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Religious Art under the auspices of the Basilian Order in the 18th century

The article considers the influence of Basilian monasteries on the development of ecclesiastical art of the Ukrainian Uniate church. Chronological frames cover the most vital development of the Uniat church during the middle and second part of the 18th century.

Significant changes in the equipment of the churches of the OSBM monasteries, which were the result of the attention of the higher clergy, are highlighted. The main conclusion of the article is that in the middle – second half of the 18th century, OSBM had a significant emphasis on the establishment of the denomination by means of religious art in the adopting of the new Rococo style. It was a rather decisive removal from the ecclesiastical tradition, which included both the advantages of stylistic renewal with detailed symbolics and semantics of images, and the danger of “blurring” the pictorial identity of the Eastern rite.

Key words: Basilian Order, religious art, monastic church, iconostasis, altar

Мар'яна Корнеліївна Левицька

Релігійне мистецтво під покровом Василянського Чину у XVIII ст.

Рзглянуто вплив василянських монастирів як осередків розвитку церковного мистецтва української унійної Церкви протягом XVIII ст. Хронологічні межі охоплюють майже все XVIII ст., як епоху найбільшого розквіту ЧСВВ, за словами самих василянських історіографів. Головну увагу зосереджено на діяльності важливих культурно-освітніх осередків як монастирі у Почаєві, Крехові, Кристинополі та ін.

На підставі відомих історичних фактів та фрагментарних документальних відомостей про опорядження монастирських церков зроблено спробу цілісного дослідження підтримки василянськими релігійного мистецтва. Висвітлено суттєві зміни в оздобленні церков василянських монастирів, які стали наслідком уваги вищого кліру та результатом діяльності багатьох талановитих митців. На основі біографічних відомостей про окремих малярів із середовища ЧСВВ показано, якою була взаємодія між монастирями щодо питань мистецького оздоблення.

Науково доведено, що у середині – другій половині XVIII ст. чин святого Василя Великого звернув особливу увагу на релігійне мистецтво, як важливий фактор підняття авторитету і престижу унійної Церкви у порівнянні із оновленими римо-католицькими храмами, оздобленими у новій стилістиці рококо. Для унійної практики це був досить сміливий крок, який містив у собі як переваги стилістичного оновлення, поглиблення символіки та семантики образів, так і небезпеки “розмивання” мистецької стилістичної ідентичності східного обряду. Можливо через це, подальший розвиток унійного релігійного мистецтва у XIX ст. характеризується поступовим поверненням до традиції, із одночасним зменшенням ролі і впливу ЧСВВ саме в просуванні мистецьких новацій.

Ключові слова: Василянський чин, релігійне мистецтво, монастирська церква, іконостас, вівтар

Introduction. In 2017 the Basilian Order (further – OSBM / Ordo Sancti Basilii Magni) has celebrated 400 years anniversary of its presence on Ukrainian territories. The Order, established there after the reform of 1617 for several centuries was the driving force of many transformations in Ukrainian culture. The ecclesial union with the Apostolic See of Rome was codified by Zamost’ Council of 1720, and most of the Ukrainian Dioceses (in the Polish-Lithuanian Commonwealth) finally adopted the Union at the beginning of the 18th century [3, p. 19–23, p. 39]. The association of two Basilian provinces (Lithuanian and Ruthenian) into one Order, as requested by Benedict XIV, took place in 1743 at the Dubno Council. More than 120 Basilian monasteries have been active on the western Ukrainian territories during the 18th century and a religious art was permanently in focus of OSBM activity [3, p. 40; 14, p. 306–310].

