

Οθωμανοί Αρμένιοι

1. Αρμενικό αλφάβητο με την δυτική αρμενική προφορά – πηγή: Διαδίκτυο, ιστοσελίδα ενός χρυσοχόου

Աւ	Բբ	Գգ	Դդ	Եե	Զզ	Էէ	Ըը	Թթ	Ժժ	Իի	Լլ	Խխ
ayp	pen	kim	ta	yech	za	eh	ut	toh	zhe	ini	liwn	xeh
[a]	[p']	[k']	[t']	[e]	[z]	[e]	[ə]	[t']	[ʒ]	[i]	[l]	[x]
Ծծ	Կկ	Հհ	Ջճ	Ղղ	Ճճ	Մմ	Յյ	Նն	ՇՇ	Ոո	Չչ	Պպ
dza	gen	ho	tsa	ghat	dje	men	hee	nu	sha	voh	cha	bey
[dz]	[g]	[h]	[ts]	[ɣ]	[dʒ]	[m]	[h]	[n]	[ʃ]	[o/vo]	[tʃ]	[b]
Ջջ	Ռռ	Սս	Վվ	Տտ	Րր	Ցց	Խւ	Փփ	Քք	Օօ	Ֆֆ	
che	ra	seh	vev	diun	reh	tso	hiun	piur	key	o	feh	
[tʃ]	[rr]	[s]	[v]	[d]	[dz]	[ts']	[v/u]	[p']	[k']	[o]	[f]	

2. Αρμενικό αλφάβητο ως ανάγλυφο στο Εκπαιδευτικό Ίδρυμα Μελκονιάν στη Λευκωσία – πηγή: <http://balises.bpi.fr/langues/apprendre-larmenien-en-autodidacte>



3. Ο λόγος της εφεύρεσης του αρμενικού αλφαβήτου – πηγή: <http://www.glossesweb.com/2011/10/armeniko-alfavhto.html>

«Το αρμένικο αλφάβητο επινοήθηκε περίπου τον 5ο αιώνα μ.Χ. από τον Αρμένη μοναχό και αργότερα άγιο Μεσρόπ Μαστότς. Η επινοήσή του ήταν σταθμός στην αρμενική ιστορία αφού χάρη σ'αυτό απετράπει η αφομοίωση των Αρμενίων από άλλους λαούς. Αρχικά το αλφάβητο είχε τριανταέξι γράμματα, ενώ το Μεσαίωνα προστέθηκαν άλλα δύο τα **o** και **ֆ**. Από τότε χρησιμοποιείται μέχρι και σήμερα για τη γραφή των δύο επισήμων διαλέκτων της αρμενικής, την ανατολική και δυτική. Στα αρμένικα ονομάζεται *άϊμπουμπεν* από την ονομασία των δύο πρώτων γραμμάτων όπως λέμε αλφαβήτα.

αρμένικα κείμενα

Αμέσως μετά τη δημιουργία του χιλιάδες έργα άρχισαν να μεταγράφονται και να μεταφράζονται στο αρμένικο αλφάβητο.Κείμενα πάσης φύσεως και είδους ,φιλοσοφικά,επιστημονικά,θρησκευτικά μεφράστηκαν στα αρμένικα μερικά από τα οποία χρονολογούνται μέχρι και την ελληνιστική εποχή.Οι μεταφράσεις αυτές έγιναν από πολλές γλώσσες όπως ελληνικά, λατινικά, αραβικά,περσικά,ακόμη και κινέζικα.Μάλιστα το πρωτότυπο κάποιων αρχαίων ελληνικών έργων έχει χαθεί για πάντα ενώ έχει διασωθεί μόνο η αρμένικη μεταφρασή του!Τέτοιου είδους κείμενα υπάρχουν και στα γεωργιανά.»

