

**ASHKHUNJ POGHOSYAN**

**RUG WEAVING CULTURE OF ARTSAKH  
HISTORICO-ETHNOGRATHIC ILLUSTRATED STUDY**

The publication of the study is authorized by the Scientific Council of the Institute of Archaeology and Ethnography of the National Academy of Sciences of the Republic of Armenia (NAS of RA).

The author is grateful to the  
“Karabakh Carpet”  
Enterprises who has sponsored the English translation of the work.

Translations from Armenian-English by Armine Arakelyan.

He also wishes to express his sincere thanks to Vahram Mekhitarian for photo installation and design.

## INTRODUCTION

Artsakh is one of the northeastern provinces of historical Armenia and covers the area of the southern part of Small Caucasian Mountain range and the area comprising the bank of the river Kura. Its natural and climatic characteristic is diverse: it is rich in forests, natural pastures, plains and is favorable for cattle breeding and farming (**fig. 1, 2, 3**).

Geographical conditions are suitable also in terms of military and political factors. It has natural inaccessible frontiers which largely favored to the continuous comparative peace in the area and withstanding of massive expansion of foreign elements.<sup>1</sup> As notices the English traveler Lynch: "... this area, being inhabited by Armenians since time immemorial, which was later inhabited also by Tatar resettles, is a natural fortified defense stronghold for the possible attacks from the Caspian Sea".<sup>2</sup>

These circumstances have conditioned the specific place of Artsakh in the Armenian cultural system. Traditional customs, occupations and technologies, conceptions of color, ornament, image and ancient ways of world perception have preserved more unimpaired here. This became possible, apart from the factors already mentioned, also due to



Fig. 1

local more or less independent principalities, which since the fall of the Arshakid Kingdom, existed here until early XIX century.<sup>3</sup> In particular, it was largely due to the semi-independent state of Artsakh during the principality period, principality homes and possibilities of local governance of domestic affairs.

However, after unification with Russia, especially during the Soviet years, the public and political processes, which took place in Artsakh, were only aimed at eliminating the above said features.

---

<sup>1</sup>Mar, N. Y. Caucasian Cultural World and Armenia: 44, Petrograd; 1915

<sup>2</sup>Lynch, H. F. B. Armenia, Travels and Studies. vol. 1: 553, Tiflis; 1910

<sup>3</sup>Ulubabyan, B. A. Principality of Khach'en in X-XVI centuries: 54, Yerevan; 1978

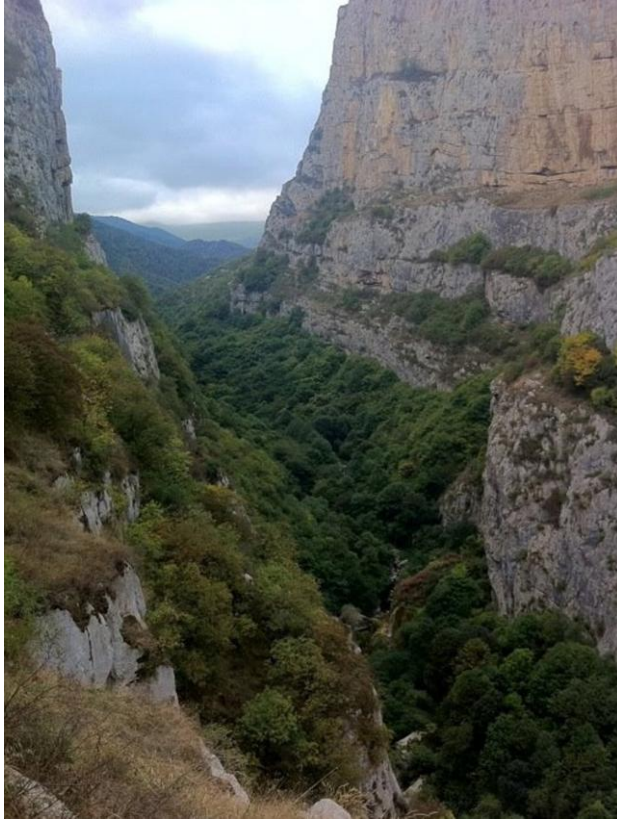


Fig. 2

ter are symbols related to a series of Armenian traditional, ritual and cult concepts referring mainly to eternity of life and nature, ancient system of world perception in general. To this respect, the data of Artsakh traditional culture most often enable culture logistics to identify the earlier forms of this or that traditional cultural phenomenon, typical of Armenians. Concerning handmade rugs, it must be emphasized that no noticeable technical and technological changes and developments took place. Actually, the same means and tools are

The key role of Armenians of Artsakh in the awakening and evolvement of national liberation movement as well as spiritual life, gives an idea about the colossal national potential which, actually, existed until the time of principalities. The rug weaving art of Artsakh, an important component of the Armenian rug weaving culture, is naturally manifold and rich in traditions.

Available sources, in particular, attestations of Arab historians of VIII-XII centuries, bear witness to the fact that in its time the Armenian rug was a highly regarded cultural value, being wealth and a status symbol in the society, due to the harmony of typical color hues, uniqueness of ornamentation details; best quality of raw material and undoubtedly, high level of craftsmanship.<sup>4</sup> One of the features of the Armenian rugs is the richness of design and particularly, stylization of separate motifs and patterns. The latter



Fig. 3

<sup>4</sup> See **A.Mets**, Muslim Renaissance, Moscow, 1973, p. 369, **Abu al-Fazl Beykhaki**, Tarykh and Beykhaki.- Materials on Turkmens and Turkmenistan, translation editor A. A. Romanskevich, vol. 1, **Arab Sources** of , VIII-XV cent, Moscow-Leningrad, 1939, p. 234-309, **Abu-Ishak al-Istakhri**, Book of Routes and Kingdom, Translation and comments by A. Karaulov.- *Miscellany of Materials for Description of Localities and Tribes of Caucasia* , N 29, Tiflis, 1901, p. 3-73 (*hereinafter MMDLTC*), **Abu al-Kasim ibn Hawkal**, Book of Routes and Kingdom, Translation and Comments by A. Karaulov.- *MMDLTC*, Tiflis, 1908, N 38, p. 81-129 etc:



still in use today (fig. 4, 5, 6). Most important is the fact that the same rug weaving techniques and technologies as well as names of ornamentation details of rugs, concepts related to their functions and meaning have also survived.<sup>5</sup>



Fig. 4



Fig. 5



Fig. 6

---

<sup>5</sup>The above said refers to the ritual-magical ceremonials conducted during rug weaving process, the names of looms and its parts, the warp and its parts, e.g. arej, tadjak, tork, voston, kopich, etc. which are recorded in the Armenian sources of XI-XIII centuries. See **K.Melik -Shahnazareants**, Wool Carding and Rug Weaving in Gharabagh.- *Handes Amsorea*, 1928, N 9-10, p. 472-482, **A.Poghosyan**, Field Ethnographic Material, notebook 1, 80-81 (herein after Poghosyan, **A. FEM**), **Vardan V. Hatsuni**, Armenian Woman in front of History, Venice, 1936, p.,247-249:

In general, the rug is an essential component of the Armenian historico-cultural heritage, the role and significance of which has not yet been fully studied nor the types completely classified. Although the rug weaving art has been an issue of research for quite a long time, nevertheless, the Armenian rugs have not yet been scientifically identified in the system of oriental rugs.

The said does not mean that the Armenian rug weaving culture and particularly, the Artsakh rug weaving has been completely ignored by researchers. Just the opposite, Artsakh (Gharabagh) rugs have certainly been included in publications on oriental and particularly Caucasian rugs, but important is the way they are presented and interpreted.

Among Armenian scholars, these rugs have been partially studied by Mania Ghazaryan, Shahen Mkrtchyan, Hravar Hakobyan and the author.<sup>6</sup> To this respect, noticeable is the recently published study by Vahram Tatikyan “**Ancestral Carpets of Karabagh**” which presents the author’s decades long research results. Unfortunately, though it comprises images of rugs of great interest and field data related to their identity, it does not give answers to problematic questions. Moreover, there are no precise and acceptable principles for rug typology, the presence of which would undoubtedly be a great contribution in the study and evaluation of not only Artsakh but also the Armenian rug weaving culture in general.<sup>7</sup>

Meanwhile, point of views concerning the types, technological properties and especially the origin and ethnic attribution of the Armenian rugs among specialists are diverse and often contradictory, which are results of lack or sometimes distortion of historico-ethnographic and primary source argumentations.

This phenomenon arose at the end of XIX century, when several art specialists and specialists of oriental studies, having studied oriental rugs, began to differentiate them by the already circulating commodity names, given to them by traders and derived from the names of renowned towns, areas of rug trade and peoples living there. In this way from late XIX and especially in the first quarter of XX centuries the concepts “**Nomadic rug**”, “**Seljuk rug**”, “**Muslim rug**” as well as T’avriz, Gyandja, Shirvan, Derbent, Turkmen, Afshar, Shahsevan, Beluj, Baxtiar, Karaman were widely employed in rug typology.<sup>8</sup> A vast number of researchers link the origin of rug weaving culture in Western Asia with the increasing expansion of Seljuks and subsequent Alt’ai and Central Asian other nomadic tribes since XI-XII centuries.<sup>9</sup> These theories are mainly backed by pro-Turkish and Turkish researchers.<sup>10</sup>

---

<sup>6</sup> Ghazaryan, M. Treasures of Artsakh Art, Antilias-Lebanon; 1993. Mkrtchyan, Sh. Treasures of Artsakh, Yerevan; 2000. Hakobyan, H. Medieval Art of Artsakh, Yerevan; 1991. Poghosyan, A. On Issue of Areal Spread of Artsakh Rug Weaving Traditions, Proceedings of the Scientific Session “Issues of Armenian National Art: Artsakh”: 31-32, Yerevan; 1989:

<sup>7</sup> Tatikyan, V. Ancestral Carpets of Karabagh, Yerevan; 2004

<sup>8</sup> Erdman, K. Der Orientalische Knupteppiche: 3-4, id. Die Geschichte des frühen türkischen Teppichs: 13-14, Yetkin, S. Early Caucasian Carpets in Turkey, vols . 1, 2, London; 1978, id: Historical Turkish Carpets, Istanbul; 1981.

<sup>9</sup> Iten-Maritz, J. Enzyklopädie des Orientteppichs, Zurich: 27; 1977. See also: Gantzhorn, V. Christian Oriental Rugs; One of the Aspects of Armenian Rugs. Proceedings of the Fourth International Symposium on Armenian Art, Yerevan: 73; 1985.

<sup>10</sup> See e. g. Yetkin, S. the mentioned studies.

In this regard, Azerbaijanian rug expert L. K'erimov has made interesting statements. He apparently wants to affirm the native sources of Azerbaijanian rug weaving,<sup>11</sup> nevertheless, remaining loyal to the Pan Turkish ideology, believes that "...in X-XV centuries, with the entry of Seljuks, Mongols and other Türkic tribes, the number of rug weavers increased several times, for among incomer Turkish speaking population there were many skillful artisans".<sup>12</sup>

This study is an attempt to identify the local types of rugs and their distinctive features on the basis of traditionally formed, firmly established and widespread rugs in the rug weaving centres of Artsakh. Taking into consideration the presence of these rugs in several other rug weaving centres, we have also addressed the issues of cultural traditions and cultural area of Artsakh as well as the role of Artsakh traditions in the processes of formation and development of rug weaving culture in several other areas.

To carry out the study of the above mentioned key items, we have made use of all possible written and pictorial sources; rich collections kept in Armenian museums; have largely employed field ethnographic material of XIX-XX centuries and collected by us in 1975-90s. The latter, referring to a concrete time period and settlement, are an important source to have a factual idea about this area.<sup>13</sup> Observations of travelers of XVIII-XIX centuries (Artem Araratyan, Father Baldassar Gasparyan Shushetsi, Archbishop Sargis Jalaleants, Kajberuni, Bishop Makar Barxutareants, Archbishop Mesrop Smbateants, etc.)<sup>14</sup> are of the same significance, too, the data of which enabled to reveal the picture of demographic processes, responsible for the formation of cultural environment of the given area. It is worth mentioning that the above said as well as further considerations to some extent also refer to Syunik', i.e. in so far as the same social/normative and living/cultural complexes are characteristic to these two provinces of historical Armenia, including linguistic, dialectal and residential.<sup>15</sup> Even super-

---

<sup>11</sup> **Kerimov, L.** Azerbaijanian Rugs, vol. 2: 10-13, Baku; 1983.

<sup>12</sup> Ibid. 28.

<sup>13</sup> **Lalayan, Yer.** Varanda: Material for Future Study. Ethnographic Bulletin 2: 5-243, Tiflis; 1897. **Yer. Lalayan**, Gandzak Province, Material for Future Study. Ethnographic Bulletin 5/1: 213-360, Tiflis; 1899. The latter were later published in Yervad Lalayans five-volume study which we have used for this research. See **Yer. Lalayan**, Five-volume Study, vol. 2 (compiled for publishing by **A. M. Nazinyan**), Yerevan; 1988. Hereinafter **Yer. Lalayan**, vol. 2; **A. Poghosyan**, FEM.

<sup>14</sup> Life of Artem Araratyan, prepared for publication by K. N. Grigoryan with participation of R. R. Orbeli, Moscow; 1981 (hereinafter **Artem Araratyan**), **Ter Baghdassar Gasparyan Shushetsi**, Miscellanea of World Atlas, Prepared for publication by H. Kyurtyan.- *Bulletin of Matenadaran* 1969, 9. p. 283-346; (hereinafter **Father Baghdassar Gasparyan Shushetsi**), **Makar Bishop Barkhutareants**, Land of Aghvankand Neighbours. Artsakh, Yerevan, 1999 (hereinafter **Makar Barkhutareants**), **Kajberuni**, Multimillion Heritage, *Documents* 2 (Compiled by A. Ghaziyani, A. Kalantaryan), Yerevan, 2001 (hereinafter **Kajberuni**), **Archbishop Sargis Jalaleants**, Journey to Greater Armenia. Written by His Eminence Archbishop Sargis Jalaleants of Sanahin, Primate of Armenian Diocese in Georgia, Imereti, etc., part 2, Tpyghis; 1858 (hereinafter **Sargis Jalaleants**); **Archbishop Mesrop Smbateants**, Survey of Coastal Province Gegharkunik, now called Nor-Bayazit Province. Written by Archbishop Mesrop Smbateants of Nakhichevan, cenobite of Holy Etchmiadzin (1862-1895), Vagharshapat, 1896 (hereinafter **Mesrop Smbateants**):

<sup>15</sup> Particularly, the above said refers to traditional dwelling type "**Gharabagh gharadam**" which, as researchers believe, was common in Ghazax – Getabek – Shamxor – Kyalbajar – Lachin – Kubat'lu – Zangelan – Jabrail areas. See **Chikovani, T. A.** Classification and Genesis of Transcaucasian Dwelling with a Step/Crown-shaped Roof. Economy and Material Culture of peoples of Caucasus in XIX-XX Centuries: 33-35:

fluous observations point to obvious presence of similar traditions in the rug weaving culture. We find it necessary to emphasize that the historico-cultural and geographical closeness of these two provinces, also their strategic significance for Armenia, became evident especially with the launch of the national liberation struggle, arisen at the first quarter of XVIII century.

Persian authorities, in order to disorganize this very powerful potential in recovery of the Armenian independence on one hand and to establish residence in these areas on the other, settled Kurdish tribes in the interjacent territory of these two provinces, particularly in the Bargushat county, (at present, the southern parts of Kashatagh region of Nagorno-Kharabakh Republic). Since the second half of XIX century, this area was already known as Haji Samlu after one of the tribe leaders Haji Sami. Being oppressed by plundering incomers for decades, the majority of Armenians migrated to other regions of Artsakh and Syunik. In particular, a part of them settled down in the village Khandzk.<sup>16</sup>

---

<sup>16</sup> For migration of Armenians of Bargushat, See **Yeghisheh Ishkhanyan**, Nagorno Kharabakh (1917-1920): 444; 468-470, Yerevan; 1999:

## CHAPTER 1

### ON ISSUE OF ARTSAKH RUG WEAVING CULTURE TRADITIONS

The earliest written sources referring to the Artsakh rug weaving culture date to the early Medieval ages. The legend of the eastside Armenian king Vachagan and rug weaver Anahit, on the basis of which Ghazaros Aghayan created one of his famous tales at the end of XIX century, is a vivid example of rug weaving culture being in high esteem and widely spread in the area at that time and afterwards.<sup>17</sup>

An information dating to VII century, mentioned in the history of Aghvank, is of exceptional significance among early written sources. As it reads, in 680<sup>18</sup> chasers of the perpetrator who treacherously murdered Aghvank Prince Jevanshir reached his father's home in a village in Artsakh province, destroyed and demolished his house and among other riches took also a "silk woven and satin brocades, colorful carpets".<sup>19</sup> In this case the kind of textile, its place of usage is quite definitely mentioned and precise time period is identified. Characteristic is the fact that "a village" is mentioned, not a town or a big settlement near trade routes, which allow us to suppose that carpet weaving was a widespread occupation here. To our opinion, an important argument referring the continuation and evolution of traditions of Artsakh rug weaving culture is the information about the market called "Kiraki", existing in Partav in X century.<sup>20</sup> This report of Abu al-Kasim ibn Hawkal, according to which also rugs and other textiles brought from neighboring villages were on sale here, complements the information provided by authors of history of Aghvank and confirm our as-



Fig. 7

<sup>17</sup> See **Ghanalanyan, A.** Legends: 98, Yerevan; 1969. **Hakobyan, Hr.** Medieval Art of Artsakh, Yerevan; 1991

<sup>18</sup> See **Hakobyan, A.** Chronicle of Princes of Aghvank in late VII and early VIII Centuries, Handes Amsorea 1-12: 267, Vienna Yerevan; 2004:

<sup>19</sup> **Movses Kalakantvatsi**, History of Aghvank, translation, foreword and annotations by Varag Arakelyan: 175, Yerevan; 1969. Incidentally, Kerimov, L. trying to, in any possible way, keep Armenians and Armenia away from rug weaving culture, cited this statement of Kaghakantvatsi without mentioning toponym Artsakh and instead presenting it as: "In the northern parts of Azerbaijan silk fabrics and multi-coloured rugs were woven", See **Kerimov, L.** Azerbaijanian Rug, vol. 2: 12-13:

<sup>20</sup> **Abu al-Kasim ibn Hawkal**, Book of Routes and Kingdom, translation and comments by Karaulov, N. A. , *MMDLTC* 38: 14-15 Tiflis; 1908:



sumption of rug weaving being of native origin and a common occupation which also, as may be concluded, was meant for trade in the area.

It is significant for the present issue, that the above said existed in Armenia prior to Arab, moreover, Seljuk penetration periods. Abraham Kretatsi mentions also about rugs among gifts received in Artsakh, particularly: “In village Tuzax: a) one litre (one cubic decimetre) silk, a) rug, b)shop in village Hadrut: a) thick silk; in Dizak: silk and rug; in village Khndzoresk: a) nice carpet”.<sup>21</sup> These are most important attestations in terms of pointing out homonyms of provinces and settlements in Artsakh and Syunik, which at that time were famous as centres where special quality rugs and carpets were woven. Abraham Kretatsi, in particular, put a special stress on concepts “**Dizak rug**” and “**Khndzoresk carpet**”. Noteworthy is also the fact about Hadrut’ silk, raw material, which was known to be used for most valuable rugs. Field ethnographic material, collected by us in 1979-1989s, Artsakh rugs, particularly Armenian inscribed ones and those providing provenance data, kept in museums, written records dating to XIX-XX centuries point to the occupation being widespread in Artsakh. In this regard, undoubtedly, more worthwhile are the historico-ethnographic studies “**Varanda**” and “**Gandzak County**” by Yervand Lalayan, the materials of which refer to the second half of XIX century and were published in *Ethnographic Bulletin*.<sup>22</sup> Data, collected by Yervand Lalayan, show that rug weaving was ubiquitous in all villages of Gandzak and Varanda. Rug weaving was highly developed also in Shushi, the part of which was Varanda. Though there were no factories but rugs, carpets, horsecloths, etc. were woven in many houses.<sup>23</sup> It is noteworthy that only senior daughter-in-laws of the family might be engaged in it under the supervision of a skilled weaver, as for the young daughter-in-laws, they were to learn from elder women along with other duties. Researchers attribute ubiquity of rug weaving to the abundance of cheap and high quality wool which was not available in the 1920s. <sup>24</sup> Ethnographic material collected by us and others, also testify that learning the rug weaving craft and mastering its secrets survived subsequently. In particular, regarding one of the prominent rug weaving centres of northern Artsakh Veri Shen and Nerkin Shen, it is mentioned that in 1930-1950s local women were all master artisans who had learnt their skills from their mothers and in their turn, were teaching their young daughters. <sup>25</sup>

The above said was common throughout Artsakh, however, we would like to distinguish several similar well-known rug weaving centres: villages Taghlar, Hadrut’, Tumi, Togh, Tjartar(**fig.7**), Ashan, Berdashen, Taghavard, Avetaranots, Badara, Kusapat, Vank, Haterk, Talish, Barsum, Karachinar, Veri Shen, Erkej, Getashen, Banants (**fig. 8**), Mirzik, Voskanapat, Pip, Jagir, Bada, etc. <sup>26</sup>

---

<sup>21</sup> See Institute of Manuscripts “**Matenadaran**”, manuscript No 7130, p. 19a, 38a, also: **Temurtjyan**., V. Rug Weaving in Armenia: 38, Yerevan; 1955 (hereinafter **Temurtjyan** ).

<sup>22</sup> **Lalayan, Yer.** vol. 2.

<sup>23</sup> **Lalayan, Yer.** vol. 2 Varanada: 84.

<sup>24</sup> **Seyran, G.** Economic Life of Gharabak and its Perspectives; Economic Geography: 66-69, Tiflis; 1928

<sup>25</sup> **Kaghramanyan K.** , Book of Hearth: Land Calls 2: 262-263, 304; 2004.

<sup>26</sup> **Poghosyan, A.** *FEM*, notebook 2: 41-48. **Kaghramanyan, K.** id. 262-263, 284, 304. **Tatikyan, V.** id. fig.



Fig. 8

Beginning from XIX century rug weaving and textile weaving, in general, was taught also in schools. Together with embroidery, rug weaving and other similar specialties, pupils were taught raw material processing, too. It is known that in Karachinar school in the 1880s, pupils were also taught silkworm breeding which is an evidence of widespread silk weaving and employment of silk threads in the area.<sup>27</sup> To this regard it should be mentioned that silk-warp or entirely silk-woven rugs and quality jejims are well-known from Dizak and neighboring rug weaving centres, in particular from the rug weaving centres of Bargushat -Meghri – Goghtan – Kharadagh or Arak'spar.

According to the data of Caucasian Home Crafts (Kustar) Committee, founded in 1899, Ganjak province, which comprises the former Principalities of Khachen, Jraberd and Gyulistan, was the leader in rug weaving occupation. Statistics show that 48. 2% of available for work population was engaged in rug weaving.<sup>28</sup> This level being the case, a rug weaving workshop was opened in one of the renowned rug weaving centres of the county, in Getadhen, where tenths of apprentices were taught the craft by experienced craftsmen. Since then, there, as well as in other rug weaving centres, particularly in the area of Ghuba-Derbent, rugs were woven in accordance to technical schemes, i. e. rug diagrams, made by painters of the Home Crafts Committee.<sup>29</sup> Having this in mind, it seems curious that according to the research done by this Committee at the end of XIX century, the main centres of rug weaving in Caucasia were “Daghestan province; in Baku province: counties of Ghuba and

---

<sup>27</sup>K'atramanyan, K. id. 238. In late XIX and early decades of XX centuries tenths of silk manufacturing factoriesfunctioned in Artsakh, the most significant being the one in the village K'arintak, which functioned also during the Soviet period. The result of this tradition was the establishment of a big silk manufacturing factory in Step'anakert which functions until now.

<sup>28</sup>See Pyralov, A. S. Concise Essay onHome Crafts of Caucasia, 2<sup>nd</sup> edition: 78, St. Petersburg; 1913

<sup>29</sup>Ibid. 116-118.

Shamakhi; in Yelisavetapol province: Karabagh, counties of Shushi, Zangezur, Karyagino and Jevanshir; in Yerevan province: the county of Yerevan”.<sup>30</sup>

Given the reason that county of Karyagino was a part of historical Bargushat county of Syunik and Jevanshir, in its turn, included Dizak and part of Chavendur county (historical Kavsakan county), it may be concluded that all above mentioned centres are in the cultural area of Artsakh.

The followings known on topography and ethnic composition of Bargushat, now regions of Fizuli and Jabrail: “In Bargushat county, located along the river Artsakh, flows a long river which runs through Bargushat and joins the river Artsakh. Bargushat has a great number of villages, orchards, monasteries, churches, deserts and live here more Armenians and less Turks; here also highly praised rice is grown”.<sup>31</sup>

Though there are quite many rugs with Armenian inscriptions, the provenance is rarely recorded. An exception may be the township of Hadrut which, as it is or as the birthplace of the weaver, is mentioned in the Armenian-lettered inscriptions of three rugs known to us, respectively woven in 1809, 1861 and 1884.<sup>32</sup> Yervand Lalayan states that women were engaged in rug weaving mostly in winter months. They wove first of all for their own needs and if necessary, wove by order.<sup>33</sup>

Market relations which originated in Artsakh from late XIX and especially early XX centuries, did not have serious dimensions and involvement. In particular, unlike massive production of rugs, carried out by the efforts of Caucasian Home Crafts Committee in Ghuba and Shamakhi areas, it continued to be of home craft nature in Artsakh.

In this regard, perhaps Shushi stood apart, where particularly market oriented economies and especially rug weaving was developed. Here, mostly Muslim population was engaged in commodity rug weaving. According to the information given by the teacher of the local town college Y. Zedgenidze, product assortment was of completely special nature and was not similar to any traditions typical of surrounding rug weaving centres.<sup>34</sup> To our opinion, Zedgenidze’s observations are incomplete and do not present the general portrait of the town’s rug weaving culture. Armenians who constituted the majority of the town’s population, had mainly emigrated from the villages of Khachen and Varanda, renowned for their rug weaving traditions, and naturally these traditions could not disappear in Shushi. Another question is that the rugs, woven by Turks or Tatars (as Zedgenidze calls them), were elaborations made by painters of the Caucasian Home Crafts Committee, which actually were novelty for the artisans of the area.

---

<sup>30</sup>**Caucasian Rugs**, Album of Rug Diagrams for Craftsmen 1: 2; 1913. Diagrams by: U. Straume, St. Petersburg (hereinafter **Caucasian Rugs**, Album of Rug Diagrams for Craftsmen ).

<sup>31</sup>**Father Baldassar Gasparyan Shushetsi**, 298.

<sup>32</sup>For rug, dated to 1809, see **Rites of Passage in Inscribed Armenian Rugs** (Editor: **Eiland L. Murray**), San Francisco: 60; 2002, fig. 25 (hereinafter **Passage in Inscribed Armenian Rugs**); for the rug, dated by 1864, see Hali, *International Magazine of Antique Carpet and Textile Art* 66, London: 166; 1992; for the rug, dated by 1884, see **V. Tatikyan**, id. fig. 251.

<sup>33</sup>**Lalayan, Yer.** vol. 2, Varanda: 135.

<sup>34</sup>See **Zedgenidze, Y.** *Town of Shushi. Production of Rugs and Mats*, MMDLTCXI, Tiflis: 2; 1891.



Fig. 9

In regards to Zedgenidze's reports, it should be emphasized that, however, he gives noticeable information about the quality of textiles, woven in the town as well as in the county, attesting that rugs and carpets woven by Armenians were of higher quality than those of "Tatars" for the latter wove only for sale and did not pay any attention to the technological requirements.<sup>35</sup>

Observations of Yervand Lalayan are equally important in terms of Artsakh rugs woven by home-based artisans. Treating such issues in his studies, the ethnographer also deals with peculiarities of realization of excess production. Hence, he mentions that rugs, purchased from artisans of Varanda by rug collectors, were exported to Shushi and other towns.<sup>36</sup> Providing artisans with corresponding raw material and concrete orders by traders was a common practice. This existed also at the second half of XX century and as we were told in Mashadishen village of Varanda, this practice was widely spread in villages of Tjartar, Mec Tagher, Togh, Taghavard, Sarushen, Sos. Particularly, in Tjartar, there was a "vostan" (loom) in each house, on which mainly runners (yan) and carpets were woven; this information was confirmed by ninety-year old weaver Manushak Harutyunyan. In her turn, eighty-year old Vardanush Danielyan, an ancestral rug weaver, told that rugs and carpets, woven here, were sold in neighboring villages.<sup>37</sup> In regard to this, Zarvard Poghosyan's information seems very important, according to which already in the 1930s the weavers of Tjartar received rug orders from Muslims, wandering in the vicinity, who, instead of payment, provided them with the double amount of wool needed for the given rug or carpet. Analogous field ethnographic data, recorded by us in the 1970-80s, actually refer to all well-known rug weaving centres of Artsakh and actually was one of the sources of accumulation of Armenian rugs by Muslim nomads.

It should be mentioned that thematic pictorial rugs, especially typical of Shushi weavers, are quite many among Artsakh rugs. To this type belong rugs representing the Bi-

<sup>35</sup>Ibid. 30-31.

<sup>36</sup>Lalayan, Yer. vol. 2: 87.

<sup>37</sup>Poghosyan, A. FEM, notebook 1:



ble the mesas well as “**Mother Armenia**”, depicting a mourning Armenian woman on the ruins of desolated Armenia. Regarding Shushi, also “**Mina Xanum**” type of rug, acknowledged by researchers, with floral and flower composition should be distinguished (**fig. 9**).<sup>38</sup> For this term is known and accepted in professional literature, it is worthwhile to mention that Mina Xanum was the daughter of Prince Hassan Jalal of Khachen, who had married the Prince of Syunik Tarsayitj Orbelyan.<sup>39</sup> Mina Xanum was known to be a benefactor, she had made many donations and built buildings at her expenses. Like the Princess of Haterk, she also descended from a family, the women and girls of which, according to family traditions, learnt rug weaving from an early age. Actually, Mina Xanum wove rugs of her own design, one of the main elements of which was multi-petal rosette which afterwards got the name “Mina Xanum”. Rugs with this design, among other rug weaving centres were widespread also in Artsakh and Syunik’. May we add that the collection of the State Ethnographic Museum of Armenia (SEMA) comprises such Armenian inscribed rugs, attributed to the weavers of Shushi.<sup>40</sup> It should be also mentioned that the above said design is a variety of rosette, typical of “**Aghbak**” rugs.

This concise historico-cultural description of Artsakh rug weaving art is also complemented by samples of surviving Armenian inscribed rugs, attributed to Artsakh. One of them is so far the oldest Armenian rug with an Armenian inscription, which due to its arch-shaped design is known by the name of “**Yerakhoran**” (Triple-arched) within academic community (**fig. 10**).<sup>41</sup> It was kept in the Industry History Museum of Vienna and, as an outstanding example of the Armenian rug weaving art, was published by orientalist Alois Riegl already in 1895.<sup>42</sup> The main element of the design of this rug is the arches, separated by columns. The spandrels of the field are decorated with stylized zoomorphic and floral patterns. The rug is bordered by one wide and two narrow borders, respectively ornamented with a flower chain and acanthus leaves.

