

March 28, 1989

Mr. David H. Shayt
Specialist, Crafts and Trades
Division of Community Life
National Museum of American History
Smithsonian Institution
Washington, D.C. 20560

Dear Mr. Shayt:

In reply to your letter of March 5, 1989, enclosed please find two brief explanations of the use of cymbals in the Armenian Church and also a brief history of the Ziljian family derived from the Armenian Encyclopedia, Vol. 3.

I hope the enclosed materials will be helpful for your research.

With prayers,

Fr. Khajag Barsamian
Vicar General

Enclosures

ZILJIAN Family

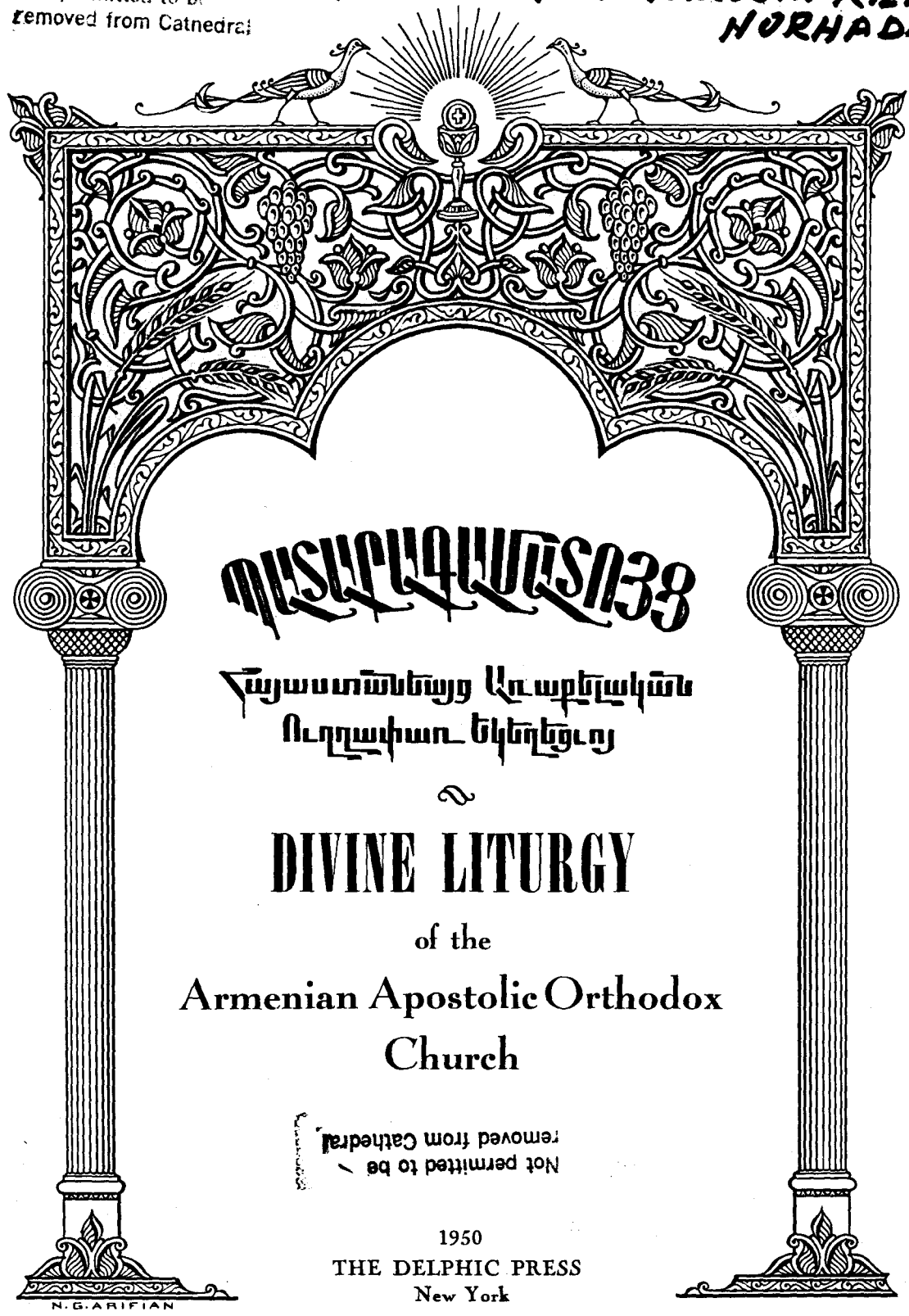
A family noted for casting cymbals; (hence the family name - Zil being the Turkish word for cymbal). The Ziljian family probably has been engaged in this business since the 15th and 16th centuries. In 1623 A.D., Avedis Ziljian succeeded in discovering a certain mixture of tin, bronze and other metals in casting cymbal. This mixture remains as a family secret; and it is passed on to only three male members in the succeeding generations. Keropet Ziljian (1838-1910), was a noted representative of the Ziljian family; he lived and owned a foundry in Istanbul. The cymbals which were prepared by him excelled most of the prominent European production in durability and resonance. In the 19th and early 20th centuries both in European and American international exhibitions, the cymbals have earned commendations and citations - in 1851 at London; in 1862 at Paris; in 1893 at Chicago; in 1898 at Berlin; in 1907 at Italy; "Grand Prize" etc.

