ANASTASIS
Research in Medieval Culture and Art

**Advisory Board:**

**Jean-Jacques Wunenburger**, Prof. Emeriteus, Université « Jean Moulin », Lyon III, France
**Tereza Sinigalia**, Prof., "George Enescu" National University of Arts, Iași, Romania
**Gaëtan Brulotte,** Prof. Emeritus, Humanities Eminent Scholar Chair, University of Louisiana at Lafayette, USA
**Zvika Kfir,** Rabin Netanya, Israel
**Yasmina Foehr-Janssens**, Prof. Ordinaire, Université de Genève, Suisse
**Antonio Rigo,** Prof. Ordinario, Universita Ca'Foscari, Venezia, Italia
**Jean-Paul Deremble,** Prof. Université « Charles de Gaule », Lille III, France
**Danielle Buschinger,** Prof. Emeritus, Université de Picardie « Jules Verne », Amiens, France
**Emil Dragnev,** Prof., Université d'État de Chişinău, République de Moldavie
**Jean-Philippe Pierron**, Prof., Université « Jean Moulin », Lyon III, France
**Elka Bakalova,** Membre correspondant de l'Académie Bulgare, Institut du folklore de l'Académie Bulgare des Sciences, Bulgarie
**Jean-Michel Counet,** Prof., Université catholique de Louvain, Belgique
**Ramona Bordei-Boca,** Prof., UFR Lettre et Philosophie, Université de Bourgogne, Framce
**Maria Urmă,** Prof., "George Enescu" National University of Arts, Iași, Romania
**Maud Pérez-Simon,** Assoc. Prof. Université Paris III - Sorbonne Nouvelle, France
**Blanca Solares**, Prof., Universidad Nacional Autónoma de México, Mexique
**Atena Elena Simionescu**, Prof., "George Enescu" National University of Arts, Iași, Romania
**Ionel Buşe,** Prof., University of Craiova, Romania
**Constantin Necula,** Pr., Assoc. Prof., University "Lucian Blaga", Sibiu, România
**Marius Joachim Tătaru**, Dr. Direktor (i. R) Siebenbürgisches Museum Gundelsheim, Deutschland
**Athanasios Semoglou,** Prof., Université « Aristote » de Thessalonique, Grece
**Rosângela Aparecida da Conceição,** Assoc. Prof., Universidade Paulista, São Paulo, Brazil.
**Luana Stan**, Assoc. Prof., Université de Québec à Montréal, Canada
**Pilar Pérez Camarero,** Prof., Universidad Autonoma de Madrid,
**Eleonora Brigalda,** Prof., Pedagogical University « Ion Creanga », Chişinău, République de Moldavie
**Ana Taís Martins Portanova Barros,** Prof., Universidade Federal do Rio Grande do Sul, Brazil.
**Cornelia Bordaşiu**, Prof., "George Enescu" National University of Arts, Iași, Romania
**Ana-Maria Pascal,** Assoc. Prof., dr., Regent's University, London, U.K.
**Răzvan Ionescu,** Pr. dr., Centre Orthodoxe d'Etudes et de Recherches "Dumitru Stăniloae", Paris, France

**Anastasis. Research in Medieval Culture and Art** is indexed in the following databases:

European Reference Index for the Humanities (**ERIH PLUS**)
Central and Eastern European Online Library (**CEEOL**)
Directory of Open Access Journals (**DOAJ**)
**EBSCO**
**SCOPUS-ELSEVIER**
Scientific Indexing Services (**SIS**)
Scientific Publishing & Information Online (**SCIPIO**)

www.anastasis-review.ro
ISSN 2392 – 862X (print); ISSN-L 2392 – 862X ; ISSN 2392 – 9472 (on-line)

The Research Center of Medieval Art "Vasile Drăguț"

# ANASTASIS
# Research in Medieval Culture and Art

Volume XIII, No.1/May 2026

Artes, 2026

**Editors:**

**Codrina-Laura Ioniță**, Prof., "George Enescu" National University of Arts from Iași
**Daniel-Ion Sofron,** Assoc. Prof. "George Enescu" National University of Arts from Iași
**Andreea-Irina Stoleriu,** Assoc. Prof. "George Enescu" National University of Arts from Iași
**Adrian Stoleriu**, Prof., "George Enescu" National University of Arts from Iași

**Editorial Board:**

**Bogdan Gavrilean,** "George Enescu" National University of Arts, Iași, România
**Diana Gradu,** "Al. I. Cuza" University of Iași, România
**Brîndușa Grigoriu**, "Al. I. Cuza" University of Iași, România
**Raluca Minea,** "George Enescu" National University of Arts from Iași, România
**Ioana Iulia Olaru**, "George Enescu" National University of Arts, Iași, România
**Paula-Andreea Onofrei**, "Al. I. Cuza" University of Iași, România
**Ana-Magdalena Petraru,** "Al. I. Cuza" University of Iași, România
**Cristina Stratulat**, "George Enescu" National University of Arts, Iași, România
**Ciprian Tocar,** "George Enescu" National University of Arts from Iași, România
**Alina Țiței,** "Al. I. Cuza" University of Iași, România
**Luisa Țuculeanu,** "George Enescu" National University of Arts from Iași, România

**Editorial Design and Web Design:**

**Codrina-Laura Ioniță**, "George Enescu" National University of Arts from Iași, România
**Alexandru Ioniță,** "Al. I. Cuza" University of Iași, România
**Adriana Neica** "George Enescu" National University of Arts from Iași, România
**Andreea-Irina Stoleriu,** "George Enescu" National University of Arts from Iași, România
**Adrian Stoleriu**, "George Enescu" National University of Arts from Iași, România

**Proofreading:**

for French: **Diana Gradu,** Assoc. Prof., "Al. I. Cuza" University of Iași
**Brîndușa Grigoriu**, Assoc. Prof., "Al. I. Cuza" University of Iași
for English: **Paula-Andreea Onofrei,** Assoc. Prof., "Al. I. Cuza" University of Iași
**Ana-Magdalena Petraru,** Assoc. Prof., "Al. I. Cuza" University of Iași
**Luisa Țuculeanu,** Assoc. Prof., "George Enescu" National University of Arts Iași
for Spanish: **Alina Țiței,** Assoc. Prof., "Al. I. Cuza" University of Iași

The Research Center of Medieval Art "Vasile Drăguț", "George Enescu" National University of Arts from Iași, Faculty of Visual Art and Design, Str. Sărărie, nr. 189, Iași, România, e-mail: anastasis.review@unage.ro
The internet address: www.anastasis-review.ro
The opinions expressed in published articles are the sole responsibility of the authors and do not reflect the opinion of the editors, or members of the editorial board.

