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THE SECOND PERIOD OF SARKIS KATCHADOURIAN'S CREATIVE ACTIVITY (THE PERSIAN MURALS)

Abstract

This article examines the second period of the creative activity of the prominent representative of the Armenian Diaspora, artist Sarkis Katchadourian (1886–1947). The study presents an analysis of his extensive work on the copying and reconstruction of the murals of the Safavid palatial complexes in Isfahan, including Ali Qapu Palace and Chehel Sotoun Palace, undertaken during his residence in Persia between 1929 and 1933. The research analyzes Katchadourian's exceptional contribution to the preservation of Iranian cultural heritage and the popularization of Oriental art in Europe and America. Based on archival and documentary evidence, the author proposes a new thesis regarding the identification of an anonymous work held in the Musée du Quai Branly in Paris, identifying it as Katchadourian's reconstruction of the fresco "Khoja Petros's Feast in the Presence of Shah Abbas."

Keywords: *Sarkis Katchadourian, Oriental art, Ali Qapu Palace, Chehel Sotoun Palace, New Julfa, reconstructions, Shah Abbas period.*

Introduction

In this article, we address the second period of the creative activity of Sarkis Katchadourian, a prominent representative of the Armenian Diaspora and a

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distinguished artist. The study presents an analysis of his extensive work on the copying and reconstruction of the murals of the Safavid palatial complexes in Isfahan, including Ali Qapu Palace and Chehel Sotoun Palace, undertaken during his residence in Persia between 1929 and 1933.

Our focus is on the artist's exceptional contribution to the preservation of Iranian cultural heritage and the popularization of Oriental art in Europe and America. The article examines the circumstances of Sarkis Katchadourian's journey to Persia, his activities in establishing a museum and an art school in New Julfa, as well as his efforts to identify the "Armenian trace" in seventeenth-century murals within the broader context of Oriental art, including works associated with Ali Qapu Palace and Chehel Sotoun Palace, particularly in relation to reconstructions of artworks from the Shah Abbas I period. Based on the archival and documentary research we have conducted, a thesis is proposed regarding the attribution of an anonymous work from the collection of the museum on Quai Branly to Katchadourian's brush. We identify this work as Katchadourian's reconstruction of the fresco "Khoja Petros's Feast in the Presence of Shah Abbas."

At different historical periods, a large number of Armenians lived in Persia (now the Islamic Republic of Iran). Perhaps the connection between the Armenian and Persian peoples has been very deep, and the Armenians settled here have created one of the oldest Armenian settlements. In the 17th century, a new Armenian colony was formed in New Julfa. This was during the reign of Shah Abbas I, the latter forcibly populated the area with Armenians, expecting that they would develop both culture and trade there. As a result of all this, a number of Armenian artists lived and worked in Persia.

In the early twentieth century, the prominent diasporan Armenian painter Sarkis Katchadourian was active in Persia. Although he resided and worked there only for a relatively brief period (1929–1933), he nonetheless carried out significant work in the preservation of Persian murals. The artist's contribution was substantial not only to the development of twentieth-century diasporan Armenian fine arts, but also within the broader context of world art, particularly in advancing the recognition and preservation of the artistic heritage of Persia, one of the world's most ancient civilizations.

The Master of Persian Murals: Reconstruction and Style

The second period of Sarkis Katchadourian's creative activity was also prolific, encompassing the restoration and copying of the wall paintings of the royal palaces of the Safavid dynasty in Persia.

Katchadourian was an incomparable master of Persian murals. The artist, who even before that had gained great fame in Europe with his compositions of the "Armenian Cycle" series, this time appeared with a new series of paintings that rediscovered Katchadourian as an artist. The remarkable reproductions of the murals of the palaces of Shah Abbas are unique masterpieces of art that were highly appreciated by art theorists. It may be asserted with confidence that the artist succeeded in penetrating the essence of seventeenth-century Iranian culture, internalizing the Persian spirit, and mastering the artistic traditions and distinctive style of that ancient country. These works reflect not only the traditions of Persian painting but also elements of European art.

