

оркестром. Оркестранты встретили его спесиво, и он сказал им: «А я не дирижер, я вообще – композитор», чем только усугубил ситуацию. Однако после исполнения симфонии Чайковского они просто кричали от восторга, спрашивая: «Почему мы до сих пор не знали этого дирижера?» А Светланов ответил: «Потому что я в первую очередь – композитор» [2].

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SOLAR PATTERNS IN THE TRADITIONAL TARAZ OF WOMEN OF NEW JUGHA

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ANNOTATION

The article revises the use of sun symbol in New Jugha. There are comparisons and parallels between similar decorations in different types of arts, with pictures. There is a reference of scientific articles and sources (online and printed), which have been used for the full presentation of the material. The article presents historical overview and analysis.

Key words: solar patterns, sun signage, ornaments, styling, emerging and dying spirals, spiral curving.

Introduction

When examining taraz of New Jugha, a pattern, unique in its kind, made on the clothing was worth

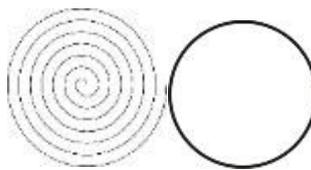
attracting attention / pic.1 /. The pattern is a circle with lines inside that resemble the eternity.



picture 1

Circle pattern with different stylistics are popular still from Chalcolithic age. One could meet similar patterns on different items discovered from excavations, which were attributed as the sacrament of heavenly luminaries1 /pic.2/:

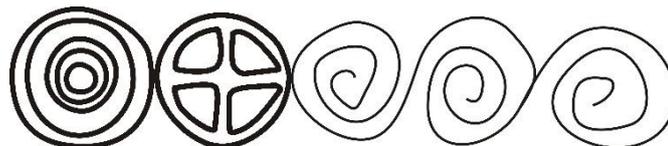
Circle or disc can also be met in Urartian culture, where charts and patterns are most probably replacing the sign of “sun” /god/ and acts as a separate sign2.



circle - sun, eternal rotation, seed – grain3

Similar images are also met in petroglyphs. Here one can see different symbolic linear expressions connected with sun cult, which are radial, trochate

circles, circles that are spiral shaped resembling curved cross, with a cross drawn inside, circles with dot.



According to H. Mnatsakanyan “ ... in old times the disc of the sun was depicted as a wheel, its rays were depicted as the wheel’s bars, and the motion was the rotation of the wheel”5.

The cult of the Sun and fire were popular not only in Armenia, but also in whole East. Armenian dwellers worshipped God of sun Mihr, and that is why the people here are called sons of sun6.



Picture 2 golden chain, buckle, earring, III millennium B.C.4

According to the article of S. Petrosyan Van was considered to be a big centre for the cult of the God of Sun (in Urartian $\bar{S}iuni - Mihr-Mher$. The records found near Arjesh can witness about that, where it is indicated about KUR Artaraps~a country, which is situated in the north-eastern part of Vana Lake. In the article of S. Petrosyan titled \bar{S} The city UI \bar{S} IUINI of God of sun and the epithets \bar{S} , Artaraps~a is a compound word and according to word-building etymology aps~a means \bar{S} anything that is curved or circle: like a wheel, pulley wheel, bow, firmament, rainbow, disc of sun, disc \bar{S} :

There exist different stylistic images of sun disc, where H. Mnatsakanyan gives the following description about the variant which is being examined:

“spirals that are born and die endlessly, spirals, starting from some point, are born and reach the point of descent through the rotates that do not reach one another, and rotate again with twirls and by existing from one they make a new rotation. This endless rotation resembles the daily rotation of the sun”⁵.

The twirl of these spirals makes an imitation of endless motion and that is the reason this pattern is often called the sign of eternity. The sign of eternity in its turn has variants of depiction: those are similar rotations inside a quadrangle, or without generalizing outline, which is also called curved cross. The image of curved cross is popular in the pattern of embroidery and carpetmaking / pic.3/9.



picture 3 Armenian treasury. am/hy

In the patterns of carpets the symbols of sun and water are often used together somehow being identified in one common idea¹⁰. Spirals often met in Armenian hieroglyphs, which are similarly depicted, sometimes grow into the idea of wave-water. The concept of Sun-water is also generalized with the similar chart depiction. In Armenian writings they are called “immortal” or “deathless”¹¹.