Basilians became the ecclesiastical high-educated elite of the Kyivan Uniate Metropolitanate during the 18–19th centuries, through their active involvement in diocesan administration, pastoral work, missionary activity, publishing and education [12, p. 197–200; 32, p. 308–313; 34, p. 444–446]. Their educational and cultural influence should be compared with the same influence of the Jesuit Order for the Latin world. Moreover, period covered the 18th century is considered as a “Golden age” of the Order, as evidenced by the number of monasteries (195, with more than 1300 members), which maintained a network of collegiums I (e.g. in Volodymyr-Volynskyy, Uman, Buchach and Goshcha) [34, p. 443–445].

The main **purpose of the study** – on the basis of known historical facts and fragmentary documentary data about the decoration of monastic churches, to try to outline a broader overview of purposeful and conscious support of the new stylistic forms of a religious art by the Basilians.

Objectives. Presented article is a part of forthcoming study on the iconographic programs of the Basilian monastic churches in Ukraine territory in the 18th century, inspired by the understanding the role of OSBM in the development and changes of religious art. The article focuses on a few aspects:

- Why specific artistic activities were purposeful for the Basilian order?
- What were the crucial changes in Basilian churches decoration?
- What was art activity of the peripatetic Basilian monks, specified in written sources?

The Western type of centralisation, theological and intellectual legacy of Latin Christianity in combination with an Orthodox rite, liturgical and theological traditions constituted the characteristics of the Basilian identity [3, p. 23–26; 32, p. 28–30]. During that period the Order continued to cherish the key elements of the Slavic Byzantine rite, but also assimilated the reformist impulses of the post – Tridentine Rome, creatively incorporating the elements of the Latin iconography tradition into the context of the Uniate religious art [27; 30, p. 244].

The chronological frames of the study aren’t beyond the 1700–1800 years. Geographical boundaries covered the territory of Lviv-Halych Diocese (within Galychyna and Volyn’ territories in the Polish-Lithuanian Commonwealth and Habsburg

monarchy after the partition of Poland). Within the extensive network of the monasteries were distinguished main centres as Lviv, Pochaiv, Krekhiv, Pidhirtsi, Buchach, Lavriv, Krasnopushcha, Zagoriv.

Historiography and methods. A sources for the research of the Basilian art and art education are narrow, unlike the research and publications of the Basilian theological schools and gymnasiums in the 18th century. [3; 13; 21; 25; 27]. Because, most monasteries were eliminated and destroyed several times (after the liquidation of the Uniate rite by Russian empire and next in the Soviet period), Basilian artistic heritage was partly scattered into different churches and museums, but even more was lost (here could be compared preserved archive sources as monasteries' inventories and chronicles [6; 10; 17; 22; 23; 24; 28]). These chronicles and visitations were the primary sources to restore the religious imagery of the 18th century in Basilian churches and to reconstruct so called "map of artistic activity" of Basilian monks [9; 11; 24]. Manuscripts with description of the churches decoration during the 18th century, also provided a some information [17; 22; 28; 29; 33].

The next part of the sources is a general publications which reviewed a history of the Basilian Order, its Seminaries, Colleges and Schools, Order's libraries that operated in the 18th century as works of Y. Isayevych (2004), V. Los' (2013), B. Lorens (2014), I. Skochylyas (2004), Y. Stotskyi (2011), I. Almes (2015) and others. There were significantly less publications focused on the artists from Basilian milieu, beginning from the articles of S. Baraczas and M. Holubets' untill the publications of V. Aleksandrovysh, O. Sydor, P. Krasny, A. Dworzak and others [1, p. 381–398; 18, p. 456–460; 30, p. 216–218; 29, p. 477]. However, to the topic of cultural influence of monasteries at the territory of the former Commonwealth was analyzed in the later OSBM publications as well in the last book edited by A. Gronek and A. Nowak [34], publication of M. Pryjmych [16, p. 87–89].

In the presented article have been used historical and art history methods to make a more synthesized approach that brings religious studies and art studies together. It should be considered that pictorial media reflects and sustains religious notions as a visible interpretation of different not only theological, but also cultural aspects. I have considered the religious art as a cultural model, that generated cultural meaning by connecting historical periods / sacred and secular / Latin and Orthodox elements and so on. A theoretical concept of "confessional rivalry" proposed by Natalya Yakovenko is also used here.