The importance of “**Yerakhoran**” is in its precise dating and Armenian inscription. Historical-comparative study of this rug and rug motifs of XI-XIII centuries as well as historico-comparative study of the Armenian ornamentation elements of the same period provides a possibility to identify the composition sources of similar arched rugs dating to XIX-XX centuries. As mentioned, the rug has a broad inscription in Armenian which reads: “**This textile is a memory from Kirakos of Banants to the home of Hrip’sime**” which together with weaving technique, technology and rug patterns, enables specialists to conclude that it was woven in the village of Banants of Artsakh.<sup>43</sup>

---

<sup>38</sup> Passage in Inscribed Armenian Rugs, fig. 79.

<sup>39</sup> **Ulubabyan, B. A.** Khachen Principality in X-XVI centuries: 225-227, Yerevan; 1978.

<sup>40</sup> See e. g. SEMA, Textile fund, inv. /No 6938/47.

<sup>41</sup> For this see **Temurtjyan, V.**, 48.

<sup>42</sup> For this see **Temurtjyan, V.** id. 9

<sup>43</sup> **Temurtjyan, V.** id. 35. See also **Davtyan, S.** Episodes of History of Applied Arts in Medieval Armenia: 112, Yerevan; 1977 (hereinafter **Davtyan, S.** Episodes).





Fig. 10

Based on the arch structure of the rug design and the meaning of the inscription, it was also supposed that the rug might have been woven with the aim of donating to the church. <sup>44</sup>Given the fact that similar rugs were also typical of other rug weaving centres of Armenia, ornamentation details such as patterns of the field and borders, which bore local features in different rug weaving centres, are of great importance for the sample provenance identification. In this given case, characteristic are ornamentation elements of “**Yerakhoran**”, in particular, “ojagalar” (snake coiled i. e. S-shaped) patterns of narrow borders as well as the ray composition which, in my opinion, are elements, typical of Armenian classical dragon rugs and are characteristic of rug weaving centres of Artsakh and Syunik.

Once again, it should be mentioned that similar ornamentation traditions are known also in other rug weaving centres. Particularly, rugs and also carpets, dating to XVI-XVII and later centuries were woven in rug weaving centres of Asia Minor and northwestern parts of Iran. <sup>45</sup>

We would also like to add that some researchers, e. g. Zdenko Hofrichter in the 1920-1930s and others, e. g. Mania Ghazaryan in later periods, groundlessly assumed the precisely read letter “Ռ” in “ՌԾԱ” to be read “Ռ”. <sup>46</sup>, mistakenly supposing it to be the error of the weaver and, moreover, believed the design of the rug was typical only of XVII-XVIII century rugs. <sup>47</sup>Despite convincing objections, <sup>48</sup> already made by several researchers, disputes are still going on and the issue of origin of “**Yerakhoran**” still needs further investigation. Rug expert Lemyel Amiryan, in response to contradictors, presented the concise history of the rug and his observations on the rug being really woven in 1202 in journal “Hali”. <sup>49</sup>

On our behalf, we would like to point out to researchers the presence of clearly read “Ռ” in the inscription which by no means can be mixed up with the letter “Ռ”. Actually, the design of the rug, as mentioned above, is directly linked to the Armenian miniature traditions which were initially of arch-shaped structure. Essential are the style and vocabulary of the inscription, which, according to armenologists, refer to X-XII centuries. We earnestly believed that all argumentations referring to different areas of the Armenian cultural system, are quite sufficient proofs for unconditionally attributing the “**Yerakhoran**” rug of Artsakh origin, woven in 1202, to one of the oldest samples of the Armenian rug weaving art.

The well-known dragon rug “Guhar” (fig. 11), woven in 1680 and in direct relationship with Artsakh rug weaving centres, also bears a dated Armenian broad inscription: “**I, Gohar, with sinful soul and unlearned, wave this rug with my young hands**”.

---

<sup>44</sup>Temurtjyan, V. id. 20. Davtyan, S. Episodes: 123-124. etc.

<sup>45</sup>SEMA, inv. /No 3694, 868, 1448, 5601/2, etc. See also Enderlein, V. Orientalische Kelims, Berlin; 1986

<sup>46</sup>Ghazarian, M. Armenian Carpet, Los Angeles: 12-16; 1988. Ghazarian, M. Treasures of Artsakh Art: 107-108. Gantzhorn, V. id. fig. 330 -340; 1991.

<sup>47</sup>Ghazaryan, M. id. 12-16.

<sup>48</sup>Temurtjyan, V. id. 70-71.

<sup>49</sup>Amiryan, L. Competiton. *Hali* 6/1: 107-108; 1983.





Fig. 11



It was purchased by Victoria and Albert Museum in 1880. Later, in the 1970s, it was found in a private collection in Texas. In its design the stylized dragons are depicted in pairs: vertical, conjunct at the bottom and apart at the top. Generally it is a complex composition of lyre form, which we name “**Guhar motif**”.

Some researchers attribute this rug to Artsakh, others to the province of Vaspurakan of historical Armenia, which covers the interjacent spacious areas between the southeastern Basin of Lake Van up to the river Artsakh.<sup>50</sup> Regardless of dispersion areas of this rug versions, to be addressed to later, we believe the rug to be woven in the rug weaving centres of Artsakh and Syunik. Among other arguments backing this viewpoint, the style of the inscription, mainly the formula “who reads may he utter a blessing” is of great importance, which, according to our observations, is mostly characteristic to the mentioned areas. As a common tombstone inscription it is widely encountered in all counties of the area, in partic-



Fig. 12

ular, in late medieval cemeteries of Varanda and Dizak counties of Artsakh.<sup>51</sup> One of the inscriptions of St. Yelisheh Church in Chartar e. g. reads: “I built this church with my own hands, who reads, may he utter a blessing...”<sup>52</sup> Such inscriptions are known also in Sisakan.<sup>53</sup> “Gohar” version of the name “Guhar” is also accepted in the area.

The rug depicting the struggle of a dragon and a phoenix, kept in Berlin Museum of Islamic Art and dating to XIII-XIV centuries, is also attributed to rug weaving centres of Artsakh or its influence zones (fig. 12).

The next significant rug in this series is the one attributed to Catholicos Nerses of Aghvank, dating to 1731 and kept in St. Joseph Church of Jerusalem (fig 13). This rug bears a dated Armenian inscription, too, a part of which is missing because of a big rupture. The inscription reads: “...remember my sacred pray unto you; this is by order of Catholicos Nerses of Agvank’, made in Chareka holy desert”.<sup>54</sup> The key of the design of this rug, woven in Chareka Priory, are five longitudinal

<sup>50</sup> Gantzhorn, V. id. 350.

<sup>51</sup> In this regard, see e. g. Sargis Jalalyants, id. 202, 258, 331.

<sup>52</sup> Yer. Lalayan, vol. 2, Varanda: 41. Makar Barxutareants, id. 220.

<sup>53</sup> Ibid. 331.

<sup>54</sup> Davt’yan, S. Episodes: 128-129.

compositions which, in their turn, create arch-shaped spandrels. They are trimmed with tree of life pattern and other floral patterns as well. At the edges of the field, alongside the mentioned motifs, a wide row of large pistil-shaped floral patterns, presenting tree of life versions, are depicted.



Fig. 13

There are some resemblances between the designs of this rug and “Yerakhoran”. The tree of life images, being different from the rest of the border patterns and flanking the edges of the central field of the inner border of the rug dating to 1202, are reminiscent of the tree of life stylizations of the rug dating to 1731. The inscription of this rug is of great importance as it points out the tradition of crafts engagement in priories, noticed by researchers. Actually, engagement in embroidery and rug weaving activities was a common practice in priories and nunneries<sup>55</sup>, this rug being an evidence of it.

It may be assumed that alike in job-at-home workshops which functioned by princely houses and big monastery complexes, there were embroidery and rug diagram specialists in such establishments where textiles were woven not only for personal needs but for sale as well.<sup>56</sup>

On the edges of the central field of this rug, in a wide row, large scaled floral patterns in the form of a tree of life are depicted, ending with a “tulip” pattern, present in the design of other Artsakh textile samples, dating to the same period. The bishop’s mitre, embroidered in 1795 by Mariam, daughter of Prince (Melik) Shahnazar of Varanda and wife of Prince Beglar of Jraberd, is one of the vivid examples. It has a long, dated dedicatory inscription which reads: **“This mitre is a remembrance from Mariam, Spouse of Beglar to Monastery of Hreke, 1795”**.<sup>57</sup> The “tulip” pattern in the design of the rug, woven 64 years earlier than the mitre, undoubtedly witnesses for the fact of this pattern having ancient traditions in Artsakh ornamentation art. The embroidered rosettes and splendid floral patterns were common for the cultural centres of the area.

<sup>55</sup> Davt’yan, S. id. 77.

<sup>56</sup> E. g. lace knitting for sale was widespread in nunneries of Italy. See Encyclopedia of World Art, the most comprehensive history of antiquities, Moscow: 187; 2003.

<sup>57</sup> See on this Poghosyan, A. On Straight Stitch Embroidery Culture Traditions, Eč’miacin7, November-December: 53-60; 2011.



Generally, speaking about Armenian and among them classical dragon rugs which have survived until now, it is worthwhile to notice that the Armenian in scribed ones are those mentioned above, being, as we see, of Artsakh origin, thus providing firm evidence of rug weaving culture being traditional in the area.

Historical-comparative study of the designs of XIX-XX century rugs, woven in Artsakh, and corresponding field ethnographic material, gathered by us, clearly indicate to the traditions of technique, technology and ornamentation of XIII-XVIII century rugs. Particularly, this refers to thread quality and ply, pile height and type of knot, color hues and dyes, motifs and their representation principles. Local wool was considered the best raw material for rug weaving and among plants native to the area there were many dye yielding herbs, some of which were specially cultivated for rug weaving. Bishop Makar Barxutareants informs about natural sown areas of madder in Jraberd country, which might have been cultivated areas in the past.<sup>58</sup>

Special estimation and ritual care of family rugs and carpets, passed from one generation to another, manifestation of which was attachment of magical amulets to rugs for warding off evil eye, also attest to rug weaving being traditional in Artsakh as well as rugs and carpets having exceptional significance here. The same was observed during the weaving process: after warping, at the end of the work and taking a rug off the loom, different ceremonies were performed such as donations, dinners, etc.<sup>59</sup>In Artsakh rugs as well as carpets, bags for bed belongings, saddle bags, salt sacks, etc. were an indispensable part of a dowry. This fact, itself, is a proof of rug weaving being ubiquitous in Artsakh.<sup>60</sup>

As a matter of fact, most types of Artsakh rugs and carpets were also characteristic of other rug weaving centres of historical Armenia as well as Iran and Asia Minor. To this commonly spread types belong “**Boteh**”, “**Tree of life**”, “**Gladzor**”, “**Pattern-striped**” rugs, also “**Voskanapat**”, “**Vorotan**”, “**Diamond**”, “**Amaras**”, “**Star-patterned**”, etc. which with all their varieties are, however, mostly typical of Artsakh rug weaving centres. In general, the above said is responsible for the rug weaving culture of this province of historical Armenia being a disarraying XIX-XX centuries, which gave way to bias and groundless comments. To our opinion, the classification of Artsakh rugs needs clear-cut distinctions in typology principles. Besides, it is extremely important to present the overall portrait of demographic changes as well as area impact of cultural traditions of Artsakh.

---

<sup>58</sup> See **Makar Barxutareants**, id. 188.

<sup>59</sup> **Poghosyan, A.** *FEM*, notebook 1: 84-88. **Melik Shahnazaryants, K.** Wool Carding and Rug Weaving in Kharabagh, *Handes Amsorea* 9/10: 472-482; 1928.

<sup>60</sup> **Lalayan, Yer.** vol. 2, Varanda: 116. County of Gandzak: 353.

## Key issues of rug typology

Certainly, identification of origin of rug weaving art, provenance and dispersion areas of separate rug types is actually very complicated. Having formed in a definite ethnic environment to meet definite requirements, the rug, for millennia, together with the given ethnic unit or as an object of donation or commodity has undergone displacements and influences, has been localized in other ethnic environments, obtained new spheres of utilization, through which giving rise to new designs and distinctive features of technique and technology.

Already existing and forthcoming viewpoints on rug typology and key issues of their origin are diverse and disputable. In the case of typology of Artsakh rugs, everything becomes even more complicated by purposefully made distortions. To this respect it is obvious that thorough historico-ethnographic research and comparison of various sources need to carry out to identify areas of prehistoric rug weaving, tribes and peoples inhabiting these areas, follow their migrations and further changes in their cultural system. These sources give some idea about designs of early rug types. In general, these are tough questions but essential for solving primary issues of the given matter.

In respect to foreign researchers, it should be mentioned that they have mainly dealt with commercial aspect of rug and the above items, moreover, source or historico-comparative studies have not been issues of their concern. Hence, consequences incited by historico-cultural and geographic-political processes have neither been subject matters of their research. Where as in Armenia these processes caused the fall of statehood and mass migrations, considerable reduction in numbers of native Armenian population and especially urban population. This, in its turn, lead to emergence of Armenian colonies in the western areas of Asia Minor, northeastern Transcaucasia, the Balkans and Transylvania, The Crimea and Poland as well as increasing in numbers of the already existing ones.<sup>61</sup> As an aftermath of all these events, nomadic tribes of Central Asian and Altai origin began to gradually inhabit Armenia, who considered the area a suitable pasture and a site for permanent plundering.

In terms of the alterations in the ethnic portrait of historical Armenia, quite noticeable is the history of Jevdet Pasha, a Turkish historian of XVII-XVIII centuries. These sources suggest that inhabiting this area with Turkish tribes was initially planned. In particular, the historian notes: “...**following his grandfathers, the Seljuk Melik Shah inhabited many Turkish tribes in the land of Anatolia, from the frontiers of Georgia up to the Caspian sea for security of his conquered areas**”.<sup>62</sup>

In historical Armenia in this newly formed geographic-political environment, the rug weaving traditions only continued at the level of home-based enterprise in Artsakh, Syunik, Gugark, Tavush, partially also in some regions of Bardzr Hayk and Vaspurakan. In this re-

---

<sup>61</sup>Mar, N. Y. id. 41-42, 47.

<sup>62</sup>Jevdet' Pasha, T'arixiJevdet'i, Turkish Sources about Armenia, Armenians and Other Peoples of Transcaucasia, translated by S. Safrastyan, vol. 1: 251-252, Yerevan; 1961 (hereinafter Jevdet' Pasha).

spect, characteristic is attestation of Abraham Kretatsi on the rug weaving centres of Artsakh, particularly on several villages of Dizak and adjacent village of Khndzoresk in Syunik, where: "...plenty of high esteem rugs and carpets were woven here in the past but now the number of artisans has decreased and scarcely a few old weavers may be found".<sup>63</sup>

As a result of such state of affairs, the traditions of Armenian rug weaving culture, apart from already mentioned areas, also survived in the western parts of Asia Minor and north-eastern parts of Transcaucasia which were quite vastly inhabited by Armenians, emigrated from traditional Armenian rug weaving centres: Ayarat, Bardzr Hayk, Syunik, Artsakh and Vaspurakan.<sup>64</sup>

Thus, took place an expansive historico-cultural process which resulted in Armenian and Artsakh rug weaving traditions being localized and afterwards, especially in the XVIII-XIX centuries, highly developed in the above said countries and areas.<sup>65</sup>

Above statements as well as identification of the ways of demographic changes in historical Armenia and neighboring territories are of great importance for the study of typology, origin and ethnic attribution of cultural values, among them also rugs.

Whereas researchers, especially foreign specialists, engaged in studies of rug weaving culture origin and rug trade as well, mostly have vague notions concerning the issues of history, culture and ethnography of rug weaving centres, presented above.

Concerning types of rugs and their provenance, they are, as a rule, guided by homonyms, diffused by rug traders. Although in a number of historico-ethnographic studies rug weaving and textile in general, are mentioned to be traditional occupation in all historico-ethnographic regions of Armenia and Artsakh as well, moreover, rugs and carpets were common items of everyday usage, nonetheless, Armenians are not always mentioned among ethnic groups related to rug weaving in studies, albums and catalogues, published in XIX-XX centuries.

A decisive role on the formation of rug names and terminology system had the commodity production of rugs in several areas (particularly in Shirvan – Ghuba, Derbent – Makhachkala, Kesaria – Sebastia. etc. ) in XIX-XX centuries, for the names of these settlements and areas were in common use among rug traders. In European markets such rugs were differentiated and identified by names of a given settlement or area. In earlier centuries rugs, manufactured in urban workshops or obtained by rug traders in rural rug weaving centres were also items of merchandise. In this case rugs were given the names of workshop locations. Being remarkable and noticeable, these rugs were mentioned and recorded by travelers of the time.

---

<sup>63</sup>**Catholicos Abraham Kretatsi**, Chronicle of their Events and Nadir Shah of Persia: 75, Vagharshapat; 1870. See also **Abraham Kretatsi**, Chronicle: 71-72, Yerevan; 1973.

<sup>64</sup>See **Makar Barxutareants**, id. **Mkrtchyan, N. M.** Morphology of Burdur Dialect, Bulletin of Social Sciences 1: 49, Yerevan; 1966. Diary of EverekFenesy, collected by **Alex Grigoryan**, compiled by **Sedrak Garakeozyan**, Paris: 118-134; 1963.

<sup>65</sup>For this see e. g. **Cherkezyan, K. H.** Armenians of Afion Karahisar, Bulletin of History and Philology 1: 292, 296-297; 1981. **Goganyan, S.** Knotted rugs of Transylvania and their Origin, Bulletin of History and Philology 1: 262-266; 1965. **Zhuk, A. K.** Evolution of Rug Weaving of Ukraine and Rug Art of Peoples of the East, International Symposium on Oriental Rug Art, Abstracts 2: 44; 1983.

Anyway, rug weaving centres, mainly being in mountainous and detached regions, cut from trade routes and cities and producing rugs for their own needs and also by sporadic orders, of course lacked market relations. Also, having limited rug production, they were out of eyeshot of travelers and major merchants who had access to European markets.

Generally speaking, after the fall of the Armenian statehood and Principalities, weaving rugs and carpets for sale had become of trifling importance. In case home-manufactured rugs rarely appeared in trade centres, they were sold under a name of one of the centres of the area, already known and acknowledged on the market.

We are convinced that the above data may not be a consummate basis for identifying the origin of a rug type. To this respect we consider it important to mention that commodity production, as it is, implies an economic activity which is a relevant component of the culture system of sustenance of a given community. The Armenian nation, having highly developed farming and cattle breeding culture, has never connected its life sustenance with any other occupation. At large, auxiliary occupations and crafts in the Armenian traditional economic system were necessary to merely meet domestic demand which was at home crafts level. The above said in terms of Artsakh, refers also to other rug weaving centres of historical Armenia in XIX-XX centuries; rugs and textiles were woven only to satisfy their own needs or by order. In other words, rugs were not a commodity, did not appear on the market and therefore were not acknowledged internationally. As for rugs used at home, they were sold only in an emergency.<sup>66</sup>

The above situation was completely changed for the lack of other means of sustenance other than rug weaving, unfavorable conditions or in the necessity of sustenance by merely one, including rug weaving, craft.

In this respect, observations made by Y. Zedgenidze hold to be once more considered, according to which it turns out that not many Armenians were involved in rug weaving in Shushi, whereas it was ubiquitous in Azerbaijanian families. Zedgenidze explained this phenomenon by the fact that in Azerbaijanian families men were not in the habit of doing housework. For this reason women had to be massively engaged in rug weaving to sustain their families.<sup>67</sup>

In other words, their being engaged in rug weaving was connected with the peculiarities of the given ethnic community. Actually, the women of Shushi found themselves in a similar situation in 1905-1906, when a part of them had lost their husbands in Armenian-Tatar conflicts and had to tend to daily concerns of their families. To provide them with jobs, a rug factory was opened by the efforts of the local charity organizations in 1906-1907, where 120 rug weavers worked and annually produced 600-700 high quality rugs, the majority of which

---

<sup>66</sup>In this respect noticeable data are found in folklore, particularly in an example created in 1930-40s by grandfather Manas, a villager of Tumi of Dizak province, where hard conditions of taxation are described which made many to sell their rugs. See **Svetlana Vardanyan**, Political Figures Estimated by Folklorists (According to the material recorded in Nagorno-Kharabagh). Research Issues on the Culture of the Armenian Nation: 37, Artsakh, Yerevan; 1992.

<sup>67</sup>**Zedgenidze, Y.** id. 2-3, 32.

was exported to Europe.<sup>68</sup> This means that Armenian women of Shushi were master artisans and in case of necessity could make it their main occupation. In general, in many towns of historical Armenia under similar circumstances rug weaving actually could become the main occupation for women, which factually confirms its being ubiquitous among Armenians.<sup>69</sup> Still, to our opinion, an occupation cannot be considered traditional or not traditional for a given ethnos solely for being either ubiquitous or a commodity. In this particular case it is merely a craft to meet market demand and therefore, of vital priority.

In the light of the above said, we believe that study of traditional home-based rug weaving centres and identification of rugs, typical of these centres are of primary significance for shedding light on origin of rug types and ethnic attribution issues. It is in these areas where traditions of rug weaving techniques and technologies have survived (e. g. ancient names of tools, samples of ancient rug types and varieties, etc. ), the historical examination of which and comparison with written and iconographic sources enables a researcher to draw grounded and persuasive conclusions. Rug types typical of Artsakh are certainly known to researchers but they are presented as part of the Azerbaijani rug weaving art. Among them are dragon rugs, runners with elongated fracture-edged large diamonds, large multi-leafed rosettes and zoomorphic stylizations, several types of carpets, etc. Though some rectifications are noticed over the recent years, nevertheless dominate the formerly accepted viewpoints.

How is this fact explained?

The problem is that in Armenia crafts and also rug weaving became items of study very late. Even today they are not properly studied. Crafts were not studied in Armenia as an element of national culture, nor their place and significance was indicated in the area and the world culture system as well. The first serious studies on the Armenian rug weaving culture were published only in 1940-50s.<sup>70</sup> These were, undoubtedly, great contributions in this sphere but they more dealt with technological issues of rug weaving and had no essential impact on the problems concerning rug typology, origin and names. This remark partially refers also to the Armenian rug albums of the 1980s.<sup>71</sup>

The comprehensive research of German art specialist V. Gantzhorn is of special interest among the recent researches. Having studied the so called oriental Christian rug, having made use of a great number of miscellaneous sources, especially tens of rug samples of XIV-XVIII centuries, he has made several conclusions which distinguish the Armenian rug weaving and the Armenian Highland as an independent cradle of this culture. Besides he has

---

<sup>68</sup> <http://www.mecenat-and-world.ru/aragast/7-aragast/shahnazarov.htm>.

<sup>69</sup> See e. g. Akn and People of Akn (initiated and collected by **Arakel Kechean**; studied, arranged and edited by **Krtich Parsamean**): 411, Paris; 1952. Generally, to my opinion, for commodity production, designed for domestic and foreign markets, centralized, workshop – type big manufactures were needed, which implied stable economic and political conditions. To this respect, typical may be considered Armenia during Bagratid dynasty, when big workshops were opened by the palace, rich nobility (naxarar) homes and church complexes for producing rugs and other textiles of high demand in foreign markets.

<sup>70</sup> **Kurtyan, H.** Rugs of Armenians, Venice; 1947. **Temurtjyan, V.** id.

<sup>71</sup> **Ghazaryan, M.** Armenian Rugs, Moscow; 1985. **Ghazaryan, M.** id. **Gregorian, T. Arthur** Gregorian Joyce Hampshire, Armenian Rugs from Gregorian Collection, Copyright, 1987 (hereinafter **Gregorian, T. Arthur**), etc.



grouped and classified almost all types of rugs known to us, trying to substantiate his viewpoints. In this respect he refutes the standpoint of these called “Seljuk” origin of rug weaving in the Armenian Highland.<sup>72</sup>

On the other hand, during the recent years numerous and multi language studies and catalogues have been published, in which prevailing are viewpoints, altogether ignoring the Armenian rug weaving culture. The researchers hold the opinion that the Caucasian rug weaving culture originated under the influence of the alleged “Anatolian” (of Asia Minor) rugs which is the same as “Seljuk” or “Turkish”. The other approach is that 90% of Caucasian rugs and carpets are Azerbaijanian.<sup>73</sup> This is the point of view of the Azerbaijanian researchers who, talking about the rug weaving centres of Kharabagh, mention the lowland regions of Artsakh (former regions of Aghdam, Fizulu, Mir Bashir, Barda, Jabrail, as well as neighboring Kyalbajar and Lachin) and town of Shushi which were inhabited by Azerbaijanians and Kurds in the 1930-80s. While speaking of Artsakh its historical northern regions which were partially united in the once powerful Principality of Gyulistan, are completely ignored. Researchers, studying rugs in Azerbaijan, differentiate the rug weaving centres in a very peculiar way and this refers not only to Artsakh rugs. It is worth mentioning that this is done without any scientific grounding of historical and cultural data; without taking into consideration the former administrative divisions of these regions and their history in general; without paying attention to the ethnic groups living in these areas, their being native or incomers; their economic systems; cultural heritage.

In regards of northeastern rug weaving centres of Azerbaijan, nothing is said about the formerly Armenian populated centres of Shamakhi, Ghuba and Nukhi areas.

For justice’s sake it should be mentioned that Azerbaijanian researchers have not altogether excluded the rug weaving skills of Armenians. For example in L. Kerimov’s opinion rough and low quality “Tjartar” type of rugs (according to Kerimov’s terminology: Atjmayuma) were woven in Hadrut’, Dashbulagh and Taghlar<sup>74</sup>, as for Boteh patterns woven in the spirals of the vertical color stripe spiral design (according to our typology: Rectilinear striped rugs) were woven in Hadrut, Karabulak and Taflar.<sup>75</sup>

## On demographic portrait of Artsakh

Political history of Artsakh is of key significance in terms of studying the history of its economic occupations. To this respect it is important to mention that Artsakh was one of the few provinces of historical Armenia, where, under semi-independent political conditions, Armenian economic and cultural life was going on in its comparatively natural way and

---

<sup>72</sup>Gantzhorn, V. id. 14-17.

<sup>73</sup>Kerimov, L. Azerbaijanian Rugs, vol. 2: 5, Baku, 39; 1983.

<sup>74</sup>Kerimov, L. Azerbaijanian Rugs, vol. 3: 177, Baku; 1983. Mentions that these rugs are rough and their quality is lower than those woven in Aghdam, Jabrail and Shushi.

<sup>75</sup>Kerimov, L. id. 189. The author has compared these rugs to Iranian “kermanshh” textiles known as “Xant’irma” and gave the same name to stripe pattern rugs.

where the majority of the population were always Armenians.<sup>76</sup> For example, in one of the late medieval Georgian sources of XVIII century, talking about Principalities of Xamsa, seven Armenian Principalities are mentioned, the population of which were only Armenians.<sup>77</sup> Anyway, until the beginning of XIX century in these parts survived five Armenian inhabited Principalities of Artsakh,<sup>78</sup> which historically comprised five regions of present-day Artsakh as well as regions and adjacent territories of Getabek, Shahumyan, Khanlar, Shamkhor, Jabrail, Fizulu, Mir-Bashir, Aghdam, Zangelan, Kashatagh, Karvatjar.<sup>79</sup> After becoming a part of Russia and subsequent administrative divisions, these regions were eventually attached to Yelisavetapol, T'artar (or Jivanshir), Shushi and Jabrail counties.

The demographic picture of the area has not changed at all even under these conditions.<sup>80</sup> According to the census of 1885, Armenians comprised 35% and Russians 10% of the population of Yelisavetapol county respectively. It is also known that out of 69 villages of that county, inhabited by Muslims, 42 were the nomads' and 5 were the semi-nomads'.<sup>81</sup> The southwestern part of the same county "Armenian Gandzak", with an area of 4550m<sup>2</sup>, according to the Russian statistics of 1914 had a population of 73. 800, out of which 44. 400 were Armenians (60. 2%), 19. 700 were Shia Muslims (26. 7%), 9. 700 were Russians (13. 1%).<sup>82</sup> According to the census of 1895 about 20. 584 Armenians and 12. 668 Tatars lived in Shushi. From the entire population of **Shushi county** which, together with Varanda and part of Khachen, comprised also areas of present-day Aghjabedi, Barda and Aghdam regions (Lowland Kharabagh), 57% were Armenians.<sup>83</sup> Though the demography of Artsakh has undergone substantial changes in late medieval ages, particularly in the XVII-XVIII centuries, it is obvious that the majority of the population were Armenians who mainly lived in the foothill and mountainous parts of the area. Though the Muslim population was not ethnically homogenous but nomadic or semi-nomadic forms of economy were characteristic for all of them. The nomadic or semi-nomadic forms of economy of Muslims living in Yelisavetapol were not an exceptional phenomenon. It was characteristic to Muslims living in other regions of historical Artsakh as well as in present-day Azerbaijan.<sup>84</sup> We do not intend to give the demographic picture and economic systems of all counties but in terms of the current

---

<sup>76</sup>Mar, N. Y. id. 44.

<sup>77</sup>**Charters** and other Historical Documents of XVIII century on Georgia, vol. 1, (ed. ) Cagareli, A. A. 1768-1774: 434, St. Petersburg; 1891.

<sup>78</sup>See **Mirza Yusuf Nersesov**, True Story. (Translation from the original, introduction and notes by Kostikyan, K. P. ): 39, Yerevan; 2000, etc.

<sup>79</sup>**Peoples of Caucasia**, vol. 2, (eds. ) Gardanov, B. A. , Gulieva, A. N. , Yeremyan, S. T. , Lavrov, L. I. , Nersesova, G. A. , Chitay, G. S. Map of the Pre-Revolutionary Administrative Division of Caucasia: 17, Moscow; 1962

<sup>80</sup>In this respect see **Poghosyan, A.** Historical Demography of Armenia, Educational and Methodical Handbook: 112-120, Yerevan; 2013.

<sup>81</sup>**Abelov, N. A.** Research on Economic Life of Yelisavetapol County of Yelisavetapol Province: 12T'iflis; 1887.

<sup>82</sup>See **Atlas of Nagorno kharabagh**: 38Yerevan; 2009.

<sup>83</sup>**Lalayan, Yer.** vol. 2: 49.

<sup>84</sup>**Leviatov, V. N.** Outlines of the History of Azerbaijan in XV Century: 40, Baku; 1948

issue of concern, it is worth mentioning that the 28. 6% of Muslims of Shushi were also nomads at the above said period.<sup>85</sup>

### On Conditions Necessary for Rug Weaving

The question is whether nomadic economic system is favorable for rug weaving, for the latter is time consuming and implies a light and dry place, as well as a permanent residence. Whereas incomer Turkish and Kurdish tribes continued to lead a nomadic lifestyle even in XIX and early XX centuries and this fact is recorded by researchers, too.<sup>86</sup> They have emphasized the fact that being on roads or in the mountains for the most part of the year, these tribes had neither time nor necessity or possibility to be engaged in any other useful occupations, for their main occupation was plunder and robbery. In particular, Azerbaijani scholar V. N. Leviaťov considers that “they plundered and looted while migrating and were real disaster for sedentary population”.<sup>87</sup>

This was the case with Tarakyamans who spent the winter “. . . in the adjacent flatlands, regions of Shamkhor and Shamshadin”.<sup>88</sup> The Kurdish tribe Kolani, inhabiting the foothill streams of the river Tartar [Trtu], (the present regions of Martakert and Karvatjar) was also engaged in plundering. They lived in shacks and were completely unfamiliar with farming or crafts.<sup>89</sup> They settled the area also with the efforts of Panah Xan mainly in XVII-XVIII centuries as a reliable rampart to fight the military forces of Artsakh Meliks and possess their lands on one hand and on the other, as a factor of inhabiting the interjacent territory of Artsakh and Syunik with Muslims and separating these two areas from each other. This particularly refers to sarijalu, otuziki, kyabirlu, gharachorlu, hasanlu and other similar nomadic tribes.<sup>90</sup>

In terms of rug weaving art it is not accidental that we raise the issue of leading nomadic and semi-nomadic economies. Actually, long ago his observations on this matter has expressed minstrel Vaghyf (1717-1797), vezir of Shushi Xans Panah and later Ibrahim. Fortunately, Azerbaijani rug expert Lyatif Kerimov has succeeded in finding and publishing exactly that song of him in which he talks about peculiarities of rug weaving and it becomes clear that:

“If a beauty’s body is delicate as glaze,  
She deserves not a loom but henna,  
The nomad has no abode, he is homeless,  
How can she conform?”<sup>91</sup>

/textual translation from Russian by A. P. /

---

<sup>85</sup>History of Azerbaijan, Guseynov, N. A., Sumbatov, A. S. and al. (eds.), vol. 3: 25-26, 59-60, Baku; 1960

<sup>86</sup>E. g. see **Petrushevski, I. P.** The State of Azerbaijan in XV Century. Miscellanea on History of Azerbaijan 1: 185-205, Baku; 1949.

