

*V.V.Akimov*

## **Jesus Christ's sufferings and death in the iconography of the East and the West**

The image of God sufferings, Jesus Christ crucifixion has received such wide spreading in the Christian world that is hardly possible to count up total of the similar monuments created throughout last one and a half thousand of years. The crucifixion has got a habitual symbol of Christianity and various types of the Crucifix became a distinctive feature of some Christian faiths. From time to time modern Christians, looking at the Cross with crucified Jesus Christ, don't think of the tragedy of Christ's death and the joy of His resurrection but whether the given Crucifix is «their own» or «another's». Meanwhile, the iconography of the Crucifix as far as the iconography of God's Mother can testify to a generality of Christian tradition of the East and the West. There are much more general lines than differences between them. The evangelical narration of God sufferings and the history of Crucifix iconography formation, both of these, testify to the unity of east and western tradition of the image of the Crucifixion. Traditions of the East and the West had one source and were in constant interaction.

Considering the Crucifix iconography of the East and the West in a context of the evangelical narration and in a historical context testifies to the unity of these traditions and leads not to dissociation, conflicts and mutual recriminations, but gives an impulse to search of the lost unity.

## **Bases of the Crucifix iconography in the canonical Gospels and in the ancient Christian literature**

It is possible to tell with confidence, that the iconographical tradition of God sufferings grows from the written tradition reflected in texts of the canonical Gospels, apocryphal monuments and ancient church writers. Picturesque images of the Crucifix have appeared considerably later than literary descriptions. The story about God sufferings is available in all four Gospels (Mt 27:33-55; Mk 15:22-41; Lk 23:33-48; Jn 19:17-37). This description does not speak about appearance, the cross form, about a way of the crucifixion, the position of a head and hands on a cross, the quantity of nails. It does not speak about how Christ looked and how He has been dressed.

However, the Gospel informs the following important for iconography details:

1) a crown of thorns have been assigned on Christ head before the crucifixion (according to Matthew, Mark and John);

2) the crucifixion occurred on Golgotha (according to John, this place was near to a city);

3) crucifiers cast lots to divide clothes of Christ;

4) it was the tablet with an inscription that Crucified is the King of the Jews (according to Luke and John; it is spoken about an inscription in three languages);

5) then were there two thieves crucified with Him, one on the right hand, and another on the left; one of them laughed at Christ, and the second one has believed in Him (according to Luke);

6) before death Christ has addressed to Father God (according to Matthew, Mark and Luke); Christ has bent His head and has died (according to John);

7) the death was accompanied by darkness, the sun has grown dim (according to Luke), a temple veil has torn in two (Matthew, Luke, John), there was an earthquake (Matthew);

8) nearby there was a road as there passed the people abusing Christ (according to Matthew and John, according to Luke Christ was abused by chiefs and soldiers standing nearby);

9) nearby there were women and some Christ followers (according to John Christ has charged the care of His Mother to the disciple, whom he loved);

10) one of soldiers gave Christ vinegar to drink mingled with gall (according to Matthew, Mark; according to John Christ asked drinking); after His death one of soldiers has pierced edges of Christ, blood and water has poured down.

All these features, anyhow, have found the reflection in various images of the Crucifix. Although the simultaneous image of events occurring at different times is a characteristic feature for iconographical tradition (it is the line borrowed from ancient Near-Eastern art) at the image of Christ crucified on a cross painters should choose one of two moments of time that this when Christ was still alive or when He has already got up the ghost. One of variants of the image of alive Christ is the image of Christ addressed with entreaty to God. Each moment is expressed by means of eyes: opened (or directed to the sky) and closed.

