

ARMENIAN

CHURCH YOUTH ORGANIZATION

OF AMERICA

1946

First Annual Assembly

of the

ARMENIAN CHURCH YOUTH ORGANIZATION
OF AMERICA



May 30,-31, and June 1

1947

Philadelphia, Pa.

Pledge...

I solemnly promise and declare upon my honor that as a member of the Armenian Church Youth Organization of America, I shall to the best of my ability be a faithful son of the Armenian Church, shall be a devoted upholder of the Armenian cultural heritage, shall be a loyal citizen of the United States, and I shall diligently abide by the objects, the policies, and the decisions of the Armenian ^{Church} Youth Organization of America. I shall not strive for personal recognition and pleasure but will serve our Church, our Community and our Country for the greater glory of God and His Church.

Almighty



HIS HOLINESS KEVORK VI.
CATHOLICOS OF ALL ARMENIANS



HIS GRACE—THE RT. REV. BISHOP TIRAN NERSOYAN
of the Armenian Church in North America

MR. ZAVEN HOVSEPIAN
*Chairman of the Central Council
Armenian Church Youth Organization of America*

My dear Zaven:

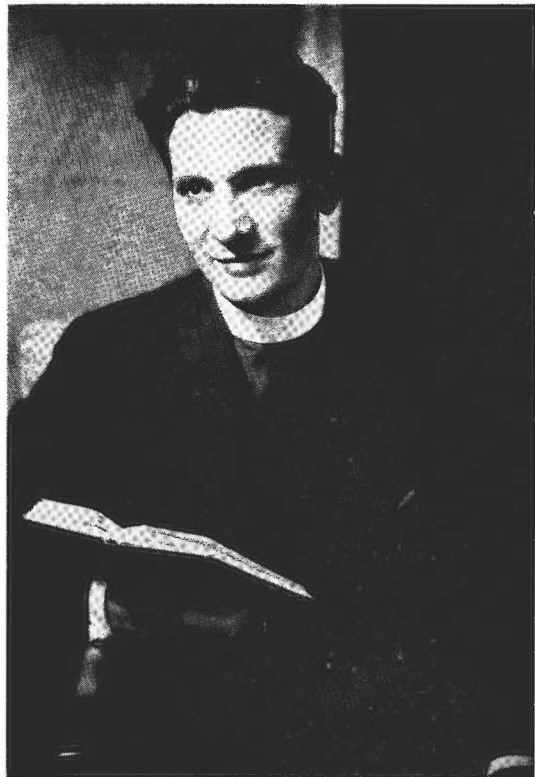
I am looking forward eagerly to the Annual Assembly of the Armenian Church Youth Organization of America and I expect important results from its work.

ACYOA is not just another organization formed to bring Armenian Youth together. It is much more than that. It is a body which has to shoulder the burden of responsibility of passing on the Armenian Church tradition to the American Youth of American parentage, and thus assure the continued existence of the Armenian Church in America. It has the sacred mission of bringing the eternally new divine message of Christ to the minds and hearts of its members and others, through the magnificent instrument which is the Armenian Church. It has to strive to make the Armenian cultural heritage a living factor in America. It has the aim of uplifting the spirit of its members, and thereby enrich our community life.

On the success of ACYO depends the future of the Armenian Church in America. The postwar period is a critical period for us. We must ride over this crisis successfully. And I fervently pray God to grant to the ACYO the graces of His Spirit so that it may prove to be equal to its task.

Yours with my paternal blessings and greetings,

TIRAN BISHOP
OF THE ARMENIAN CHURCH IN NORTH AMERICA.



THE VERY REV. TOR KOM VARTABED MANOOGIAN
Pastor—Holy Trinity Armenian Church

TO THE A. C. Y. O.
TROUGH THE ARMENIAN YOUTH — THE NEW GENERATION

ՆՈՐ ՍԵՐՈՒՆԴԻՆ

Շուքից ներքեւ մենք խմբուած անուշ տանար հայկական,
կ'ուզենք խմել քա՛նք երգերէն եւ աղօթքէն մշտական.
Ու դարերուն խորէն հնչող ձայնրդ մընայ թող պայծառ,
Փարոսն ինչպէս մեր տեսիլքին, կարող մուր ծովն ու անտառ:

Երիտասարդ ենք հոգիով ու լոյսերու կը դիմենք,
Նոր օրերուն մէջ մեր ազգին նոր ուժն ըլլանք պիտի մենք,
Ունինք կորով, ունինք մենք սէր, մեր արիւնքին չափ յորդող,
Հաւատարիմ մեր հայրերուն, անոնց յոյսէն լիացող:

Օտար հոգի մէջ ինկած հունա, ու հովերէն տարուբեր,
Ներկային ուժն ունինք մեզ հետ, փառն անցեալին պաղարեր,
Որոնցմով մենք միշտ միասիրտ ապագային դէմ ժպտուն,
Պիտի փայլենք լոյս-ժաւաճումով կերտելու նոր պատմութիւն:

Շարանն այս մեր պիտ' երկարի ու ծաւալի ապանով,
Արձագանգին հետ զանգակիդ, ու մերին շեշտ ձայներով:
Ուխտն է կ'ընենք սրտի խորէն, անուշ տանար հայկական,
Օրինէ՛ դուն մեզ որ մենք փայլենք, ու քեզ բերենք ապագան:

ՄԱՅԻՍ 1947, ՖԻԼԱՏ.



THE VERY REV. MESROB VARTABED SEMERJIAN
Pastor—SS. Sahag-Mesrob Armenian Church

The Armenian Church is passing through a critical period of her existence, a period which will produce in her a quite considerable developmental change. Our younger generation must be prepared to benefit by this change when it comes, indeed they are necessarily involved in bringing it about. But the process will be all the more speedy and effective to the degree that our young people know and appreciate their Church and the problems confronting her, and faithfully live up to her teaching as true Christians. May the Armenian Church Youth Organization of America become a potent factor in the guiding of our young people in this direction, to the glory of God.

MESROB VARTABED SEMERJIAN.



MARY V. SHALAKIAN, *Secretary*



GRACY YERAMIAN, *Advisor*

*Central
Council*



ZAVEN A. HOVSEPIAN, *Chairman*

of the



JOHN SOURSOURIAN, *Vice Chairman*

A.C.Y.O.



ARTHUR YAGJIAN, *Treasurer*



MATTHEW MATTEOSIAN, *Advisor*

WELCOME

The North and West Philadelphia Chapters of the Armenian Church Youth Organization of America extend to the delegates and guests visiting our city of Brotherly Love, our hospitality.

We welcome you, and sincerely hope your stay with us will be a pleasant and memorable one.

This is a great honor which has been bestowed upon us and we will endeavor to do justice to that honor.

The Armenian Church Youth Organization of America came into being on January 12, 1946, at the Constitutional Assembly held in Providence. That is to say, the new national organization of today emerged from the crumbling foundations of the many local junior leagues and clubs that had been formed and were in a status of semi-activity. On January 12th and 13th, the dream of Archbishop Karekin Hovsepian, Catholicos of Cilicia was realized. During the years of his office in the United States as Arachnord, Karekin Serpazan worked and strived to form local youth organizations in all the Armenian Communities throughout the Diocese. His ultimate goal was a unified Youth Organization. The war interrupted the activities of these local youth groups, many of which were completely dissolved and many of which were simply inactive during those difficult years. Then, Archbishop Hovsepian was elected to the office of Catholicos of Cilicia and Bishop Tiran Nersoyan took over the office of Arachnord of the Diocese of North America.

The termination of the war and the return from the services of our young Armenian men and women renewed the necessity of re-organizing the youth clubs and activities through our Church. Bishop Tiran plunged wholeheartedly into the midst of a problem which was causing our elders to wring their hands and shake their heads in despair. The theme of their lament being—"What is to become of the Armenian Church and cause? Our young people have no interest in anything Armenian. We are a vanishing people and our identity as a national group will soon be completely lost."

