

How to Cite:

Chuyko, O., Dundiak, I., Yakovets, I., Markovskiy, A., & Kindratiuk, B. (2021). Decorative and applied art of the Galicia-Volyn principality in the context of Byzantine artistic traditions. *Linguistics and Culture Review*, 5(S3), 237-249.
<https://doi.org/10.37028/lingcure.v5nS3.1518>

Decorative and Applied Art of the Galicia-Volyn Principality in the Context of Byzantine Artistic Traditions

Oleg Chuyko

Vasyl Stefanyk Precarpathian National University, Ukraine

Iryna Dundiak

Vasyl Stefanyk Precarpathian National University, Ukraine

Inna Yakovets

Cherkasy State Technological University, Ukraine

Andrii Markovskiy

National Academy of Arts of Ukraine, Ukraine

Bohdan Kindratiuk

Vasyl Stefanyk Precarpathian National University, Ukraine

Abstract---The boundaries of the Galician and Volyn lands in different historical epochs changed significantly: they widely included adjacent territories, then they outlined the limits of only one historically original region. This article examines the decorative and applied art of the Galicia-Volyn principality during its stay in the Kyiv state and is associated with the dominance of Byzantine traditions, which were later enriched with their own characteristics. This phenomenon determined the uniqueness of the culture of Galicia and Volyn. The work is intended to give a slice of the current state of the study of the issue, including the authors' own findings and attributions made during their direct activity in this scientific field.

Keywords---applied arts, Byzantine traditions, culture, decorative, Galicia-Volyn principality, historically original region.

Introduction

Unlike other Rus lands, the political position of Southwestern (Chervonnaya) Rus has always been distinguished by the intersection of the interests of a large

Linguistics and Culture Review © 2021.

Corresponding author: Chuyko, O.; Email: art.trivium@gmail.com

Manuscript submitted: 27 June 2021, Manuscript revised: 18 Sept 2021, Accepted for publication: 9 Sept 2021

number of applicants for densely populated and fertile lands. As a result, this region suffered less from the eastern nomads – the Pechenegs, the Polovtsians, and later the Tatars, but the involvement of the western neighbors in the inhabitants' administrative-political, economic, religious, cultural life Chervonnaya Rus has always been highly active (Svyatitsky, 1928). Armed conquests, political and military alliances, dynastic marriages, kindred patronage, and patronage, focused on the prospect of annexation and rejection, from the Hungarian and Polish, and sometimes – Lithuanian, Austrian, Czech, German rulers – all these are specific features of the life of the border territory. In addition, the princes of Rurik drew into their quarrels, except for their closest neighbors, Polovtsy, Tatars, and crusaders. After the loss of political independence as part of the Polish kingdom, the indigenous inhabitants of the Galician land received the status of the Rusyn, Belz, and Podolsk voivodships called themselves "Rusyns." Over the centuries that passed between the adoption of the "Greek" faith and the XIV-XV centuries, the works of Ukrainian authors, touching upon the problems of Galicia-Volyn painting, are presented as descriptive sections of the history of Ukrainian art and written in the "scientific essay" genre. On the other hand, there are articles on specific themes and plots of medieval painting in Ukraine, dedicated to individual complexes and works, archival information about masters and dynasties (Svyatitskiy, 1929; Svyatitsky, 1914).

In recent decades, the issues of arts and crafts of the Carpathian region have been increasingly considered in the works of Polish researchers. In the literature, the painting of this region was consistently defined as follows: the Polish school of Byzantine painting, especially the icons of Galician Rus, icons of Galician Ukraine, Lemko icons, Carpathian icons, and, ultimately, Ukrainian icons. The heterogeneity of definitions reflects the dominance in different historical and political situations and national-confessional circles of various cultural and political attitudes concerning the possibility of an independent art school on these lands, turning it into a national symbol (Shamardina, 1994; Sharanevich, 1863). Orthodoxy has deeply entered the life of the Galicians, has become an important element of national feeling. Church life and religious art of the former Orthodox borderlands of the Kyiv state, which experienced periods of prosperity under the princes Yaroslav Osmomysl, Roman Mstislavich, and the "king" of South-Western Rus, Daniil Galitsky, in the conditions of the extinction of the primordial structures of national statehood, became the true focus of their spiritual life. This was facilitated by Chervonnaya Rus ties with the Patriarchate of Constantinople, with other Orthodox centers of the Balkans, complex but still almost constant relations with the Kyiv and Moscow metropolitans, monasteries of southern and North-Eastern Rus. Like any full-fledged national art, decorative and applied art reflects the deep processes of the people's spiritual life, philosophical and aesthetic searches, political aspirations, and poetic enthusiasm (Shamardina, 1995; Shamardina, 1977).

