

ՀԱՅ ՀԱՐԴՈՒ HYE SHARZHOOM

ARMENIAN ACTION

Address Correction Requested

The newspaper of the California State University, Fresno Armenian Students Organization and Armenian Studies Program



CSUF Celebrates Saroyan

A tradition began at California State University, Fresno this fall. The first annual William Saroyan Festival honored the man who immortalized Fresno and the San Joaquin Valley. Saroyan the writer, the painter, the dramatist, and the man, was reintroduced to the Fresno public at CSUF during the month of November.

The activities of this unique festival were coordinated by the Armenian Studies Program with the cooperation of the CSUF Departments of Art, Theatre Arts, Journalism and English.

Saroyan, the writer was the topic of a symposium entitled "William Saroyan And His Writings." Aram Saroyan, the writer's son and a writer himself, discussed his father's early years up to the period when his literary fame began. Prof. Gene Bluestein of the CSUF English Department discussed Saroyan's importance to American literature. The last decades of Saroyan's life as they were lived in Paris were examined by Aram Kevorkian,

Saroyan's friend and lawyer for many years. Mr. Kevorkian came to Fresno from Paris to participate in the symposium. Finally, Saroyan as an Armenian writer was discussed by Dickran Kouymjian, Professor of Armenian Studies.

A special exhibit of Saroyan's published works in many languages, manuscripts and letters, was organized by Special Collections Librarian Ronald Mahoney at the Henry Madden Library. Saroyan's rare photographs taken by Fresno photographer Paul Kalinian were also displayed complimented by excerpts from Saroyan's works.

"Stories by Saroyan" was the subject of a presentation by the CSUF Child Drama Center. The program featured readings from William Saroyan's works by CSUF professors Arne Nixon, Charles Randall and Dickran Kouymjian and graduate student Pamela Shaw Huth. During the program Saroyan's play "Hello Out There," was performed directed by Edward Emanuel featuring Jackie



Archie Minassian, Dickran Kouymjian, Louise Dodgson Anderson, Gail Sarkissian and Varaz Samuelian share remembrances of their close friend, William Saroyan with a captive audience during the CSUF William Saroyan Festival.

Antaramian and Darryl Simonian. The CSUF Child Drama Center, under the direction of Professor Jeanette Bryon, also presented William

Saroyan's first dramatic work, "My Heart's In the Highlands." Prof. Bryon's careful analysis of the play resulted in the successful portrayal of Saroyan's constant theme - that man gains immortality through artistic creation.

The first exhibition of Saroyan's paintings and drawings, at the Phebe Conley Art Gallery, revealed Saroyan the painter. These paintings and drawings, selected and mounted by gallery Director Professor William Minschew, date from the years 1963 in New York City and 1967 in Fresno. In a illustrated lecture, Dr. Dickran Kouymjian described Saroyan as a "sophisticated primitive" whose paintings reflect "both a light airy, abstract style and a dense, heavy feeling."

"Who Was This Man Saroyan" was a time for anecdotes and special remembrances as told by old friends see Festival page 4

Gorky Class Offered



A special course on the greatest Armenian painter of modern times and one of the foremost American painters of our century, Arshile Gorky (1904-1948), will be offered through the Extension Division of CSU Fresno. The one credit course will meet Friday February 5, 1982 and make a one day trip the following day, Saturday, February 6 to the Los Angeles County Art Museum to have a special tour of the Retrospective exhibit of the paintings of Arshile Gorky. The course will be taught by Professor Dickran Kouymjian of the Armenian Studies Program with special guest lecturer Professor Karlen Mouradian.

Arshile Gorky, born Vosdanik Adoian in 1904 in the Van region of Turkish-occupied Armenia, is one of the greatest artists of the Twentieth Century and among the founders of Abstract Expressionism, the first truly American art style. His untimely death cut short one of the most intellectual artistic pursuits of our time at a moment when Gorky had found his own clear artistic expression after a life time of advancing experimentation.

The focal point of this one credit course will be the retrospective exhibit organized by the Guggenheim Museum in New York last summer and now at the L.A. County Museum. On Friday February 5 there will be a detailed analysis of the life and works of Gorky tracing the story of this Armenian survivor of the genocide through the stages of his search for

aesthetic truth in the United States.

A special feature of the course will be the lectures of Professor Karlen Mouradian author of two books on Gorky which have changed the artistic world's perception of the Armenian artist. Mouradian, himself an artist, is Gorky's nephew and has unique documentation on the painter.

Enrollment in the course is open to everyone, but there is a strict limit of seats on the chartered bus (45). The price of registration is \$65.00 for one credit or \$50.00 for non-credit privileges. Both options include the lectures on Friday, the roundtrip bus fare, museum admission, and all tuition fees. Places will be reserved on a first come first served basis with no exceptions. (A number of regular students have already enrolled.) A non-refundable \$10.00 deposit is necessary by January 15, 1982. For registration contact the Division of Extended Education, CSUF, Fresno, CA 93740 or call (209) 294-2549. For further information you may contact the Armenian Studies Program at (209) 294-2832.

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Letters to the Editor

Editor:

I want to tell you we all enjoyed reading your newspaper especially the article written by Charlotte Boolodian (see March 1981 issue). She expressed herself in a very intelligent and interesting way.

Alice Eknoian
San Francisco, California

Editor:

This is a quick note to tell you how very much I enjoyed your touching piece on Saroyan in the September 1981 issue of Hye Sharzhoom.

Shoghene Markarian
New York, New York

Editor:

I shall be very happy if you send your newspaper Armenian Action to my friend's address by airmail during the year of 1982.

There are a lot of difficulties in subscribing to your newspaper from Turkey. This is the reason why I am writing to you from France.

M. Anil
Paris, France

Editor:

Hope all goes well... That's a good newspaper you people put out, better than most college publications I have seen. Bravo and congratulations!

Leo Hamalian
Editor, Ararat Quarterly
New York, New York

ՀԱՅ ՇԱՐԺՈՒՄ HYE SHARZHOOM

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Hye Sharzhoom is the official publication of the CSUF Armenian Students Organization and the Armenian Studies Program, is funded by the CSUF Associated Students.

Please acknowledge Hye Sharzhoom when reprinting any articles from this newspaper.

Editor:

I grew up in Fresno, and I very much appreciate your work as evidenced in the Sharzhoom paper.

I do believe it is very important not to become so singletracked as to over-emphasize national origin, and national specialities in a world which is in turmoil and needs to have the barriers of parochialism broken down. I do see in your publication and your work a clear openness to all kinds of people, and to the whole world and to the whole earth. Your section on culture, and the presentations there are indeed excellent.

It occurs to me that we, as Hyes, have a marvelous opportunity with the young Iranian students here in the United States, who are caught between the demands of their rather narrow and oppressive regime back in Iran, and the intolerances of American public opinion brought about by the hostage issue. After all, these are aliens among us, and we can draw upon our experience as aliens to be of nurture and comfort to them. This, I think, is an opportunity to promote understanding. I trust that the Fresno Armenian students' organization will take whatever opportunity it finds available officially, if possible, to ease some of the pains that many of these Iranians must be going through.

Incidentally, I was very pleased at the vigil that you sponsored on April 24.

Unfortunately, the townspeople (many of whom were Armenians) were not in tune with what was going on, and did not even know that the vigil was taking place. I guess they're too busy even to read their own newspapers.

In any event, keep up the good work.

Your vitality and God-given spirit, and your apparently balanced sense of fairness and love are a great asset to the central California community as a whole to the Armenians in the United States, and to the vitality of ethnic life with cosmopolitan dimensions.

Edward Ardzrooni
Oakland, California

Editor:

It has come to my attention that an unusual amount of criticism has been expressed, by letter and spoken word, over the recent publication of the poem "Hye Martotz" by Zevart. A poet, myself, I regard highly the gift of criticism, because it offers a different perspective, or point of view, in regards to my own expression. But criticism, like a bad piece of art, can also be unwarranted and incorrect when put into the mouths, or words, of amateurs and foolish people pretending to be wise.

I found the poem to be a genuine expression of an Armenian's fear of extinction. The first generation of Armenian-Americans were brought up in an atmosphere of social prejudice, which forced them to blend into the American mainstream in order to survive. The second generation, however, in the transition, began to dissolve into the "American Melting Pot," leaving the generation of Zevart, myself, and a cast of thousands looking for our identity as Armenians. One must never forget, "Toon Hye Es." (You are Armenian.)

Zevart sustains this theme in each stanza. Repeating like an echo the title of the poem, the poetess chants her ancestral rites of culture and preservation. Zevart's lament is a genuine summons to an Armenian Man for cultural preservation.

Zevart is a young poetess who chooses her language well in representing the modern situation with a direct and honest diction. Because the rhythm flows with the language, I never feel lost or obscured in this

poem. I find myself revisiting the book of Proverbs, while reading "Hye Martotz" with its vaudeville wisdoms, of question and answer.

Zevart is a fine young poetess. Critics should look forward to hearing more from her; and wait with anxious ears and quiet mouths,

And listen to the poetess speak.

James Baloian
Fresno, California

Editorial

Why Armenian?

Amidst the turmoil of adjusting to the American way of life, the second generation Armenian-Americans buried the everyday use of the Armenian language in their subconscious and most of them refused to share it with their offsprings. As a result, the majority of the third generation Armenian-Americans do not speak, read or write Armenian, and the frightening apathy they have for the language of their ancestors predicts a gloomy future.

The use of the Armenian language in the third generation Armenian-Americans' lifetime is restricted to church masses, college or university language courses, as well as to the study of linguists, scholars or a few people interested in learning foreign languages. Another result of the disappearance of the Armenian language from its everyday use is the alienation created between Armenian-Americans speaking primarily English and the newly arrived immigrants from the Middle East, for example, who are primarily Armenian speaking. This alienation, the natural outcome of such a phenomenon, is the result of superiority and inferiority complexes.

It is pathetic to state that a language that has survived at least 1500 years during the most catastrophic times of Armenian history, is now gradually fading in America, the land of freedom and prosperity, and this process is taking a scandalously short time--less than 100 years.

Our fear for the reduction of the Armenian language to the status of a museum object is a valid one simply because language (along with literature, art, history, music, folklore, dance, cooking, etc...) constitutes an important component of a culture, and it is by a culture and a land that a nation is to preserve its essence, its uniqueness. A diasporic nation has the disadvantage of not being able to identify with a land, and consequently has to resort to its culture as its sole means of identification. A culture flourishes only when one of its components is not strengthened at the expense of others. It would be erroneous to believe that an Armenian can identify herself/himself as an Armenian by merely dancing to Armenian music at a local church picnic, or by just speaking, reading or writing in Armenian. Yet the Armenian who is acquainted with her/his ancestral tongue has the advantage of filling the communication gap between herself/himself and the Armenians speaking Armenian. She/he will further have the means of being exposed to a tremendous wealth of Armenian literature produced in its original language, and through that literature to the creative spirit of the Armenians that has given us our immortal Barouyr Sevags.

It is imperative for us to revive the everyday use of the Armenian language, yet it is a difficult task. It takes an extra for a CSUF Armenian student for example, to go to an Armenian language course four days a week to learn at least 25 new words per chapter--words that sound utterly foreign to her/him--and the complex grammar of the Armenian language, all this simultaneously with the regular load of the required university courses. But the satisfaction that this CSUF Armenian gets from the gradual yet definite acquisition of her/his ancestral tongue is worthwhile.

Armenian Studies Programs in colleges or universities and Armenian Day Schools are the very cradles of our language. These centers of thought do not, however, flourish without our support and uncompromised devotion. We can not consciously tolerate the relaxed attitude some of us take in sitting back, arms folded, and waiting for our Armenian Day Schools, for example, to flourish miraculously and spontaneously, so that we, then, caring Armenians, can send our children to those schools.

Now is the time to be actively involved in preserving one of our most valuable belongings--our endangered Armenian language.

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ԴԵՊԻ ՈՒՐ

Նիւթականացած եւ մեքենայացած այս մեր ցամաքամասին վրայ կարծէք թէ մարդ արարածի ուղեղին գաղափարաբանական բաժանմունքը գործադուլ է հոչակած: Մեր շուրջը կը վիտան պերեախոս փառարանիները այս վարչաձեւին, որուն բարիքները վայելողներու խարուսիկ գոհունակութիւնը կը ներմուծեն մեր ամէն մէկուն խոպան հոգիէն ներս: Երիտասարդներու բաղական մտքի զարգացումը եւ անոր ընթացքին յառաջ եկած գաղափարաբանութեանց բախումն է որ պիտի ուսումնասիրին յառաջիկայ տողերուն մէջ:

Ազատութեան եւ ժողովրդավարութեան ջատագով այս երկրին մէջ հասակ նետող հայ երիտասարդութիւնը բնականարար պիտի կրէ իր շրջապատի ու կեանքի պայմաններուն ազդեցութիւնը: Հոսանքն ի վար ծփալու պարտուողական դիրքորոշումը վարքագիծ է դարձած երիտասարդութեան կարգ մը խաւերուն մօտ: Կը բուի թէ զանգուածները կը նախընտրեն տարուիլ հեշտ կեանքի այս պայմաններուն հետ ու մոռնալ այն բոլոր իտեալները որոնց պահպանման համար մենք այնքան սուղ՝ մեր անկախութեան գնով վնարեցինք: Մեր նախնիներու յախուռն նկարագիրը հիմնական փոփոխութեան է որ կ'ենթարկուի մեր աշխերուն իսկ առջեւ: Հայ ընտանիքներու մէջ ծնելով չէ որ մեր մանուկները պիտի իսկական հայեր ըլլան: Հայեցի դաստիարակութեամբ ու հայ շունչի եւ մտածելակերպի փոխանցումով է որ մեր երիտասարդները անբաժանելի մէկ օղակը կը կազմեն հայոց պատմութեան: Օղակ մը որու հաստատուն ոյժի աղբիւրին այնքան պէտք ունի մեր արդի գոյութիւնը: Օղակ մը, առանց որու ամբողջական նուիրումին ու մասնակցութեան մեր ազգայնականութեան եւ մշակոյթի փոխանցումը մեր ապագայ սերունդներուն լրջօրէն կը վտանգուի:

Հանդիսատեսի այս անտարբերութիւնը չբաժնելը ու անորդն աշխատանիք տանիլը մեր առաջնահերթ մտահոգութիւնն է ներկայիս: Սփիւրք կոչուած աշխարհածրիւ տարածութեանց վրայ մեր գոյութեան սպառնացող հզօրագոյն ախտն է այն մեղկութիւնը: Որպէս երիտասարդ ներկայութիւն մը այս հարուստ անցեալով ազգին, մենք արդեօք պիտի կարենանք բողով մեր դրոշմն ու հետքը հայոց պատմութեան վրայ: Անձնապէս կը հաւատամ որ կարելի է բացարակ ազատութեամբ ունենալ մշակութային, քաղաքացիական եւ քաղաքական գործունեութիւն՝ վար պահելու համար հայկականութիւնն ու հայու ոգին ամէն մէկ հայու մէջ: Կարելի է մեր առօրեայ բոլոր փոքր մտահոգութեանց մէջ մտցնել Հայ Դատը եւ անոր ուղղութեամբ մեր տանելիք աշխատանիքին մասին մտածել: Հոգ չէ թէ լումաներ մեր հանած բաժինները. կարեւորը՝ մեր կարելին ընելով գոհանայն է թէ մենք հայ ժողովուրդի արժանի զաւակներն ենք: Մօտիկ անցեալին էր տակաւին երբ հայեր իրենց պարբերութեան դէմ: Այսօր սակայն իրենց իտեալներն ու գոհաբերութեան ոգին անթեղուած են նոր սերունդի կարեւոր մէկ հատուածի դոնփակ հոգիններուն մէջ: Այս բոլորին մասին կրաւորական կեցուածքներէ մէջտեղ կը նետուի զգալի գոյութիւնը այն պայմաններուն, որոնց շօշափելի ներկայութիւնը երեւելի ու զգալի է հայ երիտասարդին համար:

Հայոց ապագայի կերտումին, հայ մշակոյթի հարստացման եւ հայ հաննարի զարգացման տեսակէտեն շատ մեծ դեր ու նշանակութիւն ունին ներկայ Հայաստանն ու այնտեղ ապրող հայութիւնը: Հայաստանի խորհրդային ընկերվար հանրապե-

տութիւնը կենսական կորիգ մը կը ներկայացնէ Հայ Դատի աշխատանիքներուն համար: Մեր բոլոր աշխատանիքներն ու մտահոգութիւնները կեղրոնացած են այդ կորիգի գօրացման ու ծաղկումին զուգահեր՝ Հայ Դատը նշգրտորեն ներկայացնելու միջազգային հանրային կարծիքին: Առարկութիւնները շատ են գործունեութեանց եւ այս կամ այն հոսանքի վարած բաղականութեան եւ կամ դիրքորոշման մասին: Սակայն հետեւեալը պէտք է յստակ ըլլայ բոլորին մտքին մէջ վարչաձեւերը կ'անցնին եւ կամ կը փոխուին: էականը հայրենիքի հողն է ու հայութիւնը: Դառն կերպով կը սիսակին այն բնադատները որոնք անդիմագիծ ժենք կ'անցնին եւ կամ կը փոխուին: Քանի գոյութիւն ունի ու կը բարգաւանի արդի Հայաստանը, ըլլայ իր աշխարհագրական սահմաններուն մէջ թէ ամէն հայու արիւնով բարախող սրտի մէջ, մենք անդիմագիծ չենք կրնար ըլլալ:

Քաջալերական է գիտնալ թէ մենք որպէս ազգ ունինք մտային ու ֆիզիքական ատադար: Ունինք նաև ատադագործները: Կարեւորը այս երկուքը քով քովի բերել ու ի շահ Հայ Դատին գործի լծելն է: Ժամանակն է որ մեր ներկայի ապրելակերպով ու գործելակերպով երկարաձգենք հայոց պատմութիւնը: Նախնիքներու ազնուական ոգիի շուրջին տակ կանգնած անոր բարիքները վայելելը բոլոր հետաքրքրուածներուն համար դիւր կու գայ: Արդեօք ապագայի մեր սերունդները պիտի ունենան նոյն նիւթեղէն զգացումը երբ իրենց ապագայ նախահայրերուն (մեր սերունդի) իտեալներն ու ոգին ժառանգեն...