This was a direct challenge to the Armenian-American youth and was carried to them by Bishop Tiran. For months he worked untiringly and almost completely alone, traveling from one Armenian Community to another, shaping and forming the Armenian Church Youth Organization of America. In communities where the local youth clubs had been dissolved, he contacted the young men and women and talked to them and assisted them in forming a new youth organization. In other communities he re-organized local youth groups from which the initiative and interest had evaporated like so much steam, leaving only a barren shell. To all these groups he passed on the informing spark, so important to the creating and carrying on the activities of this organization.

The culmination of all this activity was in the Constitutional Assembly held at Providence, January 12 and 13, 1946. To this assembly gathered the young Armenian men and women from the many Armenian communities throughout the East and Middle West, delegates from as far west as Wisconsin and from as far south as Richmond, Va. They gathered in assembly in response to the challenge and charges hurled at them by their elders. If there had been any question or doubt lurking in the recesses of Bishop Tiran's mind as to the interest and spirit for things Armenian among the younger generation; it must have, of necessity, been entirely dispelled at this Assembly.

The two day meeting resulted in the framing of the Constitution of the Armenian Church Youth Organization of America. The framing of a constitution is not an easy task: it encompasses the objects, the policies, the activities, the administration and many other phases of an organization. Bishop Tiran presided over all the sessions and the organization is deeply obligated and indebted to him. If it were not for his guidance, in many instances, there would have been a stalemate over some obscure point. The delegates to this Assembly elected a Central Council from among their members to carry on the administration of the organization. These members of the Central Council are: Zaven Hovsepian, John Soursoorian, Arthur Yagjian, Mathew Matteosian, Grayce Yeramian, Jack Kazanjian, and Mary V. Shalakian. A constitutional committee was chosen to prepare the Constitution in its final form and present it for ratification. The place of the General Assembly for the forthcoming year was determined by the delegates after several chapters issued invitations. The two days were not entirely devoted to business sessions. The Providence Chapter went all out to see to it that the delegates and their friends had a very enjoyable time socially. A National Church Youth Organization under the supervisory sphere of the Diocesan Office of North America was now a functioning reality. We had proved to ourselves and others that we, "the younger generation" were not completely alienated or "Americanized" into forgetting or denying our origin as Armenians.

The Chapters now, with a semblance of a constitution to guide them, immediately went into action. Membership drives, social, cultural and educational programs were sponsored

under the Armenian Church Youth Organization of America banner. The organization was driving "full steam ahead". The constitution in its present form was ratified in July of 1946 by the Arachnord and the Central Executive Committee of the Diocese of North America.

The Central Council of the Armenian Church Youth Organization of America held its first meeting in Providence, had election of officers and discussed briefly the progress of the organization. In December of 1946 they met again in New York at the Diocesan Office, this time to discuss and carry out plans for a series of informative letters and directives to the Chapters. The necessary stationery and forms were planned, and it was determined that uniformity be the keynote. An emblem, which is to be the official symbol of the organization and is to appear on all forms, was discussed, and it was determined to proceed with the drawing, etc., of same. Tentative plans for a monthly or bi-weekly publication were discussed. However, no definite decision was made. The members of the Central Council thought that the General Assembly should have the last word on this question. At a third meeting in New York of the Central Council, held in February of this year, the forthcoming General Assembly, to be held on May 30, 31 and June 1 at Philadelphia, was the topic of discussion. There is a wealth of material that must be submitted to the Central Council for condensation before being presented to the General Assembly; and a system of organizing and condensing this material was set up at this meeting. The Council also planned a tentative schedule for the business sessions for the General Assembly; this schedule of necessity to be modified to conform with the plans made for the Assembly by our hosts, the two Philadelphia Chapters.

Several of the objects of the organization will be realized when young Armenian men and women from various sections of the United States gather at Philadelphia to take active part in the meetings and social functions of the General Assembly. The achievements and progress of the Chapters will reach the light of day and receive national recognition. New questions and problems that have come up through the course of the year will be discussed and solved. We are looking forward to the Philadelphia Assembly with high hopes. We anticipate a successful, informative and interesting three day week-end.

GRAYCE YERAMIAN



Delegates to the Constitutive Assembly, Providence, R. I. — January 13, 1946

Acknowledgement

The North and West Philadelphia Chapters of the Armenian Church Youth Organization of America take this opportunity to express their sincere thanks to all the sponsors who so generously contributed; to the Colonial Photo-Engraving Corporation of New York City who made most of the cuts, and to all our members and friends who have so graciously given of their time and service for the success of this undertaking.

ARMENIAN CHURCH YOUTH ORGANIZATION OF AMERICA

*First Annual Assembly
Philadelphia, Pa.*

*Sponsored by
North Phila. & West Phila. Chapters*

SCHEDULE OF EVENTS

FRIDAY, MAY 30th

- 12 Noon to 2:00 P. M.—Registration at Armenian Holy Trinity Church, Marshall and Susquehanna Ave., Phila., Pa.
- 2:30 P. M. to 5:30 P. M.—First Session of Assembly.
- 5:30 P. M. to 7:30 P. M.—Supper at the Church Hall.
- 7:30 P. M.—Social at the Church Hall.

SATURDAY, MAY 31st

- 10:00 A. M. to 12:00 Noon—2nd Session.
- 1:00 P. M. to 3:00 P. M.—3rd Session.
- 6:00 P. M.—Assembly Banquet and Semi-Formal Dance, Hotel Adelphia, 13th and Chestnut Sts., Phila., Pa.

SUNDAY, JUNE 1st

- 10:00 A. M.—Holy Mass to be celebrated by Bishop Tiran Nersoyan at Armenian Holy Trinity Church, Marshall and Susquehanna Ave., Phila., Pa.
- 1:00 P. M.—Lawn Party for Delegates, Guests and Members of the A. C. Y. O. of America. Place to be announced later.

A. C. Y. O. BANQUET PROGRAM

at

Hotel Adelpia

13th & Chestnut Sts.

OPENING PRAYER—His Grace, the Archnort, Rt. Rev. Tiran Nersoyan, Bishop

DINNER—

ADDRESS—Toastmaster, Zaven Hovsepian

REMARKS—Chris Zakian, Chairman, Board of Trustees, S.S. Sahag and Mesrob Church

REMARKS—Garabed Injeian, Chairman, Board of Trustees, Holy Trinity Church

SONG—George Mazmanian. Accompanist, Grace Meshejian

SPEAKER—The Very Rev. Mesrob Vartabed Semerjian, Pastor, S.S. Sahag and Mesrob Church

SPEAKER—The Very Rev. Torkom Vartabed Manoogian, Pastor, Holy Trinity Church

SONG—George Mazmanian. Piano Accompanist, Grace Meshejian

SPEAKER—His Grace the Archnort

BENEDICTION—By His Grace

ENTERTAINMENT FOLLOWED BY DANCE

MENU

FRUIT CUP ADELPHIA

HEARTS OF CELERY

QUEEN OLIVES

VEGETABLE SOUP

ROAST STUFFED TURKEY

GIBLET GRAVY

CRANBERRY JELLY

GREEN PEAS

RISSOLE POTATOES

CHEFS SALAD

NEAPOLITAN ICE CREAM

ROLLS

BUTTER

COFFEE

CONVENTION COMMITTEES

GRACE S. MESHEJIAN—*Chairlady*

ZAVEN HOVSEPIAN—*Chairman*

DANCE COMMITTEE

HARRY ARAKELIAN—*Chairman*

ANN MALKASIAN

JOHN SEMERJIAN

BERJOUHIE YERETZIAN

LOUIS KARAGULIAN

SOUVENIR BOOK COMMITTEE

GRACE S. MESHEJIAN—*Chairlady*

JASPER ANANIAN

AGNES MESHEJIAN

AZAD ATTARIAN

JACK KEVORKIAN

SARA SARIAN

BANQUET COMMITTEE

BERJOUHIE YERETZIAN—*Chairlady*

BERJ YERETZIAN

JOHN GEOVJIAN

MARY PHILIBOSIAN

RITA HOPLAMAZIAN

VERONICA SARKISIAN

MISCELLANEOUS COMMITTEE

ZAVEN HOVSEPIAN—*Chairman*

GEORGE ANANIAN

HELEN BOYAJIAN

ACABE BOORNAZIAN

ANN DULGARIAN

AGHAVNEE PAROONAGIAN



WEST PHILADELPHIA CHAPTER — EXECUTIVE COMMITTEE

Seated—Grace S. Meshejian, President; *Standing—left to right*—Helen Boyajian, Vice President; John Semerjian, Treasurer; Sara Sarian, Secretary



WEST PHILADELPHIA CHAPTER

Sponsored by
ARMENIAN CHURCH YOUTH ORGANIZATION
WEST PHILADELPHIA CHAPTER

THE ARMENIAN CHURCH

The [Armenian] national Church has been the sole bond which has united the scattered remnants of the race of Haik [Armenians] in an indestructible bundle within her folds. She has unquestionably given them, not only the elements of inner vitality, but also the means whereby they could give themselves form and shape for the battle of life, and maintain themselves in their dealings and their efforts. She has fashioned them into a distinct body, the members of which ever possess that individuality which distinguishes them through space and time.

