



AIEA

ASSOCIATION INTERNATIONALE DES ÉTUDES ARMÉNIENNES

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Newsletter

Vol. 57

March 2023



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From the Editor

This issue of the Newsletter is largely dedicated to the AIEA General Conference held in Halle in 2021. In particular, I would like to thank Vahan Ter-Ghevondyan, Christina Maranci and Vahe Tachjian for agreeing to publish a draft version of their keynote lectures in the Newsletter.

Compared to the previous issue of the Newsletter, I received much more information about the publications of AIEA members as well as more reports of new publications related to Armenian studies. As always, the AIEA members' publications listed in the appropriate section are exclusively those pertaining to Armenian studies or to related areas, such as Syriac and Georgian studies.

I wish to express my gratitude to everyone who contributed to this edition of the Newsletter by sending useful information and suggestions. Last but not least I would also like to thank the AIEA Committee members for reviewing a draft of the Newsletter and for their comments and suggestions.

*Marco Bais
(marbais@hotmail.com)*

Le mot de la Présidente

Cette édition du *Newsletter* se compose de plus de 300 pages et nous offre une mine d'informations, notamment sur les projets de recherche en cours et sur les publications récentes (p. 117-126 ; 164-274). Cette moisson, rendue possible par la collaboration active des membres, constitue un témoignage de la vitalité des études arméniennes, dont on ne peut que se réjouir.

Dans les pages suivantes, vous trouverez également les noms des nouveaux membres de l'AIEA acceptés lors de la dernière Assemblée générale (p. 54) ; depuis, la liste a continué de s'enrichir. Je salue cet élargissement constant de notre Association, en me réjouissant des nouvelles collaborations prometteuses qu'il ne manquera pas d'apporter.

Je rappelle que l'AIEA a pour but principal la promotion et la coordination des études arméniennes à travers le développement des échanges entre savants spécialisés dans ce domaine. La Conférence générale triennale constitue une occasion unique de partage et joue un rôle important pour poursuivre cet objectif.

Dernière conférence générale de l'AIEA

Ce numéro contient une section importante consacrée à la XV^e Conférence générale de notre Association (p. 28-93), la première à avoir été organisée par la voie télématique grâce aux efforts de la prof. Armenuhi Drost-Abgaryan et de ses collaborateurs et collaboratrices. Elle a remporté un grand succès et a attiré environ 85 conférencier-es venant de 18 pays différents : Allemagne, Arménie, Autriche, Belgique, Biélorussie, Etats-Unis, France, Grèce, Hongrie, Iran, Israël, Italie, Liban, Pologne, République Tchèque, Royaume-Uni, Russie, Suisse. Je tiens à exprimer ici ma plus grande satisfaction, ainsi qu'à exprimer encore une fois toute ma reconnaissance à l'égard des organisatrices et des organisateurs, des sponsors et des intervenant-es. On doit à toutes et à tous la réussite de la Conférence. Pour plus de détails, je renvoie aux textes des allocutions d'ouverture et de clôture du congrès, publiées aux p. 28-32; 55-57, ainsi qu'aux rapports qui ont été présentés lors de l'Assemblée générale (p. 34-48). Je souhaite également atti-

rer votre attention sur les textes des communications des *key-note speakers*, que vous trouverez aux p. 58-93, tout en remerciant leurs auteurs et autrice pour leur collaboration.ns.

Workshop de l'AIEA

En plus de la conférence générale, l'organisation de workshops thématiques constitue une autre priorité de l'Association. Dans les pages finales de ce *Newsletter*, vous trouverez la liste des workshops organisés par l'AIEA ou sous les auspices de l'AIEA. Comme je le rappelle dans le rapport présenté à l'Assemblée générale, toute proposition de workshop de la part de chacun des membres de l'AIEA est possible, et même souhaitable. Le comité reste à l'écoute et assure son soutien. Dans le but d'encourager la participation des membres, nous avons récemment lancé un appel à propositions (voir p. 27).

Ils nous ont quittés

C'est avec une profonde tristesse que je vous rappelle la disparition de Nina G. Garsoïan (Patron Member de l'AIEA), Zaza Aleksidze, Maria Lucia Aliffi, Lucy Der Manuelian et, très récemment, Gevorg Ter Vardanyan. Les nouvelles vous ont été communiquées par la

liste AIEA-telf. Nous garderons de nos collègues un souvenir très chaleureux et reconnaissant pour leur engagement dans la promotion des études arméniennes et des activités de l'AIEA. Je vous invite à lire, aux p. 94-104, les hommages qui leur ont été rendus.

Prochain rendez-vous

C'est avec grand plaisir que je vous annonce que la prochaine Conférence générale de l'AIEA aura lieu en automne 2024 à Genève et Lausanne (dates à préciser). Un rendez-vous à ne pas manquer ! Une circulaire vous sera bientôt adressée.

Valentina Calzolari
Présidente de l'AIEA

*Communications envoyées à la liste
aiea@telf.com*

Disparition de la prof. Lucy Der Manuelian

Chères et chers Collègues,

Il m'incombe le triste devoir de vous informer de la disparition de la professeure Lucy Der Manuelian, première titulaire de la Arthur H. Dadian and Ara Oztemel chair of Armenian Art à la Tufts University et membre régulier de notre Association.

Madame Der Manuelian était une fine spécialiste de l'histoire de l'art médiéval, un domaine de recherche dans lequel elle comptait plusieurs publications. Je rappelle, entre autres, *Weavers, Merchants, and Kings: The Inscribed Rugs of Armenia* (1984), *The Destruction of Jugha and the Entire Armenian Cultural Heritage in Nakhijevan* (avec A. Aivazyan et P. Donabédian, 2010), *Stylistic Ties Between Armenian Architectural Sculpture and Manuscript Illumination of the 11th to the 14th Centuries* (1978), ainsi que sa dissertation sur *The Monastery of Geghard: A Study of Armenian Architectural Sculpture in the 13th Century* (Boston University, 1980).

Vous pourrez lire le portrait de son parcours, savant et humain, impressionnant dans la nécrologie que la professeure Christina Maranci, son successeur, a eu l'amabilité de nous transmettre (voir p. 94-96).

Pour celles et ceux qui n'ont pas eu le plaisir de rencontrer ou d'entendre de vive voix Mme Der Manuelian, je vous signale le documentaire «Lost Treasures of Christianity: The Ancient Monuments of Armenia» (<https://www.youtube.com/watch?v=X1QelgvTwvs>; <https://www.youtube.com/watch?v=IVUi5Ct-mrc>; <https://www.youtube.com/watch?v=p60sDtxDBGk>)

Au nom du comité de l'AIEA, j'adresse mes plus sincères condoléances à la famille et à tous les proches de notre collègue disparue.

Avec mes meilleures salutations,

Valentina Calzolari

(Sent: 9/20/2021)

Care Valentina e Christina,

mi unisco di cuore alla vostra bellissima e commovente commemorazione di Lucy.

Vi prego, specialmente Christina, di trasmettere ai familiari di Lucy il mio più vivo e partecipato cordoglio, unito alla mia preghiera per la sua bella e nobile anima.

Aggiungerei un ricordo personale a quanto menzionato da Christina sulle prodezze della compianta dagli elicotteri e di fronte agli agenti del KGB: la sua scalata al piano superiore di Amaghu Noravank. L'ha voluta fare in tutti i modi e ci è riuscita. Lassù, a fiato sospeso, abbiano pregato insieme.

Con la preghiera costante perché il Signore “illumini” la sua anima (Աստուծոյ ինքիս յուսմամբ) e conceda lunghi e attivi giorni a chi continua ancora il suo pellegrinaggio su questa terra.

P. Levon Zekiyan

(Sent: 9/21/2021)

99th birthday of Nina Garsoïan

I think among all the disastrous news we are receiving on all fronts it would be good to celebrate the 99th birthday of Nina Garsoïan today.

In 2013, on her 90th birthday, the AIEA hosted «L'Arménie entre l'Iran, Byzance et la Russie Journée d'études en hommage au Professeur Nina G. Garsoïan, membre d'honneur de l'AIEA, à l'occasion de son 90e anniversaire» at the Fondation Simone et Cino del Duca.

I videotaped (badly) Nina's comments at the end of this marvelous event and thought that you, her friends and colleagues, might like to hear her words again. I grieve the fact that the late and wonderful Gabriella Uluhogian sits quietly in the back listening and that Robert Thomson, who spoke at the event, is also no longer with us.

https://www.youtube.com/watch?v=JXf3YZfJZow&ab_channel=Lavd46

Sincerely,

Levon Avdoyan

(Sent: 4/11/2022)

Disparition de Maria Lucia Aliffi

Chères et chers Collègues,

C'est avec une très grande tristesse que je vous annonce la disparition de notre collègue Maria Lucia Aliffi, membre de l'Association. Avec une formation en lettres classiques et une spécialisation en linguistique, M. L. Aliffi était professeure de linguistique à l'Université de Palerme, où elle a effectué une très longue carrière en tant qu'enseignante et chercheuse, depuis 1996. Ses recherches portaient sur la linguistique historique, un domaine qui l'a amenée à s'intéresser à la langue arménienne aussi. Elle a dirigé de nombreux projets de recherche (ex. *Le costruzioni infinitivali nelle lingue indo-europee antiche e moderne: modelli teorici e analisi di testi. con finanziamento; La formazione delle parole derivate e composte nelle lingue indoeuropee antiche e moderne*) et a développé, avec dynamisme, sa discipline au sein de son Université et sur le plan international. Parmi ses travaux sur la linguistique arménienne, je rappelle son étude sur *I verbi in -num dell'armeno classico* (Palerme 2002).

Je me souviens de sa participation savante et amicale aux Conférences générales de l'AIEA à Paris, Vitoria-Gasteiz, Würzburg, ainsi qu'à la conférence virtuelle organisée par l'Université de Halle-Wittenberg en 2021. Elle va nous manquer.

Au nom de l'AIEA, j'adresse mes plus sincères condoléances à ses proches.

Avec mes cordiales salutations,

Valentina Calzolari

(Sent: 5/17/2022)

Passing of Nina G. Garsoïan

Dear Colleagues,

It is with great regret that I inform you of the passing this morning of the great historian and dear friend and beloved colleague to so many of us, Nina G. Garsoïan. It seems impossible that the world of Armenian Studies has lost such a shining light but I am sure you

will join us in celebrating her life and her contributions which will abide for ages.

We will inform you of plans as they are laid, but at the moment, we believe there will be a memorial in October in Paris where her beloved parents are interred.

Sincerely,

Levon Avdoyan
Isabelle de Lamberterie
Chares de Lamberterie
Weslie Janeway

(Sent: 8/14/2022)

Dear Levon,

It is with deep grief that I participate in this sad news of the passing away of our most valuable colleague Nina Garsoian.

She was one of the last representatives of that generation of scholars who both in Armenia and in the West contributed to build in the second half of the 20th century a great tradition of Armenian studies whose input will remain, I believe, as an important component of Armenian studies whatever their future developments may be.

May the Lord bless her soul with His eternal light.

Levon Archb. Zekiyan

(Sent: 8/14/2022)

Dear Levon,

Nina Garsoian was a distinguished member of the precious first constellation of scholars of Armenian who brightly illuminated the field for more than six decades. Her work will guide and inspire for many long years to come.

Kevork [Bardakjian]

(Sent: 8/15/2022)

Nina Garsoïan was one of the greatest Arménisants of the generation. Her work needs no laudation; its quality speaks for itself. A light has gone out in our midst.

Nina was also a very fine person and a faithful friend.

May her memory be for a blessing.

Michael Stone

(Sent: 8/15/2022)

Մի րարփի Տէր-Ներսիսեան, Անսահիտ Փերիխանեան և Նինա Գարսոնեան. երեք հզորամիտ հայուհիներ, որոնցից իւրաքանչիւրի համար իւրովի ճակատագրական եղավ հայագիտութիւնը, որից էլ ընդմիշտ անբաժան կմնա նրանց անունն ու գործը:

Artsruni Sahakyan

(Sent: 8/15/2022)

Je me rejoins à mes collègues pour exprimer mes plus profonds regrets et ma plus profonde admiration pour Nina Garsoïan, l'une des plus hautes «colonnes vivantes» des études arméniennes, dont l'esprit brillant a toujours illuminé mon chemin dans la forêt dense des recherches.

Qu'elle repose dans la lumière!

Nazénie [Garibian]

(Sent: 8/16/2022)

Just saw this very sad news! Heartbroken over the passing of a beloved professor, mentor, former graduate advisor and colleague! We owe her a great debt of gratitude for her colossal contribution to Armenian medieval studies and for being a source of inspiration!

May your soul rest in eternal light and peace, Nina!

Beatrice [Tolidjian]

(Sent: 8/16/2022)

Chers Isabelle et Charles, cher Levon, chère Madame Janeway,
chères et chers collègues,

C'est avec une grande tristesse que j'apprends la nouvelle de la disparition de Nina G. Garsoïan. Ainsi s'en va une des Grandes Dames des études arméniennes et byzantines, dont les qualités et les mérites sont connus de toutes et tous. Femme pionnière à bien des égards, elle a été la première femme titularisée au Département d'Histoire, puis la première professeure d'études arméniennes à la Columbia University, la première Présidente de la Society for the Armenian Studies et la première Doyenne de la Graduate School à Princeton. Grâce à la qualité de ses recherches, et avec son dynamisme et son autorité, elle a contribué à imposer les études arméniennes dans le contexte académique nord-américain, en laissant derrière elle une école. Elle nous quitte dans sa centième année et nous transmet une quantité impressionnante de publications qui ont changé notre manière de penser l'Antiquité, et qui ont renouvelé notre vision de l'Arménie dans ses rapports avec l'Iran et Byzance. Je me limiterai à rappeler *The Paulician Heresy* (1967), *The Epic Histories Attributed to P'awstos Buzand* (1989), *Armenia between Byzantium and the Sasanians* (1985), *Church and Culture in Early Medieval Armenia* (1999), *L'Église arménienne et le grand schisme d'Orient* (1999), *Interregnum* (2012). On rappellera également qu'elle était la Directrice de la *Revue des Études Arméniennes*.

Comme elle aimait le rappeler elle-même, elle se destinait à une carrière musicale. Le sort en a voulu autrement, suite à un accident, et le piano à queue de son appartement dans le Upper Manhattan s'est chargé de livres d'histoire. Elle ouvrait la porte de sa maison avec générosité, en prodiguant conseils scientifiques et en partageant des souvenirs personnels autour d'une tasse de café fait avec une cafetière italienne ou d'un verre de bon vin. Elle bouillonnait encore de projets jusque dans ces dernières années.

L'AIEA perd l'une de ses Membres d'honneur. En signe d'hommage à sa carrière et à son soutien indéfectible aux activités de notre Association, en 2013, à l'occasion de son 90^e anniversaire, nous avons organisé, en collaboration avec l'Académie des Inscriptions et Belles-Lettres, la Journée d'études "Entre l'Arménie, Byzance et la Russie" à la Fondation Cino del Duca, à Paris.

Nina Garsoïan gardait dans son cœur Venise (où elle avait séjourné, grâce à une Fulbright Fellowship, pour mener des recherches à San Lazzaro) et Paris, et c'est en France que le dernier hommage lui sera rendu en automne. Merci d'ores et déjà aux orga-

nisateurs et organisatrices des obsèques de nous faire part, le moment venu, des détails de la cérémonie.

Notre Amie regrettée aimait rappeler son amitié, et celle de sa mère, artiste-peintre, avec Marguerite Yourcenar, dont le livre *Feux* a été peint dans l'un des tableaux de Mme Inna Garsoïan, aujourd'hui dans la maison de l'écrivaine, dans le Maine. C'est avec les mots en exergue des *Mémoires d'Hadrien* que j'aimerais conclure ces quelques lignes en souvenir et hommage à l'égard de notre Collège disparue.

*Animula vagula, blandula,
Hospes comesque corporis,
Quae nunc abibis in loca,
Pallidula, rigida, nudula
Nec, ut soles, dabis iocos.*

Avec mes cordiales salutations,

Valentina Calzolari

PS Pour plus de détails sur la biographie de Nina G. Garsoïan, je renvoie à son autobiographie (*De Vita Sua*, Costa Mesa 2011) et aux articles de L. Avdoyan et D. Koumjian joints à ce courriel¹.

(Sent: 8/22/2022)

As all my colleagues and Nina's friends, I am very very sad with the departure of this Grande Dame of Armenian Studies in general and Academia in general. Great loss for us all although her work will survive as major reference in the field.

Que la terre lui soit légère.

Amitiés

Claire [Mouradian]

(Sent: 8/25/2022)

¹ L. Avdoyan, «“Magistra Studentorum per Armeniam et Byzantium” Nina G. Garsoïan (1923-)», in J. Chance (ed.), *Women Medievalists and the Academy*, The University of Wisconsin Press, 2005, 803-813; D. Koumjian, «Nina G. Garsoïan: A Professor Who Incubated Scholars, a Scholar Who Vitalized an Historical Era», *Journal of Armenian Studies* 10/1-2 (2012-2013), 145-152.

A Celebration of the Life of Nina G. Garsoïan

This past Saturday, family, friends, students, and colleagues of Nina Garsoïan, who died on August 14th, gathered on Zoom to celebrate her extraordinary life. Speakers in the brief program included her students, Archbishop Anoushavan Tanielian (Prelate of the Eastern Prelacy of the Armenian Church in America), the Reverend Father Krikor Maksudian (the Order of St. James), the pianist, Şahan Arzruni (who played Bach's transcription of a Siloti organ prelude, BWV 555), her friends and colleagues, Weslie Janeway and Charles and Isabelle de Lamberterie; her godchild, Ssu Weng; her nephew and historian, Arsen Saparov; her student, Sylvie Merian (Morgan Library); and Haig Utidjian (who sang Տարածեալ ձեռք and Ով դու բարեկամ այրած քրտերու). After the program completed, moving comments and remembrances of Nina were offered by Ron Suny, Tom Mathews, Ina Baghdiantz McCabe, Claire Mouradian, Lola Koundakjian, Elizabeth Brown, Sergio La Porta; Constantine Hatzidimitriou, Joseph Portanova, Jane Bishop, and Pat Constantinian. (Apologies if I have omitted a name due to my increasingly feeble memory!)

If you would like to view the event, see

https://www.youtube.com/watch?v=RJN03XlurrI&t=105s&ab_channel=Lavd46

Nina's funeral will occur on October 17th, at 11 AM, I believe, at the Cathédrale Arménienne Saint Jean-Baptiste in Paris.

Sincerely,

Levon [Avdoyan]

(Sent: 9/26/2022)

Disparition de M. Zaza Aleksidze

Chères et chers Collègues,

Je viens d'apprendre la triste nouvelle de la disparition de M. Zaza Aleksidze. Né à Télavi en octobre 1935, il était Membre de l'Académie des Sciences de Géorgie et ancien professeur à l'Académie théologique de Tbilisi. Il a dirigé pendant plus de quinze ans (1989-2006) l'Institut des manuscrits de l'Académie des Sciences de Géorgie. Il était égale-

ment membre correspondant de l'Académie des Inscriptions et Belles-Lettres (Paris).

Caucasologue, épigraphiste et codicologue de réputation internationale, Z. Aleksidze était spécialiste des cultures écrites du Caucase (albanien, arménien et géorgien). Il est connu en particulier pour ses découvertes codicologiques et ses travaux de déchiffrement de l'albanien du Caucase. Avec J. Gippert, J.-P. Mahé et W. Schulze, il est l'auteur de l'ouvrage monumental *The Caucasian Albanian Palimpsests of Mt. Sinai* (Monumenta Palaeographica Medii Aevi. Series Ibero-Caucasica) – publié en deux volumes à Turnhout en 2008-2009 –, dont il avait également co-écrit l'introduction (avec J.-P. Mahé). Sur le même sujet, je signale également son article « Découverte d'un texte albanien : une langue ancienne du Caucase retrouvée » – publié dans les *Comptes rendus des séances de l'Académie des Inscriptions et Belles-Lettres* 141/2 (1997), p. 517-532 (avec J.-P. Mahé) –, qui annonçait la découverte exceptionnelle du palimpseste bilingue (albanien et géorgien) du monastère de Sainte-Catherine. Sur les missions géorgiennes qu'il a dirigées au Sinaï et le déchiffrement de l'ancien albanien, on peut lire également “Le déchiffrement de l'écriture des Albaniens du Caucase”, publié (en collaboration avec J.-P. Mahé) dans les *Comptes rendus des séances de l'Académie des Inscriptions et Belles-Lettres* 145/3 (2001), p. 1239-1257.

L'AIEA avait eu l'honneur de l'accueillir comme key-note speaker à la Conférence générale de 2011, à Budapest. Il nous avait alors présenté une *lectio magistralis* intitulée “Some Lessons from the Caucasian History”. Par ce message, je tiens à exprimer toutes mes condoléances à la famille et à tous les proches de notre regretté collègue disparu.

Avec mes cordiales salutations,

Valentina Calzolari

(Sent: 1/24/2023)

Dear colleagues,

As many of you, I am shocked hearing about the decease of my friend and colleague Zaza Aleksidze. For those who are not familiar with him, the preface I wrote two years ago for a festschrift celebrating his 85th birthday (Chitunashvili, Dali / Aleksidze, Nikoloz / Gaprindashvili, Khatuna / Grdzlishvili, Lana / Dundua, Natia / Menteshash-

vili, Sopiko / Khositashvili, Irma (eds.), *The Caucasus between East and West. Historical and Philological Studies in Honour of Zaza Aleksidze / Kavkasia aġmosavletsa da dasavlets šoris. Ištōriul-pilologiuri ziebani mižġvna Zaza Aleksizis dabadebis 85 clistavisadmi 2*, Tbilisi: Kōneli Keġelizis saxelobis Sakartvelos xelnacerta erovnuli centri 2021)¹ may provide an idea of his work; you will find it online at <https://titus.uni-frankfurt.de/personal/jg/pdf/jg2021e.pdf> .

Sincerely,

Jost Gippert

(Sent: 1/25/2023)

Auch die Wiener Byzantinistik / Kaukasusforschung wird dem großen Forscher und liebenswerten Menschen ein ehrendes Andenken bewahren!

Werner Seibt

(Sent: 1/25/2023)

Cara Valentina,

Nello strazio dell'incendio dell'ospizio della nostra chiesa di Galata qui a Istanbul, la prima cattedrale della nostra comunità, è stato un colpo ulteriore la triste notizia della dipartita di Zaza Aleksidze, amico di vecchia data e collega di grande rilievo scientifico.

L'avevo conosciuto al Primo Simposio Internazionale di Cultura Transcaucasica (Milano – Bergamo – Venezia, 1979) e subito tra noi era nata l'amicizia, forse anche per le conclusioni analoghe cui eravamo giunti del tutto indipendentemente e senza conoscerci, sulla questione della separazione delle Chiese Armena e Georgiana. Fece tradurre in georgiano il mio articolo e poi ogni volta che andavo a Tbilisi lo incontravo; viaggi abbastanza frequenti allora, in particolare nel contesto accademico dell'Unione Sovietica, che ormai sembra da leggenda, dei grandi convegni e simposi organizzati dalle rispettive accademie.

¹ The Festschrift is available for download at <https://manuscript.ge/wp-content/uploads/2021/12/THE-CAUCASUS-BETWEEN-EAST-AND-WEST-II.pdf>

Un momento particolarmente intenso di collaborazione con Zaza e tanti altri colleghi georgiani, armeni ed europei furono gli anni 2001-2003 nell'ambito di una ricerca INTAS, che ho diretto, sulla "Tbilisi in the 19th century". In quel contesto venne anche a Venezia dove si tenne con un convegno la seduta conclusiva della ricerca. Visitammo insieme San Lazzaro dove tenne anche un indirizzo di saluto a nome dei suoi colleghi georgiani.

Purtroppo, da parecchi anni non ho potuto visitare Tbilisi a causa dei molteplici impegni fuori dall'accademia che mi hanno impegnato negli ultimi dieci anni. Ma era sempre nel mio pensiero di farci una visita, anche e soprattutto per incontrare Zaza. Purtroppo l'ora fatale che scoccò, non permise di realizzare questo pensiero. Sono felice di aver partecipato ai due volumi di Miscellanea in suo onore.

Che dorma il suo riposo eterno nella luce del Signore e il suo esempio di uomo, in particolare di studioso serio, profondo, modesto, possa servire da modello e da incitamento per le giovani generazioni.

Con un cordiale saluto a te e a quanti leggono queste righe.

P. Levon

(Sent: 1/26/2023)

Dear Valentina,
Dear colleagues,

so sad when giants are leaving this world... On behalf of YSU and would like to forward condolences to family and friends to all of us who new Batono Zaza.

He had his firm footprint in the field and his contribution will stay...

Sadly,

Sasha [Alexander Markarov]

(Sent: 1/25/2023)

Auch die Wiener Byzantinistik / Kaukasusforschung wird dem großen Forscher und liebenswerten Menschen ein ehrendes Andenken bewahren!

Werner Seibt

(Sent: 1/25/2023)

... Auch meine Gedanken sind in dankbarer Erinnerung bei Zaza Aleksidze und seiner Familie, besonders Lela, die mehrere Semester in Halle forschte.

Armenuhi Drost-Abgarjan

(Sent: 1/25/2023)

Message du Comité de l'AIEA

Chers et chères Collègues,

Depuis la nuit du 12 septembre, des affrontements à grande échelle ont éclaté à la frontière entre l'Arménie et l'Azerbaïdjan. Différentes localités d'Arménie ont été frappées par des bombardements azéris. Les premières estimations parues dans la presse font état de nombreuses victimes des deux côtés.

Le Comité de l'AIEA suit avec la plus grande préoccupation les événements et tient à exprimer sa solidarité entière aux collègues et au peuple d'Arménie, ainsi qu'à toutes les victimes de cette reprise des hostilités.

Nous appelons à l'arrêt immédiat des hostilités, et au double respect du cessez-le-feu du 9 novembre 2020 et de l'intégrité territoriale de la République d'Arménie, État souverain, membre de l'ONU et du Conseil de l'Europe. Après la guerre de 2020, il est impératif d'arrêter une nouvelle escalade militaire, dans le Haut-Karabagh et, maintenant, dans le territoire même de l'Arménie, et de poursuivre, sur des bases solides, les négociations en vue d'une solution par la voie diplomatique.

Avec nos meilleures salutations,

Le comité de l'AIEA

Letter calling attention to the destruction and desecration of Armenian religious and cultural heritage property by Azerbaijan and the denial of right to exercise religious rites

To: Honorable Alexandra Xanthaki
UN Special Rapporteur in the field of cultural rights
c/o Office of the High Commissioner for Human Rights
CH-1211 Geneva 10
Switzerland
Email: srculturalrights@ohchr.org

To: Honorable Nazila Ghanea
UN Special Rapporteur on freedom of religion or belief
c/o Office of the High Commissioner for Human Rights
CH-1211 Geneva 10
Switzerland
E-mail: freedomofreligion@ohchr.org

December 14, 2022

Dear Ms. Xanthaki and Ms. Ghanea:

We write on behalf of the [Armenian Bar Association](#) to follow-up on our previous communications with your predecessors.¹

The Bar Association is joined in this letter by the [Mother See of Holy Etchmiadzin](#), Argentine Armenian Lawyers Association, [Armenian Cultural Foundation](#), Association Française des Avocats et Juristes Arméniens (AFAJA), [Association Internationale des Études Arméniennes](#) (AIEA), Association of Armenian Lawyers, [Deutsch-Armenische Juristenvereinigung](#), [Lemkin Institute for Genocide Prevention](#), [National Association for Armenian Studies and Research](#) (NAASR), [Save Armenian Monuments](#) (SAM), the [Society for Armenian Studies](#) (SAS), and [Research on Armenian Architecture](#) (RAA) Foundation.

The Armenian Bar Association is an international non-profit organization of judges, attorneys, law professors, law students, and legal professionals. In November 2022, the Bar Association testified about the issue of destruction of

¹ Previous correspondence with the Honorable Karima Bennoune and the Honorable Ahmed Shaheed can be found on the Armenian Bar Association's website: [January 21, 2021 Letter](#), [April 2, 2021 Letter](#), [September 21, 2021 Letter](#), and [April 2022 Report](#). The Special Rapporteur in the field of cultural rights previously wrote to Azerbaijan's representatives on two occasions in 2021 concerning some of the issues raised in this letter, but those letters remain unanswered (See Reference: [AL AZE 1/2021](#) & [AL AZE 3/2021](#)).

cultural heritage and the denial of the right to religious freedom during the United States Senate Foreign Relations Committee's hearing on *Assessing U.S. Foreign Policy in the Caucasus*. The Bar Association with the Mother See has issued a comprehensive [report](#) on the issues of destruction and erasure of Armenian cultural heritage and impediments created to the rights to exercise freedom of religion of Christian-Armenians. In addition to these issues, the Armenian Bar Association has issued reports and letters to UN mandate holders regarding Azerbaijan's [racial discrimination](#) against Armenians, its treatment of [POWs](#) and its responsibility in carrying out [arbitrary executions](#) of ethnic Armenians.

In September 2020, Azerbaijan launched an unprovoked military offensive against the Armenian population in Artsakh (also referred to as Nagorno-Karabakh). The attack was timed to launch in the middle of the COVID pandemic and in the few weeks before the 2020 US Presidential election. The eyes of the United States and international communities averted, the aggression drew little attention and Azerbaijan has evaded any accountability. To this day, Azerbaijan's aggression remains unchecked.

In November 2020, a ceasefire statement brokered by Russia mandated that Armenians (governed by the Republic of Artsakh) cede control of portions of Artsakh and adjacent territories to Azerbaijan. While the ceasefire statement brought a temporary standstill, the current situation leaves many Armenian monuments and religious places of worship at heightened risk of destruction.

Azerbaijan has a lengthy, documented history of denying the existence of, and intentionally destroying, Armenian cultural and religious heritage and monuments. From 1997 to 2006, Azerbaijan deliberately obliterated nearly all traces of once prevalent Armenian culture in an area known as Nakhichevan. They razed Armenian medieval churches, thousands of ancient carved cross-stones (*khachkars*), and historical tombstones.¹ Video footage from 2005 depicts Azerbaijan destroying the surviving portions of the medieval necropolis of Djulfa, that housed thousands of Armenian cross-stones.² The traditions of

¹ [Special investigation: Declassified satellite images show erasure of Armenian churches](#), The Art Newspaper (June 1, 2021); Christina Maranci, [“The Medieval Armenian Monuments in Nagorno-Karabakh Must be Protected.”](#) Apollo Magazine (December 9, 2020); Dale Berning Sawa, [“Monumental loss: Azerbaijan and The Worst Cultural Genocide of the 21st Century.”](#) The Guardian (March 1, 2019); Nora McGreevy, [“Why Scholars, Cultural Institutions Are Calling to Protect Armenian Heritage.”](#) Smithsonian Magazine (November 24, 2020).

² Simon Maghakyan and Sarah Pickman, [“A Regime Conceals Its Erasure of Indigenous Armenian Culture.”](#) Hyperallergic (February 18, 2019); [“Destruction of the Armenian Cemetery of Djulfa.”](#) ICOMOS Heritage at Risk; [“Azerbaijan: Famous Medieval Cemetery Vanishes: IWPR reporter confirms that there is nothing left of the celebrated stone crosses of Jugha.”](#) Institute for War & Peace Reporting; [“When the World Looked Away: The Destruction of Julfa Cemetery.”](#) Radio Free Europe (December 10, 2020); Kate Fitz Gibbon, [“World Heritage Committee Meeting in Baku Will be Hosted by Cultural Destroyers.”](#) Cultural Property News (March 19, 2019);

khachkar crafting and *khachkar* symbolism are listed on UNESCO’s Representative List of the Intangible Heritage of Humanity,¹ as *khachkars* are used for devotional and worship purposes by Armenian Christians and pilgrims, in addition to documenting the history of the region.

Experts predicted that in the aftermath of the 2020 war, Azerbaijan would continue its official policy of cultural erasure.² Unfortunately, that prediction has proven prescient. Artsakh is endowed with a deeply rich cultural history, including thousands of religious sites and monuments, many dating back thousands of years. While Russian peacekeeping forces monitor some Armenian places of worship (most notably Dadivank, a 7th-9th century monastic complex with a cathedral rebuilt in the 13th century – discussed below), they do not provide protection for a great many other Armenian religious sites, leaving them extremely vulnerable.

Caucasus Heritage Watch, a non-profit research organization led by anthropology and near eastern studies professors from Cornell University and Purdue University, utilizes satellite imagery to monitor and document destruction in Artsakh since the November 2020 ceasefire statement. As of October 2022, Caucasus Heritage Watch has documented the complete destruction and erasure in July, 2022 of the historical Saint Sargis Church, the flattening of several cemeteries, and the destruction of and threats to other sites.³



Photo credit: Caucasus Heritage Watch

Under the pretext of its “reconstruction,” Azerbaijan has also begun its campaign of removing evidence of Armenian presence from the Holy

¹“[Azeri Soldiers Vandalized a Cemetery in Nagorno-Karabakh, Rekindling Fears of Destruction of Armenian Heritage](#),” Archyde (November 27, 2020); “[Silent Erasure: A Satellite Investigation of the Destruction of Armenian Cultural Heritage in Nakhchivan, Azerbaijan](#),” Caucasus Heritage Watch (September, 2022).

²“[Armenian cross-stones art, Symbolism and craftsmanship of Khachkars](#),” UNESCO.

³“[Artsakh: Cultural Heritage under Threat](#)” Sunday Edition of Hyperallergic magazine (February 28, 2021).

⁴“[Caucasus Heritage Watch: Monitoring Report #4](#),” Caucasus Heritage Watch (October, 2022).

Savior Ghazanchetsots Cathedral - a landmark of Armenian cultural and religious identity in Shushi – that Azerbaijan shelled repeatedly and intentionally during the war with high precision weaponry.¹ Part of the “reconstruction” of the cathedral has included removal of its conical domes, which are architecturally distinctive as Armenian Apostolic.² Azerbaijan’s “reconstruction” “without input of [the cathedral’s] congregation” has been admonished by USCIRF³ as no members of the Armenian Apostolic Church have been consulted.

During war



After war



Many acts of ruin and destruction have been documented on the ground since November, 2020, including vandalism, graffiti, desecration, disfigurement of key features of religious monuments (domes and crosses), and the destruction of cemeteries and cross-stones.⁴ In 2021,

¹ [“Artsakh Ombudsman Second Interim Public Report on the Azerbaijani Atrocities Against the Artsakh Population in September to October 2020”](#) (October 18, 2020); [“Azerbaijan: Attack on Church Possible War Crime,”](#) Human Rights Watch (December 16, 2020).

² [“Azerbaijan ‘distorting’ Ghazanchetsots Cathedral under the guise of ‘restoration’ – Artsakh Ombudsman,”](#) Public Radio of Armenia (May 3, 2021); [Twitter postings](#) from Azerbaijani Diplomat Nasimi Aghaev.

³ [USCIRF Concerned by Azerbaijan Religion Law Amendments, Condition of Ghazanchetsots Cathedral,](#) Press Release (May 17, 2021)

⁴ Rob Lee, [Twitter post](#) (November 14, 2020); Sascha Duerkop, [Twitter post](#) (November 20, 2020); [“Azerbaijanis destroy Armenian cross-stone in occupied Artsakh village,”](#) Public Radio of Armenia (January 12, 2021); [“Azeri Soldiers Vandalized a Cemetery in Nagorno-Karabakh, Rekindling Fears of Destruction of Armenian Heritage,”](#) Archyde (November 27, 2020); Tigran Balayan, [Twitter post](#) (November 14, 2020); [“The Azerbaijani military servicemen are vandalizing the Armenian church of St. Yeghishie in the Mataghis region of Artsakh,”](#) Human Rights Defender of the Republic of Armenia (March 29, 2021); [“Ad Hoc Public Report on the Armenian Cultural Heritage in Artsakh \(Nagorno-Karabakh\): Cases of Vandalism and At Risk of Destruction by Azerbaijan,”](#) Human Rights Ombudsman of the Republic of Artsakh (January 26, 2021); [“Damage to Cultural Property Means Damage to the Cultural Heritage of All Mankind”](#) Human Rights Ombudsman of the Republic of Artsakh (March 25, 2021); [“Azerbaijanis Remove Cross from Spitak Khach Church in Occupied Hadrut,”](#) Asbarez.com

the BBC documented the complete elimination of another church - Zoravor Holy Mother of God Church located near the village of Mekhakanvan (Jebrayil), now under Azerbaijani control.¹ Notably, many of the photos and video stills of vandalism and destruction originate with and feature *Azerbaijani* military personnel. To deny the existence of Armenian cultural and religious heritage, many sites are falsely represented as “Albanian-Udi” including by official authorities.

In addition to the threat of eradication of religious sites, Armenian Christians cannot safely return to Artsakh under Azerbaijani occupation for pilgrimages, services, monastic life, and custodianship. The following statistics obtained from church officials show the levels of activity within some of the main churches and monasteries in pre-war 2019 and 2020 (for the first nine months before the Azerbaijan’s aggression) as compared to the post-war period during which, among other things, Azerbaijan has blocked all access to the sites, resulting in the ceasing of Armenian baptisms and marriages. Vibrant religious communities have entirely disappeared.

Church or Monastery Name	Number of Baptisms				Number of Marriages			
	2019	2020	2021	2022	2019	2020	2021	2022
St Savior (Ghazanchetsots) Church in Shushi	382	235	0	0	86	22	0	0
Hovhanness Mkrtych (John the Baptist, also known as the Green Church)	69	78	0	0	38	4	0	0
Dadivank Monastery	156	682	0	0	9	5	0	0
St Resurrection Church of Berdzor	7	8	0	0	5	4	0	0
St Mary Church of Hadrut	25	18	0	0	7	5	0	0

Dadivank is a large, medieval monastic complex, a center for literary production, and was an active religious site, where worshippers and pilgrims would regularly attend mass up to the beginning of Azerbaijan’s offensive.²

After the November, 2020 ceasefire statement, under the protection of Russian peacekeepers, Armenian monks remained in the monastery and

(January 27, 2022); [“Azerbaijani soldiers vandalize Armenian church in Artsakh village,”](#) Panorama | Armenian news (February 8, 2022).

¹ [“Nagorno-Karabakh: The mystery of the missing church”](#)

² [“Cultural Heritage Is Caught Up in the Conflict Over Nagorno-Karabakh,”](#) Atlas Obscura (December 10, 2020)

pilgrims were, for a time, allowed to visit. But the situation at Dadivank swiftly deteriorated. From April, 2021 to the present, Azerbaijan has refused to allow pilgrimages there. In a report entitled *"We are left alone with you, Lord."* *Clergymen of Dadivank await Armenian pilgrims*, the situation in Dadivank is documented from the perspective of the handful of monks remaining there.¹ Although this site is monitored by tens of Russian peacekeepers, the freedom of religion and use of sacred Dadivank is rendered impossible as the monks are surrounded by hundreds of Azerbaijani troops, are subject to psychological intimidation, are taunted and tormented, have unsteady phone access, and are unable to freely leave the grounds of the monastic complex for fear of altercations.²

In September, 2021, Armenia lodged with the Registry of the International Court of Justice ("ICJ") a request for indication of provisional measures regarding the violations by Azerbaijan of the International Convention of December 21, 1965, on the Elimination of All Forms of Racial Discrimination. During the ICJ proceedings, Azerbaijan indefensibly denied the very existence of Armenian cultural heritage. In December, 2021, in its decision on provisional measures, the Court ordered that Azerbaijan *"shall protect the right to access and enjoy Armenian historic, cultural and religious heritage, including but not limited to, churches, cathedrals, places of worship, monuments, landmarks, cemeteries and other buildings and artefacts, by inter alia terminating, preventing, prohibiting and punishing their vandalisation, destruction or alteration, and allowing Armenians to visit places of worship."* Flouting the provisional order, Azerbaijan subsequently announced the creation of a special committee that would act to purge traces of Armenian heritage.³

To date, Azerbaijan has denied UNESCO's monitors access to the area notwithstanding UNESCO's multiple requests. The Special Rapporteur in the field of cultural rights previously wrote to Azerbaijan's representatives on two occasions in 2021 concerning these issues, but those letters remain unanswered (See Reference: [AL AZE 1/2021](#) & [AL](#)

¹ [Menk Menag Enk Mnatsel Kez Hed, Der: Dadivanki Hokevoragannere Hay Oukhdavomeri en sbas-soum](#) (Translated: *"We are left alone with you, Lord."* Clergymen of Dadivank await Armenian pilgrims), Azadutyun News Channel (July 7, 2021)(Translation available upon request). See also ["In Nagorno-Karabakh, Land Mines, Bulldozers and Lingering Tensions,"](#) Anton Troianovski, NY Times (July 25, 2021) (describing situation at Dadivank).

² The civilian population of Artsakh is also subject to psychological intimidation and propaganda encouraging them to leave their ancestral lands. ["Interim Report on Violations of the rights of Artsakh people by Azerbaijan in February-March 2022,"](#) Human Rights Defender of Artsakh (2022).

³ Simon Maghakyan, ["Emboldened by Ukraine Crisis, Azerbaijan Escalates its War on Armenian Heritage Sites,"](#) Hyperallergic Magazine (February 4, 2022). After international criticism, Azerbaijani authorities attempted to walk back their initial statements concerning this committee.

[AZE 3/2021](#)). USCIRF has recommended that the U.S. State Department include Azerbaijan on the Special Watch List.¹

However, there are still no assurances that Armenian cultural and religious heritage sites will be protected in territories that are under Azerbaijan's occupation, and there are no mechanisms to allow for Christian pilgrims to access the Armenian religious sites.² Azerbaijan's destruction of Armenian cultural and religious heritage is squarely within a broader systematic effort and pattern by Azerbaijan to: (1) deprive Armenian Christians of the ability to exercise their fundamental right to freely exercise their religion, (2) ethnically cleanse Artsakh of Armenian people and worshippers, and (3) erase the record of Armenian history and heritage and any evidence of Armenian presence from the region.

Our purpose in making this submission is to inform you of these activities which advance Azerbaijan's policy of cultural genocide against the Armenians of Artsakh. We are committed to bringing attention to atrocities committed by Azerbaijan and documenting them in our reports.

We would be grateful for an opportunity to discuss these issues with you and can make ourselves available at your earliest convenience.

Respectfully submitted,

Armenian Bar Association
Mother See of Holy Etchmiadzin
Argentine Armenian Lawyers Association
Armenian Cultural Foundation
Association Française des Avocats et Juristes Arméniens (AFAJA)
Association Internationale des Études Arméniennes (AIEA)
Association of Armenian Lawyers
Deutsch-Armenische Juristenvereinigung
Lemkin Institute for Genocide Prevention
National Association for Armenian Studies and Research (NAASR)
Save Armenian Monuments (SAM)
Society for Armenian Studies (SAS)
Research on Armenian Architecture (RAA) Foundation

¹“[United States Commission on International Religious Freedom – 2022 Annual Report](#)” – USCIRF (April 2022)

² Civil society groups such as [RAA](#), [Save Armenian Monuments](#), [Monument Watch](#) and [AUA Artsakh Heritage Project](#) have been raising awareness of these issues.

**CALL FOR PROPOSALS:
AIEA WORKSHOPS**

In view of the great success of previous workshops and in the hope of encouraging broader participation from the membership, the AIEA Committee is soliciting proposals for workshops to be organised **in the years 2023/2024**, albeit not coinciding with the General Conference that will take place in September 2024.

Proposals for events to take place in the **second half of 2023** are particularly encouraged, and **Early Modern and Modern** topics are especially welcome, although all applications relevant to the field of Armenian Studies (broadly defined) will be considered.

The proponents will host the event with the support of their institutions and shoulder all organisational tasks, while the AIEA will contribute **up to 3,000 euros** to the organisation and offer scholarly support and networking opportunities.

Proposals must be sent to the President, Prof. Valentina Calzolari (valentina.calzolari@unige.ch), with the Secretary (tara.andrews@univie.ac.at) and Treasurer (irene.tinti.82@gmail.com) in copy, **before 30 April 2023**.

The dossier should include the **names** of the organiser(s) and **host** institutions, the **title** and **provisional structure** of the proposed workshop (including length and number of participants), a short **presentation** of its topic, goals, and methodologies (max. 500 words), possible **dates**, a provisional **budget**, and a statement concerning other **funding** that has been obtained already or for which applications are pending.

All members in good standing can apply, irrespective of their membership level, as long as they have the support of their host institutions and can obtain additional funding if needed.

The committee remains at the membership's disposal for any clarifications.

AIEA Committee

*15th General Conference of the Association Internationale des Études
Arméniennes*

Martin Luther University Halle-Wittenberg 2-4 September 2021

(Download programme and abstract [here](#))

President's Opening Speech

Esteemed Guests, dear Colleagues and Friends,

I have the privilege and the great personal pleasure to welcome you today to the 15th General Conference of the International Association of Armenian Studies. The General Conferences play a highly important role in the life of our Association: at a periodic scale, they offer us, the membership, the opportunity to meet each other and share our common interests in Armenology along with the results of our current investigations in all aspects of Armenian Studies from Antiquity to the contemporary time. Last year we sadly had to cancel our conference due to the changing and challenging time caused by the COVID-19 pandemic. We were confident that we would be able to meet in September of this year, in Halle, in the prestigious venue of the National Academy of Sciences, the Leopoldina. Concerned by the fact that the health situation remained complicated, a few months ago, the AIEA committee and Professor Armenuhi Drost-Abgaryan, as a main organiser, along with the organising committee as a whole, decided to opt for an online conference. This is the first conference in the history of our Association which is completely conducted on a digital platform. I would like to express my warmest thanks to Professor Drost-Abgaryan for the capacity of adaptation that she showed in this particular context, and for ensuring all the technical needs. Dear Armenuhi, your name will be inscribed with a golden pen in the Annals of the AIEA, as the name of the first organiser ever of a General Conference of the Association conducted remotely.

While the postponement of one year is regrettable, nevertheless, it does allow us to celebrate an important anniversary: **the forty years**

since the foundation of the Association. Formally registered in the Netherlands in 1982, the founding act is rooted in 1981, and in 2011 we celebrated the 30th anniversary, during the 11th General Conference which was held in Budapest.

It was during a meeting at the Netherlands Institute of Advanced Studies, at Wassenaar, that Professors Michael Stone and Jos Weitenberg, soon assisted by Chris Burchard, took the initiative to create an Association for the promotion and coordination of Armenian studies, an area of research which they knew to be promising. It was over a cup of coffee that this decision was made, following Nira Stone's suggestion, as Michael often likes to recall, and it is my pleasure to recall it, too. I had the honour of collaborating for years with this founding team, whose initiative and wise clairvoyance are to be praised. By the end of the 70s/early 80s, Armenian studies had received a new impetus, among other things through the creation of new chairs. If Armenian Studies were flourishing, at that time there was still little contact between the different researchers involved in the field. Hence the desire to create an association with the aim of coordinating the various Armenological activities, encouraging exchanges and collaborations and, in doing so, contributing to the promotion of this field of study and research. Today we number more than 350 members.

Forty years later, the field is still flourishing, as the large participation in the present Conference shows, but the challenges that confront us in the promotion of Armenian studies have significantly changed, as well as the means to promote contact using advanced technologies. This anniversary conference will give us a unique opportunity to think about the history and the mission of our Association. I hope we will have a productive discussion on this subject during the general meeting, on Friday.

Coming back to the past, I would like to recall that the first invitation to participate in the creation of the AIEA was addressed to colleagues in Europe and in the Middle East, and immediately received at least forty favourable reactions, as a proof that this initiative responded to an expectation in the Armenian studies. Relations with colleagues in the United States were not neglected. The Society of Armenian Studies already existed, and it was decided that the two

associations would be independent “sister” organizations. Since then, good relations have been developed, and common initiatives have recently been supported by the AIEA jointly with the SAS and NAASR, as I will have the opportunity to mention in my report to the General Meeting, on Friday.

One of the main goals of the Association from the beginning was to ensure the regular participation in our workshops and general conferences of a number of colleagues from Armenia. The first guests were Gevorg Jahukyan and Edward Jrbashyan, who, in 1988, attended, as guests, the General Conference organized by the late professor Dirk van Damme, in Fribourg (Switzerland). At that time, there were no members of the Association in Soviet Armenia. One of the more important developments in these last years has been the enlargement of the membership in Armenia. This is an aspect that I would like to stress with the highest emphasis. Moreover, in 2014, for the first time in the history of our association, we have been invited, as an Association, by an Armenian institution. The late director of the Matenadaran, Hrachia Tamrazyan, himself a member, co-organized the 13th General conference in Armenia. That conference was an important step which paved the way to strengthen the relationships of the Association with the academic world in Armenia, and in particular with the Matenadaran. In recognition of this Armenian involvement and of the importance we place on the collaboration with Armenia, in 2018, a distinguished colleague from Yerevan, Nazenie Garibian, was co-opted as a member of the Committee. I will have the pleasure to say more about the cooperation with the Matenadaran during the General Meeting.

In the last few years, we have also received the first applications for membership from Turkish scholars, and this was a new development that I would like to stress and to promote as well. I will say more in my report, on Friday. I also wish to highlight the recent applications of new members from Iran, Lebanon, and Israel. This presence of the AIEA in the Middle East is in line with the principles of the Association since its foundation and it is to be encouraged.

The General Conference in Budapest that I just mentioned gave us the opportunity to foster the contacts with Armenologists and centres of Armenian Studies in Central Europe. The present Conference

gives us the chance to have a closer collaboration with the Armenological academic context in Germany, and in particular in Halle. It is an honour for the AIEA to be hosted by the Mesrop Center and the Martin Luther University in Halle-Wittenberg, where Armenology is part of the curriculum. It is my pleasure to stress the importance of the Mesrop Center for Armenian Studies, which is the only German centre specializing in Armenian studies. This is a centre of research and learning unique in Germany, and rare in the European academic context. Its founding director was Professor Hermann Goltz, who was an active member of the AIEA. Since 2010, the Centre has been led by its dynamic director, Professor Drost-Abgaryan. Founded in 1998, in 2018-2019 it celebrated its 20th anniversary with a series of events and conferences. I trust you will join me in wishing to the Centre a long and prosperous life, and many more activities and international collaborations, in addition to those it already has, including with the AIEA.

The present conference hosts around eighty-five people, coming from eighteen countries: Armenia, Austria, Belarus, Belgium, the Czech Republic, France, Greece, Germany, Hungary, Iran, Israel, Italy, Lebanon, Poland, Russia, Switzerland, the United Kingdom, and the United States. This shows the very international character of the AIEA across three continents. This international character is also related to the variety of the languages of the communications, including Armenian.

The variety of the topics of the lectures listed in the program shows the richness and the diversification of research currently carried out by AIEA members and, in a general way, the strength of Armenology itself. Several fields are covered, from ancient to modern times: art, literature, history, linguistics, philology, sociology, theology, and so on.

As usual, keynote lectures are scheduled. I would like to express my heartfelt thanks to the guest speakers who accepted our invitation: (in order) Dr Vahan Ter Ghevondyan, Prof. Christina Maranci, and Dr Vahé Tachjian. Their distinguished lectures will cover some of the topical subjects of investigation in the field of Armenian Studies, as usual for the Ancient, Medieval and Contemporary periods.

I would like to thank, especially, everyone who has contributed in one way or another to the organisation and success of this conference. The main organiser, professor Drost-Abgaryan, and the members of the organising and scientific committees: Dr Bálint Kovács (Budapest / Halle), Ms Uta Koschmieder (Leipzig / Halle), Dr André Höhn (Halle), Dr Hakob Matevosyan (Leipzig), Ms Sirarpi Movsisyan (Leipzig), Michael Spinka (Halle), Prof. Hacik Gazer (Nürnberg / Erlangen), Prof. Jost Gippert (Frankfurt a. M. / Hamburg), Dr Meline Pehlivanian (Berlin), jointly with all the AIEA committee members.

Heartfelt thanks to the generous sponsors of the Conference – the German Research Foundation (DFG) and the Leibniz Institute for the History and Culture of Eastern Europe (GWZO) – and to all the esteemed guests who will honour us with a welcome address: the Honourable Minister for Economy, Science and Digitalisation of Saxony-Anhalt, Armin Willingmann; his Excellency the Ambassador of the Republic of Armenia, Ashot Smbatyan; the Director of the Leibniz Institute for the History and Culture of Eastern Europe, Professor Christian Lübke. Last but not least, I am also deeply grateful to all the participants who have gathered for this major event.

I am confident that this conference will provide impactful outcomes and I wish you all fruitful discussions and exchanges. Thank you for your kind attention.

Prof. Valentina Calzolari
AIEA President
2 September 2021

Assemblée générale de l'AIEA **3 septembre 2021, 17h30 (online)**

Ordre du jour

1. Acceptation de l'ordre du jour
2. Approbation du procès-verbal de la dernière assemblée générale (Oxford, 11 août 2017), publié dans [Newsletter 53, p. 23-25](#)
3. Lecture et approbation du rapport de la Présidente
4. Lecture et approbation du rapport de la Secrétaire
5. Lecture et approbation du rapport de la Trésorière
6. Elections (voir: Appel à candidatures, envoyé avec un email séparé aux membres effectifs de l'AIEA)
7. Approbation des nouveaux membres de l'Association (la liste sera communiquée sur place)
8. Propositions individuelles et divers

Agenda

1. Acceptance of the agenda
2. Approval of the minutes of the previous General Meeting (Oxford, 11 August 2017), published in [Newsletter 53, p. 23-25](#)
3. Presentation and approval of the President's report
4. Presentation and approval of the Secretary's report
5. Presentation and approval of the Treasurer's report
6. Elections (see Call for nomination sent to the Regular members of the AIEA with a separate email)
7. Approval of new members of the Association (a list will be communicated at the meeting)
8. Proposals and any other business

Rapport de la Présidente depuis l'Assemblée Générale du 11 août 2017 (Oxford)

Ce rapport rend compte des activités de l'AIEA depuis la dernière Assemblée générale (Oxford, 11 août 2017) et porte sur la période allant du mois d'août 2017 au mois d'août 2021. Je vous communiquerai notamment des informations sur les points suivants :

1. réunions et composition du comité ;
2. membres ;
3. finances ;
4. lettres et prises de position officielles;
5. activités et projets de l'Association, et notamment :
 - a. Conférence générale ;
 - b. workshops (organisés ou à venir) et Actes de colloque ;
 - c. projet éditorial de la série *History of Armenian Studies* (Brill) ;
 - d. projet "Karabagh-Artsakh online" ;
 - e. projet de bibliographie raisonnée des membres, online ;
6. moyens de communication : *Newsletter*, website, liste AIEA@telf, Facebook ;
7. collaborations.

1. Réunions et composition du comité

Je vous informe que le comité s'est réuni le 12 août 2017, à Oxford ; le 27 août 2018, à Vienne ; le 23 février 2019, à Genève ; d'autres réunions ont eu lieu par la voie télématique le 27 avril et le 17 septembre 2020, ainsi que le 3 mai, le 31 juillet et le 26 août 2021. Une réunion du Steering committee du projet *History of Armenian Studies* avec les responsables du volume sur la linguistique a eu lieu le 2 juillet 2020. Une réunion du Steering committee du projet "Karabagh-Artsakh online" a eu lieu le 31 juillet 2021. A cela s'accompagne un intense travail d'échanges par courriel.

Depuis la dernière Assemblée générale, la composition du comité a connu quelques changements, régulièrement annoncés par les moyens de communication habituels de notre Association (cf. § 6) :

- deux membres ont été élus pour le triennium **2018-2020** : Marco Bais (Editor du *Newsletter*) et Irene Tinti (Trésorière) ;

- deux membres ont été cooptés pour la période **2018-2020** : Nazénie Garibian (responsable du compte arménien et des finances concernant les membres d'Arménie) et Bernard Coulie (responsable du site web de l'AIEA et membre du Steering committee de la série *History of Armenian Studies*) ; en **2018**, le comité a également coopté Tara Andrews en tant que Secrétaire adjointe, appelée à seconder Theo M. van Lint, Secrétaire principal jusqu'à la fin de son mandat, à la fin de 2018. Je tiens ici à rappeler l'engagement de Theo au sein du comité de l'AIEA pendant des décennies, en tant qu'Editor du *Newsletter*, puis Trésorier et, ensuite, Secrétaire. Qu'il trouve ici l'expression de toute notre gratitude pour son dévouement à l'Association ;

- trois membres ont été élus pour le triennium **2019-2021** : T. Andrews (Secrétaire), Alessandro Orengo et moi-même (Présidente). Des élections pour ces trois positions, arrivant à échéance le 31 décembre, sont en cours.

Comme annoncé dans l'appel à candidatures (envoyé par courriel aux membres effectifs le 3 août 2021), A. Orengo n'a pas souhaité se porter candidat pour un nouveau mandat. Je tiens à le remercier vivement pour son activité au sein du comité. On lui doit, entre autres, la conception et la co-organisation, en 2018, du premier workshop de l'AIEA en Arménie¹, à Gumri, workshop dont les Actes ont été rapidement publiés (cf. § 5b). Déjà auparavant, Alessandro avait accepté de reprendre la direction du volume sur la linguistique pour la série *History of Armenian Studies*, que le regretté Jos Weitenberg n'avait pas été en mesure de mener à bien (cf. § 5c) ;

- M. Bais et I. Tinti ont été réélus pour le triennium **2021-2023** ;

- le mandat de N. Garibian et B. Coulie comme membres cooptés a été renouvelé pour la période **2021-2023**.

- Je rappelle encore que, depuis **2017**, Anna Sirinian et Claude Cox sont membres du sous-comité des élections et que le Steering committee du projet *History of Armenian Studies* est composé de B. Coulie

¹ Après la Conférence générale qui a eu lieu à Erevan (Matenadaran) les 9-11 octobre 2014.

et moi-même. Roland Telfeyan, désormais “Father Garabed”, reste le modérateur efficace de la liste net de l’AIEA.

Je tiens à remercier chaleureusement les collègues pour le travail assuré en vue du bon fonctionnement de l’AIEA, travail qui se fait toujours dans un esprit de collégialité et de dévouement à la promotion de notre mission, ce dont je me réjouis tout particulièrement.

2. Membres

a) Nouveaux membres

Des informations détaillées vous seront fournies par la Secrétaire. Pour ma part, je tiens à souligner que, depuis la dernière Assemblée générale, de nombreuses personnes ont adhéré à l’Association. Je rappellerai, entre autres, que l’adhésion de nouveaux membres a été récemment proposée pour approbation à l’attention des membres effectifs le 30 juin dernier, par correspondance. Dix-sept autres candidatures vous seront soumises lors de cette Assemblée générale. Je me réjouis de cet élargissement continu de l’AIEA. Je souligne, entre autres, l’adhésion de nouveaux membres d’Arménie, ainsi que de Turquie, Iran, Liban et Israël. Cette présence de l’AIEA au Moyen Orient est à encourager ; elle répond, d’ailleurs, aux principes fondateurs de l’AIEA depuis sa fondation (cf. Statut, art. 3).

b) Nécrologies

C’est avec le cœur lourd que j’ai le triste devoir de vous rappeler la disparition de plusieurs membres : Bernard Bichakjian, Christoph Burchard (Trésorier fondateur de l’AIEA), Peter Halfter, Robert Hewsen, Martine Hovhanessian, Anahide Ter Minassian, Robert Thomson (Patron member de l’AIEA) et, très récemment, Moreno Morani et George Bournoutian. L’annonce de leur disparition a été donnée à travers la liste AIEA-telf ; des nécrologies ont été et seront publiées dans les pages du *Newsletter*. J’ai également écrit, au nom du comité, une lettre personnelle de condoléances à Mme Burchard, qui m’avait envoyé un faire-part pour me communiquer la triste nouvelle. Notre souvenir reconnaissant et amical va à ces collègues disparus. Je vous invite à quelques moments de silence et de recueillement en leur hommage.

c) Nouveau patron member

C'est en revanche avec joie que je vous informe que le professeur Dickran Kouymjian est désormais Patron member de l'AIEA. Cette position lui a été offerte par le Comité en signe d'hommage et de reconnaissance pour ses grands mérites dans le domaine des études arméniennes ainsi que pour son support constant aux activités de notre Association. Dickran nous a fait l'honneur d'accepter notre invitation au mois de janvier dernier.

3. Finances

Le rapport financier (du mois d'août 2017 au mois d'août 2021) vous sera présenté par la Trésorière I. Tinti. Je me limiterai à quelques considérations d'ordre général. Comme vous le savez, l'AIEA est une association à but non lucratif, dont le seul revenu est constitué par les cotisations de ses membres. Le comité, d'entente avec Irene, a essayé de faciliter le plus possible un suivi régulier et les contacts avec les membres, ainsi que les moyens pour le règlement des cotisations. En particulier, l'introduction d'un compte PayPal permet aux membres américains de pouvoir payer sans difficulté ni pertes d'argent dans les virements bancaires. Quatre comptes sont gérés respectivement par B. Coulie (compte belge), N. Garibian (compte arménien), Agnès Ouzounian (compte français), I. Tinti (compte italien). Je les remercie toutes et tous pour leur engagement.

Je rappellerai encore que la réalisation des projets de l'AIEA dépend des démarches ponctuelles qui sont effectuées auprès de différents bailleurs de fonds. L'organisation de nos dernières activités n'aurait pas été possible sans l'aide de plusieurs sponsors que je tiens à mentionner: la Fondation Gulbenkian ; la Fondation Armenia et la Fondation des Frères Ghoukassiantz, à Genève ; le Knights of Vardan Fund for Armenian Studies et NAASR, aux Etats-Unis ; le Consulat d'Italie et l'Association Family Care de Gumri, ainsi que le Ministère de la Culture de la République d'Arménie ; le Ministère de la Culture et le Ministère de l'Éducation et des Sciences de la République d'Artsakh ; le German Research Foundation (DFG) et le Leibniz Institute for the History and Culture of Eastern Europe (Leipzig), qui ont généreusement soutenu cette Conférence générale. Au nom de l'AIEA, je remercie très vivement ces bienfaiteurs.

4. Lettres et prises de position officielles

Pour donner suite à une délibération prise lors de l'Assemblée générale de 2017, à Oxford, des lettres de remerciement ont été adressées aux instances qui avaient permis l'organisation de la XIV^e Conférence générale (10-12 août 2017, Oxford) ainsi qu'à R. Telfeyan.

a) Budapest, CEU

Comme décidé lors de la même Assemblée générale, le 15 septembre 2017 j'ai adressé une lettre au Ministre de la Culture hongrois, Zoltán Balog, pour exprimer notre solidarité à l'égard des collègues de la Central European University face aux menaces de fermeture de leur institution (cf. *NL 53*, p. 27).

b) Karabagh et engagement de l'AIEA

Presque une année après le déclenchement de la guerre de 2020, la situation du Karabagh reste des plus dramatiques. Le comité de l'AIEA continue d'être attentif ; il a promu ou soutenu des initiatives, notamment en défense du patrimoine arménien. Par un message officiel du 2 octobre 2020, le comité a manifesté l'expression de sa solidarité entière à l'égard de nos collègues et de toute la population d'Artsakh et d'Arménie, en appelant à un cessez-le feu et au droit de la population civile de vivre en paix (cf. *NL 55*, p. 12-13). Je rappelle en outre le soutien accordé par l'AIEA, d'entente avec la Society of Armenian Studies (SAS) et la National Association for Armenian Studies and Research (NAASR), à deux rapports présentés par l'Armenian Bar Association et le Saint-Siège d'Etchmiadzin (en janvier et février 2021) à l'Office du Haut-Commissariat des Nations Unies aux Droits de l'Homme, avec une requête d'intervention urgente en faveur de la protection de l'héritage culturel arménien (cf. *NL 56*, p. 13).

c) Colloque sur le Caucase, Université de Aarhus

Les échanges sur la liste de l'AIEA ont été récemment animés par une discussion autour de l'annonce d'un colloque sur le Caucase du Sud dans l'Antiquité, colloque ne prévoyant aucune participation de spécialistes d'études arméniennes ('Cities on the Edge: Exploring Late Antique Urbanism in the Southern Caucasus [AD 300–600]'; co-organisation Université d'Oxford & Université d'Aarhus). Comme vous le savez, ce colloque a été ensuite annulé. Comme je l'avais an-

noncé dans la liste AIEA-telf, le comité avait décidé qu'une lettre individuelle aurait été envoyée par mes soins, en ma qualité de Présidente de l'AIEA, aux organisateurs de la rencontre. J'ai profité de mon récent séjour académique à Oxford auprès de l'Oriental Institute pour contacter un des co-organisateurs, affilié à cet Institut. Le collègue m'a répondu avec une longue lettre en expliquant l'origine du colloque et en exprimant sa volonté de collaboration dans le domaine, tout en rappelant aussi ses collaborations précédentes avec des arménisant·e·s.

Pour plus d'informations sur les projets scientifiques de l'AIEA concernant le Karabagh, voir *infra*, § 5d.

5. Activités et projets de l'Association

a) Conférence générale

J'attendrai la fin de la conférence pour faire le bilan, mais je souhaite souligner d'ores et déjà qu'environ quatre-vingt-cinq participant·e·s sont inscrit·e·s, provenant d'Allemagne, Arménie, Autriche, Belgique, Biélorussie, Etats-Unis, France, Grèce, Hongrie, Iran, Israël, Italie, Liban, Pologne, République Tchèque, Royaume-Uni, Russie, Suisse ; cela laisse transparaître, si besoin est, la dimension internationale de l'AIEA. J'aimerais également rappeler encore une fois que la conférence a été organisée par la professeure Armenuhi Drost-Abgaryan, secondée par un comité d'organisation composé du Dr. Bálint Kovács (Budapest / Halle), Mme Uta Koschmieder (Leipzig / Halle), Dr. Hakob Matevosyan (Leipzig), en collaboration avec Sirarpi Movsisyan (Leipzig), Dr Meline Pehlivanian (Berlin), Michael Spinka (Halle); Prof. Dr. Hacik Gazer (Nürnberg / Erlangen), Prof. Dr. Jost Gippert (Frankfurt a. M. / Hamburg), Dr. André Höhn (Halle). Le comité de l'AIEA a collaboré activement avec les organisateurs et les organisatrices. Je tiens à remercier les membres du comité d'organisation pour leur travail en cette période de l'année normalement réservée aux vacances. Je les remercie surtout pour l'esprit d'adaptation avec lequel ils/elles ont su faire face aux nouvelles exigences imposées par la pandémie. Je me souviens encore de l'enthousiasme avec lequel Armenuhi avait annoncé à Oxford, en 2017, son intention d'organiser la XV^e Conférence générale. Elle a dépensé son énergie non seulement dans la recherche de fonds, mais également pour assurer à la conférence le siège prestigieux de l'Académie Nationale des Sciences (Leopoldina). C'est très regrettable qu'après tant d'efforts elle ne puisse pas avoir le plaisir

de nous accueillir à Halle. Elle restera néanmoins dans les annales de l'Association comme le premier membre de l'AIEA à avoir organisé une Conférence générale online.

b) Workshops et Actes de colloque

Depuis la dernière Conférence générale de l'AIEA, d'autres manifestations ont été organisées. Deux workshops de l'AIEA ont eu lieu en octobre 2018 et un troisième en 2019 :

- le colloque sur “Les sciences et les savoirs en Arménie entre Anania Shirakatsi et Grigor Magistros”, dont le projet initial avait été annoncé par A. Orengo à Erevan lors de l'Assemblée générale de l'Association, a eu lieu à **Gumri les 5-6 octobre 2018**, grâce à l'organisation d'A. Orengo lui-même, Federico Alpi, N. Garibian et Zarouhi Pogossian. La rencontre a réuni et mis en dialogue des spécialistes d'Arménie et d'Europe. Malheureusement, un des participants, Grigor Brutian (chercheur au Matenadaran et à l'Observatoire d'Astrophysique de Byurakan, spécialiste des anciens calendriers arméniens) nous a quitté.e-s cette année. Je souhaite lui rendre hommage pour sa participation active à cet événement important de notre Association. Les Actes du colloque ont paru dans *Orientalia Christiana Periodica* 86/1 (2020), 7-220, sous la direction d'A. Orengo, F. Alpi, N. Garibian et Z. Pogossian.

