

***Armenia through the Lens of Time. Multidisciplinary Studies in Honour of Theo Maarten van Lint*, edited by Federico Alpi, Robin Meyer, Irene Tinti, and David Zakarian, with the collaboration of Emilio Bonfiglio (Armenian Texts and Studies 6). Leiden – Boston: Brill, 2022**

This volume of multidisciplinary studies on the history and culture of Armenia is a tribute to Theo Maarten van Lint, one of the leading contemporary experts in Armenian Studies, on the occasion of his 65<sup>th</sup> birthday.

In the introductory chapter, Emilio Bonfiglio, a former student of Theo van Lint, presents his academic biography and bibliography (pp. XX–XLVI). He describes van Lint’s travels to expand his knowledge at various educational institutions around the world, including Leiden, Münster, Leningrad and Yerevan, which ultimately led him to the unfamiliar yet alluring frontiers of Armenian Studies. The last three decades of his life were dedicated to the Armenology, a field of study that Bonfiglio characterises as “no easy business” (p. XX). Van Lint’s academic interests can be divided into three main areas that sometimes overlap and sometimes run parallel: medieval Armenian literature, Armenian material culture, and Armenian Studies at large (p. XXVI).

Following the trajectory outlined by Bonfiglio, it could be argued that Theo van Lint’s engagement with Armenology began with his studies of the life and work of the thirteenth–fourteenth-century author Kostandin of Erzrnka, and continued through the writings of Vardan Anets’i (eleventh century), Nersēs Shnorhali (1102–73), Grigor Tgha (1173–93), Frick (d. 1300), and others, reaching the core of “a quarter of century of Theo’s research and studies”, the works of the giant of medieval Armenian literature Grigor of Narek (951–1003) (pp. XXVII–XXVIII). This rich experience also paved the way for a dialogue between van Lint and the eminent chronicler and politician Grigor Magistros Pahlawuni (990–1058). The professor has devoted a number of significant studies to this figure and his literary legacy.

The brief biography and accompanying bibliography outline the key areas of Van Lint’s academic work and publications. Subjects covered range from the history of the development of the Armenian script and manuscripts to modern Armenian poetry by Eghishe Charents and Grigor Momjyan. Topics include inscriptions at sanctuaries in Nazareth, Mount Sinai, and Noravank’, the vision of Ezekiel, Armenian colophons, and the Armenian community in Iran.

In the next introductory chapter, entitled “**Armenia Through the Lens of Time: A 360° View**”, the authors—Federico Alpi, Robin Meyer, Irene Tinti, and David

Zakarian—highlight Van Lint’s tenure at Oxford as the Calouste Gulbenkian Chair of Armenian Studies. They emphasise his character as a teacher, whose dedicated efforts have trained and continue to train new generations of Armenologists at this institution. Thanks to him, the “Renaissance man of Armenian Studies” (Robin Meyer, p. 2), these researchers have the opportunity not only to gain insight into the multifaceted history and culture of the Armenians and Armenia, but also to make a “mutual friend” such as Grigor Magistros Pahlawuni (Irene Tinti, p. 213).

The first section of the volume, “**Art History**”, contains a three interesting studies on medieval Armenian art. In the article “**The Iconography of the Visions of Isaiah and Ezekiel**” (pp. 21–41), Thomas Mathews examines works of art and literary sources (two sixth-century miniatures attached to the Gospel of Etchmiadzin [M2374, 989], a miniature from manuscript No. 537 [966] in the Walters Art Museum (USA), the treatise *Concerning Iconoclasts* by Vrt’anēs K’ert’ogh [mid-sixth–early seventh centuries], and others), viewing them not as separate entities, but as interconnected parts of the same chain within the context of Christian art. The reference to Vrt’anēs K’ert’ogh as a Catholicos and the use of the term Monophysite (p. 34), we believe, are simply a result of confusion.

The purpose of Christina Maranci’s paper “**Open My Eyes So That I May See Wonderful Things**” [Ps 118 (119):18]: **Some Art Historical Remarks about the Consecration of a Painted Church**” (pp. 42–55) is to outline the perception of icons by the Armenians in the Middle Ages, as seen through the original rite of consecrating a painted church (Կանոն գնկարել եկեղեցի արհնել) defined in the *Mayr Mashtots’*, the *Great Ritual Book* of the Armenian Church (edited by Gevorg Ter-Vardanean and published in 2012). Other literary evidence is also considered. The author suggests that the term “rewards” (վարձս) in the passage “and grant good rewards to those who laboured in this” (եւ շնորեա՛ վարձս բարիս, որք վաստակեցան ի սնս) “holds a range of meanings” and can indicate a monetary compensation for the work done (p. 48). However, this supposition may be debatable, because when someone turns to the Lord in prayer and asks him to “grant good rewards to those who laboured in this”, he is not praying for material compensation, but rather a spiritual reward.

