

Galyna Shevtsova^a

orcid.org/0000-0002-2401-8104

Svitlana Linda^b

orcid.org/0000-0001-6963-6101

Bohdan Cherkes^c

orcid.org/0000-0001-6809-956X

Ukrainian Masonry and Wooden Provincial Churches from between the Fifteenth and Seventeenth Centuries: The Path to Ukrainian Baroque

Ukraińskie prowincjonalne cerkwie murowano-drewniane z okresu od XV do XVII wieku. Szlak do baroku ukraińskiego

Keywords: masonry and wooden church; Ukrainian Baroque; wooden church; provincial fortified church; tri-partite layout, tiered top.

Słowa kluczowe: cerkiew murowano-drewniana; barok ukraiński; cerkiew drewniana; układ trójdzielny; dach wielopoziomowy.

Introduction

The history of Ukrainian architecture contains many problematic areas. In particular, the genesis of the Orthodox Church architecture of the so-called Ukrainian Baroque style is not entirely clear. This style is an architectural phenomenon unique to Ukraine, formed around the turn of the seventeenth and the eighteenth century, during the historical period of Hetman Mazepa's governance. From the mid-fourteenth century, most territory of Ukraine was a part of Grand Duchy of Lithuania and then from the mid-sixteenth century until the mid-seventeenth century, of the Polish-Lithuanian Commonwealth, with some lands continuing to be a part of this state until the late eighteenth century. This period saw the adaptation of Ukrainian architecture to prevailing Central European styles: Gothic, Renaissance and Baroque. In the mid-seventeenth century, an autonomous Cossack Hetmanate emerged in Central and Eastern Ukraine, which from the ear-

ly eighteenth century gradually fell under the protectorate of the Russian rulers, initiating the beginning of the transmission of the European Baroque style to Russian lands. The period of the independent Ukrainian Hetmanate was the heyday of the economy and culture of Ukraine, a conscious statement of national idea against a background of active political communications with neighboring countries.

It is interesting that along with the samples of churches, directly inherited traditions of the European Baroque, the majority of Orthodox churches erected in the Hetmanate Ukraine at that time, creatively modified and interpreted the forms of the European Baroque and often merged them with local vernacular wooden church architecture traditions, which in themselves are an interesting architectural phenomenon, as well as with some traces of Byzantine architecture that had been prevalent in the area between the ninth and the thirteenth centuries. This resulted in the construction of unique masonry churches which imitated the

^a Prof. D.Sc. Ph.D. Eng. Arch., Faculty of Architecture, Kyiv National University of Construction and Architecture

^b Prof. D.Sc. Ph.D. Eng. Arch., Faculty of Civil Engineering and Architecture, Opole University of Technology, Department of Architecture and Design, Lviv Polytechnic National University

^c Prof. D.Sc. Ph.D. Eng. Arch., Faculty of Environmental Engineering and Land Surveying, University of Agriculture in Cracow, Department of Architecture and Design, Lviv Polytechnic National University

^a prof. dr hab. inż. arch., Wydział Architektury Kijowskiego Narodowego Uniwersytetu Budownictwa i Architektury

^b prof. dr hab. inż. arch., Wydział Budownictwa i Architektury Politechniki Opolskiej; Wydział Architektury i Wzornictwa Uniwersytetu Narodowego Politechniki Lwowskiej

^c prof. dr hab. inż. arch., Wydział Inżynierii Środowiska i Geodezji, Uniwersytet Rolniczy im. H. Kołłątaja w Krakowie, Wydział Architektury i Wzornictwa Uniwersytetu Narodowego Politechniki Lwowskiej

Cytowanie / Citation: Shevtsova G., Linda S., Cherkes B., Ukrainian Masonry and Wooden Provincial Churches from between the Fifteenth and Seventeenth Centuries: The Path to Ukrainian Baroque. *Wiadomości Konserwatorskie – Journal of Heritage Conservation* 2023, 76:141–152

Otrzymano / Received: 6.01.2023 • **Zaakceptowano / Accepted:** 19.09.2023

doi: 10.48234/WK76MASONRY

Praca dopuszczona do druku po recenzjach

Article accepted for publishing after reviews

spatial composition of Ukrainian wooden churches and were supplemented with elements of the Baroque and Byzantine styles.

Historical outline

The term Ukrainian Baroque was introduced by G. Pavlutsky at the beginning of the twentieth century. It is sometimes used interchangeably with terms like the Cossack Baroque or Mazepa's Baroque, which indicates the creators and users of such churches, mainly from the Ukrainian Cossack military aristocracy. Since its theoretical definition, the phenomenon of the Ukrainian Baroque continuously remains the point of academic interest and vivid discussions that sometimes argue for quite different points of view. This ranges from a complete merging of it with the European Baroque style to determining it as a unique "national architectural style" [Buxton 1934; Ernst 1919; Yurchenko 1957; Logvyn 1957; Pavlutsky 1905; Taranushenko 1976; Vechersky 1994].

Evidently, Ukrainian Baroque style churches are not homogenous and, as was noted before, contain Baroque, Byzantine and local wooden church architectural traces to different degrees. Therefore, the most numerous group of such churches is very closely related to Ukrainian wooden church composition. The similarity of the majority of Ukrainian Baroque masonry churches to Ukrainian wooden churches was found quite a long time ago. The general morphology of both is characterized by such features as a complex composition, consisting of a connection solely at the ground level, a tapering to the top stepped towers, and with an entirely open interior. Similar to vernacular wooden churches, the churches of the Ukrainian Baroque were erected as either single-topped or triple-topped on a tri-partite layout, as well as either single-topped or five-topped on a cruciform layout with an extended central section (Fig. 1).