- Un workshop sur “Il viaggio in Armenia dall'antichità ai nostri giorni” a eu lieu à l'Université Ca' Foscari de **Venise les 29-30 octobre 2018**, grâce à l'organisation assurée par Aldo Ferrari, Giusto Traina et Isabelle Augé. Les Actes viennent d'être publiés en accès libre dans le volume 17 de la collection *Eurasiatica* (2021), sous la direction de A. Ferrari, Sona Haroutunyan et Paolo Lucca (<https://edizionicafoscari.unive.it/it/edizioni4/libri/978-88-6969-498-5/>).

- Un colloque international a été organisé par l'AIEA en collaboration avec le Matenadaran d'Erevan les **25-26 août 2019** dans la nouvelle filiale du Matenadaran à **Gandzasar**, et avait pour thème “Armenian Eastern Parts (Artsakh, Utik): History and Culture”. Il réunissait plusieurs chercheurs et chercheuses d'Europe, d'Arménie et du Karabagh. Les Actes du colloque ont paru en 2020 dans le volume 29 du *Banber Matenadaranani* (<https://banber.matenadaran.am/download/puutpup-uuunkhuuqupuuh-N°29-2020/>). Je rappelle que ce projet avait été conçu

d'entente avec le regretté directeur du Matenadaran, Hratchia Tamrazyan (membre de notre Association), lors de la XIII^e Conférence générale de l'AIEA (Erevan 2014). Il a été possible grâce à la collaboration efficace de l'actuel directeur du Matenadaran, Vahan Ter-Ghevondian (également membre de l'AIEA), de la directrice du Département des Relations Internationales, Varti Keshishyan, et de Sona Balyan, coordinatrice de la rencontre. Dans le contexte actuel, le souvenir de cette rencontre prend une signification toute particulière.

- À la suite de ce colloque, le comité avait commencé à explorer la possibilité d'un colloque sur Tigranakert, en collaboration avec Hamlet Petrosyan, membre de l'AIEA, qui nous avait fait part de sa disponibilité. Le projet n'a pas pu être poursuivi à cause de la guerre du Haut-Karabagh et de ses conséquences.

- En décembre 2019, lors d'un séjour à Istanbul, j'ai repris contact avec des collègues de la Sabanci University ; nous avons alors décidé de reprendre le projet de colloque sur "La femme dans l'Empire ottoman (XIX^e-XX^e siècle)". La pandémie a malheureusement rendu impossible de poursuivre ce projet.

Je vous rappelle que toute proposition de workshop reste possible de la part de chacun des membres de l'AIEA. Le comité de l'AIEA reste à l'écoute et assure son soutien. En plus des workshops organisés par l'AIEA, ou en collaboration avec l'AIEA, nous pouvons accorder notre patronage à d'autres manifestations. Parmi les colloques organisés sous les auspices de l'Association depuis la dernière Assemblée générale, je rappelle le workshop sur "L'arte armena. Storia critica e nuove prospettive", organisé par l'Université de Venise en février 2019.

Plus d'une année après le début de la COVID-19, qui nous a obligé.e.s à devenir créatifs dans l'accomplissement de nos activités académiques à distance, de nouveaux défis se posent aussi dans l'accomplissement de la mission de notre Association. Faut-il recourir davantage au moyen télématique pour promouvoir la coordination des activités de l'AIEA et, plus en général, pour promouvoir les études arméniennes ? L'expérience de plus d'une année nous a montré les avantages et désavantages des réunions à distance. Je vous invite à un moment de discussion autour de ce sujet à la fin de cette assemblée plénière.

c) *Projet éditorial de la série History of Armenian Studies (Brill)*

La parution, en 2014, du volume *Armenian Philology in Modern Era* [ed. V. Calzolari, with the collaboration of M.E. Stone : <https://brill.com/view/title/23875>] a marqué l'étape fondatrice dans la réalisation de la série *History of Armenian Studies*, qui constitue une sous-série de la prestigieuse collection *Handbuch der Orientalistik/Handbook of Oriental Studies* (Section 8: Uralic & Central Asian Studies), chez Brill (<http://www.brill.com/products/series/history-armenian-studies>).

Six autres volumes sont prévus. Je vous rappelle que, par ce projet, l'AIEA vise à faire un bilan des résultats atteints et des perspectives de recherche à poursuivre dans différents domaines de l'arménologie. Il s'agit d'un projet de large envergure dont la réalisation n'est pas aisée. Elle dépend non seulement du travail des responsables des volumes et de la collaboration des contributeurs et contributrices sollicité-e-s, mais aussi de la nécessité de pourvoir les différents chapitres jugés indispensables pour couvrir la matière de chaque volume. Le Steering committee, et le comité dans son ensemble, accordent leur soutien entier, scientifique et financier (dans les limites des possibilités de notre Association), en vue de l'achèvement du projet.

Les différents responsables viennent de me fournir des informations mises à jour, qui ont fait ou feront l'objet de discussion au sein du comité. Je me limite à rappeler de façon concise les données principales :

- Le processus de révision du volume sur la **linguistique**, sous la direction de A. Orengo et I. Tinti, avance régulièrement et la presque totalité des chapitres, révisés ou en cours de révision, est entre leurs mains. Une nouvelle révision de l'ensemble sera encore nécessaire à la fin de cette année avant de remettre le manuscrit à l'éditeur en vue d'une parution espérée pour 2022.

- Le volume sur l'**histoire antique et médiévale** est également bien avancé. Il est dirigé par G. Traina et, depuis 2019, par Anahide Kéfélian, qui a repris en main le travail d'uniformisation éditoriale du manuscrit. Trois chapitres ont nécessité une refonte totale ; elle a été effectuée pour deux d'entre eux. Les responsables du volume comptent remettre le manuscrit dans la deuxième moitié de 2022 ; une publication sera ainsi possible en 2023.

- Le volume sur l'**histoire de la littérature**, dirigé par Emilio Bonfiglio et Th. van Lint, devrait être le troisième à paraître. Emilio et Theo m'ont transmis des informations et un plan de travail détaillés : une première partie des contributions a été reçue ; d'autres ont été assurées ; d'autres chapitres, sur un total de 34 prévus, attendent de trouver un·e auteur·e. Les différents collaborateurs et collaboratrices seront contacté·e·s dans le courant du mois de septembre. Les deux responsables du volume consacreront leurs efforts dans le but d'une parution en 2023.

- A. Ferrari a récemment repris la direction du volume sur l'**histoire moderne et contemporaine**, en collaboration avec Paolo Lucca. Le titre provisoire est *Problems of Armenian History from Early Modern Times to Our Days*. A. Ferrari et G. Traina ont eu une réunion de travail, afin de préciser les limites chronologiques des deux volumes et leur harmonisation. Il a été convenu qu'un chapitre sur l'histoire arménienne aux XVIe-XVIIe siècles passe désormais dans ce deuxième volume. A. Ferrari vient de fournir, pour discussion, au comité de l'AIEA un projet détaillé. Les contributeurs et contributrices seront ensuite contacté·e·s, avec une proposition d'échéance pour la remise des chapitres fixée à la fin de 2022.

- En 2017, le comité avait confié à M. Bais la direction du volume sur *Religion, Thought, Science and interactions with neighbouring cultures*. Les premières contributions ont été sollicitées ; d'autres le seront prochainement.

- La direction du volume sur l'**histoire des arts** a été récemment prise par N. Garibian.

Je remercie ici les responsables des volumes et les contributeurs et contributrices pour leur travail et je confie dans leurs efforts pour le respect de ce planning.

d) Projet "Karabagh-Artsakh online"

Pour répondre à la distorsion voire au manque d'informations sur le Karabagh et, plus en général, sur le Caucase du Sud, le comité a récemment conçu, à mon initiative, un projet online. Il s'agit d'inviter différent·e·s spécialistes à écrire de courtes notices liées à ce domaine. Elles seront téléchargées sur le site web de l'AIEA, afin de leur permettre la plus ample diffusion. Le but est d'atteindre non seulement la communauté savante, mais aussi un plus large public, souvent deman-

deur d'informations précises afin de pouvoir s'orienter dans des questions scientifiques qui font l'objet, surtout depuis la guerre de 2020, d'une instrumentalisation. Un comité de pilotage a été récemment créé. J'ai le privilège de pouvoir compter sur la collaboration de M. Bais, B. Coulie et N. Garibian.

e) Projet de bibliographie raisonnée des membres, online

Chaque année, M. Bais reçoit des informations sur les publications récentes des membres, régulièrement publiées dans le *Newsletter*. Dans certains cas, le comité a sollicité et publié des bibliographies complètes des membres. Sur la base de l'existence de ces informations et de celles à venir, le comité réfléchit actuellement à l'opportunité de la création d'un projet de bibliographie raisonnée, à publier et mettre à jour régulièrement online (cf. Statut de l'AIEA, art. 5b). Il ne s'agit pas de prétendre à l'exhaustivité dans tous les domaines de l'arménologie – un tel projet demanderait des forces qui dépassent nos capacités –, mais de profiter des matériaux existant et de la collaboration des membres pour créer une riche base d'informations. Pour que cette bibliographie soit utile, il faut qu'elle soit raisonnée et interrogeable. Des discussions préalables ont été entamées au sein du comité. Nous avons également eu des premiers contacts avec Chahan Vidal Gorène, responsable du projet Calfa. Il faut en outre qu'elle reçoive la collaboration active des membres ; nous pourrions prendre un moment d'échange à ce sujet à la fin de cette assemblée.

6. Moyens de communication de l'AIEA

a) Newsletter

Depuis la dernière conférence générale, vous avez reçu quatre numéros du *Newsletter* (53-56), chacun comptant plus de 150 pages. Grâce au travail efficace de M. Bais, une parution régulière annuelle est assurée. Je m'en réjouis beaucoup et je tiens à le remercier chaleureusement pour ce travail remarquable. C'est une mine d'informations que Marco nous transmet, grâce à votre collaboration. Comme vous le savez, il envoie régulièrement des appels à contribution aux membres ; de nouvelles rubriques nous permettent désormais de mieux faire connaître nos activités et publications. Le comité encourage tout particulièrement les jeunes chercheurs et les jeunes chercheuses (doctorant-e-s et post-doctorant-e-s) à présenter leurs projets en cours. Des brefs articles, tels

que des comptes rendus de livres et de colloques, ou des présentations de projets de recherche, restent toujours possibles.

b) Website

Parmi nos moyens de communication est à rappeler le site web, qui est gracieusement hébergé par l'Université Catholique de Louvain et dirigé par B. Coulie, que je tiens à remercier ici (<http://sites.uclouvain.be/aiea/fr/>).

c) Liste AIEA-telf

La liste-net constitue le troisième organe d'information de l'AIEA. Ces dernières années, elle a pu être développée grâce aux efforts réguliers du père Telfeyan, à qui vont tous nos remerciements.

d) Facebook

Depuis 2017, l'AIEA possède également une page Facebook, administrée par I. Tinti. Qu'elle soit ici remerciée pour sa collaboration dans la diffusion de nos activités.

Collaborations

a) Collaboration avec l'Arménie

Je ne reviendrai pas ici sur les informations que j'ai déjà communiquées à propos des projets récents ou à venir (cf. § 5b). Je tiens à souligner que le comité tient beaucoup à préserver une collaboration régulière et active avec les institutions académiques d'Arménie. Le comité de l'AIEA souhaite pouvoir intensifier, dans les années à venir, le rapport privilégié avec le Matenadaran noué en 2014 et renouvelé en 2019, ainsi qu'avec d'autres centres d'études arméniennes en Arménie.

b) Istanbul

Si le projet de colloque avec l'Université Sabanci mentionné plus haut n'a pas pu être réalisé, j'espère que les contacts avec les partenaires de Turquie pourront être maintenus. À propos des études arméniennes en Turquie, je rappelle que depuis 2019-2020, grâce au support de la Fondation Gulbenkian, l'Université Boğaziçi offre une position de chargé de cours invité dans le domaine des études arméniennes. Le premier titulaire a été E. Bonfiglio (2019-20). Un membre du corps académique de cette université est membre effectif de l'Association. Il

importe que nous soutenions ce développement des études arméniennes avec les moyens qui sont les nôtres.

c) Organisations sœurs en Europe et aux Etats-Unis

Fidèle à sa vocation internationale, tout en coordonnant principalement les activités arménologiques en Europe, l'AIEA vise à une collaboration étroite avec les autres associations et centres européens et américains. L'occasion m'est offerte pour souligner l'importance que nous accordons à la collaboration avec la Société des Études Arméniennes (SEA), la Society for the Armenian Studies (SAS) et la National Association for Armenian Studies and Research (NAASR). En plus des informations déjà offertes plus haut, je souhaite rappeler que le 3 octobre 2020, à l'invitation de Marc Mamigonian (Directeur académique de NAASR), Bedross Der Matossian (Président de la SAS) et moi-même avons pu présenter nos considérations et réflexions sur l'avenir des études arméniennes, ainsi que sur le rôle de nos associations dans ce contexte, au Zoom panel "Dynamism Worldwide in Armenian Studies Today", lors de la 66e Assemblée générale annuelle de NAASR. Celle-ci a été une occasion importante de partage avec les collègues américains.

Comme mot de la fin, j'aimerais souligner la vitalité de notre Association. Le grand nombre de participants et la variété des sujets présentés à cette conférence générale en sont, une fois de plus, un miroir fidèle.

Valentina Calzolari
Présidente de l'AIEA

Secretary's Report to the General Meeting

1. Membership Increase.

The Association's membership has continued to grow in the course of the past three years, and we especially welcome the steady increase of members from Armenia. At the moment we have 357 members in total, of whom 154 are regular, patron, or honorary members, 108 associate members, 65 student members, and 30 retired members. Since 2017 there have been 20 new regular members admitted (two of whom had been student members), 7 new associate members and 10 new student members; I extend a particularly warm welcome to any of these new members who may be attending today. In addition to this we have 12 candidates for regular membership, two candidates for associate membership, and three candidates for student membership to be put to the members for approval at this meeting.

2. Membership Categories and Fees

The secretary would like to re-iterate the membership structure and application procedure. There are three categories of membership: student, associate, and regular. Student members who finish their studies should notify the Secretary of this, or should reply to the Treasurer's notice of fees due to request the change of status; they will automatically become associate members. These members are, of course, welcome to apply for regular membership at any time thereafter.

According to the statutes of the AIEA (art. 6a), regular membership is reserved to those for whom Armenian Studies is an integral part of their academic discipline:

Article 6a: "Pour qu'un candidat devienne membre effectif de l'Association il faut que l'arménologie fasse partie intégrante de sa discipline scientifique." To ascertain this the AIEA committee looks at the track record of professional activities and academic publications as given on the CV, and relies on the letters of the regular members who have supported the candidate.

Associate membership is open to anyone with a demonstrated interest in Armenian studies, regardless of whether it is an integral part of their academic discipline, as written in the article 6c: "Les membres as-

sociés sont acceptés préalablement par le comité après présentation de leur candidature par deux membres effectifs, sur base de leur intérêt manifeste pour les études arméniennes.”

All members of the Association receive the newsletter and other communication, and all members in good standing, especially concerning payment of their fees, have the right to take part the meetings of the Association. Voting rights are reserved to regular members in good standing.

I'd like to add a quick reminder of the application procedure for membership. All applications should include the application form, which is available from the Secretary upon request, a short letter of motivation, and a CV. Application for regular membership and for new associate membership (for those who were not student members) also require two letters of support from regular members.

According to the statutes, art. 6c, at each of its meetings, the committee examines the completed applications that have come in in the meantime and decides the status based on the documents we have received. When the committee has approved a candidate, the candidate is nominated for membership and submitted for ratification to all regular members, either through the AIEA list or (as today) at a General Meeting. When the ratification is done via email, a lack of objection is taken as approval, as explicitly announced in the email/circular; when there are objections, then the majority prevails.

The presentation of candidates and vote of approval will take place in the reserved portion of today's General Meeting.

3. New members

The Committee proposes 17 colleagues for membership in the categories mentioned. Their approval was deferred until the reserved portion of the meeting (see p. 54 of this *Newsletter*).

Tara L. Andrews
University of Vienna
3 September 2021

MINUTES OF THE GENERAL MEETING OF THE AIEA

Friday 3 September 2021, 5:30pm, via Zoom

Committee present: V. Calzolari, T. Andrews, I. Tinti, N. Garibian, A. Orengo (M. Bais, B. Coulie absent). 53 members present in total.

The General Meeting was opened by the President at 17:43 (delayed from 17:30 due to the need to check the online systems for voting during the meeting).

1. Agenda of the meeting and mode of proceeding was explained by the President, with the points 6-7 moved after 8, due to the need to restrict voting to full members and the desire to allow a full exchange of information between all members in attendance regardless of their membership status. The order of the Agenda was approved.
2. The minutes of the previous General Meeting (Oxford, 11 August 2017), published in [Newsletter 53](#), p. 23-25 and circulated by email in the notice of convocation, were approved by regular members in the reserved portion of the meeting.
3. The President gave her report (see p. 34-46 of this *Newsletter*). Questions and feedback were invited immediately, while a vote for approval was deferred until the reserved portion of the meeting. Michael Stone congratulates the President on a wonderful report.
4. The Secretary gave her report (see p. 47-48 of this *Newsletter*). Questions and feedback were invited immediately, while a vote for approval was deferred until the reserved portion of the meeting.
5. The Treasurer projected a summary of the balance on each and all accounts as of the previous (2017) and current (2021) GCs, and as of the committee meetings of the intervening years (2018, 2019, 2020, 2021). She also detailed the most relevant expenses (Workshop Gyumri 2018; Workshop on Armenian Art, Venice; Proofreading for the Brill volume on Linguistics). She finally invited all members to pay their fees and recapped the relevant information. Questions and feedback were invited

immediately, while a vote for approval was deferred until the reserved portion of the meeting.

6. Proposals and any other business

- a. R. Perroomian: has been thinking about the violations and ravages currently occurring in Azerbaijan & Turkey toward cultural edifices. She has seen so many beautiful presentations about cultural heritage, and everyone is concerned about damage & vandalism to this. She proposes a communiqué expressing our concerns about this, in our role as an organization that is dealing with Armenian ancient, medieval, and modern culture.

V. Calzolari repeats what she stressed in French in the President's report: as a scholarly association we must give our support for the preservation of this heritage; part of this involves collaboration in order to spread correct information. The more we spread good information, the more we can help to support. She stressed that together with SAS & NAASR, the AIEA have signed a statement (see p. 20-26 of this *Newsletter*), received reports from the Armenian Bar Association and expressed its support. We are not a political organization but we do have to give the strongest possible academic answer. This is one of the reasons why it is very important, among other things, to disseminate information via the Artsakh Online project (see President's Report, p. 43-44 of this *Newsletter*). V.C. also mentioned that she was in touch with another group of colleagues in the US who are also trying to connect the academics in order to find a good way to coordinate our scientific initiatives on this matter.

- b. H. Georgelin: cooperation with reliable institutions and colleagues in Turkey is also important, as the President had also stressed in her report (see p. 45-46 of this *Newsletter*).
- c. J. Gippert: together with J. Dum-Tragut, he is editing a handbook on Caucasian Albania because its historical existence is a matter of political interest. This is espe-

- cially critical when churches of 11th c. are being declared “not Armenian” for political reasons. The handbook should appear next year with contributions by AIEA members and others. Additionally, from April next year, his new ERC project on development of literacy in Caucasian territories will begin; there will also be many aspects concerning Armenian palaeography, literary development, and so on.
- d. T. van Lint: notes that the last update to Thomson’s bibliography of Armenian literature was in 2005, observes that he understands that a new update was in preparation by Peter Cowe, and proposes that the committee asks for an update. Committee agrees (but see points (g-h) below).
 - e. E. Bonfiglio: recently spent a year in Turkey at Boğaziçi University, thus would like to report on firsthand experience with situation there with respect to Armenian studies. There are people very eager to collaborate and support our cause, including many colleagues at Boğaziçi fluent in Armenian; E.B. was invited frequently to speak about eastern Christianity, and had a very receptive audiences of students, especially those with mixed heritage.
 - f. C. Maranci: announces a new exhibition at Tufts on Armenian liturgical textiles, many of which are part of the collection in Watertown:
<https://artgalleries.tufts.edu/blog/news/2021/01/30/connecting-threads-survivor-objects/>
 - g. G. Grigoryan: adds a short point concerning the bibliographic project raised by T. van Lint. She is currently finishing editing a bibliography of Ejmiacin publications since the foundation of the printing house in 1771 until 1920. Project was done in 2012-13 in collaboration with Armenian national library, Matenadaran, and Ejmiacin; it should have been published on 200th anniversary of printing, but was postponed so will now commemorate 250th anniversary of the printing house.

This will be a detailed bibliography, not just list of publications but colophons & prefaces.

- h. L. Chookaszian: has heard with interest that a project is planned concerning a bibliography of Armenian art. Question: will it include only articles & books in European languages, or will it also include publications from Armenia? If the latter, how will collection of the ocean of Armenian scholarship published in periodicals in the diaspora be managed? This is an immense volume of articles which are never seen, never read nor cited.

V. Calzolari clarifies again that the suggested project submitted for discussion to the membership during the GM was not a project of having a complete bibliography, for which we don't have resources, but rather of gathering in a more structured and visible way a bibliography of publications by AIEA members. This is nevertheless interesting information, and the committee would be glad for a report for the newsletter about publications on Art history.

- i. M. Mamigonean: brings attention of the membership to the *Times Higher Education* article of 22 July on the Nizami Ganjavi Centre at Oxford and questions about its financing.
- j. M. Stone: notes that the patriarchate in Jerusalem has an extraordinary collection of Armenian printed matter of 19th c., along with the Mekhitarist libraries.

Open part of the meeting closed at 19:20.

Reserved meeting for regular members only opened immediately after.

Approval of the § 2-5 and 7 of the Agenda; elections (§ 6 of the Agenda).

Voting: An online voting system provided by the University of Halle was used. The process was explained. For the point 2-5 and 7 of the Agenda, the members had to express explicitly their approval, or rejection, or abstention. For the elections (point 6 of the Agenda), see the relevant remarks below (point 5). Due to the nature of the online voting

system, if a member was present but cast no vote, that member is obviously not included in the count.

1. The minutes of the 2017 GM (§ 2 of the Agenda) were approved with 28 votes for and 2 explicit abstentions.
2. The President's report (§ 3 of the Agenda) was approved unanimously with 28 votes.
3. The Secretary's report (§ 4 of the Agenda) was approved unanimously with 28 votes.
4. The Treasurer's report (§ 5 of the Agenda) was approved with 26 votes and 3 abstentions.
5. Elections (§ 6 of the Agenda). V. Calzolari explains withdrawal of Andrews from ballot; Andrews will be co-opted which will allow two of the three new candidates to take the two elected posts. V.C. expresses her satisfaction and the satisfaction of the committee as a whole to have more dynamic involvement by the members. A. Sirinian, as a member (with C. Cox) of the Nominating Committee, takes the floor to moderate the elections. She explains the process and reads the report of the Nominating Committee recalling that on August 3, a Call for nominations was issued for the position of President as well as for two open positions in the Committee. In response to the Call for Nominations, one person was nominated for the President Elections, and three persons have been nominated for the position of the Committee Members.
 - a. President. There is one nominee, V. Calzolari. Due to the fact that no one else was nominated for this position, the Nominating Committee recommend that V. Calzolari be reelected as President of the AIEA; the members were invited to express their approval, or rejection, or abstention of this recommendation. The reelection of V.C. is unanimous with 29 votes.
 - b. Members of the committee. There are three nominees: Emilio Bonfiglio, Benedetta Contin, Robin Meyer. A. Sirinian reads a short presentation for each of them before proceeding with the voting. The members had the possibility to vote for a maximum of up two candidates; they could also express their abstention. Bon-

figlio and Meyer receive 18 votes each, Contin received 15 votes; there are two abstentions. Bonfiglio and Meyer are elected.

6. Approval of 17 new members of the Association. The Secretary presented each prospective member for approval; members could be approved by consensus if no one objected or by ballot if any regular member requested one. All members were approved by consensus. See the list below.

Meeting is adjourned by the President at 20:33.

New members elected to the AIEA

For REGULAR membership:

- Dr. Anahit Avagyan (Matenadaran and Catholic University Eichstätt-Ingolstadt)
- Dr. Antranig Dakessian (Haygazian University in Beirut)
- Dr. Karen Hamada (University of Tokyo)
- Dr. Sona Haroutyunian (Ca' Foscari University of Venice)
- Dr. Hasmik Hovhannisyan (History Museum of Armenia)
- Dr. Karen Jallatyan (Pázmány Péter Catholic University)
- Dr. Petr Kocharov (Russian Academy of Sciences and Julius-Maximilian University of Würzburg)
- Dr. Balint Kovács (Pázmány Péter Catholic University)
- Dr. Nicholas Matheou (Armenian Institute, London)
- Dr. Talin Suciyan (Ludwig-Maximilian University of Munich)
- Prof. Alison Vacca (University of Tennessee, Knoxville)
- Dr. Maxime Yevadian (Université Catholique du Lyon)

For ASSOCIATE membership:

- Mr. Roy Arakelian (Independent scholar)
- Dr. Ruth Gornandt (University of Oxford)

For STUDENT membership:

- Mr. Zoltan Geryal (Pázmány Péter Catholic University)
- Ms. Lera Ivanova (Charles University)
- Ms. Sirarpi Movsisyan (University of Leipzig)

President's Closing Speech

Dear Colleagues,

We are at the end of an intense day. It is 7:30 pm in Geneva, but much later in Yerevan. I will take only a few minutes of your time. There are some important things I would like to stress or to announce.

In brief, if I must find a word to qualify the present General Conference of the AIEA, this word is certainly “success”. Let me use two words and say, “great success”. There are many actors who ensured this accomplishment. Let me begin by thanking once more the organizers, and especially the main team composed of Prof. Armenuhi Drost Abgaryan, Ms Uta Koschmieder, Dr Balint Kovacs, and Dr Hakob Matevosyan, who helped all of us for these three days, and even before. It was intensive work they did in these past months and years. And, as any organizer knows, in a few minutes we will be “free”, but they will still have work to do! The challenges they met in the organisation of an online Conference of such proportion were vast, but they handled them in a superb way. I would like to thank them warmly.

Thanks are due to all the members of the Scientific Committee of the Conference in Germany – Dr Andre Höhn, Ms Sirarpi Movsisyan, Dr Michael Spinka, Prof. Hacik Gazer, Prof. Jost Gippert, Dr Meline Pehlivanian – and to the sponsors – the German Research Foundation and the Leibniz Institute for the History and Culture of Eastern Europe.

This was a première. I am wondering whether we shouldn't keep this experience in mind and continue organising AIEA events on Zoom. I am not thinking about the next General Conference, but smaller events. Many people were able to attend the Conference because it was online; but some others renounced just because it was online. In any case, we have new tools to stay connected as an association.

In addition to the organisers, there are other significant actors in this success story. I mean of course all the participants. As I already stressed during the General Meeting, the present Conference had eighty-five distinguished attendees, from eighteen countries. My heartfelt thanks to all of them. My warmest thanks to the keynote

speakers too – Dr Vahan Der Ghevondian, Prof. Christina Maranci, and Dr Vahe Tachjian – for their fascinating talks, and to the session chairs, who helped in keeping the level of the discussions high.

Although I mentioned the possibility to organize Zoom events, admitting and not granting that this meets your expectations, I warmly hope we will meet in person at the next General Conference. In two or three years? This will depend, among other aspects, on the volunteers for the next Conference.

Let's stick to the present Conference. In a while we will say goodbye to each other. And that's it? Of course not. First, on behalf of Marco Bais, Editor of the *Newsletter*, I remind you that the next issue will be devoted to this anniversary Conference. We are planning to publish the abstracts, the texts, or at least large summaries of the texts of the keynote lectures, the opening and closing speeches, and the reports of the Association.

Yesterday afternoon we had a long general meeting in two parts. It was longer than expected and I thank you for your patience. I was glad to open and encourage the discussion at the end of the meeting. And we had to manage properly the technical issues linked to voting and elections for the two positions in the AIEA Committee and for the Presidency.

Concerning this aspect. I would like to thank the members warmly for their trust. I am deeply touched and honoured by the unanimous result. And I am very glad to continue to serve the Association with dedication.

I would like to announce that two colleagues have been elected as members of the AIEA Committee: Dr Emilio Bonfiglio (University of Tübingen) and Prof. Robin Meyer (University of Lausanne). Congratulations and welcome aboard! Congratulations also to the third nominee, Dr Benedetta Contin, who obtained a very high number of votes, with only a slight difference from the numbers obtained by the two others. On behalf of the AIEA Committee, I am grateful to all of them for their willingness to collaborate in the activities of the Committee.

Mentioning the Committee, I wish to thank warmly all my colleagues once more – Prof. Tara Andrews, Prof. Marco Bais, Prof. Bernard Coulie, Prof. Nazenie Garibian, Prof. Alessandro Orengo, and Dr Irene Tinti – as well as the members of the Election Commit-

tee, Prof. Anna Sirinian and Prof. Claude Cox, for their important collaboration.

Yesterday, we had seventeen new members to approve – student, associate, and full members. They will receive the official letter of acceptance from Tara Andrews, Secretary of the Association. Perhaps they are attending this session. If this is the case, I welcome them and I thank them so much for their interest in the activities of the AIEA.

I do not want to have “le mot de la fin”, as we say in French. The last word goes to prof. Drost-Abgaryan. Sireli Armenuhi, many thanks again to you and all your colleagues for this memorable event. Before giving you the floor, I wish everyone fruitful research and scientific exchanges.

Prof. Valentina Calzolari
AIEA President
4 September 2021

KEYNOTE LECTURE I

ՄԱՏԵՆԱԴԱՐԱՆԻ ՄԱՏԵՆԱՃԱՐԵՐԸ. ԵՐԵԿ, ԱՅՍՕՐ, ՎԱՂԸ

Վահան Տեր-Ղևոնդյան
Մեսրոպ Մաշտոցի անվան Մատենադարանի տնօրեն

Միրելի գործընկերներ

Թույլ տվեք ի սրտե շնորհավորել բոլորիս Հայագիտական ուսումնասիրությունների միջազգային ընկերակցության 15-րդ համաժողովի բացման առթիվ: Մեր երախտագիտությունը բոլոր կազմակերպիչներին, մասնավորապես Մարթին Լութերի անվան Հայլե-Վիտենբերգի համալսարանին և Մեսրոպ կենտրոնին, ինչպես նաև AIEA-ի ղեկավարությանը՝ համաճարակային դժվարին պայմաններում համաժողովը իրականություն դարձնելու համար:

Իմ ելույթը իրականում ընդունված իմաստով գեկուցում չէ, այն գիտատեղեկատվական բնույթ ունի: Ամեն տարի Մատենադարանը տպագրում է տասնյակ գրքեր՝ առանձին հավաքածուների ձեռագրացուցակներ, մենագրություններ, բնագրեր, ալբոմներ և այլն: Սակայն մատենաշարային հրատարակություններն են, որ լավագույնս արտահայտում են տվյալ գիտական կենտրոնի կամ հետազոտական ինստիտուտի գործունեության հիմնական ուղղությունները, զարգացման միտումները, հաստատության երկարաժամկետ ծրագրերը: Ըստ այդմ, փորձեմ համառոտ ներկայացնել այս պահին ընթացքի մեջ գտնվող ինը հիմնական մատենաշարեր, որոնք կամ ամբողջությամբ իրականացնում, կամ որոնց մասնակցում է Մաշտոցյան Մատենադարանը:

1. Բանբեր Մատենադարանի (Գիտական նյութերի ժողովածու)

Մաշտոցյան Մատենադարանի գիտական պարբերականը արդեն 80 տարվա պատմություն ունի, սակայն երբեմն հրատարակվել է մեծ ընդմիջումներով: Առաջին երկու համարները կրում են «Գիտական նյութերի ժողովածու» անվանումը (1941 և 1950), խմբագիրն է Գևորգ Աբովը (1940-1952

թթ. Մատենադարանի տնօրեն): Սկսած 3-րդ համարից (1956 թ.) մինչև օրս լույս է տեսնում որպես «Բանբեր Մատենադարանի»: 1950-ականների կեսերից Լևոն Խաչիկյանը եղել է այս արժեքավոր պարբերականի խմբագիրը, կամ համախմբագիրը տասնամյակներ շարունակ: 1969 թվականին 7-րդ համարից սկսած ձևավորվում է Խմբագրական մարմին նույնպես տնօրենի՝ Խաչիկյանի գլխավորությամբ: Հատկապես 1960-1970-ական թվականները արդյունաշատ էին հանդեսի համար: Բանբերը պարբերաբար հրատարակվում էր ներկայացնելով Մատենադարանի այդ տարիների բուռն գիտահետազոտական և գիտակազմակերպական գործունեությունը:

Խաչիկյանի անժամանակ մահից հետո հերթական՝ 14-րդ հատորը ևս ունի խմբագրական մարմին նոր տնօրենի՝ Մեն Արևշատյանի գլխավորությամբ: Այնուհետև Արևշատյանի տնօրենության շրջանում 1986, 1994, 2006 և 2008 թվականներին լույս տեսան Բանբերի 15-18-րդ համարները:

19-րդից սկսած (2012) Բանբերը հրատարակվում է նոր տնօրեն Հրայա Թամրազյանի խմբագրությամբ: 20-րդ հատորը լույս տեսավ 2014-ին. նույն տարում հրատարակվեց նաև 21-րդը, որտեղ կրկին վերականգնվեց խմբագրական խորհուրդը տնօրենի գլխավորությամբ: Ցանկանում եմ հատուկ շեշտել, որ 21-րդ հատորն ամբողջությամբ նվիրված էր Հայագիտական ուսումնասիրությունների միջազգային ընկերակցության՝ AIEA-ի համաժողովին և ընդգրկում էր Մատենադարանում կայացած AIEA-ի 13-րդ համաժողովի նյութերը: Բանբերի 22-րդ համարը նույն խմբագրակազմով լույս տեսավ արդեն 2015-ին:

23-րդից սկսած (2016 թ.) մինչ օրս Բանբերը լույս է տեսնում իմ գլխավորությամբ գործող Խմբագրակազմի ջանքերով (23-32-րդ համարներ՝ 10 հատոր): Այն կազմված է 12 անդամից, որից երկուսը արտասահմանից (Թեո Մաարթըն Վան Լինտ, Արմեն Մուրաֆյան): Խմբագրական և կազմակերպական մեծ ծավալի աշխատանք է կատարում Գոհար Մուրադյանը որպես խմբագրակազմի քարտուղար: Վերջին շրջանում մեծ թվով հատորների հրատարակությունը բացատրվում է նրանով, որ 2018 թվականից սկսած տարեկան լույս է տեսնում երկու թիվ, որի շնորհիվ Մատենադարանի աշխատակիցների հրատարակության արժանի գրեթե բոլոր հոդվածները դառնում են գիտական հանրության համար հասանելի:

Կարելի է ասել, որ անցած 80 տարվա ընթացքում Բանբերի էջերում լույս են տեսել Հայաստանի և արտասահմանի մի փայլուն համաստեղություն կազմող գիտնականների, հասկապես հայագետների, մինչև այսօր էլ արժեքը պահպանող գործեր: Այստեղ իրենց լավագույն հոդվածներն են տպել Մատենադարանի ավագ սերնդի ներկայացուցիչները՝ Լևոն Խաչիկյանը, Ասատուր Մնացականյանը, Հակոբ Փափագյանը, Մեն Արևշատյանը, Գևորգ Աբգարյանը, Օնիկ Եգանյանը, Բարկեն Չուգասյանը, Մարգո Դարբինյանը, Արտաշես Մարտիրոսյանը, Արտաշես Մաթևոսյանը, Խոսրով Թորոսյանը, Սամսոն Լալաֆարյանը, Փայլակ Անթաբյանը, Անդրանիկ Չեյթունյանը, Նիկողոս Թահմիզյանը, Էմմա Կորիմագյանը, Աստղիկ Գևորգյանը, Վարդան Գրիգորյանը, Էդվարդ Բաղդասարյանը, Նիկոլայ Գևորգյանը, Քնարիկ Տեր-Դավթյանը, Հայաստանի այլ գիտակրթական հաստատություններ ներկայացնող գիտնականները՝ Աշոտ Հովհաննիսյանը, Գագիկ Մարգարյանը, Հակոբ Անասյանը, Երվանդ Տեր-Մինասյանը, Սուրեն Զոլանջյանը, Աշոտ Աբրահամյանը, Արամ Ղանալանյանը, Հրաչ Բարթիկյանը, Ռաֆիկ Աբրահամյանը, Լևոն Մելիքսեթ-Քեկը, Ռոբերտ Աթայանը, Կարապետ Մելիք-Օհանջանյանը, Մեղրակ Բարխուդարյանը, Ռաֆայել Իշխանյանը, Գևորգ Տիրացյանը, Արամ Տեր-Ղևոնդյանը, Պարույր Մուրադյանը, Պետրոս Հովհաննիսյանը, Ալբերտ Մուշեղյանը, ինչպես նաև արտասահմանի հայագի և օտար անվանի գիտնականներ Լ. Մեյրունովը, Ի. Աբուլաձեն, Տ. Իզմայլովան, Վ. Բընըցեանուն, Հ. Զյուրայանը, Յարոսլավ Դաշկևիչը, Անջեյ Պիսովիչը, Նորայր եպ. Պողարյանը, Ա. Կակովկինը, Վ.Ա. Արությունովա-Ֆիդանյանը, Հռիփսիմե Չանփոլադյանը, Չավեն ծ.վ. Արզումանյանը, Բեռնար Ուտինեն, Միշել Վան Էսբրուկը, Կարեն Յուզբաշյանը, Վրեժ Ներսիսյանը, Լևոն արք. Չեքիյանը, Թեո Մաարթըն Վան Լինտը, Ալեսանդրո Օրենգոն, Կող-Արմեն Մութաֆյանը, Գաբրիելյա Ուլուհոջյանը, Վալենտինա Կայցոլարին, Գաբրիելե Վինկլերը, Տիգրան Կույունջյանը, Ժան-Պիեռ Մահեն, կարդինալ Կլաուդիո Գուջերոտտին, Կուրթ Վայցմանը, Աբրահամ Տեղյանը, Հայկ Յուրուջյանը և ուրիշներ:

Անցած տասնամյակների ընթացքում Բանբեր Մատենադարանի հանդեսում հրատարակվել են արժեքավոր ուսումնասիրություններ: Ընդ որում, բացի միջնադարին վերաբերող պատմաբանասիրական բնույթի հոդվածներից, լույս են տեսել

բնագրեր, բացառիկ ձեռագրերի մասին հաղորդումներ, ձեռագրացուցակ-ուղեցույցներ, նշանակալից արխիվային փաստաթղթերի մասին նյութեր: Հենց դրանով էլ տարբերվել է Բանբեր Մատենադարանին Հայաստանում լույս տեսնող այլ հայագիտական պարբերականներից: Վերջին շրջանում ընդլայնվել է հանդեսի խմբագրակազմը, ընդգրկվել են որոշ երիտասարդ գիտնականներ, ինչպես նաև արտասահմանի անվանի հայագետներ: Ինչ վերաբերում է հանդեսի ուղղվածությանը, ապա խմբագրակազմի մոտեցումն է՝ մեծ տեղ տալով պատմաբանասիրական, արվեստաբանական բնույթի, գիտության պատմության վերաբերող հոդվածներին, միաժամանակ հնարավորին չափ զետեղել բնագրագիտական-ձեռագրագիտական պրպտումների արդյունքներ, ցանկեր, ուղեցույցներ, ինչպես նաև փոքրածավալ բնագրեր: Դրանով իսկ պահպանել Բանբեր Մատենադարանի հանդեսի ինքնատիպ դեմքն ու յուրահատկությունը: Առաջիկայում, հաշվի առնելով արդի գիտության պահանջները նպատակ ունենք անխաթար ձևով պահելով ու շարունակելով Բանբերը, միաժամանակ թողարկել էլեկտրոնային կամ տպագիր ևս մի պարբերական՝ զետեղելով հոդվածներ եվրոպական լեզուներով, այն նախնական անվանումով կարող է կոչվել “Medieval Armenia”.

2. Նյութեր հայ ժողովրդի պատմության (Հայերեն ձեռագրերի հիշատակարաններ)

Հայերեն ձեռագրերի հիշատակարանների հանդեպ պատմաբանները հետաքրքրություն են հանդես բերել դեռևս 19-րդ դարում: Սակայն հիշատակարանների գիտական ամբողջական հրատարակման գործի սկիզբ կարելի է համարել 1950 թվականը: Դեռևս 1940-ականներին Գիտությունների ազգային ակադեմիան նախաձեռնել էր «Նյութեր հայ ժողովրդի պատմության» խորագրով մի մատենաշար, որը 3-րդ հատորից սկսած վերածվեց «Հայերեն ձեռագրերի հիշատակարանների» պահպանելով հանդերձ վերոհիշյալ, մի փոքր ընդհանրական, անվանումը: Այս հսկայածավալ, և մեր պատմագիտության համար շատ կարևոր աղբյուրի դեր կատարող գործի գլուխ կանգնեցին երեք ականավոր գիտնականներ՝ Գիտությունների ակադեմիայի Պատմության ինստիտուտը ներկայացնող Վազգեն Հակոբյանը և մատենադարանցիներ Լևոն Խաչիկյանն ու Արտաշես Մաթևոսյանը: Ծուրջ 40 տարվա ընթացքում

հրատարակվեցին մեկ տասնյակ հաստափոր հատորներ: Դրանց ճնշող մեծամասնությունը հրատարակվեց ԳԱ Պատմության ինստիտուտի կողմից, իսկ 1984 և 1988 թվականների հատորները լույս ընծայեց Մաշտոցյան Մատենադարանը: Այս տարբեր պատճառներով այս կարևոր մատենաշարում 30 տարվա դադար եղավ:

Վերջապես 2018 և 2020 թվականներին 14-րդ դարի առաջին կեսը ներկայացնող հիշատակարանների 2 հատորներ հրատարակվեցին Մատենադարանի աշխատակցուհի Արփենիկ Ղազարոսյանի ջանքերով, որը ավարտին հասցրեց իր ուսուցիչներ Լևոն Իսախիլյանի և Արտաշես Մաթևոսյանի սկսած գործը: Ուրախ ենք, որ նոր կյանք տրվեց այս մատենաշարին և այն կունենա իր շարունակությունը: Անցած ավելի քան 70 տարիների ընթացքում Հիշատակարանների հատորները հրատարակվել են ոչ թե հետևելով ժամանակագրական կարգին, այլ ըստ նյութի պատրաստվածության աստիճանի: Ըստ այդմ լույս են տեսել հետևյալ դարերի հիշատակարանները՝ 14-րդ դարը՝ մասամբ (1+2=3 հատոր), 15-րդ դարը (3 հատոր), 17-րդ դարը (3 հատոր) և 13-18-րդ դարի մանր ժամանակագրությունները՝ երկու հատորով:

Առաջիկայում նախատեսվում է հրատարակել ևս 2 հատոր, որոնցով կամբողջանա 14-րդ դարը և, որ ոչ պակաս կարևոր է, ավարտին կհասցվի Սամսոն Լալաֆարյանի և Արմեն Տեր-Ստեփանյանի կազմած 16-րդ դարի հիշատակարանների երկհատորյակը: 18-րդ դարը ևս ընդգրկելով մենք կունենանք բավական ամբողջական մի պատկեր: Այսպիսով, շուրջ երկու տասնյակ հատորներով կամբողջանա այս գործը: Հայագետները և առաջին հերթին միջնադարի պատմաբանները կստանան մի անգնահատելի ու հարուստ աղբյուր:

Այն հատկապես կարևոր է 14-16-րդ դարերի ուսումնասիրողների համար, այն դարաշրջանի երբ հայ պատմագրությունը, նախորդ դարերում ստեղծած հարուստ ավանդույթներից հետո, մտնում է հարաբերական ամլության մի շրջան, երբ առկա են միայն հատուկենտ պատմիչներ, ուստի հիշատակարաններն ու վիմագիր արձանագրությունները փաստացի միակ պատմական աղբյուրն են հանդիսանում: 17-րդ դարից 40-ական թթ.-ից մեր իրականության մեջ իրավիճակը կրկին փոխվում է. ոչ միայն պատմագրությունը,

այլև մատենագրությունն ու մշակույթն ընդհանրապես մի նոր վերելք են ապրում:

3. Մայր ցուցակ հայերեն ձեռագրաց (1984 -ից ի վեր)

Մինչև 1960-ական թվականները կիրառության մեջ էր դրանից շուրջ 100 տարի առաջ՝ 19-րդ դարում ստեղծված մի ցուցակ: 1965 և 1970 թվականներին հրատարակված երկու մեծադիր հատորները իրենց մեջ ընդգրկեցին Մատենադարանի գրեթե բոլոր հայերեն ձեռագրերը, իսկ տարիներ անց՝ 2007-ին հրատարակված լրացուցիչ՝ երրորդ հատորով, ավելացնելով ավելի քան 600 միավոր, ամբողջացավ տվյալ պահին եղած հայերեն ձեռագրերի նկարագրությունը, որը մենք պայմանականորեն անվանում ենք Համառոտ ցուցակ՝ Մայր ցուցակից, կամ մանրամասն նկարագրությունից տարբերելու համար:

Մատենադարանի ձեռագրերի համառոտ նկարագրության առաջին երկու՝ հիմնական հատորները դեռ չավարտած, երեք փորձառու ձեռագրագետներ՝ Օնիկ Եզանյանը, Անդրանիկ Չեյթունյանը և Փայլակ Անթաթյանը Ասատուր Մնացականյանի գլխավորությամբ ձեռնարկեցին «Մայր ցուցակ հայերեն ձեռագրաց Մաշտոցի անուան Մատենադարանի» շարքը, որն իր տեսակի մեջ բացառիկ էր և որի առաջին հատորը լույս տեսավ տարիներ անց՝ 1984-ին: Հատորի առաջաբանում կազմողները նշում են, որ որպես ձեռագրերի նկարագրության սկզբունք հիմք է ընդունվել Վիեննայի Մխիթարյան միաբան Հակովբոս Տաշեանի ձեռագրացուցակում կիրառված հարցաշարը, որը ոչ մեծ փոփոխություններով որդեգրել են նաև Մատենադարանի Մայր ցուցակի կազմողները:

Միջնադարից սկսած կազմվել են ձեռագրացուցակներ, կազմվել են նաև այլ ձեռագրատներում պահվող միավորների ցանկերը, բայց կազմել լիարժեք մանրամասն նկարագրություն այն էլ աշխարհում պահպանված հայերեն ձեռագրերի կեսից ավելին ընդգրկելով, սա իսկապես աննախադեպ ձեռնարկում էր: Այդ է պատճառը, որ շարքի յուրաքանչյուր հատոր տեղավորում է միայն 300, երբեմն մինչև 400 միավոր ձեռագրի նկարագրություն: Ահա թե ինչու լույս տեսած 10 հատորներով շարքը ընդգրկում է հավաքածուի առաջին 3400 թվահամարները: Հետևաբար Մատենադարանի հավաքածուի բոլոր հայերեն ձեռագրերի նման մանրամասն նկարագրությամբ անհրաժեշտ կլինի հրատարակել ևս 25-30 հատոր: Բայց սա

չափազանց կարևոր մի աշխատանք է, որին անհամբեր սպասում են աշխարհի հայազետները և որը 6-րդ հատորից սկսած (2012 թ.) մինչև այսօր հաջողությամբ իրականացվում է ձեռագրագետների մի մեծ խմբի ուժերով Գևորգ Տեր-Վարդանյանի գլխավորությամբ: Հաջորդ տարի՝ 2022-ին լույս կտեսնի նույն շարքի հերթական՝ 11-րդ հատորը:

4. Մատենագիրք Հայոց

Մատենագիրք Հայոցը իր տեսակի մեջ բացառիկ, կոթողային մի մատենաշար է, որի նպատակն է ընդգրկել 5-18-րդ դարերի հայերենով ստեղծված ողջ ինքնուրույն գրականությունը, քննական կամ համեմատական բնագրերով, տարընթերցումներով, առաջարկներով և գիտական ապարատով: Այս վիթխարածավալ մատենաշարի առաջին հատորը լույս տեսավ 2003 թվականին Գալուստ Գյուլբենկյան հաստատության ֆինանսավորմամբ, Մեծի Տանն Կիլիկիո կաթողիկոսության հովանավորությամբ և իրականացվեց Հայ դասական մատենագրության թվային գրադարանի կողմից, որը իրականացրեց նաև հաջորդ չորս հատորների հրատարակությունը: Այնուհետև, նույնպես Գյուլբենկյան հաստատության աջակցությամբ այս գործը շարունակեց Երևանի պետական համալսարանը: Վերջապես 11-րդ հատորից սկսած Մատենագիրք Հայոցի հատորների պատրաստումն իր ձեռքը վերցրեց Մաշտոցյան Մատենադարանը: Այսօր արդեն հրատարակված է 21-րդ հատորը (դեռևս չի հրատարակվել 18-րդը):

Այս մեծ գործին իրենց մասնակցությունն են բերում Հայաստանի լավագույն միջնադարագետ-բանասերներն ու բնագրագետ-ձեռագրագետները: Ընդլայնվել է մատենաշարի գիտական խորհուրդը ընդգրկելով այլ հաստատությունների և արտասահմանի հայազետներին: Համադրման ու խմբագրման աշխատանքներն հաջողությամբ իրականացնում է Գուրգեն Գասպարյանը: Խորհրդի առաջիկա գործունեությունը միտում ունի այս մեծ գործին մասնակից դարձնելու մասնագետների ավելի լայն շրջանակ, ինչպես նաև աստիճանաբար ներգրավելու երիտասարդ շնորհալի գիտնականների, որոնք առաջիկայում իրենց ուսերին պիտի վերցնեն Մատենագիրք Հայոցի հրատարակման ծանր բայց պատասխանատու բեռը: Չմոռանանք, որ մատենաշարն ամբողջացնելու համար կպահանջվեն տասնյակ նոր հատորներ, որոնց կազմողները կլինեն հաջորդ սերնդի հայազետները:

Այս պահին ընթացքի մեջ է 22-րդ հատորը, որով կամրոջանա Ներսես Շնորհալու ժառանգությունը: Մենք վճռականորեն տրամադրված ենք 2022 թվականի ընթացքում լույս տեսցնել Ներսես Դ Կայեցու արձակ երկերին նվիրված հատորը, ինչպես նաև առաջիկա երկու տարվա ընթացքում կազմակերպել միջազգային գիտաժողով, մանավանդ որ 12-րդ դարի մեր մեծ հայրապետի ու մատենագրի մահվան 850-ամյակն ընդգրկված է ՅՈՒՆԵՍԿՕ-ի 2022-2023 թվականների հորելյանական տարեթվերի ցանկում:

5. Տնտեսական պատմության վավերագրեր

Այս մատենաշարը Մատենադարանի հետաքրքիր ձեռնարկումներից էր, որի առաջին հատորը կազմեցին Լևոն Խաչիկյանն ու Հակոբ Փափագյանը: Դա Հովհաննես Տեր-Դավթյան Ջուղայեցու Հաշվետումարն էր, որ լույս տեսավ 1984-ին՝ վաստակաշատ տնօրենի մահից հետո: Իր առաջաբանում Խաչիկյանը գրում է առաջիկայում հրատարակվելիք տասնյակ հատորների մասին, որոնք ընդգրկելու էին 17-18-րդ դարերի հայ խոջաների հաշվետումարները, առևտրական օրագրերը, տարբեր մատյաններն ու փաստաթղթերը, որոնք վերաբերում են նորջուղայեցի առևտրականների աշխարհաձավալ գործունեությանը: Այդ տասնյակ հատորներից հնարավոր եղավ լույս ընծայել Շահվելու որդի Սարիադի Հաշվեմատյանը (աշխ. Լ. Խաչիկյանի)՝ 1994-ին, և Լազարեան առևտրական ընկերության հաշունետեսանը (1741-1759 թթ.) Շուշանիկ Խաչիկյանի աշխատասիրությամբ 2006-ին: Մատենաշարի 3-րդ հատորի հրատարակությունից հետո փաստորեն 14 տարվա ընդմիջումից հետո հրատարակեցինք մի նոր՝ 4-րդ հատորը: Խոսքը վերաբերում է Կոստանդ Ջուղայեցու «Աշխարհաժողով» երկին, որը վաճառականական ձեռնարկ-դասագիրք է: Այն կազմել է երիտասարդ հետազոտող Սարգիս Բաղդարյանը:

6. Օտար աղբյուրները Հայաստանի և հայերի մասին

Այս մատենաշարը ՀՀ Գիտությունների ազգային ակադեմիայի Պատմության և Արևելագիտության ինստիտուտների արդեն 60 տարվա ընթացք ունեցող լավագույն ձեռնարկումներից մեկն է՝ չափազանց օգտակար միջնադարի պատմությամբ զբաղվող մասնագետների համար: Այն սկիզբ է առնում 1961 թվականից: Նախ հրատարակվեցին օսմաներեն

երկերից թարգմանված երկու հատոր (1961 և 1964), երկուսն էլ Արամ Սաֆրաստյանի թարգմանությամբ: Այս հաջորդեցին արաբական աղբյուրներից, կրկին օսմաներենից և այս քյուզանդական աղբյուրներից թարգմանությունները:

Ընդհանուր առմամբ հրատարակված 20 հատորներից 4-ը օսմաներեն երկերից են (Ա. Սաֆրաստյան), 4-ը՝ արաբական աղբյուրներից (Հ. Նալբանդյան, Ա. Տեր-Ղևոնդյան (2 հատոր) և Գ. Դանիելյան), 8-ը՝ հունարենից (6-ը քյուզանդական աղբյուրներից՝ Հ. Բարթիկյան, իսկ 2-ը՝ անտիկ հեղինակներից՝ Ս. Կրկյաշարյան), 2-ը՝ ասորերենից (Հ. Մելքոնյան, Լ. Տեր-Պետրոսյան), 1-ը՝ պարսկերենից (Ք. Կոստիկյան. Ժ. Մեշքամբարյան) և 1-ը՝ ռուսերենից (Գ. Մխիթարյան):

Այս բոլոր հատորները անցած տասնամյակների ընթացքում հրատարակել են ԳԱԱ Պատմության և Արևելագիտության ինստիտուտները: Բացառություն են կազմում 12-րդ հատորը՝ ասորի պատմիչ Անանուն Եդեսացու Ժամանակագրության հատվածական թարգմանությունը, որն իրականացրել է Մատենադարանի աշխատակից Լևոն Տեր-Պետրոսյանը և վերջին՝ 20-րդ հատորը, որը թարգմանություն է արաբերենից՝ Մամլուքյան շրջանի պատմիչ Իբն Աբդ ալ-Չահիրի երկերից, որն իրականացրել է Մատենադարանի աշխատակից Գագիկ Դանիելյանը:

Հավանաբար առաջիկայում ևս մատենադարանցիները կհարստացնեն այդ մատենաշարը նոր հատորներով: Ամեն դեպքում, այս ուղղությամբ աշխատանքներն առավել կարգավորված դարձնելու նպատակով, վերականգնվել է մատենաշարի խմբագրական խորհուրդը երեք հաստատությունների՝ Մատենադարանի, Պատմության և Արևելագիտության ինստիտուտների մասնակցությամբ:

7. Մատենադարանի պարսկերեն վավերագրերը

Հետաքրքիր է, որ Մատենադարանի պարսկերեն վավերագրերի կանոնավոր հրատարակությունը ավելի վաղ սկսվեց քան հայկական փաստաթղթերինը: «Մատենադարանի պարսկերեն վավերագրեր» մատենաշարի առաջին հատորը լույս տեսավ դեռևս 1956 թվականին: Այդ կարևոր մատենաշարի հիմքը դրեց անվանի արևելագետ Հակոբ Փափազյանը հրատարակելով երեք հատոր, հետագայում ևս չորս հատորով մատենաշարը հարստացրեց իր աշակերտն ու գործի շարունակողը՝ Քրիստինե

Կոստիկյանը: Ընդ որում հիշյալ յոթ հատորները բաժանվում են երեք խմբի՝ Պարսկերեն կավածագրեր (1968), Ճարհաթական նոտարական փաստաթղթեր (ԳԱԱ, 2018 թ.) և ամենամեծ խումբը՝ Պարսկերեն հրովարտակներ, որն արդեն լույս է տեսել հինգ հատորով (1956, 1959, 2005, 2008, 2021): Վերջերս լույս տեսած հրովարտակների վերջին հատորը ներկայացնում է Իրանի Ղաջարական շրջանին վերաբերող 96 վավերագրեր, որոնք ներկայացված են բնագրով, ինչպես նաև հայերեն և անգլերեն թարգմանությամբ: Այս շարքը կունենա իր շարունակությունը ևս մի քանի հատորով:

8. Դիվան Հայոց Պատմության, Նոր շարք (1984, 2003)

Մատենադարանում պահվող արխիվը իր մեջ պարունակում է հարուստ պատմագիտական նյութ: Այն որպես արժեքավոր սկզբնաղբյուր տասնամյակներ շարունակ հիմք է հանդիսացել տարբեր հետազոտությունների համար, օգտագործվել է առանձին մենագրություններում: Սակայն որպես Մատենադարանի արխիվային փաստաթղթերը ներկայացնող մի առանձին շարք կարող ենք հիշատակել «Դիվան Հայոց պատմության» նոր շարքի երկու հատորները: Այն կոչվում է «Նոր շարք» քանի որ այն նախաձեռնողները այս շարքը նկատում են որպես դեռևս 1893-1917 թվականներին բանասեր Գյուտ Աղանյանցի Թիֆլիսում հրատարակած նույնանուն մատենաշարի (13 հատոր) նոր տարբերակ:

Նոր մատենաշարով լույս տեսած երկու հատորներն էլ վերաբերում են Ղուկաս Կարնեցի Ամենայն Հայոց կաթողիկոսի թողած ժառանգությանը: Առաջին գիրքն ընդգրկում է 1780-1785 թվականները, իսկ երկրորդը՝ 1786-1792 թվականները: Երկուսն էլ կազմել է Մատենադարանի երկարամյա աշխատակից, փոխտնօրեն, գիտության դոկտոր Վարդան Գրիգորյանը: Վաստակաշատ գիտնականը պատրաստում էր նաև 3-րդ հատորը՝ 1793-1799 թթ. ընդգրկող, որով պիտի ամբողջանար Ղուկաս Կարնեցու ողջ ժառանգությունը, սակայն այն ավարտին չհասցրեց:

Մատենադարանի ղեկավարության հանձնարարությամբ ներկայում երիտասարդ, շնորհաշատ գիտնական Արսեն Հարությունյանը սույն հատորը ավարտին է հասցնում, որը կիրատարակվի արդեն հաջորդ տարի՝ 2022-ին: Հուսով ենք, որ

Արխիվագիտության բաժնի աշխատակիցների և այլ ուսումնասիրողների ուժերով կկարողանանք լույս ընծայել նաև Եփրեմ Չորագյուղցու, Հովհաննես Կարբեցու, Ներսես Աշտարակեցու և այլ նշանավոր գործիչների դիվանները, որպես այս մատենաշարի հերթական հատորներ: Մի բան, որ նախատեսված էր դեռևս անցյալ դարի 80-ականների սկզբին:

9. Հայ հնագույն թարգմանական հուշարձաններ

Բացի վերոհիշյալ ութ մատենաշարերից կա նաև մի շարք, որն ունի «Հայ հնագույն թարգմանական հուշարձաններ» խորագիրը և հրատարակվում է 1980-ական թվականներից: Արդեն իսկ հրատարակվել է ութ հատոր և դրանք բոլորն էլ վերաբերում են Աստվածաշնչի տարբեր մասերի՝ գրքերի: Դրանք են, ըստ հրատարակման տարեթվերի՝ Գիրք Ծննդոց (աշխատասիրությամբ Անդրանիկ Չեյթունյանի, Երևան, 1985), Գիրք Ելից (Ա. Չեյթունյան, Երևան, 1992), Գիրք Ղեւտացւոց (Ա. Չեյթունյան, Անթիլիաս, 1993), Գիրք Մակարայեցւոց (աշխատասիրությամբ Հայկ Ամայանի, Երևան, 1996), Գիրք Թուոց (Ա. Չեյթունյան, Անթիլիաս, 1998), Գիրք Երկոտասան Մարգարէից (Հ. Ամայան, Երևան, 2000), Գիրք Երկրորդումն Օրինաց (Ա. Չեյթունյան, Էջմիածին, 2002) և վերջերս լույս տեսած Թուղթք Պաւղոսի Առաքելոյ (աշխատասիրությամբ Արմեն Մալխասյանի, Մայր Աթոռ սուրբ Էջմիածին, 2021): Վերջինը միակն է, որ վերաբերում է Նոր Կտակարանին:

Այս շարքը թե՛ գիտական և թե՛ ազգային-հոգևոր առումով բացառիկ նշանակության ունի, որի մասին երազել են թե՛ հայագետները և թե՛ Հայոց հայրապետները՝ Մկրտիչ Խրիմյանը, Վազգեն Ա-ը և ուրիշներ: Մեծ կարևորություն տալով արդեն արված աշխատանքին, համոզված լինելով, որ այն պիտի ունենա իր շարունակությունը, միաժամանակ ստիպված ենք արձանագրել, որ թեև եղած հատորների բոլոր կազմողներն էլ մատենադարանցիներ են, սակայն նշված ութ հատորները դժվար է անվանել կանոնավոր մատենաշար, քանի որ այն չունի մեկ միասնական խմբագրակազմ, տպվել է երեք տարբեր վայրերում, իրարից տարբերվող ձևաչափերով ու ձևավորումով և ամենակարևորը՝ իրականացվել է տարբեր մեթոդաբանությամբ:

Հաշվի առնելով հայերեն Աստվածաշնչի քննական ամբողջական բնագիրն ունենալու բացառիկ կարևորությունը,

Մատենադարանը (հավանաբար այլ մասնագետների հետ սերտ համագործակցությամբ) նախատեսում է շարունակել ու ավարտին հասցնել այս գործը: Մեծ հավանականությամբ, նախքան նոր հատորների հրատարակումը կարիք կզգացվի ձևավորելու մեկ միասնական խորհուրդ և տարբեր քննարկում-խորհրդակցությունների արդյունքում որդեգրելու միասնական մեթոդաբանություն:

* * *

Համառոտ ներկայացրեցի թվով ինը մատենաշարեր, որոնք այս պահին հրատարակվում են Մաշտոցյան Մատենադարանի ուժերով: Նշված մատենաշարերի հատորների մի զգալի մասը թվային տարբերակով զետեղված է Մատենադարանի կայքի «Թվային շտեմարաններ» բաժնում: Մասնավորապես, ամբողջությամբ, բոլոր 31 հատորներով ներկայացված է «Բանբերը», «Մայր ցուցակի» բոլոր 10 հատորները, «Մատենագիրք Հայոց» շարքի 20 հատորներից 11-ը: Այս ուղղությամբ աշխատանքները առաջիկայում շարունակվելու են ոչ միայն PDF ձևաչափով դրանք համացանցում տեղադրելու, այլև ըստ հնարավորության փնտրողական ծրագրեր ստեղծելու և մասնագետների գործը դյուրացնելու ուղղությամբ:

Նախատեսում ենք ևս 2-3 մատենաշարեր, որոնք կավելանան այս իննին: Դրանցից մեկը Կաթողիկոսական դիվանի ցուցակն է, որի առաջին հատորն արդեն պատրաստ է և հավանաբար հրատարակվի Մայր Աթոռի սուրբ Էջմիածնի հովանավորությամբ: Ամենայն հավանականությամբ այս շարքը առաջիկայում կդառնա Արխիվագիտության բաժնի գլխավոր հրատարակությունը:

2012-2016 թվականներին մի փորձ է արվել հրատարակելու նշանավոր ձեռագրերին ու նրանց մանրանկարչությանը նվիրված մի շարք, թեև այդ գրքերը չեն համարակալվել, չի եղել միասնական խմբագրակազմ և ձևավորում: Այնուամենայնիվ չորս օգտաշատ հրատարակություններով ներկայացվել են Հաղբատի Ավետարանը (հեղ. Կարեն Մաթևոսյան, 2012), Մոմիկ մանրանկարիչը (հեղ. Կարեն Մաթևոսյան, Լիլիթ Չաքարյան, 2013) և ևս երկու գիրք Ավետ Ավետիսյանի հեղինակությամբ՝ նվիրված մանրանկարիչներ Հովհաննես Խիզանցուն (2013) և Մեսրոպ Խիզանցուն (2016):

Ուստի հնարավոր է ապագայում՝ հովանավորներ լինելու պարագային, նաև արվեստաբանական բնույթի կանոնավոր մի մատենաշարի հիմք դրվի:

Այս մատենաշարերի նոր հատորներին անհամբեր սպասում են Հայաստանի և աշխարհի հայագետները: Մեր նպատակն է ոչ միայն դրանք հասանելի և դյուրությամբ փնտրելի դարձնել մասնագետների և հայոց պատմությամբ ու մշակույթով հետաքրքրվողների համար, այլև հնարավորին չափ ընդլայնել հեղինակների շրջանակը: Մատենադարանը եղել է և կա որպես հայագիտության խոշորագույն կենտրոն, որի դռները միշտ բաց են հետազոտողների և սցեղուների համար:

Սեպտեմբեր 2, 2021

KEYNOTE LECTURE 2

New Evidence for Armenian Wall Paintings: The Tomb of Tigran Honenc¹ at Ani, the Church of Surb Grigor Abulamrenc¹ at Ani, and the Church of Surb Geworg at the Monastery of Hořomos

Christina Maranci
Mashtots Professor of Armenian Studies
Harvard University

For Nicole Thierry and Nina Garsořian, with whom I first looked at wall paintings, many years ago.

I offer here a summary of the talk delivered September 3, 2021, introducing new evidence for medieval Armenian wall paintings, based on work undertaken in the summer of 2021. By “new,” I mean evidence that has not yet appeared in the published scholarship. Of course, I cannot know what is in people’s private notebooks, in their cameras, or on their computers. For my part, I am happy to share all of my photographs and drawings with whomever is interested. I have found that work with software on uncovering wall paintings is best and most accurately done with collaboration across disciplines, and many eyes, perspectives, kinds of knowledge, and intuitions.

