

Eschatological Aesthesis in Orthodox Hymnography and Iconography: Religious Consciousness in Medieval Rus

Nadezhda Z. Gaevskaya^{1*}

¹ Russian Christian Academy for the Humanities St. Petersburg, Russian Federation; email:

lovich2000@mail.ru

Received: 2024-10-17; Approved: 2026-03-25; Published: 2026-03-30

Abstract: This study aims to examine the formation of eschatological aesthesis in Orthodox hymnography and iconography in medieval Rus' as a constitutive mode of religious consciousness. The study is important because previous scholarship on Orthodox eschatology has tended to emphasize doctrine, symbolism, or iconographic content without adequately explaining how eschatological meaning is organized through perception, affect, and liturgical experience. This research employs a qualitative, document-based design with a phenomenological-hermeneutic approach. Data were collected through close reading and document analysis of selected hymnographic and liturgical texts, Old Russian hagiographical narratives, and a representative iconographic form of the Last Judgment. The findings show that eschatological motifs such as resurrection, judgment, divine light, repentance, and kenosis are aesthetically structured through rhythm, repetition, metaphor, and symbolic contrast in the selected texts. The study also finds that eschatological meaning is intensified through the integration of visual, auditory, bodily, and symbolic elements within liturgical practice, while temporal structures of memory, anticipation, and calendrical repetition stabilize this experience into a durable religious habitus. These findings contribute to religious studies by showing that eschatology in medieval Orthodox culture functioned not merely as doctrine, but as a multisensory and temporal mode of consciousness formation. The originality of this study lies in its formulation of eschatological aesthesis as a perceptual and symbolic synthesis that connects hymnography, iconography, and liturgical temporality within a single analytical framework.

Keywords: Eschatological aesthesis; iconography; medieval Rus; Orthodox hymnography; religious consciousness.

Abstrak: Penelitian ini bertujuan mengkaji pembentukan estesis eskatologis dalam himnografi dan ikonografi Ortodoks di Rus' abad pertengahan sebagai mode konstitutif kesadaran religius. Penelitian ini penting karena kajian-kajian sebelumnya tentang eskatologi Ortodoks cenderung menekankan aspek doktrin, simbolisme, atau isi ikonografis, tetapi belum cukup menjelaskan bagaimana makna eskatologis diorganisasikan melalui persepsi, afeksi, dan pengalaman liturgis. Penelitian ini menggunakan desain kualitatif berbasis studi dokumen dengan pendekatan fenomenologis-hermeneutik. Data dikumpulkan melalui pembacaan dekat dan analisis dokumen terhadap teks-teks himnografi dan liturgi terpilih, narasi hagiografis Rusia kuno, serta satu bentuk representatif ikon Penghakiman Terakhir. Temuan penelitian menunjukkan bahwa motif-motif eskatologis seperti kebangkitan, penghakiman, cahaya ilahi, pertobatan, dan kenosis dibentuk secara estetis melalui ritme, repetisi, metafora, dan kontras simbolik dalam teks-teks yang dianalisis. Penelitian ini juga menemukan bahwa makna eskatologis diperkuat melalui integrasi unsur visual, auditori, ragawi, dan simbolik dalam praktik liturgis, sementara struktur temporal berupa ingatan,antisipasi, dan pengulangan kalender gerejawi menstabilkan pengalaman tersebut menjadi habitus religius yang bertahan. Temuan ini berkontribusi pada kajian agama dengan menunjukkan bahwa eskatologi dalam budaya Ortodoks abad pertengahan tidak hanya berfungsi sebagai doktrin, tetapi juga sebagai mode pembentukan kesadaran yang bersifat multisensorik dan temporal. Orisinalitas penelitian ini terletak pada perumusan estesis eskatologis sebagai sintesis perseptual dan simbolik yang menghubungkan himnografi, ikonografi, dan temporalitas liturgis dalam satu kerangka analitis.

Kata kunci: Estetika eskatologis; ikonografi; Rusia Abad Pertengahan; himnografi Ortodoks; kesadaran religius.

1. Introduction

In the Eastern Orthodox tradition, eschatology is not merely a doctrinal statement about the end of history, but a constitutive horizon of Christian existence articulated through liturgy, hymnography, iconography, and ascetic practice. Orthodox theology understands the last things not only as future events, but also as realities anticipated and experienced within the life of the Church. In medieval Rus', this eschatological horizon was mediated through religious texts, sacred images, and ritual time, which together shaped how believers perceived death, salvation, repentance, and eternity. Rather than functioning solely at the level of dogmatic teaching, eschatology was embedded in the sensory and symbolic world of worship and thus participated in the formation of religious consciousness (Cunningham & Theokritoff, 2008).

This medieval Orthodox eschatological imagination found concrete expression in hymnographic texts, liturgical cycles, and the iconography of the Last Judgment. The eight-tone hymns of the All-Night Vigil, penitential troparia, Dormition texts, and visual representations of resurrection and judgment did more than communicate theological propositions; they organized perception, emotion, and memory within a shared ecclesial world. Through repetition, sacred sound, symbolic imagery, bodily discipline, and calendrical rhythm, these forms oriented the faithful toward the horizon of eternity. It is within this context that the present study examines the formation of eschatological aesthesis in medieval Russian Orthodox art, not as a secondary ornament of doctrine, but as a constitutive mode through which eschatological consciousness was shaped.

Although this article focuses on medieval Russia, contemporary survey data suggest that Orthodox belief and religious self-understanding continue to occupy a visible place in Russian public consciousness; however, such data should be treated only as a contemporary point of resonance rather than as direct evidence for medieval religious experience. In the 2016 VCIOM survey, 67% of respondents reported relying on God in everyday life, while belief in life after death and hell stood at 46% and 40% respectively (VCIOM, 2016). Various studies demonstrate that eschatology does not remain merely a doctrinal construct but functions as a horizon of meaning that regulates moral orientation, practices of repentance, and personal responsibility for sin (Höfner, 2022; Zygulski, 2025). Belief in the Last Judgment and universal resurrection shapes a religious ethos that persists even among individuals who do not actively participate in liturgical life but nonetheless affirm Orthodoxy as a historical and cultural identity (Kalaitzidis, 2022). In this context, eschatology operates as a structure of consciousness that sustains collective memory of eternity.

The strengthening of eschatological expression also appears in the growing visibility of Orthodox eschatological art in public spaces and digital media. The Icon of the Last Judgment, resurrection frescoes, and penitential hymns not only remain preserved in churches but also appear in museums, undergo restoration in cathedrals, and circulate through virtual platforms. The Church celebrates the Dormition of the Mother of God every August 15 and precedes this feast with a two-week fast rooted in ancient liturgical practices established since the Byzantine era (Kariatlis, 2024). Homilies on the Dormition attributed to John the Theologian circulated in Greek and Latin traditions from the early centuries of Christianity, and the earliest Slavonic text appears in twelfth-century manuscripts (Kuca, 2023; Mikulka, 2024). These facts demonstrate that eschatology lives through texts, rites, and images that shape collective sensory experience.

Within the Eastern Christian tradition, eschatology contains the dogmas of universal resurrection, the Last Judgment, and divine recompense grounded in the Book of Revelation, Gospel parables, Old Testament prophecies, and the teachings of the Church Fathers (Alfeyev, 2008). Alfeyev (2008) defines eschatology as the teaching concerning the ultimate destiny of the individual and of all creation in eternity, while distinguishing between individual and universal eschatology. Slavic culture transmits this reflection through medieval literature, iconography, and liturgical music (Alfeyev, 2008). However,

although the Icon of the Last Judgment depicts heaven and hell and hymns proclaim resurrection and judgment, scholarship has not systematically explained how these forms shape believers' inner experience of eternity.

