

# THE ARCHITECTURE OF TIMBER-STRUCTURED EASTERN-RITE CHURCHES OF ZAMOŚĆ REGION

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Received: 05.10.2010; Revised: 29.11.2010; Accepted: 15.12.2010

## Abstract

The scope of the study is the analysis of the forms, spatial layouts and interiors of old timber-structured Eastern-Rite churches (Greek Catholic or Russian Orthodox) located in Zamość region, an area subjected to strong cultural and economic impacts of the city of Zamość. There are only twenty eight Eastern-Rite churches that have survived out of over one hundred mentioned in source materials and forty two more known only from iconographies or descriptions. Some of the preserved churches have undergone conservatory measures in recent years and their previous splendour has been restored (Bełzec, Korczmin, Chłopiatyń, Budynin, Dłużniów, Jarczów). The architecture of Eastern-Rite churches in this region displays great variety of forms and spatial layouts, giving grounds for detailed studies on the regional scale and making it possible to distinguish groups sharing common features.

## Streszczenie

Tematyka poruszona w opracowaniu obejmuje analizę form, układów przestrzennych, wnętrz dawnych, drewnianych świątyń obrządku wschodniego na Zamojszczyźnie, czyli obszarze będącego pod wpływem oddziaływania kulturowego i gospodarczego miasta Zamościa. Zachowało się tutaj 28 obiektów, ponadto spośród przeszło stu wzmiankowanych w materiałach źródłowych, jeszcze 42 budowle znane są z ikonografii lub opisów. Spora część z zachowanych świątyń poddana została w ostatnich latach zabiegom konserwatorskim, przywracającym dawną świetność (cerkwie w Bełzcu, Korczminie, Chłopiatynie, Budyninie, Dłużniowie, Jarczowie). Budownictwo cerkiewne regionu charakteryzuje duża różnorodność form oraz układów przestrzennych, co stało się podstawą do przeprowadzenia szczegółowych badań regionalnych i wyróżnienia grup o wspólnych cechach.

**Keywords:** Eastern-Rite churches; Greek Catholic (Uniates') Church; Russian Orthodox Church; One-cupola church; Three-cupola church; Church without cupolas; Church with the belfry over the women's porch; Unipartite; Bipartite and tripartite spatial layout; Log structure; Timber frame structure.

## 1. INTRODUCTION

Zamość region is an arbitrary term denoting the area surrounding the city of Zamość as its cultural and economic centre. Nowadays it encompasses the southern part of Lublin Voivodeship, incorporating the districts of Zamość, Hrubieszów, Tomaszów and Biłgoraj. In 1975-98 these lands belonged to Zamość Voivodeship, but before that time because of their geographical and historical origin, they had been perceived as the area under the influence of the city of Zamość. In time of previous administrative divisions, Zamość district in the last years of the Austrian rule (before 1809) and

the times of Warsaw Principality included the districts of Zamość, Tomaszów, Hrubieszów, Tarnogród (and later Biłgoraj). Moving further back in history – this area had been a part of Zamość Ordinance, connected by economic activities and interests of the Zamojski family.

From the geographical point of view the lands belong to Lublin Highland (Grabowiec Elevation, and part of Giełczew Elevation, Zamość Basin, Hrubieszów Basin, Dubienka Plain), Zamość Valley, part of Sokal Bar, Roztocze and part of Sandomierz Basin with Biłgoraj Plain.

The discussed region encompasses the boundaries of two dioceses: Greek Catholic Chełm diocese (districts: Hrubieszów, Tomaszów, Krasnystaw, Zamość, Biłgoraj – the so called: “Polish Kingdom”) – changed into the Russian Orthodox diocese after 1875 and Przemyśl diocese (districts: Sokal, Rawa, Cieszanów – Galicia) functioning until World War Two.

In the past the following deaneries were part of the dioceses: Chełm Greek Catholic (1863) – Grabowiec with ten parishes, Horodło with nine parishes, Hrubieszów with eighteen parishes, Szczepieszyn with fourteen parishes, Tarnogród with eleven parishes, Tomaszów with eight parishes, Tyszowce with seventeen parishes, Zamość with nine parishes, as well as some parishes of Przemyśl deanery (1863) – Bełzec, Potylicz, Uhnów, Wareż. [1]

The origins of research into the cultural heritage of these lands goes back to the late 19<sup>th</sup> century; however, it was at first limited to illustrations or random mentions encountered in the course of examining other fields of culture and published in the following magazines: “Przegląd Tygodniowy” (Weekly Review), “Tygodnik Ilustrowany” (Illustrated Weekly), “Wisła”, “Kłosa”, “Wieś Ilustrowana”, etc. A lot of precious information on the presence of timber-structured Eastern-Rite churches and their origin was provided by “Słownik Geograficzny Królestwa Polskiego” (Geographical Dictionary of the Polish Kingdom), edited by *B. Chlebowski*, *F. Sulimirski*, *W. Walewski* [1], and in “Schimatismy” (Ukrainian publication meaning: “Orthodoxy”) published up to 1939 [2] (concerning Przemyśl diocese). Due to the increased interest in folk culture and traditions in the early 20<sup>th</sup> century, several publications were issued, some of which included mentions of timber-structured sacral objects situated in Zamość region: (*R. Brykowski* [3, 4, 5], *M. Kornecki* [6], *J. Górak* [7]). The publications inspired the author of this paper to conduct “in situ” studies, supplemented by literature analysis, to identify the factors that shaped some distinctive qualities of sacral architecture in this region [8].

## 2. CHARACTERISTICS

In Zamość region there are twenty eight timber-structured Eastern-Rite churches that have outlasted, constituting only small percentage of the previously existing structures. Timber is a construction material of low durability and accordingly, many churches were lost in fires – during the wars, as well as in the times of peace, some demolished in the

course of so called: “Polonization action” in 1938, or left to ruin after 1947, following the resettlements organized by the communist government known as “Vistula” action. Some of the churches were moved to other locations or were replaced by brick structures. Currently they function as Roman-Catholic temples, with only three exceptions: Korczmin – after reconstruction taken over by the Byzantine-Ukrainian parish (a division of the Birth of the Blessed Mary parish in Lublin), Myców (no current functions) and Hrebenne (Eastern-Rite Museum).

