

1: Zabel Yessayan (Author of The Gardens of Silihdar)

The Gardens of Silihdar and Other Writings has 3 ratings and 0 reviews: Published April 1st by Ashod Pr, pages, Paperback.

Biography and Works Compiled By Shant Norashkharian Ara Baliozian is one of the greatest Armenian contemporary writers, but unfortunately most Armenians do not know about him or his works. He has published close to 20 books over the last 20 years and is acclaimed highly by the foreign media, like Gosdan Zarian and Shahan Shahnour before him, which goes to prove that our anti-establishment writers are not rejected because of the literary quality of their works, but only because of their ideas and their criticism of the Armenian establishment. He is sixty years old, and lives in seclusion and poverty in Ontario, Canada. Here is the summary of his biography from the back cover of this book: Widely published in English and Armenian, he has been awarded many prizes and grants for his literary work. His translations of such Armenian classics as Krikor Zohrab, Zabel Yessayan, and Gosdan Zarian have been described as "valuable", "eloquent", "brilliant" contributions to world literature. A Bilingual Anthology, ed. Garig Basmadjian Detroit, MI: Kar Publishing House, Armenian Case Committee, Articles by Ara Baliozian: Ara Baliozian has written literally hundreds of articles for the Armenian-American press. A few of them are listed below: Armenian Reference Books Co. From Plato to Sartre: My Land, My People, trans. Bancoop and the Bones of the Mammoth, trans. Ara Baliozian New York: The Island and the Man, trans. The Traveller and His Road, trans. The Gardens of Silihdar and Other Writings, trans. Ara Baliozian Cambridge, MA: National Association for Armenian Studies and Research,

2: Zabel Yessayan | LibraryThing

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Gosdan Zarian was born in Shemakha, the former capital of Azerbaijan, on February 2, 1892. His father, Christopher Yeghiazarov, was a prosperous general in the Russian Army—a strong man, profoundly Christian and Armenian—who spent most of his life fighting in the mountains of the Caucasus. He died when Zarian was four years old. He continued his studies in Belgium, and, after obtaining a doctorate in literature and philosophy from the University of Brussels, he spent about a year writing and publishing verse in both French and Russian, delivering lectures on Russian literature and drama, and living a more or less bohemian life among writers and artists. Speaking of this period in his life, Zarian was to write: It was Verhaeren who advised him to study his own mother tongue and write in the language of his ancestors if he wanted to reveal his true self. Next we find him in Istanbul, which was then the most important cultural center of the Armenian diaspora, where in 1918, together with Daniel Varoujan, Hagop Oshagan, Kegham Parseghian, and a number of others, he founded the literary periodical *Mehian*. This constellation of young firebrands became known as the *Mehian* writers, and like their contemporaries in Europe—the French surrealists, Italian futurists, and German expressionists—they defied the establishment fighting against ossified traditions and preparing the way for the new. Well-known scholars looked upon us with suspicion. They hated us but did not dare to say anything openly. We were close to victory. The holocaust that followed claimed 1,000,000 victims, among them of the ablest Armenian poets and authors, including most of the *Mehian* writers. Zarian was one of the very few who survived by escaping to Bulgaria, and thence to Italy, establishing himself in Rome. In 1925, as a special correspondent to an Italian newspaper, he was sent to the Middle East and Armenia. Following the establishment of Soviet rule in Armenia, Zarian returned there and for the next three years taught comparative literature at the State University of Yerevan. From 1928 he taught history of art at the American University of Beirut Lebanon. He died in Yerevan on December 11, 1978. Zarian was a prolific and many-sided writer who produced with equal ease short lyric poems, long narrative poems of an epic cast, manifestoes, essays, travel impressions, criticism, and fiction. The genre in which he excelled, however, was the diary form with long autobiographical divagations, reminiscences and impressions of people and places, interspersed with literary, philosophical and historical meditations and polemics. A Short Bibliography "The fact remains that sooner or later Armenian writers will either swim in his river or drown in their own cesspool. Hairenik Publishing House, Ara Baliozian New York: Kar Publishing House, Columbia University Press, 1978, pp. Impressions, Publishers, 1978, pp.

3: Forgotten life and work of Zabel Yessayan slowly coming to light

Auto Suggestions are available once you type at least 3 letters. Use up arrow (for mozilla firefox browser alt+up arrow) and down arrow (for mozilla firefox browser alt+down arrow) to review and enter to select.