Christian iconography (both the East and the West) tests on itself strong influence of the ancient apocryphal literature. Gospel of Nicodemus, the Arabian Gospel of the childhood, the Slavonic apocryphal story «About Jesus Cross»<sup>1</sup> are among apocryphal stories. Last apocryphal story has Serbian, Bulgarian and Russian variants. Its separate parts existed in the form of legends «About the head of Adam», «About two thieves». The text of this apocryphal story has affected the maintenance divine service of the Fasting. Various data on the crucifixion are collected in «The Gold legend», the collection of legends and lives of saints, made by Jacobus de Voragine (approximately 1250), a bishop of Genoa. In XIV-XV century this collection had been used to a very big popularity. All these written monuments have brought in the Crucifix iconography additional

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<sup>1</sup> See dissertation of M. M. Kaspina «Plots about Adam and Eve throughout historical poetics. According to Hebrew and middle age Jewish and Slavonic bibliography», parts 2-3. (The Russian State Humane University, 2001).

details – a skull under a cross, names of robbers, soldiers and revived people by means of the Christ death.

Based on the Gospel and other ancient written monuments, the Crucifix iconography, as well as a whole ancient Christian iconography of the East and the West, has tested the influence from antique graphic tradition. This influence was showed through using of allegories, for example, allegorical images of the sun and the moon, Church and a synagogue.

### **The beginning of the Crucifix iconography formation<sup>1</sup>**

The history of the Crucifix iconography development can be begun from the Vth century though recently the image of the Crucifix dated on the IIIth<sup>2</sup> century was revealed. The wide circulation of tradition of the image of the Crucifix only from the Vth century has some explanations.

First, the first Christians did not represent the Crucifixion owing to those mournful feelings, human experiences which have been connected with memories on murder of the Divine Teacher. The notes of the pilgrim Aetheria dated on the IVth century testify about strong emotional experiences connected with memories on the crucifixion. Telling about divine service in Jerusalem on Passionate Friday, she marked: «And it is worthy surprise, how much grief and groans each reading and a pray cause. And there is no one that day, either old, or young who would not cry within these three hours, thinking about those sufferings which the Lord has undergone for us»<sup>3</sup>.

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<sup>1</sup> See Pokrovsky, N. V. *The Gospel in monuments of iconography (mostly in Russian and Byzantium)* / N. V. Pokrovsky. М.: Проречье-Традиция, 2001. That is the full Russian version of the history of Jesus Christ death iconography.

<sup>2</sup> The earthenware crock with the image of the Crucifixion has been found in 2005, in the North of Spain, Iruna Velea. You can see three crosses on it; there is a figure on the central one, and two others (with hands up) under it. But now it is believed that this image is a fake.

<sup>3</sup> *Ascetics of discretion who had been living on Sinai Mountain and its neighborhood. To the spring of alive water. The notes of the pilgrim dated on the 4<sup>th</sup> century.* М.: Паломник, 1994. P. 211.

Secondly, a cross, as the tool of severe execution and the murder tool, obviously caused disgust in pagans, and in general in inhabitants of Roman Empire where the similar form of execution was applied. Obvious honoring of a cross, the tool of execution of criminals, mainly slaves, according to N. V. Pokrovsky, originally could interfere with mission among pagans<sup>1</sup>. Already apostle Paul (1 Cor 1:23) spoke about negative attitude of pagans to the sermon on the crucified Christ, underlining, that such sermon for the Greeks is madness. The image of crucified with a donkey head<sup>2</sup> and an inscription: «Alexamenus prays to his Lord», found out in 1856 on the Palatine Hill and dated on 240 A. D., testifies to sneers of pagans at Crucifixion honoring. The image of severe execution and honoring killed on a cross are seemed very strange.

It is considered to think that the distribution of the Crucifix iconography is connected with the termination of use of such kind of execution. Execution through the crucifixion on a cross has started to disappear since Konstantin the Great's<sup>3</sup> epoch, and in V century has stopped at all.

God sufferings originally had been represented in symbolical images. Images of Abraham sacrificing Isaac to God; Daniel in a ditch with lions and Ions with the hands dissolved in the parties could remind of the Crucifixion.

The image of a four-final cross appears only in III century. On sarcophagi there is an image of a cross with soldiers protecting it. At the cross top there is a wreath which is supported by birds. Such image, apparently, connects history of the crucifixion, stay in a coffin, Revivals and Rises. In V century on crossing of beams of a cross the lamp was represented, and in

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<sup>1</sup> Pokrovsky, N. V. *The Gospel in monuments of iconography (mostly in Russian and Byzantium)*. P. 401-402.