The survivors of the Ziljian family from the 1915 Genocide, succeeded in U.S.A.; the foundry of the Ziljian family is now located in North Queens (Mass.). The Ziljian cymbals are well-known throughout the U.S.A. and other countries. These cymbals are widely used in orchestras and bands in Armenia.

Translated from the
Armenian Encyclopedia,
Vol. 3 (Yerevan 1977)

Not permitted to be removed from Cathedral

In memory of TAKOUHI KILARJIAN
NORHADIAN



ՄԱՏԱՐԱԳԱՆՏՈՅՑ

Մայաստանայց Առաքելական
Ուղղափառ Եկեղեցւոյ



DIVINE LITURGY

of the
Armenian Apostolic Orthodox
Church

Not permitted to be removed from Cathedral

1950
THE DELPHIC PRESS
New York

N. G. ARIFIAN

VESTMENTS AND VESSELS USED IN THE DIVINE LITURGY

For illustrations see pages 252-256

1. ARTAKHOURAKS (Infulae or Fanons) are lappets three inches wide and twelve to fourteen inches long, which are hung on the *vakas* about six inches away from the center on either side at the lower edge of it. They are made of the same material and colour as the *vakas*. Usually three tassels are attached to the lower end of an *artakhourak*. *Artakhouraks* are worn wherever the *khouyr* (mitre) is worn.

Originally *artakhouraks* were the loose ends of a head-band, hanging at the back.

2. ASA (Staff or Ferula) is a rod of wood shorter than the other staffs, with a metal knob on top. It is carried by bishops as a walking stick and is not used during the Liturgy or the services.

3. ASHTANAK (Candlestick) is the usual one used in all churches and can be of various sizes and forms. There should be twelve candlesticks on the gradines of the Altar and two on the Altar itself. Two large and tall candlesticks should stand on either side of the Bema.

Candlesticks represent the saints, who uphold Christ's light enlightening the world. (See fig. 19).

4. BAZPAN (Maniple or Cuff or Epimania) is a piece of about five or six inches wide and long enough to go round the fore part of the forearm, over the sleeves of the alb (*shapik*). It is of the same material as the cope. *Bazpans* are worn by the celebrant during the divine Liturgy.

Bazpans symbolize moral cleanliness as well as strength which enables Christians to serve the Lord. (See fig. 2).

Maniple was the original form of the cuffs as the prayer over it also suggests. It was at first a kind of large handkerchief carried across the arm by consuls and magistrates as a ceremonial dress in roman times. Apart from being used by the bishop and the priest, it was also used as a special badge of the deacon before the sixth century, and sometime afterwards. It was eventually transformed into cuffs to hold the sleeves of the alb (*shapik*).

