

HYE SHARZHOOM ***Armenian Action*** ***ՀԱՅ ՇԱՐԺՈՒՄ***

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Ethnic Supplement to The Collegian

Society for Armenian Studies Holds 32nd Annual Meeting in Boston-Academic Panels Explore Armenian Literature, Armenian Press, and Global Trade Networks

STAFF REPORT

Professor Barlow Der Mugrdechian of the Armenian Studies Program traveled to Boston, MA, the weekend of Nov. 18 and 19 to participate in the 32nd Annual Membership meeting of the Society for Armenian Studies (SAS). In addition, he participated in the annual Middle East Studies Association conference.

The SAS is an international organization, which represents scholars and teachers in the field of Armenian Studies. Der Mugrdechian has been the SAS treasurer for the past two years. President Joseph Kéchichian conducted the meeting, where members gathered to hear reports on the activities of the Society over the past year, on Saturday, November 18.

Following the membership meeting, the Armenian Library and Museum of America (ALMA) invited SAS members and guests to a



L. to R.: Dr. Hülya Adak, Dr. Ayshe Gül Altinay, Barlow Der Mugrdechian, Dr. Rubina Peroomian, and Dr. Richard Hovannisian.

Photo: Mark Mamigonian

special reception at ALMA headquarters in Watertown. There, SAS members enjoyed a tour of the exhibits at the museum, followed by food and refreshments shared with members and friends of ALMA.

While in Boston, SAS members participated in three SAS sponsored panels, on a variety of themes. All of the panels were held on Sunday, November 19, in the Boston Marriott Copley Place Hotel, which

was the conference headquarters.

One panel was “Historical Memory and Identity: Exploring the Impact of the Events of 1915-1916 in Armenian and Turkish Literature,” organized by Barlow Der Mugrdechian and chaired by Richard G. Hovannisian of UCLA. Panelists were Barlow Der Mugrdechian, California State University, Fresno, “Three Apples Fell from Heaven: Memory and Identity in Post Genocide Armenian Literature;” Hülya Adak, Sabanci University (Istanbul), “The Armenian Deportations in Turkish Fiction;” and Rubina Peroomian, UCLA, “The Metamorphosis of the Post-Genocide Armenian Identity as Reflected in Artistic Literature.” Ayshe Gül Altinay of Sabanci University (Istanbul) was the discussant for the panel.

This groundbreaking panel brought together Armenian and Turkish scholars to examine the Genocide through literature. It was

an opportunity for scholars to approach the issue from differing viewpoints. More than fifty scholars were in attendance at the panel, and engaged in an exchange of ideas with the panel participants. This dialogue will continue over the next few months.

Another panel, “Narrative and Identity in the Armenian Press, 1850-1923,” was organized by Victoria Rowe. The panel was chaired by Barlow Der Mugrdechian of California State University, Fresno. Panelists were Lisa Khachaturian, Georgetown University, “Cultivating Nationhood in Imperial Russia: The Periodical Press and the Formation of a Modern Eastern Armenian Identity;” Victoria Rowe, Chuo University, Japan, “The Politics of Exile: An Armenian Women’s Journal in Egypt, 1902-1904;” and Lerna Ekmekcioglu, New York

SEE **SAS** PAGE 3

Dr. Levon Chookaszian Leads Audience in Journey Through Armenian Art

ZHANNA BAGDASAROV
EDITOR

A large crowd devoted to all things Armenian gathered at the Alice Peters Auditorium at 7:30PM on November 15 to listen to Dr. Levon Chookaszian’s final lecture entitled, “Armenian Art Treasures Saved from the Genocide.” Dr. Chookaszian, the 6th Henry S. Khanzadian Kazan Visiting Professor in Armenian Studies for Fall 2006, is spending the current semester instilling a love for Armenian art in his students, as well as the audience attending his lectures. His passion for the topic has been evident throughout his lecture series and stay in Fresno, but it was especially apparent as he progressed through his last talk.

The beautifully illustrated slideshow accompanying the lecture began with timeless images of Aghtamar, the famous palatine church erected in 915-921 AD by King Gagik Artsruni, on the island of Aghtamar, in Lake Van. These illustrations showed the magnificent mural paintings, based on the New Testament, within the interior of the church, as well as the carved biblical scenes on the exterior, with themes from the Old Testament. The superb workmanship withstood the test of time and one of the most beloved examples of Armenian art treasures was preserved. Accord-

ing to Dr. Chookaszian, this church has recently undergone restoration work carried out by the Turkish government.

Throughout the lecture, Dr. Chookaszian provided explanations for why some Armenian artworks remained and others disappeared with time. Artworks of the 11th century survived better than those created in the 12th century, which is attributed to their obliteration by the Seljuk Turks, whereas the Bagratunis are credited with saving various artworks of the 11th century. Furthermore, though many of these treasured pieces were hidden during the time of the Genocide, the Turks succeeded in find-

SEE **CHOOKASZIAN** PAGE 4

gements de toutes sortes, T’oros ne mentionne même pas les membres de son clan, et nous ignorons d’où lui vient son surnom étranger, Roslin, triages entre Arméniens et Francs, comme il y en a eu souvent en Galice.



“The Raising of Lazarus,” by Toros Roslin (13th c.)

Reception at Holy Etchmiadzin for Publication of Armenian Version of *Album of Armenian Paleography*

MOTHER SEE OF
HOLY ETCHMIADZIN
INFORMATION SERVICES

The Feast of the Holy Translators, one of the most beloved and celebrated days among the Armenians, was noted with special significance in the Mother See of Holy Etchmiadzin this year. On Saturday, October 14, the Armenian translation of the *Album of Armenian Paleography* was officially unveiled and presented to the public in the headquarters of the Armenian Church. The event took place in the Pontifical Residence of Holy Etchmiadzin, under the presidency of His Holiness Karekin II, Supreme Patriarch and Catholicos of All Armenians.

The original English language version of the *Album* was published by the Aarhus University Press in Denmark in 2002. The editors of this definitive work are Professors Michael E. Stone, Dickran Kouymjian and Henning Lehmann. The album comprehensively studies and interprets ancient forms of Armenian writing.

On the occasion of the 1600th Anniversary of the Creation of the Armenian Alphabet, His Holiness Karekin II authorized the “Karekin I Armenological & Theological Center” of Holy Etchmiadzin to pursue the Armenian translation of this seminal work with the goal of



Dr. Dickran Kouymjian, Director of the Armenian Studies Program, addressing guests at the reception honoring the publishing of the Armenian language edition of the *Album of Armenian Paleography*.

having it published by the Mother See. The primary benefactor for the publication of the Armenian translation of the *Album* is the Dolores Zohrab Liebmann Fund (USA).

The translation and editing work of the Armenian version was accomplished through the endeavors of Aram Topchian and Gohar Muradian, researchers at the “Mesrop Mashtots Matenadaran” Institute of Ancient Manuscripts in Yerevan; and Azat Bozoyan, Director of the “Karekin I Armenological & Theological Center.” The album was published by the Tigran Mets Publishing House.

As the ceremony began, Azat Bozoyan welcomed the attendees and expressed his gratitude to the Catholicos of All Armenians for the creation of this important contribution to Armenian culture and science. He noted the significance of continuing the mission of the Mother See in publishing similar works, which were initiated by Karekin Hovsepian of blessed memory (later Catholicos of Cilicia) in 1913 in Holy Etchmiadzin.

On behalf of the authors, Professor Dickran Kouymjian, Direc-

SEE **ALBUM** PAGE 8

Armenian Studies Program
Book/Video/CD/Archival Gifts

Dr. Dickran Kouymjian and the Armenian Studies Program would like to thank the donors, authors, and publishers for the following books, periodicals, videos, and archival gifts either offered personally or to the Program.