In the seething stream of multilingual communication, various religious traditions, and international adventures, which loom the late medieval Galician land, cultural and artistic phenomena important for the entire East Slavic world often emerged. Amazingly, the activities of outstanding zealots of all-Rusyn unity, faith, and enlightenment began or ended. Among them are the first Moscow metropolitan and Saint Peter (died in 1326), formerly an icon painter and abbot of

the monastery on the Galician river Rata, and Ivan Fedorov, a Moscow and then Lviv educator and typographer (died in 1584), buried in the capital of Galician Rus – Lviv (Rappoport, 1968; Ratic, 1974).

Materials and Method

The painting of the Galicia-Volyn principality is based on Byzantine and Old Rusyn art. In difficult cultural and historical conditions, in the field of the meeting of the traditions of the Byzantine East and the Latin West, the interaction of the art schools of Ancient Rus with Eastern, including Armenian, Jewish, Muslim aesthetic landmarks, she paved her own, often winding and distinctive paths (Petrugaevich, 1874; Popova, 1972). The research method is based on various forms of attribution analysis with a broader historical and art history approach to the material. New approaches to the identification and periodization of Galicia-Volyn Orthodox painting follow from each historical stage's peculiarities and dominant socio-cultural orientations. For attribution, a comparison of distinctive technological methods and technical means of the studied works and a comparative analysis of stylistic features were used. The historical and art criticism approach made it possible to largely approach the definition of the meaning and place of Galicia-Volyn painting and applied art of the period under consideration in a complex borderline context (Kripyakevich, 1984; Maiorov, 2011).

The surviving Galician-Volyn decorative and applied art objects of the XIV-early XVII centuries survived mainly in villages and towns far from major administrative centers, military events, and busy roads. However, the works discovered, with the rarest exceptions, on the periphery of the region, are, on the whole, far from local professional culture and spiritual height. Often, the innovative and deeply intellectual stylistic searches of the masters of Chervonnaya Rus, inspired by a heightened national feeling, were ahead of the painting of other Rusyn schools and centers. And suppose the Byzantine artistic culture is considered the standard of the medieval painting of the Greco-Slavic area. In that case, the characterization of the best works of the Galicia-Volyn region as "almost equivalent to Byzantine" is indicative (Koppyar, 1998; Kotlyar, 1968).

The border with the Western world, historically stipulating the need for cultural dialogue, of course, could not but affect the peculiarities of local art already in the princely period. The confessional confrontation between Christian churches left a unique imprint on both emerging branches of the medieval artistic culture of the border region, creating a tense field of mutual repulsion and interaction. Thus, religious differences did not prevent the attraction of Hungarian and Polish construction teams, who erected Galician princely churches, and subsequently Orthodox Galicians for painting in churches and chapels in the royal chambers of the capital city of Krakow. The iconography of Galician Rus, from the end of the XIV century annexed to the Polish kingdom, in the religious consciousness of the "Latins" Poles, retained an unconditional sacred status for a long time and was a symbol of aesthetic perfection even for representatives of the official Catholic hierarchy (Ioannisyan, 1988; Kazhdan, 1991).

The source study base of the research includes 1) publications of historical and archival materials concerning the situation in the Galician artistic culture of the period under consideration; 2) archival materials; 3) icons, including those restored in recent decades (in particular, by the author of the dissertation), from the collections of the National Museum in Lviv, the Lviv Art Gallery, the Lviv Museum of the History of Religion, the Museum of Folk Architecture in Lviv, the Historical and Art Museum of Drohobych, the National Museum in Kyiv, as well as presented in the churches of the Lviv region and Poland, museum collections in Krakow, Przemysl, Sanok, Lancut (RP), Moscow and St. Petersburg (Telep et al., 2021; Smith et al., 2018).

