

metry is exactly duplicated on the church of Arouj, except that the latter has an additional window on either end of the same wall, because of the greater size of the building. On the brow of the northern wall, above the entrance, there is another window, while in the same place the church of Arouj naturally has two windows.

The southern wall had exactly the same structure on the outside. From the inside can be seen also the southern entrance, just opposite the northern entrance. On the outside there must have been two windows, the second one lower than the first, but these are destroyed together with the whole wall. On the brow of this wall also there is a window, and on its ruined western end there remains only half of one window.

The remains of the northern wall and of the roof (fig. 2), both exterior and interior, again give us a complete idea of the structure of the whole. The general appearance is that of a three-aisled basilica. The sharp sloping roof of the side aisles abut the central nave, the walls of which rise higher up and support the vault which covered the nave as in a three-aisled basilica. On the west end of this north façade there are four small quadrangular openings which, unlike the regular windows, have no ornamentation or crowns. This is of particular significance for the understanding of the artistic trends which appear here.

The roof was covered with tiles (of which we found numerous pieces), as in all our ancient basilicas such as Kassakh, Digor, Yererouyk, Otsoun, except the church of the Red Virgin at Ashdarag, which externally is a cruciform chapel, built no later than the seventh century.

But Budghavank is not a three-aisled basilica. For in the first place the roof was cruciform on the exterior, having received that form because of the dome which genuine basilicas do not have. In the second place, instead of the side aisles there are three arches, resting on the half-capitals of the pilasters (fig. 1). This increases the

interior space both in width and in length. The central arches were joined together at the corners by means of squinches on which rested the dome. Only the northern and eastern squinches have remained, with their radiating conches and a small section of the base of the dome (fig. 6).

There is no doubt that Burghavank was a rectangular, domed building, without free-standing columns, in many ways allied to the basilicas of Mesopotamia. The reader will readily notice the pilaster capitals supporting the arches, decorated with scrolls which are survivals of the volutes of Ionic capitals. (fig. 6). These are one of the evidences of Hellenistic influence by way of Mesopotamia, the latest manifestations of which in Armenian architecture appear at Zevartnotz at Bana. This influence is also seen in the figure and ornamental sculpture of the church. Let us consider the portion of the southern wall still visible, —the remainder is covered by the northern wall of the new church. As has already been pointed out in the above description, two windows remain in the part of the wall which extends eastward from the entrance. The first window, which is closer to the entrance, has a crowning arch, ornamented with most interesting figure sculpture. At the centre of the crown, just above the window, two winged and flying angels are holding a portrait of Jesus enclosed in a medallion. With His left hand Jesus is holding the Gospel pressed against His breast. On either side of the portrait of Christ there are three similar portrait medallions in a row with the portraits of the apostles. They are all nimbed like Christ and the flying angels.

The mantles covering the tunics of Christ and the apostles are arranged in a manner worthy of attention. The stylization is oriental rather than Greco-Roman. Christ and the apostles are bearded and their hair is evenly cut over their foreheads and combed down as it were one by one. The portraits protrude very little from the surface, that is they are in low relief. The upper part of Jesus' face is partly effaced, but