5. BAZHKI (Wine of the Cup) is unmixed, and preferably red, wine.

6. BOURVAR (Censer) is a silver incense burner, in the shape of a bowl, which is suspended by chains connected to a small disc holding them. The bowl rests on a firm base, and has a perforated cone-shaped lid. Three of the chains hold the bowl, and a fourth is connected to the top of the lid in order to lift it. From the small disc on top to the base of the bowl a censer is about two feet long. The censer should not be heavy, and the lid could be decorative in the shape of the dome of an Armenian Church.

The censer symbolizes the human soul, in which the spiritual fire burns its worldly desires and sends up its prayers to God as a pleasing fragrance. (See fig. 16).

7. DASTARAK (Sudarium) is a fine linen used to hold sacred objects during the Liturgy and at other times. It is used to show the sacredness of the object held, and that holy things should be held clean of sinful contact.

8. DZADZKOTZ (Veil) is a square embroidered linen or other fine material, to cover the chalice and the paten completely from top to base. The veil symbolizes the hidden mystery of the Sacrament of Communion.

9. DZUNDZL'A (Cymbals) are sometimes used in the Armenian Church as musical instruments during the singing of the Angelic Hymn ("Glory to God on high"). Sometimes a single cymbal is used, beaten with a hard felt ball, to give a rhythmic background to the singing of some liturgical hymns. (See fig. 14).

10. EMIP'ORON (Omophorion or Pallium) is a long riband of a width of about nine inches and a length of about thirteen and one half or fourteen feet, made of fine rich material often with embroidered ornaments on it. Half of the piece has the lining on one side and the other half has the lining on the opposite side. It is wrapped round the shoulders with buttons and loops in such a way that one end of the omophorion hangs in front down to the ankles, and the other end hangs at the back again down to the ankles.

17. KANT'EL' (Lamp). These are glass bowls, sometimes of different colours, suspended by three chains and hung from the ceiling in the Church. The bowls, in which olive oil is burnt, are often placed on large and finely wrought holders of precious metal, serving as ornaments. A lamp should always be hung over the Main Altar and it should remain perpetually lighted, if possible.

Lamps symbolize the divine light enlightening the world.

18. KERON (Torches or Candles) are the candles of the acolytes, fixed on wooden rods, about five feet long, and with small metal trays fixed at the foot of the candles, to prevent dripping of the wax. They are carried in procession, in front of the Celebrant. They are also held on either side of the gospels-book during a lection and at either side of the Center Chancel at certain times during the Liturgy.

19. KHACH, TZERATZ is a small Hand-Cross of precious metal, held with a small silk cloth for the purpose of blessing. It is used during the Liturgy and other solemn services by priests as well as bishops.

20. KHACHVAR (Banner) is an oblong piece of fine cloth richly embroidered and decorated with tassels. A cross and other church emblems (eagle, lamb, etc.) are worked on it. The top edge of the cloth is fixed to a small rod, which in turn is attached at right angles to a long rod. It is carried in front of and behind processions on solemn occasions. (See fig. 17).

21. KHOUYR (Mitre) is similar to the roman mitre. Two stiff flexible oblong pieces, each having the shape of a pointed arch at the upper end, are sewn together at the lower half of the sides, which, when pressed, open at the base and are placed on the head. Two small crosses, alike in shape, are fixed on the pointed tops. Mitres are often richly ornamented with medalions, embroidery, etc.

Khouyr is worn by bishops during the Liturgy. It can sometimes be used also by prelates of lower rank having the administrative jurisdiction of a bishop. It symbolizes the "helmet of salvation" like the crown. (See fig. 6).

Before the end of the tenth century no liturgical headgear was used anywhere in the Christian Church. The use of the bishop's mitre was spread from Rome. Its origin is the headdress called *camelaucum*, having the shape of a kind of helmet. It has undergone many transformations from the tenth century to the present times. The Armenian Church adopted the mitre from Rome in the fifteenth century.

22. KONK'ER (Epigonation) is a stiff piece about ten to twelve inches square, richly embroidered with a cross or image in the middle and with four tassels at the four corners. Only the Catholicos or the Patriarch can wear a *konk'er*. It is hung on the *goti* at the height of the right knee with a cord attached to one of its corners.

Konk'er symbolizes the sword of justice. (See fig. 3).

