

THE YEAR OF THE ARMENIAN BOOK: THE 500TH ANNIVERSARY OF ARMENIAN PRINTING¹

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Introduction

The 500th anniversary of Armenian printing, 1512-2012, was announced with much fanfare by the Ministry of Culture of the Republic of Armenia and more than a year in advance. UNESCO officially declared Erevan the World Book Capital for 2012. Throughout the diaspora and in Armenia itself institutions and individuals began preparing exhibitions, displays, and cultural events of various size and ambition, as well as lectures and conferences. Armenians have often expressed pride in the invention of their distinctive alphabet, in their letters and literature, and thus, in the book. They are fond of recalling their prowess in printing, being among the first, if not the first, responsible for the transition from the hand copying of books, to printing them in many countries of the Near and Middle East.

The 400th anniversary of the publication of the first Armenian book was celebrated with much pomp in the Armenian world not yet touched by Genocide in 1912, T'eodik's remarkable compendium, *Tip u tar* (Type and Letter), being issued in that year by the press of Professor Sirarpie Der Nersessian's father.

For this century's celebration the organizational initiative was taken by the State Committee for the Celebration of the 500th Anniversary of Armenian Printing under the patronage of President Serzh Sargsyan, with the blessing of His Holiness Karekin II Catholicos of All Armenians and working through the Ministry of Culture of the Republic of Armenia. Four institutions dominated the activities: the National Library of Armenia, the Matenadaran, the History Museum of Armenia, and Holy Etchmiadzin. Though this structure issued a lot of public relations communiqués on the celebration throughout the Armenian diaspora, and, indeed, supported actively the most impressive and first major exhibit opening in Venice in December 2011 in the presence of the Armenian President and the Minister of the Diaspora, other major exhibits and their accompanying catalogues were organized independently of Erevan and often without direct or even indirect contact.

These diasporan exhibits were either held in or depended on the rich historical collections of major national or university libraries in Europe and the Library of Congress in the United States. Small displays and exhibits,

¹ This article was originally intended to be a review of two books by John Lane and Levon Avdoyan connected to exhibitions during 2010; with the agreement of the editor it was decided to expand it to cover all catalogues and exhibitions brought to the author's attention.

usually without catalogues, also took place at universities with Armenian Studies programs, particularly in the United States, and in Armenian institutions, community centers, and churches.

The exhibitions in Venice, Washington, D.C., Amsterdam, Erevan, Halle-Mainz, Paris, Copenhagen, Graz, and Budapest generated important and beautifully illustrated catalogues or books, serving as important reference works on the phenomenon of Armenian printing. Most produced detailed catalogues with notices and illustrations for each item in their respective exhibits as well as general introductory essays. As most of the important exhibitions during the 2012-2013 anniversary year, and especially those which clearly coordinated with the Ministry of Culture, used the history of printing as a general pretext to present a panorama of Armenian culture, it would seem that this formula was conceived in Erevan and followed closely the method developed for the Year of Armenia in France in 2007, with its scores of exhibits and hundreds of cultural events.²

Venice

The inaugural exhibit was opened with great fanfare in mid-December 2011 at the Museo Correr and the Biblioteca Nazionale Marciana in Piazza San Marco in Venice. Giorgio Napolitano, the President of Italy, and Serzh Sargsyan, Armenia's counterpart, were the official patrons; both Italian and Armenian government officials, ecclesiastical representatives, and civic leaders were in attendance. The opening was followed by the annual Christmas concert featuring a choir from Armenia at the basilica of San Marco, reserved exclusively for invited guests. This was followed by a lavish dinner within the Museo Correr for the dignitaries of both countries and the principal organizers of the vast exhibition. If the objective imagined by the group in Venice, the organizers, and the Armenian Ministry of Culture was to create an event that would draw attention to the 500th anniversary and the UNESCO declaration of Erevan as the World Book Capital for 2012-2013, the success was total, crowned by a major illustrated article in *The New York Times* and the *International Herald Tribune*.³

The four-month long exhibit in the main square of Venice was a composite affair highlighting medieval Armenian culture as well as printing, profiting from the core collection of rare books at the Marciana and Mekhitarist libraries, supplemented by Armenian art and manuscripts from the

² Dickran Kouymjian, "L'Année de l'Arménie (2006-7): 26 Exhibition Catalogues," *AIEA, Newsletter* no. 44, June 2008, pp. 59-62.

³ Roderick Conway Morris, "The Key to Armenia's Survival," *New York Times*, February 23, 2012, Arts section, <http://www.nytimes.com/2012/02/24/arts/24iht-conway24.html?pagewanted=all>.

Mekhitarist museums, Holy Etchmiadzin, the Matenadaran, the History Museum, National Gallery, and the National Library in Erevan. A lavish catalogue was published in separate Italian, French, and English editions, each with a dense twenty-two page Armenian summary of the articles, though not of the catalogue entries. The volumes were published by the high art book quality associated with Skira.⁴

The plurality of the 135 objects that were on exhibit consists of early printed books including engravings and maps (58 items), followed by manuscripts (48), and medieval Armenian art—metalwork, wood, stone, textiles, painting, and miscellaneous items (29). Beside the illustrations of each of the objects there are at least as many pictures of other objects, early prints, and manuscript miniatures. The thirty-one essays by as many specialists are separated into ten categories treating Armenian history and language; various arts including music; scientific thought; important periods of creation; the world of Armenian commerce; and include important chapters on Venice as an historical center for Armenian life from its founding to our days with an emphasis on the Mekhitarist Fathers. There are only three texts on printing, grouped together in section VIII, “From the Inkwell to Movable Type,” by Alessandro Orenco, Raymond Kévorkian, and Aldo Ferrari. Kévorkian’s contribution provides statistical data on Armenian printing in the eighteenth and nineteenth centuries, a period not covered in his classical study of early Armenian printing which stops at around 1700.⁵ These data reinforce his comments on the discernible shift in the geography of book production, the artisans engaged in the craft, and the subject matter of the books issued. He also notes the subtle change in patronage (p. 269):

...while the birth of Armenian printing was marked by the key role of Armenian merchants operating in the Mediterranean ports and Amsterdam, who often financed the editions produced in Europe, the developments in Constantinople left little room for this kind of system and simply served to meet the demand of the Armenian speaking public with no need for external funding.

The final texts are some contributions on twentieth century art, music, theater, and film, with a profound closing reflection by Fr. Levon Zekiyan, one of the organizers:⁶

⁴ Gabriella Uluhogian, Boghos Levon Zekiyan, Vartan Karapetian, eds., *Armenia. Imprints of a Civilization, Exhibition on the Occasion of the Fifth Centenary of Armenian Printing, Venice, Correr, 14 December 2011-10 April 2012* (Milan: Skira, 2011), 406 pages.

⁵ Raymond H. Kévorkian, *Catalogue des «Incunables» arméniens (1511/1695) ou chronique de l'imprimerie arménienne*, préface par Jean-Pierre Mahé (Genève: Patrick Cramer, 1986).