L’Année de l’Arménie. The Year of Armenia in France September 21, 2006 – July 14, 2007.

Armenian Children’s Camp of Tuzla. A story of Seizure, Human Rights Association Istanbul Branch, The Committee against Racism and Discrimination (Ankara, 2000), trilingual, Turkish, English, Armenian, an exhibition catalogue, with preface by Orhan Pamuk and postface by Hrant Dink, 64 pages, chronicles the history of the seizure by the Turkish government of an Armenian camp for orphans. An appendix lists 157 properties belonging to Greeks, Armenian and Jews seized by the Turkish Government.

Ara Baliozian, Kitchener, Ontario, for several of his books on a variety of topics.

Anna Ballian, editor, *Benaki Museum. A Guide to the Museum of Islamic Art* (Athens: Benaki Museum, 2006), 199 pages. A descriptive illustrated catalogue of the Benaki’s rich collection of Islamic art. Gift of the author.

Brill Academic Publishers, Bedfordshire, UK, for the copy of the book *Beyond the Legacy of Ghenghis Khan*.

Heidi and Helmut Buschhausen, *Codex Etschmiadzin, Kommentar*, Graz (Austria: Akademische Druck, 2001), 224 pages in folio. This is the companion volume to the facsimile edition of the entire Etchmiadzin Gospels, a profound study in the early history of illustrated Armenian gospel book. Gift of the authors.

Patrick Cazals, *Rouben Mamoulian, L’Age d’or de Broadway et Hollywood*, Video Documentary. First major documentary on Mamoulian with live footage of Mamoulian and authors (including Prof. Dickran Kouymjian) who have written about him. 64 minutes, available at filmshorla@free.fr. Gift of Mr. Cazals.

Valentina Calzolari, Anna Sirinian, Boghos Levon Zekiyian, Dall’ Italia e dall’ Armenia. Studi in onore de Gabriella Uluhogian (Bologna, 2004), festschrift in honor of the Armenologist Gabriella Uluhogian. 405 pages.

Karekin Devedjian, *Fish and Fishery in Turkey* (in Turkish), (Istanbul: Aras Press, 2006), 574 pages, a re-edition of the 1926 publication. The definitive study of Turkish fishing and the varieties of fish in and around Turkish waters. The author is the grandfather of Patrick Devedjian, the French politician and Maire of Anthony. Courtesy of Aras Press.

Arpiar Der Markarian, *The Echo and the Passenger, Stories and Memories*, in Armenian (Istanbul: Aras Press, 2006), 335 pages. One of Turkey’s foremost Armenian writers (1889-1970. Courtesy of Aras Press.

The Destruction of Jugha and the Entire Armenian Cultural Heritage in Nakhijevan, Documentation submitted to UNESCO in October 2006 by an International Parliamentary Delegation (Bern: Parliamentary Group Switzerland, 2006), 90 pages of documentation accompanied by a CD. Copies can be ordered directly at <http://www.armenian.ch>.

Vardan Devrikyan, *The Transfiguration and the Feast of Vardavar* (in Arm.) (Erevan, 2006), 87 pages. An art historical study of how the feast of Vardavar was incorporated into the Christian celebration of the Transfiguration of Christ. An English version has also been published. Gift of the author.

Lerna Ekmekcioglu and Melissa Bilal, editors, *A Cry for Justice. Five Armenian Feminist Writers. From Ottoman Empire to Turkish Republic (1862-1933)*, in Turkish (Istanbul: Aras, 2006), 415 pages, illustrated. The book treats the following female Armenian writers: Elbis Gesaratsyan (1830-1911), Sirpuhi Düsap (1841-1901), Zabel Asadur (1873-1904), Zabel Yesayan (1878-1942), Hayganush Mark (1885-1966). Gift of Aras Press.

Tim Greenwood and Eda Vardanyan, *Hakob’s Gospels. The Life and Work of an Armenian Artist of the Sixteenth Century* (London: Sam Fogg, 2006), 96 pages, a stunning study of the ex-Pozzi Gospels of 1586 of Hakob of Julfa, with full color reproductions of the 40 miniatures of the Gospels and comparative illustrations. Gift of Sam Fogg.

Rene Grousset, *Ermenilerin tarihi, baslangicindan 1071 ‘E*, (Istanbul: Aras publishers, 2005), Turkish translation of Grousset’s famous history of the Armenians, 751 pages. Gift of Paylin Tovmasian, Istanbul.

Walter Karabian, Los Angeles, for the poster of the Survivors of the Genocide, the picture of Armenians (class of 1956) from Roosevelt High School’s 50th class reunion (Fresno, CA) and a historical Armenian funeral picture (ca 1910).

Hrayr S. Karagueuzian, *Genocide and Life Insurance. The Armenian Case*, with a preface by Dickran Kouymjian (La Verne: University Press, 2006), 185 pages, the only document history of Armenian life insurance policies issued before the genocide. Gift of the author.

Armen Kojoyian, San Diego, for the book *Baxter Shares his Bear* (story by Candice Stein; Illustrated by Armen Kojoyian) and the 2007 Surp Giragos Calendars.

David Kherdian, *Letters to My Father*, poems (Ashland Oregon: Riverswood Books, 2004), 95 pages. A very moving series of poems describing the relationship between an Armenian father and his son in the Armenian diaspora of Racine, Wisconsin. Gift of the author.

Linda Komaroff, editor, *Beyond the Legacy of Genghis Khan*, proceedings of a conference held in conjunction with an exhibit at the Los Angeles County Museum of Art in 2003, Leiden: Brill, 2006, xxv, 652 pages. Article by **Dickran Kouymjian**, “Chinese Motifs in Thirteenth-Century Armenian Art: The Mongol Connection,” pp. 303-324, color pls. 23-25, figs. 58-67.

Osman Köker, editor, *100 yıl Önce Türkiye’ de Ermeniler*, the postcard collection of Orlando Carlo Calumeno, Istanbul, 2005, 399 pages. A massive album catalogue of the exhibit of 792 historical postcards of Armenian monuments and life in pre-Genocide Ottoman Empire. An English version is available. Gift of Mihran Tovmasyan of Istanbul.

Zareh Khrakhouni, *Des Villes et des Hommes*, Poèmes translated by Nazareth Topalian (Istanbul, 2002), 109 pages. Gift of Zareh Khrakhouni.

Harold Lorin, *The Tin Merchant, The Passion of Jesus as it Happened to a Family*, a novel, n.p., n.d. [2006], 272 pages. Gift of the author.

Elizabeth Koojoolian, Fresno, for several books on Russian grammar and Russian-Armenian dictionaries.

SEE BOOKS PAGE 6

California State University, Fresno
Armenian Studies Program

Spring 2007 Schedule of Courses

Course	Units	Time	Day	Instructor
General Education				
Social Sciences, Area D3				
• ArmS 10	Intro to Arm Studies	3	10:00-10:50A MWF	B. Der Mugrdechian
(Class #32514)				
Arts & Humanities, Arts, Area C2				
• Arm 1B	Elementary Armenian	4	11:00-11:50A MTWF	B. Der Mugrdechian
(Class #32512)				
Arts & Humanities, Arts, Area C1				
• ArmS 20	Arts of Armenia	3	DIGITAL CAMPUS	D. Kouymjian
(Class #33357)				
• ArmS 20	Arts of Armenia	3	DIGITAL CAMPUS	D. Kouymjian
(Class #33612)				
Upper Division Courses				
• ArmS 108B	Arm History II	3	9:30-10:45A TTh	B. Der Mugrdechian
(Class #36362)				
• ArmS 120 T	Armenian Dance	1	5:00-9:50P Friday 9:00A-5:00P Saturday	T. Bozigian
(Class #36511)				
<i>Class will meet February 2 & 3, 2007.</i>				
• ArmS 123	Arm Architecture	3	DIGITAL CAMPUS	D. Kouymjian
(Class #33675)				
Arts & Humanities, Arts & Humanities, Integration, Area IC				
• Arm 148	Mstrps Arm Cult	3	9:00-9:50A MWF	B. Der Mugrdechian
(Class #32513)				
For more information call the Armenian Studies Program at 278-2669 or visit our offices in the Peters Business Building, Room 384. Get a minor in Armenian Studies. Check on requirements for the Minor in Armenian Studies in the 2006-2007 catalog.				