The churches have a lot of common features. Erected at exposed sites, either in the centre of villages or at hill tops, so that the crosses could preponderate over the existing settlements, they were surrounded by lime or birch trees, and often had adjacent graveyards, the stone crosses of which have been preserved to date (Bełzec, Kniazie, Teniatyska). Enclosed by fences and enriched by timber or stone/brick belfries, they made up picturesque sacral complexes. Almost all of the churches are oriented to the east. The exceptions are: Bełzec with the presbytery oriented to the north, Myców oriented to the west, Śniatycze oriented to the north. Such differences result from the location of the churches in relation to the existing transportation routes. They were all constructed of pine beams (over 14 cm thick) [7] had foundations on timber pecks, especially in older churches in dry and sandy locations – such as the one in Korczmin), or field stones or bricks in newer churches.

There are two major factors that have contributed to the spatial layout and architectural forms of the discussed churches: centrality and symmetry, reflected in their silhouettes and structures. Centrality is emphasized by wider and higher naves, whereas symmetry is achieved by placing other segments along the horizontal axis (in East-Western direction). This regular layout has an impact on their internal space.

In older churches dating back to the 17<sup>th</sup> and 18<sup>th</sup> century the nave dominates the entire structure, and the presbytery and women’s porch are subordinated to it. In newer churches, despite their levelled frameworks, the nave is exposed by means of cupolas, turrets, higher roofs. Except for Russian Orthodox churches with towers, there is no other obvious dominant.

The churches predominately have horizontal determinants of the walls – prominent canopies surrounding the shell, cornices surmounting the framework, the lines of cupolas and roof ridges (crests) in churches without cupolas. Such articulation is even more prominent in churches without cupolas, and in older

churches in the form of horizontal beams under the canopies.

Vertical determinants/partitions are constituted by the edges of beams intricately bound at the corners of structures and in some churches, by specific vertical beams (in local carpentry called: “vixens”, protecting the construction from buckling – Korczmin) and in newer churches by vertical boards above the canopies. Additional vertical elements of these structures are: cupola turrets, wide eaves, pointed gables or pavilion roofs, (Fig. 1).

### 3. THE LAYOUT

Usually existing Greek Catholic churches in Zamość region, as well as those known only from the photographs and descriptions have tripartite layouts related to the functions: women’s porch, nave and presbytery, with the nave constituting the central part (Fig. 2). The exceptions are: Łosiniec, Śniatycze and Horodło, which have small vestibules instead of women’s porches. In Turkowice (according to a photograph taken before World War One) the church had a bipartite layout and detached belfry. In one important publication on Eastern-Rite churches by *L. Zalewski* [9] there is an illustration of the church in Orłów Murowany, which, according to *J. Górak* [7], had once been a Greek Catholic church. This church has also a bipartite structure but lacks cupolas.

The discussed above layouts consist of three parts designed on squares or similarly proportioned rectangles and their naves had more spacious dimensions. Among them outstands the church in Liski, which has a lower passageway between the women’s porch, nave and presbytery. An example of an entirely different solution is the church in Śniatycze, founded on an elongated rectangle.

Due to successive reconstructions and renovation works carried out without appropriate supervision the following churches have lost their original layouts:

- Kniazie, where in 1921 square women’s porch was replaced by the rectangular one, twice longer than the nave (with the mixed timber and pylon frame);
- Dyniska, where in 1943-44 spacious rectangular women’s porch was added, together with the vestibule and vestry;
- Strzyżów, where in 1947 the nave was extended at the expense of the women’s gallery;
- Sulimów, where in 1981 spacious vestibule and vestry were added to the nave, hence the length of

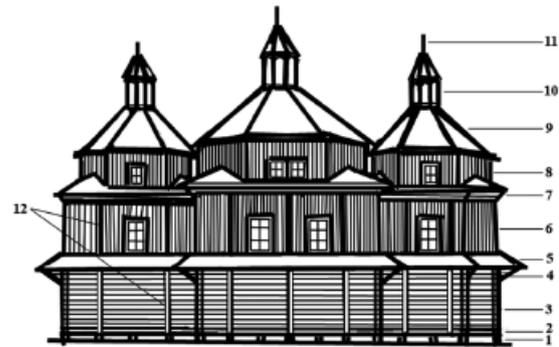


Figure 1. Timber facade of a Greek Catholic church constructed according to regional building traditions. 1 – Foundation (oak or birch pecks, field stones, stone or brick underpinning), 2 – Ground beam (the thickest beam made of the most durable timber – oak, birch), 3 – Log frame, 4 – “lynxes” – (horizontal) protruding tie-beams often decoratively profiled, 5 – Canopy (covered with shingle or metal sheets/plates), 6 – Upper part of the structure covered with shingle or vertical siding, 7 – Cornice crowning the walls, 8 – Cupola drums (shingled or vertically sided), 9 – Cupolas or roofs covered with shingle or metal sheets/plates, 10 – Lanterns (covered with shingle or metal), 11 – Crosses, 12 – “Vixens” – vertical supporting beams preventing buckling

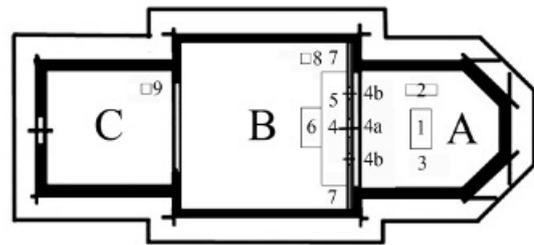
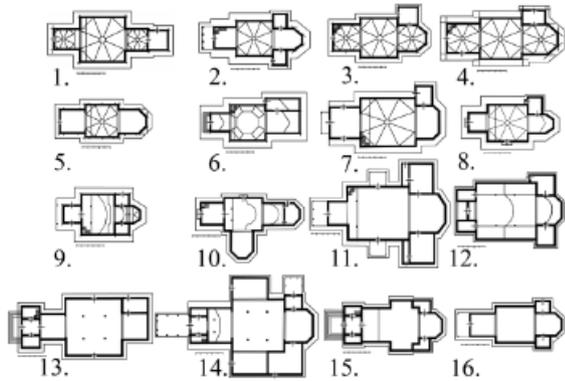