We would also like to emphasise that the interesting unanswered questions raised by Maranci at the end of her article (p. 52) deserve special attention.

The contribution of Gohar Grigoryan Savary, “**A Jacobean Shell for Šahuk, Servant of God**” (pp. 56–79) is a fascinating journey into the world of medieval pilgrimage. It focuses on the Sanctuary of Santiago de Compostela in Galicia, Spain, and uses a remarkable example of Armenian material culture as a case study: a scallop shell adorned with engraved images and inscriptions, a silver-gilt band, and a coin attached inside. The article’s brief historical overview of the Armenian pilgrimage tradition and the Armenian presence in the region between the tenth and seventeenth centuries is particularly noteworthy.

The following section, titled “**History**”, offers a fresh interpretation of historical events in Armenia, contextualised within the broader scope of world history. This approach is reflected in three papers: Phil Booth, “**From Alexandria to Dvin:**

**Non-Chalcedonian Christians in the Empire of Khusrau II** (pp. 83–101), Tara L. Andrews and Anahit Safaryan, “**The Funerary Oration of Barseġ Vardapet**” (pp. 102–44), and David Zakaryan, “**Violence against Women in T’ovma Mecop’ets’i’s History of Tamerlane and His Descendants (15<sup>th</sup> c.)**” (pp. 145–57).

In his comprehensive study of the unions of Dvin (616) and Alexandria (617) during the dramatic period of conflict between the Eastern Roman and Sasanian empires (603–629), Phil Booth presents the complex relationship between Chalcedonian and non-Chalcedonian Christian communities under the reign of Khusrau II. He focuses particularly on the ambiguous, multifaceted relations between the various non-Chalcedonian traditions.

The paper by Tara L. Andrews and Anahit Safaryan brings together the limited available evidence on the author of a funerary oration, Barseġ *Vardapet*, who was the confessor of Baldwin, Prince of K’esun and Marash. They present the Armenian text with an English translation and discuss the motives and historical context of its creation, especially the issue of Baldwin’s identity, which is “hidden in historical obscurity” (p. 103).

In his overview of the challenging period between 1386 and 1440, as described in *T’ovma Mecop’ets’i’s History*, David Zakarian emphasises the widespread and often brutal violence inflicted on the civilian population, particularly women, by the Timurids and the region’s local Muslim rulers. Zakarian argues that these factors were primarily responsible for the depopulation and Islamisation of certain regions of Armenia, and for the establishment of Armenian colonies in Eastern Europe in the late fourteenth and early fifteenth centuries. He also opines that they were responsible for the subsequent demographic catastrophe in historical Armenia.

The studies presented in the “**Linguistics and Philology**” section of the volume pertain to the Armenian language and its various stages of development. They also cover the distinctive characteristics of medieval usage in original texts and the peculiarities and complexities of translation work from the early Middle Ages to the present day.

In his article « **De la Grèce à l’Arménie, et d’Homère à la Bible: Transpositions culturelles dans la version arménienne de la grammaire de Denys de Thrace** » (pp. 161–84), Charles de Lamberterie examines the ancient Greek grammatical work *Art of Grammar* by Dionysius Thrax or Grammarian (170–90 BC) and its Old Armenian translation, emphasising that the latter is not a mechanical reproduction of the former. Instead, it is a version of Dionysius’ work that has been adapted to the Armenian language and its peculiarities. The author demonstrates how the translator, whom he describes as « *vardapet et expert en définitions* » (p. 180), attempted to overcome the challenges posed by the disparities between the two languages. This was achieved by either embracing and illustrating these differences or attempting to adapt Armenian to Greek, which has occasionally resulted in the formation of artificial Armenian forms. Furthermore, the author highlights the instances of cultural transformation in the Armenian text. The translator has replaced the Dionysian prototypes, which were taken from Greek history, mythology, and literature, with figures more familiar to the Armenian milieu: e.g. Socrates – Paul

(pp. 168–69), Achilles – Hamazaspean Manuēgh (pp. 169–70), Achilles and Ajax – David and Sawugh (= Saul, p. 174), Poseidon – John the Baptist (p. 179), etc.

