UNESCO CONVENTION CONCERNING THE PROTECTION
OF THE WORLD CULTURAL AND NATURAL HERITAGE

WOODEN TSERKVAS OF THE CARPATHIAN REGION IN POLAND AND UKRAINE






CULTURAL PROPERTY OF THE REPUBLIC OF POLAND AND UKRAINE
FOR INCLUSION IN THE WORLD HERITAGE LIST

Warsaw – Kiev 2011

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Annexes

Executive summary



Countries

REPUBLIC OF POLAND
UKRAINE

State, province or region

Republic of Poland

The component properties chosen for inclusion are situated in the territories of two provinces: Małopolskie and Podkarpackie. In terms of ecclesiastical administrative divisions they are situated within the borders of the Roman Catholic Archdiocese of Przemyśl, and the Rzeszów and Tarnów Dioceses, the Ukrainian Greek Catholic Archdiocese of Przemyśl-Warsaw and the Orthodox Diocese of Przemyśl-Nowy Sącz.

Ukraine

The component properties chosen for inclusion are situated within the territories of three regions: Lviv, Ivano-Frankivs'k and Transcarpathia. In terms of ecclesiastical administrative divisions they are situated within the Sokal-Zhovkva and Sambir-Drohobych Eparchies of the Ukrainian Catholic Church, the Mukachiv Ukrainian Catholic Eparchy, the Kolomyia Eparchy of the Ukrainian Orthodox Church of the Kiev Patriarchate, and the Mukachiv and Khust Eparchies of the Ukrainian Orthodox Church of the Moscow Patriarchate.

Name of property

WOODEN TSERKVAS OF THE CARPATHIAN REGION IN POLAND AND UKRAINE

Component parts of the nominated property:
1. Brunary Wyżne -Tserkva of Saint Michael the Archangel
2. Chotyniec - Tserkva of the Birth of the Blessed Virgin Mary
3. Drohobych - Tserkva of Saint George
4. Kwiatoń-Tserkva of Saint Paraskeva
5. Matkiv-Tserkva of the Synaxis of the Blessed Virgin Mary
6. Nyzhniy Verbizh-Tserkva of the Nativity of the Blessed Virgin Mary
7. Owczary-Tserkva of Our Lady's Protection
8. Potelych-Tserkva of the Descent of the Holy Spirit
9. Powroźnik-Tserkva of Saint James the Less, the Apostle
10. Radruż-Tserkva of Saint Paraskeva
11. Rohatyn-Tserkva of the Descent of the Holy Spirit
12. Smolnik-Tserkva of Saint Michael the Archangel
13. Turzańsk-Tserkva of Saint Michael the Archangel
14. Uzhok-Tserkva of the Synaxis of the Archangel Michael
15. Yasynia-Tserkva of Our Lord's Ascension
16. Zhovkva-Tserkva of the Holy Trinity

Geographical coordinates

Brunary Wyżne Tserkva of Saint Michael the Archangel Poland / Małopolskie Province	N 49°31'50. 56"	E 21°01'59. 51"
Chotyniec Tserkva of the Birth of the Blessed Virgin Mary Poland / Podkarpackie Province	N 49°57'10. 70"	E 23°00'9. 20"
Drohobych Tserkva of Saint George Ukraine / Lviv Region	N 49°20'51. 85"	E 23°29'58. 08"
Kwiatoń Tserkva of Saint Paraskeva Poland / Małopolskie Province	N 49°30'07. 2"	E 21°10'24. 66"
Matkiv Tserkva of the Synaxis of the Blessed Virgin Mary Ukraine / Lviv Region	N 48°54'53. 69"	E 23°06'25. 74"
Nyzhniy Verbizh Tserkva of the Nativity of the Blessed Virgin Mary Ukraine / Ivano-Frankivs'k Region	N 48°29'55. 16"	E 25°0'41. 29"
Owczary Tserkva of Our Lady's Protection Poland / Małopolskie Province	N 49°35'39. 34"	E 21°10'43. 04"
Potelych Tserkva of the Descent of the Holy Spirit Ukraine / Lviv Region	N 50°12'35. 05"	E 23°33'5. 25"
Powroźnik Tserkva of Saint James the Less, the Apostle Poland / Małopolskie Province	N 49°22'11. 32"	E 20°57'07. 51"
Radruż Tserkva of Saint Paraskeva Poland / Podkarpackie Province	N 50°10'36. 05"	E 23°24'5. 84"
Rohatyn Tserkva of the Descent of the Holy Spirit Ukraine / Ivano-Frankivs'k Region	N 49°24'37. 00"	E 24°36'10. 49"
Smolnik Tserkva of Saint Michael the Archangel Poland / Podkarpackie Province	N 49°12'34. 70"	E 22°41'16. 00"
Turzańsk Tserkva of Saint Michael the Archangel Poland / Podkarpackie Province	N 49°22'9. 10"	E 22°7'44. 20"
Uzhok Tserkva of the Synaxis of the Archangel Michael Ukraine / Transcarpathia Region	N 48°59'1. 26"	E 22°51'14. 61"
Yasynia Tserkva of Our Lord's Ascension Ukraine / Transcarpathia Region	N 48° 16'6. 85"	E 24°21'11. 72"
Zhovkva Tserkva of the Holy Trinity Ukraine / Lviv Region	N 50°3'19. 22"	E 23°58'55. 97"

Textual description of the boundaries of the nominated property

The boundaries of the nominated property have been drawn to include all those areas and attributes that are a direct and tangible expression of the outstanding value of each individual component of the property, therefore they were drawn individually according to the particularity of each tserkva complex. The boundaries encompass the full extent of a particular tserkva complex.

The buffer zones were drawn on the basis of local topography and current development and boundaries for each individual component of the nominated site are incorporating all areas which contribute to the visual setting of the site and related features. The area of the nominated property in Poland is 3.29 ha in Ukraine 3.74 ha, which total to 7.03 hectares. The area of the property together with the buffer zone is 92.73 hectares.please find the more detailed description of the boundaries of the nominated property in annexe 2.

An overview on the location of the Wooden Tserkvas of the Carpathian Region in Poland and Ukraine

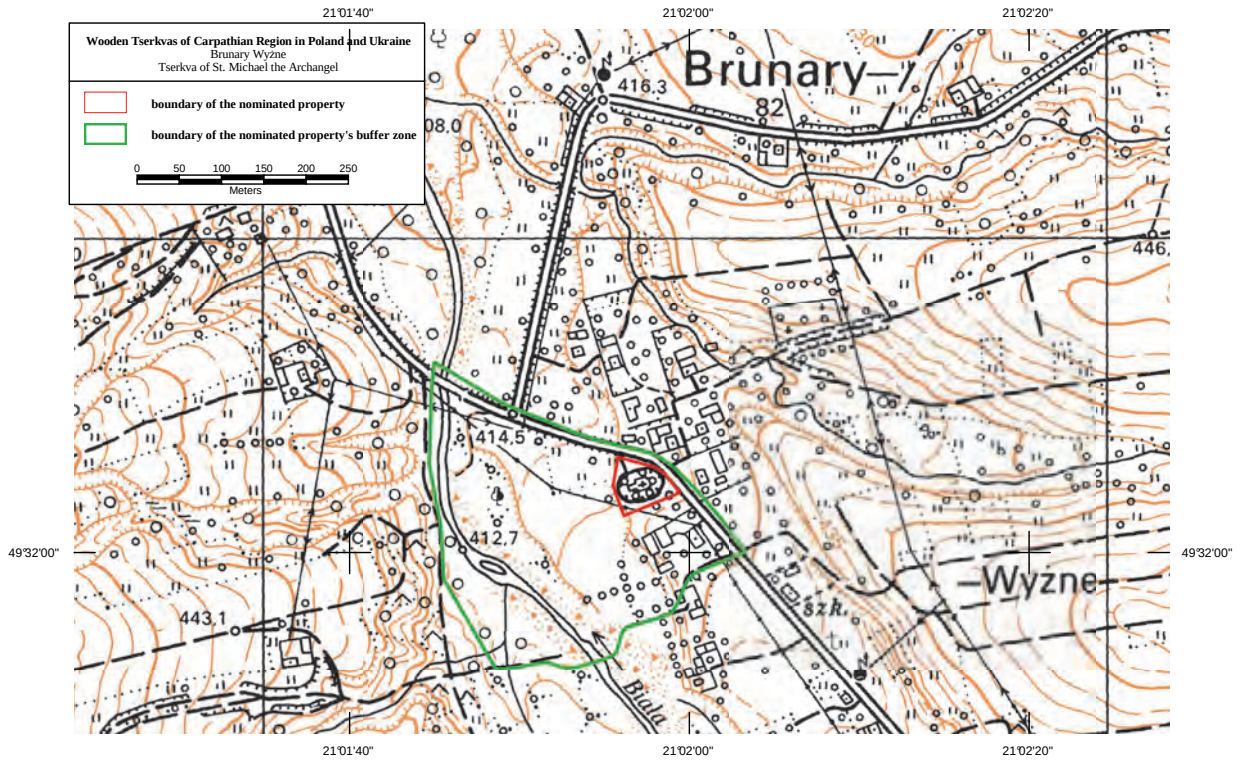


Maps of the single component parts of the nominated property

Brunary Wyżne

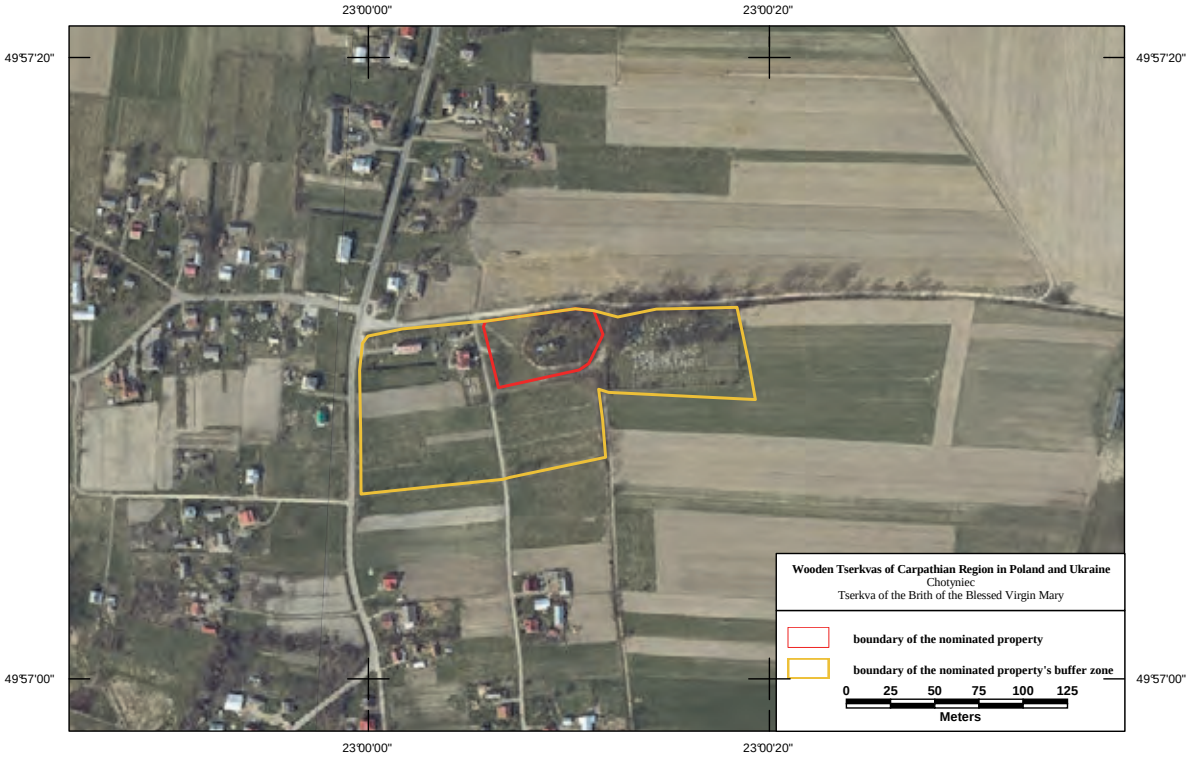
Tserkva of Saint Michael the Archangel
Poland / Małopolskie Province

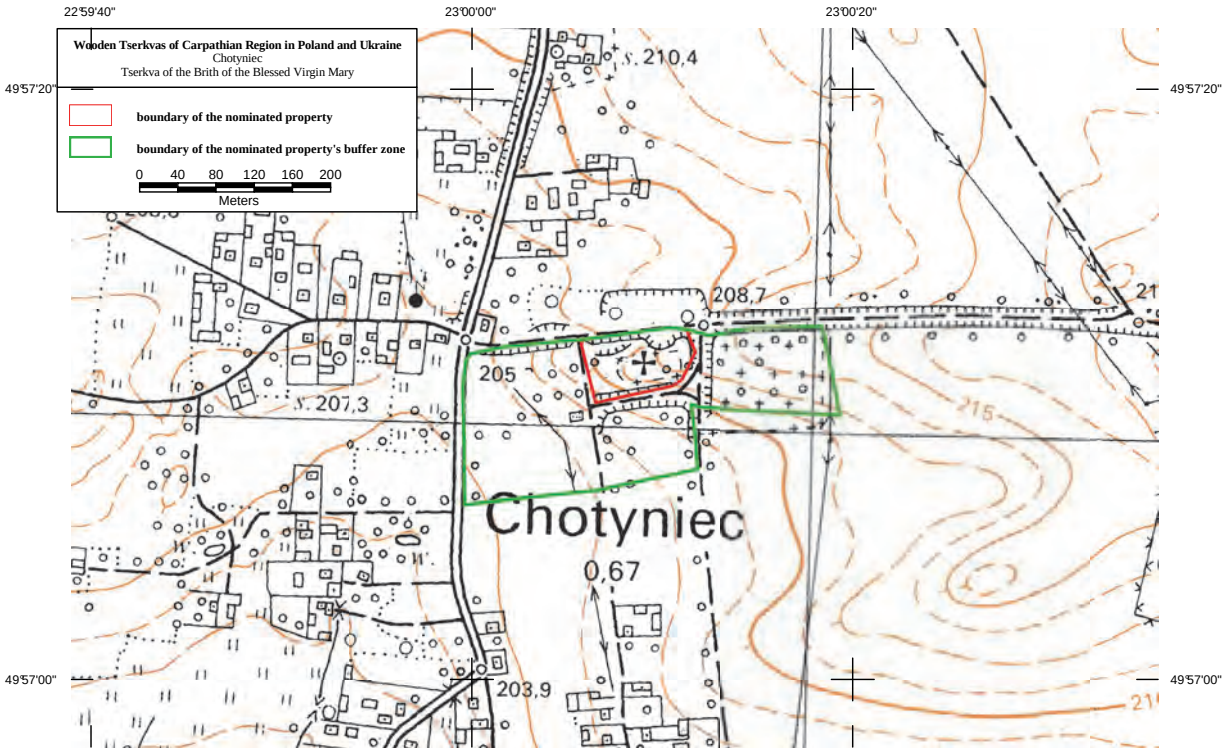




Chotyniec

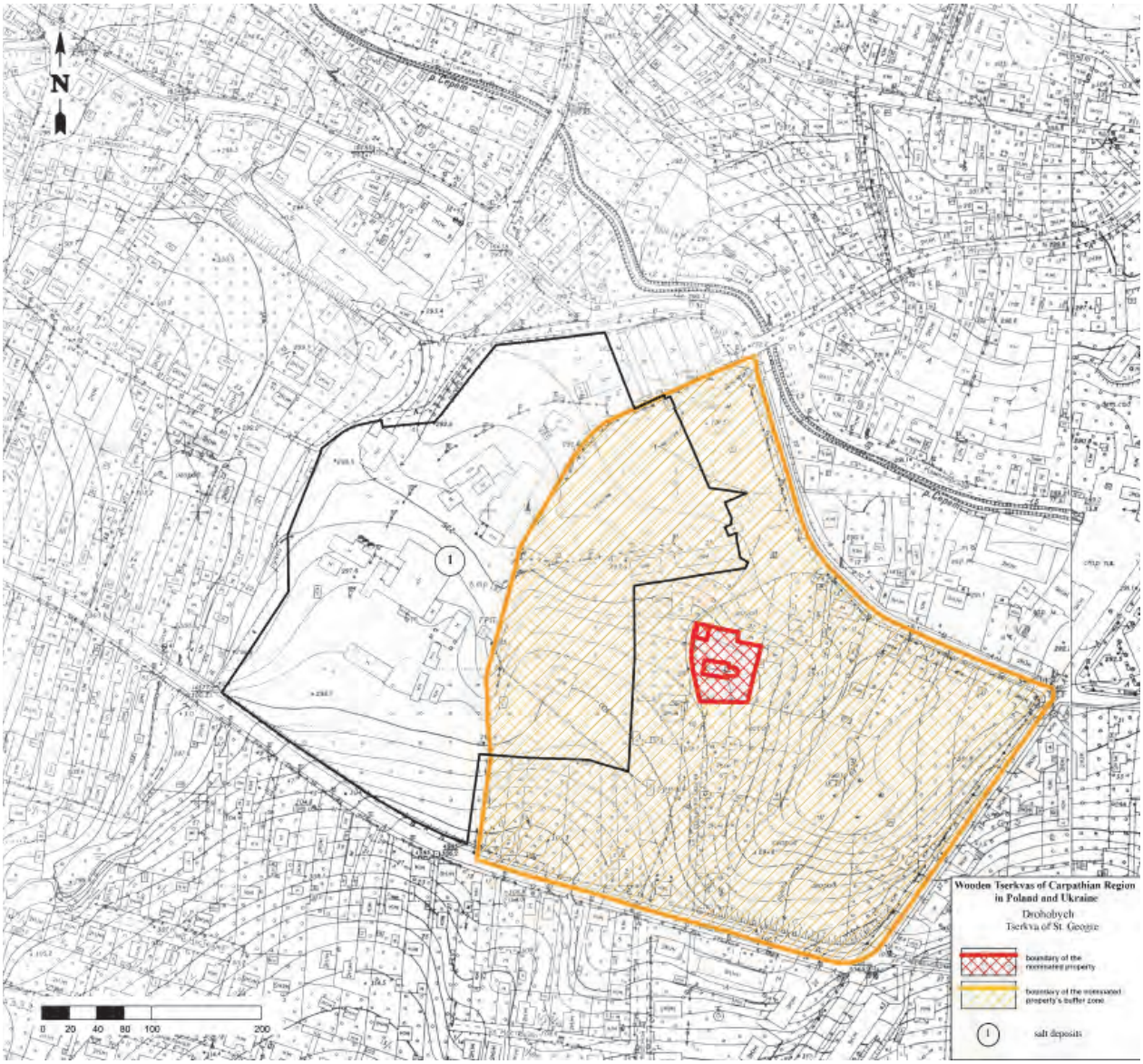
Tserkva of the Birth of the Blessed Virgin Mary
Poland / Podkarpackie Province





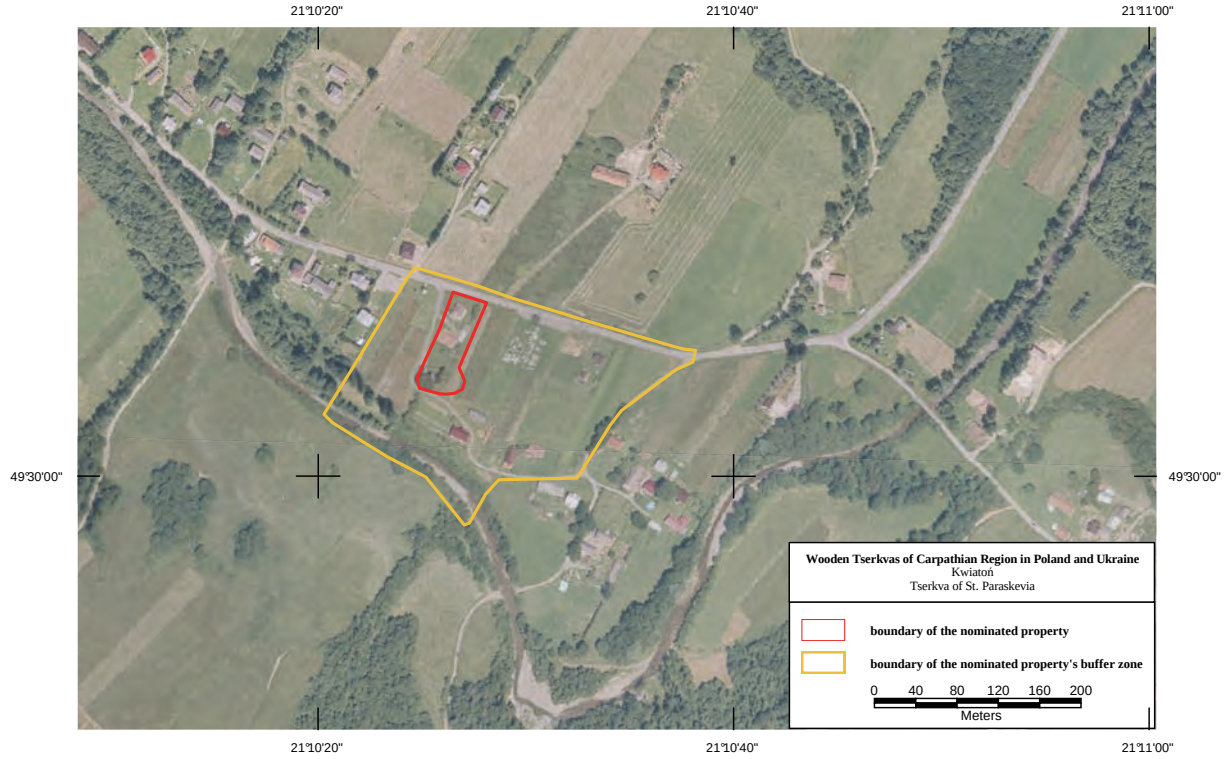
Drohobych

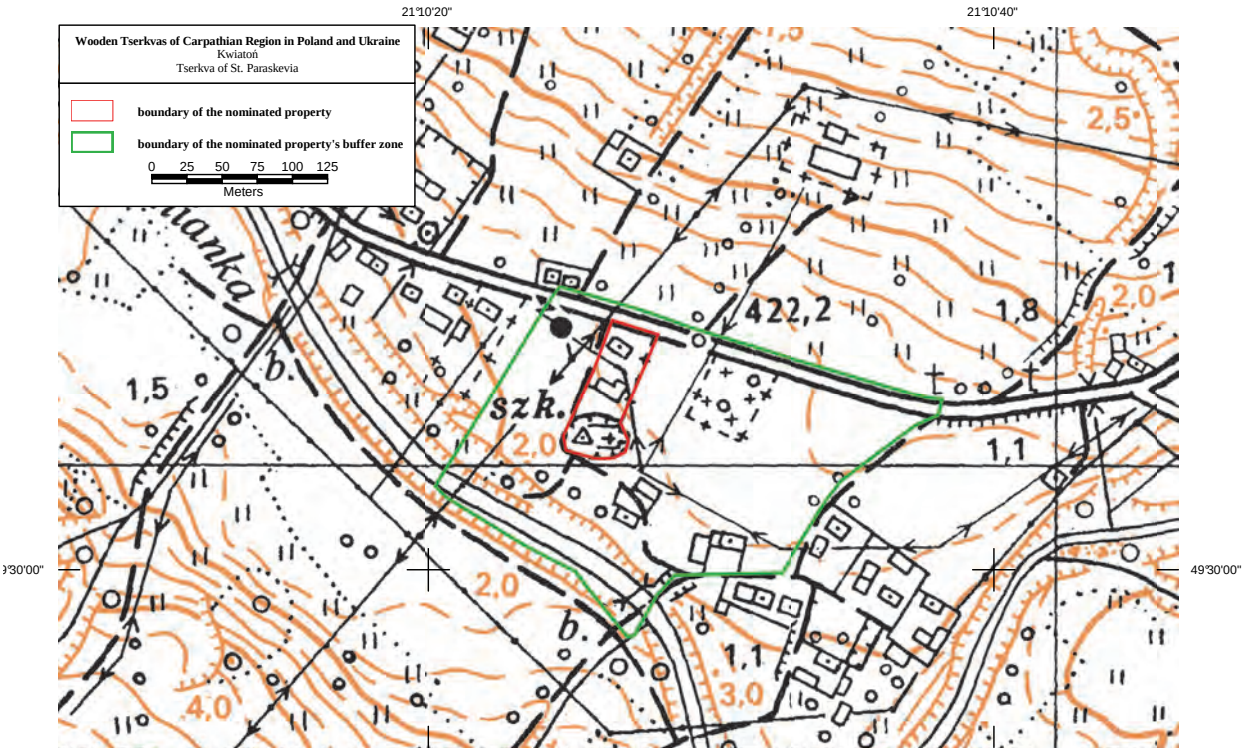
Tserkva of Saint George
Ukraine / Lviv Region



Kwiatoń

Tserkva of Saint Paraskeva
Poland / Małopolskie Province





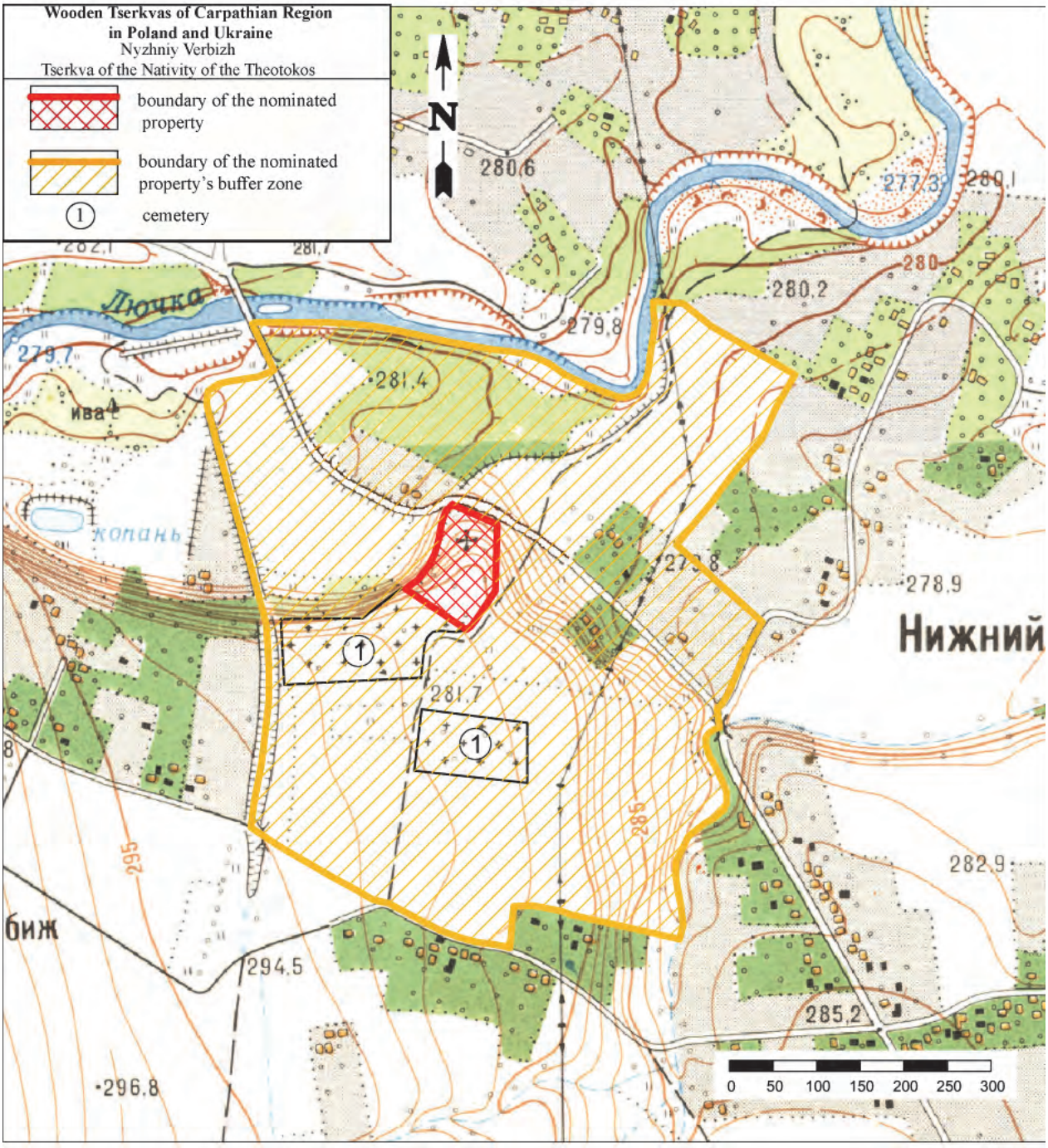
Matkiv

Tserkva of the Synaxis of the Blessed Virgin Mary
Ukraine / Lviv Region



Nyzhniy Verbizh

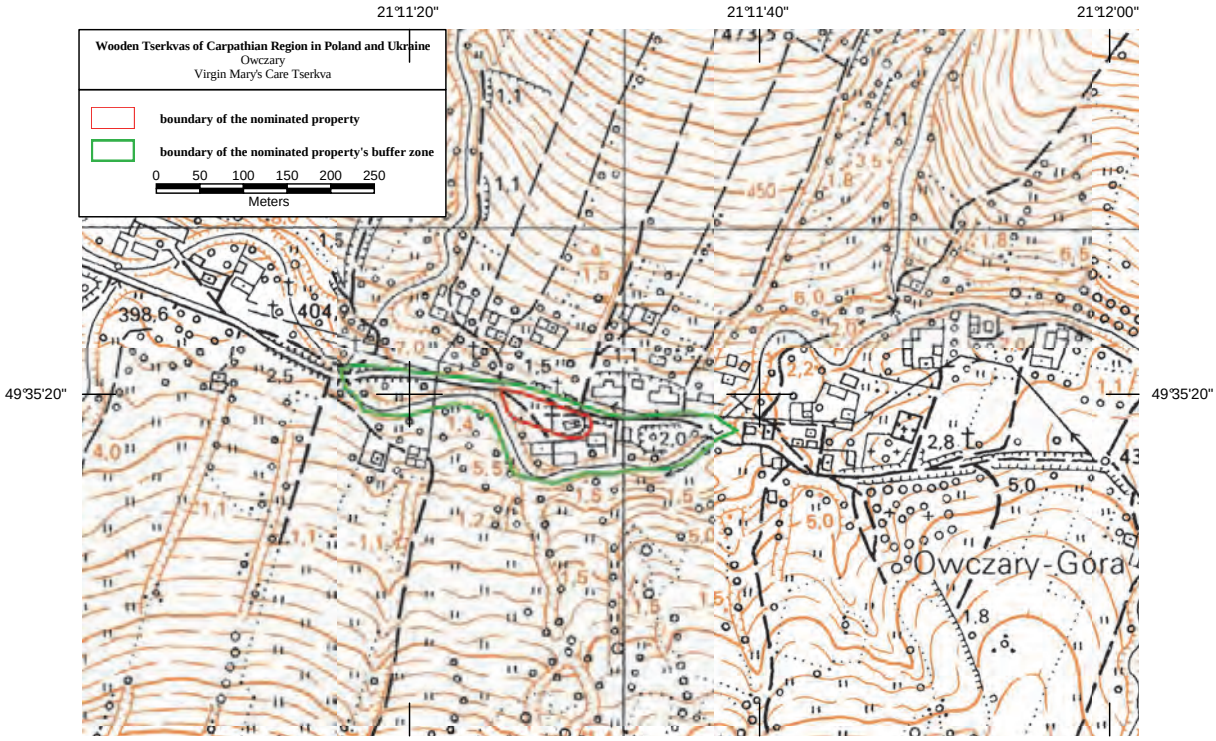
Tserkva of the Nativity of the Blessed Virgin Mary
Ukraine / Ivano-Frankivs'k Region



Owczary

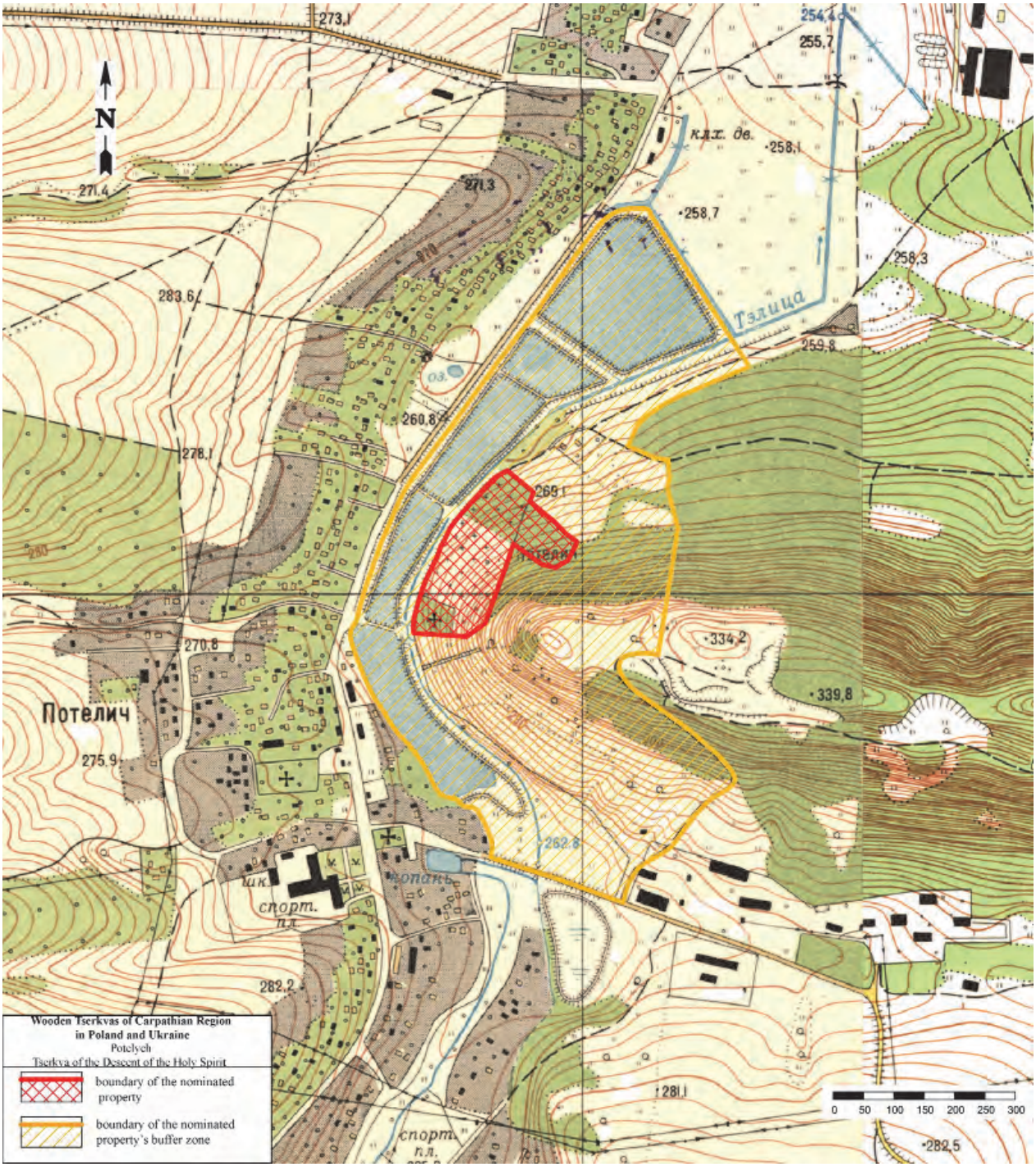
Tserkva of Our Lady's Protection
Poland / Małopolskie Province





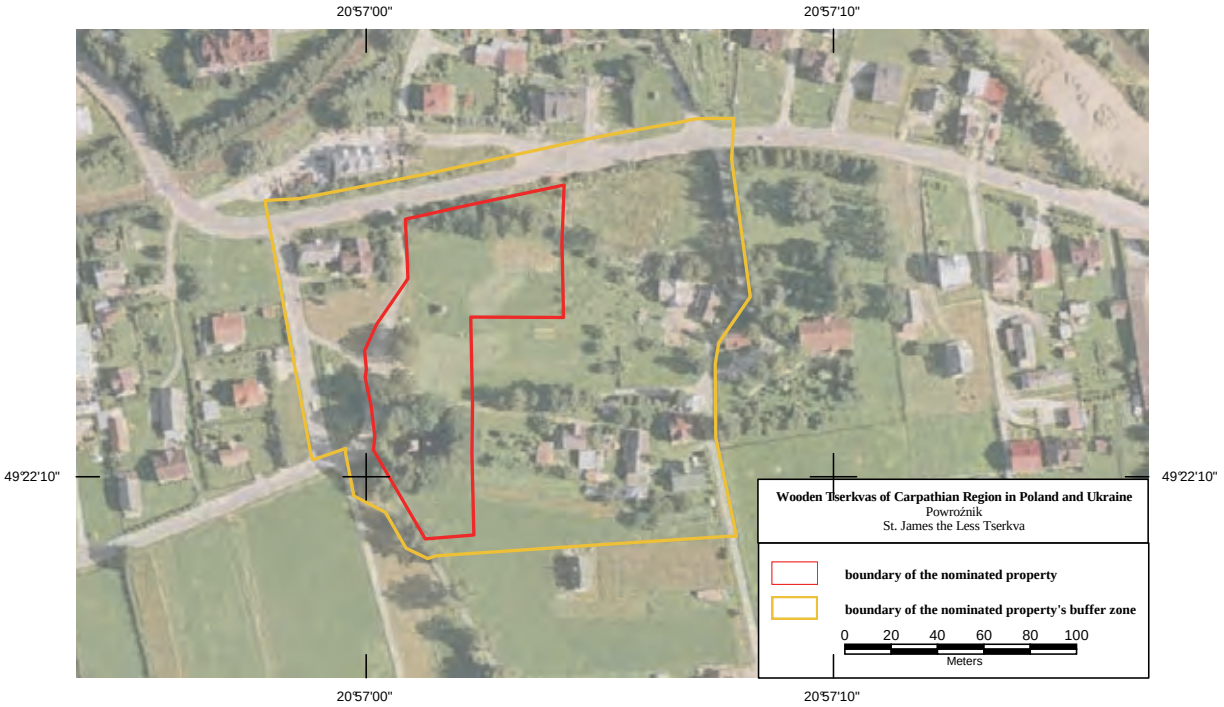
Potelych

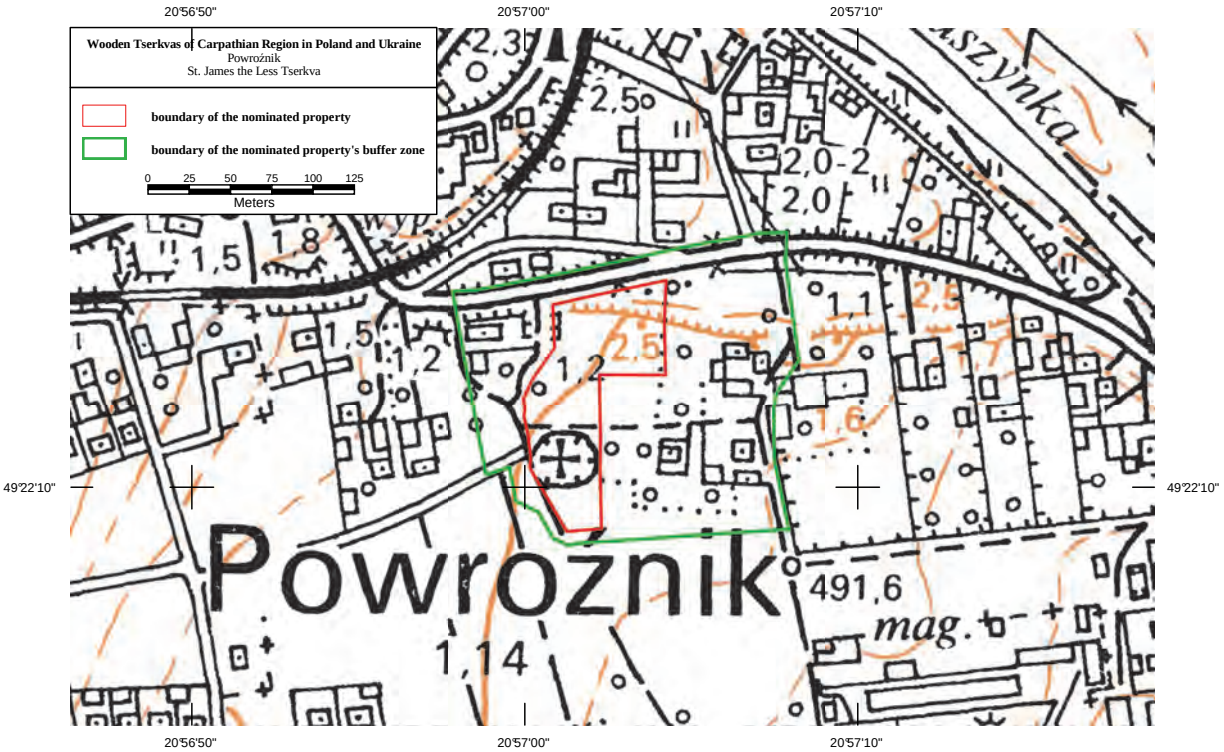
Tserkva of the Descent of the Holy Spirit
Ukraine / Lviv Region



Powroźnik

Tserkva of Saint James the Less, the Apostle
Poland / Małopolskie Province



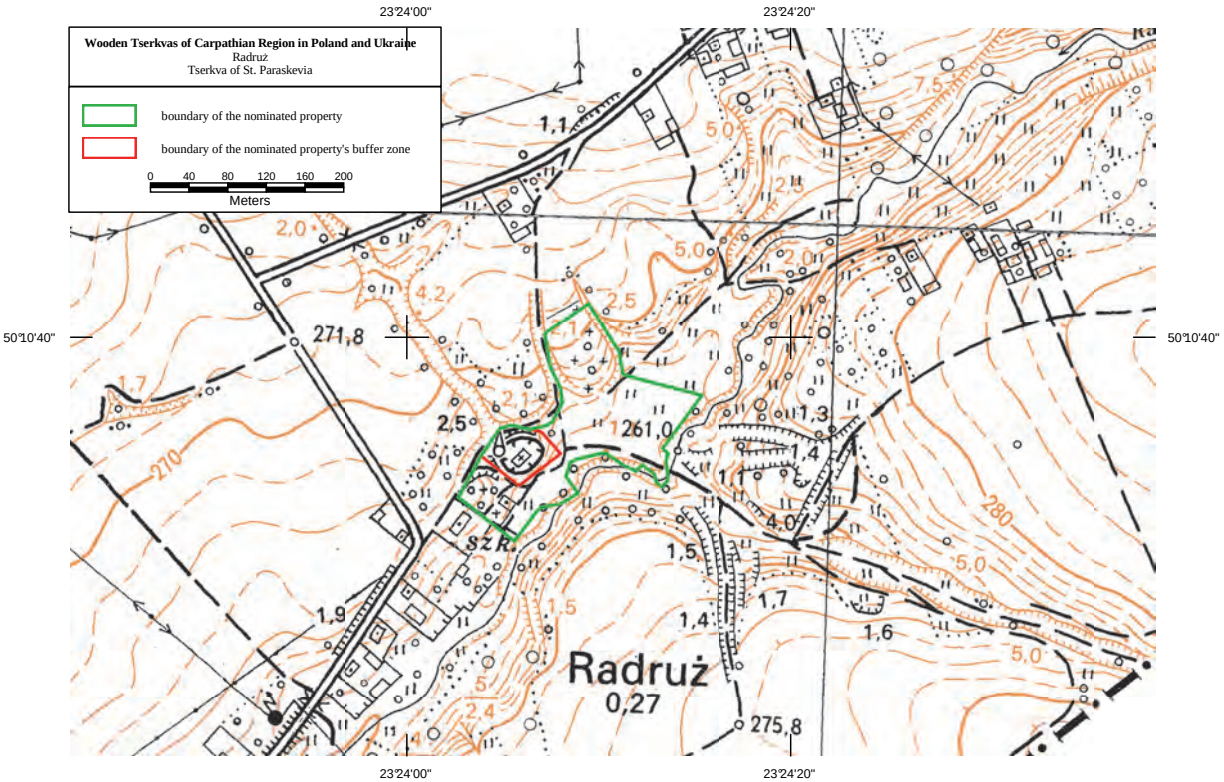


Radruż

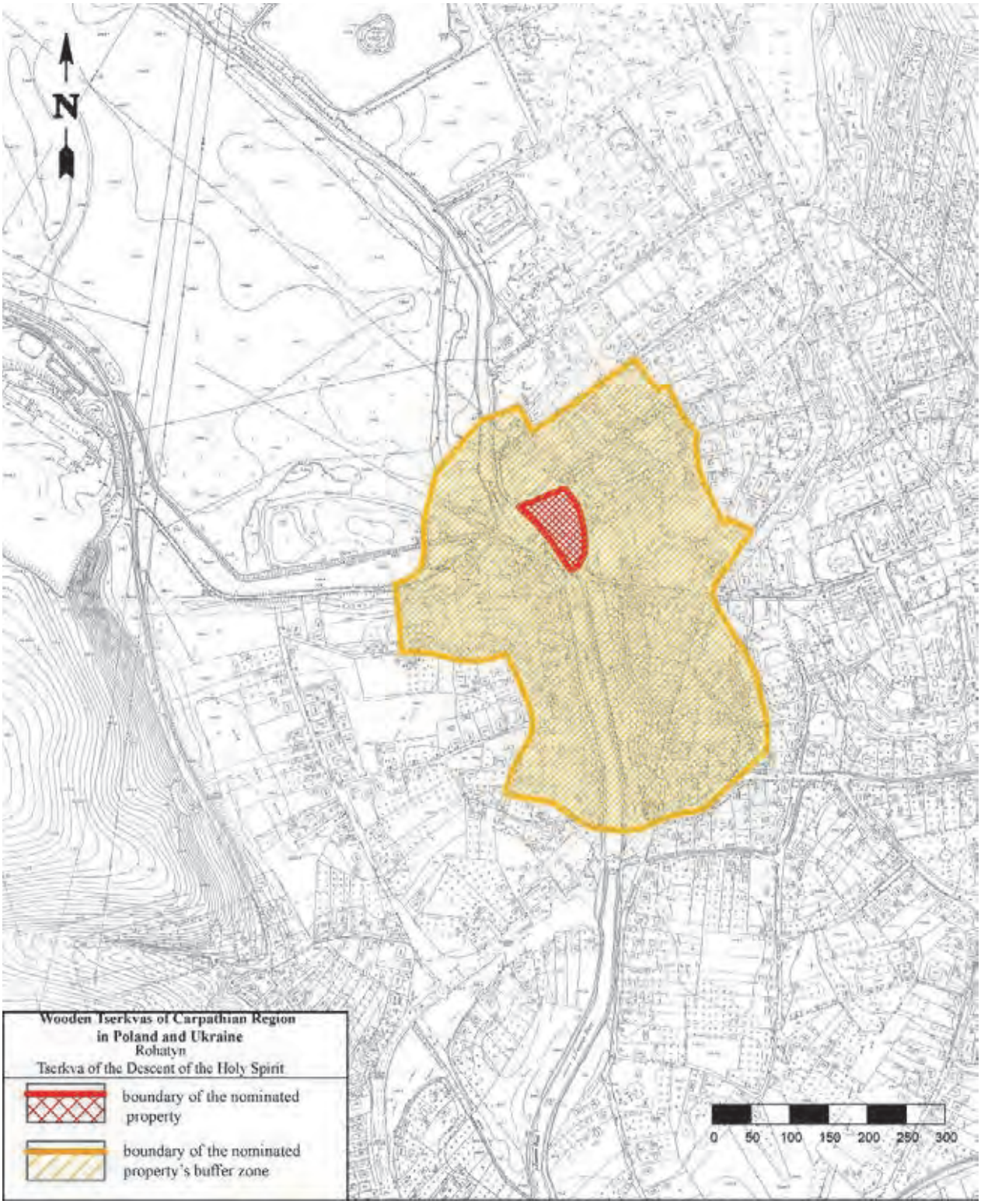
Tserkva of Saint Paraskeva

Poland / Podkarpackie Province



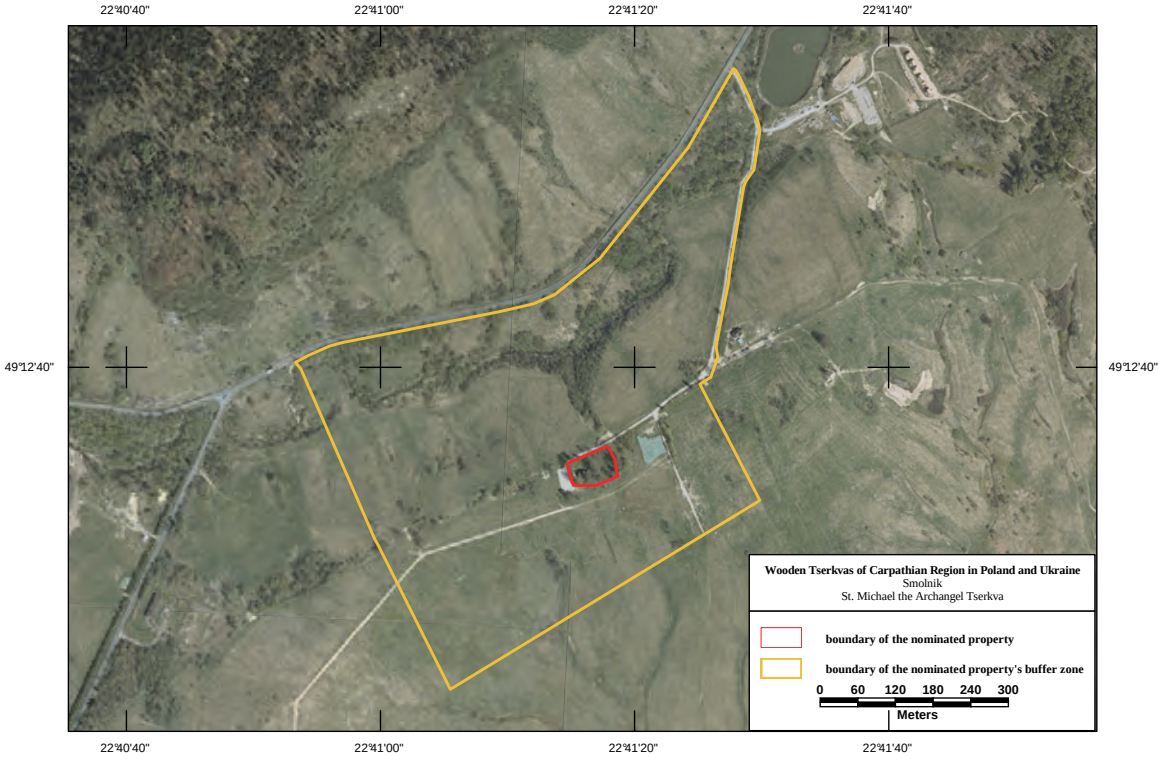


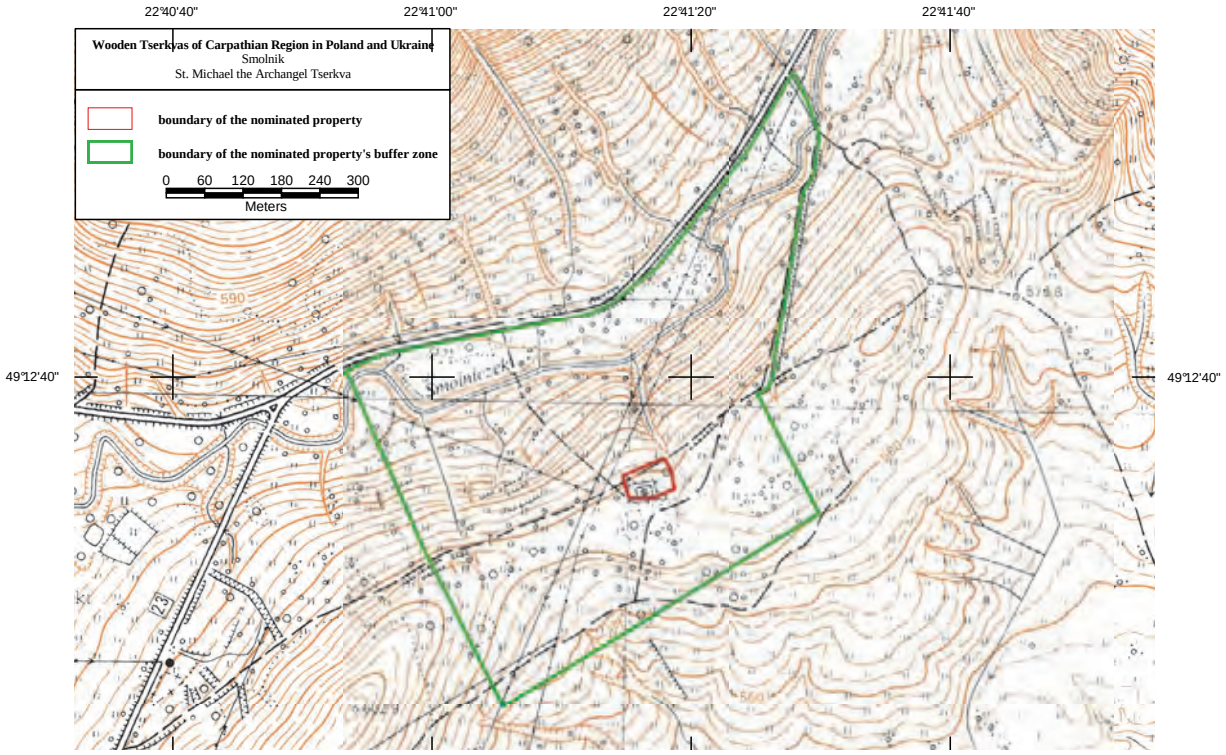
Rohatyn
Tserkva of the Descent of the Holy Spirit
Ukraine / Ivano-Frankivs'k Region



Smolnik

Tserkva of Saint Michael the Archangel
Poland / Podkarpackie Province

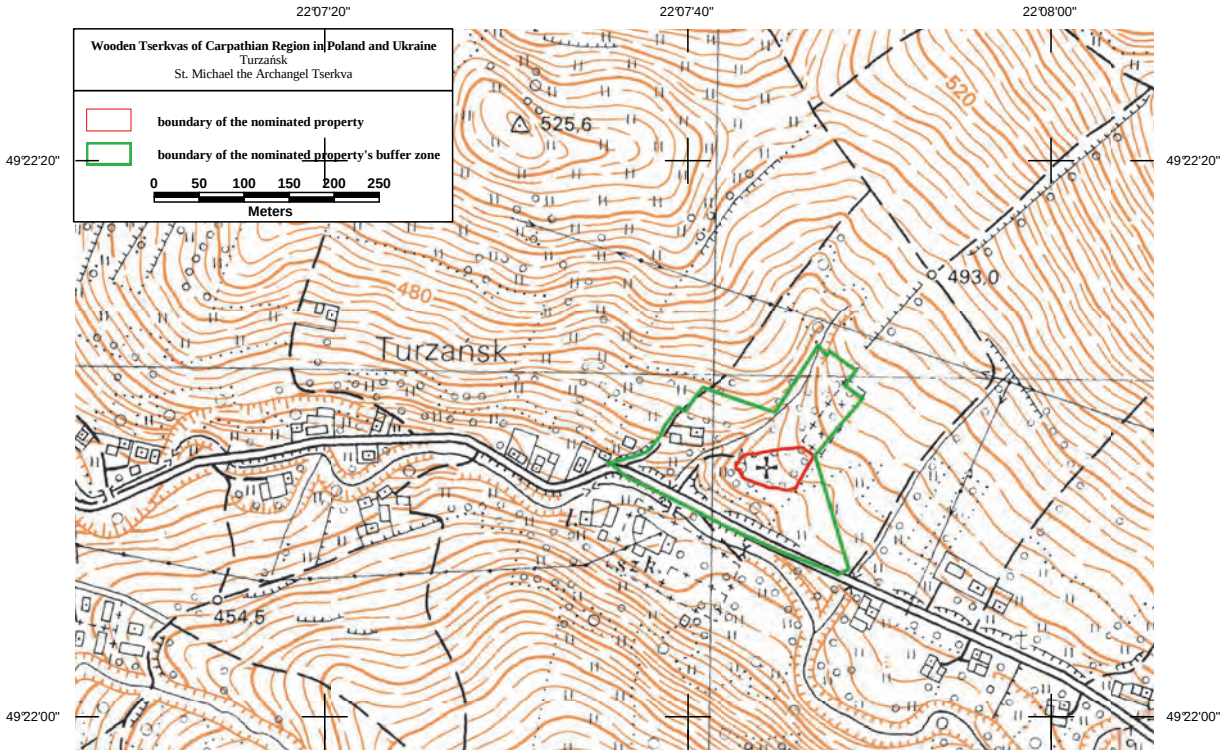




Turzańsk

Tserkva of Saint Michael the Archangel
Poland / Podkarpackie Province



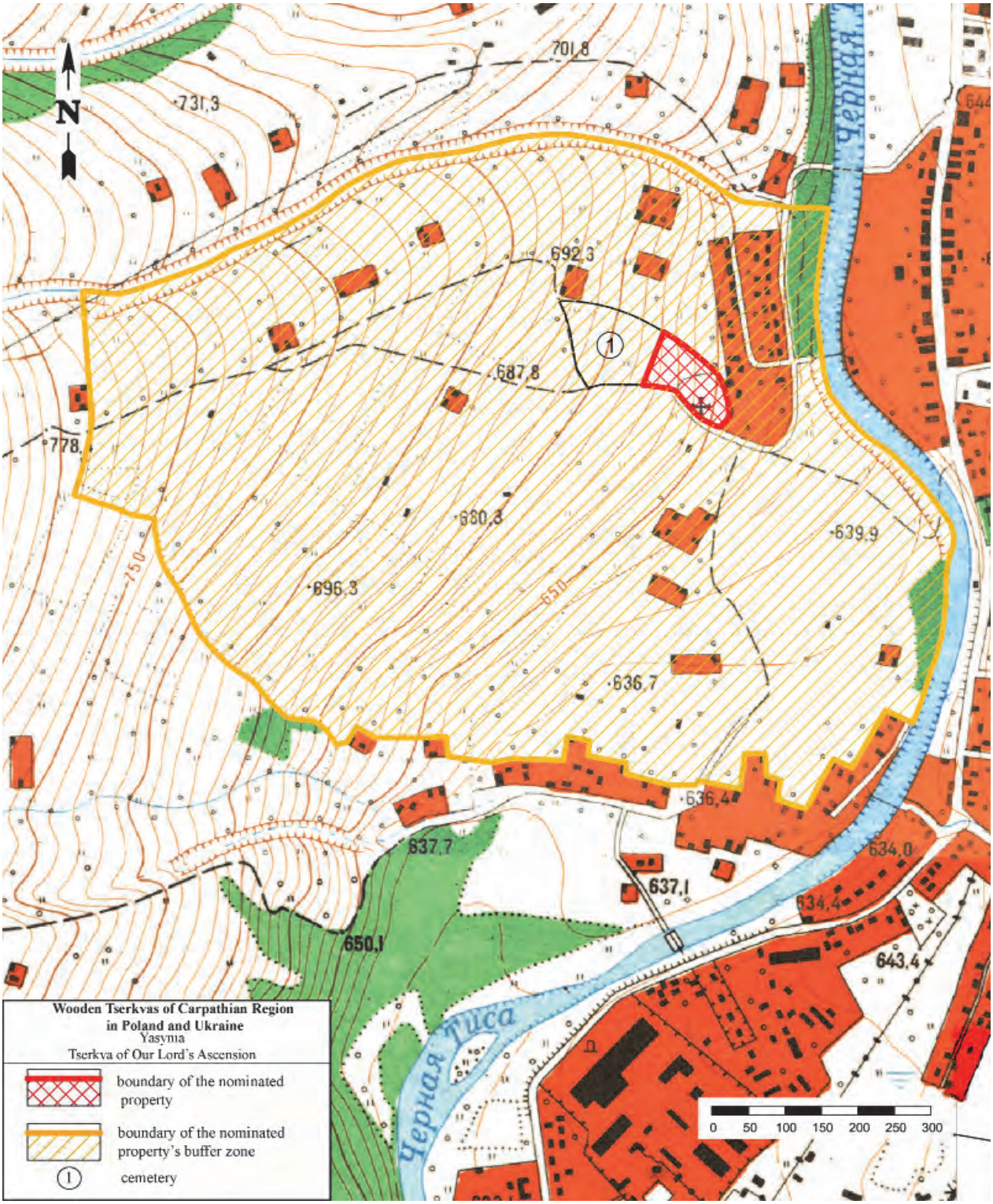


Uzhok

Tserkva of the Synaxis of the Archangel Michael
Ukraine / Transcarpathia Region

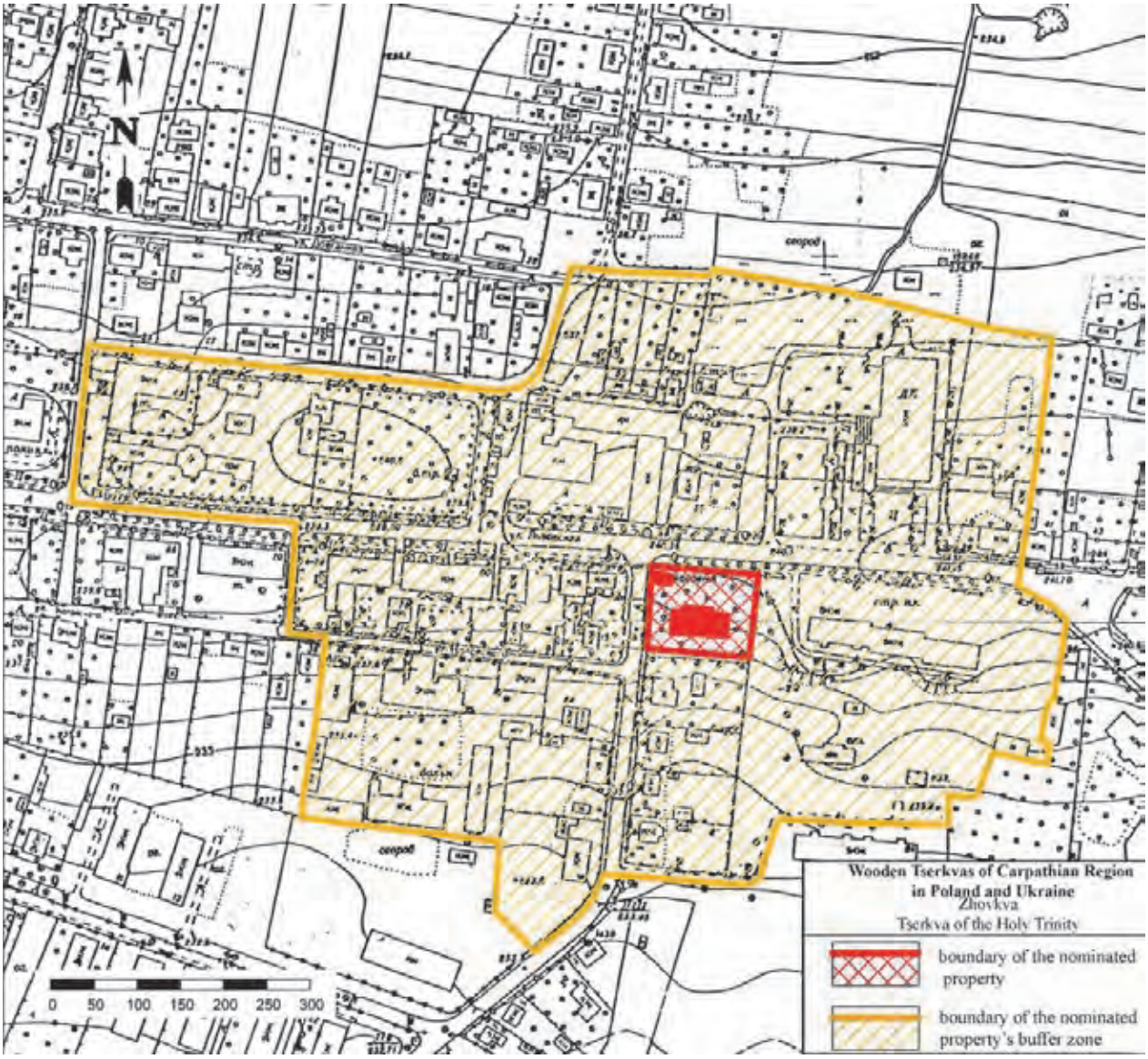


Yasynia
Tserkva of Our Lord's Ascension
Ukraine / Transcarpathia Region



Zhovkva

Tserkva of the Holy Trinity
Ukraine / Lviv Region



Proposed Statement of Outstanding Universal Value

The selected tserkvas are the most outstanding examples of the once widespread timber-building tradition that survives to this day and is associated with the ideological essence of Christian Europe. They are the most representative buildings of their typologies.

The arguments for inscribing wooden tserkvas on the UNESCO World Heritage List are:

- their representativeness in the architectural, artistic, devotional and cultural contexts for this part of Central Europe;
- the connection of the properties with important ideas and meanings concerning intellectual activity and historical reflection – in an individual and national capacity;
- the durability of their form and function, their historical and contemporary role and enduring contribution to shaping national and cultural identity.

Brief synthesis

The nominated wooden tserkvas of the Carpathian Region in Poland and Ukraine comprise a group of 16 wooden churches of Eastern Byzantine origin. Located at the eastern fringes of Central Europe, they lie in an area of exceptional natural beauty within the Polish and Ukrainian Carpathian mountain range.

They occupy an area which extends from the Polish Western Carpathians, featuring western Lemko types of tserkva, up to the Ukrainian Eastern Carpathians, where tserkvas of the Hutsul variety occur. The properties nominated for inscription are located in Brunary Wyżne, Chotyniec, Drohobych, Kwiatoń, Matkiv, Nyzhniy Verbizh, Owczary, Potelych, Powroźnik, Radruż, Rohatyn, Smolnik, Turzańsk, Uzhok, Yasynia, and Zhovkva.

This unique ecclesiastical architecture is specific to the isolated mountainous regions where these vernacular forms of timber building came into being in the 17th and 18th centuries. Virtually all of the wooden ecclesiastical buildings erected in this region were built almost exclusively using the horizontal log construction technique typical of Slavic countries. Logs were mostly of coniferous species, and the buildings were raised on stone foundations, with shingles being used to cover the roof. Traditional carpentry and construction techniques were adapted to meet the requirements dictated by the Church's liturgy and traditions.

Factors which make wooden tserkvas in the Polish and Ukrainian Carpathians quite distinct from the wooden churches seen in the rest of Europe include the variety of forms and types in which they occur, the highly skilled carpentry and innovative structural solutions used in their construction, as well as their stylistic identity.

The selection criteria for component parts of the nominated serial property are: historical, scientific, social and artistic value of a given build.

Justification for criteria

Criterion (iii): the nominated tserkvas "bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared"

The nominated tserkvas provide significant testimony to building traditions grounded in the Orthodox Church. The Carpathian tserkvas represent a unique example illustrating the spread of universal models from the mainstream of European civilization, and their further interweaving with local traditions, leading to the creation of new, individual architectural forms. Familiarity with a canon and its reworking by a given group conveys universal historical, scientific and ethnic values. The tserkvas form a representative group of different types of properties which are fundamental expressions of the cultural diversity of the communities that created them and their relationship with their surroundings. Building designs, structural solutions and decorative schemes convey or are imbued with sacred meanings. These spiritual values emanate the beliefs, experiences of wonder and the concept of the universe as perceived by those communities. These elements played an important role over many generations in enhancing spiritual life for the people who inhabited this area. This resulted in exceptional artistic achievements and in works which represent masterpieces of human creativity and carpentry skills, showcasing excellence in the mastery of timber building techniques, and thus illustrating an important stage in human history.

The nominated tserkvas are immensely important spiritual centres for local communities, who continue to participate in religious activities contributing significantly to the survival of this unique diversity of religious rites and adding an intangible, emotional context to the significance of these sites.

Criterion (iv): the tserkvas are "an outstanding example of a type of building or architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history"

The nominated properties are exceptional, and the most representative, examples of tserkvas built using horizontal, corner-joined logs with overlapping ends, which illustrate every stage of evolution over the centuries of this type of ecclesiastical architecture and its adaptation to local circumstances. Wooden tserkvas in the Polish and Ukrainian Carpathians are unique in a worldwide context, in terms of building design, structural solutions, decorative schemes and interior furnishings. They represent a superb combination of natural raw materials and original, stylistically expressive architectural forms.

Their outstanding form and design is expressed in a tripartite ground plan composed of a combination of simple quadrilaterals and octagons, original and unique solutions regarding domes of quadrilateral or octagonal form, surmounted by specific cupolas, the interior contours of the dome which follow its exterior outline and the division of the building's interior space with an iconostasis screen.

The decorative schemes seen in these buildings represent the complete and homogeneous décor of various periods. The polychrome decoration constitutes one of the most highly valued assemblages of wall paintings. They are distinctive for their elaborate iconographic and ideological programmes, and demonstrate a diversity of techniques combined with high levels of technical and artistic skill. Contemporary assemblages of sculpture and woodwork are also of significant historical and artistic value.

Statement of integrity

The serial property encompasses all of the elements necessary to express different layers of its wholeness, hence best represents the European phenomenon in ecclesiastical timber building which developed exclusively in the northern Carpathian region. The chosen group of tserkvas showcase different periods and stages of development, illustrating their evolution over the years.

Each component of the nominated serial site has different stylistic particularities which form a historical-structural continuum. The form and structural design of each individual component of the nominated serial property is largely intact.

In some of the component properties the poor level of intactness of the interior furnishings, such as the iconostasis, is a result of the socio-demographic and political events which have shaped this landscape over the last century. In some cases items of movable heritage which used to form an integral part of a monument were removed as the sole means of ensuring their preservation. However, in these cases they are in the process of being returned to their original context.

Most of the component properties have retained their social function and relationship with their historical setting. Some component parts of the nominated property are situated in picturesque valleys amidst mountains, forests and fields; their artistic value, as well as their integrity with the surroundings, is extremely high.

Statement of authenticity

Continuity in building technology within the Carpathian region resulted in the sustained use of the same techniques and materials. Modern-day principles of restoration ensure that these historic methods continue to be employed, thus safeguarding the authenticity of structure, detail and décor.

Modifications throughout the centuries have not diminished the original conservative style expressed by these buildings. For centuries the tserkvas were renovated in keeping with the style and usage trends of the day. It must be highlighted that the renovation methods applied to the tserkvas not only encompassed the preservation of architectural forms and decorative schemes, but also the use of traditional wood treatment methods, as well as building ventilation and drainage solutions. It should be noted that the tradition of renovating wooden churches in keeping with the principles of preserving their authenticity (traditional materials and forms) is deeply rooted in the Carpathian region of Poland and Ukraine.

The unchanged, authentic landscape contexts of particular properties survive to this day. The selected tserkvas are an example of dominant historical features in rural and urban settings that endow the landscapes in which they are set with exceptional qualities. In addition, the fact that many of the component properties are situated in picturesque valleys among mountains, forests and fields enhances their visual appeal. Traditional forms of land use have been upheld to this day, and historical geographical names have survived, both in tradition and official place names. Furthermore, the vast natural, mountainous environment which forms the backdrop for the nominated site includes forest habitats sustaining numerous animal and plant species.

The cultural landscapes in which the nominated properties are located encompass a wide range of values, from the natural to the cultural, and convey cultural, religious and artistic connotations.

Almost all of the selected tserkvas have served a liturgical and devotional function continuously over the centuries. Spiritual cultural values have materialised in relation to this usage, and although they have universal references, at the same time they are imbued with a local religious and cultural identity.

Requirements for protection and management

This group of wooden tserkvas is officially protected according to the legal systems in place in Poland and Ukraine. It is necessary to ensure that the highest level of protection available within each of the State Parties is provided. The common management system integrates all state levels and relevant authorities in each country. There has been an intergovernmental preliminary agreement concerning the

establishment of an International Coordination Group which would coordinate management of the properties at international level. It is also necessary to establish a fund which would support the maintenance and conservation of the tserkvas, as well as a cohesive management plan. There is a need to ensure consistency in approaches to changes in the surroundings of the nominated property.

Criteria under which property is nominated

Criterion (iii): the nominated tserkvas "bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared"

The nominated tserkvas provide significant testimony to building traditions grounded in the Orthodox Church. The Carpathian tserkvas represent a unique example illustrating the spread of universal models from the mainstream of European civilization, and their further interweaving with local traditions, leading to the creation of new, individual architectural forms. Familiarity with a canon and its reworking by a given group conveys universal historical, scientific and ethnic values. The tserkvas form a representative group of different types of properties which are fundamental expressions of the cultural diversity of the communities that created them and their relationship with their surroundings. Building designs, structural solutions and decorative schemes convey or are imbued with sacred meanings. These spiritual values emanate the beliefs, experiences of wonder and the concept of the universe as perceived by those communities. These elements played an important role over many generations in enhancing spiritual life for the people who inhabited this area. This resulted in exceptional artistic achievements and in works which represent masterpieces of human creativity and carpentry skills, showcasing excellence in the mastery of timber building techniques, and thus illustrating an important stage in human history.

The nominated tserkvas are immensely important spiritual centres for local communities, who continue to participate in religious activities contributing significantly to the survival of this unique diversity of religious rites and adding an intangible, emotional context to the significance of these sites.

Criterion (iv): the tserkvas are "an outstanding example of a type of building or architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history"

The nominated properties are exceptional, and the most representative, examples of tserkvas built using horizontal, corner-joined logs with overlapping ends, which illustrate every stage of evolution over the centuries of this type of ecclesiastical architecture and its adaptation to local circumstances. Wooden tserkvas in the Polish and Ukrainian Carpathians are unique in a worldwide context, in terms of building design, structural solutions, decorative schemes and interior furnishings. They represent a superb combination of natural raw materials and original, stylistically expressive architectural forms.

Their outstanding form and design is expressed in a tripartite ground plan composed of a combination of simple quadrilaterals and octagons, original and unique solutions regarding domes of quadrilateral or octagonal form, surmounted by specific cupolas, the interior contours of the dome which follow its exterior outline and the division of the building's interior space with an iconostasis screen.

The decorative schemes seen in these buildings represent the complete and homogeneous décor of various periods. The polychrome decoration constitutes one of the most highly valued assemblages of wall paintings. They are distinctive for their elaborate iconographic and ideological programmes, and demonstrate a diversity of techniques combined with high levels of technical and artistic skill. Contemporary assemblages of sculpture and woodwork are also of significant historical and artistic value.

Name and contact information of official local institution/agency

Institution:
National Heritage Board of Poland
Address: ul. Szwoleżerów 9, 00-464 Warszawa, Poland
e-mail: info@nid.pl
fax +48 (022) 622 6595
tel. +48 (022) 628 4841

Institution:
Office for Protection of Cultural Heritage
Lviv Regional State Administration
Address: ul. Wynnyczenka 14, 79008 Lviv, Ukraine
e-mail: uoks@ukr.net
fax +380 (322) 999 306
tel. +380 (322) 999 306, +380 (322) 975 217

1. Identification of the property

1. a Country

Republic of Poland
Ukraine



1. b State, province or region

The application refers to the serial transnational property situated in the territory of two countries: Poland and Ukraine.

Republic of Poland

The component properties chosen for inclusion are situated in the territories of two provinces: Małopolskie and Podkarpackie. In terms of ecclesiastical administrative divisions they are situated within the borders of the Roman Catholic Archdiocese of Przemyśl, and the Rzeszów and Tarnów Dioceses, the Ukrainian Greek Catholic Archdiocese of Przemyśl-Warsaw and the Orthodox Diocese of Przemyśl-Nowy Sącz.

Ukraine

The component properties chosen for inclusion are situated within the territories of three regions: Lviv, Ivano-Frankivs'k and Transcarpathia. In terms of ecclesiastical administrative divisions they are situated within the Sokal-Zhovkva and Sambir-Drohobych Eparchies of the Ukrainian Catholic Church, the Mukachiv Ukrainian Catholic Eparchy, the Kolomyia Eparchy of the Ukrainian Orthodox Church of the Kiev Patriarchate, and the Mukachiv and Khust Eparchies of the Ukrainian Orthodox Church of the Moscow Patriarchate.

Brunary Wyżne
Tserkva of Saint Michael the Archangel

State administrative division	Ecclesiastical administrative division
Poland **Małopolskie Province** **Gorlice District** **Uście Gorlickie Commune**	Roman Catholic Diocese of Tarnów Ropa Deanery Roman Catholic Parish of Our Lady of the Assumption Brunary

Chotyniec
Tserkva of the Birth of the Blessed Virgin Mary

State administrative division	Ecclesiastical administrative division
Poland **Podkarpackie Province** **Jarosław District** **Radymno Commune**	Ukrainian Greek Catholic Archdiocese of Przemyśl-Warsaw Przemyśl Deanery Byzantine-Ukrainian Rite Catholic Parish of the Birth of the Blessed Virgin Mary

Drohobych
Tserkva of Saint George

State administrative division	Ecclesiastical administrative division
Ukraine **Lviv Region** **Drohobych Town Council**	State property Museum of Country Studies "Drohobych lands" Branch: Tserkva of Saint George

Kwiatoń
Tserkva of Saint Paraskeva

State administrative division	Ecclesiastical administrative division
Poland **Małopolskie Province** **Gorlice District** **Uście Gorlickie Commune**	Roman Catholic Diocese of Tarnów Ropa Deanery Roman Catholic Parish of Our Lady of Perpetual Help, Uście Gorlickie

Matkiv
Tserkva of the Synaxis of the Blessed Virgin Mary

State administrative division	Ecclesiastical administrative division
Ukraine **Lviv Region** **Turka District** **Matkiv Village Council**	Sambir-Drohobych Eparchy of the Ukrainian Catholic Church Verhnie Vysotsko Deanery Parish of St Dmytro's Church in Matkiv

Nyzhniy Verbizh
Tserkva of the Nativity of the Blessed Virgin Mary

State administrative division	Ecclesiastical administrative division
Ukraine **Ivano-Frankivs'k Region** **Kolomyya District** **Nyzhniy Verbizh Village Council**	Kolomyia Eparchy of the Ukrainian Orthodox Church of the Kiev Patriarchate Kolomyya Deanery Parish of the Nativity of the Theotokos in Nyzhniy Verbizh

Owczary
Tserkva of Our Lady's Protection

State administrative division	Ecclesiastical administrative division
Poland **Małopolskie Province** **Gorlice District** **Sękowa Commune**	Roman Catholic Diocese of Rzeszów Gorlice Deanery Roman Catholic Parish of St. Joseph the Betrothed and the Blessed Virgin Mary in Sękowa

Potelych
Tserkva of the Descent of the Holy Spirit

State administrative division	Ecclesiastical administrative division
Ukraine **Lviv Region** **Zhovkva District** **Potelych Village Council**	Sokal-Zhovkva Eparchy of Ukrainian Greek Catholic Church Rava-Ruska Deanery Ukrainian Catholic Parish of the Tserkva of the Descent of the Holy Spirit in Potelych

Powroźnik
Tserkva of Saint James the Less, the Apostle

State administrative division	Ecclesiastical administrative division
Poland **Małopolskie Province** **Nowy Sącz District** **Muszyna Commune**	Roman Catholic Diocese of Tarnów Krynica Deanery Roman Catholic Parish of St James in Powroźnik

Radruż
Tserkva of Saint Paraskeva

State administrative division	Ecclesiastical administrative division
Poland **Podkarpackie Province** **Lubaczów District** **Horyniec Zdrój Commune**	Property of the Museum of Poland's Eastern Borderlands in Lubaczów

Rohatyn
Tserkva of the Descent of the Holy Spirit

State administrative division	Ecclesiastical administrative division
Ukraine **Ivano-Frankivs'k Region** **Rohatyn District** **Rohatyn Village Council**	State property Regional Art Museum in Ivano-Frankivs'k Branch: Tserkva of the Descent of the Holy Spirit in Rohatyn

Smolnik
Tserkva of Saint Michael the Archangel

State administrative division	Ecclesiastical administrative division
Poland **Podkarpackie Province** **Bieszczady District** **Lutowiska Commune**	Archdiocese of Przemyśl Lutowiska Deanery Roman Catholic Parish of St Stanisław the Bishop in Lutowiska

Turzańsk
Tserkva of Saint Michael the Archangel

State administrative division	Ecclesiastical administrative division
Poland **Podkarpackie Province** **Sanok District** **Komańcza Commune**	Orthodox Diocese of Przemyśl-Nowy Sącz Sanok Deanery Orthodox Parish of Our Lady's Protection in Komańcza

Uzhok
Tserkva of the Synaxis of the Archangel Michael

State administrative division	Ecclesiastical administrative division
Ukraine **Transcarpathia Region** **Velyky Berezny District** **Uzhok Village Council**	Mukachiv-Uzhhorod Eparchy of the Ukrainian Orthodox Church of the Moscow Patriarchate Velyky Berezny Deanery Parish of the Tserkva of the Synaxis of the Archangel Michael

Yasynia
Tserkva of Our Lord's Ascension

State administrative division	Ecclesiastical administrative division
Ukraine **Transcarpathia Region** **Velyky Betrezny District** **Yasynia Village Council**	Khust Eparchy of the Ukrainian Orthodox Church of the Moscow Patriarchate Yasynia Deanery Parish of St Dmytro's Church in Yasynia-Strukivtsi Mukachiv Eparchy of the Ukrainian Catholic Church Rahiv Deanery Parish of the Church of Our Lord's Ascension

Zhovkva
Tserkva of the Holy Trinity

State administrative division	Ecclesiastical administrative division
Ukraine **Lviv Region** **Zhovkva District** **Zhovkva Town Council**	Sokal-Zhovkva Eparchy of the Ukrainian Catholic Church Zhovkva Deanery Ukrainian Catholic Parish of the Tserkva of the Holy Trinity in Zhovkva

1. c Name of property

WOODEN TSERKVAS OF THE CARPATHIAN REGION IN POLAND AND UKRAINE



1. d Geographical coordinates

Brunary Wyżne Tserkva of Saint Michael the Archangel Poland / Małopolskie Province	N 49°31'50. 56"	E 21°01'59. 51"
Chotyniec Tserkva of the Birth of the Blessed Virgin Mary Poland / Podkarpackie Province	N 49°57'10. 70"	E 23°00'9. 20"
Drohobych Tserkva of Saint George Ukraine / Lviv Region	N 49°20'51. 85"	E 23°29'58. 08"
Kwiatoń Tserkva of Saint Paraskeva Poland / Małopolskie Province	N 49°30'07. 2"	E 21°10'24. 66"
Matkiv Tserkva of the Synaxis of the Blessed Virgin Mary Ukraine / Lviv Region	N 48°54'53. 69"	E 23°06'25. 74"
Nyzhniy Verbizh Tserkva of the Nativity of the Blessed Virgin Mary Ukraine / Ivano-Frankivs'k Region	N 48°29'55. 16"	E 25°0'41. 29"
Owczary Tserkva of Our Lady's Protection Poland / Małopolskie Province	N 49°35'39. 34"	E 21°10'43. 04"
Potelych Tserkva of the Descent of the Holy Spirit Ukraine / Lviv Region	N 50°12'35. 05"	E 23°33'5. 25"
Powroźnik Tserkva of Saint James the Less, the Apostle Poland / Małopolskie Province	N 49°22'11. 32"	E 20°57'07. 51"
Radruż Tserkva of Saint Paraskeva Poland / Podkarpackie Province	N 50°10'36. 05"	E 23°24'5. 84"
Rohatyn Tserkva of the Descent of the Holy Spirit Ukraine / Ivano-Frankivs'k Region	N 49°24'37. 00"	E 24°36'10. 49"
Smolnik Tserkva of Saint Michael the Archangel Poland / Podkarpackie Province	N 49°12'34. 70"	E 22°41'16. 00"
Turzańsk Tserkva of Saint Michael the Archangel Poland / Podkarpackie Province	N 49°22'9. 10"	E 22°7'44. 20"
Uzhok Tserkva of the Synaxis of the Archangel Michael Ukraine / Transcarpathia Region	N 48°59'1. 26"	E 22°51'14. 61"
Yasynia Tserkva of Our Lord's Ascension Ukraine / Transcarpathia Region	N 48° 16'6. 85"	E 24°21'11. 72"
Zhovkva Tserkva of the Holy Trinity Ukraine / Lviv Region	N 50°3'19. 22"	E 23°58'55. 97"

1. e Maps and plans showing the boundaries of the nominated property and buffer zones

Maps and plans showing the boundaries of the nominated property and buffer zones: see annexe No. 5

Schematic map with location in the borderlands of Poland and Ukraine.



1. f Area of nominated property and proposed buffer zones

	Area of nominated property (ha)	Buffer zone (ha)	Total (ha)
Brunary Wyżne Tserkva of Saint Michael the Archangel Poland / Małopolskie Province	0.32	3.36	3.68
Chotyniec Tserkva of the Birth of the Blessed Virgin Mary Poland / Podkarpackie Province	0.67	4.34	5.01
Drohobych Tserkva of Saint George Ukraine / Lviv Region	0.18	1.06	1.24
Kwiatoń Tserkva of Saint Paraskeva Poland / Małopolskie Province	0.26	1.82	2.08
Matkiv Tserkva of the Synaxis of the Blessed Virgin Mary Ukraine / Lviv Region	0.16	1.16	1.32
Nyzhniy Verbizh Tserkva of the Nativity of the Blessed Virgin Mary Ukraine / Ivano-Frankivs'k Region	2.22	31.11	33.33
Owczary Tserkva of Our Lady's Protection Poland / Małopolskie Province	0.38	2.87	3.25
Potelych Tserkva of the Descent of the Holy Spirit Ukraine / Lviv Region	0.19	1.10	1.29
Powroźnik Tserkva of Saint James the Less, the Apostle Poland / Małopolskie Province	0.71	1.10	1.81
Radruż Tserkva of Saint Paraskeva Poland / Podkarpackie Province	0.30	2.11	2.41
Rohatyn Tserkva of the Descent of the Holy Spirit Ukraine / Ivano-Frankivs'k Region	0.49	1.47	1.96
Smolnik Tserkva of Saint Michael the Archangel Poland / Podkarpackie Province	0.35	34.85	35.20
Turzańsk Tserkva of Saint Michael the Archangel Poland / Podkarpackie Province	0.30	3.02	3.32
Uzhok Tserkva of the Synaxis of the Archangel Michael Ukraine / Transcarpathia Region	0.12	1.81	1.93
Yasynia Tserkva of Our Lord's Ascension Ukraine / Transcarpathia Region	0.13	0.49	0.62
Zhovkva Tserkva of the Holy Trinity Ukraine / Lviv Region	0.25	1.06	1.31

Total area of the proprety	Total area of the buffer zones
Poland = 3.29 ha Ukraine = 3.74 ha Total = 7.03 ha	Poland = 53.47 ha Ukraine = 39.26 ha Total = 92.73 ha
Total area of the property with the buffer zone = 99.76 ha	

2. Description

2. a Description of property
Description of the whole serial property

The nominated property consists of a group of 16 wooden buildings of the Eastern Bizantine orygin. They represent heterogeneous types and forms dating from the 16th to 19th century, which are typical of this area. Located at the eastern fringes of Central Europe, they lie in an area of exceptional natural beauty within the Polish and Ukrainian Carpathian mountain range. They cover an area which extends from the Polish Western Carpathians, featuring western Lemko types of tserkva, up to the Ukrainian Eastern Carpathians, where tserkvas of the Hutsul variety occur (Fig. 1, Fig. 2).

The nominated property is located in an area which was influenced by two major branches of Christianity: the Orthodox Church of the East, related to the Byzantine world, and the Roman Catholic Church of the West. Native traditions mixed with the Christian Orthodox religion produced a syncretism which is expressed in the exceptional tserkvas that developed from the Lemko, Boyko, Hutsul and Halych architectural traditions. Different traditions and different responses to external influences resulted in the creation of local architectural types based on a common liturgy and with reference to standard designs, such as the three cupolas seen in Orthodox churches of Byzantine origin. This unique ecclesiastical architecture is specific to the isolated mountainous regions where these vernacular forms of timber building came into being in the 17th and 18th centuries.

Factors which make Orthodox wooden tserkvas in the Polish and Ukrainian Carpathians quite distinct from the wooden churches seen in the rest of Europe include the variety of forms and types in which they occur, the highly skilled carpentry and innovative structural solutions used in their construction, as well as their stylistic identity. The Carrpathian tserkvas represent a unique example illustrating the spread of universal models from the mainstream of European civilization, and their further interweaving with local traditions,

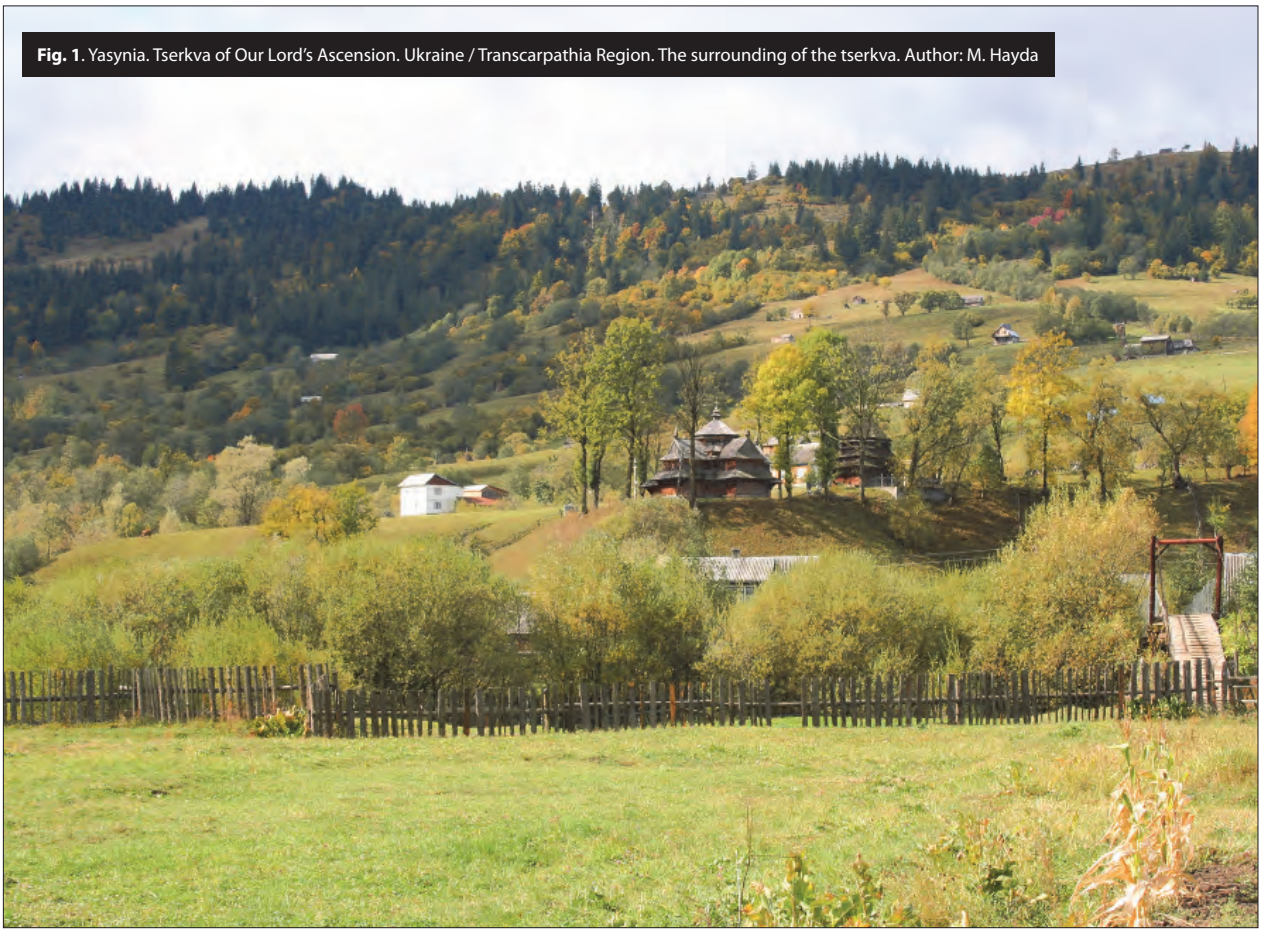


Fig. 1. Yasynia. Tserkva of Our Lord's Ascension. Ukraine / Transcarpathia Region. The surrounding of the tserkva. Author: M. Hayda

leading to the creation of new, individual architectural forms contributing to the world's cultural diversity.

The nominated tserkvas form a representative group of different types of properties which are fundamental expressions of the cultural diversity of the communities that created them and their relationship with the territory. The mountainous character of the terrain combined with its cultural diversity have created a uniquely distinctive cultural landscape. Natural conditions, such as isolation and restricted access to the outside world, helped maintain the distinctiveness of the tangible and intangible forms of cultural heritage present in this area since the 14th century.

Wooden buildings in the wider region of the northern Carpathians developed parallel to brick-built architecture; however, because timber was an easily accessible and affordable building material its use was predominant and mastered to perfection. Virtually all of the ecclesiastical buildings erected here were built almost exclusively using the horizontal log construction technique typical of Slavic countries. Logs were mostly of coniferous species, and the buildings were raised on stone foundations, with shingles being used to cover the roof. Traditional carpentry and construction techniques were adapted to meet the requirements dictated by the Church's liturgy and traditions.

The selection criteria for component parts of the nominated property are: historical and artistic value of a given building, its authenticity and integrity, whether it is representative of a particular type, and its accessibility.

Wooden tserkvas in the Polish and Ukrainian Carpathians are unique in a worldwide context, in terms of the building designs, structural solutions, decorative schemes and interior furnishings which they represent.

The main attributes which convey their Outstanding Universal Value are:

- a tripartite ground plan composed of a combination of simple quadrilaterals and octagons,
- original and unique solutions regarding domes of quadrilateral or octagonal form, surmounted specific cupolas,
- the interior contours of the dome follow its exterior outline,
- division of the building's interior space with an iconostasis screen (Fig. 3).

The oldest preserved wooden tserkvas in the Polish and Ukrainian Carpathians were built in the 15th century, although they doubtless reflect earlier traditions. These houses of worship represent the greatest achievements of Orthodox wooden church architecture of the time, and their intricate structural details continue to impress to this day.

The type of roof raised over the nave of a Halych-type tserkva is especially remarkable, consisting of a square-based pyramidal structure composed of horizontally laid logs reinforced with binding joists. Its form alludes to the spherical



Fig. 2. Brunary Wyżne. Poland / Małopolskie Province. Author: P. Kobek

domes typical of stone tserkvas in Kiev Ruthenia. The oldest examples of Halych-type tserkvas, built in the 16th century, have characteristic tented roofs (often covering the nave only), whilst later examples, dating from the 17th century, feature cupolas on octagonal bases. Among the older tserkvas of the Halych type (around 100 survive in the former territories of Galicia) noted in the present-day Ukrainian regions of Lviv, Transcarpathia and Ivano-Frankivs'k, and in the Podkarpackie Province in Poland, the most distinctive and best preserved examples – in Rohatyn (Fig. 4), Potelych (Fig. 5) and Radruż (Fig. 6)– were selected, since they are the oldest known wooden versions of cupolar churches of the Byzantine type in Europe.

These buildings heralded the appearance of 17th-century tserkvas, in which the dome took on a more developed form, becoming almost spherical; this phenomenon is best exemplified by the monumental Tserkva of St George in Drohobych (Fig. 7), and by the somewhat smaller churches at Chotyniec (Fig. 8) and Zhovkva (Fig. 9). Generally, the 17th-century tserkvas continued the tradition of tripartite Byzantine Orthodox churches (featuring polygonal domes resting on drums); however, references to Western stylistic trends begin to appear, both in the architecture itself (e. g. lantern-like finials) and in the use of an increasingly greater range of decorative elements borrowed from Reneissance and Baroque art. The tserkvas in Drohobych, Zhovkva and Chotyniec are of the later Halych type, which is far more numerously represented – over 250 examples survive in the area under discussion.

Boyko tserkvas developed the traditional model of tripartite churches by adding hipped, multi-tiered roofs, at times reminiscent of Asian pagodas. Boyko tserkvas are notable for their high, multi-faceted domes, of which the central one (above the nave) is always the highest. They are widely seen in the southern, mountainous parts of the Lviv Region, in the south-eastern areas of the Podkarpackie Province, and in the mountainous north-west of Transcarpathia. Around 70 tserkvas of the Boyko type are still extant. The finest examples, in Matkiv (Fig. 10), Uzhok (Fig. 11) and Smolnik (Fig. 12), were selected.

Tserkvas in the region inhabitated by the Hutsul highlanders derived from Ruthenian traditions and developed into forms with a centralised Greek cruciform plan covered with cupolas. The Hutsul type, unlike the others, is distinguished by the addition of a wing on either side of the nave. The central space is always topped with an octagonal tented roof, whilst the wings are covered in a variety of ways – employing anything from pitched roofs to an additional four cupolas. Hutsul tserkvas reflect not only local artistic tastes, but also the skills of those who built them, managing to incorporate the cultural traditions of the region into their structures and make them blend organically into the landscape. Hutsul-type tserkvas exist in the mountainous southern areas of the Ivano-Frankivs'k Region, in the mountainous west of



Fig. 5. Potelych. Tserkva of the Descent of the Holy Spirit. Ukraine / Lviv Region. Author: V. Slobodyan



Fig. 4. Rohatyn. Tserkva of the Descent of the Holy Spirit. Ukraine / Ivano-Frankivs'k Region. Author: V. Olkhomyak

the Chernivtsi Region and in the eastern reaches of Transcarpathia. Of the 150 extant Hutsul churches, the five-domed tserkva in Nyzhniy Verbizh (Fig. 13) and the single-domed one in Yasynia (Fig. 14) were nominated for this application.

Tserkvas were built in an area influenced by two major cultures, and as links between the two grew stronger, so, in due course, architectural models used in the construction of Roman Catholic wooden churches were adopted. This trend is best exemplified by the tserkvas raised by Lemko communities. Lemko-type tserkvas were based on the traditional tripartite layout, but incorporated bell towers typical of Catholic wooden churches in southern Poland (as seen at Powroźnik (Fig. 15), Kwiatoń (Fig. 16) and Owczary (Fig. 17). The lofty bell tower became an essential attribute of Lemko Orthodox churches (approximately 70 of which survive in Poland and Ukraine); the remaining sections of the church were covered with traditional, multi-tiered, hipped roofs surmounted by small onion domes. Interaction between the cultural heritage of the East and West gave rise at the turn of the 18th century to new and unique phenomena never previously witnessed in the construction of wooden Orthodox church buildings, encompassing both their architectural form and their interior furnishings. This led to a gradual Latinisation of Orthodox church architecture rooted in Byzantine tradition, as illustrated by the tserkva in Brunary (Fig. 18), where the classic tripartite division of the interior has become less distinct.

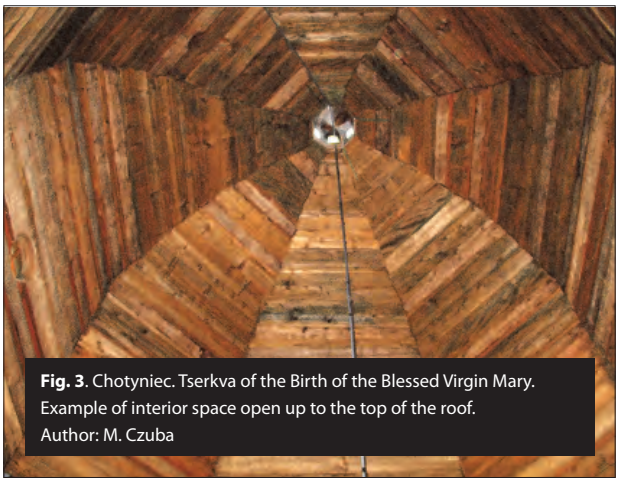


Fig. 3. Chotyniec. Tserkva of the Birth of the Blessed Virgin Mary. Example of interior space open up to the top of the roof. Author: M. Czuba

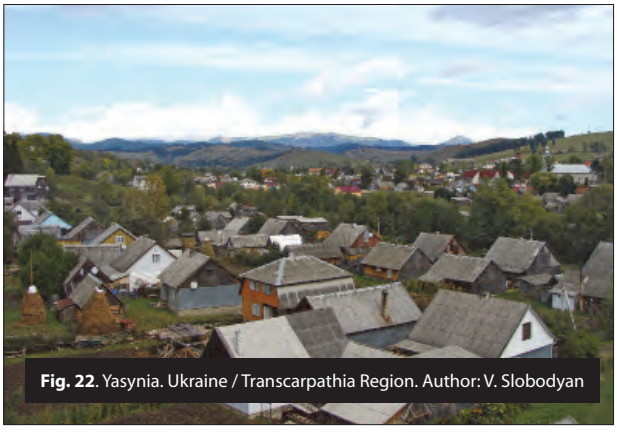


Fig. 22. Yasynia. Ukraine / Transcarpathia Region. Author: V. Slobodyan

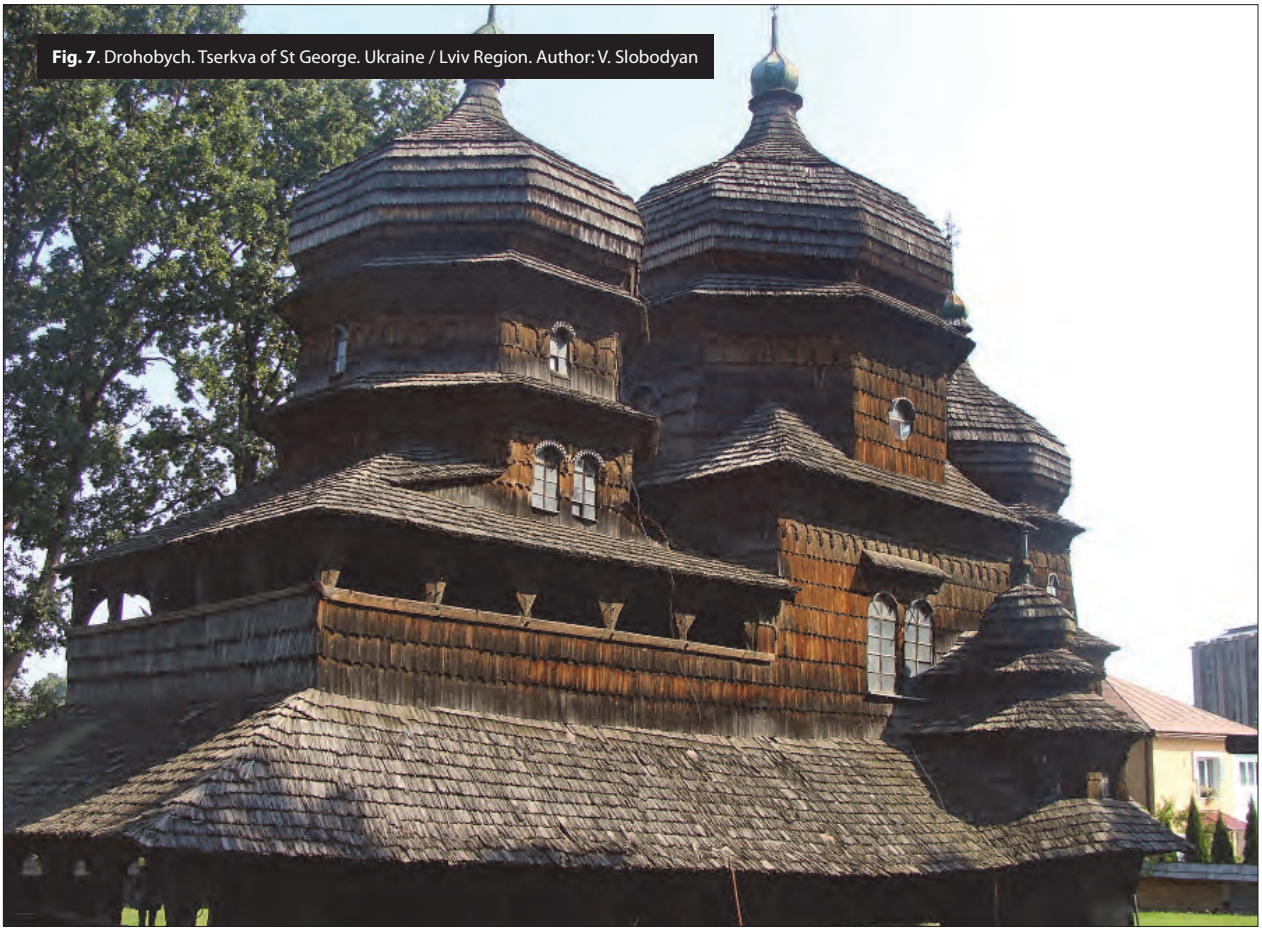


Fig. 7. Drohobych. Tserkva of St George. Ukraine / Lviv Region. Author: V. Slobodyan

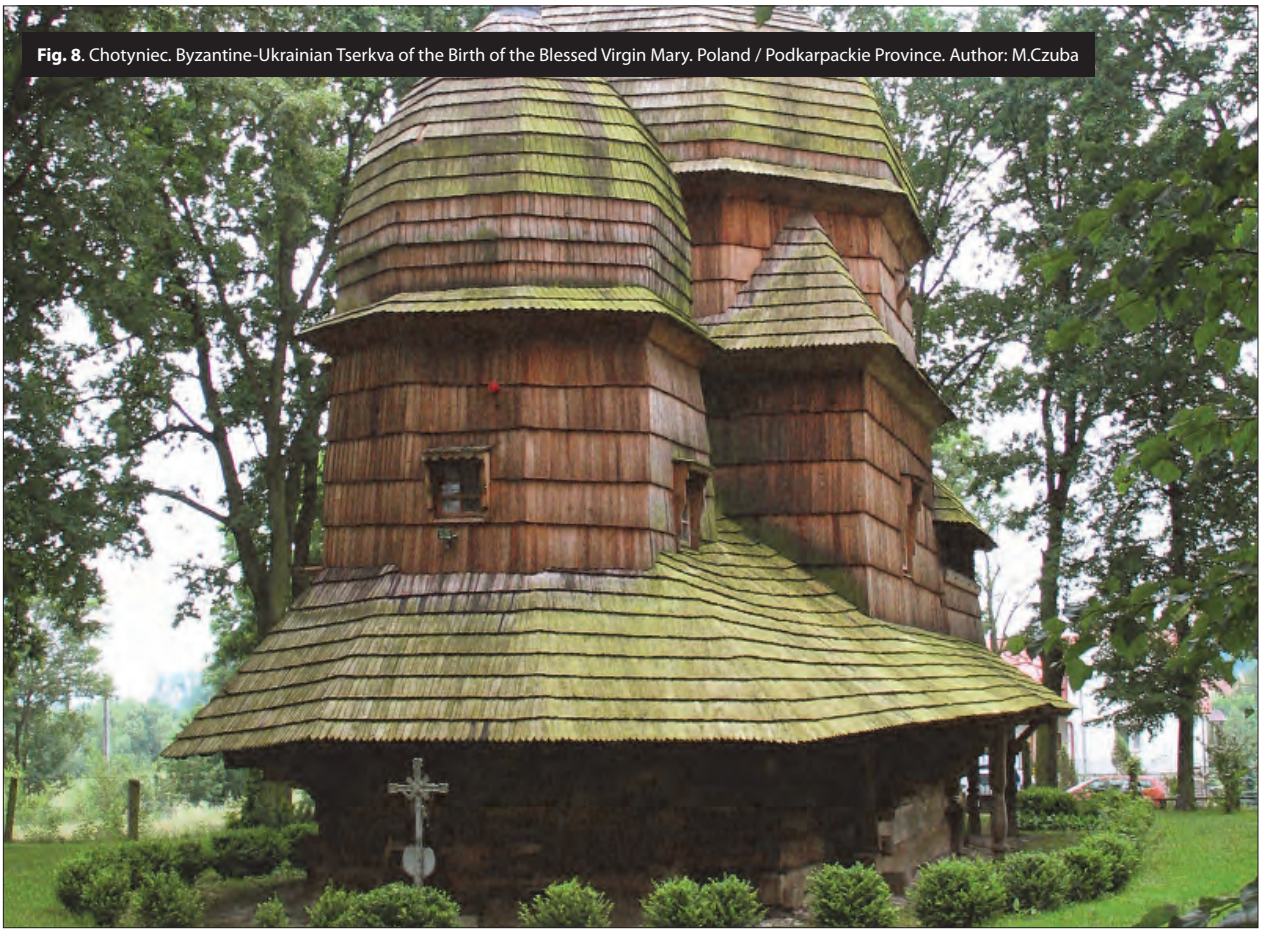


Fig. 8. Chotyniec. Byzantine-Ukrainian Tserkva of the Birth of the Blessed Virgin Mary. Poland / Podkarpackie Province. Author: M.Czuba

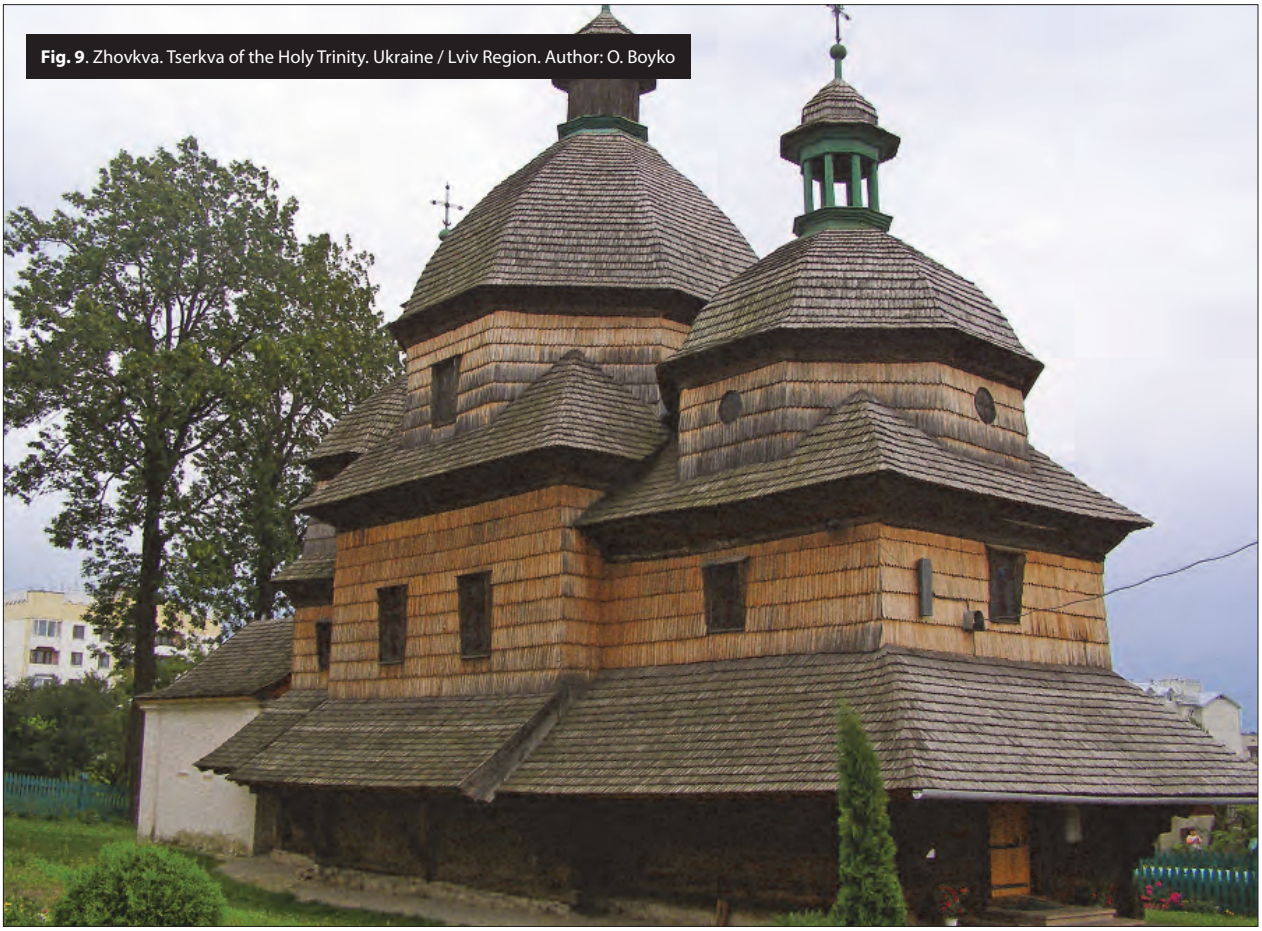


Fig. 9. Zhovkva. Tserkva of the Holy Trinity. Ukraine / Lviv Region. Author: O. Boyko



Fig. 10. Matkiv. Tserkva of the Synaxis of the Blessed Virgin Mary. Ukraine / Lviv Region. Author: M. Czuba



Fig. 11. Uzhok. Tserkva of the Synaxis of the Archangel Michael. Ukraine / Transcarpathia Region. Author: Y. Dubyk



Fig. 12. Smolnik. Tserkva of Saint Michael the Archangel. Poland / Podkarpackie Province. Author: A.Fortuna-Marek



Fig. 13 Nyzhniy Verbizh. Tserkva of the Nativity of the Blessed Virgin Mary. Ukraine / Ivano-Frankivs'k Region. Author: M. Hayda

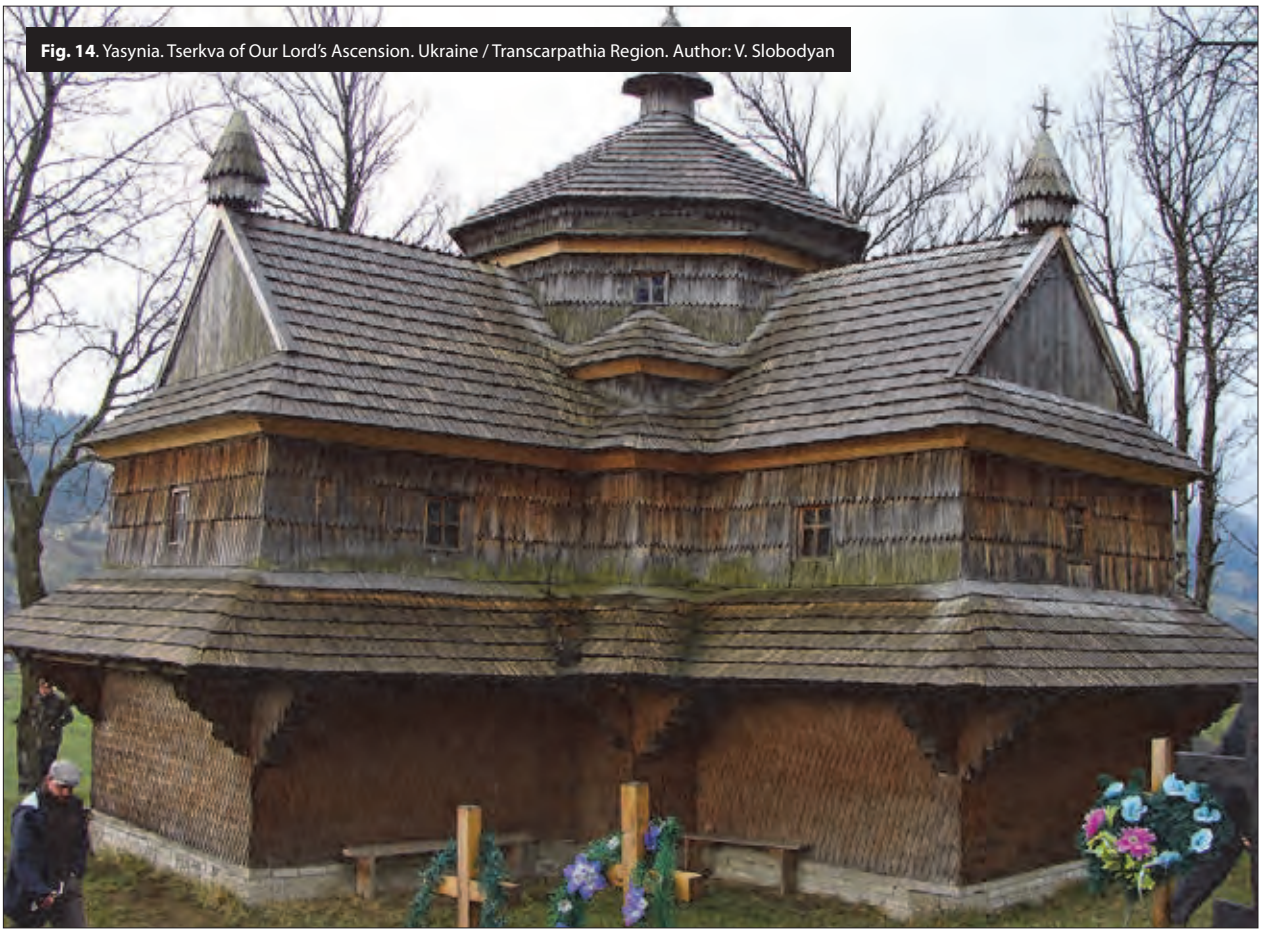


Fig. 14. Yasynia. Tserkva of Our Lord's Ascension. Ukraine / Transcarpathia Region. Author: V. Slobodyan

Another element which makes the tserkvas culturally significant is the iconostasis (Fig. 19, Fig. 20, Fig. 21) – a screen hung with icons, located between the sanctuary (the area around the altar) and the nave, and punctuated by three doors; the central one is known as the Holy or Royal Door (accessible only to the priest), and the two side doors are referred to as the Deacon's Doors. The icons, laid out in several rows, show the symbolic history of salvation.