<sup>2</sup> Tertullian speaks on a behalf of Christians blamed in onolatory: «The Apology», 16.

<sup>3</sup> Sozomen («Historia ecclesiastica», 1:8), Cassiodorus («Historia ecclesiastica tripartita», 1:9), Avrelius Victor («De caesaribus», 4) speak about the disappearing of the execution through the crucifixion. However, there are evidences that this kind of execution was still existed in IV century.

VI century - a bust of Christ (for example, in church of Sant' Apollinare in Classe (Ravenna)) was sometimes represented.

Written sources say that crosses with the crucifixion had been already existed in V-VI centuries. From the same time one of the most ancient images of the Crucifixion has been preserved. For example, on portal of Basilica of Santa Sabina all'Aventino in Rome the picture of three crucified figures has remained. Christ is represented with a beard and open eyes. We can attribute to this time pictures of the Crucifixion and Judas death from the British museum and also pictures on ampoules of Monza. On many ancient Crucifixes Christ is dressed in long clothes (without sleeves) like in a miniature from the Rabbula Gospels.

Ancient images of the Crucifixion almost do not transfer physical sufferings. It is possible to guess sufferings only looking at the hands punched by nails and feet (in ancient images 4 nails are always used), blood which flows from wounds. The cross often had the top crossbeam with an inscription.

The most ancient images of crosses were four-final (immissa) or three-final (commissa). In the end of the first millenium appear seven- and eight-final crosses. From IX century the cross very often has the bottom which at first was represented as a direct beam, and after - as a slanting beam. In the east in XVI-XVII century the bottom receives symbolical interpretation, as instructions to the way of rescue and the way of death which believers and non-believers in Christ are expected.

In the first millennium it is hardly possible to divide accurately Western and East iconography of the Crucifixion. Some features were showed only in the beginning of II millennium. In XII-XIII centuries in the West there was a certain unification of the image of the Crucifixion. Christ began to be represented with the bent body, suffering, bleeding profusely, with a beard, in a bandage, with a cross nimbus and a crown of thorns (in XI-XII centuries sometimes with a crown on a head), crucified on three nails on a cross without bottom. In XII century the cross often has the branched out vegetative branches. Deity of Christ was also reminded by radiant light. As it's previously seemed, the absence of the fourth nail became the essential distinctive

feature of the western Crucifix. As far as the absence of bottom is concerned it is hardly possible to consider it as the important difference, because it wasn't present at all ancient images, and there it was available, it hardly fell outside the limits a vertical beam of a cross. But even at occurrence of separate western tradition it is impossible to say that traditions of the East and the West existed separately. These traditions constantly cooperated.

### **Elements of the Crucifix iconography of east and western traditions in a historical context.**

Let's consider elements of iconography based on an evangelical narration and tradition to show unity and interrelation of east and western direction of Crucifix iconography.

1) The Crown of thorns. In Byzantium and in Russia the images of a crown of thorns on the head of Crucified are rare<sup>1</sup>. Such icons from St. Ekaterina's Sinai monastery (VIII century) and from an iconostasis of the Sofia cathedral of Great Novgorod (XIV century) are known. In the West the crown of thorns has received a wide circulation within XII-XIII centuries. The Crucifix with a crown of thorns, which have appeared in Russia since XVII century (to start from the image in the Sijsky Gospel), it is possible to connect with the western influence.

2) Golgotha. The iconographical form of Golgotha is the rock. Golgotha was perceived as the earth centre, the geographical and religious center<sup>2</sup>. Therefore the image of Golgotha was sometimes accompanied by words from Psalms 74:12 - «For God is my King of old, working salvation in the midst of the

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<sup>1</sup> For example, N.V. Pokrovsky considered that in the antiquity there were not such images at all (Pokrovsky, N.V. *The Gospel in monuments of iconography (mostly in Russian and Byzantium)*. P. 447). It is interested to know that according to the opinion of art-critic V. Phylatov the custom to draw the Crown of thorns had been got to the West due to crusaders from Jerusalem (Phylatov, V. *Праздничный ряд Софии Новгородской*. Л., 1974. P. 43).