4. **Άγαλμα του εφευρήτη του αλφαβήτου:** Մեսրոպ Մաշտոց / Mesrob Mashtots / Μεσρόμπ Μαστότς και ο μαθητής του Կորյուն / Gorün / Γκορύν. Βρίσκεται μπροστά στο Մանդինարան / Madenataran / Μαντεναταράν στο Γερεβάν – πηγή: <https://keithrkenney.wordpress.com/tag/yerevan/>



5. Γεωγραφία του αρμενικού πληθυσμού στην Οθωμανική Αυτοκρατορία – πηγή:

<http://migrations.besancon.fr/histoire/1914-1918/635-note-historique-les-armeniens.html?showall=1&limitstart=>



Le peuplement arménien à la veille du génocide (1915) / Ο αρμενικός πληθυσμός την παραμονή της γενοκτονίας (1915)

Πηγή: Claude Mutafian και Eric Van Lauwe, *Atlas historique de l'Arménie (Ιστορικός Ατλάντας της Αρμενίας)*, Éditions Autrement, Παρίσι, 2001

6. Το ζήτημα της ύπαρξης μιας οθωμανικής Αρμενίας – πηγή:

https://fr.wikipedia.org/wiki/Six_vilayets



Βλέπετε επίσης: <http://www.armenianhouse.org/bryce/treatment/654-670-annexe.html> , πρόκειται για την πηγή στην οποία βασίζεται ο δημοσιογραφικός χάρτης με δεδομένα του Αρμενικού Πατριαρχείου του 1913.

7. Αρμενικό Πατριαρχείο στην Κωνσταντινούπολη, συνοικία του Κουμκαρί – πηγή: <http://100years100facts.com/facts/armenian-patriarchate-constantinople-established-1461/>



8. Οι οικογένεια Μπαλιάν - Krikor Balyan'ın eseri; Topçu Kışlası... Taksim Kışlası'nın 1880 ve 1893 yılları arasında bir tarihte çekilmiş olan fotoğrafı (Abdullah Biraderler, ABD Kongre Kütüphanesi) – ιστοσελίδα: <http://emlakansiklopedisi.com/wiki/krikor-balyan>



9. **Balyan Ailesi** – πηγή: <http://akunq.net/tr/?p=106> [Hakkımızda : “Batı Ermenileri Sorunları Araştırma Merkezi” Bilimsel Araştırmalar Vakfı. Niyetimiz, Batı Ermenistan’da ve Türkiye Cumhuriyeti’nin diğer bölgelerinde ikâmet eden Ermenilerin yaşamlarının tüm alanlarıyla ilgili bilgileri toplayıp incelemektir.]

İstanbul’da önemli hangi yapıya baksanız altında Balyan imzasını görürsünüz. Balyan Ailesi 19. yy Osmanlı mimarlığının en önermli adları olarak tanınmışlardır. Ermeni kökenli bir aile olan Balyanlar, baba, oğul ve kardeşler olarak art arda dört kuşak hassa mimarı yetiştirmişlerdir. K. Pamukciyan’ın yaptığı araştırmalara göre, aile hassa mimarı Meremetçi (Onarımcı) Bali

Kalfa'ya dayanan uzun bir şecereye sahiptir. Balyan Ailesi Kayserilidir. Meremetçi Bali Kalfa'nın oğlu olan Krikor Kalfa, Balyan soyadını ilk kez kullanan kişidir. Bali Kalfa hakkında pek bilgimiz yok. Ancak Bağlarbaşı Ermeni Mezarlığı'nda gömülü olduğu bilinmektedir.

Yaklaşık bir yüzyıl boyunca, Balyan soyadını taşıyan bu mimarlar birbirlerini izleyerek verimli ve etkin bir hayatları olmuştur. Çok sayıda ve büyük boyutlu yapıların tasarım ve uygulamasını içeren mesleki etkinlikleri, hassa mimarı olarak yetkili kişilikleri, profesyonel yetenekleri ve yaşadıkları dönemin isteklerini karşılamadaki sezgi ve uyumları Balyan adının ülkede ve hatta ülke dışında duyulmasına neden olmuştur.

Aile mesleği : Aile bu başarısını belki de mimarlık mesleklerini bir gelenek içinde hassa mimarı ve hassa başmimarı olarak art arda sürdürmesine borçludur. Aynı adı taşımanın, bir öncekinin etki ve başarı mirasını kullanmanın avantajı, babadan oğula veya kardeşten kardeşe aktarılan deneyim birikimi, Balyanların başarı grafiğini yükseltmede olduğu kadar bu adın hatırlanıp herkes tarafından tanınmasında da etkili olmuştur. Ortaçağın zanaatkar ailelerini anımsatan bu süreklilik, kendini unutturmayan, tersine yineleyen ve yenileyen bir ad olmak, Balyanların gündemde kalmasını sağlamıştır.