23. KORBOURA (Corporal) is a square linen or other material, on which the chalice is placed during the Liturgy.

The corporal represents the shroud in which our Lord's body was wrapped at his burial.

24. KOUZH and KONK (Cruet and Basin or Bowl) are vessels larger than the ones in use in Western churches, and are used for washing the Priest's hands during and at the end of the Liturgy.

Washing is symbolical of spiritual cleansing. (See fig. 18).

25. KSHOTZ (Fan or Flabellum) is a disc of silver, about eight or nine inches in diameter, with the finger of a six-winged cherub made on each side of it in relief, and with little ball-shaped bells, often twelve in number, attached all around the rim of the disc. The disc is fixed on a wooden rod about five feet long. Fans were originally used to drive flies or other insects away from the cup. They also symbolized cherubs driving evil spirits away from the sacred place. It is now used decoratively and as a musical instrument, with the symbolism preserved in the meantime. (See fig. 13).

26. LANCHAKHACH (Pectoral Cross) is a small metal cross studded with precious stones and suspended from the neck on the chest. It is worn by priests as well as bishops. The right to wear the pectoral cross is granted by the Catholicos or the Patriarch in recogni-

A DICTIONARY
OF THE
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Bell / Ջանգալ / Zankag

It is difficult to say when church bells were introduced into the church. Their primary function is to call the faithful to church. In ancient times this function was performed by sextons, who would sing the call to church. Later wooden planks or metal rails were introduced which were struck to produce sound. They in turn were followed by the present bells. The designation, *chanli*, which has been given to the Soorp Garabed Monastery of Moush, indicates the existence of bells even in ancient times. Bells are now extensively used in our city and village churches. The *Mashtotz* (Book of Rituals) contains a special service of anointment and blessing of bells.

Bell (small) / Բոճոճ / Pozhozh

This is a small bell, the rim of which is brought together in the form of a large hazelnut with two holes. A small piece of iron inside it produces the sound. According to the old Hebraic law, the vestments of the high priest had very small bells, but there are no bells on our vestments, their use being restricted to the chain of censers and around the fan (flabellum), twelve in number, symbolic of the apostles.

Bema / Բեմ / Pem

Special platforms which rise above the floor are called *pem* (tribunal, pulpit, stage, dais) in all courts, assembly halls, public halls, and theatres. In our church the altar also stands on the *pem* (bema) on the east side of the church. The Greek churches have no bema, while that of the Latin churches is somewhat different from ours, for it consists of a section which rises only in front of the altar. In our church the eastern section rises almost a meter or more above the floor across the entire width of the church, and on that bema stand the sanctuary and the altar. The Divine Liturgy is celebrated there and is observable from all parts of the church. Our bema rises straight up with only two stairs from one end of the bema to the other. The retention of the old forms should be considered commendable and preferable.

Book / Գիրք / Kirk

Books in ritual use are many, and we mention them here under their respective titles. Thus one may refer to the titles: *Avedaran*, *Kantzaran*, *Zhamakirk*, *Khorhrtadedr*, *Jashotz*, *Mashtotz*, *Sharagan*, *Dagharan*, *Donatzooytz*. Books that are used in our churches ought to be preserved with care; those that are torn and dilapidated

should be withdrawn from

Book of Hours / Ժամագիրք

A book which contains the exception of the prope ascriptions (*maghtank*), litanies (*pokhasatzootium*) and songs (*Tzeratz Zhamakirk*, octavo *zhamakirk*, as explained above) placed in the center of the the priest may read the col the acolytes, the responses. Hours) on the other hand, in the chancel. On the cl *zhamakirk* (adeni or tzeratz hymns).

Book of Mystery / Խորհրդաւ

This is the book containing Divine Liturgy must either on a book-rest in a manner reason the letters are la: *Badarakamadootz*.

Book of Odes / Տաղարան / D

This book contains odes, hymns, other pieces that are to be

Book of Psalms / Սաղմոսար

The book of the 150 psalms and canonic litanies and pro church. The first part of *Saghmosaran*.