Bereft, for many centuries, of political life, the nation has linked herself to her Church as to an anchor of salvation, and hence it is that she has been able to triumph over the difficulties which have assailed her, though she has emerged from those struggles in an enfeebled condition and in diminished numbers. That force which has in the past exercised so potent an influence over her destinies has not ceased to operate. She will resort to it as long as circumstances make it her duty to do so. Experience has shown that, in the absence of a political link, the national Church is alone capable of making up for that universal want. She is the visible expression of the absent fatherland, the one that satisfies the noblest longings of the soul. . . . Every good Armenian . . . is impressed with the conviction that the Church, which has protected him in the past, will continue to protect him in the future.

PATRIARCH ORMANIAN.

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A FRIEND



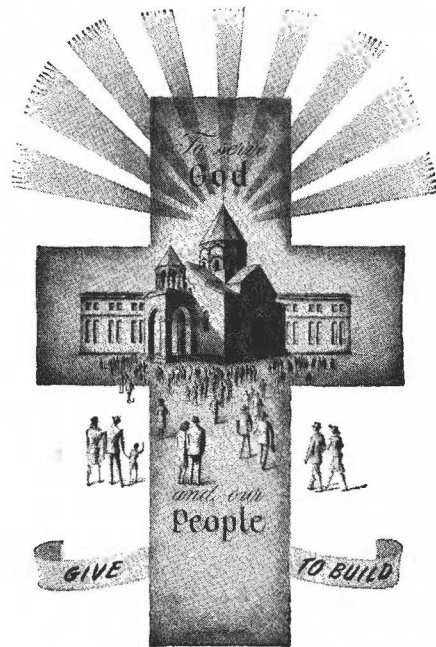
NORTH PHILADELPHIA CHAPTER

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ARMENIAN CHURCH YOUTH ORGANIZATION

NORTH PHILADELPHIA CHAPTER

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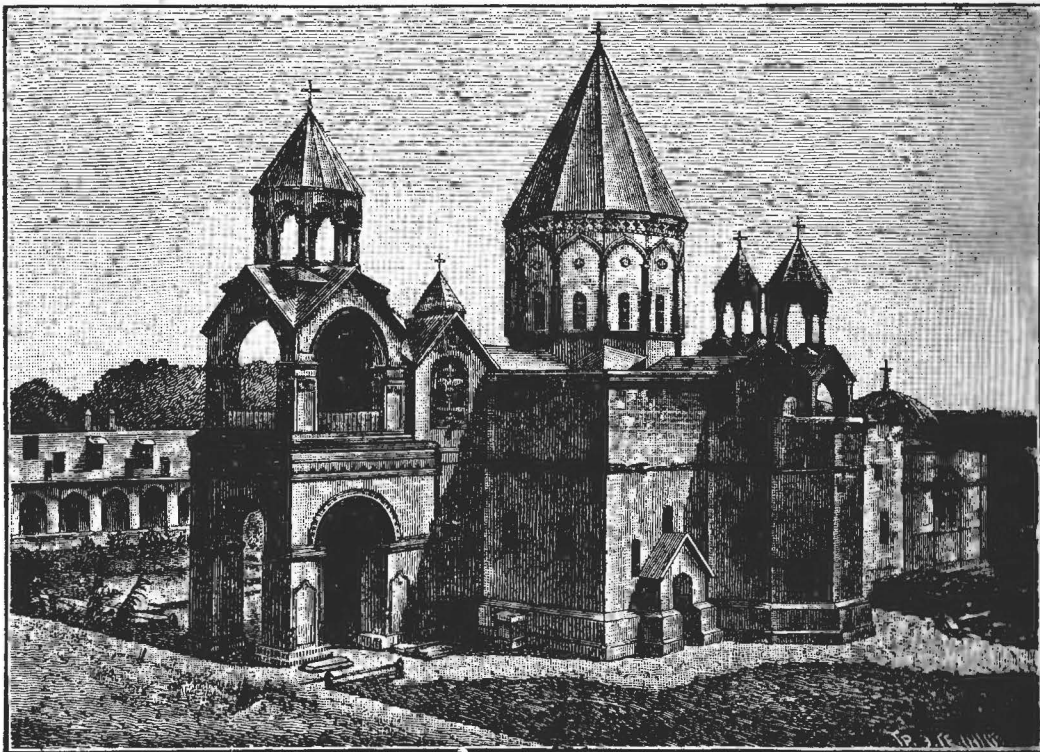
Compliments
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MEMBERS
of the
CLEVELAND CHAPTER
of the
ARMENIAN CHURCH YOUTH ORGANIZATION
OF AMERICA

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Councillors:

Sarah Bedrosian Abe Barakian



ՍՈՒՐԲ ԷՋՄԻԱՇԻՆ

Գարեր եկան, դարեր անցան, է՛ջմիածին,
 Քն հիմն անշարժ ու անսասան, է՛ջմիածին.
 Չե՛ս ձեռակերտ դու մարդկեղէն սոփեայ,
 Դու շողակար լուսոյ խորան, է՛ջմիածին:

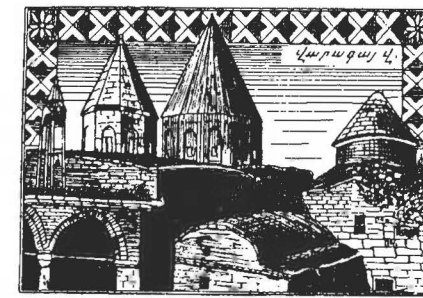
Խաւարի մէջ դու վառեցար որդէս կանթեղ,
 Վառ պահեցիր մեր սրբութեամբ կայծն երկային,
 Անփառունակ ըստրուկ երկրի դու լուսազեղ
 Անշէջ փարոս ազատութեան, է՛ջմիածին:

Յրուած հոտի դու ծագավազ անհոյր փարախ,
 Հասաա՛ն լինի քող մեր վրայ քն հովանին.
 Գրիգորի Սուրբ օրհնութեամբ ծագկի՛ք խաղաղ,
 Փա՛նք, ապաւէն մեր աննրման է՛ջմիածին:

ՅՈՎ, Հ. ՅՈՎ, ՀԱՆՆԷՍԵԱՆ

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ARCHITECTURE . . .

The following quotation from Charles Diehl, a world-renowned scholar and architect speaks about the beauty of Armenian architecture and its influence upon Asiatic and European countries as follows:

I

In the history of the Christian art of the Orient, Armenia occupies an important place. Being geographically situated between the Persian East and Hellenistic Byzantium, she was naturally called to play the role of an intermediary between these two worlds. It is thus that she had a great share in the formation of Byzantine art. Her architects, moreover, have been skillful as well as learned masters, capable of creating original and remarkable works. Even today Armenia is full of monuments which they have built; these by their variety of plans which they present, by the ingenuity of dispositions which they offer, by their austere and imposing beauty, are the ornament and glory of Armenia. And, if doubtless, there is some exaggeration in claiming, as has been done, that the Santa Sofia of Constantinople and San Vitale of Ravenna are purely Armenian churches, it is incontestable, on the other hand, that the edifices of Armenia, which extend from the sixth to the thirteenth centuries, deserve the attention and the admiration of all those who are interested in the history of art.