Table of Contents

## MEDIEVAL ART AND CIVILIZATION

**Marine P. Sargsyan**
*Cryptography in the Colophons of Old Printed Armenian Books*.....9

**Nataliia Dmytrenko**
*Solar Symbols in the Iconography of the Last Supper: A Case Study of the Kyiv Psalter and Its Analogs*.....27

**Olha Shkolna, Olha Sosik**
*Iconography of Saint Catherine in the Collection of the Monastery of the Same Name in Sinai*.....51

**Philip J. Senter**
*The Facial Lappet of the Great Beast in Viking Art: Comparative Anatomy Solves an Art History Mystery*.....75

**Roman Odrekhivskyi**
*Medieval Solar Carved Decor Motifs in Churches of Western Ukraine*.....83

## MEDIEVAL CULTURE IN CONTEMPORARY RESEARCH

**Alexandru Șerbănescu**
*The Inverse Perspective – from Byzantine Iconography to the Modernist Avant-Garde*.....101

## BOOK REVIEWS

**Ana-Magdalena Petraru**
*A Nation's Contemporary Artists from a Romanian Museum Analysed by an Art Historian*

Susana-Monica Tapodi and Valentin Trifescu (editors), *Athleta Christi– Athleta Transylvaniae: reprezentări ale Sfântului Ladislau în artă şi în literatură/ Athleta Christi–Athleta Transylvaniae: Representations of Saint Ladislaus in Art and Literature*, Editura Muzeului Naţional Brukenthal Sibiu, 2024, 100 p. ..... *119*

DOI: 10.35218/armca.2026.1.02

# Solar Symbols in the Iconography of the Last Supper: A Case Study of the Kyiv Psalter and Its Analogs

**Nataliia Dmytrenko***

**Abstract:** The goal of this research is to characterize a group of artworks depicting "The Last Supper" that incorporate solar symbols, examined through book miniatures, monumental painting and decorative and applied arts within the context of Byzantine heritage. The chronological framework of the study spans from the sixth to the mid-fifteenth centuries, a period marked by significant theological and artistic developments of Byzantium. Although the iconography of the "Last Supper" has been widely studied, the presence and function of solar symbols have received limited scholarly attention. Previous research has primarily focused on liturgical and Eucharistic interpretations, leaving cosmological and symbolic elements insufficiently explored. This study addresses this gap by analyzing solar motifs as meaningful components of the iconographic programme rather than purely decorative details. The research examines the typology of solar symbols, their symbolic and theological meanings, and the narrative contexts and artistic traditions in which they appear. Particular attention is given to the role of cosmological imagery in Byzantine visual thought and to the adaptation of these motifs across different media and regional artistic environments. The study includes Christian works from both Orthodox and Catholic traditions, as well as selected examples influenced by Jewish visual culture, enabling a comparative analysis of intercultural exchanges shaping the medieval period.

**Keywords:** iconography; tradition; symbol; fine arts; monumental painting; decorative and applied arts; composition; Byzantium

## Introduction

The article reveals a scientific novelty in the sense that, for the first time, several artworks of sacred art were processed and introduced into scientific circulation, by using the example of book miniatures and

* Ph.D, Associate Professor at Borys Grinchenko Kyiv Metropolitan University, Kyiv, Ukraine, ORCID ID https://orcid.org/0000-0002-1223-8935, nata_heavy@ukr.net; n.dmytrenko@kubg.edu.ua

monumental paintings, and for the first time, solar symbols were identified and described by means of comparative analysis.

The relevance of the research topic lies in the study of artworks by masters of Kyivan Rus and Byzantine heritage, which allows us to trace not only historical but also cultural and artistic ties that were reflected in the imitation of Greek traditions by artists of Kyiv workshops: in the art of book miniature, monumental painting, and decorative and applied arts. Finding the mutual influences between the artworks will allow us to study their origins and to distinguish their artistic features depending on the places of creation. Thus, the works of Kyivan Rus and Byzantine origin, namely, the territories that were part of the Byzantine Empire or were influenced by it, will be considered: Cappadocia, Istanbul (Turkey), Ubisi, Imereti (Georgia), Phocis (Greece), and Caserta, Bominaco (Italy).

In the study of the iconography of "The Last Supper", several works containing solar symbols can be seen, which allows us to trace analogues in iconography, as well as in monumental art and book miniature, as evidenced by works as the Kyiv Psalter, works on the example of codices created in the Byzantine Empire, the study of which has been further developed. Some analogues to the above-mentioned symbols were found even in the monumental painting of sacred complexes (Caserta, Bominaco), which belong to the Latin tradition, significantly expanding the understanding of the formation of Christian iconography on the example of the "Last Supper" and allowing us to update further research prospects.

## Objectives and methodological framework

The research methodology is based on a set of principles of reliability and scientific comprehensiveness, which contributed to the consideration of internal cultural relations that were considered when analyzing the artworks. The axiological method allowed us to consider and take into account the cultural aspect of artworks of sacred use. The method of semiotics was used to study symbols that were discovered, described, and identified in the course of the study in artistic works. The hermeneutic method contributed to the interpretation of "The Last Supper" in the context of the analysis of individual monuments made in some regions and countries, taking into account the stylistic traditions and iconography of a certain period. The comparative method allowed for a comparison of the iconography of artworks following the Greek tradition.

## Analysis of research and publications

The study of the iconography of "The Last Supper" in the context of the development of the art of Kyivan Rus and the Byzantine Empire was made possible by such sources and scientific works as individual studies of

monuments on the example of monastery complexes, churches, and temples, as well as monographs, scientific articles, and conference reports, which characterized individual works aimed at studying the art of the Byzantine heritage.

In general, such research was limited to art historical analysis, attribution, dating, museum description, and interpretation of "The Last Supper" according to the Gospels, which lacked a study of the development of the plot and its symbolism. One of the first fundamental centres of research in the late nineteenth and early twentieth centuries was the iconographic school of Nikodim Kondakov[1], an art historian and archaeologist whose research was supported by the works of his followers, such as the byzantologist André Grabar[2]. One of the first major scientific studies devoted to the Last Supper in the context of Gospel iconography was also the monograph by Nikolai Pokrovsky, "The Gospel in the Monuments of Iconography, Mainly Byzantine and Russian" (1892)[3]. It is in this book that the researcher devoted a separate section of the story entitled: "Part Three. The Final Events of the Gospel Story in the Monuments of Iconography". Such studies on this topic were presented in the work of Dmitrii Ainalov "Hellenistic foundations of Byzantine art" (1900)[4]. These studies mainly reflected scientific research in the field of early Christian art and iconography, using the example of catacomb painting and the early stages of Christianity. The comprehension of the Passions of Christ was presented in the modern works of Orest Makoida "Passions in the Early Christian Period" (2013)[5], while the researcher Andrii Lesiv devoted attention to a thorough

[1]Kondakov, N. *Istoriya vizantiiskogo iskusstva i ikonografii po miniatyuram grecheskikh rukopisei.* Odessa: Tip. Ulrikha i Shultse, 1876 (*History of Byzantine Art and Iconography Based on Miniatures from Greek Manuscripts.* Odessa: Ulrich and Schulze Printing House, 1876), pp. 56–59.

[2]*Byzance. L'art byzantin dans les collections publiques françaises.* Paris: Éditions de la Réunion des Musées Nationaux, 1992, pp. 30–34.

