

Date
reference: Ms. Viki Politis
Christies 606-0532

19 January 1990

Mr. Howard Raley Jr.
1211 Bennett Avenue
Glenwood Springs, Colorado

Dear Mr. Raley:

We acknowledge receipt of your letter and the copies of correspondence concerning the painting TRISTAN UND ISOLDE by artist Ariel Agemian so generously donated to the Diocesan Museum.

During the past few weeks, a concentrated effort has been undertaken to comply with your request to submit a current appraisal of the painting. We have had discussions with a representative from the 19th Century Painting Division of both Christies and Sotheby's here in New York and the opinion of both has been rather discouraging.

They are unable to undertake a credible appraisal either for insurance or income tax purposes because there are no auction records of a sale of Mr. Agemian's work available, nor do they know of a gallery that has exhibited or sold his paintings. Therefore, it is not possible to appraise our painting in terms of financial value.

If you are able to submit any of the above information, please do so at your earliest convenience so that we may proceed with your request without further delay.

Yours truly,

(Ms.) Syraun Palvetzian
Executive Director

s/k

1211 Bennett Avenue
Glenwood Springs, Colorado
November 28, 1989

Ms. Syraun Palvetzian
Diocese of the Armenian Church of America
630 Second Avenue
New York, New York 10016-4885

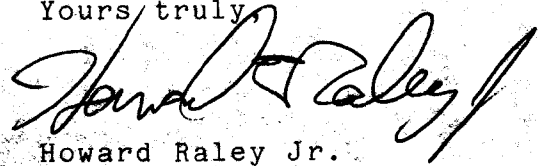
Dear Ms. Palvetzian:

Enclosed, please find copies of correspondence from 1973 to the present, concerning the painting, Tristan Und Isolde. This painting was tentatively given to the Diocese Museum. As you can read, one of the requirements was a current appraisal of the painting. It is our wish for the museum to have this painting. Thus to make this gift complete all we need is the written appraisal.

Also enclosed is a biographical sketch of the artist.

Awaiting your expedient reply, I remain

Yours truly

A handwritten signature in black ink, appearing to read "Howard Raley Jr.", written in a cursive style.

Howard Raley Jr.



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DIOCESE OF THE ARMENIAN CHURCH OF AMERICA, 630 SECOND AVENUE, NEW YORK, N.Y. 10016-4885 212 686-0710

Archbishop Torkom Manoogian, Primate

February 14, 1986

Mrs. Annig Agemian-Raley
1211 Bennett Avenue
Glenwood Springs, CO

Dear Mrs. Agemian-Raley:

This is in reference to the painting titled "Tristan and Isoldi" by Ariel Agemian which you donated to the Diocesan Museum in September 1985.

We regret that we continue to delay sending you a receipt for this fine work of art as we have not been successful in securing a current appraisal. We contacted Dr. Boudoukian but he could not assist us in this respect. After many inquiries in the Church community, we still have not found a suitable person to help us comply with your request.

If you have any suggestions, would you please advise us so that we may expedite our official receipt without further delay.

Respectfully yours,

Frank Avakian Stoneson
Frank Avakian Stoneson
Director of Finance



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DIOCESE OF THE ARMENIAN CHURCH OF AMERICA, 630 SECOND AVENUE, NEW YORK, N.Y. 10016-4885 212 686-0710

Archbishop Torkom Manoogian, Primate

September 30, 1985

Mrs. Annig Agemian-Raley
1211 Bennett Avenue
Glenwood Springs, CO

Dear Mrs. Agemian-Raley:

I am pleased to advise you that your father's painting was delivered here safely and in good condition.

We should now proceed with arrangements to have it appraised so that we can officially send you a receipt. Dr. Paul Bedoukian will be considered as an appraiser, as you have suggested.

Many thanks for donating this invaluable painting to the Diocesan Museum. It will be one of our proud possessions.

With best regards,

Michael M. Kermian
Director

MMK:mb

This Memorandum in an acknowledgment that a Bill of Lading has been issued and is not the Original Bill of Lading, nor a copy or duplicate, covering the property named herein, and is intended solely for filing or record. RECEIVED, subject to the classifications and tariffs in effect on the date of the receipt by the carrier of the property described in the Original Bill of Lading.