<sup>2</sup> Golgotha was the earth center by views of Tertullian and Andrew of Crete. The earth center was Jerusalem itself. It was written by Jeronim, Ephraem the Syrian, German of Konstantinopole.

earth!». Since IX century a skull and bones had appeared inside the Golgotha. N.V. Pokrovsky considered that this skull originally was only a symbol of the death won by a cross, a symbol of a victory over a death<sup>1</sup>. But during later period the understanding of this skull as Adam's skulls was fixed. Ancient church authors considered that Adam's tomb<sup>2</sup> was on the Golgotha. Apocryphal stories tell that angels buried Adam's body on the Golgotha, it has been brought there by Shem after the Flood. At the same place it is possible to find legends that the Gross tree has grown from the grain enclosed in a mouth of Adam by Seth; that the tree with a skull has been brought for the temple building but Solomon has separated a skull and has buried it. The cross has been made of this tree. A cross has been put on Adam's tomb. During the crucifixion the blood of Christ has touched Adam's head and has washed his sin. Ancient pilgrims also speak about similar legends. All these legends are popular both in the East and in the West<sup>3</sup> and are based on theological tradition of understanding of Christ as New Adam (1 Cor 15:21-22, 47; Rom 5:14-15). The Golgotha is represented near to Jerusalem that is specified by the wall, a fortress or buildings.

3) Division of Christ's clothes by soldiers. The image of soldiers who divide Christ's clothes was popular both in the East and in the West. It is dated on VI century.

4) The Tablet with an inscription. The tablet with a fault inscription doesn't always present in the first crucifixes. But its presence proved by the Gospel also became the general line both the eastern and the western crucifixes.

5) Two robbers. Images of robbers are also very ancient (about V-VI centuries). Sometimes they are nailed, sometimes they are adhered. But these distinctions meet both in the East

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<sup>1</sup> Pokrovsky, N.V. *The Gospel in monuments of iconography (mostly in Russian and Byzantium)*. P. 441.

<sup>2</sup> See: Origen «Commentary on the Gospel of Matthew», Tertullian «Against Marcion», Basil the Great «Commentary on Isaias», John Chrysostom «Homilia 85 on the Gospel of John», Epiphanius of Cyprus «Anchoratus», 46:5.

<sup>3</sup> See, e.g., «The Gold Legend».



and in the West. In medieval western and east images from the reasonable robber the light soul (in the form of the baby) which is accepted by an angel, from another - a dark soul which is accepted by a devil flies away. Inscriptions of names of robbers on icons occur from apocryphal stories and ancient legends. For example, the Arabian Gospel of the Christ's childhood says that on a way to Egypt the sacred family has met robbers - severe Dumah and merciful Tyth. Then they also have been crucified near to Christ. In the Gospel of Nicodemus robbers have another names - Gestas and Dismas. Some Slavonic legends also inform us on the details of these robbers.

6) The reference of Christ to the Father God, a worship of a head and death approach. The reference to the Father God, expressed by the asking sight turned to the sky, is not characteristic for ancient images of the Crucifixion. According to Jn 19:30 Christ before the death has bent a head. In the ancient crucifixions representing alive Christ, the head inclination sometimes is not present. In most cases the head is inclined to the right.

7) The unusual phenomena at the moment of death. Some icons represent revival of bodies of dead people. Sometimes these people are inscribed by the names taken from the Gospel of Nicodemus<sup>1</sup>. On Russian icons of XVII-XVIII centuries it is possible to see a temple with the torn apart veil. East and Western Crucifixes have the sun and the moon images. Their occurrence on icons is connected with the evangelical description of an eclipse of the sun. But the way of the image occurs from an ancient art. Antique deities of the sun and the moon, Helios and Selini, were represented on four or two horses or either on oxen. The similar antique image of the sun and the moon can be seen (very seldom) in the western and Russian miniatures. Usually the sun and the moon represented in the form of circles, profiles of persons or busts, that is because of the ancient art influence too. The moon is not mentioned in history of passions. Probably it had been added in connection with the evan-

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<sup>1</sup> E.g. in the miniature of The Hludov Psalter (the 9<sup>th</sup> century, the 12-13<sup>th</sup> centuries).

gical description of the end of the world when the sun will grow dim and the moon will not give the light (Mt 24:19; Mk 13:24; Lk 21:25). Orthodox Church chanting speaks about sun and moon obscuring at the crucifixion. The image of stars can be met in the Rabbula Gospels (586).