⁶ “Armenia: Looking Ahead after Five Centuries of Printing,” *Imprints of Civilization*, p. 357.

At this point, it would not be superfluous to ask ourselves exactly what our intention has been or, rather what it should be. Mere exaltation of the past? Of a glorious past that, perhaps by a twist of fate, is just as ‘gloriously’ fleeting, perhaps conforming to the stereotype of destiny of so much ‘grandeur’, both past and faded? An archaeological operation, almost an ‘excavation’, of nostalgia for time lost, as pleasant or even useful as such an activity might be, with its own undisputable set of values? Or a more rhetorical intervention, one of cultural and political propaganda, also indubitably with its own value for the public and the community? Or, rather, an aesthetic-museum intervention offering the treasures of an otherwise inaccessible art to the contemplation and admiration of an educated and mature audience for common benefit and joy? All of these motivations, and other no less valid and legitimate ones, may have converged – most certainly have converged – in various measures and proportions according to the contexts, in order to set into motion the gigantic machine of conception, promotion and organization of this exhibition.

He continues (p. 358):

For Armenians, and others alike, the problems posed by European modernity to Armenian self-awareness often implied besides the more general question of the dialectic between change and continuity, innovation and identity, a question more directly tied to Armenian history and the fact that, for centuries, Armenian culture, art and forms of living have evolved outside the Armenian territory, in foreign lands where the fate of many Armenians has led them.

Zekiyan then emphasized a constant truism found in various forms in nearly all the catalogues:

It must be evident to anyone who has at least browsed through this volume, the book – first the manuscript codex and then the printed book – has played a vital role for Armenians, an essential role in the mechanisms of their survival as a people, as a distinct and distinguished nation and, above all, for their own culture.

There is no index at the end, but, as is the tradition in such large exhibition catalogues, there is an elaborate twenty-page bibliography arranged by individual sections. There are the unavoidable typographical errors, at least in the English and French versions, and at times errors of fact, mostly minor ones, perhaps unavoidable for such a long text prepared from beginning to end in eleven months.

Erevan

On 23 April 2012, the day after Armenia was declared the World Book Capital at an elaborate ceremony at the Matenadaran, the major, collective exhibition, *An Eternity of Writing*, was opened at the History Museum of Armenia. Officially it continued for seven months until November 10, but a good part of it was still on view in the main entry hall of the Museum as late as November 2013. Like the Venice and Library of Congress exhibitions, it chose to use the printing celebration to present a panorama of history of Armenian writing culture. Beside the seventeen items from the permanent collection of the Museum, three other important institutions lent books or objects: the National Library of Armenia, some thirty-four early printed books; the Matenadaran, thirty-seven manuscripts; and the museums of Holy Etchmiadzin, fifteen objects, mainly liturgical, but also a number of silver book bindings. A large format, beautifully illustrated catalogue bearing the same name and with the work of photographers, such as Hrair Hawk Khatcherian, was also produced.⁷

The catalogue is laid out in nine sections with a title page reserved for the heading. The first, “The Origin of Writing,” followed by a single page of explanatory text in two columns, Armenian and English (signed History Museum, Matenadaran, National Library), altogether provides about 1500 words of explanation for the entire book. The names of the four conservators, one from each of the collections, responsible for the texts and the notices, are given in the acknowledgement at the beginning. Unfortunately, there is no table of contents, thus to learn the categories one has to turn the pages of the catalogue. Though the one hundred or so objects are unnumbered, each has an excellent color illustration, sometimes two (usually the two covers of a silver binding or a page of text and the binding). These notices in two languages provide the date and place of execution or printing, the size, often the script and number of lines, and the inventory number of the collection it belongs to. Though there is no description of the object or its art, scenes are identified, e.g. Last Supper, as are the binding characteristics, and, interestingly for stone or metal objects, often an entire inscription in Armenian. There is no index and no list of objects and, because no references are given in the notices or short texts, no bibliography. The reader-viewer has to guess at the relative importance of a display, though there is no question about the beauty of the objects and the whole exhibit. There are, unfortunately, many errors in the layout and organization of the entries. For instance, on facing pages 84-85 there are silver bindings showing upper and lower covers on each page, with

⁷ *The Eternity of Writing, Exhibition on the occasion of the 500th anniversary of Armenian printing*, collective authorship, Armenian and English (Erevan: Ministry of Culture, 2012), 135 pages.

the notices for the two on page 84. The notice to the left presumably refers to the binding shown above and the one next to the right margin to the binding on page 85. The two long inscriptions given, however, are identical and not visible on either of them. The inscription on the right binding is from 1824 as indicated in the notice since that can be easily read on the photo, yet whence the provenance Lim derives is unclear as the depiction of the Crucifixion and Resurrection suggest a workshop in the Cilician area. On the previous double page the notices have been transposed, though deciphering the inscription can establish which is which. These and other minor problems reflect the great haste with which the task of preparing such a large exhibit was accomplished while the Ministry of Culture and the museum curators had to worry about exhibitions in almost all institutions in Armenia and in museums throughout the diaspora.

Washington, D. C.

Levon Avdoyan, the Armenian and Georgian Area Specialist at the Library of Congress, planned to mount an exhibition with some of the gems from the Armenian holdings of the American Government's official library well in advance of 2012. The exhibit opened in April and became a hit among the many held throughout the world. During the six months it was open to the public, there were nearly a quarter of a million visitors, certainly much more than the combined total of visitors for the other large exhibits in the major museums of Venice, Erevan, Paris, Amsterdam, Copenhagen, Gutenberg, Halle, Graz, and Budapest. The 20-page color brochure summarizing the main points of the display was given free to 30,000 visitors in less than the first two months (the budget, in part covered by grants from three local Armenian donors, simply did not permit a reprint). Perhaps anticipating such a large number of visitors, the majority non-Armenian, in part tourists wishing to see the mythical Library of Congress, the decision of the organizers to present something for an enlightened public rather than an overly specialized intellectual audience was certainly the appropriate one.

The Library of Congress exhibit catalogue,⁸ written entirely by Dr. Avdoyan, begins with a single essay, "Armenia at the Library of Congress," which provides a careful history of Armenia, including manuscript production and the phenomenon of printing, pointing out the use by Armenian printers of long colophons at the end of books before title pages were finally employed at the beginning of books. This happened later in the sixteenth century because Hakob Meghapart did not use formal title pages with author, date, and place

⁸ Levon Avdoyan, *To know wisdom and instruction. A Visual Survey of the Armenian Literary Tradition from the Library of Congress* (Washington, D.C.: Library of Congress, 2012).

of publication, though a title was printed on the first page using words like “The name of this writing is,” for the *Urbat‘agirk‘*, or “This is” for the *Parzaytumar* [sic] (Simple Calendar) for the five books by him that have survived. But no discussion or speculation is engaged on why Hakob did not use a title page when already by 1480 title pages began replacing the colophon at the end, a practice consistently used by copyists of manuscripts in all traditions. Armenian colophons in printed books were substantial in length, as were their counterparts in manuscripts, providing an abundance of information often including the press run, the names of patrons, and even problems encountered during production. Armenian printing colophons have been published in their entirety on the wonderful online Hakob Meghapart Project of the Armenian National Library (<http://nla.am/arm/meghapart/index.htm>) and in a series of printed volumes, the most important of which is the 900 page critical bibliography by Ninel Oskanyan, K‘narik Korkotyan, and Ant‘aram Savalyan.⁹ The colophons of Armenian books printed before 1700 has already been published with French translations by Raymond Kévorkian,¹⁰ who popularized referring to early Armenian printed books as incunabula, even though technically the term is reserved to books printed from the invention of movable type by Gutenberg in the 1450s to 1500. Two further questions come to mind in this respect: Are Armenian printed book colophons in fact really longer and more substantial than those in European books? When did the practice of including a colophon at the end of a printed book, even after a formal title page was introduced at the front, stop in the Armenian tradition and, for that matter, in Europe?