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DETROIT CHAPTER

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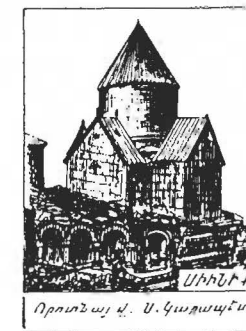
ARMENIAN CHURCH YOUTH ORGANIZATION

DETROIT CHAPTER



II

In the religious capital of Armenia, in the holy city of Etchmiadzin, some beautiful churches from the seventh century, the Cathedral, St. Ripsime, and the very ancient ruins of the rotunda church of Zwartnots, attest magnificently what was the genius of the architects of Armenia. In what remains of the great city which in the Middle Ages was the political capital of Armenia, on this table-land, now a desert, where the ruins of Ani stand, many churches bear splendid witness to the same inventive and creative spirit. From the cupolas that crown the churches of Talisch and of Talinn, to the sculptures that adorn the facade of the church of Akhthamar, from the beautiful Cathedral of Ani, to the churches of Marmashen and Khoshavank, a marvelous flowering of sacred edifices has shown to the world and still shows the superior merit of the architects of Armenia.



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MR. & MRS. SARKIS EOUKSEOZIAN

WARDA THOMAS RUG CLEANING—HARRY ARAKELIAN

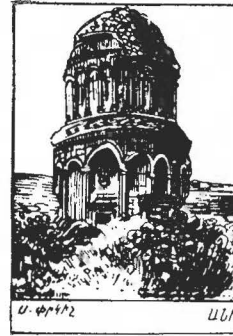


PROVIDENCE CHAPTER

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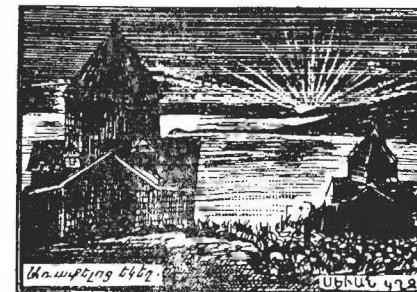
ARMENIAN CHURCH YOUTH ORGANIZATION

PROVIDENCE CHAPTER



III

These architects of Armenia were very great masters. They were also great travelers, and as such they have spread their knowledge in all the Orient. From Georgia, where the churches are strictly Armenian, from the Caucasus they have carried their instruction to Russia and to the Slavs of the South. The Santa Sophia of Kiev, evidently inspired by an Armenian church, is the work of an Armenian architect. At Constantinople, an Armenian master, Tiridates, the constructor of the Cathedral of Ani, towards the end of the tenth century, was called by Emperor Basil II to restore the damaged cupola of Santa Sophia. One discovers the influence of the Armenian architecture in the lowest part of Peloponnesus. By their imposing mass, by their austere lines, by their dim and mysterious light which is poured into them through their narrow windows, they make us think in spite of ourselves about our romanesque churches of the Occident.



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A FRIEND

ARMENIAN POETRY

Arshag Tchobanian, a well known Armenian poet and writer, speaks as follows about Armenian poetry:

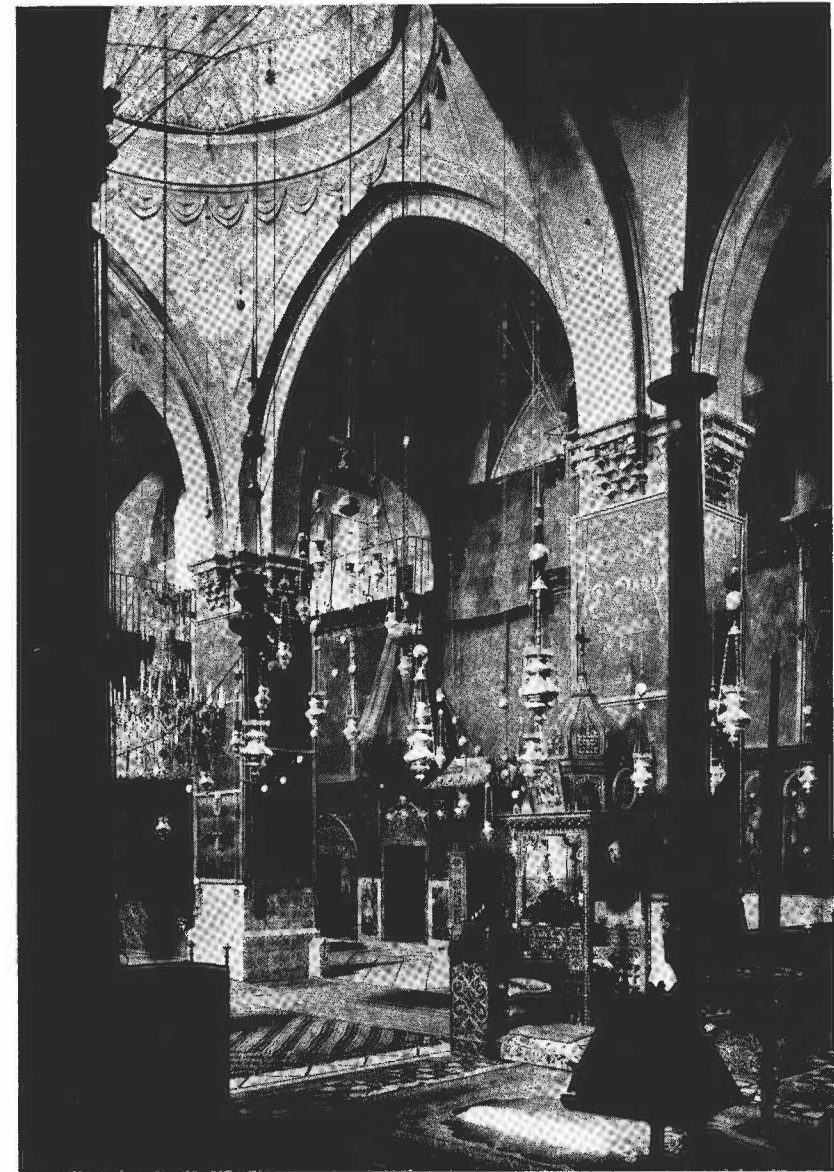
"From the fifth century till the beginning of the thirteenth, the Armenian poetry, written in the classical language of the versions of the Bible . . . is of religious or didactic inspiration, or it is devoted to historical and hagiographic accounts. This poetry is serious and hieratic, rather monochord, the most powerful pages of which have a great elevation of mystical thought and a magnificent beauty of form. In all the productions of this period—ecclesiastical hymns, versified prayers, meditations, or mystical effusions, gnomic poems, historical cantilena, etc.—the Christian spirit dominates. Here we find a lyricism related to the Christian lyricism of Rome, Athens, Byzantium, and Antioch of the same period. The ethnic elements and the oriental colorings in them are sometimes emphasized in the manner of feeling, and above all, in the modes of expression.

"Among the hymns and canticles, some of which are attributed to Saint Sahak and Saint Mesrop, are found pages of Khachatour of Taron, of Komitas Catholicos, of Nerses Shnorhali, of Hovhannes of Erzenka and some others, which, with the mystic epic of Elishe, some prose poetical writings of Moses of Khoren and some other analogous productions, constitute the Armenian chapter, having its own value, in the great collection of the Christian poetry of the Middle Ages. The greatest of the mystic poets of this long period is Gregory of Narek, who produced a lyric work, in rhythmic prose and in free verse, where the depth of feeling and a power of visionary imagination equal the strange and audacious originality of form." His "Book of Elegies" is "a collection of prayers, visions, meditations which the Armenian people venerate as a sacred book and which has been considered for a long time as a miraculous work."