Icon paintings derive from Byzantine culture (Greece, the Balkans, Italy), and their immense popularity in Ruthenia led to the development of local schools of iconography. These locally executed icons originated for example from Zhovkva and can be seen in the nominated properties.

Icons executed by local artists between the 15th and 18th centuries enriched European heritage. The iconographic images of the selected tserkvas played an important role over many generations in enhancing religious life for the people who inhabited this area. This local form of iconostasis was inspired by intuition, and expressed a synthesis of the most important attributes of iconographic paintings.

Special attention was paid to the copying of details in order to faithfully reproduce paintings on particular religious themes (rendering specific gestures, layout of dress, architectural details and inscriptions). This particular approach produced pictures composed of separate elements, and the focus on very clearly defined details. Using boards made mostly of lime, oak and pine as a support, the icons were painted in the tempera technique, adhering to a precisely specified iconographic and stylistic canon that was slightly modified from time to time (as seen, for example, in Carpathian icons).

The lowermost tier of an iconostasis is also known as the Sovereign tier. On either side of the Holy Door it features icons of the Virgin Hodegetria (Mary with the Child Jesus - see Fig. 7 p. 59) and Christ the Teacher, whilst flanking the Deacon's Doors are representations of the patron saints of a given church. Atop this tier is a group of icons known as the Deisis row, which includes images of Christ and the Virgin Mary, St John the Baptist, and the Apostles. The next row – the Festival tier – depicts major Church feasts (the construction of the iconostasis allowed for icons to be installed for a given feast and subsequently dismantled). This is followed by the Prophet tier and then the Patriarch tier. In addition, images of the Evangelists and the Annunciation adorn the Holy Door itself, surmounted by a depiction of the Last Supper. The entire iconostasis is topped by an image of the Crucifixion. An icon specific for a given day is placed in the sanctuary (behind the iconostasis) and is visible during services through the Holy Door, which is left open. In some iconostases, the Festival row is placed below the Deisis.

The already limited colour palette used in these ico nostases remained faithful to local tastes. The 16th and 17th centuries marked a period of significant changes in Greek Orthodox art, which saw the characteristic Ukrainian



Fig. 15. Powroźnik. Tserkva of Saint James the Less, the Apostle. Poland / Małopolskie Province. Source: NID Archive

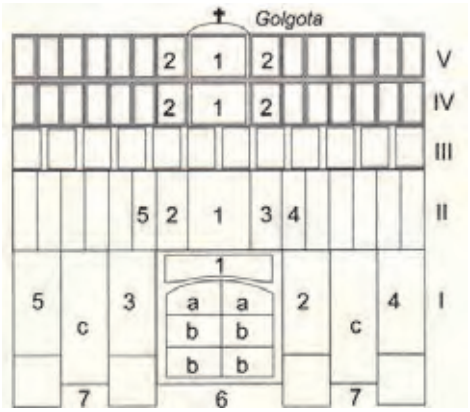
iconostasis take shape. The changes included a broadening of the ideological concept behind the iconostasis and its composition. The icon-embellished wall was transformed into a free-standing iconostasis, clearly divided into rows, accentuating the wooden screen's decorative carved detail.

The tserkvas illustrate the interchange and development of religious cultures in Central Europe, which are still extant in many aspects. They are immensely important spiritual centres for local communities, who continue to participate in religious activities contributing significantly to the survival of this unique diversity of religious rites, which are intrinsic to the identities of the aforesaid communities.

The nominated properties and their cultural significance constitute a treasure of European culture representing the apogee of Central European highland ecclesiastical architecture. They are an example of important historical monuments perfectly integrated into their surrounding landscape. The tserkvas show outstanding wooden architectural styles that have no exact parallels anywhere else in the world. They are masterpieces of human creativity and carpentry skills, showcasing excellence in the mastery of timber building techniques, and thus illustrating an important stage in the human history of this part of the world.

The nominated properties are situated in picturesque valleys amidst mountains, forests and fields; their artistic value, as well as their integrity with the surroundings, is extremely high. Every one of them defines the local landscape of an entire cultural sub-region (Fig. 22, Fig. 23, Fig. 24).

Schematic drawing of iconostasis after E. Smykowska



This region of the Carpathians has attracted tourists since the 19th century. The main attributes which assured the area's popularity are its picturesque landscapes, charming vernacular architecture, and the authenticity of the traditional way of life that is slowly disappearing in this part of Europe. The area is rich in natural springs with healing properties, and has proved to be popular as a spa destination, with well-established spas such as Korczyna or Skoli.

The springs (e. g. Tryskawiec) have been in operation since the early 19th century. Historically, the area has been famous for its holiday resorts. It offers spectacular, tranquil mountain scenery and has been popular with mountaineers and walkers

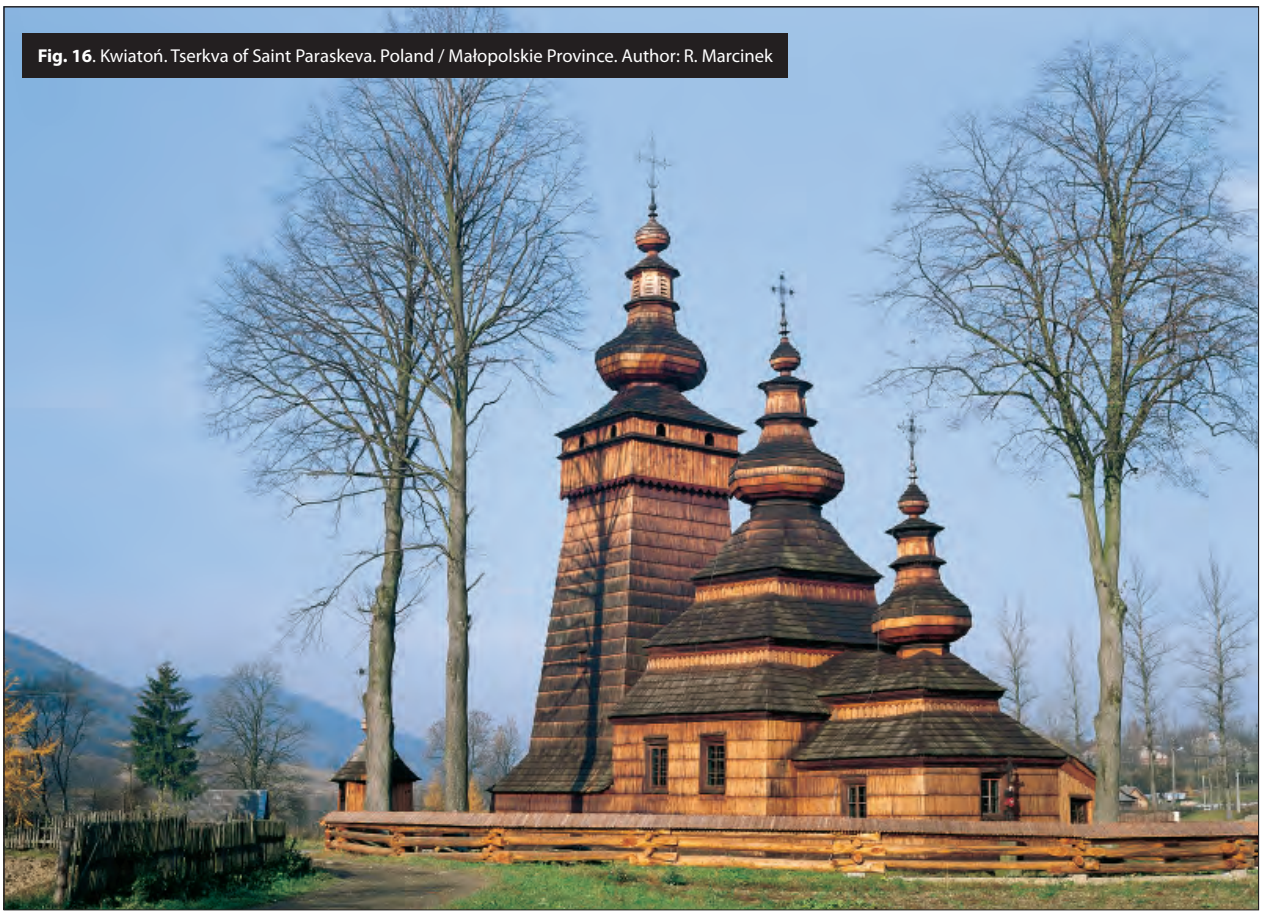


Fig. 16. Kwiatoń. Tserkva of Saint Paraskeva. Poland / Małopolskie Province. Author: R. Marcinek

for two centuries. It is also an area of rich biodiversity, providing habitats for birds, mammals and specific plants.

This area of outstanding natural beauty has attracted many artists and poets, and has been an inspiration to writers. There are numerous publications devoted to the stories, beliefs, superstitions, religion, and art of this region which attempt to convey the beauty and magic of the Hutsul, Lemko and Boyko traditions, which are also portrayed in drawings, paintings and Photographs. One of the most prominent scholars inspired by Hutsul cultural heritage is Stanisław Vincez (1888–1971) – an author who wrote about the solidarity of the nations which can only be achieved through understanding different cultures and cultivating knowledge of them, based not on the superficial reception of what is valuable in them, but on a profound insight into their essence, into the depths of their nature. His work made an enormous contribution to our understanding of the Hutsul cultural heritage. (Fig. 25)

The social value of the tserkvas is demonstrated by the fact that the majority are still living heritage sites that continue to be used for their original purpose. This continuity is expressed both by the physical presence of a church's community at a given site, and by the maintenance of the building's social and physical aspects. The continuity of art and craft traditions ensured the use of authentic techniques and materials in the tserkvas' construction and maintenance. These traditions are as follows:



Fig. 20. Chotyniec. Byzantine-Ukrainian Tserkva of the Birth of the Blessed Virgin Mary. Poland / Podkarpackie Province. Iconostasis. Author: T.Budziński



Fig. 18. Brunary Wyżne. Tserkva of Saint Michael the Archangel. Poland / Małopolskie Province. Interior-facing the sanctuary. 1969. Author: W. Górski, NID Archive

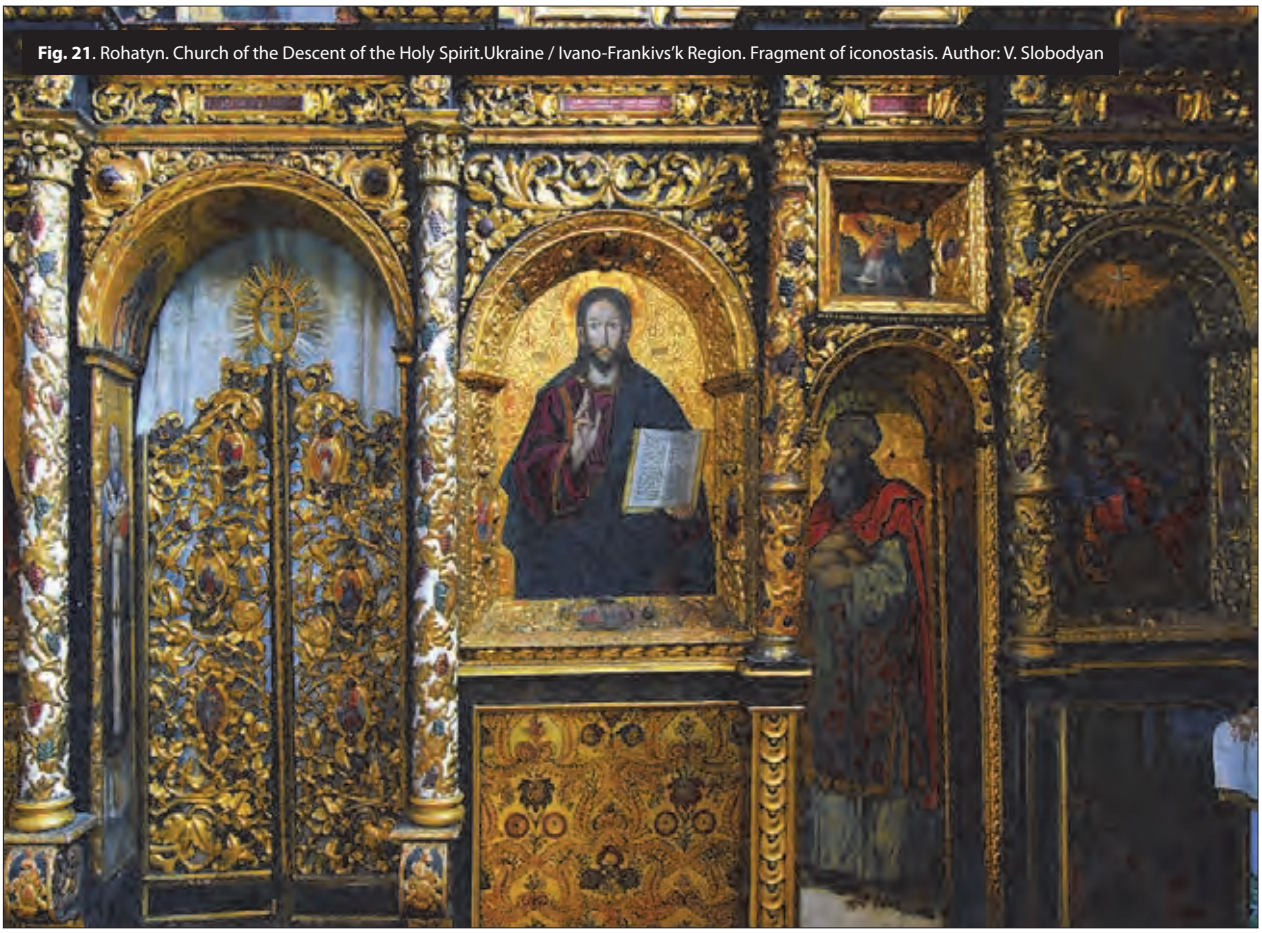


Fig. 21. Rohatyn. Church of the Descent of the Holy Spirit.Ukraine / Ivano-Frankivs'k Region. Fragment of iconostasis. Author: V. Slobodyan



Fig. 6. Radruż. Tserkva of St Paraskeva. Poland / Podkarpackie Province. Author: A.Fortuna-Marek



Fig. 17. Owczary. Tserkva of Our Lady's Protection. Poland / Małopolskie Province. Author: M.Czuba



Fig. 25. A Hutsul Girl, 1912. Władysław Jarocki. From the portfolio: W.Jarocki, K.Sichulski, Autolithographs, Lvov 1912, Private collection

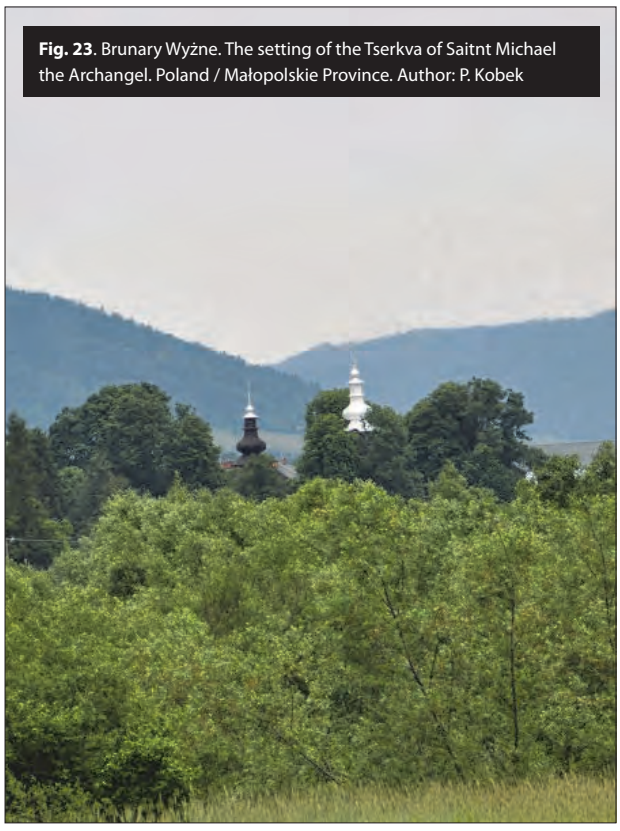


Fig. 23. Brunary Wyżne. The setting of the Tserkva of Saitnt Michael the Archangel. Poland / Małopolskie Province. Author: P. Kobek

- timber building (even nowadays there are new wooden churches being raised in the Carpathians; in the last 10 years, at least four have been built),
- woodworking (there are still many craftsmen with experience of old woodworking techniques. A restoration workshop founded in 1950 in Lviv deals with all wooden historical monuments in Ukraine. Its work is supported by a design and conservation department employing a group of highly qualified specialists who have a production base that allows them to accomplish all technological cycles of woodworking – from timber storage to finishing procedures using historical, traditional technologies).

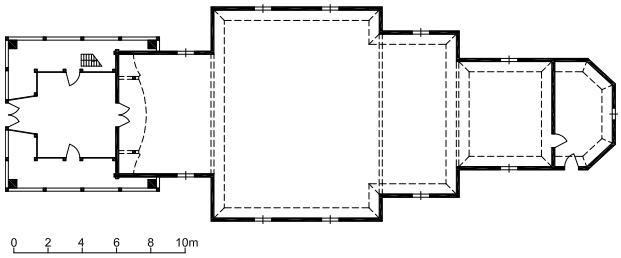


Fig. 24. Potelych. The setting of the tserkva of the Descent of the Holy Spirit. Ukraine / Lviv Region. Author: V. Slobodyan

Description of the component parts of the property

Brunary Wyżne

Tserkva of Saint Michael the Archangel
Poland / Małopolskie Province



Original use: ecclesiastical
Present use: ecclesiastical

This is a Greek Catholic parish church dating from 1797 (now a Roman Catholic church). It is a horizontal log structure with a tripartite ground plan (Fig. 1). The interior features 18th–19th-century polychrome decoration (Fig. 2) and an 18th-century iconostasis (Fig. 4). The church represents the Western Lemko tradition of Orthodox ecclesiastical architecture. The exterior is clad with vertical board-and-batten and wooden shingles (Fig. 3). A tent roof covers the nave (Fig. 5), whilst the sanctuary has a multi-faceted roof (Fig. 6). Each roof features a second tier near its base. The roofs are surmounted by onion domes with blind lantern finials. A similarly shaped roof covers the bell tower, which is of post and beam construction.

As well as its Baroque iconostasis, the interior also boasts Baroque side altars (17th century), a Rococo altar (18th century), and a pulpit with painted figures of the Evangelists (18th century) (Fig. 7)

This is the the largest and best example of a Lemko-style church. Built on a truly impressive scale, it is a prime example of Latin influence on the development of tserkva



Fig. 1. Brunary Wyżne. Tserkva of Saint Michael the Archangel. Author: P. Kobek



Fig. 2. Brunary Wyżne. Tserkva of Saint Michael the Archangel. Polychrome decoration. Author: P. Kobek



Fig. 3. Brunary Wyżne. Tserkva of Saint Michael the Archangel. Exterior cladding of the tserkva. Author: P. Kobek

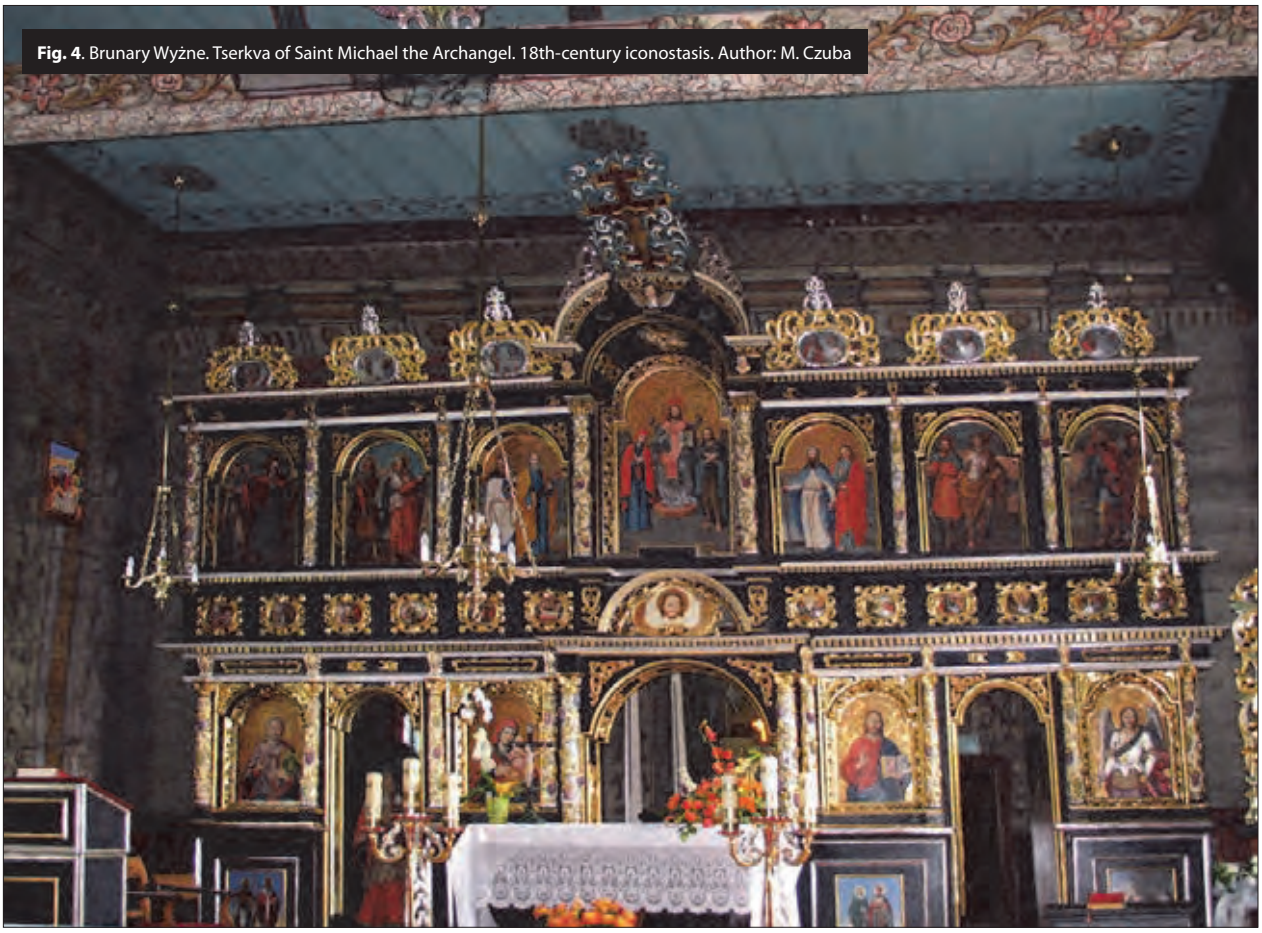


Fig. 4. Brunary Wyżne. Tserkva of Saint Michael the Archangel. 18th-century iconostasis. Author: M. Czuba

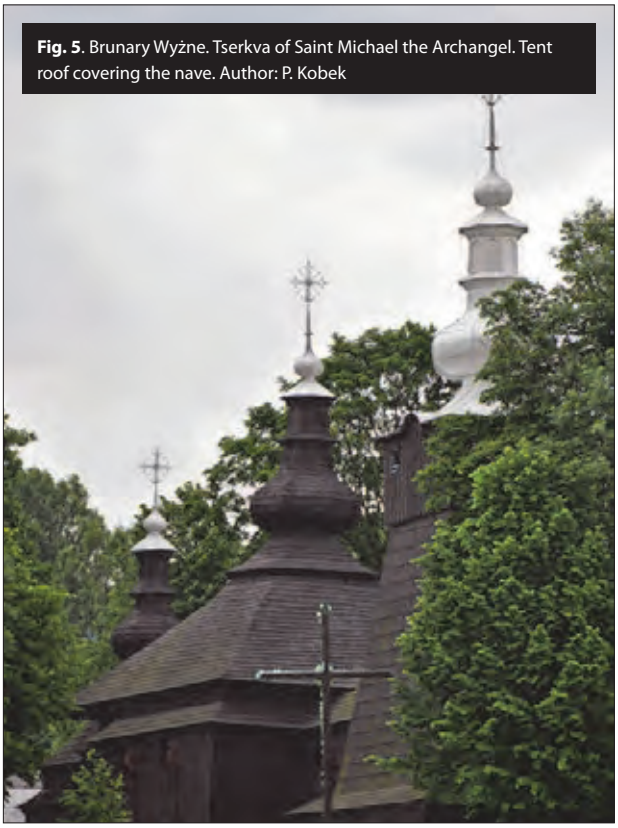


Fig. 5. Brunary Wyżne. Tserkva of Saint Michael the Archangel. Tent roof covering the nave. Author: P. Kobek



Fig. 6. Brunary Wyżne. St Michael's viewed from the sanctuary. Author: P. Kobek

architecture. The building illustrates how the main attributes of the classic tserkva type which originated in Kiev are becoming obscured. The merger between two European architectural traditions is demonstrated by St Michael's, which characterizes this type of architecture by preserving the tripartite ground plan typical of the classic tserkva, despite its interior divisions being less clearly defined. Similarly, although it retains a narthex, this is no longer used exclusively by women, as originally intended.

The church's original iconostasis, which also shows Latin influence, dates from the 18th century. It was altered during renovation work carried out in 1831, and underwent conservation treatment in the 1980s. The four-tier iconostasis features architectural details; one of the signs of Latin influence is the style of icons in the Deacon's Door.. The lowermost tier comprises rectangular panels containing icons. The next two tiers are divided by columns entwined with plant motifs; icons are positioned between the columns in arch-topped rectangular panels.

The tserkva is in a good state of preservation and its main features remain intact.

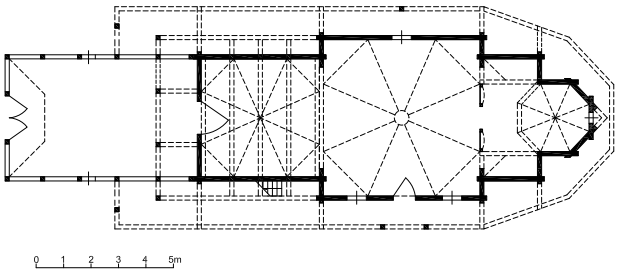


Fig. 7. Brunary Wyżne. Tserkva of Saint Michael the Archangel. Icon depicting Hedegetria, side altar. Author: M. Czuba

Chotyniec

Tserkva of the Birth of the Blessed Virgin Mary
Poland / Podkarpackie Province

Original use: ecclesiastical
Present use: ecclesiastical



This is a Greek Catholic tserkva dating from c. 1600 (Fig. 1). Its grounds include the remains of a former cemetery and a wooden bell tower (Fig. 7). The tserkva's main body is a horizontal log structure (Fig. 8, 9) (the porch being of timber-framed construction with board-and-batten cladding covering the entire building). Abutting one end of the rectangular nave is the sanctuary, which is enclosed from three sides and enlarged with rectangular pastophories. At the other end of the nave is a square narthex (known as a babiniec). The older part of the tserkva is surrounded with external arcades (soboty). Above these arcades and the narthex there is a half-open gallery, enclosed from above by semi-circular arcades supported on posts (Fig. 4, 10). The gallery can be reached by means of external stairs adjoining the south wall. The nave, features figural and ornamental polychrome decoration probably dating from 1735 and 1722. At the east end of the nave is a five-tier iconostasis – most probably dating from 1671 (Fig. 14, 15, 16, 17,) and partially altered in 1756 – and a side altar (c. 1700). This is one of the oldest wooden Greek Catholic churches in Poland, representing a rare type of tserkva with a gallery around the first-floor chapel.

The interior furnishings of the tserkva and its structure has remained practically unchanged. This is a dynamically functioning property, and its continued use by increasing numbers of parishioners has made it necessary to build an extension serving as a porch to accommodate the growing congregation.

St Mary's is unique due to the surviving painting executed in tempera technique on its south wall. This polychrome mural dates back to 1735 and exhibits characteristic western influences (Fig. 2, 5, 6, 11, 12, 13). It depicts an elaborate scene of the Last Judgement covering almost the entire wall. It is a highly valuable example of a monumental wall painting



Fig. 1. Chotyniec. Tserkva of the Birth of the Blessed Virgin Mary. Author: M. Czuba

Fig. 2. Chotyniec. Tserkva of the Birth of the Blessed Virgin Mary. Polychrome painting depicting the Archangel Michael. Author: M. Czuba



Fig. 3. Chotyniec. Tserkva of the Birth of the Blessed Virgin Mary. Polychrome painting the Last Judgement. Author: M. Czuba



of a kind which rarely survives in wooden tserkvas.

Its characteristic feature is the fact that the painting is entirely devoted to a single event, and that it is not subordinated to the architecture of the church. There are also historic paintings of the Evangelists on the pendentives supporting the dome above the nave: St Mark at the south and St Luke at the north side of the sanctuary, and St Mathew at the south and St John at the north side of the narthex (Fig. 13). The most important elements of the tserkva's interior design are located in the nave. Its iconostasis is one of the few 17th–18th century examples surviving in situ within the territory of the Przemyśl Eparchy. It was created in the 17th century and contains heterogeneous 17th- and 18th-century icons (Fig. 18, 19).

The social values of the tserkva are expressed in its continued use by the Greek Catholic community. Its aesthetic values are also very high; the physical fabric of the property and its significant features are in good condition. It is one the most picturesque tserkvas of traditional construction and blends effortlessly into the surrounding landscape.

Fig. 4. Chotyniec. Tserkva of the Birth of the Blessed Virgin Mary. View from the gallery located above the narthex. Author: R. Kwolek





Fig. 5. Chotyniec. Tserkva of the Birth of the Blessed Virgin Mary. Polychrome painting the Last Judgement. Author: M. Czuba



Fig. 6. Chotyniec. Tserkva of the Birth of the Blessed Virgin Mary. View facing the door in the south wall. Author: M. Czuba

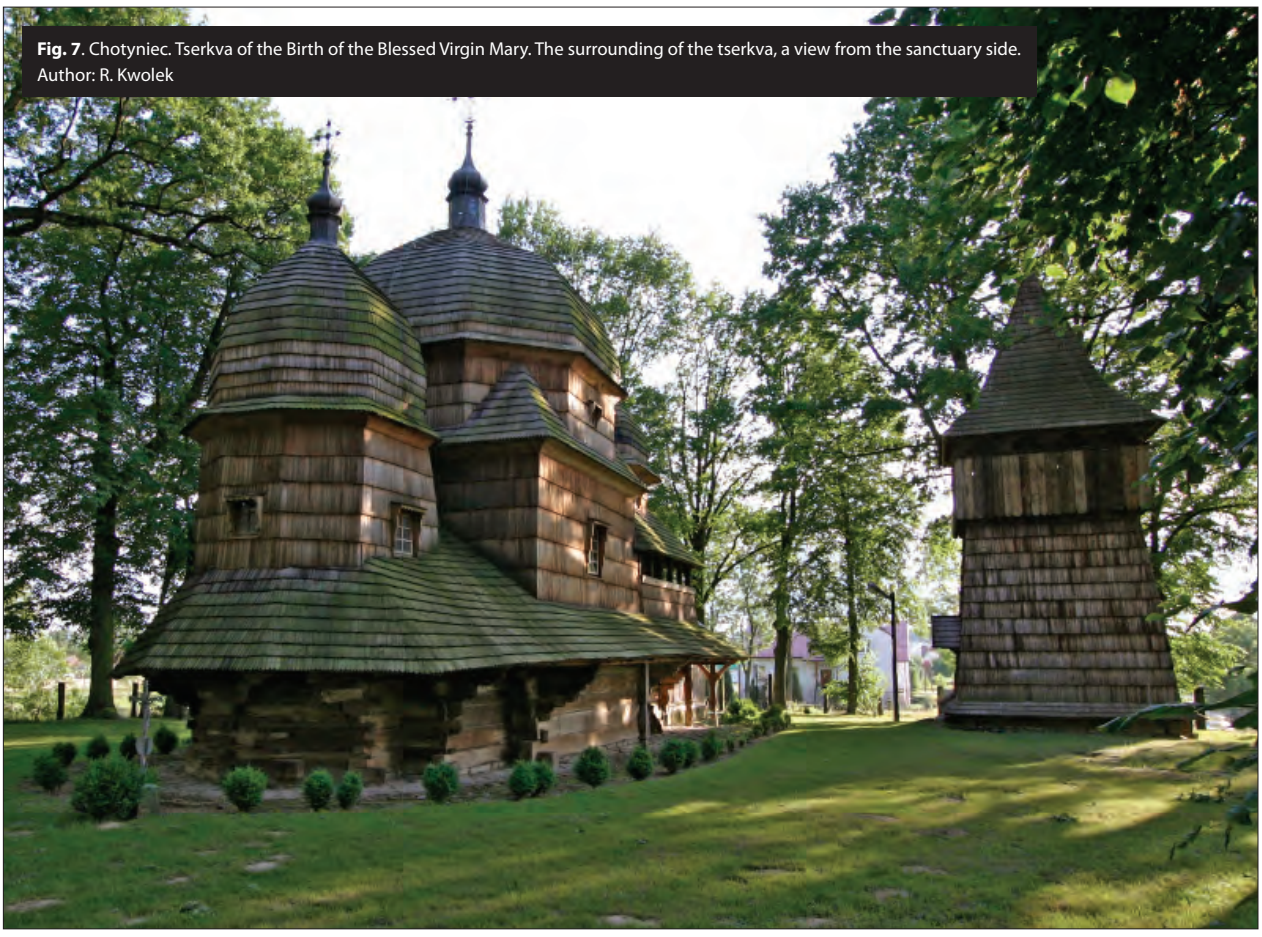


Fig. 7. Chotyniec. Tserkva of the Birth of the Blessed Virgin Mary. The surrounding of the tserkva, a view from the sanctuary side. Author: R. Kwolek



Fig. 8. Chotyniec. Tserkva of the Birth of the Blessed Virgin Mary. Projections of the log structure. Author: A. Fortuna-Marek



Fig. 9. Chotyniec. Tserkva of the Birth of the Blessed Virgin Mary. Horizontal log structure. Author: R. Kwolek



Fig. 10. Chotyniec. Tserkva of the Birth of the Blessed Virgin Mary. Half-open gallery above the narthex. Author: B. Podubny

Fig. 11. Chotyniec. Tserkva of the Birth of the Blessed Virgin Mary. Polychrome painting depicting the Last Judgement. Author: B. Podubny



Fig. 12. Chotyniec. Tserkva of the Birth of the Blessed Virgin Mary. Polychrome painting showing the date of the tserkva's construction. Author: A. Fortuna-Marek



Fig. 13. Chotyniec. Tserkva of the Birth of the Blessed Virgin Mary. Polychrome painting on a pendentive depicting St Mark. Author: B. Podubny

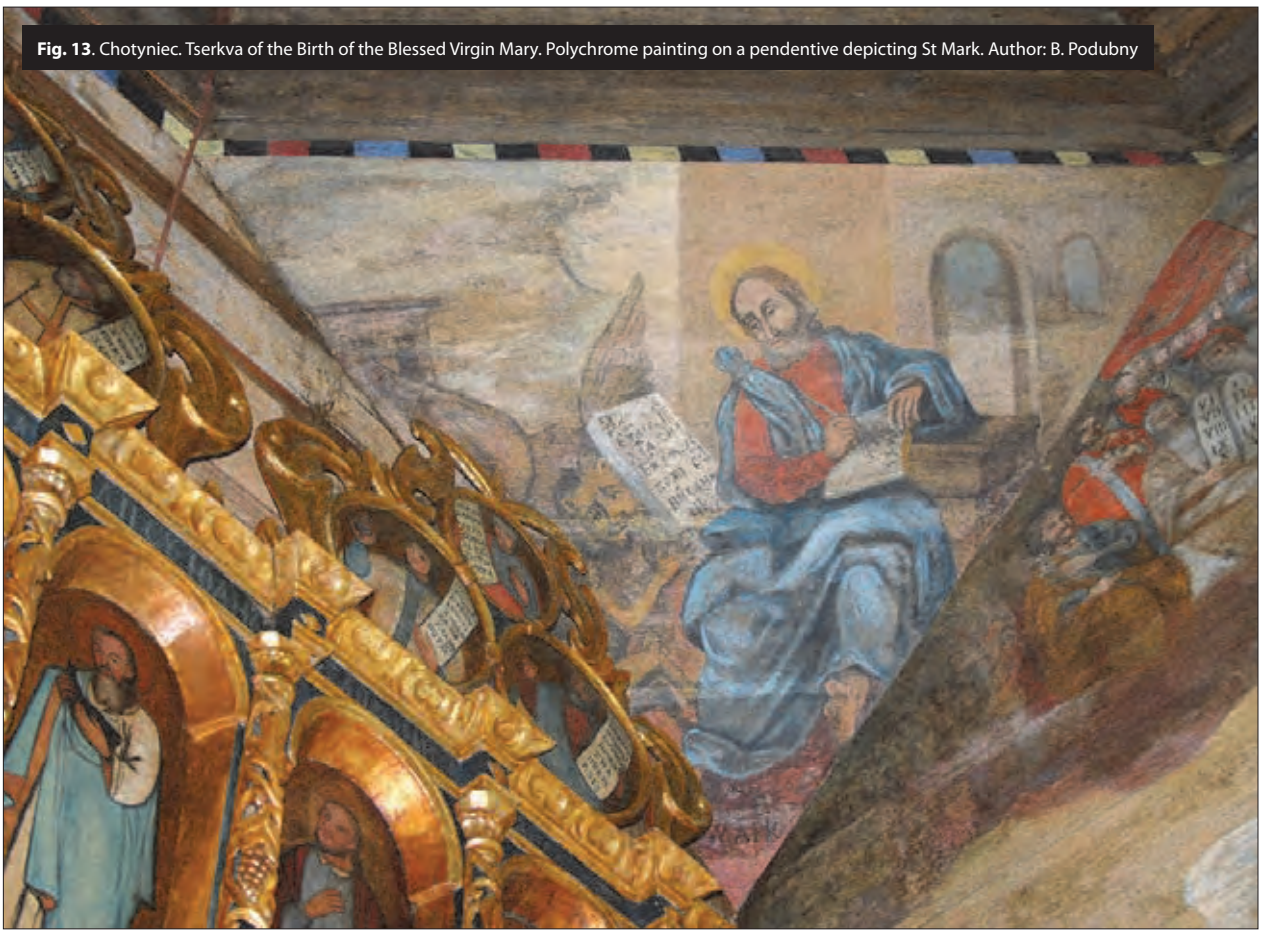


Fig. 14. Chotyniec. Tserkva of the Birth of the Blessed Virgin Mary. Holy Door. Author: R. Kwolek



Fig. 15. Chotyniec. Tserkva of the Birth of the Blessed Virgin Mary. Figural motif on the Holy Door. Author: R. Kwolek



Fig. 16. Chotyniec. Tserkva of the Birth of the Blessed Virgin Mary. Detail of the iconostasis. Author: A. Fortuna-Marek





Fig. 19. Chotyniec. Tserkva of the Birth of the Blessed Virgin Mary. Icon depicting Jesus' entry into Jerusalem. Author: R. Kwolek



Fig. 20. Chotyniec. Tserkva of the Birth of the Blessed Virgin Mary. Icon depicting the Birth off the Virgin Mary. Author: B. Podubny

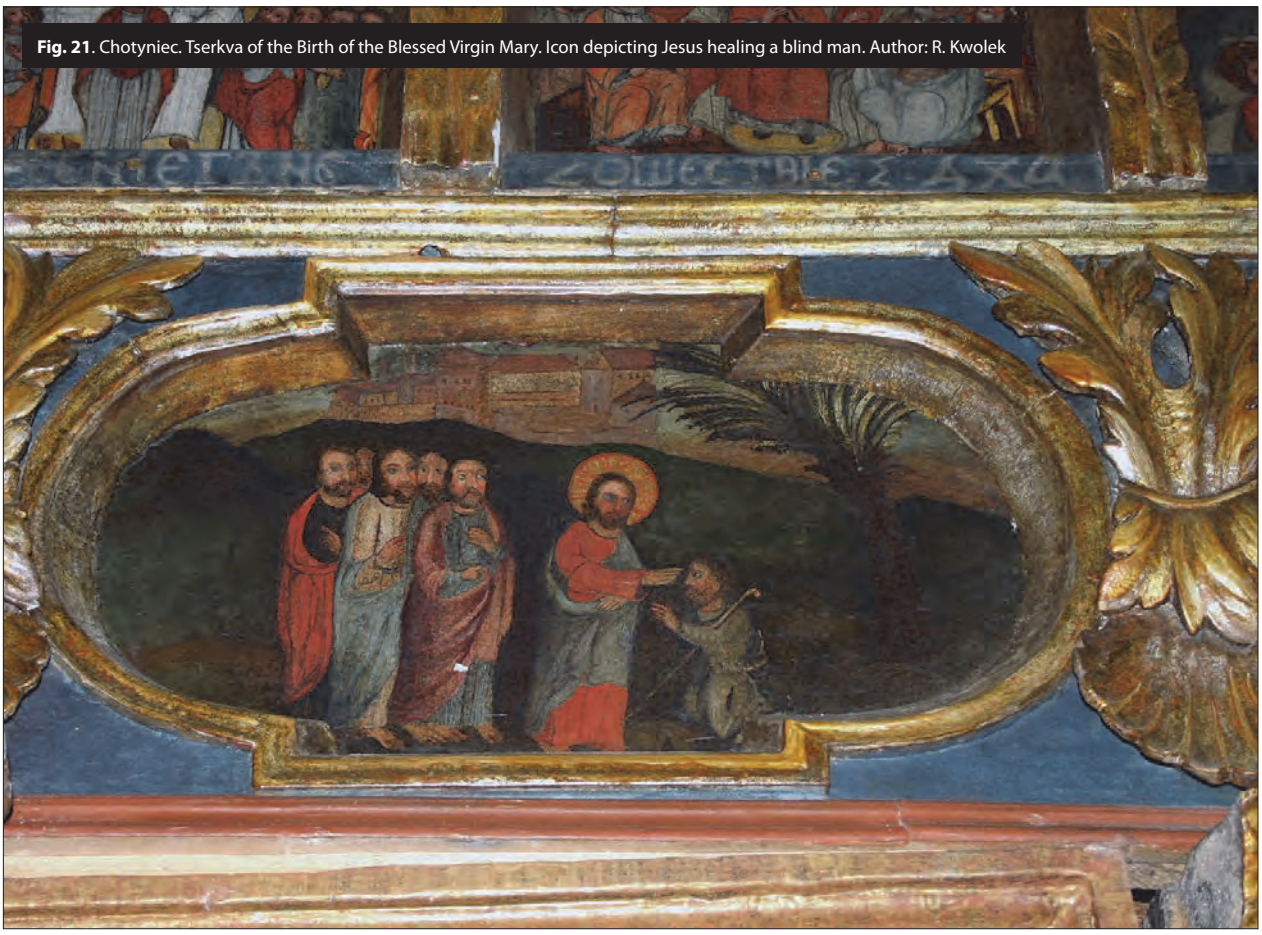
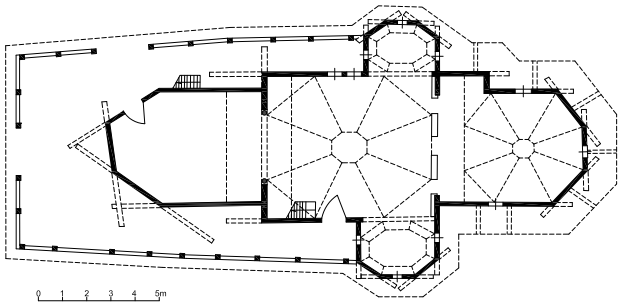


Fig. 21. Chotyniec. Tserkva of the Birth of the Blessed Virgin Mary. Icon depicting Jesus healing a blind man. Author: R. Kwolek

Drohobych

Tserkva of Saint George
Ukraine / Lviv Region

Original use: ecclesiastical
Present use: museum



This is a parish church built in the second half of the 17th century (at present it is a branch of the Drohobych Folklore Museum). It has a tripartite ground plan with a cliros (area set aside for choirs) on either side of the nave (Fig. 1), and is built of squared oak timbers (Fig. 2).

Highlights of the interior include a wall painting (Fig. 3, 5, 6, 7) and iconostasis (Fig. 8, 10), both dating from the 17th century. The church is of the younger Halych type, featuring three domes and a small cupola over each cliros. The wider, log-built structure of the nave is surmounted by an octagonal tower with a baroque dome topped by a small cupola (Fig. 4). The sanctuary and narthex are covered in similar fashion. Small domes rising above the skirt roof cover the side cliroses, which are polygonal in plan (Fig. 11). There is an external gallery running around the chapel in the choir loft overlooking the narthex (Fig. 13). A wide skirt roof encircles the sanctuary, turning into an arcaded porch supported by carved wooden posts around the nave and narthex (Fig. 12). The building's walls above the level of the skirt roof and the towers are covered with shingles. All of the interior spaces are open (Fig. 9). The walls of the nave, narthex and choir loft are covered with 17th-century paintings.

St George's represents the pinnacle of wooden dome construction technology. The effective implementation of traditional construction systems and crafts is evident here; of particular interest is the application of an extensive range of carpentry techniques typical of tserkva buildings.

The interior features very well preserved furnishings and polychrome paintings; the walls of the nave, narthex and choir loft are adorned with murals dating from the 17th to early 18th century. The surface of the dome above the nave is also embellished with paintings divided into three

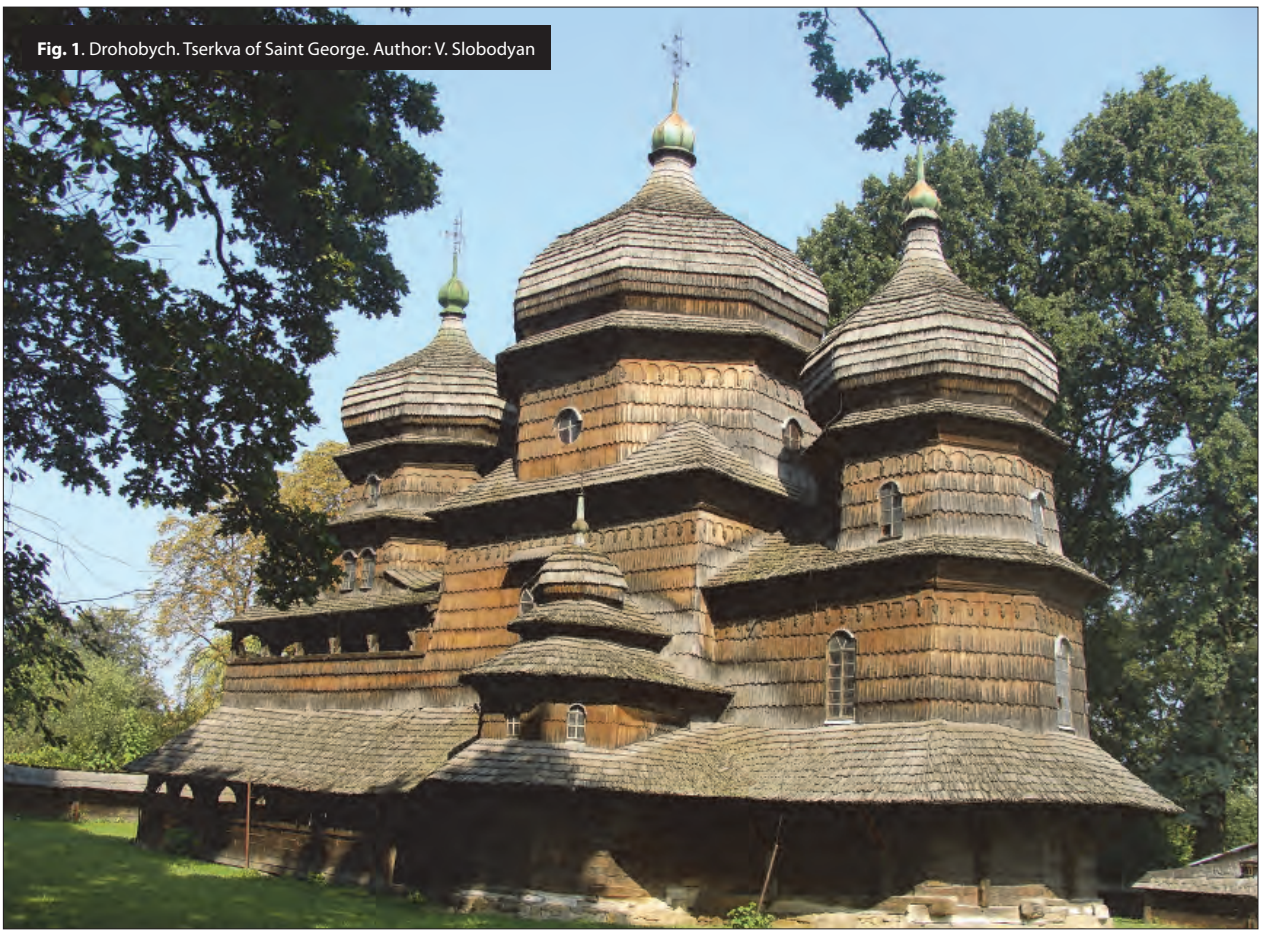


Fig. 1. Drohobych. Tserkva of Saint George. Author: V. Slobodyan

tiers depicting heaven, the seraphim and Christ crucified alongside two thieves. These decorative elements form an entity of high artistic value, as well as being original representations of the 17th-century elements integral to the authentic ecclesiastical heritage of the region.

St George's is an example of an urban tserkva built for a Ruthenian community of Drohobych, which provide the historical setting of the surrounding landscape.



Fig. 2. Drohobych. Tserkva of Saint George. Horizontal log structure of the tserkva. Author: V. Slobodyan



Fig. 3. Drohobych. Tserkva of Saint George. Detail of a wall painting depicting the Last Judgment. Author: V. Slobodyan

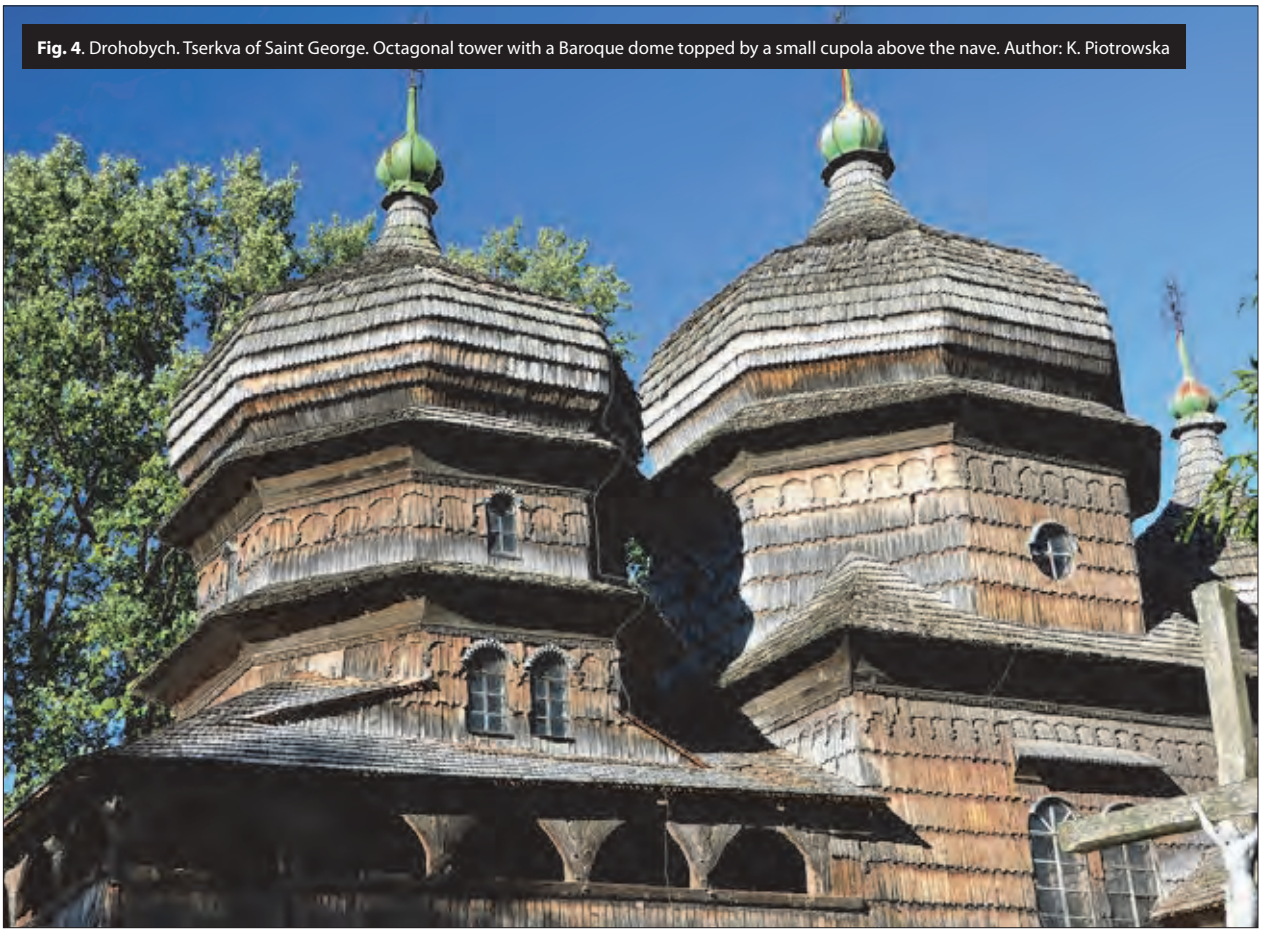


Fig. 4. Drohobych. Tserkva of Saint George. Octagonal tower with a Baroque dome topped by a small cupola above the nave. Author: K. Piotrowska

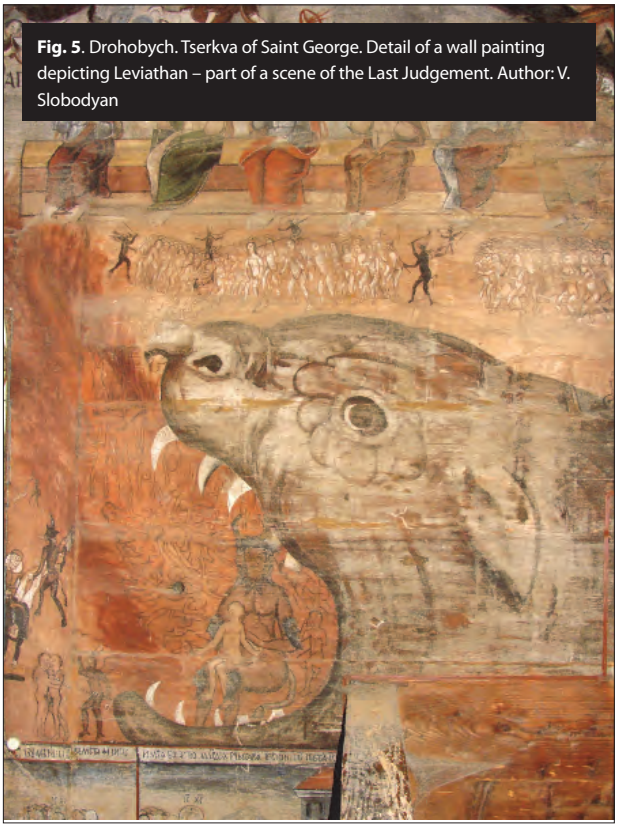


Fig. 5. Drohobych. Tserkva of Saint George. Detail of a wall painting depicting Leviathan – part of a scene of the Last Judgement. Author: V. Slobodyan



Fig. 6. Drohobych. Tserkva of Saint George. Detail of a polychrome painting depicting the Jesse Tree. Author: V. Slobodyan

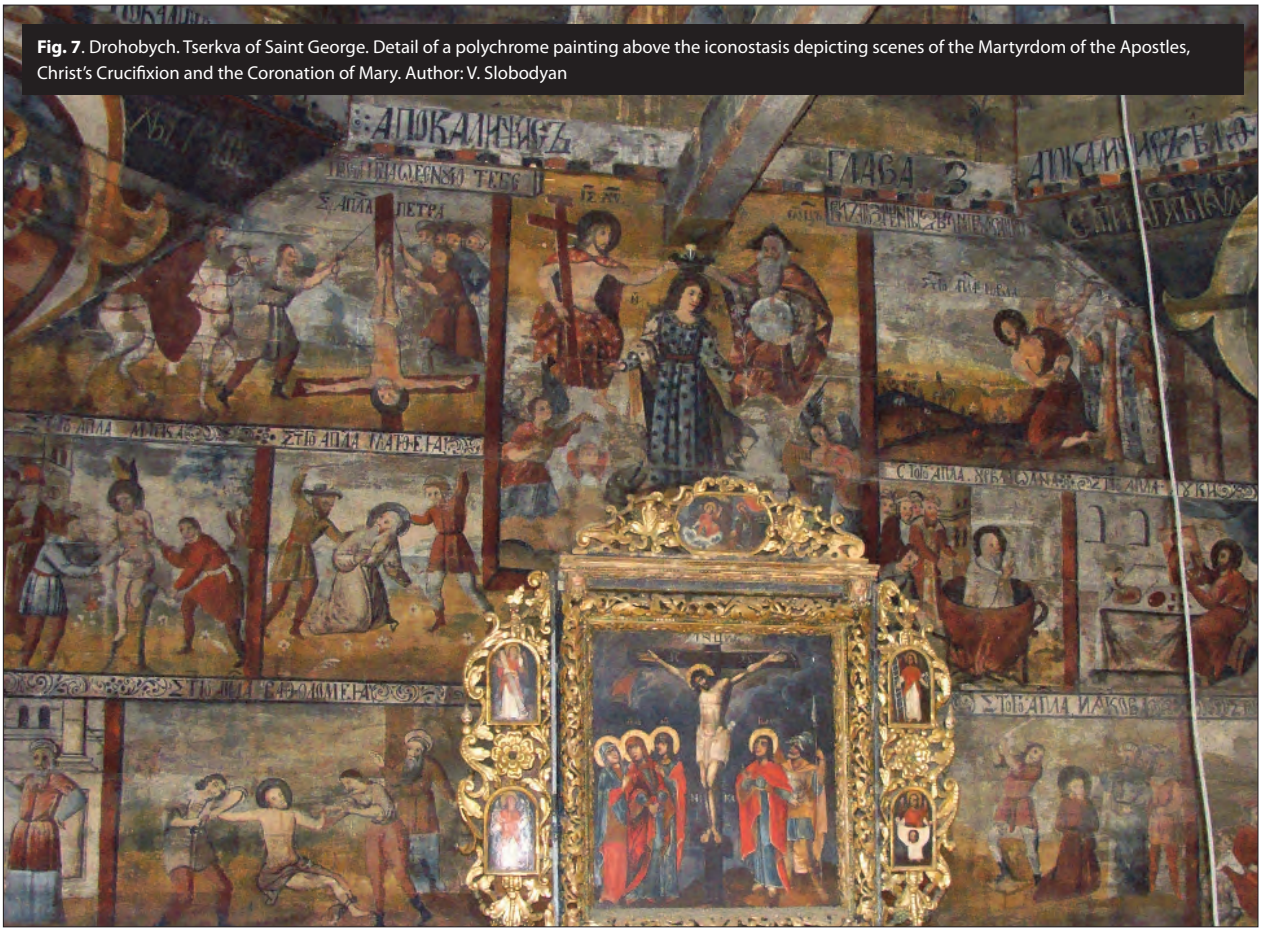


Fig. 7. Drohobych. Tserkva of Saint George. Detail of a polychrome painting above the iconostasis depicting scenes of the Martyrdom of the Apostles, Christ's Crucifixion and the Coronation of Mary. Author: V. Slobodyan



Fig. 8. Drohobych. Tserkva of Saint George. Icon of the Virgin and Child. Author: K. Piotrowska



Fig. 9. Drohobych. Tserkva of Saint George. Polychrome painting covering the interior walls of the dome. Author: K. Piotrowska

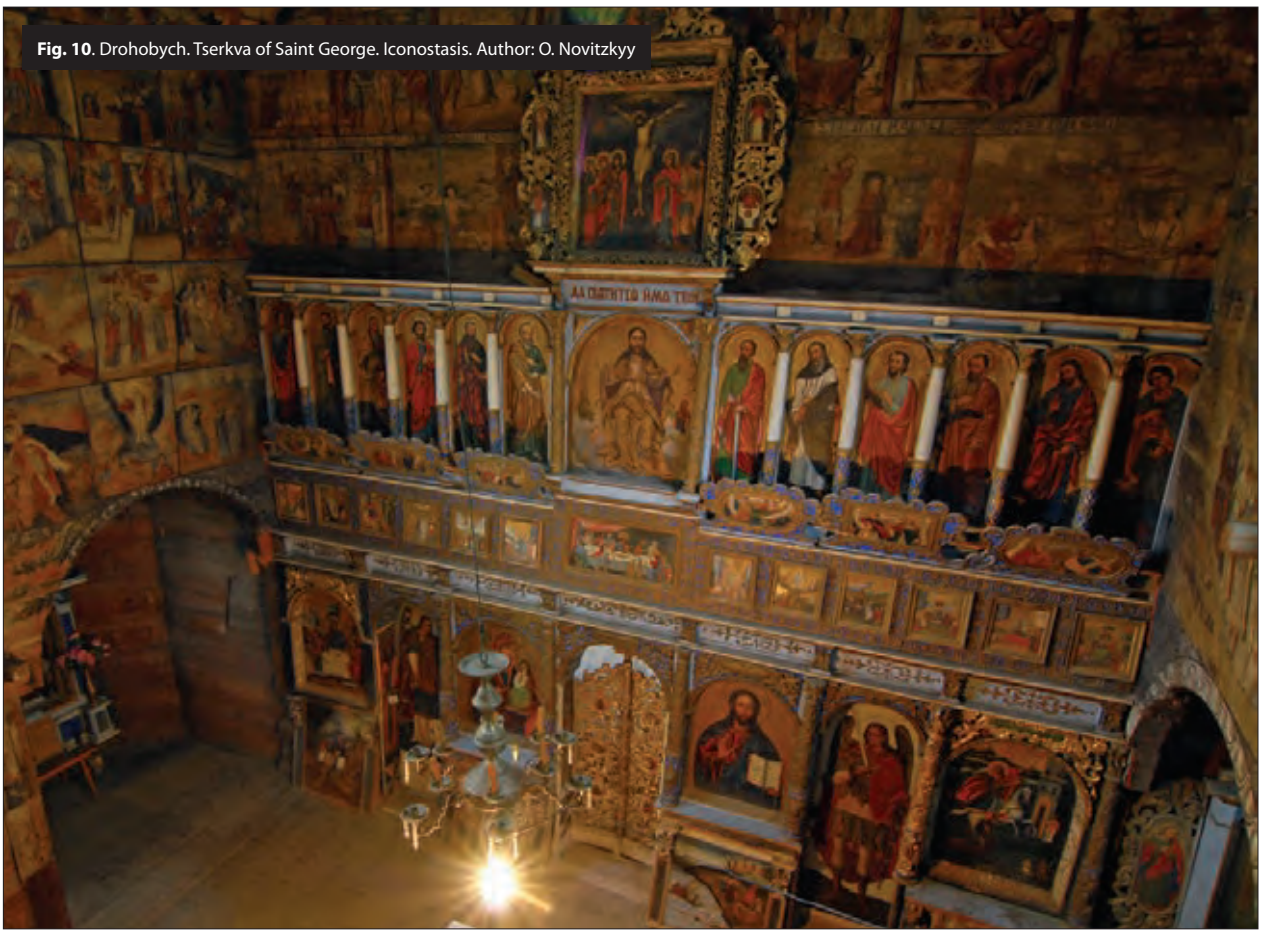


Fig. 10. Drohobych. Tserkva of Saint George. Iconostasis. Author: O. Novitzkyy



Fig. 11. Drohobych. Tserkva of Saint George. Small domes rising above the skirt roof covering the side cliros. Author: V. Slobodyan



Fig. 12. Drohobych. Tserkva of Saint George. Arcaded porch supported on carved wooden posts. Author: O. Novitzkyy

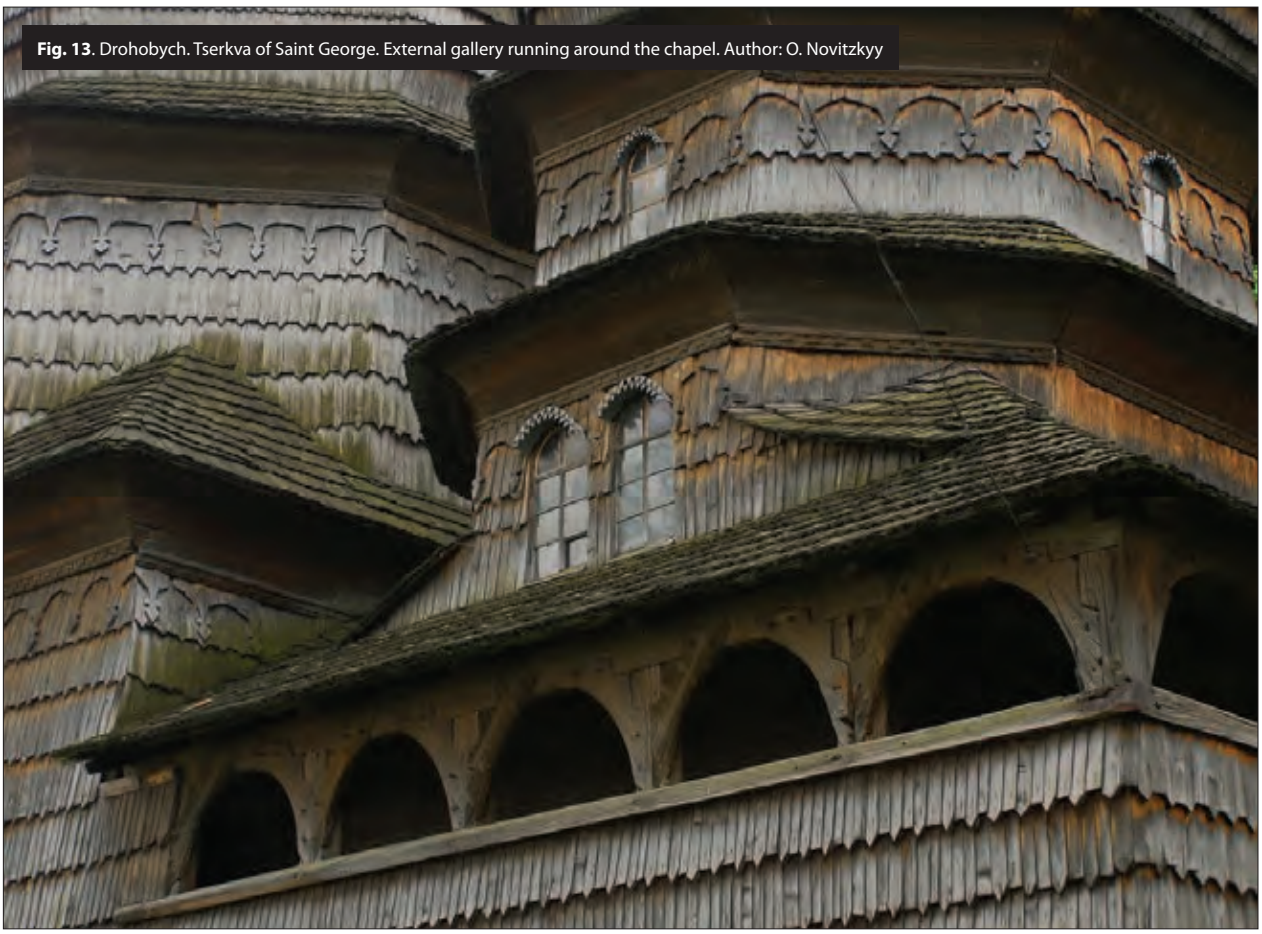
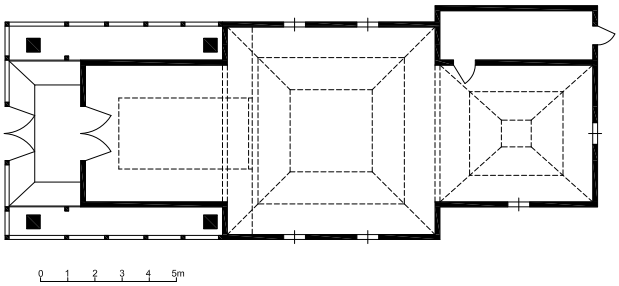


Fig. 13. Drohobych. Tserkva of Saint George. External gallery running around the chapel. Author: O. Novitzkyy

Kwiatoń

Tserkva of Saint Paraskeva
Poland / Małopolskie Province

Original use: ecclesiastical
Present use: ecclesiastical



This is a Greek Catholic tserkva dating from the 17th century (presently a Roman Catholic church). It is a shingle-covered (Fig. 2) horizontal log structure with a tripartite ground plan (Fig. 1), and survives complete with its 18th–19th-century interior furnishings and decoration. The church's tapering bell tower is of post-and-beam construction with a chamber below the roof. The nave and sanctuary are covered by multi-tiered hipped roofs surmounted by cupolas topped with blind lanterns and miniature onion domes. A similarly shaped covering features above the bell tower. This church has an exceptionally lofty body. The ceilings of the sanctuary and nave are fitted into the underside of the hipped roof truss, whilst the narthex has a flat ceiling. In the passage between the nave and the narthex is a doorway with a moulded architrave. The walls and ceiling are adorned with early 20th-century painted decoration (Fig. 3, 4). Interior fittings include an iconostasis painted by Michał Bogdański in 1904 and a 19th-century altar (Fig. 5).

This is one of the best-preserved examples of a classic West Lemko church building with all its attributes. It demonstrates a coherence of style, form and appearance. Its stylistic purity shows no noticeable influence of different architectural styles; however, the interior design combines elements of Eastern and Western rites.

St Paraskeva's is considered one of the most beautiful tserkvas in Poland, and is of very high aesthetic and artistic value. It represents ingenuity in architectural design and superlative expertise in woodworking craftsmanship.

Although this tserkva has been used by the Roman Catholic community since 1946, it retains its complete, authentic, original interior furnishings and wall paintings.

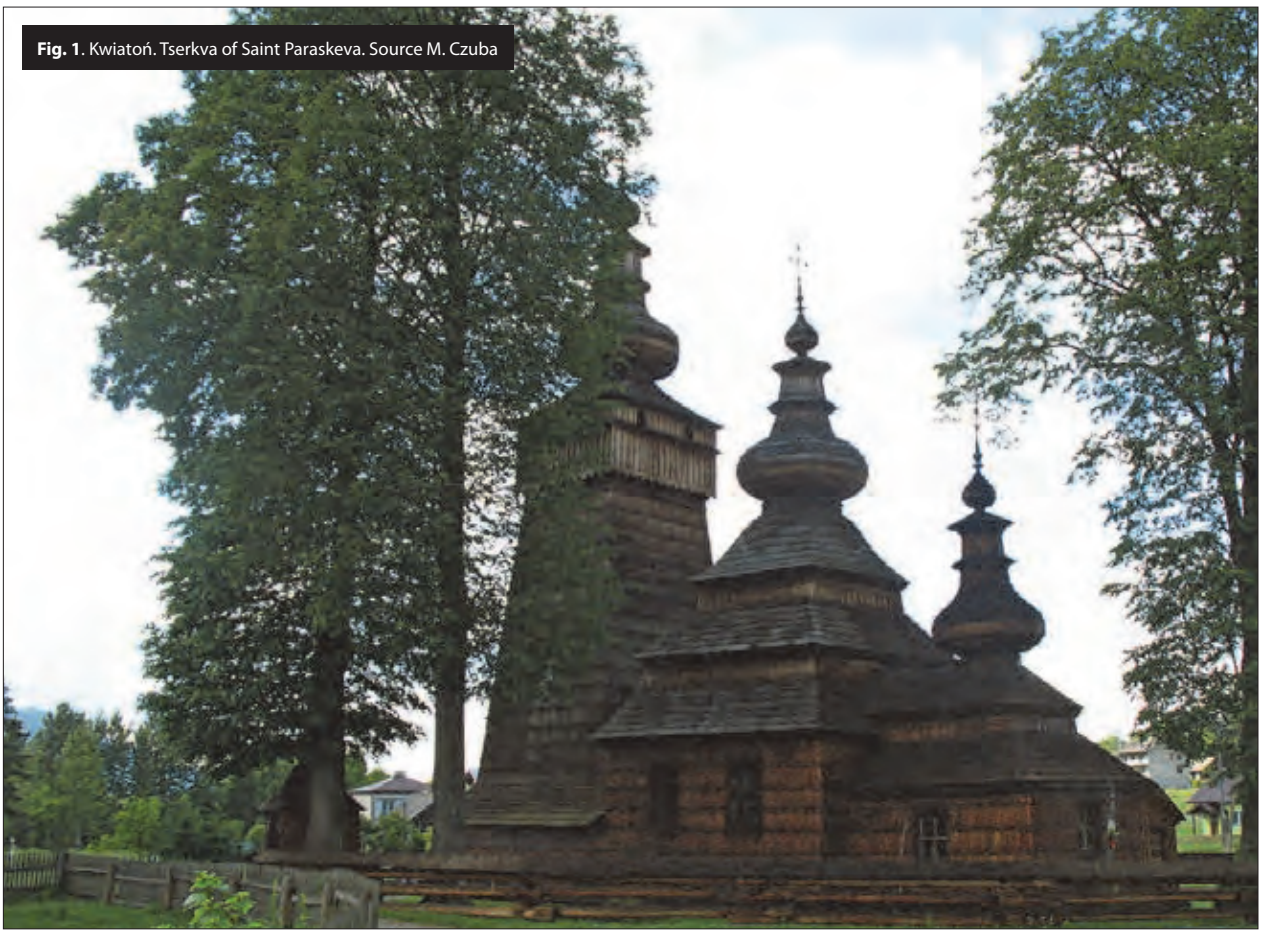


Fig. 1. Kwiatoń. Tserkva of Saint Paraskeva. Source M. Czuba

That this ecclesiastical building has continued to be used without its historic fabric being disturbed is testament to the awareness of the local Roman Catholic communities, who have respected and appreciated the values of the Ukrainian Greek Orthodox Church embodied and represented in the Lemko cultural heritage.

This is a superb example of a church beautifully blended into its surrounding landscape.

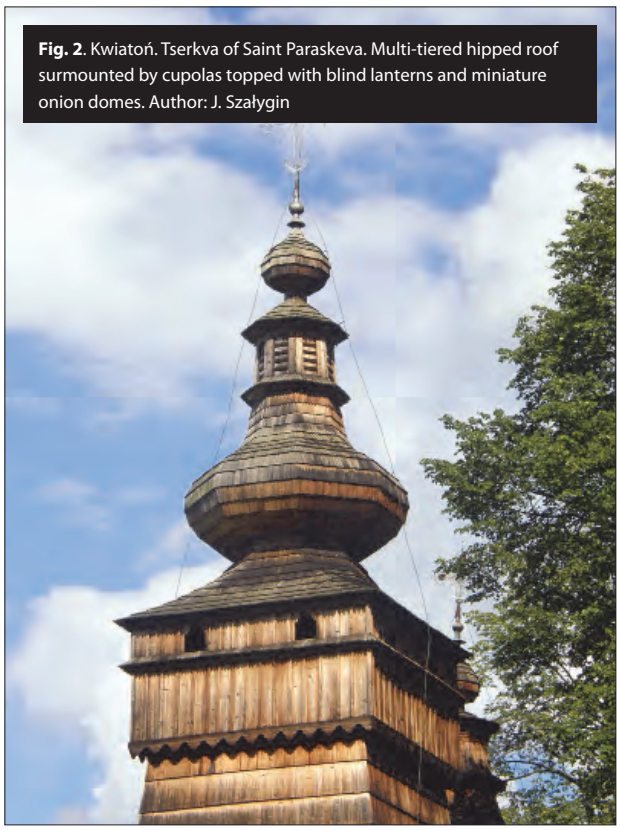


Fig. 2. Kwiatoń. Tserkva of Saint Paraskeva. Multi-tiered hipped roof surmounted by cupolas topped with blind lanterns and miniature onion domes. Author: J. Szałygin

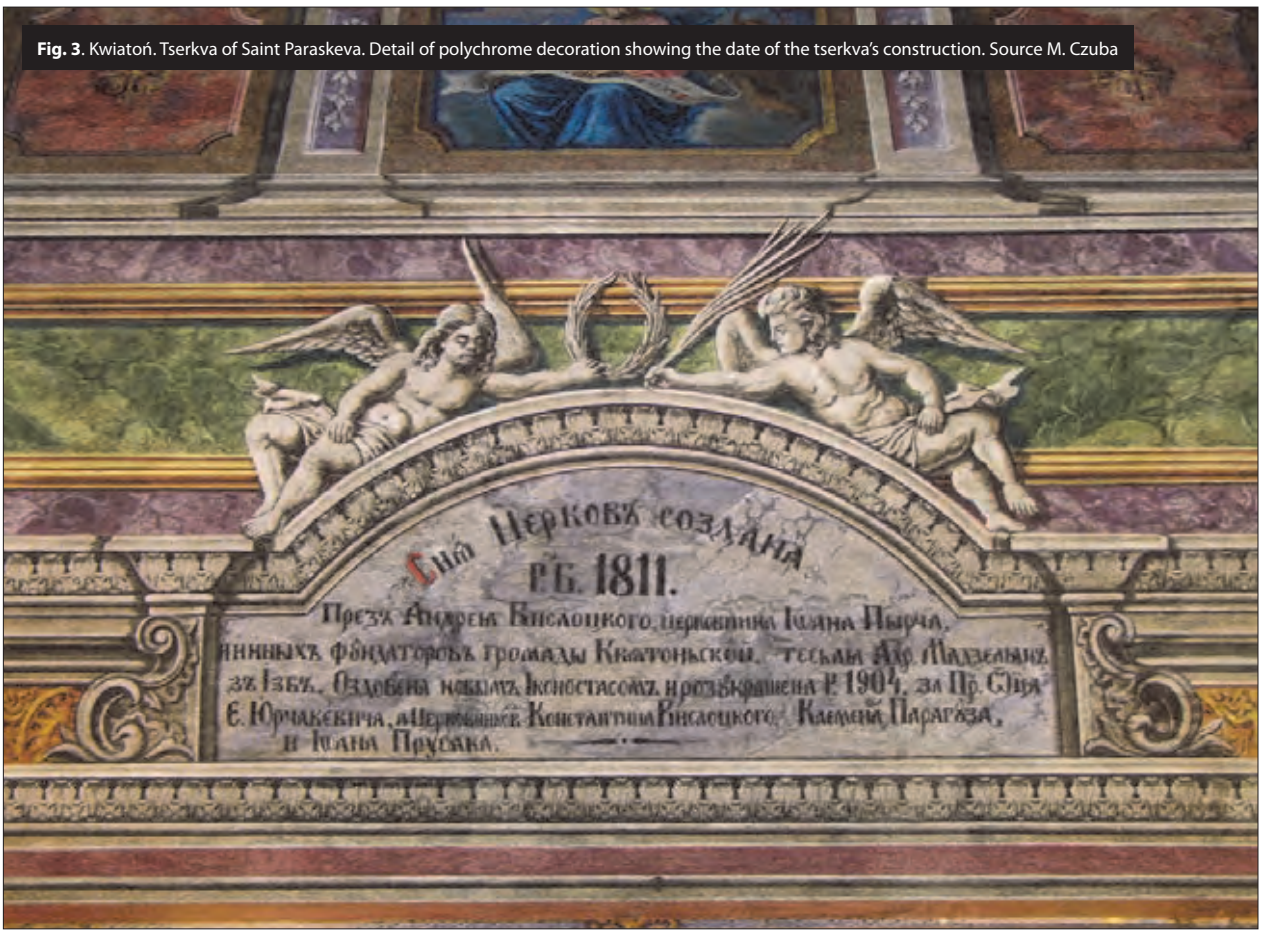


Fig. 3. Kwiatoń. Tserkva of Saint Paraskeva. Detail of polychrome decoration showing the date of the tserkva's construction. Source M. Czuba

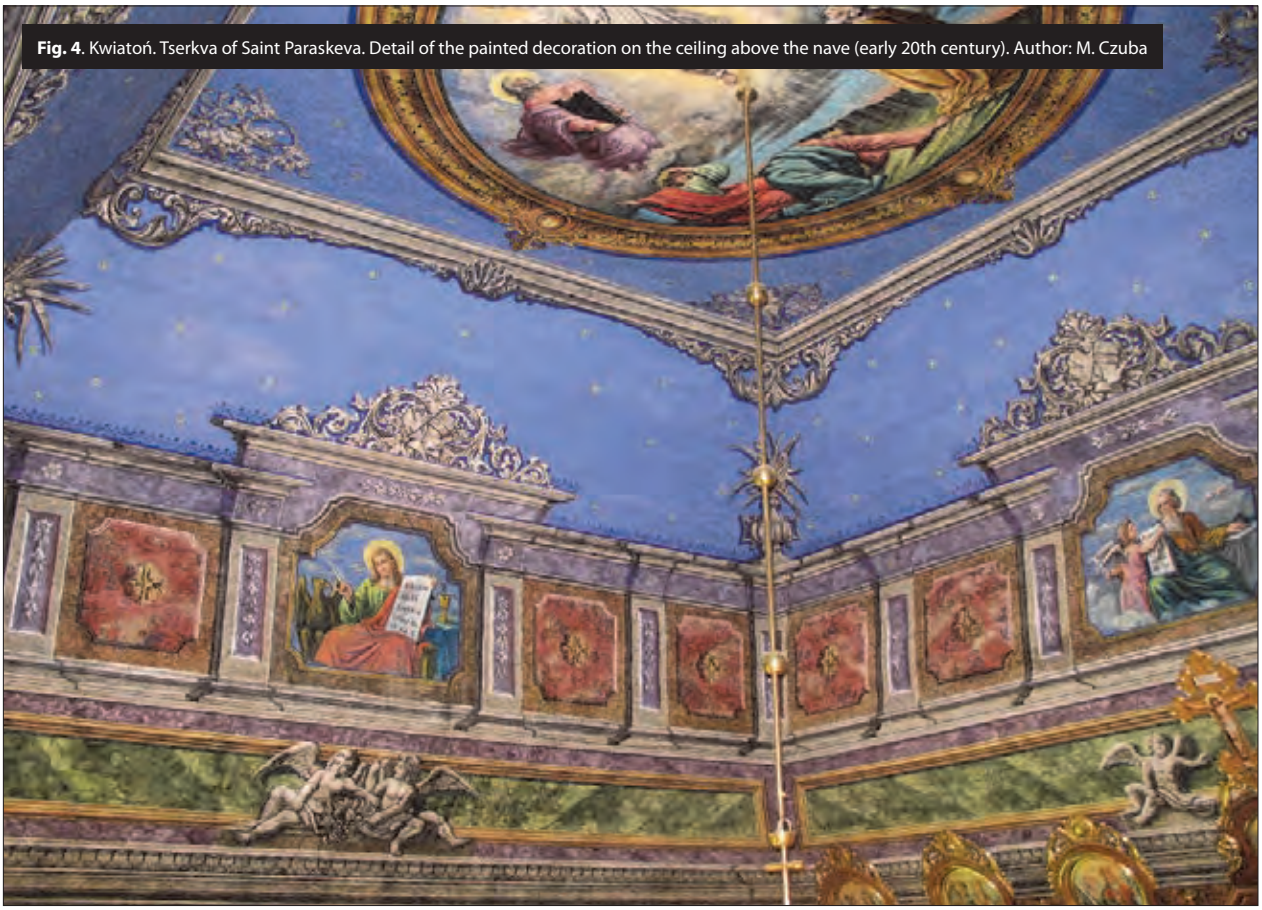


Fig. 4. Kwiatoń. Tserkva of Saint Paraskeva. Detail of the painted decoration on the ceiling above the nave (early 20th century). Author: M. Czuba

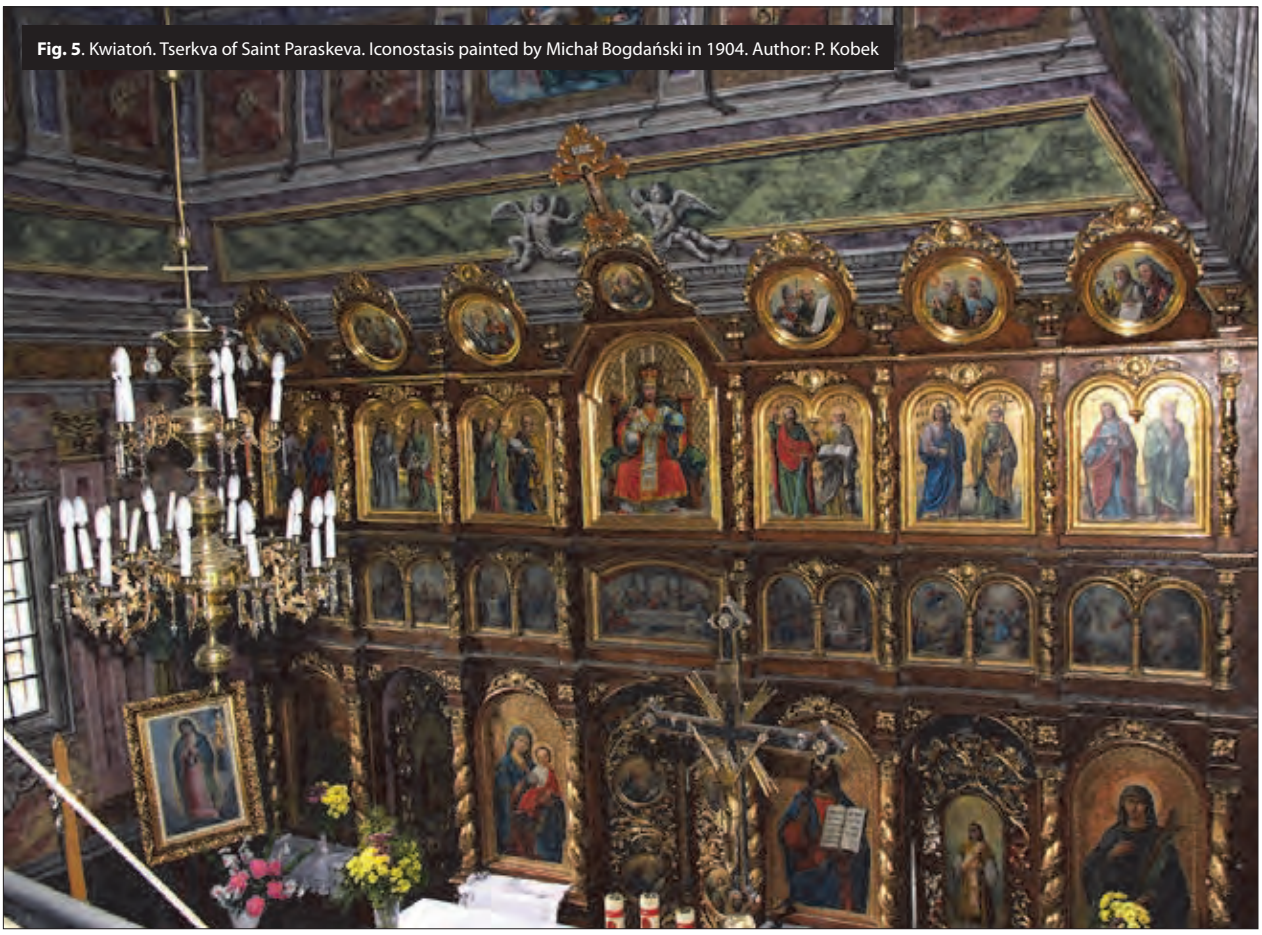
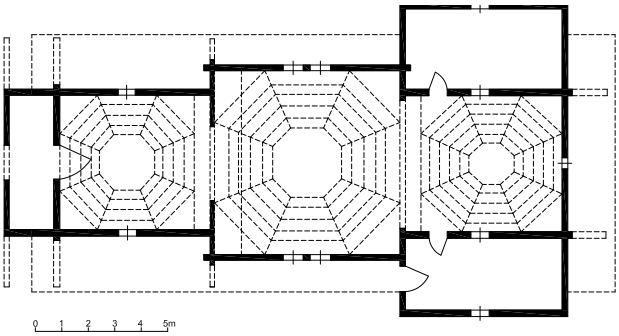


Fig. 5. Kwiatoń. Tserkva of Saint Paraskeva. Iconostasis painted by Michał Bogdański in 1904. Author: P. Kobek

Matkiv

Tserkva of the Synaxis of the Blessed Virgin Mary Ukraine / Lviv Region

Original use: ecclesiastical
Present use: ecclesiastical



This is a parish church built in 1838 (a Ukrainian Greek Catholic parish at present). It is a tripartite log structure built of squared spruce timber (Fig. 1). Highlights of the interior include the iconostasis (Fig. 4), as well as the main and side altars dating from the first half of the 19th century. This is a Boyko-type tserkva with three high octagonal towers surmounted by helmet-shaped domes with blind lanterns and cupola finials. The tower above the nave has five tiers, whilst those above the sanctuary and narthex are four-tiered. Two sacristies were added in 1930 beneath the overhanging skirt roof which encircles the church and is supported on profiled brackets made from the projecting ends of the wall timbers. The three-arched porch along the west wall of the narthex has been transformed into an enclosed porch. All of the building's walls are covered in board-and-batten cladding (Fig. 2), while the domes and roofs are covered with sheet metal. In 1939 the interior space, which was formerly open up to the roof, was covered with dome vaulting, installed at the level of each tower's first tier. A choir loft lines the three walls of the narthex. The interior is covered with late 19th-century wall paintings. The iconostasis, the main and side altars and the donor's pew are preserved.

Of the 70 extant examples of Boyko-style architecture this is unquestionably the best. The aesthetic and artistic value of this tserkva is very high due to its unique form, reminiscent of a Chinese pagoda. This unusual construction is characterized by towers divided into multiple tiers by a series of projecting roofs. This unique design creates a silhouette which fits extremely well with the surrounding wooded, mountainous landscape (Fig. 3).

The cultural landscape in which St Mary's is set has preserved its authenticity, with the surrounding area having remained virtually unaltered since the church was first built. This distinct architectural style was introduced in the 19th century and is confined to a relatively small area of the southern, mountainous parts of the Lviv Region and the south-eastern reaches of the Podkarpackie Province.



Fig. 1. Matkiv. Tserkva of the Synaxis of the Blessed Virgin Mary. Author: O. Novitzkyy



Fig. 2. Matkiv. Tserkva of the Synaxis of the Blessed Virgin Mary. Walls covered in board-and-batten cladding. Author: V. Slobodyan

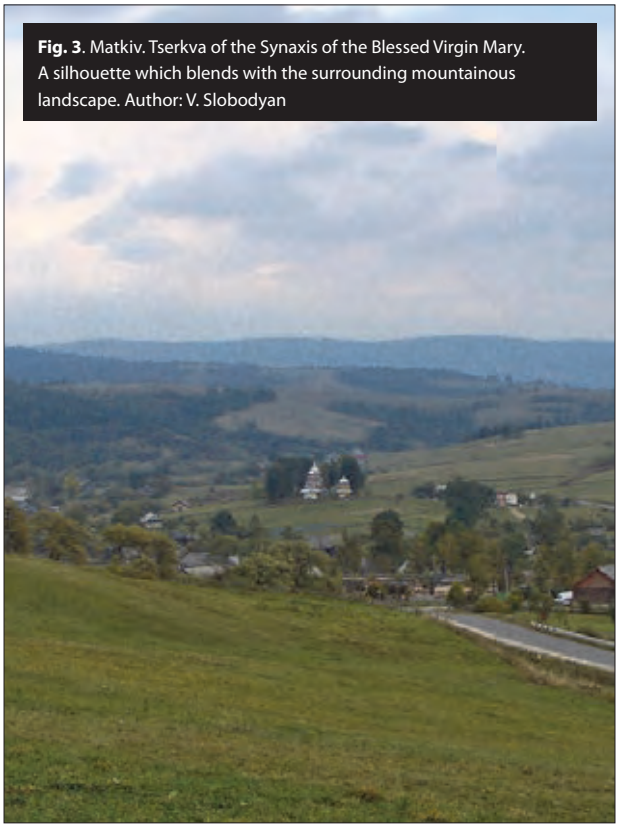


Fig. 3. Matkiv. Tserkva of the Synaxis of the Blessed Virgin Mary. A silhouette which blends with the surrounding mountainous landscape. Author: V. Slobodyan

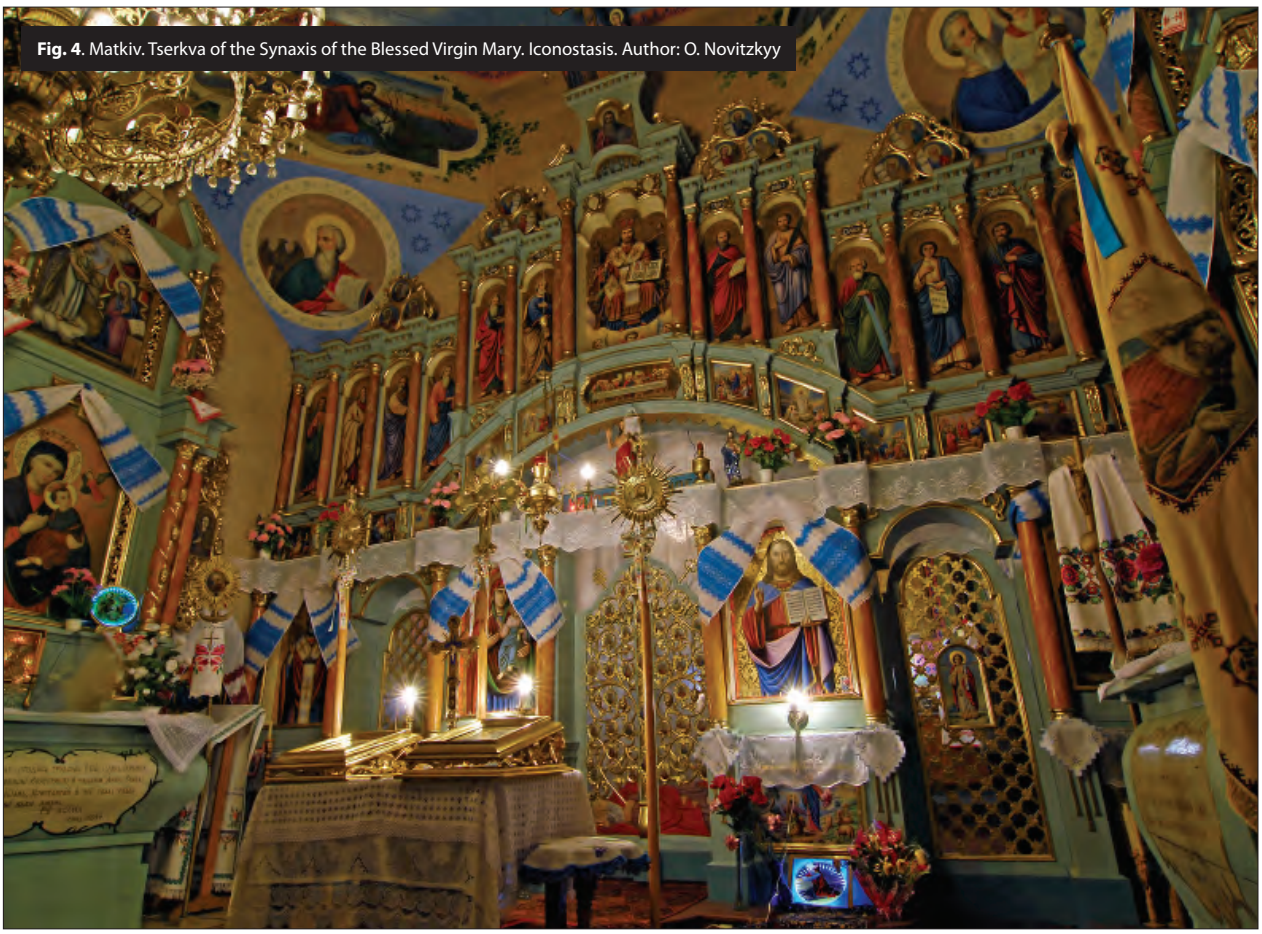
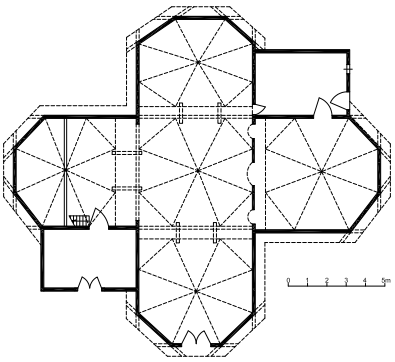


Fig. 4. Matkiv. Tserkva of the Synaxis of the Blessed Virgin Mary. Iconostasis. Author: O. Novitzkyy

Nyzhniy Verbizh

Tserkva of the Nativity of the Blessed Virgin Mary
Ukraine / Ivano-Frankivs'k Region

Original use: ecclesiastical
Present use: ecclesiastical



This is a parish church built in 1808 (currently a Ukrainian Orthodox church of the Kiev Patriarchy). It is a cruciform log-built structure made of squared spruce timber (Fig. 1). The polychrome decoration of the interior dates from the late 20th century (Fig. 4), and the iconostasis from the beginning of the 19th century (Fig. 5). It is a Hutsul-type tserkva with five domes. The walls above the skirt roof and the domes were covered with ornamented sheet metal in 1990. The log-built structure below the skirt roof is unclad and oil-painted. A high octagonal tower covered by a tented dome, in turn surmounted by a blind lantern and a miniature cupola, rises above each of the log rooms (the structure above the nave being higher than the rest). The entire building is circumscribed by a skirt roof supported on profiled brackets made from the projecting ends of the wall timbers. An exonarthex (enclosed porch) has been added to the southern entrance of the narthex, with a rectangular sacristy abutting the sanctuary from the north.

All of the interior spaces are open up to the top of the roof (Fig. 3). The choir loft, initially installed against the east wall of the narthex was transferred to its west wall in the 1950s. The main and side altars dating from the beginning of the 19th century, and a collection of icons from the late 18th century, survive (Fig. 2).

This is the best example of the evolution of a Hutsul tserkva. This exceptional building is of particular interest since it constitutes a testimony of the distinct Hutsul architectural style, encompassing both its unique composition and the techniques used in its construction. Its form is attributable to the highly specialised work and innovative building skills of the carpenters who made it. The nominated property is an outstanding example of a uniquely designed tserkva, with no parallels anywhere else in the region. Its impeccable design adds to its very high artistic value.