Books with Musical Notation

Tzaynakryal Kirker Sharagans (chants) and the of Armenian musical notation Etchmiadzin Press in the ti These are said to have been they even have been used are only a few examples c

s. The main door is on the west
orth, and another facing south
end of the church, near the
ne fourth and fifth doors are
s, so that in the course of the
ed by their coming and going.
rs are dispensed with because
h. Some churches do not even
ere is a special anointment and
the consecration of the church.
ated over the court is provided
n one or both sides. We should
ng from the porch to the *dajar*
g services to enable the faithful
or to pray and leave without
ade of the chancel has three
o at both ends through which
ests, and those wishing to go
disturbing the ceremony in the
r in the chancel, and often may
e access to the rear of the altar,
has doors on both sides of the
in its proper order.

Crism Container / Աղաւնի կամ
ն Aghavnatzev Doop
s the gifts of the Holy Spirit.
Spirit was revealed as a dove,
ive occasions to put the Holy
ner.

ings is used and the Crism is
rough an appropriate opening
dispensed through the mouth,
ak is movable. When tilted the
to pour out; when held erect
dove is situated upon a stem
e-shaped containers for Holy
of silver or at least that portion
ainer may be decorated accord-
artisan and the wishes of the

(The dove-shaped Holy Crism container is kept in the left-hand niche in the sanctuary. This type of container for the Holy Crism is particular to the Armenian Church.)

Epitracheion/Stole / Փորորար / Poroorar
Discussed under the heading *oorar*.

Ewer / Փարջ / Parch
Pitcher used for washing the hands or presenting water. It is the companion of the lavabo bowl and must be in similar style and invariably of metal.

Eye of the Cross / Ակն Խաչի / Agn Khachi
This is located at the center of the cross where two lines intersect. Usually our crosses have a precious stone or an imitation or sometimes a relic at the center.
In the course of the consecration of crosses the first place to be anointed is the "Eye of the Cross." The name "*agn*" may have been derived from the inset jewel. It may not be too far-fetched to explain it as the *agn* (source) which gushes, since the four bars extend from the center.

Fan / **Flabellum** / Քշոց / Kushotz
In its exact meaning and utility, flabellum, in the form of cherubs, served the purpose of driving flies away. Deacons standing by the celebrant, prevented the flies from alighting on the consecrated elements of Holy Communion, as though the cherubs protected the consecrated elements. Formerly, the elements were not covered after their consecration. However, that initial use has lost its significance. The fans have now become small metallic cherubs with small bells, and are fixed at the end of long wooden rods. They serve more as a musical adjunct than as a fan. In fact at important and mystical moments the fans move and ring out representing the singing of the cherubs. As for the consecrated elements, they are covered also after "*arek gerek*"; and after "I-soorp, i-soorp," the celebrant holds his hands over the cup to protect it. The fact that the fans have become instruments of joy can be deduced from their not being used during Lent.

Flagon / Բաժակաման-Բաժկաման-Ժամանց / Pazhagaman-
Pazhagaman-Jhamanotz
This is the vessel which holds the wine offered during communion. It is an elegant decanter bottle of a special design, with

NATIONAL MUSEUM OF AMERICAN HISTORY

RECEIVED MAR 8 1989
SCIENCE, TECHNOLOGY, AND CULTURE

F. Khajourian

March 5, 1989

Diocese of the Armenian Church of America
630 Second Avenue
New York, N.Y. 10016

Dear Sir or Madam:

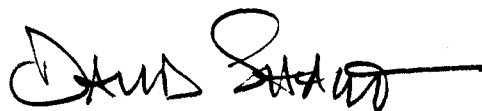
We have a question regarding the use of musical instruments in modern Armenian church practice. In our collections of religious objects are several percussion instruments--bells, cymbals, triangles--said to have been used in Armenian rites in Turkish regions.

yes

Our question: Are such instruments, especially cymbals, still used or accepted in any church rituals today? A current research topic here is the long record of cymbal-making by an Armenian-American family, the Zildjians, today the principal name in drummer's cymbals. Any connection you might help us make between cymbal usage and the Armenian church, past or present, would be most appreciated. Their precise role in the past is unclear.

With thanks.

Yours sincerely,



David H. Shayt
Specialist, Crafts & Trades
Division of Community Life