Forgotten life and work of Zabel Yessayan slowly coming to light William Armstrong - william. Even in Armenia itself Yessayan remains little known today, though new translations of her work have recently been appearing in English. What were the drivers of this process? It was a very exciting time for all nations in the Ottoman Empire. In the Armenian community the change was driven mostly by reformers – students who would become doctors, writers, lawyers - who went to study in Europe at the beginning of the Tanzimat period, in the 1830s and 1840s, and who returned to implement the trends they saw in Europe. So we see a big push for improving the education system, creating a periodical press, publishing books and reforming the language. The literate class was dominated mostly by the clergy, so there were few novels and newspapers being printed. The reformers sought to transform society by making education and writing much more accessible. With this, the themes in literature expanded. The novel and the short story were adopted as literary forms, which reinforced the new vernacular literary language, different from the one used in the Church. It was a period of tremendous change, and the growing pains could still be felt as Yessayan was growing up in the 1840s and 1850s. Yessayan herself was heavily involved in educational issues early on, from what I gather. He was committed to making sure his two daughters got the best possible education and he tutored them individually at home. What was she doing in Paris? How old was she? How long does she spend there? The memoir ends when she was 17. She left for Paris when she was 17, in 1861. Even though she was so young, she was involved in these intellectual circles, listening to these writers and activists, attending the same literary salons. She arrived in Paris in 1861 and returned to Constantinople in 1862. During that time a lot of things changed in her life. She was gaining much more prominence in both French and Armenian circles. She was publishing much more readily. What I really admire about her is that she made an effort not only to write for the Armenian community, but also to expose the French community to Armenian literature. So from the very beginning she would translate from Armenian into French, and she would write review pieces and other articles that introduced the Armenian literary tradition to the French public. Her paternal grandfather was a judge, her maternal great-grandfather was a civil servant, and other relatives had ties to the palace. But her father was irresponsible with his money, which caused his family to dip into periods of financial hardship. They had some periods where there was a lot of tension relating to money. The mother and the three aunts also worked, but it did not seem to alleviate the burden. These financial issues would continue throughout her life; she was never a wealthy woman. In the review I refer to Yessayan as a feminist, but apparently she was quite reluctant to use this term. She never worked within the confines of the social norms established for women, she tried to shatter them and redefine them for herself. The other women writing at the time never broke into the inner circle of Armenian literature like she did. But she got along very well with like-minded women. She worked on planning what was called the Solidarity League of Ottoman Women, drafting this idea with other Turkish women around 1868, right after the constitution was declared. The idea was to try to create cohesion between women of different ethnic communities, working specifically on education. During this time she also had plans to create an Armenian school for girls, as well as another project to train women teachers to teach in Armenian schools in the provinces. The memoir gives a classic image of introverted confessional communities with little crossover. To what extent was Yessayan involved in cross-communal links as she developed as an intellectual? Later on she developed a number of allies, but these were all people who she met in Paris. From the very beginning, she adopted the style and themes of the realist movement that was gaining momentum in the 1860s. This could be because romantic sentimentalism was the genre that women would most often write in, so it was another way to emphasize her exceptionalism as an author, while also showing that women were capable of rational thought. She does make the movement her own, though, by introducing complex female protagonists in her novels and laying bare their thoughts, fears and concerns. This is the first, and practically the last, time in Western Armenian literature that we see such multidimensional female characters and plot lines that address

the particular experiences of women. Her father comes across very positively while her mother is the opposite. What was behind this? She had a very turbulent relationship with her mother during her childhood. But her father was the kind of person she wanted to become. He was well-read, well-travelled, and very literary minded. He was also very mentorly and never treated her like a child, which is something she talks about in the book. Even when she was 10 years old he would have conversations with her about politics and social inequity. We can see the effects of this in her writing. Even in her very early writing she has a maturity to her ideas and expression. Her father was the one who encouraged her to write. He was actually the one who encouraged her to write about the issues that women faced in Armenian society at that time. She commented that his open-mindedness was an anomaly at the time. She seems to have had an extremely peripatetic decade after leaving Istanbul. Can you talk a little about the circumstances of why she left the city, where she went, and how her work changed? In she was one of the intellectuals targeted for arrest on April That evening, the Ottoman authorities came to the house looking for her, but she was visiting friends at the time. But when Bulgaria entered the First World War she had to flee again, and went to the territory that would become the Independent Republic of Armenia and then Soviet Armenia. She lived there for two years, collecting many accounts and testimonies of Armenians who had fled the massacres in the Ottoman Empire. In she settled in France, where we see a huge shift in her politics. From on, she became an advocate of socialism and worked hard to convince Armenians in the diaspora that there was no hope for the Armenian nation outside of the Soviet Republic. Many of her writings after were colored by her politics. A lot of them are dismissed as propaganda pieces and not taken as seriously as the work she had written earlier. She visited Armenia in and wrote what she said was a travelogue, but was really just a way to lure diasporan Armenians into moving to Soviet Armenia. She edited a French Armenian newspaper with socialist leanings for a while and then eventually moved to Armenia in , settling there for good. After she was arrested on trumped up charges, imprisoned and sent to a labor camp. The last we hear of her is in from a prison in Baku. What were the accusations against her? The charges were subversion. It had happening to a handful of Ottoman Armenian intellectuals who had settled in Soviet Armenia and who were writing these kinds of memoirs and accounts. The authorities feared they would incite the Armenian community to glorify a history that was pre-Soviet. Very little research has been done into this period.