<sup>87</sup>**Leviaťov, V. N.** id. 40.

<sup>88</sup>**Raffi**, Two Months in Aghvank and Syunik. Miscellanea of Works 9: 236, Yerevan; 1987.

<sup>89</sup>**Raffi**, id. 275. **Leo**, My Records. Miscellanea of Works, 8: 131-132, Yerevan; 1985.

<sup>90</sup>**Mirza Yusuf Nersesov**, id. 47-48, 54.

<sup>91</sup>See **Kerimov, L.** vol. 3: 121.

There is no need to find a more convincing proof for incongruity of nomadic way of life and rug weaving, for these are words of a minstrel who lived in XVIII century, was a descendant of the same nomadic environment, lived among them and was very well aware of their lifestyle and customs. Not less worthwhile are observations on Shushi rug weaving in 1880s, made by Y. Zedgenidze, some of which we have already considered above. The latter has found out that according to the beliefs of the local Muslims, the weaver's loom was considered to be "a device of an evil Satan".<sup>92</sup> Thus, apart from the fact that rug weaving occupation was incongruous with nomadic lifestyle, it was unacceptable and alien for the religious beliefs of many of them. Moreover, they attributed it a satanic origin.

Given the above information, the concepts of "nomadic" or "Muslim" rugs cannot be reasonable, moreover, there are no proofs for the 90% of the rugs woven in Caucasasia to be allegedly Azerbaijani.

Instead, there are facts proving that the Armenian presence was traced in all neighboring areas of Armenia where rug weaving culture was developed to some extent. Moreover, it is known that the high level of rug weaving art in some of these regions was directly conditioned by the presence of Armenians. To this respect, a typical example is the situation prevailing in several rug weaving centres of Azerbaijan in the 1920-30s. Statistic studies show that after the deportation of Armenians in 1918-20s, the former famous rug weaving centres of Shamakhi, Gyokcha, Aghdash, Nukhi and Zakatala ceased to exist.<sup>93</sup> Whereas, after the deportation of Armenians, only the Muslim part of the population, among them Caucasian Tat'ars or newly named Azerbaijanians remained, who, according to L. K'erimov's announcements, were weaving 90% of Caucasian rugs.<sup>94</sup> The same situation was in Shushi. Famous expert of Transcaucasian handicrafts A.S.Pyralov in his article "Handicraft Industry of Transcaucasian Republics" emphasized that Shushi was one of the centres of rug weaving at the end of XIX century. Here gathered major exporters of rugs and rug weavers of the highest taste, whose products were exported to Europe, particularly to England.<sup>95</sup> Whereas the statistics of 1925-1927 show that after the deportation of Armenians in April of 1920, in the city with a former population of 40 000 and with a reputation of a cultural and economic centre, lived only 5107 Muslims in 1926. The economic activities were insignificant and even saz, tar and kyamancha were almost hardly made.<sup>96</sup> This statement obviously reveals the importance of the Armenian factor in the rug weaving culture of the area and testifies to the fact that the percentage presented by L. Kerimov is a result of unregulated fantasy, for Armenians as well as Tats, Talishes, Lezgians and other native ethnic elements, according to data

---

<sup>92</sup>Zedgenidze, Y., id. 47-48.

<sup>93</sup>Xudadov, V. N. Transcaucasia, Historico-Economic Outline: 140, Moscow-Leningrad; 1926.

<sup>94</sup>Kerimov, L. Azerbaijani Rugs, vol. 2: 5, 39, Baku; 1983.

<sup>95</sup>Pyralov, A. S. Handicraft Industry of Transcaucasian Republics. Transcaucasia – Statistical-Economic Miscellany, Tiflis; 1925. Citation from the study of G. Seyran "Economic Life and its Perspectives of Kharabagh" (Economic Geography): 67, Tiflis; 1928.

<sup>96</sup>Seyran, G. id. 72, 95.



of different studies, were the main bearers of rug weaving culture.<sup>97</sup> In the light of the facts mentioned, opinions of several researchers, e. g. V. Leviatov's, according to which in XIX century: "**Kharabagh was mostly famous for its rugs and carpets, typical of nomadic economies**", seems at least inexplicable.<sup>98</sup> Artsakh (Kharabagh) was renowned for its rugs but why "**nomadic**" or only "**nomadic**". Of course there is much available information about the textiles, the so called nomadic production of some of these tribes. For example Raffi, speaking of Tatars of Khazakh, Borchalu and Shamshadin, writes: "Tatar men are not involved in crafts whereas their women shear sheep, spin wool and weave carpets, not delicate but durable".<sup>99</sup> Such carpets are known to be used as tent covers. Raffi eye witnesses carpet covered carts in which "silhouettes of women and children" of vagrants returning from mountains can be seen.<sup>100</sup>

Abelov's observations on the everyday life of villagers of Yelisavetapol are more verified for the current issue. This author has studied the economic situation of this area and drawn detailed statistical charts. He mentioned that carpets, rugs, sumaks were woven everywhere in the province and that exclusively women were engaged in it. Abelov did not find these textiles to be of high quality unlike the textiles woven in the eastern parts of the province, adjacent to Kharabagh, which were more qualified than those of the western parts, bordering Khazakh.<sup>101</sup> We would like to clarify that among the eastern parts of that county and bordering Kharabagh was Armenian Gandzak which comprises villages Pip, Bada, Chardakhlu, Zagyr, Getashen, Voskanapat, Banants', Veri Shen, famous for their rug weaving traditions

---

<sup>97</sup>The multivolume publication of the ethnography of world nations also contains quite noticeable data on ethnic communities of Azerbaijan engaged in rug weaving. Particularly, it is mentioned that rug weaving was widespread in the northeastern part of Azerbaijan: peoples belonging to the Shahdaghyan language family who lived in the villages of Budugh, Kiriz, Khinalugh, adjacent to Derbent, also Talishes who mainly lived in Lenkoran-Astana area and especially Tats who densely lived in the rug weaving centers of Ghuba (Dara-Chichi, Budug, Rostov, Pirebedyl, Kilvar villages), Surakhan (rug weaving center of Apsheron), etc. It is also mentioned that rugs woven in rug weaving centers of Ghuba, i. e. woven by Tats, are considered to be the best in Azerbaijan. See **Peoples of Caucasias**, pp. 182-183, 190, 200. It should be mentioned that village Kilvar was still inhabited by Armenians until the end of XIX century (see Makar Barkhutareants, id.79) and as for "Pirebedyl" type of rugs which were named after the village mentioned above, they were considered to be one of the most valuable Caucasian rugs. It should be pointed out that these books have been published before the Azerbaijanian specialists' fabrication of the "Azerbaijanian" cultural history, otherwise these ethnic groups would not have been so lavishly presented. The inhabitants of Khinalugh village, i. e. Khinalughs as also Uties, were supposedly one of the ancient inhabitants of Transcaucasia and were part of Aghvank. See **N. G. Volkova, Khinalygh . - Caucasian Ethnographical Miscellany VII**, Moscow, 1980, pp. 33-34, (in Russian). For a general idea about the so called Azerbaijanian rugs, apart from what is said above, it is important to know that Tats and Talishes, belonging to the Iranian language family, are the most ancient inhabitants of the area, living in eastern Azerbaijan. See Torchinskaya, E. G., *Men's Clothing of Azerbaijanians in XIX and early XX Centuries*, based on the collection of the State Ethnographic Museum of the Peoples of the USSR.- *Economy and Material Culture of the Peoples of Caucasias in XIX-XX Century*, Moscow; 1971, p. 143.

<sup>98</sup>Leviatov, V. N. *ibid.* 175.

<sup>99</sup>Raffi, *Journey from Tiflis to Agulis. Miscellany*, vol. 9: 176, Yerevan; 1987.

<sup>100</sup>*Ibid.* 175.

<sup>101</sup>Abelov, N. A. *id.* 12.

and many others which, as prominent rug weaving centres, were later recorded by M. Isaev and others.<sup>102</sup>

The Turkish sources bear noticeable evidence of how Türkic tribes master economic occupations. The Turkish historian of XIX century Jevdet Pasha mentions that if there are no Christian rayas in a varosh (residential neighborhood – A. P. ) of a fortress, the arrangement of necessary affairs will be very difficult.<sup>103</sup> As we see even Turkish sources point out the inefficiency of nomads in any kind of economic occupation, even in late medieval ages. Though this situation does not undergo substantial changes afterwards, nevertheless, we do not altogether deny the possibility of Muslim nomadic or semi-nomadic tribes being engaged in textile weaving of any kind as minstrel Vagif does.

Anyway, information given by Abelov and Raffi provides possibility to conclude that these tribes wove textiles necessary for their poor everyday life. Moreover, there have been specialized rug weaving workshops in Khans' and other rulers' harems but it does not in any way give any priority to nomads in terms of origin of rug weaving art and its further development. As a matter of fact, they could have learned these skills from Armenians living in the neighboring areas.

---

<sup>102</sup> Isaev, M. Rug Production of Transcaucasia: 123, Tiflis; 1932.

<sup>103</sup> Jevdet' Pasha, pp. 275-276.

## CHAPTER 2

### SPREADING AREAS OF ARTSAKH RUG WEAVING TRADITIONS

Even superficial observations make obvious that some types of rugs enrooted in many rug weaving centres, evidently resemble Artsakh rugs or are replicas of them. These are so many in number and rich in varieties that cannot be incidental. We do not intend to focus on historico-cultural affinities of Artsakh -Syunik and Artsakh -Utik-Tavush-Lori, for actually they constitute one cultural area where dominant is the Artsakh dialect and in terms of rug weaving culture, widespread are types of rugs characteristic of Artsakh rug weaving centres.

Moreover, Artsakh rug traditions are present in most rug weaving centre within the Armenian cultural area, among them in Balkans, Transylvania, Western Ukraine, etc. Anyway, regarding importance of traditions and their manifestations, rug weaving centres of Shirvan, Derbent, Gharadagh, Basin of Lake Urmia, Asia Minor are of special interest for the current issue of concern. Moreover, striking resemblances are revealed not only in rug designs but also technological skills and coloring hues. How can this be explained?

*Let us try to consider these areas respectively.*

#### Northeastern Transcaucasia

According to written records in historical sources, during the Sassanid period, particularly in VI-VII centuries, military forces of Syunik and Artsakh were responsible for defending the area against Caucasian highlanders. To this effect strongholds were built in the vicinity of Derbent, where Armenian soldiers settled down with their families.<sup>104</sup>

Arab sources, in particular IX-century historian Ahmad ibn Yahya ibn Jabr ibn Daud al-Balazuri informs that Khosrov Anushirvan built Darband and inhabited there a nation which was called al-Siyasijin (Sisakans).<sup>105</sup> Historian of X century Muhammad ibn al-Fakyh gives the same information, recording that Khosrov Anushirvan, created a chain of strongholds, gates and settlements on that frontier, where he settled groups of Persian soldiers who were called al-Sisikin (Sisakans). The source also mentions that Armenian officials were appointed to maintain all these.<sup>106</sup>

Historico-cultural constructions, village settlements and cemeteries of Shaki-Derbent area dating from VIII-XIV centuries, bear witness to Armenians being many in number and

---

<sup>104</sup>**Barxudaryan, S.** Armenian-Aghvank Kingdom of Derbent. *Historico-Philological Bulletin* 3: 139-141, Yerevan: 1969.

<sup>105</sup>**Ibn Daud al-Balazuri**, Conquest of Countries. Foreign Sources on Armenia and Armenians 16, Arab Sources 3, Arab Historians, IX-X centuries (Introduction and translation from the original by Aram Ter-Ghevondyan): 266, Yerevan; 2005 (hereinafter Arab historians).

<sup>106</sup>**Ibn Muhammad ibn al-Fakyh** A Book about Countries. Arab Historians: 497-498.

conducting productive cultural activities.<sup>107</sup> Having maintained close relations with Artsakh - Syunik for centuries, immigrants have continued to develop their national culture in the new place. They have not only localized their own culture but have substantially influenced the cultural system of the native ethnic units as well. The number of Armenians in the area was so considerable and influential, that an Armenian kingdom was formed there. It is known that in X century the Armenian Kingdom of Bagratids existed in Shaki area. In the second half of this century the Armenian population became chalcedonian, thus becoming isolated from the Armenian environment, assimilated with Georgians.<sup>108</sup>

In this respect, most important is the information recorded by XI century historian Matteos Urhayetsi. Telling about the Armenian Kingdoms, he eye witnesses about the Armenian Kingdom of Derbent area: "...there were also other Armenian kings in the Darband county which was called Kapank', bordering with Ozes and Aghvans. They were honest and reverend kings whose names were remembered in liturgies: Vachagan, his son Sevada; Sevada's son Senekerim; Senekerim's son Grigor who was alive at the time of writing this chronicle".<sup>109</sup> Certainly, he meant descendants of the population of the stronghold regions, who, having gained independence at the end of the Arab dominion, established the kingdom mentioned by Urhayetsi. Prominent Armenian paleographer Setrak Barxudaryan, having studied the paleographical sources of this region, has asserted that there was an Armenian Kingdom in this area in XI-XIII centuries, indeed and even tombstones of some kings survived in the settlements located south of Derbent.<sup>110</sup> The above said is also confirmed by the observations of Makar Barxutareants, made at the end of XIX century. He mentions that in two old cemeteries, located in the vicinity of Khachmas, a great number of tombstones were unearthed and cleaned with the help of villagers, the inscriptions of which ascertain the presence of Armenians in the area from 573-1890s. This means that the cultural activities of Armenians in the area began at least from VI century and continued well into the 80s of XX century. Archbishop Sargis Jalalayants saw the tombstone of Sevada's son Senekerim, the last king of Aghvank, in the thorn-covered graveyard in the surroundings of Khachmas in the 1840s<sup>111</sup> but when Makar Barxutareants was there in 1890s, the tombstone had already disappeared.<sup>112</sup> Unfortunately, data, recorded by these two authors show that historical monuments, related to Armenians, over merely 50 years have considerably diminished in number and purposefully ruined. And this only refers to the second half of XIX century.

Material, gathered by Makar Barxutareants, certifies that until the end of XIX century many legends and homonyms, pointing out the Armenian presence in the Derbent-Maxachkala regions were survived, which also bear witness to a great number of Armenian

---

<sup>107</sup>Barxudaryan, S. id. 141-143. See also Abu-Ishak al-Estakhri: 97, 107. Leviatov, V. N. id. 72.

<sup>108</sup>Ulubabyan, B. Principality of Khachen in X-XV Centuries, p. 84.

<sup>109</sup>Matteos Urhayetsi, id. 76-77.

<sup>110</sup>Barxudaryants, S. Armenian-Aghvank Kingdom of Derbent. *Historico-Philological Bulletin* 3: 125-147; 1969. On ambiguity of Urhayetsi information, see Ulubabyan, B. A. Principality of Khachen in X-XVI Centuries: 108-109, Yerevan; 1978.

<sup>111</sup>Sargis Jalalayants: 420.

<sup>112</sup>Makar Barxutareants, id. : 76-77.



settlements in that area. Particularly, he considers such villages as Tjokh, Datunay, situated north of Derbent, etc.<sup>113</sup> It should be added that in his notes made during ethnographic fieldwork in the 1950-60s, eminent ethnographer, expert of Caucasian studies, Prof. Sergei Lavrov, referring to the names of the villages Khosrek, Sumbatle and Vache of the same area, mentions that they are of Iranian or Afghan origin. He also adds that according to the local narratives, formerly Armenians lived in Sumbatle.<sup>114</sup> In view of the above said, we are convinced that such narratives, remembered by locals, have quite true sources.

The political and ethnic situation in Armenia and eastern Caucasia had considerably changed during the Arab conquest. More abrupt changes took place after XI-XII centuries, when many nomadic tribes settled the eastern areas of Transcaucasia and also Armenia, as a result of invasions of Seljuks, later Mongol-Tatars and Turkmen tribes.

Despite regularly repeated abrupt changes in military-political situation of the area, in the northeastern parts of Transcaucasia survived Armenian semi-independent Principalities, particularly the Principality of Kutkashen.<sup>115</sup> Another evidence confirming the great number of Armenians and their substantial military potential is that military units of Armenians of Shirvan and especially their commanders played a significant role during the national-liberation struggle, arisen in Artsakh -Syunik in the 1720s. Actually, the same situation existed also in late XVIII century; Artem Araratyan eye witnesses about tenths of flourishing Armenian villages, located in the Mushkyur valley. Turkish traveler of the same century Evlia Chelebi's records on the same area are noticeable as well: "Misker (**the same Mushkyuri or Muskyuri is meant – A. P. )** nahiye has well-built villages, **inhabitants are nomadic Turkmens who migrate with their obas**".<sup>116</sup> This source which refers to the 60-70s of XVIII century, factually confirms the description of Artem Araratyan, for it is clear that Turkmens, migrating with their obas, could not have "well-built villages".

However, in late XVIII and early XIX centuries, consequently after geo-political and regional further developments, a considerable part of Armenians moved to northern Caucasia, another part had to adopt Islam.<sup>117</sup> Others, e. g. a part of Armenians, living in Mushkyur valley, together with Armenians of Derbent, moved to Ghzlar and its surroundings at the end of the 1790s.<sup>118</sup>

At the end of XIX century, studies based on documents and memoirs related to the still fresh historical events, as well as Armenian manuscript sources of XVI-XVII centuries give an idea of the amount of Armenians, having left that area and Artsakh, also number of Armenians having adopted Islam. In particular, a manuscript, written in Karin in 1584, records that in the year of conquest of Shirvan by Turks, the number of captive Armenians was

---

<sup>113</sup>Id. 22, 24-27. Mentions also that women's garments are similar to those of Artsakh: 31.

<sup>114</sup>Lavrov, L. Ethnography of Caucasia: 106-107, Leningrad; 1982.

<sup>115</sup>Leviatov, V. N. id. 71-72.

<sup>116</sup>Evlia Chelebi, Travel Notes. Turkish Sources (translation from the original, foreword and footnotes by Safrastyan, A. X. )3: 95, Yerevan; 1967.

<sup>117</sup>Makar Barxutareants, id. 146-147.

<sup>118</sup>Artem Araratski: 128-129.

72 000.<sup>119</sup> This calamity, being unfortunately neither the first nor the last, attests to the vast number of Armenians in the northeastern parts of Transcaucasia.

It is known that only in the first quarter of XVIII century, as an aftermath of Turkish-Persian wars, consequent incursions of Lezgies and famine which followed, more than 10 000 Armenians adopted Islam in Shaki-Shirvan area.<sup>120</sup> It is written in a letter of 5 February 1725, addressed to the Georgian king Vakhtang VI, that Armenian inhabited villages of Shaki, Shamaxi, Gharasu (Kutkashen), Mushkyur and adjacent areas have been plundered and converted to Islam after the incursions of Lezgies.<sup>121</sup> This information is stressed to the effect that the vast majority of the converted Armenians were from Artsakh. It should be mentioned that Artsakh was also not free from these invasions, particularly incessant were Lezgies raids, whose incurred destructions and lootings were many times recorded by the historians of the time.<sup>122</sup> Yesai Hasan Jalalyan informs that the Georgian army who has come to support Gandzak during the invasion of Lezgies in 1711-1712, on learning that Lezgies have already withdrawn, also plundered the surrounding counties of Gandzak: "...everything was robbed: gold, silver, copper, iron, clothes, woolen items, pottery".<sup>123</sup> By saying woolen items, actually objects woven of wool are meant, for clothes are mentioned separately. This implies rugs, carpets, jejmims, mezars and items sewn from them.

Nevertheless, Lezgies did not have noticeable success in Artsakh; particularly, on their way to Gadzjak from Dizak, they were attacked by the army of Melik Baghr of Varanda and left on the battlefield most of the captives and trophies taken in Dizak and Bargushat.<sup>124</sup> This way or another, the process of outflow and conversion of Armenians from the densely populated northeastern parts of Transcaucasia because of regularly repeated similar events, seems to be almost incessant. Priest Ghazar Hovsepyan has found out that about 15 000 Armenian families were forcefully converted and as a result, 29 Armenian villages were Muslimized in Shaki area only in 1750s.<sup>125</sup> Nadir Shah, in his turn, thousands of Armenians from Shamaxi and Saki regions resettled in Persia.<sup>126</sup>

Parallel to this, new waves of deportations of Armenians followed. Only in 1790s about 12 000 Armenian families resettled there from Artsakh.<sup>127</sup> Many settlements, being on the

---

<sup>119</sup> **Ashot Hovhannisyan**, *Fragments of Armenian Liberation Conception History*, book 2: 65, Yerevan; 1959 (information based on No 27 excerpt of No 9223 manuscript of Matenadaran).

<sup>120</sup> See **Yesai Hasan Jalalyan**, *History or Memoirs of Certain Events of Land of Aghvank*: 29, Shushi; 1839 (hereinafter Yesai Hasan Jalalyan), as well as **Leviatov, N.**, id. 92.

<sup>121</sup> See **Yesai Hasan Jalalyan**: 32.

<sup>122</sup> See **Armenian-Russian Relations in XVIII Century**. *Miscellany of Documents* 2/2, Ashot Ioanisyan (ed.): 230-233, Yerevan; 1967.

<sup>123</sup> **Yesai Hasan Jalalyan**: 45-52. Nevertheless, Lezgies did not achieve noticeable successes in Artsakh. Before reaching Gandzak, they were defeated in Varanda, where Melik Baghr released most part of trophies and captives from Dizak and Bargushat, see *ibid.* 45.

<sup>124</sup> *Ibid.*

<sup>125</sup> **Priest Ghazar Yovsepiyan**, *Sketches on Uti and Muslim Armenians*: 64-65, Tiflitz; 1904.

<sup>126</sup> **Makar Barxutareants**, id. 56.

<sup>127</sup> **Beknazareants Apres**, "Secret of kharabagh". Introduction and translation from Classical Armenian to Modern Armenian by Bishop Makar Barxutareants (hereinafter **Secret of Kharabagh**): 241-242, St. Petersburg; 1886.

verge of deportation of Armenians, were again inhabited by Armenians due to such regular migrations.<sup>128</sup> In this regard characteristic is the example of the village Sogut'lu of Shak'i region, about which Yesai Hasan Jalalyan writes: "...a priest, named Barseł who was native of Khachen of Kharabagh and a descendant of Meliks (Princes), went with his people and household to Sokutlu, rebuilt the village and lived there".<sup>129</sup> Around 100 years later Bishop Makar Barxutareants found out from the Armenians living there and Armenians, having adopted Islam, that in Khachmas, one of the former largest settlements of Mushkyur, traditionally Armenians were dominant. He mentioned Hovsep Bek Javadbekyan and his ancestors, honourable people among natives, and adds that local Armenians had been already speaking Turkish.<sup>130</sup>

As was the case with Derbent-Maxachkala regions, Makar Barxutareants informs about narratives, legends and homonyms, bearing witness to the former presence of Armenians in Shaki and counties located north of it, in particular, relating Tjar. The latter clearly point out that in Shaki-Zakaala-Belokan area immigrants from Jraberd, Varanda and Khachen villages of Artsakh constitute the majority.<sup>131</sup>

In terms of presence of Artsakh traditions in rug weaving centres of Shirvan, Aresh village of Yelisavetapol county to be of great importance. The villages of this county: K'andak, Havarik, Mamatava, Khanavad, Mazurghu, Xaldan and Aresh which were known as rug weaving centres, were inhabited by Armenians until the beginning of the XX century.<sup>132</sup> It is clear from the observations of Makar Barxutareants that the population of the given and adjacent counties, among them also Armenians, were engaged in multiform economies and their products were exported to the nearby markets, particularly in Aghdash. Among such products significant were raw material and items of textiles: rugs, carpets, bed bags, saddlebags, wool and yarn, dyes, etc.<sup>133</sup> It is obvious from the data collected by Sargis Jalalyants that this county was mainly inhabited by Armenians in XV-XVII centuries, for when he was there at the end of 1840s: "...in this region live a great number of converted Armenians and there are seven Armenian villages".<sup>134</sup>

Tjartar village of Artsakh rug weaving prominent centre Varanda country may be a typical example for understanding the role and significance of Armenians of Artsakh having resettled these regions. We have found out from the data provided by Makar Barxutareants that Armenians who emigrated from Tjartar in XVII-XVIII centuries, settled the villages Arpaut, Ghara-Karkanj, Kurchevan, Gandzak, Keshkhurd, Kyalband, Vankashen and Talish,

---

<sup>128</sup>On this item interesting observations has also **Chobanyan, P.** see Life and Work of Bishop Makar Barxutareants. Makar Barxutareants, id. 12-13.

<sup>129</sup>**Makar Barxutareants**, id. 33.

<sup>130</sup>**Makar Barxutareants**, id. 75-76.

<sup>131</sup>**Makar Barxutareants**, id. 112-123.

<sup>132</sup>**Makar Barxutareants**, id. 141-143. **Lusenc, A.** The Dialect of Aresh: 5-7, Yerevan; 1982.

<sup>133</sup>**Makar Barxutareants**, id. 144.

<sup>134</sup>**Sargis Jalalyants**, 382.

located in the vicinity of Shamaxi.<sup>135</sup> The fact that until late XIX and even in the first half of XX century, despite military-political numerous commotions and turmoil, tens of families of former inhabitants of Tjartar still remained in mentioned eight villages, attests not only to the sizes of emigration but also to the possibilities of penetration and establishment of Artsakh traditions in the new settlements. It should be mentioned that Makar Barxutareants, in terms of ethnic composition and origin of areas, studied by him, namely regions of Ghuba, Kusar, Zakatala, Belokan, Shaki, Shamakhi, Gyokgha, Yevlakh of modern Azerbaijan, sometimes points out the names of the former settlements of Armenians (mainly: Jraberd, Gyulistan, Khachen, Varanda and Dizak)<sup>136</sup> but in other cases presents names of precise villages, altogether 33 villages. Moreover, 25 of them are villages of Varanda and Dizak: Avetaranots, Sos, Haghorti, Mushkapat, Ashan, Gishi, Drnavarz, Covategh, Mismna, Kert, Ghavakhan, T'aghavard, Shexer, Herher, Nngi, Haci and mentioned above Tjartar (villages of Varanda); Hadrut', Togh, Tumi, Tagher, Harar, Drakhtik, Camjor (villages of Dizak). From Jraberd and Khachen villages are mentioned Xnacax, Balluja, Dashbulagh, Xandzk', Vank', Naxievanik, Arajadzor, Xnjristan.<sup>137</sup>

According to the information of Makar Barxutareants, emigrants from the mentioned villages of Varanda and Dizak, apart from the above said villages of Arpaut, Ghara Karkanj, Kurchevan, Gandzak, Keshkhurd, Kyalband, Vankashen and Talish, settled the villages Girk, Azai shen, Ghalakia, Xani shen, Pakhrakyush, Meysari, Aghbulagh, Buzvand, Kovluj, Daima dał, Avanashen, Rushan, Vankashen.<sup>138</sup>

There are also several important historico-cultural manifestations of the presence of Artsakh traditions in the northeastern regions of Transcaucasia.

It is known that linguists consider the dialect of Kharabagh to be the largest among Armenian dialects and its "...in the north its borders reach Caucasia, in the south Tavriz, in the east to the shores of the Caspian sea, in the west Lake Sevan and margins of Yerevan and Karin dialects".<sup>139</sup> This eastside Armenian dialect is important not only for the number of population but also for being one of the most flexible, rich and sustainable dialects of Armenia.<sup>140</sup> Records on Armenians speaking the Artsakh dialect in the northeastern parts of Transcaucasia are manifold in sources. Catholicos Yesai in his time has written about Shirvan: "... the land was fertile, rich and densely populated by Armenians, having long ago migrated from

---

<sup>135</sup> **Makar Barxutareants**, id. 97, 104, 107. The information about Armenians of Tjartar having settled the villages Kurchevan, Keshkhurd and Kyalband, was given to us by 75-year-old Roza Sahakyan who was daughter-in-law in Tjartar from Hnlar and whose father was the head of the Kurchevan village community with about 1000 Armenian households. On the given matter see also K'ajberuni: 76.

<sup>136</sup> **Makar Barxutareants**, id. 89-134.

<sup>137</sup> **Makar Barxutareants**, id. 89-110.

<sup>138</sup> **Makar Barxutareants**, id. .

<sup>139</sup> **Acharyan, H.** Armenian Dialects: 61, Moscow – Nor Naxijevan; 1911. Also see **Ulubabyan, B. A.** Episodes of Eastside History of Armenia: 54-55, Yerevan; 1981.

<sup>140</sup> **Ulubabyan, B. A.** id. 56.



kharabagh, who were more in number than the locals or the native nationalities of this land...”.<sup>141</sup>

At the beginning of XIX century traveler of Shushi Father Bałdassar Gasparyan wrote about Artsakh cultural traditions, enrooted here: “...Armenians speak in Kharabagh dialect and garment wear national costumes: short and beautiful”.<sup>142</sup> The same traveler wrote also about Shaki.<sup>143</sup> Father Bałdassar Gasparyan, perhaps taking into consideration the dense Armenian population of those regions, believed the area from Shirvan to Derbent to be Armenian.<sup>144</sup>

In his turn, Makar Barxutareants mentions that: “The dominant Armenian dialect of Darband, Ghuba, Bagu, Shamakhi, Shaki, Char and all other counties (except Kapaghak) is the everyday language of Artsakh, for as we know, the majority of the present population has emigrated from Artsakh. Emigrants from Isfahan, Khoy and T‘ehran have also preserved their local Armenian dialects”.<sup>145</sup>



Fig. 14

The above said are obvious factors of cultural impact. To my opinion, the role of converted Armenians, who have lost their native language, is unique with regard to establishment of traditional Artsakh rug designs, technical and technological criteria and, especially, their further developments in the rug weaving centres of the aforementioned area. It is known that in XVII-XX centuries the given areas have regularly undergone cases of mass conversion. Particularly, in 1918-20s by united efforts of Kemalist Turkey and Musafat Azerbaijan about 40 000 Armenians were killed, thousands were converted; Armenians villagers of Shamakhi, Shaki and Gyokcha counties were deported completely. From 52 villages partially 10 were saved: Mirzabeklu, Khoshkashen, Niz, Chalet, Tosik, Vardashen, Mec Sogutlu, Pokr Sogut‘lu, Girk, Chorlu and number of Armenians killed counted more than 40 000.<sup>146</sup>

<sup>141</sup> Yesai Hasan Jalalyan: 32-33.

<sup>142</sup> Father Bałdassar Gasparyan Shushetsi: 293.

<sup>143</sup> Ibid.

<sup>144</sup> Father Bałdassar Gasparyan Shushetsi: 292-293.