[3]Pokrovskii, N. *Yevangelie v pamyatnikakh ikonografii preimushchestvenno vizantiiskikh i russkikh.* St. Petersburg: Tipografiya Departamenta Udelova, 1892. *(The Gospel in Iconographic Monuments, Predominantly Byzantine and Russian*, St. Petersburg: Printing House of the Udelov Department, 1892), pp. 267–295.

[4]Ainalov, D.V. *Ellinisticheskie osnovi vizantiiskogo iskusstva. Issledovaniya v oblasti istorii rannevizantiiskogo iskusstva*. In Trudi Otdeleniya arkheologii drevneklassicheskoi, vizantiiskoi i zapadnoevropeiskoi. t. 12, vyp. 3–4, kn. 5, 1901, (*Hellenistic foundations of Byzantine art. Research in the field of early Byzantine art history.* ZRAO, Vol. XII, Issues 3 and 4. Works of the Department of Ancient Classical, Byzantine, and Western European Archaeology, book 5), pp. 1–224.

[5]Makoyida, O. *Pasiini siuzhety u rannokhrystyianskyi period: henezys ta osoblyvosti traktuvannia.*Mystetstvoznavstvo 13. Instytut narodoznavstva NANU, 2013 *(Passions in the early Christian period: genesis and interpretative features*. Art Studies '13. Association of Art Critics and Historians. Institute of Ethnology, National Academy of Sciences of Ukraine, 2013). P. 91–102.

study of the iconography and symbolism of Judas Iscariot in Ukrainian art of the XV-XVIIIth centuries in the monograph of the same name (2018)[6].

It is advisable to compare the symbols used in the works of later examples of "The Last Supper" in easel painting, the materials presented in the scientific catalogue of the National Museum "Kyiv Art Gallery" "Iconography of the Thirteenth - Early Twentieth Century" by Serhii Levchenko and Halyna Alaverdova (2020)[7]. Among such studies of Christian art, it is worth highlighting the thorough work of André Grabar "Christian Iconography. A Study of Its Origins" (1968), where the author made a significant contribution to the study of "The Last Supper", allocating a separate section to it in the monograph, where he focuses on the process of formation of this plot as illustrated by early Christian examples, starting with examples of monumental painting of the catacomb period and mosaic art[8]. Liudmila Miliayeva's research on iconography and the interactions between the art of Byzantium and Kyivan Rus was presented in works such as "Ukrainian Icon of the X–XVIII centuries: from the Sources of Byzantium to the Baroque" (1996)[9]. The early Byzantine iconography was considered by Karin Krause in "Divine inspiration of Byzantium" (2022)[10].

## The depiction of solar symbols in "The Last Supper" of the Kyivan Psalter: identification and analogues

### Summary of the main material

The Kyiv Psalter of 1397 is rightfully considered a model of exquisite art in the artistic design of book miniatures. Despite the complicated history of the monument, it holds particular value for Ukrainian art history, tracing Kyivan Rus and Byzantine historical and cultural ties, as it remains in the collection of the Russian National Library in St. Petersburg. The plot of "The Last Supper", which can be traced in the illuminations of the Psalter, has repeatedly attracted the attention of historians, art historians,

[6]Lesiv, A. *Yuda Iskariot v ukrainskomu mystetstvi XV – XVIII st. Ikonohrafiia ta symvolika obrazu.* Lviv: Avanpost-prym, 2018 (*Judas Iscariot in Ukrainian Art of the 15th–18th Centuries: Iconography and Symbolism of the Image*, Lviv: Avangard-prym, 2018), pp. 14–20.
[7]Levchenko, S., Alaverdova, H. *Ikonopys XIII – pochatku XX stolittia ta davnoruske dekoratyvno-prykladne mystetstvo.* Kyiv: Antykvar. Natsionalnyi muzei "Kyivska kartynna halereia" Ukrainskyi kulturnyi fond, 2020 (Iconography of the 13th – early 20th centuries and Old Russian decorative and applied art. Kyiv: Antykvar. National Museum "Kyiv Art Gallery" Ukrainian Cultural Foundation), pp. 56–60.
[8]Grabar, A. Christian Iconography: A Study of Its Origins. Princeton: Princeton University Press, 1968, pp. 22–23.
[9]Miliayeva, L.*The Ukrainian Icon. 11th – 18th Centuries. From Byzantine Sources to the Baroque.* Parkstone Aurora, 1996. P.15–16.
[10]Krause, K. *The Early Christian Iconography of Divine Inspiration.* In Divine Inspiration in Byzantium, Cambridge: Cambridge University Press, 2022, pp. 319.

and young scholars. We propose to examine the miniature with "The Last Supper" from the Kyiv Psalter in more detail **(Fig. 1)**.

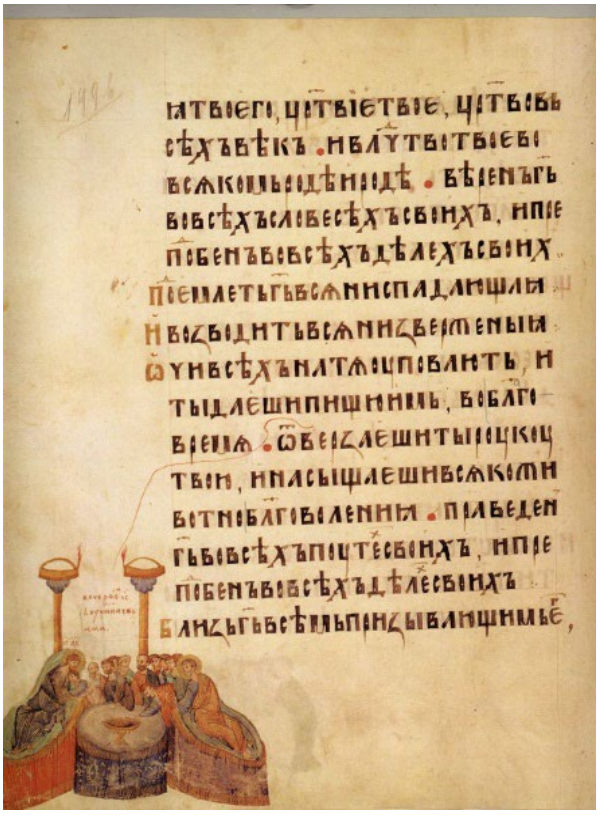


**Fig. 1.** The Last Supper. The Kyiv Psalter. 1397. Parchment. Miniature. Source: Russian National Library. St. Petersburg, Russia.

The iconography of the illumination, located in the lower left part of the parchment, uses the image of a triclinium, which depicts the figures of Christ and Peter, half-lying-in complex angles and highlighted by golden halos, among others. The favourite disciple of Christ, John, is placed closest to Jesus, near his chest, depicted as a young man. The rest of the apostles are arranged in a certain rhythmic pattern: one, three, one, four, which gives the image additional dynamics. Their faces are turned in different directions, which conveys the impression of an active discussion during the sacrament. The figure of Judas the traitor is highlighted by his crimson clothes and the gesture of his hand reaching for the cup, that is placed closer to the front edge of the table.