The chapter also presents the development of the Armenian collection at the Library of Congress. It was only twenty years ago that Dr. Avdoyan was appointed the first incumbent Armenian and Georgian Specialist, a position created in 1992 through a grant from Marjory Dadian. Dadian’s late husband Arthur had been instrumental in forming the Committee for the Armenian Collection of the Library of Congress in 1948, at which time there were only some 200 items in Armenian in the collection. The Committee almost immediately contributed 111 new titles. By 1983 there were nearly 7,000 Armenian language holdings. With the formal creation of the Armenian Area within the Near Eastern Section, a more aggressive acquisition policy was initiated with firm ties established with libraries in the new Armenian Republic. When the exhibition was being prepared in 2011-2012, the holdings contained about 40,000 items: books, maps, microfilms, archival material,

⁹ Ninel Oskanyan, K‘narik Korkotyan, Ant‘aram Savalyan, *Hay girk‘e 1512-1800 t‘vakannerin* (The Armenian Book from 1512 to 1800) (Erevan: Ministry of Culture, 1988).

¹⁰ Raymond Kévorkian, *Catalogue des «Incunables» arméniens (1511/1695) ou chronique de l’imprimerie arménienne*, préface par Jean-Pierre Mahé (Genève: Patrick Cramer, 1986).

photos, etc. Since the exhibit, the collection has reached 45,000 items, not including the thousands of books and periodicals treating Armenia and the Armenians in English and other languages. The expressed aim is to make the Library of Congress one of the most important, if not the most important, resources for Armenian research in the United States.

The remaining 80 pages of the catalogue entitled “Plates” are devoted to the books and graphics on display with substantial commentaries for them. Unfortunately, the items are not numbered, as one would expect in a catalogue, though the text accompanies the plate it is written for. The eleven illustrations with captions in the introduction are just small versions of photos used in the catalogue proper.

The exhibition is essentially online, including most of the catalogue at <http://www.loc.gov/exhibits/armenian-literary-tradition/index.html>, where under three headings the reader can 1) read the introductory remarks, 2) open a 33-page catalogue of most objects, and 3) use an interactive list of all objects in the exhibit with a direct link to it.

The list, unlike the entries in the catalogue, provides discrete numbers to each of the items. Among the 76 to 80 items that make up the catalogue and presumably the exhibit itself, there are about 60 books, the oldest being a copy of the iconic first printing of the Armenian Bible in Amsterdam between 1666-1668 by Oskan Erevants‘i (pp. 28-29). Additionally, some half dozen Armenian manuscripts, as many maps, and about the same number of photographs (including one [p. 86] by, ironically, the most famous official Armenian photographers of Sultan Abdul Hamid, the Abdullah Brothers) and miscellaneous items were included.

Among the most curious items, two books can be singled out; one on *The Cultivation of Cotton in New Orleans*, a composite translation into Armenian by Nerses Dadian (Tatian) of various documents published in Paris in 1859 (p. 67), and a translation of an Italian work by Aldini with illustration on *How to Avoid Being Injured during a Fire*, published by the Mekhitarist Fathers in Venice in 1831 (p. 66). Avdoyan provides a substantial commentary for each item that includes details on the author or printer, and its importance for Armenian history and letters.

The catalogue is nicely laid out and printed, though inevitably a few typos have crept into the text. Mkhitar of Sebastia (1676-1749), founder of the Armenian Catholic Order named after him, was active in the early eighteenth century rather than part of the rebirth of the seventeenth; *Azdarar*, the first Armenian periodical began publication in October 1794 in Calcutta and not 1775 (p. 11); and the devastating Armenian earthquake of Leninakan (Gyumri) was on December 7, 1988, not in 1987 (p. 12). The famous *Lectionary* of King Het‘um, Matenadaran MS 979, should be dated to 1286

and not to 1287-1288, as was incorrectly stated on the double page photographed from the *Album of Armenian Paleography* published in 2002, and in the exhibit (p. 97), but this is not the fault of the organizers of the exhibit, but of the authors of the *Album*—M. Stone, D. Kouymjian, H. Lehmann—one of whom takes the opportunity to correct it here.

One cannot imagine any other exhibit during the celebration of the 500th anniversary having as large an impact on the general public as this Library of Congress celebration of its Armenian holdings, not only because of the 248,000 visitors who physically visited it, but also because of the many thousands that continue to view it on the internet.

Amsterdam-Erevan

An exhibition called *The Diaspora of the Armenian Book 1512-2012*, was held from June to September 2012, at Special Collections of the University of Amsterdam Library, and December 2012 to March 2013 at the National Library of Armenia and resulted in a publication by John Lane.¹¹ Unlike the Library of Congress exhibition catalogue by Levon Avdoyan and almost all the other catalogues under consideration, the bilingual book was not written as a catalogue to describe or animate a series of books and related items, but rather his essay came first and the illustrative examples, almost all engravings placed on every page, were chosen to suit the text. The volume provides an important analytical study on technical aspects of historical Armenian publishing houses and their approach to printing, lavishly illustrated with materials in Dutch and Armenian.

It is not the first history of Armenian printing and certainly not the most thorough,¹² but no other has the abundant details and analysis of the technical aspects of early Armenian printing. The author is an expert on early type fonts, their fabrication, style, and development, from the very beginning of the craft. His accumulated erudition is employed in a careful examination, almost letter by letter, of all early Armenian type and the printing offices they were associated with, unearthing fresh archival information and revealing other details buried in otherwise obscure sources. As he moves from city to city and printer to printer, from the Venice of Hakob Meghapart to the Amsterdam of Oskan Erevants'i and beyond, the personalities and histories of each is discussed. Although much of this material is already known, Lane seems to find technical details that are seldom discussed in the broader surveys. He

¹¹ John A. Lane, *The Diaspora of Armenian Printing 1512-2012, Haykakan gratput'ean sp'yurk'e 1512-2012. Amsterdam-Yerevan 2012*, double title, bi-lingual text (Amsterdam: Special Collections, University of Amsterdam, 2012).