4: Armenian ancestor: Zabel Yessayan – The Oxford Feminist E-Press

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I am the daughter and granddaughter of genocide survivors. He was the hero of his own life. His mother survived the Genocide in very different circumstances. She was deported from her home and sent on a march to nowhere with three of her children, two girls and a boy. The three children all died, two by her own hand. Grandma Mariam was raped and escaped to live her life with her daughter in Syria. She never told me her story. Separated from his mother at the age of four or five, my father only once visited her in Syria. They remained geographically and emotionally distant. He was shamed by the fact that his mother survived, having dishonoured his father. Sarkis felt no connection to his half-sister either. As far as he was concerned, his siblings were dead. I never met my Aunt even though she came to the United States for a long visit. Not all Armenian women were nameless or voiceless. Zabel Yessayan, born in the late 19th century in Constantinople, published her first works at the age of seventeen. In the same year, she travelled on her own to Europe to study at the Sorbonne, one of the first Ottoman women to pursue higher education overseas. After the massacres of Adana, she went to Cilicia to provide relief for the orphans and wrote her eyewitness testimony, *In the Ruins*, which was widely read. The only woman on the list of over Armenian writers and intellectuals to be targeted for arrest and deportation on April 24, , she escaped to Bulgaria and then Baku and bore witness to the Armenian Genocide through published accounts and reports to the Paris Peace delegation. After moving to Armenia in , Yessayan stood up to another empire, this time the Soviet Union, where she spoke out in support of other Armenian writers. I was 56 years old. The author told her that a male writer was free to be mediocre but a female writer was not. One of the biggest outcomes of growing up with a history of victimhood is fear and isolation. When I first saw the documentary about Zabel Yessayan, I was shocked. She struggled all her life for human rights and social justice. She was very different from the women in my life. I wanted to understand her strength and to tell others about her. Besides being incomplete, the translation lacked texture and a sense of her writing style. In , we published the aforementioned *In the Ruins*. This slideshow requires JavaScript. Readers of English now have an opportunity to appreciate the pioneering life of Zabel Yessayan as well as the power of her writing. In *The Gardens of Silihdar*, she tells us that her father spent hours with her talking about the importance of human rights and human dignity. Yessayan has also written about the treatment of minorities in the Ottoman Empire. Seeing these indignities first-hand made her seethe. A turning point occurred when, as teenagers, she and a friend visited Sirpuhy Dussap, the first Armenian feminist novelist. Dussap warned them that the world of literature was filled with more thorns than laurels, and the obstacles were far greater for women. In Constantinople, she had completed four years of formal schooling. The options for higher education for girls in the Ottoman Empire were very limited. At the age of 17, Yessayan journeyed by herself to Paris to study at the Sorbonne. Returning in to Constantinople, Yessayan angered her community by writing several articles about the position of Armenian women in society, advocating not only for education but self-fulfillment. She criticised her fellow Armenian writers and wrote a book called *Phony Geniuses*, satirising one of them. The publication of the novel in serial form was discontinued because of public outcry. Diran Charekian, who was fictionalised in the novel, lashed out at Yessayan and suggested publicly that she had lived a scandalous life in Paris. Yessayan was the only woman on the list of over intellectuals and leaders who were targeted for arrest, deportation and death In , the Young Turks overthrew the Sultan and reinstated the Constitution of that provided for human rights, including minority rights in the Empire. Yessayan, along with many Armenians, supported the Young Turks. Yessayan was a member of this society. She wrote to Prince Sabahattin, who expressed an interest in her plan and suggested that many of the princesses would give their support. She was asked by the Armenian religious leadership to travel with a delegation to Adana to provide relief to the orphans and other survivors, an early example of Armenian indigenous humanitarianism. Prior to Adana, the Ottoman Government prevented Armenians from providing aid to victims of massacres. Yessayan wrote about her observations and

