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Józef Naumowicz, Cardinal Stefan Wyszyński University, Warsaw

The Problem of the Cult of Images in the Relations of the Armenian Church with the Byzantine and Latin in the XII-XIV c.

What is the position held by the Armenian Church (non-Chalcedonian, Apostolic) in regard to image veneration? This question appeared in the ecumenical negotiations between the Byzantines and the Armenians in the XII c. (correspondance of the catholicos Nerses Shnorhali) and between the Latins and the Armenians of Cilicia in the XIV c. (the letter of the pope Benedict XII of 1342 to the Armenians and the response given by Daniel of Tabriz). The conclusion from the analysis of these writings is clear: by comparison to the theological explications of the Byzantine and Latin Churches regarding icons, the theology of sacred imagery of the Armenian Church was less dogmatic but nonetheless as meaningful and orthodox by intent and purpose.

Prof. Levon Chookaszian, UNESCO Chair of the Armenian Art History, Yerevan State University

On the Decoration of the Lvov Gospel of 1197

The art of miniature painting of the 12-14th centuries of the Armenian Kingdom of Cilicia, which was established on the Mediterranean coast, is one of the most interesting phenomena in the history of art of that area and is a significant contribution to the cultural treasury of the people of the Mediterranean region.

In the second half of the 12th century in Cilicia were created large libraries and scriptoria in certain monasteries such as Drazark, Skevra and also in the residence of the Armenian catholicos at Rumkale, which was on the territory neighbouring the Armenian kingdom. The exceptional flourishing of the art of book illumination in these centres is the result of the patronage of higher clergy and nobility during that period.

The first examples of the luxurious, unique style of Cilicia book art appear in illustrated manuscripts produced at Skevra monastery in 12th century. Among those old books that have come down to us some were illustrated by brilliant artists Grigor, Grigor Mlichetsi and Kostandin. The features of the new refined and aristocratic style are embodied in the miniatures of the Gospel of 1197-1198. This manuscript before the WW II was preserved in Lviv, and later it disappeared for many decades and finally was found in Gniezno at the beginning of 90-ees of 20th century. The decoration of the Lviv Gospel is the subject of this paper.

Inesa Danielyan, Yerevan State University

The Collection of Armenian Illuminated Manuscripts in New Julfa (Isfahan, Iran) and The Gospel of 1330 Illustrated by Kirakos of Tabriz (New Julfa, N 47(43)

In 1603 the Persian Shah Abbas organized deportation of the Armenian population from Nakhichevan and other regions of Armenia to Iran. As a result of that deportation, the Armenians

relocated with them to Persia numerous works of art and illustrated manuscripts. The major part of these artworks are preserved in the Museum of All Savior's monastery in New Julfa (Isfahan, Iran). There are illuminated manuscripts of 12-16th centuries' from Vaspurakan, Syunik, Caesarea and Cilicia.

One of the gems of this collection is the Gospel of 1330 (No 47/43) illustrated by painter Kirakos of Tabriz. Tabriz and Sultanieh were famous scriptoriums in 14th century, where also had worked miniaturists Avag and Mkhitar from Ani. This Gospel of 1330 was created in Armenia for the noble family of Senekerimians and was moved to Iran in the beginning of the 17th century during the deportation of the Armenians.

The research aims to examine the paintings of Kirakos in the context of other examples of book art of the same period and reveal the role of his works in the history of Armenian art. The paintings of the Gospel represents a harmonious synthesis of Armenian and Iranian miniature, which combine medieval Armenian iconography and typical Iranian (Islamic) decoration.

Prof. Dickran Kouymjian, Paris

The Iconography of the Virgin Mary in Late 13th and Early 14th Century Armenian Art

Manifestly there was a renewed interest in the Virgin Mary, Mother of God, displayed through a variety of artistic media from the 1270s to the first quarter of the fourteenth century. All are in some way connected with art sponsored by the royalty or aristocracy of the Armenian kingdom of Cilicia, perhaps suggesting a Roman Catholic influence of Virgin worship through the very close relations member so the ruling dynasty had with various Franciscan and Dominican clergy established in Cilicia and Cyprus in that period.

Three distinct art forms are represented. The earliest seems to be full-page miniature paintings of ca. 1270 and 1274 of the Madonna della Misericordia with members of the Cilician ruling class protected by her.