A fundamental problem emerges because scholars have not conceptualized the experiential dimension within the framework of theological aesthetics. Existing literature largely treats eschatology as doctrine, historical narrative, or iconographic program, while it does not systematically explain the perceptual mechanisms that allow believers to experience eschatological reality as existential experience (de Boer & Göttler, 2024; Kaethler, 2025; Weidner, 2022). Yet icons, hymnographic texts, and liturgical chants integrate visual, auditory, and symbolic elements that potentially shape religious consciousness in profound ways (Amsikan, 2025). The absence of an analytical category that explains how this perceptual synthesis operates causes eschatological studies to remain at the level of representation rather than at the level of life orientation and religious habitus formation.

This study focuses on the formation of eschatological *aesthesis* in the art of the Eastern Orthodox Church as a constitutive phenomenon within cultural space and religious consciousness. In this context, *aesthesis* refers to the synthesis of multisensory perception that enables believers to apprehend eternity as an internalized lived experience. Accordingly, this research does not concentrate solely on doctrinal content but rather on the mechanisms through which icons, hymns, and liturgy shape structures of experience that orient religious consciousness toward the horizon of eternity.

Scholarship on Orthodox art and eschatology has developed along three main tendencies. First, the ontological and theological dimension of Orthodox art. Alekseeva (2022) positions ecclesial art as a mode of being that makes divine reality present within material media. Dimitrijević, Jakšić, and Stojilović (2025) analyze transcendent experience through iconography and ritual using psychological and aesthetic approaches. Kravchenko (2023) argues that iconographic practice forms faith through the interaction between human intention and materiality. Galabova (2020) examines spatial and formal dimensions in Eastern church art as expressions of visual metaphysics. These studies enrich understanding of the ontology and aesthetic experience of Orthodox art but do not develop a conceptual category that explains how integrated sensory perception forms eschatological consciousness.

Second, historical transformation and dialogue between Orthodox art and modernity. Džalto (2017) discusses tensions between canon and contemporary art in Orthodoxy. Gronek (2022) traces transformations in church painting within the context of the Orthodox Renaissance. Ivanova (2019) analyzes the historical development of resurrection and the Harrowing of Hell in Christian art. These studies illuminate formal and symbolic dynamics but do not theoretically articulate how perceptual mechanisms enable eschatological themes to become existential experience.

Third, social, material, and political dimensions of Orthodoxy. Bakas (2024) and Tadesse (2024) demonstrate how the Orthodox Church shapes social environments and cultural resilience. Kupari (2023) examines materiality in contemporary conversion processes, while Kormina (2023) studies Orthodox activism as a public and counter-public arena. Tarabrin (2022) analyzes the position of the Russian Orthodox Church in modern bioethical debates. These approaches underscore Orthodoxy's social role but do not connect eschatological aesthetics with the long-term formation of religious habitus.

These three tendencies show that scholarship has addressed the ontology of art, historical dynamics, and social roles of Orthodoxy. However, scholars have not examined *aesthesis* as a synthesis of multisensory perception that forms eschatological experience within religious consciousness. No study has integrated medieval Russian hymnographic texts, the iconography of the Last Judgment, and liturgical chant structures within the phenomenological theological aesthetics framework articulated by Manoussakis (2007). This gap opens space for a study that positions sensory perception as a condition for the formation of theological experience.

This study aims to examine the formation of eschatological *aesthesis* in the art of the Eastern Orthodox Church during the tenth to fifteenth centuries (the medieval period) as a constitutive phenomenon within cultural space and religious consciousness. The study analyzes medieval Russian

liturgical and hymnographic texts as its material object and multisensory perceptual structure as its formal object in order to explain how eschatological representation shapes the experience of eternity in religious consciousness.

This study argues that eschatological representations in medieval Russian Orthodox art do not merely transmit the dogmas of resurrection and judgment as theological content or iconographic program, but instead form perceptual structures that generate *aesthesis* as an existential experience of eternity within religious consciousness. Grounded in Manoussakis's (2007) theological aesthetics, which situates sensory experience as the locus of revelation and encounter with the Divine, this study demonstrates that the Icon of the Last Judgment, the eight-tone hymns, and the Dormition text integrate visual, auditory, temporal, and symbolic dimensions within a coherent and embodied horizon of experience. This multisensory integration produces an aesthetic polyphony that transforms eschatology from doctrinal proposition into internalized lived orientation toward eternity. Unlike previous studies that emphasize the ontological dimension of art (Alekseeva, 2022), historical transformation and formal development (Gronek, 2022; Ivanova, 2019), or the social and material dimensions of Orthodoxy (Kormina, 2023; Kupari, 2023), this article asserts that perceptual mechanisms constitute the condition for the formation of eschatological consciousness. By formulating *aesthesis* as a structured multisensory synthesis embedded in texts, rites, and iconography, this study not only complements Manoussakis's theological aesthetics but also extends it through a concrete analysis of religious habitus formation within the Eastern Christian tradition. Consequently, this study understands the relationship between art, perception, and religious identity as a process of consciousness formation rather than mere symbolic representation.

2. Method

This study employs a qualitative, document-based design using a phenomenological-hermeneutic approach. Because the materials under examination are textual and visual rather than ethnographic, the phenomenological dimension is applied as a mode of descriptive reading that attends to how eschatological reality is structured at the level of perception, affect, and temporality within medieval Orthodox sources. The hermeneutic dimension is then used to interpret the theological meanings of these perceptual structures. This approach is appropriate because the article does not seek to reconstruct political history or measure contemporary religious attitudes; rather, it seeks to explain how texts, chants, images, and ritual time organize the experience of judgment, resurrection, repentance, and eternity within the symbolic world of medieval Russian Orthodoxy.

The primary corpus consists of three groups of sources cited in this article. First, hymnographic and liturgical texts containing explicit eschatological motifs, including selected passages from the eight-tone hymns of the All-Night Vigil, penitential troparia, Paschal hymnographic material, the Dormition texts, and the Canon to Blessed Basil. These materials are drawn from published liturgical editions and translations used in the article, especially *The Festal Menaion* (Ware, 1969) and *The Menaion* (Holy Transfiguration Monastery, 2005). Second, Old Russian hagiographical narratives used in the analysis of temporality and habitus, particularly passages concerning Abraham, Sergius of Radonezh, and Basil the New, taken from *Biblioteka literatury Drevney Rusi* (Likhachev, Dmitriev, Alekseev, & Ponyrko, 1997). Third, the study includes one representative visual source of the iconographic type of the Last Judgment, treated as a visual-textual comparison for the analysis of spatial opposition, symbolic ordering, and moral perception, based on the published description reproduced from Knorre (2013). The study relies on published Russian editions and English translations listed in the references; it does not claim a new philological reconstruction based on unpublished Slavonic or Greek manuscripts.

The selection of data followed two criteria. A source was included when it explicitly articulated eschatological themes such as resurrection, judgment, repentance, remembrance, divine light, heavenly ascent, death as transition, or eternal life, and when it contained formal features that could be analyzed phenomenologically, such as repetition, parallelism, symbolic contrast, narrative movement, ritual temporality, or visual opposition. The unit of analysis in the textual corpus is not the entire liturgical book or narrative as a whole, but selected passages, stanzas, tropes, or episodes in which these themes

appear in concentrated form. In the iconographic material, the unit of analysis is the compositional structure of the image, especially oppositions such as above or below, right or left, light or darkness, and salvation or punishment, as well as their correspondence with the textual motifs discussed in the article.

