

FOLKLORE AND “INVADING PECHENEGS” ON BYZANTINE AND SLAVIC MINIATURES

The paper focuses on the study of sources and schemes of formation of Byzantine and Slavic miniatures, depicting the epoch of Pecheneg invasions to Byzantium and Rus'. We examine the miniatures from the unique Byzantine illuminated chronicle — Codex Matritensis Ioannis Skylitzes, 12th century, and a number of Slavic illuminated manuscripts, in which the images go back to earlier originals, including Byzantine, — the Sylvester Collection, 14th century, the Radziwill (Konigsberg) Chronicle, 15th century, the Illustrated Chronicle of Ivan the Terrible, 16th century.

In the scientific literature these miniatures are traditionally considered from two points of view. Art critics are focusing on the analysis of style and semantics of miniatures, contents and typology of images, illustrative and compositional techniques of medieval artists. Historians often perceive these miniatures literally, ignoring their art nature, and often use them as illustrations of real history of Byzantine and Rus' relations with Pechenegs, on their basis of various historical conclusions, including reconstruction of ethnographic shape and military tactics of Pechenegs, are drawn. But, as shown by special studies, the ethno-cultural differences, which are manifested in appearance, dress, weapons of “Others” (Rus', Bulgarians, Pechenegs, “Scythians”, Tartars), were not significant for the creators of these miniatures; in most cases soldiers of the opposing sides are identical to each other. In addition, the images of Pechenegs in miniatures are deprived of opposition «Rhomaioi/Barbaroi» or “Rus'/Steppe”, which the illustrated texts contain.

On this basis, and also considering that these images are not synchronous to depicted events and reflect the vision of artists of a later period, the question of sources and process of formation of these miniatures in conjunction with the accompanying texts and the historical context is raised. On the example of Cod. Matritensis we would like to show that textual and illustrative series of battle scenes involving the Pechenegs and “Scythians” goes back to the oral tradition. It is suggested that creating “dynamic” iconographic composition of these episodes (see, e.g., Biblioteca Nacional, Vitr. 26–2, fol. 161–161v, 162b), the Byzantine artist of Cod. Matritensis relied on heroic songs or novels of epic nature, which were widely circulated in the Byzantine Empire during its entire history.

Меденникова Александра Евгеньевна

Московский государственный университет имени М. В. Ломоносова, Россия

Символическое и функциональное значение архитектурных элементов в раннехристианских колонных саркофагах

Саркофаги — это памятники раннехристианской скульптуры, которые дают нам наиболее полное представление о пластике того времени, поскольку они дошли до наших дней в очень большом количестве. Среди всех раннехристианских саркофагов видное место занимают те, в декорации которых использованы архитектурные элементы.

Раннехристианское искусство, которое оперировало уже существовавшим языческим художественным языком, было вынуждено приспособлять и переосмысливать его. Не являются исключением и колонные саркофаги, на примере которых можно проследить, что сохранилось из античного восприятия элементов архитектуры, а что было привнесено в понимание их христианским мировоззрением.

Рассмотрим это на примере использования колонны. В античности и в архитектуре, и в скульптуре саркофагов этот элемент воспринимался как тектонический, выполняющий функцию несения, а также как пластическая метафора человеческого тела. В раннехристианском искусстве эти значения, присущие колонне, изменяются.

Поскольку понимание саркофага как малой архитектурной формы утрачивается, тектонической функции практически не остается, колонны уже не предстают как конструктивный

элемент. Зато пластические аналогии с человеческим телом сохраняются в наиболее близких к классическому стилю произведениях.

Новыми являются другие функции колонн. Во-первых, понимание их как элемента, ритмически организующего украшенную поверхность саркофага. Именно в раннехристианских памятниках колоннада служит разделителем не просто фигур, но сюжетных сцен. К декоративной функции также отсылают примеры с изображением деревьев вместо колонн. Во-вторых, важным становится наделение колонн символическим смыслом. Например, не являясь тектонической опорой, они могут служить метафорой фигур апостолов — «столпов церкви».

Таким образом, колонны в раннехристианских саркофагах совмещают в себе как античное, пластическое понимание этого элемента, так и новое — декоративное и символическое.

Alexandra Medennikova

Lomonosov Moscow State University, Russia

SYMBOLIC AND FUNCTIONAL MEANING OF THE ARCHITECTURAL ELEMENTS IN EARLY CHRISTIAN SARCOPHAGI

The sarcophagi are the most important testimony of Early Christian sculpture. They survive in great number to the present day. Among the most sumptuous are the sarcophagi decorated with architectural elements.

Early Christian art was formed during the first centuries AD when Roman art was still flourishing. The transition to Christianity influenced the artistic development in many ways. New faith changed people's worldview. In spite of that the forms were still pagan. Therefore there was a strong need to change the meaning of these forms. The aim of this paper is to distinguish different meanings of architectural elements in Early Christian sarcophagi.

We shall consider some columnar sarcophagi. The main element used in these sarcophagi — a column — is very important for the culture of Antiquity. In Greek and Roman architecture and sculpture it was understood as a tectonic element and also as a metaphor of the human body. In Early Christian art these meanings change.

The perception of sarcophagi as “micro-architecture” was lost in Early Christian time. That's why columns don't have tectonic function anymore. But allusion to human body is still present in the most ornate sarcophagi.

However, there are some new meanings of columns that appear in Early Christian epoch. Firstly, colonnade serves as a separator of figures or scenes. So the main aim of this element is to organize rhythmically an ornamental surface. As example of substitute for purely decorative columns we can point to the group of sarcophagi called “ad alberis”. Secondly, the symbolic meaning of columns becomes very significant: they can be metaphors of the Apostles as “columns” of the Church.

So, in Early Christian sculpture columns combine different meanings of that element. They remain metaphors of human body and gain new decorative and symbolic meaning.

Valentina Cantone

University of Padua, Italy

OLD AND NEW QUESTIONS ON THE MOSAIC OF THE MAIN PORCH OF SAN MARCO IN VENICE

I propose a critical survey on the mosaic of the main porch of San Marco in Venice, in terms of style, chronology and conservation.

The first part of the paper focuses on the historiographical tradition, based on the study of Otto Demus, published thirty years ago.