A decade or a generation later, depending whether we are in the context of the rule of Levon II (1270-1289) or Levon III (1301-1307), a series of silver trams are struck by a king Levon. These coins showing the Virgin in an orant pose with the kneeling king before her were until 1980 called "coronation" trams supposedly issued by Levon I (1198-1219) when he was elevated as the first king of the new Armenian dynasty of Cilicia. Since 1980 it has become clear that they were not coronation coins and very recent, they have been reattributed to Levon III, but there are some reservations about the possibility of this young ruler only 12 years old in 1301 could have issued such a substantial quantity of coins before his death in 1307, whereas Levon II along with his Queen Keran was a patron of the arts.

Finally, a fresco cycle of the Life of Christ was executed under the sponsorship of cousins of the Cilician rulers at the Armenian Church of St. Mary, the Virgin of Sorrows, in Famagusta, Cyprus probably during the years 1311-1320. These tree facets of the Mary—the Virgin of Pity, the Virgin Protector or Intercessor, the Virgin of Sorrows—are seemingly related in the role given her by the

upper ruling class of the Cilician Kingdom influence or attracted to Catholicism for a number of reasons.

Dr Sarah Laporte-Eftekharian, Université Lille III

La Nouvelle-Djoulfâ – Une nouvelle culture de l’image New Julfa – A New Culture of Images

À partir de la fin du XV^e siècle, la création de gravures sur bois et sur cuivre de l’Alsacien Martin Schongauer (actif à Colmar de 1470 à 1491) et de l’Allemand Albrecht Dürer (Nuremberg 1471 - Nuremberg 1528) a accompagné le rayonnement artistique de l’Europe du Nord. La production d’œuvres gravées connut au cours des décennies suivantes un essor remarquable. Durant une grande partie du XVI^e siècle, alors que l’Europe était traversée par une crise religieuse profonde, l’éditeur tourangeau Christophe Plantin (1520-1589) a produit à Anvers des images qui furent diffusées à des centaines, voire des milliers de kilomètres. Les modes de propagation furent variés et divers, les œuvres transitant par les voies du commerce international, le chemin des pèlerins, l’escorte des ambassadeurs ou les pérégrinations des artistes eux-mêmes. Grâce à ce nouveau moyen de communication qu’était l’imprimerie, catholiques, protestants, orthodoxes et même chrétiens d’Orient, notamment les Arméniens, puisèrent au même moment une partie de leurs motifs iconographiques aux mêmes sources. Nous mettrons en évidence par quelques exemples les processus d’adaptation et de traduction à l’œuvre à cette occasion, tant sur les plans technique et stylistique que sur le plan conceptuel.

Beatrice Tolidjian, Washington

The Art of Church Building and Facade Decoration in Ottoman Macedonia: Resonances from Medieval Armenia

The broader study purports to survey trends in the art and architecture of the Armenian diaspora in the Ottoman Macedonian lands. The buildings under discussion are a group of churches in north-eastern Macedonia dating from the 16th – 17th centuries. The only pre-Ottoman building is from the 11th century. All of the churches exhibit a close kinship to monuments of the Caucasus and Asia Minor, more specifically Armenia, in their external façade decoration and in the choice of building materials and techniques. The characteristics in question are discussed and Armenian parallels are brought in to illustrate the possible importation of artistic ideas.

The present study focuses on the onomastic data which attests an Armenian presence in those areas. The information is derived from the 16th century Turkish tax registers mainly from the Kyustendil sancak, as well as the sicils (registries) from the 16th and 17th c. for central Ottoman Rumeli (today’s Bulgaria) which are treasure troves of information on the lives and activities of Armenians living and operating within the imperial territories of that part of the Balkans as well as being inventories of Armenian names. Indeed, the onomastic analysis bears very interesting results. There are also toponyms of Armenian origin. In addition, there are data from historiography, hagiography, epigraphy a legal document from the 14th century and possibly more, but those are subjects of

subsequent studies. This report is but one of several that is being dedicated to the broader study of the above-mentioned buildings.

Emma Chookaszian, *Université Paul-Valéry Montpellier 3*

La Vision du Prophète Daniel dans le Lectionnaire de Het'um II: La Miniature Arménienne et l'art de l'Iran Safavide