Հայրենիքի յաւերժութեան գաղափարը, այդ հայրենիքի արդար եւ իրաւացի տէր ազգի ընտիր զաւակները ըլլալու գերագոյն զգացումը պէտք է մենք մեր մէջ բիւրեղացնենք եւ ետքը զանոնք ծննդաբանական կանոններու նշգրտութեամբ փոխանցնենք մեր ապագայի ներկայացուցիչներուն այժմ մատղաշ հոգիններուն եւ ինչու չէ նկարագրին: Հաւանարար մեր ազգային յաւերժութիւնը լիովին ապահոված կ'ըլլանք այն ատեն երբ այդ նոյն ծննդաբանական կանոնները իրենց բարդութեամբ կարենանք ներմուծել մեր ազգաբանական բնախօսութեան մէջ:

Անմիջական կարիքը ակներեւ է որ շեշտը դնենէ ետք մեր ազգային նպատակներուն ու շարժման սկզբունքին վրայ պէտք է նաև զարգացնել գաղափարաբանական հարցերը եւ ոչ թէ լուր անցնի անոնց վրայէն: Քաղաքականօրէն հասուն գաղափարաբանութեանց բախումէն է որ պիտի կազմաւորուին եւ ձեւ առնեն ապագայի, եւ արժեւորուին ներկայի ու անցեալի վարդապետութիւնները: Միասին աշխատելու ու նշմարիտ համագործակցութեան նշանաբանով պիտի Հայ Դատի յորանուատին մէջ առնենք իւրաքանչիւր գիտակից հայ: Եկէք ապրեցնենք Հայաստանը մեր մէջ:

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Անգլիական Թերթը

Փարիզի «Յառաջ» թերթի Հոկտեմբեր 30-Նոյեմբեր 1 թիւր այսպէս կ'արտայայտուի մեր «Հայ Շարժում» ին մասին:

Գրեց՝ ԽԱԶԻԿ ԹԷՇԼԵՇԵԱՆ

Ամերիկայի մէջ զանազան «հայաշունց» խլրումներ կան ներկայիս, որոնցմէ ամենէն խոստմնալիցը, ապագային համար, համալսարանական կառոյցին մէջ կը պատահի: Ներկայիս կան հայկական մեծ ու փոքր ամպիններ, որոնցմէ ոմանք օժտուած են հիմնադրամով (Հարվըրտ, Պուրբնի մէջ. Գոլոմպիա, Նիւ Ենրքի մէջ. Իւնիվլրսիթի օֆ Փենսիլվանիա, Ֆիլադելֆիոյ մէջ. Իւնիվլրսիթի օֆ Միջիլն, Տիրոյթի մէջ. Իւնիվլրսիթի օֆ Քալիֆորնիա, Լու Աննելը): Իսկ ուրիշներ, օրինակ՝ Անհանգային համալսարաններու որոշ ամպիններ, զուրկ են նման հիմնադրամէ: Սակայն նման ամպիններ դատապարտուած չեն անգործութեան կամ տկար գործուելութեան, երբ կը գտնուին հայաշատ գաղութի մը մէջ եւ ունին նարպիկ եւ ձեռներեց վարիչներ: Քալիֆորնիոյ Անհանգային համալսարանի Ֆիլադելֆիայի հիւղին ամպիններ եւ անոր վարիչ-փրոֆեսորը, Տիգրան Գույումնեան, կրցած է ծառայել իրեւ կորիզ եւ կեդրոն, երիտասարդական շարժումի մը, որ ահա երեք տարիէ ի վեր օժտուած է իր բերրով, անգլիատան «Հայ Շարժում»ով, որուն կ'արժէ անդրադանալ:

Ֆիլադելֆիայի շրջանը անցեալին ծանօթ եղած է հայ բնակիչներու

Armenian Studies Course Offerings

Spring 1982

ARM S 010 Intro to Armenian Studies 03 Kouymjian 1310-1400 MWF LS 169

The history, geography, literature, language and art of Armenia from ancient times to the present with emphasis on resources, bibliography and report writing.

ARM S 120T Armenian Poetry

01 Kouymjian 0900-1700 S* SS 105

The course will be an analysis and explanation of Armenian poetry from the earliest centuries to the present with concentration on contemporary Armenian poets, especially the works of the Valley poet James Baloian who will appear in person.

ARM S 120T Armenian Experience Film 01 Kouymjian 0900-1700 S** SS 105

The course as in the past years will show and discuss films about Armenia and the Armenians and especially films by Armenian film makers including Rouben Mamoulian, Sergei Parajanov, Richard Sarafian, Aram Avakian and others.

ARM S 120T World of Richard Hagopian 01 Kouymjian 0900-1700 S*** SS 105

Through the in-class performance of internationally famous oud player Richard Hagopian, an examination of Armenian music will take place with emphasis on folk music. The class will include several live performers in addition to Mr. Hagopian.

ARM S 121 Armenian Painting

03 Kouymjian 1245-1400 TTh IA 125

Through the outstanding works of each period, the development of Armenian miniature painting will be studied from its early beginnings in the 6th century to the 20th century. Familiarity with Armenian history or art, though helpful, it is not necessary for a complete appreciation of the material to be presented. All lectures will be fully illustrated with color slides.

ARM S 1B Elem Armenian

04 Tchaderjian 1510-1600 MWFAH 216A 1510-1600 Th SS 109

Students will study basic structure and pronunciation of Armenian through practice, reading and writing. Credit by examination is offered during the first four weeks to advanced speakers.

HIST 108B Armenian History

04 Kouymjian 1910-2200 M LS 169

Survey of Armenia's past from the Armenian Kingdom of Cilicia, the rise of the Ottoman Empire, Armenia's subjugation to Turkish, Persian and Russian Empires, the "Armenian Question", the massacres and genocide, Soviet Armenia, and diasporic communities in America, Europe, and the Near East to the present situation with Armenian terrorists.

ARM S 190 Independent Study

1-3 Kouymjian To Be Arranged

* This class will meet on two Saturdays only 1 & 8 May 1982.

** This class will meet on two Saturdays only 20 & 27 February 1982.

*** This class will meet on two Saturdays only 13 & 29 March 1982.

For more information call the Armenian Studies Program (209) 294-2832 or visit San Ramon 5, Room 241.

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HYE SHARZHOOM

welcomes response from its readers

Festival Cont. from front page

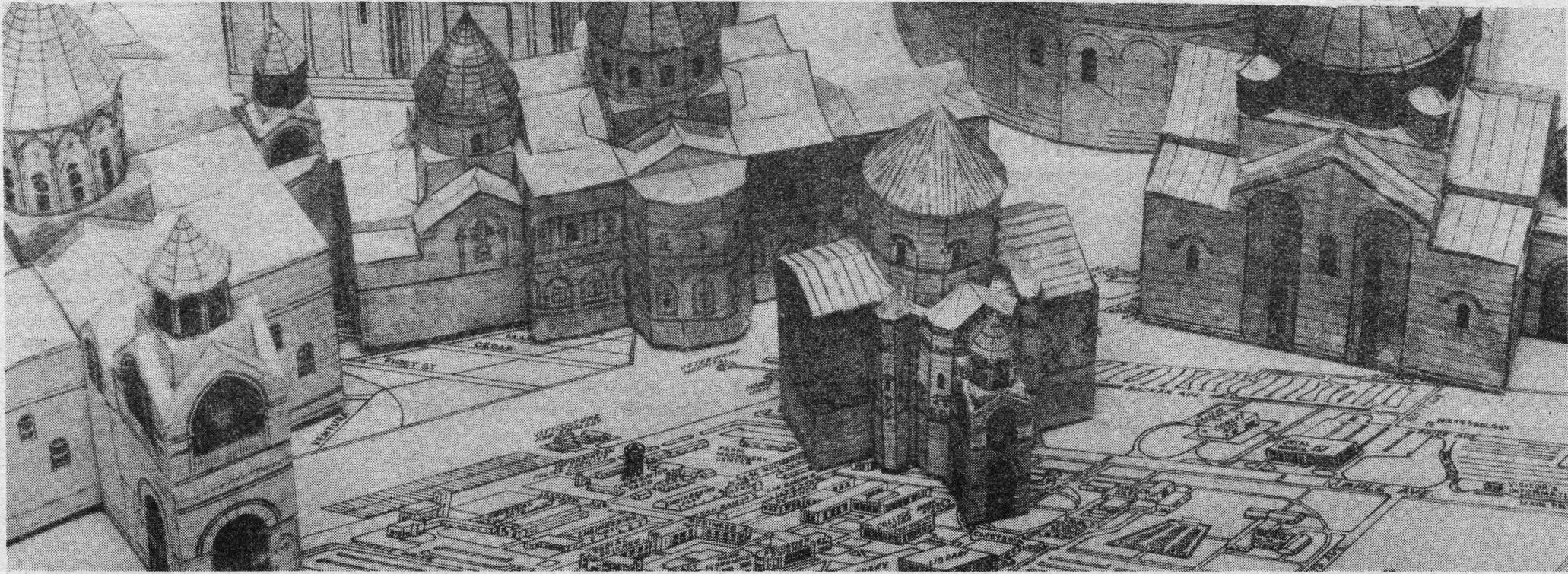
and associates of Saroyan. Archie Minassian of Palo Alto, Saroyan's cousin and friend since childhood; Louise Dodgson Anderson of Dodgson Bock Center; Gail Sarkissian, retired claims processor at the Veterans Hospital; Fresno artist Varaz Samuelian; and moderator Dickran Kouymjian exposed the warm, funny, eccentric, stubborn and witty side of the writer.

During these activities a mini-film festival featured a continuous showing of films based on Saroyan's writings including a number of TV plays from the old Omnibus program directed by Alister Cooke. A special

showing of filmed highlights from this past summer's "Tribute to Saroyan" held in the Fresno Convention Center was also shown.

The Festival Committee along with the Armenian Studies Program and the English Department published a program booklet containing a critical essay on some of Saroyan's unpublished plays by Dickran Kouymjian.

The numerous multi-faceted activities of the William Saroyan Festival created an atmosphere for intellectual stimulation and growth not only for the University but also for the Valley community.



REFLECTIONS

BY DICKRAN KOUYMIAN

During the month of October 1981 California State University, Fresno was host to the exhibit of medieval Armenian architecture organized in Milan, Italy. Bringing this exhibit to the United States involved a series of negotiations going back as far as 1974. In 1977 CSU Fresno tried to bring the show to the university, but apparently it was the wrong time and other Armenian centers in the U.S. were not yet ready. As a result of the second international symposium on Armenian art in 1978 in Erevan, talks began in earnest about a tour of this country. Finally, in 1980 a number of schools expressed their willingness to have the exhibit. Professor Nina Garsoian took the initiative with the help of her Armenian Studies Advisory Board and accepted to coordinate the U.S. effort. Harvard, U.C.L.A., Fresno State, University of Pennsylvania all agreed to display the exhibit and in time the University of Michigan, U.C. Berkeley, the Watertown Cultural Center, and the Washington based Armenian Assembly also agreed to participate. The cost of shipping the exhibit from Milan, insurance, printing of the catalogue in English and miscellaneous expenses were to be divided up among the consortium of universities. Thus, for roughly \$3,000 each institution was and is able to mount an exhibit which would have cost any individual institution about \$30,000.

The exhibit had been organized in 1967-8 and successfully shown in most countries of Western Europe, in the Middle East, and even South America. Its purpose was and is to expose to as large an audience as possible, - Armenian of course, but more importantly non-Armenian - the expression of a 1500 year old tradition of Christian building in stone. Though by 1967 the centers of Armenian architecture associated with the Polytechnic University in Milan and the University of Rome were already well established, it still can be said that the exhibit, perhaps more than any other phenomenon in the past decade and a half, has contributed to the renewed and more lasting interest in Armenian architecture and art in general which has among other things led to the holding of three international symposia of Armenian art (Bergamo, 1975; Erevan, 1978; Vincenza, 1981) and the publication of an ever increasing number of studies on Armenian architecture. In that achievement alone the exhibit has fulfilled the expectations of its organizers. These include the scholars attached to the Polytechnic University in Milan headed by Prof. Adriano Alpago-Novello, and the Cultural Union of the Armenians in Italy, led by the Pamboukian and Manookian families. Rarely have so few individuals with such relatively modest means succeeded by themselves in creating an international renaissance in any field of Armenian studies. To be sure the effort was aided by the cooperation of the Armenian Academy of Sciences and various institutes there, by the Italian team in Rome under Prof. Paolo Cuneo, and by scholars in Germany, France and even the United States.

The exhibit is scheduled to appear at least at four more sites between now and June 1982: U.C.L.A. (13 January to 2 February, 1982), Berkeley (1 March to 1 April), Armenian Assembly, Washington (mid-April to mid-May), University of Pennsylvania (25 May to mid-June).

The exhibit shows 66 single monuments or monastic complexes in a series of 150 panels mounted with some 500 brilliant photographs in color and black and white. The photographs are so breathtaking, that merely their examination is worth the trip to the exhibit. Of various sizes, angles, views collectively they overwhelm the spectator. Yet, their real

intent is to place the visitor on Armenian soil and for a short moment allow the curious to imagine what it must have been like to have lived and worshipped in that country of mountains and forests, that Armenia of history. And though many of the monuments, especially those from the 4th to the 7th century are in half-ruined states, they have a majesty and mystery, an aesthetic allure that is nearly awe inspiring.

During the three and a half weeks the exhibit was at Fresno State, more than 2,000 visitors saw it. From what I have been able to learn about its display in other U.S. centers before Fresno, this seems to be higher than average. Yet, from the point of view of the organizers of the exhibit, especially the Armenian Studies Program of the university, there should have been at least twice that number. Why? The San Joaquin valley has some 40,000 Armenians in it. A modest 10% of that population would mean 4,000, and already of the 2,000 or so who did come to see the exhibit, nearly half were non-Armenian. The publicity was ample. *Hye Sharzhoom* which is mailed to more than 3,000 households in the area free of charge, carried a major story on the exhibit; all local newspapers, Armenian and non-Armenian, radio and TV stations, had articles and announcements, and more than 3,000 special invitations for the opening reception and inaugural lecture were mailed (actually 3-400 came to the opening reception).

Why were there not more of the "influential" members of the Armenian community, those who are cited as the pillars of it, or those who are usually seen at an AGBU or church banquet, or at an Ani Guild Gala, or the famous Kef Night, Triple X socials, or even the annual April 24th celebrations? Of course there is no simple answer. Busy schedules are the usual excuse; or a plea that they didn't know it took place, despite the publicity. However, the real reason is probably not any of those. It must have something to do with the alienation of the Armenian-American from his own culture. Most of us simply know nothing about it. We have reached a point where our ignorance of our own past (our roots) is so vast that it is impossible for us to comprehend exactly what an exhibit of medieval Armenian architecture might mean.