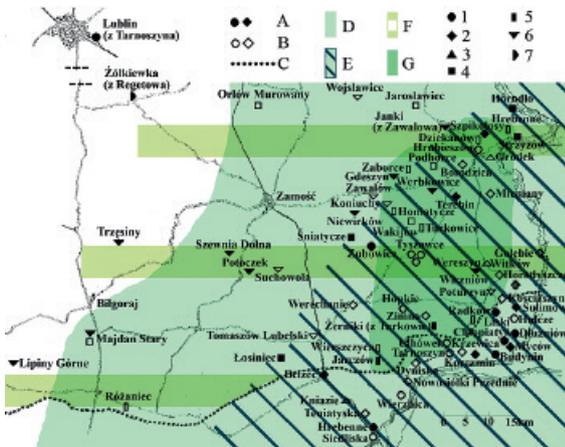
Figure 2. Layout of an Orthodox church. A – “Altar” – presbytery/sanctuary, B – Nave, C – internal nartex (originally for catechumen) – women’s gallery, 1 – “Priestol” – Holy Altar, 2 – “Zertwiennik” – Altar table (offering table), 3 – “Diaconicon” – place where liturgy vestments and vessels are kept, 4 – Iconostas – a wall of icons separating the nave from the presbytery, 5 – “Solea” – where the Holy Communion is administered, 6 – Pulpit – where sermons are given and the Holy Gospel read, 7 – “Kryłosy” – the choir, 8 – “Panichidnik” – table for candles offered for the dead, 9 – Boxes with candles and icons

the vestry is equal to the total length of the nave and presbytery. The church has also lost its original external texture;

- Turkowice, where probably after 1919 the belfry was placed in front of the nave, and, after relocating this church to Żerniki in 1981 another chapel was



**Figure 3.** Compilation of some selected Eastern-Rite churches in Zamość region. Three cupola churches: 1. Hrebenne – 1697, 2. Tarnoszyn – 1759, 3. Zubowice – 1777, 4. Chłopiatyń – 1863-1864; one-cupola-churches, 5. Korczmin – 1658 (or earlier), 6. Bełzec – 1756, 7. Terebin – 1779, 8. Szpikołosy – 1801; churches with the belfry above the women’s porch, 9. Jarczów – 17<sup>th</sup> century, 10. Turkowice (before relocation to Żerniki) – 1793; churches without cupolas, 11. Łosiniec – 1797, 12. Horodło – 1928; Russian Orthodox churches, 13. Wiszniów – 1850, 14. Lipiny Górne – 1869, 15. Niewirków – 1882, 16. Szewnia Dolna – 1905 (the author’s elaboration)



**Figure 4.** Zamość region – areas of the presence of particular timber-structured Eastern-Rite churches. A – existing churches, B – lost churches, C – the boundary of the diocese, D – area of the presence of churches without cupolas, E – area of the presence of churches with cupolas, F – area of the presence of Russian Orthodox churches, G – area of the presence of churches with the belfry above the women’s porch: 1 – three-cupola churches, 2 – one-cupola churches, 3 – churches with pavilion (tent-like roofs), 4 – churches without cupolas, 5 – churches with the belfry above the women’s porch, 6 – Russian Orthodox churches, 7 – Lemko church relocated from Regetów Wyżny and reconstructed (the author’s elaboration)

added to the nave.

The Eastern part of the discussed churches was structured in two ways: the presbytery was either closed trilaterally or by means of one plain wall. Both of these solutions were in use throughout the 18<sup>th</sup> and 19<sup>th</sup> century in Zamość region. Yet, in several older, 17<sup>th</sup> century churches only trilateral closures of the presbytery are found – Korczmin (Fig. 3.5), Zubowice (Fig. 3.3). The church in Hrebenne (Fig. 3.1) is not an exception, because the present form of its eastern part is an outcome of the reconstruction conducted in the 19<sup>th</sup> century.

Following the pattern of Early Christianity churches, old Orthodox churches had two separate rooms in their altar zone: (pastoforia) – prothesis and diaconicon, behind deacon’s gates. With the passage of time such division slowly disappeared and was reduced to the place used for preparing altar offers at the early part of the liturgy to the north and preparing vessels and liturgical robes to the south. Most probably, as an outcome of the Union of Brześć (1595-96), western-type vestries appeared – single or double. They were erected together with new churches, but also added to the existing ones, thus enlarging the interiors of the eastern part and providing an additional entry to the presbytery. A good example is a 17<sup>th</sup> century Korczmin church where, until 1959 there were two four-sided vestries, situated at the opposite sides of the presbytery. Likewise, two vestries were built in other 18<sup>th</sup>-19<sup>th</sup> century churches in Tarnoszyn (Fig. 3.2), Jarczów (Fig. 3.9), Łosiniec (Fig. 3.11) and 19<sup>th</sup> century churches in: Ulhówek, Hulcze, Liski (where the northern part was demolished in 1951), Dłużniów, Budynin, Myców, Krzewica, Podhorce (Hrubieszów district), as well as in 20<sup>th</sup> century church in Horodło (Fig. 3.12). Predominately, the layouts of the Greek Catholic churches had one vestry situated to the north and containing an entry to the presbytery as in the 18<sup>th</sup> century churches in Teniatyska, Bełzec (after relocation) to the east (Fig. 3.6), Terebin (Fig. 3.7), Nowosiółki Przednie, Kniazie, the 19<sup>th</sup> century – Chłopiatyń (Fig. 3.4), Dyniska, Szpikołosy (Fig. 3.8), Strzyżów, Kościaszyn (20<sup>th</sup> century).