M. Abeghyan says: “in Van, they tell about sun that in the evening it “sets into Vana sea, swims in the sea, so that to have rest after the rotation of the day. They believe, that its bed is under the see, on a foam, and the snowy and purplish clouds are the curtains near the sun’s bed. When the sun washes its face, mountains and fields are washed with the dew of that water...”¹²

In various sources, patterns that express the idea of sun and eternity are often identified with other images that express the conceptual idea of sun, like lion (Mher-Mihr “lionlike”), snakes, rams, goat-lightning, birds, flowers etc². Though A. Mnatsakanyan denies the point of view, according to which flowers are

considered to be symbols¹⁴ of sun, ascribing them the concept of fertility and life continuation.

Materials and methods

Twirling lines can be met on horns of ram images: Ram was widely spread around Armenia as a subject of ecumenic worship². It finds its influence also on graphics and one can see ram images and ram statues during various periods of time. This was of thinking is so deep set among the people, that was used also in epos, where the heroes of Sasna were called “ram”². Ram statues are met in different branches of architecture. The usage of ram statues as tombs was widely spread, which was connected with the concept of eternal life. Such sculpted and illustrated tomb-ram statues were popular especially in cemetery of Old Jugha, which were set together with khachkars¹⁷.

People of Jugha, that later relocated, among other crafts, took with them also the tradition of setting tombs-ram statues. Though, according to some other comment, ramlike tombs were also used by Iranian

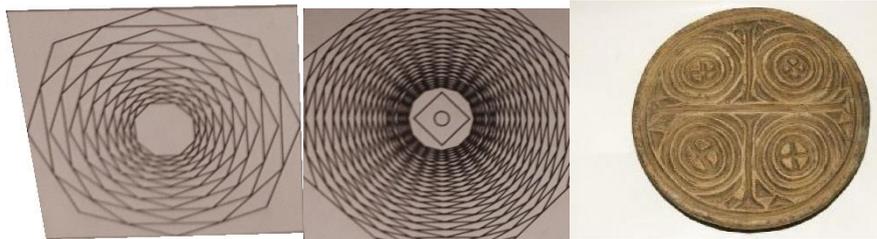
people and the relocated Armenians borrowed that custom¹⁸.

People, who worshipped the Sun, has certainly often referred to symbol of sun, depicting it on different household utilities, jewelries, clothing, statues.

Researching handicrafts of various states of Armenia / weaving, argention, embroidery, tattoo, woodcraft, construction etc./ in different spheres one can see the following pattern expressed in different stylistic ways / pic.5/.



1 2 3 4



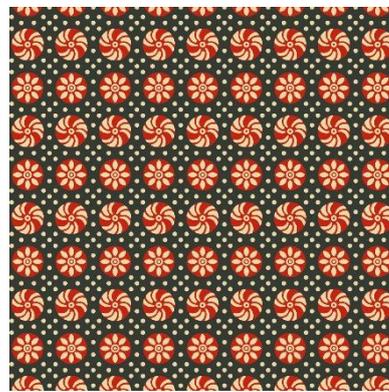
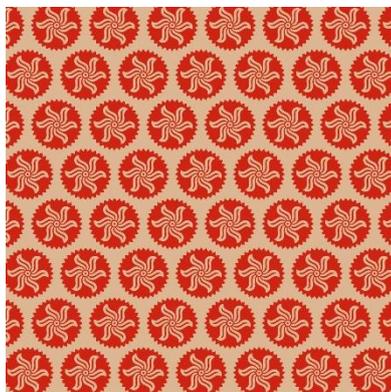
5 6 7

picture 5. 1. New Jugha kerchief, 2. New Jugha dress, 3 Vaspurakan silver button, 4.Vaspurakan embroidered cloth, 5,6 garret laying, 7 Lori pattern of gata

The sign of eternity inside a disc or square was often used on different utensils made from wood, shell, even the laying of the woods of the garret resembled the graph of eternal rotation¹⁹/pic. 5/.