Methodology

I use Adobe Photoshop to uncover Armenian paintings and inscriptions under whitewash or otherwise unreadable. I have already published on this technique and my findings at Mren and at the Cathedral of Ani; a publication with a new inscription from Hřomkla uncovered with this technique is forthcoming.¹ My method involves the following steps:

¹ See Maranci, “New Observations on the Sanctuary Frescos at Mren,” *Revue des études arméniennes* 35 (2013/4): 213-235; Maranci, “Holiness Befits Your House’ (Ps. 92 [93]: 5): A Preliminary Report on the Apse Inscription at Mren,” *Revue des études arméniennes* 36 (2014/2015): 237-259; Maranci, “The Architecture of Rumkale/Hřomkla: Description and Remarks,” in *Rum Kale Fortress, Gaziantep, Turkey* (this volume is based on the first-time 3D laser scanning of the site), edited by Scott Redford (Istanbul: Ofset), forthcoming; Maranci, “Visions Of Ani: Software-Recovered Painting from the Apse of the Cathedral and the Church of Saint Gregory “Abulamrenc¹,” *Revue des études arméniennes* 40, 2021, forthcoming.

- Take a good quality photograph
- Drag into Photoshop
- Use Curves/Levels to manipulate dark, light, and mid tones
- Adjust Contrast, brightness, and exposure
- Try Inversion, Hue/Saturation and other tools to enhance readability

There are several drawbacks to this method. First, it is not the most powerful of image software programs. Nor is my camera of the most advanced or expensive type. Nevertheless, the details I have been able to extract using photoshop rival anything I have seen using programs like D-Stretch.¹ Another issue with my method is the risk of mistakes. One must constantly ask oneself: am I looking part of the original work, or a crack in the plaster, or dirt, or graffiti? The possibility of mistakes is great because of the sensitivity of the software. But analogue photography, or indeed any kind of representation, also holds risks of mistaken interpretation (as we shall see). Thus knowledge of artistic conventions is important, as is collaboration, testing, and feedback.

My lecture considered three monuments: the Tomb of Tigran Honenc' at Ani, the Church of Surb Grigor (Saint Gregory) (Abulamrenc') at Ani, and the Church of Surb Geworg (Saint George) at the Monastery of Horomos; all of them located over the closed international border with the Republic of Armenia, in the Turkish Republic. This is all preliminary work. Much more scrutiny and recovery must be undertaken, quite apart from matters of interpretation and comparative analysis. Nevertheless, the finds are sufficiently exciting, in my view, to warrant presentation and publication.

The tomb of Tigran Honenc' at Ani is well known and was published already at the time of N. Marr.² The main scene is of the

¹ I thank Travis Doering at the University of South Florida, who imported and modified my photographs in D-Stretch for the sake of comparison. I also thank Yavuz Özkaya and Vedat Akçayöz for sharing their information and photographs with me.

² The main publications on this site are, in chronological order, D. Kipshidze [with N. M. Tokarski] *Peschery Ani: Materialy XIV Aniiskoi arheologicheskoi kampanii 1915 goda* (Erevan: Akademiia nauk Armianskoi SSR, 1972) 88-100; N. and M. Thierry, *L'Église Saint-Grégoire de Tigran Honenc' à Ani (1215)* (Louvain: Peeters, 1993), 93-97; Sezai Yazıcı, *Ani Sirları/Secrets of Ani* (Ankara: Serka. 2017) 169-195; and G. Matevosyan, ed. *Haykakan Ormnankarç'ut'yun: Gitakan hodvacneri ew nyut'eri zolovacu/Armenian Frescoes: collection of scientific articles and materials* (Erevan: "Victoria" International Charitable Foundation, 2019) 87-91 and <http://www.armenianart.org/nyuter/Ani-Honents-Dambaran.pdf> (accessed 13 September 2021).

Deesis: with Christ flanked by the Virgin and John the Baptist; in the vault above are the archangels, identified by inscription. To the left of John the Baptist is the following inscription, as published by Ia. Orbeli:

ՏԷՐ Ա[ՄՏՈՒԿԾ]/ՉԱԻՐԱՅՈՅ ԵՒ ԲԱՐՉՐԱՅ/Ո Ի ՎԵՐԱ ԹՇ/ԱՄԵԱՑ
 ԽԱԶ/ԻՆ ԶՐԻՍՏՈՍԻ ԱՄԻՐ/ՍՊԱՍԱԱՐՆ Ը/ՉՉԱԶԱՐԻ/Ա ԵՒ
 ՉԻԿԱՆԷ/ՉԵՂԲԱՅՐ ԻԻՐ/ԵՒ ԵՐԿԱՐԿԵ/ՆՂԱՆՈՒԹԻԻՆ Շ/ՆՈՐՀԵԱ
 ԾԱՈ/ԱԻՆ ԶՈՒՄ ՏԻԳ/ՐԱՆԱ ԵՒ ՈՐԴՈՑ/ԻԻՐՈՑ/. ԱՄԷՆ¹

Lord God, grant strength and supremacy over the enemies of the Cross of Christ to the *amirspasalar* Zak‘arē and Ivanē his brother, and grant long life to your servant Tigran and his sons.

Today, the inscription is almost entirely unreadable except for the initial word, *Tēr*, although this only because it has been overwritten by a later graffitist. However, one can still identify the careful vertical and horizontal rulings of the original inscription, thus verifying the early photograph of Kipshidze taken during the excavations of Nikolai Marr.

My investigations revealed also a new inscription. Software allows for the recovery of the text written in Christ’s open book: John 8: 12 (Ես եմ լոյս աշխարհի) (I am the Light of the World). This was not identified previously: Thierry comes closest in referring to the “le Livre ouvert de la main gauche.”² While John 8:12 is commonplace for Deesis scenes, and appears in apse frescoes of Hałpat (Surb Nšan) and Timotesubani in the Rep. of Georgia (Borjomi) (among other places), its identification at the Tigran Honenc‘ tomb is nevertheless significant in itself. Written in (once) easily readable, large *erkat‘agir* script, the text invites one to meditate upon how John 8 would have been interpreted within its funerary context within the tomb.

¹ I. Orbeli (ed.) *Divan Hay Vimagrut‘yan [Corpus Inscriptionum Armenicarum]* (Erevan: HSSR GA, 1966) I: 68-69.

² N. and M. Thierry, *L’Église Saint-Grégoire de Tigran Honenc‘*, 93.



Fig. 1 Deesis, detail of open book with John 8:12, Tomb of Tigran Honenc', Ani. Image enhanced with photoshop using Levels, Curves, Contrast, Exposure, and then text partially overdrawn (photo: Maranci)

The Lefthand Adjacent Wall

Immediately to the left of the Deesis scene, on the adjacent wall of the tomb, is the remainder of a figural composition. All previous scholars identify three figures but debate their specific identities. Kipshidze notes that “This composition is unlikely to represent the family of the rich Ani town-dweller buried here [Tigran Honenc’], who lived at the turn of the 12-13th centuries; [...] such an assumption is contradicted by the halos around the heads of the represented figures.”¹ Thierry rightly noted that haloes do not necessarily indicate sacred figures since they also sometimes glorify sovereigns or other important persons.² N. and J-M. Thierry also noted that the middle figure wears a “tiraz”, or armband, and that “Tous se tournent vers le Christ dans une attitude d’imploration, les main tendues.”³

My work on this wall revealed much more information (Fig. 2).

¹ Kipshidze, *Peschery Ani*, 93.

² Thierry, *L’église de Saint-Grégoire*, 97.

³ Thierry, *L’église de Saint-Grégoire*, 93.



Fig. 2: Left wall of Arcosolium, Tomb of Tigran Honenc', Ani. Image enhanced with photoshop using Levels, Curves, Contrast, Exposure, and then partially overdrawn (photo: Maranci)

First, all three figures wear costumes with bands of fabric wrapped robe-like across the chest, and with bands at the forearms and cuffs (thus not just the *tiraz*, and not only the middle person). This costume is quite comparable to that worn by Xut'lu Buła Arcruni at Hałbat.¹ The outer figure (leftmost) holds a small cross. Both the outer and middle figure are pointing down; in my view, they point towards the tombs contained within the arcosolium. It is relevant that the angles of their index fingers, the outer most forming a shallower angle than the middle, suggest this as well. The innermost figure is shorter than the other two, and only this figure (and not the other two, as N. and J-M. Thierry supposed) extends hands towards the Deesis scene. Moreover, I observed the remains of a fourth figure, indicated by a single semicircular line, below and to the right of the innermost figure. This suggests, perhaps, a child, and thus one may compare this composition to the famous donor scene in the manuscript of Queen Keran of 1273 from Sis (J 2563, fol. 380), in which King Levon II, on the left, presents his three sons to Christ, who is shown in the Deesis scene above. Based on the details extracted

¹ See Matevosyan, ed., *Haykakan Ormnankarcuty'un*, 352, pl. 10.

from the fresco, I hypothesize that the figures on the left wall of the tomb of Tigran Honents are precisely those mentioned in the inscription: Zak‘arē, Ivanē, Tigran, and his son (or more than one son).¹

The Lefthand Wall in front of the Tomb Cavity: Saint Eustathius?

Another large zone of wall painting is preserved on the flat wall to the left of the tomb. This was illustrated as early as 1860, when it was drawn by Julius Kästner and illustrated M-F Brosset’s *Les Ruines d’Ani*.² Kästner identified a nimbed archer pointing his bow down at quarry. He is shown riding a galloping horse. Kästner did not draw the head and forelegs of the horse. In 1993, the same wall was studied, photographed, and redrawn by N. Thierry. Although the fresco was much more damaged by this time, N. Thierry offers some additional details of the painting, including the (partial) head of the horse, and a saddled quadruped in front (to the right of) the mounted archer. In front of this quadruped, at the rightmost end of the wall, N. Thierry faintly sketched a deer straddling a kind of hill or peak.

My work on this segment of the wall reveals once more additional details of the bow, the costume, and the drapery of the archer, and confirms N. Thierry’s rendering of the horse and its head (Fig. 3). Moreover, my work identifies conclusively the quadruped as a mule, as J. I. Smirnov had suggested.³ The long ears of the animal are clearly discernable. So too, are heretofore unnoticed details of its tack, including the saddle, with its rolled cantle and pommel, the crupper system attached to its hindquarters, and the bridle with its wide straps. This tack compares well to contemporary depictions found, for example, at the Church of Tigran Honenc‘ at Ani but also in images of saddled horses in the Alexander Romance in Venice San Lazzaro (V 424).

¹ I thank the person at the Zoom lecture who suggested there might be an additional son (and apologize for not remembering the person’s identity). This is certainly plausible as there is enough room for a fifth figure where the wall is damaged.

² M. F. Brosset, *Les ruines d’Ani, capitale de l’Arménie sous les rois Bagratides, aux Xe et XIe s. Histoire et description. Atlas Générale*, Pl. XXXV, fig. 6.

³ Kipshidze, *Peschery Ani*, 93.

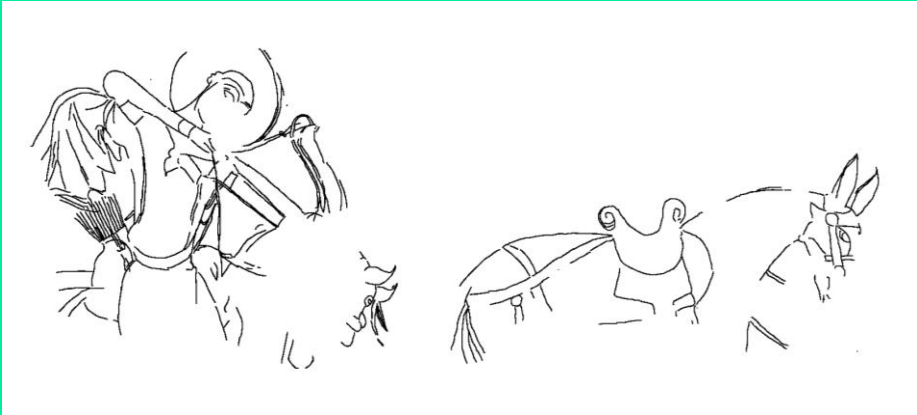


Fig. 3: Left wall in front of arcosolium, Tomb of Tigran Honenc', Ani: line drawing of mounted archer and saddled mule (illustration: Maranci).

The zone that Thierry identified in front of the “quadruped” is not, however, a deer straddling a mountain. I found no evidence whatsoever for this; instead, the same area shows a pointed, grey object, shown at an angle, almost like an obelisk. Damage to the lower area of this form makes it as yet impossible to identify.

Thierry’s sketch, as well as her identification of quadruped, formed part of a larger argument identifying the archer as Saint Eustathius, the saint known for beholding a vision of Christ (or the Cross) in between the antlers of a deer. For this reason, she suggested that the quadruped in front of the archer was a second image of Eustathius, who had dismounted his horse in order to adore the Cross.¹ Yet with the quadruped now identified as a mule (an animal which has no role in the Eustathius narrative) and the presence of an obelisk-like form, rather than a deer, the identification of a continuous narrative featuring Saint Eustathius, although ingenious, no longer holds, and a correct interpretation must be determined by future scholars.

¹ Thierry, *L'église de Saint-Grégoire*, 97.

The Righthand Wall in front of the Tomb Cavity: Continuation of Hunt Scene?

The righthand wall is much more faded than the left. Very little can be determined at all, a state of affairs also reflected in the relative silence on this zone in the scholarship. Kipshidze suggested human figures, but did not specify where precisely he saw them. My work revealed only the faint outlines of what I believe is a quadruped running to the right; the outlines of the angled hocks of this animal, and its upturned tail are the best preserved elements of the wall. Fragments of circular forms appear above this animal. Are these perhaps the remains of nimbed figures – perhaps the humans seen by Kipshidze?¹ This is unclear. Nevertheless, the presence of the running animal invites us to imagine that the hunt scene clearly depicted on the left-hand side was continued on the right.

Surb Grigor (Saint Gregory) Abulamrenc' Church of Ani

The interior of this church is covered in plaster and faded paintings, as many have observed, but no further identification of this program appears in the scholarship.² This was also the opinion of T'oros T'oramanyan.³

In fact, much can be learned about the images by even cursory examination using software enhancement tools. First, the best preserved elements of the program are on the triumphal arch of the apse, on both its north and south ends. Here we have what appear to be crowds of spectators. I identified 9 figures at the north (left) hand of the apse, and 9 on the south (right) and side of the apse. Some of them have youthful faces and brown hair; those on the south seem to wear long-sleeved garments, while those on the north wear short, puffed-sleeved garments that reveal the forearm. All of them point emphatically towards the center. (Fig. 4)

¹ Kipshidze, *Peschery Ani*, 92-93.

² <http://www.virtualani.org/abughamrents/index.htm> accessed 6 July 2019).

³ T'oramanian, *Nyut'er haykakan čartarapetut'ean patmut'yan* (Erevan: Haykakan SSH Gitut'yunneri Akademiayi Hratarakč'ut'yun, 1948) vol. 2: 118. T'oramanian notes the probability of the image of Christ in the apse, the presence of standing figures below, and notes to the south of the apse, a hand holding a weapon, whom he suggests might be Saint George.



Fig. 4 Image of pointing spectators, triumphal arch, north side, Church of Saint Gregory Abulamelec, Ani. Image enhanced with photoshop using Levels, Curves, Contrast, Exposure, and then partially overdrawn (photo: Maranci).

To what are they pointing? My work reveals an enthroned Christ making the sign of benediction with the right hand. The hand is quite clear: Christ holds up three elegant fingers (holding down the ring finger). In addition to this form, I also suspect there is a scroll held in another hand (but perhaps not that of Christ). To the right of Christ is a large closed book, clearly represented with the raised endbands so typical of Armenian manuscripts. A right hand (whose?) seems to hold onto this book, closing its fingers round the edge of the text, and raising slightly its pinkie finger. A spoked wheel appears below. To the right of Christ and the book is an angelic figure, composed of a human face, and, to left and right, respectively, a lion and ox. Presumably an eagle also accompanied this form. If so, we would have a living creature, composed of the man, lion, ox, and eagle, as described in the Vision of Ezekiel and Revelations. Given the scroll, hands, the wheel, and this figure, it seems very likely that the apse was derived from Ezekiel's Vision (Ez. 1), and that the spectators in the triumphal arch are gesturing to this theophany. Below the apse is a row of standing figures, perhaps saints, evangelists, or apostles.



Fig. 5. Detail of Apse, Church of Surb Grigor Abulamrenc', Ani. Image enhanced with photoshop using Levels, Curves, Contrast, Exposure, and then overdrawn (photo: Maranci).

In the conch immediately to the north (left) of the apse is a lancer riding a rearing chestnut horse. The nimbus, the drapery revealing the forearm, and the outlines of the horse and its tack are all clearly discernable. The lance has a cross-shaped tip, suggesting that this is an equestrian saint, perhaps Sargis, George, or Theodore.¹ Also clear is that in front of this rider was a second mounted figure. Interestingly, the lance tip seems to have, at least partially, a crescent moon.

¹ See T'oramanian, *Nyut'er haykakan čartarapetut'ean patmut'yan*, 2: 118 and note 16 above. However, T'oramanian's observations regards a figure holding weapon on the south, rather than north side.

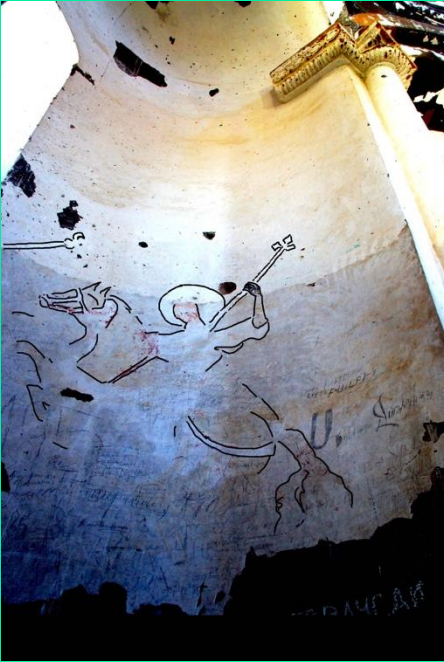


Fig.6 Northeast conch, Church of Surb Grigor Abulamrenc', Ani. Image enhanced with photoshop using Levels, Curves, Contrast, Exposure, and then partially overdrawn (photo: Maranci).

Close comparison of visual details make clear the similarities between the paintings of the Church of Saint Gregory and those of the tomb of Tigran Honenc'. Similar are the wide straps of the harnesses of the equines, as well as the pointing gestures made by figures, this latter feature lending a distinctive theatricality to both programs. A comparison of the faces of the angelic figure at Surb Grigor Abulamrenc' and the archangels of the tomb of Tigran Honenc' virtually confirm that it was the work of the same painterly hand: the triangular nose, its connection to wide arched brows, the fleshy lips forming a slightly petulant looking mouth, and the round jaw. If I am right that these two programs were authored by the same painter or painters, then a host of other implications arise concerning chronology, patronage, painting practices at Ani, and so on.



Fig. 7: comparative slide showing face of angelic creature at Surb Grigor Abułamrenc', Ani (Image enhanced with photoshop using Levels, Curves, Contrast, Exposure) and untouched photo of face of archangel in Tomb of Tigran Honenc', Ani (both photos: Maranci).

Surb Geworg, Hořomos: The Apse and North Wall

My work also recovered new evidence for wall paintings at Surb Geworg (c. after 1013), the eastern church in the lower monastery of the complex of Hořomos. This material was at least partially known to scholars, including T'oros T'oramanian, J.M Thierry, and Karen Matevosyan.¹ In 1964, Thierry published an image of the north wall of the interior of Surb Geworg, showing the outlines of two clerics. Karen Matevosyan published a photograph of the eastern apse of the church, taken in 2013, and noted that it featured an enthroned Christ.² Matevosyan noted Christ in a mandorla, and standing figures in drapery below.

My work does not challenge these identifications. Christ is enthroned, in a mandorla, above standing figures, and on the north wall

¹ See T'oramanian, *Nyut'er haykakan čartarapetut'ean patmut'yan*, vol. 2: 161; J. M Thierry, *Le couvent arménien d'Horomos* (Louvain: Peeters, 1980), 78, pl. 15; K. Matevosyan, "Hořomosi vanki S. Geworg Ekelec'u Ormnankarə," in Matevosyan, ed., *Haykakan Ormnankarcuty'un*, 86-87.

² Matevosyan, "Hořomosi vanki S. Geworg Ekelec'u Ormnankarə," in Matevosyan, ed., *Haykakan Ormnankarcuty'un*, 86-87.

are clerical figures. However, I was able to enhance my own photographs of apse to reveal much more detail than provided in the previous visual documentation, as well as additional evidence. First, regarding the apse: the drapery is extremely elegant, with attention to the folds of cloth (Fig. 8). The figure of Christ is monumental; the massive right knee is clearly visible, and the artist has taken care to show the flat surface created by this limb pressing against the drapery. Christ's right eye and eyebrow and the top of his nose are all visible, as is his center-parted hair. He makes the sign of benediction, holding up two fingers of his right hand. The hand itself is small. In general, the features of this painting suggest an elegant Byzantinizing style, perfectly consonant with late Bagratuni artistic traditions, as exemplified in works such as the Gospels of Gagik-Abas of Kars (J 2556).



Fig. 8 Surb Geworg Church, Horomos Monastery. Line drawing of Enthroned, blessing Christ in apse (illustration: Maranci).

The standing figures in the apse, noted by Karen Matevosyan, also benefit from digital enhancement (Fig. 9). I was able to discern five on the right and four on the left. One imagines that an additional

figure stood on the right side, for a total of ten. The figures are shown barefoot, with classicizing drapery. They are not static; based on the folds of drapery and their positioning, they seem to process towards the central window.



Fig. 9 Surb Geworg Church, Hořomos Monastery. Line drawing of standing figures to the south (right) of and below semidome of apse (illustration: Maranci).

Finally, my work on the north wall of Surb Geworg revealed an additional figure and two additional inscriptions (Fig. 10). As previous scholars have noted, there are two figures in clerical dress on the north wall, holding their hands up in the orans position. The easternmost (rightmost) has a pointed hood and a stole, suggesting a bishop. Next to him is a nimbed figure with a *vakas* (collar). I noted additionally a third figure, to the south (left) of these two figures. The remaining evidence suggests this figure wore a turban. The right hand of the figure can clearly be discerned.



Fig.10 Surb Geworg Church, Hořomos Monastery. Ecclesiastics on north wall, additional figure to left, and two inscriptions whose positions are indicated by red rectangles. (photograph/ illustration: Maranci).

Between the leftmost and central figure is an inscription which has not been previously published.¹ Set within a rectangular frame, it comprises at least 13 lines of approximately 5-6 letters per line. I was able only to identify but not yet decipher it, apart from possible readings of a few words here and there. I also detected a second new inscription to the east of the rightmost figure, at about mid-height. This is a simpler inscription of conjoined letters, and painted in red. Both of these texts need further scrutiny and analysis.

I concluded my lecture with a discussion of the importance of the technique of image enhancement for Armenian cultural heritage—as mentioned above, all three of my examples lie outside the Republic of Armenia; in the case of Hořomos, one is forbidden to visit. It

¹ Here I consulted the catalogue of inscriptions, and bibliography, of Samvel Karapetyan and Jean-Pierre Mahé in Edda Vardanyan, ed., *Hořomos Monastery: Art and History* (Paris: CNRS, 2015), 361-496.

would be important to apply this method, which involves post-processing of photographs rather than complicated or conspicuous on-site equipment, to more Armenian churches in the Turkish Republic, as well as in Arc'ax. I also discussed how the method is useful and inspiring for the teaching of Armenian art, as it encourages students not only to engage with technology but also to look extremely closely (a fundamental skill of the discipline of art history), and to learn the conventions of medieval Armenian art.

KEYNOTE LECTURE 3

Homeland, Memory, Heritage: Observations on the Ottoman Armenian History

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When you work on Ottoman Armenian issues, mainly with questions related to memory, and when you have grandparents from the Ottoman Empire, that memory is sometimes twisted with your own personal life. Therefore, although unconventional, I will start my talk with a brief testimony about my first encounters with the homeland, memory, and heritage issues.

My first contacts with the concept of *Heimat*/homeland send me back to my childhood in Lebanon, my birthplace. As *Heimat*/homeland I understand here the place (village, town, city, region) of origin of someone or of a group of persons and not the more general and national idea of homeland/fatherland/*hairenik*.

I remember that my father used to host, at the end of each year, a group of men, most of them with thick, full black mustaches. That day my dad was always in a very good mood. He called these people *hayrenagits* or sometimes in Turkish *hemsheri*, which means compatriot. They were members of the Ourfa compatriotic union, and they were at our house to sell their association's yearly calendar. My father liked to make jokes with our guests in the Ourfa Armenian dialect; sometimes the whole conversation was in that language, which I didn't understand too well.

Every year the calendar was illustrated with images of the old city of Ourfa and its famous places. These are images that I have never seen in my school textbooks or in other readily available books on Armenian history. So, they transformed Ourfa into a non-place, an inaccessible nowhere; yet I know it was familiar; it was my father's homeland, and so I tried to consider it my own.

One year they published the images of the heroes of Ourfa's resistance (*herosabadoum*) in 1915. Our neighbour and courtyard friend, Nerses Rastgelenian, told me that the skinny young man with curly long hair and cartridge belts slung over his shoulders was his grandfather or his grand grandfather (I don't remember very well).

Nerses was not boasting; my father corroborated what he said. I know I was upset, as I also considered myself an *ourfatsi*, with the difference that we did not have such a hero in our family. I wanted to know more about that young fighter in the picture, but the *ourfatsi* hero was nowhere to be found in all the books narrating the Armenian revolutionaries, and fedayees' fights that I had seen in my school library; for me, he was simply an unsung hero from a nowhere land.

There was another issue with Ourfa, which I was confronted with when I was an adolescent. My dad's birthplace was not within the frontiers of Armenia in all the maps that were displayed in my school, in Armenian clubs, or in the Armenian newspapers of the day. I'm not referring here to the map of Soviet Armenia, but to the territories that were claimed from Turkey by Armenian political parties and that they considered to be part of a future unified Armenia. Of course, this was another disappointment, reinforcing the feeling of strangeness, nowhere-ness, unbelongingness that I had towards Ourfa, my homeland.

* * *

To be honest, it took me a long time, a very long time, to put all these pieces together and to understand that, within the Armenian national community of Lebanon, there were different perceptions of the Armenian homeland, sometimes complementary and sometimes clashing.

First, there was the "official" Armenian homeland, which was associated with a national homogeneous culture with its different branches: language, music, dance, literature, history. I grew up in the environment of the official culture and I was heavily influenced by it. Then there was the culture of the outsiders, the subculture, the culture whose many features were not accepted by those who had the privilege of imagining the identity of a nation and who laid down national rules accordingly.

My personal environment too was closely associated with these cultures, but it was a parallel world; in my day, it was already a world in decline and in the process of disappearing. I'm referring here to the Ottoman Armenian legacy, the multifaceted cultural heritage that the Armenian refugees brought with them to Lebanon. This was an immensely rich and diverse culture, constituted by the daily habits and the way of life of the homeland or, more precisely, of the many homelands (Adana, Kharpert, Yozgat, Ourfa, Marash, Diyar-

bekir, Hadjin, etc.) that Armenian refugees naturally tried to reconstruct in their new host country.

Unfortunately, the national reconstruction or restructuration process inaugurated by the Armenians in Lebanon from the 1920s on was based on the opposition between, on the one hand, the creation of a culturally homogeneous community, and on the other, the refugees' cultural diversity.

Of course, here it is important to consider the historical context of this process. First, this was the post-WWI environment, where there was a fertile ground – almost everywhere in the world - for the development and reinforcement of nationalist ideologies among different national groups. Many national groups succeeded to create their own national states after the downfall of the Ottoman, Tsarist Russian and Austro-Hungarian Empires. During this period (post-WWI years), the dominant political concept was the Wilsonian principles of the self-determination of peoples and their right to create their own sovereign states. The Armenian dream to build their own national and independent state was short lived, as Armenia became part of the Soviet Union. However, there was still the new diaspora, where many Armenian refugees, specially in the Middle East, were living in relatively tolerant states vis-à-vis national and linguistic minorities. In other words, there were great possibilities for the Armenian elite to construct, reconstruct, restructure a new national identity in accordance with the mainstream ideology of the post-WWI period.

So this is the first point to consider in this historical context. The second one was the memory of the genocide. If my main topic here is the fate or the slow disappearance of the Ottoman Armenian *Heimat/homeland* culture in the diaspora, it should be also emphasized that this process was intrinsically linked to the genocidal act itself. The rest of the story, i.e., what happened afterward, how the *Heimat* culture did or did not find a supportive setting in the diaspora for its preservation in the refugee communities, are historical details. Yes, we know that the process of national reconstruction that emerged in the diaspora in the 1920s and continued in the following decades was, in many regards, hostile to important features of *Heimat* culture. But it is important to take into account that this process, with its sometimes radical and intransigent views, was a natural reaction to the most extreme of all man-made created catastrophes: genocide. The memory and pain of the genocide, combined with ha-

ted for Turks became the principal cement of the nascent process of national reconstruction.

That being said, I personally find it very interesting to study the situation of Ottoman Armenian *Homeland* culture or the *Homeland* concept in the diaspora; what remained of them in the refugee communities and how they were influenced by the memory of the genocide.

* * *

The Ottoman Armenian heritage (others call it the Western Armenian heritage) is intrinsically constituted by the local cultures and histories of the Armenians living in *all* parts of the Ottoman Empire. For centuries, Armenians developed a communal life *outside* their traditional homeland, like in Kayseri/Gesaria, Konya, Ankara, Bursa, Izmir, Yozgat, Amasya. They treasured their life in these cities, towns and villages located in the Ottoman Empire (in many cases, they had settled in these areas long before the foundation of the Ottoman Empire) and they viewed themselves as belonging to that place. The day when they were definitively exiled from these cherished localities, no individual or collective efforts were spared by these exiled people to preserve the memory of their native places, which they called *hayreni kaghak*, *hayreni down*, i.e., equivalents of homeland.

Therefore, in my view, it would be more accurate to talk about a multitude of Armenian homelands – *in and out of historical Armenia* – each with its own Armenian heritage worthy of separate and collective study. This heterogeneous mass of homelands, combined with their local cultures and history, constitutes the integral core of the Ottoman Armenian heritage.

This view is opposed to another approach, which has a tendency – when it comes to the study of Ottoman Armenian history and culture – to focus generally on the Armenian Highlands and, in addition, the historic region of Cilicia, as the unique Armenian homeland located in the former Ottoman Empire and in present-day Turkey and now occupied.

I think that the advocates of such a view regard the history of Ottoman Armenians as a secular struggle waged by the (oppressed) Armenians against the (oppressor) Turks for the creation of an independent and sovereign Armenian homeland. They observe the past through the lens of nationalist ideology, which is, in my opinion, misleading and does not mirror the realities on the ground. If we are

going to reduce Ottoman Armenian history to the Armenian revolutionaries' fight against the Ottoman authorities, we will see that until the ca'taclysm of the First World War, even the most passionate nationalist revolutionaries were pragmatic enough to conclude that Ottoman Armenian issues could be solved only in the Ottoman environment, through reforms, the reinforcement and democratisation of the Ottoman state and the creation of a confederate system of governance. Sure, the perceptions changed radically during and after the genocide. Thus, adopting a teleological perspective on the Armenian history of the Ottoman Empire, the nationalist point of view transforms the Armenian highlands/Eastern Turkey/Western Armenia into a telos, whose fight for unification with the nation-state of the Republic of Armenia has not yet been concluded.

But there is another major problem with this second approach, which is in my opinion more important and self-destructive in terms of the conservation of Ottoman Armenian homeland culture. From the 1920s onwards, we can observe an intensification of the nationalist concept designed to distinguish, within Armenian culture, what is authentically Armenian and what is a direct Turkish-Ottoman heritage, and, consequently, something to be excluded. This dichotomy marked the post-genocide and post-Ottoman period of the process to reconstruct Armenian identity in the diaspora. The homogenized Armenian culture of Soviet Armenia and its spread in various ways into the diaspora starting in the 1920s had likewise a direct influence on this process.

The main idea was to restore authentic Armenian culture among the refugees of the diaspora. The conceptual origin of the ideology goes back to the 19th and early 20th centuries, when Ottoman Armenian intellectuals, inspired by similar European currents, were in search of cultural integrity and national authenticity. The same cultural ideology took a new form after the fall of the Ottoman Empire, when it was adopted by the communal leaders of the new Armenian communities, notably in the Middle East, and adapted to the local environment, resulting, as Khachig Tölölyan puts it, in a "conscious cultural territorialization".

"Armenianize" or "purify" were frequently recurring verbs in the Armenian rhetoric of this period, whenever the subject of discussion was the education of the new generation, the language, and other cultural aspects of daily life. For the protagonists of this change, it was a clash between, on the one hand, what was viewed as Armenian, na-

tional, homogeneous, modern, and liberated, and, on the other, what was Ottoman, Turkish, Oriental, multi-faceted, backward, repugnant. In an environment marked by intolerance, several vectors of the intangible Armenian heritage were now targeted, since they were viewed as belonging to the Turkish-Ottoman heritage: Turkish language; dialects; some musical instruments; *sharki* and *alla Turca* songs; church architecture considered as non-Armenian, etc. It is clear that the demand of the Armenian communal elite of those days was to sever all links with the Ottoman past, to “de-Turkify” everything within the Armenian community, and to create a new – or, as was often said – new Armenian, who would be devoid of all Turkish influences.

Such attempts to purify and homogenize a culture end up by excluding of many of its features. In other words, as happened in the Armenian case, from a largely rich and diversified culture, the exact image of the multitude of Homelands/*Heimats*, the outcome was the creation of something new, reduced, depleted, uniform. For these reasons, I think that the cultural current of the 1920s, which was in essence designed to revive the Armenian community after the horror of the Genocide, has dealt a strong and, in some cases, a fatal blow to the *Homeland*-based local cultures of the diaspora.

* * *

These are fundamental issues for scholars who works in Armenian studies, or more precisely for those working on subjects like the history, social life, art, literature, architecture, religion of Armenians in the Ottoman Empire. These questions go beyond the academic framework and include larger spheres, like politics, journalism, school textbooks, art.

Personally, I’m also confronted with these issues in my daily work, as the chief editor of the Houshamadyan. This is an online project aiming to recreate a multi-faceted record of Ottoman Armenian town and village life. Launched in Berlin in 2010, the project has a wide audience both within and outside Armenian circles. The project, mainly through the website, tries to reconstruct the *Homeland* cultures in different localities of the Ottoman Empire, by using texts, pictures, and recordings that depict all the diversity of Armenian local daily life in the Ottoman Empire.

The same issue of the acceptance or non-acceptance of some aspects of *Homeland* culture comes up frequently during our activities. Sometimes it is the old picture of a veiled Armenian woman or the photo of a man wearing a fez, that provoke some of our website visitors or this happens during workshops or presentation of the website in different cities around the world. At other times, the issue is the architecture of a church, which sometimes hardly differs from the neighbouring mosque. There are many such examples. But most of the time it's the music that incites people to express their disagreement, because they find the melody of some local songs strange, oriental and Turkish, although the lyrics might be in Armenian. Very likely it is a question of education. When you grew up in an environment where you hear and see constantly that the authentic Armenian churches are the centrally-planned domed churches or that the authentic Armenian songs are those that have been “sterilized” by being purged of their oriental melodies, then the multi-faceted and multi-layered heritage of your ancestors can be regarded as alien, unfamiliar and intolerable.

One final word: I like to emphasize that all these issues, from post-genocide years until today, are one way or the other associated to the general situation of Turkish-Armenian relations. As you all know, it is a sensitive and delicate task to reconstruct the memory of a past collective life, specially when that past is marked by violence and extermination policies. Therefore, when it comes to reconstruct the Ottoman Armenian memory, we can observe that the general language adopted by the first generation of Armenians was marked by a combination of sentimentality, subjectivity and frustration, given all their grievances caused by the genocide: The loss of loved ones; the destruction of life in their native towns and villages; the impossibility of returning to their homeland; the denial by the Turkish government of the crime perpetrated against them; the hardship and pain of starting a new life in exile, and many other things besides.

Without major and positive breakthroughs in Turkish-Armenian relations, it's hard to expect any important changes in this public language, which is greatly conserved until today. But we can at least aspire to the adoption of a more inclusive approach towards what is considered the Ottoman Armenian heritage. Here, the social sciences – among other disciplines – have an important role to play.

NEWS FROM MEMBERS

Obituaries

Lucy Der Manuelian (1928-2021)

Arthur H. Dadian and Ara T. Oztemel Professor of Armenian Art in the Department of the History of Art and Architecture at Tufts

Lucy was educated at Harvard (Radcliffe), and, after a twenty-year hiatus from academia in which she raised two children, received her Ph.D. at Boston University in 1980. Her dissertation was supported by a fellowship at the Bunting (now the Harvard-Radcliffe) Institute (1971-1973), and an IREX (International Research and Exchange Board) grant in 1977 for travel to the Soviet Union. The project, supervised by noted scholar of Islamic art, Oleg Grabar, concerned the medieval sculptural program of Geghard, and was the first serious English-language monograph on that site. Lucy's project was innovative in its comparative approach to the monument, considering the sculptural program of Geghard in relation not only to Armenian iconography, but also to the artistic traditions of Byzantium and Islam. Her dissertation is also widely considered to be the first American dissertation dedicated to Armenian art.



Lucy lent her expertise in Armenian art and architecture to a range of scholarly projects, authoring articles on major Armenian monuments and artistic themes for *Dictionary of the Middle Ages* (1982-1989) and *Grove Dictionary of Art* (now *Oxford Art Online*). She was an author and researcher for the massive microfiche work known as *Armenian Architecture* (Zug: Inter Documentation, c. 1980-c.1990). She contributed articles to several important Armenological volumes, including *Medieval Armenian Culture* (Thomas Samuelian, ed., Chico: Scholars Press, 1984). In addition to work on Armenian architecture and sculpture, Lucy published widely

on a variety of topics within Armenian art. Among her most noted projects are her publications on carpets, including the exhibition catalogue, *Weavers, Merchants, and Kings: The Inscribed Rugs of Armenia*- Kimbell Art Museum (Forth Worth, Kimbell Art Museum 1984) which provided a crucial English-language scholarly foundation for the history of Armenian rug weaving. Lucy's interests also extended to the study of important Armenian-Americans, including Moses Gulesian. In addition to contributing to conventional academic projects, she was remarkably prescient about technology, making use of film and the internet (as early as the 1990s) in her pedagogy and research.

Lucy is best known in the Armenian community as a tireless advocate for Armenian art, lecturing to audiences around the world, and educating Armenians in the US about their rich medieval cultural heritage. Almost everyone in the community has a "Lucy story" about the first time they heard her lecture. She was an activist for Armenian cultural heritage long before that concept became familiar to us all.

Lucy was fearless, physically and psychologically. Before the era of drones, she hung out of helicopters to take good aerial shots of monasteries and churches. At the height of the Soviet period, the KGB suspected that she was a spy because of all her travel and photography. One night they visited her in Yerevan, and, to avoid handing over the film, Lucy hid it inside her dress, daring them to manhandle her. Art history won and we have the photographs.

As everyone who knew her can attest, Lucy was unconventional and indomitable. An avid tennis player, she had boundless energy. She believed in using every minute: she kept a stack of books in the car and read at every stoplight (often to the consternation of drivers behind her). She kept apples and packets of cheese and crackers in her pockets to eat on the go, but was also a very fine chef, such that Julia Child came to her house for dinner and enjoyed Lucy's chicken cooked with cherries. Lucy sometimes held office hours in her car if she couldn't find a parking spot.

Along with her family and friends, the entire Armenian community, the Tufts community, her students, and her colleagues, I am intensely sad to know that Lucy is no longer with us. She was a life force for Armenian art. I was so fortunate to learn from and be mentored by her. I think she was happiest standing in front of an audience, sharing her knowledge about Armenian art. I remember her telling me that before beginning a presentation, you should pause and smile at your audience (she had a thousand-watt smile). I hope she is

doing that now, giving her “helicopter lecture” (as we affectionately called it) and teaching a whole new audience about Armenian art.

Christina Maranci
Mashtots Professor of Armenian Studies
Harvard University
President, Society of Armenian Studies

Ricordo di Maria Lucia Aliffi (1950-2022)

Ho conosciuto Lucia Aliffi nel 1983: entrambi eravamo stati ammessi alla Scuola di Perfezionamento in Scienze Linguistiche dell’Università di Pisa, un corso biennale che, all’epoca, poteva essere seguito solo da studenti già in possesso di una laurea, ovviamente quadriennale. Scuole del genere ce ne erano tre in Italia, e tutte al nord, onde la scelta di Pisa, per una siciliana come lei, non si poneva come un’alternativa fra molte. Tuttavia una tale scelta imponeva lunghi viaggi, quasi ogni settimana, ma, evidentemente, doveva valerne la pena. Con Lucia ho seguito diversi corsi, fra cui quelli di armeno, tenuti da Roberto Ajello: credo anzi che qui sia avvenuta per lei l’iniziazione a questa disciplina. E con Lucia, e con



altre colleghe e colleghi, nel periodo del perfezionamento ho seguito anche i corsi intensivi di aggiornamento in discipline linguistiche che la Società Italiana di Glottologia organizzava annualmente a Udine,

per una settimana, corsi non obbligatori per noi perfezionandi pisani, ma fortemente caldeggiati dai nostri tutor (che allora non si chiamavano certo così). A conti fatti, eravamo un piccolo gruppo di studiosi in erba, piuttosto affiatato e, forse, un po’ esuberante.

L'avventura pisana di Lucia (anche la mia d'altronde) si è conclusa il 29 aprile 1986, con la discussione di una tesi dal titolo *I verbi armeni in -num*. Questo lavoro sarà poi pubblicato più tardi, col titolo *I verbi in -num nell'armeno classico*, Fenicia Edizioni, Palermo, 2002.

La tesi è stata approvata, Lucia ha ottenuto il relativo diploma, la Scuola pisana ha chiuso per sempre, e poi, per lei come per molti di noi, è cominciato o ripreso un periodo di attività come professori di scuola superiore. E, come accade, ci siamo persi di vista.

Più tardi, dopo che, nel 1996 ha vinto, all'Università di Palermo, un posto di ricercatore per il settore disciplinare di Glottologia e Linguistica, e poi, nel 2004, è passata a professore associato, abbiamo avuto l'opportunità di riallacciare i contatti, magari alle conferenze generali della AIEA: la ricordo a Würzburg nel 2003, a Parigi nel 2009, a Erevan nel 2014, infine, a distanza, ad Halle-Wittenberg nel 2021. Tra i vari suoi interventi, mi limito qui a ricordare la relazione da lei tenuta a Erevan, al Matenadaran, ed intitolata *Armenian and Typology*, relazione poi pubblicata sul *Banber Matenadaran* 21, 2014, pp. 375-384.

Ma la ricordo anche, in epoca recente, per le sue partecipazioni, in presenza, finché ci è stato consentito, alle riunioni in cui noi armenisti italiani progettavamo iniziative poi concretizzatesi nella rivista *Armeniaca*, il cui primo numero è uscito nel 2022, e nel *Convegno Armenistico Pisano*, tenutosi a Pisa il 3 e 4 novembre dello stesso anno. In quelle riunioni gettavamo anche le basi per una terza impresa che, speriamo, si concretizzi a breve, ossia una storia della letteratura armena attualmente in fase di stesura.

Questo suo attivo interesse per il mondo armeno era a mio avviso tanto più ammirevole se si tiene conto che il suo insegnamento la portava ad occuparsi di cose diverse dall'armenologia in senso stretto, come chiaramente emerge anche dalla lista delle sue pubblicazioni, quasi tutte di argomento linguistico, in senso lato. In tale lista il suo lavoro di armenologa, che c'era ed è stato importante, è certamente sottodimensionato. C'è poi da dire che in questi ultimi anni emergeva in lei qualche problema di salute, che avrebbe spinto una persona di diversa tempra a rinunciare a lunghi spostamenti, come quelli richiesti dalle nostre riunioni. Lucia, invece, era sempre presente, e, ne sono certo, avrebbe apprezzato la rivista finalmente uscita, ed il convegno finalmente tenuto. Purtroppo se ne andata prima.

Tornando al suo impegno universitario, credo di poter affermare che è anche stata un'insegnante amata, se, da ultimo, quando è venuta

a mancare, ormai pensionata, io stesso ho saputo del fatto subito, indirettamente, grazie al tam-tam che le sue ormai ex studentesse avevano attivato sui social. Evidente segno di un contatto che permaneva oltre i limiti accademici, limiti di spazio e di tempo.

Alessandro Orenco
Università di Pisa

Nina G. Garsoïan (1923-2022)

Les études arméniennes viennent de subir une lourde perte avec la disparition de Nina Garsoïan, décédée à New York le 14 août 2022 dans l'appartement où elle habitait depuis son arrivée aux États-Unis en 1933.

Nina Garsoïan était et restera une figure exceptionnelle à tous égards, aussi bien par son histoire personnelle que par son activité scientifique. On peut même aller jusqu'à dire que sa vie et celle de sa famille sont un vrai roman.



Elle en avait conscience elle-même, ce qui l'a amenée à rédiger ses Mémoires sous la forme d'un livre intitulé *De Vita Sua*, paru en 2011 aux Éditions Mazda Publishers (Costa Mesa, California). La lecture de cet ouvrage est passionnante, notamment par la relation

qu'y donne l'auteur des innombrables voyages qu'elle a accomplis tout au long de sa vie partout dans le vaste monde (chapitre 4, « Now voyager », p. 131-199), et qui témoignent de son inlassable curiosité comme de ses dons innés pour les contacts avec les personnes les plus diverses.

Du côté de son père, Georges Garsoïan, Nina descendait d'une famille arménienne installée à Tiflis depuis plusieurs générations ; et du côté de sa mère, Inna Ivanovna Kayalovna, d'une famille elle aussi

arménienne, celle des Kayalan, devenus Kayaloff, de Rostov sur le Don (le « Nor Naxichevan », par la grâce de l'impératrice Catherine II), mais résidant aussi à Moscou. Dans ces familles cultivées de l'Empire russe, la culture française était tenue en honneur et les enfants avaient des précepteurs suisses francophones, au même titre que le tsarévitch Alexis. Sitôt mariés, en 1920, les parents de Nina doivent quitter le pays, non sans mal, et s'installent à Paris, où Nina voit le jour le 11 avril 1923. Son père meurt de la tuberculose deux ans plus tard et sa mère, peintre de talent, assure sa subsistance comme « peintre en second » aux Ballets Russes de Diaghilev. En 1933, c'est le départ pour New York, où Nina, fort heureusement, continue à développer sa maîtrise des cultures française et russe tout en fréquentant des écoles de langue anglaise, à quoi s'ajoute une solide formation de pianiste, commencée dès avant son arrivée aux États-Unis et continuée grâce aux leçons de Robert et Gaby Casadesus, installés à New York en 1940. Après sa scolarité à Bryn Mawr College, elle accomplit ses études supérieures à l'Université de Columbia, d'abord en archéologie classique puis en histoire ancienne, ce qui aboutit au doctorat (PhD) qu'elle prépare sous la direction d'Elias Bickerman et soutient en 1958, consacré à l'hérésie paulicienne (ce sera la source d'un ouvrage publié en 1967). De 1956 à 1965, elle est professeur d'histoire à Smith College, et dès 1962 elle enseigne aux départements d'études orientales et d'histoire ancienne de Columbia, où elle fera l'essentiel de sa carrière, exception faite du poste de doyen de la Graduate School de Princeton qu'elle occupe de 1977 à 1979. Son retour à Columbia fut rendu possible par la création, grâce au soutien de Gevork Avedissian, d'une chaire d'histoire et de civilisation arméniennes dont elle fut la première titulaire et qu'elle occupa jusqu'à la date de sa retraite en 1993.

Il n'est pas possible ici de dresser un bilan détaillé de l'ample œuvre scientifique de Nina Garsoïan. Le lecteur intéressé pourra se référer à l'excellente description qu'en a donnée son élève Levon Avdoyan dans le recueil *Women Medievalists and the Academy* (edited by Jane Chance), au chapitre 58 : « “Magistra Studentorum per Armeniam et Byzantium”, Nina G. Garsoïan » (University of Wisconsin Press, 2005, p. 803-813). On y ajoutera la « Bibliographie de Nina Garsoïan » publiée dans la Newsletter n° 52 (juillet 2017) de l'AIEA (p. 61-76), que nous devons à Bernadette Martin-Hisard, une grande amie de Nina (comme de l'auteur de ces lignes) qui nous a quittés l'été

dernier quelques semaines avant Nina. Cette œuvre comporte non seulement les travaux personnels de Nina (livres, articles, notices), mais aussi les nombreuses traductions qu'elle a faites de livres importants dans le domaine des études arméniennes et iraniennes, mais qui, écrits en russe ou en arménien, risquaient d'échapper au lectorat occidental (ouvrages de N. Adontz, H. A. Manandian, A. Ter Ghevondian, A. Perikhanian, ainsi que traduction française d'articles en russe dans la Revue des études arméniennes) ; pendant des décennies, elle a ainsi contribué à ce que s'établissent des contacts entre des savants qui sans elle seraient restés enfermés dans leur monde et étrangers les uns aux autres.

Tout au long de son activité scientifique consacrée à l'Arménie ancienne et médiévale, Nina Garsoïan a suivi un fil directeur qui, comme toutes les grandes intuitions, est une idée simple dont la fécondité s'est révélée année après année : c'est que l'Arménie se situe entre deux mondes, le monde gréco-romain à l'ouest et le monde iranien à l'est. Jusqu'alors, on avait étudié surtout le premier aspect, mais le second est tout aussi important. Cet élément iranien en arménien avait été depuis longtemps pris en compte par les linguistes (Hübschmann, Meillet, Benveniste, Bolognesi, pour s'en tenir à quelques grands noms), mais c'est Nina Garsoïan qui en a fait ressortir l'importance dans bien d'autres domaines, notamment l'organisation politique, les structures de la société ou la religion. Il faut citer, à cet égard, le grand article intitulé « Prolegomena to a Study of the Iranian Elements in Arsacid Armenia », paru en 1976 dans *Handes Amsorya, Zeitschrift für armenische Philologie*, t. xc, p. 177-234 ; le titre est à lui seul un manifeste et annonce un programme de recherche que l'auteur a développé dans nombre d'études par la suite, reprises dans le recueil intitulé *Armenia between Byzantium and the Sasanians (Variorum Reprints, 1985)*. L'Arménie ancienne a été véritablement « the meeting point of the Greco-Roman and Iranian worlds » (L. Avdoyan, art. cit., p. 808). Telle est la réalité dont Nina Garsoïan nous a permis de prendre conscience, au point que, selon le témoignage de Levon Avdoyan (ibid.), ses étudiants et ses collègues parlaient à ce propos de la « Garsoïan's law ». En fait de « loi », c'est surtout un principe de saine méthode scientifique, comme le déclare l'auteur elle-même : « Anyone studying a border area would necessarily see much farther and more perceptively by looking at both sides of the frontier than at one alone » (*De Vita Sua*, p. 129-130).

Telle est la base sur laquelle Nina Garsoïan a bâti l'ensemble de son œuvre. Si (ce qu'à Dieu ne plaise) il ne fallait retenir qu'un seul de tous ses travaux, ce serait assurément le magnum opus qu'est la traduction commentée du Buzandaran Patmut'iwnek' (« The Epic Histories attributed to P'awstos Buzand »), parue en 1989 (Harvard University Press, xvii + 665 p.) : ouvrage historique que l'on attribuait jadis à un auteur dénommé Fauste de Byzance, mais dont A. Perikhanian a montré qu'il n'était ni Fauste ni de Byzance, Buzandaran étant un mot d'origine iranienne qui désigne un recueil de récits épiques. Nina y a consacré dix ans d'un travail acharné, et elle y fait la preuve de sa maîtrise souveraine de la philologie arménienne et iranienne autant que des disciplines historiques ; un tel exploit ne pouvait être réalisé que par quelqu'un qui réunit toutes ces compétences.

Autant par ses publications que par son enseignement et les fonctions qu'elle a occupées, Nina Garsoïan a eu un renom éclatant dans le domaine des études arméniennes. Je me bornerai à rappeler que depuis 1989 elle était directeur de la Revue des études arméniennes, fonction dans laquelle elle avait succédé à la personnalité renommée qu'était Sirarpie Der Nersessian. Ses collègues et ses élèves lui ont manifesté leur estime et leur amitié en lui offrant, en 1997, le recueil de Mélanges intitulé *From Byzantium to Iran : Armenian Studies in Honour of Nina G. Garsoïan*, édité par Jean-Pierre Mahé et Robert W. Thomson (Scholars Press [Atlanta, Georgia], xviii + 523 p.). En avril 2013, à l'occasion de son quatre-vingt-dixième anniversaire, une journée d'étude consacrée à sa personne et à son œuvre (« Entre l'Arménie, Byzance et la Russie ») a été organisée à Paris, à la Fondation Cino del Duca, conjointement par l'Académie des Inscriptions et Belles-Lettres et l'Association Internationale des Études Arméniennes, dont elle était membre d'honneur.

L'étude la plus récente que nous devons à Nina est l'article qu'elle a publié, en collaboration avec Maxime K. Yevadian, sous le titre « *Armenian-Iranian Intersections from Antiquity to the Middle Ages* », dans le recueil *Armenian Communities of Persia/Iran* (ed. by Richard G. Hovannisian), Mazda Publishers, Costa Mesa, California, 2021, p. 17-58. La confection de ce recueil a été pour notre amie l'occasion de revenir une fois encore sur cette question à laquelle elle avait consacré une si grande part de son activité scientifique et qu'elle a renouvelée en profondeur.

L'un des traits dominants de la forte personnalité de Nina Garsoïan était son attachement à la déontologie du métier d'historien et son refus viscéral de voir l'histoire instrumentalisée au service d'une idéologie. C'est dire qu'elle avait des jugements sévères mais justes sur certaines dérives que l'on constate aujourd'hui, comme le montre ce passage de *De Vita Sua* où elle dénonce « the abandonment [...] of our most cherished criteria, that exclusively ethnic studies had no place in a university, and that the voice of blood should have nothing to say in the domain of scholarship » (p. 201). Elle constate que ses analyses historiques ont déclenché « the growing antagonism of a number of local historians, who found my multicultural approach to early Armenian history insufficiently patriotic » (p. 190), ce qui l'amène à une conclusion pessimiste : « the virulent patriotism prevalent in all the Caucasian republics does not welcome my type of historical analyses » (p. 202). Mais un véritable savant a le courage de dire la vérité, même si le courage n'est pas une qualité si répandue chez les universitaires : « there is no coward like an academic coward » (p. 124).

Nina Garsoïan était, comme tous les membres de sa famille, particulièrement attachée à la France. Ses grands-parents et sa mère, décédés à New York, ont été enterrés près de Paris au cimetière de Garches, auprès de son père disparu le premier, et il en a été de même pour elle. Le lundi 17 octobre 2022, nous avons été nombreux à nous retrouver autour d'elle à la cathédrale Saint-Jean-Baptiste de la rue Jean-Goujon, puis au cimetière de Garches, pour lui rendre les honneurs qui lui étaient dus selon la belle liturgie des défunts du rituel arménien.

Charles de Lamberterie

Discours pour les obsèques de Nina G. Garsoïan

Medzargoy Srpazan, Mesdames, Messieurs,

Je suis très honorée d'avoir cette opportunité de partager quelques mots en hommage et en souvenir de Madame Nina Garsoïan.

Avec Nina Garsoïan s'en va une Grande Dame des études arméniennes et byzantines. Elle nous quitte dans sa centième année après nous avoir légué une quantité impressionnante de publications. Ses

études ont été fondamentales à plusieurs égards. Ce n'est pas le lieu d'en donner ici la liste. Je me limiterai à souligner seulement un aspect essentiel: les travaux de Nina Garsoïan ont totalement changé notre manière de penser l'Antiquité et ont renouvelé notre vision de l'Arménie dans ses rapports avec l'Iran et Byzance. Je me souviens de la passion avec laquelle, encore étudiante, j'avais lu quelques-uns de ses articles qui m'avaient permis de découvrir le substrat iranien de l'Arménie ancienne. C'est avec la même passion que je les reprends et je le propose depuis des années à mes étudiants et à mes étudiantes.

Madame Garsoïan a été une femme pionnière : elle a été la première femme titularisée au Département d'Histoire, puis la première professeure d'études arméniennes à la Columbia University, la première Présidente de la Society for the Armenian Studies et la première Doyenne de la Graduate School à Princeton. Pour nous, femmes ayant entrepris une carrière académique, elle a sans conteste représenté un phare et un modèle. Grâce à la qualité de ses recherches, et avec son dynamisme et son autorité, Nina Garsoïan a contribué à imposer les études arméniennes dans le contexte académique nord-américain, tout en laissant derrière elle une école.

Comme elle aimait le rappeler elle-même, elle se destinait à une carrière musicale. Le sort en a voulu autrement, suite à un accident, et le piano à queue de son appartement dans le Upper Manhattan s'est chargé de livres d'histoire. Elle ouvrait la porte de sa maison avec générosité, en prodiguant conseils scientifiques et en partageant des souvenirs personnels autour d'une tasse de café fait avec une cafetière italienne ou d'un délicieux repas accordé à un bon vin. Elle bouillonnait encore de projets jusque dans ces dernières années.

Je l'avais rencontrée à plusieurs colloques scientifiques, en tout premier lieu à la Conférence générale de l'AIEA qui avait eu lieu à Londres en 1993. Je me souviens encore à quel point j'étais impressionnée de pouvoir discuter avec la chercheuse qui avait signé tant d'articles et de livres qui m'avait marquée. Mais c'est surtout lors d'un séjour professionnel de trois mois à New York, en 2012, que j'ai pu mieux faire sa connaissance. Elle m'a ouvert les portes de sa maison, à moi et à ma famille, et nous passions régulièrement lui rendre visite. Elle aimait discuter des études arméniennes, mais elle aimait aussi converser avec mes filles, alors enfants, à qui elle

s'adressait, avec chaleur et déférence à la fois, en les appelant « Mesdemoiselles ».

Elle avait partagé avec nous des souvenirs personnels sur son enfance, sur sa mère, ou encore sur l'amitié qui la liait à Marguerite Yourcenar, dont le livre *Feux* a été peint par Madame Inna Garsoïan (la mère de Nina), dans un tableau qui se trouve encore à la Petite Plaisance, la résidence de l'écrivaine dans le Maine.

J'avais alors découvert son amour pour Venise (où Nina avait séjourné, grâce à une Fullbright Fellowship, pour mener des recherches à San Lazzaro) et surtout pour Paris. Je suis rentrée de New York, en 2012, avec un projet. Je souhaitais que l'Association Internationale des Études Arméniennes, dont elle était membre d'honneur, lui rende hommage, à Paris, pour sa carrière et pour son soutien indéfectible à nos activités. J'ai trouvé des excellents complices dans Charles et Isabelle de Lamberterie, avec qui j'ai pu coorganiser, en collaboration avec l'Académie des Inscriptions et Belles-Lettres, la Journée d'études "Entre l'Arménie, Byzance et la Russie", qui a eu lieu à la Fondation Simone et Cino del Duca en avril 2023, à l'occasion du 90^e anniversaire de Nina. Cette journée avait réuni de nombreuses personnalités : anciens élèves, proches collaborateurs et collaboratrices, amis et amies. J'aime me souvenir de Nina dans ce moment fort de partage de science et d'amitié dans la ville où elle était née et à laquelle elle restait profondément attachée, ville qui nous réunit autour d'elle une fois encore aujourd'hui pour ce dernier hommage.

Personnalité rayonnante, femme de grande générosité scientifique et humaine, Nina Garsoïan nous laisse un souvenir chaleureux et impérissable.

Que la terre lui soit légère.

Valentina Calzolari
Présidente de l'AIEA



Personalia and Distinctions

Ani Shahinian has been awarded a Gulbenkian Travel grant to present a research paper entitled *Armenian Martyrologies: An inquiry into social and economic relations between Christians-Muslims in Late Medieval Lake Van* at the National Academy of Sciences conference on «Caucasus on the Crossroad of International Trade and Cultural Exchanges, (From Ancient Times to the Modern Period)», (Yerevan, September 6, 2022).

Seta B. Dadoyan received the Society for Armenian Studies Lifetime Achievement Award in recognition and appreciation for outstanding service and contribution to the field of Armenian Studies. (November 6, 2021) <https://www.youtube.com/watch?v=NoUn6qITVK8>
<https://armenianweekly.com/2021/11/09/prof-seta-b-dadoyan-receives-sas-lifetime-achievement-award/>

Cesare Santus has been appointed tenure-track assistant professor at the Department of Humanities of the University of Trieste (since 01.11.2022). He pursues there his research on Eastern Christians in early modern Italy, especially Armenians in Rome.

Claude Mutafian a reçu la médaille «Movses Khorenatsi» du Ministre de la Culture d'Arménie en reconnaissance de son dernier travail: *Jérusalem et les Arméniens. Jusqu'à la conquête ottomane (1516)*, Belles Lettres, Paris 2022, 518 pp. et pour l'ensemble de son œuvre.

Konrad Siekierski is the recipient of the 2021 Arthur Maurice Hocart Prize awarded by the Royal Anthropological Institute (UK) for the essay titled *Scripts, Saints, and Scientists: The Social Life of Gospel Books in an Armenian Museum* [PhD candidate, Konrad Siekierski wins the 2021 Arthur Maurice Hocart Prize](#). He was awarded the 2021-2022 Dissertation Completion Fellowship by the Orthodox Christian Studies Center at the Fordham University in New York [Konrad Siekierski is awarded the '2021-22 Dissertation](#)

[Completion Fellowship' by the Orthodox Christian Studies Center - LAHP](#)

Timothy B. Sailors received the Swenson Family Fellowship in Eastern Christian Manuscript Studies at the Hill Museum & Manuscript Library in Collegeville, Minnesota (2022).

Karen Hamada received the 2nd UTokyo Jiritsu Award for Early Career Academics (The University of Tokyo 2021).

Emilio Bonfiglio held a visiting fellowship at the Centre for Advanced Studies of the Eberhard Karl University of Tübingen, where he carried research on *Armenian Translation Culture in Late Antiquity* within a project on “Migration and Mobility in Late Antiquity and the Early Middle Ages”.

Richard G. Hovannisian received awards from the Knights of Vartan National Convention, the Organization of Istanbul Armenians (Los Angeles), the Hamazkayin Armenian Cultural Association (London, San Francisco, and Providence), the Armenian Assembly of America, the Tekeyan Cultural Association, the Armenian Society (Iranahay) of Los Angeles, the Armenian Associations of Sweden, the Armenian Evangelical Union of North America (2021-2022).

Andy Hilkens has been awarded a Newton International Fellowship to conduct research at the Faculty of Asian and Middle Eastern Studies at the University of Oxford (May 2022-April 2024).

Nazénie Garibian has been appointed Head of the Museum Department, Mesrop Mashtots Institute of Ancient Manuscripts “Matenadaran” (since February 2022)

Short Reports

Workshop *Artistic Networks in the Caucasian Space: New Research and Perspectives*, organizers: Michele Bacci, Gohar Grigoryan, Manuela Studer-Karlen, Vesna Scepanovic
University of Fribourg, 10-11 May 2022

The workshop was organized by Michele Bacci, Gohar Grigoryan, Manuela Studer-Karlen, and Vesna Scepanovic, and took place on 10th-11th May 2022 at the University of Fribourg within the framework of the SNSF-funded project *Cultural Interactions in the Medieval Sub-Caucasian Region: Historiographical and Art-historical Perspectives*. It brought together nine doctoral students and early career researchers, who are currently carrying out their research at the University of Fribourg and the Masaryk University, Brno. The aim of the workshop was to present and discuss the ongoing research of the researchers involved in the project, with a particular focus on the issue of the artistic networks in the medieval Caucasian space. The following papers were delivered: **Natalia Chitishvili**, *Some aspects of early liturgical planning in the South Caucasus*, **Veronika Hermanova**, *Monumental painting in the 7th-century Armenia and Georgia*, **Vesna Scepanovic**, *Daughters, mothers, wives, and widows: Female portraits in medieval Georgia*, **Gohar Grigoryan**, *Vanakan Vardapet's Monastery and the Holy Land*, **Manuela Studer-Karlen**, *At the intersection of texts, rite and image: Some considerations on the churches in the Samtskhe-Javakheti region*, **Annalisa Moraschi**, *The Vachutian patronage and the sacralization of landscape in 13th century Armenia: K'asakhi Vank'er and other instances*, **Thomas Kaffenberger**, *Ornamented umbrella domes in medieval Georgia: Origins, forms, meanings*, **Katarina Kravcikova** (absent), *Preliminary considerations on the nature-inspired elements found in Jvari and Saint Hripsime churches*, **Klara Dolezalova**, *The exhibition 'Georgische Kunst' (1930): Trace of a cultural exchange between Germany and the Georgian SSR in the Interwar period?.* Two keynote speakers, **Christina Maranci** and **David Khoshtaria**, served as respondents and offered their expertise in their respective areas of research. Maranci's keynote lecture, entitled *I built this Holy Cathedral: Female patronage and medieval Armenian architecture*, highlighted the role of female patrons with specific focus on the region of Ani

and its vicinity, while Khoshtaria's keynote lecture *Medieval Georgian masons* offered insights into the work of Georgian architects and master builders, using iconographic sources.

Gohar Grigoryan

2nd edition of the Digital Armenian Conference

The 2nd edition of the Digital Armenian Conference was held in Marseille in June 2022, as part of the International Conference on Language Resources and Evaluation (LREC 2022).

Proceedings of the conference are available at this link: <https://aclanthology.org/2022.digitam-1.0/>. Editors: Victoria Khurshudyan, Nadi Tomeh, Damien Nouvel, Anaid Donabedian, Chahan Vidal-Gorene.

Digital Armenian aims at bringing together numerous international actors (public research laboratories, private enterprises, public institutions, etc.) that develop and implement innovative digital solutions for teaching, promoting, studying the Armenian language and enable data transfer.

The first edition of Digital Armenian was held in Paris at Inalco in 2019. This year, the conference was focused on language variation processing through interoperability of NLP and linguistic resources and tools in particular (but not limited to) for multi-variational under-resourced languages, multi-variational corpora designing and functionality, the evaluation of language scalar variation and the degree of interoperability relevance, language variety identification and distance measuring, etc.

Overall, six papers were selected for the workshop. Two papers focus on different aspects of Classical and Middle Armenian linguistic data processing (Analyse Automatique de l'Ancien Arménien. Évaluation d'une méthode hybride « dictionnaire » et « réseau de neurones » sur un Extrait de l'Adversus Haereses d'Irénée de Lyon by Kepeklian and Kindt; and Describing Language Variation in the Colophons of Armenian Manuscripts by Van Elverdinghe and Kindt) and one paper explores the variational identification for Classical Armenian and two modern standards (Dialects Identification of Armenian Language by Avetisyan). Modern Armenian standards are targeted in the paper presenting a morphological transducer for Modern Western Armenian (A Free/Open-Source Morphological Trans-

ducer for Western Armenian by Dolatian et al.), and another on Eastern Armenian National Corpus (Eastern Armenian National Corpus: State of the Art and Perspectives by Khurshudyan et al.), Finally, one paper explores the possibilities of Automatic Speech Recognition model (ASR) model processing for modern Armenian varieties (Towards a Unified ASR System for the Armenian Standards by Chakmakjian and Wang).

