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⁶ John of Salisbury's *Entheticus Maior and Minor* / Ed. by Jan van Laarhoven. – Leiden, 1987. – Vol. I–III.

⁷ *The Letters of John of Salisbury* / Ed. by W.J. Millor, S.J. and H.E. Butler. – London, 1955. – Vol. I. (The Early Letters, 1153–1163); *The Letters of John of Salisbury* / Ed. by W.J. Millor and C.N.L. Brooke. – Oxford, 1979. – Vol. II. (The Later Letters, 1163–1180).

⁸ Nederman C.J. *A Duty to Kill: John of Salisbury's Theory of Tyrannicide* // *Review of Politics*. 1988. – Vol. 50. – P. 365–389; Idem, Campbell C. *Priests, Kings and Tyrants: Spiritual and Temporal Power in John of Salisbury's Policraticus* // *Speculum*. – 1991. – Vol. 66. – P. 572–590; Гладков А.К. «Убийство тирана не грех, но благодеяние». Представление о несправедливой власти в «Поликратике» Иоанна Солсберийского // *Средние века. Исследования по истории Средних веков и раннего Нового времени* / Отв. ред. П.Ю. Уваров. – М., 2008. – Вып. 69 (3). – С. 81–96.

⁹ Гладков А.К. *Persecutor ecclesiae: европейские тираны в произведениях Иоанна Солсберийского* // *Известия Саратовского государственного университета. Серия «История, Международные отношения»*. – 2009. – Т. IX. Вып. 1. – С. 31–34.

Inga Gluszek (Toruń, Poland)

DIONYSIAN IMAGERY AT THE ATHENIAN POTTERY FROM THE CLASSICAL PERIOD

Dionysos occupies a unique place among the Greek gods. A few significant features distinguished him among other residents of Olympus. He is the only god whose mother was a mortal woman. His death and reborn are also very important to understand nature of his divinity and were base to develop the mysteries rituals in his cult¹.

Some elements touch the "un-rational" sides of human nature and there we should look for the popularity and universality of Dionysos among Greeks. The rituals celebrated not only in Athens but at other parts of Greece as well stressed the bond between humans and the forces of nature which are wild and uncontrollable, but after all subordinate to the cyclical transformations connected with changes of seasons. Dionysos was the god of wine and through the fact that wine influence human mind emphasized the uncontrollable side of the human behaviour. In this way he is the only god in Greek mythology where the emotional side of the life is so clearly underlined².

The cult of Dionysos was very widespread and is very well confirmed in Archaic period. However there have been found some evidence suggested that the cult already existed in 2nd millennium BC. On a clay plaque with the linear B writing dated to 13th century BC found in palace in Pylos, name Dionysos was read out. We can't be certain of the context of that founding, but if we assume that the name belonged to the god, it opens the possibility that

Dionysos was known in Mycenaean times. Similarly certain iconographic and epigraphic evidence proves some cult of Ariadne and Minotaur in Minoan-Mycenaean times which also can be connected with Dionysos³.

It is also possible to combine Dionysos with influence from the East, probably from Thrace. In the Thracian religion there is a god similar to Dionysos – Sabazios. In Greece both gods have often been identified with themselves. However it is necessary to remember that in the 5th century BC in Athens independent rituals devoted to Sabaziosem were being practised, so connecting both cults is rather a sign of the secondary mixing of religious influences in the Hellenistic and Roman times. Sabasios was Thraco-Phrygian god, he was patron of growing and vegetation and was worshipped in ecstatic ceremonies where women played the main role. Philologists point out the onomastic evidences which connected Dionysos with regions of Asia Minor, Phrygia and Lidia. In Thraco-Phrygian language related to Greek preserved name *Diounsis*⁴ as the name of Sabasios. The other name of Dionysos, *Bakchos* in Lydian inscriptions means Sabasios and it also stresses the connection of Dionysos with the East. The name of Dionysos mother – Semele also might be connected with the East influence. It is probably the Hellenistic form of Phrygian Zemelo – goddess of the Earth.

If we base on the Athenian vase painting as an evidence we may think that Dionysos was one of the main gods in Athens. Depictions of Dionysos and his circle – Ariadne, maenads and satyrs outnumber the other common mythological themes in archaic and especially classical vase paintings.

It is very simple to explain. The greater part of Dionysos depictions decorate vessels connected with symposium, so it is understandable to put the image of the god related with wine as a main theme of decoration. Moreover Dionysos as the god of wine presents the cults connected with growing and vegetation of plants and it is the additional reason of his popularity and presence in each household in the form of pottery decoration. Similarly the terracotta figurines of Demeter, the goddess of harvest and farming, also were present in each Greek house.

All of these aspects caused, that rituals devoted to Dionysos were popular among the agricultural population as well as in aristocratic spheres of *polis*. Certainly the official public festivals Lenaia and Anthesteria established by Pisistratus, contributed to the popularity of Dionysos⁵. The tyrant used elements of the rural rituals to create one of the greatest religious festivals in Attica. The official festivals for Dionysos not only met the expectations of the Athenian society, but also subjugated the cult. Ceremonies hold in the name of *polis* emphasized Dionysos role as the god taking care of growing and production of wine. However the mystery aspect of Dionysos cult hasn't been forgotten completely in Athens. Women always strongly connected with him still played the special role in these ceremonies. It is well seen during rituals

taking place in time of Lenai festival. The depiction on pottery from 5th c. BC confirmed that women from aristocracy played an important role in those ceremonies. The pottery represents women pouring the wine in front of the idol of Dionysos⁶, or other images which symbolize the sacred marriage between Dionysos and *Bassiline* (the wife of *Archon Basileus*)⁷.

