













ORIGINAL

## Analysis of scientific research on the sacred art of the Roman Catholic Church in Ukrainian territories

### Análisis de la investigación científica sobre el arte sacro de la Iglesia católica romana en los territorios de Ucrania

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#### ABSTRACT

The aim of this study is to review the multi-volume scientific publications and monographs (single and collective) from 1993-2021 that examine the sacred art of the Roman Catholic Church in Ukrainian territories. The methodology and specifics of the main works are clarified, and problematic issues and difficulties encountered by researchers during their work are identified. Methodology. The study employs an integrated approach that utilises scientific analysis methods such as systematisation and generalisation. It also combines historical, cultural, art historical, and theological methods. This approach is appropriate, considering the liturgical purpose of sacred art and the requirements set by the Catholic Church based on the Holy Scriptures. Research results. A review of scientific works in multi-volume publications, as well as individual monographs, suggests that the sacred art of the Roman Catholic Church in Western Ukraine was formed over many centuries. Researchers have studied over 500 shrines and tens of thousands of liturgical items of significant historical, cultural, and artistic value. Renowned scholars, including Jan K. Ostrowski, A. Betlej, T. Zaucha, K. Brzezina, P. Krasny, R. Quirini-Poplowski, J. Petrus, S. Lenartowicz, M. Biernat, M. Walczak, J. Skrabski, M. Kurzej, R. Nesteruw, T. Kukiz, and others (Polish edition), M. Buchek, I. Sedelnyk (Polish, Ukrainian edition), D. Antoniuk (Ukrainian edition), and others, conducted a comprehensive study, inventory, and attribution of these monuments. Scientific novelty. The obtained results highlight the challenges of studying sacred art monuments in Ukraine during the specified period. The specifics and methodology used by Ukrainian and foreign scholars in scientific research are identified through multi-volume scientific publications and monographs (individual and collective). Recommendations. Further historical, cultural, and art historical research is required to complement previous publications and enhance our understanding of the specifics of sacred art, particularly painting. This research will also reveal the methodology and technology used in creating these monuments. It is crucial to preserve these sacred monuments from destruction, especially during the period of military invasion by the Russian Federation since 24 February 2022.

**Keywords:** History; Printed Matter; Sacred Art; Roman Catholic Church; Ukraine.

**RESUMEN**

El objetivo de este estudio es revisar las publicaciones científicas y monografías de varios volúmenes (individuales y colectivas) de 1993 a 2021 que examinan el arte sacro de la Iglesia Católica Romana en los territorios de Ucrania. Se aclara la metodología y los detalles de las principales obras, y se identifican las cuestiones problemáticas y las dificultades que encuentran los investigadores durante su trabajo. Metodología. El estudio emplea un enfoque integrado que utiliza métodos de análisis científico como la sistematización y la generalización. También combina métodos históricos, culturales, históricos del arte y teológicos. Este enfoque es apropiado, considerando el propósito litúrgico del arte sacro y los requisitos establecidos por la Iglesia Católica con base en las Sagradas Escrituras. Resultados de la investigación. Una revisión de trabajos científicos en publicaciones de varios volúmenes, así como monografías individuales, sugiere que el arte sacro de la Iglesia Católica Romana en Ucrania Occidental se formó a lo largo de muchos siglos. Los investigadores han estudiado más de 500 santuarios y decenas de miles de elementos litúrgicos de importante valor histórico, cultural y artístico. El estudio, el inventario y la atribución de estos monumentos fueron realizados por reconocidos investigadores, entre ellos Jan K. Ostrowski, A. Betlej, T. Zaucha, K. Brzezina, P. Krasny, R. Quirini-Poplowski, J. Petrus, S. Lenartowicz, M. Biernat, M. Walczak, J. Skrabski, M. Kurzej, R. Nesteruw, T. Kukiz y otros (edición en polaco), M. Buchek, I. Sedelnyk (edición en polaco y ucraniano), D. Antoniuk (edición en ucraniano) y otros. Novedad científica. Los resultados obtenidos ponen de relieve los retos que supone estudiar los monumentos de arte sacro en Ucrania durante el período especificado. Las particularidades y la metodología utilizadas por los investigadores ucranianos y extranjeros en la investigación científica se identifican a través de publicaciones científicas de varios volúmenes y monografías (individuales y colectivas). Recomendaciones. Se requiere una mayor investigación histórica, cultural y de historia del arte para complementar las publicaciones anteriores y mejorar nuestra comprensión de las particularidades del arte sacro, en particular la pintura. Esta investigación también revelará la metodología y la tecnología utilizadas en la creación de estos monumentos. Es fundamental preservar estos monumentos sagrados de la destrucción, especialmente durante el período de invasión militar por parte de la Federación de Rusia a partir del 24 de febrero de 2022.