Pick up 3 Paintings (Name of Carrier) **Carrier's No.**
From **Padded Wagon** **NEW YORK** **Pur. Order No.**
At **WARE HOUSE** **19** **Shippers No.**

The property described below, in apparent good order except as noted (contents and conditions of contents of packages unknown), marked, consigned, and delivered as indicated below, which said carrier (the word carrier being understood throughout this contract as meaning any person or corporation in possession of the property under the contract) agrees to carry to its usual place of delivery at said destination if on its route, otherwise to deliver to another carrier on the route to said destination. It is mutually agreed, as to each carrier of all or any of said property over all or any portion of said route to destination, and as to each party at any time interested in all or any of said property, that every service to be performed hereunder shall be subject to all the terms and conditions of the Uniform Domestic Straight Bill of Lading set forth (1) in Official, Southern, Western and Illinois Freight Classifications in effect on the date hereof, if this is a rail or a rail-water shipment, or (2) in the applicable motor carrier classification or tariff, if this is a motor carrier shipment. Shipper hereby certifies that he is familiar with all the terms and conditions of the said bill of lading, including those on the back thereof set forth in the classification or tariff which governs the transportation of this shipment, and the said terms and conditions are hereby agreed to by the shipper and accepted for himself and his assigns.

Consigned to **ARMENIAN CHURCH Diocese of AMERICA**
(MAIL OR STREET ADDRESS OF CONSIGNEE—FOR PURPOSES OF IDENTIFICATION ONLY.)

Destination _____ State _____ County _____

Route _____ Delivery Address* _____
(*To be filled in only when shipper desires and governing tariffs provide for delivery thereat.)

Delivering Carrier _____ Car or Vehicle Initials _____ No. _____

No. Packages	Kind of Package, Description of Articles, Special Marks, and Exceptions	*Weight (Sub. to Cor.)	Class or Rate	Check Column
1	PAINTING - SC-CH- PICK UP 6X9			

Subject to Section 7 of Conditions of applicable bill of lading, if this shipment is to be delivered to the consignee without recourse on the consignor, the consignor shall sign the following statement:
 The carrier shall not make delivery of this shipment without payment of freight and all other lawful charges.

(Signature of Consignor.)
 If charges are to be prepaid, write or stamp here, "To be Prepaid."

Received \$ _____ to apply in prepayment of the charges on the property described hereon.

Agent or Cashier

Per _____ (The signature here acknowledges only the amount prepaid.)

Charges Advanced: \$ _____

C. O. D. SHIPMENT
 C. O. D. Amt. _____
 Collection Fee _____
 Total Charges _____

*If the shipment moves between two ports by a carrier by water, the law requires that the bill of lading shall state whether it is carrier's or shipper's weight. NOTE—Where the rate is dependent on value, shippers are required to state specifically in writing the agreed or declared value of the property. The agreed or declared value of the property is hereby specifically stated by the shipper to be not exceeding _____ per _____

The fibre boxes used for this shipment conform to the specifications set forth in the box maker's certificate thereon, and all other requirements of the Consolidated Freight Classification. †Shipper's imprint in lieu of stamp; not a part of bill of lading approved by the Interstate Commerce Commission

X [Signature] Shipper Agent _____
 Per _____ Per _____

Permanent post-office address of shipper.

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1211 Bennett Avenue
Glenwood Springs, Colorado
August, 21, 1985

Mr. Michael Kermian
Armenian Museum
630 Second Avenue
New York, New York 10016

Dear Mr. Kermian:

This letter certifies, requests and gives you and the Museum permission to safely transport the major work, "Tristan und Isolde" to your Armenian Museum in New York City, where it shall be permanently placed.

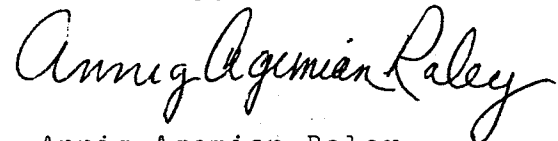
The painting may be located at the home of Mrs. Ruth Ward. 155-42 100 Street, Howard Beach, New York 11414.

It is imperative that it be placed before the 15th of September...