Probablement l'une des plus luxueuses et mystérieuses scènes du manuscrit, «La vision du Prophète Daniel sur quatre bêtes», décore de haut en bas la marge du folio 129a du Lectionnaire écrit et illustré en 1286 sur l'ordre du roi Het'um II . Sa particularité n'est pas seulement le thème, dont quelques exemples sont connus, mais aussi le style qui est, dans l'art arménien, une totale innovation. Dans la miniature arménienne, les illustrations des visions commencent à apparaître à la fin du XIII^e siècle, et plus tard, elles deviennent la partie traditionnelle de la Bible. Pour l'illustration de ces thèmes n'ayant pas de prototypes, les miniaturistes étaient obligés d'inventer des conceptions toutes nouvelles en utilisant toute leur imagination. Les corps des bêtes de la vision du Daniel sont composés de prédateurs enfoncés l'un dans l'autre, tenant la queue l'un de l'autre et s'avalant l'un l'autre. Le style des images des animaux fantastiques rencontrés dans la miniature persane à la période Safavide répète en effet à l'identique le style de l'image marginale de la vision sur quatre bêtes du Prophète Daniel. C'est exact pour le style, puisque nous avons affaire non seulement à des animaux et des personnages humains imbriqués les uns dans les autres, mais aussi pour l'identification du choix des couleurs, des mises en page, des positions et de la façon de présenter ces animaux composites. Quelques décennies plus tard, la tradition de l'illustration des animaux combinés est passée dans la miniature de l'époque des Moughals de l'Inde, où elle a commencé à symboliser la réinstallation de l'esprit dans divers corps après la mort, c'est-à-dire la réincarnation.

Dr Katarzyna Nowak-Komar, Warsaw/ London

The Revival of the Medieval Cilician Style in the 17th -Century Armenian Manuscripts Created in the Diaspora

The paper is concerned with indicating the most characteristic traits of illuminated manuscripts created in the 17th century Crimea, Constantinople, New Julfa and the Polish-Lithuanian Commonwealth. Its aim is to show both the diversity of miniatures' iconography and their unique uniformity, deriving from the fact that the artists drew inspiration from similar sources.

First of all, the paper will focus on demonstrating the most prominent examples of Armenian illumination art of the 17th century created in each of the abovementioned centres. The focal point will be the ornamentation, especially decorations of the Canon Tables, incipit pages and the marginal adornment, understood as both the manifestations of the so-called Cilician Renaissance phenomenon and the testimony of the artists' affiliation to a much broader cultural circle. Those decorative elements will be presented in their natural context, as parts of bigger compositions and then extracted and juxtaposed with others, sometimes coming from remote centres.

Subsequently, the 17th century schools of miniature painting will be briefly characterised regarding their attitude towards the abovementioned sources of inspiration. The most orthodox and the most independent ones will be shown, while the direction and significance of ornaments' transmutations will be explained.

The final part of the presentation will demonstrate a concise characteristic of the Cilician style's revival phenomenon, looking for its plausible roots and trying to explain how such a large-scale comeback of a *passé* style was possible in the print era.

Lusine Sargsyan, PhD Student Yerevan State University

The Handwritten Heritage of an Armenian Intellectual from Gherla – Zacharia Gabrushyan (1794-1870)

Zacharia Gabrushyan (1794-1870) had his significant role among the Armenians living and creating in Transylvania in the 19th century. Our task is to introduce an overall picture of his handwritten heritage, which may cause interest among the linguists, literary critics, historians and as well as art historians.

During forty years of his creative life Gabrushyan left us a rich legacy of manuscripts (by the time we have managed to find 38 manuscripts signed by him): such as religious songs, prayers and poems, theological and pedagogical studies, Armenian-Hungarian-Latin dictionaries, the albums of heraldic illustrations. The majority of them is in Armenian, there are also in Latin and in Hungarian languages.

Most of them are kept in the Fund of Gherla at the National Archives of Cluj-Napoca (before World War II, manuscripts were transferred to Budapest from the History Museum of Gherla and after the War they were returned to Gherla, then to the National Archives of Cluj-Napoca).

Our objective is to examine the artistic decoration of the manuscripts, writing peculiarities and to give the brief description of their contents. The study of the literary heritage of Z. Gabrushyan in addition to their artistic merit, it is also important for several other reasons: 1. it introduces the lifestyle and customs of Armenians from Transylvania, 2. the features of the Armenian-Catholic Church's rite, 3. the linguistic study of these texts will give an opportunity to study the dialect of Armenians in Transylvania, which no longer exists.

Nelli Smbatyan, Yerevan State University

Some Iconographical Aspects of Late-Medieval Armenian Art: the Examples of the Altar Curtains from the Museum of the Armenian Church in Bucharest

In the 17-18th centuries radical changes occurred in different fields of art connected with new cultural preferences and tastes of the time, new understandings and the growing influence of the European culture, especially of the printed book and its dissemination.

The European printed books decorated with etchings, engravings and woodcuts were the main sources for images used in the religious books produced by Armenian artists in different parts of the world. These woodcut illustrations were seen as new interpretations of Christian themes and were to have an important impact on Armenian art of the seventeenth and eighteenth centuries, providing inspiration for Armenian masters in different fields of art. In this way, new Christian iconography and decorative motifs were disseminated in various media in the Armenian centers all over the world and especially in the Near East.