HYE SHARZHOOM

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Cineculture Series Features Armenian Films

STAFF REPORT

Fresno State’s weekly Cineculture Film Series spotlighted films with an Armenian theme on Friday, October 20. In addition, four panelists were invited to comment on the films shown and to answer questions raised by the audience.

Special guest speaker Vickie Smith-Foston of Sacramento joined Dr. Matthew Jendian (Sociology), Barlow Der Mugrdechian (Armenian Studies), and Fresno State graduate Bernadette Moordigian, to discuss and comment on the two featured films.

Araz Artinian’s *The Genocide in Me*, and J. Michael Hagopian’s *California Armenians: The First Generation*, were screened, with a question and answer period immediately following.

Dr. Jendian opened the evening with a power-point presentation, serving as an introduction to the films. He covered some early Armenian history, before focusing on the reasons why Armenians immigrated in great numbers to the United States, especially beginning in the late nineteenth century.

Vickie Smith-Foston is the author of *Victoria’s Secret: A Con-*



L. to R.: Barlow Der Mugrdechian, Vickie Smith-Foston, Bernadette Moordigian, and Dr. Matthew Jendian.

spiracy of Silence, which documents her discovery of her grandmother’s apparent identity crisis that led to her tragic suicide in the 1950s. Smith-Foston discussed the concept of identity and how being part Armenian had affected her own life.

Moordigian commented on her mixed Armenian and Mexican roots, and how ethnic identity had become a way for her to explore both sides of her heritage.

Der Mugrdechian responded to questions with comments on the Turkish government denial of the Armenian Genocide and how that

denial had become part of Turkey’s international foreign policy.

Many of the questions from the audience were about the current situation in Armenia, while others were about the Armenian Genocide and the current efforts to pass Genocide resolutions in various countries.

Denise Blum (Curriculum and Instruction) is the coordinator for the Cineculture Film Series, whose purpose is to promote cultural awareness and address diversity issues through film and post-screening discussions.

Tom Bozigian To Continue Tradition of Armenian Dance at Fresno State, February 2 and 3, 2007

CAITLIN TIFTICK
STAFF WRITER

At the early age of six, Tom Bozigian began learning Armenian dances at the old St. Paul Armenian Church in downtown Fresno, California. Now, for the fifth time at Fresno State, he will pass down the tradition of Armenian dance in a one-unit course on Friday, February 2 and Saturday, February 3, 2007.

The Armenian Studies Program offers the dance course, which is the only such course offered for credit at a university in the United States. Students of all majors are welcome to register for the weekend and members of the community may participate as well for a small fee of \$75.

Instructor Tom Bozigian has a wealth of knowledge in the area of Armenian dancing. He brings a mix of dances from different regions of Armenia: on his mother’s side dances from the region of Kharpert and on his father’s side from the region of Shirag.

Even at a young age, Bozigian was fascinated by the style and movements of the first immigrants. By the time he reached 15, Bozigian had learned many dances, representing six regions of both Western and Eastern Armenia.

After attending the University of Pacific Stockton International Folk Dance Camp, Bozigian started teaching Armenian dance and traveled the world performing Armenian dances both through Armenian and non-Armenian folk dance organizations.

Later, Bozigian danced competitively between 1972 and 1975, while studying dance at the State Choreographic Academy in Armenia. He performed for an Amateur



Tom Bozigian with Armenian dance students from Spring 2004 class. Bozigian’s new class will take place in 2007.

Ensemble and competed in various festivals.

Currently, Bozigian continues to spread Armenian art through both dance and music. He resides in Los Angeles where he is the director of an Armenian Folk Orchestra, which plays in the Southern California area and at various functions. He also teaches twelve-week dance courses throughout the year.

Students will learn about and dance some ten dances over the two-day course. The dances will come from a variety of regions including Kharpert, Van, Shirag, and others. Most of the music for the course has been recorded by Bozigian.

The Armenian dance course is a great way to expose students to the traditions of the Armenian culture both artistically and musically. By taking the course, students will be able to participate at local Armenian festivals, weddings, and other events. All of the course participants will be able to take home knowledge of the song and dance history of the Armenian people.

Bozigian teaches Armenian dance because he feels it is impor-

tant to continue the cultural tradition by educating and teaching future generations.

“I am rewarded by the legacy I hope to leave, just like my teachers have been rewarded – my father, grandfather, and uncle left songs and dances with rich ethnographical and anthropological data that are our duty to retain and pass on,” said Bozigian.

So gather up your family and friends and spend the weekend of February 2nd and 3rd at Fresno State learning Armenian dance from the world-renowned instructor Tom Bozigian.

For more information on the Armenian Dance course and how to enroll, call the Armenian Studies Program at 559- 278-2669.

For more information on Tom Bozigian, please visit www.bozigian.com.

Armenian Studies Program
web page

<http://armenianstudies.csufresno.edu>

2007-2008
Academic Year Scholarships
in Armenian Studies
<https://scholarship.csufresno.edu/>

Make sure to mark one of the areas pertaining to
Armenian Studies on the application

Priority Application Period:
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For applications to be considered you must also complete the
special Armenian Studies supplemental form
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Fill out the form and turn it in at the ASP office,
Peters Business Building, Room 384.
For more information contact
the Armenian Studies Program at 278-2669.

SAS, FROM PAGE 1
University, “How to Mother a Nation: Perspectives from the Armenian Women’s Journal *Hay Gin* (The Armenian Woman) (1919-1923).”

The final SAS sponsored panel was on “Circulation and the Global Trade Networks of Armenian Merchants from Julfa, Isfahan,” which was organized by Sebouh Aslanian and chaired by Razmik Panossian. The panelists were Sebouh Aslanian, Columbia University, “From “Trade Diaspora” to “Circulation Society”: The Multi-Nodal Trade Network of the Julfan Armenians in the Early Modern Period;” Francesca Trivellato, Yale University, “Business Cooperation Within and Across Trading Diasporas: A Comparative Analysis of Sephardic and Armenian Merchant Networks in the Early Modern Period;” Houri Berberian, California State University, Long Beach, “The Sceriman/Shahrimanians between Julfa and Venice: Information Networks and Commercial Prosperity of an Iranian-Armenian Family;” and Bhaswati Bhattacharya, International Institute of Asian Studies, “All the Milk and Honey of Spain Flow to Manila: Armenians in the Madras-Manila Trade in the 18th Century.”

The SAS was founded 32 years

ago in Boston by Dr. Richard Hovannisian (UCLA), the late Dr. Avedis Sanjian (UCLA), Dr. Dickran Kouymjian (AUB and later Fresno State), Dr. Robert Thomson (Harvard), and Dr. Nina Garsoïan (Columbia). They set the foundations of a Society, which today has more than 200 members worldwide and is the leading organization in the field of Armenian Studies.

The SAS is dedicated to the development of Armenian Studies as an academic discipline. It has as its goals to promote the study of Armenia and all aspects of Armenian culture; to promote the teaching of Armenian subjects in educational institutions; to promote the publication of texts in various fields of Armenian studies; to organize and sponsor conferences, symposia, panels, and other forums pertaining to all aspects of Armenian culture and society; and to facilitate the exchange and dissemination of scholarly information pertaining to Armenian studies through a program of publications, consistent with the objectives of the SAS.