**Palabras clave:** Historia; Material Impreso; Arte Sacro; Iglesia Católica Romana; Ucrania.

**INTRODUCTION**

Relevance of the research. The study of the sacred art of the Roman Catholic Church on the lands of Ukraine is extremely important and relevant today, at a time when Ukraine continues to fight for its nationally distinctive, European history and culture from the hostile encroachments of the Russian Federation. Since the times of Kyivan Rus, the Ukrainian state has belonged to the European circle, and had close cultural, artistic and family ties with European countries, in particular with Poland. Today, the artistic heritage of the Polish people is largely represented in the sacred art of the Roman Catholic Church in Ukraine. Cardinal Marian Jaworski, Archbishop-Metropolitan of Lviv, who restored the Roman Catholic Church in Ukraine, which was destroyed by the Soviet occupation regime, had a special attitude and appreciation for sacred art, and cared about its revival and enrichment.<sup>(1)</sup>

Understanding the history of the Roman Catholic Church in Ukraine, including the development of its sacred art, is crucial for reconstructing the genesis of Ukrainian statehood and its cultural and artistic values. Pope John Paul II defined the path taken by the Roman Catholic tradition in this part of Europe as the period ‘from the Union of Lublin to the European Union’. Ukraine’s state development is closely linked to modern European civilizational challenges, democratic traditions, and Christian principles.<sup>(2)</sup>

Analysis of the main publications. The history of the sacred art of the Roman Catholic Church on the lands of Ukraine has been studied by Ukrainian and foreign scholars. The research of well-known Polish scholars who conducted a study of sacred art monuments on the lands of Ukraine, which in certain historical periods were part of the Polish-Lithuanian Commonwealth, is extremely valuable. The systematic analysis, inventory, and attribution of monuments of architecture, fine and decorative arts, both existing, displaced and destroyed, were carried out by professors Jan K. Ostrowski, A. Betlej, T. Zaucha, K. Brzezina, P. Krasny, R. Quirini-Poplowski, J. Petrus, S. Lenartowicz, M. Biernat, M. Walczak, J. Skrabski, M. Kurzej, R. Nesteruw and others in the multi-volume (23 volumes) publication ‘Materials for the History of Sacred Art in the Eastern Lands of the Former Polish-Lithuanian Commonwealth: Roman Catholic Churches and Monasteries of the Former Voivodeship of Rus’, Part I, vol. 23.<sup>(3-14)</sup> In his monographs published in Kraków and Warsaw from 1997 to 2000, the Polish scholar T. Kukiz presented information on the well-known miraculous images of the Blessed Virgin Mary kept in monasteries, churches and chapels in the eastern territories of the Old Polish Republic.<sup>(15,16)</sup>

These books are very popular among experts in the field of sacred art, as well as among all those interested in sacred art, especially images of the Blessed Virgin Mary. Among the publications on the sacred art of the Roman Catholic Church in the lands of Ukraine, the most valuable are the works published in Ukraine: monographs (in 2 volumes) by M. Buchek and I. Sedelnyk “Archdiocese of the Latin Rite. An illustrated history. Parishes, Churches and Chapels”. The books were published in Lviv in Polish and Ukrainian in 2004 and 2006<sup>(1,17)</sup> D. Antoniuk’s Roman Catholic Churches in Ukraine, published in Ukrainian in Vinnytsia in 2021<sup>(18)</sup> and other works presenting modern liturgical objects kept in Roman Catholic sanctuaries in Ukraine and the world, especially in the Vatican.<sup>(19-22)</sup>

The purpose of the study is to review the main works, multi-volume scientific publications and monographs (individual and collective) of 1993-2021, which studied the sacred art of the Roman Catholic Church on the lands of Ukraine. To clarify the methodology and peculiarities of the study of the main works. Identification of problematic issues and difficulties encountered by the researchers during their work. The subject of the study is the sacred art of the Roman Catholic Church in the lands of Ukraine in scientific research.