Data were collected through document study and close reading. Each selected source was first identified bibliographically and then grouped according to genre: hymnographic, liturgical, hagiographical, and iconographic. The researcher extracted passages that contain recurrent eschatological motifs and recorded their symbolic vocabulary, sensory cues, metaphors, emotional valences, and temporal markers. In the visual material, the researcher recorded the major symbolic zones, oppositional structure, and their theological significance as presented in the published iconographic description. This procedure was intended to keep the analysis tied to identifiable textual and visual evidence rather than to general claims about Orthodox culture as a whole.

Phenomenological reduction in this study was operationalized in four steps. First, the analysis bracketed later ideological readings and confessional truth-claims in order to attend to how the sources themselves structure experience. Second, the researcher described the sensory and affective features embedded in the material, including what is heard, seen, remembered, feared, hoped for, repeated, and anticipated. Third, these features were reduced to a smaller set of recurrent experiential patterns, such as the tension between fear and hope, the visual ordering of salvation and punishment, the role of liturgical repetition in memory formation, and the bodily discipline of fasting and silence. Fourth, these patterns were interpreted hermeneutically through Manoussakis's theological aesthetics in order to explain how perception functions as a mode of religious knowledge and existential orientation (Manoussakis, 2007).

The analysis proceeded in three stages that correspond directly to the Results section. The first stage examined the aesthetic structure of eschatological motifs in the selected hymnographic texts, focusing on repetition, rhythm, metaphor, and symbolic imagery. The second stage analyzed the integration of visual, auditory, bodily, and symbolic elements across hymnography, iconography, fasting, and liturgical practice in order to explain the formation of multisensory aesthesis. The third stage examined temporality in the hagiographical and liturgical materials, focusing on memory, anticipation, calendrical repetition, and the relation between *chronos* and *kairos* in the formation of religious habitus. This procedure keeps the article's claims proportionate to the actual corpus analyzed: the study interprets perceptual and symbolic structures in selected medieval Orthodox materials, rather than claiming to measure the empirical experience of all medieval believers.

3. Results

The Aesthetic Structure of Eschatological Motifs in the Selected Hymnographic Texts

The analysis of the selected hymnographic corpus shows that eschatological discourse does not merely transmit the dogma of resurrection and judgment, but functions as an aesthetic structure that organizes affective and symbolic experience through liturgical language. This analysis draws upon a corpus of medieval Russian hymnographic and liturgical texts (tenth–fifteenth centuries), particularly the eight-tone hymns in the All-Night Vigil, penitential troparia, ascetical canons, and Dormition texts circulating within the Slavic tradition. Hymnographic texts construct a horizon of meaning through the integration of motifs of resurrection, divine judgment, the heavenly Jerusalem, and human transformation in the light of the Resurrection. This tradition rests upon the patristic heritage and the concept of *philokalia* as “love of spiritual beauty,” which directs the human person toward participation in divine reality (Averintsev, 1975). In this context, aesthetics does not operate as rhetorical ornament, but as a mode of experience that connects Christian anthropology with eschatological orientation toward eternal life.

The motif of resurrection and victory over death appears explicitly in the Paschal hymn, which constructs an atmosphere of cosmic joy and transfigured reality:

“Let the heavens rejoice fittingly, let the earth be glad, let the whole visible and invisible world celebrate; Christ is risen, eternal joy” (Uspenskii, 1911, p. 512).

The structure of this sentence forms parallel repetition that integrates cosmic and personal dimensions within a single movement of praise. The text does not merely state resurrection as a theological fact; it activates emotional participation through imperative rhythm and the opposition between the “visible” and the “invisible.” This pattern suggests that the selected liturgical language presents resurrection as a reality that permeates the entire cosmos, so that eschatological meaning is framed affectively before it is articulated conceptually.

The motif of judgment and repentance constructs an affective tension between fear and hope. The penitential troparion in the eight-tone tradition presents a personal relation between the soul and Christ in the form of supplication and remembrance:

“And we pray to You, glorifying Your memory: now, through Your prayers, save us, who glorify you and joyfully perform the divine remembrance and salvation” (Uspenskii, 1911).

The text displays thematic repetition among memory, prayer, and salvation, thereby constructing a temporal orientation toward the eschatological future. The repetitive structure of the hymn intensifies emotional awareness of judgment while simultaneously opening a space of hope for salvation. The tension between fear of divine judgment and joy in resurrection creates an affective dialectic that characterizes Orthodox eschatological aesthetics.

The motif of transformation and kenosis also appears through ascetical and anti-aesthetic imagery that constructs a paradox of beauty within humiliation. The Canon to Blessed Basil, Fool-for-Christ presents the image of a naked body and an exposed soul:

“You did not wear earthly clothing upon your body, like Adam, until you saw the nakedness of your soul, until you recognized the ugliness of your flesh” (*Canon to Blessed Basil, Fool-for-Christ, Moscow Miracle Worker*, 2014, p. 607).

The use of nakedness and ugliness produces a kenotic aesthetic that affirms that eschatological glory emerges through self-emptying. This anti-aesthetic pattern demonstrates that beauty in Orthodox theology arises from transformation rather than visual splendor. Within the framework of theological aesthetics, this experience of paradox forms interior readiness for encounter with the Divine (Walter, 2009).

The narrative and symbolic structure of the Dormition text expands the eschatological horizon through metaphors of light, journey, and ascent. The narrative situates death as *transitus* toward eternal life rather than as the end of existence. Repetition, parallelism, and symbols of light construct the perception that death functions as a gateway to transformation. In this way, linear temporality becomes reoriented as movement toward eternity.

The analysis of the entire textual corpus shows that dominant motifs shaping the aesthetic structure of eschatology include resurrection, judgment, divine light, the journey toward the heavenly Jerusalem, and ascetical kenosis. These motifs do not stand independently; they integrate into liturgical rhythm and cyclical repetition that reinforce the internalization of meaning. Annual repetition within the liturgical calendar and musical repetition within the selected hymns construct a pattern of collective liturgical memory that orients eschatological meaning within the symbolic world of the tradition.

From a phenomenological perspective, the selected hymnographic texts construct an experiential framework in which eschatological awareness is activated before theological meaning is fully articulated at the conceptual level. Rhythm, parallelism, and symbol shape embodied experience by engaging imagination, emotion, and memory. This study shows that eschatological aesthetics operates as a mechanism of religious consciousness formation; hymnography does not merely represent theological teaching, but creates a performative space in which *aesthesis* forms within the Orthodox Eastern tradition.

Table 1. Structure of Eschatological Motifs in Hymnographic Texts

Text	Dominant Motif	Aesthetic Function	Perceptual Effect
Paschal Hymn	Resurrection, cosmic joy	Parallel repetition, imperative exhortation	Emotional and cosmic participation
Penitential Troparion	Memory, judgment, salvation	Rhythmic intensification	Tension between fear and hope
Canon to Blessed Basil	Kenosis, asceticism	Paradoxical anti-aesthetic form	Awareness of transformation
Dormition Text	Transfiguration, light	Symbolism of journey and ascent	Orientation toward eternity

Table 1 summarizes the dominant eschatological motifs identified in medieval Russian hymnographic texts. The Paschal hymn foregrounds resurrection and cosmic joy through parallel repetition and imperative address, generating emotional and cosmic participation. The penitential troparion emphasizes memory, judgment, and salvation through rhythmic intensification that produces tension between fear and hope. The Canon to Blessed Basil articulates kenosis and asceticism through paradoxical anti-aesthetic imagery that cultivates awareness of transformation. The Dormition text highlights transfiguration and light through symbols of journey and ascent that orient the faithful toward eternity.