Discussion. The two levels of interest in church decorations and artistic support for religious services and worship in the Uniate Church can be generally emphasized as being. The first level was formed by the top of the clergy (all of them came from the Basilian circle and carried out different tasks). It was they who determined the changes in the decoration of Uniate shrines in the 18th century, bringing them closer to the examples of the Catholic Baroque style [1, p. 391–392, p. 421; 16, p. 101–103; 18, p. 456–457]. Bishops and abbots were precisely those persons who were well acquainted with the iconographic programs of the Catholic Orders. Never the less, it

must be admitted that at first Basilians didn't have sufficiently trained builders and high-level artists, therefore, invited the best secular masters hired by the local nobility [30, p. 212–216].

At the second level, there were ordinary Basilian monks, gifted and well-trained painters, who have being done various decorative works and changed many monasteries throughout their lives [5; 8; 24; 26; 27]. Among them were representatives of the different social classes: sons of priests, impoverished nobility, townsmen, peasants. Some of them already came to the monastery with the certain artistic skills [5, p. 449–453]. According to their abilities some of them became a painters, some carvers or engravers. Their studies were similar to the ones in workshops at confraternities or secular guilds of artists. They usually copied samples from Western European engraving albums and various books such as “Theatrum vitae humanae”, “Theatrum Biblicum” [20, p. 97–96]. Experienced masters taught newcomers to draw human figures on different angels, to copy portraits from engravings and from nature, and to make landscapes and animals sketches. Also they studied ornamental motifs, particularly from the actual graphic albums, printed in different centres (from Augsburg to Kyiv) [18, p. 458; 29, p. 476–477]. After that they have been allowed to paint apostles, prophets and saints, Christ and the Virgin Mary.

Two main types of the religious art, particularly supported in the Ukrainian monasteries of the St. Basil Order, have been developed better than others. The first one was liturgical and religious book printing (with engravings or woodcuts / the images of Christ, Mother of God and selected Saints, which were distributed among the faithful on major church feast days). The second one was the icon painting for the traditional iconostasis or modern Uniate church's altars.

Uniat printing centers continued the traditions of the Orthodox monastic printing houses of Kyiv, Lviv, Univ [12, p. 199–202]. At the same time, if to analyze carefully the inventories of the monastic libraries in the 18th century, we will find Latin theological publications and illustrated Bibles there [2, p.163; 32, p. 394–396]. So, these Catholic illustrated Bibles were from the so called “circulating samples” (as Wierix', Collaert's, Sadeler's engravings of the 17th century, or the Klauber's Bible of the Augsburg edition 1748–1757) with precious and subtle Rococo ornaments. Those books could have been the sources of inspiration for monastic painters and engravers. In the mentioned religious painting could be found some elements of the formal compositions (especially in architectural details) and characteristic types of the saints from the Latin samples, what could be the separate topic of an art historical and iconography studies.

Krekhiv and Pochaiv were the main Basilian centers of printing and graphics in the 18th century and their activity is well studied and researched. However special attention should be attracted to the life trajectories of the Basilian monks-artists who studied there, but worked in different monasteries throughout the Ukrainian territory [5; 21, p. 56–57; 26, p.110–112].

Pochaiv printing center had been worked within 1732–1831, essentially one hundred years. More than 230 Cyrillic and 170 Latin editions were published during this period.

Engravers who worked in Pochaiv also printed copies of miraculous icons and blessed altar clothes (as corporals or antymynty), images of saints and canvases of important historical events. Their engravings were brought to the broad groups of faithful both with religious and aesthetic values.