Among the publications on the sacred art of the Roman Catholic Church in Ukraine, a valuable one is the monograph (in 2 volumes, in Ukrainian and Polish) by Roman Catholic Bishop Marian Buchek and lecturer at the Lviv Higher Theological Seminary Ihor Sedelnyk “Archdiocese of the Latin Rite. An illustrated history. Parishes, Churches and Chapels” (Lviv, 2004, 2026).<sup>(1-17)</sup>

The first volume consists of two parts: the first part contains illustrated information on parishes, churches and chapels in the Lviv oblast, and the second part covers the Ivano-Frankivsk, Ternopil and Chernivtsi oblasts. In the preface to this edition, the Roman Catholic Metropolitan of Lviv, Cardinal Marian Jaworski, wrote that “from its pages speak to us the ancient times, when Providence laid the foundations of the Lviv Church with the hands of our ancestors, the golden times of its prosperity, and the tragic era of persecution for the faith and repression, and our present, which is connected with the restoration of ecclesiastical structures, first of all parishes and sanctuaries, which were created over more than six centuries, but (with a few exceptions) ceased to function under the brutal pressure of the Soviet government”.<sup>(1)</sup>

The Metropolitan also stressed the importance of knowing and studying the history of the Lviv Metropolia in order “not only to restore church life in Lviv, which has already been done to a large extent, but also to enrich it with the glorious traditions of many generations of our predecessors, and to contribute to filling this life with new qualities...”.<sup>(1)</sup> And this is true because without knowledge of the history of the development of the Roman Catholic Church in Ukrainian lands, in particular the formation of sacred art, it is impossible to fully reconstruct the genesis of the overall development of the Ukrainian state and its cultural and artistic values.

The monograph by local historian, journalist and translator Dmytro Antoniuk Roman Catholic Monasteries in Ukraine<sup>(18)</sup> covers the history of Roman Catholic monasteries in Ukraine from the time of their construction to the period of destruction of sacred art by the Bolshevik regime. The work provides a historical description of the monuments and their condition.<sup>(18)</sup> The sacred art of the Roman Catholic Church in Ukraine is partially represented in the monographs of Ukrainian scholars: Professor Dmytro Stepovyk’s “The Art of the Icon: Rome - Byzantium - Ukraine” (Kyiv, 2007); Professor Bohdan Tymkiv “Art of Ukraine and the Diaspora: Ukrainian Artistic Masterpieces in the Vatican”;<sup>(19)</sup> “Sacred and Applied Woodworking” (Ivano-Frankivsk, 2012);<sup>(19,20)</sup> Andriy Demianchuk “How a Ukrainian Icon is Created: From the author’s experience” (Kyiv, 2015),<sup>(21)</sup> “New Renaissance: Icons by Andriy Demianchuk” (Kyiv, 2012)<sup>(22-23)</sup> and others. The sacred art of the Roman Catholic Church in Ukraine has also been the subject of peer-reviewed scientific journals: “Roman miracle-working icons of the Mother of God in the iconic art of Ukraine”, Riga, 2019;<sup>(24)</sup> “Author’s technology of the making a Modern Icon based on the European Painting Techniques”, Riga, 2020;<sup>(25)</sup> “Copies of the icon of the Mother of God Czestochowa in Roman Catholic churches of Galicia”, Hradec Kralove, 2021,<sup>(26)</sup> etc.

A significant contribution was made by Polish scholars who carried out a study of the sacred art monuments of the Roman Catholic Church of the second half of the 16th century and the first half of the 20th century in the eastern lands of the Polish-Lithuanian Commonwealth (1569-1795), later the Austro-Hungarian Empire (1867-1918) and the Polish Republic (1918-1939). Today, these are the lands of the Lviv, Ivano-Frankivsk, Ternopil, Chernivtsi, Volyn, Rivne, Zakarpattia, Vinnytsia and Khmelnytsky regions.

Extremely valuable is the multi-volume (twenty-three volumes) Polish scientific publication of the International Cultural Centre in Kraków “Materials for the History of Sacred Art in the Eastern Lands of the Former Polish-Lithuanian Commonwealth: Part I, vol. 23. Roman Catholic Churches and Monasteries in the Former Voivodeship of Rus’<sup>(3,4)</sup> (“Materiały do dziejów sztuki sakralnej pa ziemiach wschodnich dawnej Rzeczypospolitej: Kościoły i klasztory rzymskokatolickie dawnego województwa ruskiego” (Kraków, 1993-2015, vol. I-XXIII). The researchers carried out an inventory and attribution of sacred art monuments of the Roman Catholic Church (architecture and sculptural plastic, decoration and painting, liturgical objects, etc.) from 1993 to 2015.