More information is available about SAS and its programs by contacting the SAS Secretariat, at 559-278-2669 or at the SAS home page <http://armenianstudies.csufresno.edu/sas/index.htm>

California State University, Fresno
Armenian Studies Program

Armenian Studies 120T-
Armenian Dance

(Learn how to dance traditional Armenian dances)
conducted by

Tom Bozigian

Friday, February 2, 2007 • 5-10 PM
Saturday, February 3, 2007 • 9 AM-5PM

Meet in the South Gym, Rm. 134-Fresno State
Fresno State students enroll through
on-line registration.

The course is open to the public
for a fee of \$75.

To register for the class contact the
Armenian Studies Program or
come to the first class session.

Contact the Armenian Studies Program, 278-2669,
for more information.

Eench ga Chga?

Svetlana Bagdasarov-Staff Writer

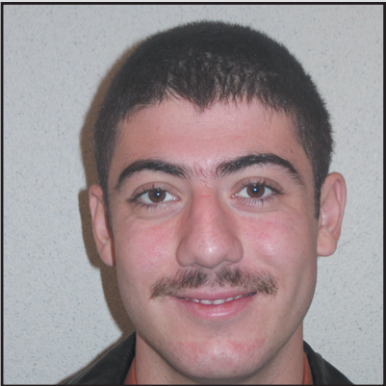
Question: “If you had the opportunity to visit Armenia, where would you visit first, and why?”



Name: Erin Surabian
Major: Speech Pathology
Year: Junior
I would first like to visit Etchmiadzin, because I have learned so much about this church from many Armenian Studies courses.

Name: Hagop Ohanessian
Major: Business
Year: Sophomore

If I were to visit Armenia, I would visit the ancient Armenian churches first. Since I have taken Armenian Studies 20, I was able to learn about Armenian art and the beautiful churches. I would also like to visit the Martyr’s Monument in order to pay tribute to those who died in the Genocide. Finally, I would like to see Mount Ararat because Noah’s Ark landed on this mountain.



Name: Ani Menendian
Major: Undeclared
Year: Sophomore
If I had the opportunity to go back to Armenia, I would definitely visit the Martyr’s Monument first. I believe that all Armenians, at least once in their lives, should visit this memorial. I would also like to see Khor Virab again, because of its amazing history and view of Mount Ararat.

Name: Darren Janigian
Major: Engineering
Year: Senior

I would visit Kharpert, because my great-grandparents came from historic Armenia and even though it is now a part of Turkey, I have always wanted to get a better idea of my family’s heritage.



Photos: Barlow Der Mugrdechian

CHOOKASZIAN, FROM PAGE 1

ing the places through torture. When discovered, the hiding places were looted.
The lecture continued with a presentation of other examples of surviving Armenian art. The glorious Zeitun and Malatia Gospels of the 13th century provided an amazing example of painter Toros Roslin at his best. The Zeitun Gospel, is also known as “The Gospel of War,” because the Armenians of Zeitun would take an oath upon the Gospel to fight until their last breath, before going into battle. Parts of this Gospel are currently housed at the Getty Museum in Los Angeles. Other gospels, such as the Queen Keran and King Vasak Gospels, were also depicted. These survived and are now housed in the St. James Monastery in Jerusalem.
As the lecture progressed, the message of the evening was heard

loud and clear. With every mention of a surviving piece it was painstakingly obvious that many Armenian artworks were destroyed during the very dark period of Armenian history. Those that managed to endure are now scattered around the world.
The lecture undoubtedly left many feeling resentful and helpless against the forces that had ravaged Armenia. These feelings though, must have been accompanied by relief and comfort knowing that remnants of glorious days past have endured to educate our posterity.
All three of the lectures presented by Dr. Levon Chookaszian provided the audience with an opportunity to gain knowledge about Armenian art. Each lecture offered a new outlook and information about Armenian artists and their

Der Mugrdechian Presents Armenians of Fresno

Alex Bunch
Staff Writer

On Thursday, November 16, Professor Barlow Der Mugrdechian of the Armenian Studies Program gave a one-hour talk about “The Armenians of Fresno,” to an audience at the San Joaquin Gardens in Fresno. He had previously spoken to the same group about the writer William Saroyan on Thursday, November 9.
The presentation included a history of Armenian immigration to the United States and the story of the Seropians, the first family to permanently settle in Fresno in 1881. Prof. Der Mugrdechian explained that most Armenians, before 1914, immigrated from the Ottoman Turkish Empire, and eventually settled in East Coast cities such as New York, Boston, and Worcester, MA.
The first Armenian immigrant to the shores of America was a man named Martin the Armenian, who was recorded as arriving in the Jamestown Colony, Virginia, in 1617. After a relatively slow pace of immigration until the 1880s, the Armenian population in the United States grew fairly quickly. Between 1843 and 1890, there were approximately 1,500 Armenians arriving to the United States. From 1891 to 1898, another 12,500 Armenian arrived and from 1899 until 1914,



Photo: Joe Vasquez

Barlow Der Mugrdechian of the Armenian Studies Program gave a presentation on author William Saroyan to an audience at the San Joaquin Gardens on November 9. He continued the series on Nov. 16, speaking about the Armenians of Fresno.

52,000 Armenians immigrated to the United States. The main reason for the large increase in immigration was due to persecution of the Armenians in the Ottoman Empire—thus many Armenians looked for a more secure life in the United States.
The Armenians of Fresno established a variety of businesses, most of them were initially agriculturally related: vineyards, orchards, and packing houses. Aside from agriculture, the Armenians established shoe repair shops, oriental rug stores, churches, and a variety of community institutions. Der Mugrdechian discussed how the community is organized and how it functions.

The final part of the lecture was on some of the prominent Armenians who were born in Fresno, among them Kirk Kirkorian, who became a successful tycoon, buying MGM studios and then developing the MGM hotel in Las Vegas, NV.
The lecture was organized and very informative. It was very interesting to see how the Armenians very quickly became successful in just two or three generations in America.
If anybody is interested in learning more about the Armenians and their history, they can enroll in an Armenian Studies course at Fresno State.

Heirs of Armenian Genocide Victims Receive Almost \$8 Million Dollars from the New York Life Settlement

(Los Angeles, CA)
Settlement checks totaling \$7,954,362 were distributed to more than 2,500 descendants of those killed during the Armenian Genocide of 1915. These checks resulted from the multi-million dollar settlement reached in a class action lawsuit brought against New York Life Insurance Company. The lawsuit, originally filed in November 1999, stemmed from New York Life’s non-payment of life insurance benefits for those who died in the Armenian Genocide. These payments, together with the \$3 million dollars already distributed to various Armenian charitable organizations, puts an end to a historic and groundbreaking case which was

able to right a 90 year old injustice.
“Ten years ago compensating these Armenians was a mere dream, today I am overjoyed that this castle in the sky has become reality,” stated Vartkes Yeghiayan, one of the lead attorneys who represented the Armenian heirs and who originally conceived of this case twenty years ago. “This settlement was a small measure of justice for the Armenians,” said Yeghiayan.
The Settlement Board, the body created by the Federal District Court to handle the distribution of the settlement, reviewed 5,692 claims and found that 2,515 of them could be traced to Armenians who had purchased life insurance policies from New York Life prior to 1915.

Letters will be mailed to all claimants. Checks will be included for those claimants that were awarded compensation. Of the nearly \$8 million in checks, Armenians in Armenia will receive the most, roughly \$3.7 million, followed by Armenians in the United States who will receive almost \$2.7 million. Armenians in France occupy the 3rd place and will receive a total of \$656,413. In all, Armenians in 26 countries will receive compensation.
For questions about the settlement, contact the settlement board at (213) 327-0740.
Vartkes Yeghiayan, Esq, Benjamin Charchian, Esq, Yeghiayan & Associates



Photo: Barlow Der Mugrdechian

Left to Right: ASO President, Grigor Kyutunyan, Dr. Levon Chookaszian, and former ASO President and Fresno State Armenian Alumni and Friends President, Arakel Arisian.
works not commonly known. Attending the lectures made it clear to all that opportunities such as these should be embraced by the Armenian community and looked upon as occasions to broaden one’s horizons.