The spread of printing art among Armenians has been defined as a by-product of Armenian merchants, who played a significant role in nearly all centers of Armenian publication. Due to Armenian commercial agents, dealing with a large-scale trade, the Armenian art goes beyond national borders and gets a new chance to be revived. Being aware of the latest development of the world art tendencies, they begin to dictate tastes by purchasing, ordering and donating samples of art presenting their preferences.

This paper aims to discuss the main iconographic features as well as the iconographic transformations and innovations typical for the time on the examples of the collection of wood-block printed and painted altar curtains from the Armenian museum in Bucharest.

Mariam Vardanyan, Yerevan State University

The Collection of Silver Book Bindings of the Armenian Museum in Bucharest and their Relationship to Eastern and Western Arts

Between the early eighteenth and the end of the nineteenth centuries in the Ottoman Empire, and especially, in Istanbul the so called “Constantinople Style” became the prevailing style in culture. That unique style was the product of mixture of local Armenian and European Baroque, later Rococo, and the later neo-classical styles.

This phenomenon is represented by the iconographical changes with western ascents, also new scenes, rich floral ornaments and an extravagant use of precious metal and gem stones.

The appearance of “Constantinople Style” was result of various reasons. First of all, on 1720 Ahmed III Sultan sent a group of people to France to be introduced to the achievements of art and techniques, and the members of this group brought the “French Royal Styles” to Constantinople. Also, the activities of Armenian merchants from Ottoman Empire to Eastern and Western Europe were very important, as they played great role in introduction, importation and exportation of cultural innovations.

We are going to discuss all these changes by representing the examples of silver book binding collection of the Armenian Museum in Bucharest. The collection belongs to the 18th-19th centuries, with a large part of items made in Ottoman Empire, particularly by the Armenian masters of Constantinople.

Prof. Marta Nagy, University of Debrecen

Iconology of Gregory the Illuminator's altar-piece in Gheorgheni (Armenopolis)

Gregory the Illuminator is the most venerated saint of Armenians. In the little medallions surrounding a main composition can be seen the scenes of Gregory's torturing for his Christian faith. The central composition painted on a larger scale depicts the most often represented event of Gregory's life, the baptism of King Trdat and the court. Motifs painted in the central composition can be divided into 3 groups: elements borrowed from the Western Catholic art; traditional Armenian motifs; and a detail remained of a Hungarian Christian symbol. These motifs in itself and all together symbolizes the threefold identity of the Transylvanian Armenian minority: its ancient roots, its Western Christian orientation and its „Hungarus” consciousness. Altar-piece was painted in 1752.

Péter Pál Kránitz, Pázmány Péter Catholic University, Hungary

Lost and Found in Armenopolis: Seizing the Treasures of Gherla after the Second World War

The Armenian treasures of Gherla (Hungarian: Szamosújvár, Armenian: Hayak'alak', Latin: Armenopolis, German: Armenierstadt), especially the disputed Rubens-painting, are very well known by scholars – however, their adversity after the Second World War is less known, thus, my presentation would seek to demonstrate the dramatic history of these treasures in the post-Second World War period.

In 1944, as the Romanian army occupied Northern Transylvania and the Hungarian army, once again, was forced to flee the mountainous region, with the aim of heritage protection, the later collected an immense amount of treasures of Transylvania and brought them to Hungary, among others, twenty boxes of treasures from the Armenian Catholic parish of Gherla. Armenian treasures were kept in the Benedict Abbey of Bakonybél and public collections of Budapest. Twenty-two items were located in the Museum of Applied Arts, the disputed Rubens painting in the Museum of Fine Arts. The idea of retransporting the artefacts to Gherla appeared immediately after the war, in October 1945, discussion on the matter started between Budapest, Gherla and Bucharest. Eventually, the treasures were transported to Gherla on March 10, 1952, however, not to the Armenian Catholic parish, but to the City History Museum of Gherla.

In my presentation I will demonstrate archival materials of the Armenian Catholic Collective Archives of Armenopolis and several Hungarian archival collections. My presentation will highlight the role that these artefacts played in Transylvanian Armenian cultural life: as *lieux de memoire*, they have been, for centuries, the materialization of a shared past, where cultural memory of the Armenian community crystallized.