In total, Polish scholars have studied more than five hundred sanctuaries and tens of thousands of liturgical objects. Before describing the architecture, the works provide a brief historical overview of the foundation of the Roman Catholic parish, parish or branch church, chapel, giving the names of clergy and lay people, rectors of churches and bishops who consecrated these churches in the context of historical and political changes. The

researchers also stressed the importance of preserving and restoring sacred works (architectural monuments, fine and decorative arts). In view of this fact, the research of famous Polish scholars is of great value, as these works made a meticulous inventory of many sacred monuments (existing, displaced and destroyed). In the introduction to this publication, Professor Jan K. Ostrowski emphasises that the negative factors that led to the significant destruction of sacral art monuments were the political and social changes after the Second World War (deportation of the Roman Catholic population by the Soviet government, confiscation and transfer of churches to other purposes), which caused significant destruction and loss of decoration.<sup>(4)</sup>

The results of the study were published in the publication "Materials for the History of Sacred Art..." by well-known scholars: Jan K. Ostrowski, A. Betlej, T. Zaucha, K. Brzezina, P. Krasny, R. Quirini-Poplowski, J. Petrus, S. Lenartowicz, M. Biernat, M. Walczak, J. Skrabski, M. Kurzej, R. Nesteruw, and others<sup>(4-14)</sup>

The results of the research are presented in numerous scientific publications, in particular: in volumes 1, 3-4, 6-23, Jan K. Ostrowski in volumes 1, 3-4, 6-23 - more than 60 publications (1993, 1995-2015); Andrzej Betlej in volumes 3, 5, 7-15, 17-20, 22 - more than 50 publications (1995, 1997, 1998, 2000-2007, 2009, 2010-2014); Tomasz Zaucha in volumes 3, 5, 6, 8-11, 13-15, 17-19, 22 - more than 50 publications (1995, 1997, 1998, 2000-2003, 2005-2007, 2009-2011, 2014); Katarzyna Brzezina in volumes 5, 8-19, - more than 50 publications (1997, 2000-2011); Piotr Krasny in volumes 3, 5, 7-18, - more than 50 publications (1995, 1997, 1999, 2010); Rafał Quirini-Poplowski in volumes 3, 5, 6, 7, 9, 10, 13-15, 17-18, - more than 40 publications (1995, 1997, 1998, 2001, 2002, 2005-2007, 2009, 2010); Jerzy T. Petrus in volumes 1, 2-5, 7, 9-11, 14, 16, 17, 21, - more than 30 publications (1994-1997, 1999, 2001-2003, 2006, 2008, 2009, 2013); Sławomir Lenartowicz in volumes 3, 5, 7-18, - more than 30 publications (1995, 1997, 1998, 2000-2003, 2005, 2007, 2008, 2010); Marcin Biernat in volumes 12-22, - about 30 publications (2004, 2005-2014); Marek Walczak in volumes 5, 8-9, 11, 13, 15, 16, 18 - about 20 publications (1997, 2000, 2001, 2003, 2005, 2007, 2008, 2010); Józef Skrabski in volumes 8-12, 15 - about 20 publications (2000-2004, 2007); Michał Kurzej in volumes 13-19, 22 - more than 20 publications (2005-2011, 2014); Rafał Nestorow in volumes 12-22, more than 20 publications (2005-2011); Grażyna Ruszczyk in volume 14, 10 publications (2006); Kinga Blaschke in volumes 17-19, 10 publications (2009-2011); Ryszard Brykowski in volume 14, 8 publications (2006); Ewa Herniczek in volume 6, 7 publications (1998); Marek Walczak in volumes 7, 9, - 7 publications (1998); Joanna Wolańska in volume 7, - 6 publications (1998); Aneta Gluzińska in volumes 5, 11, 13, - 6 publications (1997, 2003, 2005); Aneta Giebuta in volume 8, - 5 publications (2005); Mateusz Lepkowski in volumes 19, 22, - 5 publications (2011, 2014). The following authors have also contributed to the publication Paweł Pencakowski (1993); Kazimierz Kuczman (1993, 1995); Dariusz Nowacki (1993, 1995); Sławomir Skrzyniarz (1995, 1995); Marcin Kaleciński (1995); Krzysztof Czyżewski (1995); Marek Wójcik (1999); Piotr Szlezynger (1997); Jacek Chrzęszczewski (2006); Jakub Adamski (2011) and others. Also co-authored publications: Marcin Kaleciński, Piotr Krasny (1995); Marcin Kaleciński, Jan K. Ostrowski (1995); Mariusz Czuba, Piotr Krasny (1995); Switłana Flys, Jan K. Ostrowski, Petro Siredżuk (2006) and others. In 2013-2015 the following three volumes were published,<sup>(11,14)</sup> The twenty-first volume of Materials for the History of Sacred Art...<sup>(14)</sup> presents a study of the Archcathedral Church of the Assumption of the Blessed Virgin Mary, also known as the Lviv/Latin Cathedral. The article presents the history and description of the sanctuary, architecture, painting, interior painting, interior sculpture and carving, stained glass windows, etc. The twenty-second volume of Materials for the History of Sacred Art...<sup>(11)</sup> contains research on sacred art monuments in Bindyug, Liuboml, Maciejów (Luków), Opalyn, Ostrowki, Perevaly, Pulemka, Radekhiv, and others. The twenty-third volume of Materials for the History of Sacred Art... contains: additions and corrections to the previous volumes, a dictionary of artists, craftsmen, etc., archival materials used, an index of names, a list of objects developed in the previous volumes, a list of chapels, parish churches, and illustrations.