Hye Sharzhoom is on the Web

armenianstudies.csufresno.edu/hye_sharzhoom/index.htm

Read back issues of Hye Sharzhoom at the Armenian Studies Program home page.

Let us know what you think-write a letter to Hye Sharzhoom.

Rafael Atoian’s “Motherland” Exhibit at Fresno State President’s Gallery November 2-30

SARAH SOGHOMONIAN
STAFF WRITER

The work of famed Armenian artist, and now Fresno resident, Rafael Atoian was on display throughout the month of November in the President’s Gallery on the Fresno State campus.

The exhibit titled “Motherland” showcased Atoian’s great talent and love for his Armenian homeland. “My motivations are always Armenian,” Atoian, 75, said. “I always make sure my art has a taste of Armenia.”

The collection of watercolor and oil paintings on display were pure Armenian. A landscape titled “Sevan” depicts the famed lake. “Lavash,” a watercolor of women making Armenian bread, hung for all to see. An oil painting titled “Evening Bells” featured a beautiful Armenian Church.

Atoian, a self-proclaimed “nationalist artist,” was born in Gumri, Armenia, but lived the majority of his life in Yerevan.

Atoian’s 3rd grade teacher discovered his artistic ability when he drew a map of the world for a class assignment. His teacher enrolled him in art school. Atoian’s son, Avo, said his father’s parents didn’t approve. “As the oldest boy in the



“Lavash,” by Rafael Atoian.

Photos: Megan West

house his job was to take care of his family,” he said. “How can an artist provide for his family?”

Despite his parent’s initial disapproval, Atoian continued to attend art school. He practiced his craft at the Mergorov Art Institute and the Terlemezian Art School of Yerevan. Atoian also attended the Yerevan Art and Theater Institute, where he graduated with distinction.

Realism is key to Atoian’s work. His art depicts aspects of daily life. Atoian paints what he knows. “He is inspired by his people and the

nation of Armenia,” Avo Atoian said.

An example of that realism is evident in “Butter Churn,” one of Atoian’s favorite pieces. The painting of butter being made hangs in the National Gallery of Armenia in Yerevan.

Atoian gained fame and recognition throughout Soviet Armenia. In 1982 he was named “master painter” by the Republic of Armenia. The Soviet government showed their admiration for Atoian by presenting him with a medal and banning the removal of his work from

the country. “He changed Armenian art forever,” said his son Avo. “He’s the Cezanne of Armenian painters.”

Color plays a large role in Atoian’s art. His watercolor and oil paintings are rich golden hues. “They call him the golden artist because he uses a lot of gold and yellows in his paintings,” Avo Atoian said.

Atoian’s art is on display throughout the world. His life-like stills and landscapes hang in Yerevan, Paris, Moscow, San Francisco, and Los Angeles.

“Street in Leninakan,” is part of former president George H. W. Bush’s private collection. Bush acquired it on a trip to Armenia in the 1980’s. It now hangs in his Washington gallery.

Atoian immigrated to the United States in 1995 with his wife Ludmila and two of their three children. The images of Armenia that Atoian loves to paint are now only memories embedded in his mind.

As for the future, Atoian says that he will continue to paint until the day he dies.



Artists Rafael Atoian (right) with Barlow Der Mugrdchian. Atoian’s art reflects his feelings for Armenia.

Kazan Visiting Professor Levon Chookaszian Gives His Second Lecture On Armenian Art

CAITLIN TIFTICK
STAFF WRITER

On October 18 Dr. Levon Chookaszian, Kazan Visiting Professor in Armenian Studies, gave the second of his three-part lecture series. Titled “Armenian Liberation Struggle and Genocide Reflected in Armenian Art,” the presentation covered artists who depicted the Armenian Genocide in their art.

One of the first Armenian painters to depict the Genocide was painter and art historian Arshag Fetvajian. He is known for his watercolors and especially for his work in decorating the St. Kevork (Kamoyants) Church and the Monastery of the Virgins (Kusanats) in Tiflis. One of his most famous paintings, “The Woman of Sassoon,” depicts a child protected by his mother. The child symbolizes the future Armenia.

Another artist that was mentioned during the lecture was Sarkis Katchadourian. He studied in Paris and created numerous illustrations portraying Armenian refugees. His works include: the depiction of a poor girl dancing for money to survive, women refugees on a ship unaware of their destination, and



“Mother and Son,” by Arshile Gorky.

unsheltered, desperate refugees in the vicinity of the Cathedral of Etchmiadzin.

On the opposite spectrum from Katchadourian, an artist by the name of Hovsep Pushman, portrayed still-lives, which condensed his nostalgia for a lost homeland. His most famous painting of young girl holding a flower, “Esperance,” [Hope] was donated by Pushman’s family to Woodrow Wilson. The donation was made in recognition of the efforts of President Wil-



“The Woman of Sassoon,” by Arshag Fetvajian.

son, the American government, and Near East Relief, in organizing relief for Armenians and Armenia.

Additional artists shown in the presentation included

Makhokian and Melkon Kebabjian. Makhokian was a painter of sea-scapes and revealed his personal feelings towards the Genocide through his works. Kebabjian painted tragic scenes symbolically reflecting the Genocide.

One of the most famous Armenian artists, Arshile Gorky was a refugee from Van. His mother died in Etchmiadzin when he was just a young boy. His portrait, “Mother and Son,” was based on an old photograph, and has numerous versions. One version is held in the Whitney Museum in New York, and the other is held in the Chicago Institute of Art.

The theme of these artists’ works was clear—they all represented the Armenian people suffering.

Works by artists such as Oragian, Carzou, Tutundjian, and Janssem were also shown. Their art reflected the trauma of the Genocide and post-Genocide era.

Through Dr. Chookaszian’s lecture, attendees were able to learn about new facets of the expression of the Armenian Genocide through art. They were also able to see some paintings that are not-available for viewing in museums.

For more information about upcoming events sponsored by the Armenian Studies Program, please visit <http://armenianstudies.csufresno.edu/events>.

● Armenians on the Internet ●

PATEEL MEKHITARIAN
STAFF WRITER

ArmSite

www.armsite.com

Main Categories:

The Internet is a magnificent tool to become more informed about the beautiful Armenian culture, which includes many forms of art. Armenian carpets, stone carvings, paintings, miniatures, and language are extremely distinctive.

Brief Summary:

www.armsite.com is a very informative website, which has a great description of some forms of Armenian art. Armenian painters, different Armenian rugs and carpets, Armenian miniatures, and maps of Armenia are all offered on this site. Each of these sections are clearly separated and introduced by a small description. The reader may click on the link to each heading and read about each section in more detail. Under Armenian painters for example, a number of brilliant painters are presented with their biographies and a gallery of their works. The artists include Hovhannes Aivazovsky, Martiros Saryan, Minas Avetisyan, Hakob Hakobyan, and many others. The link to Armenian rugs and carpets provides detailed information about when the Armenians began making carpets and the different styles of carpets and rugs that were made. In addition, there are a variety of images portraying many beautiful carpets under the gallery link. Armenian miniatures are also described in a very detailed fashion, explaining how and when they were made, where they were made, and who created them.

Fresno State’s
Armenian Radio Show

“Hye Oozh”

Every Saturday morning
from 9:00AM-noon

KFSR 90.7 FM

On the internet at www.kfsr.org!

Element Band Brings New Energy to Traditional Armenian Music



Photo: Vache Geyoghlian

SEBOUH KRIOGLIAN
STAFF WRITER

On Sunday, November 12 at 5PM, the *Element* band performed at the Veterans Memorial Auditorium in Fresno, California.

