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SCHOOLS OF FOLK TEMPLE BUILDING, TYPES AND GROUPS OF CARPATHIAN CHURCHES

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Abstract. The author has identified four schools of folk temple construction along the Carpathian region (viz. Boiko, Hutsul, Lemko and Transcarpathian ones). Within the borders of Boiko historio-ethnographical massif there have been 2 types and 3 groups of churches, 1 type and 1 group have been spread in Hutsul land, 8 types in Lemko area. 8 groups of temples have been known within the borders of Transcarpathian historio-geographical region. In the course of research-works a conclusion has been appeared that the greater number of architectural projects in design of churches were realized along the Lemko and the Transcarpatian areas as well as in contact zones between the lands of Boikos, Transcarpathins, Hutsuls and Bukovinians. One might easily distinguish characteristic wooden churches of Boiko and Hutsul territories owing to the most integral architectural and constructive features of temple buildings.A discovery has been proved that Carpathian Ukrainians' church wooden architecture, forms and symbols of which represent and save the highlanders' consciousness of all-Ukrainian unity as well as bright regional specificity belong to a circle of historic phenomena and the highest expression of folk traditional constructive culture.

Key words: Boiko region, Hutsul land, Lemko area, Transcarpathia, school of folk temple construction, wooden church, Carpathians.

Formulation of the problem

The Ukrainian wooden church architecture is a significant component of the traditional folk culture, in which the Ukrainian ethnos, through construction and artistic, aesthetic means has demonstrated and consolidated its spiritual values and high artistic talent for many centuries.

The study of folk temple building is extremely necessary for a deep knowledge of national traditions, building and art culture of people, finding its historical sources. It provides an opportunity to solve a number of issues related to the formation of ethnic environments and regional peculiarities. The original architectural and artistic tradition of Ukrainian highlanders (Hutsuls, Boykos, Lemkos) is the key to solving many issues of the genesis of sacred architecture of Ukrainians and neighboring nations. The Carpathians is a region of preservation of cultural and local archaic complexes, the most original wooden churches, which have no analogues in the construction art of other regions of Ukraine.

The presence of a large number of authentic churches allows not only to trace the traditional and local peculiarities of traditional construction of them, but also to identify the boundaries of the existence of the main types of churches, which are important both for the architectural and ethnographic zoning of Ukraine, and for the definition of schools of the folk temple construction.

Analysis of the research and publications

V. Shcherbakivsky, V. Sichinsky, V. Zalozetsky, P. Yurchenko, G. Logvin, I. Mohitich,V. Zavada and L. Pribega were studied and determined certain types of churches, schools of folk temple building (schools of folk temple architecture, schools of folk church construction). Volodymyr Sichynsky distinguishes the following types of churches in Ukraine: Boyko, Lemko, Hutsuls, Podilsky, Slobozhansky, Middle Dnieper (Sichinsky, 1956, pp. 101–109).

1 – ts. sv. Luky. Trochany. 1739 r.
2 – ts. sv. Koz'my i Dem'iana. Krampna. 1782 r.
3 – ts. Pokrovy Pr. Bohorodytsi. Koman'cha. 1805 r.
4 – ts. Rizdva Blahovischennia Pr. Bohorodytsi. Yabloniv. 1838 r.
5 – ts. sv. Mykhajla. Shelestove. Poch. XVIII st. 1777 r.
6 – ts. sv. Paraskevy. Krekhiv. 1724 r.
7 – ts. sv. Yura. Drohobych. Kin. XV – poch. XVI st.; XVII; XVIII
8 – ts. sv. Mykoly. Kryvka. 1795 r.
9 – ts. Vvedennia Pr. Bohorodytsi. Torun'. 1809 r.
10 – ts. sv. Mykoly (Verkhnia). Serednie Vodiane. XVIII st., 1428 r.
11 – ts. sv. Mykhajla. Krajnykove. 1668 r.
12 – ts. Preobrazhennia Hospodn'oho, Lazeschyna-Plytovatyj. 1780 r.
13 – ts. sv. Mykoly. Slyvky. 1760 r.
14 – ts. Rizdva Pr. Bohorodytsi Vorokhta
15 – ts. sv. Mykhajla. Yasinia. 1836 r.
16 – ts. Blahovischennia. Kolomyia. 1587 r.
17 – ts. Voznesinnia. Chortkiv na Vyhnantsi. 1738 r.
18 – ts. Soboru Pr. Bohorodytsi. Batiatychi. 1778 r.
19 – ts. sv. Paraskevy. Bus'k. XVIII st.
20 – ts. sv. Paraskevy. Belz. XVII st.
21 – ts. sv. Mykoly. Kniazhe. 1782 r.
22 – ts. sv. Dmytra. Hishyn. 1537 r.
23 – Sobor Blahovischennia. Kovel'. 1505 r.
24 – ts. Uspennia Pr. Bohorodytsi. Kachyn. 1599 r.
25 – ts. sv. Illi. Kamin'-Kashyrs'kyj. 1700 r.
26 – ts. Rizdva Pr. Bohorodytsi. Vyderta. 1737 r.
27 – ts. sv. Yuriia. Bronnyky. XVIII st.
28 – ts. sv. Yuriia. Dubno na Surmychakh. 1709 r.
29 – ts. Pokrovy Pr. Bohorodytsi, Voloskivtsi. XVIII st.
30 – ts. sv. Mykhajla. Zin'kiv. 1769 r.
31 – ts. Uspennia Pr. Bohorodytsi. Chortkiv. XVII st.
32 – ts. Uspennia Pr. Bohorodytsi. V peredmisti Kalychanky, Chernivtsi. 1783 r.
33 – ts. Vozdvyzhennia Chesnoho Khresta. Kamianets'-Podil's'kyj. XVIII st.
34 – ts. sv. Mykhajla. Chemerysy Volos'ki (Zhuravlivka). 1766 r.
35 – ts. v Varvarivtsi. XVIII st.
36 – ts. sv. Yuriia. Stari Khutory. 1726 r.
37 – ts. sv. Mykhajla. Pechanivka. XVIII st.
38 – ts. Rizdva Pr. Bohorodytsi. Ryzhany. 1777 r.
39 – ts. Rizdva Pr. Bohorodytsi. Zhubrovychi. 1698 r.
40 – ts. sv. Trijtsi. Hladkovychi. XVII st.
41 – ts. Rizdva Pr. Bohorodytsi. Ladyzhychi. 1742 r.
42 – ts. sv. Mykoly. Stara Vinnytsia. 1746 r.
43 – ts. Uspennia Pr. Bohorodytsi. Yaryshiv. 1768 r.
44 – ts. Voznesinnia Pr. Bohorodytsi, Khodoroutsy. Poch. XIX st.
45 – ts. sv. Trijtsi. Puhachivka. 1761 r.
46 – ts. Tr'okh Sviatykh. Pyschyky. 1651 r.
47 – ts. sv. Mykhajla. Dorohynka . 1600 r.
48 – ts. sv. Yuriia. Tovstyj Lis. 1760 r.
49 – ts. Rizdva Pr. Bohorodytsi. Khodoriv. 1768 r.
50 – ts. sv. Mykoly. Chajky. XVIII st.
51 – ts. Rizdva Pr. Bohorodytsi. Antonivka. 1777 r.
52 – ts. Pokrovy Pr. Bohorodytsi. Sukhyj Yar. 1774 r.
53 – ts. Pokrovy Pr. Bohorodytsi. Pekariv. 1775 r.
54 – ts. sv. Mykoly. Sen'kivtsi. XVIII, XIX st.
55 – ts. Pokrovy Pr. Bohorodytsi. Syniavka. 1775 r.
56 – ts. sv. Trijtsi. Drabivtsi. XVIII st.
57 – ts. sv. Trijtsi. Korop. 1716 r.
58 – ts. Pokrovy Pr. Bohorodytsi. Mali Budky. 1791 r.
59 – ts. sv. Mykoly. Koman'. 1781 r.
60 – ts. Pokrovy Pr. Bohorodytsi. Romny. 1764 r.
61 – ts. Pokrovy Pr. Bohorodytsi. Smile. 1800 r.
62 – ts. Preobrazhennia. Mezhyrich. 1760 r.
63 – ts. Pokrovy Pr. Bohorodytsi. Zin'kiv. 1759 r.
64 – Sobor Sv. Trijtsi. Novoselytsia (Novomoskovs'k). 1773-1781 rr.
65 – ts. Vvedennia Pr. Bohorodytsi. Artemivka. 1761 r.
66 – ts. Preobrazhennia. Oleshnia. 1780 r.
67 – ts. sv. Mykhajla. Korovyntsi. 1752 r.
68 – ts. sv. Trijtsi. Cherkas'kyj Byshkin. 1751 r.
69 – ts. v Oleksandrivtsi (bilia Khortytsi). XVIII st.
70 – ts. Uspennia Pr. Bohorodytsi. Voronivka. 1797 r.
71 – ts. Rizdva Pr. Bohorodytsi. Bereka. 1787 r.
72 – ts. sv. Mykhajla. Lyman. 1798 r.
73 – ts. sv. Mykoly. Solonytsivka. 1789 r.

Gregorii Logvin, according to the natural and climatic conditions of Ukraine, identifies four major zones (Polissya, forest-steppe, steppe, mountain and foothill areas). There were schools of Volyn, Chernihiv, Podilsk, Pridneprovsk, Poltava, Slobozhansk, Southern, Bukovina, Hutsuls, Boykos, Lemkos, Galicians, Transcarpathians (Logvin, 1999, pp. 417–462).

P. Yurchenko notes the existence of schools of folk temple architecture in Galicia (Yurchenko, 1970, p.

74). According to P. Yurchenko, there are Boykivshchyna, Bukovyna, Volyn, Hutsulshchyna, Galicia, Transcarpathian, Dnieper, Podillya, Slobozhanshchyna, and Chernihiv regions (Yurchenko, 1970, pp. 81–157).

I. Mogitich was also engaged in the study of building schools of folk church building, schools of monumental construction of the Carpathians. On the basis of the study of artistic and technical means of the building of certain types of folk churches in the Ukrainian Carpathians, I. Mohitich discovered such building schools - Hutsuls, Boykos, and Lemkos (Mohitich, 1987, p. 206).

Prof. V. Brykovskii points out that the existing churches in the Carpathians are connected with three ethnographic groups (Lemkivshchyna, Boykivshchina, Hutsulshchina), which have their own types of churches in a certain territory, differing in their form of the tops, plans, technical solutions, architectural details (Brykowski, 1995, pp. 84–95).

Despite extensive material on architecture, there are no clear indications that determine affiliation of the churches to a particular school of folk temple construction.

The purpose of the article

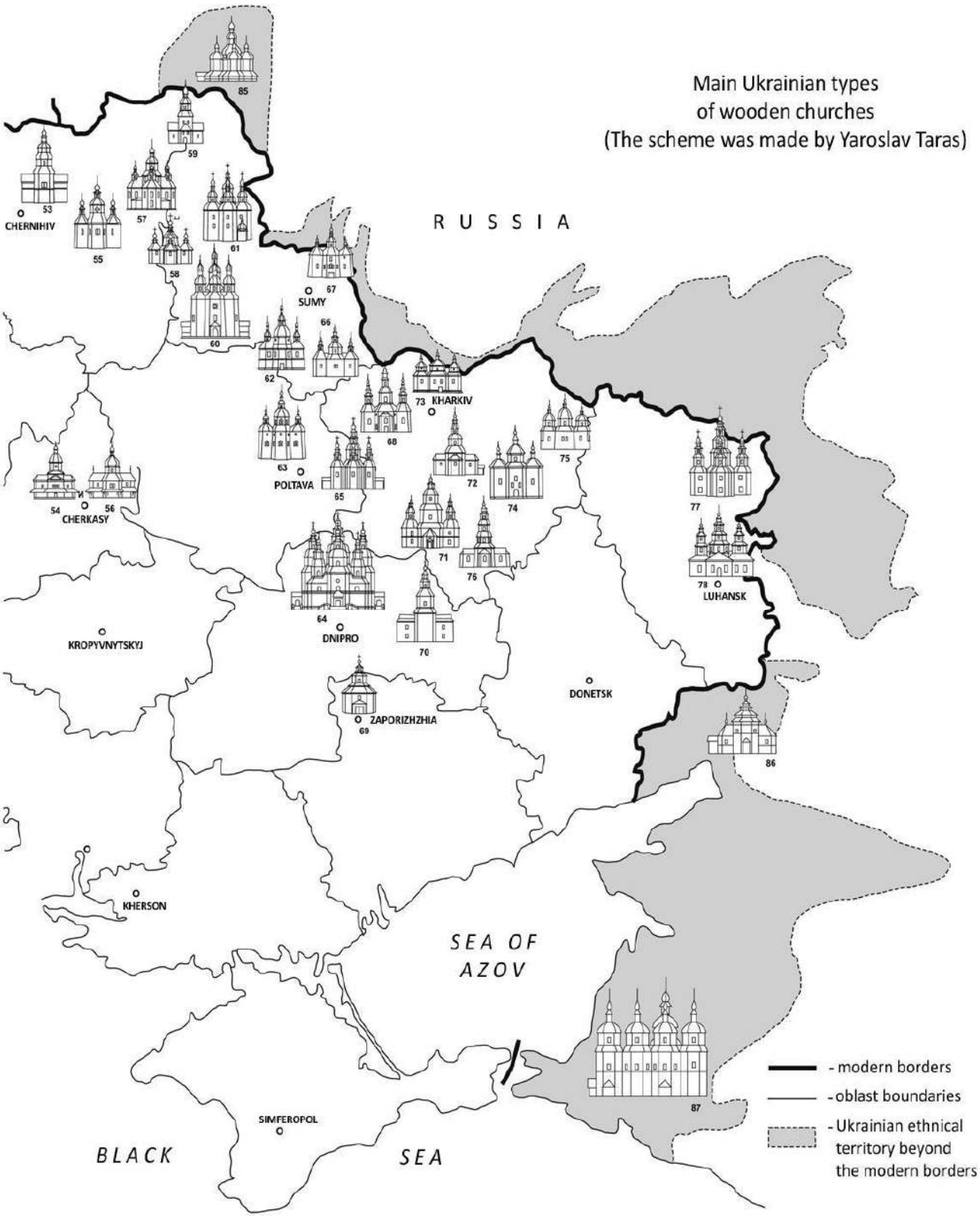
The purpose of the proposed article is to identify the features that have emerged in the architectural and constructive decisions of the wooden churches of Ukrainian Carpathians, on the basis of which it is possible to distinguish schools of folk temple construction, types and groups of churches.