Fig. 1. Nyzhniy Verbizh. Tserkva of the Nativity of the Blessed Virgin Mary. Author: M.Czuba



Fig. 2. Nyzhniy Verbizh. Tserkva of the Nativity of the Blessed Virgin Mary. Icon depicting the Salvator Mundi. Author: V. Slobodyan

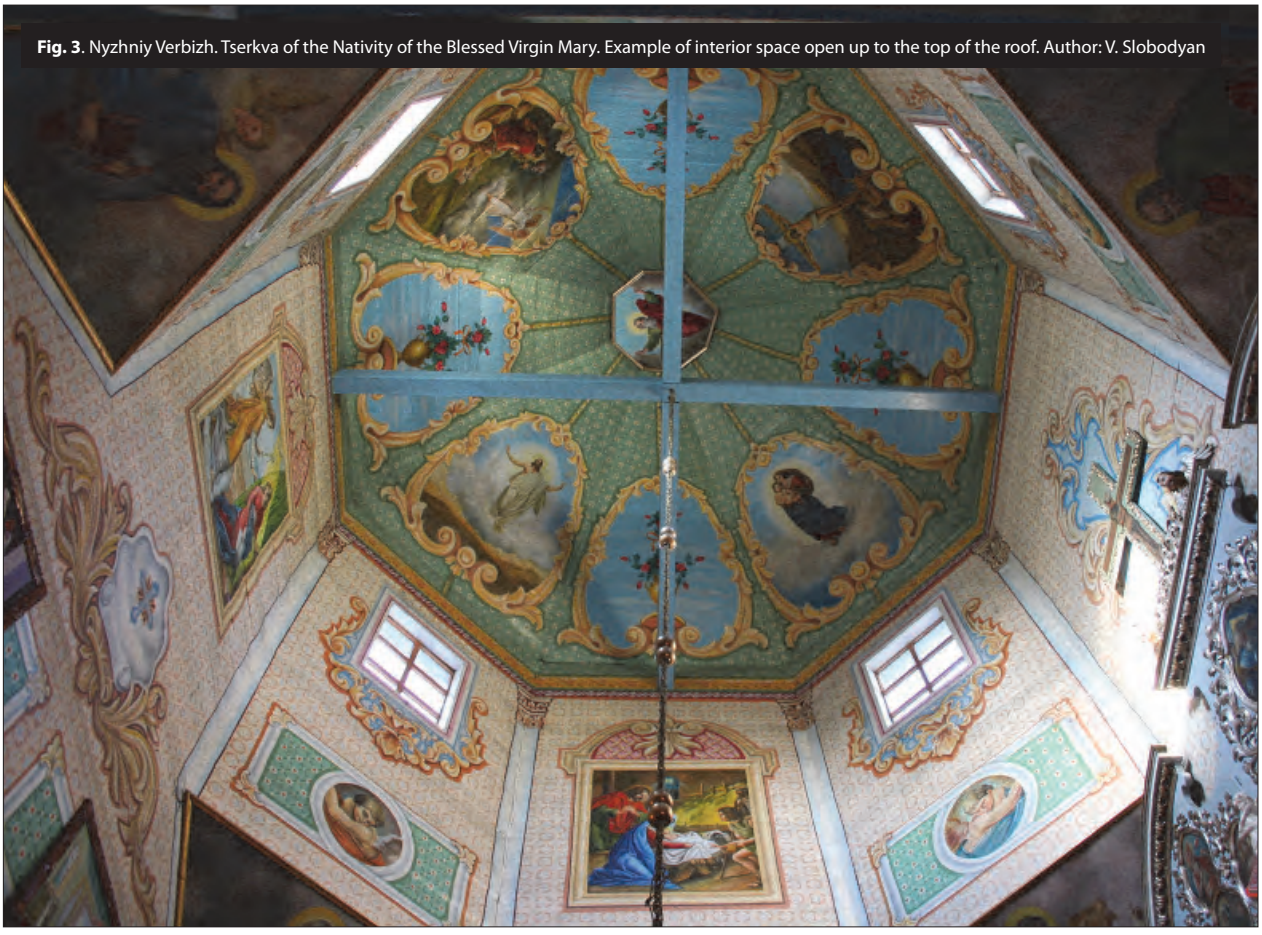


Fig. 3. Nyzhniy Verbizh. Tserkva of the Nativity of the Blessed Virgin Mary. Example of interior space open up to the top of the roof. Author: V. Slobodyan

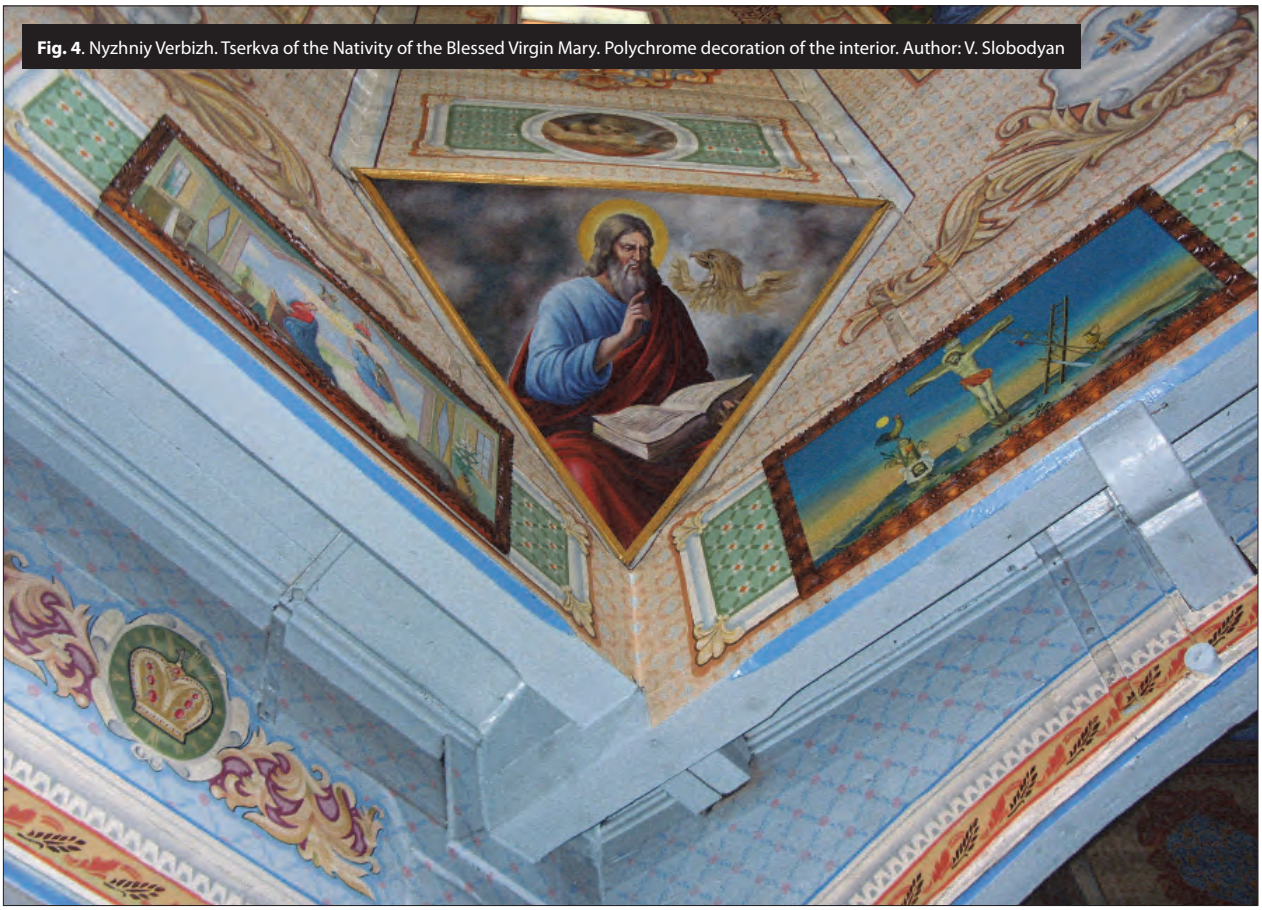


Fig. 4. Nyzhniy Verbizh. Tserkva of the Nativity of the Blessed Virgin Mary. Polychrome decoration of the interior. Author: V. Slobodyan

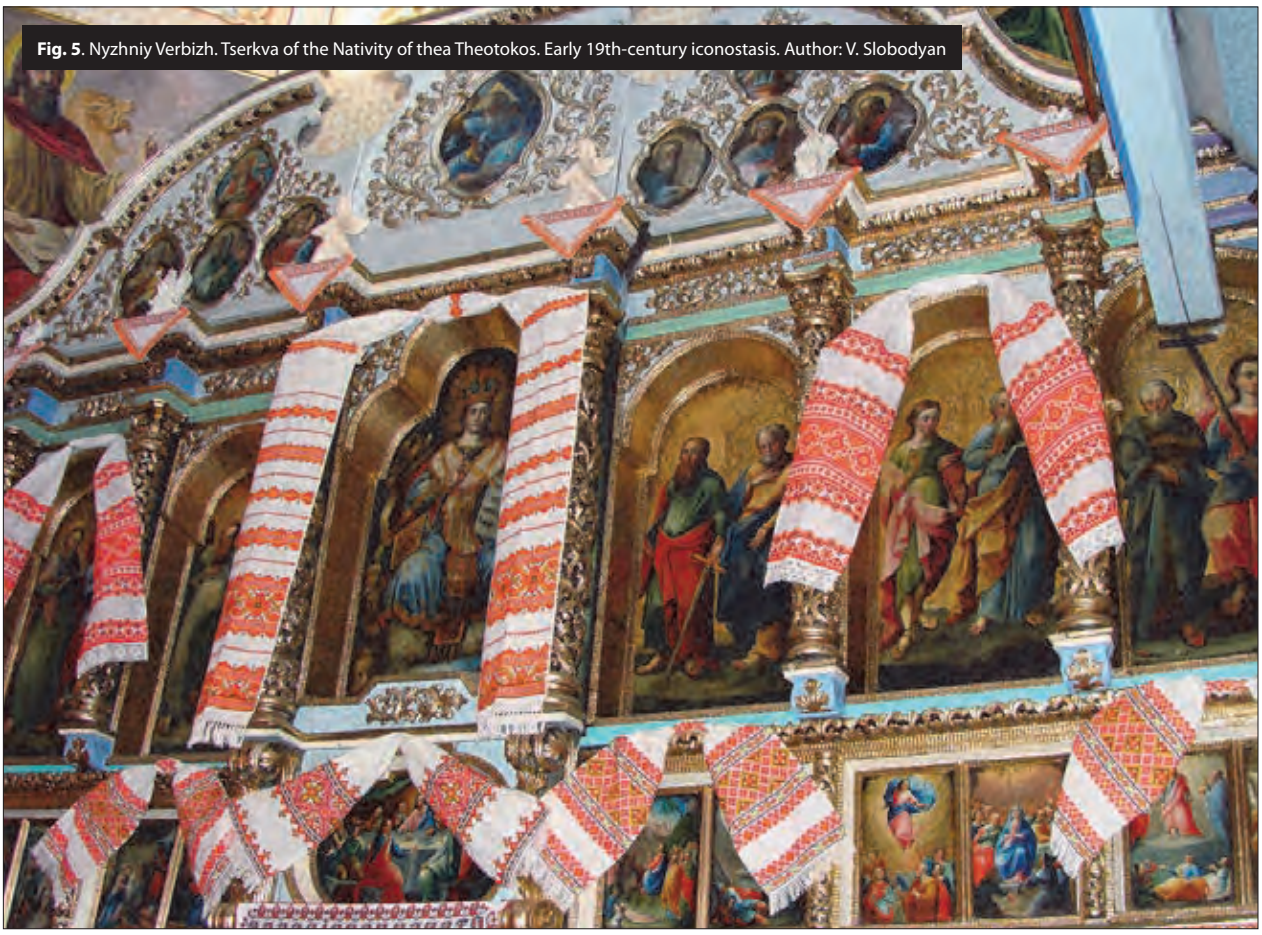
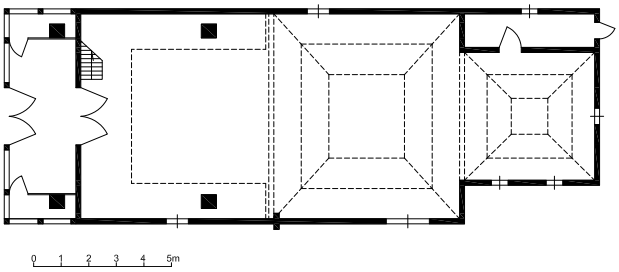


Fig. 5. Nyzhniy Verbizh. Tserkva of the Nativity of thea Theotokos. Early 19th-century iconostasis. Author: V. Slobodyan

Owczary

Tserkva of Our Lady's Protection
Poland / Małopolskie Province

Original use: ecclesiastical
Present use: ecclesiastical



This Greek Catholic parish tserkva dates from 1653 (currently a Roman Catholic church) and represents a tripartite horizontal log structure (Fig. 2), complete with 17th–19th-century interior furnishings and decoration. Separate triple-tiered hipped roofs, turning into slender onion domes with blind lanterns, rise above the nave and sanctuary. The narthex is topped by a tower featuring an upper chamber with board-and-batten cladding, surmounted by a dome of similar form to the other two. The building's walls and roofs are covered with shingles, whilst the domes are covered with sheet metal. The western portal has an ogee arch lintel with the date of the church's construction carved on it. The interior features figural polychrome decoration dating from 1938 (Fig. 5, 6). Furnishings include a Baroque iconostasis and Baroque side altars with icons of the Blessed Virgin Mary and St Nicholas (Fig. 1, 3, 4, 7, 8).

This is one of the most precious and best-preserved Lemko tserkvas representing the West Lemko style, and the quality of care afforded this property has been recognised by the International Europa Nostra award for renovation works. The building, which was influenced by Latin western European trends in architectural styles, blends very well with the surrounding landscape, while remaining its dominant feature. It survives as part of an authentic and complete tserkva complex, its grounds being enclosed by a stone wall incorporating a brick-built belfry.

The Baroque interior furnishings of the nominated property also survive intact; they capture the height of lavish Baroque decoration. The integrity of the church's interior design elevate its artistic and aesthetic value, making it the foremost of the nominated Lemko tserkvas.

The entire furnishings date back to the 17th–19th centuries. Figural polychrome paintings were added in 1938 to commemorate the 950th anniversary of Ruthenia's conversion to Christianity.

The tserkva exhibits influences of Western European trends in architectural styles.



Fig. 1. Owczary. Tserkva of Our Lady's Protection. Baroque iconostasis. Author: P. Kobek



Fig. 2. Owczary. Tserkva of Our Lady's Protection. Author: M. Czuba



Fig. 3. Owczary. Tserkva of Our Lady's Protection. Holy Door. Author: P. Kobek

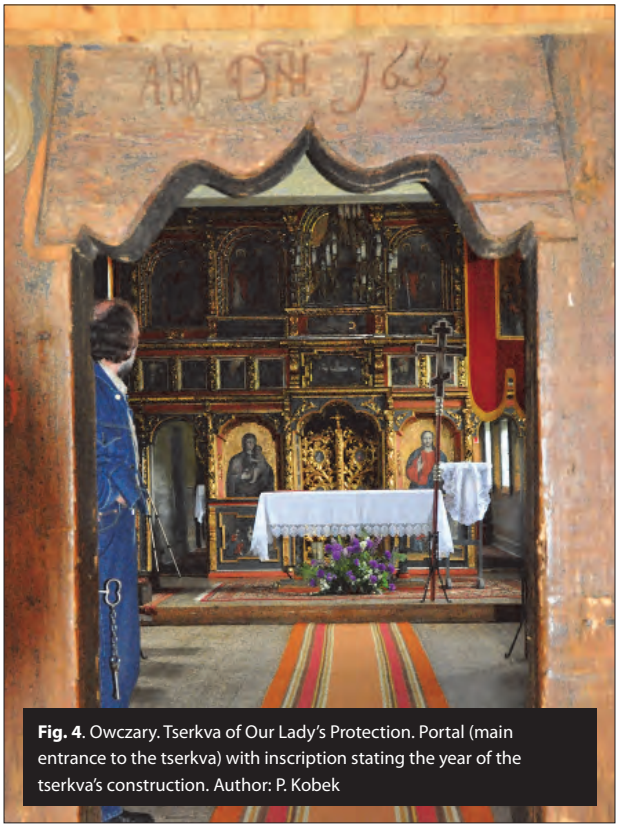


Fig. 4. Owczary. Tserkva of Our Lady's Protection. Portal (main entrance to the tserkva) with inscription stating the year of the tserkva's construction. Author: P. Kobek

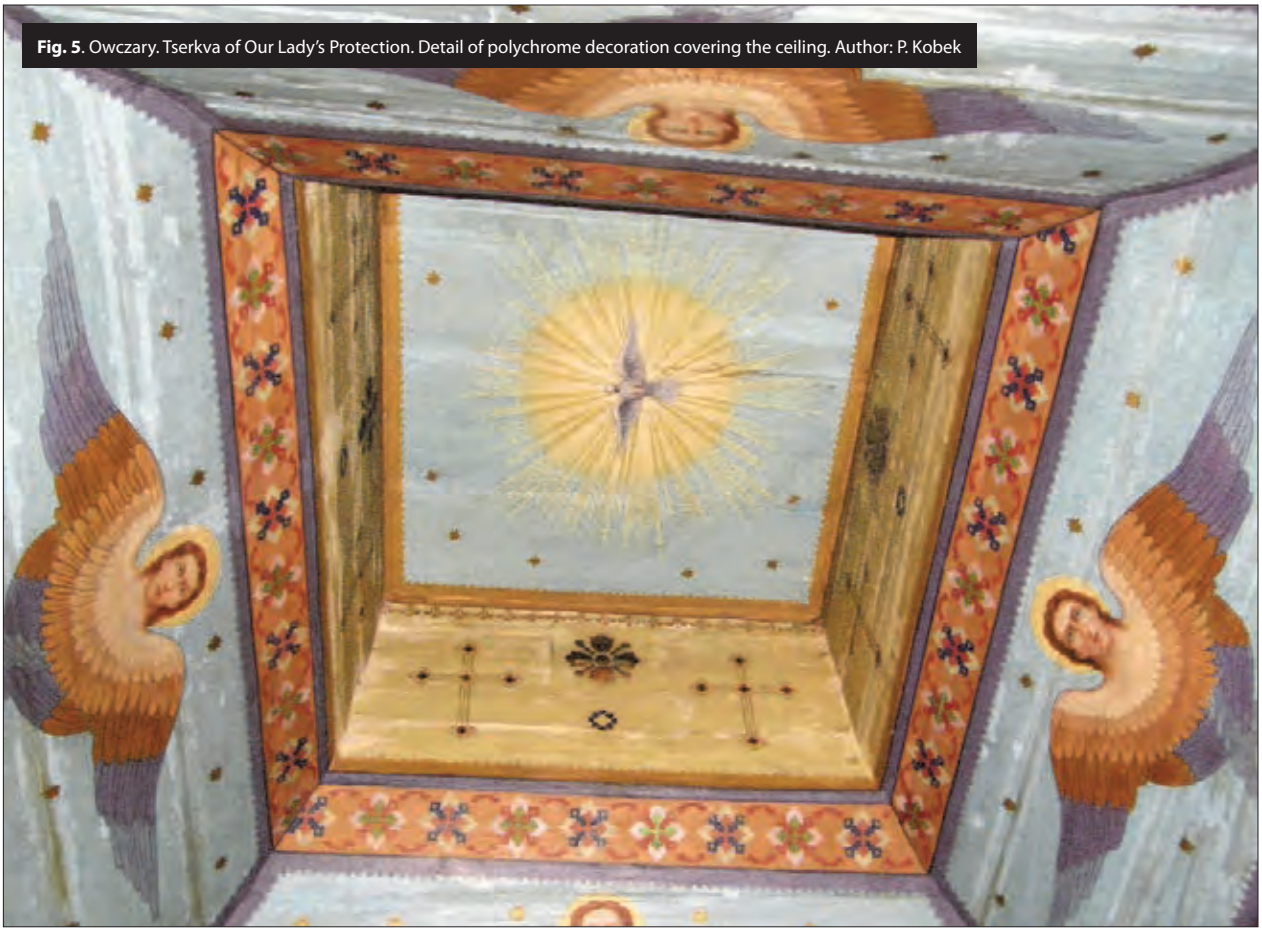


Fig. 5. Owczary. Tserkva of Our Lady's Protection. Detail of polychrome decoration covering the ceiling. Author: P. Kobek



Fig. 6. Owczary. Tserkva of Our Lady's Protection. Detail of polychrome decoration. Author: P. Kobek



Fig. 7. Owczary. Tserkva of Our Lady's Protection. Detail of polychrome decoration. Author: P. Kobek

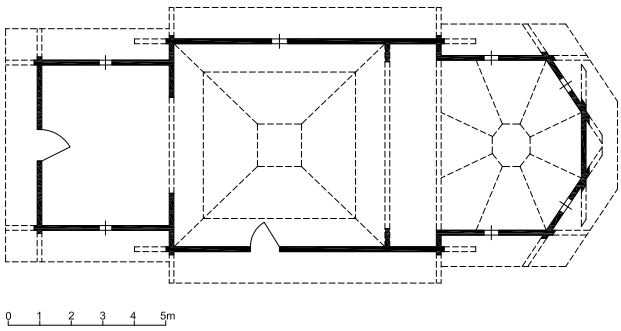


Fig. 8. Owczary. Tserkva of Our Lady's Protection. Icon depicting Christ Entombed, an integral part of the iconostasis. Author: P. Kobek

Potelych

Tserkva of the Descent of the Holy Spirit
Ukraine / Lviv Region

Original use: ecclesiastical
Present use: ecclesiastical



This is a parish church built in 1502 (currently a Ukrainian Greek Catholic church). It is a tripartite log structure (Fig. 1) built of squared pine timber. The polychrome decoration of the interior dates from 1628 and from the early the 18th century (Fig. 3, 4), whilst the iconostasis is a 17th-century work (Fig. 2, 6). This tserkva is of the old Halych type. The entire building above skirt roof level is covered with shingles; the walls below this level are clad with board-and-batten. The wider square nave has a two-tiered hipped roof surmounted by a structure imitating a lantern, which is in turn topped by an onion-shaped dome. A helmet-shaped dome, built in 1736, surmounted by a quasi-lantern and small dome, rises above the sanctuary. The narthex is covered by a gable roof with a small overhang. Two small sacristies abutting the south and north walls of the sanctuary are hidden beneath the eaves of the skirt roof which encircles the church and is supported on profiled brackets made from the projecting ends of the wall timbers. Inside, the nave and sanctuary are open up to the base of the quasi-lanterns (Fig. 5), whilst the narthex has a flat ceiling. The choir loft which originally lined the nave's west wall has been dismantled. Extant features of the interior include wall paintings, the iconostasis, and a donor's pew, all dating from the 17th century, and a collection of 16th–18th century icons.

This is one of the oldest wooden tserkvas to survive in this region. It is the best preserved example of a tserkva in its archaic form (representing one of the first phases of the evolution of wooden church architecture), before hipped roofs were replaced with cupolas. It is a building that blends perfectly with its surrounding landscape (Fig. 7).



Fig. 1. Potelych. Tserkva of the Descent of the Holy Spirit. Author: O. Novitzkyy

The extant original painted decoration and iconostasis enhance the tserkva's integrity. The archaic-style iconostasis dates back to the 17th century. The central part features a fretwork Holy Door, whilst the Sovereign tier retains two icons dating from 1684: one depicting the Blessed Virgin Mary, the other – Christ Pantocrator. The survival of the original donor's pew inside the tserkva demonstrates the integrity of its furnishings.



Fig. 2. Potelych. Tserkva of the Descent of the Holy Spirit. Fretwork Holy Door. Author: O. Boyko



Fig. 3. Potelych. Tserkva of the Descent of the Holy Spirit. Icon of the Exaltation of the Holy Cross on the west wall. Author: V. Slobodyan



Fig. 4. Potelych. Tserkva of the Descent of the Holy Spirit. Paintings on the north wall depicting the Passion and the Assumption of the Blessed Virgin Mary(centre). Author: O. Boyko



Fig. 5. Potelych. Tserkva of the Descent of the Holy Spirit. Nave interior open up to the base of the quasi-lanterns. Author: V. Slobodyan

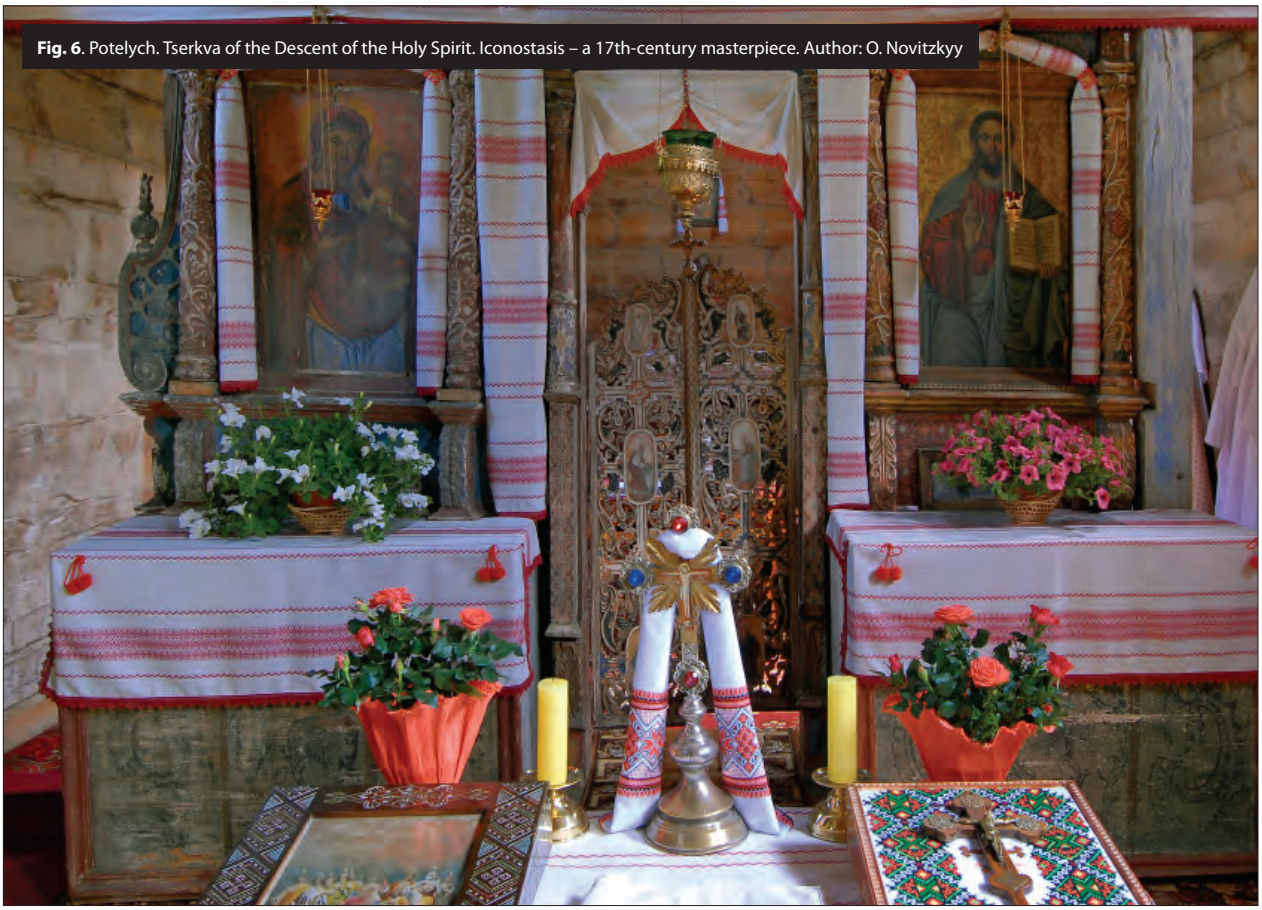


Fig. 6. Potelych. Tserkva of the Descent of the Holy Spirit. Iconostasis – a 17th-century masterpiece. Author: O. Novitzkyy

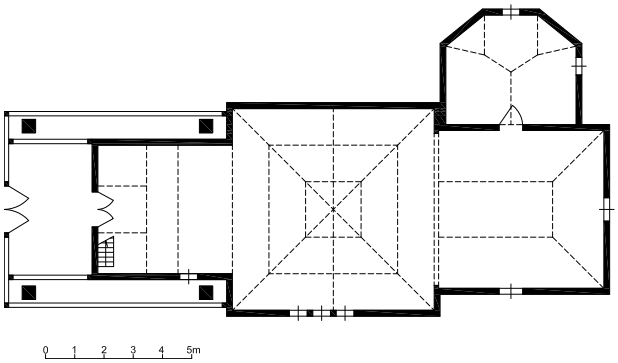


Fig. 7. Potelych. Tserkva of the Descent of the Holy Spirit. A tserkva which blends perfectly with its surrounding landscape. Author: K. Piotrowska

Powroźnik

Tserkva of St James the Less, the Apostle
Poland / Małopolskie Province

Original use: ecclesiastical
Present use: ecclesiastical



This Greek Catholic tserkva (now a Roman Catholic church), built in 1600, was relocated and remodelled in 1814, when the sanctuary of the earlier church was rebuilt as a sacristy and a new sanctuary was added. It is a tripartite (Fig. 1) horizontal log structure with valuable interior decoration dating from the 18th–19th centuries and a 17th-century iconostasis (Fig. 4). The building is entirely covered with shingles and includes a bell tower of post-and-beam construction rising above the narthex. The tower has tapering walls and a chamber below its onion-like helm, topped with a blind lantern. The nave is covered with a multi-tiered, tent-like cupola, whilst the sacristy is covered by a barrel vault. Three walls of the sacristy are covered with unique figural polychrome paintings dating from 1637, featuring scenes from the Old and New Testaments. (Fig. 2). Interior furnishings include a Baroque iconostasis, a 17th-century icon of the Virgin Mary with the Child Jesus above the main altar, a Baroque side altar with a painting of Jesus at the whipping post (Fig. 3), a Rococo pulpit dating from 1700, and numerous 17th–19th-century icons, among them the Last Judgment (1624) by Pawlenty Radyński. The church bell most probably dates from 1615.

St James' is the oldest extant tserkva in Europe of the West Lemko style. Its very rich interior decoration and furnishings include original figural polychrome paintings, typical of wooden ecclesiastical Lemko architecture.

This tserkva forms an exceptional example of the relocation of a wooden building. It was translocated in 1813 due to the floods which had been occurring at its previous location; the church was moved and re-erected preserving its original structure in a manner compliant with present-day conservation procedures.



Fig. 1. Powroźnik. Tserkva of St James the Less, the Apostle. Author: M. Rymkiewicz



Fig. 3. Powroźnik. Tserkva of St James the Less, the Apostle. Detail of unique figural polychrome wall paintings dating from 1637. Author: M. Czuba



Fig. 4. Powroźnik. Tserkva of St James the Less, the Apostle. Icon depicting the Flagellation of Christ. Author: M. Czuba

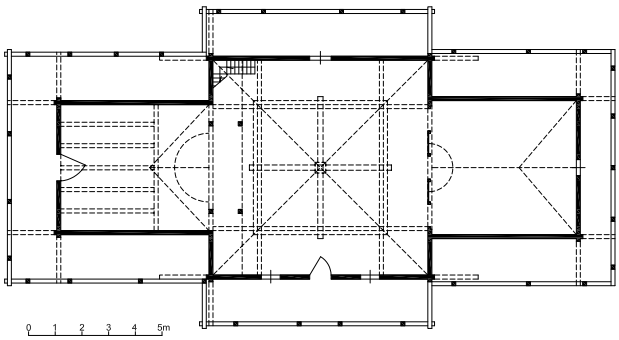


Fig. 2. Powroźnik. Tserkva of St James the Less, the Apostle. 17th-century iconostasis. Author: M. Czuba

Radruż

Tserkva of Saint Paraskeva
Poland / Podkarpackie Province

Original use: ecclesiastical
Current use: museum (Museum of Poland's Eastern Borderlands in Lubaczów)



This Greek Catholic tserkva, probably built in 1583 (now a museum) (Fig. 1), is seated on a foundation wall made of broken stones (Fig. 3), with an oak sill-beam and a horizontal log superstructure in which the ends of the logs project beyond the building's corners (Fig. 2). The nave has a two-tiered hipped roof surmounted by a cylindrical quasi-lantern with an iron cross finial. The sanctuary and narthex are lower than the nave, and are covered by pitched roofs. The church is surrounded by external arcades (Fig. 4). Inside, it is adorned with wall paintings dating from the second quarter of the 17th century. Interior furnishings include an extant donor's pew. In the nave (on the iconostasis wall) and in the sanctuary (on the north wall) there are figural and floral polychrome paintings dating back to 1648 (Fig. 5, 6); in the nave they cover the entire width of the upper part of the iconostasis wall and the eastern part of the nave's ceiling.

This site represents a well-planned, cohesive complex made up of multiple components. The tserkva is surrounded by a historic cemetery featuring a tombstone dating back to 1682 (the earliest period of the tserkva's existence). Some of the graves present fine examples of the sepulchral art of Eastern Christianity. Next to the tserkva, in the north-west corner of the cemetery, there is a monumental wooden bell tower of post-and-beam construction (Fig. 7, 8) incorporating nine huge posts. A distinctive feature of the fortification-style silhouette of the tower is its projecting upper storey, topped by a pyramid roof of late Gothic style.

The church grounds are enclosed by a stone wall provided with two gates. The wall is capped by a pitched roof covered with shingles. The stone-built west gate is taller than

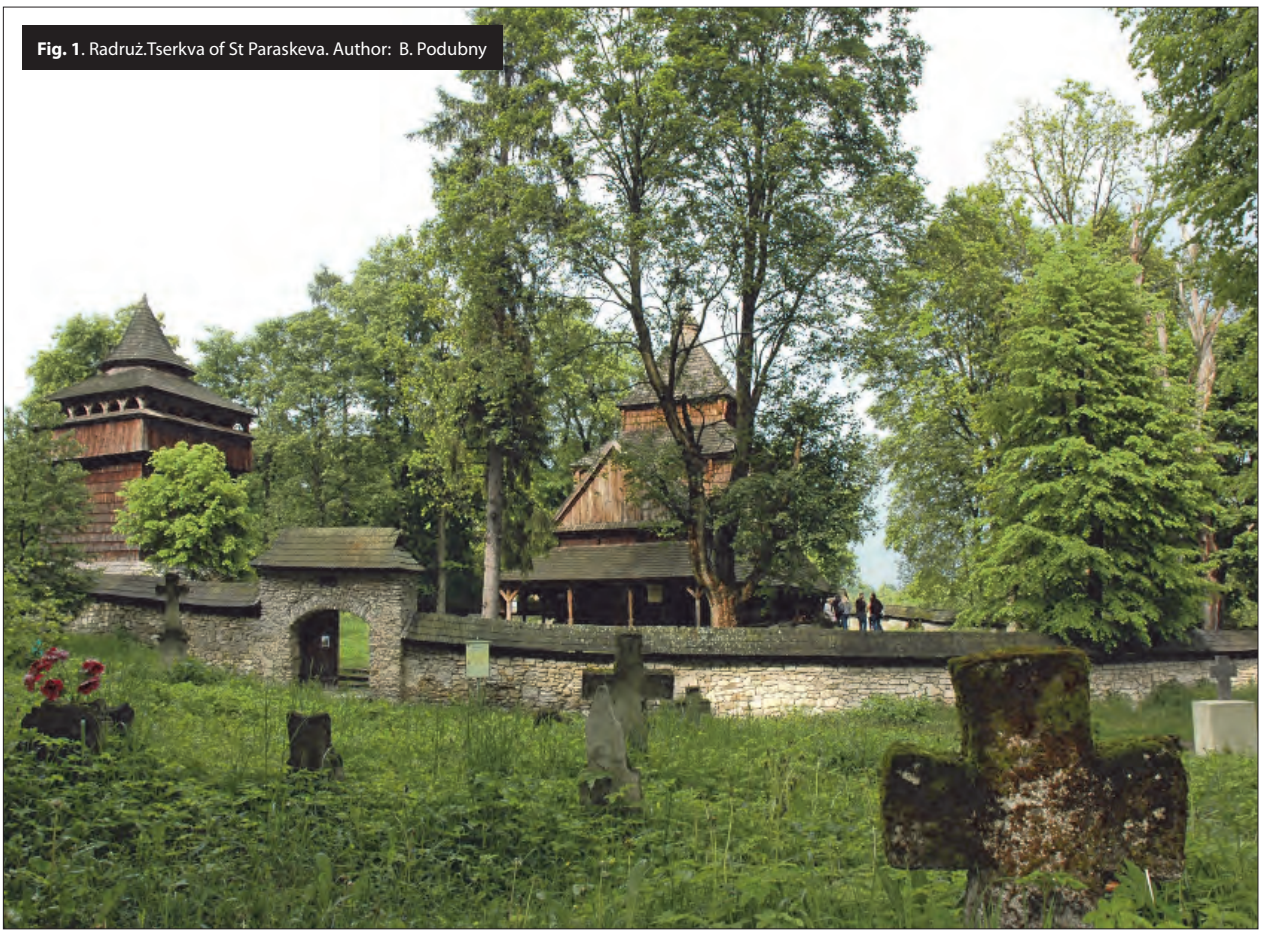


Fig. 1. Radruż.Tserkva of St Paraskeva. Author: B. Podubny

the adjacent wall and has a wide rectangular gateway with an arched top. It is covered with shingles.

In the proximity of the east gate there is a stone mortuary (known as the Deacon's House) (Fig. 9) – a small rectangular, building, made of limestone which visually complements the complex, as seen from south and east. The complex is situated in the village centre, on an extensive, oval-shaped elevation (Fig. 10).

Complete refurbishment of the building was carried out in 1964–66. St Paraskeva's is one of the oldest wooden tserkvas in Poland. The beauty of its architecture is inseparably interwoven with the natural beauty of the surrounding landscape. The complex's impeccable construction and clear spatial layout combined with its monumental form, interesting details and polychrome decoration, as well as the legends connected with the tserkva, are the reason why this property stands out from all other Polish wooden buildings.

It represents the earliest phase of the development of the tserkva built to a tripartite, longitudinal design and covered with a hipped roof. The complex retains its authentic landscape context, together with the cemetery enclosed within the tserkva grounds (a feature which rarely survives). The perimeter wall is also unique, and has no comparable example. The church's immediate surroundings capture the original layout of its grounds, which are typical of this particular stage in the development of the tserkva. The structures within the church grounds represent an integral and authentic group of buildings – their integrity being of considerable historical value.

The tserkva itself demonstrates the highest level of carpentry skills. The remarkable quality of the building materials (fir and oak timbers) can be seen in the size of the oak jambs flanking the entrances – each jamb measuring almost 80 cm in width.

The horizontal log technique was used not only to make the walls, but also the heavy ceiling and pyramid roof above the nave. The characteristic two-tiered hipped roof, (a form already being used by Ruthenian carpenters possibly as early as early as the medieval period) represents the most typical component of tserkva architecture in this area of the historic Polish-Lithuanian Commonwealth. In order to protect the roof against the impact of strong winds, and to transfer part of its weight to the walls, the builders installed a two-level system of footing beams inside that were wedged with vertical fastening hooks on the outside. With regard to its construction, the bracing used in the Radruż tserkva closely resembles the roof trusses used in wooden Roman Catholic churches built at the same time.

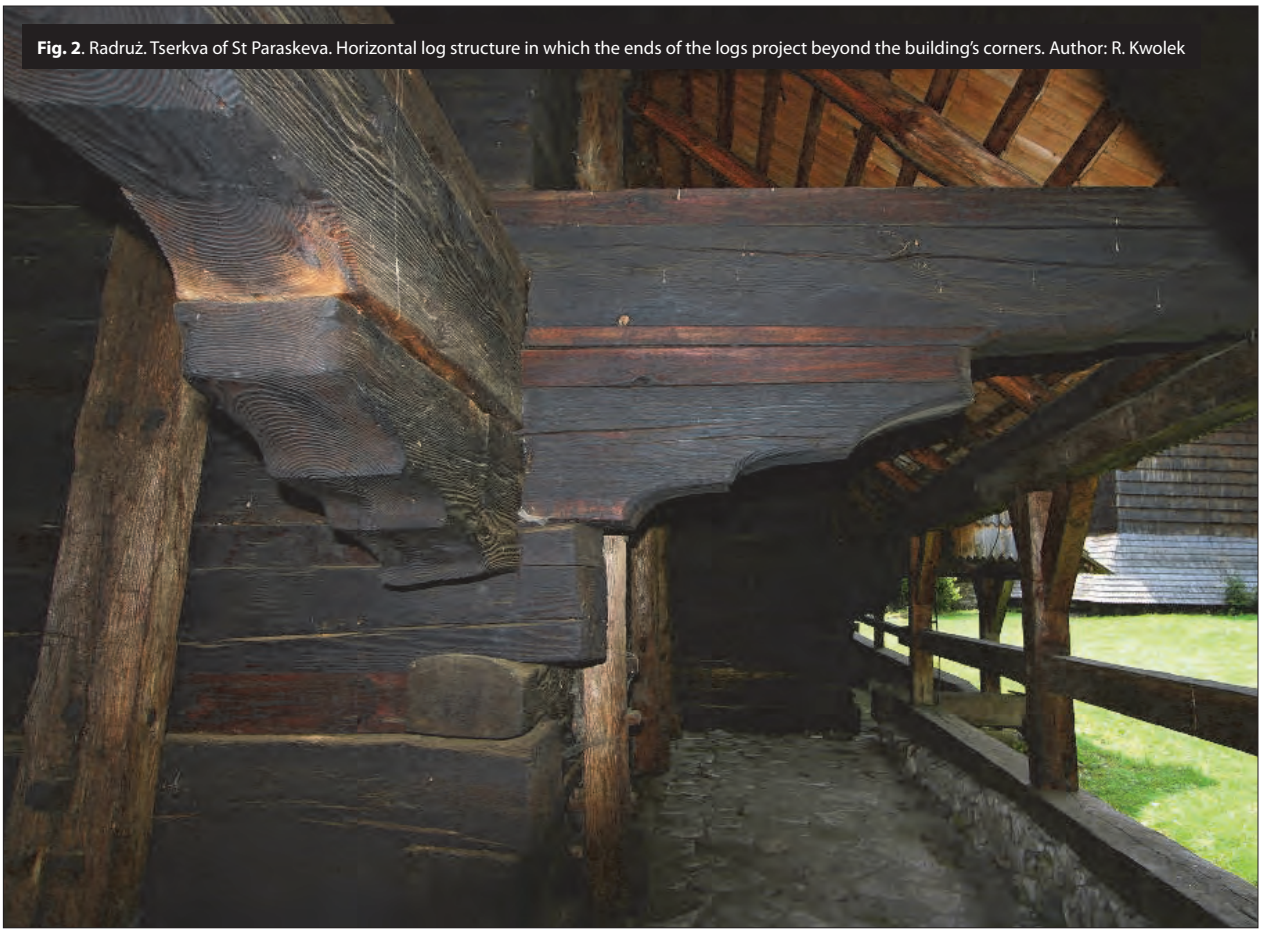


Fig. 2. Radruż. Tserkva of St Paraskeva. Horizontal log structure in which the ends of the logs project beyond the building's corners. Author: R. Kwolek



Fig. 3. Radruż.Tserkva of St Paraskeva Structure. Author: A. Fortuna-Marek



Fig. 4. Radruż.Tserkva of St Paraskeva. External arcades. Author: R. Kwolek

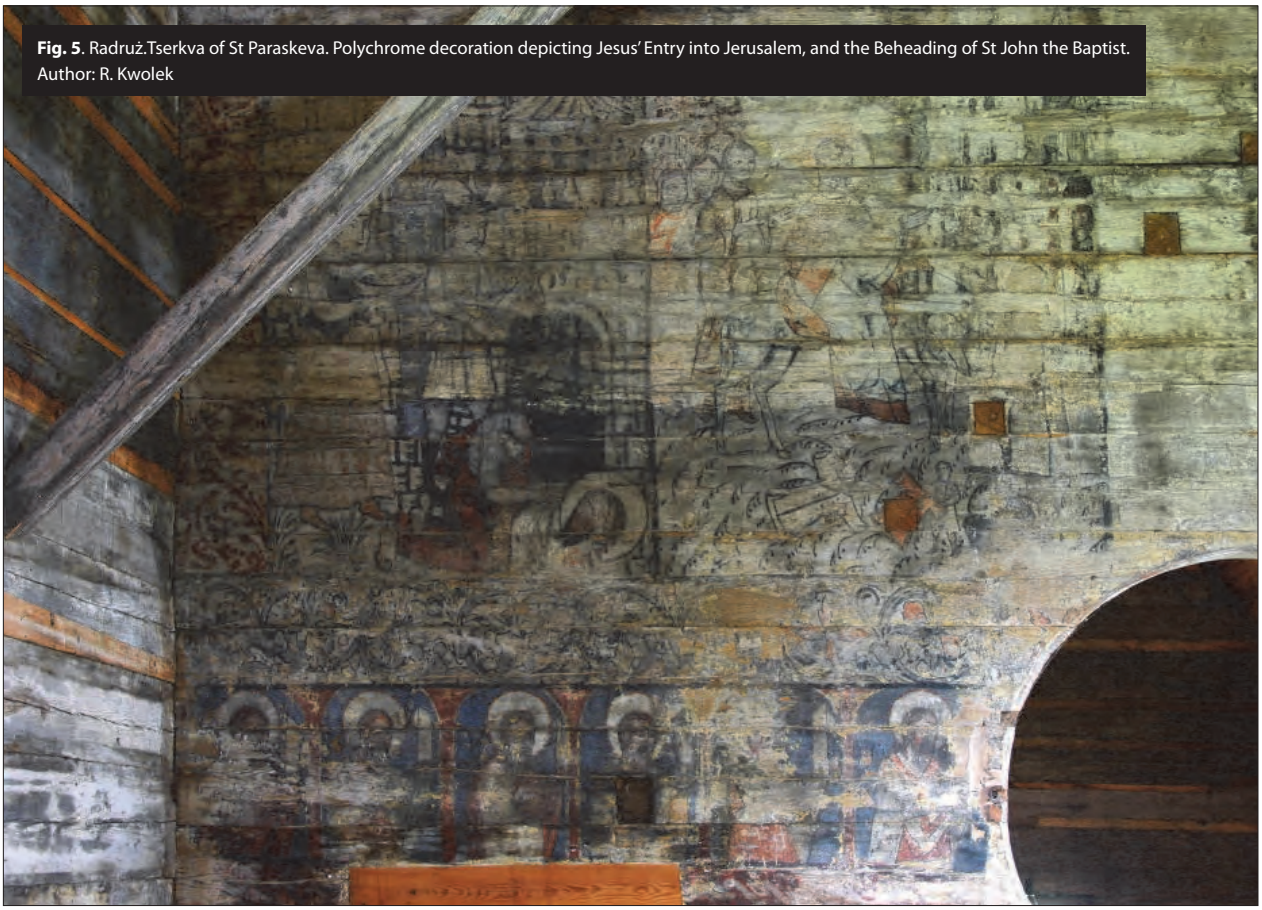


Fig. 5. Radruż.Tserkva of St Paraskeva. Polychrome decoration depicting Jesus' Entry into Jerusalem, and the Beheading of St John the Baptist. Author: R. Kwolek



Fig. 6. Radruż.Tserkva of St Paraskeva. Paintings of prophets. Author: R. Kwolek

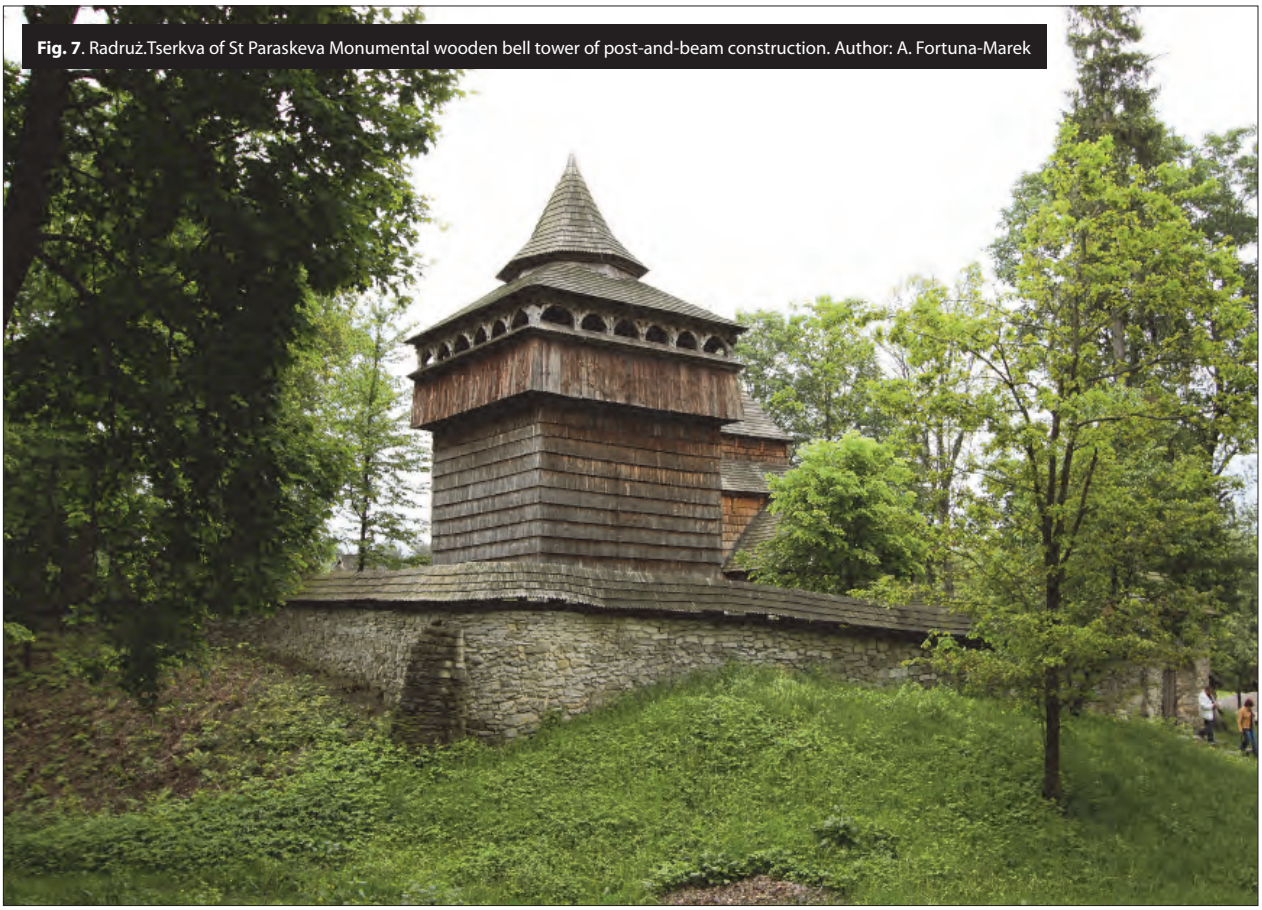


Fig. 7. Radruż.Tserkva of St Paraskeva Monumental wooden bell tower of post-and-beam construction. Author: A. Fortuna-Marek

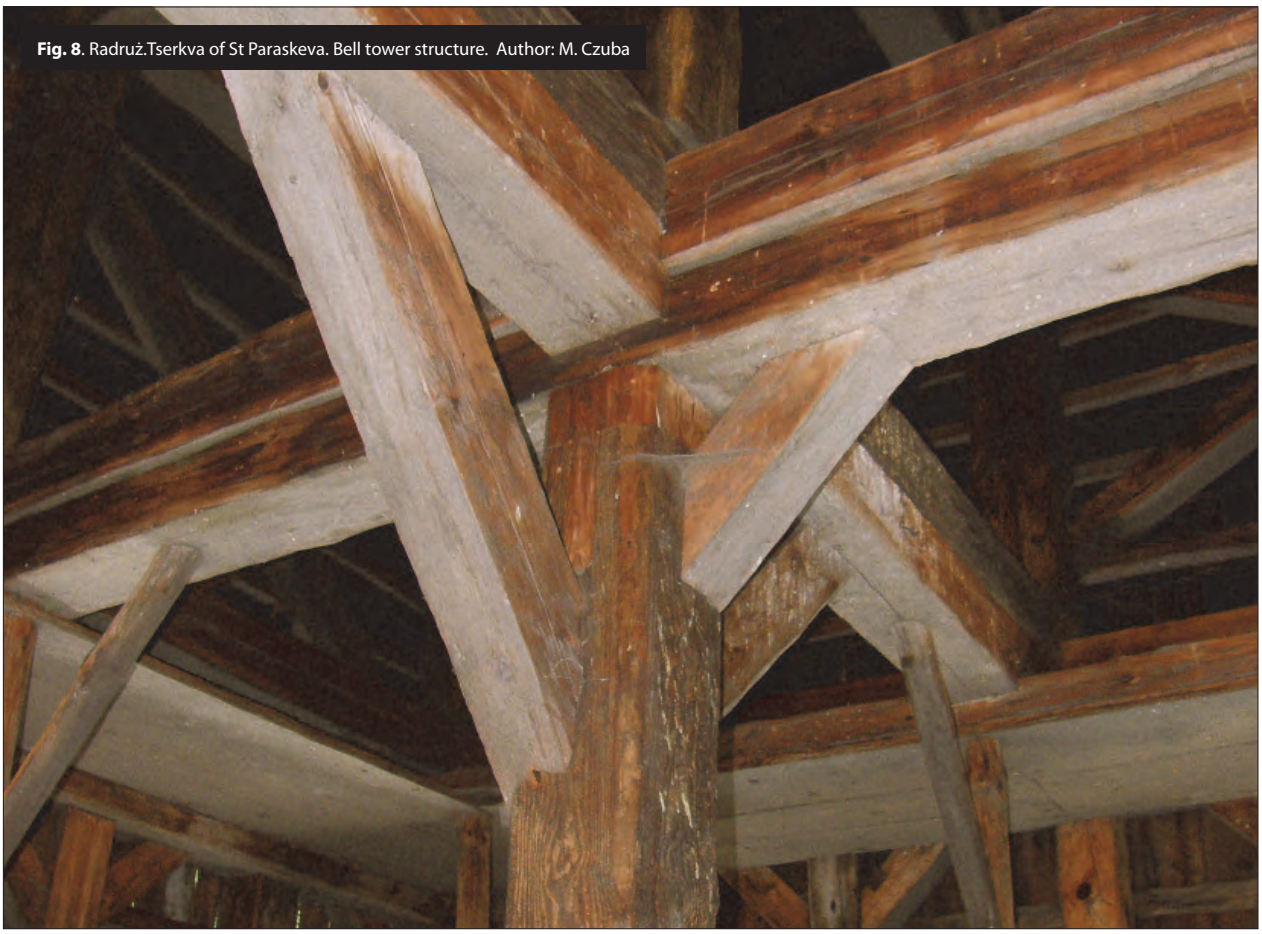


Fig. 8. Radruż.Tserkva of St Paraskeva. Bell tower structure. Author: M. Czuba

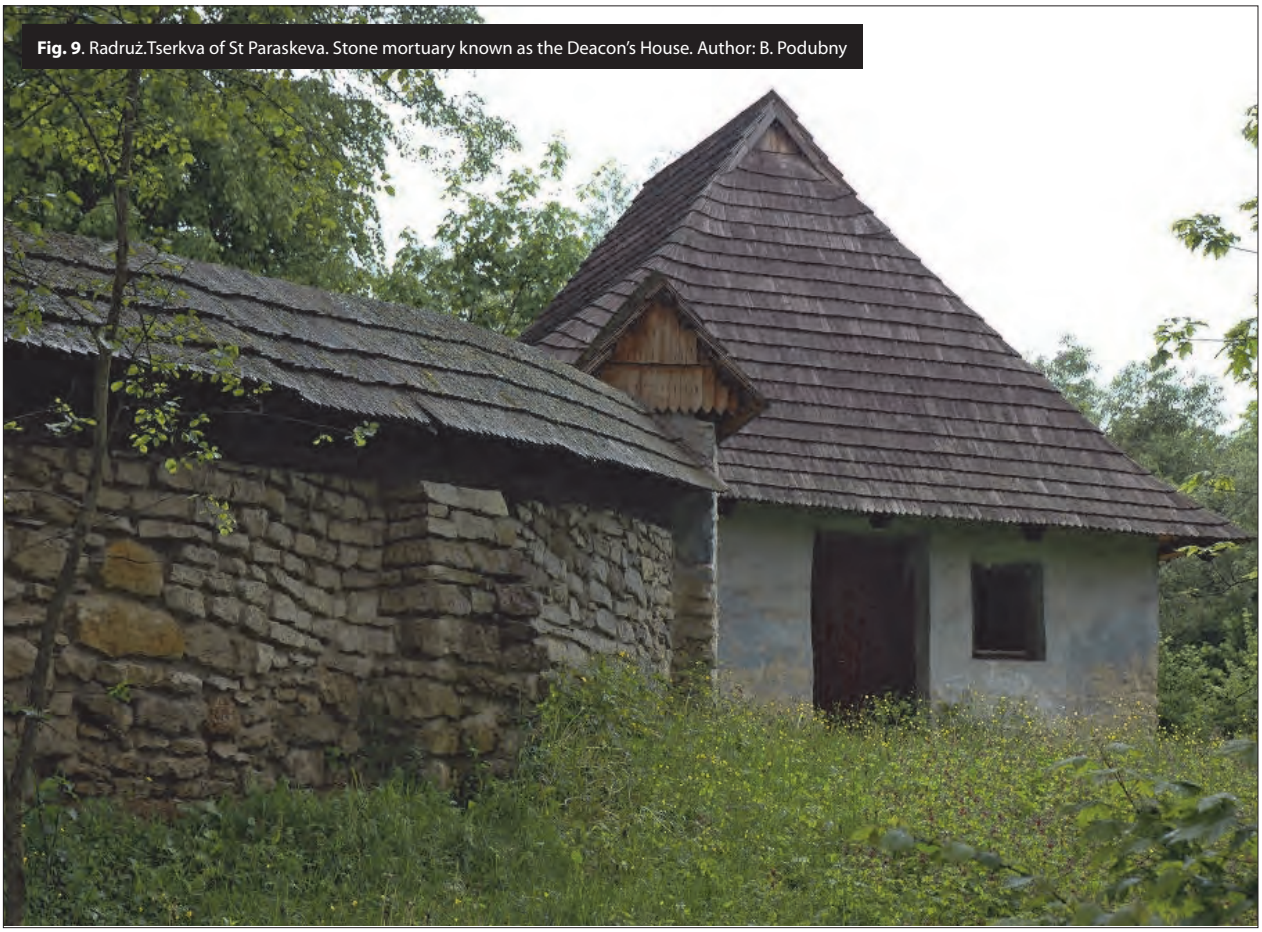


Fig. 9. Radruż.Tserkva of St Paraskeva. Stone mortuary known as the Deacon's House. Author: B. Podubny

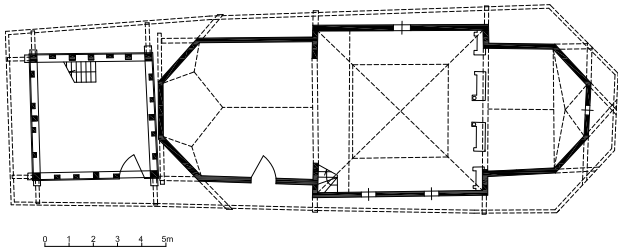


Fig. 10. Radruż.Tserkva of St Paraskeva. General view of the Tserkva of St Paraskeva. Author: R. Kwolek

Rohatyn

Tserkva of the Descent of the Holy Spirit
Ukraine / Ivano-Frankivs'k Region

Original use: ecclesiastical
Present use: museum



This is a parish church built at the beginning of the 16th century (now a branch of the Ivano-Frankivs'k Art Museum). (Fig. 1) It is tripartite horizontal log structure built of squared oak timber (Fig. 2). The interior features an iconostasis made in 1650 (Fig. 6). The building represents a tserkva of the old Halych type. Above the nave there is a two-tiered hipped roof surmounted by an open lantern set on an octagonal base. The sloping shingle roofs of the sanctuary and narthex are joined with that of the nave, which is supported on large, stepped brackets made from the projecting ends of the log walls. A square, three-tiered bell-tower abuts the west face of the narthex, and is joined to the rest of the church by a skirt roof (Fig. 4). The belfry's third tier projects slightly beyond its ground plan and features louvered openings. The bell tower is covered with a hipped roof crowned with a tall spire set on square base. The entrance to the church is in the south wall of the narthex. The outer face of the south wall is adorned with remnant polychrome decoration of the 17th century. Inside, the ceiling above the nave is recessed into the hipped roof, the narthex and nave having flat ceilings. A choir loft lines the west wall of the nave. The iconostasis (Fig. 3, 5, 7, 10), a collection of 16th–18th-century icons (Fig. 9), books, statues and 17th-century tombstones survive (Fig. 8).

This building represents the archaic style of tserkva development and is architecturally analogous to Radruż and Potelych. The integrated bell tower possibly served a defensive purpose; this type of construction is unique to the region, therefore, it carries historic value. The location of this tserkva was of strategic importance to the region.

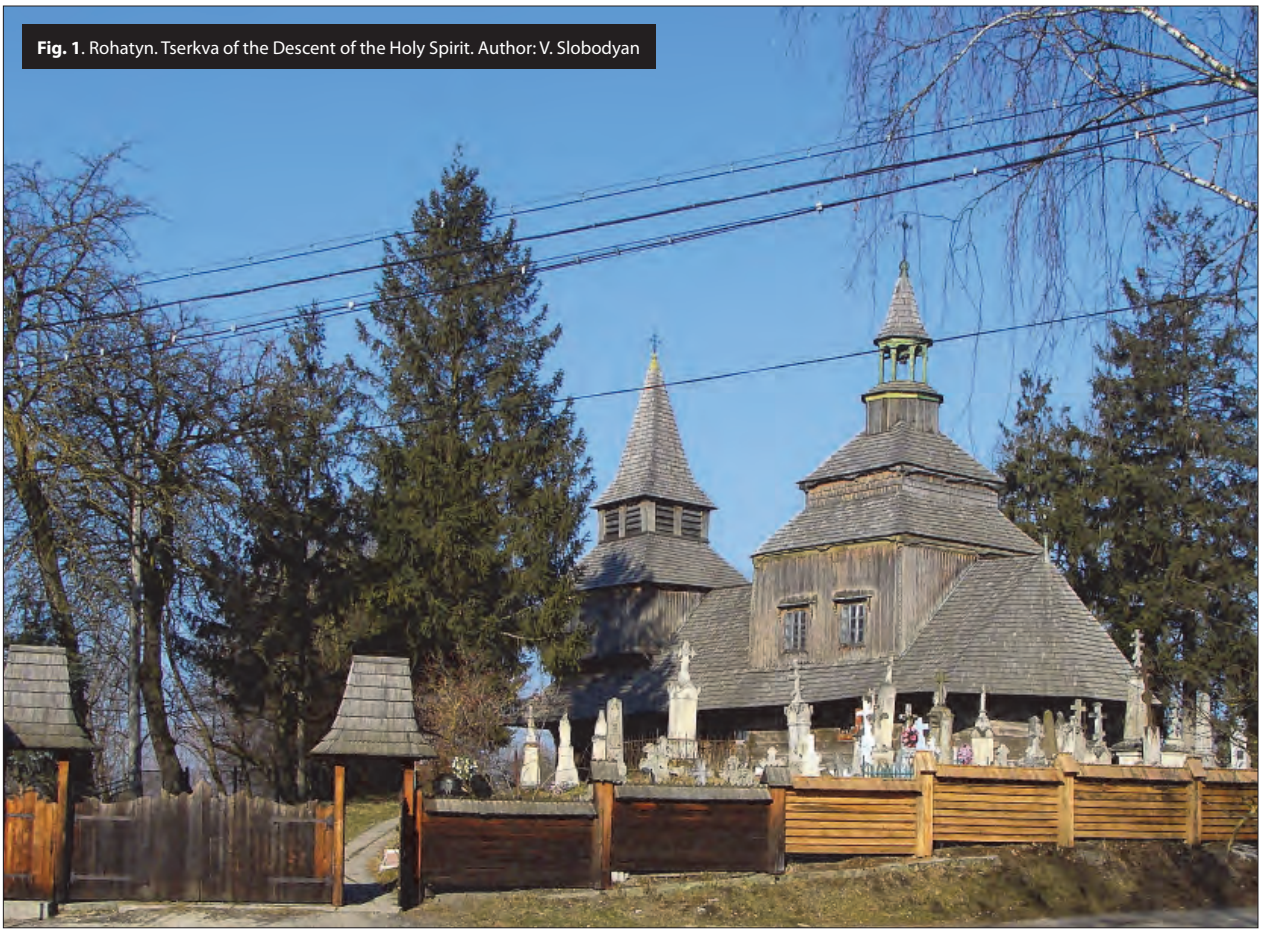


Fig. 1. Rohatyn. Tserkva of the Descent of the Holy Spirit. Author: V. Slobodyan

The original interior furnishings include one of the finest Renaissance iconostases in Ukraine; installed in 1650 it is the jewel of the church. In its current capacity as a museum the building houses a large number of unique 16th–19th-century icons collected from neighbouring churches, among them the hagiographical icon of St John the Theologian (16th century), the Descent of the Holy Spirit (16th century), the Nativity of the Theotokos (early 17th century), the New Testament Trinity (1775), and the Virgin Mary Hodegetria (16th–17th century). Other highlights include popular 19th-century icons, 17th–18th century books; statues, such as that of Christ in mourning and the Crucifixion, 18th-century chandeliers, as well as components from various iconostases: a Holy Door (18th century), icons of the Festival tier (late 18th century), and icons of the Old Testament prophets (18th century).



Fig. 2. Rohatyn. Tserkva of the Descent of the Holy Spirit Horizontal log structure built of squared oak timbers. Author: V. Slobodyan

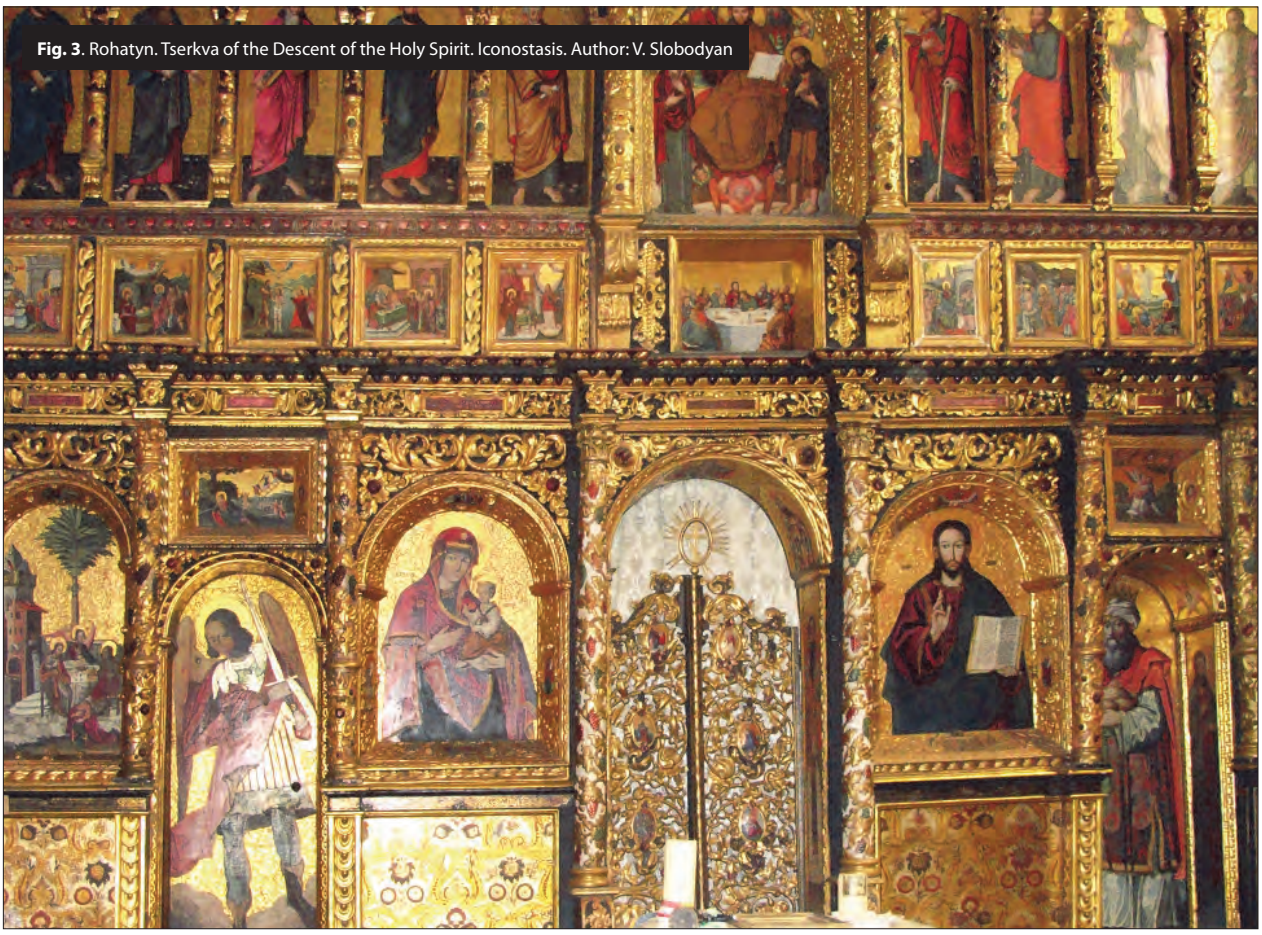


Fig. 3. Rohatyn. Tserkva of the Descent of the Holy Spirit. Iconostasis. Author: V. Slobodyan



Fig. 4. Rohatyn. Tserkva of the Descent of the Holy Spirit. Square, three-tiered bell-tower. Author: O. Novitzkyy



Fig. 5. Rohatyn. Tserkva of the Descent of the Holy Spirit. iconostasis. Author: O. Novitzkyy

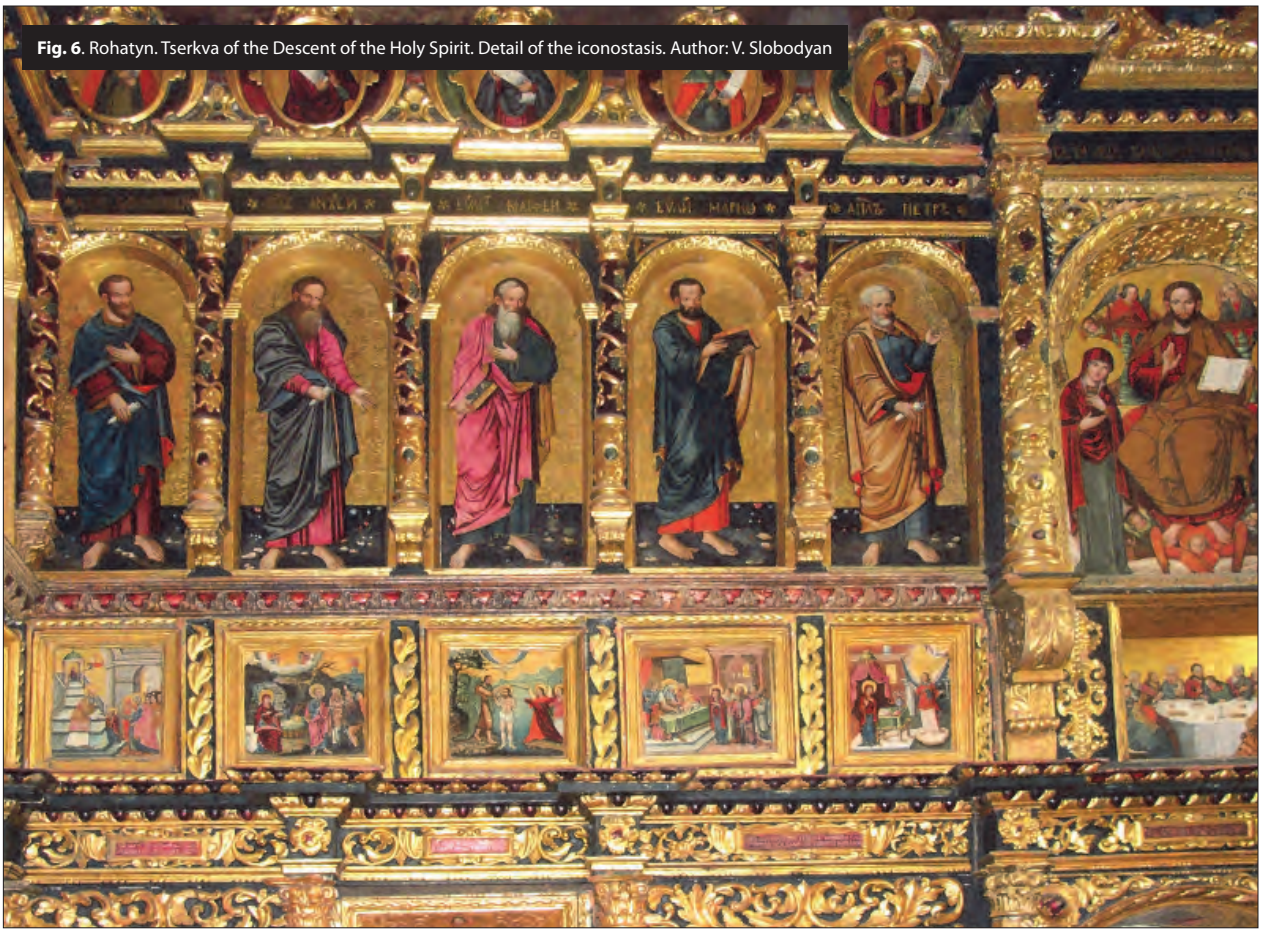


Fig. 6. Rohatyn. Tserkva of the Descent of the Holy Spirit. Detail of the iconostasis. Author: V. Slobodyan



Fig. 7. Rohatyn. Tserkva of the Descent of the Holy Spirit. Abraham and the three Angels. Author: V. Slobodyan



Fig. 8. Rohatyn. Tserkva of the Descent of the Holy Spirit. 17th-century tombstones. Author: V. Slobodyan



Fig. 9. Rohatyn. Tserkva of the Descent of the Holy Spirit. Icon depicting Christ Pantocrator. Author: V. Slobodyan

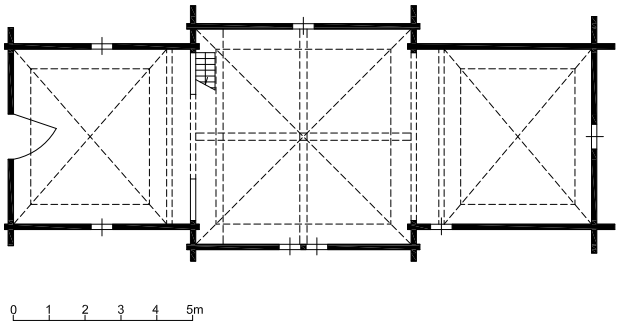


Fig. 10. Rohatyn. Tserkva of the Descent of the Holy Spirit. Icon depicting the Dream of Jacob. Author: V. Slobodyan

Smolnik

Tserkva of Saint Michael the Archangel
Poland / Podkarpackie Province

Original use: ecclesiastical
Current use: ecclesiastical



This Greek Catholic tserkva dating from 1791 (now a Roman Catholic church) (Fig. 1) is located in a deserted village, the community which the church originally served having been relocated to the former Soviet Republic of Ukraine in 1951. After its abandonment, the building was renovated in 1969 and returned to its original form. It is a tripartite horizontal log structure with a skirt roof supported on the projecting, decorated ends of the wall timbers. The sanctuary, nave and narthex have two-tiered hipped roofs, each topped with a chamber. Inside, the sanctuary and the nave are covered by hipped domes (Fig. 3) (the truss above the nave is reinforced with a tie beam), whilst the narthex is covered by a barrel vault. The west wall of the nave features a choir loft. The nave is higher than the other sections of the church. A skirt roof encircles the entire building (Fig. 5).

The walls of the sanctuary and nave feature 19th-century mural paintings. One of these depicts a stretched curtain held by angels (Fig. 4). In the center it features a crown also supported by winged angels. The curtain reveals twelve empty medallions with decorative frames originally intended for depictions of prophets. The wall above the curtain is delicately whitewashed.

St Michael's is one of the few extant Boyko tserkvas featuring three hipped roofs, as well as being the best preserved example of the classic Boyko-type tserkva in Poland. It blends exceptionally well with the surrounding landscape (Fig. 2).

Since the tserkva was re-used by the Roman Catholic community from Smolnik, the movable cultural objects which constituted the original interior furnishings were removed and can now be seen at Łańcut Museum. Although St Michael's has been adopted by the Roman Catholic community, whom it serves as a sacral building, it also bears a reminder of the cultural heritage of the Boyko people who created it. Thus, it is a relict bearing witness to the cultural heritage of a community no longer present at this site.



Fig. 1. Smolnik. Tserkva of Saint Michael the Archangel. Author: A. Fortuna-Marek



Fig. 2. Smolnik. Tserkva of Saint Michael the Archangel and its surrounding landscape. Author: B. Podubny



Fig. 3. Smolnik. Tserkva of Saint Michael the Archangel. Polychrome ceiling decoration. Author: R. Kwolek



Fig. 4. Smolnik. Tserkva of Saint Michael the Archangel. Polychrome decoration depicting a stretched curtain held by angels. Author: R. Kwolek

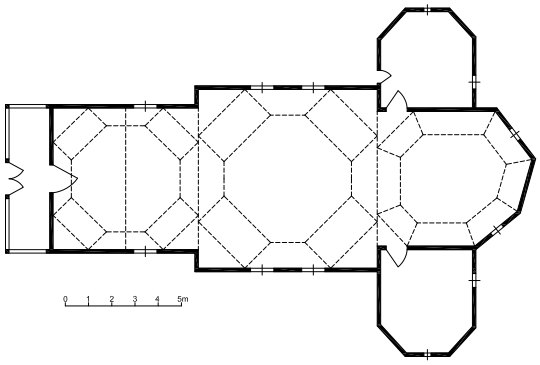


Fig. 5. Smolnik. Tserkva of Saint Michael the Archangel viewed facing south-east. Author: A. Fortuna-Marek

Turzańsk

Tserkva of Saint Michael the Archangel
Poland / Podkarpackie Province

Original use: ecclesiastical
Present use: ecclesiastical



This Greek Catholic tserkva was built in 1801–1803 (now an Eastern Orthodox church) and enlarged in 1936. This is a five-domed structure with a cruciform ground plan featuring a polygonal sacristy on either side of the sanctuary (Fig. 1). Inside, octagonal domes resting on pendentives rise above the sanctuary, nave and narthex. Flat ceilings cover the other sections.

Interior fixtures include a three-tier iconostasis dating from the first half of the 19th century and side altars from the beginning of the 19th century (Fig. 2, 3). The iconostasis features icons from 1895 painted by Josip Bukowczyk (the reverse side of the iconostasis bears an inscription that provides the names of the artists responsible for the paintings and gilded ornaments). The figural polychrome paintings on the walls of the church are also attributed to this painter. The characteristics of his art include the use of a wide range of colours, deep chiaroscuro and realistic anatomical details. Bukowczyk followed the 19th-century manner of Western academic art adjusting it to the needs of regional Orthodox Church decoration.

In front of the tserkva there is a three-tiered bell tower (1817) , topped by an onion-shaped helm. (Fig. 4)

St Michael's is the oldest Lemko church building representing the East Lemko style of ecclesiastical architecture. Its form corresponds with an earlier traditional design. It represents a unique East Lemko tserkva complex, where a free standing tower was built in line with the church's longer axis.

The carpenters who built St Michael's clearly took their inspiration from Halych architectural styles. Halych features prevail over the Latin influences of the West in tserkvas situated on the eastern fringes of the Carpathians.

Gravestones in the churchyard, some dating back to the



Fig. 6. Turzańsk. Tserkva of Saint Michael the Archangel. Author: M.Czuba

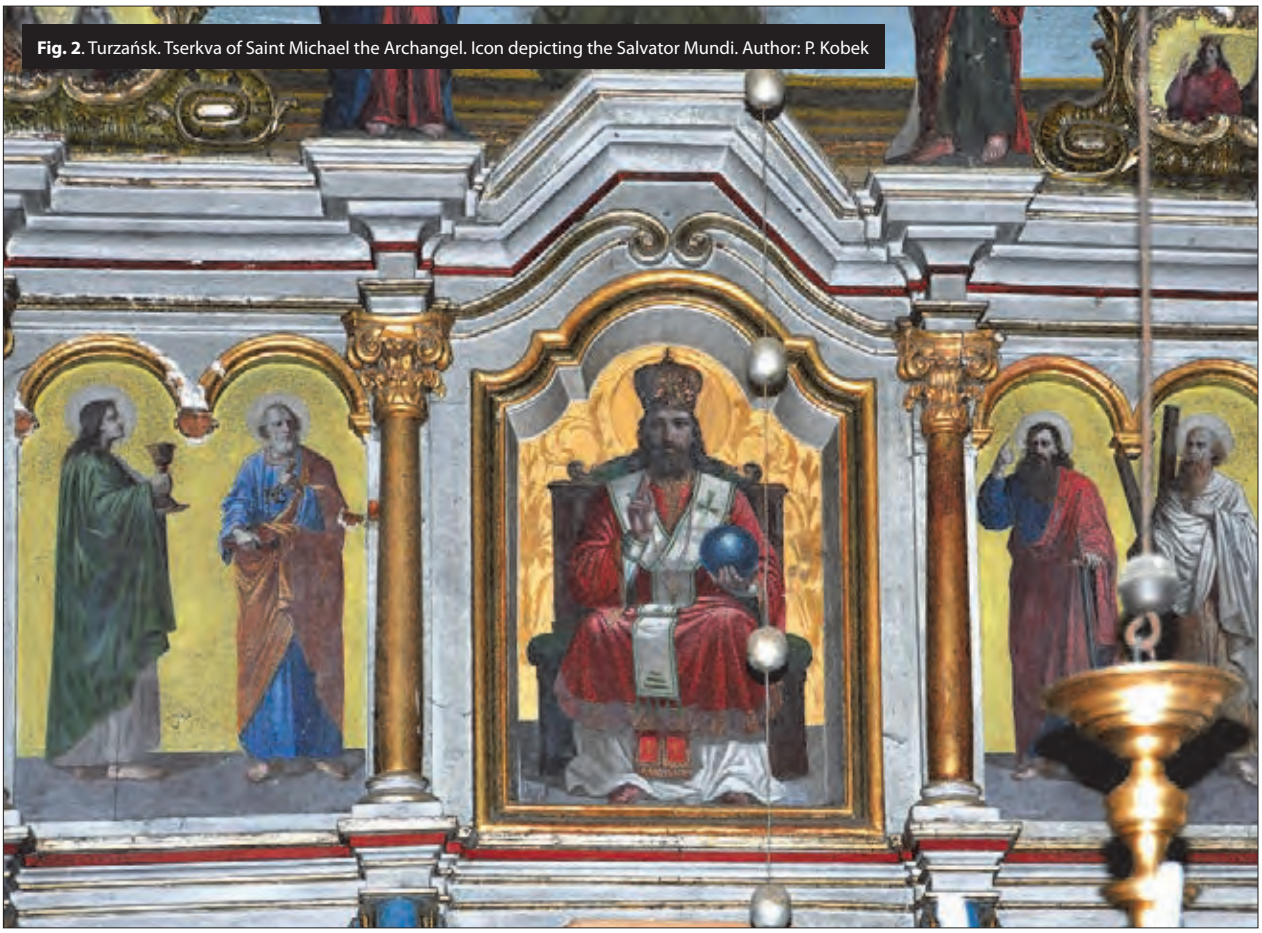


Fig. 2. Turzańsk. Tserkva of Saint Michael the Archangel. Icon depicting the Salvator Mundi. Author: P. Kobek

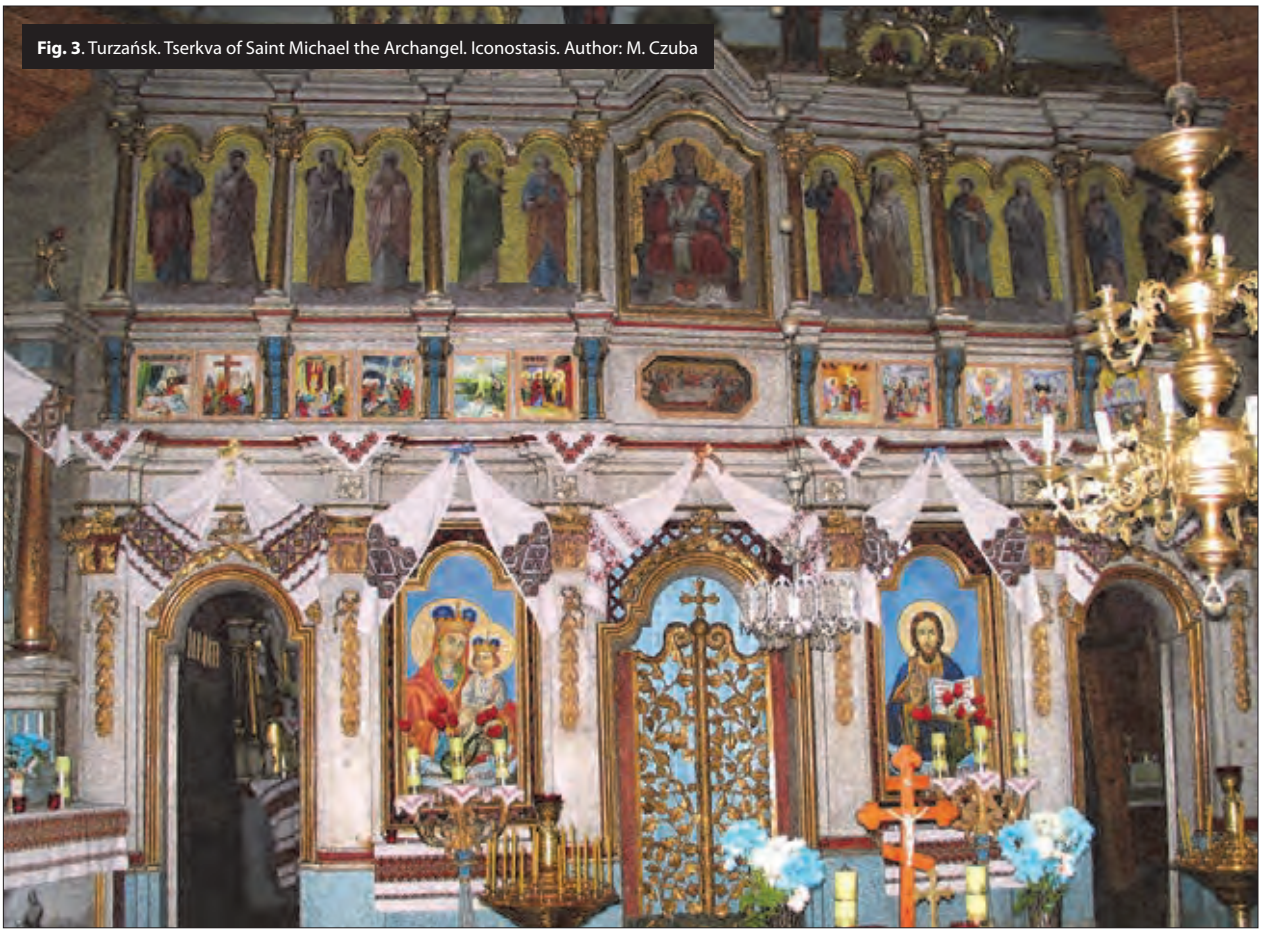


Fig. 3. Turzańsk. Tserkva of Saint Michael the Archangel. Iconostasis. Author: M. Czuba

1830s, are made of stone and cast-iron (Fig. 5, 7). They bear Ukrainian language inscriptions that are transcribed in the Latin alphabet, as well as inscriptions in Polish and German (Fig. 8).

The deeply religious significance of Russia's Christianisation is accentuated in the iconography of the wall paintings. The message conveyed by Gospel scenes is combined with a singularly modern treatment in the unusual scene of Christ visiting a Lemko farmstead (chyża), painted on the northern wall in the nartex.

On the vault above the iconostasis a landscape with hills was painted as a background for the Passion. The landscape seems to depict the Turzańsk area, and the local type of iconostasis, although it is actually meant to be the scenery of Golgotha.

The interior design emphasises the architectural divisions of the tserkva. As an ecclesiastical building complex, the tserkva with its bell tower and cemetery surrounded by a stone wall constitutes an integral part of the landscape. It is the dominant feature and harmoniously blends into the natural surroundings (Fig. 6). A tremendously important element is the integrity of the material structure of this historic site and its cult function, which has existed invariably for years and represents a wide variety of intangible values. The intangible values of the tserkva that have survived to this day include the religious services held there and the tradition of church fairs celebrated on 1 October in celebration of the church holiday of the Deposition of the Robe of the Holy Virgin in Blachernai.



Fig. 4. Turzańsk. Tserkva of Saint Michael the Archangel. Three-tiered bell tower (1817). Author: P. Kobek



Fig. 5. Turzańsk. Tserkva of Saint Michael the Archangel. Setting. Author: P. Kobek



Fig. 6. Turzańsk. Surroundings of St Michael's. Author: P. Kobek



Fig. 7. Turzańsk. Tserkva of Saint Michael the Archangel. Crucifix in the churchyard. Author: P. Kobek

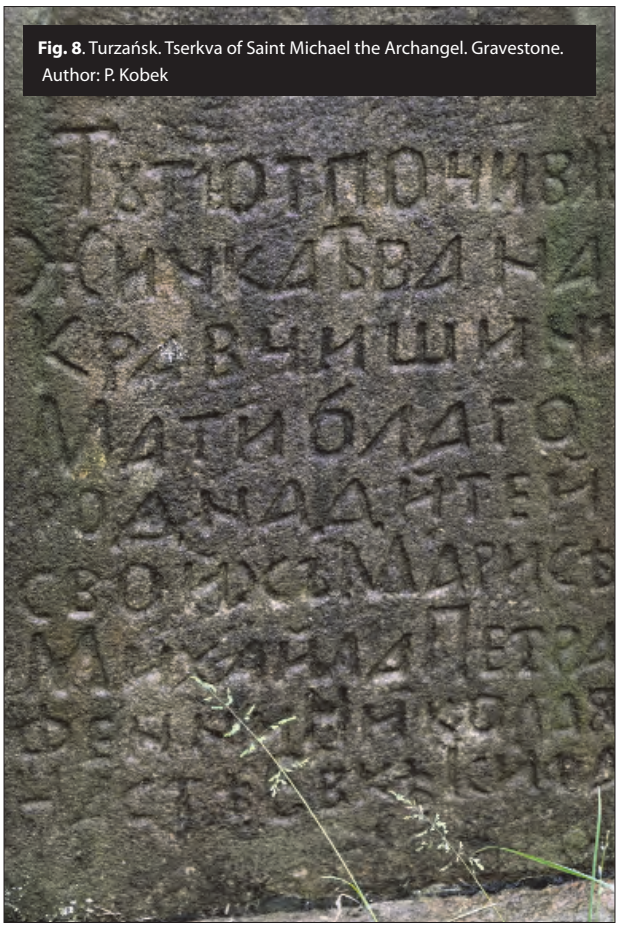


Fig. 8. Turzańsk. Tserkva of Saint Michael the Archangel. Gravestone. Author: P. Kobek

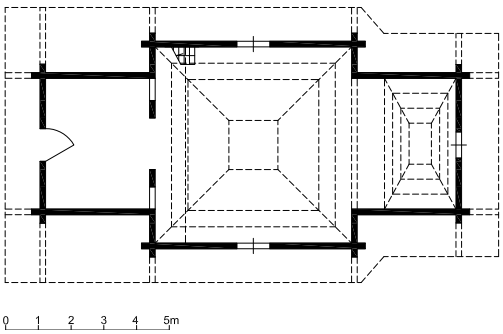


Fig. 9. Turzańsk. Tserkva of Saint Michael the Archangel. The surrounding landscape. Author: P. Kobek

Uzhok

Tserkva of the Synaxis of the Archangel Michael
Ukraine / Transcarpathia Region

Original use: ecclesiastical
Current use: ecclesiastical



This is a parish church, built in 1745 (a Ukrainian Orthodox church at present). It is a tripartite horizontal log structure built of spruce timber (Fig. 1, 2, 3, 6). The interior features an 18th-century iconostasis (Fig. 7). This is a church of the Boyko type with three roofs. The nave is covered by a huge, three-tiered hipped roof; the sanctuary roof also has three tiers. A high, well-proportioned bell tower of post-and-beam construction, covered with a low hipped roof, rises above the narthex. A skirt roof supported on the profiled ends of the projecting wall timbers encircles the church, merging with the eaves of the sanctuary roof. Inside, the nave and sanctuary are open up to the apex of the roof truss, which is reinforced with crossed beams (with two pairs in the nave). The narthex has a flat ceiling and features a choir loft. It is surmounted by a bell tower. The church interior houses an iconostasis, an 18th-century main altar, some 17th-century icons and books dating from the same period. On the tetrapod there are icons of folk character: "The Escape to Jerusalem", "The Prayer on the Olive Mountain", "The Bearing of the Cross", "Saint George Slaying the Dragon" (Fig. 5, 8, 9).

St Michael's is the southernmost of the Boyko-type tserkvas. It is a unique example of a tripartite tserkva with a bell tower surmounting the narthex.



Fig. 1. Uzhok. Tserkva of the Synaxis of the Archangel Michael. Author: V. Slobodyan



Fig. 2. Uzhok. Tserkva of the Synaxis of the Archangel Michael Overlooking the nave. Author: V. Slobodyan



Fig. 3. Uzhok. Tserkva of the Synaxis of the Archangel Michael. Narthex. Author: V. Slobodyan



Fig. 4. Uzhok. Tserkva of the Synaxis of the Archangel Michael. Iconostasis. Author: V. Slobodyan



Fig. 5. Uzhok. Tserkva of the Synaxis of the Archangel Michael. Icon depicting the Stoning of St Stephen. Author: V. Slobodyan



Fig. 6. Uzhok. Tserkva of the Synaxis of the Archangel Michael. Horizontal log structure. Author: V. Slobodyan

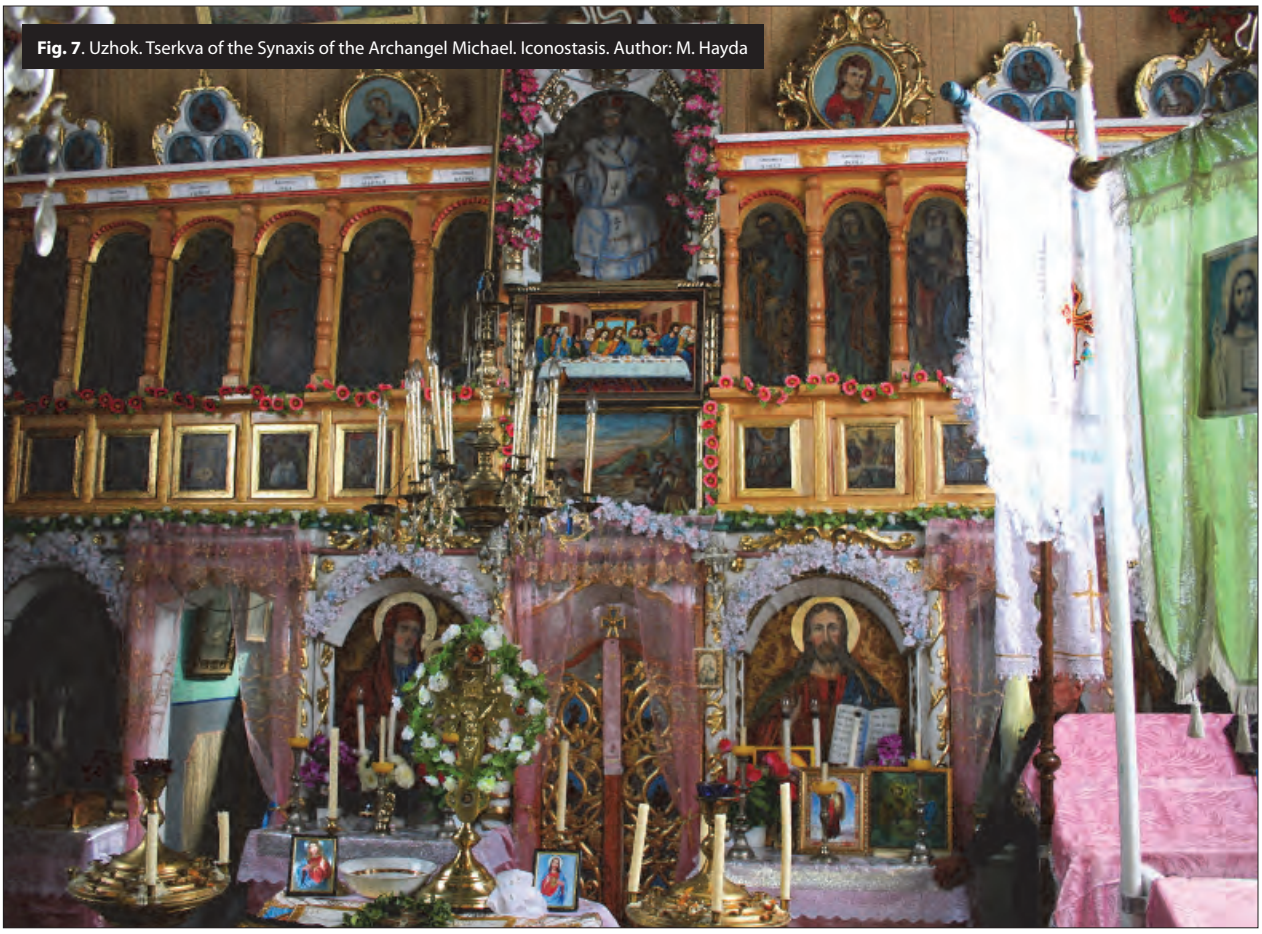


Fig. 7. Uzhok. Tserkva of the Synaxis of the Archangel Michael. Iconostasis. Author: M. Hayda



Fig. 8. Uzhok. Tserkva of the Synaxis of the Archangel Michael. Icon depicting the Flight into Egypt. Author: V. Slobodyan

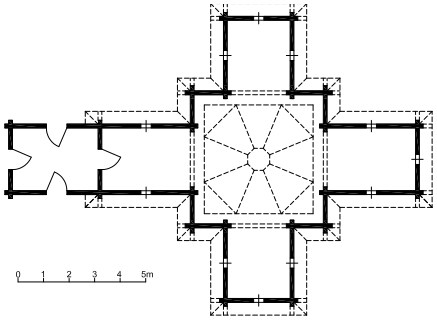


Fig. 9. Uzhok. Tserkva of the Synaxis of the Archangel Michael. Icon depicting Saint George Slaying the Dragon. Author: V. Slobodyan

Yasynia

Tserkva of Our Lord's Ascension
Ukraine / Transcarpathia Region

Original use: ecclesiastical
Present use: ecclesiastica



This is a parish church built in 1824 (now shared by the Ukrainian Orthodox Church and the Ukrainian Greek Catholic Church). Built in cruciform layout, it is a horizontal log structure made of spruce timber (Fig. 4). The interior boasts an 18th-century iconostasis (Fig. 9). The church is of the Hutsul type and features a broad, square nave covered with a tented dome capped by a miniature conical dome set on a low octagonal quasi-lantern. It adjoins the narrower sanctuary and narthex which are covered by a gable roof with small eaves. The church is encircled by a skirt roof supported on profiled brackets. It is punctuated by a new enclosed porch added to the west wall of the narthex. The church walls, roofs and tented dome are covered with shingles. Inside, the nave is open up to the base of the lantern-like structure, and the dome structure is reinforced with crossed beams installed at the lower level of the octagonal drum on which it rests. The sanctuary and narthex have flat ceilings at the level of the crossed beams. Interior furnishings include the iconostasis, some 18th-century icons and early 19th-century gonfalons (Fig. 5).

The grounds are bordered by old trees growing along the line of the perimeter fence. In the northern part of the churchyard there is an old cemetery with graves and tombstones dating from various periods. The belfry, situated to the north of the tserkva, is a square, two-tiered structure set on a stone foundation wall, and is provided with an entrance in its south wall (Fig. 3). The walls of the lower tier are of horizontal log construction and are capped by a skirt roof resting on the carved profiled ends of the projecting wall timbers (Fig. 2, 6). The upper tier is post-made, and above the level of the skirt roof it makes the transition from a square to an octagonal structure. The upper tier is topped by an octagonal tented dome surmounted by a miniature dome and a cross. The skirt roof, tented dome and the walls of the second tier are covered with shingles.



Fig. 1. Yasynia. Tserkva of Our Lord's Ascension and its surrounding landscape. Author: M. Hayda



Fig. 2. Yasynia.Tserkva of Our Lord's Ascension. Log structure. Author: V. Slobodyan



Fig. 3. Yasynia. Tserkva of Our Lord's Ascension. Bell tower. Author: V. Slobodyan



Fig. 4. Yasynia.Tserkva of Our Lord's Ascension. Author: V. Slobodyan



Fig. 5. Yasynia.Tserkva of Our Lord's Ascension. Icon depicting the Holy Trinity. Author: V. Slobodyan



Fig. 6. Yasynia.Tserkva of Our Lord's Ascension. Profiled ends of the projecting wall timbers of the Bell tower. Author: V. Slobodyan



Fig. 7. Yasynia. Tserkva of Our Lord's Ascension. Devotional element characteristic of Ukrainian Orthodox tserkvas. Author: V. Slobodyan



Fig. 8. Yasynia.Tserkva of Our Lord's Ascension. Cruciform layout of the tserkva. Author: V. Slobodyan

The simple votive gifts and the naive devotional accoutrements of the interior should not be assessed on the basis of aesthetic criteria, since they express the spiritual needs of the local, disadvantaged community, who recently regained the freedom to express themselves after years of suppression of the Ukrainian Orthodox Church, and the reinstatement of an independent Ukrainian state (Fig. 7).

This is one of the best preserved tserkvas of the Hutsul type designed in cruciform layout with a central dome (Fig. 8). It is a well-proportioned and sophisticated structure with elegant carved arches connecting the nave with the sanctuary and narthex. The interior is devoid of painted decoration leaving timbers, and hence the building's original structural details, exposed.

The tserkva blends exceptionally well with the surrounding landscape (Fig. 1).

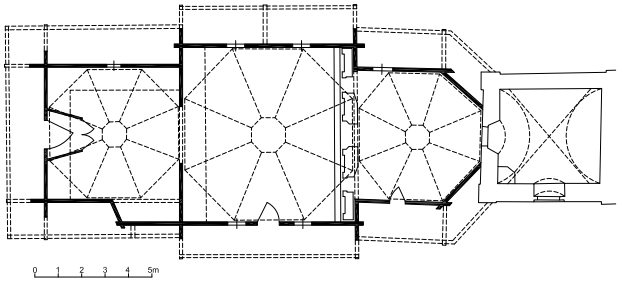


Fig. 9. Yasynia.Tserkva of Our Lord's Ascension. Iconostasis. Author: V. Slobodyan

Zhovkva

Tserkva of the Holy Trinity
Ukraine / Lviv Region

Original use: ecclesiastical
Present use: ecclesiastical



This is a parish church built in 1720 (now a Ukrainian Greek Catholic church). It is tripartite horizontal log structure built of squared pine timber set on an oak sill beam (Fig. 2) The interior features an iconostasis dating from the first half of the 18th century (Fig. 4, 5, 6, 8,) and a late 18th-century painting on the sanctuary wall (Fig. 7). The tserkva is of the new Halych type with three domes. Each of the building's three sections is surmounted by a tall octagon (with windows) supporting a helmet-shaped dome capped by a blind lantern or lantern (Fig. 9). The skirt roof circumscribing the entire church is supported on brackets made from the projecting ends of the wall timbers. A stone sacristy covered with a shingled roof was added to the sanctuary's east wall before 1750 (Fig. 1). The log structure beneath the skirt roof is bare (Fig. 3), whilst the walls above this level are shingle-clad, as are the domes and roofs. All of the interior spaces are open up to the base of the lanterns. A choir loft is located along the west and north walls of the narthex and along the west wall of the nave. Highlights of the interior furnishings include an iconostasis which is one of the best preserved in western Ukraine, wall paintings, the main altar, pews and a 19th-century confessional. The iconostas was executed by local artists and represents the local school of icon painting which developed in Zhovkva.

This is one of the best preserved three-domed tserkvas built in the 18th century representing the classic Halych style, the structure of which is based on traditional Kievan churches. The interior furnishings survive intact, offering the best example of the integral interior design of an 18th-century tserkva.

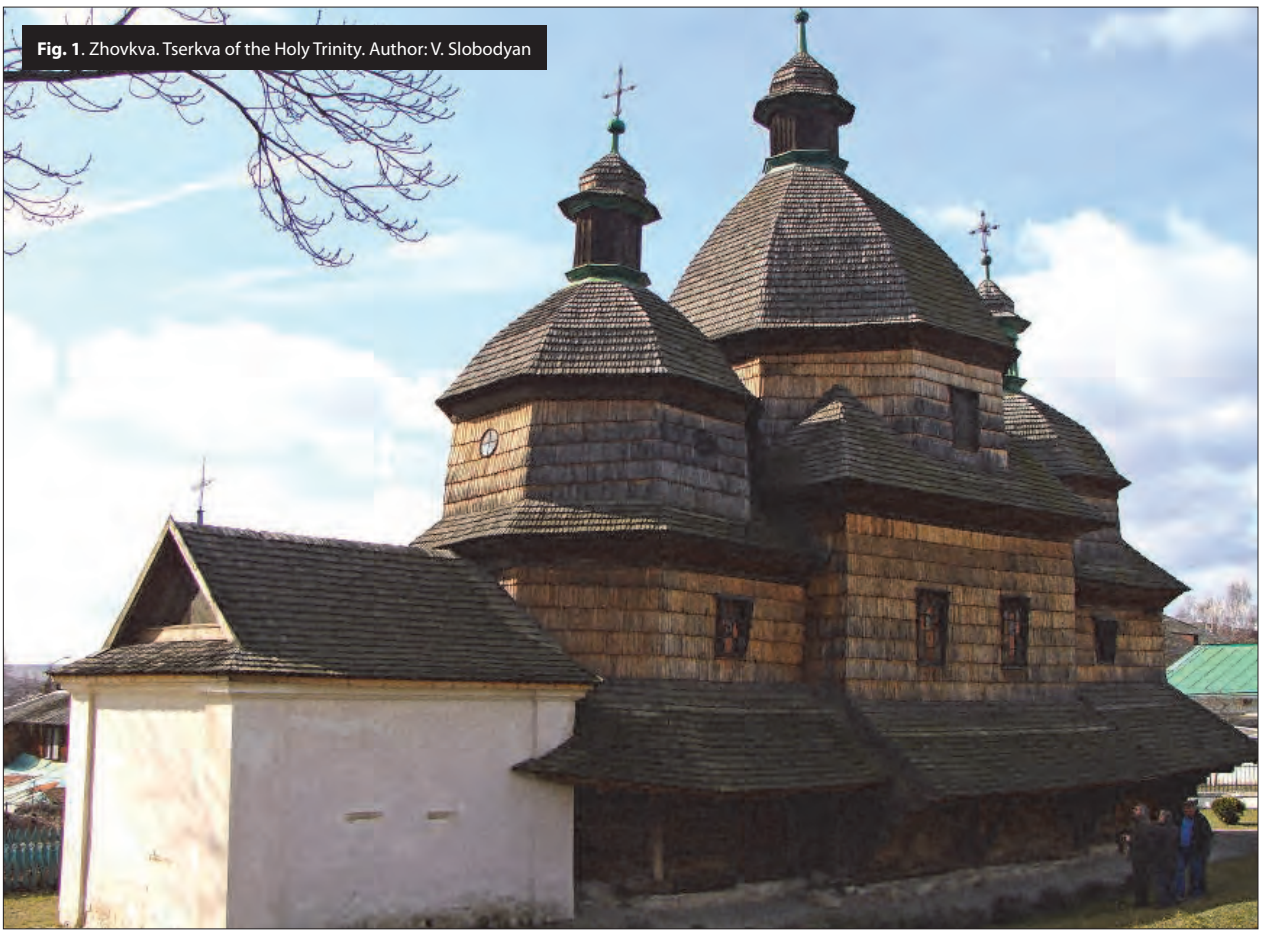


Fig. 1. Zhovkva. Tserkva of the Holy Trinity. Author: V. Slobodyan

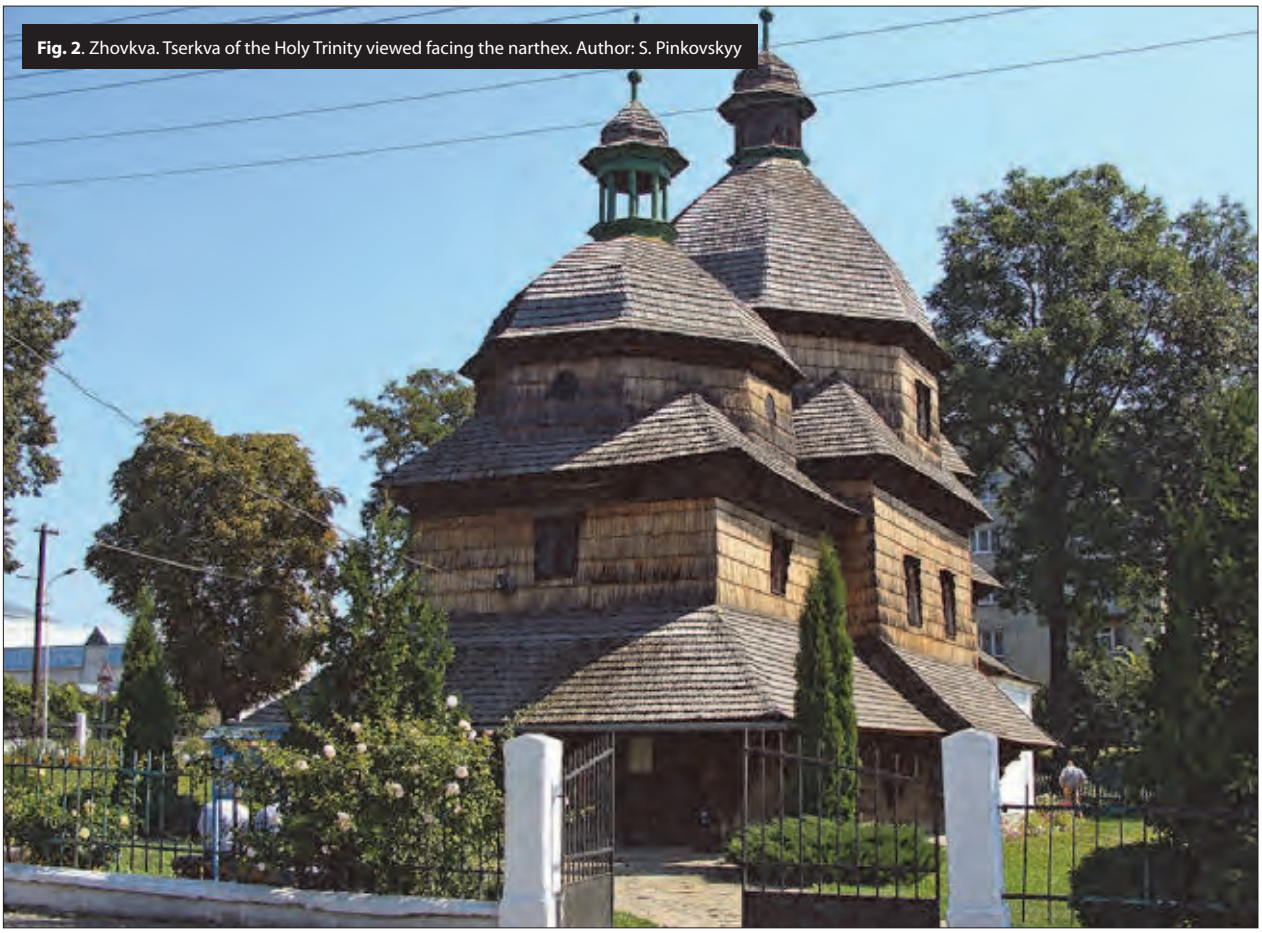


Fig. 2. Zhovkva. Tserkva of the Holy Trinity viewed facing the narthex. Author: S. Pinkovskyy



Fig. 3. Zhovkva. Tserkva of the Holy Trinity. Log structure of the tserkva. Author: S. Pinkovskyy



Fig. 4. Zhovkva. Tserkva of the Holy Trinity. Iconostasis. Author: V. Slobodyan



Fig. 5. Zhovkva. Tserkva of the Holy Trinity. Icons depicting the resurrected Christ, and Jesus and the Samaritan Woman. Author: V. Slobodyan



Fig. 6. Zhovkva. Tserkva of the Holy Trinity. Decorated arch leading to the sanctuary. Author: V. Slobodyan



Fig. 7. Zhovkva. Tserkva of the Holy Trinity. Polychrome decoration depicting the Sacrifice of Isaac. Author: V. Slobodyan



Fig. 8. Zhovkva. Tserkva of the Holy Trinity. Detail of the iconostasis. Author: V. Slobodyan



Fig. 9. Zhovkva. Tserkva of the Holy Trinity. Lantern above the narthex. Author: S. Pinkovskyy



Fig. 10. Zhovkva. Tserkva of the Holy Trinity. Detail of the iconostasis depicting the Veil of Veronica. Author: V. Slobodyan

2. b History and development

European context

Wooden tserkvas are sites of unique beauty. They represent a superb combination of natural raw materials and original, stylistically expressive architectural forms. In addition to their antiquity and visual charm, they are also endowed with a sense of sadness by the fact that they testify to a bygone world which has been reshaped, and thus has lost one aspect of its historical past.