Katchadourian himself, being from the East, was interested in the art of Persia and desired to bring these copies of murals out of oblivion and present them to the people of the West. He was also close to the philosophical thought of Persian poets Saadi, Ferdowsi, and Omar Khayyam. According to the testimony of his contemporaries, he loved Khayyam and even recited his contemplative quatrains. He even illustrated a book of Omar Khayyam's quatrains with an English translation.¹

The circumstances of Katchadourian's departure for Persia are also interesting; some sources mention that he received an invitation from the Persian authorities of the time and Arthur Pope, who lived in Persia at that time, and arrived in 1929.² The artist's wife, Vava, notes that the idea was given to him by the famous diplomat Hovhannes Khan Masehyan,³ who was the Persian ambassador in London at the time: "At the end of 1930, I remember, at the suggestion of Hovhannes Khan Masehyan, my husband left for Julfa, Persia and

¹ **Zakaryan** 1981, 39.

² **Pope** 1939. Arthur Upham Pope (1881–1969) was an American scholar, historian of art and architecture, and archaeologist. He was an expert on historical Persian art and the editor of *A Survey of Persian Art* (1939).

³ **Khan-Masehyan** 1864–1931. Iranian-Armenian translator, state and public figure, diplomat, journalist, educator, and editor.

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thanks to his intellect, he was able to penetrate the spirit of old Persian paintings."⁴

We are more inclined to assume that Katchadourian received an invitation, which coincided with the advice of Hovhannes Khan Masehyan. The artist himself, in an interview given in Tehran in 1931, noted: "At the suggestion of Hovhannes Khan Masehyan, I came to Persia; the dull scenes of Tehran and Mashhad did not inspire my soul and I could not produce any painting, for which my coming to Persia seemed very difficult. I moved to Isfahan, about which I had heard and read much. For the first time, I went to Chehel Sotoun."⁵

It is also important to note that different sources provide conflicting dates for the first arrival in Persia. Some mention the end of 1929, while others state the end of 1930.⁶

During the study, a page dedicated to the artist's student, Smbat Ter-Kyureghyan, was examined. According to his biography, Ter-Kyureghyan's significant meeting with his teacher, Katchadourian, took place in Isfahan in the autumn of 1929.⁷ Along with all that, it is necessary to take into account the circumstance that the Persian calendar is different; there the year begins from Nowruz, March 21, until March of the next year. In a number of Persian sources, it is mentioned that Katchadourian arrived in Isfahan in 1928–1934.⁸ Taking the above information into account, it can be assumed that Katchadourian's first visit to Persia took place in the autumn of 1929.

In fact, in 1929, the artist traveled to Persia for the first time, to the city of Shiraz, where he visited the graves of his favorite poets Hafez and Saadi. In Nishapur, he visited the tomb of Omar Khayyam, then to the Armenian-centered Julfa, then to New Julfa. Here, in November 1930, Sarkis Katchadourian founded an art school, where more than two dozen students of both sexes studied. Among them were later famous Iranian-Armenian painters Smbat Ter-Kyureghyan and Yervand Nahapetyan.

Katchadourian also undertook the cleaning of the paintings on the walls of the Holy Savior Monastery, St. Bethlehem, and St. Mary churches in New Julfa,

⁴ Museum of Literature and Art, Fund Khachatryan 313.

⁵ V. A. 1931, 4.

⁶ Toranyan 1983, 10; see also Stepanyan 1982, 261.

⁷ <https://www.sumbat.com/index2.html>, accessed: 27.04.2025.

⁸ Akbarzadeh 2013, 145–155.

