool for poor children"



The tombstone of 6 year-old Hovhannes Kh.- last of the Lazarian blood line, 1791. St. Petersburg, Russia.



Bellini, the Italian artist, created a portait of 6 year-old Hovhannes Kh. Lazarian, 1850, St. Petersburg, Russia. .



The tombstone of Hovhannes Lazarian. in St. Petersburg, Russia (1731-1801)

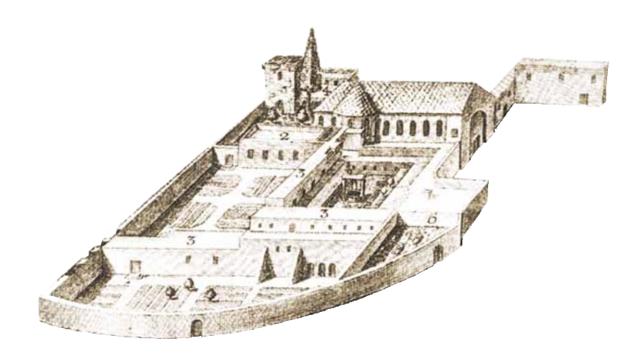


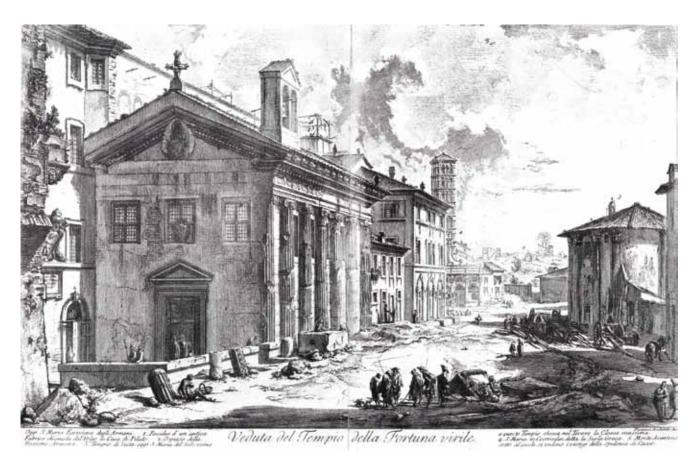
The statue of Hovhannes Lazarian in Museum.



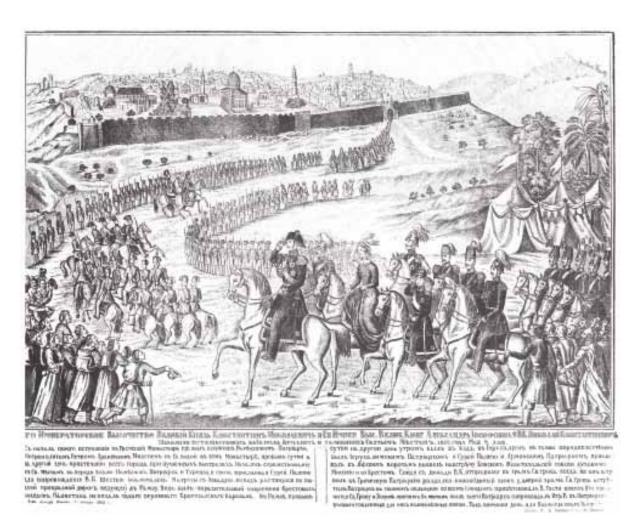
View of the Holy City of Jerusalem. No. 1 represents the Armenian Church, and No. 5 represents the Armenian convent.

(Litography by E. Arnold, Ed Jerome Pakhomi, 1864. Moscow).





Old Christian church in Rome. No. 2, showing the entrance of Armenian church. Piranesi, Rome, 1785.



Napoleon Bonapart when visiting Jerusalem, stayed in the Armenian convent.



The covers of various Journals of 'Bazmavep', a publication of Mekhitarist Publishing House in Venice, 1843-1943.

There is more of these publications under the name 'Geghuni'.

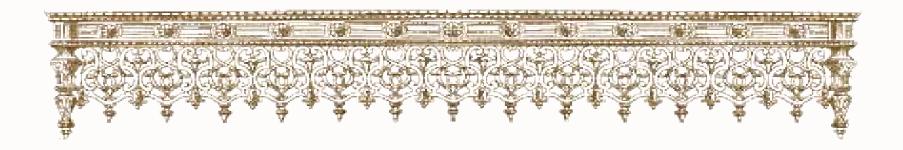




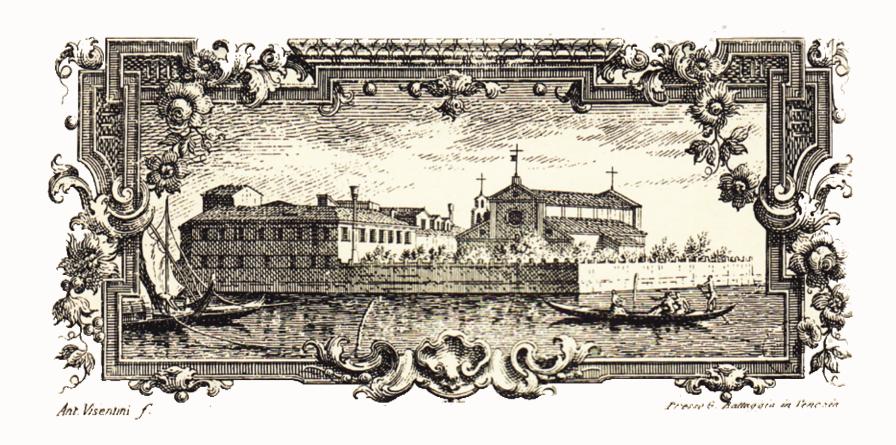
GABRIYEL AYVAZIAN (AYVAZOVSKY)

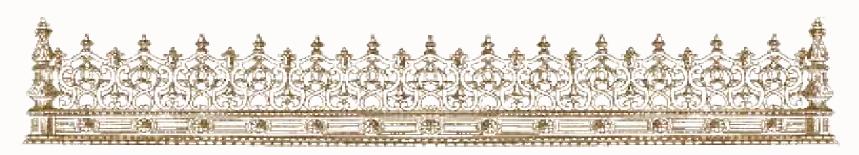
Archbishop, Writer, Translator, Historian and for many years was the editor of Bazmavep magazine in Mkhitarist Publishing House in Venice, Italy.

He is the brother of Hovhannes Ayvazian (Ayvazovsky), one of the most famous painters of Russia. He was the linguistic teacher of famous English intellectual and Poet Lord Byron when he went to Venice to learn more about Armenians and learn Armenian language. This picture was done by his brother H. Ayvazovsky.



MEKHITARISTS & ARMENIAN MERCHANTS OF NEW DJULFA IN VENICE, ITALY







An arial view of the iland of the Armenians, and the Mekhitarist Convent of St. Lazzarus in Venice, since 1733. Whithout exception, Armenian cultural scolarship indisputably recognized that with the establishment of the Mekhitarian Order, in the early 18th century a bright path to a new cultural and methodical life began. The fruit of this eneavor would be the spiritual, the intelectual and the national renaissance of the Armenian people.

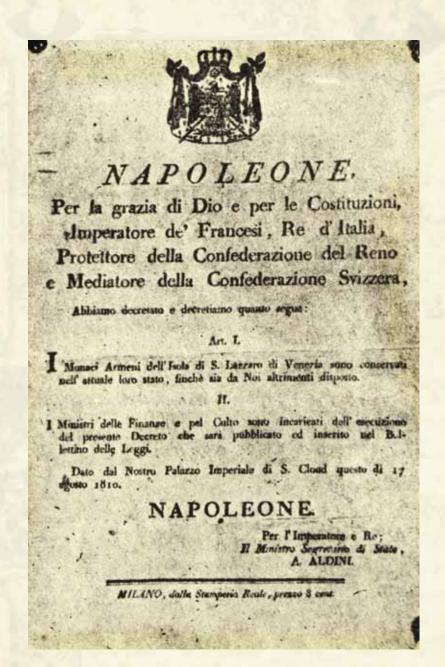


ABBOT MEKHITAR'S PORTRAIT

Abbot Mekhitar was born in Sivan (the classical Sebaste) in 1676. He completed his studies there, becoming a priest at twenty. He began his career as preacher, educator and writer of general and religious works. He soon realized that, in a country under the domonation of the Turkish Empire, it would be impossible to work for his religious ideals. He secretly moved to Modone, in Morea, and with the help of the Venetian Pope Clement XI, he found a new religious Order called the Mekhitarist Fathers.

Shortly afterwards, the Turkish invasion of Morea forced the small comunity to flee to another country.

Favored with exceptional sympathy by the Venetian authorities in Morea, the Mekhitarist monks escaped on a boat sailing to Venice. They arrive there in April, 1715. Two years later the Government of the Venietian Republic granted them, in perpetuity, the Island of San Lazzaro.

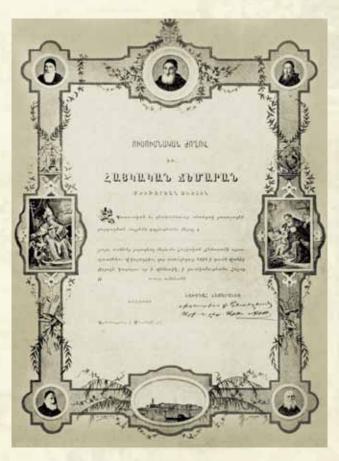


Imperial Decree of Napoleon the Great, on August 17th, 1810. Emperor Napoleon Bonaparte, recognizing the peculiar nature of the Mekhitarian mission, designated the Mekhitarian Monastery of Venice an Academic Institution.

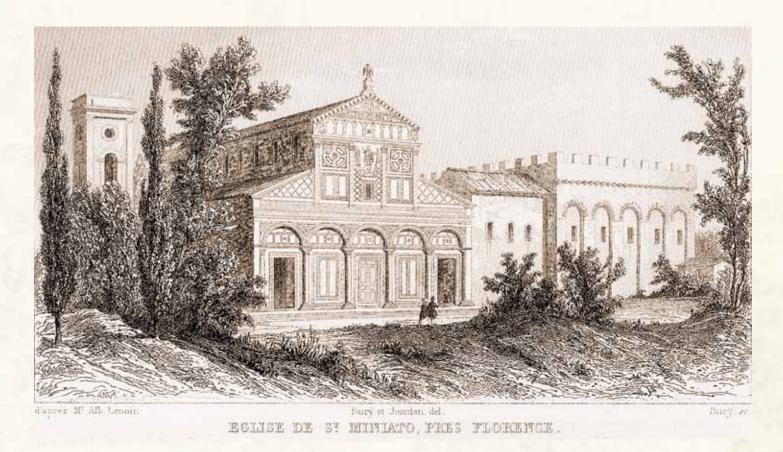
Under this designation, it was exempt from dissolution under law, unlike the other monasteries of Italy. Since then, the Mekhitarian Congregation and those formally corresponding to it, refer to the Order as the Academic Institute or the Armenian Academy" (Academia Armena Sancti Lazari).



The contract stipulated between Abbot Mekhitar and the Republic of Venice.



The official certificate of the Armenian Academy of the Mekhitarian clergy.



St. Miniato Church, near Florence. Lenoir, Paris, 1855. The first Armenian church in Italy.

The construction of the Churches of St. Theodoreus, St. Germina and St. Miniato in Venice, is ascribed to the first exarch of Ravenna, the Armenian Nersēs Patrik (541-568). According to reliable information, a century later, another Armenian exarch named Isaac Haykazun constructed the original building of the basilica in Torcello (625-643). In 1201, King Levon II granted privileges to Venetian merchants, which later were widened. In their turn, the Armenians in Venice were given monopolies, and by the first half of the 13th century, they had an "Armenian House" presented to them by the Doge of Venice, Marco Ziani.

In 1348, in the Venetian quarter Castello, the St. John the Baptist Church and Monastery of

"Armenian brothers" are mentioned; in 1434, the Church of the Holy Cross on Calle Lanteona is referred to (the street was later called "Calle di Armeni" and has kept this name till the present).

The Armenians in Venice had a cemetery, which was situated on San Giorgio Island. There, during the excavations of the 1970s, a tombstone of the year 1570 with an Armenian inscription was discovered.

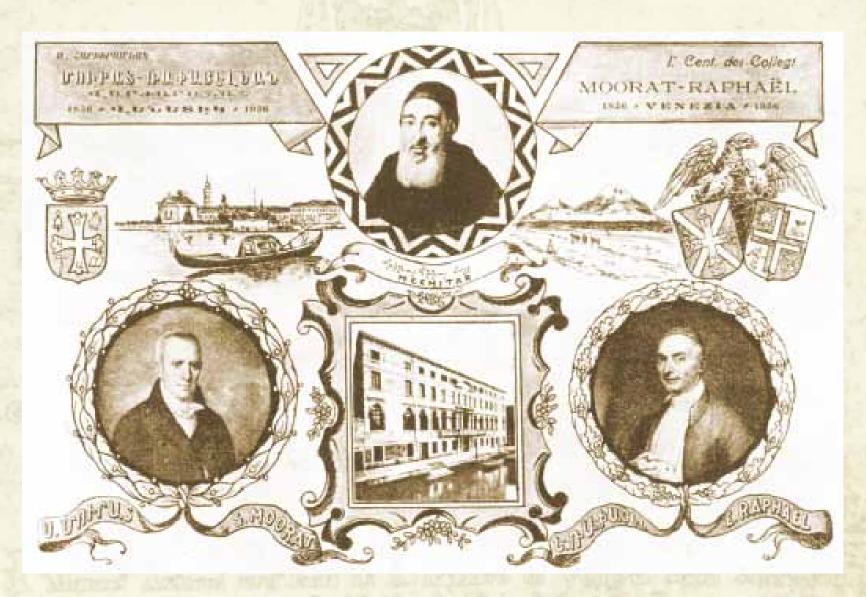
In 1715, Mkhitar Sebastatsi with 19 followers arrived in Venice. Two years later, in 1717, San Lazzaro island was presented to them by the Venetian government, at the suggestion of Napoleon III. In 1512 the first Armenian printed book (Urbatagirk) appeared in Venice and from 1843 it became a center of Armenian printing. The Mekhitarist Congregation of Venice is of the most sacred and cultural places for the Armenian diaspora; not only has it served as a lighthouse of Armenian studies for three hundred years, but also has been an everlasting institution testifying to our spiritual strength and ability to survive.

The main undertaking of the Mekhitarist congregation of Venice was the founding of the Rafaelian school in Venice, founded by Edward Rafael Gharamiants, and the two Muradian Schools- one in Paris and one in Padua, founded by Samuel Muradian in 1834. As a result of the war between France and Germany, in 1870, the Muradian Schools were closed and the majority of pupils moved to Venice, where Samuel Muradian founded another school; the two schools, Rafaelian and Muradian, were united and called Murad-Rafaelian Schools, which still operate today. Many renowned writers and artists were educated there, including Daniel Varuzhan, Mkrtich Peshiktashlian, Vahram Papazian, and Petros Durian, as well as great generals Markos Aghabegian, Melkom Khan, Tiran Basha, Karapet Bazirkhanian.

Besides successful economic and commercial activities, the Armenians of Venice also had significant achievements in the fields of science and culture. During the cholera epidemic of 1575, the Venetian Armenian Anton Surenian invented a medicine by which he cured the citizens. He also made new powerful canons and a special machine, which helped to lift wrecked ships from the bottom of the sea.



On the left side of the scene sits the Marco Zianni Doge of Venice, surrounded by three representatives of Shah Abbas, as he is presented with rare and fine silks and other luxurious products brought by Armenian merchants from Iran-who are seated to the right of the scene, in the back row. (Douc'e Museum, Venice).