¹² The largest compendia are mostly written in Armenian, for which see the bibliographies in Raymond Kévorkian and Ninel Oskanyan et al., cited above.

explains not just the process of how Armenians adopted these new methods of book production in a diaspora far from the homeland, but also the complex of relationships (familial, ecclesiastical, and economic) integral to that production and the phenomenon of printing in an exotic script for a minority readership living far to east of the place of physical production. John Lane also uses archival documents in Holland especially to discuss the cost of things—prices for punches, paper, labor—and to establish a sense of how these early Armenian printing houses worked and survived, or simply failed to survive.

The author acknowledges regularly pioneer scholars in the field of the past few decades, especially Raymond Kévorkian for the sixteenth and seventeenth centuries, whose study provides Armenian texts with French translations of the colophons of these early books.¹³ These colophonic texts also provide much of the information on the role of Armenian merchants, especially those from New Julfa, in providing financial support for the whole Armenian printing enterprise to persist despite displacement from city to city and the turnover of personnel.

Lane's examination of Armenian letterforms in manuscripts as well as the transition from these forms to printing also relies heavily on the script analyses, illustrations, and dated frequency tables in the *Album of Armenian Paleography*.¹⁴ This is accomplished in very clear and pleasing English prose running along the top half of each page with the Armenian translation directly on the bottom half, and with the consistent use of red type for the captions of the color engravings, which separate the two languages.

The central and longest sections of the monograph are devoted, as one would expect by an expat living in Amsterdam, to the Armenian press established there around 1660 by representatives of Bishop Oskan Erevants'i, to Erevants'i himself and to those who succeeded him.¹⁵

Chapter VIII of Lane's book is devoted essentially to Protestant missionary and Bible societies' Armenian printing activities. Among the most intriguing parts are two subsections, one of which is entitled, "Made in U.S.A. for use in Smyrna, 1836" (pp. 179-181). Here, Lane presents a circumstantial

¹³ Kévorkian, *Catalogue des «Incunables» arméniens (1511/1695)*; Raymond H. Kévorkian, & J.-P. Mahé, *Le livre Arménien à travers les âges* (Marseille: Maison arménienne de la jeunesse et de la culture, 1985).

¹⁴ Stone, Michael, Dickran Kouymjian, Henning Lehmann, *Album of Armenian Paleography* (Aarhus: Aarhus University Press, 2002), Armenian edition (Etchmiadzin: Tigran Medzn, 2006).

¹⁵ Lane, *The Diaspora of Armenian Printing*, IV. "Armenian printing in Amsterdam," pp. 60-99; V. "The Amsterdam press moves to Livorno, Marseille and Constantinople, and a new press begins in Amsterdam," pp. 100-123; VI. "Venice and Amsterdam revisited," pp. 124-149.

account both of a *bolorgir* and of a *notrgir* font fashioned in Brooklyn in 1836. The type, consisting of 210 punches and 300 matrices, was made by punch cutter and type founder Richard Starr for the Congregational minister Homan Hollock for use in the missionary press he had set up two years earlier in Smyrna for the printing of biblical works for Armenians in Armenian rather than in the more customary Turkish. This remarkable production, however, cannot be considered the first use of Armenian type in the United States as it went directly to Smyrna with none kept behind (p. 179).¹⁶ The account of Starr's type is followed a bit later in the chapter by a section called "The first Armenian printing in America, 1857/58" (pp. 187-189), which gives the details of the revised first edition of the Bible in Western Armenian. This edition was published by the American Bible Society under the direction of the famous missionary scholar Elias Riggs.

The final chapter of Lane's book, "Westernization, advertising, new fashions... and Jesuits" (pp. 191-209), in contrast to most publications on this theme, brings the story of printing from the development of type fonts right up to 2012, tracing advances in late styles in Constantinople, Paris, Beirut, and Erevan during the Soviet era and since independence in 1991. It ends with a brief discussion of the Armenian Ministry of Culture's Gransham International Type Design Competition started in 2008; the first prize winner in 2010 was Khajag Apelian of Beirut for his Arek font, created while he was a student at the Royal Academy in The Hague. John Lane always has his eye out for a Dutch connection, and in this case that new font was used for the Armenian in book.

The book also devotes a short section on "The bindings of Armenian books" (pp. 118-120), mostly the work of Dutch binders such as Albertus Magnus and his school, which Oskan used for presentation copies, for instance to King Louis XIV of France. This question was discussed in more detail by another expert from Holland in the catalogue of the Bibliothèque Mazarine exhibition to be discussed below.¹⁷ The work ends with at times very elaborate footnotes, a bibliography, and a chronological list of Armenian printing centers, which used cast Armenian type but not woodcuts of the

¹⁶ Avdoyan, *To know wisdom*, p. 11, seems to attribute this accomplishment to Haigag Eginian, who brought type from the Mkhitarist fathers in Venice to publish his periodical, *Arekag*, in 1888.

¹⁷ Jan Storm van Leeuwen, "Note sur six reliures identiques de la Bible arménienne de 1666," in Mikaël Nitchanian and Yann Sordet, *Le livre arménien de la Renaissance aux Lumières : une culture en diaspora* (Paris: Bibliothèque Mazarine & Éditions des Cendres, 2012), pp. 84-90.

alphabet or lithography; in this list there are some surprises, e.g., Oxford 1690, Harlem 1769, Parma 1774, not found in the standard catalogues.¹⁸

Unfortunately, virtually no discussion of Armenian engraving skills appears, not even of the remarkable Grigor Marzvanets'i, mentioned only once as a printer in Constantinople. There is therefore very little about the art found in these printings, whether about wood engravings for illustrations or about decorative marginal designs, though mention is made of the early copying of Armenian manuscript floral headpieces and various forms of bird and animal letters. Although he speaks about the purchase of a bulk lot of woodcuts of Christoffel van Sichem II (1577-1658) from the estate of the artist by Oskan's group in Amsterdam subsequently used to illustrate the Psalter, Bible, and other works of the 1660s, there is no hint of the enormous impact that this Flemish-Dutch artist had on Armenian art, and not just on printing, but eventually on the production of manuscripts and liturgical objects. But this is a deficiency in nearly all the publications of the commemorative year.

Paris and Décines

In the fall a very different exhibition, *Le livre arménien de la Renaissance aux Luminères : une culture en diaspora*, was held at the Bibliothèque Mazarine, housed in the Institut de France along with the Académie française on the left bank of the Seine from 26 October to 30 November. It was organized by book professionals, Mikaël Nichanian, Curator of Armenian collections at the Bibliothèque nationale de France, and Yann Sordet, Director of the Bibliothèque Mazarine, bringing together the rich and aristocratic collection of early Armenian printed books from the Mazarine, the Bibliothèque universitaire des Langues et Civilisations (BULAC, formerly INALCO), and a private collection in Paris (A. & D. Kouymjian). Curiously, there were no loans from the richest collection of early Armenian books in France, the Bibliothèque nationale de France itself. The carefully planned display featured forty-nine books and only books, though maps and engravings within them were displayed, from these extremely rich collections, consciously centered on the very earliest period of printing, 1512-1800.