It was painted in the early 1930's by my father, Ariel Agemian. I know he would be proud to have one of his works hung in the Armenian Museum. To the best of our knowledge, and based on an appraisal done 15 years ago, it is worth 10,000 dollars. Would you give us an up-to-date appraisal and receipt of painting? Mr. Paul Bedoukian may be of assistance.

If you have any questions, please feel free to write. Thankyou in advance for your cooperation and prompt attention to this matter.

Sincerely,



Annig Agemian-Raley



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DIOCESE OF THE ARMENIAN CHURCH OF AMERICA, 630 SECOND AVENUE, NEW YORK, N. Y. 10016 212 686-0710

ARCHBISHOP TORKOM MANOOGIAN, PRIMATE

June 11, 1973

Mrs. Annig Raley
2215 Driftwood Lane
Grand Junction, Colorado

Dear Mrs. Raley:

Thank you for your letter of May 21. I have since had a chance to talk to Mr. Ward and Mr. Bedoukian, who is a member of our Museum Committee, as well as other members of our committee. Everyone has expressed great interest in an exhibit of Mr. Agemian's work.

Regrettably, no specifics can be arrived at for the present. About a month ago a decision was taken to design and construct an area in our complex specially for the Museum. It is our hope that this may be accomplished by early Autumn, after which, in a beautiful setting, we can plan such exhibits as this one.

May I then, in the circumstances, ask that we hold off on this matter for a couple of months?

Our Museum is quite secure; in addition extra insurance is always carried for the art objects on display. We can discuss the transportation of the work after a decision is made of exactly what is involved.

We are grateful for this opportunity of which we hope we may be able to avail ourselves. We will appreciate it if you will bear with us a little longer.

Sincerely,

Jack Antreassian
Jack Antreassian
Executive Director

(per cp)

JA/sm



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DIOCESE OF THE ARMENIAN CHURCH OF AMERICA, 630 SECOND AVENUE, NEW YORK, N. Y. 10016 212 686-0710

ARCHBISHOP TORKOM MANOOGIAN, PRIMATE

May 16, 1973

Mrs. Annig Agemian Raley
2215 Driftwood Lane
Grand Junction, Colorado

Dear Mrs. Raley:

We regret very much the tardiness in replying to your letter of April 18, addressed to Mr. Dingilian. Our Museum Committee members have been in and out of town and we could not get together for a meeting until a couple of days ago.

The work of Ariel Agemian is, of course, well known, and our committee is extremely interested in its public display.

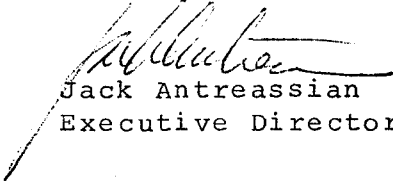
Your wishes are not, however, entirely clear. I could not tell whether your intention was a limited exhibit or a permanent placement of the paintings.

We would appreciate it very much if you could clarify this point. We would also appreciate seeing color photographs or slides of any of the work that you have.

It would be important also to catalogue these paintings, with listings to include name, date, size, etc. Perhaps this is something that could be done if and when an exhibit is held.

I will look forward to hearing from you.

Sincerely,


Jack Antreassian
Executive Director

JA/sm

ARIEL AGEMIAN
ARMENIAN ARTIST

A biographical sketch of the Armenian artist Ariel Agemian
1904-1963

Translation from the Armenian

AGEMIAN, Haroutiun (Ariel) Pascal (1904-1963), Armenian painter. Born in Brussa (Turkey). In 1923 he was accepted to the Venice Academy of Fine Arts, graduating in 1926 with a Gold Medal award from the Associazione Artistica. Up to 1931, he worked and taught in Italy (Venice, Milan) and from 1931 to 1938 in Paris, where he exhibited his works in the Salon des Independants (1934), and in other exhibitions. From 1938 on he settled in the U.S.A., where he had several one-man shows. Agemian is a representative of the school of academic realism and is a skillful master of composition. He has painted national themes reflecting the ancient as well as the contemporary history of the Armenian people, frequently inspired by the distinct decorative-allegorical paintings of the Italian Renaissance (The Hymn, The Massacre, The Armenian Pantheon, Mechitar, Educator, The Glory of Armenia). Agemian is also a portraitist (Vartan Hatzouni, etc.) and a landscapist. He has painted murals, with spiritual as well as secular themes, in Armenian and non-Armenian churches and schools in France and in the U.S.A. He has also illustrated books.