Balyan üslubu :



Balyan Ailesi zanaatkâr aile geleneğinin hâlâ yürürlükte olduğunu gösterdikleri için mimarlık eğitimi tarihi açısından da ilginçtir. İlk üç kuşağın mimarları, mesleği geleneksel yöntemle, iş içinde ve uygulamada en alt basamaktan başlayarak öğrenmişlerdir. Geleneğin çözülüşü de yine Balyan örneğinde izlenmektedir. Koşullar 19. yy'ın ikinci yarısında değişmiştir ve geleneksel eğitimden gelen Garabet Balyan, çağının gereksinmelerini önceden fark eden uzak görüşlülükle oğullarını örgün eğitime yönlendirmiştir. 19. yy'ın ortalarında yükselen Balyan etkinliğinde, bu

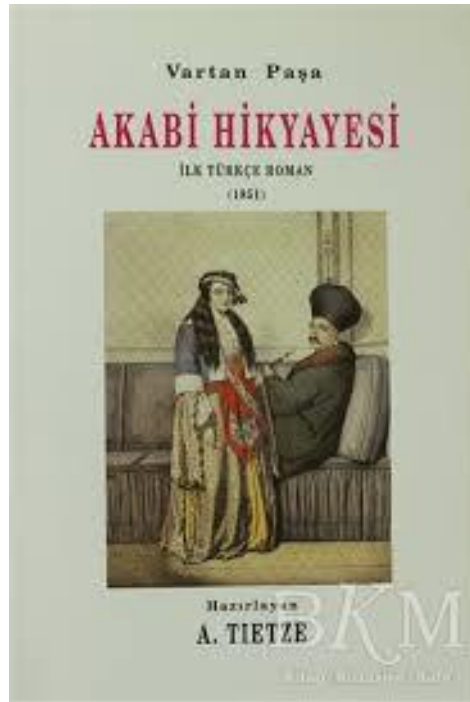
öngörünün payı büyük olmalıdır. Bu açıdan Garabet Balyan, ailenin kilit bireyi durumunda görünmektedir. Kapalı ve baba işliğı ile sınırlı meslek hazırlığının, yerini Sainte-Barbe veya Ecole des Beaux Arts eğitime bırakması, önemli bir değişimi göstermektedir. Akademik öğrenim ve özellikle Fransa deneyimi, Nigoğos ve Sarkis'in yalnız meslek formasyonunu değil motivasyonlarını da önceki Balyan kuşağından farklı bir yönde olmuştur. Bunu en açık Krikor Balyan 'da görüyoruz. Krikor Balyan yetenekli bir mimar olmasına rağmen, girişimci ve müteahhit Sarkis'le karşılaştırıldığında geleneksel mimar çizgisinden ayrılmadığını, performansını mesleğiyle sınırladığı görülür. Balyan Ailesi'nin mimarlık tarihinde eşine az rastlanan bir süreklilik ve etkinlikle çalışması, 18. ve 19. yy'lardaki tarihi koşullarla ilgilidir. Osmanlı Devleti Lale Devri itibarıyla Batı sanatına, Batı yaşam biçimine ve dolayısıyla bu yaşamı oluşturan mimari yapılara karşı ilgi duymaya başlamıştı. Osmanlının mimarideki bu Batı ilgisi zamanla başka alanlara da kaymıştır. Batı kökenli mimarlık anlayışının, konsept, program, şema ve teknoloji olarak kavranıp benimsenmesinde gereksinilen bilgi edinme süreci, belirli kültürel yakınlıklara bağlı olmalıydı. Bu yakınlık sonucunda dil, din ve kültür olarak Batı'ya yakın olan Hıristiyan tebaa da önem kazanmaya başlamıştı. Bunun dışında Osmanlı Devleti'nin farklı etnik toplulukları bir araya getiren bir yapısı vardı. Bu yapı doğal olarak iş ve çalışma hayatına da yansiyordu. Dolayısıyla Hassa Mimarları Ocağı'nda her zaman gayrimüslim mimar veya kalfalar bulunmuştur. Balyan Ailesinden kişilerin adlarının öne çıkması ne kadar yadırganmayacak bir olguysa da, Batılı konsept ve biçimlerin kullanılmasında daha esnek bir anlayışa sahip olmaları bu ailenin mimarlarının ülke çapında isim kazanmasına neden olmuştur. Gayrimüslim mimarların ve genel olarak gayrimüslim toplulukların ekonomik ve kültürel gelişmelerinin ve Batı'ya açılan ortama kolay ve hızlı uymalarının gerisinde sanayileşmiş ülkelerin Osmanlı İmparatorluğu üzerindeki siyasi hesaplarının teşvik ediciliği de kuşkusuz söz konusudur. [...]

