

**Identification**

<i>Nomination</i>	Haghpat Monastery
<i>Location</i>	Tumanian Region, Village of Haghpat
<i>State Party</i>	Republic of Armenia
<i>Date</i>	16 October 1995

**Justification by State Party**

[No justification was put forward by the State Party. It was indicated, however, that the property was being proposed on the basis of **criteria i, ii, iv, and vi.**]

**Category of property**

In terms of the categories of property set out in Article 1 of the 1972 World Heritage Convention, the Haghpat monastery is a *group of buildings*.

**History and Description***History*

Christianity played a crucial role in the development of Armenian art and architecture. The "classic" style developed in the 5th-7th centuries, but its further evolution came to an abrupt halt with the Arab occupation that began at the end of the 7th century. Armenia became independent again at the end of the 9th century and Armenian art was revived when the kingdom was consolidated and national identity re-established. The two monasteries of Haghpat and Sanahin date from this period, during the prosperity of the Kiurikian dynasty and the Zakarian princes. They were important centres of learning, housing some 500 monks, and bear eloquent testimony to the highest achievement of Armenian architecture.

Haghpat, built by the royal Bagratouni dynasty in the Lori district of northern Armenia in the 970s, was known from early times as Sourb Nshan (the Holy Cross) of Haghpat. Construction to the designs of the architect Trdat was completed in 991. It suffered from earthquake damage on several occasions, and in 1105 it was taken and burned by the Selçuk prince Amir-Ghzil. Such was the spiritual importance of Haghpat and its neighbour, Sanahin, that the fortress of Kaian was built in 1233 to protect them from the marauding Mongols, but this was taken by storm in 1241. Nonetheless, monastic life continued and new buildings were added later in the 13th century. There was a period of extensive restoration in the 17th century.

*Description*

Construction of the main church of the large fortified monastic complex of Haghpat, dedicated to the Holy Cross (Sourb Nshan), began in 966-67 and was completed in 991. It is a typical example of 10th century Armenian architecture, derived from the so-called "domed hall." The central dome rests on the four massive pillars in the side-walls. The external walls are almost entirely covered by triangular niches. The apse contains a fresco of Christ Pantocrator, the donor of which, Prince Khutulukhaga, is the subject of a painting in the south transept. Bas-reliefs of Princes Smbat and Kurike, the sons of the founder of the church, Queen Khosravanoush, are sited on the east gable. The building is complete and in its original form, apart from some 11th and 12th century restorations, including the large *gavit* through which access is gained to the church.

Built in the second decade of the 13th century, it differs markedly in style from the main church. The plan of the *gavit*, a large narthex-type building used for meetings, teaching, and funerary rituals, is based on vernacular architecture in wood, with the roof supported on four pillars in the centre of the structure. Vaulting divides the interior of the roof into nine sections, the central one of which (*yardik*) is the highest and dominates the interior space, as well as illuminating it. The floor is entirely covered by the grave-stones of members of the Kiurikian family.

The church is joined by a vaulted passage to a large *jamatoun* (chapter house), in the same style as the *gavit*, built in the 13th century by Abbot Hamazasp. Also connected to the church is the library (*matenadaran*), a compact, square building dating back to the 12th century. To the east of this group is the bell-tower (*zangakatoun*), built in 1245 on the highest point of the monastery site. This three-storey structure is notable for its fine construction and the originality of its detailed decoration. The refectory, some distance to the north-east from the main group, was built in the 13th century; it consists of two identical halls joined by a vaulted roof resting on arches that intersect diagonally.

There are two other churches within the fortified enclosure. The church of St Gregory (1005-25) is symmetrical in plan; it was originally covered by a dome, but this was changed to a barrel-vaulted roof in the 13th century. To the north, and symmetrically located with the church of St Gregory, is the small chapel of the Virgin Mary.

## **Management and Protection**

### *Legal status*

The monument is protected under the Armenian Monuments Law. All interventions must be authorized by the Commission for the Protection of Monuments of the Ministry of Culture.

### *Management*

The Armenian Apostolic Church owns the Haghpat monastery. Maintenance is the responsibility of the Tumanian Regional Municipal Authority under an agreement. The Commission for the Protection of Monuments has projects for restoring all monastic buildings.

The traditional village adjoining the monastery, which is important as the setting for the monument, is subject to special planning controls. The plans supplied give clear indications of the property proposed for inscription on the World Heritage List, and also of the relevant buffer zone. Further legal protection is provided by the designation of a Zone of Planning Control lying outside the buffer zone. The designated property covers 0.73 ha and the buffer zone 8 ha.

## **Conservation and Authenticity**

### *Conservation history*

A good deal of restoration and conservation work has been carried out on the monastic complex over the centuries since it was built, to restore the ravages of invaders, earthquakes, and deterioration. Restorations were carried out on parts of the complex in 1651, 1676, and 1677. The Committee for the Preservation of Monuments of the Armenian SSR started restoration and conservation projects in 1939-40, and major projects took place between 1960 and 1980. As a result the ecclesiastical buildings are in good condition, although work remains to be completed on the defensive walls, built of limestone rubble and brick.

### *Authenticity*

The monastery that is the subject of this nomination illustrates in its structure and current state the organic growth of monastic establishments over many centuries, with successive additions and reconstructions necessitated by destruction and deterioration. The authenticity may therefore be considered to be high.

## **Evaluation**

### *Action by ICOMOS*

An ICOMOS expert mission visited Haghpat (and also Sanahin Monastery, which formed part of the original nomination by the State Party) in June 1996. ICOMOS was advised on the cultural significance of the site by one of the leading specialists in Armenian religious architecture.