V. Haroutiunian

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ARMENIAN S.S.R. ACADEMY OF SCIENCE

SOVIET ARMENIA ENCYCLOPEDIA

ՀԱՅԿԱԿԱՆ ՍՈՎԵՏԱԿԱՆ ՀԱՆՐԱԳԻՏԱՐԱՆ

ԳԼԽԱՎՈՐ ԽՄԲԱԳԻՐ
Վ. Հ. ՀԱՄԲԱՐՉՈՒՄՅԱՆ

ԳԼԽԱՎՈՐ ԽՄԲԱԳՐՈՒԹՅԱՆ ԱՆԴԱՄՆԵՐ
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տեղակալ), Ս. Տ. ԵՐԵՄՅԱՆ, Ռ. Վ. ԶԱՐՅԱՆ, Ռ. Հ. ԽԱՉԱՏՐՅԱՆ, Լ. Ս. ԽԱՉԻԿ-
ՅԱՆ, Ս. Կ. ԿԱՐԱԴԵՏՅԱՆ, Զ. Ս. ԿԻՐԱԿՈՍՅԱՆ, Հ. Վ. ՀԱԿՈԲՅԱՆ (պատասխա-
նատու քարտուղար), Ն. Խ. ՀԱՐՈՒԹՅՈՒՆՅԱՆ, Ա. Ս. ՂԱՐԻԲՅԱՆ, Գ. Բ. ՂԱ-
ՐԻԲՋԱՆՅԱՆ, Ս. Ս. ՄԿՐՏՉՅԱՆ, Վ. Ս. ՆԱԼԲԱՆԴՅԱՆ, Մ. Գ. ՆԵՐՍԻՍՅԱՆ,
Ա. Դ. ՍԻՄՈՆՅԱՆ (գլխավոր խմբագրի առաջին տեղակալ), Լ. Ա. ՍՏԵՓԱՆՅԱՆ:

Vol. 1

A - Arkina

ՀԱՏՈՐ |
Ա-ԱՐԳԻՆԱ

Erevan, 1974

ԵՐԵՎԱՆ՝ 1974

«Ալեպապ» քաղցրում և հիյրութի ամերիկյան համալսարանում, որն ավարտել է 1958-ին: Հրատարակել է պատմվածքների ժողովածուներ («Անկարգի պատմություն», 1956, «Անպահովության փողոցներ», 1964), վեպեր («Պիլ» չարչարեմ բառերը», 1967, «Ալամա ծնողածուն և այլ դերասաններ», 1968) «Տեսական-քննադատական փորձեր» (1962) հոդվածների ժողովածու: Ա. իր ստեղծագործություններում արտացոլել է սփյուռքահայության առօրյան իր հակառակություններով ու հակամարտություններով, ազգայնական ման համար մղած դժվարին պայքարով ստեղծված իրավիճակից միակ ելքը տեսնելով հայրենադարձության մեջ:

Երկ. Օրենն ետք, Ֆիլադելֆիա, 1958: Անտրոջոյանը և մասամբ նորին, Ֆիլադելֆիա, 1959: «Symphony in Discords», Philadelphia, 1961.