Beginning in the thirteenth century, the religious character of the Armenian poetry changed. A new lyricism was developed by the popular poets and by the learned poets who were inspired by the popular Muse. This poetry, which blossomed to the end of the eighteenth century, is freer, more familiar, more spontaneous, and more diverse than that of the preceding period. It expresses as much the things of the terrestrial life as that of the heavenly, it interprets as much the elans of the heart, and the ardour of the body as the aspirations of the soul. It mingles the foreign elements, even the vestiges of the old paganism, with the Christian spirit, which always dominates it, but in a more flowery, more serene and more ingenuous form. It is more oriental in color and accent, being dominated by ethnic note, by a local folklore coloring, and by a personal cry. The poems which have come down to us from Frik, from Constantin of Erzenka, from Ketcharetsi, from Hovhannes of Telkouran, from Gregory of Akhthamar, and above all from the great minstrel, Nahapet Kouchak, are those which are most delightfully original and most profoundly Armenian in our ancient poetry.

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ST. JAMES CATHEDRAL
(From Southeast Corner of the Chancel)

In the forepart of the photograph is the "Apostolic Chair of St. James". Adjacent to it is seen the Patriarchal Chair. Further, in the north wall of the Cathedral is the little chapel of the Sanctuary, where the head of St. James (of Zebedee) is believed to be buried.

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GOMITAS VARDAPET

Gomitas Vardapet was born in Koutina in the year 1869 from parents who were musically inclined. He lost his parents early and when he was 11 years old he was chosen among his classmates by lot to be sent to Etchmiadzin to study in the Georgian Academy.

Solomon, this was his name before his ordination, spoke the Armenian language with difficulty although he already knew how to sing all the church hymns and when he sang for the first time before the Catholicos George IV, the tears of the old patriarch irresistibly flowed from his eyes.

He followed the academic course of the Georgian Academy with great enthusiasm and mastered his mother tongue in a few months. Soon after he began to devote his attention to the musical art and was captivated with the deep enchantment of popular songs. He began to transcribe the folk songs when he was eighteen. In 1890 he was ordained Deacon and in 1893 having completed the full course of the academy he was ordained a celibate priest and having taken his vows, was called Gomitas, thus choosing with enthusiasm the deepest path which would lead him to the art which he worshipped—the path of spiritual life.

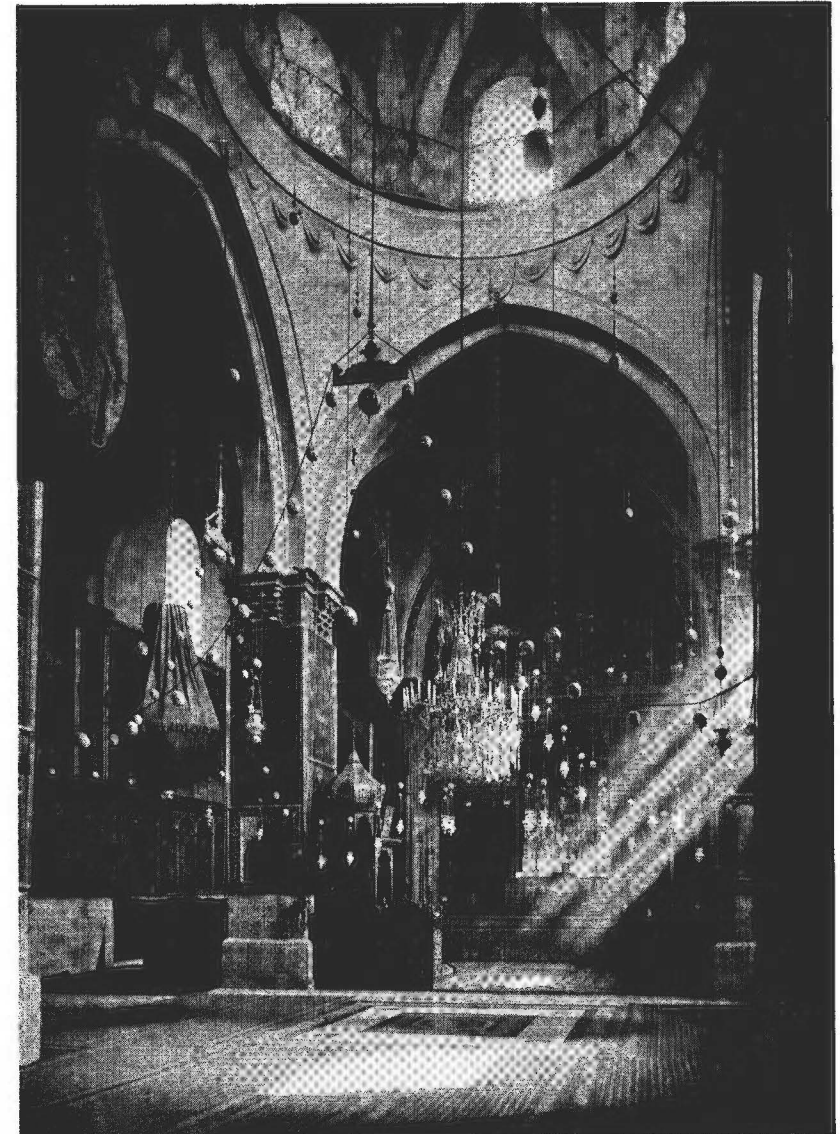
In 1896 Krimian Hairig sent him to Berlin as student of the state conservatory. The young priest studied under the famous Joachim, the study and cultivation of his racial folklore. Komitas took the music and philosophical courses of the University of Berlin. In three years he completed his studies and returned to Etchmiadzin.

He became the teacher of music in the academy and choir master in the Cathedral of Holy Etchmiadzin. He cultivated the polyphonic singing of the sacred liturgy and various church hymns. He collected hundreds and thousands of Armenian folksongs and acquainted himself with the native music of the neighboring peoples. In 1904 he began his missionary work to make the peculiar beauty of Armenian music known and loved. He gave concerts and lectures in Paris, Berlin, Switzerland and Italy.

He worked with the distant idea of laying the foundations of an Armenian conservatory. It was at this period that he began to work for contributions to the great branches of music and thus he began to write an opera based on the story of Anoush.

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A FRIEND



ST. JAMES CATHEDRAL

(From West)

The High Altar and on the left the Apostolic Chair of St. James.

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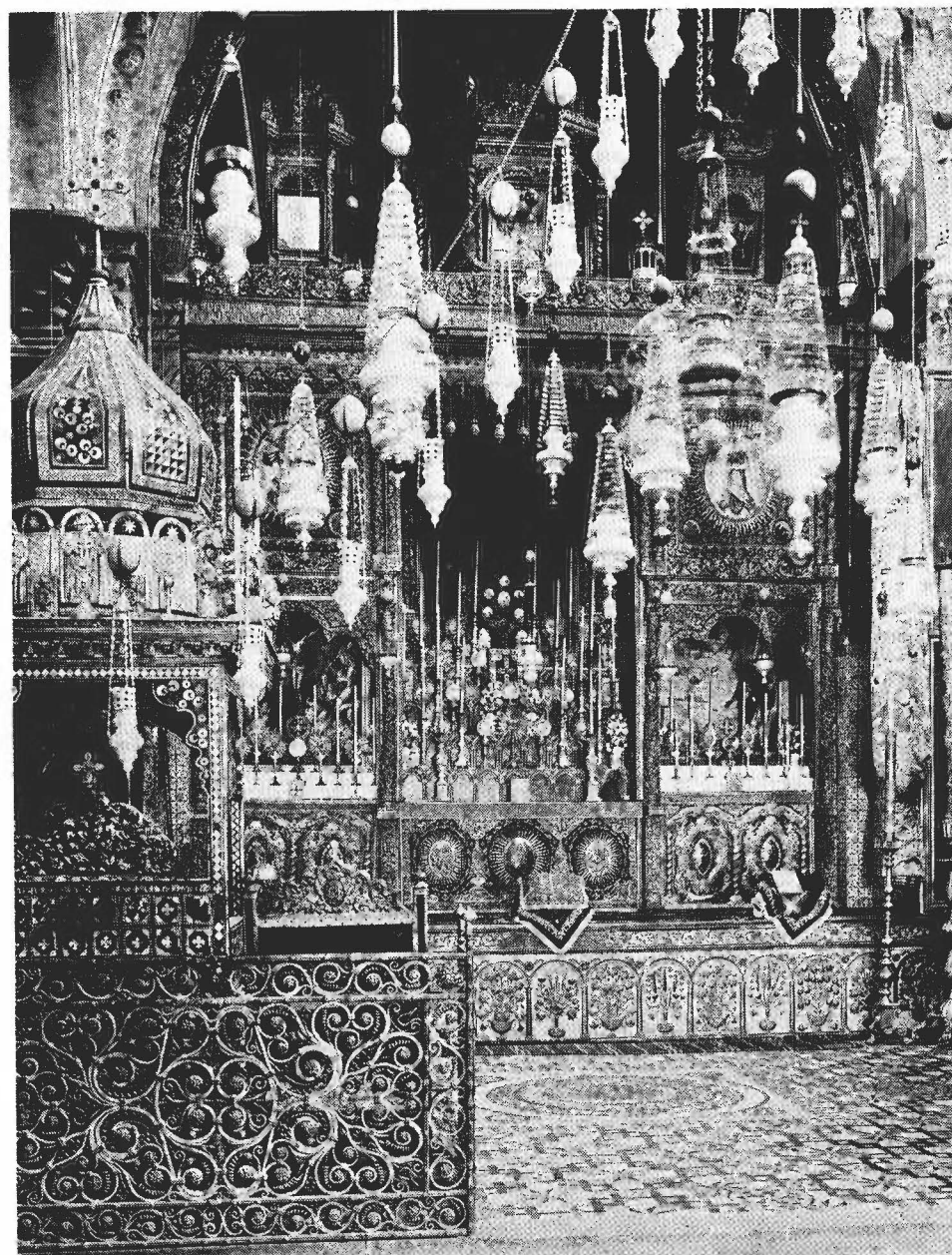
A FRIEND