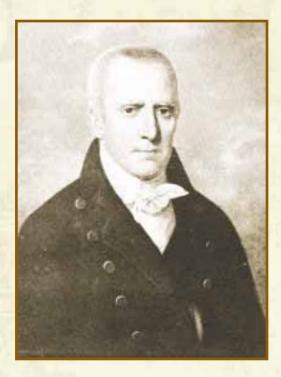


A picture for hounering in 100 yeras of establishment, (1836 - 1936), of Mourad-Rafaelian Armenian Academy in Venice, Italy.



Convent of the Armenians of St. Lazaros in Venice. Paris, 1837

MOURAD-RAFAELIAN ARMENIAN ACADEMY IN VENICE & FRANCE



SAMUEL MOURADIAN (1760-1816)

Murad Aghaghian, the patriarch of the Mouradian family, came in 1603 to live in New Djulfa, together with other Armenians deported by Shah Abbas.

The Shah had appointed him as the overseer of the Armenian emigrants. His son Agha Mkrtich SarumMouradian, a succesful merchant, married Begzadeh, daughter of the merchant Mikael Laziants from Eudocia, when meeting her during a business venture; their son, Samuel Mouradian, was born in 1760 in Eudocia

Mkrtich Muradian at first moved his family to Constantinople, then to Venice, and finally they moved to India and settled in the town of Surat.

After Mkrtichs death, the family moved to Madras.

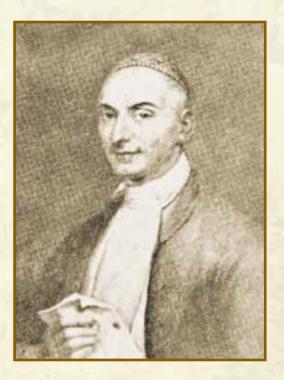
Samuel Mouradian started to work in Shahrimanian Grigo's Trading Company in Madras and he quickly learned the trade from him.

Soon he achieved great success and praise through his energetic activity. Edward Rafaelian Gharamaniants, another successful Iranian-Armenian merchant, seeing the good progress of the young Samuel, gave his daughter's hand in marriage to him.

After Edward Rafaelian's death, Samuel Mouradian acted as his executor, carrying out ardently his wishes regarding the Rafaelian School, as expressed in Edward's will.

In his turn Samuel Mouradian handed down a great amont of money to the Mekhitarists of Venice, and the text of his last will witnesses to the prudence of the eminent benefactor.

He died in 1816, and his valuable heritage immortalized him. Samuel Mouradian is the founder of schools for the Mechitarist Congregation, in Padua, Vienna, Paris and finally in Venice.



EDWARD RAFAEL GHARAMIANTS

(1725 - ...)

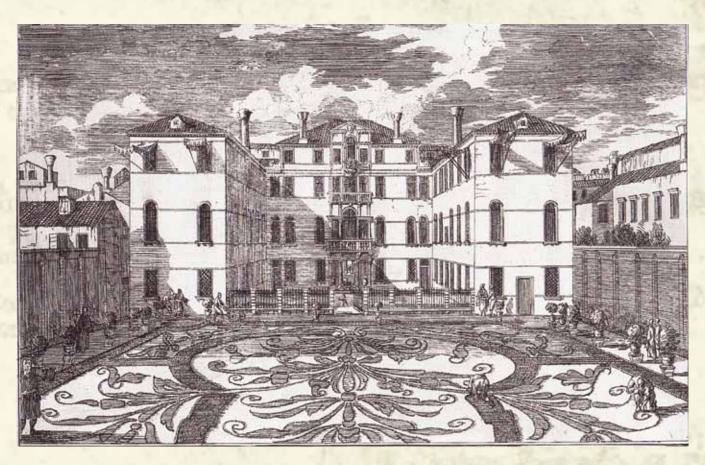
One of the main and everlasting institutions of the Mekhitarist Congregation of Venice is the Rafaelian School in Venice, founded at the behest of Agha Edward Rafael Gharamiants from New Djulfa. He was the descendent of an old family. According to the monthly Vorbuni (Illuminated Bazmavep, 1901, August 20, p. 5 ff.) published in Venice, Khach, Rafael Gharamiants grandfather, was a merchant. In the days of Shah Abbas of Iran, he migrated to New Djulfa with his family. His son Khachik was Rafael Gharamiants' ather and Edward's grandfather. They all were engaged in trade. Rafael sent his son Edward to Madras, India, to study at the English school.

In that period, English and Dutch merchants were newcommers to country. They quickly dominated the market of India, and they made very difficult for Armenian merchants to run business there. In 1765, however, a war between England and Holland broke out, and the Armenian merchants took the opportunity to successfully reinvigorate their commerce in India, as before. Edward Rafael Gharamiants was a magnanimous, enlightened man and a patriot. His love for his nation was profound and his main goal in life was to be useful to his people, contributing by all means to their welfare and prosperity.

This great benefactor, who always tried to support the Mekhitarist Congregation and to further the intellectual development of his nation, is the founder of the first Armenian school in Venice- the Rafaelian School- and was the sole benefactor of the school until his death. Agha Edward Rafael Gharamiants gave his daughter Anna Gharamians in marriage to another outstanding Armenian benefactor, the merchant Samuel Mouradian, also the founder of the series of Mekhitarists` Mouradian schools.



The front gate of Mourad-Rafaelian Armenian Academy in Venice, Italy 1740.



The backyard of the Mourad-Rafaelian Armenian Academy. The magneficent Zenobio Palace, 1703, had been bought by Edward Rafael Gharamiants from New Djulfa to become an Armenian Academy and Educational Center for Mekhitarists in Venice, Italy, 1740



The Mourad-Rafaelian college building in Venice, now houses a valuable library of works of the past centuries, of great typographic and editorial value- thanks to great benefactors Edward Raphael Gharamiants and Samuel Mouradian.



The main face of Mourad-Raphael Armenian College in Venice since 1850. The college is exclusively for Armenian pupils. They follow a course of study similar to Italian grammar schools, and the students awarded certificates can enter the various universities around the world.

The Armenian colonists at Leghorn, Italy- who were mostly from New Djulfa and India- were solely engaged in commerce. A press for printing books in the Armenian language was started there in 1643 by an Armenian monk named Johanness, a native of Djulfa, the Armenian suburb of Isfahan. The first publication issued from that press was the Book of Psalms. Other important books, both sacred and secular, were subsequently published at that press in 1670, 1691, 1692, and 1701.

Armenians in India, Mesrovb Jacob Seth, Calcutta, India, 1937



The Mekhitarist Samuel Mouradian school in Paris.



esasoir nella Vo

Inside the Mourad-Rafaelian school. The room has large windows, which can be seen in the distance. On the walls are three excellent paintings by Venetian Luca Carvaris, from the begining of the 18th century. All the paintings are framed in fine stucco work, which alternates with the marble arches of the doors



The library of old European texts and museum in St. Lazzaro. It is furnished on severe lines, creating an austere atomosphere, such as to inspire a feeling of pious respect.



estingentesimo Decimo Dest

Inside of the Mourad-Rafaelian School. Because of the frescos and complex decoration, this hall been called the Hall of Mirrors. The hall is a famous example of Venetian art of the 18 century. Each element contributes to create the sumptuous style of the room with the beauty of the frescos and the bronze decoration of the mirrors.



The Museum of Arts and Sciences of St. Lazzaro.

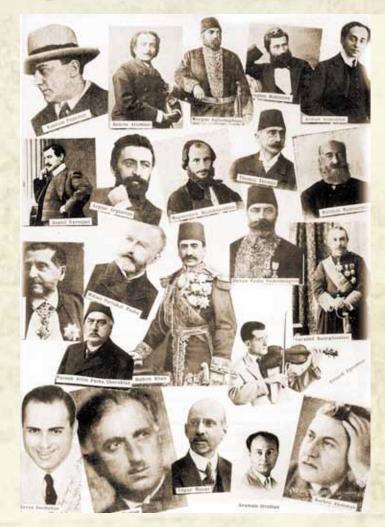
Հասի Տա 1666 - և ի Թանին Հայոց - առնեն - հրամանաս Տա Հյակսրայ Հա Հանուրց գրոց ածաջնչից իրերաց առընթեր կարգել ան Լականայ վրելար Երևաններոց - և առաջնով ապադրութեր և ըրթ ած հայ լ



Rev. Fr. Ghevond Alishan, who restlessly and superhumanly worked and produced his incomparable texts, benefitting the Armenian people's historical treasury.



The first complete publication of the "National history of the Armenian people" by Chamchian, printed in Venice by Mekhitarian Publication in 1784, total pages, 2761. --; Left; Leather-bound dictionary of Abbot Mekhitar.



The Mkhitarian schools educated a long line prominent intellectuals of Armenian descent. Central to the picture is Malcolm Khan. Some of the literary figures are:

V. Papazian, B. Atamian, M. Aghabeghian, S. Hekimian,
A. Armenian, D. Varoujan, A. Arpiarian, M. Beshiktashlian,
T. Terzian, M. Mamoorian, K. Beleklian, M. Portukal
Pasha, Malcolm Khan, D. Peshtimaglian, G. Bazirghanian,
H. Cherakian, E. Epremian, Z. Surmelian, Ed. Shahin,
Ed. Manas, A. Sirabian, & K. Alemshah.





The library of old European texts and museum in St. Lazzaro.



The frontispiece of the Armenian dictionary, Mekhitarian publication in Venice, 1749. For over 250 years, the San Lazzaro Mkhitarian press has printed the Italian translations of numerous Armenian classics for the Italian public.



The most famous of these translations is still the "Badmutiun Hayots" (Armenian History), the primary work of great Armenian histographer Movses Khorenatsi. It was published with the collaboration of the Italian writer and politician Nicolo` Tommaseo (Venice 1841-1850).

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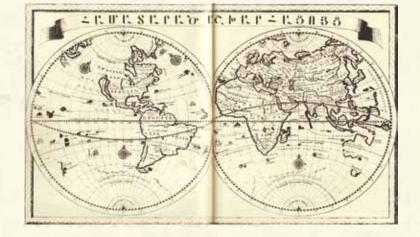


The two volume dictionary of the Armenian Language published by the Armenian Academy of San Lazzaro, 1836.

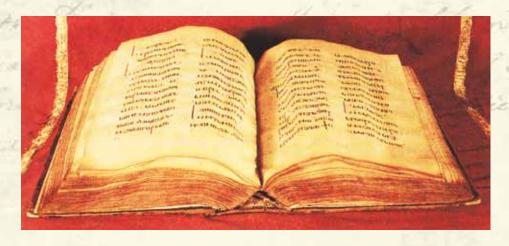


The book of Lamentations of St. Gregory of Narek, published in Venice, 1789.





Geographical maps, Mekhitarian publication, 1749.



A sample of an Armenian manuscript. (Mekhitarian collection, Manuscripts Hall).

The famous English poet, a Lord, and leading figure in Romanticism, Lord Byron first took his seat in the House of Lords in 1809. He was a strong advocade of social reform. His first speech before the Lords was loaded with sarcastic refrences to the benefits of automation, which he saw as producing inferior material as well as putting people out of work. Lord Byron himself made regular visits to St. Lazarus Island in 1816 and 1817, in order to study Armenian. He aquainted himself with Armenian culture, with the Mekhitarist Fathers.

He learned the Armenian language and attended many seminars about language and history. He wrote, "English Grammar & Armenian;" (Kerakanutyun agghiakan yev hayeren), in 1817, and also "Armenian Grammar & English" (Kerakanutyun hayeren yev agghiakan) in 1819, in which he included quotations from classical and modern Armenian. Byron also participated in the compilation of the English -Armenian dictionery (Bararan angghieren yev hayeren, 1821) and wrote the preface in which he explained the oppression and struggle for liberation of the Armenians with respect to the Turkish "pasha" and Persian satrap.

His two main translations are the Epistle of Paul to the Corinthians, two chapter of Movses Khorenatsi's History of Armenians, and a section of Nerses Lambron's Orations.

His fascination was so great that he even argued a replacement of the Cain story in the Bible with that of the legend of Armenian patrriarch Haik. After enjoying his study of Armenology, he tralvelled to Greece to study the Greek lnaguag; He died in Greece in 1824.







The Portrait of Lord Byron hanging in his room at St. Lazzaro, with his autograph in Armenian

Lord Byron seated in the libary of
St. Lazzaro with his teacher Father Pascal,
studying the Armenian language. Father
Gregor Ayvazian (Hovhannes
Ayvazovsky's brother) also helped the great
poet in his studies.

Byron wrote:

"In the mornings I go over in my gondola to hobble Armenian with the friars of the Convent of St. Lazarus. It is a great language, and would amply repay any one the trouble of learning it." 1816.

Muyn!



Hovhannes Ayvazovsky: San Lazzaro Island at moonlight.



Hovhannes Ayvazovsky, San Lazzaro Island at sun-down.



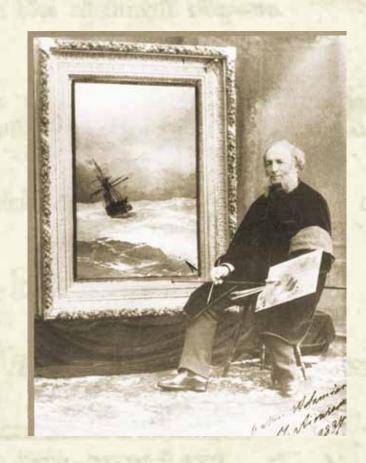
Hovhannes Ayvazovsky (Ayvazian): Arrival of Lord Byron at San Lazzarus Island.

Lord Byron himself made regular visits to the San Lazzaro Island in 1816 & 1817, in order to study Armenian language. He also helped the Fathers in prepring their English-Armenian Grammer texts.

When Hovhannes Ayvazovsky traveled to
St Lazarus Island to visit his brother
(Father Gregor Ayvazian) in 1840, he was
invited to stay in Lord Byron's room, which is held for great visitors, near the library. Later the room became a Museum.

The Legendery Armenian painter was inspired by notes, poets and thoughts by the Byrons about Armenians and the Armenian language. Ayvazovsky was inspired also by the magical beauty of the Island, and he painted amazing paintings of it.





SHAHRIMANIAN FAMILY

(1708 - 1784)

The first interactions of Iranian Armenians with Venice can be traced back to the period of the origin of the city. The Armenian community in Venice flourished in the 17th-18th centuries. During the years of the Cretan war (1645-1669), facing immense hardships, the Venetian Doge took steps to strengthen trade relations with the Armenians (perhaps the only source of commerce in the era). Merchants from New Djulfa, among which were Azat "Akiali," Atajian, Hormatian, Voskan, Gerak Mirman, Korvalik, and the Sahrimanian family, which, were famous not only in Iran but also in Russia, left for Venice in the second half of the 17th century and permanently settled there. Their descendents lived in Venice for a century and were engaged in commercial and cultural activities. Agha Murad, the patriarch of the Sahrimanian family, had been transported together with other Armenians by Shah Abbas and had settled in the town of New Djulfa, in Iran. He was the head of the Catholic Armenian community of New Djulfa. Soon his two sons were born, Agha Nazar and Agha Markar Shahriman, who became renowned merchants and accumulated fabulous wealth. His third son, Artemi, was a well-known jeweler in Russia. Agha Markar Shahriman had a son; Agha Zakaria.



MARKAR SHAHRIMANIAN

In 1699 the Emperor of Austria granted Agha Markar the title "Count" for his outstanding merchandising activities in the country, and called him Ignatih Frantsev M. Shahriman. In 1721, Ignatih Frantsev M. Shahriman migrated to Moscow from Iran. In 1733, by investing 5,000 rubles, together with other Russian manufacturers, he founded one of the first silk factories in Moscow.