Results

The genres of monumental art, fresco, and mosaic, developed based on the Byzantine schools. The walls of Orthodox churches were covered with frescoes and water-based paintings on damp plaster. This technique demanded high skill from the artist, quick and accurate drawing. Accordingly, the entire composition should be completed within one day. Thus, the paints dry well together with the plaster, and, thanks to this, they do not crumble or fade. The recipes for drawing up colors were kept in strict secrecy, passed from master to student. Thanks to the excellent properties of this technique, ancient Rus paintings have stood the test at times. The art of mosaic is marked by significant complexity not only in artistic terms but also technologically. Mosaic images consisted of smalt, the secret of making which came from Byzantium and was lost during the Mongol-Tatar yoke. The color range of smalt consisted of many shades (for example, green over 30, red and blue 20 each). When making gold smalt, a thin metal plate was placed between layers of transparent glass (Kenzhebekovna & Nagima, 2014; Sevdalis & Raab, 2014).

The whole world of Old Rus art in the only ensemble of architecture, painting, and decorative and applied arts has come down to us in the Kyiv Sophia Cathedral. Both the mosaics and the frescoes are made with a single concept, in a single style. Mosaics mainly decorate the central part of the cathedral, especially the altar. Their palette includes 177 shades. The ability of mosaics to flicker in the light of sunlight and candles is explained by the fact that the masters used this technique: mosaic-colored glass was pressed into the wet surface of the plaster at different angles. The figures were discernible from any part of the room and seemed to come to life, move, which corrected and made a great impression. The central mosaic is the majestic and stern figure of Christ the Almighty on the vault of the main dome (Daniilia et al., 2007; Stratis et al., 2014). The author discovered a deep understanding of the features of monumental painting: the image is made with broad lines, large color areas. Probably the most famous mosaic is Bogomatir-Oranta.

Oranta is a name in the Byzantine tradition of a plot depicting Our Lady, who is in prayer. All the walls, pillars, and vaults of St. Sophia Cathedral were covered with fresco paintings. The development of the theme of the fresco paintings of the cathedral was a matter of great state importance. It was led by one of the people closest to Prince Yaroslav, Metropolitan Hilarion. The murals read like a book, are formed in three cycles: evangelical, biblical stories, and the lives of the holy

substitutes of the princely family. The towers, where the stairs, along which the prince and his entourage climbed, are not a cult room because their walls were decorated with frescoes painted on everyday secular themes ("Skomorokhs," "Bear Hunt," others). On the wall under the arches of the choirs, there was a large composition depicting Yaroslav, who presents to Christ, a model of the St. Sophia Cathedral, and the entire princely family. The portrait of women of the grand ducal family has been best preserved to this day. St. Sophia Cathedral brought us the only samples of secular monumental paintings of the 11th century in all of Europe (Martin & Siehl, 1983; McGrath et al., 1992).

The emergence and development of the national tradition of icon painting are directly related to the introduction of Christianity. Icons were written on boards. The board was covered with a special one; then a drawing was applied on which they painted with paints rubbed on egg yolk. Themes, compositions, the color range of images on the icons obeyed the harsh rules of the canon. The craftsmen knew how to endow their works with unique individual features, filled their products with real feelings. The "Kyiv-Pechersky Patericon" describes the life of the famous master Alimpiy Pechersky. The oldest icons that have survived to this day are dated back approximately to the Vladimir Monomakh period [9]. The icon "Our Lady of Vladimir" brought from Byzantium served as the basis for some icons named "The Rapture".

The emergence of the art of book miniature coincides with the emergence of the oldest written landmarks. The manuscript with color illustrations was called "obverse." The Ostromir Gospel was decorated with the image of the three evangelists John, Luke, and Mark. "Izbornik" by Svyatoslav is famous for the "facial" one. In addition to plot illustrations, the books were decorated a lot. Songs and dances occupied an essential place in the life of the people of Kievan Rus. The music accompanied various calendar holidays. The famous frescoes of the tower of St. Sophia Cathedral in Kyiv depict musicians and dancers. Behind these images and from the chronicles, we know about the musical instruments of Rus – a horn and a whistle.