A DEVOTIONAL HYMN

"O Day-Spring, Sun of righteousness, shine forth with light for me!
Treasure of mercy, let my soul thy hidden riches see!
Thou before whom the thoughts of men lie open in Thy sight,
Unto my soul, now dark and dim, grant thoughts that shine with light!
O Father, Son and Holy Ghost, Almighty One in Three,
Care-taker of all creatures, have pity upon me! . . .
O skillful Pilot! Lamp of light, that burnest bright and clear!
Strength and assurance grant to me, now hid away in fear! . . .
On me now hid in shadow deep, shine forth, O glory bright!
Sweet juice, quench thou my soul's keen thirst! Show me the path of light!
Jesus, whose name is love, with love crush thou my stony heart;
Bedew my spirit with thy blood, and bid my griefs depart."

NERSES SHNORHALI.

Trans. by A. S. BLACKWELL



The Main Altar of the Armenian Cathedral of St. James, in Jerusalem.
On the left The Patriarchal Throne.

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The Cauldron of Holy Chrism (Muron) in the Armenian Monastery of the Catholicate of Cilicia, in Beyrouth, Lebanon.

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Archbishop Khorene Nar Bey de Lusignan was a descendant of the last dynasty of Armenian Kings. Nar Bey studied at the celebrated convent of the Mechitarists in Venice, but early left the Roman Catholic for the Armenian Church. He became an Archbishop, and was elected Patriarch of Constantinople, but declined to serve. He was an eloquent preacher, and a distinguished poet, author, and linguist. Nar Bey was a friend of Lamartine whose poems he translated into Armenian. He was one of the Armenian delegates to the Berlin Congress of 1878. He died at Constantinople in 1892, poisoned, it was commonly believed, by the Turkish government, for political reasons.

LET US LIVE ARMENIANS

Live as Armenians, brethren, in this world!
That name to us do history's pages give;
The heavens above salute us by that name:
Then, brethren, as Armenians let us live!

Armenians we! That hero was our sire
Who taught mankind for freedom first to strive;
He gave us for our portion a great name:
Then, brethren, as Armenians let us live!

Noble our name is; not on earth alone,
But in the heavens it shines forth gloriously.
The stars of valiant Haig are deathless there:
Brethren, Armenians let us ever be!

Who can count o'er the names of all our saints?
One roll of martyrs is our history;
Our church on earth is like to heaven itself:
Brethren, Armenians let us ever be!

Live—As Armenians! Some day, over death
Armenia yet shall rise in victory.
Soon may that glad day dawn for us, O heaven!
Brethren, Armenians let us ever be!

ARCHBISHOP KHORENE NAR BEY DE LUSIGNAN.

Trans. by ALICE STONE BLACKWELL

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RAPHAEL PATKANIAN

Raphael Patkanian, the most popular of Armenian poets, was born in Southern Russia in 1830. He was the son of poor parents, but both his father and grandfather had been distinguished for their poetic gifts. While at the University of Moscow, he organized a literary club among his Armenian fellow-students, and from the initials of their names formed his own pen-name of Kamar Katiba. Many of his poems were written during the Turco-Russian war, when the Russian Armenians cherished high hopes for the deliverance of Turkish Armenia from the Ottoman yoke. Patkanian died in 1892, after forty-two years of continuous activity as a teacher, author and editor.

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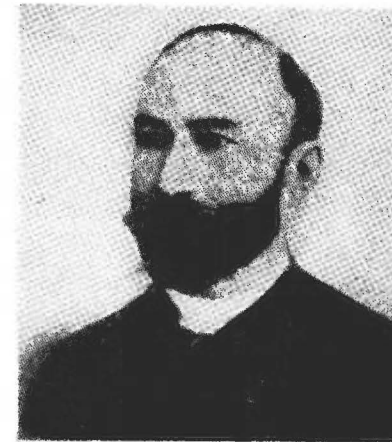
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MAGAR EKMALIAN

In Armenian cultural history Magar Ekmalian has played a great role. This eminent man has created strong interest among our youngsters, especially those who are musically inclined. All of our Armenian church hymns we owe to him. Born of a poor family in 1857 in the village of Vagharshapad, he displayed an intensive love for music. At the age of eight, he was sent to the Etchmiadzin Seminary where he learned music. In 1866 Gevork Catholicos IV, likewise fond of music, took interest in young Magar. He sent Magar Ekmalian to St. Petersburg Conservatory in Russia for further study of music with the prominent pianist-composer, Antoine Rubenstein, and with Tchaikowsky, Krakov and Zimmerman. There he wrote several songs and prepared the "Badarak." In 1891 he became instructor at the Nersessian School at Tiflis where he organized a choral group which won favorable recognition throughout the country. The group attracted multitudes to the Tiflis Cathedral where it sang the "Badarak" every Sunday. In a short time, the choir was acclaimed in Russia, Tiflis, and Caucasus as the pride of the Armenians. Here Gomitas Vardapet and Grikor Suny were born to carry out the teachings of Ekmalian. In 1896 the "Badarak" was published for lovers of music, the original compositions now being in the St. Petersburg Conservatory with his diplomas.

Ekmalian died after a long period of illness at Tiflis on March 6, 1905. When he was buried in the Armenian National Cemetery, beside other noted artists and philanthropists, his own choir sang "Ashkharh Amenain" which had come from the pen of their teacher. The compositions of Magar Ekmalian will remain eternally with all the Armenian people.

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ARMENIA—First of Christian nations; the first of us all to feel
 The fire of infidel hatred, the weight of the pagan heel;
 Faithfullest down the ages tending the light that burned,
 Tortured and trodden therefore, spat on and slain and spurned;
 Branded for others' vices, robbed of your rightful fame,
 Clinging to Truth in a truthless land in the name of the ancient Name;
 Then thou who hast been neglected, who hast called o'er a world in vain
 To the deaf deceitful traders' ears in tune to the voice of gain,
 Thou Cinderella nation, starved that our appetites might live,
 When we come with a hand outstretched at last—accept it, and forgive!

TALBOT MUNDY.

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ARAM KHATCHATURIAN

Aram Khatchaturian, Armenian composer, twice honored with the Stalin Prize, is undoubtedly one of the foremost composers in the Soviet Union. A brilliantly gifted artist-innovator, he possesses an inexhaustible wealth of originality. In his art Khatchaturian combines the advanced contemporary European and Soviet methods of orchestration with intonational and rhythmic elements of the musical language of his native Armenia.