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which had faded over many years from incense and candle smoke. By collecting various ethnographic items, such as old manuscripts, paintings, and items of decorative applied art, he founded the Museum of the Holy Savior Monastery of New Julfa. He also donated 17 of his works to the museum, including “The Feast of Shah Abbas the Great,” “St. Mary,” “Shahanshah Reza Pahlavi,” and others.⁹ Katchadourian also prepared mannequins of historical costumes of New Julfa residents for the museum.¹⁰ The artist donated the etching “Father Abraham” by the world-famous painter Rembrandt van Rijn to the museum, and for the Joseph of Arimathea church of the Holy Savior Monastery, he painted the portrait of Khoja Avetik,¹¹ who was the patron of the church decorations, and the portrait of Khoja Petros, the latter being the builder of the Bethlehem church.¹²

Katchadourian’s Journey to Persia and Influences

Parallel to these extensive works for the Armenian community of New Julfa, Katchadourian constantly visited the palaces. The murals here were mostly decomposed, but the artist nevertheless copied them; some parts that were completely erased, he filled in himself, based on his knowledge of Persian art. It is significant to note that the provenance of several of Katchadourian’s reproductions remains undocumented, with no definitive records specifying their original palatial sources. Comparative analysis is limited to the data found in theoretical sources and catalog reproductions alongside the original murals. It should be noted that the murals in these palaces have undergone restoration over the last 50–60 years.

During the study, an interesting fact was identified. As previously mentioned, Katchadourian was engaged in copying murals in Persia. Notably, he produced copies of the “Young Woman with a Cup” and “Young Woman with a Hat” murals from the Ali Qapu Palace.

They carry some small changes from the originals preserved today. For example, in the “Young Woman with a Cup” mural (fig. 1)¹³ of the Ali Qapu Palace, a figure of a Persian woman is seen, who appears to be dancing with her

⁹ **Achemyan** 1933, (July 8).

¹⁰ **Stepanyan** 1982, 267.

¹¹ **Martirosyan-Stepanosyan, Khoja Avetik.**

¹² **Velijanyan, Petros** (1580–1649). New Julfa merchant and benefactor; built St. Bethlehem Church in 1627.

¹³ <https://www.flickr.com/photos/mytripsmypics/24644837196>, accessed: 27.04.2025.

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gentle movement, a scene that was accepted in Persian fresco art. In the image, the woman is depicted in the lap of nature. There, in the foreground, is a wine jug next to a small table, then delicate leaves of plants and flowers are seen, in the back part are the spiral mountains, which with their fairy-tale shapes remind of clouds.

In the copy made by Katchadourian (fig. 2),¹⁴ we meet partial changes. If in the original, the gaze of the Persian woman in red clothes is dreamy and looks towards the bottom part, then in Katchadourian's version, the beautiful Persian woman is in light pink clothes and looks at the viewer. There are changes in the patterns on the clothes, botanical elements, structures of mountains and trees, shapes of the table and wine jug. The wine cup depicted in the woman's hand in the original differs from the shape of the cup appearing in Katchadourian's copy.

Overall, the theme of the image evokes the famous lines from the poem *The Capture of Fort Temuk*:

"Who in the world a hero could crush
If not for women
And wine?"¹⁵

In Ferdowsi's epic "*Shahnameh*", wine and women appear together; in Persian poetry, the woman symbolizes ideal beauty and the poet's source of inspiration, while wine represents joy, worldly pleasure, and the heroic spirit.

Given the aforementioned variations, it can be inferred that Katchadourian produced inspired interpretations rather than direct copies of the originals. However, an image found on the Iranian website *arzhangihoma.ir* (Fig. 3)¹⁶ reveals another reproduction of the same scene by an anonymous author. In terms of draftsmanship and color palette, this version is significantly closer to Katchadourian's work.