The Presentation material

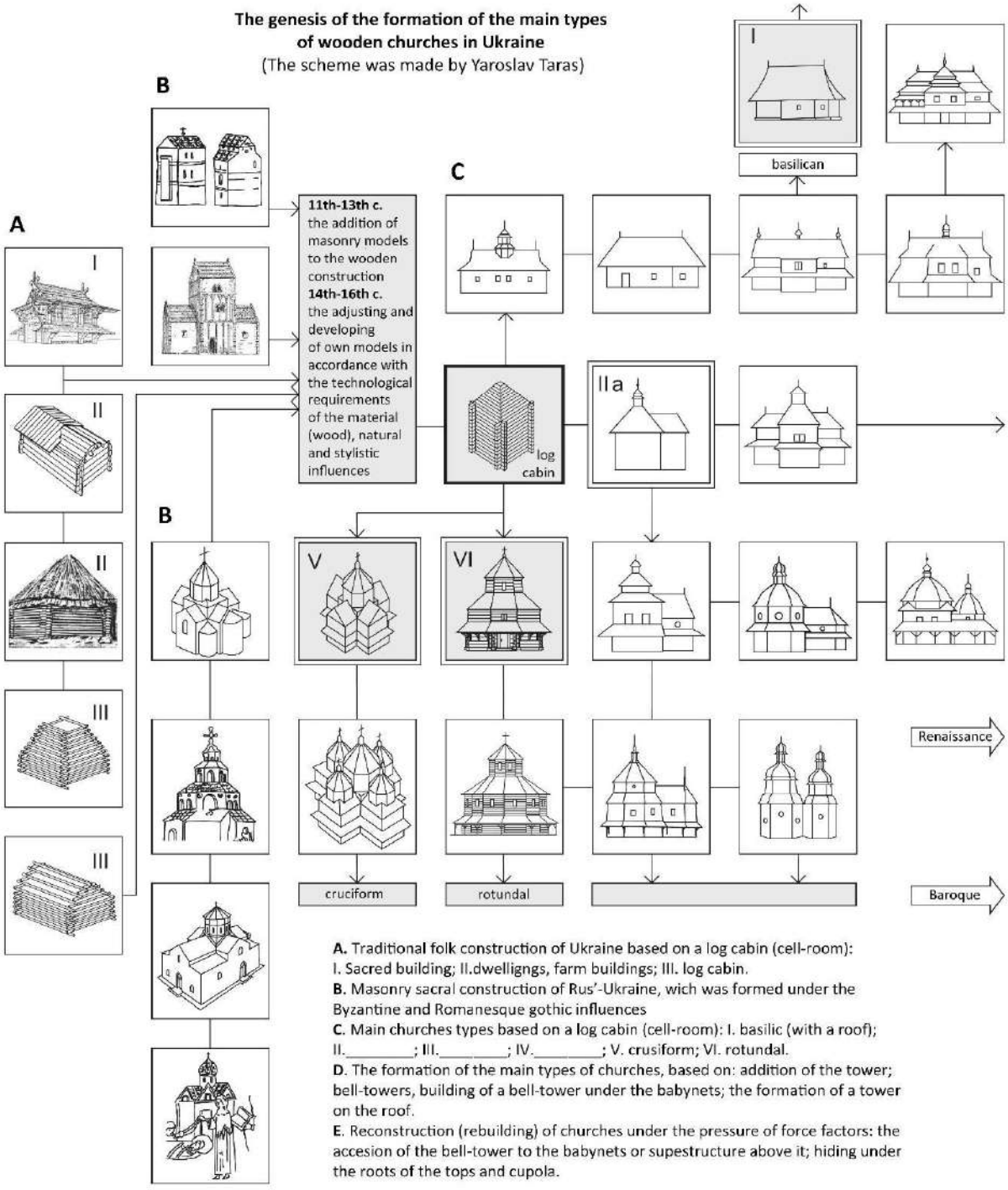
Researchers of the Ukrainian sacred wooden architecture recognized the existence of schools of folk temple construction (architecture) in the Carpathian region. Schools are created by acquiring specific features in construction. A folk tradition formes in the process of the construction of a temple, a house, household buildings.The delimitation (selection) of schools in folk construction, takes place on the basis of signs that have been formed in architectural and constructive decisions under the influence of historical, spiritual factors, religious beliefs, and have become indicators in the identification of the architecture of an ethno-national community, an ethnographic or ethnic group.

Ethnic identity of schools of folk temple construction takes place at the internal level of the formation of an ethnic group and is closely linked to material and spiritual culture. It has indicators that have been developed as a result of the centuries-old construction tradition in the building of a temple, a house, farm buildings.

Before taking up the characteristics of the schools of the people's temple building of the Ukrainian Carpathians, it is advisable to define the term itself. The school of folk temple building is a collection of historically established architectural areas of the construction of churches that are characteristics of certain areas and are identification indicators that determine the ethnographic and ethnic group, indicate the use of traditional techniques or the excellent means of architectural formation of space in a wood, is an architectural expression of religious ideals and the outlook of the people.



Geomorphological factors, natural and climatic conditions, external and internal influences affected the formation and distribution of volumetric-planning decisions of wooden churches of Ukrainian Carpathians (Taras, 2007, pp. 93–160). In the Carpathian region, such schools of folk temple building were identified – Boikos, Hutsuls, Lemkos, and in the historical-geographical region of Transcarpathia were separated types and groups of churches.

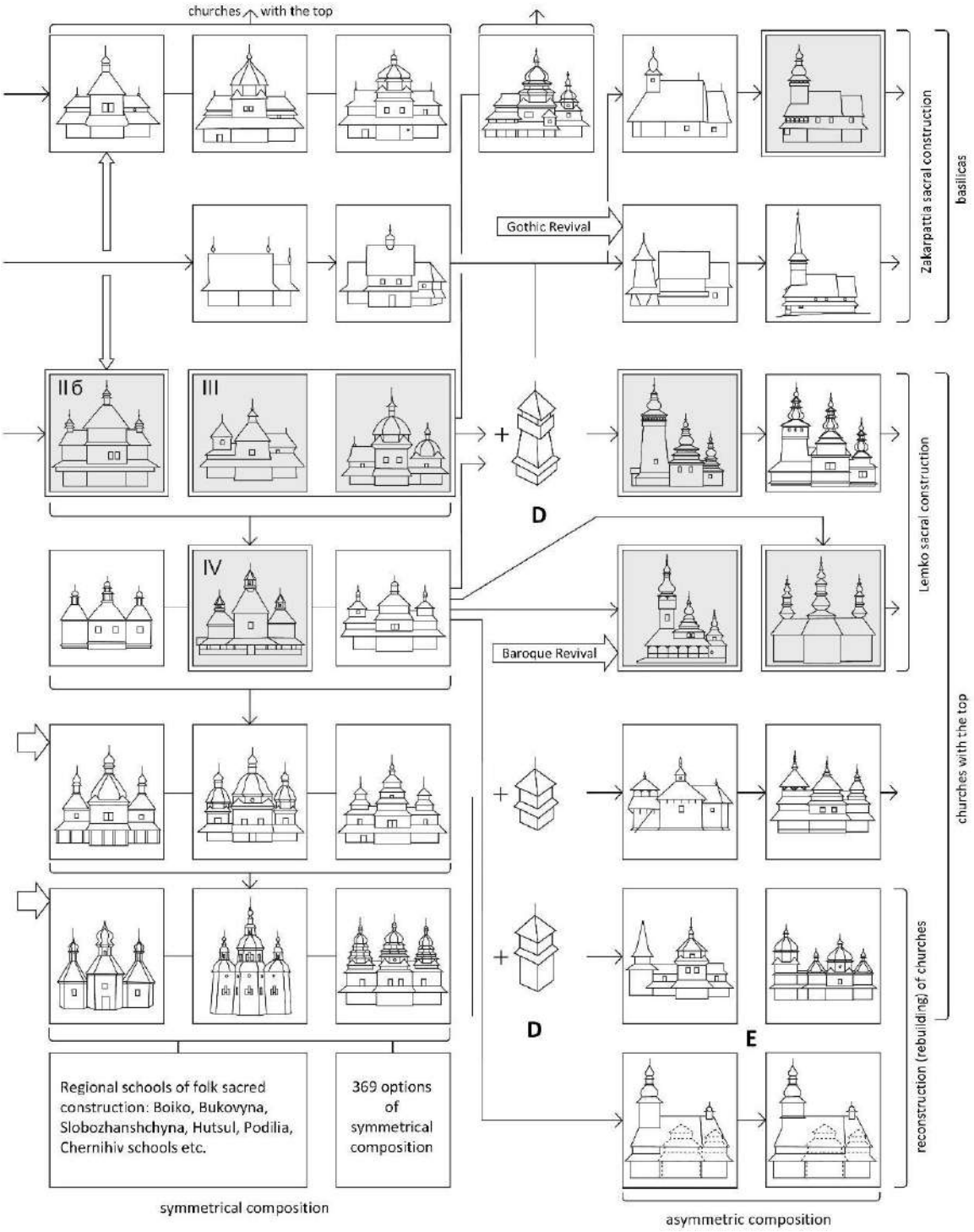


Boykos school of folk temple building

V. Scherbakivsky (Scherbakivsky, 1913, p. 5) was the first one, who described the churches that were in the ethnographic boundaries of the Boykivshchyna. In his opinion, Boykos church has eight common features with general-Ukrainian and six distinctions, which indicate that it is a separate type (Shcherbakivsky, 1913, pp. 5–6). V. Sichinsky, on the basis of field research of churches held in the Galician Boykivshchyna in the summer of 1923 and in the Subcarpathian Boykivshchyna in 1924–1925, divides them on the basis of the number of spaces for "simpler" and "more complicated" types (Sichinsky, 1926, p. 158–159).

In his later work, V. Sichinsky refers only to the churches located within the ethnographic group of the Boykivshchyna, indicating the specificity of the Boykos-type church and its archaic, significant preservation of original form (Sichinsky, 1956, pp. 102–104).

Defining Boykos type of churches is given by Y. Babiy. Of his definition “this type is already completed and authentic”, it “distinguishes itself in comparison with Hutsuls and Lemkos in the general-Ukrainian style with its extremely original forms and peculiar structure” (Babiy, 1939, p. 19). Boyko churches were also investigated by P. Yurchenko and G. Logvin. According to P. Yurchenko, “Boykos church of the eighteenth century with high towers comes from ancient timber block-house system that was in the sixteenth and seventeenth centuries distributed in Galicia and the northern Carpathians. It has survived in its original forms only in the mountains, where new buildings with multi-level high towers were created in the eighteenth century” (Yurchenko, 1968, pp. 57–58).



According to G. Logvin, “the temples of the Boyko school masters differ, first of all, in the composition of the plan, which is always formed by three square logs, the average of it is slightly larger, as well as the geometry of forms, which fully corresponds to the interior space [...] with plenty rooms (Logvin, 1999, pp. 453). Mohitich, characterizing the Bojko building school of folk church building, points out that for him “the characteristic fragmentation of one-, two-, and triple churches with multi-zaloms [that literaly means a “fold”], it traces the gradual complication of the configuration and form of the top - from the simple cut-out pyramid to the high multy-tower (Mohitich, 1987, p. 231).

Polish professor R. Brykovskii defines the geography of the Boyko type of distribution, as well as gives an analysis and description of the main Boyko types (Brykowski, 1995, s. 89–92).