experiences in a groundbreaking book, *In the Ruins*, published in Constantinople. For this book, she recorded the testimonies of the survivors, many of whom were women, who described their torments in heartbreaking detail. In the preface, she declared herself a citizen of the Ottoman Empire and explained her reasons for writing the book: What I saw and heard was such as to rock the foundations of the whole state. In principle, no one affirms the contrary. That sentiment was, for me, as a free citizen and true child of this land, enjoying the same rights and charged with the same duties as everyone else, a powerful motivation to write these pages without reserve. When she saw Muslim refugees from the Balkans streaming into Istanbul, she wrote: What makes us similar? The only woman on the list of over intellectuals and leaders who were targeted for arrest, deportation and death on April 24, 1915, Yessayan immediately went into hiding to avoid apprehension and escaped to Bulgaria, where she notified newspapers and foreign diplomats about the arrests in Constantinople. She wrote a somewhat fictionalised account of her escape, using a male pseudonym, presumably to protect her mother and son who were still in Constantinople. Yessayan wrote the preface to this book and emphasised the need to bear witness to the catastrophe. In 1916, she submitted a letter to Boghos Nubar Pasha, the head of the Armenian National Delegation to the Peace Conference, about the enslavement of Armenian women and children during the war and its aftermath. Yessayan returned to Adana in 1917 and to organise the care and relocation of orphans during the French mandate and subsequent retreat. Woe to those whose souls are empty. Her outspoken support of other writers caught the attention of the authorities. She fought her death sentence, and it was commuted to ten years hard labour. She died in prison in unknown circumstances, in 1921. She encouraged women to pursue their education and personal goals and her own life reflects that. For many years, her husband and young daughter lived in Paris, while she lived in Constantinople in order to pursue her career as a writer and a political activist. Having witnessed the outrages against ordinary people of different minorities in the Ottoman Empire, Yessayan bravely struggled for human rights for everyone. I also wanted to bring these messages to young people: I co-organised a Zabel Yessayan human rights essay contest for high school students in Artsakh. Over 50 high school students wrote essays about the meaning of human rights to them and their reality in the light of the experience of Zabel Yessayan. The students emphasised that human responsibilities were an important component of human rights. The winning t-shirt included a quote from Yessayan: Literature is a weapon to struggle against injustice. Zabel Yessayan is a vital role model for young Armenian women. Yessayan lived in exile most of her adult life. When she wrote of moments of happiness, she invoked the sights, sounds and smells of her childhood. *My Soul in Exile and Other Writings*. *The Woman of Letters Honored in Paris*. *Portrait of the Writer as a Young Woman*. First Ottoman-Armenian socialist-feminist pacifist female writer. Other reading *Letter from Yessayan to her daughter on her birthday*. She spent her career in the financial services industry, most recently at Eaton Vance Management, where she was vice president and portfolio manager. Saryan left her successful career in order to pursue her passion for literature and history. For image information and editorial descriptions including the three slideshows, please see *Images of Zabel Yessayan* – guidance. Please note that this guidance on images is a work in progress.

5: Ara Baliozian - Wikipedia

The Garden of Silihdar & Other Writings by Ara Baliozian (Translator), Zapel Esayian, Zabel Yessayan starting at \$ The Garden of Silihdar & Other Writings has 1 available editions to buy at Alibris.