10. Hovsep Vartanyan'ın Akabi Hikâyesi üzerine – πηγή:
<http://www.ayvakti.net/ayvakti-gezi/item/hovsep-vartanyanin-akabi-hikayesi-uezerine>

[...] 1851 yılında Hovsep Vartanyan tarafından kaleme alınan Akabi hikâyesi, şark ve garbın renklerinden, değer yargılarından, aşkı tanımlayışlarından mürekkep, Ermeni harflerle fakat Türkçe olarak yazılmış ve bu coğrafyada Taaşuk-ı Talat ve Fitnat'tan daha evvel vücuda gelmiş bir romandır. Dolayısıyla Ermeni harfleriyle yazılmış olmasına bakılmaksızın ona Türk edebiyatında bir yer verilecek olur ise ezber bozmamız gerekecek ve onu Taaşuk-ı Talat ve Fitnat'ın yerine koymamız icap edecektir.

Ermeni toplumunun farklı mezheplerine mensup iki gencin aşk hikâyesi üzerinden, bir medeniyetin panoraması çizilmiştir Akabi Hikâyesi'nde. Belki, bu bir şaheserdir diyemeyiz, fakat yazıldığı coğrafyada, henüz ismi duyulmamış, cismi görülmemiş bir edebi türün ilk denemesi olduğu içindir ki hem iltifata mazhar hem de dikkate almaya fazlasıyla değerlidir. Nitekim Andreas Tietze'nin de belirttiği üzere “Türkiye'de yazılmış ve basılmış hakikî ilk modern roman”dır Akabi Hikâyesi.

Akabi Hikâyesi henüz geniş çevreler tarafından bilinmemektedir. Bu sebeple de ne Vartanyan Paşa ne de Akabi Hikâyesi üzerine yapılmış incelemelere rastlamak hayli müşküldür araştırmacı için. Örneğin Hovsep Vartanyan hakkındaki bilgiler çoğu zaman birbiriyle çelişik ve tutarsızdır. Akabi Hikâyesinin ise bir sanat değeri dahi yoktur kimilerine göre. Kimilerine göre ise muhakkak ama muhakkak yerini almalıdır Taaşuk-ı Talat ve Fitnat'ın. [...]



11. Harput's Upper Quarter. St Hagop and the Euphrates College complex can be seen (Source: Harvard University, Houghton Library) – πηγή: <http://www.houshamadyan.org/en/mapottomanempire/vilayetofmamuratulazizharput/harputka/za/education-and-sport/schools-part-i.html>



12. Φωτογραφίες της γενοκτονίας των Οθωμανών Αρμενίων – πηγή: <http://www.armin-t-wegner.us/ATW/Biography.html> The Armin T. Wegner Society of USA