Based on our previous research, we will give the main characteristics of the Boyko school of folk temple construction:

· the architectural and constructive decision is made on the basis of the subordination of the general masses of the central composition, symmetry, harmonization and geometrization of forms, the fragmentation of one-, two- and three-layer churches with multiplication, complete correspondence between the interior and the exterior;

· the plan is always formed by three rectangular, close to squares, logs: the middle (nave) is slightly larger, the two sides (the babinets, the altar) are smaller;

· the presence of the increase, bells and galleries in the second layer around the western frontier;

· constructive means are always organically linked to the artistic expressiveness of the structure: the inclination of all the planes of the walls of the frame to the middle of the structure (the average log is smaller than the inclination of the walls of the altar and the babinets) was carried out to provide a structure of greater staticity, a greater height due to optical illusions and to facilitate the masses of the upper architectural forms;

· logs are covered by three high step-pyramidal tops, the average higher from the side, dominates over the whole structure, the two lateral tops are not quite symmetrical, have no exact church is different in a different combination of octagon-on-square and quadrangular in plan construction;

· in Transcarpathia, the tops of the babinets and nave can be of the same height; the upper top of the babinets will never be higher than the nave; it can serve as a bell tower;

· tops of the Boyko Churches are lower than the general-Ukrainian, “grow” mainly from three rectangular logs combined by roofs on brackets or pillars, have more zaloms;

· the functional rooms of the sacristy and “diakoniki” built at the same time as the church do not extend beyond the size of the central log; square, wings at the altar, wing-apses in the navas are within the limits of the roofs, and if the above are submerged, they are covered with separate roofs or baroque towers;

· the wooden walls are well protected from rain and moisture by dismembering the covering on horizontal layers with large drafts, the organization of the roofs that encircle the church, and the widespread encirclment on the western facade on the carved pillars with slopes in the form of arches;

· the sheathing of the walls to the roofs is carried out by a screw of a different patterns, which enriches the planes of the building;

· the entrance door in the babinets is always from the east (although there is a door from the south), the construction and ornamentation of the doors have the traces of the gothic;

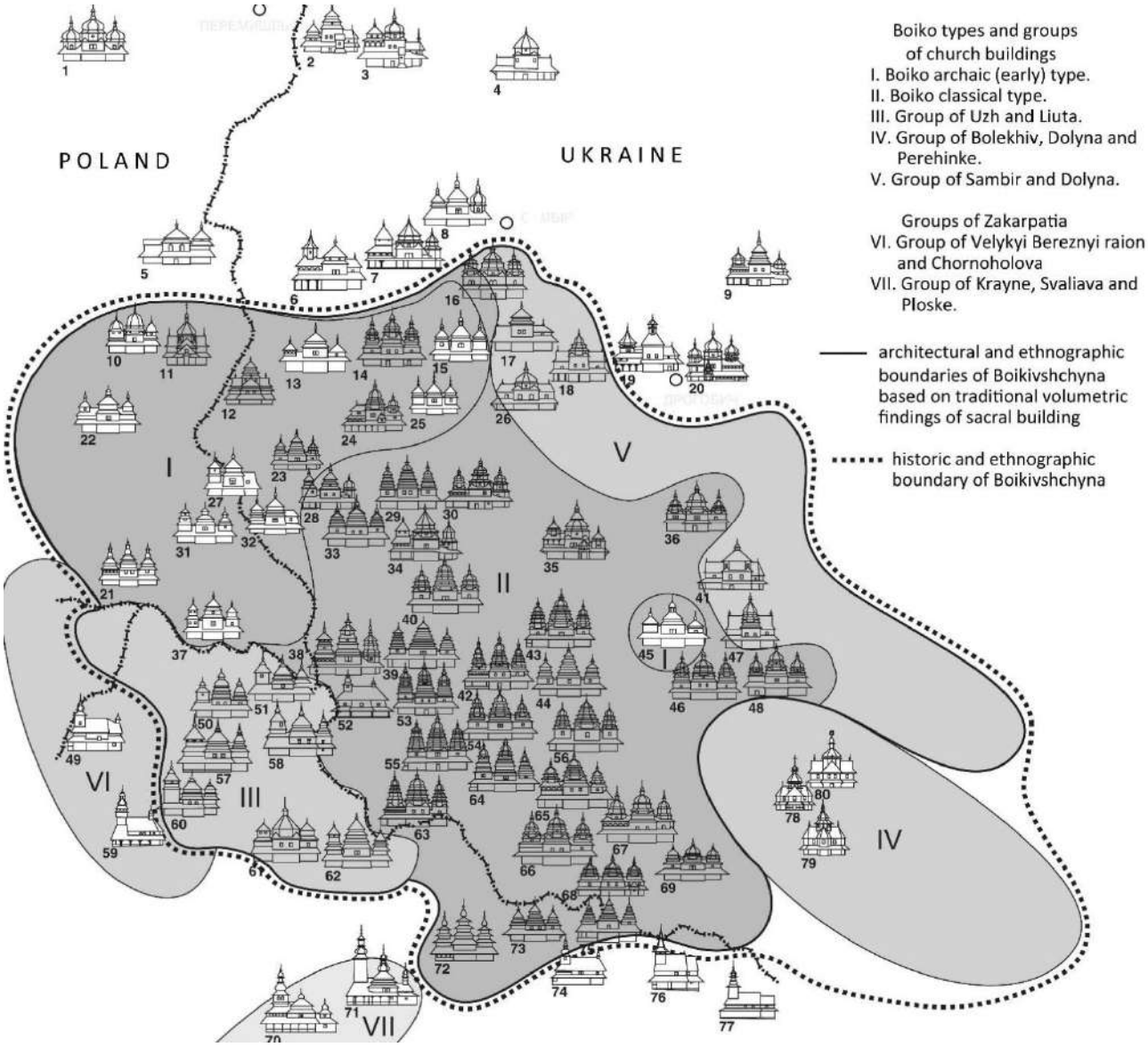
· the floor at the altar is never higher than the floor in the nave;

· the iconostasis is always multi-layer, reaches the height of the first middle-floor hall;

· illumination of premises in the lower layer in the quadrangular in plan construction is carried out through small windows, that are absent in multi-level tops;

· the presence of a large number at the top at different levels of horizontal beams (cross beams, clips, scales);

Prehistoric multiplied in vertical dimension churches of the archaic type, formed by three square logs, the average of which is slightly larger, ends with pyramidal vertices with one, two zaloms (the church of St. Paraskeva, the city of Skole, the XVII century, St. Dmytro, with the v. of Mala Linina, 1742, Assumption of the Blessed Virgin Mary, Turka, 17th c.). They are located on the main communicative routes between the Carpathian and Transcarpathian regions.



The location of Boyko wooden churchers in relation to the mountain ridges. longlandization of the mountains: the ridges of the Stryi-Syan Verkhovyna and Verkhovyna Middle-Divided Dividing the spine is the limit of distribution in the longitudinal valleys of multi-occupied Boychiv churches

Types and groups of churches in Boikivshchyna based on volumetric findings: **1**.P`iatkova Rus`ka, 1732: **2**. Torky, 1st half of XVII; **3**. Dusivtsi, 1641; **4**. Pidlisky, 1665: **5**. Liskovate, Pol`scha, 1832: **6**. Stara Sil`, ts.sv.P`atnytsi, XVII: 7. Stara Sil`, ts.Voskresinnia Khrystovoho, XVII; **8**. Morozovychi, XVIIc.; **9**. Tyniv, 1718; **10**. Rivne (Roven`), Pol`scha, 1780; **11**. Hoshiv, 1858. **12**. Mshanets`, 1762; **13**. Mala linyna, 1742; **14**. Busovys`ko, 1780; **15**. Zvir, 1792; **16**. Chukya, 1854; **17**. Lopushna, XVII; **18**. Nahuievychi, 1801; **19**. Drohobuch, ts.Vozdvyzhennia Chresnogo Khresta, 1613; **20.** Drohobych, ts.sv. Yura, end of XV – b.XVI; **21**. Smerek, Pol`scha, b.XIX; **22**. Khrevt`. Pol`scha, 1787; **23**. Zhukotyn. 1876; **24**.Topil`nytsia, ts.Uspennia Pe.Bohorodytsi, 1730; **25**. Nedil`nia, 1779; **26**. Pidbuzh, 1828; **27**. Boberka Horishnia, XVIII; **28**. Vovche, ts.Vvedennia Pr.Bohorodytsi, 1680; **29**. Yavora Horishnia, 1882; **30**. Isai, 1663; **31**. Stuposiany, 1787; **32**. Boberka, 1725; **33**. Vovche, ts.Rizdva Pr.Bohorodytsi, 1890; **34**. Turka, ts. sv.Mykoly, 1739; **35**. Dovhe Pidbuz`ke, 1723; **36**. Orove, 1867; **37**. Volosate, Pol`scha, 1742; **38**. Botel`ka Verkhnia, XVIII; **39**. Yabluniv, 1838; **40**. Il`nyk, 1860. **41**. Verkhnie Syn`ovydne, 1790. **42**. Rosokhach, 1882; **43**. Rostoka Verkhnia. 1862; **44**. Tysovets`, 1863. **45**. Scole, XVII; **46**. Kam`ianka, 1872. **47**. Trukhaniv, 1830. **48**. polianytsia, 1850. **49**. Sil`, 1703, XIX; **50**. Volosianka, XVIII; **51**. Uzhok, 1745; **52**. Sianky, 1831; **53**.Vysots`ke Nyzhnie, 1814; **54**. Krasne, 1850; **55**. Matkiv, 1838; **56**. Oriavchyk, 1st half of XIX; **57**. Vyshka, 1700, XVIII; **58**. Sukhyi, 1700, 1769; **59**. Chornoholova, XVII, 1794; **60**. Kostryno, 1645, 1761; **61**. Husnyi, 1655; **62**. Perekhresnyj, 1641; **63**. Kryvka, XVII; **64**. Mokhnate, b.XIX; **65**. Kal`ne, 1820; **66**. Tukhol`ka, 1845; **67**. Khitar, 1860; **68**. Oporets`, 1844; **69**. Verkhnia Rozhanka, 1804; **70**. Svaliava-Bystryj, 1588, 1759; **71**. Kanora, 1792; **72**. Volovets`, XVIII; **73**. Talamash, XVII; **74**. Huklyvyj, b.XVIII; **75**. Verkhnyj Studenyj, XIX, 1804;**76**. Rekity, 1751; **77**. Synevirs`ka Poliana, 1817; **78**. Sloboda Bolekhivs`ka, 1700; **79**. Lypa, 1720, 1901; **80**. Roztoky, 1832.

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Church of Boykiv school of folk temple construction. An example of loss of the original foem. An extract from collection of Shevchenko Scientific Society in Lviv. **1.** Church Pokrovy Pr.Bohorodytsi, Talamash XVII; Photo taken by V.Schebakivsky; **2**. Ch. Uspennia Pr.Bohorodytsi, Topil`nytsia (Horishnia), 1730; Photo taken by V.Schebakivsky; **3.** Ch. of snt.Nicholas in Tur`ye village, 1690; Photo taken by V.Schebakivsky in 1910; **4**. Ch. of snt.Nicholas. Photo taken by Yan Taras in 2011

At the highest level of Ukrainian sacred architecture are the following churches: Cathedral of the Blessed Virgin Mary, w. Matkiv, 1838 (middle upper with five octopus, babinets – four-pointers); v. Roztoka, 1862 ("the middle upper with five octagon-on-square towers, the babinets with four, and the altar with three"); v. Mohnate, mid. XIX century. ("The middle upper with four quadrilaterals and two octagons, lateral babinets with three quadruplets while all three peaks have octagonal towers"); St. Mikhail, v. Rosohach, 1882; The descent of Spirit, v. Vysotsko Lower, 1814 ("the middle upper and the Babynets with three quadruplets and three octagon-on square shape construction, presvetry with three quadruplets and two octagons") (Dragan 1937, part 1, pp. 90, 92, part 2, figure 96 , 98).

Boyko Sacral Architecture is truly a work of folk art, a relic of Ukrainian architecture. Here the original forms of the XVI–XVII centuries were preserved.

Hutsul School of Folk Temporary Construction (Taras, 2000, pp. 239–262; Taras, 1999, pp. 472–509). Most researchers denote cross-layout church that exist within and outside the historic and ethnographic region of Hutsulshchyna, as a creation of the Hutsul school of folk templ construction. At the same time, other types of churches present in this historical and ethnographic area are not taken into consideration.

The architectural and constructive characteristics of the churches are given by V. Sichinsky, P. Yurchenko, G. Logvin (Sichinsky, 1956, pp. 105–106; Yurchenko, 1970; Logvin, 1999, pp. 417–462).

In detail, I. Mohitich investigates the preserved cross-layout churches of Huzulshchyna, distinguishes according to the criterion of proportionality in constructing plan five basic types (Mohitich, 1987, pp. 207–215).

Prof. R. Brykovskii on the basis of ethnographic works by Y. Falkovsky defines the limits of distribution of Hutsul cross-layout churches: in the East they are limited by White Cheremosh River, in the West by Prut, in the North the boundary passes from Delyatyn through the Upper Bereziv, Yabluniv, Kosiv, and Kuty. He believes that before Hutsulshchyna occupied the territory between Prut and Limnytsya, the Hutsul churches were located far in the Northwest outside the Svicha river, and eventually they were pushed out of this district by the Boyko church. In the North, the Hutsul churches go far beyond the ethnographic boundaries of Hutsulshchyna to the Kalush area, Kolomyia, and cross the border of the Prut River; they can be found in the outskirts of Tlumach, outside the Cheremosh River in the North-Eastern direction in the outskirts of Snyatin or Gorodenshchyna "(Brykowski, 1986). Over time, the Hutsul churches went deep into the Chornohora massif, through the pass to Transcarpathia (the Church of the Lord Lazeshchyna Plitovaty, 1780, the Church of the Ascension of the Lord, v. Yasinia, 1824) (Sirochman, 2000, pp. 609–611, 619–623).