How curious and ironical it is that in an area of Armenia's cultural past that is now widely studied and appreciated by scholars and art oriented international public, the Armenian herself or himself lacks the motivation to make the effort to discover these architectural wonders created by her or his own ancestors. Instead, those of us who have any notions about Armenia's cultural past have received that through such names and events as Gregory the Illuminator, Mesrop Mashtots, Vartanantz, some late 19th and early 20th century patriotic writers and poets, and the tragedy of the massacres - events which have made little or no impact on the non-Armenians and which remain unknown to them. Must the true contributions made to the history of civilization by Armenians, especially through their arts, and to some extent literature, be abandoned by the Armenians? We are one of the few people in the world to annually celebrate a national cultural day each year in October, while at the same time having the most superficial, simplistic, grammar-school notion about Armenia's cultural past. It is curious how Armenians living in diasporic communities in America and France can be so alienated from a cultural past that has been active and alive for thousands of years; and it is paradoxical that this alienation has taken place in less than three generations in lands where freedom and opportunity for all are widely broadcast. Whose fault is it? Do we bear responsibility or are we just victims of circumstance?

see *Reflections* page 6

ՎԵՀԱՓԱՌ ՎԱԶԳԵՆ ՀԱՅՐԱՊԵՏԻ ԽՕՍՔԸ ՍԱՐՏԱՐԱՊԱՏԻ ՅԱՂԹԱՆԱԿԻ ՈՒ ՍԱՐՈՅԵԱՆԻ ՄԱՀՈՒԱՆ ԱՌԹԻՒ

Ամենայն Հայոց Կաթողիկոս Ն.Ս.Օ.Տ.Տ. Վազգեն Վեհափառ Հայրապետը 24 Մայիս 1981-ին Փարիզի Հայոց Եկեղեցւոյ մէջ ոգեկոչեց Սարտարապատի ճակատամարտին նահատակուղներու յիշատակր ու ապա անդրադարձաւ Ամերիկահայ գրող Ռևլյըմ Սարոյեանի մահուան որ տեղի ունեցած էր 18 Մայիսին Ֆրեզնոյի մէջ:



Photo: D. Kouymjian

Վեհափառ Հայրը աղօթեց Սարտարապատի ճակատամարտի նահատակներու հոգիներուն համար ու օրհնեց անոնց յիշատակր որոնք ինկած էին յանուն Հայրենիքի փրկութեան, յանուն մեր Հաւատքին ու պահպանման: Սարտարապատի յաղթանակր, բաւարար Վեհափառը, հիմնաքարն է որու վրայ վերածունդը սկսաւ հայ պետականութեան որ խորտակուած էր Հազար տարի առաջ: Եթէ այդ յաղթանակր տեղի չունենար, շարունակեց ան, մեր դարաւոր թշնամին իր ցեղասպանութեան ծրագիրը պիտի ամբողջացրնէր արեւելահայաստանի մէջ ալ: Ան անդրադարձաւ արեւելահայաստանի բարգաւաճման ու հայ մշակոյթի ու եկեղեցւոյ վերածունդին: Բաւարար թէ մեր Սարտարապատի գոհերուն յիշատակին աղօթելու կողքին պէտք է Սարտարապատի ոգին կենդանի պահէնք մեր մէջ եթէ մեր փոքրիկ ազգը շարունակուելու է ու իրադորելու իր արդար երազները: Ենթագ անհրաժեշտութիւնը տնտեսական, քաղաքական, մշակութային ու եկեղեցական մարգերու մէջ գորացնելու այն պետականութեան կառուցուածքը որով ձեռք բերուեցաւ Սարտարապատի յաղթանակր ու վերածուեցաւ մեր Հայրենիքը: Արտասահմանի Հայերուն պատգամեց պահպանել Հայոց ամրողջականութիւնը ու նեցուկ կանգնիլ մայր Հայրենիքին, ըլլալ անոր

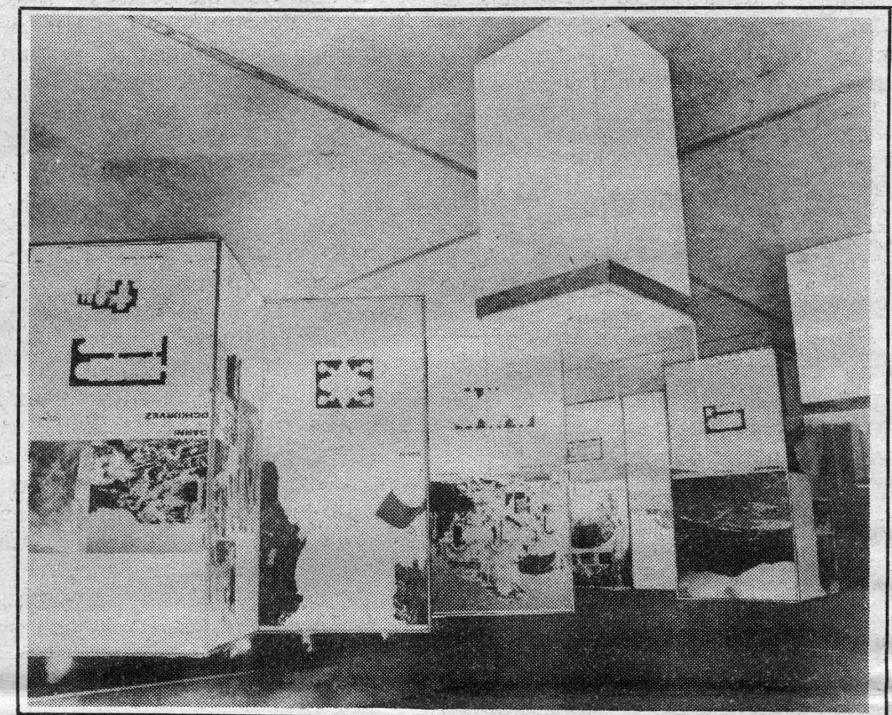
անրաժանելի մէկ մասը եւ մանաւանդ պաշտպանել իրենց ինքնութիւնը, մայրենի լեզուն, կրթական հաստատութիւնները ու հայրենաբարձգ զգացումները: Աղօթեց աշխարհի ու Հայաստանի խաղաղութեան համար, որպէսզի մեր ժողովուրդը կարողանայ շարունակել իր վերածունդը: Ըստ թէ մենք պէտք է հասկնանք ու վերլուծենք մեր անցեալի փորձառութիւնը, չմոռնանք մեր Հայրենիքի աշխարհագրական դիրքը ու մեր ժողովուրդի սեփական ոյժի կարողութիւնը յարաբերաբար մեր զրացիներուն հետ: Առանց այս տուեալներուն, շարունակեց ան, կարելի չէ մեր ապագային մասին մտածել: Այս է թելաղրանքը, աւելցուց Սարտարապատի նահատակներուն:

Ապա Վեհափառ Հայրը անդրադարձաւ Ռևլյըմ Սարոյեանի մահաւան: Ըստ թէ այդ Ամերիկահայ գրողը Ամերիկեան մեր ժամանակաշրջանի ամենասաղանդաւոր գրողներէն մէկն է ու սիրոյ եւ պաշտամունքի առարկայ դարձած է Հայ ժողովուրդի կողմէ ալ թէ՝ Հայաստանի մէջ, թէ՝ Սփիւռքի մէջ: Վեհափառը շարունակեց իր խօսքը ըսելով թէ Լր Մոնտ թերթին մէջ Սարոյեանի մասին գրուած յօդուածի մը մէջ ան ներկայացուած էր իրեւ «Կէյգէր» երկրագունդի ընդերքէն ժայթքող տաք ջուրի հրաբուխ մը որ տարերային փոթորկումով տասնեակ նոյնիսկ Հարիւրաւոր մեթր բարձրութեան կր հասնի: Սարոյեանի հոգեկան, իմացական պոռթկումը, բաւարար իրապէս նման է «Կէյգէր»ի: Աւելցուց թէ անձնապէս ծանօթ էր Սարոյեանի տարերային պոռթկումին, հոգեկան ոյժին, իր տաղանդին ու հանճարին զոր ժառանգած էր այս բացառիկ մարդը իր արեան մէջ, իր ժողովուրդէն: Ըստ թէ Սարոյեանը իր ամբողջութեամբ համակ բարութիւն էր, մարգասէր էր բառին իսկական առումով ու անոր անկեղծութիւնը, մարգասիրութիւնը, ճշմարտասիրութիւնը բոլոր գաղափարաբանութիւններէն վեր է: Աւելցուց թէ Սարոյեան մեր ազգին պարզեւն է ո՛չ միայն Ամերիկեան զրականութեան, այլ եւ համաշխարհային զրականութեան: Ապա Վեհափառ Հայրը օրհնեց անոր յիշատակր ու այն ժողովուրդը որ ծնունդ տուաւ իրեն ու իր նմաններուն՝ Հայ ժողովուրդը:

Reflections Cont. from page 5

In America our only consolation before this situation is to be able to say that if as a national group we have failed to appreciate our own artistic heritage, and of course nearly axiomatically any profound understanding of ourselves, then at least certain individual Armenians have immersed themselves into that Armenian tradition, finding in it a source on which to build a new, powerful, and internationally significant artistic creation. We point to the most prominent, all of the same generation: Arshile Gorky in art, William Saroyan in literature, Alan Hovhannes in music. But again, another irony expresses itself here. Though these men and their works are studied, performed, and played by scholars and artists throughout the world, college educated Armenians have barely heard of them until recently except for Saroyan, and even then rare is the Armenian who has read more than three (*The Time of Your Life*, *The Human Comedy*, *My Name Is Aram*) of his more than fifty published books.

It is precisely because of this ignorance of Armenians toward their own heritage that they are unable to appreciate the opportunity of seeing in their own hometown 15 centuries of architecture that belongs to each and every Armenian.



On the whole the Armenian viewer was more bewildered and ill-at-ease than the non-Armenian. I have tried to analyze this phenomenon and for the moment see it as follows. The Armenian often comes expecting to see a few churches like the one she or he worships in every Sunday, or at least like those pictures of Etchmiadzin or perhaps Hripsime she or he might have seen; also, if of a certain age or attached to the village of her or his parents or grandparents, the Armenian thinks that the church of Kharpert, or Bitlis, or Sepastia will be prominently displayed. Of course they are not to be found in the exhibit because they are either very late and unimportant from the point of view of the development of Armenian church architecture or simply no longer exist. Instead the Armenian viewer is confronted with names of 6th and 7th century churches (most named after villages and therefore, lacking the word saint or *sourp* before them) which have lacked population centers for centuries: Ptghni, Zorovar, Ererouk, Tanahat. If the Armenian is with a non-Armenian friend, she or he is at a loss to explain anything to the friend and is, therefore, embarrassed as well as bewildered. On the other hand, the non-Armenian comes with no preconceived notions and is usually astonished at the quality and quantity of an architecture in beautiful stone that predates by centuries the very formation of the country or countries of which she or he has an ethnic attachment.

Some other kinds of reflections on the exhibit are also in order. The mounting of this exhibit has much to do with its appreciation: The masonite boards onto which the photos, plans, and maps are attached are of course flat, two-dimensional. They have been arranged by the organizers in Milan according to the geographical zones of Armenia-central, north, south etc. Within each zone monuments are placed more or less chronologically. I have on several occasions over the past 15 years protested to the organizers about this arrangement, suggesting that the monuments should be arranged either according to architectural type, e.g. basilicas, domed basilicas, niche-butressed squares etc., or in chronological order ignoring geographical regions. Unfortunately, this has not been done, and indeed, might now be financially prohibitive.

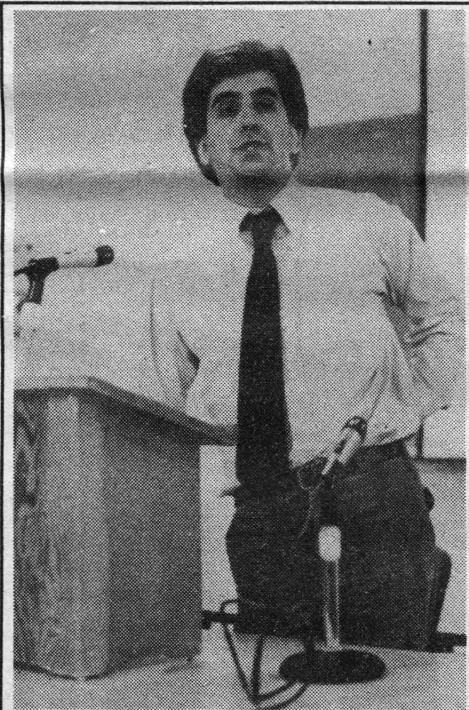
In Fresno from the beginning I decided to mount the show not in the usual numbered sequence of the boards. In the center of the Phebe Conley Art Gallery we placed all the monuments from the formative period of Armenian architecture, the 4th to the 7th century; on the north wall in two-story tiers we placed those of the middle period, roughly the 10th and 11th century which also corresponded to the monuments of the areas of Van-Aght'amar and the medieval capital of Ani; finally, in the

see Reflections page 11

Impressions of William Saroyan

Inspired by the Symposium on "William Saroyan, The Writer", CSUF instructor of English, Catherine Burke wrote the following article for Hye Sharzhoor.

From the Saroyan works I have read, have seen performed or have heard recounted, I am left with the feeling of having witnessed many small scenes from life that are immensely important—scenes that deserve to be thought about far beyond the last page of a book, the last word of an actor, the final sentence of a storyteller. The Saroyan portraits of man in his everyday life may be enjoyed, each one for its own sake; taken together, however, the individual scenes form a mural that shows us not only the histories of particular people, but also a picture of what life is like for all of us. In William Saroyan's mural we see our own joys and tragedies laid out before us as they appear in our lives—capriciously, randomly, outside our control.



Aram Saroyan, William Saroyan's son, is a writer and a poet residing in Bolinas, California. He is the author of *Genesis*—a collection of prose about the beat generation of the 1960's. He is currently preparing a biography of his father which will be published in June 1982. Aram was one of the four speakers at the symposium "William Saroyan And His Writings" held at CSUF on November 12, 1981.

Had he beaten Murphy to his Law, Saroyan's Law might have read: "Given the odds in life, things are more likely to go crazy than right or wrong." I cannot help but think that it was life's craziness that made him a writer. He saw that life was not so much bright or dark, but that it was unpredictable, and that good people persevered in the face of it. William Saroyan himself experienced the capriciousness of life when he was a young child; in a sense it was then that he became a writer, when he first learned that life was whimsical and that

in order to survive he would have to make his own sense of it.

William Saroyan was just three years old when his father, Armenak, died suddenly and William was moved to an orphanage, along with his brother and two sisters. Aram Saroyan, William's son, recently identified the death of Armenak as the central trauma of William Saroyan's life. He theorized that the three-year-old William, not possessing the language by which to make sense of his father's death, entered a period of psychological crystallization for the next five years of his life, his years in the orphanage. A man with a very vivid memory, Saroyan himself said in his taped reminiscences ("Growing Up in Fresno," February 1976) that he did not remember the years in the orphanage, did not see himself as a child from age three until age nine. It was then that he re-entered family life and the world once again. At age thirteen, with his basic language acquisition complete, William Saroyan began the life-long process of making sense of the world, for himself and for others. In his reminiscences he also says: "The public library was a very powerful agent in my own development as one who had every hope of finding meaning in the human experience."

From his early experiences in life there arose in Saroyan a desire, not only to make sense of the world, but also to show that we are all subject to the whimsical appearances of joy and tragedy in our lives. It is not surprising then that so much of William Saroyan's writing is cloaked in the unmistakable atmosphere of the fable, the spirit of *autrefois*, the once-upon-a-time. We need only listen to the opening lines of two chapters from *My Name Is Aram* to hear it. "The Summer of the Beautiful White Horse" begins: "One day back there in the good old days when I was nine and the world was full of every kind of magnificence..." and "Locomotive 38, The Ojibway" opens: "One day a man came to town on a donkey and began loafing around in the public library." In these lines is the promise of a story that already has a familiar ring for us.