8) The People abusing Christ. Images of the people abusing Christ are available both in the eastern and in the western monuments.

9) The Image of disciples of Christ and the Mother of God. The Mother of God and saint John who were at the Crucifixion have appeared since VI century. Their images are both similar to the East and to the West.

10) The Soldiers offering drinks and piercing an edge. Images of soldiers have appeared with V-VI centuries. Usually the right side is pierced. It is possible to see the name of the soldier - Longin. This name is mentioned in the Gospel of Nicodemus, in compositions of ancient church writers, in «the Gold legend». Quite probably that this name itself had occurred from the Greek name of a spear.

These are elements of iconography, connected with the Gospel and apocryphal books. But there are also other elements, what are implanted in tradition, and what have symbolical, allegorical value.

1) On the eastern images - the Christ with a beard, on ancient western sometimes - without a beard (even in XI-XII centuries).

2) Christ has a nimbus round a head (sometimes a nimbus with a cross). About XI century in a nimbus there are Greek letters of God's name from the Book of Exodus: «I am that I am» (Ex. 3:14). Russian icon painters, not knowing Greek, interpreted these letters in their own way - «from heavens had come, they did not recognize Me, on the cross had been crucified», «paternal mind is incomprehensible»<sup>1</sup>.

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<sup>1</sup> See, e.g., Pripuchkin, I. A. *Иконография Господа Иисуса Христа*. М., 2001. Р. 5. *Подлинник иконописный*. Под ред. А. И. Успенского. СПб., 1904 (М.: Паломник, 1998. Р. 34).

3) On the most ancient images of the Crucifixion both in the East and in the West a body of Christ is direct and hands are extended directly, without a bend. So, greatness, impassivity of the Divine nature of the Crucified was underlined. There are many modern eastern Christians who can be surprised that the bent suffering body of Christ on a cross has appeared initially in the Byzantium tradition (it is known, that cardinal Gumbert accused the Greeks that they represent Christ dying), and from there it has passed to the West where became dominating in a gothic style and the Renaissance<sup>1</sup>.

The occurrence of the custom to represent the image of Christ drooped and suffering body on the cross can be connected with midst Byzantium period (IX-XII centuries). At this time in icon-painting there were motives of late antiquity. It has occurred because during long forbidden icon-painting period interest to secular forms of art and an antique heritage<sup>2</sup> has cleared up. Art traditions of late antiquity have brought in icon-painting grace, emotionality, compassion, sympathy. After Byzantium, the image of the emaciated Christ suffering on the cross appears in the West, in Germany already in the 10th century, for example, in the crucifix of Giro from the Cologne cathedral (X century). So, the western image of Christ suffering on the cross is a trace of influence of east midst Byzantium arts<sup>3</sup>. Till the gothic style period in the West the body of Christ was not represented bent but only with equal hands in horizontal position. Since a gothic style, there is an accentuation of physical sufferings, a bend of a body and hands, blood streams on a body and a face. But if in Byzantium images of Crucified expressed sufferings very frostily, nobly, reminding antique statues of classical V century B.C. then in the West such images began to differ an excessive emotionality.

4) The Crucifixion on three nails arises in the West late, by XIII century. But in XIV-XV century this type of the Crucifix-

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<sup>1</sup> Pokrovsky, N. V. *The Gospel in monuments of iconography (mostly in Russian and Byzantium)*. P. 447-448.

<sup>2</sup> Yanson, H. V. and Yanson E. Ph. *Bases of the Art History* / H. V. Yanson and E. Ph. Yanson. СПб., 1996. P. 122.

