L'architettura armena è stata nei primi decenni del secolo al centro di una vivace polemica tra le teorie "orientaliste" dello Strzygowski e quelle "occidental-romane" di Rivoira, a proposito dell'origine dell'architettura medioevale. Superato da tempo il dilemma Oriente-Roma, resta innegabile la posizione di "ponte" che all'Armenia compete per la sua stessa posizione geografica e per le vicende storiche. 

Talora semplicisticamente considerata come area periferica del mondo bizantino, anche perché in genere studiata senza la possibilità di una documentazione diretta ed in situ, l'architettura armena è l'oggetto di una ricerca in atto nell'ambito della Facoltà di Architettura di Milano, in stretta collaborazione con l'Accademia delle Scienze di Yerevan, Istituto delle Arti. 

La presente collana di "Documenti", si propone di presentare per la prima volta la serie dei principali esempi dell'architettura armena fornendo di ciascun monumento una esaustiva e per lo più inedita illustrazione fotografica, nonché la serie completa dei rilievi, commentati da uno o più brevi saggi introduttivi di carattere storico-critico ed illustrativo. 

I testi sono opera di professori dell'Accademia di Yerevan e di ricercatori italiani, offrendo così anche in questo senso una stimolante e nuova testimonianza di collaborazione culturale tra gli studiosi dei due paesi.
Il complesso monastico di Hakhpat (X-XIII sec.)
I numeri tra parentesi indicati nel testo si riferiscono alle illustrazioni.
In the history of Armenian culture, architecture takes a special place. Feudalism and the spreading of the Christian faith had a basic importance in the development of Armenian art. The 4th and 5th centuries were characterized by the struggle against foreign powers, and when freedom was obtained arts began to revive. The invention of Armenian alphabet (at the beginning of the 5th century) strongly increased the development of literature, theatre, arts, and philosophy. Between the 5th and 7th centuries “classical” Armenian Architecture was formed and works such as Hripsime, Zvartnots, and Talin were conceived. By the middle of the 7th century Arab invasions began at the end of which the country was occupied (end of the 7th century). The development of architecture, therefore, ceased, and only at the end of the 9th century, when Armenia was again independent, arts began to blossom. A kingdom strengthened, a national conscience aroused, a peace which lasted 120 years worked together for the welfare of the country. Then, the rebuilding of the towns began, industry, handicraft and international exchanges developed. This blossoming of philosophy, theology, historiography, literature, arts and sciences was followed by the foundation of religious and lay schools and during these years some monasteries acted as Universitats. The popular epic poem “Davit of Sasun” gives a good idea of the tormented life and pregnant events of the period. The works of Plato and Aristotle, the “Geometry” of Euclid were translated from Greek. Theatre, music, sculpture, miniature and particularly architecture blossomed, Monasteries, centres of spiritual and cultural activities, became famous. Among them the monasteries of Sanahin and Hakhpat (founded in the X century) witness eloquently the magnificent Armenian architecture. Hakhpat is in the North Armenia, in the district of Lori, in a wonderful place 10 Kms. from Alaverdi on a plateau ploughed by deep valleys and steep slopes. The fortress of Caian, built in 1233 rose to defend the monastery. It had been called the fortress of St. Nshan of Hakhpat, as the inscription on the west side of the little church inside the fortress says. The same monastery, in different periods, was fortified by walls and towers following systems of different kinds (3). In the centre of it there are: the main church Sourp Nshan (the Holy Cross) the “gavit”, the two little churches of St. Gregory and St. Mary; the so-called “Hamasasp building” and the large room linking the library (1). At the north side, on an elevation, is the bell-tower (Sankagadoun), one of the most meaningful buildings of the entire complex (4, 5). Facing west, completely isolated, is the refectory. Nella storia della cultura armena, l’architettura occupa un posto particolare. La