In "The Armenian Mouse" Saroyan moves fully into the form of the fable with the main characters being represented as animals. Through Ralph the snake and Ardash the mouse he presents us with the tragedy of the Armenian massacres perpetrated by the Turks in 1895, about which Saroyan, as an Armenian, felt deeply. Like George Orwell in his famous fable, *Animal Farm*, William Saroyan used the fabulous form to offer us the most complex truths about ourselves in the simplest of language. He showed us, symbolically, our place in the universal scheme, and invited us to think more about it.

But I think there is another reason for the pervasive spirit of *autrefois*, the fable, the fabulous in the works of

William Saroyan. French philosopher Gaston Bachelard states: "The permanent child alone can return the fabulous world to us." From books like *My Name Is Aram*, *The Human Comedy*, *Papa You're Crazy*, and the play *My Heart's In The Highlands*, it is clear that

intelligence. Surely it seems as he writes that he does more than simply recall the past. As we read it seems almost as if Saroyan is actually there, reliving his experience as the boy he knew himself to be, close again to those people who were important to him then. We re-enter his child-



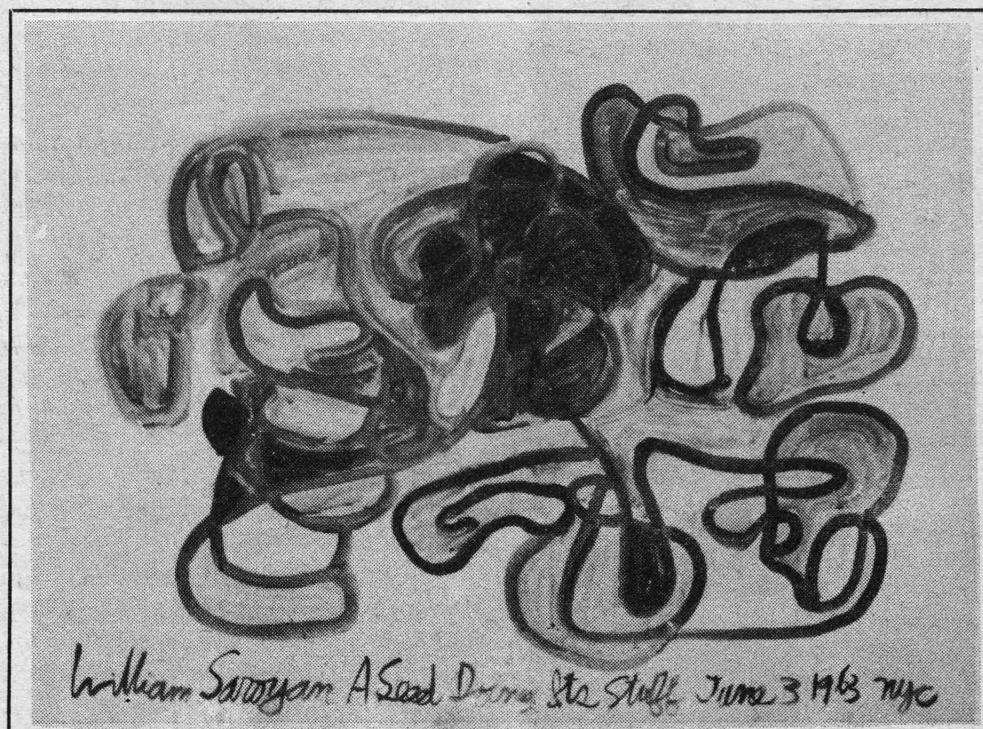
Gene Bluestein (on the left), a professor of English at CSUF analyzes Saroyan's style of writing during the symposium "William Saroyan And His Writing". Aram Kevorkian (on the right), Saroyan's friend and lawyer discusses the writer's last decades as they were lived in Paris, France.

Saroyan never lost the feeling of what it was to be a child, and that he never lost the feeling of what it was to be a child at different stages of childhood.

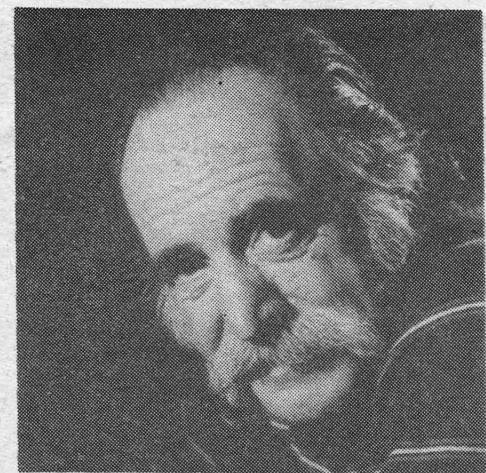
Perhaps this was due to the crystallization of those five important years in the heart of William Saroyan's childhood. Perhaps that crystallization as Aram Saroyan refers to it, left William Saroyan with an unusually vivid sense of his own history, of himself, in the years before and after the orphanage exper-

ience. When Saroyan writes about his Uncle Melik and the pomegranate trees in *My Name Is Aram*, it is the voice of the eleven-year-old Aram we hear; it is his pulse we hear. For that instant of creativity the adult has given way to the boy within because he knows him and trusts his assessment of the world.

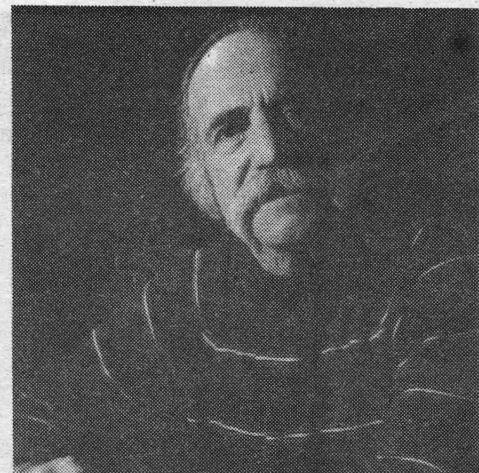
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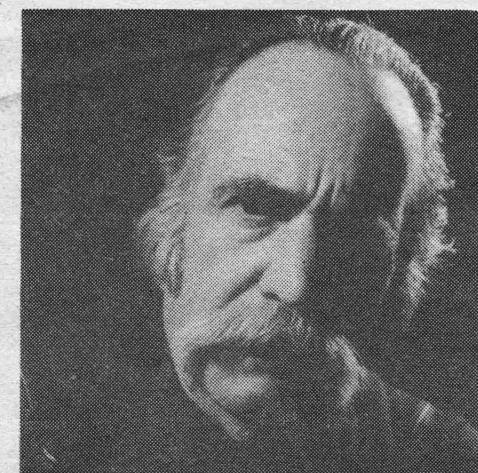
"A Seed Doing Its Stuff" is one of the forty Saroyan paintings exhibited for the first time at the CSUF Phebe Conley Arts Gallery during the Saroyan Festival that took place at California State University, Fresno in November, 1981.



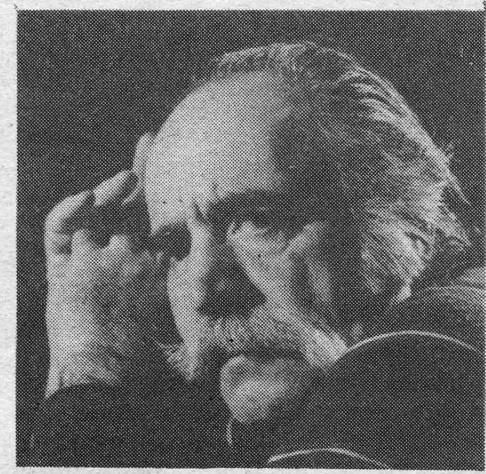
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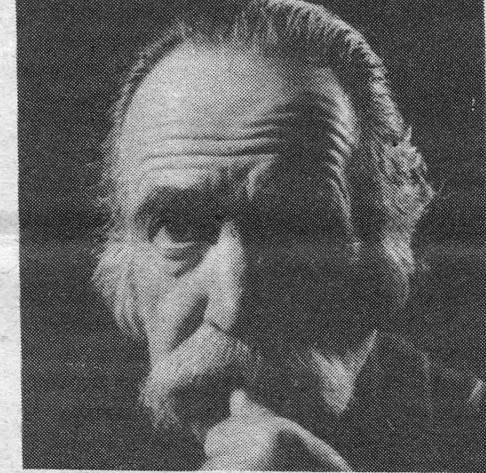
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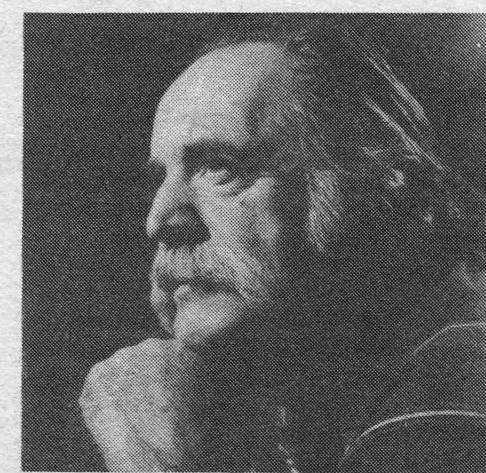
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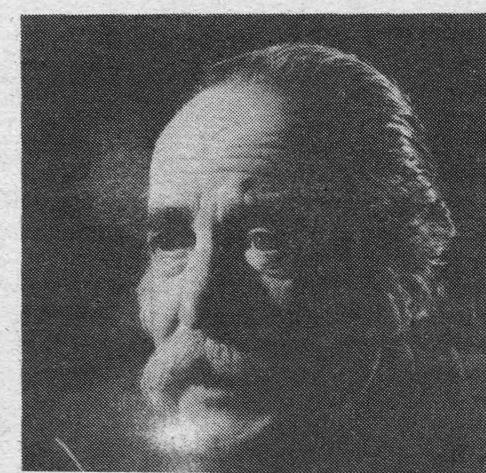
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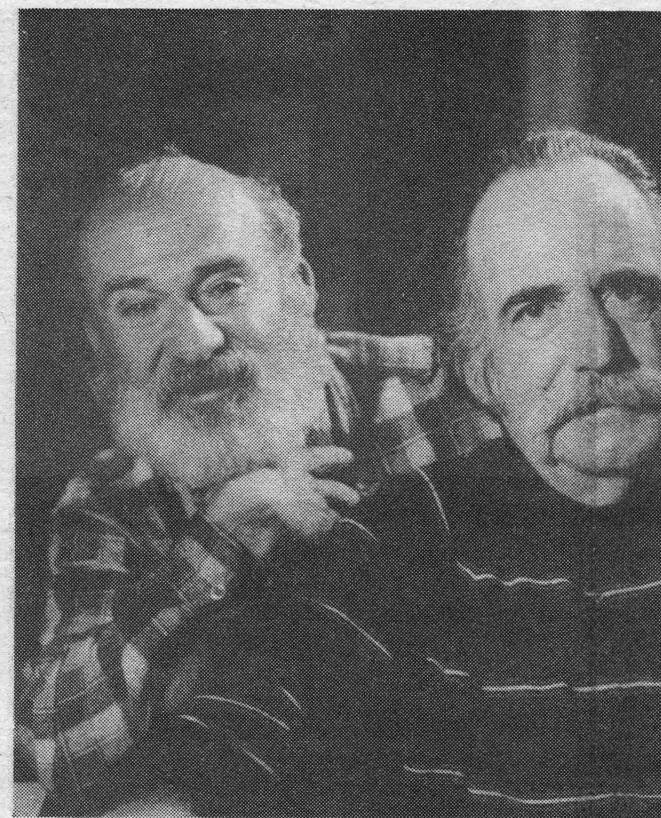
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FROM LEFT TO RIGHT: VARAZ, S.

ՍԱՐՈՅՑԵԱՆՆ ՈՒ ՆԿԱՐԻՉԸ

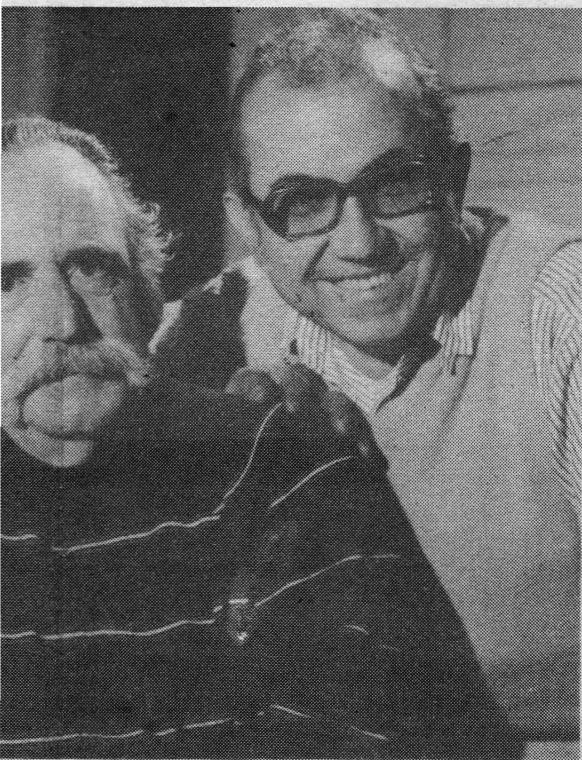
Ուիլյում Սարոյեանի համբաւը հասած էր Պէյրութաբնակ նկարիչ Փոլ Գալինեանին: Ան ծանօթ էր այս աշխարհահոչակ գրողին գործերուն ու շատ հպարտ էր որ հայորդի մը կը վայելէր համաշխարհային ժողովրդականութիւն, սէր ու յարգանք: Գալինեան երազած էր գէթանգամ մը ծանօթանալ անոր ու ինքն ալ իր կարգին անոր հանդէպ ունեցած հիացմունքն ու յարգանքը յայտնել անոր իր նկարչական արուեստով: Անոր դիմանկարը բնաւ չէր տեսած, եւ երբ ֆրեզո, Գալիփորնիա փոխադրուեցաւ ընտանիօք, հոն էր որ տեսաւ գրողին նկարը: Անոր դէմքը, նայուածքը, պէտերը գրաւեցին նկարիչը: Գալինեան կ'ուգէր անպայման ծանօթանալ անոր: Վերջապէս նոյն քաղաքը կ'ապրէին: Բուռն փափաքը ունէր Սարոյեանը իր նկարներով անմահացնելու: Շուրջիններուն կը հարցնէր անոր մասին, կը ջանար անոր հանդիպելու առիթը գտնել բայց իրեն կ'ըսէին թէ Սարոյեանը տարօրինակ մարդ էր, մենակեաց էր ու կը խուսափէր նկարիչներէ: Հակառակ այս յուսահատեցուցիչ խօսքերուն, նկարիչի սրտին մէջ գրողը նկարելու փափաքը աւելի կը գորանար: Այո՛ պիտի գրանք զայն, պիտի նկարիչ զայն, նոյնիսկ եթէ Սարոյեան անարգէր զինք, ապտակէր զինք: Հիւանդագին հետքով նկարիչը շալկած իր յուսամեքենան կ'երթար այն բոլոր ձեռնարկներուն ուր Սարոյեան ներկայ կրնար րլլալ, չէր փախցնէր անոր թատրերգութիւններուն թ ե մ ա դ ր ո ւ թիւնները, միշտ յուսալով որ այդ առասպելական գրողին հոն պիտի հանդիպէր: Բայց իր ջանքերը ապարդիւն էին: Նոյնիսկ եթէ հեռուէն տեսնէր Սարոյեանը ու փորձէր մօտենալ անոր, ամբոխը կը բաժնէր զինք անկէ:

Այսպէս կ'անցնին ամիսներ: Օր մը երբ յուսահատ Գալինեանը քանդակագործ Վարազ Սամուէլեանին կը պատմէր իր անբախտութեան մասին, Վարազ անոր կ'աւետէ թէ ինք Սարոյեանին մտերիմ բարեկամն է, ու Գալինեանի ինսդրանքով կը խոստանայ անոր ծանօթացնել Սարոյեան

նին: Գալինեան կ'որոշէ իր յուսամեքենան Վարազին սթիւտիոյին պգտիկ սենեակը զետեղել, եւ երբ Սարոյեանը Վարազին սթիւտիոն այցելէր, Վարազ Գալինեանին պիտի կանչէր ու ան ալ իր տարիներու երազը պիտի իրականացնէր գրողը նկարելով: Անշուշտ երբ Սարոյեանին հանդիպէր Գալինեան անոր պիտի չյայտնէր որ նկարիչ էր, նոյնիսկ յուսամեքենային մէջ ֆիլմ պիտի չդնէր. հապա եթէ գրողը իրմէ խրտչէ՞ր: Իսկ եթէ իր բախտը այդ օրը ժպտէր ու Սարոյեանը նկարուելու փափաքը յայտնէր, այն ատեն ֆիլմը կը զետեղէր յուսամեքենային մէջ...: Ռազմահնարքը պատրաստ էր:

1976 Մարտի ցուրտ օր մը Վարազ կը հեռաձայնէ մեր նկարիչին ըսելով թէ Սարոյեան այդ օրը իրեն պիտի այցելէր: Կէսօրէ ետք: Գալինեան երկիւզածութեամբ խառն խանդավառութեանը կը շտապէ Վարազին սթիւտիոն հասնիլ: Ու ահաւասիկ Սարոյեանն ալ կը հասնի իր հեծանիտնէվ: Սթիւտիոյէն ներս կը մտնէ, Վարազին կը փաթթուի, խոժող նայուածք մը կը նետէ Գալինեանին ու կը սկսի բարձրածայն խօսակցիլ քանդակագործին հետ: Նկարիչը վերջապէս բաւական քաջութիւն կը հաւաքէ ու կը մօտենայ Սարոյեանին: Վարազ կը ծանօթացնէ իրարու ըսելով որ Գալինեան մէծ նկարիչ մըն է: Մեր նկարիչը իր ձեռքը կ'երկարէ Սարոյեանին ու ամենայն անկեղծութեամբ ու միամբութեամբ կ'ըսէ անոր թէ զինք նկարելու եկած է: Սարոյեան նորէն խոժող նայուածք մը կը նետէ անոր ու կ'ըսէ թէ ինք նկարուիլ չի սիրեր: Ապա՝ դառնալով Վարազին կը շարունակէ խօսակցիլ անոր հետ: Գալինեան նկատելով որ Սարոյեան անտարբեր է իր հանդէպ, կ'որոշէ դիմել իր ուզմահնարքին: Կ'առաջարկէ Վարազին որ Սարոյեանին սթիւտիոյին պգտիկ սենեակը առաջնորդէ: Սենեակին մէջ գրողը գծգութեամբ կը նկատէ յուսամեքենան: 'Գալինեան այն ատեն կը խնդրէ Սարոյեանին որ վայրկեան մը տրամադրէ իրեն որպէսզի նկարէ զինք:

Կ'աւելցնէ թէ իր մեծագոյն երազն է Սարոյեանը նկարել: Գրողը զարձեալ կարեւորութիւն չի տար անոր ու կը նստի սնտուկի մը վրայ: Գալինեան մինչ այդ կը սկսի իր յուսամեքենային հետ խաղալ: Սարոյեան կը կարծէ թէ զինք կը նկարէ Գալինեանը ու կը բարկանայ: Նկարիչը կը վստահեցնէ զինք թէ իր յուսամեքենային մէջ ֆիլմ չկայ ու անոր կը ցուցնէ պարապ յուսամեքենան: Սարոյեանի դէմքին խոժող արտայայտիւնը կ'աներեւութանայ: Գալինեանի կը հարցնէ ուրկէ եկած է, ան ալ կը պատասխանէ թէ Լիբանանէն է եւ թէ իրեն ծանօթանալով իր տարիներու երազը կ'իրականացնէր: Սարոյեանի շրթունքներուն վրայ ժպտ մը կը գծագրուի ու կը խնդրէ Գալինեանէն որ հայերէն խօսի: Կը զմայլի անոր սահուն հայերէնին ու հարցումներու տարափով մը կ'ողողէ զայն: Գալինեան սիրով կը պատասխանէ անոր հարցումներուն ու միեւնոյն ժամանակ ճարպիկութեամբ ֆիլմ կը սահեցնէ յուսամեքենային մէջ ու կը սկսի նկարել զինք: Սարոյեան կ'անդրագանայ որ կը նկարուի ու կը հարցնէ թէ ինչո՞ւ Գալինեան զինք կը նկարէր եւ թէ ինչ պիտի ընէր իր նկարներով: Նկարիչն ալ կը պատասխանէ թէ պատիւ էր իրեն համար Սարոյեանի նման հայորդի մը նկարել ու թէ իր նկարները իր սթիւտիոն պիտի ցուցադրէր որպէսզի ամէն մարդ տեսնէր նկարը անձի մը որ այնքա՞ն սիրուած էր աշխարհահիմքի մէջ: Այս խօսքերը լսելով Սարոյեանի խոժող նայուածքը կ'աներեւութանայ: Գալինեան կը շարունակէ նկարել զայն: Յանկարծ գրողը կը դառնայ նկարիչին ու կը խնդրէ անկէ որ հայերէն երգ մը երգէ: Կ'ուգէ «Կիլիկիա» երգը լսել: Գալինեան կը սկսի երգել: Սարոյեանն ալ կը ձայնակցի:



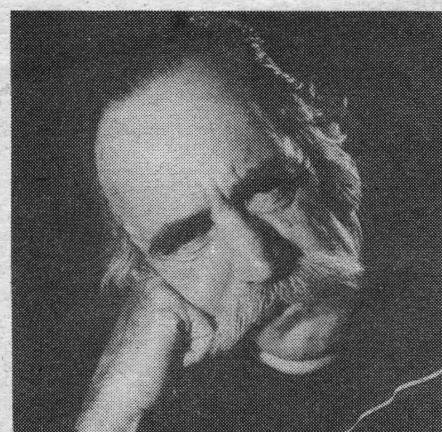
VARAZ, SAROYAN AND KALINIAN

It well may be that in the years to come when you visualize William Saroyan, it will be through a photograph by Paul Kalinian. In a striking series of twenty photo-portraits of the most natural color imaginable, Kalinian captures Saroyan in a variety of serious and relaxed moods. Though they look like studio photos, in fact they are not. None were taken in Kalinian's studio, nor were they posed. Their success is due to the combination of perfectionism that Kalinian insists upon and the very natural, photogenic quality of William Saroyan, especially radiated in his last years. But of course he was always photogenic, whether as a young rascal in Fresno, a poor writer in San Francisco or the stylish man of Broadway.

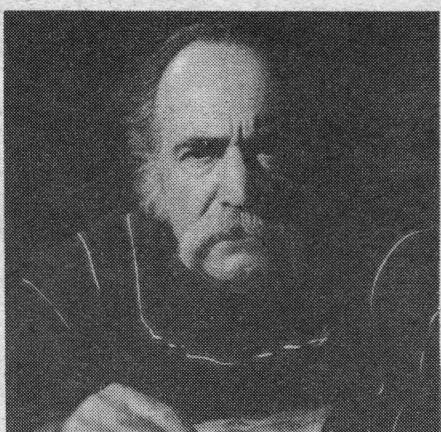
About two decades ago Paul Kalinian came to Fresno from Beirut to continue a profession he had learned the hard way. Photography had not been a conscious pursuit, but the result of inbred curiosity and that legendary Armenian determination. As a young boy he got a job sweeping the studio of Gulbenk, a well-known photographer in Damascus. When the boss was away Paul investigated and experimented with photography to such an extent that ultimately he was taken on as apprentice and assistant. To this day Kalinian does nothing the easy way. His artistry is characterized by an obsession with detail and a meticulous insistence on perfection which fuse in the mood, the day, and the moment expressed in these portraits. We are lucky for that. And Saroyan was lucky to have had this unusual series of professional portraits of himself.

The story of this near-adventure is recounted in detail on these pages for our Armenian readers. So that our English readers won't feel left out, a short sketch of how it happened is in order.

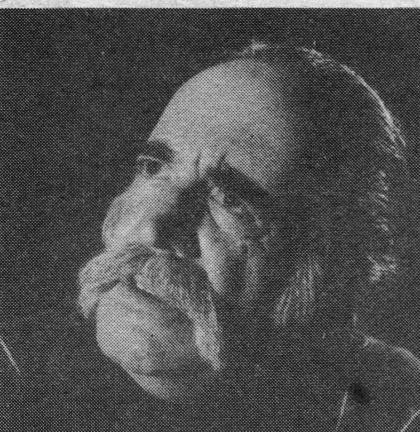
Kalinian had never seen Saroyan before coming to this country. When he found himself in Fresno, and found that Saroyan had moved back here in the spring of 1964, Kalinian decided that he would by hook or by crook photograph the writer. The photos he had seen of Saroyan, especially his eyes, had so affected Kalinian, that he knew he could not be tranquil until he, Kalinian had photographed William Saroyan. He tried several times to meet the famous



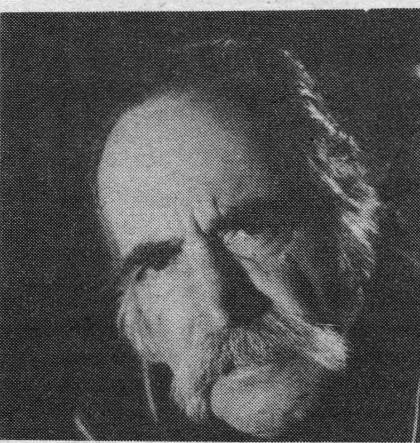
© Kalinian # 8



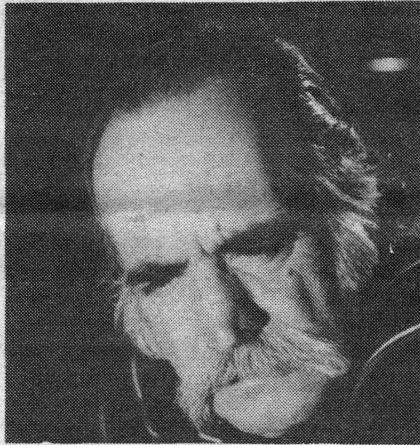
© Kalinian # 9



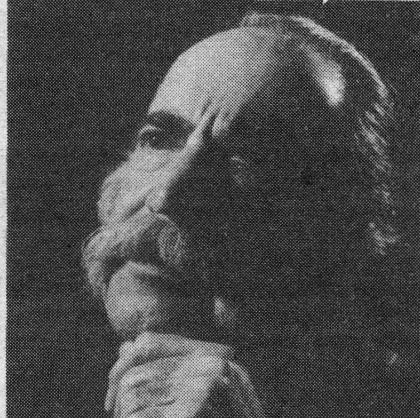
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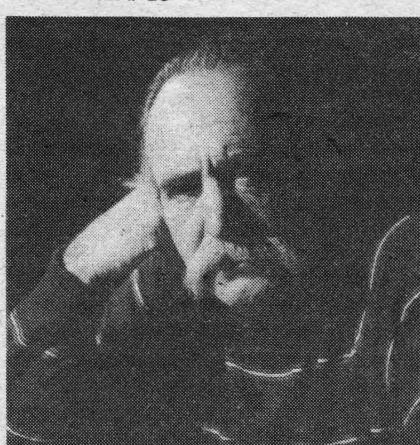
© Kalinian # 11



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Saroyan and the Photographer

author, camera at the ready, wherever Saroyan might be-- public gatherings, lectures, speaking engagements. But the legendary figure proved elusive, and, according to some close friends, unpredictable. Then in the early 1970's during a celebration for visiting dignitaries from Armenia, Kalinian saw him, but only from a distance-- too far away to photograph. However, Kalinian seized the moment to study Saroyan from afar, his face, his body, his head, his walk and his every other movement.

Ultimately, because Fresno is a small town, Armenians meet other Armenians and Paul Kalinian met Varaz Samuelian, artist, sculptor, and most importantly friend of Saroyan. Varaz said that he could arrange a meeting for Kalinian, but that the photographer would have to be patient. Varaz had a plan. Paul was to bring his equipment to Varaz's studio on San Benito, Saroyan's childhood neighborhood, set it up and then wait for Saroyan to drop in casually, as some day he would, always unannounced, having ridden over on his legendary bicycle.

One day much later (1976) Varaz told Kalinian he thought the time had come for Saroyan's visit. Kalinian set everything up and the two of them waited. Finally after some hours, Varaz saw Saroyan approaching on his bicycle. Varaz: "Here he comes!" Kalinian was ecstatic. However, knowing that Bill Saroyan wouldn't want to be photographed and wouldn't like the arrangement, the two men planned to act naturally. After perfunctory introductions the conversation led Saroyan to the back room where his photographic equipment was. Kalinian had put an empty film cartridge into the camera to say after he started shooting, that there was no film in it. The plan seemed to be working when Saroyan said, "What are you doing?" Kalinian said he was just experimenting, there was no film in the camera anyway. Saroyan called him on it and said let me see. Kalinian exposed the cartridge and Saroyan was so impressed by that kind of honesty that he laughed. He then relaxed, but Kalinian had with a quick, well-rehearsed sleight of hand, replaced the empty cartridge with a full roll of film. He then started shooting, moving Saroyan around, moving the lights--until after some minutes, he got just what he wanted. During it all Saroyan asked him to sing Armenian songs, and they talked in Armenian and joked.

The results were beyond expectation. Saroyan even liked the photos when he finally saw them. Since then they have

become the outstanding portraits of the famous Armenian-American author. One was used on the special three-hour Fresno Tribute Program last summer. Others were used on the special invitation to the opening of the first-ever exhibition of the paintings of William Saroyan at the Phebe Conley Art Gallery during CSUF's William Saroyan Festival last November. The Fresno Bee featured an article on them, as did The California Courier and the special Saroyan supplement of the university paper *Insight*. So too, now *Hye Sharzhoom* features them.

Paul Kalinian has always been generous with his photos. Two complete 8x10 color sets of all twenty were loaned for display during the First Annual Saroyan Festival, one was mounted by Special Collections Librarian Ronald Mahoney with special captions chosen by Mahoney from Saroyan's works in the Madden Library; they have since been acquired for the Saroyan archive. The other set was artistically added to the Saroyan painting exhibit by Gallery Director William Minschew.

Mr. Kalinian sells his Saroyan portraits, and indeed, many happy Fresno residents have them framed in their homes. Because of his commitment to the Armenian Studies Program and the Armenian Students Organization, Kalinian has agreed to turn over to the Armenian Studies Emergency Scholarship Fund a portion of the cost of all photographs sold through *Hye Sharzhoom* or the Armenian Studies Program. The photos are \$20 each for a flawless 8x10 color print. Those who purchase the entire series will receive as a bonus a 21st photograph showing Kalinian and Varaz with Saroyan on that historic day of meeting in 1976.

BY DICKRAN KOUYMIAN

KALINIAN PHOTOS

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Interview with Professor Bryon

Jeanette Bryon has been a professor of Theatre Arts at CSUF since 1956. She has studied drama, design and directing children's theatre in Maine, North Carolina, Yale, and London. She became the director of the CSUF Child Drama Center in the fall of 1979. During the Saroyan Festival that took place on the CSUF campus this fall, Prof. Bryon directed the Child Drama Center in the production of Saroyan's first play, *My Heart's In The Highlands*. Prof. Bryon was also enrolled in Dr. Kouymjian's class on the theatre and films of William Saroyan. Recently Hye Sharzhoom conducted the following interview with her.

Hye Sharzhoom: When and why was the Child Drama Center established and what are its goals?

Prof. Bryon: The Program was established 23 years ago by Dr. Janet Loring and named the Child Drama Center by Douglas Briggs, its director for four years. The goal was to establish a center for the study of Theatre as a art form for children, for university students. It is an adjunct to the Theatre Arts program. Four productions are presented each year one in the fall on campus, two in the spring on tour in the schools and one production featuring a guest artist or professional touring group. The plays chosen are the best available literature which we can produce with our somewhat limited production support. As to the future I am frankly worried, I think children should be introduced to children's dramatic literature and theatre art early in their lives, but there seems to be very little support financial or otherwise for children's theatre.

Hye Sharzhoom: Why did you choose to produce *My Heart's in the Highlands* this fall?

Prof. Bryon: I chose *My Heart's in the Highlands* by William Saroyan as our fall production for the following reasons: 1) I have loved the play since the first time I saw it in production at a summer stock theatre in Maine in the early 1950's and have been a great admirer of William Saroyan's writing ever since. 2) I wanted the children and young people of this valley to know Saroyan's work on stage. (Saroyan himself when he directed and produced *Beautiful People* in New York had three full performances before opening and one was for children only.) 3) Saroyan writes wonderful roles for children, especially little boys. I think Johnny in *My Heart's in the Highlands* is one of the special roles for a child actor. Johnny is the lead in the play, and in addition there are two other feature roles for children. 4) I picked the play before Mr. Saroyan's death as a part of the CSUF 70th year celebration. It became an especially poignant and meaningful experience for me as I very much felt the loss of the very special writer. I think the cast also felt this poignancy. It was a wonderful cast to work with.