Discussion

The Galicia-Volyn school is one of the most significant schools of ancient Rus fine arts and architecture. It began to form in the middle of the 12th century, mainly on the Galician and Vladimir-Volyn principalities territory, which, united in 1199, has experienced a noticeable influence of the art of Poland, the Czech Republic, and Hungary. Among the first monuments of the Galicia-Volyn school are the princely palace and the 4-pillar Church of the Savior (2nd half of the 1140s), the Assumption Cathedral (presumably at the turn of 1140-1150s) in Galich. Judging by the Romanesque building technique, Polish artisans worked on the construction. However, the church and the cathedral, made of white stone and decorated with carvings, had a traditional cross-domed structure. In the second half of the 12th century, small white-stone centric temples – rotundas and quadrifolia – appeared on the territory of the Galician principality (probably with the participation of a Hungarian architect). The significantly rebuilt Church of St. Panteleimon in the village of Shevchenkovo (late 12th - early 13th centuries) is close to the European churches of the Cistercian order; Byzantine 4-pillar

structure combined with a Gothic construction (Budke et al., 1999; Cooper, 2000).

In Volyn, Kyiv traditions were preserved longer: the 6-pillar brick Assumption Cathedral in Volodymyr-Volynsky (1157-1160) is similar to the Cathedral of the St. Cyril Monastery in Kyiv. The Galicia-Volyn school also includes the architecture of the Grodno principality, where large brick 6-pillar cross-domed churches were built, decorating their facades with large polished stones, glazed ceramic tiles, and dishes (the Borisoglebskaya Church on Kolozha in Grodno, late 12th century, was partially preserved). Obviously, after the transfer of the capital of the Galicia-Volyn principality from Galich to Kholm, in this city, by order of Prince Daniel Romanovich, the church of St. John and Saints Cosmas and Damian ("Saints of the Remuneration") was erected, as well as a wooden watchtower-donjon on a stone foundation. The Church of St. John, judging by the description of the Ipatiev Chronicle, had pronounced western features - the supporting arches rested on capitals in the form of human heads, the portals were decorated with carved white and green stones (the carver was a certain "Sly Avdey"), "Roman glasses" were inserted into the windows - stained-glass windows. Near the city, a "pillar of stones" was erected - a column on a pedestal, crowned with a statue of an eagle (Coeterier, 2002; Constantin & Miremad, 1999).

In the second half of the XIII - the beginning of the XIV centuries, under the influence of Gothic, tower-like churches of the Nativity of Christ in Galich and St. Nicholas in Lviv appeared. At the same time, in the western and northern regions of the principality, they began to build defensive structures of a new type - rectangular and round stone and brick towers (in Stolpye, Belavin, Kamenets-Litovsky, Chertorysk, Grodno, etc). They are similar to Western European donjons. The paintings of the Galicia-Volyn school are very few and varied. The Dobrilovo Gospel presents a simplified local version of the art of the Byzantine circle; an even more schematized solution of the icon "Protection of the Virgin" (the turn of the XI-XII centuries or the beginning of the XIV century, National Art Museum of Ukraine, Kyiv). Miniatures of the Galicia-Volyn Gospel of the beginning of the 13th century (Moscow, State Tretyakov Gallery) are distinguished by a confident construction of volume, complex colors, and expression of images characteristic of a Byzantine painting of this time.

The originality of the forms of culture of the Galician land is associated with the circumstances of its history, geographical location, and political factors. At the end of the Middle Ages, the peoples who became the successors of the ancient Rus state, the largest in Europe, formed supranational state associations: Moscow Rus and the Polish-Lithuanian-Rus Rzeczpospolita. A significant part of the territory of South-Western Rus, which was once part of the Kyiv state, in the XIV century, turned out to be annexed to Catholic Poland (since 1569, the Polish-Lithuanian Commonwealth), which became a stimulus for the ethnopolitical differentiation of the Eastern Slavs. The East Slavic population of the Galician land, which inherited the ancient Rus culture, existed during the entire period of Polish domination in a situation of a foreign-cultural, non-faithful, foreign-language state, which actively asserted its religious priorities on the annexed lands. The resistance of the Galician Rusyns to the policy of assimilation and the desire to preserve the original confessional affiliation and national identity was

most clearly manifested in church art, primarily in icon painting. The article pays special attention to the icon painting of the Galician Rusyns due to the uniqueness of their spiritual life in the complex and changeable cultural and political situation of the ethnic-confessional borderlands.