Although the oldest extant wooden tserkvas were built in the late medieval period, historical records and archaeological research show that the origins of this architecture probably date back to the 11th century. Information relating to the oldest tserkva within the territory under discussion (the Orthodox Church of Saint John in Przemysl, 1119–24) also date from this period.

Many tserkvas were built in the 13th century, founded by the princes of Halych and Halych-Volodymyr. Tserkvas erected in successive capitals of the principality – Halych, Drohichyn and Chelm – were based on the four-pier Orthodox church with three apses evidenced by archaeological research. At the same time, rotundal buildings developed (e. g. the 11th-century masonry Orthodox Church of St Elias in Halych), originating from centres of the Great Moravian Empire, where Christianity had been disseminated by St Cyril and St Methodius. During the first period, wooden ecclesiastical buildings were limited to simple forms based mainly on cuboids forming the nave and sanctuary. Gradually (13th–14th centuries), along with the development of monumental architectural forms, wooden churches became increasingly complex structures, resembling their masonry counterparts. Here, apart from the still popular traditional four-pier building (e. g. the Church of the Nativity in Halych, c. 1400), a new type of church built in Greek cross layout appeared with a spacious annexe added on either side of the nave (e. g. St Nicholas' Church in Lviv, turn of the 13th century). The same buildings feature structural components of the traditional Kievan construction and elements taken from Gothic architecture (e. g. the ribbed vault of the tserkva in Rohatyn).

The Eastern rite church builders faced extremely difficult challenges in creating specific types of church roofed by cupolas, emulating the ecclesiastical architecture developed in the Byzantine Empire at the turn of the 5th century. This type of building evolved from a desire to attain perfection with reference to ideal models. The oldest extant wooden churches in the Polish and Ukrainian Carpathians were built at the end of the 15th century, although they doubtless reflect earlier models. These tserkvas represent the greatest achievements of wooden Orthodox architecture of the time, incorporating astonishingly sophisticated structural solutions. By the mid-15th century, churches were increasingly serving a defensive purpose. At this time, Orthodox churches were being built on a variety of ground plans. Apart from the simple tripartite longitudinal plan, divided into a sanctuary, a wider nave and a narthex, in keeping with liturgical requirements, there are also examples of centralised tserkvas with a quatrefoil ground plan (Sutkowce in Podole, 1467). At the beginning of the 16th century elongated tri-apsidal churches became popular, mainly in monastery buildings. This type, popularised by the Basilian movement, was copied from a Moldovan architectural model designed in the 14th century.

Being divided by ranges of hard-to-reach peaks, dense forests and swift rivers contributed to the formation of local cultural enclaves with different traditions. Wooden architecture is an inseparable element of the local cultural landscape. Its beginnings date back to prehistory and are related to the earliest forms of settlement, which came into being long before the present national and ethnic groups took shape. Timber resources were vast and easily accessible – for centuries, every building was made of wood, which was only gradually supplanted by other materials. Many factors contributed to its slowly being replaced: the increasing scarcity of timber, the development of building construction techniques, as well as economic and social issues. Wood was used, not only to build houses and farm buildings, but also for structures with very specific functional requirements, such as fortifications, palaces and mansions, as well as houses of worship of various religions: wooden Catholic churches, colourful Uniate tserkvas of numerous local types, and wooden synagogues (unfortunately destroyed during World War II). In the past, wooden palaces, mansions, inns and industrial facilities, including watermills and windmills, were commonplace.

Structural solutions typical to the architecture of this region were also applied to the region's tserkvas. In the development of the tserkva we can distinguish four architectural types: Lemko, Boyko, Halych and Hutsul.

Churches dating from the 17th century continued to be built according to the traditional tripartite model of Byzantine origin (as evidenced, for example, by the presence of polygonal domes resting on drums); however, some references to the architecture of the Western world (e. g. structures imitating lantern finials) began to make an appearance. These influences became evident, not only in the architectural forms of the tserkvas, but also in their embracing an ever greater range of decorative elements borrowed from Reneissance and Baroque art. The fact that the



W Jarocki. "*Tatarów nad Prutem*", 1930's. Poster. Private collection

Polish-Lithuanian Commonwealth included the Polish and Ukrainian Carpathians within its borders, and that a union between the Catholic and Eastern Orthodox Churches was signed at the end of the 16th century (the 1596 Union of Brest) was conducive to the introduction of Western influences. A similar agreement was made in the Zakarpattia region (the Union of Uzhorod in 1646). In the period prior to the signing of the union, a specific feature of the sanctuary emerged – the iconostasis; henceforth it would be the principal attribute of Eastern church interiors. The process of the occidentalisation of the Orthodox Church was strengthened by the Union of Brest, although its details contained no directives concerning the appearance of a church.

As links between the Churches of the East and West tightened following the signing of the union, so, in due course, wooden tserkvas built at the direct point of contact between these two cultures adopted Roman Catholic timber building traditions, best seen in the tserkvas raised by Lemko communities.

The Lemko-type tserkva, like no other, influenced ecclesiastical timber building traditions in neighbouring countries, spreading to Hungary in the 18th century, and to the present-day north-east territories of Slovakia, inhabited at the time by Greek Catholics. Despite some modifications (a tower raised over the narthex), the tserkvas of north-east Slovakia reflect, in a slightly reduced form and scale, the Lemko tserkvas. This applies equally to the churches' interior furnishings, especially those imported to Slovakia from the northern slopes of the Carpathians.

A similar situation took place in the Eastern Carpathians, where the traditional form of tserkva of the Boyko and Hutsul types spread to the slopes of the Southern Carpathians, where it was combined with forms derived from the wooden architecture of the Marmarosh province. The tendency to draw inspiration from the outside, and an exceptional wealth of forms and types, epitomises the final period of the development of wooden tserkvas in the 19th century and the first quarter of the 20th century. It was then that, in addition to the churches built by qualified carpenters drawing inspiration from the prevailing development of this architecture, new structures began to appear, based on the designs of leading architects of the period, who turned to wooden churches in their search for examples of national architecture.

Conservation history

The 19th century was an age of historism. One of the results of this outlook was a reverence for relics of the past. Stocktaking and protection of sites were undertaken on a hitherto unknown scale. The belief that wooden architecture was native and of pre-Slavic origin led people to take a closer look at wooden mansions, houses and churches. At the beginning of the 19th century Ivan Vahylevych noticed the unique qualities of wooden churches and described them as buildings which are the synthesis of the art of construction and spiritual traditions. Advocates of historic site conservation became interested in wooden tserkvas in the latter half of the 19th century. The National Commission for the Preservation of Antiquities (Państwowa Komisja ds. Zachowania Zabytków Starożytności) was founded in 1856 in Lviv as a branch of the Vienna Central Commission. Procedures for reasearch into site conservation were formulated in Poland in the latter half of the 19th century by Ignacy Kraszewski, Józef Łepkowski and Marian Sokołowski. 1867 saw the publication of 'The Royal Free City of Drohobych' (Королівське Вільне місто Дрогобич) by Benedict Płoszczański, in which the author substantiates the great artistic significance of the wooden churches of St George and the Elevation of the Holy Cross. Galicia, which was under Austrian occupation but had been autonomous since the 1860s, played a leading role in the number of conservation activities undertaken. Since 1848 an Art and Archaeology Division of the Cracow Learned Society had existed in Galicia. It was Theodore Biłous who first compared wooden tserkvas with ecclesiastical buildings in other parts of the world. Soon afterwards, publications by W. Dzieduszycki (who was made State Conservation Officer for Galicia in 1880) appeared, in which the author also compared wooden tserkva architecture with churches

throughout the world. It was on his initiative that the specialist restoration of the Tserkva of St George in Drohobych was carried out at that time.

Led by Julian Zacharyevich, a professor at Lviv Polytechnic, and his assistant Mikhail Kowalchuk, the first research expeditions to examine the oldest wooden tserkvas were undertaken in 1883–1885. Three buildings were chosen for this study: the Tserkva of St George and the Tserkva of the Elevation of the Holy Cross in Drohobych, as well as the Tserkva of the Dormition of the Theotokos in Rozdil. A specialist architectural survey was carried out and drawings were made of each church. Details of this type of building were published for the first time in an album entitled 'Art Antiquities of Poland' (Zabytki sztuki Polski). It had a huge impact on issues regarding the preservation and restoration of historic wooden churches. Many of Galicia's wooden ecclesiastical buildings were saved from demolition and replacement with new ones built in stone. With the help of the universities of Cracow and Lviv, as well as numerous enthusiasts, two Conservation Groups were formed in 1888 – the Eastern Galicia Group in Lviv and the Western Galicia Group in Cracow – thus, effectively creating a conservation authority for the entire province. Documentation work was among the tasks of the conservators. Their efforts led to the compilation of specialist wooden church inventories and publication of the first topographical surveys in 'Portfolio of the Western Galicia Conservation Group' (Teka Grona Konserwatorów Galicji Zachodniej). Interest in this timber-built heritage produced surprising results – a wooden tserkva (designed by the architect Ivan Levynskyj) being built as an exhibit fo the Great National Exhibition in Lviv, opened in Stryjski Park in 1894. Society's new-found interest in wooden churches inspired fresh, in-depth research into this topic and the publication of numerous articles by a variety of authors, such as O. Łuszpynski, T. Obmiński, K. Mokłowski, J. Sas-Zubrzycki, W. Siczynski, M. Dragan and many others.

Building conservation practitioners did not start to take an interest in wooden tserkvas until the 20th century. Earlier, such structures were restored according to the stylistic and functional trends of a given period. The continuity of traditional craft practices ensured the consistent use of the same techniques and materials.



W Jarocki. "*Święto Jordanu*", 1912. From the portfolio: W. Jaroski, K. Sichulski, Autolitographs. Lvov 1912. Private collection

History and development of the component parts of the nominated property[1]

Brunary Wyżne
Tserkva of Saint Michael the Archangel

Brief history of the site

In the 14th century Polish settlers arriving from the north moved deeper into the mountains, along routes leading to Hungary. Particularly important was the Poprad route. For the first time a village on the site of present-day Brunary Wyżne was founded under German law by Casimir III the Great in 1335, the charter being granted to Samuel Jaszek. In that same year, a parish was established. The village name (originally Bronary) derives from the word for craftsmen who made harrows (brony). No previous settlement existed in this location. In 1391 it became part of the property of the Muszyna Estate belonging to the Bishops of Cracow. The first attempts to create this settlement did not bring lasting success, since the village was re-founded on Wallachian law in 1547 by Samuel Maciejowski, Bishop of Cracow, the village charter being granted to Daniel Jaśkowski. Until the 16th–17th century, people of Wallachian-Russian origin settled in these areas. In 1577, Brunary Niżne was founded on a new site as a separate village unit (known as a sołectwo). The village was inhabited by Lemko people of Ukrainian Greek Catholic and Orthodox denomination. In the 17th century the Roman Catholic parish ceased to exist, and in 1616 the Greek Catholic parish was established. Until the first partitioning of Poland, the village belonged to the Muszyn fiefdom of the Cracow Diocese. This holding was known as the Muszyna Estate. The Collection Register (a list of properties and lands liable to tax) compiled in 1581 does not identify individual villages of the Muszyna Estate, which included Brunary and Jaszkowa, but only gives the total number of Wallachian farms (63), mills and sawmills (saws). A further Collection Register drafted in 1680 actually confirms the previous figures. In 1881 the village had 118 farms and 689 Lemko inhabitants. Of the 2025 morgens of land, 1246 represented arable land. The village featured a manor and estate belonging to the Austrian Religious Fund. In 1947, under the terms of Operation Vistula, the Lemko population was displaced from these areas. In post-war Poland, the village formed part of the Rzeszów Province, and after the administrative reform of 1975 it became part of the Nowy Sącz Province.

Brief history of the property

The present-day Ukrainian Greek Catholic tserkva of St Michael the Archangel may have been built in the 18th century (1797?), replacing an earlier church. Apart from the main altar built in the 17th century, the tserkva also has two side altars dating back to the 18th century. These altars contain icons of the Mother of God and the Transfiguration of Jesus. The changes that the tserkva underwent took place from 1830 to 1831 and consisted of the addition of a new sanctuary from the east, the old sanctuary being combined with the nave. The interior was also provided with new ceilings and roofs, and a church porch was added. The decorative scheme of the walls and ceilings was painted in 1898 by Antoni and Józef Bogdański. The polychrome decoration which covers the entire ceiling and interior walls of the property was executed in stages, and is maintained in a blue tone with grapevine motifs. In 1951, Bishop Stepa re-founded the Roman Catholic parish. In the 1980s, the tserkva was subjected to major renovation works. Today it serves as a Roman Catholic church. According to the typology devised by Ryszard Brykowski, St Michael's represents the north-western type of tserkva (its newer version), which occurs on the Polish side of the Carpathians in the western and central Lemko territories.

Notes

1. Additional information regarding conservation work at particular tserkvas can be found in Section 4.



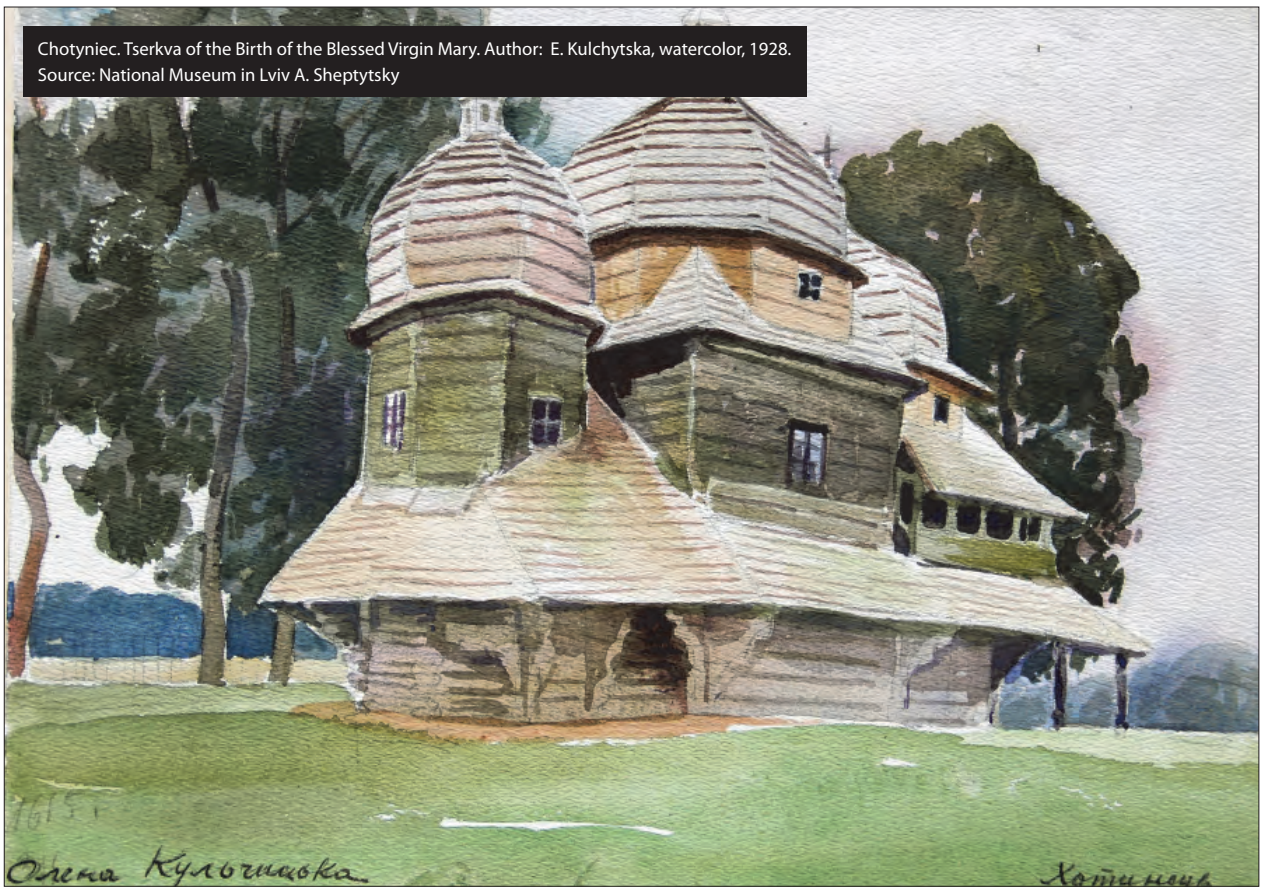
Brunary Wyżne. Tserkva of St Michael the Archangel. Author: T. Chrzanowski, photo, 1964. Source: NID Archive

Chotyniec

Tserkva of the Birth of the Blessed Virgin Mary

Brief history of the site

There are no accurate records confirming the date when the village was founded, but this seems likely to have happened as early as the 14th century, after the annexation of Halych-Russia by Poland in the 1340s. Until 1772, Chotyniec belonged to the royal domain, being leased out to various members of the nobility under special royal privileges. The first known mention of Chotyniec village dates back to 1470 and refers to its then leaseholder – nobleman Jan Karaś. After the death of Jan Karaś in 1483, King Casimir IV the Jagiellonian released a special privilege granting the lease of Chotyniec and half of the neighbouring village of Hruszowice to the nobleman Stanisław Budziwój Mamajowicz. In 1515 the village boasted eight łans of arable land under cultivation, an inn and a manor house. In the first decade of the 17th century, the leaseholder of Chotyniec was Stanisław Stadnicki, known as 'the Devil of Łańcut'. In the 1620s, still being a royal property, Chotyniec was leased to Jan Pieniążek. In June 1624 the village was invaded by Tartar troops from Budzhak. During that invasion, the Tartar hordes devastated all of the peasant farms in the local villages, setting fire to 11 villein lands, as well as a mill, three inns and a manor house. Interestingly enough, the local tserkva survived this attack, even though its defences were not particularly extensive. In 1644 the village was leased by Mikołaj Ostrowski, and in 1648 it became the property of Anna Ostrowska. During the Tartar-Cossack invasion of October 1648, the village was partly ravaged and plundered, but, as confirmed by extant testimonies, the local tserkva was not pillaged. In the 1650s, the village was leased by Marcin Trzebuchowski and Anna Snopkowska. In 1672, when the village lease was owned by Marcin Trzebuchowski, Chotyniec was once more attacked by Tartars, but the tserkva building was spared yet again, despite the extensive destruction wreaked on the village. In 1785 the population of Chotyniec totalled 875, of which 830 (i. e. 94. 5%) were Ukrainian Greek Catholics. After 1772 the former royal tenancy of Chotyniec was abolished and the local property was transferred to private owners. In 1831 the village was owned by Jan Lewandowski and in 1848 by Walenty Wiktor. In the 1860s the local estate was inherited by Jan Witwicki and in the 1870s, by Count Mieczysław Skarbek. From the end



Chotyniec. Tserkva of the Birth of the Blessed Virgin Mary. Author: E. Kulchytska, watercolor, 1928. Source: National Museum in Lviv A. Sheptytsky



Chotyniec. Tserkva of the Birth of the Blessed Virgin Mary. Author: A. Lushpynskyy, pencil, 1909,
Source: Lushpynskyy A. Wooden churches in Galicia XVI-XVIII century. Lviv: Shevchenko Scientific Society, 1920

of the 19th century until the interwar period (1918–1939), the estate constituted the property of Stanisław Myszkowski. In 1915, during a battle between Russian and Austrian troops, the wooden buildings of the village were damaged. From 1945 to 1946 part of the Ukrainian population of Chotyniec was resettled in the territories of the Ukrainian Soviet Socialistic Republic, and in 1947, during Operation Vistula, the remaining residents of Ukrainian descent were displaced from the village to various territories regained by Poland after World War II.

The first known mention of the tserkva in Chotyniec is included in the tax register of the Przemyśl land dating back to 1515. The said register shows that the local priest did not pay any tax to the Crown Treasury because of the destruction of the tserkva at that time. There is no information about the cause of this destruction, but it can be assumed that this was a consequence of one of the Tartar invasions which affected the Russian province after 1497. The pre-1515 church was probably the first tserkva in Chotyniec, built in the latter half of the 14th century or the first half of the 15th century, i. e. during a period of dynamic development in the settlement of the eastern part of the Przemyśl district. Manuscripts and books analysed thus far by historians and art historians do not provide any information about how long the tserkva built after 1515 existed for. It is, however, possible that previous analyses of the history of the tserkva in Chotyniec did not take into account the following scenario: the property built after 1515, but before 1530 (date of registration of the local church as a tax-paying property), survived thanks to several major repairs, and the year of the tserkva's construction stated in records (1615) may actually refer to the year 1515. In the light of this hypothesis, the church built in c. 1515 would be fundamentally identical to the tserkva which survives to this day, in spite of major repairs and construction work undertaken between the 17th and 19th centuries.

Brief history of the property

According to reports on the Ukrainian Greek Catholic Church dating from 1918, 1920, 1925 and 1928, the tserkva of the

Birth of the Blessed Virgin Mary in Chotyniec was built in 1615 and consecrated a year later. Due to the absence of any other documents confirming this chronology, it cannot be verified. Clarification of the circumstances under which the tserkva which stands in Chotyniec today was built, and the precise determination of when this took place, are issues requiring urgent research, because written sources referring to this building's construction in the second decade of the 17th century are contradicted by a subsequent document prepared in 1824, which states that the tserkva in Chotyniec was not built until 1733. According to other sources, 1733 was merely the year in which major repair work was carried out on the tserkva, which seems more probable. In the historical and architectural records concerning the tserkva in Chotyniec, compiled in 1968, Zbigniew Beiersdorf suggested that it may have been built in the 16th century.



Chotyniec. Tserkva of the Birth of the Blessed Virgin Mary. Photo 1925, Source: Institute of the History of Art. Jagiellonian University, Poland



Chotyniec. Tserkva of the Birth of the Blessed Virgin Mary. Photo, 1925. Source Institute of the History of Art. Jagiellonian University, Poland

Conversely, in 1996, after analysing all available documents concerning its founding, as well as studying the building's stylistic features, Eugeniusz Zawałeń came to the conclusion that the tserkva may have been built around 1600[1].

Over the centuries, St Mary's was renovated many times. Extant historical records reveal that the first major renovations were carried out in 1671 and 1733. Zbigniew Beiersdorf believes that the iconostasis was installed at the beginning of the 1670s, whereas repair works started in 1733 resulted in the creation of polychrome decoration which was finished in 1735. Several years later, in 1753, the iconostasis was renovated, its bottom section being modified and new painted jambs being added. Further repair work took place in 1858. According to the deanery's inspection carried out in 1822, the tserkva was too small for the local community, numbering 1139 residents at that time. This was a result of dynamic population growth in the preceding few decades; in 1796 there was a population of only 790. At that time, the tserkva was judged to be in good condition, apart from its shingle roof, which required urgent renovation. In 1824, St Mary's

came under the patronage of Seweryn Potocki. In 1806 its interior was richly furnished. The inventory compiled on 16 July 1806 reveals that the tserkva boasted 117 different items of equipment and works of art at the time. The interior furnishings were described in detail in a survey of the Eparchy of Przemyśl carried out in November 1927, and in an inventory made on 30 March 1931. At that time, the tserkva was covered with shingles. The building had three entrances with wooden doors, and housed nine icons. Near the building, in the grounds of the parish cemetery, there was a free-standing wooden bell tower; like the tserkva, it was shingle-clad. The belfry had been built in 1924, replacing an earlier one which had been destroyed during World War I.

According to an inventory of St Mary's compiled in 1931, it was built of pine and poplar logs. However, there is no information about which parts of the building or its interior were made of which type of timber. According to a document drafted in connection with an inspection held in 1924, the church was not large enough to accommodate local parishioners. For this reason, it was decided to enlarge the building by adding a vestibule, which was subsequently built in 1925. This resulted in the removal of part of the external arcades, part of the gallery overlooking the narthex and the west portal, and inside the church, the western edges of the narthex were cut out and the choir loft and ceiling of the former upper chapel were removed. In 1945–1947 the building was used by the Roman Catholic community. Abandoned and slowly falling into ruin since 1947, the tserkva was provisionally protected in 1983. In the 1980s the bell tower erected in 1924 collapsed. After the tserkva was reclaimed by the Ukrainian Greek Catholic Church in 1990, comprehensive repair and conservation work was undertaken from 1991 to 1992, including the reconstruction of architectural details removed in 1925. In 1993, the ruined bell tower was replaced with a wooden belfry that was translocated from the village of Torki and had probably been built at the turn of the 18th century. In 2000 the conservation of some of wall the paintings and icons was carried out.

Notes

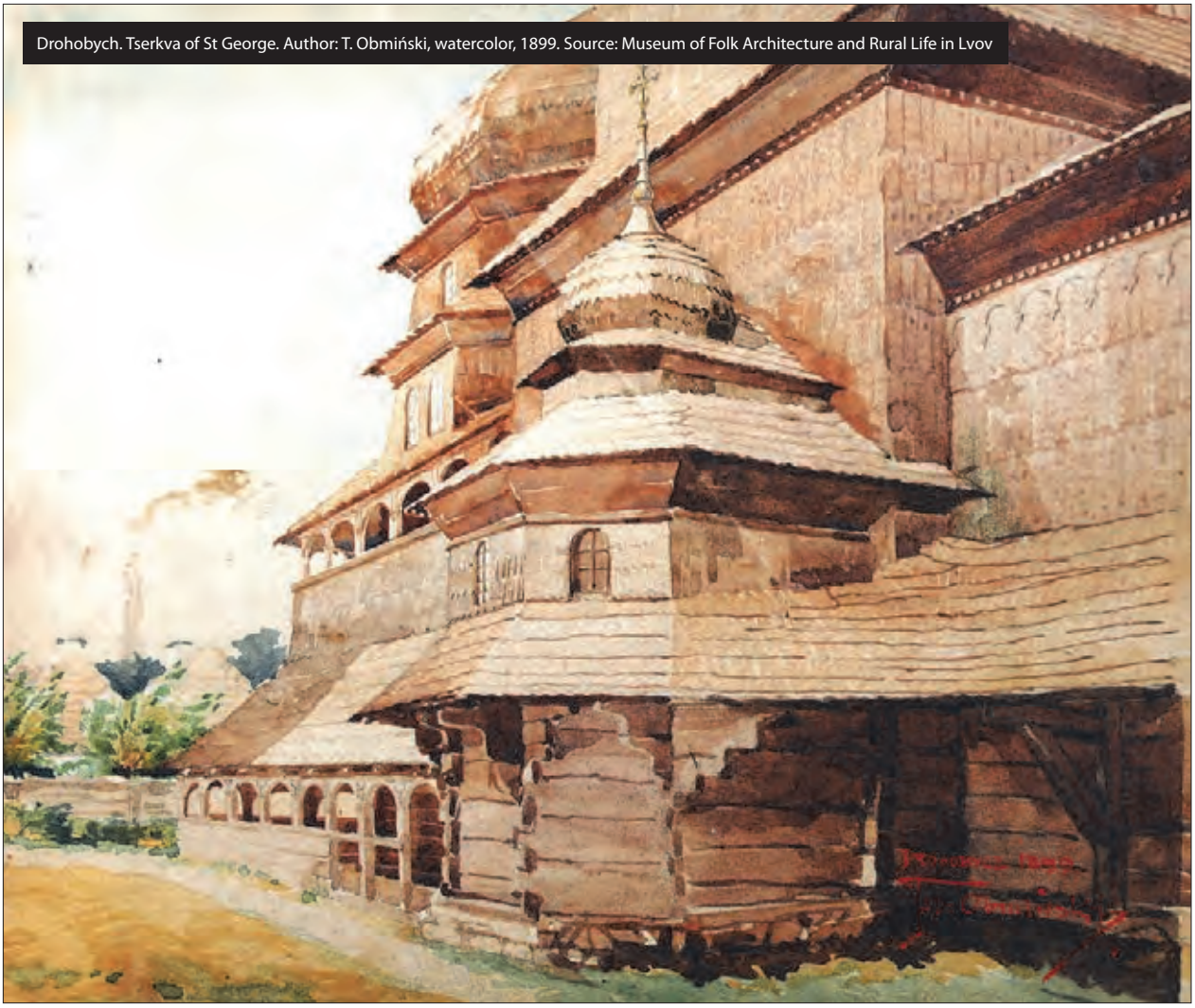
1. Ryszard Brykowski also supported the end of the 16th century as the terminus ante quem for the construction of the tserkva. In the context of the written sources quoted above, and the hypothesis presented regarding the establishment of the tserkva after 1515, the suggestions expressed in publications by Zbigniew Beiersdorf, Eugeniusz Zawałeń and Ryszard Brykowski do not seem to be far from the truth. However, at the current stage of research, it is impossible to specify the precise date when the St Mary's was built. From the beginning of its existence, the tserkva in Chotyniec belonged to the Jarosław Deanery of the Orthodox Eparchy of Przemyśl. It was not until 1692, when the Bishop of Przemyśl decided to join the Uniate Church, that the parish in Chotyniec was taken over by the Uniate Eparchy of Przemyśl. There is no information about the endowment of the Chotyniec tserkva dating from the first centuries of the parish's existence. It is only known that on 22 February 1671 King Michał Korybut Wiśniowiecki issued a privilege under which, in connection with the repair of the tserkva building, the income of the parish was to be increased on the basis of income from arable lands with an area of 1 łan (c. 16 ha) that was to become part of the Uniate parish. Nearly one hundred years later, in 1770, the endowment of the local priest still consisted of arable fields covering an area of 1 łan. In addition, local peasants paid the priest a sheaf tithe in oats to the value of 21 zlotys. In the 1790s, the sponsor of the local tserkva was Ignacy Cetner, governor of the Bełż Province, and the parish priest was Piotr Lityński.

Drohobych
Tserkva of Saint George

Brief history of the site

Drohobych is one of the most ancient cities in Ukraine and is mentioned in the 'List of all Ruthenian Cities' chronicle dating from the late 14th century. It was one of the main centres of commerce and trade in the Przemyśl region. A settlement came into being at the confluence of the River Tysmenytsia and its tributary, the Seret. Excavations have revealed that a fortified site with an adjacent craftworking centre existed in the southern part of the modern-day city in the 12th–13th centuries. The main activity of the settlers was the extraction and smelting of iron from marsh ore. Later it became a famous and important centre of salt trading. Ancient salt barrels are depicted on the present-day city's coat-of-arms. The salt industry, located in the southern lowlands of the settlement on the bank of the Pobuk Stream, dictated the city's planning. A castle stood on the site of the St Bartholomew's Church. Alongside the castle there was a trading settlement whose principal activity was salt extraction. Drohobych was granted the Magdeburg town charter in 1422.

In 1460 the Magdeburg charter was confirmed by the king. Having been granted autonomy, the main objective was to construct ramparts, earthworks, and defensive walls around the city centre which was square in layout. The city's defences consisted of a system of ramparts, moats, and two-storey towers and gates. The Drohobych ramparts and defensive walls are believed to have featured eight such towers. The main market square, with a town hall in the middle, was the core of the city centre. To the east of the main square was another trading square, known as the Little Market. In the middle of it a Ukrainian Greek Catholic Church of the Holy Trinity was erected in 1555. To the north, the city centre was connected with part of the ancient castle's grounds, enclosed



Drohobych. Tserkva of St George. Author: T. Obmiński, watercolor, 1899. Source: Museum of Folk Architecture and Rural Life in Lvov



Drohobycz. Tserkva of St George. Photo, 1926. Source: Institute of the History of Art. Jagiellonian University, Poland

by ramparts and defensive walls. It was here that a stone church was constructed in the 14th century (1392).

There were several suburbs around the city (Zvarych, Zavezhne, Lishnia, Zadvirne, and Viyt's Hill). On a hill to the east, near the city centre, stood the starosta's castle. In the 16th century the Drohobych salterns (zhupy) became the property of the Italian Ainolfo Tedaldi, who modernised and increased salt production. In the 16th–17th centuries there were eight Christian churches in the suburbs and city centre: four wooden churches (St Mary's, Saint George's, St Paraskeva's, and the Triumph of the Holy Cross) in the Zvarych suburb, the stone-built Roman Catholic Church of St Bartholomew near the city centre, the Tserkva of the Holy Trinity in the Little Market suburb, the wooden Tserkva of the Triumph of the Holy Cross at a site on present-day Stryiska Street, and the wooden Tserkva of St Jehoshaphat (later of the Transfiguration) in the Zadvirne suburb. In 1507 a hospital was built in the city centre. In the late 15th century a school was founded by the Roman Catholic Church. In 1612 a territory was allocated for Jewish family residences in the suburb of Lishnianske. In 1700–1709 a Carmelite church and monastery were built in the city centre. In 1775–1777 a wooden church of the Prime Apostles and a Basilian monastery were built at a site on modern-day Stryiska Street. After it burnt down in 1825, a new rotunda church was raised in 1831. In 1850 a stone-built church of the Nativity of Our Lady was constructed in the Lishnianske suburb.

In 1559 the city centre was inhabited by 1778 people; in the late-18th century there were 6500 residents and 887 buildings; by 1851 the population had grown to 11, 807, rising to 17, 600 in 1880. In the 18th century a brewery and city granary were constructed in the suburbs. In the 18th–19th century two synagogues were built – first a smaller one, and later a large one. In 1824–1829 a new two-storey town hall replaced the old one. At the same time the city's ramparts, walled fortifications and suburb gates were dismantled. The Church of the Transfiguration was constructed in stone in the Zadvirne suburb in 1862 (demolished in 1963). Records dating from 1867 reveal that there were 1573 buildings in the city. The population of Drohobych, according to the census of 1869, consisted of 4844 Ukrainians (Ukrainian Greek Catholic Church), 3931 Poles (Roman Catholic Church), and 8055 Jews. 1872 saw the construction of a railway connecting the city with Boryslav, Stryi, and Lviv. In the latter half of the 19th century industrial mining of ozocerite, oil, and gas commenced in the suburbs of Drohobych. In 1775 the Basilians founded a grammar school in their monastery. In the late 19th and early 20th centuries art and architecture thrived in Drohobych, with new buildings, such as the courthouse, starosta's house, new grammar school, boarding school for orphans, as well as numerous residential houses and villas, demonstrating developments in European art at that time.

At the time of World War I during the retreat of the Russian Army the buildings in Rynok Square were set on fire. In the interwar years the city's urban fabric was reconstructed.

In 1931 Drohobych numbered 32, 261 inhabitants (among them 10, 629 Roman Catholics, 8404 Ukrainian Greek Catholics, 425 Ukrainian Orthodox Catholics, 11, 996 Jews, and 383 of other faiths). By 1939 the population had grown to 37, 000. During the interwar period dozens of Polish, Ukrainian and Jewish cultural and educational societies and organizations were active, and over a dozen newspapers and newsletters were published in Ukrainian and Polish. After joining the USSR, the non-aggression pact between the Soviet Union and Germany (1939–1941) put an end to the activity of all political, non-governmental, cultural and educational organizations. In a former courthouse on Stryiska Street several thousand citizens were killed by NKVD agents, and a large number of families were deported to Siberia.

During the German occupation (1941–1944) many thousands of Jews were murdered in the Drohobych ghetto. After World War II the Soviet regime repatriated the city's Polish population (1945–1946) and repressed large numbers of Ukrainians who stayed in the city. People were brought in from the Eastern Ukraine and remote places of Russia to settle in the city. At the same time the parish church and most other churches were closed down; roadside crosses and statues located in different parts of the city were destroyed, including a column monument commemorating the first city church (on present-day Y. Drohobych Street). The Jewish cemetery was destroyed and the Church of the Transfiguration on Stryiska Street was also demolished. All of the cobblestones that had surfaced the streets in the central part of Drohobych were taken to Moscow to pave Red Square. A museum of Religious History and Atheism (1981–1989) was set up in the parish church. In 1989 some churches began to be returned to their religious communities: the parish church was returned to the Roman Catholic community, the Churches of the Holy Trinity and the Prime Apostles being given back to the Greek Catholics, whilst the former Greek Catholic Church of St Paraskeva was given to the parish of the Ukrainian Autocephalous Orthodox Church, and Saint George's Church in the Mlynky suburb was returned to its previous owners.

Many notable people representing the Ukrainian, Polish, and Jewish cultures lived and worked in the city: Ivan Franko, Vasyl Stefanyk, Les Martovych, Modest Mentsynskyy, Felix Liakhovych, Mavrytsia Gotlib, Andzhei Khtsiuka, and Bruno Schultz among them.

Brief history of the property

The contemprorary tserkva was built on the site of an earlier church[1]. Scholars differ as to the exact year of the church's construction – citing either 1600 or 1657. There are many carvings on its walls dating from 1675, which prove that the church already existed in the second half of the 17th century. Entries in the Register of Saint George's Tserkva indicate that the property was destroyed by fire in 1657. After the fire a temporary church was built and used until construction work was completed in 1678[2]. The Register also states that in 1662 a patronal icon of the Holy Martyr George was commisioned, as were two icons of the Sovereign tier (the Saviour and the Blessed Virgin) in 1663. In 1666 the artist Stepan Medytskyi (†1689) was appointed to create the icons of the Apostles, the Old Testament Prophets, and the Great Feasts for the different tiers of the iconostasis. In 1670 the bell tower which had burned down was restored together with the church, which was rebuilt in the same year. Although the main construction of the tserkva was finished in 1678 the development of the narthex began a little later, a gallery with a chapel dedicated to the Presentation in the Temple of Our Most Holy Queen, Mother of God and Ever-Virgin Mary being installed above the narthex. The sanctuary partially burned down in 1692, but was immediately restored in new wood. The gallery construction was initiated by one of the priests, most likely by Fr Hryhoriy Pro (s)kurka, and in the choir loft within the nave he is mentioned in the caption which accompanies a composition depicting the Tree of Jesse. There is an inscription[3] in white paint above the archway leading to the narthex from the nave. A document dating from 1764 does not provide us with a full description of the church: "a second Church of Saint George in Drohobych is situated in the suburbs behind the Zavizhny Gate. Though its sanctuary and altar are large and ornate, the tabernacle is made of tin, painted inside, and decorated outside. There are three side altars in the church. The large one features an Orthodox antimension, the other two are less elaborate, and their antimensions are of the previous chaplains. The Deisis is near the patronal icons; the floor is wooden. There are two

chalices: one is gilded and decorated with a star, the other is made of tin. [The description of liturgical vestments, books, and vota is omitted] Its chaplain, Fr Yuriy Kobrynovych, has just been ordained (he is likely to be a son of Fr Stephan Kobryna) and introduced into the government and assigned to the administration". In the second half of the 18th century a priest and icon painter, Fr Vasyl Hlibkevych (†1770), created a new Baroque icon of the Lamentation of Christ, set against a carved vine background, which was placed behind the altar (it is now positioned in the northern choir loft).

At the beginning of the 19th century the church was extensively renovated. An inscription[4] on the predella under the patronal icon of St George commemorates the repairs and restoration work carried out on the iconostasis (1822). The foregoing inscription provides evidence that craftsmen completed the work commissioned by the church warden. It is suggested that during these repairs a ceiling between the narthex and choir loft chapel was dismantled, a chapel door was installed, and a gallery around the choir loft and the outer staircase leading to it were removed. In 1829 and 1833 minor repairs were made to the church, and in the 1850s its domes were renovated. Decoration of the church was an ongoing procedure. In 1875 a new tetrapod was installed in front of the Holy Doors; its front wall is marked with a date in gilded letters: MDCCCXXV. Later a new altarpiece depicting the Presentation in the Temple and featuring a gilded inscription[5] was installed on a pedestal.

In the second half of the 19th century the church was noticed by scholars and researchers. Voitzekh Didushytskyi published two articles; students of Lviv Polytechnic carried out surveys, published by Professors Mykhailo Kovalchuk and Julian Zakharevych. The church became famous in the Austro-Hungarian Empire, and at the end of the 19th century it was listed in the Empire's historic monuments register. The change of power did not result in the church being treated differently. In the 1920s and 1930s the horizontal beams of the porch handrail and the gallery were replaced with vertical boards. In the bell tower, the sound openings of both tiers were sealed and the entire bell tower was clad with board-and-batten. The interior was not renovated until after World War II. In the early 1950s the lower tier of the bell tower was clad with board-and-batten, and in the late 1950s the iconostasis was unprofessionally restored. The following statement, written in black paint, can be seen behind the south Deacon's Door: "The iconostasis was renovated in 1959 with the support of the parish administration and donations from parishioners of Saint George's Church under the supervision of Yosyph Romaniak". Shortly afterwards, no later than 1961, the tserkva was closed down. In 1963 it was entered into the historic monuments register of the USSR under No. 377. During restoration work in 1974–1975 (carried out to a design by Ivan Mohytych and Bohdan Kindzelskyi) the ceiling of the narthex, gallery and staircase were reinstated, the fencing around the church was repaired, and new shingles were laid on the roofs and walls of the church and its bell tower. It is to be regretted that the main altar was dismantled. After this restoration, the tserkva was turned into a museum (a department of the Drohobych Museum of Regional Studies). Since the 1990s the icons of the iconostasis have been restored by Levko Skop.

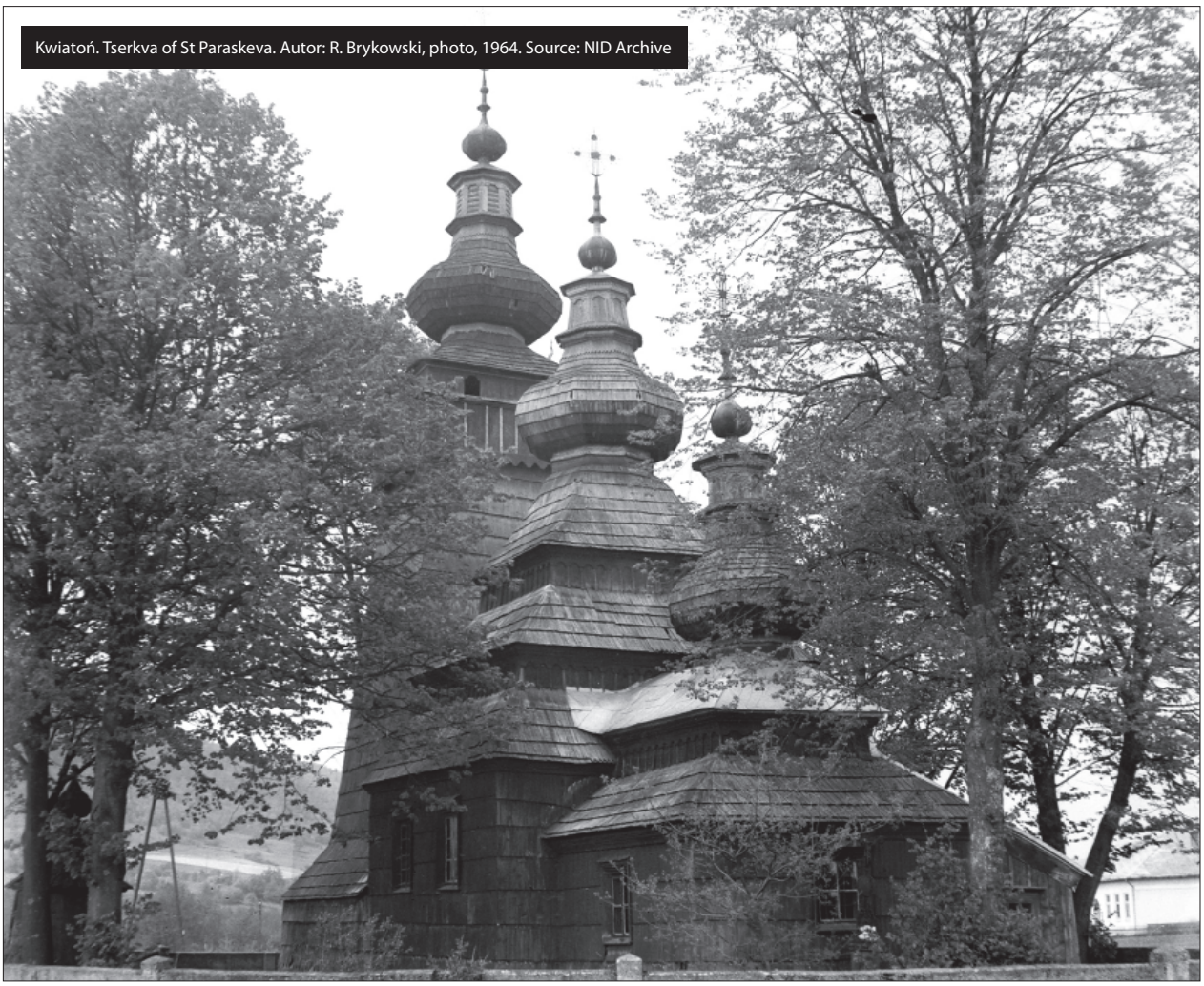
Notes

1. The first church in Drohobych is mentioned in the Grodskyi and Zemskyi Acts dating back to 1460. They tell of a sexton from Myn. In the documents of the Royal Polish Chronicles (Metryka Koronna Polska, 1496) a Church of Saint George situated in the suburbs and its priest, Fr Senko from Terla (Terletskyy), are noted for the first time in connection with his release from conscription of wealth. The old wooden church burned down during the Turkish-Tartar attack of 1499, which came in the late autumn from Moldova and Podillia, and is described in the Husytynskyy Chronicles. The church was most likely restored immediately, because in 1508 the same Fr Senko obtained royal confirmation of privileges granted to his predecessors. Royal officials confirmed the church's rights to a field, ponds, a vegetable garden, and two deposits of underground saltwater given by King Ladislaus II Jagiełło. The privileges regarding taxation of the church's lands were also specified. The parish was also exempt from military service and its chief (koshovyy) did not have any rights to the underground saltwater deposit. References to the "old rights" and privileges issued by the Polish King Ladislaus II Jagiełło (1386–1431) verify the church's existence at that time. It is known that Jagiełło did not build Ruthenian churches, but did grant them privileges demanded by the Kiev Metropolitan, Kyprian (who held office until 1406), and by the Lithuanian and Ruthenian Princes, Symeon and Phedor Liubattovych, to protect Ukrainian churches from attacks. Thus, it is presumed that the Tserkva of St George was built in the times of Kievan Ruthenia. Over several centuries the head priests of St George's were members of the Terletskyy family. In the 16th century a descendant of this family, Lavrentiy, became Bishop of Przemysl (1528–1549). The Terletskyys were affluent people. According to the surveys of 1565–1566 and 1570 a head priest of St George's had a large field in the suburbs exempt from taxation. On 7 June 1555, by Royal decree, a newly constructed city Church of the Holy Trinity in Drohobych was annexed to the suburban Tserkva of Saint George, and its head priest, Fr Senko Terletskyi, received the approval of rights: "in our city of Drohobych the church of Orthodox rite was simultaneously built, Senko Terletskyi himself and his successors managed, owned, serviced, and governed it". The Terletskyy family is mentioned in the tax lists of the 17th century because they were owners of several houses which were occupied by different people. Some documents even declare a suburb in Drohobych owned by Fr Terletskyi. In 1612 the Uniate Bishop A. Krupetskyy remonstrated against Fr Pavlo Terletskyy.
2. In one of the chronicles of the Tserkva of the Holy Trinity there is a note about the family of a carpenter named Hryhoriy which indicates that it was he who built this church. In view of the fact that the same craftsman Hryhoriy (†1714) was a church builder in the village of Voyche in the Turkivskyy region (1680), which is allied to the church in Drohobych, he may have been one of the builders of Saint George's. Carved into the third squared-log layer of the south narthex wall are the words «Зде преставыс" младец... Антоній син Михаила пирчанского натой часъ бu[ду]чи дідазкалом прї сем хорам рок Бо AJKF [1729] мца юл# дн# И». Below, on the second squared-log layer, is another inscription: «Зде преста млцъ Антонии M[e]двежанкі рок Бжіа AJKF го». Above the first inscription there is a date: «AXOE [1675] дко». Another carved date – «AXЧВ [1692]» – can be seen nearby. The south wall features the following inscription: «Стал на бак[и?]ларии Іwанъ Стриски Рок Бжї A [J] мц# априла КД», below it there is a continuation «по св#том Юри второк за ^ца Стеф... Кобрин в том хра... ». Another inscription begins on the same level: «В том же храмh діаком Алекей Колошшинович Рок Бож A... », and continues below: «родом тутешн». In the eastern part of the south wall of the nave, near the choir, one can read: «Пристав..... жи Андрей Кочоанка Рок Бож AJ.....». In the northern part of the west wall of the nave the following date is inscribed: «AJMB [1742]».
3. The text of the inscription reads as follows: Змалована бысть хоръ сей роки Бжі#го AXЧA [1691] мца апріл за старанем брацкім конштом Григори# Прокирки». After finishing the construction of the choir loft at the turn of the 17th century, painters began to decorate it. The extant inscriptions provide information about these artists. On the choir loft to the left of the iconostasis, above the donor's portrait there is lettering in black paint: «Сий храмъ змаловалъс# за битности велеб ^ца Стефа Кобрина а за пресвитера храми с. вел. муч. Хва Гewріа Ро AJ[AI] (1711)». More information about another church founder is found on the eastern wall of the narthex choir loft, below the Crucifixion: «Змаловас" за стараніе Костантина Дучака Роки AJДІ (1714)».
4. «За старанїемъ Стефана Иваненки провhзор, Сі# їкона четири поновленіе прі#... іконописцом стараніем зась блгороднаго Михайла ±ремки Ро. Бо. AWKB». A carved inscription at the top of the north-west door states: «Сей дом Бжій подважений пhвътора лhкте новh стандерh каменнh фhляри на оуглахъ майстрове Иоанъ Илечко и Стефан Лукhвъ. За ринскихъ срhблh ЛВ. за провhзоров Иоанъ Лободич и Егнатий Лупак за старанїемъ цhлого брацтва року. Б. AWKE мца юлія дня А».
5. «Сей олтаръ созданъ зъ фундушу церкви св. Юрія за стараниемъ провhзора Ивана Кушнhра. Года 1882».

Kwiatoń
Tserkva of Saint Paraskeva

Brief history of the site

The village was founded in the 14th century during the colonization carried out by the Gładysz family from Szymbark. Its original name was Kwiatków. The first mention of Kwiatoń dates back to 1462, subsequent references having been made in 1480. Before 1480 Kwiatoń belonged to the nobleman Paweł Gładysz, who divided the property between his three sons: Stanisław, Jan and Piotr. The sons approved this division in 1480 and stated that Uście, Kwiatoń, Zdynia and Klimkówka would belong to the oldest of them – Stanisław Gładysz. Initially the village was chartered under Magdeburg law. This operation, which involved shifting the borders of the Magdeburg charter settlement towards the mountainous areas in the south, actually failed, because only a few villages existed in these regions in the 14th century. The settlement of Kwiatków presumably failed to produce permanent results, since in the 16th century the village was re-chartered under Wallachian law (as in the case of the earlier chartered villages of Brunary and Rychwałd, later renamed Owczary). A document dating back to 1359 explains that the initial failure of the settlement drive was caused by a plague; the author undoubtedly meant the Black Death, which ravaged Western Europe in 1347–1351 and was brought to the Carpathians by founders and settlers. In 1528 the village was granted privileges on the basis of the Wallachian law. The Collection Register of 1581 does not include Kwiatoń. The Collection Register of 1629 for the Cracow province specifies that the village was the property of the Gładysz family, and that taxes were collected by Ivan Maksiak, a Wallachian prince (knyaz). In the village there were two Wallachian (Russian) manors (dworzyszcze). The Collection Register of 1680 (1674) confirms the previous state of ownership. At that time, the owner of the property was Jan Tarło, governor of the Lublin province and later, the Sandomierz

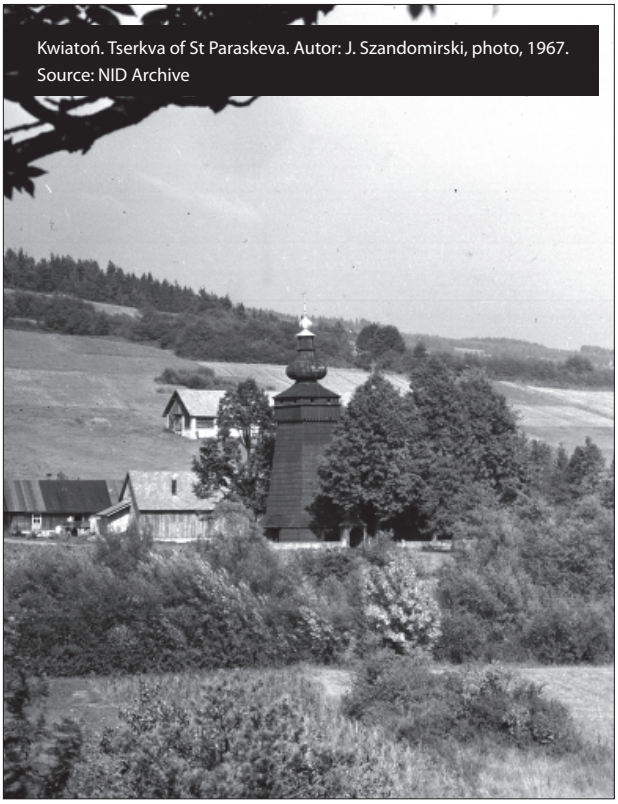


Kwiatoń. Tserkva of St Paraskeva. Autor: R. Brykowski, photo, 1964. Source: NID Archive

province. Before 1720 the village was owned by the nobleman Marcin de Rybno-Rybiński, the Standard-Bearer of Łomża. From 1720 the village belonged to Kasper of Rzepin and Marianna née Potok Wojakowska. In the 1780s the village was owned by the noble Wiktor family, of which Jan of Wiatrowice Wiktor is mentioned in documents. He inherited Uście Ruskie. In 1836 Tytus Trzecieski of Polanka bought half of the property in Uście together with Przysłop, Smerekowiec and Kwiatoń, from Franciszek Trzecieski. At the turn of the 19th century, Kwiatoń became an administrative region of the Uście Estate, whose administrative and economic centre was located in Uście Gorlickie (at that time Uście Ruskie). In 1881 Kwiatoń village had 297 inhabitants – Lemko people. In 1665 the village was inhabited by 57 persons; this number rose to 105 by 1777 and to 338 by 1879. According to J. Czajkowski, in 1785 the village was inhabited by 220 Ukrainian Greek Catholics, rising to 393 by 1890 and dropping to 265 by 1928. There was a rural school in the village at that time. The manor of Franciszek Trzecieski encompassed only 159 morgens of woodland. Peasants farmed on 492 morgens of arable land, 114 morgens of meadows and gardens, 171 morgens of pastures and 110 morgens of woodland. In 1932 the majority of inhabitants converted to Orthodox Christianity and raised a second tserkva for themselves on the border with Uście Gorlickie (the Tserkva of Saint Paraskeva was built in 1933, after 1947 it was used as a repository; in 1988 it was renovated and, having been reconsecrated in 1989, it still serves as an Orthodox church). Shortly after World War II, during Operation Vistula, most of the inhabitants of the village were displaced to various territories regained by Poland after the war. Some of them later returned. In the village, there are two tserkvas – the old Ukrainian Greek Catholic Tserkva of Saint Paraskeva, currently used as a Roman Catholic church, and the 20th-century Orthodox tserkva with the same patron.



Kwiatoń. Tserkva of St Paraskeva. Author: T. Chrzanowski, photo, 1962. Source: NID Archive



Kwiatoń. Tserkva of St Paraskeva. Autor: J. Szandomirski, photo, 1967. Source: NID Archive

Brief history of the property

The tserkva is surrounded by a low wooden fence with gates, and was built in the latter half of the 17th century (although some scholars believe that 1700 was the year of its construction). The tower on the west side was built in 1743 (this date appears on one of the wall timbers, but it is possible that it may refer only to the repair of the earlier tower). It is the oldest tower of a Lemko tserkva with a clearly determined date. The rich furnishings of the tserkva date from the 17th–20th centuries and reflect the late Baroque style. The tserkva has been renovated many times. The body was renovated in 1811, 1904, 1967 and in the 1990s, whilst the tower was renovated in 1863, 1911, 1928, 1967 and in the 1990s. In the nave, above the choir loft, there is an inscription relating to the repair of the tserkva in 1811 and its renovation in 1904. From 1947 the tserkva was used by the Roman Catholic Church and currently it is an ecumenical house of worship. It is used by the local Orthodox community and serves as an auxiliary church for the Roman Catholic parish in Uście Gorlickie.



Kwiatoń. Tserkva of St Paraskeva. Author: T. Wengrynowicz, copy of linocut, 1980. Source: V. Slobodyan

Matkiv

Tserkva of the Synaxis of the Blessed Virgin Mary

Brief history of the site

Matkiv village was situated close to the border of Ruthenia and Hungary. on the main route leading to the mountain pass across the Carpathians. For the first time the village is mentioned in a document dating from 1538 regarding the division of villages belonging to the gentry and Crown lands among the king's commissars. According to the tax register of 1589, Matkiv belonged to four members of the Matkivs'ki family, the registers of 1628 and 1640 recording that it was now the property of nine family members. The village included numerous hamlets (prysiloks) – Bahno, Mykhailivna, Berih, and Verkh. Village residents (shlyakhtychi) had always been personally free and had never been forced to carry out unpaid labour. In 1880 there were 836 villagers in Matkiv, among them four Roman Catholics, the remainder being Greek Catholics. The church in Kryvtsi was the parish centre for Matkiv and Ivashkovets. In the late 19th century the village had a private rural school. Historic documents of the 19th century record that the villagers included members of the gentry. The contemporary history of the village is memorable for the fact that a Basilian monk (Brother Mykyta) lived in a cave near the village for several years of the 20th century. As hard penal servitude in exile undermined his health in old age, he let dwellers of the neighbouring villages build a hut for him, which was more of a shelter from the wind than from severe frosts. He was a man of prayer,



Matkiv. Tserkva of the Synaxis of the Blessed Virgin Mary. Author: A. Lushpynskyy, ink, 1909
Source: A. Lushpynskyy Wooden churches in Galicia XVI-XVIII century. - Lviv: Shevchenko Scientific Society, 1920



Matkiv. Tserkva of the Synaxis of the Blessed Virgin Mary. Author: A. Varyvoda, watercolor, 1931
Source: John Hvozda. Wooden architecture of the Ukrainian Carpathians. - New York, 1978



Matkiv. Tserkva of the Synaxis of the Blessed Virgin Mary. Author: T. Obmiński, photo, 1905. Source: Museum of Folk Architecture and Rural Life in Lvov

completing almost one hundred repetitions of the rosary every day. As of 2002, Matkiv has a population of approximately 469.

Brief history of the property

There is no documentary confirmation of the date when the first church was built; however, there is evidence that a tserkva had been known in the village since the 1520s[1].

In June of 1838 masters Ivan Melnykovytch and Vasyl Ivanykovytch laid the foundations of the tserkva, as testified by an inscription[2], now obscured, on the doorpost of the southern door in the nave. At the same time as the church, a large, wooden, three-storey bell tower was built, its narrower third storey featuring an open gallery with two large arches on each side, covered by a pyramidal roof. On the initiative of a student named Volodymyr Kynovsky (Fr Markyl Kynovsky's son) a new belfry was built in 1924. It was raised on a new site to the south-west of the church[3].

By the late 19th century the church was the best example of Boyko-type architecture and attracted the attention of numerous scholars and architects.

In 1928 a small rectangular sacristy was added to the north wall of the sanctuary, the walls of the tserkva above the level of the skirt roof, were clad with board-and-batten and the roofs were covered with galvanized metal sheets. The windows were also replaced with new ones featuring arched tops. In addition, wider windows were fitted in the narthex and sanctuary, making them equal in size to the windows of the nave. Substantial repairs were carried out on the church in 1939 (the date appears on the concrete plinth wall). It was then that a new plinth wall made of stone blocks was made, and the sacristy, spanning the full length of the sanctuary's southern wall, was finished. All three of the formerly open interior roof spaces were covered with domed vaults, installed at the level of the roofs' first tier. After World War II the tserkva was closed down in 1949, but the community looked after it. In 1963 it was listed on the historic monuments register of the Ukrainian Soviet Socialist Republic under No. 516. After it was opened for services in 1989, and following repairs during which the open porch was changed into an enclosed vestibule, the walls below the level of the skirt roof were clad with board-and-batten, and the roof around the porch was dismantled, the church was reconsecrated as St Dmytro's. Its walls and vaults were adorned with painted decoration. In 2007 the northern sacristy was enlarged.

Notes

1. We know from inscriptions in the tserkva's extant collection of liturgical books that by the mid-17th century the village already had a wooden Church of the Descent of the Holy Spirit, which was later replaced by the Church of the Holy Trinity. A book of the Gospels published in 1670 by a printing house in Lviv features the following inscription: "In Anno Domini 1683, in the month of January, by the will of the Father, the help of the Son, and the commission of the Holy Spirit, the noble servant of God, Vasyliy Sozanskiy, and his wife Pheodosiya bought these Gospels to pray for his health and the forgiveness of his sins, and gave these Gospels to the village of Matkiv, to the Church of the Descent of the Holy Spirit...". In another book, entitled 'Trioda', printed in 1688 in Lviv, there is also an inscription about it having been bought for the Church of the Descent of the Holy Spirit by "the noble servant of God, Mykhail Sozanskiy, and his wife Maria". Unfortunately, it was not possible to determine exactly when the Church of the Theotokos was built. It is likely that it came into being in the late 17th century as a rural church, being a subsidiary of the older parish church (with graveyard). According to the historic records, in the 18th century the Church of the Escape to Egypt of the Blessed Virgin used lands granted to it by Yeva Matkovska Miklashevytchova and Lykash Matkovsky. In 1785, during the parish reforms under Hungarian rule, the Church of the Descent of the Holy Spirit was appointed as a subsidiary church to one in Kryvtchytsi, and the Church of the Theotokos was scheduled for demolition. However, the community paid no heed to the resolutions of the ruling commissars, and the church went on to be used as a subsidiary one. In 1831 it burnt down.
2. «Maystrowie tey budowli byli Janusz Mielnikowicz Wasyl Iwanykowicz». A three-storey Boyko school building was completed in the same year. On the main west entrance there was an inscription: «Tey swiątyni fundamenta», on the left doorpost: «Założone dnia 21 czerw. », and on the right one: «Roku 1838». In the 1840s an iconostasis and side altars were installed in the church. On the right altar of Christ's Epiphany there is a basic inscription: "This altar was created by R. B. ... Matkonsky and wife Iwana and their son Stephan Vasyl and his wife Iwana, Feodor Palkov and wife Anna and Dmyter Zhavkov and his wife Maria and other children in honour, praise and glory of the Holy Trinity Amen in the year of (1844)", and on the left altar of the Mother of God: "This altar was created by R. Bo. Ivan Ilnytsky Tslepnov and his wife Yekateryna and children Anna Yekateryna Leonty Iwan Constantyy in honour, praise and glory of the Holy Trinity Amen in the year of 1844".
3. The master craftsman Mykhailo Veklytch left a carved inscription on the doorpost of the eastern entrance to the bell tower (now missing): "In honour of the Trinitarian God, Creator of the Universe", on the left: "Anno Domini", and on the right: "1924 the day of 1/IX". On the right, in a carved rosette, the following was inscribed: "Master craftsman of this building Mykhailo Veklytch", on the left: "Due to the efforts of father theologian Volod. Kunovs'ky".

Nyzhniy Verbizh

Tserkva of the Nativity of the Blessed Virgin Mary

Brief history of the site

The distinctive feature of the village is that four mountain rivers (the Prut, Sopivka, Liuchka, and Pistynka) and two streams flow through its territory. The main parts of the village are Toloka, Oseredok, and Hora. The origin of the name Verbizh is believed to stem from the word 'verba', meaning 'willow': many willow trees grow on the banks of the local rivers. The village is first mentioned in a document dating from 1373 as Vierbiaz. In the 15th century it was divided into Horishniy (upper) and Dolishniy (lower) Verbizh. It is thought that a settlement existed here long before the first written records. Nyzhniy Verbizh as an individual village is first mentioned in chronicles dating from 1443.

The village names Vyzhnyy Verbizh and Nyzhnyy Verbizh emerged in the 17th century. During the Soviet era (1947) the names were modified according to the rules of the Russian language, becoming Verkhniy and Nyzhniy respectively. In 1739 a unit of partisans led by Mykhailo Maliarchuk operated in the village. In 1757 villagers together with partisans set fire to the estate of a local landowner. In administrative terms, according to 15th-century chronicles, the village belonged to the Kolomyia District of the Ruthenian Province of Galicia; in 1772–1854 it was part of the Kolomyia Region of the Kingdom of Galicia and Lodomeria, in 1854–1918 – part of the Pechenizhskyi District of the Kolomyia Region of the Kingdom of Galicia and Volodymyria; from November 1918 to May 1919 it was part of the Pechenizhskyi District of the Kolomyya Region of the West Ukrainian National Republic, and in 1919–1939 – part of the Kolomyya District and later the Pechenizhskyi District of the Stanisławów Province, Poland. In 1934 Nyzhnyy Verbizh became part of Verkhniy Verbizh. In 1925 the population of the village comprised 1220 Ukrainians, 38 Jews, and 22 Roman Catholics; in 1931 there were 1299 people resident in 321 households. In 1939 the village was inhabited by 1355 Ukrainians, 10 Poles, and 5 Jews; in the year 2000 there were



Nyzhniy Verbizh. Tserkva of the Nativity of the Blessed Virgin Mary. Author: Vladimir Olhom'yak, photo, 1981. Source: V. Slobodyan

1542 people living in 520 households. Nowadays Nyzhnyy Verbizh is a large village run by a council which is also responsible for another village – Sopiv. It has a population of 1932. In 2009 a School of Art was opened in the village.

Brief history of the property

The tserkva was built in the period between 1808 and 1810 as a five-storey Hutsul-style construction. The inscription[1] on the doorpost of the southern door leading to the narthex records this event. The idea of building the church was a joint project undertaken by a builder, a miller and a carpenter from Verbizh, Hryhoriy Semenyuk, who, with his own hands and at his own expense, built it on oak sill beams, using fir timber for the rest of the building. He also acquired the church furnishings at his own expense. Franz I, Emperor of Austria, expressed a wish to recognize his efforts by awarding him the gold civil medal of merit, as was reported in the newspaper Gazeta Lwowska. Semenyuk also paid for the tserkva's magnificent iconostasis, which is Baroque in form, but features icons in the Neo-Classicist style.

The old church was sold to the village of Sheparivtsi near Kolomyya in 1812, where it stood till 1876. The interior walls of the church in Verbizh were lined with linen and covered with decorative painting imitating drapery and architectural details, such as windows and banisters. In 1937 a concrete wall was raised around the church grounds and brick-built stairs leading up from the road were installed. After World War II the church was substantially remodelled in 1956 by a village master craftsman – Stepan Marysyak. He reinforced it with additional structures, moved the choir loft from the east wall of the narthex to the west wall, and replaced the shingles covering the domes and the roof over the main entrance with sheet metal. In the late 1980s the tserkva was adorned with new painted decoration with separate pictorial images executed on pasted linen. In 1990 the walls were clad with sheet metal adorned with embossed and chased decoration including images of saints. That very year the open porch at the eastern entrance to the narthex was transformed into an enclosed porch. The building was provided with central heating, the boiler being placed in a special annexe to the east of the church, alongside the enclosure wall. In 1991 the church was included on the local list of historic monuments of the Ivano-Frankivs'k Region under No. 825-M (No. 110933 in the national register).

Notes

1. «Си# церковъ ста# храми Рождества Прті# Бдцы на честь и хвалу Божію за ^пущеніе грhхов и спасеніе душ мол"щихс" христи"н е за стараніем сооружена титора Григора Семонюка і прочих провізоров Року Бж АWИ 18. 8 [1808] місац ма" дн" З». However, somewhat earlier, in 1797 a new wooden bell tower was built, which also has an inscription on its doorpost: «Си" цвоница сожржис# роки Божі" АЧЗ мц" ма" дна КА».

Owczary
Tserkva of Our Lady's Protection

Brief history of the site

The village was founded in 1332 on the basis of the German law, probably by German settlers; until 1949 it bore a name of German origin – Rychwałd ('Rich Forest'). In 1404, together with other local villages and the town of Gorlice, the village belonged to the Karwacjan-Gorlicki family who were descended from Cracow's wealthy elite. The property in the Biecz land was purchased by them or received in the form of a gift from the king. The settlement drive failed, because only a few villages were effectively settled in these regions in the 14th century, and the original charter proved unsuccessful, so the village was re-chartered on Wallachian law (see reference in Annexe I) in the 16th century. It belonged to the Karwacjan-Gorlicki family. Rychwałd Górny was also granted a new Wallachian charter in 1417, and the village was settled by a Lemko community.

Apart from ensuring that there was an appropriate number of settlers and collecting taxes from them, the head of the village was also obliged to build houses of worship for them. Once he had built them (which was the only way to ensure that the village retained its peasant population), he was also free to administrate these buildings as he saw fit. A group of villages belonging to one owner was supervised by the krajnik – the governor of the Wallachian province. The Wallachian population paid land rent to the owner in kind, not in money.

In 1608 the office of sołtys (head of the village) was probably held by the minor gentry. In the mid-17th century, the village was owned by the Calvinist nobleman Stanisław Rylski, and in the 18th century (1785) it was the property of Aleksander Łętowski.

The local parish tserkva[1] belonged to the Przemyśl Diocese, Biecz Deanery, and included the village of Siary. The first migration took place during the initial phase of World War II. By 1941 a few thousand Lemkos, mostly poor families from Rychwałd and other villages, moved to the east.



Owczary. Tserkva of Our Lady's Protection. Source: National Digital Archives

This was the result of an agreement between the Soviets and Germans. After the German attack on Russian territories in June 1941, some of the Lemko villagers returned. During Operation Vistula, from 11 to 15 June 1947, 55 persons were displaced. In 1948 the name Rychwałd was changed to Owczary. Set on a hill rising some 300 m above the beautiful wooden tserkva is a cemetery dating back to World War I, which was designed by Hans Mayr. Nowadays only a few obliterated Lemko gravestones remain. The central element of the cemetery is a large wooden cross with a metal roof. Those buried here include 74 Austro-Hungarian soldiers (including Jews) and eight Russian soldiers. The village area abounds in old crosses made of stone and cast iron. Currently in the village there is a large private farm specialising in horse and sheep breeding. The village layout, which probably dates from the time of the Wallachian settlement charter, survives to this day.

Brief history of the property

The current tserkva was built in 1653[2] (at present it serves as a Roman Catholic church). The original sanctuary was replaced with the current one in 1701. A vestry was added around 1710. The tower over the narthex was erected in 1783 by the master carpenters Dimitr Dekowekin and Teodor Rusynko[3]. The narthex was transformed and enlarged to the width of the nave in 1870 (for this reason, the posts of the church tower are located inside it). In the 19th and 20th centuries, the tserkva was renovated many times (1880, 1886, 1911, 1926, 1938). In 1935–38 a wall painting was added on the 950th anniversary of Russia's conversion to Christianity. Since 1947 the tserkva has been used by the Roman Catholic Church as a branch of the parish in Sękowa; however, when the Lemko population began to return here after 1956, Ukrainian Greek Catholic masses were also said occasionally. Only since 1988 have Ukrainian Greek-Catholic masses been said here regularly.

According to a report dating from 1979 the building was in a poor state of repair: "Generally neglected. The base is slightly crumbled near the vestibule on the southern side. The foundation near the narthex on the northern side has become slightly rotten. The board-and-batten cladding of the walls has been destroyed in many areas, e. g. near the vestibule on the northern side, near the sanctuary on the eastern side, near the nave from the south, and in the south-east corner. Broken gutters near the nave and vestry from the north".

Having undergone multiple adaptations and repairs, the tserkva is now far removed from its original layout. Originally, this outstandingly beautiful tserkva consisted of three parts, with a clearly delineated sanctuary, nave and narthex, but today it seemingly consists of two parts: a large nave extending into an enlarged narthex. The rough stone perimeter wall incorporates a plastered and whitewashed two-storey masonry gate surmounted by a belfry. Built in 1928, it is square in plan with a tent roof and a spherical dome. A second gate is made of wood, with a tent roof and a small dome. The church graveyard features an early 20th-century headstone with a Latin inscription. In the 1980s, thanks to the efforts of the parish priest from Sękowa, renovations were carried out, including the replacement of the sheet-metal roofing with shingles. The last major episode of renovation work took place in 1995. In that same year the tserkva in Owczary and the church in the nearby village of Sękowa received the prestigious Prix Europa Nostra award for exemplary restoration of a historic building.

Notes

1. A document from 1889 lists 142 houses in the village and 6 houses in the manor estate, which belonged to Edward Miłkowski at that time. Owczary had 914 inhabitants, among them 93 Roman Catholics, 800 Ukrainian Greek Catholics and 21 Jews. The estate consisted of 11 morgens of arable land and 647 morgens of woodland. Other inhabitants had 604 morgens of land, 252 morgens of meadows, 1693 morgens of pastures and 425 morgens of woodland. In total, the village consisted of 3632 morgens, and was one of the biggest villages in this area.
2. This date is carved over the western portal, which is one of the oldest parts of the building, together with the nave (date with a Latin inscription: A[N]NO D[OMI]NI 1653).
3. Their painted signatures are still visible on structural components of the tower chamber.

Potelych

Tserkva of the Descent of the Holy Spirit

Brief history of the site

Telych (later Potelych) is first mentioned in the Galician-Volhynian Chronicle as the place where Daniel, King of Ruthenia stayed in 1262. In 1498 Potelych was granted a Magdeburg charter. It reached the height of its development between the late 15th and late 16th centuries. It became one of the larger economic centres of the Belz Province. Famous potteries, glassworks (two of them), a brewery, a distillery, and a beeswax industry were located there, as were numerous trade guilds, including those of textile workers, furriers, shoemakers, saddle makers, blacksmiths, and coopers.
At that time the city had four Eastern Orthodox churches and a Roman Catholic one. During the Tartar attack in 1502 it was partially ravaged by fire. In that same year the Polish king Alexander Jagiellon exempted the city from paying taxes (for six years), customs duties (for two years), and licencing fees for alcohol (for one year). In 1519 the city was granted the privilege to hold trade fairs. The privilege and Magdeburg charter were renewed by King Sigismund I in 1523. Because of the fact that many of the city's Rusyn inhabitants belonged to the Orthodox Church, the king decreed that one Rusyn advisor should be present among the three Roman Catholic ones, and that another one be a member of the city's judicial body. King Sigismund II Augustus, wishing to improve the lives of the city's inhabitants, exempted them from paying customs duties throughout the country in 1552. In 1603 King Sigismund II Augustus prohibited the head of Potelych from violating the rights of its citizens.
In 1615 he ratified the statute of the potters' guild, which was later confirmed by John Casimir in 1649. In 1655 the city was ransacked by the Cossacks (led by Bohdan Khmelnytsky) and their ally – Russian troops. Far greater damages were inflicted on Potelych between 1655 and the 1660s, during the Polish-Swedish Wars. The city's revival was supported by the confirmed privileges issued by King John III Sobieski in 1675. In 1766, 150 taxpayers lived in Potelych occupying only 20 fields of the 119 that had existed there previously. After being annexed by Austria in 1772, Potelych was incorporated into the Zhovkva Region. From the early 19th century, economic revival began with the opening of a pottery,



Potelych. Tserkva of the Descent of the Holy Spirit. Author: A. Lushpynskyy, pencil, 1909.
Source: A. Lushpynskyy Wooden churches in Galicia XVI-XVIII century. Lviv: Shevchenko Scientific Society, 1920

which remained in existence until the end of the century. In 1880 the city numbered 613 houses and 2870 inhabitants. After World War I it became part of the Republic of Poland and was a part of the Rava-Ruska District of the Lviv Province, having been demoted to the status of a town. In 1921 there were 633 houses providing homes for 3371 people. After World War II Potelych became part of the USSR. Its status was downgraded to that of a village of the Nestoriv District of the Lviv Region. In 1978 there were 663 houses with 3131 inhabitants.

Brief history of the property

According to legend the Potelych church was built by the city's potters on Pidhirya Hill. It is believed that the church was founded in 1502, but there are no extant historic records relating to this event. A document dating from 1555 mentions that an earlier Church of St Boris had stood on the site of the Tserkva of the Descent of the Holy Spirit. Taking into account this document it can be surmised that the church was founded in 1555, or even earlier. The date of 1502 appears in the records of the Przemyśl Diocese in relation to the devastation of the city during the Tartar invasion of 1502. In that same year a single-towered church was built. It had a tripartite ground plan, in which the square nave was wider than the adjacent polygonal sanctuary and rectangular narthex. It was probably then that the first iconostasis was installed. The inscription on the north wall of the nave reads that the church walls were decorated in 1628. A new iconostasis was fitted in the latter half of the 17th century. An inscription was noted on the frame of the patronal icon (now lost)[1]. Thanks to the efforts of the priest Mykhailo Durkalevych the church was restored in 1718 by master Kazimir Dominikovych, a fact attested by a carved inscription[2] on the second beam of the north wall below the nave lantern. Further restoration work was carried out by the same master in 1736. There was a contractual agreement (kept in the parish archive until World War II) in which Dominikovych wrote about the work he had done. First of all he replaced nine sill beams. He built a new, small dome and a lantern with four windows over the nave. The old tented roof was reshingled. The lantern windows were ornamented. The small dome was surmounted by a cross set on a small green copper sphere. The cross was skilfully made by blacksmiths from Nemyriv. The lanterns were repaired. The same master installed four small windows in metal frames which were also made in Nemyriv. He repaired the front section of the building's skirt roof and three porches. A new roof was raised over the narthex and the one above the sanctuary was repaired. The outer walls, nave w alls and south door were also repaired. This restoration work did not alter the building's original appearance. The description of the nave and narthex penned by a visitor to the church corresponds to that recorded in the master carpenter's report, though the visitor mentions an additional interesting detail: there was only one window in the sanctuary, which had no dome. There is documentary evidence that the church was visited in 1739 by the Bishop of Holm, Feletsian Volodkevych[3].

The bell tower of the Tserkva of the Descent of the Holy Spirit was built at the same time as the church. In 1736, while repairing the church, Kazimir Dominikovych installed nine new posts in the belfry, restored its foundations, and roofed it with shingles. At the same time he made a new wicket gate and repaired the old one, surmounting it with a cross set on a crescent moon.

In 1753 fresh restoration of the tserkva was undertaken. The foundations were replaced, the sanctuary was covered with a new dome, new windows were installed in the sanctuary, and the skirt roof, the west door and the south door were repaired. A mark from the old roof found on the sanctuary's west wall probably relates to this event. The east nave wall was redecorated with a mural during the same year.

The next episode of rebuilding happened in 1831: the lantern windows above the nave were selaed up, the walls of the nave and narthex were reinforced with the timber posts, and the bell tower roof was clad with sheet metal. At the end of the 19th century the mural on the east wall of the nave was repainted. During the repair works of 1909 and 1923 all of the shingles on the roofs and walls were replaced with sheet metal. In 1942 the church was closed down. In 1959–1960 restoration and reconstruction work was undertaken. In 1963 the tserkva was listed in the monuments register of the USSR under No. 530.

In 1970–1972 a restoration project devised by Bohdan Kindzelskyi and Ivan Mohytycha was carried out. The metal covering the roofs and walls was replaced with shingles. Inside, the timber post reinforcements were removed from the walls revealing a mural. The damaged components of the building's log structure were replaced. A unique 17th-century wall painting was restored by P. Voytko, N. Slipchenko and R. Yusum. Subsequent restoration and conservation of the wall painting was undertaken by conservators from the Ukrzakhidproektrestavratsia Institute (Iryna Melnyk, Lyuba Chorna, Nadia Skrentovych, and Natalia Slipchenko) in 1996–1997. In 2007 the bell tower was reinforced with new supports and restored under the supervision of Ivan Bukhanskyi.

Notes

1. This icon, depicting the Descent of the Holy Spirit, bore an inscription stating that it had been donated to the church by the priest Hryhoriy Pankevych and his wife in 1670. A new patronal icon for the Deisis of the iconostasis was painted by Ivan Rutkovych, an artist from Zhovkva, in 1683. An icon of Christ Pantocrator features the following inscription on its frame: «Р. АХПГ (1684) септеврі# 4 (Д)».
2. «АЛИ РокU: Михаилъ ДUуркалевичъ презвитеръ Ст. Дха Рисовалъ Казимиръ тесл#».
3. The following is a description of the church from the visit of the Bishop in 1739: "The church walls and roof are good, there are three iron crosses on it; a bell tower of four bells and an iron cross is splendid as well. There are two entrances to the church: the first one, from the west, has two hinges across the grated door with two locks and two fine padlocks. The second door, to the south, has two hinges across the grated door. There are two panel windows facing to the north and south; in the large sanctuary there is a window in a wooden frame with grates nailed from the outside. In the upper part of the nave there is an east and south window. Under the very dome there are four windows in a metal frame. In the narthex there are two wooden framed windows to the south and north. It was founded more than 184 years ago".

Powroźnik

Tserkva of Saint James the Less, the Apostle

Brief history of the site

The first mention of Powroźnik in written records dates back to 1395. Earlier there had been an ancillary settlement named Powroźniki situated at the foot of Muszyna Castle. In 1391 King Ladislaus II Jagiełło issued a deed of donation for Bishop Jan of Radlice, according to which Powroźnik was the name of a small town near the castle (present-day Muszyna); however, the authenticity of this document is dubious. Presumably, at the moment when Muszyna was granted a town charter under King Casimir III the Great, the settlement was transferred to this site. In the 16th century, Powroźnik was re-chartered under Wallachian law; at the same time, one of the four glassworks within the bishop's estate was built there. Powroźnik received its charter on 3 March 1565, when the Bishop of Cracow, Filip Padniewski, granted Nazar Warchacz a privilege allowing him to found a village on the River Powroźnik in the bishop's Muszyna Estate, and entitling the beneficiary to settle twenty peasants in that village. The Ukrainian Greek Catholic parish in Powroźnik was endowed by Bishop J. Zadzik in 1637. In the 19th century, the village's development was aided by the proximity of Krynica, the railway proving to be a further advantage. In 1936 the village numbered 1290 inhabitants, mainly Ukrainians, and had a two-grade school with Ukrainian as the language of instruction, and a reading room with books in Ukrainian. During World War II, Powroźnik was



Powroźnik. Tserkva of St James the Less, the Apostle. Autor: T. Chrzanowski, 1961, photo. Source: NID Archive



Powroźnik. Tserkva of St James the Less, the Apostle. Author: A. Valyvoda, Watercolor, 1943.
Source: John Hvozda. Wooden architecture of the Ukrainian Carpathians. - New York, 1978.

a location on the route used by Lemko couriers. In 1940, under German pressure, around 100 Lemkos emigrated from Powroźnik to Ukraine. Then, during the Operation Vistula campaign in 1947, 451 persons were displaced from Powroźnik. The deserted lands were resettled with a Polish population which arrived from Poland's former eastern borderland territories (Kresy) and from villages of Subcarpathia.

Brief history of the property

Construction of the present-day tserkva was finished on 5 October 1600[1]. The tserkva bell was probably cast in 1615. At that time there was only a chaplain's office in Powroźnik, and Andrzej Miejski, the priest managing the tserkva, was granted permission in 1637 by Bishop Jakub Zadzik to buy 1 łan of land as an endowment for the future parish. This is probably the reason why Andrzej Miejski commissioned the lavish polychrome painting arranged in several tiers. In 1643–1644, as a result of the reconstruction of the eastern part of the tserkva, the polygonal sanctuary was moved and replaced with a slightly higher, rectangular sanctuary, a wider opening being made in the wall separating the nave from the sanctuary. The former sanctuary was used as a vestry. In the present-day sanctuary, three deep incisions forming a triangle are visible on the beams of the nave's east wall. They represent the sockets of the original sanctuary's wall timbers. In 1646 the upper chapel over the narthex was consecrated. It is believed that the present-day tower was added in 1778–1780. In 1814, after a flood, the tserkva was translocated from the river bank to its current site, i. e. the former cemetery area. At that time, major works seem to have been carried out in the western part of the building. The choir loft near the west wall of the nave was dismantled, as was the chapel above the narthex. One half of the floor of this chapel was left and used to build a new choir loft, which is still extant. The window in the nave was enlarged. In the 1930s the roof was covered with sheet metal. In 1945 half of Powroźnik's inhabitants (Ukrainian Greek Catholics) left for the USSR, whereas others were displaced to the western parts of Poland in July 1947. In 1951, a Roman Catholic parish was established. In 1947 the lowermost section of the iconostasis was dismantled, and its fragments were stored in the sanctuary, behind the main altar. In 1951, by consent of the Bishop of Tarnów, the Ukrainian Greek Catholic parish in Powroźnik was abolished and a Roman Catholic parish was founded. In 1960, the Monument Conservation Workshops State-Owned Enterprise (PP PKZ) in Kraków began to carry out systematic conservation of the tserkva's furnishings; the shingle cladding of the building's roofs and walls was also restored. In the 1990s the wall painting in the vestry underwent conservation treatment.

Notes

1. This date is included in the foundation inscription which was positioned in a conspicuous place in the sanctuary even before the polychrome decoration had been completed. It appears at the knee-level of an image of the Crucifixion. An inscription featuring the year 1604 is carved into the south wall. In 1623 an icon of the Last Judgement was painted by Pawlenty Radomski; it was commissioned by Tomasz Powroźnicki, head of the Muszyna Estate and the Powroźnik Commune.

Radruż
Tserkva of Saint Paraskeva

Brief history of the site

Radruż is one of the oldest settlements in the area of Lubaczów. It was mentioned for the first time under the name of Nadruscz in 1444, in the document under which the village of Horyniec was granted to Piotr Pieczykur from Wilcze by the Mazovian duke Władysław I. However, the village must have already existed for some time, as suggested by settlement drives carried out by the Mazovian duke Siemowit IV in the Lubaczów region, starting in the 1420s. After the incorporation of the Bełż land into the Polish Crown in 1462, Radruż became part of the Lubaczów Starostwo belonging to the royal domain. The village was chartered under Wallachian law in 1543.russians were the predominant ethnic group in its population. In the 16th century, the village was mentioned in documents as Zadruż and Radrus. According to inspections of Crown lands carried out in 1565, it was a village with a high demographic potential reaching a level of approximately 500 persons, and had a well-developed economic infrastructure. The most common occupations among village inhabitants were related to agriculture, cultivation and beekeeping. Documents from the 16th and 17th centuries also mention innkeepers, a miller, a priest, a blacksmith, a turner and a carpenter. In the early 17th century Radruż developed a bog-iron extraction industry and probably also a glassworks. In the 1620s the settlement suffered heavy material losses as a result of Tartar invasions in 1621, 1623, 1624 and 1629. Further destruction took place in Radruż during the Swedish Deluge from 1655 to 1657, and in 1672, when Tartar troops invaded the village for the last time. After the first partitioning of Poland in 1772, the starostwo in Lubaczów ceased to exist, and Radruż itself was incorporated into the lands of the Austrian monarchy. In 1785 Radruż was inhabited by more than 1600 people, of which around 97% were Russians. In the early 1820s the village was acquired by Piotr Dobrski and remained in the hands of various private owners (Jan Szwajkowski, Leo Borowski, Jan Starowiejski, Kazimierz and Brunon Ignacy Andruszewski, Wacław Toczyski, Jan Jaworski, Leszek Majewski, Bolesław Targowski, and the Wojakiewicz family) until World War II. In the 1920s the village had a working distillery, two inns and a mill. In 1926 an elementary school and a community hall were erected in the centre of the village. As a result of the Polish-Soviet border agreement in August 1944, Radruż was divided between Poland and the Ukrainian Soviet Socialist Republic. The western part of the village, including the tserkva complex and the manor house, were situated on the Polish side of the new frontier. During conflicts with the Ukrainian underground in 1944–1947, the village suffered heavy material and human losses, which were further exacerbated by the resettlement operation. In June 1946, after the displacement of a large part of the Ukrainian community, most of the village buildings were burned down by formations of the Ukrainian Insurgent Army (UPA). The remaining Ukrainian population was displaced in 1947 to the western and northern territories of Poland as a result of Operation Vistula. After the end of Operation Vistula, only 115 Poles remained in the village. In spite of the post-war reconstruction process, the demographic and economic potential of Radruż remained at a very low level.

The first fifty years in the history of Radruz coincided with a period of religious conflicts that had spread as a result of the Union of Brest, proclaimed between the Eastern Church and the Latin Church in 1596 in the Republic of Poland. The Tserkva of St Paraskeva is important from a historical perspective.

Brief history of the property

The first certain information about the Radruż parish and tserkva appears in the Collection Register of 1531, when the building was described as deserted, probably as a result of the Tartar invasion of 1524. The absence of other historic records makes it difficult to ascertain whether the said tserkva was the first or one of the subsequent versions. Also, there is no unanimity among researchers as to the time of construction[1] of the present-day building.

An important piece of dating evidence is the polychrome painting on the east wall of the nave, which is securely dated to ad 1648, thus providing a terminus ante quem for the construction of the tserkva.comparative tests relate the tserkva to a group of 16th-century churches from eastern Roztocze (e. g. Gorajec – a tserkva built in 1586, Wola Wysocka – a tserkva built in 1598, Potelych – the Tserkva of the Descent of the Holy Spirit built in the 16th century). Due to the almost complete lack of historic documents, it is only possible to present a superficial view of the history of the Radruż tserkva and the village itself for the entire 17th century. Extant material evidence (e. g. signed components of the church fittings) can be of certain help here, making it possible to determine the time of execution of the aforementioned painting, and – at least partly – the iconostasis which was enlarged over many years, from the second quarter of the 17th century (the year 1647 appears on the Holy Door, and 1699 on the Deisis) to the mid-18th century. Conversely, notes left on the margins of 17th- and 18th-century liturgical books from Radruż offer scraps of information about who they were donated by – mainly several generations of the Dubniewicz family from which mayors of Radruż came. An inspection report on Radruż parish carried out



Radruż. Tserkva of St Paraskeva. Poland / Autor: Z. Postępski, photo, 1969. Source: NID Archive

in the first half of the 19th century records the abduction of Maria Dubniewiczowa, wife of the then mayor, by Tartars in 1672. During that invasion, Radruż parish must have suffered heavy damages, because King John III Sobieski renewed its foundation by a document issued in 1682 in Jaworów. At the beginning of the 18th century, a second house of worship – a wooden chapel of St Nicholas – was raised in Radruż. It was managed by a separate priest. This did not, however, result in the division of the village into two independent parishes. The text of the inspection report from 1743 states that the tserkva was in a bad condition and that the old parish tserkva with a bell tower above the narthex

"required major repairs". The repair of the tserkva undertaken in the third quarter of the 18th century, which was probably combined with its partial reconstruction, must have improved the condition of the building, since a note from 1781 states that it was "exceptionally good", another note from 1789 affirming that it was "still strong". It was probably at the time of this repair work, carried out between 1761 and 1781, that the original bell tower over the narthex was dismantled and the external arcades were reconstructed. It is also probable that during that time a free-standing bell tower, which is not referred to in previous inspection reports, was built. At the same time, the inspection report of 1781 notes the poor condition of the bell tower and the perimeter fence surrounding the tserkva. This suggests that the tserkva may have had simple timber-and-earth fortifications and served as a refuge for local inhabitants. Around 1825 the wooden fence enclosing the tserkva complex was replaced with a stone wall, which was described in the inspection report of 1825. This report also mentions the replacement of the shingle roofing of the bell tower and the damage of the tserkva roof. At the beginning of the 1830s, weakened structural elements made the tserkva into a potential hazard for parishioners. Repair works carried out in 1832 and subsequent years (till 1845), thanks to the efforts of the local priest Bazyli Sierociński, led to a significant improvement in the condition of the building. The choir loft in the nave was probably rebuilt at that time. Situated in the eastern part of the tserkva complex, and made of stone, the mortuary chapel – called the Deacon's House – was presumably erected in the latter half of the 19th century, because it was not marked on the detailed cadastral map of 1854, nor was it mentioned in contemporary inspection reports (previous inspection reports state explicitly that there was no mortuary).

At the end of the 19th century, the Andruszewski family (local landowners) created an underground family crypt near the tserkva and placed a stone cross over it. Presumably at the beginning of the 20th century, some of the tserkva roofs were covered with sheet metal. In 1927 the openings in the iconostasis were reworked and minor repairs were carried out on the building (including replacement of shingles and cladding parts of the roofing with sheet metal). Near the southern stretch of the boundary wall, a wooden tied cottage was built (no longer extant). At the end of the interwar period, the church was in good condition. After 1944, following the displacement of Ukrainians, the tserkva was deserted. In the 1940s it was probably used as a watchtower by Frontier Protection Forces. At the end of the 1940s and beginning of the 1950s, it was also used periodically as a Roman Catholic chapel. The complex gradually fell into ruin. According to data from the 'Statistics of the Metropolitan Curia in Lubaczów, 1949–1956', held at the Lviv Archdiocese Archives in Lubaczów, the tserkva in Radruż "suffered heavy damages, i. e. the entrance door lock was broken, windows were smashed, the roof was pierced during an attempt to get to one of the windows, many items of equipment were plundered or destroyed". In 1959 it was taken over by the State Treasury. In 1959–1960 protection measures were undertaken. At the beginning of the 1960s, the level of damage to the tserkva was estimated as follows: foundations – 60%, external walls – 20%, internal walls – 20%, false vaults – 25%, ceilings – 20%, roof structure – 30%, roofing – 10%, woodwork – 15%, facing of blind arcades – 65%. Between 1964 and 1966 major repairs were carried out on the entire tserkva complex. The work carried out on the tserkva included: construction of new foundations, partial replacement, piecing-in and impregnation of sill beams and wall timbers, replacing shingle cladding of walls and roofs, provision of a drainage system and paving of the immediate surroundings. During conservation and repair works, original figural and ornamental polychrome decoration was found under the iconostasis. Currently dated to the 17th century, the painting underwent conservation treatment. In the bell tower a new plinth wall was laid, the decayed parts of the sill beams and posts were replaced, missing struts and angle braces were reconstructed and the shingle skirt roof that had originally been present around the bell tower was restored. Due to an absence of iconographic evidence, the entrance to the bell tower was shaped according to a new design. At the same time, repair and conservation work was carried out on the mortuary building, enclosure wall and gates. During this work, the ruined mortuary was partly reconstructed, with a redesigned roof. The perimeter wall was renovated and partly reconstructed: missing elements were added and the crown of the wall was rebuilt, the southern stretch of the wall was reinforced with buttresses and the entire circuit was capped by a shingle roof. Conservation procedures were also carried out on two gates in the boundary wall and a path paved with stone slabs was laid along its inner perimeter. From 1986 to 1991 the Museum in Lubaczów took care of the tserkva. The complex was subsequently entrusted to the County Starosta's Office in Lubaczów, and since 2010 it has been owned by the Museum of Poland's Eastern Borderlands in Lubaczów. In 1994 the bell tower was renovated (the shingles covering the roof and walls were replaced) and the boundary wall was capped by a wooden roof, whilst in 1996 the shingle roofing of the tserkva was partly replaced. In 2000–2001 the shingle roofing of the tserkva was partly replaced, several sections of the damaged shingle roofing of the bell tower and the roof capping the perimeter wall were repaired, and in 2002 the shingles on the roof of the mortuary chapel were replaced.

Notes

1. Most scholars believe that the building was erected at the end of the 16th century, or in the first half of the 17th century. The 'Inspection of the Lubaczów Deanery' (Wizytacja dekanatu Lubaczowskiego) of 1761 records that "the present tserkva is very old, and nobody knows by whom and when it was founded, as there is no evidence".

Rohatyn

Tserkva of the Descent of the Holy Spirit

Brief history of the site

The city of Rohatyn is situated at the crossroads of routes leading to Halych, Lviv and Ternopil. Evidence of two large White Croatian towns (6th–8th centuries) was found near Rohatyn at the villages of Pidhoroddya and Lykovyshche. One of them is likely to have been Old Rohatyn. Documentary evidence about early Rohatyn can be found in the charter of Pope Boniface IX of 15 May 1390. It mentions that Vladslav Opolsky, ruler of Galicia, granted a number of lands including "the city of Rohatyn" to the newly founded Galician archbishopric. There used to be a village named Phylypovychi on the territory of present-day Rohatyn. Rohatyn's town charter is confirmed by two royal privileges dating from 14 August 1415 and 27 May 1419 respectively. It was issued by Volchko Presluzhytch who endowed the settlement with the Magdeburg charter. In the 16th century the city became an important handicraft and trade centre. The central part of the city with the main square was built at that time. Historic records of the 16th–19th centuries give some indication of Rohatyn's social structure[1].

The city's largest buildings were the Tserkva of the Nativity of the Blessed Virgin Mary and a Roman Catholic Church of St Nicholas. Within the city, not far from the Lviv Gate, a Dominican friary and church were founded in 1614 (and closed down in the late 18th century). the After World War II Rohatyn became a district centre of the Ivano-Frankivs'k Region. In 2001 the city numbered 8800 residents.

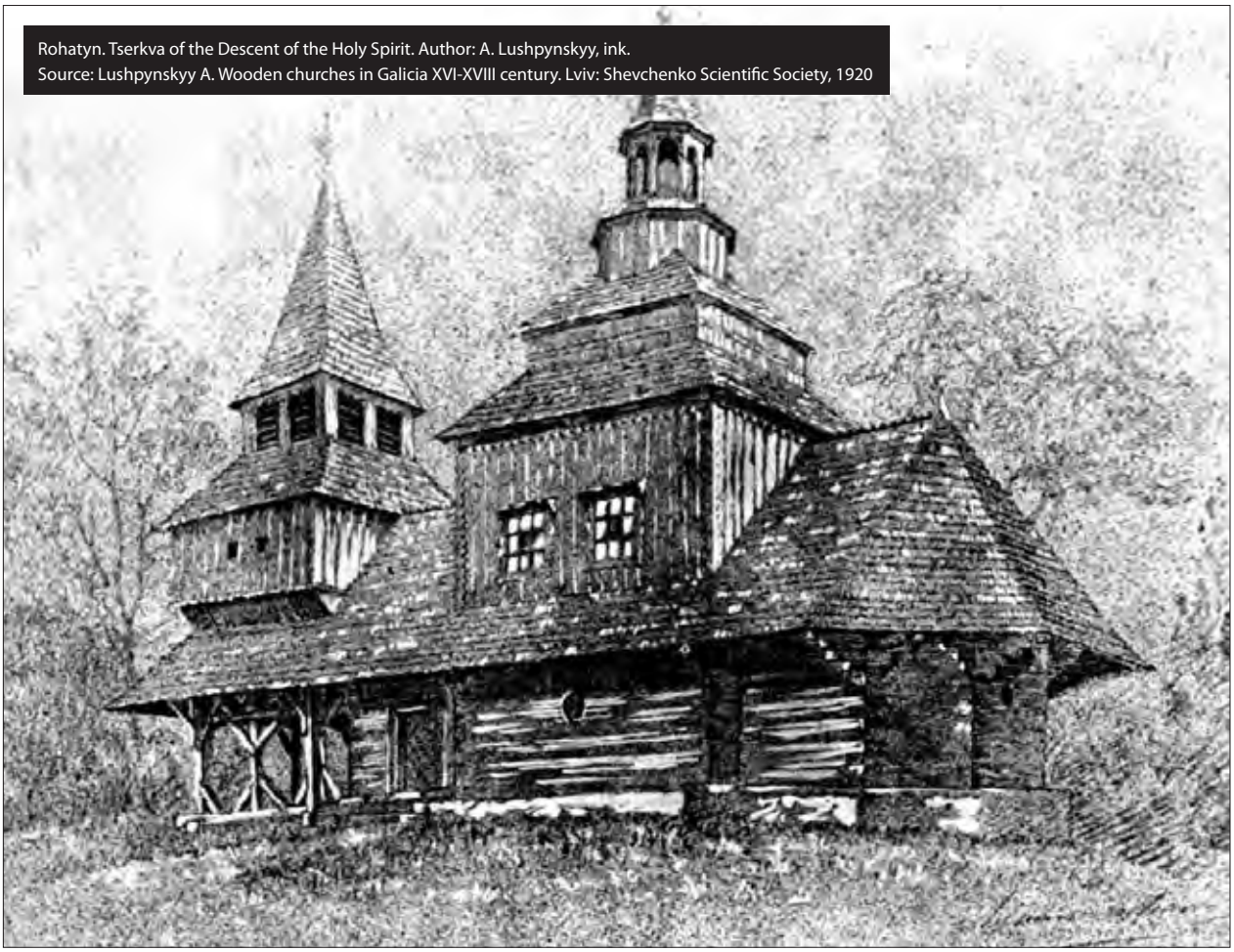
Brief history of the property

For the first time the priest of the suburban church on the New Bridge is mentioned in documents dating from 1564[2]. Hitherto the year of 1598, found inscribed on the inner north side of the nave, has been quoted in scientific literature as the year when the tserkva was founded. However, the newest investigations and recent dendrochronological analysis of the structural timbers point to a remarkable date – 1492. Thus, the church is actually the oldest preserved wooden church in Ukraine.

In 1650 a beautiful Renaissance iconostasis was installed, which is one of the most precious monuments of Ukrainian art. A full description of the church was penned by a visitor, Fr Mykola Shadursky, in 1760[3]. In 1886–1887 repairs were



Rohatyn. Tserkva of the Descent of the Holy Spirit. Photo, 1907. Source: National Museum in Lviv



Rohatyn. Tserkva of the Descent of the Holy Spirit. Author: A. Lushpynskyy, ink.
Source: Lushpynskyy A. Wooden churches in Galicia XVI-XVIII century. Lviv: Shevchenko Scientific Society, 1920

carried out under the supervision of a group of conservators from Eastern Galicia. The church and its iconostasis were designated as historic monuments and registered by the authorities of the Austro-Hungarian Empire.

The next repairs were effected in 1895. The restoration of the church was supervised by the Lviv architect Mykhaylo Kovalchyk. The iconostasis was attended to by the artist Yulian Markevytch. Before that, in 1885, the iconostasis was shown at an archaeological exhibition in Lviv. Minor reconstruction work, that included altering the form of the nave roof and the roof above the sanctuary, was carried out in the early 20th century. The church's shingled roofs were repaired in 1941 and 1949. The tserkva was closed down in the early 1960s. In 1963 it was listed as a historic monument of the Ukrainian Soviet Socialist Republic under No. 243. In 1980–1982 restoration work was carried out under the guidance of the architect Ivan Mohytytch. The iconostasis was restored in 1980–1981 by a group of conservators consisting of Yaroslav Movchan, Nina Prysyazhna, Nadya Skrentovytch and Yevhen Kurmakovy. Since 1983 the tserkva has served as a subsidiary branch of the Ivano-Frankivs'k Art Museum. From time to time regular maintenance work is carried out, e. g. replacement of roof shingles and renewal of board-and-batten cladding on the bell tower.

Notes

1. In correspondence dating from 1572 we read that "In the old city (surrounded by a fence) there were 115 landlords, 18 shopkeepers, and 36 citizens on the embankment, and in the new city: 100 landlords, 11 shopkeepers". By 1578 the city occupied 8½ fields, and was inhabited by 44 craftsmen, 2 horse merchants, 12 millers and petty merchants, and 3 priests. Correspondence dating from 1765 mentions Christian landlords – 301, Jews – 125, and in the suburb of Babynets – 113 landlords, and also a Dominican monastery, a Roman Catholic church of St Barbara and 5 churches. By 1875 Rohatyn had a population of 4510, among them 1161 Greek Catholics, 673 Roman Catholics, 13 Protestants, and 2663 Jews.
2. The legend tells that the church was founded by a Ruthenian princess (knyazhna) who fell behind her retinue (orshak) whilst hunting, got lost and was absent for eight days. However, on the eighth day she was found alive by other hunters at the site where the tserkva now stands. They felled an oak tree and erected a church in memory of her miraculous rescue.
3. "The church of the Descent of the Holy Spirit, standing over a crypt and brickwork foundations, made of wood, squared with an axe, with one pinnacle in the middle, clad with sheet metal, the rest being shingled; a beautiful floor, made of stone slabs; it is not clear by whom and when it was laid and blessed. In the church yard, to the west there is a bell tower, made of oak, attached to the church, with the top greatly protruding".

Smolnik

Tserkva of Saint Michael the Archangel

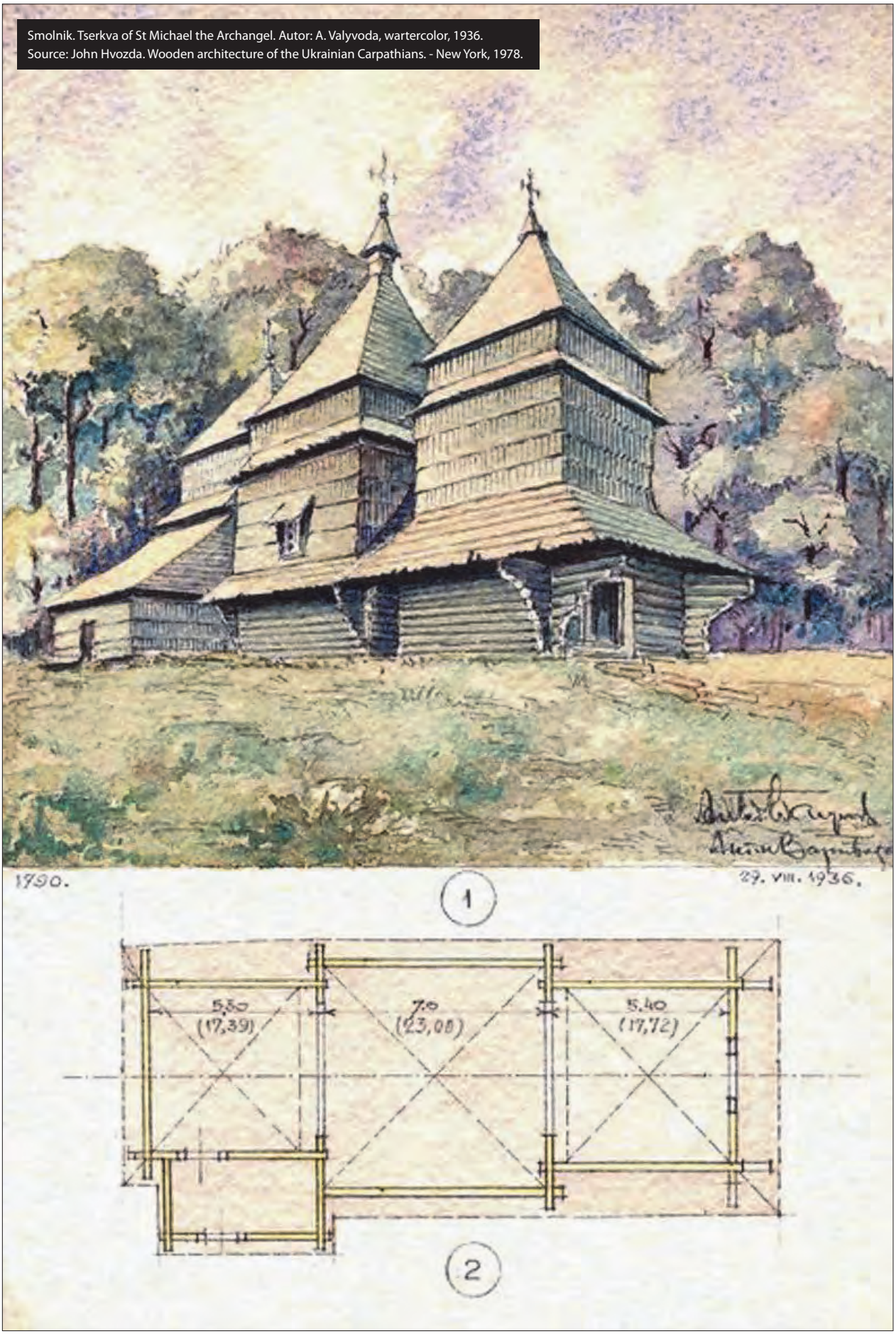
Brief history of the site

The first known mention of the village of Smolnik dates back to the third quarter of the 16th century and is included in a document regarding the division of the Lesko lands, prepared in 1580 after the death of Barbara Kmicianka (née Herburt), the widow of Piotr Kmita, Great Marshal of the Crown. This document mentions the villages of Smolnik and Procisne. There is no doubt that Smolnik came into being even earlier, because the cited document lacks the annotation that the village was granted a rent-free period, which normally lasted 24 years. This leads to the conclusion that Smolnik must have been founded no later than in the first half of the 1550s. The first known mention confirming the existence of a tserkva in Smolnik dates back to the end of the 1580s, and is included in the Collection Register of the Sanok lands in 1589. We can presume that this first Smolnik tserkva was built shortly after the foundation of the village, which happened after 1530, but before 1580. The second wooden church in Smolnik was the tserkva built in 1602. From the beginning of its existence till 1697 the tserkva in Smolnik was an Orthodox church. It was only as a result of the decree by Innocenty Winnicki, Bishop of Przemyśl, issued in 1697, that the entire Eparchy of Przemyśl was incorporated into the structures of the Uniate Church. According to local legends, the aforementioned tserkva, erected in 1602, was burned down by the Tartars. This happened probably in October 1672, during one of the biggest Tartar invasions in history.
It is believed that the village was chartered on Wallachian law on the initiative of Piotr Kmita – then owner of the Lesko lands, who fostered the dynamic colonization of his lands in the second quarter of the 16th century. According to the 1589 tax register of the Sanok lands, in Smolnik and Procisne, which were owned by Stanisław and Erazm Herburt, there were 16 łans of land in total. In the village there was a mill, and apart from 32 peasant farms, there were also three villein lands, as well as lands belonging to the village leader (sołtys), and the priest. By the 1580s the extensive Lesko lands, including Smolnik, were owned by Stanisław Stadnicki and then successively by Jan Adam Stadnicki, Andrzej Samuel Stadnicki, the Lubaczów and Przemyśl castellan, and Jan Franciszek Stadnicki, governor of the Wołyń Province.
As a result of destructive Tartar invasions in 1624, 1648 and 1672, the economic potential of Smolnik was seriously reduced. In 1655 the area of arable land cultivated in the village was less than three łans. As a result of the division of property in 1714, Smolnik was inherited by Józef Stadnicki. In 1733 the Lesko lands, including Smolnik, became the property of the Ossoliński family due to the conclusion of a marriage between Teresa Stadnicka and Józef Ossoliński.
In 1769, as a result of the conclusion of a marriage between Marianna Ossolińska and Józef Jan Mniszch, the entire complex of the Lesko lands, including Smolnik, became the property of the Mniszch family. In 1773, the village featured not only a mill, but also an inn. In 1785 Smolnik was inhabited by 244 persons, 88% of whom were Russians, 6. 2% – Poles, and the remaining 5. 8% were Jews. In 1833, Smolnik was purchased from the Mniszch family by Józef Adel.
In 1833–1855 the village was owned by Jakub Niemczewski and Wincenty Błażowski, and from 1862 to 1881 its owners were Mikołaj Wizyta and Wiktoria Wizyta. In 1881, the property was taken over in lieu of compensation for unpaid debts by the company of Jakub and Józef Kohnowie. They remained its proprietors until 1903, when it was purchased by Jewish entrepreneurs Samuel, Gerson and Mechel Hoenigs. The estate in Smolnik was owned by Hoenigs' heirs until the autumn of 1939, when the village was taken over by the Soviets and soon incorporated into the Soviet Union. From the end of June 1941 up until June 1944, Smolnik was under German occupation. Upon the arrival of the Red Army in June 1944, these lands were annexed to Soviet territory again. Only after the conclusion of the border agreement between the governments of the USSR and the People's Republic of Poland, concerning the exchange of sectors of their state territories in 1951, did Smolnik become a part of the Polish state again. However, the entire Ukrainian population of the village had earlier been displaced to the territory of the USSR.