Chahan Vidal-Gorene

The Lexicon-Grammar Interface in the Synchrony and Diachrony of Armenian

Workshop on Armenian Linguistics, Würzburg, April 4–5, 2022

The program of the workshop, organized by Prof. Dr. Daniel Kölligan and Dr. Petr Kocharov, together with some of the presentations are available at: <https://www.phil.uni-wuerzburg.de/vgsp/tagungen/the-lexicon-grammar-interface-in-the-synchrony-and-diachrony-of-armenian/>

The proceedings of the workshop are to appear in the *Münchener Studien zur Sprachwissenschaft, Beihefte (MSB)* series in 2023.

Petr Kocharov

The Inquisition and the Christian East, 1500-1800

International conference, Academia Belgica (Rome), 27-28 June 2022

Organizers: Cesare Santus (FNRS), Jean-Pascal Gay (UCLouvain), Laurent Tatarenko (CNRS)

While inquisitorial control over Protestants, Jews and conversos, and even renegades and moriscos, has been thoroughly examined by many scholars, no studies of this kind have examined the representatives of the other half of Christianity, namely those believers coming from an Eastern background: Greek-, Arabic- or Slavic-speaking Orthodox, Armenians, Ethiopians and Copts, “Jacobites” and “Nestorians”, Maronites and others. The conference aimed to fill this gap by bringing together orientalists and historians of various backgrounds, in order to examine the different ways in which Catholic ecclesiastical justice treated Eastern Christians in the early modern age. Special attention was paid to

the theological and canonical debates about the orthodoxy of the Eastern Christian tradition; the confessional surveillance of Eastern communities residing in territories under Catholic government; the answers of the Roman theologians to the questions posed by the missionaries working among “heretics and schismatics”; and the importance of the documents in oriental languages kept in the inquisitorial archives for the history of these communities. More in particular, some of the papers discussed the Inquisitorial attitude towards Armenians in late medieval (Irene Tinti) and early modern times (Cesare Santus).

The full programme is available on the website of the [Academia Belgica](#). The revised papers presented at the conference will be published in a peer-reviewed volume.

Cesare Santus

Conferences/Colloquia of Armeniological interest in Lausanne and Berlin

Two conferences relevant to Armenian Studies were co-organised by Prof. Robin Meyer: *Journée d'étude consacrée à Antoine Meillet*, 9 June 2022, Lausanne. You can find further information at the following link: <https://agenda.unil.ch/display/1651222598021>

Language Pedagogy of Modern and Ancient Languages of Asia, 16 September 2022, Berlin. further information here:

<https://sites.google.com/view/dot2022-pedagogy>

Robin Meyer

Conferences held in Armenia and organised by Armenian Institutions

Armenian Catholicosate of Cilicia in the Crossroads of History. From Sis to Antelias, Yerevan State Pedagogical Institute, 8-9 September 2022. This was the first comprehensive conference about the Armenian Catholicosate of Cilicia. The main directions of the conference were history, Armenian Church history, theology and literature.

International conference on *Smyrna in the Context of the Armenian and Greek Genocides. Annihilation, Arson and Deportation*, Ye-

revan, Armenian Genocide Museum-Institute, 14-16 September 2022. 2022 marks the centennial of the massacres of Armenians and Greeks in Smyrna, Ottoman Empire, which is considered to be the last manifestation of the Armenian Genocide. During the Smyrna disaster the entire Armenian and Greek cultural heritage was destroyed and large numbers of people were killed. The conference covered historical, psychological, cultural, legal, anthropological facets of the subject.

Armenia-Japan. Past, Present and Future Prospects, Institute of Oriental Studies of RA and “Arumenia-Nippon” NGO, 7 October 2022. The conference was held on the occasion of the 30th anniversary of establishment of diplomatic relations between Armenia and Japan. The conference covers old and new aspects of relations between two countries in the spheres of history, diplomacy, economics, culture, etc.

International conference dedicated to the ***150th anniversary of Archag Tchobanian*** Yerevan State University, Museum of Literature and Art and Ijevan branch of YSU, 7-8 October 2022. The conference papers presented the activities of the Armenian poet, literary specialist, critic, translator and national figure Archag Tchobanian, his efforts for raising public awareness about Armenian Case in France and for introducing Armenian literature to French-reading audience, as well as many aspects of his literary and translation heritage.

Problems and Challenges of Assimilation in Modern Armenian Diaspora, Institute of History of National Academy of Sciences of RA, 11 October 2022. The round table involved presentations and discussions on various features of assimilation processes in present-day Armenian Diaspora and challenges to overcome their unavoidable progression.

Foreign-Language Sources on Armenian Communities Dedicated to the Bird of Nest Orphanage of Aleppo, Institute of History of National Academy of Sciences of RA, 8 November 2022. This is the third edition of the conference, gathering information of less known European, Asian and American medieval and modern sources, regarding various Armenian communities and Diaspora.

Artsvi Bakhchinyan

Convegno armenistico pisano
University of Pisa, 3-4 November 2022

The *Convegno armenistico pisano* (Pisa Conference on Armenian Studies) took place at the University of Pisa on 3 and 4 November 2022. It included presentations by Armenologists active in Italy and Italian Armenologists active abroad, and will be followed at regular intervals by other conferences held in Italian Universities where the field of Armenian Studies is represented in some capacity.

Alongside the organisers, AIEA members Alessandro Orengo and Irene Tinti (University of Pisa), the scientific committee included AIEA members Aldo Ferrari (Ca' Foscari University, Venice), Anna Sirinian (Alma Mater Studiorum – University of Bologna) and Zaroui Pogossian (University of Florence).

The working language of the event was Italian, and it was open to the general public.

The first day (3 November) included presentations devoted to the theme of the city in the Armenian world, broadly interpreted – both chronologically and geographically – as well as in neighbouring cultures (e.g. the Byzantine and Syriac worlds).

The second day (4 November) was devoted instead to papers of philological and linguistic interest.

The event ended with the official presentation of the newly created *Armeniaca. International Journal of Armenian Studies*, whose editors-in-chief are Aldo Ferrari, Anna Sirinian, Alessandro Orengo, and Zaroui Pogossian (the first issue, edited by Robin Meyer and Irene Tinti, is available in Open Access [here](#)).

The programme of the conference and other details can be found here: <https://www.cfs.unipi.it/eventi/convegno-armenistico-pisano/>

Irene Tinti

‘Lost cities’: form, meaning and perception of urban settlements in the Ancient Near and Middle East

International conference, University of Pisa 29-30 November 2022

The international conference *‘Lost cities’: form, meaning and perception of urban settlements in the Ancient Near and Middle East*, organised by Anacleto d’Agostino with the collaboration, among others, of AIEA member Alessandro Orengo, took place at the University of Pisa on 29 and 30 November 2022.

The event originated from a collective research project of the same name (in Italian: *Città perdute: forma, significato e percezione degli inse-*

diamenti urbani nel Vicino Oriente antico) based at and funded by the University of Pisa.

The session called *Cities of the Armenian Highlands*, chaired by Irene Tinti (University of Pisa), included the following presentations:

Hamlet Petrosyan (Yerevan State University) *White city on the edge of the Armenian empire of Tigranes the Great: the late Hellenistic and Early Christian Tigranakert in Artsakh and its parallels*

Alessandro Orengo (Università di Pisa) *Ideas of the “City” in Armenia in the 4th–5th centuries AD* [in Italian]

Nazenie Garibian (Matenadaran, Erevan) *The concept and the architectural organization of “City-Churches” in Early Christian Armenia*

The full programme and abstracts of the conference, as well as information about the research project and its goals, are available here: <https://www.cfs.unipi.it/eventi/lost-cities-form-meaning-and-perception-of-urban-settlements-in-the-ancient-near-and-middle-east/>

Irene Tinti

Armenia, un popolo plurimillenario

Convegno internazionale, Ravenna-Bologna 16-17 febbraio 2023

Si è tenuto il 16 e 17 febbraio a Ravenna e Bologna il convegno «Armenia, un popolo plurimillenario», organizzato dal Dipartimento di Beni Culturali (DBC) e dal Dipartimento di Storia Culture Civiltà (DISCI) dell'Università di Bologna, e dall'ISMEO - Associazione Internazionale di Studi sul Mediterraneo e l'Oriente. Le giornate sono state inaugurate alla presenza del Magnifico Rettore dell'Alma Mater Giovanni Molari, dell'Ambasciatrice della Repubblica d'Armenia, S.E. Tzovinar Hambarzumyan e del Presidente dell'ISMEO Adriano Valerio Rossi.

L'idea della due giorni era stata concepita prima della pandemia ed era scaturita dalle attività svolte attraverso il progetto [ROCHEMP](#) dell'Università di Bologna e del Ministero dell'Educazione, della Scienza, della Cultura e dello Sport della Repubblica di Armenia, con il supporto di AICS – Agenzia Italiana per la Cooperazione allo Sviluppo. Ripresa la possibilità di un convegno in presenza, che costituisse anche un luogo di incontro tra studiosi italiani e armeni, si è voluto dar corso al primitivo progetto, con il fine principale di mettere in luce, per un pubblico accademico, ma anche e soprattutto per un pubblico di

studenti dei corsi universitari di Bologna e Ravenna e di appassionati, i vari aspetti della storia e della cultura dell'Armenia, sottolineandone il ruolo di straordinaria importanza ricoperto sia nella cultura del mondo occidentale che in quella del mondo asiatico.

La giornata di Ravenna, il 16 febbraio, dedicata al tema «Gli Armeni tra popoli e imperi», ha offerto un percorso attraverso la storia, l'archeologia e l'arte di questo antico popolo, originario di un altopiano che è ponte naturale tra Oriente e Occidente, ma che è stato anche terra di conquista di grandi imperi, che vi si sono succeduti nei secoli. Pur sottoposti a diverse dominazioni, gli Armeni, grazie al profondo attaccamento alla propria cultura, sono riusciti a mantenere la loro distinta fisionomia, conservandola con tenacia fino ad oggi, a oltre un secolo dal genocidio che li ha colpiti all'alba del Novecento. Partendo dagli elementi-base di questa civiltà, la lingua e il suo specifico alfabeto, si è gettata luce, attraverso relazioni tenute da specialisti italiani e armeni, su momenti particolari della sua lunga storia che ha inizio dalla metà del I millennio a.C. Si è passati dalla protostoria (IV-I millennio a.C.) al periodo urarteo (IX-VII sec. a.C.), dalla dominazione persiana achemenide (VI-IV sec. a.C.) e poi sasanide (III-VII sec. d.C.) al medioevo, ai contatti con Bisanzio e con altre civiltà.

Il convegno è stato accompagnato da alcuni eventi culturali pensati specificamente per una fruizione da parte di un pubblico esterno all'Università. In particolare, il giorno 16 febbraio, presso la Sala Corelli del Teatro Dante Alighieri di Ravenna, dalle ore 18,45 alle 19,45 ha avuto luogo un concerto di musica tradizionale armena con il tipico *duduk*, strumento a fiato suonato da Arsen Petrosyan, e il *qanun*, una cetra, pizzicato da Astghik Snetsunt.

La giornata bolognese del 17 febbraio è stata invece dedicata al tema «Gli Armeni, l'Italia e Bologna» e ha ripercorso, a partire dall'incontro/scontro con l'Impero Romano, le numerose e continue occasioni di contatto intercorse tra gli Armeni e l'Italia. Si tratta di relazioni culturali, religiose e commerciali che si susseguirono nel tempo e furono intrattenute non solo a distanza: l'Italia, fin dall'Alto Medioevo, rappresentò per molti armeni (pellegrini, soldati, monaci, mercanti, diplomatici) una meta prediletta, un approdo sicuro, una terra ospitale. Comunità o "colonie" armenie si crearono in molte regioni della nostra penisola, insediamenti di diversa durata nel tempo che seppero interagire e integrarsi in vario modo con la popolazione locale e le attività del territorio. Uno dei tanti segni concreti di queste relazioni è rappresentato dal fatto che il primo libro a stampa armeno vide la luce in Italia, a Venezia, nel 1512, città nella quale era attiva da tempo

una classe mercantile armena che possedeva un ospizio e una chiesa (“Santa Croce”, tuttora conservatasi) a due passi da Piazza S. Marco. Sempre a Venezia, dal 1717 in poi, troverà accoglienza nell’Isola di San Lazzaro la comunità monastica dei Padri Mechitaristi, che fecero dell’isola un “faro” di diffusione della cultura armena in Italia e in Europa e viceversa, mediante la traduzione e la diffusione dei capolavori della letteratura occidentale tra i loro connazionali. E Armeni vennero anche a Bologna, città nella quale, nel corso del XIV secolo, si era formata, fuori Porta S. Mamolo, una comunità religiosa, la cui chiesa fu consacrata nel 1342. Sempre a Bologna furono copiati e miniati manoscritti armeni, alcuni dei quali mostrano, nelle loro splendide miniature, chiari influssi di arte italiana.

L’attenzione è stata rivolta anche alle tracce tangibili che di questi rapporti sono conservate nelle biblioteche e negli archivi storici italiani. In particolare, la Biblioteca Universitaria di Bologna possiede alcuni “tesori” armeni unici o rari, sia manoscritti miniati che antichi libri a stampa. Tra questi, il primo posto va a un documento eccezionale: la cosiddetta “Mappa armena” del celebre conte bolognese Luigi Ferdinando Marsili (1658-1730), che la commissionò all’erudito armeno Eremia Čelebi K’ēōmiwrčean (1637-1695) durante un suo viaggio a Costantinopoli nel 1691. La monumentale mappa, lunga oltre tre metri e mezzo e larga più di un metro, raffigura circa ottocento luoghi sacri della Chiesa armena (santuari, monasteri, chiese), riprodotti in disegni colorati ad acquerello e descritti nelle fitte didascalie in lingua armena che li accompagnano. Della Mappa si conosceva l’esistenza fin dal Settecento, ma non si sapeva dove fosse conservata. Una fortunata circostanza la fece emergere nel 1991 dai depositi della Biblioteca Universitaria di Bologna, a dimostrazione che le biblioteche storiche italiane celano ancor oggi documenti eccezionali che arricchiscono la storia d’Italia e delle sue relazioni con altri popoli, come, nel nostro caso, gli Armeni.

In occasione del convegno, anche Bologna ha ospitato alcuni eventi culturali: nell’Atrio dell’Aula Magna della Biblioteca Universitaria di Bologna (BUB), sede del convegno, è stata organizzata una mostra di manoscritti e antichi libri a stampa armeni, visitabile fino all’11 marzo, dal titolo “Tracce armene alla Biblioteca Universitaria di Bologna”, nella quale è stato possibile anche proiettare le immagini ad alta risoluzione della mappa recentemente acquisite dalla BUB (<https://bub.unibo.it/it/bub-digitale>). Inoltre, si sono esibiti anche qui, in un secondo concerto dopo quello ravennate, con i loro strumenti tradizionali (*duduk* e *qanun*) i musicisti Arsen Petrosyan e Astghik Snetsunt, in chiusura del convegno

(Aula Magna della BUB, 17 febbraio, ore 17); l'evento si è concluso con una serata letteraria presso il centro culturale CostArena con la partecipazione di Sonya Orfalian, con letture e rappresentazioni teatrali riguardanti l'Armenia a cura di Ten Teatro.

Programma e locandina sono scaricabili [qui](#).

<https://magazine.unibo.it/archivio/2023/02/13/due-giornate-a-ravenna-e-a-bologna-dedicate-allarmenia>

Anna Sirinian

Ongoing Projects

**An illustrated volume entitled:
Encounters and Convergences. A Book of Art and Ideas
(pub. summer 2023)**

An amalgam of philosophy and art, and in form and content unique this ‘book of art and ideas’ is written as an *oeuvre* and an existentialist one at that. In structure and content, it is a very brief statement about my scholarship, through a dozen books in Armenian Studies, and my aesthetic or philosophy of art through about 90 artworks, all as aspects of my general intellectual position.

The ‘Prologue on Scholarship and the Arts’ introduces the subject. Part One, entitled ‘My Aesthetic’, dedicated to aesthetics and discussions about contemporary theories and the situation of the arts, provides the theoretical-critical context for the next part. Part Two entitled ‘The Quest and the Path’ is in four chapters: ‘The Prelude’, ‘Encounters with Strife and Suffering’, ‘Wartime Art and Aesthetic’, ‘*De anima materiae* (of the soul of matter)’. The Epilogue concludes the book.

In its basic objectives, the book is primarily an illustrated argument in favor of an existentialist-hermeneutical approach to Armenian Studies, as opposed to traditional, nationalistic, so-called “strictly academic” and “objective” practices. Through specific discussions about my scholarship and art in terms of encounters and convergences, I posit the social-historical embeddedness of the humanities and social sciences, also the significance of the situatedness of both the knower and her/his subject matter. In this case this implies doing research in Armenian Studies that makes sense by its truth-content rooted in specific circumstances. As an Armenian native of the Islamic World, and then as an American Armenian, in both conditions as a person with no “land”, as far as I am concerned, doing historical research and art means engaging in an existential discourse and debate within me, and with different worlds I become part of. I argue that both scholarship and art imply interacting with and trying to grasp the many traditions and cultures of the location, including one’s own, and “being” historical in a personal and dialectical manner, and not just “doing” history at one’s desk or by career.

The book is also and especially an illustrated argument of sorts, in favor of the essential unity of the humanities, arts and social scienc-

es, in this case my scholarship and art. Like my writings in history, philosophy, and art history, this book in turn reflects encounters and convergences with challenges and contradictions at different phases in my life. As such, it is self-reflective in conception, cross-disciplinary in scope, dialectical in method, and hermeneutical in approach. A cross-disciplinary look at my last drawings and my recent literature will immediately reveal their unity, even in style and the aesthetic of writing and drawing. The banyan trees penetrating the forest and brick walls, spiraling rock-bridges, steep stairs, and rocks sprouting “spirits” are essentially images of confrontations and convergences, both in drawing and writing, about the historical experiences of an ancient and small people in perpetual self-creation.

Seta B. Dadoyan

Projet d'édition critique des Actes des Apôtres en traduction arménienne

Jean-Louis Simonet, collaborateur scientifique de Université de Louvain-la-Neuve, travaille depuis plusieurs années, sur un projet d'édition critique des Actes des Apôtres en traduction arménienne: manuscrits continus, lectionnaires et citations patristiques.

Jean-Louis Simonet

The Lexicon-Grammar Interface in the History of the Old Armenian Verb (March 2021 – January 2023)

Lehrstuhl für Vergleichende Sprachwissenschaft Julius-Maximilians-Universität Würzburg, funded by the Alexander von Humboldt Foundation

The project is aimed at the investigation of valency and aspect related morphosyntactic phenomena of Classical Armenian in a historical and typological comparative perspective. Specific issues addressed in the project include the differential coding of the causative-anticausative alternation in Classical Armenian (“Anticausatives in Classical Armenian”, *Journal of Historical Linguistics*, 2022, published online ahead of print: doi.org/10.1075/jhl.22001.koc), the semantically driven analogical spread of the mixed aorist subjunc-

tive (“The mixed aorist subjunctive in Classical Armenian”, *Indogermanische Forschungen* 127/1 (2022): 169–200), the lexical distribution of competing morphosyntactic expressions of causation in Classical Armenian (“Causatives in Classical Armenian”, under review), the origin of the morphological causative in *-oyc’* (“The origin of the Classical Armenian Causative”, accepted for publication in the proceedings of the Workshop on Armenian Linguistics, April 4–5, 2022, Würzburg) and the interrelation between the formal markedness of tense-aspect stems, text frequency and diachronic stability (in progress). Project results were presented at the 54th Annual Meeting of the SLE (August 30 – September 3, 2021, Athens / Zoom), the Workshop on Armenian Linguistics (April 4–5, 2022, University of Würzburg, see above *Short Reports*, p. 109), the Arbeitstagung der Indogermanischen Gesellschaft (5–7 September 2022, Leiden / Zoom), and the Fifth Pavia International Summer School for Indo-European Linguistics (<http://indoeuropean.wikidot.com/program>).

Petr Kocharov

CAVAL: The Classical Armenian Valency Lexicon” (2023–2025)

Lehrstuhl für Vergleichende Sprachwissenschaft Julius-Maximilians-Universität Würzburg, funded by the Deutsche Forschungsgemeinschaft (grant № 518003859)

The project is dedicated to creating a corpus-based valency lexicon and to facilitate access to the verbal morphosyntax of Classical Armenian. Based on existing resources, CAVAl will result in a corpus of morphologically and syntactically annotated texts, based on which a comprehensive valency lexicon will be generated automatically. The lexicon will be provided with a flexible user interface enabling search queries of argument structures, their morphological expression and lexical distribution with text frequencies. The proposed project will continue a series of digital valency lexica created for other ancient Indo-European languages, in particular Latin (IT-VaLex, itreebank.marginalia.it) and Homeric Greek (HoDeL, hodel.unipv.it/hodel-res). In order to facilitate research in comparative historical syntax, CAVAl will be provided with an etymological annotation enabling its integration with valency lexica of other ancient

Indo-European languages, being a first step towards creating a diachronic valency lexicon of Indo-European languages.

Petr Kocharov

The Lake Van region from the Mongols to the Ottomans.

The Lake Van region in the post-Mongol period, principally under the Kara Koyunlu, and in the first century of Ottoman rule. Study of administration in the two periods and comparison between the two. To be built on studies of the region's cities and of the relevant Kurdish dynasties. To the best of my belief, I have largely collected and classified the material. The latter consists of relevant Ottoman documents, mainly *mühimme defterleri* and *tahrir defterleri*, some Ottoman published chronicles, Armenian colophons published in manuscript catalogues, the Minor Chronicles, Thomas of Mecop' archaeological material and coins minted in the cities.

Thomas Sinclair

Armenia between the Mongols and the Ottomans

The research project concerns only the post-Mongol period, i.e. not the Ottoman, though the Ottoman administration etc. will be mentioned as a convenient end marker. Much material collected, comparable to the above (greater emphasis on Persian chronicles, colophons, texts such Thomas of Mecop', less on Ottoman documents) but not yet systematically organised. See "Armenia between the Mongols and the Ottomans", C. Bulut (ed.), *Linguistic Minorities in Turkey and Turkic-Speaking Minorities of the Peripheries*, Wiesbaden: Harrassowitz 2018, pp. 409-26.

Thomas Sinclair

Edition of unpublished texts

Dr. Emilio Bonfiglio is currently preparing the edition of the inedited ancient Armenian translation of the *Commentary on the Psalms* by John Chrysostom and its *membra disjecta*. Moreover he is working on a preliminary study for the critical edition of the Armenian palimpsest of the Vienna Agat'angelos.

Emilio Bonfiglio

Sculpture decoration of Ruined and Less Studied Church Complexes of the 12th -14th centuries in Armenia

Project of the Ministry of Education, Science, Culture and Sport of RA - SNCO MESCS RA "Yerevan State University" (21T-6E291)2021-2023

The project is dedicated to the study of the sculptural decoration of 12-14th centuries' ruined and under-researched church complexes of Armenia. The project covers monuments and church complexes of the 12-14th centuries in Armenia (and Artsakh), in particular: the monuments that were destroyed or are most endangered in terms of protection, as well as church complexes left out of scientific circulation. The selected period is known for the great flourishing of the construction of monastic complexes, especially, for the establishment of a unique iconography and style of architectural sculpture, which has determined the time frames of the study. This research will contribute to the inclusion of 12-14th centuries' lesser-known church complexes in the scientific field of Armenian and medieval studies in general, it will review the problems of their preservation, will lead to their popularization. The coordinator of the project is prof. Zaruhi Hakobyan, while the team project members are Lilit Mikayelyan, Arpine Asryan and Taguhi Avetisyan.

Zaruhi Hakobyan

News from CALFA

*Digitization of handwritten archives from the
Mekhitarist Congregation, by Calfa*

Since 2022, the Mekhitarists of Venice and Calfa are involved in the digitization of handwritten letters written by the Mekhitarists

since 1749. The extensive correspondence from the congregation (e.g. letters from F. Melkonian, F. Awgerian, F. Agontz, etc.), dealing with subject such as political history or the Armenian diaspora, constitutes original unpublished testimonies of the major transformations of recent history. To facilitate its study for both the Mekhitarists and other researchers, full text recognition was achieved for more than 6,000 pages from this correspondence, dating from 1750 to 1900, thanks to Calfa OCR models, purposefully developed to that end, in partnership with the Mekhitarists.

Project is ongoing and will continue in 2023. It has been presented in 2022 during the *Heritage Preservation for a Sustainable Future Conference* (National Library of Armenian, September 2022) and the Գիտաժողով նվիրված Մայր Աթոռ Ս. Էջմիածնի «Վաչե և Թամար Մանուկյան» (Etchmiazin Library, October 2022).

Chahan Vidal-Gorène

ERC Project ArmEn

Armenia Entangled: Connectivity and Cultural Encounters in Medieval Eurasia 9th-14th Centuries

The period between August 2021 and the present was a busy one for the team members of the ERC Project *ArmEn*. It started with a presentation of the project at the Armenian National Academy of Sciences in Yerevan, in October 2021, by the PI Z. Pogossian and team members M. Nucciotti, E. Pruno and A. Melkonyan. In the same month the First Excavation Campaign at the site of the ancient and medieval metropolis of Dvin was carried out by the joint Armenian-Italian archaeological mission (directed by Hamlet Petrosyan (Armenian Academy of Sciences, Institute of Archaeology and Ethnography/Yerevan State University and Michele Nucciotti (University of Florence), co-funded by the Italian Ministry of Foreign Affairs and the Fondation van Berchem). The results of the 2021 field season were published in the first issue of the journal *Armeniaca: International Journal of Armenian Studies* (<https://edizionicafoscari.unive.it/it/edizioni4/riviste/armeniaca/2022/1/the-armenian-italian-joint-expedition-at-dvin/>). Excavations were carried out also in October-November 2022; the team of the archaeologists is in the process of preparing the publication of the 2022 field season report. The results of this research were presented also at various conferences, such as the *15th International Conference on the History*

and *Archaeology of Jordan (ICHAJ 15)*, August 2022, Amman, Jordan (E. Pruno); the *Convegno Armenistico Pisano*, November 2022, Pisa (M. Nucciotti, E. Pruno, L. Squilloni, F. Cheli) and the First Conference of the project ArmEn (see below). Besides, archaeology, other aspects of research into the history of material culture were carried out by R. Zanone and H. Hovhannisyan, who explored material culture and entanglements in historical Armenia from the perspective of manuscript illumination (R. Zanone) and numismatics (H. Hovhannisyan).

When it comes to research into textual sources, ArmEn team members have been studying and presenting at conferences such diverse issues as the connection of the celebrated Christian Arabic physician, translator and polemicist Qusta ibn Luqa to Armenia (B. Roggema), the study of translations of Ephraem the Syrian from Greek to Armenian (Z. Pogossian), an entangled history of the region Syunik' during Seljuk and Mongol periods (Z. Pogossian), biblical exegesis and inter-ethnic and inter-religious contact on the Armenian plateau (A. Melkonyan), the importance of trade and, particularly, the city of Erzka as a trade hub (S. Yildiz), Armenians viewed through the prism of medieval Georgian sources (N. Preud'homme), the Armenians in the celebrated Cairo Genizah (A. Cuffel), and apocalyptic texts as sources of inter-religious polemic (Z. Pogossian and S. La Porta). Among exciting news was the discovery of a new text by A. Melkonyan, which is an inter-religious debate possibly translated from Arabic. A critical edition, translation and commentary is in preparation (A. Melkonyan, Z. Pogossian, B. Roggema).

Finally, the year 2022 closed with the First conference of the project *ArmEn Trade, Archeology and the Integration of the Lands between the Caucasus, Anatolia and Mesopotamia in the Afro-Eurasian World System 9th -14th Centuries*, 6-7 December, Florence.

The ArmEn website provides details on these and other activities of the Project: <https://www.armen.unifi.it/>

Zaroui Pogossian

Project HAI Mobility

Hagiographies, Art, Ideologies, Objects: Mobility and Interactions of the Armenians in the Afro-Eurasian Centres in IX-XV cc.

This project, financed through the *Framework per l'Attrazione e il Rafforzamento delle Eccellenze per la Ricerca in Italia* (FARE)

scheme of the Italian Ministry of University and Research (MUR), is aimed at exploring the relationship between medieval Armenian diasporic communities and historical Armenia, with a particular focus on three research streams: artistic exchanges, the diffusion of specific cult of saints, and medieval production processes and technology transfer, such as through pottery, glass and metal production. Three post-doctoral fellows will research these aspects of medieval Armenian history, in collaboration of PI Pogossian's ERC project *ArmEn* and its team members.

Zaroui Pogossian

Project SIMBOLO

The Nicene-Constantinopolitan Creed and its Translations: First Exploration and Methodological Test of a Transdisciplinary Research on the Councils' Symbol in History, Culture and Society (4th-20th Century)

This is a Project of National Importance (Progetto di Rilevanza Nazionale/PRIN) funded by the Italian Ministry of University and Education (MUR) and brings together researchers from several Italian universities. Z. Pogossian is the head of the University of Florence unit whose task is to explore the transformations of the Nicene-Constantinopolitan Creed in the medieval Armenian tradition. The project will be carried out by the PI of the Florence Unit Z. Pogossian and the post-doctoral fellow Federico Alpi.

Zaroui Pogossian

Digitizing Armenian Linguistic Heritage (DALiH): Armenian Multivariational Corpus and Data Processing

Project funded by French National Research Agency ANR-21-CE38-0006 (project coordinator: Victoria Khurshudyan)



The project *Digitizing Armenian Linguistic Heritage* aims at building for the first time an open-access and open-source unified digital linguistic platform for the

whole spectrum of Armenian language variation, more particularly annotated corpora for:

- 1) Classical Armenian;
- 2) Modern Western Armenian;
- 3) a pilot corpus of Middle Armenian;
- 4) three pilot corpora of dialects, and
- 5) one updated Modern Eastern Armenian corpus on the basis of the existing one.

Research will be conducted in Natural language processing (NLP) and linguistic perspectives in order to provide full grammatical annotation and Automatic speech recognition (ASR) models for the target Armenian varieties. Multi-approach deep-learning and rule-based resources will be designed in order to process the written and oral databases and to cross-check their value for further corpus enlargement, in a context of multiparameter language variation for an under-resourced language.

NLP-based linguistic researches, such as language identification and variety distance measuring, lexical and morphological disambiguation, will be carried out to revisit the existing research issues and to introduce new ones backed by the new available processed written and oral data.

Partners: Institut National des Langues et Civilisations Orientales (INALCO); Structure et Dynamique des Langues (SeDyL, CNRS, IRD, INALCO); Équipe de recherche texte, informatique, multilinguisme (ERTIM, INALCO); Laboratoire d'Informatique de Paris-Nord (LIPN, CNRS, Université Sorbonne Paris Nord); Digital Library of Classical Armenian Literature (Digilib, American University of Armenia); Russian Language Institute, Russian Academy of Sciences (RAS); Laboratoire d'excellence "Empirical Foundations of Linguistics" (Labex EFL).

<http://www.inalco.fr/actualite/projet-pre-dalih-digitizing-armenian-linguistic-heritage-laureat-aapg-2021-anr>

Anaïd Donabédian

LACIM

Réseau européen de recherche sur les langues d'Anatolie, du Caucase, d'Iran et de Mésopotamie

In 2018 and 2019, two workshops organized at Inalco have highlighted the will of concerned researchers to create a research

network dedicated to the linguistics of this area, whose languages have been in contact for several centuries, with closely intertwined dialects. The network was created by an international team:

Christiane Bulut, Université de Chypre

Anaïd Donabédian, Inalco, Labex EFL

Geoffrey Haig, Université de Bamberg

Pollet Samvelian, Université Sorbonne-Nouvelle, Labex EFL

Stavros Skopeteas, Georg-August Universität Göttingen

Nina Sumbatova, Université d'État russe pour les sciences humaines

In 2020-2021 an international course on the typology of languages of the region was launched (see Armenian here <https://spw.uni-goettingen.de/projects/lacim/Ing-arm.html>).

And in november 2022 first Conference LACIM 2022 (to be held every two years) took place at Inalco with about 75 participants in situ and online.

<https://www.lacim.net/>

Anaïd Donabédian

The Armenian Cultural Heritage of Artsakh: Inventorying for Safeguarding

Nazénie Garibian collaborate with the *Armenian Cultural Heritage of Artsakh: Inventorying for Safeguarding* Project which has been made possible by grants from the Armenian General Benevolent Union (AGBU), and the Calouste Gulbenkian Foundation. The project aims at enhancing the protection of the endangered Armenian cultural heritage of Artsakh through compiling a preliminary inventory—that embraces databases of more than 5,000 monuments, 100 bibliographic items and legal documents, and a list of dozens of Artsakh museums and galleries—intended for international academic community, practitioners, and the public at large (cf. AIEA Newsletter 56 p. 55). Project's website : <https://artsakh-heritage.aua.am>

Nazénie Garibian

PhD Students & Postdocs

Konrad Siekierski is a PhD candidate in the Department of Theology and Religious Studies at King's College, London. He was awarded the 2021-2022 Dissertation Completion Fellowship by the Orthodox Christian Studies Center at the Fordham University in New York, where he worked on completing his thesis on pilgrimage in modern Armenian culture. Moreover, he carried on a research project on *Gospel Books as Home Saints: Between Vernacular Christianity and Armenian National Heritage*, funded by the National Association of Armenian Studies and Research (September-October 2021 and July-August 2022).

Irene Tinti is currently a team member in the ArmEn project, funded by the European Research Council and led by P.I. Prof. Zaroui Pogossian at the University of Florence, Italy: <https://www.armen.unifi.it/>. Her research within the project will focus on Armenian-Latin interactions between the 9th and 14th centuries.

Until January 2023 she was a postdoctoral research fellow at the Department of Civilisations and Forms of Knowledge (*Civiltà e Forme del Sapere*), University of Pisa, Italy.

She was a member of the scientific committee of the XV General Conference of the AIEA, which took place at the University of Halle and online on 2-4 September 2021.

With her co-editors Federico Alpi, Robin Meyer and David Zakarian she officially presented the volume *Armenian through the Lens of Time: Multidisciplinary Studies in Honour of Theo Maarten van Lint* to the honorand on the occasion of his 65th birthday (15 June 2022) in a ceremony at Pembroke College, University of Oxford (see p. 273-274 of this *Newsletter*).

She co-organised with Alessandro Orengo (and was a member of the scientific committee of) the *Convegno armenistico pisano*, which took place at the University of Pisa on 3 and 4 November 2022 (see p. 112 of this *Newsletter*).

The Armenian Version of the Alexander Romance

Supervisors: Prof. Daniel Kölligan PhD (University of Würzburg), Prof. Christian Tornau PhD (University of Würzburg), Prof. Giusto Traina PhD (Sorbonne Université)

Early in its transmission history the Greek Alexander Romance was translated in various foreign languages. For the purposes of textual criticism, i. e. for the reconstruction of the *Urtext*, we mainly rely on the following early witnesses: (1) the Greek text from the Cod. Par. Gr. 1711 (Gr. A), the only complete Greek witness of α , (2) the group of texts transmitting β , the earliest adaptation of α (Gr. β), (3) the Latin translation by Julius Valerius (Jul. Val.), and (3) the Armenian translation (Arm. A).

In my thesis I analyse the translation technique of the Armenian text in light of the classical and hellenophile translation schools. Furthermore, I investigate the origins and development history of the Armenian translation as well as its interrelationship with other early witnesses of the Alexander Romance by means of comparing individual readings in select passages of these versions (e.g. the Nectanebo episode in α β 1.1-14 and Alexander's letter to Olympias and Aristotle in β 2.23-41).

The analysis of the translation technique focuses primarily on the features that give the translation a hellenophile character, although the text cannot be classified among the hellenophile translations *stricto sensu*. The features in question, however, can hardly be explained otherwise than by means of the translator's tendency to replicate certain features of the Greek original in the Armenian translation. The most salient of those hellenophile features appearing in the Armenian Alexander Romance, but largely absent from the Armenian translation of the Bible, are loans, calques, and double translations of Greek lexemes as well as occasional syntactical grecisms such as the genitive absolute.

The text-critical part of the research consists of examining *significant errors* (lat. *errores significativi*), shown by the relevant witnesses. So far I have been able to identify many *conjunctive errors* (lat. *errores coniunctivi*) of Arm. A and Jul. Val. against both Gr. A and Gr. β , indicating a closer interrelationship between the two translations and possibly pointing to a subrecension of α that both the Armenian translator and Julius Valerius might have used for their respective translations.

The overarching objective of my PhD project is to lay the foundation for an annotated bilingual (Armenian-German) student edition of the text, which would make the Armenian version of this famous and

immensely important literary work accessible to a broader scholarly audience outside of the armenological circles.

<https://www.phil.uni-wuerzburg.de/vgsp/forschung/abschlussarbeiten/rok-kuntner-ma/>

Rok Kuntner

Interfaith dialogue between Syriac Orthodox and Apostolic Armenian Christians (11th-12th centuries)

In May 2022 I started as a British Academy Newton International Fellow at the Faculty of Asian and Middle Eastern Studies at the University of Oxford. My project focuses on interfaith dialogue between Syriac Orthodox and Apostolic Armenian Christians in the eleventh and twelfth centuries, and the impact of Syriac-Armenian bilingualism on this process. I investigate Syro-Armenian polemics in particular through the lens of John bar Andreas (d. 1156), a bilingual Syriac-Armenian Syriac orthodox bishop who wrote a *Treatise Against the Armenian Teachers* in Syriac. He also translated the letter of George of Lori to the Syriac Orthodox patriarch John bar Shushan from Armenian into Syriac. I am studying all of these texts to determine the impact of John's bilingualism on his knowledge of Armenian practices, as well as his position as a figure who bridged a gap in Syro-Armenian polemics between the late eleventh and the early twelfth centuries.

Andy Hilkens

Publications de nos membres

Alpi, Federico

«Un armeno fra la Grecia e la Persia: alcuni nuovi elementi iranici nelle Lettere di Grigor Magistros», *Rassegna degli armenisti italiani* 21 (2020-2021), 57-63.

(co-editor with Robin Meyer – Irene Tinti – David Zakarian), *Armenia through the Lens of Time. Multidisciplinary Studies in Honour of Theo Maarten van Lint*, (Armenian Texts and Studies 6), Brill, Leiden – Boston, 2022.

(with Robin Meyer – Irene Tinti – David Zakarian) «Armenia through the Lens of Time: A 360° View», in Federico Alpi – Robin Meyer – Irene Tinti – David Zakaryan (eds.), *Armenia through the Lens of Time. Multidisciplinary Studies in Honour of Theo Maarten van Lint*, (Armenian Texts and Studies 6), Brill, Leiden – Boston 2022, 1-17.

«The Cauldron of the Titans. Quotations from Clement of Alexandria in the Letters of Grigor Magistros Pahlawuni (990–1058)», in Federico Alpi – Robin Meyer – Irene Tinti – David Zakaryan (eds.), *Armenia through the Lens of Time. Multidisciplinary Studies in Honour of Theo Maarten van Lint*, (Armenian Texts and Studies 6), Brill, Leiden – Boston 2022, 185-212.

«Early Protestant Missionary Activity, Heresy and Church in Ottoman Armenia (1782–1909)», in Norig Neveu – Karène Sanchez Summerer – Annalaura Turiano (eds.), *Missions and Preaching: Connected and Decompartmentalised Perspectives from the Middle East and North Africa (19th-21st Century)*, (Leiden Studies in Islam and Society, 15), Brill, Leiden – Boston 2022, 294-322 https://doi.org/10.1163/9789004449633_014.

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Andrews, Tara L.

«Matthew of Edessa, Chronicle», in David Thomas (ed.), *The Bloomsbury Reader in Christian-Muslim Relations, 600-1500*, Bloomsbury 2022, 198-200.

(with Anahit Safaryan) «The Funerary Oration of Barseł Vardapet», in Federico Alpi – Robin Meyer – Irene Tinti – David Zakarian (eds.), *Armenia through the Lens of Time: Multidisciplinary Studies in Honour of Theo Maarten van Lint*, (Armenian Texts and Studies 6), Brill, Leiden – Boston 2022, 100-142.

(with Marcella Tambuscio) «Geolocation and Named Entity Recognition in Ancient Texts: A Case Study about Ghewond’s Armenian History», in *Proceedings of the Conference on Computational Humanities Research 2021*, Amsterdam 2021, 136-148 <http://ceur-ws.org/Vol-2989/>.

Arevshatyan, Anna S.

«Օսմանեան կայսրութեան նշանաւոր երաժիշտ-տեսաբաններ. Դեմետրիէ Կանտեմիր եւ Գրիգոր Գապասաքալեան [Dimitry Cantemir and Grigor Gapasakalean the prominent musicians-theorists of the Ottoman Empire]», *Bazmavep* 180 (2022), no. 1-2, 258-273.

«Դիտարկումներ Մակար Եկմայանի եւ Կոմիտասի դաշնակաձ պատարագի մոնոդիաների մեղեդիական մտածողության շուրջ [Observations on the melodic conception of liturgical monodies composed by Makar Ekmalyan and Komitas]», *Banber Matenadarani* 34 (2022), 243-267.

«Հոգևոր երաժշտության խնդիրները Վանական վարդապետի “Հարցմունք եւ պատասխանիք” երկում» [Problems of Spiritual Music in the Work *Questions and Answers* by Vanakan Vardapet], *Arvestagitakan handes* 8 (2022) no. 2, 28-39.

Arlen, Jesse Siragan

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«An Unpublished Gospel Manuscript Colophon from a Private Collection in the United Kingdom», *E-SAS: Entries of the Society for Armenian Studies*, September 18 (2022) <http://entriessas.com/an-unpublished-gospel-manuscript-colophon/>

«Armenian», in J. Edward Walters (ed.), *Eastern Christianity: A Reader*, William B. Eerdmans, Grand Rapids, MI, 2021, 143-199.

Bais, Marco

«La rappresentazione dell'Armenia negli *Ašxarhac 'oyc'*. Alcune osservazioni preliminari», *Rassegna degli armenisti italiani* 21 (2020-2021), 49-56.

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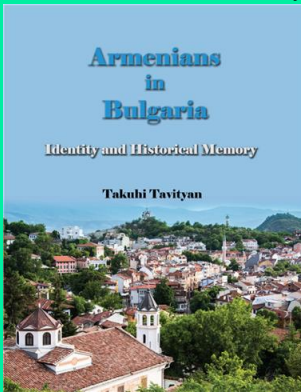
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NEW ARMENOLOGICAL PUBLICATIONS

Takuhi Tavityan, *Armenians in Bulgaria: Identity and Historical Memory*, (Armenian Studies Series, 20), Mazda Publishers, Costa Mesa, C, 2021, xxvi + 366 p., ISBN 978-1-56859362-3.

This book is a study of the identity and historical memory of the Armenian community in Bulgaria. From an innovative research perspective it presents an analysis of various events and people who have been remembered by the Armenians in Bulgaria - from the historical memories of events and people from the past, the present-day Armenian identity emerges. This perspective of the topic has been achieved by analyzing historical sources and historiographic writings, researching periodicals and the Internet, conducting anthropological interviews and surveys among the Armenian community. Thus, based on a rich array of sources, this book outlines the place of the



Armenian media maintaining the identity of a group within a diaspora, numerous aspects of the historical memory and collective identity of the Armenians in Bulgaria, and the various factors which have impacted on their form and function in the present-day context. Chapter 1 (Memory and Identity. History and Memory) deals with the theoretical foundations on which the book rests. It introduces the main theoretical concepts, especially the connection between history and memory, cultural memory and historical memory. There is a systematic presentation of the mainstream

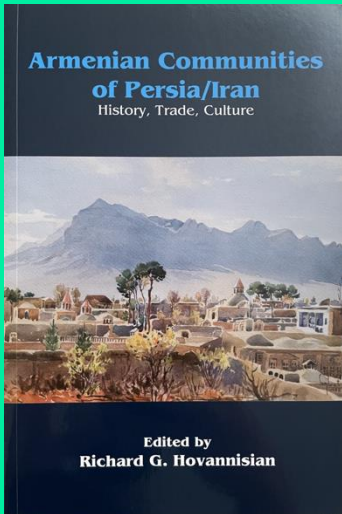
theoretical frameworks and a survey of the most important present-day studies on the topic. A central point in the present research is the distinction between communicative memory and cultural memory. The sociocultural specifics of phenomena such as historical memory and collective memory have been studied thoroughly along the lines of issues dividing and uniting. These concepts have been introduced with a view to their key roles in the construction of individual and collective identity. Chapter 2 (Armenians in Bulgaria during the Middle Ages. Sources. Historiography) presents a systematic survey of the evidence for the presence of Armenians and Paulicians in Bulgaria during the Middle Ages. It analyzes in detail the hypothesis about the Armenian origin of Tsar Samuil and Grigorii Bakuriani who exist in the Armenian collective memory and identity. A vast array of sources in various languages and from various periods have been studied and the claims of a number of researchers of the Armenians on the Balkan peninsula

during the Middle Ages have been analyzed. The history of the Paulicians and their ethnic characteristics (8th c. – 12th c.) have been discussed. Chapter 3 (Periodical Press and Internet Sources of the Armenian Community – Instruments for Constructing and Maintaining Historical Memory) studies the media and more specifically the periodical press which have contributed to the construction of the Armenian identity. The systematic survey of the major publications among the Armenian community in the 20th c. outlines the major topics of the memory of historical figures from the Middle Ages, and the ways this memory has impacted on the construction of the Armenian identity. The analysis has been substantiated by a quantitative presentation of the frequency of the various topics and rubrics. The conclusions about the construction of the identity of the Armenian community, the role of its educated elite and the role of the printed and electronic media in this process are also based on researching the Internet about the available information about the Armenians in Bulgaria and medieval figures of Armenian descent. Chapter 4 (Historical Memory from the Perspective of Social Sciences) deals with the historical memory from an anthropological and sociological point of view. Based on interviews and questionnaires with various people who have memories of the past, the author outlines the mechanisms of the collective memory of the Armenian community in Bulgaria, the signs of identification and the generators of the historical memory for the community. This empirical research provides information about the ways events and people from the Middle Ages and later have been reflected in the memory of the Armenian community and built its collective identity. This chapter provides typologies of the events and people present in and absent from the collective memory but linked with the history of the community. What stands out are the family, scientific literature and mass media which maintain the levels of being informed and up-to-date of the significant memories of the Armenian community in Bulgaria. The results of the analysis are summarized in the conclusion of this book and the hypotheses postulated at the beginning have been confirmed. This book offers comprehensive and systematic research about the historical memory as an entry point to the identity of the Armenian community in Bulgaria. Using a complex approach incorporating the methodological tools of several research paradigms, the author presents the characteristics of the cultural memory and identity of the Armenian community. This model of a multifaceted analysis of the various aspects of the collective memory and identity of the Armenian community in Bulgaria can be applied to studying the culture of other ethnic communities as well as the mechanisms of constructing collective identities of well established or more recent diasporas. Nikolai Vukov Associate Professor, Ph.D. Bulgarian Academy of Sciences.

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Richard G. Hovannisian (ed.), *Armenian Communities of Persia/Iran. History, Trade, Culture*, (UCLA Armenian History & Culture Series, 15), Mazda Publishers, Costa Mesa, CA 2021, 540 p., ISBN 978-1568593586.

Introduction: The interactions between Armenians and Iranians date back to early antiquity – more than 2,500 years of continuous contact as



neighboring countries and neighboring peoples. The boundary markers between Armenia and Iran, geographically, culturally, and socio-economically, have been quite porous. When an Armenian Iranian scholar was asked about the Armenian presence in Iran, she smiled and replied in partial jest: “We did not go to Persia, but rather Persia came to us.” This outwardly humorous reply reflected the Armenian historical memory that the northernmost reaches of Iran had once been a part of so-called “Greater Armenia,” more specifically parts of the large provinces of Nor Shirakan, Vaspurakan, and Paytakaran. It was in this area west and south of the Arax River

that major Armenian cultural-religious complexes such as the monasteries of Surb Tadeos (Tadé) Arakial (Saint Thaddeus the Apostle) and Surb Stepanos Nakhavka (Saint Stephen the Protomartyr) were located. Long

after they had been absorbed into Persian Azarbayjan, such imposing structures, though often plundered by man and devastated by nature, continued to play a significant role in Armenian collective life. Now renovated, though without parishes or parishioners, they have become annual pilgrimage sites for Armenians from throughout Iran, especially Surb Tadeí Vank in July during the celebration of Vardavar, the pagan holiday incorporated into Christianity as the Feast of the Transfiguration.

The Armenian presence in Iran is firmly attested from the reign of Darius the Great in the sixth century B.C. Even in his campaigns against defiant Armenian warriors, one of the great king's commanders was an Armenian himself. Thereafter, more cooperative Armenian armed contingents often joined in the military campaigns of the Persian Achaemenian (Achaemenid) Empire. Armenian *satraps* or governors-general were treated with particular deference by the Persian rulers, as observed by Athenian military commander and historian Xenophon in 401 B.C., and the Armenians apparently remained loyal vassals until the decisive defeat of Darius III at the hands of Alexander the Great in Mesopotamia in 331 B.C.

It has been demonstrated that the Armenians and Iranians shared a common social structure for long periods. In the post-Achaemenian era of Parthian predominance, there was an especially close relationship, as junior members of the Parthian Arsacid/Arshakuni dynasty (third century B.C. to third century A.D.) were accepted as the kings of Armenia. In general, the Armenian nobility was accorded high honors and manifestations of respect at the Parthian court, and intermarriages were not infrequent. Scholars such as Hakob Manandian, Nicolas Adontz, Anahit Perikhanian, Cyril Toumanoff, Nina Garsoñan, and Emile Benveniste have shown just how deep and lasting the social, economic, political, religious, linguistic, and cultural commonalities were and that these continued even after the senior Parthian Arsacid branch had been overthrown by the Sasanians in the 220s A.D. In fact, Armenia became a place of refuge for many Parthian kinsmen and engaged in repeated rebellions against Sasanian might and, after Armenia's acceptance of Christianity at the turn of the fourth century, against attempts to re-impose Zoroastrianism on the country. But even then, there were highly-placed Armenians in the service of the Sasanian court. Despite their mutually-antagonistic religions, the two peoples retained many of their common features and linkages. The Sasanian *marzpan*s or military governors of Armenia were frequently Armenian themselves with extraordinary rights and privileges, and the Armenian nobility continued to supply the Persian armies with experienced cavalrymen.

The Arab invasions of the seventh century changed the equation, as the Sasanians were wiped out and Iran would not be independent again for nearly a millennium. There were Armenians who continued to live in the Persian sphere, however, as craftsmen, merchants, and servants under Arab

and then various Seljuk and other Turkic rulers. They gained even greater viability in the trades and crafts under the Mongol conquerors, who captured Baghdad in the mid-thirteenth century and obliterated the Arab caliphate. The Mongol Ilkhanate based in Tabriz developed into a large mercantile center on the Silk Road connecting Central Asia with outlets in Asia Minor and on the Mediterranean Sea with considerable Armenian participation. The famed traveler-diplomat Marco Polo en route to China took note of the sizable Armenian community of merchants and craftsmen in Tabriz in the 1270s. By that time, several Armenian churches had been established in Persian Azarbayjan, in places such as Tabriz, Maragha, Sultaniyeh, and Salmast, and the adherents of the Church had grown in sufficient numbers to be assigned a resident bishop. Members of Armenian noble families were appointed to both administrative and military positions in the Ilkhanate until its splintering in the fourteenth century.

Although the rise of the Safavid dynasty at the beginning of the sixteenth century marked a major historical shift in Iran and the restoration of a Persian empire after centuries of foreign domination, the Armenian merchant class in Tabriz and other parts of Azarbayjan/Azerbaijan persevered in the transport and sale of silk and other goods via the routes over Asia Minor to the West. This profitable activity was interrupted, however, by the series of bloody wars between the Safavid shahs and the competing Ottoman sultans who had made Constantinople their capital and gained control over most of Western Asia. This set the stage for the drastic measures of Safavid Shah Abbas I and the establishment of Nor Jugha/New Julfa.

The Armenian Iranian community undoubtedly is best known for New Julfa and its international trade networks. Great turmoil prevailed at the turn of the seventeenth century when the young Shah Abbas pursued a scorched earth policy in his wars with the Ottomans. As a part of that strategy, after capturing Tabriz, Julfa, Nakhichevan, and Erevan in 1603-04, he forcibly displaced thousands of Armenians from the region of Van, Kars, and the plain of Ararat to Iran. Most of all, however, he uprooted the thriving merchant community of Julfa on the banks of the Arax River and set its population on the great trek southward to the heart of the Iranian plateau and to his new capital – Isfahan.

Well aware of the reputation of the Armenians as unsurpassed merchants and artisans, Shah Abbas set aside a sizable expanse of land adjacent to Isfahan, across the Zayanderud River, in 1605, and helped the Armenians in constructing the walled town of Nor Jugha or New Julfa in 1606. He granted broad administrative, religious, cultural, and economic freedom to the Armenians, who then went on to serve Iran as merchants, traders, translators, diplomats, and intermediaries in the broad expanse from Russia and Central Asia and from India and the Dutch East Indies to Scandinavia, the Netherlands, and the Italian city states. For nearly two centuries, these

enterprising mercantilists dominated the export trade in raw silk and silken goods, precious gems, carpets, and wool and the import trade in tea and spices, porcelain and crystal wares, mirrors and watches, among other goods desired by the social and economic elites at home and abroad. The cultural exchanges that occurred during these long encounters are evidenced in the art and architecture of several of the churches in New Julfa. There was a mixture of motifs and models borrowed and adapted from as far away as China and India and from the Italian and French centers of high culture and commerce. From these, New Julfa developed its own architectural style and its distinct school of mural and illuminated manuscript painting. And its monastery, the Vank, boasted the first printing press and printed books in all of Persia.

Most of the rural population deported by Shah Abbas from the plain of Ararat did not however, settle in New Julfa, but rather they were taken to the silk producing areas of Gilan and Mazandaran and created new homes in scores of villages throughout northern and central Iran, from the shores of the Caspian Sea, to the Peria and Chaharmahal districts near Isfahan, and onward to Shiraz and beyond. In these rural environments, they kept close to the soil, as had their forebears under the shadow of Mount Ararat. Although often maltreated by Safavid officials and Muslim landlords, by the disruptions of the Afghan invasions of the 1720s, and later by the intermittent discriminatory policies of the Qajar rulers of Iran, successive generations in each region developed their own ways and rituals of life, song and dance, and dialectical peculiarities, while stubbornly maintaining their adherence to the Armenian Apostolic Orthodox Church.

External political and military developments shaped much of modern Armenian Iranian history. The Russo-Persian wars of the early decades of the nineteenth century resulted in Iran's loss to Russia of most of the Caucasus region, including Nakhichevan, Erevan, and Karabagh. By terms of the Treaty of Turkmenchay in 1828, Armenians in northern Iran were given the opportunity to transfer to the Russian side of the new international boundary. A large percentage of the Christian population of Azarbayjan chose that option and moved northward beyond the Arax River, thus contributing to a major demographic shift and the depopulation of numerous villages.

Still, throughout the nineteenth century Armenian entrepreneurs in Tabriz and elsewhere in Azarbayjan helped develop Iran's fledgling industrial sector in construction, fisheries and caviar production, distilleries, wood and timber enterprises, kerosene production, and the field of international banking while continuing their role as exporters of Iranian products such as cotton and wool, dried fruits, and caviar. Armenians were known as innovators in Iran. They introduced many Western goods and socio-cultural trends and were esteemed as translators, interpreters, and civil servants in the diplomatic corps. In particular, they were highly visible in lithography and lithographic illustrated books, periodicals, photography,

applied and ornamental arts, landscape artistry, portraiture, jewelry, tailoring, and other professions.

At the same time, Armenian political activists and revolutionaries turned Persian Azarbaijan into a base of clandestine operations against Turkish and Kurdish oppressors in the Ottoman Empire. From there, they breached the international frontier to send arms and volunteers in the direction of Van. They also looked inward and played a notable role in the Iranian constitutional movement of the early twentieth century. Armenian military commanders such as Yeprem Khan collaborated with the Iranian opposition and etched a place for themselves in the history of the Iranian liberation struggle. And with the establishment of the Iranian legislature, the *Majles*, Armenians were granted representation for their community, currently with one delegate for the south and one for the north of the country.

The process of a diminishing Armenian presence in Iran was accelerated by the Turkish invasions and mass killings during World War I. Together with the Assyrian Christian inhabitants, the Armenians of the towns and villages of the Salmast, Urmia, and Khoy districts were decimated and turned into destitute refugees in 1915-18, many of them never again to return to their homes. The decline in Armenian-populated towns and villages then continued after World War II, when an international campaign was initiated to gather-in Armenians of the Diaspora to Soviet Armenia. The rural Armenian communities in Iran were the most strongly affected, as entire villages were abandoned during the 1940s. The sense of insecurity brought about by the Mossadegh nationalist policies in the 1950s and the pronounced religious and nationalist character of the Islamic Revolution in the 1970s and 1980s added to the sense of insecurity and contributed to the rapid momentum of the Armenian exodus, in part to Soviet Armenia but even more so to Europe and the United States.

The great majority of Iran's remaining Armenian population is now concentrated in the capital city of Tehran. The town was insignificant during the centuries when Isfahan/New Julfa and Tabriz were thriving. It was not until the latter decades of the nineteenth century that Armenian community life is evidenced in Tehran. There are records showing that in the 1870s two Armenian churches existed, along with the earliest Armenian cultural associations and schools. At the turn of the twentieth century and during the early years of the Pahlavi dynasty (1925-79), Armenians from throughout Iran migrated to the capital city and became noted in several professions as engineers and medical personnel, artisans and craftsmen, builders and shopkeepers. The first Armenian periodical, *Shavigh* (Path), was published in Tehran in 1894, and the newspaper *Alik* (Wave) began publication in 1931, followed by *Arax*, *Hoy*s (Hope), *Loy*s (Light), *Apaga* (Future), and others.

In the last decade of the twentieth century, the Armenian population of Tehran still stood at more than 50,000. They operated some twenty-five

schools from the elementary to high school level with a combined enrollment of about 6,000 students. But since then, the number of schools and students has gradually decreased. There are still a score of functioning community associations, the most active being the Ararat Cultural Organization, which has developed an extensive multifunctional complex with contemporary athletic facilities. The community is organized around the Armenian Apostolic Church, with the Tehran diocese having been created only in the 1940s, compared with the very long-established Atrpatakan (Tabriz) diocese and the Indo-Iranian (New Julfa) diocese. All three dioceses switched their allegiance from the Mother See of Echmiadzin in Soviet Armenia to the Holy See of Cilicia in Lebanon in the 1950s, in part because of the Cold War and the policies of the Pahlavi dynasty. This in turn split the Indo-Iranian diocese, as the churches in India and the east (Bangladesh, Burma, Singapore, Java), though with very few adherents in these past commercial centers, remained under the ecclesiastical jurisdiction of Holy Echmiadzin.

Now, the once-vibrant communities of Tabriz and New Julfa have dwindled greatly, and virtually no Armenians are left in areas such as Maku, Khoy, Urmia, Salmast, Gharadagh (Qaradagh), and numerous villages extending over the length and width of the country. Most Armenian Iranians have scattered around the world, in particular to the United States, several European countries, and distant Australia. Yet the Persian Armenians take pride in their heritage and maintain strong cultural and social ties with one another wherever they have resettled, while the Armenian citizens remaining in Iran continue to contribute to the development of the country and become increasingly integrated into the fabric of Iranian political and cultural life. This volume provides mere glimpses of the millennia-long associations and interactions of Armenians and Iranians.

The Armenian presence in Persia/Iran, as outlined, is characterized by highly diverse facets spanning many centuries. The contributors to this anthology offer a number of examples and case studies that reveal major patterns in that diversity.

Nina Garsoïan and Maxime Yevadian establish in an opening chapter the historical and familial linkages between the lands of Armenia and Iran and between the two neighboring peoples. Emphasizing the similarities of the Armenian and Persian socioeconomic hierarchies, they draw on classical Greek, Roman, Armenian, Iranian, and Semitic sources to reconstruct Armenian interactions with successive Persian dynasties from the Achaemenian, Parthian, and Sasanian periods to the centuries of Arab, Turkic, and Mongol dominion in Iran. The heavy armored Armenian cavalry played a critical role in the campaigns of the king of kings, and the Armenian merchant class was noted for its activity on the Silk Road leading from Central Asia to the Levant and Mediterranean Sea. Despite the precarious situation in which they often found themselves, the Armenians

through it all, while trying to maintain a critical beneficial balance between East and West, clearly figured in the administrative, military, and economic life of the Iranian plateau.

Anne E. Redgate considers the build-up of power by the Artsruni princes of Vaspurakan, both before and after Gagik Artsruni's coronation (by an Arab governor in 908 A.D.), which challenged the dominion of the Bagratuni/Bagratid dynasty (established 884/85). Artsruni power was glorified by the contemporary historians Tovma Artsruni and his "Continuator(s)" and acclaimed through Gagik's Church of the Holy Cross (Surb Khach) on Aghtamar island in Lake Van. That power may have been fundamentally stronger than that of the rival Bagratunis. She explores the significance of the Artsruni conquest, control, and involvement in territories that are now part of northern Iran, whose populations included Armenians and which had been ruled in antiquity by the Armenian Artashesian/Artaxiad and Arshakuni/Arsacid dynasties. They were crucial, she argues, in the development by the Artsrunis of an urban policy and economic strength, underpinning political power and building programs.

Hovann Simonian presents the history of the nearly forgotten Armenian principality of Artaz/Maku of the thirteenth to fifteenth century. He explains the Armenian reactions to the fall of the Maku fortress to Turkmen invaders in 1426. As the ruling family had converted to Catholicism, Armenian responses were mixed. Some leaders of the Armenian Apostolic Church were content with the downfall of the Catholic princes as an act of divine retribution whereas others lamented the loss of Maku as the last fortress in the region under Christian control. After a historical overview of the Artaz enclave in the centuries preceding its becoming a principality in the thirteenth century, the author describes that entity in greater detail, including the account given by Ruy González de Clavijo, the Castilian ambassador to Timur Leng (Tamerlane), and concludes with an assessment of how Armenians in the fifteenth century understood and incorporated the concepts of Armenian identity and Christian unity.

S. Peter Cowe continues the religious theme by focusing on a Persian priest of the Armenian Church in the latter part of the fourteenth and early fifteenth century and his eventual martyrdom. In a familiar pattern in Christianity, the youth named Yusuf and identified as a Persian was an avid opponent and persecutor of the faith in his early years until through divine revelation he was converted, baptized in the Armenian Church, ordained a celibate priest (*vardapet*), and then engaged in years of missionary activity far and wide. He was ultimately tried for abjuring Islam, subjected to tortures, and martyred. The author compares the major source relating to Yusuf's life and martyrdom, that of fifteenth-century Armenian historian Tovma Metsopetsi, with a more general and concise anonymous source in existence. Both narratives include invented dialogues, divine illumination

and grace, and symbols of validation such as the appearance of a divine light over the martyr's body. Yusuf's biography raises issues about the perceptions of ethnic boundaries and identity in the late Middle Ages.

Tom Sinclair examines Ottoman policy toward Iran in the campaigns of the sixteenth century and the first half of the seventeenth century and the effects of these campaigns on the Armenian population of Iran. The aim of the Ottoman campaigns was to capture and administer certain regions of Iran, with the parallel and related aim of controlling the export of Iranian silk. The campaigns of 1578 and onward show a deflection of policy toward Georgia, Shirvan, and Karabagh, all silk producing regions. In these campaigns, the Arax valley, including Erevan and Julfa, was brought under Ottoman administration. It was during or even before Shah Abbas' counterattack of 1603-04, when Erevan was retaken, that he decided on the deportation of the Armenians of Julfa, first to Tabriz, then to Isfahan. Abbas aimed to knock out the whole Julfa-Erevan corridor as an export route for silk. During the course of his retreat in the face of an advancing Ottoman army, he implemented the well-established Safavid scorched earth strategy, and this time whole populations were moved, with horrific losses of life and property.

The distant trade networks of the New Julfan merchants and traders attained unsurpassed prominence within a generation of their having been forcibly relocated to Persia in the new Armenian administered town of Nor Jugha, across the river from the capital city of Isfahan, which earned worldwide recognition and importance and became the mother community of all Armenian colonies in Southeast and East Asia, especially the Indian states and principalities, Burma (Myanmar), and the Dutch East Indies (Indonesia), also extended its trade network northward to Russia, Scandinavia, the Netherlands and westward to the Italian commercial centers and Spain.

Artsvi Bakhchinyan shares his findings on the history of trade between New Julfa and Northern Europe, particularly Sweden and the Baltic region, in the seventeenth century. Investigating Armenian-Scandinavian relations, the author offers a more comprehensive examination which draws on Swedish sources. In September 1687, the Armenian merchants of New Julfa signed a commercial contract with Charles XI, king of Sweden, granting them, among other provisions, a two-year exemption on duties in Sweden. The English translation of the contract is included in the text. The author gives a detailed account of the commerce and its primary and secondary actors and aims at gaining greater appreciation of the Julfan trade with the Nordic and Baltic countries and its related political, economic, and cultural ramifications.

Edmund Herzig states that previous scholarship has returned a broadly negative verdict on the 1688 and 1693/94 trade agreements between the English East India Company and the Julfa Armenian merchants. He challenges that view and makes the case for a more positive assessment. Although the commercial compacts failed in their immediate objectives of

establishing the Cape route around Africa as a viable alternative to the Levant for the trade in English woolen textiles in exchange for raw silk from the Caspian and Caucasian provinces of the Safavid Empire, they played an integral role in establishing a relationship between the English and the Armenians, a relationship that was to flourish in the East India Company's factories in India in the eighteenth century, when the leading Julfan merchants abandoned Isfahan. The author also uses the agreements to judge the disposition of the Julfan Armenians for corporate as opposed to individual organization and action.

Vartan Matiossian concentrates on the expansion of Nor Jugha's merchants to the Far West, reaching Spain and "Yengituni" (the New World), which Kostand Jughayetsi mentioned in his still-unpublished 1687 treatise about commercial relations among the places reached by his fellow compatriots. While Martin the Armenian, the very first one mentioned by name in North America (1619), was from Persia and probably from Nor Jugha, Jacome (Hakob) the Armenian, who married a local woman from present-day Bolivia, was the first a decade later to be identified by name in South America. By 1660, a small community of Nor Jugha natives began settling in Cadiz, the main Spanish port and gateway to and from the New World. There were also small groups in other cities of Spain, such as Seville. An edict by King Charles II (ruled 1665-1700) expelled the Armenians from the country in 1685, although the community of Cadiz was spared. The history of this community in Cadiz and its ramifications in South America form the thematic base of this review.

The late Archbishop Goriun Babian, who served as the prelate of the Nor Jugha/New Julfa diocese for nearly a quarter of a century, offers a virtual tour of the All Savior Monastery – the Vank – with its cathedral and surrounding structures in the compound. The survey includes All Savior (Amenaprkich) Cathedral and its unusual architectural style, ancillary belfry, and splendid murals; the renovated prelacy building; the third-generation model of the historic printing press assembled on the initiative of the prelate Khachatur Kesaratsi in 1638; the extensive Nerses Shnorhali library of some 25,000 books and more than 700 manuscripts; and the impressive holdings of the two-story enhanced Khachatur Kesaratsi museum, including imperial edicts and decrees, richly-embroidered liturgical vestments, precious gems and gold and silver objects, and a special interactive exhibit on the Armenian Genocide. The author draws attention to the fact that several of the spectacular churches in New Julfa reflect strong intercultural influences between the local Armenian artists and craftsmen and the Renaissance masters, as well as the Armenian adaptive skill in combining European, Persian, and Armenian motives to create a unique style.