costituzione feudale della società e la diffusione del cristianesimo ebbero una importanza fondamentale per lo sviluppo dell’arte armena. Il IV e V secolo furono caratterizzati dalle lotte contro la dominazione straniera e, all’acquisto della libertà, corrispose un risveglio delle arti. L’invenzione dell’alfabeto armeno (inizio V secolo) favorì enormemente lo sviluppo della letteratura, del teatro, delle arti e del pensiero. Tra il V ed VII secolo si formò e si definiti l’architettura “classica” armena: in quest’epoca vennero realizzate opere come Hripsime, Zvartnots, Talin. Verso la metà del VII secolo ebbero inizio le invasioni arabe che si conclusero con l’occupazione del territorio (fine sec. VII). Lo sviluppo dell’architettura subì pertanto un arresto e fu solo alla fine del IX secolo, cioè dopo la riacquistata indipendenza nazionale, che l’arte riprese a fiorire. Il consolidamento del regno, il risveglio della coscienza nazionale, la pace di circa centoventi anni, contribuirono al benessere del paese. Si iniziò allora la ricostruzione delle città, si svilupparono le attività industriali ed artigianali, gli scambi internazionali. Tutto contribuì alla rinascita culturale. Al rifiorire della storiografia, della filosofia, della teologia, della letteratura, delle arti figurative e delle scienze in generale, fece riscontro la fondazione di scuole religiose e laiche e fu in questo periodo che alcuni monasteri furono chiamati universitari. Il poema epico-popolare “Davit di Sasun” rispecchia bene la vita di quell’epoca tormentata e densa di avvenimenti. Vennero tradotte dal greco le opere di Platone, di Aristotele, la “Geometria” di Euclide. Raffiorirono il teatro, la musica, la miniatura, la scultura e, in particolare, l’architettura. Complessi monastici in cui si concentravano attività spirituali e culturali, divennero famosi. Tra questi, particolare rilievo ed importanza ebbero i monasteri di Sanahin e di Hakhpat fondati nel X secolo, testimoni eloquenti dello splendore dell’architettura armena. Hakhpat si trova a nord dell’Armenia, nella regione di Lori in una spaldata località a 10 km. da Alaverdi, sopra un altipiano solcato da vallate profonde e ripidi pendii. A protezione del monastero s’ergeva la fortezza di Caian, costruita nel 1233. Essa venne chiamata anticamente Fortezza di S. Nshan di Hakhpat, come dice l’iscrizione sulla parete occidentale della piccola chiesa, all’interno del perimetro fortificato. Anche il monastero, in epoche diverse venne cinto di mura e di torri vedetta a pianta semicircolare, con sistemi e tecniche di vario tipo (3). Al centro del complesso figurano la chiesa principale di Sourp Nshan (Santa Croce), il gavit, le due piccole chiese di S. Gregorio e di S. Maria il cosiddetto “edificio di Hamasasp” e la grande sala di collegamento con la biblioteca (1). A nord, posto su una altura, si trova il campanile (Sankagadoun), una tra le più significative costruzioni di tutto il complesso (4, 5). Ad occidente, del tutto isolato, l’edificio del refettorio.
Sanahin and Hakhpat, founded by the royal Bagratuni dynasty, became the spiritual centres of the Ghiurichians. When the Turks invaded the land, (9th century) the Bagratuni were defeated, but the Ghiurichians, though weakened, went on ruling. Towards the end of the XII century, during the reign of the Zacementian, the country succeeded in freeing itself from foreign rule and cultural life began to blossom again. Then the art of miniature developed among the hundreds of monks; the greatest of them was Margarè, the author of the well-known and wonderful miniatures of the evangelarium dated 1214.

The building industry went on during the first period of the Mongolian rule, but it could not last long. The new social, economical and political conditions drove the country into ruin and stopped all building activity. Much later, in the 18th century, there was a certain revival and at Hakhpat some works of restoration began.

At Hakhpat the most ancient building is the Church of St. Nshan, begun in 968-969 during the reign of Asciot III Bagratuni, by Queen Khosrovanush and dedicated to her sons Smbat and Gurghen (6, 7, 8). From the inscription on the north side of the church it appears that the construction terminated in the year 991, since it took 15 years.

