

FOREWORD

This is the Third Fascicle of our work bearing the general title of "Materials for and Studies in the History of Armenian Art and Culture". In the preceding volumes articles previously published in various periodicals, were collected together and reprinted. This Fascicle belongs to the same series, but the material it contains has not been published before, excepting a small section, which appeared in the "Hayasdani Gochnag" under the title of "The Problem of the Doming of Armenian Churches". A work of this size, especially because of the great number of pictures which it includes, could not have appeared in any periodical; nevertheless we have included it in our series of Fascicles for similar reasons, as a sort of preparation for the history of Armenian art and culture, elucidating certain problems or phenomena. As to whether we shall be able to complete our work rests with the will of God, depending on the length of our life and the facilities we may have for pursuing scholarly work, but we are working in that direction. Fascicle IV is in the press, and the Fifth is being prepared.

We would have liked to have made a more thorough study of the subject, considering the newness of the materials, but the numerous and various duties of our office prevented us from doing so, in spite of our desire. However we believe that their publication, even in this condition, will be of some use: these materials will in due time speak for themselves, attracting the attention of scholars and will be subjected to more extensive study and comparisons; we only regret that we do not now have in hand the photographs of the Church of Aghts, of the sepulchral stele of Otsoon, and of the sculptures of the monastery church of Budghoons, which would have enhanced the value of our work for the general history of Christian

art. But if this work should cause such materials to be collected and interest historians of art in the least degree, as a most modest contribution along side of the great works of Strzygowski and Toramanian, we shall consider ourselves fully rewarded. Here in our work is studied only one aspect of ancient Armenian art, its relation to its southwestern neighbors.

Strzygowski's great work² and the publication of the collected works of Toramanian³ proclaim the part played by the Armenian people amongst the civilized nations of Hither Asia. How much and how great and valuable work has been done by the above mentioned scholars, by Marr, Orbelli, Bachman,⁴ Baltrusaitis,⁵ and by others!

But there is yet much to be done, to bring the unknown to light, in order that the picture of the creative activity of our people may be illuminated by large or small rays coming from various quarters and assume its worthy place in the history of nations and of their civilization. For example, what abundant material would be supplied for the elucidation of the relations between the art of the nations of Hither Asia and of Armenia by the collection of Armenian architectural ornamentation in chronological order and with the places indicated! We know that the painter Fetvajian has a large collection of that kind, his own drawings and photographs, of the ornaments on Armenian churches, which, however, after all these years still remain unpublished.

The present work although not of great size has nevertheless exacted from

1. "Hayasdani Gochnag", 1939, October 14.

2. Die Baukunst der Armenier.

3. Toros Toramanian, Materials for the History of Armenian Architecture (in Armenian), Erivan, Armenia, 1942.

4. Bachman, W., Kirchen und Moscheen in Armenien und Kurdistan, Leipzig, 1913.

5. Etudes sur l'Art médiéval en Georgie et en Arménie, Paris 1929.