Nikolett Czézár, Ruhr-University, Bochum

The Hiding Treasury: The Museum of the Hungarian Armenians

Even if its hardly known the Hungarian Armenian diaspora in Budapest owns a unique community house where we can find today a museum, library and archive. The history of the Hungarian Armenian diaspora led us back to 350 years ago when the Armenians settled down to Transylvania and also to Hungary. After the WWI as the aftermath of the Treaty of Trianon on the 4th of June 1920 Transylvanian Hungarian Armenians decided to settle down in Budapest, in Hungary. The new situation was followed by new challenges as the infrastructure of the Hungarian Armenians (organizations, schools, journals, churches) stayed in Transylvania behind the border of Romania. Therefore the Hungarian Armenian Diaspora established their institutional organizations and also an parish and chapel in 1922. Since that time the community's priests did collected books, artifacts, textiles, oil paintings in connection with the Armenian culture.

The priest Antal Dániel Kádár (1946-1988) carried out a conscious collecting during his travels and thank to his language knowledge he was well-connected to other community members all over the world. When he from his own wealth and donations bought the XI. district Orly street real estate, he organized inside the community house library, museum and archive. Furthermore, under his management the community built up their chapel. Priest Kádár asked money from the Gulbenkian Foundation as well to be able to provide cultural values to the Hungarian Armenians in regard of their history, culture and language. The collection includes for examples such a special pieces as the first printed Armenian-Latin dictionary (1633), the first printed Armenian Bible, published in Amsterdam in 1470, etc.

Currently the collection of the museum is not growing at present their task is the restoration and preservation.

Dr Iryna Hayuk, The Lviv National Academy of Arts, Ukraine

The Unknown about Well-Known: the Question of the Attribution of some Armenian Wonder-Working Icons from the Armenian Cathedral of the Assumption of the Holy Virgin in Lviv

Features of formation and development of iconography of the Armenian Diaspora in Ukraine describe and illustrate appreciably the close interrelation of specificity of Armenian icons with changes, that have happened with the Armenian immigrants on the Ukrainian lands during the centuries. The iconographical material of the Armenian Diaspora is the visible testimony of the outlook and nature of the Armenians who already successfully incorporated in system of new social relations and have become an integral part of the Ukrainian-Polish society. One of brightest evidences of it is the history of known wonder-working icons of Armenians of Ukraine. The St. Grigory Illuminator wonder-working icon from the Lviv Armenian Cathedral was one of the most esteemed. The cartouche with donate inscription, which there was considered as lost, the author has been found in the Lviv historical museum. However, there are some serious questions about this icon. The main one - which icon was in a church up to the 17 century and was considered as the wonder-working: the icon, that is stored today in deposits of the Lviv Art Galery, or the icon, which is located today in the Armenian Cathedral. Both icons were in Armenian Cathedral, both have scenes of St. Grigory's life, and both are dated by 17 century. Even more questions are appeared

about the icon of the Kamenets' Holy Virgin – begins from the history of its creation and attribution up to question of the modern location of the original of the icon.

Dr Magdalena Tarnowska, Cardinal Stefan Wyszyński University, Warsaw / Polish Institute of World Art Studies

Rafał Hadziewicz (1803-1886)- Polish-Armenian Painter

Rafał Hadziewicz (1803-1886) came from a family of Armenian descent. Although nowadays he is consigned to oblivion a little bit, he was the one of the most outstanding religious painter in Poland in the 19th century. He was also a talented portraitists and draughtsman.

His output includes about 700 drawings and 250 paintings which are belonged to museums' collections and to more than 40 churches placed in Poland and in the former Polish East Borderland. Hadziewicz studied in Cracow, then travelled to France and Italy in order to improve his artistic skills. After return, from 1844 to 1871 he lived in Warsaw where he created a large number of his works and served as a professor of painting and art history in the Warsaw School of Art, he was also an important member of the artistic environment there.

It is beyond doubt that the most interesting issues connected with Hadziewicz's life and work are: his attitude toward artistic ideas of 19th century and sources of inspiration which had influence over his religious painting. Therefore, the purpose of this paper is, first of all, to discuss his religious output, its style and the sources of its iconography.

Dr Varvara Basmadjian, Paris

Un carnet de dessins inédit d'Aram Andonian conservé à la Bibliothèque Nubar de Paris. Une transmission aigüe de l'histoire moderne à travers le dessin satirique.

Connu pour ses livres/reportages consacrés aux déportations des Arméniens *En ces sombres jours et Sur la route de l'exil*, Aram Andonian, qui fut le fondateur et premier responsable de la Bibliothèque Nubar à Paris jusqu'à sa mort, en 1951, est également un dessinateur satirique remarquable de la vie politique.