The appearance of churches outside the historical and ethnographic boundaries of Hutsulshchyna – in Pokutta, Boykivshchyna, Transcarpathia – can not be linked only with the Hutsul school of folk temple construction. For example, churches between the Sukil and Limnitsa rivers (Sloboda Bolechivska, 1700, Lipa, 1720, Knyazivske, 1774, Tysiv, 1783, Vytvitsa, 1824, Tsenyava, 1745), Mohitych and R. Brykovskii belong to the Hutsul school, and G. Logvin to the Galician school (Mohitich, 1987, pp. 214–215; Logvin, 1957, p. 213). Ethnographers also count this territory to the Boykivshchyna (Boykivshchyna, 1983, p. 27; Huzulschyna, 1987, p. 25).

There is reason to believe that this group of churches can not be attributed either to the Hutsul or Galician schools. It appeared in the area where the medieval monasteries were earlier (Kripyakevich, 1927, pp. 75–76), the churches were built there according to certain patterns. For example, the Church of Mezhygirskogo Monastery (Tselevich, 1886–1887; Mokłowski, 1914) was an example for Maniavskii Skete. Researchers associated the emergence of the cross-layout church with Armenian influences (Dragan, 1937, p. 59), their distribution – with the Maniavsky Skete, which was the center of the Orthodox Church of Galicia and Podillya, and many people came to it. They differ from those within the Hutsulshchyna, in particular, they have granular armors, except for the western ones, covered with a log frame like a closed vault; the middle upper is the center of the whole composition, the feature of which is the compactness of the volume (v. Sloboda Bolechivska, 1700; Tysiv, 1783, Synovidne Lower, 1803, Maniava-Nadvirna, 1681, Krekhovichi, 1842, Puilo, 1778, Yasin Horyshniy, 1756). In the same Hutsul churches, the armors are rectangular, have different proportions, are covered with roofs, flap ceiling.

It is expedient to define this group of churches as Bolechiv-Dolin-Periginsk. Its foundations were laid by monasteries based on the cross-layout churches that took place in Pokuttia and continued in Hutsulshchyna (Taras, 2003).

Within the historical and ethnographic region of Hutsulshchyna there are two more groups of churches, which researchers often overlook or refer to Transcarpathian or Bukovinian schools. In the South, there are three-partial churches with armor-conches (side-arms are rectangular, altars) and a low tower on the roof (Lazeshchyna, 1827, Chorna Tysa, 1836, Stebny, 1856, Kvasy, 1860 (1905), St. John the Baptist, Yasinia, 1926), in the west – three and one-and three-conches churches (Ust-Putila village, 1881) (Taras, 2006, p. 107). – 110, 164–167).

These are a few groups of churches that appeared in the nineteenth century on the edge of ethnographic regions. Taking into account the fact that the dominant type in the Hutsulshchyna are cross-layout churches recognized by the researchers as the works of local masters, we will mention the main features inherent in the Hutsul school of folk temple construction:

– the cross-layout plan is created by crossing two rectangles or by adding to the central square of the smaller rectangular ramen;

– the three-dimensional solution depends on the proportions of the lateral ramens, which can be of five types from the principles of construction to the central frontal square (Mohitich, 1987, pp. 207–216):

1) a plan in the form of an equilateral cross (the church of the village Vorokhta, The Nativity of the Virgin Mary, 1615, 1811, Lazeshchyna Plitovaty, 1780, Delyatyn village of 1620–1630, the village of Knyazhdvir, 1846, Dora village, the XVII century, now in the city of Yaremcha);

2) the plan is close to the cross with a slight reduction of lateral rectangular ramen (St. John the Most Gracious in Yaremche of the nineteenth century, Transfiguration of the Lord Church in the village of Rozhniv, 1841, the Transfiguration of the Lord in the village of Loev, in the eighteenth century, Strukovska church of the village. Yasin, 1824), with three parietal rames (St. Yakim's Church of Smodna village, XVIII century); 3) plan of the cross with short lateral armors (the church of the Annunciation of Kolomyia, 1587, St. Dmitry village of Kremintsi, in the eighteenth century, St. Anne village of Bystrets, 1872, St. Trinity village Mykulychyn, 1868); 4) a plan of the cross with a slight reduction of lateral rectangular ramen and an elongated rectangular babinets (the church of the Assumption of the Virgin Mary in Pistyn village, 1600, St. John, Zelena village, 1846), with crossed armors, and a rectangular babinets (Church of the Exaltation in Nadvirna, moved from Maniavsky Skete in 1681); 5) a plan of the cross with short lateral rectangular armors and an elongated babinets or altar (St. Paraskeva's Church, Kosmach village, 1718, Virgin Mary's village Kryvorivnia, 1818), with three faceted armors and a rectangular babinets (St. Vasil, Pidzakharychi village, 1876);

– the compositional diversity of churches is achieved at the expense of rectangular granular ramen of different proportions, unequally oriented to the axes, and the completion of the main volumes by one, three, five towers;

- the dominant axis is the east-west (the church of St. Pistyn, the first half of the eighteenth century, Maniava, 1681, Krivorivna, 1818, Tysmenytsia town, 1736);

- the rectangular base of the nave in most of the churches is visible from the outside, elevated to the level with the “horse's” roofs, serves as the basis for an octagonal neck, which is much narrower than the average log, the transition between the square base and the octagonal neck is carried out through visible outside of the Pentecostal;

- the towers of the five-domed churches are always located on the axes, the central one is higher than the other four, equal in height, in the three tower structures located on the longitudinal axis (east-west), the tower of the nave is higher than the towers of the altar, the babinets, and the last – equal with each other;

- logs on each cross are covered with a vault, less with a slippery slab, nave – with a tower; Roofs of lateral rectangular armours of a two-slope, many-sided – pentagonal;

- an octagonal neck is covered with a tent or tent with a slight intercection, which ends with a crown with a cross, placed on a small lamp;

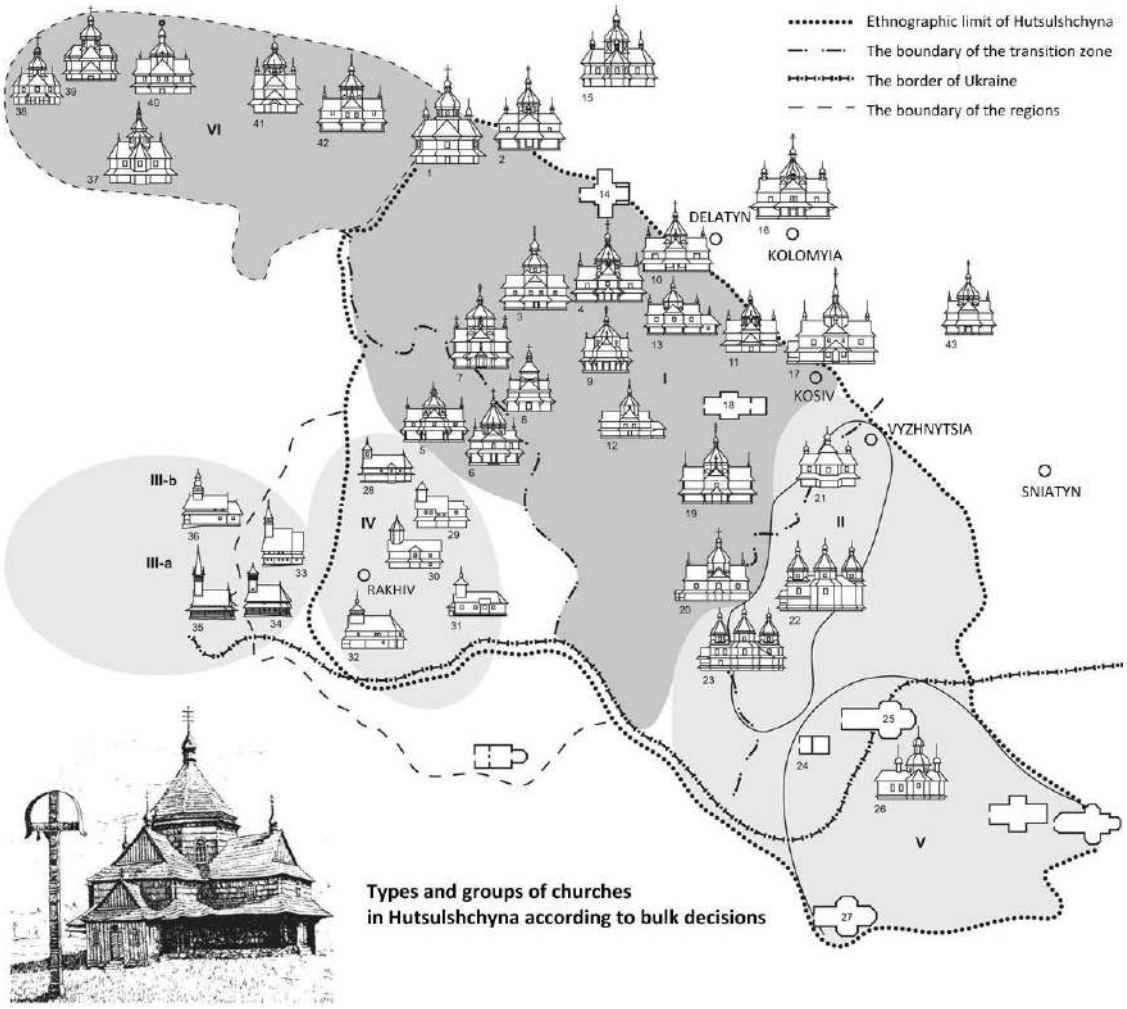
- on each ramen there are small crowns with crosses or only crosses on a conical basis;

- Architectural expressiveness is achieved by comparing equal masses, as well as slope of walls for the purpose of illusory increase of height in the interior and monumentality in the exterior;

- most churches have two doors: in the western and southern sides; window luminescences cut into the logs, four – in the drum;

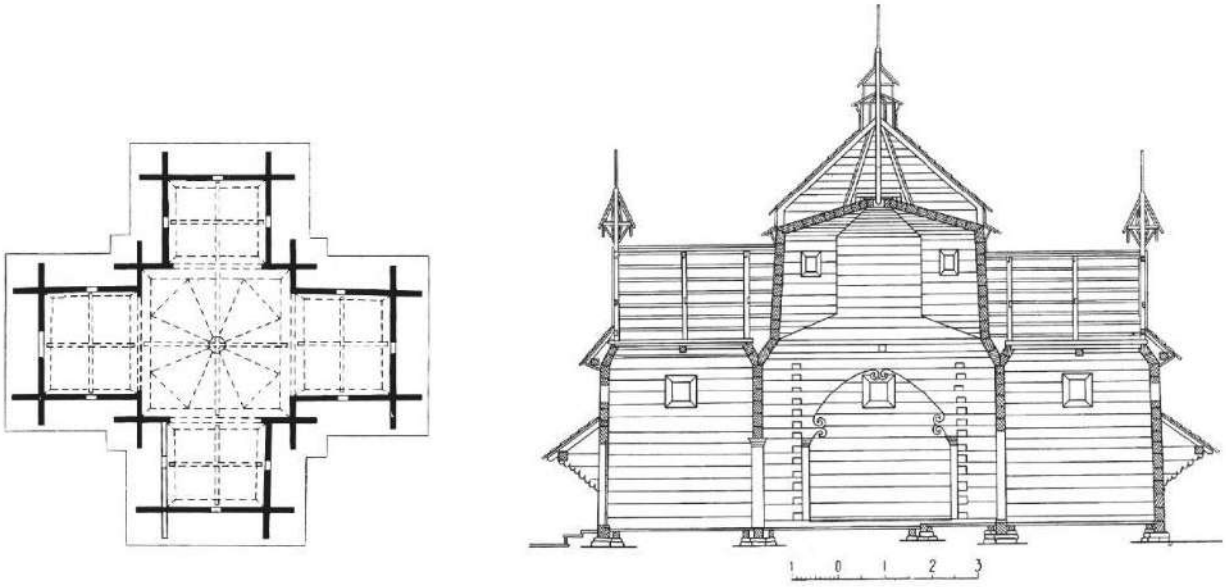
- the walls are divided vertically by a wide hood, which encircles the church, rests on curved brackets; the transition between the wall, the roof and the top is carried out by a complex gzyms.

It is erroneous to assign all the cross-layout churches in the Carpathian Mountains to the Hutsulian school, as our studies show that this type is originated in Pokuttia and was associated with monasteries (Taras, 2003), the sacred architecture of the stone churches of the XIII–XIV centuries in Halych, Vasiliev, Lviv.