Ani Babaian continues the evaluation of one of the esteemed traditional arts – mural painting – which was revived and transformed in Isfahan and

New Julfa in the seventeenth century. The development, establishment, and prosperity of New Julfa, buoyed by the internal structure of the leadership, were the result of the support of Shah Abbas and his successors, as well as the skillful management of the Armenian merchant houses. The artistic works created in this period represent a combination of the tastes and styles of artists and artisans from culturally diverse and traditional backgrounds. New Julfa's murals as shown in the houses of Sukias and *Khwaja* Safraz, the Amenaprkich Monastery, and the Astvatsatsin and Betkhehem churches, among others, were developed in two directions: religious and secular. These paintings reflect a combination and fusion of Armenian traditional artistic styles with contemporary Persian and European approaches. The author describes the artistic values, techniques, traditions, and artists of the murals, as well as a brief history of conservation activities.

Sarah Laporte-Eftekharian, utilizing a series of representative examples, scrutinizes the reception of Western iconographic models in New Julfa in the seventeenth century and their transformation to make them fit for the local projects of cycles of paintings on the walls of the All Savior Cathedral and the Bethlehem Church. Far from being contradictory, secular tradition and cultural borrowing in visual arts combine here in a highly controlled manner through innovative approaches stimulated by the mobility of the Armenian community and the worldwide movement of prints. In turn, the experimentation of Julfan artists such as Master Minas and Vardapet Mrkuz contributed to the dissemination of renewed pictorial models across all other Armenian communities.

Amy Landau, furthering the discourse on art, takes a fresh look at visual and textual sources relating to images and image-making in the seventeenth century. She explores how Armenian and non-Armenian merchants, officials, painters, men of medicine, among others, discussed and debated the optics of being “true to life.” More specifically, she highlights how notions of “life-likeness” were mediated and found expression in social contexts. The account of seventeenth-century historian Arakel of Tabriz animates the power of an image to awe, amaze, and delight. It is truly in the Armenian historian's discursive frame that one may talk about the authority given to the making and viewing of pictures in an early modern landscape. All this reveals the significance of Armenian sources for understanding broad artistic currents in Safavid Iran and the meaningful contributions of Armenian artists, such as the painter Minas, in shaping those currents.

Vazgen Ghougassian integrates an overview of both the rural Armenian communities of central Iran and New Julfa itself. The deportations by Shah Abbas gave rise to a large number of urban and rural settlements in Persia. In the area between Isfahan and Arak (Sultanabad) alone, more than a hundred villages were created in seven administrative districts, including Burvari, Peria, and Jghakhor (Chaharmahal). The author discusses their geographic

distribution, relations with the Persian authorities and Muslim landlords, social and economic status, and demographic decline beginning in the nineteenth century. As for New Julfa, this small mercantile segment of the Persian Armenian community was granted a privileged position to secure its attachment to the Safavid state. It had its own internal civil and ecclesiastical administration headed by the *kalantar* (mayor), senior members of prominent families and clergy, and lay representatives of the individual parishes. The study is based on a variety of sources, including royal decrees, encyclicals, tombstone inscriptions, colophons of manuscripts, and the accounts of Western travelers.

Ani Shahinian, turning to Persian Azarbayjan/Azerbaijan, portrays the Armenian communities of the Salmast (Salmas) region as witnessed in various sources from antiquity to the early modern period. She highlights the challenges and triumphs of the Armenian Christian population through a historical survey of Salmast and its geographic positioning and related trade routes. The region's strategic location between empires, capital cities, and lakes forged its identity as an intersection that was important for commerce and other economic activity. She also reviews the religious life, churches, scriptoria, and martyrs of Salmast. Significant attention is given to the pious religious practices of the Armenian Christian communities, as demonstrated in their faithful church attendance, devotion, fasting, and pilgrimages to the Monastery of Saint Bartholomew. These practices point to Salmast's ancient religious and cultural connections westward to the Lake Van region, and they reflect the seamless integrity of Salmast's unique Christian Armenian identity across the centuries.

Rubina Peroomian emphasizes the impact of the Armenian liberation movement on Armenians of Persian Azarbayjan – Atrpatakan in Armenian. Because of its proximity to the Russian and the Ottoman empires, Atrpatakan became a bridge for freedom fighters and political activists to cross over into the *Erkir* (the homeland under Ottoman domination) and a beehive of preparative activities. As a result of the concentration of these volunteers and their input into local Armenian cultural and educational life, many Atrpatakan Armenians, hitherto submerged in ignorance and under the constant threat of local Turkish and Kurdish assaults, began to embrace the progressive ideas of the times. They developed a sense of sympathy for the *Surb Gorts* (Holy Endeavor) and patronized, sheltered, and supported the activists. They gradually became participants in the movement themselves and later fervent supporters of the Iranian Constitutional Revolution. The author places particular emphasis on the role of the progressive writer Raffi in inspiring the Armenian liberation movement and demonstrates that Atrpatakan's involvement in that movement was the fulfillment of Raffi's patriotic design. The revolutionary novelist, himself a

native of Payajuk in the Salmast district, had plotted the map of the Armenian struggle for freedom with Atrpatakan at its core.

Magdalena Golnazarian addresses the fate of the Armenians in Persian Azerbaijan/Azarbayjan during World War I. Despite Persia's proclamation of neutrality at the very outset of the conflict, Russian and Ottoman military operations would ravage much of the region. The various ethnic-religious elements which were parts of the Azerbaijani mosaic were swept into the turmoil of an extremely devastating war. Alliances were formed and rifts were opened under relentless pressure exerted by foreign and domestic propagandists. The two Turkish invasions of the province, in 1914-15 and 1918, provoked a mass exodus of the Christian population into the Caucasus during the first period and into Mesopotamia/Iraq in the second, resulting in humanitarian calamities and the brutal slaughter of civilians. The tragic fate of the Armenians of Azerbaijan forms a lesser-known page of the Armenian Genocide.

Rosemary Cohen in a personal narrative uncovers the silence in her family relating to the massacres in their hometown of Khoy during World War I. She says: "A heavy silence always ruled over the atrocities," as the elder generation only spoke in whispers with one another about their horrifying experiences. It took years for the author to uncover the story of her grandfather Yeprem, his underground activities before the war, his flight from and return to Khoy in 1915 at the time of the first Turkish invasion, and his ultimate capture and murder by the Turkish soldiers in 1918 during the second invasion. There is a bright lining in the sad story, as a Persian Muslim doctor friend came to the rescue and served as a protector of Yeprem's eighteen-year old widow and three year-old daughter until the end of the war. The author has attempted to capture glimpses of that traumatic time through her symbolic paintings, several of which are reproduced with her essay.

Gohar Avagyan surveys the life and activities of Archbishop Nerses Melik-Tangian, the prelate of the Atrpatakan/Azarbayjan diocese of the Armenian Church during the critical years of World War I and the Armenian Genocide, the brief but momentous lifespan of the first Armenian republic, and the early decades of Soviet rule in Armenia. He was a key protagonist in relief and refugee affairs during the Turkish invasions of northern Iran from during World War I. His steadfast advocacy of Armenian independence and sympathy for the nationalist party Dashnaktsutiun, which headed the first Armenian republic, made him persona non grata after the establishment of Soviet rule there in 1920-21. Based on extensive materials on Melik-Tangian in the Armenian National Archives, the author appraises his role as the prelate of the Atrpatakan diocese in Tabriz for more than three decades, from 1912 until his death in 1948.

David Yaghoubian investigates the ways in which Armenian minorities in Iran encountered Iranian nationalism and participated in its development

in the twentieth and twenty-first century. Juxtaposing the intent and tactics of governmental efforts to inculcate and sustain Iranian national identity within the country's heterogeneous population with the responses and strategies of Armenian Iranians, the study illustrates the ongoing evolution of Iranian nationalism as a dynamic, collaborative, and negotiated process. More broadly, it demonstrates how the inclusive, civic nationalist policies of Shah Mohammad Reza Pahlavi and the Islamic Republic have rendered Iran relatively immune to the type of ethnic and sectarian strife that continues to destabilize neighbors such as Turkey, Iraq, and Afghanistan and highlights the role that Armenian Iranians continue to take in the nation's defense.

Claudia Der-Martirosian utilizes the U.S. Census data to examine the socioeconomic and social integration of Armenian Iranians in Southern California, which has the largest concentration of Persian Armenians in the U.S. The Armenian Iranian immigration can best be characterized in the context of *internal ethnicity* and *subethnicity*, two sociological concepts that depict the experiences of Armenian Iranians in the context of their country of origin (Iran), and in the context of their new home country (United States). In this chapter, the U.S. Census was employed to identify Armenian Iranian immigrant cohorts by age and gender. The findings indicate that for each Armenian Iranian immigrant generation, there was an increase in labor force participation, improvement in education attainment, and a rise in overall occupational status for both men and women. In 2021, the Armenian Iranian community in Southern California is thriving. Future sociological and ethnographic studies will be needed, however, to have a better understanding of the social and economic integration of U.S.-born Armenian Iranian generations.

Nikid Mirzayans takes the reader back to Nor Jugha/New Julfa again by recounting the long history of the Armenian theater there. He clarifies the conflicting dates given for the very first performance and relates that the earliest actors on the New Julfan stage in the 1880s all had roots stemming from the Caucasus, but in time the performers represented native talent and developed a broad-ranging repertoire of comedy and drama of both old and new Armenian playwrights and the translated plays of Shakespeare and other well-known foreign writers. The author enumerates the plays and performers of the New Julfan theater over the years. Among the most accomplished actresses was the darling of the Armenian stage, Siranoush, who enthralled the Armenian and Persian élites. In its later years, the theater incorporated social themes and concerns such as identity issues and emigration. The New Julfan theater celebrated its 130th anniversary with great fanfare in 2017, despite the fact that because of the dwindling Armenian numbers in the city, it was what may end up having been “the final curtain.”

Leonardo Alishan, in a concluding pictorial essay, reminisces about his childhood in Isfahan/New Julfa through poems, personal tales, and images

embodied in the paintings of the artist Sumbat Der Kiureghian. He laments the loss of the New Julfa of his youth, which surrendered its innocence, authenticity, and simplicity to modernization. Sumbat's paintings, he asserts, are a natural continuation of Safavid art, which began as depiction of royals and gentry, and later of the middle class; Sumbat took it a qualitative step further, depicting and celebrating the lives of peasants and common folk. Through his art, Sumbat immortalized the traditional way of life of New Julfa and the surrounding Armenian villages that no longer exist. The essay was prepared for publication posthumously with the assistance Sumbat's son, Armen Der Kureghian.

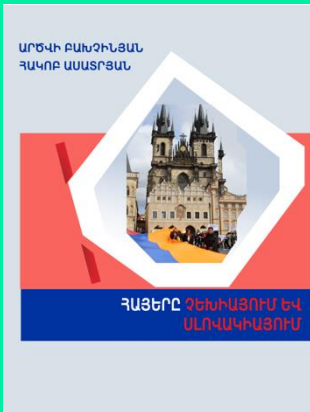
The chapters all together offer a useful survey of the very long history of Armenians in Persia/Iran. These may be taken as an introduction, as additional separate studies can be made of every major Armenian Iranian community, of the distinct style of New Julfan illuminated manuscripts, and of numerous cultural-religious complexes such as Surb Stepanos Nakhavka and Surb Tadeos Arakial, about which fortunately much has been written and photographs published by authors and specialists of various backgrounds. Still, the present volume should leave no doubt about the significance of the continuous Armenian-Iranian interactions and the unbroken presence of generations of Armenians for whom Persia/Iran became home.

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Արծվի Բախչինյան – Հակոբ Ասատրյան, Հայերը Չեխիայում և Սլովակիայում (սկզբից մինչև մեր օրերը) [Artsvi Bakhchinyan – Hakob Asatryan, Armenians in the Czech Republic and Slovakia (From the Beginning to the Present Day)], HH GAA Patmut‘yan Institut, Erevan 2021, 247 p., ISBN 978-9939-892-04-4

The work, addressed to historians, philologists and a wide readership, presents the history of the presence of Armenians in present-day Czech Republic and Slovakia from middle ages to nowadays, as well as the historical and cultural ties of Armenian people with Czechs and Slovaks. This book is is the first attempt to give the most complete picture of an unknown part of the history of Armenian emigration and Diaspora, revealing the presence of the Armenian element in that corner of Europe and especially an unknown facet of the history of European Armenians in the 20th century. The information contained in the first part of the study consist largely on what we find in the Armenian press and literature about the Armenian residents of Czechoslovakia and the Armenian-Czech relations. The second and third parts present the



life of the Armenians of the Czech Republic and Slovakia from the end of the 20th century until now, and the Armenians who are more or less prominent in various fields of these countries.

ԲՈՎԱՆՂԱԿՈՒԹՅՈՒՆ: Նախաբան4; **Մաս Ա** Հայ-չեխական կապեր. սկզբից մինչև 1990-ականներ, Միջնադար և 19-րդ դար 8; Հարաբերություններ երկու նորանկախ հանրապետությունների միջև 30; Առաջին հայերը Չեխիայում: Կարել Հանսա 45; Պրահայի հայ ուսանողները 55; Ուշագրավ դեմքեր Պրահայի հայ ուսանողներից89; Համայնքը և հայ-չեխական կապերը 1930-ական թթ. 103; Հայերը Չեխոսլովակիայում 1940-ական թթ. 117; Հայագիտությունը սոցիալիստական Չեխոսլովակիայում և Չեխիայում122; Հայերը սոցիալիստական Չեխոսլովակիայում և հայ-չեխոսլովակյան կապերը 135; **Մաս Բ** Չեխիայի նոր համայնքը 142; Պրահայի հայերը 146; «Արմենիա ակումբը» 146; «Հայ-չեխական ընկերությունը» և այլ միությունները 147; Հայ առաքելական եկեղեցին Չեխիայում 151; Հայկական դպրոցը 154; «Օրեր» եվրոպական ամսագիրը, orer.eu կայքէջը և չեխահայ մամուլը 156; Հայ-

չեխական հարաբերությունները նորագույն փուլում 159; Հայոց ցեղասպանությունը և Չեխիան 161; Բոնոյի հայերը 166; Յիհավայի հայերը 168; Օստրավայի հայերը 171; Ուստի նաղ Լարենի հայերը 172; Մշակութային դեմքերը 174; Այլ մասնագիտությունների անձինք 186; Մարգիկները 189; Գևորգ Ավետիսյանը և «Մառլենկայի» հրաշքը 191; Համայնքի ապագան. երիտասարդությունը, լեզուն և ինքնությունը 193; **Մաս Գ**- Հայերը Սյովակիայում 202; Սյովակիան և Հայոց ցեղասպանությունը 204; Միջպետական հարաբերությունները 206; Հայերը և եկեղեցին 207; Համայնքային դեմքերը 208; Հայերը սլովակյան մշակություն 211; Համայնքային այլ գործիչներ 215; Երիտասարդները և համայնքի ապագան 218; Օգտագործված սկզբնաղբյուրներ եվ գրականություն.222; Armou v Česku a na Slovensku (od začátku až dodneška) 224; Անձնանուններ 230; Տեղանուններ 230.

Արծվի Բախչինյան, Ռուբեն Մամուլյան` արվեստագետը և հայը [Artsiv Bakhchinyan, Rouben Mamoulian: The Artiste and the Armenian], GAT` hratarak`ut`yun, Erevan 2021, 253 p., ISBN 9789939114118.

The monograph is devoted to the life and creativity of eminent American theater and film director of Armenian origin Rouben Mamoulian (1898-



1987). A special attention is paid to his connections with Armenian reality. Based on archival and art history literature, the study covers various aspects of American theater and film history, provides detailed analysis of Mamoulian’s films, and sheds light on some sides of Mamoulian’s biography.

ԲՈՎԱՆԴԱԿՈՒԹՅՈՒՆ: Նախաբան3; **Առաջին երեսնամյակ,** Նախնինները 5; Պատանեկության տարիներ 21; Թատերախոսը 37; Բանաստեղծական փորձերը 42; Գործունեության սկիզբը. Լոնդոն 48; Ամերիկյան թատրոնում 60; **Կինոյում,** «Ծափահարություններ» 80; «Քաղաքի փողոցները» 92; «Դոկտոր Ջեքիլը և պարոն Հայդը» 97; «Միրի՛ր ինձ այս գիշեր» 105; «Երգ երգոց» 113; «Քրիստինա թագուհի» 118; Հայ-շվեդական սիրավե՛պ» 127; «Նորից ապրում ենք» 132; «Բերքի Ծարփ» 137; «Ուրախ ավագակը» 144; «Բարձր, ընդարձակ և գեղեցիկ» 147; «Ոսկե տղան»150; «Չորրորդի նշանը» 152; «Արյուն և ավագ» 155; «Մատանիներ նրա մատներին» 159; «Ամառային արձակուրդ» 160; «Մետաքսե գուլպա» 163; Մասնակի և չկայացած կինոնկարներ 166; Այլ թատերական բեմադրություններ 171; Ստեղծագործական սկզբունքները 187; Քննադատության գնահատմամբ 192; **Մամուլյանը եվ հայ իրականությունը,** Անհատական և հայկական դրոշմը ֆիլմերում 197; Մամուլյանը և հայ կինոն 202; Հայապատում ֆիլմերի փորձեր 208; Կապերը գաղութահայության հետ 213; Հայագգի ծանոթները 225; Այցը Հայաստան 229; **Վերջին երեսնամյակ,** Այլնայլ զբաղմունքներ 239; Մամուլյան մարդը 244; Տխուր վերջաբան 248.

Մայր Աթոռ Սուրբ Էջմիածինը հայ գրատպության կենտրոն. Հրատարակությունների մատենագիտություն 1772-1920 [Bibliography of Publications (1772-1920) of the Mother See of Holy Etchmiadzin], edited with Introduction and Notes by Gohar Grigoryan, compiled by M. Grigoryan, S. Petoyan, G. Grigoryan, G. Nazaryan, S. Voskanyan, H. Suvakhchyan, A. Galstyan, Press of the Mother See of Holy Etchmiadzin, Etchmiadzin 2021, 744 p. (492 b/w ill.), ISBN 978-9939-59-283-1.

This book is the first complete bibliography of publications printed in the Mother See of Holy Etchmiadzin from the foundation of the press by Catholicos Simēon Erewanc‘i in 1771 until the Sovietization of Armenia in 1920. It includes detailed descriptions of 746 publications and periodicals, excluding the *Ararat Monthly*, content of which is available through several bibliographies published in the past decades. The bibliographical project was initiated by the Mother See of Holy Etchmiadzin to mark the *500th Anniversary of Armenian Printing* and the *250th Anniversary of Printing in Armenia* and was carried out between 2012 and 2013 in the National Library of Armenia and the Matenadaran Institute of Ancient Manuscripts.

The Introduction narrates how the confessional conflicts, political challenges, and several national projects of the last decades of the 18th century prompted the erudite Simēon Erewanc‘i to establish the catholicosate’s own press, which had a multifaceted mission of overcoming confessional rivalry and guiding the Armenians toward the Holy Etchmiadzin. A much smaller but complicated problem is discussed in the second section of the Introduction, which deals with the earliest and undisseminated publications of the Etchmiadzin press. In the third section, the 12 extant old printed books are analyzed within the context of

Simēon Erewanc‘i’s aforementioned vision, which was continued by his successor Catholicos Łukas Karneec‘i.

The first half of the 19th century was marked by a new redistribution of the Caucasian territories between the imperial powers, with the Etchmiadzin catholicoi maneuvering with Iran and Russia on one hand and with the Ottoman Empire on the other. This instability, as well as new technological challenges, caused a temporal decline in the publishing activities of Etchmiadzin. However, as discussed in the fourth section and shown by the Bibliography, the efforts to revive the press and



the number of publications printed in this “transitional” period are slightly more than previously thought. The best-known and most prolific period of the Etchmiadzin press began with Catholicos Gēorg IV (1866-1882) and continued until the First Republic of Armenia. With the foundation of the Gēorgian Seminary (1874) and *Ararat Monthly* (1868), the need for a well-functioning local press became more evident. To modernize the Etchmiadzin press and to ensure its effective existence, several technological innovations and administrative changes were made, which resulted in publication of 97 books under Catholicos Gēorg alone, among them several medieval chronicles and many textbooks for the schools run by the Armenian Church. The sixth section, titled *The Holy Etchmiadzin and the Unpublished Bible*, summarizes the long history of a critical edition of the Armenian Bible, which never saw the light of day. Instead, in the period under consideration, there have been seven complete publications of the Book of Psalms (three as parts of the *Ateni Žamagirk*’) and five complete publications of the Four Gospels, although the manuscript basis for these publications remains largely unknown.

The user of the present Bibliography will notice that in many books printed in Etchmiadzin before 1905, there are notices of tsarist censorship, which have been reproduced in full with the understanding that censorship is an inseparable part of a book’s history. The seventh section of the Introduction is dedicated to this question, which narrates the censorship policy of the Russian Empire regarding the Etchmiadzin press and the regional institutions involved in the process. The Bibliography has been prepared as an aid to scholars, librarians, and bibliographers and was carried out by combining the principles used for the extensive *Bibliography of Old Printed Armenian Books, 1512-1800* (Yerevan 1988) with recent approaches that will serve scholars of book history and print culture studies. Although the large chronological framework (1772-1920) did not allow for a homogeneous application of the initially decided principles to all 746 publications described here, a general attitude was adopted of the books being, first of all, material objects bearing traces of the social, cultural, and economic history of the time. Not very different from how the codicologists study a handwritten codex, the descriptions begin by detailing the physical and artistic features of the respective publication, followed by the full reproduction of the title pages, dedications, censorship notices, and informative notices concerning price, if applicable. Inspired by the bibliographical works of Arsēn Ghazikean and Hakob Anasyan, the contents of each publication are represented in such a way that the interested scholar may be able to decide its usefulness for his/her research. Thus, in the description of the hymnals, the compilers provided not only the canons but also the beginnings of the hymns included in each canon, bearing in mind that this information is necessary for scholars interested in these publications. Colophons and writings with the value of a colophon have been reproduced in full. The last Etchmiadzin book, which includes a “classical” colophon (i.e., it begins with a glorification and contains the principal formulas of Arme-

nian manuscript colophons) is the Lectionary printed in 1840. Later publications – though they do not contain colophons as such – have prefaces, introductions, or endnotes that partially replace the functions of a colophon and are, therefore, reproduced of necessity, by which an attempt was made to provide the inedited history of the Etchmiadzin press through the books themselves.

As several books printed in the 18th and 19th centuries are preserved in rare or incomplete examples, their contents and colophons have been reproduced using more than one example, such as the little-known Breviary printed between 1820-1821, which is so far known from only two incomplete examples kept in Isfahan and Yerevan. Another issue that emerged during the course of the work was the existence of different examples of a single publication. Thus, the prayer-book authored by Simēon Erewanc'i and printed in 1772 under the title *Zbōsaran* is so far known from only six exemplars, including one unique exemplar whose printed content continues on several more pages with a remarkable colophon and with a versified instruction about the necessity of praying, presumably authored by the same catholicos. Similar inconsistencies in printing have also been observed in several examples of the famous *Tōnats'oyts'* (1774-1775), which Simēon Erewanc'i prepared and published with particular attention and eagerness: the size of the script and the arrangement of the woodcut illustrations of a group of exemplars that differ from the other group suggest that the printing of this well disseminated book was done in two different series.

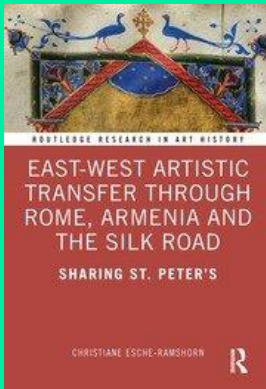
The Bibliography is arranged in chronological order (pp. 47-532), followed by a small section that includes undated publications (pp. 533-534). Publications that are known from other sources are gathered in Appendix 1 and arranged alphabetically (pp. 537-540). They are not included in the principal Bibliography because of the lack of physical exemplars or their questionable attributions, some of which are addressed in the accompanying annotations. The periodicals that functioned in Etchmiadzin until 1920, including the handwritten periodicals of the Gēorgean Seminary, are presented in Appendix 2 (pp. 541-570). The book concludes with indexes and 492 black-and-white photographs of title pages.

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533-534; Appendix 1. Non-extant but documented publications 537-540; Appendix 2. Periodicals 541-570; Indexes 571-616; Title pages (b/w photographs) 617-742.

Christiane Esche-Ramshorn, *East-West Artistic Transfer through Rome, Armenia and the Silk Road: Sharing St. Peter's*, Routledge, Abingdon, Oxon – New York 2021, 238 p., 20 color & 38 b/w illustrations, ISBN 9781409403067.

This book examines the arts and artistic exchanges at the ‘Christian Oriental’ fringes of Europe, especially Armenia. It starts with the architecture, history and inhabitants of the lesser known pilgrim compounds at the Vatican in the Middle Ages and Renaissance, of Hungary, Germany, but namely those of the most ancient of Churches, the Churches of the Christian Orient Ethiopia and Armenia. Without taking an Eurocentric view, this book explores the role of missionaries, merchants, artists (for example



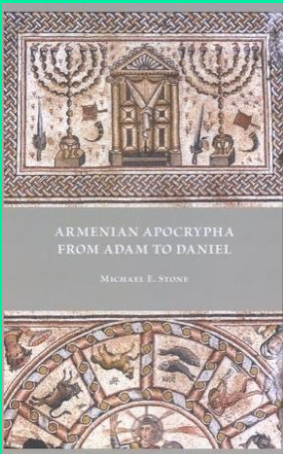
Momik, Giotto, Minas, Domenico Veneziano, Duerer), and artefacts (such as fabrics, inscriptions and symbols) travelling into both directions along the western stretch of the Silk Road between Ayas (Cilicia), ancient Armenia and North-western Iran. This area was truly global before globalization, was a site of intense cultural exchanges and East-West cultural transmissions. This book opens a new research window into the culturally mixed landscapes in the Christian Orient, the Middle East and North-eastern Africa by taking into consideration their many indigenous and foreign artistic components and embeds Armenian arts into today's wider art

historical discourse. This book will be of interest to scholars in art history, architectural history, missions, trade, Middle Eastern arts and the arts of the Southern Caucasus.

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Michael E. Stone, *Armenian Apocrypha from Adam to Daniel*, (Early Judaism and Its Literature, 55), SBL Press, Atlanta 2021, 366 p., ISBN 978-1628374162.



This book by Michael E. Stone is the sixth volume in a series of translations from Armenian to English, which he began with the publication of *Armenian Apocrypha Relating to Patriarchs and Prophets* in 1982. His initial aim, to search unstudied Armenian manuscripts for works dating back to the Second Temple period, developed into a career-long search for reworkings of biblical traditions, stories, and persons in the Armenian tradition. In this collection Stone focuses on texts

related to heaven and hell, angels and demons, and biblical figures from the Hebrew Bible and apocrypha. Texts, introductions, translations, annotations, and a critical apparatus make this collection a key resource for students and scholars of apocryphal and pseudepigraphical literature.

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Michael E. Stone, *The Genesis Commentary by Step'anos of Siwnik'*, additional notes by Sh. Efrati, (Corpus Scriptorum Christianorum Orientalium, 695, Scriptorum Armeniaci, 32); Peeters, Leuven 2021, XIV-231 p., ISBN 9789042944596.

The book is the edition, publication and annotation of two substantial passages of a Commentary on Genesis that has been ascribed to the eighth-century Armenian theological and commentator, Bishop Step'anos of Siwnik. One passage has been previously published but never translated into English, the second passage is newly-discovered and for it the book is the editio princeps. Even if the ascription to Step'anos is not authentic, the work is an early one, and an eighth-century date is not implausible.

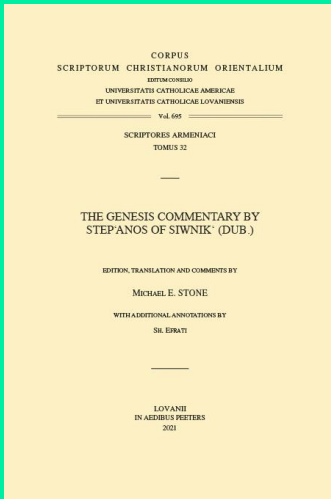


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Nersēs Šnorhali, *Con fede ti confesso. Ventiquattro preghiere*, Introduzione, traduzione e commento a cura di Matteo Crimella, Prefazione di Boghos Levon Zekiyān, (Padri orientali), Qiqajon, Magnano (BI) 2021, 194 p., ISBN 978-88-8227-590-7.

Il volume intende far conoscere al pubblico italiano le *Ventiquattro preghiere* di Nersēs Šnorhali, per secoli vero e proprio manuale di orazione del popolo armeno. Nell'introduzione viene presentata la figura di Nersēs Šnorhali (1100/2-1173) nel contesto del suo tempo, ovvero il momento in cui viene a formarsi il regno di Cilicia. Particolare risalto è dato alla discussione fra gli armeni e i greci, cioè fra Nersēs Šnorhali e l'imperatore Emanuele Commeno (e il suo teologo Theorianos). Alcuni passi della corrispondenza fra i due sono tradotti, così da rendere conto, con documenti di prima mano, del livello della discussione, incentrata su questioni cristologiche, ma riguardante



pure usanze e tradizioni ecclesiali. V'è poi un'introduzione storico-letteraria alle Ventiquattro preghiere di Nersēs Šnorhali. Il testo delle preghiere affianca l'originale armeno (seguendo l'edizione dei Mechitaristi) e la versione italiana. La traduzione è volutamente abbastanza letterale, nello sforzo di rendere il più possibile la ricchezza dell'originale armeno. V'è poi il commento ad ogni strofa, quasi parola per parola. L'intuizione di fondo è la seguente: Nersēs non cita mai né la Scrittura, né la liturgia, ma allude in continuazione sia alla Scrittura, sia al patrimonio liturgico della Chiesa cui appartiene. Concordanze alla mano il commentatore ha inteso mostrare il mondo che sta dietro

il testo di Nersēs Šnorhali. I riferimenti alla Bibbia armena sono stati esplicitati e i passi sono stati tradotti abbastanza letteralmente; anche le allusioni alla grande tradizione liturgica sono state chiarificate, così che il lettore italiano (che solitamente non conosce la liturgia armena) possa cogliere i nessi fra il testo di Nersēs e il patrimonio eucologico. Le ventiquattro preghiere di Nersēs Šnorhali appaiono essere un vero e proprio tessuto composto dalla trama della Bibbia con l'ordito della liturgia e mostrano la loro immensa ricchezza, la quale riflette la statura teologica e spirituale del loro autore, uno dei giganti della spiritualità armena.

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Vardan Matiossian, *The Politics of Naming the Armenian Genocide. Language, History and ‘Medz Yeghern’*, (Armenians in the Modern and Early Modern World), I.B. Tauris, London 2021, 279 p., ISBN 978-0-7556-4108-6.

This book, the result of ten years of painstaking research, explores the genealogy of the concept of ‘*Medz Yeghern*’ (‘Great Crime’), the widely used Armenian term for the annihilation of the Armenians in the Ottoman Empire between the years 1915-1923. Ascribing the right definition to the crime, widely accepted by historians as one of the classical cases of genocide in the 20th century, has been a source of contention and controversy in international politics. Vartan Matiossian has tackled a subject both omitted and misinterpreted in the historiography, taking a combined historical, linguistic, literary, and political perspective. He has drawn upon an impressive collection of Armenian literary and periodical sources, as well as other European languages in order to trace the development of the concepts pertaining to mass killing and genocide of Armenians from the ancient to the modern periods. Beginning with an analysis of the term *yeghern* itself, he shows how its use evolved along with the emergence of the term genocide in 1944 and the Armenian struggle for international recognition of the crime in the face of Turkish protest. The book is an insightful exploration of the politics of naming a catastrophic historical event, with a careful analysis of the use and abuse of *Medz Yeghern*, by the Vatican, Turkey, and the United States over the past two decades and its repercussions in the Armenian realm. “I was not particularly interested in the genocide of the Armenians as a central subject of my scholarship until the name *Medz Yeghern* came onto the international stage at the beginning of this century and became a tool of denial by actors who lacked either the authority or the necessary knowledge to establish its meaning,” Dr. Matiossian said. “Enter the Armenian language as an overlooked essential source to understand what the name meant for the speakers of the language, who were and are the only ones with such authority and knowledge. I worked towards establishing the different meanings of *yeghern* throughout history, with a parallel reconstruction of the use of ge-



nocide in the Armenian milieu after 1945, and reconcile those meanings with the current trends of politics of naming the genocide,” he continued. “I do believe that I have made a contribution towards a better understanding of the need for a multifaceted approach to the issues of genocide, while bringing on the table an amount of information and analysis that was not readily available to scholars.” Professor Bedross Der Matossian (University of Nebraska, Lincoln), general editor of the Armenians in the Modern and Early Modern World series, noted: “We are truly excited to publish Matiossian’s excellent book which comes at a crucial time in which denialists, whether the Turkish state and its apparatus and/or individuals, use and abuse the concept of *yeghern* in order to omit using genocide to describe the crimes perpetrated against the indigenous Armenian population of the Ottoman Empire during WWI. Matiossian’s interdisciplinary approach and meticulous research illuminates for scholars and general readers the genealogy of the concept and traces its journey in the 20th and the 21st century.”

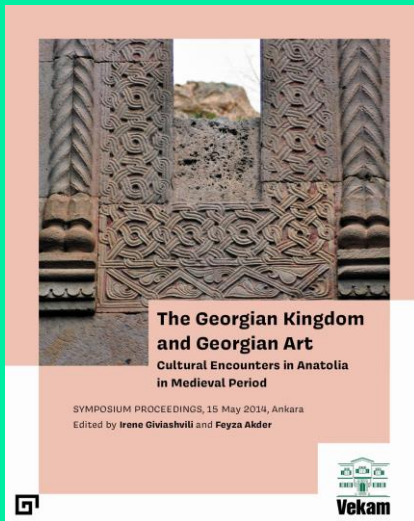
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Irene Giviashvili – Feyza Akder (eds.), *The Georgian Kingdom and Georgian Art. Cultural Encounters in Anatolia in Medieval Period. Symposium Proceedings, 15 May 2014, Ankara, (Vehbi Koç, Ankara Studies Research Center (VEKAM) Series, 58), Koç University Press, Istanbul 2021, 491 p., 850 color plates, ISBN 978-605-7685-73-5.*

This book, comprising the proceedings of a 2014 symposium at Koç University’s Vehbi Koç Ankara Studies Research Center, fills an important gap in the research surrounding the historical principality of Tao-Klarjeti. This political entity founded by the Georgian Bagrationis dynasty in the early ninth century covers the modern-day provinces of Artvin, Erzurum (partially), Ardahan in Turkey, and the provinces of Samtskhe-Javakheti and Ajara in Georgia. This volume explores the religious and secular buildings, decor programs, facade articulations, stone reliefs of monastic and Cathedral churches, mason builders, and donors of Tao-Klarjeti’s architecture. A particular focus is placed on recent archaeological discoveries in Şavşat Castle

and the heritage of manuscripts produced in scriptoriums and literary centers of the region.

Introduction (Irene Giviashvili): Tao-Klarjeti (ტაო-კლარჯეთი) is a historico-geographical term coined in the academic language of the 19th century to define medieval Georgian heritage, movable and immovable, related to the historic Georgian provinces of T'ao, K'larjeti, Shavsheti, Eru-sheti, K'ola, Oltisi, and Sp'eri. It comprised mainly the basin of the river Chorokhi (Çoruh) and the headwaters of the river Mt'k'vari (Kura). Nowadays the majority of the archaeological sites and architectural remains of Tao-Klarjeti are located in the northeastern regions of the Republic of Turkey, in Erzurum, Artvin, and Ardahan. Most of the movable pieces—sculptures, manuscripts, icons, and other liturgical objects—are preserved in museums and repositories in Georgia.



Covering a region that now spans two countries—Turkey and Georgia—the cultural landscape of Tao-Klarjeti once played a crucial role in the formation of the Georgian Kingdom and medieval Georgian art. It was also a significant center for Georgia's political history and for relations with neighboring states and their cultures. The Georgian Kingdom of Iberia, or The Kingdom of Kartvelians (as we call ourselves), emerged in the early ninth century from the Eastern Georgian Kingdom, with its capital in Mtskheta. During the

establishment of Arab domination in eastern Georgia, which started around 640, Erismtavari (Presiding Prince) Ashot' Bagrat'ioni left Tbilisi and moved to the periphery—to the southwestern provinces of the country, Tao-Klarjeti, which bordered Byzantine lands. So, at the end of the ninth century, a new principality was founded, known as the Kingdom of Kartvelians, or Tao-Klarjeti, with its royal residence in Art'anuji (present-day Ardanuç, Turkey). The choice fell on a fortified city along the important trade route connecting the Georgian lands with Armenia, Syria, and Byzantium. This move was a result of a well-planned project in collaboration with the Byzantine Empire, who needed allies in the Caucasus, which was located right on the frontiers of the "Arab threat." The family branches of the Bagrat'ids—the Bagratunians in Armenia and the Bagrat'ions in Georgia—were chosen

for the task. The Georgian Bagrat'ions considered themselves descendants of the biblical King David and therefore related to the Virgin Mary. The Bagrat'ioni royal family ruled the country continuously for a thousand years, until the Russian tsar's annexation of Georgia in 1801.

The southwestern province was not chosen just because it bordered Byzantium; it provided a legitimate base for the development of a new political and cultural center. In the Georgian Chronicles is a list of the oldest Georgian cities that were established by the mythical founder of the nation, Kartlos, and his descendants. Among the most ancient ones are the fortified city of Tukharisi in K'larjeti, Ts'unda, and Art'aani in Javakheti. The location of Tukharisi is still unknown (however, it is known that the first church of K'larjeti was founded in Tukharisi in the fourth century). Ts'unda is in Georgia (Aspindza Municipality), and Art'aani is the present-day city of Ardahan.

The very first building for the Georgian Church was built in Erusheti by a mission of Constantine the Great following the request of King Mirian, who adopted the new religion in the early fourth century. The first episcopal dioceses were also established here, in Akhiza and Mere, in the province of K'larjeti, as a result of King Vakht'ang Gorgasali's political shift from Persia to the Eastern Roman Empire. He also facilitated the foundation of the very first monastery, Op'iza, here in K'larjeti. The building of the city and the fortress of Art'anuji, as well as that of Tbilisi, the current capital of Georgia, is attributed to King Vakht'ang. Each of King Vakht'ang's establishments seem to have given the Bagrat'ions more legitimacy. We do not have many remains from that early period. Four antefixes and several dozen pebbles of tesserae from Akhiza Cathedral (where in the beginning of the 20th century the mosaic of the Virgin Orance was still visible) are kept in the National Museum of Georgia. Ts'q'arostavi Cathedral, founded by King Vakht'ang Gorgasali's son Mirdat', was another early monument that can be dated to the fifth century. There are a few photos from the early 20th century of the now non-existent building; they show the large domed cathedral that included a basilica structure with a horseshoe-shaped arcade, typical for the fifth- to sixth-century architecture of Georgia.

However, the material becomes rich from the Bagrat'ioni period; the remains reflect extreme wealth and abundance, and the situation remained so until the Georgian states reunited into a single state and the political and cultural centers moved out of the Tao-Klarjeti region. Consequently, the term "Tao-Klarjeti" in Georgian art denotes an art full of innovation, experiments, creativity, and, of course, a kind of a model and inspiration. The Georgians of Tao-Klarjeti brought monasticism to a new level, especially through the activities of St. Grigol of Khantsta—he established new monasteries and restored old ones Shat'berdi, Berta, Jmerki, Daba, Mere, P'arekhi, Dolisq'ana, Op'iza, Khantsta, Midznadzori, Ts'q'arostavi, and Barretelta. He also became instrumental in establishing a long-lasting tradition

of the Bagrat'ioni's patronage of the Georgian Church. Soon after, the monastic communities turned into a cenobitic brotherhood with a set of rules that privileged book reading and writing, thus establishing a long tradition of hymnography, hagiography, translation, and book production. These monasteries produced the greatest masterpieces of metalwork and were rich with icons and liturgical objects. Not much of it has been preserved, but it is worth mentioning that the most venerated icon for Georgians —the Ancha Icon—comes from K'larjeti, and the largest icon for the entire eastern Christian world, the Khakhuli triptych, with a sizeable collection of Georgian and Byzantine enamels, arranged on a golden and silver frame of the icon of Virgin Mary, was originally ensembled in Khakhuli.

Monasteries of the ninth century were built on the most isolated, and even inaccessible, rocky places—these extreme locations would amaze a modern viewer. The chronicler writes in the Georgian Chronicles that “Klarjeti was protected by a rocky environment,” and it seems that such a location provided not only physical but also spiritual peace for its inhabitants. In the middle of the 10th century, leadership was taken by T'ao branch of the kingdom. Their monasteries (Khakhuli, Oshk'i, Otkhta Ek'lesia, and P'arkhali) came to define the very borders of the kingdom. Although the borders were liminal and Georgian kings had to struggle to gain, regain, and keep lands, our modern understanding of the historical Tao-Klarjeti region is within that space.

The architecture that developed was on a new level, largely based on the already existing traditions of crossdomes, basilica, or a single-nave structures, built with stone blocks on mortar. Several new architectural types were invented and developed in Tao-Klarjeti: for example, the triconch (Zegani/Zaki), the tetraconch with the ambulatory (Bana), the hexaconch (Oltisi), and the “inscribed cross” (Khansta). Different architectural plans were merged, thus creating a much more functional space to meet the needs of the churches. A model of an ideal church building was developed—one which could serve both monastic and cathedral requirements (Oshk'i).

Various decorative-constructive systems were produced. The facades began to be elaborated with a blind arcade, following the outline of the different architectural forms of the buildings. This formula continues to characterize Georgian church architecture (Bana, Oshk'i, Otkhta Ek'lesia). The “half-open umbrella” type domes were invented (Khansta, Op'iza) and became widespread on architecture throughout the Caucasus. A new system for the squinch-pendentives holding the dome was developed. This region is a seismic zone, and the structures have an anti-seismic construction system that is easily seen in the way the stones interlock with each other (Khakhuli, Oshk'i); this system has ensured that the domes have remained standing for over one thousand years. Another virtuosity of these master masons was their ability to cover the buildings with glazed tiles, which did not allow

precipitation to leak in. Consequently, the oldest domed church buildings of Georgia in their original shapes are preserved within the borders of Turkey.

In monasteries of Tao-Klarjeti an outstanding tradition of relief sculpture, mostly on the facades of churches, was established. In some cases, even the interiors of churches are very rich with decorative moldings or floral and geometrical ornamentations (rarely figurative images) carved in stone. It is here in Tao-Klarjeti that stone relief was restored to its monumental scale, the tradition of which originates from the reliefs of Mtskheta Holy Cross (seventh century). Byzantine minor sculptures in the form of ivory reliefs were also a kind of inspiration for Georgian masters, but the monumental facade statue, which stems from Roman traditions, was unknown even to Byzantium. In Tao-Klarjeti, relief images of human beings appear in the middle of the 10th century in almost three-dimensional shapes. But the Orthodox Church was not a fertile ground for the development of sculpture. Another innovation was a sophisticated system of rendering the main entrance to the church with large figurative sculptures representing different scenes of Christian iconography. Regretfully, the European Romanesque sculpture around the church gates that appeared a century later was never further utilized in Georgian architecture. Tao-Klarjeti churches are distinguished with niches for the thrones and icon frames carved in stone, which in other cases would be substituted by wooden furniture. Large double niches in the pillars facing the apse were to house the high-ranking attendees during the service. The architecture of Tao-Klarjeti was a pioneer in introducing polychromic arrangements of stones around window openings and under blind arcades, a typical motif that embellished window openings of the buildings in Khakhuli, Oshk'i, P'arkhali, Otkhta Ek'lesia, and many others. It should be also noted that the inscriptions on the walls of the churches are uniquely abundant here, which means that we often have accurate information about the donors and builders. Oshk'i, which is remarkably rich in this respect, not only mentions the exact date of the consecration of the monastery but even lists the construction costs.

The churches were painted (at first only the sanctuary), and the domes were covered by frescos. At least 20 examples that preserved traces of paintings from the 10th–11th centuries are in different conditions. It has been 24 The Georgian Kingdom and Georgian Art Giviashvili acknowledged that a specific school of painting was developed in Tao-Klarjeti that shared common principles with Georgian painting in general. Simultaneously, it reveals remarkable features that can be explained by closer relations and cultural ties with Byzantium and the Middle East. The Cross remains the only subject placed within the sphere of the dome, emphasizing its national tradition and allusions to the miracle in Mtskheta, as described in the Conversion of Kartli. Despite the region's political relationship with Byzantium, the artists of the T'ao

murals (Khakhuli, Otkhta Ek'lesia, P'arkhali) often underline a direct connection with Jerusalem and with Mtskheta as a second Jerusalem for Georgians.

Tao-Klarjeti was the place where the unification of the country was masterminded. King Davit III Kuropalates was unquestionably one of the most authoritative and influential rulers in the Caucasus. On an Oshk'i stela he is portrayed in half figure, in an Orans pose, below the Nicopea type Virgin Mary—the military palladium of the Byzantine court. By using the same iconography, Davit shared and showed his responsibility to Byzantium, on the one hand, and, on the other, stressed his identity as a descendant of the biblical House of David, and therefore related to the Virgin Mary. Georgians of Tao-Klarjeti were able to establish the new Georgian monastery of Iviron on Athos in 983. The Iviron Monastery shortly became an important destination for spiritual and educational purposes. The leading school of translation was created on Athos, and a strong interchange of monks from Tao supported the flow of knowledge and culture during the medieval centuries.

Located on geographical and cultural crossroads, and also thanks to the political, religious, and cultural ideology of the Georgians of Tao-Klarjeti, the country became an integral part of and an active player in the regional changes that were happening in the Caucasus and Anatolia. The religious centers of Tao-Klarjeti became a kind of transmitter for cultural exchanges in Christian centers, as well as between the Christian and Islamic worlds. At the same time, fortifications that created a kind of grid of massive fortresses and small watchtowers served as a powerful barrier to political expansion.

The importance of Tao-Klarjeti declined once the center of the united Georgian Kingdom moved first to Kutaisi (ca. 1000) and finally to Tbilisi (1122), although its cultural impact was diffused to the rest of Georgia. Even more, its features can be found in Armenian and Seljuk architectures, especially in the neighboring Erzurum buildings. The cultural activities of the Georgians ceased once this region fell within the borders of the Ottoman Empire (16th century).

Today, Tao-Klarjeti is a cultural heritage, a subject of growing scientific research, a popular touristic destination, and shared responsibility for the protection of monuments. The rehabilitation of cultural heritage sites is regulated through a 2017 bilateral agreement between the government of Georgia and the government of the Republic of Turkey.

During last decade, the rehabilitation process of Georgian medieval monuments was started by the Turkish Ministry of Culture, with Georgian involvement on an expertise level. Works on the sites of Ishkhani and P'arkhali are almost finished; complex works have been undertaken at Shavsheti Castle, and work has also begun at Oshk'i and T'beti.

The issues that are summarized here were raised in discussions at the symposium, which was the first of its kind: organized in Turkey but dedicated to the Georgian Kingdom. Scholars of these two countries were brought

together to present on this shared heritage and the artistic developments related to it. These speakers included Osman Aytekin, Tuğba Barlık Vardı, Zurab Batiashvili, Fahriye Bayram, K. Kutgün Eyüpgiller, Natia Khizanishvili, David Khoshtaria, Buba Kudava, Nino Simonishvili, Giorgi Tcheishvili, Macit Tekinalp, Serda Torus, Selda Uygun Yazıcı, Turgay Yazar, and Nikoloz Zhgenti. The workshop was particularly successful due to the interest expressed in many questions about the shared historical, geographical, and cultural issues of Georgia and Georgia's connections with other cultures, especially with the Byzantine and Islamic worlds. The problems of cultural heritage management and restoration were largely discussed as work on the first monuments was just beginning. The symposium was ultimately a presentation of two different scholarships and two different schools, with their own visions, responsibilities, and perceptions, which has been also reflected in the present volume.

This volume begins with Fahriye Bayram's contribution, "Tao-Klarjeti: Brief History and Surveys." Her essay starts with the Urartian inscriptions and continues through early historical events—Alexander the Great's raids, followed by Arab domination, the appearance of the Seljuks, and Georgia's relations with Persia, Armenia, and Byzantium. The second part of her contribution praises the most outstanding achievements in the field from the early travelers to the scholars of the present day. "Two Outstanding Medieval Buildings in North-East Anatolia: Ishkhani and Oshk'i Churches," by professor Kutgün Eyüpgiller, restoration specialist Tuğba Barlık Vardı, MA, and Serda Torus, MA, brings an insider's view to the beginning stages of the rehabilitation process of the two most outstanding monuments, for which the team prepared the restitution projects. Professor Nino Simonishvili's "A Visual Concept of Royal Legitimacy: The Sculpted Program of St. John the Baptist Church of Oshk'i" examines architectural sculpture from Oshk'i, and through certain images, shows the scale of Georgia's cultural integration within the Byzantine world. Professor David Khoshtaria's "Builders of the Churches of Tao-Klarjeti: Some Preliminary Notes" discusses how following the movements of masons can be a way to trace the interchange of architectural designs and building techniques across Anatolia and the Caucasus. Professor Osman Aytekin's contribution, "Archaeological Discoveries at Shavsheti Castle from the Bagrat'ioni's Rule to the Ottoman Period," is an archaeological report of the medieval fortress, which has a long history of occupation, from the Georgians to the Ottomans. Professor Turgay Yazar's chapter, "Stone Ornaments in Tao-Klarjeti Architecture," is the first (and thus far only) work in which each stone sculpture, figural or ornamental, has been summarized and analyzed. Several tables show the classifications and statistics of stone carvings of every single monument in Tao-Klarjeti. Selda Uygun Yazıcı's paper, "Facade Articulation and Architectural Ornamentations of The Yeni Rabat Monastery Church," is based on

her master's thesis. Her analysis reflects her command of the topic, and she enriches her chapter with her own drawings.

In addition to these papers, we have information from manuscripts that were somehow related to Tao-Klarjeti. Some were copied in the region to be sent out, some were brought to Tao-Klarjeti, and some were related to renowned people originally from the area. After his introductory remarks and analysis, Nikoloz Zhgenti from the National Centre of Manuscripts includes a catalogue of some 72 objects, which greatly enriches the content of this volume. However, once this material was compiled, we realized that we lacked a general paper on architecture and on mural paintings. Therefore, with the help of Dr. Natia Khizanishvili, we created another annex, with texts about the 31 most important sites.

I would love to express my sincere gratitude to all the participants of the symposium and contributors of the volume for their endeavors and devotion. Special thanks go to my co-editor, Dr. Feyza Akder, for her patience and the wonderful job she did for "Georgians," which I could never cover alone.

I am pleased and honored to emphasize the initiative of Professor Filiz Yenişehirlioğlu, who decided to start the symposia series "Cultural Encounters in Anatolia in the Medieval Period" with the special topic of Georgia. Although the publication has been delayed, we are fortunate that it will be published in collaboration with Koç University Press and Chicago University Press.

Finally, I have to note that this volume would not exist, the symposium would have been arranged, and the Tao-Klarjeti research tradition in Turkey would not have been established if not for the efforts of one academic, Dr. Mine Kadiroğlu.

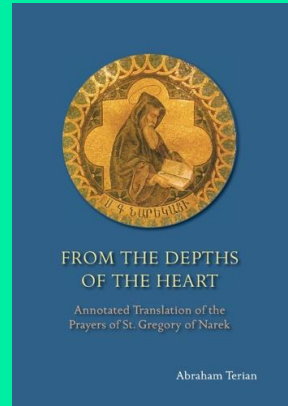
It was fall of 2006, and Mine Kadiroğlu was in Tbilisi working on her book on Georgian art, *Gürcü Sanatının Ortaçağı*. We sat in the cafe across from the National Museum; it was my last day before I embarked on an almost decade-long stay in Ankara. She gave me the name of a woman I had to know: her great friend and colleague, professor Filiz Yenişehirlioğlu. Eight years later, Dr. Mine Kadiroğlu proudly moderated the opening session of our symposium. This volume is dedicated to her.

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vili) 161; Stone Ornaments in Tao-Klarjeti Architecture (Turgay Yazar) 323; Tao-Klarjeti: Heritage of Manuscripts (Nikoloz Zhgenti) 379; Index 479.

Abraham Terian, *From the Depths of the Heart. Annotated Translation of the Prayers of St. Gregory of Narek*, Liturgical Press Academic, Collegeville, MN 2021, 514 p., ISBN 9780814684641.

Preface: The papal proclamation of April 12, 2015, declaring St. Gregory of Narek a Doctor of the Universal Church has lately created a profound and widespread interest in our saint. His prominence rests primarily on his prayers, each of which opens with the epigraph “Speaking with God from the depths of the heart.” Their inherent beauty in the native tongue and their depth of thought and feeling have endeared Surb Grigor Narekats’i to his Armenian readers for a millennium. I have chanted some of these prayers on my knees as a teenager at St. James in Old Jerusalem and have received copies of the prayer book as prizes at the local Holy Translators’ School (Srbots’ T’arkmanch’ats’ Varzharan). Growing up with them and having cherished them for decades, I sometimes felt destined to translate them someday (though I do not claim to be a holy translator), more so after becoming a theologian and teaching Armenian theology for years.



Much has been written about Gregory’s highly complex yet rhythmically gripping language. Rendering his prayer book literally and coherently, with as little loss of the original beauty as possible, has been challenging. The text is not incomprehensible, and it is not difficult to follow. Complexities are exegetically and theologically explicable and the syntactical difficulties are grammatically soluble. Of course, these are relative statements. For one who has spent decades with the most difficult texts in Classical Armenian, especially those attributed to the Hellenizing School of translators and authors of the sixth through the eighth centuries, these prayers offer a heavenly respite in every sense of the word. Given this lifetime of preparation, I here offer the English reader what Gregory offered to Christ, his best—albeit with the inevitable loss of his enthralling language.

I dedicate this translation to the memory of Hrachya Tamrazyan, the late director of the Mashtots’ Institute of Ancient Manuscripts, the Matenadaran. More than any other devotee to medieval Armenian literature in our generation, he promulgated the study of the works of Gregory, beginning with the textual and historical basics, resulting in the latest published texts of

Gregory's works (in the *Matenagirk' Hayots'* series), including the text translated here and others by local contemporaries of the saint. The latter works were grouped and studied by him as "the School of Narek," culminating in numerous publications, including a trilogy by the title Gregory of Narek and the School of Narek (the last volume of which was edited posthumously by his daughter, Arusyak Tamrazyan, a Narekats'i scholar in her own right). Among the various other indicators of his devotion to the discipline is his initiation of the annual scholarly conferences dedicated to the study of Gregory of Narek's works, held at the Matenadaran since 2015.

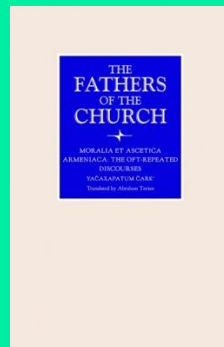
I want to express my thanks particularly to Sara, my wife of fifty-five years and counting, the only reader of this translation before leaving my desk. She has always been the first reader of my works and her critical observations have helped improve them all. Tom Samuelian, the first English translator of the complete prayer book, whose dynamic translation continues to inspire many a reader – including me – paved the way for this, more literal and annotated translation. For its present state, a debt of a very real nature is owed to the Liturgical Press editorial and production teams, especially to Colleen Stiller, Stephanie Lancour, Julie Surma, and Barry Hudock. Last but not least, I thank Hans Christofferson, whose enthusiastic support of my previous rendition, *The Festal Works of St. Gregory of Narek* (2016), led to this publication of the saint's *magnum opus*.

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Moralia et Ascetica Armeniaca: the oft-repeated discourses. Yacāxapatum cārk’, translated by Abraham Terian, (The Fathers of the Church. New translation, 143) The Catholic University of America Press, Washington, D.C. 2021, xxviii + 323 p., ISBN 978-0-8132-3479-3.

The twenty-three discourses presented in this volume have a long textual history that ascribes them to St. Gregory the Illuminator of Armenia (d. 328), a prevalent view that lasted through the nineteenth century. Armenian scholarship through the last century has tended to ascribe them to St. Mashtots', the inventor of the Armenian alphabet (d. 440). In his critical introduction to this first-ever English translation of the discourses, Terian presents them as an ascetic text by an anonymous abbot writing near the end of the sixth century. The very title in Armenian,



Yačaxapatum Čark', literally, "Oft-Repeated Discourses," further validates their ascetic environment, where they were repeatedly related to novices. For want of answers to introductory questions regarding authorship and date, and because of the pervasive grammatical difficulties of the text, the document has remained largely unknown in scholarship.

The discourses include many of the Eastern Fathers' favorite theological themes. They are heavily punctuated with biblical quotations and laced with recurring biblical images and phraseology; the doctrinal and functional centrality of the Scriptures is emphasized throughout. They are replete with traditional Christian moral teachings that have acquired elements of moral philosophy transmitted through Late Antiquity. Echoes of St. Basil's thought are heard in several of them, and some evidence of the author's dependence on the Armenian version of the saint's Rules, translated around the turn of the sixth century, is apparent. On the whole they show how Christians were driven by the Johannine love-command and the Pauline Spirit-guided practice of virtuous living, ever maturing in the ethos of an in-group solidarity culminating in monasticism.

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Arà Zarian – Christine Lamoureux, *The restoration of wall paintings in several Armenia churches of first Christian ages*, prefazione di Patrick Donabédian, “Tigran Metz” Publishing House, Erevan 2019, 330 p., 700 foto a colori, ISBN 978-99941-0-945-6.

Nel libro sono presentati i disegni simbolici antecedenti e sovrapposti ai dipinti murali presenti in alcune chiese armene attorno al Monte Aragatz. Le ricerche e i restauri conservativi dei frammenti dei dipinti murali sono state eseguite nelle seguenti chiese: S. Stefano Protomartire di Lmbatavank', VII sec., Santa Madre di Dio di Karmavor, VII sec., S. Giovanni Battista di Mastarà, VI-VII sec., S. Madre di Dio di T'alín, VII sec., S. Georgio di Garnahovit, VII sec., S. Teodoro

di Zoravar, VII sec., S. Trinità di Aragatzavan, VII sec., S. Gregorio Illuminatore di Art'ik, VII sec., S. Mariam di Art'ik, V-VI sec., S. Gregorio Illuminatore di Nor Kyank', VI-VII sec., S. Stefano di Kosh, VII sec.

Introduction (Patrik Donabedian): In the history of the medieval Armenian art, wall painting is one of the less studied and most problematic spheres. Here are some reasons for this situation: the small number of the survived fragments and their poor condition, the complexity of the historical-religious basis; the almost complete destruction of the heritage in the historical western part of the country, and, in case of miraculously preserved fragments, their inaccessibility for the field works. That is why there is still no more or less comprehensive view and research about the early-Christian and medieval Armenian wall painting art. Our knowledge is especially limited in the field of artistic decorations of the 7th-century monuments (some

information is available from N. Kotanjyan's book *Monumental painting of early medieval Armenia*, Yerevan, 2017). Meanwhile, in that era, there were very favourable conditions for the spread of wall painting art. Here are the main two ones: (1) Beginning from the late 6th century, and, particularly, during the period between the late 620s and the early 690s, the Armenian architecture knew its first "Golden Age". During that brilliant time, dozens of high-quality, original and innovative religious structures were built in



Armenia. Those domed buildings with their complex and thoroughly planned compositions had fine and unique sculptural ornamentation. After the construction of Zvartnots, beginning from the mid-7th century, the architectural sculpture acquired an unusual for Armenia uniqueness and even some luxury. Within the same period, the type of monuments with column or cross-crowned quadrilateral carved memorials was also developed. Moreover, that rapid upsurge of the Armenian architecture and sculpture occurred in the period when the other major Christian centres of the East, such as Byzantium and Syria, were experiencing deep crisis and almost no significant structure was created there.

(2) In the 6-7th centuries, the Armenian Church had a clear favourable position in regard to the wall painting, and struggled against the iconoclasm. In Armenia, one of the standard-bearers in the defence of the iconography was the chronicler Vrtanes Kertogh. In his "paper" *About Iconoclasts*, to con-

tradict the opponents of the iconography, he brings forward the following arguments: “[...] it is not because of the colours that one prostrates, but because of Christ, for whom they are painted. [...] we recognize the invisible through the appearance of God, and the colours and images are the memories of the Lord and his servants”. As an additional argument, Vrtanes Kertogh presents a rather long list of subjects painted on the walls of the Armenian churches, opposing them to the idols erected in the pagan temples.

Under such circumstances, it is natural that the monumental painting receive a powerful impetus. And actually, there are many traces of the paintings preserved on the internal walls of some 7th-century Armenian churches. However, until recently, the number of fragments of the visible images was too small. Only four monuments with remnants of “readable” wall paintings were mentioned by the scientific community. Those are the churches of Mren, Lmbat, Arutch, and Talin with the fragments of paintings preserved in the altar apse and on its conch, as well as with some minor leftovers of the images preserved on the other walls. Unfortunately, the Mren church, which “lost” its southern wall nearly twenty years ago, today stands on the verge of collapse, and, being situated on the Turkish side of the Armenian border, is almost inaccessible.

However, since 2013 the situation began to improve. Two individuals with particular dedication and great professionalism were determined to focus attention on the early-Christian sanctuaries located in the Shirak and Aragatsotn Provinces of Armenia. One of them is Christine Lamoureux, a Belgian, living in Italy, a professional restorer of wall paintings, and the other— the restoring architect Ara Zarian, an offspring of a famous Armenian family, also living in Italy.

Their activities in Armenia started in 2012 from Vorotnavank. Next they moved to Shirak where, in 2014-2017, they accomplished a large project in Lmbatavank. Being greatly impressed by the results achieved in Lmbat, the officials of Artsakh invited the two restorers to “take care” of the 13th-century wall paintings of the Katoghike church of Dadivank. That work was implemented in 2014-2017, and at its very successful completion, a remarkable book was published (K. Matevosyan, A. Avetisyan, A. Zaryan, Ch. Lamoureux. *Dadivank. The Revived Wonder*, Yerevan, 2018). At the same time, conceiving that the number of wall paintings available in some 7th-century monuments of the Shirak and Aragatsotn areas exceed that of the already known or assumed ones, and realizing the extraordinary importance of that phenomenon for the Armenian culture, they decided to continue and expand their activities within this territory.

The members of this wonderful “tandem” perfectly complement each other. Christine seems to be a real magician with various kinds of brushes, tools, and materials. Working too cautiously and meticulously, and carefully following the rules of her art, she is capable to elaborately return the mag-

nificent charm of the decayed frescoes only by "cleaning", strengthening and partially completing them. The cleaning and strengthening are carried out with great care, and completions are made to a minimum degree - only in necessary cases, permanently documenting the conditions before and after the intervention. The second figure of the team is a real "one-man band", performing all the countless administrative, organizational and supply responsibilities along with participation in all the above-mentioned important and complex technical actions.

It is noteworthy that Arà Zarian considers it necessary to describe all those actions for each monument in the book, just as meticulously as it was performed and to elaborately document every step with photos. One important clarification should be taken into account in evaluating this painstaking, long-term, and resolute exercise: all this has been done and is still being done largely at the own funds of these two dedicated individuals.

An eloquent example of the accomplished work are the wall paintings of the already mentioned Katoghike Church of Dadivank, which, after being cleaned from thick layer of dirt, dust and soot, and then strengthened by Christine Lamoureux and Arà Zarian, regained their original brightness. Moreover, due to cleaning, an inscription was discovered, revealing the date of execution of wall paintings – 1297.

In this very way, the following churches were studied and then partially or completely undergone the above actions in 2013-2017: St. Stephen in Lmbat, Kamravor in Ashtarak, St. John in Mastara, St. Mary and St. George/St. Sargis in Artik, at a smaller degree - the large and small churches of Talin, St. George in Garnahovit, St. Theodore the Commander in Yeghvard, the six-apse church in Aragats, St. Stephen in Kosh, and St. Gregory the Illuminator in Nor Kyanq. As a result, Armenology and art history were enriched by a number of very important discoveries.

(A) It turned out that the inner side of all the studied monuments had been fully plastered. They had been plastered not only in the parts where wall paintings had to be executed (primarily the altar apse and its conch, the adjacent walls and some other places as the sides of the western door in Ashtarak), but also all the other surfaces which shouldn't have been painted. That is, in the opinion of the authors, in the 7th century there were a few (perhaps many) monuments, whose inner surfaces were mainly simply white or solid coloured and probably only Mastara's church was entirely wall-painted inside. It was an amazing and unexpected statement, since, before that, I was convinced that the monuments of the 7th century (Arutch, Bagaran, Yeghvard, Talin, Lmbat, Mren), in which some fragments of plaster (and sometimes also of paintings) are/were available in different parts outside the altar apse, should have been entirely wall-painted, including the hemisphere of the dome (Patrick Donabédian, *L'âge d'or de l'architecture arménienne. vii^e siècle*, Marseille, 2008, p. 221).

(B) After having been cleaned and strengthened due to the efforts of the authors, the wall paintings of Lmbat gained a new life with expansive surfaces and refreshed colours. The activities of the restorers were not limited to only the wall paintings, but also touched the sculptures. The cross decorating the vault of the western cross-arm of the Lmbat church was also freed from the age-old layer of dirt and soot, revealing its original look. Finally, new inscriptions were opened up. Meantime, the works carried out in the Karmravor Church of Ashtarak became a watershed in the history of the monument. In the altar apse, the triple image of Deisis was revealed, and below it, the theory of saints of the Church Fathers was discovered. The images of the rider saints St. Sargis and George on both sides of the entrance were significantly refreshed, defined, as well as the inscriptions of their names were opened. The cleaning and examination of the walls showed that the interior of Ashtarak's Karmravor Church had undergone a three-stage painting. The first stage was implemented initially, right on the stones, which we will speak about later. The second one was just a decorative layer (not images) painted on the plaster. And finally, in the third stage, the main wall painting was laid on the previous layer.

The results of the study of Mastara's St. John Church are more modest but not less important. In the south-western corner and the southern apse, some fragments of saints' images, including, perhaps the rider St. George's image were discovered, and an inscription "Archangel Gabriel" was revealed. It also turned out that the entire inner surface of the building had been painted. We would remind that nothing was known about Mastara's wall paintings before. A number of important observations were also made in the large and small churches of Artik. In the first one, it was confirmed that the altar apse had had a large decorative composition, probably, with the image of Christ in the centre, and a theory of saints below it.

(C) Among the new valuable materials acquired, one revelation deserves a special mention. Lidia Durnovo has touched upon that matter very casually only, perhaps, not fully perceiving its meaning. It concerns the existence of an initial non-painted layer beneath the main wall painting, whose traces were noticed by our authors in most of the examined monuments. The studies have shown that the initial layer was painted right on the stones of the wall without plastering. Noteworthy is the fact that the initial decoration contained two types of decorations: on the one hand, it was composed of two-colour or three-colour (white, red and green-blue) geometric (or stylized plant) patterns, for example, encircled "daisy" and rays, which, most probably, were painted in some important places only, such as the squinches and the centre of the conchs, on the other hand – of a mysterious two-colour (white and red) "net" composed often (not always) of rows of white stripes and red dots, marking the joints of the wall masonry which are available in different parts of the building and even on the vertical walls.

