

to her father's memoir and to the effects on her own psyche of the traumatic events recorded in his memoir – working out the transmission of the trauma – functioned as step-by-step therapy (*travail thérapeutique*) for her, as Freud prescribed.

In “The Shadows of Our Ancestors,” Hakob Karapents describes being transported to Urfa via the same type of psychic association when he attended the annual conference of the Urban Renewal Federation of America (URFA) in Hartford, Connecticut.⁶³ Earlier that morning, he had paid a visit to the Glass House in nearby Sherman where Arshile Gorky (Vosdanig Adoian) created some of his masterpieces, lived the last days of his tormented life, and committed suicide. The new owner had completely renovated the house but Gorky's presence was undeniable. Indeed, the owner confided that he heard voices at night. Karapents infers that Gorky must have been discussing his work with Toros Roslin and Sarkis Pitsak.⁶⁴

Under the influence of these icons of the past and convinced that the spirits of our ancestors follow us everywhere, Karapents (as Jack Karapetian, the American reporter) then proceeded to the urban renewal conference where everyone was wearing a name tag with the acronym URFA. Next, instead of the opening address by the president of URFA, he hears Neshan Peshiktashlian recounting the valorous defense of Urfa against the Turkish army in 1915 and paying tribute to the men and women who fought to the last

⁶³ Hakob Karapents, “*Mer nakhnik'neri stovnerē*” [The shadows of our ancestors], in *Ankatar* [Incomplete], pp. 33–49.

⁶⁴ Toros Roslin and Sarkis Pitsak were renowned painters and illuminators of Armenian manuscripts, active in the thirteenth and fourteenth centuries, respectively.