After managing it successfully for one year, he left the company, having obtained a large quantity of various products, especially silk fabric and dyes. By that time, the 5,000 rubles he had invested had already accrued to 25,000 rubles. He was familiar with silk industry, since he was from New- Djulfa and had been head of the local Armenian union of merchants. Soon, he founded his own factory in Moscow, which, he also sold shortly thereafter at a great profit. He bought many lands in the Bogorodsk province and founded an excellent silk factory in the village of Friyanovo, becoming one of the most successful merchants of Russia. The Sahrimanians, having raised great capital, owned commercial enterprises in St. Petersburg and established trade relations with European countries and great cities, especially with Venice. In the Caspian Sea, they had their own commercial ships and actively traded with Iran, playing a key role in the dealings between Russia and Iran. They were the owners of the famous European commercial conglomerate "Sharman." After Agha Markar Sahrimanian's death, in 1758, his son Zakaria Sahrimanian, sold the whole family estate, including the silk factory of Friyanovo with surrounding lands, to Hovhannes Lazarian, and moved with his family to Venice.





There is an old street in Venice, which till the present day bears the names of Zakaria and New Djulfa. The street on which Sahrimanians' estate is situated is called:

(PARROCCHIA DI S. ZACCARIA, RUGA GIUFFA)

ZAKARIA SHAHRIMANIAN

The philosopher, writer, and translator Zakaria Shahrimanian (Zaccaria Seriman), the son of Agha Markar Shahriman was born in 1708 in New Djulfa. As a youth, Zakaria was ordained into the priesthood, but he was not fond of the clerical life. After the death of his father Markar Shahrimanian, Zakaria sold the silk factory of Fryanovo and all their lands to Hovhannes Lazarian and left for Venice, where he lived, devoting himself to literature until his death. Zakaria knew the Armenian and Russian languages very well, and soon mastered Italian. He wrote in Italian and authored original, as well as translated, writings of high value and academic vigour.

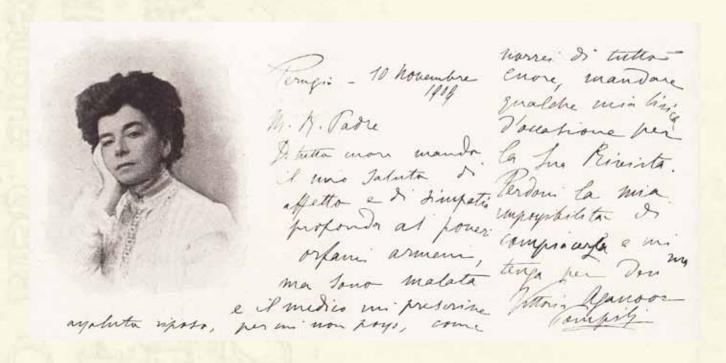
His first printed works are of philosophical, historical, and mythological characters; they were mainly written by order of renowned persons of the time and of the royal theatre of Venice. In 1748, at the age of forty, he published his poetical writing Aristippus, discussing the views of the ancient Greek philosopher Aristippus of Cyrene (435-355), pupil of Socrates. He also wrote medical books: 'Diseases that Are Cured by Nature Rather than by Doctors' and 'Book about Doctors and Medicine.' His adventure novel 'Travels of Enrico Wanton in the Land of Monkeys and Dog-heads' was famous.

It was first published in 1764 and subsequently reprinted in 1848 under the title Work of Zaccaria Seriman from Venice. Articles and monographs have been written about Zakaria Sahrimanian. Some of his works have been translated into English, Spanish, and French. Among his well-known writings are the historical musical drama Gnaeus Marcius Coriolanus, written in 1747, and the philosophical treatise Almanac for the Use of Sophists. In 1961 the English scholar Maxwell White published in Manchester the voluminous monograph Zaccaria Seriman and the Travels of Enrico Wanton, the appendix to which contains some of Zakaria's unseen writings and letters. He died in 1784 in Venice and was buried at the church of St. Cantianus.



VICTORIA AGHANOORI

(1885 - 1910)



Among the Italian-Armenian intellectuals, one should also mention the poetess Victoria Aghanoori. She was born in Padua, into a noble Armenian family from New Djulfa in 1855.

They had migrated first to Madras, then to Italy.

After living for nine years in Naples, in 1890 the family moved to Venice. Victoria's writings are lyrical. The collections of her poems, Eternal Talk (1905) and New Songs (1910), were translated into Armenian by A. Ghazikian.

In certain poems (for example, in To My Distant Brothers), Victoria Aganoori also dwelled upon and reflected the fate and grief of her compatriots deprived of their homeland.

She died in Venice in 1910.



ՀԵՌԱՒՈՐ ԵՂԲԱՑՐՆԵՐՈՒՍ



Ու ձևը սըրտերն էին յոյսով ԹաԹաղուն, Մրտքերը ձևը ապագայի մտածումով. Անգիտակից՝ գերդ խոտ, ծաղիկ ազազուն Որ կը Թօշնին մի միայն մէկ նըշոյլով։ Ու ձևը սըրտերն էին յոյսով ԹաԹաղուն։

ՄիԹէ մենք չե՞նք խոտի ծղիկներ երկրի վրայ. Եւ արեգակը չի՞ ժըպտիր անտարբեր Դառն ու դրժխեմ բախտին որ մեզ կը մընայ, Չափչըփելով հանդերծ բոպէն մահաբեր։ Չե՞նք միԹէ մենք խոտի ծղիկներ երկրի վրայ։

Լուսնակը ձեր տուներուն վրայ կը ժըպտէ՛ր Երէկ, այսօր չի փընտռեր, չի նայիր, լուռ Կ՝անցնի կ՝երխայ գերեզմաններ ու աւեր Ամէն տեղ, յարկ մը չըմընաց կանգուն՝ ուր Լուսնակը ձեր տուներուն վրայ կը ժրպտէր։

Թրդմ. Հ. Արսեն Ղադիկհան

ՎԻԿՏՈՐԻԱ ԱՂԱՆՈՒՐ ԲՈՄԲԻԼԻ Ce qu'il y a de capital, Lorsqu'en traverse une contrée (Humble hameau ou capitale), C'est d'épuiser le stock local De cartes postales Illustrées,

L'espace, au resie, étant fort mesuré, Ceci n'est point pour nous déplaire, Il sera superflu d'entrer En des frais De joliesse épistolaire.

D'ailleurs le photographe est là pour une fois, Son appareil parle pour nous: « Madame, il fait très froid, et j'ai tué trois louis. »

On voit le froid, On voit les loups.

Une fois qu'on a fait emplette De la collection complète; «Nous perdons notre temps à demeurer ici.» Un bazar, une boite aux lettres, Et le voyage est accompli!

Բայց ծաևւ ինչպիսի բերկրանց է անհանան Հաւարածող ժ՝ունենայր, և ինչպիսի Հպարատեիին՝ բարևկաններու ցուցագրելն ալդուններու հչժարիա դրադարան մր – ժչանջինատոր ուսուցունն, ահարժելի իրադիտունիւն և սիրուն դրոսանց Հաւասարապես պղտիկներուն ու ժեծերուն Համարչ Ցարժար տոիինն է բոհյու ժեր բանաստեղծ բաժանորպներեն ժեկուն Հետ՝, բանաստեղծ իր Հանդստեան ժաժերուն ժեջ, և Հայր՝ աղնիւ բարսահասարի մի.

"ԼեՃՃեՆՏԱ" ՎԻԿՏՈՐԻԱ ԱՂԱՆՈՒՐԻ

PSDLUZUS APLBUTUTPUS



Մեր խապահայ բերխալումի Վիկասրիա Ազանուրի Saufemen hamy dandargh dhibbe hip barangt banth Shaցուժի ներգայնակունիւնը է Քերինողունին իրրեւ Հայ և Հայասէր կը փափարէր Աատ Նեկրիի Հայ բերինուածոց Supplime Whith many Say Sudacep map by Itakte աայինը. Համակրելի էր այդ պաշտնջը զոր կը դոշա_ ցընդ մեր միարաններէն Հ. Արոէն Ղադիկեան ։ «Լեն. ձէրտան» կրկին ապադրուիժհան արժանացաւ ւ Քարտուչչի խատլ ժեծ բանաստեղծ էն սկսետլ՝ ժինչեւ ներկայ աժեներ հորադոյն իտալ բանաստեղծներն և դեղեցկացետ. *անյա կրկին կրկին կր յուղեն Արանուրի փառբը*, որուն գնաՀատողները կը բազմանան ու տազանգնն երկրդա. դուներն են ծանօխ Հոչակաւոր գրադէոներ և գրական [ժերիժեր: Ու փառը մը որ կը գրուատուի, արեք դիտե խատայիան որ նա Հայկական է որով ժեր գրականու խան Հոյակապ պարձանբը։

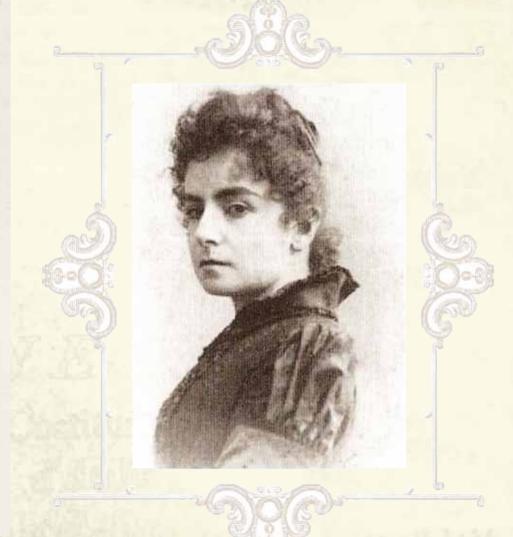
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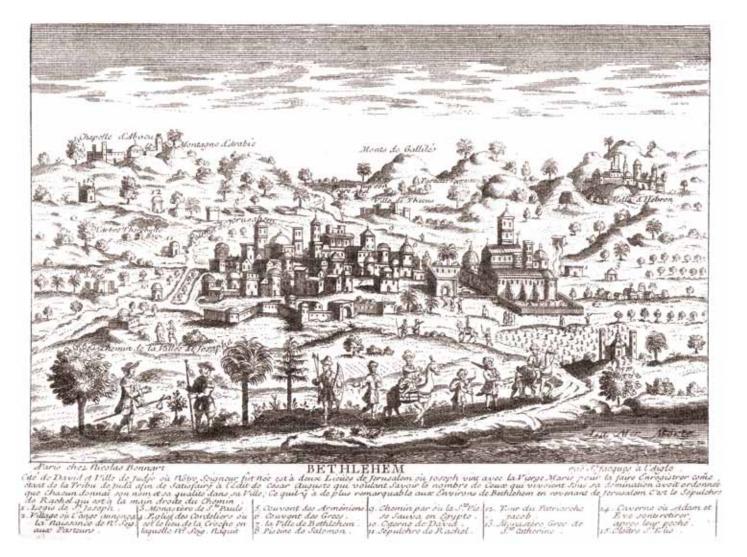
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Ծո՛վ, բեզի՛ է վերջին երգս. Անլաց՝ բեզի՛ կ՚րսեմ Հուսկ խօ՛սբս յուսաՀատ, Ո՛վ իմ վրչտիս նրման անձայր անՀուն ծով։ Այս իմ տարփանքըս խօլ, այս հորձքն, այս ծարաւն՝

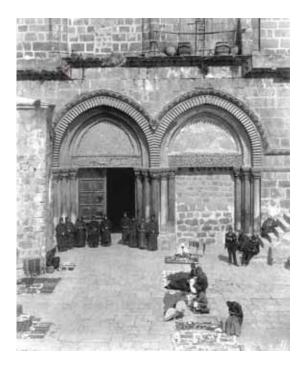
ի զուր հղան. հրշմարտուխիւնն այս է, այս, ի ցուր եղան. ու ծրարուած իմ խրոխաանքիս մէջ գոռող՝ Տեսքով՝ գրւարթ, բայց ոչ երբեր Հասկրցուած, Մնցայ ես այս կեանըէն իրրև անժանօթ՝ Դեպ ի ավաւնը մ'անծանօթ, խածարծելով երկու ձեռըս Apultu of shi spu pentilid: Ond, pulling be, apply gliu, Handt, hult ahu, husutu Չեղաւ երբեր փակուած, չեղաւ սեղմրւած Un իմ մարմինըս պաշտելի կուրծըին վրայ: Zpupappap Shopu party 5, Չայն գու բու բիւր գալարներով պարուրկ. Zurugsh, por diga himing dump Lucul mungarma, imalations **Ա**չեղագոր համբոյրեր։



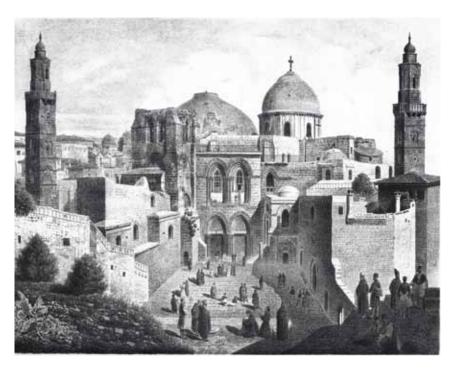
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Bethlehem. Number 5 on the list above represents the Armenian Church. Nicolas Bonnart (1646-1718), Paris.



The door to the Holy Sepulchre in Jerusalem, 1890. Entrance door for Armenian and Greek clergymen.



View of the Church of Resurrection in the Holy City of Jerusalem. Lithography, 1864, Moscow.

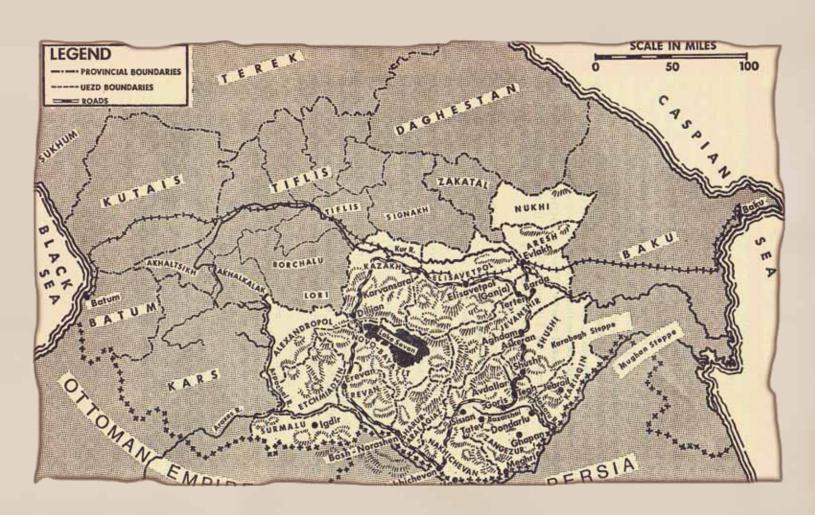


MIR DAVIT MELIK SHAHNAZARIAN (1770 - 1850)





Two maps of Armenia and Kharabagh







In September 1804, when Fathali-Shah Qajar, the king of Iran met the Armenian Catholicos Davit the 5th in Yerevan, Mir Davit provided him useful information about Napoleon Bonaparte, who had been officially declared the Emperor of France.

Left; Mir Davit at his young age.

In the early nineteenth century, the Persian government, perplexed by the confusing political situation in Europe, was looking for allies to ameliorate the worsening foreign affairs of the country. Meanwhile, the great powers- England, France, and Russia- were trying to outdo eachother in gaining control of the political, economic, and military spheres of Iran.

In 1802, in those complicated circumstances, Mir Davit Melik-Shahnazarian, son of Tsatur, from the Melik-Shahnazarian noble family from Gegharkunik of Karabagh, arrived in Tehran with the mission of bringing about a rapprochement between France and Iran. He was the first Consul of France in Iran and Napoleon's authorized negotiator.

Mir Davit Melik-Shahnazarian was one of those few outstanding Armenians, who played a significant role in Iranian diplomacy both from the political and economic aspects. Studies on Mir Davit"s life and activities are rare; most information about him was scattered in the Iranian press. Such publications were kept in the diplomatic archives of the country and in all probability have not survived.

