

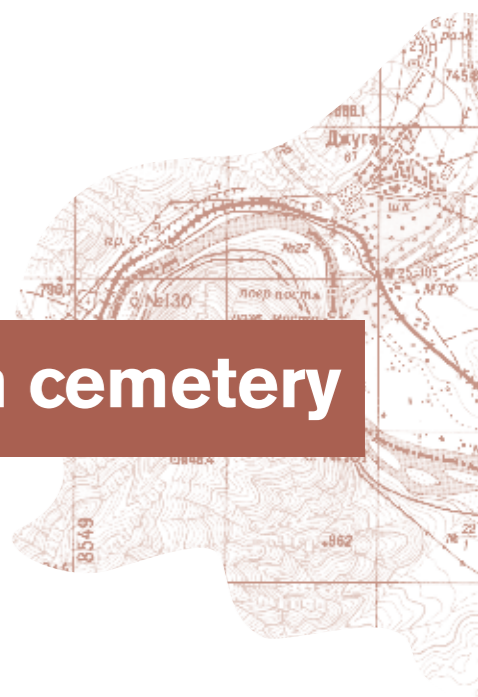


Recovering a lost Armenian cemetery

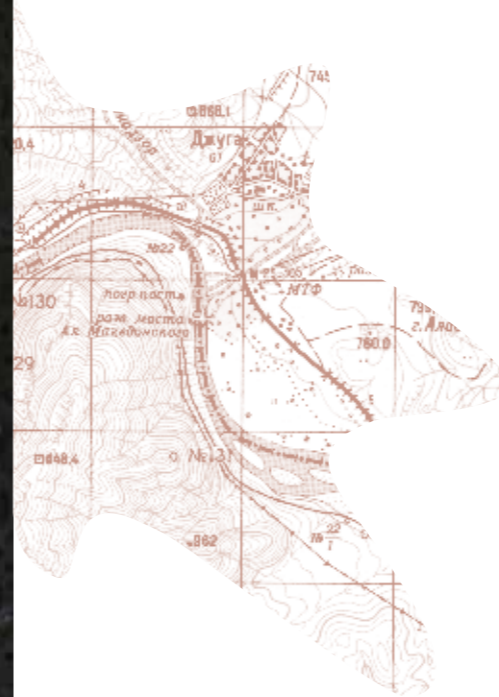
A pilot project by
Manning Clark House



Recovering a lost Armenian cemetery



A pilot project by
Manning Clark House



Recovering a lost Armenian cemetery: a pilot project by Manning Clark House

ISBN 978-0-9924223-0-1

Copyright © text Judith Crispin, images Judith Crispin, Steven Marshall, Dione McAlary and Manning Clark House.

First published 2013 by Magnet Galleries Melbourne in association with Manning Clark House 11 Tasmania Circle, Forrest ACT 2606.

magnet.org.au

manningclark.org.au

Cover image

Ashot removes dirt from an original Djulfa khachkar found near Yerevan.

PHOTO: JUDITH CRISPIN

Inside cover image

Google satellite image of the Djulfa site.

Opposite page

Noradus resident, Nina, explains the local meaning of the symbols on the stones.

PHOTO: JUDITH CRISPIN

Contents

Introduction	4
The Pilot	6
The Supporters	7
Yerevan	8
Sergei Parajanov museum – Curator, Zaven Sargsyan	12
Cultural Office of Armenia – Deputy Minister of Culture, Arev Samuelian	17
Yerevan University – Prof. Hamlet Petrosyan	18
Varazdat Hambardzumyan	20
Mother See of Holy Etchmiadzin	28
An original Djulfa Khachkar	45
Argam Ayvazyan	50
Garni temple	56
Geghard monastery	60
Gyumri	65
Yezidi people	68
Agarak	74
Goris. Tatev and Noravank monasteries	94
Sardarapat museum	108
Zvartnots	114
Noradus cemetery	118
Genocide museum	124
Acknowledgements	132

In November 2013 Manning Clark House undertook a pilot project to collect photographic and other records of the destroyed Armenian medieval cemetery at Djulfa, Azerbaijan.

The historic cemetery at Djulfa stood until 2006 in the border area between Iran and Nakhichevan, on a hill divided by three valleys, to the west of the ruined city of Jugha. Culturally and historically unique, Djulfa was one of the oldest Christian cemeteries in the world. At its peak it held more than 10,000 ornately carved khachkars (cross-stones), dating from the 15th to the 17th century, alongside ordinary tombstones from the late 6th century. Armenian khachkars are ornately carved with early Christian symbols, ancient texts, flowers and plants – each is totally unique.

Of more than 10,000 original Armenian cross-stones (khachkars) once found on the banks of the Arax river at Djulfa, none now remain. From 1998 the cemetery was subjected to systematic wilful destruction by military forces and, between 2005 and 2006, was definitively destroyed. The Armenian Government took numerous steps to alert the international community to the destruction of cultural heritage at Djulfa, including official approaches to UNESCO. In 2006 documentation was submitted to UNESCO by an international parliamentary delegation representing Switzerland, France, Greece, Canada, the United Kingdom, Belgium and Scotland. This documentation urged UNESCO to condemn in no uncertain terms the destruction of the

cultural sites at Jugha, including the medieval cemetery. The document notes that “given the impossibility of any reconstruction of the destroyed site and its khachkars – now literally pulverised – and in consideration of the fact that under the surface there are still the buried bodies of people to whose memory the former khachkars had been erected, we suggest to transform this gross act of out-spoken hatred into a positive step towards confidence-building and reconciliation.” UNESCO has now included the khachkars on its list of Intangible Cultural Heritage, but no specific location may be visited in order to gain a real sense of their importance and the significance of their loss to humanity.

It was in the spirit of such a positive transformation that Manning Clark House undertook this pilot to gather existing records of the now-destroyed Djulfa cemetery. The long term goal of this pilot study was to gather sufficient materials to form the basis of a virtual reconstruction of the cemetery in the form of a 3D projection. We needed to track down all significant photographic documentation of the cemetery taken prior to its destruction, photograph any surviving stones, photograph the cemetery region (including mountain-scapes and natural flora), and locate copies of any maps or other relevant documentation in Armenia.



Photographing the Djulfa ram-shaped stone at Sardarapat museum.

PHOTO: JUDITH CRISPIN



The Pilot

The Pilot was undertaken by Judith Crispin, Dione McAlary, Steve Marshall, Simon Maghakyan and Alistair Riddell using the following cameras:

Judith Crispin – Fuji X-Pro 1, Fuji GF670

Dione McAlary – Canon EOS 50D, Fuji GF670

Steve Marshall – Nikon D800, Fuji GF670.

As a result of this pilot we have created an archive of material on the Djulfa Armenian cemetery consisting of the following items:

- High resolution photographs of original Djulfa khachkars, taken over a 25 year period by Argam Aivazian, Zaven Sargsyan and Jurgis Baltrusaitis.
- High resolution photographs of the Djulfa site taken by Simon Maghakyan.
- High resolution photographs of the destruction of the Djulfa cemetery from the Genocide museum, Yerevan Armenia.
- Photographic booklet on the destruction of the Djulfa cemetery by Hayk Demoyan and the Genocide museum, Yerevan Armenia.
- Russian Military map of Djulfa from the Genocide museum, Yerevan Armenia.
- Armenian published resources on the Djulfa cemetery written by Argam Aivazian, Hamlet Petrosyan and Zaven Sargsyan.
- High resolution analogue and digital photographs of topography and natural features in and around the Armenian-Iranian border, and of all surviving Djulfa khachkars in Armenia by Judith Crispin, Dione McAlary and Stephen Marshall.
- High quality video interview with Argam Aivazian on the subject of photographing the Djulfa cemetery.
- High quality audio recordings of natural sounds and liturgical music in and around the Armenian-Iranian border by Alistair Riddell.
- High quality video recording of church liturgies by Stephen Marshall and Alistair Riddell.
- High resolution photographs of early church numes from Mother See of Holy Etchmiadzin Armenia by Judith Crispin.
- High resolution Google satellite images of the Djulfa site.

The Supporters

This project was made possible by generous financial support from The Gulbenkian Foundation, Armenian Cultural Panoyan Centre, The Hamazkaine Armenian Cultural Association Nairi Chapter, Todd & Lara Karamian, The Homenetmen Ararat Branch, The Hamazkaine Sevan Chapter, and Fujifilm. Manning Clark House is also grateful for the advice and encouragement of the Sydney Armenian diaspora, Magnet Galleries Melbourne, the Armenian National Committee of Australia, the Armenian Apostolic Church of Holy Resurrection of Sydney, and the Mother See of Holy Etchmiadzin Armenia.