Deeply studying the existing problem, we conclude that in the 1964–1970s, then in the 2000–2010s, the renovation of the murals of the Ali Qapu palace was carried out not so successfully, bearing obvious deviations. Evidence of all this is also an article found in the Iranian Journal of Persian Archaeological Studies, in which the authors mention that the murals of the Ali Qapu palace have been

¹⁴ <https://www.mutualart.com/Artwork/Jeune-femme-a-la-coupe---Palais-dAli-Kap/B3183C32B4E4349B>, accessed: 20.03.2020.

¹⁵ **Tumanyan** 1991, 50.

¹⁶ <https://arzhangihoma.ir/miniatures/108>, accessed: 03.03.2026.

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unsuccessfully restored.¹⁷ At the end of the material, the authors of the article also present three reproductions from the murals of the Chehel Sotoun palace, drawing parallels with the reproductions of Sarkis Katchadourian's copies, proving the differences between the current murals of the palace after renovations and Katchadourian's works.¹⁸

Minor discrepancies are observed between the current state of the mural *Young Woman with a Hat* (Fig. 5)¹⁹ and Sarkis Katchadourian's reproduction (Fig. 6).²⁰ Specific variations in color and line suggest that alterations occurred during the various restorations of the palace murals (Fig. 4).²¹

In fact, the copies made by Sarkis Katchadourian are more faithful to the initial originals and represent not only artistic but also documentary value.

It is also noteworthy that Katchadourian conducted extensive work in the Chehel Sotoun (Palace of Forty Columns) Palace. In executing the decorations, he was assisted by his student, Smbat Der-Kiureghian.²² Furthermore, he produced reproductions of the murals found on the walls of Talar Ashraf (Ashraf Hall), the Qeysarieh Bazaar (Imperial Bazaar), and the Allahverdi Khan Bridge (also known as Siosepol or the Julfa Bridge).²³

The primary documentary sources for this study consist of Katchadourian's correspondence, in which the artist details the specific projects and decorative programs he was commissioned to execute within the palaces. In one of them, the artist writes: "...The murals found this time are so difficult and incomprehensible that they force me to think for long days and search to find lines faithful to the real and contemporary spirit. The merciless hammer has been struck left and right, without ever paying attention to the composition of divine colors and lines."

In another letter, Katchadourian says: "...I have undertaken all the difficulties simply to save the whole art of the Safavid era, so that international art is not

¹⁷ **Zamani, Ahmadi** 2022, 237–263.

¹⁸ **Katchadourian** 1932.

¹⁹ <https://www.alamy.com/stock-photo-fresco-at-ali-qapu-palace-depicting-persian-woman-isfahan-province-94202564.html>, accessed: 04.03.2020.

²⁰ <https://www.artnet.com/artists/sarkis-katchadourian/jeune-femme-à-la-coupe-palais-dali-kapu-W4HBmpa3gLUfv44mLvpBWA2>, accessed: 04.03.2020.

²¹ <https://www.youtube.com/watch?v=zpdnc2Crrlc>, accessed: 04.03.2026.

²² **Ter-Kureghyan, Sumbat** (1913–1999). Iranian-Armenian master of watercolor painting.

²³ **Si-o-se-pol**. (From Persian *si-o-se* meaning "thirty-three" and *pol* meaning "bridge").

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deprived of that glory. Numerous European artists have come and gone without ever paying attention to these murals, which keep the scent of eternity. Perhaps they did not feel or they did not speak with their soul and the luck reserved for me the honor of reading that face of art." "In two small rooms of the Allahverdi bridge, I have found more than thirty murals of pleasure and love; these differ from other palaces and must shed new light on Persian murals."²⁴

For his extensive work, Reza Shah Pahlavi grants him the title of Khan, honors him with gifts.²⁵ André Godard,²⁶ who was in Iran during that same period, said: "At the heights of Ali Qapu, I saw a wizard who worked diligently and with his own imagination completed what time had long corrupted. And it seemed that he was one of the Safavid artists who continued to skillfully realize their unfinished work."²⁷ "Sarkis Katchadourian with his miracle brush was able to give to the canvas what was not on the walls."²⁸