I. Hutsul classic type. The baptism of one, three-, fifth-century churches **II.** Vyzhnyts'ko-Putyl's'ka hrupa. Trydil'ni trykonkhovi odno-, tryverkhi tserkvy **III-a**. Khusts'ko-Dubivs'ka hrupa. Dvo-, tryzrubni tserkvy iz shpylevydnymy hotychnymy zavershenniamy, vysokymy dakhamy u riznykh rivniakh nad vivtarem ta tsentral'nym zrubom **III-b**. Velykobychkivs'ka hrupa. Dvo-, tryzrubni tserkvy iz barokovymy vezhamy, vysokymy dakhamy u riznykh rivniakh nad vivtarem ta tsentral'nym zrubom IV. Bohdano-Yasins'ka hrupa. Trydil'ni tserkvy z ramenamy-konkhamy z nevysokymy vezhamy na dakhu V. Pivdenno-Bukovyns'ka hrupa. Trykonkhovi tserkvy z verkhom nad navoiu **VI**. Bolekhivs'ko-Dolyns'ko-Perehins'ka hrupa (v mezhakh Bojkivschyny)

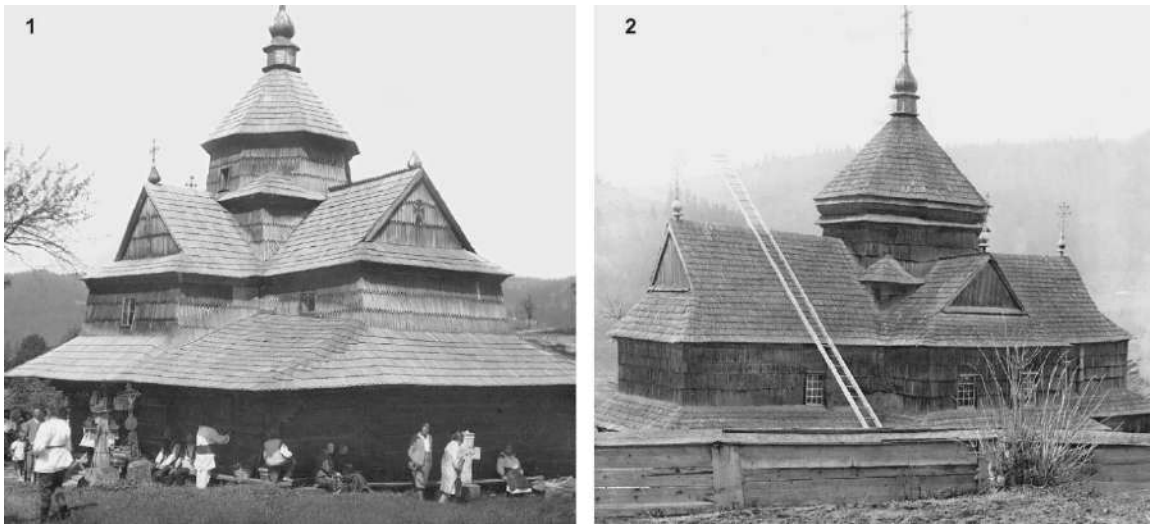
1. ts. Vozdvyzhennia. Maniava (monastyr-skyt). 1681; **2.** ts. Uspennia Pr. Bohorodytsi.Hvizd. 1739; **3.** ts. Ioana Mylostyvoho. Yaremcha. XVIII; **4**. ts. sv. Mykhajla. Yaremcha. XVII; **5**. ts. Voznesinnia Hospodn'oho.Yasinia. 1824; **6**. ts. Preobrazhennia Hospodn'oho.Lazeschyna. 1780; **7**. ts. Sv. Trijtsi. Mykulychyn. 1868; **8.** ts. Rizdva Pr. Bohorodytsi. Vorokhta. XVIII;. **9**. ts. sv. Dmytra. Kremintsi (Tatariv). XVIII; **10.** ts. Zachattia. Bili Oslavy. 1746; **11**. ts. Uspennia Pr. Bohorodytsi. Pystyn'. 1858; **12**. ts. sv. Dmytra. Kosmach. XIX; **13**. ts. sv. Mykhajla. Liuchky. XIX; **14**. ts. Rizdva Pr. Bohorodytsi. Diliatyn. 1620; **15**. ts. Rizdva Pr. Bohorodytsi. Tysmenytsia. 1736; **16**. ts. Blahovischennia. Kolomyia. 1587, XVIII; **17**. ts. sv. Paraskevy. Kosiv; **18**. ts. Voznesinnia. Brusturiv. 1785 **19**. ts. Rizdva Pr. Bohorodytsi. Kryvorivnia. 1818; **20**. ts. Petra i Pavla. Krasnoiliv. 1843; **21**. ts. Ivana Suchavs'koho. Vyzhenka. 1792; **22**. ts. sv. Vasylia. Koniatyn. 1790; **23**. ts.sv. Paraskevy, Ust` Putyla, 1881; **24**. ts.sv. Mykolija, Verkhnij Yalovets`, XIX; **25**. ts. Rizdva Pr. Bohorodytsi, Seliatyn, XVII; **26**. ts. Vasylia, Sadin (Rumuniia), 187–1878; **27**. ts. Petra i Pavla. Kyrlybaba (Rumuniia), 1784; **28**. ts. Uspennia Pr. Bohorodytsi, Yasinis, 1836; **29**. ts. Pavla i Petra, Laxeschyna, 1780; **30**. ts. Rizdva Pr. Bohorodytsi, Kvasy, 1860; 31. ts. sv. Triltsi, Roztoky. 1905; **32**. ts. Rizdva Pr. Bohodytsi, Dilove, 1750; **33**. ts. Mykoly (Verkhnia), Serednie Vodiane, 1428, XVIII; **34**. ts. mykoly (Nyzhnia), Serednie Vidiane, mid. XVII; **35**. ts. sv. Mykoly, Dibrova, 1604, XVIII; **36**. ts. Voznesinnia, Kobylets`ka Poliana, XVIII; **37**. ts. Voznesinnia Hospodn`jhj, Lypa, 1720–1901; **38**. ts. sv. Paraskevy, Sloboda Bolekhivs`kf, 1700. **39**. ts. Vvedennia v Khram Pr. Bohorodytsi, 1783; **40**. ts.sv. Vasylia, Roztochky, 1832; **41.** ts. v Tseniavi, 1745; **42**. ts. sv. Mykoly, Slyvky, 1760; **43**. ts.sv.Mykhajla, Ust`ie, 1853



1 **2**

Church of the Ascension of Jesus in Yasinya village. **1.** Floor plan; **2.** Cross section

Church of the Ascension of Jesus in Yasinya village.
3 General view. Drawings by Petro makushenko, photo by Florian Zapietal



Churches of Hutsul school of folk temple construction. Photo by V. Scherbakivs`kyj:
1. Church of the Nativity of the Blessed Virgin Mary in Vorokhta XVIII;
2. Snt. Michael`s church in Dovhopole village, 1872

The architectural and ethnographic boundaries of the churches of the Hutsulshchyna do not coincide with the historical and ethnographic, which are defined by other classes of material and spiritual culture.

One can agree with the opinion of R. Brykovskii that “Hutsul form" appeared in these territories at a later time (Brykowski, 1995, s. 73, 92–96). This is evidenced by the construction of cross-layout churches. Most of the Hutsul churches are from the 19th and 20th centuries. There are several preserved monastery churches from the XVIII century. All of them are built in the area between Sukil and Limnytsya.

In general, wooden cross-layout churches in Hutsulshchyna, even though recognized as the creations of this ethnographic group and belong to the Hutsul school of folk temple construction, can not be at the same time an indicator for determining the boundaries of the historical and ethnographic region. They point out that the sacred construction known to us was formed here under the influence of certain historical and political circumstances, which contributed to the spread of cross-layout churches in the Hutsulshchyna from the Carpathian region in the XVII–XVIII centuries.

Hutsul masters have the longest tradition of building cross-layout churches. As in previous centuries, they are still spreading them to other areas.

Transcarpathian School of Folk Temple Construction

Traditional culture of Ukrainians of Transcarpathia attracted the attention of ethnographers in the XIX century (Transcarpathia in the Ukrainian ethnographic literature of the XIX century, 1989). They differed in their determination of its zoning (Tivodar, 1999, p. 4).

According to M. Tyvodar, Transcarpathia is an ethnographic zone, which “on the one hand has a considerable variegated population (Ukrainians, Hungarians, Romanians live compactly in certain territories, but Germans, Slovaks, Jews, Gypsies, Russians and other small groups in cities and villages), on the other hand, the ethnographic mosaic of the local Ukrainian population (hutsuls, boikos, dolyniany, lemkos and numerous local-territorial groups). This situation is typical of Transcarpathia since the Middle Ages” (Tivodar, 1999, p. 20).

The first one who considered the location of wooden churches in Transcarpathia by stylistic types was V. Zalozetsky. On the southern slopes of the Carpathians (within Eastern Slovakia and Carpathian Rus), he discovered “four types of wooden structures that are quite distinctly stylistically and geographically apart: pure centric towers [chreshaty. – Ya.T.] structures, elongated centric- baroque buildings, basilic gothic buildings, basil Baroque buildings “(Załoziecky, 1926, s. 14; see also the translation of this work by I. Starosolsky: Zalozetsky, 2003).

Makushenko investigated the Churches of Transcarpathia within the boundaries of the USSR, identified the existence of four main groups,. (Makushenko, 1976, p. 54). In particular, he paid attention to types of churches in Transcarpathia: Boykivsky, Lemkovsky, Hutsulsky, Baroque, Gothic (Pekar, 1977, pp. 413–419). At the same time, I. Mohitich studied Transcarpathian churches, he considered them by division into log-houses (one , two-, three-chreshaty), according to the volume-spatial solution (local type, single, double, triple, kreschaty). In Transcarpathia, he described the churches of Polyssia, Lemko, Boyko, and Hutsul (Mohitich, 1987, pp. 206–236).

G. Logvin refers to the Transcarpathian school only thirteen churches that have stepped towers, above the babinets – a tower-bell with a subterfuge, which has a gothic or baroque end (Logvin, 1999, pp. 459–462).

As we see, among architects, researchers of the Ukrainian traditional wooden churches, there is still no unanimous opinion about types of churches and criterias they should be attributed to the schools of the national temple building: Transcarpathian, Boykos, and Lemkos. This situation is complicated by the fact that ethnographers have not yet decided on the ethnographic regions of Transcarpathia and the neighboring Boykivshchyna, Lemkivshchyna, and Hutsulshchyna.

Most researchers classify Transcarpathian churches by architectural and constructive solutions, avoiding the issue of their connection with historical and ethnographic regions. This classification leads to mistakes. An obvious example of this approach is the churches of St. Svaliava-Bystry, 1588, 1759; Obawa, XVII century; Shelestove, beginning of the XVIII century, 1777; Ploske, (Canora), XVIII century, 1792; Glinianets, XVII century. R. Brykowski refers them to the south-eastern Lemkos type (Brykowski, 1986, pp. 162–168), and I. Mohitych considers them as the most completed type, which was created by Lemko construction school (Mohitich, 1987, p. 234). We can not agree with such definition.

First of all, these churches are located in the middle area of the Latorytsia River, that is, in the zone of direct contact with the Boykos churches, separated from the classical Lemkos type not only by a considerable distance, but also by Slovak types of churches, which on the other hand were to affect their architectural solution. M. Tivodar defines its inhabitants that “intertwine the traditions of the long-valley people and the Volovets's Boykos”, as Svaliavsky Volynians (Tivodar, 1999, p. 41).

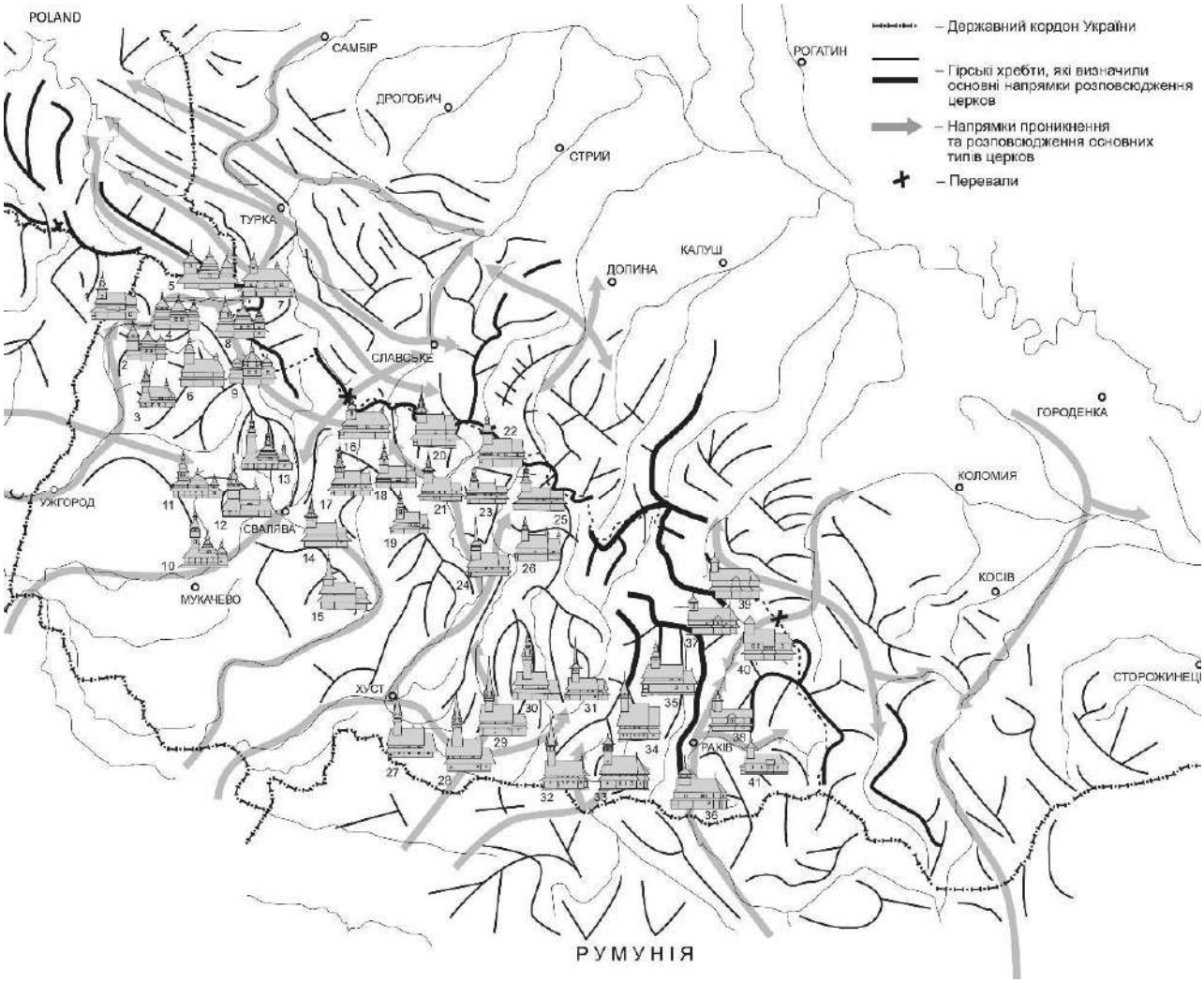
The boundary of Lemkivshchyna, according to M. Tivodawar's research, lies “in the south-east – in the direction of Perechyn, more precisely, in the village Novoselytsia. The eastern part of Lemkivshchyna can be conventionally conducted along the river Uzh” (Tivodar, 1999, p. 42).