<sup>3</sup> Yanson, H. V. and Yanson, E. Ph. *Bases of the Art History*. P. 138.

ion has already become prevailing. Such quantity of nails has received a symbolical interpretation. Besides, it could lead to the original aspiration of art asceticism, simplification of the image of the Crucifixion (the bottom was gone, nails are reduced, cross beams are refined). It is interesting that the Crucifixion on three nails meets even in Russian manuscripts and engravings of XVII-XVIII century (but not in temple icons)<sup>1</sup>.

5) From the very beginning there are images of Christ both in a bandage and in long clothes. Though they usually crucified bared people (even women), in Christian art images without clothes do not present. You can find the long clothes (colobium) in monuments of VI or X centuries. The bandage began to prevail since XI century, and from XII century crucified were represented only in bandages.

6) Sometimes it can be found the allegorical image of Church and a synagogue in the form of two women, one of which comes nearer, and another - leaves from a cross. The Woman-church sometimes collects blood which flows from the punched side of Christ in a bowl.

7) Both for eastern and for western iconography images of the angels who are feeling pity for Christ are characteristic. Their presence underlines the Deity of the Sufferer.

8) In western iconography of XV-XVI centuries the image of variety of tools of sufferings that the Gospel speaks about was appeared. Under the influence of the western engravings the tool of suffering became characteristic and for Russian iconography of XVII-XIX centuries.

The Russian art was in constant interaction with the art of the Western Europe. In architecture this influence is traced from XII century. The fine arts of the Western Europe influenced on the Russian iconography through engravings. Along all territories of the modern Russia and Belarus the influence of the western Christian art has amplified especially after the falling of Constantinople in 1453.

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<sup>1</sup> Pokrovsky, N. V. *The Gospel in monuments of iconography (mostly in Russian and Byzantium)*. P. 449.

In Russian icon-painting of XVI-XVIII centuries has appeared the type of the crucifix that was not existed in Byzantium - the crucifixion in a bosom of the Father God. It is possible to consider this type of the crucifix borrowed from the West where it has appeared in XII-XIII centuries. The fresco of «Holy Trinity» painted by Mazzaco in Florentine church of Santa-Maria Novella in 1425 is well-known all round the world. In images of this type the Father God is situated behind the Crucifix and holds in His hands the edges of a cross. Over a cross is a pigeon. Christ is with the wings covering a body. Wings are own wings of Christ. Its show that Christ is the Creator because the God the Creator during the same period in Russia was represented in the form of the winged young man (such images were not existed in Byzantium). In Moscow such image caused disputes in XVI century<sup>1</sup>.

Both the Russian art and the Belarus art in an equal measure tested influence of the western art. It is enough to compare, for example, an icon of XVII century with to the Crucifix from the Museum of the ancient Belarusian culture of the National Academy of sciences of Belarus<sup>2</sup> and variety of Russian icons of XVII century. So, on the icon «Fruits of Christ's sufferings» (1689) from the Solovetsky monastery<sup>3</sup>, we see, as well as on the Belarusian icon, both a crown of thorns and blood streams, both the bent body, and branches of a blossoming cross - all that it is accepted to connect with the western influence. Icons differ only by the quality of the art execution. However, as a whole, the iconography of both Belarus and Russia speaks about a constant cultural exchange which occurred between various Christian traditions.

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<sup>1</sup> Uspensky, L. A. *Богословие иконы Православной Церкви*. Издательство Западноевропейского Экзархата, 1989. P. 259.

<sup>2</sup> *At the cross-roads of Europe. Belarusian icons. Book-calendar 2007*. Milan, 2006. Tab. 5.

<sup>3</sup> *Песнопение в красках. Иконы северной Руси. Book-calendar 2002*. Milan, 2001. Tab. 6. См. также: *Обретенные сокровища. Из собрания В.А. Бондаренко. Book-calendar 2005*. Milan, 2004. Tab. 7.