Philologist and historian Arshak Alpoyachian considers New-Djulfa to be Mir Davit Melik-Shahnazarian's birthplace. He writes: "Davit learned the Armenian and Iranian languages in Spahan. Later on, following his mother's death, he improved his knowledge of Iranian at the age of 14-15. Afterwards he left for Baghdad, where he learned Arabic and French. In Baghdad Davit' held the position of the translator for Consul of France, and then he was appointed to the post of Iran's General Consul's agent. It was in Baghdad that the General Consul of France suggested him moving to Paris, where he could complete his education and, especially, to study the French language thoroughly. Further, he became acquainted with Prof. Hakob Shahan Jerpet, from New-Djulfa, who taught Armenian at the School of Oriental Languages of the Imperial College of Paris."

Prof. Karapet Tumanian's article about Mir Davit Melik-Shahnazarian appeared in the issue of May 1917 in the Armenian monthly magazine Ararat published in London. It is entitled "An Armenian Diplomat in Service of Napoleon One Hundred Years Ago." Prof Tumanian writes, "Mir-Davit having become fluent in the Iranian and Arabic languages, left for Paris to learn French. At that time, Napoleon Bonaparte applied to the teacher of Armenian at the Imperial College of Paris Hakob Shahan Jerpet, for recommending him a negotiator familiar with the Iranian language and country. Napoleon was going to send that person to the Court of Iran with a special mission, and Hakob Shahan Jerpet recommended Mir Davit to him."

In 1861 Bishop Makar Barkhudariants, the prelate of Karabakh, when referring to the village Verin Shen of the Gulistan province in his book entitled (Artsakh), speaks about the Melik-Shahnazariants: "Melik-Shahnazar Shahpuriants, who begot Melik Eavri; he begot Melik Astuatsatur, who begot Mir Davit Khan, and Bababek...", and in this way he continues the genealogy.

This reliable evidence sheds light on Mir Davit's origins, particularly because the author adds the following: "On a thick and old piece of hide Mir Davit Khan's image is lithographed, with the ribbon of his title granted by the Shah of Iran, and the Iranian star. The lithographic note under the image runs as follows: "Mir Davit Khan Tsaturian, from the house of the Melik Shahnazariants Shazda; holder of the first rank "Sun and Lion" order of the King of Iran; Ambassador of the same King at the Court of France in 1816. The same is lithographed also in French translation.

English authors, too, have referred to Mir Davit Shahnazarian. In 1866, in his well-known history dedicated to the Qajars, Robert Grant Watson describes Mir Davit's mission in the following fashion: "An Armenian merchant claimed to have the credentials of the Emperor Napoleon's government, but since no one in Tehran could read the letters written in French, the self-invited ambassador was compelled to resign himself to nonchalance, and neither his appearance nor his attendants were sufficient proof to justify him."

Also another Englishman mentioned Mir Davit': Sir Henry Rawlinson, one of those scholars who deciphered the cuneiform Behistun inscription. He was the former Ambassador of Britain in Tehran, and dedicated special study to the political life of Iran in the nineteenth century. The title of the book is "England and Russia in the East", and it was published in 1875. When speaking of the first attempts to establish French-Iranian relations, Henry Rawlinson writes: "Those letters were delivered to the Shah by an Armenian named Shahnazar.



At the age of 15, Davit left for Baghdad where he learned Arabic and French. There he held the position of the translator for Consul of France, and he was appointed to the post of Iranian General Consul's agent.



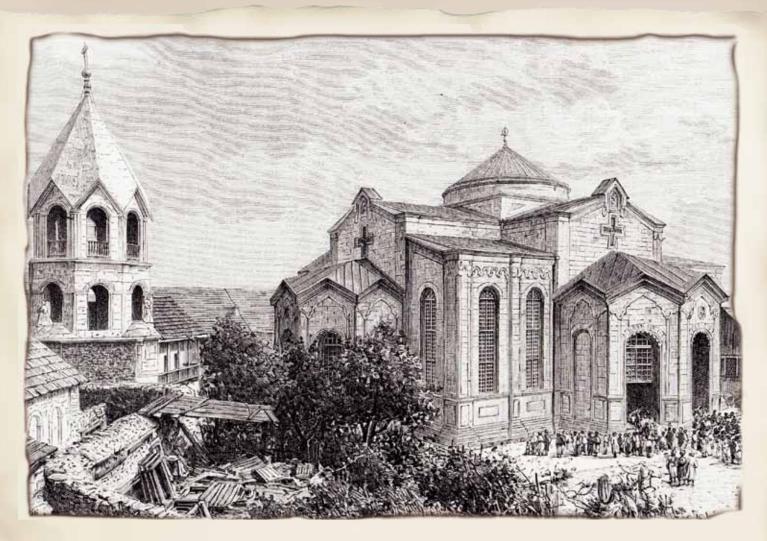
The reunion of Meliks in Soucha, Karabakh. Louis Figuier, 1873, Paris.

He had traveled to Paris on private business, and was given much attention in the official circles of France". The Iranian-Armenian historian Jean Hananian, having thoroughly studied Iranian sources, says that in 1857-1858 the Historian Lesan-ol-Molk Sepehr, in the first part of his voluminous history of chronological character, the Nasekh-ol-Tavarikh dedicated to the Qajar dynasty of Iran, and Reza Gholi-khan Hedayat, in his book Rozat-ol-Safa (1879), describing the Qajars' life, "writes that Napoleon, the Emperor of France, who was full of hatred for Russia, taking an opportunity of the hostility between Iran and Russia, was eager to establish friendly relations with Iran. In the meantime an Armenian merchant, Khoja Davit by name, met Ismail Beg Bayat who had taken a letter to Baghdad, represented himself as a plenipotentiary negotiator sent by the French government, and told him that he wants to go and accompany Ismail Beg to Tehran. But since there was no one in Tehran to read French and understand the content of the letter, the Iranians felt doubtful about his mission and, granting Davit the title of Khan, sent him back without even opening the envelope."

These gentlemen were forced to speak somewhat ironically about Mir Davit'. The reason why he did not prove to be a successful negotiator at the beginning was surely not the unavailability of translators from French in Iran, but the fact that the Iranian government had entered into a new alliance with the English, pinning all their political hopes on Great Britain. This treaty, named after after Sir John Malcolm, the representative of England in Iran, concluded in 1801. He persuaded Fath-Ali Shah to order the governors of the country not to allow Frenchmen to set foot on the lands subject to his rule. "You have the full right," he added, "to dishonor and kill them." In the light of this fact, it seems at least strange that the historians of Iranian policy and diplomacy, disregarding the real causes of Mir Davit Khan's failure, write that there was no one in Tehran to read the letter written in French. Actually, all those testimonies do not cast shadow to Mir Davit's mission. Maybe in their initial stage, his activities should be characterized as half-official, and possibly at that time he was not yet endowed with the full authority as Ambassador of France to Iran. However, in fact, he turned out to be an initiator and lay the foundation of the future; more serious negotiations between France and Iran, which resulted in fertile, mutually beneficial relations ensued. In that period, under the existing circumstances and particularly the expansionist policy of Russia, Fath-Ali Shah needed military and economic support. But England, having entered into an alliance with Russia, adopted a position of neutrality and laid down unacceptable conditions in return for such support. In September 1804, when Fath-Ali Shah Qajar met the Catholicos Davit IV in Yerevan, he obtained useful information about Napoleon Bonaparte, who had been officially declared emperor in the May of the same year. According to a letter kept in the archive of the Ministry of Foreign Affairs in London, "Mirza Bozorg wrote to Sir Harford Jones, the representative of England in Baghdad, that in 1804 Fat'eh-Ali Shah received theletters of the Emperor of France in Yerevan through an Armenian merchant. In reply to these messages, Fat'eh-Ali Shah wrote a letter to Napoleon and sent it to the Emperor through the same Armenian negotiator. In 1805 that letter marked the beginning of the fruitful period of rapprochement between France and Iran."



Armenian wedding in Karabagh



Armenian Church in Shushi, Karabagh 18c.

In 1806 Mir Davit' was appointed Plenipotentiary Ambassador of Iran to France. On his way to Paris he visited Holy Ejmiatsin. Mesrop Taghiadian, who was a witness to the event, writes the following in his study History of Iran: "In 1806 the King of Iran sent an ambassador to Paris, who held the post until the sixteenth year. The illustrious Armenian Prince Davit Melik- Shahnazarian, fluent in the French language and an expert in the political affairs of Europe, was sent to reside in Paris as the Ambassador of Iran representing the King of Iran."

In 1817 Mir Davit', in collaboration with Jacob Shahan Jerpetian and Louis M. Langles, published a book in Paris in three languages, Armenian, Farsi, and French. The Armenian title of the book is as follows: "Information on the Current Situation in Iran in the Iranian, Armenian and Gallic (French) Languages, by Mir Davit Tsatur, Langles and Jerpet." Under the French subtitle, he represents himself as "Chevalier des Ordres du Soleil et du Lion, envoye' en France en 1816." In 1822 Taghiadian got another opportunity to meet Mir Davit'- this time at the Holy Cross Monastery of Haghpat, where the Catholicos Ephrem had secluded himself after resigning the patriarchal throne. "Afterwards the illustrious Davit Khan Tsaturian, the Ambassador of Iran to Gaul-France, came there..."

On January 9 1824, Mir Davit received an edict from Abbas Mirza, which confirmed, once again, his family's centuries-old rights of melik-s (princes): In 1606 Shah Abbas was hosted by Melik Shahnazar. At that time, the Shah ruled over Armenia, Georgia and many other countries. On this occasion Arakel Davrizhetsi wrote: "Shah Abbas himself lodged at Melik Shahnazar's house. Melik Shahnazar was Armenian by birth and Christian by faith. He was a powerful prince and one of the closest friends of the king. And the Shah endowed his noble family with the authority to rule over the province, and granted other villages and estates to his brothers. He confirmed this in writing and sealed with his royal seal, resolving that the property should unalterably belong to their family and offspring from generation to generation, for all time." Melik Shahnazar in his turn was descended from the noble Dopyan family, which bore the name of Dop, Prince Sarkis Zakarian's daughter.



The portrait of Mir Davit Zadour.

De l'Ecluse, Paris, 1816.

Mir Davit dressed as nobleman of

Karabagh with the ribbon of his title and

Iranian star hanging on his neck, which

were granted

by the Shah of Iran.

In 1826, the Shah sent Mir Davit as his representative to Constantinople, whence he was expected to leave for St. Petersburg to negotiate with the tsarist government, and settle the disagreement between Russia and Iran about the borders. His mission was to defend Iran's interests, but it was doomed to fail from the start, because the Russian princes of the Caucasus were ordered not to allow Iranian negotiators to enter Russia. According to the famous Treaty of Turkmenchai, concluded on February 10 1828, the whole of Transcaucasia fell under Russian domination, and the tsarist government refused to recognize the former rights of the meliks. The Melik-Shahnazarians, in particular suffered a severe blow, since a large part of their estates was appropriated by Prince Madatov, who from childhood had enjoyed their protection and benefaction. In the last years of his life, Mir Davit devoted all his efforts to rehabilitating the violated rights of his family. The meliks of Gegharkunik authorized him to plead their case in Russian courts of law. They were quite sure that Mir Davit', with his wide diplomatic experience, was the most suitable person to fulfill the task successfully.

However, despite the irrefutable facts and numerous documents, the legal proceedings dragged on for years, causing a tremendous waste of powers and means. "He had to sell secretly his orders, the furniture and utensils of his house, and even the "Sword of Honor," which he had received from Napoleon," Prof. Tumanian writes.

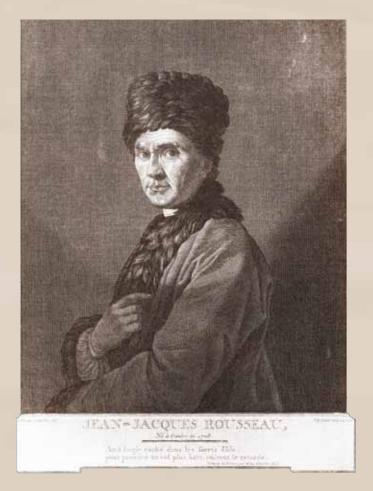
Mir Davit Shahnazarian has always been an influential figure dealing with complicated matters of national importance. For example, when Holy Ejmiatsin had run into huge debts and came into a hopeless situation, her financial affairs were trusted to Mir Davit', and he smoothed over the controversies with profound diplomacy.

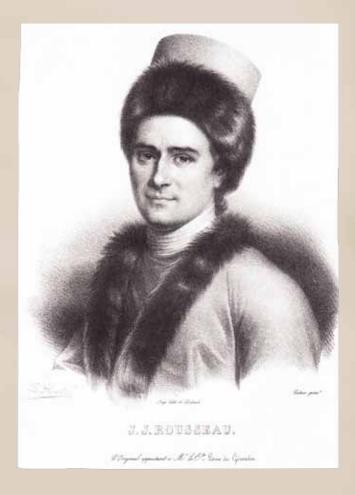
On May 14 1830, he visited Holy Ejmiatsin accompanying Prince Vasil Behbudean, the governew of Yerevan, in order to be present at the ordination of Archimandrite Serovbe Araratean, from Karin, as a bishop. The ceremony took place in accordance with General-Governer Count Paskevich's wishes.

Long after Mir Davit's death, the Yerevan Institute of Ancient Manuscripts (Matenadaran) obtained, from an individual, the documents concerning his ownership of estates. He himself had compiled those documents in the early 1850s, in order to corroborate his hereditary rights. Thus, late in his life, Mir Davit returned to his home of Kharabagh and dedicated his attention to its betterment., becoming an avid supporter of the culture and history.

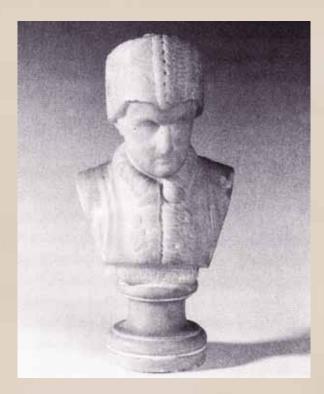
There is no exact information on the dates of his birth and death. It is supposed that Mir Davit was born in the early 1770s and died after 1850. A monument in the yard of Saints Thaddeus and Bartholomew Church of Tehran is regarded as Mir Davit"s last haven. The inscription on the gravestone reads: "Cavalier D. Ts. Melik Shahnazarian; passed away April 30 1853."





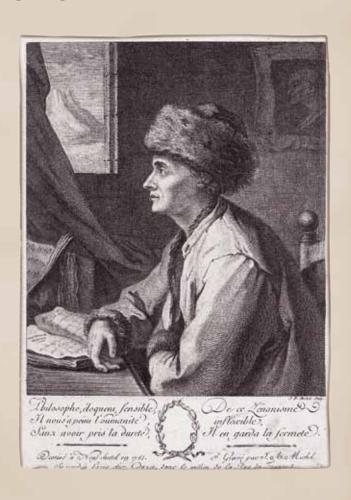


Jean-Jacques Rousseau in the costume of Armenian Nobles of Karabagh. The costume was made for him by an Armenian tailor in Paris. In the painting at the bottom left, Rousseau is bieng pursued in the French countryside by villagers calling him (Le philosophe Armenian)-(the Armenian philosopher). Edouard Heclouin, 1860, Paris.



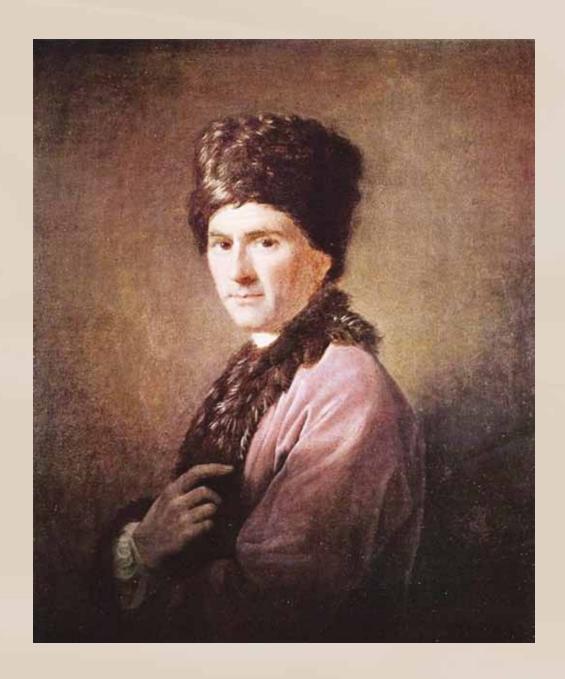
J.J.Rousseau in Armenian costume.