The population of each of the lands of the former Kievan Rus built their model of existence in the world that had changed after the Tatar conquest, found new ways of cultural exchange between themselves and other peoples. The commonality of spiritual culture was supported by the preservation of ties between individual ancient Rus lands even when the political unity of the Eastern Slavs was lost. The formation of regional cultures, which was rapidly taking place at that time, actively used the life-giving impulses of the creative experience of other peoples. The processes of the formation of the national identity of the Eastern Slavs, their cultural self-determination, which took place during the times of severe political crises, and the opposition to the military threat from the East and West, turned out to be incompatible with ethnic-confessional isolationism. The Galician land, a huge East Slavic area with a complex historical fate and non-one-line evolution of artistic processes, has for centuries been an effective factor in the development of the artistic culture of neighboring peoples, linked by common historical roots, a kinship of language, and worldview, and religious confessional affiliation.

The new formulation of the question of the place and significance of Galician icon painting in the artistic processes of Central and Eastern Europe determined the following research objectives: analysis and generalization of material, including chronicle and archival data, as well as works of medieval icon painting discovered as a result of restoration work; studying the origins of this artistic phenomenon by analyzing the expressive means of related types of local church art, determining the main vectors and characterizing the cultural and confessional mechanisms of style formation; demonstration of the stages of stylistic evolution; comparison of the processes of development of Galician artistic culture and neighboring regions from the point of view of the formation of style, peculiarities of iconography. Monuments of Galician icon painting are not chronologically fixed, and their study is challenging. When systematizing them, one has to proceed only from the inherent information as specific works of art.

Objects of decorative and applied art available for study in the Galicia-Volyn principality of the XIV-XVII centuries. have many characteristic features representing a stable cultural and artistic complex. Historically, it is due to the unofficial status of Galician Orthodoxy, which is directly related to the loss of Galician-Volyn Rus political independence. Against the background of the expansively penetrating proximity of the Catholic faith and culture on the one hand, and constant interaction in the church sphere with the Orthodox population of the Rus lands, Moldova, the Balkans, Athos, on the other, this inevitably determined the main specific features of the religious art of Orthodox Galicians. A keenly interested understanding of Eastern Christian asceticism and church tradition, a peculiar attitude to the Byzantine iconographic canon, a sensitive and careful perception of elements of Western European aesthetics, with a local tradition of high artistic culture that has not been interrupted since princely times, are intertwined in the best works of Galician icon paintings in a complex and fruitful unity.

The body of famous works of Galician painting of this period makes up a relatively significant layer of East Slavic medieval art, not inferior in quantity to the heritage of such studied and recognized centers of ancient Rus culture as Tver, Pskov, and, possibly, Novgorod. But, in terms of the variety of stylistic trends, the richness of artistic manners and creative approaches, it, perhaps, to some extent, can be compared with the Serbian, or more broadly – the Yugoslavian, also formed in the context of the junction of cultural and confessional traditions. To date, the monuments of this period, wall paintings made by Galician-Rusyn masters in Catholic churches in Poland, which during the reign of King Vladislav Jagiello (1386-1434) and under his patronage, according to surviving documents, were at least, can be partially used, not counting the murals royal bedroom. Now on the territory of Poland, there are three such complexes of varying degrees of safety and availability.

During this period, significant works for Galician art were created: "Archangel Gabriel" and "Archangel Michael" and from the village Daleva, "Kozma and Demyan" from the village of Tylych, "The Savior-Teacher" from the village of Milik, "Theotokos with the prophets" from the village of Podgorodtsy, "Savior not made by hands" from the village Terlo, "Theotokos Odigitria" from the village Krasov, icons from the Church of the Nativity of the Virgin in the village Vanivka (nine-figure deesis, "Savior Not Made by Hands," "Last Judgment" and a temple icon), "Savior Teacher" from the village Vilche, the royal gates from Balutyanka, "Praying" from the village Pashova, "Savior Not Made by Hands" from the village Ovchary (Rykhvald), "John the Baptist Angel of the Desert" from the village Krylos.