<sup>145</sup> Makar Barxutareants, id. 149-150.

<sup>146</sup> *Genocide of Armenians in Ottoman Empire*. Nersisyan, M. G. (ed. ), Miscellany of Documents and Materials: 538-539, Yerevan; 1982.



Fig. 15

Conversion facilitates the localization processes of the Armenian cultural traditions and their appropriation by other ethnic communities in other ethno-cultural environment. Anyway, gradual loss of the mother tongue, parallel to conversion, does not imply any changes in the economic and cultural system, therefore, whatever the converted community has, automatically becomes the property of the alien community. Taking into consideration the fact that waves of forceful conversion have begun since XIV-XV centuries, it must be assumed that already in XVI-XVII centuries the generations of converted Armenians were regarded as Muslim tribes: Lezgies, T'at'ars, Persians, etc. who, to some extent, continued to preserve and develop occupations and customs, characteristic of their ancestors.<sup>147</sup> Anyway, testimonies of the presence of Armenians and their cultural activities in those regions are manifold and evident (fig. 14, 15).

This kind of historico-cultural processes, evidently, not only make research on rug origin complicated but also facilitate intended appropriation of cultural heritage, created by other ethnic communities. Fortunately, bulletins and studies on economics

of the 1920-30s provide concrete data concerning Armenian rug weaving culture of these regions. In particular, M. Isaev, the famous specialist of Caucasian rug weaving culture, like Xudadov, also states that until early 1920s the Armenian villages of Karamaryan subregion: Kirk, Kalaza, Rushan, Ushtal, Soltankend were centres of widespread rug weaving. He mentions a fact which is of great importance to us, namely that rugs woven in these villages, are the same as Artsakh rugs in terms of quality, techniques and technologies.<sup>148</sup> It is worthwhile

<sup>147</sup>See **Makar Barxutareants**, id. 22.

<sup>148</sup>**Isaev, M.**, 121.





Fig. 16

mentioning that in all these villages a type of Artsakh carpets was woven, the main pattern of which was the geometrized variety of “ray-patterned” design of “Jraberd” rugs (fig. 16).<sup>149</sup>

It may not be unnecessary to add that several other researchers have also pointed out the similarities of design, technique and technology of rugs woven in these regions. Simply they have neither addressed the causes nor have studied them. In particular, Azerbaijani researcher A. Babaev states that: “...in ancient times rugs typical of Kharabagh were woven in Shak‘i and neighboring rug weaving centres” but without giving any explanations or mentioning any sources.<sup>150</sup>

According to M. Isaev’s observations, this group of rugs, technologically different from rugs belonging to Shirvan group, bear the impact of Kharabagh as well as rug weaving centres adjacent of Baku. Noteworthy details provided by Isaev suggest that these rugs were of almost square shape: 2.00 x 2.50m with 35 x 40 knots per square decimeter. They were named “*Ermeni xila*” (Armenian rug) and were in high demand among traders.<sup>151</sup> Their production has ceased since the 1918-20s when the majori-

ty of the Armenian population was deported from the areas situated left of the Kura river: Kyurdamir, Ismaili and Gyokcha.<sup>152</sup>

Loot of rugs and carpets by Muslims following deportations and massacres, mentioned above, is another way of spreading of Artsakh and Armenian rug weaving traditions. As a rule, these rugs and carpets were later considered to be products of Muslim culture by Azerbaijani and other researchers. The number of such rugs was enormous and here is an

<sup>149</sup><http://www.jozan.net/oriental-rugs/shemakha-shirvan-kilim/101725/>.

<sup>150</sup>Babaev, A. A. Rugs of Shaki-Zakatala and Kaxi-Belokan Areas. Proceedings of the International Symposium on Eastern Rugs, Abstracts: 36, Baku; 1983.

<sup>151</sup>Ibid. 180.

<sup>152</sup>In this study the names of the former Armenian populated regions of Azerbaijan are those of 1970-80s which may not correspond to the present ones.

evident example. At the end of August of 1905 the 85 Armenian families of Minkend village of Kashatagh were attacked by the 145 Muslim families of the same village, Tarakaman as well as other Muslim tribes who came to their aid. Consequently, out of 696 Armenians 240 were killed, the fate of 44 remained unknown, the rest 456 were saved and scattered. The village was finally emptied of Armenians whose whole property remained to Muslims, among them 1290 rugs, 688 carpets, 182 jejims, etc.<sup>153</sup> And this was only from 85 Armenian families.



Fig.17



Fig.18

Certainly, other Caucasian tribes also played a definite role in the formation of the Transcaucasian rug weaving traditions. However, researchers distinguished Lezgies who were especially skillful in weaving “Sumakh” type carpets with their peculiar technologies. Rugs and carpets are known to be important in their everyday life but especially carpets were of high esteem, which were actually woven by Lezgies in the northeastern Transcaucasia.<sup>154</sup> Thus, summarizing the above said, it may be concluded that sources of a substantial number of rug types, considered traditional in the aforementioned rug weaving centres of Transcaucasia, must be sought mainly in the rug weaving centres of Artsakh and Syunik.

In regard to groups and separate types of rugs of Artsakh origin, widespread in the rug weaving centres of the above said areas, it should be mentioned that they suggest a wide range of variety and style. Particularly, rugs with large geometrical shapes and stylized patterns are meant. As for Derbent rug weaving centres, the said refers first of all to “Tavush” (fig. 17), “Vorotan” (fig. 18), “Amaras” types and rugs belonging to “Jraberd” group (fig. 19).

<sup>153</sup>Abrahamyan, Hr. Public and Political Life of Armenians of Artsakh and the Diocese of Artsakh (1901-1933). Historico-Philological Studies 2: 34-35, St. Ech'miacin; 2009

<sup>154</sup>Akhashirnova, S. S. Material Culture of Lezgies of XIX and beginning of XX Centuries: 81, Moscow; 1978





Fig. 19

In case of rug weaving centres of Shirvan and Shak'i, the list is quite long, which, together with the above mentioned rugs, also includes "Tjartar", "Haghpat", "Jraber", "Uti", "Voskanapat", "Banants", "P'yunik", "Sisakan", "Gandzak" and several other types. Widespread is a variety of rugs, belonging to "Guhar" subgroup, especially typical of rug weaving centres of Shaki (fig. 20).<sup>155</sup>

A noticeable piece attesting to Artsakh traditions being spread in this area, is an Armenian inscribed rug<sup>156</sup> of "Tjartar" type, woven in village of Chalet, adjacent to Shaki, in 1888, noticeable for its high technical and technological features and harmonious presentation of color hues.

There is interesting evidence of weaving "Jraber" type rugs in the northeastern Transcaucasia. An example with the dated Armenian inscription "1850, Father Mikael Sharbekov" (fig. 21),<sup>157</sup> attributed to Artsakh and kept in one of the private collections abroad, is known from different publi-

cations. Based on prominent village writer Kajberunis notes were much valuable information on topography of the Armenian villages of the northeastern Transcaucasia and daily life of Armenians can be found, we have made several revelations concerning the provenance of this significant rug. He recorded them in 1885-1916 in the province of Baku, during his medical service travels.

<sup>155</sup>On this matter see also Tony Hazledine, On the Road to Zakatala. Hali, the International Magazine of Antique Carpet and Textile Art 78(December): 88 -96; 1994

<sup>156</sup>This rug was kept in Yerevan in the 1980s, in the home of Chalet-born **Arshaluis Harutyunyan**. In early 1990s he moved to the USA and possibly the rug is also there now.

<sup>157</sup>See e. g. **Tatikyan, V.**, id. fig. 85.



Fig. 20



Fig. 21

Kajberuni, describing the village of Kerkenj, adjacent to Shamakhi, emphasizes that it is populated exceptionally by Armenians and adds that “women weave carpets in homes”.<sup>158</sup> Talking about the noticeable constructions of the village, mentions two springs of drinking water, which were built by inhabitants of Kerkenj Grigor and Martiros Saharbekyans.<sup>159</sup> It should be mentioned that the last name Saharbekyan is known to us only from the rug inscription woven in 1850 and engravings on springs mentioned by Kajberuni. Taking into consideration this circumstance and also the fact that these two date from the same time period, we suppose that the above mentioned rug “**Jraber**d” was woven in the village of Kerkenj, adjacent to Shamakhi, the inhabitants of which, according to M. Barxutareanc, were natives.<sup>160</sup> Our researches show that, in general, the Artsakh traditions have been entirely preserved in the rug weaving centres of Shaki and Ghuba. Certainly, there exist local peculiarities of rug weaving technologies in the rug weaving centre of Derbent and Shirvan. For example, in rug weaving

<sup>158</sup>Kajberuni, 60-61.

<sup>159</sup>Ibid.

<sup>160</sup>Makar Barxutareants, id. 90. It is worth mentioning that this rug was also studied by M. Ghazaryan who read the last name in the inscription as At'arbekov, see M. Ghazaryan, Treasures of Artsakh Art: 111, fig. 131



centres of Shirvan rugs of high density and with cotton weft were woven and as for rug weaving centres of Derbent, widespread was the tradition of weaving rugs with one weft thread.

### **Northwestern Iran** (Kharadagh – Atrpatakan – Basin of Lake Urmia – Luristan)

It is worth mentioning that the above said to some extent refers also to rug weaving centres of northwestern Iran, particularly Kharadagh with the centre of Ahar. Mirza Yusuf Nersesov whose parents at the of XVIII century emigrated from this city to Hadrut, a settlement which had already been known as a rug weaving centre, gives important evidence about the former large population of Armenians of this city. <sup>161</sup>In the aforementioned source Father Baghdassar Gasparyan writes about the Armenians of Kharadagh: "...there live a great number of Christians, there are many monasteries, people worship God and love their nation and their lifestyle is similar to that of Kharabagh". <sup>162</sup> This traveler records that Armenians live also in Lenk'oran. <sup>163</sup>

The above mentioned information, concerning the Armenian presence in Shirvan-Shak'i-Derbent areas, also refers to Kharadagh - Artsakh. This means that parallels, pointed out by us in the above mentioned historico-ethnographic regions and adjacent counties of Syunik' and Artsakh, are completely grounded and traditional. Despite having undergone influences of local ethnic and historico-cultural environment for centuries, even in early XIX century they preserved their characteristics.

Friar of Echmiacin Bishop Karapet also has dealt with the presence of the Armenians of Artsakh in Kharadagh. In regard to deportation, organized by Shah Abbas, he mentions that until late XIX century the counties of Xanagah, Ghasumshen, Mihdav, Mikidi, Nepeshar of Kharadagh were populated by Armenians.<sup>164</sup> He also adds that in these counties "...until XVII century, all Armenians of these areas: locals as well as remnants of emigration, have disappeared without leaving any historical trace either by adopting Islam or having scattered in different directions. At present Armenians, living in four vichaks (counties) of Kharadagh (Keyvan, Meshapa, Dzmar, Mnjuan), emigrated in XVII century and by their dialect and customs are doubtlessly like the Armenians of Kharabagh". <sup>165</sup>

Examining available sources and recorded narratives, Bishop Karapet confirms that some descendants of the Melik-Shahnazaryan family have established there in XVII century.<sup>166</sup> Information, given by folklorist Hovhannes Hovsepyan, born in Xanagah village of Kharadagh, gives an idea about the close cultural connections of the mentioned regions. In particular, he has found out from a manuscript of 1513 that at the beginning of the XVI century Kharadagh

---

<sup>161</sup>Mirza Yusuf Nersesov, id. 37.

<sup>162</sup>Father Baghdassar Gasparyan Shushetsi, 304.

<sup>163</sup>Father Baghdassar Gasparyan Shushetsi, 305.

<sup>164</sup>Materials on Armenian Principality 2, Dopeans and Melik'Shahnazaryans: 182-183, written by Bishop Karapet, St. Echmiacin ; 1914.

<sup>165</sup>Id. 57.

<sup>166</sup>Id. 180-183.

consisted of 45 villages, subject to taxation of Tat'ev Monastery, out of which only 29 remained in early XX century. <sup>167</sup>Talking about the connections with Artsakh he mentions that until the establishment of the Soviet system, Armenians of Kharabagh and Kharadagh were on friendly terms and intermarriages were common. <sup>168</sup>He records that rug weaving, mostly womens occupation here, was widespread in Kharadagh 1. The warp and the weft of the rug was of cotton and the pile of multicolored wool threads. The type “**k'ianara gyaba**” was widespread in the county, the sizes of which were 2-3m x 1m. <sup>169</sup> The word k'ianara refers to runners which actually were the main product of the rug weavers of the Armenian villages of Arak'spar. Here also different types of carpets, saddle bags, bed sacks, etc. were woven, the names of which were similar to those of Syunik and Artsakh. H. Hovsepyan informs about the higher quality, best ornamentation features and particularly floral design of carpets, woven for dowries. Here, too, as in Syunik and Artsakh, dowries also comprised “anaprash (dialectal word for bed bag), a daraxlu carpet, a saddle bag, a salt bag, a jejim”.<sup>170</sup> Actually, carpets, called “daraxlu” and “gyulanlar” in Persian (in Armenian: with ornaments and roses) were most esteemed types of this area. <sup>171</sup>

The above said testifies to the evidence of traditions of Artsakh rug weaving culture in these areas to be no coincidence. The above mentioned deportations and resettling the Armenian population of Shaki and Shirvan in Persia also played a role in the localization of Artsakh rug weaving traditions in the rug weaving centres of Iran.<sup>172</sup> Naturally, the presence of Armenians of Artsakh implies also activities in the cultural sphere, especially in rug weaving. It particularly refers to rugs (by our typology: “Kashatagh”), repeating the design of the carpets with elongated hook-edged diamond patterns (by our typology: “Tjartar” and Artsakh “Caghkac xach[Cross in blossom]”) which are widely spread in the rug weaving centres of Kharadagh and Basin of Lake Urmia.<sup>173</sup> The presence of lyre-shaped motif, typical of Guhar dragon rugs, in the design of “Karaja” (**fig. 22**) and “Lenk'oran” rugs, we also explain by the influence of the traditions of Artsakh dragon rugs.<sup>174</sup> Apart from these, the traditions of rugs belonging to the “**Jraber**d” group were well known in Kharadagh, particularly the runners, decorated by the comparatively simple version of the ray-patterned motif of “**Jraber**d” (**fig. 23**). Father Baghdassar Gasparyan Shusheci and Galust Shermazanyan mention that counties of Urmia, Salmast, big and small Aghbaks and Sulduz in Iran were particularly densely populated by Armenians.

---

<sup>167</sup>**Hovhannes Hovsepyan**, Armenians of Kharadagh, vol. 1. *Ethnography*: 142-143, Yerevan; 2009.

<sup>168</sup>Id. 152.

<sup>169</sup>Id. 97, 250.

<sup>170</sup>Id. 328.

<sup>171</sup>Id. 250.

<sup>172</sup>**Makar Barxutareants**, id. 56, 87.

<sup>173</sup><http://www.tschebullantiquecarpets.com/runners.htm>

<sup>174</sup>**Galust Shermazanean**, Materials for National history. Prominent Armenians in Persia: 110, Rostov-on-Don; 1890. Father Baghdassar Gasparyan Shushetsi, 302-303.



Fig. 22



Fig. 23



Moreover, Galust Shermazanyan emphasizes the significant role of Armenians in the local crafts which certainly include rug weaving culture of these regions. In particular, in a Gavazanagirk (Chronicle of Armenian religious and secular officials, mainly Catholicoses), published in Calcutta, are mentioned 21 villages of Hamadan and Sult'anabad counties, adjacent to the above mentioned regions as well as in Luristan, subject to taxation to the Primacy of Armenian diocese of Nor Jugha; among them khoji ghala (42 houses), Boloran (81 houses), Aznaul (50 houses), Hadan (62 houses), Namagert (84 houses), Draxtik (14 houses), Milagert (50 houses), Shrshkan (44 houses), Bzkert (21 houses), Khrunk (40 houses), Sankiban (89 houses), Khoigan (73 houses), Dajan (36 houses), Gharghan (49 houses), Svaran (19 houses), Mułan (26 houses), Adigan (54 houses), Nanagigan (42 houses), Krded (20 houses), Daraburd of Hamadan county, where the representatives of the Diocese Primate collected "... precious rugs, jejims, woolen elaborate pieces of clothing, covering the legs below the knee and other textiles" in 1859.<sup>175</sup>

Of course, the issues on the Armenian rug weaving culture of these areas need to be studied separately. We would like to mention that in the rug weaving centres of the regions located south of Lake Urmia and northwest of Isfahan, rugs are mainly woven with the so called "Armani baf" knots. Rugs woven by Armenians in Iran are differentiated by "Armani baf" name. To my opinion, this circumstance is directly connected with these regions being densely populated by Armenians, moreover, as Iranian researchers mention, this differentiation is based also on the dominant pattern in the design of these rugs named "**Gladzor**" by us. In their turn, Iranian researchers explain this by the fact that ancestors of these rug weavers were Armenians who emigrated to Iran from Caucasia and Armenia in XVII century and in these rug weaving centres, in particular, in Malaher and neighboring settlements, wove mostly rugs with "**Herat**" (by our typology: "**Gladzor**") motif.<sup>176</sup>

Noteworthy is that the tradition of weaving rugs with an Armenian knot, apart from these rug weaving centres, was widespread also in Sultanabad, Anjilas, Lilahan as well as in the rug weaving centres in the vicinity of Lake Urmia: Maragha, Urmia, Salmast, Marand, etc.<sup>177</sup> From this concise description of the demographic situation and the technical and technological characteristics of the rug weaving culture of the northwestern regions of Iran, it may be concluded that the Armenian rug weaving traditions played quite a perceptible role in them. In terms of Artsakh, apart from Kharadagh, the above said also refers to the rug weaving centres of historical Atrpatakan, particularly the regions of Marand – Ahar – Meshkin – Ardebil. To our mind, the statements especially refer to "**Thartar**", "**Gladzor**", "**Guhar**", "**Jraber**", "**Bargushat**", "**Jknavor**" types of rugs.

---

<sup>175</sup>Gavazanagirk: 125-126, Calcutta; 1876.

<sup>176</sup>Javad Nassiri, M. The Persian Carpet: 25, Roma; 2002.

<sup>177</sup>Particularly, see Hovhannes Hovsepyan, Armenians of Gharadagh, vol. 1. Ethnography, Yerevan; 2009. Eric Aschenbrenner, Iranian Town and Village Carpets and Rugs: 8, 12, 14, 40, 48, 59, 74, Tehran; 1995.



Fig. 24

It should be mentioned that in the reign of Panah Khan, jinli, demirchi, hasanlu, k'engerli and several other tribes of Kurdish and Turkmen origin, were settled in this region



from Georgia and Khanate of Nakhichevan. With the aim of securing presence of Muslim sedentary population in different counties of Artsakh and ensuring the dominance of the Muslim tribes in general, <sup>178</sup>Besides, he and his descendants settled a great number of Muslims from T'avriz and Nakhichevan in Shushi. <sup>179</sup>Naturally, this circumstance should have its impact on the technical, technological, color and ornamentation characteristics of the rugs, woven in Artsakh, which is seen in the design of some samples of rugs of Artsakh origin. In this regard, a typical example is the rug, kept in the collection of Levon Der-Bedrosyan (USA), which, according to its dated Armenian inscription, was woven in the village of Hadrut of Dizak district in 1808 (This rug belongs to Sara Ter Baghdassareants, Hadrut, 1808. ). This rug has been published in recently released album of inscribed Armenia rugs, edited by Murray Eiland. The thing is that the publishers have mistakenly read '1899' instead of '1808'. The motif of the central field of this rug displays the main pattern, typical of famous Artsakh carpets and the rosette, characteristic of the yomud group of Turkmen rugs. The latter is also the main element of the wide border of the rug. <sup>180</sup> Such examples show that some rug weaving traditions, typical of incomer ethnic communities, have also to some extent localized in the rug weaving centres of Artsakh (fig. 24).

## Asia Minor

It is known that in the middle of XI century and afterwards, the local Armenian population of Pokr Hayk (Lesser Armenia) as well as the western regions of Cilicia and Asia Minor became dense due to the massive migrations of Armenians from the eastern and central provinces of Armenia. In particular, it is known from our chronicles that Prince Oshin moved to Cilicia from historical Artsakh in 1073. <sup>181</sup>

Similar processes which took place particularly in the following XVI-XVII centuries, influenced the technical, technological and artistic features of already locally formed cultural complexes as well as complement the latter with quite new assortment. This phenomenon was also enhanced by deportations, conducted during the Turkish-Persian wars of XVI-XVII centuries. Only in 1514 Sultan Selim captivated 3000 Armenian craftsmen and with their families transferred to Asia Minor. Undoubtedly, rug weavers were among them, too. <sup>182</sup>

---

<sup>178</sup>For this see **Mirza Yusuf Nersesov**, id. introduction: 23-24.

<sup>179</sup>**Mirza Yusuf Nersesov**, id. 57.

<sup>180</sup>Rites of Passage in Inscribed Armenian Rugs (hereinafter **Passage**), **Eiland L. Murray**(ed. ), : 60, fig. 25, San Francisco; 2002.

<sup>181</sup>**Samvel Anetsi**: Priest Samuel of Ani, Miscellany of Historians (Introduction, comparison, appendixes and footnotes by Arshak Ter-Mikaelyan): 117, Vagharshapat; 1893.

<sup>182</sup>**Abrahamyan, A. G.** Glimpse of the History of the Armenian Colonies: 248-260, Yerevan; 1964.



Fig. 25

Studies of the rug groups of Asia Minor show that traditions of Artsakh rug weaving culture are mainly displayed in the design and technologies of rugs, woven in the rug weaving centres of Burdur, Odesish, Ant'alia, Bandirma, Denizli, Demirchi, Sparta, Nigdei, Zonguldagh, Bolu and especially Iconia. Motifs, typical of Artsakh rugs, are presented in complete compositions. The said refers to the presence of rugs with a large cross pattern; "**Memling**" type with hook-edged polygonal and large diamond motifs; column and arch pattern rugs and especially rugs with traditional features of "**Jraber**" type dragon rugs in these centres. Moreover, the rugs, woven in these centres in XVII-XVIII centuries, display the features of iconography and representation, typical of ancient Artsakh traditions (E. g. fig. 25).<sup>183</sup>

The above said may also be considered to be the result of commercial relations and strategic circumstances, nevertheless, the historico-ethnographic observations made in these regions in XIX and early XX centuries enable us to explain the appearance of this kind of rugs directly by the presence of Artsakh factor in these areas. Noticeable is the fact that birthplaces,

recorded in the tomb inscriptions of the old cemeteries of the above mentioned and other settlements, which were registered during the armenological research, carried out in these regions in the mentioned time period, namely Shvanidzor, Bex, Shikahogh, Shishkert, Tatev, Khndzoresk, Haghorti, Sarushen, Kaler as well as Agulis, Paraka, Astapat, Xoshkashen, etc., apart from the last four, are the names of the villages in Artsakh and Syunik.<sup>184</sup> Among them Xoshkashen is especially important. It was located in the vicinity of Shak'i and, according to Makar Barxutareants, was completely inhabited by Armenians, having emigrated from Khachen and Jraber in 1721.<sup>185</sup> However, the studies of the historical monuments of the village attest to the fact that Armenians have lived here at least since the middle of XV century.

<sup>183</sup> <http://www.haliegallery.com/product.asp?ac=1294>, <http://www.jozan.net/news-articles/page/63>.

<sup>184</sup> See H. Hakob V. Kosyan, *Armenians in Smyrna and Vicinity*, vol. 1: 311-312; vol. 2: *The Major Cities of Smyrna and Armenians*: 9, 13, 14, 27, 69, 92, Venice; 1899.

<sup>185</sup> Makar Barxutareants, id. 114.

<sup>186</sup> There existed also church complexes which bear witness to this village formerly being of great religious significance. <sup>187</sup> However in 1756, as an aftermath of the heavy historical incidents, a part of them together with the Armenians emigrated from Nakhichevan, moved to Smyrna. Publisher of “Secret of Kharabagh” Makar Barxutareants‘ mentions that in 1878-1879s he multiply saw and recorded Syunik‘-Artsakh homonyms on tombstones of old cemeteries in towns and villages of Nikomedia and Smyrna regions: Meghri, Khapan, Kaler, Kchoghut, Haci, Hadrut, etc. and also adds that 100 hundred year-old women spoke to one another in Kharabagh dialect. <sup>188</sup>One of the inscriptions reads: “This is the tombstone of Andreas, son of Prince of Red Haghorti, 1711”. <sup>189</sup>In the inscription the village Haghorti of Varanda district of Artsakh is meant, which, according to the ethnographic material collected by us, was known as a rug weaving centre. <sup>190</sup> Naturally, such kind of information attests to the fact that these regions were then settled also by Armenians from eastern Armenia and particularly, by Armenians of Artsakh-Syunik‘ origin. <sup>191</sup>

The author of “Secret of Kharabagh” recorded in his notes that the military campaign of Agha Mamat Khan and the events, preceding and following it, caused a severe famine in Kharabagh, which immensely damaged the economy of Artsakh. The historian informs about sowing areas, destroyed by fire, transferring animals to Persia, the long lasting famine and plague which followed. <sup>192</sup> The same source also informs that “From a large number of 315 000 Armenian inhabitants of Greater and Lesser Syunik not even half was left; the majority of people of Gyulistan, Storin Khach‘en, Varanda, Dizak emigrated; Verin Khachen, Zaryst, Khapan and Meghri are completely devastated; some died, many emigrated”. <sup>193</sup>During this period tenths of thousands of families left their homes and settled near and far areas, in particular 26 500 families emigrated to Tatjkastan (Asia Minor). <sup>194</sup>

Linguistic studies also confirm the presence of Artsakh-Syunik traditions in the above mentioned settlements. In his time Hrachya Acharyan found out that the speech of the Armenians of Burdur and Sparta corresponded to the dialect of Kharabagh and had preserved intact. <sup>195</sup> Later, researcher N. Mkrtvhyan came to conclusion that apart from these two, Armenians of Denizli, Eodemish, Zonguldagh, Antalia, Gasabay, Nazili, Kirk Aghaji, Dovrek,

---

<sup>186</sup>Karapetyan, S. Historical Xoshkashen and its Monuments. Academy of Sciences of Armenian SSR, *Bulletin* 10: 76; 1985.

<sup>187</sup>Id. 78.

<sup>188</sup>Secret of kharabagh: 242.

<sup>189</sup>H. Hakob V. K‘osyan, Armenians of Smyrna and Vicinity, vols. 1, 2: 9, Venice; 1899.

<sup>190</sup>The dated Armenian inscribed “Tjartar” type rug, woven in this village, is now kept in The State. Ethnographic Museum of Armenia, see SEMA textile collection, inv. /n. 661/1.

<sup>191</sup>H. Hakob V. Kosyan, id. , Arshak Alpoyachean, History of Armenians of Evdokia: 576-579, Cairo; 1952.

<sup>192</sup>Secret of Gharabah: 240-241.

<sup>193</sup>Ibid.

<sup>194</sup>Secret of Gharabah: 241-243.

<sup>195</sup>Acharyan, H. Armenian Dialectology: 61, Moscow-Nor Naxichevan; 1911. Id. *History of the Armenian language*, vol. 2: 332, Yerevan; 1952.



Duzje and some other, altogether fifteen settlements also spoke in Kharabagh dialect.<sup>196</sup> Based on the data available, the linguist believes these colonies, in particular Burdur, to be established after the notorious deportation of Shah Abbas, perhaps in 1610.<sup>197</sup>

The same information is reported by armenologists Hakob Kosyan and Arshak Alpoyatjean who have carried out historico-ethnographic research in these Armenian settled sites of Asia Minor.<sup>198</sup> It is very noticeable for these emigrations, having taken place a century or two ago, to be still remembered in Artsakh and Syunik in early XX century. Particularly, Yeghishe Ishkhanyan, talking about emigration, mentions: “It is spoken in Zangezur-Kharabagh that a man by name of Melik Nubar from Kapan region, leading 250 of his subject villagers emigrated to Asia Minor during the Persian reign”.<sup>199</sup>

The above said testifies that a great number of Armenians from Artsakh and Syunik settled these areas in XVII-XVIII centuries and naturally continued their traditional occupations in the new place, preserving also their traditional costumes and the dialect of Kharabagh. The above data provide possibility to conclude that the rug weaving culture of Asia Minor is a complex blend of local traditions and the traditions of eastern provinces of historical Armenia, in which, unequivocally Artsakh has its unique place. In view of our historico-comparative studies, we may state that it is especially obvious in the case of rugs with jagged diamonds (**fig. 26**) and polygonal motifs.<sup>200</sup>

However, the above facts show that Artsakh rug weaving traditions are not as influential and noticeable in these areas as in the rug weaving centres of northeastern Transcaucasia and northwestern regions of Iran. It is natural, for there have not been extensive and systematic migrations from Artsakh to Asia Minor, moreover, there has not been regular retroaction as has been the case with the two former areas. On the other hand, traditions of the rug weaving culture of the eastern Armenians, having settled the aforementioned colonies, have been so significant and continuous that their motifs are present in the design as well as technical and technological aspects of the samples of XIX-XX century rugs.

As mentioned above, the traditions of Artsakhrug weaving culture are mainly considered in the design of rugs with stylized large scaled patterns. In this regard, most noticeable is a rug, woven in 1870 (**fig. 27**), the entire design of which consists of elements characteristic of the Artsakh-Syunik rug weaving culture traditions.<sup>201</sup> The said particularly refers to the borders of the rug, field motifs and main principles of their presentation.

---

<sup>196</sup>Mkrtchyan, N. Morphology of Burdur Dialect. *Bulletin of Social Sciences* 1: 49; 1966. Id. Dialect of Burdur: 7, Yerevan; 1971.

<sup>197</sup>Mkrtchyan, N. Dialect of Burdur: 6.

<sup>198</sup>H. Hakob V. Kosyan, Armenians of Smyrna and the Vicinity, vols. 1, 2, Venice; 1899. Arshak Alpoyatjean, History of Armenians of Evdokia: 576-579, Cairo; 1952.

<sup>199</sup>Yeghisheh Ishkhanyan, id. 472.

<sup>200</sup><http://www.rugrabbit.com/Item/konya-area-long-rug-3rd-quarter-19th-century-42-x-103>.

<sup>201</sup><http://www.antiqueorientalrugs.com/turkish.htm>

<http://www.antiqueorientalrugs.com/CLOSEUP%20PAGES/7121%20konya.htm>



Fig. 26



Fig.27





Fig. 28

But in terms of the given issue, to our mind, more typical and characteristic is the appearance of the traditions of the design of “**Jraber**” type dragon rug in the rug weaving cen-





Fig. 29

Artsakh-Syunik traditions in this area.<sup>203</sup> This statement is also based on the fact that they are mainly typical of those rug weaving centres, mentioned above, which actually are within the zone of Artsakh-Syunik cultural influence.<sup>204</sup> It should be considered that rug weaving traditions of Artsakh-Syunik' being widespread in the above mentioned rug weaving centres is also explained by migrations in northwestern Iran, mainly during the long term wars between Turkey and Iran. As a result of these migrations thousands of craftsmen were resettled in the western areas of Asia Minor, among them in Bursa, Iznik, Constantinople. Actually, among the vivid attestations of it the "Girlandao" type rug should be mentioned, characteristic of the rug weaving centres of northwestern Iran, which later was enrooted in the rug weaving centres of Asia Minor, particularly in Bergama (fig. 29).<sup>205</sup>

One of the manifestations of cultural traditions of Artsakh has been probably formed under the influence of the versions of the rug "Ganjasar" attributed to the Catholicos of Aghvank. The type "Ladik" is meant, a name given to it by professionals after the settlement Ladik.