Federico Alpi's article "**The Cauldron of the Titans: Quotations from Clement of Alexandria in the Letters of Grigor Magistros Pahlawuni (990–1058)**" (pp. 185–212) discusses the quotations from Clement of Alexandria's (150–216) *Protrepticus* in the *Letters* of Grigor Magistros Pahlawuni. On the basis of the new critical edition of the *Letters* prepared by Gohar Muradyan and published in 2012, Alpi observes that, although Grigor does not mention Clement or his treatise anywhere, the *Protrepticus* is the second most frequently quoted work in the entire collection of letters (after the *Definitions* of David the Invincible), appearing in brief references, long citations, allusions, and hints (see pp. 186 and 197 for a table of quotations). Muradyan indicates 34 references to the *Protrepticus*; the citations are in Grigor's own translation. Alpi adds one or two more references, regarding the second as doubtful. According to Alpi, these passages used in Magistros' letters for "philosophising" (p. 201) may, in some cases, be valuable for revising the Greek text of Clement's work, especially since it has survived only in one manuscript. There is no known complete Armenian translation of this treatise.

In the article "**On the Indirect Tradition and Circulation of the Ancient Armenian Platonic Translations**" (pp. 213–233), Irene Tinti outlines the original circulation of the translations of five Platonic dialogues in Armenian literature: *Timaeus*, *Euthyphro*, *Apology of Socrates*, *Laws*, and *Minos*. She notes that the study of these original texts, written in Hellenising Armenian, is currently only possible by examining the Venice manuscript No. 1123, dated to the seventeenth-eighteenth centuries. Available evidence suggests that the circulation of these works was limited exclusively to the *Timaeus*, with no direct or indirect references to the other translated dialogues. On different occasions, researchers (Stella Vardanyan, Chiara Aimi, Hakob K'yoseyan, and others) have discovered some cases of the use of the Armenian *Timaeus*. Tinti adds new examples that she discovered during her study, concluding that the Venice manuscript No. 1123 is largely an accurate translation of the original Greek texts, and that the quotations from the Armenian translation of the *Timaeus* in the twelfth-century works of Nersēs Lambronats'i are the earliest known examples. However, there appears to be an earlier quotation from the Armenian *Timaeus*, see Gohar Muradyan, "Echoes of the *Definitions* Ascribed to Plato in a Medieval Armenian Compendium", *MEMAS* 1.1 [2024], p. 55).

In her article "**Per la storia di un manoscritto armeno in Inghilterra (London, Wellcome Library, ms. 16586)**" (pp. 234–45), Anna Sirinian discusses a Hymnary dated to 1679 (LOW16586=ms. Arm. 14). Comparing the colophon of the manuscript as published by Vrej Nersessian (*Banber Matenadarani* 15 [1986], pp. 317–38) with its digitised copy, Sirinian reveals that two lines of the colophon, containing the scribe's name and the date of copying, are missing from the printed version. The author cites the complete text of the colophon alongside a parallel Italian translation and annotations (in particular, explanations of place names and terms), and states (p. 236) that the scribe, and probably the painter as well, was Michael *erēts'* ("elder priest"), the father of the manuscript's recipient T'oros *dpir* ("clerk",

“copyist”, “reader”). Sirinyan also provides valuable codicological information about the manuscript. Regarding the supposed author of the anonymous addendum (1884) written in purple ink after the main colophon—Ghevond P'irghalemyan, an outstanding nineteenth-century Armenian cleric and philologist—we think that the issue remains unclear and needs further study.

In his paper entitled “**Multilingualism in Poetry. How to Translate Sayat'-Nova?**” (pp. 245–63), Robin Meyer examines the translation of poetic works and the particular challenges this poses, especially when the poetry is multilingual. He refers to relevant issues and solutions, using the poem *T'amam ašxar pətut ēka* by the renowned eighteenth-century Armenian bard and singer Sayat'-Nova as an example. After briefly recalling the poet's life, work, and multilingual literary heritage, Meyer stresses that Sayat'-Nova, the bard of the Georgian king, made abundant use of foreign words (Georgian, Persian, and Turkish) in his Armenian poetry, especially the Tiflis dialect, which complicates the translation of his works. However, the author attempts to overcome this challenge. He first presents the reader with a literal, non-poetic English translation of Sayat'-Nova's popular song (pp. 254–55), followed by the original Armenian text with a transliteration (pp. 257–58). Then he provides a bilingual translation combining English and French (pp. 258–59), and finally a translation using typographical means, i.e. various fonts (pp. 259–60). All this is remarkable and very interesting. In our view, the author has succeeded in conveying the inner rhythm, emotions and feelings of Sayat'-Nova's poem in different ways.