R. Reinfuss describes the churches “over the middle current of Latoritsia in the outskirts of Svaliava (Ploske, Obawa), that is, on the territory already belonging to the Boykos Region, called Verkhovyna there” (Reinfuss, 1978, p. 48).

A. Pekar, a researcher of the history of the Transcarpathian Church, notes that the churches in the Svaliava River, Latoritsa River, represent the final stage of the Boyko Temples development in the direction of the Baroque influences of the Lemkos type, “in which” the master was able to artistically combine these two types of churches into one, harmoniously and attractive integrity” (Pekar, 1977, p. 415). P. Makushenko does not refer those churches to the Lemkos type. In his opinion, this group “was formed as a result of influence of Baroque style on the Boykos church” (Makushenko, 1976, p. 64). Its origin is associated with the Baroque style, which affected the architecture of the tower and the completion of the upper parts of the logs. Secondly, the churches differ in compositional solutions of the main volumes. In classical Lemkos type, the development of volumes took place “by the method of” connection “to the existing church tower-shaped bells”, and in the Svaliava group “on the basis of the building of the three-towers church, where the tower-bell tower developed at the place of the empors or over the empore under the western influences” (Taras, 1999, p. 302). In the classical Lemkos type, the bell tower is located on its own basis or foundation, it contains a part or even whole Babynets, it is not architecturally and compositionally connected with the nave and the altar. In the Svaliava group, all three volumes constitute a single architecturally completed facility.

Obviously, it is mistaken to think that all the churches that have a tower over the babinets belong to Lemkos type. After all, joining the tower to the traditional church took place throughout the western Ukrainian

ethnic territory. Such an affiliation took place in Moldova, Romania (Taras, 1986, pp. 51–58). In Transcarpathia it was best to join the tower to the traditional Boyko church. We outline this group of churches in the Svaliava region as Boyko-Transcarpathian or Boyko-Svaliavo-Dolyniansky.



The location of Transcarpathian wooden churches relative to the mountain ranges

1. Ch. st. Vasylia in Sil`, XIX; **2**. ch. Pokrovy Pr. Bohorodytsi in Kostryna, 1645, 1761; **3**. ch. st. Mykoly in Chornoholova, XVII, 1794; **4**. ch. st. Mykhajla in Vyshka, 1700, XVIII; **5**. ch. st. Mykhajla in Uzhok, 1745; **6**. ch. st. Anny in Bukivtseve, XVII, 1791; **7**. ch. st. Stefana in Sianky, 1831; **8**. ch. Ivana Predtechi in Sukhyj, 1700, 1769; **9**. ch. st. Mykoly in Husnyj, 1655; **10**. ch. st. Mykhajla in Shelestovo, beg. XVIII, 1772; **11**. ch. st. Mykoly in Svaljava-Bystryj, 1588, 1759; **12**. ch. Uspennia Pr. Bohorodytsi in Obava, XVIII; **13**. ch. Pokrovy Pr. Bohorodytsi in Kanora, 1792; **14**. ch. st. Mykoly in Plav`ia. XVIII. 1**5**. ch. Pokrovy Pr. Bohorodytsi in Rososh, XVIII: **16**. ch. st. Dukha in Huklyvyj, beg. XVIII; **17**. ch. Rizdva Pr. Bohorodytsi in Pylypets`, 1780; **18**. ch. st. Mykoly in Izky, XVIII, 1798; **19**. ch. st. Mykoly in Podobovets`, XVII, 1785; **20**. ch. st. Mykoly in Rekity, XVII, 1751; **21**. ch. st. Dmytra inRepynne, 1780; **22**. ch. Vvedennia Pr. Bohorodytsi in Torun`, 1809; **23**. ch. Vvedennia Pr Bohorodytsi in Bukovets`, 1808; **24** ch. st. Mykhajla in Nehrovets`, end of XVIII, 1818; **25**. ch. Pokrovy Pr. Bohorodytsi in Synevyrs`ka Poliana, 1817; **26**. ch. st. Dukha in Kolochava Horb, 1795; **27**. ch. st. Mykoly in Sokyrnrtsia, beg. XVII, 1704; **28**. ch. st. Mykhajla in Krajnykove, 1668; **29**. ch. st. Paraskevy in Oleksandrivka, XV, 1752; **30**. ch. st. Mykoly in Kolodne, 1470, XVIII; **31**. ch. st. Mykhajla in Neresnytsia, 1813; **32**. ch. st. Mykoly in Dibrova, 1604, XVIII; **33**. ch. st. Mykoly (nyzhnia) in Serednie Vodiane, mid. XVII; **34**. ch. st. Mykoly (verkhnia) in Serednie Vodiane, 1428, XVIII; **35**. ch. Voznesinnia in Kobylets`ka Poliana, XVIII; **36**. ch. Rizdva Pr. Bohorodyts` in Dilove. 1750; **37**. ch. Uspennia Pr. Bohorodytsi in Yasinia, 1836; **38**. ch. Rizdva Pr. Bohoroduts` in Kvasy, 1860; **39**. ch/ZhinokMyronosyts` in Stebnyj, 1856; **40**. ch. Petra i Pavla in Lazeschyna, 1827; **41**. ch. st. Trijtsi in Roztoky, 1905

Let's consider another group of churches, on the left bank of the river Uzh in the villages of Volosianka (XVIII century), Uzhok (1745), Vishka (1700, XVIII century), Suhyi (1700, 1769), Kostryna (1645, 1761), Gusnyi (1655), Perehrestnyi (1641), Chornoholova (17th century, 1794 was rebuilt). The mentioned churches are characterized by a three-domes plan, the presence of gabled roofs and a skeleton tower over the babinets. In this group, an attempt was made to add to the balanced solution, where the middle top dominates, the tower. Since it was necessary to break the existing centuries-old tradition, this process was rather cautious. In the churches of the villages Gusnyi and Upper Studenyi, the top of the tower is on the same level as the altar's top, and the top dominates the nave, in the churches of Uzhok and Perehrestnyi - the top of the tower does not exceed the top of the nave, and in the churches of Vishka, Sukhiy and Kostryna the top of the tower dominates above the peaks of nave and altar. The tower is installed on the overlop of the babinets log. These churches testify that there was a direct meeting of the eastern and western directions of sacred construction.

M. Tivodar notes: “Some Lemko influences are noticeable here, which gives grounds for interpreting this territory as a Boyk-Lemko inter-boundary” (Tivodar, 1995, p. 15). We associate these churches with the group of three-domed and three-tiered Boiko temples, in which was made an attempt to connect the tower to the church. We designate them architecturally as a group of three-churches, based on the Boyko and Western types of sacred buildings.

The largest group in Transcarpathia consists of churches in Volovets, Irshava, Mizhhiria, Rakhiv, Tiachiv and Khust regions, where the “connection” of the bell-tower took place over the western framework. According to P. Makushenko's research, “these structures have an influence on the architecture of Boykos and Lemkos, as well as Romanians and Hungarians” (Makushenko, 1976, p. 66). Architecture in these areas was originated from Transylvania (Makushenko, 1976, p. 66). P. Yurchenko believes that “this group of churches arose under the influence of not only gothic but also Romanesque styles" (Yurchenko, 1968, p. 36). Churches with a gothic roofs are not limited to the area of the Tisza River, they paved their way to the north on the valleys. We trace them in Irshava (Ivashkovitsa St., 1658, Lokit, 1734), Mizhhirsky (Maidan, XVIII centuries, Reckity, XVII century, 1752, Negrovets, XVIII cent., 1818).) and Tyachivsky (Ganychy, 1810, Pidplesha, XVIII cent., Russkoye Pole, XVIII centuries). (Makushenko, 1976, p. 70). Churches in the mountain valleys of the Mizhhirsky and Tyachivsky districts received Baroque completion of the bell-tower. According to the research of P. Makushenko, they are based on “three-domed Boyko church [...]. The tiled overlappings of the central and the altar structure under the influence of western tendencies disappear and turn into wooden barracks, and above the western building grows a high tower, a bell tower as an accent (Bukovets, 1898, Gull, 1780, Podobovets, XVII Art., 1785, Prislyp, 1737, Torun, 1809) “(Makushenko, 1976, pp. 70–71).

According to the plans, this group of churches is attributed to the Boyko school, and by the bulk decision – to the gothic type of churches.

In the south-east, we have a group of Ukrainian three-partial churches covered with one or two roofs, with a small tower over the babinets (Church of the Assumption of the Virgin Mary, Yasinia, 1836, churches in the village of Kvasy, 1860, Stebnyi, 1856, Lazeshchyna, 1827, Roztoky, 1905). Churches were erected not only by local masters. Thus, the churches in the villages of Brusturi (Lopukhiv), the German Mokra, the Ruska Mokra, and the Königsfeld were built by masters from Ishliu and Gmind, that came here during the days of Maria Theresa (Haas, 1866, s. 6).

The above data shows that in Transcarpathia we have certain regional features, caused by socio-political and economic conditions. These features appeared in the national sacred construction only in the XVIII–XIX centuries: renovations, replacement of the top on the roof, the joining of the tower, the introduction of new solutions. It should be noted that there are no wooden gothic churches in other regions and “they can safely be included in the masterpieces of Ukrainian architecture” (Pecar, 1977, p. 419). All this gives a reason to explain that the Transcarpathian churches retained the general-Ukrainian content and, under western influences, developed their own types. Such a process can be traced mainly to Volovets, Irshava, Mizhhiria, Rakhiv, Tyachiv and Svaliava districts.

In these areas we have two groups: two-, three-logs churches with gothic and baroque spindletops, high roofs at different levels above the altar and the central part; trilateral churches and a low tower on the roof. The last group of churches was not numerous, appeared in the nineteenth century and it's associated with Moldovan influences.

Let's give a more profound character to the churches that belong to the Transcarpathian school. They are characterized by the following features:

– a three-partial (the square altar adjoins a slightly narrower altar and babinets), double-partial (babinets and nave of one width, narrower altar, in some cases with cut corners) plan;

– a tower-bell with carcass, crowned with a four-tent or octagonal tent roof, on which a gothic high spire is set up. In addition, four decorative turrets can be placed on the four other sides of the roof (s.Steblivka, Krajnikova, Sokirnitsa, Oleksandrivka). In the Baroque decision – there is an installing on a tower a quadrilateral pear-shaped tent of a lantern covered with a dash with a crown, an apple and a cross; the presence of gallery-by-door, which covers the western and central fronts (Colodne, Repynne, Maidan). On the west – entrance, which supports the wooden gallery around the church on carved columns with slopes (see: Kolodne, Repynne, Pryslop, Krainykove); the roofs are stepped (higher above the middle part and the tower over the babinets, lower above the altar); The wooden gallery run around the entire building or its western part (Maidan): the overlapping of the main volumes is formed by a three-centric curve in the cross section (nava, altar), flat (Babints, the exception are the churches in the village of Steblivka and Sokyrnitsa, where is the block ceiling).

Summarizing the above, we note that the sacred wooden architecture of Transcarpathia was formed in difficult geopolitical conditions: the territorial separation from Galicia for many centuries, the remoteness of the Ukrainians from the main body of ethnogenetic and ethno-consolidative processes of the Ukrainian nation, etc. All this contributed to the appearance of a large number of different volume planning decisions in this relatively small area. Here you can see a kind of multilayer, which took place under the influence of certain power factors.

We agree with V. Zalozetsky's statement that “our region [Zakarpattia.-Ya.T.] belongs to the Ukrainian territory, in which there was a collision of not only two building directions, but also two powerful cultures - the East-European Byzantine and Western-European Latin. Therefore, we have both forms of East and West European construction in architectural monuments” (Załoziecky, 1926, s. 9).