Manning Clark House is supported by The University of Melbourne, The Australian National University, Sidney Myer Foundation and Janet Holmes a Court. Manning Clark House is a partner in this project with Magnet Galleries Melbourne.

Core research team:

- Dr Judith Crispin
 - Project leader, director of photographic and fine arts research
- Dr Alistair Riddell
 - Director of fine arts technology research
- Prof. Hamlet Petrosyan
 - Director of archeological research
- Prof. Dickran Kouymjian
 - Director of cultural history research
- Prof. Armin Grun
 - Director of photogrammetry research

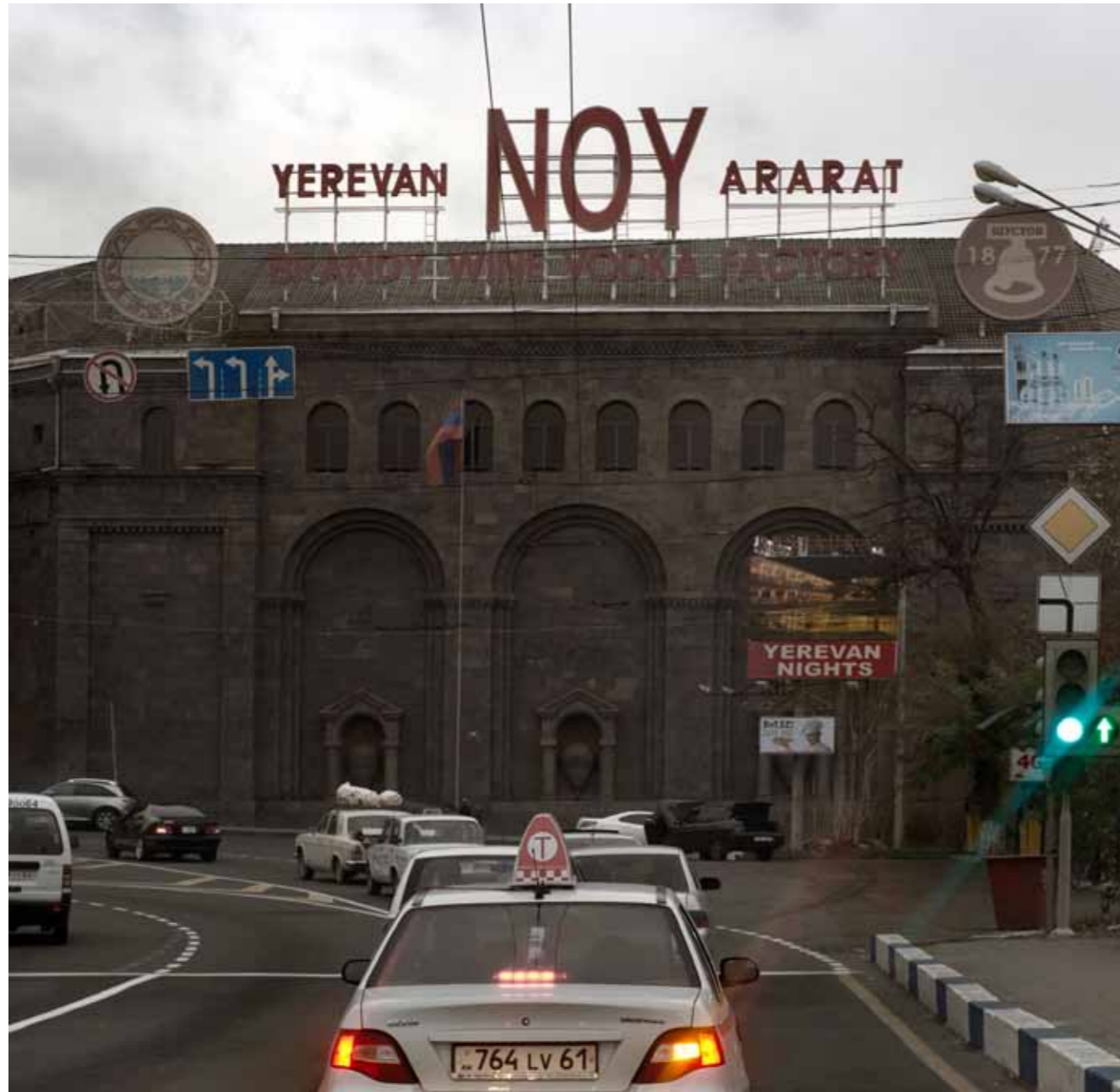
Research students:

- Ms Dione McAlary
 - Human rights photography research
- Mr Vicken Babkenian
 - Genocide and holocaust studies research
- Mr Simon Maghakyan
 - Human rights and culture research
- Ms Marianna Harutyunyan
 - Cultural studies research
- Ms Lilit Minasyan
 - Architecture and construction research

Advisors, photographers and other contributors:

- Mr Stephen Marshall, Ms Greer Versteeg
 - Photography and image restoration
- Mr Michael Silver
 - Photographic image consultant
- Mr Argam Aivazian, Mr Zaven Sargsyan, Mr Hayk Demoyan
 - Image and document collections
- Father Shahe Ananyan, Bishop Haigazoun Najarian, Prof. James Haire
 - Theology and church history
- Mr Varazdat Hambardzumyan
 - Masonry and khachkar craftsmanship

Our project began in Yerevan where we met with our guide Simon Maghakyan, who runs Djulfa.com, and our driver Ashot.



Yerevan.
PHOTO: JUDITH CRISPIN



Yerevan.
PHOTO: JUDITH CRISPIN



Above
Yerevan.
PHOTO: JUDITH CRISPIN

Right
Our guide Simon Maghakyan.
PHOTO: JUDITH CRISPIN



Our driver Ashot.
PHOTO: JUDITH CRISPIN

Zaven Sargsyan is the curator of the **Sergei Parajanov museum** in Yerevan, and also a talented photographer. He was able to gain access to the Djulfa site prior to its destruction and has provided this project with excellent copies of his images. Zaven was also able to save one of the heads of a ram-shaped grave stone from the Djulfa cemetery.



Curator Zaven Sargsyan and Judith Crispin.
PHOTO: STEVE MARSHALL



A ram-shaped grave stone at Sergei Parajanov museum.
PHOTO: DIONE McALARY



Above
Curator Zaven Sargsyan
and Judith Crispin.
PHOTO: STEVE MARSHALL

Opposite page
Sergei Parajanov museum.
PHOTO: JUDITH CRISPIN





Sergei Parajanov museum.
PHOTO: JUDITH CRISPIN

We were received by the Cultural Office of the Armenian Government and shown images of destroyed Armenian khachkars from an exhibition held by UNESCO. The Cultural Office provided us with letters of support for our project.



The Armenian Deputy Minister of Culture, Arev Samuelian, meeting with Judith Crispin.
PHOTO: STEVE MARSHALL

At Yerevan University we met our newest team member **Prof. Hamlet Petrosyan**, chair of Architecture and an expert on Armenian khachkars. Hamlet was an invaluable source of information throughout the pilot trip and has provided us with copies of his related research.