ԱՃԵՄՅԱՆ Հարություն (Ա Ր Ի Ն Է) Մտեփանի (1904—1965), հայ նկարիչ: Ծնվել է ղեկտնսբերի 18-ին, Բրուսայում (Թուրքիա): 8 տարեկան հասակից ուղարկվել է Վենետիկ, որտեղ Միսիթայան միաբանությունում ստացել է նախնական կրթությունը, 1919—23-ին սովորել է Մուրատ-Ռաֆայելյան վարժարանում: 1923-ին ընդունվել է Վենետիկի Գեղարվեստից ակադեմիան և ավարտել 1926-ին՝ ոսկե մեդալով: Մինչև 1931 ստեղծագործել է դասավանդել է Իտալիայում (Վենետիկ, Միլան), 1931—38-ին՝ Փարիզում, ցուցադրվել Անկախների սալոնում (1934) և այլ ցուցահանդեսներում: 1938-ից հաստատվել է ԱՄՆ-ում, բացել անհատական ցուցահանդեսներ: Ա. ակադեմիական ոճալիզմի ներկայացուցիչ է, կոմպոզիցիայի հմուտ վարպետ: Պատկերներ է ազգային թեմաներ, հայ ժողովրդի պատմության մտափի և հետազոտ անցյալը՝ համախորհրդով իտալական վերածնունդի հատուկ նկարատիվ շեշով երկրագործական աշխատանքների կամ թեմատիկ քնդակերպումների («Շարական», «Ջարդր», «Նալկան պանթոն», «Ազգային դաստիարակություն», «Տարսուտանի փառք»): Ունի դիսանկարներ («Է. Տագուրի» են), քննակարներ, Իրանիայի և ԱՄՆ-ի հայկական և օտար եկեղեցիներում ու վարժարաններում հոգսոր կամ աշխարհիչ

թեմաներով արմանկարներ: Պատկերազարդել է գրքեր: Մահացել է Արևմտ. 28-ին, Նյու Յորքում: **Վ. Հարությունյան**

ԱՃԵՄՅԱՆ Հովհաննես (1840—1895), հայ օպերային երգիչ (տենոր): Ծնվել է Վ. Պոլսում: Կրթությունն ստացել է հայկական և ֆրանսիական դպրոցներում: Մասնակցել է հայկական և ֆրանսիական քատերախմբերի ներկայացումներին: 1870-ական թթ. Լեստրին հանդես է եկել Տ. Չուխաջյանի ղեկավարությամբ գործող հայկական առաջին կոմիկական օպերային խմբում («Օսմանյան օպերային քատերախումբ»): Այժի է ղեկել Արիֆի [Տ. Չուխաջյանի «Արիֆի խարդախությունը» (Ա-ի իբրետոյոյ) և Խուրշիդ բեյի «Լեյլեբեյի հոր-հոր պղծ»] դերակատարումներով (1875): Երաժշտագիտական հոդվածներով մշխատակցել է Վ. Պոլսի հայ և ֆրանսիական մամուլին: Խմբագրել է «Ֆար դյու Բոսֆոր» («Phare du Bosphore») ֆրանսերեն թերթը, որ լույս էր տեսնում Վ. Պոլսում: 1880-ական թթ. թողել է բնակ: Մահացել է Վ. Պոլսում:

Գրկ. Ս տ ե ֆ ա ն յ ա ն Գ., Որվագիծ արևմտահայ քատրոնի պատմության, հ. 2, Ե., 1969: **Պ. Ստեփանյան**

ԱՃԵՄՅԱՆ Հովհաննես Հարությունի (1828—1871), հայ դերասան: Ծնվել է Վ. Պոլսում: Կրթությունն ստացել է տեղի հայկական և ֆրանսիական դպրոցներում, սովորել լեզուներ, նկարչություն, քանդակագործություն: Դերասանական առաջին փորձերը կատարել է Վ. Պոլսի թաղային քատրոններում. բեմ է ելել 1856-ին, խաղացել է Մ. Պեչիկոպչյանի, Մ. Տեքիմյանի, Ա. Հայկունու, ինչպես և ֆրանսիական ու իտալական քատերախմբերում: 1861—1867-ին Ա. խաղացել է «Արևելյան քատրոնում», 1863—64 թատերաշրջանում՝ Ջոյուտեհայի «Ասպուրական» քատրոնում, 1870-ին՝ Նոր Նախիջևանում՝ Թ. Ֆասուլյաճյանի խմբում: Ա-ի լավագույն դերակատարումներից են՝ Ներսես (Մ. Պեչիկոպչյանի «Արշակ»-ը), Դերմուտե (Դյուլանտի «Ֆարաստի մը Եննաց երեսուն տարին»), Մազապրայի Մարկիզը (Ֆալեհնոյի «Կուլրին գավազը»), Դոն Սեզար (Դեննեբի «Դոն Սեզար դը Բազան»), Սոքանվիլ (Մոլիերի «Ժորժ Դենդեն») ևն: Դերերը կա-