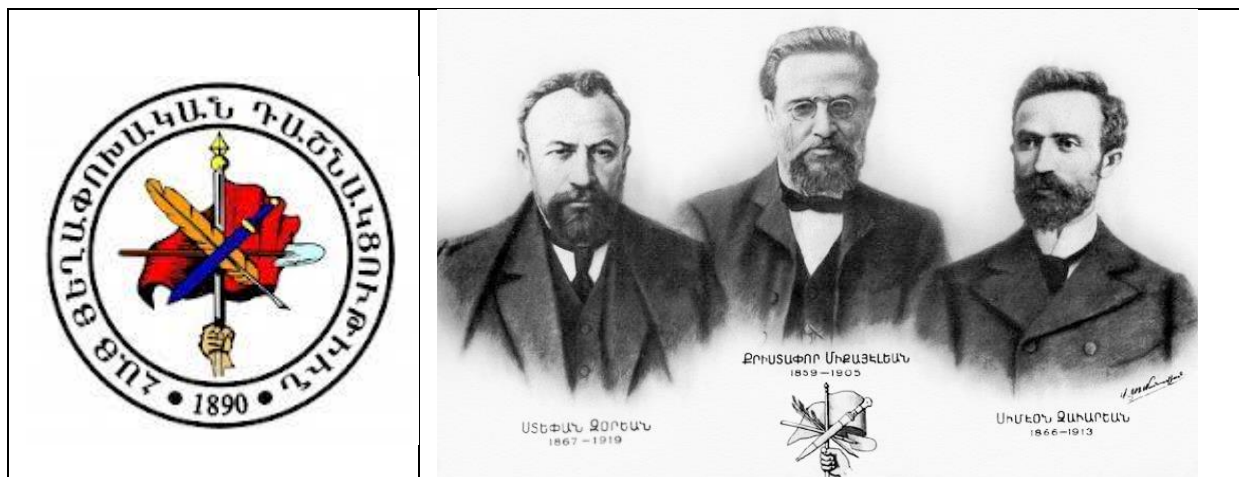
« Armin T. Wegner was born on October 16, 1886 in the town of Elberfeld / Rhineland (Wuppertal) in Germany. At the outbreak of World War I, he enrolled as a volunteer nurse in Poland during the winter of 1914-1915 and was decorated with the Iron Cross for assisting the wounded under fire. In April 1915, following the military alliance of Germany and Turkey, he was sent to the Middle East as a member of the German Sanitary Corps. He used his leave to investigate the rumors about the Armenian massacres that had reached him from several sources. Disobeying orders intended to stifle news of the massacres, he gathered information on the Genocide - collected notes, annotations, documents, letters and took hundreds of photographs in the Armenian deportation camps - visible proof of the first systematic genocide of the twentieth century. At the request of the Turkish Command, Wegner was eventually arrested by the Germans and in December of the same year he was recalled to Germany. Hidden in his belt were his photographic emulsions with images of the Armenian Genocide.

In an open letter, which was submitted to American President Woodrow Wilson at the peace conference of 1919, Wegner protested against atrocities perpetrated by the Turkish army against the Armenian people, and appealed for the creation of an independent Armenian state. The tragedy of the Armenian people to which he had been eyewitness in Ottoman Turkey haunted him for the rest of his life. In the 1920s Wegner reached the height of his success as a writer. He became a celebrity with his Russian book, Five Fingers Over You, which foresaw the advent of Stalinism.”

13. Η Αρμενική Επαναστατική Ομοσπονδία ή Հայ Յեղափոխական Դաշնակցութիւն [Häi Héghapoghagan Tachnagtsoutioun] - πηγή: <http://armenianweekly.com/2016/02/05/founding-arf/>

[...] In the late spring of 1890, members of *Yeritasard Hayastan* and teachers who had come from the regions for their summer break held numerous meetings to form a united organization. Deep-rooted ideological differences existed between two major factions—the social revolutionaries and ultra-nationalists. Two major events in 1890 in Turkey—the disturbances in Erzerum on June 20, and the Hnchakian demonstrations at Kum Kapu in Constantinople on July 15—spurred the groups to urgently develop a more comprehensive program than that of *Yeritasard Hayastan*. These events galvanized the members to immediately form a strong organization and plan for a revolutionary movement in Turkey. Several constituent meetings took place between the various groups in an effort to consolidate into one powerful federation. Rostom was not present at these meetings because he had left Tiflis in the autumn of 1889 and entered the Petrovski Agricultural College in Moscow. Kristapor helped to bring the two major groups closer to compromise and achieve unity. A final agreement had not yet been reached when the meeting heard that Ruben Khan-Azat, the representative of the Hnchak Party, was in Batum. He had escaped from Constantinople the day before the Kum Kapu demonstration on July 15. The meeting agreed to invite Khan-Azat to participate in the meetings. They sent Arshak Ter Grigorian to Batum. Ter Grigorian met Khan-Azat and informed him of the meeting’s intentions. Two weeks later, Khan-Azat arrived in Tiflis and was greeted at the train station by Kristapor, Zavarian, Arshak Ter Grigorian, Hovhannes Yusufian, Nikol Matinian, Khachatur Malumian, Kostantin Khatisian, and a few female members (unnamed by Khan-Azat, but likely Satenik and Natalia Matinian, Daria Goloshian, Maro Zavarian, and Zhenia Adamian). The next day, Kristapor and Zavarian met with Khan-Azat and asked him to wait a few days before joining the meetings because an agreement was imminent and his presence might agitate some members and prevent achieving an agreement. Khan-Azat emphasized that socialism had to be the objective of the new organization. Kristapor and Zavarian assured him that they would incorporate his ideology into the agreement in such a way that it would be acceptable to him, and that his party would be part of the unified organization. Khan-Azat agreed. Kristapor and Zavarian, socialists themselves but pragmatic and realists, were careful to avoid alienating the anti-socialists by carefully wording the economic and political objectives without using the word “socialism.” Kristapor with his charismatic and persuasive personality was able to unify the participants around the idea of liberating Western Armenia. The delegates reconciled their differences and arrived at a compromise. Kristapor suggested that the party