Art critic Camille Mauclair,²⁹ addressing the 17th-century murals of the royal palaces, notes that most of these murals were decayed, on the verge of disappearing, and an Armenian artist was found who "...was disturbed by that destruction. Already in 1932, in the Guimet Museum, he had exhibited several of his paintings where he had tried to re-establish those testimonies of Safavid art with a watercolor mixed with gouache."³⁰ Mauclair considers these works excellently executed and adds that Katchadourian's works represent not only archaeological and ethnographic value, but also artistic value, then continues: "...the first impression we get is thinking that we have a 'very contemporary' exhibition before us."³¹

The murals of the palaces built by Shah Abbas differ significantly from Islamic art, because the depiction of people was not characteristic of Islam. In these Safavid murals, the opposite tendency is observed, as greater importance is

²⁴ **Achemyan** 1933 (July 7).

²⁵ **Pahlavi, Reza Shah** (1878–1944). Shah of Iran (1925–1941), founder of the Pahlavi dynasty.

²⁶ **Godard, André** (1881–1965). French architect, archaeologist, and art historian; Director of the Archaeological Service of Iran (IAS).

²⁷ **Zakaryan** 1981, 40; see also **Godard** 1934.

²⁸ **National Gallery of Armenia**, Fund 70, Inv. 14246.

²⁹ **Mauclair, Camille** (1872–1945). French author, novelist, and art critic.

³⁰ **Mauclair, Bonnat** 1935, 65.

³¹ *Ibid.*, 65.

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given to human figures. Individuals dressed in rich garments are depicted at rest, enjoying wine, or engaged in quiet conversation, presented in calm and static states. The murals also include figures in European clothing; an example is the “While the Rose Blows Along the River Bank” mural of the Ali Qapu Palace, which was copied by the artist.³²

On February 25, 1932, in the Guimet Museum in France, the copies made during Katchadourian’s first trip were exhibited, which numbered 132. The exhibition had great success. Thousands of people had gathered to see this exhibition, which had given them the opportunity to get acquainted with the rich civilization of Isfahan of the Safavid period and remember the elegant poems of poets Hafez, Ferdowsi, and Omar Khayyam.

After the grey atmosphere of a Parisian winter, viewers were enchanted by the elegant, linear patterns of these watercolor works and the delicate harmonies of pink, red, golden yellow, dull gold, and powdery blue.³³ Even more encouraged by this success, the artist decided to complete the works he had started. Arriving in Isfahan, from the autumn of 1932 until the spring of 1933, Katchadourian again gets to work in the most magnificent palaces built by Shah Abbas. After some time, he sees that there is almost nothing left to do; besides, he felt great physical and mental fatigue. Katchadourian writes about this once again to Haig Adjemyan: “I am completely tired both in mind and body; the studies I carried out completely broke me and my mind does not work. Today I decided to finish, especially since no new thing remained. I have almost the entire period of Safavid art. A few insignificant pieces remained unfinished, whose being or not being have no meaning and especially cannot diminish the value of my collection or lessen it.”

In the early summer of 1933, Katchadourian returns to Paris, bringing with him a new series of paintings that are exhibited in different countries.

Katchadourian’s copies were not just a reflection on Persian culture. A large number of Armenians lived in Persia. Shah Abbas grants privileges to the local Armenian Khojas so that they, in their turn, develop the country’s economy, because the Khojas created large trading companies, the silk trade in Persia was in their hands.

It should be noted that Sarkis Katchadourian was responsible for copying the murals found in the mansions of Armenian merchants Khoja Avetik and Khoja

³² **Met Museum** 2024; see also **Katchadourian** 1932, 8, 19.

³³ **Katchadourian** 1932, 14.