Brief history of the property

The Tserkva of the Saint Michael the Archangel in Smolnik which survives to this day was erected in 1791 on the right bank of the River San, in the central part of a village called Ogrodowa Niwa (Garden Field). Its location on a relatively lofty hill may signify that this was an attempt to protect the new tserkva building against the danger of being washed away by recurrent floods. According to an inscription extant on the lintel above the entrance to the tserkva, which is written in the Cyrillic alphabet, its construction must have been completed on 1 August 1791. The consecration of the new tserkva took place in 1792. The report from the inspection carried out in 1795 states that the entire furnishings of the previous tserkva were transferred to the nominated property. A wooden bell tower situated south-east of the tserkva was probably raised at the same time as the tserkva.

The first known major repairs were carried out in 1921 on the initiative of the priest Iwan Polianski with considerable financial support from the local community. This work also saw the renovation of the iconostasis, carried out



Smolnik. Tserkva of St Michael the Archangel. Autor: A. Valyvoda, wartercolor, 1936.
Source: John Hvozda. Wooden architecture of the Ukrainian Carpathians. - New York, 1978.

by Ilia Decik from Sambor. In 1921 or 1934 the old shingle roof was replaced with a sheet metal roof, shingles covering the walls were replaced with board-and-batten cladding and the choir loft was moved from the nave to the narthex. In 1925 the local community raised funds and endowed a bell. St Michael's survived the turbulent period of 1939–1944 without heavy losses, even though its custodian – the local priest Wasyl Tryjciecki – was absent for long periods of time. After the Ukrainian population was displaced to the territory of the Ukrainian Soviet Socialist Republic, the abandoned tserkva began to fall into ruin. From 1951 to 1960 the entire village, excluding the historical tserkva, was gradually dismantled. The bell tower and presbytery buildings may also have been dismantled at that time. In 1969–1974 a number of repairs were carried out on the tserkva building, resulting in restoration of the wall and roof shingles, and dismantling of the vestry and the small vestibule in front of the narthex. At the same time, conservation measures were carried out on the polychrome painting discovered on the iconostasis wall. In the autumn of 1973, by a decision of the county authorities in Lesko, the tserkva in Smolnik was transferred to the Roman Catholic parish in Lutowiska. By 1974 it had been consecrated as a subsidiary church of the Assumption of Our Lady, and a year later repair works inside the former tserkva were finished. During repair works carried out from 1994 to 1996, a wooden fence covered with shingles was erected around the tserkva and adjacent cemetery. Major repairs were undertaken from 2004 to 2007. These works included the renovation of the building's foundations and floor, the replacement of the shingle roofing and some elements of the roof truss. A lighting arrester system was also installed. In 2009 conservation of the polychrome paintings on the walls and in the dome above the sanctuary began and the layout of the sanctuary interior was designed.

Turzańsk

Tserkva of Saint Michael the Archangel

Brief history of the site

The Lemko village of Turzańsk was chartered on Wallachian law in 1514 by Mikołaj Kamieniecki, the starosta of Sanok. It constituted part of the Crown lands. In 1657 the village was almost completely destroyed by Jerzy Rakoczy's army. Until the first partitioning of Poland in 1772, Turzańsk was part of the Russian province in the Republic of Poland; after 1772 it belonged to Austria (Lesko Kreis) and then to Galicia (Sanok Kreis)[1]. Until 1914 it was part of the judicial district of Sanok, Bukowsko Commune. The village also incorporated the hamlets of Wólki Kołodziażne, Pasieki and Turno. There was already a school in Turzańsk at the time of the partitions. During both World Wars, the village was located on the frontline. Many soldiers killed in action were buried at the cemetery to the north of the tserkva. After Poland regained independence, Turzańsk became part of the Komańcza Republic from November 1918 to January 1919. After the Ukrainian population was displaced in 1947, the tserkva was abandoned; in the 1950s it was taken over by the Eastern Orthodox Church. From the 1950s it was used by the Roman Catholic parish in Komańcza. In 1961 the church was closed down and two years later it was handed over to an Orthodox parish, of which it has remained a subsidiary to this day. At that time, the building's windows were replaced. Currently St Michael's is a subsidiary tserkva of the Orthodox parish in Komańcza. The tserkva complex is administered by legal units of the Polish Autocephalic Orthodox Church of the Przemyśl and Nowy Sącz Diocese. A tserkva in Turzańsk was mentioned in 1526 as a parish church of the Jaśliska Deanery (only after World War I was it incorporated into the Łupków Deanery). Today this tserkva no longer exists; it was situated opposite the manor and grange complex. A bishop's inspection report of 1742 provides details about the tserkva's structure and furnishings, including a shingle-covered roof, a cemetery surrounded by a fence, a wooden gate, painted walls in the sanctuary, tablecloths on the altar and a detailed description of liturgical equipment. The tserkva of St Nicholas in Rzepedź was a subsidiary of the parish in Turzańsk.

Today St Michael's belongs to the cathedral parish in Sanok. In post-war Poland, the village formed part of the Rzeszów Province, and after the administrative reform in 1975 it became part of the Krosno Province.

Brief history of the property

After the tserkva burned down, a new wooden house of worship was built at a different site, on a hill overlooking the valley of a small stream. The east-west oriented building was raised in 1801–1803 and surrounded by a ring of trees and a rough stone wall[2]. In 1817 a wooden bell tower was built into the perimeter wall opposite the tserkva's façade. The tserkva took on its present from in 1836, when a narthex and a southern annexe alongside the sanctuary were added. Presumably at that time the internal walls of the sanctuary and nave were adorned with ornamental polychrome decoration featuring a motif of grey-green leaves against a bright pink background. The building was renovated in 1898 and 1913. In 1913 the renovation of the tserkva involved replacing the shingle roofing with sheet metal and enlarging the windows. In 1895 the main altar devoted to the Holy Trinity was created. On the initiative of Fr Henryk Polański, the iconostasis was gilded and equipped with icons painted by Josip Bukowczyk in 1898.

Another work by Josip Bukowczyk – architectural and figural polychrome decoration in the sanctuary, nave and narthex – may also have come into being at that time. The rich iconography of paintings on the tserkva's walls and ceilings afford its interior a unique appearance. In the interwar period, the north-western section of the facetted wall in the nave was replaced (and has not been covered with wall paintings to this day). At this time the building served as a Ukrainian Greek Catholic parish church. During World War II the stairs inside the bell tower were dismantled. After the Ukrainian population had been displaced in 1947, the tserkva was abandoned. In 1985 the tserkva was listed in the national register of historic monuments. In 1990–1993 conservation of the side altar of St Michael the Archangel was carried out. In 2002 repair works were performed inside the church in order to stabilise the floor in the nave, the sanctuary and vestries. At the same time, the old board-and-batten cladding was retained. The sill beam and plinth wall at the southern end of the building were partly renovated. The stone steps leading to the church entrance were also renovated. In 2003 measures were undertaken to repair the damaged boards of the domes above the nave and sanctuary and the wall timbers. The leaky sheet metal roofing had to be replaced.

Work began by raising a roof over the sanctuary in 2003, and was completed in 2005 by replacing the roofing and boards with galvanised sheet metal. In 2009 repairs were undertaken on the bell tower. Concrete footings were made at its corners, a gravel foundation was introduced and the stone plinth wall was relaid. Currently St Michael's is a subsidiary tserkva of the Orthodox parish in Komańcza. The tserkva complex is administered by legal units of the Polish Autocephalic Orthodox Church of the Przemyśl and Nowy Sącz Diocese. After many years of disputed ownership concerning a group of nationalised former Uniate churches in



Turzańsk. Tserkva of St Michael the Archangel. Autor: A. Varyvoda, watercolor, 1938.
Source: John Hvozda. Wooden architecture of the Ukrainian Carpathians. - New York, 1978

Subcarpathia, there is a chance that a law will come into force under which the property being administered by church legal entities will become their property by virtue of the law. The tserkva in Turzańsk is one of the 24 sacred objects covered by the said law.

Notes

1. In 1785, according to official records, there were 470 Ukrainian Greek Catholics, 29 Roman Catholics and 6 Jews in the village. In 1898 the village occupied an area of 10. 51 km2; it had 652 inhabitants and 91 houses, and belonged to the Latin parish in Bukowsk and the Ukrainian Greek Catholic parish in Turzańsk.
2. The oldest extant gravestones in the adjacent cemetery date back to the 1830s. Stone and cast iron tombstones are decorated with inscriptions written in the Latin alphabet, but contain Ukrainian text, or are written in Polish and German. The grandest tombstones are dedicated to Eugenia Lauter Schlager (1871) and the Niezabitowski family, who owned the manor in Turzańsk.

Uzhok

Tserkva of the Synaxis of the Archangel Michael

Brief history of the site

The village of Uzhok occupies a picturesque location at the foot of a mountain pass. A small spring beneath the village gives rise to the River Uzh. Mentions of the village in Hungarian written sources date back to the years of 1727, 1773, 1800, and 1851.

In the northern part of the village an earlier tserkva was built, the oldest reference to it coming from a description of the Uzhhorod region in 1631; it belonged to a district consisting of 27 villages owned by the village Chief. It is likely that liturgical books bought for this older church are still kept there. In a Book of the Gospels published in Lviv in 1680 there is a late 17th-century inscription written in the Cyrillic alphabet[1]. A carved inscription on the doorpost of the west door leading to the narthex states that the church was built in 1745[2]. A record of a bishop's visit in 1751 mentions the newly built church in Uzhok, provided with all the necessary books and two bells. At the end of the 18th century springs yielding mineral waters of the Naftusya type were discovered in the village, leading to the creation of a spa resort. In reference books of the early 20th century Uzhok is defined as a large village with a health resort, a picturesque lime tree park with bronze statues near mineral springs that had poetic names like 'Hercules', 'Marcha', 'Bela', and 'Laslo'. Two spa buildings featuring 30 bathing cubicles and five villas with 60 beds were raised near the mineral springs. In 1914–1915 the village was twice the site of battles between the armies of Russia and Austro-Hungary. Unfortunately, during the battle on the Uzhok mountain pass of 1915, buildings of the resort were damaged by artillery fire. On Cheremkha Mount (1130 m above sea level), overlooking the village, a stone pyramid was raised in memory of those who died in the battles of World War I; it features inscriptions in Hungarian, Russian and German. The Church of the Synaxis of the Archangel Michael is located among the picturesque hillside houses of Uzhok. This is an extremely beautiful site



Uzhok. Tserkva of the Synaxis of the Archangel Michael. Author: R. Hůlka, Ink.
Source: Hůlka R. Podkarpatská Rus. Dřevěné kostelíky a zvonice. Serie I. – Praha, 1920



Uzhok. Tserkva of the Synaxis of the Archangel Michael. Author: B.Vavroušek, photo Source: Vavroušek B. Církevní památky na Podkarpatské Rusi. – Praha, 1929.

with unique landscapes and architecture that preserve the scale and characteristic features of a settlement of the 18th–19th centuries.

Brief history of the property

The nominated tserkva was erected in 1745. Its master craftsmen were Pavlo Chorneyiv from Butlya and Ivan. The building represents a Boyko-type tserkva with three domes, and a tall belfry of post-built construction over the narthex, that does not exceed the height of the triple-tiered dome covering the nave. A report on the 1751 visit of Manuyil Olshavsky, Bishop of Mukachevo, Luka Petrashevytch being the parish priest, records some deatils about the church – "Church: wooden, shingled, new, blessed by Archpresbyter Bereznytsky. Altar cloth blessed by Bishop Bizantsy. A wooden ark consecrated to St Michael the Archangel. Two bells now consecrated".

During the interwar period the territory where the tserkva stood was part of Czechoslovakia, where it was recognised as a historic monument. Numerous Photographs and drawings appeared in the works of both Czech and Ukrainian researchers. In 1927 a wooden, two-storey bell tower for new bells, cast to replace the ones requisitioned by the Austrian army during World War I, was built in the north-west corner of the church grounds. In 1947 and in 1961 the building was surveyed. These surveys show that between 1947 and 1961 the existing windows were significantly enlarged under a local authority directive.

Notes

1. «Сию книгu названънuю св#тое Еванъге престольное которое купила раба Божи# Паз# Сивuличъка и рабъ Божий Гриць [и] Михайло Илuцо Капътuровы сыны за своего брата невощика Сенька который uбитъ u Задhлю u селh Кебл#ри кuпили сию книгu за тотъ мир[ко] до села Uжъка до св#тои церкве и до св#того престола и до храмu св#того Собора аръхистратига Михаила и придаютъ тое Евангелие при вшитъкий громадh ужанъск а хто бы ^даливи тое Еванъгелие ^ uжанъской церъве будетъ кл#тъ прокл#тъ анафема и аеремафа во сии вhка и во бuдuщии». There is also a later, blurred inscription of the late 17th – early 18th century, written in Cyrillic italics in the Triodion published in Lviv in 1699: «Купылъ еси рабъ Божии Іван Ковалhкъ из своею женою Анною и придалъ еи до села Uжка и до храмu архистратига Михайла а хтоби милъ ^далити сию книгу кл#тъ прокл#тъ анафема и арамафеа во сии вhкъ да бuдuщии». Thus, by the 17th century the church had already been dedicated to St Michael the Archangel.
2. «Церъковъ qжанска зъбuдована в роки AJME дн" AI мhс"ц" июн" майсътрове Павелъ Чорнеївъ іс Битълh Цигануновъ Иванъ с Тихого. Лuка иерей qжанск AN 1745».

Yasynia
Tserkva of Our Lord's Ascension

Brief history of the site

The village of Yasynia is mentioned for the first time in documents in 1555. According to legend, the village's founding is connected with the construction of a chapel at this site by a peasant named Struck, who thus wanted to pay homage to God for saving a flock of sheep which he left in a mountain valley shelter over winter. Afterwards, having built this house of worship, he summoned other residents there. The legend connects the name of the settlement with a large ash tree from which the village's first small house was built. Soon a church had replaced the wooden chapel. The church, situated in former Yasynia Vyzhna, is mentioned in print in 1886 as Strukivska. A visitor in 1751 for some reason omitted a description of Yasynia's sanctuaries in his writings. Yet the church in Yasynia Vyzhna was mentioned in a document drafted by the Bishop of Muckachiv Andriy Bachynskyi, and Pavlo Phestetytch, earl and representative of the Hungarian Royal Treasury in 1778.

The settlement constituted part of the Maramoroska saltworks, though this had very little influence on building traditions, which retained local features. In Yasynia there was a 'Dovbush Chapel' erected in 1750 and paid for by a Cossack army leader. In the northern part of the village another tserkva was built which was destroyed by fire in 1895.

Yasynia. Tserkva of Our Lord's Ascension. Author: R. Hůlka, ink
Source: Hůlka R. Podkarpatská Rus. Dřevěné kostelíky a zvonice. Serie I. – Praha, 1920



Yasynia. Tserkva of Our Lord's Ascension. Author: B.Vavroušek, photo. Source: Vavroušek B. Církevní památky na Podkarpatské Rusi. – Praha, 1929





Yasynia. Tserkva of Our Lord's Ascension. Author: Z. Wirth, photo. Source: Wirth Z., Lábek L. 192 reprodukce typických staveb... Praha, Nákl. Vesmíru, 1928Praha, Nákl. Vesmíru, 1928



Yasynia. Tserkva of Our Lord's Ascension. Post stamp, 1939. Author: Vasil Slobodyan

In November, 1918 the National Council in Yasynia proclaimed the Hutsul Republic as a part of the West Ukrainian People's Republic. In the days of Subcarpathian Ruthenia, which was the name of Transcarpathia as a member of the first Czechoslovakian Republic in 1919–1938, the tserkva was declared a sacred place and its image was printed on postage stamps. In Soviet times the church was closed down. In 1995 the Ukrainian Catholic community was revived. Many wooden buildings of the 19th and the early 20th centuries survive. The village has a significant representation of vernacular architecture.

Brief history of the property

The west entrance leading into the narthex bears an inscription[1] carved on the doorpost, surrounding a carved cross with geometrical motifs, dating from the time of the construction of the present-day church. The church was raised in 1824, but new sill beams, new doors, roofs and a new sanctuary were built by Petro and Hryhoriy Pavluchky and Yura Spashchuck in 1894. It was probably during this work that a large lean-to roof, supported on two carved wooden pillars was built over the church entrance, as depicted in early 20th-century illustrations. To the north of the church, further up the slope, there stands a fine two-storey belfry. It was built in 1813 as the inscription on the door head of the south door attests: "Anno Domini 1813". Carpenters' marks confirm that the belfry had been moved. It was relocated in 1896 from Nyzhnia Yasynia from the Church of the Descent of the Holy Spirit, which burned down that year. This belfry replaced an earlier one. Four bells from the old bell tower, which date from various periods, were also relocated. In the 19th century minor maintenance work was carried out on the tserkva. In the late 1920s the building's shingle-cladding was replaced, a new porch set on four columns and covered by a pitched roof was installed. The tserkva is a symbol of the Ukrainian identity, hence its image was depicted on stamps of Carpathian Ukraine, issued to commemorate its declaration of independence and inauguration of its parliament – the Seym. After World War II the church was closed down. In 1963 it was listed as a historic monument of the USSR under No. 201. In 1971 the building was restored according to a project devised by Ivan Mohytych and Bohdan Kindzelskiy. Later the shingles covering the walls and roof were replaced, the porch attached to the west wall of the narthex was dismantled, and parts of the roof trusses and foundations were replaced. The church was opened for public worship in the early 1990s. In 1994 a large square porch with three doors was added to the west wall of the narthex. In the late 1990s the walls of the church below the level of its skirt roof were clad with fish-scale shingles.

Notes

1. «ИСХС. 1824 С[тр]укіска ц[ерква] філіяр[на]. »

Zhovkva
Tserkva of the Holy Trinity

Brief history of the site

The city of Zhovkva (known as Nestorov from 1951 to 1992) was founded in 1594 following the divison of land occupied by an earlier settlement named Vynnyky. In 1543 a wooden church of St Andriy in Vynnyky was built. Andriy Vysotskyy gave a part of his estate to the governor of Belz, Stanisław Żółkiewski, in 1556. The foundation of a new town on the Vynnyky site was completed by the second son of Zhovkvaski. Near the old church another wooden church of Our Lady was built on village grounds owned by Żółkiewski. A fierce attack by Tartar forces and the arson of two churches led to the foundation of a new church and the city of Zhovkva. For a long time (from 1594 to the 18th century) two churches stood facing each other on opposite banks of the River Svyni in Zhovkva and Vynnyky – the older church was probably fortified, serving as the homestead of Vysotskyy, whilst the newer one was provided with a double system of fortifications, towers and bastions and belonged to Stanisław Żółkiewski. The city layout was based on the principle of the Renaissance ideal town, using the nearby city of Zamość as an example. The architect Paolo Clamensi designed the city's layout. The Church of St Lavrentiy in Zhovkva was built in brick and stone (construction wotk began in 1604, and the building was consecrated in 1623).

A castle and town hall stand facing one another on the north and south sides of the main town square. Mirroring this arrangement two churches were built on the remaining flanks of the square – a Roman Catholic church on the west, and an Eastern Orthodox church (tserkva) on the east. This classic Renaissance layout reflected the diversity of religious communities living in the city, which included Roman Catholics, Orthodox Catholics, and Jews. Whilst the main Christian churches were located in the town square, the synagogue was situated in one of the main streets near the Turynetska Gate. A Dominican church was built in 1653–1655 on the site of the Church of Our Lady. A Greek-Catholic church was also built on the site of an earlier wooden one. Four gates with leaf bridges led to the town centre, two of them (Zvirynetska and Hlynska) directly faced the main town square. The suburb called Lvivske was surrounded by a defensive wall and had a large square for cattle and general goods trading. On this square a wooden church of



Zhovkva. Tserkva of the Holy Trinity. 1918-1939. Source: National Digital Archives



Zhovkva. Tserkva of the Holy Trinity. Author: T. Obmiński, watercolor, 1899. Private colection

the Holy Trinity (1601) was situated at the city gate. In 1627 the Basilian Convent of the Exaltation of the Holy Cross was founded opposite the church. To the west of the town centre, in Vynnyky (which later became the suburb of Hlynske) a new stone church and a convent for the nuns of the Dominican Order were built on the site of the wooden church of St Andriy (1543) in 1682. At the beginning of the 18th century the architect Antonio Korassini rebuilt the castle and carried out other works commissioned by its owner. He was commissioned by Prince Jacob Sobieski, later he worked for Prince Mykhailo Kazymyr Radyvyl. Antonio Korassini died in Zhovkva in 1747.

Near the castle, John Sobieski laid the foundations of a park featuring flower-beds, gardens and fountains; wooden bath-houses were installed in the middle of the park pond. After being elected as monarch, he invited French and Italian artists to renovate the castle and to transform it into a royal residence. The city was also developed at this time.

Under the reign of King John III Sobieski, Zhovkva reached the height of its prosperity and development. The king gave refuge to the Dominicans who came from Kamyanets-Podilskyi and built a monastery for them in the suburbs behind the Hlynski Gate.

He granted privileges permitting the construction of a new synagogue and a Jewish printing house. The town hall was built under the supervision of the architect Petro Bober. At that time Zhovkva was a hub of social life in Poland.

In 1705 a new church was built on the site of the old wooden church of the Nativity of the Theotokos in Vynnyky. In 1708–1710 a seven-tier iconostasis of high artistic value was made for this church by artists of the Ivan Rutkovych School. In 1720, in the suburbs behind the Lviv Gate, a new wooden church of the Holy Trinity, and a monastery church of the Exaltation of the Holy Cross were built on the site of the earlier wooden ones, burned down in 1719. The latter was sold in 1767 and a city cemetery was founded there. In 1721–1730 a three-tiered bell tower (with basement) was built next to the Church of the Nativity of Christ. In 1736 the Dominicans received permission to build a belfry at the Lviv Gate. Construction work lasted for a long time and was not completed until 1752. The last owner of the castle and the city from the Sobieski family was Maria Karolina de Builon (1738–1740), daughter of Jakub Sobieski. In 1787 the Dominican monastery and church were transformed into a military hospital. The city was severely damaged during World War I, being set on fire as the Russians retreated. Reconstruction work began in 1928, but was never completed.

The town centre of Zhovkva, covering an area of 17, 000 m2, was declared a national heritage site in 1995; it encompasses 55 architectural monuments of national and regional significance. The city history is closely linked to the names of prominent artists, both of foreign and native origin: the sculptors Andreas Shliuter and Paris Philippi, the painter Martyno Altamonte, the designer Augustus Lotsi, the architect Kastelli, the artists Ivan Rutkovych, Shymon Bogush and others.

Zhovkva has a long tradition of historic restorations. The first restoration of the church took place in 1862–1867 (the interior, sculptures and paintings were restored by the artists Rachynskyy and Korchmarskyy from Lviv, Kholevych from Cracow, and Paris Philippi); in 1927–1931, after its wartime destruction, the castle was restored based on documentation prepared by M. Osinskyy (Lviv Politechnic Institute).

Brief history of the property

The tserkva was built in 1720. There are some written sources relating to the tserkva that provide an insight into its historic design and state of conservation[1]. According to this report we can conclude that the church was built after a fire. Unfortunately the name of the craftsman who built it is unknown. Taking into consideration the striking similarity between the Tserkva of the Holy Trinity and the Tserkva of St Paraskeva, it can be assumed that they were built by the same master. There is bound to have been a carpenters' guild in Zhovkva. The craftsman Ivan Khomiuk[2], who built the church in Krekhiv, was likely to be a member of this guild. The Tserkva of the Holy Trinity represents a Halych-type wooden church of the later tripartite, log-built, three roofed variety. Each of the three rooms (the polygonal sanctuary and rectangular narthex are narrower than the square nave) is covered with light octagons surmounted by onion domes capped with lanterns and small domes. The church is encircled by a skirt roof resting on the carved projecting ends of the wall timbers. Inside, a magnificently carved and gilded Baroque iconostasis was installed in 1728. The iconostasis is a four-tiered structure, but the impression of a five-tiered one is achieved by distributing the Festival tier over two rows. The icons were painted be several artists from the School of Ivan Rutkovych, Zhovkva.

A Byzantine description (1763) helps to solve a controversial question about the date when a stone sacristy abutting the east wall of the sanctuary was built. Most researchers consider this sanctuary to have appeared in the 19th century, its window having been taken from the castle. But records of 1763 indicate that "there was a stone sanctuary in the back part of the church" while records of 1740 do not mention it. A new antimension dating from 1750 implies that the tserkva was reconsecrated that year after the completion of construction work, which was probably supervised by the same architect who conducted building and renovation works at Zhovkva Castle in the mid-18th century for the Radziwiłł family.

In 1891 the church was under repair. The following works were carried out at that time: a gabled porch on two carved wooden pillars was attached to the west face of the narthex, the door frame was increased in height by raising the level of the door head, a small sacristy with a separate entrance was added to the north wall of the sanctuary, the building's domes were clad with sheet metal. In the churchyard near the road a new stone bell tower was built, replacing the old wooden one, raised in the mid-18th century. After World War II the church was closed down in the early 1960s. In 1963 the church was listed in the monuments register of the USSR under No. 393. In 1976–1978 it was restored to a design by the architects Bohdan Kindzelskyi and Ivan Mohytych. Under their guidance the roofs and domes were reshingled, the porch attached to the west wall of the narthex was dismantled, as was the sacristy added to the north wall of the sanctuary. Whilst the dismantling of the porch was a justifiable action, the removal of the sacristy was not. In 1978–1979 the iconostasis was restored by Petro Linynskyi and Yaroslav Movchan. Upon completion of this work, the tserkva became a museum of Zhovkva art. In the mid-1990s the church was returned to its congregation. The roofs and domes were covered with new shingles; employees of the Lviv Department of the National Scientific Restoration Centre of Ukraine have begun restoring the iconostasis under the guidance of M. Otkovych.

Notes

1. In 1740 a traveller to the city remarked that "the church behind the city walls in the Zhovkva suburbs, behind the Lviv Gate, is wooden, shingled, and in good condition. It does not receive any subsidy from the landowner (Sobieski). Inside there is a carved and nicely painted Deisis. A high stone altar features the antimension of the present Bishop Atanasiy Sheptytskyy. " Fr Mykola Shadurskyy visited the church on 1 December 1763 and left a detailed description of it: "The Church of the Holy Trinity in the suburbs behind the Lviv Gate has an oak foundation, and is completely built from squared pine timber. It is covered with three domes; though its old shingling is falling off in some places, it is still beautiful and light. To the north and west there are three pine doors with proper locks inside. In 1720 it was raised on the site of a burned down church, but it is unknown who built it. At the back of the church there is a stone sacristy. Around the church we can see a fenced graveyard. In the fence there is a wicket gate leading to a larger street. At the wicket gate there is a tall bell tower, wholly covered with boards and roofed with shingles. There are three bells of medium size, and the fourth one is much larger. Behind the altar there is a nicely painted icon of the Holy Trinity in a large carved frame is situated between the canvas icons of St Nicholas and St Basil the Great. The credence altar is set in the vestry. The Deisis tier of icons is complete and consists of the Apostles, Prophets, Holy Doors, and patronal icons, which are finely carved and painted. On the two sides, to the left and right, there are a lot of icons painted on canvas and paper. Behind the left choir loft there is a carved and gilded miniature altar on which a small sacred image of the Most Holy Mother of God is set on a copper plinth decorated with silver mounting, gilded in some places. A diamond-shaped flap on this altar is covered in silver. In front of it there is the Holy Communion table with the antimension of Bishop Atanasiy Sheptytskyy, 1723. There are two assoilings to this altar; the second one was given on May 16, 1645 in Rome. In the middle of the nave hangs a brass chandelier for twelve candles. The pews are wooden. To the right of the narthex there is an old painted icon of the Presentation in the Temple of Our Most Holy Queen in a carved frame. Near it one can see two antimensions of the corresponding bishops. This sanctuary is cared for by the younger Bratstvo. To the left there is the second side altar with an icon of St Nicholas painted on a wooden support. The basin for holy water is made of oak. "
2. He left an inscription about this on the northeast pendentives of the dome above the nave: «Ти майстровавъ Іанъ Хомюкъ» (It was built by Ivan Khomiuk).

3. Justification for inscription

3. a Criteria under which inscription is proposed (and justification for inscription under these criteria)

The selected tserkvas are the most outstanding examples of the once widespread timber-building tradition that survives to this day and is associated with the ideological essence of Christian Europe. They are the most representative buildings of their typologies.

The arguments for inscribing wooden tserkvas on the UNESCO World Heritage List are:

- their representativeness in the architectural, artistic, devotional and cultural contexts for this part of Central Europe;
- the connection of the properties with important ideas and meanings concerning intellectual activity and historical reflection – in an individual and national capacity;
- the durability of their form and function, their historical and contemporary role and enduring contribution to shaping national and cultural identity.

Criterion (iii): the nominated tserkvas "bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared"

The nominated tserkvas provide significant testimony to building traditions grounded in the Orthodox Church. The Carpathian tserkvas represent a unique example illustrating the spread of universal models from the mainstream of European civilization, and their further interweaving with local traditions, leading to the creation of new, individual architectural forms. Familiarity with a canon and its reworking by a given group conveys universal historical, scientific and ethnic values. The tserkvas form a representative group of different types of properties which are fundamental expressions of the cultural diversity of the communities that created them and their relationship with their surroundings. Building designs, structural solutions and decorative schemes convey or are imbued with sacred meanings. These spiritual values emanate the beliefs, experiences of wonder and the concept of the universe as perceived by those communities. These elements played an important role over many generations in enhancing spiritual life for the people who inhabited this area. This resulted in exceptional artistic achievements and in works which represent masterpieces of human creativity and carpentry skills, showcasing excellence in the mastery of timber building techniques, and thus illustrating an important stage in human history.

The nominated tserkvas are immensely important spiritual centres for local communities, who continue to participate in religious activities contributing significantly to the survival of this unique diversity of religious rites and adding an intangible, emotional context to the significance of these sites.

Criterion (iv): the tserkvas are "an outstanding example of a type of building or architectural or technological ensemble or landscape which illustrates (a) significant stage (s) in human history"

The nominated properties are exceptional, and the most representative, examples of tserkvas built using horizontal, corner-joined logs with overlapping ends, which illustrate every stage of evolution over the centuries of this type of ecclesiastical architecture and its adaptation to local circumstances. Wooden tserkvas in the Polish and Ukrainian Carpathians are unique in a worldwide context, in terms of building design, structural solutions, decorative schemes and interior furnishings. They represent a superb combination of natural raw materials and original, stylistically expressive architectural forms.

Their outstanding form and design is expressed in a tripartite ground plan composed of a combination of simple quadrilaterals and octagons, original and unique solutions regarding domes of quadrilateral or octagonal form, surmounted by specific cupolas, the interior contours of the dome which follow its exterior outline and the division of the building's interior space with an iconostasis screen.

The decorative schemes seen in these buildings represent the complete and homogeneous décor of various periods. The polychrome decoration constitutes one of the most highly valued assemblages of wall paintings. They are distinctive for their elaborate iconographic and ideological programmes, and demonstrate a diversity of techniques combined with high levels of technical and artistic skill. Contemporary assemblages of sculpture and woodwork are also of significant historical and artistic value.

3. b Proposed Statement of Outstanding Universal Value

Brief synthesis

The nominated wooden tserkvas of the Carpathian Region in Poland and Ukraine comprise a group of 16 wooden churches of Eastern Byzantine origin. Located at the eastern fringes of Central Europe, they lie in an area of exceptional natural beauty within the Polish and Ukrainian Carpathian mountain range.

They occupy an area which extends from the Polish Western Carpathians, featuring western Lemko types of tserkva, up to the Ukrainian Eastern Carpathians, where tserkvas of the Hutsul variety occur. The properties nominated for inscription are located in Brunary Wyżne, Chotyniec, Drohobych, Kwiatoń, Matkiv, Nyzhniy Verbizh, Owczary, Potelych, Powroźnik, Radruż, Rohatyn, Smolnik, Turzańsk, Uzhok, Yasynia, and Zhovkva.

This unique ecclesiastical architecture is specific to the isolated mountainous regions where these vernacular forms of timber building came into being in the 17th and 18th centuries. Virtually all of the wooden ecclesiastical buildings erected in this region were built almost exclusively using the horizontal log construction technique typical of Slavic countries. Logs were mostly of coniferous species, and the buildings were raised on stone foundations, with shingles being used to cover the roof. Traditional carpentry and construction techniques were adapted to meet the requirements dictated by the Church's liturgy and traditions.

Factors which make wooden tserkvas in the Polish and Ukrainian Carpathians quite distinct from the wooden churches seen in the rest of Europe include the variety of forms and types in which they occur, the highly skilled carpentry and innovative structural solutions used in their construction, as well as their stylistic identity.

The selection criteria for component parts of the nominated serial property are: historical, scientific, social and artistic value of a given building, its authenticity and integrity, whether it is representative of a particular type, and its accessibility.



T. Axentowicz. *Hutsul funeral*, private collection



W. Jarocki, *A Hutsul Man*, 1912, from the portfolio: W. Jarocki, K.Sichulski, Autolithographs, Lvov 1912, Private collection

Justification for criteria

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masterpieces of human creativity and carpentry skills, showcasing excellence in the mastery of timber building techniques, and thus illustrating an important stage in human history.

The nominated tserkvas are immensely important spiritual centres for local communities, who continue to participate in religious activities contributing significantly to the survival of this unique diversity of religious rites and adding an intangible, emotional context to the significance of these sites.

Criterion (iv): the tserkvas are "an outstanding example of a type of building or architectural or technological ensemble or landscape which illustrates (a) significant stage (s) in human history"

The nominated properties are exceptional, and the most representative, examples of tserkvas built using horizontal, corner-joined logs with overlapping ends, which illustrate every stage of evolution over the centuries of this type of ecclesiastical architecture and its adaptation to local circumstances. Wooden tserkvas in the Polish and Ukrainian Carpathians are unique in a worldwide context, in terms of building design, structural solutions, decorative schemes and interior furnishings. They represent a superb combination of natural raw materials and original, stylistically expressive architectural forms.

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The decorative schemes seen in these buildings represent the complete and homogeneous décor of various periods. The polychrome decoration constitutes one of the most highly valued assemblages of wall paintings. They are distinctive for their elaborate iconographic and ideological programmes, and demonstrate a diversity of techniques combined with high levels of technical and artistic skill. Contemporary assemblages of sculpture and woodwork are also of significant historical and artistic value.

Statement of integrity

The serial property encompasses all of the elements necessary to express different layers of its wholeness, hence best represents the European phenomenon in ecclesiastical timber building which developed exclusively in the northern Carpathian region. The chosen group of tserkvas showcase different periods and stages of development, illustrating their evolution over the years.

Each component of the nominated serial site has different stylistic particularities which form a historical-structural continuum. The form and structural design of each individual component of the nominated serial property is largely intact.

In some of the component properties the poor level of intactness of the interior furnishings, such as the iconostasis, is a result of the socio-demographic and political events which have shaped this landscape over the last century. In some cases items of movable heritage which used to form an integral part of a monument were removed as the sole means of ensuring their preservation. However, in these cases they are in the process of being returned to their original context.

Most of the component properties have retained their social function and relationship with their historical setting. The nominated properties are situated in picturesque valleys amidst mountains, forests and fields; their artistic value, as well as their integrity with the surroundings, is extremely high.

Statement of authenticity

Continuity in building technology within the Carpathian region resulted in the sustained use of the same techniques and materials. Modern-day principles of restoration ensure that these historic methods continue to be employed, thus safeguarding the authenticity of structure, detail and décor.

Modifications throughout the centuries have not diminished the original conservative style expressed by these buildings. For centuries the tserkvas were renovated in keeping with the style and usage trends of the day. It must be highlighted that the renovation methods applied to the tserkvas not only encompassed the preservation of architectural forms and decorative schemes, but also the use of traditional wood treatment methods, as well as building ventilation and drainage solutions. It should be noted that the tradition of renovating wooden churches in keeping with the principles of preserving their authenticity (traditional materials and forms) is deeply rooted in the Carpathian region of Poland and Ukraine.

The unchanged, authentic landscape contexts of particular properties survive to this day. The selected tserkvas are an example of dominant historical features in rural and urban settings that endow the landscapes in which they are set with exceptional qualities. In addition, the fact that many of the component properties are situated in picturesque valleys among mountains, forests and fields enhances their visual appeal. Traditional forms of land use



T. Axentowicz. *Święto Jordanu*, private collection

have been upheld to this day, and historical geographical names have survived, both in tradition and official place names. Furthermore, the vast natural, mountainous environment which forms the backdrop for the nominated site includes forest habitats sustaining numerous animal and plant species.

The cultural landscapes in which the nominated properties are located encompass a wide range of values, from the natural to the cultural, and convey cultural, religious and artistic connotations.

Almost all of the selected tserkvas have served a liturgical and devotional function continuously over the centuries. Spiritual cultural values have materialised in relation to this usage, and although they have universal references, at the same time they are imbued with a local religious and cultural identity.

Requirements for protection and management

This group of wooden tserkvas is officially protected according to the legal systems in place in Poland and Ukraine. It is necessary to ensure that the highest level of protection available within each of the State Parties is provided. The common management system integrates all state levels and relevant authorities in each country. There has been an intergovernmental preliminary agreement concerning the establishment of an International Coordination Group which would coordinate management of the properties at international level. It is also necessary to establish a fund which would support the maintenance and conservation of the tserkvas, as well as a cohesive management plan. There is a need to ensure consistency in approaches to changes in the surroundings of the nominated property.

3. c Comparative analysis

The aim of this introductory part of the comparative analysis is to give a background picture of a few related examples of ecclesiastical architecture of Byzantine origin. Some of the examples outlined below had an indirect impact on the tserkvas discussed herein. This section gives a chronological overview of Orthodox churches in the geo-cultural region of southern Eastern Europe. It also justifies analogies to Byzantine models, certain features of which were adopted by the Orthodox Church and are reflected in the nominated property.

Analogies representing simple forms include the churches situated on Mount Athos, on the Greek peninsula between the Gulf of Hagion Oros and the Orfanos Gulf in the Aegean Sea. In 963–1542, richly ornamented churches and monasteries were built by an autonomous republic of Orthodox monks. Even nowadays Athos is a living centre of Byzantine painting, featuring numerous collections of manuscripts, as well as Byzantine and Slavic icons. Also known, though not serving as a direct model for Carpathian tserkvas, are the Meteora on the Plain of Thessaly, where in the 14th–15th centuries 24 monasteries were built featuring churches richly ornamented with frescoes. Six of them have survived to this day: the Holy Monastery of the Transfiguration of Jesus (the 14th-century Great Meteoron, reconstructed at the end of the 15th century), the Holy Monastery of Varlaam, the Holy Monastery of St Nicholas Anapausas (with 16th-century polychrome decoration by Master Theophanis), the Monastery of the Holy Trinity (15th century), the Holy Monastery of St Stephen (14th century; a nunnery since 1960) and the Holy Monastery of Rousanou/St Barbara (nunnery; featuring the 16th-century Church of the Transifguration of Jesus). They are isolated places, just like Upper Svaneti in Georgia (in the Caucasus), where the natural landscape of wild mountains enhances the beauty of the ancient villages dotted with houses, defensive towers and numerous tserkvas (8th–14th centuries). The culture of the Caucasian highlanders known as the Svans is analogous to that of the Boykos, Lemkos and Hutsuls who raised the tserkvas constituting the nominated property. Solutions similar to those used by the Svans can also be seen in Armenia: for example, in Echmiatsin, where a complex of medieval Armenian rite churches exists (with a cathedral built in the 9th–11th centuries), or in Haghbat, where the Byzantine Church of the Holy Cross has survived (991), as have monastery buildings (10th–13th centuries) in the Caucasian style. Their influence can be seen near the Carpathians in the Armenian Cathedral of Lviv (14th century), where a sizeable Armenian community has lived since the Middle Ages.

The Orthodox ecclesiastical building tradition spread to Ruthenia via the Balkans. Many significant Orthodox churches are situated in Bulgaria, among them the tripartite Boyana Church on the outskirts of Sofia, which dates from the 10th–11th centuries and is adorned with frescos painted in 1295 which are among the best examples of their kind in Europe. The Rila Monastery (an Orthodox monastery in the Bulgarian Rila mountain range) is of special significance; today it is just a Neo-Byzantine complex built in 1834–60, but it has been inscribed on the UNSECO List in recognition of the contribution to civilization made by St Ivan of Rila, a 10th-century hermit. The painted stone tserkvas of Bukovina in Romania provide an example of the way in which the Byzantine tradition and the influences of the West intermingled, creating architectural forms enriched with painted masterpieces. Further examples include the tserkvas at Lake Ohrid in Macedonia (e. g. the 11th-century Church of St Sophia, with frescos dating from the 11th–14th centuries, and the 13th-century St Clement's Church, with frescos dating from 1295 and the 14th century). Equally valuable are Serbian tserkvas: Stari Ras (the Sopocani Monastery built in 1243–76) and Studenica (Kosovo), where the oldest active Serbian Orthodox monastery is situated (1183–96). Having been gradually expanded, the complex includes the late 12th-century Byzantine-Romanesque Orthodox Church of the Mother of God and the Church of SS Joachim and Anna, raised in 1314. Numerous Byzantine murals dating from the 13th and 14th centuries can be seen in these tserkvas.

The Serbian Orthodox Church always had strong links with the Moscow Patriarchate. In Russia, among those tserkvas inscribed on the World Heritage List the following should be mentioned: the Suzdal and Veliky Novgorod churches. Teophanes the Greek (c. 1350 to c. 1405–15), one of the most important Byzantine artists in Ruthenia, worked at Novogrod's Church of Sveti Spas. Sergiyev Posad is also among Russia's most culturally significant sites. It includes the Trinity Lavra of St Sergius dating from the 14th–18th centuries (the largest Orthodox monastery in Russia), and the Holy Trinity Cathedral (1422–23), which houses the relics of Sergius of Radonezh (1314–91), founder of a monastic community and patron saint of Russia. A symbol of the characteristic style of Orthodox church buildings and of the symbiosis between the throne and altar is St Basil's Cathedral (1560) in Moscow's Red Square.

Extremely colourful, it is situated in front of the Kremlin, which itself features a complex of several tserkvas. The Kremlin principal monument is the Cathedral of the Dormition, raised in 1475–79. Its architect, A. Fioravanti, modelled his church on the Cathedral of the Dormition in Volodymyr. This building, severe in form, was embellished with five domes and its interior was provided with round columns to support the groined vaulting. This cathedral became a model for later designs. To the south of the Cathedral of the Dormition stands the Cathedral of the Annunciation, raised in 1484–89 in place of an earlier church that served as a private chapel for the tsar. Andrei Rublev (1360/70 to c. 1430), a Russian monk and one of the most important icon painters, believed to be the first artist to free Old-Russian art from the Greek tradition, worked here. Situated to the west of the Cathedral of the Dormition is the Church of the Deposition of the Robe, its entrance approached by a flight of steps. In front of the Cathedral of the Dormition stands the Cathedral of the Archangel Michael; in 1509 it was the most decorative building of the Kremlin. During this period the Church of St John the Theologian was remodelled into a high bell tower. Other ecclesiastical buildings of the Kremlin include Verkhospassky Cathedral, the Palace of Patriarch Nikon with the Cathedral of the Twelve Apostles – connected by a system of doorways with the Tsar's Palace and the Chudov Monastery. The next Russian entry on the World Heritage List – a monastery complex on the Solovetsky Islands in the White Sea – was surrounded by a two-kilometre-long wall punctuated by seven gates. It featured two cathedrals (the Cathedral of the Dormition with the Refectory Church, and the Cathedral of the Transfiguration, built in 1556–1564), and five churches.

Byzantine models were adopted in particular provinces of the Eastern Orthodox Church and gradually developed into their individual forms, e. g. in Ruthenia and the Balkans. At the point of contact with the Western Church they were sometimes subject to the process of Latinisation, especially in the cultural borderlands (Romanesque tserkvas of Halych and Volodymyr Ruthenia, the Gothic Orthodox church in Posada Rybotycka near Przemyśl in Poland, Baroque tserkvas in Lviv and classical ones in St Petersburg). The stone churches of Kiev are among those that had a bearing on the evolution of Carpathian tserkvas, and are today inscribed on the World Heritage List. The capital of Ukraine is one of the oldest Eastern Slav settlement centres, and by the 8th century it had become the capital of Kiev Ruthenia. Despite fluctuating historical fortunes Orthodox monasteries have endured, and their golden domes dominate not only the city's panorama, but also – in a figurative way – the whole of Ruthenia. No monuments survive from the times of Volodymyr the Great; however, the foundations of the Church of the Tithes (989–996) give some idea of the appearance of the earliest churches. Of a similar age is the oldest extant Orthodox church – the Cathedral of St Sophia raised by Yaroslav the Wise. The Kiev Pechersk Lavra, dating from the mid-11th century, founded by SS Anthony of Kiev and Theodosius of Kiev, is very impressive; its name derives from the caves on the Dnieper escarpment which were used as hermitages. The Pechersk Lavra and Cathedral of St Sophia have already been inscribed on the World Heritage List. St Cyril's Church and the Church of the Saviour are candidates for this honour.

The timber building tradition predominated in the northern Carpathian region, having developed in parallel with masonry building. Until the beginning of the 19th century the construction of timber churches was funded by wealthy patrons in keeping with the prevailing cultural model adopted by the nobility of that time. For over a thousand years many different varieties of wooden tserkvas were created: Halych, Podolan, Volhynian, Slobozhan, Bukovinian and – emerging later on in isolated mountain valleys – Boyko, Lemko and Hutsul types. In each of these types the churches differ in size and number, in the proportions of their domes, and in their interior design, forming specific sub-types. The evolution of such typological and formal varieties of buildings within a relatively small area reflects the cultural mosaic of the Carpathians. In Western Europe traditional log building witnessed a rapid decline in the 13th century in favour of advanced timber-framed structures. Timber framing became increasingly popular, finally being included in the Gothic building tradition at the time when it spread eastwards, beyond the former Roman limes. Of course, log-built churches in Central Europe were not only raised within the contemporary boundaries of Poland. A relatively small enclave of churches built using the log technique survives in Protestant Sweden (including 11 medieval examples). The log-built Lutheran Petäjävesi Old Church in Central Finland, raised in 1763–1765, is a typical example of the East Scandinavian building tradition. It combines a symmetrical layout typical of the Renaissance with older forms taken from Gothic architecture, and has a richly painted interior featuring iconographic elements characteristic of Protestant churches.

The nominated tserkvas are a European cultural phenomenon, both in terms of the general trends in European architecture and in vernacular building traditions. They provide an example of a specific structural type, common for the entire region, consisting of logs laid horizontally on top of one another[1].

The nominated wooden tserkvas of the Carpathian region in Poland and Ukraine represent a group of buildings where this technique was honed to perfection, as reflected by the carefully squared wall timbers and the sophisticated corner joints. Contrary to appearances, this was an unfamiliar style in rural carpentry, its origin seeming to derive from urban traditions. Shingles were a popular roofing material in this part of the world and were made from long, narrow boards of larch, pine, beech, fir, oak and aspen wood. Known since antiquity, shingles have a groove on one side and a comb on the other enabling their precise alignment and joining. Similar carpentry techniques were also applied in building houses of worship for other religious

communities in this area, primarily for wooden Jewish synagogues, the majority of which were destroyed during World War II. In the period between the construction of the last ancient synagogues and the raising of the first medieval ones a hiatus in the architectural traditions of synagogue building occurred. As a result, medieval synagogues were influenced by secular architecture. The most popular model was a two-aisled hall, though single-hall structures were also built. In wooden synagogues, the main hall was usually log-built, only a few synagogues in Central Poland were of Lusatian half-timbered construction[2]. Roofing solutions for the main hall were very varied – from barrel vaults to multi-storey roofs and domes. The wooden mosques raised in Podlasie and White Ruthenia for Tartars, who first settled there in the 17th century, are quite remarkable (the 18th-century wooden mosque in Kruszyniany is one of the most interesting of its type).

As a result of various political events a significant part of this traditional ecclesiastical heritage was damaged. This is especially true of churches in Podole, Volhyn and Slobozhanshchyna, which came under the rule of the Russian Empire at the end of the 18th century, and were reconstructed in order to comply with 19th-century Russian religious architecture. In the 1930s the Soviet authorities destroyed almost all wooden tserkvas in Podole and Slobozhanshchyna. Historical buildings located in the territories that had been part of the Austrian empire since the end of the 18th century – namely, Galicia, Bukovina and Carpathian Ruthenia – were less affected by politics. A number of traditional sacral buildings survived there. The most representative examples of types from the territories of Ukraine and Poland have been selected for nomination. They witnessed all phases of the long-lasting development process undergone by ecclesiastical architecture and art – from the Middle Ages up to the beginning of the 19th century. Their interiors represent the design and decoration of different epochs – starting from the Gothic up to the late Baroque and Rococo periods. Ecclesiastical sites inscribed on the World Heritage List thus far demonstrate the specific nature of construction principles and methods, based on individual compositional models. The wooden tserkvas (Orthodox churches) of the Carpathian region in Poland and Ukraine are unique, although strongly related to general ideological values. Wooden tserkvas are a great example of the durability of an idea.

The boundary between the Central European log church and the Western timber-framed church, which seems to have been defined in c. 1500, ran from the northern border of the Czech Republic, dividing Lower Silesia from Upper Silesia and the Małopolska Province of Poland from its western and northern regions, and finally spread out between Eastern Prussia and Mazovia. During the 17th and 18th centuries this boundary was strong, reflecting ethnic, cultural and religious differences (Protestantism vs. Catholicism). In Western Europe wooden churches were built using various carpentry techniques (palisade walls, stave-built structures, post-and-beam) that finally, from the turn of the 13th century, were applied to timber-framed buildings. By the 11th century, Western Europe was graced with numerous masonry churches. There were relatively few wooden churches here, and these were quickly replaced with stone ones. Economic and cultural changes at the end of the Middle Ages, and the Great Rebuilding which they stimulated in the mid-16th century, brought about the demise of this type of architecture. Timber buildings appeared sporadically (Champagne, Brandenburg, Prussia, Silesia) later on. In contrast to Orthodox tserkvas, a uniform architectural model was not defined for Protestant churches, although some principles governing their function can be identified. In the place sanctified by the Word of God people tried to ensure perfect acoustics. Thus hall or central churches were raised, and the sanctuary, so important in Catholicism, was reduced to a minimum. The liturgical triad of the altar, the pulpit and the font was emphasized.

Sometimes new structural solutions came about for political reasons. Specific examples of Protestant houses of worship include the Silesian Churches of Peace raised in the territories of the Duchy of Świdnica-Jawor. The Churches of Peace in Jawor and Świdnica are the largest ecclesiastical wooden buildings in Europe and provide an exceptional example of the long-lasting tradition of timber-framed architecture, exhibiting the highest levels of design and workmanship. Their later copies are simplified and reduced, since not many could raise such impressive Houses of God, especially under the restrictions of an overlord. They also demonstrate the harmonious diffusion of Baroque art and Lutheran theology, representing a material relic of one of the most important political events in the history of Europe.

Timber is not the only aspect examined in this comparative study. It is also necessary to compare Carpathian churches with other, stone-built, tserkvas. The dome (one of the characteristic features of this architecture) was invented in antiquity – a vaulted structure of regular curvature set on a central circular, square or polygonal base. The transition from the polygonal base to the circular dome was achieved through the use of pendentives. Although there are various types of domes (onion, ribbed, or coffered, as seen in Rome's Pantheon), for the Eastern churches only one reference existed – the dome of Hagia Sophia in Constantinople.

Hagia Sophia's dome is a symbol of formal and ideological connections between the capital of Eastern Christianity and the wooden tserkvas in the Carpathians nominated for inscription. The Christian art of the Eastern Roman Empire, which emerged in the 4th century and continued to evolve until the fall of the Empire in the 15th century, was born with reference to the Near East, Alexandrian and Syrian traditions of Hellenic art, the art of the late Roman Empire and early Christian art. Byzantine art began to develop in the 6th century; the formal language specific for the art of the Eastern Empire was shaped on a larger scale, a general canon was established and some changes were made to the liturgy that affected further development of

ecclesiastical architecture. In time, Byzantine art flourished in countries that were Christianized by Byzantium, in the Balkans and in Ruthenia. These countries adopted and developed Byzantine heritage after the fall of Constantinople. The creation of arches, domes on pendentives and vaults on a large scale is typical of Byzantine architecture. Until the 9th century a variety of spatial solutions was used in religious buildings. Churches were modestly decorated from the outside, but their interior décor was lavish and their iconographic programme expanded over time. Byzantine paintings lacked spatial depth, monumentalism and decorativeness, and were not hieratic; mosaics played the dominant role in interior decoration. Frescos were more popular in provincial churches, in Cappadocia, Italy, the Balkans and in Ruthenia. Icon painting flourished, being the most popular type of art in countries influenced by Byzantine culture. Icons were used to decorate church interiors, where they filled the spaces between the columns of the templon, eventually evolving into the iconostasis. They were also use for private devotional practices. Many Ruthenian, Serbian, Macedonian and Bulgarian icons have survived to this day.

Notes

1. The main structure consisted of horizontally stacked logs with notched joints at the corners.
2. Structural system in which the roof is supported on a complex of purlins and columns, making it independent of the walls.

Comparison of similar properties

In this section national and international comparisons are drawn in order to judge the outstanding universal value of the nominated tserkvas.

The similarities between the Nominated Serial Site and other properties are outlined herein, as are the features that distinguish it from them. The nominated tserkvas are a group of ecclesiastical buildings that best represent the European phenomenon which developed exclusively in the northern Carpathian region. The chosen group of tserkvas showcase different periods and stages of development, illustrating their evolution over the years. Each component of the Nominated Serial Site has different stylistic particularities, and complements the range of wooden churches already represented on the World Heritage List. This analysis focuses on specific forms of timber building – churches that have always played a pivotal role in the life of local communities, and in many cases are supreme examples of the skills of carpenters and artists. The attractive silhouettes of these structures still constitute the dominant feature in the landscape of many regions of the world.

The first part of the analysis will focus on comparisons with tserkvas from the same geo-cultural region expressing the same values as the nominated property. The second part of the analysis will examine wooden ecclesiastical architecture in a wider context, comparing the nominated property with similar sites in other regions of the world. Although this analysis will concentrate mainly on comparisons of wooden architecture, in order to make a complex appraisal of the nominated tserkvas within the wider context it will also be necessary to compare them to stone-built churches which share similar qualities and date from the same period.

The selection of the nominated tserkvas was narrowed down to the Carpathian region based on the fact that they are far better preserved here than anywhere else, and that they are of high quality in both technical and artistic terms. In addition, they exemplify the harmonious fusion of architecture, interior design and furnishings.

Since the subject of ecclesiastical wooden buildings is not internationally recognized, there are no official thematic studies to refer to (a fact already noted by members of the Committee when the Wooden Churches of the Slovak Republic were inscribed on the World Heritage List in 2008), thus this analysis is based on regional expertise (Polish and Ukrainian). Wooden architecture in Europe is diverse in its types and character, and there are numerous examples among the properties inscribed on the UNESCO World Heritage List for which the use of materials (in this case timber) is the common factor. Timber has been used for construction purposes for centuries, being both simple to work and durable, as well as having good insulation properties and offering opportunities for artistic woodcarving. It was an affordable and sustainable raw material. Building in wood is one of the oldest, widely known construction techniques. Prevailing from time to time over masonry buildings, it has many local, structural and functional variants.

The nominated tserkvas and the cultural traditions which they represent contribute to the world's cultural diversity. Buildings of this type are underrepresented on the World Heritage List, hence there is little awareness of their merits amongst the international community. The uniqueness of this heritage stems from the fact that it is not a reflection of high status culture, but an expression of the genius of local craftsmen and artists (often entirely anonymous) and the relationship of the community with their surroundings. The traditional coherence and harmony of the Carpathian region, which lie at the core of its inhabitants' identity, is threatened by the forces of economic, cultural and architectural homogenization.

Tserkvas

The closest comparison in terms of geo-cultural proximity is the inscription of the Wooden Churches of Slovakia. These wooden churches were inscribed in 2008 under criterion (iii) as an outstanding testimony to traditional religious architecture of the north-western Carpathian region and (iv) as the best examples of wooden religious architecture from the late Middle Ages. The Slovak group of churches represent a variety of Christian faiths embodied in distinctive churches, while preserving some technological cohesion. The Wooden Churches of Slovakia, which are also part of the Carpathian Mountain Area, are not a complex but a conglomerate of three types of buildings – Latin rite churches that to some extent correspond to the churches in Małopolska (Lesser Poland), wooden Protestant churches and wooden tserkvas of the Lemko type. This is an interesting example of co-existence; however, from an architectural and technological perspective, the tserkva inscribed on the World Heritage List, and in particular the foregoing Lemko example, was modelled on archetypes originating from the northern slopes of the Carpathians, i. e. those which are the subject of this nomination. This has been established through contemporary analysis (see bibliography) involving art historical, archaeological and ethnological data.

When searching for analogies it is hard to omit Romanian wooden tserkvas. These were inscribed in 1999

under criterion (iv) as outstanding examples of vernacular religious architecture resulting from the interchange of Orthodox religious traditions with Gothic influences. The log-built churches of Maramures resemble one another in terms of their spatial structure, differing only in size and details. Although they were built using horizontally stacked logs, their ground plans are similar to those of stone churches of the Latin rite. They lack domes, their interior spaces are roofed with vaults and do not reflect the building's exterior volume. In addition there is always a bell tower over the western part of the church constituting its principal feature. This type of Orthodox church spread from the Carpathians to the Balkans, including Ukraine, Serbia and Croatia.

A separate niche in the history of ecclesiastical timber buildings is occupied by the tserkvas of northern Russia, represented on the World Heritage List by Kizhi Pogost. Inscribed in 1990 under criterion (i) as a unique artistic achievement which combines two multi-cupola churches and a bell tower within unusually designed and perfectly proportioned wooden structures, under criterion (iv) as it offers an outstanding example of an architectural ensemble typical of medieval and post-medieval Orthodox settlements, and under criterion (v) as an exceptional example of the traditional wooden architecture of Karelia. The site is located on an island on Lake Onega; it combines two wooden tserkvas from the 18th and 19th centuries and an octagonal bell tower raised in 1862. These log-built churches have a two-part ground plan. Their interiors are vaulted and their elevations are finely decorated. The woodworking skills which they bear testimony to are less precise than those seen in their Carpathian counterparts. Artistic and stylistic solutions render the Russian tserkvas a separate group of ecclesiastical buildings.

Churches of Moldova were inscribed on the World Heritage List in 1993 under criterion (i), expressed in the external paintings of the churches of Northern Moldova, and criterion (iv) as an eminent example of a type of church structure and decoration within the cultural and religious context of the Balkans. Although they were inspired by Byzantine art like the nominated tserkvas, they differ in the building material from which they were made, since they represent stone structures rather than timber ones. Their aesthetic value is also different in view of the exterior murals which cover the façades of these churches, as opposed to the paintings adorning the interior walls of the nominated tserkvas.

The nomination of worship wooden architecture (17th–18th centuries) in Polesye has been put forward by Belarus and is present on the Tentative List. Although these buildings share some similarities with the nominated tserkvas they form a distinct group which is represented by a different architectural school stemming from the architectural traditions of Polesye.

Building in timber is a cultural tradition of many countries. The first points of reference, because of the coincidence of their historical fate and their direct geographical proximity, regardless of the difference in religious rite, are the medieval Wooden Churches of Southern Little Poland (Małopolska), inscribed in 2003 under criterion (iii) as an important testimony to medieval church building traditions related to the liturgical and cult functions of the Roman Catholic Church in Central Europe, and under criterion (iv) as examples of surviving Gothic churches built using the horizontal log technique, sponsored by noble families and rulers as symbols of social and political prestige. As churches representing a different branch of Christianity they have their own variety of ground plan and spatial structure, and they do not feature domes or hipped roofs. The oldest and best preserved of hundreds of existing buildings were inscribed on the World Heritage List. When compared with north-west Europe, where the oldest extant church was built in the 11th century (Greensted in England), and the earliest log-built structure dates to a period prior to the mid-14th century (Södra Rada in Sweden), Polish churches (more specifically those in Małopolska), which date from just before the mid-15th century, are relatively young. However, their significant number, the vast area over which they occur and the fully mature Gothic architectural style, of high technical and artistic quality, which they represent indicate that this type of building evolved much earlier than the extant examples suggest. This seems all the more likely in view of the fact that the oldest wooden churches appear in the historical record as typologically mature and fully developed buildings. The Churches of Peace (in Jawor and Świdnica), as well as the wooden stave churches of Norway, are rooted in entirely different cultural traditions and differ in terms of both their style and structure.

The first wooden church inscribed on the World Heritage List (in 1979) was Norway's Lusterfjord Urnes Stave Church, which represents a remarkable timber building typical of northern Europe. It was inscribed under criterion (ii) because of the outstanding quality of its monumental sculptural décor. In addition to its fine construction and age, this wooden post church dating from the 12th–13th centuries (modified in the 17th century) features interesting woodcarving detail combining Romanesque and Celtic traditions. It was also inscribed under criteria (iii) and (i). Norwegian churches, which are among the oldest in Europe, were traditional log-built structures. Logs dug into the ground define the spatial limits of the church. It is this building technology, references to the Romanesque style, and the richness of Scandinavian carved wooden decorative motifs that distinguish these churches from other timber buildings in Europe.

Comparison within the global cultural context

Wooden sanctuaries are not exclusive to Europe. Timber was popular as a building material in Asia. Buddhist monuments in the Horyu-ji area of Japan, or in the town of Luang

Prabang in Laos, are great examples of the building traditions and woodworking artistry of their native populations. Horyu-ji is a region in Japan (Nara Prefecture) with a complex of 48 Buddhist buildings constituting the earliest examples of the timber building tradition (e. g. the 8th-century Todai-ji Temple, and the 8th-century Grand Hall). The Itsukushima Shrine is the universal symbol of these temples. Its famous gate has existed in its characteristic form since 1168, although the present structure dates from 1875. Built of camphor wood, it is 16 m high and 23 m long. Over the centuries worn elements have repeatedly been replaced (most recently in 1744). Carpathian timber requires much less frequent and smaller-scale structural intervention. The Shinto shrine of Idzumo-Taisia in Japan was also inscribed on the World Heritage List. This wooden structure dates from the 1st century bc and has been the official national temple since 1868. A familiar example of a timber-built Asian temple is the Hall of Prayer for Good Harvests – the characteristic feature of the Temple of Heaven, which is the highest wooden building in Japan. The wooden Haein-Sa Temple on Mount Kaya in Korea is of symbolic significance. It is part of an ensemble of 90 buildings, numerous caves and hermitages, the earliest of which date from the 8th century. Since the 13th century, the Triptaka Koreana has been kept here – a canonical collection of Buddhist texts printed (1237–49) from over 80 thousand woodblocks housed at the temple complex.

Overview of comparison

Although wooden architecture and different forms of church typical of Eastern Christianity are substantially represented on the World Heritage List, the Carpathian tserkvas are different and significant, with no exact comparison possible elsewhere in Christian religious architectural traditions around the world. The nominated component properties are the best preserved examples of wooden tserkvas on both sides of the Carpathian ridge. Historically, this region has been home to innumerable wooden churches and carpentry workshops where technological solutions for wooden architecture were developed. The technological development of tserkva construction typical of this region, as well as their exceptional composition and elegance, bear testimony to cultural traditions that originated in the medieval period and have survived to this day.

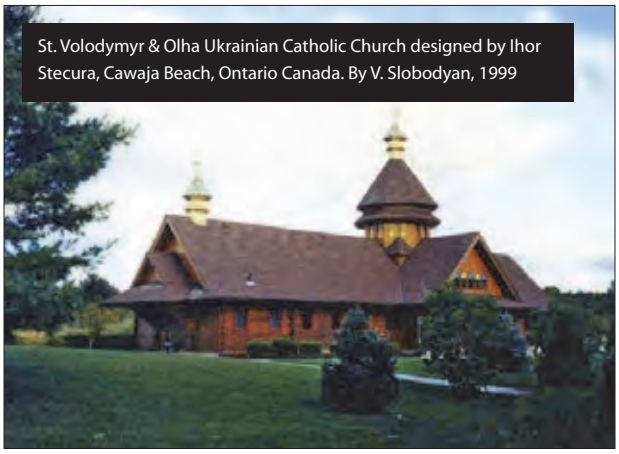
Wooden churches of the Eastern rite were inspired by Byzantine models, though some elements of the Western European Gothic style were incorporated. The properties proposed for inscription illustrate how the Eastern and Western cultures permeated one another, a fact reflected in the tserkvas' architecture as well as their interior design and paintings. The polychrome decoration of the selected tserkvas represents the most valuable surviving examples of this type of art. They are distinctive in having an expanded iconographic programme and in demonstrating various finishing techniques, as well as high levels of workmanship and artistry. These extant masterpieces, in particular the iconostases, elevate the value of most of these tserkva interiors to museum status.

Compared to European art and architecture, the history of wooden tserkvas in the territories of Ukraine and Poland appears to be a unique, spontaneous phenomenon, with its own principles, which stands out in the general history and theory of architecture. They are unique because of the compositional and spatial structure of their interiors, and because of their layout and decoration.

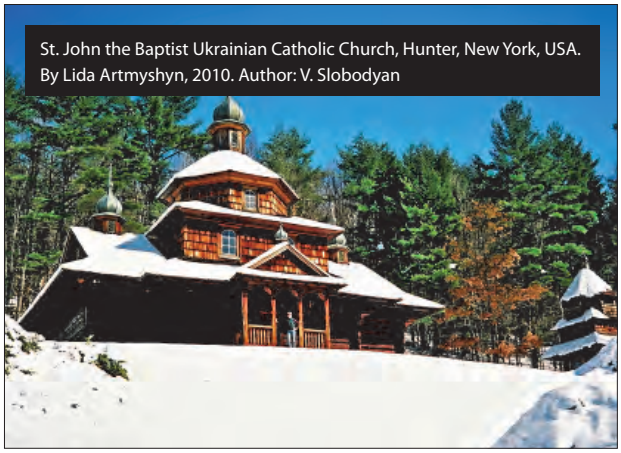
They feature attributes not seen in other ecclesiastical wooden buildings inscribed on the World Heritage List. These include:

- a tripartite ground plan comprising a combination of simple quadrilaterals and octagons,
- tiered roofs not noted elsewhere in European architecture, though reminiscent of Asian pagodas
- original and unique solutions regarding domes of quadrilateral or octagonal form, surmounted by specific cupolas (the structural combination of polygons is a common attribute of many log buildings, but log-built domes are an absolutely unique feature)
- the interior contours of the dome follow its exterior outline,
- the division of the building's interior space with an iconostasis screen.

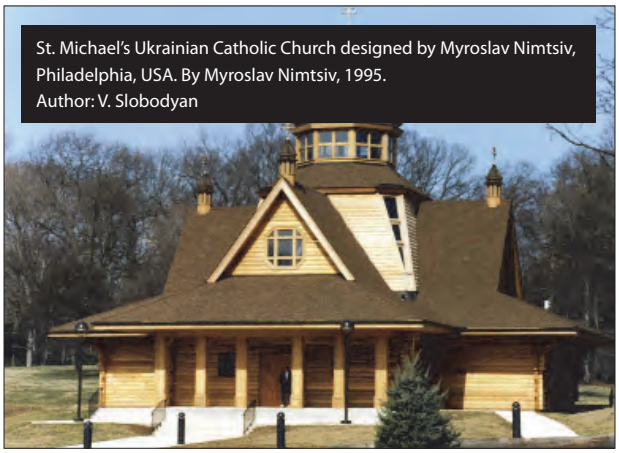
There is one further aspect in which wooden Carpathian tserkvas differ from properties already inscribed on the World Heritage List – they represent a living tradition in local building. Wooden log churches are no longer built in Małopolska, no wooden tserkvas are presently built in Bukovina, Russia and Romania, the Norwegians are not raising new stave churches. The Japanese and Koreans limit themselves to the precise copying of old structures, but in the Carpathians and in Ukraine log tserkvas are still being built because they constitute part of the cultural identity of local communities. In addition, as a result of emigration, the models devised in the Carpathians have reached countries in the New World. They are popular in Canada, the United States, Brazil, Argentina and Australia (Fig. 1, Fig. 2, Fig. 3, Fig. 4). Ukrainian immigrants have built them, demonstrating that the heritage of their forefathers is a vital aspect of



St. Volodymyr & Olha Ukrainian Catholic Church designed by Ihor Stecura, Cawaja Beach, Ontario Canada. By V. Slobodyan, 1999



St. John the Baptist Ukrainian Catholic Church, Hunter, New York, USA. By Lida Artmyshyn, 2010. Author: V. Slobodyan



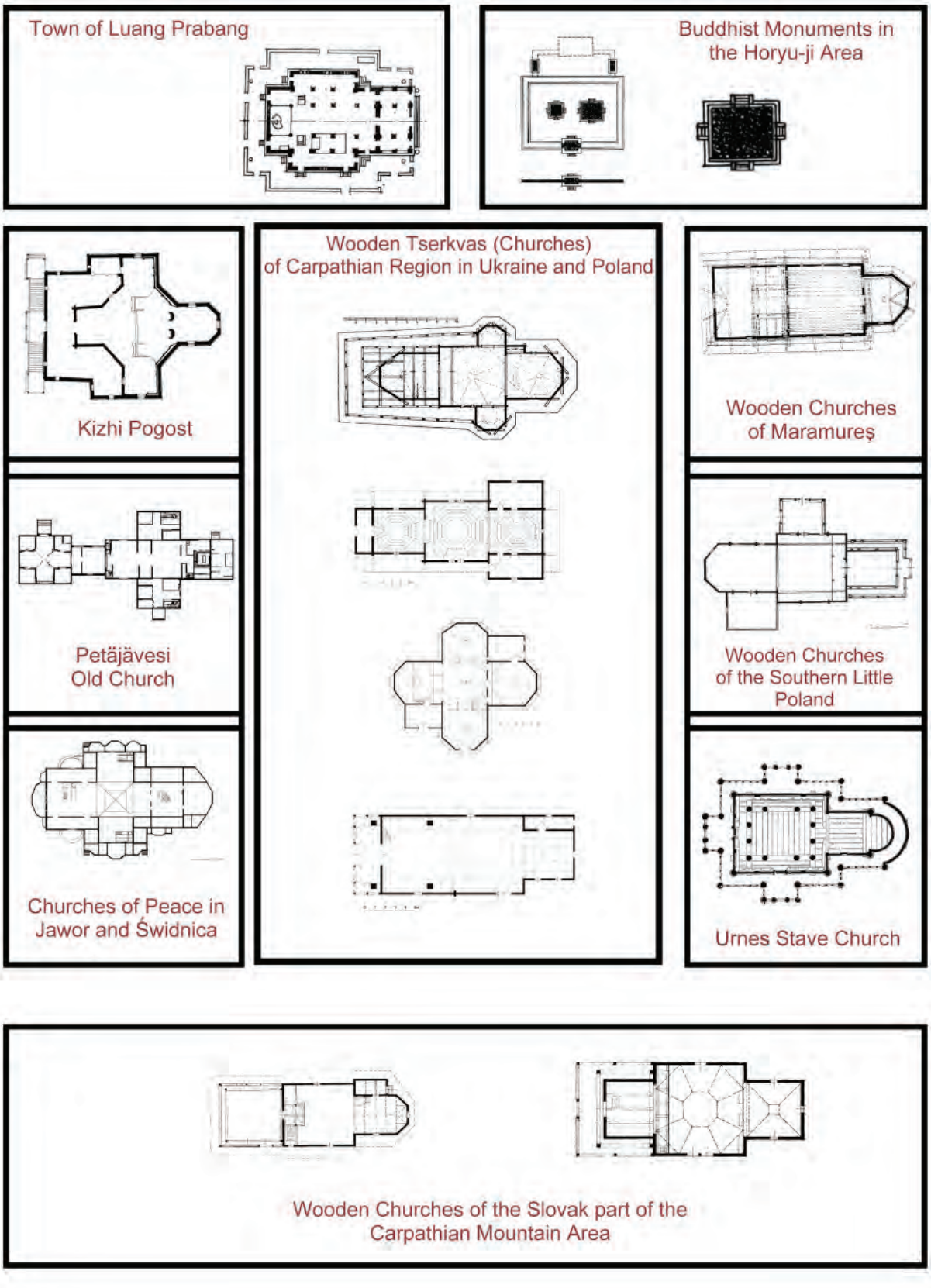
St. Michael's Ukrainian Catholic Church designed by Myroslav Nimtsiv, Philadelphia, USA. By Myroslav Nimtsiv, 1995. Author: V. Slobodyan

their identity – a distinctive feature which they do not want to forego, regardless of their location in the 'global village'. The inhabitants of Carpathian towns and villages, the authorities and conservation bodies responsible for maintaining these tserkvas in situ, are fully aware of their duty to preserve the beauty and magic of these sites for future generations.

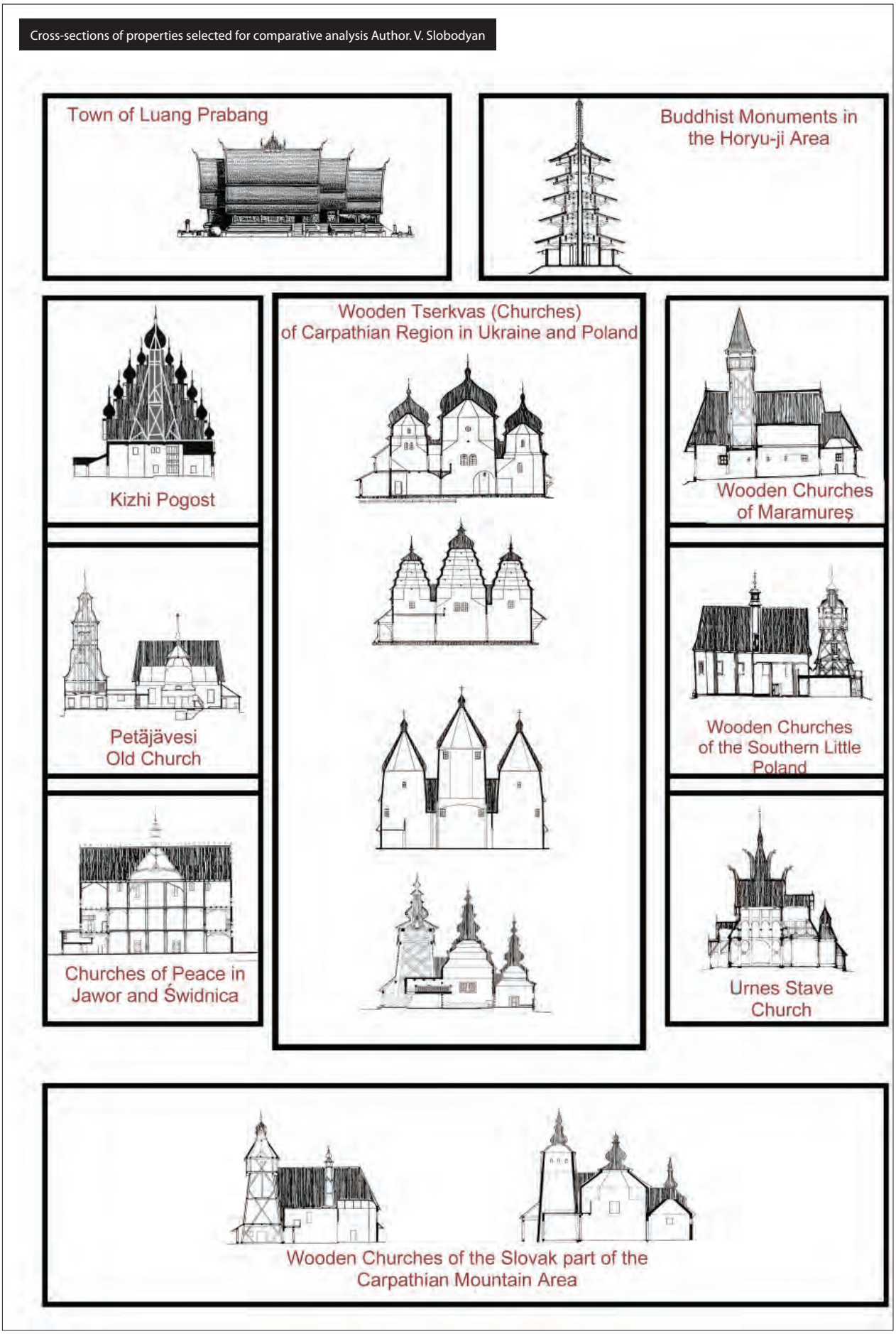


St. Elias church, Brampton, Ontario Canada. By Halyna Slobodyan, 2007 Author: V. Slobodyan

Plans of properties selected for comparative analysis. Author. V. Slobodyan

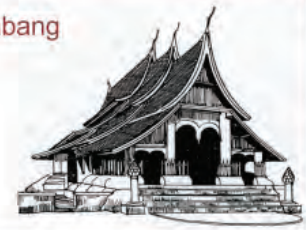


Cross-sections of properties selected for comparative analysis Author. V. Slobodyan



Elevations of properties selected for comparative analysis. Author. V. Slobodyan

Town of Luang Prabang



Buddhist Monuments in the Horyu-ji Area





Kizhi Pogost



Petäjävesi Old Church



Churches of Peace in Jawor and Świdnica

Wooden Tserkvas (Churches) of Carpathian Region in Ukraine and Poland











Wooden Churches of Maramureş



Wooden Churches of the Southern Little Poland



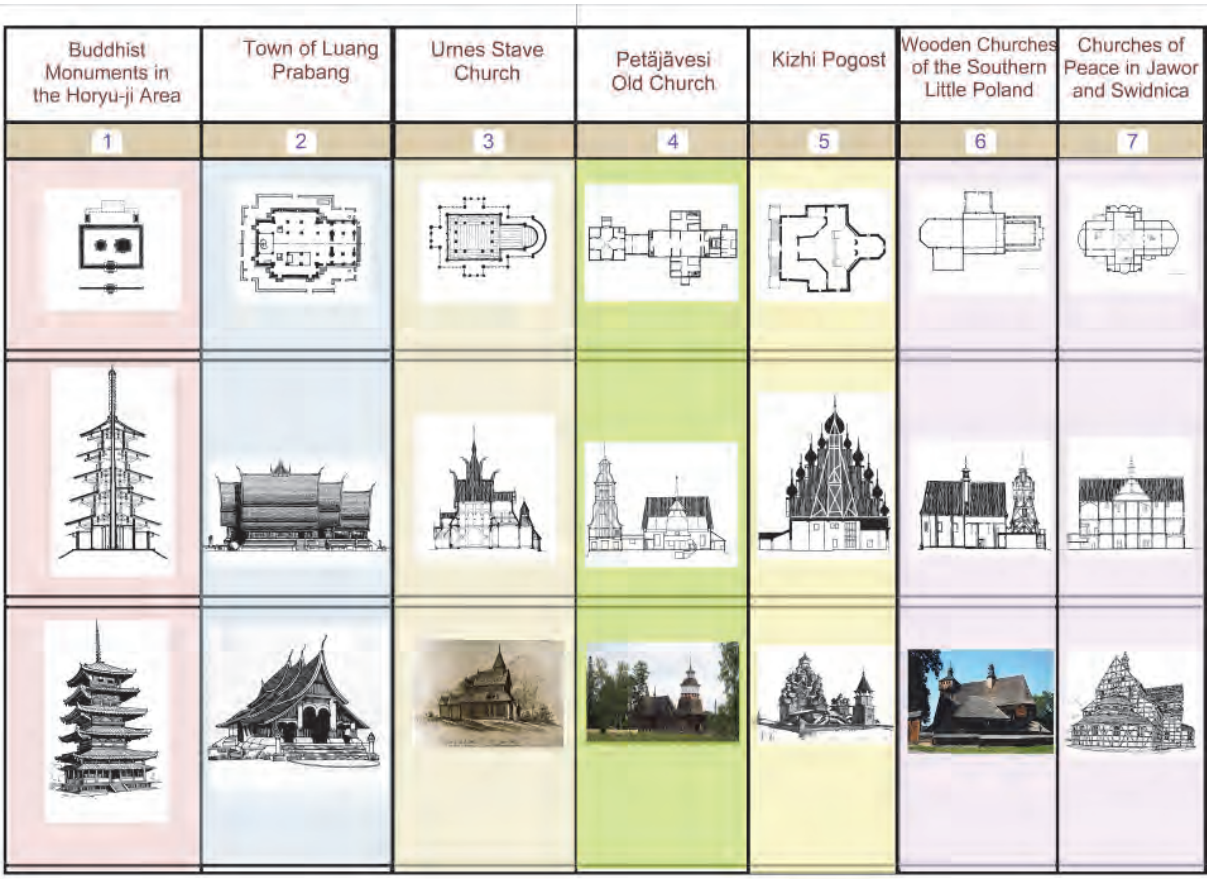
Urnes Stave Church

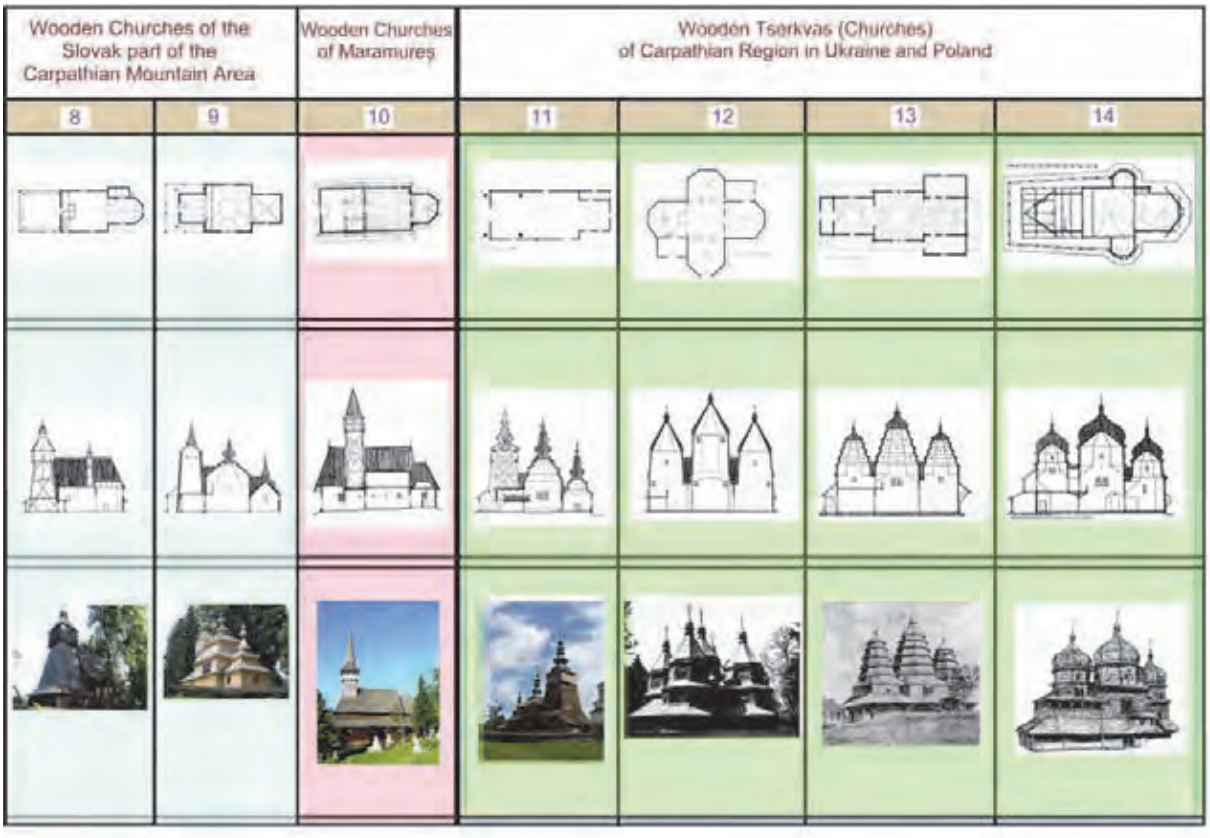




Wooden Churches of the Slovak part of the Carpathian Mountain Area

Comparison of plans, cross-sections and elevations of properties selected for comparative analysis showing the typological diversity of ecclesiastical wooden architecture Author. V. Slobodyan





3.d Integrity and/or authenticity

The unique universal values of the selected group of wooden tserkvas meet the criteria of authenticity and integrity stipulated in the understanding adopted in the UNESCO World Heritage Convention and in resolutions from Nara (Japan).

The properties selected for the proposal are the best preserved examples of wooden tserkvas on both sides of the Carpathian ridge. They are fully authentic historic monuments in scientific, aesthetic and emotional terms. They survive in their historical form.

Integrity

The serial property encompasses all of the elements necessary to express different layers of its wholeness, hence best represents the European phenomenon in ecclesiastical timber building which developed exclusively in the northern Carpathian region. The chosen group of tserkvas showcase different periods and stages of development, illustrating their evolution over the years.

Each component of the nominated serial site has different stylistic particularities which form a historical-structural continuum. The form and structural design of each individual component of the nominated serial property is largely intact.

In some of the component properties the poor level of intactness of the interior furnishings, such as the iconostasis, is a result of the socio-demographic and political events which have shaped this landscape over the last century. In some cases items of movable heritage which used to form an integral part of a monument were removed as the sole means of ensuring their preservation. However, in these cases they are in the process of being returned to their original context.

Most of the component properties have retained their social function and relationship with their historical setting. The nominated properties are situated in picturesque valleys amidst mountains, forests and fields; their artistic value, as well as their integrity with the surroundings, is extremely high.

Authenticity of design

Continuity in building technology within the Carpathian region resulted in the sustained use of the same techniques and materials. Modern-day principles of restoration ensure that these historic methods continue to be employed, thus safeguarding the authenticity of structure, detail and décor.

The tserkva interiors retain the complete and homogeneous design and decoration of various periods. Polychrome paintings are notable for their expanded iconographic and ideological programmes. They demonstrate various finishing techniques as well as high levels of skill and artistry. The selected properties are also a representative illustration of the stylistic changes that ecclesiastical interior decoration underwent. They also feature post-medieval works of sculpture and woodcarving which are of significant historical and artistic value.

Authenticity of forms of intangible cultural heritage

Almost all of the selected tserkvas have fulfilled a liturgical and cult function continuously over the centuries. Spiritual cultural values have materialised in relation to this usage, and although they have universal references, at the same time they are imbued with a local religious and cultural identity. They provide the background for traditional ceremonies and rites and document complicated changes in the denominational structure, which derive from the most general divisions of Christianity and are reflected in the local, multi-ethnic society. The tserkvas retain a high degree of authenticity, not only in terms of tangible attributes, but also in the intangible aspects represented by religious activities.

Authenticity of materials

Modifications throughout the centuries have not diminished the original conservative style expressed by these buildings. They exemplify the continuation of traditions and technologies established by medieval guilds. The nominated wooden churches have been continuously exposed to the threat of deterioration and damage by decay, insects, rain and wind. The methods used in their repair, and the timing of larger restoration works involving complete or partial dismantling of a given building, the replacement of roofing, or painting repairs, is carefully planned well in advance, so that the existing original materials can be left in place. In cases where there are no alternatives but to substitute old materials for new ones, the authenticity of materials is carefully maintained.

Authenticity of workmanship

For centuries the tserkvas were renovated in keeping with the style and usage trends of the day. Recent research confirms that the methods employed in the renovation of wooden tserkvas were based on the use of traditional materials and working techniques, the copying of architectural forms and details, and the application of traditional

building technology. It must be highlighted that these renovation methods not only encompassed the preservation of architectural forms and decorative schemes, but also the use of traditional wood treatment methods, as well as building ventilation and drainage solutions. It should be noted that the tradition of renovating wooden churches in keeping with the principles of preserving their authenticity (traditional materials and forms) is deeply rooted in the Carpathian region of Ukraine.

Authenticity and integrity concerning the location and setting

The unchanged, authentic landscape contexts of particular properties survive to this day. The selected churches are an example of dominant historical features in rural and urban settings that endow the landscapes in which they are set with exceptional qualities. In addition, the fact that many of the component properties are situated in picturesque valleys among mountains, forests and fields enhances their visual appeal. Traditional forms of land use have been upheld to this day, and historical geographical names have survived, both in tradition and official place names. Furthermore, the vast natural, mountainous environment which forms the backdrop for the nominated site includes forest habitats sustaining numerous animal and plant species.

The cultural landscapes included in the nominated properties encompass a wide range of values, from the natural to the cultural, and convey cultural, religious and artistic connotations.

Brunary Wyżne

Tserkva of Saint Michael the Archangel

St Michael's retains its original layout, form and interior divisions, which are typical of the Lemko tserkva. Its wall timbers and historic fabric date from the time of its construction, though the building has undergone a number of conservation measures during subsequent episodes of renovation. The furnishings, which survive intact, reflect the gradual infiltration of decorative forms typical of Western art into the tserkva's interior design. New furnishings were added over time, demonstrating that the tserkva was regularly used and cared for by the parish community. The sum of architectural elements and masterpieces constituting this tserkva's fixtures and fittings constitutes a credible and complete complex documenting the artistic culture of the Lemkos.

Chotyniec

Tserkva of the Birth of the Blessed Virgin Mary

This building retains its original form and interior divisions. It represents a three-domed tserkva with an external arcaded gallery above the narthex (nowadays a unique feature). Part of the building's fabric, mainly its lowermost section, was replaced during renovation work carried out in the 1990s, decayed structural elements being substituted with faithful copies. St Mary's survives with almost all of its original furnishings intact, including a unique mural influenced by Western art depicting a monumental scene of the Judgement Day. The authenticity of this tserkva is further highlighted by the 17th-century iconostasis featuring icons dating from the 17th and 18th centuries. This building continues to be used for its original function, serving as a Greek Catholic church.

Drohobych

Tserkva of Saint George

This is a unique tserkva of the newer variant of the Galician type – it is a tripartite structure provided with three domes and a choir loft above the narthex (featuring a chapel), and two additional cupolas over the wings added on either side of the building. The original structure and layout survive, as do the finishing details of the nave, sanctuary, narthex, and wings. The walls, roof and cupolas feature authentic shingle cladding. The tserkva's original 17th-century décor is extant, and its walls feature exceptionally notable inscriptions dating from the same period. St George's was built as part of an architectural complex comprising a tserkva, bell tower, and a perimeter wall with two gates – all of which survive in their original location.

Kwiatoń

Tserkva of Saint Paraskeva

St Paraskeva's is one of the best preserved Orthodox timber buildings in Europe, which survives with its authentic, original fabric and original architectural form intact. It constitutes the most perfect example of a Western Lemko tserkva, combining all the distinctive features of this type of building. The interior, created during several successive phases, retains its original character, illustrating the gradual evolution of decorative forms and artistic trends connected with Lemko traditions. The interior furnishings constitute an ideological and artistic addition to the church's iconographic programme. The tserkva's furnishings and architectural details show that the parish community maintained the building according to both religious and aesthetic requirements, and provide an evocative expression of the traditional spiritual culture of the Lemkos.

Matkiv

Tserkva of the Synaxis of the Blessed Virgin Mary

This tripartite Boyko tserkva with three multi-tiered domes retains its original structure and layout. The early 19th-century finishing details of the nave, sanctuary and narthex are also extant, as are the wall timbers and the beautiful interior furnishings of this tserkva. The original architectural complex was partially altered in the 20th century. A new wooden bell tower and fence were built using traditional technology and materials. The whole complex is set in its original location, in a picturesque mountain landscape.

Nyzhniy Verbizh

Tserkva of the Nativity of the Blessed Virgin Mary

This is a unique tserkva of the Hutsul type. It is a cruciform, five-domed building which retains its original structure and layout, featuring a nave, sanctuary, narthex and side wings. The wall timbers are fully authentic. The design dates from the beginning of the 19th century. The architectural complex, including the tserkva and its bell tower, was partially altered in the 20th century, though it is still situated in its original location, in a 16th century village on the River Luchka.

Owczary

Tserkva of Our Lady's Protection

This tserkva survives in its original form; its structure is intact as are its interior furnishings, influenced by late Baroque art. This is a representative example of a Western Lemko tserkva. The landscape in which the building is set has remained virtually unchanged. Date inscriptions inside the church confirm the authenticity of its architectural details and of particularly important furnishing elements. All of the interior furnishings were commissioned with this particular church in mind. They constitute a complex created to fulfil religious requirements. Its artistic forms derive from a combination of styles and universal iconographic canons, and bear witness to the skills of local craftsmen representing the regional culture.

Potelych

Tserkva of the Descent of the Holy Spirit

This is a tserkva of the older Galician type. It is a tripartite structure with a single dome, and a cupola above the sanctuary, supported on a wooden structure installed inside the building. The tserkva retains its original structure and layout. The finishing details of the nave and the narthex dating from the 16th century, and those of the sanctuary (18th century) also survive. The authentic wall timbers are of 16th-century date. The roof, cupolas and upper storey walls are clad with shingles. The original interior fittings survive in part (certain components of the iconostasis are missing). Wall inscriptions dating from the 17th (1628) and 18th centuries survive. The original architectural complex is also extant, comprising the tserkva itself, a bell tower, and a perimeter wall with two corner towers, all standing in their original location, surrounded by a beautiful landscape.

Powroźnik

Tserkva of Saint James the Less, the Apostle

This is the oldest extant church of the Western Lemko type. Its form and fabric have remained unaltered since its construction. Conservative renovation and restoration works were carried out using traditional materials and methods. The exceptional Baroque furnishings combine traditional elements of Orthodox Church art with forms taken from the art of the Western world. The precisely dated interior polychrome paintings adorning the wall timbers confirm the authenticity and integrity of the structure and its decoration. The iconostasis, commissioned especially for this interior, is an artistic masterpiece combining traditions and iconographic canons of Byzantine origin with themes and motifs taken from the art of Ruthenia and Western Europe. Such a formal conglomerate could only appear in the cultural borderlands and it evidences the richness of local artistic culture.

Radruż

Tserkva of Saint Paraskeva

St Paraskeva's is the oldest extant wooden church of the Eastern rite in Poland. Despite multiple episodes of renovation it retains its original architectural form, structural solutions and details. Complex restoration works conducted in the 1960s were performed with great attention to the authenticity of the building's historic fabric, preserving all of the unique architectural and structural components that make this tserkva individual, unique and authentic. The absence of interior furnishings, removed to various museums after World War II, is compensated for by fragments of a unique mural (part of the original décor) revealed on the church walls. The tserkva building, along with a free-standing bell tower, mortuary (known as the Deacon's House), cemetery and stone perimeter wall, create a complex which is unique in Europe and boasts an exceptional setting. Two cemeteries featuring graves with stone crosses are situated nearby, showcasing sophisticated local masonry skills of long-standing tradition in the Radruż region. The tserkva complex constitutes a perfect element of the landscape and is distinctive for its authentic, unaltered surroundings.

Rohatyn

Tserkva of the Descent of the Holy Spirit

This is the oldest tserkva of the earlier variant of the Galician type. It is a tripartite building with a single dome. Its structure and original layout survive intact, together with a bell tower added in the 17th century at the west end. The original finishing details of the nave, sanctuary and narthex date from the 16th century. The authentic wall timbers are of 16th-century date; the roof and upper storey are shingle clad. The original interior décor survives, including a unique, richly ornamented Renaissance iconostasis made in 1650, and fragments of 17th-century polychrome decoration on the external south wall. This architectural complex consists of the tserkva and its bell tower, a cemetery and a newer, though traditional, boundary wall. The site is situated in the beautiful and unspoilt landscape bordering the River Gniła Lipa.

Smolnik

Tserkva of Saint Michael the Archangel

This is the best preserved tserkva of the Boyko type in Poland. As a result of renovations conducted after World War II it regained its original architectural shape, retaining all of its original structural elements and details. The

interior, adapted to meet the needs of the Roman Catholic liturgy, retains its original layout and architectural divisions. The original furnishings have been deposited in museum collections. The tserkva, standing on a picturesque hill, surrounded by a mature forest, with the remains of a monumental cemetery, now constitutes the only authentic element of the cultural landscape of Smolnik – a village with a turbulent history, whose entire population was displaced in the 1950s, and its buildings dismantled.

Turzańsk

Tserkva of Saint Michael the Archangel

This is the most beautiful and best preserved tserkva of the Eastern Lemko type. It survives in its original architectural form and with its complete décor and interior furnishings intact, including 19th-century polychrome paintings of a rich iconographic programme, an iconostasis and altars. The church is set in an authentic, unchanged landscape context. The broad square on which the tserkva and an extant wooden bell tower stand, is encircled by a stone wall, behind which the parish cemetery is situated. St Michael's still serves its original liturgical function as an Orthodox house of worship.

Uzhok

Tserkva of the Synaxis of the Archangel Michael

This is a tserkva of the Boyko type. It is a tripartite building featuring three domes and an original bell tower above the narthex. Its structure survives intact, as does its layout and the finishing details of the nave, sanctuary and narthex. The walls and roofs are clad with traditional, authentic shingles. The original décor, dating from the 18th century, survives in part. This architectural complex underwent a number of changes in the 20th century – a new traditional wooden bell tower and a new enclosure wall were added. The complex stands in its original location.

Yasynia

Tserkva of Our Lord's Ascension

This tserkva is of the Hutsul type. It is a cruciform building with a single dome; its structure and original layout remain intact, as do the nave, sanctuary, narthex and side rooms (the addition of which did not cause any imbalance in the building's proportions). The walls and roofs are clad with traditional, authentic shingles. This design dates from the early 19th century. The architectural complex was partially changed in the 20th century. It is situated in its original, picturesque location, on a high hill overlooking the River Cisa.

Zhovkva

Tserkva of the Holy Trinity

This property represents the newer variant of the Galician type. This tripartite, three-domed building survives with its original structure and layout intact. The finishing details of the nave, sanctuary and narthex are also extant. The walls, roofs and cupolas are clad with traditional, authentic shingles. The tserkva retains its original 18th-century furnishings and wall inscriptions. This architectural complex was partially altered in the 19th century with the addition of a stone bell tower and a new fence. The property still stands in its original location.

4. State of conservation and factors affecting the property

4. a Present state of conservation

Poland

All tserkvas located within the territory of Poland remain in good structural condition. In recent years comprehensive repair and restoration works have been carried out. Most interior furnishings have undergone conservation treatment. In some instances it has been necessary to perform conservation measures during the cleaning of polychrome paintings or conservation of individual items of furnishings. Protection policy is created by the owners and administrators of these historic monuments, as well as the institutions and service providers responsible for safeguarding cultural heritage.

The Church guarantees that sites will be maintained in good physical condition. The conservator guarantees professional supervision, initiates necessary protective measures and – in special cases – co-finances protection activities. The aim is to maintain and protect the authentic form of the wooden tserkvas, as well as their rich variety of furnishings and decoration. An important aspect of the protection policy is to promote knowledge about these sites and their significance, to overcome conventional opinions and to enhance the value of these monuments in the perception of local and regional communities. The nominated properties can become an important affirmation of the value and significance of wooden ecclesiastical architecture on a global scale, and play a significant role in raising awareness of the need to protect them.

Ukraine

The condition of the nominated properties varies. The nature of the sites and the manner in which they are used affect their state of preservation and determine the factors which directly influence them. The majority of the churches (Zhovkva, Potelych, Matkiv, Nyzhniy Verbizh, Yasynia, Uzhok) are used by religious congregations who maintain them in good order. Problematic issues relating to the care of these buildings stem from their remoteness from administrative centres where monument protection organizations are based, and from the potential for worshipers to carry out unauthorized modifications (primarily to the buildings' interior decoration). A further danger is posed by the absence of expensive fire alarm systems. The only exception is the tserkva in Zhovkva, which is part of a State Historical and Architectural Reserve. Two churches (Drohobych and Rohatyn), which have been adapted for museum purposes, face problems in hiring qualified staff and in gaining the necessary funds to ensure the upkeep of these properties. At the same time, the policy of carrying out monument protection activities adopted by the authorities and users of these buildings in recent years allows for their adequate maintenance.

The main goal of coordinated activities is to ensure that the buildings remain in good repair, and to preserve their authentic architectural forms, high-quality interiors and artwork. An important element of these activities is to raise the awareness of religious congregations about the historical, artistic and scientific value of these buildings, and to overcome stereotypical ideas about the possibilities of 'perfecting' them and 'improving' their appearance. At present, activities connected with recording these buildings and preliminary work on the UNESCO World Cultural Heritage List application have resulted in an agreement being made to remove inappropriate pseudo-decorations from the interiors and façades of the tserkvas, and to install fire alarms in four buildings in the Lviv region. The inscription of the nominated properties on UNESCO's World Cultural Heritage List would validate the high quality and uniqueness of the Ukrainian wooden tserkva on a global scale. It would also draw increased attention from the general public, religious and state authorities to the need of providing adequate care and protection for this cultural heritage.

Brunary Wyżne

Tserkva of Saint Michael the Archangel

- **Main building**
  The physical condition of this building is good and it retains its original architectural fabric and painted decoration. Renovation work was carried out in the early 1990s. In 2000 the polychrome paintings underwent conservation treatment. Work was officially supervised in each case by the relevant conservator of monuments. In the immediate future, the impregnation of shingles and the replacement of decayed shingles is recommended. The conservation policy does not foresee any major changes, as the manner in which the property is presented is deemed appropriate and without need of any adjustments. It is a fully authentic monument in scientific, aesthetic and emotional terms. Alterations over the centuries have not obliterated its original stylistic expression. The tserkva's inherent value is attributable both to its architecture and its extant interior furnishings.

Chotyniec

Tserkva of the Birth of the Blessed Virgin Mary

- **Main building**
  In terms of its architectural fabric, furnishings and painted decoration, the tserkva and the bell tower are in good physical condition. General renovation of the tserkva was carried out at the beginning of the 1990s. In 2000 conservation treatment was undertaken on some of the furnishings and on the polychrome paintings in the nave. Replacement of the sheet-metal roofing over the narthex with shingles is planned. Impregnation of shingles and replacement of decayed shingles is recommended for the immediate future.

Drohobych

Tserkva of Saint George

- **Main building**
  The physical condition of the church building is not satisfactory. Over the years it has become slightly distorted and has deviated from the vertical. It requires regular repairs and restoration work. The building's restoration is complicated by the existence of a unique mural which covers the surfaces of the interior walls and ceiling. The most recent conservation measures were carried out in 1974–75. In 2009 urgent steps were undertaken to repair the shingled roofs of the sanctuary, nave, and the north and south cliroses. The next stage of work planned for the immediate future will focus on the two-tiered gallery, and will involve the replacement of its roof shingles, damaged pillars, and foundations.plans are in place to carry out research and instigate a project to restore and protect the tserkva, and to convert it into a museum.
- **Bell tower**
  The bell tower is also in unsatisfactory condition. It requires urgent attention to its shingled roofs. A research project and action plan will be implemented to protect and exhibit the building, as well as use it as a scenic vantage point.
- **Grounds**
  The churchyard is well maintained and covered by a grass lawn. A wooden fence encloses the grounds, though it is in poor condition and needs to be renewed. The north and south gates are in need of repair, and old trees growing alongside the fence require attention.

Kwiatoń

Tserkva of Saint Paraskeva

- **Main building**
  In terms of architectural fabric and painted decoration, the physical condition of the tserkva is good.

Matkiv

Tserkva of the Synaxis of the Blessed Virgin Mary

- **Main building**
  This monument is used by a local congregation. Repairs carried out over the years resulted in the original shingle covering of the roof being replaced by sheet metal. The church interior is decorated with secco and stenciled oil paintings. There are also some thematic mural compositions executed in oil. The iconostasis has been repainted. The work undertaken has left the façades and interior design in an aesthetically unsatisfactory state. In contrast, the building's physical condition should be classified as good. In 2009 an automatic fire extinguishing system was installed. Steps were taken to carry out urgent procedures required to restore the monument's appearance, namely the restoration of the shingled roofs and walls above the skirt roof, and the uncovering of small domes and log-constructions within the first tier.
- **Bell tower**
  The general physical condition of this structure is good. The aesthetic quality of work carried out on the belfry over the years is the same as that of the church building. plans are in place to restore the shingles on the roof, uncover the structures of the sound hole tier, replace the wall cladding of the second tier and uncover the first-tier structures.
- **Grounds**
  The grounds surrounding this monument are in a satisfactory state. The issues which need to be addressed most urgently include the construction of an access road, car park and paths to the churchyard. The trees growing along the existing fence also require attention. A reproduction of the traditional fence with gate and wicket is planned.

Nyzhniy Verbizh

Tserkva of the Nativity of the Blessed Virgin Mary

- **Main building**
  Over the years this tserkva has been subject to significant interventions on at least two occasions. In 1950 its congregation took steps to consolidate the building, which was in a perilous state due to mistakes made during its construction. Drums of perimeter tops were leaned on oblique beams of the break. To stabilise the tops a system of supporting structures leaned on log-construction walls of the first tier was introduced. Besides, a system of diagonal braces with tighteners was installed in the sanctuary, thus effectively stabilising the building. This work was well planned and professionally executed. The second significant intervention measures (1990) were less proficiently implemented and not well considered. The entire structure above the level of the skirt roof was clad with aluminum sheets. The church interior is adorned with secco and stenciled oil paintings. Separate thematic wall paintings are executed in oil. The state of the interior is deemed unsatisfactory. In contrast to its interior décor, the physical condition of the building is good. In accordance with agreed plans, urgent work will be undertaken to remove the metal cladding and reinstate the traditional shingle covering of the roofs and walls. One of the key issues which needs to be resolved is a roof drainage system – a challenging task in view of the roof's complicated form.
- **Bell tower**
  This structure underwent the same alterations as the church building in 1990. The physical condition of the belfry is good. Urgent action should be taken to remove the existing metal cladding on the roofs and walls and replace it with authentic shingles.
- **Ancillary building**
  The ancillary building situated in the north-east corner of the grounds is in good physical condition.planned repairs to this log-built structure will involve its being cleaned of the oil paint coating its surfaces, leaving exposed the natural wood, which will be appropriately preserved.
- **Grounds**
  The church grounds are well maintained.plans are in place to recreate the building's traditional surroundings. This will involve repaving concrete path surfaces with natural stone, dismantling the concrete perimeter wall and replacing it with a traditional wooden fence with gates and wickets, and attending to the old burial ground, as well as the territory's trees and shrubs.