The term "top" in the tradition of Ukrainian architecture means a stepped, tower-like, tiered roofing of a wooden church built using a horizontal log structural system. In Ukrainian Baroque masonry, the tops imitate the specific compositional structures of log towers: the so-called "octagon-on-cube" and *zalom* [Bevz 2021; Dyomin and Ivashko 2020]. The "octagon-on-cube" is a form and structure of Ukrainian wooden churches' tops created with an octagonal log bay posted over a square log basement, creating a massive tower covered with a log pyramid. The *zalom* (literally "bend") is another formal pattern of the church's top—a stepped, concentric narrowing of the log bay. *Zaloms* can be repeated several times finally forming high tiered tower-like tops of Ukrainian wooden church [Shevtsova 2017, 2018].

A pronounced verticality is inherent in the proportions of such churches: these are tall, slender buildings with octagonal, tiered tops and a noticeable inward slope of the walls. Similar to wooden churches, their

composition consists of relatively independent units that are square or octagonal in plan, similar with log bays. Interior-wise, these bays are interconnected in a single structure with large openings. The inner space of the churches is brightly illuminated by daylight through the windows at the stepped tops. A certain similarity with wooden churches is also observed in the décor. Thus, there we can see an almost complete formal (both in the interior and in the exterior) correspondence of the composition of Ukrainian Baroque masonry churches to local wooden churches. This correspondence, however, due to the difference in material, could not be fully manifested in the construction of the churches (Fig. 1).

From a review of existing academic sources, it seems that Ukrainian Orthodox masonry churches initiated the massive process of the inheritance of wooden building traditions quite suddenly in the mid-seventeenth century. This allegedly happened historically, based on the socio-political need of the Ukrainian military aristocracy (the Cossacks) to accentuate the national idea. The fundamental role in the formation of the main ideas of the Ukrainian Baroque style is reasonably attributed to Hetman Mazepa, who was deliberately and systematically engaged in the construction of new and the repair of old religious buildings in Ukraine.

The facts surrounding the mass transfer of local wooden church traditions to masonry ones in the late seventeenth—eighteenth century, as well as the reasons for this noted above, are quite justified. However, such a process could not have happened so quickly and easily if it had not been reliably tested in previous Ukrainian architectural tradition. Thus, we set the task of searching for earlier examples of the influence of local wooden church on the composition of masonry churches in Ukraine.

Research methods and materials

The influence of wooden construction on masonry buildings is a well-known aspect of many architectural styles background. Archaeological research revealed the existence of mixed material defensive structures from the Kyivan Rus' period on the territory of Ukraine (between the tenth and the thirteenth century). Between the fourteenth and the sixteenth century, this tradition also could be noticed in residential, defensive and religious architecture as well [Plamenytska 1994]. It was a time when Ukrainian lands were fragmented and under different political and historical conditions. The eastern and southern parts of contemporaneous Ukraine were practically unpopulated because of constant Crimean Khanate invasions, and the Byzantine stylistic decayed while the cities and large monasteries of Western and Northern Ukraine adopted Western European Catholic architecture tradition of basilica church composition. At the same time, provincial architecture, including local Orthodox churches, mostly remained entirely wooden and only rarely pointed



Fig. 1. Compositional features of Ukrainian Orthodox masonry and wooden churches of the Ukrainian Baroque period (A – masonry St. Michael's Church, 1720s, Polonki village, Chernigov region; B – masonry St. Catherine Church, 1715, Chernihiv; C – wooden Holy Virgin Protection Church of 1706, rebuilt in 1775, Syniavka village, Chernihiv region); all photos by G. Shevtsova, plans A and B by M. Tsapenko and G. Pavlutsky, plan C by S. Linda

Ryc. 1. Cechy kompozycyjne ukraińskich cerkwi murowano-drewnianych z okresu baroku ukraińskiego (A – murowany kościół św. Michała, lata 20. XVIII w., Polonki, obwód czernihowski; B – murowany kościół św. Katarzyny, 1715, Czernihów; C – drewniana cerkiew Opieki Matki Bożej, 1706 r., przebudowana w 1775 r., Syniawka, obwód czernihowski); autorką wszystkich zdjęć jest G. Shevtsova, rzutów A i B: M. Tsapenko i G. Pavlutsky, rzutu C: S. Linda

with small masonry churches mainly erected by local artisans. These churches were simple and differed significantly from Byzantine compositions, as well as from Western European styles being closely connected with local historical wooden craftsmanship, apparently stemming from pre-Christian and Kyivan Rus building traditions.

The gradual replacement of wooden provincial church structures by masonry is not a rare process for Medieval Europe [Plat 1981]. Therefore, in the case of Ukraine, the problem is that such examples are quite seldom preserved and poorly investigated. This paper presents an identification of preserved Ukrainian mixed-material provincial churches with traces of the influence of wooden architecture built between the fifteenth and the first half of the seventeenth century. The area of the buildings' hypothetical preservation is in the territory of Western and North-Western Ukraine—the lands of the continuous historical development of the Ukrainian ethnoses.

As a result, fifteen historical masonry and mixed-material provincial churches with the traces of wood-

en architecture were identified. These buildings do not exhaust the total stock of such structures and efforts to find them will continue. The churches identified were presented on a map showing their distribution area in the territory of modern Ukraine (Fig. 2).