տարել է հայերեն, թուրքերեն, հունարեն, ֆրանսերեն, իտալերեն: Մենակատարել է (1862) իր հեղինակած «Կոմիտասին ցուցակը» զավեշող (հրտ. է Ջոյուտեհայում, 1863): Կատարել է թարգմանություններ ֆրանսերենից (Շիլլերի «Ավուգակները»): Ա. նաև նկարիչ և քանդակագործ էր: **Դ. Թոյսի**ի հետ պատկերազարդել է Վ. Պոլսի Չրադանի պալատը և այլ արքունի շինություններ: Մահացել է Վ. Պոլսում: **Գրկ.** Ս տ ե ֆ ա ն յ ա ն Գ., Որվագիծ արևմտահայ քատրոնի պատմության, հ. 1, Ե., 1962: **Պ. Ստեփանյան**

ԱՃԵՄՅԱՆ Մկրտիչ (1838—1917), հայ բանաստեղծ: Ծնվել է Վ. Պոլսում: Սովորել է Վենետիկի Մուրատ-Ռաֆայելյան վարժարանում: 1858-ից մինչև կյանքի վերջ պաշտոնավարել է Վ. Պոլսի հեռագրատարը: Բանաստեղծությունների առաջին ժողովածուն («Ժպիտք և արտասուք») լույս



Մ. ԱՃԵՄՅԱՆ:

է տեսել 1871-ին: Ա-ի ստեղծագործությունների իմասական էությունը բողոքն է սոցիալական անարդարությունների դեմ: Սիրո և բնության երգերում բնության գեղեցկությունները հակադրել է մարդկանց ահավոր թշվառություններին («Անուպեն», 1892): Ա. 1870—80-ական թթ. ոճալիզմի հումար ծավալված պայքարի առաջամարտիկներից էր արևմտահայ իրականության մեջ:

Երկ. Լույս և սովորք, ԿՊ, 1887: Գարևան հովեր, ԿՊ, 1892: Բրթոնուս հանգեր, ԿՊ, 1908: **Գրկ.** Հայ նոր գովապետության պատմություն, հ. 3, Ե., 1964: **Մ. Սալյան**

ԱՃԵՄՅԱՆ Վարենտինա Նշանի (ծն. 1913), հայ ճարտարապետ: ՀՍՄՀ վաստակավոր ճարտարապետ (1971): ՍՄԿԿ անդամ 1941-ից: Ծնվել է հուլիսի 22-ին, Վանում: 1937-ին ավարտել է Երևանի պոլիտեխնիկական ինստ-ի շինարարական ֆակուլտետի ճարտարապետական բաժինը: 1938-ից աշխատում է «Տարսուտան» ինստ-ում: Ա-ի կախագծերով կառուցված շենքերից են՝ Երևանի էլեկտրաստանաշինական գործարանի երկու մասնաշենքերը (1940—41), Ստեփանավանի էլեկտրատեխնիկական (1962—63), Երևանի գինեթրսի (1959—60), Դալարի և Արաքսի գինու (1953—54) գործարանները և երկվանի հաստոցաշինական գործարանի վարչության շենքը (1955, Տ. Պողոսյանի հետ):

ԱՃԵՄՅԱՆ Վարդան Մկրտիչ (ծն. 1905), հայ ռեժիսոր: ՍՄՀ ժողովրդ. արտիստ (1965): ՍՄԿԿ անդամ 1946-ից: Ծնվել է հուլիսի 15 (28)-ին, Վանում: 1915-ին գաղթել է Երևան: Ավարտել է Երևանի գեղարվեստա-արդյունաբերական տեխնիկումը (1924): Մասնագիտական կրթու-



H.S. Agemian (Ariel)
Jesus in the Temple

Վ. Ս. Ա Ճ Ե Մ Յ Ա Ն (Արիել): «Խնուց տաճարում»:

His artistic career started in France and during the period 1931 to 1938, his paintings, which had been widely exhibited in Paris, Vienna, Venice and Milan, were fully appreciated by art critics in those cities. As early as April 15, 1934, "La Revue Moderne" printed art critic Clement Morro's review of a showing of Agemian's works, in which he said, "The quality of his (Agemian's) is such that his place is now determined among our best contemporary painters."