The perished Greek Catholic church in Wierzbia had a vestry situated to the east, likewise, those in Sulimów and Sniatycze. Vestries located on the extension of the presbytery were not so common. Such layout is found in Hrebenne. In Zubowice and Turkowice (Fig. 3.10) where the vestries were sectioned off the presbytery.

Russian Orthodox timber churches constitute a sepa-

rate group, different from the discussed above examples both in terms of architectural form and ornamentation. They were erected in the late 19<sup>th</sup> century and early 20<sup>th</sup> century, after the liquidation of Greek Catholic Chełm diocese, thus they followed the pattern imposed by the Tsar's reign. Out of the nine churches subjected to the analysis three follow the layout discussed above: Potoczek (tripartite layout enriched by a small vestibule), Szewnia Dolna (Fig. 3.16) and Zawalów (currently in Janki), reconstructed from the previous chapel belonging to the closed down Franciscan Monastery. Its nave is shaped on an elongated rectangle, preceded by the vestibule not by the traditional women's porch. The non-existing Russian Orthodox graveyard chapel in Tomaszów Lubelski, known from the photographs, had the same layout. Other churches display irregular designs. Apart from three basic functional parts: women's porch, nave and presbytery, they have extended frontages, consisting of vestibules following the main axis, rooms with stairs leading to organ and choir galleries and storage rooms: Wiszniów (Fig. 3.13), Werbkowice, Lipiny Górne (Fig. 3.14), Majdan Stary and Niewirków (designed on the plan of the cross, without separate women's gallery, Fig. 3.15).

Russian Orthodox churches following the same layout were built on the partitioned Poland's lands incorporated into Russia. After the 1905 Tsar's Ordinance permitting free choice of religious creed many people turned Roman Catholic, and, consequently, Russian Orthodox churches became deserted. After 1919 they were taken over by the Roman Catholic church and consequently, reconstructed. Hence, for example, in Gdeszyn in 1925 the nave was elongated and in Lipiny Górne extended at both sides and supplemented with the vestry to the south.

Eastern-Rite churches in Zamość region are also characterized by considerable dimensions, some of them belonging to the group of the biggest Polish timber-structured objects: three-cupola church in Dłużniów (23.40 m long), one-cupola church in Dyniska (22.20 m long, unfortunately the church was destroyed in the fire in 1987, church without a cupola in Łosiniec (20.90 m long), Russian Orthodox church in Majdan Stary (31.76 m long). Smaller churches are located in: Tęniatyska (15.10 m long – non-existent), Korczmin (15.75 m long – reconstructed), Sulimów (15.86 m long – before extension), Kościaszyn (15.44 m long – non-existent), Jarczów (15.20 m long). Perished in the fire church in Kniazie had very small dimensions (the length of about 13 m)

before the extension of the women's porch (Fig. 3).

#### 4. FORMS OF EASTERN-RITE CHURCHES – TYPOLOGY

The churches differ remarkably in their architectural forms, especially in the way in which they are crowned, which exerts an impact on their external look, they also vary in internal finish. The latter feature has been assumed as a criterion for the classification. Accordingly, six groups of the external formation may be distinguished: three-cupola churches (Fig. 3.1-3.4), one-cupola churches (Fig. 3.5-3.8), churches with a pavilion roof, churches with a belfry above the women's porch (Fig. 3.9-3.10), churches without cupolas (Fig. 3.11-3.12), and Russian Orthodox churches (Fig. 3.3-3.6). ( Fig. 4)

##### 4.1. Three-cupola Greek Catholic churches

Only six three-cupola churches have survived to date: Hrebenne, Zubowice (Fig. 5), Chłopiatyń (Fig. 6), Liski, Dłużniów, Budyńin and the church in Tarnoszyn (Fig. 7) relocated to Open Air Village Museum in Lublin. This church may be classified into this group on the basis of its external appearance, although the cupolas above the women's gallery and the presbytery seem to be suggesting a bi-partite layout. Unfortunately, the churches in Ułhówek, Hulcze, Siedliska, Wierzbica, three churches in Tyszowce, Hopkie and Hrubieszów have not been saved. The church in Hrebenne is the oldest, dating back to the late 17<sup>th</sup> century, whereas the newest ones are: Budyńin (1887) and Wierzbica (erected in the same year). The remaining churches classified to the three-cupola group date back to the 18<sup>th</sup> and 19<sup>th</sup> century.

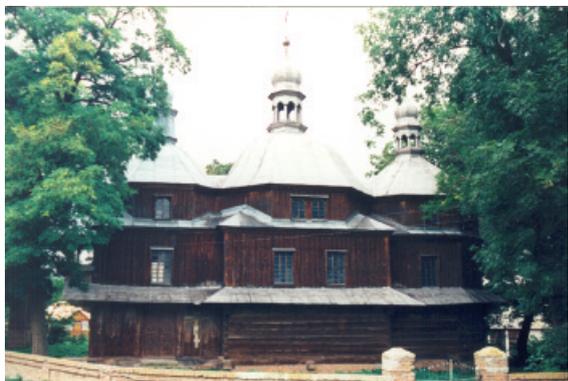
Among the Eastern-Rite churches found in the discussed region, the oldest two (Hrebenne and Zubowice) display the architectural forms that differ from other structures. They have higher naves topped by eight-slope woodwork cupolas, dominating other segments: presbyteries and women's porches (three non-existing churches in Tyszowce – one parish church and two branch churches, one on the outskirts of Dębina and the other one in Zamłynie have the same form). On the other hand, the 19<sup>th</sup> century churches reveal the tendency towards levelling the height of the frameworks of all three segments and crowning them with one joint cornice. The cupolas set on high octagonal drums have a semi-elliptical shape and the cupola that crowns the nave is usually