The most prominent of the Pochaiv engravers from the monastic milieu were Theodore Strelbytskyi (engraved on copper, illustrated liturgical books); brothers Joseph and Adam Gochemskyi (active at 1770, s, depicted local ceremony Coronation of the miraculous icons, the views of Jerusalem and Constantinople for the pilgrims). Less known were Andrian Gromachevskyi (1718–1775), worked in monastery from the 1738); Arseny Sinytskyi (1723–1769, in monastery from the 1744) worked in Pochaiv printing house between 1760–1764; also he was a prefect of the “fabrica ecclesia” [28, v. 3, p. 5, p. 79].

Krekhiv monastery, joined the Union in 1721) was well known by its remarkable graphic school, developed on the beginning of the 18th century. by Nykodym Zubrytskyi and Dionyziy Synkevych. Unfortunately, information about the features of artistic teaching in Krekhiv did not reach nowadays. The only information about the artists and their works in different printed ecclesiastical sources. It is however known that in the 18th century the monastic library had above 500 volumes, excluding the abbot's Sylvester Lashchevskyi's personal library. Because he was studied in Rome, he had different Latin religious prints [2, p. 15].

Nykodym Zubrytskyi (1688/? –1724) started his monastic activity as a deacon in the still Orthodox at that moment Krekhiv monastery. He had done a cliché for a woodcuts, engraved on copper for the Lviv's and Univ's Basilian printery. From 1704 he worked for the Pochaiv printing house, and little later – in the Kyiv-Pecherska Lavra, where he was a hieromonk. There in Kyiv, he fulfilled in 1702 Pathericon with 47 illustrations and ornamental elements; in 1707 he prepared the Akaphist. Next prominent work of Zubrytsky was the unique Ukrainian collection of the didactic parables named “Іфіка Ієрополітика” (with 67 small engravings 5,3×7,5 cm). All his engravings Zubrytsky signed with the Cyrillic font as “Никодимъ” or by latin initials N. Z. In general Zybrtsky completed app. 300 engravings on copper, woodcuts, and etchings [12, p. 204].

Dionisiy Sinkevych (?–1732, Lviv) was a monk, then an abbot in Krekhiv (1690–1700) and in Lviv. Since 1711 he served as the visitor of the monasteries and compiled their inventory. By the Lviv Uniate Bishop Joseph Shumlyanskyi initiative in 1719, the revision of the church and monastery in Lviv was made for the first time and the inventory of the library of the Basilian monastery of St. George was prepared. As an engraver, Sinkevych is known for the woodcuts with a view and description of the Krekhiv monastery (1699, 1703) [24]. His woodcuts stand out with a remarkable technique as a delicate precious drawing. He signed his works in latin “Sinkewycz” or cyrilic Д.С. / D.S. It was managed to find information about a few other artists, related to the Krekhiv monastery:

– Borysevych Yakym / Jakiv / (1713–1774) was born in Sudova Wysznya town, became the Krekhiv's monk from 1750. He also worked in the Verkhvata, Dobromyl,

Lavriv-Domashiv monasteries (his painted works dated c.1760-th) [5, p. 457; 26, p. 108];

– Sakhnovych Innokenty – monk OSBM from Krekhiv, who painted icons of Christ, the Virgin Mary, St. Nicholas [5, p. 464];

– Strometsky Petro – in 1778 worked in Krekhiv (there fulfilled altarpieces of St. Apolonia, St. Barbara and Basil the Great), then worked in Pochaiv [5, p. 465].

Except for graphics, main part of the Basilian artists’ works were the at the interior decoration of churches (mural paintings, icons, carving, sculpture, even a decorative art). Bishops (especially, elected from the Basilian Order) and the abbots personally approved the projects of decoration of the monastic churches and oversaw the process of implementing changes [19, p. 36–37]. Actually the Basilian churches became the first samples of the synthesis of Baroque and Rococo style (with its complex holistic decoration) in the context of the Eastern rite. Among the high Basilian clergy who patronaged the church building and decoration significant role played Protoarchimandrite of the Order Ipathy Bilynskiy (1747–1751, 1759–1771), Bishop of Lviv and Lviv-Halych Metropolitan Leon Sheptytskyi (1748–1778), Bishop of Peremysl Maxymilian Ryllo (1719–1793).