The identified structure of eschatological motifs demonstrates that the selected liturgical texts function as performative spaces that organize religious meaning through intensified affective and symbolic experience. Parallel repetition in the Paschal hymn, rhythmic tension in the penitential troparion, kenotic paradox in the Canon to Blessed Basil, and transfigurative symbolism in the Dormition text collectively construct a horizon of experience that integrates fear, hope, joy, and transformation into a unified aesthetic field (Table 1). This pattern indicates that eschatological experience does not primarily arise from intellectual reflection on dogma, but from structured sensory and emotional engagement within liturgical language. Hymnography does not merely represent teachings about the end times; it produces perceptual conditions through which the selected texts orient memory, imagination, and symbolic attention toward eternity. This study therefore affirms that the aesthetic structure of the text constitutes the foundational layer in the formation of eschatological *aesthesis* within the Orthodox Eastern tradition.

Multisensory Integration in Hymnography, Iconography, and Liturgical Practice

The analysis of the selected hymnographic, iconographic, and liturgical materials shows that eschatological *aesthesis* emerges through the integration of visual, auditory, bodily, and symbolic forms within a shared liturgical environment. The selected materials include the eight-tone hymns of the All-Night Vigil, penitential troparia, Dormition texts, and the representative iconographic form of the Last Judgment. This structure of experience does not move linearly from doctrinal understanding to emotion; rather, it proceeds from sensory engagement to the formation of meaning internalized as lived knowledge. Manoussakis's (2007) aesthetics enables this reading because it locates sensory experience as the locus of theological relation, that is, as the space of encounter with God that occurs more frequently through praise and hymn than through systematic logos. The study shows that eschatological discourse in the medieval Russian Orthodox tradition operates as something "heard," "seen," and "lived," so that eschatological knowledge appears as knowledge-as-affection that remains participatory rather than as an intellectual conclusion detached from experience.

"I am interested in reflection on the personal God, a God who is known more through praise and hymn than through logos and systematic theology" (Manoussakis, 2014, p. 4).

The visual-textual integration appears clearly in the relationship between the icon of the Last Judgment and the liturgical texts that articulate resurrection, judgment, and divine recompense. The iconographic tradition of the Last Judgment draws upon the Book of Revelation, the Gospel parables

of judgment, Old Testament eschatological prophecies, and the teachings of the Church Fathers that consolidate a framework of meaning concerning the final day (Ivanova, 2019). The visual structure of the icon arranges the world through oppositions—right–left, above–below, light–darkness, salvation–punishment—so that the body of the faithful confronts the eschatological image as a reality that demands both affective and evaluative response. This relation operates performatively because the icon does not merely depict judgment; it conditions the gaze as a form of participation in the reality it represents. The repetition of the icon’s structure within the church interior instills a perceptual pattern that positions judgment not as a distant idea but as an existential horizon present in current experience (Figure 1).



Figure 1. Icon of the Last Judgment

Source: Knorre, B. K. (2013). *Icon of the Last Judgment: A Detailed Analysis*.

The auditory dimension occupies a central role in the formation of estesis because listening involves humble receptivity and opens space for knowledge to arise as inner experience. Prokhorov (2002) interprets Dionysius’s understanding of the organs of perception as means for receiving divine illumination; thus, seeing, smelling, and hearing do not stop at biological function but move toward apprehending divine meaning in existence. The New Testament also emphasizes the sensory dimension of faith through the testimony “what we have heard, what we have seen with our eyes, what we have touched with our hands” as the foundation of experiencing eternal life (1 John 1:1). Within the liturgical context, hymnography activates the generative power of sound because rhythm, repetition, and tonal structure transform text into experienced time. Studies indicate that liturgical repetition produces affective intensification that deepens eschatological tension, particularly in motifs of repentance, anticipation of judgment, and longing for redemption (Ouspensky, 1960). The act of hearing also binds experience to memory because sound adheres to affect and activates collective remembrance; consequently, eschatology appears as a “reawakened memory” within the consciousness of the faithful (Ouspensky, 1960).

“And we pray to You, glorifying Your memory: now, through your prayers, save us who glorify you and joyfully perform the divine remembrance and salvation” (Uspenskii, 1911).

This multisensory experience produces an embodied experience that engages the body as the field of religious participation. The two-week Dormition fast before August 15 disciplines the body and conditions the faithful's perception of text, prayer, and rite (Kariatlis, 2024). A fasting body alters the manner of hearing and sensing the liturgy because physical limitation generates inner attentiveness and intensifies affective experience. The tradition of *philokalia* emphasizes *nepsis* (watchfulness) and *hesychia* (silence) as spiritual conditions that render the person open to God and to divine will (Bingaman & Nassif, 2012). Religious experience thus becomes an exercise in attention that demands sensory involvement together with the discipline of imagination, so that estesis forms through the discipline of perception rather than through abstract contemplation alone.

Liturgical temporality reinforces multisensory integration because annual repetition and cycles of fasting construct an experience of time that transcends ordinary chronology. Liturgical process transforms time into experiential space, enabling the faithful to encounter the present as a meeting point between memory of the past and anticipation of the future. Manoussakis (2014) situates sensory experience within immediate theological relation, yet this immediacy simultaneously generates temporal depth because hearing always carries a temporal vector. Liturgy thus produces a "minor eschatology" within the act of listening, namely, an experience of the end times that manifests as inner tension during worship. This pattern ensures that eschatology does not function solely as a future event but operates as an orientation structuring spiritual life in the present.

Eschatological estesis arises through a multisensory aesthetic polyphony that integrates icon (visual), hymn (auditory), fasting and ritual practice (bodily), and theological symbol (meaning). This integration generates eschatological knowledge as affective participation that unites the knowing subject and the known reality in relational involvement. According to Manoussakis's (2007, 2014) aesthetics, such knowledge appears as sympathy and co-compassion; therefore, one cannot reduce eschatological experience to theological information but must understand it as the formation of consciousness through structured sensory experience. Orthodox art and liturgy thus form estesis not as a secondary effect of doctrine but as the primary mechanism that renders eschatology a lived, embodied experience.

Table 2. Multisensory Components in the Formation of Eschatological Aesthesis

Multisensory component	Medium/source	Formal or liturgical function	Perceptual effect
Visual contrast	Icon of the Last Judgment	Organizes oppositions such as salvation/punishment, light/darkness, and above/below	Moral vigilance and eschatological orientation
Auditory repetition	Eight-tone hymns and penitential troparia	Intensifies affect through rhythm, recurrence, and mnemonic patterning	Tension between fear, hope, and remembrance
Bodily discipline	Dormition fast and liturgical ascetic practice	Regulates attention through restraint, preparation, and ritual participation	Heightened receptivity and anticipatory awareness
Contemplative silence	Hesychia as spiritual discipline within liturgical-ascetic life	Opens inward attentiveness and apophatic receptivity	Readiness for encounter with divine mystery
Symbolic remembrance	Liturgical text and chant	Reactivates sacred memory through repeated prayer and performative remembrance	Internalization of eschatological meaning as lived memory

The multisensory components presented in Table 2 do not function in isolation; rather, they work together as an integrated experiential network that contributes to the formation of eschatological aesthesis. Visual contrast in the icon of the Last Judgment structures moral and eschatological oppositions such as judgment and salvation, while auditory repetition in hymns and troparia intensifies affective participation through rhythm and remembrance. Bodily discipline through fasting and ritual practice cultivates attentiveness and anticipation, and contemplative silence opens an inward space of receptivity to divine mystery. At the same time, liturgical remembrance preserves and reactualizes sacred meaning through repeated text and chant. Taken together, these components show that eschatology in the selected medieval Orthodox materials is not conveyed merely as doctrinal content about the future, but as a coordinated sensory and symbolic formation that shapes attention, memory, and existential orientation toward eternity.