## **The Crucifixion image as theological interpretation of the history of God sufferings.**

Gospel pages about Jesus Christ death, the Divine Teacher on a cross are sad, tragic and awful. Disciples ran, the Teacher has died, and it is seemed that His sermon was lost for ever. Probably, the scared disciples have even forgotten Teacher's words of His revival. Disciples, apparently, did not think, that in some days the tomb will appear opened and empty, and the killed Teacher would arise in the changed body which has kept traces of tortures. But the improbable act has happened. The dead Teacher has revived. Therefore the iconography of Christ's death should consider two truths - the truth about awful real sufferings and the truth about the subsequent Revival, about the Deity of Crucified.

The gospel is avaricious on the description of external details of shameful execution. But reading it, we can quite present the body of Jesus Christ disfigured by tortures. The perception of Christ's sufferings as real, in itself demands also the realistic image of these sufferings. However, our knowledge of the subsequent events demands the necessary addition of realism with symbolism. On the cross is not simply a person, the death of Crucified it is simply the termination of a physical life of the simple person. The tragedy of God death gets other sense - the death is transformed to a life, tortures - in pleasure, and grief - in joy. The cross as a death tree becomes a life tree. The time death on a cross opens the prospect of an eternal life. The understanding of Christ's sufferings as the saving sufferings which conduct to Revival is common for Christian traditions of the East and the West.

In the iconography of Crucifix the symbolism should underline the Deity of Christ and that fact He has shed blood for rescue of people. This symbolism is expressed on an icon through the presence of angels, through the presence a nimbus and angelic wings over a figure of Christ, through the impassivity of the figure on a cross, through the collecting in a (Eucharist) bowl the Blood of Christ, through streams of the blood washing a skull of Adam under a cross, through the image of the unusual phenomena accompanying death (sun obscuring,

rupture of a temple veil, revival of bodies dead), through the image of the prophets speaking about sufferings of the Messiah, or a tracing of their words near to the Crucifix.

The combination of realism and symbolism is a characteristic feature for all Christian iconography. But in practice we can face with the prevalence of this or that of these two approaches either realistic or symbolical. It is seemed that each of them has the right to the existence; each of them has the truth. The symbolical image is deprived tragic elements; it is based on the knowledge of revival. It represents silent and reverential expectation which is full of belief and hopes of Revival. It shows the divine nature of the crucified Christ. The realistic image underlines the validity of events that were happened, their historicism. The realism can be the mean of struggle with Docetism, Monophysitism, with heresies which ignored a human nature of Christ. The image of the suffering Christ simultaneously reminds that the way of each Christian is similar to a way of Christ, it is a way of sufferings (often innocent), a way of sacrificial love. So, each approach is truthful in own way. One represents the human, historical truth, another one - the truth Divine, theological.

Summing up to the short analysis of features of the iconography of Jesus Christ Crucifixion in eastern and western traditions, it is necessary to notice, that the iconography of the Crucifix, reflected in monuments of the fine arts of Eastern and Western Christianity, has been based on an evangelical narration, and also on the legends reflected in ancient apocryphal stories and products of ancient church writers. Eastern and Western traditions of the iconography of the Crucifix which have a uniform source and the uniform beginning, have received independent registration in the beginning of II millennium. The distinctions issued at that time, are not connected with distortions of the actual data informed by the Gospel. The iconography of two traditions equally aspired to show, first, a historical reality of events of the God death, secondly, holy and human nature of the Crucified, His Deity. There was a constant interaction between eastern and western tradition. In the second half of II millennium the western tradition influenced the East

Slavonic tradition. The modern life testifies to continuation of mutual influence of traditions of the image of the Crucifixion. It is known through the interest of the eastern iconography that is available in the West, and through the reference to sources of the ancient eastern and western tradition that is expressed in occurrence of some monuments representing a passionless body of the crucified Christ. The development history of the iconography of the Crucifixion is proceeding.

