Dedicated to the 1050th anniversary of proclaiming Ani capital of Armenia
410 (961) - 1460 (2011) of the Armenian Era

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Ազատագրական ազատագրության պարբերում հետո, հայերի կյանքը նաև ձեռնարկելու համար Հայաստանում անցայթային գրականության համար։

1892-1916 թթ. Պարմի հայազգի գրականության տեսանկյունից ծաղկից հայաստանյան Սառը: Սառը ձեռնարկել է հայազգի գրականության համար։

1878 թ. Պար Պար հայազգի գրականության կույց է տալիս։
The ghost city of Ani is situated on the right bank of the river Akhurian, in Shirak District (present-day Kars Province of Turkey), Ayrarat Province, Armenia Major, 30 kms southwest of Gyumri City of the Republic of Armenia. The city site extends on a triangular cape which is enclosed within the gorges of Igadzor, Tzaghkotsadzor and Gayladzor, and occupies an area of over 150 hectares, its average altitude above sea level amounting to 1,500 metres.

In times of high antiquity, the site of the future city comprised an inhabited locality with a field of tombs and burial mounds (8th to 7th centuries B.C.) lying in its neighbourhood.

In Armenian historiography, Ani is first mentioned by 5th-century historiographers Yeghishe and Ghazar Parpetsy as an impregnable castle. In the early Middle Ages, it formed part of the possessions of the prominent Kamsarakan family together with the districts of Shirak and Arsharunik.

In the ‘80s of the 8th century, prince of Armenia Ashot Bagratid the Meat-Eater (Msaker) purchased Arsharunik and Shirak Districts, as well as the castle of Ani from the Kamsarakans and made them part of his estates.

By the late 9th century, Ani had already grown to a village town.

In 961 the Bagratids moved their court from Kars to Ani and made it the capital of their kingdom. In 964 King Ashot III the Merciful (Voghormatz) erected powerful ramparts on the narrow strip of the cape, north of the castle—later they were named Ashtashen (i.e. ‘built by Ashot’) Ramparts after the king.

Located on the important commercial route of Dvin-Trabzon, Ani started developing rapidly, its fast growth making King Smbat II (977 to 989) construct the second row of ramparts named Smbatashen (i.e. ‘built by Smbat’) in 989. These fortified walls ran along the edges of Tzaghkotsadzor and Igadzor, reached Gayladzor, then continued along the gorge of the Akhurian and enclosed the newly-built part of the city.

It was particularly during the peaceful years of the reign of Gagik I (989 to 1020) that Ani enjoyed a period of great development.

The metropolis of Ani had commercial ties with Byzantium, Persia, the Arabic countries, South Russia and Middle Asia. The construction activity unfolded in the city was particularly large-scale and in full swing—something unprecedented in its history—during the period when it was the capital of Armenia: a great number of public and religious buildings were erected there one after another.

In the 11th century, Ani was a renowned city with trade unions and over 100,000 inhabitants.

The domestic split that the country faced after Gagik I’s death shattered the foundations of the Armenian statehood. The struggle for the royal throne grew especially bitter between Gagik I’s sons, King Hovhannes-Smbat and his brother Ashot IV. Fearing the possible invasion of the Byzantine army, which had already crushed the revolt in Tayk, Hovhannes-Smbat, who was not endowed with a strong will-power, bequeathed Ani and its vicinity to the Byzantine Empire in 1023. After Hovhannes-Smbat and Ashot IV had died, Catholicos Petros Getadardz I and Prince West Sargis attempted to execute this will through the support of their followers, but they encountered resistance on the part of some of the nobility and the city population. Late in 1042, those concerned with preserving the statehood of Armenia—their leader was Vahram Pahlavuny—declared Ashot IV’s son, young Gagik II (1042 to 1045), king of the country. Between 1043 and 1044, the Byzantine troops sieged Ani for several times demanding its surrender, but thanks to the self-defence organised by army leader Vahram Pahlavuny, it remained inaccessible for the enemy. However, in 1045 King Gagik II was treacherously summoned to Constantinople, where he was dethroned.

Thus, Byzantium achieved the goal it had been pursuing, but in fact, in the meantime, it also struck its own death-blow, for the conquest of Ani and the fall of the Armenian statehood.
marked the destruction of the powerful stronghold on the eastern border of the empire, which was indispensable for the repulsion of the Seljuk inroads.

In 1064, during their third invasion of Armenia, the Seljuks took Ani.

In 1072 Emir of Dvin Abulsuar purchased Ani from Seljuk warlord Alp-Aslan and put it into his son Manuche’s possession, this marking the establishment of Shaddadian Principality of Ani, which existed at intervals until 1199.

In the 12th century, the Armeno-Georgian united forces entered Ani for several times.

In 1199 Ani was liberated and shifted into the Zakarians’ possession, but in 1236 it was sieged and conquered by the Mongols through perfidy. In 1249 and 1260 the inhabitants of the city rose in rebellion against their Mongol masters, but in vain.

The city of Ani existed until the mid-14th century—it continued its subsistence even after the disastrous earthquake of 1319, but Timur’s incursion at the end of the same century and the cruelty with which the successive foreign rulers treated the local population gave rise to large-scale emigration to Georgia, South Russia and the Crimea.

By the 16th century, Ani had been reduced to a small village.

In the 18th century, Ani represented but a heap of ruins in the possession of some Turkish beys.

In 1878 Russia took control over what was left of the once large and prospering city.

Between 1892 and 1916, Nicholas Marr conducted scientific research and archaeological excavations in Ani with the participation of Armenian specialists, including Toros Toramanian, Ashkharbek Kalantar, Nicholas Adontz, Aram Vruyr, Nikoghayos Buniatian and others.

In 1918 Ani was invaded by the Turks, in the aftermath of which, the materials and exhibits of its historical museum (Repository of Ani), which had been collected through many years of hard toil and tireless scientific research, were destroyed within just a few hours.

The few exhibits which had survived this inroad were consigned to the State History Museum of the Republic of Armenia.

During 1918 to 1920, Ani formed part of the Republic of Armenia together with the region of Kars, but in October 1920, both of them were again occupied by the Turks. A year later, without the consent of the Armenian side, the Bolsheviks of Russia and Kemalist Turkey signed the treaty of Kars, under which the region was annexed to Turkey.

This marked the end of the archaeological exploration that had been in process in Ani for over a quarter of a century. As a result of it, a large number of finds—lapidary inscriptions, architectural pieces and ornamented fragments, parts of various buildings and archaeological items—were doomed to neglect, which led to their decay and final loss.

After a great interval, in the late 1990s, Turkish specialists started archaeological excavations in Ani, where they have also carried out partial or thorough conservation and restoration of monuments since the period specified. However, no Armenian experts have ever been engaged in this work, which is evidently implemented with flagrant violations of the scientific norms of restoration. What is even more regrettable, these actions often simply pursue the aim of appropriating the Armenian monuments of the city site.
Краткий исторический очерк

Развалины столицы Ани находятся в регионе Ширак Айаратской области Великой Армении (провинция Карс современной Турции), в 30 км юго-западнее города Гюмри, на правом берегу реки Ахуриян. Городище, расположенное на треугольном мысе, разделенном ущельями Итгадзор, Цахкоцадзор и Гайлладзор, занимает площадь около 150 га и находится на высоте примерно 1500 м над уровнем моря.

С древних времен на месте Ани было поселение, а в окрестностях—некрополь VIII-VII веков до н.э.

В армянской историографии Ани, как неприступная крепость, впервые упоминается историками V века Егише и Лазарем Парпеци. В раннем средневековье наряду с регионами Ширак и Аршарунк Ани принадлежал известному нахарарскому роду Камсараканов.

В 80-е годы VIII века армянский князь Ашот Мсакер (Миссид) Багратуни выкупил у Камсараканов регионы Аршарунк и Ширак (с крепостью Ани) и присоединил к своим владениям.

В конце IX века Ани уже был поселком городского типа.