He was primarily concerned with religious art when he began painting productively after resigning as art professor at Moorat College. He believed that "Such subjects not only challenge one's skill, because they go beyond flesh and blood, but also uplift one's spirit." His works soon adorned Catholic churches in Paris, Sevres, and Arnouville, and later St. Peter's in Rome and the Vatican, New York City, Cambridge and Springfield, Mass.

In his execution of religious murals, Agemian's painstaking preparatory work reflected the influence of the self-disciplined Old Masters. Just as Degas sculptured his statuettes as a study for a painting or pastel, the Armenian artist, before painting a mural in the cup of a cathedral dome, molded a small model of the dome, about two feet in diameter, and on this designed his theme in miniature. It took him four months of solid work to complete the painting done on three thousand square feet of canvas and peopled by more than one hundred life-size figures. After the charcoal sketch came the coloring. First a base of tempera colors; then the rich oils; finally a varnish to give the painting brilliance and to preserve its beauty forever. The technique he used was also that of an Old Master, Titian.

As time went on, he showed himself to be an artist of versatility, equally at home with small compositions and monumental murals. Successive exhibitions demonstrated his versatility in subject matter which included portraits, still life, landscapes, nudes, figures, and battle scenes. His portraits were of dignitaries from the political, religious, and entertainment world, and included Giovanni Martinelli, Louis Marin, the Minister of the French Navy, and the man he was most honored to paint, Pope Pius XI.

Two of the critics who watched him "run the gamut" during his French period included past references to the artist and to his works when they reviewed an exhibition of his works in 1934. Covering for "Les Artistes d'Aujourd'hui," art critic A. Pascal-Levis commented in the issue of June 15, 1934:

This painter has already appeared as one of the artists who know best how to attain plastical

emotion by the perfection of his art, by the warmth and expression of his colors and movements, and by the order of his composition.

In the painting which is actually exposed at the Salon des Artistes Francais and which he has named "Artificial Paradise," he gives us infinite pleasure by his good taste in drawing and by his engaging light admirably treated and distributed.

A vigorous constructor, he is also able by the delicacy of his touch, of inspiring in each particle of the object and beings created by him, a very strong and subtle feeling, a distinct atmosphere full of originality.

His work which is exposed is very beautiful by its expressive power and personality of conception. We congratulate Ariel Adjemian who proved once again his high quality and his talent.

Clement Morro's report in "La Revue Moderne," issue of March 30:

..."tableaux" which decorate numerous Armenian churches in Paris and in the suburbs, also knows how to treat subjects which aren't as grave as the Passion or the Life of Christ. In the painting of profane topics he brings the same virtuosity in the use of colors. At the Artistes Francais which was I believe his second exposition in Paris -- the first being the Salon des Independants -- he showed us a painting, Artificial Paradise, where connoisseurs and the general public alike found the same pleasure.

In the ante-room of some Sultan, in an atmosphere of luxury, the slaves squatting on the divan, some of them musicians, others prepare the narghileh and surround the smoker of opium. It's a superb creature that swoons on the divan, delicate and nervous, made for pleasure and love. Besides all consideration of anatomy or even of drawing, the ambiance is expressed with such vigour that it contains the best testimony of its fidelity. The mind and the eye find in such a composition equal satisfaction; this is the best praise that one can bestow on this Armenian artist.

His report in the issue of April 15 started with, "This Armenian artist offers proof that even in 1934 a characterized classical inspiration can have its own interest if upheld by a sound knowledge of the art."

Adjemian, although being a sacred painter, does not disdain profane subjects as we can see by his magnificent Nereide at the Salon des Independants. The Nereide at the Salon is one of the best "nus" of the Salon by its technique and composition. His portrait of M. Picard is also an excellent tableau.

A deeply religious man, Agemian was still nourishing the seed of a priestly vocation planted during the sixteen years he lived at the Mechitarist Monastery. Not wishing to put it off too much longer, he decided in 1938 to spend several months in the United States to gain an intimate conception of American people and American life for a series of tableaux he planned to do on the theme of democracy. Although it was his intention to return to the Continent and live a monastic life that year, 1938 signaled the start of a new era for the young artist.