For history of course, includes the combined biography of both great men and women. Throughout the ages, whether it was Cleopatra, Elizabeth I, or Marie Curie, women have played a decisive role in shaping the fortunes of empires, leading social transformation, and advancing scientific progress. The history of France is renowned for the heroic and intellectual exploits of many great female historical figures, from Joan of Arc to Simone de Beauvoir. Among those who inspired social change and impacted the world around them, there are three Francophone women of Armenian origin whose leadership, intelligence and courage helped define a pivotal moment in French history and left a lasting legacy. A powerful and wise medieval Queen who transformed Jerusalem, a leading novelist and intellectual who rallied against social injustice, and a fearless and outspoken resistance fighter who refused to accept the Nazi occupation of France, these three influential female pioneers inspired change and each served as a voice of social leadership. In so doing they became role models by breaking down barriers and demonstrating that women were just as capable in leadership roles as their male counterparts. The success and recognition they achieved on their own accord in male-dominated realms set an important example for other women of their generation. While they each faced and overcame challenges unique to their respective era, all three women shared a common bond of Armenian heritage. Whether explicitly or implicitly by virtue of their fame, these leading ladies also played a significant role in bridging French and Armenian cultures, conveying the importance of the Armenian world throughout Europe and beyond, and fostering a close connection between two nations that persists today. Here are their stories. The Crusades changed that when Cilician Armenia and France established political, military, cultural, religious, and marital relations. Off and on, the two states were allies, competed for influence in the Middle East, and their nobility intermarried. What made Queen Melisende stand out from Levantine European noble women? Like her Armenian mother Queen Morphia she had large dark eyes and strong brows. To guarantee the security of her north and east borders, she had befriended the powerful Saracen ruler of Damascus. Because their mother had died while they were children, Melisende acted as surrogate mother to her three younger sisters. Since her parents had no son, sheâ€™the eldest of four daughtersâ€™was designated to succeed her father. King Baldwin was confident he could tutor his daughter to become an effective ruler. To secure the future of his kingdom, her father needed the patronage of Louis VI. The king chose Count Fulk of Anjou, a wealthy warrior. Putting the interests of the kingdom ahead of her preference, twenty-two-year old Melisende was married off to a man of lesser refinement who was twice her age. As a result, the population was polarized. Then a deus ex machina intervened: Fulk was accused of engineering the assassination. The botched attempt tipped the balance of power to Melisende. Seeing the tide had turned against him, a chastened Fulk began to consult his wife even on trivial matters. A few years later Fulk was killed when he fell off his horse. Melisende became sole ruler since her elder son Baldwin III was underage. With the threat to her power removed, Melisende devoted herself to urban renewal. A few years earlier she had persuaded Fulk to grant lands to the Holy Sepulchre, establish a scriptorium, and build the St. She built the St. Anne Church and another one over the tomb of Virgin Mary. Melisende granted lands to the Armenian Church which became the nucleus of the Armenian Quarter. She also helped establish a scriptorium to produce illuminated manuscripts. Because she was intelligent, dominating and charismatic, she could persuade people to see her way. She was also admired for her patriotism. The clergy supported her because she had a tight grip on the Church while the nobles backed her because she was the daughter of a king they admired. Patriarch William was a life-long supporter. His successor Patriarch Fulcher was appointed by Melisende. They stood by her from her coronation, through the conflict with her husband and later with her son. She also enjoyed the backing of the powerful High Court, the royal council composed of nobles and church leaders. The court had legislative and judicial powers. Following her quarrel with her son the pro-Melisende court divided the country into two regions, giving the rich Samaria and Judea, including Jerusalem, to Melisende. Finally,

Melisende proceeded with her projects without objections from the church because the projects were mostly ecclesiastical. She asked the pope to promote a Second Crusade to fortify the Christian presence in the Levant. While giving a facelift to Jerusalem, Melisende faced a new crisis: Melisende maintained Baldwin was not ready to govern. The disagreement resulted in a brief civil war which Baldwin won. In 1141, Melisende suffered a stroke. Her sisters nursed her but she died that year at the age of 40. She was buried at the Holy Virgin Church close to her mother. This relationship was forged a world away from France, in late-nineteenth-century Constantinople. Born into a middle-class family in 1871, young Zabelâ€”like many other Armenians of her class and generationâ€”spent her childhood reciting the fables of Jean de la Fontaine and devouring the works of Balzac and Baudelaire. Once she set her sights on becoming a writer, studying in France was a natural choice. It did not take long for her to start writing in Paris, adopting contemporary French literary styles, models and forms in her works in both Armenian and French. By experimenting with these French literary currents and translating inventive French writers into Armenian, Yessayan played a major role in introducing the Armenian reading public to new forms of literature, firmly positioning herself at the forefront of the Armenian literary communities of Paris and Constantinople in the early twentieth century. But it was not solely for Armenians that Yessayan wrote. In these journals, Yessayan acted as a kind of intermediary between two literary traditions by striving to acquaint a general French readership with contemporary Armenian literature. Summoned from the Caucasus where she had been recording the accounts of genocide survivors and translating them into French, she once again served as an intermediary between the French and Armenian peoples upon her return to Paris in 1919. This time, she was tasked by the Armenian National Delegation to the Paris Peace Conference with conveying the particular experiences of Armenian women during the war in a way that would resonate with the French public she knew so well. Yessayan spent the majority of the 1920s living on the outskirts of Paris, during which time her politics changed dramatically. Disillusioned with life in diaspora, she became a staunch defender of Soviet Armenia and ultimately settled there permanently in 1924. Before her arrest and mysterious death in the early 1930s, she taught French literature at Yerevan State University and was known for instilling in her students a reverence for the culture that nurtured her literary aspirations as a young writer. AIWA Press, 2003, p. Ashod Press, 2003, p. Her father, a senior official at the postal service in Constantinople, disappeared with her mother during the deportations in 1915. From there, she was placed in various Armenian families in Corinth. It was there that Melinee was introduced to the Armenian language and heritage. Three years later she was sent to an Armenian high school founded by the French Armenian community. It was a skill that would serve her well during the Resistance. She enjoyed talking about the day Missak proposed to her. Missak said that he had, in fact, been in love for quite a while. It was a mirror. They married in 1928. On November 16, 1938, Missak was arrested by the Gestapo. It was during this time that she published the poems that Missak had written all throughout his life. In 1938, along with 100 other Armenians in France, she left for Soviet Armenia, where she worked as a secretary for the Institute of Literature at the Armenian Academy of Sciences. Deception quickly drove her to long to return to France, but she had to wait seventeen years before she could see Paris again in 1955. In court, she addressed the presiding judge with a phrase that would become famous: This would be last time she would make a public appearance. She died that same year, at the age of 84. Translated from French by Jennifer Manoukian.