More typical representations show Dionysos and procession of maenads and satyrs. They refer the Great Dionysia and correspond with religious processions of citizens participating in public festivals in *polis*. The composition can be limited to three figures – Dionysos, satyr and maenad standing one behind the other⁸. We also have compositions where Dionysos is not portrayed and his presence is suggested only by satyrs and maenads. The participants of procession often have musical instruments *auloi* and drums, but nothing points the ecstatic character of ceremonies.

The other kind of composition is more complex and consists of more than three figures. Dionysos is showed in the company of many satyrs and maenads sometimes also with other gods keeping him company. The mood of these scenes is lighter and more cheerful than the previous one. The gestures of figures suggest dance and play related with frivolous behaviour caused by wine. This group of the compositions refer to the wild atmosphere of Dionysos *thiasos*. It must be remembered that Dionysos through the wine could influence a human mind and cause a loss of senses. Maenads participating in *thiasos* are often described as “mad women” offering the lamb or goat as a sacrifice, which they thorn apart on they own. The wild side of Dionysos cult was unknown in official rituals in *polis*. However it was marked in the Attic vase painting. We can presume this aspect through the attributes of maenads wearing goat or panther’s skins, the expressive scenes of dancing or satyrs chasing maenads.

The other gods are rare at the compositions where Dionysos plays the main role, but at few vessels we can see Apollo as a companion of the god of wine. Apollo is present at the column krater found in Nikonion in 1960s⁹. The vase has the same subject of the decoration at the both sides. At the main side we may see Dionysos in the company of satyrs, maenads and probably Nike. At the lower part of the decoration there is a seating man holding kithara whom we may identify as Apollo. He also is surrounded by satyrs and maenads holding amphorae with wine which proves with no doubt that at the both sides of the krater the same scene of Dionysiac *thiasos* is shown. Apollo is not one of the participants of the *thiasos*, he is rather some kind of the witness of the play and cheerful procession. Apollo suggests the other aspect of the cult of Dionysos connected with his presence in Delphi during winter months¹⁰.

All depictions of Dionysos which we can observe at Attic pottery prove his popularity and stress how versatile his cult was. The rituals satisfied needs of Greek society in deferent spheres of religious life, they played one of the

most important roles in official festivals and had the mystical side intended only for chosen elite.

¹ Kubiak Z. *Mitologia Greków i Rzymian*. – Warszawa, 2003. – S. 335.

² Kerényi K. *Dionysos: archetypal image of the indestructable life*. – London, 1976. – S. 121-29; Burkert W. *Ancient mystery cults*. – Cambridge, 1987. – S. 98.

³ Kerényi K. *Op.cit.* – P. 222; Graves R. *Greek myths*. – London, 1981. – 98.5.

⁴ Kubiak Z. *Op.cit.* – S. 335.

⁵ Shapiro H.A. *Art and Cult under the Tyrants in Athens*. – Mainz am Rhein, 1989. – P. 84-99.

⁶ Carpenter T.H. *Dionysian Imagery in Fifth-Century Athens*. – Oxford, 1997. – Pl. 25, 31

⁷ Burkert W. *Op.cit.* – P. 109, 239, Kerényi K. *Op.cit.* – P. 261-267

⁸ *Corpus Vasorum Antiquorum*, Munich, Museum Antiker Kleinkunst 4, 26-27. – Pls. 199.1-2, 200.1-2, 201.1-2, 202.1-2, 203.1-2, 204.1-3

⁹ Секерская Н.М. Помещения с культовыми предметами из Никония // МАСП, 22 – 1983. – С. 123-135; Секерская Н.М. Античный Никоний и его округа в VI-IV вв. до н. э. — К., 1989. – С. 99-100, рис. 57.

¹⁰ Isler-Kerenyi C. *Dionysos in Ancient Greece*. – Leiden, 2007. – P. 235-255.

Д.С. Гордієнко (Київ, Україна)

РАХ ВУЗАНТИНА: ДО ПИТАННЯ ВІЗАНТІЙСЬКОЇ ПОЛІТИЧНОЇ ДУМКИ ПЕРІОДУ МАКЕДОНСЬКОЇ ДИНАСТІЇ

Візантійська політична доктрина, успадкована від давнього Риму, на час приходу до влади Македонської династії зазнала значної трансформації. З одного боку, це було зумовлено інтеграцією в політичну систему елементів християнського вчення, а з другого – активним сприйняттям ідей східного самодержавства. Власне, на початку X ст. й завершився процес трансформації пізньоантичної політичної доктрини, що зазнає зворотної трансформації лише в Палеологівську епоху.

На сьогодні ціла низка питань, пов'язаних з елементами політичної думки Візантії епохи Македонської династії, вже була предметом наукових досліджень, у тому числі й проблеми зовнішньої політики, враховуючи руський вектор¹. Проте залишається актуальним питання цілісного погляду на політичні принципи Візантії як на єдину систему.

Саме у часи Македонської династії абсолютизм досяг свого найбільшого вияву в історії Візантії. Державу уособлював василевс, який виступав і безпосереднім керівником зовнішньої політики². У культі служіння „Божественній імперії” возвеличується влада василевса, а з ним і єдинонепогрішного візантійського правовір'я. Так, подібно до Йоанна Дамаскіна, Василь I Македонянин в „Учительних главах” розглядає