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Petros. According to the artist's wife, Vava Katchadourian, in an interview conducted in 1967 on the occasion of the 20th anniversary of her husband's death,³⁴ one of these copies is the composition entitled "*Khoja Petros's Feast in the Presence of Shah Abbas*."³⁵

Research has identified a specific work (Fig. 8) currently held in the Musée du quai Branly in Paris.³⁶ Although scholarly literature has not previously documented this connection, a detailed archival examination supports the thesis that the anonymous work in the Musée du quai Branly collection (preliminary inventory number: X376834) is a reproduction of the mural *The Feast of Khoja Petros in the Presence of Shah Abbas* executed by Sarkis Katchadourian (Fig. 8). Furthermore, according to the museum's official records, the donor is identified as "Mrs. S. Katchadourian." Based on this evidence, it is hypothesized that the work currently held at the Musée du quai Branly is the same piece mentioned by the artist's widow during her 1967 interview in New York.

Addressing the Armenian fine arts of the Shah Abbas period, let us specifically mention the works of the painter Minas.[36] None of these are signed by Minas and we cannot say for sure which of the works Katchadourian copied here are the works of the famous painter Minas of that period. Katchadourian himself considered it logical that the rich Khojas would have invited the most famous master of the time. In a letter addressed to Arshag Chobanian, Katchadourian notes with regret that in the Armenian murals "I found no trace of the Armenian masters of the same time, I read all the inscriptions, no mention of master Minas."³⁷

In another letter, addressed to the ethnographer-philologist Haig Adjemyan, who lived in Tabriz at the time, Katchadourian assumes that in all probability they are the works of the painter Minas: "I am happy to report that the Armenian name will remain forever linked to Safavid art, because the murals of Khoja Petros's house, as well as the murals of Khoja Avetik's or Khoja Nazar's house, are largely linked with the art of that era with their skillful arrangement of colors

³⁴ **Archival recording**, Interview with artist Vava Katchadourian, 1967, (July 12). See also: **National Gallery of Armenia**, Fund 70, Inv. 19620.

³⁵ **Musée du Quai Branly** 2006. Note: Since 1937, the Trocadéro Museum has been known as the Musée de l'Homme. In 2006, the ethnographic collection was moved to the Musée du Quai Branly, where "Khodja Petros' Feast" (Fig. 8) is currently held.

³⁶ <https://collections.quaibrantly.fr/>, accessed: 08.08.2025.

³⁷ **Minas** (17th Century). Armenian artist born in New Julfa.

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and lines and especially composition. Is our Master Minas's finger there or not, it is very difficult to say, but as a European artist, there is definitely a link between European paintings and Master Minas. Our patriotic Khojas would not have allowed a foreign painter to work in their house, since they had a master like Minas."³⁸

Katchadourian, undoubtedly, had a great contribution to the preservation of Persian culture. With his brush, he was able to revitalize the old Persian art. As a result of the study of Persian art, he was also able to be a participant in the events of an important part of the life of the local Armenian community. The Persian copies painted by Katchadourian have been repeatedly covered by the diaspora Armenian, domestic, and foreign press. Of course, a valuable part of Oriental culture would have disappeared if the artist had not undertaken the copying and restoration works of the Persian palace murals.

Conclusion

Summarizing the results of this study, the following conclusions can be drawn:

1. The research demonstrates that Sarkis Katchadourian can be considered a "new type of artist-restorer." His works are not mere mechanical copies, but rather creative reinterpretations of the Safavid artistic style. This approach helped preserve the aesthetic value of the murals, which in many cases have become difficult to read due to damage.

2. The study also shows that Katchadourian's stay in Iran was highly significant for the Armenian community. The establishment of a museum in the Holy Savior Monastery and the discovery of works by 17th-century Armenian masters, especially Minas, contributed to strengthening the historical and cultural presence of Armenians in Iran.

3. This research supports the identification of the painting "Khoja Petros's Feast in the Presence of Shah Abbas" preserved in Paris. Based on documentary evidence, including testimonies from the artist's widow and museum records, it is highly probable that this work forms part of Katchadourian's Persian series.