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Churches of Zakarpattia.
Group of Svaliava **1**. Church of Snt. Nicholas, Svaliava-Bystryj, 1588, 1759;
Group of Velakyj Bychkiv. **2**. Church of snt. Nicholas, Kolodne village, 1470, XVIII.
Photo taken by O.Ivanusiv

Lemko School of Folk Temple Construction (Taras, 1999, pp. 293–323; Taras, 2006, pp. 235–238). Historiography of ethnological issues about Lemkivshchyna in general is extremely large. It, in particular, has been elaborated in details by the modern researcher M. Mushinka (Mushinka, 1988, pp. 407–462). In the scientific literature, the word Lemkos, Lemko was firstly used in 1834 by O. Levitsky, and then in 1841 by I. Vagilevich (Wagilewicz, 1841; Vagilevich, 1965), in 1844 – P. Safarik, in 1851 – V. Pol. In the 1860s, there are works that give brief information about Lemkos origin and describe the geographical location of Lemkivshchyna (Toronsky, 1860). In the 1880s, Polish scholars M. Khilinsky, S. Udzelia, and I. Kopernytsky explored the material culture of Lemkivshchyna (Chyliński, 1884; Udziela, 1884; Kopernicki, 1889).

The definition of the Lemkos Church, as an illustration of the varieties of the sacred construction of the Carpathians, appeared in 1880 in the research of V. Miskovskii "Wooden Churches in the Carpathians" (Myskovsky, 1880). We can find out about the Lemko churches at the beginning of the XX century in the Lviv edition of K. Moklovsky's "Folk Art in Poland" (Mokłowski, 1903) and in the work of T. Spis "Wooden Churches and Churches in Galicia" (Spiss, 1912). Volodymyr Zalozetsky recognizes the existence of the Lemkos type and style. He notes that "according to the Ukrainian tribes of Lemkos, among which this type is common, also there is a style of those churches, which called Lemkos" (Załoziecky, 1926, s. 123; Mokłowski, 1903, s. 280–420).

The combination of the name of the Lemko ethnographic group with a specific type of church was carried out by a Czech researcher and photographer F. Zapletal in 1921–1924 (Zapletal, 1923, p. 117–121). Photo albums of B. Vavroushek were great contribution to the popularization of Lemko and Transcarpathian churches (Vavroušek, 1929; Vavroušek, Wirtha, 1929).

In the 1920's it was acknowledged that the architectural style inherent in this ethno-cultural group in Lemkivshchyna was dominated, at that time it received the Lemko Church name, the Lemko type. In 1927 V. Sichinsky determined the existence of a special type of church in Lemkivshchyna, and in 1940 he defined the boundaries of its distribution: "Lemko church preserved its type in the Carpathians from the upstream of the river Syan and Liabortsia in the south – to the west, the Upper flow of Topol and Poprad "(Siynśkyj, 1940).

In the 1930's, the term "Lemkivshchyna" received widespread publicity. Y. Tarnovich published a number of popular essays (Tarnovich, 1998).

In parallel with the study of ethnographic boundaries, R. Reinfuss (Reinfuss, 1936. Etnograficzne granice ...; Reinfuss, 1936. W sprawie granicy ...; Reinfuss, 1948), S. Stiber (Stiber, 1935) studied the churches of Lemkivshchyna. The Polish ethnographer R. Reinfuss gives a thorough analysis of the Lemko Church, that, like Boiko, also consists of three parts: the babinets, the central nave and the altar, based on timber ... The main characteristic of the Lemko Church is a tower, built over the babinets, that creates one whole with the church's house "(Reinfuss, 1978, p. 46; Rheinfuss, 1969). According to Reinfuss, "Lemko churches appear on the territory of Lemkivshchyna on both sides of the Carpathians, with the fact that they do not reach the eastern boundary of Lemkivshchyna on the northern side, and on the southern side it is far beyond its borders" (Reinfuss, 1978, p. 48).

Investigating Ukrainian churches in Poland, S. Gordinsky describes "Lemko churches with tower bells, which act only in the western and middle part of Lemkivshchyna" and churches without towers, "covered with four-deck low roofs. Three (or four, as in Comanch) copules with flashlights rise above them".(Gordinsky, 1969, p. 9). He explains the distribution of Lemko churches within Poland and Slovakia (Gordinsky, 1969, p. 5). S. Hordynsky also acknowledges the existence of two types of wooden churches in Lemkivshchyna and gives a list of the reproductive material of the Lemko temples (Gordinsky, 1969, p. 10).

A. Varivoda, O. Volynets mentioned Lemkovsky churches in their researches. In particular, O. Volynets points out that there are several regional types, "the West-Lemko style that developed in these areas at the time of Baroque, somewhere in the beginning of the seventeenth century" (Varyvoda, 1978, p. 38–41; Volynets, 1969, pp. 77–83; Volynets, 1978, pp. 42–45). I. Chebyanyuk recognizes and gives a brief description to the existence of Lemko-type church. (Chebanyuk, 1971, p. 11).

The valuable source material about Lemko churches in Eastern Slovakia is given by B. Kovachevichov-Pushkarev and I. Pushkar. They examined, measured and described the churches in the "villages where Rusyns-Ukrainians live" (Kovachevichova-Pushkareva, Pushkar, 1971). Karmazin-Kakovsky

grouped them according to the time of construction (V. Karmazin-Kakovsky, 1975), gave a historical and architectural analysis to many Lemko churches in Poland.

I. Mohitich confirms the existence of the churches of Lemko building school. The formation of the temples of this school "took place as on the three-partial one-, two- and three-tiered churches, as well as on the two-partial one-and two-quadrants churches (Mohitich, 1987, p. 233).

V. Sichinsky, researcher of the Transcarpathian churches, points out that "on the Lemko region under the influence of Baroque architecture" during the XVIII century was created a kind of wooden churches, called Lemko-Baroque. At the heart of this is the old Boyko three-logs type, only "external scenery and newer applications have provided the churches of a different look" (Sichinsky, 1956, p. 104). According to A. Pekar, "a new constituent part of the Lemko temples was a tower-shaped, columnar construction of the tower-bell, completed with tricky baroque lanterns and baths that were set up over the entrance, that is, over the babinets" (Pekar, 1977, p. 414).

Polish professor R. Brykovskii made a fundamental research on the genesis of the Lemko Church, its architecture, presented the main types of churches in certain ethnographic regions of Lemkivshchyna. He concluded that "there are three distinct types of architecture on the Polish side of the Carpathians, and two are further in Slovakia and Rus Transcarpathian" (Brykowski, 1995, s. 82–205).

Within Poland, on the west and in the central regions of Lemkivshchyna (Novosadetsky, Gorlitsky, Yaselsky districts), on the side of Slovakia near the Polish border, there is a type of the church stands out as a northwest. It is characterized by the following features: a three-partial plan, based on three squares, nave is always wider (two-partial plan acts on the Slovak side). The building height is divided into separate parts, the nave is always higher; a tower with sloping walls, contains a part or the whole babinets; tent tops above the nave, the altar has zaloms with the same spaces. The tops of the tower, the nave, the altar finished with similar towers, which are completed by lanterns. Around the tower, and often around the eastern part of the babinets is a bypass; a high socle aligns the sloping walls of the tower, it is covered with tiles. According to R. Brykovsky, this group of churches is outlined as "classical style" or as "the classical church of Lemkivshchyna" (Brykowski, 1995). Such churches date back to the seventeenth and eighteenth centuries; their decline dates back to the last quarter of the eighteenth century.

The best examples of the classic Lemko style are the churches of St. Jacob in Povoroznyk, 1604; St. Mary the Protectress. Ukrainian church in Ovchar, 1653, 1701; St. Luka in Kviatkova, the second half of the seventeenth century; St. Paraskeva in Pantna, 1700; St. Mikhail in Sviatkova Velyka, 1757; St. Mikhail in Svyatkova Mala, 1762 (Brykowski, 1995, pp. 82–205; Brykowski, 1986, pp. 113–114, 120–121, 123, 132–133).

The tradition of building churches in the "classical Lemko style" was stronger and kept quite long in the Galician part of Lemkivshchyna, where the Greek Catholic Church played an important role in the birth of the national-cultural movement, which actually was the bearer of Ukrainian ethnicity. In the south, in the Transcarpathian Lemkos, the "classic Lemko style" disappeared at the end of the XVIII century. This happened because of the Hungarian authorities imposed an artificial Rusyn identity on the Lemkos (Lyubchik, 2008, pp. 10–11).

It should be noted that the regional (local) identity of Lemkos, that had extremely strong positions in the Galician part of Lemkivshchyna, suspended the process of destroying autochthonous architecture and its complete replacement with Catholic churches. The main changes were reflected in the Slovak part, where was a strong pressure from Hungary, it hadn't such force from the Polish side. Instead, among the Transcarpathian Lemkos, the Church was one of the means of the population's magyarization.

According to the research by R. Brykovskii, from the 70's of the eighteenth century to the 60's of the nineteenth century churches are being built by "northwest younger version" (Brykowski, 1995). It is characterized by: elongation of the nave, the altar, especially the babinets; irregular intervals of the zalom top structures; filling the intervals of rooms with the gzyms; frequent application of the granular altar (thre are altars with such a plan from the Polish side of the Carpathians); the presence of sacristy, which is constructed together with the church.

This type arose under the influence of population growth, which required a larger area for believers (babinets, nave) and functional needs (sacristy).

The best examples of this type are in the churches of St. Mikhail in Red, 1760, 1766; St. Kozma and Demyan in Kotaki, at the turn of the 17–19th centuries; St. Dmitry in Stavisha, 1813, 1818; St. Kozma and

Demyan in Skwirtne, 1837; St. Luka inYastrabik, beg. of the XIX century, 1837; St. Mary the Protectress. Ukrainian church in Ganchova, 1871; St. Mikhail in Dubne, 1853, 1863; St. Luka in Kunkova, 1868 (Brykowski, 1995, 86, Brykowski, 1986, 105–106, 108–109, 112, 129–130).

The third type, according to R. Brykovski, was named the northern, "schyłkowy", formed in the western and central regions of Lemkivshchyna on the Polish side of the Carpathians and is characterized by: a two-, three-partial plan; a granular altar with a performing sacristy; the absence of zalom top structures; instead of which there were two-deck roofs over each part of the church; a tower with sloping walls, surrounded by wooden tombstones, it remains dominant; exquisite decorative signatures on the nave and towers. Representatives of this type are the churches of St. Mary the Protectress. Church in Zdynia, 1786, 1795; The Nativity of the Blessed Virgin Mary, Church in Nowa Ves 1795; St. Mikhail's Church in Lose, 1800, 1810, 1826; St. Mikhail, Ropitsa Gorna (Ropitsa Ruska), 1813, 1819 (Brykowski, 1986, pp. 114–115, 119, 139).

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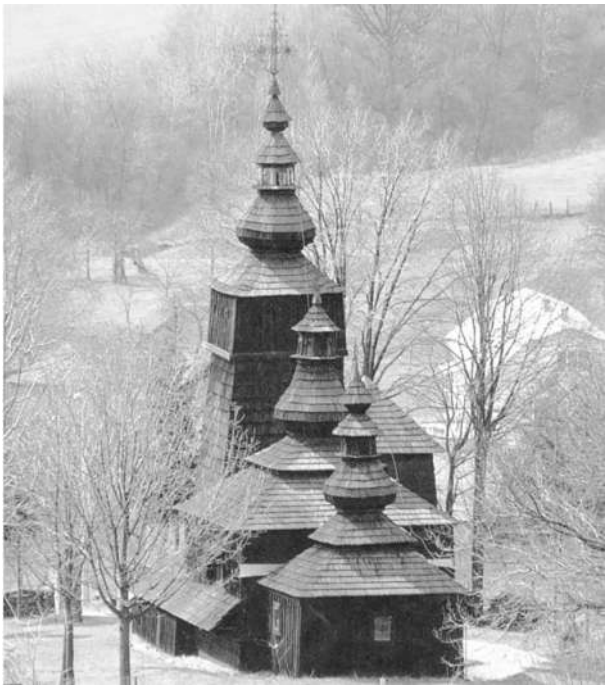

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The types of Lemko School of Folk Churches. Photos by D. Duglas.

1. Church of snt. Mykola in Inovets`, 1836; **2**. Church of snt.Paraskeva in Potoky, 1773; **3**. Church of Stretinnja Ghospodnjogo in Kozjany, second half of XIX; **4**. Church of Immaculate Conception of Virgin Mary in Granitchno, 1785.

Another group of Lemko churches are on the East of the Polish part of Lemkivshchyna, near the Oslava River in the Sianok district, Lesko. R. R. Brykovsky described this group as a north-eastern type. It acts in two versions – the tower, and without a tower.

Churches with the tower are characterized by: an elongated nave plan, the addition on the axis of the pantry, additional space in the continuation of the altar (zahrystia); equal to the height of "zrub" of the three volumes of the church; the presence of one sloping roof over all volumes (once each volume had its own roof, which was completed by bathing lighthouses with signatures over the main parts of the church); a low frame tower, set up over the babinets. Examples of this option are the churches of All Saints in the village of Moschanets, 1834; St. Onuphriia, Vislok Dolny, 1850–1853 gg.; St. Dmitry, Radoshitsy, 1868; Virgin Mary's church, Schavhce, 1888-1889 gg .; St. Dmitry, Bodaky, 1902 (Brykowski, 1995, s. 87. Brykowski, 1986, pp. 100, 125, 135–137).