Temporality, Memory, and the Formation of Eschatological Habitus

The analysis of the selected hagiographical and liturgical materials shows that eschatological aesthesis is stabilized through temporal structures of memory, anticipation, and calendrical repetition, thereby contributing to the formation of a durable religious habitus. In these materials, time is not presented merely as chronological sequence, but as a sacred horizon in which the past is reactualized, the future is anticipated, and the present becomes the site of encounter with eternity. This temporal pattern corresponds to the Orthodox distinction between *chronos* and *kairos*, in which liturgical and narrative forms transform time from a neutral succession of moments into a medium of eschatological orientation. As a result, eschatological experience in the selected sources develops beyond momentary affect and becomes a more enduring structure of consciousness.

Medieval Russian hagiographical texts show that movement (*kinesis*) functions as the principle that unites time and space within the narrative structure of the saints' lives. Bakhtin argues that the relation between time and space in literature forms a chronotope that determines the meaning of a character's actions (Bagshaw, 2016; Boutrais, 1984; Gurevich, 1984). In the *vitae* of the saints, ascetic movement toward holiness constructs an eschatological vector that directs the subject toward ontological transformation. Ela (1994) states that a person's decision to renounce passions brings that person to the threshold between time and eternity, thereby initiating reflection on imperishable existence. The temporal structure in these texts forms a sequence of past–present–future that functions not merely chronologically but teleologically, since the entire movement of life appears as a journey toward participation in the divine kingdom.

This temporal dimension appears explicitly in liturgical texts that celebrate the memory of the saints as participation in eternal reality. The following text illustrates how the celebration of memory connects the present to eternity:

“Today we celebrate the memory of the Venerable and Blessed Abraham and rejoice, for the good and great gift granted to him is entry into the boundless kingdom of the Lord Jesus Christ with the elect” (Likhachev et al., 1997, p. 527).

The use of the word “today” signals the actualization of eschatology in the present moment. Liturgy does not commemorate the past merely as history; it re-presents eternal reality within the community's lived experience. The annual repetition within the liturgical calendar, including the celebrations of Pascha, Dormition, and Pentecost, forms a pattern of internalizing the memory of eternity that conditions the faithful's orientation toward life. This repetition creates temporal continuity that links personal experience with the Church's collective memory.

Hagiographical texts also employ retrospection and biblical allusion to construct continuity between past and present. The narrative of Sergius of Radonezh integrates his life with prophecy and figures from the Old Testament:

“And because God sanctified the prophet Jeremiah in his mother's womb, Isaiah said: ‘The Lord said, having taken me from my mother's womb, He gave me a name’” (Likhachev et al., 1997, p. 583).

This allusive structure forms a temporal network that connects salvation history with the individual's concrete experience. Retrospection functions here as a narrative strategy that actualizes the past as a reality that continues to operate in the present. Through this mechanism, memory does not function as historical nostalgia; it operates as spiritual energy that directs consciousness toward eschatological hope.

The temporal dimension also emerges through visionary experiences and dreams that anticipate the future. The narrative of Basil the New portrays visionary experience as a symbolic journey toward ultimate reality:

"I saw strange things, and it did not seem to me to be imagination, and in fear I beheld a vision" (BLDR, 1999, p. 555).

This experience shapes eschatological anticipation and imagination, placing the subject in direct relation to the divine future. Such anticipation generates awareness that present life always stands oriented toward the end times. Ela (1994) observes that the path of faith brings the human person into an intense state beyond time, where the suffering mind becomes silent in encounter with the eternal. Inner silence and the suspension of speech, as Bibikhin (Bibikhin, 2007) notes, create an apophatic space that enables participation in divine mystery.

The temporal structure within the Orthodox tradition demonstrates that believers do not understand eternity as endless duration but as a quality of time that transfigures present experience. Movement toward deification (*theosis*) becomes a semiosis that structures life as a journey toward divine perfection. The Byzantine liturgical formula of the "bath of the future" and the "washing of rebirth" shows that sacrament and rite integrate historical time with the horizon of eternity (Larin, 2013). Memory and hope thus become two constants that form eschatological habitus.

Liturgical temporality generates a permanent existential orientation toward eternity. Annual cycles, rhythmic repetition, narratives of the saints' lives, and visionary experiences shape a structure of consciousness that internalizes eschatology as a direction of life. In this context, estesis develops from sensory experience into religious habitus that conditions how believers see, remember, and anticipate the world. Temporality does not merely provide the background for religious experience; it functions as a mechanism of consciousness formation that establishes eternity as the normative horizon of human existence. Eschatological estesis therefore operates as a stable and enduring structure of consciousness rather than as a fleeting emotion that appears only in particular liturgical moments.

4. Discussion

This study demonstrates that the aesthetic structure of medieval Russian hymnography, the multisensory integration within liturgical practice, and the temporal configuration of the ecclesiastical calendar collectively form eschatological estesis as a structure of religious consciousness. Hymnographic texts construct an affective framework through repetition, metaphors of light, the opposition of salvation and judgment, and the tension between fear and hope that activates eschatological awareness prior to intellectual reflection. Icons, hymns, bodily rites, and theological symbols operate within a multisensory polyphony that generates an embodied experience of eternal reality. Furthermore, liturgical temporality transforms this experience into a stable religious habitus through annual cycles, collective memory, and orientation toward *kairos*. Estesis therefore does not emerge as a fleeting effect of religious emotion; it develops as a constitutive mechanism that shapes consciousness and religious identity within the Eastern Orthodox tradition.

This study interprets these findings through Manoussakis's (2014) phenomenological theology of aesthetics, which locates sensory experience as the locus of theological relation. Manoussakis understands religious knowledge as affective participation that unites subject and reality within relations of sympathy and co-compassion. This framework clarifies why the integration of visual, auditory, and symbolic dimensions in liturgy produces a more profound eschatological consciousness than doctrinal exposition alone. Structured sensory perception—through rhythm, light, iconography, and temporal repetition—creates conditions in which believers not only understand eschatology as

doctrine but experience it as an existential horizon. The interaction among text, icon, and time functions as a field of experience that shapes affection, memory, and life orientation. Estesis therefore arises not from the internalization of theological propositions but from disciplined and repeated sensory engagement within liturgical practice.

This study expands a discourse that has largely treated eschatology as doctrine, historical narrative, or iconographic program without explaining the perceptual mechanisms that enable existential experience to form (de Boer & Göttler, 2024; Kaethler, 2025; Weidner, 2022). Previous scholarship has acknowledged the role of visual and symbolic integration in Orthodox art (Amsikan, 2025), yet it has not formulated an analytical category that explains perceptual synthesis as a mode of consciousness formation. Ontological approaches in Orthodox art studies (Alekseeva, 2022; Dimitrijević et al., 2025; Galabova, 2020; Kravchenko, 2023) emphasize the manifestation of divine reality in material media, but they do not clarify how sensory integration constructs eschatological orientation within believers. Historical and transformational approaches (Džalto, 2017; Gronek, 2022; Ivanova, 2019) analyze formal and symbolic developments without articulating the process of consciousness formation. Social and material approaches (Bakas, 2024; Kormina, 2023; Kupari, 2023; Tadesse, 2024; Tarabrin, 2022) highlight institutional and cultural dimensions of Orthodoxy without linking aesthetic experience to the formation of eschatological habitus. This study contributes originality by conceptualizing estesis as multisensory perceptual synthesis that functions as a constitutive mechanism in the formation of religious consciousness.