The section “**Literature**”, rich in lyrical and aesthetic touches, is a celebration of multi-genre samples of Armenian literature created from the Middle Ages to the present day. It reveals the relationships of these works to other literary and musical traditions, emphasising their originality.

Alessandro Orenco's contribution in Italian is titled “**Come e perché scrivere un'autobiografia in Armenia, nel medioevo e più tardi**” (pp. 267–76). It focuses on autobiography as a distinct genre in Armenian literature. Specifically, the author examines the autobiographies of Anania Shirakats'i (seventh century) and Oskan Erevants'i (seventeenth century). As he notes, the former, extant in two, longer and shorter versions, is the first autobiographical work in Armenian (the title *Autobiography* [Ինքնակենսագրություն] is given to it by modern publishers). Then Orenco combines the information presented in Oskan Erevants'i's autobiography, entitled “History of the Life of Oskan *Vardapet* Erevants'i, the Printer of this and Other Books” (Պատմություն կենսաց Օսկանայ վարդապետի Երևանեցոյ տպագրողի գրոյս եւ այլոց), written in the third person and constituting chapter 57 in the *History* by Aṙak'el Davrizhets'i (published in Amsterdam in 1669), with the data in the report by Paolo Piromalli (1637) for the *Congregatio de Propaganda Fide*. On this basis, he concludes that the extended version of the *Grammar*, which has survived in manuscripts under the name of Oskan, is in fact the result of Oskan's collaboration with his teacher Piromalli. However, in his opinion, the abridged version published in Amsterdam in 1666 was undoubtedly written by Oskan. Orenco draws parallels between the autobiographies of Anania Shirakats'i and Oskan Erevants'i, emphasising the structural and content-related similarities typical of the genre.

The next paper in this section, “**In vino consolatio: A 14th-c. Armenian Dispute Poem on Wine**”, is by Sergio La Porta (pp. 276–305). He discusses the 219-line poem *Grape and Philosopher* by Tērtēr Erevants’i, stating that it is the scribe’s autograph copy in manuscript M8029 (fourteenth century, before 1376). The work belongs to the genre of poetic debates and is an allegorical dialogue between Grape/Wine and Philosopher. La Porta briefly presents the consumption of wine in Christian and Muslim contexts, including the associated prohibitions and permissible limits, which were violated during this period and in this geographical area, then suggests that the poem may have been inspired by Muslim criticism of the Christian community’s use of wine. He traces the emergence of the poetic debate as a literary genre, referencing ancient Egyptian, Chinese, Arabic, and Armenian traditions. At the end of the paper, La Porta cites the original Armenian poem from M8029 and provides an English translation that does not adhere strictly to the original text.

The article “**My City Which Is of Bronze: The City of Bronze Encroaching on the Alexander Romance**” (pp. 306–23) by Alex MacFarlane explores the correlations between the Armenian translation of the Greek *History of Alexander the Great of Macedon* (which was widely circulated in the early and late Middle Ages) and the *History of the City of Bronze*, translated from Arabic. Armenian poets introduced short monorhyme poems (*kafas*) into these two texts. MacFarlane compares the revisions to these translated books within the Armenian milieu, demonstrating the contact points that emerged between them and how certain elements of the two texts “interpenetrated” each other. According to the author, this transition took place between the fourteenth and seventeenth centuries, particularly through *kafas*. MacFarlane draws parallels between the descriptions of the Palace of Kandake in the *Alexander Romance* and the *City of Bronze*, highlighting many similarities and demonstrating where this “fusion” occurred.