Element consists of members Ara Dabandjian, Saro Koujakian, Shant Mahserejian, Gars Sherbetdjian, Chris Daniel, and Jeremy Millado. Dabandjian, responsible for the musical arrangements, fusing Greek and Latin sounds with traditional Armenian folk music fluidly, was constantly switching from accordion, to keyboard, to guitar as well as other

stringed instruments throughout the performance. It's hard not to allow his humble stage presence to fool you into thinking the leads he plays are simple, but they are far from it. Meanwhile, Saro Koujakian, responsible for much of the songwriting for the English pieces, lent his deep, graceful voice, while also playing rhythm guitar.

Then there was the most energetic of the group, Shant, playing the violin while also involving the crowd, by clapping or playfully dancing on stage. Gars sang beautifully, backing Saro's vocals

through many of the songs, but also letting her true talent show while taking the lead. Chris was found behind the drum set, laying down the rhythm for the pieces, while bringing order to the group. Finally there was Jeremy, who emphasized the rhythms, blending them perfectly with Chris' drumming, and often taking the lead by playing a wide variety of styles. There was an obvious comfort that they shared with each other on stage, and were often found improvising the songs they chose to play. This comfort expanded also to the audience, with whom they spoke between songs, as if they knew each other personally. This natural comfort helps them create a warm atmosphere, making their concerts much easier to enjoy.

They started off the evening by playing an instrumental piece, which helped set the upbeat mood, while warming up the musicians as well as the crowd. Some beautiful Armenian songs that were modernized with Latin and Mediterranean styles followed this piece, which included: "Mekhagner," "Ayn Kisher," "Ambets Gorav," and "Sareri Hovin Mernem." Their renditions of these older, traditional Armenian songs were very acces-

sible to the older fans, to whom they are more familiar; however, this did not prevent the younger audience from enjoying it as well. These songs were then followed by songs played in English, which shared a similar romantic theme.

"Estranged," "Masquerade," and "If I May," all newer additions to their repertoire, appealed a lot to the younger fans and possessed unique qualities. They then performed more Armenian songs, which included "Noubar," "Noune," and "The Macedonian." These last three songs helped end the first half very energetically, giving the audience a lot to look forward to after the intermission.

The second half of the performance had a similar pattern to it, going from Armenian to English, and back to Armenian. The songs performed were "Anoush Karoun," "Ganchoumeme Ari," "Tricycle Girl," "Arabian Nights," "Yarko Parag Boyeet," "Hars Em Genoom," "Anoush Hayrenik," and "Ailooches." The last two songs, helped end the show with a bang, where the crowd, encouraged by the band, started to line dance around aisles of the auditorium. This was a rather enjoyable sight, as everyone had huge smiles across their

faces, while enjoying the last few moments of the memorable night.

An encore performance of the song "Porompero" was played in response to the crowd's applause, which concluded the concert perfectly. Overall, this concert was very upbeat and had wonderful individual and combined performances by each of the band members. This rather young band, with the ability to capture the attention of both the young and old, charmed the audience throughout the show with the traditional Armenian pieces played mainly off of their album *Yev O Phe*, as well as the newer songs that they had written in English. The title of their first album is very interesting in that it represents the last two letters of the Armenian alphabet, added later in Armenian history in order to help reproduce the sounds made by European languages. In essence, these last two letters symbolize the spirit of the band, which blends Latin, Mediterranean, and other musical styles, while creating a unique form of Armenian music all their own.

The concert was sponsored by the Armenian Technology Group.

Armenchik's Performance Exceeds All Expectations in Los Angeles Concert

SVETLANA BAGDASAROV
STAFF WRITER

On the evening of Friday, November 17, Armenian pop singer Armenchik surpassed all expectations as he performed live in concert inside the Kodak Theatre in Los Angeles, California. The highly anticipated concert was sold out as soon as tickets finally went on sale. Although it was difficult for the young performer to entertain the public after the recent death of his dear friend and legendary singer Aram Asatryan, Armenchik vowed to not disappoint his fans.

The concert began around 8:30 PM "Armenian time," even though it was scheduled to begin at 8 PM. As the crowd started to get restless and loud, the host of the concert, Benny Blanco (Benjamin Art), appeared. He opened the show with a comedic routine, uproarious stories, and vivacious music. As soon as the audience was captivated, he immediately invited back-up dancers of all ages to help him break dance to songs by artists such as Missy Elliot, Justin Timberlake etc...

After Blanco and the dance group finished their routine, Armenchik graced the audience with his presence. He looked very chic and calm as he began to sing a ballad. Immediately, the entire auditorium became silent in order to savor Armenchik's soulful yet powerful vocals. The ballad was especially touching since Armenchik dedicated it to the late Aram Asatryan. Following the ballad, Armenchik altered the mood with uplifting music. The seats shook as the audience sang and danced along to their favorite songs. Even though



Armenchik didn't dance himself, he had more than enough gorgeous female back-up dancers to perk up the crowd.

It was obvious Armenchik put his heart and soul into every song. Not only did he sing practically without rest, but he also promised many surprises along the way. The first surprise came as soon as he started to sing "Seres Kez Lini." The song was already a major success with the fans, yet once Andy, the famous Persian-Armenian singer arrived on stage, the perfect duo was complete.

When Andy left the stage, another exciting guest joined Armenchik. Mihran, who is a talented and well-known rapper and dancer to the stars, such as Madonna and Britney Spears, sang "Nerir-Nerir" with Armenchik. The crowd absolutely fawned over the two stars. When it seemed as though nothing could top this surprise, Christine Pepelyan appeared look-

ing absolutely ravishing. Armenchik and the extremely gifted young singer serenaded the listeners with their enormous hit "Inchu." By their expressions, it was clear that people were experiencing euphoria from the start to the finish of the concert.

All in all, Armenchik did not disappoint. No one expected to leave the auditorium with so many glorious memories. Although Armenchik is known for his mesmerizing voice, all the surprise guests, the band in the background, the energetic dancers, the creative lighting schemes, and the fascinating costume design certainly made for a truly unforgettable evening.

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BOOKS, FROM PAGE 2

Mae Medzadorean, Fresno, for a collection of Armenian records.

Shahen Mkrtchyan, *Vandalism. A Collection of Evidential and Documentary Materials about the Destruction and Misappropriation of the Heritage of Armenian-Christian Culture in Azerbaijan* (Erevan: Noyan Tapan, 2005), 104 pages. Based on documents and before and after photos, it shows the willful destruction of Armenian monument.

Claude Mutaftian, editor, *Les Lusignans et l'Outre-Mer*, Proceedings of a conference in Poitiers-Lusignan, October 1993, n.d., n.p. [Poitiers, 1994?], 323 pages. Gift of the editor.

Artak Movsisyan, *Armenian Hieroglyphs* (in Arm.) (Erevan: Erevan University, 2003), 271 pages, full illustrated with drawing of all Armenian hieroglyphic writing. Gift of the author.

Artak Movsisyan, *The Writing Culture of Pre-Mashtotsian Armenian* (in Arm.) (Erevan: Armenian University Press, 2003), 397 pages, a presentation of cuneiform and other writing forms in geographical Armenia prior to the invention of the alphabet. Gift of the author.

Artak Movsisyan, *Armenia in the Third Millennium before Christ, Based on Written Documents* (in Arm.) (Erevan: Erevan University, 2005), 176 pages with maps and illustrations. Gift of the author.

Artak Movsisyan, *Armenia in the Spiritual Geography of the Ancient Near East* (Erevan: University Press, 2004), 75 pages, an interesting illustrated study of pre-Christian archeology and writing systems. Gift of the author.