In 1994, the Institute of Art History, together with the Scientific Club of Art History Students of the Jagiellonian University, published a multi-volume publication (seven volumes) on the problems of art in the eastern territories of the former Polish-Lithuanian Commonwealth: "Art in the Eastern Territories of the Commonwealth: Materials of a Scientific Session", Institute of Art History at the Jagiellonian University in Kraków, vols. 1-7. («Sztuka Kresów Wschodnich: materiały sesji naukowej», t. 1-7. Instytut Historii Sztuki Historii Wydziału Historycznego Uniwersytetu Jagiellońskiego w Krakowie (t. I, 1994; t. II, 1996; t. III, 1998; t. IV, 1999; t. V, 2003; t. VI, 2006; t. VII, 2012).

The materials are also available in the Digital Library of the University of Heidelberg (Universitätsbibliothek Heidelberg, Germany). Valuable are the monographs by Tadeusz Kukiz, a well-known Polish researcher of history and culture who came from the Ternopil region, from the series Madonnas and Other Sacred Images from the Eastern Territories of the Ancient Polish-Lithuanian Commonwealth (Tadeusz Kukiz «Madonny Kresowe i inne obrazy sakralne z Kresów w diecezji gliwickiej»;<sup>(15)</sup> «Madonny Kresowe i inne obrazy sakralne z Kresow w diecezji opolskiej»;<sup>(27)</sup> «Madonny Kresowe i inne obrazy sakralne z Kresów w archidiecezji wrocławskiej i diecezji legnickiej»;<sup>(28)</sup> «Madonny kresowe i inne obrazy sakralne z Kresow w Diecezjach Polskich»;<sup>(15, 16)</sup> «Wołyńskie Madonny i inne obrazy sakralne z diecezji łuckiej»;<sup>(29)</sup> and others. In his monographs and numerous publications, T. Kukiz provided information



about the history of the famous images of the Mother of God that were located in the eastern territories of the Polish-Lithuanian Commonwealth (now the lands of western Ukraine) and after the Second World War were kept in Polish dioceses.

It is important to note that works of sacred art with a liturgical purpose should be studied in a historical context. The monograph 'Roman Catholic Church in Ukraine: History and Modern Times' by Polish and Ukrainian scholars Krzysztof Rejman and Oleksiy Sukhyy, published in Rzeszów in 2020, is highly valuable.<sup>(2)</sup> The book presents the historical development of the Roman Catholic Church in Ukraine, supplemented by numerous illustrations. The historical development of the Roman Catholic Church in Ukraine is covered in a multi-volume edition by Professor Father Bolesław Kumor, titled 'Historia Kościoła' (Volumes I-VIII, Lublin: 2001-2023).<sup>(30,31)</sup> The work also explores the role of the Roman Catholic Church in the development of culture and art.

## METHOD

The study applies a set of methods, namely: the use of methods of scientific analysis (systematisation, generalisation); a combination of historical, cultural, art-historical and theological methods, which is appropriate considering the liturgical purpose of works of sacred art and the requirements of the established rules of the Catholic Church based on the Holy Scriptures. Scientific novelty. The scientific novelty of the obtained results consists in highlighting the problems of the study of the monuments of sacred art in Ukraine of the period, in identifying the peculiarities and the methodology used by Ukrainian and foreign scientists in scientific research - multi-volume scientific publications and monographs (individual and collective). Recommendations. The monuments of sacred art on the territories of Ukraine require further historical, cultural and art-historical research. These studies should supplement previous publications and reveal the specifics of sacred art in greater depth. In particular, the study of those sacred works that have characteristic stylistic features and were created using unique techniques and technologies.

Works of sacred art with a liturgical purpose are created according to established rules based on Holy Scripture, and the creation of an artistic image is influenced by Church dogmas and canons. For many centuries, therefore, artists have been obliged to comply with certain criteria and requirements established by the Roman Catholic Church when creating liturgical products. In particular, a document that emphasises the importance of sacred art and the requirements for artists as performers of liturgical art is *Sacrosanctum Concilium*, the dogmatic constitution of the Second Vatican Council of the Catholic Church on the Sacred Liturgy, approved by Pope Paul VI (4 December 1963). In this document, in Section 7 "On Sacred Art and Sacred Objects" ("De Arte Sacra Deque Sacra Suppellectile", Caput VII), it is stated in particular that "<...> the fine arts are among the noblest activities of human genius, and this is especially true of religious art and its highest achievement, which is sacred art. These arts are by their very nature oriented towards the infinite beauty of God <...>". (*Sacrosanctum Concilium*, n. 122). As we can see, this document provides a clear criterion for evaluating works of sacred art and their significance.