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It is an example of Armenian architecture of the 10th century. The central dome rests on the four pillars along the perimetral walls, the whole church is dominated by its grandiosity. The external sides are almost completely ploughed by triangular niches. In the central part of the east side, placed in a rectangular niche, there is a bas-relief (9) showing the two brothers Smbat and Gurghen in regal clothes, standing and looking at each other, supporting a little model of the church. A bas-relief like this is also placed on the front side of the main church in Sanahin, built ten years before St. Nshan. Here the two brothers wear the clothes Crown Princes wore in that period. Later, in fact, Smbat ascended his father's throne in Ani; Gurghen, on the contrary, inherited the regal title of the local state of the Ghiurichians.

Following an old tradition, the church is the work of the famous architect Tredat (Tredat and non Tiridae, as is erroneously indicated by some authors), who in the period between the second half of the X and the beginning of the XI centuries built various edifices for the Bagratuni: lo stesso Tredat ricostruì a Costantinopoli la cupola di Santa Sofia, crollata col terremoto del 986. E' interessante (17) notare un certo riscontro tra le forme slanciate dei piloni centrali nella facciata esterni di S. Nshan e della Cattedrale di Ani. Il monumento si è conservato quasi intatto: vanno notati certi restauri fatti nel X secolo e verso la fine del XII secolo. Verosimilmente, il filare di conci decorati posti verso il colmo della cupola è un'aggiunta operata nel corso dei restauri del XII secolo.

L'impianto della chiesa è fortemente unitario e, per quanto compaiano certi motivi decorativi propri del V-VII secolo, va precisato che tutta la costruzione è opera del X secolo, facilmente riconoscibile ad altri monumenti armeni dello stesso periodo, come Sanahin e B(i)chchni.

In chronological order the building which follows is the Church of St. Gregory (1005-1025) with a symmetric plant covered by a dome changed into a barrel vault building in the 13th century (23, 24).

Northwards and symmetrically to St. Gregory, there is another chapel devoted to the Virgin, built after Princess Khatun's grant (13th century) (20, 21, 22).

Among the buildings of Hakhpat, the most interesting and peculiar one is the "gavit" (10, 11, 12), built in 1310-1320. In the place of a funeral building of the Ghiurichian family of 1185 belonging to margin, King Chiruchè the Third's daughter.

The general lines of the inside probably originate from the houses of the farmers where the roof is supported by four pillars in the centre of the room.
In Armenian architecture the “gavit” has a special place. Almost always before the main church, the gavit was intended for meetings, for the instruction of the novices and had also a funeral function. The floor of the gavit of Hakhpat is wholly covered with grave stones belonging to the members of the Ghurichian family. Like the main church, also this building has remained intact through the centuries.

The inside is particularly interesting: it is formed by four arches supported on three sides by pillars leaning against the walls and on the south side by columns (13, 14, 15, 16). The arches, two by two from the opposite sides of the room, cross themselves in the middle, creating a stupa shape. The central one, called “ierdik” is the tallest and, dominating all the Inside, lights the room up.

In the gavit of Hakhpat the system of crossed arches is double: on the first one there is a less one, the aim of which is to lift and cover the central part where the lantern is placed. This way of building, rather common in Armenian architecture, had already been known since the 11th century. In the little church of the Shepherd in Ani (11th century) it appears so perfect that it is to be obliged to think of previous experiences.

The support system of the crossed arches, was widely diffused in the period from the 12th to the 13th century and it was chiefly used to cover large spaces, such as gavit, refectories, libraries.

Outside, the gavit does not resemble a church; it seems on the contrary, that the architect intended to point out the different aims of two different buildings. But they look closely blended. This appears particularly clear if one looks at them from the west from where the large and short volumes of the gavit seems to announce the leading role of the church.

Monasteries were cultural centres of great importance; the buildings were intended for instruction and worship; there manuscripts were copied and kept. Also from this point of view both Sanahin and Hakhpat are good models.

The library (Krataran) (25, 26, 27), though showing numerous traces of later repairs, is among the most ancient buildings in Hakhpat. The primitive building most probably goes back to the 12th century, the period when also the library in Sanahin was built. The roof, probably of wood, was rebuilt in the 12th century, following the system of the crossed arches. The room is lit up by the central “ierdik”. In the niches of the surrounding walls precious books were on show.