Razmik Panossian, *The Armenians. From Kings and Priests to Merchants and Commissars* (New York: Columbia University Press, 2006), 442 pages with index and bibliography. A modern history from the 17th century to 1965.

James J. Reid, *Crisis of the Ottoman Empire, Prelude to Collapse 1839-1878* (Stuttgart: Franz Steiner Verlag, 2000), 517 pages, a major study based on the sources. Gift of the author.

Richard Rhorer, New York, NY, (Henry Holt & Company, 2006) for the book *A Shameful Act: The Armenian Genocide and the Question of Turkish Responsibility* by Taner Akcam.

Marisa Soderberg, Boulder CO, (Perseus Books Group), for the copy of the book *Understanding Architecture: Its Elements, History, and Meaning* by Leland M. Roth (second edition).

Michael Stone, Dickran Kouymjian, Henning Lehmann, *Album of Armenian Paleography*, Armenian translation by Gohar Muradyan and Aram Topchyan, under the patronage of His Holiness Catholicos Karekin II (Erevan: Medzn Tigran Press, 2006), 556 pages in folio, with 200 color plates.

Levon Ter Petrossian, *Selected Speeches, Articles, Interviews* (in Arm.), Archives of the First President of Armenia (Erevan, 2006), 727 pages. Gift of President Ter Petrossian.

Levon Ter Petrossian, *The Crusaders and the Armenians* (in Arm.), vol. I (Erevan, 2005), with bibliography, index, maps in color, 551 pages. A presentation with commentary of the most important sources on the Crusades. Gift of the author.

Maxime Yevadian, *Dentelles de Pierre, e'etoffe, de parchemin et de metal, Les Arts des Chrétiens d'Arménie du Moyen Age* (Montélimar: Montélimar Museum, 2006), 167 pages. This first catalogue in what promises to be a year of exhibition catalogues celebrating the Year of Armenia in France. The work is devoted to an analysis of the styles of Armenian architecture and the ornamentation of medieval works of art. Gift of the author.

Zahrad (Zareh Yaldizciyan), *Poems*, 2 volumes, in Armenian (Istanbul: Aras Press, 2006), 534 and 437 pages, boxed. A tribute to one of Istanbul's greatest Armenian poets, Zahrad, born 1924. Gift of Aras Press and Paylin Tovmasyan. Details on Aras Press publications can be found at www.aryayincilik.com.

New ASO Executive Begins Year

ZHANNA BAGDASAROV
EDITOR

Question 1. What made you interested in running for ASO office?
Question 2. What is your biggest goal for ASO this academic year?
Question 3. How do you hope to contribute to the ASO during your time as an executive officer?

Grigor Kyutunyan—President Major in Business and minor in Armenian Studies

1. I am a proud Armenian dedicated to serving the Armenian students at Fresno State through the Armenian Students Organization (ASO) and I had always planned to be involved with ASO.

2. My biggest goal this academic year is to bring together all the Armenians that will participate and be involved in the events and activities for the 2006-2007 academic year.

3. I plan on contributing my knowledge, networking skills, and abilities in performing and providing the best services along with my fellow executives in giving the members great memories, network, experience, and fun. I also plan on organizing new events and getting as many Armenians involved with volunteering and other activities during this academic year.

Gary Krboyan—Vice President Double major in Philosophy and Criminology

1. The main reason why I chose to run for office was because I wanted to increase student participation in volunteer work in the community.



L. to R.: ASO President Grigor Kyutunyan; Public Relations Officer, Knar Mekhitarian; Treasurer, Pateel Mekhitarian; and Vice-President, Gary Krboyan.

2. and 3. My main goal, as Vice-President, is to expand the ASO horizons by contributing more time and effort into our community in hopes of gaining more recognition as an organization. Furthermore, I would like to increase the number of members in our organization so that collectively “we” can contribute to our community.

Pateel Mekhitarian—Treasurer Major in Chemistry and double-minor in Armenian Studies and Spanish

1. I was interested in running for office because I want to be involved in the Armenian community on campus, and I also want other Armenians to get involved.

2. My biggest goal this year for ASO is to try to inform every Armenian at Fresno State that we are fortunate to have an Armenian organization on campus, and I want

ASO to be not only a club, but an effective group of active Armenians who will make a change in the Armenian community in Fresno.

3. I hope to contribute by gathering students together and by alerting everyone about our organization and to make the club fun for all the students.

Knar Mekhitarian—Public Relations Major in Business Accounting and minor in Armenian Studies

1. I have always been interested in running for ASO office.

2. We hope to have as many members as we can, and have fun!

3. I am planning on doing as much as I can for the club this year, in addition to getting involved in the Armenian community.

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Armenian Origins

This article was first printed in November, 1985. It is being re-printed here as part of a series of looking back at the pages of Hye Sharzhoom.

RANDY BALOIAN

Tracing the origins of Armenia is a task which does not lend itself to simplicity. Since it is likely that Armenians are descended from a collection of different peoples, it is often difficult to delineate the impact of each group on the ancestry of Armenia. Evidence comes from three complimentary sources: 1) archaeology 2) linguistic analysis and 3) ancient historical records. Unfortunately, these sources are often lacking in sufficient quantitative or qualitative data. Archaeological data is more often than not scarce; linguistic analysis is a poor indicator for determining absolute dates; and ancient histories are sometimes considered unreliable or suspect. It is not surprising then, that the study of Armenian origins contains a shortage of concrete facts and a myriad of uncertainty and speculation.

Below is a summary which includes the reflections of such scholars as Greppin, Burney, Lang, and Piotrovsky. Armenia (Armina) was first mentioned by name in 520 B.C. by Darius the Great, King of Persia. However, the earliest reasonable evidence of Armenian origin comes from the Hittites and Hurrians, both inhabitants of Anatolia during the second millennium B.C. Although the Armenian language is not thought to be closely related to Hurrian or Hittite, linguists point out that some words in Armenian could have been borrowed from Hittite and Hurrian languages (or vice versa). Word borrowing is a good indicator of cultural contact. Hurrian and Hittite nations fell in 1400 B.C. and 1200 B.C. (approx.) respectively. However, this does not rule out the possibility of these languages being spoken afterwards. Therefore, even though some links exist between the Armenian language and Hittite and Hurrian languages, it cannot be said when this occurred. Although Armenian and Hittite are Indo-European languages, linguists contend that both languages had been separated for a considerable amount of time. Thus, any Armenian contact made with the Hittites would have occurred long after the initial Hittite migration into Anatolia (2000 B.C.).

The southern migration of the early Greeks and Phrygians constituted a later Indo-European incursion into Asia Minor and the surrounding areas. The Phrygians in fact contributed to the demise of the Hittite empire and later occupied former Hittite territories. Armenian shows close linguistic similarities with both Greek and what little is known of Phrygian. In addition to linguistic comparison, some ancient historians equate Armenians as being Phrygians or having the characteristics of Phrygians. However, some cast doubt on such direct Armenian ties with the Greeks and Phrygians (Wilkinson, 1983). Between the 9th and 6th centuries B.C. the kingdom of Urartu occupied the land of what was later to be called Armenia. In its day, Urartu was a formidable nation; it contained irrigation systems, a central government, social stratification, an armed force, and complex transportation networks. Although archaeological data is good for this time period, it is not quite clear whether the Armenians lived within the empire or on its peripheries. Comparison of the material culture of Urartu and the early Armenian nation is presently not possible, since there is little archaeological data available for the following 4-5 centuries. Unlike Armenian, Urartian is a non-Indo-European language and shows close affinities with the Hurrian language. However, it is known that Armenian has borrowed Urartian words, especially proper and geographical names. A 65 year gap separates the fall of Urartu (approx. 585 B.C.) from the first reference to Armenia. History credits the Scythians and Medes with the fatal blow, but it is uncertain what role the Armenians played in the termination of Urartu. The only clue comes from the Greek historian Xenophon (of the 4th and 5th centuries B.C.), who refers to an Armenian revolt during the reign of King Cyrus. Cyrus was the founder of the Achaemenid Dynasty, which replaced the Medes as rulers of Persia (550 B.C.). Xenophon goes on to say that Cyrus acts as a mediator between the Armenians and Alarodians (surviving peoples of Urartu). Cyrus convinces the valley dwelling Armenians to allow the Alarodians to cultivate the fertile soils of the valley, in exchange for tributes and use of Alarodian hills for pasture.