Pat O'Connor as Johnny's grandmother and Brian Shuster as Johnny in William Saroyan's play *My Heart's In The Highlands*. The play was presented by the CSUF Child Drama Center

Hye Sharzhoom: Professor Bryon, do you plan on presenting any of William Saroyan's plays next year?

Prof. Bryon: We will not be presenting a Saroyan play next year, but I hope to do another Saroyan play at the Center in the near future, perhaps *The Oyster and the Pearl*. I wish the theatre arts area on campus would produce *Beautiful People*. I worked on the play when I was at Stanford, and it's a good play for university actors.

Hye Sharzhoom: What was your impression of the William Saroyan Festival at CSUF?

Prof. Bryon: I thought the Saroyan Festival was wonderful. The symposium which Dr. Kouymjian conceived with Aram Saroyan, Aram Kevorkian and Gene Bluestein was so special. I was so impressed by the quality and learned so much. I also liked the reminiscences by friends and acquaintances. The art exhibit a revelation to me. I had not known that Saroyan was a serious and dedicated painter. My only dismay was the fact that though attendance was good, not enough faculty and administrative though attendance was good, not enough university faculty and administrators were present.

Hye Sharzhoom: Is the Fresno community ready for a heavy dose of Saroyan?

Prof. Bryon: I don't know about a "heavy dose" of Saroyan, but I would love to see the University and community combine to do a Saroyan play once a year, at the Warner's Theatre downtown. For me it's the only "theatre" in town, and I think Saroyan's plays could be done well in that space. My second choice would be the Fresno City College Theatre. I would love to see an annual Saroyan Festival, but I think it should be in May. I do think the professional repertory theatres in this country should be doing some other

Prof. Bryon: Saroyan's plays are very difficult to produce. They are easily spoiled. They require a delicate touch, and you have to know a lot about Saroyan as a writer and an artist to do his plays right. People keep trying to do "things" to "improve" the plays, and it doesn't work. You have to let a Saroyan play happen to you and do them honestly the way he wrote them with real respect for their very unusual forms. I think Saroyan's theatre is intriguing because it is ambiguous. You have to bring your mind with you when you come to a Saroyan play.

Hye Sharzhoom: What have you a theatre professor learned in an Armenian Studies class on William Saroyan and his theatre? Do you think the English Department could have done a better job in offering such a class?

Prof. Bryon: I have thoroughly enjoyed Dr. Kouymjian's class on Saroyan. I have tremendous respect for Dr. Kouymjian as a scholar and as a teacher. He is dedicated and gifted. No, I don't think the English Department could have done the class better, because Dr. Kouymjian was a personal friend of Saroyan, so that added to his scholarship brought a wealth of personal insights to the study. It's been a wonderful class. I only wish we had had more time for more plays. And I would love to study some of the unpublished works.

Saroyan/Shakespeare

The following is a portion of an editorial that appeared in the Fresno Bee on November 14, 1981.

The program for Fresno State University's current William Saroyan Festival says it clearly and truly: "Through his writings Fresno has become known throughout the world."

This talented man deserves an appropriate honor in the city of his birth and death, the place from which he drew so much of the material of his art. Mayor Whitehurst's proposal to name the Convention Center Theatre for Saroyan is the most fitting honor we can think of.

It's not just a matter of looking around for a civic building to bear Saroyan's name. He was, among other things, a man of the theatre, a prodigious writer of plays, published and unpublished, performed and unperformed...

So that portion of the Convention Center complex which houses the performing arts is the right place to name for Saroyan.

The *Fresno Bee* editorial of November 14 concerning the naming of the Convention Center Theatre after William Saroyan makes us wonder whether it truly is a honor for a dramatist to simply have his name on the facade of a theatre.

We believe that in order to truly honor the man who introduced Fresno and the San Joaquin Valley to the world, we should establish an institute for the study and the regular performance of his plays.

Such an institute could integrate into the world of William Saroyan the worlds of other dramatists, such as that of the most prominent playwright of all times, William Shakespeare. Since all artistic endeavors need strong financial support, an institute which incorporates the works of two universal writers would attract a larger spectrum of people, and consequently financial backing.

With the moral and financial support of the community, this institute will facilitate the understanding and the appreciation of Saroyan's Theatre.

The CSUF Armenian 1A Language Class



Front row from left to right: Linda Kenyan, Barbara Rubin, Dickran Kouymjian, Dickran Utudjian, Richard Garabedian, Margaret Williams.
Back row from left to right: Bob Vartabedian, Arpy Messerlian, Greg Simonian, Susan Berberian, John Tufenkjian, and Dan Vartabedian.

Armenian language courses have been very popular at CSUF during the last few years. Armenians and non-Armenians alike attend Dr. Dickran Kouymjian's Armenian language courses with great enthusiasm and learn to read, write and speak Armenian in less than a year.

Reflections Cont. from page 6

much smaller alcove of the gallery, a room with a much lower ceiling, we placed all Armenian monastic complexes, the vanks, which in fact date to the later period, 11th to the 14th century. This arrangement was explained to the visitor either in a special sheet given at the door, or by the guides - mostly students studying Armenian architecture - on duty. The arrangement was also emphasized in news stories and at the inaugural lecture. Thus, the viewer could get a general idea of each phase of Armenian architecture without the compulsion to carefully examine each placard. No viewer, except the specialist, looks carefully at every view of every monument; it would take hours and require a good previous knowledge of the field. The arrangement in Fresno at least gave the spectator the chance to absorb some notion of each of the major developments.



The display of the exhibit and the way the gallery or hall is used is almost as important as the exhibit itself. If the 150 boards are arranged sequentially along the walls of a space, and that space is filled, then the consequence is inevitable: boredom. After the 30th church and the 75th flat plane, no matter how beautiful the photos are, the average mind has had it. The churches all begin to look the same, and except for a few well known monuments - Ani, Aght'amar, Etchmiadzin, Zvartnots - they become undifferentiated and dull. I have witnessed this phenomenon at several mountings of the exhibit abroad.

At Fresno we were fortunate having a regular modern art gallery and an art gallery director, Prof. William Minschew, who is both creative and imaginative. Together, with his sense of the gallery and the experience of mounting hundreds of shows in it, and my previous knowledge of the nature of the exhibit, we came up with a successful formula which sought to eliminate the superficial sameness to the novice of Armenian architecture. At first it was my idea to build in the center of the gallery a large two-story model of an Armenian church, choosing one with a relatively simple floor plan, which would serve as the framework for the mounting

Why Are These Women Taking Armenian?



Mrs. Peggy Williams (on the right) is the assistant coordinator of the Armenian Studies Program Index of Armenian Art. Mrs. Barbara Rubin (on the left) is 72 years old. She has recently translated a book on 13th century Paris entitled *The Dictionarius Of John De Garlande* from Latin to English.

Hamalian to Lecture on Paradjanov

Leo Hamalian, the editor of the New York literary magazine *Ararat*, will be lecturing on the famous Armenian film-maker Sergei Paradjanov at California State University, Fresno. Mr. Hamalian recently met with Paradjanov in Tbilisi and will recount his impressions of that overwhelming experience. The lecture is sponsored by the CSUF Armenian Studies Program and the Fresno AGBU Youth Chapter. It will take place on January 31, 1982 in Conley Arts 101 at CSUF. For further information call the Armenian Studies Program at 294-2832 or the Fresno AGBU office at 233-5626.

of the panels. This proved impossible and Minschew proposed a vast modular series of two-story cubes which themselves made one huge form at the very entrance to the gallery. Potentially it could hold 80 panels or more than half of the whole show, but we intentionally left open areas throughout, on the first and second levels, as well as through the structure in both cardinal and oblique directions. Thus, one would be confronted by the cube from nearly every angle and see through it other parts of the room. In the higher parts we mounted domes and roofs of the monuments to give one a real sense of looking up. Minschew's magic with special lighting also helped. After placing all the monasteries in the back room, the rest of the half-cubes fell into place.

From the beginning we sought out some three-dimensional objects to compliment and to break up the two-dimensional boards. In this we were lucky to secure paper models, made some time ago by Dr. Arra Avakian, of six of the most famous churches: Etchmiadzin, Hripsime, Zvartnots, Ani, Aght'amar and St. Thaddeus Monastery in Iran. Though small, when placed under plexiglass cubes near the panel that exhibited the same monument and properly lit, they gave a unique effect to the whole room. Many viewers commented that as they entered the room they felt they were in a hall of mirrors and in an area of endless space. Thus, the very experience of being in the gallery, separate from any study of the monuments, was regarded by many to have been worth the trip. The models themselves were used by Minschew most ingeniously on the invitation to the opening of the exhibit. They were placed on a map of the CSUF campus and with close micro-photography, they appeared enormous and gave the effect that Armenian churches were in fact invading the campus, which was just what we wanted.

Finally, long before the exhibit arrived, it was decided that music should accompany the show. Of course the instinctive reaction was to have Armenian church music and thanks to the generosity of Prof. Dorothy Renzi, we procured a tape recorded in part at Etchmiadzin with Lucine Zakarian. This was supplemented by other music. It was important I felt to give a sense of the desolation of some of the sites of Armenian monasteries and also the mystery of them. Thus, another tape was made of appropriate selections from the works of Alan Hovhannes, and, the entire *Simourgh Ballet Suite* of Loris Tjeknavorian, especially recorded on traditional instruments. Though this music was confusing to many, for others it provided the perfect feeling of an unknowable and pure past.

One of the basic problems confronting the viewer to the exhibit is the lack of any printed text on the exhibit panels. The first one for each monument contains the name in Latin and Armenian characters, the century (sec.) in Roman numerals, and a map of Armenia with a black dot showing the precise location of the church. Additionally, there is the ground plan and a series of numbers for the various photographs. In order to understand exactly what view or what church within a monastic complex one is looking at it is necessary to consult the special printed catalogue of the exhibit.

This catalogue is in itself a lasting memento of the exhibit. It is really extraordinarily printed by the Mekhitarist Fathers in Venice and contains a discussion and plan of every one of the 66 monuments plus 55 splendid black and white photographs. It is printed on glossy art paper and its price of \$5.00 is about one-third of its real value. The organizers of the exhibit wish to sell the catalogue virtually at cost simply to encourage the spread of scholarly information on Armenian architecture.

see Reflections page 12

Reflections Cont. from page 11

With the catalogue in hand and following the exhibit as it was originally designed to be set up, one can read about each monument and find the caption for each photo. The catalogue is reprinted in the language of the country in which the exhibit is going to tour; thus far there have been Italian, French, German, Spanish, Portuguese, Dutch and now English versions. If the information in this book was actually printed on each of the boards, it would require texts in seven languages or seven separate sets of exhibits, making it confusing or financially prohibitive. However, future mounters of the exhibit should think carefully of preparing themselves a general introduction which would be printed large on one of the blank panels at the beginning of the exhibit. This is absolutely essential and an oversight of the organizers. Furthermore, the monuments are really not individually numbered either on the panels or in the catalogue proper, so quick reference is not easy.

Another problem is the lack in the catalogue of an over-view of Armenian architecture. The catalogue begins with a nice survey of the history of Armenia, but lacks an appreciation of Armenian architecture in its ensemble. I had realized this during the mounting of the exhibit in Beirut in 1973 and in that year prepared a general introduction to Armenian architecture. For the Fresno showing of the exhibit, it was decided to revise, update, and change that essay. This was printed in the form of a sixteen page *Guide* to the exhibit and to it was appended a current bibliography of the major works on Armenian architecture. The whole was illustrated by ground plans and old engravings. This guide was given free to those who bought the catalogue or sold for one dollar. Copies are still available at \$2.00 (postage included) by writing to the Armenian Studies Program; some catalogue are also available at \$5.50 (postage included).

In Fresno there was an eager, if small, number of individuals who were waiting for the exhibit. Since 1977 I have been offering annually a regular three credit course in the history and development of Armenian architecture, as well as a one credit Saturday course from time to time designed to provide an intensive pair of seven hour sessions on the subject. Former students were eager to see in a different format monuments that they had studies in detail. In anticipation of the exhibit both of the architecture courses were offered this fall semester. The one credit Saturday course held during two Saturdays of the exhibit and in the lecture hall next to the gallery gave forty students the unique chance of learning about the monuments through slides and lectures and then being able to walk around them. It was a creative and very efficacious pedagogic experience.

The ambiance was reinforced by intentionally involving segments of the community which would normally be neglected. I insisted on bringing to the exhibit by bus, residents of the California Armenian Home for the Aged, and



the exhibit because from the beginning the school district was notified about the exhibit. These groups were always provided with a guide to explain the exhibit, if not myself, then by one of the students studying Armenian architecture.

All in all it was one of the best attended campus exhibits of recent years. Some of the photographic material and videotapes made during its display will be used in future years for the teaching of Armenian architecture.



A group of children listen attentively to Dr. Kouymjian's explanations.

Such a large exhibit could not have taken place, let alone been successful, without the cooperation of many, many people and groups. Prof. William Minschew has to be thanked not only for acquiring a sense of the exhibit and mounting it splendidly, but for his daily concern with the impression it was making. He also made the process of mounting it almost fun. My students, not only in the architecture courses, but also from the Armenian language course and from the Armenian Students Organization must be thanked for removing the entire two tons of the exhibit from its packing case and re-packing it in perfect order when the exhibit ended. In mounting the exhibit, Minschew and I were helped by Jirair Hovsepian and Cynthia Avakian, and the exhibit was entirely dismantled by the students, especially my Thursday night William Saroyan theatre class, which worked from 10 P.M. to after midnight to get it down.

Ms. Christine Pahigian who until the end of October was coordinator of the exhibit at Columbia University, must be praised for her nearly daily concern with the arrival and mounting of the exhibit and her many oral and written suggestions.

Special thanks must be given to Arlene Srbian who prepared the opening reception of cheeses, grapes, Armenian bread and wine; to Jay Khushigian for lending his stereo system for the duration of the show; and to various students and community adults for helping with everything.

The exhibit was sponsored by the Armenian Studies Program, but could not have been realized without a substantial contribution from the Associated Students of CSUF through a Student Senate appropriation to the Armenian Students Organization. The rest of the expenses were covered by two generous contributions from the Armenian Alumni Association of CSUF, and the United Armenian Commemorative Committee. Richard Pandukt, President, and Allan Jendian, General Chairman, respectively of these organizations, also helped out at the opening reception and in many other ways.

Yet it was all not enough. Is it conceivable that a Greek anywhere in the world would not know what the Parthenon or the church of Hagia Sophia looked like and where they were? For the history of world architecture, the churches of Etchmiadzin, Hripsime, Zvartnots, Aght'amar, and Ani are all nearly as important and yet how many Armenians know what any of these look like? Perhaps it is too early for us, perhaps we must wait a few more decades when these monuments find their way into the standard books on the history of architecture for the Armenians themselves to be sufficiently motivated to take advantage of such exhibits organized by fellow Armenians of their own community. The day will surely come when the Armenian will finally learn (ironically from the non-Armenian) to have a deeper respect for her or his own culture, but isn't it too bad that so many Armenians in the Fresno area will have to wait for the second coming of the exhibit instead of having celebrated its first appearance in their city?



Residents of the California Armenian Home For The Aged attend the exhibit.

though logistically very difficult, one group did spend a memorable morning with these monuments. Because almost all of them were born in Armenia before the massacres, I provided them a special guided explanation in Armenian. The second group was the other side of the age spectrum, children from the Armenian Sunday schools and the Armenian Day School. Though the overall response of Armenian church parishes was not encouraging (there was not a single church that asked for a tour for adults and only one - Pilgrim Armenian Congregational church bulletin advertised this exhibit of Armenian church architecture), Pilgrim Armenian Congregational did send a large group of children accompanied by an equally large group of their parents and teachers. The Armenian Day School also brought a large group of its students. In both cases the ages averaged between four and fourteen. I gave special talks directed to the five and six year old and at times to the early teenagers. Most parents would not expect their children to absorb anything from such a sophisticated and complicated exhibit, but in truth, the children's minds were readier to receive basic information and their curiosity was far superior than those of the average adult. Children can be given a strong sense of the importance of art, of what it is, of how to read a simple church plan, of simple and even complex techniques of stone construction, through the exhibit. It is unnecessary that they retain a single church name for them to come out with a strong sense of architecture. Other groups from various schools in the Fresno Unified School district visited

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Հայաստանի Ազգատագրութեան Գաղտնի Բանակի Փարիզի Թրքական Հիւպատոսարանի գրաւումէն երկու օր ենք (Սեպտ. 28), National Public Radioի խօսնակը՝ Սթենֆըրտ Անկրը (NPR “All Things Considered”) հետեւեալ հարցագրոյցը ունեցաւ Ֆրեզնոյի Նահանգային Համայստարանի Հայագիտական Ամսպիոնի ղեկավար Փրոֆ. Տիգրան Գոյումնեանի հետ.