It should be noted that the architecture of the Orthodox churches identified differs significantly from the examples of the later Ukrainian Baroque period. Therefore, it is conditional on older compositions of earlier wooden prototype churches from between the fourteenth and the sixteenth century (Fig. 3).

Such wooden churches preserved in a large number, which gives us full confidence in their architectural characteristics. General three-dimensional basis of their composition was the same as in the seventeenth and the eighteenth century, namely they had tripartite (in seldom cases cruciform) layout and consisted of rectangular log bays, the middle of which played the role of a nave and was larger in mass (wider and higher) than the others. Therefore, wooden churches from between the fifteenth and the early seventeenth century are much more modest, smaller and lower than those



Fig. 2. Surveyed historical mixed-material fortified Orthodox churches of Ukraine; by S. Linda

Ryc. 2. Zinwentaryzowane obronne murowano-drewniane cerkwie w Ukrainie; opr. S. Linda

of the late seventeenth and eighteenth centuries. They usually have low, tiered, tower-like log tops over the central bay, opened in the interior and lightened with windows. There are also tri-partite layout churches with three log tops over all bays or, alternatively, as a variation—with two log tops over the central and the altar bays (over time, the altar bay gained a polygonal faceted shape). A rather characteristic feature of archaic wooden churches is the presence of an additional entrance from the south of the narthex.

At the empirical level, in situ methods (photographic documentation, visual inspection, sketch measurements) were used. Primary information was collected with analysis and systematization of the literature [Godovanyuk 2004; Logvyn 1957; Plamenytska 2001]. Most of the churches surveyed were previously briefly described there. However, only as ordinary examples of their time and sometimes with a superficial statement of the presence of some features of wooden architecture. Data from regional, village and church archives, studies by local historians, historical materials from local parishes [Patriarch Dymytrii 1998; Slobodyan 1998, 2004; Svitlenko 2010], interviews with church priests and senior local residents were also used.

This study also explored the possibility of studying destroyed churches. In particular, rare materials

about the Holy Trinity Church from the sixteenth century, destroyed in the 1930's in the village of Zinkiv, Khmelnytsky region, were found. In the beginning of the twentieth century, it was investigated by G. Pavlutsky who preserved its drawings.

The analysis of most of the surveyed churches was significantly hampered by damage and multiple alterations that led to inauthenticity. Certain facts regarding the nature of probable remodeling projects and the original shape of the churches were established based on reports of recent pre-restoration research [Shamraieva, Yurchenko 1996] and hypothetical reconstructions [Dyba 2005]. Some information was obtained via the visual survey of the vaults and attic spaces of the buildings. There were, unfortunately, some gaps in the information, especially on determining the period of the construction of wooden tops.

The information and findings were systematized for each church according to the following criteria: layout and compositional features; temporal changes of the three-dimensional structure due to destruction, reconstruction and repair. The last aspect includes information about the authentic and modern character of the vaulting and tops of the building as well as changes in the ratio of its masonry and wooden elements.