Judith Crispin with
Prof. Hamlet Petrosyan.
PHOTO: DIONE McALARY



Prof. Hamlet Petrosyan.
PHOTOS: STEVE MARSHALL

Prof. Hamlet Petrosyan introduced us to Armenia's most famous stonemason **Varazdat Hambardzumyan**, the main carrier of the khachkar tradition in modern Armenia. Varazdat has devoted much of his time to creating replicas of the lost khachkars of Djulfa, each stone taking months or years to complete. Hamlet and Varazdat were

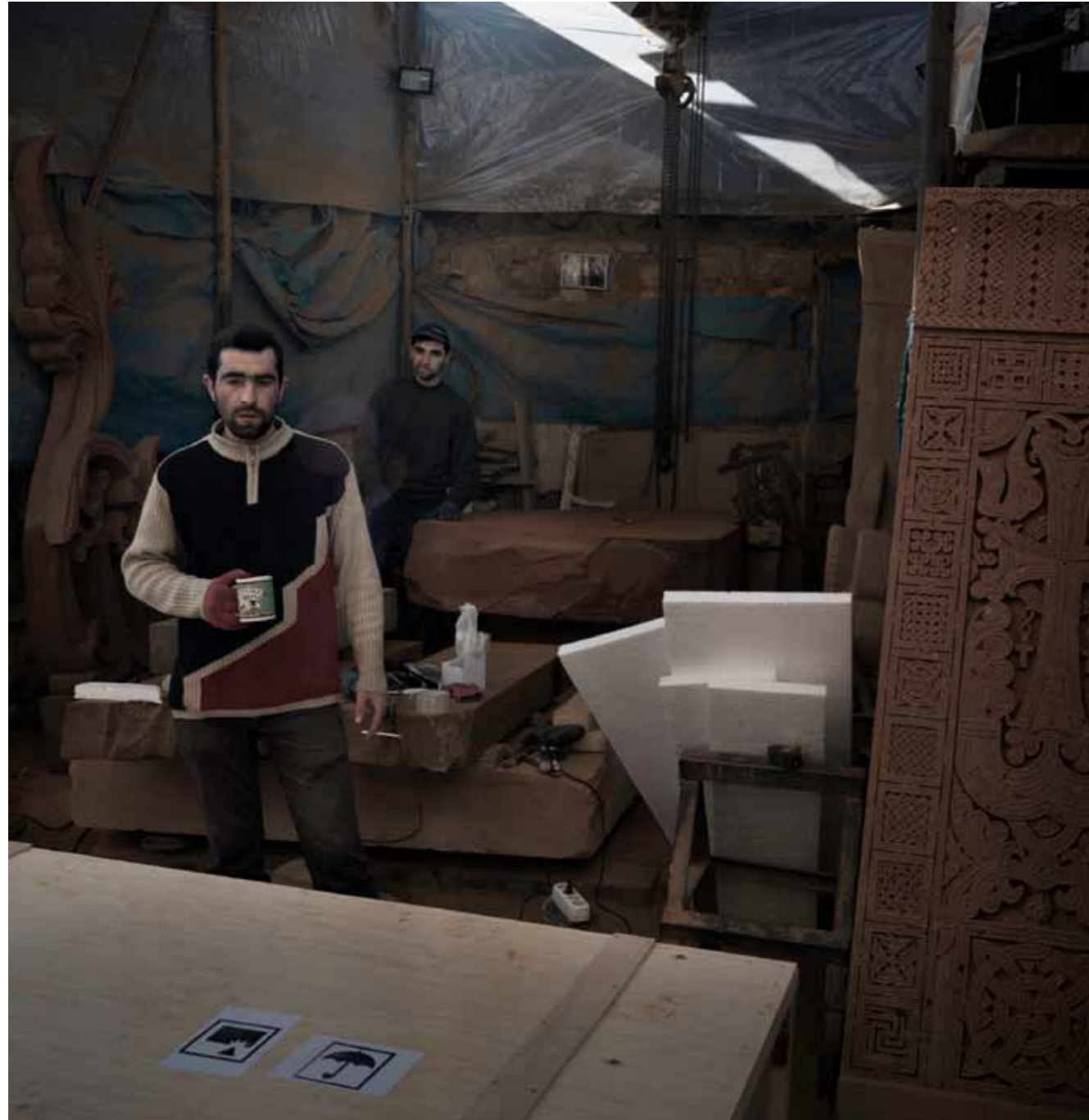
able to shed much light on the meaning of the recurrent symbols on the khachkars and on the significance of these stones for Armenian people. Varazdat explained that each khachkar is a prayer in stone, so that when the family of the deceased have also passed away the stone will continue to pray for them.



At the studio of stonemason
Varazdat Hambardzumyan.
PHOTO: DIONE McALARY



At the studio of stonemason
Varazdat Hambardzumyan.
PHOTO: JUDITH CRISPIN



At the studio of stonemason
Varazdat Hambardzumyan.
PHOTO: JUDITH CRISPIN



At the studio of stonemason
Varazdat Hambardzumyan.
PHOTO: STEVE MARSHALL



At the studio of stonemason
Varazdat Hambardzumyan.
PHOTO: STEVE MARSHALL



At the studio of stonemason
Varazdat Hambardzumyan.
PHOTO: JUDITH CRISPIN



At the studio of stonemason
Varazdat Hambardzumyan.
PHOTO: DIONE McALARY



At the studio of stonemason
Varazdat Hambardzumyan.
PHOTO: JUDITH CRISPIN

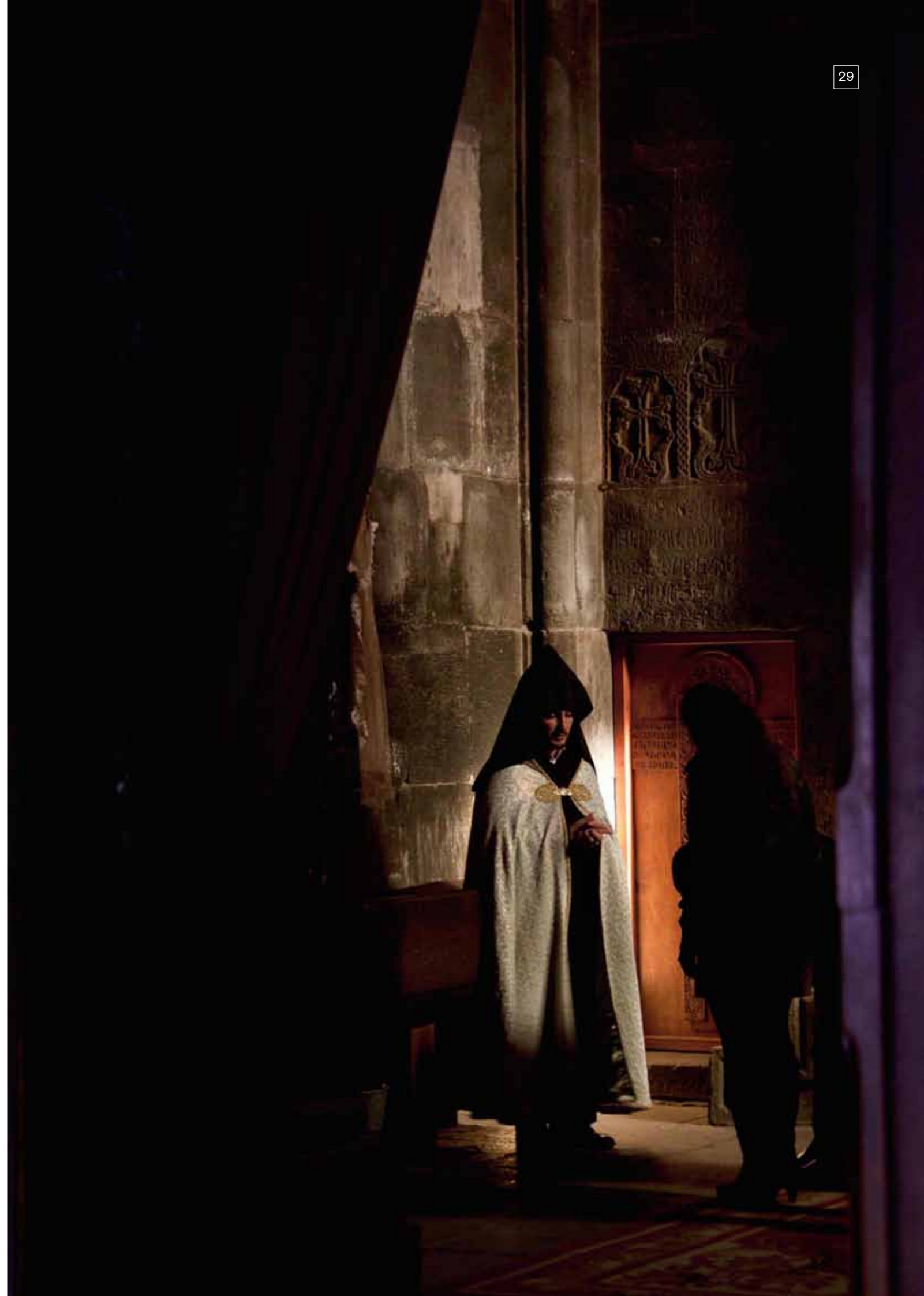
We visited the **Mother See of Holy Etchmiadzin**, Armenia's version of the Vatican, on a number of occasions. There are eight original Djulfa khachkars in the grounds of the cathedral and one of the ram-shaped stones in the courtyard behind the residence of the Supreme Catholicos. We were able to extensively photograph the stones as well as consult the library and make recordings of liturgical music