В 961 году Багратиды перенесли царскую резиденцию из Карса в Ани и провозгласили его столицей. В 964 году царь Ашот III Милостивый к северу от крепости, в узкой части мыса, построил мощные стены, названные впоследствии его именем—Ашоташен.

Находясь на важной торговой дороге Двин-Трабзон, Ани стал быстро развиваться. Быстрый рост города заставил Смбата II (977-989) в 989 году построить вторые стены—Смбаташен, которые проходили по краям ущельй Итгдзор и Цахкоцадзор, соединялись с ущельем Гайлладзор, далее продолжались по краям ущельй реки Ахуриян и окружали часть недавно построенного города.

Бурный расцвет Ани пришелся на мирные годы царствования Гагика I (989-1020).

Столица Армении Ани находилась в торговых связях с Византией, Персией, арабскими странами, Южной Россией и Средней Азией. В этот период застройка Ани осуществлялась в невиданно бурном темпе. Друг за другом в городе создавались многочисленные общественные и религиозные постройки.

В XI веке Ани был крупным торгово-ремесленным городом, имеющим стоящее население.

После смерти Гагика I внутренние распри пошатнули основы государственности. Борьба за трон особенно обострилась между его сыновьями—царем Ованесом-Смбатом и его братом—Ашотом IV. Слабовольный Ованес-Смбат, опасаясь вторжения византийской армии, подавившей восстание в Тайке, в 1023 г. завещал Византии Ани с его окрестностями. После смерти Ованеса-Смбата и Ашота IV католикос Петрос I Гетадарц и князь Вест Саркис вместе с единомышленниками хотели выполнить завещание, сдав Ани, однако встретили сопротивление со стороны городского населения и части знати. С целью сохранения государственности, под предвождением Ваграма Пахлавуны в конце 1042 года был коронован сын Ашота IV—юный Гагик II (1042-1045). В 1043-1044 годах византийские войска несколько раз осаждали город, требуя его сдачи. Под предвождением командующего войском Ваграма Пахлавуны была организована обо- рона Ани, который остался неприступным. Однако в 1045 году царь Гагик II обманом вызвали в Константинополь и лишили престола.

Этим Византийская империя достигла своей цели и, в сущности, подписала себе смертный приговор, так как со взятием Ани и уничтожением армянской государственности обрушился находившийся на восточной границе мощный оплот, который был нужен и мог противостоять нашествиям сельджуков.
Во время третьего нашествия на Армению в 1064 году сельджуки захватили Ани. В 1072 году эмир Двина Абусаар выкупил Ани у военачальника сельджуков Алп-Аслана и передал своему сыну Манучэ. Этим была положена основа правления Шедадидов, которая с перерывами длилась до 1199 года.

В XII веке Ани несколько раз был захвачен объединенными армяно-грузинскими войсками.

В 1199 году Ани был освобожден и перешел к Захаридам, однако в 1236 году был осажден и вероломно захвачен монголами. Восстания анийцев в 1249 и 1260 годах не увенчались успехом.

До середины XIV века, даже после разрушительного землетрясения 1319 года, Ани как город еще сохранил свое существование. Однако в конце века нашествие Тамерлана и установлена сменявшими друг друга чужеземными правителями жестокая политика привели к эмиграции большей части населения в другие страны: Грузию, Южную Россию, Крым.

В XVI веке Ани был маленьким селом. В XVIII веке Ани был главой развалин и принадлежал турецким бекам.

В 1878 году Ани, бывший некогда городом, перешел к России.

В 1892-1916 годах Н.Я. Марр произвел исследования Ани, сопровождая их археологическими раскопками. На протяжении лет в работах принимали участие и армянские специалисты: Торос Тораманян, Ашихарбек Калантар, Николай Адонец, Арам Вруйр, Николай Буняятян и другие.

В 1918 году в Ани вторглись турецкие войска и за считанные часы уничтожили и превратили в пыль собранные воедино за годы кропотливого и неустанных научного труда экспонаты Исторического музея Ани (Анийского музея древностей).

В 1918-1920 годах Ани вместе с Карской областью вошел в состав Республики Армения, но в октябре 1920 года Ани и вся Карская область были вновь захвачены турками и по Карскому договору, подписанному большевистской Россией с кемалийской Турцией, без согласия армянской стороны, присоединены к Турции.

На этом прерываются длившиеся около четверти века археологические исследования в Ани. Разрушаются и исчезают открытые благодаря раскопкам, но преданные забвению, многочисленные материалы: высеченные на стенах надписи, архитектурные и орнаментальные фрагменты, отдельные части различных сооружений и археологические предметы.

После длительного перерыва, начиная с конца 1990-х годов, в Ани турецкие специалисты, без участия армянских специалистов, производят археологические раскопки, а также работы по частичному или полному укреплению и восстановлению памятников. Однако очевидно, что эти работы большой частью осуществлялись и сегодня продолжаются с игнорированием научных норм восстановления памятников и, что особенно прискорбно, с явной тенденцией умышленного присвоения.
The part of Ani which is naturally endowed with all favourable conditions for human habitation also comprises a number of defensive structures erected in different periods of time to make it protected and invulnerable.

From the times of cyclopean castles until the High Middle Ages, Ani was periodically fortified to have enough power to successfully resist the armed forces of the enemies of the given period. The strengthening of the city reached its climax particularly in the years (961 to 1045) when it was a royal residence.

The defence system of Ani included three fortifications which were organically connected with each other—the Citadel, Aghjkaberd and Nor Kaghak (the Armenian equivalent for New City).

Apart from them, Ani also had so-called satellite castles, such as Tignis and Maghasberd, which were to ward off the enemy before they reached the city. For that, they were strengthened in the years (961-1045) specifically to become impregnable.

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ASHOT’s RAMPARTS

ԱՇՈՏΟՎՅԻ ՀՆԴՆՅՆ
AGHJIKABERD
(Girl's Castle)
নন্না গ্যাে, AVAG (PRINCIPAL) GATE, ГЛАВНЫЕ (АВАГ) ВОРОТА
GATE OF GAYLADZOR
EASTERN SECTION OF THE CITY WALLS
EASTERN SECTION OF THE CITY WALLS
TOWER OF MKHITARICH, № 6

БАШНЯ МХИТАРИЧА, № 6
TOWER OF SARGIS,
№ 10

БАШНЯ САРКИСА,
№ 10
TOWER, № 18 | БАШНЯ, № 18
Indeed, regal palaces existed in numerous other large and small medieval Armenian capitals such as Kars and Bagaran; there were princely mansions in various fortified places or castles, but these were mostly strengthened palaces (Amberd, Nerkin Dashtadem), whereas those preserved in Ani form an integral part of the general municipal environment and the construction scheme of the city. It is noteworthy that the Pahlavunies’ or Sargis’s residences do not have their separate defensive installations, for they are situated within the fortified city. Instead, they are distinguished for their magnificent stylistic and artistic ornamentation which is typical of edifices situated in capital cities and can be seen in other public buildings in Ani. Outside the city, such patterns of embellishment are found almost exceptionally in religious complexes such as Nor Varag and Bardzrakash Monasteries, etc.

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THE PAHLAVUNES’ PRINCELY RESIDENCE
RESIDENTIAL AND PUBLIC BUILDINGS

ЖИЛЬЕ И ОБЩЕСТВЕННЫЕ СООРУЖЕНИЯ
BUILDINGS OF WORSHIP
It is beyond doubt that Ani had a place or places of Christian worship as early as the times of the Kamsarakans’ reign, but the oldest of the churches preserved standing in the city site or unearthed during the excavations date back to only the 10th century. This may be explained by the fact that during the period of the growth of Ani, when large-scale construction activity was unfolded in the city, the old structures underwent a thorough reconstruction there.

The city preserved its existence, marked by ups and downs, until the early 14th century, the last churches erected there tracing back to the beginning of the 13th century.

We do not have at our disposal any information regarding the exact number of the churches in Ani, which is called City of a Thousand and One Churches in folklore.

In 1064, when Alp-Aslan took Ani, it had 400 churches apart from numerous tall buildings.