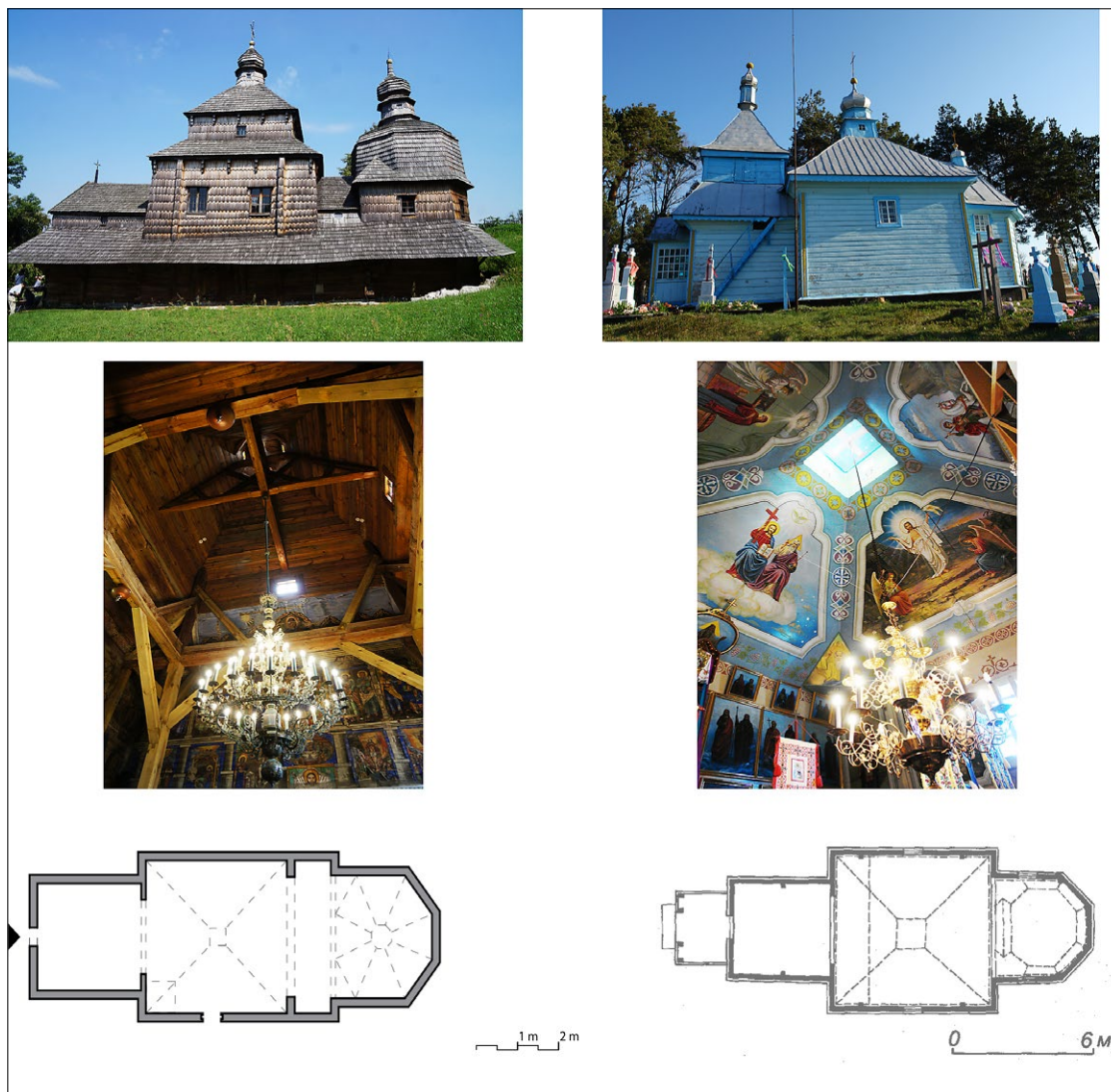


Fig. 3. Pre-Baroque compositional features of Ukrainian wooden churches (A – Pentecost Church from 1502, Potelych village, Lviv region, UNESCO World Heritage Site; B – St. Dymytrii Church, 1562, Gishyn village, Volyn region); all photos by G. Shevtsova, all figures by S. Linda
 Ryc. 3. Przedbarokowe cechy kompozycyjne drewnianych cerkwi ukraińskich (A – kościół pw. Zesłania Ducha Świętego z 1502 r., Potelicz, obwód lwowski, wpisany na listę Światowego Dziedzictwa UNESCO; B – kościół św. Dymitra, 1562, Giszyn, obwód wołyński); autorką wszystkich zdjęć jest G. Shevtsova, wszystkich rysunków: S. Linda

The results of the analysis were summarized in a table, where the schemes of spatial structure of the churches and their chronological changes were shown in a conditional graphical form. Comparative analysis of the materials of the table became the basis for determining the stages of transition of wooden vernacular churches into the masonry religious architecture of Ukraine and formulating conclusions.

Investigation of the churches

The mixed material provincial churches from between the fifteenth and the seventeenth century discovered during the research are spread over a wide area of Khmelnytsky (at Zinkiv), Ternopil (at Vyshnivets, Koshylivtsi, Zaluzhzhia, Zalizhchyky and Kasperivtsi), Ivano-Frankivsk (at Chesnyky), Lviv (at Nyzhankovychi, Rosokhy, Sokal, Gorodok, Novyi Kropyvnyk and

Shchyrets) and Volyn (at Okhlopiv, Nyzkynychi) regions according to the modern administrative and territorial division (Fig. 3). There were also some examples of similar Orthodox churches on Polish territory that could be added to the future research of the theme.

Below we provide a detailed summary of eight most significant churches that were found, in order from the oldest to the most recent (Fig. 4).

Holy Trinity Church, Nyzhankovychi village, Starosambir district of Lviv region

The first written mention of the church dates back to 1473. The church, located in the center of the village, is a masonry and wooden, three-topped building with a tri-partite layout with a bigger nave. The narthex and nave are close to being square-shaped. The apse is semicircular. The nave has semicircular exedras (Fig. 4).



Fig. 4. Major fortified mixed-material churches from between the fifteenth and the seventeenth century; all photos by G. Shevtsova, all figures by S. Linda, based on architectural survey

Ryc. 4. Główne obronne kościoły murowano-drewniane z XV–XVII w.; autorką wszystkich zdjęć jest G. Shevtsova, wszystkich rysunków S. Linda, na podstawie inwentaryzacji architektonicznej

It is obvious that the apse and other parts of the church were erected in different times. The narthex and nave are made of stone and the apse of brick, with non-regular masonry. The walls of the apse and nave are connected with a visible junction and have no masonry bond between them. The ornamentation of the apse is also different. The cornice is decorated with figured brackets that are absent in other parts of the church. The windows of the apse are noticeably narrower. At the place of the connection with the nave, the

walls of the apse are slightly rounded inside (can only be noticed at the level of the vaultings).

All this allows to think that the apse is older than other parts of the church and was previously an independent rotunda chapel. It can be dated, based on its masonry features, to approximately the thirteenth or fourteenth century and the extension of the chapel can be dated back to the middle of the fifteenth century. A rectangular sacristy was added to the north side of the apse at the end of the twentieth century.

The masonry vaults of the church are original. The vaulting located above the nave is unique in shape. It is a barrel vault placed perpendicular to the longitudinal axis of the building with four groin lunettes cutting the corners. Over the nave, there is a spacious two-tiered wooden pyramidal top with a cupola on an octagonal drum. The narthex has side rooms and a wooden veranda with an upper gallery from a later extension. The narthex is covered with a barrel vault and above it there is a wooden, two-tiered pyramidal top with a cupola on an octagonal drum. The historical apse has a domed vault with the vestiges of a roof lantern hidden under a three-sloped roof with a wooden cupola on an octagonal drum.

The appearance of the wooden tops of the church can be roughly dated to around the period between the mid-sixteenth and the mid-seventeenth century, when, according to historical documents, the village was attacked and burned many times. The appearance of wooden cupolas, based on the peculiarities of their shape, can be dated back to no earlier than early eighteenth century.