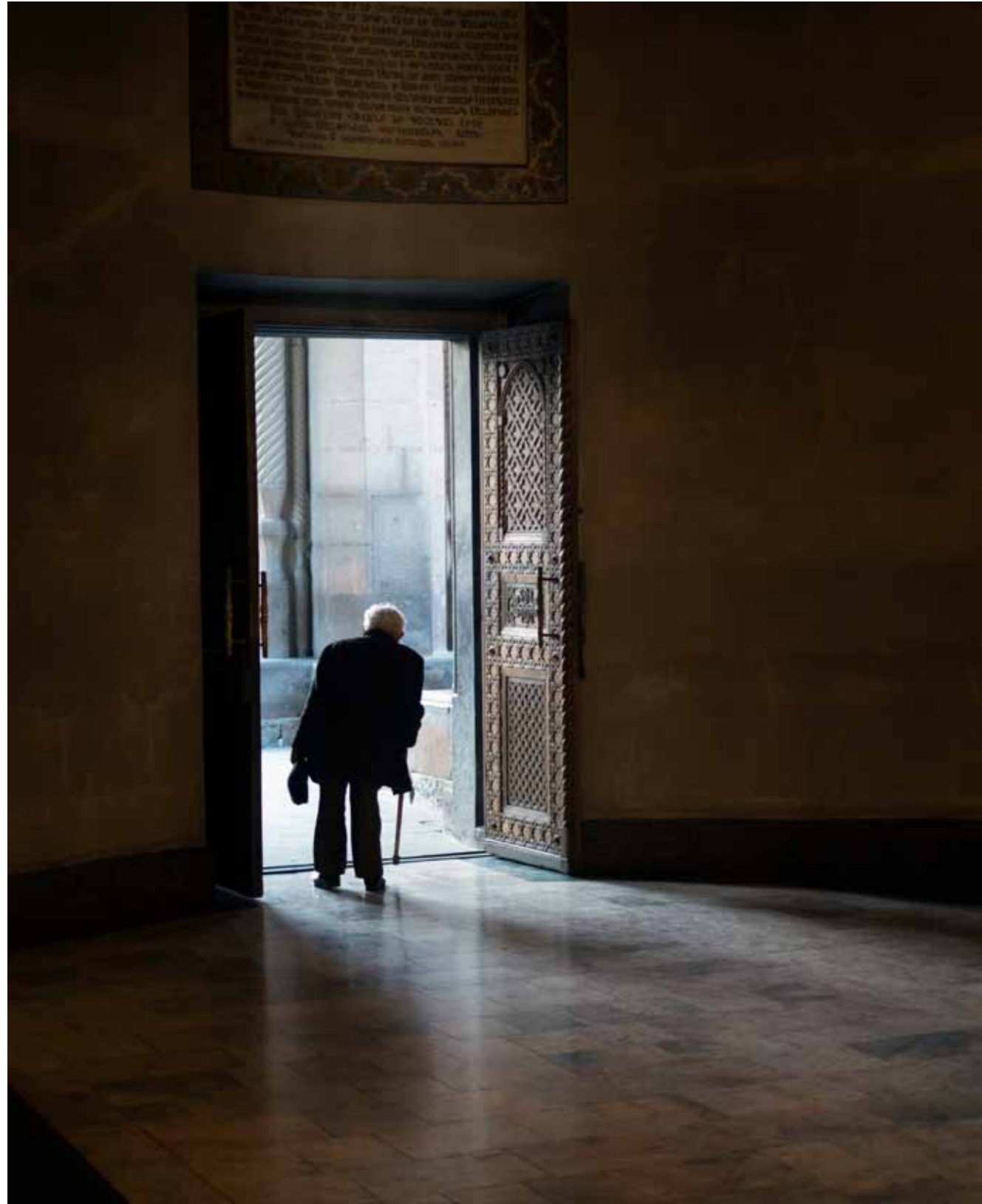
in the church. The Armenian Apostolic Church of the Holy Resurrection in Sydney had arranged for us to be met by the Very Reverend Father Shahe Ananyan, who became our chief contact in the church and a great source of information on burial practices and ceremonies surrounding the erection of khachkars. We were also able to photograph traditional Armenian numes – manuscripts of old church music.



Above
Mother See of Holy Etchmiadzin.
PHOTO: JUDITH CRISPIN

Opposite page
Mother See of Holy Etchmiadzin.
PHOTO: DIONE McALARY





Above and opposite page
Mother See of Holy Etchmiadzin.
PHOTO: JUDITH CRISPIN



Dione McAlary and Judith Crispin
photographing the ram-shaped
stone at Etchmiadzin.
PHOTO: STEVE MARSHALL



Mother See of Holy Etchmiadzin.
PHOTO: JUDITH CRISPIN



Father Shahe Ananyan
at Etchmiadzin.
PHOTO: STEVE MARSHALL



Father Shahe Ananyan with
Judith Crispin.
PHOTO: STEVE MARSHALL



Mother See of Holy Etchmiadzin.
PHOTO: JUDITH CRISPIN



Mother See of Holy Etchmiadzin.
PHOTO: JUDITH CRISPIN



Above
Father Shahe Ananyan
at Etchmiadzin.
PHOTO: JUDITH CRISPIN

Opposite page
Original Djulfa khachkar at
Etchmiadzin.
PHOTO: JUDITH CRISPIN





Prof. Hamlet Petrosyan and Alistair Riddell with one of the eight original Djulfa khachkars at the cathedral.

PHOTO: STEVE MARSHALL



Alistair Riddell recording audio in the Mother See of Holy Etchmiadzin.