C'est à la lecture de *Sur la route de l'exil* traduit par Hervé Georgelin en 2013, que je découvrais les talents de dessinateur d'Andonian. Il y rapporte entre autres qu'il dessinait durant l'exil des portraits de ses camarades d'infortune et qu'il avait créé des jeux de cartes pour les gendarmes qui les accompagnaient sur les chemins de déportation.

Garo Kurkman signale également dans son livre , *Armenian Painters in the ottoman empire* quelques feuilles de dessins illustrant son livre *Les statues d'argile* publié en 1910 à Constantinople.

Guidée par mon intérêt pour les arts et l'histoire moderne, je demandai aux responsables de la bibliothèque arménienne s'ils avaient connaissance de dessins d'Andonian pouvant nous apporter

des éléments complémentaires à l'énorme travail de recherches historiques réalisé par Raymond Kévorkian à partir des documents existant à la Bibliothèque. Je voulais découvrir d'autres facettes du talent très fin et de l'oeil aiguisé et observateur du « journaliste-écrivain-dessinateur ».

En effet, le fonds Andonian de la bibliothèque comprenait une boîte dans laquelle dormait un carnet de dessins bien conservé avec quelques spécimens en couleurs. Sur la couverture figurait un titre *lavis aquarelle*. Le carnet comprenait « 24 feuilles tous remplies » annotées de la main d'Aram Andonian. Un document et une oeuvre exceptionnels qu'il était absolument nécessaire d'étudier et de diffuser.

Le crayon incisif d'Andonian y fait l'historique du traité de Lausanne. Il donne vie avec un esprit critique aux participants arméniens lors des préparatifs de signature de ce traité. Il y croque les diplomates étrangers, avec les conversations rocambolesques précédant la signature du traité de Lausanne et du gouffre dans lequel s'enlisent les Arméniens. Enjeux politiques, diplomatiques et financiers, qui par le dessin nous plongent dans une situation désespérée et désespérante et nous en disent peut-être davantage sur le cours de l'histoire que certains textes.

Ce carnet est un joyau. Nous étudierons les dessins en les situant dans leur contexte historique, Nous commenterons les légendes tellement intéressantes, et essaierons de comprendre ce qu'ils ont apporté à l'étude de l'histoire. Nous ferons également un rapprochement avec des dessins satiriques parus dans la presse du Caucase à la même époque.

Dr Alyson Wharton, Lecturer, University of Lincoln, UK

Armenian Dealers in Late-19th and Early 20th-Century Europe and America and the Connected Markets for Islamic and Armenian Art

Collections of Armenian objects within museum and private collections will always be inseparable from the trauma of the 1915 Genocide and the subsequent dispersal of the few remaining people and objects that was initiated. However this paper interprets the formation and presentation of some early collections not primarily from the perspective of these events and their aftermath, but instead dwells on the role played by specific individuals who were of paramount importance in determining how Armenian material culture was first presented to the public and consumed by the elites of Europe and North America. The role of powerful Armenian art dealers in the growth of Oriental art collections is well known: individuals such as Kelekian and Kevorkian were foremost in bringing together many of the collections in American museums but also in private collections, such as the Keir in London. Yet the manner in which these dealers operated, their perception of Armenian art and its relationship to their 'other' trade in Islamic art, has not been explored in any detail. This paper looks to auction house records, correspondence and the objects present in museums and private collections, in order to try to piece together the motivations of these dealers and the vision of Armenian art that was created as the result of its relationship to the rise of Islamic art.

Dr Themistoklis Papadopoulos, Ioanina

Les Arméniens de Grèce, langues et populations

Dans la présente étude il est question des populations Arméniennes en Grèce de 1915 jusqu'à aujourd'hui. Depuis le génocide de 1915 jusqu'à la chute de l'Union Soviétique aux années '90 de nombreux Arméniens se sont installés progressivement en Grèce. Cette étude examine l'arrivée et l'installation des populations arméniennes en territoire grec durant le XX siècle et leur situation démographique, religieuse, linguistique et éducative. Il est aussi question des Arméniens en Grèce contemporaine et de leur place dans la société grecque.

Ioana Mircea, Aristotle University, Thessaloniki

The Sculptural Scenery of the Armenian Cemetery of Thessaloniki

The Armenian community of Thessaloniki – the earliest in the entire Greek territory – is almost unknown in the Greek bibliography. Even though the Armenians' presence in the city of Thessaloniki is a long term one, we only have at our disposal certain diffuse data concerning the Byzantine period and the period of Turkish occupation. Ioannis Hassiotis' and Giula Kassapian's researches regarding the historical progress of the Armenian Community of Thessaloniki are based on the archive of the community, which is delivered to us in relatively good conditions but which is still unlisted. An important role in the life of the Armenian community from the inter-war period was held by the written press, the edited newspapers being numerous and important and from which one was able to collect many an information regarding the Armenian community. Another very important source on the life of the Armenians of Thessaloniki and of Northern Greece is Asadour H. Magarian's book, which was published in the Armenian language in 1929, in Thessaloniki, as well as *The Historical Archive* of The Greek Ministry of External Affairs, and The Public Record Office [of the United Kingdom] in London.