ԱՆԿՐ. — Ահաւասիկ պատմութիւն մր որ Ամերիկայի մամուլի մեծ մասին կողմէ անտեսուած է: 1915ի եւ 1923ի միջեւ առնուազն մէկուկէս միլիոն հայեր սպաննուեցան թուրքերու կողմէ որոնք Հայաստանի գրաւած էին: Վերապրողները ցրրւեցան աշխարհի զանազան անկիւնները: Շատեր հաստատուեցան Ամերիկայի Միացեալ Նահանգները, եւ Հսկայ խումբ մըն ալ Գալիֆորնիայ Սան Ռեալին Հովհանք: 1915էն ի վեր Հայերու բոնագրաւուած հողերը ազատագրելու յոյսով կազմակերպուած են կարգ մը խումբեր:

Անցեալ չաբաթ այդ խումբերէն մէկր՝ նորաստեղծ Հայ Գաղտնի Բանակը 25 պատանդ րոնեց Փարիզի Թրքական Հիւպատոսարանին մէջ մի քանի ժամ։ Ամերիկեան մամուլը այս խումբը կոչեց «Երեւութական» բայց Տիգրան Գույշումենեան Ֆրեզնոյի Պետական համալսարանի հայագիտական ամպիոնին ղեկավարը կ'ըսէ թէ այս խումբը հանրածանօթէ հայ գաղութիւն։

ԳՈՒՅՈՒՄՃԵԱՆ. — Գաղտնի
Բանակը ստեղծուեցաւ 1975ին կամ
1976ին Լիբանանի Քաղաքացիական
Պատերազմին ընթացքին, նպատակ
ունենալով մոռցուած կամ անտես-
ւած Հայ Դատին լուծում մը գտնել
Հայերու վերադարձնել անոնցմէ
1915ի Զարդէն ետք բոնագրաւուած
հողերը եւ թուրք կառավարութեան
ստիպել որ ընդունին իրենց յանցան-
քը՝ 1915ի Զարդի եղելութիւնը:

Հստ Լիբանանէն եկած լուրերուն,
Հայ Գաղտնի Բանակը հարիւրներով
եւ հազարներով անդամներ ունի,
երիտասարդ հայեր, որոնք կ'անդա-
մակցին անոր ձանձրացած իրենց
ծնողքներու հանկերգ-ողբէն:
Անոնք որոշած են գործնական ըլլալ
ու, կարծեմ, աւելիով շարունակել
իրենց ահարեկչական գործունէ-
ութիւնը մինչեւ Թուրքիոյ հետ բա-
նակցութիւններ սկսուին: Թուրքիա
անշուշտ իրիսորամանկ ձեւով
Գաղտնի Բանակի առաջարկները կը
հերքէ, նոյնիսկ զայն կ'որակէ Կիպ-
րացիներու կողմէ կազմակերպուած
բանակ մը, կամ ալ Յոյն կամ Պաղես-
տինեան հուսմօք մօ: Այս Ամենունեան

Կառավարութիւնն ալ փորձած է անտեսել զայն, որովհետեւ թուրքիա Միացեալ Նահանգներու դաշնակիցն է, եւ կարեւոր դաշնակից մը:

ԱՆԿՐԾ. — Այս կազմակերպութիւնը որ Փարիզի մէջ անցեար չաբաթ հարուածեց եւ որ ուրիշ գործունէութիւններ ալ ունեցած է, կրհաւատա՞յ որ կարելի է Հայաստան մր վերստեղծել, Թուրքիոյ կողմէ գրաւուած Հողերը ետ առնել եւ աշխարհի բոլոր Հայերը վերախմբել հոն, ինչպէս հրիանները բրին ու վերադարձան իսրաֆէլ :

ԳՈՒՅՈՒՄՃԵԱՆ. — Այս, կր
հաւատայ: Հայաստանը Հայաստան
է: Այսինքն աշխարհագրական շրջան
մըրն է: Անցեալին գոյութիւն ունե-
ցած է, հիմա ալ գոյութիւն ունի:
Հայաստան իր անունը առած է 3,000
տարի առաջ եւ բոլոր ժողովուրդ-
ներու գրականութեան մէջ ճանչ-
ցուած է որպէս աշխարհագրական
շրջան մըր: Ուրեմն հարցը Հայաս-
տանը գերստեղծել չէ: Հայաստանը
գոյութիւն ունի: Հարցը այն է որ
Հայերը գրաւուած մասը (իսօսք
Սովետական Հայաստանի մասին չէ,
այլ այն գրաւուած հողերուն մասին
ուր Հայեր 3,000 տարի ապրած են)
պիտի երթա՞ն ապրելու:

կարաժինը ու երթար ամայի տեղ մրապրելու: Բայց եւ այնպէս միջոցներ կան առիթը ընծայելու որ այդ հայերը հոն վերահաստատուին: Հայկական ու օտար դրամագլուխներ կրնան յատկացուիլ որ վերահաստատման պայմանները ձեռնտուրլան: Ինչո՞ւ պիտի չկարենայինք, օրինակի համար Ամերիկեան կառավարութեան AID Programը գործածել ու երթալ էրզրում կամ Վան ու AIDի տրամադրած 50 կամ 100 միլիոն տոլյարը գործածել երկրագործական աշխատանքներ սկսելու համար: Այս հովիտէն բազմաթիւ անձեր, այդ պարագային, պիտի երթային հոն, այդ շրջանները աճեցնելու ու AIDի ծովահոռ հոառողջեւու:

ԱՆԿԼԻ. — Տիգրան Գույումճեան
հայագիտութիւն կ'ուսուցանէ
Ֆրեկնոյի Պետական Համալսարանին
ժեզ.

Boghos Tchaderjian

POETRY

THE DAY OF REST

*THE sisters, and THE fathers,
Dressed in zebra colors,
Follow a ritual of a thousand years.
Sitting in my best coverings,
I stare at the pillar in front of me,
And wonder how it supports the balcony.
The person closest to HIM is speaking,
IN a language that is on a journey,
in a stretched plastic ship
and through a forest of pins.
I stare embarrassingly at a spot on the ceiling
where over the years, the paint has chipped
and looks like a flower design.
I smell the flower,
and it's a blue rose.
Suddenly the smell is stronger,
and I'm startled by the rattle of the censor.
It might be a message from HIM.*

Alan Atamian

THEY'RE SAFE

*A walk through a mobius strip,
Close my eyes to top it off
Dip my chemistry in chocolate, please.
I get off on these licks.*

*Childhood is a pure science; a jawbreaker-solid belief
with Jell-O inserts
The beauty of mocha ignorance
Pragmatists, pragmatists, all fall down
Give them time to see the ashes.*

շաբ. էջ 8 էջ

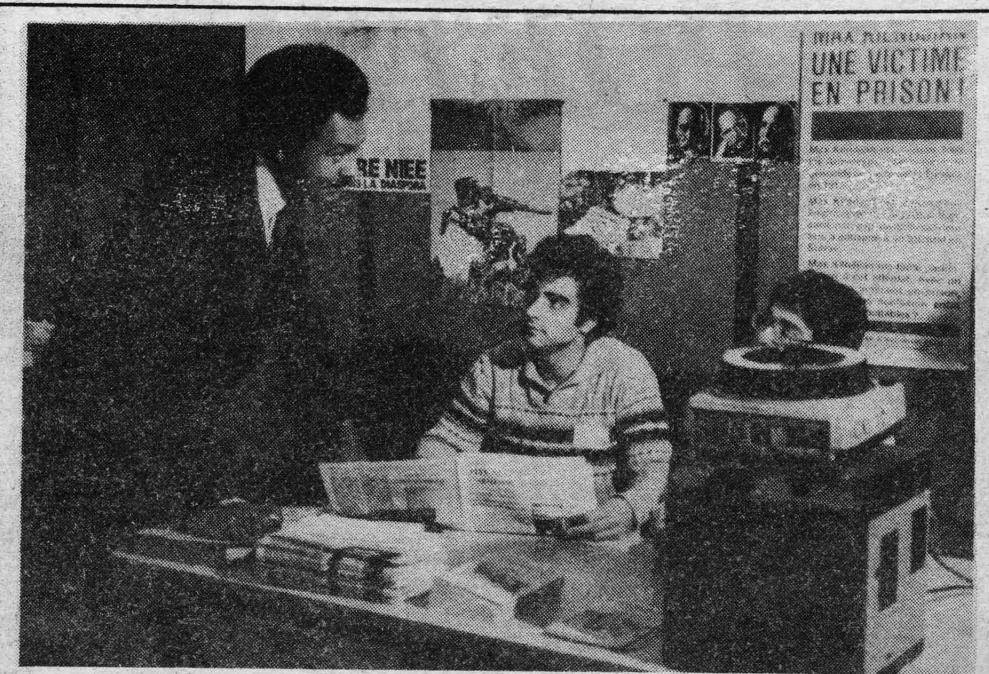
անոր: Հուսամեքենան անդադար կ'աշխատի: Սարոյեան կր հրճուի, կր յուղուի, կր խնդայ, կ'երգէ ու Գալիխնեանն ալ անոր դէմքին արտայայտութիւնները կր յաւերժացնէ իր լուսամեքենայով: Պահ մր ետք Սարոյեան դառնալով Վարազին կ'առաջարկէ որ ինքր, Վարազը ու Գալիխնեանը միասին նկարուին: Նկարիչը պահ մր կր չուարի: Ի՞նքր, Փոլ Գալիխնեան նկարուէր այս նշանաւոր գրողի՞ն հետ: Անմահութիւն էր այդ իրեն համար: Քիչ առաջուան խոժոռ դէմքով մարդը դարձած էր ժպտուն, սիրալիր ու կ'առաջարկէր իրեն միասին նկար-ւիլ...:

Մինչեւ իրիկուն երեք արուեստագէտները կր շարունակեն խօսիլ, երգել, նարինջ ու ձմերուկ ուտել: Բաժանման պահուն Սարոյեան Գալիխնեանի ձեռքը կր թոթուէ, կը փաթթուի անոր ու «սքանչելի արւեստագէտ մրն ես» կ'ըսէ անոր: Նկարիչը ուրախութենէն հարրած տուն կր վերադառնայ իր նկարներով, երազը իրագործած մարդու մր գոհունակութեամբ:

Հայերէն լեզուն ու երգը գրաւած էին Սարոյեանի սիրար:

Գալիխնեան յաղթական էր:

ՖԱԼԻԽՆԵԱՆ ՅԱՂԹԱԿԱՆ ԷՐ



The Ethnic Studies Program held its annual Open House on the CSUF campus on December 3, 1981 to introduce the various aspects of the Program to CSUF students and the Fresno Community. Radio Station KLIP conducted live interviews with the Program directors, faculty and students. There were special slide presentations of Armenian Art, Allensworth State Historic Park, and Black History series, as well as a display of cultural artifacts, books, magazines and pamphlets. African, Armenian, Jamaican, Indian-American and Soul foods were offered during the Open House.

Aram Saroyan read the following unpublished poem during the symposium of the William Saroyan Festival and he has graciously contributed it to Hye Sharzhoor.

DAY AND NIGHT

Like a drop
of ink
as it hits

the water--
the whole
glass

going black:
in death
and vision,

decompression--
the soul
united

across
space and
time;

the heart
that was
blind,

a healed thing,
whole.
This

is what
the poet knows
and how he

grows apart.
Oh foolish one,
oblivious

of broken
light:
the one contained

holds the day,
the one apart
the night.

Symposium Cont. from page 7

There is some support for this idea from William Saroyan himself. In his recollections from the autobiographical tape, "Growing Up in Fresno" he recalls meeting the son of Edgar Lee Masters (Spoon River Anthology). When Saroyan finished praising the elder Masters, the son, at that time a man as old as Saroyan himself, said, "Yes, that was my Pop." Saroyan's reaction was one of amazement:

Imagine him saying a thing like that about his father. What are you when your father is forty? Twelve? Anyway you go back to being twelve when you speak of him. You continue to be six. You continue to be all ages. You relinquish none of your linear time identities. They are all there-- and one.

Franz Hellens, in the Poetics of Reverie, says it this way:

Childhood is not a thing which dies within us and dries up as soon as it has completed its cycle... It is the most living of treasures, and it continues to enrich us.

So Saroyan does acknowledge a permanent childhood within himself. He is conscious of each of his own childhood identities, those identities which comprise what Gaston Bachelard calls an "immobile but ever living childhood." And so it was the child within William Saroyan-- the voice emanating from the permanent childhood-- that returned the "fabulous" world to us, over and over, that gave us everyday stories of people, simple truths about life and living and about how crazy it all could be. In his mural Saroyan constructed more than a history of people, simply truths about life and living and about how crazy it all could be. In his mural Saroyan constructed more than a history of people; he

constructed enchantment around them. We need only to read again from The Summer of the Beautiful White Horse":

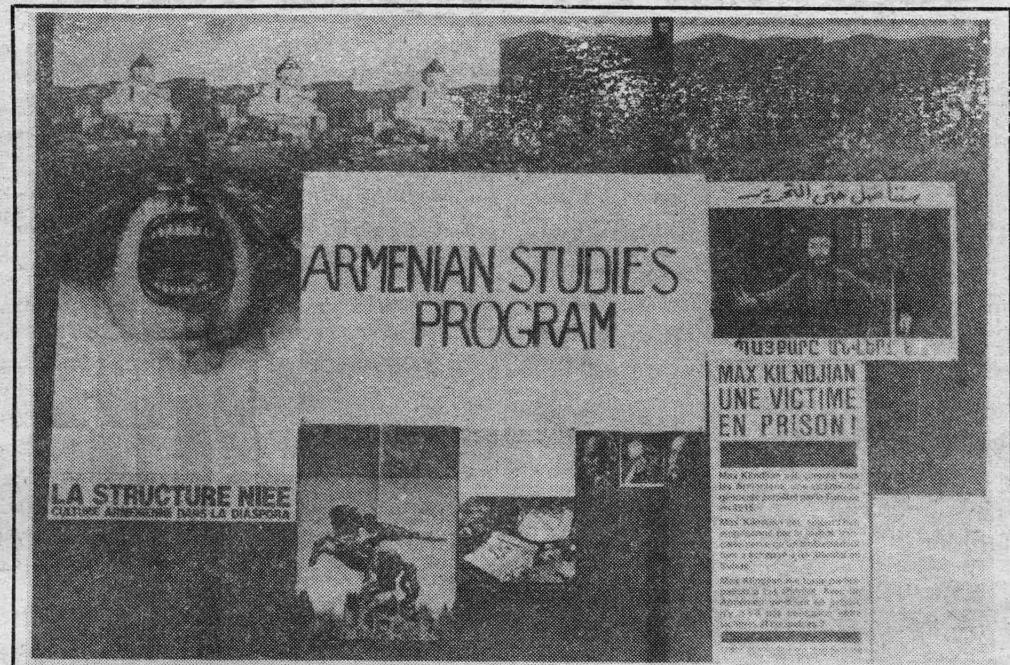
It wasn't morning yet, but it was summer and with daybreak not many minutes around the corner of the world it was light enough for me to know I wasn't dreaming. My cousin Mourad was sitting on a beautiful white horse... I knew my cousin Mourad enjoyed being alive more than anybody else who had ever fallen into the world by mistake, but this was more than I could believe.

William Saroyan is said by his friend Aram Kevorkian to have lived his life in and for the present, and perhaps this is indicated by some of the things he has his characters say. For example, in The Human Comedy, Homer reacts to a question about his future which is put to him by Mr. Spangler in the telegram office: 'Future?' Homer said. He was a little embarrassed because all his life, from day to day, he had been busy mapping out a future, even if it was only a future for the next day.

In a world where a loved one and a close-knit family life could vanish overnight, William Saroyan learned early in life to count only on the day at hand. Life, with all its craziness, could be one way one day, completely different the next. It is perhaps ironic, then, that when he wrote Saroyan often turned back to his own childhood, to the permanent childhood within himself, to provide us with his mural of life.