He brought with him a collection of his most noted works, and in January of 1939 he had an exhibition at the Arthur U. Newton Galleries on East 57th Street which was described as one of the most extraordinary assemblages to be seen on art gallery row for a long time. Although he was an unknown artist to the New York critics, appreciation of his works by Howard Devree, New York Times critic, was pronounced when he reported, "In this, his first show in America, the artist reveals a diversified talent with considerability to deal with formal organization; a nice color sense; and a generally romantic approach!" In the Journal and American, Margaret Breuning wrote, "A new painter makes his American debut at the Arthur Newton Galleries -- Ariel Agemian, obviously trained in European traditions of sound craftsmanship." Commenting on his wide range of accomplishments in complicated compositions and bold designs she went on to say, "One of the most successful is the large figure group from the opera of 'Tristan and Isolde,' ably painted, its dramatic note heightened by the glare of artificial light on face and costume. A small pastel, Armenian Priest, indicates the more subtle, restrained handling which this painter is also capable of, and many indicate a really spontaneous form of his versatile art." The New York World Telegram critic found his paintings "sensitive, simply constructed, beautifully textured dark little oils that strongly recall Ryder," and ranging on to larger compositions. In his review in the New York Post, Jerome Klein said, "He is a versatile eclectic at home in many styles. Massacre, based on childhood experience, "recalls the elaborate romantic manner of Chasseriau, while other paintings suggest Courbet, Whistler and even Ryder, whose work the artist did not know prior to coming here. His work is most interesting for its indication of a remarkable technical equipment."

Shortly after Ariel Agemian arrived in America, he set up studio in New York City where he taught art and painted. One year later, June 10, 1939, he married one of his art students, Maria Roxas. In 1941 they had their first child, a son, baptized Stefan. He was named after his paternal grandfather. In 1942, the artist booked passage on the boat Normandie, hoping to return to Paris and visit his family and retrieve the remainder of his works. The ship burned in the harbor; the United States was heavily involved in World War II, thus Ariel Agemian decided to stay in America and never again attempted to return to Europe. A year later he and his wife had their second child and only daughter, Annig, named after her paternal grandmother. In 1943 the Armenian artist became an American citizen. That same year he began to work on consignment for the Confraternity of the Precious Blood, a publishing house for Catholic literature located in Brooklyn, New York. From 1943 to his death in 1963, he painted over 500 illustrations depicting scenes from the Gospels and Psalms, The Imitation of Christ, and The Meditations. For the first time the Imitation of Christ has been illustrated through Ariel Agemian's efforts and talent. Major works include the Madonna and Child and the Crucifixion, which adorn the Holy Cross Church in Cambridge, Mass. Our Lady of Narek is housed in the Armenian College in Rome, Italy.

Not only did his works adorn the Holy Cross Armenian Church, but his craftsmanship can also be appreciated. He carved the frames for the Stations of the Cross and candleholders, and the altar and tabernacle are also his work. A huge mural depicting the Last Supper was to complete the area which surrounds the altar. Only a sketch was completed.

In 1958, he was given the highest honor bestowed upon a layman by the Catholic Church. Pope Pius XII honored Ariel Agemian with a gold medal and Knighthood in the Order of Saint Gregory.

Since coming to America, the artist's technique and subjects changed. He went from oils on canvas to working with pastels on construction paper; from the light to dark concept to dark to light effect; from secular subjects to purely religious, and only a few portraits. He perfected the medium of pastels. Daily he would sketch Christ, the Blessed Mother, or a prominent Biblical figure on pieces of black construction paper or envelopes he would receive in the mail. Thus many sketches are dated. He lived somewhat the life of a recluse. Even though his exhibition in America was successful, he never again publicly displayed his works nor did he accept consignment for profit. He did not sell any of his works; his earnings and source of income were solely from the Confraternity of the Precious Blood.

His legacy lives on in his works and in the many paintings and the collection his daughter has displayed in her home in Glenwood Springs, Colorado.

Several of his works have since been donated to museums in New York City and Erevan, Soviet Armenia. There are hopes to have a major showing of Ariel Agemian's works so that the public can be made aware of and appreciate the talent and brilliance of the artist, Ariel Agemian.