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The types of Lemko School of Folk Churches. Photos by D. Duglas.
1. Church of St. Mykhail in Prykra, 1777; **2**. Church of St. Mykhola in Kozukhivtsi, 1741;
3. Church of St. Mykhail in Rus`kyj Potik, mad.XVIII; **4**. Church of St. Mykola in Rus`ka Bystra, b.XVIII

Churches without tower are characterized by: the presence on the longitudinal axis of the church, at a certain distance from it, the tower-bell of the frame structure; plan – three partial, with the addition of pantry equal to the babinets width; height of all parts, the altar, the nave and the babinets are covered with tops, which are hidden under a common roof, crowned over the main volumes of signatures on the small towers.

The emergence of these types is associated with the fact that "the whole Lemkivshchyna up to 70-ies-18 centuries was subordinated to the Roman Catholic bishop in Krakow, and only at the end of that century went back to the Greek Catholic bishop in Przemysl" (Gordinsky, 1969, p. 8).

Representatives of that version of the northeastern type are the churches of St. Mikhail, Zubens'ko, 1789; St. Mary the Protectress. Church in Comancha, 1800-1803; St. Mikhail, Turin, 1801–1803, 1838; St. Nicholas, Reped, 1824, 1826; St. Virgin Mary, Sinyava, 1874 (Brykowski, 1995, pp. 82–205; Brykowski, 1986, pp. 107–108, 127–128, 133, 140).

The churches of the north-eastern type of both variants have not been built a lot.

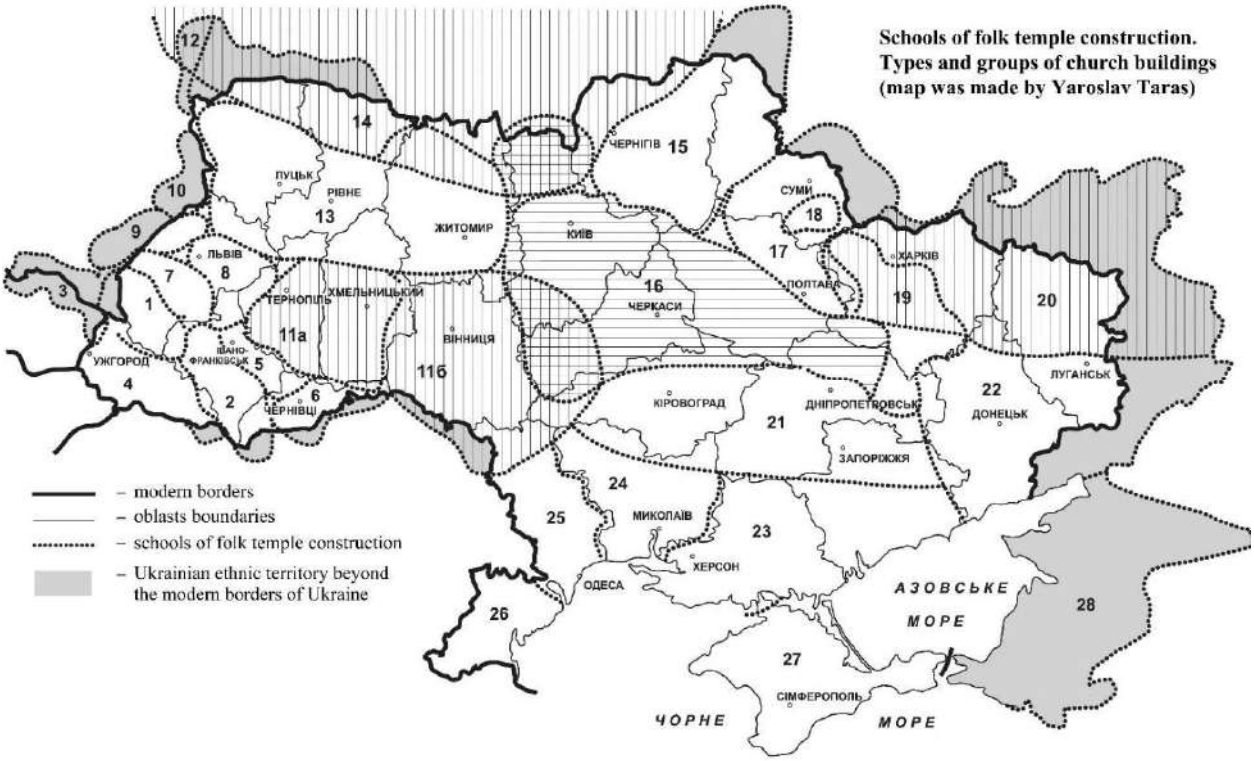
In Slovakia, according to R. Brykovsky, there is a southern type that differs from churches in Poland by having a double-plan; square in the plan of the altar, elongated rectangular nave with an internal, separated babinets; a tower with a false subterfuge (pidsyabyttiam) set up not on the ground, but on the zrub of the western part of the nave; nave, the tower is covered with tents, which end with onion piles. Examples of this type are the churches of St. Nicholas, Lipovets, 1703; St. Basil, Kraine Chorne, mid. of XVIII century; St. Mikhail, Shemetkivtsi, 1752–1753 gg; Virgin Mary, Koreivci, 1764; St. Mikhail, Upper Hrabovets, XVIII century. (Brykowski, 1995, pp. 87–88; Brykowski 1986, 114, 148, 150, 159).

Within Transcarpathian Russia, according to R. Brykovskii, there is a south-eastern type, which is represented by monuments of the XVIII century. Characterized by a double-partial plan (square altar, elongated rectangular nave with an internal babinets); a tower with straight walls, which are planted on a logs of the babinets; vertices with gaps completed with signatures; a wide space, surrounded by a part of the tower and the nave, and ending with roof on the altar. Examples of this type are the churches of St. Mikhail, Medvedivci, beg. XVIII centuries, since 1927 – in Prague; St. Mikhail, Glinets, 1770, XVIII cent., Since 1931 – in Kinchitsy, Moravia; St. Mary Descent of St. Spirit, Obawa, beg. XVIII centuries, since 1930 – in New Paci, Czech Republic; St. Mary the Protectress. Church in Canora (Ploske), 1792, since 1975 – in Kyiv; St. Mikhail, Shelestove, 1776, since 1927 – in Mukachevo, and since 1976 – in Uzhgorod; St. Mykola, Svaliava-Bystry, 1759 (Brykowski, 1986, pp. 162–168).

On the basis of the research of predecessors, we will give a general description of Lemko school of folk temple building. It is characterized by a single, double, three partial church plan, with square double or triple tents, necessarily topped with baroque decks above the central and eastern logs, and above the western skeleton of the babinets stands a bell tower, which is also crowned with Baroque piles. The local difference of the Lemko type from general-Ukrainian is that it is based on an asymmetric composition with a distinct fall of heights from the west to the east, rather than the symmetrical equilibrium of the proportions between the upper and lower parts of the altar.

Lemko types of churches are mostly formed on the basis of adding to the nave, the babinets, to the altar – (zahrystia) additional space, by completing the church tower, mainly the width of the babinets, that is set up on the ground (adjoins to the nave or is at a distance from it).

The appearance of the Lemko Church is explained by a massive modification of the two partial churches that took place in the 16th–17th centuries by the annex of the carcass tower-bell of the eighteenth century. (Kovachevichova-Pushkareva, Pushkar, 1971, p. 11). This was an artificial "by the annex or superstructure above the babinets, sometimes self-supporting frame structure, not structurally linked with the last one" (Mohitich, 1987, p. 229). So, as I. Mogitich correctly notes, "the church in the village of Trochany can be a vivid example for Lemkivshchyna. It was built as three-partial, no later than on the beginning of XVIII century. In 1739 a high tower-bell was placed on the church on its own foundations" (Mohitich, 1987, p. 229). The accession to the church of the tower, R. Reinfuss, refers to the influence of the Latin churches.



Conclusion

Studies have shown that in places where meets the Eastern type of church with the West, there is a synthesis of architectural and constructive solutions that gives new types of churches. The emergence of new types in the Ukrainian ethnic territory depends on the time and place of such a meeting.

The division of the ethnic territory of Ukrainians of the Carpathians by the common and consistent architectural and constructive decisions of the churches showed the following:

– for centuries, the Transcarpathian separation from the Carpathian region has been manifested in the architecture of the Churches of Transcarpathia, the force factors have changed the nature of construction, have created a complex topography – the emergence of four groups of churches that have synthesized architectural decisions within the boundaries of ethnographic groups;

– the spread of the Ukrainian population to the West, finding it surrounded by Polish and Slovak ethnic groups not only contributed to the development of the Lemko type of church, which preserves the integrity of the features of planning with the general-Ukrainian, but also forms a complex topography of certain types of churches that can be classified in a three-dimensional solution both in terms of architectural and ethnographic features;

– the greatest integrity in terms of architectural and constructive features is preserved by wooden churches, located within the historical and ethnographic regions of Boykivshchyna, Gutsulshchyna; The most remarkable are the groups of churches of Lemkivshchyna and Transcarpathia. Especially productive are ethno-contact zones between Boykivshchyna and Transcarpathia, Boykivshchina and Lemkivshchina, Hutsulshchina and Bukovina. This is the area where we have received the most architectural decisions.

In these zones there is basis for the allocation of the Boyko-Transcarpathian, Lemko-Transcarpathian, Transcarpathian-Maramorosh, Hutsul-Bukovynian, Pokut-Hutsul types of churches.

Three Carpathian schools of folk temple construction (Boykiv, Hutsul, Lemkivsky) were identified in the Carpathian region, and other types and groups of churches were discovered in the historical and geographical region of Zakarpattya. Within the limits of the historical and ethnographic massif of the Boykivshchyna there are 2 types and 3 groups of churches, Hutsulshchyna – 1 type, 1 group, Lemkivshchyna- 8 types; Within the historical and geographical region of Transcarpathia there are 8 groups.

The wooden church architecture of Ukrainian Carpathians, in the forms and symbols of which the mountaineers have discovered and preserved the general-Ukrainian community and the regional specificity, is a historical phenomenon and the highest form of folk traditional building culture.

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ШКОЛИ НАРОДНОГО ХРАМОВОГО БУДІВНИЦТВА, ТИПИ ТА ГРУПИ ЦЕРКОВ КАРПАТ

Анотація. *Встановлено, що сакральна дерев'яна архітектура українців Карпат, у формах і символах якої горяни виявили і зберегли загальноукраїнську спільність та яскраву регіональну специфіку, є історичним феноменом і найвищим виразом народної традиційної будівельної культури.*

Дослідження показали, що в місцях, де трапляється східний тип церкви із західним, відбувається синтез архітектурно-конструктивних рішень, який дає нові типи церков. Поява нових типів на українській етнічній території залежить від часу і місця такої зустрічі.

Поділ етнічної території українців Карпат за спільними та сталими архітектурно-конструктивними рішеннями церков показав, що:

– тривала, впродовж століть, відірваність Закарпаття від Прикарпаття проявилася на архітектурі церков Закарпаття, силові чинники змінили характер будівництва, утворили складну топографію – появу чотирьох груп церков, які мають синтезовані архітектурні рішення на межах етнографічних груп;

– поширення українського населення на захід, знаходження його в оточенні польського і словацького етносів не тільки сприяло виробленню лемківського типу церкви, який зберігає цілісність за ознаками планування із загальноукраїнським, а й формує на об'ємному рішенні складну топографію з певних типів церков, які можна класифікувати і за архітектурними, і етнографічними ознаками;

– найбільшу цілісність за архітектурно-конструктивними ознаками зберігають дерев'яні церкви, розташовані у межах історико-етнографічних районів Бойківщина, Гуцульщина; найяскравішими щодо груп церков є Лемківщина і Закарпаття. Особливо продуктивними є етноконтактні зони між Бойківщиною і Закарпаттям, Бойківщиною і Лемківщиною, Гуцульщиною і Буковиною. Це зони, де ми одержали найбільшу кількість архітектурних вирішень.

У цих зонах є підстави для виділення бойківсько-закарпатського, лемківсько-закарпатського, закарпатсько-мараморошського, гуцульсько-буковинського, покутсько-гуцульського типів церков.

В Карпатському регіоні ідентифіковано три школи народного храмового будівництва (бойківська, гуцульська, лемківська), в історико-географічному районі Закарпаття виявлені також й інші типи та групи церков. У межах історико-етнографічного масиву Бойківщини маємо 2 типи та 3 групи церков, Гуцульщини – 1 тип, 1 групу, Лемківщини – 8 типів; у межах історико-географічного району Закарпаття – 8 груп.

Церковна дерев'яна архітектура українців Карпат, у формах і символах якої горяни виявили і зберегли загальноукраїнську спільність та яскраву регіональну специфіку, є історичним феноменом і найвищим виразом народної традиційної будівельної культури.

Ключові слова: *Бойківщина, Гуцульщина, Лемківщина, Закарпаття, школа народного храмового будівництва, дерев'яна церква, Карпати.*