PHOTO: JUDITH CRISPIN

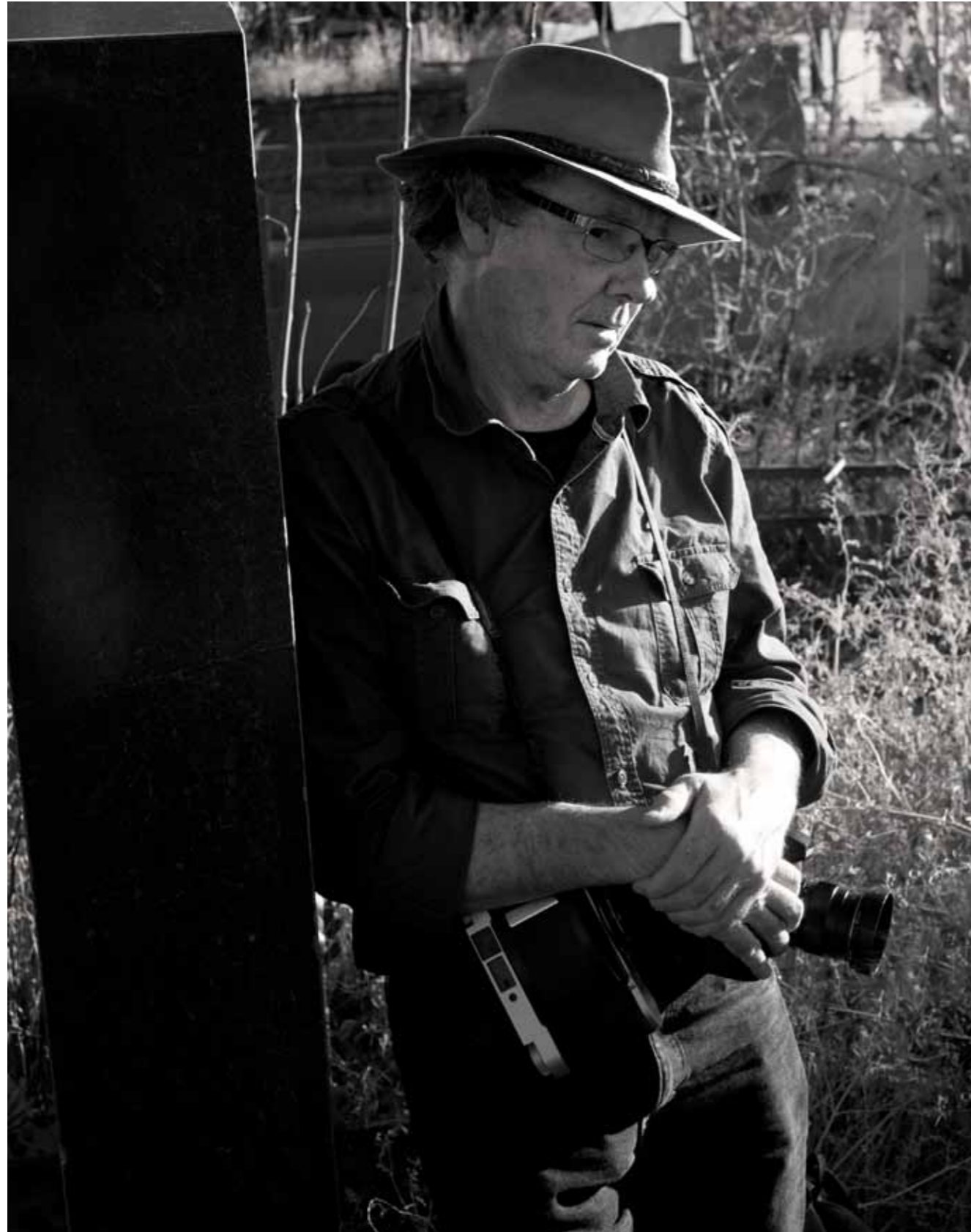


Mother See of Holy Etchmiadzin.
PHOTO: JUDITH CRISPIN

Another original Djulfa khachkar was found and photographed in a cemetery near Yerevan. The location of the khachkar cannot be published in this book for the ongoing safety of the stone. Layers of dirt had to be removed from the khachkar before it could be photographed.

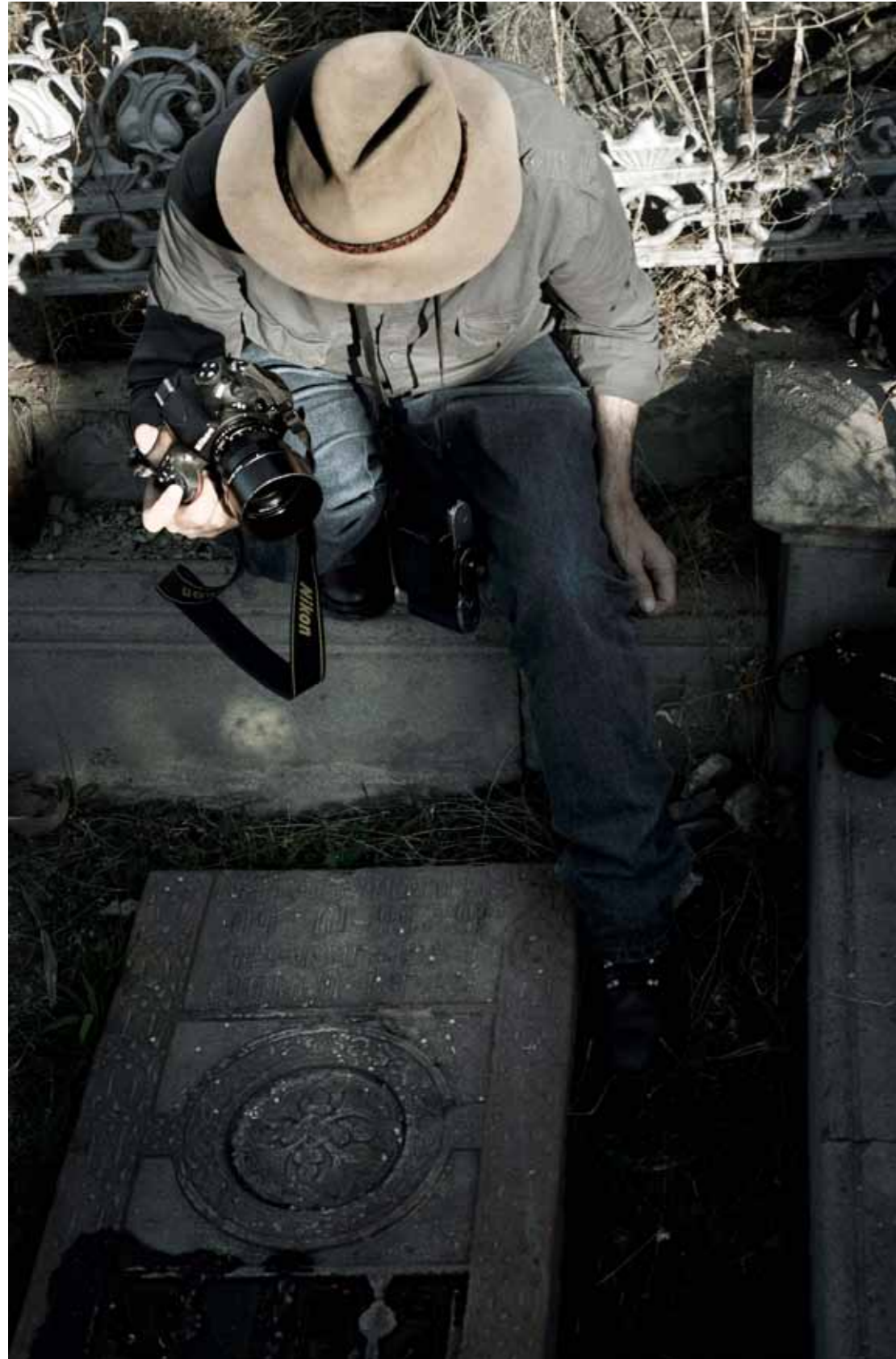


Uncovered. An original Djulfa khachkar found near Yerevan.
PHOTO: DIONE McALARY



Above
Marianna Harutyunyan's husband
and Ashot prepare to clean dirt
from the original Djulfa khachkar.
PHOTO: DIONE McALARY

Opposite page
Steve Marshall photographs the
khachkar found near Yerevan.
PHOTO: JUDITH CRISPIN



Above
Marianna Harutyunyan takes
notes on the khachkar.
PHOTO: DIONE McALARY

Opposite page
Steve Marshall photographs the
khachkar found near Yerevan.
PHOTO: JUDITH CRISPIN

Argam Ayvazyan is probably the most well-known photographer of Armenian khachkars and spent 25 years documenting the cemetery at Djulfa. His archive of photographic negatives has been made available for this project. We met with Argam several times in Yerevan and recorded an interview with him (in Armenian language) in which he

discusses the political opposition he faced while attempting to comprehensively photograph the Djulfa cemetery. Argam was arrested many times and was beaten by police. He has photographs of about 2000 of the most significant stones from Djulfa as well as copies of the inscriptions and the names of those buried there.



Judith Crispin with
Argam Ayvazyan.