**Figure 5.**  
Zubowice – the previous parish Greek-Catholic church dedicated to Saint Michael the Archangel – 1777 (the author's photograph)



**Figure 8.**  
Bełżec – the previous parish Greek Catholic church dedicated to St. Basil the Great (designed in 1756 in Lipsko and relocated to Bełżec probably in 1838 – before renovation (the author's photograph)



**Figure 6.**  
Chłopiatyń – the previous branch Greek-Catholic church dedicated to the Descent of the Holy Ghost – 1863-1864 – before renovation (the author's photograph)



**Figure 9.**  
Terebin – the previous parish Greek Catholic church dedicated to St. Elijah the Prophet – 1779 (the author's photograph)



**Figure 7.**  
Open Air Village Museum in Lublin – the previous branch Greek Catholic church dedicated to the Birth of St. Mary relocated in 1903 from Uhrynów to Tarnoszyn (designed in 1759) (the author's photograph)



**Figure 10.**  
Szpikolosy – the previous parish Greek Catholic church dedicated to the Birth of Jesus Christ – 1801 (the author's photograph)

the highest one, emphasizing the concept of centrality despite the elongated layout. Such solution may be observed in Dłużniów, and in the newest church in Budynin. (The temple in Liski is an exception, as its cupolas are set directly on the frameworks of the walls, with no drums, making the body of the church look less slender.) Three segments magnify the impression of height but still do not preponderate over strong horizontal elements of the canopy surrounding them at about 1/3 of their total height, supported by specific protruding tie-beams of the framework (in Polish so called: “lynxes”), often decoratively profiled. The most important function of the canopy was to secure the structures against dampness, to shelter the walls and foundations from destructive force of rainfalls and snowfalls and by disposing off the water. The church in Liski is the only one without the canopy, which is an outcome of its most recent reconstruction.

In the analyzed churches, the walls beneath the canopies were often shingled, and vertically boarded, leaving the structure open only in the lower parts. Both the canopy and the cupolas were traditionally covered by shingles, and, in the next centuries (starting with the 19<sup>th</sup> century) by metal sheets (for example, in the course of the renovation works conducted in the early 21<sup>st</sup> century the church in Chłopiatyń was covered with shingles, whereas the oldest temple in the discussed region – Hrebenne – is covered by tin). The lanterns above the cupolas, topped with crosses do not provide additional light for the interiors. The only exception is the lantern of the church in Dłużniów. In some of the 19<sup>th</sup> century churches: Chłopiatyń, Budynin, there are some additional details enriching and diversifying the architectural forms: western balconies with open railings. In Liski and Dłużniów, and in the two lost churches in Wierzbica and Hulcze additional decorations had the form of porches.

#### 4.2. One-cupola Greek Catholic churches

Only six one-cupola temples have survived to date: Korczmin (reconstructed in 1994-2004, Bełżec (Fig. 8), Terebin (Fig. 9), Szpikołosy (Fig. 10), Myców, Sulimów (where due to recent significant reconstruction works the whole body of the church has been deformed). The churches in Teniatska, Nowosiółki Przednie, Dyniska, Krzewica, Kościaszyn, Zimno, Werechanie, Witków, Horodyszczce have perished, as well as those in Gołąb, Mieniany, Borodzica. However, there is a reliable documentation left in the archive resources allowing references to them.

The church in Korczmin is considered to be the oldest (1658), the other temples date back to the 18<sup>th</sup> and 19<sup>th</sup> century. The newest one was built in 1926 in Kościaszyn but has not survived; however, it was the last one-cupola church erected in the discussed region and probably in Poland.

Centrality of the layouts in this group of Eastern-Rite churches is often highlighted by diversified crowning of their segments. The naves covered by cupolas on drums are crowned with lanterns, whereas the other parts have often peaked or ridge roofs. The difference between the height of the nave, presbytery and women’s porch is especially explicit in older temples: Korczmin, Teniatska, Bełżec; whereas in the 19<sup>th</sup> and 20<sup>th</sup> century temples in Myców, Sulimów and Kościaszyn the frameworks of their particular segments have the same height (similarly as in three-cupola churches). The slopes of the ridge roofs above the presbytery and the women’s gallery are tightly joined with the framework of the higher nave or to the cupola drum at one side. At the other side, they are closed and supported by triangular gables ending the plain wall, or by the three-slope roof above the trilateral presbytery.

A great variety of shapes of cupolas above the naves should be noticed: “raised” cupola in Teniatska, “bulbous” cupola in Dyniska, “flattened” cupola in Sulimów. Sometimes the cupolas are sheltered by eight-slope pavilion roofs as in Bełżec and Terebin. The oldest temples in Korczmin and Bełżec have their cupolas, roofs and canopies covered with shingle (in Bełżec in the course of the 2003 renovation works, shingle covering was restored). Other Greek Catholic churches are covered with metal sheets and their facades are fully boarded. Such solutions, accompanied by pylon porches (Sulimów, Kościaszyn) are typical of one-cupola and three cupola Eastern-Rite temples erected in Zamość region.

#### 4.3. Greek Catholic churches with pavilion roofs (tent-like roofs)

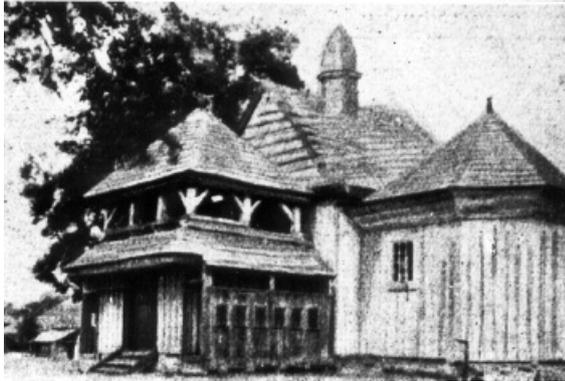
No churches with pavilion roofs have survived. The church in Kniazie with the pavilion roof was the last to have perished. Not renovated and not used since the Second World War it gradually went into ruin and fell in. Pavilion roofs usually topped the nave and had turrets crowned by “onion” shape cupolas, whereas other segments had ridge/peaked roofs.