Buste d'Albatre, created from the painting of Eugene
Delacroix, 1850. Paris.





Jean Jaques Rousseau, in the costume of Armenian Nobles of Karabagh, walking in country side, while the French calling him "the Armenian Professor", by A. Solmeri 1862



Jean Jaques Rousseau, the great Genevan/French philosopher, poet and composer was often seen and portrayed wearing the traditional garb of the Armenian nobility in Karabagh. Alhtough unusual in Paris, he had seen the vestures, and loved them. He found and maintained an Armenian tailor in Paris who would sew him these clothes. This habit always drew much attention internationally, both good and bad.

Rousseau however maintained his cosume, not being very averse or intimidated by the opinions of others.

The pictures of JJ Rousseau: (Armenian Iconography) by Sarkis Boghossian, 1987, Paris.



KARABAKH

For the first time the territory of modern Nagorno Karabakh is mentioned in inscriptions of Sardur II, King of Urartu (763–734 BC), found in village Tsovk in Armenia, as the region Urtekhini. A following mention, already at Strabo which characterizes "Orkhistena" (Artsakh) as "the area of Armenia exposing the greatest number of horsemen". Strabo, also has listing all gains of Armenian Kings since 189 BC. According to the tradition the two river valleys in Nagorno-Karabakh were among the first to be settled by Noah's descendants. According to a 5th century AD Armenian tradition, a local chieftain named Aran was appointed by the Armenian king Vagharshak to be the first governor of this province. Ancient Armenian authors, Movses Khorenatsi and Movses Kaghankatvatsi, name of it Aran the ancestor inhabitants of Artsakh and next province Utik, the descendant of Sisak (the ancestor and eponym next province Sisakan, differently Siunik), and through it the descendant of Haik, the ancestor and eponym of all Armenians. Armenian historian Faustus of Byzantium wrote that during an epoch of the distempers which have followed intrusion of Persians to Armenia (about 370), Artsakh it has appeared among the risen provinces, whereas Utik has been grasped by Albanians. Armenian military commander Mushegh Mamikonian defeated the country of Artsakh in a big battle, made many inhabitants of the region prisoners, took hostages from the rest and imposed a tribute on them. In 372 Mushegh defeated the Albanians, took from them Utik and restored the border on Kura, "as was earlier".

Ruins of city Tigranakert are situated in near proximity to modern city of Agdam. It is one of four cities with such a name that were built in the beginning of 1 BC by king of Armenia Tigranes the Great. Recently archaeologists have led excavation of this city. Fragments of a fortress, and also hundreds the ancient subjects similar to subjects, found in Armenia. Fencing of a citadel and basilica of 5th–6th century AD have been revealed. Excavation have shown, that the city existed since 1st century BC until 13th–14th centuries AD.

Artsakh codified as the 10th province of the ancient kingdom of Armenia Major (Mets Haik), was brought into focus at the end of the 4th century, when Christianity was blooming in Armenian eastern provinces, in the aftermath of the St. Gregory the Illuminator. In the 5th century St. Mesrop Mashdots after finding the Armenian alphabet, established the first Arnenian school in "Amaras" Monastery in Karabakh. Amaras where the the first time newly invated Armenian alphabeth was thought, now is located in the Martuni district of Karabakh. Ancient Greeks and Roman historians, including Pliny the Elder, Plutarch, Ptolemy and Dio Cassius stated in their writings that Armenia's eastern border with the neighboring region of (Aghvank) was demarcated by the River Kur, engulfing Artsakh in Armenia. Greek historian Strabo in his "Geography" mentions Artsakh as a fertile province of Armenia known for its exceptional cavalery. Karabakh is one of the cradles of Armenian statehood and the birthplace of a late medieval emancipatory movement in Eastern Armenia.

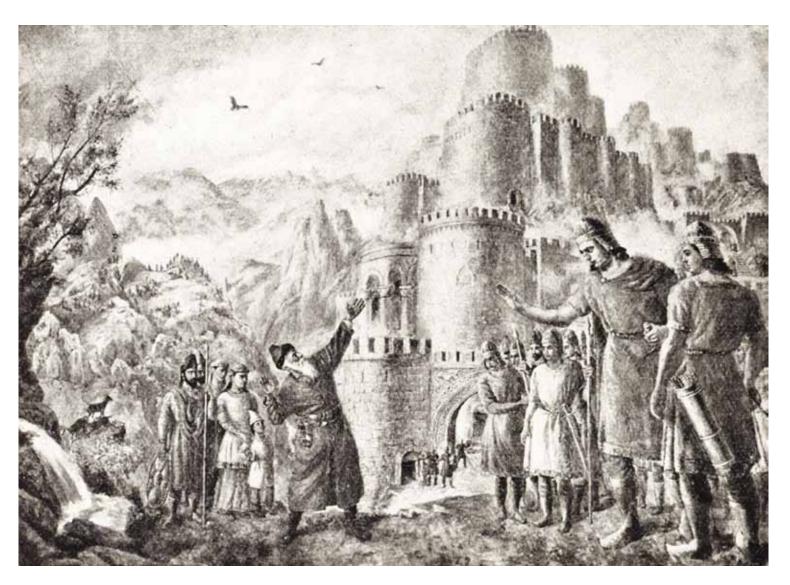
Historian Movse Khorenatsi which was Mesrop Mashdots' student, in 480 c. in "History of Armenians", wrote about the Prince Sahak Bagratuni' a manifrstation of the Importance of Artsakh in Armenian civilization during the region of Artsakh's King Vachagan II the Pious. After disintegration of Kingdom of Greater Armenia to several autonomous feudal entities, Artsakh become state of its own' the Kingdom of Khchan which ruled most prominently by Smbatian, Vaghtankian, and dopian Armenian Royale dynasties. They embraced today's Karabakh at the hight of its power in 12 and 14 cc. The Kingdom of Khachen was stronghold of Armenian nationhood in the middle Ages (10-16 c.), and when in 14 c., the last independent Armenian state the Kingdom of Cilicia collapsed, Artsakh remained among the few places on the Armenian Plateau where Armenians preserved their relative independence, until the second half of the 18 c.Artsakh cavalry constituted core forces, throughout the war of the "Vartanank", between Christian Armenians and Zardosht Persians in 450 century.

The Armenian meliks (dukes)... ruled the five melikdomed of Karabakhwhose ancestors remained autonomous after the fall of the Armenian kingdom. They remained independent until recent times... Five Armenian principalities of N. Karabakh were Khachen, Haberd, Varanda, Dizak and Golestan and Zangeaur (Siunik), which in the beginning of 18th c., had 40,000 musketeers and horsemen. In the land of Karabakh is more than 2300 Armenian architecturalnad cultural monumenrs such as; churches, monasteries and khachkars. Mnasteries of Amaras, Besides the monasteries of Amaras (4th century) and Gandzasar (1216-1238), among the most important historical monuments of Artsakh are the monastic-complexes of: Gaghivank (2nd-13th centuries), Tzitzernavank (4th century), Dadivank (founded in the 1st century, expanded in 1210), Getamej (7th century), Erits Mankants (Three Infants, 14th century), St. Targmanchats (St. Translators, 987-989), Gtich-vank (1241-1246),



Construction of the Ghazanchetsots Cathedral in Shusha was completed in 1887





Tigran the Great, King of Armenia, (ruled 95–55 BC), founded in Artsakh one of four cities named "Tigranakert" after himself. Ruins of city Tigranakert are situated in near proximity to modern city of Agdam. It is one of four cities with such a name that were built in the beginning of 1 BC by king of Armenia Tigranes the Great. The ruins of the ancient Tigranakert, located 30 miles north-east of Stepanakert, are being studied by a group of international scholar. Fragments of a fortress, and also hundreds the ancient subjects similar to subjects, found in Armenia. Fencing of a citadel and basilica of 5th–6th century AD have been revealed. Excavation have shown, that the city existed since 1st century BC until 13th–14th centuries AD.

Khadavank (1188-1204r.), Okhta-Trne (7th century), St. Hakob (St. Jacob, 8th century), Kusanats Anapat (17th century), Khatravank (10th-11th centuries), St. Yeghishe Araqial (St. Elisha the Apostle, 5th-12th centuries), Kusanats (1818), Kataro, Havaptuk and Horek (all three founded in the 5th century); as well as churches: Bri (1270, in Varanda province), Cathedral of Holy Savior (1868-1887, in Shushi), Green Church (1847, in Shushi), Ptkes Berk St. Gevork (St. George, 10th century, in Khachen province), Chartar Church (in Varanda province), Spitak Khach (St. White Cross, in Dizak province) and St. Stepanos (16th century, in Dizak province). In 13th century Gandzasar Monasteryis "the encyclopedia of Armenian architecture," while the Gaghivank Monastery is the "oldest preserved Christian monument in the world." Professor Charles Diehl of Sorbonne, a prominent French art historian and specialist of Byzantium, called Gandzasar the third most important artifact of Armenian monastic architecture that is on the list of world architectural masterpieces. HovhannavankMonastery near Yerevan, and Harich Monastery in Armenia's western Shirak Province replicate Nagorno Karabakh's Gandzasar in many important details.

The mountainous part of Artsakh contemporary Nagorno Karabakh and historic Gardman-Hayots district ("Northern Artsakh"), located to its north from the ancient times and up to the mid-1930s were the regions with the most homogeneous Armenian population among all Armenian lands, including the territories comprising today's Republic of Armenia. The ethnic composition of 220 historical Armenian settlements in Nagorno Karabakh and Gardman-Hayots remained largely unchanged throughout last two millennia. The retern of Armenians from Persia and resettlement of Armenians from the Turkey, did not touch the Armenian-populated uplands of Artsakh, while temporarily affecting some of its lowlands. However, those eastern territories, also called Karabakh Steppe, were left outside the borders of the former Nagorno-Karabakh Autonomous Region. Armenians of Artsakh retained their thick dialect, registered as such since the 5th century AD. This unique, difficult dialect of Eastern Armenian is among the few that gave birth to an independent literary tradition, with several medieval Artsakhi chronicles written in it.



ESRAYEL ORI (1658-1711)



Statue of Esrayel Ori in Jermuk, Armenia

Armenian melik (prince) Esrayel Ori a prominent leader of the Armenian national liberation movement that tried to restore Armenian independence in Nagorno Karabakh and Syunik with the help of European powers, Russia and Georgia Ori was born in 1658 in the city of Sisian in Armenia. He was the son of an Armenian melik, of the Melik-Haikazian rulers of Qashatagh. During his youth along with a number of other Armenians, Ori looked for support among the European powers in the fight of Armenians against the Persian and Turkish yoke. As one of the members of a seven man delegation created by Catholicos Hagop Jughaetsi and the support of Georgian King George XI he visited Constantinople in 1678. When the Catholicos died, the plan was abandoned, but Ori independently resolved to complete the mission and journeyed to Venice, Paris and Vienna. He joined the French army of Louis XIV, and entered into contact with the high political circles of France, in course of which he constantly raised the question about the liberation of Armenian people from the foreign yoke; however, he was met with cold indifference In 1695 Ori settled in Germany, in the city of Düsseldorf, where he established connections with Johann Wilhelm, Elector Palatine. Hoping that the question of Armenia would become the object of consideration in the highest diplomatic circles of European states, German prince sent Ori with a letter of recommendation to the emperor of Austria and the ruler of Florence. However, since Ori did not have official authority from the Armenian political mainstream, his statements were disregarded. Ori departed to Armenia with the purpose to obtain the appropriate written documents from the Armenian nobility on the advice of Johann Wilhelm. In 1699 Ori, together with melik Safraz called in Angekhakot a secret conference along with eleven Syunik Meliks, where they agreed to officially ask for military aid from West European states. Ori met with Emperor Leopold I in 1700 who advised him that Russian support would be necessary for the success of his plan. Without having attained results in Germany and Austria, Ori in 1701 left for Moscow.

Ori was the first to set the pro-Russian orientation of the Armenian liberation movement for decades to come. After arriving in Moscow, Ori met Peter the Great and presented the request from the Meliks of Syunik where they had written that we do not have another hope, we hope for God and your country. Peter responded favorably. He promised to render assistance to the Armenian people after the end of Russo-Swedish War. In the meantime Ori also met with Pope Clement XI in 1704 who offered him his support. Ori proposed to the Russian court a plan, which contained the following points: for liberating the Armenian and Georgian peoples it is necessary to send via the Caucasus a twenty-five thousand strong Russian army, fifteen thousand Cossack riders and ten thousand infantrymen.

Cavalry must move to Transcaucasia with the road, which passes on the Daryal gorge, and infantry should cross from Astrakhan on the Caspian Sea. Russian troops will meet the Armenian and Georgian armed forces. Thus, even in the beginning of the 18th century within the Russian court the question about the preparation for a march in Transcaucasia was raised. It was agreed that a special envoy should be sent to Persia headed by Ori, to study the situation, the will of the locals, gather information on the fortresses and roads of the country and so forth. In order not to excite suspicions, Ori would say that he was sent by the Pope of Rome, to the court of Shah Husayn for the purpose of gathering information on the well being of the Christians in Persia. In 1707, after the necessary preparations, Ori with the rank of the Colonel of Russian army and with the large formation solemnly went to Persia. The French missionaries in Persia attempted to prevent the arrival of Ori into Isfahan, trying to convince the Shah that Russia was intending to restore the political independence of Armenia, and that Ori intends to be the King of Armenia.

When Ori reached Shamakhi, he was forced to wait several days before being granted permission to enter Isfahan. In Shemakhi he met local Armenian and Georgian political figures, strengthening their sympathies towards Russia. In 1709 Ori arrived in Isfahan, where he again conducted negotiations with the local political figures. In 1711 Ori suddenly died in Astrakhan during the return to Russia from Persia. All of Ori's efforts helped to inspire Joseph Emin (1726-1809), who went on to keep the idea of the liberation of Armenia alive

Hovsep Emin was born 1726 in Hamadan, Iran. He was a prominent figure of the Armenian national liberation movement who travelled to various European countries and Russia in order to secure support for the liberation of Armenia from Persia and the Ottoman Empire. He married Thangoom-Khatoon (1748 - 14 September 1843) in 1776, whose grave lies next to his Emin was Born in Hamadan, Persia, in 1726 at a time when the empire was in turmoil, following the Afghan occupation of Isfahan and the fall of the Safavids. As a child Emin had witnessed firsthand the troubles of his family and other Christians at the hands of local Muslim officials. In 1744 Emin moved to India to join his merchant father in Calcutta. As a young man, not unlike Esrayel Ori before him, Emin resolved to dedicate his life to the liberation of Armenia. When he came into contact with the British military in Calcutta, he realized that the Armenians needed both education and skill in the contemporary Western art of warfare if they hoped to regain independence In 1751, against his fathers wishes Emin left for London. His first four years there were filled with misery and hard labour, and he was deprived of any financial assistance from his father. However in 1755 Emin experienced a turning point in his life. He met and befriended Edmund Burke, the future British statesman and political writer, with whose support he gained access to the circles of British intellectuals and nobility. He received sponsorship from Hugh Percy the Duke of Northumberland and was admitted to the Royal Military Academy in Woolwich, where he remained for thirteenth months after which he enlisted as a volunteer in the British and Prussian armies during their war against France in order to gain practical experience Emin left London in 1759 and traveled to Echmiadzin, passing through the Armenian areas of the Ottoman Empire on his way.