The originality of medieval painting of the Galician land is not reduced to the mechanical sum of Byzantine and ancient Kyiv traditions with inevitable Western borrowings. The Galician icon of this period organically absorbed the unceasing creative impulses of the Orthodox art of the Balkans, episodically and balanced – Romanesque and Gothic art of Central and Western Europe; assimilated the literary sources of the Orthodox Greek East and – albeit with understandable caution – the Latin West. Among the objects of decorative and applied art of this series, it is necessary to single out a group of works in which the features of the local style are especially clearly intertwined with that new that is associated with the achievements of Byzantine art of the time the Palaeologus. Icons from Vanivka and, above all, "The Nativity of the Mother of God" can be, perhaps, the most "paleologic" in the entire Galician pictorial heritage. Here is the rare case when the Galician master managed, while retaining the signs of indigenous local icon painting, deeply imbued with the poetry of subtly felt musical rhythms of the compositional drawing, convey the soft plasticity of movements and the smoothness of the silhouettes of girlish figures.

This composition left a noticeable mark in Galician art, reflected in the works of the late 15th-16th centuries, such as, for example, an icon from the Church of the Dormition (village of Terlo), from the Ludicrous village. But such a kind of stylistic synthesis, including, in addition to the dominant Constantinople reminiscences, also Gothic features, is no longer known on Galician soil. The poetry of rhythm and plastics, highly spiritualized by the last flowering of Byzantine culture, reflecting the desire to convey images of another existence, is

replaced by a sharply gothic-presented spectacle of a fairy-tale miracle. The absence of the "Miracle with the Serpent" plot in Byzantine iconography stimulated its transformation precisely in the direction of a close heavenly experience of the Christian legend among the medieval inhabitants of the cities of Central Europe. It is essential to determine in this spontaneously forming cultural and artistic organism the role and significance of various preferred and acceptable imported impulses and phenomena, the degree of their assimilation, but also the nature of the properties that arise as a reaction to factors unacceptable for the prevailing mentality, to establish confessional-political incentives and inspirations that determine the specific appearance of the artistic culture of this region.

In the domestic science of art, there are no actual works on objects of decorative and applied art of the Galicia-Volyn principality. However, as representing Ukrainian medieval painting, they are mentioned in short articles of a comprehensive nature and in separate publications in scientific collections on the history of the culture that does not pretend to conceptual vision and scientific completeness. The obstacles complicating the study are that the works of the region's masters are kept in museums. Temples remote from each other in Kyiv, Lviv, Drohobych, Rohatyn, Rivne, Lutsk, Sanok, Krakow, Przemysl, Gdansk, Warsaw, Lancut, and other cultural centers of the Slavic world and usually do not have written evidence of the time and place of origin. Along with the reasons of an ideological nature that did not contribute to the study of religious art in such a complex region as Western Ukraine in the Austro-Hungarian, Polish, occupation German and Soviet periods, this largely explains the insufficient study of monuments, the lack of high-quality publications of most works, not to mention their full scientific description. In particular, the fine arts, icon painting, the Galicia-Volyn principality was based on Byzantine and Old Rusyn traditions. At the same time, the icon-painting of Galicia and Volyn included:

- Some peculiar features.
- The desire for realism and dynamism.
- The expressiveness of images.

This was reflected, in particular, in the willingness of artists to outline the individual signs of creative manners, light volumetric images, which significantly distinguishes the Galician-Volyn icon painting from the Byzantine samples [18]. At the same time, the characteristic features of the icon painting of Galicia and Volyn are the laconicism and integrity of the composition, the combination of contrasting colors, the emotional richness of the image-symbol, which appears in such icons as "Saint Yuri the Victorious," "Krasilivska Mother of God," "Czestochowa Mother of God." Thus, the icon-painting of the Galicia-Volyn principality is characterized by a combination of Byzantine traditions, the heritage of Kievan Rus, and local folk art. An example of this is the icon of Our Lady-Hodegetria of the late 13th-14th centuries, from the Church of the Intercession of Lutsk, in which there are folk ornamental motives (the shirt of the baby Jesus is decorated with embroidered flowers).