**Figure 11.**  
**Jarczów** – the previous parish Greek Catholic church dedicated to Saint Nicolas (erected, according to the traditional knowledge and sources in the early 17<sup>th</sup> century, but definitely not later than the middle of the 18<sup>th</sup> century, maybe 1754) at the site of the previous church – before reconstruction (the author's photograph)



**Figure 14.**  
**Majdan Stary** – the previous parish Greek Catholic church dedicated to Saints Peter and Paul – after 1790 – disassembled before 1906 because of the erection of the new Russian-Orthodox church (photograph [11])



**Figure 12.**  
**Turkowice** – the previous branch parish Greek Catholic church dedicated to the Protection of St. Mary – 1793 – before relocation to Żerniki in 1981 and extension (photograph [10])



**Figure 15.**  
**Lipiny Górne** – the previous parish Russian Orthodox church dedicated to Saint Demetrios – 1869 (the author's photograph)



**Figure 13.**  
**Horodlo** – the previous parish Greek Catholic church dedicated to Saint Nicolas – 1928 (the author's photograph)



**Figure 16.**  
**Niewirków** – the previous parish Russian Orthodox church dedicated to the Birth of Saint Mary – 1882 (the author's photograph)

#### 4.4. Eastern-Rite churches with the belfry above the women's porch

Only one church of this type has survived in Jarczów (Fig. 11), and is one of the oldest examples of this type erected in Zamość region (it is dated 1755). Until 1981 there was a church in Turkowice village, with the belfry added at the front of it, probably after 1919 (Fig. 12), but following its relocation to Żerniki it was transformed in the reconstruction works and lost is long established character. The photographs of the original shape of the 18<sup>th</sup> century churches from Radków, Dziekanów, Hrebenne near Horodło, Honiatycze, Horoszczyce, Wierszczyca, Zaborce and 19<sup>th</sup> century church in Różaniec are available in the archives.

One of the distinguishing features was the belfry above women's gallery, which, in its lower part adjoined the front wall of the nave, whereas in its upper part it was open by means of arcades. The belfry did not dominate the whole structure, this function was usually left to the topping of the adjoining nave. Some churches without cupolas also had open belfries and their other segments were covered with peaked/ridge roofs (Jarczów, Hrebenne, Turkowice). The same feature occurs in the churches with cupolas as in Horoszczyce with the nave crowned by a cupola. As far as the belfries were concerned, they usually had ridge roofs and triangular western gables, as in Hrebenne and Horoszczyce, three-slope roofs as in Jarczów or pavilion roofs as in Turkowice.

#### 4.5. Greek Catholic churches without cupolas

In the discussed region, churches without cupolas are represented by four structures: Łosiniec, Strzyżów, Śniatycze and Horodło (Fig. 13) and the lost churches in Jarosławiec, Podhorce near Werbkowice, Wakijów, Orłów Murowany and Majdan Stary (Fig. 14), known only from descriptions and photographs. They make up a small group in comparison with one-cupola and three-cupola churches. This group should also include the sub-group of the churches without cupolas but with the belfry above the women's porch. The oldest one was in Jarosławiec (1690), but was pulled down in 1938; whereas the newest one is in Horodło (1928).

The tendency to Latinism discernible in the group of Unit Rite timber-structured architecture, is outstanding among the churches without cupolas, which were shaped in observance of the Roman-Catholic canon. If any divergence from traditional forms occurred, it was first and foremost the replacement of cupolas

with ridge/peaked roofs covering the parts of the temples. The nave is generally accentuated by differentiating the height of roofs and the crowning turrets with ave-bells. The framework of the segments remains at the same level (Horodło, Strzyżów, the presbytery and the nave in Łosiniec and Podhorce). Such spatial layout is reminiscent of Latin churches. Although there are still three separate segments that may be distinguished in the layout, the women's porches are often replaced by small vestibules that became entry galleries, so the interiors are bi-partite, which is so typical of Roman-Catholic timber churches (Łosiniec, Horodło, Śniatycze). The canopies slowly disappear, and the external walls tend to be fully boarded. Greek-Catholic church from the 18<sup>th</sup> century in Majdan Stary (demolished due to the construction of a new spacious Russian Orthodox church) was a good example of the old construction traditions with its tripartite layout and diversified height of its parts and the surrounding canopy covered by shingle.

The description of Greek Catholic churches should be supplemented by a reference to the craftsmen's skills and their attitude towards the construction material, visible in the design of structural segments of the churches but also in architectural details: profiled horizontal beams supporting canopies, the aforementioned "lynxes", cornices and friezes, decorative ornaments around windows and portals, turrets crowning roofs.

#### 4.6. Russian Orthodox churches

Ten churches of this type have survived: in Janki (relocated from Zawalów), Wiszniów, Werbkowice, Lipiny Górne (Fig. 15), Niewirków (Fig. 16), Gdeszyn, Trzęsiny, Potoczek, Szewnia Dolna (Fig. 17), Majdan Stary. There were also churches in Suchowola, Koniuchy, Poturzyn, Tomaszów Lubelski which have not been preserved.