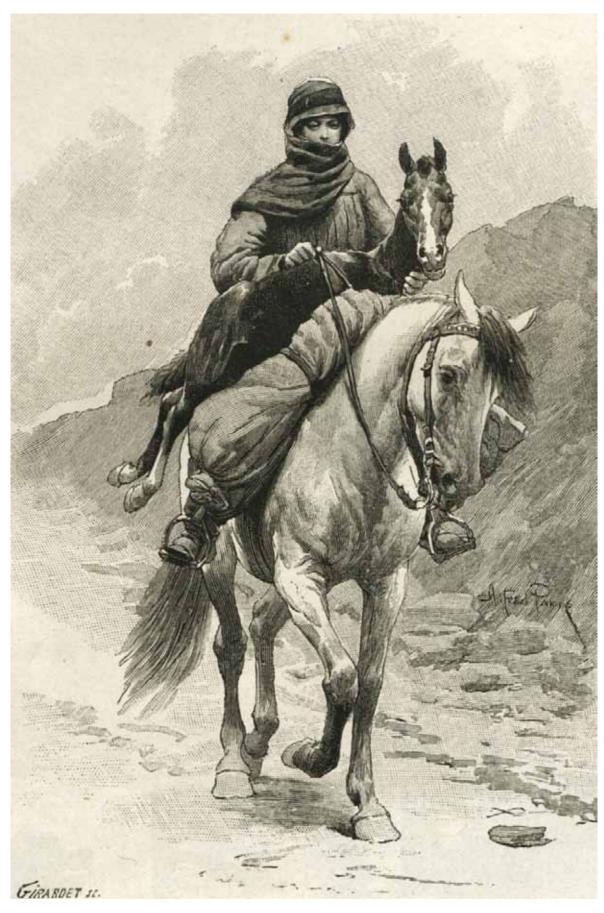


HOVSEP EMIN (1726-1809)

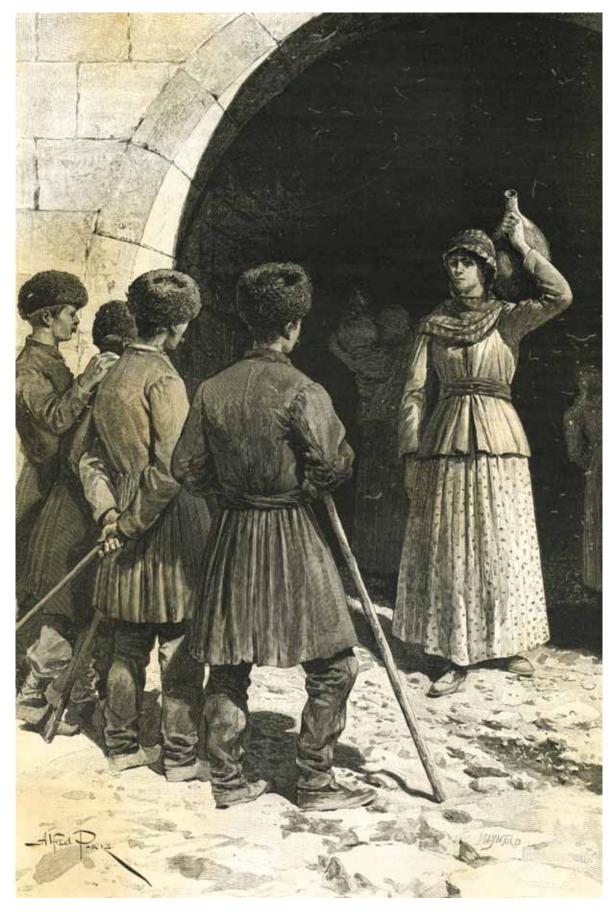
His initial strategy for liberating Armenia involved attempting to motivate the Catholicos of Echmiadzin toward the idea of first liberating Ottoman Armenia and then Persian Armenia and then proceeding to secure the cooperation of the Armenian meliks of Karabagh and King Erekle II of Georgia, who, after the death of Nadir Shah, had liberated his country from the Persian yoke and reestablished the Georgian Kingdom. However Emin was disappointed with the ignorance of the Armenian clergy and the passive and apathetic leadership. He decided to return to London to pursue other avenues for his liberation plans.

Emin returned to England in early 1761 from where he secured passage to Russia from Prince Golitsyn, the Russian Ambassador to England. In St. Petersburg he met with the Russian Imperial Chancellor, Count Vorontsov to whom he presented his plans to go to Georgia, enter the service of King Erekle II, and help liberate Armenia. Emin entered Tiflis (now Tbilisi) in 1763 with a letter of recommendation from Count Voronstov to King Erekle II and accompanied by a large group of Armenian volunteers who had joined him from Armenian settlements in the North Caucasus. In Tiflis Emin stressed to the king the historical links between the Armenian and Georgian peoples and the monarchs legitimate rights to extend his rule over his ancestral lands (see Origin of the Bagratid dynasties), assuring him that a small but disciplined army could easily cross over into Armenia, where a general revolt against Persian and Ottoman rule would take place. Tens of thousands of volunteer fighters, mostly gathered by Hovhan, the head of the religious order of St. Karapet Monastery in Moush, Western Armenia, would assist him in defeating the Muslim forces, allowing the establishment of a joint Kingdom of Armenia and Georgia. While King Erekle initially showed some interest in Emin's plans he eventually saw Emin as a challenger and a few months after his arrival into Tiflis Emin was forced to leave Georgia and cross into the Northern Caucasus. Emin remained in the region for the following five years, spending a lot of time among the mountain tribes, with whose assistance he was finally able to reach Karabagh and the mountainous Zangezur region in Armenia where he tried to pursue his liberation plans with the local Armenian nobles and the Armenian Bishop of Gandzasar. Realizing he needed the help of the Georgian king for any hope of success, he returned briefly to Georgia again only to be ordered to leave.

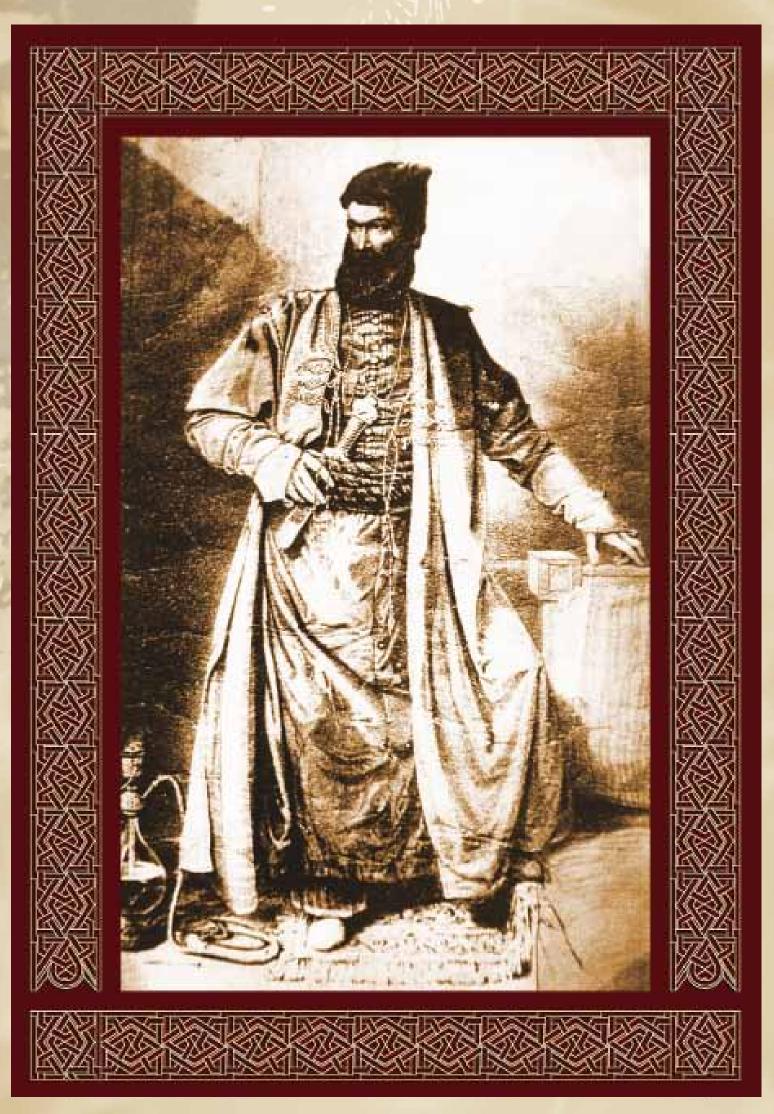
Return to India- After his second failed attempt to persuade King Erekle, Emin left Georgia, and passing through Armenia and Persia, returned to India in 1770, where he tried to secure financial support from Armenian merchants to go back to Armenia to maintain a 'few troops' there. But facing clerical opposition again, he failed. Bitterly disillusioned, he rejoined the British Army under Warren Hastings. Emin remained in India for the rest of the his life, and devoted his time and energy to keeping the idea of the liberation of Armenia alive. Emin wrote his memoirs where he described all his numerous and dangerous adventures. The book was entitled as Life and Adventures of Joseph Emin, 1726-1809, written by himself, and first published in London in 1792. A second edition was prepared and published in Calcutta in 1918 by Emin's great granddaughter who added all the preserved letters written by Emin in English. Emin's book (The Life and Adventures of Joseph Emin) was revised by his great-great granddaughter Amy Apcar who added many letters and documents letters written by Emin. He also has descendants living in Calcutta and Russia, but more notably in London, England. Emin was also a descendant of Emin the First (or Emin the Great), who is thought to have held a position of considerable power in Armenia during the early 1500s. None of Emin's remaining descendants have retained the name 'Emin', and thus it has been lost.



Armenian woman in Karabagh by Ch. Barbant, Le Tour Du Monde, Paris, 1890



A fountain in Shusha, Karabagh, by Ch. Alfred, Le Tour Du Monde, Paris, 1890



SET ASTVATSATURIAN

(1780 - 1842)

The progenitor of the Astvatsaturian (later Setkhanian) family, Set Astvatsaturian, was born in Bushehr, Iran in 1780to a family that was among the well-known Armenian and Georgian families who were brought to Iran during the reign of Agha Muhammad Khan Qajar, and dispersed throughout Iran for political reasons. Bushehr is a seaport city in the Persian Gulf, and was one of the important trade centers for the Armenian merchants of Iran. Set Astvatsaturian learned the Armenian and Persian languages in the private school of the Armenian Church in Bushehr, and at the age of 13 went to Bombay in India, to continue his education in the English school there, where beside English, Set also learned the Hindi. After his education was completed, he remained in India and worked for a British company for a few years. He returned to Bushehr, during the reign of (Fath Ali Shah) Qajar, at a time when educated and multi-lingual people were very uncommon in Iran. As a result, when the Ambassador of Great Britain arrived in Bushehr, on his way to Tehran, Set was invited to become his translator and accompanied him to Tehran which the Qajars had designated as the new capital of Iran.

In Tehran, Set was asked to serve in the civil service of the Qajar Court. In 1810 he made his first trip to London as the translator to the Persian Ambassador in the United Kingdom. Upon his return, by the order of Crown Prince Abbas Mirza Nayeb-ol-Saltaneh, he started to work in the Qajar administration in Tabriz, where the Prince bestowed the honorable title of Khan upon him and thereafter he was known as Set Khan and later his family known as Setkhanian. His second trip to London was with Ambassador Mirza Saleh Shirazi as a military advisor, and thereafter, Set Khan took several trips to England in an ambassadorial capacity. In 1828, Set Khan was asked to deliver a letter sent by King Fath Ali Shah to Ottoman Sultan Mahmoud. Set Khan was well received and Sultan Mahmoud honored him with a First Class Medal, a jewel-studded dagger and the title of Sedghi Beig which means the honest one.

In that time Iran imported its copper requirements from the Ottoman Empire while the region of Azerbaijan of Iran was very rich in copper. Prince Abbas Mirza Nayeb-ol-Saltaneh, who was very much in favor of expanding industry in Iran, issued a Farman (royal edict) allowing Set Khan to begin mining precious metal in the Mianeh and Gharadagh regions of Azerbaijan, giving him exclusive rights to excavate the mines for twenty one years. For this purpose Set Khan brought two mining experts from England and twenty Greek miners and headed towards the Gharadagh mountains with his mining team.

In 1830 he located and mined sites that produced copper, silver and coal and was likely one of the first Iranians to utilize modern mining methods. Copper was in high demand in Iran due to its use in cannon making. Set Khan focused his efforts on cannon smelting which was considered a breakthrough in Iranian technical and military development.

Dr. Hussein Mahbubi Ardakani, a famous Iranian historian, writer and intellectual, in his book (The History of Civilizing New Establishments in Iran) has referred to Set Khan: "The honorable Said Khan Massihi (Christian), last year has cast two 6 pound cannons, tied them to wheels and presented them to the Shah as a "Pish-Kesh" (gift). In return, the Shah accorded him an income of 1500 Tumans. He has contracted to manufacture 84 guns to be delivered in six months to the royal court."

Set Khan and his wife Zizi Khanoom enjoyed a comfortable life in Tabriz. He was a prominent leader in the Armenian community and was a close friend of Crown Prince Abbas Mirza. The Crown Prince was known for his benevolent treatment of religious minorities, and his death in 1833 was a personal blow to Set Khan who lost a dear friend and benefactor. Abbas Mirza's son, Muhammad Mirza, became King after the death of his grandfather Fath Ali Shah in 1834. Although he was fully aware of the royal edict his father had issued regarding the exploitation of the mines, he did not honor his father's wish and Set Khan lost his whole fortune which he had invested in the exploitation of the mines. Set Khan used to wear beautifully tailored clothes, sported a thick beard and a well groomed appearance was known by the highest elements of British society and associated with royalty and dignitaries. Set Khan suffered increasingly hard times and died in Tehran in 1842 following the confiscation of his mines. (By; Mara Martin)

TSATUR KHAN SETKHANIAN (1820 - 1905)



Tsatur Setkhanian, the son of Set Khan and Zizi Khanoom was born in Tabriz in 1820. At the beginning of the 1830s, young Tsatur was sent to a boarding school in England. Upon completion of his secondary education, he attended Cambridge University receiving a degree in Medicine. On his return home, he realized that a career in medicine was not his calling. Because he was highly educated and his father had been a faithful civil servant and close friend of the Qajars, he was appointed as an advisor to the young Crown Prince Mozaffar-al-Din in Tabriz.

Viliki Knyaz (Grand Duke of the Caucasus) Mikhail Nikolayevich sent a pair of fine hunting dogs as a gift to the Crown Prince of Iran, Mozaffar-al-Din. In return, the Prince decided to reciprocate by sending a pair of very fine Arabian horses to the Grand Duke in Tblisi, through a delegation headed by Tsatur Khan. The Duke was grateful for the horses and all the gifts brought by the entourage.



Tsatur Khan Setkhanian- at his young age.

He was also very impressed by Tsatur Khan's high level of knowledge and refinement, and inquired about how he had attained it, whereby Tsatur Khan told him about his British education. "The Duke stated that Russia is the neighboring country to Iran and has the finest schools (in his opinion) and that it was an insult for Iranians to travel so far for their education. Tsatur Khan responded to him that it was because his father, Set Khan, had been an ambassador to England that he was sent to British schools. The Grand Duke announced that he would forgive Tsatur Khan provided that he would promise the Duke that when he would marry and have children, he would send all his children to Russia for education, at the Duke's expense. Tsatur Khan agreed to this offer and thus began Tsatur Khan's close relationship with Russia". (The following tale has been handed down through generations of Setkhanians).