This strange phenomenon still cannot be explained. To highlight it, Christine Lamoureux and Ara Zarian offer several assumptions or hypotheses: we either deal with primary ornaments, which were refused later and covered with a new layer of decoration, or, as the authors tend to think, it was a symbolic or even esoteric system, having a special purpose and a certain sense. Actually, their observations seem to show that these figures and the rows of stripes and spots were almost immediately covered by the plaster of the main layer. In other words, if these observations are true, the initial “decoration” had been performed with a secret intention to conceal it.

The fact that the same phenomenon can be observed in several monuments of the same age refuses the version of concealing the initial mistake and comes to prove that we are dealing with an accepted and, probably, a regulated action. Though the canons presenting the foundation, naming, and consecration of the churches do not mention about it, let us make the following assumption: at the initial stage of the ritual, some geometric, radiating and striped-dot “decoration” was made, containing, perhaps, a mystical meaning and bearing a protective function. And shortly after that, the second phase of the ritual- the main final illustration- was executed on the plaster (Ashtarak’s church seems to have an additional intermediate stage as well).

Remember that comparable phenomena are observed in other places, too. Some carved, painted and radiating decorations made of two-colour stones are quite often found on the small and large squinches of the 7th-century churches (Ashtarak, Aragats, St. Gayane and St. Hripsime of Vagharshapat, Pemzashen, Artsvaberd).

On the internal walls of the Aten Church in Georgia constructed by the Armenian architect Todosak, first a modest geometric ornament was painted, which, almost four centuries later, was followed by a spacious pictorial scene.

The authors have had the good idea to dedicate their book to the memory of Lidia Durnovo who was one of the pioneers of studying the two branches of Armenian art - wall painting and miniature. And, of course, this initiative is a suitable occasion to render homage to the women having greatly contributed to the development of this scientific area. We would mention the significant contributions of Sirarpi Ter-Nersessyan, Tatyana Izmaylova, Manya Ghazaryan, Emma Korkhmazyan, Haydeh Buschhausen, Lilit Zakaryan, Nicole Thierry, Irina Drambyan, Astghik Gevorgyan, as well as a number of other art experts, such as Silvia Atchemian, Seyranush Manukyan, Andrea Schmidt, Elen Evans, Ioanna Rapti, Edda Vardanyan, Zaruhi Hakobyan, Anna Leyloyan... And it is our pleasure to put the name of Christine Lamoureux along with this glorious constellation. She and Arà Zarian give new life to the early-Christian and medieval Armenian wall paintings, for which they are awarded a deepest gratitude of the art and culture lovers.

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Arà Zarian – Christine Lamoureux, *HAGHBAT – Restauro conservativo dei dipinti murali del secolo X, X-XIII nella chiesa del Santo Segno, 976-991*, prefazione di Seyranoush Manoukian, “Tigran Metz” Publishing House, Erevan 2020, 390 p., 700 foto a colori, ISBN 978-99941-0-981-4.

Nel libro sono presentati i lavori di ricerca e restauro conservativo dei dipinti murali conservati sulla parete sud e nell’altare maggiore della chiesa principale detta Santo Segno del Monastero armeno di Halbat, X-XIII sec. Sono stati rinvenuti, puliti consolidati e restaurati i dipinti murali con le seguenti raffigurazioni: parete sud, I° registro, “La Distruzione dell’Inferno”, “La Resurrezione”; II° registro??, “La Pentecoste”; III° registro, “Sedun Artzrouni”, Signor Khut’lubughà”. Nell’altare maggiore: I° registro, “Deesis”; II° registro, “L’Annunciazione”?; “La Natività”; “Presentazione di Gesù al Tempio”; “Il Battesimo di Cristo”?; III° registro, “L’Eucaristia” (sdoppiata); “Arcangelo Micaele e Arcangelo Gabriele” (sui fianchi della finestra), “Il Ritratto di Cristo”; “I Padri della Chiesa”.



Introduzione (Seyranoush Manoukyan): Questo è un libro dedicato al restauro dei cicli dei dipinti murali nella chiesa del Santo Segno del monastero di Haghbat, iscritto al patrimonio mondiale dell’UNESCO. Per capire l’importanza fondamentale di questa opera e il suo contributo alla ricerca e alla conoscenza della cultura armena, riprendiamo l’impresa dal suo inizio.

I dipinti murali medioevali armeni sono l’ambito meno studiato e più carente dell’arte armena. E ci sono delle ragioni che ne spiegano il perché. La più importante deriva dal loro desolante stato di conservazione che ha portato al degrado e alla scomparsa di tanti cicli dipinti. Questo fatto ha favorito il concetto errato secondo il quale si presume che l’arte dei dipinti murali non era una caratteristica dell’arte armena. La prima ricercatrice e restauratrice dei dipinti murali armeni è stata Lidia Dournovo (1885-1963). Grazie alla sua instancabile tenacia è stato possibile affermare che la pittura monumentale faceva parte essenziale dell’arte armena. Sotto la sua direzione,

assieme ad un gruppo di pittori, è stato possibile eseguire le copie fedeli dei dipinti di circa venti monumenti. Esse hanno salvato e impedito la scomparsa di questo importante patrimonio culturale consegnando la raccolta delle copie presso la Pinacoteca Nazionale dell'Armenia. Lo stesso obiettivo hanno anche le ricerche in storia dell'arte della Dournovo che hanno favorito la loro conoscenza e la loro divulgazione nell'ambito scientifico. Al contributo di Lidia Dournovo si è affiancato quello di Sirarpie Der-Nersessian che, pubblicando ed analizzando le fonti storiche principali, grazie all'analisi di numerose pitture monumentali, è riuscita a dimostrare che la Chiesa Armena non era contraria alle raffigurazioni portando il suo contributo alla divulgazione dei nostri monumenti nell'ambito scientifico occidentale. Dopo la scomparsa della Dournovo, critici d'arte e pittori armeni e anche dell'Europa Occidentale hanno continuato la sua opera.

Nonostante tutti questi sforzi, i dipinti murali armeni continuano a rimanere poco conosciuti al pubblico. Il loro precario stato di conservazione non ne ha reso possibile né lo studio né una appropriata interpretazione. Il loro restauro era necessario per la loro riconsegna alla storia dell'arte, per una loro nuova vita. A questa nobile missione si sono prestati la restauratrice Christine Lamoureux e l'architetto Arà Zarian che di propria iniziativa, con l'intento di restaurare i dipinti murali, a partire dal 2010 (d'estate e d'autunno) hanno cominciato a venire in Armenia dall'Italia. Grazie al loro impegno, fino al 2019, sono stati restaurati i cicli dei dipinti murali conservati in nove chiese del VII secolo dislocate alle pendici del Monte Aragatz. Sempre al loro intervento si deve il restauro dei dipinti murali a Dadivank' nell'Artzakh. Questo attivo e immenso impegno ha risvegliato una nuova fase per l'interesse, la ricerca, la conservazione e la rinascita del patrimonio della pittura monumentale dell'Armenia medioevale. Si è resa possibile una nuova valorizzazione dell'aspetto artistico, delle raffigurazioni, della presenza dei dipinti murali e la loro particolare tecnica di esecuzione in questi monumenti. Una volta puliti dallo strato secolare di sporco e fuliggine e il restauro conservativo, i dipinti sono tornati alla luce in tutto il loro splendore e hanno attirato l'attenzione degli specialisti e del pubblico. Sono stati completati i cicli dipinti e chiarite le loro caratteristiche fondamentali.

Le ricerche e i restauri di questa nuova fase, sono state raccolti in due interessanti pubblicazioni: "Dadivank. La meraviglia rinata" (co-autori K. Matevosyan, A. Avetyan, Jerevan, 2018); e "Il restauro dei dipinti murali in alcune chiese armene del VII secolo" (Jerevan, 2019). Particolarmente importante il secondo libro pieno di scoperte riguardanti i dipinti murali del VII secolo. Gli autori dimostrano che le chiese di quel periodo erano completamente intonacate e quasi tutte presentavano dei dipinti murali, principalmente, nell'altare maggiore. Una seconda affermazione si riferisce alla presenza di una stesura schematica sulle pareti delle chiese composta da puntini e trattini precedente al ciclo dei dipinti murali creando in tal modo

una base simbolica per la chiesa e per i dipinti. Grazie a questa ricerca sono state completate le composizioni primitive di vari cicli dipinti come nel caso della calotta dell'altare maggiore di Karmavor, dove si è scoperta la raffigurazione della "Deesis". Sono stati scoperti anche dei dipinti murali nella chiesa di San Giovanni Battista a Mastarà. Inoltre è stato sottoposto al restauro il ciclo conservato nella chiesa di San Gregorio Illuminatore ad Art'ik, mentre sono stati studiati e completati i frammenti dei dipinti murali ad Art'ik, Kosh, Nor Kyank'. Da segnalare la presenza dello straordinario repertorio del ciclo dei dipinti murali nella chiesa di Santo Stefano Protomartire a Lmbatavank' che rappresenta la visione di Ezechiele. Grazie al restauro, i dipinti murali hanno potuto rivelare il significato delle raffigurazioni e la completezza della policromia originale.

L'impresa successiva di Christine Lamoureux e Arà Zarian è stata dedicata all'ennesima meraviglia dell'architettura armena il monastero di Haghbat, dove, nella chiesa del Santo Segno opera del geniale architetto Tiridate, dove sono stati restaurati i dipinti murali presentati in questo libro. Il merito principale di questo nuovo intervento sta nella restituzione dello splendore originale dei dipinti murali collocati nell'altare maggiore e sulla parete sud che s'intravedevano a fatica prima del restauro. Per altro certe raffigurazioni non erano nemmeno leggibili per gli addetti ai lavori mentre adesso sono ben visibili e interpretabili. Particolare bellezza ha ritrovato il dipinto murale della calotta dell'altare maggiore con la raffigurazione della Deesis con Cristo, la Madonna e San Giovanni Battista di eccezionali misure (5,4 metri di altezza).

Questo monumento presenta due periodi storici principali: l'arte del sec. X e quella dei secoli X e XII-XIII. Come nelle precedenti pubblicazioni, gli autori hanno studiato scrupolosamente tutte le particolarità del sito da restaurare. Ricco di 700 foto a colori, il libro è inoltre composto da: glossario, abbreviazioni, translitterazioni, elenchi dei nomi propri e dei nomi topografici, corposa bibliografia. Nell'analizzare la letteratura dedicata alla chiesa del Santo Segno costruita dall'architetto Tiridate nel 976-991, vengono presentate le caratteristiche architettoniche, gli interventi precedenti e le testimonianze documentarie.

Il periodo nel quale sono stati creati i dipinti murali è quello del dominio dei Zakaryan molto favorevole alla loro realizzazione. Il legame dei Zakaryan con la chiesa calcedonica che obbligatoriamente imponeva la presenza dei dipinti murali nelle chiese, favorì la presenza delle raffigurazioni nelle chiese indipendentemente dal loro orientamento. I dipinti murali della chiesa del Santo Segno furono commissionati prima dal principe Ivanè Zakaryan e di seguito da Khut'lu Bughà della famiglia degli Artzrounì. Secondo gli autori del libro, in quel periodo, quasi tutti i dipinti murali commissionati dai fratelli Ivané e Zakaré Zakarian, hanno in comune caratteristiche riguardante le tematiche religiose, lo stile esecutivo dei disegni e le raffigurazioni. Citano come esempi le seguenti chiese vicine tra di loro: Kirants, K'obayr cappella e K'obayr maggiore, Akht'alà. In questo contesto, gli autori ap-

prezzano molto i dipinti murali presenti nella chiesa del Santo Segno del monastero di Haghbat (in particolare i dipinti dell'altare maggiore), segnalando il grande valore artistico dei volti, dei volumi, la decorazione cromatica delle rocce, dei decori, le sfumature e la bravura del modellato. Dall'analisi dei dipinti murali dell'altare maggiore e quelli sulla parete sud, deducono la presenza di varie maestranze di pittori. I dipinti dell'altare maggiore sono stati eseguiti con tecnica di strati sovrapposti mentre quelli della parete sud con un unico strato pittorico e in un periodo successivo al primo. La pittura dell'altare maggiore si distingue anche per la tecnica mista impegnata: probabilmente, il primo strato pittorico è stato eseguito a secco, il secondo dopo l'asciugatura del primo.

Negli interventi di restauro è stato importante non solo la pulitura dei dipinti dallo strato di polvere, fuliggine addensata e da numerosi segni di sterco degli uccelli, ma anche l'eliminazione dei sali minerali. Su suggerimento degli autori, è stato rimosso lo strato di terra all'esterno dell'abside maggiore per l'esecuzione di un sistema di drenaggio. Questo intervento è ancora in corso di realizzazione.

Uno dei capitoli del libro è dedicato alle copie di alcuni frammenti dei dipinti murali, eseguiti da Lidia Dournovo e da un gruppo di pittori armeni. Esse sono esposte nella "Sala degli affreschi" presso la Pinacoteca Nazionale dell'Armenia a Jerevan. Gli autori descrivendo le copie affermano che oltre il fatto che gli originali sono sbiaditi, la differenza tra lo stato di conservazione dei dipinti prima del loro intervento di restauro risulta minima.

Le ricerche effettuate durante i lavori di restauro sui dipinti hanno rivelato che i primi interventi risalgono al periodo di Lidia Dournovo negli anni 1950 quando erano in corso i lavori di restauro della muratura della parete sud. Uno dei pregi del libro è la testimonianza che, come nel caso di Haghbat, negli anni 60' del secolo scorso, in tante chiese del VII secolo sono stati eseguiti restauri dei dipinti murali. Gli interventi precedenti e le bordature per decisione di Christine Lamoureux in molti casi sono stati conservati e trattati con velature cromatiche per uniformarli con l'aspetto definitivo dell'intervento attuale.

Uno dei capitoli più importanti del libro, è dedicato al concetto della collocazione e alle raffigurazioni dei dipinti murali. Il ciclo dei dipinti murali della parete curva dell'altare maggiore è composto da tre registri anzi- ché dai due comunemente presenti in altre chiese. Il primo registro contiene scene a tema, il secondo la Comunione, il terzo i Padri della Chiesa. La caratteristica di questi registri si trova nella scelta dei soggetti delle scene del primo registro come: l'Annunciazione, la Natività, la Presentazione di Gesù al Tempio, il Battesimo che è una novità. Nonostante il fatto accennato che la pittura nell'altare maggiore è multistrato e il dipinto è stato eseguito in un'unica soluzione, gli autori del libro affermano, che la calotta e la parete curva dell'altare maggiore sono stati dipinti da diversi pittori. La scoperta e il restauro dei dipinti murali sulle spallette della finestra dell'altare maggiore è merito degli autori.

È stato fatto un grande sforzo per il restauro dei dipinti murali della parete sud. In questo caso i tre registri (che corrispondono alle giornate), rappresentano le scene di: La distruzione dell'Inferno, La Pentecoste, La Resurrezione, i ritratti di Khut'lu Bughà e suo padre At'abek Sadun Artzrouni. Come affermano Christine Lamoureux e Arà Zarian, questi dipinti murali sono stati eseguiti dopo la scomparsa di Kht'lu Bughà quando tutta la parete è stata intonacata e i dipinti sono stati eseguiti su questo intonaco. Come accennato in precedenza, i dipinti di questa parete sono stati eseguiti con un unico strato di pittura e si differenziano da quelli dell'altare maggiore. Nella parte centrale della parete, crollata per causa del terremoto del 1668 quindi, le pitture si sono conservate a frammenti negli angoli e ai bordi della parete mentre, sotto l'intonaco dipinto sono emerse tracce di dipinti decorativi del X secolo. Durante la ricostruzione della parete, è stata aperta una nuova grande finestra che impediva la buona visione dei dipinti murali conservati. Dopo il restauro dei dipinti murali, gli autori hanno sistemato una tenda sulla finestra per eliminare la controluce.

Sotto l'aspetto della storia dell'arte durante il restauro è stata constatata la presenza di tre strati di dipinti murali. Il primo strato, del X secolo, presente nella calotta, sopra la quale, nel XII-XIII secolo, è stato eseguito il secondo strato pittorico. Di fatto, su questo strato superiore sono stati eseguiti i dipinti della Deesis e i tre registri della parete curva. Sono andati persi i dipinti murali della parete nord. Come affermano gli autori del libro, gli affreschi della parete sud sono stati eseguiti dopo quelli dell'altare maggiore. Essi sono stati realizzati nel XIII secolo su nuovo intonaco mentre dopo il terremoto sono venuti alla luce frammenti dei dipinti decorativi del X secolo.

Si è precisato il programma delle raffigurazioni. Nell'altare maggiore si presenta il ciclo dei dipinti murali del XII-XIII secolo affini alla pittura dell'Oriente Cristiano, in particolare, nella calotta la Deesis, e sul muro curvo le raffigurazioni dei registri. Sulle pareti della sala di preghiera erano raffigurate scene festose (del testamento), mentre nei registri bassi i ritratti dei committenti. Purtroppo nulla sappiamo delle raffigurazioni della parete ovest. Grazie al restauro è stato possibile svolgere uno studio approfondito delle scene. Gli esperti saranno in grado di precisare il contenuto delle raffigurazioni e le loro caratteristiche e confrontarli con i dipinti meglio conservati della cultura dell'Oriente Cristiano. Particolarmente significativa la presenza di volti ben conservati e restaurati, cosa rara nell'ambito della storia della pittura murale armena, che contribuisce alla conoscenza dei ritratti in generale. Sotto questo aspetto i dipinti murali di Haghbat completano le raffigurazioni di quelli di K'obayr e di Akht'alà.

Gli autori descrivono in dettaglio tutti gli interventi eseguiti durante i restauri dei dipinti murali e li documentano anche con numerose fotografie. È merito loro se le raffigurazioni prima incomprensibili sono diventate finalmente leggibili.

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Arà Zarian – Christine Lamoureux, *DADIVANKH – La conservation-restauration des peintures murales datées 1297 dans l'église Kathoghike construite en 1214*, prefazione di Antonia Arslan, "Tigran Metz" Publishing House, Erevan 2021, 490 p., 800 foto a colori, ISBN 978-99941-0-789-6.

Nel libro sono presentati i lavori di ricerca e restauro conservativo dei dipinti murali conservati sulla parete nord e sud della chiesa principale detta Santa Madre di Dio-Koat'olikē del Monastero armeno di Dadivank', IX-XVI sec. nella Repubblica di Artzakh (Nagorno Gharabagh). Sono stati rinvenuti, puliti consolidati e restaurati i dipinti murali datati anno 1297 con le seguenti raffigurazioni: parete nord, "Il Martirio di S. Stefano Protomartire"; parete sud, "La Concessione dei Poteri Patriarcali a San Nicola Taumaturgo".

Introduzione (Antonia Arslan): Quand je pense au monastère de Dadivank, que j'ai eu la chance de visiter, en m'y attardant suffisamment pour en ressentir au plus profond de moi-même l'incroyable atmosphère et la force spirituelle, je revois tout de suite les très beaux anges presque désincarnés qui sont réapparus après le nettoyage sur le mur nord, dans la partie supérieure de la peinture murale qui représente le martyr de Saint-Étienne le Protomartyr. Ils ont été remis en

lumière – pour notre connaissance, notre joie et notre enchantement – grâce à l’infini dévouement d’Arà et Christine, révélateurs silencieux et généreux d’un monde enfoui à travers la fatigue d’un long travail, minutieux, scrupuleux – et professionnel: les doux anges de la peinture arménienne du moyen-âge.

Ce monde enseveli était désormais pratiquement inconnu; et c’est uniquement grâce à leur ténacité visionnaire qu’il a été redécouvert aujourd’hui.

Ils nous ont pris par la main pour nous faire «voir» ce qui avait été occulté et oublié, la peinture murale des église arméniennes que nous étions habitués à croire qu’elles n’étaient presque jamais ornées de décorations picturales: il nous était suffisant d’en admirer les structures architecturales essentielles, nues, dans leur majestueuse et vibrante tension vers le ciel.

Après avoir travaillé dans de nombreux édifices sacrés en Arménie, en faisant partout des découvertes très intéressantes, entre 2014 et 2017 ils se sont dédiés à Dadivank (le monastère de Saint-Dadi, disciple de l’apôtre Taddeo, fondé – selon la tradition – au premier siècle d.C.) est un monument unique de l’architecture arménienne de l’Artsakh, conservé dans la circonscription historique de Verine Khatchen (Karvajar), aujourd’hui malheureusement resté

dans le territoire conquis en 2020 par l’Azerbaïdjan, et en ce moment sous la protection de l’armée russe. L’avoir visité, il y a trois ans, avoir rencontré l’abbé, p. Hovhannes, a été une expérience profonde surtout quand nous avons été conduits dans l’église Sainte-Mère-de-Dieu (fondée par la princesse Arzou Khatoun en 1214), et avons pu contempler le résultat de la restauration: les peintures murales remises en lumière après des siècles d’incurie et de dissimulation.

Néanmoins, il ne s’agit pas seulement de l’existence réelle de ces peintures,



de leur réapparition sur les murs nus de l’église; ce qui bouleverse vraiment c’est la beauté sereine et sobre des œuvres reparuées, les deux scènes qui – comme des tableaux – sont peintes sur le mur sud et sur celui au nord: la remise du pouvoir patriarcal à Saint-Nicolas le Thaumaturge et le martyr de Saint-Étienne le Protomartyr . La même main semble être intervenue sur les figures angéliques (les «bons»), et sur les «méchants», comme les lanceurs de pierres qui exécutent le martyr de Saint-Étienne: et raffinement et assurance des traits, élégance des détails, utilisation de pigments raffinés et coûteux (comme le cinabre) et de la feuille d’argent, gestes et expressions des visages, mains élégantes aux doigts allongés, fins et bien soignés, tout concorde et laisse

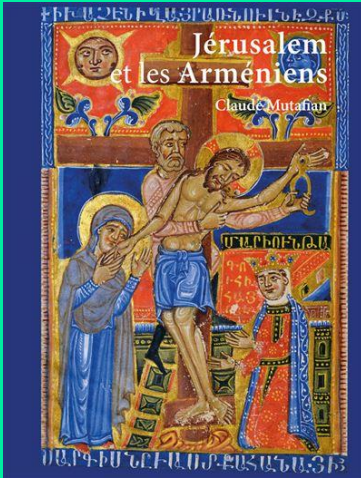
supposer la présence d'une école picturale vraie et propre, liée aux familles des princes qui commandaient les œuvres dans les édifices sacrés.

La date précise de l'exécution des peintures a été retrouvée. 1297, et la continuation de ce patient travail est prévue dans d'autres lieux de l'Arménie, en élargissant la connaissance avec du matériel nouveau, de nouvelles découvertes, de nouveaux éléments: le tout inédit, un panorama enthousiasmant qui s'ouvre pour l'art et la culture arménienne.

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Claude Mutafian, *Jérusalem et les Arméniens. Jusqu'à la conquête ottomane (1516)*, Les Belles Lettres, Paris 2022, 518 p., ISBN 978-2251452968.



Dans la division en quatre de la vieille ville de Jérusalem, le *quartier chrétien* et le *quartier arménien* sont contigus mais indépendants. Cette situation a priori paradoxale correspond bien à l'ancienneté et à l'importance de la présence arménienne. Jérusalem est en effet restée un mythe pour les Arméniens dès le IV^e siècle, quand le christianisme a été proclamé religion nationale. Les relations des Arméniens avec la Ville sainte n'ont jamais cessé, pour culminer à l'époque des croisades qui donnèrent l'occasion de fonder en Cilicie, à la fin du XI^e siècle, un État arménien frontalier de la Syrie franque,

converti en royaume un siècle plus tard. Jérusalem abritait alors le siège d'un Patriarcat arménien et l'activité culturelle y était particulièrement intense. En témoignent la quantité et la qualité des inscriptions, des sculptures, des mosaïques, des pièces d'orfèvrerie, ou encore des manuscrits superbement calligraphiés, ornés de miniatures qui comptent parmi les chefs-d'œuvre de l'art arménien. Sous la domination des Mamelouks, la culture arménienne continua à fleurir à Jérusalem, comme on peut le voir dans les nombreux récits des voyageurs européens qui n'omettaient jamais une section consacrée aux Arméniens. À l'heure actuelle, Jérusalem est le plus important conservatoire de la culture arménienne hors d'Arménie. Présentant les relations arméno-hiérosolymitaines dans leur contexte historique et artistique, ce livre en est un reflet. L'abondance des cartes et des tableaux généalogiques en facilite la lecture. L'iconographie y joue un rôle fondamental, le texte étant essentiellement traité en légende des images, qu'il s'agisse de reproductions de miniatures, de monuments et d'œuvres d'art, ou encore de pages manuscrites d'historiens et de voyageurs.

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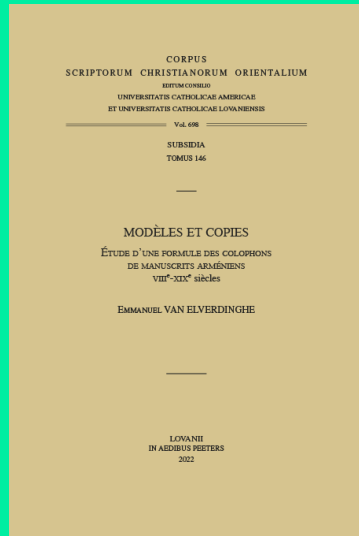
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Emmanuel Van Elverdinghe, *Modèles et copies. Étude d'une formule des colophons de manuscrits arméniens, VIII^e-XIX^e siècles, (Corpus Scriptorum Christianorum Orientalium 698, Subsidia 146), Peeters, Louvain 2022, 534 p., ISBN: 978-9042944923.*

Armenian colophons are invaluable sources of information regarding the history of books. Just as in other languages, they are characterized by formulaic patterns that recur from one manuscript to another. This book defines a methodology for studying colophon formulae from a philological and historical standpoint, according to which it studies the formula “from a good and choice exemplar”, including a number of variants. Several colophon formularies are defined and printed for the first time in a critical edition: these texts, re-told from manuscript to manuscript, amount to true literary works. Contextualizing the use of this formula reveals how copyists regarded their own productions, as well as the models they were transcribing from. Through in-depth study of its variants, the author is also able to better describe the activity of a number of copying centres, as well as pinpoint the individuals who played a decisive role in the dissemination of a given text. The knowledge thus gathered about the circulation of manuscripts demonstrates how individual careers and interpersonal relations shaped the processes of creating and diffusing ancient books.

Specific takeaways from the book include a review of the career and influence of important copyists, such as Grigor Murlanec‘i, Kozma hr̄etor, or Yovanēs of Alēt‘; a history of several scriptoria, notably in Edessa, Xizan, Moks, and Bitlis; as well as corrections to the date or origin of a number of manuscripts (e. g. NOJ 390 dates from 1490, not 1336; V 325 was actually copied in Reshaina, rather than in Erzurum, as previously assumed).

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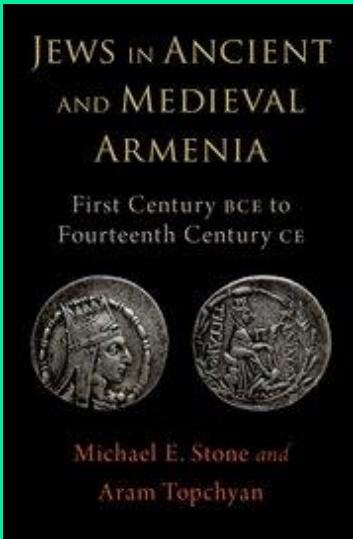


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Michael E. Stone and Aram Topchyan, *Jews in Ancient and Medieval Armenia: First Century BCE - Fourteenth Century CE*, Oxford University Press, Oxford 2022, 200 p., ISBN 0197582079.

It was once common consensus that there was no significant Jewish community in ancient and medieval Armenia. The discovery and excavation (1997-2002) of a Jewish cemetery of the thirteenth-fourteenth centuries in southern Armenia substantially changed this picture. In this volume, Stone and Topchyan assemble evidence about the Jews of Armenia from earliest times to the fourteenth century. Based on research of the Greco-Roman period, the authors are able to draw new conclusions about the transfer of Jews – including the High Priest Hyrcanus – from the north of Palestine and other countries to Armenia by King Tigran the Great in the first century BCE.



The fact that descendants of King Herod ruled in Armenia in Roman times and that some noble Armenian families may have had Jewish origin is discussed. The much-debated identification of the «Mountains of Ararat» of Noah's Ark fame as well as ancient biblical and other references to Ararat and the Caucasus are re-assessed, and new evidence is adduced that challenges the scientific consensus. The role of Jews during the Seljuk, Mongol, and later times is also presented, from surviving sources in Armenian, Arabic, Hebrew, and others.

The volume also includes studies of medieval Jewish sources on Armenia and the Armenians and of communication between Armenia and the Holy Land. Documents from the Cairo Geniza,

newly uncovered inscriptions, medieval *itineraria*, and *diplomatica* also throw light on Armenia in the context of the Turkic Khazar kingdom, which converted to Judaism in the latter part of the first century CE. It responds both to new archeological discoveries in Armenia and to the growing interest in the history of the region that extends north from the Euphrates and into the Caucasus.

TABLE OF CONTENTS: Preface; Acknowledgements; Abbreviations; Introduction; **Chapter 1:** “Ararat” and Armenia in the Bible and Associated Traditions; **Chapter 2:** Jews in Armenia in the Ancient Period (First Century BCE - Fifth Century CE); **Chapter 3:** The Middle Ages; **Chapter 4:** Other Armenian-Jewish Connections.

Vartan Matiossian – Artsvi Bakhchinyan, *Woman of the World: Armen Ohanian, The “Dancer of Shamakha”*, (Volume 16 in the Armenian Series), The Press at California State University, Fresno, 2022, 504 p., ISBN 10 0912201762; ISBN 13 978-0912201764.

A Woman of the World is a fascinating chronicle of the life of dancer and author Armen Ohanian (1888-1976). She was born in an Armenian family in the Caucasus and ended her days in Mexico after living an eventful life cloaked in mystery. She bridged multiple cultures as an actress in the Caucasus, a theater director in Persia, a writer in France, and a translator in Mexico. Above all she was an acclaimed dancer from Asia to Africa, from Europe to America with the monikers “dancer of Shamakha” and “the Persian dancer.” Ohanian became a model for painters and sculptors, and many famous contemporaries left testimony of her in their correspondence, memoirs, and reminiscences. She was a well-educated woman fluent in half a dozen languages—truly a “Woman of the World,” who lived through times and places as diverse as the Russian Caucasus, the Iranian Constitutional Revolution, the Belle Époque in France, the Roaring Twenties in the United States, the early Soviet Union, and post-revolutionary Mexico. Armen Ohanian’s life across borders, languages, and cultures – she wrote in four languages, Armenian, Russian, French, and Spanish, and her works were published in no less than fourteen countries – highlights some of the elements that are intertwined with the concept of diaspora: transnationalism, multilingualism, multiculturalism, and a multifaceted understanding of homeland. Using a rich variety of archival and printed sources, this biography offers scholars and readers in general new insights into Oriental dance, cultural studies, gender studies, diaspora studies, and other subjects.

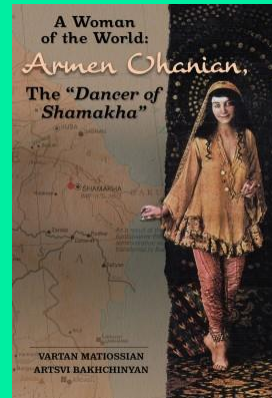
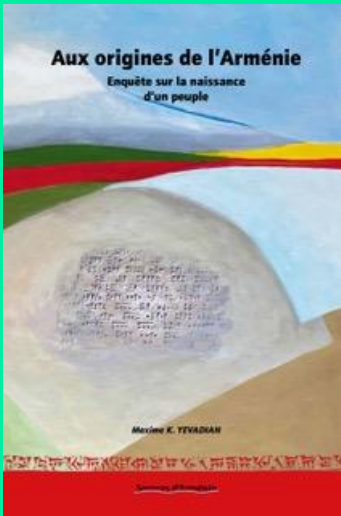


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Maxime K. Yevadian, *Aux origines de l’Arménie. Enquête sur la naissance d’un peuple*, Sources d’Arménie, Lyon 2022, 204 p., ISBN 979-10-94182-22-2.

Les études sur la civilisation ourartéenne sont récentes, si on les considère au regard de l’histoire générale des sciences humaines. Sans vouloir les comparer aux études consacrées aux mondes romain, grec ou égyptien, déjà anciennes, on peut constater que les études sur l’Ourartou débutent réellement à la fin du XIXe siècle, avec «l’expédition arménienne» (*Armenische Expedition*) de Carl Friedrich Lehmann-Haupt et Waldemar Belck en 1898-1899, lancée grâce à l’Académie des Sciences de Prusse, tandis que celles sur la Mésopotamie antique (concernant les cultures assyrienne ou babylonienne) ont connu un fort développement dès le début de ce même siècle.



Or, depuis le XVIIIe siècle, l’étude d’un groupe de langues apparentées, que l’on appelle indo-européennes en France, indo-germaniques en Allemagne, ayant incontestablement des liens forts et une origine commune, se développe, et ce, de manière accélérée, depuis la publication d’August Schleicher (1821-1868), *Compendium der vergleichenden Grammatik der indogermanischen Sprachen*. Ces études linguistiques vont connaître un fabuleux approfondissement grâce à la puissance de travail des savants allemands, faisant entrer la linguistique dans son ère moderne de pleine scientificité. Le nationalisme allemand aidant – nous sommes à l’époque de Bismarck après l’unification

allemande (1871) – outre l’élaboration de la théorie linguistique, c’est toute l’histoire d’un peuple, les «Indo-Germains» qui va être «reconstituée»: son mode de vie, ses migrations, son organisation sociale, etc.

En France, Antoine Meillet (1866-1936) peut être considéré, à travers des travaux qui font encore référence, comme l'un des fondateurs de la linguistique française et comme un immense défenseur de la thèse indo-européenne. Il eut pour élèves des linguistes de première valeur, tels Émile Benveniste et Georges Dumézil. Lors d'un voyage en Arménie en 1890, il apprit l'arménien moderne, puis il enseigna l'arménien classique à partir de 1902. En 1913, il publiait une grammaire de cette langue, *Altarmenisches Elementarbuch*; dans laquelle le caractère indo-européen était clairement affirmé. Parmi les plus illustres disciples étrangers de Meillet, il faut citer le linguiste arménien, Hratchia Adjarian (1876-1953), fondateur de l'école de linguistique arménienne et pionnier de l'étude systématique des dialectes arméniens. Son *Dictionnaire étymologique de l'arménien classique*, en quatre volumes, a ainsi permis une avancée considérable dans la connaissance de cette langue, et demeure un ouvrage de référence. Par cette filiation, on constate que les linguistes, et, de manière générale les arménologues – souvent des littéraires venus à l'arménien après l'étude du grec – sont formés selon une vision fondée sur l'indo-européen.

Face à cette thèse devenue largement majoritaire et superbement constituée par des générations de chercheurs et des milliers d'études, il y avait la thèse de Nicolas Marr (1865-1934), dite japhétique, qui postule que les langues caucasiennes, sémitiques-hamitiques, arménienne et basque, dériveraient toutes d'une langue commune. Marr alla jusqu'à affirmer que toutes les langues remontaient à une même langue mère. Une vision qui servit largement de repoussoir.

Avec la publication des premières inscriptions, d'abord achéménides et assyriennes, par Oppert, puis ourartéennes, par Lehmann-Haupt, après son expédition sur le Haut-plateau, s'est posée la question de la place de cette langue, l'ourartéen, dans le monde linguistique. *Très tôt, le fait que l'ourartéen ne soit pas une langue indo-européenne est affirmé par A. Meillet, puis par H. Adjarian, et leurs disciples, en conséquence de quoi, il ne pouvait y avoir de lien entre les peuples ourartéen et arménien.*

Nous sommes à présent un siècle plus tard. Or les principales découvertes, les grandes percées – notamment dans la connaissance de l'arménien classique, le *grapar* – les nombreuses informations recueillies, grâce aux fouilles archéologiques conséquentes de l'époque soviétique, et plus récemment encore, grâce aux études génétiques, sont de nature à questionner cette lecture devenue classique. Nous allons essayer de reprendre ce dossier en examinant, point par point, les divers types de sources et groupes d'informations.

Toute démarche historique doit se fonder sur un corpus de sources; ce fut effectivement le cas pour notre travail. Nous nous sommes efforcés de réunir ensemble des sources épigraphiques et littéraires dans toutes les langues anciennes pour avoir la base de réflexion la plus large et la plus complète possible. Nous avons cherché toutes les versions disponibles des textes achéménides, et, ce qui n'était à l'origine qu'une volonté de rigueur méthodologique,

s'est révélé très éclairant d'un point de vue historique. De fait, ce corpus de 32 textes a été conservé et le lecteur pourra s'y référer en annexe, p. 151.

L'étude de cette documentation est proposée dans les deux premiers chapitres formant une partie axée sur l'analyse de ce type de sources. Puis vient une deuxième partie, présentant les résultats des découvertes réalisées tout au long du XXe et au début du XXIe siècle, qui sont de nature à enrichir notre vision sur cette question. Dans un premier temps, nous verrons que l'ensemble des fouilles archéologiques ainsi que l'étude de la culture matérielle se sont développés sur le plateau arménien. Ensuite – et cet effort est peut-être l'une des originalités de cet essai – s'ajoute la présentation des principaux résultats des études génétiques menées depuis à peine vingt ans. Ces deux premières parties amènent à des conclusions assez homogènes, lorsque l'on s'efforce d'en faire la synthèse. Dans la troisième partie, sont traitées certaines questions problématiques, dont la linguistique. La question des possibles foyers de locuteurs de l'indo-européen sera abordée avant de tenter de situer l'arménien au sein de la famille des langues indo-européennes. Puis, divers aspects des langues arménienne et ourartéenne seront abordés avec la volonté de présenter les diverses facettes de ces problématiques plutôt que dans le but de parvenir à une solution définitive. Enfin, le chapitre suivant abordera une série de faits complémentaires qui doivent être questionnés lorsque l'on étudie la genèse du peuple arménien. Ces trois premières parties n'ont pas vocation à apporter des éléments fondamentalement nouveaux mais à réunir des faits connus et publiés, malheureusement dispersés et trop peu utilisés pour questionner le lien entre l'Ourartou et l'Arménie. La dernière partie réunit et analyse les éléments autour de la réinterprétation d'une tablette cunéiforme, confrontée à plusieurs chapitres de *l'Histoire d'Arménie* de Moïse de Khorène, et qui semblent pouvoir éclairer le début de la royauté arménienne. Enfin, le dernier chapitre propose, non pas une solution, mais trois scénarios possibles pour penser la genèse du peuple arménien, en laissant au lecteur la possibilité de se positionner par rapport à celui qui lui semble le plus solide.

Cet essai ne se plaçant pas, volontairement, dans une optique polémique, nous n'accorderons pas une place centrale à l'historiographie, c'est-à-dire l'histoire des diverses positions des chercheurs, tant en Occident qu'en Arménie, pour donner la priorité aux vestiges du passé (sources littéraires, épigraphiques ou résultats des fouilles archéologiques) et à une vision d'ensemble que nous avons tenté d'esquisser.

Durant les deux années qu'a duré cette enquête, complétée par deux autres années de lecture et de réflexion, nous avons pu profiter de rencontres et d'échanges avec de nombreux chercheurs qui ont chacun éclairé de leurs compétences un aspect de nos recherches. Nous avons le plaisir de remercier Bernard Outtier pour nos échanges sur ces questions et le lien qu'il fit avec ce grand linguiste qu'est Jos Grippert. Les questions linguistiques ont été également éclairées par les vastes connaissances et la rigueur de Charles

de Lamberterie. Enfin, Luc Baronian, Hrach K. Martirosyan et Anaïd Donabedian nous ont formulé des remarques constructives.

Lors d'un séjour en Arménie, nous avons pu discuter longuement avec Sargis Ayvazyan du déclin et de la chute des Ourartéens ainsi que de ses travaux sur la langue ourartéenne. À propos des études génétiques, nous avons pu profiter des recherches importantes menées par Hovann Simonian.

Cette enquête a été présentée le 9 février 2019 dans le cadre du cycle de conférences qui s'est tenu à Lyon à l'occasion du 2 800e anniversaire de la fondation d'Erebouni, puis, le 27 avril de la même année, au salon du livre de Genève, grâce à ses organisateurs, dont Annie Mesrobian, Vahé Gabrache et Alain Navarra di Borgia que nous remercions vivement pour leur chaleureuse invitation et la qualité de leur accueil. Par la suite, nous avons pu présenter ce travail de manière plus approfondie lors du séminaire mensuel de la Société des Études Arméniennes dirigé par Anaïd Donabedian, tout en profitant également des échanges nourris avec l'auditoire.

Puis vint la pandémie de la COVID 19 qui permit, au moins, de multiplier les lectures et d'approfondir l'historiographie, immense pour certaines questions. Il est temps de clore cette enquête, d'en remettre les résultats aux lecteurs et de souhaiter qu'elle permette de faire avancer quelque peu l'une des questions les plus complexes, mais aussi les plus intéressantes, des études arméniennes actuelles.

Enfin, nous ne pouvons terminer cette introduction sans remercier des collègues et amis qui, au fil des mois et des années ont relu, corrigé et formulé des suggestions souvent pertinentes sur les diverses versions de cet ouvrage: Fabienne Galichon, Véronique Grosjean, Xavier Roederer, Yves Roman et Hovann Simonian, ainsi que l'artiste-peintre ASILVA qui a immédiatement accepté de mettre à notre disposition sa toile pour orner la couverture de cet ouvrage.

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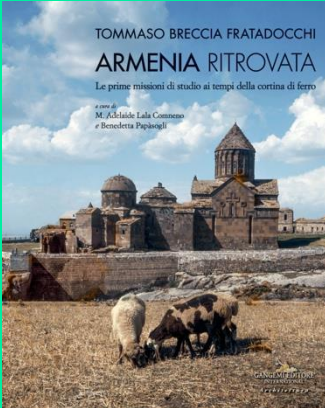
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Tommaso Breccia Fratadocchi, *Armenia ritrovata. Le prime missioni di studio si tempi della cortina di ferro*, a cura di M. Adelaide Lala Comneno e Benedetta Papàsogli, (Architettura, Urbanistica, Ambiente), Gangemi Editore, Roma 2022, 112 p., ISBN 978-88-492-4565-3.

I territori dell'Armenia storica erano pressoché irraggiungibili, specie quelli situati all'interno del blocco sovietico chiuso dalla cortina di ferro quando, negli anni Sessanta, due giovani architetti romani, Paolo Cuneo e Tommaso Breccia Fratadocchi, ne intrapresero la riscoperta. Si stava risvegliando, dopo un silenzio di mezzo secolo, l'interesse dell'Occidente per il mondo armeno: alle pionieristiche missioni dei due giovani studiosi che avevano saputo assicurarsi, a Roma, riferimenti accademici (Géza De Francovich) e il finanziamento del CNR, sarebbero seguite iniziative analoghe e l'apertura di un filone di pubblicazioni tra cui prima il catalogo di una mostra a Palazzo Venezia (1968), poi il volume di Paolo Cuneo *Architettura armena dal quarto al diciannovesimo secolo* (1988) avrebbero rappresentato riferimenti imprescindibili.

A distanza di molti anni, Tommaso Breccia ha ricostruito quelle esperienze giovanili che hanno oggi un interesse storico, in un fresco racconto inanelato di aneddoti, fioretti di viaggio, e segnato ancora dal fascino della scoperta di paesaggi immensi, territori impervi, monumenti diruti la cui bellezza oltre che da mani d'uomo sembrava scolpita dal tempo. A motivare il racconto vi era anche il desiderio di rendere almeno in parte fruibili le molte centinaia di immagini a colori, non utilizzate per altre pubblicazioni, che fissano rigorosamente e poeticamente lo stato dei luoghi al tempo di quei primi viaggi.

Poiché il racconto di Tommaso Breccia (1936-2021) esce postumo, il suo progetto è stato completato con brevi testi che fanno il punto sui suoi contributi allo studio dell'architettura armena, sull'insieme della sua personalità di tecnico e di viaggiatore dagli interessi eclettici e sempre volti a concrete rea-



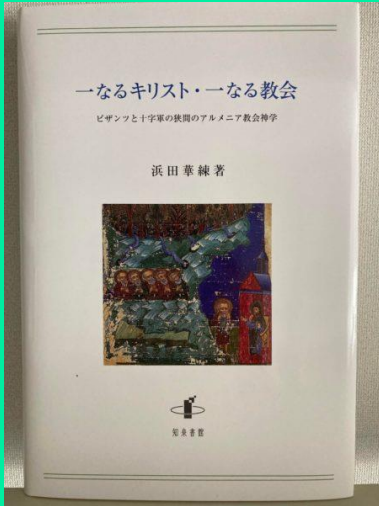
lizzazioni, e sui maggiori compagni di strada che favorirono la comunicazione tra due blocchi e due continenti. Al centro di questa foto di gruppo emergono le due personalità di Paolo Cuneo e di Armen Zarian, infaticabili studiosi e tessitori di relazioni. Una importanza particolare, in questo volume di cui Tommaso Breccia è insieme l'autore e, in parte, il soggetto, assumono le immagini: istantanee in bianco e nero che narrano un modo pittoresco e giovanile di muoversi nel vasto mondo; e una scelta di cento immagini a colori di cui l'editore ha saputo restituire, a distanza di quasi ses-

sant'anni, la vivida bellezza. È messo così a disposizione del lettore, con una evidenza colloquiale e con una straordinaria testimonianza visiva, un tassello significativo nella storia delle relazioni culturali tra studiosi di qua e di là dalla cortina di ferro, e della cooperazione tra istituzioni italiane e istituzioni dei territori dell'Armenia storica.

INDICE: Introduzione: Tommaso Breccia studioso di architettura armena (Tommaso Scellesse) 7; Armenia ritrovata. Le prime missioni di studio ai tempi della cortina di ferro (Tommaso Breccia Fratadocchi) 11; Istantanee di viaggio 26; Postfazione (Benedetta Breccia Papàsogli) 39; Biografie (M. Adelaide Lala Comneno e Benedetta Breccia Papàsogli) 45; Immagini 51; Indice delle fotografie secondo gli itinerari geografici 107.

Karen Hamada, 一なるキリスト・一なる教会：ビザンツと十字軍の狭間のアルメニア教会神学 (Itsunaru Kiristo, Itsunaru Kyokai - Bizantsu to jujigun no hazama no arumenia kyokai shingaku [One Christ, One Church - Armenian Church Theology between Byzantium and the Crusades], Chisen Shokan, Tokyo 2022, 292 p., ISBN 9784862853615.

The title of this book, One Christ, One Church, might be misleading, as it is dedicated to a person who pursued the “One” and never reached it—at least in his own lifetime. Seeing the subtitle of the book, some may wonder why the Armenian Church is in “between”? It is well known that Byzantium, being Greek Orthodox, and the Crusader states, being Latin Catholic, belonged to different branches of Christianity. However, the Armenian Church is categorized as non-Chalcedonian (Miaphysite), having separated from the imperial



church after the Fourth Ecumenical Council of Chalcedon in 451. The Armenian Church survived and retained its own faith between the Byzantine Empire, the major Chalcedonian Christian state, and its enemies (the Sassanid Empire until the middle of the seventh century, then various Muslim states). In the last half of the eleventh century, the Crusaders became a third force in the Eastern Mediterranean region. Armenians and Syrians, as non-Chalcedonian Christians, religiously belonged to none of these, but that meant that they could ally with any of them as they saw fit. Some Armenian noble families availed themselves of

the complicated power balance to expand their territory, but this caused internal conflicts inside the Armenian people and church.

Nersēs Šnorhali (c. 1100–1173), the main character of this book, had to oversee the Armenian church and people in such a difficult situation. Not only as an ecclesiastical leader and a theologian but also as a talented man of letters, he demonstrated the “oneness” of the church and people in his literary works. At the same time, he faced pressures from other Christian traditions—both Greek Orthodox and Latin Catholic. In particular, the Byzantines were keen on integrating the Christians under their rule into their own “orthodoxy.” Nersēs, neither compromising nor opposing this, tried to find another way of survival. In this process of negotiation, he dedicated himself to solving the problem of the “oneness” of Christ, which had been the basic matter of controversy between

the Chalcedonians and non-Chalcedonians for centuries. Christ is One, because He is the Logos Incarnate, in whom the divine and human natures become one. The Church of Christ is One, because it is the body of Christ.

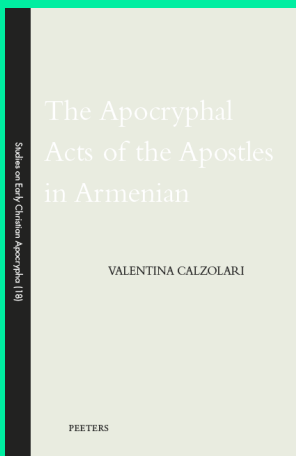
However, Nersēs Šnorhali knew well from his own experience how difficult it is to achieve the “One” in the real world. Moreover, he was the leader of a minority group who had always been at the risk of being absorbed into “one” by the authority or military power of the majority. Nevertheless, he continued to pursue the “One”—the oneness of the Armenian Church, of the whole Christian world, and of Christ.

Now we are witnessing a violent integration by a major state into “one” through military power. It is time to pay attention to the words of one who had no power but his own words and always sought to reach the “one” through dialogue.

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Valentina, Calzolari, *The Apocryphal Acts of the Apostles in Armenian, (Studies on Early Christian Apocrypha 18)*, Peeters, Leuven 2022, xvi + 284 p., ISBN 9789042946217.

After an overview of the Christian Apocrypha in Armenian, the volume starts with three essays dealing with the apostles of Armenia, Thaddaeus and Bartholomew. The cycle of Thaddaeus merges with the traditions related to Addai, King Abgar, and the old Christianity of Edessa, while the account of the discovery of the relics of Bartholomew in Armenia is connected with the bishop Marūtha of Maypherkat. The second part of the volume includes four essays on Thecla and on the different paradigms of holiness (virgin, martyr, preacher, and patroness of Nicæan orthodoxy) that she embodies in the ancient Armenian historiographical literature. The last two chapters are devoted to the Armenian translations of the Martyrdom of Andrew and the Martyrdom of Philip, which contain some Encratite passages absent from the Greek. All these essays stress the impor-



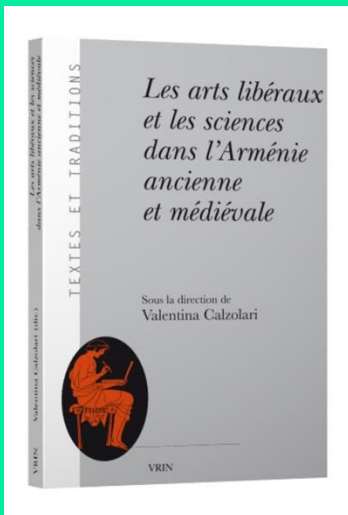
ted to Addai, King Abgar, and the old Christianity of Edessa, while the account of the discovery of the relics of Bartholomew in Armenia is connected with the bishop Marūtha of Maypherkat. The second part of the volume includes four essays on Thecla and on the different paradigms of holiness (virgin, martyr, preacher, and patroness of Nicæan orthodoxy) that she embodies in the ancient Armenian historiographical literature. The last two chapters are devoted to the Armenian translations of the Martyrdom of Andrew and the Martyrdom of Philip, which contain some Encratite passages absent from the Greek. All these essays stress the impor-

tance of the apocryphal writings as evidence for a better understanding of ancient Christianity in Armenia in its different facets and in its relations with the neighbouring Christian communities.

CONTENTS: “Preface”, p. vii-ix; I. “An Overview of the Christian Apocryphal Literature in Armenian”, p. 1-25; II. “The Apostle Thaddaeus in the Armenian Tradition”, p. 29-47; III. “The Apostle Bartholomew in the Armenian Tradition”, p. 48-67; IV. “A ‘Diverging’ Version of the *Martyrdom of Bartholomew* in Armenian”, p. 68-79; V. “The Legend of St. Thecla in the Armenian Tradition: From Asia Minor to Tarragona through Armenia”, p. 83-103; VI. “Martyrdom and Collective Rescue: *The Acts of Thecla* and the *History of Armenia* by Agat’angelos”, p. 104-124; VII. “St. Thecla as a Patroness of the Nicean Orthodoxy in the *History of Armenia* by Faustus (*Buzandaran Patmut’iwnk’*)”, p. 125-147; VIII. “Holy Women Preachers and Apostles: The *Acts of Thecla* and the *Martyrdom of Thaddaeus and Sanduxt* in Armenian”, p. 148-177; IX. “The Armenian Translation of the *Martyrdom of Andrew*: Christology, Encratism, and the ‘Inner Man’”, p. 181-216; X. “The Encratism of the *Martyrdom of Philip*: The Evidence of the Armenian Translation”, p. 217-239; XI. “Bibliography”, p. 240-250; “Index of names, subjects and passages”, p. 251-284.

Valentina Calzolari (dir.), *Les arts libéraux et les sciences dans l’Arménie ancienne et médiévale*, (Textes et Traditions 36), Vrin, Paris 2022, 326 p., ISBN 978-2-7116-3090-5.

Cet ouvrage collectif, dirigé par Valentina Calzolari, offre la première présentation d’ensemble sur l’essor des arts libéraux et des sciences en Arménie à l’époque ancienne et médiévale. Rédigées par les meilleurs spécialistes, les dix études rassemblées ici ont pour but de poser, pour chaque domaine traité, les jalons nécessaires à la compréhension des modalités qui ont permis aux Arméniens de s’appropriier et d’assimiler les savoirs et la culture des pays et des peuples limitrophes, et plus particulièrement le patrimoine grec, tout en y apportant des éléments spécifiques qui ont fondé leur propre identité culturelle au fil des siècles. Le rôle joué par les centres culturels et les établissements d’instruction arméniens dans la diffusion des sciences profanes d’origine grecque est resté trop méconnu alors même que l’Arménie constitue un observatoire privilégié. Le livre comble ainsi une lacune importante des études arméniennes et enrichit d’un chapitre nouveau l’histoire de la réception de la pensée grecque dans



l'Antiquité tardive et au Moyen Âge. Le lecteur comprendra comment des contacts séculaires se sont établis entre Grecs et Arméniens, qui ont abouti aux premiers mouvements de traduction des œuvres profanes en arménien, à l'introduction des disciplines du *trivium* (grammaire, rhétorique et dialectique) et du *quadrivium* (arithmétique, musique, astronomie, géométrie) en Arménie et à leur développement dans les écoles monastiques arméniennes des X^e-XIV^e siècles. Sont aussi abordés dans cette perspective la cosmologie, l'astronomie, l'astrologie et les réformes du calendrier, ainsi que l'impact des cultures grecque, syriaque, arabe et persane sur les premiers médecins arméniens. Le présent ouvrage s'adresse à toute personne s'intéressant aux échanges culturels et à la circulation des idées, ainsi qu'à l'histoire de l'éducation et de l'enseignement dans l'Antiquité tardive et au Moyen Âge.

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Gohar Muradyan, *Ancient Greek Myths in Medieval Armenian Literature*, (Armenian Texts and Studies 5), Brill, Leiden & Boston 2022, xiv, 441 p., ISBN 978-90-04-51979-4.

Preface: Ancient Greek mythology is the system of myths created by ancient Greeks, concerning their gods, heroes, and the creation of the world, as well as explaining the sources of religious ceremonies and rites. Mythology was thus part of Ancient Greek religion.

At first, the myths circulated orally, but starting in the 8th c. BC they began to be recorded in various literary genres and in visual arts, mainly in ceramic decoration. Systematized collections of myths were also written in the Hellenistic era, although only one of them,



the *Mythological Library* of Pseudo-Apollodorus (~ 2nd c. AD) survives.

Rome's conquest of Greece following the battle at Corinth in 146 BC, marked the beginning of an era of Greek cultural influence on Rome. Roman authors adopted Greek myths and combined them with Roman mythology. Syncretic deities came into being and the main Roman gods took on characteristic features of Greek gods. Thus the supreme god Jupiter was identified with Zeus, the cult of Sol Invictus with the cult of Apollo, and Apollo was also identified with the Greek Helios.

Of particular interest was the story of the Trojan hero Aeneas. According to Virgil's *Aeneid*, he traveled to Italy following the war, and his descendants became the legendary founders of Rome.

It is impossible to overestimate the role of ancient Greek myths in the treasury of world culture. In the Byzantine Empire as well as in the Eastern Christian world, which belonged to the sphere of its cultural influence, Greek mythology and literature were always perceived as classical Greek legacy and their study and elaboration never ceased. The Renaissance in Western Europe was the renaissance of Greco-Roman culture, when alongside biblical themes, classical and mythological topics became common and much admired subject-matter for authors, painters, sculptors, and composers in later centuries. The great interest in Greco-Roman myths and themes survives in our days as well, and they still remain a rich source of inspiration for writers, movie makers, and creative artists.

Greek myths were to some extent familiar to medieval Armenians, mainly through translations of late classical and early Christian writings; they also appear in original works of Armenian authors, but this knowledge was never profound or accurate. Translators, Armenian authors, as well as later scribes, often distorted names or details of the plot while translating, narrating, copying, or alluding to short mythical stories. The material in this book (which is a slightly revised translation of the original Armenian book) shows that medieval Armenian readers and writers came across various parts of the Greek mythological cycle which were not always familiar and understandable to them.

To help the reader, I have extracted the citations or paraphrases of Greek myths in medieval Armenian literature from translated and original Armenian texts (mainly published ones) and have presented them side-by-side with the original Greek version (if extant), along with a parallel English translation. In the case of minor differences between Greek passages and their Armenian versions, the equivalents of the Greek readings are given in the English translation in brackets and marked by the abbreviation "Gr." If the differences are far reaching, the Greek passages are cited and translated into English separately, following the corresponding Armenian passages preceded by "cf." The English translations are my own unless otherwise noted.

The material is grouped in 154 sections or episodes; each includes one or several citations which usually consist of a couple of sentences, sometimes incomplete sentences. The Sermons of Gregory of Nazianzus, for example, contain allusions to myths consisting of just one word.

I have arranged the episodes mainly in a “chronological order,” in accordance with the sequence of myths in the *Mythological Library* of Pseudo-Apollodorus. Thus the first episode is dedicated to the children of Uranus and Gea, and number 153, to the foundation of Rome. Only one episode, about Narcissus, has no parallels in the *Library*, so it is located at the end.

Each episode has a preamble which is a short description of the classical story of this or that myth, with the corresponding chapter of *Mythological Library* indicated. Where necessary, other sources are noted as well. Within the episodes, the excerpts are arranged in a more or less chronological order (i.e. following the chronology of the writings from which they are excerpted), but the passages that are obviously influenced by one another are placed together.

Materials dedicated to gods, their images, rites associated with them and other similar topics are in the appendices, which also include complete narrations of the Trojan war, since such materials do not correspond to the composition of the book consisting of smaller episodes.

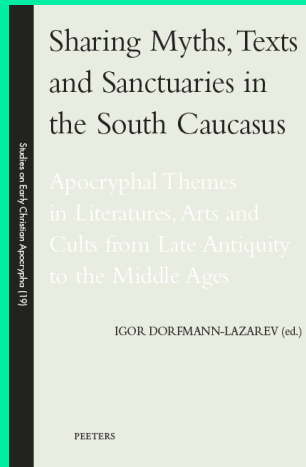
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Igor Dorfmann-Lazarev (ed.), *Sharing Myths, Texts and Sanctuaries in the South Caucasus: Apocryphal Themes in Literatures, Arts and Cults from Late Antiquity to the Middle Ages*, (Studies on Early Christian Apocrypha, 19), Peeters, Leuven – Paris – Bristol, CT 2022, XXII-363 p., ISBN 9789042947146.

This volume is one of the few collections of studies that looks at the South Caucasus - from the Black Sea in the west to the Caspian Sea in the east - as a shared cultural space. It explores contacts between Armenians, Georgians, Kurds and Muslims of the former Caucasian Albania, as expressed in texts, figurative arts and rituals. While focusing on the ancient Christian civilisations of Armenia and Georgia, it also investigates the interactions of Christianity with the ancestral religions of the South Caucasians, with Zoroastrianism, Islam and Yazidism. Apocryphal traditions represent a particularly convenient lens through which to observe cultural exchanges and blending. The first two chapters analyse the perception of sacred objects and sanctuaries in Armenia and Georgia and the representation of fabulous animals in the iconography of both countries. The next six investigate the contacts between Armenians and Georgians in the transmission of hagiographic texts relating to Christ's Nativity, the early Christian saints and their images, as well as the Evangelisation of the Armenian and Georgian kingdoms. The penultimate two chapters study places of worship shared by diverse religions, the role of religious syncretism in the Islamisation of the south-eastern Caucasus and the function of apocrypha in the resistance to Islam. The final chapter examines the contextualisation of Islamic legends of Biblical origin in the topography of the Caucasus. The volume ends with a detailed index.

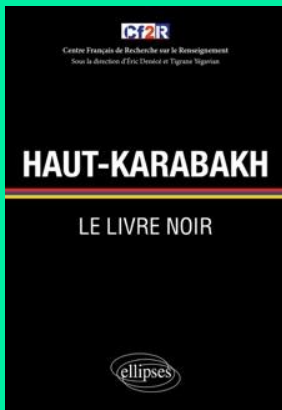


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Éric Denécé – Tigrane Yégavian (dir.), *Haut-Karabakh: le livre noir*, Centre Français de Recherche sur le Renseignement, Ellipses, Paris 2022, 408 p., ISBN 978-2-340-07296-1.

Le 27 septembre 2020, avec le soutien de la Turquie et de mercenaires islamistes, l'Azerbaïdjan a déclenché une violente offensive contre la république autoproclamée de l'Artsakh, peuplée à 100% d'Arméniens. Ce conflit a fait 6 000 morts, pour la plupart Arméniens, et s'est soldé par une victoire de l'Azerbaïdjan. A la suite du cessez-le-feu signé sous l'égide de la Russie le 9 novembre 2020, les forces azerbaïdjanaises se sont aussitôt déployées dans les territoires reconquis, terrorisant et expulsant les populations arméniennes. Mais Bakou n'est pas décidé à en rester là et vise la prise de contrôle totale de l'Artsakh et à éliminer toute présence arménienne.



La guerre d'Artsakh et les crimes contre les Arméniens ont été peu couverts par les médias français. Ils n'ont guère suscité l'indignation des ONG qui n'ont pas daigné leur accorder le même intérêt qu'aux Ouïgours et aux Rohingyas, alors même que le conflit a lieu aux portes de l'Europe. Ils sont restés pour la plupart sans réagir devant les propos haineux des dirigeants azéris, la destruction de la culture et du patrimoine arméniens, les exactions sur les populations civiles et les militaires, le traitement inhumain des prisonniers et la réécriture de l'histoire d'une manière grossière et éhontée.

Pourtant, aux confins du Caucase se poursuit depuis plus d'un siècle un génocide qui n'a rien à envier à la shoah ni au Rwanda, mais qui ne semble guère émuvoir nos contemporains.

Face à ce silence, une trentaine de personnalités reconnues, d'horizons divers – comédiens, essayistes, experts, journalistes, politiques, religieux, romanciers, universitaires – se sont mobilisées pour exprimer leur révolte face à l'agression turco-azérie, analyser les ressorts du conflit et partager leur préoccupation face à l'avenir des Arméniens du Haut-Karabakh et exprimer leur soutien à l'Arménie.

Ce livre a pour but de rappeler les persécutions qui n'ont jamais cessé depuis 1915. Les événements de fin 2020 ne sont que la suite logique de l'arménophobie viscérale des Azéris et des Turcs. Il ne s'agit pas seulement de l'affrontement de deux peuples pour quelques arpents de terre, mais de la survie d'une nation millénaire et de sa culture. Cet ouvrage est ainsi une première: à ce jour, aucun ouvrage n'a été publié sur le conflit du Haut-Karabakh (2020), ni sur ce pays, méconnu de nos contemporains.

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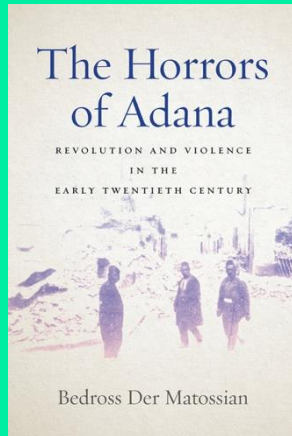
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Bedross Der Matossian, *The Horrors of Adana. Revolution and Violence in the Early Twentieth Century*, Stanford University Press, Stanford, CA, 2022, viii + 343 p., 3 maps, 12 figures, ISBN 9781503631021.

In April 1909, two waves of massacres shook the province of Adana, located in the southern Anatolia region of modern-day Turkey, killing more than 20,000 Armenians and 2,000 Muslims. The central Ottoman government failed to prosecute the main culprits, a miscarriage of justice that would have repercussions for years to come. Despite the significance of these events and the extent of violence and destruction, the Adana Massacres are often left out of historical narratives. *The Horrors of Adana* offers one of the first close examinations of these events, analyzing sociopolitical and economic transformations that culminated in a cataclysm of violence.

Bedross Der Matossian provides voice and agency to all involved in the massacres – perpetrators, victims, and bystanders. Drawing on primary sources in a dozen languages, he develops an interdisciplinary approach to understand the rumors and emotions, public spheres and humanitarian interventions that together informed this complex event. Ultimately, through consideration of the Adana Massacres in micro-historical detail, this book offers an important macrocosmic understanding of ethnic violence, illuminating how and why ordinary people can become perpetrators.

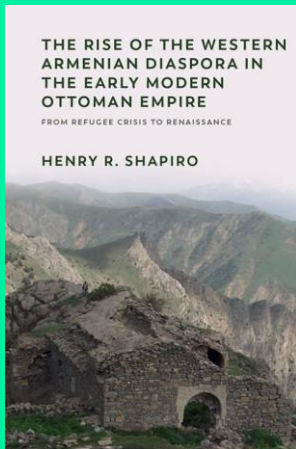
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Henry R. Shapiro, *The Rise of the Western Armenian Diaspora in the Early Modern Ottoman Empire From Refugee Crisis to Renaissance, (Non-Muslim Contributions to Islamic Civilisation)*, Edinburgh University Press, Edinburgh 2022, 336 p., 20 black and white illustrations and 3 maps, ISBN 9781474479608.

The author explores how mass migration and a refugee crisis transformed Armenian culture in the 17th-century Ottoman Empire, he provides the first English book on Armenian cultural history in the early modern Ottoman



Empire and utilises original research on Armenian manuscripts and Ottoman Turkish archives. *The Rise of the Western Armenian Diaspora in the Early Modern Ottoman Empire* traces how Armenian migrants changed the demographic and cultural landscape of Istanbul and Western Anatolia in the course of the 17th century. During the centuries that followed, Ottoman Armenian merchants, financiers (sarraf), authors, musicians, translators, printers and bureaucrats would play key roles in Ottoman trade, art and even governance – that is, in most spheres of the empire's economic and cultural life. This book shows how that cosmopolitan world came into being.