PHOTO: DIONE McALARY

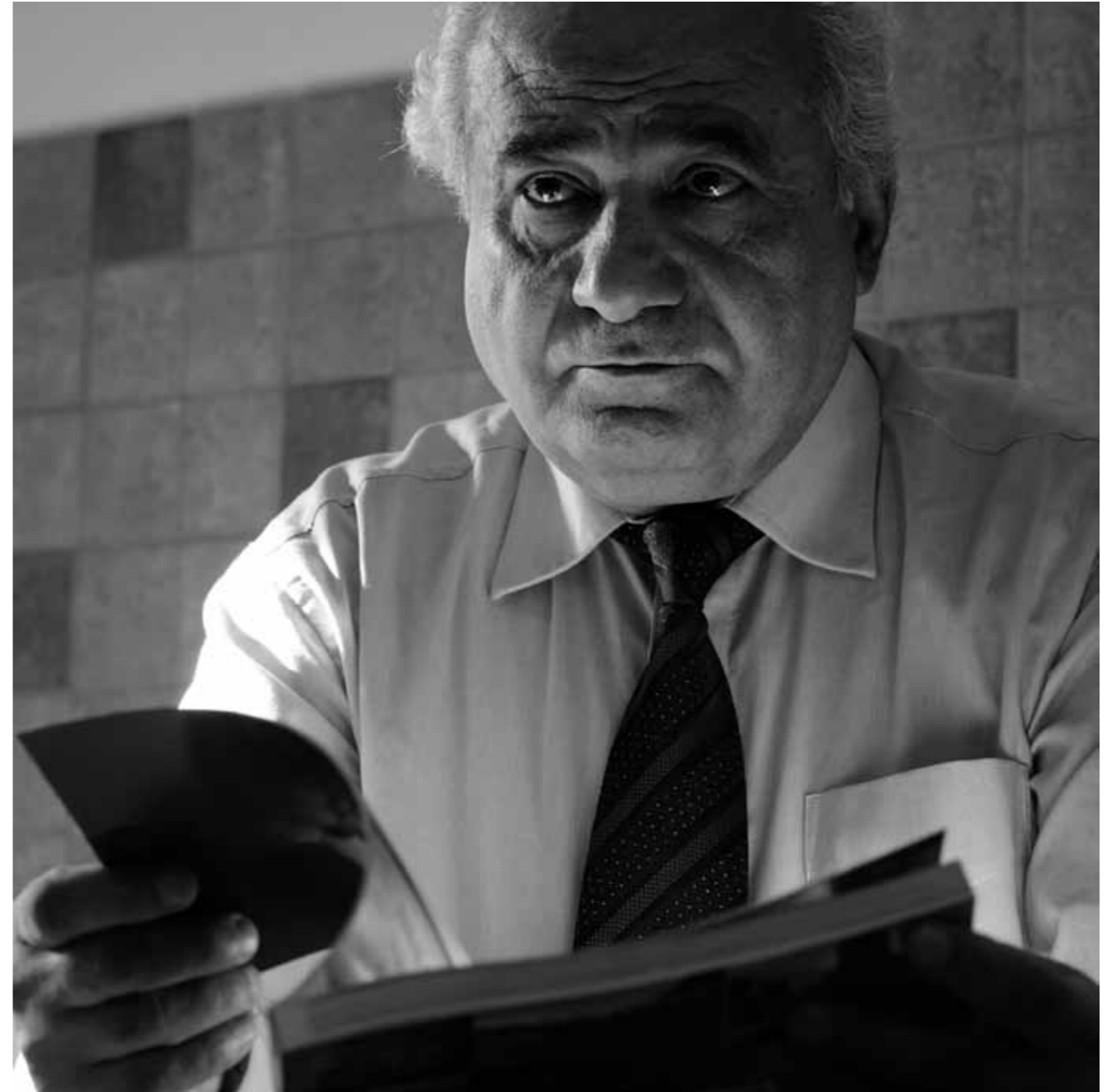


Prof. Hamlet Petrosyan
with Argam Ayvazyan and
Judith Crispin.

PHOTO: STEVE MARSHALL



Argam Ayvazyan and
Judith Crispin.
PHOTO: STEVE MARSHALL



Argam Ayvazyan.
PHOTO: STEVE MARSHALL

Steve Marshall, Judith Crispin
and Argam Ayvazyan.

PHOTO: DIONE McALARY



At the ancient temple of Garni we photographed panoramas of the mountains and Alistair Riddell and Simon Maghakyan climbing up to the Garni temple.



Opposite page
Alistair Riddell and Simon
Maghakyan climbing up to the
Garni temple.
PHOTO: JUDITH CRISPIN

Above
Garni temple.
PHOTO: JUDITH CRISPIN



Alistair Riddell and Simon
Maghakyan at Garni temple.
PHOTO: DIONE McALARY



Garni temple.
PHOTO: STEVE MARSHALL

The mountain monastery Geghard holds a number of Varazdat Hambardzumyan's replicas of Djulfa khachkars. We visited the site to photograph these stones and to make recordings in the chapel and surrounds.



Alistair Riddell records video at Geghard monastery.
PHOTO: JUDITH CRISPIN



Alistair Riddell records video at Geghard monastery.
PHOTO: STEVE MARSHALL



Steve Marshall photographing at Geghard.
PHOTO: DIONE McALARY



Geghard monastery.
PHOTO: STEVE MARSHALL



The city of **Gyumri** has an avenue of replica Djulfa khachkars created by Varazdat. We visited the city to photograph them.



Opposite page
Geghard monastery.
PHOTO: STEVE MARSHALL

Gyumri.
PHOTO: JUDITH CRISPIN



Above left
Judith Crispin photographs
a replica khachkar.
PHOTO: STEVE MARSHALL

Above right
Replica Djulfa khachkar by
Varazdat Hambarzumyan
at Gyumri.
PHOTO: STEVE MARSHALL

Opposite page
Gyumri.
PHOTO: JUDITH CRISPIN

The **Yezidi people** live in villages just outside Gyumri, we spent an afternoon with their community visiting their schools, farms and cemeteries.



Judith Crispin and a Yezidi woman.
PHOTO: DIONE McALARY



A Yezidi woman and her sheep
with Simon Maghakyan.
PHOTO: JUDITH CRISPIN



A Yezidi woman and her sheep
outside Gyumri.

PHOTO: JUDITH CRISPIN



A stray dog at the village outside
Gyumri.

PHOTO: JUDITH CRISPIN



A Yezidi family.
PHOTO: DIONE McALARY



A Yezidi boy and Simon
Maghakyan outside Gyumri.
PHOTO: JUDITH CRISPIN

Driving across the frozen mountain passes, we came to **Agarak** on the Iranian-Armenian border where we shot panoramas of the mountains seen from the Djulfa site. The cemetery site is now an Azerbaijani military shooting range and foreigners are not given access to the region nearest to that location – but the mountain ranges can be clearly seen from just inside the Armenian border. We passed sniper towers by the road and razor-wire fences. In some

places stones and dirt are heaped up by the sides of the roads to prevent shots being fired into passing cars. We took photographs from the foothills before realising that **360 degree panoramas** would only be possible from the centre of the town. The cultural centre agreed to let us take photographs from the roof. With the help of our incredibly versatile driver Ashot, Judith and Dione were able to climb onto the roof of the building and shoot the panoramas.



Alistair Riddell makes a recording at Agarak.

PHOTO: DIONE McALARY



Judith Crispin and Steve Marshall at Agarak.

PHOTO: DIONE McALARY



Steve Marshall photographs panoramas at Agarak.
PHOTO: DIONE McALARY



Judith Crispin photographs panoramas at Agarak.
PHOTO: DIONE McALARY



Above
Dione photographs from the roof
of the cultural centre at Agarak.
PHOTO: JUDITH CRISPIN

Opposite page
Dione McAlary photographs
panoramas at Agarak.
PHOTO: JUDITH CRISPIN





Simon Maghakyan and Alistair Riddell at Agarak.

PHOTO: JUDITH CRISPIN



Dione McAlary photographs from the roof of the cultural centre at Agarak.

PHOTO: JUDITH CRISPIN



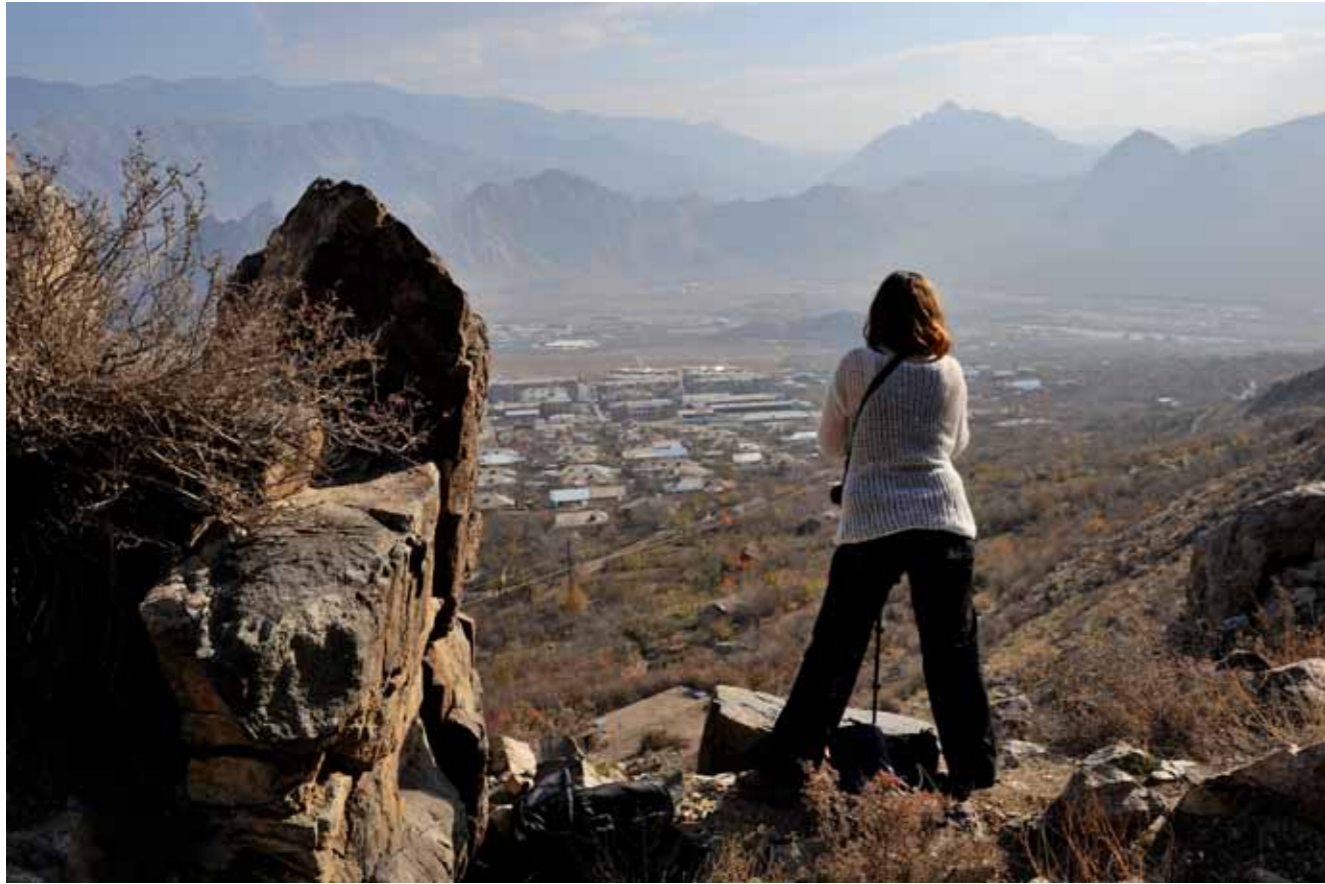
Judith Crispin and Alistair Riddell
at Agarak.