Two sub-groups may be distinguished in this category: the churches with western towers – dominating the entire structure and the churches without towers. The first sub-group includes the churches in Werbkowice, Lipiny Górne, Gdeszyn, Niewirków and the church in Wiszniów before its reconstruction. The quadrilateral and octagonal towers above the vestibules in the frontage of these churches are usually eight-slope roofs topped with crosses. As far as the other sub-group is concerned, the highest point of the entire structure is constituted by the turret at the top of the nave, often decorated with "onion" shaped



**Figure 17.**  
Szewnia Dolna – the previous branch Russian Orthodox church dedicated to the Annunciation of the virgin Mary – 1905 (the author's photograph)



**Figure 20.**  
Chłopiatyń – the upper part of the iconoclast of the previous Greek Catholic church dedicated to the Descent of the Holy Ghost (the author's photograph)



**Figure 18.**  
Chłopiatyń – the architectural and figural polychrome in the presbytery of the previous Greek Catholic church dedicated to the Descent of the Holy Ghost (the author's photograph)



**Figure 19.**  
Open Air Village Museum in Lublin – the interiors of the previous Greek Catholic church in Tarnoszyn with the iconoclast transferred from the lost church in Teniatska (the author's photograph)

cupolas and crosses (Potoczek, Szewnia Dolna, Tomaszów Lubelski).

Distinguished segments of the churches are topped by gable/ridge roofs or mansard roofs, sometimes by pavilion roofs. The external texture of the churches is often made of horizontal siding (Werbkowice, Potoczek, Szewnia Dolna), in some of them diversified by vertical boards in the lower part (Tomaszów Lubelski, Majdan Stary). Other distinguishing elements are window openings, either with horizontal lintels or vaulted semi-spherically or triangularly, they are often crowned with horizontal or triangular jerkin heads (Potoczek, Niewirków before renovation).

Some of the Greek Catholic churches, to make them resemble Russian Orthodox ones, were subjected to reconstruction and renovation procedures to adjust them to the officially acceptable pattern. An impressive example of this phenomenon is the previously mentioned one-cupola church in Terebin, which was later adorned with three-cupolas of typically Russian-style shaped, “onion-like” cupolas and with crosses.

## 5. THE INTERIORS OF EASTERN-RITE CHURCHES

Monumental silhouette of the body of Eastern – Rite churches is reflected in their interiors, where the effect is strengthened by paintings on the walls including architectural motives, as well as by biblical scenes and the figures of saints (Fig. 18). The interiors supplement and enliven architecture, enticing at the same time a mythical mood of the meeting between man and Creator, exposing His magnificence and majesty. Traditional paintings have been

mainly preserved in the three-cupola churches, located in the southern part of Zamość region. In other cases, the paintings were destroyed by covering them with boards (Zubowice, Szpikołosy, Gdeszyn, Lipiny Górne, Niewirków) or just painted over.

On the basis of the accessible evidence it should be stated that the most common motifs of the interior decorations are illusionary paintings with architectural motifs, adorned with stylized flora ornaments, angel heads, etc. Another group of painted decorations consists of representations of biblical scenes and images of the Saints and Fathers of the Church. The palates of cupolas are treated in a special way, as they are perceived as symbolic representations of heaven – therefore, against the sapphire background golden stars or clouds with angels' heads are painted or Holly Trinity representations, Archangels... as in Budynin and many other churches.

Such motifs of everlasting character were also typical of Greek Catholic churches. Replicated in the course of time they exemplify continuity of use and range of the spread of traditional patterns and ornaments which is proved by the analysis of many preserved polychromes in Eastern Rite churches, also in Przemyśl region (east of Zamość region) dating back from the middle of the 18<sup>th</sup> century – up to the 20<sup>th</sup> century.

The division between naves and presbyteries symbolizing the two worlds – visible and invisible one was achieved by iconostases, the framework walls with rows of icons filling the open spaces. The scenario of iconostas was unified strictly followed in every church. Symbolically, the iconostas lies in between life on Earth (the nave) and the Kingdom of Heaven (the presbytery), showing, by means of icons the hierarchy of the invisible world. Through Christ, Mother of God and other Saints – the congregation participates in the heavenly liturgy. The holy gate is the symbol of entering the Kingdom of Heaven, following Christ's words: "I am the gate".

In the territories of the Polish Republic, since the 1820s the iconostas assumed the form of a timber partition/dividing wall (following the pattern of Russian iconostases), secluding almost the entire arcade between the nave and the presbytery, and had a unified iconographic scheme – four main rows of icons: starting with the bottom there was the "namiestny" (vernacular or local saints) row, "prazdniki" (holy) row, "deesis" and the prophets row. In most iconostases additional rows were also introduced; for example the Pentecostal row (6 icons between the "namiestny" and "prazdniki" row), or, following the

Russian mode – the top forefather's row. The dividing walls were endowed with rich architectural and sculptural decorations (Mannerist and then Baroque). This type of iconostasis, originally from nonexistent Greek Catholic church in Teniatyska, was transferred to the Open Air Village Museum in Lublin, and now is placed in the Greek Catholic church in Tarnoszyn (Fig. 19).

After the Synod of Zamość (1720), altars in churches were gradually uncovered to the congregation and iconostases were reduced to a purely symbolic form, of a single barrier and a beam, particularly in poorer churches.

Probably the oldest "open-work" iconostas is the 18<sup>th</sup> century partition from the church dedicated to the Dormition of the Virgin Mary in Podhajce (Ukraine) with one row ("namiestny" row) of icons, above which a view onto the altar opens up, and three subsequent rows of icons are arranged higher up under the arch. Such type of iconostases, although incomplete may be found in several 19<sup>th</sup> century Greek Catholic churches in the discussed region. Their lower parts of iconostases had once three passages closed by gateways – royal placed centrally and two smaller at the sides – so called "diaconal" gates. At the same level icons representing Christ, the Mother of God, and figures of locally worshipped Saints were placed. Above them, as if mediating between the two worlds there are icons arranged in three rows. The most important among them represent Christ the Almighty (Pantocrator) surrounded by the Twelve Apostles. Above them, there is the scene of the Last Supper, and at the sides, so called: "prazdniki" (icons representing events from Jesus' and Saint Mary's life worshipped as Church festivals) at the sides, often commemorated in numerous Christian temples. The highest row contains medallions with Prophets from the Old Testament. Such decorative iconostases have been preserved in Hrebenne (complete), Chłopiatyń (Fig. 20), Liski, Dłużniów and in Budynin – without the lower part removed in the course of the works required for the adjustment to Latin liturgy church. Old photographs of the interiors of the churches in Liski and Chłopiatyń present complete iconostases. Currently in Chłopiatyń the lower part of the partition has been shifted and placed in line with the main altar, whereas in Liski it is located at the southern wall of the presbytery. However, the worst decision was made in case of the church in Sulimów where the iconostas was completely disassembled and placed in the vestry.

