

feature (Fig. 38, 39, 40, 41, 95). The native girdled garment, made of broadcloth and reaching to the knees, and the narrow trousers, indicate the place of its origin. But we also see human figures with animal heads carved on the capitals of basilican buildings; we took one of these from Kassakh to the Etchmiadzin Museum. On this capital the head was not that of a hog but of another animal, perhaps a dog. Of course the origin of this motif in Armenia goes far back to an earlier date, but Armenian Christianity has used that tradition in its early history,—for instance— in the legend of King Tiridates who took the appearance of a pig, according to Agathangelos. This motif was also used in art. It has been repeated three times in the sepulchral monuments of Talin; a fourth example also with a pig's head, represents a woman and not a man. (Fig 41). The fifth is on a monument brought from the village of Vzhan to the museum of Ethmiadzin. A similar feature appears, though rarely, in Sasanian art. Behind the royal picture, supposed to be that of Vram Second (227-294 A. D.), stands a human figure with a horse's head (\*). Proper names such as Varaz-Tirdat, Varaz-Shabooh, Varaz-Vaghan, Varaz-tad,\*\* are no doubt related to similar pagan legends, It may be that the stories in the Gospel, by their implied association of demons with swine, and by the interpretation of early church fathers, have in part given birth to such conceptions. In his commentary on Matthew 8, 41, Chrysostom says; "We must remember that people changed into pigs are easily subjected to the authority of the devils"\*\*\* "Men turned into Pigs", of course in spiritual sense. But the spiritual meaning can be converted to a material or physical one, when there is a basis for such a belief. Armenian pagan gods or idols were converted to devils, similarly Dirdat took the appearance of a pig because he became a tool in

the hands of demons or idols by persecuting Christianity.

On the monument of Otsoun there are also male and female figures, possibly representing the deceased couples, whose garments resemble the costumes of the Sasanian princes, as seen on the fifth century coins of the Hermitage Museum in Leningrad; only at Otsoun they hold in one hand a scepter cross, as we see on the oldest sepulchral sculptures of Coptic art, an example of which we give here as an illustration (Fig. 42) (\*) On the upper part of one of the obelisks, we find sculptures of the apostles. In dress and style they resemble the sculptured figure of Gregory the Illuminator (Fig 38), a similar garment is worn by the angel of the Annunciation represented on the palimpsest fragment with the Syriac version kept in a 10th century Gospel of the Sanasarian School. This means that the lay attires are local, while those of the saints are Syrian or East-Christian, a feature worthy of consideration in determining the character and origin of the monument.

Let us now consider the Baptism, with the Holy Spirit descending in the form of a dove, we have here one of the earliest eastern examples of a scene, which appears in Christian art on the dyptichs and sarcophagi of the 4th and 5th centuries. The same composition is carved on the ivory binding of the Gospel at Etchmiadzin, with this difference only that there it bears to a certain extent the stamp of the art of Rome and Ravenna but it does not here. Simpler representations of the Baptism, but with a deep impress of antiquity, appear on other sepulchral steles. Among these we can mention that of Talin where the Holy Spirit in the form of a dove holds in its beak a crown which he is to place on Jesus' head (Fig 43), a motif for which

Vertanes Kertogh in his letter addressed to the Albanians denounces such an interpretation as Nestorian, and hence incompatible with the doctrine of the divinity of Christ. (\*\*)

\* Coptic Museum of Cairo, No. 239.

\*\* Ararat, 1896, 481. See also our "Havoots Tarri Amenapurgichu", 1937, Jerusalem, page 49.

\* Spiegel Iranische Alterthumer, page

\*\* 'Varaz' means a wild boar.

\*\*\* John Chrysostom, Commentary on St. Matthew, page 445, p.g. Col. 335. Article by Atontz, See Sion, 1938, November issue, page 336.