The travellers who visited Ani in the early 19th century counted over 40 churches there, whereas at the end of the same century, when N. Marr started excavations in the city site, it had only 16 churches—standing, semi-ruined or others that could hardly be discerned.

Those of the churches of Ani which are remarkable for their great architectural value were erected particularly between the 10th and 11th centuries.

From a religious standpoint, all the constructions are conventionally called “Georgian,” which belonged to the city’s Armenian Chalcedonian community adhering to the Byzantine Church—its followers grew particularly active during the period of Georgia’s political supremacy, namely, between the 12th and 13th centuries—and Tigran Honents Monastery, which served the followers of this denomination for some time.

During the Seljuk Turks’ reign, two mosques were erected in Ani: one of them, which was called Abul Mamran, was built as a completely new structure, while the other, the mosque of Manuche, came into being through the appropriation of one of the public buildings of the city. Under the Turks, the Cathedral was changed into a mosque and served as such for some time.

From 1904 until 1915, Sourb Prkich (Holy Saviour) and Sourb Arakelots (Holy Apostles’) Churches, as well as the one named “Georgian” underwent partial repairs and conservation to escape collapse.

Since 2009 Turkey’s Ministry of Culture has been implementing restoration in some of the churches of Ani without the participation of Armenian architects who have wide experience in this.
ROYAL CHURCH OF THE CITADEL
The monument is situated south-east of the Bagratids’ regal residence.

As far as its construction time is concerned, the most substantiated and trustworthy viewpoint is offered by H. Orbeli, according to whom, it was erected between the 10th and 11th centuries. However, certain compositional elements, such as the semi-circular recess found in the eastern part of the southern facade, and the ornamentation of the built-in-wall capital seen in the same recess, which is typical of the Early Middle Ages, give us grounds to suppose that the royal church of the Citadel came into being as a result of the thorough reconstruction of an older one and dates from the Bagratids’ times. The composition features and some of the architectural details and patterns of embellishment characteristic of the older monument are found in the present-day one—it is a uni-nave basilica with the following outer dimensions: 14.8 x 7.4 metres.

The regal church of the Citadel was preserved standing until the mid-20th century. At present only its northern wall can be seen.

Дворцовая церковь Цитадели находится на юго-восточной стороне царского двора.

По поводу времени строительства более аргументирован и убедителен вывод И.А.Орбели, согласно которому церковь датируется X-XI веками.

Но некоторые композиционные детали—наличие полукруглой ниши на восточной стороне южного фасада и декор капители той же ниши, характерный для раннего средневековья, позволяют предположить, что в период царствования Багратидов церковь была основательно перестроена на месте старой, от которой нынешнему сооружению перешли и композиционные особенности (имеет композицию однорядной базилики, внеш. разм. 14,8 х 7,4 м), и отдельные детали архитектуры и убранства.

От простой до середины XX века церкви сегодня сохранилась только северная стена, в неутешительном состоянии.
The four-apse church of the Citadel is situated on a slanting south-facing mountain slope, in the south-west of the royal church.

Its dating (10th to 11th centuries) is determined through a comparative research into its composition and building peculiarities, as well as its decoration elements (particularly, the ornate cornices and roof-covering slabs).

The monument, which remained standing only thanks to the meagre remnants of its south-western wall (it was preserved up to the roof-covering slabs of the building), existed almost in the same state until the 1960s. Later it collapsed and is now almost levelled with the ground.

The church used to represent a central-domed four-apse structure with two vestries in the east. Exterior dimensions: 6.95 x 7.40 m.

Четырехапсидная церковь Цитадели находится на юго-западной стороне дворцовой церкви, на южном склоне горы.

Время строительства (X-XI века) определяется согласно сравнительному изучению особенностей композиции, строительной техники и некоторых сохранившихся деталей убранства, в частности, орнаментированных карнизов и плит перекрытия.

Едва стоящая церковь с небольшими остатками юго-западной стены, доходившей до перекрытия, сохраняла свое существование почти в том же состоянии до 1960-х годов, после чего была разрушена и ныне почти сравнивалась с землей.

Церковь имела четырехапсидную центрально-купольную композицию с двумя приделами на восточной стороне, внешние размеры — 6,95 х 7,40 м.
FOUR-APSE CHURCH OF THE CITADEL
ABUGHAMRENTS
ST. GRIGOR HURCH

ЦЕРКОВЬ
АБУГАМРЕНЦ
СУРБ ГРИГОР
The monument which is otherwise also called Church of Grigor Pahlavuny is situated at the edge of Tzaghkotsadzor, in the west of the New City.

Its entrance tympanum is engraved with a donation inscription of 994, which shows that it was completed prior to that year. Its walls bear some inscriptions one of which dates from 1040 and mentions the funerary chapels adjoining it in the north.

Abughamrents St. Grigor rests on a three-step socle and represents a central-domed building which is outwardly polygonal and has six internal apses. Twelve windows widening inward open from the circular tambour which ends in a pointed spire covered with slabs. The only entrance of the church opens from its south-western side. It is plastered inwardly. The south-facing side of the church bears a sundial. Exterior dimensions: 10.8 x 10.9 metres.

Since 2011 the Turkish specialists have been engaged in the restoration of the monument.
The Cathedral of Ani is a true masterpiece of architecture founded in 989 by Bagratid King Smbat Tiezerakal (Master of the Universe) II (977 to 989) and designed by architect Trdat. After an interval of 11 years, its construction resumed in 1001 and was accomplished in 1010 by King Gagik I’s (he was Smbat II’s brother and held throne from 989 until 1020) wife, Queen Katramide.

The Cathedral represents a tri-nave domed basilica standing on a five-step socle. It has a double-floor sacristy on either side of the chancel.

The walls of the Cathedral—particularly the southern and western ones—are abundant in inscriptions (its southern facade bears its construction inscription of 21 lines).

The spire of the Cathedral used to be crowned with a silver cross of human height which was destroyed by Alp-Aslan, who conquered Ani in 1064, together with a chandelier of cut glass.

The dome of the Cathedral was ruined by the earthquake of 1319 (another source traces its destruction back to the early 19th century).

Doomed to continual neglect and dilapidation, the western corner of the northern wall of the Cathedral collapsed during the earthquake of 1988. Exterior dimensions: 34.6 x 22.1 m.
SIX-APSE (MULTI-APSE) CHURCH
This is a church of six apses—better known in specialised literature by the name of Bazmakhoran meaning Multi-Apse—standing on a massive rock of more than 20 metres of height, at the southern extremity of the Citadel.

It is attributed to the period between the 10th and 11th centuries and retains a number of donation inscriptions which date from 1170-1190 (carved externally on the upper part of the south-western facet) and the 1320s (engraved inwardly on the southern wall).

Outwardly, Bazmakhoran differs from other churches of the same composition—Aragatz, Shushanik, Abughamrents and Koo sanats of Ani, Gogyuba, Kiagmis-alti—in the irregular arrangement of its facets and their volumetric inaccuracy. It has only a single entrance opening from its south-western side. There is a small vestry on either side of the sanctuary. The tambour is circular, due to which, the spire is conical. The church is embellished with several reliefs of equal-winged crosses. Its outer triangular niches and windows are adorned with crowns.

Exterior dimensions: 9.8 x 9.35 metres.
The monument whose original name remains obscure is known in specialised literature as the domed church of the Citadel. It is situated on the south-eastern slope of the Citadel facing the river Akhurian.

The lapidary inscriptions of the church have not come down to our days; nor are there any historiographical records bearing reference to it. It traces back to the period between the 10th and 11th centuries and was preserved standing in a dilapidated state until the 1960s.

The church represents a central-domed structure with its only entrance opening from its southern facade. It had a vestry on either side of the sanctuary, its cylindrical drum lying beneath a conical spire. On the whole, the church had a plain ornamentation, the only exception being its southern facade, which had an ornate entrance frame and splendid crowns embellishing its triangular niches. The band of plant ornaments enriching the cornice above the entrance shared common stylistic features with the cornices of the northern and southern entrances of Soub Arakelots Church of Ani.