A round table is placed in the centre. It is covered with light gray, blue fabrics with embroidery and gold elements that hang down to the floor in bunches. The artist who created the miniature turned to the use of a rich range of colours, which is characterized by the use of light green, blue, crimson, orange, cold pink,

ocher, and brown tones. The detailed elaboration of the faces and hair of Christ's disciples is classic for the zenith of Byzantine iconography. Behind the triclinium are two elongated lamps that resemble columns with rounded elements arranged at the top, each of which has a red detail extending from it. It is important to emphasize that the miniature does not have a sacrificial aspect, as it illustrates the verse 16 of Psalm 144, which emphasizes the following: "You open your hand and fill all living things with your goodness"[11].

It is worth emphasizing that in 2015, the art historian Bohdan Skrypka successfully refuted the version of the presence of conventional columns in the background of the miniature. In his thesis, the researcher confidently identified them as Roman oil lamps, where he quite appropriately cites similar analogues from the illuminations of Byzantine codices[12].

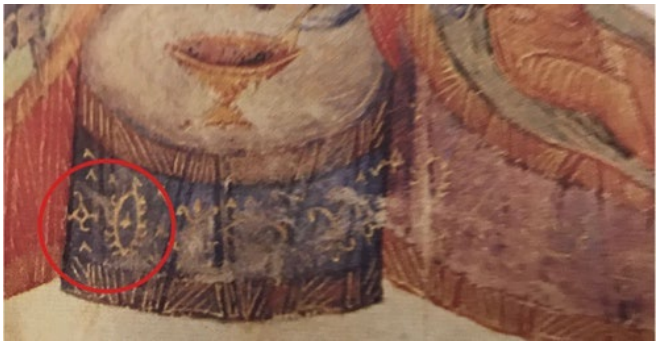


**Fig. 2.** The Last Supper. The Kyiv Psalter. 1397. Parchment. Miniature. Fragment. Source: Russian National Library. St. Petersburg, Russia.

Let's take a closer look at some of the symbols depicted on the fabrics that cover the triclinium and table. Among them, it is worth highlighting an oval-shaped element with a dot in the centre and short lines around the perimeter. It can be traced twice on the dark blue background of the tablecloth. Separately, we should highlight elements of a smaller form than the previous one, in the form of a small rhombus with four short stylized legs bent at the end **(Fig. 2).**

An interesting observation is that of a similar early Christian symbol in the form of a stylized oval-shaped form, which the researcher Bohdan Skrypka identified as a representation of a fish. A symbol which was identified as an image of a fish placed on a tablecloth covering a table, can be seen on the *korzno* cloaks of Saints Borys and Hlib on an icon from the

[11]Vzdornov, G. *Issledovanie o Kievskoi Psaltiri.* Moscow: Iskusstvo, 1978. (Research on the Kyiv Psalter. Moscow: Art), p. 50.
[12]Skrypka, B. *Doslidzhennia miniatiury 'Taiemna vecheria' z Kyivskoho Psaltyria* Treti Platonivski chytannia: mater. Mizhnar. nauk. konf., Kyiv, 24 lyst. 2015 r., (Kyiv: Feniks, 2016), (*Study of the miniature 'The Last Supper' from the Kyiv Psalter.* Third Platon Readings: materials from the International Scientific Conference, Kyiv, November 24, 2015. National Academy of Fine Arts and Architecture. Kyiv: Phoenix, 2016), pp. 29–30.

collection of the National Museum "Kyiv Art Gallery", dated, according to the information in the catalogue of the above-mentioned museum, to the middle of the thirteenth century **(Fig. 3)**[13].



**Fig. 3.** Saints Borys and Hlib. Novgorod (?). Mid-13th century. Icon on wood, tempera. Source: National Museum "Kyiv Art Gallery". Kyiv, Ukraine.

Without sharing the opinion of the scholar who suggested that this is an early Christian image of a fish, let us research the sources associated with the mentioned icon in more detail. One of the researchers of the aforementioned icon from the Kyiv museum's collection was Nikolai Chernohubov, whose scientific research was published posthumously based on archival materials and research preserved by his wife. As the chief curator of the Tretyakov Gallery and an art historian who worked in Kyiv in the late 1930s and early 1940s, the researcher made a significant contribution to the study and interpretation of early Christian iconography and several monuments.

[13]Levchenko, S., Alaverdova, H. Ikonopys XIII – pochatku XX stolittia ta davnoruske dekoratyvno-prykladne mystetstvo. Kyiv: Antykvar. Natsionalnyi muzei "Kyivska kartynna halereia" Ukrainskyi kulturnyi fond, 2020 (Iconography of the 13th – early 20th centuries and Old Russian decorative and applied art. Kyiv: Antykvar. National Museum "Kyiv Art Gallery" Ukrainian Cultural Foundation, pp. 30 – 35.



**Fig. 4.** Saints Borys and Hlib. Novgorod (?). Mid-13th century. Icon on wood, tempera. National Museum "Kyiv Art Gallery". Kyiv, Ukraine. Fragment. Source: Photo by Author, September 2020

Such scientific publications in the context of the study of the iconography of "The Last Supper" are the materials presented by the author in the article "The Icon of Boris and Gleb. The end of the XIII –beginning of the XIV centuries. Kyiv State Museum of Russian Art" (1963), published posthumously, which, within the framework of this study, made it possible to draw analogies in details that can be traced in the symbols used in a particular plot due to the method of semiotics[14]. The scientific research reflected in the researcher's article was published in the collection "Ancient Russian Art of the XV – Early XVI Centuries". However, in the article, this icon was dated to the end of the XIII – beginning of the XIV century, although the researcher

[14]Chernogubov, N. N. *Ikona Boris iGleb v Kievskommuzeerusskogoiskusstva*. Drevnerusskoeiskusstvo 15 – nachala 16 vekov. Izdatelstvoakademiinauk SSSR. (*Icon of St. Boris and Gleb at the Kiev Museum of Russian Art*. Russian Art of the 15th–early 16th centuries. USSR Academy of Sciences Publishing House). 1963, pp. 285–290.

attributed it to pre-Mongol times, as evidenced by archival materials stored in the funds of the National Museum "Kyiv Art Gallery"[15].

Chernohubov left a very detailed description of all the technical characteristics of the icon, the base and the pigments, which were further studied by the chemist Varvara Lokhanko in 1939. Nevertheless, Chernohubov did not define the symbols on the *korzno* cloaks which are of particular interest of the study, although he considered a close, similar symbol, calling it "a rhombus set on a corner with lines crossing its side and a dot in its center" **(Fig. 4)**[16].



**Fig. 5.** Virgin with a Child and saints Theodore and George. 6th century. Icon on wood, encaustic. Source: Saint Catherine's Monastery. Mount Sinai, Egypt.