Owczary

Tserkva of Our Lady's Protection

- **Main building**
  The tserkva in Owczary has been maintained in an exceptionally good state of preservation and is well presented. In terms of its architectural fabric, painted decoration and furnishings, the general physical condition of the church can be defined as very good. Restoration work has been carried out here since the mid-1980s. In 1995 the tserkva in Owczary and the church in the nearby village of Sękowa received a prestigious Prix Europa Nostra award for exemplary maintenance of a historic building, thanks to the support and involvement of the local community. Surviving in its historical, unaltered form, the tserkva in Owczary is a fully authentic historic monument, which is of tremendous scientific importance and has always been fully appreciated. The building is a characteristic feature of the region, set in its original historical context.

Potelych

Tserkva of the Descent of the Holy Spirit

- **Main building**
  In general, the church building is in satisfactory condition. Conservation and accident prevention measures were carried out in 2007–08 to eradicate the danger of further deformation of the nave's north wall. During conservation work the shingle roofing and wall cladding was renewed. A stabilising structure was erected inside the tserkva to protect the mural adorning the partially deformed surface of the nave walls. In 2009 an automatic fire extinguishing system was also installed inside the building. The next stage of conservation work due to be carried out soon will focus on stabilising the north-west corner of the nave and adjacent north wall of the narthex, and on renewing the shingles on the skirt roof.plans have been drafted to conduct a research project, implement a programme of conservation works, and to exhibit the tserkva's wall paintings, as well as monitor the state of its structure and its wall paintings.
- **Bell tower**
  The bell tower is in good condition. Conservation and accident prevention measures were carried out in 2007–08. During the course of this work the belfry's damaged foundations were replaced and parts of the wall timbers were reinforced. The shingling on the main roof and skirt roof was renewed.
- **Grounds**
  The grounds are well maintained. In 2009–10 the corner towers of the wooden perimeter fence were restored thanks to funds provided by the congregation, the wooden stairs on the northern slope were renewed, and the path leading through the grounds was repaved with stone. In the immediate future an approach road will be installed to provide access to the property.

Powroźnik

Tserkva of Saint James the Less, the Apostle

- **Main building**
  In recent years, the church has undergone comprehensive conservation work, and complete structural renovation. Work within the interior was concluded, and conservation of the polychrome decoration was completed.component parts of the complex survive in good condition. The state of preservation of the roof and walls is good and both are regularly impregnated with wood preservative. The tserkva's furnishings are maintained in good condition and bear no traces of active wood beetles. It is necessary to check the state of preservation of the entire shingle cladding of the walls and roofs of the tserkva, the bell tower and the roofs capping the perimeter wall, and to impregnate and replace shingles. The surroundings are kept clean and tidy, and the trees around the property are in good order.

Radruż

Tserkva of Saint Paraskeva

- **Main building**
  The component parts of this property are generally in good condition. The entire complex is of exceptional architectural and landscape value. Regular assessments must be made of the condition of the shingle cladding of the walls and roofs of the tserkva, the bell tower and the roofs capping the perimeter wall, and the shingles must be impregnated and replaced as necessary. It is recommended that conservation treatment of the polychrome paintings in the nave and sanctuary be carried out in the immediate future.

Rohatyn

Tserkva of the Descent of the Holy Spirit

- **Main building**
  The church building is in a satisfactory state. The wall timbers are water saturated in some places. As a result of this, the secco wall paintings have been damaged, as has the box-shaped vaulting above the sanctuary. In 2008 the shingles covering the main roof were replaced. The next stage of work to be undertaken will involve the renewal of the shingle roofing over the nave and belfry, and the eradication of wood beetle. The second stage of work will include uncovering and reinforcing the building's foundations and repairing its stone wall. As the tserkva now serves as a museum, it is necessary to change the fire alarm system and install an automatic fire extinguishing system.
- **Grounds**
  The grounds are maintained in a satisfactory condition. Existing pedestrian paths leading through the cemetery, and the division of the territory between two organizations (namely the Ivano-Frankivs'k Art Museum and Rohatyn City Administration) make it difficult to provide this site with adequate protection. Digging new graves within the confines of the historical cemetery and replacing tombstones has a negative effect on preserving the traditional surroundings of this monument. It is planned that the cemetery grounds be placed in the care of the museum, the transit path be eliminated and adequate protection be afforded this monument. The issue which needs to be addressed most urgently is that of preventing trees and shrubs from being planted in the immediate vicinity of the monument, so that the view of the building is not obscured.

Smolnik

Tserkva of Saint Michael the Archangel

- **Main building**
  In terms of its architectural fabric, furnishings and painted decoration, the physical condition of the tserkva is good. Major repairs were conducted in 2004–07. In 2009 conservation treatments were carried out on the polychrome paintings in the sanctuary and on the iconostasis wall of the nave, and the layout of the sanctuary interior was redesigned. These repairs did not disturb the tserkva's authenticity. Conservation measures were preventative, and the building's entire structure and shape remained intact. Its authenticity is confirmed by the extant wall paintings and the carved detail of the main entrance's doorframe. The tserkva is regarded by inhabitants of this part of the Bieszczady Mountains as an inspiration to maintain their local identity. It is of particular historic significance as the only remnant of a once extensive rural settlement. The course of history which helped this unusual building to survive forged an emotional bond between the local inhabitants and this historic monument.

Turzańsk

Tserkva of Saint Michael the Archangel

- **Main building**
  This tserkva complex was built in lands inhabited by a Lemko population, and represents the classic type of ecclesiastical architecture developed by this community. Its serves as testimony to the high level of building skills and the religious culture of the Lemkos and their specific cultural identity. The building's state of preservation and its décor affirms its authenticity. The small range of repairs carried out on this church were conservative and did not impair its authenticity. The tserkva complex remains used in keeping with its original function to this day. Services of worship are performed here; the bell tower is provided with a bell, whose sound gives an audible signal to neighbouring areas that the tserkva is open. The adjacent cemetery is still in use.

Uzhok

Tserkva of the Synaxis of the Archangel Michael

- **Main building**
  In terms of the building's exterior, the roofs are covered with split shingles, impregnated with special solutions and well protected. The wall timbers up to the level of the skirt roof are unclad and well preserved, having been protected by preservative solutions. The original window openings are split as are the existing windows of later origin. The tserkva is provided with a lightning protection system and its exterior is deemed to be in satisfactory condition. In contrast, work undertaken at the beginning of the 21st century inside the building has proved detrimental. The wooden box-shaped vaulting and the walls were lined with plastic sheets and painted with aniline dye. In consequence of these measures the ventilation system of the building's interior was compromised. There is a danger of condensation forming on the inner surface of the plastic sheets, which may in turn undermine the timber structure and lead to its deterioration. With this in mind, the condition of the tserkva's interior must be deemed unsatisfactory. It is a matter of urgency to remove the plastic sheeting and restore the interior to its original appearance; plans have already been devised to address this problem.
- **Bell tower**
  The bell tower is a two-tiered structure and its walls are of horizontal log construction. The roofs and the walls of its second tier are clad with galvanised metal sheets. The physical state of the building is satisfactory. It is scheduled to replace the sheet metal cladding of the roofs and walls with traditional shingles.
- **Grounds**
  The churchyard is in a tidy state, covered with grass; ash and lime trees are planted along the perimeter fence. The grounds are enclosed by a wire mesh fence supported on metal posts. North of the bell tower lies the parish cemetery. The territory of the cemetery requires attention.

Yasynia

Tserkva of Our Lord's Ascension

- **Main building**
  The church building has been only slightly altered over the years. With the exception of the porch built on to the narthex, it has preserved its original volume and layout. Similarly, no drastic interventions have been undertaken on the interior artwork. The iconostasis has been repainted. The quality of the repainting is not very high. In general, the state of the church building should be considered satisfactory. The following urgent works are planned: repair of the shingles cladding the walls (including replacement of shingles where necessary), replacement of the building's existing silicate brick plinth wall with one made of stone, removal of the shingles (a later addition) covering the wall timbers below the level of the skirt roof.
- **Bell tower**
  In the course of its existence the belfry has not undergone any substantial changes. Its physical condition is good. The state of its shingled roofs and walls is considered satisfactory.
- **Grounds**
  The small churchyard adjacent to the building is in good order, but the road leading to the west slope of the hill on which it stands is an unsatisfactory state. A pedestrian path on the lower slopes is constantly being eroded by rainwater.plans are in place to repair existing access routes, starting from the pedestrian path leading to the site from the Ivano-Frankivs'k – Uzhhorod highway. To the north of the bell tower there is a parish cemetery. The cemetery grounds are in need of attention.

Zhovkva

Tserkva of the Holy Trinity

- **Main building**
  In general, the church building, its interior furnishings and iconostasis are in good condition. In 1978 a programme of restoration work was carried out: the roof and walls were covered with shingles, the masonry sacristy was restored, and paving and drainage were made good. The iconostasis was restored in 1996.plans have been devised to conduct research and carry out work with a view to reinforcing and partially replacing the building's foundations and damaged wall timbers, renewing the floor, installing an automatic fire extinguishing system, and improving the general protection and fire alarm systems.
- **Bell tower**
  The masonry bell tower was restored in 2003 and is in good condition.
- **Grounds**
  The monument's grounds are in good order; pedestrian paths are paved with sandstone slabs. The drainage system is adapted to the existing relief, and the terrain is covered with a grass lawn. The overall condition of the grounds is satisfactory.

4. b Factors affecting the property

The preservation and condition of wooden tserkvas is dependent on many issues. These can be divided into primary factors governed by nature (resulting from the properties of the building's fabric), and secondary factors dictated by human intervention.

(i) Development pressures (e. g. , encroachment, adaptation, agriculture, mining)

Poland

The Polish law protects historic monuments, both with regard to specific provisions concerning the protection of cultural assets, and in general regulations of building law and spatial planning. All works undertaken at sites regarded as historic buildings must be supervised by the relevant conservation authorities, and may only be performed by professional conservators. Local law is formulated in such a manner that in the direct neighbourhood of sites nominated for this entry there are no significant hazards related to any change in the nature of the surroundings, the eradication of its features, or even the obstruction of its view. All actions undertaken on these properties are subject to particularly thorough verification by state conservation services.

Ukraine

Ukrainian legislation in the field of cultural heritage preservation, both in terms of general norms of Ukrainian laws and legislative acts – State Building Norms – facilitates the preservation and proper maintenance of individual monuments, as well as the maintenance of relevant protection zones according to the status of the buildings. Local regulations, especially those specifying the nature of activities in the immediate surroundings of the tserkvas, are based on general state legislation, and protect listed properties from inappropriate environmental changes or alterations to the monument's appearance. Any work which is to be carried out inside the monuments, or within their grounds and protection zones, is only possible once project documentation by a specialized, licensed organization has been drawn up and approved by the State National Cultural Heritage Service. Work on historic properties can only be done by specialist restoration organizations.

(ii) Environmental pressures (e. g. , pollution, climate change, desertification).

Abiotic risks

Poland

Like other European monuments, tserkvas are threatened by polluted air, which is often borne by the wind over long distances. The Western Carpathian region, where the properties nominated for entry are located, is subject to strong, though gradually decreasing, contamination from sulphur dioxide, nitrogen oxides and dusts. Since 1996 concentrations of certain compounds have varied (e. g. the concentration of dust suspended in the air in 1995 was 0. 022 mg/m3/year, in 1996 it rose to 0. 033 mg, dropping very slightly in 1997 to 0. 031 mg/m3/year, in 1998 it increased slightly to 0. 032 mg/m3/year, and in 1999 it dropped to 0. 012 mg/m3/year). The average dust fall amounted to 23 t/km2/year, and in 1998 it reached 25 t/km2/year, whereas the standard quantity for specially protected areas is 40 t/km2/year. This was a significant improvement compared with the 1970s and the 1980s, when the standard dust fall was exceeded twice. In Poland, such hazards are monitored by specialist services responsible for environmental protection, and relevant data are regularly made available to conservation services. Resultant damage – which is slowly decreasing – is removed by regular conservation procedures. There is no change regarding contamination with chemical agents from agriculture and contamination of surface waters with sewage from settlements. The level of the water table is gradually dropping due to an increase in draw-off from wells supplying water to local inhabitants, and due to the drilling of new deep water wells. There is still a risk of slope erosion. The increasing amount of municipal waste from local sources is also a serious threat.

Ukraine

Wooden churches, like most European buildings, are endangered by air pollutants which are carried by the wind over long distances. Most of the nominated component properties (except Zhovkva, Rohatyn, and Drohobych) are situated in villages of the Precarpathian and Carpathian regions, which are recreational areas situated far from main highways, where the concentrations of carbon dioxide, nitrogen oxide, and dust is low. The average statistic density of harmful substances emitted for the previous three years is 7. 0 t/1 km2 for the Ivano-Frankivs'k and Transcarpathia

regions and 11. 0 t/1 km2 for the Lviv region. The tserkvas in Zhovkva, Rohatyn, and Drohobych are located in towns with manufacturing industries and heavy traffic. This results in relatively higher concentrations of harmful substances and dust in the atmosphere, though their levels do not exceed accepted norms. Information concerning these threats is constantly monitored by regional departments of the State Environment Protection Administration of the Lviv, Ivano-Frankivs'k and Transcarpathia regions of Ukraine. The level of soil pollution by chemical fertilizers and household sewage from sites situated close to the monuments has reained constant and does not pose a threat to the properties. Ground water levels have also remained fairly constant, mainly because of the prevailing climatic conditions rather than because of human actions. The increasing quantity of local public sewage, and its effect on air and water pollution, may become a threat to the buildings in urban locations: Zhovkva, Rohatyn, and Drohobych.

Biotic risks

Poland

Wooden churches are susceptible to the organic threat posed by the physical durability of timber, which is generally estimated at approximately 200 years, depending on its variety and the methods used in its treatment. After this period, timbers must be, at least partly, replaced. The fact that 16th-century tserkvas have survived to this day should be attributed to the high quality of building materials that were used in their construction, as well as to the excellent skills of the professional craftsmen who made them, and the structural durability of the buildings. Currently we have at our disposal modern technology which helps to protect wood against biological destruction, and we employ principles and methods of conservation treatment that comply with contemporary European standards.

Ukraine

A natural threat for wooden churches is the limited durability of their fabric which, depending upon the type of wood and the quality of its processing, is estimated at around 200 years. After this period of time it is necessary to replace certain elements of a building. Primarily, this involves replacing the plinth walls on which the tserkvas are raised, renewing the shingles cladding their roofs and walls, and reinforcing the wall timbers. Repairs of this kind have been carried out on the nominated properties, and have enabled them to survive (with slight alterations) to this day. Modern techniques of designing and executing conservation procedures, and methods of preserving wood from natural destruction allow complex restoration measures to be undertaken which correspond with European standards and maintain the monuments in good physical condition. There are specialists purposely trained to carry out this type of work in the region.

(iii) Natural disasters and risk preparedness (earthquakes, floods, fires etc.)

Apart from the gradual deterioration of their fabric, timber structures are exposed to the risk of rapid destruction resulting from fire. This second reason for the decrease of resources is also 'natural' to some extent, although it is usually caused by human error. Unfortunately, the risk of fire has not been eliminated, but has at least been reduced thanks to the introduction of general conservation and fire-fighting procedures with the participation of the clergy, and thanks to the installation of fire protection and alarm systems. In Poland, the nominated component properties are currently being furnished with anti-burglary, fire protection and other safety systems. The Fire Brigade in whose territory the area of the nominated properties are located is aware of the historical value of these sites and is appropriately equipped and prepared to carry out rescue operations with extraordinary care. In the case of individual tserkvas, it is important to maintain the integrity of their structures. The biggest possible risk is that of local flooding caused by exceptionally heavy rainfall. In the areas in question, the average rainfall differs. The highest rainfall occurs in north-facing mountainous areas and on flat-topped hills (824–830 mm), whereas lower rainfall is recorded in valleys. Summer months (June, July, August) deliver as much as 40% of the annual rainfall. In recent years, a small decrease in the amount of rainfall has been observed, although there are some weather anomalies that may constitute a serious threat. A relatively new phenomenon concerning climate change are violent winds that may cause damage directly or indirectly (e. g. by breaking old trees growing near the properties).

(iv) Visitor/tourism pressures

Poland

Problems related to protection of the natural environment stem from human impact. The increased presence of people within the area of the nominated site generates higher levels of pollutants – sewage, solid waste, emissions from heating units and motor vehicles. Land use plans determine where tourist service facilities can be located. Such general provisions must be amended by stating the precise cubic capacity of the facility, its form and the kind of material used in its construction. However, it is impossible to decide on the location of such facilities without obtaining reliable data concerning the structure and volume of tourist traffic.

Ukraine

Nowadays tserkvas are visited by a small number of people: 2000 to 6000 annually in village locations, and 20, 000 to 50, 000 in urban centres; this does not pose a threat to the buildings.

(v) Number of inhabitants within the property and the buffer zone

Estimated population	Within the nominated property	Within the buffer zone	Total
Brunary Wyżne Tserkva of Saint Michael the Archangel Poland / Małopolskie Province	0	9	9
Chotyniec Tserkva of the Birth of the Blessed Virgin Mary Poland / Podkarpackie Province	0	2	2
Drohobych Tserkva of Saint George Ukraine / Lviv Region	0	160	160
Kwiatoń Tserkva of Saint Paraskeva Poland / Małopolskie Province	4	11	15
Matkiv Tserkva of the Synaxis of the Blessed Virgin Mary Ukraine / Lviv Region	0	100	100
Nyzhniy Verbizh Tserkva of the Nativity of the Blessed Virgin Mary Ukraine / Ivano-Frankivs'k Region	0	75	75
Owczary Tserkva of Our Lady's Protection Poland / Małopolskie Province	0	17	17
Potelych Tserkva of the Descent of the Holy Spirit Ukraine / Lviv Region	0	10	10
Powroźnik Tserkva of Saint James the Less, the Apostle Poland / Małopolskie Province	1	14	15
Radruż Tserkva of Saint Paraskeva Poland / Podkarpackie Province	0	0	0
Rohatyn Tserkva of the Descent of the Holy Spirit Ukraine / Ivano-Frankivs'k Region	0	450	450
Smolnik Tserkva of Saint Michael the Archangel Poland / Podkarpackie Province	0	0	0
Turzańsk Tserkva of Saint Michael the Archangel Poland / Podkarpackie Province	0	5	5
Uzhok Tserkva of the Synaxis of the Archangel Michael Ukraine / Transcarpathia Region	0	100	100
Yasynia Tserkva of Our Lord's Ascension Ukraine / Transcarpathia Region	0	175	175
Zhovkva Tserkva of the Holy Trinity Ukraine / Lviv Region	0	30	30
Total	5	1158	1163

Risks concerning individual properties

Brunary Wyżne

Tserkva of Saint Michael the Archangel

- **Development risks**
  Currently there are no development risks concerning the tserkva complex and its surroundings. The owner ensures that the property is appropriately cared for and protected, which helps to maintain the authenticity and integrity of the complex.
- **Environmental risks**
  Currently there are no risks concerning negative environmental impact. Also, there is no knowledge about any possible factors that might occur in the future.
- **Natural disasters and protection from probable risks**
  The component parts of the tserkva complex are not endangered by any natural disasters (e. g. floods, earthquakes). Currently the tserkva and the bell tower contain a lightning arrester system that protects the complex against damage resulting from atmospheric discharges.
- **Risks related to visitors/tourism**
  The current intensity of tourist traffic (c. 30, 000 visitors per annum) does not constitute a risk for the tserkva or its surroundings.

Chotyniec

Tserkva of the Birth of the Blessed Virgin Mary

- **Development risks**
  Currently there are no development risks concerning the tserkva complex and its surroundings. The property's current owner – the Byzantine-Ukrainian parish in Chotyniec – ensures its appropriate care and protection, thus helping to maintain the authenticity and integrity of the complex.
- **Environmental risks**
  Currently there are no risks concerning negative environmental impact. Also, there is no knowledge about any possible factors that might occur in the future.
- N**atural disasters and protection from probable risks**
  The component parts of the tserkva complex are not endangered by any natural disasters (e. g. floods, earthquakes). Currently the tserkva and the bell tower contain a lightning arrester system that protects the complex against damage resulting from atmospheric discharges. The tserkva is provided with an anti-burglary system; installation of an early smoke detection system (Vesda), and a fire protection system (FOG fire extinguishing system) is planned for the immediate future.
- **Risks related to visitors/tourism**
  The current intensity of tourist traffic (c. 50, 000 visitors per annum) does not constitute a risk for the property or its surroundings. Each person or group wishing to enter the tserkva has to contact the current priest, Bogdan Stepan, by telephone.

Drohobych

Tserkva of Saint George

- **Development risks**
  The building is used by the Museum of History and Country Studies of Drohobych, which has signed a protection agreement with the State National Cultural Heritage Service and provides appropriate care of the monument, preserving its original state and integrity. The main threat is the absence of financing to ensure the adequate physical condition of the property.
- **Environmental risks**
  There are no environmental threats. There are also no factors that could influence the state of the building in the future.
- **Natural disasters and protection from probable risks**
  There is no risk to the tserkva complex from natural disasters such as floods, earthquakes etc. The property is provided with lightning protection, fire alarm, and automatic fire extinguishing systems.
- **Risks related to visitors/tourism**
  Nowadays the building is visited by a relatively large number of people (c. 50, 000 annually). Visitors are allowed access to the tserkva exclusively under the supervision of museum staff.

Kwiatoń

Tserkva of Saint Paraskeva

- **Development risks**
  Currently there are no development risks concerning the tserkva complex and its surroundings. The owner ensures that the property is appropriately cared for and protected, thus helping to maintain the authenticity and integrity of the complex.
- **Environmental risks**
  Currently there are no risks concerning negative environmental impact. Also, there is no knowledge about any possible factors that might occur in the future.
- **Natural disasters and protection from probable risks**
  The component parts of the tserkva complex are not endangered by any natural disasters (e. g. floods, earthquakes). Currently the tserkva and the bell tower have a lightning arrester system that protects the complex against damage resulting from atmospheric discharges.
- **Risks related to visitors/tourism**
  The current intensity of tourist traffic (c. 80, 000 visitors per annum) does not constitute a risk for the property or its surroundings.

Matkiv

Tserkva of the Synaxis of the Blessed Virgin Mary

- **Development risks**
  The building is used by the Ukrainian Catholic congregation of Matkiv, who have signed a protection agreement with the State National Cultural Heritage Service to provide appropriate care for the monument, and preserve its original state and integrity.
- **Environmental risks**
  There are no environmental threats. There are also no factors that could influence the state of the building in the future.
- **Natural disasters and protection from probable risks**
  The tserkva complex is not threatened by natural disasters like floods, earthquakes, etc. The property is provided with lightning protection, fire alarm, and automatic fire extinguishing systems.
- **Risks related to visitors/tourism**
  Nowadays the building has few visitors (up to 2000 annually). Callers have to contact the head of the religious congregation or parish priest to arrange a visit.

Nyzhniy Verbizh

Tserkva of the Nativity of the Blessed Virgin Mary

- **Development risks**
  The building is used by a congregation of the Ukrainian Orthodox Church of the Kiev Patriarchate in Nyzniy Verbizh, who have signed a protection agreement with the State National Cultural Heritage Service. The congregation and local authorities have pledged to make good the inappropriate repairs carried out in 1990, remove alien elements from the church interior, and to restore the property's original appearance.
- **Environmental risks**
  There are no environmental threats. There are also no factors that could influence the state of the building in the future.
- **Natural disasters and protection from probable risks**
  Natural disasters like floods, earthquakes, etc. do not threaten the buildings included in the ensemble. The property is provided with lightning protection and fire alarm systems. In the immediate future the building is to be equipped with an automatic fire extinguishing system.
- **Risks related to visitors/tourism**
  Nowadays the building is visited by few people (up to 6000 annually). Each visitor or group of tourists has to contact the head of the religious congregation or the parish priest to arrange a visit.

Owczary

Tserkva of Our Lady's Protection

- **Development risks**
  Currently there are no development risks concerning the tserkva complex and its surroundings. The owner ensures that the property is appropriately cared for and protected, which helps to maintain the authenticity and integrity of the complex.
- **Environmental risks**
  Currently there are no risks concerning negative environmental impact. Also, there is no knowledge about any possible factors that might occur in the future.
- **Natural disasters and protection from probable risks**
  The component parts of the tserkva complex are not endangered by any natural disasters, e. g. floods, earthquakes. Currently the tserkva and the bell tower have a lightning arrester system that protects the complex against damage resulting from atmospheric discharges.
- **Risks related to visitors/tourism**
  The current intensity of tourist traffic (c. 30, 000 visitors per annum) does not constitute a risk for the property or its surroundings.

Potelych

Tserkva of the Descent of the Holy Spirit

- **Development risks**
  The building is used by the Ukrainian Catholic congregation of Potelych, who have signed a protection agreement with the State National Cultural Heritage Service to provide proper maintenance for the property, and preserve its original state and integrity.
- **Environmental risks**
  There are no environmental threats. There are also no factors that could influence the state of the building in the future.
- **Natural disasters and protection from probable risks**
  Natural disasters like floods, earthquakes, etc. do not pose a threat to the buildings included in the ensemble. The property is provided with lightning protection, fire alarm, and automatic fire extinguishing systems.
- **Risks related to visitors/tourism**
  Nowadays the building has few visitors (up to 5000 annually). Callers have to contact the head of the religious congregation or parish priest to arrange a visit.

Powroźnik

Tserkva of Saint James the Less, the Apostle

- **Development risks**
  Currently there is no immediate development risk concerning the tserkva complex and its surroundings. The owner ensures that the property is appropriately cared for and protected, thus helping to maintain the authenticity and integrity of the complex. The surroundings of

the tserkva in Powroźnik are under threat from the proposed construction of an internal road connecting the historical tserkva and the new church currently under construction. Part of the planned road runs through low-rise residential housing areas with the road marked in the plan; construction of low-rise residential housing is planned. The remaining areas surrounding the tserkva's grounds are designated as a parklands in the planning proposal.

- **Environmental risks**
  Currently there are no risks concerning negative environmental impact. Also, there is no knowledge about any possible factors that might occur in the future.
- **Natural disasters and protection from probable risks**
  The component parts of the tserkva complex are not endangered by any natural disasters (e. g. floods, earthquakes). Currently the tserkva and the bell tower have a lightning arrester system that protects the complex against damage resulting from atmospheric discharges.
- **Risks related to visitors/tourism**
  The current intensity of tourist traffic (c. 90, 000 visitors per annum) does not constitute a risk for the property or its surroundings.

Radruż

Tserkva of Saint Paraskeva

- **Development risks**
  Currently there are no development risks concerning the tserkva complex and its surroundings. The current user of the property – the Kresy Museum in Lubaczów – ensures that the property is appropriately cared for and protected, which helps to maintain the authenticity and integrity of the complex and its immediate surroundings..
- **Environmental risks**
  Currently there are no risks concerning negative environmental impact. Also, there is no knowledge about any possible factors that might occur in the future.
- **Natural disasters and protection from probable risks**
  The component parts of the tserkva complex are not endangered by any natural disasters (e. g. floods, earthquakes). Currently the tserkva and the bell tower have a lightning arrester system that protects the complex against damage resulting from atmospheric discharges, an anti-burglary system, and an early smoke detection system (Vesda).
- **Risks related to visitors/tourism**
  The current intensity of tourist traffic (c. 10, 000 visitors per annum) does not constitute a risk for the property or its surroundings. Each person or group wishing to enter the tserkva complex premises (the gate in the perimeter wall is kept locked) is shown around by a guide who lives in Radruż and is available upon request by telephone.

Rohatyn

Tserkva of the Descent of the Holy Spirit

- **Development risks**
  The building is used by a branch of the Ivano-Frankivs'k Art Museum, which has signed a protection agreement with the State National Cultural Heritage Service and provides proper maintenance for the monument, preserving its original state and integrity. The main threat is the absence of financing to ensure that the physical condition of the property is adequate.
- **Environmental risks**
  There are no environmental threats. There are also no factors that could influence the state of the building in the future.
- **Natural disasters and protection from probable risks**
  Natural disasters like floods, earthquakes, etc. do not threaten the buildings included in the ensemble. The monument is provided with lightning protection and fire alarm systems. In the immediate future the building will be equipped with an automatic fire extinguishing system.
- **Threats connected with visitors/tourists**
  Nowadays the building is visited by relatively large numbers of people (c. 50, 000 annually). Each visitor or group of tourists can visit the building exclusively under the supervision of museum staff.

Smolnik

Tserkva of Saint Michael the Archangel

- **Development risks**
  Currently there are no development risks for the tserkva. The property's current owner – the Roman Catholic parish in Lutowiska – ensures that the property is appropriately cared for and protected, thus helping to maintain the authenticity and integrity of the complex.
- **Environmental risks**
  Currently there are no risks concerning negative environmental impact.
- **Natural disasters and protection from probable risks**
  The tserkva is not endangered by natural disasters, such as floods and earthquakes. Currently the tserkva is fitted with a lightning arrester system that protects the complex against damage resulting from atmospheric discharges.
- **Risks related to visitors/tourism**
  The current intensity of tourist traffic does not constitute a risk for the property or its surroundings Those wishing to enter the tserkva have to contact Lutowiska's parish priest by telephone to arrange a visit.

Turzańsk

Tserkva of Saint Michael the Archangel

- **Development threats**
  Currently the development of the Orthodox church complex and its surroundings is not endangered. The current owner of the property– Orthodox Parish of Our Lady's Protection in Komańcza guarantees the proper care and protection of the property which ensures that the authenticity and integrity of the complex is maintained.
- **Environmental threats**
  Currently the property is not endangered by any negative environmental impact. There is also no knowledge of any potential threats that might occur in the future.
- **Natural disasters and protection from probable risks**
  Individual components forming the tserkva complex are not endangered by natural disasters, such as floods or earthquakes. In 2010, technological designs of the Fire Alarm System and the Burglary Alarm System were prepared. Currently the church has a lightning protection system.
- **Tourist-related threats**
  The current intensity of tourist traffic does not pose a threat to the property and its surroundings.

Uzhok

Tserkva of the Synaxis of the Archangel Michael

- **Development risks**
  The building is used by a congregation of the Ukrainian Orthodox Church of the Moscow Patriarchate in Uzhok, who have signed a protection agreement with the State National Cultural Heritage Service. The congregation and local authorities have pledged to make good early detrimental interventions, namely to remove elements alien to the church interior and to restore the tserkva's original appearance.
- **Environmental risks**
  There are no environmental threats. There are also no factors that could influence the state of the building in the future.
- **Natural disasters and protection from probable risks**
  Natural disasters such as floods, earthquakes, etc. do not pose a threat to the buildings included in the complex. The monument is provided with lightning protection and fire alarm systems. In the immediate future the building will be equipped with an automatic fire extinguishing system.
- **Threats connected with visitors/tourists**
  Nowadays the building receives few visitors (up to 4000 annually). Each visitor or group of tourists has to contact the head of the religious congregation or the parish priest to arrange a visit.

Yasynia

Tserkva of Our Lord's Ascension

- **Development risks**
  The building is used by the Ukrainian Catholic religious congregation of Yasynia, who have signed a protection agreement with the State National Cultural Heritage Service and provide the monument with appropriate maintenance, preserving its original state and integrity.
- **Environmental risks**
  There are no environmental threats. There are also no factors that could influence the state of the building in the future.
- **Natural disasters and protection from probable risks**
  Natural disasters like floods, earthquakes, etc. do not threaten the buildings included in the ensemble. The property is provided with lightning protection and fire alarm systems. In the immediate future the building will be equipped with an automatic fire extinguishing system.
- **Threats connected with visitors/tourists**
  Nowadays the building is visited by few people (up to 5000 annually). The head of the religious congregation or the parish priest must be contacted in order to arrange a visit.

Zhovkva

Tserkva of the Holy Trinity

- **Development risks**
  The building is used by the Ukrainian Catholic congregation of Zhovkva, who have signed a protection agreement with the State National Cultural Heritage Service to provide the monument with appropriate maintenance, and preserve its original state and integrity. The fact that the property is located within the State Historical and Architectural Reserve of Zhovkva provides additional protection for the tserkva complex.
- **Environmental risks**
  There are no environmental threats. There are also no factors that could influence the state of the building in the future.
- **Natural disasters and protection from probable risks**
  Natural disasters like floods, earthquakes, etc. do not threaten the buildings included in the ensemble. The monument is provided with lightning protection, fire alarm, and automatic fire extinguishing systems.
- **Threats connected with visitors/tourists**
  Nowadays the building receives relatively large numbers of visitors (c. 30, 000 annually). The head of the religious congregation or the parish priest must be contacted to arrange a visit.

5. Protection and management of the property

5. a Ownership

The component parts of the nominated property located in Poland are the physical and legal property of Christian Churches (Roman Catholic, Greek Catholic and Orthodox) represented by ordinary bishops and parish offices. The exception is the State Treasury-owned tserkva in Radruż, which has been converted into a museum.

The component parts of the nominated property which are located in Ukraine are subject to different types of legal status and ownership. The tserkvas in the villages of Yasynia, Uzhok, Matkiv, and Nyzhniy Verbizh belong to Christian Churches (Ukrainian Catholic, and various Orthodox denominations) represented by governing bishops and parishes. The tserkvas in the towns of Rohatyn and Drohobych are used as museums. In the town of Zhovkva and the village of Potelych the tserkvas are owned by the state and are made available to the local religious community.

Brunary Wyżne Tserkva of Saint Michael the Archangel, Poland / Małopolskie Province	Parish property
Chotyniec Tserkva of the Birth of the Blessed Virgin Mary, Poland / Podkarpackie Province	Parish property
Drohobych Tserkva of St George, Ukraine / Lviv region	Museum / state property
Kwiatoń Tserkva of Saint Paraskeva, Poland / Małopolskie Province	Parish property
Matkiv Tserkva of the Synaxis of the Blessed Virgin Mary, Ukraine / Lviv region	Parish property
Nyzhniy Verbizh Tserkva of the Nativity of the Blessed Virgin Mary, Ukraine / Ivano-Frankivsk region	Parish property
Owczary Tserkva of Our Lady's Protection, Poland / Małopolskie Province	Parish property
Potelych Tserkva of the Descent of the Holy Spirit, Ukraine / Lviv region	Museum / state property
Powroźnik Tserkva of St James the Less, the Apostle, Poland / Małopolskie Province	Parish property
Radruż Tserkva of Saint Paraskeva, Poland / Podkarpackie Province	Museum Property of the Museum of Poland's Former Eastern Borderlands (*Muzeum Kresów*) in Lubaczów
Rohatyn Tserkva of the Descent of the Holy Spirit, Ukraine / Ivano-Frankivsk region	Museum / state property
Smolnik Tserkva of Saint Michael the Archangel, Poland / Podkarpackie Province	Parish property
Turzańsk Tserkva of Saint Michael the Archangel, Poland / Podkarpackie Province	Parish property
Uzhok Tserkva of the Synaxis of the Archangel Michael, Ukraine / Transcarpathia region	Parish property
Yasynia Tserkva of Our Lord Ascension, Ukraine / Transcarpathia region	Parish property
Zhovkva Tserkva of the Holy Trinity, Ukraine / Lviv regionw	State property

5. b Protective designation

The buildings included in the application have been entered into the national heritage registers, in keeping with legal requirements and conservation areas indicated in local spatial development plans.

Brunary Wyżne Tserkva of Saint Michael the Archangel, Poland / Małopolskie Province	National Heritage Register: Ak. 11/60/1/Kr/33, 30.10.1933 A-1215 / M of 29.06.2012
Chotyniec Tserkva of the Birth of the Blessed Virgin Mary, Poland / Podkarpackie Province	National Heritage Register: A-183 of 29.05.1968 – tserkva A-552 of of 11.04.2011 – tserkva and direct setting A-226 of 15. 06. 1987 – bell tower A-426 of 21.06.2010 – surroundings of the tserkva complex The following have been entered into the National Heritage Register: Decision B-81 of 19. 03. 1984 – iconostasis Decision B-82 of 19. 03. 1984 – side altar from Przemyśl Cathedral Decision B-83 of 19. 03. 1984 – the Birth of the Blessed Virgin Mary icon Decision B-84 of 19. 03. 1984 – high altar with a painting of the Hodegetria type depicting the Virgin and Child (17th century) Decision B-85 of 19. 03. 1984 – icon of the Virgin and Child (16th century) Decision B-183 of 23. 08. 1994 – polychrome paintings and furnishings (iconostasis with icons including an additional two (of the Virgin and Child and the Birth of the Virgin Mary), located on the back wall of the iconostasis; high altar with paintings: the Virgin and Child, the Birth of the Blessed Virgin Mary, low reliefs of seven apostles; crucifixes, two bells, a thurible, two candelabra, a candlestick and a processional cross) Decision B-322 of 14. 01. 2010 – icons of St Nicholas, and the Descent of the Holy Spirit
Drohobych Tserkva of St George, Ukraine / Lviv region	In accordance with the resolution of the Council of Ministers of Ukraine No. 970 dated 24 August 1963, its safeguard number is No. 377. The property includes an iconostasis and polychrome decorated interior, a belfry and perimeter fence
Kwiatoń Tserkva of Saint Paraskeva, Poland / Małopolskie Province	National Heritage Register: A-456, 26. 11. 1985 – including the graveyard and perimeter fence
Matkiv Tserkva of the Synaxis of the Blessed Virgin Mary, Ukraine / Lviv region	In accordance with the resolution of the Council of Ministers of Ukraine No. 970 dated 24 August, 1963 its safeguard number is No. 516. The property includes an iconostasis and a belfry
Nyzhniy Verbizh Tserkva of the Nativity of the Blessed Virgin Mary, Ukraine / Ivano-Frankivsk region	In accordance with the resolution of Ivano-Frankivs'k Regional Executive Committee dated 18 June, 1991 No. 112 its safeguard number is No. 110933 (825-M). The property includes an iconostasis and a belfry
Owczary Tserkva of Our Lady's Protection, Poland / Małopolskie Province	National Heritage Register: A-372, 6. 06. 1984; A-1214/M of 28. 06. 2010 – extending the decision by entering the church surroundings in the register
Potelych Tserkva of the Descent of the Holy Spirit, Ukraine / Lviv region	In accordance with the resolution of the Council of Ministers of Ukraine No. 970 dated 24 August, 1963 its safeguard number is No. 530. The property includes an iconostasis and polychrome decorated interior, a belfry and a perimeter fence
Powroźnik Tserkva of St James the Less, the Apostle, Poland / Małopolskie Province	National Heritage Register: 101/9/61, 26. 06. 1961 A-1213/M of 29. 06. 2010 – extending the decision by entering the church surroundings in the register
Radruż Tserkva of Saint Paraskeva, Poland / Podkarpackie Province	National Heritage Register: A-270/ZN/60, 10.05.1960 tserkva and bell tower A-435 of 19.10.2010 – tserkva complex A-421, 14. 06. 2010 – part of the tserkva complex: psalm singer's house, perimeter wall with two gates, churchyard and surroundings

Rohatyn Tserkva of the Descent of the Holy Spirit, Ukraine / Ivano-Frankivsk region	In accordance with the resolution of the Council of Ministers of Ukraine No. 970 dated 24 August, 1963 its safeguard number is No. 243. The property includes an iconostasis
Smolnik Tserkva of Saint Michael the Archangel, Poland / Podkarpackie Province	National Heritage Register: A-120, 6. 03. 1969 – tserkva with graveyard
Turzańsk Tserkva of Saint Michael the Archangel, Poland / Podkarpackie Province	National Heritage Register: A-78, 31. 01. 1985 – tserkva and bell tower A-429, 04. 08. 2010 – surroundings of the historic tserkva The following movable assets have also been entered into the National Heritage Register: Decision B-328 of 12. 02. 2010 – furnishings with polychrome paintings (iconostasis with icons, altar table, icon depicting the Deposition of the Robe of the Holy Virgin in Blachernai, a table of oblation, side altars of the Heavenly Mother and of St Michael the Archangel, polychrome decoration of the sanctuary, nave, narthex, choir loft, white floor, door from the presbytery to the sacristy, main entrance door, four pews, a pair of candelabra, a chandelier, binding of the lectionary, binding of the missal, two epitaphions)
Uzhok Tserkva of the Synaxis of the Archangel Michael, Ukraine / Transcarpathia region	In accordance with the resolution of the Council of Ministers of Ukraine No. 970 dated 24 August, 1963 its safeguard number is No. 198. The property includes an iconostasis
Yasynia Tserkva of Our Lord Ascension, Ukraine / Transcarpathia region	In accordance with the resolution of the Council of Ministers of Ukraine No. 970 dated August 24, 1963 its safeguard number is No. 201. The property includes an iconostasis and a belfry
Zhovkva Tserkva of the Holy Trinity, Ukraine / Lviv region	in accordance with the resolution of the Council of Ministers of Ukrainian No. 970 dated 24 August, 1963 its safeguard number is No. 393. The property includes an iconostasis and polychrome decorated interior, a belfry and a perimeter fence

Poland

The nominated tserkvas which are located in the Republic of Poland, are subject to protection pursuant to three independent, yet complementary legal regulation systems.

The national law

Pursuant to the Act on Preservation and Protection of Historic Monuments of 23 July 2003 (Dz. U. [Journal of Laws] No. 162, Item 1568, and of 2004 No. 96, Item 959) which replaced the Act on the Protection of Cultural Property and on Museums of 15 February 1962 with numerous further amendments (Dz. U. 1999, No. 98, Item 1150). According to the Act a heritage asset is a heritage structure or a movable cultural object, their parts or complexes being the work of humans, or connected with their activity, and constituting a testimony of the past epoch or event, the preservation of which is in the social interest because of historical, artistic, or scientific value (Art. 3).

Canon law

Internal, ecclesiastical legal regulations specifying the obligations of those managing church buildings and the rules of conduct in relation to historic sacral buildings. Observation of specific rules is controlled by diocesan administration. The facilities include diocesan museums and art conservation workshops attached to them. In relation to a property, protection is exercised by the property's traditional curator, i. e. the parish priest, in cooperation with the secular Parish Council and other secular parish communities.

Local law

(arising from state regulations but made at the local level) The local plan specifies the zones covered by protection policy, and the authorised means of administration at commune (local community) level.

Pursuant to the Act on Preservation and Protection of Historic Monuments, the heritage protection authorities include:

1. the Minister of Culture and National Heritage, on behalf of whom the tasks and purview related to protection of historic monuments are exercised by the General Conservation Officer, who holds the position of Secretary or Undersecretary of State in the Ministry of Culture;
2. the Provincial Governor, whose tasks and purview within the aforesaid scope are exercised by the Provincial Conservation Officer, who manages the Provincial Heritage Authority. At the request of the Provincial Conservation Officer, and after consulting the General Conservation Officer, the Provincial Governor also has the right to establish and close agencies of the Provincial Heritage Authority.

The main tasks within the purview of the General Conservation Officer include:

1. preparation of a National Heritage Preservation and Protection Programme and implementation of the tasks arising from this programme;

2. undertaking activities related to supporting the regional development and implementation of regional contracts related to monument preservation;
3. maintaining the National Heritage Inventory, the National Heritage Register, and a List of Stolen or Illegally Exported Cultural Items;
4. issuing decisions, resolutions and licences concerning the issues specified in the Act and separate regulations;
5. organizing and carrying out inspections in respect of compliance with the regulations on monument protection and preservation;
6. supervising the activity of Provincial Conservation Officers;
7. promoting scientific research into monument conservation, and organising training seminars for conservation services;
8. organizing competitions which promote the preservation of monuments, awarding distinctions and awards;
9. taking measures concerning protection of monuments which remain outside the territory of Poland, but are connected with the history of Poland.

The Provincial Conservation Officer, who is a member of the joint provincial administration, is the first instance body, whilst the Minister of Culture is the second instance body in the matters specified in the Act and in separate regulations. The tasks of the Provincial Conservation Officer include, in particular:

1. carrying out tasks arising from the National Heritage Preservation and Protection Programme;
2. preparing plans for financing monument preservation and protection from granted funds;
3. maintaining the Heritage Register and Provincial Heritage Inventory, and collating relevant documentation;
4. issuing, in keeping with decisions and resolutions, licences concerning the issues specified in the Act and separate regulations;
5. supervision and quality control of conducted conservation studies, architectural research, conservation work, restoration work, construction work and other activities related to monuments, as well as archaeological research;
6. preparing provincial heritage protection plans in the event of armed conflict and crisis;
7. promoting knowledge about monuments.

At the request of the General Conservation Officer, the Minister of Culture and National Heritage can entrust the execution of some tasks which fall within his or her remit (except for the issuing of administrative decisions) to managers of cultural institutions specialising in monument protection, for which the Minister of Culture and National Heritage is the organizer. The said institutions include:

Narodowy Instytut Dziedzictwa
(The National Heritage Board of Poland)
ul. Szwoleżerów 9, 00-464 Warszawa, Poland
tel. +48 (22) 629 3791, +48 (22) 628 4841
fax +48 (22) 622 6595
www.nid.pl; www.zabytek.pl

The primary objectives of the Board are to identify, study and document heritage assets, gather information related to the historic environment, cultural landscape and cultural monuments, to develop policies and strategies on historic environment conservation, and to raise public awareness of the historic environment, cultural landscapes and heritage assets. The Board has its headquarters in Warsaw and 16 regional offices. The tasks of the National Heritage Board of Poland include, in particular, recording heritage assets and carrying out research into them, maintaining inventory entries, devising projects regarding work on cultural landscape protection, advising on planning applications regarding new developments that affect the repair or alteration of properties such as manor houses and their surroundings, palace and park complexes, gardens and graveyards, maintaining the National Heritage Inventory (including movable and immovable heritage), setting up guidance for the recording of heritage assets, collecting copies of rulings on entering heritage assets into the National Heritage Register, issuing opinions to the historic environment protection authorities, collecting and disseminating information about heritage assets, maintaining a list of museums and collecting and making available information related to museology, organizing and conducting specialist training seminars, publishing and popularising the results of scientific research, projects and restoration work, as well as other publications concerning the protection of heritage assets, participation in national and international operations of organizations responsible for heritage protection, cultural landscape protection and museology.

Ośrodek Ochrony Zbiorów Publicznych
(Centre for the Protection of Public Collections)
Al. Ujazdowskie 6, 00-461 Warszawa, Poland
tel: +48 (22) 628 2285, +48 (22) 625 2449
fax +48 (22) 621 0445
http://www.icons.pl; http://www.ookz.com.pl

The Centre the Protection of Public Collections is a specialist unit of the Ministry of Culture and National Heritage. Its purpose is to provide assistance to museums, ecclesiastical properties, libraries, and archives with regard to protection of the cultural assets housed therein against fire and acts of crime.

Ukraine

The nominated tserkvas which are located in Ukraine are subject to legal protection based on the following:

State legislation

At state level, protection of the cultural heritage of Ukraine is effected according to the Law of Ukraine "On the Protection of the Cultural Heritage" dated 8 June, 2000, No. 1805 - III with later amendments (Ukraine Supreme Council Records, 2000, No. 39, p. 333). In accordance with this law, a cultural heritage asset is an outstanding site, building (creation), or complex (ensemble), and any of its parts connected with movable items as well as land or water features, other natural, natural-anthropogenic or manmade features (regardless of their state of preservation) which are of archaeological, aesthetic, ethnological, historical, architectural, artistic, or scientific value and authenticity, as well as being items of cultural heritage entered in the State Register of Immovable Historical Monuments of Ukraine (article of the law No. 1).

All proprietors (or their representatives) of historic monuments and their component parts, regardless of the type of property, are obliged to conclude a Protection Agreement with the relevant heritage protection body (article of the law No. 23).

Canon law

Canon law of each denomination in Ukraine regulates the general principles of legislation observed by congregations and their clergy concerning the use of ecclesiastical historic properties. In the Ukrainian Greek Catholic Church, committees on ecclesiastical art have been established within each eparchy (diocese). These bodies regulate issues concerning the management of tserkvas and their movable assets (i. e. items used in religious worship). Similar units also operate within other denominations. Some eparchies have museums of ecclesiastical art. Parish councils also take part in the direct protection of ecclesiastical historic monuments.

Local legal regulations

At the local level, regulation of cultural heritage protection is based on state legislation. All planning documents, particularly strategies and regional development plans, general plans of settlements, detailed planning projects for microregions, and general plans of reserves, make provisions for the demarcation of heritage site territories and their protection zones. All kinds of activities within these territories are regulated.

State administration in the realm of cultural heritage protection is carried out by the Cabinet of Ministers of Ukraine and special representative bodies dealing with cultural heritage protection. These bodies are as follows:

- the central organ of executive power concerning cultural heritage protection;
- the cultural heritage protection institution of the Crimea Autonomous Republic Council of Ministers;
- the cultural heritage protection institutions of the regional administrations of Kiev and Sevastopol City State;
- the cultural heritage protection institutions of the district state administrations;
- the cultural heritage protection institutions of local government.
-

Plenary powers of the Cabinet of Ministers of Ukraine in the sphere of cultural heritage protection include:

- execution of state policy;
- execution of state control;
- entering cultural heritage assets of national importance into the State Register of Immovable Historic Monuments of Ukraine, and making amendments in the register concerning historic monuments of national importance;
- putting forward suggestions to the appropriate international institutions concerning the inclusion of historic monuments on the List of World Heritage Sites;
- granting permission for the relocation of a historic monument of national importance;
- approving the list of historic settlements of Ukraine and the amendments made to it;
- designation of historical monument complexes as reservations or museum-reservations.

The public service dealing with issues relating to the national cultural heritage is part of the Ministry of Culture and Tourism of Ukraine, and constitutes the central organ of executive power concerning cultural heritage.

State Cultural Heritage Service

Build 20, 21 Mazepa St. , Kiev, 01015, Ukraine
Tel. /fax +380 (44) 254 4279
e-mail: dsocks@ukrpost.net

Plenary powers of the central organ of executive power in the sphere of cultural heritage include:

- controlling observance of this law and other normative-legal acts concerning cultural heritage protection;
- realization of state policy concerning the problems of cultural heritage protection;
- development, approval and concordance of normative legal acts, development and coordination of state programmes on cultural heritage protection;
- maintaining the State Register of Immovable Historic Monuments of Ukraine, coordination and control concerning certification of immovable cultural heritage assets;
- coordination of the identification, study and recording of cultural heritage assets and maintaining a list of these assets;
- putting forward suggestions to the Cabinet of Ministers of Ukraine concerning the inclusion of cultural heritage assets of national importance in the State Register

of Immovable Historic Monuments of Ukraine, as well as making amendments to the register concerning historic monuments of national importance;
- inscribing cultural heritage assets of local importance in the State Register of Immovable Historic Monuments of Ukraine and making amendments to the register concerning historic monuments of local importance;
- putting forward suggestions to the Cabinet of Ministers of Ukraine concerning the approval of the List of Historic Settlements of Ukraine, as well as making amendments to this list;
- determining territorial boundaries of historic monuments of national importance (as well as their protection zones), archaeological territories, and areas of historic settlements under protection;
- approval of state norms and regulations regarding cultural heritage protection of architectural monuments and historic urban areas: this should be carried out together with the central organ of executive power governing problems of building, city planning, and architecture;
- monitoring research, conservation, restoration, reconstruction, alteration, and registration of historic monuments. These plenary powers may be delegated to other institutions responsible for cultural heritage protection in accordance with the law;
- taking appropriate protective measures concerning historic monuments of national importance and their territories in the case of the possible destruction or damage caused by natural or any other factors;

At central government level, alongside the State Cultural Heritage Service, part of the plenary powers are vested in the Ministry of Regional Development and Building, which:
- organizes work related to the preservation, protection, registration, use and restoration of architectural and urban monuments, as well as of historic building areas;
- within its plenary powers ensures the control over registration, protection, and restoration of features and collections at reserves within the remit of its administration;
- controls activities (in accordance with legislation) relating to research, conservation, restoration, reconstruction, and registration of architectural and urban heritage;
- takes part in work related to the inclusion of assets of architectural and urban heritage, as well as those of landscape architecture and monumental art, on the State Register of Immovable Historic Monuments of Ukraine, and also participates in the preparation of cultural heritage assets for inscription on the UNESCO List of World Heritage Sites.

Among the plenary powers of regional institutions responsible for cultural heritage protection (in the Lviv Region it is the Department of Cultural Heritage Protection of the Lviv Regional State Administration) are the following:
- putting forward suggestions to the central institution of executive power in the sphere of cultural heritage protection concerning the inclusion of cultural heritage assets in the State Register of Immovable Historic Monuments of Ukraine and making amendments to it;
- determining territorial boundaries of historic monuments of local importance, as well as their protection zones;
- establishing conditions of use for historic monuments of local importance, their territories and protection zones;
- ensuring protection of cultural heritage assets under threat of destruction or damage;
- permitting work to be carried out on historic monuments of local importance (except at archaeological sites), their territories and protection zones; registration of permits for carrying out archaeological surveys, excavations, etc.

The plenary powers of the institutions of state power at local level are also determined by current legislation.

5. c Means of implementing protective measures

Poland

The wooden tserkvas proposed for inscription on the World Heritage List are protected by the state heritage authorities. State subsidies have been granted, in accordance with needs, by the Ministry of Culture and National Heritage for the restoration and conservation of these monuments, and they are managed by the General Conservation Officer. From an organizational point of view, subsidies are transferred to the Provincial Department of the State Heritage Authority in Cracow or the Provincial Department of State Heritage Authority in Przemyśl (regardless of the administrative division to which the town or village belongs). Locally, renovation works are coordinated by the traditional curator of a property, namely by parish priests, under supervision of the Conservation Officer of the Małopolskie Province in Cracow or the Conservation Officer of the Podkarpackie Province in Przemyśl, with the participation of the conservator representing the relevant Diocesan Curia. Each Commune Office has a Department of Architecture responsible for carrying out tasks related to the protection of the tserkvas. For every tserkva a strictly defined protection zone is demarcated on the applicable area development plan of the commune. At District Office level there are National Construction Inspectorates which monitor the physical condition of these buildings. All works are supervised by the State Heritage Authority. In a parish the number of individuals employed for a restoration project depends on the tasks to be carried out. The restoration of interiors is performed by specialist companies which hold a State Heritage Authority certificate confirming that they are qualified to perform work of this kind.

In the Republic of Poland heritage protection aims to maintain heritage assets and improve their condition. This is achieved through public administration authorities whose activities are focused on providing the legal, organizational and financial conditions that make it possible to effect the lasting preservation of heritage assets. They also govern the use and maintenance of these assets, eliminating threats which might be detrimental to their value, preventing theft, damage and improper use of monuments, and take into consideration protection tasks in the planning process. The obligation to protect a monument rests on the owner, who is required to make it available for scientific study and prepare documentation necessary for any conservation, restoration or reconstruction tasks to be carried out. Owners are also required to protect and maintain monuments and their surroundings in the best possible condition, to use them in such a way as to ensure the lasting preservation of their value, and to raise public awareness about monuments and their historic and cultural significance.

Monument protection procedures planned in case of armed conflict and crisis are implemented by the Ministry of Culture in two ways, namely through education and operational activities. Educational activity is based primarily at the Training Centre for the Protection of People and Cultural Heritage in Cracow, an institution established in 1997 on the initiative of the Minister of Culture and National Heritage and the Minister of the Interior and Administration.

Ukraine

In Ukraine cultural heritage is protected by a system of organizational, financial, material, technical, spatial planning, informational and other legislative enactments concerning the recording (identification, scientific investigation, classification, state registration), prevention of destruction or damage, protection, preservation, maintenance, appropriate use, conservation, restoration, repair and alteration of cultural heritage assets.

All proprietors (or representative institutions) of historic monuments and their component parts, regardless of the type of property, are obliged to sign a protection agreement with the relevant cultural heritage protection body.

According to the law "On the Protection of Cultural Heritage" and the aforementioned protection agreement, the proprietor, representative institution, or other user is obliged to maintain the historic monument in fitting condition, to carry out any necessary repairs in good time, and to protect it from damage or destruction.

State organizations, particularly museums and reserves, are responsible for the appropriate maintenance of state-owned Ukrainian wooden tserkvas. Responsibility for tserkvas which are parish property is borne by the congregation, under the supervision of representatives from eparchy departments.

In view of the unique character of wooden tserkvas, in particularly of those nominated for inscription on UNESCO's World Heritage List, these properties are under trusteeship of the state bodies of cultural heritage protection. Buffer zones are also monitored by the state.

During the first formative years of the sovereign Ukrainian state, when there was an absence of cultural heritage protection authorities, when religious liberty was granted, and when the Ukrainian Catholic Church was no longer repressed, certain parishes altered the authentic appearance of the tserkvas in their care, triggered by a

wave of national revival and self-assertion. At present, general guidelines for the protection of cultural heritage assets in Ukraine are set out by the Public Service on Problems of National Cultural Heritage. In the country's regions these duties are attended to by different state bodies. Monitoring of historic monuments and protection zones in the Lviv Region is carried out by specialists from the Department of Cultural Heritage Protection of the regional state administration, specialists of the Zhovkva and Turka District Departments of Culture and Tourism, regional architects and the museum board in the town of Drohobych. In the Ivano-Frankivs'k Region monitoring of historic monuments and protection zones is conducted by specialists from the Department of Cultural Heritage Protection, the Department of Culture and Tourism, and by district departments and the museum board in Rohatyn. In the Transcarpathia Region the aforementioned duties are performed by specialists from the Department of Cultural Heritage Protection, the Department of Culture and Tourism, and by district departments. Execution of all kinds of work at these properties is supervised by another state department, namely the State Architectural Building Inspection Office. In addition, current legislation delegates plenary powers to local authorities entrusting them to organize protection, restoration and use of historic and cultural monuments, architectural and urban heritage, palace and park complexes, park and estate complexes, and nature reserves (article of the law No. 31 "The Local Government Law in Ukraine"). Consequently, at each local council there are people responsible for the cultural heritage.

State and regional programmes are expected to provide the resources for executing restoration work on historic monuments. Funds are provided by two Ministries – the Regional Development and Building Ministry and the Ministry of Culture and Tourism – as well as by local state administrations. Resource managers are appointed in each case. Moreover, access to the draft project documentation required by legislation is strictly controlled, as is the issuing of relevant permits from the State Architectural and Building Inspection Office, cultural heritage protection institutions and local authorities. Construction companies carrying out the work require a licence to perform restoration activities. Technical and project designer inspections are carried out at each property. Resources for regional programmes are administered in similar fashion. Regular maintenance of properties and minor repairs are carried out by the proprietors under the supervision of cultural heritage protection services and representatives from eparchy departments. Work on the tserkva interiors is carried out by specialist companies or professional restorers under the supervision of a conservator.

Protective measures concerning individual components of the nominated property

Brunary Wyżne

Tserkva of Saint Michael the Archangel

The tserkva complex, as a property entered into the National Heritage Register, is subject to legal protection exercised by a national institution: the Provincial Conservation Officer in Cracow. All restoration and conservation work is conducted under the supervision of the Małopolskie Conservation Officer in Cracow.

Chotyniec

Tserkva of the Birth of the Blessed Virgin Mary

The tserkva complex, as a property entered into the National Heritage Register, is subject to legal protection exercised by a national institution: the Provincial Conservation Officer in Przemyśl. All restoration and conservation work is conducted under the supervision of the Podkarpackie Conservation Officer in Przemyśl.

Drohobych

Tserkva of Saint George

The tserkva is a branch of the Drohobych Museum of Local Lore "Drohobychchyna" (Drohobych District). It is under the protection of specialists/curators and the Department of Cultural Heritage Protection of the Lviv Regional State Administration. The protection-leasing agreement No. 48-AA-08 was signed on the 25 January 2008 by the museum and the Department of Cultural Heritage Protection of the Lviv Regional State Administration. Fire alarm and fire extinguishing systems are installed in the church.

Kwiatoń

Tserkva of Saint Paraskeva

The tserkva complex, as a property entered into the National Heritage Register, is subject to legal protection exercised by a national institution: the Provincial Conservation Officer in Cracow. All restoration and conservation work is conducted under the supervision of the Małopolskie Conservation Officer in Cracow.

Matkiv

Tserkva of the Synaxis of the Blessed Virgin Mary

The tserkva is the property of a Ukrainian Greek-Catholic Church congregation. Parish authorities and the Department of Cultural Heritage Protection of the Lviv Regional State Administration together with the Department of Culture and Tourism of the Turka District State Administration are responsible for the property's protection. A fire prevention alarm system and a fire extinguishing system are installed in the church. Hand-held fire extinguishers are also available.

Nyzhniy Verbizh

Tserkva of the Nativity of the Blessed Virgin Mary

In practical terms the tserkva is state property. It is a parish church used by a local congregation of the Ukrainian Orthodox Church of the Kiev Patriarchate. In the early 1990s the tserkva was defaced by being covered with sheet metal. The local community have realized that it should be restored to its initial appearance and is ready to undertake restoration work according to required standards. The tserkva is an architectural monument of local importance. In view of its exceptional value, a government decree is being prepared at present concerning the property's entry on the List of Cultural Monuments of National Importance. The property is under the protection of specialists from the Department of Culture and Tourism of the Ivano-Frankivs'k Regional State Administration. There is a current agreement between the aforementioned protection institution and the congregation.

Owczary

Tserkva of Our Lady's Protection

The nominated property is listed and subject to legal protection exercised by a national institution: the Provincial Conservation Officer in Cracow. All restoration and conservation work is conducted under the supervision of the Małopolskie Conservation Officer in Cracow.

Potelych

Tserkva of the Descent of the Holy Spirit

The nominated property is managed by the Department of Cultural Heritage Protection of the Lviv Regional State Administration. It is used by a Ukrainian Catholic congregation for religious needs. Direct control of the property is exercised by the state organization mentioned above. A protection agreement determining principle limitations to any alterations carried out on the historic fabric (No. 40-AA-09 of 14 April 2009) has been signed between the central body of cultural heritage protection of Ukraine and the congregation. A fire alarm system is installed in the church. Hand-held fire extinguishers are available.

Powroźnik

Tserkva of Saint James the Less, the Apostle

The nominated property is listed and subject to legal protection exercised by a national institution: the Provincial Conservation Officer in Cracow. All restoration and conservation work is conducted under the supervision of the Małopolskie Conservation Officer in Cracow.

Radruż

Tserkva of Saint Paraskeva

The nominated property is listed and subject to legal protection exercised by a national institution: the Provincial Conservation Officer in Przemyśl. All restoration and conservation work is conducted under the supervision of the Podkarpackie Conservation Officer in Przemyśl.

Rohatyn

Tserkva of the Descent of the Holy Spirit

The nominated property is a branch of the Ivano-Frankivs'k Regional Art Museum. It is under the protection of this institution and the Department of Culture of the Ivano-Frankivs'k Regional State Administration. A protection agreement (No. 36) was signed on 30 May 2007 by the Department of Culture of the Ivano-Frankivs'k Regional State Administration and the Ivano-Frankivs'k Regional Art Museum. Fire alarm and security systems are installed in the church.

Smolnik

Tserkva of Saint Michael the Archangel

The nominated property is listed and subject to legal protection exercised by a national institution: the Provincial Conservation Officer's Department in Krosno. Conservation of the property is coordinated by the owner (the parish) under the supervision of the Head of the Provincial Conservation Officer's Department in Krosno, which is subordinate to the Podkarpackie Conservation Officer in Przemyśl.

Turzańsk

Tserkva of Saint Michael the Archangel

The nominated property is listed and subject to legal protection exercised by a national institution: the Provincial Conservation Officer's Department in Krosno. Conservation of the property is coordinated by the owner (the parish) under the supervision of the Head of the Provincial Conservation Officer's Department in Krosno, which is subordinate to the Podkarpackie Conservation Officer in Przemyśl.

Uzhok

Tserkva of the Synaxis of the Archangel Michael

The nominated tserkva is the property of a Ukrainian Orthodox Church parish. The congregation is responsible for the guardianship of the property (subject to an agreement between the congregation and the Conservation Officer). The execution of responsibilities resting on the parish is supervised by the Department of Culture and Tourism of the Transcarpathia Regional State Administration and by the corresponding department of the Velykobereznyanskiy District.

Yasynia

Tserkva of Our Lord's Ascension

The nominated tserkva is the property of a Ukrainian Catholic parish and is used for religious purposes. The building is shared with the Ukrainian Orthodox Church congregation of the same village. The Village Council is responsible for the preservation of this property (subject to an agreement between the congregation, the Regional Department of Architecture and the Conservation Officer – No. 3 of 12 November 1965. The execution of responsibilities resting on

the parish is supervised by the Department of Culture and Tourism of the Transcarpathia Regional State Administration and by the corresponding department of the Rakhiv District.

Zhovkva

Tserkva of the Holy Trinity

The nominated tserkva is an architectural monument subject to the legal protection of the Conservation Area (National Architectural Park) in the town of Zhovkva and the Department of Cultural Heritage Protection of the Lviv Regional State Administration.plans for any conservation and repair works are submitted to these institutions for their approval. Protection Agreement No. 57-AA-09 of 7 May 2009, between the Department of Cultural Heritage Protection of the Lviv Regional State Administration, State Historical Architectural Reserve in the Town of Zhovkva and the congregation of the Ukrainian Catholic Church, has been approved by the Head of State Cultural Heritage of Ukraine. Fire alarm and fire extinguishing systems are installed in the church. Hand-held fire extinguishers are also available.

5. d Existing plans related to the municipality and region in which the proposed property is located

Poland

In Poland these plans are devised by professional architects and planners at the request of commune authorities. Issues relating to protection of heritage assets are introduced into the plan by its author, on the basis of knowledge and conservation documents, or at the request of the Provincial Conservation Officer. It is obligatory to obtain the Provincial Conservation Officer's opinion on, and approval of, the draft plan. The plan is adopted by the Commune Council – an elective local government body. After its adoption the plan becomes a valid local law. The execution of the plan is supervised by the agencies of the Commune Office, namely particular departments, within their purview. The Act on Preservation and Protection of Historic Monuments of 23 July 2003 stipulates that a National Monuments Preservation and Protection Programme must be prepared every four years by the Ministry of Culture. The programme specifies the goals and focus of activities, as well as stipulating the tasks which should be undertaken regarding monument protection by public administration bodies and units. Local government programmes are prepared at provincial, district and commune levels. The National Monuments Preservation and Protection Programme is complemented by the National Culture Programme initiative on "Protection of monuments and cultural heritage". The National Strategy for the Development of Culture for the years 2004–2013 is an auxiliary document for local government units. Under Strategy 5, National Culture Programmes have been prepared, including the National Culture Programme entitled "Protection of Monuments and Cultural Heritage". The strategic goal of the programme is to intensify protection of cultural heritage and to raise awareness of it, and, primarily, to improve the condition of built heritage. Active management of the assets which constitute Poland's material cultural heritage is the first priority, whilst education and administration, designed to protect and maintain awareness of cultural heritage, is the second priority.

The following is a list of existing plans for communes in which the nominated properties are located.

Brunary, Kwiatoń, Owczary

UŚCIE GORLICKIE COMMUNE

1. District Programme of Gorlice District Heritage Protection.
2. In 2009 work began on a preliminary study of conditions and trends in land use within the Uście Gorlickie Commune, resulting in the subsequent drafting of the local land use plan for this commune.
3. Plan of restoration of Kwiatoń village for the years 2009–2015.

SĘKOWA COMMUNE

1. Local land use plan of the commune, 2004.
2. Study of the conditions and trends in land use within the commune, 2002.
3. Commune Development Strategy, 2005.

Powroźnik

MUSZYNA COMMUNE

1. Town and Commune Development Strategy for the years 2008–2015.
2. Town and Commune Local Development Plan, 2004.
3. Environment Protection Programme, 2004.
4. Local land use plan of the commune.
5. Study of the conditions and trends in land use within the commune.

Chotyniec

RADYMNO COMMUNE

1. Study of the conditions and trends in land use within the commune, 2000, updated in 2006.
2. Commune Development Strategy, 2007.

Radruż

HORYNIEC COMMUNE

1. Commune Development Strategy, 2004.
2. Commune Environment Protection Programme, 2005.
3. Plan of the Regional Development of the Commune – in preparation.
4. District Programme of Heritage Protection for the years 2007–2010 (Lubaczów).

Smolnik

LUTOWISKA COMMUNE

1. Commune Development Strategy.
2. Commune Environment Protection Programme.
3. Local land use plan of the commune.
4. Study of the conditions and trends in land use within the commune.

Turzańsk

KOMAŃCZA COMMUNE

1. Study of the conditions and trends in land use within the commune.
2. Commune Development Strategy.

Local land use plans have been drawn up for Owczary and Powroźnik. Local land use plans for Kwiatoń and Brunary are currently in preparation. A unit of the State Heritage Authority has submitted an application to include the tserkvas within a conservation zone. No current local land use plan has been devised for the area of the tserkva complex in Chotyniec and its surroundings. No current local land use plan has been devised for the area of the tserkva complex in Radruż and its surroundings. Radruż is located in the Roztocze Protected Lansdcape Area (ROChK) (established pursuant to Resolution No. XX/148/87 of the former Provincial National Council in Przemyśl on 25 June 1987 regarding areas of protected landscape in the territories of the Przemyskie Province – Dz. U. of the Przemyskie Province No. 8, Item 92, as amended), which serves as a buffer zone for the neighbouring South Roztocze Landscape Park. Smolnik village is located within the boundaries of the Landscape Park of the San River Valley (established by virtue of Directive No. 18 of 27. 03. 1992 issued by the Governor of Krośnieńskie Province). Smolnik is also located within the territory of the East Carpathian Biosphere Reserve, situated where the borders of Poland, Slovakia and Ukraine meet.

Sample extract from the local land use plan of Sękowa Commune

Pursuant to Art. 30 Item 1 of the Act of 17 March 2003 on Land Use Planning and Development (Dz. U. No. 80 Item 717, as amended) the Commune Office in Sękowa states that, in accordance with the local land use plan of the Sękowa Commune for Owczary village, approved in Resolution No. XVII/1 12/2004 of the Sękowa Commune Council of 26 November 2004 (Official Journal of the Małopolskie Province No. 439 Item 5076 of 18 December 2004, as amended):

- plot no. 377 is partially located within territories denoted by the symbol 2. 1. UKS, partially in territories denoted by the symbol 5. 1 WS and partially in territories denoted by the symbol 1. 1. MRJ. Additionally, the plot is located within a strictly protected zone (A) and within a buffer zone (B).
- plot no. 378/1 is partially located within territories denoted by the symbol 5. 1WS, partially within territories denoted by the symbol 1. 1 MRJ and partially within territories denoted by the symbol LSn. Additionally, the plot is located within a buffer zone (B).

1. 1. Symbol MRJ denotes territories featuring farmstead and low-rise residential housing, with accompanying services permissible. The main intended use of this land is for building developments related to running an agricultural farm and this has priority over any other complementary functions.

1. As a complementary intended use, the following are permitted: a) cottage industries, b) craftwork and light commercial activities.
2. For the purposes listed in point 1b) it is permissible to construct outbuildings not related to running an agricultural farm, and garages for up to three vehicles.
3. It is permissible to convert old houses and farm buildings into leisure facilities, provided that the original architecture is retained; it is also permissible to demarcate a separate building plot.
4. The existing buildings are adapted; they can be converted, reconstructed, modernised and a superstructure can be added, subject to adherence to agreements.
5. Buildings must be set back from forest borders by at least 10. 0 m.

Requirements related to architectural and design restrictions with regard to applications for planning permission:

1. The architecture of the property must relate to the local architecture which derives from local traditions, including, above all, principles relating to the size and proportions of buildings, their forms, façade partitions, details and materials used. The bodies of residential and farm buildings should have a horizontal form. Buildings with fragmented layouts, steep roofs with a pitch of 30–45o and a ridge along the building's longer axis are permitted. In the case of a building with a fragmented layout, multi-level roofs are permitted, provided that there are similar buildings on neighbouring plots, or where neighbouring plots are not built-up. The roof ridge and eaves must be horizontal. The eaves must protrude beyond the face of the wall by at least 0. 70 m. Eaves height (in the case of one-storey buildings): max. 4. 50 m AGL. Window openings in the roof plane must not exceed half of the length of the roof plane. Pebbles, cobbles, ceramics and coloured glass must not be used in façades. Roofing must be in subdued colours: blue and yellow are not permissible.
2. Maximum height of new residential buildings: two above-ground storeys, including the attic, the ground floor level must not exceed 1. 20 m in height above the average terrain level, whilst the height of the building to the roof ridge must not exceed 9. 00 m above the average terrain level. The height of buildings used for business activity (from the ground level to the roof ridge) must not exceed 10 m.
3. The width of the front façade must not exceed the average width of such a façade in the buildings situated on neighbouring plots (within a distance of 50 m from the plot of the planned investment) with tolerance up to 20%. Should there be no such buildings on neighbouring plots, the width of the front façade must not exceed 20 m. This principle applies to residential buildings.
4. Innovative solutions which differ from the traditional, vernacular architecture are permissible, provided that they have high aesthetic qualities and do not cause dissonance with the surrounding landscape, and are compliant with the provisions specified in points 1 and 2.
5. The ratio of the planned buildings' area in relation to

the area of the plot intended for investment should be determined as an average area ratio existing on neighbouring plots within a distance of 50 m from the investor's plot. It must not, however, exceed 30%.

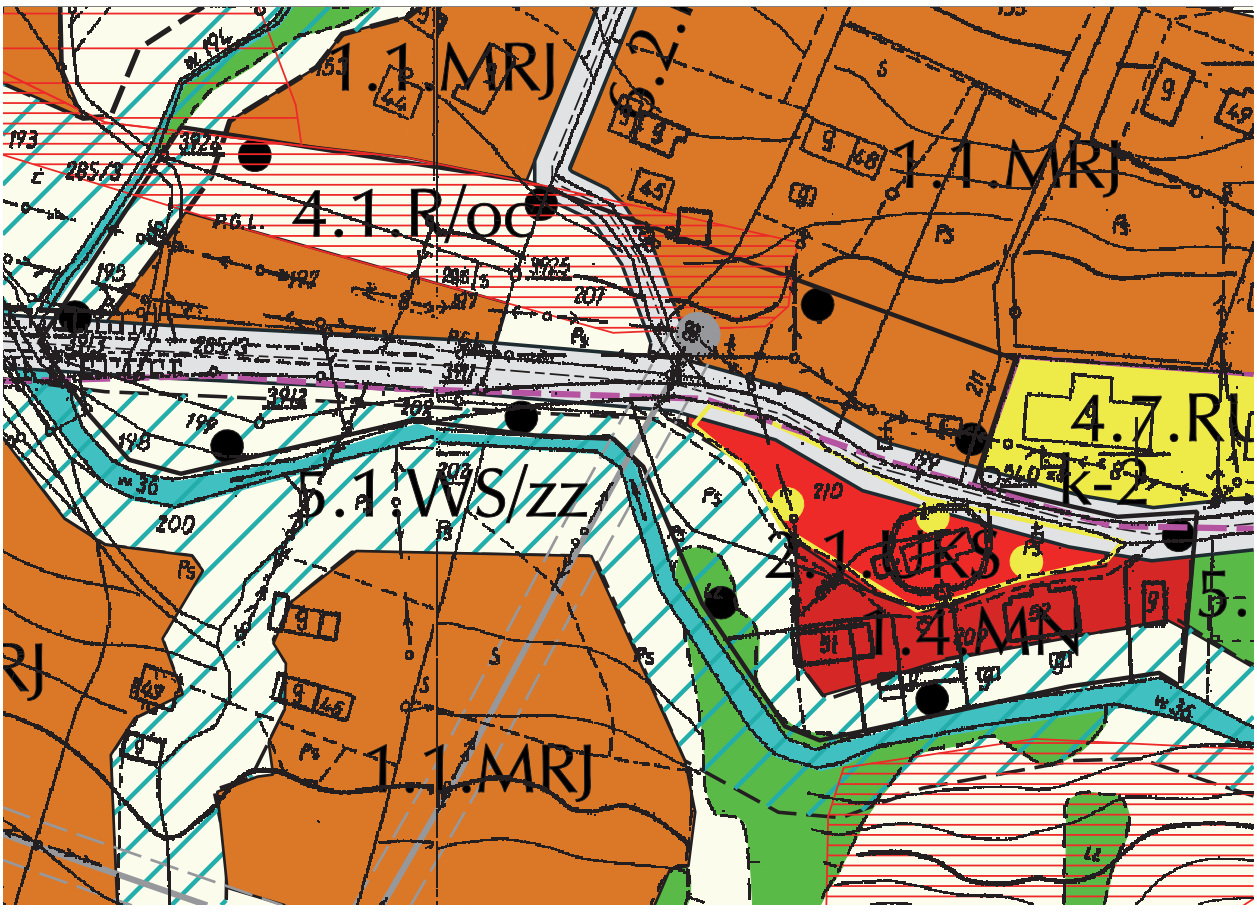
6. The obligatory minimum indices of the biologically active area on the investment plot are the following: 70% for summer resort, residential and summer resort and guesthouse buildings; 60% for the remaining forms of residential buildings, 50% for various forms of service buildings, 40% for industrial areas and farming and forestry maintenance. At least 20% of the biologically active area must be planted with trees and shrubs.
7. Buildings must be set back from local (L) roads by a minimum distance of 20. 00 m, or 10. 00 m with the consent of the road operator. A reduced distance may be permissible only if it is impossible to maintain the basic distance.

Symbol 5. 1. WS denotes an ecological zone of open waters under temporary threat of flooding with the following arrangements: repairs of water installations, works related to maintenance and regulation of watercourse biological protection are permissible on rivers and streams. Hydrotechnical buildings conducive to self-purification of waters and to development of water and coastal biocenosis characteristic for a given habitat are obligatory. Aggregate collection from watercourse channels and from the areas situated in watercourse biological protection zones is prohibited, unless related to the necessary repair and regulatory works. Technical strengthening of a watercourse's banks and bottom is allowed only if bank erosion is very intensive, or if it poses a threat to existing buildings, roads and technical infrastructure installations. It is permissible to conduct works within the following range:

- improvement of water flow conditions, including maintenance and regulatory works with necessary shrub clearance,
- road-building and line-investments in respect of utilities,
- conducting commercial activity which does not conflict with Art. 83 Item 2 of the Water Act of 18 July 2001 or with other arrangements of the plan,
- installation of facilities which will improve the ecological conditions of the catchment area (including individual sewage-treatment plants) on special conditions regarding the location of the facility, determined each time by a competent water management authority.

If, on such territories, there are buildings and technical infrastructure installations they can be adapted provided that they undergo a separate hydrogeological assessment, and that solutions are used which minimise the flood risk

Sample extract from the local land use plan of Sękowa Commune, 2004



for inhabitants and property. Constructional and technological solutions should be adapted to the level of the risk. Hydrological and hydrotechnical studies should take the form of a statement of water management conditions agreed with the watercourse administrator.

Symbol LSn denotes non-state forests and stand density. In order to protect other forest grounds, the following definitions have been defined:

1. other forest grounds encompass:
   a. in State Forests: forest roads other than public roads, lines of forest spatial partitioning, grounds used for forest car parks and tourist facilities, grounds related to forestry, such as buildings and structures of water and land improvement installations, tree nurseries, timber storage points, grounds under electrical supply lines,
   b. non-state forests designated on the plan with the 'LSn' symbol.

It has also been resolved that:

2. transitions between individual forest categories are permissible.

Any changes in the use of other forest grounds are prohibited if out of line with the applicable forest development plan.

Owczary – former Orthodox tserkva (at present an ancillary church of the Roman Catholic Parish in Sękowa, shared with a Greek Orthodox parish). The strict conservation zone 'A' covers the area of the tserkva enclosed by a stone wall with gates and a bell tower. The buffer zone 'B' covers the area in front of the tserkva (on the west side) within a distance of approximately 150 m from the complex, and on other sides within a distance of approximately 50 m. In the buffer zone no new buildings are permitted, except for utilities and car parks. The existing buildings are retained and they can be rebuilt in accordance with conditions specified by the Provincial Conservation Officer.

Principles of operation regarding technical infrastructure:

1. Drinking water will be supplied from individual water intakes.
2. Principles of sewage discharge: in case of grounds not covered by collective sewage systems it is resolved that local and individual systems will be built, including the possibility of building small, modern sewage-treatment plants on farmlands and within areas of environmental protection of watercourses, taking into consideration the physiographic conditions.
3. Heat supply principles: traditional fuels which cause excessive emission of pollutants must not be used. In order to limit air pollution heating systems must be modernised.

Ukraine

In Ukraine the hierarchy of urban and rural land use planning is determined by legislation. District authorities commission organizations or specialists licensed to carry out the relevant activities to devise projects for the district's development. At the same time, scientific organizations may be asked to devise strategies of district development. These documents must correspond to the regional development strategy and the regional planning outline. Regional programmes should, in turn, comply with national programmes.

At national level several programmes regarding cultural heritage protection are being implemented, these include the "Identification, recording and restoration of architectural monuments", "Preservation of architectural monuments in reserves", a special national target programme for the preparation and holding in Ukraine of the European Football Championship Finals in 2012 which will see the restoration of some monuments located in the host cities and along tourist routes, a preliminary study for the state programme for preservation and use of monuments of wooden ecclesiastical architecture for the years of 2006–2011, and a number of others.

Programmes related to the protection of historic monuments, their promotion and development as tourist attractions have been adopted at regional level. At district level the main objectives and tasks of the district's development, the role of cultural heritage, and how it should be preserved and used for the purposes of development are determined. This planning documentation is devised with the participation of organizations involved in the protection of cultural heritage and should be submitted for their approval.

At the level of municipal and rural settlements, the local council (city, town or village) commissions general land use plans to be devised, and submitted for the approval of the local council. These general plans include fundamental historical and architectural plans which outline all of the territories, complexes and individual buildings which are valuable from the historical point of view. This includes determining the boundaries of complexes and individual historic monuments, their protection zones, building regulation zones and protected landscape zones. The land use plans of a municipal or rural settlement are devised taking into consideration the information stated above. Where there is a large concentration of historic monuments within a given territory, or where there is an urban heritage site, specific forms of protection and use of the cultural heritage may be created, i. e. historic and cultural, or historic and architectural reserves whose administrative boards also belong to cultural heritage protection bodies. An institution of this type operates in the town of Zhovkva. At present, the general plan commissioned by the administrative board of the State Historical and Architectural Reservation is being finalised. It aims to develop the reserve in Zhovkva. It will be the main document regulating the development of the historical area which includes the Tserkva of the Holy Trinity nominated for inscription on the World Heritage List. Besides these documents, detailed land development

plans of some parts of a settlement can be devised. They should strictly outline the territory and protection zones of a historic monument. Preservation and use of the cultural heritage is addressed by specialist programmes, particularly those concerned with tourism development, and by different projects both domestic and European.

The following is a list of existing plans for regions in which the properties nominated in this application are located.

LVIV REGION
1. Development strategy of the Lviv Region, 2006.
2. Layout of Lviv Region, 2009.
3. Regional programme of cultural heritage development of the Lviv Region for the period of 2007–2012, drafted in 2007.

Zhovkva

Zhovkva District
1. Regional planning programme devised by the Lviv branch of Dipromist, 1979, Section v. 2. "Monuments of architecture, history and animate nature", p. 34.
2. Development strategy of Zhovkva District up to the year 2020, priorities B. 4-B. 5.

Zhovkva Town Council
1. The town of Zhovkva has been entered into the List of historical towns of Ukraine.
2. General development plan of the town of Zhovkva, 1997, Lviv branch of Mistoproect).
3. Concept of regeneration and revitalization of Zhovkva's historical town centre, 2000, Lviv Polytechnic.
4. General development plan of the state historical and architectural reserve in the town of Zhovkva – at the final stage.

Potelych

Potelych Village Council
1. General development plan of the village of Potelych, 1977.

Drohobych

The Town of Drohobych
1. General development plan for the town of Drohobych. Plans for historic town areas and their fundamental historic and architectural plan, devised by the Ukrzahidproectrestavratsiya Institute, 2009.

Matkiv

Turka District
1. There are no planning documents and programmes at district level. Land use plans for the district are currently being finalised.

Matkiv Village Council
1. Village general plan, 1972, developed by the Lviv branch of Dipromisto.

IVANO-FRANKIVS'K REGION
1. Land use preliminary studies for the Ivano-Frankivs'k Region.
2. Land use planning for the Ivano-Frankivs'k Region (in progress).
3. Regional complex programme "Culture of Ivano-Frankivs'k Region" for the years 2006–2010, drafted in 2006.

Rohatyn

Rohatyn District
1. District planning project.
2. Development programme of tourism, spa, business and culture for the years 2003–2010.

Rohatyn Town Council
1. Fundamental historical and architectural plan of the town.
2. General development plan of the town.

Nyzhniy Verbizh

Kolomyya District
1. Village Council plans for Nyzhniy Verbizh.

TRANSCARPATHIA REGION
1. Preliminary study of the Transcarpathia Region's sustainable development, adopted in 2005.
2. Complex programme of the use and preservation of cultural heritage for the years 2006–2015, adopted in 2006.
3. Regional development strategy of the Transcarpathia Region up to the year 2015, adopted in 2007.
4. Regional Programme for preservation of religious buildings (including wooden architectural monuments) of the region for the years 2004–2010.

Uzhok

Velykobereznyansky District
1. Planning documents are out of date and unfit for use.

Uzhok Village Council
1. General plan of village development.

Yasynia

Rakhiv District
1. Planning documents are out of date and unfit for use.

Yasynia Village Council
1. A general plan of village development is currently being devised.

5. e Property management plan or other management system

Managing a cross-border complex of scattered properties requires the on-going participation of institutions and organizations which administer the properties proposed for entry onto the UNESCO World Heritage List. Additionally, all coordination programmes must take legal differences into account. In the case of Poland and Ukraine cooperation in the field of cultural heritage protection has been developing and strengthening for the last 20 years. There are agreements and implemented forms of cooperation at the level of governments and local state administrations, self-government authorities, research and museum institutes and, finally, non-governmental organizations.

The plan of entering these properties on the World Heritage List arose during the course of cooperation between the National Heritage Board of Poland in Warsaw and the State Historic and Architectural Reserve in Zhovkva, Ukraine. During meetings and consultations the group agreed on several aspects of future cooperation, including intensification of activity. Furthermore, essential steps have been taken to appoint a joint Steering Committee which will effectively improve the management of the nominated properties. The parties expressed their conviction about the necessity of permanent cooperation, and coordination of activities regarding use, protection, maintenance, promotion and tourist potential of the nominated properties.

This, however, requires that the continued religious function of the tserkvas be honoured, the cycle of the liturgical year be conformed to, and the limitations resulting from the respect due to a place of worship be accepted. All issues relating to management of the heritage asset must be settled with the traditional curators of the tserkvas (i. e. priests) and with the parish community. Therefore, a dialogue and not a decree must be the decisive management mechanism for the majority of properties nominated for inclusion on the World Heritage List. Depending on requirements, experts in various fields will be invited to meetings of the Steering Committee. The Committee is obliged to invite the owners and curators of properties, as well as ecclesiastical and secular authorities, to participate in the on-going cooperation. The institutions cooperating with the Committee must include regional and local self-government authorities and restoration services. Cooperation of the said individuals and institutions guarantees the required fundamental conditions for protection of the component properties. The expertise and facilities required to implement these measures are provided by academic communities of conservators, art historians and architects, and by institutions established to record and study historic buildings. This system, which has been in operation for many years now, ensures the achievement of goals and execution of tasks necessary to preserve and protect these historic wooden churches. All of the administrators whose decisions have an impact on the property's preservation, and the forms of protection used to safeguard its cultural and natural values, and who are influential in eliminating existing threats, must participate in the management process. This is why regular cooperation with self-governing authorities who create current area development policy by preparing land use plans, and who determine local law, is so important. By means of these plans they define intended land use, be it for construction, tourism, farming, or industry. They protect heritage assets. In relation to an asset which has been entered into the UNESCO World Heritage List, they undertake protection activities and, at the same time, promote both cultural heritage and the development of tourism.

During a committee assembly, the most fundamental tenets relating to the future work of the Steering Committee, and the scope of its work, etc. was determined. Currently, Polish law does not require separate management plans for heritage sites, with the exception of cultural parks, which can be created pursuant to the Act on Preservation and Protection of Historic Monuments of 2003. The head of a commune, in agreement with the Provincial Conservation Officer, draws up a possible plan of protection for the cultural park, which must be approved by the commune council. The form and content of the plans are regulated by way of resolutions. A similar approach to protected areas (historic and architectural reserves), which should feature in land use plans, exists in Ukraine. One of the tasks of the Committee is to participate in the planning process and provide opinions on the proposed plans.

The main principles in the conservation of tserkvas are continuing maintenance of their authentic cultural values, maintenance of their physical condition and constant endeavour to eliminate potential threats. In order to ensure that these goals are achieved, a series of regularly repeated activities and tasks, in which the Steering Committee will also participate (in future initiating and monitoring these undertakings), are of fundamental importance. The said tasks and activities include:

- Annual reviews of the property's condition, conducted by the traditional curator and state conservation services (as per statutory obligations).
- Periodic inspections (consistent with technological requirements) of the efficiency of technical installations

and lightning protection, fire protection, anti-burglary and other alarm systems (financed by the parish and performed by specialist services and by the National Fire Service).
- Deanery and diocesan visitations – intra-church inspections, arising from canon law, the main purpose of which is to supervise the ministry in the parish, but also to monitor the preservation of the historic building and its fabric, as well as its interior.
- Regular supervision conducted by self-governing authorities and their administrative agencies regarding compliance with the principles of land use as specified by local land use plans (this supervision encompasses maintenance of accessible areas at particular properties, including vistas).
- Periodical re-impregnation of roofing with preservatives, inspections and technical maintenance of rainwater drainage systems.

Important aspects include activities undertaken in the neighbourhood of the heritage asset entered on the UNESCO World Heritage List. This is why the Committee must have the right to review decisions concerning, for example, prevention of ecological threats, changes in land use plans, etc. The table below presents the most important aspects which will in future require supervision on the part of, for example, the Steering Committee.

Threat identification	Prevention method
Property and buffer zone	
Deterioration of properties resulting from natural conditions (weathering, ageing of material, impact of biological factors).	On-going maintenance of properties. Monitoring the condition of cultural heritage sites (entered into the National Heritage Register, included in the Local Heritage Inventory). Implementation of maintenance programmes for threatened, valuable properties. Organization of workshops on traditional craft skills (carpentry, cooperage).
Physical wear of tangible heritage.	Conservation and restoration of the administered properties, supporting their by providing assistance in fundraising.
Deterioration of heritage sites as a result of natural disasters (fires, hurricanes, etc.).	Maintenance with permitted reconstruction in the property's grounds. In the case of total or partial damage to property, in order to reconstruct it documentation must exist in the form of drawings, descriptions and Photographs of the relevant heritage asset (entered into the National Heritage Register, included in the Local Heritage Inventory).
Neighbourhood of property and buffer zone	
Introduction of new buildings, increase of environmental pollution and other forms of human pressure.	Introducing provisions into the local and provincial land use plans which restrict development within the immediate vicinity of the property and its buffer zone, in particular in areas located outside the built-up area of the village or town, and other principles and guidelines related to land use development.
Reduction of the natural resistance of forest ecosystems to the impact of internal and external factors, and degradation of habitats in forests which have been transformed by humans.	Regulation and reconstruction of the appropriate spatial, species and age structure of forest stands: reconstruction of stands, forestation of selected gaps and areas of thinning, putting the area in order and preparing the soil for renewal, forest renewal by means of self-seeding and reforestation (with tree and shrub cuttings, preferably from own tree nursery).
Forest and field fires.	Making and renewing fire protection belts, keeping certain roads negotiable for fire engines; continuous inspection of the area at times of fire risk.
Offences against cultural and historic environments.	Fighting against crime and offences, organization of diverse public education regarding environmental issues, development of information policy and of various forms of social communication, cooperation with non-governmental organizations, building environmental and cultural education centres.
Uncontrolled human intervention in the territories of reserves and of border zones.	Enforcement of the prohibition of entry to zones excluded from tourism; organization of educational activities.

Methods of protecting cultural values

Type of protection activities	Responsible unit
On-going maintenance of properties entered on the UNESCO World Heritage List.	Property owners. Maintenance work should be conducted on the basis of decisions issued by the authorities responsible for monument protection (and supervised by a professional in this field).
Reconstruction of buildings of heritage value and other registered structures in the case of serious deterioration of the historic fabric.	Property owners. Reconstruction work at properties should be conducted on the basis of decisions issued by the authorities responsible for monument protection.
Construction and repair of tourist facilities. Repair and maintenance of tourist infrastructure, including markings, signposts at junctions, education and information panels.	Where needed: local authorities.
Conservation and protection of heritage assets which are not included within the boundaries of the nominated property (structures of architectural value, cemeteries, movable heritage).	Poland and Ukraine: local authorities, religious communities, associations.
Poland and Ukraine: local authorities, religious communities, associations. Neighbourhood of asset and buffer zone	
Replacement and supplementation of horizontal markings on pedestrian and cycle routes. Production and installation of tourist signposts and information panels showing tourist routes.	Poland and Ukraine: tourist associations (PTTK), local authorities, State Forests, in Ukraine also public roads maintenance services.
Fire protection – forest ecosystems.	Maintenance of water intake points, keeping fire and access roads accessible; maintenance of fire protection belts – Poland and Ukraine: local authorities, National Fire Service, State Forests.
Development of waste-water treatment plants and construction of onsite waste-water treatment plants. Construction of waste water collectors and treatment plants operating with the use of active deposits.	Poland and Ukraine: local authorities
Tourism infrastructure development.	Poland and Ukraine: tourist associations (PTTK), local authorities, private individuals.
Conducting cultural education in properties entered on the UNESCO World Heritage List.	Poland and Ukraine: ecclesiastical authorities, tourist associations, local authorities, state forests, national parks.
Conducting an information campaign.	Poland and Ukraine: tourist associations, ecclesiastical authorities, local authorities, private individuals.

The monitoring necessary for proper protection of a site and correlation of future activities under the supervision of the Steering Committee has been designed in such a way as to enable the continuous and effective assessment of the rules governing protection (see Section 6 herein). The methods which were taken into account in devising the monitoring programme for sites inscribed on the UNESCO World Heritage List had to be reliable and scientifically justified, easy to implement, and economical. They also had to effectively use the information gleaned in the course of routine procedures by the cooperating institutions, they had to be planned in time and they had to take into consideration legal differences in the two cooperating countries.

It was of particular importance to predict and determine

in what cases the results of monitoring would have an impact on the method of protection of cultural heritage assets. Therefore, the monitoring was planned in such a way as to enable assessment of parameters such as:

- effectiveness of protection (comparing obtained results with predicted ones),
- effectiveness of the measures used,
- changes in the property's condition,
- tourist traffic pressure,
- environmental threats.

The Committee will publish on its website the results of monitoring conducted at the properties.

Promotional activity will be an important task of the Steering Committee. At least three task areas are planned:

1. Marking out a wooden architecture trail in the territory of three districts of Ukraine, where there are assets selected for inclusion on the World Heritage List, employing mechanisms which have already been used on the existing Wooden Architecture Route in Poland.
2. Cooperation regarding protection of wooden buildings within the framework of an effectively operating Carpathian Euroregion.
3. Research and educational activities will include seminars devoted to wooden architecture (organized in turns by the Centre in Zhovkva and by the National Heritage Board of Poland in Warsaw), research into the forms and principles of conservation, and education in the field of traditional wood processing technologies (workshops, cooperation with schools).

Planned auxiliary activities (many of them already in progress) include publication of materials on wooden architecture, maintaining a website, publication on the internet of documents and studies which broaden public knowledge about wooden architecture, with particular attention to tserkvas. Another important task is the compilation of a collection of iconography and historic maps.

Dividing tasks into stages

Good preservation of the properties was one of the criteria for their selection to be included in the nomination. Therefore, activities which should be undertaken in the next two years include on-going practical conservation and:

1. Continuation and completion, where necessary, of restoration works in accordance with schedules prepared and approved to-date.
2. Completion of the sign-posting of properties and access roads included in the Wooden Architecture Route organised by the region's self-governing authorities (provinces).
3. Monitoring of properties and their physical condition, in particular with regard to new threats in the context of increased tourist traffic.
4. Continuation of desk-based reviews, as well as recording and preparation of further restoration work programmes timetabled over successive periods.
5. Based on tourist monitoring data, a tourist traffic management plan should be devised for the nominated properties and their surroundings, taking into account local needs and the scale of any potential threat.
6. Preparation and publication of information and promotional materials about particular tserkvas and ecclesiastical wooden architecture in general (in the context of Europe, with reference to other regions and properties entered on the UNESCO World Heritage List). Publication on the internet (of at least some part of the materials) is recommended.

In the next five years the following issues should be addressed:

- Tourist accessibility should be optimised for all properties; this includes installing car parks, tourist information and education facilities and lavatories, and developing a network of visitor centres located further from the property (where such a necessity is identified by previous monitoring). Development of catering and hotel facilities at some distance from the nominated property can also be taken into consideration.
- Full adjustment of the landscape withn the tserkva's wider surroundings (on the basis of earlier prepared programmes).
- Organization and marking out of routes and vantage points around the properties.
- Introduction of street furniture to traditional wooden architecture within the buffer zone and on access routes leading to the properties.
- Preparation of a maintenance programme concerning trees and shrubs around churches, and their replenishment (planting) where appropriate.

The following should be regarded as long-term tasks:

- All recurrent activities needed to preserve heritage assets.
- Organization of desk-based reviews, research and education work around the nominated property, with reference to problems regarding the protection and study of ecclesiastical wooden architecture in general in the European context.
- Organization of workshops on traditional handicrafts and skills for local communities. Building a network of specialists trained in traditional skills – production of shingles, manual woodworking (with traditional tools), manual cutting of grass around churches, etc.

All of the nominated properties located in Ukraine have the same monitoring requirements regarding their system of protection.

Periodical tasks

- Annual inspection of the property's condition.
- Periodical inspection of the state of technical installations, such as lightning conductors, fire alarms, security systems and other systems in accordance with technical

requirements (financed by the congregation, carried out by specialists).
- Deanery and eparchy inspections of churches are required by canon law, their primary purpose being to supervise pastoral activity within the parish. However, another obligatory element of the inspection is to examine the condition of the church building and check the presence and state of preservation of its interior furnishings.
- Permanent supervision performed by the local authorities and their agencies related to the maintenance of the territory and protection zone, vantage points and vistas.
- Periodical reapplication of roofing impregnation solutions, as well as inspections and conservation of drainage systems.

Forthcoming (two year perspective)
- Preparation of programmes for further restoration work at the properties.
- Organization of appropriate sign-posting for the properties and relevant roads.
- Formulation of a plan for controlling tourist traffic at each property and its surrounding area (based on tourist monitoring data), as well as a plan for tidying up the surrounding area of the nominated properties, taking to consideration local needs and foreseen threats.
- Organizing the monitoring of properties and their physical condition taking into account foreseen threats arising from increased tourist traffic.
- Preparation and publication of standardised informational and promotional materials concerning the nominated properties and wooden architecture (in the European context, in comparison with other regions and properties inscribed on the World Heritage List). Publishing at least part of these materials on the internet.

In the next five years
- For all properties it is necessary to optimize tourist accessibility by installing car parks in the buffer zones, subsidiary structures in the form of information and education centres and lavatories. If a need is identified by the results of monitoring, a nearby network of other tourist facilities should be built.
- Improvement of the surrounding landscape's appearance (based on previously prepared programmes).
- Organization and sign-posting of scenic walks and vantage points in the property's surroundings.
- Introduction of street furniture corresponding in style to wooden architecture in the buffer zone and along the property's approaches.
- Preparation of maintenance programmes concerning trees and shrubs around the properties, and their replenishment (planting) where appropriate.

Detailed tasks

Every property is extraordinary, and due to its specific local character it requires a different range of activities to be performed at particular periods in time.
Activities connected to the protection of specific properties will be detailed in conservation programmes. Furthermore, it is envisaged that the following projects (tasks) will be undertaken:

Brunary Wyżne

Tserkva of Saint Michael the Archangel
- Commencement of work on the construction of earthworks which will protect the property against possible flooding by the waters of the River Biała.
- Analysis of old woodland adjacent to the church, dendrological survey and identification of trees which might damage the property should they break, and hence require controlled felling.
- Introducing provisions to the area development plan which protect and put in order the area adjacent to the property.
- Monitoring the condition of the roof and walls.
- Feasibility assessment of installing an automatic fire extinguishing system (FOG).
- Systematic protection of timber structures through impregnation with wood preservatives.
- Monitoring of activity of xylophages.
- Designation of a strict conservation and landscape protection zone.

Chotyniec

Tserkva of the Birth of the Blessed Virgin Mary
- Full restoration of polychrome wall paintings.
- Appointment of a committee which will make a decision on further measures relating to the tserkva's rectangular vestibule, dating from 1925, renovated in the 1990s. During the course of restoration work on the main body of the tserkva the roof ridge of the vestibule was lowered in relation to the gallery of the tserkva's frontage, and the vestibule roof was clad with galvanised sheet metal, which is an inappropriate material for this property. At present, the vestibule serves as a sacristy.
- Impregnation of shingles and partial replacement of damaged ones.
- Colour unification of the perimeter fence.
- Sealing of the joints between the wall timbers of the upper chapel.
- Treatment of walls and roofing of the tserkva and bell tower with preservatives and insecticide.
- Designation of a strict conservation and landscape protection zone.
- The 20th-century narthex (tserkva vestibule) is an element which distorts the historic body of the church, which should be restored to its original appearance.
- Replacement of the roofing with shingles on the basis of photographic documentation, in order to improve

the aesthetic qualities of the property and revert to its original appearance.

Drohobych

Tserkva of Saint George

- Carrying out research, surveys and practical work on the preservation and stabilization of the tserkva (hydrogeological survey, chemical, technological and engineering research); elimination of the deviation from the vertical of the building's western part; reinforcing of its foundations and stabilization of the two-tier gallery; restoration of the forged metal crosses and replacement of the cupola roof cover; replacement of the shingles cladding the roofs and walls.
- Carrying out research and practical works on consolidating and preserving the interior's mural paintings.
- Putting the tserkva's interior in good order (cleaning the exposed surfaces of the wall timbers and dome vaulting, restoring the attribution of the sanctuary, repair and replacement of some doors and windows and architectural components).
- Planning and implementing work on the tserkva's technical infrastructure (installation of electricity and electric lighting, installation of alarm system and security measures).
- Carrying out repair and restoration work to reinforce and preserve the belfry (replacement and supplementation of the damaged squared wall timbers, replacement of the floor, repair of the stairs, partial replacement of board-and-batten cladding, restoration of the cross, replacement of cupola roofing materials, replacement of roof shingles).
- Planning and implementing work on the belfry's technical infrastructure (installation of electricity and electric lighting).
- Replacement of the wooden perimeter fence featuring two gates.
- Installation of electric lighting in the tserkva's grounds.
- Putting greenery in good order.
- Putting the property's approach roads in good order, creating a car park, allowing for the possibility of developing infrastructure for tourists and tour operators.

Kwiatoń

Tserkva of Saint Paraskeva

- Urgent installation of fire and anti-burglary systems.
- Feasibility assessment of installing an automatic fire extinguishing system (FOG).
- Installation of underground electricity cables and elimination of pylons which are a blot on the landscape.
- Monitoring the condition of the roof and walls.
- Systematic protection of timber structures through impregnation with wood preservatives.
- Monitoring of the activity of xylophages, particularly in furnishings.
- Repair of the floor in the presbytery.
- Introduction of provisions to the area development plan which protect and put in order the area adjacent to the property.

Matkiv

Tserkva of the Synaxis of the Blessed Virgin Mary

- Restoration of the tserkva's exterior (dismantling of the metal cladding of the roofs and board-and-batten cladding of the upper walls, covering the roofs with shingles, cladding the wall surfaces with shingles, removing board-and-batten cladding from the wall timbers of the ground-floor storey).
- Conservation and restoration work on the interior (removal of later oil paint coating the walls and vaulting, restoration of the iconostasis and items of interior furnishing).
- Planning and implementing work on the tserkva's technical infrastructure (installation of electricity and electric lighting, installation of alarm system and ensuring security measures).
- Planning and implementing work relating to restoration of the exterior (replacing the metal cladding of the roof with shingles, recladding walls of the second storey with shingles, removal of later oil paint and board-and-batten cladding from the wall timbers of the ground-floor storey, removal of oil paint from the belfry at the level of its sound holes.
- Planning and implementing work on the belfry's technical infrastructure (installation of electricity and electric lighting, installation of alarm system and ensuring security measures).
- Replacement of existing wire-mesh fence with a traditional wooden one.
- Putting in order of footpaths and drainage system.
- Putting greenery in good order.

Nyzhniy Verbizh

Tserkva of the Nativity of the Blessed Virgin Mary

- Restoration of the tserkva's exterior (dismantling of sheet metal cladding of roofs and walls, covering roofs with shingles, re-shingling of the walls, removal of oil paint from the wall timbers of the ground-floor storey).
- Planning and implementing restoration measures relating to the preservation of the interior (dismantling of the plastic cladding of the walls and vaulting, restoration of the iconostasis and items of interior furnishing).
- Planning and implementing work on the tserkva's technical infrastructure (installation of electricity and electric lighting, installation of alarm systems and security measures).
- Repaving the existing concrete footpath with stone slabs.
- Restoration of the belfry's exterior (replacement of the sheet metal cladding the roofs with shingles, re-shingling the wall timbers of the second storey, removal of oil paint from the wall timbers of the ground-floor

storey).
- Planning and implementing work on the belfry's technical infrastructure (installation of electricity and electric lighting, installation of alarm systems).
- Replacement of the existing concrete wall with a traditional wooden one within the former defensive fortifications.
- Putting in order of footpaths and drainage system.
- Putting in order the greenery within the church grounds and on the slopes of the hill.
- Putting the territory of the old cemetery in good order.
- Restoration of the funerary chapel within the territory of the old cemetery.
- Creation of a car park and footpaths leading to the property.

Owczary

Tserkva of Our Lady's Protection

- Introduction of provisions to the area development plan which protect the area adjacent to the property.
- Monitoring the condition of the roof and walls.
- Systematic protection of timber structures through impregnation with wood preservatives.
- Monitoring of the activity of xylophages, particularly in furnishings (and treating as required).
- Repair of the brick gate-tower, preceded by a structural and conservation survey.
- Feasibility assessment of installing an automatic fire extinguishing system (FOG).
- On-going maintenance of the area around the property's perimeter wall.
- Visual improvement of the landscape – moving the bus stop, planting greenery to conceal views onto neighbouring buildings.

Potelych

Tserkva of the Descent of the Holy Spirit

- Completion of protective measures and conservation planning for the property; completion of exterior restoration works.
- Planning and implementing practical measures for mural painting conservation; restoration of the iconostasis and interior furnishings.
- Planning and implementing work on the tserkva's technical infrastructure (installation of electricity and electric lighting, installation of alarm and safety systems).
- Completion of restoration work.
- Planning and implementing work on the belfry's technical infrastructure (installation of electricity and electric lighting, installation of fire alarms).
- Replacement of part of the perimeter fence.
- Putting the surrounding territory in good order.

Powroźnik

Tserkva of Saint James the Less, the Apostle

- Urgent installation of early smoke detection system (Vesda) or an automatic fire extinguishing system (FOG).
- Improvement of the storm water sewage system in the courtyard area (sudden and heavy rainfalls result in the formation of large pools of water).
- Commencement of work on the construction of earthworks which will protect the property against possible flooding by the waters of the River Muszynka.
- Restoration of the original colours of the upper floor boards, in accordance with the records of B. Treter.
- Monitoring the preservation of the roof and walls.
- Systematic protection of timber structures through impregnation with wood preservatives.
- Monitoring of the activity of xylophages.

Radruż

Tserkva of Saint Paraskeva

- Development of the property (a branch of the Museum of Poland's Former Eastern Borderlands in Lubaczów), making efforts to restore the movable furnishings.
- Insecticide treatment of the tserkva and bell tower.
- Conservation of the roofing and walls.
- Repair of the stone perimeter wall.
- Forest stand treatment.
- Sealing of the joints between wall timbers caused by poor adjustment of corner joints at the time of their replacement with new ones.
- Full restoration of polychrome wall paintings.
- Greek-Catholic cemeteries lie to the west and north-west of the complex, both of them featuring historic Brusno gravestones in the form of crosses and sepulchral sculptures. They were made in a workshop famed for its high quality vernacular products.
- Commencement of studies concerning the reintegration of the landscape complex.
- Creating a multimedia museum exhibition in the Prosvita Building devoted to ecclesiastical wooden architecture of the Podkarpacie macroregion, of which the tserkva complex in Radruż is one of the most significant examples.

Rohatyn

Tserkva of the Descent of the Holy Spirit

- Carrying out further repair and restoration works necessary for the property's preservation and use.
- Putting in order the grounds of the old cemetery.
- Replacement of the fence and gate with a wicket for traditional ones characteristic of the Opillya region.
- Creation of car park and footpaths leading to the property.

Smolnik

Tserkva of Saint Michael the Archangel

- Urgent installation of electricity, fire alarm and anti-burglary systems.
- Compilation of a graphic record of all changes made during the course of restoration works conducted

to-date on the tserkva, and identification of the colours of original structural components. This form of documentation is useful in anticipation of further restoration of the tserkva's original components, enabling identification of elements which must be replaced.
- Restoration of the decoration of the walls of the nave and narthex are required. The complicated history of the tserkva in Smolnik resulted in the destruction of the original wall paintings in its nave and narthex. Extant painted decoration in the sanctuary, in particular on the chancel arch wall, confirms that the other walls of the interior must also have been adorned with polychrome decoration.
- Enrichment of the interior of the church with copies of icons held in museum collections and dating back to the earliest period of the Smolnik tserkva.
- Recently, the aesthetics of the access road to the tserkva have been impaired. A strategy for eliminating this type of despoilment of the property's surroundings should be developed by applying the provisions of the European Landscape Convention.