Exterior dimensions: 10.7 x 7.9 metres.
Sourb Arakelots Church is situated in the area between the Cathedral and Gagkashen Church, almost in the centre of the New City. It was erected between the 10th and 11th centuries, but not later than 1031, for it has a donation inscription dating from the same year. The walls of the church bear other similar inscriptions dated 1058 and 1180.

The church represents a domed structure which is outwardly rectangular and has four apses inwardly. There are sacristies with sanctuaries in its four corners. According to the reconstruction of the church as offered by T. Toramanian, each of the vestries was surmounted by a smaller dome.

The church has two entrances opening from its northern and southern facades. The latter leads into a narthex of the early 13th century the walls of which are engraved with inscriptions dated 1212, 1216, 1217, 1220, 1227, 1239, 1251, 1269, 1276, 1277, 1279, 1280, 1289, 1298, 1301 and 1320.

The narthex represents an outwardly rectangular building with intersecting arches. The latter leads into a narthex of the early 13th century the walls of which are engraved with inscriptions dated 1212, 1216, 1217, 1220, 1227, 1239, 1251, 1269, 1276, 1277, 1279, 1280, 1289, 1298, 1301 and 1320.

The narthex represents an outwardly rectangular building with intersecting arches. It is distinguished for its unusually magnificent embellishment—the wide variety of ornamental patterns enriching its ceiling create a mosaic of unsurpassed aesthetic value.

Exterior dimensions of the church: 21.4 x 19.8 metres; those of the narthex: 17.3 x 10.7 metres.
SOURB ARAKLOTS (HOLY APOSTLES') CHURCH

290 291 292 293
Gagkashen St. Grigor Church is situated in the area between Sourn Arakelots Church and the Pahlavunies’ residence, in the north-west of the New City.

It was built by architect Trdat between 1001 and 1020—in accordance with the wish of King Gagik, who had ordered the construction of the monument (hence derives the name of Gagkashen, i.e. built by Gagik), it was built after the composition of Zvartnots Church (7th century), which represents a cruciform central-domed structure of three floors.

The excavations conducted between 1905 and 1906 revealed that St. Grigor had been erected with some engineering shortcomings, due to which, it was destroyed earlier than the other churches of Ani.

The excavations unearthed the statue of King Gagik holding the model of the church (it had been destroyed by the Turkish invaders of Ani in 1920) in both his hands. At present only a fragment of the statue is kept in the museum of Erzrum without any explanatory note, its employees ignorantly telling visitors that it is the broken part of a fish or lion sculpture.

Exterior dimensions: 42.5 x 35.6 metres.
The monument (otherwise also named Amenaprkich and Church of Apelgharib Pahlavuny) is situated in the east of the New City.

Its construction was completed in 1035. Its walls are engraved with inscriptions commemorating the construction of the church (1036 and 1040); the erection of the adjoining belfry (1271); the renovation of the church dome (1342) and various acts of donation.

Outwardly, the church resembles a circular building, but in fact, it is a central-domed structure of 19 facets, with 8 apses inwardly (the main apse is twice as large as the other 7 ones). Thanks to this, it represents a reproduction of the composition dating back to the 7th century (as seen in Zoravar and Irind) with patterns of decoration typical of the 11th century. It has a single entrance opening from its southern facade. Its interior is plastered and covered with frescoes.

In 1912 N. Marr headed the conservation of the church, but after 1920 its facing stones were gradually stolen to a height reachable for human hands, in consequence of which, it was half destroyed.

Exterior dimensions: 15.4 x 15.4 metres.
HOVVI (SHEPHERD’s) CHURCH

ЦЕРКОВЬ НОВИВА (ПАСТУШЬЯ ЦЕРКОВЬ)
The sanctuary which is situated about a km north of the boundaries of Ani or Smbat's (Zakarian) Ramparts is considered as one of the former suburb churches of the city. Architect T. Toramanian, who had been engaged in the restoration of the church since 1908, wrote the following in 1912: “With its three-floor structure Hovvi Church might be considered a miniature of Zvartnots and St. Grigor [Church] of Ani. In the interior, the six arches which rest on the pilasters remain hanging in the air without anything to support them, and this is a true masterpiece of creative mind and building sagacity. Its plan and outer attractiveness make it unique and unmatched for me in entire historical architecture.” It is worth adding that the overhead covering of the first floor of the church, as described above, has its parallel in the narthex of Sourb Arakelots Church of Ani.

Hovvi Church was preserved standing until the early 1960s, after which it was deliberately destroyed, most of its stones being appropriated. As of 2010, the foundations of its meagre remnants were excavated by gold diggers.

Exterior dimensions: 6.6 x 6.6 metres.
MONASTIC CHURCH
OF AGHJIKABERD

ЦЕРКОВЬ МОНАС-ТЫРЯ АХЧКАБЕРДА
The church of Aghjkaberd Monastery stands on a mass of rock rising between the Akhurian and its right tributary, i.e. the Tzaghkots, at the southern extremity of Ani.

According to an inscription engraved on the southern wall of the church—now it is in a fallen state, but luckily, the inscription was read in due time—it was founded by Gregory the Enlightener, who, as legend has it, erected it after having pulled down the pagan temple to goddess Anahit standing in its site.

In the course of centuries, the church appeared in a state of utter decay so that between the 12th and 13th centuries, the princes Yerkaynabazuk had the present-day one erected in its site. It represents a central-domed rectangular structure with double-floor sacristies in its four corners. It has two entrances opening from its western and southern facades. Each of all the four facades of the church has two triangular niches.

After 1920 the facing stones of the monument were removed and carried away for the purpose of eventually destroying it—as a result of this, its southern and eastern facades were stripped of their stonework, standing only thanks to their mortar base. The former has already tumbled down, while the latter is approaching the same state with every single passing day (the same perfidious action led to the collapse of the southern facade of Mren Church in 2005).

Exterior dimensions: 15.4 x 9.7 metres.
The monument stands at the northern base of the Citadel.

The partial excavations conducted in 1906 uncovered its entrance tympanum with a long inscription commemorating its thorough renovation implemented in 1037. It was only in 1916 that all the remnants of the church were entirely unclosed.

It represents a domed hall with an entrance opening from its southern facade. It used to have a vestry on either side of the sanctuary, but the northern one is now totally destroyed.
The monument the historical name of which has fallen into oblivion—it is conventionally named Unique Church by architect N. Tokarsky—is situated slightly southeast of Arakelots Church.

It was unearthed in 1909, during the excavations headed by N. Marr, and was studied by N. Tokarsky in 1911.

The church represents a domed hall with two entrances opening from its southern and western facades. Like the church of Aghjkaberd, it used to have a pair of triangular niches in each of its four facades, as well as sacristies—probably double-floor—only on both sides of the chancel. Its circular drum lay beneath a conical spire.

The decoration of the church is especially remarkable for the arcature forming an integral part of the semi-circular wall of the sanctuary, the built-in-wall capitals and certain sculptured fragments unclosed during the excavations.

Exterior dimensions: 14.7 x 7.4 metres.
The remnants of the monument are situated within several metres of the south-eastern corner of the Cathedral, in the same direction: “East of the Cathedral, the ruins of Srbots Hripsimians Church are seen...”

It is known to have been built on Catholicos Sargis’s initiative between 992 and 1019: “His Holiness Sargis... erected a martyrium for the Hripsimian virgins close to the Cathedral of Ani and carried their relics there with a solemn ceremony, declaring that day a great festival.” Judging from the information reported by the historiographer, St. Hripsime Church probably dates back to the period between 1010/1011 and 1019, for the Cathedral of Ani already existed during its construction.

Outwardly, the church, which was sometimes identified with the sepulchre of Queen Katramide, used to represent a polygonal central-domed structure and had four apses inwardly. In 1887 a visitor wrote the following about the church, then already mostly lying in ruins: “South-east of the Mother Church stands a semi-ruined chapel which I call Karamite’s mausoleum. It is built as a polygonal structure which is very similar to the tomb of King Abas of Kars.”

At present the site of the church represents but a mound of earth where hardly a part of the semi-circular stonework of the bema may be discerned.