PHOTO: STEVE MARSHALL



Steve Marshall and Dione
McAlary photographs panoramas
at Agarak.

PHOTO: JUDITH CRISPIN



Judith Crispin photographs panoramas at Agarak.
PHOTO: STEVE MARSHALL



Arriving at Agarak.
PHOTO: STEVE MARSHALL



Judith Crispin and Dione McAlary
photographs panoramas at
Agarak.

PHOTO: STEVE MARSHALL

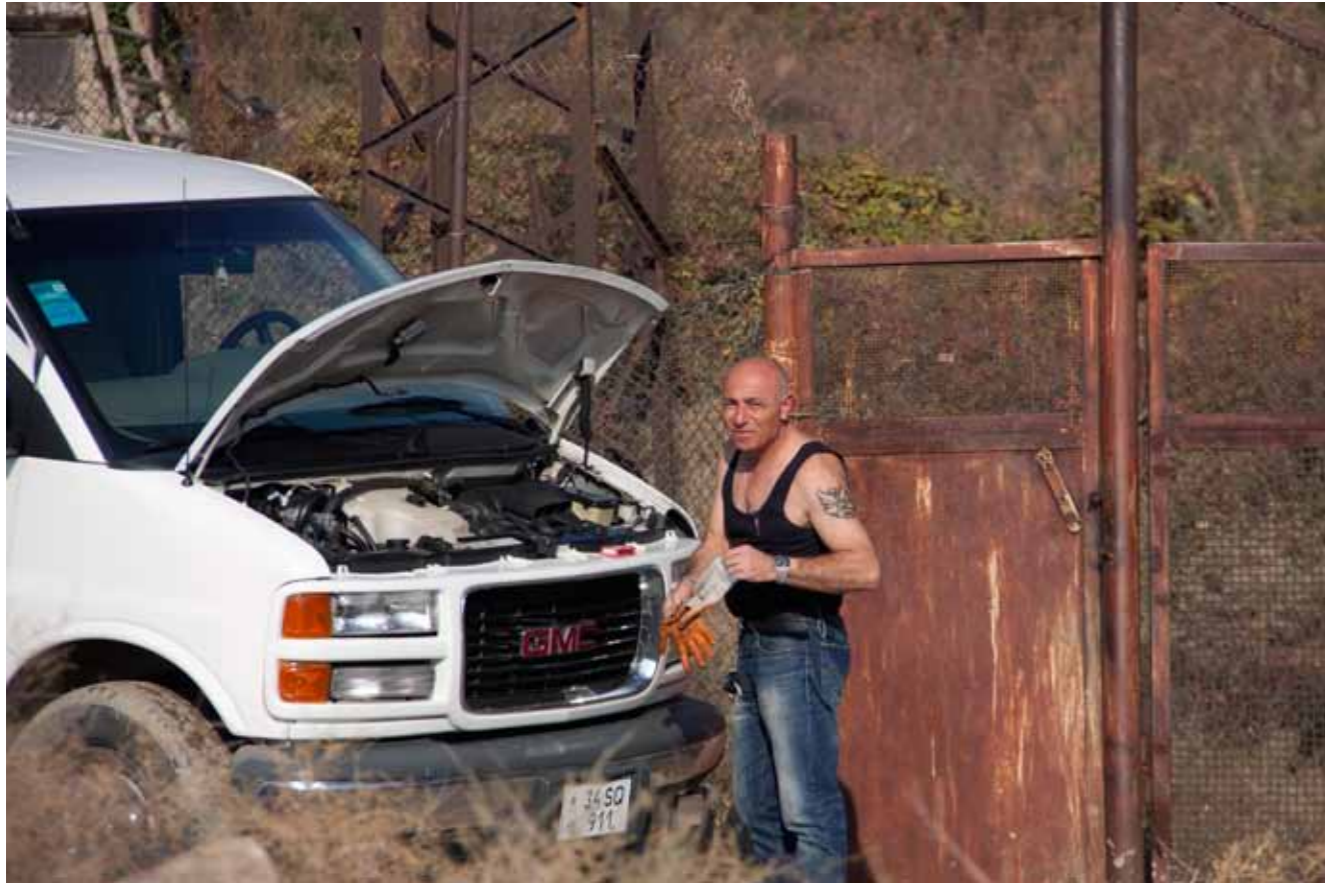


Judith Crispin and Ashot on
the roof of the cultural centre
at Agarak.

PHOTO: DIONE McALARY



Panorama from Agarak.
PHOTO: STEVE MARSHALL



Ashot repairs the van at Agarak.
PHOTO: DIONE McALARY



Arriving at Agarak.
PHOTO: DIONE McALARY



The Iranian-Armenian border at Agarak.
PHOTO: STEVE MARSHALL

Passing back through the town of **Goris** and the icy mountains, we headed for the **monastery at Tatev**. Taking the cable car to the top of the mountain we were fortunate to have the opportunity to video record a church service in the ancient chapel. Leaving Tatev we also visited the **monastery of Noravank** with its khachkars.



Mountain pass near Goris.
PHOTO: JUDITH CRISPIN



Shepherds with their flock.
Near Goris.
PHOTO: DIONE McALARY



Judith Crispin near Goris.
PHOTO: DIONE McALARY



Judith Crispin and Steve Marshall
near Goris.
PHOTO: DIONE McALARY



Alistair Riddell and Judith Crispin
near Goris.

PHOTO: DIONE McALARY

Dione McAlary in the cable car
to Tatev monastery.

PHOTO: JUDITH CRISPIN



Above and opposite page
Tatev monastery.
PHOTO: STEVE MARSHALL



In Tatev monastery.
PHOTO: JUDITH CRISPIN



In Tatev monastery.
PHOTO: JUDITH CRISPIN



Simon Maghakyan and Ashot at
Noravank monastery.
PHOTO: JUDITH CRISPIN



Noravank monastery.
PHOTO: STEVE MARSHALL



Mountain pass near Gori.
PHOTO: DIONE McALARY

Noravank monastery.
PHOTO: STEVE MARSHALL

One of the most ornate of the surviving ram-shaped Djulfa stones is in the **Sardarapat museum**. We visited their collection with Varazdat Hambarzumyan to photograph the stone. Another surviving Djulfa khachkar is hidden in the back of a factory in Yerevan. We were able to gain access to

this site and photograph the khachkar. We now have photographs of all the surviving Djulfa khachkars in Armenia. There are eight more khachkars scattered across other nations and we hope to photograph them in the next stage of this project.



Varazdat Hambarzumyan at the Sardarapat museum.

PHOTO: JUDITH CRISPIN



Khachkar stonemason Varazdat Hambarzumyan at Sardarapat museum.