This type of rugs were characteristic of rug weaving centre of Asia Minor in XVIII-XX centuries and therefore, also historical Lesser Armenia, where Ladik is situated.<sup>206</sup> The above

tres of Sparta-Nigde (fig. 28).<sup>202</sup> We find its Artsakh provenance quite grounded, for the origin of dragon rugs is generally connected with Artsakh, which is backed up by the above mentioned historico-ethnographic data. Anyway, it is worth mentioning that some samples of rugs known to us, attributed to the rug weaving centres of Sparta-Burdur and dating to XVII-XVIII centuries, differ from the rugs of Artsakh provenance only by color solutions and ornamentation details.

The fact that rugs, named "Paraka", "Kogovit", "Large scaled cross pattern" by our typology, are widespread in the rug weaving centres of Asia Minor, is also explained by the direct presence of

<sup>202</sup> Researchers attribute this type of rug to different rug weaving centers of Asia Minor, in particular Murray Eiland believes Demirchi-Pergama area to be a possible provenance. Eiland L. Murray, *Oriental Rugs*, fig. 18, New York; 1976, also attached explanation. See also Hali, *International Magazine of Antique Carpet and Textile Art* 98: 143, London; 1998.

<http://rugrabbit.com/Item/1718thc-anatolian-rug-fragment141cmx105cmcut-and-rejoined-top-and-bottom-and-through-centerplea:>

<sup>203</sup> See E. g. <http://www.jozan.net/news-articles/page/37>

<sup>204</sup> Eiland L. Murray, id. 159, fig. 14, 17, 18, etc.

<sup>205</sup> <http://www.jozan.net/news-articles/page/18>

<sup>206</sup> Gantzorn, V. id. 530-534.

mentioned and particularly XVII-XVIII century pieces of the “**Jraber**d” type dragon rugs, ascribed to Sparta-Burdur rug weaving centres bear witness to the sustainable feature of provenance traditions, which is able to persist even in new historico-cultural environments.

Our observations, in general, display the above portrayal of the Artsakh traditions in the rug weaving centres of western part of Asia Minor, which provides possibility to draw a very important conclusion. The thing is that foreign researchers mainly explain the above said affinities present in the designs and technological properties of Caucasian and Anatolian rugs (of Asia Minor) by the influence of rug weaving culture of Asia Minor in Caucasia. Thus, the origin of rug weaving culture in the Armenian Highland, Caucasia and Asia Minor is actually connected with the penetrations of Seljuk and Turkish tribes. To our opinion, the above said enables to clearly deduce that actually, the rug weaving culture processes evolved under the influence of the traditions of the central and eastern rug weaving centres of historical Armenia, performed by the activities of local Armenians and also due to systematic massiv emigrations of Armenians to this area. In any case migrations of any ethnic elements from the rug weaving centres of Anatolia to Caucasia or eastern provinces of historical Armenia are not reported.



### CHAPTER 3

## GROUPS AND TYPES OF ARTSAKH RUGS AND THEIR SPREADING AREAS

Development of principles of typology and typology itself are important prerequisites for the study of rugs and carpets, their estimation and identification of their properties. Unfortunately, because of the reasons mentioned above, within the academic community Armenian rugs are known by names related to other ethnic communities. Such names do not imply that these rugs are Armenian or are to some extent related to Armenians.

To our opinion, rug type names and especially their spreading areas should be based on numerous written and pictorial sources. To this regard, precisely recorded data of field-ethnographic researches and data related to the origin of samples, kept in museums are especially important. These data, compared to written and pictorial sources, enable to find out the origin and further development processes of rug weaving in a given area and present the corresponding rug types as well.

Systemizing types of rugs on such a base, the usage of names of motifs and weaving areas of a given rug type are most appropriate and acceptable.

To this regard, it must be considered that often accidental and completely ungrounded names were given to rugs. Some researchers, having intentionally adjusted homonyms to types of rugs, have presented them as a cultural heritage of this or that community.<sup>207</sup> This is the main way by which the origin of rugs and their ethnic attribution have been distorted.

Therefore, differentiation of rug types by geographical names are done exclusively on firmly based comparison of manifold sources.

Apart from the said two criteria, we find quite acceptable the distinction of rugs by names of Renaissance painters (E. g. “**Memling**”, “**Holbein**”), functional usage (E. g. “**Praying rug**”) and determinatives related to the design of a given rug (E. g. “**Hunting rug**”, “**Dragon rug**”, “**Blossom cross**”, etc. ), widely acknowledged by specialists. This approach altogether excludes bias viewpoints on the origin and spreading areas of a given rug, for, actually, varieties of rugs and carpets attributed to different ethnic units but with the same designs and functional role may be included in the same type. In this regard, selection of a short but precise and comprehensible term indicating the form and manifestation of a given motif is very important. These principles have guided the lists of Armenian and Artsakh rug types and groups as well as their spreading centres published in national atlases of Armenia and Artsakh.<sup>208</sup> Rugs, typical of Artsakh rug weaving centres, presented below, are classified into

---

<sup>207</sup>In this regard, a typical example may be Azerbaijanian rug expert **Kerimov, L.**, see **Kerimov, L.** Azerbaijanian Rugs, vol. 2: 241; vol. 3: 303, etc. , Baku; 1983.

<sup>208</sup>**Poghosyan, A.** Armenian Rug Weaving Culture at the end of XIX and beginning of XX Centuries. National Atlas of Armenia, vol. 2: 171-172, Yerevan; 2008. Id. Artsakh Rug Weaving Culture at the end of XIX and beginning of XX Centuries. Atlas of Republic of Nagorno Kharabagh: 86, Yerevan; 2009.

eleven groups as well as respective types of rugs. Certainly, conventionality plays a great role in typology and in terms of type content some questions may arise, for a great part of rug types, presented here, are known in tenths of varieties and each of them actually may be considered as a separate rug type.

## PICTORIAL

This group includes rugs with everyday life, historical event, commemoration, jubilee, portrait or vignette, landscape scenes. The motifs of the design of these rugs among others include images of sites of sacramental importance for the community, state symbols, thematic scenes related to holidays and rituals, Bible figures, naturalistic or stylized images of animals, etc. All of them, traditional for Artsakh rug weaving centres and, are characterized by a concrete theme, represented naturalistically. Geometrical and floral patterns are extremely seldom in the design of such rugs, stylization is mainly absent. The rugs of this group have ancient traditions in the Armenian rug weaving art. Arab written sources mention an Armenian gorgeous rug of VI-VII centuries with a palace life depiction.<sup>209</sup> Taking into consideration the fact that the famous thematic rug “**Garden of Khosrov**”, attributed to Khosrov Anushirvan, one of the last kings of Sasanids, dates to the same period, we may conclude that this kind of rugs were characteristic of the upper classes. It should be mentioned that the design peculiarities typical of different rug weaving centre are mainly observed in pattern rugs.



Fig. 30

---

<sup>209</sup>Ter-Ghevondyan, A. Id. 206.



In the samples of rugs with thematic-pictorial scenes dating to XIX-XX centuries these peculiarities are mainly absent, therefore it may be assumed that the themes of the mentioned two rugs would have been also typical of the rug weaving centres of Artsakh of the same period. At that time the interconnections of the elite of Artsakh with Persia were very active, besides, as Movses Kaghanakatvatsi informs, in the region existed highly developed rug weaving culture. In regard to pictorial rugs it should be mentioned that they were and are present in all rug weaving centres. Moreover, their design and pictorial characteristic are quite concordant with everyday life and customs common for a given ethnic environment.

The earliest source known to us on Artsakh pictorial rugs is Kirakos Gandzaketsi who, having written about the charities of the wife and daughters of Prince Vakhtang of Haterk, mentions the pictorial curtains woven by them, emphasizing that they are made of “delicate goat fleece, colored with various dyes, with accurate images of Messiah and Saints, which fascinate all who see”.<sup>210</sup>

This type of rugs are far less in number and not many have survived, which probably is explained by the fact that they were mainly woven by order or for donations.

“**Vorsagorg**” (Hunting rug) – is the general and professionally accepted name of rugs, which first of all refers to classical samples of rugs with overall hunting scenes. Hunting rugs of XVI-XVIII centuries have preserved in foreign museums, where they are presented as Iranian rugs and fall under the Tavriz group. In the late versions of such rugs only the main figures of hunting: the horseman (hunter) and the dog are depicted (**fig. 30**).



Fig. 31

<sup>210</sup>Kirakos Ganjaketsi, History of Armenia, Melik-Ohanjanyan, K. (ed. ): 215, Yerevan; 1961.



Such rugs were woven everywhere in Artsakh, particularly in Varanda and Dizak, though, actually these rugs were woven mainly in Shushi. Outside Artsakh such rugs were woven in the rug weaving centres of Zangezur, particularly in the villages of Tegh, Khndzoresk, Kornidzor, Lori and elsewhere.



Fig. 32



Fig. 33





Fig. 34

**“Portrayal”**—under this type we classify rugs with one or more images of men. Among them are rugs with portraits of Biblical figures and their attributes, a great number of which was woven in the rug weaving centres of Artsakh (fig. 31, 32). Particularly famous are rugs with the image of Prophet David and scenes of the battle of St. Sargis and the dragon, woven in Shushi.<sup>211</sup> We believe such rugs to be woven by orders or for donations in Shushi as well as in other rug weaving urban centres of Armenia. Such rugs, in particular, were woven according to diagrams at handicraft courses by urban schools and also by participants of rug weaving courses.

**“Animal image”** – rugs belonging to this type are characterized by thematic scenes of naturalistic or stylized animal images and therefore, are separate varieties of the type. Among them are rugs with two animal images facing each other, which are widely spread in Artsakh rug weaving centres. In such rugs there are couples of naturalistically represented deer, lions and birds with a tree of life in the middle (fig. 33). This kind of iconography is directly connected with the ritual and cultic perceptions of life and eternity and has all-Armenian significance. This same concept is also presented with only one animal image but still with a tree of life motif. Rugs with images of cats, dogs as well as other animals and birds are a separate variety of this type (fig. 34).

<sup>211</sup> Passage in Inscribed Armenian Rugs: 53, 55.





Fig. 35

“**Thematic-pictorial**” – scenes of everyday life, images of sites holy for the community, also scenes of holidays and rituals are the main motifs of such rugs. (fig. 35, 36, 37). Particularly, a remarkable example of this type is the dated Armenian inscribed rug woven in 1912 (fig. 37).





Fig. 36

The central figure here is a horseman surrounded by 28 angels.<sup>212</sup> Interesting is the background with a stylized image resembling a bird with spread wings and animal stylizations complementing it. The rug was undoubtedly woven by order, the ornamentation details of which present a saturated scene of ancient ritual and cultic concepts. Not having the opportunity of studying the rug closely, it is difficult to indicate its exact provenance, though several facts point out to its Artsakh origin. Particularly equal cross patterns of the field and the border are typical of the region.

---

<sup>212</sup>Der Manuelian Lusi and Eiland, Murrey L. Weavers, Merchants and Kings. The Inscribed Rugs of Armenia, Fort Worth, Fig. 1;1984.





Fig. 37

This pattern also appears on the capitals, discovered in Tjartar and dating to IV century, as well as on the capitals of Bri Yeghysi Monastery, dating to XIII century.<sup>213</sup> Such cross patterns are widely spread in the design of Artsakh rugs. Apart from that iconographic forms of the horseman and the angels are characteristic of the Artsakh miniature schools. The above mentioned shows that the iconographic traditions of the main design elements of the given rug have ancient traditions in Artsakh and are present in different cultural spheres. The rug depicting a fragment of a wedding ceremony is a significant piece of this type.<sup>214</sup>

<sup>213</sup>Mkrtchyan, Sh. *Historico-Architectural monuments of Nagorno Kharabagh* (2<sup>nd</sup> edition): 126, fig. 153, Yerevan; 1989. Hakobyan, Hr. id. 15.

<sup>214</sup>Passage in *Inscribed Armenian Rugs*: 100, fig. 65.





Fig. 38

**“Mother Armenia”** – this type is characterized by a portrait of a woman mourning over the ruins of cities of historical Armenia (fig. 38). It was woven everywhere in Armenia; in Artsakh this type was typical of Shushi rug weavers.

**“Fish-pattern”** – In Artsakh, in particular, in the rug weaving centres of Varanda and Dizak, rugs of “Fish-pattern” subgroup were woven, in the design of which fish images are in entire linear pairs, depicted in regular rows (fig. 39). Important elements of the design are also linear multi-petal rosettes, vase-shaped compositions and especially, diamonds, typical of “Gladzor” type rugs. However, this kind of rugs are especially typical of rug weaving centres of Basin of Lake Urmia as well as Zangezur, Vayk, Meghri, Goghtan district, Bargushat and Kharadagh. This rug was also woven in rug weaving centres of Shirvan.

**“Horadiz”** – main element of the design of these rugs is also the fish image but this time stylized. They are usually depicted in two lengthwise rows and cover the whole field of the rug. In Artsakh rug weaving centres this type of rugs was mainly woven in Varanda and Dizak counties (fig. 40). This type is mostly encountered in rug weaving centres of Meghri and Goghtan counties as well as Ahar, Marand and Kharadagh.





Fig. 39



Fig. 40

This variety of fish-shaped stylization resembles one of the varieties of classical dragon rugs: the stylized image of a fabulous dragon, depicted in the XIV-XV centuries rug, presenting the battle of a dragon and a phoenix, which allows us to connect the sources of this rug type with the classical dragon rugs, too. The main image of this rug, as an additional element, is present also in “Bargushat” rug type design; in several samples it is the main image of the central border. To my opinion, among the spreading areas of this rug those regions must be included, which are considered to be cradles of the origin of classical dragon rugs. Thus, in view of the above said, we find the differentiation of these rugs by the name of Horadiz, the settlement of Bargushat county of historical Syunik, grounded. Actually, the name accepted among rug specialists, engaged in scientific and commercial spheres.<sup>215</sup>

<sup>215</sup>Murray L. Eiland, id. 194.



## FLORAL and FLOWER

Rugs with floral and flower, i. e. tree and flower patterns as well as motifs composed of them are widespread in the rug weaving centres of Artsakh. Among them the “Tree of life” and Boteh motifs are especially significant, which are remarkable not only by a wide range of varieties but in particular, being widespread as well. In the design of the rugs belonging to this group they may be of primary and of secondary significance as well. Floral and flower patterns and motifs present in the design of such rugs, woven in Artsakh and in other rug weaving centres of Armenia, are also depicted in geometrical form as well as complemented by other patterns and stylized images.

Rugs with rosette, i.e. circular, floral motifs are also included in this group. They are of different size and are characterized by presentation form, richness of elements and other features which are responsible for more than one type of these rugs. Generally, some rug types, comprised in this group, in particular Tree of life, Boteh, Flower pattern have many interpretations which may be considered to be subgroups.

“**Tree of life**” – the main element of the design are the varieties of the “tree of life” pattern. Actually, they are many and manifold, besides tree of life is presented not only separately but also as a motif with other patterns, geometrical forms and images (fig. 41, 42). It is mainly an all-over pattern presented in horizontal or vertical rows. They may also be



Fig. 41



in a grid combined with small, particularly star and cross patterns. Noticeable is the variety with the motif made up of several trees of life with spreaded branches, typical of rug weaving centres of J̄raberd and Gardman (**fig. 43**). In some samples belonging to this type a snake is depicted on the tree of life. In other words, it presents a unique scene of the apple tree of Eden and the Biblical story of Adam and Eve. In general, rugs with tree of life patterns are typical of all rug weaving centres of Artsakh and are widespread all over Armenia.

“**Berdadzor**” – it is characterized by floral and flower irregular patterns (**Fig. 44**). This subgroup is typical of Varanda, Dizak and Kashatagh counties of Artsakh; Ahar city of Atrpatakan and its adjacent rug weaving centres. Such rugs are mainly of a runner size with one narrow border and unique color solutions. The border is also quite original, which is generally narrow and jagged.<sup>216</sup>

“**Boteh**” – This kind of rugs are widespread in Artsakh and are known in more than ten varieties (**fig. 45, 46, 47**). They are in grids or without them, in regular rows, naturalistic or geometrized, either in arrangement with other patterns. Similar other rug weaving centres, here too botehenc loses “tree of life” and small flower patterns. These rugs may be differentiated from those woven in other centres by technological qualifiers and color solutions. Runners, decorated by these patterns, were also woven in the area. In this regard, a vivid example is adated Armenian inscribed rug (856cm x 165cm), woven in 1865 and now kept in a foreign private collection.<sup>217</sup>



Fig. 42

<sup>216</sup>See **SEMA**, textile collection section, inv. /n. 7287, 7819.

<sup>217</sup> <http://www.persiancarpetguide.com/sw-asia/Rugs/Caucasian/Karabagh/Kar980.htm>.





Fig. 43





Fig. 44



Fig. 45





Fig. 46





Fig. 47





Fig. 48





Fig. 49





Fig. 50



Rug weaving centre of Berdajor, Dizak and Varanda, particularly villages Berdajor, Tumi, Togh, Shekher, Sarushen, Skhtorashen and since the middle of the XIX century also Shushi are considered by us as the cradles of rug weaving traditions of this rug type. In view of the



Fig. 51

above said the name “Berdadzor” is given to the type by us. Studies provide possibility to include the rug weaving centres of northeastern Vaspurakan, Persian Armenia and Kharadagh among rug weaving centres of this type. To my opinion, the design of these rugs, apart from expressions of ancient traditions also bear traces of influence of European textiles, among which are complex spiral flower patterns, typical of French “Savonirie” rugs.

“**Floral**” – this type comprises rugs with roses and other flower bouquets (fig. 48, 49). It is mainly an all-over motif, presented in regular rows. The main motif may be complemented by bird and animal naturalistic images in some rug weaving centres. In Artsakh this type of rugs were mainly woven in Shushi and rug weaving centres of Dizak. Taking into consideration the dominating flower patterns, we find it appropriate to suggest the above mentioned name for this type of rugs. It is widespread throughout Armenia, besides is typical of rug weaving centres of Western Asia and Asia Minor.

“**Bargushat**” – It is characterized by cross-based four-petal large rosettes and diamond-shaped complex floral motif (fig. 50, 51). One of the important elements of the design of these rugs is the fish-shaped stylization, typical of “**Horadiz**” rugs, most cases presented as the main element of the central border. This type of rugs, kept in museums and private collections, have been mainly originated in the counties of Artsakh and Kharadagh, adjacent to Araks, particularly in Bargushat, Dizak Arakspar/Kharadagh as well as in neighboring rug weaving centres and their historico-cultural influence zones. Considering that all well-known samples refer to Bargushat county, we conventionally name them by the his-

torical toponym “Bargushat”. Verified comments<sup>218</sup> on these rugs are missing in professional literature, though ancient elements of their design, their elaborate structure, additional elements and peculiarities of the rug field trimming in general, are of great interest. The rug type includes several varieties all of which are typical of the aforementioned rug weaving centres.

“**Kusapat**” – the distinctive feature is the famous cross-shaped rosette known as “**Ornament of the world**”, the motif of the central field of the oldest surviving Armenian rug “Pazyryk” and the principal element of the motif of the “**Jraber**” group (fig. 52). This motif is the central element of the design of some Artsakh rugs. It is usually an all-over motif, presented in one or more rows and depicted in a grid or without it (fig. 53). This type is typical of rug weaving centres of Jraber and Gardman in Artsakh and rug weaving centres of Tavush, Lori, Shamaxi and adjacent rug weaving centres out of Artsakh. This type with its varieties is most famous in the rug weaving centres of Jraber, in particular in the traditional rug weaving centre village of Kusapat after which we suggest to name this type of rugs.



Fig. 52

“**Amaras**” – This type is characterized by multipetal rosettes and large bird or zoomorphic stylizations. In professional circles it is known by “Lampa Kharabagh” name (fig. 54, 55, 56, 57). In Artsakh are known many varieties of this type, the main motif in which are complemented by specific details. In terms of richness of ornamentation details and high level of accomplishment, particularly widely acknowledged is the version with a motif consisting of a pair of bird images, which is widespread in Togh, Tumi, Shekher, Sarushen, Skhtorashen, Avetaranots, Draxtik, Sos, Herher and several other rug weaving centres of Varanda and Dizak. In these rugs the body of the bird images is conjunct, only the heads, facing each other, are emphasized (fig. 58). Generally, the motif is of a horses hoe outline and is usually at the top and bottom of the rug field. This type of rugs are mainly widespread in the rug weaving centres of Syunik, Gugark, Shaki, Shamakhi and its vicinity as well as northeastern Vaspurakan. In Artsakh this type of rugs were mainly woven in the adjacent valley of Amaras Monastery and in the neighboring settlements. Therefore, we find it appropriate to name them “Amaras”.

<sup>218</sup> Particularly **Kerimov, L.** presented one of the varieties of this rug type as “Gmil” type by his terminology (actually, the so called “Gmil” is a rug belonging to “Guhar” type of rugs), see **Kerimov, L.** *Azerbaijani Rugs*, vol. 2: 5, 9.





Fig. 53





Fig. 54



Fig. 55





Fig. 56



Fig. 57

“**Aghbak**” – typical motif of these rugs is the multipetal rosette but floral, in particular bud, pistil and similar other large patterns are also present, which are typical of court rug weaving traditions of Sefyan Iran of XVI-XVII centuries (fig. 59, 60). Generally speaking, such rugs are distinguished by large sizes, high level of design and harmonious solutions of color hues. These factors bear witness to their workshop origin and to their being woven by painters pre-planned diagram. In Artsakh such rugs



Fig. 58



are mainly widespread in the rug weaving centres of Dizak and partially in Khachen. Rugs of this type, were woven by the weavers of the Hasan Jalalyan dynasty of Khachen. One sample



Fig. 59

is kept in the home of Zhasmin Asryan, resident of Yerevan, one of the descendants of this noble dynasty.

Study of the pieces dating to the middle of XIX and early XX centuries show that Shushi became one of the centres of rosette rug production. Most remarkable are runners with such designs, of which many dated Armenian inscribed pieces have survived.<sup>219</sup> In general, the spreading area of this type of rugs includes the eastern and southeastern rug weaving centres of historical Armenia as well as counties of Tigranakert and Sgherd.<sup>220</sup> Differentiation of this type of rugs by the name of the county Aghbak of historical Vaspurakan is based on this type of rugs being especially widespread in this Armenian inhabited area of Iran and adjacent rug weaving centres as well as presence of its varieties in the area. They are quite famous also in the rug weaving centres of Soyugh-Bulagh and Hamadan. It is worth adding that by efforts of the Caucasian Home Crafts Committee the diagram of this type of rug, among others, was also introduced for commodity production in rug weaving centres of north-eastern Transcaucasia from the beginning of XX century.<sup>221</sup> Later, during the Soviet period, it was woven in great numbers in the rug weaving enterprises of the above mentioned area as well as in enterprises of “Haygorg” (Armenian rug) company.<sup>222</sup>

“**Savonir**” (Savonerie) – the main in the design are floral and flower motifs, mostly consisting of flower chains of large circular patterns (fig. 61). They are usually complemented by naturalistic images of birds and animals. This style is

<sup>219</sup>See **SEMA**, textile collection section, inv. /n. 6938/47, 6938/2

<sup>220</sup>**Tigran Mkund**, *Invocation of Amital Echoes*, vol. 2: the figure of p. 335, New York; 1953

<sup>221</sup>**Caucasian rugs**, *Album of Rug Diagrams for Craftsmen*, fig. 3

<sup>222</sup>**Kerimov, L.** *Azerbaijani Rugs*, vol. 2: 105



characteristic of the western European textile of XVIII-XIX centuries. From the second half of XIX century it became widespread in the rug weaving centres of Transcaucasia, particularly in Lori and Ghuba-Derbent area. In Artsakh such rugs were mainly woven in Shushi. The name comes from the namesake rug weaving manufactory in the vicinity of Paris, functioning since the beginning of XVII century.



Fig. 60



Fig. 61



## CROSS PATTERN

Rugs, distinguished by the varieties of the cross pattern motif are widespread in all rug weaving centres of Artsakh. The characteristic of this group is the cross pattern which is of particular significance in the Armenian rug art and suggests multifarious varieties. It is combined with different geometrical forms, patterns, motifs and images. Cross patterns are usually one or more, in a grid or without it. Rugs decorated by “flower” or flower trimmed crosses are also included in this group. The latter are distinguished by bud, pistil or rosette shaped floral and flower patterns which complement or close the cross wings.

Elaborate structure, multifold elements as well as stylization are characteristics of cross patterns. In this regard, especially noticeable is the stylized large scaled and complex motif characteristic to the “Lori-P‘ambak” type, also characteristic to several rug weaving centres of Artsakh.



Fig. 62

The types presented below have subtypes which are first of all distinguished by the linear shape of the cross pattern as well as special set of additional elements. In the Armenian rug weaving culture early samples of cross – pattern rugs are known from iconographic sources and are presented as miniature arch ornaments. Actually, the rosette called “World Ornament” with a cross-shaped axis is one of the oldest manifestations of the cross pattern (fig. 52). The rugs of this group are ubiquitous in Armenia and therefore may be only differentiated by color and technological criteria.

The types presented below have subtypes which are first of all distinguished by the linear shape of the cross pattern as well as special set of additional elements.



Fig. 63





Fig. 64



“**Cross pattern**” – main element of the design of this type is the naturalistic image of equal-winged cross which is responsible for the name “**Cross pattern**”. Moreover, such a cross pattern of IV century is carved on two sides of a capital, unearthed in Tjartar (**fig. 62**). Usually the cross patterns are presented in regular rows, in grids or without them. In particular, the equal-winged cross-pattern type rug is noticeable, the images of early known samples of which date to XI-XII century miniatures. Significant samples, belonging to this type and typical of Artsakh rug weaving centres, are rugs woven in 1844 and 1892 (**fig. 63**) of the SEMA collection.<sup>223</sup> A similar rug is kept in the collection of John Dalberg. This rug, attributed to Ghuba region, also has a dated Armenian inscription (Mariam Baghdassarean Ter-Daviteants of Hadrut, year of 1861) which clearly shows that it was woven in Hadrut, one of the famous rug weaving centres of Dizak county and it naturally bears the traditions of that rug weaving centre.<sup>224</sup>

The presence of cross pattern in the design of XIX-XX century rugs as well as objects of Armenian applied art is an expression of sustainability of early traditions. Also, similar rug images in the miniatures of XI century enable to conclude that this tradition has far earlier sources in the Armenian ornamentation art.

“**Hooked cross**” – type of rugs stand apart among Artsakh rugs. It is distinguished by “hooked cross” pattern (**fig. 64**).<sup>225</sup> As a matter of fact it is remarkable by unique characteristics of its iconography and is actually analogous to its petroglyph varieties, undoubtedly expressing ancient ritual and cultic conceptions. There may be one or more such patterns, depicted in one or more regular rows, sometimes complemented by ro-



Fig. 65

<sup>223</sup> SEMA, Textile collection section, inv. /n. 3665, 4864.

<sup>224</sup> Hali, International Magazine of Antique Carpet and Textile Art 1/66: 166, London, 1992.

<sup>225</sup> Many researchers, among other names, distinguish this type also by “swastika”: hooked cross. See Hans-Otto Gsell, Gedanken zum Swastiken Kasak. Hali 3/3: 192-195; 1981. Islamic Carpets from the Joseph V. McMullan Collection. Exhibition devised and installed by David Sylvester, London: 45, board 53; 1972. There is a rug image with a hooked cross pattern in one of the Armenian manuscripts written in Vaspurakan. See Poghosyan Ashkhunj, Carpets – Armenian Folk Arts, Culture and Identity, L. Abrahamian and N. Sweezy (eds.), Bloomington and Indianapolis: 162; 2001.



settes and images, characteristic of “**Aghbak**” type rugs. Our research enables to suppose that it was widespread in the traditional rug weaving centres of Jraberd and Gardman. We presume that outside Artsakh it was woven in rug weaving centres of Lori, Tavush and Zangezur as well.

“**Blossom cross**” – element of the design is the flower cross: a motif of four pistil, bud or rosette-shaped patterns, known by “**flower cross**” name among professional circles. It may be one or more in rugs. One of the classical samples is the rug of the first quarter of XVII century, kept in the State Ethnographic Museum of Armenia, which, to our opinion, refers to rug weaving centres of Khachen-Jraberd area (**fig. 65**). A sample of the main design element of this type of rugs, a linear variety of a cross pattern with wings enclosed by rosettes, is depicted in the canvas of **Hans Memling** “Madonna and child amidst angels” painted in 1490-1491.<sup>226</sup> This motif is present also in Hans Holbein’s canvases and in particular, is one of the two main elements of



Fig. 66

the design of “Holbein” type rugs (**fig. 66**). This variety is widespread in rug weaving centres of Varanda and Utik’ (**fig. 67**). “Flower cross” rugs have a wide range of types and therefore V. Gantzhorn considers them as a separate group.<sup>227</sup> This type is predominant all over Armenia.

“**Haghpat**” – In Artsakh rug weaving centres widespread is a type of rug, in the design of which, besides the flower cross, stylized large scaled images of birds facing each other are also part of the motif. The latter are with details, typical of fairy tale birds: accentuated tail and crest (**fig. 68**).<sup>228</sup> As a rule, the images of birds are presented in the flanges of the field and face each other. In comparatively simple varieties the bird images are absent. In the collection of the State Ethnographic Museum of Armenia a sample of these rugs with a dated Armenian inscription is kept, woven in the rug weaving centres of Banants-Barsumin 1815. In terms of this type’s harmonious color hues and richness of ornamentation elements, most remarkable are rugs woven in the rug weaving centres of northern Artsakh. Regarding the origin of the motif, it should be mentioned that medieval manifestations of it are also known. Among them especially important are the door of one of the churches in Ani (1371) and arch-decorated rug images of miniatures referring to “Testament of Haghpat”, fulfilled in writing centres of Haghpat in 1211.<sup>229</sup> Considering that Haghpat, one of the prominent rug weaving centres of Lori is included in the spreading area of the given rug type and such pieces are known from Lori also taking into consideration the local medieval traditions of writing, mentioned above, we find it appropriate to use the above proposed name. In professional circles this type is known by the name of “**Aghstafa**”.

<sup>226</sup> <http://www.wga.hu/frames-e.html?/bio/m/memling/biograph.html>

<sup>227</sup> Gantzhorn, V. id. 342-352.

<sup>228</sup> <http://foto.mail.ru/community/urartu-for-god/428?page=1#photo=/community/urartu-for-god/428/448>.

<sup>229</sup> Korxmazyan, E. M. Armenian Miniature of Crimea: 109-110, Yerevan; 1967. Davtyan, S. Excerpts...: 152-153.

Durnovo, L. A. Sketches of Fine arts of Medieval Armenia: 225, fig. 152, Moscow; 1979. Armenian Miniature, Introduction and annotations by Durnovo, L. A., fig. 18, Yerevan; 1969.



Fig. 67





Fig. 68



Fig. 69

“Lori-Pambak” – rugs belonging to this type are distinguished by cross-shaped, large motif (fig. 69).<sup>230</sup> The horizontal wings of the cross are enclosed with bud patterns. As for vertical ones, they are with a pair of animal stylizations facing each other, which have a triangular protrusion in between. In the middle of the motif, nearer to the centre of the cross, there is usually a geometrical pattern, repeated in the centre of the vertical wings. The entire composition is of one basic color, it may be in a polygonal circle or without it. Among Armenian rug motifs the complex outline of the main element of such type of rugs and certainly its intricate symbolism is especially noticeable. In Artsakh it is widespread in Jraherd and Gardman rug weaving centres, in particular in Pip, Jagir, Banants, Chardakhlu, Barsum, Veri Shen, Erkej, Karachinar, Voskanapat, Talish, Haterk

<sup>230</sup> For this see Poghosyan, A. On “Lori-Pambak” Subgroup of Rugs. *Miscellany of Scientific Articles* 12: 139-145, Gavar State University, Yerevan; 2010 (hereinafter Poghosyan, A. , “Lori-Pambak...”).