A number of methods were used in the research of the sacred art monuments, namely: historical (origin, formation and development of the sacred art of the Roman Catholic Church in Ukraine in the context of historical and socio-political changes; as well as interethnic and interreligious relations; biographies of artists of sacred art, etc.). The historical method of research allowed to reconstruct the period of creation of liturgical works of sacred art in chronological order. Firstly, this concerns the well-known miraculous images of Jesus Christ and the Blessed Virgin Mary and their numerous copies, as well as the places of their storage and worship in Ukrainian lands; art history (iconographic and artistic and stylistic analysis of sacred art monuments). With the help of iconographic, artistic and stylistic methods, the principles and methods of representation were studied; philosophical (using such methods of scientific knowledge as induction: from the knowledge of individual facts of the development of sacred art in local areas to the knowledge of the general, and deduction: from the knowledge of general patterns of development of the sacred art of the Roman Catholic Church to its individual manifestations in local areas) and theological (the influence of church dogmas and canons on the formation of the artistic image of the sacred art of the Roman Catholic Church).

The research analysed primary sources such as official documents, photographs, artefacts, etc. for authenticity, bias, context and relevance to the research question. The analysis of primary sources allowed us to build a more accurate understanding of the formation and development of the sacred art of the Roman Catholic Church in the Ukrainian lands in historical retrospect. The analysis of secondary sources - works written by scholars of history, art history, cultural studies and theology, which interpret and analyse primary sources and provide context, different points of view and scholarly interpretations - is necessary for a comprehensive scholarly study, as well as for gaining a broader understanding of the historical context and existing research on the topic.

It should be noted that the works examined in this study, as historical research, are structured according to a certain principle. First, the history of the town or village where the Roman Catholic parish was founded is presented, then the history of the architectural monument, a description of the architecture, decoration and

furniture, the state of preservation and an outline of artistic issues (state of research); archival and historical appendices, photographs of sacred monuments; bibliography and indexes.

When presenting the history of the town or village where the Roman Catholic parish was founded and the history of the architectural monument, the date and name of the bishop who consecrated the shrine, its patrons, etc. are indicated.

## RESULTS

The study of the history of the sacred art of the Roman Catholic Church in the lands of Ukraine is a vital topic, since the sacred art in these lands is an artistic and cultural heritage of the Polish and Ukrainian peoples. This explains the fact that the basis for the study of the history of the sacred art of the Roman Catholic Church in Ukraine was the work of Polish scholars. Professor Jan K. Ostrowski notes that the monuments of sacred art in the eastern lands of the Second Polish-Lithuanian Commonwealth, which were annexed to the USSR as a result of the Ribbentrop-Molotov Agreement and the Yalta Agreements, and which are now part of Lithuania, Belarus and Ukraine, were excluded from any systematic inventory. Other negative factors that led to a significant erosion of their centuries-old cultural image were the political and social changes that took place in these countries after the Second World War. During this period, numerous sacred monuments were destroyed. Catholic sanctuaries that had been converted to other uses were destroyed and lost their decoration. And only a small part of the sacred art ended up in museums or was taken to Poland by repatriates.<sup>(4)</sup>

The Polish art historian Professor Ryszard Brykowski notes that today there is also a threat of destruction of sacral monuments, largely due to the transfer of Roman Catholic churches to other religious communities and unskilled repair work (Brykowski, 1992). Scholars, artists and restorers of sacred art have drawn attention to the existing problems and trends in the protection of religious monuments in Ukraine. This is particularly true of monuments destroyed by the Soviet regime after the Second World War.

In Adam Hlebowicz's publication "Church in Captivity. The Roman Catholic Church in Belarus and Ukraine after the Second World War" (Adam Hlebowicz "Kościół w niewoli: Kościół rzymskokatolicki na Białorusi i Ukrainie po II wojnie światowej" Warszawa, 1991) describes the history of the Catholic Church in Ukraine in 1945-1990, in particular, the difficult and sometimes tragic fate of the clergy, etc.