The first distinct changes were introduced into the composition of the iconostases of Basilian churches; changes were exposed to the influence of the Jesuit artist Andrea Pozzo’ projects [29, p. 471–472; 31, p. 150–154]. The traditional Ukrainian iconostasis looks like a high several-tiered partition between the nave and sanctuary. After Zamoysky Synod it has been transformed from the solid plane which unfolds along the walls of the sanctuary to the low Sovereign tier with a high arch above the Holy doors. Such interspace between the Sovereign tier and upper tiers was framed by the arch, opening the view at the main altar [1, p. 382, p. 388; 18, p. 25–27]. Quite often upper tiers (with icons of apostles and prophets) have been displaced on the walls of the sanctuary even the iconostasis itself has been reduced to the only Sovereign tier. Other characteristic change was a practice to install the side altars with decorative carving and sculpture of Baroque-late Rococo decorative style [30, p. 239–240; 7, p. 79–80].

In the Lviv St. George cathedral (what was within the Basilian monastery of that time and under the patronage of Basilian high clergy and Lviv Bishops) was adopted the project of low “disrupt” iconostasis (a project of Jan Propst, 1768–1778, Holy doors and the Deacon’s doors were completed by Sebastian Fesinger) [30, p. 241]. The iconostasis of the cathedral was installed between the powerful pedestals of the high columns, on which at the top of the arch the icon of “Christ Enthroned” is placed. The icons of the Christ and the Holy Virgin from the Sovereign tier were replaced higher on the north and south walls. Generally, all huge structure was reduced to the Holy and Deacon’s doors and narrow interspace between them. The Twelve Great Feasts icons were displaced in the frames below around the throne, as following tier of the apostles and prophets images were installed on the higher part of the walls of the sanctuary.

At the second part of the 18th century Basilians gradually introduced a new type of iconostasis-altar, where, along with the main icons, there were carved figures of apostles,

prophets, angels, as well as rich decorative carvings [7, p. 77–86]. In particular, such Basilian iconostasis appeared in the St. Onuphriy church in Pidhirtsi monastery (1754), in the Church of the Intercession of the Holy Virgin in Buchach (1760), in the Holy Trinity church in Zarvanytsya (1772), in St. Nicholas church in Krekhiv monastery (1778). New example of structural changes in the Basilian's church decoration could be the Onuphrius church in Pidhirtsi Monastery, which was built in the years 1726–1750, but the decoration was not completed until 1765 [1, p. 388]. Its altar structure projected by the Jesuit Pawel Gizytsky resembles the Latin altar, even devoid of the Holy doors. The painting for this church was done by a monk-painter Varsonofiy Venediktovych (1772) [5, p. 457].

The parish church of St. Nicholas in Zolochiv has been redecorated after 1765 under the financial patronage of M. Pototsky and supervising of Basilians. Its iconostasis was made by the Lviv' workshop, according to the J. Pinzel's project by his apprentices Anton Shtyl and Franz Olendzky. This was the combination of the iconostasis and altar with the main tier of icons and carved figures of the apostles, prophets, angels. Also a completely unconventional elements were in this iconostasis, as naked figures of Adam and Eve, clinging to the globe.

Also should be mentioned the Church of St. Nicholas in Krekhiv monastery, which was built within 1721–1751 and then received completely new decoration as mural painting in the sanctuary, painted by Basilian monk Petro Vitavytsky (1775) [29, p. 471–472]. The frescoes in the side chapels painted by Lviv' secular artist Ostap Bilyavskiy, were devoted to the Holy Virgin and St. Nicholas. Unfortunately, all decoration have been destroyed after the 1946 (for the liquidation of the UGCC).