Outside Artsakh this type is widespread in rug weaving centres of Lori, Tavush, Tashir and Gugark, all of which are in the surrounding zone of Artsakh historico-cultural influence. These rugs are known by name of “Lori-Pambak” in professional circles, which, based on the above mentioned argumentation, we find acceptable and completely grounded.<sup>231</sup>

“**Lori**” – this type is distinguished by a cross-shaped intricate motif which consists of a geometrical pattern, enclosed in a four-sided or multi-sided circle and four vertical patterns of equal length, radiating out of the side centres of this circle (**fig. 70, 71**).<sup>232</sup> Its structure is a geometrized version of the motif of “Lori-Pambak” type. In the design of such rugs, apart from the motif, may also be geometrical or flower patterns enclosed in circles with tooth-edged and diamond-shaped outlines. In terms of this type, among Artsakh rug weaving centres remarkable are Khachen, Jraberd and Gardman, particularly villages of Mirzik, Banants, Veri Shen, Erkej, Karachinar, Voskanapat, Talish. This type is characteristic to rug weaving centres of Lori, Tavush, Tashir and Gugark, as well as Javakhhk. Anyway, being mostly spread in rug weaving centres of Lori, the name “Lori” is given to the type.

“**Large scale cross pattern**” – the characteristic is the large cross motif, a four-winged pattern, the ends of four wings or only two opposite ones of which may be arrow-shaped or straightly cut. (**fig. 72**). They are depicted in a massive way and the cross wings may be complemented with large geometrical patterns. This rug type is widespread all over Armenia and has tenths of varieties. Particularly, motifs, complemented by “**Memling**”, “**Ram horn**”, “**Star pattern**”, “**Hook pattern**” are typical of Artsakh rug weaving centres.

“**Panel**” (Shield)- the characteristic of this type is an intricate motif, enclosed in a shield-shaped, longitudinal and cross-shaped circle. Due to the general outline being shield-shaped, it is known by the name of “**Shield**” in professional circles. On the other hand, in several rug weaving centres, in particular in the Basin of lake Sevan, due to the cross-shaped outline of the circle, it is distinguished by the name of “**Cross rug**”.<sup>233</sup> Base of the motif is the rectangular pattern in the centre with its protrusions on both sides and stylized trees of life, coming out of it. The circle itself is with a wide color strip and is usually decorated by geometrical patterns and stylized images. (**fig. 73, 74**). Classical are considered rugs with linear and slender “tree of life” patterns on the outer protrusions of the shield. There may be one or more motifs in the rug. In Artsakh this type of rugs were mainly with one motif and were particularly typical of rug weaving centres of Jraberd and Gardman, especially of so called Armenian Gandzak. Rugs with a single motif are also typical of Syunik, Tavush, Basin of lake Sevan and Lori. Rugs with several motifs are especially widespread in rug weaving centres of Basen, Bagrevand, Vanand, Javakhhk. The proposed name is based on the form of the color strip circle which encloses the entire motif.

---

<sup>231</sup>Amongst professionals “**Lori**” and “**Lori-Pambak**” types are also known by “Khazagh” and “Borchalu” names. Moreover, Kerimov, L. resembles the cross-shaped large motif of the latter to a stylized frog image, see **Kerimov, L.** id. vol. 3: 146; 1983. For details see **Raoull Tschebull**, Entwicklung von vier Kasak- Mustern. Hali 1/3: 257-261; 1978.

<sup>232</sup> **Poghosyan, A.** “Lori-Pambak”...: 141-142.

<sup>233</sup>Personal archive of **Mkrtchyan, T.** Field ethnographic materials, notebook 3, Gelarkunik Expedition of 1986-1987: 30-32.





Fig. 70





Fig. 71





Fig. 72





Fig. 73





Fig. 74

## LARGE SCALED POLYGON

Polygonal, square, rectangular motifs are of great importance in the design of Artsak rugs. These are distinguished by a wide range of additional elements and particularly, by presence of stylized zoomorphic and geometrized floral-flower patterns. The latter add a certain conceptional-semantic content to such motifs, thus, making these rugs of special interest among culturologists. Despite diverse motif and semantic manifestations, these rugs are united by common geometrical forms. Considering this circumstance we find it appropriate to place rugs with such characteristics in one group and differentiate by the suggested name.

Generally speaking, rugs of this group are ubiquitous in all parts of Armenia with differences in color solutions and ornamentation details, typical of the given rug weaving centre. Still, there are types which were woven only in definite centres. Rugs, presented below, are those which are also typical of Artsakh rug weaving centres.

**“Paraka with a star pattern”** – this is one of the renowned types of Armenian rugs. In Artsak it was especially widespread in northwestern rug weaving centres: Patigegh (Bada), Chardakhlu, Nugzar, Voskanapat, Banants and generally in Gyulistan, Gardman, Jraber. The motif consists of a cut-angled rectangular grid, comprising ram horn images and hook-edged from inside and outside with an octagonal circle enclosing the entire motif. The latter, in its turn, is also edged with vertical hooks. The motif may be one or more and is usually depicted on a surface underlined with a square circle (fig. 75). One of the characteristics of these rugs are star patterns, enclosed in rectangular circles and depicted in the corners of the field. The design of these rugs is remarkable by its accomplished and complete shape, proportionality of the main and supplementary motifs, ancient ritual and cultic perceptions which they symbolize.

Field ethnographic material as well as data compared in literature suggest that, outside Artsak, this type is characteristic to rug weaving centres of Tashir, Tavush, Goghtan, Zangezur and also rug weaving centres of Shaki-Zakatala-Belokan area. Richness of patterns and superb color hues provide especially rugs woven in Paraka village of Golt'an county, a late medieval rug weaving centre. Hence, we suggest the name **“Paraka with a star pattern”** to be given to this type of rugs.

**“Paraka without a star pattern”** –the motif is the comparatively simpler variety of the rectangular pattern, outlined by ram horn images, typical of **“Paraka”** rugs. (fig. 75, 76, 77, 78). They are usually more than one and are presented in one lengthwise row. These rugs were woven in all rug weaving centres of Artsak, particularly in Gardman and Jraber. A version of this type are rugs with the combination of this motif and a geometrical pattern with diamond-shaped outline and cut edges. As a rule, this type is characteristic to centres of **“Paraka”** type rugs with a star pattern.





Fig. 75





Fig. 76





Fig. 77





Fig. 78



“**Meghri**” – the characteristic of this type is a cut square circle which has a similar but much smaller circle with a geometrical pattern enclosed in it (**fig. 79**).<sup>234</sup> The entire surface of the circle motif is ornamented with animal stylizations and patterns of tree of life varieties. The latter are usually four in number, which are symmetrically set around the small geometrical pattern in the centre. Due to proportionate presentation and analogous semantic symbolism they compose a solid ensemble. The outer circle is usually edged with hooks.

In general, the elements of the design are extremely archaic and symbolize the concept of eternity of nature and life. In Artsak such rugs were woven especially in Dizak and Gyulistan. Outside of Artsak it was characteristic to Syunik, partially also to rug weaving centres of Shamakhi, Shaki, eastern and northeastern counties of Vaspurakan as well as rug weaving centres of Bagrevand and Kogovit. Our studies claim to prove that this type was mostly widespread in rug weaving centres of Meghri, therefore this term is proposed. Certainly, such rugs were woven also by other ethnic communities engaged in rug weaving and living in the aforementioned centres but still we cannot agree with those viewpoints according to which this type of rugs were typical only of Muslims of lowland Artsak.<sup>235</sup>

“**Memling**” – the basic element in the design is a large stair-edged square circle, edged with knee-shaped hooks, typical of this type (**fig. 80, 81**). Usually, there is a star pattern in the middle. The circles are depicted in one or more rows. The designation of the type is connected with the XV century German painter Hans Memling, in whose canvases rugs with such motifs are depicted (**fig. 82**).<sup>236</sup> Thus, this motif carries his name. These rugs were woven in all rug weaving centres of Artsak. It is widespread all over Armenia, also is characteristic to rug weaving centres of Asia Minor.

“**Gandzak**” – this type is determined by a hook-patterned diamond and one winged pattern depicted at the corners of the field (**fig. 83**). It was widespread in the northern rug weaving centres of Artsak and Utik. It is also typical of rug weaving centres of Tavush, Syunik, Shaki-Shamakhi areas.

“**Varanda**” – this type is one of the most characteristic of Artsak, particularly rug weaving centres of Varanda. It is known as a runner, has a unique, rich design, the key element of which is the cut-angled polygonal motif with diamond-shaped outlines. It contains geometrical patterns or rosettes in cross-based order. Usually, there is a star pattern in the midst of the ensemble. Free areas of the field are completely covered with linear rosettes, various geometrical patterns and animal stylizations (**fig. 84, 85, 86**).<sup>237</sup>

---

<sup>234</sup>See **Gregorian, T. Arthur**, *Gregorian Joyce Hampshire, Armenian Rugs from Gregorian Collection*, Copyright, 1987, Fig. 31.

<sup>235</sup> **Tatikyan, V.** has an original opinion concerning this type of rugs. He distinguishes them by the name of “**Xayli**” and puts forward the standpoint that they are typical of Azerbaijanians of lowland Gharabaf. See **Tatikyan, V.** id., regarding fig. 58 and 59.

<sup>236</sup>About this see **Gantzhorn, V.** id. 314-315, fig. 448.

<sup>237</sup>See **SEMA**, textile collection section, inv. /n. 7135, also **Tatikyan, V.** id. fig. 117, 118.





Fig. 79



Fig. 80





Fig. 81





Fig. 82





Fig. 83





Fig. 84



Fig. 85





Fig. 86

presented enclosed in a polygon with irregular, sharp points. In terms of this type, Khachen, Jraberd and Gardman stand apart among Artsakh rug weaving centres. In some other centres, e. g. in Gardman, this motif is also present in the design of “**Khndzoresk**” rugs.<sup>240</sup> Comparatively simpler versions of this type are known in rug weaving centres of Artsakh as well as Syunik and northeastern Transcaucasia. The designation of the name seems appropriate on the grounds of the semantic meaning of the motif.

Impeccable samples of this type are known from famous rug weaving centres of Varanda: villages Tjartar, Taghavard, Xnushinak, Nngi, Haghorti, Taghlar, Shekher. Traditions of varieties of such rugs are also known in rug weaving centres of Utik', Syunik', partially also in rug weaving centres of Golt'an county, Shamaxi, Shak'i. Varanda designation of the type is grounded by the fact that in the rug weaving centres of this county it is especially widespread. Apart from that a great number of people have migrated to settlements of the above mentioned regions from Varanda and have naturally preserved their traditions.

“**Harsnacar**” -it is characterized by a longitudinal rectangular circle, the side edges of which are usually decorated by three line patterns,<sup>238</sup> with vertical, linear bud tips. To my opinion, this motif resembles the ritual tree, presented to the groom in brides home during Armenian, particularly Artsakh traditional wedding ceremonies (fig. 87, 88). The ritual tree is a wooden vertical short stick, to which other shorter sticks were horizontally fastened, thus giving it a form of a tree. It was decorated with multicolor threads, apples, pears, pomegranates and other fruits were hung on it and a cooked he was attached on the top.<sup>239</sup>

It is mainly known as a runner motif and is



Fig.87

<sup>238</sup> <http://foto.mail.ru/community/urartu-for-god/428?page=1#photo=/community/urartu-for-god/428/448>

<sup>239</sup> Lalayan, Yer., vol. 2: 108.

<sup>240</sup> See Tatikyan, V. id. fig. 113-114.





Fig. 88





Fig. 89



Fig. 90



“**Voskanapat**” - a well-known type of rugs in Artsakh rug weaving centres, which is characterized by diverse elements (fig. 89, 90). The rug field is accentuated by a longitudinal circle, the edges of which are with equally apart and equally set inward notches, forming equal adjacent grids inside. The circle is usually decorated with a comb-shaped geometrical pattern; the square grids and points are decorated with the same, mainly “**Memling**”, “**Khoyeghyur**” (Ram horn), “**Astghazard**” (Star-patterned) motifs. This type, as it is, is a large subgroup and rugs attributed to this group offer a great variety of ornamentation elements, rich color hues which differ according to rug weaving centres. In regard to Artsakh, notable are Jraberd and Gardman, as well as Banants, Voskanapat, Chardaxlu, Pip, Jagir, Getashen, Karachinar, Haterk, Talish and some other rug weaving centres. Among them most characteristic of this type is village **Voskanapat**, the former residence of a branch of Melik(Prince) Shahnazaryants. Having this in mind, we suggest that these rugs be named “**Voskanapat**”. This type with its variations is also ubiquitous in Armenia. They were widespread in rug weaving centres of northeastern Transcaucasia and Asia Minoras well.

## STAR PATTERN

The main characteristic element of all types included in this group is a six-winged star pattern. It is usually combined with floral and flower patterns, stylized animal images or else in the form of a simple star pattern without any additional trimming. Star patterns are depicted in regular rows, in grids or without them. This motif is one of the primary design elements of early pieces of the Armenian rug weaving culture. It is also present in the central field of “**Pazyryk**” rug.

Rugs of this group are typical of all rug weaving centres of Artsakh, the only difference being in details and especially local peculiarities of color hues.



Fig. 91



“**Astghavor**” (Star pattern) – this type of rugs are distinguished by five or six winged simple star pattern. They are rendered in regular rows in grids or without them and are complemented with other geometrical forms, patterns and animal stylizations (fig. 91, 92). In Artsakh all varieties are equally widespread and it is difficult to give preference to any of them.

In general, “**Astghavor**” type rugs are also widespread in several other rug weaving centres, among them in Tavush, Lori, southern rug weaving centres of Syunik, Goghtan county, northeastern counties of Vaspurakan and eastern counties of Bardzr Hayk, Bagrevand,

Tjakatk, as well as in rug weaving centres of Shirvan-Shaki-Derbent areas.

The origin of this type of rugs, attributed to different centres, may be identified only by technological properties and unique color hues, typical of a given region.

“**Paylogh astgh**” (Shining star) – this type is distinguished by a large scaled star pattern depicted in the centre of the field, the inter-winged downward delves of which are alternately edged with hooks and complemented with “**Tree of life**” pattern (fig. 93, 94). The borders of the field are decorated by the fragments of this pattern. Among professionals it is known by “**Star Khazakh**” name.<sup>241</sup> During the Soviet period comparatively simple varieties of it were produced in enterprises of “**Haygorg**” and “**Azerkhalicha**”.<sup>242</sup> The origin of



Fig. 92

this type has not been studied yet. Our researches show that this and “**Kerxach**” (Swastika) type rugs were woven in the same centres. We suppose that in Artsakh they were woven in rug weaving centres of Jraberd and Gardman; outside of Artsakh in Lori, Tavush, Zangezur regions. Taking into account their technological features, variations of “**Shining star**” rugs may have been also woven in rug weaving centres of Shamakhi, Shaki, Bagrevand, Tjakatk north a estern Vaspurakan and Vanand. This rug type is of high esteem among academic community and of high demand on the world market of oriental rugs.

<sup>241</sup>See *Halil*/1: 17-26;1980

<sup>242</sup>For an illustration of such rugs see *Gantzhorn*, V. id. 247, fig. 354. *K'erimov*, L. id. vol. 3, fig. 62; 1983





Fig. 93





Fig. 94



“**Vorotan**” - this type is distinguished by a six-winged star pattern, the wings of which end with hook-shaped protrusions facing each other.<sup>243</sup> There is an alternate arrow-shaped ornament in the midst of the wings (fig. 95, 96, 97, 98). The pattern is depicted in one or several rows in a grid or without it.

This type is designated by names of “**Zeyva**”, “**Lezgi**”, “**Khazakh**”, etc. in professional literature and among tradesmen. There are several settlements by name of “**Zeyva**” in Transcaucasia. One of them, by which the type is named, is in the vicinity of Xachmas.<sup>244</sup> The observations of prominent armenologist Makar Barxutareanunu provide possibility to conclude that the villagers of Zeyva are converted Armenians.<sup>245</sup> Meanwhile, L. Kerimov mentions that these rugs are known in the area by “**Old Zeyva**” name which certainly shows the importance of the former Armenian inhabited village in weaving such rugs.<sup>246</sup> Some settlements in Artsakh and Syunik also bear the name “**Zeyva**”. Among them noteworthy is the village of “**Vorotan**”, located on the riverbank Vorotan, with the ruins of Vorotan fortress (IV century) and Monastery of Vorotan, founded in 1000. The name of this settlement is given to the given type of rugs,



Fig. 95

the two oldest dated pieces of which refer to Artsakh. Both of them, respectively woven in 1809 and 1815, are housed in the Folk Art Museum of Armenia.<sup>247</sup> The latter is a famed piece and is believed to have been woven in Shushi.<sup>248</sup> To my opinion, the design and color properties of the rug of 1809 are typical of Taghavard, one of the ancient rug weaving centres of Varanda, where until the 1970-80s analogous samples survived.<sup>249</sup> Early manifestations of this type are present in the canvases of Hans Holbein, one of the painters of European Re-

<sup>243</sup>Some researchers, on the grounds of the cross-shaped axis of the star pattern, include this type in the so called “**Holbein**” group (see e. g. **Gantzhorn, V.** id. 238-245)

<sup>244</sup>**Kerimov, L.** vol. 2: 171-173

<sup>245</sup>**Makar Barxutareants**, id. 80

<sup>246</sup>**Kerimov, L.** id. 173

<sup>247</sup>**Ghazaryan, M.** Treasures of Artsakh Art: 112, fig. 136, 137. For the rug of 1815, see also **Gantzhorn, V.** id. 242, fig. 348.

<sup>248</sup>Ibid.

<sup>249</sup>**Poghosyan, A.** FEM, notebook 2: 108-110.



naissance. In these rug images of the XV-XVI centuries, design elements, color hues and technological peculiarities, typical of Artsakh rug weaving traditions, are clearly traced.<sup>250</sup> Given that such level of accomplishment of rugs needs a long period of time, it may be precisely stated that this kind of rugs have been woven in Artsakh for at least a millennium. This type was woven all over Armenia, was also widely known in rug weaving centres of northeastern Transcaucasia, Basin of lake Urmia and Asia Minor.



Fig. 96



Fig. 97

<sup>250</sup>See Holbein Hans, Text von **Harri Zeisse**, München, 1982. **Gantzhorn**, V. id. , fig. 360, 362, 365, etc. .





Fig. 98



## ARCHED

Some of the Armenian inscribed most ancient rugs which are of preliminary significance for the study of the Armenian rug weaving culture and are attributed to rug weaving centres of Artsakh, e. g. the most famous “**Erakhoran**” (Triple arch) woven in 1202 (**fig. 10**); the rug attributed to Catholicos Nerses III of Gandzasar, woven in 1731 (**fig. 13**), etc. belong with this group. The motifs, also arches may be one or more. Rugs of this group mostly refer to the church as well as religious ceremonies and rites. Therefore, church objects e. g. images of torches or lanterns, also floral and flower patterns and motifs, particularly **tree of life** are of great importance for the design of these rugs.

We suppose that “**Armenian prayer rugs**” of VII-IX centuries, mentioned in the Arab sources, bore these features which, as an indispensable element of Muslim rugs’ design, were later appropriated by other rug weaving centres. Arch rugs offer a great variety of types but all of them have the same characteristic: the presence of an arch form, a similar pattern or a color strip at the top of the rug, according to which subgroups, types and their characteristics are differentiated.

Rugs belonging to this group were woven in all rug weaving centres of historical Armenia and Armenian cultural area in general.

“**Gandzasar**” – this type of rugs are characterized by a row of “**tree of life**” pattern at one or two ends of the rug field. The pattern is lengthwise with equal branches and ends with a bud. The central part of the field is usually decorated with two or more column-shaped motifs. A classical example is the aforementioned Armenian inscribed rug of 1731, woven by order of Catholicos Nerses of Gandzasar in Charek desert of Jraberd county of Artsakh, which is now kept in St. Jacob Church of Jerusalem (**fig. 13**). Having this in mind, the name “**Gandzasar**” is proposed to designate this type of rugs. Similar rugs are widespread in rug weaving centres of Artsakh and surrounding areas, particularly in Sodk and Gegharkunik. Field ethnographic material enables to assume that “**Gandzasar**” rug traditions were brought to Gegharkunik by Armenians who resettled here from their former settlements, also from Bayazet area in 1878. As mentioned above, this rug motif is widespread in Bardzr Hayk and Asia Minor, especially in Sparta, Burdur, Nigde, Kirshehir, Ladik. Foreign researchers rugs of this subgroup distinguish by famous settlement Ladik, a well-known centre of rug weaving culture.

“**Syunazard**” (Column patterned) – this type is characterized by columns stretched along the rug field, forming arches. They are usually one or two. The columns are with a capital and a base. The spandrels are decorated with patterns, motifs as well as zoomorphic images. A typical example is “**Yerakhoran**” (Triple arched). In Artsakh such rugs were mainly woven in rug weaving centres of Gyulistan and Jraberd. The type was ubiquitous in Armenia. It should be mentioned that “**Yerakhoran**” rug makes it possible to clearly state the existence of this design for at least a millennium among Armenians.

“**Barsum**” – this type is characterized by a dome-shaped or arch-shaped color strip at the top of the field and a four-winged rosette enclosed in a square grid. It is usually complemented with small patterns, animal stylizations and triangular patterns in the corners of the grid. There is also a color strip at the top and bottom of the field. This type is distinguished by saturated elements and diverse color hues (**fig. 99**). It was woven in all northern centres of Artsakh: Barsum, Khachakap, Chardakhlu, Zaglik, Pip, etc. but according to our data it was most of all typical of the ancient village of Barsum, a prince residence. Hence, the toponym “**Barsum**” seems appropriate for this type. Apart from Artsakh rug weaving centres, this rug type traditions were also encountered in rug weaving centres of Asia Minor.

## STRIPED

This group comprises rugs with equal and multicolored stripes. Color stripes which may be in diagonal, vertical or spike-shaped rows, cover the whole rug field. They are mainly decorated with floral and geometrical shapes. Well-known and widespread is the tradition of spiral pattern in vertical color stripes. In this case they are mostly complemented with boteh ornaments as well as animal stylizations. All rug types and varieties of this group are ubiquitous in Armenia. In general, rugs of this group are classified under three types each of which has tenths of variations, typical of all rug weaving centres of Armenia. The types presented below are widespread in Artsakh, according to our studies.

“**Shertavor ughadzik**” (Striped: rectilinear) – it is characterized by all-over vertical color stripes of equal width. In Artsakh and surrounding rug weaving centres mostly one variety of this type was woven, the rectilinear stripes of which were covered with boteh patterned spirals(**fig. 100**).

“**Shertavor sheghaki**” (Striped: diagonal) – the main element in the design of this type is the diagonal color stripe, on which, as a rule, small geometrical shapes and floral patterns are depicted (**fig. 101**). Usually, the stripes are of four or five color hues and are repeated respectively. Such design is mainly typical of runners. In northern regions of Artsakh varieties of boteh and “tree of life” patterns as well as “**snake coil**” images are represented in the design of such rugs. In Artsakh such rugs are mostly typical of rug weaving centres of Jraberd, Gardman, also adjacent Gandzak. Varieties of this type, according to our data, were widespread also in rug weaving centres of Lori, Javaxk, Vanand and Basen-Bagrevand.

## DIAMOND

This motif which is of special significance in the design of Armenian rugs, is presented by combination of miscellaneous images, floral patterns and geometrical shapes. It is sometimes edged with hooks, linear pattern reminiscent of saw teeth or without them. The motif mostly consists of concentric diamonds nested inside each other, which in some varieties are depicted framed in square grids. In some rugs diamonds are formed also by color strips.





Fig. 99

This rug types, in their turn, have many varieties in Artsakh rug weaving centres, which are determined by design details, representation of color hues as well as by sizes and linear forms of the motif. Rug types, included in this group, generally have one or more diamond patterns and are depicted in one or more rows.

“**Banants**” – this type is characterized by a narrow rug field, a very wide central border and a diamond (**fig. 102**). The latter is sometimes enclosed in a square grid. A very wide border is also typical of these rugs. It is mainly characteristic to rug weaving centres of Gardman and Jraberd; outside of Artsakh, to rug weaving centres of Lori, Tavush, Tashir. With all its varieties it is especially widespread in Gardman and therefore we suggest that this type be named after village Banants, a well-known rug weaving centre of historical Armenia.

“**Bagrevand**” – this is one of the types, widespread in all rug weaving centres of Artsakh. It is characterized by concentric hook-edged diamonds, nested inside one other, which may be depicted in one or two lengthwise rows either in a circle or without it (**fig. 103**). This type offers a wide range of subtypes, which, having the same pattern, nevertheless, differ by details and exuberance of color hues. Single row varieties are well-known and ubiquitous in Artsakh, the best samples of which refer to Dizak. They are also characteristic to rug weaving centres of Shulaver, also a bearer of Artsakh historico-cultural traditions. The type is widespread in all rug weaving centres of Armenia but especially in rug weaving centres of Bagrevand, Basen, Tjakatk counties, where carpets with the same motif were also widespread. Hence, the designation “**Bagrevand**” for this type.

“**Kashatagh**” – this type is characterized by a cross-shaped pattern, centred in a large diamond circle. Its characteristic elements are: “tree of life” pattern, star pattern and a diamond-outlined geometrical shape (**fig. 104**). From the data, based on field ethnographic material and samples kept in the museums of Armenia, it becomes clear that such rugs were mostly woven in the settlements of historical Kashatagh county of Syunik, the interjacent area between Dizak and Zangezur. The type is widespread also in rug weaving centres of Varanda. It is worth mentioning that carpets, featuring the same design, were also woven in these centres. The oldest known rug, kept in a private collection, contains an Armenian inscription, according to which it was woven in the village of Minkend in 1824. This village remained completely Armenian inhabited until the 1905-1906s. On these grounds, historical name of “**Kashatagh**” is suggested for this rug type. Outside of Artsakh such rugs were woven in Zangezur, Sisakan, Arak’spar.





Fig. 100



Fig. 101





Fig. 102





Fig. 103





Fig. 104





Fig. 105



Fig. 106



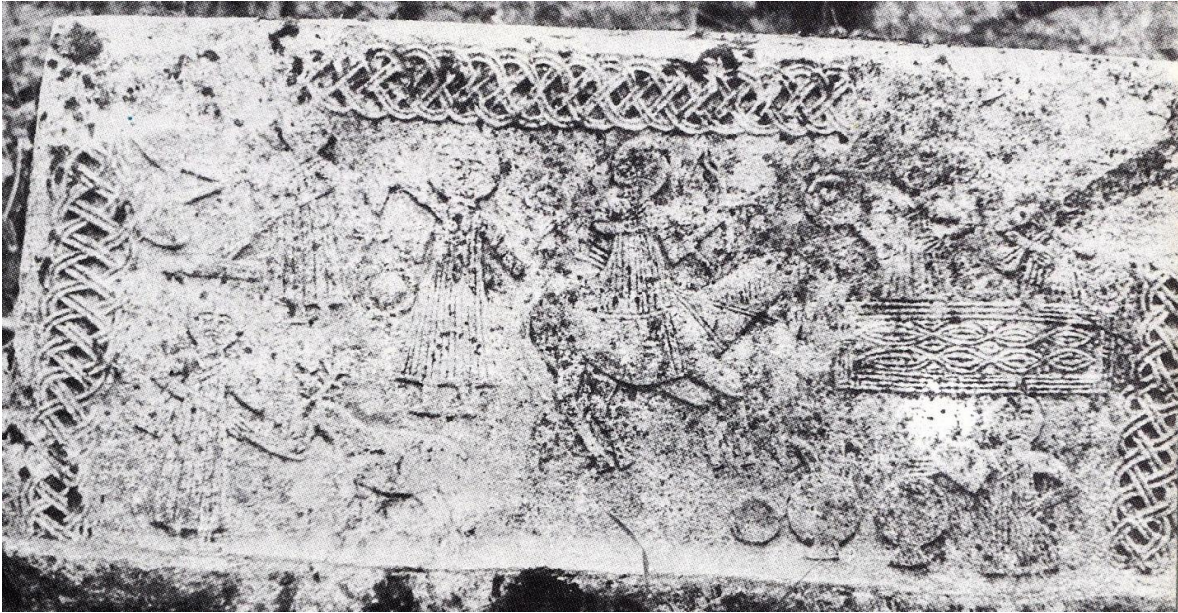


Fig. 107



Fig. 108





Fig. 109





Fig. 110



“**Tjartar**” – the key patterns are two diamond grids of zigzag, tooth or saw-shaped color strips, running along the field (**fig. 105, 106**). Usually rosettes, floral patterns and animal images of cross-shaped outline are depicted in them, forming an ensemble. An early sample of such rugs is depicted on a tombstone of a medieval cemetery in historical village Jrver (now days Khnapat) of Khachen, dating to 1693 (**fig. 107**).<sup>251</sup> This type of rugs were woven mainly in rug weaving centres of Varanda and Dizak. It is also well-known in rug weaving centres of Syunik, Utik, Shaki, Shamakhi as well as in northwestern counties of Vaspurakan and Atrpatakan. Such rugs were woven in Javakhk from the beginning of XX century, when diagrams of renowned rugs were drawn and diffused among artisans by the efforts of Caucasian Home Crafts Committee. The name “**Tjartar**” is given to this type, for with its varieties it is mostly characteristic to the village of “**Tjartar**” (**fig. 108**), one of the outstanding and traditional rug weaving centres of Artsakh.

“**Gladzor**” – this type is characterized by a diamond with a flower pattern and a flank image on its ends (**fig. 109, 110**). It is depicted in regular rows. It is spread all over Armenia. Within scholarly community this type is known by “**Ferahan**”, “**Seneh**”, “**Herat**” and other names. In terms of origin of these rugs, miniatures of manuscripts made in writing centres of Artsakh and Syunik in XIII-XIV centuries are most notable. In particular, the arch pattern of the Testament illustrated by order of Jajur Khaghbakyan’s daughter Princess Vaneni in one of the miniature centre of Khachen in 1224 is complemented by a version of the motif of this rug (**fig. 111**).<sup>252</sup> This circumstance allows us to assume that the rug named “**Ferahan**” and also by other names, was already known in rug weaving centres of Artsakh from medieval ages. Hence, this rug being widespread in rug weaving centres of Persia may be explained by the massive deportation of Armenians by Shah Abbas 1<sup>st</sup> in 1604, when tenths of thousands of Armenian families settled Ferahan, Shiraz, Isfahan, Luristan regions, thus developing and localizing the above mentioned and several other rug art traditions of Armenians.<sup>253</sup> There may be changes of separate elements in the motif but the diamond, as the key element, always remains unchanged. Therefore, this type of rugs which at first sight may be attributed to floral and flower or zoomorphic type of rugs, have been included in this group, characterized by a diamond.



Fig. 111

<sup>251</sup>Mkrtchyan, Sh. *Historico-Architectural Monuments of Nagorno-Kharabagh* (2<sup>nd</sup> edition): 163, fig. 216-21, Yerevan; 1989.

<sup>252</sup>See *Armenian Miniature*. Introduction and annotations by Durnovo, L., board 23, Yerevan; 1969.

<sup>253</sup>See in particular Javad Nassiri, M. id.