In his article 'The Revival of Religious Life in the Ukrainian Soviet Socialist Republic in the Light of Articles Published in the General Weekly Tygodnik Powszechny in Lublin in 1988-1991', Łukasz Joniec describes the period when the Roman Catholic Church managed to return most of its parishes. The first ones were returned to the faithful at the end of 1988, and since 1989 this process has slowed down.<sup>(32)</sup> The scholar notes that in 1988 Pope John Paul II sent a letter to Mikhail Gorbachev together with a memorandum in which he identified the main problems of the Catholic Church in the USSR.<sup>(32)</sup>

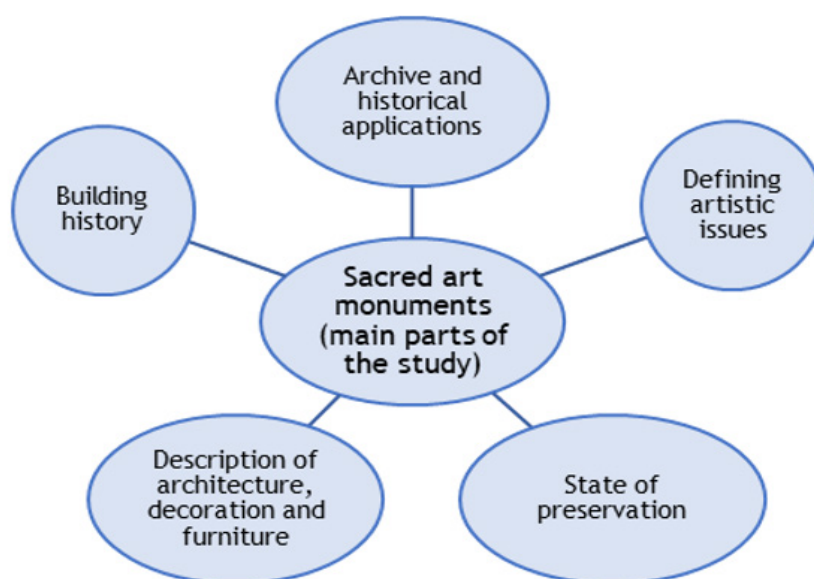
Professor Józef Wołczański in his study 'Between Extinction and Survival. Selected Sacred Objects of the Archdiocese of Lviv and the Diocese of Przemyśl of the Latin Rite in Western Ukraine 1945-1991' (ks. prof. Józef Wołczański. "Między zagładą a przetrwaniem. Wybrane obiekty sakralne archidiecezji lwowskiej i diecezji przemyskiej obrządku łacińskiego na Ukrainie Zachodniej 1945-1991", Kraków, 2005) describes the fact of the ruthless liquidation of Roman Catholic parishes and the repression of the clergy. "Of the 74 parishes of the Przemyśl diocese located in western Ukraine after 1945, only four survived the entire Soviet period until 1991. They were: Dobromyl, Mostyska, Nove Misto and Sambir (see: Hlebowicz, 1993: 127-156). <....> The number of over 400 parishes of the Lviv Archeparchy that existed before 1939 was reduced to seven during the Soviet period: Lviv - Metropolitan Basilica of the Assumption of the Blessed Virgin Mary; Lviv - St Anthony's Parish; Haluszczyńce; Borszczów; Stryj; Szczerzec; Złoczów 1984 (See: Hlebowicz, 1993). Hlebowicz, 1993: 143; Urban, 1992)". <....> The fate of the Roman Catholic clergy was dramatic: "Of the 805 priests of the Lviv archdiocese who were pastors in 1939, only 22 remained after 1945, and by 1984 their number had fallen to six".<sup>(33,34)</sup>

Janusz Smaza in his article "Conservation of sacred art monuments in the eastern territories of the Polish-Lithuanian Commonwealth" (Janusz Smaza "Problemy i tendencje ochrony zabytków sakralnych na Ukrainie" 2010, based on the materials of Professor Ryszard Brykowski (see: Brykowski, 1992) and rich photographic material, clearly demonstrates the state of preservation of Roman Catholic churches. Professor Józef Wołczański (see: Wołczański, 2000) notes that churches were most often closed, blown up, or converted to other purposes, most often into warehouses, cultural centres, hospitals, etc.<sup>(35)</sup> The scholar also notes that after 1989, Ukraine began a professional examination of the state of preservation of Roman Catholic churches (descriptive, photographic, and drawing)<sup>(35)</sup> The huge scale of destruction is evidenced by data from the Lutsk diocese, where 297 churches out of 325 were lost in 1939-1996.<sup>(34,35)</sup>