Historically, this study shows that medieval Russian culture understood time as a theological space integrating *chronos* and *kairos*, thereby directing present experience toward the horizon of eternity. Liturgy and hagiography constructed a temporal model that structured memory and hope as existential constants, consistent with the concept of eschatological temporality that understands eternity not merely as a deferred future but as a divine dimension already operative in present experience (Bauckham, 2009; Estes, 2012). This perspective parallels readings of the Gospel of John that emphasize the relationship between realized and future eschatology, whereby the eternal future reflects itself within present faith (Garton, 2019). Philosophical distinctions between *Temporalität* and *Zeitlichkeit* further illuminate how human temporal experience orients itself toward meaning beyond itself (Blattner, 2021), while the notion of an “eschatology of the present” situates eternal destiny as the ethical orientation of contemporary life (Melchiorre, 2013). The twentieth-century revival of theological interest in eschatology confirms that end-time reflection moved from marginal doctrine to central theological discourse linking hope, historical crisis, and religious imagination (Bergmann, 2018; Tallon & Walls, 2013). Orthodox liturgical temporality demonstrates how cyclical repetition and sacramental memory render eternity a continuously renewed experience within collective consciousness.

Socially, multisensory integration in liturgy, iconography, and ascetic practice generates a religious habitus that shapes collective dispositions toward eschatological reality. Bourdieu defines habitus as a structuring structure that both produces and reproduces practice, ensuring that the past persists in present experience through internalized routines (Maton, 2010; Robbins, 2012). In religious contexts, habitus denotes embodied dispositions that emerge from repeated religious activities and acquire social and cultural meaning (Mellor & Shilling, 2014; Setten, 2009). The integration of iconographic vision, hymnographic rhythm, fasting discipline, and hesychastic silence implants perceptual and affective patterns that gradually form a shared orientation toward the end times. This collective habitus binds communities in shared experiences of judgment, resurrection, and hope for salvation, constructing Orthodox identity not only through doctrinal affirmation but through aesthetic participation repeated within family, educational, and liturgical settings (Ericek Maraşlıoğlu & Kartopu, 2023). In contexts of social uncertainty, religious habitus provides identity stability that connects the present world to transcendent reality (Hogg, Adelman, & Blagg, 2010), although modern conditions may generate tensions between the formation and realization of habitus (Perger, 2024). Multisensory integration thus produces not merely individual experience but a social structure that sustains Orthodox identity through repeated and institutionalized aesthetic practice.

Ideologically, eschatology in the Russian context functions not merely as rhetoric of threat but as a system of meaning that shapes repentance, moral vigilance, and transformative hope rooted in religious and political history. The concept of Moscow as the Third Rome in the sixteenth century positioned Russia as the final bastion of true faith with a divine mission until the end times, thereby grounding national and cosmological identity in eschatological vision (Stefanovich, 2023). Apocalyptic traditions also shaped movements such as the Old Believers, who interpreted ecclesiastical reforms as signs of the Antichrist and grounded radical asceticism in eschatological expectation (Kuziner, 2025). In contemporary contexts, national-patriotic media and radical religious subcultures revive rhetoric concerning the Antichrist and the end times, linking eschatology to critiques of modernity, technology, and political systems (Prilutskii, 2025; Shnirelman, 2021). Russian religious philosophy has likewise framed eschatology as an alternative to secular ideologies such as Marxism, which some thinkers regard as a pseudo-eschatology of this world (Čizmović, 2025). Within this ideological landscape, Orthodox art functions as an instrument that shapes life orientation by integrating body, emotion, and meaning within a cosmological framework. Liturgical aesthetic experience therefore shapes not only individual consciousness but also reproduces an eschatological worldview that sustains collective identity and historical mission.

This study also identifies both functional and dysfunctional dimensions inherent in the mechanism of estesis. Functionally, multisensory integration strengthens social cohesion, deepens religious experience, and preserves the continuity of cultural memory concerning eternity. Liturgical temporal structure stabilizes moral and existential orientation beyond social change. Dysfunctionally, however, intensified symbolism and ritual repetition may freeze eschatological interpretation into rigid patterns, reducing aesthetic experience to formalism without inner transformation. Research on ritual rigidity shows that repetitive and stereotyped ritual forms serve a homeostatic function that stabilizes communities in conditions of uncertainty, yet they may also generate rigid and unreflective behavioral patterns (Tonna, Marchesi, & Parmigiani, 2019; Tonna, Ponzi, Palanza, Marchesi, & Parmigiani, 2020). Cultural selection models of ritual behavior argue that highly structured repetition oriented toward danger or threat activates strong precautionary systems, rendering ritual intuitive and compulsive without necessarily producing deep internalization of meaning (Boyer & Liénard, 2008; Liénard & Boyer, 2006). Ritual preserves collective memory and group identity through repeated symbolic action (Kang & Yu, 2022), but excessive conservatism may reduce ritual to mere reproduction of form, stripping it of transformative capacity (Fugger, 2011; Kasap, 2021). An overly stabilized eschatological habitus may inhibit critical dialogue with modern contexts unless theological reflection remains historically aware and socially responsive.

To address these dysfunctional tendencies, religious communities must cultivate theological reflection that consciously reinterprets symbols and rites in dialogue with changing historical and social contexts. Ecclesial authorities and theological educators can present liturgy and iconography not only as forms to preserve but as living texts open to deeper meaning through homily, catechesis, and critical public discourse. Communities should accompany ritual repetition with hermeneutical processes that recover its eschatological horizon, enabling believers to grasp the relationship between symbol, sensory experience, and ethical orientation in concrete life. Liturgical education that emphasizes participatory and reflective dimensions can prevent formalism by sustaining estesis as transformative experience rather than routine. The Church can also engage contemporary issues such as technology, ecological crisis, and social uncertainty so that eschatology functions as a source of hope and responsibility rather than frozen fear. In this way, multisensory integration preserves its cohesive and stabilizing functions while gaining renewed vitality through contextual and reflective reinterpretation.

5. Conclusion

This study demonstrates that eschatological estesis in the art of the Eastern Orthodox Church during the tenth to fifteenth centuries emerged through the aesthetic structure of hymnographic texts, the multisensory integration of liturgical practice, and the temporal configuration that oriented religious consciousness toward the horizon of eternity. The principal finding affirms that eschatology

did not function merely as doctrinal teaching about the end times; it operated as a mechanism of consciousness formation through structured sensory experience. Hymnographic texts constructed affective frameworks through repetition and metaphor; the icon of the Last Judgment organized visual perception through symbolic composition; fasting practices and ritual discipline shaped bodily experience; and liturgical cycles transformed these experiences into a stable religious habitus. Estesis therefore developed from aesthetic experience into a structured form of consciousness that established a lasting existential orientation toward eternity.

The study contributes conceptually by formulating estesis as a synthesis of multisensory perception that functions as a constitutive mechanism in the formation of eschatological consciousness. It extends Manoussakis's (2007, 2014) phenomenological theology of aesthetics by demonstrating how integrated sensory experience within text, iconography, and ritual generated religious habitus in the concrete historical context of medieval Russia. The study also addresses a gap in the literature that has emphasized the ontological dimension of art, historical transformation, or the social role of Orthodoxy without systematically articulating the perceptual mechanisms underlying consciousness formation. By integrating textual, visual, and temporal analysis into a single conceptual model, the study offers a new approach to the study of religious art and Eastern Christian eschatology.