Oстатки церкви Сурб Рипсимэ (Св. Рипсимэ) находятся на расстоянии нескольких метров от юго-восточного угла Кафедрального собора, в том же направлении: “На восточной стороне катакомбы видны развалины церкви Св. Рипсимэ”.

Известно, что церковь была построена по инициативе католикоса Саркиса, следовательно, между 992-1019 годами: “Тер Саркис... построил около катакомбы Ани церковь Св. Рипсимэ, и торжественно перенёс туда ее останки, и объявил днем великого праздника”. Принимая за основу свидетельство историка, можно отметить, что церковь Св. Рипсимэ могла быть построена в течение 1010/1011-1019 годов, так как во время ее строительства Кафедральный собор уже существовал.

Церковь, иногда отождествляемая с усыпальницей царицы Катрамид, снаружи была многогранной центрическо-купольной, а внутри—четырехпесочной постройкой. Об уже в основном разрушенной к 1887 году церкви очевидец отметил: “К юго-востоку от Кафедрального собора находит полузрунная часовня, которую назову гробницей Катрамид. Она построена в виде многогольника, схожего с гробницей царя Карса Абаса”.

Ныне на месте превращенной в земляную насыпь церкви еле заметен фрагмент полукруглой кладки апсиды.
The remains of the church whose historical name is consigned to oblivion and which is named “№ 47” by N. Marr, are situated in the north-east of the New City.

There exist no historical records relating to this sanctuary; nor is there any information regarding the time of its construction—perhaps, it traces back to the period between the 11th and 12th centuries.

It represents a central-domed building with a vestry on either side of the chancel, and two triangular niches at least in its eastern and southern facades.

The church is almost totally levelled with the ground with the exception of some huge mortar remains which are preserved to a height of up to 1 m in the parts close to the main apse.

Exterior dimensions: 17.1 x 13.7 metres.
The historical name of Church “№ 10,” as numbered by N. Marr, has sunk into oblivion. Its ruins are located on the verge of Igadzor, which extends in the north of the New City, on its northern boundary. Probably, it may be attributed to the 10th to 11th centuries. It used to represent a uni-nave building without sacristies, its only entrance opening from its western facade.

The present-day vestiges of the monument comprise the part adjoining the pilaster of its northern wall (as of the early 20th century, this wall was preserved thoroughly standing).

Exterior dimensions: 9.3 x 5.5 metres.

Остатки церкви, историческое название которой предано забвению и которая по нумерации Н.Я. Марра условно обозначена № 10, находятся на северной границе Нового города, на краю окаймляющего город с этой стороны ущелья Игалзор.

Возможно, это постройка X–XI веков. Это была однонефная постройка без приделов и с единственным входом в западной стене.

В настоящее время от церкви сохранился фрагмент, примыкающий к полуколонне северной стены (кстати, еще в начале XX века северная стена церкви была целостной).

Внешние размеры — 9,3 х 5,5 м.
The church whose historical name is in oblivion was unearthed in 1912 together with its belfry. N. Marr named it “№ 101,” but it is also known by the name of Karimadin, which is mentioned in the construction inscription of the belfry. The remnants of the monument are within the territory of the Old City (Hin Kaghak), north of the Citadel.

The church, which may be ascribed to the 10th to 11th centuries, stands on a three-step socle.

It represents a central-domed building with a sacristy on either side of the chancel and an entrance opening from its southern facade. The monument was distinguished for the splendour of its outer decoration, and particularly, for its arcature stretching all around it. It used to have two triangular niches in each of its facades, with the exception of the western one.

The church is especially remarkable for the prominence of the middle part of the wall of its western facade, which is inwardly enriched with three small apses.

At present its walls are preserved to a maximum height of 1 m.

Exterior dimensions: 14.3 x 9.7 metres.

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The church is especially remarkable for the prominence of the middle part of the wall of its western facade, which is inwardly enriched with three small apses.

At present its walls are preserved to a maximum height of 1 m.

Exterior dimensions: 14.3 x 9.7 metres.
The remnants of Church “№ 50,” as numbered by N. Marr—its historical name has not come down to our days—are preserved in the east of the New City.

Presumably, it dates from the period between the 12th and 13th centuries. It represents a uni-nave basilica without sacristies. Its western and southern walls are totally destroyed, which makes it difficult to determine whence its entrance opened.

Nowadays only the part adjoining the north-eastern corner of the bema is preserved, its height hardly reaching 1 m.

Exterior dimensions: 10.6 x 6.0 metres.
The remnants of the church are situated in the north-east of Gagkashen Church, in the north of the New City. It is attributed to the period between the 12th and 13th centuries and was unclosed during the excavations of 1892 to 1893. It used to represent a domed rectangular structure, with its only entrance opening from its western facade. It had vestries—most presumably, double-floor—on both sides of the bema. Its dodecahedral tambour was adorned with arcature and crowned with a fan-shaped spire.

The excavations unclosed the tympanum of the church with reliefs depicting Christ, St. Mary and John the Baptist (Deisis), as well as stones with large embossed letters carved on them (once they lay in front of the bema). They also unearthed an important part of the inner ornamentation of the monument—frescoes with Armenian inscriptions.

The unclosed architectural fragments, inscriptions and mural paintings were carefully taken to the museum that had been founded in Ani, but the Turkish troops who invaded the city in 1918 and 1920 turned everything upside down there. In 2010 a fragment of the tympanum was found amidst the vestiges of the former museum.

At present the church site can hardly be found. Exterior dimensions: 13.0 x 8.4 metres.
ST. GRIGOR CHURCH  ЦЕРКОВЬ СУРБ ГРИГОР
OF TIGRAN HONENTS  ТИГРАНА ОНЕНЦА
Tigran Honents is the name given to a cluster of monuments, named monastery in their construction inscription and consisting of St. Grigor Church, a uni-nave chapel adjoining its north-western corner and a narthex resembling a hall located close to the western facade of the same church.

St. Grigor stands on a gorge slope slanting towards the river Akhurian, at the south-eastern extremity of the New City. It dates back to 1215 and represents a central-domed church with its only entrance opening from its western facade. Each of its four facades has a pair of triangular recesses. There is a double-floor sacristy on either side of the sanctuary.

The diocathedraal drum of the church is adorned with an arcature and crowned with a conical spire.

The monument is distinguished for its rich outer ornamentation consisting of reliefs and various decorative patterns.

It is inwardly plastered and abounds in frescoes of Biblical themes and others depicting the most important historical episodes of the spread of Christianity in Armenia.

In 2009 St. Grigor Church underwent partial restoration.

Exterior dimensions: 14.2 x 9.7 metres.
ST. GRIGOR CHURCH OF Tigran Honents

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The burial vault which is conventionally attributed to Queen Katramide and the adjoining two funerary structures stand within 3 to 4 metres of the Cathedral, in the east of it.

"Queen Katramide’s" sepulchre dates from the 11th century and represents a plain building resembling a square in plan. It is strengthened with pilasters in its corners. The excavations conducted in 2004 unclosed the pedestal fragment of a tombstone inside the building.

Most probably, both the chapel adjoining the sepulchre in the north and the rectangular hall abutting on the chapel in the same direction served as mortuary vaults. During the aforementioned excavations, the gravestones of Priests Abraham and Ruben, with their epitaphs undated, were unearthed in the hall. As of 2006, these tombstones were broken to pieces.

Exterior dimensions of the sepulchre: 19.3 x 7 metres.
The nunnery stands on a mass of rock projecting on the right bank of the river Akhurian, at the south-eastern extremity of the New City.

It was founded by Tigran Honents earlier than St. Grigor Church (1215), which is known by his name.

One of the first historical references to the convent dates from 1211, when a manuscript was created there. Its principal structures include a church and a univane vaulted chapel adjoining it from the south.

The walls of the church bear inscriptions tracing back to 1314, 1318, and 1345.

It represents a central-domed building of six apses both outwardly and inwardly. Its dodecahedral tambour is crowned with a fan-shaped spire. Its only entrance opens from its western facade into an abutting hall/narthex.

