

Bayram and Ouchan-Vzhan (Fig. 94); the ninth at Yeghward (Fig. 34) with a standing Virgin as at Mahmoodjook; the tenth at Harij (Fig. 93); the eleventh at Igahad or Aygehad village of Lorri county. These are the ones known to us, with their various types.

The Virgins of Otsoun and Goghpa show the seated type of the Hodegetria while at Mahmoodjook and Yeghward she is standing. We have mentioned the great antiquity of the Otsoun church, probably dating in the late fifth century, or at most in the early sixth century. Of the churches of Yeghward, the larger one dates from the middle of the 6th century, while the one with a single nave is earlier and belongs to the fifth century. The church of Mahmoodjook dates before the 7th century, not later than the end of the 6th century, for its trefoil plan displays peculiar traits. Strzygowski is correct when he says "Die Kirche erweckt den Eindruck hohen Alters", — the church leaves an impression of great antiquity (*). The early dates of these churches will also determine the antiquity of the sculpture.

The standing Virgin of Mahmoodjook with Jesus on her left arm, forms the center of a group picture. Unfortunately it is in a damaged condition, but on the basis of the remains, we can complete the composition. The angel flying from the left holds something in a handkerchief which he is offering to the son and his mother. There must have been a corresponding angel on the other side judging from part of the hanging handkerchief. Farther down, again, on the left of the onlooker, stands a man, hands raised in a praying attitude, the sleeves of his over-garment of broad-cloth seem to be hanging down; he wears a belted tunic reaching slightly below the knees, and Sasanian trousers thrust into boots. This is the picture of the architect of the church. The figure on the other side must have been a standing woman. Her silhouette is dimly visible in the photograph.

* Die Baukunst der Armenier, page 501.

The standing Virgin of Yeghward holds Jesus on her right arm; her left hand is hanging down or it may be touching Jesus' feet. In Coptic textiles also one can see the Virgin carrying the child in her right arm (Fig. 106), but she is in a sitting position. It should be noticed that her garment does not reach her feet, and that her garment does not reach her feet, and it is divided into parallelograms by diagonal lines. We saw these diagonal lines in the sculpture of Goghpa, also in the decorative art of ancient Assyrians, and they may be copied from the art of needlework.

Figures 73 and 79 of Talin, and 94 of Kharapavank show the seated Virgin but not the Hodegetria type. The pleating of the dress is Syrian. In one of the Talin reliefs (Fig. 79) the costume of the Angels is Syro-Armenian but the general effect recalls the Virgin of Thebes. The shell-conch in Fig. 94 is also Coptic. The worshipping posture of the Virgin at Aygehad, one hand raised with the palm turned toward the onlooker, also appears in Coptic art. The seated Virgin on the stele of Harij, with Jesus on her lap, is a peculiar type (Fig. 93).

Thus Armenian art offers a variety of iconographic types of the Virgin, types which have points of similarity with the Coptic and Syrian representations.

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The Hellenistic influence, which came to Armenia by way of Mesopotamia and Syria, was not new when Christianity was proclaimed as the state religion. The coins of the Arsacid dynasty, those of Tigranes the Great, his son Ardavazt and others, bears irrefutable testimony of this fact. Some of these coins were minted at Antioch. Ardavazt himself was a poet and playwright in Greek, according to Plutarch. The Parthians also were lovers of Hellenistic art, and hence the Armenian Arsacids, who often had been subjected to Roman domination. The journey to Rome of Dirdad I, founder of the Arsacid dynasty, during the reign of Emperor Nero,