

combs of Rome during the second and third centuries (\*). After the Oecumenical Council of Ephesus in 431, A.D., where Mary's title as Theotokos, — Mother of God — was formally established as part of the Christian dogma, the images of the Virgin acquired a greater importance in art.

Two eminent Russian scholars, Kondakoff and Likhachev, have devoted extensive monographs to the origin and development of the representations of the Theodokos (Mother of God) (\*\*). They, especially Kondakoff, showed that the origin of the Byzantine type known as the Hodegetria must be sought in the East, that is in Syro-Coptic art. This type was later developed in Byzantium, and then passed on to the West and became the prototype of the Madonnas of the Italian Proto-Renaissance and Renaissance.

What had been suggested by the Russian scholars as a hypothesis, becomes a fact through the study of the Armenian sepulchral steles, which belong to the earliest centuries. We have produced proofs and evidences of the existence of the Hodegetria type independently from Byzantine influence (\*\*\*). A sculpture with that type, which remained unchanged till the time of the Renaissance, may be seen on the tympanum of the entrance door of the church of the "White Virgin" erected by the Khaghpagians or Broshians. The building was completed in 1321 A.D., during the reign of Amir Hasan Second, but it was begun perhaps during the last years of his father Eyachi (+ 1318 A.D.). It is impossible to suppose that model could have been brought at that time from Italy to Armenia, and used by the sculptors for their work. The **Unitors** (Fratres Unitores) began their

activity in that region more than ten years later, when Bartholomew of Bologna was established in Maragha (\*). It is not likely either that a new Byzantine model would have been imitated on a monastery built by the Broshians at a time when they, together with the Orbelians and their clergy, were engaged in a fierce struggle against Krikor Anavarzatz and his successors who had attempted to introduce Byzantine usages into the Armenian church. The anti-Byzantine movement was soon followed by anti-Unitorism, under the leadership of the vartabeds and bishops of the monastery of Klatzor belonging to the Broshians and of the monastery of Noravank belonging to the Orbelians. Furthermore, a comparison of our sculpture with Byzantine type reveals certain differences. In our opinion, the Hodegetria relief of the church of the "White Virgin" has been copied from an image which existed in Armenia, possibly from a painting in which the mantle of the Virgin was white, instead of being purple, thus giving its name to the monastery. There are pictures in Armenia called Dziranavor (purple) Garmavor (red), and there were churches bearing these names.

The different types used in the images of the Virgin carved on our sepulchral steles, among them the standing and the seated Hodegetria, testify to the presence of this type in Armenia at an early date. Let us first enumerate those sculptures known to us, which date from the late 6th or early 7th century, and which were discussed above. We saw two examples at Ot-soun, one of them embedded in the wall of the church (Fig. 28), the other over the western portal of the portico (Fig. 26). A third example was found among the ruins of Gogh p (Fig. 57); a fourth at Mahmoodjook, in eastern Shirag, not far from Artig and Lumpadavank (Fig. 16): a fifth and a sixth at Talin (Figures 75 and 79): the seventh at Haji Bayram on the southern slopes of Mount Aracadz (Fig. 30); the eighth at Kharapavank, not far from Haji

\* Burckhardt: Die Zeit Constantins des Grossen, Figures 55, and 56.

\*\* Kondakoff *Ikongraphia Bogomateri*, 1914, and 1915, SP Likhachev, *Isobrajenia Bogomateri*, St. Petersburg 1911.

\*\*\* In our «*Խաղթակեանք կամ Պոռեանք Հայոց Պատմութեան մէջ*» "The Khaghpakyan or Broshyan in Armenian History" Vol. I., page 214 and on.

\* Ibid. Vol. II, 265, Vol. III, page 179.