The multi-volume publication 'Materials for the History of Sacred Art in the Eastern Lands of the Former Polish-Lithuanian Commonwealth' («Materiały do dziejów sztuki sakralnej na ziemiach wschodnich dawnej Rzeczypospolitej: Kościoły i klasztory rzymskokatolickie dawnego województwa ruskiego») (Kraków, 1993-2015, t. I-XXIII) consists of 23 volumes. The book is a historical study that focuses on the Roman Catholic churches and monasteries of the former Voivodeship of Rus. According to Professor Jan K. Ostrowski, the work follows

a general scheme that depends on the specifics of the object. It includes the history of the building, including the history of the religious and social structure associated with it (parish, monastery), and... > This text describes the possible relocation of church property, the building's use in the postwar period, the stages of its destruction, restoration for worship, and repair and restoration work. Additionally, it includes a description of the architecture, decoration, and furniture, if possible, according to the state before the start of the destruction process (in practice, the state from 1939 or 1944), including destroyed and scattered movable property. 3. State of Preservation - This section discusses the current state of the monument, taking into account any damage and loss, and indicating the storage location of the scattered equipment items that have been identified. 4. Artistic Issues - This section covers the state of research and provides a brief description of the main issues related to the monument. 5. Archival and Historical Appendices - This section contains texts related to the building, such as old inventories and inventories, as well as other important information. The text describes a work that includes lists of parish priests of important parishes, abbreviated footnotes that refer to a list of references at the end of the volume, and iconographic documentation that includes architectural measurements and various views and photographs of the architecture, decoration, and equipment. The iconographic documentation demonstrates the condition of the monument before its destruction and currently. The work also includes a bibliography and indexes.<sup>(4)</sup>

The principle of the work of famous Polish researchers was to prepare historical, descriptive, and iconographic materials, which were supplemented at the sites. Their important goal was to attribute the works for their preservation and restoration in the future. Further analysis of the iconography and artistic and stylistic features of sacred art monuments is a task for the future. The monograph is titled 'Archdiocese of the Latin Rite'. The book 'An Illustrated Story: Parishes, Churches and Chapels'<sup>(1-17)</sup> follows a similar structure. It begins with the history of the city or village where the Roman Catholic parish was established, followed by the history of the architectural monument, including the time and name of the bishop who consecrated the shrine, patrons, and photographs of sacred monuments. The study of monuments of sacred art can be presented in the form of a diagram see figure 1.



**Figure 1.** The scheme for studying sacred art monuments as outlined by Jan K. Ostrowski in his work "Materials for the History of Sacred Art in the Eastern Lands of the Former Polish-Lithuanian Commonwealth"

Source: Rejman et al.<sup>(4)</sup>

## DISCUSSION

A review of over two hundred scientific publications on the monuments of sacred art of the Roman Catholic Church in Ukraine, including single and collective monographs, reveals that more than five hundred shrines and tens of thousands of liturgical items have been studied by scholars. Renowned Polish scholars conducted a professional inventory and attribution of sacred monuments and liturgical items in Roman Catholic churches, monasteries, and chapels. The study presents the material systematically and according to the established scheme (see figure 1) by Jan K. Ostrowski, A. Betlej, T. Zaucha, K. Brzezina, P. Krasny, R. Quirini-Poplawski, J. Petrus, S. Lenartowicz, M. Biernat, M. Walczak, J. Skrabski, M. Kurzej, R. Nesteruw, and others. The multi-volume publication *Materials for the History of Sacred Art...* (Kraków, 1993-2015) is noteworthy. Scholars studying the sacred art of the Roman Catholic Church in Ukraine faced certain problems and difficulties.

However, this study did not include a detailed analysis of published publications and monographs. This is a task for further research, specifically an artistic and stylistic analysis of sacred art monuments, including a study of iconography, technique, and technology of artworks. The focus is on copies of famous images of Jesus Christ and the Blessed Virgin Mary, including miraculous ones, that were kept in Roman Catholic monasteries, churches and chapels. It is also important to preserve sacred monuments and carry out professional restoration work.

## CONCLUSION

The study analysed printed publications, individual and collective multi-volume monographs, and scientific publications (more than two hundred scientific publications) that present monuments of sacred art kept in Roman Catholic churches, monasteries, and chapels in Ukraine. In total, scientists studied over 500 shrines and tens of thousands of liturgical items. Polish scholars, well-known for their work in inventorying and attributing sacred art monuments, have emphasised the importance of preserving and restoring these monuments. This includes those that were intact, displaced, or destroyed during the Second World War and later during the existence of the of the Soviet Union until its collapse in 1991.

The professional attribution of sacred monuments and liturgical items is noted in the collective work of Polish scholars "Materials for the History of Sacred Art..." The study presents the material in a logical order, starting with the history of the sacred building, followed by descriptions of its architecture, decoration, and furniture, as well as its state of preservation. It also outlines artistic issues, archival and historical applications, and iconographic documentation.

Further historical, cultural, and art historical research is required for the monuments of sacred art of the Roman Catholic Church in Ukraine. The upcoming publications will provide additional information on the iconography, technique, and technology of artworks. It is crucial to preserve sacred monuments from destruction, especially during the ongoing military invasion of Ukraine by the Russian Federation since 24 February 2022.

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