Results and discussions

Embroidery and argention of Vaspurakan drew special attention, where sometimes with slight difference, and sometimes in a similar way one can meet this pattern. One can notice similar pattern stamped even on lantern fabrics of register-parchment of Vaspurakan ²⁰/pic. 6/.



picture 6 Vaspurakan 1451 year N 4893, XVI cent. N 10625

S. Davtyan gives description about lace embroidery in his book "... the sign of sun is eye catching, which is depicted as a complicated wheel, rosette, group of rotating lines, half-moons. This sign of eternity consists of half-moons, new ones, which come out of the center of rosette, run towards the edges, creating an imitation of run, endless movement²¹.

In the same book, the author speaks about the fact, that the ones leaving Vaspurakan took with them also the art of lace-making²¹. A huge amount of Armenians were forced to relocate to Iran from Vaspurakan and other states of Armenia due to well-known events. As A. Davrizhetsi mentions it, Shah Abas made everybody relocate from all the towns of Armenia / Yeghegnadzor,

Lori, Hamzachiman, Aparan, Shirak, Alashkert, Kars, Maku, Manazkert, Artska, Karin, Arjesh, Van etc./ and brought them to city Spahan in Iran²³. Armenian settled in New Jugha continued to develop their culture on foreign lands, which mixed with local culture and developed a new, multi-style culture.

Sun worship was not limited with only Armenia and was also spread in whole East, including Iran as well. One of branches of Iranian Zoroastrian religion is sun worship. The symbol of that religion is the man with eagle wings and legs standing inside the disc of the sun, which was used also in Urartu as a symbol of Sun worship. The symbol of sun in different graphs of

Urartu, even up to a simple cross, had an active usage²⁴.

Iranian culture has often spoken about the symbol of sun, giving it different stylistic depictions. This idea

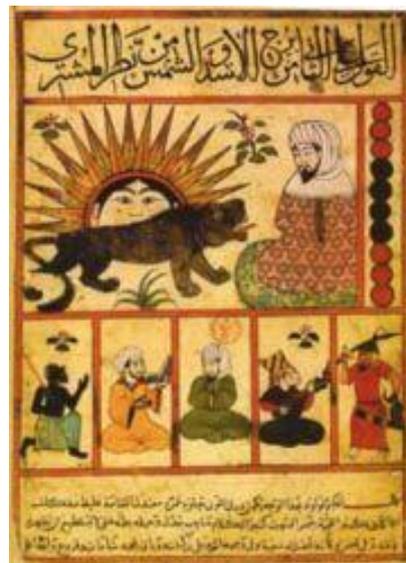
can be supported through the sun images they used in different branches of art /pic. 7/.



1 2



3 4



5

picture 7 1. symbol of sun with wings, 2. Āsun with wings and Ahuramazda, 3. coin with the images of sun and lion / early middle ages/ *, 4. image of sun /later ages/, 5. ancient miniature²⁵

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Conclusion

So, as a result of the research, the following can be outlined:

Sun patterns have old origin and are closely connected with the cult of god of Sun. The center for the cult of the god of Sun was considered to be Van city located in Vaspurakan with its neighboring territories.

The image of god of sun had different stylistic charts and was used in many different spheres.

The symbol of sun was often depicted also together with the symbols of animals and humans.

After the great relocation of 16th century a huge quantity of Armenians moved to Iran, namely to Spahan, where New Jugha was established. Most part of the immigrants were the population of Vaspurakan,

who took their culture with them together with their mentality and believes.

One can meet the cult of Sun also in Iran, yet here they depict the pattern of sun in totally another way /pic.7/ and it has no connection with the pattern of sun we are interested in.

As a result it is considered that this pattern has an Armenian origin and its roots stretch to Vaspurakan /Van Kingdom/.

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