The study acknowledges several limitations. First, it focuses on a corpus of medieval Russian texts and iconography; therefore, scholars should approach generalization to other Orthodox traditions with caution. Second, the phenomenological-hermeneutic approach prioritizes description and interpretation of experience as structured within texts and rites, but it does not include empirical research on contemporary believers' experiences. Third, the study does not yet develop a comparative model across Christian traditions or across religions that might broaden understanding of eschatological consciousness formation. Future research may expand this inquiry by examining modern believers' responses to iconography and liturgy, integrating interdisciplinary perspectives from the cognitive study of religion, or comparing mechanisms of estesis formation across diverse cultural and religious contexts. Through such efforts, scholars may continue to test and refine estesis as an analytical category in the study of religious art and consciousness.

References

- Alekseeva, G. V. (2022). Towards the Ontology of Orthodox Christian Art. *Problemy Muzykal'noi Nauki / Music Scholarship*, (3), 59–69. <https://doi.org/10.56620/2782-3598.2022.3.059-069>
- Alfeyev, B. H. (2008). Eschatology. In *The Cambridge Companion to Orthodox Christian Theology* (pp. 107–120). Cambridge University Press. <https://doi.org/10.1017/CCOL9780521864848.008>
- Amsikan, M. (2025). The Role of Symbolism in Liturgical Rites: A Theological and Anthropological Perspective. *The Journal of Academic Science*, 2(2), 695–703. <https://doi.org/10.59613/ces2qy04>
- Averintsev, S. S. (1975). Predvaritel'nye zametki k izucheniiu srednevekovoi estetiki. *Preliminary Notes on the Study of Medieval Aesthetics*], in *Drevnerusskoe Iskusstvo. Zarubezhnye Svyazi* ["Old Russian Art. Foreign Relations"], Moscow: Nauka, 371–382.
- Bagshaw, H. B. P. (2016). *Religion in the Thought of Mikhail Bakhtin*. Routledge. <https://doi.org/10.4324/9781315604961>
- Bakas, I. T. (2024). *The Greek Orthodox Church: A Unique Cultural and Social Environment*. https://doi.org/10.1007/978-3-031-29819-6_5
- Bauckham, R. (2009). Eschatology. In *The Oxford Handbook of Systematic Theology*. <https://doi.org/10.1093/oxfordhb/9780199245765.003.0018>
- Bergmann, S. (2018). Eschatology as Imagining the End: Faith between Hope and Despair. In *Eschatology as Imagining the End: Faith between Hope and Despair*. <https://doi.org/10.4324/9781351060554>
- Bibikhin, V. V. (2007). *Yazyk filosofii [The language of philosophy]*. St. Petersburg: Nauka.
- Bingaman, B., & Nassif, B. (2012). *The Philokalia* (B. Bingaman & B. Nassif, Eds.). Oxford University Press. <https://doi.org/10.1093/acprof:oso/9780195390261.001.0001>
- Blattner, W. (2021). Temporality (Temporalität, Zeitlichkeit). In *The Cambridge Heidegger Lexicon* (pp. 727–728). Cambridge University Press. <https://doi.org/10.1017/9780511843778.199>
- BLDR. (1999). *The Life of Basil the New*. SPb.: Nauka: RAN. IRLI.
- Boutrais, J. (1984). *Le Nord du Cameroun*. Paris: Orstom.
- Boyer, P., & Liénard, P. (2008). Ritual behavior in obsessive and normal individuals: Moderating anxiety and

- reorganizing the flow of action. *Current Directions in Psychological Science*, 17(4), 291–294. <https://doi.org/10.1111/j.1467-8721.2008.00592.x>
- Canon to Blessed Basil, Fool-for-Christ, Moscow Miracle Worker. (2014).
- Čizmović, M. (2025). The Reception and Criticism of Marxism in Russian Religious Philosophy (Late 19th – First Half of the 20th Century). *Voprosy Filosofii*, 2025(3), 137–146. <https://doi.org/10.21146/0042-8744-2025-3-137-146>
- Cunningham, M. B., & Theokritoff, E. (Eds.). (2008). *The Cambridge Companion to Orthodox Christian Theology*. Cambridge University Press.
- de Boer, W., & Göttler, C. (2024). The Space-Time Dimension of Early Modern Eschatology: An Introduction. In *The Eschatological Imagination* (pp. 1–23). BRILL. https://doi.org/10.1163/9789004688247_002
- Dimitrijević, A., Todić-Jakšić, T., & Stojilović, I. (2025). Transcendent and aesthetic experience of religious art in Eastern Orthodox Christianity: Iconography, ritual, and psychology. *Zbornik Radova Filozofskog Fakulteta u Pristini*, 55(3), 267–283. <https://doi.org/10.5937/zrffp55-57571>
- Džalto, D. (2017). Orthodox Christianity and Contemporary Art An (Un) Natural Alliance? *Journal of Eastern Christian Studies*, 69(1–4), 333–356. <https://doi.org/10.2143/JECS.69.1.3214963>
- Ela, J. M. (1994). *L'irruption des pauvres: société contre ingérence, pouvoir et argent*. Paris: L'Harmattan.
- Ericek Maraşloğlu, Ş., & Kartopu, S. (2023). The Effect of Childhood on the Formation of Religious Identity: A Psychological Analysis on the Context of Role Theory. *Cumhuriyet İlahiyat Dergisi*, 27(2), 684–705. <https://doi.org/10.18505/cuid.1341334>
- Estes, D. (2012). Eternity. In *The Encyclopedia of Christian Civilization* (pp. 1–2). <https://doi.org/10.1002/9780470670606.wbecc0506>
- Fugger, D. (2011). Symbol, action, experience: Perspectives on the ritual as object of the formation of sociological theory. *Archives Europeennes de Sociologie*, 52(3), 393–421. <https://doi.org/10.1017/S0003975611000166>
- Galabova, L. (2020). Between Third and Fourth Dimensions: Sculptural Forms in Eastern Orthodox Christian Church Art. *Философски Алтернативи*, 29(4), 91–110.
- Garton, A. D. (2019). 'Very Truly, I Tell You, Before Abraham was, I am': A Theological Treatise on the Concept of Time in John's Gospel. *Modern Theology*, 35(4), 617–637. <https://doi.org/10.1111/moth.12476>
- Gronek, A. (2022). The Renaissance as a Process: the Transformation in Orthodox Church Painting in the Polish-Lithuanian Commonwealth. *Kyivan Academy*, (19), 113–151. <https://doi.org/10.18523/1995-025X.2022.19.113-151>
- Gurevich, A. Y. (1984). Kategorii srednevekovoj kul'tury [Categories of medieval culture]. In *Iskusstvo*. Moscow.
- Höfner, M. (2022). Cosmogony and Eschatology. In *Encyclopedia of Religious Ethics* (pp. 437–444). Wiley. <https://doi.org/10.1002/9781118499528.ch54>
- Hogg, M. A., Adelman, J. R., & Blagg, R. D. (2010). Religion in the face of uncertainty: An uncertainty-identity theory account of religiousness. *Personality and Social Psychology Review*, 14(1), 72–83. <https://doi.org/10.1177/1088868309349692>
- Holy Transfiguration Monastery. (2005). *The Menaion*. Boston: Holy Transfiguration Monastery.
- Ivanova, S. V. (2019). *Воскресение и Сошествие во ад: История двух сюжетов в христианском искусстве*. Введение: Содержание.
- Kaethler, A. T. J. (2025). Eschatology at the Beginning of the Third. *Eschatology at the Beginning of the Third Millennium*, 154.
- Kalaitzidis, P. (2022). Orthodox Theology Challenged by Balkan and East European Ethnotheologies. In *Politics, Society and Culture in Orthodox Theology in a Global Age* (pp. 108–159). Brill | Schöningh. https://doi.org/10.30965/9783657793792_009
- Kang, C., & Yu, H. (2022). A Lotmanian semiotic interpretation of cultural memory in ritual. *Semiotica*, 2022(245), 157–173. <https://doi.org/10.1515/sem-2019-0085>
- Kariatlis, P. (2024). The Feast of the Dormition of the Theotokos. Retrieved June 12, 2024, from Public Orthodoxy website: <https://publicorthodoxy.org/2024/08/15/the-feast-of-the-dormition-of-the-theotokos/>
- Kasap, Ö. (2021). Thoughts on the notions ritual and rituality and the semantic alteration of rituality. *Milli Folklor*, 17(131), 123–130.
- Knorre, B. K. (2013). Icon of the Last Judgment: A Detailed Analysis. *National Research University, Higher School of Economics, Moscow*.
- Kormina, J. (2023). Fervent Christians: Orthodox activists in Russia as publics and counterpublics. *Religion, State and Society*, 51(1), 11–29. <https://doi.org/10.1080/09637494.2023.2174757>
- Kravchenko, E. v. (2023). The making of faith: human intentions and material influences in the orthodox christian practice of iconography. *Material Religion*, 19(1), 55–78. <https://doi.org/10.1080/17432200.2022.2161247>
- Kuca, Z. (2023). The phenomenon of holiness in the system of religious-philosophical views: the Orthodox Slavonic