Turzańsk

Tserkva of Saint Michael the Archangel

- Documentation is missing (in particular inventory entries for the furnishings which constitute part of the interior of the nominated property) and must be urgently completed.
- Recording of the property by laser scanning, in particular its painted decoration. A conservation survey of the tserkva and bell tower will form the basis for the remaining restoration work and repairs to be carried out on the building, including restoration of its painted decoration. All replacements of the historic fabric conducted in previous years should be denoted in different colours in the survey, in accordance with the presently applicable European standards of monument recording.
- The painted decoration of the tserkva must be analysed from the point of view of stratigraphy, technology and conservation requirements. This will enable an assessment of the repainting task, and provide further information about the painting techniques of Josip Bukowczyk.
- Implementation of conservation programmes for the iconostasis, altars and icons is important because of the various restoration requirements of these items. Work should start with the icon depicting the Blachernai Miracle.
- Emergency work should be conducted in respect of the epitaph plaque (painted in oils on one side) in the altar. The degree of progressive deterioration and losses requires the urgent intervention of an art conservator.
- New windows should be designed. The existing windows date back to the post-war period. The form of the wooden windows designed now should correspond to that of typical tserkva windows, but the new ones should be consistent with contemporary standards of glazing and protection. As evidence of the old window fastenings has survived, the possibility of using the same type of closure should be considered.
- Restoration and repair of the tserkva's sill beams should be continued.
- Electricity should be installed at the property to facilitate the building's use, repair, restoration and provision with adequate protection systems.
- Work on repairing the perimeter wall should be continued. Provisional work on the gravestones of the churchyard should be complemented by conservation of the stone and of cast-iron elements.

Yasynia

Church of Our Lord's Ascension

- Carrying out repair and restoration work encompassing the replacement of shingles covering the roofs and walls.
- Replacement of the silicate brick plinth wall with a stone one.
- Planning and implementing work relating to the restoration of the interior and its decoration (restoration of the iconostasis and items of the interior furnishing).
- Planning and implementing work on the tserkva's technical infrastructure (installation of electricity and electric lighting, installation of alarm systems and security measures).
- Restoration of the belfry's exterior (replacement of roof shingles and re-shingling of the walls, restructuring of sound holes).
- Planning and implementing work on the belfry's technical infrastructure (installation of electricity and electric lighting, installation of alarm systems and security measures).
- Replacement of existing wire-mesh fence with a traditional wooden one.
- Putting in order of footways and drainage system.
- Arrangement of greenery.
- Installation of a car park next to the Ivano-Frankivsk – Rakhiv road, and construction of footpaths leading to the property.
- Ensuring the reliability of the suspension footbridge across the River Tysa.
- Arrangement of the territories adjacent to the pedestrian access routes.

Uzhok

Tserkva of the Synaxis of the Archangel Michael

- Planning and implementing restoration measures relating to the preservation of the tserkva's interior (dismantling of the plastic cladding the walls and vaulting, restoration of the iconostasis and items of interior furnishing).
- Planning and implementing work on the tserkva's technical infrastructure (installation of electricity and

electric lighting, installation of alarm systems and security measures).
- Repaving the existing concrete footpath with stone slabs.
- Restoration of the belfry exterior (replacement of the sheet metal cladding the roofs with shingles, re-shingling the wall timbers of the second storey, replacement of the cupola).
- Planning and implementing work on the tserkva's technical infrastructure (installation of electricity and electric lighting, installation of alarm systems).
- Replacement of existing wire-mesh fence with a traditional wooden one.
- Putting in order of footpaths and drainage system.
- Arrangement of greenery.
- Creation of a car park and footpaths leading to the property.

Zhovkva

Tserkva of the Holy Trinity

- Putting the tserkva's courtyard in good order and organizing the central entrance into the building from Lvivska Street, including the relocation of a wooden chapel.
- Replacement of the wooden perimeter fence and enclosure of lavatory.
- Repainting the belfry in subdued colours.
- Removal of a hydrant well within the tserkva's grounds.
- Removal of the cardboard from the south wall of the narthex and repair of the underlying wall.
- Planning and implementation of a project to make good the interior; installation of an alarm system.
- Addressing the issue of electricity cables running to the property from Holy Trinity Street.

5. f Sources and levels of finance

Poland

In Poland tserkvas undergo protective measures and repair work as necessary, and on an on-going basis, to safeguard the historic fabric of the building against deterioration. The responsibility for financing these measures rests on the property's traditional curator, namely the parish priest or parish community. In extraordinary situations the parish may be granted a designated subsidy. Construction, redecoration and conservation works require separate expenditure, procured separately for the execution of specific tasks. Subsidies from the national budget and local government budgets for protection of cultural heritage, including restoration, conservation and construction work, can be granted by:

- The Minister of Culture and National Heritage (the minister responsible for culture and national heritage protection) and by other ministers
- The Provincial Conservation Officer (from that part of the national budget administered by the governor of the province)
- Provincial Assembly (from the budget of the province)
- District Council (from the budget of the district)
- Commune Council (from the budget of the commune)
- Municipal Council (from the budget of the municipality)
- Church Fund in the Ministry of the Interior and Administration
- Provincial Environmental Protection and Water Management Fund.

Significant funds for various activities related to cultural heritage protection can be obtained from European funds. In recent years it has become customary in the Małopolskie Province for funds from this source to be allocated for conservation of movable heritage, primarily for elements of furnishings in historic ecclesiastical interiors. A commune can also allocate funds from its budget for protection of a heritage asset, but usually the activities of a commune are limited to the implementation of tasks which result from its legal obligations and are limited to the technical infrastructure and the surroundings of the property (access roads, utilities, general aesthetics of the surroundings, greenery management). The majority of full-scale restoration and conservation works are co-financed with the participation of the parish and one of the agencies of the administration. No tserkva complex in the territory of the Małopolskie Province has been granted a subsidy for restoration and conservation of its buildings in recent years, whereas the tserkva in Kwiatoń has received subsidies for conservation of movable heritage since 2005.

Kwiatoń

2005:
Polychrome painting – Małopolskie Province PLN 25, 000
2007:
Polychrome painting of vaults – Małopolskie Province PLN 35, 000, Commune Office in Uście Gorlickie PLN 20, 000
2008:
Iconostasis – Małopolskie Province PLN 10, 000, Commune Office in Uście Gorlickie PLN 9000; polychrome paintings of nave – Małopolskie Province PLN 40, 000, Commune Office in Uście Gorlickie PLN 21, 000
2009:
Iconostasis (continuation) – Małopolskie Province PLN 12, 000, Commune Office in Uście Gorlickie PLN 10, 000, Gorlice District PLN 10, 000; narthex paintings – Małopolskie Province PLN 30, 000, Commune Office in Uście Gorlickie PLN 10, 000
2010:
Paintings, choir stall, west wall – Małopolskie Province PLN 41, 000

In the tserkvas of the Podkarpackie Province the following works have been financed:

Chotyniec

2008:
Installation of a fire protection system PLN 76, 000
2009:
Restoration of icons PLN 20, 000
2010:
Restoration of icons PLN 25, 000

Radruż

2010:
Installation of an early smoke detection system (Vesda) in the tserkva and in the bell tower, installation of an anti-burglary system in the tserkva PLN 96, 152. 38 – Ministry of Culture and National Heritage

Turzańsk

2009:
Enforcement of foundations, repair of the roof truss and roofing near the bell tower PLN 19, 000
2010:
Repair of walls, roof truss, dome, small roofs, construction of stairs and floor, and painting of details PLN 20, 000

Ukraine

A proprietor or user (in Ukraine this is either a religious community or state institution) attends to the maintenance of the tserkva and any minor repairs. In some cases the congregation may finance more complicated, specialized tasks (e. g. restoration of an iconostasis by specialists in this field), whereas conservation, repair and restoration of the building's historic fabric requires expert knowledge, and this work is usually financed by the state. Restoration of historic wooden architecture is performed according to the state budget programmes through two Ministries: the Ministry of Regional Development and Building, and the Ministry of Culture and Tourism. At the regional level centralized capital investments are managed by the Departments of Capital Building at the regional state administrations and by professional institutions which manage state property, i. e. reserves and museums.

At regional level the restoration of historic monuments is financed from the regions' budgets according to regional programmes. Here, resources are managed by the regional Department of Capital Building and by the Department of Cultural Heritage Protection (Lviv). For example, in Lviv finances are spent on preparing project documentation and undertaking damage prevention measures. In 2009 fire extinguishers were bought for all the wooden tserkvas of the Lviv Region and at some, fire alarm and fire extinguishing systems were installed.

At local level different types of task may be financed, mainly those relating to the surrounding infrastructure, e. g. streets, access routes, utility networks etc.

An unusual though significant feature of financing is the fact that in all churches used by religious communities considerable funds are provided by the congregation. The financing level of current expenditure on maintenance, repair and restoration work varies. In some cases, funds raised by the congregation account for 100 per cent of expenditure. This testifies to the fact that the tserkvas are still in regular use and of vital importance to their community.

Restoration of architectural monuments, including wooden ones, is financed from the following sources:

- Ministry of Regional Development and Building (state budget)
- Ministry of Culture and Tourism (state budget)
- Regional Councils and Regional State Administrations (regional budgets)
- District Councils and District State Administrations (regional budgets)
- City, town and village councils (corresponding budgets)
- Funds raised by communities, users, sponsors
- Programmes of border cooperation of the European Union
- Others.

5. g Sources of expertise and training in conservation and management techniques

Poland

Interest in wooden architecture has a long tradition in Poland. Inventory surveys and protection of monuments were undertaken on an unprecedented scale in the 19th century. The belief that timber buildings were of local and 'proto-Slavic' origin resulted in the fact that careful attention was paid to wooden manor houses, houses and places of worship. Research postulates in this respect were formulated in Poland by Ignacy Kraszewski, Józef Łepkowski and Marian Sokołowski after the mid-19th century. Austrian-annexed Galicia, which had enjoyed autonomy since the 1860s, played a leading role in terms of the number of undertaken activities. A Division of Arts and Archaeology of the Cracow Learned Society had been operating in Galicia since 1848. Relying on the university circles of Cracow and Lviv, and on numerous enthusiasts, in 1888 two Conservation Groups were established – of Eastern Galicia in Lviv, and of Western Galicia in Cracow; in fact, restoration services for the entire province were founded at that time. Conservation tasks included the recording of sites and monuments, and gave rise to the first topographic inventories published in the Magazine of the Western Galicia Conservation Group along with specialist inventories of wooden houses of worship. A publication prepared by F. Kopera and his collaborators, entitled 'Wooden Churches of Western Galicia' (Kościoły drewniane Galicji Zachodniej), 1913–1916, has retained its value as a source material to this day. During the interwar period, heritage assets were consolidated and supervised by conservators working for the state administration. Many scientific findings were made in wooden churches, particularly in respect of wall paintings, which were restored to the extent allowed by methods available at the time. After the devastations of World War II opinions deepened about the irrefutable value of threatened cultural assets. Poland's Constitution guarantees protection of cultural heritage whilst the Act on Protection of Cultural Assets of 1962 forms a legal framework for monument protection.

At the level of research and design, the nominated wooden tserkvas and their direct guardians are supported by the scientific communities of Cracow and Rzeszów. If necessary, they are also provided with support from experts in Warsaw, Toruń and Lublin. Museums which specialise in the protection and recording of houses of worship also offer their assistance. These institutions include:

- Łańcut Castle Museum (Muzeum-Zamek w Łańcucie)
- Sanok Museum of Folk Architecture (Muzeum Budownictwa Ludowego w Sanoku)
- Sanok Museum of History (Muzeum Historyczne w Sanoku)
- Tarnów Diocesan Museum (Muzeum Diecezjalne w Tarnowie)
- National Museum of the Przemyśl Area (Muzeum Narodowe Ziemi Przemyskiej)
- Museum of Poland's Former Eastern Borderlands in Lubaczów (Muzeum Kresów)

Contractors are invited to submit bids for specific conservation tasks, and are selected on the basis of the quality of their work and their experience of working at properties of particular significance. Restoration of interiors and research into the preservation of furnishings is performed primarily by the Faculty of Conservation and Restoration of Works of Art of the Academy of Fine Arts in Cracow. Exchange of expertise and experience takes place during regularly held research sessions and consultations. Every successive parish priest is aware of the extraordinary value of the tserkva in his care and of the responsibility to maintain it in appropriate condition.

There are social and professional associations which operate for the benefit of historic wooden buildings. Examples include the activity of the Wooden Church Section of the Cracow Department of the Association of Art Historians, and the efforts of Social Guardians of Monuments who act within the structures of the Polish Tourism and Sightseeing Society (Polskie Towarzystwo Turystyczno-Krajoznawcze).

Ukraine

In 1873 The Central Commission on Exploration and Preservation of Monuments of History and Art was founded. The Halychyna region was divided into two preservation areas: the eastern area (Lviv) and the western one (Cracow). On 25 May 1888 the Circle of Conservators and Correspondents of the Halychyna Region was founded in Lviv.

Work on determining the statutes of the Circle of Conservators and Correspondents of the Halychyna Region lasted from 1899 until 1902, when they were published. The statutes defined the status of the organization, its objectives, duties and the rights of its members, as well as detailing the tasks and duties of the central executive body of the Circle, known as the Conservation Bureau.

A very important role in awakening interest in research

into Ukrainian towns and architecture was played by the Scientific Society named after Taras Shevchenko, founded in Lviv in the 19th century. Initially, the Society directed its attention to examining the history of Halych, Lviv, Terebovlya, Belz and other capitals of the former Ruthenian principality. In the works of the Scientific Society named after Taras Shevchenko studies of the evolution of towns were conducted using a highly scientific approach; emphasis was placed on archaeological research, which provided a wealth of information about the towns of the region and their architecture. These studies were complemented by the later work of Yaroslav Pasternak.

During the Soviet era the Ukrainian Society for the Preservation of Monuments of History and Culture was chiefly responsible for protecting monuments. At present, the structures of this organization are being renewed.

Lviv is a regional centre which has a long tradition of cultivating the preservation, study and promotion of heritage protection, where, for over a century, the following schools of restoration were active: Lviv Polytechnic, the National Academy of Arts, and the Ivan Trush College of Applied Arts. It is at these seats of learning that specialists in restoration of paintings and masonry architectural details are trained. Training courses aimed at producing specialists in ancient and traditional crafts, traditional methods of working with building materials, and other practical conservation skills have been organized over the last few years within the system of professional technical training, represented by over 100 schools.

Most museums have established traditions of heritage preservation and art restoration. There is a branch of the National Restoration Centre in Lviv which conducts restoration of iconostases in wooden churches. The region is also home to experienced design and restoration companies employing top specialists in their field. Notable companies include the Ukrzakhidproektrestavratsia Institute and Lvivrestavratsia.

At present new education centres are emerging. They help to raise the qualifications of employees working in the field of cultural heritage protection – managers, architects, and others. The International Centre of Cultural Heritage Protection in Zhovkva is an example of such a centre. In recent years a number of dedicated bodies entrusted with the task of administering cultural heritage protection in a given area within the region have been created.

Polish-Ukrainian collaboration is well established in the realm of protection of cultural heritage and execution of restoration work.

5. h Visitor facilities

Poland

The tserkvas located in Poland are accessible to tourists. They are located along transport routes, and suitable accommodation and tourist facilities exist in their vicinity. Since they are among the most valuable historic wooden buildings in the country there are numerous publications about them (see Bibliography). All travel guides to Poland include information about Orthodox churches as tourist attractions of the Małopolskie and Podkarpackie Provinces. Wooden tserkvas are promoted by various means, for example by the creation of a Wooden Architecture Route (see Section 5. i). They are promoted in Poland and abroad by institutions such as:

Polska Organizacja Turystyczna (Polish Tourist Organisation)
ul. Chalubińskiego 4/6, 00-928 Warszawa
tel. : +48 (22) 630 1736, fax: +48 (22) 630 1742
http://www.pot. gov.pl

Polskie Towarzystwo Turystyczno-Krajoznawcze (Polish Tourism and Sightseeing Society)
ul. Senatorska 11, 00-075 Warszawa
tel. : +48 (22) 826 2251/55, 826 7159, fax: +48 (22) 826 25 05

Adam Mickiewicz Institute, International Culture Cooperation Centre
ul. Wiejska 12A, 00-490 Warszawa
tel. : +48 (22) 628 2411/13/14; fax: +48 (22) 628 2416
http://www.iam.pl

Towarzystwo Opieki nad Zabytkami (Association for Monument Protection)
Lazienki Królewskie – Stara Kordegarda
ul. Agrykoli 1, 00-464 Warszawa
tel. : +48 (22) 629 6226, fax +48 (22) 622 4674
http://www.zabytki-tonz.pl

Museums and tourist information offices (selected)

Muzeum-Zamek w Łańcucie (Łańcut Castle Museum)
Department of Orthodox Church Art
ul. Zamkowa 1, 37-100 Łańcut

Muzeum Historyczne w Sanoku (Sanok Museum of History)
ul. Zamkowa 2, 38-500 Sanok

The most valuable collections of the museum include over 200 Carpathian icons from the historic Sanok territories dating from the 16th to the 20th century, and a collection of Pokucie ceramics.

Muzeum Budownictwa Ludowego (Museum of Folk Architecture)
ul. Traugutta 3, 38-500 Sanok
tel. +48 (13) 463 0904, +48 (13) 463 0934
tel. / Fax: +48 (13) 463 5381

The culture of the Polish and Ukrainian borderlands in the eastern part of the Polish Carpathians (the Bieszczady, Low Beskid Mountains) and that of Podkarpacie is showcased in an outdoor museum covering 38 hectares. Individual ethnographic groups (Boykos, Lemkos, Pogorzans and Dolinians) have separate exhibition sectors, perfectly adapted to the physiography of the terrain. In the grounds of the Ethnographic Park there is an excellent, permanent exhibition of icon painting entitled The Carpathian Icon, where over 220 icons are displayed (dating from the 15th to the 20th century) illustrating the development of this type of painting in the Polish Carpathian region.

Muzeum Przyrodnicze Bieszczadzkiego Parku Narodowego (Natural History Museum of the Bieszczady National Park)
ul. Bełzka 7, 38-700 Ustrzyki Dolne

The museum showcases the history and contemporary period of the region (settlements, location and architecture of ecclesiastical sites, manor houses, palaces). Architectural models of Orthodox churches add variety to the exhibition.

Muzeum Kresów (Museum of Poland's Former Eastern Borderlands)
ul. Sobieskiego 4, 37-600 Lubaczów

Tserkva in Bartnem
Oddział Muzeum Dwory Karwacjanów i Gładyszów w Gorlicach (Department of the Manor Houses of Karwacjanie and Gładysze Museum in Gorlice),
38-307 Bartne
tel. +48 (18) 351 8456

Muzeum Łemkowskie Pawła Stefanowskiego (Paweł Stefanowski Lemko Museum)
Bielanka 4, 38-314 Łosie

Muzeum Rzemiosła Łemkowskiego (Museum of the Lemko Craftsmanship)

ul. Sienkiewicza 28, 38-300 Gorlice
tel. +48 (18) 351 3035

Ośrodek Budownictwa Ludowego (Folk Architecture Centre)
Oddział Muzeum Dwory Karwacjanów i Gładyszów w Gorlicach (Department of the Manor Houses of Karwacjanie and Gładysze Museum in Gorlice)
38-311 Szymbark
tel. +48 (18) 351 3114, 351 3116

Ukraine

The nominated tserkvas are located near existing road networks and are easily accessible to visitors. Most of them are situated either in the immediate proximity or not far from hotels, restaurants and other tourist facilities.

Regional tourism organizations
Western Regional Centre for Tourism
1, Mitskevycha Sq, 79000 Lviv
tel. /fax +380 (0322) 970 947, +380 (0322) 272 9912
e-mail: zrctlv@ukrpost.ua

Lvivturyst Tourism and Travel Agency
103, Konovaltsa St. , 79057 Lviv
tel. /fax +380 (0322) 370 627
e-mail: lvivtourist@litech. lviv.ua

Galicia-Tour
9, Shpytalna St., 79007 Lviv
tel. /fax +380 (0322) 248 701, +380 (0322) 248 702

Leotour
8, Virmenska St., 79008 Lviv
tel. /fax +380 (0322) 970 118, +380 (0322) 970 424
e-mail: leotour@leotour.com.ua

Local tourism organizations
State Historical-Architectural Reserve in Zhovkva
2, Vicheva Sq, Zhovkva, Lviv Region, 80300
tel. +380 (03252) 225 49, fax: 38 (03252) 620 51
e-mail: diaz. zhovkva @ gmail.com

Department of Culture and Tourism of Zhovkva District Administration
37, Lviv St. , Zhovkva, Lviv Region, 80300
tel. +380 (03252) 600 50, fax: +380 (03252) 210 44
e-mail: galina-fesyuk@yandekx.ru
www.zhovkvakultura. hmarka.net

Museum of Zhovkva Castle
2, Vicheva Sq, Zhovkva, Lviv Region, 80300
tel. +380 (067) 996 9668

Drohobychchyna National History Museum
16, Sichovykh Striltsiv St., 82100, Drohobych, Lviv Region
tel. +380 (03244) 220 64, +380 (03244) 226 39, +380 (03244) 337 98

Bruno Schulz Museum
24, Franka St., 82100 Drohobych, Lviv Region
tel. +380 (03244) 0511 1922

Palace of Arts
Shevchenka St, Drohobych, 82100, Lviv Region
tel. +380 (03244) 220 35

Kobrynsky National Museum of Hutsulschina and Pokuttya
25, Teatralna St., Kolomyya, Ivano-Frankivs'k Region, 78200
tel. +380 (03433) 239 12

Pysanka Museum
Chornovola Ave., Kolomyya, Ivano-Frankivs'k Region, 78200
tel. +380 (03433) 278 91

Rohatyn Art Museum "Memorial Museum – Estate of Mykola Uhryna-Bezhrishnoho"
4, Uhryna-Bezhrishnoho St., Rohatyn, Ivano-Frankivs'k Region, 77000
tel. +380 (03435) 217 31

Opillia Museum
Rohatyn High School, Rohatyn, Ivano-Frankivs'k Region, 77000
tel. +380 (03435) 216 02
Kobrynsky National Museum of Hutsulschina and Pokuttya
25, Teatralna St., Kolomyya, Ivano-Frankivs'k Region, 78200
tel. +380 (03433) 239 12

Pysanka Museum
Chornovola Ave., Kolomyya, Ivano-Frankivs'k Region, 78200
tel. +380 (03433) 278 91

Uzhok National Natural Park in the village of Uzhok

Museum of History and Country Studies
21, Hrushevskoho St., Yasynia, Rahiv District, Transcarpathia Region, 90630

Accommodation facilities

Poland

Brunary Wyżne

Agritourism Farm – Teresa Bernaś, Brunary 118, 38-313 Śnietnica, tel. +48 (18) 351 6765; Agritourism Farm – Janusz Lisowicz, Klimkówka, Klimkówka 60, 38-316 Łosie, tel. +48 (18) 351 6456; Ośrodek Szkoleniowo-Wypoczynkowy PW (training and leisure centre), ul. Chłodna 16, Grybów; Agritourism Farm – Daria Bortniczak, 38-313 Śnietnica, tel. +48 (18) 351 6612; House for Rent (year round) Klaudia, Kamianna, Kamianna.

Chotyniec

Wioleta i Andrzej Waliccy, 37-543 Laszki, Bobrówka 63a, tel. +48 608 488 864; Ośrodek Wypoczynkowo-Rekreacyjny "Zek-Radymno" (leisure and recreation centre), Radymno, ul. Narutowicza 1, tel. : +48 (16) 628 1264; Szkolne Schronisko Młodzieżowe (youth hostel), ul. Złota Góra 13, Radymno, tel. : +48 (16) 628 1027; +48 (16) 628 1267, fax: +48 (16) 628 1267 rooms: double, 4-person rooms, accommodation capacity: 200.

Kwiatoń

Obiekt Hotelowy Gościniec Jaśmin, m. Regietów 28, Uście Gorlickie; Agritourism Farm – AGRO-TUR, Skwirtne, Uście Gorlickie; Agritourism Farm – Hańczowa, Hańczowa, Wysowa-Zdrój; U Pani Danusi, Smerekowiec, Uście Gorlickie; Ośrodek Rekreacyjno-Wypoczynkowy w Regietowie (leisure centre) – Stadnina Koni Hutsulskich, Regietów 28, 38-315 Uście Gorlickie.

Owczary

Noclegi Pod Kiwonem, Sękowa; Szkolne Schronisko Młodzieżowe (youth hostel), 38-307 Sękowa, tel. +48 (018) 351 6043; Ośrodek Wczasowo-Leczniczy Maria Drobenko (leisure and health centre), Wapienne, 38-307 Sękowa; Agritourism Farm – Kowboj, Nowica, Uście Gorlickie; Hotel Margot, ul. Sportowa, Gorlice; Dwór Karwacjanów Pokoje Gościnne (rooms for rent), ul. Wróblewskiego 10a, Gorlice; Hotelik, Dark-Pub, Restauracja, ul. Wąska 11, Gorlice; Szkolne Schronisko Młodzieżowe (youth hostel), ul. ks. Kard. Wyszyńskiego 16, Gorlice, Małopolskie Province.

Powroźnik

Agritourism Farm – Paweł Trojan, Powroźnik 10a, Muszyna; Domek Letniskowy (holiday home), Powroźnik; Agritourism Farm – U Stasia, Powroźnik; Hotel Activa, ul. Złockie 78, Muszyna; Sanatorium Uzdrowiskowe Wiarus, Muszyna-Złockie 79, Muszyna; Dom Wczasowy Szczęsna (holiday resort), ul. Ogrodowa 163, Muszyna; Pensjonat Mera, ul. Nowa 34, Muszyna, Małopolskie Province; Willa Szwarcówka, ul. Zielona 8, Muszyna; Hotel PEGAZ, ul. Czarny Potok 28, Krynica-Zdrój; Pensjonat Orlik, ul. Kościuszki 7, Krynica-Zdrój; Art Hotel Nikifor, ul. Świdzińskiego 20, Krynica-Zdrój; Ośrodek Wypoczynkowy Dziedzic (leisure resort), ul. Popiełuszki 8, Krynica-Zdrój; Apartments in the centre of Krynica-Zdrój, ul. Park Sportowy 4, Krynica-Zdrój.

Radruż

Domek nad Stawem, Radruż; Uzdrowisko Horyniec (health resort), ul. Sanatoryjna, Horyniec-Zdrój; Hotelik Zdrojowy, ul. Aleje Przyjaźni, Horyniec Zdrój, tel. 66 427 3015; Zajazd u Flisa, ul. Legionów, Horyniec-Zdrój; Agritourism Farm – Janina Broda, ul. Kolejowa, Horyniec-Zdrój; Agritourism Farm – Gościniec Pod Lasem, ul. Jana III Sobieskiego, Horyniec Zdrój; Agritourism Farm – Zacisze, ul. Krótka, Horyniec Zdrój; Szkolne Schronisko Młodzieżowe (youth hostel), Ruda Różaniecka 180; Polanka – Agroturystyka i Konie (agritourism and horses), Polanka Horyniecka, Horyniec 66 tel. 427-3015;

Smolnik

Agritourism Farm – Mirosława Cichacz-Kotapka (accommodation for 6 people) Smolnik 18, 38-713 Lutowiska, tel. +48 (13) 461 0080; Wilcza Jama Agritourism Farm – Anna i Andrzej Pawlakowie (7 houses x 7 people); Muczne 1, 38-713 Lutowiska, tel. +48 (13) 461 0269, fax +48 (13) 461 0269; Ośrodek Informacji i Edukacji Turystycznej Bieszczadzkiego Parku Narodowego (tourist information and education centre of the Bieszczady National Park) (15 accommodation places), Lutowiska 2, 38-713 Lutowiska, tel. +48 (13) 461 0350, fax: (13) 4610351; Agritourism Farm – Andrzej Gudza (7 permanent accommodation places), Lutowiska 46, 38-713 Lutowiska, tel. +48 (13) 461 0224; Agritourism Farm – Ewa Tylka (12 accommodation places), Lutowiska 7/1, 38-713 Lutowiska, tel. +48 (13) 461 0185; U Eskulapa Agritourism Farm – (16 accommodation places), Lutowiska Posada Górna, 38-713 Lutowiska, tel. +48 (13) 461 0202; mobile: +48 607 089 193.

Turzańsk

Pod Kominkiem Restaurant & Hotel, tel. +48 (13) 467 7544; Ośrodek Turystyczno-Wypoczynkowy Pod Suliłą (leisure centre), Rzepedź 71, tel. +48 (13) 467 8066; Ośrodek Rekolekcyjny Missio Christi (retreat centre), Rzepedź 72, tel. +48 (13) 467 8450; Domki kempingowe FHU TESS (cottages and cabins), Komańcza petrol station, tel. +48 (13) 467

7057; Domki letniskowe Anna i Roman Być (holiday homes), Komańcza 197, tel. +48 (13) 467 7046, +48 509 637 954; cabins at the PTTK mountain lodge, Komańcza letnisko, tel. +48 (13) 467 7013; Agritourism Farm – Elżbieta & Adam Kopylec, Komańcza 18, tel. +48 (13) 493 0714, +48 (13) 493 0714; Agritourism Farm – Maria Kopylec, Komańcza 18, tel. +48 (13) 467 7119; Agritourism Farm – Irena Dołżycka, Komańcza 233, tel. +48 (13) 467 7025, +48 607 180 781; Eden, Komańcza 130A, tel. +48 507 108 774; Rooms for rent – Anna Krupska, Komańcza 266, tel. +48 (13) 467 7251; Agritourism Farm – Alicja Winkowska, Komańcza 21, tel. +48 (13) 467 7196; Agritourism Farm – Sławomir Demkowicz, Komańcza 258, tel. +48 (13) 467 7138, +48 (13) 467 7225; Pod Werchem, Anna Czurma, Komańcza 219, tel. +48 (13) 467 7092; Nad Rzeką, Anastazja Ferenc, Komańcza 231, tel. +48 (13) 467 7151; Rooms for rent, Michał Pałyński, Komańcza 234, tel. +48 (13) 467 7084; U Sołtysa, Piotr Skocki, Komańcza 236, tel. +48 (13) 467 7090; Na szlaku, Andrzej Szary, Rzepedź 1, tel. +48 (13) 467 81 94, +48 663 310 634; Gościnna Stanica, Halina Krogulecka, Rzepedź 5, tel. +48 (13) 467 8001.

Ukraine

Drohobych

Drohobych Tourist Complex
1, Shevchenka Sq., Drohobych, Lviv Region
tel. +380 (03244) 200 49, +380 (03244) 358 84

Lemon Recreation Complex
1, Kozlovsky St., Drohobych, Lviv Region
tel. +380 (03244) 502 61, +380 (03244) 10262, +380 (03244) 10279

Drohobych, tourist hotel of the Lviv Regional Council of Travel & Tour
83, Truskavetska St., Drohobych, Lviv Region
tel. +380 (03244) 223 42

Zeleny Hai Sanatorium
91, Truskavetska St., Drohobych, Lviv Region
tel. +380 (03244) 216 24

Hotel "Fata Morgana"
Derezhychi, Drohobych District, Lviv Region
tel. +380 (03244) 776 36
http://fata-morgana.com.ua

Matkiv

Hotel Kolyba
Matkiv, Turka District, Lviv Region
tel. +380 (098) 450 0147

Nyzhny Verbizh

Verbizh Hotel Complex
1a, Shevchenka St., Verhny Verbizh, Kolomyya District, Ivano-Frankivs'k Region
tel. +380 (03433) 90 378, 90 379, + 38 (097) 6712996

Super Lux Apartments
8, Pekarska St., Kolomyya, Ivano-Frankivs'k Region, 78200
tel. +380 (03433) 246 72, +380 (097) 599 1474, + 38 (063) 940 220

Rohatyn

Elite-Center Hotel
20, Halytska St., Rohatyn, Ivano-Frankivs'k Region, 77000
tel. +380 (03435) 215 25

Brynets Rural Tourism Estate
2, Shevchenka St., Zalypya, Rohatyn District, Ivano-Frankivs'k Region
tel. + 38 (097) 513 8713
www.brynec.if.ua

Opillia Health Resort
Dobryniv, Rohatyn District, Ivano-Frankivs'k Region
tel. + 38 (03435) 684 73

440a Volosianka, Velyky Berezny District, 89030, Transcarpathia Region
tel. +380 (095) 457 7909

Yasynia

Edelveys Tourist Centre
9, Barkaniuka St., Yasynia, Rahiv District, Transcarpathia Region, 90630
tel. +380 (03132) 422 10 tel./fax. +380 (03132) 421 37

High Carpathians Tourist Centre
11, Hrushevskoho St., Yasynia, Rahiv District, Transcarpathia Region, 90630
tel. +380 (03132) 422 74 tel./fax. +380 (03132) 420 14

Hotel Drahobrat
Yasynia, Rahiv District, Transcarpathia Region, 90630
tel. +380 (03132) 420 09

On the woodland-free Mount Drahobrat there are 21 tourist centres and around 20 private houses to rent in the village of Yasynia

Uzhok

Hotel Liana

Zhovkva

Hotel «LF»
18, Lviv St., Rava-Ruska, Zhovkva District, Lviv Region, 80316
tel. +380 (03252) 442 08

Restaurant and Hotel Complex "Style"
5, Hasyna St., Zhovkva, Lviv Region, 80300
tel. +380 (03252) 619 42, fax: +380 (03252) 619 41
www.hotelstyl.org.ua

Hotel and tourist Complex "Klen"
Soposhyn, Zhovkva District, Lviv Region, 80300
tel. +380 (067) 676 0673

Ahrooselia Ivanna Kundryk
10, S. Krushelnytska St., Zhovkva, Lviv Region,
80300 tel. +380 (03252) 616 68, +380 (067) 776 2739
www.turizm.zhovkva.lviv.ua

Ahrooselia Anna Bil
Hlynsko, Zhovkivskva District, Lviv Region, 80300
tel. +380 (03252) 685 5238, +380 (097) 185 1447

Catering services

There are restaurants and other catering services in all of the villages where the nominated tserkvas are located. They can easily be found with the use of instant messaging or mobile phone services; many of them can be found in the road map databases of satellite navigation systems.

Poland

Chotyniec

Mak Hotel, Marek Trojniak, Makowisko, 18, tel. +48 (16) 621 5833; U Rafała Zajazd, Rafał Różycki, Koniaczów 33a, tel. +48 (16) 621 4945; La Frontiera, Pizzeria Wschodniego Centrum Hurtowego s. c. , 37-552 Korczowa 152; Smyk Bar, Danuta Banach Mała Gastronomia, ul. Słowackiego 19a, Radymno; Gospoda Pizzeria, Olszański A. , Rynek 12, 37-550 Radymno; Palermo Pizzeria, os. Jagiełły 8, 37-550 Radymno; Manhattan Bar, Słowackiego 25, 37-550 Radymno; Ramp Bar, 37-552 Korczowa; Nyk-Man s. c. Bar restauracyjny, 37-552 Korczowa, 154.

Smolnik

Ryś Bar, Lutowiska 2, 38-713 Lutowiska; Zajazd Pod Czarnym Kogutem, K. A. Pacek, Czarna Górna 56a, 38-710 Czarna; Pensjonat Czarna (guesthouse) – S. Krzemień, Czarna 75, 38-710 Czarna; Centrum Konferencyjno-Rekreacyjne Czarna (conference and leisure centre), 38-710 Czarna;

Turzańsk

Dom Św. Teresy od Dzieciątka Jezus, 38-543 Komańcza 27, tel. +48 (13) 467 7056; Schronisko PTTK (hostel), 38-543 Komańcza Letnisko 26, tel. +48 (13) 467 7013; Restauracja Pod Kominkiem, Komańcza 133, 38-543 Komańcza, tel. / fax +48 (13) 467 7544, tel. +48 501 416 874; Eden Kawiarnia (café), Komańcza 130a, 38-543 Komańcza, tel. +48 (13) 467 7288; Wanda Bar, Komańcza 148, 38-543 Komańcza, tel. +48 (13) 467 7254.

Brunary and Kwiatoń

Karczma Regionalna Gościnna Chata (regional inn), Wysowa, tel. +48 (18) 353 0240; Kawiarnia Arkadia (café), Wysowa, tel. +48 (18) 353 2426; Bar u Tomasza, Wysowa, tel. +48 (18) 353 2305; Bar u Romana, Hańczowa, tel. +48 (18) 353 2009; Restauracja Homola, Uście Gorlickie, tel. +48 (18) 351 6163; Glimar" Sp. z o. o. (Hotel, Conference Centre, Café & Restaurant, 38-316 Wysowa 95, tel. +48 (18) 353 2336.

Ukraine

Drohobych

Berizka Restaurant
5, Zavalia St., Drohobych, Lviv Region, 82100
tel. +380 (03244) 223 17

Cheremshyna Restaurant
118, Truskavetska St., Drohobych, Lviv Region, 82100
tel. +380 (03244) 508 82

Randevu
13, Zhupna St, Drohobych, Lviv Region, 82100
tel. +380 (03244) 364 55

Matkiv

Play Restaurant
Matkiv, Turka District, Lviv Region
tel. +380 (096) 276 3712

Café «Skala»
Tcentralna St., Potelych, Zhovkva District, Lviv Region, 80320
tel. +380 (096) 123 429

Nizny Vierbizh

Restaurant at the Verbizh Hotel Complex
1a, Shevchenka St., Verhny Verbizh, Kolomyya District, Ivano-Frankivs'k Region
tel. +380 (03433) 903 78, +380 (03433) 903 79, +380 (097) 671 2996

Café Zabava
tel. +380 (095) 115 7786
Cafe Sotka / Gal-Prut Restaurant
43, Chornovola Ave., Kolomyya, Ivano-Frankivs'k Region, 78200
tel. +380 (03433) 325 03, +380 (03433) 275 89

Rohatyn

Restaurant "Elit-Center", 20, Halytska St., Rohatyn Ivano-Frankivs'k Region, 77000,
tel.: + 38 (03435) 21 525

Café Victor
62, Halytska St., Rohatyn, Ivano-Frankivs'k Region, 77000
tel. + 38 (03435) 244 56

Café Knyazhy Dvir
4, Halytska St., Rohatyn, Ivano-Frankivs'k Region, 77000

Yasynia
Zorianyi Restaurant
21, Myru St., Yasynia, Rahiv District, Transcarpathia Region, 90630

Merydian Restaurant
7, Myru St., Yasynia, Rahiv District, Transcarpathia Region, 90630

Hoverla Restaurant
4, Myru St., Yasynia, Rahiv District, Transcarpathia Region, 90630

Billiards Restaurant
Myru St., Yasynia, Rahiv District, Transcarpathia Region, 90630

Uzhok
Liana Restaurant
440a, Volosianka, Velyky Berezny District, 89030, Transcarpathia Region
tel. +380 (095)4577909

Zhovkva
Zhovkva Restaurant
3, Lvivska St., Zhovkva, Lviv Region, 80300
tel. +380 (03252) 420 73, +380 (03252) 221 96

Na Pidsinnyu Bar
13-15, Vicheva Sq, Zhovkva, Lviv Region, 80300
tel. +380 (03252) 210 11, +380 (097) 215 3514

Crystal Bar
1, Zaporizka St., Zhovkva, Lviv Region, 80300

Tsukernya
8, Vicheva Sq, Zhovkva, Lviv Region, 80300
tel.: +380 (03252) 600 99

Flamingo Café
10, Vicheva Sq, Zhovkva, Lviv Region, 80300
tel. +380 (096) 468 9297

Old Bar Café
26, Lvivska St., Zhovkva, Lviv Region, 80300

Other facilities

Shops
All the towns and villages in which the nominated properties are located have an adequate commercial infrastructure. Additionally, in the neighbouring district towns there are shops open 24 hours a day, seven days a week.

Car parks
There are car parks near all of the nominated properties. There are 24-hour petrol stations in all of the villages, or in their vicinity.

Toilets
Open-access (and clearly marked) lavatories are located at car parks, petrol stations and restaurants. They have been marked with signposts and arrows.

Search and rescue services

The security and rescue services providing first aid operate effectively and are well-trained. For example,

Poland

Chotyniec
Ars Medica. NZOZ Health Centre, 37-552 Młyny

Radruż
Independent Public Health Care Centre in Lubaczów, ul. Sobieskiego 2, Horyniec Zdrój

Brunary and Kwiatoń
H. Klimontowicz Specialist Hospital, ul. Węgierska 21, 38-30 Gorlice; Independent Public rescue service of the district, ul. Michalusa 16, 38-300 Gorlice

Smolnik
Independent public health care institution in Ustrzyki Dolne – emergency service. In the area of Smolnik there is also a voluntary mountain rescue service (GOPR): Grupa Bieszczadzka, Regional Rescue Station, 38-714 Ustrzyki Górne.
The telephone number to dial for emergency services throughout Poland is 112. All of the tserkvas are accessible to the disabled. There are Police and Fire Stations in all of the villages (or in neighbouring ones) in which the tserkvas proposed for entry on the World Heritage List are located.

Ukraine

Drohobych
22, Stryiska St., Drohobych, Lviv Region, 82100
tel. +380 (03244) 280 69

Police
22, Stryiska St., town of Drohobych, Lviv Region, 82100
tel. +380 (03244) 237 65

Matkiv
At the District Centre.
Police
Matkiv, Turka District, Lviv Region

Nyzhniy Verbizh
Emergency services are located in the town of Kolomyya

Police
1, Dovbusha St., Nyzhniy Verbizh, 78218, Kolomyya District, Ivano-Frankivs'k Region
tel. +380 (03433) 900 10

Potelych
Fire Brigade
20, Hrushevskogo St., Rava-Ruska, Zhovkva District, Lviv Region, 80316
tel. +380 (03252) 434 34

Police
18, Tcentralna St., Potelych, Zhovkva District, Lviv Region, 80320
tel. +380 (03252) 415 21

Rohatyn
Independent State Fire Fighting Unit No. 23
17a, Shevchenka St., Rohatyn, Ivano-Frankivs'k Region, 77000
tel. + 38 (03435) 211 00

Police
69, Halytska St., Rohatyn, Ivano-Frankivs'k Region, 77000
tel. + 38 (03435) 215 33

Police
1, Dovbusha St., Nyzhniy Verbizh, 78218, Kolomyya District, Ivano-Frankivs'k Region
tel. +380 (03433) 900 10

Yasynia
Fire Brigade
Borkaniuka St., Yasynia, Rahiv District, Transcarpathia Region, 90630
tel. +380 (03132) 422 31

Police
1, Naberezhna St., Yasynia, Rahiv District, Transcarpathia Region, 90630
tel. +380 (03132) 422 97

Zhovkva
Fire Brigade
13, Lvivska St, Zhovkva, Lviv Region, 80300
tel./fax +380 (03252) 224 49

Police
17, Bandera St, Zhovkva, Lviv Region, 80300
tel. +380 (03252) 213 02, fax +380 (03252) 217 77

5. i Policies and programmes related to the presentation and promotion of the property

Poland

Awareness of historic timber buildings (both ecclesiastical and secular), is promoted in various ways in Poland, for example, by means of establishing a Wooden Architecture Route across the Małopolskie and Podkarpackie Provinces. This trail is the only initiative of its type undertaken in Europe on such a large scale, encompassing a diversity of cultures. The project aims to save the region's rural wooden heritage from sinking into oblivion. It applies mainly to architecture, though it also incorporates folk culture and art. The route connects numerous churches, roadside shrines, houses, cottages and manor houses, wooden farm buildings, inns, forester's lodges, minor palaces and heritage parks. The trail project is supported by the National Heritage Board of Poland, the Provincial Heritage Authority and local authorities. The properties located along this trail have been provided with information panels (situated in front of the main entrance to properties) presenting a short history of the given site in three languages (Polish, English and German), as well as a schematic map of the entire route with the property location indicated. The 1500-km-long section of the Wooden Architecture Route in the Małopolska Province includes 237 architectural complexes encompassing churches, tserkvas, chapels, bell towers, granaries, village cottages and manor houses. The 1200-km-long section of the route in the Podkarpackie Province includes 120 complexes: mainly church and tserkva complexes, but also villages, manor houses and parsonages.

Brunary Wyżne
The tserkva is located on Trail V (Nowosądecka Trail) of the Wooden Architecture Route; it is sign-posted and provided with information panels. A full description can be found at the following website: http://www.drewniana. malopolska. pl/Lista. aspx?id=1

Chotyniec
The tserkva is located on Trail V (Przemyska Trail) of the Wooden Architecture Route; it is sign-posted and provided with information panels. A full description can be found at the following website: http://www.podkarpackie.pl/szlak/start. php

Kwiatoń
The tserkva is located on Trail V (Nowosądecka Trail) of the Wooden Architecture Route; it is sign-posted and provided with information panels. A full description can be found at the following website: http://www.drewniana. malopolska. pl/Lista. aspx?id=1

Owczary
The tserkva is located on Trail V (Gorlicka Trail) of the Wooden Architecture Route; it is sign-posted and provided with information panels. A full description can be found at the following website: http://www.drewniana. malopolska. pl/Lista. aspx?id=1

Powroźnik
The tserkva is located on Trail V (Krynicka Trail) of the Wooden Architecture Route; it is sign-posted and provided with information panels. A full description can be found at the following website: http://www.drewniana. malopolska. pl/Lista. aspx?id=1

Radruż
The tserkva is located on Trail VI (Lubaczowska Trail) of the Wooden Architecture Route; it is sign-posted and provided with information panels. A full description can be found at the following website: http://www.podkarpackie.pl/szlak/start. php

Smolnik
The tserkva is located on Trail III (Ustrzycko-Leska Trail) of the Wooden Architecture Route; it is sign-posted and provided with information panels. A full description can be found at the following website: http://www.podkarpackie.pl/szlak/start. php

Turzańsk
The tserkva is located on Trail IV (Sanocko-Dukielska Trail) of the Wooden Architecture Route; it is sign-posted and provided with information panels. A full description can be found at the following website: http://www.podkarpackie.pl/szlak/start. php

Ukraine

In Ukraine, at state level the policy concerning historic wooden ecclesiastical architecture is expressed in the Concept of the State Programme of the Protection and Maintenance (Use) of Wooden Ecclesiastical Architectural Monuments for the years 2006–2011. This programme is aimed at the development and implementation of

administrative and legal, scientific and methodological, architectural and restorative, cultural and educational, and financial and economic measures which will ensure the necessary preservation, maintenance (use) and popularization of wooden ecclesiastical architectural monuments. The programme encompasses:

- conducting detailed inspections, preparing inventories, identifying and recording wooden ecclesiastical heritage, and compiling databases arising from these tasks;
- carrying out complex scientific investigations and preliminary work on the conservation and repair of historic monuments in poor condition, determining their state of preservation and means of maintenance (use), formulating recommendations, relocating some buildings to open-air museums;
- drafting project documentation and carrying out restoration, conservation and remedial work, as well as recording of heritage assets of special cultural value;
- drafting protection agreements concerning the monuments, installing protective roofing, putting the territory surrounding the monuments in good order;
- organizing and holding scientific and practical conferences, seminars dedicated to the problems of protecting historic wooden ecclesiastical architecture, and publishing scientific, methodological and popular literature on this subject;
- appraising the possibilities of entering historic wooden ecclesiastical architecture of special cultural value on the World Heritage List.

Regional programmes of cultural heritage protection include sections concerning planned measures related to the preservation of wooden (primarily ecclesiastical) architecture. Thus, for example, the Regional Programme on the Extent of Cultural Heritage Protection in the Lviv Region for the years of 2007–2012 aims to implement preventative measures designed to preserve objects of ecclesiastical wooden architecture. Annually up to 1, 000, 000 UAH is allocated for this purpose from the Region's budget.

Numerous tourist trails include visits to wooden churches.

Popularisation of wooden ecclesiastical architecture is the task of museum institutions responsible for wooden tserkvas and outdoor museums.

In order to popularize wooden ecclesiastical architecture, state and local television programmes are often made, which are periodically used by the Lviv State Broadcasting Company; a series of programmes on history and culture is held at the Roksolana Broadcasting Studio in Rohatyn, Ivano-Frankivsk.

Nowadays there are a variety of publications – albums, books, magazine and newspaper articles, other specialist publications – which publicise timber-built ecclesiastical heritage. Scientists from various institutions of the region are actively involved in research into wooden architecture. Their findings are presented at scientific conferences, and published in scientific journals.

5. j Staffing

Poland

Training courses are held for the owners and guardians of the nominated properties. They may also participate in training courses and lectures organized by scientific research institutions, restoration services and higher education establishments. Selected problems of heritage protection feature in the curricula of post-graduate studies. Protection and preservation of World Heritage Sites is included in the curricula of almost all higher education institutions: at all university arts faculties (including art conservation), academies of fine arts, and technical universities (at faculties such as architecture, urban planning, landscape architecture, horticulture, construction and environmental engineering, and forestry). Issues relating to management and financing of national World Heritage Sites are addressed at schools of economics.

Summer School of Cultural Heritage Protection in Zamość
http://www.unesco.pl
Two-week international training courses on cultural heritage protection have been held in Zamość since 1998. These events are organized by the Polish Commission for UNESCO and by the Town Hall in Zamość. The summer school employs a group of 20 specialists from Central and Eastern Europe whose professional work is connected with the protection and restoration of historic properties.

International Post-graduate Summer School – Akademia Nieświeska
http://www.nid.pl
Akademia Nieświeska was established in 1994 under the patronage of the Polish and Belarusian Ministers of Culture. The agreement referred to education of specialist personnel in the field of protection of historic parks, gardens and landscapes. This summer school is intended for graduates of higher education institutions who work professionally in the field of monument protection and conservation. The academy is held in the form of a two-year cycle for one course which begins in the summer in Belarus and ends the next summer in Poland.

International Centre of Culture Courses for administrators
Professional training of specialists is performed at different schools of higher education in the region, mainly in the city of Lviv. Specialists in restoration are trained at Lviv Polytechnic National University, at the National Academy of Arts, the Ivan Trush College of Applied Arts, and at a number of vocational schools. These institutions maintain a long tradition of high quality in training and craft standards. Restoration of ecclesiastical architecture is carried out by professional organizations. The main criteria for choosing the best specialist are: experience, possession of a relevant licence, and portfolio of works.

Ukraine

Individuals responsible for maintenance and any alterations to historic wooden buildings may obtain additional knowledge at the International Centre of Cultural Heritage Protection in Zhovkva.

The International Centre of Cultural Heritage Protection in Zhovkva
The Centre is formed by the Institute of Historical Monument Protection Studies in Kiev, the National Heritage Board of Poland and the State Historical and Architectural Reservation in Zhovkva. It has been in operation since 2008. Its main tasks are to act as one of the coordinators in the network of institutions of the Ministry of Regional Building and the Ministry of Culture and Tourism which carry out research, as well as protection and preservation measures on the historic monuments of Ukraine; to organize regular national courses to raise staff qualifications regarding the protection, preservation, and maintenance (use) of historic monuments; to popularize the historical and cultural heritage of Ukraine and that of the region bearing in mind its location (namely, its proximity to the EU border); to ensure contacts and cooperation with educational, scientific, and research institutions of Ukraine and Poland, providing them with the opportunity to carry out educational, research and other activities in Ukraine; to engage the best national and foreign teaching staff to conduct training courses. During the two years since it was founded the centre held eight seminars and helped 180 people to improve their qualifications.

6. Monitoring

6.a Key indicators for measuring state of conservation

Monitoring is the basic method of supervising the condition of the sites nominated for entry on the World Heritage List, as presented in the preliminaries of the future Management Plan and in the prescribed duties of the Steering Committee (see Section 5e herein). The results of monitoring allow for current assessment and improvement of the policy currently implemented at sites inscribed on the World Heritage List, for accurate planning of conservation work, and foreseeing and eliminating possible threats.

Monitoring main objectives are:

- to provide entities participating in the management of a site or property with information on the effectiveness of the undertaken protective measures,
- to allow for constant revision and improvement of protective measures,
- to create an up-to-date database which will serve as a valuable historical resource for the most recent history of individual properties,
- to provide data on the state of protected properties for entities carrying out supervision of the protected area,
- to prepare periodic reports allowing for the revision of undertaken and planned tasks within the remit of cultural heritage protection.

In practice, the most important objectives are the first two on this list, since the effectiveness of protection and the raison d'être of the protected area depend on those two goals. Currently, monitoring is being conducted in both Poland and Ukraine. There are plans to introduce a joint programme which will include, firstly, the nominated tserkvas and, secondly, the remaining features of each tserkva complex.

The set of collected data was defined appropriately to enable quick preparation of periodic reports by providing data on the protected property and estimating dynamic, quantitative and qualitative variables. For this purpose, main indicators were established to serve as measures of the property's condition. They represent important characteristics of the property and are strictly linked to determining their significance. They are represented as numerical data, if possible. Otherwise data is collected on the basis of repeatability (e. g. taking photographs of the property from the same location).

Proposed monitoring programme

PROPERTY STATUS

Subject of monitoring	Method of monitoring	Frequency of data collection	Institution performing the task/ /cooperating institutions
Landscape changes All changes in cultural landscape physiognomy on a macro scale need to be controlled Attractiveness of monitored sites causes e. g. construction pressure which results in an increase in land developments	High-resolution satellite pictures (geometricised and processed by use of compositions of colours which bring out characteristic features of the monitored objects) Aerial Photographs (processed into an ortophoto) Satellite pictures taken in optical and microwave ranges as well as the results of their processing (correction, geometrisation) Aerial photographs and digital terrain models	Every 5 years	Poland: National Heritage Board of Poland and specialist institutions Ukraine: State National Heritage Service and relevant regional institutions
Changes in the present state (local) Documents on changes in the property's shape, its panorama, sites of particular significance, characteristic sites for the monitored area, sites that are particularly vulnerable and susceptible to changes (e. g. storeys added to buildings located in the most attractive commercial areas)	Indicating fixed monitoring places. Each property needs to have its individual list of places from which photograph will be taken repeatedly (from ground level and from fixed locations above ground level, such as church towers, hills, etc.)	Every 2 years (alternately – in winter [without foliage] and in summer)	Poland: National Heritage Board of Poland and specialist institutions; property owners and users Ukraine: regional institutions for cultural heritage protection, property owners and users

Subject of monitoring	Method of monitoring	Frequency of data collection	Institution performing the task/ /cooperating institutions
Conservation and rescue operations Collecting information on conservation and on rescue operations conducted in the monitored area. Drawing up a list of elements of a building complex that require attention. Preparing and updating this list will make it possible to assess the efficacy of the currently implemented conservation policy	Preparing a list of properties or their elements requiring rescue work (and establishing a schedule for its implementation)	Every 2 years	Poland: National Heritage Board of Poland and specialist institutions; preparation of the list is the responsibility of the Provincial or Municipal Conservation Officer Ukraine: regional institutions for cultural heritage protection
	Drawing up a list of on-going and of completed and signed-off conservation works (list in the form of a simple table: property, range of work, contractor, date of commencement, signing-off date, institution housing documents on the performed works, sources of financing)	Annually	Poland: National Heritage Board of Poland and specialist institutions; preparation of the list is the responsibility of the Provincial or Municipal Conservation Officer Ukraine: regional institutions for cultural heritage protection, property owners
Archaeological work Collecting information on archaeological work conducted in the monitored area	Drawing up a list of on-going and of finished and signed-off archaeological excavations (list in the form of a simple table: property, extent of excavation, contractor, commencement date, signing-off date, institution where records are kept, sources of financing)	Annually	Poland: National Heritage Board of Poland and specialist institutions; preparation of the list is the responsibility of the Provincial or Municipal Conservation Officer, or of institutions supervising archaeological excavations on their behalf Ukraine: regional institutions for cultural heritage protection, specialist institutions for archaeological research
Updating local land use plans Collecting information on currently prepared and adopted local land use plans that are crucial for the protection of the monitored properties	Drawing up a list of currently prepared and adopted land use plans	After each new document is adopted	Poland: National Heritage Board of Poland and specialist institutions; local authorities pass on information to the relevant local unit of the Board Ukraine: regional institutions for cultural heritage protection, regional architecture bodies
Safety of the property Collecting data on the installed anti-burglary and fire detection systems. In the case of municipalities – collecting information on training courses conducted for rescue services regarding intervention at sites of particular national heritage value	Preparing an annual list of initiatives and works aimed at improving property security	Every 2 years	Poland: National Heritage Board of Poland and specialist institutions; data is collected by the National Institute of Museology and Collections Protection and passed on to the Board Ukraine: regional institutions for cultural heritage protection, specialist institutions

KNOWLEDGE ON THE PROPERTY

Subject of monitoring	Method of monitoring	Frequency of data collection	Institution performing the task/ /cooperating institutions
Updating data on persons and institutions managing the property Quick access to such an address database is important in everyday work. The database should be updated on a regular basis	A list, updated by adding names, enabling the identification of persons who were responsible for management in the past	Kept up-to-date on a regular basis	Poland: National Heritage Board of Poland and specialist institutions; local authorities pass on information to the relevant local unit of the Board Ukraine: regional institutions for cultural heritage protection, local authorities
Bibliography Collecting information on the growing bibliography relating to the monitored site	Adding information to the database on the most important published works on the monitored site on a systematic basis Internet links to the websites of institutions which specialize in collecting such data (e. g. the Cracoviana Department of the City Public Library in Cracow)	Kept up-to-date on a regular basis	Poland: National Heritage Board of Poland and specialist institutions Ukraine: regional institutions for cultural heritage protection, property users

EXTERNAL FACTORS – THREATS

Subject of monitoring	Method of monitoring	Frequency of data collection	Institution performing the task/ /cooperating institutions
Environmental impact Providing access to data on natural environment that has an impact upon the state and functioning of the monitored property	Internet links to the websites of institutions which specialize in collecting such data	Kept up-to-date on a regular basis	Poland: National Heritage Board of Poland and specialist institutions, the Provincial Environment Protection Inspector Ukraine: regional institutions for cultural heritage protection, specialist institutions, environment protection offices
Activities indirectly affecting the state of the property Collecting information on the most important works related to the technical infrastructure, communication, land re-qualifying, and changes in the form of management	Drawing up an annual list which includes the current local situation (different scales will be used for urban areas and for rural areas or a for castle)	Every 2 years	Poland: National Heritage Board of Poland and specialist institutions; local authorities pass on information to the relevant local unit of the Board Ukraine: regional institutions for cultural heritage protection, specialist institutions, local authorities
Newly built properties Collecting information on new investment projects in the monitored area, in particular those that affect the appearance of the area on a small scale (enclosed space) or on a large scale (panorama)	A list of all the most important works, the global general number of issued building permits	Annually	Poland: National Heritage Board of Poland and specialist institutions; preparation of the list is the responsibility of the Provincial or Municipal Conservation Officer Ukraine: regional institutions for cultural heritage protection, regional architecture bodies

Subject of monitoring	Method of monitoring	Frequency of data collection	Institution performing the task/ /cooperating institutions
Tourist traffic Collecting data on tourist traffic, such as: number of visitors, volume of pedestrian traffic, volume of car traffic, tourism infrastructure, information, promotion	Internet links to the websites of institutions which specialize in collecting such data	Annually	Poland: National Heritage Board of Poland and specialist institutions; for individual properties – their users, for towns – the Department for Tourism and Promotion of the Municipal Council or Commune Office Ukraine: regional institutions for cultural heritage protection, property users and owners, tourism units of local authorities

In the buffer zone of a property the monitoring is restricted to the point analysis of properties and areas, according to indicators selected by the user. In the case of landscape observations of the surrounding area, repeatability is an important factor, hence Photographs must always be taken from the same location.

6. b Administrative arrangements for monitoring property

A permanent monitoring system for a property entered on the World Heritage List will provide data on the state of the property at least once a year. Fortunately, this system did not have to be built from scratch. Most of the required information was already (and still is) being collected by authorized institutions in Poland and Ukraine. In Poland region-related data is collected by the local units of the National Heritage Board of Poland. Once it is verified, it is sent to Warsaw to be entered into the central database. In Ukraine the relevant services of the Ivano-Frankivs'k Regional Administration and of the Transcarpathia Regional Administration pass on information to the Cultural Heritage Protection Office of the Lviv Regional Administration.

Monitoring is the responsibility of the custodian of a particular site, who will collect the necessary data in cooperation with the Steering Committee, services responsible for heritage protection in Ukraine and in Poland, as well as with specialist institutions providing partial data. All of the data obtained through monitoring will be collected by the Steering Committee. If a wooden tserkva is entered on the World Heritage List, all monitoring data will be collated in a single, coherent database to allow for joint activity. The database will be available not only to the cooperating parties but also to other entities interested in the issue (such as local authorities, academics, museums, etc.), though possibly subject to restrictions (e. g. arising from the personal data protection act).

6. c Results of previous reporting exercises

Monitoring of the nominated wooden tserkvas has been conducted for years. There is also a system of reports on their present state, prepared by authorized services, in Poland – departments of the Provincial Heritage Authority, in Ukraine – the Cultural Heritage Protection Office of the Lviv Regional Administration. The heritage authorities of both countries keep track of all changes in the physical condition of the properties. This information is useful, for example, in planning the order and range of future repairs.

Monitoring requirements for a nominated property are established in Poland by local units of the Provincial Heritage Authority and in Ukraine by Monument Protection Offices. These authorities cooperate with the Regional Directorates for Environment Protection (Poland) and Environment Protection Offices (Ukraine), which use data provided by local: water level gauging stations, precipitation stations, meteorological monitoring, air pollution monitoring, and monitoring of surface water quality.

EXTERNAL FACTORS – THREATS

Indicator	Frequency	Records storage location
Monitoring the state and use of a property	Annually or as needed	Poland: local units of the Provincial Heritage Authority / local units of the National Heritage Board of Poland Ukraine: regional cultural heritage protection services, all records held at the Cultural Heritage Protection Office of the Lviv Regional Administration
Air pollution	Kept up-to-date on a regular basis	Poland: Regional Directorate for Environment Protection in Rzeszów, Al. Józefa Piłsudskiego 38, 35-001 Rzeszów Regional Directorate for Environment Protection in Cracow; ul. Smoleńska 29–31, 31-112 Cracow Ukraine: Regional Environment Protection Offices Lviv: 79026 Львів, вул. Стрийська 98, tel. +380 (322) 387 383; e-mail:envir@mail. lviv.ua Ivano-Frankivs'k: 76014, м. Івано-Франківськ, вул. Сахарова, 23-а, tel. +380 (342) 500 441, fax +380 (342) 500 442 Transcarpathia: 89000, м. Ужгород, вул. Швабська, 14, tel. +380 (312) 616 538
Precipitation and wind strength	Kept up-to-date on a regular basis	Poland: Regional Directorate for Environment Protection Ukraine: Regional Environment Protection Offices

Indicator	Frequency	Records storage location
Surface and ground water levels	Kept up-to-date on a regular basis	Poland: Regional Directorate for Environment Protection Ukraine: Regional Environment Protection Offices
Landslide movement	Kept up-to-date on a regular basis	Poland: Regional Directorate for Environment Protection Ukraine: Regional Environment Protection Offices

Conservation related data is not published. It is available from the aforementioned institutions.

7. Documentation

7. a Photographs, slides, image inventory and authorization table, and other audiovisual materials

CATALOGUE OF IMAGES, PERMISSION FORM OF USE OF AUDIOVISUAL MATERIALS

Ref. No.	Format (slide/ print/ film)	Header	Date of photo (mm/ yy)	Photographer/ director	Copyright holder (if other than photographer/ director)	Contact details of copyright holder (name, address, tel./fax, e-mail)	Non-exclusive grant of rights
1	Print/CD	Brunary Wyżne Tserkva of Saint Michael the Archangel	2011-06-14	P. Kobek	National Heritage Board of Poland	Director National Heritage Board of Poland ul. Kopernika 36/40; 00-924 Warszawa Tel. +48 22 826 93 52 Fax +48 22 826 93 52 e-mail: info@nid.pl	YES
2	Print/CD	Brunary Wyżne. Tserkva of Saint Michael the Archangel. Polychrome decoration	2011-06-15	P. Kobek	National Heritage Board of Poland	Director National Heritage Board of Poland ul. Kopernika 36/40; 00-924 Warszawa Tel. +48 22 826 93 52 Fax +48 22 826 93 52 e-mail: info@nid.pl	YES
3	Print/CD	Brunary Wyżne. Tserkva of Saint Michael the Archangel. 18th-century iconostasis	2011-06-15	M. Czuba	National Heritage Board of Poland	Director National Heritage Board of Poland ul. Kopernika 36/40; 00-924 Warszawa Tel. +48 22 826 93 52 Fax +48 22 826 93 52 e-mail: info@nid.pl	YES
4	Print/CD	Drochobych. Tserkva of Saint George	2009-08-26	V. Slobodyan	V. Slobodyan	Vasyl Slobodyan vul. Ohiyenka 9/8; 79007 Lviv Tel. +38 050 678 28 75 e-mail: vslobod2005@ukr.net	YES
5	Print/CD	Drochobych. Tserkva of Saint George Detail of a wall painting depicting the Last Judgment	2009-05-12	V. Slobodyan	V. Slobodyan	Vasyl Slobodyan vul. Ohiyenka 9/8; 79007 Lviv Tel. +38 050 678 28 75 e-mail: vslobod2005@ukr.net	YES
6	Print/CD	Drochobych. Tserkva of Saint George Detail of a wall painting depicting Leviathan – part of a scene of the Last Judgement	2009-05-12	V. Slobodyan	V. Slobodyan	Vasyl Slobodyan vul. Ohiyenka 9/8; 79007 Lviv Tel. +38 050 678 28 75 e-mail: vslobod2005@ukr.net	YES
7	Print/CD	Drochobych. Tserkva of Saint George Detail of a polychrome painting above the iconostasis depicting scenes of the Martyrdom of the Apostles, Christ's Crucifixion and the Coronation of Mary	2009-08-26	V. Slobodyan	V. Slobodyan	Vasyl Slobodyan vul. Ohiyenka 9/8; 79007 Lviv Tel. +38 050 678 28 75 e-mail: vslobod2005@ukr.net	YES
8	Print/CD	Drochobych. Tserkva of Saint George Iconostasis	2009-05-11	O. Novitskyy	O. Novitskyy	Vasyl Slobodyan vul. Ohiyenka 9/8; 79007 Lviv Tel. +38 050 678 28 75 e-mail: vslobod2005@ukr.net	YES
9	Print/CD	Chotyniec. Tserkva of the Birth of the Blessed Virgin Mary	2011-06-15	M. Czuba	National Heritage Board of Poland	Director National Heritage Board of Poland ul. Kopernika 36/40; 00-924 Warszawa Tel. +48 22 826 93 52 Fax +48 22 826 93 52 e-mail: info@nid.pl	YES

Ref. No.	Format (slide/ print/ film)	Header	Date of photo (mm/ yy)	Photographer/ director	Copyright holder (if other than photographer/ director)	Contact details of copyright holder (name, address, tel./fax, e-mail)	Non-exclusive grant of rights
10	Print/CD	Chotyniec. Tserkva of the Birth of the Blessed Virgin Mary. The surrounding of the tserkva, a view from the sanctuary side	2007-06-27	R. Kwolek	National Heritage Board of Poland	Director National Heritage Board of Poland ul. Kopernika 36/40; 00-924 Warszawa Tel. +48 22 826 93 52 Fax +48 22 826 93 52 e-mail: info@nid.pl	YES
11	Print/CD	Chotyniec. Tserkva of the Birth of the Blessed Virgin Mary. Polychrome painting showing the date of the tserkva's construction	2007-06-29	A. Fortuna-Marek	National Heritage Board of Poland	Director National Heritage Board of Poland ul. Kopernika 36/40; 00-924 Warszawa Tel. +48 22 826 93 52 Fax +48 22 826 93 52 e-mail: info@nid.pl	YES
12	Print/CD	Chotyniec. Tserkva of the Birth of the Blessed Virgin Mary. Polychrome painting the Last Judgement	2009-06-22	M. Czuba	National Heritage Board of Poland	Director National Heritage Board of Poland ul. Kopernika 36/40; 00-924 Warszawa Tel. +48 22 826 93 52 Fax +48 22 826 93 52 e-mail: info@nid.pl	YES
13	Print/CD	Chotyniec. Tserkva of the Birth of the Blessed Virgin Mary. Detail of the iconostasis	2007-06-29	A. Fortuna-Marek	National Heritage Board of Poland	Director National Heritage Board of Poland ul. Kopernika 36/40; 00-924 Warszawa Tel. +48 22 826 93 52 Fax +48 22 826 93 52 e-mail: info@nid.pl	YES
14	Print/CD	Kwiatoń. Tserkva of Saint Paraskeva	2009-06-24	M.Czuba	National Heritage Board of Poland	Director National Heritage Board of Poland ul. Kopernika 36/40; 00-924 Warszawa Tel. +48 22 826 93 52 Fax +48 22 826 93 52 e-mail: info@nid.pl	YES
15	Print/CD	Kwiatoń. Tserkva of Saint Paraskeva Detail of the painted decoration on the ceiling above the nave (early 20th century)	2009-06-24	M. Czuba	National Heritage Board of Poland	Director National Heritage Board of Poland ul. Kopernika 36/40; 00-924 Warszawa Tel. +48 22 826 93 52 Fax +48 22 826 93 52 e-mail: info@nid.pl	YES
16	Print/CD	Kwiatoń. Tserkva of Saint Paraskeva Iconostasis painted by Michał Bogdański in 1904	2011-06-09	P. Kobek	National Heritage Board of Poland	Director National Heritage Board of Poland ul. Kopernika 36/40; 00-924 Warszawa Tel. +48 22 826 93 52 Fax +48 22 826 93 52 e-mail: info@nid.pl	YES
17	Print/CD	Matkiv. Tserkva of the Synaxis of the Blessed Virgin Mary	2009-05-12	O. Novitskyy	O. Novitskyy	Vasyl Slobodyan vul. Ohiyenka 9/8; 79007 Lviv Tel. +38 050 678 28 75 e-mail: vslobod2005@ukr.net	YES
18	Print/CD	Matkiv. Tserkva of the Synaxis of the Blessed Virgin Mary Iconostasis	2009-05-12	O. Novitskyy	O. Novitskyy	Vasyl Slobodyan vul. Ohiyenka 9/8; 79007 Lviv Tel. +38 050 678 28 75 e-mail: vslobod2005@ukr.net	YES
19	Print/CD	Matkiv. Tserkva of the Synaxis of the Blessed Virgin Mary. A silhouette which blends with the surrounding mountainous landscape	2009-08-30	V. Slobodyan	V. Slobodyan	Vasyl Slobodyan vul. Ohiyenka 9/8; 79007 Lviv Tel. +38 050 678 28 75 e-mail: vslobod2005@ukr.net	YES
20	Print/CD	Nyzhniy Verbizh. Tserkva of the Nativity of the Blessed Virgin Mary	2009-08-30	M. Czuba	National Heritage Board of Poland	Director National Heritage Board of Poland ul. Kopernika 36/40; 00-924 Warszawa Tel. +48 22 826 93 52 Fax +48 22 826 93 52 e-mail: info@nid.pl	YES
21	Print/CD	Nyzhniy Verbizh. Tserkva of the Nativity of the Blessed Virgin Mary.Example of interior space open up to the top of the roof	2009-09-30	V. Slobodyan	V. Slobodyan	Vasyl Slobodyan vul. Ohiyenka 9/8; 79007 Lviv Tel. +38 050 678 28 75 e-mail: vslobod2005@ukr.net	YES

Ref. No.	Format (slide/ print/ film)	Header	Date of photo (mm/ yy)	Photographer/ director	Copyright holder (if other than photographer/ director)	Contact details of copyright holder (name, address, tel./fax, e-mail)	Non-exclusive grant of rights
22	Print/CD	Nyzhniy Verbizh. Tserkva of the Nativity of the Blessed Virgin Mary. Early 19th-century iconostasis	2009-08-31	V. Slobodyan	V. Slobodyan	Vasyl Slobodyan vul. Ohiyenka 9/8; 79007 Lviv Tel. +38 050 678 28 75 e-mail: vslobod2005@ukr.net	YES
23	Print/CD	Owczary. Tserkva of Our Lady's Protection	2009-06-24	M. Czuba	National Heritage Board of Poland	Director National Heritage Board of Poland ul. Kopernika 36/40; 00-924 Warszawa Tel. +48 22 826 93 52 Fax +48 22 826 93 52 e-mail: info@nid.pl	YES
24	Print/CD	Owczary. Tserkva of Our Lady's Protection. Baroque iconostasis	2011-06-09	P. Kobek	National Heritage Board of Poland	Director National Heritage Board of Poland ul. Kopernika 36/40; 00-924 Warszawa Tel. +48 22 826 93 52 Fax +48 22 826 93 52 e-mail: info@nid.pl	YES
25	Print/CD	Owczary. Tserkva of Our Lady's Protection. Icon depicting St Nicholas	2011-06-09	P. Kobek	National Heritage Board of Poland	Director National Heritage Board of Poland ul. Kopernika 36/40; 00-924 Warszawa Tel. +48 22 826 93 52 Fax +48 22 826 93 52 e-mail: info@nid.pl	YES
26	Print/CD	Potelych. Tserkva of the Descent of the Holy Spirit	2009-05-11	O. Novitskyy	O. Novitskyy	Vasyl Slobodyan vul. Ohiyenka 9/8; 79007 Lviv Tel. +38 050 678 28 75 e-mail: vslobod2005@ukr.net	YES
27	Print/CD	Potelych. Tserkva of the Descent of the Holy Spirit. Icon of the Exaltation of the Holy Cross on the west wall	2009-04-11	V. Slobodyan	V. Slobodyan	Vasyl Slobodyan vul. Ohiyenka 9/8; 79007 Lviv Tel. +38 050 678 28 75 e-mail: vslobod2005@ukr.net	YES
28	Print/CD	Potelych. Tserkva of the Descent of the Holy Spirit . Iconostasis – a 17th-century masterpiece	2009-05-11	O. Novitskyy	O. Novitskyy	Vasyl Slobodyan vul. Ohiyenka 9/8; 79007 Lviv Tel. +38 050 678 28 75 e-mail: vslobod2005@ukr.net	YES
29	Print/CD	Powroźnik. Tserkva of St James the Less, the Apostle. 17th-century iconostasis	2009-06-25	M. Czuba	National Heritage Board of Poland	Director National Heritage Board of Poland ul. Kopernika 36/40; 00-924 Warszawa Tel. +48 22 826 93 52 Fax +48 22 826 93 52 e-mail: info@nid.pl	YES
30	Print/CD	Powroźnik. Tserkva of St James the Less, the Apostle. Detail of unique figural polychrome wall paintings dating from 1637	2009-06-25	M. Czuba	National Heritage Board of Poland	Director National Heritage Board of Poland ul. Kopernika 36/40; 00-924 Warszawa Tel. +48 22 826 93 52 Fax +48 22 826 93 52 e-mail: info@nid.pl	YES
31	Print/CD	Radruż.Tserkva of Saint Paraskeva	2010-05-20	B. Podubny	National Heritage Board of Poland	Director National Heritage Board of Poland ul. Kopernika 36/40; 00-924 Warszawa Tel. +48 22 826 93 52 Fax +48 22 826 93 52 e-mail: info@nid.pl	YES
32	Print/CD	Radruż.Tserkva of Saint Paraskeva External arcades	2099-10-06	R. Kwolek	National Heritage Board of Poland	Director National Heritage Board of Poland ul. Kopernika 36/40; 00-924 Warszawa Tel. +48 22 826 93 52 Fax +48 22 826 93 52 e-mail: info@nid.pl	YES
33	Print/CD	Radruż.Tserkva of Saint Paraskeva Polychrome decoration depicting Jesus' Entry into Jerusalem, and the Beheading of St John the Baptist	2009-10-06	R. Kwolek	National Heritage Board of Poland	Director National Heritage Board of Poland ul. Kopernika 36/40; 00-924 Warszawa Tel. +48 22 826 93 52 Fax +48 22 826 93 52 e-mail: info@nid.pl	YES

Ref. No.	Format (slide/ print/ film)	Header	Date of photo (mm/ yy)	Photographer/ director	Copyright holder (if other than photographer/ director)	Contact details of copyright holder (name, address, tel./fax, e-mail)	Non-exclusive grant of rights
34	Print/CD	Radruż.Tserkva of Saint Paraskeva General view of the Tserkva of Saint Paraskeva	2009-10-06	R. Kwolek	National Heritage Board of Poland	Director National Heritage Board of Poland ul. Kopernika 36/40; 00-924 Warszawa Tel. +48 22 826 93 52 Fax +48 22 826 93 52 e-mail: info@nid.pl	YES
35	Print/CD	Rohatyn. Tserkva of the Descent of the Holy Spirit	2008-01-13	V. Slobodyan	V. Slobodyan	Vasyl Slobodyan vul. Ohiyenka 9/8; 79007 Lviv Tel. +38 050 678 28 75 e-mail: vslobod2005@ukr.net	YES
36	Print/CD	Rohatyn. Tserkva of the Descent of the Holy Spirit. Iconostasis	2010-05-18	V. Slobodyan	V. Slobodyan	Vasyl Slobodyan vul. Ohiyenka 9/8; 79007 Lviv Tel. +38 050 678 28 75 e-mail: vslobod2005@ukr.net	YES
37	Print/CD	Rohatyn. Tserkva of the Descent of the Holy Spirit. Icon depicting Christ Pantocrator	2009-04-14	V. Slobodyan	V. Slobodyan	Vasyl Slobodyan vul. Ohiyenka 9/8; 79007 Lviv Tel. +38 050 678 28 75 e-mail: vslobod2005@ukr.net	YES
38	Print/CD	Rohatyn. Tserkva of the Descent of the Holy Spirit. Iconostasis	2009-05-14	O. Novitskyy	O. Novitskyy	Vasyl Slobodyan vul. Ohiyenka 9/8; 79007 Lviv Tel. +38 050 678 28 75 e-mail: vslobod2005@ukr.net	YES
39	Print/CD	Smolnik. Tserkva of Saint Michael the Archangel	2009-11-08	A. Fortuna-Marek	National Heritage Board of Poland	Director National Heritage Board of Poland ul. Kopernika 36/40; 00-924 Warszawa Tel. +48 22 826 93 52 Fax +48 22 826 93 52 e-mail: info@nid.pl	YES
40	Print/CD	Smolnik. Tserkva of Saint Michael the Archangel and its surrounding landscape	2010-06-30	B. Podubny	National Heritage Board of Poland	Director National Heritage Board of Poland ul. Kopernika 36/40; 00-924 Warszawa Tel. +48 22 826 93 52 Fax +48 22 826 93 52 e-mail: info@nid.pl	YES
41	Print/CD	Turzańsk. Tserkva of Saint Michael the Archangel	2009-06-23	M. Czuba	National Heritage Board of Poland	Director National Heritage Board of Poland ul. Kopernika 36/40; 00-924 Warszawa Tel. +48 22 826 93 52 Fax +48 22 826 93 52 e-mail: info@nid.pl	YES
42	Print/CD	Turzańsk. Tserkva of Saint Michael the Archangel. Iconostasis	2009-06-23	M. Czuba	National Heritage Board of Poland	Director National Heritage Board of Poland ul. Kopernika 36/40; 00-924 Warszawa Tel. +48 22 826 93 52 Fax +48 22 826 93 52 e-mail: info@nid.pl	YES
43	Print/CD	Turzańsk. Surround-ings of St Michael's	2011-06-09	P. Kobek	National Heritage Board of Poland	Director National Heritage Board of Poland ul. Kopernika 36/40; 00-924 Warszawa Tel. +48 22 826 93 52 Fax +48 22 826 93 52 e-mail: info@nid.pl	YES
44	Print/CD	Yasynia. Tserkva of Our Lord's Ascension and its surrounding landscape	2009-09-30	M. Hayda	M. Hayda	Instytut pamyatkookhoronnykh doslidzhen vul. Kopernyka 15; 79000 Lviv tel. +38 067 80 38 902 e-mail: mykola.hayda@gmail.com	YES
45	Print/CD	Yasynia .Tserkva of Our Lord's Ascen-sion	2009-08-31	V. Slobodyan	V. Slobodyan	Vasyl Slobodyan vul. Ohiyenka 9/8; 79007 Lviv Tel. +38 050 678 28 75 e-mail: vslobod2005@ukr.net	YES
46	Print/CD	Yasynia .Tserkva of Our Lord's Ascen-sion. Cruciform layout of the tserkva	2009-08-31	V. Slobodyan	V. Slobodyan	Vasyl Slobodyan vul. Ohiyenka 9/8; 79007 Lviv Tel. +38 050 678 28 75 e-mail: vslobod2005@ukr.net	YES
47	Print/CD	Yasynia .Tserkva of Our Lord's Ascen-sion . Iconostasis	2008-03-18	V. Slobodyan	V. Slobodyan	Vasyl Slobodyan vul. Ohiyenka 9/8; 79007 Lviv Tel. +38 050 678 28 75 e-mail: vslobod2005@ukr.net	YES

Ref. No.	Format (slide/ print/ film)	Header	Date of photo (mm/ yy)	Photographer/ director	Copyright holder (if other than photographer/ director)	Contact details of copyright holder (name, address, tel./fax, e-mail)	Non-exclusive grant of rights
48	Print/CD	Uzhok. Tserkva of the Synaxis of the Archangel Michael	2009-08-30	V. Slobodyan	V. Slobodyan	Vasyl Slobodyan vul. Ohiyenka 9/8; 79007 Lviv Tel. +38 050 678 28 75 e-mail: vslobod2005@ukr.net	YES
49	Print/CD	Uzhok. Tserkva of the Synaxis of the Archangel Michael. Narthex	2009-08-30	V. Slobodyan	V. Slobodyan	Vasyl Slobodyan vul. Ohiyenka 9/8; 79007 Lviv Tel. +38 050 678 28 75 e-mail: vslobod2005@ukr.net	YES
50	Print/CD	Uzhok. Tserkva of the Synaxis of the Archangel Michael. Iconostasis	2009-09-29	V. Slobodyan	V. Slobodyan	Vasyl Slobodyan vul. Ohiyenka 9/8; 79007 Lviv Tel. +38 050 678 28 75 e-mail: vslobod2005@ukr.net	YES
51	Print/CD	Zhovkva. Tserkva of the Holy Trinity	2008-02-03	V. Slobodyan	V. Slobodyan	Vasyl Slobodyan vul. Ohiyenka 9/8; 79007 Lviv Tel. +38 050 678 28 75 e-mail: vslobod2005@ukr.net	YES
52	Print/CD	Zhovkva. Tserkva of the Holy Trinity viewed facing the narthex	2009-08-25	S. Pinkovskyy	S. Pinkovskyy	Vasyl Slobodyan vul. Ohiyenka 9/8; 79007 Lviv Tel. +38 050 678 28 75 e-mail: vslobod2005@ukr.net	YES
53	Print/CD	Zhovkva. Tserkva of the Holy Trinity. Iconostasis	2008-02-03	V. Slobodyan	V. Slobodyan	Vasyl Slobodyan vul. Ohiyenka 9/8; 79007 Lviv Tel. +38 050 678 28 75 e-mail: vslobod2005@ukr.net	YES
54	Print/CD	Zhovkva. Tserkva of the Holy Trinity. Icons depicting the resurrected Christ, and Jesus and the Samaritan Woman	2007-11-05	V. Slobodyan	V. Slobodyan	Vasyl Slobodyan vul. Ohiyenka 9/8; 79007 Lviv Tel. +38 050 678 28 75 e-mail: vslobod2005@ukr.net	YES

7. b Texts relating to protective designation, copies of property management plans or documented management systems and extracts of other plans relevant to the property

Brunary Wyżne

Tserkva of Saint Michael the Archangel

National Heritage Register: Ak. 11/60/1/Kr/33, 30. 10. 1933; A-1215 / M of 29.06.2012

Chotyniec

Tserkva of the Birth of the Blessed Virgin Mary

National Heritage Register: A-183 of 29.05.1968 – tserkva; A-552 of z 11.04.2011 – tserkva and direct setting; A-226 of 15. 06. 1987 – bell tower; A-426 of 21. 06. 2010 – surrounding area of the tserkva complex.

Entered into the National Heritage Register: Decision B-81 of 19. 03 – iconostasis; Decision B-82 of 19. 03. 1984 – side altar from the cathedral in Przemyśl; Decision B-83 of 19. 03. 1984 – icon of the Birth of the Blessed Virgin Mary; Decision B-84 of 19. 03. 1984 – main altar with an image of the Virgin and Child of the Hodegetria type (17thC); Decision B-82 of 19. 03. 1984 – icon of the Virgin and Child (16thC), on the reverse of the iconostasis; Decision B-183 of 23. 08. 1994 – polychrome paintings and furnishings (iconostasis with icons and two additional icons: of the Virgin and Child and of the Birth of the Virgin Mary, located on the reverse side of the iconostasis; main altar with images of the Virgin and Child, the Birth of the Blessed Virgin Mary, relief carvings of seven apostles; crucifixes, two bells, a thurible, two candle holders, and a processional candlestick and cross; Decision B-322 of 14. 01. 2010 – icon of St Nicholas and an icon of the Descent of the Holy Spirit.

Drohobych

Tserkva of Saint George

- Protection No. 377 in accordance with the resolution of the Council of Ministers of Ukraine No. 970 of 24 August 1963.
- The protection zone of the monument – Tserkva of St George and 17th-century belfry, the town of Drohobych, devised by V. Zaremba, ratified on 5 September 1975 by the Deputy Head of the Executive Committee of the Lviv Region Council of Labour.

Kwiatoń

Tserkva of Saint Paraskeva

National Heritage Register: A-456, 26. 11. 1985 together with cemetery and perimeter fence.

Matkiv

Tserkva of the Synaxis of the Blessed Virgin Mary

- Protection No. 516 in accordance with the resolution of the Council of Ministers of Ukraine No. 970 of 24 August 1963.
- The protection zone of the monument – Tserkva of the Synaxis of the Blessed Virgin Mary and belfry dating from 1838, the village of Matkiv, devised by V. Zaremba, ratified on 1 December 1976 by the Deputy Head of the Executive Committee of the Lviv Region Council of Labour.

Nyzhniy Verbizh

Tserkva of the Nativity of the Theotokos

Protection No. 110933 (825-M) in accordance with the resolution of the Ivano-Frankivs'k Region Executive Committee of 18 June 1991, No. 112.

Owczary

Tserkva of Our Lady's Protection

National Heritage Register: A-372, 6. 06. 1984.

A-1214/M of 28 Jun 2010: amendment of the decision to enter the tserkva's surroundings in the register.

Potelych

Tserkva of the Descent of the Holy Spirit

- Protection No. 530 in accordance with the resolution of the Council of Ministers of Ukraine No. 970 of 24 August 1963.
- The protection zone of the monument – the 17th-century tserkva, the village of Potelych, devised by V. Zaremba, ratified on 24 August 1976 by the Deputy Head of the Executive Committee of the Lviv Region Council of Labour.

Powroźnik

Tserkva of Saint James the Less, the Apostle

National Heritage Register: 101/9/61, 26. 06. 1961. A-1213/M of 29 Jun 2010: amendment of the decision to enter the tserkva's surroundings in the register.

Radruż

Tserkva of Saint Paraskeva

National Heritage Register: A-270/ZN/60, 10.05.1960 tserkva and bell tower; A-435 of 19.10.2010 – tserkva complex; A-421, 14. 06. 2010 part of the tserkva complex – the Deacon's House, perimeter wall with two gates, tserkva cemetery and its surroundings.

Rohatyn

Tserkva of the Descent of the Holy Spirit

- Protection No. 243 in accordance with the resolution of the Council of Ministers of Ukraine No. 970 of 24 August 24 1963.
- The protection zone of the monument – the Tserkva of the Descent of the Holy Spirit, the town of Rohatyn, 1598, devised by O. Kishchak and O. Petryshyn, ratified in 1982 by the Deputy Head of the Executive Committee of the Ivano-Frankivs'k Region Council of Labour.

Smolnik

Tserkva of Saint Michael the Archangel

National Heritage Register: A-120, 6. 03. 1969 tserkva and cemetery.

Turzańsk

Tserkva of Saint Michael the Archangel

National Heritage Register: A-78, 31. 01. 1985 – tserkva and bell tower; A-429, 04. 08. 2010 – surrounding area of the historic tserkva.

Uzhok

Tserkva of the Synaxis of the Archangel Michael

- Protection No. 198 in accordance with the resolution of the Council of Ministers of Ukraine No. 970 of 24 August 1963.
- The protection zone of the monument – the Tserkva of the Synaxis of the Archangel Michael, the village of Uzhok, 1745, devised by O. Petryshyn and B. Kindzelskyy, ratified on 16 November 1978 by the Deputy Head of the Executive Committee of the Transcarpathia Region Council of Labour.

Yasynia

Tserkva of Our Lord's Ascension

- Protection No. 201 in accordance with the resolution of the Council of Ministers of Ukraine No. 970 of 24 August 1963.
- The protection zone of the monument – Tserkva of Our Lord's Ascension and belfry, the village of Yasynia, 1824, devised by O. Petryshyn and B. Kindzelskyy, ratified on 8 April 1980 by the Deputy Head of the Executive Committee of Transcarpathia Region Council of Labour.

Zhovkva

Tserkva of the Holy Trinity

- Protection No. 970 of 24 August 1963.
- The protection zone of the monument of architecture – the Church of the Holy Trinity (1720), the town of Nestoriv,

(name of Zhovkva under the Soviet period)
devised by V. Zaremba, ratified on September 5th, 1975 by the deputy of the Head of the Executive Committee of Lviv Region Council of Labour.

7. c Form and date of most recent records or inventory of property

Brunary Wyżne

Tserkva of Saint Michael the Archangel

This building has a standard conservation inventory held at the Provincial Heritage Authority Office in Cracow, ul. Kanonicza 24, 31-002 Cracow, Poland. From 2009 to 2011 the National Heritage Board of Poland carried out a full inventory using a 3D laser scanner (Cyrax / Leica). The results are processed and housed at the National Heritage Board in Warsaw, ul. Szwoleżerów 9, 00-464 Warszawa, Poland.

Chotyniec

Tserkva of the Birth of the Blessed Virgin Mary

This building has a standard conservation inventory maintained at the Provincial Heritage Authority Office in Przemyśl, ul. Jagiellońska 39, 37-700 Przemyśl, Poland. From 2009 to 2011 the National Heritage Board of Poland carried out a full inventory using a 3D laser scanner (Cyrax / Leica). The results are processed and are housed at the National Heritage Board in Warsaw, ul. Szwoleżerów 9, 00-464 Warszawa, Poland.

Drohobych

Tserkva of Saint George

The last inventory of the tserkva was made in 2004 as a part of an inventory of museum property. The inventory records are kept in paper form at the museum administration, 9, Zvarytska Street, 25, Solonyy Stavok Street, 82100, Drohobych, Lviv Region, Ukraine; tel. +380 (3244) 282 42, +380 (3244) 202 06.

Kwiatoń

Tserkva of Saint Paraskeva

This building has a standard conservation inventory maintained at the Provincial Heritage Authority Office in Cracow, ul. Kanonicza 24, 31-002 Kraków, Poland. From 2009 to 2011 the National Heritage Board of Poland carried out a full inventory using a 3D laser scanner (Cyrax / Leica). The results are processed and housed at the National Heritage Board in Warsaw, ul. Szwoleżerów 9, 00-464 Warszawa, Poland.

Matkiv

Tserkva of the Synaxis of the Blessed Virgin Mary

There are no inventory records.

Nyzhniy Verbizh

Tserkva of the Nativity of the Blessed Virgin Mary

There are no inventory records.

Owczary

Tserkva of Our Lady's Protection

This building has a standard conservation inventory maintained at the Provincial Heritage Authority Office in Cracow, ul. Kanonicza 24, 31-002 Kraków, Poland. From 2009 to 2011 the National Heritage Board of Poland carried out a full inventory using a 3D laser scanner (Cyrax / Leica). The results are processed and housed at the National Heritage Board in Warsaw, ul. Szwoleżerów 9, 00-464 Warszawa, Poland.

Potelych

Tserkva of the Descent of the Holy Spirit

The last inventory of the tserkva was made in 1990 with the participation of the Department of Protection of Cultural Heritage in the form of a paper inventory. The inventory records are kept at the Department of Protection of Cultural Heritage of the Lviv Regional State Administration, 14, Vynnychenko Street, 79008, Lviv, Ukraine; tel. +380 (322) 999 306, + 380 (322) 975 217, fax + 380 (0322) 999 306, e-mail: uoks@ukr.net.

Powroźnik

Tserkva of Saint James the Less, the Apostle

This building has a standard conservation inventory maintained at the Provincial Heritage Authority Office in Cracow, ul. Kanonicza 24, 31-002 Kraków, Poland. From 2009 to 2011 the National Heritage Board of Poland carried out a full inventory using a 3D laser scanner (Cyrax / Leica). The results are processed and housed at the National Heritage Board in Warsaw, ul. Szwoleżerów 9, 00-464 Warszawa, Poland.

Radruż

Tserkva of Saint Paraskeva

This building has a standard conservation inventory maintained at the Provincial Heritage Authority Office in Przemyśl, ul. Jagiellońska 39, 37-700 Przemyśl, Poland. From 2009 to 2011 the National Heritage Board of Poland carried out a full inventory using a 3D laser scanner (Cyrax / Leica). The results are processed and housed at the National Heritage Board in Warsaw, ul. Szwoleżerów 9, 00-464 Warszawa, Poland.

Rohatyn

Tserkva of the Descent of the Holy Spirit

The last inventory of the tserkva was made in 2005. The inventory records are kept in paper form at the museum, 14, Mykola Uhryn-Bezhrishnyy Street, 77000, Rohatyn, Ivano-Frankivs'k Region, Ukraine; tel. +380 (3435) 217 31, +380 (67) 858 1534, +380 (50) 373 0183, e-mail: museum. rogatyn@gmail.com; http. // museum-rogatyn. at.ua.

Smolnik

Tserkva of Saint Michael the Archangel

This building has a standard conservation inventory maintained at the Provincial Heritage Authority Office in Przemyśl, ul. Jagiellońska 39, 37-700 Przemyśl, Poland. From 2009 to 2011 the National Heritage Board of Poland carried out a full inventory using a 3D laser scanner (Cyrax / Leica). The results are processed and housed at the National Heritage Board in Warsaw, ul. Szwoleżerów 9, 00-464 Warszawa, Poland.

Turzańsk

Tserkva of St Michael the Archangel

This building does not have standard conservation documentation. From 2009 to 2011 the National Heritage Board of Poland carried out a full inventory using a 3D laser scanner (Cyrax / Leica). The results are processed and housed at the National Heritage Board in Warsaw, ul. Szwoleżerów 9, 00-464 Warszawa, Poland.

Yasynia

Tserkva of Our Lord's Ascension

There are no inventory records.

Uzhok

Tserkva of the Synaxis of the Archangel Michael

The last inventory of the tserkva was made in 1980. The inventory records are kept at the Department of Culture of the Transcarpathia Region State Administration, 4, Narodna Square, 88008, Uzhhorod, Ukraine; tel. +380 (312) 617 63, +380 (312) 354 48, e-mail: culture_oda@email. uz.ua.

Zhovkva

Tserkva of the Holy Trinity

The last inventory of the tserkva was made in 2009 in paper and digital form. The inventory records are kept at the State Historical Architectural Reserve in Zhovkva, 2, Vicheva Square, 80300, Zhovkva, Lviv Region, Ukraine; tel. +380 (252) 225 49, fax + 380 (252) 6205, e-mail: diaz. zhovkva@ gmail.com.

7d. Address where inventory, records and archives are held

The tserkvas in Poland have been extensively documented through academic studies, renovation plans and conservation records, kept in the archives of the National Heritage Board of Poland, the Provincial Heritage Authority offices in Cracow and Przemyśl, their divisions in Krosno and Nowy Sącz, and at the Field Offices of the National Heritage Board in Cracow and Rzeszów.

Provincial Heritage Authority, Cracow
Address: ul. Kanonicza 24, 31-002 Kraków
tel. /fax +48 (012) 426 1010, +48 (012) 426 1011
email: krakow@wuoz.malopolska.pl
www.wuoz.malopolska.pl

Provincial Heritage Authority, Przemyśl
Address: ul. Jagiellońska 39, 37-700 Przemyśl
tel. /fax +48 (016) 678 6178
email: wkzabytkow@wosozprzemysl.pl
www.wosozprzemysl.pl

National Heritage Board of Poland
Address: ul. Szwoleżerów 9, 00-464 Warszawa
tel. /fax +48 (022) 622 6595
email: info@nid.pl
www.zabytek.pl, www.nid.pl

National Heritage Board Field Office in Cracow
Address: ul. św. Tomasza 8/7, 31-014 Kraków
tel. /fax +48 (012) 426 1011
email: ot.krakow@nid.pl
www.zabytek.pl, www.nid.pl

National Heritage Board Field Office in Rzeszów
Address: ul. Hetmańska 15, 35-045 Rzeszów
tel. /fax +48 (017) 853 2943, tel. +48 (017) 853 6776
email: ot.rzeszow@nid.pl
www.zabytek.pl, www.nid.pl

Documentation pertaining to the tserkvas consists of historical reports, inventories, renovation plans and documentation of the progress of conservation work carried out on interior furnishings. The tserkvas have also been extensively documented in iconography. Diocesan records also contain archival materials concerning the tserkvas.

Ukraine

In Ukraine a significant body of scientific, planning and restoration documents are kept in the archives of the Regional Administrations of Architecture and Protection of Cultural Heritage in Lviv, Ivano-Frankivs'k, Uzhhorod and at the Lviv State Enterprise Ukrzakhidproektrestavratsia (Ukrainian Regional Specialist Research and Restoration Institute).

Department of Protection of Cultural Heritage, Lviv Regional State Administration
Address: 14, Vynnychenko Street, 79008, Lviv
tel. +380 (32) 297 5217, fax +380 (32) 299 9306

Department of City Planning and Architecture, Ivano-Frankivs'k Regional State Administration
Address: 2, Shashkevych St. , 76018, Ivano-Frankivs'k
tel. +380 (342) 752 342

Department of Regional Development, Town Planning and Architecture, Transcarpathia Regional State Administration
Address: 4, Narodna Square, 88008, Uzhhorod
tel. +380 (3122) 353 97

Documentation housed at these institutions consists of historical references, inventory records, projects for repair and restoration work on the buildings, their interiors and interior furnishings. There is also a rich collection of iconographic evidence concerning the tserkvas.

Additional archival sources relating to the tserkvas are found at the following institutions in Poland and Ukraine:

Central Archives of Historical Records in Warsaw,
Address: ul. Długa 7, 00-263 Warszawa
Archives of the Royal Treasury

State Archives in Cracow, ul. Sienna 16, 30-960 Kraków
Temporary Inventory – municipal records
The Antoni Schneider Portfolio
Documents of the work of Zygmunt Hendel

State Archives in Lublin, ul. Jezuicka 13, 20-950 Lublin
Greek Catholic Consistory of Chełm Documents

State Archives in Przemyśl, ul. J. Lelewela 4, 37-700 Przemyśl
Field studies of the community from the period of the report.
Archives of the Greek Catholic Bishopric of Przemyśl, including Ref. No. 32 (1743), Ref. No. 33 (1761), Ref. No. 34 (1775), Ref. No. 35 (1780), Ref. No. 304 (1815), Ref. No. 407 (1844-45), Ref. No. 6241 (1928).

State Archives in Rzeszów, Sanok Branch, Rynek 10, 38-500 Sanok
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Address: 3a, Soborna Sq, 79008, Lviv

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Principal Department of Tourism, European Integration, Foreign Relations and Investments, Ivano-Frankivs'k Regional State Administration,
Address: 21 Hrushevskyy St, 76004, Ivano-Frankivs'k

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Chotyniec

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Drohobych

Tserkva of St George

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Охоронна зона

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Tserkva of the Synaxis of the Blessed Virgin Mary

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Nyzhniy Verbizh

Tserkva of the Nativity of the Blessed Virgin Mary

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Tserkva of the Descent of the Holy Spirit

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Tserkva of St Paraskeva

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Rohatyn

Tserkva of the Descent of the Holy Spirit

Selected documentation

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Smolnik

Tserkva of St Michael the Archangel

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Turzańsk

Tserkva of St Michael the Archangel

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Selected cartography
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Uzhok

Tserkva of the Synaxis of the Archangel Michael

Selected documentation
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Охоронна зона, Паспорт
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Yasynia

Tserkva of Our Lord's Ascension

Selected documentation
Архів Державного підприємства «Український регіональний спеціалізований науково-реставраційний інститут «Укрзахідпроектреставрація»
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Державний архів Закарпатської області Фонд 125 Архів кадастральних карт Підкарпатської Русі, Фонд 151 Правління Мукачівської греко-католицької єпархії. (1751).

Selected cartography

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– Карта WIG, горизонталь 56, вертикаль 38 «Rahov», 1933. мірило 1: 100 000.
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Zhovkva

Tserkva of the Holy Trinity

Selected documentation

Архів Державного підприємства «Український реґіональний спеціалізований науково-реставраційний інститут «Укрзахідпроектреставрація»
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Certificates

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Chotyniec

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Drohobych

Tserkva of Saint George
Greek Catholic, museum at present
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Drohobychyna Museum of Local Studies, Department of Wooden Architectural Monuments
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Kwiatoń

Tserkva of Saint Paraskeva
Greek Catholic, now a branch of the Roman Catholic parish of Uście Gorlickie
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Ukrainian Greek Catholic, now a branch of the Roman Catholic Parish
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Tserkva of Saint James the Less, the Apostle
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Tserkva of the Descent of the Holy Spirit
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Radruż

Tserkva of St Paraskeva
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Muzeum Kresów w Lubaczowie
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tel. +48 (016) 632 18 02
e-mail: biuro@muzeumkresow. eu
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Rohatyn

Tserkva of the Descent of the Holy Spirit
Ukrainian Catholic, Rohatyn Local Art Museum, branch of Ivano-Frankivsk Art Museum (proprietor) Museum of Wooden Architecture and Art Monuments of the 16-19th centuries. – Tserkva of the Descent of the Holy Spirit in Rohatyn
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e-mail: museum. rogatyn @ gmail.com
http://museum-rogatyn. at.ua

Smolnik

Tserkva of Saint Michael the Archangel
Greek Catholic, now a branch of the Roman Catholic parish
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38-173 Lutowiska 85, Poland
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Turzańsk

Tserkva of Saint Michael the Archangel
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Uzhok

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8. c Other local institutions

Brunary Wyżne

Greek Catholic Tserkva of St Michael the Archangel, now the Church of the Blessed Virgin Mary

Diocesan Curia
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Starostwo Powiatowe w Gorlicach (Gorlice District Administration)
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www.powiatgorlicki.pl

Municipality of Uście Gorlickie
Address: 38-315 Uście Gorlickie 80, Poland
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Sołectwo (Village Administration)
Brunary 21, 38-315 Uście Gorlickie, Poland
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Chotyniec

Greek Catholic Church of the Birth of the Blessed Virgin Mary

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Starostwo Powiatowe w Jarosławiu (Jarosław District Administration)
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e-mail: www.starostwo. jaroslaw.pl

Municipality of Radymno
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Sołectwo (Village Administration)
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Matkiv

Tserkva of the Synaxis of the Blessed Virgin Mary, Ukrainian Catholic
Eparchy Administration of Sambir-Drohobych Eparchy of the Ukrainian Catholic Church
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Turka State District Administration
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fax +380 (3269) 311 86

Matkiv Village Council
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Nyzhniy Verbizh

Tserkva of the Nativity of the Blessed Virgin Mary

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Єпархіальне управління Коломийсько-Косівської єпархії Української Православної Церкви Київського Патріархату
Адреса: вул. І. Франка 42, 78200 м. Коломия Івано-Франківської області, Україна
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Kolomyia State District Administration
Address: 17, Veryshchynskoho St. , 78200 Kolomyia, Ivano-Frankivs'k Region, Ukraine
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e-mail: rda@krr. if.ua
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Owczary

Tserkva of Our Lady's Protection, Greek Catholic, now a branch of the local Roman Catholic Parish
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e-mail: kuria@rzesow. opoka. ogr.pl
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Starostwo Powiatowe w Gorlicach (Gorlice District Administration)
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Sołectwo (Village Administration)
Sołtys (Village Administrator) Eugeniusz Wal, tel. +48 (018) 351 8598

Potelych

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Department of Cultural Heritage Protection of the Lviv Regional State Administration

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Zhovkva State District Administrations
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fax +380 (3252) 22 484
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Potelych Village Council
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Powroźnik

Tserkva of St James the Less, the Apostle, Greek Catholic, now the Roman Catholic Church of St James

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Starostwo Powiatowe w Nowym Sączu (Nowy Sącz District Administration)
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Municipality and District of Uzdrowiskowa Muszyna
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Radruż

Greek Catholic Church of St Paraskeva

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Rohatyn

Church of the Descent of the Holy Spirit, Ukrainian Catholic

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Smolnik

Greek Catholic Church of St Michael the Archangel, now a branch of the Roman Catholic parish

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Sołectwo (Village Administration)
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Turzańsk

Greek Catholic Church, now the Tserkva of Saint Michael the Archangel

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Curia of the Orthodox Diocese of Przemyśl-Nowy Sącz
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Starostwo Powiatowe w Sanoku (Sanok District Administration)
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Uzhok

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Yasynia

Tserkva of Our Lord's Ascension
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Zhovkva

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8. d Official web address

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Name of contact person:
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9. Signature on behalf of the State Parties

9. Signature on behalf of the State Parties

Signature on behalf of the Republic of Poland	Signature on behalf of Ukraine

Annexe No. 1

The geo-political context

The geo-political context

The history, tradition, structure and furnishings of the group of wooden tserkvas nominated for entry provide authentic evidence of a specific material culture that combines the heritage of the Christian East and West with the pre-Christian legacy of the Slavs. A wide area of cultural interaction emerged in the West and East Carpathians 1000 years ago. Local societies, their history and customs, as well as their building traditions, offer universal proof of how problems resulting from the general division of the Christian world have affected local society – a multi-ethnic and multi-religious society that has existed within this relatively small area for centuries.

When Constantine the Great issued the Edict of Milan (ad 313), two significant religious centres existed in the Christian world: Constantinople and Rome. The Eastern Church, which gave rise directly to the Orthodox Church, became one of Christianity's offshoots after the division of the Roman Empire (ad 395). The foundations of Orthodox Church doctrine are (as in Catholicism) revelation, as embodied in the Bible and in Church tradition, although it does not accept Catholic dogmas regarding the Immaculate Conception and the Assumption of the Blessed Virgin Mary, the existence of purgatory, papal infallibility in the matter of faith and morals, and also the primacy of the Bishop of Rome as the visible head of the Church. A domination of devotion over doctrine can be seen. The service of God, performed in liturgical (Greek, Church Slavonic) or national languages is rich in ceremony. The cult of the Mother of God and the saints, revered through icons, is especially vivid.[1] The structure of the Orthodox Church relies on apostolic succession. Gradually, as Church structures were adapted to the state administration (accommodation system), 12 church provinces were founded (eparchies), each with a capital known as a metropolis. Later on, the patriarchate structure formed, based on the supremacy of some metropolitan bishops over others.

The rivalry between the bishops of Rome and Constantinople led to an end in unity and to Christianity's division into the Roman Catholic Church and the Eastern Orthodox Church in 1054. The differences concerning the origin of the Holy Spirit were the direct reason (the Catholic dogma stating that the Holy Spirit originated from the Father as well as the Son was denied). However, in the East the awareness of schism was not established until the crusades, especially after Constantinople had been sacked by the crusaders in 1204. Sequential unions with Rome, in 1274 and 1439, signed by Byzantine emperors and patriarchs of Constantinople, were denied, initially by the people and later on, officially, by the hierarch at his cathedral seat in 1485. At first, the dispute between Rome and Constantinople mainly concerned conflicts regarding the supremacy over newly converted countries. The Orthodox Church – in different variants – was becoming more widespread, especially in Eastern Europe and in the Near East; it was the predominant religion in the Byzantine Empire. Each faction was looking for new areas for its activity, including missionary work. In the 9th and 10th centuries, a rule was established stating that a country which had been converted to Christianity of the Byzantine rite automatically entered into the Eastern zone of influence. Countries that entered the Orthodox Church community included Bulgaria along with the territories of the present-day Republic of Macedonia (through the baptism of Prince Boris), Romania, which was steadily being influenced by Christianity, and Serbia, which had been within the zone of Byzantine influence since the 9th century, not gaining its own statehood until the reign of King Stephen in 1217 (in 1219, the Serbian Church became fully autonomous – including the right to autonomously choose and consecrate the head of the Church, the first superior being Archbishop Sava, brother of King Stephen). The Christianization of central Eastern Europe at the end of the 10th century coincided with the origin of new states.

Near the western fringes of Eastern Europe , the Piast dynasty ruling Poland decided to be baptised by the Western Church. The territory ruled by Duke Mieszko consisted of the land of the Polans (with their main centres in Gniezno, Poznań, Giecz and Ostrów Lednicki), as well as Mazovia and East Pomerania. Later on, Mieszko also incorporated West Pomerania, Silesia and the land of Vistulans (including Cracow) into his realm. Mieszko I and his court were baptised presumably on 14 April 966. The ceremony was performed either by Bishop Jordan or another priest who came together with the Czech princess Dobrava, who was to become the wife of the new Christian monarch. The ceremony gave rise to a missionary campaign that was officially concluded when the Church hierarchy was established in the year 1000.