Beside the very little information that we have about the Byzantine period [of the Armenian community]¹, it is certain that a small nucleus of Armenian tradesmen and manufacturers have lived in Thessaloniki as early as the 17th century and the first decades of the 18th century. However, we have the clearest information from the 8th decade of the 19th century when, in 1881, researchers get knowledge of 20-25 Armenian families in Thessaloniki. We can separate the history of the community into three periods: the first, comprising the years 1880-1920, when the community attains other dimensions due to the [presence of] refugees from Eastern Thrace and from Asia Minor. The second period comprises the years 1926-1946, when an important number of Armenians leave Greece after the catastrophe from Asia Minor seeking a new homeland in Soviet Armenia. The third period comprises the years 1948 up to the present day. The number of Armenians from Thessaloniki has encountered a sometimes tragic evolution. If in march 1881, there were 20-25 families (70 to 90 persons), in 1885 there were 35 families and in the next 10 years, the number that they reached was of 324 souls. With the fall of the Ottoman Empire and the incorporation of Thessaloniki in Greece, the number of Armenians decreases, however, increasing with the Second

¹ P. Charanis, 'The Armenians in the Byzantine Empire', *Byzantinoslavica*, 22 (1961).

World War. 700-800 wounded Armenians from the second Balkan war are medically attended in Thessaloniki in the building of the Armenian School. At the same time as the catastrophe from Asia Minor, the number of Armenians who took refuge in Thessaloniki increases to 35.000, reaching 10.000 in 1932. Their number will decrease again together with their emigration towards Western Europe and America, as well as towards the Soviet Armenia. The ones who remained on the Greek territory engage in commerce and industry, performing a remarkable participation at the International Exhibition of 1926. In addition to the successful traders there will be many employees, workers and small artisans from among refugees who live in the Agia Paraskevi, the Eleutherion, the Kato Toumpa, the Harilaou, and the Ano Poli districts of Thessaloniki. The organization of the community begins as early as 1884 with the first Ethnic Committee (Azkhain Khorhurt). The Armenian Church belonged directly to the Armenian Apostolic Patriarchate from Constantinople, but after the catastrophe from Asia Minor and the issues with Turkey, the Armenian Church passes under the jurisdiction of the Apostolic Patriarchate from Etsmiazin, in Soviet Armenia. From 1957 up to the present day, the Armenian Patriarchate from Cilicia, today Antelias, which has its residence in Lebanon, is concerned with the establishing of parochial vicars. Beginning with the assignation of the first parochial vicar, Mikael Hovanessian, the first data concerning the baptisms, the weddings and the funerals are registered within the framework of the archive of the community. During the years 1887-1888 the community also obtains the territory of the present-day Armenian Cemetery, which is found even up to the present day further down the St. Demetrius Hospital. The Armenian school has had an important role in the life of the community. Having at the beginning 10-12 pupils, in a building situated in the area of St. Athanasius, the number of pupils of the school increases in 1907, after the present-day school is built next to the church and the first professional elementary teacher, Manig Depanian, is appointed, and in 1922 the school building will serve as the residence of the Armenian Metropolitan of Macedonia and Thrace. It will also function as kindergarten, primary school and orphanage for the increased number of refugees' children. During this period the boarding school for girls from the Harilaou district is founded, and the so-called "national school", which had been functioning in Beh Tsinar. These schools have functioned simultaneously as orphanages, with the financial aid of the members of the community of Thessaloniki, as well as other Armenian communities from Greece and from all over the world, being, however, a work initiated by the Armenian community of Thessaloniki.

Dominika Macios, Cardinal Stefan Wyszyński University, Warsaw

Armenians and Armenia in Polish Press Illustration 1895-1939

The first Polish Illustrated Magazines were published in 1850 and 1860. However, the real breakthrough on the publishing industry was in late 90ties and early XX centuries. What is more, Polish editors innovated new technic that considerably made it easier to revising rubbing. They also significantly expanded cooperation with foreign correspondents and established permanent cooperation with news organizations in the UK, France, Austria, St. Petersburg.