## DRAGON RUGS

Dragon rugs are most famous among Artsakh rugs. Being of primary importance in the Armenian rug weaving art, have been in the spotlight of researchers for about a century and a half. We have addressed some issues on origin and typology of dragon rugs in some of our studies.<sup>254</sup> Hence, we believe Artsakh to be one of the cradles of formation and evolution of dragon rug traditions, for all types and versions of them were widespread there until XVIII and early XX centuries. Typology of the rugs belonging to this group is based on the design of classical dragon rugs of XV-XVIII centuries, characterized by large scale palmettes (floral pattern with a crown and open petals) and stylized images of fabulous dragons, depicted along the rug field in between the palmettes (**fig. 112**). The motifs are separated from each other by intricate pattern color bands which, when intersected on the rug field, form diamond-outlined circles around the patterns. Some pieces of classical dragon rugs are kept in the museums of Armenia. One of them is in the State Ethnographic Museum of Armenia and is a donation from Albert Bakrtjyan (**fig. 113**).<sup>255</sup>

Later representations of XIX-XX century classical dragon rugs are featured in the design of almost ten types which are actually further developments of the latter. In this study we have classified them under separate subgroups, distinguished by the manner of the dragon stylization and its rendering, as well as presence of specific elements in the design. The name designation is determined by the dragon motif consisting of two dragon images and the dragon stylization, present in “**Khndzoresk**” type rugs. We name it also “Guhar motif”, for the lyre-shaped dragon images are characteristic to “Guhar” rug (**fig. 12**). Considering the above said we have identified the following subgroups and types.

### “Guhar” subgroup of rugs

To this subgroup belong those types of late dragon rugs, the main element of the design of which is the “Guhar motif”. Versions of dragon stylizations lay in the base of determining the types included in this subgroup.

“**Pyunik**” (Phoenix) – the stylized image of a dragon, the main element of the design of this type of rugs, is one of the oldest versions of “**Guhar motif**” and is of great significance for the study of history of dragon rugs. Its key element is a complex pattern of a pair of stylized dragon images and a “tree of life” (or its variety) which here has four branches and is cross-shaped (**fig. 114**). Its outline also resembles the linear versions of the radiated pattern of “**Jraber**” group of rugs.

---

<sup>254</sup>Poghosyan. A. On Issues of Origin and Spreading Areas of Dragon Rugs. *Handes Amsorea, Armenological Magazine* 1-12: 367-415, Vienna-Yerevan; 2004, id. Once more on Dragon Rugs. *New Ethnographic Journal* 1, *Scientific works*: 106-119, Yerevan; 2005.

<sup>255</sup> See **SEMA**, textile collection section, inv. /n. 7013.





Fig. 112





Fig. 113





Fig. 114

The earliest surviving piece of this type, dating of XIII-XIV centuries and kept in the Museum of Islamic Art in Berlin, features the struggle of a dragon and a phoenix, the conflict of the good and the evil (**fig. 10**).<sup>256</sup> Its coloring and especially details of border design, in particular, rendering of “snake coil” image, is typical of Artsakh rug weaving traditions.

This type of published rugs dating to late XIX and early XX centuries, mainly refer to rug weaving centres of Varanda and Khachen.<sup>257</sup> It is also known in rug weaving centres of Shamakhi-Shaki and is distinguished by local technological characteristics. Within scholarly community the rug is known by names of “Ghuba” and “Bijov”.<sup>258</sup> The latter is derived from the name Bijov, the former Armenian populated village in the surroundings of Shamakhi. Apart from the fact that main centres of origin and spread of such rugs refer to Artsakh, we find it appropriate to also link this name to the concepts and symbols expressed by its design elements, one of which, as mentioned above, is the mythical phoenix. The latter is the key element in the design of the aforementioned early version of this type.

“**Jraber dragon rug**” – this type belongs to the “**Jraber**” group of rugs but being directly connected to classical dragon rugs and in particular, “**Guhar**” subtype, in terms of its content and main design elements, it is appropriate to present it in this subgroup. This type is characterized by one or more radiate patterns and Guhar pattern flanking the latter on both sides. Particularly rugs, dating to XVII-XVIII centuries, display features of affinity to “**Guhar**” rug (**fig. 115-116**). Early known samples of classical dragon rugs with radiate pattern and this kind of dragon stylizations, date to XV-XVI centuries.<sup>259</sup> In Artsakh this type is mostly characteristic to rug weaving centres of Khachen and Karvatjar.<sup>260</sup> The distinctive feature of rugs, dating to XIX-XX centuries, is one radiate pattern, complemented by two “**Guhar patterns**” (**fig. 117, 118, 119**). Outside of Artsakh, it was widespread in rug weaving centres of Zangezur. Taking into consideration the fact that rugs of “**Jraber**” group were present in much more rug weaving areas, it is not excluded that they were also known in rug weaving centres of Artsakh -Syunik cultural area. In this respect notable is the sample, dating to XVII-XVIII centuries and referring to Sparta-Burdur rug weaving centres (**fig. 27**).<sup>261</sup> These are important sources for historico-cultural studies. This and the data on weaving dragon carpets in rug weaving centres of historical Lesser Armenia in XVII-XVIII centuries, acquired by Arshak Alpoyatjyan, bear witness to the sustainable feature of indigenous traditions, able to survive in a new cultural environment.

---

<sup>256</sup>Several researchers have published the restored image of the rug, among them also the former director of this museum **Volkmar Enderlein**. See Enderlein, V. *Orientalische Kelims*: fig. 43, Berlin; 1986. For pre-restoration image, which we have used, see **Fridrich Sarre** and **Hermann Trenkwald**, *Oriental Carpet Designs in Full Colour*, New York; 1979.

<sup>257</sup> *Passage in Inscribed Armenian Rugs*, fig. 42, **Gregorian T. Arthur**, fig. 61.

<sup>258</sup>**Kerimov, L.** id. vol. 3: 45-47.

<sup>259</sup>**Joseph V. Mcmillan**, id. fig. 18.

<sup>260</sup>**Tatikyan, V.** id. fig. 15-18.

<sup>261</sup>**Eiland L. Murray**, id. see also *Hali, International Magazine of Antique Carpet and Textile Art* 1/98: 143, London; 1998.





Fig 115



Fig. 116





Fig. 117





Fig. 118





Fig. 119





Fig. 120





Fig. 121



Fig. 122

“**Guhar**” – in this type rugs with classical Guhar pattern. The name designation is based on the design, being the closest to “**Guhar**” rug. In Artsakh it is mainly characteristic to rug weaving centres of Jraherd and Dizak; outside of Artsakh, to rug weaving centres of Sisakan and Vayk.



Typical examples of it may be considered the rug, dating to 1904 and the one woven in Haterk in 1913, kept in the Folk Art Museum of Armenia and State Ethnographic Museum of Armenia (fig. 120, 121).<sup>262</sup> The pattern, consisting of dragon stylizations, typical of Guhar rugs, is also known in several rug weaving centres of northwestern Iran. In particular, it is the basic pattern of “Karaja” rugs (fig. 21).

<sup>263</sup>

“**Sisakan**” – the main element of the type are dragon stylizations of “**Guhar**” rugs but unlike the former, these are neither conjunct nor lyre-shaped at the bottom. In these rugs they are bow-shaped, presented separately and asymmetrically, disjunct at the bottom (fig. 122). In between, there is a rosette or a polygonal geometrical pattern. In Artsakh this type is especially widespread in rug weaving centres of Dizak. Field research work, conducted by the researchers of the Ethnographic Museum in the 1980s, has revealed that besides Artsakh, they are spread also in Syunik and Utik, i.e. rug weaving centres, adjacent to Artsakh. Such rugs are known also in rug weaving centres of Ghuba-Shaki-Shirvan area, the only differences being in coloring and technical features.<sup>264</sup> Lenkoran-Astara territory, inhabited by Iranian speaking Talishes is also mentioned among spreading areas.<sup>265</sup> Actually this type with its varieties is mostly characteristic to rug weaving centres of Sisakan, hence, the name “**Sisakan**” designating this type.

“**Masyatsvotn**” (Foot of Masis) – this is a widespread type in rug weaving centres of Khachen, Jraberd and Dizak. The central rosette and two dragon stylizations depicted on its tops, typical of “**Guhar**”.<sup>266</sup> Generally, they are distinguished by elaborate design, miscellany of stylized details and variations. Runners are also woven. In particular, a notable sample of 1908 with an Armenian inscription is kept in the State Ethnographic Museum of Armenia (fig. 123).<sup>267</sup>



Fig. 123

<sup>262</sup>SEMA, textile collection section, inv. /n. 3245; FAMA, inv. /n. 3675.

<sup>263</sup>[http://www.persiancarpetguide.com/swasia/Rugs/Persian/Karaja/Karaja\\_Rugs.htm](http://www.persiancarpetguide.com/swasia/Rugs/Persian/Karaja/Karaja_Rugs.htm)

<sup>264</sup> Such rugs see in Ghazaryan, M. id. 108, 124, 132, 144.

<sup>265</sup>K'erimov, L. id. vol. 3: 224-226.

<sup>266</sup>Ghazaryan, M. fig. 99, 119, 145.

<sup>267</sup> See SEMA, inv. /n. 6938/87.

This type has several versions, the distinctive feature being the depiction of the rosette; it may be in a shaped lattice or without it. Apart from Artsakh, rugs with such design are known in rug weaving centres of Basin of lake Sevan and Syunik'. Our studies provide possibility to state that oldest samples of these rugs mainly refer to rug weaving centres surrounding Mount Masis: Kogovit, Masyatsvotn, northeastern counties of Vaspurakan, as well as Bagrevand. We presume that the prominent sample of XVIII century, kept in the State Museum of History, which represents traditions of both classical dragon rugs and the Guhar rug, is woven in these rug weaving centres.<sup>268</sup>

Taking into consideration the above statements, we find it appropriate to name this type by toponym "**Masyacvotn**".

"**Gardman**" – this type of rugs with curvilinear dragon stylizations, the ends facing each other and rosettes in between them, are also classified under this subgroup. The latter are usually supplemented by animal stylizations, floral patterns and are remarkable by richness of ancient stylizations and their semantic content (fig. 124).<sup>269</sup> Early samples of these rugs are known since XVII century.<sup>270</sup> The given type is comparatively less spread and existing samples refer to rug weaving centres of Gardman and Jraberd. We suggest these rugs be determined by the historical toponym "**Gardman**".

This and "**Sisakan**" type of rugs have the samemot if, stylized image of a dragon, the differences are featured in elements between the dragon images. Unlike the first type, where various patterns, ornaments and images are depicted, the second usually has a polygonal geometrical figure, comprising a "tree of life" and edged with hooks.



Fig. 124

<sup>268</sup>Museum of History, inv. /no. 10101-2.

<sup>269</sup>Ibid. 45, 46. Murrey Eiland, *Oriental Rugs*, fig. 148, New-York;1976.

<sup>270</sup>Gantzhorn, V. id. 380.



### “Khndzoresk” subgroup of rugs

Rugs, bearing features of late period dragon rug traditions, widespread in Artsakh rug weaving centres, we classify under dragon rugs, as a separate sub group. The main element of their design, the stylized dragon is far more linear and much more alienated from classical examples. In this case, another element of design is the symbol of the sun and eternity: swastika, star pattern, etc. Considering that the main type of this subgroup is known by name of “Khndzoresk” within academic community, which we find admissible and quite grounded, we give the same name to this subgroup. One of the early known samples of this subgroup is a XVIII century rug, kept in Satberg Hanim Museum in Istanbul, which is ornamented with a composition of eight stylizations of the so called “Khndzoresk” dragon image and a “cloud band”.<sup>271</sup>

“**Khndzoresk**” – the motif of these rugs is the ornament symbolizing the sun or eternity, centred in a polygonal circle and eight stylizations of dragons, depicted around it. Factually, they feature the conflict of the good and the evil, where the tree of life pattern coming out of swastikas symbolizes the victory of the good (fig. 125, 126).<sup>272</sup> Dragon stylizations offer a great range of variety. In Artsakh this type is particularly well-known in Jraberd and Khachen, partially also in Gardman and Dizak. Outside of Artsakh it is mainly typical of rug weaving centres of Zangezur.

The name “Khndzoresk” is derived from the village of Xnjoresk, adjacent to Goris, which, according to Abraham Kretatsi, was formerly a renowned rug weaving centre but in 1740, during his stay there, it was not prosperous anymore and only few people were engaged in rug weaving.<sup>273</sup> Some researchers determine this type of rugs by name of “**Odzagorg**” (Snake rug).<sup>274</sup>

“**Vayk**” – this type of rugs, widespread in rug weaving centres of Artsakh, is characterized by eight simple S-shaped dragon stylizations, centred around a polygonal circle. The stylizations are separated by ornamented equal color bands, coming out of the circle. In the middle of the circle usually there is a rosette, typical of “**Kusapat**” type of rugs, the famous “**Ornament of the world**”, ( fig. 127, 128). Stylizations of dragons in such rugs are prehistoric and are analogous to petroglyph iconography style.

---

<sup>271</sup> *Hali, the International Magazine of Antique Carpet and Textile Art* 78: 178: December/January; 1994

<sup>272</sup> Ghazaryan, M. id. fig. 38, 42, 104.

<sup>273</sup> Abraham Kretatsi, History. Analysis, Russian translation, introduction and annotations by Ghorlanyan, N. K. : 150-152, Yerevan; 1973.

<sup>274</sup> Ghazaryan, M. id. 112-113.



Fig. 125



Fig. 126

We assume that other types of this subgroup have later developed on the base of this type. In Artsakh it is characteristic to rug weaving centres of Dizak and Jraberd. Outside of Artsakh it is widespread in rug weaving centres of Syunik, particularly Vayk. Hence, the term “**Vayk**” given to this type. Taking into consideration the demographic portrait of Vayk as well as Dizak regions and their direct affinities with Goght'an, Yernjak, also Arak'spar-Kharadagh, Khoi-Salast counties, we believe this type of rugs to be also partially spread in rug weaving centres of the above mentioned areas.<sup>275</sup>

<sup>275</sup> More detailed on this type of rugs, see **Poghosyan, A.** On the Issues of Origin and Spreading Areas of One Type of “**Khndzoresk**” Subgroup. *Armenian Folk Culture XV* (Traditional and Contemporary in Armenian Culture): 400-406, Yerevan; 2010.





Fig. 127



Fig. 128

“**Getashen**” – this type is characterized by two elongated zigzag color bands, typical of “**Tjartar**” rugs, which form diamond or polygonal circles in which linear and stylized eight dragon images and floral-flower patterns, forming an ensemble, are featured. In the centre there is a geometrical figure surrounded by pairs of dragon stylizations facing each other (fig. 129, 130).





Fig. 129



Fig. 130

Among Artsakh rug weaving centres this type of rugs are particularly characteristic to Getashen and adjacent some settlements, as well as Dizak. In some samples of rugs, woven in Getashen, the basic pattern is complemented by images of steeds in the corners of the field. At the beginning of XX century by the commission of the Caucasian Home Crafts Committee, the painter Straume copied and made the diagram of a rug, dating to XVIII century and found in the Mosque of the settlement of Axti in Daghestan, which was diffused among the artisans.<sup>276</sup> We would like to point out that such type of rugs are not typical of rug weaving centres of Daghestan. In any case they are not found in known publications of Caucasian rugs, where rugs of Daghestan are also presented. Hence, taking into consideration the aforementioned areas within Artsakh cultural traditions, it may be deduced that the rug copied by

<sup>276</sup>**Caucasian Rugs.** Album of sketches for artisans, fig. 1.



Straume was of Artsakh origin. Studies show that all varieties of this type are known only in the village of Getashen, a renowned rug weaving centre of Jraberd county of Artsakh, which claims to name the type “**Getashen**”.

Tradition of weaving this type of rugs is known also in rug weaving centres of Syunik, Gugark, northeastern counties of Vaspurakan.

## JRABERD

The main characteristic of this rug group, directly related to the classical dragon rug design, is the radiate motif, named “**Jraberd**” by us (fig. 131). Early samples of these rugs date to XVII-XVIII centuries.<sup>277</sup>

One of the types of this group, classified under the dragon rug group and named “**Jraberd dragon rug**” but us, is characterized by one or more radiate compositions and two conjunct dragon stylizations, flanking it on both sides. Our observations, as mentioned above, have revealed that one of the early versions of the radiate composition is depicted on “**Yerakhoran**” (Triple-arched) rug. This most important point, unfortunately, has not been considered by researchers. Meanwhile, this pattern, typical of Armenian, particularly of Artsakh rugs, has existed in the same historico-ethnographic region almost over a millennium.



Fig. 131

Undoubtedly, the presence of such patterns is an important argument for the complete perception of the history of the Armenian rug weaving culture.<sup>278</sup> Artsakh and Syunik are the main regions where rugs with “**Jraberd**” pattern were woven. Such rugs were also woven in rug weaving centres of Gegharkunik, Lori, partially in northeastern Transcaucasia, rug weaving centres of Kharadagh, Hamadan-Charmahal, Sparta-Burdur-Nigde. However, all types of this group are typical of only Artsakh rug weaving centres and masterpieces in terms of perfect artistic and technical-technological accomplishment are known from these centres. Taking into consideration the fact of these rugs being widespread in Jraberd county of Artsakh and moreover, their being known in rug weaving centres by the names of “**Charaberd**”, “**Chalaberd**” or “**Jraberd**”, we believe “**Jraberd**” name quite grounded. As for the names of types included in this group, it seems appropriate to designate them both by the main name and the centre of the given version as well.

<sup>277</sup>Gantzhorn, V. id. 343-352.

<sup>278</sup>Loyal to the tradition of considering 95% of Caucasian rugs Azerbaijanian, **Roya Taliyeva**, Azerbaijanian art expert, has recently published the book “**Azerbaijanian rugs**”, on the cover of which is the photo of “**Jraberd dragon rug**”. See **Roya Taliyeva**, *Azerbaijanian Carpets*, translated by Richard E. Wriegt, Baku, 2000.





Fig. 132





Fig. 133



“**Jraber**d” – this name determines the principal type of this group, the motif of which is the classical radiate pattern of “**Jraber**d” (fig. 132, 133). In Artsakh this type was characteristic to rug weaving centres of Khachen, Jraber and Karvatjar. Outside of Artsakh it was known also in Zangezur, Vayk, Shamakhi-Derbent area, Gharadaġ, partially in rug weaving centres of Salmast-Hamadan. Within researchers and rug traders it is also known by “**Arcvagorg**” (Eagle rug) and “**Adler Khazakh**” names. Some researchers consider the stylized bird heads or bird images at the edges of the motif to be eagles.<sup>279</sup>

“**Jraber**d-Dizak” – this type is characterized by an intricate multi-element and linear version of the motif of the group (fig. 134). Still, in both cases the number of rays remains the same: 12. In the centre of this composition there is an elongated octagonal geometrical figure. Its vertical tops end with a ram horn image with a bird-shaped stylization on both sides. The geometrical form is bordered with similar horizontal images. “**Tree of life**” pattern is part of the design, which is usually depicted on the edges of the motif. Tradition of weaving this type of rugs was especially characteristic to rug weaving centres of Khachen and Dizak. It was woven also in rug weaving centres of Zangezur, particularly in the villages of Tegah, Kornidzor, Khndzoresk. The presence of such rugs in Kharadagh (Arak’spar) and Lenkoran are explained by the influence of Artsakh traditions.

“**Jraber**d-Varanda” – the main pattern of this type consists of an open-winged butterflies, usually depicted in one lengthwise row (fig. 135, 136). Tens of superb samples of this type refer to Berdashen village, one of the well-known rug weaving centres of Varanda. Field ethnographic research, carried out by us, as well as data, related to museum samples show that this type with all its varieties is mostly characteristic to rug weaving centres of Varanda county of Artsakh.



Fig. 134

d-

<sup>279</sup> Tatikyan, V. , one of researchers who employs this name, presented reasonable for naming this type “Eagle rug”. See Tatikyan, V. 26, tabl





Fig. 135



Fig. 136

It is widespread also in rug weaving centres of Lori, Tavush, Gardman, Sodk, Goghtan, northeastern Transcaucasia and northeastern Vaspurakan. Exceptional samples of the Armenian rug weaving culture are those woven in Varanda, which are distinguished by amazing color hues, richness of design patterns, geometrical figures and images. The aforementioned claims to suggest that the provenance of this type are rug weaving centres of this county.

## SUMMARY

The above stated facts reveal the rich representation of Artsakh rug weaving culture and multiform manifestations of its influence on other rug weaving centres. Actually, Artsakh an exceptional area presenting the gorgeous and unique rug weaving culture of Armenia. It comprises all aspects which completely capture this sphere of Armenian historico-cultural heritage. Still, the types of rugs presented in this study do not provide the comprehensive picture of rugs typical of Artsakh rug weaving centres. To avoid uncertainties we have not included tenths of types for the lack of distinct historico-ethnographic data. Several types studied by us before, are not included due to deficiency of required photographs. The portrayal is not all-inclusive also because all types have a great number of varieties, characterized by key features. These testify to the infinite wealth of Armenian as well as Artsakh rugs.

We hope very much that in due course, further thorough research will provide possibility to publish the types missing in this study for identification of the consummate picture of Artsakh rugs.



## Glossary of terms

**Palmette** (cypress) – a graceful tree of life pattern, sometimes complemented by floral, flower subpatterns; may also be geometrized.

**Design** – the orderly ensemble of the surface ornamentation

**Guhar pattern** – the key element of “Guhar” rug design, a lyre-shaped motif of two similar dragon stylizations

**Colourband** – narrow colour stripes of equal width, filling the space between the rug borders; may also be in the rug field.

**Rug field** – the main section of the rug with a design, surrounded by one or more borders.

**Classical dragon image** – iconographic form of a mythical dragon, typical of XVI-XVIII century Caucasian dragon rugs. They are in a vertical position, with an accentuated horned head and a tail.

**Border** – decorated rim around the outside of the rug. There are inner, central and outer borders.

**Geometrization** – delineation and simplification of the natural forms of (oblique, spiral, wavy, etc.) a pattern or an image.

**Figure** – geometrical shapes, e. g. quadrangle, triangle, etc. and their combinations symbolizing orderly system of four elements of nature (geometrical pattern).

**Pattern** – a composite of geometrical and floral patterns.

**Group** – a concept representing general types of rugs with common motifs.

**Motif** – the key pattern of a rug by which it is characterized and grouped.

**Composition** – an entirety comprised of a geometrical, floral pattern, an image or geometrical, floral patterns and images.

**Ornament** – design element representing the flora: branch, leaf, flower, etc. (floral pattern)

**Rosette** – a floral and flower pattern of a multi-petal, circular or egg-shaped contour. May be also geometrized.

**Type** – a concept representing rugs with the same motif.

**Image** – a linear, color naturalistic or stylized reproduction of a living being.

**Snake coil** – a stylized image of a snake, resembling the Armenian capital letter “S”.

## LIST OF PHOTOS

1. Landscape from **Tjartar** (Photo by the author).
2. Gorge of Karkar (Photo by Dmitri Yegorov).
3. Scene of Jraberdcountry: surroundings of **Manasiid**.
4. Loom comb, II millenium BC, bone (**M. Balayan**, fig. 110).
5. Tools of a weaver, 2<sup>nd</sup> half of XIX and beginning of XX centuries (**M. Balayan**, fig. 111).
6. Tools of a weaver, 2<sup>nd</sup> half of XIX (**M. Balayan**, fig. 111).
7. Scene of village **Tjartar**(Photo by the Hayk Poghosyan).
8. Scene ofvillage **Banants** (Photo by architect Artak Ghulyan, 1985).
9. Rug “**Aghbak**” with Mina Xanum motif, Shushi, end of XIX c.; 400 x 100(**M. Balayan**, 29).
10. Rug “**Yerakhoran**” (Triple-arched), 1202 (**Gantzhorn V. ,** Le Tapis Chretien Oriental, Koln, 1991, image 680).
11. Rug “**Guhar**”, Varanda-Sisakan, 1680; 351 x 178 (**Gantzhorn, V. ,** image 480).
12. Rug “**Pyunik**” (Phoenix), the struggle of the dragon and the eagle, Artsakh, XV c. ; 172 x 90 (**Fridrich Sarre** and **Hermann Trenkvalld**, Oriental Carpets Designs in Full Color, second page of the cover).
13. Rug “**Gandzasar**”, Artsakh, Jraberd, 1731, wool, (**S. Davtyan**, Episodes..., fig. 78).
14. Zakatala Church, 1851 (**Tony Hazledine**, On the Road to Zakatala, – Hali, the International Magazine of Antique Carpet and Textile Art, December /January 78: 88-96; 1994).
15. Rug, Floral and flower group, Shamakhi-Ghuba, wool, 1875; wool, 290 x 145.
16. Carpet “**Jraberd**”, Shamaxi-Shaki, end of XIX c. ; wool, 360 x 170;  
[com/guide/antique-caucasian-shirvan-kilims.htm](http://com/guide/antique-caucasian-shirvan-kilims.htm)
17. Rug “**Tavush**”, fragment, Shaki- Shamakhi, beginning of XX c. wool, (**Tony Hazledine**, pp. 88-96).
18. Rug “**Vorotan**”, fragment, Shaki- Shamakhi, beginning of XX c. wool, (**Tony Hazledine**, pp. 88-96).
19. Rug “**Jraberd**”, Derbent-Ghuba, end of XIX c. wool, (private collection).
20. Rug, a variety of **Guhar**, Shaki-Zakatala, beginning of XX c. ; wool, 234 x 142 (**FAMA**).
21. Rug “**Jraberd**”, Shamakhi county, village Kerkenj, 1850, wool, (**Private collection**, USA).
22. Rug “**Jraberd**”, Kharadagh, beginning of XX c. wool, ;  
<http://www.tschebullantiquecarpets.com/runners.htm>
23. Rug “**Karaja**”, middle of XIX c. ; wool, 352 x 108;  
<http://www.spongebongo.com/ns/rb9975.htm>
24. Rug, Hadrut, 1808; wool, 580 x 400 (**Passage 25**, collection of **Levon Der-Bedrosyan**, San-Francisco)
25. Rug, Iconia, XVII c. wool,;  
<http://www.haliegallery.com/product.asp?ac=1294> (site closed)
26. Rug with a diamond pattern, Kesaria-Nigde, beginning of XIX c., wool, ;  
<https://rugrabbit.com/Item/konya-area-long-rug-3rd-quarter-19th-century-42-x-103>
27. Rug, Conia-Nigde, 1870; wool, 395 x 146;  
<http://www.antiqueorientalrugs.com/CLOSEUP%20PAGES/7121%20konya.htm>



28. Rug "**Jraber dragon rug**", Sparta-Nigde, XVIII c., wool, (Murray Eiland, fig. 293).
29. Rug 'Ghirlandaio' Bergama, west Anatolia, c. 1800, wool, ;  
<http://www.jozan.net/blog/wp-content/uploads/2012/03/130.jpg>
30. Rug "**Hunting Scene**", the horse, man and the dog, Shushi, 1914; 135 x 204 (**Passage**, 16).
31. Rug "**Portrayal**", Shushi, 1914; wool, 180 x 240 (**Passage**, 18).
32. Rug "**Couple giving birth**", Artsakh, 1911; wool, 310 x 135 (**Passage**, 54).
33. Rug "**Animal image**", Artsakh, Varanda, 1901; wool, 320 x 135 (**Passage**, 56)
34. Rug "**Animal image**", version, Artsakh, 1949; wool, 128 x 153 (**FAMA**).
35. Rug "**Thematic-pictorial**", Artsakh, 1912, wool, (**L. Der Manuelian and M. Eiland**, "Weavers, Merchants and Kings: The Inscribed Rugs of Armenia, " Kimbell Art Museum Exhibition, October-December, 1984, Fort Worth, 1984 fig. 1).
36. Rug "**Thematic-pictorial**", with a wedding scene, Varanda, village Hatsu, 1890s; wool, 200 x 185 (**Passage**, 65)
37. Rug "**Thematic-pictorial**", Varanda, village Hacı, 1895; wool, [https://commons.wikimedia.org/wiki/File:Karabagh\\_1896.jpg](https://commons.wikimedia.org/wiki/File:Karabagh_1896.jpg)
38. Rug "**Mother Armenia**", Shushi, beginning of XX c. ; wool, 200 x 150 (**Passage** , 22).
39. Rug "**Fish-patterned**", (**Private collection**).
40. Rug "**Horadiz**", Dizak-Bargushat, XVIII- early XIX cc. ; wool, 630 x 115 (**Treasury of Mother See of Holy Etchmiacin**).
41. Rug "**Tree of life**", Artsakh, -Syunik', 1844; wool, 287 x 126 (**SEMA**).
42. Rug "**Tree of life**", Artsakh,, 1881; wool, 275 x 145 (**Passage**, 75).
43. Rug "**Tree of life**", with branches spread;  
<http://www.jozan.net/news-articles/page/27> (removed)
44. Rug "**Berdadzor**", Varanda-Kashatagh, 1890s; wool, 380 x 118 (**FAMA**).
45. Rug "**Boteh**", Varanda-Dizak, beginning of XX c. wool, 296\*100 (**M. Balayan**, 4).
46. Rug "**Utik**", Dizak, 1880s; wool, 296 x 100 (**Sisian Local history Museum**)
47. Rug "**Boteh**", Varanda-Dizak, beginning of XX c. wool, 200 x 120 (**M. Balayan**, 4).  
<http://www.persiancarpetguide.com/sw-asia/Rugs/Caucasian/Karabagh/Kar980.htm>
48. Rug "**Flower-patterned**", Artsakh, -Lori, 1915; wool, 280 x 138 (Royal Castle in Warsaw, **Teresa Sahakian Foundation** ).
49. Rug "**Flower-patterned**", Shushi, 1910; wool, 167 x 100 (**FAMA**).
50. Rug "**Bargushat**", (private collection);  
[http://www.sellingantiques.co.uk/photosnew/dealer\\_knights/dealer\\_knights\\_full\\_1298294544797-9543588516.jpg](http://www.sellingantiques.co.uk/photosnew/dealer_knights/dealer_knights_full_1298294544797-9543588516.jpg)
51. Rug "**Bargushat**", (**Private collection**).
52. Rug "**Ornament of the world-Jraber rosette**"
53. Rug "**Kusapat**", Jraber-Gardman, middle of XIX c., wool, 210\*125 / (**SEMA**).
54. Rug "**Amaras**", Artsakh, Varanda, 1927, wool, 223\*122 (**SEMA**).
55. Rug "**Amaras**", Kharadagh, 1888; wool, 420 x 104 (**Gregorian T. Arthur, Gregorian Joyce, Hampshire**, fig. 66).
56. Rug "**Amaras**", Dizak, village Tumi, 1904; wool, 420 x 130 (**Gregorian T. Arthur, Gregorian Joyce, Hampshire, Armenian Rugs from Gregorian Collection**, 1987, fig. 69).
57. Rug "**Amaras**", Artsakh, - eastern rug weaving centres of Vaspurakan, late XVIII, early XIX cc. , wool, cotton, 574 x 196 (**Treasury of the Mother See of Holy Etchmiadzin**).
58. Fragment of "**Amaras**" rug, 1927, bird couple pattern.
59. Rug "**Aghbak**", XVIIIc. ; 650 x 250, wool, cotton (**SEMA**).
60. Rug "**Aghbak**", Shushi, 1817; wool 270 x 104 (**Passage**, 44).