The church is distinguished for its splendid outer ornamentation comprising an arcature stretching all around it and fringed with decorative patterns.

Exterior dimensions: 4.6 x 4.6 metres.
“CHURCH”
“GEORGIAN”
“ГРУЗИНСКАЯ”

208
The church which is conventionally named “Georgian” is situated in the north of the New City.

The exact time of its foundation remains obscure, but it must have been built prior to 1218, for in the same year, Georgian Catholicos Yepipan had a 19-line inscription engraved on one of the walls of the already existing church. Its walls also bear inscriptions of the 14th century.

The monument represents a uni-nave basilica without vestries. It is particularly distinguished for its underground vaulted floor.

The only preserved part of the church, which is in an emergency condition, is its northern wall. Inwardly, it still preserves certain pieces of decoration among which reliefs depicting the Annunciation to Virgin Mary and the Visitation are particularly noteworthy.

In 1904 in order to prevent the collapse of the church, which was in an emergency state, N. Marr carried out some conservation there. However, after the 1920s, most of its finely-finished stones were stolen, this leading to its final fall.

Exterior dimensions: 13.3 x 7.5 metres.

Церковь, условно названная “Грузинской”, находится на северной стороне Нового города.

Точное время основания неизвестно, однако это произошло ранее 1218 года, так как на уже существующей в указанное время стене церкви была высечена 19-строчная пространная надпись грузинского католикоса Епифанна. На стенах церкви есть также надписи XIV века.

Имеет композицию однонефной базилики. Не имеет приделов. Церковь уникальна наличием подземного сводчатого этажа.

На внутренней стороне сохранившейся северной стены есть отдельные фрагменты декора, в частности—изображения Благовещения и Встречи Марии и Елизаветы.

С целью спасения находящейся в аварийном состоянии церкви, Н. Я. Марр в 1904 году осуществил работы по укреплению сооружения, однако после 1920-х годов была похищена большая часть гладко тесанных камней, вследствие чего церковь разрушилась. В настоящее время в аварийном состоянии еще стоит северная стена.

Внешние размеры — 13,3 х 7,5 м.
MOSQUE OF ABUL MAMRAN

МЕЧЕТЬ АБУЛ МАМРАНА
STELES AND CROSS-STONES

СТЕЛЫ И ХАЧКАРЫ
STELES AND CROSS-STONES

1. Cross-stones and fragments in Ani Village
2. Cross-stones of the 4th tower
3. Cross-stones of the 6th (Mikhtsrts’i) tower
4. Cross-stone of the 10th (Sargs’i) tower
5. Cross-stone of the 34th tower
6. Arpa’s Cross-stone
7. Cross-stones of Sourb Arakelots (Holy Apostles’) Church
8. Cross-stone of Sourb Pirkich (Holy Saviour) Church
9. Cross-stones near Abegharrants Church
10. Cross-stones of the Cathedral
11. Cross-stones in a residential quarter
12. Cross-stones and fragments in the 2nd department of Ani Museum
13. Cross-stone fragment near the mosque of Manuch
CUT-IN-ROCK STRUCTURES
IGADZOR | УШЕЛЬЕ ИГАДЗОР
The Citadel from the north-west (photos 1900s-1910s & by S. Karapetian, 2010)

- A diagrammatic plan of Ashot’s Ramparts by Ashot Hakobian, 2011

Схематический план Ашотовых стен
(по Ашоту Акопяну, 2011 г.)

The western door of the royal residence of the Citadel (photo 1900s-1910s)

- General view of Smbat’s Ramparts from the north (photo by T. Toramanyan, 1900s)

Общий вид Смбатовых стен с севера
(фот. Т. Тораманяна, 1900-ые годы)

The Citadel from the north-west (photos 1900s-1910s)

- Smbat’s Ramparts adjoining Avag (Principal)

Генеральный вид Смбатовых стен с востока
(фот. Г.-Б. Хачярьяна, 2008 г.)

The Citadel from the north-east (photo by S. Karapetian, 2007)

- Smbat’s Ramparts, extending westwards from Karoets (Kars) Gate, from the north-west (photo by S. Karapetian, 2005)

Общий вид Смбатовых стен с запада
(фот. С. Каратияна, 2005 г.)

The Citadel from the north-east (photo by S. Karapetian, 2007)

- Smbat’s Ramparts, extending southwards from the Kamsarakans’ Gate

Общий вид Смбатовых стен с юга
(фот. С. Каратияна, 2005 г.)

The Citadel from the north-east (photo by S. Karapetian, 2007)

- Smbat’s Ramparts, extending eastwards from the Aghjkaberd Gate

Общий вид Смбатовых стен с востока
(фот. С. Каратияна, 2005 г.)

The Citadel from the north-east (photo by S. Karapetian, 2007)

- General view of Smbat’s Ramparts from the east (photo by H.-B. Khacherian, 2008)

Общий вид Смбатовых стен с востока
(фот. Г.-Б. Хачярьяна, 2008 г.)

The Citadel from the north-east (photo by S. Karapetian, 2007)

- Smbat’s Ramparts, extending northwards from the Ahatots (Ahaots) Gate

Общий вид Смбатовых стен с востока
(фот. С. Каратияна, 2005 г.)

The Citadel from the north-east (photo by S. Karapetian, 2007)

- Smbat’s Ramparts, extending southwards from the Ahatots (Ahaots) Gate

Общий вид Смбатовых стен с запада
(фот. С. Каратияна, 2005 г.)

The Citadel from the north-east (photo by S. Karapetian, 2007)

- Smbat’s Ramparts, extending northwards from the Ahatots (Ahaots) Gate

Общий вид Смбатовых стен с запада
(фот. С. Каратияна, 2005 г.)
Partial view of the interior of the towers of Karoots (Kars) Gate (photo by S. Karapetian, 2011)

Fragment of a wall adjacent to a tower (photograph by U. Chirpashuchyan, 2006)

Plan of the wall of Inner Karoots (Kars) Gate (measure by Nikolai Mar)
Plan of the first and second floors of the Bagratids’ royal residence (photos by A. Hakobian, 2011)

The Pahlavunies’ princely residence from the east (photo by Harutius Kyurkitchen, 1880)

Portrat of the first floor portal of the Pahlavunies’ princely residence (photo by H. Kyurkitchen, 1880)

The Pahlavunies’ princely residence from the north (photo by S. Karapetian, 2011)
Unearthed ornamented stones of Sargis’s princely palace in Ani Museum (photo by Aram Vruyr, 1915)

One of the unearthed ornate stones of Sargis’s princely palace in Ani Museum (by Armen Hakhazarian, 1972)

Partial views of the interior of the Pahlavunies’ princely residence (photos by S. Karapetian, 2011)

Partial views of the portal of the Pahlavunies’ princely residence (photos by S. Karapetian, 2011)

Partial views of residential and commercial buildings (photos by S. Karapetian, 2008)

Partial views of the Pahlavunies’ princely residence (photos by S. Karapetian, 2011)

Partial views of the hotel at the edge of Gayladzor (photo by S. Karapetian, 2006)

Partial views of the hotel at the edge of Gayladzor (photo by A. Vruyr, 1915)

Partial views of the hotel at the edge of Gayladzor (photo by S. Karapetian, 2006)

Partial views of the hotel at the edge of Gayladzor (photo by A. Vruyr, 1915)

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Partial views of the hotel at the edge of Gayladzor (photo by S. Karapetian, 2006)

Partial views of the hotel at the edge of Gayladzor (photo by A. Vruyr, 1915)
The royal church of the Citadel: its western facade; the remains of the south-western stylobate of the royal church of the Citadel by Archi- mandrite Abisogom (photographs by Hovsep Orbeli, 1912)

The inscriptions commemorating the construction of the royal church of the Citadel by Archimandrite Abisogom—carved on its southern facade, which is now collapsed (photos by Hovsep Orbeli, 1912)

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The royal church of the Citadel: its eastern facade; the remains of the north-eastern stylobate of the royal church of the Citadel by Archimandrite Abisogom (photographs by Hovsep Orbeli, 1912)