Khatchaturian was born forty years ago in Tbilisi. The lad showed a marked feeling for music, folk songs and dances, but his talents remained undeveloped. In the autumn of 1923 he entered the Gnessin Music School in Moscow—in the violoncello class. But very soon thereafter, following the advice of composer Mikhail Gnessin, he began to study composition.

In 1929 he was a student at the Moscow Conservatory, enrolled in the class in composition. In his student years he wrote a number of compositions which were subsequently included in concert repertoires; a trio for violin, clarinet and piano; a dance suite and most significant, a symphony in three movements—submitted for graduation in 1934.

Soon after leaving the Conservatory, Khatchaturian wrote his magnificent pianoforte concerto (1939), recognized by the entire musical world as one of the outstanding piano concertos of our day.

In 1942 Khatchaturian again received the Stalin Prize—this time for his ballet "Gayane", built up on national themes and music, and molded along modern lines is full of drama of the life and struggles of the Armenian people. As is usual for Khatchaturian, the music is distinctive for its diversity and picturesqueness, for its rich national melodies.

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LORD BYRON ABOUT THE ARMENIANS

"[The Armenians are] an oppressed and a noble nation, which has partaken of the proscription and bondage of the Jews and of the Greeks, without the sullenness of the former or the servility of the latter. This people has attained riches without usury, and all the honours that can be awarded to slavery without intrigue. But they have long occupied, nevertheless, a part of 'the House of Bondage,' who has lately multiplied her many mansions. It would be difficult, perhaps, to find the annals of a nation less stained with crimes than those of the Armenians, whose virtues have been those of peace, and their vices those of compulsion. But whatever may have been their destiny—and it has been bitter—whatever it may be in future, their country must ever be one of the most interesting on the globe; and perhaps their language only requires to be more studied to become more attractive. If the Scriptures are rightly understood, it was in Armenia that Paradise was placed—Armenia, which has paid as dearly as the descendants of Adam for that fleeting participation of its soil in the happiness of him who was created from its dust. It was in Armenia that the flood first abated, and the dove alighted. But with the disappearance of Paradise itself may be dated almost the unhappiness of the country." Lord Byron concludes his noble review with the words "and the satraps of Persia and the pashas of Turkey have alike desolated the region where God created man in his own image."

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SAYAT NOVA

(BORN 1712—DIED 1795)

Sayat Nova whose given name was Arootin or Harutune Sayatian, was one of the foremost and loved Armenian composers in whom were combined lyrical and poetical qualities.

Born of Armenian parents in Tiflis in 1712 he was the son of Hadji Garabed, an emigrant beadle of Aleppo and Sara of Havlaparts, a section of Tiflis.

Arootin received his brief education in a monastery, but at the age of twelve, withdrawing against his wishes from his studies he became an apprentice to a weaver. Because it was customary for weavers to have a pseudonym, Arootin called himself Sayat Nova.

As a composer Sayat Nova enjoyed great reknown and was very much appreciated by the pleasure seeking class of these three nations. Perhaps it is because of his activities amongst these groups that he composed in three languages, first Turkish, then Georgian and later Armenian. He is credited with forty-six Armenian songs with eight more coming to light in later years.

Tired of the life of merriment and gaiety which he was leading, Sayat Nova turned to spiritual sources and aspired to the priesthood. His name became Der Stepan. Until 1768 Der Stepan conscientiously performed his pastoral duties. At this date when his beloved wife died, grieved and broken, he went to the monastery of Haghbad and became an Apegha (a celibate priest who has not as yet received the rank of Vardapet).

In the fall of 1796, when Agha Mehmed Khan of Persia marched into Georgia, Sayat Nova hearing of the invasion hastened to take refuge in Tiflis, sending his children to Maghtag. Agha Mehmed's forces entered, invaded, fired and ransacked the town. Sayat Nova, by now 82 years of age had taken refuge in the Church of St. Kevork. The enemy entered the Church and ordered Sayat Nova to step out and renounce his religion to spare his life. He answered, "I will not leave the Church—I will not turn from Christ." The statement hastened his martyrdom.

Sayat Nova's body rests in the Church of St. Kevork, and in 1914 the Committee of Armenian writers of Tiflis erected a beautiful monument over his grave as a symbol of unwavering devotion to the man who had given the Armenians so much of himself.

God knows my life I count but nought; for thee I'd give it joyfully.
Come, let us taste of Love's delights, let him that listenth envious be.
No wish of thine shall be refused, so but thy face I radiant see;
If immortality thou'dst have, my love shall e'en bring that to thee.

SAYAT-NOVA.

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God knows my life I count but nought; for thee I'd give it joyfully.
Come, let us taste of Love's delights, let him that listenth envious be.
No wish of thine shall be refused, so but thy face I radiant see;
If immortality thou'dst have, my love shall e'en bring that to thee.

SAYAT-NOVA.

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ՎԱՍՆ ՁԵՐ

Տղա՛ք գոր կը փանչնաւ,
Եւ անծանօթ տղա՛ք,
Կազմեցի այս գիրքը
Վասն ձեր եւ բազմաց . . . :

Փառքն ու արհարիւրք անցեալի :
Ներկայի շուարունն
Ու ապագայի տեսիլք
Ժողովեցի մաս առ մաս
Վասն ձեր եւ բազմաց . . . :

Ինչ որ կայ լաւագոյն՝
Հոս արիւնն է Ազգին .
Կը բաշխեմ գայն իբրեւ սեղանէ
Վասն ձեր եւ բազմաց . . . :

Տղա՛ք գոր կը փանչնաւ
Եւ անծանօթ տղա՛ք .
Եղէք դուք ուժեղ
(Եւ երջանիկ՝ եթէ կրնաք)
Վասն ձեր եւ բազմաց . . . :

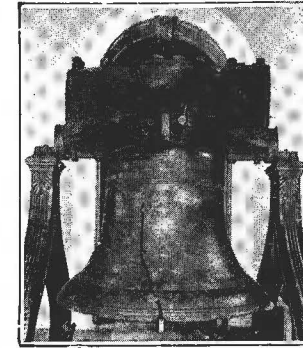
Ու ձեր բարութեան ու բարկութեան մէջ,
Ձեր ճիգին, ձեր սիրոյն եւ ձեր երազին սրահուն,
Յիշեցէ՛ք երբեմն այն հոգին
Որ դռնաց
Վասն ձեր եւ բազմաց . . . :

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INDEPENDENCE HALL, built in 1735 as the State House for the colony of Pennsylvania. Entering under the tower we stand before the LIBERTY BELL, first cast for the colony in London in 1752. When being tested on its arrival, it cracked and was recast by Pass and Stow of this city. From 1753 until 1835, when it cracked again, the bell notified the populace of innumerable civic events and gatherings, but the traditional highlight of its honored career came on a hot July day in 1776 when as the Declaration of Independence was publicly announced, the clanging voice of the Liberty Bell heralded a new era in the history of the world.

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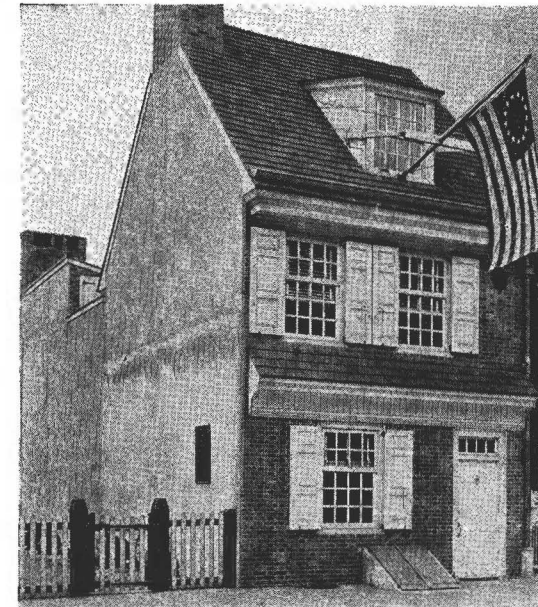
UNHAPPY DAYS

The mournful and unhappy days, like winter, come and go
We should not be discouraged, they will end, they come and go.
Our bitter griefs and sorrows do not tarry with us long;
Like customers arrayed in line, they come, and then they go.
Over the heads of nations persecutions, troubles woes,
Pass, like the caravan along the road; they come and go.
The world is like a garden, and men are like flowers;
How many roses, violets and balsams come and go!
Let not the strong then boast themselves, nor let the weak be sad,
For divers persons of all kinds pass on, they come and go.
Fearless and unafraid the sun sends forth his beaming light;
The dark clouds toward the house of prayer float past, they come and go.
Earth to her well-taught son belongs, with motherly caress,
But the unlettered races like nomads come and go.
Djivan, a guest-room is the world, the nations are the guests;
Such is the law of nature; they pass—they come and go.

