

in nearly the same pose and attire as Daniel. The garment of the upper figure is the same as Daniel's, only worn in a different manner. The under-garment, the trousers and the girdle are similar to Daniel's, or to those of the lower figure. But the over-garment has sleeves and is thrown back over the right shoulder exposing the entire right side. He is blessing with his right hand. On the left, the over-garment hangs down covering the whole side; the empty sleeve also hangs down. The over-garment is clasped. The face is broken off, only part of the round hat is visible, vertically divided into six parts. We cannot say with certainty who these men may be, possibly one of the three children in the fiery furnace, and Daniel. Not less interesting is the sculpture of the third face; the photograph is unfortunately rather dim. (Fig. 93). It represents the enthroned Virgin, with Jesus in her arms. The fourth face has a cross, with a ball at the center and at the tips of the arms as we have often seen before.

The stele of Dzarrayishen (Fig. 19) is well preserved as far as the form of the base is concerned. Dzarrayishen lies on the left bank of Kassakh River, not far from the village of Yeghibadroosh (Damchoorlou). On one face of the base have been carved two scepter crosses inscribed in circles. On two faces of the stele we see a vine scroll with alternating clusters and leaves. The upper half of the monument is broken. We have already spoken of the archeological importance of this place with its two churches near which stands this stele. (Page 30 of the Armenian text).

A completely intact sepulchral stele, though without a base, is now in the museum of Etchmiadzin. It was carried there by Senekerim Dar Hagopian from the village of Ouchan at the southern foot of Mount Aracadz, not far from the place called Kharapavank. Ouchan, or Vzhan by its historic name, is one of the well-known sites of that region which, together with Aghts, Gouash, Aven, and Arooj, abounds in ancient memorials and remains of basilican churches. Unfortunately we do not

have the prints made from good photographs of this stele, so that we shall have to be content with the poor copies.

Let us consider first the face with the image of the Virgin (Fig. 94), and then pass to a description and appraisal of the other faces. The Virgin is enthroned and has under her feet a four-legged stool. Above her head is a conch-shell, often repeated in Coptic art (*). She is nimbed and wears a veil. Over her shoulders is a mantle. Her dress, with an ornate collar, comes down below her knees, with horizontal folds as we saw in other sculptures of the Holy Virgin (Fig. 79). From under it can be seen the hem of an under-garment with vertical folds. She wears soft, heel-less shoes, or slippers. The Christ child, seated on his mother's knee, wears a long, oriental tunic reaching to his feet. He holds a Gospel in his left hand, and blesses with the other. Mary holds her son in her arms with clasped hands — a noteworthy variant in her pictorial representations. Under the footstool is the three-leaved acanthus with a stalk. The size of the stele is 177 by 40 centimeters. On the upper capital-shaped part above the image of the Virgin, appears the bust of a saint in the middle of a three-leaved acanthus.

On the side of the stele, to the left of the spectator, there is a man with a pig's head (Fig. 95), similar to the one at Otsoun (Figures 38, 39, 40) but instead of a woolen garment, he wears a long tunic, with a mantle in the shape of a cope, clasped at the breast; the upper part, resembling a capital, is decorated with an acanthus.

The opposite side presents a princely figure, bareheaded, the hair coming down over the ears, the under-garment reaching the shins, with a somewhat short over-garment like a **yapenchi** (sleeveless gray coat worn by Circassians), his right hand protrudes from the opening and is raised with the palm toward the onlooker — a gesture of salutation and faith. His trousers

* Strzygowski, *Die Koptische Kunst*, page 37, Fig. 44, 7293. Considered a Fifth or Sixth century work.