Through the mural that William Saroyan has constructed with words, I have heard a voice that is concerned with the circumstances of ordinary people, yet one that also wishes to link each person's world to the world of all others. His writings are, one the surface, simple and straight-forward; and always there

Armenian Display at the Ethnic Studies Open House



In the picture on the left Don Iskender, President of the Armenian Students Organization and Alan Atamian are seen talking to a reporter during the Ethnic Studies Program Open House.

is the sense of the autrefois. And, whereas the voice is often full of humor, it rings with a resonant poignancy, a sadness for events that are irreversible, that are beyond the control of us all. Underlying this voice, however, I hear another, a voice that has its origins in a childhood William Saroyan not only knew but could, in a sense, re-enter at will. The poet, Georges Rodenbach, describes this voice:

Gentleness of the past which one
remembers
Across the mists of time
And the mists of memory

Gentleness of seeing oneself as a child
again
In the old House of stones too black

Gentleness of recovering one's thinner
face
As a pensive child, forehead against
the windowpane

It is this voice I hear in the writings of
William Saroyan.

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Books and Periodicals

Armenian Architecture, A Documented Archive On Microfiche, Volume I, (Troy, New York and Zug, Switzerland, 1981), \$450.00. Orders through Dr. V.L. Parsegian, Brunswick Hills, East Road, Troy, New York 12180.

Fresno Armenians and especially the university-related community know Dr. Vasken Parsegian's colossal Armenian architecture project well. The indefatigable force behind the systematic collection of documentation on Armenian architecture has visited and lectured at Fresno State in the past. Now after ten years, the first project of six volumes has appeared. At once the researcher has at his fingertips 6,000 high-quality photographic images of medieval Armenian monuments, mostly churches. Individual churches such as the famous Holy Etchmiadzin have as many as 1,000 photographs devoted to them. In fact there are only 50 individual monuments in the first "book," which works out to well over 100 microfiche for each.

Subsequent volumes will systematically deal with Armenian architecture, following a carefully conceived geographical plan. When completed, nearly 30,000 historical and new photos will provide an almost complete tool for the art historian, the architect, or the interested public.

Fresno State has already acquired volume I and this semester's students in the Armenian architecture course have already begun using the material. Individuals should be encouraged to purchase sets for all local libraries and universities which have history or art history programs. It will provide Armenian students with an endless supply of documentation for term papers as well as longer projects, including of course M.A. and doctoral theses.

Those who are passionate about Armenian art should consider buying the set for the home. With the development of new software, (computer) technology, these high-quality images will not be just readable with a microfiche machine, but will also be projectable onto a screen or wall much like the operation of a slide projector.

Accompanying historical introductions, maps, and descriptions of monuments with bibliography round out this monumental achievement, which should contribute to the increasing interest in the early Armenian arts.

Serge Afanasyan, *L'Armenie, l'Azerbaïdjan, et la Géorgie de l'Indépendance à l'Instauration du pouvoir Soviétique, 1917-1923* (Paris, 1981), Editions 1 l'Harmattan, 7 Rue de l'Ecole Polytechnique, 75005 Paris. \$18. Registered postage included.

Dr. Afanasyan is one of *Hye Sharzhoom*'s Paris friends. He has just received his doctorate from the Sorbonne under Professor Anahid Ter Minassian. This would not be unusual except that Afanasyan is nearly seventy, and like other senior citizens has set an example of what can be done with life after 60.

As a young boy, Serge Afanasyan witnessed events which shook the Caucasus and radically transformed that mountainous area to bring Armenia, Georgia, and Azerbaijan ultimately into the Soviet Socialist Republics. His book analyzes the relations between Moscow and Ankara and the entire process of sovietization of this period. It will be a

valuable contribution to all libraries of modern Armenian history.

.....

Max Hrair Kilndjian du Genocide a la prison, (Marseille, 1981), Comite de Soutien a Max Hrair Kilndjian, 68 Rue Sainte, 13001 Marseille, France. This handsomely printed and beautifully illustrated memoir of the Armenian Genocide was prepared by the Defense Committee for Max Hrair Kilndjian.

Kilndjian has been held without charges for nearly two years by the French authorities, at the insistence of the Turkish government for his supposed involvement in the attempted assassination of the Turkish Ambassador to Switzerland. *Hye Sharzhoom* has learned that the trial date has finally been set for 22-23 January 1982 in Aix-en-Provence.

.....

Paul Z. Bedoukian, *Selected Numismatic Studies* (Los Angeles, 1981), Armenian Numismatic Society, Special Publications No. 1, xxxvi and 570 pp., \$35.00 plus shipping, available through the Armenian Numismatic Society, 8511 Beverly Park Place, Pico Rivera, Calif. 90660.

The forty-seven essays in this collection by the foremost authority on Armenian numismatic represent a veritable encyclopaedia of Armenian coinage. It is an indispensable volume for the study of ancient medieval Armenian numismatics, history, and art.

.....

Dickran Kouymian and Yeghia Nercessian, editors, *Essays on Armenian Numismatics in Memory of Father Clement Sibilian on the Centennial of His Death*, special number volume of the *Armenian Numismatic Journal* Vol. IV (1978, published 1980), \$30.00, plus shipping through the Armenian Numismatic Society.

This collection of 21 scholarly essays on Armenian coinage from all periods brings together experts from Soviet Armenia, Europe, and the United States to honor Fr. Sibilian, often referred to as the "father of Armenian Numismatics."

.....

Hask Hayagitaran Taregiürk' (Hask Armenological Year Book), New Series, Vol. I (Antelias, Lebanon, 1980).

Under the inspiration of Catholicos Co-Adjutor Karekin II the Hask yearbooks have once again graced the field of Armenian Studies in the diaspora. Originally started in the late 1940's under the direction of Karekin I Catholicos Hovsepian, three successive volumes appeared before his death.

Karekin II, feeling a spiritual kinship to his former teacher and mentor, has once again started this valuable contribution to the field of Armenian Studies. There are 32 fine contributions in Armenian, French, and English.

.....

We would like to thank those responsible for the following Armenian publications-- written and published by fellow Armenian university students-- for continually forwarding their journals to *Hye Sharzhoom*, the Armenian Students Organization, and the Armenian Studies Program.

see Books page 16

Gifts

A number of important donations have been made to the Armenian Studies Program or to the California State University, Fresno, for use by the program.

The most important of these is a generous \$1,000 gift by Alice and Leon Peters to the newly named Henry Madden Library at Fresno State for the purchase of books related to Armenian Studies. This spontaneous gesture was made by the Peters as a result of Henry Madden's own donation to the library's special purchases fund, during the ceremonies dedicating the Library in his name.

Such donations are extremely important for the acquisition of special items or collections which are periodically offered to the university by estates and individuals familiar with the Armenian Studies Program at the university. Unfortunately, there is no permanent fund or budget for such special acquisitions. In the past, several important Armenian manuscripts and libraries of Armenological interest have had to be refused because of this lack of finances. Among Armenian items recently offered to the program or library are a fragment of a 10th century manuscript with extraordinary uncial script, two finely illuminated 17th century gospels, and a carefully cataloged collection of one-thousand volumes of Armenian language books. The several thousand dollars necessary to purchase each of these items is lacking. All such donations are of course tax deductible.

Other donations include a major collection of Armenian books and periodicals from Mrs. Viola Hagopian of San Francisco. These belonged to the library of her husband John Hagopian, well-known writer and educator in the California diaspora. Among the items were substantial copies of the *Hairenik*

Monthly, Ararat, The Armenian Review, The Armenian Digest. Also included were many early Fresno imprints and notes and papers on various subjects by Mr. Hagopian. These items will be kept in the Armenian section of Special Collections of the library for the eventual transfer to the Armenian National Museum to be built on campus.

The Armenian Literary Society of New York, Inc., through the good office of Khatchadour Magarian, Secretary, sent a large collection of Armenian language books on Armenian literature. It included classics from the turn of the century, as well as items by contemporary Armenian writers. Imprints from Constantinople, Tiflis, Boston, Paris, Iran, Athens, and Erevan present a fine cross section of the literary achievements of diaspora and native writers. We would like to extend special thanks to the society for its constant generosity and for its concern in the building of our Armenian language collection.

Of special interest is a collection of 200 Armenian books from Anahid and Noubar Tavitian of Paris, France. Though a long way from Fresno, the Tavitians, well-known in Armenian philanthropic circles with their decades of work for the Karaguezian Foundation in Beirut and other countries, closely follow the activities of the Armenian Studies Program in Fresno. The books are slowly arriving and more details on the fine collection and on the interesting careers of this husband and wife team will be presented in a future issue.

Several smaller collections of books and periodicals were donated by Araxie Ashjian of Fresno, along with an interesting tape recording of her

see Gifts page 16

SAROYAN ARCHIVES

The Henry Madden Library and the Armenian Studies Program of California State University, Fresno have a major archive of the writings and the papers of William Saroyan. These documents are for the use of scholars and researchers from all over the world. The archive is by no means complete. We are collecting; and it is growing. Everything which pertains to the life and writing of William Saroyan is significant.

This is an appeal to the readers of Hye Sharzhoom and their friends kindly to forward to the Armenian Studies Program at California State University, Fresno, for inclusion in the archive such items as the following:

Any letters -- to or from William Saroyan. (If you wish to keep the originals, photocopies are fine.)

Published or unpublished photos are needed. Send a copy; or if there isn't a negative, send the original for copying, and it will be returned.

Any and all newspaper or magazine clippings.

Programs of William Saroyan plays performed anywhere in the world.

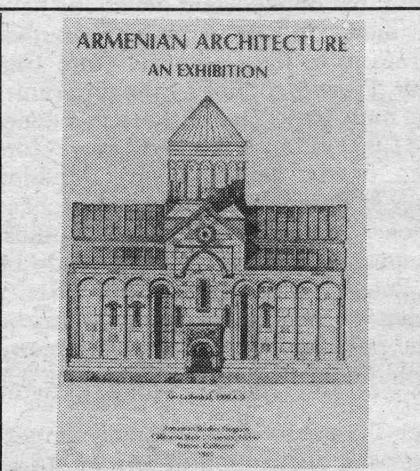
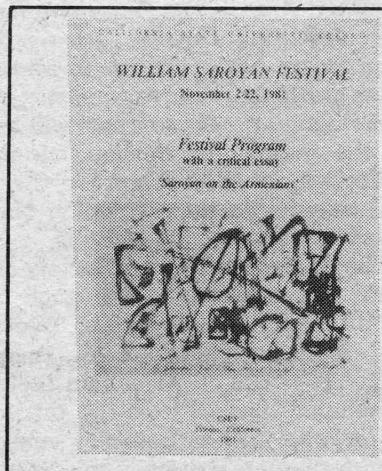
Tapes of Saroyan plays performed in regional theatres.

Any tapes of William Saroyan himself.

Communities that honored Saroyan or who plan to honor him are asked to send two copies of all programs, flyers, leaflets, and clippings -- in other words, everything that is related to the tribute.

Any and all William Saroyan memorabilia will be appreciated. If you wish restrictions on their use, for example prior permission by you, please indicate that. We shall report all such on these pages, unless you indicate that it should remain an anonymous gift.

CSUF Armenian Studies Publications



The CSUF Armenian Studies Program currently has the two pictured booklets available to the readers of *Hye Sharzhoom*.

A *Guide to Armenian architecture* is a booklet printed for the occasion of the exhibit of Armenian architecture that was created in Milan, Italy and was on display at the Phebe Conley Art Gallery on the CSUF campus during the month of October, 1981. This booklet provides the reader with a valuable introduction to Armenian architecture.

The *Program of the First Annual William Saroyan Festival* that took place in November, 1981 at CSUF describes in detail every activity of the Festival. The booklet not only includes all of the programs from the various events but also a critical essay entitled "Saroyan on the Armenians" written by Dr. Dickran Kouymjian.

The price of the *Guide to Armenian architecture* is \$2.00 and the price of the *Program of the William Saroyan Festival* is \$2.50. All prices include postage and handling. Please make checks payable to the Armenian Studies Fund and send to:

Armenian Studies Program
California State University, Fresno
Fresno, CA 93740

HYE SHARZHOOM NEEDS YOUR SUPPORT

Hye Sharzhoom is the official newspaper of the Armenian Students Organization and the Armenian Studies Program of California State University, Fresno. It is sent without charge to thousands of Armenians throughout the world. Though there is no subscription fee, we urge readers to support our efforts with donations of any amount. This request has assumed a special importance because of increased production and mailing costs.

Yes, I would like to support the Armenian Students Organization and the Armenian Studies Program with a donation of \$ _____ to be used for:



Armenian Students Organization



Please add my name to your mailing list.



Armenian Studies Program



Please remove my name from your mailing list.

Please make all checks payable to the Armenian Studies Fund.

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Thank You!

The Armenian Students Organization and the Armenian Studies Program wish to thank the following people for their generous contributions to our newspaper and the CSUF Armenian Studies Program:

*Deena & Karen Fussel, Walnut Creek, California.
Mrs. Sonya Karakashian, San Francisco, California
John Amirkhan, Chico, California.
Emmy Papazian, San Francisco, California.
Isabel Khushigian, Fresno, California.
Mourad Topalian, Chesterland, Ohio.
Susan Dadian, Milwaukee, Wisconsin.
Edward & Virginia Terzian, Santa Rosa, California.
Dr. Martha Googooian Ensher, Fresno, California.
Connie Waltz, Kent, Ohio.
Nettie & Danica Galich, Durham, California.
Nazaly Bagdasian, Racine, Wisconsin.
Heros Yegiyae, Reno, Nevada.
John Adishian, Dinuba, California.*

Gifts Cont. from page 15

family's life history to add to our oral history collection. Adrian Terzian and her daughter Carolyn Thomson, during a visit to the program, donated a few special items. Mr. Martin Torigian of Drexel Hill, Pennsylvania not only sent a collection of recent periodicals, but two of his oil paintings, one of which shows David of Sassoun on his horse. Margaret Hartunian of Englewood and Robert Hartunian of Tenafly, together donated several books in Turkish, printed in Armenian letters, of a religious nature. Fr. Yeghishe Mandjikian presented copies of his latest book in Armenian *From the Papers of My Study* (Fresno, 1981). His Holiness Karekin II, Catholicos of the Great House of Celicia was also kind enough to send the new Hask Armenological Yearbook (Antelias, 1980), an excellent collection of essays by various scholars. The Calouste Gulbenkian Foundation of Lisbon continued to present books pertinent to Armenian Studies. We would like to thank all these friends of Fresno State's Armenian Studies Program.

We have also received tape recordings from Armen Garo Bankian of Los Angeles on William Saroyan and his very interesting Admiral Tapes, part of his oral novel. Rita Balian of Washington D.C. sent copies of material generated by the AGBU Tribute to Saroyan as well as tapes of the entire September 25, 1981 program. Finally, Maggie Boyajian, also of Washington, D.C., sent a tape of her brother Socrates Boyajian's new composition "Homer Macauley," inspired by William Saroyan's moving book *The Human Comedy*. These items have enriched our Armenian Studies Oral History Archive.

We should also single out a fine set of photographs of Van, Bitlis, and Aintab, some of great historical interest, donated by our own Professor Sarah Bedrosian of the Business Department. The Armenian studies Program is always eager to obtain letters, photographs and documents relating to Armenian history in the historic homeland and in the dias-

pora. Individuals possessing such documents, who would like to share these important historical documents with students and scholars, but yet do not wish to give them up because of family associations, would be helping our archives by sending photocopies of documents, and copies of photographs, or the photos themselves, for us to make a copy and return the original. Residents of the Valley who wish to donate items may call the program to arrange for a pick up by one of our Armenian Student Association members. Remember, never throw anything away. Let us decide what should be saved and what should be discarded.

Books Cont. from page 15

A. *Hay Baykar*, organ of Liberation Armenienne, A. Toranian. B.P. 39, 92162 Antony, France, Cedex. (French and Armenian)

B. *Kaytzer*, publication of the Union of Armenian Students in Europe, c/o Armenian Society, South Bank Poly S.U., Rotary St., London SE1 6LG, England (Armenian and English).

C. *Azad Hay*, P.O. Box 456, Station Z, Toronto, Canada.

D. *Hayastan/Armenia*, official publication of the ASALA, Beirut Lebanon.

Hye Sharzhoom welcomes all newspapers and periodicals on an exchange basis and books of interest for review. Please send to:

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Fresno, CA 93740.