***Ascension (sometimes appears as St. Nicholas')
Church, Chesnyky village, Rohatyn district,
Ivano-Frankivsk region***

The existence of the building was firstly documented in 1578, it was characterized there as an "old church," thus it can be attributed not later than to the end of fifteenth century.

The church is a masonry-wooden building (stone walls thickness up to 1.5 m), defensive, with loopholes, surrounded by walls (preserved in fragments). Buttresses were added to it in the nineteenth century. The layout is tri-partite, with a wider and higher nave. The nave and the narthex are rectangular, elongated in width; the apse is pentagonal, separated from the nave with an archaic masonry partition with two openings. Each of the three layout units is covered with a high masonry dome-shaped vault without a drum, with the vestiges of blind roof lanterns at the zenith. The vaults rests on wall arches with pendentives. Above the vault of the nave there is a wooden-framed, four-sloped, two-tiered pyramidal top. Above the narthex and the apse there are three-sloped frame roofs (Fig. 4).

From the vestiges of roof lanterns over the dome-shaped vaults, it can be assumed that the church did not originally have a wooden top. Visitation documents from 1740 and 1760 describe the church in Chesnyky as very old, covered with a new shingled roof with one wooden top. According to this, it can be assumed that the fusion of masonry and wooden structures occurred there not later than at the beginning of the eighteenth century.

***Church of the Nativity of the Virgin, Rosokhy village,
Starosambir district, Lviv region***

According to the general architectural characteristics, the church can be dated to between the end of fifteenth and the beginning of the sixteenth century. It is masonry and wooden, defensive type building (its stone walls have a thickness of up to 1.5 m), probably built

on the site of a former wooden one, and is located on a hill away from the village. The layout is tri-partite, with a wider and higher nave. All three layout units are square. The apse is separated from the nave with an old masonry partition with one opening. The building is covered with wooden pyramidal tops constructed using frames: two-tiered over the nave, single-tiered over the narthex and the apse. The corners of the building are reinforced with buttresses (Fig. 4).

The authentic ceiling was lost. Considering the fortress nature of the building, it should be assumed that it originally had masonry vaults. There are reasons to consider that the church was covered with a wooden roof during one of numerous remodeling projects, therefore written sources document only the last few of them, which took place in the nineteenth century. From archival documents, it is clear that in the sixteenth and seventeenth centuries the village of Rosokhy was repeatedly subjected to hostile attacks, which evidently could have led to the destruction of the church. At present, the probable location of their vestiges is impossible to investigate, as all three compositional units of the church are covered with solid wooden ceilings.

***Holy Trinity Church, Zinkiv village, Khmelnytsky
region***

In 1930, Bolshevik authorities disassembled this church. Professor G. Pavlutsky, who examined it at the very beginning of the twentieth century, determined the year of construction as 1521.

The church was a masonry and wooden building, with walls made of stone and with defensive features. It was built on the site of the former wooden one, with thickness of the walls about 2.1 m, according to the measurements by G. Pavlutsky. The buttresses were added in the middle of the eighteenth century. The composition of the church was tri-partite, with a wider and higher square nave and a faceted narthex. The apse was faceted from the outside and rounded from the inside. Inside the nave there were two semicircular exedras recessed in the thickness of the walls (Fig. 4).

It is obvious that the church was originally covered with masonry vaults, which were preserved in the apse (barrel type with lunettes, rounded from the east). The similar vaults over the narthex were replaced in 1891 with a wooden flat ceiling. At the time of G. Pavlutsky's research, the original vaulting of the nave was lost and replaced by a spacious octagonal wooden top. The pyramidal inner space of the top was opened to the interior and lightened with windows.

***Church of the Assumption of Virgin Mary, Koshylivtsi
village, Zalishchyky district, Ternopil region***

The church was built in 1564, at the same time as the bell tower (according to the inscription on the bell tower), on the site of an old wooden church.

The church is of defensive masonry and wooden type (stone walls with log towers over them), having



Fig. 5. Other identified fortified mixed-material churches from the sixteenth and seventeenth centuries, all photos by G. Shevtsova, all figures by S. Linda based on building surveys

Ryc. 5. Inne zidentyfikowane cerkwie drewniano-murowane z XVI–XVII w.; autorką wszystkich zdjęć jest G. Shevtsova, wszystkich rysunków S. Linda na podstawie inwentaryzacji obiektów

a tri-partite layout with a wider nave and surrounded with defensive walls (fragmentary preserved). The entrance is from the southern part of the narthex. Judging from in situ investigation results, the church originally could have a masonry defensive tower above the narthex and masonry vaults. The church was partially destroyed (lost tower and vaults) by enemy attacks, which, according to local archival documents on the history of Koshylivtsi, took place in the sixteenth and seventeenth century. Restored in the period between

the late seventeenth and the early eighteenth century, it was given three massive wooden log towers over each unit of the layout. The spatial structure of the wooden towers is typical to local wooden churches: the square log bays turns due to pendentives into an octagonal one covered with a pyramid (the so-called octagon-on-cube type of the wooden church top). The interior spaces of the apse and the narthex are covered with flat wooden ceilings; the space above the nave is opened to the full height of the log tower and

illuminated with windows. The body of the church is surrounded with a wide cornice, typical for local wooden churches (so-called *opasannia*), which protects the walls from the rain (Fig. 4).

Church of the Transfiguration, Zaluzhzhia village, Zbarazh district, Ternopil region

The church was built in 1600 (according to the inscription on a stone slab above the entrance) on a high cape above the town of Zbarazh by funds of Janusz Zbarski, as a part of historical defensive monastery, in the place of the old wooden church. From the eighteenth century, the church became the seat of a parish.