The size of the library seems reduced, if compared with the imposing room of the “Building of Hamasasp” built in imitation of the gavit, with four columns in the centre. It goes back to the 13th century, when Hamasasp was the Abbot (28, 29, 30).

As often happens in civil buildings, also this is extremely sober; inside, on the contrary, an exceptional space is stressed by the structures which, leaning on the four columns placed in the centre of the room, give rise to the “ierdik”.

The acoustical perfection of the space is instantly heard at a distance of twenty metres which is the maximum size of the room.

Another noticeable building is the belltower (Sankagadoun) built in 1245 placed eastwards at the highest point of the entire complex. The work is exceptional as it is a well-proportioned building, tasteful on the contrary, that the architect intended to point out the different aims of two different buildings. But they look closely blended. This appears particularly clear if one looks at them from the west from where the large and short volumes of the gavit seems to announce the leading role of the church.

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La presentazione storica del prof. Mnazaganian, l'abbondanza del materiale iconologico e la possibilità di presentare la serie completa dei rilievi architettonici, consente di omettere qualsiasi ulteriore discorso di tipo descrittivo. Merita rilevare, dall'esempio di Hakhpat, la straordinaria importanza del legame architettura-ambiente, che appare con impressionante evidenza dalla visita in situ, ma che è sufficientemente leggibile anche attraverso le riproduzioni, soprattutto a colori.

Il monastero sorge sul margine settentrionale del largo e profondo vallone solcato dal fiume Tsoraket, nella provincia di Gougark, ai confini con la Georgia. A differenza delle regioni centromeridionali, il territorio è caratterizzato da abbondanza d'acqua e soprattutto da una certa ricchezza di vegetazione (carnipini e querce) sorprendente in confronto alla rocciosa aridità tipica dell'altipiano armeno. Si tratta comunque sempre di un paesaggio, per nulla umanizzato, di ridente espressività, dagli orizzonti e dalla prospettiva "a campo lungo".

In questo quadro naturale va considerata la semplice, essenziale massività volumetrica della architettura del complesso di Hakhpat, costruito (come costante degli edifici armeni) nella pietra locale (tufo o rocce eruttive); anche questa assoluta omogeneità materica costituisce importante elemento di saldatura con il paesaggio.

Questo processo di comunicazione con la natura, che ha forse origine in un lontano sentimento di ispirazione ancestrale di rispetto e quasi di venerazione per la propria terra intesa come madre, nelle cui "viscere" si trova protezione, (sul tipo di quel senso "ctonium" tipico dell'architettura greca classica), porta talora ad immedesimare e compenetrare le costruzioni con la sfera circostante. A Hakhpat l'architettura isolata dall'ambiente, causa perdita di identificazione con il paesaggio. A differenza di altri centri armeni, che posseggono un grado di integrazione con il contesto che varia in funzione della vicinanza di un affluente o del grado di aridità del territorio, a Hakhpat l'integrazione con l'ambiente è spesso assente. La presenza dell'attiguo villaggio e di tutta una serie di elementi architettonici, con precise funzioni di tipo sociale (la fontana, il cimitero con l'eremo della Vergine) e il non lontano ca

The historical presentation by professor Mnazaganian, the abundance of the iconological material and the possibility to exhibit the complete series of architectural surveys allow us to omit any other consideration of descriptive type. It is worth noticing, by contrast, on the example of Hakhpat, the extraordinary importance of the relation between the architecture and its setting, which appears with striking also from reproductions, specially in colours.