### *Qualities*

The Haghpat monastic complex represents the highest flowering of Armenian religious architecture between the 10th and 13th centuries. This unique style developed from a blending of elements of Byzantine ecclesiastical architecture and the traditional vernacular architecture of the Caucasian region.

### *Comparative analysis*

Other monastic ensembles of this kind survive in Armenia, notably those at Sanahin, Goshavank, and Haghartsin. It is generally recognized that the culturally most important and most completely preserved are those of Haghpat and Sanahin. In view of their geographical proximity and the fact that they were founded as part of the same movement of national regeneration it would be logical to treat them as a single unit for possible inscription on the World Heritage List.

### *ICOMOS observations*

The proposed World Heritage inscription of Haghpat Monastery and the surrounding buffer zone is completely acceptable, especially in view of the fact that the latter is supported by an additional legally controlled zone.

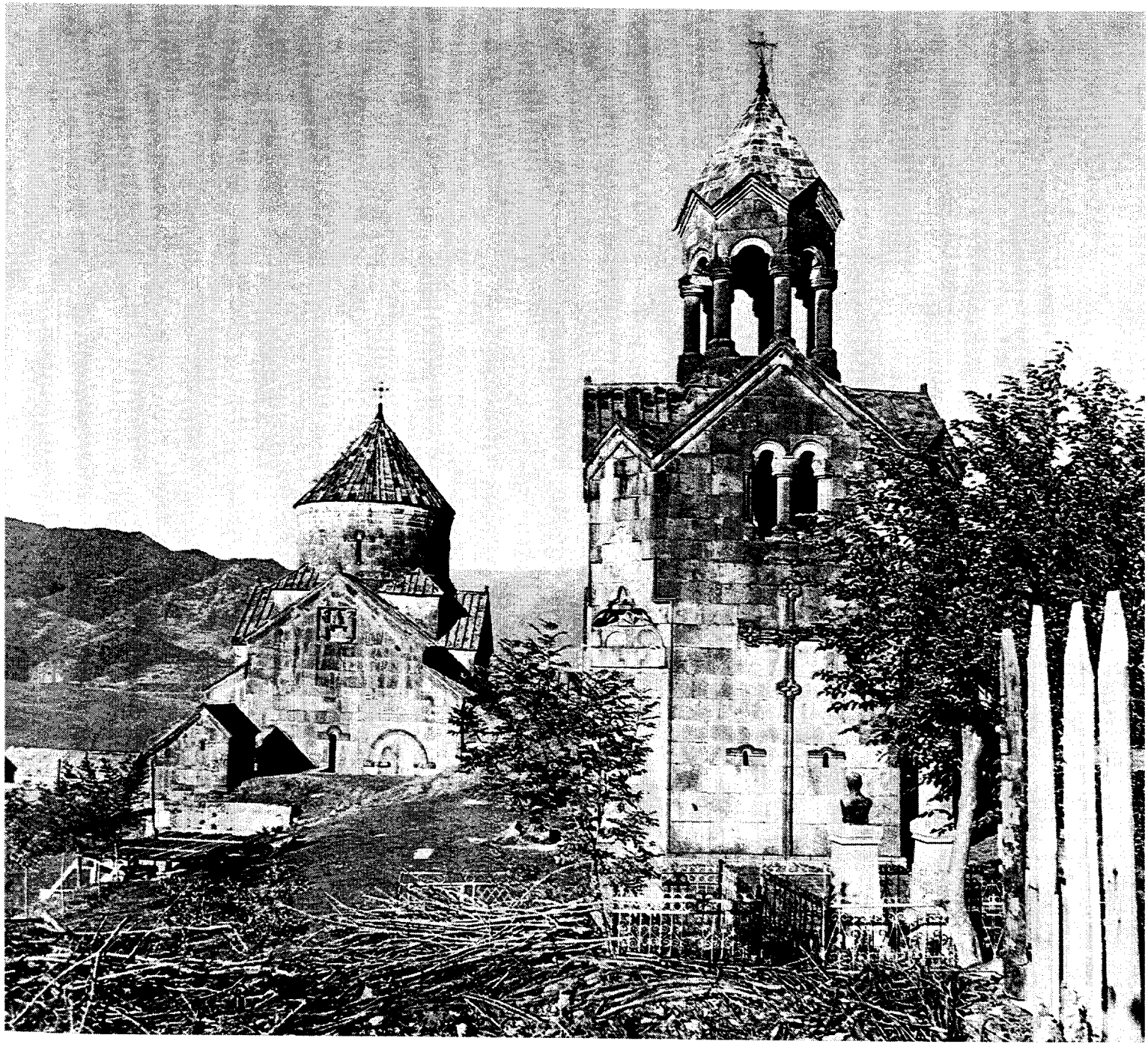
In view of the fact that a. no decision has yet been reached on the future ownership of the Sanahin Monastery and b. considerable restoration work, which is unlikely to be completed before the end of the millennium, remains to be done there, the Bureau of the World Heritage Committee accepted the ICOMOS recommendation that Haghpat alone should be inscribed at the present time. However, ICOMOS would be sympathetic to an eventual proposal to extend the inscription to the Sanahin Monastery, and also to the Sanahin Bridge (Alaverdi) and the Kayanberd Fortress, which have close cultural links with the two monasteries.

### **Recommendation**

That this property be inscribed on the World Heritage List on the basis of *criteria ii and iv*:

The monastery of Haghpat is an outstanding example of the ecclesiastical architecture that developed in Armenia in the 10th to 13th centuries, which is unique by virtue of its blending of elements of both Byzantine church architecture and the traditional vernacular building styles of this region.

ICOMOS, October 1996



Haghat : le clocher et l'église de Sourb Nshan  
Haghat : the bell-tower and church of Sourb Nshan