The building is masonry and wooden, of a defensive type, and has a tri-partite layout with a wider nave, now three-topped. The entrance is from the southern part of the narthex. The walls are up to 1.5 m thick. The nave and the narthex are square; the apse is faceted, separated from the nave by a stone arcade (Fig. 4). The low-rise bell tower above the narthex was adapted for defense and had two tiers of loopholes (walled up in the nineteenth and the twentieth centuries).

All three units of the building retain the authentic masonry vaults: barrel type with groin lunettes over the nave and apse, and a groin vault over the narthex. In the early eighteenth century, low wooden tops separated from the interior and over the vaults were erected: above the nave and the apse there were octagonal ones with cupolas and above the tower a quadrangular tiered pyramid. In the early twentieth century, the tiered pyramid above the tower was also replaced by an octagonal top and the tops above the nave and the apse were also raised due to wooden faceted drums with windows illuminating the attic above the vault.

St. Nicholas Church, Okhlopiv village, Gorokhiv district, Volyn region

According to the inscription on the marble slab inside, the church was built in 1639, on the site of a wooden one on the funds of Paweł Hulewicz-Wojutyński and his wife Pelagia Obłoczyńska.

The building is three-topped and has a tri-partite layout with a wider and higher nave. All units of the layout are square and covered with masonry octagonal coved vaults (the same shape that can be seen in wooden churches) installed directly on the walls of the church. The interior space is fully open to the tops of the building (Fig. 4).

In 1895, a bell tower was added to the western facade. There were no significant changes in the architecture of the temple. The building from the beginning of existence is an exact embodiment of wooden church composition in masonry.

Church of the Assumption of Virgin Mary (former Intercession Church), Nyzkynychi village, Volodymyr-Volynsky district, Volyn region

It was built in 1643 by local craftsmen at the site of an old wooden church as part of a small defensive monastery,

founded by magnate Adam Kisiel on the site of a historical wooden fortification. Next to the church is a wooden, two-story belfry dated to the seventeenth century.

The church is masonry, with a square narthex, other parts of the cruciform plan are rounded, it has five domed tops with roof lanterns (Fig. 4). Hemispherical domes rest on the walls. Wide arches support the higher central dome that connects the aisles with the central compositional unit of the interior. The facades have three carved Renaissance portals. The tops were originally covered with shingles, replaced at the end of the nineteenth century with metal sheets.

The other seven identified churches can be briefly seen in Figure 5.

Results and discussion

Almost all of the surveyed churches possess the features of provincial defense architecture. The bulk of the monuments (examples from between the fifteenth and the early seventeenth century) were the defensive centers of their villages, monastery fortresses or a part of a small town's defensive systems. The need for such buildings stemmed from the historical conditions in provincial Ukraine between the fourteenth and the sixteenth century and up to the beginning of the seventeenth century, being constantly subjected to enemy attacks. Local fortified churches combined religious and defensive functions, serving as a shelter for all residents should they need it.

Analytical information about the surveyed churches has been summarized in Table 1.

The approximate dates of construction and remodeling of the examined churches have been presented, alongside schematic diagrams of their changes over time (shape of roofing, features of interior space) and showing the ratio of wooden and masonry parts of the building. As an example, the hypothetical reconstruction of the Church of the Transfiguration in Zaluzhzhia alongside with the evolution of its form over time is shown in Figure 6. This church was chosen for the modelling because of good preserved historical information about, including photos from the nineteenth century which show its previous form.

From Table 1 and Figure 6, it is possible to reconstruct the general nature of the process of the transition from wooden vernacular churches into the masonry religious architecture of Ukraine. Namely, we can distinguish three stages of this transition, which partially intersect in time.

Stage 1. Adaptation of the basic layout structure (between the fifteenth and the early seventeenth century).

The new masonry fortified churches were built within existing fortification, often on the site of older wooden churches. Artisans were usually local, familiar with building with wood, and without much experience in masonry (it is proven in historical documents as well as by the simplified masonry technique and structural features of such churches). All this, apparently, initiated

Church name and place	Layout now	XIV c	XV c	XVI c	XVII c	XVIII c	XIX c	XX c
Trinity church, Nyzhankovychi village								
Ascension church, Chesnyky village								
Nativity of the Virgin church, Rosokhy village								
Trinity church, Zinkiv village								
Assumption of the Virgin church, Koshylivtsi village								
Transfiguration church, Zaluzhzhya village								
St. Nikolas church, Okhlopiv village								
Assumption Church, Nyzkynychi village								

LEGEND:

built on the site of an old wooden church

wooden parts

stone parts

Table 1. Process of the transition of Ukrainian wooden church composition into masonry, by G. Shevtsova and S. Linda
 Tabela 1. Proces przejścia kompozycji ukraińskich cerkwi drewnianych w murowane; opr. G. Shevtsova i S. Linda

the beginning of the process of the masonry churches inheriting the basic characteristics of wooden prototypes: a simple tri-partite composition with a dominant nave. As a rule, such churches were modest buildings with thick walls and primitive masonry vaults covered with frame roofs (one exception is the Chesnyky church, which has three primitive masonry domes). During numerous enemy attacks, the churches burned and were partially destroyed, often losing their upper parts.

Stage 2. Hybridization, formation of wooden masonry mixed-material structures and the further transmission of wooden church compositional features (between the early seventeenth and the early eighteenth century).

