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SUMMARIES

BULGARIAN HORSE AMULETS IN A EURASIAN CONTEXT

Vladimir Petruhin

This article examines the motif of the horseman in the religious sculpture of Eurasia, noting the mutual influences between Turkish, Iranian and Finno-Ugric traditions in the Middle Ages and especially Bulgarian amulets depicting a human head on the back of a horse from Pliska and other monuments. The cliff painting at Sakachi-Alyan (in the Amur River basin) is identified as being one of many Eurasian analogies, where the skull is depicted on top of the body of a horse, as in Ob-Ugrian religious objects (hats and saddle-cloths), which were attributes of Mir-Susne-Hum, the horse deity that watches over the world and whose cult is connected with the Iranian cult of Mithra. Bearded faces are a characteristic motif of Turkic early medieval art from Altai to Bulgaria. It is suggested that the face (or head) on top of the horse is an incarnation of the supreme heavenly deity Tengri, the horseman who watches over the world.

БЪЛГАРСКИ АМУЛЕТИ - КОНЧЕТА: ЕВРАЗИЙСКИ КОНТЕКСТ

Владимир Петрухин

В статията се разглежда мотивът на конника в култовата пластика на Евразия - на взаимодействиите в средните векове тюркската, иранската, фино-угърската традиции и в частност българските амuleti с човешка глава върху гърба на коня от Плиска и други паметници. Сред многобройните евразийски аналогии се откроява скалната рисунка от Сакачи-Алян (басейна на река Амур), където черепът е изобразен върху корпуса на коня, както и обско-угърските култови предмети (шапка и чул) - атрибути на Мир сусне-хумр - конното божество, наблюдаващо света, чийто култ е свързан с иранския култ на Митра. Братските лица са характерен мотив за тюркското ранносредновековно изкуство от Алтай до България. Предполага се, че лицето (главата) върху коня възглавява върховното небесно божество Тенгри, конника, наблюдаващ света

THE IMAGE OF THE GOR- GON MEDUSA IN BULGARIAN LANDS DURING THE EARLY MIDDLE AGES

Rasho Rashev

The author examines five artifacts found on the territory of present-day Bulgaria. They date from the 10th-12th centuries, and using various materials and different styles they all represent the image of the Gorgon Medusa. Heretofore unknown facts are included regarding the popularization of this personage from Ancient Greek mythology through the Slavic translation of the Chronicle of Ioan Marala, which was written in Bulgaria

at the beginning of the 10th century. In the search for evidence of the image's apotropaic significance, attention is focused on two ritual breads from the 19th century there were very unusual in terms of their decoration. It is suggested that the stamped text IC XC NI KA arranged in a circle with an usual cross around it is similar to the lead amulets with the head of the Gorgon, whose hair is of snakes. The Mesoamerican region is also noted as another example of a region where masks of a human face with the tongue sticking out are widespread. The preservation of this gesture through the centuries up until modern times reminds us of the gesture of sticking out one's tongue, the best known contemporary example of which is the popular photograph of Albert Einstein.

A RELIQUARY FROM A NOMADIC KHAZARIAN GRAVE IN THE LOWER DON BASIN

Vjacheslav Glebov

and Aleksej Ivanov

This article is the first publication on a unique reliquary with narrative scenes from a Khazarian grave in the Lower Don Basin. The authors pay particular attention to the characteristic epic scene representing a battle between a warrior on horseback and a foot soldier.

РЕЛИКВАРИЙ ОТ НОМАДСКИ ГРОБ ОТ ХАЗАРСКО ВРЕМЕ В ПОРЕЧИЕТО НА ДОЛЕН ДОН

Вячеслав Глебов

и Алексей Иванов

Статията представлява публикация на уникален реликварий със сюжетни сцени от хазарски гроб в долното поречието на река Дон. Авторите обръщат внимание на характерната епическа сцена, представяща битка на конник с пешак.

BONE PLATES WITH GRYPHON DESIGNS FROM THE TAMAN FORTIFIED SITE.

Viktor Chaidze

This article is dedicated to the problem of the significance of Gryphon designs on bone plates of Byzantine origin that were found in medieval layers of the Taman fortified site (known as Tamatarhi to the Khazarians and Matrachi to the Byzantines). The author suggests that the image of the Gryphon possessed magical-symbolic significance above and beyond its decorative symmetrical use in the composition and that the bone plates were most likely placed on top of the burial shroud as a means of protection.