- view. *European Journal of Science and Theology*, 19(5), 39–58.
- Kupari, H. (2023). The ambiguous role of materiality in transitions to Orthodox Christianity in contemporary Finland. *Religion*, 53(2), 314–334. <https://doi.org/10.1080/0048721X.2023.2174914>
- Larin, V. (2013). The Opening Formula of the Byzantine Divine Liturgy, “Blessed is the Kingdom,” among Other Liturgical Beginnings. *Studia Liturgica*, 43(2), 229–255. <https://doi.org/10.1177/003932071304300203>
- Liénard, P., & Boyer, P. (2006). Whence collective rituals? A cultural selection model of ritualized behavior. *American Anthropologist*, 108(4), 814–827. <https://doi.org/10.1525/aa.2006.108.4.814>
- Likhachev, D. S., Dmitriev, L. A., Alekseev, A. A., & Ponyrko, N. V. (1997). *Biblioteka literatury Drevney Rusi [Library of Ancient Rus Literature]*. St. Petersburg: Nauka Publ.
- Manoussakis, J. P. (2007). *God after metaphysics: A theological aesthetic*. USA: Indiana University Press.
- Manoussakis, J. P. (2014). Friendship in Late Antiquity. *Ancient and Medieval Concepts of Friendship*, 173.
- Maton, K. (2010). Habitus. In *Pierre Bourdieu: Key Concepts* (pp. 49–66). <https://doi.org/10.1017/UPO9781844654031.006>
- Melchiorre, V. (2013). The contemporaneity of the disciple as an eschatological perspective. *Rivista Di Filosofia Neo-Scolastica*, (3–4), 529–543.
- Mellor, P. A., & Shilling, C. (2014). Re-conceptualising the religious habitus: Reflexivity and embodied subjectivity in global modernity. *Culture and Religion*, 15(3), 275–297. <https://doi.org/10.1080/14755610.2014.942328>
- Mikulka, T. (2024). On the Reception of the Dionysian Corpus in Early Slavic Literature. *Scripta & E-Scripta*, (24), 87–119.
- Ouspensky, L. (1960). *Essai sur la théologie de l’icone dans l’Eglise orthodoxe*. Paris: Éditions de l’Exarchat patriarcal russe en Europe occidentale.
- Perger, N. (2024). Cleft Habitus. In *Handbook of Equality of Opportunity* (pp. 779–802). https://doi.org/10.1007/978-3-031-55897-9_63
- Prilutskii, A. M. (2025). Eschatological religious subcultures in the context of the apologetic mission. *Quarterly Journal of St. Philaret’s Institute*, 17(54), 226–236. https://doi.org/10.25803/26587599_2025_2_54_226
- Prokhorov, G. M. (2002). Dionisii Areopagit. Poslanie 10 [Dionysius the Areopagite. Epistle 10]. *Dionisii Areopagit. Sochineniia; Maxim Ispovednik. Tolkovaniia*, 854–859.
- Robbins, D. (2012). Theory of practice. In *Pierre Bourdieu: Key Concepts, Second Edition* (pp. 26–40).
- Setten, G. (2009). Habitus. In *International Encyclopedia of Human Geography: Volume 1-12* (Vol. 1–12, pp. V5-1). <https://doi.org/10.1016/B978-008044910-4.00954-8>
- Shnirelman, V. A. (2021). The “end of times” and the antichrist’s arrival: The orthodox dogmas and prophecies in the national-patriotic media in post-soviet Russia. *Changing Societies and Personalities*, 5(2), 233–251. <https://doi.org/10.15826/CSP.2021.5.2.131>
- Stefanovich, P. S. (2023). The place of Rus’ / Russia in the eschatological concepts in Muscovite state of the late 16th – mid 17th centuries. *Studia Slavica et Balcanica Petropolitana*, (2–34), 29–52. <https://doi.org/10.21638/spbu19.2023.203>
- Tadesse, G. W. (2024). The influence † of the Ethiopian Orthodox Church in social, economic, and political aspects: a historical perspective. *Cogent Arts & Humanities*, 11(1). <https://doi.org/10.1080/23311983.2024.2364489>
- Tallon, P., & Walls, J. L. (2013). Eschatology. In *The Routledge Companion to Modern Christian Thought* (pp. 435–444). <https://doi.org/10.4324/9780203387856>
- Tarabrin, R. (2022). Russian orthodox church on bioethical debates: the case of ART. *Monash Bioethics Review*, 40(S1), 71–93. <https://doi.org/10.1007/s40592-022-00154-8>
- Tonna, M., Marchesi, C., & Parmigiani, S. (2019). The biological origins of rituals: An interdisciplinary perspective. *Neuroscience and Biobehavioral Reviews*, 98, 95–106. <https://doi.org/10.1016/j.neubiorev.2018.12.031>
- Tonna, M., Ponzi, D., Palanza, P., Marchesi, C., & Parmigiani, S. (2020). Proximate and ultimate causes of ritual behavior. *Behavioural Brain Research*, 393. <https://doi.org/10.1016/j.bbr.2020.112772>
- Uspenskii, V. (1911). *Sbornik tserkovnykh pesnopenii s perevodom ikh na russkii yazyk*. Moskva: Sinodalnaya tipografiya.
- VCIOM. (2016). Religious Belief Or Superstition? Retrieved June 12, 2024, from Russian Public Opinion Research Center website: <https://wciom.com/press-release/religious-belief-or-superstition>
- Walter, G. (2009). John Panteleimon Manoussakis: God After Metaphysics: A Theological Aesthetic. *Philosophy in Review*, 29, 43+.
- Ware, K. (1969). *The Festal Menaion*. Faber.
- Weidner, D. (2022). Historicism, Religionsgeschichte, and the Rhetoric of Eschatology. *Modern Intellectual History*, 19(4), 1191–1207. <https://doi.org/10.1017/S1479244321000317>
- Zygulski, P. (2025). *Eschatological Unity*. Cham: Springer Nature Switzerland. <https://doi.org/10.1007/978-3-031-98783-0>



Copyright © 2026 by the authors. This publication is subject to the terms and conditions of the Creative Commons Attribution ShareAlike (CC BY SA) license (<https://creativecommons.org/licenses/by-sa/3.0/>).

This page has been intentionally left blank