objective be “the economic and political” freedom of Western Armenia, thereby incorporating the social-economic system into the agreement without using the word “socialism.” A few days later Kristapor and Zavarian informed Khan-Azat that the group had resolved its differences and the anti-socialists had accepted the statement; he was asked to come to the next meeting and announce the Hnchak Party’s integration into the new organization. Khan-Azat went to the meeting held at Gabriel Mirzoian’s home. Present were Gabriel Mirzoian, Simon Zavarian, Kristapor Mikaelian, Khachatur Malumian, Arshak Ter Grigorian, Abraham Dastakian, Kostantin Khatisian, and Hovhannes Loris-Melikian. They presented the new organization’s plans to Khan-Azat, who pointed out that the words “socialism” and “democracy” were not in the plan. He told the meeting: “The revolutionary organization must have a simple and defined program...when you desire that the Hnchak Party join your organization, your program has to be based on socialism.” He feared falling under the control of the ultra-nationalist elements of the organization, and that his comrades in Geneva would disagree with the new organization’s direction. After the meeting Kristapor and Zavarian met alone with Khan-Azat, and Kristapor told him, “You have lived in a free society and you want to call every item by its actual name. Here it is not like that. We have learned to speak secretly about everything. We do not pay much attention to the word; the important thing is the work. It seems strange to you that the word ‘socialism’ is not in the plan. What is the meaning of the words ‘economic and political,’ if not ‘socialism?’” Khan-Azat was not convinced, but he did not doubt their sincerity. The nationalist elements asked Khan-Azat to inform his party to cease the “*Hnchak*” publication. He was against it and Kristapor and Zavarian sided with him. When he informed his party leaders, they sent a telegraph telling him to cease negotiations until Hakob Meghavorian arrived with specific instructions. After long discussions with the Hnchak Party representatives, the delegates signed a document stating that the Hnchak Party was to dissolve and become an integral part of the new organization with its headquarters in Trabzon as suggested by Khan-Azat as a compromise. In effect, however, the functioning center was Tiflis, where most of the leaders lived. Thus in August 1890, the **Hay Heghapokhakaneri Dashnaktsutiun** (Federation of Armenian Revolutionaries) was formed. It was agreed that the “*Hnchak*” in Geneva would be the federation’s theoretical organ and “*Droshak*” in Tiflis its revolutionary struggle. A five-member central committee (Center/ Kentron/Bureau) was elected consisting of Kristapor Mikaelian, Simon Zavarian, Abraham Dastakian, Hovhannes Loris-Melikian, and Levon Sargisian. The daily operations were to be centrally directed by the executive. Many Hnchak committees in Russia joined the federation. Because the situation in Western Armenia was of utmost importance, the federation did not have time to prepare a program and operational rules. [...]



14. Εκτοπισμός ως μέθοδος γενοκτονίας - Ιστοσελίδα:

<http://www.imprescriptible.fr/archives/photos>.

Τίτλος: *An Armenian Mother on the heights of the Taurus Mountains, 1915*, Armin T. Wegner, Δικαιώματα: Wallstein Verlag, Germany.



15. Στρατόπεδα συγκέντρωσης των προσωρινά επιζήσαντων στη Συρία – πηγή: : http://www.genocide-museum.am/eng/armin_wegner.php#sthash.0rWRB3E9.dpuf



Τίτλος: **Armenian deportation camp, 1915**, *Armin T. Wegner*, Δικαιώματα: *Wallstein Verlag, Germany. All rights reserved*