These examples show how the Basilian monasteries approached the renovation of decorative elements, using many Catholic late Baroque-Rococo style designs and what were the tendencies that guided the Basilian abbots and the clergy in the renovation of their monastic and even surrounding parish churches.

Another aspect of the discussed topic is the reconstruction and the identification of life trajectories of Basilian artists who performed art projects for their own and other monastic and parish churches of the diocese. By the middle of the 18th century the most influential artistic center of the Basilians was the monastery of Pochaiv. The impetus for this was the joining of the efforts of the Archimandrite OSBM Ipatyi Bilynskyi (1704–1771) the abbot of the monastery Hedeon Kozubsky and the local magnate M. B. Potocky. Mykola B. Potocky (1707–1782), who himself became a Basilian monk at the end of his sinful life, invested heavily in the construction of new Basilian shrines in his possessions (Pochaiv, Buchach, Butsniv, Zolochiv and Horodenka). As a sign of a certain gratitude of the Basilians for M. B. Potocky should be considered his portrait for the Intercession church in Buchach painted in 1770th by monk from Pochaiv Yakiv Holovatsky [29, p. 498]. Both Potocky, and the Basilian high clergy was aimed at “reframing” the Uniat rite in the modern stylistic forms and high artistic level to properly compete with a Roman Catholics.

One of the first Basilian masters mentioned in the manuscripts of the Pochaiv monastery was the monk Pakhomiy Prenyatyskyi, who in 1744 painted the dome of

the old Assumption church in Pochaiv (disassembled in the second half of the 18th century) [1, p. 381–382]. These were compositions devoted to the local context of the miracles of Virgin Mary icon. It should be noted that it was a completely new practice placing the images of local miraculous events in the church dome.

From 1740th there are several mentions of other Pochaiv artists, among whom Pamvo (Pavlo?) Kozarkevych and Alimpiy Tokarevskiy [5, p. 462, p. 464]. Kozarkevych (1721–?) had entered the Pochaiv monastery in 1746, in March 1749 he was sent to advance his skills under the artist Yuriy Radyvylyvskiy in Kamyanets, with whom Kozarkewych subsequently returned to Lviv. He also served in the Onufriy monastery in Lviv, shortly in Pochaiv and Kremenets. From archive sources we know that he worked as a painter in the Vitsyn monastery. For some time he was the prefect of the “factory” (the manager of the construction and fitting) of the monastery in Zagoriv [26, p. 115; 28]. Painter Alimpiy Tokarevskiy joined Pochaiv monastery in 1743 and for several years he served as a deacon, presbyter. In the middle of the 18th century. he painted altars in the Zagoriv Monastery [5, p. 465]. In the next years he mostly stayed in Pochaiv, and after 1773 we have no news about him.

As there are often mentions of the Zagoriv monastery, it is worth revealing it in more detail. The monastery accepted the union after 1719. At the turn of 17th c. prominent icon painter, monk Job Kondzelevych established in monastery ecclesiastical art workshop [5, p. 462–463]. The artists himself is well known by his monumental iconostasis for the Manyava monastery (1698–1705) as well as Zahoriv’s iconostasis (1722), partly preserved. The person and artistic heritage of Kondzelevych demonstrates a combination of Orthodox pictorial tradition and a new stylistic and iconographical aspirations in ecclesiastical art.

The heyday of the Pochaiv painting school was in the 1750’s and 1760’s, when the monastery was under the special protection of the Bishop of Lutsk Sylvester Rudnitsky (1750–1770’s). At that time the group of the peripatetic monks-painters came out of the monastery. In the monastery’s chronicles we can find records of “life trajectories” of some of them. Among the most famous was Yakiv Golovatskyi (monastic name Isykhyi), noticed in Pochaiv in 1762, he also worked as a painter in Pidhirtsi and Buchach [5, p. 457; 26, p. 110]. In particular, in Buchach in 1770–1771, Golovatskyi completed mural paintings in the monastery church of the Exaltation of the Holy Cross (known only from the description of the 19th century, lost in the fire of 1865). Even the description suggested its high level and the integrity of the iconological program. Scenes of “The Dream of Constantine”, “The Sacrifice of Abraham”, “Samson with the lion”, “Moses with the Copper snake” were depicted in the dome, corresponded to the allegories “7 gifts of the Holy Spirit” and confirmed participation the clergy in the development of iconological program [21, p. 56].