Tsatur Khan was married to Ninon Hovnatanian, the daughter of the famous Armenian painter Naghash Hacob Hovnatanian, from Tblisi who spent the last fifteen years of his life in Tehran with his daughter and the Setkanian family. Tsatur Khan and his wife settled in Tabriz and he continued serving the Qajar administration as military staff officer (his title,

according to one of the existing faarman's is Sartip va Nayeb Aval Kargozari Maham Kharejeh, which loosely translated means Brigadier General and Top Deputy of the Organization dealing with foreign dignitaries). During this time, he also made many trips abroad, including a trip to England accompanying Nasser-el-din-Shah. He received many medals and faarmans for his services. Tsatur Khan was also very active and well respected in the Armenian community of Tabriz and there are several proclamations (kondaks) addressed to Tsatur Khan from Edjmiadzin, including those from Khrimian Hyrik the Great Pope of Armenia, requesting him to use his influence with the Persian government in settling Armenian disputes or protecting Armenian villagers from Kurdish and Turkish attacks.

Tsatur Khan had three sons and three daughters. In 1878, Tsatur Khan sent two of his sons to Tblisi to study at the military academy of Tblisi. The eldest son, Set went on to Moscow, attended the military academy of Moscow, married a Russian lady and joined the Russian army.



Nina (Ninon) Hovnatanian, the daughter of famous Armenian painter Hakop Hovnatanian. She was married to Tsatur Khan Setkhanian.



Tsatur Khan Sethkhanian (4th from left, seated) with the Ambassador of Tibilisi in Iran.



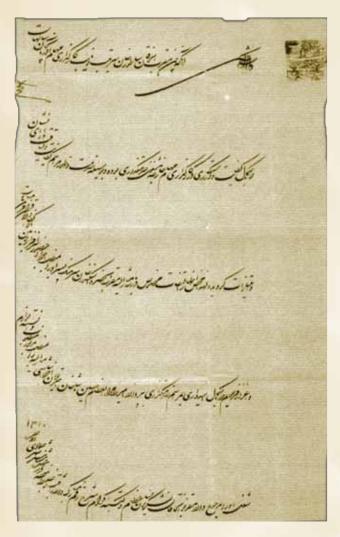
Tsatur Khan Sethkhanian (5nd from left) with the consulate general of Tibilisi (3rd from left).



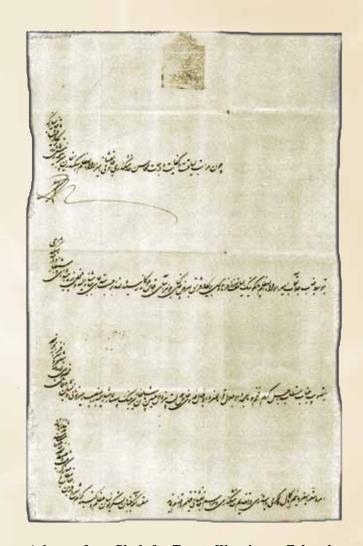
The Qajar prince Mozafaredin with foreign and local dignitaries. Tsatur Khan Sethkhanian standing 2nd to the upper right of the prince. First from the right in the second row is another Armenian, Zakaria Nazarian- a liaison in the ministry of Commerce in Iran.



Tsatur Khan Sethkhanian seated to the right of General Rouslof, the magistrate of Tehran.



Decree for awarding title of Adjudant.



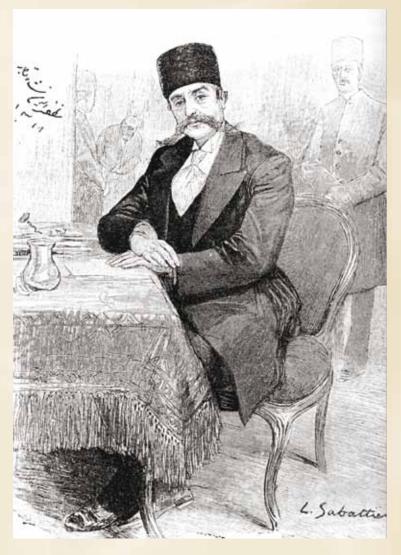
A decree from Shah for Tsatur Khan's son Eskandar



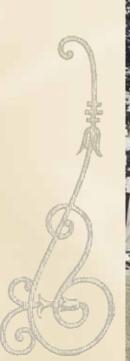
FAMILY PICTURE OF SETKHANIANS

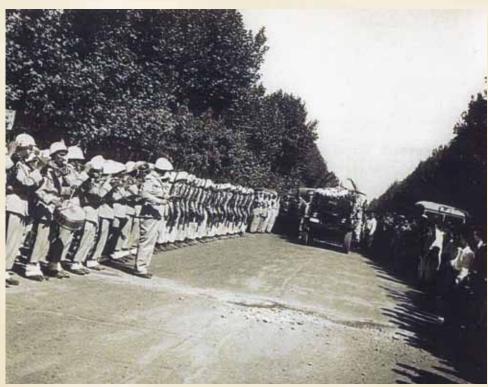


In the picture, Tsatur Khan is wearing the medals that he recived from Iranian, Russian and European Goverments.



Mozafaredin Shah, The King of Iran He gave the title of "Khan' to Setkhanian Family





The funeral procession of Tsatur Khan in Iran, 1905

HAKOP HOVNATANIAN



(1806 - 1881)



Hakop Hovnatanian was born in 1806 in Tiblisi, and died in 1881 in Tehran. The renowned Armenian painter's teacher was his father, the well-known artist Naghash Moekertum Hovnatanyan. They together painted and restored the interior decoration of numerous Cathedrals and several churches in Armenia and Tiblisi. In 1841, Hovnatanian presented his Portrait of E. Golovin the civil governor of the Caucasus, to the Academy of Fine Arts at St. Petersburg; he awarded with a golden medal and the title of "classical painter."

In 1865 he left for Iran to live with his daughter Anna (Ninon) Setkhanian. He worked for several years in Tabriz; then, upon the Shah's invitation, he moved to Tehran. The eminent painter, already famous in Iran, was invited to the palace to become the court painter, receiving the title "naghash bashi" (head of the painters). He was also decorated with the "Elmi" (Science) medal and several golden medals.

Hakop Hovnatanyan mainly painted portraits. His early commissioners in Tiblisi were noble citizens (mokalaks), gymnasiasts, and merchants, and in Iran he painted the portraits of the Shah himself, the crown princes, courtiers, and high officials, along with rich Armenian merchants, their wives, and children.

Faithfully replciating the features of his models, the painter also paid significant attention to the costumes and other details. With his vivid perception of colors and decoration, he abandoned the two-dimensional principles of the image, trying to model the forms, express their essence, and to stress the psychological traits of the portrayed persons.

Hovnatanyan's art bears the influence of eastern, especially Iranian, artistic conceptions. This style was something new in the cultural life of the Caucasus, and it dominated for a long time, influencing the local artistic tradition.

His female portraits are characterized by the prolonged, oval outlines of the face and almond-shaped sad eyes. The faces and hands of his models, and the graphically emphasized silhouettes of their figures are depicted with plastic expressiveness.

Many works of the Iranian period are gala portraits (especially those of Tsatur Khan Setkhanian and the members of his family, as well as the portraits of Tamar Saginian, her husband Tovmas Tovmasean and almost all the members of their family), and some of them are eclectic ("Shah Nasr ed-Din on Horseback" and the portraits of all the princes).

Hovnatanyan left a deep influence in the development of his contemporary and subsequent art. This is corroborated by the numerous portraits, which are known in the literature as of "Hovnatanyan's school." His paintings are remarkable for their highly professional skill, fine drawing, perfect characterization of images, and profound humanity.

Hovnatanyan's works are kept in the National Gallery of Armenia (Yerevan), in the Art Museum of Georgia (Tbilisi), in the Museum of Eastern Art (Moscow), in the Golestan and Marmar palaces of Iran, and in various private collections. Hakop Hovnatanyan was buried in the yard of St. George Church, in Darvazeh Ghazvin Quarter, in Tehran. Some of Hovnatanyan's descendants now live in Los Angeles (USA).



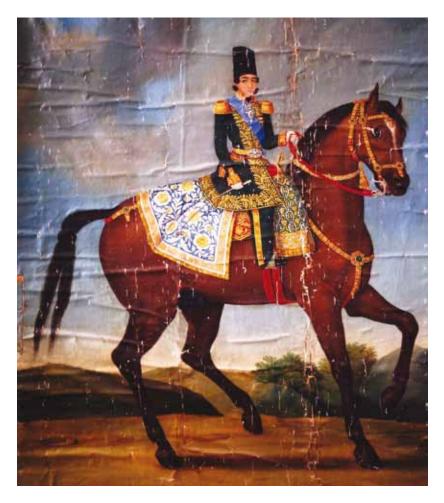
Naghash Hovnatanian and his son's Hagop, Harutyun and Hovnatan; Painting adorning the lower half of the Altar in St. Edjmiatsin Cathedral in Armenia, XVIII century.



Hakop Hovnatanian with medals received from the Kings of the Quajar Royal Family, Nasredin-Shah, and Mozafar-eddin Shah in Tehran, Iran (Private Collection).



Hagop Hovnatanian, Portrait of Nasredin-Shah on horseback (Private Collection).



Hakop Hovnatanian, Portrait of the Iranian Prince- young Mozafar-eddin, the son of King Naser-eddin-Shah on horseback. (Private Collection).



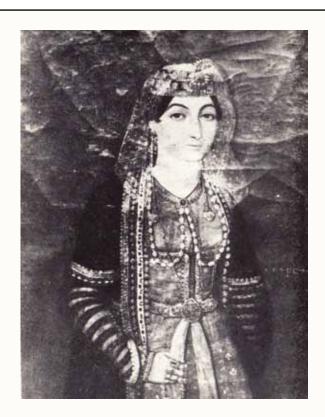
Hakop Hovnatanian, Portrait of Mozafar-eddin Shah, the King of Iran, standing next to the first Iranian manufactured canon, gifted to the Shah by Tsatur Setkhanian, the painter's son-in-law (Private Collection).



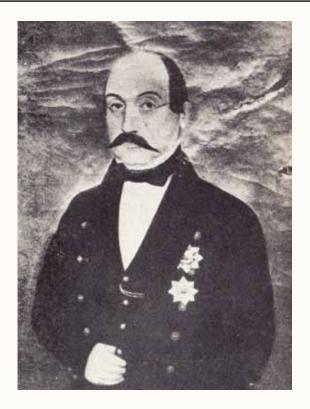
Portrait of Mozafar-eddin Shah, the King of Iran.



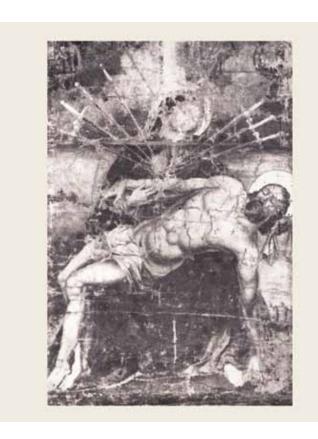
Anonymous Painter, Fath-Ali-shah the King of Iran, with his servants. (Private Collection).



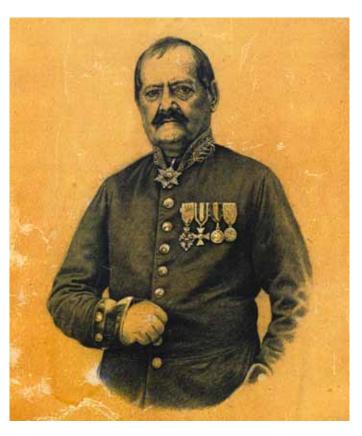
Hakop Hovnatanian, the Portrait of Tamar Saginian- the wife of Dr. McCormic the private phsycian of the King (private collection)



Hakop Hovnatanian, Dr. McCormic, the husband of Tamar Saginian was the private physician of the palace (private collection).



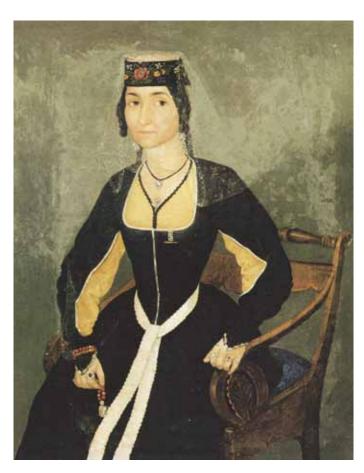
Hakop Hovnatanian, Seven Wounds of the Virgin Mary. 1729.



Halop Hovnatanian, Self Portrait. State Gallery of Armenia



Hakop Hovnatanian, Portrait of his daughter



Portrait of the artist's wife, Salome Hovnatanian. State Gallery of Armenia, Yerevan

ALEXANDER SETKHANIAN

(1864 - 1953)



Iskandar Khan Setkhanian

Alexander Setkhanian, later known as Iskandar Khan, was born in Tabriz on August 14, 1864. He received his preliminary education at the Aramian school in Tabriz. He is the grandson of Hagop Hovnatanian. At the age of 13, his father sent him to Tblisi to continue his education at the military academy. There he was trained in Cossack Cavalry tactics and military sciences and mastered the Russian and French languages while also studying science and mathematics. Iskandar Khan completes his higher military education in Moscow and Petrograd (St. Petersburg). In 1887, at the age of 23, he graduated and returned to Tabriz. He immediately entered the service of the Persian military and received a farman (decree) which placed him in the rank of Sarhang (Colonel) due to his level of military and linguistic education.

It should be noted that at 23 Iskandar Khan was entering into service at the same rank of his father, who had served the government and military for some 25 years.

After four years of service in the regular Persian army as Sarhang, Iskandar Khan was given a promotion to the rank of Sarhang Adjutant in 1892, through the issuance of a hokm (ordinance) by Crown Prince and Governer of Azerbaijan, Mosaffar al-Din. Iskandar Khan went to Tehran in 1894 and joined the newly formed Persian Cossack Brigade. Due to his diligence, competence and hard work, Iskandar Khan quickly rose up the ranks to Sartip (brigadier general) of the 2nd rank in 1900 (the same year his services to the Brigade and Russia were also recognized by the award of the Order of St. Stanislaus of the Second Degree). He was promoted to Sartip of the First Rank and received the title Amir Panj in 1905. In 1906, involved in the training of new recruits and re-provisioning the Cossack Brigade, Iskandar Khan (Amir Panj) received the Order of St. Anne of the Second Degree and a gold medal from the Persian Ministry of Education and Occupations. In 1906 he also received one of Austria-Hungary's highest military awards, the Order of the Ritterkraus from Emperor Franz Joseph I. In 1908, during the Iranian Constitutional Revolution, Iskandar Khan remained loyal to the Shah and his commander in the brigade and under orders from the Shah, Iskandar Khan commanded a Cossack division surrounding the Baharistan and the Majlis which after failed negotiations resulted in the bombardment of the Majlis with heavy artillery. Tehran was placed under martial law under the infamous Colonel Liakhov of the Cossack Brigade. For remaining loyal and following the orders of his superiors, Iskandar Khan was promoted one month later to Amir Tuman, the highest rank in the Cossack Brigade under the Russian commander. An ornate sash that distinguished his new rank accompanied the promotion, together with a farman bearing the seal of Mohamad Ali Shah. When asked why he participated in this event, which is one of the most infamous in modern Iranian history, Iskandar Khan said "I am a soldier, not a politician; my loyalty is to the Shah and the brigade."

