

ers are thrust into the neck of the boots. He stands with heels close together, the toes pointing outward. Underneath is a three-leaved acanthus with stalk; on the capital an acanthus and the half-figure of an angel. (Fig. 94). We have designated this figure as that of a prince because the costume is similar to those of the figures at Talin (Fig. 66).

The fourth side has again an acanthus with a stalk on which stands a man wearing an under-garment reaching the feet; the cope-like shorter over-garment, reaching somewhat below the knees. The over-garment has horizontal pleats, while those of the under-garment are vertical as we saw on the figures of priests and apostles represented at Talin and Otsoun. He has a halo around his head, and his hair is combed down over his forehead, as at Budghavank. On the right hand side, fastened to a pedestal there is a long pillar or staff, ending in a square on which appears the upper arm of a cross. One may wonder if it represents the Labarum, if it did this detail would be very important in determining the date. Here, too we have the same acanthus on the upper part and farther up a half-broken frieze of oves, a hellenistic motif.

X

Not far from Talin, to the north and higher up on Mount Aracadz, is the village of Adiyaman—the ancient name of which is unfortunately not known, but which is one of the most important villages of this region — possibly owned by the Gamsaragans—. In Chapter One of this Section, page 51 (Armenian Text), in describing the location of the sepulchral stele, we gave the necessary information concerning the antiquity and importance of this place, stating that besides the ancient church of the type of St. Hripsimé — now the village church — there are the remains of an old basilica in a valley outside the village. The shape and sculptured decoration of a capital from this basilica, are similar to those of the 5th century churches of Digor and

Kassakh. One of the remaining windows has a decoration around it which helps us to assign this building to the earliest period of our architecture and points to the neighboring region from which this style was introduced. (Fig. 96). Such a form appears at Amman, on a monument which Strzygowski reproduced in his great work on Armenian Architecture and which he used to prove the Iranian influence in Armenia and the place of origin of the blind arches (*). Unfortunately, since the publication of Strzygowski's work we have not been there; hence we are unable to give further details that might have been of assistance in reaching a definite conclusion. So far as our immediate problem is concerned, the important element for us is the presence of an interesting sculptured stele close to this ancient church. The first face of the stele portrays Abraham's offering of Isaac (Fig. 97). A square altar with a single columnar support is placed on a three-stepped pedestal. Isaac is seated, cross-legged on the altar, Abraham raises his left hand holding the victim by the head or the hair, while with his right hand, slightly raised, he is about to slay him (one does not see the sword in Abraham's hand). The indistinct form visible above Isaac's head, must be the ram hanging from the thicket.

Abraham wears a tunic that reaches his ankles, and on his shoulders he has a long Byzantine toga, the ends of which fall over his breast, as we have already seen on the other sculptures. Above his head must have figured the angel, or the Lord's hand, pointing to the ram hanging from the tree; the form is now indistinct. Under this group picture is the usual three-leaved acanthus, half of which passes on to the other sides. There is a very badly damaged example of Abraham's offering of Isaac, also at Talin and another, slightly better preserved and with a different iconography at Goghph, which was discussed above (Fig. 56).

*Die Baukunst der Armenier und Europa, 1918, Wien, S. 448. Continue Al ai-Iran. S.