4. Finally, the international success of Katchadourian's exhibitions in the 1930s, particularly at the Guimet Museum and other institutions, increased West-

³⁸ **Stepanyan** 1982, 265; see also **Achemyan** 1933, (July 7).

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ern scholarly interest in the art of the Shah Abbas period and helped bring wider recognition to these cultural monuments.

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Fig. 2 S. Katchadourian, "Young Woman with a Cup" (Reconstruction).



Fig. 3. Unknown Author.



Fig. 4. Frescoes of the Ali Qapu Palace.

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Fig. 5. "Young Woman with a Hat", fresco from the Ali Qapu Palace.



Fig. 6. Sarkis Katchadourian, "Young Woman with a Hat" (Reconstruction).

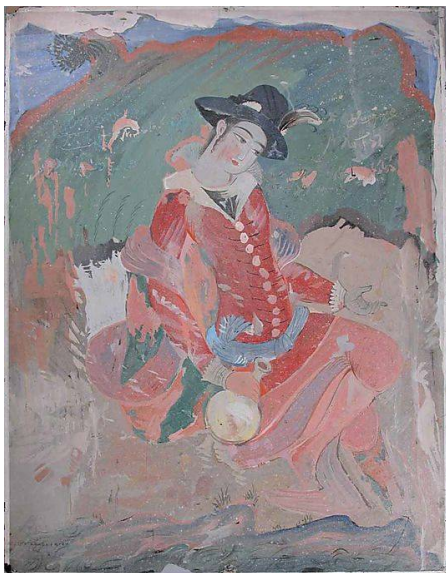


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ԱՐՓԻՆԵ ԹՈՐԻԿՅԱՆ

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**ՍԱՐԳԻՍ ԽԱԶԱՏՈՒՐՅԱՆԻ ՍՏԵՂԾԱԳՈՐԾԱԿԱՆ
ԳՈՐԾՈՒՆԵՈՒԹՅԱՆ ԵՐԿՐՈՐԴ ՇՐՋԱՆԸ
(ՊԱՐՍԿԱԿԱՆ ՈՐՄՆԱՆԿԱՐՆԵՐ)**

Ամփոփում

Սույն հոդվածում մենք անդրադառնում ենք հայկական սփյուռքի նշանավոր ներկայացուցիչ, արվեստագետ Սարգիս Խաչատուրյանի ստեղծագործական գործունեության երկրորդ շրջանին: Ներկայացնում ենք 1929–1933 թվականներին Պարսկաստանում գտնվելու ընթացքում Սպահանի Սեֆյան պալատների Ալի Ղափուի, Չեհել Սոթունի և այլ պալատական կառույցների որմնանկարների կրկնօրինակման և վերակառուցման նրա լայնածավալ աշխատանքների վերլուծությունը: Ուշագրավ է նկարչի բացառիկ ներդրումը իրանական մշակութային ժառանգության պահպանման և Եվրոպայում ու Ամերիկայում Արևելյան արվեստի հանրահռչակման գործում: Մեր կողմից իրականացված արխիվային և փաստագրական հետազոտության հիման վրա առաջ է քաշվում Բրանլի փողոցի վրա գտնվող թանգարանի հավաքածուից անանուն ստեղծագործության՝ Խաչատուրյանի վրձնին վերագրելու թեզը: Այդ գործը մենք նույնացնում ենք Խաչատուրյանի «Խոջա Պետրոսի Քէֆը Շահ Աբբասի ներկայությամբ» որմնանկարի հետ:

Բանալի բառեր՝ *Սարգիս Խաչատուրյան, արևելյան արվեստ, Ալի Ղափու պալատ, Չեհել Սոթուն պալատ, Նոր Ջուղա, ընդօրինակումներ, Շահ-Աբբասի ժամանակաշրջան:*