On July 16, 1909, Mohamad Ali Shah abdicated in favor of his 11 year old son Ahmad Mirza. The same year, Liakhov and Amir Jang issued a hokm (decree) awarding Iskandar Khan; the hokm was also stamped by the Moaven-e Sultan (Deputy). In 1911 Colonel Vadbolski replaced Liakhov and Iskandar Khan continued in his service to the Brigade (as Chief Translator and General). For his services to the Brigade between 1911 and 1914, and with no higher rank to attain, Iskandar Khan

was presented with two farmans bearing the seal of Ahmad Shah. The farmans praised his services and granted him additional medals and fine military regalia - silver epaulets and a pendant encompassing a photograph of the late Mozaffar al-Din Shah, together with another salary increase and another Order of St. Stanislaus (First Degree) from the Russian government which was issued in August 1913. In October of the same year, Iskandar Khan was given two months leave by Vadbolski and a two month visa to travel. Iskandar Khan became Chief of Staff of the Tehran headquarters of the Brigade in 1915 and for the first time in the Persian army received the title of Sardar Sepah, the highest rank possible, together with diamond studded shoulder pieces and medals. These also bestowed upon him the right to visit the Shah when it was necesary. World War I brought the armies of four belligerent nations to the country. In the face of foreign military occupation, the Cossack Brigade continued mainly to police Tehran and guard the Shah. In 1916, the last year of Tsarist rule in Russian, Iskandar Khan was in Moscow, upon returning from his trip, he retired from the Persian Cossack Brigade after more than a quarter century of military service to the Qajar Shahs. Immediately after Iskandar Khan's retirement, the Cossack Brigade experienced the most drastic change in influences and commanders. Reza Khan, who was Sarhang (colonel) of the Second Rank, upon the retirement of Iskandar Khan, was promoted to Sartip of the Third Rank and placed in charge of a regiment in Tehran. Having distanced himself from military confrontations, politics and coup d'états for the first time in a quarter century, Iskandar Khan chose to stay out of the conflict. Iskandar Khan was married to Maryam Davidkhanian, daughter of another Armenian Army General Mardiros Khan Davidkhanian' Amir Touman in 1894. Iskandar Khan did not have any Armenian political affiliations, but, his high rank and power enabled him, on many occasions, to be helpful to his Armenian compatriots. The Armenian community has not directly taken advantage of such eminent figures, but they have elevated the Armenian peoples' recognition in the governmental circles.

Iskandar Khan passed away in April 1953. Following the funeral service at Sourb Asdvadzadzin Armenian Church, the priests, military officer, and government officials gathered on the stairs outside to publicly extol the virtues of a man who, like his forebears, had long served in the military of Iran.



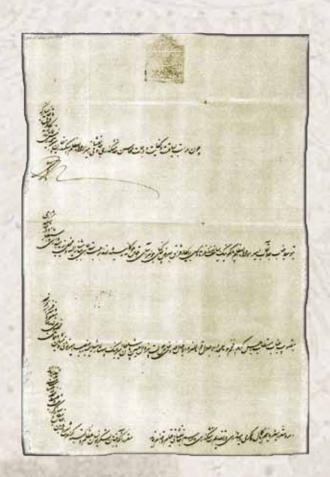
The mansion of Sethkanian family in Tehran. The building now is governantal offices.



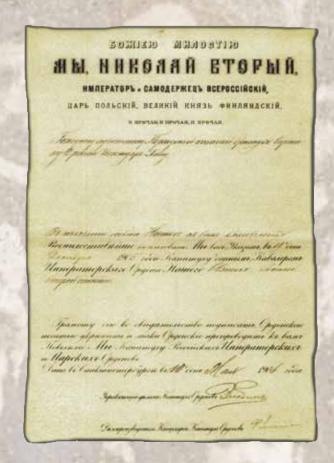
Iskandar Khan, with medals and Awards from Shah of Iran and the Austrian Government (Ritterkreuz).



Farman awarding regalia of diamond studded epaulets of the 2nd rank.

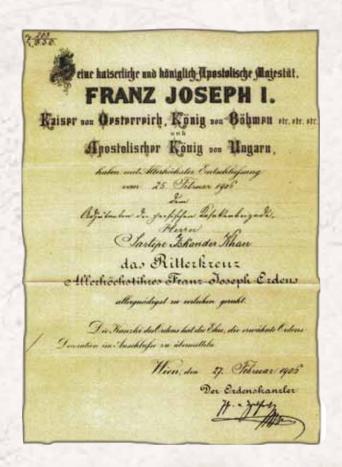


Farman awarding regalia of diamond studded epaulets of the 2nd rank.



Award of Medal of St. Anne, of the second degree, from the Russian Government.

The picture of Sethkhanian family was given by Iskandar Khans great grand dauther Mara Martin, from her private collection.



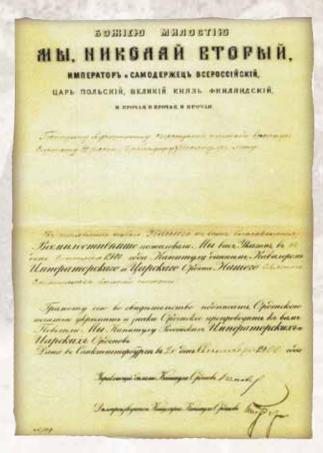
Award of Medal from Austrian Goverment (Ritterkreuz).



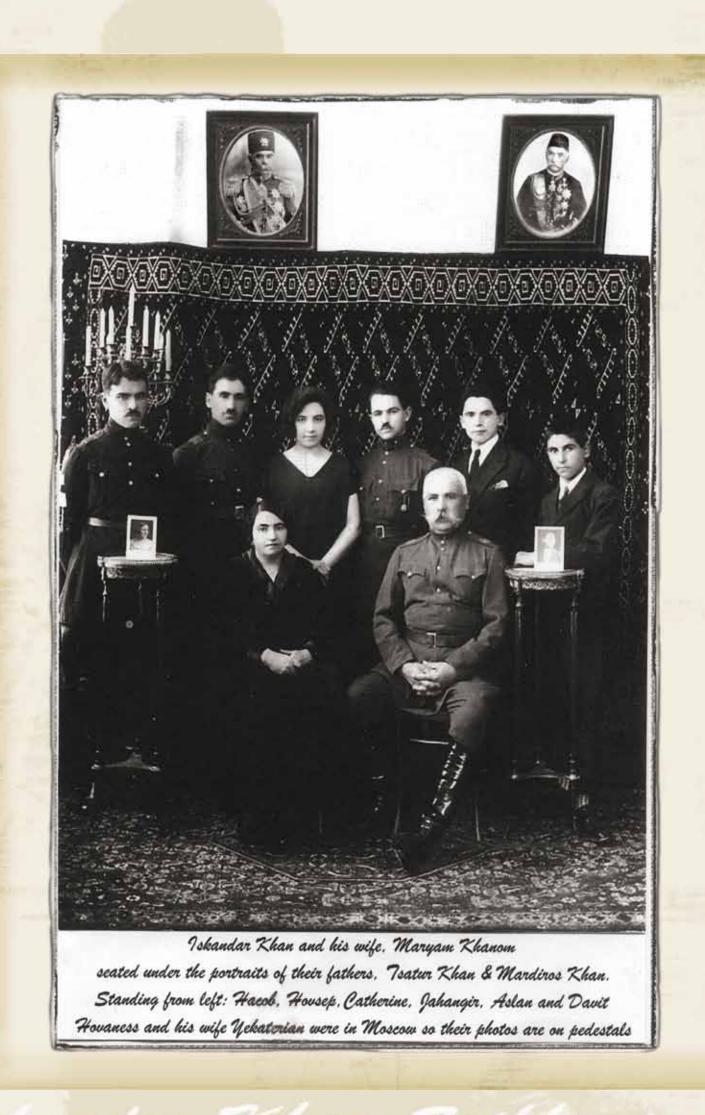
Award/Medal from Romanian Goverment (Order of Crown of Romania).

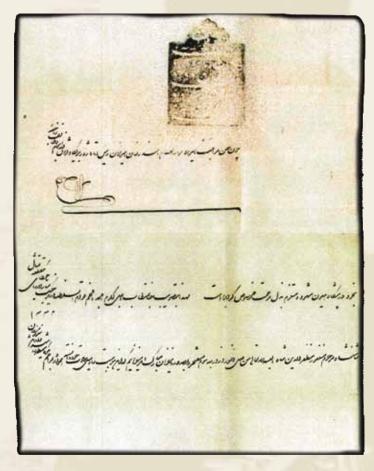


'Farman', or royal proclamation, awarding a promotion to Amir Tuman Iskandar Khan, with medal and sash.



Award/Medal of St. Stanislaus of the second degree, from the Russian Government





'Farman' (royal proclamation) awarding a promotion to Mir Panj Eskandar Khan, with according medal and sash.



The Persian Cossack brigade with Ahmad Shah Quajar (the youngest of all at lower right), General Liakhoff at his right and Iskandar Khan second from right. 1911.





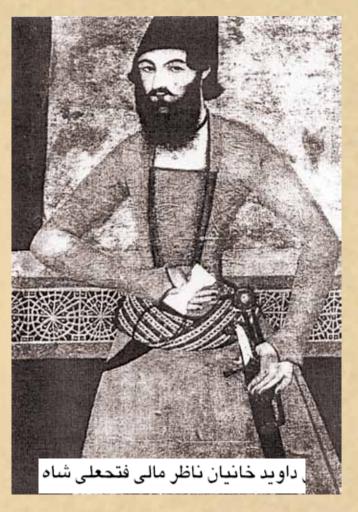
Iskamdar Khan passed away in April 1953. Following the funeral services at Sourp Astuvatsatsin Church, priests, military officers, and government officials gathered on the stairs outside to publicly extol the virtues of a man who, like his forebears, had long served the military of Iran.



Royal Physician, Dr. David Khan; Museum of New Djulfa, Iran.

Dr. David Khan, was born in 1795 in Shiraz. He was the second physician to the shahof Iran. Dr. David Khan at his young age was sent to India where he remained almost twenty years and was in the service of English government. Later, he returned to Persia, and enterned the service of the shah.

He died in Tehran in 1851. (By; Levon G. Minassian)



Markar Khan Davithkhanian Museum of New Djulfa, Iran.

Markar Khan was born in 1804 in Shiraz,
He also was educated in India in English college, and
upon his return to Persia he entered government military
servivice and became the financial overseer or chief of
procurement Nazer to the court of Fath Ali Shah.
He died in January of 1847 in Tehran, he was as the
treasurer of the Shah for nearly fifteen years.

(By; Levon G. Minassian)

MARDIROS KHAN DAVITKHANIAN

(1843 - 1905)

Mardiros Khan Davitkhanian was an Armenian from New Djulfa, Isfahan. He was born in 1843, and at an early age his father sent him to Tsarist Russia to continue his education. He studied at the famous Lazarian Institute in Moscow and graduated with a gold medal. Young Mardiros then returned to Iran and immediately was accepted to teach at the prestigious Dar-ol-Fonoun school where he taught Russian and French language. In 1873, with the rank of a brigadier general (sartip) and in addition to teaching at the Dar-ol Fonoun, he started working as a translator of Russian and French languages at the Ministry of Publications and Special Governmental Translation Office.

In 1879, when the Russian officers took over the training of the members of the Cossack Brigade, Mardiros Khan began working for the brigade as a translator. He was gradually promoted in the military ranks until he attained the rank of Amir Touman and became Raiss-e` Arkan-e Harb (which loosely translated means, head of the battle columns). In 1884, when Nasser-al-Din Shah Qajar, the King of Iran, decided to learn Russian, Mardiros Khan became his teacher.

Mardiros Khan taught Russian at Dar-ol-Fonun for 32 years. After his death, his son Eskandar, who, like his father was proficient in languages, and was also an officer at the Cossack Brigade, became his successor and taught in the same school. Towards the end of the Qajar reign, Mardiros Khan became the Chief of the Royal Guard, which was comprised of emigrants from Nakhijevan.



Mardiros Khan was a major philanthropist. In memory of his daughter, Katarineh who died at a young age, he donated a large piece of land to the Armenian community for the purpose of building a school. Sourp Astvatzatzin Church and an Armenian School named Koushesh were built on that land. Later another prominent Armenian named Davitian expanded the building and made vast improvements for the betterment of the school, after which the school was called Koushesh-Davitian school. Mardiros Khan also built an orphanage in Isfahan and made sizable donations to many Armenian organizations.

Mardiros Khan's daughter, Maryam was married to Eskandar Khan Sethkhanian who had the rank of Sardar Sepah, Amir Touman. Mardiros Khan gave Maryam a dowry of an estate with a vast mansion-compound near the city center on Khiaban-e Sepah. The main building comprised of fifty rooms, ornate with plasterworks and mirror works, and the complex housed many separate residences for family members on the grounds, as well as a round lily pond, four tennis courts, a rose garden, stables and a workshop. Mardiros Khan built a large bath-house behind this building for the exclusive use of the Armenian citizens of Tehran, because at the time, all non Moslems in Iran were considered as "nadjes", or unclean, by many fanatic Moslems, and were forbidden to use the city's many public bathhouses. The bathhouse that Mardiros Khan built for the Armenians became known as "Hamaam-e Amir" (The Amir's Bathhouse). Mardiros Khan died on December 11, 1905 and is buried at Soorp Gevork Church in Tehran. His son Eskandar Khan Davitkhanian continued in his father's steps; he was a loyal military man for the Shah and his people. He was a highly educated man and respectable citizen.



Eskandar Khan Davitkhanian, the son of Mardiros Khan, was a well known general of the Coassack Brigade in Tehran.



Mardiros Khan with his sons in front his mansion in Tehran. 1884.

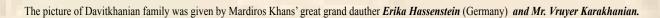




Eskandar Khan Davitkhanian,(1st from left) while General of the Cossack Brigade, photographed with young Reza Pahlavy(2nd from left) who later became the Shah of Iran, to his left



Maryam Davithkhanian standing in front of her family mansion in Tehran. Later, when Maryam married Eskandarkhan Sethkhanian; the mansion served as her dowry.







Photographs from the finereal procession for Eskandar Khan Davitkhanian in Tehran.



ZAKARIA NAZARBEGIAN

A liaison in the ministry of

Commerce in Iran.

Zakaria Nazarbegian was a well know and well respected Armenian in Tabriz. He was exceedingly educated, well mannered, and and intellectual. He could easly speak several languages, including Armenian, Russian, Persian, Turkish, Kurdish and some French and English.

He was very friendly with Persian and Kurdish nobles, and helped the authorities in diplomatic advancements.

Zakaria Nazarbegian was very much respected and venerated by Kurdish tribes.

In the book, *Kurdistan, In the Shadow of History*, by Susan Meiselas, his granddaughter Takush Aftandilian, who lives in Boston, Massachusett, tells, "my grandfather served as liason in the Ministry of Commerce.

My grandfather owned two willages in Kurdistan; Darachegh and Daraghezi near the town of Soujbulagh. He would give the villagers the land rent and tax free to cultivate, and they would bring his share of the harvest profits each year. I remember having heard that they would bring gold coins to him- it was such a rich village." As Takush explains, "In order not to risk the Armenian community's reputation with the government, my grandfather, Zakaria

Nazarbekov, secretly gave refuge, to Simitko (the Kurdish rebel)- and being a humanitarin and gentleman, he hid Simitko in his own home." (P. 102)



Zakaria Nazarbegian in his family home in Tabriz. The room is decorated with the most exquisite furniture and art, including portraits of the Kings of Iran, a crystal chandelier, and valuable rugs. To the left of Zakaria hangs a picture depicting 'Mother Hayastan,' the symbol of the Armenian nation (Mother Armenia).



Z. Nazarbegian in Tabriz, (second adult seated on the left side), with Russian and European visitors, taken at a schoolyard.



Sitted from left, the Russian ambasador, kurdish national hero Simitko with his entourage standing in the back, and Zakaria Nazarbegian

"Regarding the Russian consul seen in this group picture taken with my grandfather, Simitko and his body guards, I can't exactly say what the occasion might have been...- Maybe, coincidently, the Russian consul was in my grandfather's house when Simitko came to visit. Perhaps my grandfather wanted them to meet. I was told that Simitko the kurdish rebel, took refuge in my grandfather's house with his entourage [shown in the picture] in Tabriz and escaped to safety from there," says akush Ohanian-Aftandilian, speaking of Zakaria Nazarbegian ('Kurdistan, In the shadow of History', by Susan Meiselas; page 102, published by Random House, New York, 1997)



Zakaria Nazarbegian, seated 3rd from left with Archbishop Melik Tankian and the Armenian community leaders of Tabriz.