КОСТЕНИ ПЛАСТИНИ С ИЗОБРАЖЕНИЯ НА ГРИФОНИ ОТ ТАМАНСКОТО ГРАДИЩЕ

Виктор Чхайдзе

Статията е посветена на проблема за значимостта на грифоните върху костени пластини с византийски произход,

намерени в средновековните слоеве на Таманското градище (хазарската Таматархи, византийската Матрахи). Авторът предполага, че образът на грифона има магико-символично значение извън декоративната симетрична композиция и пластините са били поставяни, вероятно, като предпазно средство върху погребалното покривало.

KHAZARIAN MINIATURES

Valentina Flyorova

This article examines the content of narrative compositions in Khazarian art, which are interpreted from the point of view of universal spatio-temporal symbolic systems, namely calendrical systems and those connected with the World Tree. The text particularly emphasizes the underappreciated role Sogdian art played in the formation of Khazarian visual art.

ХАЗАРСКИТЕ МИНИАТЮРИ

Валентина Фльорова

В статията се разглежда съдържанието на сюжетните композиции в хазарското изкуство, които се интерпретират от гледна точка на универсалните пространствено-времеви символни системи - календарни и свързани със световното дърво. Особено се издтъква недооценената роля на согдийското изкуство за формирането на изобразителното изкуство на Хазария.

A CERAMIC RHYTON FROM THE SAMOSDELKA FORTIFIED SITE IN THE ASTRAKHAN' REGION

Emma Zilivinskaya

Among archaeological sites found along the Lower Volga, Samosdelka holds a unique place, since the study of this site to a large extent changed our understanding of the historical development of this region. Until recently it was thought that towns appeared in the territory of the Lower Volga only at the beginning of the time of the Golden Horde in the 13th-14th centuries. Data from written sources was supported by exceptionally scarce archeological material. Similarly, the city of Saksin from the 12th century was also not able to be located, even though it is also known from written sources. As a result of archeological excavations it has become clear that Samosdelka appeared during the 11th c. and existed continuously until the 1430s. Its core population was made up for Bulgars and Togoz who had emigrated there from the lower Syr-darya River.

The ceramics from Samosdelka are striking in their abundance and variety of forms. One extremely interesting vessel, a ceramic rhyton, has been found. In its morphology the rhyton from Samosdelka is closest to the vessels of Type I from Fergana (according to G. Al Brykina). Similar vessels have also been found at the Tashkent oasis,

as well as in Rea and Afghanistan. Despite this similarity, however, the Samosdelka rhyton has a number of distinguishing characteristics that make it possible to suggest that it has local origins. Most likely it originated in the layers from the 9th-10th centuries, since similar vessels from later times have not been found. It is also of interest due to the fact that it is the second ceramic rhyton found in Eastern Europe.

КЕРАМИЧЕН РИТОН ОТ ГРАДИЩЕТО САМОСДЕЛКА В АСТРАХАНСКА ОБЛАСТ

Емма Зиливинская

Сред археологическите паметници по долното течение на река Волга градището Самосделка заема особено място, тъй като проучването ѝ до голяма степен промени възгледите ни за историческото развитие на този регион. До неотдавна се считаше, че градовете възникват на територията на долното течение на Волга едва по времето на Златната орда в XIII-XIV в. Данните от писмените извори намираха потвърждение в крайно оскъден археологически материал. Не бе локализиран също така градът Саксин от XII в., който също е известен по писмените извори. В резултат на археологическите разкопки стана ясно, че Самосделка възниква през XI в. и съществува непрекъснато до тридесетте години на XIV в. Основното му население съставляват българи и тогози, преселили се тук от долното течение на реката Сердаря.

Керамиката на Самосделка пораждава с изобилието и разнообразието на формите си. Бе намерен много интересен съд, който представлява керамичен ритон. По своята морфология ритонът от Самосделка е най-близък до съдовете от I тип от Фергана (според Г. Ал Брикина). Подобни ритони са намерени също така в Ташкентския оазис, в Реа и Афганистан. Но въпреки това сходство ритонът от Самосделка има редица отличителни белези, които дават възможност за предположим, че има местен произход. Най-вероятно той произхожда от слоевете от IX-X в., тъй като подобни съдове от по-късно време не са ни известни. Той е интересен и с това, че е вторият керамичен ритон, намерен в Източна Европа.

KHAZARIAN SILVER (TRADITIONS AND INNOVATIONS)

Natalia Fonyakova

This article characterizes decorative art in Khazaria in connection with the development of the universal plant motif "the lotus palm tree" in Khazarian (Saltov) toreutics.

ХАЗАРСКОТО СРЕБРО (ТРАДИЦИИ И ИНОВАЦИИ)

Наталия Фонякова

Статията характеризира декоративното изкуство на Хазария във връзка с развитието на универсалния растителен мотив - палметата „лотос“ в хазарската (салтовска) тореутика.