The monastery rises on the northern edge of the wide and deep valley run by the Tsoraket river, in the region of Gougark, at the boundaries with Georgia. Unlike central-southern regions, the territory is characterized by plenty of water and above all by an abundance of vegetation (hornbeams and oaks) which is really surprising if compared with the rocky aridity typical of the Armenian plateau. It is always, however, a landscape of rough, expressive force not at all humanized with a "long range" perspective and horizon. In this natural setting it is to be framed the simple, substantial volumetric massivity of the buildings of Hakhpat built (as it is typical in Armenian architecture) with local stones, such as stuff or eruptive rocks, these contributing to give an absolute homogeneity to the landscape. This process of communion with nature, springing maybe from a remote ancestral feeling of respect and almost veneration for one's land intended as a mother, in whose "womb" one seeks for protection, (following that "ctonium" sense, typical of the classical Greek architecture), causes sometimes the buildings to comepenetrare the landscape. At times there are mixed solutions of rocky and constructed buildings (Airi-vank monastery) but also, though seldom, meaningful examples of interred constructions. This is the case of the building of the library of Hakhpat, of which only the low octagonal covering of the lantern emerges from the ground, and also of the terminal element of the passage behind the apse of the main church of Sour Nshan. The protection given by the cover of earth might have also been chased to defend a particularly interesting inside from a continental climate, extremely harsh in winter and hot in summer. The presence of the contiguous village and of a whole series of architectural elements with definite social functions (the fountain, the cemetry with the Virgin's hermitage) and the not far-away castle, towards the valley, allow us furthermore to understand the importance of the monastery as the fulcrum of the human organization and of the settlements in the territory. This is an uncommon fact, since today the monuments of Armenian architecture appear isolated and therefore are lacking in
stello, verso la valle, consente inoltre di valutare l'importanza urbanistica del monastero, come fulcro dell'organizzazione umana e degli insediamenti nel territorio. E' questo un fatto non comune, dato che oggi i monumenti dell'architettura armena si presentano isolati, e mancano quasi del necessario, collaterale contesto umano. Ciò può creare anche dei grossi equivoci nella valutazione estetica e nell'apprezzamento di questi monumenti che, apparendo ora sempre in lato, accentuano l'aspetto di perfezione, di tipo cristallino, caratteristico degli edifici in esame.

In effetti la stereometria delle masse, il rigore dei volumi, in genere accresciuti dalla simmetria che caratterizza molti di questi edifici e la ripetizione di schemi molto simili, potrebbe persino determinare quel senso di disagio che spesso si prova davanti a una serie di “a solo”, come pure di monumenti d'eccezione.

La perdita del tessuto connettivo minore è appunto meno evidente nei complessi monastici, per la presenza di una tutta serie di edifici di contorno, che si costituiscono come importanti elementi di contrappunto. Talora, come nel caso di Hakhpat, sussiste ancora il villaggio attiguo al monastero, offrendo una interessante testimonianza almeno di tipo urbanistico, anche se non sul piano architettonico, essendo quasi completamente mutato l'aspetto delle abitazioni civili che un tempo erano realizzate in materiali poveri (e quindi sono andate perse).

Per riuscire a comprendere le influenze di tipo sociale ed economico ed i reciproci rapporti tra gli insediamenti umani nel territorio ed il monastero, è utile richiamare a sommi capi quale era la struttura organizzativa di questi complessi monastici. Anche se sussistono ancora delle influenze dell'orientale, che talora si propone sia di derivare in sicilia e più spesso di provenienza della Cappadocia, è certo che sia Hakhpat che l'attuale monastero di Sanahin seguivano la costituzione di S. Basilio (secondo lo storico Mastotz). A forma associative dapprima di tipo eremitico si sostituì, come è comune nell'ambito medioorientale, la vita in comune cenobitica, con tendenza, nel passare dei secoli, ad una rilassatezza delle regole ed anche di un maggior individualismo, giungendo al sistema cosiddetto idiorrhythmico (codificato come è noto in molti monasteri dell'Athos). Con ciò la vita in comune si riduceva alle sole funzioni religiose, mentre i monaci abitavano ciascuno per proprio conto, nei villaggi in genere, in Armenia. Ciò può spiegare per esempio ad Hakhpat la mancanza di edifici adibiti ad abitare, quest'ultima fu spesso deplorato, come risulta dalla riforma del XIX secolo, contro gli abusi della vita privata ai villaggi. In Armenia, come in altri paesi, la vita monastica è caratterizzata da un certo isolamento, che illustra la necessità di una vita di meditazione e di preghiera. Tuttavia, sebbene i monaci vivano in isolamento, sono sempre in contatto con il mondo esterno, attraverso la sua attività comunitaria e culturale. La vita monastica è quindi un equilibrio tra la vita comune e la vita individuale, che permette di vivere in armonia con se stessi e con il mondo circostante.

