

the founder of Budghavank. Other circumstances give greater validity to our hypothesis. On the partially destroyed inscription above the northern entrance of Budghavank, can be read the name "Sahag", which judging from the style of lettering is an ancient inscriptiton. The name "Sahag" is also found on the horizontal band under the crowning arch of the western window of the north wall. This spot being inconspicuous, it is difficult to suppose that the name is that of the founder prince or of his son; it was probably the name of the architect and therefore none the less valuable for us. But the "Sahag" mentioned in the inscription above the portal could not have been an inconspicuous person. Neither could it have been the name of the bishop, for he was called "Khosrov". We think it very probable that the Sahag mentioned here is the "Sahag of Manuelian", who participated in the council of Nerses II, that is, the son of the founder of the church. In this connection we should also take into consideration the fact that one of the hunters, in the sculpture, has a bow and is riding on a horse, the other follows on foot and has a lance—they represent two different persons, father and son. —On the basis of these hypotheses and the other data we can assign the second quarter of the VIth century as the time of the building of the church, considering Manuel Amadouni to be the son of Manken, and Godid to be the son of "Sahag of Manuelian". The time we have determined also represents a period which was favorable to building: in order to erect such a magnificent edifice peaceful conditions were necessary; and the time we have indicated was actually a period of peace, following the treaty between the emperor Justinian and the Persian King Chosroes Anoushirvan.

V

Having determined the approximate time of the building of Budghavank, let us now consider its contribution to the history of Armenian art and architecture. We can divide our remarks into two groups,

the one relating to the body of the church, to its plan and ornamentation; the other to the history of the dome.

As in the general structure of the edifice so also in the ornamental sculptures we see two styles side by side: on the one hand it is a rectangular building, with an apse circular inside, and through the disposition of the interior space and the shape of the roof similar to a three-aisled basilica; on the other hand the dome, the exterior aspect of its eastern wall and its niches connect it with buildings of a different style in the same region, such as the churches of St. Hripsimè and of Arouj (fig. 3, 4). The same duality may be observed in its ornamental sculptures. Some are comparable to or identical with the sculptures on our basilicas, the prototypes of which are to be seen in Mesopotamia and Syria. Such are the representations of the palm tree and the lion, the figured low-relief crowning the window of the southern wall, the lilies over the western window, the wide-leafed acanthus of the northern door, the row of birds in horseshoe frames on the crowning arch of the western pair of windows of the same wall, and the cross with arms of equal length at the top, which recall the canon arcades painted in the gospel of Rabbula and in our own ancient gospels, and which bear witness to the relationship between the two arts. To these we should also add the flying angels on the southern window, holding the portrait bust of Jesus in a medallion, and which are very similar to the flying genii on the arches of the Tagi Bostan cave of Chosroes II. We see such flying angels also on the church of Otsoun, and again on the pediment of the Holy Cross church of Mtskhét; except that here the angels are holding an equal-armed cross within a circular disc, while at Budghavank they are holding a portrait of Jesus; but essentially they are the same: In Christian art of the Vth and VIth centuries the cross commonly symbolizes the person of Christ.²²

Near the village of Hatchi Bayram and

22. See our "Havoutz Tarri Amenapurguichu", pp. 39 and 49. Cf. A. Grabar, *L'Art Byzantin*,