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## Hair on End: Demons and Sinners in Old Russian Iconography

In Old Russian iconography as well as in Western visual traditions there existed a number of special signs that helped differentiate neutral and evil personages, setting the latter ones apart. Different markers (attributes, colors, positions), sometimes hardly visible symbols, were widely used by icon-, fresco-painters and illuminators of manuscripts. All anti-heroes from Biblical and historical persons to mythological monsters were quite often denoted as warriors of the Devil's army. The variety of figures united by those signs in Old Russian iconography formed the complicated "Image of the Enemy."

The main marker of evil nature - hair on end, a raised tuft - was borrowed from the Byzantine iconography where it had also been used as a distinctive part of devils' and sinners' images; the marker was also widespread in West European art until the 12 cent. Yet in Medieval Russia it was not just adopted but put in new contexts, sometimes modified and applied to new personages. Actually, it worked as an explanatory tool and formed a web of figures, bound with the help of the sign and its variations. Several main categories of such personages should be listed in Old Russian visual imaginary:

- 1 - the Devil, demons, infernal and apocalyptic monsters in their "natural" appearance;
- 2 - demons in illusive disguises of men or angels;
- 3 - characters of Greek and Russian mythology (Centaur, *Triasovitsy* - female spirits of fever, etc.);
- 4 - personifications (Hades, Death, the Winds etc.);
- 5 - magi, pagans and heretics;
- 6 - hostile soldiers, warriors;
- 7 - sinners on earth and sinners in hell;
- 8 - people possessed by demons.

All the markers not only helped viewers better understand the composition - quite often they were incorporated into the image even if the figure itself left no doubt that he/she is an evildoer or simply an aggressive monster. Pragmatics of such signs is always important as in a certain context they could play different role: visualize "natural" features of demons, stress the infernal essence of a personage, reveal a hidden devil, concealed in an illusive disguise or in the body of a possessed man, denote a person, led by a sin or demonstrate the transformation of a character who became evil or, on the contrary, turned into a righteous Christian. The article is focused on the origin and semantics of this essential marker, and the way it was used in Old Russian iconography to help form the image of the many-faced enemy.