The historical situation in the region changed and from the early seventeenth century, the need for defense gradually lost significance. The partially destroyed provincial fortified churches were repaired in cheap local ways, to be consistent with the local culture, and were given tiered wooden frame or log tops with the highest central top over the nave. In the churches with pre-

served masonry vaults, new wooden tops usually have no connection with the interior space (Nyzhankovychi, Chesnyky and Zaluzhzhia). In cases where the masonry vaults had been lost, it became possible to merge the inner space of the wooden tops with the interior of the masonry foundation (Koshylivtsi, Zinkiv). It was also possible to fill the space left by old vaults with solid wooden ceilings with tiered tops erected above (Rosokhy).

Stage 3. Complete adaptation of the wooden compositional structure using masonry (from the mid-seventeenth century).

New masonry churches completely imitating the composition of a wooden church (Okhlopiv, Nyzkynychi etc.) appeared. Also there were some cases of wooden topped mix material archaic churches obtaining masonry tops (Gorodok, etc.)

Beside the conservative character of the vernacular architectural tradition that led to the significant retardation of morphological architectural forms development in the Ukrainian hinterland, by the mid-

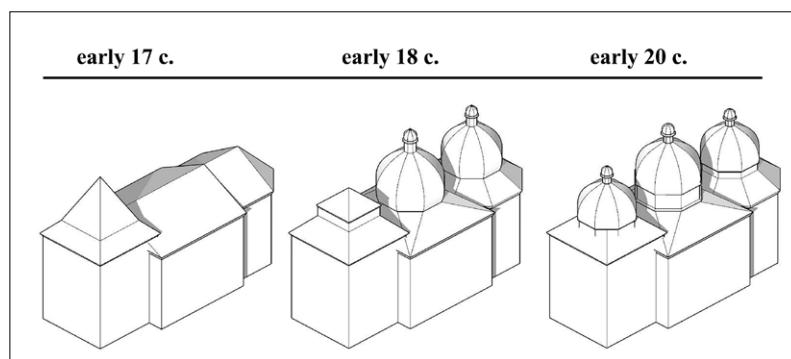


Fig. 6. Hypothetical reconstruction of the Transfiguration Church in Zaluzhzhia, evolution over time, by G. Shevtsova and S. Linda

Ryc. 6. Hipotetyczna rekonstrukcja kościoła Przemienienia Pańskiego w Załużu, zestawienie chronologiczne zmian; opr. G. Shevtsova i S. Linda

seventeenth century, the architecture of provincial Orthodox churches there started to change, going far beyond of vernacular architecture.

Conclusion

The results of this study indicate the complex and gradual process of local wooden church traditions being transmitted to masonry Orthodox churches in Ukraine. Its initiation is closely connected with provincial religious architecture of the defensive type. It began no later than in the fifteenth century, when small provincial fortified masonry churches started to appear. They were built by local artisans mostly accustomed to wooden construction, often to replace old wooden churches. That is, the adaptation of the form of vernacular architecture at that time was partial and consisted of only the lower part of the building, inheriting from local wooden churches forms typical of a log-bay structure, tri-partite (rarely cruciform) layout with a wider nave. No later than from the beginning of the seventeenth century, damaged in numerous enemy invasions, fires or other disasters, masonry churches were given tiered wooden tops typical of local wooden churches, which resulted in the formation of various masonry and wooden transitional and hybrid forms.

Unfortunately, for some surveyed churches, there still exists the problem of the exact dating of their wooden tops. This survey can therefore be considered as a preliminary overview of a hypothesis that opens the way to further detailed study of each of the fifteen churches identified, including the dendrochronological analysis of their wooden parts. No doubt, that such remodeling first of all was a practical response

allowed local communities to repair their ruined churches in most economical and available manner. But as it often happens, this process initiated the evolution of the idea and provided something like an intermediate step to masonry churches, fully obtaining the old composition of contemporary wooden ones that took place no later than in the mid-seventeenth century, about half a century before Hetman Mazepa's times which are considered the very beginning of Ukrainian Baroque style.

Thus, it can be concluded that the compositional features of original masonry Orthodox churches of the Ukrainian Baroque, which flourished in the Ukrainian Hetmanate lands in the late seventeenth century, stemmed from the previous long building experience of Ukrainian provincial religious architecture.

Clearly, this process was also influenced by many other factors. The sources of Ukrainian Baroque are evidently multiple and complex. Different territories of Ukraine were temporally and geographically located within the borders of different states and therefore had different influences. In particular, there were political and economic reasons behind Hetman Mazepa's governance consciously establishing national ideas as well as a noticeable influence of the still-remembered Byzantine traditions, in addition to the European Renaissance and Baroque influences inherited mostly via Polish aristocracy deeply incorporated in Ukrainian life. The creative personalities of both local and foreign architects also have to be considered. The combination of all these aspects, apparently, resulted in the period between the seventeenth and the early eighteenth century in the formation of a new original Ukrainian Baroque style of religious architecture.

Bibliografia / References

- Bevz Mykola, *Between Tradition and Innovation: The Search for Modern Architectural Forms and Structures in the Design of Wooden Churches*, "Lecture Notes in Civil Engineering" 2021, vol. 100.
- Buxton David, *Russian Mediaeval Architecture*, Cambridge 1934.
- Buxton David, *The Wooden Churches of Eastern Europe. An Introductory Survey*, Cambridge 2008.