A new kind of sacred art, unknown in Kievan Rus', appeared in the Galician land – cast pewter and bronze icons and crosses. There are also known large bronze and pewter icons weighing up to 30 kg. The art of communal icons is known

throughout the ancient Rus land, but it was most widespread in the Galician land – revealed icons depicting the Virgin, Jesus Christ, Archangel Michael, and other saints. The monumental painting continued the Kyiv traditions of interior decoration. The altar parts of the main churches of Volyn and Galich were painted with frescoes. From the last quarter of the XII century, frescoes on secular themes were typical in princely chambers. The high level of the masters of monumental painting of the Galicia-Volyn principality is evidenced by the murals in Poland, which have been preserved in the church in Sandomierz, the chapel of the Holy Cross on the Wawel in Krakow, in the Wislice church, the castle chapel in Lublin, etc. Until our time, on the territory of Ukraine, there were almost no significant fragments of frescoes, except the painting of the Armenian Cathedral in Lviv.

Mosaic panels have not survived at all; there is only mention of mosaic painting in the Galician land, which is confirmed by the remains of smalt in the ruins of Galician churches. In Christian times, in pursuit of idolatry, the church did not encourage the development of sculpture. The erection of statues was not accepted, but Orthodox churches were decorated with relief images and decorative relief tiles. Reliefs adorned the churches of St. Panteleimon in Galich and St. John Chrysostom in Kholm, the Assumption Cathedral in Galich. An ancient relief image of the Mother of God was found in the Assumption Church of Galich, during the restoration of which materials of the princely church destroyed by the Tatars were used in our time. A striking example of sculpture of that era is the slate relief of the 13th century, which depicts St. Demetrius.

Numerous ceramic tiles – glazed (covered with enamel) and not glazed – also belong to relief plastics. They revealed 13 subject compositions with relief images of a griffin or an eagle. Stoves made of tiles made in princely times have survived to this day in some Galician villages. The oldest examples of the art of book miniatures are the "Trier Psalter", or "The Prayer Book of Gertrude" (984-999), the Dobril Gospel (1164). The heyday of book miniatures in the 13th century captured, in particular, the Bishop's Service Book from Przemyśl. The image is made following the canons of Byzantine art – the images are elongated, with small heads. A significant part of the miniatures of the 13th century are copies of the frescoes of the temples in which handwritten books were created. The Galician masters were especially famous for the art of bone carving. In Zvenigorod, a bone icon of the Mother of God of outstanding jewelry work was found, and analogs have not been identified in either Old Rus or Byzantine art. The jewelry art of various techniques (filigree or filigree, niello, cloisonné and vikonchasta enamels, granulation) was quite developed in the Galicia-Volyn principality. Many gold and silver bowls, intricate crosses (encolpions), intricate bracelets, and medallions were found. A lot of women's jewelry was found – earrings with three beads, glass, bronze, silver, and gold bracelets (including complex ones), pins – special hair clips. Jewelry for women and men also includes hryvnia, which at the same time played the role of banknotes.

Conclusion

The culture of the Galicia-Volyn principality is marked by the following features:

- Inheritance and continuation of the cultural traditions of Kievan Rus.

- Close ties with the culture of Western Europe.
- Recognition of Orthodoxy as a spiritual, ideological basis.
- Recognition of the Orthodox Church as the center of spiritual life, the consolidating force of society.
- The increased importance of aristocratic and urban culture.
- Special attention to the development of education.

Until recently, a considerable fund of East Slavic art monuments remains poorly studied, only partly published. The main stages and directions of the evolution of icon painting have not been identified. The efforts of a significant number of researchers are required to systematize the most valuable inherited heritage, at least in an elementary way. The museum practice of recent decades – the identification, restoration, and systematization of new monuments, the publication of works stored in hard-to-reach collections in Ukraine, Poland, Slovakia, and other areas of the Ukrainian diaspora, provide the researcher of East Slavic art with new material, the need to comprehend which at the present stage of art history is undeniable.

The study of material data, execution techniques, stylistics, iconography, paleography, and textological features of the inscriptions, as well as the decor of monuments of Galician icon painting, opens up the opportunity to formulate new problems in the history of the artistic culture of this East Slavic region, to illuminate previously raised questions in a new way, to clarify the dating and localization of a number of works introduced into art history. A comprehensive study of works also provides unexpected and valuable source material for the far from the region's insufficiently developed political and social history.

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