The remains of the four-apse church of the Citadel from the north (photo by S. Karapetian, 2010)

Partial view of the northern facade of the royal church of the Citadel (photo by J. Thierry, 1960s)

Fragment of the facade, which is now collapsed (photos by Hovsep Orbeli, 1912)

The royal church of the Citadel from the south-east (photo by S. Karapetian, 2010)

The royal church of the Citadel from the south (photo by S. Karapetian, 2010)

The remains of the four-apse church of the Citadel from the north-west (photo by J. Therry, 1960s)

The remains of the four-apse church of the Citadel from the north-west (photo by T. Tormanian, 1910)

The remains of the four-apse church of the Citadel from the northern facade of the royal church of the Citadel by Archimandrite Abisogom (photographs by Hovsep Orbeli, 1912)

The southern wall of the royal church of the Citadel as levelled with the ground (photo by S. Karapetian, 2010)

The remains of the south-western stylobate of the four-apse church of the Citadel (photo by S. Karapetian, 2010)

Ostarkti teterehaxapnenskoi tsirke Cisadeli s yo-voxtoka (fot. S. Karapetian, 2010)
Abughamrents St. Grigor Church from the south and south-west (photos by S. Karapetian, 2010)

Partial view of the north-western facade of Abughamrents St. Grigor Church (photo by S. Karapetian, 2010)

The Cathedral from the north-west (photo by T. Toramanian, 1905)

The Cathedral from the south-east (photo by A. Vruyr, 1915)

A reconstruction of the eastern facade of the Cathedral (by architect Armen Abroyan, 2004)

The Cathedral from the north-east (photo 1900s-1910s)

A reconstruction of the eastern facade of the Cathedral (by architect Artak Ghulian)

A reconstruction of the eastern facade of the Cathedral (by architect Armen Abroyan, 2004)

The Cathedral from the north-west (photo by T. Toramanian, 1905)

The Cathedral from the south-east (photo by A. Vruyr, 1915)

The Cathedral from the north-east (photo 1900s-1910s)

The Cathedral from the south-west (photo by T. Toramanian, 1905)

The Cathedral from the south-west (photo by T. Toramanian, 2010)

Partial view of the north-western facade of Abughamrents St. Grigor Church (photo by S. Karapetian, 2010)

The Cathedral from the north-west (photo by T. Toramanian, 1905)

The Cathedral from the north-east (photo 1900s-1910s)

The Cathedral from the south-west (photo by A. Vruyr, 1915)

The Cathedral from the south-east (photo by A. Vruyr, 1915)
250. The interior of the Cathedral towards the east and partial view of its main apse (photos by S. Karapetian, 2011)

251. The construction inscription (1001) of the Cathedral engraved on its southern facade (photo by S. Karapetian, 2006)

252. Donation inscriptions dated 1213 and 1235 (phot. Ñ. Chirvani, 2011 ã.)

253. The reconstruction of the six-apse (multi-apse) church (by A. Hakobian, 2010)

254. The measurement and reconstruction of the six-apse (multi-apse) church (by H. Chakerian, 2009)

255. Part of the ornamentation of the Cathedral (photo by S. Karapetian, 2006)
The plan of Sourb Arakelots (Holy Apostles’) Church (photos by T. Toramanian)
The entrance to Sourb Prkich (Holy Saviour) Church from the south-west (photo by A. Vruyts, 2012)

Partial views of the interior of Sourb Prkich (Holy Saviour) Church opening from its southern facade (photos by A. Vruyts, 2012)

The church of Aghjkaberd from the north-west (photo by S. Karapetian, 2011)

Note: The text contains references to various photographs and publications, which are not directly translatable into a coherent narrative.
The remains of the church of Shushan Pahlavuni (photo by T. Toramanian, 1906)

The remains of the church of Shushan Pahlavuni from the west (photo by S. Karapetian, 2010)

The “Unique” Church from the north and east (photos by S. Karapetian, 2006)

Vid “Униконй” церкви с юго-востока (фот. Л. Мартинян, 2010 г.)

The remains of the church conventionally called the Unique Church: a reconstruction and a measurement (by Nikolai Tokarsky, 2011)

The “Unique” Church: a section towards the north (by N. Tokarsky, 1911)
The church located at the edge of Igadzor (conventionally named № 47 (photo by S. Karapetian, 2010)

Altar area of a second church conventionally named № 47 (from S. Karapetian, 2010)

Partial views of the church conventionally named № 47 (photos by S. Karapetian, 2010)

The fragment of the church conventionally named № 47 (photos by S. Karapetian, 2010)

The plan of the church conventionally named № 47 (measurement by A. Hakobian, 2010)

The plan of the church located at the edge of Igadzor (conventionally named № 10: measurement by J.-M. Thierry)
Obnourished in the period 1892-1893, the church of Hachta (Bakhtaghe) (phot. A. Vruyr)

449 The construction inscription (1215) of St. Grigor Church of Tigran Honents Monastery from the south-west (photograph by H.-B. Kalantar’s efforts (phot. J.-M. Thierry, 1980s).

A fragment of the same tympanum found amidst the remains of Anti Museum (photo by S. Karapetian, 2010)

The construction inscription (1215) of St. Grigor Church of Tigran Honents Monastery from the south-west (photograph by H.-B. Kalantar’s efforts (phot. J.-M. Thierry, 1980s).

The construction inscription (1215) of St. Grigor Church of Tigran Honents Monastery (photograph by S. Karapetian, 2010).

A fragment of the same tympanum found amidst the remains of Anti Museum (photo by S. Karapetian, 2010)

Obnourished in the period 1892-1893, the church of Hachta (Bakhtaghe) (phot. A. Vruyr)

455-454 The construction inscription (1215) of St. Grigor Church of Tigran Honents Monastery from the south-west (photograph by H.-B. Kalantar’s efforts (phot. J.-M. Thierry, 1980s).

The construction inscription (1215) of St. Grigor Church of Tigran Honents Monastery from the south-west (photograph by H.-B. Kalantar’s efforts (phot. J.-M. Thierry, 1980s).

The construction inscription (1215) of St. Grigor Church of Tigran Honents Monastery from the south-west (photograph by H.-B. Kalantar’s efforts (phot. J.-M. Thierry, 1980s).

Obnourished in the period 1892-1893, the church of Hachta (Bakhtaghe) (phot. A. Vruyr)

455 The inner view of St. Grigor Church of Tigran Honents Monastery towards the south-east (photograph 1900s-1910s)

The inner view of St. Grigor Church of Tigran Honents Monastery towards the south-east (photograph 1900s-1910s)

Obnourished in the period 1892-1893, the church of Hachta (Bakhtaghe) (phot. A. Vruyr)

456-455 The construction inscription (1215) of St. Grigor Church of Tigran Honents Monastery from the south-west (photograph by H.-B. Kalantar’s efforts (phot. J.-M. Thierry, 1980s).

The construction inscription (1215) of St. Grigor Church of Tigran Honents Monastery from the south-west (photograph by H.-B. Kalantar’s efforts (phot. J.-M. Thierry, 1980s).

The construction inscription (1215) of St. Grigor Church of Tigran Honents Monastery from the south-west (photograph by H.-B. Kalantar’s efforts (phot. J.-M. Thierry, 1980s).

Obnourished in the period 1892-1893, the church of Hachta (Bakhtaghe) (phot. A. Vruyr)

451-450 The construction inscription (1215) of St. Grigor Church of Tigran Honents Monastery from the south-west (photograph by H.-B. Kalantar’s efforts (phot. J.-M. Thierry, 1980s).

The construction inscription (1215) of St. Grigor Church of Tigran Honents Monastery from the south-west (photograph by H.-B. Kalantar’s efforts (phot. J.-M. Thierry, 1980s).

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Obnourished in the period 1892-1893, the church of Hachta (Bakhtaghe) (phot. A. Vruyr)

452 The construction inscription (1215) of St. Grigor Church of Tigran Honents Monastery from the south-west (photograph by H.-B. Kalantar’s efforts (phot. J.-M. Thierry, 1980s).