- Dyomin Mykola, Ivashko Yulia, *Research, preservation and restoration of wooden churches in Ukraine*, “Wiadomości Konserwatorskie – Journal of Heritage Conservation” 2020, No. 61, pp. 85–90.
- Dyba Yurii, *Українські храми-ротонди X – першої половини XIV століть*, Львів 2005.
- Godovanuk Olena, *Типологія православних муrowаних храмів Волині*, “Архітектурна спадщина України” 1994, vol. 1.
- Ernst F., *Українське мистецтво XVII-XVIII ст.*, Київ 1919.
- Yurchenko P., *Архітектура України після возз’єднання з Росією (XVII- 70-ті роки XVIII ст.)*, in: *Нариси історії архітектури Української РСР*, edited by V. Zabolotnyi, Київ 1957, pp. 104–149.
- Logvyn G., *Архітектура України періоду формування української народності (XIV-XVI ст.)*, in: *Нариси історії архітектури Української РСР*, edited by V. Zabolotnyi, Київ 1957, pp. 62–103.
- Logvyn G., *Стильові особливості архітектури й монументально-декоративного мистецтва українського бароко*, “Архітектурна спадщина України” 1997, vol. 4, pp. 51–59.
- Памятники градостроительства и архитектуры Украинской ССР*, edited by N. Zharikov, Киев 1983–1986.
- Patriarch Dymytrii (Iarema V.), *Церковне будівництво Західної України*, Львів 1998.
- Pavlutsky G., *Барокко Украины*, Киев, 1910. Reprinted with preface and notes by O. Savchuk in *Дерев’яні та муrowані храми України*, Kharkiv 2017.
- Pavlutsky G., *Старожитності України. Дерев’яні та муrowані храми*, Київ 1905. Reprinted with preface and notes by O. Savchuk in *Дерев’яні та муrowані храми України*, Kharkiv 2017.
- Plamenytska O., *Оборонні храми Поділля*, “Пам’ятки України” 2001, vol. 1–2, pp. 30–39.
- Plamenytska O., *Початок муrowаного оборонного будівництва на Поділля*, “Архітектурна спадщина України” 1994, vol. 1, pp. 39–57.
- Plat Colin, *The Parish Churches of Medieval England*, London 1981.
- Shamraieva A., Yurchenko S., *Церква св. Георгія в с. Касперівці Тернопільської області*, in: “З історії української реставрації”, Київ 1996, pp. 252–254.
- Shevtsova Galyna, *Beam-pillar and Blockhouse Wooden Construction Systems in the World: the Areas of Domination and Mixing Zones*, “Traverse. Kyoto University Architectural Journal” 2017, vol. 18, pp. 93–108.
- Shevtsova Galyna, *Genesis of Ukrainian Wooden Church: World Context and Originality*, “Architectural Studies. Lviv Polytechnic National University” 2018, vol. 1(4), pp. 77–88.
- Shevtsova Galyna, Gorbyk Olena, Nataliia Mezhenina Nataliia, Chobitko Oksana, Kozak Yurii, Andropova Olga, *The architecture of the Cathedral of Saint Sophia in Kyiv: uniqueness and universality in historical cultural spaces*, “IOP Conference Series: Materials Science and Engineering” 2020, vol. 960, 022105.
- Slobodyan V., *Храми Рогатинщини*, Львів 2004.
- Slobodyan V., *Церкви України: Перемиська єпархія*, Львів 1998.
- Svitlenko L., *Храм Благовіщення Пресвятої діви Марії*, Городок 2010.
- Taranushenko S.A., *Монументальна дерев’яна архітектура Лівобережної України*, Київ 1976.
- Urakina A., *Transformation of Church Architectural Composition in Ukraine between the Tenth and Eighteenth Centuries as a Theoretical Basis of Restoration*, “Wiadomości Konserwatorskie – Journal of Heritage Conservation” 2022, No. 69, pp. 15–25.
- Vechersky V., *До питання про національний стиль в архітектурі України XVII–XVIII ст.*, “Архітектурна спадщина України” 1994, vol. 1, pp. 102–113.

Streszczenie

Niniejszy artykuł poświęcony jest ciekawemu zjawisku w historii architektury ukraińskiej, którym jest wpływ form i konstrukcji cerkwi drewnianych na kształtowanie się pierwotnych murowanych świątyń prawosławnych z przełomu XVII i XVIII wieku, czyli na kształtowanie się tzw. baroku ukraińskiego. W warunkach polowych zbadanych zostało 15 zidentyfikowanych zabytkowych murowano-drewnianych cerkwi obronnych z okresu XV–XVII wieku, znajdujących się w prowincjonalnych miejscowościach na terytorium Ukrainy Zachodniej. Wszystkie obiekty zostały przeanalizowane pod kątem specyfiki zastosowanych rozwiązań przestrzennych i planistycznych oraz wykorzystanych materiałów budowlanych, zostały także dokładniej określone okresy przebudowy i sporządzone schematy ewolucji przekształceń.

Abstract

This paper discusses a phenomenon in the history of Ukrainian architecture—the influence of wooden vernacular church architecture on the formation of original masonry Orthodox churches in late seventeenth and eighteenth century of so called Ukrainian Baroque style. A total of fifteen identified Ukrainian archaic masonry and wooden mixed-material provincial fortified churches from between the fifteenth and the seventeenth century were identified, which demonstrate the complexity and graduality of this process. The buildings were analyzed according to the specifics of their spatial and planning decisions, as well as the building material. This research demonstrates that the transmission of wooden architectural features into the masonry religious building during the late seventeenth century resulted from the long previous experience of local wooden church compositional scheme adaptation by provincial fortified masonry churches