The researcher was able to find analogues of this symbol in other works of art, namely in the mosaics of the 11th century in the Daphni monastery, on a trim of King Solomon's garment, and in the icon dated to the 13th century depicting Archangel Michael from the Assumption Cathedral in Moscow. Next to these symbols, stylized images of plants in the form of branches with leaves can also be traced.

[15]Chernogubov, N. N. *Ikona 'Boris i Gleb' v Kievskom muzee russkogo iskusstva*, pp. 287–288.
[16]*Ibidem*, p. 289.

In the course of a thorough study of the iconography of "The Last Supper", it was possible to find analogues of such symbols on the example of several monuments, as follows: in the 12th century frescoes of the Karanlik Church (Cappadocia, Turkey), in monumental paintings of the mid-14th–second half of the 15th centuries in the central apse of the altar in the monastery of Ubisi (Georgia), in miniatures of a 12th century Byzantine manuscript from the collection of the Center for the Study of New Testament Manuscripts, and illuminations of the 14th century Kyiv Psalter. Later, it was possible to find analogues even in the works of the sixth century, namely on a Sinai encaustic icon of the pre-iconoclastic period depicting the Virgin with Child on the throne between saints Theodore and George. The use of solar symbols can be traced on the saints' *chlamys*, which are pinned with a fibula on the right shoulder of each saint **(Fig. 5)**.



**Fig. 6.** The Last Supper. Codex GA 777. Byzantium. 12thcentury.
Source: Center for the Study of New Testament Manuscripts.

Thus, the iconography used in the miniatures of the 12th century Byzantine manuscript from the collection of the Center for the Study of New Testament Manuscripts **(Fig. 6; Fig. 7)** continued to be used in parallel in Greek examples of the 12th century, as evidenced by a fragment of a

*templon's epistylium* depicting "The Last Supper" from the Vatopedi monastery on the Mount Athos in Greece[17].



**Fig. 7.** The Last Supper. Codex GA 777. Byzantium. 12th century. Fragment. Source: Center for the Study of New Testament Manuscripts.

Frescoes dating from the 12th century from the Karanlik ("Dark") Church of Göreme in Cappadocia preserve the image of The Last Supper under the church vault **(Fig. 8)**.

It is worth noting that in the background, between two buildings with red roofs, there is an oil lamp, indicating that the sacrament takes place in the evening. Next to the oil lamp there are buildings depicted in reverse perspective.

The figures of Christ and Peter are depicted against a background of stylized Roman beds covered with ornaments. The figures are presented in full length, unlike the other disciples. All of them have halos (Judas, who stretched out his hand to the cup) with red and white backgrounds. Christ has a halo with a cross. The images of the apostles are individualized, the angles

[17]Metzger, B. M. *A Lexicon of Christian Iconography.* Church History 45, no. 1. 2003, pp. 5–10.

of each of the disciples, and the tilts of their heads emphasize the lively conversation.



**Fig. 8.** The Last Supper. The church of Karanlik "Dark". 12th century. Fresco. Cappadocia, Turkey. Source: Wikipedia

On the rectangular table, there are two elongated bowls, cutlery in the form of knives, and a fish, the symbol of Christ. It is worth noting that the fabric covering the table contains similar symbols in the form of small, rounded elements with four short lines, as in the previously analysed works.

The next site to be studied was the monastery complex in Ubisi, which is located in Imereti. It is a small village in Georgia, where a medieval monastery complex has been preserved, located not far from the city of Kharagauli. The sacred complex in Ubisi consists of the monastery of St. George, built in the 9th century, founded by St. Gregory Khandzta; a four-story tower dating back to 1141; the remains of a defensive wall of the 12th century, as well as some complementary buildings.

The interiors of the monastery featured an exceptional cycle of frescoes of the late 14th century, designed and created by master Damiane and his artisans under the influence of the art of the Palaiologan Renaissance (1261–1453), which illuminated the period of cultural growth in the Byzantine Empire during the reign of the Palaiologan dynasty. St. George's Cathedral is characterized by a restrained and ascetic style, but the frescoes of the cathedral are artistically refined and exquisite, made in the Paleologian

tradition[18]. It is generally accepted that the interior decoration of this ensemble is one of the best monumental paintings in Georgia. The scenes of the Annunciation, The Last Supper, and the Eucharist are particularly noteworthy, but the entire complex, with its majestic monumental paintings, has preserved the name of the author of the frescoes and his artistic style.

The frescoes of the central apse of the church of St. George in Ubisi are quite atypical in terms of the analysis of the location of the scenes and the formation of the temple space, namely the delimitation of parts of the church with the locations of specific scenes and their iconography **(Fig. 9; Fig. 10)**.



**Fig. 9.** Master Damiane. The Last Supper and the Eucharist. Mid-14th – second half of the 15th century. Frescoes of the central apse of the altar. The monastery of St. George's Church. Ubisi, Imereti, Georgia. Source: Wikimedia Commons.

For the first time, it can be seen that the surface of the central apse conveys such plots as The Last Supper, The Eucharist, and the Savior Almighty (Christ on the Throne). It is also worth considering how the artist Damiane executed these scenes[19]. The composition of the Savior Almighty is placed in the upper register.

In particular, it is worth noting that for the first time it is possible to trace how the space of the middle part of the central apse of the church was composited, because under the image of the Saviour there is The Last Supper, which is flanked on both sides by the Eucharist, conventionally divided into two independent parts.

[18]Amiranashvili, Sh. *GruzinskiikhudozhnikDamiane.* Tbilisi: Khelovneba, 1974 (*Georgian painter Damiane*. Tbilisi: Helovneba, 1974), pp. 23–24.
[19]*Idem, FreskiUbisi*: Albom. Tbilisi: Khelovneba, 1987 (*Frescoes of Ubisi*: [Album]. Tbilisi: Helovneba, 1987), pp. 4–7.



**Fig. 10.** Master Damiane. The Last Supper. Christ and John. The Monastery of St. George. Mid-14th – second half of the 15th century. Ubisi, Imereti, Georgia. The central apse of the altar. Fragment. Reproduction of the work. Source: Fotoload.

The Last Supper is depicted in the centre of a wall with an elongated window opening. In the centre of the composition is Jesus, with his favourite disciple John leaning against his chest, while Judas reaches out to a dish containing a fish, a symbol of Christ. All the apostles are depicted without halos. There is a large amount of tableware, herbs, and loaves of rounded bread with a cross on the top on the table. Along the far side of the table is a narrow, twisted, elongated white tablecloth with dark red stripes, between which one can see symbols that have already been previously discussed on the example of earlier works: in the miniatures of the Kyiv Psalter, frescoes of the Karanlik Church in Cappadocia, in the miniatures of the Byzantine Codex from the Center for the Study of New Testament Manuscripts, an icon depicting Saints Borys and Hlib from the collection of the National Museum "Kyiv Art Gallery" in Kyiv – solar symbols and symbols of the so-called sown field that were actively used by Greek enamellers and in the decorative and applied arts of the Byzantine Empire during the 11–13th centuries.

The shape of the table attracts special attention, as it is quite atypical for the Byzantine tradition. The table is long and elongated, low, and rounded on both sides, with a curtain in the foreground, which is attached to the top by rings. The colour scheme is dominated by brown, dark red, and pale green tones.