6: Ara Baliozian - www.enganchecubano.com

Her memoir, The Gardens of Silihdar, is a poignant narrative of her childhood and a vivid account of Armenian community life in Constantinople (Istanbul) at the end of the nineteenth century. Author, educator, and social activist, Zabel Yessayan () is recognized today as one of the greatest writers in Western Armenian literature.

Compiled By Shant Norashkharian Ara Baliozian is one of the greatest Armenian contemporary writers, but unfortunately most Armenians do not know about him or his works. He has published close to 20 books over the last 20 years and is acclaimed highly by the foreign media, like Gosdan Zarian and Shahan Shahnour before him, which goes to prove that our anti-establishment writers are not rejected because of the literary quality of their works, but only because of their ideas and their criticism of the Armenian establishment. He is sixty years old, and lives in seclusion and poverty in Ontario, Canada. Here is the summary of his biography from the back cover of this book: Widely published in English and Armenian, he has been awarded many prizes and grants for his literary work. His translations of such Armenian classics as Krikor Zohrab, Zabel Yessayan, and Gosdan Zarian have been described as "valuable", "eloquent", "brilliant" contributions to world literature. A Bilingual Anthology, ed. Garig Basmadjian Detroit, MI: Armenians in Diaspora Kitchener, Ont.: In the New World New York: Intimate Talk Kitchener, Ont.: Their History and Culture Toronto, Ont.: Kar Publishing House, Their History and Culture New York: The Armenian Genocide and the West Jerusalem: Armenian Case Committee, Undiplomatic Observations Kitchener, Ont.: Voices of Fear Kitchener, Ont.: Articles by Ara Baliozian: Ara Baliozian has written literally hundreds of articles for the Armenian-American press. A few of them are listed below: Armenia Observed New York: Armenian Reference Books Co. From Plato to Sartre: Wisdom for Armenians Glendale, CA: My Land, My People, trans. Bancoop and the Bones of the Mammoth, trans. Ara Baliozian New York: The Island and the Man, trans. The Traveller and His Road, trans. The Gardens of Silihdar and Other Writings, trans. Ara Baliozian Cambridge, MA: National Association for Armenian Studies and Research ,

7: Zabel in Exile | Merrimack Repertory Theatre

Zabel Yessayan is the author of The Gardens of Silihdar (avg rating, 25 ratings, 5 reviews, published), In the Ruins (avg rating, 7 rating.

8: Education, Politics, and the Life of Zabel Yessayan

The Gardens of Silihdar is a charming memoir of Yessayan's childhood in Constantinople (Istanbul), in what was intended to be the first of a series. Sadly, Yessayan, a staunch defender of human rights, was imprisoned in , a victim of Stalin's purge of Armenian intellectuals, and was most likely killed in

9: Zabel Yesayan - Wikipedia

Armenian papers used to publish his commentaries/book reviews, but lately he has been ignored by most of them (Armenian Life Weekly and New Life (Nor Gyank) which had been publishing his writings for years, among other papers, have been turning down his works lately).

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