*Перевод с русского Галины Койляк*



## Приложение



1) 240 г., Рим



2) Латеранский саркофаг из церкви св. Павла



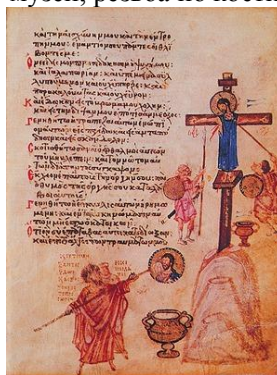
3) V в., врата церкви Сабини в Риме



4) V в., Британский музей, резьба по кости



6) VI в., Евангелие Раввулы



7) IX в., Псалтирь Лобкова (Хлудовская)



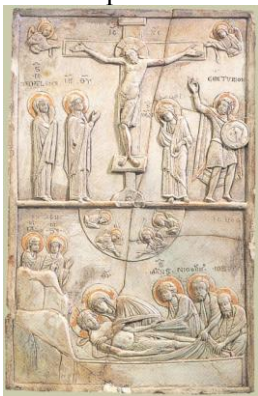
8) VI в., ампулы Монцы



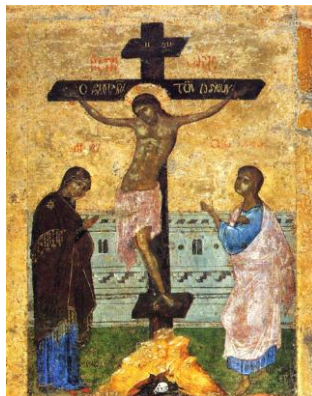
9) VIII в., Синайский монастырь



10) XIV в., Триптих, Византия



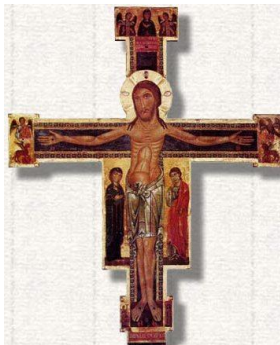
11) XII в., Византия



12) XIV в., Софийский собор Новгорода



13) Ок. 800 г., Дублин



14) Ок. 1220 г., Лукка



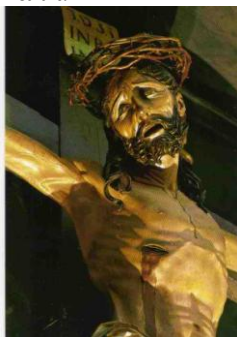
15) Ок. 970 г., Кельн



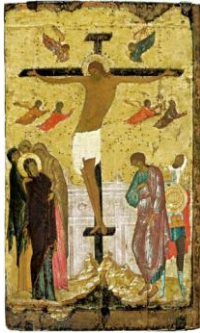
16) XIV в., Джотто, Санта Мария Новелла



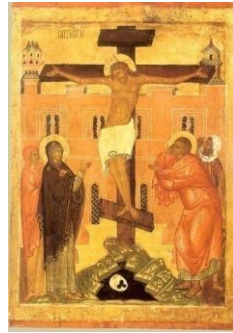
17) XVI в., Грюневальд



18) XVI в., Тренто



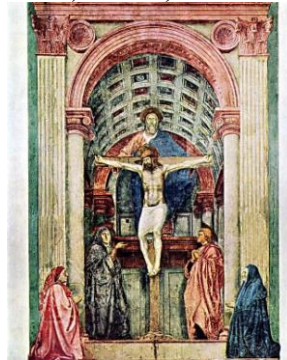
19) XV в., Дионисий



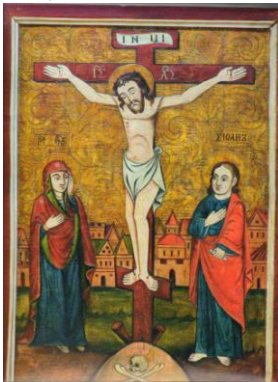
20) XVI в., Соловки



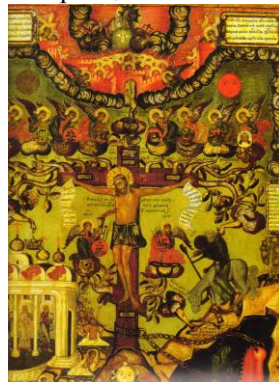
21) XVII в., Христос в лоне Отца



22) 1425 г., Мазаччо, Флоренция



23) XVII в., Минск



24) 1689 г., «Плоды страданий Христовых», Соловки