

was not without result. As a proof of this we may mention the building called "Dirtada Takht" (Dirtad's Throne) also the construction, according to Prof. Marr, of a temple in Greco-Roman style above Karni, which is usually attributed to Dirtad the Christian on the authority of Moses of Khoren. Nor are these the only examples. North of the village of Apn, where there is an ancient cemetery, we found two tombstones of the same size and sculptured in the same style, one of them a rectangular block with low-reliefs similar to those found among the ruins of the above-mentioned Dirtad's throne; the other, possibly part of a pediment, more deeply carved, which has been broken to pieces by the villagers and used in their buildings. Unfortunately during our second visit we could not find any trace of them, and the villagers would not tell us for fear of punishment. Remains of a building of the same period may be buried under the village of Yeghibadroosh—Damcherloo by its modern name.

The adoption of Christianity as the state religion, further strengthened that tie, as may be seen in the decoration and construction of the basilicas which are not Roman, but a combination of Greek, Roman, and Syrian art, as in Syria. We saw such an example in the fragment embedded in the wall of the church walls. The same may be said of the engaged columns flanking the entrances of Digor and Yere-rooyk. All these sufficiently explain the influence of Syro-Mesopotamian and Greek art on our basilicas and on the neighboring sepulchral steles. The similarity of motifs to the Syriac and Coptic indicates the identity of the artistic tradition. This is also true of the similarities with Sasanian art which in its turn was subject to Hellenistic influence.

With respect to form, our steles must have had their models. Through their figure sculpture these steles belong to the Christian era, though, as we have said, one or two may have belonged to the pagan period. We cannot as yet determine with

certainly their provenience, but a few distinct peculiarities indicate in what direction we must look. We think that their origin must be Hittite or Hattian. Monuments, similar in form, are found in the vicinity of Caesarea, two of which are mentioned by Alboyajian in his history of that city. (*) There is a similar stele at Deman (Teima) in northern Arabia, a work of the latter period of the Assyrian Empire, namely, the 7th century B.C. (Fig. 10) (**) The upper figure is the god Kalm of Hakam, dressed in Assyrian style, while the lower figure is the priest who erected the monument. The style of the sculpture, and the division into parts recall our own steles. We know of a third stele at Khirbett et Tannur in the land of the ancient Nabateans in Trans-Jordania. The style of the carving is Greco-Roman, but the shape of the monument is like ours. The Nabateans had an independent state during the Seleucid period and had active trade relations with countries north and south. Their capital was Petra, the ruins of which bear testimony to their flourishing civilization. Their kings were called Haret or Aretas. The representative of one of these kings tried to apprehend the Apostle Paul, in Damascus, but Paul escaped from his hands by being let down a window in a basket". (II Corinthians, Chapter 2, 32-33). The Nabateans originally came under Seleucid influence but after the Roman conquest they were subject to Roman culture (***). The monument reproduced in figure 108 — which we have taken from Nelson Gluck's article, is a product of this period (*). One side is Hadad the god of lightning, but in the form of Zeus; on the other side is Tyche. Hadad was the god of the Assyrians, a religious personification which they inherited from the Hittites in imitation of Tesup, but the outward form

* History of Armenian Casarea, Vol. I, pages 78, 85.

** Dr. Hugo Winckler, *Das alte Westasien*, 1901, Leipzig, Vienna, page 232.

*** Ibid. 239-240.

* The National Geographic Magazine, 1944, February, page 248.