L'importanza del monastero è anche legata alla sua funzione sociale e civile. Il monastero è diventato un fulcro di aggregazione e un centro di attività culturale e educativa. La presenza di una grande quantità di monaci che vivono in comune ha permesso la formazione di una comunità, che è diventata un punto di riferimento per tutto il territorio circostante. A questa attività si aggiunge la funzione di istituto educativo e culturale, che ha permesso di diffondere il proprio pensiero e la propria cultura a grandi spazi.

In tema di architettura, il monastero di Hakhpat è un esempio di architettura orientale, con la sua struttura a forma di croce e la sua disposizione di edifici collaterali. Il monastero è stato costruito su un dislivello, che ha permesso di realizzare un edificio di grande pregio architettonico. La presenza di una struttura in pietra, che è caratteristica dell'architettura armena, è anche legata alla funzione religiosa del monastero, che ha permesso di creare un ambiente di pregio e di rispetto per la vita spirituale.

Infine, è importante ricordare che la vita monastica non è solo una vita di preghiera e di meditazione, ma è anche una vita di lavoro e di attività culturale. La presenza di monaci che vivono in comune ha permesso di creare un ambiente di lavoro e di attività culturale, che ha permesso di diffondere la propria cultura e di creare una comunità di persone che vivono in armonia e in equilibrio con se stessi e con il mondo circostante. A questa attività si aggiunge la funzione di istituto educativo e culturale, che ha permesso di diffondere il proprio pensiero e la propria cultura a grandi spazi.
The essentiality of masses is then emphasized by the continuous, which seems to anticipate cubist experiences. The historical events of the Armenian community are always rigorously controlled, unlike the Byzantines which tend to an infinite dismaterialization of internal cavities even if in this case the structures result thinner. This is, however, the aim looked for. This is the reason why, obviously more than for style details, the spatial organism can, in a certain sense, recall similar experiences in the Eastern Middle Ages, which in any case originate (to a great extent also for Armenia) from the common matrix of the late Roman culture.

The Armenian architecture, and the example of Hakhpat can be considered as a sort of recapitulatory "text" of this more than European Middle Ages, which in any case originate (to a great extent also for Armenia) from the common matrix of the late Roman culture.

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2 Il monastero nel suo ambiente naturale — in primo piano pietre tombali. / The monastery in its natural setting. In the foreground grave-stones.

3 Il complesso con le mura visto da valle. / The buildings and the walls seen from below.

4 Il campanile e la chiesa di Sourp Nshan (Santa Croce) veduta da est. / The bell-tower and the Church of Sourp Nshan (Holy Cross) seen from east.
5 Profilo generale del monastero — nell'ordine: il campanile, la chiesa di S. Nshan, la lanterna del gavit.
General view of the monastery. The bell-tower, the church of St. Nshan, the lantern of the gavit.
6 S. Nshan — fianco sud. / St. Nshan — The south side.

7 Fronte est — sulla destra l'edificio intaccato della biblioteca. / East side — on the right the library.
8 Particolare del timpano e del tamburo di S. Nshan — fronte est. / Particular of the tympa-num and tambour of St. Nshan — east side.
Bassorilievo con i principi Smbat e Gurghen che reggono il modellino della chiesa.

Bas-relief with the Princes Smbat and Gurghen supporting the little model of the church.
10 Fronte sud del grande gavit (1208). The south front of the great gavit.

11 Interno del gavit. Si noti la pavimentazione con pietre tombali. / The gavit inside. Note the grave stones of the floor.

12 Particolare della decorazione del portale. Details of the decoration of the portal.
13 Scorcio del sistema di copertura ad archi incrociati.
Foreshortening of the covering system of crossed arches.

14 Veduta zenitale della copertura del gavit.
Zenithal view of the covering of the gavit.

15 Capitello del gavit all’ingresso della chiesa.
Capital of the gavit at the entry of the church.
16 La copertura ad archi incrociati. / The covering with the crossed arches.