A distinguished and very scholarly catalogue was published with notices for each item, often small essays contextualizing the book within the history

¹⁸ Hakob Anasyan, general ed., *Hay hnatip grk'i matenagitakan ts'uts'ak. 1512-1800* (Bibliographic List of Early Armenian Printed Books. 1512-1800), (Erevan, 1963); Ninel Oskanian, K'narik Korkotyan, Ant'aram Savalyan, *Hay girk'e 1512-1800 t'vakannerin* (The Armenian Book from 1512 to 1800), an annotated bibliography (Erevan: Ministry of Culture, 1988). The complete list is online at the Hakob Meghapart Project of the National Library, Erevan: <http://nla.am/arm/meghapart/index.htm>.

and development of Armenian printing. Appropriately the display begins with the first book published in Venice, a pristine copy of Hakob Meghapart's *Urbat'agirik'* (Friday Book) of 1512, the personal copy of Cardinal Jules Mazarin, the Prime Minister of the French kings Louis XIII and Louis XIV from 1647 until his death in 1661, successor to Cardinal Richelieu. It was his personal library that served as the core of the Bibliothèque Mazarine. Each notice begins with a meticulous description of the volume prepared by Françoise Avel, specialist librarian of the Mazarine: title in Armenian characters, number of pages, numbered or not, the composition of each gathering or quire that makes up the work, the type of engravings, any anomalies in the order and binding of pages, binding characteristics, and finally the provenance. Critical essays on each book are followed by a bibliography of the most important references to the title. The essays were written by specialized scholars of early printing (Nichanian, Sordet, Avel, Raymond Kévorkian, Dickran Kouymjian), and also include contributions on leather bindings by Jan Storm van Leeuwen on six identical bindings of the first Armenian Bible Amsterdam, 1666, from an as yet mysterious Dutch workshop (pp. 84-90), and Sylvie Merian on another from Constantinople, 1724 (pp. 126-129).

Among other rare items in the exhibit (pp. 118-122) is a hitherto unrecorded 1733 edition of the famous elephant folio *Haysmawurk'* (Synaxarion), a third edition of the original edition of 1706, and the more common reprint of 1730. This book was one of the high points of Armenian publication by the most extraordinary printer and engraver, Grigor Marzvanets'i (ca. 1668 - ca. 1734), working in Constantinople. This *unicum*, now in the BULAC collection, in size the largest Armenian book ever printed, was once part of the library of the great Orientalist and Armenologist Edouard Dulaurier. Hand coloring enhances most of its five full-page woodblock engravings and nearly one hundred smaller ones. A hybrid volume (pp.138-140) from a private collection brings together in a single volume parts of printings of Nersēs Shnorhali's *Jesus Son* done in the same year (1746) by two printers—Chinchin Yovhannēs and Astuacatur son of Karapet—with no clear indication which of the two publishers was responsible for it or if a third party somehow got a hold of sections from each print run and put them together with a continuous pagination that almost works. The sizes are nearly identical, but the somewhat different framing motifs of the printed pages give it away as a composite.

The catalogue has three excellent introductory essays by Yann Sordet on the Mazarine collection, a circumstantial analysis of the personalities and influences on Armenian printing during its first two centuries by Mikael' Nichanian, and an evocative essay by Jean-Pierre Mahé, who, through a close

examination of the texts found in the five volumes issued in 1512-1513, puts into context the mysterious Hakob Meghapart and reconstructs the mentality of this nearly anonymous person and the clients for whom his pocket size publications were intended. The catalogue ends with a bibliography and a welcome index.

A year later there was a second somewhat reduced showing of *Le livre arménien de la Renaissance aux Lumières* for four months (20 October 2013 – 7 February 2014) at the newly opened Centre nationale de la mémoire arménienne (CNMA) in Décines, a suburb of Lyon. The thirty-nine books were from the Bibliothèque Mazarine and the private collection with a smaller, but fully illustrated 36-page catalogue with the introduction of Yann Sordet.

Graz

At the University of Graz, Erich Renhart organized an exhibit around eighteen Armenian-related imprints from their holdings with an elegantly printed catalogue.¹⁹ The first two of the eighteen items are Armenian manuscripts, including a ninth-century palimpsest text, followed by two famous incunabula that deal with matters Armenian: Johannes Schiltberger's *Reisebuch* (Augsburg: Anton Sorg, 1480), which discusses Armenia and Anatolia, and Bernhard von Breydenbach's *Peregrinatio in terram sanctam*, translated into German, which contains a woodcut of the oldest printed representation of the Armenian alphabet.²⁰ The majority of the books are early German titles that mention Armenia or include Armenian script, ending with publications of the Mekhitarist Fathers and the immense catalogue of Armenian manuscripts in the Vienna Mekhitarist collection by Jacobus Dashjian, which set a very high standard for cataloguing Armenian manuscripts.

Copenhagen

The Royal Library of Denmark held a major exhibition of its Armenian printed books entitled "Rare Armenian Books" from 17 April to May 12, 2012. A detailed article, which serves as a post-facto catalogue, was published by the former Rector of Aarhus University and co-author of the *Album of*

¹⁹ Erich Renhart, *Das Bild Armeniens in ausgewählten Handschriften und Druckwerken der Universitätsbibliothek Graz. 500 Jahre armenischer Buchdruck* (Graz: Vestigia, 2012), 60 pages.

²⁰ *Die fart oder reysz ber mere zu dem heyligen grab unsers herren Jhesu cristi gen Jherusalem* (Augsburg: Anton Sorg, 1488). For a reproduction of the alphabet, see the catalogue below of Abgarjan and Pehlivanian, p. 167, and earlier *Armeni syn die menschen genant* (Berlin: Staatsbibliothek, 2000), p. 31, both from the edition of Mainz, 1486.

Armenian Paleography, Henning Lehmann.²¹ The 75-page article devoted to the nineteen early printed books comprised fifty illustrations and elaborate descriptions of each one, including their provenance and unusual features. The earliest is a very fine example of the first published Armenian Psalter of 1565 in Venice by Abgar of Tokat sent to Rome by Catholicos Michael. He and his son Sultanshah were received by Pope Pius IV and, later, by the Doge of Venice. Both scenes are depicted in a dated frontispiece engraving showing Abgar kneeling before the papal throne, surrounded by cardinals whom he asks for permission to print books in Armenian, and advancing toward the Doge (p. 120). A good deal of time is spent on the beautifully illustrated Amsterdam Bibles and some of their splendid bindings, as well as on their engravings, particularly the work of Grigor Marzvanets'i, in the collection. The most recent title is Patriarch Yakob Nalian's *Commentary on the Prayer of Gregory of Narek* published in Constantinople in 1745. With more than one hundred footnotes and three pages of bibliography on early Armenian printing, this article-catalogue is one of the most focused and serious studies produced during the international celebration of the anniversary year.