For an additional study of such symbols in works of decorative art, let us consider the iconography of a paten depicting the Eucharist from the Dumbarton Oaks collection in Washington, DC. Dating from 565–578, it was made of silver in Constantinople, using the techniques of embossing, engraving, blackening, and gilding, and preserved the image of the sacrament. In the centre of the composition, at the table where the liturgy is held, the figure of Christ is placed twice, offering the disciples bread and wine for communion **(Fig. 11)**.



**Fig. 11.** The Eucharist. Paten. 565–578. Byzantium, Constantinople. Silver, gilding, embossing, blackening, engraving. 35 x 35 x 3.2 cm. BZ.1924.5. Source: The Dumbarton Oaks Collection. Washington, DC, USA.

The figure of Jesus is facing a group of six apostles on each side, who bow humbly. Let us pay attention to the background of the paten: behind the figures of Christ, who are placed in the centre of the work, there is a stylized arch, in the centre of which there is an artistic element resembling a shell. On both sides of the figures of Christ there are tall columns that support the architrave, which has rounded oil lamps in the upper part. Their presence

is explained by the fact that the Eucharist is celebrated in the evening. The study shows that the image of the Eucharist is characterized by simultaneity, which emphasizes the liturgical aspect, and the Last Supper, which has a sacrificial meaning and a prophetic basis, since one of the disciples was to betray Christ[20].



**Fig. 12.** The Last Supper. 11th century. Campano-Byzantine school. Fresco. Abbey of St. Michael the Archangel. Caserta, Italy. Source: Time.Graphics.

Speaking of the iconography of the Eucharist depicted in the paten, we should recall "The Last Supper" from the illuminations of the Kyiv Psalter, which depicts Roman oil lamps. It is worth noting that in this plot in the miniature of the Kyiv Psalter, an earlier version of the iconography and images of Roman lamps was used, which was convincingly proved by Bohdan Skrypka[21], who refuted the statement of art historian Gerold Vzdornov.

[20]Badzvi, A. *Initiation to Christian Iconography*. In The Harp Vol. 17. 2011, pp. 63–100.
[21]Skrypka, B. *Doslidzhenniaminiatiury 'Taiemnavecheria' z KyivskohoPsaltyria*TretiPlatonivskichytannia: mater. Mizhnar. nauk. konf., Kyiv, 24 lyst. 2015 r., (Kyiv: Feniks, 2016), *(Study of the miniature 'The Last Supper' from the Kyiv Psalter.* Third Platon Readings: materials from the International Scientific Conference, Kyiv, November 24, 2015. National Academy of Fine Arts and Architecture. Kyiv: Phoenix, 2016), pp. 29–30.

These symbols, which were examined in the illuminations of the Kyivan Psalter and the analogues found on the example of works of book miniature, monumental painting, and decorative and applied art, confirm that the iconography of the Last Supper used the image of solar symbols, namely, the signs of the sun, earth, and the so-called sun of the underworld in the form of an elongated oval with a dot in the centre and short lines around the perimeter.

It is important to note that a similar use of solar symbols can be traced in the monumental decoration of monastery complexes in Italy of the 12th and 13th centuries, which are characterized by the Latin tradition. Thus, on the example of the Abbey of St. Michael the Archangel in Caserta, one can trace the use of close iconography, which was used by Italo-Byzantine masters of the so-called Campanian-Byzantine school **(Fig. 12)**.



**Fig. 13.** Archangel Michael weighing souls during the Last Judgment. 13th century. Fresco. Oratory of San Pellegrino. Bominaco, Italy. Source: Alto Basso Medioevo.

In the depiction of the Last Supper scene, one can trace the solar symbols that cover the cloth that drapes the lower part of the table, around

which Christ and his disciples gathered, as well as the draperies that descend from the triclinium depicting Jesus and one of his disciples.

Solar symbols, previously discussed in the depiction of such subjects as the Last Supper and the Eucharist, were also used in the iconography of the Last Judgment. Such an exceptional example is the 13th century fresco of the Archangel Michael weighing souls during the Last Judgment from the Oratory of San Pellegrino in the province of Bominaco, Italy **(Fig. 13)**.



**Fig. 14.** Triumphal Entry into Jerusalem. Byzantium. 11th century. The frescoes of the katholikon. Hosios Loukas monastery. Phocis, Greece.
Source: Raphael Bories.

The planar image with the unwavering face of the archangel Michael, whose long locks of hair surround his face, attracts attention with its exquisite interpretation. There is a halo around his head. The saint is dressed in a *loros* (an element of imperial ceremonial clothing), covered with small ornamental patterns and embroidery. In his left hand, he holds a sphere with the image of a cross and an anchor; in his right hand, a scale in which the souls of the righteous and the sinner are weighed. The scales are depicted in the foreground in front of the altar, which is covered with a light fabric in warm yellow colours with red accents. A closer look at the fabric reveals solar symbols in the form of circles with four lines covering the surface of the fabric between the yellow ornamental elements.

The frescoes from the Oratory of San Pellegrino are an unusual example of the use of solar symbols and iconography. In the Christian tradition, the archangel Michael is not supposed to weigh souls. In the Byzantine tradition, the Archangel Michael is rather a protector and warrior against the forces of evil, the patron saint of cities, but not a judge. In the iconography of the Byzantine tradition, it is rare to see an archangel with a scale. In Orthodoxy, he is considered the patron saint of warriors and the protector of believers, as well as the guide of the souls of the dead. The weighing of souls is more often attributed to St. Michael the Archangel in Western European art and the Latin tradition, in medieval depictions of the Last Judgment. There he holds the scales on which souls are weighed to determine their fate-salvation or condemnation[22].



**Fig. 15.** Triumphal Entry into Jerusalem. Byzantium. 11$^{th}$century. The frescoes of the katholikon. Hosios Loukas monastery. Phocis, Greece. Fragment depicting Jewish pilgrims. Source: Raphael Bories.

Extremely unique in the context of solar symbols research was the depiction of the Triumphal Entry into Jerusalem in the frescoes of the *katholikon* of the Hosios Loukas monastery in Phocis, Greece **(Fig. 14)**.

[22]Draghici-Vasilescu, E. E. *Development of Eastern Christian Iconography.* International Journal of Cultural Studies 27, no. 3. 2010, pp. 169–185.

According to the iconography of the plot, Jesus is depicted in the centre of the composition, entering the Holy city on a donkey[23]. In the background, one can see the figure of a man who has climbed to the top of a tree to see this exciting moment. At the entrance to the city, in the right part of the composition, you can see a depiction of three full-length male figures, behind which you can see another male face. According to the Bible, when Christ entered Jerusalem, namely on Palm Sunday, Jesus was greeted by a crowd, including the residents of the city who spread their clothes on the road and laid branches of a palm tree (John 12:12-19), as well as his disciples and pilgrims who came to the city to celebrate Passover.