From the Pochaiv milieu also came very talented portrait painter, monk Antonin Grushetsky (?–1793). In the 1760th he was taken by King Stanislaw August to Warsaw, where he worked on various religious topics [5, p. 459]. As a painter in 1760 entered

Pochaiv monastery Savva Kalynovych, who in 1761 was sent in Pidhirtsi to decorative works (not specified) in the local church. He received ordination for the deaconate in 1764, and was transferred to the Zagoriv monastery for painting works – “pro exercenda arte sua pictoria” [26, p. 116]. There Kalynovych spent 9 years (until 1772), then he was transferred to the Dobromil monastery, next to Krekhiv, to Liska and Zamost monasteries respectively. He has also been in Terebovlya monastery and consequently died in Lviv in 1785 at the monastery of St. George [5, p. 461].

There was a group of the monk-painters advances in the Pochayiv monastery whose works are mostly unknown, but especially interesting are the dynamics of their movement to different monasteries, as well as their specialization. Among them should be specified Samson Skrypetskyi (b.1723), he was working in the St. Onuphrius Basilian monastery in Lviv; from the 1770 he was in the Univ monastery, where he painted icons for the newly built church of the Vitsyn Monastery. From 1773 he went over to the monasteries (apparently as a painter) in Shchepoty, Krasnopushcha, Terebovlya and Strusiv [5, p. 465]. Since the 1784 he was an abbot in Chortkiv monastery.

Also Josaphat Kokhanovych worked in the middle of the 18th century, and did portraits of the clergy, painted the siege of Pochaiv of the 1675 [5, p. 463]. Other Basilian monks Theodosius Sichinskyi and Pavel (Dioniziy) Golovchinsky had completed the iconostasis of the Dobryany (Derevach) monastery near Shchyrets. In addition Kokhanovych (ordained in 1734 at Volodymyr Volynskyi) was very gifted to music and carving, also worked in Lavriv, Krekhiv, Pochaiv, Pidhirtsi, Spas, Ovruch (everywhere he performed also a duties of choir regent) [5, p. 463]. He finished his career in Balisian monastery in Khrystynopol in 1784.

Conclusions. How it could be seen from those biographical fragments and historical mentions at that time Basilians were actively involved in making religious art samples, in the artistic decorations of churches and promoting new stylistic models to strengthen the position of the Uniate church. Analyzing the activity of those particular artists from the Basilian milieu, it can be argued that main art centers (such as Krekhiv or Pochaiv) had being formed a whole network of artistic connections between monasteries and parishes.

Responding to the issues, mentioned in the introduction following conclusions should be done. To spread the influence of Order and to support a confessional rivalry of the Uniate church among the laity Basilian Monasteries have been educational and printing centres. The study of religious paintings, the preparation of icon painters and the development of iconographic painting programs were systematically carried out in the monastery walls.

The activity of the Order in the 18th century led to close encounters between the Orthodox and Catholic pictorial religious tradition. Also, Basilians implemented in the religious art the new themes and symbols, adopted from Catholic printed samples. It could be noticed that monastic iconographic programs were very sophisticated and different from the parish ones which were painted by secular

artists. Probably because of this Basilian’s religious imagery had not developed last long and did not become widespread in the 19th century. Another reason is the gradual reduction of the influence of the Basilian Order and the attention of the high clergy in favour of the education of the laity not a spectacular splendour of the religious art.

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