Budapest

Under the initiative of a cooperative agreement between the University of Leipzig and the History and National Libraries in Budapest, an exhibition originally to be devoted to the Armenian book expanded its horizon to include, like that of Venice, Erevan, and Washington, D.C., Armenian art and culture with a splendid, fully illustrated large format catalogue.²² It was a joint effort of the Geisteswissenschaftliches Zentrum Geschichte und Kultur Ostmitteleuropas (GWZO) of the University of Leipzig, where one of the organizers, Balint Kovács, is a faculty member, and of two Hungarian institutions, the National Széchényi Library and the Budapest History Museum. The exhibition was inaugurated with a scientific conference on 5-6 April and ran to 15 September 2013. The first half of the book is devoted to ten, well-documented essays, four of which are specifically devoted to manuscripts and printing. These include contributions by Armenuhi Drost-Abgarjan and Meliné Pehlivanian, specialists on Armenian manuscripts and

²¹ Lehmann, Henning, "Armeniske bøger fra 1500-1700-tallet i Det Kongelige Biblioteks Orientalske Samling" (Armenian Books from the 16th-18th Century in the Collections of the Royal Library, Copenhagen), *Fund og Forskning i Det Kongelige Biblioteks Samlinger* (Findings and Research in the Collections of the Royal Library) 52 (2013), pp. 117-192, English résumé p. 192; there is also an English translation of the text without illustration in an unpublished pdf.

²² Balint Kovács and Emese Pál, eds., *Far Away from Mount Ararat. Armenian Culture in the Carpathian Basin*, exhibition, Budapest History Museum and the National Széchényi Library, 5 April to 15 September 2013 (Budapest: 2013), 184 pages.

early printing respectively, who also organized a separate exhibition with a catalogue discussed below. An essay, by Balint Kovács, explores book culture in Transylvania including the still surviving church libraries of Armenopolis (Gherla) and Elisabetopolis; while that of Peter Perger focuses on the Hungarian punch cutter Miklòs Tòtfalusi Kis who worked with Armenian printers of Amsterdam in the last quarter of the seventeenth century. The article is well documented, particularly with regards to earlier sources, but is unaware of John Lane's book (see above) published the previous year, which contains very pertinent remarks on Kis in Amsterdam. Among the interesting and essentially unknown information about Armenians in Hungary is a list of five Armenian ministers, including a prime minister, and sixty-one members of Parliament of Armenian origin from 1818-1914 (table of names, dates, constituency, pp. 98-103). The catalogue proper (pp. 109-178) is divided into six sections including book culture and church art. In all there are 138 numbered items, each illustrated and usually provided with a descriptive notice; seventy-seven of these are devoted to manuscripts, books, and other printed items. In addition, there are another 50 reproductions among the preliminary texts, bringing the illustrative material nearly to 200. Among the rarities is a manuscript of a Hungarian translation of a Czech work written entirely in Armenian letters (no. III.1.5 and pp. 53-55). The entire book is in English and great care has been taken throughout to thoroughly and properly document vestiges of Armenian life in the Carpathian region.

Halle-Gutenberg

The exhibition *Schriftkunst und Bilderzauber : eine deutsch-armenische Festgabe zum 500* was a joint undertaking of Armenuhi Drost-Abgarjan of the Martin Luther University of Halle-Wittenberg and Meliné Pehlivanian, curator of Armenian and Oriental books at the National Library in Berlin and specialist on Armenian printing. The exhibited opened in April 2012 at the Kunstforum in Halle for six weeks and in December 2012 for three months at the Gutenberg Museum in Mainz.²³ The fifty-six unnumbered items in the catalogue are exclusively manuscripts and printed books. Each has an illustration, sometimes two or more, with a notice and at times a general introduction to a subsection. The whole is divided into three parts: I.

²³ Armenuhi Drost-Abgarjan and Meliné Pehlivanian, curator-authors, *Schriftkunst und Bilderzauber : eine deutsch-armenische Festgabe zum 500. Jubiläum des armenischen Buchdrucks. Grč'arvest ev patkneri hmayk': hay-germanakan hobelyanakan hratarakowt'owon nvirvac hay t'pagrowt'yan 500-amyaki*, catalogue of an exhibition 17 April to 30 May 2012 Kunstforum Halle and 8 December 2012 to 17 March 2013 Gutenberg Museum, Mainz, text in German and Armenian (Erevan: Voskan Yerevantsi, 2012), 208 pages.

Manuscripts, II. Early Printed Books, and III. Armenian Language and Culture in Germany, in fact a presentation of scholarship and texts dealing with Armenians by Germans or found in German institutions like the Deutsches Morgenlanden Gesellschaft (DMG).

The first part contains fifteen manuscripts, most from the Staatsbibliothek in Berlin, but also a facsimile and single items from Wittenberg and Halle, the latter being the famous no. 1 of the University Library, a Gospel dated 1225, one of only two firmly dated illustrated manuscripts from Artsakh-Karabagh of the important thirteenth century. Equally interesting is the 1535 copy of the *History of Alexander the Great* (Ber. #805) with a cycle of well over one hundred miniatures painted in a naïve, but very active style. There are also six interesting bindings, three from Berlin and three from the Matenadaran in Erevan.

Part Two is devoted to early printed books, beginning with the first book of Venice 1512 and going to the end of the eighteenth century with imprints from New Julfa, Etchmiadzin, Madras, Calcutta, and St. Petersburg. There is a special subsection devoted to works from Amsterdam and Constantinople. Most of the loans are from the National Library in Berlin, but at least one is from Munich and three from Erevan's National Library. Several illustrations are presented from the fine copy of Grigor Marzvanets'is *Haysmawurk* (Synaxarion), the 1730 edition, with the magnificent inscribed woodcuts of the printer.

The final section is devoted to sixteen items from the work of German orientalisks, such as a copy of Schiltberger's *Reisebuch* of 1476 with color engravings and Breydenbach's table of 1486 (Mainz) with the first example of the Armenian alphabet in a printed book. In addition to the five books from Berlin, there are eight from the DMG collection and four from the Franckeschen collection in Halle. The book contains a map showing the locations with dates where Armenian books were printed and ends a bibliography. The catalogue is a well-conceived and coherent explanation of the history of Armenian book creation with essays on the manuscripts by Abgarjan and on printing by Pehlivanian.