Using both Ottoman Turkish and little-known Armenian sources, Henry Shapiro provides the first systematic study of Armenian population movements that resulted in the cosmopolitan re-making of Istanbul. Part I documents the Great Armenian Flight, showing how the global crisis of the 17th century (war, climate change, famine) impacted the historical Armenian population centres of the Caucasus and Eastern Anatolia and led to mass migrations and resettlement in Western Anatolia, Istanbul and Thrace. In Part II, Shapiro links this history of migration and the refugee crisis with the development of intellectual and cultural life in Istanbul and Western Anatolia: the rise of the Western Armenian Diaspora.

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The Life of Mashtots‘ by his disciple Koriwn, Translated from the Classical Armenian with Introduction and Commentary Abraham Terian, (Oxford Early Christian Texts), Oxford University Press, Oxford 2022, 272 p., ISBN 9780192847416.

The *Life of Mashtots‘* (d. 440 ce) is mostly praise for the inventor of the Armenian alphabet – the only inventor of an ancient alphabet known by name – and progenitor of Armenian literacy that began with the translation of the Bible. Written three years after his death, by an early disciple named Koriwn, it narrates the master’s endeavors in search for letters, the establishment of schools, and the ensuing literary activity that yielded countless translations of religious texts known in the Early Church. As an encomium from Late Antiquity, the *Life* exhibits all the literary features of the genre to which it belongs, delineated through rhetorical analysis by Terian, who comments on the entire document almost phrase by phrase.

Translated from the latest edition of the text (2003), provided here with the English translation facing, the *Life* is quite gripping for reasons beyond its extraordinary narrative parading historical characters playing collaborative roles. Foremost among them are the Patriarch of the Armenian Church, Catholicos Sahak (d. 439), and the Arsacid King of Armenia, Vramshapuh (r. 401–417). The Roman Emperor of the East, Theodosius II (r. 408–450), also has a role. Koriwn is an eminently inspiring rhetorical writer, unconcerned about historical details considered to have been familiar to his immediate audience; still, historical elements abound. He is foremost among authors known to write in the newly invented script, and the marked influence of the *Life* is discernible in subsequent Armenian writings of the fifth century, dubbed ‘The Golden Era’.

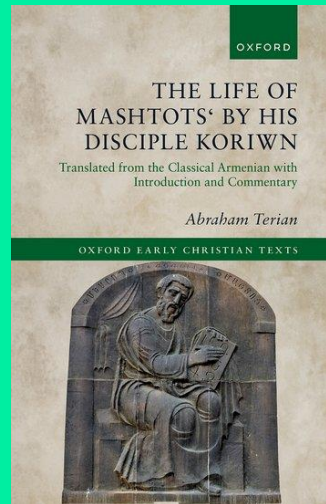
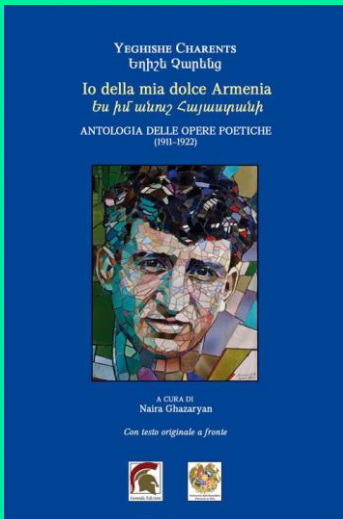


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Yeghishe Charents/Եղիշե Չարենց, *Io della mia dolce Armenia / Ես իմ սևեռչ Հայաստանի. Antologia delle opere poetiche (1911-1922)*, a cura di Naira Ghazaryan, Introduzione di Tsovinar Hambardzumyan, Prefazione di Stefano Garzonio, Nota biografica a cura di Letizia Leonardi, Traduzioni a cura di Mariam Eremian, Grigor Ghazaryan, Alfonso Pompella, Anush Torunyan, Hasmik Vardanyan, Mario Verdone, Boghos Levon Zekiyan, Casa editrice Leonida, Reggio Calabria 2022, 385 p., ISBN 978-88-3374-160-4.



Nel 30° anniversario dell'instaurazione delle relazioni diplomatiche tra Armenia e Italia, la Leonida Edizioni e l'Ambasciata della Repubblica d'Armenia in Italia rafforzano il ponte culturale tramite la figura del poeta Yeghishe Charents. Il volume "Io della mia dolce Armenia" fa parte di un progetto più ampio e raccoglie le opere poetiche pubblicate dal 1911 al 1922 in lingua armena e nelle traduzioni in italiano a cura degli studiosi Mariam Eremian, Grigor Ghazaryan, Alfonso Pompella, Anush Torunyan, Hasmik Vardanyan, Mario Verdone e Boghos Levon Zekiyan. L'antologia è inoltre arricchita dalla nota introduttiva dell'Ambasciatrice Tsovinar Hambardzumyan, dalla prefazione del prof. Stefano Garzonio, da una nota biografica del poeta redatta dalla dott.ssa Letizia Leonardi e da materiale fotografico concesso dalla Casa Museo di Yeghishe Charents di Yerevan. Con questa iniziativa, oltre che festeggiare il 125° anniversario della nascita del grande poeta armeno, si consegna al pubblico italiano uno straordinario lavoro che permette di conoscere in modo approfondito la figura di un personaggio tempestoso...

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Albert A.S. ten Kate, *The Gospel of John in Greek. Textcritical Research on the Gospel of John in All Its Variety*, Blessed Hope Publishing, Chisinau 2022, 464 p., ISBN 978-3-639-50055-4.

This book contains a full textcritical apparatus with conclusions on the Gospel of John. The Greek text in all its variety stands at its base and it is then compared with a great number of textual witnesses: Syriac, Latin, Coptic, Armenian, Georgian, Ethiopian, Dutch and also with Palestinian, Georgian and Dutch Lectionaries and the Diatessaron in all its variety. These last categories are often neglected in textcritical research, but they appear to be an outstanding textual witness to the early textforms of the Gospel. Also some early fathers, Origen and Ephrem, are included. This book is thus a contribution to the International Greek New Testament-Project, as it enlarges its scope to a wider range of textual witnesses.

Introduction: Since Tischendorf's *Editio Critica Maior* appearing in 1869, there have been many attempts to continue, and even supersede, his achievement. Due to the amount of new texts available, the need to make such an attempt was urgently felt. Not only due to all Greek new texts, especially papyri, having been published, but also the critical editions of most oriental versions appearing the last decades, make such an enterprise to be more urgent. The edition of Elliott and Parker, and that of Swanson, are useful tools on the way of preparing such a new Greek edition. Swanson's edition is the base of our research and could be used as tool of approach for our research. It would make it easier to use our material. On the other hand, there is a need to make all the material available to non-specialists; therefore we give the versions in their translation.

The IGNT-project makes only a selection of textual variants available, while we produce them all. Only the unimportant orthographical ones are not reproduced in our text. IGNT also neglects the minor versions, and that is a serious lacuna, as we will show in our research. Therefore we intend to give them the full weight, they deserve to get. These two reasons were the starting-point of our work to make all the new findings available. So we planned to make all the texts and their variants of the Gospel of John available by translation.

The edition of Elliott and Parker, and that of Swanson, are useful tools on the way of preparing such a new Greek edition. Swanson's edition is the base of our research and could be used as tool of approach for our research. It would make it easier to use our material. On the other hand, there is a need to make all the material available to non-specialists; therefore we give the versions in their translation.

Our textual commentary of the Gospel of John in Ge'ez was the base of our research, and by reworking it towards the Greek text, most of the work



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was done. Its textual base is the horizontal edition of Swanson, that shows the Greek text in all its variety. In his Introduction (p. v), he expressed the expectation that his work would make possible the linkage with the old versions; our work is an such an attempt concerning the Gospel of John. Especially the papyri are taken in much more consideration, and then confronted with all the old oriental versions. Only the Arabic versions are excluded, because their critical edition lacks, and the state of their question is very confused. All the other versions are taken into account from their critical editions, not from their manuscripts. Also, we included the most important commentaries made in the Early Church: Origen, Theodore of Mopsuestia, Aphrahat and Augustine, who made each a sort of homiletical commentary: their base texts are an important source for the textual history. Also Lectionaries and Catenes are taken into account. Last but not least, the Diatessaron in its textual diversity, is taken into consideration. We took editions of the different Dutch, Old-German, Italian, Persian and Arabic versions of it as representative for this broad tradition, and also the commentary of Ephrem.

By comparing the different versions in all their diversity and specially the Greek in the same, it appears that how older a text is, how more difference there exists in comparison with the later standardised versions, as there is the Greek B, the Codex Vaticanus, being taken almost always as base text. The textual tradition evolves from textual pluriformity towards a relative unity. This pertains to the Greek text, as well as for the Oriental versions. This tendency to uniformity to the later majority text, being more conform to the more “orthodox” points of view, appears strongly in the crucial texts of John’s Gospel; as example there is in 1,18 a well known difference between the textual witnesses about Jesus as: “only born of God”, or: “only born son”, or even: “only born”.

Our translation will be as literal as possible, so that the slightest variation can be referred of by translating according. With reference to the verbal tense, it is difficult to translate in all its nuances, but we try to give every variant its own translation: so «would» and «will» refer to future tense, as «may» and «might» do with a connotation of uncertainty. But also in the case a language has no explicit present tense, as is the case with Syriac and Ge’ez, we translate the imperfect with a future tense, the present being reserved for the participial construction. In doing so, we hope to make our research accessible for everyone. We are fully aware, that in view of the huge amount of material, we are not exhaustive in representing every slight textual differentiation; as this is the case of the minor versions, most of the minor variants we hope to have included to give a good overview of the textual history.

1: The Greek Versions: The edition of Swanson, taking into account a representative amount of manuscripts, as well as all papyri, is the base of our research. However, we take much more in account the papyri, whereas this interlinear edition takes the Codex Vaticanus as base text, being the

oldest complete manuscript of this Gospel. When papyri and Codex are differing, we give mostly preference to translate the papyri first. Only when it appears, for the sake of clarity in comparison to the other versions, to prefer that a non-papyrus text should be the base, we make the comparison with the majority of Greek witnesses. Even inside the papyri there is a textual variety: e.g. often gr P⁶⁶ differs from P⁷⁵; in this case we mostly prefer the oldest one, being gr P⁶⁶, to be as base. In comparison with the text of gr B, the famous Codex Vaticanus, the papyri contain a much freer text-tradition. This great variety in the oldest stage of transmission can be explained, when the original oral and liturgical settings of these texts are taken into consideration. Many expansions have their origin in the oral tradition. The later codex 579 is an example of this type, often replacing ὑμῶν “your” by ἡμῶν “our”, for example. The idea of one “original” text appears to be a western scholarly construction, not to say “fiction”, as working hypothese. With regards to the overwhelming amount of textual variants in the oldest layers of text-tradition, this can no longer be upheld. The Codex Vaticanus can only be retained as special, when it is taken as representing the majority text of a certain Nicean orthodoxy: the ongoing differentisation in traditions, appearing in other maiuscules, as the Codex Sinaiticus, gr Ⲛ, and the Codex Bezae-Cantabrigensis, gr D, with its latinising tendency, proves that this diversity went on for a very long time into and even during the Middle Ages. Especially, this diversity can be explained also by the tendency of smoothening difficult verses. Even in the time, when there was a relative textual stability, there remained some variety of textual tradition.

2: The Syriac versions: The useful edition of Kiraz makes quite clear that also in this tradition there is a textual diversity. The oldest manuscripts, the Sinaiticus, sy^s, and the Curetonius, sy^c, represent a free kind of translation, but are rather lacunary. The Harclensis, sy^h, is the most close to the Greek. The Peshitta, sy^p, stands halfway between these tendencies. The base text of Theodore of Mopsuestia’s commentary refers mostly to the Peshitta, although it contains many, mostly explanatory, variants. This is also the case for Ephrem’s commentary on the Diatessaron. This last version we shall only refer to, when it has a unique variant within the Syriac tradition. To this tradition belongs also the Palestinian Lectionary, L^{pal}; mostly it is conform to sy^p, but sometimes to sy^s.

3: The Latin versions: Of the Old-Latin versions edited by Jülicher, the Codex Palatinus, it^c, is the closest to the old-Syriac, while the Codex Vercellensis, it^a, is half way towards the Greek B. The Latin Vulgate is quite near the Greek B-text. The Commentary of Augustine on the Gospel follows mostly it^a.

4: The Coptic versions: Compared to the other versions, the Sahidic, edited by Horner, and supplemented by the edition of Quecke, is relatively close to the Greek. Many Greek loanwords appear which are replaced by an autochthonous word in the Bohairic texts. Inside the Coptic tradition the

Bohairic is even closer to Greek, although some manuscripts, b^N and bo^B, reveal influence of the Syriac and/or a freer style of translating. The Bodmer manuscript, bo^{Bodm}, being very lacunary till 4, 20, stays as old manuscript between the two dialectal versions, but contains also many particular, relatively free, readings. The same applies to the Fayumic version, only having 6,20 - 15, 11 in a rather lacunary state.

5: The Armenian versions: Consisting of two older manuscripts, dating from the tenth century, this version appears to have undergone influence from the sy^P. The younger one, arm^M, lacks 1,1 till 4,23; it seems to be closer to the Greek than the older one, arm^E. The Zohrab Bible, being based on a manuscript dating from the fourteenth century, and up till now the base of textual commentaries, has been superseded now through this edition, and therefore it has been left out of consideration. The collection of patristic texts *Seal of the Faith*, reveals a different tradition, but sometimes follows Greek much closer than the other texts; it depends from the Father being translated. The Armenian version of Hesuchius of Jerusalem, HesJb, and Catenes, C^{arm}, reveal the same pattern. We are well aware, that the texts dealt with, are only a choice, but they can be considered as exemplary for this tradition.

TABLE OF CONTENTS: Introduction p. 3; Characterisation of the different versions p. 5; 1: The Greek Versions p. 5; 2: The Syriac versions p. 5; 3: The Latin versions p. 6; 4: The Coptic versions p. 6; 5: The Armenian versions p. 7; 6: The Georgian versions p. 7; 7: The Ethiopian versions p. 8; Explanation of the critical apparatus p. 9; Explanation p. 11; Versions and their abbreviations p. 13; John 1 p. 17; John 2 p. 39; John 3 p. 50; John 4 p. 66; John 5 p. 90; John 6 p. 113; John 7 p. 142; John 8 p. 165; John 9 p. 188; John 10 p. 207; John 11 p. 226; John 12 p. 253; John 13 p. 277; John 14 p. 297; John 15 p. 313; John 16 p. 327; John 17 p. 344; John 18 p. 358; John 19 p. 380; John 20 p. 406; John 21 p. 425; John 7,53 – 8, 11 p. 442; Concluding remarks p. 450.

Albert A.S. ten Kate, *L'Évangile selon Marc arménien et grec. Comparaison textuelle*, Édition Croix du Salut, Chisinau 2022, 224 p., ISBN 978-6203844474.

Introduction: Notre recherche, dont nous publions ici la version définitive, a connu trois étapes. L'origine de la recherche initiale, en 2006, fut la demande de la part du projet Marc Multilingue. Ce projet fut initié par C.-B. Amphoux, mais il n'a abouti qu'à des publications partielles. En publiant la version arménienne, nous voulons porter celle-ci à un plus grand public, puisqu'elle mérite d'être connue, non seulement par son originalité, mais aussi pour son affiliation textuelle, qui devrait contribuer ainsi aussi à la critique textuelle du Nouveau Testament.

Le texte de l'Évangile de Marc en arménien ancien est connu par deux témoins rincipaux: le manuscrit d'Edjmiacin 229(E), qui date de 989, et

celui de Moscou, (maintenant Matenadaran 6200), qui date de 887. M. est plus lacuneux: il y manque Marc 9,12 à 11,32 et son écriture est parfois difficile à lire. En plus, il manque la finale longue de Marc. Le ms. E le est plus indépendant du texte grec et il connaît la longue finale, l'attribuant à "l'ancien Ariston" (cf. l'appendice).

Aussi nous avons inséré le premier paragraphe du manuscrit V en provenance de Lvov, édité par A. Matévossian en 2000(M10780), que B. Outtier, de la bibliothèque du Caucase, a eu la gentillesse de nous faire parvenir en photocopies. Aussi nous avons rajouté au ch. 9 quelques feuilles d'un manuscrit(tK), que nous avons transmis depuis au Maténadaran. Ensuite nous l'avons comparé avec le texte de l'édition de Zohrab(=Z), qui elle transmet neuf manuscrits conservés alors à Vénise et contient une numérotation, également.

Ensuite, nous publions ici les apports du manuscrit de la librairie Chester-Beatty à Dublin (CBL 554=C). Nous remercions cet institut renommé de nous avoir accordé la faveur de faire des recherches pendant quelques jours sur ce manuscrit en 2012, la deuxième étape de nos recherches. Hélas, par leurs horaires restreints et d'autres restrictions, nous n'avons pas eu le temps d'étudier les chapitres 14 et 15. Selon son colophon, il date de 1174 et provient d'Édesse. Puisque nous nous publions ici ses données en première, nous lui consacrerons un chapitre spécial pour faire paraître son caractère textuel. Ce manuscrit contient une feuille de garde provenant d'un bien plus ancien manuscrit datant de quelques siècles auparavant(C+). Ce grand folio n'est que partiellement lisible et il contient le début du même Évangile, jusqu'au verset 11. Nous mentionnerons ses quelques variantes, surtout de nature orthographique.

À ne pas encombrer inutilement l'apparat critique, nous ne mentionnerons pas toutes les variantes purement orthographiques, bien qu'elles puissent indiquer une certaine parenté de manuscrits. Ainsi C s'apparente à M pour son orthographe, tandis que pour son apparentement textuel il se penche plutôt vers E. Le texte de M s'apparente plus au gr D et ses alliés harmonisants (p.e. en 1,7 et 2,15).

Nous avons comparé le texte de ces manuscrits arméniens avec celui du grec, édité par Swanson. Pour élargir le public concerné et pour rendre plus facile la comparaison des versions, nous avons décidé de joindre à la ver-



Albert ten Kate

L'Évangile selon Marc
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Comparaison textuelle

EDITIONS
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sion arménienne et ses variantes traduites, aussi la traduction littérale des variantes grecques impliquées. Cette troisième étape aboutit à un remaniement complet du texte initial, auquel nous avons ajouté en plus des références aux parallèles synoptiques, si disponibles.

Pour raison de commodité nous avons utilisé dans notre traduction, aussi littérale que possible, les sigles suivant: *: variante unique par rapport au grec, (!): variante suivant une partie de la tradition grecque.

De cette comparaison il apparaît que le texte arménien ancien en général a subi d'influences différentes: au début, il s'apparente surtout à la majorité textuelle grecque, comme c'est le cas en 1,1, mais aussi au codex de Bèze(gr D), un texte de la tradition «antiochienne», ainsi que le ms. gr 700, et à la fin surtout avec texte «byzantin», représenté par les manuscrits gr Θ, 565, 579 et 700. En général, les différences pourraient être attribuées à l'origine de la version, qui, dans sa première étape fut faite sur une version syriaque ancienne, qui elle aurait subi de l'influence du Diatessaron. L'affiliation avec le fragment de Doura-Europus en Mc 15, 40-43 confirme cette hypothèse, que nous avons démontrée également valable pour l'Évangile de Jean⁶ et celle de Matthieu.

Pour prouver l'importance de la version ancienne arménienne, nous avons joint en appendice notre communication faite au congrès de Lausanne en juin 2022; elle concerne Marc arménien 16, 1-20 dans ses différentes formes textuelles et leurs affiliations. C'est ainsi un exemple de ce que pourrait donner une étude plus approfondie: elle démontre aussi, qu'en y joignant les autres versions, cela donne un tableau plus ou moins complet de la tradition textuelle de l'Évangile, ce qui est important aussi pour la rédaction d'une nouvelle édition critique grecque (Editio Critica Maior) en cours.

TABLE DES MATIERES: Dédicaces; Introduction 1; Évangile selon Marc 4; *d'Ariston, un ancien 178; Le caractère textuel de CBL 554(=C) 182; Conclusion 188; Appendice:189.



Alessandro Orenco, *Aspetti della società e della cultura armene nel IV e V secolo dopo Cristo*, Tipografia Editrice Pisana, Pisa 2023, 280 p., ISBN 978-88-8250-279-9

Il quarto ed il quinto secolo dopo Cristo costituiscono un periodo importante per la storia dell'Armenia. All'inizio del primo ha luogo la conversione ufficiale al cristianesimo, mentre all'inizio del secondo viene creato un alfabeto capace di rendere la lingua del paese. Si tratta di due fatti della massima importan-

za, dato che uno segna il futuro di un popolo che sta perdendo ogni autonomia politica, mentre l'altro permette ai suoi intellettuali di conservare la memoria, più o meno ideale, di quello che il popolo è stato e, in parte, continua ad essere.

In questo lavoro si cerca di evidenziare come gli Armeni si vedevano, cosa pensavano di loro stessi, dei loro antenati, della società di cui facevano parte. Per condurre questa indagine sono state soprattutto consultate fonti letterarie, quasi tutte redatte nel quinto secolo, e appartenenti ai generi più diversi, dal trattato teologico alla biografia e alle opere storiche vere e proprie. Sono stati anche utilizzati alcuni testi giuridici, di fatto canoni di concili ecclesiastici, preziosi sotto più di un aspetto.

Questa la finalità del lavoro, che comincia con una breve esposizione sull'Armenia e sulla sua storia prima del IV secolo, per poi concentrarsi sui fatti ed i personaggi rilevanti nel IV e V secolo e concludersi con due capitoli, uno dedicato ad una serie di "figure" della società armena (la donna, il giovane, il vecchio, il povero) e l'altro ad alcuni riti (acquisizione della sposa, forme di lutto) in cui il passato si mischia col presente. L'ultimo capitolo contiene una breve esposizione circa il tempo, tanto dal punto di vista calendariale che ideologico.

Il libro, nato per soddisfare le esigenze didattiche legate all'insegnamento universitario della cultura armena, può rivelarsi utile a chiunque abbia un interesse in questo ambito.

INDICE: INTRODUZIONE 7; L'ARMENIA PRIMA DEL IV SECOLO DOPO CRISTO 11; IL IV SECOLO 22: 2.a La conversione del paese al cristianesimo (fonti principali ed avvenimenti) 23; 2.b Il paganesimo armeno 51; 2.c La struttura sociale dell'Armenia 65; 2.d Le fasi della cristianizzazione del paese e la politica della chiesa contro il paganesimo persistente 69; 2.e La spartizione del 387: l'Armenia divisa in zone d'influenza straniera 83; IL V SECOLO 87: 3.a L'invenzione della scrittura 88; 3.b L'inizio dell'attività di traduzione 118; 3.c Le prime opere originali redatte in armeno (Koriwn, Eznik) 121; 3.d La letteratura originale della seconda metà del V secolo 153; 3.e Il periodo della dominazione persiana e la lotta per mantenere un'identità etnica armena 160; LA SOCIETÀ ARMENA FRA IV E V SECOLO: PERSONE 174: 4.a Il ruolo della donna nella chiesa e nella società 174; 4.b Il bambino ed il ragazzo 193; 4.c Il vecchio 196; 4.d Il povero 199; LA SOCIETÀ ARMENA FRA IV E V SECOLO: RITI ED ISTITUZIONI 209: 5.a Forme di matrimonio 209; 5.b Modalità di lutto e forme di cordoglio 221; 5.c Il computo del tempo ed il calendario 240; BIBLIOGRAFIA 257.

Nazenie Garibian – Vahe Torosyan – Gayane Babayan, *Constantine the Great and Tiridates the Great: The Alliance Between Rome and Armenia Through History and Images*, Exhibition Catalogue; November 23, 2022 – March 31, 2023, , Matenadaran, Yerevan 2022, 88 p., ISBN 9789939897158 (the Catalogue is published both in Armenian and English version)

The historical tradition of reconfirming the alliance between the first Christian emperor Constantine the Great and the first Christian king of Greater

Armenia, Tiridates the Great, on the occasion of their meeting, has an important place in the evolution of centuries-old Armenian-Roman relations. Armenian sources touch upon this subject at different times, in different contexts and within different kind of documents. They show what an interesting path this episode of the Rome-Armenia political and religious dialogue has passed in the collective memory of the Armenian people, and how its perception has become a tradition over the time, how it has been enriched with various details and has eventually been sanctified.

The fact of the meeting of the two monarchs and the signed treaty of alliance is

still a subject of debate in scholarly circles, as it is only mentioned in Armenian sources, which have some inconsistencies regarding historical figures, places and dates. However, undeniable is the fact, that this episode left a deep mark on Armenian political-strategic thought, diplomacy, inter-church dialogue and ritual-cultural tradition. From the 4th century to the Modern Era, it served as a basis of legitimacy in seeking Roman military support, then in relations with the Byzantine Empire and the Church of Constantinople, later on, in negotiations with the Crusader states and the Papacy, and finally, in getting the military assistance of European monarchs and princes for the liberation of Armenia and the re-establishing the Armenian kingdom.

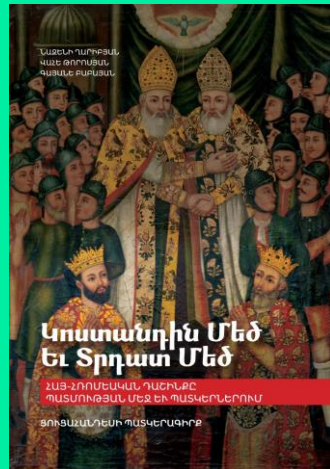
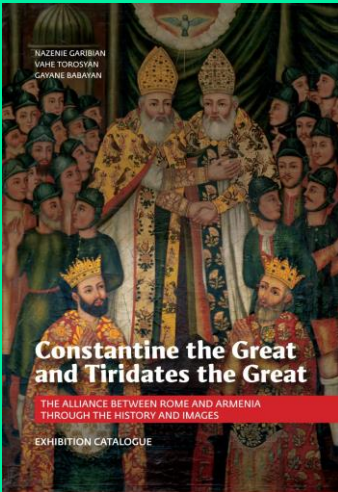


TABLE OF CONTENTS: Preface 3; Parallel narratives related to Constantine the Great and Tiridates the Great 4; The testimonies of the meeting of Constantine the Great and Tiridates the Great in ancient historical sources 16; Aspirations and prophecies based on the tradition of the meeting of Tiridates and Constantine 34; The *Letter of Love and Concord* and the holy figures of the meeting in the Armenian liturgical tradition 48; Marginal images of the commemoration days 50; Correspondence between the Popes of Rome and the Armenian Catholicoi 56; The iconography of the *Letter of Love and Concord* 60; The geographical and chronological coverage of the *Letter of Love and Concord* 72; The dissemination of the printed *Letter of Love and Concord* in the 17th – 18th centuries 82; Bibliography 85: Primary sources 85; Secondary literature 86.

Open Access Publications

Daniele Artoni – Carlo Frappi – Paolo Sorbello (a cura di), *Armenia, caucaso e Asia Centrale. Ricerche 2021*, (Eurasistica, 18), Edizioni Ca' Foscari, Venezia 2021, ISBN 978-88-6969-550-6 [ebook]; ISBN 978-88-6969-551-3 [print].

https://edizionicafoscari.unive.it/media/pdf/books/978-88-6969-551-3/978-88-6969-551-3_Cbe5Pv9.pdf

Introduzione (D. Artoni – C. Frappi – P. Sorbello): Il volume *Armenia, Caucaso e Asia centrale. Ricerche 2021*, coerentemente con una consolidata tradizione all'interno della collana «Eurasistica. Quaderni di Studi su Balcani, Anatolia, Iran, Caucaso e Asia Centrale» delle Edizioni Ca' Foscari di Venezia, intende rappresentare le principali linee di ricerca sviluppate in ambito accademico italiano e in collaborazione con studiosi internazionali sulle aree caucasica e centro-asiatica. In questa prospettiva, il volume presenta una serie di saggi che traggono principalmente spunto da interventi effettuati nell'ambito del Convegno annuale dell'Associazione per lo Studio in Italia dell'Asia centrale e del Caucaso (ASIAC), organizzato in collaborazione con Sapienza Università di Roma dal 2 al 5 dicembre 2020, e nell'ambito della XIV Giornata di Studi Armeni e Caucasic, co-organizzato da ASIAC e dal Dipartimento di Studi sull'Asia e sull'Africa Mediterranea dell'Università Ca' Foscari Venezia il 29 aprile 2021.

Per sua natura, il volume ospita dunque contributi di differente matrice disciplinare, che spaziano da studi di carattere storico e filologico fino a studi di taglio linguistico, letterario o politologico. In ragione della varietà disciplinare che contraddistingue il volume, la successione dei contributi in esso presentati segue un'impostazione eminentemente cronologica.

Ad aprire il volume è dunque un saggio di Manuel Castelluccia che, guardando a un arco temporale compreso tra il secondo e il primo millennio a.C., dimostra come la forte militarizzazione del paesaggio avvenuta nel Caucaso e riscontrabile in dati archeologici con la comparsa delle fortezze, sia un segno evidente della nascita di entità politiche sempre più complesse. Il saggio mette così in luce la progressiva militarizzazione della società che, accelerata nella prima metà del primo millennio a.C., raggiunge il culmine con l'avvento del regno di Urartu.



Il saggio successivo, scritto da Andriy Danylenko, è dedicato al *locus classicus* del *jabal al-alsun* ‘la Montagna delle lingue’, l’appellativo che gli storici e i geografi arabo-islamici hanno tradizionalmente utilizzato per riferirsi al Caucaso. L’autore si interroga sulla consapevolezza del multilinguismo nell’area caucasica da parte di scrittori classici, sia del mondo greco-latino sia di quello arabo-islamico, mostrando una certa concordanza tra questi e i più recenti studi di linguistica areale.

Elisabetta Ragagnin concentra invece la propria indagine linguistica sui dettagli gastronomici presenti nell’opera *Bāburnāme*, di Zāhīr- al-Dīn Muḥammad Bābur (1483-1530), scritta in *turki*. Il carattere enciclopedico dell’opera ben si presta all’indagine di Ragagnin, che offre al lettore italofono non solo la traduzione di ampi passaggi, ma anche una dettagliata analisi morfosintattica di questi.

L’analisi della corrispondenza tra i due botanici fiorentini Stephen Sommier ed Emile Levier è l’oggetto del saggio di Ana Cheishvili. La studiosa ricostruisce attraverso il ricco epistolario dei due scienziati le fasi di preparazione, studio e realizzazione della spedizione scientifica che i due botanici fecero in Georgia nel 1890; il saggio, oltre a presentare del materiale inedito, riflette sulla metodologia di ricerca sul campo adottata nel diciannovesimo secolo.

Nel suo saggio, Ali Karamustafa esamina storiografie persiane prodotte nella regione del Caucaso nel diciannovesimo secolo. Per lungo tempo, questi manoscritti erano passati inosservati anche a causa della visione della regione caucasica come una provincia periferica dell’impero russo. Attraverso un lavoro di ricerca testuale e storico, il saggio mostra i vettori di interazione tra la letteratura persiana e la regione del Caucaso, in un contesto in cui i confini attuali tra Russia, Armenia, Georgia e Azerbaigian erano fluidi e soggetti a repentini cambiamenti. Queste modifiche territoriali ebbero un effetto anche sulle percezioni geografiche e storiche delle popolazioni locali. Attraverso l’analisi di testi che portano il segno del periodo Afsharide, l’autore dimostra che queste interazioni storico-culturali diedero vita a una nuova tradizione storiografica persiana nella regione, a dispetto della volontà dell’impero zarista e del regime sovietico di ignorare tali influenze nel Caucaso.

Alla poesia *Dodoj* ‘Gemito’ dell’intellettuale osseto Kosta Levanovič Chetagurov (in osseto Chetægkaty Leuany fyrt K’osta) è dedicato il saggio di Vittorio S. Tomelleri e Alessio Giordano. Gli autori ricostruiscono la travagliata storia editoriale della poesia, censurata e pubblicata postuma a causa del suo evidente significato rivoluzionario, confrontando le diverse versioni trasmesse oralmente, le traslitterazioni scritte e le traduzioni della poesia; il saggio inoltre contiene una precisa trascrizione fonetica e una dettagliata analisi morfosintattica della poesia.

Attraverso l’analisi dell’attività intellettuale di Ret’ēos Bērbērian, Benedetta Contin mette in evidenza il contributo del pensatore nella comunità intellettuale armeno-costantinopolitana della seconda metà del diciannovesimo

secolo. Altresi, il saggio analizza il contributo di Bērbērian allo sviluppo del movimento del «Risveglio» e al processo di modernizzazione ottomano. L'autrice osserva che le molteplici sfaccettature del lavoro di Bērbērian furono cruciali alla riforma del sistema educativo, alla promozione della parità di genere e dei diritti delle donne, e infine alla formazione del primo sindacato di lavoratori armeni a Costantinopoli. La partecipazione di Bērbērian ai lavori del Consiglio Nazionale, la sua presenza quotidiana nel panorama giornalistico ed intellettuale costantinopolitano e la fondazione del Collegio Bērbērian furono tappe cruciali nel processo di modernizzazione della società armena.

Con un saggio di critica letteraria Valentina Marcati indaga la costruzione e la frammentazione identitaria nell'opera di uno scrittore contemporaneo, il russofono di origine cecena German Sadulaev. Marcati rilegge i testi del Sadulaev alla luce degli ampi quadri teorici degli studi post-coloniali e degli studi sul trauma, mostrando come la scrittura tenti di ricucire le identità collettive e personali, per quando scisse e traumatizzate.

Con un saggio di odeporica moderna, Irakli Tskhvediani ripercorre il viaggio in Daghestan e Georgia dell'esploratore George Kennan, il primo statunitense ad aver attraversato il Caucaso dal Mar Caspio al Mar Nero nel 1870. L'autore del saggio analizza manoscritti, diari di viaggio e articoli pubblicati da Kennan al suo ritorno, soffermandosi soprattutto sulle descrizioni riguardanti i popoli del Caucaso e sulle imprecisioni dei resoconti dello studioso americano, riconducibili a scarse – se non proprio inesatte – conoscenze pregresse sull'area.

La musica d'arte del mondo mediorientale e centroasiatico islamizzato, definita a partire da diverse tradizioni culturali '*muqam*', è oggetto del saggio di Giovanni De Zorzi, che analizza le specificità del *muqam* uiguro. L'autore, partendo dalla caratteristica tipica del *muqam* uiguro, ovvero la sua forma ciclica (*suite*) sempre danzata, delinea un percorso di natura storica soffermandosi sulla figura della regina Āmānnisā khan del sedicesimo secolo, sulla rete di scambi musicali tra le città di Herat, Bukhara e Kashgar, per giungere infine a trattare la festa cerimoniale uigura del *māšrāp*, in cui la componente conviviale indissolubilmente legata a quella musicale e danzante non è scevra dalle influenze del sufismo.

Il volume è chiuso da un saggio di Giulia Sciorati che, partendo dalle condizioni geopolitiche del Kazakhstan, analizza il ruolo della politica cinese – e, in particolar modo, della Belt and Road Initiative – nei potenziali cambiamenti alla politica estera kazaka. Negli anni, infatti, il Kazakhstan ha professato una politica di multivettorismo, aperta a relazioni multilaterali con le grandi potenze vicine, Russia e Cina, e lontane, Stati Uniti ed Europa. Attraverso una lettura critica dei codici linguistici usati nei passaggi sulla politica estera dei discorsi presidenziali, l'autrice dimostra che la politica multivettoriale kazaka è stata effettivamente arrestata dopo la partecipazione nella BRI cinese. L'analisi del saggio, corroborata da uno studio quantitativo e qualitativo dei discorsi presidenziali, dimostra che l'interesse nazionale del governo kazako

ha fatto affidamento in maniera crescente sul vettore orientale della politica estera, avvicinando il Kazakhstan alla Cina più che ad altri Paesi.

SOMMARIO: Introduzione (Daniele Artoni, Carlo Frappi, Paolo Sorbello) 9; Dal Chiefdom allo Stato: Evoluzione delle élite militari nel Caucaso meridionale nel II e I millennio a.C. (Manuel Castelluccia) 13; “Mountain of Tongues”. The Languages of the Caucasus in Arabic-Islamic Sources (Andrii Danylenko) 33; Gastro-nomica in Bāburnāme (Elisabetta Ragagnin) 51; The Importance of Correspondence in Studying the Activities of the Nineteenth-Century Researchers Expedition of Stephen Sommier and Emile Levier to the Caucasus (Ana Cheishvili) 65; Reading Nineteenth-Century Persian Histories from the Caucasus (Ali Karamustafa) 85; La poesia *Dodoj* [Додој]di Хетægkaty Leuany fyrт K’osta Censura, edizione e tradizione orale, con commento linguistico e traduzioni (Vittorio Springfield Tomelleri, Alessio Giordano) 101; Dietro le quinte della modernità armena: il ruolo degli intellettuali nel periodo delle Riforme costituzionali dell’Impero Ottomano. Il contributo di Ret’ēos Bērbērian (Benedetta Contin) 141; Narrating Identity. Identity Construction and Fragmentation in German Sadulaev’s *Ja – čēčenec!* and *Šalinskij rejđ* (Valentina Marcati) 163; “Across the Main Caucasus Ridge”. The Caucasus Writings of George Kennan (Irakli Tskhvediani) 183; Intorno alla musica d’arte (*muqam*) degli uiguri (Giovanni De Zorzi) 205; Looking East? An Analysis of Kazakhstan’s Geopolitical Code after Participation in China’s Belt and Road Initiative (Giulia Sciorati) 233; Profili bio-bibliografici 259.

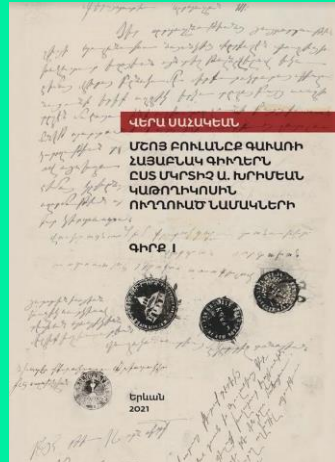
Մշոյ բուլանքք Գաւառի հայաբնակ գիւղերն ըստ Մկրտիչ Ա. Խրիմեան կաթողիկոսին ուղղուած նամակների [The Armenian-populated villages of Mush’s Bulanyk Province According to the Letters Addressed to Mkrtich I Khrimian catholicos], vol I, original texts published by Vera Sahakyan and Haykanush Mesropyan, English translation by Lusine Minasyan, Mesrop Maštoc‘i anuan Matenadaran, Erevan 2021, 396 p., ISBN 978-9939-9257-3-8.

https://www.matenadaran.am/ftp/el_gradaran/V.Sahakyan-M.Khrimyan.pdf

Summary (pp. 263-265): Some part of the archive of the 125th Catholicos of All Armenians, Mkrtich’ I Khrimian (1893–1907) – around 8000 documents – is preserved in Mesrop Mashtots Institute of Ancient Manuscripts, Matenadaran. Initially, the aforementioned archive was based in Holy Ejmiatsin. Later, as an individual archive separate from the entire archive of the Catholicosate, it was transferred to Matenadaran. Seventeen files mainly include letters; requests; testimonies; and lists of the refugees sheltered in Holy Ejmiatsin written by the Armenian refugees that were addressed to Father Khrimian.

These documents pass significant details on the socio-economic situation of Western Armenians, and on the politics of the Armenian persecutions pursued by the government of the Ottoman Empire. They are particularly valuable assets in terms of documenting the Armenianness of the habitats that were annihilated in the process of the Armenian Genocide, as well as in terms of conducting studies on their being populated by Armenians; the number of Armenian population and their movement; the toponyms; the local dialects and manners of speech.

In 2017, we were assigned to study documents of Matenadaran on the Armenian Genocide. In the framework of this research, we selected Mkrtich' I Khrimian Catholicos's archive, among others. Firstly, the documents were grouped based on the provinces. Afterwards, materials related to Bulanyk' Province of Mush were selected and prepared for the publication of the first book (volume). Meanwhile, the mentioned documents were also digitized. Resting on the addresses of the letters, we conducted a large study on the habitats of Bulanyk' Province and the Province in general.



Generally, a large inconsistency exists regarding the numbers and names of villages that belonged to any Armenian-populated Province in the Ottoman period. The reason for this phenomenon is, on the one hand, the repetitive administrative divisions pursued by the Ottoman Empire, and, on the other hand, inaccessibility of archival documents and insufficient original sources.

In the framework of our study, while around 200 original letters significant for the historiography became accessible to the scientific community, a study was also conducted on the name, formation, and topography of Bulanyk' Province resting on the Armenian, Ottoman, and foreign sources. Particularly, we clarified the borders of Bulanyk' and Manazkert provinces, and the ones for the villages of the mentioned provinces.

In the process of the study, some letters were discovered to be from the villages that have been so far considered purely Kurdish- or Cherkess-populated in the foreign sources, while the Armenian sources almost do not touch upon whether they were Armenian or Armenian-populated or not.

The language and orthography of the digitized letters differs from the original ones. The inhabitants of Western villages of the Upper Bulanyk' and, with slight exceptions, the whole population of the Lower Bulanyk' were the

former inhabitants of Bsherin, Sasun, Motkan, and Taron provinces. Their language belonged to provincial dialects of Taron and Mush.

Accordingly, the correspondents' language of communication from Bulanyk' belongs to the dialects of Western group of the Mush-Tigranakert or the South-central dialect group and is spiced with the phonological, grammatical, syntactical, and stylistic peculiarities specific to the mentioned dialects.

The Mush-Tigranakert dialect belongs to a "K" branch dialect group. It was spoken in the Armenian-populated parts of the Mush Valley; Alashkert; Bulanyk'; and the surrounding places. A large number of alternants, deformed words, and orthographic errors exist in the letters. Besides, there are letters written in Grabar [Classical Armenian]. The selected letters, requests, and documents are published in compliance with the standards of publication for original sources and archival documents BGN/PCGN romanization scale was used for the transliteration of the toponyms and proper names into English.

Although this volume is devoted to the 200th anniversary of Mkrtich' I Khrimian; his life, activities of the patriarchal period, and scientific and literary heritage is not reflected in it. Significant studies about the Laborious Father have been published by intellectuals and renowned specialists of the Armenian studies. Through this study, the Armenian and foreign readers will have the opportunity to read the pure speech of the Armenians who were living in Bulanyk' Province of Mush; to share their pains; to feel the endless faith and commitment of an Armenian towards the Armenian Father and the Holy Ejmiatsin; to witness the efforts that the Catholicos of All Armenians made to amend Armenia, deliver the Armenian refugees, and preserve Armenianness.

The research titled "The Armenian-populated villages of Mush's Bulanyk province according to the letters addressed to Mkrtich I First Khrimian Catholicos (Volume I) Catholicos" focuses on the study of the formation of Bulanyk' Province (k'aza) of Mush and the Armenian-populated villages. The study answers the research questions such as: When and under what historical circumstances was Bulanyk' Province formed? What is the etymology of the name? Which parts of Mets Hayq comprise the Province? Which villages were Armenian-populated during the Catholicosate of Mkrtich' I Khrimian.

Based on the files of the archive preserved in Matenadaran that cover the periods from 1893 to 1895, presently we have identified letters from 28 villages. We have digitized, annotated, and additionally translated the letters. The villages are presented alphabetically – for each village a one- to two-page study is presented in the research.

ԲՈՎԱՆԴԱԿՈՒԹԻՒՆ: Առաջարկան 7; ԳԼՈՒԽ I ՏԵՂԱԳՐՈՒԹԻՒՆ 13; 1.1 Մշոյ Բուլանքը գաւառի կազմաւորումը, դիրքը եւ սահմանները 13; 1.2 Բուլանքը գաւառի հայ բնակչութիւնը 27; 1.3 Բուլանքը գաւառը 1915–1916 թթ. Հայոց ցեղասպանութեան տարիներին 35; 1.4 Բուլանքը գաւառի հայաբնակ գիւղերի աղիւսակներ՝ քաղուած տարբեր աղբիւրներից 40; Երգ Մշեցոց 54; ԳԼՈՒԽ II ՄԿՐՏԻՉ Ա ԽՐԻՄԵԱՆ ԿԱԹՈՂԻԿՈՍԻ ԱՐԽԻԲԸ՝ ՈՐՂԷՍ

ՀԱՅԱՐԱՆԿ ԲՆԱԿԱՎԱՅՐԵՐԻ ՈՒՍՈՒՄՆԱՍԻՐՄԱՆ ՍԿՉԲՆԱԳՐԻՒՐ
 57; 2.1 Մշոյ Բուլանըրը գաւառի հայ բնակչութեան նամակների բնոյթն ու կարելորութիւնը 57; Արրի գիւղ (Ներքին Բուլանըրը) 71; Ալագեազ գիւղ (Ներքին Բուլանըրը) 76; Ատկոն գիւղ (Ներքին Բուլանըրը) 78; Բլուր գիւղ (Վերին Բուլանըրը) 85; Բոստաբեանղ գիւղ (Ներքին Բուլանըրը) 87; Եօնջալու գիւղ (Վերին Բուլանըրը) 91; Եօթնջուր գիւղ (Վերին Բուլանըրը) 118; Թեղուտ գիւղ (Վերին Բուլանըրը) 123; Լաթար գիւղ/Դալար, Դալարիկ, Թալարիս (Վերին Բուլանըրը) 134; Լիզ գիւղաքաղաք/Լիծ/Լիծն (Ներքին Բուլանըրը) 139; Խարաբաշհար գիւղ/Հայկաշէն (Վերին Բուլանըրը) 154; Խօշգեաղի գիւղ (Ներքին Բուլանըրը) 157; Կաղանջ գիւղ 162; Կողակ գիւղ (Ներքին Բուլանըրը) 163; Կոփ գիւղաքաղաք (Վերին Բուլանըրը) 167; Համգաշէյս գիւղ (Վերին Բուլանըրը) 178; Մէջիթլու գիւղ (Վերին Բուլանըրը) 184; Մերպար գիւղ (Վերին Բուլանըրը) 189; Մալաբեանղ գիւղ/Չորագիւղ (Ներքին Բուլանըրը) 192; Նորաղի գիւղ (Վերին Բուլանըրը) 197; Շէյս Յաղուր գիւղ (Վերին Բուլանըրը) 200; Շիրվանշէյս գիւղ (Վերին Բուլանըրը) 207; Պագրան գիւղ 213; Ռուսամ-Գետիկ գիւղ 215; Փիօնըր գիւղ (Ներքին Բուլանըրը) 218; Փրկաշէն/Բրգաշէն գիւղ (Ներքին Բուլանըրը) 222; Քարասաղլ գիւղ (Վերին Բուլանըրը) 227; Քաքառլու գիւղ (Վերին Բուլանըրը) 240; Բուլանըրի գոլթաներզ 260; Summary 263; Անձնանուններ 345; Տեղանուններ 369; Համառօտագրութիւններ ու հապաւումներ 382; Օգտագործուած գրականութեան ցանկ 383.

Chahan Vidal-Gorène, Anush Sargsyan & Emmanuel Van Elverdinghe, *Index of Digitized Armenian Manuscripts (v2.0.0)* [Data set], Zenodo, (2022) <https://doi.org/10.5281/zenodo.6894290>.

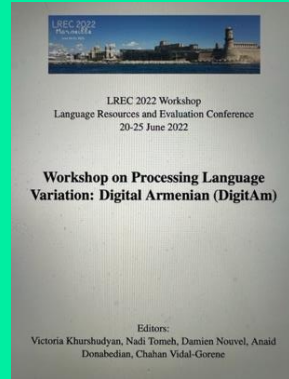
The Index of Armenian Manuscripts is available online: <https://www.armenian-manuscripts-index.com/>

The Index of Armenian Manuscripts lists Armenian manuscripts digitized and available in full access in digital libraries. It compiles the main metadata available in the catalogs (dimensions, support, title, number of pages, copy date) and offers direct access to the document. Most of the manuscripts are available via IIF, and are therefore viewable with the Mirador viewer. They can also be directly annotated and transcribed with the Calfa Vision platform (<https://vision.calfa.fr/>). Access to certain resources may require the creation of an account on the digital library. To date, it includes 1,356 manuscripts from 37 different digital libraries.

This index only compiles metadata provided by online and, if necessary, paper catalogs, in their original language. It does not include standardization or traduction of names yet (Work in progress). The index is mainly focused on historical manuscripts (prior to the 20th century), but may sometimes include some modern handwritten archives. Manuscript's IDs follow guidelines designed by Bernard Coulie to identify Armenian manuscripts in the main worldwide collections.

Victoria Khurshudyan – Nadi Tomeh – Damien Nouvel – Anaid Donabedian – Chahan Vidal-Gorene (eds.), *Proceedings of the Workshop on Processing Language Variation: Digital Armenian (DigitAm) within the 13th Language Resources and Evaluation Conference, European Language Resources Association, Marseille 2022*, ISBN 978-2-493814-04-3; EAN: 9782493814043.

<https://aclanthology.org/2022.digitam-1.0.pdf>



Preface: This volume includes the proceedings of the workshop Processing Language Variation: Digital Armenian held in Marseille, France, June 20, 2022. It is organized by the team of DALiH project: Digitizing Armenian Linguistic Heritage (DALiH)1: Armenian Multi-variational Corpus and Data Processing, more particularly by the three research centres: Structure et Dynamique des Langues (SeDyL)/INALCO, Laboratoire d’Informatique de Paris-Nord (LIPN) /Université Sorbonne Paris Nord and Équipe de Recherche Textes, Informatique, Multilinguisme (ERTIM)/INALCO. The workshop is in line with the international conference Digital Armenian first held in Paris, INALCO, in 2019.

The workshop welcomed papers on exploring the problems connected with language variation processing through interoperability of NLP and linguistic resources and tools in particular (but not limited to) for multi-variational under-resourced languages, multi-variational corpora designing and functionality, the evaluation of language scalar variation and the degree of interoperability relevance, language variety identification and distance measuring etc.

A significant gap exists for the availability of NLP resources for different languages with a few languages having quasi-complete NLP coverage and many others being under-resourced (or no-resourced at all). Besides, the under-resourced languages can often have variation either at synchronic (dialects, oral vernacular varieties) or diachronic level (ancient variants of a target language) for which resources can be completely absent especially if no written tradition exists for a target variety. The workshop will focus on processing and reutilisation of NLP resources for under-resourced languages with variation in general, with a particular attention to the Armenian language data.

Current state-of-the-art NLP approaches open up remarkable perspectives not only to exploit the available NLP resources of the well-resourced languages for the under-resourced ones, but also to recycle the existing resources of a target language for its varieties (multi-variational resources) instead of processing target language/variety-based new NLP resources from scratch.

The existing resources are often heterogeneous in terms of accessibility, formatting, linguistic background and they are usually specialized in only one type of a tool/resource (scanned text and/or plain-text databases, dictionaries, annotation models/tools, annotated corpora and datasets etc.). Therefore, one of the important issues is to work out approaches and standards of harmonization and interoperability of the existing data and resources.

Overall, six papers were selected for the workshop. Two papers focus on different aspects of Classical and Middle Armenian linguistic data processing (Analyse Automatique de l’Ancien Arménien. Évaluation d’une méthode hybride «dictionnaire» et «réseau de neurones» sur un Extrait de l’Adversus Haereses d’Irénee de Lyon by Kepeklian and Kindt; and Describing Language Variation in the Colophons of Armenian Manuscripts by Van Elverdinghe and Kindt) and one paper explores the variational identification for Classical Armenian and two modern standards (Dialects Identification of Armenian Language by Avetisyan). Modern Armenian standards are targeted in the paper presenting a morphological transducer for Modern Western Armenian (A Free/Open-Source Morphological Transducer for Western Armenian by Dolatian et al.), and another on Eastern Armenian National Corpus (Eastern Armenian National Corpus: State of the Art and Perspectives by Khurshudyan et al.). Finally, one paper explores the possibilities of Automatic Speech Recognition model (ASR) model processing for modern Armenian varieties (Towards a Unified ASR System for the Armenian Standards by Chakmakjian and Wang).

TABLE OF CONTENTS: A Free/Open-Source Morphological Transducer for Western Armenian (Hossep Dolatian, Daniel Swanson and Jonathan Washington) 1; Dialects Identification of Armenian Language (Karen Avetisyan) 8; Analyse Automatique de l’Ancien Arménien. Évaluation d’une méthode hybride «dictionnaire» et «réseau de neurones» sur un Extrait de l’Adversus Haereses d’Irénee de Lyon (Bastien Kindt and Gabriel Kepeklian) 13; Describing Language Variation in the Colophons of Armenian Manuscripts (Bastien Kindt and Emmanuel Van Elverdinghe) 21; Eastern Armenian National Corpus: State of the Art and Perspectives (Victoria Khurshudyan, Timofey Arkhangelskiy, Misha Daniel, Vladimir Plungian, Dmitri Levonian, Alex Polyakov and Sergei Rubakov) 28; Towards a Unified ASR System for the Armenian Standards (Samuel Chakmakjian and Ilaine Wang) 38.

Natalia A. Kozintseva, *Le parfait en arménien*, éd. A. Donabédian-Demopoulos, Institute for Linguistic Studies, Russian Academy of Sciences, St. Petersburg 2022, 227 p., ISBN 978-5-6044839-9-2.

<https://iling.spb.ru/publications/332>

Note de l’éditeur (Anaïd Donabédian-Demopoulos): Le projet de ce volume, à la parution trop longtemps différée, remonte à 1998, lorsque Natalia A. Ko-

zintseva, dont j'avais fait la connaissance peu avant, était arrivée à l'Inalco pour rejoindre la position de Professeure invitée que nous avions pu obtenir sur la base de son profil exceptionnel. Nous voyions là une chance unique pour la section d'études arméniennes, que je dirigeais depuis 1991, de développer la linguistique arménienne en ajoutant à mes compétences de jeune linguiste spécialisée dans l'arménien occidental, celles d'une chercheuse confirmée travaillant sur l'arménien oriental. C'était aussi pour moi une occasion précieuse de créer un dialogue avec une collègue aux préoccupations proches (je travaillais aussi sur le temps-aspectmode) et surtout, intéressée à la langue moderne, à une époque où les études arméniennes étaient encore relativement dominées par l'étude des textes et états de langues anciens.



J'ai été, tout comme nos étudiants, d'emblée frappée par les qualités humaines de Natalia A. Kozintseva, douceur, délicatesse, chaleur, en même temps que ses qualités scientifiques, curiosité, minutie, attention aux données. Durant trois années académiques, elle a assuré avec assiduité les enseignements de linguistique de la Licence d'arménien de l'Inalco, en français dès le premier jour. Il ne se passait pas un jour sans qu'elle ne m'interroge sur la meilleure formulation en français pour tel ou tel terme linguistique en russe ou en arménien, sur l'acceptabilité de telle ou telle forme en arménien occidental, sans que nous échangeions sur la meilleure analyse de telle ou telle forme aspecto-temporelle. Na-

talia A. Kozintseva m'avait parlé dès son arrivée, je crois, de son projet d'écrire un ouvrage en français à l'issue de son séjour. J'étais alors loin d'imaginer que deux ans et demi plus tard, elle me remettrait un manuscrit achevé et mis en forme, dans un français qu'elle avait commencé à apprendre en tout et pour tout trois ou quatre ans plus tôt, et qu'elle avait peaufiné au fil de son enseignement. C'était peu avant son départ de Paris, auquel elle se préparait, et un peu plus d'une année avant qu'elle ne nous quitte définitivement, ce que je ne pouvais soupçonner, mais que, peut-être, elle-même n'excluait pas. Elle souhaitait que son ouvrage soit publié en France, et m'avait demandé de le présenter à des éditeurs.

Je n'avais alors pas eu la possibilité de consacrer le temps nécessaire à l'ajustement de la rédaction du français (le manuscrit était parfaitement com-

préhensible), et l'avais communiqué pour avis à plusieurs collègues en contact avec des éditeurs pertinents (l'Inalco n'avait pas ses Presses à cette époque), mais la démarche n'avait pas eu l'heur de coïncider avec les priorités éditoriales du moment. L'année suivante, j'apprenais avec stupeur la disparition, beaucoup trop tôt, de Natalia A. Kozintseva, avant que je n'aie réussi à faire aboutir son projet. Découragée par l'échec premier, seule avec ce projet, ayant perdu le sentiment d'urgence, j'ai conservé ce dossier sur mon bureau pendant plus de quinze ans sans qu'une piste ne se présente.

C'est lors du onzième Colloque international de linguistique arménienne, à Erevan en 2017, qu'Areg Bayandur évoqua avec moi ce manuscrit, et son profond désir de le voir publié. L'équipe de Saint Petersburg, et notamment l'énergie inépuisable de Petr Kocharov, ont fait le reste. Au cours du funeste automne 2020, sur l'aimable insistance d'A. Bayandur, je réussissais à consacrer quelques semaines à réviser le français du manuscrit, et ainsi permettre à P. Kocharov de finaliser la conception du volume, auquel il a adjoint la bibliographie complète de N. A. Kozintseva et l'hommage de Victor S. Xrakovskij et Natalia M. Spatar parus en russe en 2007 et traduits en français ici par ses soins.

Le travail que j'ai fourni sur ce manuscrit, outre le fait qu'il me soulageait d'une dette que les années avaient rendues pesante, m'a permis de retrouver ce dialogue entamé avec la collègue dont j'étais alors la cadette, maintenant que j'étais devenue de peu son aînée. J'ai retrouvé les exemples qu'elle m'avait soumis, sur lesquels nous divergions parfois, j'ai retrouvé le cadre de pensée sur la terminologie duquel elle m'avait questionnée. Et surtout, après des années consacrées également pour ma part aux catégories aspecto-temporelles et modales de l'arménien, et une maturité nouvelle sur le sujet, j'ai pu apprécier plus encore à quel point sa pensée était cohérente, clairement exprimée, fidèle aux données et inspirante.

Je remercie donc très chaleureusement A. Bayandur, par qui ce projet a refait surface, P. Kocharov qui a fourni un travail éditorial et organisationnel remarquables, ainsi que l'académicien Nikolaï Nikolaïevitch Kazansky grâce au soutien indéfectible duquel le volume a pu être publié par l'Institut de Linguistique de l'Académie des Sciences de Russie à Saint-Petersbourg, et je me réjouis du fond du coeur que ce travail, finalement si attendu, trouve enfin son public.

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Armeniaca. International Journal of Armenian Studies, Edizioni Ca' Foscari, Venice, vol. 1 October 2022, e-ISSN 2974-6051 (annual journal).

<https://edizionicafoscari.unive.it/it/edizioni4/riviste/armeniaca/>

Siamo lieti di annunciare la nascita della rivista online "Armeniaca. International Journal of Armenian Studies" per le Edizioni Ca' Foscari - Venezia. L'iniziativa parte dalla constatazione della sempre maggiore diffusione delle riviste scientifiche elettroniche, e dal desiderio di dotare anche l'armenistica di un analogo strumento digitale, caratterizzato dall'open access gratuito e dalla double-blind peer review. A questo scopo, le quattro sedi universitarie italiane nelle quali sono presenti gli studi armenistici (Bologna, Firenze, Pisa e Venezia), si sono unite dando vita al presente progetto.

La rivista nasce in una prospettiva di ampia apertura internazionale, che si riflette nella composizione del comitato scientifico, costituito da armenisti appartenenti a istituzioni di ricerca di



diversi paesi europei ed extraeuropei. Aperta ai principali settori dell'Armenistica (archeologia, arte, filologia, letteratura, linguistica, storia), accetta contributi in inglese, italiano, francese, e tedesco.

Il primo numero è uscito nell'ottobre del 2022 a cura di Robin Meyer e Irene Tinti.

Direttori: Aldo Ferrari (Università Ca' Foscari, Venezia), Alessandro Orenco (Università di Pisa), Zaroui Pogossian (Università di Firenze), Anna Sirinian (Università di Bologna). **Comitato Scientifico:** Arsen Bobokhyan (Accademia Nazionale delle Scienze della Repubblica di Armenia, Istituto di archeologia ed etnografia, Erevan), Azad Bozoyan (Accademia Nazionale delle Scienze della Repubblica di Armenia, Erevan), Valentina Calzolari (Università di Ginevra), Peter Cowe (Università della California di Los Angeles), Patrick Donabédian (Università di Aix-en-Provence), Bálint Kovács (Università Cattolica Péter Pázmány, Budapest), Michele Nucciotti (Università di Firenze), Riccardo Pane (Archivio Arcivescovile di Bologna), Andrea Scala (Università Statale di Milano), Giancarlo Schirru (Università L'Orientale, Napoli), Theo Maarten van Lint (Università di Oxford), Edda Vardanyan (Istituto dei manoscritti antichi - Matenadaran, Erevan).

I direttori tengono a ringraziare i membri del Comitato Scientifico per aver aderito all'iniziativa, e tutti gli studiosi che vorranno darle sostegno inviando i loro contributi. (Aldo Ferrari, Alessandro Orenco, Zaroui Pogossian, Anna Sirinian)

We are pleased to announce the launch of a new online journal: "Armeniaca. International Journal of Armenian Studies", published by Edizioni Ca' Foscari – Venice. This initiative responds to the ever-growing diffusion of electronic journals in academia and the need to provide such a scholarly instrument also for Armenian studies: an open access outlet that follows a double-blind peer review procedure. Based on this shared goal, representatives of four Italian universities where Armenian studies are currently present in the curriculum (Bologna, Florence, Pisa and Venice) came together to carry out this project.

The journal embraces an international perspective as reflected in the composition of its scientific board, whose members are Armenologists from diverse research institutions and universities in Europe and beyond. It is open to the main fields of research in Armenian studies (archaeology, art, philology, literature, linguistics, history) and accepts articles in English, Italian, French, and German.

The first issue, edited by Robin Meyer and Irene Tinti, has been made available online in October 2022.

Directors/Editors-in-Chief: Aldo Ferrari (Ca' Foscari University, Venice), Alessandro Orenco (University of Pisa), Zara Pogossian (University of Florence), Anna Sirinian (University of Bologna). **Scientific Board:** Arsen Bobokhyan (Armenian National Academy of Sciences, Institute of Archaeology and Ethnography, Erevan), Azad Bozoyan (Armenian National Academy of Sciences, Erevan), Valentina Calzolari (University of Geneva), Peter Cowe (University of California, Los Angeles), Patrick Donabédian (University of Aix-en-Provence), Bálint Kovács (Péter Pázmány Catholic University, Budapest), Michele Nucciotti (University of Florence), Riccardo Pane (Archbishopric Archives of Bologna), Andrea Scala (State University of Milan), Gianfranco Schirru (Oriental University of Naples), Theo Maarten van Lint (Oxford University), Edda Vardanyan (Institute of Ancient Manuscripts - Matenadaran, Erevan).

The editors-in-chief wish to thank the members of the Scientific board for joining this project and all the scholars who will support us by considering *Armeniaca: International Journal of Armenian Studies* for their future publications (Aldo Ferrari, Alessandro Orenco, Zaroui Pogossian, Anna Sirinian)

TABLE OF CONTENTS: *Note from the Editors-in-Chief* Aldo Ferrari, Alessandro Orenco, Zaroui Pogossian, Anna Sirinian 5; *Introduction Armenia(n) Through the Ages* Robin Meyer, Irene Tinti 7; *Շքալիլիսն զևեր զփրկութիւնն, hapax nella traduzione armena dell'Epideixis di Sant'Ireneo di Lione: 'gettare sopra come ombra la nostra salvezza'* Clara Sanvito 15; *The Anonymous Saint in the Armenian Tradition: Alexi(an)os the Voluntary Pauper or the Anonymous 'Man of God'?* Anna Rogozhina 39; *The Poetic Middle Armenian of Kafas in the Alexander Romance* Alex MacFarlane 49; *Brief Introduction to Harsnerēn* Carla Kekejian 63; *From Manuscript to Tagged Corpora: An Automated Process for Ancient Armenian or Other Under-Resourced Languages of the Christian East* Bastien Kindt, Chahan Vidal-Gorène 73; *A New Look at Old Armenisms in Kartvelian* Rasmus Thorsø 97; *Classical Armenian Deixis: Issues of Translation* Hana Aghababian 111; *Grammaticalization of the Definite Article in Armenian* Katherine Hodgson 125; *The Forms of the Indefinite Article in Eastern Armenian: Pre-Modern, Early and Colloquial Eastern Armenian Sources* Hasmik Sargsyan 151; *Constructions clivées en arménien moderne* Victoria Khurshudyan, Anaid Donabedian 171; *The Armenian-Italian Joint Expedition at Dvin: Report of 2021 Activities* Hamlet Petrosyan, Michele Nucciotti, Elisa Pruno, Leonardo Squilloni, Lyuba Kirakosyan, Tatyana Vardanesova 199.

Matthew J. Sarkisian, *An Early-Eighteenth-Century Hmayil (Armenian Prayer Scroll): Introduction, Facsimile, Transcription and Annotated Translation*, edited and with a foreword by Jesse S. Arlen, (Sources from the Armenian Christian Tradition, 1), Krikor and Clara Zohrab Information Center, New York, NY 2022.

https://zohrabcenter.files.wordpress.com/2022/10/an_early-18th-century_hmayil.pdf

In October 2022, the Krikor and Clara Zohrab Information Center announced a **new publication series**, entitled [Sources from the Armenian Christian Tradition](https://zohrabcenter.org/sources-from-the-armenian-christian-tradition/), which provides the *Krapar* text and English translation of Armenian Christian sources in an attractive digital e-book format (<https://zohrabcenter.org/sources-from-the-armenian-christian-tradition/>).

An Early-Eighteenth-Century Hmayil (Armenian Prayer Scroll): Introduction, Facsimile, Transcription and Annotated Translation by Matthew J. Sarkisian is the inaugural volume in this series.

Over a year and a half in the making, this volume brings to life a fascinating artifact from the early modern period: a talismanic prayer scroll known as a *hmayil*, which was a popular and widespread medium in use among Armenians from the fifteenth to nineteenth centuries. This new e-book offers the reader the opportunity to digitally “unroll” this mesmerizing prayer scroll from beginning to end, thereby discovering a rich panoply of prayers, Scriptural passages, incantations, and illuminations.

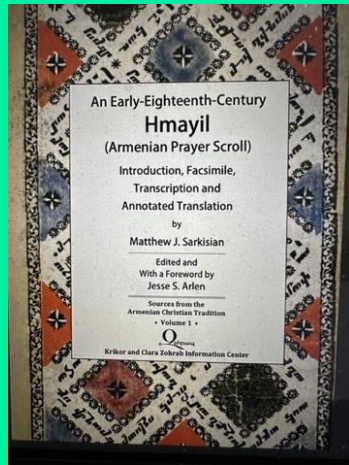


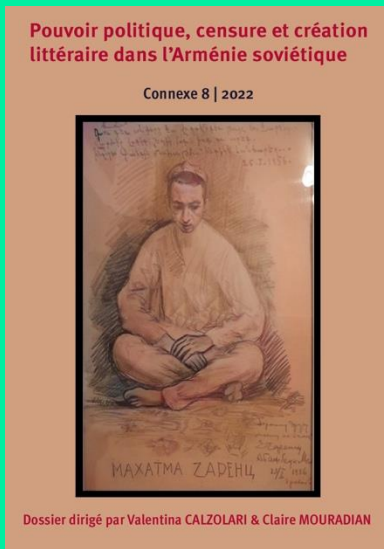
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Those interested in contributing to the series may write to the director of the Zohrab Information Center and editor of the series, Dr. Jesse S. Arlen at the following email address: zohrabcenter@armeniandiocese.org

Valentina Calzolari – Claire Mouradian (dir.), “Pouvoir politique, censure et création littéraire dans l’Arménie soviétique” : dossier thématique de Connexe. Les espaces post-communistes en question(s) 8 (2022), p. 2-146.