The construction inscription (1215) of St. Grigor Church of Tigran Honents Monastery from the south-west (photograph by H.-B. Kalantar’s efforts (phot. J.-M. Thierry, 1980s).

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Obnourished in the period 1892-1893, the church of Hachta (Bakhtaghe) (phot. A. Vruyr)

453 The construction inscription (1215) of St. Grigor Church of Tigran Honents Monastery from the south-west (photograph by H.-B. Kalantar’s efforts (phot. J.-M. Thierry, 1980s).

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Obnourished in the period 1892-1893, the church of Hachta (Bakhtaghe) (phot. A. Vruyr)

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The construction inscription (1215) of St. Grigor Church of Tigran Honents Monastery from the south-west (photograph by H.-B. Kalantar’s efforts (phot. J.-M. Thierry, 1980s).
A donation inscription (1310) engraved on the eastern facade of St. Grigor Church of Tigran Honents Monastery (photo by S. Karapetian, 2010)

A sepulchre attributed to Queen Katramide and some adjoining funerary structures during the excavations (photo by S. Karapetian, 2004)

Partial views of Bekhents (Koosanats) Convent (by A. Hakobian, 2010)

Reconstructions of Bekhents (Koosanats) Convent (by S. Karapetian, 2010)

Reconstructions of Bekhents (Koosanats) Convent (by S. Karapetian, 2005)

Reconstructions of Bekhents (Koosanats) Convent (by A. Hakobian, 2010)

The tombstones of Priests Abraham and Ruben, obniyurjenie inuriy grombiny, nachayaysya v severnoi chastii prizniamaya yaritsa Katramidz grombiny (phot. C. Karapetina, 2004).

The tombstones of Priests Abraham and Ruben, as broken pieces by gold diggers, with their remains desaturated (photo by S. Karapetian, 2006). 

Partial views of Bekhents (Koosanats) Convent (phot. A. Hakobian, 2010)

The plans of the first and second floors of Bekhents (Koosanats) Convent (by A. Hakobian, 2010).
An Armenian Chalcedonian church conventionally named “Georgian” from the south-west (photo by S. Karapetian, 2006)

The Georgian inscription of the Armenian Chalcedonian church conventionally named “Georgian” (traced copy by Liparit Sadowan)

The Georgian inscription of the Armenian Chalcedonian church named “Georgian” (by P. Frankian, 2011)

A 3D graphical reconstruction of Bckhents (Koosanats) Convent (by P. Frankian, 2011)

Reconstruction with three-dimensional modeling of monastery Békents or Kusanats (Devinch) (author P. Frankian, 2011)
A cross-stone (11th century) set in the western facade of Sourb Prkich (Holy Saviour) Church (photo by S. Karapetian, 2004)

Vestured manchurian or in a quarter adjacent to the mosque of Manuche (photo by S. Karapetian, 2011)

A cross-stone (12th to 13th centuries) placed in the eastern wall of the narthex of Sourb Arakelots (Holy Apostles’) Church (photos by S. Karapetian, 2011)

Vestured manchurian or in a quarter adjacent to the mosque of Manuche (photo by S. Karapetian, 2011)

A cross-stone (1206) set in Spasalar’s Tower (№ 34) (photo by S. Karapetian, 2011)

Vestured, in the town of Spasalar, (№ 34) (photo by S. Karapetian, 2011)

A cross-stone (12th to 13th centuries) set in the western part of the ramparts that overlooks Sourb Arakelots Church (photos by S. Karapetian, 2011)

Vestured manchurian or in a quarter adjacent to the mosque of Manuche (photo by S. Karapetian, 2011)

A cross-stone (1208) set in the tower of Sargis Prkich Church (№ 6) (photo by S. Karapetian, 2011)

Vestured, in the town of Spasalar, (№ 6) (photo by S. Karapetian, 2011)

A cross-stone (1213) set in the tower of Mkhitary (№ 6) (photo by S. Karapetian, 2011)

Vestured, in the town of Spasalar, (№ 6) (photo by S. Karapetian, 2011)

A cross-stone (1215) set in the tower of Mkhitar (№ 6) (photo by S. Karapetian, 2011)

Vestured, in the town of Spasalar, (№ 6) (photo by S. Karapetian, 2011)


A set-in-wall cross-stone (1184) close to the western wall of Sourb Arakelots (Holy Apostles’) Church (photo 1910s); a fragment of the totally destroyed monument (photos by S. Sim, 2004)

Vмонтированый в стену хачкар (1184 г.) у западной стены церкви Сурб Аракселот (Св. Апостолов) (фото 1910-ых годов). Сохранявшийся обломок на месте разрушенного до основания памятника (фото С. Сима, 2004 г.)

Secret passages having their entrances among the rocks overlooking the river Akhurian (measurements by R. Bixio, V. Caloi, V. Castellani and F. Traverso, 2004)

The entrance to a secret passage as seen from among the rocks overlooking the river Akhurian (photo by S. Karapetian, 2008)

The entrance to a secret passage as seen from among the rocks overlooking the river Akhurian (photo by S. Karapetian, 2008)

A cross-stone (10th-11th centuries) in the town of Spasalar (№ 6): photo by S. Karapetian, 2011

1915)


The entrance to a secret passage as seen from among the rocks overlooking the river Akhurian (photo by S. Karapetian, 2008)

The entrance to a secret passage as seen from among the rocks overlooking the river Akhurian (photo by S. Karapetian, 2008)

The entrance to a secret passage as seen from among the rocks overlooking the river Akhurian (photo by S. Karapetian, 2008)

View of the gorge of the river Bagnayr (photo by A. Hakobian, 2011)

View of the gorge of the river Bagnayr (photo by A. Hakobian, 2011)

View of the gorge of the river Bagnayr (photo by A. Hakobian, 2011)

1915)

A cut-in-rock chapel in the Bagnayr valley: its plan (measurement by Dmitri Ghipshidze, 2015)

The entrance to a secret passage as seen from among the rocks overlooking the river Akhurian (photo by S. Karapetian, 2011)

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The entrance to a secret passage as seen from among the rocks overlooking the river Akhurian (photo by S. Karapetian, 2008)
A cut-in-rock chapel in Gayladzor: its plan (measurement by D. Ghipshidze, 1915)


Fragmentary clayey objects found in the excavations (photos by S. Karapetian, 2011, 2000).

Partial view of a cut-in-rock chapel located in a site named Tzaghkotsadzor "D" seen from Isgadzor (photos by S. Karapetian, 2000).

The plan of the cut-in-rock chapel in Gayladzor (measurement by D. Ghipshidze, 1915).

Partial clayey objects in the site named Tzaghkotsadzor "N" (photos by A. Hakobian, 2011).

The plan of the cut-in-rock structures located in the site named Tzaghkotsadzor "N" by D. Ghipshidze (measurement by N. Tokarys, 1916).

Plan of clayey objects in the site named Tzaghkotsadzor "D" (photo by T. Toramanian, 2000).

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Photographs the authors of which remain unidentified
(either Aram Vruyr or Toros Toramanian)

Photographs, authors of which not identified
(Aram Vruyr or Toros Toramanian)

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ILLUSTRATED ALBUM

AUTHOR-COMPILER
SAMVEL KARAPETIAN

FINAL PREPARATION OF SCIENTIFIC DATA BY
EMMA ABRAHAMIAN
CONSULTATION ON ARCHITECTURAL ISSUES BY
ASHOT HAKOBIAN
3D GRAPHICAL MODELING BY
PARGEV FRANKIAN
COMPUTER DESIGN BY
ARMEN GEVORGIAN
EDITING & PROOF-READING OF THE ARMENIAN TEXT BY
HASMIK HOVHANNISSIAN
TRANSLATION INTO ENGLISH AND
PROOF-READING BY
GAYANE MOVSISSIAN
TRANSLATION INTO RUSSIAN BY
DIANA GRIGORIAN
PROOF-READING OF THE RUSSIAN TEXT BY
LUCY AVETISSIAN

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