Geneva

The final item is chronologically first, but it is neither a catalogue nor related to any exhibition, so I have left it for the end rather than the beginning. Nine months after the announcement of UNESCO in Paris in June 2010 of the nomination of Erevan as the World Book Capital from April 2012 to April 2013, and about the same number of months before the inaugural exhibition in Venice in December 2011, and a full year before the formal opening in Erevan in April 2012, a preview of sorts for the 500th anniversary of Armenian

printing was offered in Geneva. Armenia was the honored country at the international book fair in Geneva: *25^e Salon International du Livre et de la Presse, 29 April – 3 May 2011*. Thanks to the Hagop D. Topalian Foundation of Geneva as well as assistance from the Calouste Gulbenkian Foundation of Lisbon and the AGBU, a handsome illustrated volume was prepared on Armenian civilization and history with an emphasis on the book, edited by Raymond Kévorkian and Valentina Calzolari.²⁴

The five chapters of the volume are devoted to “History,” the “Church,” the “Book,” “Language and Literature,” and the “Arts,” with contributions by eminent scholars including, in addition to the editors themselves, historian Claude Mutafian and art historian and archaeologist Patrick Donabedian. There is a profile of the Center for Armenian Studies at the University of Geneva, a history of Swiss relations with Armenians, and sections on music (A. Siranossian), miniature painting (N. Navassartian), and costumes (N. Azadian). General reference bibliographies are provided after each section.

Reflections on the Year of the Book

This summary of the major exhibition and especially their catalogues during the 500th Anniversary Celebration of Armenian Printing, originally intended to be a book review of two publications, despite its length, has not tried to be comprehensive. There are most certainly exhibits, catalogues, and books I have missed or simply was never aware of and others about which I had no specific details. For instance, an exhibit at the History Museum of Armenia entitled “New Jugha: The Cradle of Armenian Printing,” which was on display for a year from October 2012 to the following October; or, an exhibition for which I saw video footage in 2012 from Canada, perhaps the “Armenian Book Exhibition on the Occasion of the 500th Anniversary of Armenian Printing,” sponsored by a half dozen organizations and churches that was set up twice in Toronto and once in Montreal in October 2012. There were displays at ALMA, now the Armenian Museum of America, in Watertown entitled “Bound for Glory: 500 Year of Armenian Printing from ALMA’s Collection”; NAASR in Belmont also had an event as well as university exhibits at Harvard in April and at Fresno State’s Madden Library (14-31 October 2012). A joint exhibit was held by the Armenian Research Center at the University of Michigan-Dearborn and the Alex and Marie Manoogian Museum in Southfield, “Celebrating the Legacy of Five Centuries

²⁴ Raymond H. Kévorkian and Valentina Calzolari Bouvier, *Arménie. À l’occasion du 500^e anniversaire de l’imprimerie arménienne*, prepared for the Salon international du livre et de la presse de Genève, April 29-May 3, 2011 (Geneva-Erevan: Fondation Topalian & 500th Anniversary Commission, 2011), 191 pages.

of Armenian-Language Book Printing, 1512-2012” (October-November 2012, Dearborn, and December-January 2013 Southfield).²⁵ There was also an “Armenian Treasures from the British Museum in London” display in January 2013. Many other exhibitions took place in Russia, Romania, and even China I understand.

A number of scholarly conferences were convened to discuss the significance of Armenian printing. In chronological order they are as follows: Chicago, 6 January 2012, at the annual meeting of the American Historical Association, a panel entitled “From Venice to Madras: Early Modern Armenian Print Culture,” organized by Sebouh Aslanian, featured three papers; Montreal, 9 September 2012, Hamazkayin gathered scholars for the “500th Anniversary of Armenian Print” with six papers by specialists; Watertown, ALMA, now the Armenian Museum of America, on 15 September 2012 held a symposium “The Armenians and the Book” in conjunction with the exhibit held at Harvard, with lectures by six specialists mostly from the East Coast; Paris, during the day of 26 October 2012 before the evening opening of the exhibit at the Bibliothèque Mazarine, Mikaël Nichanian organized a conference “Le livre arménien: une culture en diaspora” at the Bibliothèque universitaire des Langues et Civilisations (BULAC) with papers by ten specialists; Los Angeles, UCLA, 9-11 November, Sebouh Aslanian organized a conference “Port Cities and Printers: Five Centuries of Global Armenian Print,” with 21 papers devoted to very diverse but focused aspects of Armenian book production to the present; Bologna, 6 December 2012 a conference “I Trapani Nella tipografia di... Giornata Internazionale di Studio per I 500 anni della stampa armena in Italie,” at the University in conjunction with the opening of the exhibit “Di codici e stampe armeni della Biblioteca Universitaria,” featured papers by eight Italian scholars; Budapest, 5-6 April 2013, Bálint Kovács organized a conference “Dimensions of Cultural Transfer: Armenians in Central and Eastern Europe,” with only a few of the eighteen papers presented by university professors devoted to printing even though the conference was a prelude to the exhibition which opened at its close. None of the proceedings of any of these conferences has been published nor have the individual organizers expressed a desire to undertake the task. Some of the articles have been published elsewhere and a small group from Budapest appeared in a

²⁵ A 24-page booklet without illustrations, *Celebrating the Legacy of Five Centuries of Armenian-Language Book Printing, 1512-2012* (Dearborn: University of Michigan-Dearborn, 2012) was prepared by Ara Sanjian and contains his long essay “Five Centuries of Armenian Printing, 1512-2012: A Brief Outline.”

different publication.²⁶ There were certainly conferences in Erevan and in Russia too, but no convenient record of them was available.²⁷

One ought to mention special publications with supplements devoted to the anniversary year. The *Armenian Weekly* in Watertown issued a special 28-page supplement “Celebrating 500 Years of Armenian Printing,” with seven contributions including a well-documented essay, “Reflections on Port Armenians and Five Centuries of Global Armenian Print Culture,” by Sebouh Aslanian.²⁸

Whatever aspirations the State Committee for the Celebration of the 500th Anniversary of Armenian Printing administered by the Ministry of Culture may have had in 2010 before a plan of action was put into effect, they were more than fulfilled as the results in terms of communication and worldwide awareness of the anniversary demonstrate. One would have appreciated a public balance sheet or report of all of the activities sponsored by the Ministry of Culture, but I am not aware of any. It is also difficult to assess what must have been the scores of events in Armenia itself including, I assume, many publications, but again, information on such matters is hard to come by. If as a result of this article additional news is communicated it will be added to the website at Fresno State.

Few of the publications dealt analytically with imagined avenues of further research. John Lane’s book and a few essays scattered in the Bibliothèque Mazarine, Venice, Copenhagen, and Budapest catalogues offer interesting opportunities for further pursuit. This is also the case with many of the more than fifty conference papers presented during the celebration. Some will continue to publish and investigate deeper threads already presented. Sebouh Aslanian is perhaps the name that comes to mind for essays already promised on important new directions of research.²⁹

As noted above, an area that was unfortunately neglected by the commemorations of the 500th anniversary was that of the art, engravings, and

²⁶ Marina Dmitrieva and Bálint Kovács, eds., *Die Kunst der Armenier im östlichen Europa* (Köln-Weimar-Vienna: Böhlau Verlag, 2014).

²⁷ Details on all of these conference including speakers and the titles of their communications, and some of the exhibitions, can be found on a special page of the Armenian Studies Program, California State University, Fresno:

<http://www.fresnostate.edu/artshum/armenianstudies/500th-anniversary/index.html>.

²⁸ *The Armenian Weekly*, September 1, 2012: www.armenianweekly.com.