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Leon Yengoyan

ALBUM, FROM PAGE 1



The cover of the Armenian language *Album of Armenian Paleography*.

tor of the Armenian Studies Program at California State University, Fresno, spoke on the history of the nearly three-year process of creating the *Album*. He conveyed the appreciation and gratitude of the authors to the Pontiff of All Armenians for his support and sponsorship in publishing the work.

The event concluded with His Holiness Karekin II addressing those present with his message of blessing. The Armenian Pontiff expressed his appreciation to the authors, translators and editors for their devoted and conscientious

work. He also specifically thanked M. Haigentz of the Dolores Zohrab Liebmann Fund for their generous financial gift, as well as Vrezh Markosian, Director of the Tigran Mets Publishing House, for the diligent efforts of his entire staff. His Holiness highly evaluated the role of both the English and Armenian versions of the album in the sphere of Armenian Studies, noting, "This work will have the most important significance for researchers and scientists engaged in the history of the Armenian characters (letters), Armenian art and culture. We are confident that the joint volumes, which complement one another, will greatly serve the study of our manuscripts and ancient writings by Armenians and non-Armenians alike."

In attendance for the ceremony were members of the Brotherhood of Holy Etchmiadzin, members of the Supreme Spiritual Council, professors and lecturers of the Gevorkian and Vaskenian Theological Seminaries, and scientists, intellectuals, and artists from throughout Armenia. Throughout the evening, musical presentations of Bach, Komitas, and Babadjanian were performed by the string quartet of the Armenian Chamber Orchestra.

Eighth Annual Armenian Film Festival at Fresno State to be Held in Spring 2007

Spring 2007 (Date to be Announced)

Sponsored by the Armenian Students Organization
Armenian Studies Program
California State University, Fresno
Partially funded by the Diversity Awareness Program of the University Student Union, CSU Fresno

Second Call for Entries

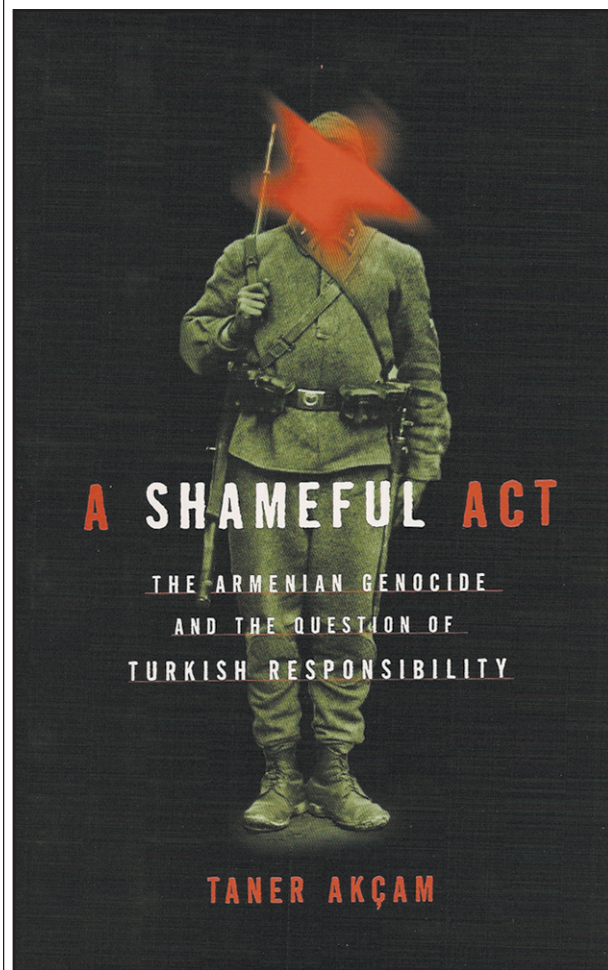
Entries are being sought for the 8th Annual Armenian Film Festival to be held on the California State University, Fresno campus. Films made by Armenian directors/writers, or films with an Armenian theme are being sought. Films up to 1 hour in length
Films may be in any language,

English preferred
Films may be on any topic, Armenian theme preferred
Film must be in video (NTSC)/DVD format

Films up to 1 hour in length
Films may be in any language, English preferred
Films may be on any topic, Armenian theme preferred
Film must be in video (NTSC)/DVD format

Deadline for entries to be received is January 15, 2007.

Please send the video/DVD to:
Armenian Film Festival
c/o Armenian Studies Program
5245 N Backer Ave. PB4
Fresno, CA 93740-8001
Email: barlowd@csufresno.edu



The 9th International Armenia Fund Telethon Raises \$13.7 Million

New York, New York - Armenia Fund USA is pleased to announce that the 9th International Armenia Fund Telethon recorded an unprecedented success raising more than \$13.7 million in pledges to benefit the war-ravaged villages in the south of Nagorno-Karabakh. The Telethon was aired on Thanksgiving Day, November 23, 2006. The ambitious goal to revitalize the village of Hadrut in the south of Karabakh involves implementing an agricultural development program, creating jobs for farmers, building schools and healthcare centers, roads and water pipelines. Funds for this critically needed project have been secured by the combined efforts of the 20 affiliates of Hayastan All-Armenian Fund.

The Telethon, which was broadcasted in more than 20 major cities throughout the United States, marks the highest result ever achieved by almost doubling last year's result of \$7.7 million. President of Nagorno-Karabakh Arkady Ghukassian, was present with many honored guests and program participants at Studios.

*The Armenian Studies Program
California State University, Fresno in
cooperation with the Zoryan Institute and
co-sponsored with the Armenian National
Committee, Fresno Chapter and
the Armenian General Benevolent Union,
Fresno Chapter*

present

Dr. Taner Akçam

speaking about his new book

A Shameful Act: The Armenian Genocide and the Question of Turkish Responsibility

**Sunday, January 21, 2007
3:00PM**

Hold this date!

Fresno State Campus
(location to be announced)

Free Admission

*Copies of the book will be on sale
at the lecture.*

Armenia Semester Abroad Program- 2007

Fall 2007 Information

Schedule

Applicants **must arrive** in Armenia by August 25th, 2007

Orientation: August 27th -

August 31st (Monday-Friday), 2007

Classes: September 3rd -

November 30th, 2007

Exams: December 3rd - 7th, 2007

Experience a semester abroad in Yerevan, Armenia. This one semester program is designed to introduce students to Armenian language, history, art, and contemporary events. The semester schedule is composed of five courses:

- Armenian language (4 units)
- Armenian art and architecture (3units)
- Armenia today (3 units)
- Armenian studies (history) (3 units)
- Independent study (2 units)

Courses, based on curriculum used by the Armenian Studies Program at California State University, Fresno, will be taught by faculty

from Yerevan State University.

Eligibility

The program is open to all college juniors and seniors and graduate students who have maintained a minimum 2.75 GPA.

Application Process and Deadline:

The participant should begin by requesting a written application directly from CSUF, which must be submitted by April 10, 2006. Please note that a minimum of five students must be accepted in the program for the Fall 2006 Semester Abroad Program to take place. Send the application form, and all requested material to:

**International Programs Office
California State University,
Fresno**

**5300 North Campus Drive
M/S FF83**

Fresno, CA 93740-8019

Phone: (559) 278-6452;

Fax: (559) 278-4203

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