Main purpose for Polish press was continuing of Polish identity, among society which has been living near 100 years under annexation. The editors published the articles that mainly focused on Polish culture, literature, art, history, journalism and political situation. The illustrations accompanying the articles were mostly reproductions of Polish paintings and graphics which showed the great Polish kings, generals, writers, poets, artists and the most important monuments and events

of the Polish history. Despite a very specific mission among Polish publishers, it was also possible to find a huge collection of articles and illustrations about the “Eastern Question”, primarily Ottoman Empire. This theme was very popular in Polish newspapers, because of the involvement of the Russia, Austria and Germany in the politics of “Eastern Issues” and the interest of Poles, accidents on Russian-Turkish border. Poles believed that the outbreak of the war on those areas will bring the Poles the longed-for independence.

One of the topics of “Eastern Question” addressed by the Polish press was of course the “Armenian Question”. Few-pages articles, notes, telegrams, reprints of articles from abroad were published since the Congress of Berlin. From time to time, the articles on Armenian Question were accompanied by illustrations: views of cities and villages of Armenia, human types, political events.

This collection of illustrations of Armenia and Armenians published in the Polish press in the years 1895-1939 will be presented first time in history of Armenian Diaspora in Poland.

Dr Hervé Georgelin, Paris

Zavèn Bibérian (1921-1984), Լիքսուծը [The Slut] 1959

Zaven Biberian (1921-1984) was a major Western Armenian literary author. Though the reception of his works has been limited so far, he published three major novels in Istanbul and a volume of short stories.

The aim of this presentation is to introduce to Biberian’s literary world and to expose the almost cinematographic structure of his novel *The Slut* (1959), which articulates the familiar Armenian world of Istanbul with the neighbouring Turkish one. Both appear like strange Siamese brothers linked by much hatred and inescapable closeness simultaneously. We shall question of the efficiency of the Armenian language used by Biberian in order to conduct his narrative. Its quick rhythm – the novel slightly longer than 200 pages in the original edition – enables Biberian to underline the anthropological cruel consensus between Armenian Christians and their secular Muslim neighbours in maintaining *the slut* in an inferior symbolic and social position in their neighbourhood, making her a symbolic scape-goat first. The whole unfair social and also diegetic structure relied in the oppression of a young woman, deprived of clearly defined kin ties and originally from Anatolia. With no complacency for his own Armenian group, Biberian sketches in a vivid way the social hierarchies that made non Muslim Turkish citizens a group of second class people, while the objective difference between both worlds remain almost opaque to the outside reader.

After exposing this literary Western Armenian gem, and questioning the literary genesis of this particular novel, we shall wonder why Bibérian's reception was so limited in the Armenian learned and educational world and what is being done in order to translate his works into Turkish and French nowadays, reaching a new readership, potentially more favourable towards this radically contemporary writer.

Dr Beata Bierońska-Słota, National Museum, Cracow / Polish Institute of World Art Studies

History of Armenian Art Exhibition in Poland

Items of Armenian art were coming to the Polish-Lituanian Commonwealth in various ways. Many were brought by Armenian immigrants. Many were produced in Poland, in workshops established by Armenian immigrants who continued their crafts. Exhibitions organized in Lwów before the World War II and in Kraków and Zamość after the war, assembled the preserved relics of Armenian art. The exhibitions were aimed at demonstrating the distinctive characteristics of Armenian art.

Magdalena Piecyk, Cardinal Stefan Wyszyński University

Cardinal Stefan Wyszyński University and Armenian Studies

Research on the Armenian art and culture are conducted at the Institute of History of Art since 2008. In 2010 we organised an exhibition with the catalogue *Ars Armeniaca* in the Zamość Museum and the international conference: *Art of Armenian Diaspora*. Proceedings of the conference was published in *Series Byzantina* (vol. IX, 2011), During this time, writing seminary works, master's and doctoral dissertations under the guidance of prof Waldemar Deluga and rev. prof. Józef Naumowicz, students dealt with the Armenian topics. Range of issues was diverse: from Armenian carpets from the Polish collection, furnishings and decoration from churches of Armenian rite, to the issues of the Armenian genocide.

An impulse for studies on the Armenian culture was a discovery Archive of Foundation of Culture and Heritage of Polish Armenians, located near the university (since 2011 in the new place near Zgoda street in Warsaw). It was the beginning of work on the art and culture of Armenians, and the result was not only the presentations at the seminar but also exhibitions, numerous articles and conferences. The last initiative is organised in Gdańsk, Second International Conference: *The Art of Armenian Diaspora*.



The conference materials will be published in the *Series Byzantina* volume.