ON ONE SCENE FROM THE OHRID DOORS AND ITS SIGNIFICANCE FOR ZOOMORPHIC IMAGERY DURING THE MIDDLE AGES

Daniel Fokas

This article examines problems related to one of the scenes depicted on the so-called "Ohrid Doors" or the doors of the Church of St. Nicholas Bolnichki in Ohrid. It is one of the scenes included in the doors' conceptual program that has not yet been identified and interpreted. Two possible interpretations have been suggested. The first connects the scene with illustrations from the life of the Prophet Jonah (Jonah 1:15 - 2:1) (M. Chorovic-Lyubinkovic and D. Drumev), while according to the second, the composition is related to the signs of the zodiac and the calendar (A. Grabar). However, closer analysis has established that such interpretations of the scene are not sufficiently convincing.

A comparison of the scene with passages from the book of Genesis has given rise to the considerably more plausible thesis that the image represents the scene of "Adam Naming the Animals." In our opinion, it was influenced by the allegorical interpretation offered in the works of church writers (such as Origen; Theodorit of Cyr; St. Ambrose, Bishop of Milan; Narsai of Edes) about Adam and his power over the animals. The image not only represents the scene "Adam Naming the Animals," but also shows us Adam in his glory as the master of the Earthly Paradise created by God. It is closely related to the more ancient Yahvist version of creation reflected in the book of Genesis (Gen. 1:26), as well as in one verse from the Psalter (Ps. 8:7-9), finding its closest parallel in scenes in mosaics from fifth-century Syria (Huarte, Hama and Copenhagen) and Greek and Latin psalters from the 8th through the 13th centuries.

The scene and the symbolism found therein played a major role in legitimizing zoomorphic images in Christian art. It positions creatures with respect to man and the world in a symbolic way. Its symbolism expresses Adam's status as the master of all creation, who gave names (qualities) to the animals. This made it possible for zoomorphic motives to exist in medieval Christian art as independent units of meaning, appearing as the personification of just such spiritual qualities and states.

THE „MEDIÉVAL TREASURES OF BULGARIA” EXHIBIT

Vanya Pavlova

The exhibit „Medieval Treasures of Bulgaria” is organized by the Archaeological Museum in Varna. The rich collection from Varna forms the heart of the exhibit, with participation by museums from Montana, Veliko Turnovo, Shumen, Preslav, Turgovishte, Silistra, Rusa, Dobrich and the National Art Gallery in Sofia.

The goal of the exhibit is to show world-famous artifacts, as well as to exhibit new

finds or lesser-known works dating from the 9th-10th and the 13th-15th centuries. The exhibit organizers interpret the concept of "treasure" in a wider sense, understood as something valuable, not only as precious metal, but also as art. Thus, the exhibit includes a wide variety of works created by master goldsmiths and toreutists, as well as by icon painters and potters.

Ornaments and finery occupy a significant place in the exposition. Some of them were found, after having been hidden away as treasures, while others were discovered as funeral offerings in excavated necropolises. The finest specimens by medieval goldsmiths are displayed. Some of the decorations reflect the style of the Byzantine East, while others reveal the influence of the European West. In this exhibit at the Archaeological Museum one can witness part of the brilliance of medieval Bulgaria.

EPIPHENOMENAL LIGHT IN BYZANTINE PAINTING

Alexander Stoykov

Sacral light in Byzantine painting reveals the epiphenomenal nature of God. It presents itself as a typical emanation of God - both accessible and inaccessible. As an emanation of God, this epiphenomenal light blinds the physical eyes of the beholder called upon the rare occasion of witnessing it, only to open their inner, spiritual eyes. This is experienced by the Apostles Peter, John and James during the transfiguration of Jesus on Mount Tabor; it is also experienced by the future Apostle Paul on his way to Damascus. The Holy Spirit descends in the form of flames to light the initiated so that they become holy men or saints.

Painting structured through epiphenomenal light reveals a space that bears the characteristics of God. The essence of sacral space is not revealed to a mere look, because each "icon", each sacral image, can only become accessible through contemplation. epiphenomenal light builds the space of the painting by dispelling the darkness and, respectively, the shadows. The space of a sacral painting does not need to be modelled through light and shade; it fits into a universal two-dimensional form.

The nature of epiphenomenal light reveals two different ways to depict God. Because of God's sensual inaccessibility, He is not depicted as a specific visual unit; instead, God is approachable through the painting space itself, built from light. The only opportunity to localize God is by means of depicting His second face, Jesus Christ. The emanation of God into light signifies that He is ever present in the structure of the painting's space. Thus, no image ever leaves the realm of the Father.

The two ways to present God through epiphenomenal light reveal two types of iconography. The first type is engaged with specific images and pays special attention to narration, whereas the second type relates to the structure of space itself.