PHOTO: JUDITH CRISPIN



Khachkar stonemason
Varazdat Hambarzumyan
at Sardarapat museum.
PHOTO: JUDITH CRISPIN



The Djulfa ram-shaped stone
at Sardarapat museum.
PHOTO: STEVE MARSHALL



Steve Marshall photographs the original Djulfa khachkar in a factory at Yerevan.

PHOTO: DIONE McALARY



An original Djulfa khachkar at Yerevan.

PHOTO: DIONE McALARY

At the ruined temple of **Zvartnots** (Celestial Angels), we met an Armenian archeologist who explained to us how the original temple dome was designed. At a certain time of day rays of sunlight would stream in through windows around the base of the

dome, meeting in the centre and not reaching to the floor. The light was intended to represent the celestial angels, which is why no angels are depicted anywhere else at the site.



Judith Crispin meets archeologist at Zvartnots.

PHOTO: STEVE MARSHALL



An archeologist at Zvartnots.

PHOTO: STEVE MARSHALL



Zvartnots temple.
PHOTO: STEVE MARSHALL



Zvartnots temple.
PHOTO: STEVE MARSHALL

The **Noradus cemetery** is the sister site to the destroyed Djulfa cemetery. The khachkars are of a similar age and are arranged in the same way as at Djulfa. Prof. Hamlet Petrosyan took us out to Noradus to get an idea of how Djulfa would have

looked before it was destroyed. In the cemetery we met a local woman named Nina who sold us some handmade woollen socks and hats before telling us about the local meanings of the symbols on the stones.



Nina shows Prof. Hamlet Petrosyan the Noradus khachkars.

PHOTO: JUDITH CRISPIN



Prof. Hamlet Petrosyan with Judith Crispin at Noradus cemetery.

PHOTO: STEVE MARSHALL



Noradus khachkars.
PHOTO: STEVE MARSHALL



Nina at Noradus cemetery.
PHOTO: JUDITH CRISPIN



Nina tells Prof. Hamlet Petrosyan the meanings of the symbols on the Noradus khachkars.

PHOTO: DIONE McALARY



Nina and Steve Marshall at Noradus cemetery.

PHOTO: DIONE McALARY

Our pilot project in Armenia ended with a trip to the **Genocide museum**. The director Hayk Demoyan gave us a collection of photographs taken during the destruction of the Djulfa cemetery and a small book he had written on the topic. He also helped us

to track down a Russian military topographical map of the cemetery site which we will compare with the 2003 Google satellite images donated to the project by Simon Maghakyan.



Above
Genocide museum, Yerevan.
PHOTO: STEVE MARSHALL

Opposite page
Interior of Genocide museum.
PHOTO: JUDITH CRISPIN





Above
Dione McAlary, Judith Crispin,
Hayk Demoyan and Alistair Riddell
at the Genocide museum.
PHOTO: STEVE MARSHALL

Opposite page
Hayk Demoyan at the Genocide
museum.
PHOTO: STEVE MARSHALL





Ashot at the Genocide museum.
PHOTO: JUDITH CRISPIN



Judith Crispin and Alistair Riddell
at the Genocide museum.
PHOTO: STEVE MARSHALL



Genocide museum, Yerevan.
PHOTO: STEVE MARSHALL

Acknowledgements

The research team and Manning Clark House wish to extend their thanks to the sponsors of this project and the long term sponsors of the house. We have now accumulated sufficient data to begin work on a 3D virtual reconstruction of this important cultural site, pending secure funds. The results of this pilot project will be archived in the Armenian church in Sydney and in appropriate state libraries to be accessed freely by the Armenian diaspora in Australia. It is our profound hope that this research can continue and will eventually return this cemetery to the Armenian people and restore dignity to the memories of those buried there. All members of the research team can be contacted at Manning Clark House or via Magnet Galleries Melbourne.

Sponsors

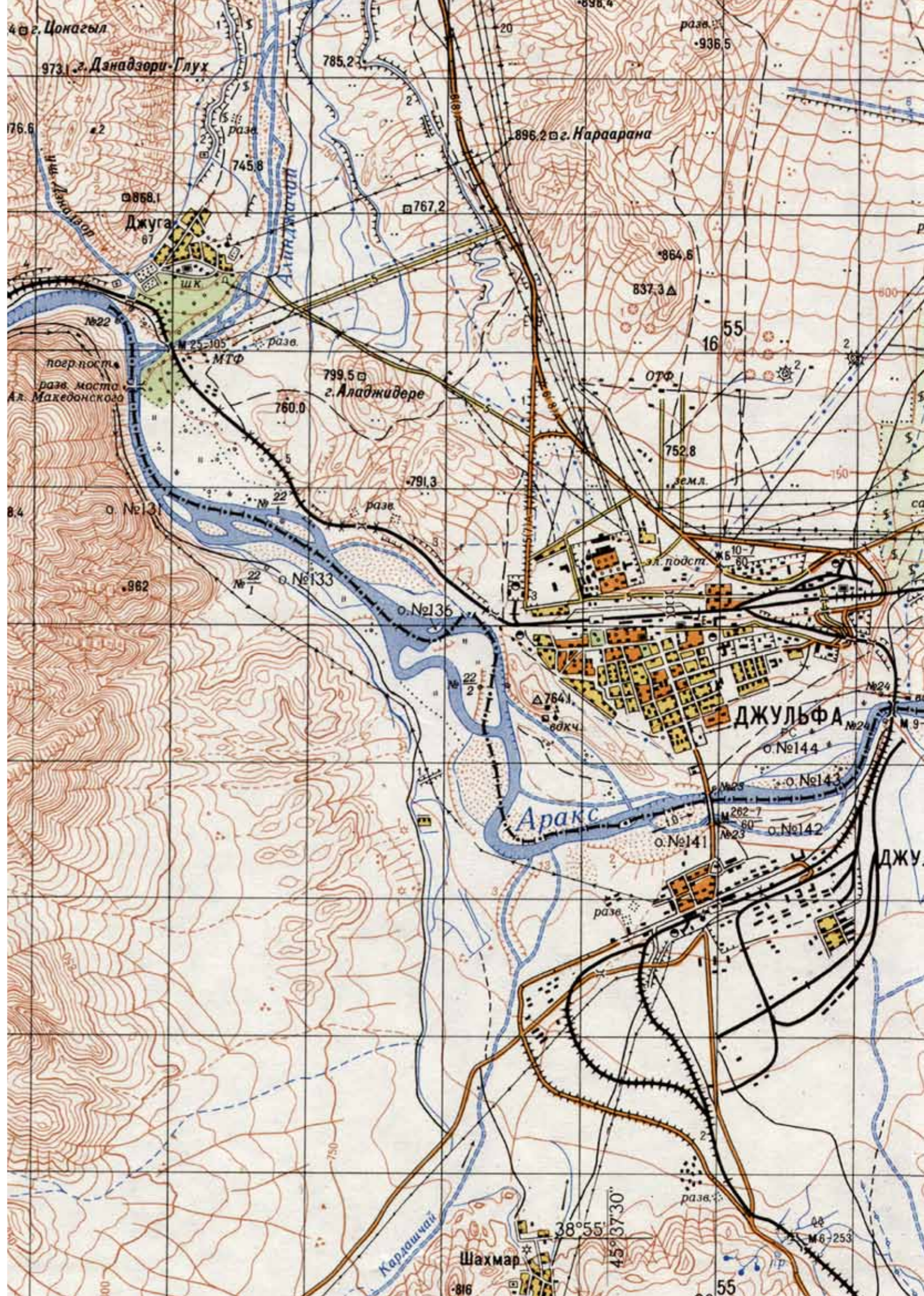
The Gulbenkian Foundation
 Armenian Cultural Panoyan Centre
 The Hamazkaine Armenian Cultural Association Nairi Chapter
 The Homenetmen Ararat Branch
 The Hamazkaine Sevan Chapter
 Fujifilm
 Manning Clark House
 Magnet Galleries Melbourne
 Armenian National Committee of Australia
 Armenian Apostolic Church of Holy Resurrection of Sydney
 The University of Melbourne
 The Australian National University
 Sidney Myer Foundation
 Todd and Lara Karamian



Inside backcover
 Russian military map of
 the Djulfa site.

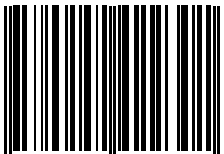
Backcover
 Original Djulfa khachkar
 at Etchmiadzin.

PHOTO: JUDITH CRISPIN





ISBN 978-0-9924223-0-1



9 780992 422301 >