In his paper “**Between Gusan and Ašul: Yohannēs Xlat’ec’i and the Porous Borders Negotiated by the Medieval Armenian Bard**” (pp. 324–61), S. Peter Cowe examines the life and activity of Yohannēs Khlat’ets’i (fifteenth century), an eminent representative of medieval Armenian bardic tradition, who worked at the court of the Kurdish amir of Bitlis. The history of the emergence and development of the medieval Armenian bardic tradition, as presented by the author, is based on the limited information that has survived. He also briefly touches on traditional Kurdish music. Then, referring to the anonymous *Martyrology*, Cowe recounts notable events from the life of Yohannēs Khlat’ets’i. The bard is highly regarded by both Armenians and Kurds. Cowe provides a detailed literary, historical and theological analysis, offering an overview of previous opinions (by Hakob Manandyan, Hrach’ya Acharyan, Levon Khach’ikyan). He notes that the author of the short recension of the *Martyrology* is the famous fifteenth-century Armenian historian T’ovma Mecop’ets’i, who edited and summarised the secular stories in the original version of the *Martyrology*. It is emphasised that T’ovma Mecop’ets’i’s recension provides an opportunity to compare two examples of the genre, presenting both secular and monastic perspectives on events. Furthermore, the paper contains Cowe’s translation of the Armenian text

alongside an English apparatus of variant readings and other differences between the Armenian manuscripts.

Valentina Calzolari's article "**«La danza» di Siamant'ō fra letteratura e arti contemporanee: Da Ararat di Atom Egoyan a Defixiones, Will and Testament di Diamanda Galás**" (pp. 362–90) focuses on the poem "Dance" (ԴԱՐԱՐ) in the series *Bloody News from My Friend* (Կարմիր լուրեր բարեկամիս) by Siamant'ō, one of the outstanding figures of Western Armenian poetry of the early twentieth century. The paper, for the first time, presents an Italian translation of the poem from the original (see Appendix, pp. 384–85). This offers Italian-speaking readers a unique opportunity to gain insights into this remarkable example of Western Armenian poetry. The previous Italian translation, as Calzolari notes, was made from English and is rather loose (p. 367).

The author then discusses Atom Egoyan's film *Ararat* (2002) and draws parallels between it and Siamant'ō's "Dance". Calzolari mentions the character of the interlocutor, the Canadian customs officer (representing Western society) and Raffi, who has returned from Turkey, becoming here the "duplicate" of the German nurse, and, by extension, the poet. Both works display the common desire to challenge Western society and confront the truth.

In the last part of the article, the author talks about the Greek-American singer Diamanda Galas and her album *Defixiones, Will and Testament*. Galas has dedicated it to the forgotten and erased off "Armenian, Assyrian and Anatolian Greek genocides which occurred between 1914 and 1923" (p. 380). The first 35 minutes of the album are dedicated to Siamant'ō's "Dance". Calzolari observes that if images and representations, whether cinematic or verbal, reveal their inadequacy in the face of the Catastrophe, then perhaps the voice and song offer another means of expressing the inexpressible (p. 382).

The section "**Religious Studies**" offers a concise overview of Armenian religious and ritual collections and theological thought as reflected in both literature and material culture.

In his paper entitled "**Ephrem and the Persian Martyrs in the Armenian Synaxarion**" (pp. 393–409), Sebastian Brock examines the Armenian Synaxarion, focusing on the *Life of Ephrem the Syrian* in it, as well as the days on which the Persian martyrs of Syrian origin are commemorated, and the episode concerning Ephrem the Syrian in the *Life of Basil of Caesarea*. According to Brock, many of the entries for Syriac saints and martyrs in the Armenian Synaxarion originate from Greek sources (p. 394). However, the situation is different in the case of Ephrem the Syrian. The Armenian text contains a lengthy entry that diverges from the Greek source and is largely based on the Armenian translation (dating to 1101) of the sixth-century Syriac *Life*, "to which some floating items have been added at the end" (p. 394). Brock then elucidates the episodes pertaining to the life and activities of Ephrem the Syrian. His analysis is based not only on the accounts included in the Armenian Synaxarion (commissioned by Catholicos Grigor II Vkasasēr, 1066–1105) but also on other Armenian and foreign literary sources. He combines and supplements the available information to provide a comprehensive account. In his conclusion, Brock

emphasises the multi-layered nature of the Armenian Synaxarion, which incorporates elements of both Eastern and Western Christianity.

The paper **“Descent of the Only-Begotten Son: Contextualising the Vision of Saint Gregory”**, by Nazenie Garibian, presents the eschatological message of the *Vision of Saint Gregory the Illuminator* within the framework of other literary sources, including works by Eusebius of Caesarea, Koriwn, and Ghazar P’arpeti. Garibian argues that the *Vision’s* main purpose was to show that Vagharshapat had been purified by the blood of the Hrip’simean virgins and had become the spiritual centre of the Christian Caucasus through the preaching of Gregory and his descendants. Rebuilt by Sahak the Great, it was modelled on the fourth-century sanctuaries in Jerusalem. Situated in the “extremity of the world”, this city was believed to be the location where the Second Coming of Christ was to occur, as predicted by the Descent of the Only-Begotten Son.