61. Rug **"Savonerie"**, Shushi, 1906, wool 395 x 116 (**FAMA**).
62. Cross-trimmed capital, IV c. , Tjartar (**State Museum of Local History of Artsakh**).
63. Rug **"Cross patterned"**, Artsakh,, 1844; wool , 314 x 90 (**SEMA**).
64. Rug **"Kerkhach"** (Swastika), Gardman, 1890s;  
<http://www.sothebys.com/en/auctions/ecatalogue/2012/americanana-n08880/lot.7.html>
65. **"Blossom cross"**, Artsakh,, first quarter of XVII c. ; wool ,283 x 108 (**SEMA**).
66. Blossom cross-pattern, **"Holbein"** rug design.
67. Rug **"Memling with a cross pattern"**, Artsakh -Utik, 1880s; wool, 246 x 144;  
<http://www.spongobongo.com/0her9733.htm>
68. Rug **"Haghat"**, Jraberdd-Gardman, 1880s; wool ,200 x 130 (M. Balayan, 5).
69. Rug **"Lori-Pambak"**, Gardman, second half of XIX c. (**SEMA**).
70. Rug **"Lori"**, Jraberdd-Gardman, middle of XIX c., (Caucasian Rugs, Zdenka Klimtova, Narodnigalerie, Praze, 2006. fig. 9)
71. Rug **"Lori"**, version of Jraberdd, village Verishen, 1912; wool, 285 x 130 (**Passage**, 68).
72. Rug **"Large scaled cross pattern"**, Jraberdd-Varanda, beginning of XX c., wool, (**SEMA**).
73. Rug **"Panel"** (Shield), Artsakh,, second half of XIX c. ; wool,260 x 154 (**SEMA**).
74. Rug **"Panel"** (Shield), Artsakh,, second half of XIX c. ; wool, 231 x 175 (**Manoyan collection**);  
[http://www.hagopmanoyan.com/show\\_rug.php?rug\\_id=543](http://www.hagopmanoyan.com/show_rug.php?rug_id=543)
75. Rug **"Paraka"** with a star pattern, Gardman-Jraberdd, end of XIXc. ; wool , 258 x 174 (**SEMA**).
76. Rug **"Paraka"** without a star pattern, Gardman, end of XIX c. ; wool, 150 x 110 (**SEMA**).
77. Rug **"Paraka"** without a star pattern, Dizak-Sisakan, 1912; wool, 230 x 120 (**FAMA**).
78. Rug **"Paraka"** without a star pattern, Gardman-Jraberdd; wool, 240 x 130 (**FAMA**)
79. Rug **"Meghri"**, Dizak-Bargushat, 1880s; (**Gregorian T. Arthur, Gregorian Joyce Hampshire**, fig. 31).
80. Rug **"Memling"**, Jraberdd, village Verishen-Erkej, 1913; wool, 280 x 140 (**Passage**, 78).
81. Rug **"Memling"**, Jraberdd-Gardman, second half of XIXc. ; wool, 202 x 125 (**FAMA**).
82. Rug in Hans Memling's canvas **"Flowers in a vase"**, 1494 (**V. Gantzhorn**, 448).
83. Rug **"Gandzak"**, Gardman-Utik, end of XIX c. ; wool, 282 x 154 (**Passage**, 35).
84. Rug **"Varanda"**, Varanda, village Tjartar, second half of XIX c. ; 350 x 124 (**Rug Museum – Showroom of Shushi**).
85. Rug **"Varanda"**, Varanda, end of XIX c. , wool; wool ,287 x 90 (**FAMA**).
86. Rug **"Varanda"** (version), Varanda, end of XIX c. , wool, **D. Chichishvili, L. Kerimov, N. Stepanyan**, Caucasian Rugs, Leningrad, 1978
87. Rug **"Harsnacar"** (Tree of bride), fragment, Khachen-Varanda, end of XIX c. (**SEMA**).
88. Rug **"Harsnacar"** (Tree of bride), Khachen-Jraberdd, end of XIX c. ;  
<http://foto.mail.ru/community/urartu-for-god/428?page=1#photo=/community/urartu-for-god/428/448/>
89. Rug **"Voskanapat"**, Gardman-Jraberdd, end of XIX c. ; wool ,252 x 138 (**Private collection**).
90. Rug **"Voskanapat"**, Gardman-Jraberdd, end of XIX c. ; wool, 268 x 134 (**SEMA**).
91. Rug **"Astghavor"** (Star pattern), Gardman-Shamakii, 1878; wool, 362 x 103 (**FAMA**).
92. Rug **"Astghavor"**, end of XIX c. ; wool ,258 x 148 (**M. Ghazaryan**).
93. Rug **"Paylogj astgh"** (Shining star); <http://www.metropolitancarpet.com/htmlbodystarkazakantiqueorientalr.html>
94. Rug **"Paylogh astgh"** (Shining star);  
<http://www.spongobongo.com/em/nm/eme9995.htm>



95. Rug “**Vorotan**”, Shushi, 1815; wool, 263 x 137 (**FAMA**).
96. Rug “**Vorotan**”, Varanda, 1809; wool, 263 x 137 (**FAMA**).
97. Rug “**Vorotan**”, Varanda, Taghavard; wool, 310 x 100 (**M. Balayan**, 19).
98. Rug “**Vorotan**”, Dizak, 1911 (**M. Ghazaryan**, ).
99. Rug “**Barsum**”, Gardman, second half of XIX c. ; wool ,234 x 132;  
<http://www.jozan.net/news-articles/page/20>
100. Rug “**Shertavor-Ughadzik**” (Striped: rectilinear), Varanda-Dizak, second half of XIX c. ; 220 x 112;  
<http://www.antiqueorientalrugs.com/caucasian4.htm>
101. Rug “**Shertavor-Sheghaki**” (Striped: diagonal), Khachen-Utik, 1902; wool, 234 x 116 (**FAMA**).
102. Rug “**Banants**”, Gardman-Utik, second half of XIX c. ; wool 228 x 110 (**SEMA**).
103. Rug “**Bagrevand**”, (version: “**Shulaver**”), second half of XIX c. ; wool 250 x 135 (**Passage**, 80).
104. Rug “**Kashatagh**”, Dizak-Kashatagh, 1896; 280 x 110 (**Passage**, 40).
105. Rug “**Tjartar**”, Varanda, 1901, wool, 362\*100 (**SEMA**).
106. Rug “**Tjartar**”, Varanda, 1910, wool, 350\*110 (**SEMA**).
107. Tombstone with a rug image, 1693, Jrver (present Xnapat), Varanda-Khachen (**Sh. Mkrtchyan**, Historico-Architectural Monuments of Nagorno Kharabagh: 163, fig. 217, Yerevan; 1989)
108. Scene of Tjartar (Photo by the author).
109. Rug “**Gladzor**”, Varanda, 1913; wool ,200 x 137 (**FAMA**).
110. Rug “**Gladzor**”, Basin of lakeUrmia, XVIII-early XIX cc., wool, cotton; 500 x 105 (**Treasury of the Mother See of Holy Etchmiadzin**)
111. “**Gladzor**”, miniature version of the main pattern of the rug. See Armenian Miniature, introduction and annotations by L. Durnovo, board 23, Yerevan; 1969
112. Rug “**Classical dragon rug**”, XVII c., Applied Art Museum of Budapest. See Ferenc Batari, Oriental rugs. Collection of Applied Art Museum of Budapest, compilation and introduction by Pal Miklos: 307-312, fig. 8, Budapest; 1980
113. Rug “**Classical dragon rug**”, Artsakh, XVIII c.; 620 x 284 (**SEMA**)
114. Rug “**Pyunik**” (Phoenix), Artsakh-Shirvan, 1890s; 160 x 113 (**M.Ghazarian**, Armenian Carpet, Los Angeles, 1988, 22)
115. Rug “**Guhar-Jraberddragon rug**”, XVIII c. (**V.Gantzhorn**, fig. 481)
116. Rug “**Guhar-Jraberddragon rug**”, Artsakh, second half of XIX c.; 294 x 126 (**SEMA**)
117. Rug “**Jraberddragon rug**”, Khachen, 1890s; 248 x 146 (**SEMA**)
118. Rug “**Jraberddragon rug**”, Khachen, Badara, 1890s; 230 x 140 (**Passage**, 1)
119. Rug “**Jraberddragon rug**”, Artsakh, second half of XIX c. (**Private collection**)
120. Rug “**Guhar**”, Dizak-Sisakan, 1904; 240 x 138 (**FAMA**)
121. Rug “**Guhar**”, Jraberdd-Sisakan, 1880s; 238 x 134 (**FAMA**)
122. Rug “**Sisakan**”, Zangezur, end of XIX c.; 310 x 132 (**SEMA**)
123. Rug “**Masyatsvotn**” (Foot of Masis), Dizak-Zangezur, 1908; 380 x 112 (**SEMA**)
124. Rug “**Gardman**”, Gardman-Jraberdd, end of XIX c.; 280 x 142 (**SEMA**)
125. Rug “**Khndzoresk**”, Jraberdd-Khachen, 1890s; 301 x 153 (**SEMA**)
126. Rug “**Khndzoresk**”, Dizak, 1890s; 280 x 118 (**FAMA**)

127. Rug "Vayk", Dizak-Sisakan, 1900s, wool; 237 x 107 (**Treasury of the Mother See of Holy Etchmiadzin**)
128. Rug "Vayk", Dizak-Zangezur, 1880s; 254 x 132 (**FAMA**)
129. Rug "Getashen", Jraber, village Getashen, 1909; 390 x 170 (**FAMA**)
130. Rug "Getashen", Hadrut, 1884, (**Private collection**)
131. Rug "Jraber", pattern
132. Rug "Jraber", Jraber-Khachen, 1870s, (**Private collection**)
133. Rug "Jraber", Jraber-Khachen, 1870s, (**Manoyan collection**)
134. Rug "Jraber -Varanda", 1918; 283 x 140 (**M. Balayan**, fig. 7)
135. Rug "Jraber -Varanda", Varanda-Dizak, end of XIX c.; 190 x 127 (**M. Ghazarian**, Armenian Carpet, Los Angeles, 1988, fig. 56)
136. Rug "Jraber-Dizak", Dizak, beginning of XX c.; 380 x 96 (**SEMA**)

## References and Sources

1. **Abrahamyan, A. G.** A Brief Outline of the History of Armenian Colonies, Yerevan, 1964 /in **Armenian**/.
2. **Abraham Kretatsi**, History. Original Study. Russian translation, introduction and annotations by Ghorghanyan, N. K., Yerevan, 1973 /in **Armenian**/.
3. **Abrahamyan Hrant**, Social-Political Life of Armenians of Artsakh and the Diocese of Artsakh (1901-1933). *Historico-philological Studies* 2, St. Etchmiadzin, 2009, pp. 34-35. /in **Armenian**/.
4. **Alpoyatjean Arshak**, History of the Armenians of Yevdokia, Cairo, 1952.
5. Akn and its Residents. Initiated and compiled by Arakel Kechean, studied, arranged and edited by Mkrtich Parsamean, Paris, 1952. /in **Armenian**/.
6. **Acharyan, H.** Armenian Dialectology, Moscow-Nor Nakhichevan, 1911.
7. **Acharyan, H.** History of the Armenian Language, vol. 2, Yerevan, 1952. /in **Armenian**/.
8. **Barkhudaryan, S.** The Armenian Kingdom of Derbent-Aghvank. *Historico-Philological Bulletin* 3, Yerevan, 1969, pp. 139-141. /in **Armenian**/.
9. **Beknazareants Apres**, "Secret of Gharabagh". Foreword and translation from Old Armenian to Modern Armenian by Archimandrite Makar Barxutareanc, St. Petersburg, 1886. /in **Armenian**/.
10. **Gavazanagirk**, Calcutta, 1876. /in **Armenian**/.
11. **Goganyan, S.** Knotted Rugs of Transylvania and Issue of their Origin. *Historico-Philological Bulletin* 1, 1965, pp. 261-267. /in **Armenian**/.
12. **Davtyan, S.** Episodes of The History of Armenian Medieval Applied Art, Yerevan, 1981. /in **Armenian**/.
13. **Yesai Hasan Jalalyan**, History or Memoirs of a Number of Events of Aghvank, Shushi, 1839. /in **Armenian**/.
14. **Evliya Chelebi**, Travel Notes – Turkish Sources 3. Translation from original, foreword and annotations by A. Kh. Safrastyan, Yerevan, 1967. /in **Armenian**/.
15. **Tatikyan, V.** Tribal Rugs of Artsakh, Yerevan, 2004. /in **Armenian**/.
16. **Temurtjyan, V.** Rug Weaving in Armenia, Yerevan, 1955. /in **Armenian**/.



17. **Ishkhanyan, Y.** NagornoGharabagh (1917-1920), Yerevan, 1999. /in Armenian/.
18. **Ibn Daud al-Balazuri**, Conquest of Countries: Foreign Sources about Armenia and Armenians 16. Arab Sources 3, Arab Historians of IX-X centuries (Introduction and translation from the original by Aram Ter-Ghevondyan): Yerevan, 2005, pp. 224-328. /in Armenian/.
19. **Ibn al-Fakih**, Book about Countries: Foreign Sources about Armenia and Armenians 16. Arab Sources 3, Arab Historians of IX-X centuries (Introduction and translation from the original by Aram Ter-Ghevondyan), Yerevan, 2005, pp. 480-507. /in Armenian/.
20. **Lalayan, Yer.** Varanda, Five volume Study, vol. 2: 11-202, Yerevan, 1988. /in Armenian/.
21. **Lalayan, Yer.** Gandzak, Five volume Study, vol. 2: 202-486, Yerevan, 1988. /in Armenian/.
22. **Leo**, My Memoirs, Miscellany of Works, vol. 8: 32-45, Yerevan, 1985. /in Armenian/.
23. **Atlas of Nagorno Gharabagh**, Yerevan, 2009. /in Armenian/.
24. **Karapetyan, S.** Historical Khoshkashen and its Monuments. *Bulletin of Academy of Sciences of ASSR*10, 1985, pp. 76-80. /in Armenian/.
25. **Kirakos Gandzaketsi**, History of Armenia, edited by K. MelikOhanjanyan, Yerevan, 1961. /in Armenian/.
26. **Hakobyan, A.**Newly Discovered Lythographies in Upper Valley of Hakari. *Handes Amsorea: Armenological Magazine*, Vienna-Yerevan, 1998, pp. 269-324. /in Armenian/.
27. **Hakobyan, A.** Chronicle of Ałvan Princes in late VII and early VIII centuries. *Handes Amsorea: Armenological Magazine*1-12,Vienna-Yerevan, 2004, pp. 267-292. /in Armenian/.
28. **H. Hakob V.Kosyan**, Armenians of Smyrna and the Surroundings, vols. 1, 2: Major Cities of Smyrna and Armenians, Venice, 1899. /in Armenian/.
29. **Hakobyan, Hr.** Medieval Art of Artsakh, Yerevan, 1991. /in Armenian/.
30. **Armenian Miniature.** Foreword and annotations by **Durnovo, L.**, Yerevan, 1969. /in Armenian/.
31. **Hovsepyan, H.** Armenians of Gharadagh, vol. 1, *Ethnography*, Yerevan, 2009. /in Armenian/.
32. **Hovhannisyan, A.** Episodes of the History of Armenian Liberation Mind, Yerevan, 1959. /in Armenian/.
33. **Ghanalanyan, A.** Traditional Narratives, Yerevan, 1969. /in Armenian/.
34. **Ghazaryan, M.** Treasures of ArtsakhArt, Antilias – Lebanon, 1993. /in Armenian/.
35. **Priest Ghazar Hovsepyan**, Essays about Muslim Armenians and Armenians of Utik, Tiflis, 1904. /in Armenian/.
36. **Bishop Makar Barkhutareants**, Land of Aghvank and its Neighbours: Artsakh, Yerevan, 1999. /in Armenian/.
37. **Matteos Urhayetsi**, Chronicle. Modern Armenian translation and annotations by Hrach Bartikyan, Yerevan, 1991. /in Armenian/.
38. **Melik Shahnazaryants, K.** Carding Wool and Weaving Rugs in Gharabagh. *HandesAmsorea* 9-10, 1928, pp. 472-482. /in Armenian/.
39. **Archbishop Mesrop Smbateants**, Topography of Sea-bordering County Gegharkuni, nowadays countyof Nor Bayazit, Vagharshapat, 1896. /in Armenian/.
40. **Mirza Yusuf Nersesov**, True Story. Translation from the original, introduction and annotations by Kostikyan, K. P., Yerevan, 2000. /in Armenian/.
41. **Mkrtchyan, Sh.**Treasures of Artsakh, Yerevan, 2000. /in Armenian/.

42. Mkrtchyan, N. A. Morphology of Burdur Dialect. *Bulletin of Social Sciences* 1, Yerevan, 1966, pp. 46-52. /in Armenian/.
43. Mkrtchyan, N. Dialect of Burdur, Yerevan, 1971. /in Armenian/.
44. Mnatsakanyan, St. Armenian Secular Sculpture of IX-XIV centuries, Yerevan, 1976. /in Armenian/.
45. Movses Kaghankatvatsi, History of Aghvank. Translation, foreword and annotations by VaragArakelyan, Yerevan, 1969. /in Armenian/.
46. Memoirs of Everek Fenesi. Compiled by Alex Grigoryan, edited by Sedrak Garakozean, Paris, 1963. /in Armenian/.
47. Topics about Armenian Principalities 2: The Dopeans and Melik Shahnazaryans. Written by Bishop Karapet, St. Etchmiadzin, 1914. /in Armenian/.
48. Shermazanean G. Topics for National History. Eminent Armenians in Persia, Rostov-on-Don, 1890. /in Armenian/.
49. Cherkezzyan, K. H. Armenians of AfionKarahisar. *Historico-Philological Bulletin* 1, 1981, pp. 292-298. /in Armenian/.
50. Chobanyan, P. Life and Work of Bishop Makar Barkhutareants. Land of Aghvank and its Neighbours: 7-15, Artsakh, Yerevan, 1999. /in Armenian/.
51. Poghosyan, A. Field ethnographic material, notebooks 1 – 2, 1974-1991. /in Armenian/.
52. Poghosyan, A. On the Issue of Spreading Areas of Artsakh Rug Weaving Traditions. Scientific Session – *Research Items of the Armenian Culture*: 31-32, Artsakh, Yerevan, 1992. /in Armenian/.
53. Poghosyan, A. On the Issues of Origin and Spread of Dragon rugs. Armenian folk culture. *Abstracts of Republican Scientific session IX*: 51-52, Yerevan, 1997. /in Armenian/.
54. Poghosyan, A. On the Issue of Origin and Spreading Areas of Dragon Rugs. *Handes Amsorea, Armenological Magazine* 1-12: 367-415, Vienna, Yerevan, 2004. /in Armenian/.
55. Poghosyan, A. More on Dragon Rugs. *New Ethnographic Bulletin* 1, Scientific Works, Yerevan, 2005, pp. 106-119. /in Armenian/.
56. Poghosyan, A. On “Lori-Pambak” Subgroup of Rugs. *Miscellany of Scientific Articles*, Gavar State University 12, Yerevan, 2010, pp. 139-145. /in Armenian/.
57. Poghosyan, A. On Origin and Spreading Area of one Type of “Khndzoresk” Subgroup. *Armenian Folk Culture XV* (Traditional and Contemporary in Armenian Culture), Yerevan, 2010, pp. 400-406. /in Armenian/.
58. Poghosyan, A. On Traditions of Straight Embroidery Culture. “Etchmiadzin” 7 (November-December), 2011, pp. 53-60. /in Armenian/.
59. Jevdet Pasha, Tarixi Tevdeti - Turkish Sources about Armenia, Armenians and other Peoples of Transcaucasia. Translation by Safrastyan, S., vol. 1, Yerevan, 1961. /in Armenian/.
60. Archbishop Sargis Jalaleants, Travel to Greater Armenia 2, Tpghis, 1858. /in Armenian/.
61. Samvel Anetsi, Memoirs of Priest Samvel Anetsi. Collection, foreword, comparison, appendixes and annotations by Arshak Ter-Mikayelyan, Vagharshapat, 1893. /in Armenian/.
62. Seyran, G. Economic Life of Gharabagh and its Perspectives (Economic Geography), Tiflis, 1928. /in Armenian/.
63. Vartanyan, S. Estimation of political figures by Folk Individual Artists (According to recorded material from Gharabagh). *Issues of Armenian Culture Research: Artsakh*, Yerevan, 1992, pp. 36-38. /in Armenian/.



64. **Father Baghdassar Gasparyan Shushetsi**, Miscellany Atlas. Prepared for print by Kyurtyan, H., *Bulletin of Matenadaran* 9, Yerevan, 1969, pp. 283-346. /in **Armenian**/.
65. **Raffi**, Two Months in the Lands of Aghvank and Syunik. Miscellany of Works, vol. 9, Yerevan, 1987, pp. 230-389. /in **Armenian**/.
66. **Foreign Sources about Armenia and Armenians** 16. Arab sources 3 (Translation from the original and introduction by Aram Ter-Ghevondyan), Yerevan, 2005. /in **Armenian**/.
67. **Ulubabyan, B. A.** Principality of Khachen in X-XVI centuries. Yerevan; 1978/in **Armenian**/.
68. **Ulubabyan, B. A.** Episodes of the EastsideHistory of Armenia, Yerevan, 1981. /in **Armenian**/.
69. **Kajberuni**, Multimillion Heritage. Documents 2 (Compiled by Ghaziyan, A. and Kalantaryan, A.), Yerevan, 2001. /in **Armenian**/.
70. **Kurtyan, H.** Rugs of Armenians, Venice, 1947. /in **Armenian**/.
71. **Abelov, N. A.** Research on Economic Life of State Peasants of YelisavetapolCounty of Yelisavetapol Province, Tiflis, 1887. /in **Russian**/.
72. **Abu-Ishak al-Istaxri**, Book of Routes and Kingdom. Translation and comments by Karaulov, N. A., *MMDLTC* 29, Tiflis, 1901, pp. 3-73. /in **Russian**/.
73. **Abu al-Kasim ibn-Haukal**, Book of Routes and Kingdom. Translation and comments by Karaulov, N. A., *MMDLTC* 38, Tiflis, 1908, pp. 81-129. /in **Russian**/.
74. **Aghashirinov, S. S.** Material Culture of Lezgies in XIX and early XX centuries, Moscow, 1978. /in **Russian**/.
75. **Mets, A.** Muslim Renaissance, Moscow, 1973. /in **Russian**/.
76. **Armenian-Russian Relations in XVIII century**. *Miscellany of Documents*, vol. 2, part 2 (ed.) Ashot Ionisyan, Yerevan, 1967. /in **Russian**/.
77. **Babaev, A. A.** Rugs of Shaki-Zakatala and Kakhi-Belokan Areas. *Abstracts of the International Symposium on Eastern Rug Art*: 36, Baku, 1983. /in **Russian**/.
78. **Durnovo, L.A.** Essays on Medieval Armenian Fine Arts, Moscow, 1979. /in **Russian**/.
79. **Volkova, N.G.** Khinalig: *Caucasian Ethnographic Miscellany* VII: 32-62, Moscow, 1980. /in **Russian**/.
80. **Gantzhorn, V.** Christian-Oriental Rug; One of the Aspects of Armenian Art. *Abstracts of the Fourth International Symposium on Armenian Art*, Yerevan, 1985, pp. 73-75. /in **Russian**/.
81. **Genocide of Armenians in Ottoman Empire**. *Miscellany of Documents and Materials*, (ed.) Nersisyan, M. G., Yerevan, 1982. /in **Russian**/.
82. Charters and other Historical Documents of XVIII century Referring to Georgia, vol. 1, 1768-1774, (ed.) Cagareli, A. A., St. Petersburg, 1891. /in **Russian**/.
83. Life of **Artem Araratski**. Publication prepared by Grigoryan, K. N. with the support of Orbeli, R. R. *Monuments of Literature*, Moscow, 1981. /in **Russian**/.
84. **Zhuk, A. K.** Development of Rug Weaving in Ukraine and Rug Weaving Art of Nations of the East. *Abstracts of the International Symposium on Oriental Rug Art*: 44, Baku, 1983. /in **Russian**/.
85. **Zedgenidze, Y.** Town of Shushi. Production of Rugs and Mats. *MMDLTC* XI: 1-51, Tiflis, 1891. /in **Russian**/.
86. **Isaev, M.** Rug Production of Transcaucasia, Tiflis, 1932. /in **Russian**/.

87. **History of Azerbaijan**, vol. 3, (eds.) Huseynov, N. A., Sumbatov, A. S. & al., Baku, 1960. /in Russian/.
88. **Caucasian Rugs**. Album of Diagrams for Artisans 1. Author of diagrams Straume, U., St. Petersburg, 1913. /in Russian/.
89. **Ghahramanyan, K.** Book of Hearth: the Land Calls 2, Yerevan, 2004. /in Russian/.
90. **Ghazaryan, M.** Armenian Rugs, Moscow, 1985. /in Russian/.
91. **Kerimov, L.** Azerbaijanian Rug, vol. 2, Baku, 1983. /in Russian/.
92. **Korkhmazyan, E. M.** Armenian Miniature of Crimea, Yerevan, 1967. /in Russian/.
93. **Lavrov, L.** Ethnography of Caucasia, Leningrad, 1982. /in Russian/.
94. **Leviatov, V.N.** Essays on History of Azerbaijan in XVIII century, Baku, 1948. /in Russian/.
95. **Lynch, H. F.** Armenia, Travels and Studies, vol. 1, Tiflis, 1910. /in Russian/.
96. **Mar, N. Y.** Cultural World of Caucasia and Armenia, Petrograd, 1915. /in Russian/.
97. **Mkrtchyan, Sh.** Historico-Architectural Monuments of NagornoGharabagh (2<sup>nd</sup> edition), Yerevan, 1989. /in Russian/.
98. **Khudadov, V. N.** Transcaucasia (*Historico-Economic essay*), Moscow-Leningrad, 1926. /in Russian/.
99. **Piralov, A. S.** Brief Outline of Handicrafts of Caucasia (2<sup>nd</sup> edition), St. Petersburg, 1913. /in Russian/.
100. **Piralov, A. S.** Handicraft Production of Transcaucasian Republics. *Transcaucasian Statistical-Economic Miscellany*, Tiflis, 1925. /in Russian/.
101. **Petrushevski, I. P.** States of Azerbaijan in XV century. *Miscellany of Articles on History of Azerbaijan* 1: 153-213, Baku, 1949. /in Russian/.
102. **Ter-Ghevondyan, A.G.** Armenia and the Arab Chalifate, Yerevan, 1978. /in Russian/.
103. **Torchinskaya, E. G.** Men's costumes of Azerbaijanians in XIX and early XX centuries, based on the collection of the State Museum of Ethnography of the Peoples of the USSR. *Economy and Material Culture of the Peoples of Transcaucasia in XIX-XX centuries*, Moscow, 1971, pp. 116-136. /in Russian/.
104. **Peoples of Caucasia**, vol. 2 (eds.) Gardanov, B. A., Guliev, A. N., Yeremyan, S. T., Lavrov, L. I. Nersesov, G. A., Chitaya, G. S., Moscow, 1962. /in Russian/.
105. **Chikovani, T. A.** Classification and Origin of the Transcaucasian Dwelling with stepped-crown-shaped roof. *Economy and Material culture of the Peoples of Caucasia in XIX-XX centuries*, Moscow, 1971, pp. 5-33. /in Russian/.
106. Encyclopedia of World Art. Antiquity: the most Comprehensive History, Moscow, 2003.
107. **Amirian, L.** Competiton. *Hali*, Vol. 6, issue no.1, 1983, pp. 107-108.
108. Armenien: Wiederentdeckung einer alten Kulturlandschaft - Museum Bochum, 1995.
109. **Aschenbrenner, E.** Iranian Town and Village Carpets and Rugs, Tehran, 1995.
110. **Der Manuelian Lusiand Murray L. Eiland**, Weavers, Merchants and Kings. The Inscribed Rugs of Armenia, Fort Worth, 1984.
111. **Gantzhorn, V.** Le Tapis Chretien Oriental, Köln, 1991.
112. **Ghazaryan, M.** Armenian Carpet, Los Angeles, 1988.
113. **Gregorian T. Arthur**, Gregorian Joyce Hampshire, Armenian Rugs from Gregorian Collection, Copyright, 1987.
114. **Gsell, H. O.** Gedanken zum Swastika Kasak. *Hali*, vol.3, issue no. 3, 1981, pp. 192-195.



115. **Hali**, International Magazine of Antique Carpet and Textile Art, issue no. 66, London, 1992.
116. **Hali**, International Magazine of Antique Carpet and Textile Art, issue, no. 98, London, 1998.
117. **Hali**, International Magazine of Antique Carpet and Textile Art, issue, no. 66, London, 1992.
118. **Holbein, H.** Text von Harri Zeisse, München, 1982.
119. **Murray, Eiland L.** Oriental Rugs, New York, 1976.
120. **Enderlein, V.** Orientalische Kelims, Berlin, 1986.
121. **Erdman, K.** Der Orientalische Knupteppiche, Tübingen, 1975.
122. **Erdman, K.** Die Geschichte der frühe Türkische Teppiche, London, 1977.
123. Islamic Carpets from the **Joseph V. McMullan Collection**. Exhibition devised and installed by David Sylvester, London, 1972.
124. **Fridrich Sarre** and **Hermann Trenkwald**, Oriental Carpets Designs in Full Colour, New York, 1979.
125. **Liatif Kerimov, Nonna Stepanian, Tatiana Gregolia und David Zizischvili**, Kaukasische Teppiche, Leningrad, 1984.
126. **Maritz –Iten, J.** Enzyklopedien für des Orientteppichs, Zürich, 1977.
127. **Nassiri M.Javad**, The Persian Carpet, Roma, 2002.
128. **Rites of Passage in Inscribed Armenian Rugs**, (ed.) Eiland L. Murray, San Francisco, 2002.
129. **Poghosyan, A.** Carpets- Armenian Folk Arts, (eds.) L.Abrahamian and N.Sweezy. Culture and Identity, Bloomington and Indianapolis, 2001, pp. 150-165.
130. **Taghiyeva R.** Azerbaijan Carpet, translated by Richard E. Wriegt, Baku, 2000.
131. **Hazledine, T.** On the Road to Zakatala. *Hali, the International Magazine of Antique Carpet and Textile Art*, December/January, 1994, pp. 78: 88-96.
132. **Yetkin, S.** Historical Turkish Carpets, Istanbul, 1981.
133. **Yetkin, S.** Early Caucasian Carpets in Turkey, vols. 1, 2, London, 1978.
134. **Tschebull, R.** Entwiekung von vier Kasak- Mustern. *Hali*, vol. 1, issue no. 3, 1978, pp. 257-261.

## Contents

INTRODUCTION .....	3
CHAPTER 1 ON ISSUE OF <b>ARTSAKH</b> RUG WEAVING CULTURE TRADITIONS	9
Key issues of rug typology .....	21
On demographic portrait of Artsakh.....	25
On Conditions Necessary for Rug Weaving.....	27
CHAPTER 2 SPREADING AREAS OF ARTSAKH RUG WEAVING TRADITIONS	31
Let us try to consider these areas respectively.....	31
Northeastern Transcaucasia .....	31
Northwestern Iran .....	43
Asia Minor.....	48
CHAPTER 3 GROUPS AND TYPES OF ARTSAKH RUGS AND THEIR SPREADING AREAS .....	56
PICTORIAL.....	57
FLORAL and FLOWER.....	66
CROSS PATTERN.....	82
LARGE SCALED POLYGON.....	94
STAR PATTERN .....	108
ARCHED .....	115
STRIPED .....	116
DIAMOND.....	116
DRAGON RUGS .....	128
“Guhar” subgroup of rugs .....	128
“Knhdzoresk” subgroup of rugs .....	141
JRABERD .....	145
SUMMARY .....	150
Glossary of terms.....	151
LIST OF PHOTOS.....	152
References and Sources .....	156