In this version of the iconography, we can identify the three male figures mentioned earlier as Jewish pilgrims. This is indicated by the prayer shawl in the form of a *tallit* placed on their shoulders **(Fig. 15)**.

The tallit is a rectangular fabric, often with dark stripes at the bottom (in the Ashkenazi Orthodox tradition), sometimes with tassels, which in Judaism men wear to cover their heads and shoulders during morning prayer. It is known that during the Second Temple (biblical era), Jewish pilgrims during Passover also wore a tallit, light clothing like a tunic (*ketonet*), and an upper robe (*simla*), before entering the temple. This emphasized the importance of the holiday, the liberation from Egyptian slavery.

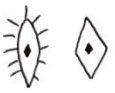
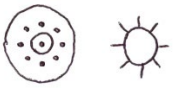
Particular attention is drawn to the additional symbols on the tallits, namely geometric elements in the form of a circle from which eight short lines resembling the sun extend. The presence of these symbols is not accidental.

After all, the previously discussed symbols belong to the solar symbols, symbols of sacred geometry, and, in this case, the Kabbalistic symbols and alchemy[24]. Judaism, as a monotheistic religion, was finally established as such after the fall of the First Temple and the Babylonian captivity in the sixth century. Kabbalistic study is considered to be a mystical reading of the Torah and has become a mystical tradition in Judaism that reflects symbols, numbers, and spirituality. According to the Kabbalistic interpretation of the Torah, each image has its own spiritual and cosmic meaning[25].

In this case, the symbol used on the tallits is the symbol of the sun of the underworld or the night sun, which reflects wisdom, hidden knowledge, and spiritual light, illumination, which in the alchemical context means a spiritual path that aims to get closer to the Creator and comprehend the higher light. Even in Egyptian mythology, Ra, the sun god, travels through

[23]Badzvi, A. *Initiation to Christian Iconography*. In The Harp Vol. 17. 2011, pp. 63–66.
[24]Fishman, T. *A Kabbalistic Perspective on Gender-Specific Commandments: on the Interplay of Symbols and Society.* AJS Review 17, no. 2., pp. 199–246.
[25]Wolfson, E. *The Body in the Text: A Kabbalistic Theory of Embodiment*. Jewish Quarterly Review 95, no. 3. 2005, pp. 479–500.

the underworld at night, defeating the forces of chaos. The night sun reflects the symbol of eternal life, the victory of light over death – a hint of resurrection and immortality as a path to light through darkness.

| No. | Image | Description | Meaning |
|---|---|---|---|
| **1** |  | A circle with a dot in the centre. | Gold, Sun, Resurrection, Celestial body |
| **2** |  | A small rhombus from which there are four short lines, bent at the end and imitating movement. | The Sun |
| **3** |  | An elongated oval with a dot inside, sometimes with short lines added around the perimeter. | Earth, field |
| **4** |  | A vertical line resembling a trunk with five leaves on it. | Tree of life, plants |
| **5** |  | A small circle with a dot in the centre, around which eight dots are placed in a circle, closed in a larger circle; a circle from which there are eight lines, resembling the sun. | Sun of the Underworld, the Night Sun |

**Tab. 1.** Typology of solar symbols used in the artworks with description and meaning. Source: Table developed by Author, March 2026.

Thus, this symbol, as a sign of a celestial body, can be read as the Sun, the Sun of the Underworld, the Resurrection, the Great Work, and gold (in alchemy). It can be depicted as a circle with a clear dot in the centre – gold, as a circle from which four lines extend – the Ascension, or eight lines – the Sun **(Tab. 1)**.

## Conclusions

The scientific novelty of this study lies in the introduction into scholarly discourse of a group of monuments containing solar symbols that have not previously been identified, interpreted, or systematically analysed within art historical research. Through the examination of the iconography of

The Last Supper, the study demonstrates that solar motifs function not as decorative elements but as meaningful symbolic components embedded within the theological and visual language of Byzantine artistic tradition.

The analysis of the illuminations of the Kyivan Psalter has revealed the presence of several types of solar symbols, including representations of the Sun, the sown field, and the so-called sun of the underworld, whose visual and semantic parallels can be traced across a wide range of artistic media. Analogues were identified in book miniatures, monumental painting, icons, and works of decorative and applied art produced within the Byzantine Empire and in regions shaped by its cultural influence, including Kyiv (Ukraine), Cappadocia and Constantinople (Turkey), Ubisi in Imereti (Georgia), Phocis (Greece), and Sinai (Egypt).

At the same time, comparable motifs discovered in Latin monuments in Caserta and Bominaco (Italy), particularly within scenes of the Last Supper and the Last Judgment, demonstrate the broader intercultural circulation of symbolic forms between Byzantine and Western artistic environments. These findings expand the understanding of the development of Christian iconography and open new perspectives for further research into cosmological symbolism, intercultural artistic exchange, and the semantic complexity of medieval sacred imagery.

**List and sources of illustrations:**

**Fig. 1.** The Last Supper. The Kyiv Psalter. 1397. Parchment. Miniature. Source: Russian National Library. St. Petersburg, Russia.
**Fig. 2.** The Last Supper. The Kyiv Psalter. 1397. Parchment. Miniature. Fragment. Source: Russian National Library. St. Petersburg, Russia.
**Fig. 3.** Saints Borys and Hlib. Novgorod (?). Mid-13th century. Icon on wood, tempera. Source: National Museum "Kyiv Art Gallery". Kyiv, Ukraine.
**Fig. 4.** Saints Borys and Hlib. Novgorod (?). Mid-13th century. Icon on wood, tempera. National Museum "Kyiv Art Gallery". Kyiv, Ukraine. Fragment. Source: Photo by Author, September 2020.
**Fig. 5.** Virgin with a Child and saints Theodore and George. 6th century. Icon on wood, encaustic. Source: Saint Catherine's Monastery. Mount Sinai, Egypt.
**Fig. 6.** The Last Supper. Codex GA 777. Byzantium. 12th century. Source: Center for the Study of New Testament Manuscripts.
**Fig. 7.** The Last Supper. Codex GA 777. Byzantium. 12th century. Fragment. Source: Center for the Study of New Testament Manuscripts.
**Fig. 8.** The Last Supper. The church of Karanlik "Dark". 12th century. Fresco. Cappadocia, Turkey. Source: Wikipedia
**Fig. 9.** Master Damiane. The Last Supper and the Eucharist. Mid-14th – second half of the 15th century. Frescoes of the central apse of the altar. The monastery of St. George's Church. Ubisi, Imereti, Georgia. Source: Wikimedia Commons.
**Fig. 10.** Master Damiane. The Last Supper. Christ and John. The Monastery of St. George. Mid-14th – second half of the 15th century. Ubisi, Imereti, Georgia. The central apse of the altar. Fragment. Reproduction of the work. Source: Fotoload.