In their article **“Jacob and the Man at the Ford of Jabbok: A Biblical Subject in the Vine Scroll Frieze of the Church of the Holy Cross of Aght’amar (10<sup>th</sup> c.)”** (pp. 437–69), Edda Vardanyan and Michael E. Stone discuss the episode of Jacob’s struggle with the “man” on the bank of the Jabbok stream (Gen 32:20), as featured among the biblical scenes depicted on the Vine Scroll Frieze in the Church of the Holy Cross at Aght’amar. First, a description of the scene in question is provided, followed by an in-depth analysis of its biblical and art-historical context. This includes an examination of ancient and apocryphal writings. Particular attention is paid to the episode of Jacob’s wounding, with references to Christological interpretive literature, including the works of Philo of Alexandria, Justin the Martyr, Origen of Alexandria, and others. Additionally, a linguistic study is conducted on the words “hip”, “thigh”, and “knee pit”, alongside their Hebrew and Greek equivalents. The Aght’amar relief is analysed in detail, with a particular focus on the figure wrestling with Jacob, depictions of beards in art, and the role of dogs in different mythologies. The authors conclude that the article may be of interest to art historians and scholars of extra-biblical or para-biblical literature.

In her paper **“Acrostics in Armenian Ecclesiastical Poetry”** (pp. 470–89), Armenuhi Drost-Abgarjan discusses the use of acrostics in the *Hymnarium* of the Armenian Apostolic Church, outlining their origin and development alongside the redactions of the text. She also classifies acrostics by type and provides examples according to the relevant canons and authors. The article includes an acrostic poem in Old Armenian (with an English translation on pp. 486–488), which is composed by the author and dedicated to Theo Maarten van Lint. In this poem, Drost-Abgarjan employs the wordplay and letterplay techniques characteristic of medieval Armenian poetry. Another noteworthy piece is Charles Dowsett’s short satirical poem addressed to the late Armenian scholar Gevorg Abgaryan (pp. 472–73).


James Russell’s article **“Gemara and Memory”** (pp. 493–505) is placed in the final section of the volume, **“Homage”**. The author analyses issues related to memory and ageing, defines memory and considers how ageing affects it. He refers to works of prominent figures in world literature, including the visionary heresiarch Mani (second century) and Augustine (354–430), William Shakespeare (1564–1616), Percy


Bysshe Shelley (1792–1822), Joseph Brodsky (1940–96), and Isaac Asimov (1920–92). Additionally, the article draws upon ancient mythologies and religious literature, with a particular emphasis on Jewish works such as the Talmud, Torah, Mishna, and Gemara. Furthermore, the article addresses the Jewish tradition of venerating age and memory, as well as classical mnemonics, also known as *ars memoriae*, and memory training exercises. Ultimately, the author presents his primary idea that learned individuals and scientists should be respected, regardless of their age or memory decline. Even in advanced age, these individuals have forgotten more than the average person ever knew.

In conclusion, we would like to emphasise that this volume is valuable thanks not only to its extensive, multidisciplinary scope of research, but also to the abundance of translated material, which makes these texts accessible to non-Armenian speakers. The plethora of complete or excerpted multilingual translations (in English, French, and Italian on pages 44, 110–143, 171–173, 192–195, 236–237, 258–260, 294–302 and elsewhere) highlights the translation efforts of the polyglot scholar Theo Van Lint. His translations range from medieval authors such as Grigor of Narek to modern Armenian poets. The tradition of translating Armenian works into different languages by Armenian and foreign researchers and translators worldwide goes back to the nineteenth century (and earlier). It developed in parallel with the growth of Armenian studies and can be regarded as a continuation of the translation movement initiated in the fifth century by Sahak the Great and Mesrop Mashtots.

This book, a rich repository of scholarship and knowledge, will be (and already is) extensively used by philologists, historians, art historians, theologians, and anyone else interested in Armenian Studies worldwide.

Finally, we would like to highlight the remarkable editorial and organisational work of the volume's editors. It is the result of the collective efforts of Federico Alpi, Irene Tinti, Robin Meyer, and Davit Zakaryan—a fitting tribute to the Armenians and Armenia, that “old-aged youth”, that “elder teenager”.

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