The furnishings of Eastern-Rite churches included one altar in the sanctuary, and it was only after the Union of Brześć that side altars were added in the nave, in the vicinity of the iconostas. Such altars are still to be found in old Uniate churches. The décor of the interiors is supplemented by inner galleries with decorative balustrades situated in the women's porch (Chłopiatyń) or in the passage between the porch and the nave (Liski). They often surround the porch or the nave (Dłużniów, Budynin) by means of inner galleries.

## 6. TIMBER-STRUCTURED BELFRIES

Detached timber-structured belfries were built in the vicinity of wooden and brick churches, usually in the corner of adjacent graveyards or above graveyard access gates (Ulhówek). Such location was a continuation of old traditions, echoing stronghold sacral complexes. Existing belfries, or those known from iconography or descriptions date back to the 18th and 19th century. They differed in the construction and form. The simplest one was the pylon frame erected with the use of poles fixed in the ground in vertical or slanting position and bound at the top by elements fit for bell hanging and roof covering (the case of Orłów Murowany – known from illustrations). Another solutions involved timber-pylon frame belfries, which are the most popular ones, or mixed frames, where the lowest floors were built of logs but the higher ones had a timber frame structure (Zubowice) – the lower logs are hidden inside the timber and pylon frame). Such belfries were laid out on squares, sometimes with upper floors octagonal (Szpikołosy). They were often crowned with eight-slope pavilion roofs or cupola-like helmets (Szczepiatyń). The successive floors narrowed towards the top (Szczepiatyń, Łosiniec, Strzyżów, Tęniatyska, Kniazie). Sometimes the upper part, holding the bells, referred in its architectural form to the Middle Ages stronghold architecture and assumed the shape of an ice-apron (Machnów Stary, Kornie). The external cover of the belfries was made of shingle or sided with boards. In some cases, the ground floor level was left open and sheltered by the surrounding canopy, making it possible to see the structure of the belfries from the outside (Tęniatyska, Kornie). Internal floors were accentuated by cornices or by projecting roofing surrounding the structures. The highest floor had bell openings often shaped as arcade galleries (Tęniatyska, Siedliska, Budynin, Łosiniec, Machnów Stary, Kornie and many others).

There are also several examples of detached (free standing) timber belfries next to some Russian Orthodox churches; however, not so diversified in their form. The absence of picturesque canopies or decorative bell openings is striking. Their slightly inclined walls are horizontally boarded, and they are covered with a mansard roof (Potoczek, Werbkowice) (Fig. 21).

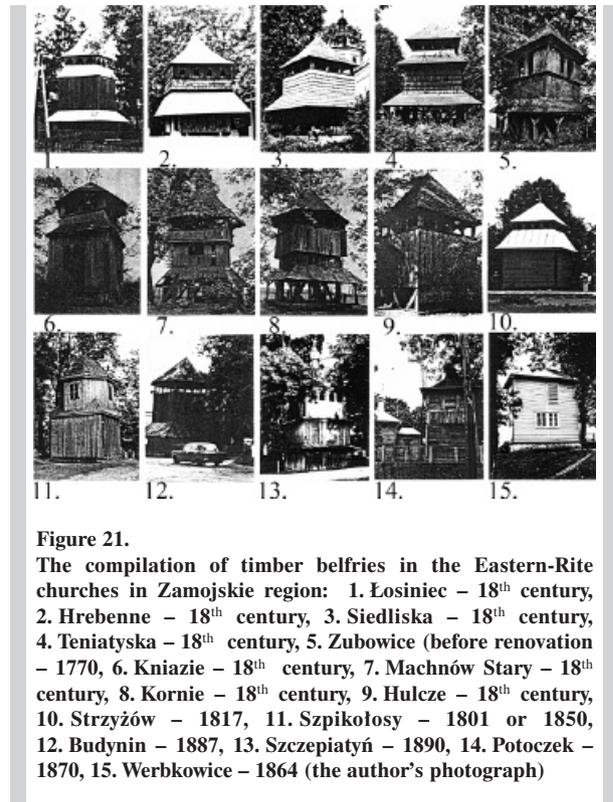


Figure 21.

The compilation of timber belfries in the Eastern-Rite churches in Zamojskie region: 1. Łosiniec – 18<sup>th</sup> century, 2. Hrebenne – 18<sup>th</sup> century, 3. Siedliska – 18<sup>th</sup> century, 4. Tęniatyska – 18<sup>th</sup> century, 5. Zubowice (before renovation – 1770, 6. Kniazie – 18<sup>th</sup> century, 7. Machnów Stary – 18<sup>th</sup> century, 8. Kornie – 18<sup>th</sup> century, 9. Hulcze – 18<sup>th</sup> century, 10. Strzyżów – 1817, 11. Szpikołosy – 1801 or 1850, 12. Budynin – 1887, 13. Szczepiatyń – 1890, 14. Potoczek – 1870, 15. Werbkowice – 1864 (the author's photograph)

## 7. CONCLUSIONS

Zamość region represents a variety of forms of old timber-structured Eastern-Rite churches. They differ in their architectural forms, spatial layouts and decorative details as the influence of the East has varied and closeness of the churches of Latin rite left strong imprints. Such instability of pattern marks all historical periods for which the evidence is obtainable, i.e. from the 17<sup>th</sup> to 19<sup>th</sup> century. Zamość region constitutes the north-western border of a vast territory, extending East to the Dnepr River, where cupola churches dominate. The aim of this paper is to indicate how the schemes of this strong background have changed in contact with different rules and aesthetic preferences of the neighbouring territory, where Latin Rite has prevailed.

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