DJIVAN.

Trans. by A. S. BLACKWELL

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A Friend



At 239 Arch Street is the restored home of Elizabeth (Betsy) Ross, reputedly the maker of the first official American flag, and widow of John Ross, nephew of a signer. On June 14, 1777, Congress adopted a resolution establishing the Stars and Stripes, the former forming a "new constellation." In 1893 Philadelphia instituted Flag Day to pay annual tribute to "Old Glory," now one of the oldest flags in the world.

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LOVE SONG

Thy waist is like a cypress-tree, sugar thy tongue, in sooth;
Thy lip is candy, and thy skin like Frankish satin smooth.
Thy teeth are pearls and diamonds, the gates of dulcet tones;
Thine eyes are gold-enamelled cups adorned with precious stones.
Thou art a rare and priceless gem, most wonderful to see;
A ruby rich of Mt. Bedakhsh, my love, thou art to me.
How can I bear this misery, unless my heart were stone?
My tears are blood because of thee, my reason is o'erthrown.
A young vine in the garden fresh thou art to me, my fair,
Enshrined in greenness, and set round with roses everywhere.
I, like the love-lorn nightingale, would hover over thee.
A landscape of delight and love, my queen, thou art to me!
Lo, I am drunken with thy love! I wake, but my heart sleeps.
The world is sated with the world; my heart its hunger keeps.
What shall I praise thee by, when naught is left on earth save thee?
Thou art a deer, a Pegasus sprung from the fiery sea!

SAIAT NOVA.

Trans. by A. S. BLACKWELL

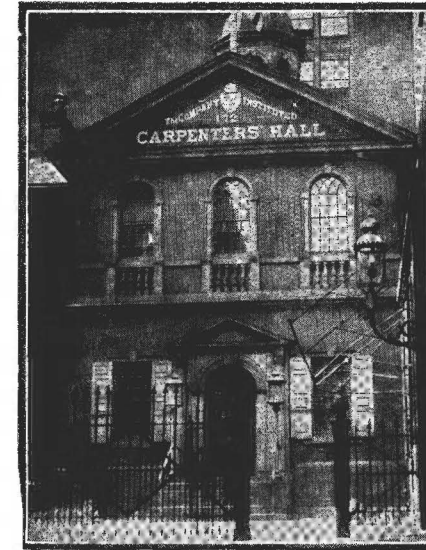
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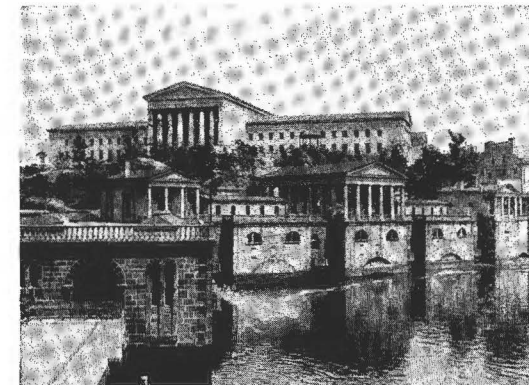
CARPENTERS' HALL.

CARPENTERS' HALL—One of the earliest trade guilds in the country, the Carpenters' Company were completing this building in 1774 when they offered it for the use of the First Continental Congress, then convening to deliberate on taxation and the outrages suffered by the Colonies. The chambers rang with the stirring voice of Patrick Henry as he roused the delegates to think of independence. Since then it has been occupied by the Philadelphia Library, first organization for lending books in the U. S., by the Bank of the U. S., the Custom House and the Franklin Institute.

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Յաշխարս ես ի ժուռ եկայ, չգտայ ես ըզորդ սիրելի
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 Քանի բագուկս ի բան կենայ, շատ եզբայր ու շատ սիրելի,
 Բագուկս ի բանէ ընկնի, ոչ եզբայր, ոչ սիրելի:



Courtesy Convention and Tourist Bureau Philadelphia Chamber of Commerce *By permission of Fairmount Park Art Association*
 NEW ART MUSEUM

The 68 steps leading to the front entrance of the ART MUSEUM offers an impressive panoramic picture of the city. The eminence on which the Museum stands was suggested as a place for Penn's mansion, and known appropriately to early citizens as Olde Faire Mount. Later, the Philadelphia waterworks were here. Numerous additions recently made to the museum's Medieval Section have made this exhibit remarkably complete, while other notable collections of paintings and works of art are displayed in their own appropriate settings.

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A nation that was faithful to the Cross
Cannot be lost, though centuries roll past
While in this world religion shall endure
Her life shall also last—

Ye shining angel hosts, descend:
On Ararat's white summit pause;
Let God Himself the heavens rend,
To come and judge our cause.

ARCHBISHOP KAREKIN SRVANSTIAN.

Lift up your eyes unto the heights that pierce the heavens vast,
The land that was the cradle of all nations in the past.
God on free Ararat—abides, and raises in the air,
To give us hope, a temple built of seven colors fair
The hearts of the Armenians with courage to inspire,
He spans the heavens with a wide and wondrous ride of fire
No nation can survive unless it glows with patriot flame;
No son of the Armenian race is worthy of his name.

LEO ALISHAN.

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Bedros Tourian, the son of an Armenian blacksmith of Scutari, was born in 1851. He lived in great poverty, and died of consumption in 1872. He left a number of dramas and poems that enjoy a great popularity among his countrymen.

MY GRIEF

To thirst with sacred longings,
And find the springs all dry,
And in my flower to fade,—not this
The grief for which I sigh.

Ere yet my cold, pale brow has been
Warmed by an ardent kiss,
To rest it on a couch of earth,—
My sorrow is not this.

Ere I embrace a live bouquet
Of beauty, smiles and fire,
The cold grave to embrace,—not this
Can bitter grief inspire.

Ere a sweet, dreamful sleep has lulled
My tempest-beaten brain,
To slumber in an earthy bed,—
Ah, this is not my pain.

My country is forlorn, a branch
Withered on life's great tree;
To die unknown, ere succoring her,—
This only grieveth me!

BEDROS TOURIAN.

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Armen & Grace Suny

We are exceedingly limited in numbers, and weak in might; and oft conquered by other kingdoms, yet many deeds of valor are found in our land of Armenia.

MOSES OF KHORENE.

— — — — — SPONSORED BY — — — — —

MARTY MARTIN

MRS. G. O. MAKIN

A FRIEND

The highest test of the civilization of a race is its willingness to extend a helping hand to the less fortunate.

Inscription Beneath Bust of Booker T. Washington in Hall of Fame.

Sad little lake, let us be friends!
I too am desolate;
I too would fain, beneath the sky,
In silence meditate

As many thoughts are in my mind
As wavelets o'er thee roam;
As many wounds are in my heart
As thou hast flakes of foam.

BEDROS TOURIAN.

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I honor any man who in the conscious discharge of his duty dares to stand alone; the world, with ignorant, intolerant judgment, may condemn; the countenances of relatives may be averted, and the hearts of friends grow cold; but the sense of duty done shall be sweeter than the applause of the world, the countenances of relatives, or the hearts of friends.

CHARLES SUMNER.

Some men there are with none to weep for them,
Therefore God made the moon. In shadows dim
Of coming death, man has but two desires.
First, life, then someone who shall mourn for him.

BEDROS TOURIAN.

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