17 Scorcio dell'interno della chiesa di S. Nshan. / Foreshortening of the inside of St. Nshan Church.
18 Ambiente di collegamento alla biblioteca (1273). / Room linking up the library.

20 Cappella di S. Maria (XIII sec). / Chapel of St. Mary

21 Particolare del portale. / Detail of the portal.

22 La cupola. / The dome.
26 Biblioteca — la copertura dall’esterno. / The library-Covering outside.
28 The chapel annex to the gavit of Hamasasp-Inside.

29 Angle connection.

30 The vault of the gavit of Hamasasp.
31 / 34 Il campanile (1245). / The bell-tower

32 Particolare del raccordo d’angolo. / Detail of the angle connection.

33 Scorcio del fianco sud. / Foreshortening of the south side.
Motivi di Croci e Khatchkar sulle pareti del campanile. Si noti nella 37 e nella 38 il motivo d’incastro dei conci a coda di rondine. / Crosses and Khatchkar on the walls of the bell-tower, in 37 and 38 note the dovetails of the hewn stones.
40 Refettorio (XIII sec.) esterno da ovest / The west side of the refectory.

41 / 42 Copertura ad archi incrociati.
Crossed arches forming a covering.
Khatchkar sulle tombe degli Ucananz (1220-1273)
Khatchkar on the graves of the Ucananz.
L'eremo della Vergine (XII-XIII sec.) / The hermitage of the Virgin.
Eremo della Vergine: interni.
The hermitage of the Virgin — Inside.
Motivi di croci incise su una fronte del grande gavit. /Crosses engraved on a front of the great gavit.
50 / 51 Riproduzione di finestre: 50 della chiesa di S. Nshan; 51 dell'eremo della Vergine. / Window decoration: 50 of the church of St. Nshan; 51 of the hermitage of the Virgin.
Motivi di croci incise su una fronte del grande gavit. / Crosses engraved on a front of the great gavit.
Rilievi

Plante, sezioni e prospetti sono nella medesima scala 1 : 200
la planimetria generale 1 : 500
Plans, sections and prospects are in the same scale: 1 : 200
general planimetry: 1 : 500

1. Chiesa di Sourp Nshan
   The church of Sourp Nshan

2. grande gavit
   great gavit

3. chiesa di S. Gregorio
   St. Gregory’s church

4. cappella della Madonna
   Virgin’s chapel

5. passaggio e Khatchkar del Salvatore
   Passage and Khatchkar of the Saviour

6. biblioteca
   library

7. edificio di Hamasasp
   Hamasasp building

8. campanile
   bell-tower

9. refettorio
   refectory

10. tombe degli Ucananz
    tombs of Ucananz

11. ingressi
    entries
S. Nshan-sezione trasversale
S. Nshan - cross-section

S. Nshan sezione longitudinale con il grande gavit
S. Nshan - longitudinal section with the large gavit
S. Nshan - pianta, con il gavit, il corridoio nord di passaggio e la biblioteca
S. Nshan - plan, with the gavit, the north passage and the library
S. Nshan - fianco nord, sezionato sull’ambiente di passaggio alla biblioteca
S. Nshan - northern side, sectioned on the passage to the library
S. Nshan - prospetto est
S. Nshan - east prospect

S. Nshan - fronte principale con il gavit
S. Nshan - main front with the gavit
particolare della fronte principale del gavit
detail of the main front of the gavit

S. Gregorio - 1 pianta, 2 sezione longitudinale, 3 prospetto ovest
St. Gregory - 1 plan, 2 longitudinal section, 3 west prospect
edificio di Hamasasp - 1 pianta, 2 sezione longitudinale
Hamasasp building - 1 plan, 2 longitudinal section
campanile - 1 pianta del piano terra, 2 pianta del secondo piano, 3 sezione est ovest, 4 fronte ovest
bell-tower - 1 plan of the ground floor, 2 plan of the second floor, 3 east-west section, 4 west front
refettorio - 1 pianta, 2 sezione longitudinale
reectory - 1 plan, 2 longitudinal section