²⁹ See, e.g., his work on the circulation and use of Armenian books up to the beginning of the last century based upon the examination of archive inventories of the libraries of Armenian magnates in India or early Armenian authors: Sebouh Aslanian, “A Reader Responds to Joseph Emin’s Life and Adventures: Notes toward a “History of Reading” in Late Eighteenth Century Madras,” *Handes amorya* (2012), pp. 363-417, and *idem*, “Reader Response and the Circulation of Mkhitarist Books across the Armenian Communities of the Early Modern Indian Ocean,” *Journal of the Society for Armenian Studies* 22 (2013), pp. 39-78.

marginal decorations that illustrate early Armenian printed books from the very beginning. Up through the end of the seventeenth century, almost all narrative scenes and portraits were borrowed or copied directly from western models. The purchase of 200 or more woodblocks executed by the Dutch artist Christoffel von Sichem II by the Armenian printing establishment of the 1660s in Amsterdam, under the purview of Oskan Erevants'i, used to illustrate not just the first Armenian Bible of 1666, but other works such as the Psalm Book of a few years earlier, created for Armenian artists, whether miniaturists copying and illustrating manuscripts in monasteries, or fine metalworkers, wall painters and canvas artists active in New Julfa, Etchmiadzin and other centers, models that were melded with traditional iconography and changed fundamentally the look of Armenian religious art. Simultaneously, these same printed books continued to maintain the decoration for chapter headings and margins copied directly out of the manuscript tradition. This amalgam of styles and iconographies gave birth to something new and dynamic.

More surprising is the very little attention given to the work of the amazing printer and engraver Grigor Marzvanets'i, a product of the Amirdovlat Monastery of Bitlis, who gave up a religious life in Constantinople to become a printer. He left an immense legacy of art in his splendid printings, showing at times a near slavish copying of what came before, for instance, in the regular use of van Sichem's engravings, but gradually developing his own style and ultimately innovating in Christian iconography. His mysterious silence after 1734 (retirement out of frustration? death?) did not put an end to his art, which like van Sichem's in the previous century, continued to be used without credit or permission until the end of the eighteenth century. His bold renderings of the Nativity and Baptism continued to be adopted in other media, e.g., in silver bindings and liturgical garments. One hopes that art historians will be inspired to penetrate deeper into his art and Armenian book art of the nineteenth century.³⁰

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³⁰ Further details were given in a paper at the BULAC conference on 26 October 2012, Dickran Kouymjian, "The Use and Reuse of Engravings in Early Armenian Printing: The Case of Grigor Marzvanets'i" (L'emploi et le réemploi des gravures au début de l'imprimerie arménienne : le cas de Grigor Marzvanets'i), unpublished, but available online in English <http://www.fresnostate.edu/artshum/armenianstudies/500th-anniversary/index.html>, and a brief statement in, idem, "Between Amsterdam and Constantinople: The Impact of Printing on Armenian Culture," *Die Kunst der Armenier im östlichen Europa*, Marina Dmitrieva and Bálint Kovács, eds. (Köln-Weimar-Vienna: Böhlau Verlag, 2014), pp. 24-25, figs. 1-2.

Exhibitions with catalogues during the 500th anniversary celebration:

- Avdoyan, Levon, *To know wisdom and instruction. A Visual Survey of the Armenian Literary Tradition from the Library of Congress* (Washington, D.C.: Library of Congress, 2012). Pp. 100. Supplement: *To Know Wisdom and Instruction. The Armenian Literary Tradition at the Library of Congress*, illustrated brochure in smaller format distributed during the exhibit (Washington: Library of Congress, 2012). Pp [20].
- Drost-Abgarjan, Armenuhi and Meliné Pehlivanian, curator-authors, *Schriftkunst und Bilderzauber : eine deutsch-armenische Festgabe zum 500. Jubiläum des armenischen Buchdrucks. Grč'arvest ev patkernerı hmayk': hay-germanakan hobelyanakan hratarakowt'yown nvirvac hay tpagrowt'yan 500-amyaki*, catalogue of an exhibition 17 April to 30 May 2012 Kunstforum Halle and 8 December 2012 to 17 March 2013 Gutenberg Museum, Mainz, text in German and Armenian (Erevan: Voskan Yerevantsi, 2012). Pp. 208 illus.
- Kévorkian, Raymond H. and Valentina Calzolari Bouvier, *Arménie. À l'occasion du 500e anniversaire de l'imprimerie arménienne*, prepared for the Salon international du livre et de la presse de Genève, April 29-May 3, 2011 (Geneva-Erevan: Fondation Topalian & 500th Anniversary Commission, 2011). Pp. 191.
- Kovács, Balint and Emese Pal, eds., *Far Away from Mount Ararat. Armenian Culture in the Carpathian Basin*, exhibition, Budapest History Museum and the National Széchényi Library, 5 April to 15, September 2013 (Budapest: 2013). Pp. 184.
- Lane, John A., *The Diaspora of Armenian Printing 1512-2012, Haykakan gratput'ean sp'yurk'ə 1512-2012. Amsterdam-Yerevan 2012*, double title, bi-lingual text (Amsterdam: Special Collections, University of Amsterdam, 2012). Pp. 218.
- Lehmann, Henning, *Armeniske bøger fra 1500-1700-tallet i Det Kongelige Biblioteks Orientalske Samling* (Copenhagen: Royal Library, 2012). Pp. 43.
- Nichanian, Mikaël and Yann Sordet, *Le livre arménien de la Renaissance aux Lumières : une culture en diaspora*, exposition à la Bibliothèque Mazarine, Paris, 26 octobre - 30 novembre 2012, (Paris: Bibliothèque Mazarine & Éditions des Cendres, 2012). Pp. 189. Supplement: *Le livre arménien de la Renaissance aux Lumières : une culture en diaspora*, 32 items from the exhibition of the Bibliothèque Mazarine, 20 October 2013 to 9 February 2014, Centre national de la mémoire arménienne, Décines, France (Décines: CNMA, 2013). Pp. 34, illus.
- Renhart, Erich, *Das Bild Armeniens in ausgewählten Handschriften und Druckwerken der Universitätsbibliothek Graz. 500 Jahre armenischer Buchdruck* (Graz: Vestigia, 2012). Pp. 60.
- Sanjian, Ara, *Celebrating the Legacy of Five Centuries of Armenian-Language Book Printing, 1512-2012* (Dearborn: University of Michigan-Dearborn, 2012). Pp. 24.
- The Eternity of Writing, Exhibition on the occasion of the 500th anniversary of Armenian printing*, collective authorship, Armenian and English (Erevan: Ministry of Culture, 2012). Pp. 135.
- Uluhogian, Gabriella, Boghos Levon Zekiyan, Vartan Karapetian, editors, *Armenia. Imprints of a Civilization*, Exhibition on the Occasion of the Fifth Centenary of Armenian Printing, issued in Italian, French and English editions, Venice, Correr, 14 Dec-10 April 2012 (Milan: Skira, 2011). Pp. 406.