**Fig. 11.** The Eucharist. Paten. 565–578. Byzantium, Constantinople. Silver, gilding, embossing, blackening, engraving. 35 x 35 x 3.2 cm. BZ.1924.5. Source: The Dumbarton Oaks Collection. Washington, DC, USA.
**Fig. 12.** The Last Supper. 11th century. Campano-Byzantine school. Fresco. Abbey of St. Michael the Archangel. Caserta, Italy. Source: Time.Graphics.
**Fig. 13.** Archangel Michael weighing souls during the Last Judgment. 13th century. Fresco. Oratory of San Pellegrino. Bominaco, Italy. Source: Alto Basso Medioevo.
**Fig. 14.** Triumphal Entry into Jerusalem. Byzantium. 11th century. The frescoes of the katholikon. Hosios Loukas monastery. Phocis, Greece. Source: Raphael Bories.
**Fig. 15.** Triumphal Entry into Jerusalem. Byzantium. 11th century. The frescoes of the katholikon. Hosios Loukas monastery. Phocis, Greece. Fragment depicting Jewish pilgrims. Source: Raphael Bories.
**Tab. 1.** Typology of solar symbols used in the artworks with description and meaning. Source: Table developed by Author, March 2026.

**Bibliography:**

**Ainalov, D. V.,** *Ellinisticheskie osnovy vizantiiskogo iskusstva. Issledovaniya v oblasti istorii rannevizantiiskogo iskusstva*. In: *Trudy Otdeleniya arkheologii drevneklassicheskoi, vizantiiskoi i zapadnoevropeiskoi*, t. 12, vyp. 3–4, kn. 5, 1901, pp. 1–224. (Hellenistic Foundations of Byzantine Art. Research in the Field of Early Byzantine Art History. Works of the Department of Ancient Classical, Byzantine, and Western European Archaeology, vol. 12, issues 3–4, book 5). [In Russian.]
**Amiranashvili, Sh.,** *Freski Ubisi*: Albom. Tbilisi: Khelovneba, 1987 (*Frescoes of Ubisi*: [Album]. Tbilisi: Helovneba, 1987), p. 16. [In Russian].
**Amiranashvili, Sh.**, *Gruzinskii khudozhnik Damiane.* Tbilisi: Khelovneba, 1974 (*Georgian painter Damiane*. Tbilisi: Helovneba, 1974), p. 16. [In Russian].
**Badzvi, A.**, *Initiation to Christian Iconography*. In The Harp Vol. 17. 2011, pp. 63–100.
*Byzance. L'artbyzantin dans les collections publiques françaises.* Paris: Éditions de la Réunion des Musées Nationaux, 1992, 528 p.
**Chernogubov, N. N.,** *Ikona Boris i Gleb v Kievskom muzee russkogo iskusstva*. In: *Drevnerusskoe iskusstvo 15 – nachala 16 vekov*. Izdatel'stvo Akademii Nauk SSSR, 1963, pp. 285–290. (*Icon of St. Boris and Gleb at the Kiev Museum of Russian Art*. In: *Old Russian Art of the 15th–Early 16th Centuries*. USSR Academy of Sciences Publishing House, 1963), pp. 285–290. [In Russian.]
**Draghici-Vasilescu, E. E.,** *Development of Eastern Christian Iconography.* International Journal of Cultural Studies 27, no. 3. 2010, pp. 169–185.
**Fishman, T.,** *A Kabbalistic Perspective on Gender-Specific Commandments: on the Interplay of Symbols and Society.* AJS Review 17, no. 2., pp. 199–246.
**Grabar, A.,** Christian Iconography: A Study of Its Origins. Princeton: Princeton University Press, 1968. 174 p.
**Kondakov, N.,** *Istoriya vizantiiskogo iskusstva i ikonografii po miniatyuram grecheskikh rukopisei.* Odessa: Tip. Ulrikha i Shultse, 1876 (*History of Byzantine Art and Iconography Based on Miniatures from Greek Manuscripts.* Odessa: Ulrich and Schulze Printing House, 1876). 276 p. [In Russian].

**Krause, K.,** *The Early Christian Iconography of Divine Inspiration.* In Divine Inspiration in Byzantium, Cambridge: Cambridge University Press, 2022, p. 319.
**Lesiv, A.,** *Yuda Iskariot v ukrainskomu mystetstvi XV–XVIII st. Ikonohrafiia ta symvolika obrazu.* Lviv: Avanpost-prym, 2018 (*Judas Iscariot in Ukrainian Art of the 15th–18th Centuries: Iconography and Symbolism of the Image*, Lviv: Avangard-prym, 2018). 256 p. [In Ukrainian].
**Levchenko, S., Alaverdova, H.,** *Ikonopys XIII – pochatku XX stolittia ta davnoruske dekoratyvno-prykladne mystetstvo.* Kyiv: Antykvar. Natsionalnyimuzei "Kyivskakartynnahalereia" Ukrainskyikulturnyi fond, 2020 (Iconography of the 13th – early 20th centuries and Old Russian decorative and applied art. Kyiv: Antykvar. National Museum "Kyiv Art Gallery" Ukrainian Cultural Foundation).343 p. [In Ukrainian].
**Makoyida, O.,** *Pasiini siuzhety u rannokhrystyianskyi period: henezys ta osoblyvosti traktuvannia. Mystetstvoznavstvo, 13. Instytut narodoznavstva.* NANU, 2013*(Passions in the early Christian period: genesis and interpretative features*. Art Studies '13. Association of Art Critics and Historians. Institute of Ethnology, National Academy of Sciences of Ukraine, 2013). P. 91–102. [In Ukrainian].
**Metzger, B. M.,** *A Lexicon of Christian Iconography.* Church History 45, no. 1. 2003, pp. 5–51.
**Miliayeva, L.,** *The Ukrainian Icon. 11th – 18th Centuries. From Byzantine Sources to the Baroque.* Parkstone Aurora, 1996, 240 p.
**Pokrovskii, N.,** *Yevangelie v pamyatnikakh ikonografii preimushchestvenno vizantiiskikh i russkikh.* St. Petersburg: Tipografiya Departamenta Udelova, 1892. *(The Gospel in Iconographic Monuments, Predominantly Byzantine and Russian*, St. Petersburg: Printing House of the Udelov Department, 1892) 497 p. [In Russian].
**Skrypka, B.,** *Doslidzhennia miniatiury "Taiemna vecheria" z Kyivskoho Psaltyria. Treti Platonivski chytannia*: mater. Mizhnar. nauk. konf., Kyiv, 24 lyst. 2015 r., (Kyiv: Feniks, 2016), *(Study of the miniature 'The Last Supper' from the Kyiv Psalter.* Third Platon Readings: materials from the International Scientific Conference, Kyiv, November 24, 2015. National Academy of Fine Arts and Architecture. Kyiv: Phoenix, 2016). P. 29–30. [In Ukrainian].
**Vzdornov, G.,** *Issledovanie o Kievskoi Psaltiri.* Moscow: Iskusstvo, 1978. (Research on the Kyiv Psalter. Moscow: Art) 172 p. [In Russian].
**Wolfson, E.**, *The Body in the Text: A Kabbalistic Theory of Embodiment*. Jewish Quarterly Review 95, no. 3. 2005, pp. 479–500.