<https://oap.unige.ch/journals/connexe/index>

Ce dossier thématique, co-dirigé par **Valentina Calzolari** et **Claire Mouradian**, s’ouvre sur un article introductif de **Claire Mouradian**, qui porte sur la littérature arméno-soviétique et étudie les relations entre le pouvoir communiste et les écrivains en suivant les diverses phases de l’histoire de l’URSS. L’article de **Élisabeth Mouradian Venturini** est dédié à Yéghiché Tcharents, poète inspiré de la révolution internationaliste, et étudie



l’attachement de cet écrivain au thème national arménien. **Valentina Calzolari** analyse *Barbelés en fleurs* de Gourguen Mahari et rappelle la censure qui frappa, pour des raisons différentes, cette œuvre de témoignage sur les camps du Goulag et le roman *Vergers en feu*, du même auteur. L’article de **Vartan Matiossian** s’intéresse au rapport entre Arménie soviétique et diaspora à travers la vie et l’œuvre de Kostan Zarian, et montre le projet de construction de la nation par la littérature, cher à cet écrivain. Enfin, **Cécile Vaissié** analyse des récits de voyage de Vassili Grosman et de Simone de Beauvoir, et étudie leurs regards, complémentaires, sur l’Arménie, sa société et son

monde littéraire dans les années 1960. La section «Champ Libre» propose, dans la traduction annotée de Haïk Der Haroutiounian, un essai de la poétesse **Violette Krikorian (Grigorian)** qui analyse le pont littéraire entre Vahan Térian et Yéghiché Tcharents. À l’heure de l’indépendance recouvrée, en 1991, elle questionne de façon rétrospective les relations entre littérature et politique, ainsi que le rôle des intellectuels face à la soviétisation. Dans la rubrique «Arrêt sur archives», l’article de **David Gasparian**, dans la traduction annotée de Claire Mouradian, donne un exemple concret de la censure des années sombres en commentant une des listes d’œuvres censurées pendant la Grande Terreur. Sans épuiser le sujet, ce dossier offre une diversité d’approches qui pourra contribuer à éclairer une période et une lit-

térature encore peu connues et peu étudiées. Ce numéro est enrichi de plusieurs textes hors dossier.

TABLE DES MATIÈRES: V. Calzolari, C. Mouradian, “Préface des coordinatrices” 2-5; C. Mouradian, “Introduction: Les écrivains au risque de la littérature. L’État et les intellectuels en Arménie soviétique”, 6-42 (article accompagné d’un dictionnaire biographique des auteur·e·s cité·e·s); É. Mouradian Venturini, “Les tourments nationaux dans l’oeuvre de Yéghiché Tcharents (1897–1937)”, 43-69; V. Calzolari, “‘Écrire les camps’ en Arménie soviétique: *Barbelés en fleurs* de Gourguen Mahari”, 61-79; V. Matiossian, “Kostan Zarian: Turn and Return between Homeland and Diaspora”, 80-92; C. Vaissié, “Deux voyages d’écrivains en Arménie au début des années 1960: les regards de Vassili Grossman et de Simone de Beauvoir”, 93-111; V. Krikorian, “‘Le Pays Naïri et ‘la nation ordinaire’”, 113-127; D. Gasparian, “Littérature interdite”, 129-146.

Արմենակ Եղիայան, Արեւմտահայերէնի ուղղագրական, ուղղախօսական, ոճաբանական ուղեցոյց, ԱՐԻ գրականության հիմնադրամ, ՊԷրոյթ – Լիբանան 2022 [Armenag Yeghiayan, *A Manual for Western Armenian: An Orthographic, Orthoepic and Stylistic Guide*, ARI grakanut‘yan himnadram, Beirut – Lebanon 2022], 860 p., ISBN 978-9939-9285-0-0.

<https://naviri.s3.amazonaws.com/A+Manual+for+Western+Armenian++Armenag+Yeghiayan++2022.pdf>

The Armenian Communities Department of the Calouste Gulbenkian Foundation is happy to announce that Armenag Yeghiayan’s “A Manual for Western Armenian: An Orthographic, Orthoepic and Stylistic Guide” is now available on [Naviri.com](https://naviri.com). “This extensive and detailed [guidebook](#) for the Western Armenian language, with its unique approach and format, closes a big gap that has existed in the Western Armenian-speaking world for many years,” says the Director of the Department, Razmik Panossian.



“This extensive and detailed [guidebook](#) for the Western Armenian language, with its unique approach and format, closes a big gap that has existed in the Western Armenian-speaking world for many years,” says the Director of the Department, Razmik Panossian.

The manual, which is the result of Dr. Armenag Yeghiayan’s dedicated work throughout his entire adult life, is a distinctive work that can be used in multiple ways. It gives an overview of the current situation of the Western Armenian language, while addressing the challenges it faces. It also contributes to “the smooth and uniform teaching and usage of Western Ar-

menian, and to the resolution of various issues pertaining to the language”, as the author mentions in his Preface.

This manual is an extensive and detailed guidebook for the Western Armenian language, with a unique approach and format that enables users to easily find and consult information and find answers to questions and doubts through various examples and thorough linguistic applications. The manual sheds light on the richness of the grammar and gives an overview of the current situation of the Western Armenian language, while addressing its problems and the challenges it faces. Besides being a necessary linguistic tool, this manual is a solid foundation for further developments in Western Armenian. This manual does not work as a traditional grammar textbook, which covers the entirety of all the phenomena regulating the language, it is rather composed from the point of view of applying and using the language correctly and is unique in its approach and ability to update its content, as Western Armenian evolves in the Diaspora, and as it takes on new challenges through usage and changing contexts. The section on stylistics is worthy of special attention – it is undoubtedly a valuable educational resource for a coherent Western Armenian that preserves the language’s distinct linguistic mindset and riches.

The manual is for everyone, from students to teachers, writers to editors, experts and regular users of the language; it enables users to easily find and consult information, and find answers to questions or doubts through various examples and thorough linguistic applications.

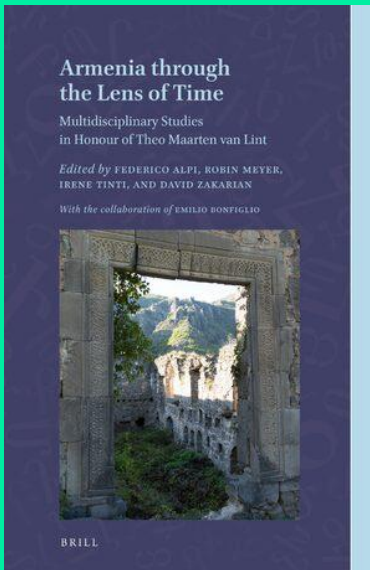
You can now [download](#) and consult the manual free of charge from the Nayiri website.

SUMMARY OF CONTENTS: ORTHOGRAPHY: Words with multiple spellings; Capitalization; Names of days and months; Dates, Family relationship names; Numerical names and numbers; Other verifiable cases; Dash and hyphen; Hyphenation; Indenting; Quotation marks; Vocative case; Name, metaphor and metonymy; **ORTHOEPY:** Syntax; Declension of nouns; Declensions of the words summer, mountain, and more; Irregular declensions of nouns; Plurals of nouns; Conjunctions; The relative pronoun «that / which»; Modern Armenian and the accusative case; Object and according; Verb stress; Pronunciation and spelling of interrogative words; The singular imperative of the infinitive of the verb group «il»; Simple and derivative verbs; Him/her, him/her, his/her, from him/her, with him/her / He/she, him/her, (to) him/her, with him/her; Possessive articles; Exclusion; **STYLE AND STYLISTICS:** Semantics; Linguistic parasites; Conjunctive loans; Repetition; Redundancy; Pauciloquy, Laconism; Simple style and rich style; Emphasis; Graduation; Overstatement, Exaggeration; Understatement; Redundant plurals; Redundant articles; Definite article and proper names; Heterogeneity; Syntax; Idioms and expressions; Abbreviations; Bibliography; Dictionaries; **For a more detailed list of contents consult the manual..**

Federico Alpi – Robin Meyer – Irene Tinti – David Zakaryan (eds.), eds, with the collaboration of E. Bonfiglio, *Armenia through the Lens of Time. Multidisciplinary Studies in Honour of Theo Maarten van Lint*, (Armenian Texts and Studies 6), Brill, Leiden – Boston 2022, ISBN 978-90-04-52760-7.

The volume will be entirely in Open Access, thanks to the generous support of the Swiss National Science Foundation. It will be available here <https://brill.com/edcollbook-oa/title/62945?rskey=RKcuQj&result=6>

From pilgrimage sites in the far west of Europe to the Persian court; from mystic visions to a gruesome contemporary “dance”; from a mundane poem on wine to staggering religious art: thus far in space and time extends the world of the Armenians. A glimpse of the vast and still largely unexplored



threads that connect it to the wider world is offered by the papers assembled here in homage to one of the most versatile contemporary armenologists, Theo Maarten van Lint. This collection offers original insights through a multifaceted lens, showing how much Armenology can offer to Art History, History, Linguistics, Philology, Literature, and Religious Studies. Scholars will find new inspirations and connections, while the general reader will open a window to a world that is just as wide as it is often unseen.

The volume was presented to the honorand on 15 June 2022 on the occasion of his 65th birthday, at Pembroke College, University of Oxford.

TABLE OF CONTENTS: Acknowledgments; List of Figures and Tables; Notes on Contributors; Note to the Reader; Academic Biography and Bibliography: Theo Maarten van Lint; A Tetragonal Scholar *Emilio Bonfiglio*; Armenia through the Lens of Time. A 360° View *Federico Alpi, Robin Meyer, Irene Tinti and David Zakarian*; **PART 1 Art History** 1 The Iconography of the Visions of Isaiah and Ezekiel *Thomas Mathews* 21; 2 “Open My Eyes So That I May See Wonderful Things” [Ps 118 (119):18]; Some Art Historical Remarks about the Consecration of a Painted Church *Christina Maranci* 42; 3 A Jacobean Shell for Šahuk, “Servant of God” *Gohar Grigoryan Savary* 56; **PART 2 History** 4 From Alexandria to Dvin. Non-Chalcedonian Christians in the Empire of Khusrau ii *Phil Booth* 83; 5 The Funerary Oration of Barsel *Vardapet Tara L. Andrews and Anahit Safaryan* 102; 6 Violence against Women in T’ovma Mecop’ec’i’s *History of Tamerlane and his Descen-*

dants (15th c.) *David Zakarian* 145; **PART 3 Linguistics and Philology** 7 De la Grèce à l'Arménie, et d'Homère à la Bible. Transpositions culturelles dans la version arménienne de la grammaire de Denys de Thrace *Charles de Lamberterie* 161; 8 The Cauldron of the Titans. Quotations from Clement of Alexandria in the Letters of Grigor Magistros Pahlawuni (990–1058) *Federico Alpi* 185; 9 On the Indirect Tradition and Circulation of the Ancient Armenian Platonic Translations *Irene Tinti* 213; 10 Per la storia di un manoscritto armeno in Inghilterra (Londra, Wellcome Library, ms. arm. 14) *Anna Sirinian* 234; 11 Multilingualism in Poetry How to Translate Sayat'-Nova? *Robin Meyer* 245; **PART 4 Literature** 12 Come e perché scrivere un'autobiografia in Armenia, nel medioevo e più tardi *Alessandro Orengo* 267; 13 *In vino consolatio*. A 14th-c. Armenian Dispute Poem on Wine *Sergio La Porta* 276; 14 "My City Which Is of Bronze". The City of Bronze Encroaching on the *Alexander Romance* *Alex MacFarlane* 306; 15 Between *Gusan* and *Ašul*. Yohannēs Xlat'ec'i and the Porous Borders Negotiated by the Medieval Armenian Bard *S. Peter Cowe* 324; 16 "La danza" di Siamant'ō fra letteratura e arti contemporanee. Da *Ararat* di Atom Egoyan a *Defixiones*, *Will and Testament* di Diamanda Galás *Valentina Calzolari* 362; **PART 5 Religious Studies** 17 Ephrem and the Persian Martyrs in the Armenian Synaxarion *Sebastian Brock* 393; 18 "Descent of the Only-Begotten Son" Contextualising the Vision of Saint Gregory *Nazenie Garibian* 410; 19 Jacob and the Man at the Ford of Jabbok. A Biblical Subject in the Vine Scroll Frieze of the Church of the Holy Cross of Alt'amar (10th c.) *Michael E. Stone* and *Edda Vardanyan* 437; 20 Acrostics in Armenian Ecclesiastical Poetry *Armenuhi Drost-Abgarjan* 470; **Homage** 21 Gemara and Memory *James Russell* 493; Index of Manuscripts; Index of Places; Index of People; Index of Subjects.

CENTRES OF ARMENIAN STUDIES

NEWS

Université de Genève

Création du Laboratoire Europe Centrale et Orientale, Asie Centrale et Caucase (LABEAC)

En novembre 2022 a eu lieu, à l'Université de Genève, l'inauguration du Laboratoire Europe Centrale et Orientale, Asie Centrale et Caucase (LABEAC), dirigé par les professeures Korine Amacher et Valentina Calzolari. Le LABEAC est un centre de recherche et de compétence pluridisciplinaire qui rassemble des spécialistes de l'Europe centrale et orientale, de l'Asie centrale et du Caucase. Ce large espace, qui a été marqué par l'expansion de l'Empire russe puis par la constitution du « bloc socialiste » et enfin par sa dissolution en 1989-1991, reste aujourd'hui au cœur des tensions. Le LABEAC entend offrir un éclairage pluriel sur cet espace, en mobilisant plusieurs disciplines (histoire, science politique, économie, droit, sociologie, littérature, histoire de l'art, etc.). Il déploie ses efforts selon deux perspectives complémentaires. Il cherche à développer et favoriser les échanges entre chercheurs et chercheuses au sein de l'Université de Genève et avec les institutions partenaires. Il promeut activement un service à la Cité par l'organisation d'événements visant un large public, des interventions dans les médias et une participation à des manifestations culturelles. Le LABEAC est ouvert à des collaborations avec des partenaires universitaires et non universitaires, à Genève, en Suisse et à l'étranger (<https://www.unige.ch/gsi/labeac/>).

Table ronde “La Guerre entre l'Arménie et l'Azerbaïdjan et le retour du grand jeu géopolitique en Eurasie” et autres activités académiques sur le Haut-Karabagh

Parmi les activités conjointes de l'Unité d'arménien et du LABEAC, on signale l'organisation de la table ronde [Guerre entre l'Arménie et l'Azerbaïdjan et le retour du grand jeu géopolitique en Eurasie](#), le 12 décembre 2022, avec la participation de Micheline Calmy-Rey (ancienne présidente de la Confédération Helvétique et professeure à l'Université de Genève), Valentina Calzolari (modératrice), Vicken Cheterian (organisateur) et Ozcan Yilmaz.

Cette table ronde rentre dans le cadre des activités académiques promues par l'Unité d'arménien au sujet du Haut-Karabagh. On rappelle ici la table ronde *Le Haut-Karabakh: mise en perspective historique et enjeux actuels*, avec Romaine Jean (journaliste, ancienne rédactrice en chef de la Radio Télévision Suisse), Louis Lema (journaliste au quotidien *Le Temps*), Valentina Calzolari (organisatrice), Vicken Cheterian et Ozcan Yilmaz (3 décembre 2020) (<https://mediaserver.unige.ch/play/141103>); la conférence de Nazénie Garibian (Matenadaran) sur “Montagne de trésors”: les monuments médiévaux du Karabakh” (22 octobre 2021) (<https://mediaserver.unige.ch/play/VN3-4696-2021-2022>); le cours public de Valentina Calzolari sur *L'Artsakh (Karabagh): mise en perspective historique de l'Antiquité à l'âge moderne* (six conférences publiques au semestre d'automne 2021) (<https://www.unige.ch/lettres/meslo/unites/armenien/actupasses/2021/cours-public-32g4183-lartsakh-karabagh-mise-en-perspective-historique-de-lantiquite-a-lage-moderne/>).

Cours publics et autres conférences de l'Unité d'arménien

Suite à l'initiative de l'Unité d'arménien, depuis 2011 le programme des Cours publics de la Faculté des lettres de l'Université de Genève accueille chaque année des cycles de conférences publiques sur des thématiques liées aux études arméniennes, organisées et assurées par Valentina Calzolari. Ce programme s'est poursuivi en 2022 avec deux nouvelles séries de conférences (en plus du cours sur l'Artsakh mentionné plus haut):

- “*Dire l'indicible*”: *le génocide des Arméniens dans la littérature et au cinéma* (six conférences au semestre de printemps 2022)

(<https://www.unige.ch/lettres/meslo/unites/armenien/actupasses/2022/cours-public-printemps-dire-lindicible-le-genocide-des-armeniens-dans-la-litterature-et-au-cinema/>)

- “*David l'Invincible*”, *figure fondatrice de la philosophie arménienne: la réception de la pensée grecque dans l'Arménie ancienne et médiévale*” (six conférences au semestre d'automne 2022) (<https://www.unige.ch/lettres/meslo/unites/armenien/actualites/32g4183/>).

- Au semestre de printemps 2023, le cours portera sur “*L'œuvre de l'écrivaine arménienne Zabel Essayan, de l'Empire ottoman à l'Arménie soviétique en passant par Paris*”

(<https://www.unige.ch/lettres/meslo/unites/armenien/actualites/30g4075/>).

Ces cycles de conférences s'ajoutent aux autres conférences publiques organisées par l'Unité d'arménien ou données par ses membres à l'Université de Genève, dans le but de promouvoir la connaissance des études arméniennes au sein d'un large public. En

2022: Valentina Calzolari, “Amours impossibles dans l’œuvre du cinéaste d’origine arménienne Serguei Paradjanov”, dans le cadre du cours public en études genres sur “Les discours du sexe et de l’amour: politique de l’intime” (9 décembre); Marina Fedorovsky et Vincent Exiga (Université de Genève, GSI), “Discours féministes contemporains en Arménie” (17 mai); Arsen Bobokhyan (Yerevan State University), “Archaeology around the Lake Sevan: New Discoveries” (21 mars; coorganisation Unité d’arménien et Unité d’archéologie); Valentina Calzolari, participation aux Soirées poétiques des Départements MESLO-ESTAS avec une présentation de Violet Grigoryan et la lecture, en arménien, des poèmes “Տաղ ահմատական” et “Տաղ ահատարսի վերայ կիսոսրիսոս” (28 avril; voir aussi la table ronde “Diese weissen Dinger auf meinen Schultern sind Flügel” avec Violet Grigoryan et Valentina Calzolari, dans le cadre du Festival “Kaukasus” organisé par la Literaturhaus de Zurich, le 26 février:

<https://www.unige.ch/lettres/meslo/unites/armenien/actupasses/2022/28-avril-intervention-de-valentina-calzolari-a-la-soiree-poetique-des-departement-meslo-estas/>).

Deux nouvelles docteures en études arméniennes

L’Unité d’arménien est fière d’annoncer l’obtention du doctorat en études arméniennes par deux nouvelles candidates:

Stephanie Pambakian, “Anania Shirakatsi, his *Cosmology*, and Scientific Knowledge in Late Antique Armenia”. Inscrite à l’Université St Andrews sous la direction de Tim Greenwood et Andrew Palmer, Stephanie Pambakian a rejoint l’Université de Genève dans le cadre d’une cotutelle sous la direction conjointe de Valentina Calzolari. La soutenance a eu lieu à l’Université de Genève le 7 mars 2022. La thèse a été récompensée par la mention très honorable et par les félicitations du jury.

Sara Scarpellini, “La traduzione armena degli *Atti di Pietro e Paolo* dello Pseudo-Marcello: edizione critica, tradizione italiana annotata, analisi comparata del testo armeno e dell’originale greco”, sous la direction de Valentina Calzolari. La thèse a été récompensée par la mention très honorable et par les félicitations du jury.

L’Unité d’arménien félicite les deux nouvelles docteures, tout en leur souhaitant beaucoup de succès dans leur carrière et en confiant dans une publication rapide des résultats de leurs recherches.

Nouvelle position d'auxiliaire d'enseignement et de recherche; poste d'assistant-e à repourvoir en 2023

Depuis l'année universitaire 2022-2023, l'Unité d'arménien offre un poste d'auxiliaire d'enseignement et de recherche à un·e étudiant·e. La première titulaire est Büsra Döner

(<https://www.unige.ch/lettres/meslo/unites/armenien/enseignants/busra-doner/>).

À signaler, également, qu'à la rentrée 2023, le poste d'assistant-e en études arméniennes sera repourvu (l'avis de concours sera bientôt publié).

Valentina Calzolari

Institut für Byzantinistik und Neogräzistik – Universität Wien

In the 2022-2023 academic year, Dr. Benedetta Contin held two courses, namely: *Einführung ins Altarmenisch: Texte und Literatur* (Wintersemester 2022/2023) and *Byzanz und der Kaukasus* (Sommersemester 2023).

Benedetta Contin

Iniziative legate all'insegnamento di Lingua e letteratura armena dell'Università di Bologna

Convegni, seminari e incontri

A Ravenna (Dipartimento di Beni Culturali - DBC) e Bologna (Biblioteca Universitaria di Bologna - DBC) il 16 e 17 febbraio 2023 si è tenuto il convegno internazionale [Armenia, un popolo plurimilenario](#), co-organizzato con il DBC di Ravenna e l'ISMEO – Associazione Internazionale di Studi sul Mediterraneo e l'Oriente. Le due giornate sono state dedicate rispettivamente ai seguenti temi: “Gli Armeni tra popoli e imperi” e “Gli Armeni, l'Italia e Bologna” (si veda anche sopra p. 113-116).

Al convegno erano collegati anche due eventi culturali ideati specificamente per una fruizione da parte di un pubblico esterno all'Università. In particolare, due concerti di musica tradizionale armena (16 febbraio, presso la Sala Corelli del Teatro Dante Alighieri di Ravenna; 17 febbraio, presso l'Aula Magna della BUB – Biblioteca Universitaria di Bologna, con Arsen Petrosyan al *duduk* e Astghik

Snetsunt al *qanun*), mentre dal 17 febbraio all'11 marzo nell'Atrio antistante l'Aula Magna della BUB, è stata allestita una mostra di manoscritti e antichi libri a stampa armeni a cura di A. Sirinian e P. Tinti (<https://bub.unibo.it/it/bacheca/mostra-tracce-armene-alla-biblioteca-universitaria-di-bologna>), durante la quale sono state mostrate le immagini ad alta definizione della Mappa Kēōmiwrčean-Marsili (BUB, rot. 24) recentemente acquisite dalla BUB e ora disponibili sul sito della biblioteca (<https://bub.unibo.it/it/bub-digitale>) (si veda anche sopra p. 115).

Università di Bologna, Antisala Carducci, 16 settembre 2022: Anna Sirinian e Federico Alpi hanno collaborato all'allestimento della mostra dell'artista Krikor Momdjian, in occasione della donazione del suo libro *Artist's Book* alla Biblioteca Universitaria di Bologna. <https://bub.unibo.it/it/bacheca/krikor-momdjian-inaugurazione-mostra>

Il 16 aprile 2022 a Roma, presso la Casa per Ferie Santo Stefano di Ungheria, Anna Sirinian ha tenuto un incontro dal titolo "Armenians in Medieval Rome" per un gruppo di studenti del Department of Armenian Studies della Pázmány Péter Catholic University di Budapest, in visita alla città accompagnati dal prof. Bálint Kovács.

Venezia, Biblioteca Marciana, Sala Sansovino, 28 ottobre 2021: partecipazione alla presentazione dell'edizione facsimilare del ms. Venezia, Biblioteca dei PP. Mechitaristi 1922/1680 (*Le Vite dei Padri*), organizzato dalla stessa Biblioteca, dalla Casa Editrice Nova Charta e dal progetto "Salviamo un codice - Alumina", con l'intervento "Il manoscritto 1922/1680: testi e immagini". <https://bibliotecanazionalemarciana.cultura.gov.it/eventi/presentazione-delledizione-facsimilare-le-vite-dei-padri>

Università di Bologna, Sala VIII Centenario, 8 ottobre 2021: ha tenuto il discorso di benvenuto durante la cerimonia di conferimento del *Sigillum Magnum* al Presidente della Repubblica di Armenia Armen Sarkissian <https://magazine.unibo.it/archivio/2021/10/08/il-presidente-della-repubblica-d2019armenia-ha-ricevuto-il-sigillum-magnum-di-ateneo> (si veda anche oltre p. 281)

Attività scientifica, organizzazione di seminari e accoglienza di docenti/ricercatori stranieri

Co-direzione della rivista *Armeniaca. International Journal of Armenian Studies* (primo numero: ottobre 2022). La rivista annuale, *online* e *open access*, nasce dalla collaborazione tra le quattro università italiane nelle quali è presente l'insegnamento di armeno: oltre

Bologna, Venezia (Aldo Ferrari, direttore responsabile), Pisa (Alessandro Orenco, co-direttore) e Firenze (Zara Pogossian, co-direttore) https://edizionicafoscari.unive.it/it/edizioni4/riviste/armeniaca/article_sList (si veda anche sopra p. 266-268)

Seminari organizzati in collegamento con l'insegnamento di armeno presso l'Università di Bologna:

– *A Course of Modern Oriental Armenian Communicative & Interactive*: ciclo di seminari riguardanti la lingua armena orientale tenuti dalla prof.ssa Mara Baghdasaryan (Yerevan State University, Yerevan) dal 03/03/2022 al 28/04/2022

<https://corsi.unibo.it/laurea/ScienzeAntropologiche/bacheca/ciclo-di-seminari-armenistici-prof-ssa-baghdasaryan>

– 27/10/2022: seminario con proiezione del film in lingua armena e commento in inglese tenuto dalla prof.ssa Mara Baghdasaryan (Yerevan State University, Yerevan), ՏՂԱՄԱՐԴԻԿ /Uomini/ Regia di E. Keosayan, 1972. *Watching from Inside*

<https://corsi.unibo.it/laurea/ScienzeAntropologiche/bacheca/seminari-o-uomini-regia-di-e-keosayan-1972-watching-from-inside>

– 18 novembre 2022: seminario *La Chiesa armena tra ortodossia e cattolicesimo*, tenuto dal dott. Riccardo Pane

<https://corsi.unibo.it/laurea/ScienzeAntropologiche/bacheca/la-chiesa-armena-tra-ortodossia-e-cattolicesimo>

– 7 dicembre 2022: seminario *Costruendo la pace: conflitti e scenari futuri nell'area caucasica*, organizzato in collaborazione con Silvia Bagni (UniBo-SPS), con interventi *online* e in presenza di: Simone Zoppellaro (giornalista freelance), Nazenie Garibian (Biblioteca e Istituto “Matenadaran”, Erevan), Paolo Ognibene (UniBo - DBC), Leonardo Filastò (artista visivo). Al termine del seminario, si è svolta la premiazione del video-contest *Beyond the borders. Oltre i confini. Primo video contest delle culture della pace.*

<https://corsi.unibo.it/laurea/ScienzeAntropologiche/bacheca/lezione-seminario-costruendo-la-pace-conflitti-e-scenari-futuri-nell-area-caucasica>

– Docente referente per il soggiorno di studio presso il Dipartimento di Storia Culture Civiltà dell'Università di Bologna della prof.ssa Mara Baghdasaryan (Yerevan State University - Department of European Languages and Communication), vincitrice di uno dei *Grants for Foreign and Italian Citizens living abroad* messi a disposizione dal MAECI per il periodo gennaio - settembre 2022. Il tema di ricerca presentato è *The Issue of the Identity of the Armenian Immigrant in Italy: Linguistic, Cultural and Social Perspectives.*

Visita del Presidente della Repubblica di Armenia Armen Sarkissian all'Università di Bologna

Si è svolta l'8 ottobre 2021 presso il Rettorato dell'Università di Bologna la cerimonia di conferimento del *Sigillum Magnum* ad Armen Sarkissian, Presidente della Repubblica d'Armenia, docente e studioso specializzato nel campo della fisica, che ha tenuto un discorso sulla politica internazionale dal titolo "Introducing the Quantum World". Oltre a onorare l'illustre attività svolta dal presidente Sarkissian nel campo della ricerca e dell'insegnamento della fisica in patria e all'estero negli anni che hanno anticipato la sua carriera politica e diplomatica iniziata a seguito dell'indipendenza della Repubblica armena (1991), l'onorificenza dell'Alma Mater ha voluto suggellare quasi cinquant'anni di intense collaborazioni tra l'Italia e l'Armenia: l'Università dalla quale Sarkissian proviene, la Yerevan State University, ha infatti una lunga collaborazione con l'Università di Bologna, iniziata nel 1988 quando – ancora in epoca sovietica – in occasione dei festeggiamenti del Nono Centenario dalla fondazione dell'Ateneo bolognese, l'allora Rettore Fabio Roversi Monaco siglò un accordo di scambio scientifico alla presenza del suo omologo armeno, Sergey Hambardzumyan, e del Vice-Rettore responsabile dei rapporti internazionali Rafayel Mathevosyan. Tale accordo, nato su impulso di Gabriella Uluhogian, docente di armeno per oltre trent'anni nell'Ateneo bolognese (1973-2004), fu ribadito in seguito dalle visite a Erevan dello stesso Rettore Fabio Roversi Monaco e, più tardi, del suo successore Pier Ugo Calzolari. Esso inaugurò una proficua serie di scambi tra i due Atenei aperti ad ogni ambito scientifico, che nel tempo è andata ampliandosi, includendo anche gli studenti (scambi Erasmus) ed essendo alla base anche di nuove opportunità di collaborazione, che proseguono attivamente fino ad oggi.

L'Alma Mater vanta anche il titolo di primo Ateneo d'Italia ad aver inaugurato, nel 1973, un insegnamento specifico dedicato alla cultura armena; ricordiamo anche che il suo Dipartimento di Chimica è intitolato a Giacomo Ciamician, illustre scienziato armeno stabilitosi a Trieste.

Tra le ultime iniziative relative alle relazioni scientifiche tra l'Università di Bologna e l'Armenia, va annoverato il Progetto ROCHEMP / Regional Center for the Management, Conservation and Enhancement of Cultural Heritage, iniziato nel 2018 e conclusosi lo scorso febbraio.

<https://magazine.unibo.it/archivio/2021/10/08/il-presidente-della-repubblica-d2019armenia-ha-ricevuto-il-sigillum-magnum-di-ateneo>

Anna Sirinian

News from INALCO

New innovative International MA in Armenian Studies, all Armenian-speaking and distance learning

The International MA in Armenian Studies, created September 2021, is a program taught in the Armenian language, accessible via distance learning for the acquisition of the following skills and knowledge:

- a systematization and deepening of knowledge of the language, culture, realities and discourses concerning the Armenian reality (Armenia and the Diaspora) in its history and present diversity
- from the knowledge acquired, the development of personal thought on current Armenian issues
- the acquisition or consolidation of the capacity to exercise a professional activity (educational, cultural, organizational or institutional, in journalism, editorial, humanitarian, social, entrepreneurial...) in Armenian; some courses are specifically aimed at teachers in diaspora schools who are registered for professional development.
- the skill to inform and orient oneself, to know how to interact with the institutions and structures of the Armenian Diaspora
- long-distance collaboration, to plug in to a transnational network, mastery of digital tools in Armenian
- initiation and management of individual or group projects (cultural, pedagogical, educational, societal, humanitarian, etc.) in Armenian
- the program ends with an internship in a professional environment or the actualization of an independent or group project, leading to an internship report and its defense. Students who have already been trained in research in one discipline may write a research paper, with the agreement of the teaching staff at the time of registration (contact the program head before completing the registration form).

The degree awarded is the Languages, Literatures, Foreign and Regional Civilizations Masters (LLCER) Eurasia/Armenian, "International Master of Arts in Armenian Studies."

Applications for September 2023 will be open March 1 to April 4 on: <https://candidatures.inalco.fr/ecandidat>

Applicants must be highly proficient in Armenian (mainly Western, but several Eastern Armenian applicants are usually selected too), have



a Bachelor degree, preferably in related domains but not exclusively, or a solid motivation detailed in a letter included in the application.

15 applicants are selected yearly according to academic background, language proficiency, and motivation. Shortlisted applicants may be invited to a remote interview before final decision.

Full-time Inalco teachers involved in the program:

[Anaïd Donabédian-Demopoulos](#), Full Professor, Doctor of Linguistics (Armenian Linguistics) (head of Armenian studies at Inalco and program director).

[Victoria Khurshudian](#), Associate Professor, Doctor of Linguistics (Eastern Armenian and Linguistics).

[Mélanie Keledjian](#), Certified Teacher (Western Armenian Language)

[Anna Leyloyan](#), Associate Professor, Doctor of Art History (Art of Russia and the Caucasus, Eurasia and Russia departments).

Lecturers:

[Christian Batikian](#) (Armenian Literature, Creative Writing and Reading).

[Anke Al-Bataïneh](#), Doctor of Linguistics, Minesota (Didactics, Project-based Pedagogy).

[Nazli Temir-Beyleryan](#), Doctor of Social Sciences (Sociology).

Associate teachers of the International Master's degree:

[Valentina Calzolari](#), Full Professor, Armenian Studies chair, University of Geneva (Classical Studies, Ancient and Modern Armenian Literature, History of Ideas).

[Vera Yakoubian](#), Political Scientist, Lebanon (with Khatchik DerGhougassian's participation).

[Gérard Malkhassian](#), Philosophe, Writer, Paris

[Vahé Tachjian](#), Doctor of History, Berlin, Near-Eastern History specialist, Houshamadyan project director.

[Hratch Tchilingirian](#), Associate Professor, Oxford University

[Chahan Vidal-Gorène](#), Doctoral student at *l'Ecole des Chartes*, Digital Humanist.

(Further information on www.inalco/langue/armenien)

Anaïd Donabédian

LINKS

BELGIUM

Université catholique de Louvain
Institute orientaliste
Prof. Bernard Coulie

<https://uclouvain.be/fr/repertoires/bernard.coulie>

FRANCE

Institut national des langues et civilisations orientales (INALCO)
Prof. Anaïd Donabedian Demopoulos

<http://www.inalco.fr/langue/armenien>

Aix Marseille Université
Faculté des Arts, Lettres, Langues et Sciences humaines
Département d'études moyen-orientales (DEMO)
Prof. Stéphane Cermakian

<https://allsh.univ-amu.fr/DULC-armenien>

GERMANY

Martin-Luther-Universität Halle-Wittenberg
MESROP Arbeitsstelle für Armenische Studien
Orientalisches Institut

https://www.christlicherorient.uni-halle.de/mesrop_arbeitsstelle_fuer_armenis/

ITALY

Alma Mater Studiorum – Università di **Bologna**
Dipartimento di Storia Culture Civiltà
Prof. Anna Sirinian

<https://www.unibo.it/sitoweb/anna.sirinian>

Università di **Pisa**
Dipartimento di Civiltà e Forme del Sapere
Prof. Alessandro Orengo
<https://unimap.unipi.it/cercapersona/dettaglio.php?ri=4286>.

Sapienza Università di **Roma**
Dipartimento di Scienze dell'antichità
Prof. Marco Bais
<https://corsidilaurea.uniroma1.it/it/users/marcobaisuniroma1it>

Pontificio Istituto Orientale – **Roma**
Facoltà di Scienze Ecclesiastiche Orientali
Prof. Marco Bais
<https://orientale.it/it/profile/marco-bais/>

Università Ca' Foscari **Venezia**
Dipartimento di Studi sull'Asia e sull'Africa Mediterranea
Prof. Aldo Ferrari
<https://www.unive.it/data/persone/5591704/curriculum>

SWITZERLAND

Université de **Genève**
Département d'études méditerranéennes, slaves et orientales
Prof. Valentina Calzolari Bouvier
<https://www.unige.ch/lettres/meslo/unites/armenien/accueil/>
<https://www.facebook.com/Unité-darménien-UNIGE-1021052754590821/>

UNITED KINGDOM

University of **Oxford**
The Oriental Institute
Calouste Gulbenkian Professorship of Armenian Studies
Prof. Theo Maarten van Lint
<https://www.pmb.ox.ac.uk/fellows-staff/profiles/professor-theo-maarten-van-lint>

V A R I A

**Մխիթարեան Միաբանութեան գրադարանի հանդէսները այժմ
հասանելի են առցանց**

Մխիթարեան Միաբանութեան հանդէսներու թուային գրադարանը եւ կայքէջը թողարկուած են. անոնք կը ներկայացնեն 1794-էն 1920-ի միջեւ տպուած հայ մանուկէն հաւաքածոներ՝ թուայնացուած ու անվճար:

Առ այժմ, Մխիթարեան Միաբանութեան Վիեննայի Աւագ Մենաստանի գրադարանի հարուստ հաւաքածոյէն թուայնացուած է աւելի քան 400.000 էջ: Թուայնացումի եւ հանրութեան անվճար տրամադրելի դարձնելու այս ծրագիրը համագործակցութեան արդիւնքն է՝ Մխիթարեան Միաբանութեան, Գալուստ Կիլլպէնկեան Հիմնարկութեան Հայկական Բաժանմունքին եւ Հայաստանի Հանրապետութեան Գիտութիւնների Ազգային Ակադեմիայի Հիմնարար Գիտական Գրադարանին միջեւ:

Թուային գրադարանի կայքէջը կը ներկայացնէ Միաբանութեան գրադարանէն հաւաքածոներ, անոր նպատակն է մէկ հասցեով կամ յոյժով ընթերցողն ու հետազոտողը առաջնորդել դէպի թուային նիւթերը, որոնք ամբարուած են Հիմնարար Գիտական Գրադարանին շտեմարաններուն մէջ, եւ ցանկագրուած Ակադեմիային կողմէ: Թուայնացումի աշխատանքը շարունակական է, իսկ նիւթերը համապատասխան կայքէջերուն եւ շտեմարաններուն մէջ հասանելի պիտի դառնան իրենց պատրաստութեան կարգով:

Այս յոյժ կարեւոր նախաձեռնութեան եւ մեծածաւալ աշխատանքին շնորհիւ, հայ ժողովուրդի մշակութային գրաւոր ժառանգութիւնը հասանելի պիտի դառնայ հանրութեան՝ առցանց, անվճար ու բաց ձեւաչափով:

Ծանօթանալու համար ծրագիրին նպատակներուն, եւ կարդալու թուայնացուած մամուլը, կարելի է այցելել թուային գրադարանին կայքէջն ու շտեմարանները՝ <https://arm.mekhitaristlibrary.org/> <http://vmc.sci.am/> <https://arar.sci.am/dlibra/collectiondescription/11?language=hyw>

Հիմնարկութեան ներկայ ինչպէս նաեւ այլ ծրագիրներու մասին կարդալու եւ տեղեկանալու համար այցելել՝ <https://gulbenkian.pt/armenian-communities/> կայքէջը եւ արձանագրուիլ լրատուին:

The Press collection of the Mekhitarist Library is now online

The Mekhitarist Congregation's journal collection and its portal website are now live, featuring digitized Armenian press published between 1794 and 1920, in a free and accessible format.

To date, the online library of the Mekhitarist press and its corresponding databases have been endowed with more than 400,000 pages of digitized Armenian newspapers and periodicals from the rich collection of

the Mekhitarist Monastery of Vienna. The digitization of these materials and making them available to the public is made possible through the collaboration between the Mekhitarist Congregation, the Armenian Communities Department of the Calouste Gulbenkian Foundation and the Fundamental Scientific Library of the National Academy of Sciences of the Republic of Armenia.

The portal website gives the reader and researcher access to the Mekhitarist Congregation digital library content via one address: an address that directs the visitor to all the digitized and indexed materials stored in the databases of the RA Fundamental Scientific Library. Digitization is continuous, and new materials will be added periodically as additional journals are digitized.

Addressing the great and immediate need for accessibility, the goal of the collaboration is to make this great pan-Armenian wealth of knowledge and collective heritage available to all free of charge, ensuring its wide and easy accessibility.

To read more about the project's objectives and to access the digitized materials, please visit the portal website and the respective databases here:

<http://www.mekhitaristlibrary.org/>

<https://arar.sci.am/dlibra/collectiondescription/11?language=en>

<http://vmc.sci.am/>

For further information on the programmes of the Armenian Communities Department of the Calouste Gulbenkian Foundation please visit: <https://gulbenkian.pt/armenian-communities/> and subscribe to our newsletter.

Vera R.C

Armenian Communities /Comunidades Arménias

Fundação Calouste Gulbenkian – Lisboa

vcunha@gulbenkian.pt gulbenkian.pt

The Armenian Digital Landscape

International Association of Armenian Librarians and Archivists (IAALA) in Focus Inaugural Presentation by Dr. Tigran Zargaryan

A brief guide on how to navigate the Press Collection of The Mekhitarist Library website is included in the International Association of Armenian Librarians and Archivists (IAALA) Inaugural Presentation by Dr. Tigran Zargaryan: <https://www.youtube.com/watch?v=xUmiBze0ngw&t=170s>

Marco Bais

Armenian Place Names / Հայկական տեղանուններ

Daniel Ohanian (PhD candidate, UCLA) and Haig Minasian (geographic information systems specialist) launched a listserv called «Armenian Place Names = Հայկական տեղանուններ». It brings together people, regardless of discipline, who want to benefit from each other's knowledge of toponyms that are in any way Armenian, be they ancient or modern, on the Armenian Plateau or elsewhere. The listserv can be accessed at <https://groups.io/g/armenianplacenames>

Daniel Ohanian

A blog on the Եդիս Էնսազեան maps

Khatchig Mouradian, now Armenian and Georgian Area Specialist at the Library of Congress, has published a fine blog on the work of Elia Endasean. In that blog, you will find the links to the digital copies of his four most renowned maps:<https://blogs.loc.gov/international-collections/2021/08/gas-balloons-continental-maps-and-an-18th-century-armenian-engraver/?fbclid=IwAR2X0IZ7IVHXsGGluDtiuP8HBccjaVuXi8PpBbrlYM6M6l593GJ6QZiFQLg>.

Levon Avdoyan

The outcomes of a joint project of the “ANIV” Foundation and the Center for Armenian Studies of the Southern Federal University presented in Rostov-on-Don

On June 21, 2022 a reporting event organised by the Center for Armenian Studies of the Institute of Sociology and Regional Studies (Southern Federal University) was held in the Museum of History of the Southern Federal University. During the event, the outcomes of the Centre's eighteen-month work were presented. There were the Rector of the Southern Federal University, representatives of the Rostov oblast's and Rostov-on-Don's authorities, government of the Nakhichevan-on-Don Armenian community, scholars, guests from the neighboring regions, and journalists were among the attendees.

The central part of the event was a presentation of two illustrated panoramic maps composed by the “ANIV” Foundation jointly with the Center for Armenian Studies. A speech to the participants from Armen

Khechoyan, Director General of the “ANIV” Foundation, opened the presentation. He gave a brief information about the foundation’s activities and projects. The next speaker was Dr Ruben Atoyán, coordinator of cartographic projects of the “ANIV” Foundation, who described what the published maps are.

The map *[The Armenians on Don: historical and cultural heritage](#)* covers more than 500 objects: all the known Armenian toponyms (including 23 Armenian khutors), buildings, memorials, Armenian entities (both the previous and current ones), places related to prominent Armenians. Furthermore, during the work on the map, the borders, as of 1850, of the Nakhichevan Armenian district were clarified and mapped.

The second map entitled *[Nakhichevan-on-Don in the early twentieth century](#)* is the first 3D reconstruction of the city. It shows more than 2000 objects (all the building in the city), such as municipal buildings, churches, enterprises, transport objects, private houses, and so on. Among them, there are more than 1000 houses owned by Armenians (according to the handbook “All Rostov and Nakhichevan-on-Don, 1913”). For searching objects on the map, the indexes were developed.

The maps have been created within the framework of the “ANIV” Foundation’s activities for preserving and promoting Armenian historical and cultural heritage. The team which worked on the maps at different stages included 12 people (cartographers, historians, artists, designers), and the work itself continued for more than a year. Both the map bear drawings of the most important Armenian monuments.

The map’s advantages are completeness of coverage, visibility and accessibility of information, scientific approach, aesthetic appeal. They contribute in the preservation and promotion of the historical and cultural heritage of the region, and can be used as a scientific groundwork for further studies of the history of the region as well as in the tourism sector. Among other, they are an effective tool for self-representation of local communities.

These maps made a great impression on the attendees and were highly appreciated by them.

The “ANIV” Foundation previously published the following panoramic illustrated maps:

The Republic of Artsakh (in Armenian, Russian, and English, open access: https://aniv.fund/news/the-illustrated-panoramic-map-of-the-republic-of-artsakh-is-available-for-free-download_3677)

The Armenians in the Lands of the Kingdom of Poland and the Great Duchy of Lithuania, 14–18 centuries (in Armenian, Russian, Polish, and English, open access:

https://aniv.fund/activity/events/armenians-in-the-lands-of-the-kingdom-of-poland-and-great-duchy-of-lithuania_6457)

and *The Armenians in Crimea: Historical and Cultural Heritage* (in Armenian, Russian, and English).

«ANIV»

Foundation for Development and
Support of Armenological Studies

Preserving Armenian names in Artsakh

This project is a result of years of documenting Armenian presence in territories that are no longer occupied by Armenians. This particular project is about publication of a book on names in small places in Artsakh that are in danger of being lost. These are primary sources that prove Armenians lived in these territories for thousands of years. Thanks to the efforts by visionary Samvel Karapetyan.

https://www.youtube.com/watch?v=e2n07ONbmMw&ab_channel=%D4%BC%D5%B8%D6%82%D6%80%D5%A5%D6%80

New Book Series

Zaroui Pogossian, together with Andy Hilken (University of Oxford/Ghent University) and Barbara Roggema (University of Florence) have established a new series *Eastern Christian Cultures in Contact* (ECCIC) with Brepols Publishers. The purpose of the series is to promote studies whose primary focus is contact or ongoing interactions between Eastern Christian communities from the age of Patristics down to the late Ottoman Empire. The series focuses on Syriac, Armenian, Georgian, Arabic, Coptic, Nubian and Ethiopic Christians. More on the series may be found at: <https://www.brepols.net/series/eccic>

The first volume by Michael E. Stone and Emanuela Timotin, *The Cheirograph of Adam in Armenian and Romanian Traditions: New Texts and Images*, is due to appear in March, 2023: <https://www.brepols.net/products/IS-9782503599977-1>

Zara Pogossian

USEFUL LINKS

This section contains a list of links providing access to a wide range of *electronic* resources such as full texts of ancient and modern authors and digitalized manuscripts, books and articles. We hope to be able to improve the list with your help.

Manuscripts

The site of the *Goodspeed Manuscript Collection Project* offers a unique digital resource based on the Edgar J. Goodspeed Manuscript Collection, which comprises 68 early Greek, Syriac, Ethiopic, Armenian, Arabic, and Latin manuscripts ranging in date from the 5th to the 19th centuries:

<http://goodspeed.lib.uchicago.edu/>

The *website of the Matenadaran* has a section dedicated to *Digital Resources*, where scholars can find some samples of the digitalized manuscripts as well as a digital version of the nine volumes of the *Mayr C'uc'ak Hayerēn Jeragrac* (Main Catalogue of Armenian Manuscripts) published so far.

<http://www.matenadaran.am/?id=81&lng=3>

In 1949, Kenneth W. Clark led an expedition to the Middle East under the Auspices of the Library of Congress and its partners, to microfilm old manuscripts in various libraries of the Middle East, the largest and most isolated of which was that at *St. Catherine's*. His group evaluated the 3,300 manuscripts held there and chose 1,687 for filming. These manuscripts are now freely available:

<https://www.loc.gov/collections/manuscripts-in-st-catherines-monastery-mount-sinai/about-this-collection/>

The Library of Congress' microfilms of manuscripts from the Greek and Armenian Patriarchates of Jerusalem have been digitized and are available to consult online.

<https://www.loc.gov/collections/greek-and-armenian-patriarchates-of-jerusalem/about-this-collection/>

The *World Digital Library*, a collaborative project of the Library of Congress and UNESCO, includes Armenian manuscripts, published *hmayils*, photographs, early imprints etc.

<https://www.wdl.org/en/>

The Library of Congress has digitized and mounted the papers of President Woodrow Wilson:

<https://www.loc.gov/collections/woodrow-wilson-papers/about-this-collection/>

The *Travel Accounts* of the 17th century Armenian traveler Simeon Lehac'i are preserved at the National Museum in Warsaw and the digitized version can be found here: <https://polona.pl/item/13306353/5/>

An extensive list of digitized Armenian manuscripts of the different collections can be found in *Newsletter* 54, pp. 149-158.

Index of Armenian Manuscripts: Vidal-Gorène, Chahan, Sargsyan, Anush, & Van Elverdinghe, Emmanuel, *Index of Digitized Armenian Manuscripts* (v2.0.0) [Data set], Zenodo, 2022 <https://doi.org/10.5281/zenodo.6894290> is now available online: <https://www.armenian-manuscripts-index.com/> (see above p. 261).

Textual Databases

The *Leiden Armenian Lexical Textbase* (LALT) is an integrated database of morphologically analyzed Classical Armenian texts and a number of dictionaries and lexical studies (available by subscription only):

<http://www.sd-editions.com/LALT/home.html>

The *American University of Armenia Digital Library of Armenian Literature* offers a large database of ancient and modern Armenian authors:

<http://www.digilib.am/digilib/>

The *Thesaurus indogermanischer Text- und Sprach- materialien* (TITUS) provides text materials from languages that are relevant for Indo-European studies, including old Armenian texts:

<http://titus.uni-frankfurt.de/indexe.htm>

Armenian Poetry Project is a blog edited by Lola Kundakjian that contains Armenian poetic texts and translations in several languages as well as audio documents:

<http://armenian-poetry.blogspot.it/>

ArmenianHouse.org is an electronic library featuring a huge collection of documents on Armenian literature, history, religion and anything else Armenia-related:

<http://www.armenianhouse.org/>

Armenian Rare Books 1512-1800 is a digital collection of the National Library of Armenia in collaboration with the British Library:

<http://greenstone.flib.sci.am/gsd/cgi-bin/library.cgi?p=about&c=armenian>

An Armenian section is to be found in *Gallica*, the digital library of the Bibliothèque nationale de France:

<http://gallica.bnf.fr/Search?ArianeWireIndex=index&p=1&lang=EN&q=armenien>

HayBook is a website devoted to Armenian digital books and libraries. It gathers many electronic resources on Armenian culture and provides information about Armenian digital libraries:

<http://haybook.wordpress.com/about/>

Grahavak is a blog with information and links relevant to armenian language, literature, and ancient books, either downloadable or accessible on line:

<http://grahavak.blogspot.it/>

The books and articles of Rouben Galichian are available for free download on the author's website:

www.roubengalichian.com

Armenian E-Bible: Classical Armenian - English Concordance: this site presents the Bible in parallel Classical Armenian (Constantinople 1895, rep. Etchmiadzin in 1997) and English with full concordancing:

http://212.34.228.170/bible_28E/index.htm

Website of the Matenadaran with some of the volumes of the Մատենադարանի Հայոց (*Armenian Classical Authors*) series downloadable:

<http://www.matenadaran.am/?id=83&lng=3>

Nayiri Library of Electronic Armenian Dictionaries is a site with a large number of Armenian dictionaries (Modern and Ancient Armenian, bilingual Armenian dictionaries, explanatory dictionaries in Armenian):

<http://www.nayiri.com>

Armenian Research Academic Repository is a site which includes digitized Armenian books and journals:

<http://www.flib.sci.am/eng/node/2>

A scan of the Oskan Bible can be found here:

<https://www.wdl.org/en/item/18400/view/1/5/>

A website devoted to Armenian history, literature, epos etc. can be found at the following link:

<http://serials.flib.sci.am/openreader/test/index.html>

A bibliography of the fundamental scientific library of NAS RA, of Armenian books, periodicals and catalogues of manuscripts can be found here:

<http://serials.flib.sci.am/matenagitutyun/test/index.html>

Works of Manuk Abelyan, Hrač'ya Ačařyan, Grgor Łap'anc'yan, Step'anos Malxasyanc'...

<http://serials.flib.sci.am/Founders/test/index.html>

Downloadable material on Armenian history and literature can be found in the website of the Institute for Armenian Studies of Yerevan State University:

<http://www.armin.am/>

EANC electronic library provides full view for 104 works by classical Armenian authors. The Library includes only those texts that have been scanned and processed by the EANC team. Due to copyright considerations, the search function in the main corpus does not provide access to the texts in their entirety.

http://www.eanc.net/EANC/library/library.php?interface_language=am

Armenian Genocide Resources at Internet Archive prepared by Dr. Robert Bedrosian. Internet Archive is an important site which he has been adding Armenian material to since 2009:

https://archive.org/details/ja_armenian_genocide/mode/2up

Dr. Bedrosian He has added more than 2,000 documents on that site about ancient and medieval Armenian culture, and also Resource Guides to help people find the books. He calls them *clickable syllabuses*. A list of them is [here](#) and the 23 guides, as separate pdf files are [here](#)

Library of Congress - *Armenian Rarities Collection*:

<https://www.loc.gov/collections/armenian-rarities/about-this-collection>

Websites of Armenological Journals

Ազգագրական հանդէս

<https://etchmiadzinlibrary.am/images/Magazin/Azghandes.html>

Ararat

https://tert.nla.am/mamul/Ararat_2/Table.html

Արձագանք

<http://tert.nla.am/mamul/Ardzagang/NLA.html>

Banber Erevani Hamalsarani / Bulletin of Erevan University

<https://etchmiadzinlibrary.am/images/Magazin/Banbererevan.html>

<https://etchmiadzinlibrary.am/images/Magazin/Banbererevann.html>

Banber hayagitutyun

<http://www.haygithimnadam.am/journals.php?langid=1>

Banber Matenadarani

<https://tert.nla.am/mamul/Banber-Matenadaran/Table.html>

Bazmavēp

<http://tert.nla.am/mamul/Bazmavep/Table.html>

Ējmiacin

<http://tert.nla.am/mamul/ejmiadzin/Table.html>

Études arméniennes contemporaines

<http://eac.revues.org>

Grakanagitakan handes

<http://litinst.sci.am/am/node/41>

Haigazian Armenological Review

<https://www.haigazian.edu.lb/research/publications/armenological-review/>

Հիմնարար հայագիտություն / Fundamental Armenology

<https://fundamentalarmenology.am/1/Home.html>

Journal of Armenian Studies

<http://naasr.myshopify.com/collections/journal-of-armenian-studies>

Journal of the Society for Armenian Studies (JSAS)

<http://societyforarmenianstudies.com/journal-of-the-society-for-armenian-studies-jsas/>

Լումալ

<https://www.flib.sci.am/journal/luma/Main.html>

<https://tert.nla.am/mamul/luma/Table.html>

Մուրճ, քաղաքական, հասարակական, գրական ամսագիր
<http://tert.nla.am/mamul/Murch-1889/Table.html>

Պատմա-քանասիրական հանդես / *Historical-Philological Journal*
<https://etchmiadzinlibrary.am/images/Magazin/Patmabanasirakan%20handes.html>

Revue des Études Arméniennes
http://poj.peeters-leuven.be/content.php?url=journal.php&journal_code=REA

St. Nersess Theological Review
<https://stnersess.edu/resources/st-nersess-theological-review/>

The Armenian Review
<http://www.armenianreview.org/>

Website of Prof. Michael E. Stone: apocryphalstone.com

**The AIEA List of Sigla Used in Referring to Manuscripts
and Manuscript Collections**
https://sites.uclouvain.be/aiea/wp-content/uploads/2021/07/10_List-of-acronyms.pdf

L’Inalco et la Société des Etudes Arméniennes sur youtube
L’équipe de l’Inalco et de la Société des Etudes Arméniennes a créé une chaîne youtube consacrée aux études arméniennes.
<https://www.youtube.com/channel/UCcFJ7PkbFzPXCQvKqhMIYq>

Mappa Kēōmiwrčean-Marsili (Costantinopoli, 1691) consultabile online
Biblioteca Universitaria di Bologna (BUB, rot. 24)

Il Rotulo 24 del Fondo Marsili della BUB – Biblioteca Universitaria di Bologna, annotato sul *verso* come *Tabula Chorographica Armenica*, è una straordinaria mappa della Chiesa armena rinvenuta nel 1991 nei depositi della Biblioteca durante i lavori preparatori di una mostra cartografica (*Esplorazioni in Biblioteca*, ottobre-novembre 1991).

Realizzata su 16 fogli di carta incollati su tela, la Mappa, caratterizzata da imponenti dimensioni (358 x 120 cm), è costellata da centinaia di disegni colorati ad acquerello e da didascalie in armeno relative a monasteri, chiese, eremi, santuari e luoghi di culto ripartiti secondo le quattro circoscrizioni o catolicosati esistenti all’epoca della sua realizzazione (Ĕjmiacin, Sis, Van e

Ganjasar). Grazie all'accurato studio di Gabriella Uluhogian, che nel 2000 ne pubblicò integralmente il testo insieme alla traduzione italiana, con ampia introduzione storica e note di commento, al manufatto è stata restituita la sua identità e la sua storia (G. Uluhogian, *Un'antica mappa dell'Armenia. Monasteri e santuari dal I al XVII secolo*, Ravenna 2000).

BUB digitale: <https://bub.unibo.it/it/bub-digitale>

I due link per consultare la mappa: [Rotulo 24](#) e [Rotulo 24 - sezioni](#)

Anna Sirinian

NOTE FROM THE TREASURER

Dear AIEA members,

As always, I wish to thank those of you who have paid their membership fees for the years 2022 and 2023: your contributions are vital to the smooth running of the Association.

I take this opportunity to remind everyone that membership fees can be paid at any time, following the instructions below. If you experience any difficulties or have any doubts please feel free to contact me (irene.tinti.82@gmail.com).

Irene Tinti
Treasurer

PRACTICAL INFORMATION

On the basis of a motion approved at the 2017 General Meeting (held in Oxford), members residing in countries included in the OECD Development Assistance Committee list (Armenia, Georgia, Egypt, Ukraine, Argentina, Belarus, Lebanon, Turkey, etc.) are entitled to a 50% reduction on membership fees.

Please check whether you are eligible for a reduction before paying your fees,

for one year:

- | | |
|--|------------------------|
| – Full members: 25,00 € | or 12,50 € (OECD list) |
| – Student members: 11,50 € | or 5,75 € (OECD list) |
| – Associate and Retired members: 20,00 € | or 10,00 € (OECD list) |

for five years:

- | | |
|--|---------------------|
| – Full members: 112,00 € | or 56 € (OECD list) |
| – Student members: 50,00 € | or 25 € (OECD list) |
| – Associate and Retired members: 90,00 € | or 45 € (OECD list) |

Current list of eligible countries:

<https://www.oecd.org/dac/financing-sustainable-development/development-finance-standards/DAC-List-of-ODA-Recipients-for-reporting-2022-23-flows.pdf>

Currency Converter: <http://www.xe.com/en/>

Please direct your payment to one of the following bank accounts:

Armenia: (Prof. N. Garibian) Ameriabank, Moskovyan branch, 48 Ave. Mashtots, Yerevan, 0002, Republic of Armenia, Account n. 1570028512180100 (SWIFT/BIC: ARMIAM22); Intermediary bank: Citibank NA, New York (SWIFT/BIC: CITIUS33). **Please note this is a new bank account; the previous Armenian account is no longer in use.**

Belgium: (Prof. B. Coulie) BNP Paribas Fortis 271-7228768-69 (IBAN: BE71 2717 2287 6869; BIC: GEBABEBB).

France: (Dr. A. Ouzounian) PAR 57 216 15 C (IBAN FR42 2004 1000 0157 2161 5C02 080; BIC PSSTFRPPPAR); Agnès Ouzounian, 83 rue d'Estienne d'Orves, F-93110 Rosny-sous-Bois, France.

Italy: (Dr I. Tinti) UniCredito Banca, Filiale Rovato Bonomelli, Account n.: 000104600908 (IBAN: IT 54S0200855143000104600908; BIC: UNCRITM1033).

As an alternative, you can pay through PayPal:

- PayPal account holders can direct their payment to the following email address: irenetinti@libero.it
- Others can request an invoice for the amount they wish to pay by writing to irene.tinti.82@gmail.com.

AIEA Means of Communication

- ❖ AIEA website: <http://sites.uclouvain.be/aiea/fr/>
- ❖ AIEA mailing list: aiea@telf.com. Coordinator of the AIEA list: Fr. Garabed (Roland) Telfeyan fr.garabed@telf.com
- ❖ AIEA Newsletter: Editor Marco Bais marbais@hotmail.com
- ❖ Fb: <https://www.facebook.com/AIEAArmenian/>

ACTIVITIES AND PUBLICATIONS OF THE AIEA

1. General Conferences

Leiden	29-31 août 1983
Trier	26-28 septembre 1984
Bruxelles	22-24 septembre 1986
Freiburg	12-16 octobre 1988
Bologna	10-14 octobre 1990
London	1-5 septembre 1993
Louvain-la-Neuve	4-7 septembre 1996
Wien	29 septembre – 1 ^{er} octobre 1999
Würzburg	10-12 octobre 2002
Vitoria-Gasteiz	7-10 septembre 2005
Paris	10-12 septembre 2008
Budapest	6-8 octobre 2011 (30 ^e anniversaire de l'AIEA)
Erevan	9-11 octobre 2014 (Proceedings: http://www.matenadaran.am/ftp/data/Banber-21.pdf)
Oxford	10-12 août 2017
Halle	2-4 septembre 2021
Genève – Lausanne	septembre 2024

2. Workshops Organized by the AIEA

La place de l'arménien dans les langues indo-européennes
Bruxelles, 21 mars 1985

Chrysostomica and pseudo-chrysostomica
Aarhus, avril 1987

Priorities, Problems and Techniques of Text Editions
Sandbjerg, 16-20 juillet 1989

The Armenian Bible
Heidelberg, 16-19 juillet 1990

The Hellenizing School
Milan, 7-9 septembre 1992

New Approaches to Medieval Armenian Language and Literature
Leyde, 25-27 mars 1993

Translation Techniques
Neuchâtel, 8-10 septembre 1995

La littérature apocryphe en langue arménienne
Genève, 18-20 septembre 1997 (AIEA et AELAC)

Classical Culture in the Oriental Languages: Text and Transmission
Wassenaar, 13-16 mai 1998

Colofoni armeni a confronto
Bologna, 12-13 octobre 2012

Journée d'études en l'honneur de Nina Garsoïan
Paris, Fondation Cino del Duca, 12 avril 2013 (AIEA et Académie
des Inscriptions et Belles-Lettres)

Armenian folklore and mythology
Harvard University, 31 août-1er septembre 2013 (AIEA et SAS)

Գիտելիքները եւ Ուսուցումը Հայաստանում Անանիա Շիրակացուց
Գրիգոր Մագիստրոս / *Sciences and Learning in Armenia between*
Anania Širakac 'i and Grigor Magistros
Gyumri, Italian Honorary Consulate, 5–6 October 2018

Il viaggio in Armenia dall'Antichità ai nostri giorni
Università di Venezia Ca' Foscari, 29-30 ottobre 2018

«Հայոց Արևելից կողմանք (Արցախ, Ուտիք). Պատմություն և
մշակույթ» (2019, օգոստոսի 26-27, Գանձասար, Արցախ)
Գիտաժողովի նյութերից
Gandzasar (Artsakh), Matenadaran-Gandzasar, Scientific cultural
center, 26–27 August 2019. Proceedings: [here](#)

3. “*Amenian Studies 2000*” Project

3.1 Workshops Organized within the Frame of the “*Amenian Studies 2000*” Project

Armenian Linguistics from a Modern Perspective
Leyde, 31 mars-3 avril 2003

Società, Religione, Pensiero e Scienze in Armenia
Venise, 20-21 octobre 2003

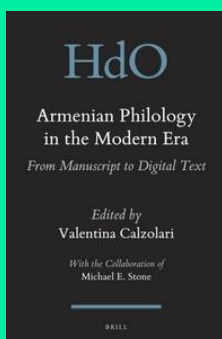
Armenian History: An Interim Report
Lecce, 23-24 octobre 2003

Armenian Art and Architecture
Salzburg, 11-13 avril 2005

La philologie arménienne entre passé et futur: du manuscrit au document digitalisé
Genève, 5-7 octobre 2006 (d’entente avec la Hebrew University of Jerusalem)

La littérature arménienne
Oxford, 25-27 septembre 2009

3.2 *History of Armenian Studies*, Sub Series of the *Handbook of Oriental Studies*, Section 8 Uralic and Central Asian Studies (vol. 23/1-7)



The volume *Armenian Philology in the Modern Era: From Manuscript to Digital Text*, published in 2014, was the first of a series sponsored by the *International Association for Armenian Studies (Association Internationale des Études Arméniennes – AIEA)*, in the framework of the “*Armenian Studies 2000*” project. Launched at the turn of the 20th century, this AIEA project has two chief aims:

1. to present an in-depth state of the art in the

main fields of Armenology; 2. to indicate new perspectives and desiderata for further research.

The “Armenian Studies 2000” project is organized so as to produce seven volumes dedicated to the major fields of Armenian Studies:

- *Philology*
- *Linguistics*
- *Literature*
- *History: Ancient and Medieval Eras*
- *History: Modern and Contemporary Eras*
- *Religious and Intellectual history*
- *Art and Architecture*

With this scientific and editorial enterprise, the AIEA committee wishes to foster new methodological approaches and to further interest in Armenian Studies. It is our hope that these volumes will pave the way for new directions and new fields of research. As scholarly reference works, these volumes are addressed not only to an Armenianological readership, but also to scholars and students from broader areas of Oriental Studies.

4. Workshops Organized under the Auspices of the AIEA

Les arméniens face à l'Occident et la question de la modernité
Paris, 19-21 juin 1986

Gregorio l'Illuminatore
Lecce, octobre 2001

Conference on Armenian Dialectology
Stepanakert, août 2001 (INALCO)

La diffusion de la pensée et des oeuvres néoplatoniciennes dans la tradition arménienne et gréco-syriaque. (L'oeuvre de David l'Invincible)
Genève, 27-28 février 2004

Armenian Syntax
Pithiviers, 23-25 mai 2005

Les arts libéraux et les sciences dans l'Arménie ancienne et médiévale
Genève, 8 décembre 2007

Archéologie et patrimoine culturel en Arménie

Rouen, 11-12 mars 2010

Testi greci e tradizione armena

Genova, 21-22 ottobre 2013 (d'entente avec la Sorbonne)

Il viaggio in Armenia dall'antichità ai nostri giorni

Venezia, 29-30 ottobre 2018 (con l'Università Ca' Foscari di Venezia)

Proceedings [here](#).

5. Publications under the Auspices of AIEA or Issued from AIEA Initiatives

1. M. Leroy & F. Mawet (éds.), *La place de l'arménien dans les langues indo-européennes* (Fonds René Draget, Académie Royale de Belgique, Classe des Lettres, Tome III), Leuven: Peeters, 1986.
2. B. Coulie, *Répertoire des catalogues et des bibliothèques de manuscrits arméniens* (Corpus Christianorum. Series Graeca), Turnhout: Brepols, 1992.
3. Ch. Burchard (ed.) *Armenia and the Bible* (University of Pennsylvania Armenian Texts and Studies 12), Atlanta: Scholars Press, 1993.
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