In the eastern part of the region, the lands of Kiev Ruthenia were predisposed to be the centre of civilization at the point of contact with the Islamic and pagan worlds. An early-feudal state with its capital in Kiev was created in the 9th century under the reign of the Rurik dynasty. It was vast and the most populous of all the Slavic states, encompassing the far-flung centres of Kiev, Veliky Novgorod, Pskov, Smolensk, Perejaslav and Polotsk. After Prince Vladimir of

Kiev had converted to Byzantine Christianity at the turn of ad 988, Kiev Ruthenia played an important role in the development of culture and literature. The princes of Kiev were related by numerous marriages with Poland's ruling Piast dynasty. These relationships were among the reasons for Polish interventions in Kiev in the 11th century and the installation of pretenders favourable to Poland there. In 1018, Boleslaw I the Brave introduced one of them to the throne and plundered Kiev when the opportunity arose. In 1013, Prince Yaroslav the Wise supported Bezprym in his claims to the throne of Poland. In 1069, Boleslaw II the Generous enthroned his uncle Iziaslav in Kiev. A gradual district split of Kiev Ruthenia helped these interventions. In 1103, Boleslaw III the Wry-Mouthed married Zbyslava, daughter of the Kiev prince Sviatopelk II, and used Ruthenian support during his war with Zbigniew. Conflict with Prince Vladimir Monomakh started between 1113 and 1125 because of a dispute over Volhyn. Monomakh's son Mscislav managed to retain the supremacy of Kiev over the rest of the districts, but after his death in 1132 Kiev Ruthenia broke down into independent states. Kiev lost its position as the capital in 1169, after the invasion of the army of Prince Andrew Bogolubski of Suzdal. In 1240, the city was destroyed by the Tatars, and thus collapsed.

The area of the nominated properties, situated mostly in the Carpathians, was known as Red Ruthenia, Halych Ruthenia or Halytsch-Volodymyr Ruthenia in the past. The earliest human presence in this mountainous region probably dates back to 30–40,000 years ago. The first evidence of a stable Slavic settlement on a large scale is noted no earlier than in the 6th–7th centuries. In 981, the territory known as Grody Czerwieńskie was controlled by Prince Vladimir the Great, who incorporated it into Kiev Ruthenia. In Nestor's chronicle, under 981 the following can be read: "Vladimir attacked the Lechites and took over their towns, such as Przemyśl, Czerwień and others, which remain under Ruthenian jurisdiction to this day".

In 1018, Boleslaw I the Brave annexed this part of Ruthenia to Poland, but in 1031 Yaroslav the Wise regained it. In 1119, as a result of a district split and rivalry within the Rurik dynasty, the Principality of Halych-Volodymyr was settled under the reign of Prince Roman. It included the upper and middle stretches of the Dniester River basin and, partially, San and Volhyn. In 1199, Prince Roman of Volhyn, with the help of the Polish ruler Casimir II the Just, took over Halych, and subsequently Kiev. The conflict with Poland in 1205 ended with Roman's death in the Battle of Zawichost. Afterwards, the principality became the subject of a Polish-Hungarian conflict which was curtailed by enthroning the Hungarian prince Koloman, and Salomea, daugther of Leszek I the White, in Halych in 1214. After Koloman was banished by the Boyars, chaos reigned in the principality. No earlier than in 1238 Roman's son, Daniel, acceded the throne, and he again united Halych and Volhyn. After the Mongol invasion he was forced to accept the nominal supremacy of the Khan of the Golden Horde, but this did discourage him from acquiring the king's crown from the Pope in 1255. He annexed the Principality of Kiev, the Principality of Turów-Pinsk and Podlasie to his kingdom. Politically, the Principality of Halych-Volodymyr became the most active, and thus the most advanced centre in the fields of economy and culture in the West Ruthenian lands in the 13th century.

After the deaths of Daniel (1264) and his brother Vasyl (1269), their territories were divided into four parts that were ruled nominally by the Halych prince. The Prince of Halych George I was permitted by Patriarch Atanasie (c. 1303) to create a metropolis in Halych. It consisted of the dioceses of Chelm, Volodymyr, Przemyśl, Luck and Turów. Lithuanian princes competing with Moscow attempted to create their own Orthodox metropolis. As a result, the Lithuanian Metropolis in Novogrodek (1291) was established. Daniel's descendants (including Lev after whom the city of Lvov was named) reigned until 1324, and after their deaths during wars with the Tartars, Boleslaus George Trojdenovich from the Masovian branch of the Piast dynasty acceded the throne in Halych. After Boleslaus was poisoned in 1340, the king of Poland Casimir III the Great laid claim to the throne of Halych. As a result of campaigns in 1340, 1344 and 1349, King Casimir occupied the whole Principality of Halych and the Western part of Volhyn. In the latter half of the 14th century the Orthodox Church in the territories incorporated into Poland by Casimir the Great were subordinated to the Crown along with the metropolitan of Halych, Anthony, thus many Orthodox believers now found themselves living within the borders of Poland. In the 14th century, the uniform Metropolis of Kiev was divided into three centres: Kiev nominally (Volodymyr actually), Halych and Lithuania. At the same time many Ruthenian cities were granted Magdeburg municipal charters by the ruler, including Lvov (1356), many aristocrats and nobles were given estates in Ruthenia, and Polish and German townspeople, Jews, Armenian settlers, as well as Persian and Western European incomers migrated to Ruthenian cities. In 1372, Louis I of Hungary, the successor of Casimir III the Great, entrusted the rule of Ruthenia to Prince Ladislaus Opolczyk, who (until 1376) colonized those territories and established the metropolis in Halycz (later transferred to Lvov) with dioceses in Przemyśl, Chelm and Volodymyr. In 1378, Ruthenia came under the direct reign of King Louis, who effected its rule through Hungarian prefects. It was Queen Jadwiga who, taking advantage of rebellions in Hungary, first organized a campaign to Ruthenia and annexed it back to Poland. Henceforth, Halych Ruthenia, known as Red Ruthenia, remained under the rule of Poland until 1772. In 1430, Orthodox noblemen were formally granted equal rights with Catholic nobles. In 1434, in the land of Halych, former Ruthenian laws were abolished and the Polish legal system was introduced. The Ruthenian and Belz regions (known as voivodeships) were formed. As a result of the Partitions of Poland, Austria occupied nearly all of the Ruthenian Voivodeship; in the Third Partition, the land of

Chelm and the northern part of the Belz Voivodeship were annexed to Austria under the name of New Galicia, and after the Congress of Vienna – to Russia.[2]

Ruthenian communities played a significant role in the development of settlement in the Carpathians. They spoke in their own dialects and were mostly proponents of the Orthodox faith. The first pieces of information concerning Carpathian inhabitants were noted in the 13th century; however, this was a time of settlement on a small scale, mainly in lower-lying areas and situated in river valleys. It was at the end of the 14th century when the settlement network began to increase in density, stimulating economic growth. This changed with the arrival of Wallachian[3] pastoralists, who had been coming to these territories with their flocks and herds, traversing the entire Carpathian chain from Transylvania and the Balkans, since the 14th century. They reached Podhale, the Żywiec Valley and the Silesian Beskid Mountains. In the Bieszczady meadows they found the perfect conditions for pasture. The region became an area where a new population of highlanders formed over the centuries. Simple and straightforward Wallachian law[4] began to dominate in the village interior systems. They led their lives, deforesting and rearing cattle and sheep. They also made charcoal. There were foundries in Cisna and Rabe. Cattle and oxen were the mainstay of their income.

In 1458, the Orthodox Church in the Grand Duchy of Lithuania and Muscovy split into two independent Churches: Kiev with its capital in Novogrodek, and Moscow. The number of Orthodox believers within the borders of Poland increased after Podole, Volhyn and the Kiev region were incorporated in 1569. Declining in the latter half of the 16th century, the Orthodox Church was reformed (e.g. Konstanty Vasyl Ostrogski founded an academy in Ostrog). In Vilno and Lviv, religious brotherhoods were founded which were to preserve the identity of Ruthenian culture. It was they who, in the face of secularisation of the Orthodox hierarchy (whose members were, to a large extent, nominated by the king) initiated reforms: the brotherhoods nurtured religion and tended to schools, where the Ruthenian language replaced the previously prevalent Old Church Slavonic language at the end of the 16th century.

After the Reformation's offensive had broken down and the Catholic Church had started to regain its lost positions, some of the Catholic priests attempted to unite both Churches. In particular, the Jesuits supported unification, e.g. Piotr Skarga, who put forward a project of union between the Catholic and Orthodox Churches in his work entitled On the Unity of the Church of God in 1577. This idea found some supporters among the ecclesiastical hierarchy. In addition, Rome was favourably disposed towards this union, believing that an agreement with the Orthodox Church could compensate for the losses of the Reformation in Western Europe. Furthermore, this was nothing new[5] to the Pope.

For Poland itself the powerful Orthodox Church was an issue, since the Patriarchate of Moscow, founded in 1589, had claimed the right to supremacy over Orthodox believers living in the Polish-Lithuanian Commonwealth. King Sigismund II Augustus liked the idea of the union. In the Orthodox Church, there were as many supporters of the idea as opponents. In 1595, a compromise was reached and the union arrangements were finally accepted in the following year during the synod in Brest. Followers of the Greek-Catholic Church that was a result of the union, accepted the Pope's supremacy and the Catholic dogma stating that the Holy Spirit originated from the Father as well as from the Son; at the same time they practised the Orthodox rite, the Old Church Slavonic liturgy (afterwards there was a Belarusian liturgy in Belarus and a Ukrainian one in Ukraine). The dogmatic, liturgical, hierarchical and legal bases of the Uniate Church were stated in 33 Articles of Union.

The Commonwealth authorities had ambiguous thoughts on the union: on the one hand, they supported the Uniates, on the other, they did not allow members of the Uniate hierarchy to take seats in the Senate (regardless of any agreement on this subject). The Orthodox opponents of the union entered into cooperation with Polish protestants during the negotiations in Brest; the Orthodox brotherhoods were also against the union. Furthermore, the populace, for whom the Pope had been an unpopular figure for centuries, reacted aggressively to the agreement. The Cossacks harmoniously opted for the revival of the Orthodox Church. The situation was worsened by King Sigismund III Vasa stating that bishops would have the right to make decisions for the believers on their adherence to a given rite.

Among the nobility, Orthodox believers, under the command of Prince Ostrogski, fought to reinstate their religion to its former position, though it was difficult to restore the higher echelons of the ecclesiastical hierarchy (in 1620, the Patriarch of Alexandria Theophanes secretly consecrated Orthodox bishops rejected by the Polish king). In addition, religious activists defended the Orthodoxy. I. Wyszeński, M. Smotrycki and J. Rogatyniec were among those who defended the Eastern Church in their homilies and other works. Andrew Wargotski's Admonition (Przestroga – 1605) was also widely discussed. In the 17th century, two preachers of Ukrainian descent (Ł. Baranowicz and J. Galatowski) criticized both the Catholics and the Uniates.

It was no earlier than in 1632 that Ladislaus IV accepted the Orthodox hierarchy, agreeing to two rites. In 1635, he approved the rights granted to the Uniate and the Orthodox communities, but this did not stop the discord between the two Churches. Reforms by the Metropolitan J.W.rutski (1613–1637), aimed at strengthening the Uniate Church's position (founding of the Basilian order, organization of Basilian schools), were conducive to the union's development. In the mid-17th century, there were 8000 Uniate parishes in the Commonwealth, after the wars of that time 6000 were left. During the Polish-Russian War of 1654–1667, the Uniate Church was forbidden to engage in

activities within the territories occupied by Russia. After the war, Ukrainians and Belarusians adopted a more positive attitude towards the union. The Polish kings Michael Korybut Wisniowiecki and John III Sobieski expressed their broad support for the Uniate Church.

The Uniate Church underwent its greatest period of development at the turn of the 17th century – there were twice as many Uniate parishes in the Commonwealth as there were Catholic ones (c. 10,000) at that time. In 1692, the Diocese of Przemyśl, in 1700 the Diocese of Lvov, and in 1702 the Diocese of Lutsk were incorporated. In the 18th century, the Latinization of the Uniate Church and the rise of the Roman Catholic rite proceeded. Before the First Partition in 1772, the Uniates had eight dioceses with 9300 parishes, 10,300 priests, 4.5 million worshippers, 172 monasteries, and 1458 monks. In 1772–1795 territories inhabited by the Uniates came under the reign of Russia and Austria. In the Russian-annexed areas, before 1795 the Orthodox Church increased its number of followers by c. 1.5 million former Ukrainian and Belarusian Uniates. In 1833, there were 472,000 Uniates in the Province of Grodziensk, 376,000 in the Province of Minsk, 273,000 in the Province of Witebsk, and 228,000 in the Province of Mohylew. The union was abolished in the territories of Lithuania and Belarus at the Unification Cathedral in Polotsk in 1839. In 1864–1875, the Uniate Church was abolished in Podlasie (in the provinces of Lublin, Suwalki, and Siedlce), where in 1875 there were 160,000 parishioners and 538 parishes. After 1875, the Uniate Church existed solely in Galicia. The Uniates who found themselves under Austrian occupation, called the Greek-Catholics, contributed to the restoration of the Ukrainian national identity.

After 1918, the area where the tserkvas proposed for entry on UNESCO's World Heritage List are situated, was within the borders of Poland. The Ukrainians were the most significant national minority of the Second Republic of Poland; in 1921, they accounted for 14% of the population (in 1931 – 13.9%) and lived within a relatively small area of eastern Lesser Poland (where they constituted the great majority of the rural population) and Volhyn. They were mostly Greek-Catholic (Uniate); in Volhyn alone the Orthodox Church dominated with its legal freedom to operate[6]. This applied to the Lemkos[7] (Low Beskids), Boykos[8] (Bieszczady) and Hutsuls[9] (Gorgany, Pokucie). On the one hand they took advantage of the constitutional possibilities of development (political parties, individual economic organizations etc.), but on the other, they were exposed to discrimination resulting from the Polonization action and religious restrictions. The government of the Second Republic of Poland, formed after Poland regained independence in 1918, supported the attempts of the Church hierarchy to be autocephalous, proclaimed at the synod in 1922. Official confirmation of autocephaly came from Constantinople in 1924. There were around four million Orthodox believers within the borders of the Republic at that time. After World War II only 400,000 remained in Poland. The Polish Orthodox Church officially resigned from the autocephaly of Constantinople and claimed it from Moscow. Neither the promise of creating a 'local government' of the border voivodeships, nor that of founding a Ukrainian university was fulfilled. At the same time, repression in Soviet Ukraine, aimed at the Ukrainian independence movement, made this movement more radical and also directed it against Poland. The Ukrainians were divided into several political factions. The Ukrainian National Democratic Alliance (UNDO), postulating a peaceful fight for independence, received most votes. The Ukrainian Christian Democracy was also well supported. The Organization of Ukrainian Nationalists (OUN) wanted to fight for independence by all possible means. During World War II, the Ukrainian Insurgent Army was very active. After the end of World War II, UPA units acted within the new Polish borders, in the Rzeszów Voivodeship and in the eastern parts of the Lublin and Cracow voivodeships. They were defeated, and the remaining Ukrainian civilians left in Poland (c. 140,000 people) were displaced during Operation Vistula in 1947, mostly to the northern and western territories. Beforehand, a so-called 'mutual interchange of populations' between Poland and Ukraine took place – mass resettlement resulting from the change of borders based on arrangements during the Yalta and Potsdam conferences (c. 800,000 people came to Poland from Ukraine and c. 480,000 left Poland for Ukraine). Abandoned villages were settled by Poles and numerous tserkvas were handed over to the Catholic Church. The rest remained with, or after many years were given back to, their Orthodox and Greek-Catholic congregations.

Notes

1. Images of a significant religious meaning, related to liturgy, depicting saints and Bible scenes, lie at the heart of Eastern Orthodox Church art. Icon painting derives from Byzantine culture (Greece, the Balkans, Italy) and it flourished most greatly in Ruthenia between the 14th and the 16th centuries. Usually, icons were painted on boards using the tempera technique according to precisely specified iconographic and stylistic canons, that were slightly modified from time to time – especially within areas of cultural interaction (as exemplified by Carpathian Icons). Among the themes in icon painting, that of the mandylion – an image of Jesus Christ's face not painted by human hand – was the most important. Icons were decorated with precious stones, and by the 16th century, a custom of embellishing them with clothes made of sheet metal, concealing most of the painting apart from the exposed parts of the figure – usually hands and face – was becoming increasingly popular. By the 17th century, the style of icon noted in the area of the nominated properties was becoming increasingly influenced by Western culture.

2. The Partitions of Poland were territorial divisions of Polish territories perpetrated by its neighbours: Austria, Prussia and Russia in 1772, 1793 and 1795. The occupiers attempted to find a legal and historical substantiation for the first treaty. Austria, as an heir of Hungary, referred to the Principality of Halycz-Volodymyr that Hungary fought for in the 13th and 14th centuries, and named the annexed lands Galicia and Lodomeria.russian territorial claims in the 18th century did not reach further than the River Berezina in the west. At first, Empress Catherine II tried to maintain the Russian protectorate, but the Bar Confederates made her sign the partition treaty with Austria and Prussia on 5 August 1772. By virtue of this treaty Russia occupied 92,000 km2, i.e. Livonia, the Mścisław Voivodeship, a part of Polotsk and Vitebsk, the Minsk Voivodeship, east of the Dnieper-Dzwina line, enabling it to control the trade route to Riga. This area was inhabited by 1.3 million people. Austria received 83,000 km2 and 2.65 million inhabitants, including almost all of the Ruthenian and Belz voivodeships, a part of the Podole Voivodeship and fragments of the Volhyn Voivodeship. Brandenburg-Prussia

took 36,000 km2 and 580,000 people in total. The Second Partition treaty, caused directly by defeat during the Russian-Polish War (1792), was signed on 23 January 1793. It took the majority of the territory of the Polish-Lithuanian Commonwealth: Prussia occupied Greater Poland (57,000 km2 with 1 million people), Russia occupied the dynamically developing Ukraine – the Kiev and Braclaw Voivodeships, a major part of the Podole Voivodeship, and parts of the Volhyn, Brest-Litovsk, Vilno and Minsk voivodeships, amounting to 250000 km2 and around 3 million inhabitants. The collapse of the Kosciuszko Uprising resulted in the Third Partition treaty of 24 October 1795. Prussia received 48,000 km2 with over 1 million inhabitants, including a part of the Troki Voivodeship, Austria gained 47,000 km2 and 1.5 million people in central Poland, Russia receiving c. 120,000 km2 with 1.2 million inhabitants: part of the Principality of Żmudź, the Troki, Vilno, Volhyn, and Brest-Litovsk voivodeships and a part of the Chelm lands. Additionally, after the Third Partition Russia bought the Principality of Courland from Peter Biron for 2 million rubles. Altogether, Prussia took 141,000 km2 of the Commonwealth inhabited by 2.6 million people, Austria – 129,000 km2 and 4 million inhabitants, with Russia recording the greatest gains, amounting to over 463,000 km2 and over 5.5 million people, 17 principalities, voivodeships and independent lands, that would be later be referred to by the Polish as the 'Taken Lands'. The French Revolution in the West and the Partitions of Poland in the East offer the best proof of the breakdown of the 'old order'. The Partitions of Poland were unique, since in modern Europe there had never been a partition of a significant country – although people had fought for thrones or entire provinces, they had tried not to divide them with internationals treaties.

3. The Wallachians: former name of the Romanian peoples (Moldova). Wallachians included Romanian, Aromanian, Albanian, Serbian and Bulgarian elements. They herded sheep and goats, carrying their belongings with them, along the Carpathian ridges from the 14th century onwards. In the 15th century, some of them gave up pastoralism and started farming (to the north of the Carpathians). Wallachian villages were founded in previously unsettled territories, hence they started their settlement plans by clearing trees. Villages were managed by a kniaź (village administrator) who ruled over the settlers by collecting tributes and rents executing judicial authority.

4. Wallachian law: a type of law regulating the system of rents for villages of Wallachian people inhabiting Podkarpacie from the 14th century onwards, in an area extending up to Cieszyn Silesia. It constituted the legal system of pastoral villages of the Wallachians, with a significant number of Ruthenians. The village was managed by a village administrator. Rent was paid in the form of tithes (sheep and cheese). Sometimes several villages formed a region. The region was managed by the Wallachian Voivode.

5. Uniate churches of different rites, that preserve their independence of organization and rule, remain in unity with the Pope: the Romanian Uniate Church, the Chaldean Catholic Church, the Syro-Malabar Catholic Church, the Syrian Catholic Church, the Syro-Malankara Catholic Church, the Maronic Church, the Coptic Catholic Church, the Ethiopian Catholic Church and the Armenian Catholic Church.

6. In Russia, which had been the protector of Orthodoxy in this part of the world, after the outbreak of the revolution and the tsar's abdication, religion was persecuted. It is said that in 1917–1939 over 40,000 priests, including around 130 bishops, were killed (according to other lists, 270 bishops had been assassinated by 1945). In 1921, a special decree was issued forbidding preaching and the teaching of religion, which led to thousands of priests and monks being sentenced. In 1923, the Solovki Special Purpose Camp (SŁON) was built on the Solovetsky Islands, where priests of various religions were imprisoned. In 1939, only four bishops of the Russian Orthodox Church were free. The government did not allow a new patriarch to be chosen, and successive Guards of the Patriarch's Throne (known as locum tenens – place-holders) were imprisoned. In 1927, the next place-holder, formerly the Metropolitan of Nizhny Novgorod, Sergiusz (Stragorodski), in a special declaration ordered all Orthodox believers to pledge their loyalty to the communist authorities. This act met with resistance from the Orthodox Church in Exile, as well as many objections inside the Church within the Soviet Union. Some bishops broke off relations with Sergiusz, considering his actions a heresy. Although they were swiftly imprisoned, their activity contributed to the founding of a separate underground Church (the Catacomb Orthodox Church).

7. The Lemkos: an ethnic group inhabiting the Eastern Carpathians, between the River of Poprad to the west and the rivers of Oslava and Laborec to the east. The ethnic shape of the Lemko territory was affected by the Wallachian colonization in 14th–16th centuries, the influx of a Ruthenian-influenced Slovak population and the settlement of a Slavic tribe called the White Croats, who had inhabited this part of the Carpathians since the 5th century. The Lemkos spoke a different language, led a different type of life and had a different culture. Their dialect is quite similar to Ukrainian, though Polish, Slovak and Hungarian influences can also be heard. The name 'Lemko' was used for the first time in the first half of the 19th century (in Slovakia in 1820 and in Galicia in 1834); it derives from the word 'lem' meaning 'only' or 'but', absent in other Ukrainian local dialects. The Lemkos called themselves Ruthenians, Rusnaks or Ruthenes. No earlier than after World War II the name was accepted and ousted all alternative terms. In the 1920s and '30s, there were around 250–300 Lemko villages with a total of 150,000 inhabitants. They were mostly pastoralists and farmers, but the poor soil and small farms inhibited expansion. The Lemko territory is distinguished by a specific type of architecture, the colourful clothing of its inhabitants, their rites and customs. The Lemkos were mostly Greek-Catholic, and their main sanctuary was the Basilian monastery in Krasnobrod. At the beginning of the 20th century, and especially during the interwar period, increasing numbers of Lemkos converted to the Orthodox Church. In order to stop this process, the Lemko Apostolic Administration was founded in 1934, consisting of nine deaneries directly dependent on the Holy See (it survived until 1947). After 1918, the territories inhabited by the Lemkos were divided into Poland and Czechoslovakia (Carpathian Ruthenia). At the end of World War II, the Lemko territory fell within the range of actions of the Ukrainian Insurgent Army (UPA). Collective responsibility was applied to the civilians – during Operation Vistula in 1947 the Lemko communities were resettled to lands in the west. It was their third resettlement action; the first one, in 1940, was a result of arrangements between Germany and the Soviet Union, the second one, in 1944–1946, having been based on an agreement between Poland and the Ukrainian Soviet Socialist Republic regarding the mutual interchange of populations. There were attempts to settle the repatriated and settlers from other regions of Poland in the territories abandoned by the Lemkos. After 1956, the Lemkos won the right to return to the land of their fathers and take over those farms not occupied by Polish settlers. Not many took advantage of this opportunity.

8. The Boykos: an ethnic group using a local dialect of the Carpathian Ruthenian language inhabiting the Western Carpathians. The Boykos – also called the Vrchovints – were descendants of pastoralists who had come from the south and assimilated with the local society. The Boyko region was between the River Solina (tributary of the San) to the west and Lomnica to the east. Apart from their distinctive clothing, building traditions are also a specific feature of Boyko folk culture, the most characteristic being single-building farmsteads in which a porch adjoins the residential house, barns, stables and ecclesiastical architecture. The Boykos were farmers and pastoralists and practised forest exploitation. Being individual, they acknowledged themselves as a part of the Ukrainian nation. In 1947, during Operation Vistula the Boykos living in Poland were resettled from the Bieszczady Mountains to the Recovered Territories.

9. The Hutsuls: an ethnic group inhabiting the Eastern Carpathians (Ukrainian Pokucie, Bukowina and the Romanian Carpathian southern hillsides) belonging to the Ruthenian highlanders group. In the 12th century, the area of today's Hutsul territory was part of the Principality of Halych-Volodymyr, and under the reign of Casimir III the Great it was annexed by Poland. Tough mountain conditions and a small quantity of cultivable land had a great influence on the pastoral and woodland nature of the Hutsuls' economy. Flocks of sheep and herds of cattle, goat and horse were grazed on the mountain meadows – polonina – and the seasonal pastoral economy was accompanied by numerous ceremonies, beliefs and magical procedures. Work in the forest was related to logging. Hutsul villages were large and spread out across hillsides and river valleys. The natural mountainous surroundings, isolation and self-sufficiency made the Hutsul culture very distinctive. It created a huge richness of forms that can be seen in the impressive and uniquely colourful folk clothing, and highly developed handicraft: woodworking (carpentry, woodcarving), weaving, interior décor, and decorative ceramics. A characteristic feature specific to Hutsul buildings (dwellings being built using the log technique) was a defensive homestead known as a grażda. In the mid-19th century, the Hutsuls and their art became a subject of fascination for artists, writers and ethnographers. The annual family ceremony of this ethnic group retains many interesting, archaic elements of a pre-Christian origin.

Annexe No. 2

Description of borders of the nominated property and buffer zone

Description of borders of the nominated property and buffer zone

This is a serial transnational property, and the selected component parts do not form a unified complex in the territorial sense. For this reason, protection zones are demarcated individually and included in detailed studies for land use plans of particular administrative units.

Brunary Wyżne

Tserkva of St Michael the Archangel

Former Ukrainian Greek Catholic Parish Church (currently the Roman Catholic Parish Church of Our Lady of the Assumption)

Location. This site is located in south-east Poland, in the Outer Carpathians. The village of Brunary Wyżne lies in the western part of the Low Beskid Mountains, in the valley of the River Biała, between Florynka and Śnietnica. The land of the village is part of the Hańczowa Mountains – medium-sized mountains with a regular grid of main ridges and valleys. The landscape is dominated by long, forested mountain ranges or individual peaks divided by the picturesque gorges of rivers and streams, and extensive areas of meadow, pasture and arable land. The nearby Low Beskids Landscape Protection Area is connected with Magurski National Park, Jaśliska Landscape Park and the East Beskids Landscape Protection Area. On the south-western side, the ridge of Kiczera Wielka rises (694 m a.s.l.), and on the north-eastern side stands the mountain known as Tani Wierch (576 m a.s.l.). The tserkva is situated in the northern part of the village, on the western side of the road leading to Grybów; it stands on an area of flat land, its north-west end sloping down towards the River Biała.

Property. The tserkva grounds are approximately oval in outline, enclosed by a low wall of broken stone punctuated by three stone gates. The sanctuary faces north-east. To the south-east and west the land is forested. Near the sanctuary there is a gravestone and a mission cross. The nominated property includes the entire area of the tserkva complex. This former Ukrainian Greek Catholic tserkva is situated on plot 414. Conservation protection and the application for entry on the World Heritage List pertains to the tserkva, the stone perimeter wall with three stone gates and the grounds of plot 414, covering an area of 0.32 ha, owned by the Roman Catholic Parish of Our Lady of the Assumption in Brunary. The northern and the eastern border follows the inner edge of the communal road leading from Brunary to Śnietnica. The western border is constituted by the boundary with plot 415, which is accentuated by an escarpment and opens out onto a wide panorama of meadows and pastures. The southern border is formed by the boundary with plot 413, on which a rural homestead is situated at the north-east end. The rule of absolute preservation of the complex's existing form must be observed within this zone.

Buffer zone. This protected zone includes the immediate surroundings of the nominated property and the direct vistas in its foreground, hence an area delimited by plots 512, 415, 413, 412/2, and part of plots 312/1, 521. The northern and eastern buffer zone border is marked by the section of local road (plot 521) from the bridge on the River Biała to the intersection with the local road on plot 412/1. The line of the road, as it follows plots 412/1 and 412/2 from the intersection to the ford on the River Biała, constitutes the southern border of the buffer zone. The western border is formed by a section of the River Biała valley (plot 512) extending from the aforementioned ford to the bridge on the communal road. In its central and western portions, the zone incorporates an extensive vista with no built-up areas, comprising pastures, meadows and arable land. A natural border is formed by the vegetation in the valley of the River Biała. The south-eastern fragment of the zone features two rural homesteads. Any spatial planning within the buffer zone is subordinate to conservation requirements regarding the protection of the property's immediate surroundings and vistas. There is also a rule dictating that special care be exercised during the preparation of land development plans and a commitment to ensuring the harmony of the landscape surrounding the nominated tserkva complex.

Chotyniec

Tserkva of the Birth of the Blessed Virgin Mary

Location. The village of Chotyniec is located in south-east Poland, at the south-eastern edge of the Tarnogród Plateau, within Radymno Commune, 11 km east of the town of Radymno, and less than 2 km south of the road to Korczowa. Fields near the village feature a sandy elevation called Horodysko (Grodzisko), which is 206 m high. Remains of the ramparts of a medieval settlement have survived here. The area of the commune lies at the juncture of two physiographic lands: the Sandomierz Basin and the Carpathian Foothills, divided by the River San. It lies on the main historical trade route between the cities of Jarosław and Przemyśl. The tserkva

complex is situated at the eastern end of Chotyniec, at the edge of the village, approximately 200 m east of the road leading from Chotyniec to Medyka. The tserkva complex is situated on a small elevation; behind the complex there is an active cemetery to the east.

Property. The area is delimited by a wooden fence, within which the remains of the former cemetery are located. A wooden bell tower (transferred from the village of Torki) stands in the north-west corner of the church grounds. The tserkva is aligned east-west, and the hill on which it stands is surrounded by a ring of ancient woodland. The nominated property encompasses the entire tserkva complex, which lies within plot 128, covering an area of 0.64 ha. The plot is owned leasehold by the Byzantine Ukrainian Rite Catholic Parish of the Birth of the Virgin Mary in Chotyniec. Conservation protection and the application for entry on the World Heritage List pertains to the whole complex, consisting of the tserkva, the bell tower and the grounds with their relict cemetery. The limits of the plot are demarcated by the boundary with plot 118/1 (road) to the north, the boundary with plot 140 (road) to the east, the boundary with plot 129 (road) to the south and the boundary with plot 127 (road) to the west. The rule of absolute preservation of the complex in its existing form must be observed within this area.

Buffer zone. This protected zone includes the immediate surroundings of the nominated property and the direct vistas in its foreground, hence an area delimited by plots 119/1, 119/3, 119/4, 119/5, 119/6, 129 (road), 130, 131, part of plot 127 (road), plots 141 and 143/1 (constituting a municipal cemetery) and part of plot 140 (road). The area of the proposed buffer zone encompasses the surroundings of the tserkva complex (plots 129, 141, 143/1 and a part of plot 140) entered into the National Heritage Register, including a municipal cemetery with around 20 remaining gravestones dating from the early 20th century, a road lying south of the tserkva and a fragment of the road between the tserkva complex area and the cemetery and the area which is not entered into the National Heritage Register and is located to the west (a built-up area featuring a contemporary church building) and south of the tserkva (views from the main road running through the village). In its southern and south-western part the zone consists of a vista foreground of meadow, pasture and arable land without buildings.

The buffer zone's borders are delimited by:

- the northern boundary of plots 119/1, 127, 128, 140 and 141 from the juncture of plots 119/1, 117/1 (road) and 118/1 (road) to the juncture of plots 141, 142 and 118/1,
- the eastern boundary of plot 141 and 143/1 to the juncture of plots 143/1, 143/3 and 143/4,
- the southern boundary of plot 143/1, followed by a straight line intersecting plot 140 from the juncture of plots 140, 143/1, 143/4 to the juncture of plots 129, 130 and 140,
- the eastern boundary of plots 130 and 131 to the juncture of plots 131, 132 and 140,
- the southern boundary of plot 131 to the juncture of plots 127, 131 and 132, followed by a line intersecting plot 127 from the juncture of plots 127, 131 and 132 to the juncture of plots 119/5, 120 and 127, followed by the southern boundary of plots 119/5 and 119/6 to the juncture of plots 119/6, 120 and 117/1,
- the western boundary of plots 119/6 and 119/1 to the juncture of plots 117/1, 119/1 and 118/1.

Any spatial planning within the buffer zone should be subordinate to conservation requirements regarding the protection of the property's immediate surroundings and vistas. Special care should be exercised during the preparation of land development plans and steps should be taken to ensure the harmony of the landscape surrounding the nominated tserkva complex.

Drohobych

Tserkva of Saint George

Location. Drohobych is situated in the western part of Ukraine, in the uplands of the Ukrainian Carpathian Mountains, on the northern border of the ethnic Boyko region. Since the times of Kiev Ruthenia (11th–14th centuries), because of its existing salt deposits, the city has been home to a significant salt industry in Prykarpattia (a historical area at the foot of the Carpathians). In the 15th–17th centuries the fortified city was granted a town charter under Magdeburg law. To this day it retains a typical Renaissance form, combined with a market square and historic structures dating from various periods. Historic suburbs were eventually incorporated into the city. In the suburbs of Zavizhne and Zvarychi, located in the south-western part of the city, there is a unique ensemble of extant wooden churches dating from the 17th century.

Property. The tserkva complex is set in a low-rise residential area of the former Zavizhne suburb of Drohobych. Situated not far from the salt plant – one of the oldest urban historic monuments – it stands on a gently sloping hill rising above the valley of a stream. The complex consists of the tserkva building located in the central part of the church grounds, a bell tower in the north-east corner of the grounds, a wooden perimeter fence provided with two gates in its north and south sections and capped with a shingled roof, a wooden missionary cross in the south-west part of the grounds, and a wooden building of the former presbytery located in the north-eastern part, behind the fence.

The edges of the tserkva's grounds are lined with lime and chestnut trees planted over 100 years ago. The main route to the property leading from the city passes through Solenyi Stavok St. and into a street which adjoins a small square in front of the north entrance and Horishnia Brama St. This street continues along the western face of the boundary fence. The outer limits of the property are surrounded by low-rise residential buildings. The only exception is a multi-storey residential block to the north-west, built at the beginning of the 20th century. To the south-east of the tserkva's grounds, at the foot

of the hill, there is a pond full of salt deposits which has always formed the basis of the salt industry in Drohobych.

Buffer zone. This unique monument needs to be preserved as the dominant feature in its historic setting comprising a low-rise residential area of a former city suburb, safeguarding both the tserkva complex and its surroundings, including the saltworks and Salt Pond. With this aim in mind, the boundaries of the designated buffer zone are demarcated as follows:

- to the north – along Solonyi Stavok St. (from Zhupna St to Boryslavska St.),
- to the south-east – along Boryslavska St. (from Solonyi Stavok St. to Horishnia Brama St.),
- to the south – along Horishnia Brama St. (from Boryslavska St. to the south-east boundary of the saltworks);
- to the west and north-west – along the line of the saltwork's lands and building no. 14 on Horishnia Brama St. skirting a ravine, up to the main road within the grounds of the saltworks, and along the road to Solonyi Stavok St.

In the west and north-west, the buffer zone of this tserkva complex shares a boundary with the protected area of the Church of the Exaltation of the Holy Cross. The combination of these two historic sites' protection zones designed in unity and incorporating the saltworks (a future monument of history and industry) facilitates the preservation and protection of a very important piece of Drohobych's historic, cultural, architectural, and city planning heritage. The fact that this area is under state control will enable a museum and visitor centre to be created here.

Kwiatoń

Tserkva of Saint Paraskeva

Location. Kwiatoń village is located in south-east Poland, in the Outer Carpathians. Situated near the main road between Uście Gorlickie and Wysowa, in the valley of the River Zdynia, at a height of 410–420 m a.s.l. To the north, Kwiatoń is flanked by Mount Kiczera (583 m a.s.l.). To the south and south-west, rise the Polana (633 m a.s.l.) and Kiczerka (625 m a.s.l.) mountain peaks, whereas to the north-east, the village is bounded by the massifs of Kiczera (583 m a.s.l.) and Banne (583 m a.s.l.). The nominated tserkva complex is situated in the eastern part of the village, between the road to Skwirtny and the River Zdynia.

Property. The nominated property includes the entire area of the tserkva complex, which is situated among traditional housing developments and fields on flat land, skirting a ravine descending towards the river. The tserkva is surrounded by a ring of old trees and stands set in an oval area enclosed by a fence featuring a doorway in its north-west section and a wooden gate providing access from the south-west. Behind and in line with the sanctuary there stands a cast iron cross engraved with the year 1889. The nominated area consists of plots encompassing the tserkva's grounds (plot 149) and the presbytery complex (plot 148). The borders of the nominated site are denoted by its boundaries with the local road (plot 147) to the west and south, with farmland plot 150 to the east, and with the southern edge of the Uście Gorlickie – Smerekowiec road to the north. The rule of absolute preservation of the complex in its existing form must be observed within this area.

Buffer zone. This protected zone includes the immediate surroundings of the nominated property and the direct vistas in its foreground, hence an area delimited by plots 146, 147, 150, 151/1, 151/2, 152, 153/1, 153/2, 156, 157/1,157/2, 159, 160, 154, 185 and 136. The northern border of the buffer zone is represented by the Uście Gorlickie – Smerekowiec road (section of plot 136), from the intersection with one local road (plot 125) to the intersection with another local road (plot 159). To the east and the south, the border follows the local road (plot 159) to the River Zdynia. The river (plot 185) forms the border of the zone up to the western boundary with plot 146, which is also the western margin of the buffer zone. The zone consists mainly of green areas used for agricultural purposes, which create a broad foreground for the property and enhance its value as a dominant element in the local landscape. Within the zone, there is also a cemetery (plot 152). A rural development in the form of three farmsteads is located near the southern and eastern borders of the zone (plots 151/1, 153/2, 153/1). Any spatial planning within the buffer zone is subordinate to conservation requirements regarding the protection of the property's immediate surroundings and vistas. Special care should be exercised during the preparation of land development plans and steps should be taken to ensure the harmony of the landscape surrounding the nominated tserkva complex.

Matkiv

Tserkva of the Synaxis of the Blessed Virgin Mary

Location. The village of Matkiv is located in the western part of Ukraine within the territory of the Ukrainian Carpathians, in the vicinity of the Beskid Mountains. It lies in the valley of the River Stryi, in the ethnic lands of the Boykos. Matkiv is situated 5 km north of the road from Kiev to Chop. The village is located in the picturesque river valley, and retains its historic random pattern of site development, which fits in well with the surrounding landscape.

Property. The tserkva complex is located in the central part of the village, on the main street, occupying the northern slope of a low hill, not far from the central highway. The territory is of an irregular polygonal layout, surrounded from all sides by private plots of meadowland. The tserkva grounds are enclosed by a wire mesh perimeter fence fastened to metal posts. Coniferous and braodleaf trees line the north, east and south edges of the territory, the western side of the property being left open so that the vista onto it is not obscured. The entrance into the property is located in the south-west, near the bell tower, and is accented by a sheet metal gable roof, supported on four metal posts, between which there is a metal gate with a smaller wicket. The tserkva stands in the central part of the

grounds, with the bell tower in the south-west. A wooden missionary cross and figure of the Blessed Virgin Mary set on a low stone plinth stand in front of the entrance to the church, at the western end. The churchyard has become grown over with grass. Pedestrian paths lead from the entrance gate in the fence to the tserkva's west entrance and to the sacristy door in the southern wall of the sanctuary.

Buffer zone. The limits of the designated protection zone have been recorded on a geodetic topographic map of 1:5000 scale, and take the following course:

- from the western side of the River Stryi to the south, along the village road and stream to the bridge of the highway,
- in the south – along the highway to the village street, further along the boundary of a plot of land reaching the forest boundary. The protection zone of two 19th-century architectural monuments, namely the Tserkva of the Synaxis of the Blessed Virgin Mary and the Church of the Holy Trinity, share a boundary within this plot, skirting the edge of a cemetery. The southern boundary proceeds further along the slope of the south-eastern hill to the intersection with a high-tension transmission line,
- in the east – from the point of intersection with the high-tension transmission line along the ridge of the slope and the boundary of a plot of land to the intersection with the highway, and then further along the village street to the River Stryi.

The territory of the property's buffer zone is occupied by a square of randomly located buildings making up a housing development stretched out along the stream, on the western slope, and in the territory of separate gardens from the south-eastern side of the hill on the top of which the tserkva is situated. The boundaries of the buffer zone have been defined in such a way that they also protect the vistas looking onto the tserkva complex.

Nyzhniy Verbizh

Tserkva of the Nativity of the Theotokos

Location. Nyzhniy Verbizh is located in the western part of Ukraine, at the foot of the Ukrainian Carpathians, on the border of the ethnic regions of the Hutsuls (Pokuttya). In this area the River Prut flows down from the mountains into a wide valley, the right bank of which is formed by the foothills of the mountain chain. On the left bank of the Prut lies the town of Kolomyya with a railway and a road across it. It connects two regions – Ivano-Frankivs'k and Tchernivtsi. Facing Kolomyya town, on the right bank of the Prut, lies the village of Nyzhniy Verbizh.

Property. The Tserkva of the Nativity of the Theotokos is located in the western part of the village on a hill which ends in a steep promontory overlooking the River Lyuchka, which joins the River Prut nearby. To the north of the property there is a wide river valley featuring the right tributaries of the Prut; a gently sloping hill rises to the right between the Lyuchka and Pistynka rivers. The river valley and the hill slopes are dotted with farm houses which have a random network of streets. The Tserkva of the Nativity of the Theotokos, dating from the 19th century, is said to have been built on the site of a former large monastery, which is confirmed by the remains of a defensive ditch crossing the property's grounds in the south-west. The complex encompasses the churchyard which occupies the north-eastern part of the promontory, an old cemetery dating from the 19th – early 20th century, occupying the south-western part of the cemetery, and a 20th-century cemetery located at the west end of the promontory extending towards a deep ravine, which hems the property in from the west. To the south the area is delimited by a road leading from the main street to the cemetery. A new community cemetery, near which the construction of a new church has begun, is situated 100 m to the south of the tserkva complex. The churchyard is of extended rectangular layout. In the south, north and east it is shaped by the hills of the promontory, which break abruptly above the river valley. A monolithic perimeter wall with two entrances was built (1937) on the upper slopes, at the edge of the churchyard. To the east access is provided by winding concrete stairs leading from the foot of the slope to the gate near the belfry. On the southern side, where the relief is gentler, there is a large entrance gate, the concrete posts of which are covered with a gable roof and a small dome. A path extends from the gate to the churchyard with a reinforcing wall along the eastern slope, faced with artificial stone. The path is paved with ornamented concrete tiles. The tserkva building is situated in the northern part of the grounds, and is aligned east-west. At the north-eastern end of the grounds, alongside the eastern portion of the fence, stands a two-tiered belfry of square layout. In the north-east corner of the grounds there is a timber storehouse covered with a hipped roof and a skirt roof. At the southern side the roof extends beyond the outline of this building and is supported on the decorative projecting ends of the wall timbers, forming a traditional porch. In the central part of the grounds there is a monumental stone cross set on a large stepped pedestal and encircled by decorative metal railings. Next to the eastern section of the concrete perimeter wall a small brick house containing boilers and regulating devices was built at the beginning of the 21st century. To the south-west the grounds adjoin an old graveyard with an extant chapel containing family tombs and graves decorated with traditional stone crosses. The surface of most of these crosses is adorned with low relief carvings of traditional motifs and solar symbols. Some of the crosses retain the remnants of polychrome painting. The grassed church grounds are planted with lime, fir and chestnut trees that follow the line of the perimeter wall. The property's drives and paths are paved with concrete slabs.

Buffer zone. The Tserkva of the Nativity of the Theotokos is included in the state register of architectural heritage as a monument of local importance. The site's protection zone is not defined in this register. On the basis of a survey, and according to state requirements regarding building norms of

Ukraine (ДБН Б.2.2-2-2008), the protection zone has been identified. The village territory is situated in two different areas of natural terrain. The northern part, located on the bank of the Prut, comprises housing quarters not built to a strict layout due to the risk of periodic floods. The southern part of the village, situated on hill slopes, exhibits the features of a mountain settlement. Since the property is situated on the border of two areas with a different type of planning system, creating a protection zone also aims to preserve the historically shaped environment. The boundaries of the proposed buffer zone have been recorded on a geodetic topographic map of 1:5000 scale, and take the following course:

- in the northern part – along the River Lyuchka, from the bridge to the intersection with the electricity transmission line,
- in the eastern part – following the boundaries of the farmhouse plots to the village street leading from the bridge northwards across the river, further on along the street to the bridge, then southwards from the bridge, along the valley, to the boundary of the housing plot located on the north side of the street,
- on the southern side – following the northern boundaries of plots, further on along the village street to the intersection with the ravine,
- on the western side – northwards along the ravine, in the river valley over the embankment to the intersection with an unpaved road, further on along the road to the bridge across the River Lyuchka.

Owczary

Tserkva of Our Lady's Protection

Location. The village of Owczary is located in south-east Poland, in the Outer Carpathians. It stands on a brook named Siary and is flanked to the north by the mountain peaks of Obocze (627 m) and Huszcza (580 m), to the north-east by Brusy Mountain (594 m), to the south-east by Ostry Dział (676 m), to the south by the mountain range of Magura Małastowska (813 m) and Wierch (707 m) and to the south-west by Sołtysia Góra (598 m). The nominated tserkva complex is situated in the central part of the village, on the south side of the road, among traditional residential buildings, on flat land, on the Siary Brook.

Property. The tserkva is aligned east–west and surrounded with trees to the west and south. The grounds are enclosed by an oval wall circuit with an entrance gate in its southern section and a bell tower with a gate at ground-floor level in the west (the gate is built of broken stone, and the belfry is brick-built). The perimeter wall was made of broken stone faced with large slabs. Inside, near the wall, there is a gravestone at the south-east end. The nominated and protected property includes the tserkva building, the stone perimeter wall with brick-built gate and the grounds constituting plot 377, covering an area of 0.30 ha, owned by the Roman Catholic Parish of St. Joseph the Betrothed in Sękowa. The nominated property encompasses the entire expanse of the tserkva complex. To the north its border runs along the southern edge of the historic Owczary – Sękowa road (plot 1285/1), which constitutes the main axis of the village. To the south and west, the border is formed by the boundaries between plots 377 and 378, which ultimately should be made visible in the land in a manner which does not detract from the importance of the site. To the east, the border is marked by the section of the perimeter wall which also constitutes the boundary between plots 377 and 381/3. The rule of absolute preservation of the complex in its existing form must be observed within this area.

Buffer zone. This protected zone includes the immediate surroundings of the nominated property and the direct vistas in its foreground, hence an area delimited by the following plots: part of plot 1338/2, part of plot 966, 1338/8, 1285/2, part of plots 958/2, 1285/1, 378/1, 378/2, 378/3, 378/4, 381/1, 381/2, 381/3, 381/3, 381/4, 1286, 383 and 1231. The buffer zone is delimited to the north by the northern edge of the local road from Owczary to Sękowa, its southern edge representing the border of the nominated property. To the south, east and west, the border of the zone is formed by the valley of the Siary Brook together with the mouth of the nameless stream flowing down from the south, from Wierch Mountain, and joining the Siary at the height of the nominated property. The eastern and western border is formed by bridges on the Siary Brook, on the Owczary – Sękowa road. Within the designated zone, adjoining the nominated property from the east are a number of plots (no. 378, 381, 383) featuring residential and utility buildings (378/2, 378/3, 381/3, 381/4). The southern border of the zone is accentuated by the river vegetation complex. Any spatial planning within the buffer zone is subordinate to conservation requirements regarding the protection of the property's immediate surroundings and vistas. Special care should be exercised during the preparation of land development plans and steps should be taken to ensure the harmony of the landscape surrounding the nominated tserkva complex.

Potelych

Tserkva of the Descent of the Holy Spirit

Location. Potelych is situated in the western part of Ukraine, within the territory of Roztochia, featuring a range of hills running parallel to the Ukrainian part of the Carpathian mountains, close to the border of Poland. The town of Potelych (dating from the latter half of the 15th century to the first half of the 20th century) lies south-west of the town of Rava-Ruska, near the River Telytsia, which is one of the right tributaries of the Zahidny Buh. The territory of Potelych, apart from its central part (the planning of which was based on the principles of Magdeburg law) retains its system of former suburbs and hamlets. Potelych consists of twelve settlements. In addition to the Tserkva of the Descent of the Holy Spirit, Potelych also boasts the Church of the Holy Trinity (early 20th century) with a

monumental wooden bell tower (1591), the Roman Catholic Church of St Stanislaw, and the Church of the Nativity of the Theotokos in Peredmistia, a monument commemorating those who fought for the freedom of Ukraine, a monument to Soviet Army soldiers and a memorial cemetery of German soldiers who died in World War II.

Property. The tserkva complex is located in the central part of the village, on the left bank of the Telytsia. It is set in the picturesque surroundings of ponds and a forest some 100 m from a local road which connects the towns of Yavoriv and Rava-Ryska. The property's territory consists of three parts namely the churchyard and two cemeteries, one dating from the 19th to the early 20th century, the other from the mid-20th to the early 21st century.
The churchyard is almost square in plan and occupies the lower part of the western slope of Mount Horodyshche. The approach to the churchyard leads across the dam between the ponds which surround the hill in the form of horseshoe and is connected with the central part of the village.
The grounds are enclosed by a wooden fence featuring two corner towers/chapels in its western section. A pedestrian path with wooden stairs situated on the eastern slope of the hill, which breaks off steeply towards the river in the east and west, leads to the property. The tserkva itself is situated in the central part of the grounds, the bell tower standing at the south-east end. An unpaved road leads to the property through the cemetery. The modern cemetery extends across the slope of the hill to the unpaved road which bounds it from the north and leads to the forest on the northern slope of the hill. The old, neglected cemetery adjoins the modern cemetery from the north-east, and the forest has partially encroached onto it at present. A Calvary route winds its way through the grounds to the top of the hill and ends there at the Chapel of The Ascension.

Buffer zone. The boundaries of the proposed buffer zone have been recorded on a geodetic topographic map of 1:5000 scale, and take the following course:

- on the west side, along the pond banks which separate the property from the village buildings,
- on the north side the boundary traces the line of the dam across the pond, then along the northern border of the forest, and the northern and eastern border of the old cemetery towards the top of Mount Horodyshche,
- on the east side, along the road on the northern slope of the hill to the village street which connects the central part of the village with the buildings of the former collective farm,
- to the south along the above mentioned road to the borders of the village buildings.

Powroźnik

Tserkva of Saint James the Less, the Apostle

Location. The village is located in south-east Poland, within the Outer Carpathians, in the southern part of the Beskid Sądecki mountain range, near the mouth of the Kryniczanka, which is a tributary of the Muszynka. Powroźnik lies 5 km south of Krynica Zdrój and 3 km north-east of Muszyna, near provincial road no. 971, at a height of approximately 480 m a.s.l. South of the village is the Hajnik Reserve and Pasieczne (946 m a.s.l.), and the prominent Przykra ridge (768 m a.s.l.) which extends into the territories of the Poprad Landscape Park. The tserkva is aligned east–west and stands in the central part of the village, around 300 m south of the Muszyna – Tylicz road, near the Muszynka stream. The panorama is bounded to the north by hills: Rakowskie (707 m a.s.l.) and Jastrzębska Góra (676 m a.s.l.).

Property. The tserkva stands on flat ground and is enclosed by a stone wall which is covered with a shingled roof and delineates an irregular oval. The north-west section of the perimeter wall is pierced by a wooden picket gate. Densely planted ash trees grow along the wall's inner elevation. The access road to the tserkva and the surrounding farmyard are paved with broken stone. Nomination encompasses the entire area of the tserkva complex. The nominated property is situated in the southern part of plot 431 covering an area of 0.71 ha, which belongs to the Roman Catholic Parish of St James the Apostle in Powroźnik. According to Polish law, the tserkva building, the shingle-covered stone wall and the enclosed grounds are officially protected, the entire plot having been entered into the National Heritage Register. The northern part of the plot consists of the green foreground of the property, which is adjacent to the communal Powroźnik – Tylicz road. The area of the nomination is delimited to the west by a local road (plot 430), to the south by a short section of local road (plot 42/2) and to the east by a land boundary (accentuated by an afforestation line at the edge of the nominated area) separating the church grounds from adjacent plots featuring buildings, farms and pastures (442/7, 441, 436/3, 433/1). The northern border is formed by the southern edge of the communal road. The rule of absolute preservation of the complex in its existing form must be observed within this area.

Buffer zone. This protected zone includes the immediate surroundings of the nominated property and the direct vistas in its foreground, hence an area delimited by plots 429/4, 429/5, 429/7, 429/8, 439/3, 430, 442/2, 442/6,442/7, 441, 436/3, 436/4, 436/2, 433/1, 432/1, and 444. The northern border of the buffer zone is formed by the northern edge of the communal Powroźnik – Tylicz road (plot 166). The western border is formed by the boundary between plots featuring a farmstead building (plots 429/5, 429/4), a pasture and arable plot (429/7) and one of arable land (plot 493/3). These plots are separated from the proposed buffer zone by a local road (plot 430). The southern and western border of the buffer zone is formed by a local road (plot 432/2). To the east, there are three complexes

of settlement plots accommodating three residential buildings and four utility buildings, forming three farmsteads located around orchards.
Any spatial planning within the buffer zone is subordinate to conservation requirements regarding the protection of the property's immediate surroundings and vistas. There is also a rule dictating that special care be exercised during the preparation of land development plans and a commitment to ensuring the harmony of the landscape surrounding the nominated tserkva complex.

Radruż

Tserkva of Saint Paraskeva

Location. Radruż is located in south-east Poland, within the Outer Carpathians. The village is situated in the vicinity of the border with Ukraine, at the juncture of the geographical entities of Roztocze (Roztocze Wschodnie, also called Roztocze Rawskie) and the Sandomierska Basin. In the Roztocze portion, ravines are a characteristic part of the landscape; some of them feature streams and mineral springs. The Radrużka stream flows through the village. The village occupies an area of 22.82 km2, whereas before World War II it covered 38.81 km2, bordering on Potylicz and Smolin (currently in the Ukraine) to the east. The tserkva complex is located in the central part of the village, on a small oval elevation, which descends gently into the valley of the Radrużka stream.

Property. The area of the tserkva complex, consisting of the tserkva, a bell tower, a mortuary (known as the Deacon's House), a perimeter wall with two gates, a cemetery and old woodland, is delimited by a stone wall of oval layout. A free-standing bell tower is situated north-west of the tserkva. There are two gates in the perimeter wall which lead to two cemeteries: a smaller one to the south-west and a larger one to the north-east. To the north a small brick mortuary building (the Deacon's House) stands next to the east gate. The building abuts the outer face of the perimeter wall. Within the limits of this enclosure wall there is also a former tserkva cemetery with several remaining gravestones dating from the 17th–19th centuries. The oldest are those of Katarzyna Dubniewiczowa (1682) and a nameless cross (1727), both of which are probably associated with the early days of the stonemason's centre in Bruśno. Moreover, near the inner western face of the wall, there are fragments of relocated gravestones dating from the 19th/20th century, produced at Bruśno workshops. The tserkva complex is surrounded by a ring of old trees (maple, oak and a lime tree) aged around 80–120 years. Nomination encompasses the entire area of the tserkva complex.
Conservation protection and the application for entry on the World Heritage List pertains to the tserkva complex comprising the tserkva itself, the bell tower, perimeter wall with two gates, the mortuary (Deacon's House) and the grounds (tserkva cemetery) constituting plot 235, covering an area of 0.30 ha, owned by the Kresy Museum in Lubaczów.
The nominated property is delimited by a local road (plot 175/1) to the north-west, north and north-east, by the boundary with plots 237 (section of road) and no. 236 to the east, by the boundary with plot 236 to the south-east, and by the boundary with plot 232 to the south-west. The rule of absolute preservation of the complex in its existing form must be observed within this area.

Buffer zone. This protected zone includes the immediate surroundings of the nominated property and the direct vistas in its foreground, hence an area delimited by plots 177, 178, 232, 233, 236, 237 and part of plot 219. The entire area of the proposed buffer zone has been entered into the National Heritage Register and is owned by the Kresy Museum in Lubaczów and the communal self-governing authority (Horyniec-Zdrój Commune).

The limits of the area are determined by:
- the eastern boundary of plot 175/1 (road) from its juncture of plots 232, 231 and 175/1 to the juncture of plots 175/1, 176 and 177,
- the north-western and north-eastern boundaries of plot 177 (cemetery) to the juncture of plots 177, 179 and 219, followed by a straight line running through plot 219 to the juncture of plots 177, 179 and 219 to the northern corner of plot 178, followed by the northern and eastern boundaries of plot 178 to the juncture of plots 178, 220 and 237,
- the eastern boundary of plot 237 (road) to the juncture of plots 236, 237 and 220,
- part of the boundary of plot 220 (stream) to the juncture of plots 236, 237 and 220 to the juncture of plots 236, 233, 220, further towards the south – the south-eastern boundary of plot 233 to the juncture of plots 231, 233 and 234/1,
- the south-western boundary of plots 233 and 232 from the juncture of plots 231, 233 and 234/1 to the juncture of plots 175 (road) 231 and 232.

The buffer zone incorporates two Ukrainian Greek-Catholic cemeteries (plots 177 and 232), green areas (meadows, pastures) and a built-up plot (no. 233) featuring the historical Proświta Building, erected in the 1930s. Any spatial planning within the buffer zone is subordinate to conservation requirements regarding the protection of the property's immediate surroundings and vistas. Special care should be exercised during the preparation of land development plans and steps should be taken to ensure the harmony of the landscape surrounding the nominated tserkva complex.

Rohatyn

Tserkva of the Descent of the Holy Spirit

Location. The town of Rohatyn is located in the western part of Ukraine, among the picturesque hills of Opillya, in the valley of the River Hnyla Lypa. Many rivers, which are left/northern tributaries of the Dniester and flow in deep valleys, create the intersected relief of this Precarpathian landscape. The town is located 70 km south-east of Lviv, at the intersection of

highways leading from Ternopil to Stryi and from Lviv to Ivano-Frankivs'k. The origins of the town date back to the 13th century, the time of the Halych Principality; however, its present form dates 16–17th century. The town's layout remains intact with a market square and buildings dating from various periods. The 14–15th-century Church of the Nativity of the Blessed Virgin Mary with defensive walls and the 15–17th-century Polish Roman Catholic Church of St Nicholas survive within the town's circuit of fortifications. Two wooden churches, the Church of St Nicholas in Horishni Babyntsi and the Tserkva of the Descent of Tserkva Holy Spirit in Za Voda, also survive in the suburbs of Rohatyn.

Property. The Tserkva of the Descent of the Holy Spirit is located in the western part of the town. It has been a parish church of Za Voda – the western suburb of Rohatyn – since the time of its construction, throughout its 400-year existence. The present appearance of the western suburb differs greatly from its past form, both in terms of the terrain's relief, and the character of the suburb's buildings. Two hills used to overlook the valley of the Hnyla Lypa River. The northern hill where the tserkva is located used to be bisected by a small stream, traces of which can still be seen today. Its existence is confirmed by the toponym 'Staromlynska' (meaning 'old mill') seen in the name of a local street. The southern hill stretches along the left bank of the river, separated from the territory of the town by the valley to the east and the existing headrace to the south. The tserkva was built in the 16th century on the highest part of one of the spurs of the northern hill. The parish cemetery was set around the church, on the hill slopes. Over the years this site has undergone many changes, particularly in its south-western part, which has been affected by the migration of the river bed. In plan, the cemetery grounds resemble an elongated triangle, bounded by Kotsiubynskoho St. to the east, by Staromlynska St. to the north-west, and by the river to the south-west. To the east the territory of the cemetery is enclosed by a wooden fence of contemporary construction (individual sections of which are covered with shingled roofs), and to the north-west – by a concrete wall, part of which is missing. At the riverside end, there are remnants of a wire mesh fence with metal posts, as well as several old hornbeams growing along the boundary of the cemetery. The southern part of the perimeter wall (built in the 21st century) features an entrance gate flanked by two smaller gates with small romantic roofs of the Zakopane type. A figure of the Blessed Virgin Mary stood to the left of the entrance gate near the pedestrian bridge across the Hnyla Lypa. The small roof with plastic covering and the poorly made metal elements of the fence are in stark contrast to the property's surroundings. An old cemetery with extant traditional gravestones of the 19th to mid-20th century (made from locally quarried hard limestone) flanks the church from the east, north, and partly from the west. Gravestones in the form of vertical stelae and compositions made of polished granite or basalt slabs, appeared at the beginning of the 21st century, and comprise an alien feature in the tserkva's well-preserved grounds, both as a matter of principle and in terms of the materials used.

Buffer zone. This unique monument needs to be preserved as the dominant feature in the historic setting of low-rise farmstead housing developments of the former suburb, safeguarding both the tserkva complex and its surroundings. Thus, the boundaries of the designated buffer zone are demarcated as follows:

- to the north-west – beginning with the eastern spur of the flood control dam up to the ruins of the former hydropower station, further by the floodplain of the Hnyla Lypa to Nezalezhnosti St., along Nezalezhnosti St. to building No. ;
- to the east – along the eastern boundary of a plot of land featuring building No. on Nezalezhnosti St. to the intersection with Staromlynska St.; from Staromlynska St, building No. , along a small street to Nova St.; from Nova St. along a small street to building No. , further along the eastern boundary of the plot to Kudryka St.; southwards along Kudryka St., intersecting Kotsiubynskoho St, up to building No. ,
- to the south – along the southern boundary of a plot of land featuring building No. on Kudryka St., along the southern boundary of a plot of land featuring building No. in Kotsiubynskoho St. to the intersection with the Hnyla Lypa; further along B. Khmelnytskoho St. to the intersection with I. Bohuna St.;
- to the west – along the eastern boundary of a plot of land featuring building No. on B. Khmelnytskoho St. to the eastern spur of the flood control dam.

Smolnik

Tserkva of Saint Michael the Archangel

Location. Smolnik village is located in south-east Poland, within the Outer Carpathians. It is situated on the right bank of the River San, at the mouth of the Smolniczka stream in the Bieszczady Mountains. The mountains are formed here by several longitudinal mountain ranges of considerable height, which are transected by tributaries of the San. It is the most beautiful region of Podkarpacie and one of the most interesting mountainous corners of Poland due to the mountain ranges of Połonina Wetlińska (1255 m) and Połonina Caryńska (1297 m), the Tarnica group (1346 m) and the border mountain range featuring Wielka Rawka (1307 m). The upper section of the River San, measuring 55 km in length up to the large bend in the Smolnik area, is a state border. The village buildings stretch along the Smolniczek stream over a distance of nearly 2 km. The tserkva is situated outside the village, east of the junction of two roads leading to Lutowiska and Zatwarnica respectively, behind Smolnik stream, on the ridge of a hill, amongst meadows and groves.

Property. The roughly square area around the tserkva is delimited by a wooden fence of horizontally laid planks surrounded by old woodland. The eastern part of the grounds feature a cemetery (established in the 19th century) adjacent to the tserkva, with a few remaining gravestones, most of them dating from the early 20th century. The tserkva is aligned

east–west. Nomination encompasses the entire area of the tserkva complex consisting of the tserkva with its immediate surroundings, including the hill and the adjacent cemetery and old woodland. The rule of absolute preservation of the existing form of the complex must be observed within this zone. Conservation protection and the application for entry on the World Heritage List pertains to the tserkva complex (the tserkva and its grounds, i.e. the tserkva cemetery and old woodland) constituting plot 79 covering an area of 0.35 ha, owned by the Roman Catholic Parish of St Stanisław the Bishop in Lutowiska. This area is demarcated by a local road (plot 80) to the north and by the boundary with plot 78/16 to the east, south and west. The rule of absolute preservation of the complex in its existing form must be observed within this area.

Buffer zone. This protected zone includes the immediate surroundings of the nominated property and the direct vistas in its foreground, hence an area delimited by plots 78/10, 78/11, 78/15, 78/16, 80 (road), 81/1, 82/1, 82/2, 83, 84, 85, and part of plot 65 (stream). The buffer zone area encompasses the extensive surroundings of the tserkva (the area is relatively large in order to protect views of the tserkva, which stands in an open undeveloped space).

The limits of the area are determined by:

- the southern and south-eastern boundaries of plot 24 (road) from the juncture of plots 24, 85 and 65 (Smolniczek stream) to the juncture of plots 24, 68 and 80 (road),
- the north-eastern boundary of plot 80 to the juncture of plots 24, 68 and 80 to the juncture of plots 68, 65 and 80, followed by a straight line intersecting plot 65 to the juncture of plots 68, 65 and 80 to the juncture of plots 65, 80 and 72 followed by the eastern boundary of plot 80, from the juncture of plots 65, 80 and 72 to the juncture of plots 78/3, 78/16 and 80,
- the north-eastern boundary of plot 78/16 along a section of 250 m from the juncture of plots 78/3, 78/16 and 80,
- the straight line running south-westwards which intersects plots 78/16 and 78/15 to the point situated on the south-western boundary of plot 78/15 within a distance of 250 m from the juncture of plots 78/12, 78/14, 78/15,
- the south-western boundary of plot 78/15 along a section of 250 m to the juncture of plots 78/12, 78/14, 78/15, followed by a straight line intersecting plot 78/12 from the juncture of plots 78/12, 78/14, 78/15 to the juncture of plots 78/12, 78/9, 78/10, followed by the south-western boundary of plot 78/10 from the juncture of plots 78/12, 78/9, 78/10 to the juncture of plots 65, 78/9, 78/10, followed by a straight line intersecting plot 65 to the juncture of plots 65, 78/9, 78/10 to the juncture of plots 24, 65, 85.

Any spatial planning within the buffer zone is subordinate to conservation requirements regarding the protection of the property's immediate surroundings and vistas. Special care should be exercised during the preparation of land development plans and steps should be taken to ensure the harmony of the landscape surrounding the nominated tserkva complex.

Turzańsk

Tserkva of Saint Michael the Archangel

Location. Turzańsk village is located in south-east Poland, within the Outer Carpathians, on the borders of the Ciśniańskie and Wetlina Landscape Park, in the borderlands of the Low Beskids and Bieszczady Mountains. The village lies on a tributary of the River Osława, near Rzepedź; it has approximately 350 inhabitants.
Turzańsk lies in the valley of the Osława, between two forested areas. The gorge section of the River Osława between Smolnik and Turzańsk has been designated as a landscape reserve (an Area of Outstanding Natural Beauty) known as the Gorge of the River Osława near Duszatyn. The tserkva complex is situated in the western part of the village, on the northern side of the Turzańsk – Rzepedź road, on the slope of a hill which descends towards the road and the gorge.

Property. The tserkva complex consists of a tserkva, bell tower and remnants of a cemetery, surrounded by a ring of old woodland and a stone wall enclosing a roughly oval area. The tserkva is aligned east–west. A wooden bell tower stands in line with its axis to the west. It is hemmed in by a wall of broken stone enclosing a sub-oval area. The wall is partly damaged and includes a wooden post-built gate in its south-west section. Inside the perimeter wall, to the north and east, there are the remains of gravestones featuring stone and cast iron crosses. Directly behind the wall, there is a newer cemetery to its south. Nomination includes the entire area of the tserkva complex. Conservation protection and the application for entry on the World Heritage List pertains to the entire complex, comprising the tserkva, bell tower, and the immediate surroundings, i.e. the remains of the tserkva cemetery. The entire complex is contained within plots 27/6 and parts of 27/4, covering a joint area of 0.29.5 ha.
The limits of the nominated property are determined by the outer face of the stone perimeter wall and the boundary formed by the external walls of the bell tower in the west, north-west, north and partly in the south (part of plot 27/4) from the juncture of plots 27/4, 26/4 and 27/6 to the juncture of plots 27/4, 334, 27/6, and in the north-east, east, south east and south by the boundary between plot 27/6 and plots 334 (road), 27/5 and 26/4. The rule of absolute preservation of the complex in its existing form must be observed within this area.

Buffer zone. This protected zone includes the immediate surroundings of the nominated property and the direct vistas in its foreground, hence an area delimited by plots 23/8, 24 27/5, part of plot 334 (road), part of plot 363/8 (road) and part of plot 26/4 (field). The buffer zone also encompasses the area located towards the north-east (a new cemetery and a meadow between the new cemetery and the stream located to the west of this cemetery) and a building plot which includes the earlier mentioned stream located to the west and to the north-east of the tserkva (protection of views from the main road leading through the village).

The limits of the area are determined by:

- the southern boundary of plot 363/8 (road) from the juncture of plots 363/8 (road), 179/2 and 180 to the juncture of plot 334 (road) to the juncture of plots 363/8 (road), 26/4 and 336 (road) to the juncture of plots 363/8, 180 and 370/2(stream),
- a straight line intersecting plot 363/8 from the juncture of plots 363/8, 180, and 370/2 (stream) to the juncture of plots 363/8, 23/8 and 363/10,
- the north-western and the northern boundary of plot 23/8 from the juncture of plots 23/8, 363/10 and 23/4 to the juncture of plots 23/8, 23/2 and 24,
- the north-western and northern boundary of plot 24 from the juncture of plots 23/8, 23/2 and 24 to the juncture of plots 334, 24 and 25,
- a straight line intersecting the road at a right angle (plot 334) to the juncture of plots 334, 24 and 25 to the juncture of plots 334, 26/3 and 27/5
- the northern and eastern boundaries of plot 27/5 to the juncture of plots 334, 27/5 and 26/3 to the juncture of plots 26/4, 27/6 and 27/5,
- a straight line intersecting plot 26/4 to the juncture of plots 26/4, 27/6 and 27/5 to the juncture of plots 363/8, 336 and 26/4.
- a straight line intersecting plot 363/8 from the juncture of plots 26/4, 336 and 363/8 to the juncture of plots 363/8, 180 and 370/2 (stream).

Any spatial planning within the buffer zone is subordinate to conservation requirements regarding the protection of the property's immediate surroundings and vistas. There is also a rule dictating that special care be exercised during the preparation of land development plans and a commitment to ensuring the harmony of the landscape surrounding the nominated tserkva complex.

Uzhok

Tserkva of the Synaxis of the Archangel Michael

Location. The village of Uzhok is located in the west of Ukraine within the Ukrainian Carpathians, on the southern side of the principal ridge of the Beskidy mountain chain in the ethnic territory of the Boykos. Uzhok is the first village on the north-western side of the Uzhotskyy mountain pass with a road and a railway connecting Lviv and Uzhhorod. The village area stretches from east to west along the River Uzh and the road skirting the river. The village layout is randomly concentrated, mainly on the right bank of the Uzh. Some farmsteads and two residential housing areas are located on the left bank of the river.

Property. The Tserkva of the Synaxis of the Archangel Michael is situated in the western part of the village. The tserkva complex, including the cemetery and grounds, is situated on the western slope of a hill, rising gently to the foot of the mountain ridge. On its southern side the tserkva complex is delimited by a farmstead, which is located near the road at the foot of the slope. On the western side it is bounded by a nameless brook flowing in the deep ravine along the western slope featuring an unpaved road. To the north the area is demarcated by the boundary of the cemetery; to the east – by an unpaved road leading along the hill slope to arable lands and forests. The complex is divided into several parts: the churchyard, the cemetery dating from the 19th to early 20th century, and the latter-20th to early 21st century cemetery. The churchyard is almost square in plan, rising gently to the north-west. It is enclosed by a wire mesh fence supported on metal posts. Two entrances (on the eastern and western sides) lead into the these grounds. The entrance on the eastern side also functions as a driveway leading to the territory through a metal gate with a door. In the north-western corner of the grounds there is a small, two-tiered belfry with a doorway leading into the old cemetery. In the western part of the churchyard, near the perimeter fence, there is a row of graves dating from the end of the 19th century. Behind the belfry the border of the old cemetery begins, extending along the slope to the peak of the hill. Apart from the graves, a few old trees, some of valuable species, survive within the territory of the old cemetery. Neglected graves with crosses leaning aslant and the site's old trees create a uniquely special environment and imbue the property with a very distinctive atmosphere. The new cemetery is situated at some distance north of the old one. The cemetery grounds are traditionally bounded by a row of young fir-trees.

Buffer zone. The borders of the proposed buffer zone have been determined with the aim of preserving the natural and anthropogenic environment which is typical of the layout of mountainous settlements. On the western side the border follows the boundary of a privately owned farmstead, further on it traces the south-western slope of the hill along a line connecting the crossroads of the village streets with the summit of the lower slope. Further on the border descends south-eastwards along an unpaved road up to the edge of the forest, then turns north and follows the line of a valley encircling the open slope of the hill on which farms practising traditional land cultivation are situated. The buffer zone border extends to a height of 628 m a.s.l. and turns eastwards, descending to the valley between the hills, down to the road. To the south, the border follows a highway at the side of which there is a monumental cross flanked by two old lime trees, and a block of houses. In view of the fact that the block of houses situated south of the highway is compositionally connected with the monument, the border line of the protection zone is defined along the River Uzh.

Yasynia

Tserkva of Our Lord's Ascension

Location. The village of Yasynia is located in the western part of Ukraine, within the Ukrainian Carpathians, on the southern side of the main ridge of the Chornohora mountain chain, in the ethnic territory of the Hutsuls. Yasynia is the first village on

the southern side of the Yablunetskyy mountain pass, with a road connecting two regional centres – Ivano-Frankivsk and Uzhhorod. The village stretches from north to south along the Chorna Tyssa and is located on both sides of this river. The village's built-up area is mostly concentrated in the river valley, but a considerable part of it comprises independent farmhouses located randomly on unforested mountain slopes, in some cases up to the mountain ridges.

Property. The tserkva complex is situated on the slope of a hill which breaks off abruptly on the western, southern and eastern sides into the river valley. To the north, further along the flat slope, is a village cemetery which borders the churchyard to the north. The territory of the cemetery consists of two parts – graves dating from the late 19th to early 20th century, which are located close to the belfry, and graves of the late 20th century to early 21st century in the northern part. The churchyard has a horseshoe-like layout, shaped during the construction of the tserkva by partly levelling the summit of the hill. The tserkva is located in the central part and is aligned east–west. A belfry stands in the northern part of the churchyard. The north-eastern part features a group of relocated gravestones, the eastern part of which forms a supportive wall. The churchyard is fenced with wire mesh on metal posts. The entrance into these grounds is located at the western end of the hill. A steep path winds up the west slope and leads to the entrance gate. The property's grounds on the northern side are bounded by the village's unpaved road, forming a boundary line between the cemetery and the randomly located houses of the village. To the east and south the grounds are delimited by a steep hill slope, at the foot of which a street with houses is situated. The southern limits of the property's grounds are marked by a relatively shallow ravine stretching from the foot of the hill to the unpaved road.

Buffer zone. This was drawn up and ratified according to the required procedure in 1980, and in accordance with the requirements and normative legal acts valid in the former Ukrainian Soviet Republic. According to the ratified documents the boundaries of the buffer zone are set as follows:

- in the east and south – along the foot of the hill, including the farmsteads located in the southern part,
- in the west – along the ravine, which bounds the territory of the cemetery, to the village street,
- in the north – along the street.

As the preliminary study for determining these boundaries was made on a schematic basis and did not correspond to the requirements of the valid Ukrainian legislation concerning the protection of monuments, changes to the boundaries of the monument's protection zone were made in 2010 in accordance with the requirements of the state building norms of Ukraine (ДБН Б.2.2-2-2008).

Zhovkva

Tserkva of the Holy Trinity

Location. The town of Zhovkva is situated in the western part of Ukraine, 30 km to north-west of Lviv. The road through Zhovkva connects Lviv with the territory of Poland. The town is situated near the foot of Mount Haray, the northern slope of which is part of the Roztochia – a range of hills which runs parallel to the Ukrainian part of the Carpathian Mountains. Zhovkva is located on the northern slope of a hill descending gently to the valley of the River Svynia, which is one of the right tributaries of the Zahidny Buh. The town was founded in the second half of the 16th century and retains its characteristic Renaissance layout with a market square and historical buildings dating from various periods. In the northern part of the town there is a 17th-century castle surrounded by a park. In addition to the territory of the walled town Zhovkva consists of the former fortified suburbs of Lvivs'ke and In Vynnyky, where two wooden churches survive: the Tserkva of the Holy Trinity and the Church of the Nativity of the Blessed Virgin Mary.

Property. The Tserkva of the Holy Trinity is situated in the suburbs behind the Lviv Gate in Lvivska St. The territory of the churchyard is of elongated rectangular form stretching from west to east. The plot slopes gently from north to south. The tserkva itself is situated at the northern end of the plot. The brick-built bell tower is situated in the north-west corner of the churchyard near which there is a small wooden chapel next to a wicket gate. A pedestrian path, paved with broken slabs of sandstone, leads from the wicket gate to the small paved area in front of the church entrance. From the eastern side the path forms a small square at the site of a wooden missionary cross. The territory of the churchyard is in order, being covered with grass, and featuring trimmed boxwood shrubs and pyramid thujas planted alongside the pedestrian paths. The property's grounds are encircled from the side of Lvivska St. and Holy Trinity St by a simple forged metal fence with stone posts set on low masonry bases. The eastern and southern sides of the grounds are enclosed by a traditional wooden fence.

Buffer zone. This was drawn up and ratified according to the required procedure in 1975 and in keeping with the requirements and norms of legislative acts valid in the Ukrainian Soviet Republic. In accordance with existing documents the territory of the monument was determined on a schematic basis within the limits of the churchyard. The protection zone was defined according to the geometric principle, taking the form of a rectangle measuring 101.0 x 127.5 m.

The borders of the buffer zone are as follows:

- to the north the border proceeds northwards along the line of Lvivska St.,
- to the west it follows the western boundary of building plot 88 on Lvivs'ka St.,
- to the south it continues along the southern border of building plot No. on Holy Trinity St.,

- to the east the borders of the buffer zone do not have defined territorial limits.

As the preliminary study for determining these borders was made on a schematic basis and did not correspond to the requirements of the valid Ukrainian legislation concerning the protection of monuments, in 2007 working on the design of a general plan for the State Historical and Architectural Reserve undertaken by Lviv Polytechnic National University in the town of Zhovkva, a chapter on "Defining historical area limits of the town of Zhovkva" was drafted. It details the ways in which buffer zones can be protected. According to this project the grounds of the Tserkva of the Holy Trinity were included in the territories of the historic area of Zhovkva town. The protection zone of Zhovkva's historical urban area goes through the territories of building plots in Holy Trinity St. and Lvivs'ka St. in its eastern part. In the northern part runs through the northern boundaries of residential building plots on Holy Trinity St. It covers the territory of the former Lvivske suburb proceeding as follows:

- in the northern part – through the northern boundaries of residential building plots along Lvivs'ka St.,
- in the western part – along Holy Trinity St.,
- in the southern part – through the southern limits of house plot 5 on Holy Trinity St. and through the southern limits of residential building plots on Shpytalna St.,
- in the eastern part the protection zone coincides with the limits of the State Historical and Architectural Reserve, namely the eastern limits of the residential building plots on Lvivs'ka St. and the eastern and southern limits of the territory of a five-storey house on Lvivs'ka St.

Annexe No. 3

Supplementary detailed description of component parts of the nominated serial property

Supplementary detailed description of component parts of the nominated serial property

The following section of the nomination contains descriptions of:

- the structure and layout of each component property
- the body of each component property
- the interior of each component property
- the décor and furnishings of each component property
- a description of the landscape setting of each component property

Brunary Wyżne

Tserkva of St Michael Archangel

Original use: ecclesiastical
Present use: ecclesiastical

Structure and layout. This wooden tserkva is set on a plinth wall made of large stones. The walls are log-built, with the exception of the tower and the surrounding arcades (sobota), which are post construction. The walls of the nave and sanctuary are clad with board-and-batten and the walls of the bell tower are shingled. The nave is covered with a tented roof with wide, protruding eaves, surrounding the former sanctuary. The current sanctuary is covered with a polygonal hipped roof, with a pitched roof over the eastern part of the narthex. Domes over the sanctuary and nave are spherical and surmounted by quasi-lanterns, all covered with shingles; an analogous dome over the tower is covered with sheet metal. All of the roofs and domes are topped by sheet-metal clad miniature onion domes.

Inside, the floors are white and positioned on different levels. There are planked ceilings in the nave, first and second sanctuary and in the sacristy, all of them finished with wooden coving. The walls and ceilings feature polychrome painted decoration (possibly executed using glue, oil and tempera). The tserkva is provided with fixed, single-glazed windows and double plank doors. The door to the narthex is fitted with a forged lock in. The tserkva has a square nave with a small, rectangular narthex and original sanctuary, to which the second, narrower, square sanctuary was added with a sacristy to its rear, demarcated by three dividing walls. The tower slightly overlaps the narthex and features a vestibule on the ground floor. A narrow storage room is concealed at the sides behind its planked walls. The layout of the tserkva is tripartite: it consists of a square nave, with the narrower original sanctuary to the north-east, extended with a new, slightly narrower sanctuary, enclosed on three sides; to the south-west, there is a square tower whose load-bearing posts enclose the square narthex.

Body of the tserkva. Each of the three parts of the tserkva building is of a different height and has a separate roof. The dominant part is the nave which, together with the first sanctuary, is covered with the same four-tiered tented roof, which is lightly bell-shaped towards its apex. The eaves of the narrower sanctuary are lined with soffit. The second sanctuary and the narthex are lower, covered with a pitched roof; over the sacristy, which is an extension of the sanctuary, the roof is lightly bell-shaped with a baroque dome surmounted by a blind lantern, onion dome and cross finial. Analogous domes feature over the nave and the tower. The tapering tower has an upper chamber and is covered with a low hipped roof. The base of this tower is surrounded by arcades on three sides; the entrance to the vestibule in the small porch is in line with the building's longer axis. The porch is covered with a pitched roof featuring a gable fitted into the arcades. The walls are board-and-batten clad, and the tower is covered with shingles. Profiled cornices feature under the eaves. The wall between the tiers of the roof is board-lined and adorned with a polychrome painted arcade frieze. The chamber is board-and-batten clad, with the ends of the boards decoratively scalloped. There are two arcaded openings in each wall and arch-topped recesses for imitation clocks. The windows are rectangular with arched tops; hexagonal windows feature in the vestibule. The lintel of the entrance is ornamentally carved. The belfry is of post-and-beam construction with tapering walls and a bell chamber.

Interior. The sanctuary and the sides of the nave along the walls are raised by one step. The nave was enlarged by moving the iconostasis back to the second sanctuary. The choir loft at the west end of the nave has a semi-circular bellied ledge and a fully boarded railing (new timber), supported on two late baroque carved columns, with folklore grapevine motifs, painted in green (south) and blue (north). Remnants of the former choir loft remain in the narthex. The tserkva's polychrome decoration dates from two periods: the 18th and mid-19th centuries. The earlier decoration is of folklore style. The nave and first sanctuary feature architectural and floral designs, with analogous floral motifs adorning the chancel arch. The first sanctuary has the most lavish decoration: knorpelwerk, metopes, illusionistic architecture, drapery. The side walls of the nave are adorned with motifs of the later period: bouquets depicted

in diamond-shaped frames. The narthex and the vestibule are less decorative, featuring printed panelling and flowers. Ochre, brown, blue and various shades of green were used. The painted decoration of the walls originates from 1898 and was executed by Antoni and Józef Bogdański, having been funded by patrons. Plant tendrils and rocaille motifs are painted on the sanctuary walls in bands of various width. The nave features two diamond-shaped frames composed of broad strips of plant tendril motifs, with bunches of roses inside the frames. The ceilings of the nave and the first level of the first sanctuary are embellished with stencil-painted floral motifs; the second sanctuary features an Eye of Providence with four angels.

Décor and furnishings. The iconostasis dates from the 18th century. It was altered during renovation in 1831 and subject to maintenance work in 1980s. The iconostasis is architectural; it has four tiers and a crown, but does not have a Holy Door. The lowermost tier has rectangular panels with icons in them. The other two tiers are divided by columns whose shafts are entwined with floral motifs between which there are icons positioned in arch-topped rectangular panels. The crown features oval medallions in openwork frames. The nave contains three 18th-century Baroque side altars alongside the late 17th-century sanctuary and an altar in the nave between the windows embellished with a Hodegetria icon of the latter half of the 18th century. The unique, octagonal pulpit features panels representing the Evangelists and a ledge supported by columns. Individual icons: Pokrov, 18th century; St John the Baptist, 18th/19th century; the Last Supper, The Entombment of Christ, mid-19th century; Pieta, 19th century; Baroque crucifix, 18th century; processional cross with polychrome painting on two sides, 18th century; polychrome painted bench, latter 18th century. The choir loft has full, bellied railing, supported by two huge posts ornamented with plant tendril reliefs. The walls were painted in 1898 by Antoni and Jozef Bogdański, with the support of patrons. Remnants of 18th-century polychrome decoration survive in the nave. Plant tendrils and rocaille motifs are painted on the sanctuary walls in bands of various width. The nave features two diamond-shaped frames composed of broad strips of plant tendril motifs, with bunches of roses inside the frames. The walls are also adorned with various types of floral, plant and geometric motifs. Ochre, brown, blue and various shades of green were used for the polychrome decoration.

Chotyniec

Tserkva of the Birth of the Blessed Virgin Mary

Original use: ecclesiastical
Present use: ecclesiastical

Structure and layout. This wooden structure stands on a plinth wall of broken stone, with the vestibule set on a brick-built plinth wall. The tserkva was built of coniferous as well as poplar and oak logs hewn with an adze; the vestibule is of frame-built construction. The wall timbers of the nave, sanctuary and the narthex interlock at the corners with their overlapping ends projecting beyond the outline of the building. The ends of the logs of the second to fifth course (counting from the bottom) project (the projecting ends gradually increasing in length towards the top), making an ornamental pattern. The walls of the nave and sanctuary lean inwards slightly. The octagonal drums and octagonal spherical domes over the sanctuary and the nave are also log-built, as are the walls and dome of the chapel above the narthex. Over the log-built cupola of the sanctuary, there is another apparent ribbed dome. The walls of the tserkva (the nave, sanctuary and the narthex) above skirt roof level, as well as its roofs and domes are all shingled; the vestibule is clad with board-and-batten and the vestibule roof – with corrugated sheet metal.

Body of the tserkva. The tserkva is divided into three sections: the sanctuary, the nave and the narthex. To the west, the narthex is extended by an elongated, rectangular vestibule. The narthex and the nave are almost square in plan. The east end of the sanctuary is enclosed from three sides; at its opposite end, near the nave, it has been enlarged by the addition of two small, rectangular, unenclosed chambers known as pastophoria (the prothesis and diakonikon) with a slanting, log-built vault. The tserkva (apart from the vestibule) is encircled by a generous skirt roof, supported on projecting ends of the wall timbers, and additionally, in the middle part of the nave and in the corners of the skirt roof around the west part of the narthex, on wooden baluster-shaped columns. The columns in the corners of the narthex section of the skirt roof are secured with angle-struts. Above this roof at the narthex end, is a semi-open arcaded gallery flanking three sides of the chapel overlooking the narthex. In the corners of the narthex (south-west and north-west), the gallery is supported on wooden columns analogous to those described above. The chapel and the gallery are covered with a low tented roof supported on evenly spaced posts which are braced at the top. The posts are tied into the projecting ends of the rafters of the narthex and the roof purlins. In combination with the posts, the post braces, carved into segmental arches, create the impression of an arcade. The lower part of the gallery is completed with a high railing clad with shingles. The gallery is accessed by a single flight of wooden stairs; the entrance to the chapel is in the west wall of the gallery. A pronounced moulded cornice features at the tops of the walls of the nave. The roof over the nave and the narthex is a tented dome with an octagonal drum, resulting from the fusion of two forms: a tented roof and an octagonal drum. A pitched roof covers the vestibule. The nave, the sanctuary and the narthex each have a spherical octagonal dome (each of a different size) set on octagonal drums, surmounted by lanterns. The largest dome covers the nave, the second, much lower dome, is that above the chapel in the narthex, the smallest and most slender dome covering the sanctuary. The base of each dome is circumscribed by narrow shingled eaves, resting on the moulded cornice of the drums.

Interior. There are two entrances to the tserkva: one in the south wall of the nave and the other in the west wall of the vestibule. The doorways in the south wall of the nave (original), the west wall of the narthex and the upper chapel (reconstructed) have ogee lintels. The window openings are varied. Those in the nave and the former upper chapel above the narthex are rectangular with ogee arches; those of the drum above the nave, the sanctuary and the chapel above the narthex take the form of oculi; the remaining windows are rectangular and of various sizes. Inside, above the nave and the sanctuary, there are spherical domes set on tall octagonal drums (with pendentives in the nave), the narthex has a beam ceiling, whilst the chapel and narthex are each roofed with a spherical octagonal dome on a low drum with pendentives. The opening between the narthex and the nave is rectangular and open along the entire width and height of the narthex. Above the narthex, the upper chapel (currently a choir loft) looks out onto the nave; it is fitted with an openwork wooden railing and features three structural beams at the top. Between the nave and the sanctuary, there is an iconostasis partition. To the south and north of the sanctuary, there are shallow, rectangular pastophoria. The narthex is divided into two storeys, the narthex proper occupying the lower storey, the upper storey (formerly a chapel) now serving as a choir loft. Inside the vestibule, two wooden, baluster-shaped, braced columns have been reconstructed on either side of the entrance to the narthex.

Décor and furnishings. The unique character of the tserkva in Chotyniec is due to the surviving wall painting on its south wall. This polychrome painting dates from 1735. The medium is tempera on canvas. The canvas was glued to the wall timbers. The painting features an elaborate and complex scene of the Last Judgement, which covers almost the entire wall. It provides a valuable example of monumental wall paintings of a kind which rarely survive in wooden tserkvas. Its characteristic feature is the fact that the painting is entirely devoted to a single event and that it is not subordinated to the architecture of the church. There are also historic paintings of the Evangelists on the pendentives supporting the dome above the nave: St Mark at the south and St Luke at the north side of the sanctuary, and St Mathew at the south and St John at the north side of the narthex. The most important elements of the tserkva's interior design are located in the nave. Its iconostasis is one of the few 17th–18th century examples surviving in situ within the territory of the Przemyśl Eparchy. It was created in the 17th century and contains heterogeneous 17th- and 18th-century icons. In 1753, the iconostasis was renovated, as a result of which the Deacon's Door and the jambs of both the Deacon's and the Holy were covered with figural polychrome decoration. The iconostasis – very ornamental and architecturally rich – has five tiers and an accentuated central axis. The Sovereign tier features icons of the Virgin Hodegetria, Christ Pantocrator, St Nicholas and the Birth of the Virgin Mary. In the centre, there is an openwork Holy Door, carved in wood with a relief of the Tree of Jesse. The Holy Door is flanked by Deacon's Doors adorned with polychrome decoration. The Festival tier is intersected by an arcade over the Holy Door, above which there are icons of the Last Supper, the Holy Mandylion and the Deisis row. The Last Supper divides the icons of the Festival tier. The Mandylion icon is positioned in the Great Deisis tier and forms the base of the central representation in this part of the iconostasis. Above it is an icon of the Panagia (the Virgin of the Incarnation), flanked by depictions of the prophets in tondos. Above this is a scene of the Crucifixion. The north wall of the nave is decorated with two icons and a small altar. The icons are of the Hodegetria (17th century, renovated in 1691) and the Birth of Virgin Mary, which, together with the other icon of the Birth of Virgin Mary in the Sovereign row of the iconostasis, are the oldest elements of the tserkva's interior. The small altar in the north wall of the nave comes from a later period. It has a simplified architectural structure, without a mensa. Framed by two columns, this altar features an image of the Annunciation, probably dating from the first quarter of the 20th century. Apart from the furnishings of the nave, the 18th-century architectural Baroque altar table positioned centrally in the sanctuary is also noteworthy. The altarpiece takes the form of an aedicula positioned on a high pedestal with pairs of columns and pilasters supporting the entablature. The altar contains a figure of the Virgin Mary (18th century). The sides of the altarpiece are decorated with openwork ornament. The top of the altarpiece, bounded on either side by volutes, features a painting of the Birth of Virgin Mary held by a pair of angels. Some of this tserkva's former furnishings can now be found in the Orthodox Art Section of Łańcut Castle Museum and in Lvov.

Surroundings. To the north-west of the tserkva, there is a wooden belfry which was moved from the town of Torka and reassembled on the site of the earlier bell tower at Chotyniec. Its oak sill beam was set atop concrete strip footing with a stone plinth wall. The belfry is two-storied. It is square in plan and was built using coniferous wood to create a timber-framed post and beam structure. The load-bearing corner posts are angled inwards and reinforced with diagonal cross bracing. The second storey consists of a clearly defined bell chamber with an open gallery. The chamber is of post and beam construction with St Andrew's Cross bracing and closely spaced posts reinforced with Y bracing at the top and X bracing at the base. The walls of the lower part of the chamber are clad with board-and-batten, the ends of the boards having been shaped into a decorative scalloped edge. The upper part of the chamber features an open gallery with four openings separated by five structural posts on each side. The walls of the belfry, which taper towards the top, are shingled. Three walls of the lower section of this building are circumscribed by a wide skirt roof, which terminates at the entrance to the belfry. The entrance is shielded by a pitched roof covered with shingles. The roof of the belfry takes the form of a shingled tented dome surmounted by a small cross set on a spherical base.

Drohobych

Tserkva of St George

Original use: ecclesiastical
Present use: museum

Structure and layout. This tserkva is a wooden, tripartite, log-built structure with three roofs. It stands on a stone-built plinth wall and is aligned east–west. The square nave (7.50x7.50 m) is adjoined from the east by a faceted sanctuary of rectangular ground plan, with sloping walls and a small rectangular sacristy to the north. To the west of the nave there is a narthex of similar ground plan. Two small faceted cliroses adjoin the southern and northern walls of the nave, in line with the sanctuary's west wall. A skirt roof supported on wooden posts terminating at the western walls of the cliroses, engirdles the church from the north, west and south. The walls of the church are log-built, made of squared, hewn logs of oak and spruce, slightly sloping inwards, secured with pegs. The wall timber courses are connected with ordinary and hidden tenon joints. The sanctuary is circumscribed by a skirt roof supported on the carved and profiled projecting ends of the wall timbers of the cliros and the sanctuary, as well as by cantilevered brackets. There are steep stairs at the northern wall of the narthex, leading to the arcaded gallery of the second tier, which surrounds a rectangular choir loft, located above the narthex and adjoining the walls of the nave. The gallery is a post-built structure. The bracing of the posts creates the arcaded appearance of the gallery, which is covered by a roof abutting the nave. Above the gallery roof pendentives in the narthex give rise to the transition from a square to an octagonal form, slightly tapering and terminating in a log-built octagonal dome. The top of the sanctuary features a similar structure, the only difference being that it rises from a polygonal base. The log-built walls of the nave are able to take on an octagonal form through the use of triangular pendentives. At the point of transition the walls of the nave are fastened by cross tie-beams. Each of the three main sections of the building is roofed by a Baroque dome of complex shape set on a drum and surmounted by a similarly shaped miniature dome with a forged cross finial. The polygonal cliroses are covered by flat, boarded ceilings and provided with polygonal roofs featuring five planes, which are crowned by small baroque domes with forged cross finials set on spheres. The wall timbers below the level of the skirt roof are exposed. At the western end of the church the timbers of the top course of the tserkva's walls have cantilevered, profiled and carved projecting ends, except for those which adjoin the church entrance. The log structures above the skirt roof are covered by rectangular, arrow-shaped shingles up to the level of the moulded board cornices, fixed at the level of gables, making the transition into an octagon above all five rooms of the church. The wall surfaces under each cornice are decorated with dentils and shingled arcatures. The arcaded porch is enclosed by horizontally laid boards, the upper one – by vertically positioned, planed boards. Three wide aisles lead from the churchyard to the porch: one each from the south, west and north. The main entrance to the church is in the slanting north-west wall of the narthex. The main entrance door is wooden with forged hinges, an iron lock. The door is fitted into a substantial old doorframe with the moulded detail. A carved inscription pertaining to the repair of the church in 1825 survives on the lintel. Another entrance to the church is found in the nave (south end). The door of the southern entrance is wooden, with iron fittings and forged hinges. Two pairs of large arched windows are fitted in the southern and northern walls of the nave. A further four round windows are located higher up, in the walls of the octagonal drum. Similarly placed windows also feature in the walls of the narthex. Four windows are fitted in the walls of the sanctuary: two each at different levels in the southern and northern walls. Each cliros has three windows. All of the enumerated windows have arched tops and a small drip cap. The windows have fixed single glazing. Inside, the tserkva's floorboards are of planed oak. The ladder leading to the choir loft is fixed to the southern wall of the nave. The gallery above the narthex can be reached from the choir loft. The chapel also has a separate entrance from the gallery of the second tier, (in its west wall). The door of this entrance is wooden, with forged hinges and a forged iron handle. The door has a substantial, door frame with a smooth face. The area around the perimeter of the tserkva, within the limits of the porch, as well as around the sacristy and the cliroses, has been paved with irregular sandstone slabs. A rectangular slab-step is fixed in front of the main entrance.

Body of the tserkva. All three main structures, as well as the cliros and the porch are encircled by a wide skirt roof. The dominant features of this building are the roof above the nave and the two lower roofs above the sanctuary and the narthex. The three main log structures are crowned by Baroque domes. Similar, but smaller, domes rise above each cliros. As a whole, the composition of the southern and northern façades is rendered asymmetrical by the porch around the narthex and the gallery above it. The arcaded character of the walls enclosing the porch and the gallery adds to this perception of the western part of the building. The characteristic appearance of this monumental, ornate local church is achieved through the use of various types of wall shingles arranged in complex patterns, including moulded wooden cornices featuring dentils and arcatures, and through the use of Baroque domes.

Interior. The tripartite structure of the church is reflected in its interior. The low, flat-ceilinged narthex is open to the nave and lit by a wide trapezoidal aperture, which is formed by console profiled steps and by the projecting ends of the timbers of the transverse wall. The crossbar of the aperture is supported at its edges by added round columns. Wooden vaulting, extending under the roofing of the narthex and choir lofts, is fitted above the aperture, on both sides of the transverse wall. The high space of the gallery, where the Chapel of The Presentation of the Blessed Virgin Mary is located, is introduced at the level of the choir lofts. Arched aisles, leading to the choir loft, the space of which is illuminated by three small windows, are constructed at the southern and northern walls of the nave. The

wooden floor of the sanctuary is a little higher than the floor of the nave. The altar is separated from the nave by the sanctuary wall, its base visible through the openings of the iconostasis. The three main log-built structures of this tserkva are open up to their respective roofs, illuminated by two rows of windows and topped with log-built octagonal domes.

Décor and furnishings. The walls of the nave, narthex and upper gallery are adorned with wall paintings dating from the 17th to early 18th century. The surface of the dome above the nave is also embellished with paintings divided into three sections depicting heaven, the seraphim and Christ crucified alongside two thieves, which form a compositional whole. The eight faces of the drum (from the eastern wall clockwise) are adorned with compositions depicting scenes from the following biblical chapters: Revelation 7, Revelation 19, John 1, The Second Book of Kingdoms 13, Genesis 3, Daniel 5, The Book of Tobit 7, and Revelation 12. The four Evangelists (St John, St Luke, St Mark and St Matthew) are painted on the triangular pendentives below the domes.

There are several compositions on the walls of the nave. The eastern wall features the martyrdom and deaths of the Twelve Apostles, depicted on an arch above the iconostasis. On the southern wall there is a composition of The Last Judgement (in five tiers), and in the space between windows – the akathist to Jesus Christ (13 images). The northern wall bears a depiction of the Passion of Our Lord Jesus Christ (19 scenes) and the akathist to the Blessed Virgin Mary. The arch above the choir loft is painted with murals on the theme of the Tree of Jesse, with images of 12 generations of descendants, and a donor's inscription at the bottom on the choir loft: "This choir loft was painted in the Blessed year of 1691 in the month of April with brotherly exertion at the expense of Hryhorii Prokurka". The cross tie beams of the nave are covered with plant motifs and bear an inscription in red paint: "This Church was built in the Blessed year of 1678 in the month of September on the 21st day". The walls of the narthex are covered with separate thematic compositions. A bust of the Protection of Our Most Holy Lady, with six thematic compositions of the miracles of the Archangel Michael, is depicted on the arch of the eastern wall. The southern wall combines a large composition of John the Forerunner with the hagiography of St Mary of Egypt – it comprises a large central image of John the Forerunner in plant ornamentation with nine scenes from the life of Mary of Egypt around him.

A votive image of churchwardens and Christ features in a mural painting on the south-west face of the narthex. A composition of Adam and Eve is located on the western face of the narthex, whilst the northern wall of the narthex and the north-western face above the door is adorned with a large composition of the hagiography of St Onuphrius, consisting of a large central image of St Onuphrius in plant ornamentation and three large hagiographic scenes. Murals of a small church of the Presentation of the Blessed Virgin Mary were painted on the upper gallery in 1714 – according to the inscription on the wall above the iconostasis: "Painted with the exertion of Kostantyn Duchak in the year of 1714". One more inscription, which was probably concerned with the completion of the tserkva's wall paintings is found to the left of the iconostasis: "This Church was painted at the time of the Reverend Father Stef Kobryn, and with a presbyter of the Church of the Great Martyr for Christianity St George, in the year of 1711".

One tier of a fretted iconostasis features on the eastern wall of the chapel in the gallery and is elongated by a mural painting on the eastern, northern and southern walls and on the faces of the drum supporting the dome above the narthex. The central part of the Festival tier is located on the eastern wall and features the Annunciation, the Christ's Entry into Jerusalem, the Last Supper, the Descent into Hell and the Ascension; the rest of the Feasts are located on the northern and southern walls. The central part of the Twelve Apostles tier includes icons of the Deisis, the Mother of God and John the Baptist on the eastern wall, and the rest – on the faces of the drum and on the northern and southern walls. The Prophets tier is located above the Twelve Apostles tier. The iconostasis is finished with an image of Bystanders at the Crucifixion on the eastern wall. The Mother of God, surrounded by seraphim, is depicted in the dome of the narthex. Images of Christ Expelling Moneylenders from the Temple, Calming the Storm, Calling of the Apostles, the Parable of the Wicked Husbandmen, St Philip Baptizing Pagans, the Parable of the Rich Man and Lazarus, St Stephan Stoned to Death are all depicted on facets of the octagonal drum below the dome; the Escape to Egypt and the Slaughter of the Innocents appear on the western facets of the octagonal drum above the pendentives, with allegories of the seasons – Summer and Spring – painted on the western pendentives. A large composition depicting Mount Sinai and the Holy Land fills the western wall above the door.

The following scene is depicted on the southern wall to the right of the iconostasis: a town couple and their two daughters – probably, the Duchaks family (churchwardens). A kneeling Father Stefan Kobryn is depicted to the left on the northern wall. The rest of the walls of the narthex are decorated with ornamental compositions.

The tserkva's main iconostasis is a wooden Baroque fretwork structure, gilded and silvered, and is located traditionally between the sanctuary and the nave. The son of a priest and icon-painter Stefan Medytskyi painted the icons for the iconostasis in 1659–1669. It is a horizontal structure of four tiers and features a predella. The structure itself is purely Renaissance and the carved detail shows the influence of Mannerism.

The Sovereign tier is arranged in keeping with the traditional iconographic programme: an icon of the Mother of God is positioned to the left of the Holy Door, Christ Pantocrator – to the right, the Old Testament Trinity – to the left of the northern Deacon's Door, and the patronal icon of St George (renovated at the expense of Stefan Ivanenko and Mykhailo Yaremko) – to the right of the southern Deacon's Door. The Holy Door consists of a fretwork grapevine with six border scenes: the Annunciation and the Evangelists. The Archangel Gabriel is depicted on the northern Deacon's Door, the Archangel Michael – on the southern one. The Twelve Apostles

tier consists of twelve elongated icons of the Apostles with an icon of the Deisis in the middle. The iconostasis is finished unconventionally – with a large icon of the Bystanders at the Crucifixion in a rich fretwork frame and images of angels with the instruments of the Passion. The forth traditional tier with six icons of the Old Testament prophets in carved cartouches, depicted in pairs, was placed between the Great Feasts and the Twelve Apostles tiers at the beginning of 1980. A number of scenes are depicted under the Sovereign tier on four predellas: The Execution of St George below an image of St George, St Paul Saving People from Drowning in the Sea beneath an icon of Chist Pantocrator, the Akathist to the Blessed Virgin Mary below a representation of the Blessed Virgin Mary, as well as Lot and His Family's Survival from the Destruction of Sodom and Gomorrah under a depiction of the Old Testament Trinity. In the Akathist to the Blessed Virgin Mary painted on the predella, the fragment of prayer is followed by the inscription "In the Blessed year of AXHF in the month of April on the day of КБ. Stefan the painter". The Great Feasts tier consists of twelve almost square icons with one larger icon of the Last Supper in the middle (the icon on the right side is lost). One tier of the iconostasis in the Chapel of Presentation of the Blessed Virgin Mary, which is located in the gallery above the narthex also survives. This iconostasis dates back to the 17th century and it was apparently relocated here from another church. The Holy Door takes the form of four tiles with a trefoil top and archaic decoration; border scenes have six traditional images: the Four Evangelists and the Annunciation to the Blessed Virgin Mary. Icons of the Mother of God and Christ the Almighty from the Sovereign tier are depicted unconventionally – seated on thrones. An icon of the Presentation of Our Lord Jesus Christ is placed to the right behind the southern Deacon's Door, with an icon of the Annunciation to the left. Christ in the House of Martha and Mary, the Visitation, Christ the Good Shepherd and the Annunciation to Joachim and Anna are depicted on predellas. The southern Deacon's Door features an image of Melchizedek and the northern one an image of Aaron. All of the Church Fathers and protodeacons are depicted on the door frames of all the doors. The icons of this iconostasis were renovated in 1822 and 1902 (the Feasts and Apostles) and repainted in 1959. P. Petrushak restored part of the Great Feasts tier in 1982–1983; since 1990 the iconostasis has been under restoration by L. Skop.

A small fretwork altar (the former sanctuary altar) of Baroque style is located in the northern choir loft, together with an icon of the Lamentation of Christ set against the background of a fretwork grapevine – the work of the priest Vasyl Hlibkevych, 1780. A Baroque altar with an icon of St Dmytro, the scene of the Lamentation of Christ (at the bottom) and two Saints on the sides has been hung in the southern choir loft. A Baroque processional icon of St George Slaying the Dragon, dating from 1750, a tetrapod of 1834 with three thematic paintings, including the Coronation of the Blessed Virgin Mary are located in the nave. The sanctuary altar bears an image of the Presentation of the Blessed Virgin Mary, executed in 1882. Icons and fragments of 16th- to early 20th-century iconostases from neighbouring villages are housed in the narthex and sanctuary.

Surroundings. The grounds of this monument are enclosed from all four sides by a traditional wooden fence, comprising fence posts made from planed, squared logs to which horizontally, planed boards are fixed. The fence is covered with a shingled gable roof. The fence features wide wooden gates and small gates in its north and south sections. A path paved with rectangular sandstone slabs leads from the southern entrance to the tserkvs. Old trees grow along the fence. The belfry is located in the north-west corner of the churchyard. It is square in plan, stands on a stone plinth wall and comprises three tiers, topped by one dome. The entrance to the belfry is in its south wall. This building is 27 m tall (up to its cross finial). The sill, posts and beams of its timber framework are made from squared oak beams, connected using pegs, hidden tenon and dovetail joints. The first and the second tiers are faced with board-and-batten cladding up to the machicolated structure. The tower's skirt roof is supported on cantilevered brackets, fixed at the corners and alongside the central posts of the framework. The floor of the second tier is provided by planed boards set on squared beams. The third tier, supported on squared beams, projects beyond the line of the belfry's base, and forms a machicolated open arcade. The walls of the third tier are board-and-batten clad. Above this tier is an octagonal structure topped by open arcade with sound holes and an octagonal Baroque dome with a blind lantern capped by a miniature dome with a forged cross finial. The domes, skirt roof and walls of the belfry's octagonal section are clad with shingles. Wooden fixtures beneath three bells survive on the third tier.

Kwiatoń

Tserkva of St Paraskeva

Original use: ecclesiastical
Present use: ecclesiastical

Structure and layout. This Greek Catholic auxiliary church dating from the 17th century, (currently a Roman Catholic church), is a tripartite, log-built, shingled structure aligned on an east–west axis. It is one of the best preserved Western Lemko churches and is considered to be one of the most beautiful tserkvas in Poland. Built on a stone plinth wall it has a tripartite, rectangular ground plan. Each of the three parts is roughly square in plan. The sanctuary is narrower than the nave, and to the north it is extended by a narrow, rectangular sacristy of the same length. Under the tower, apart from a small narthex, there is a small rectangular vestibule. The arcades encircling the narthex are separated from the vestibule by plank-built walls to the north and south. The walls, with the exception of the tower above the narthex and the arcades, which are of post and beam construction, are log-built. All of the exterior walls and roofs are shingled. Only the roof of the sacristy features a significant overhang. Some of the roofs have sheet metal cladding laid on top of their shingles (the sacristy,

the entire upper tier of the roof above the sanctuary, the lower tier of the north side of the roof and a part of the band above it, as well as the north and south side of the roof above the narthex and onion domes at the top). Inside, the floors are white; the sanctuary and nave feature log-built domes, the narthex and vestibule having boarded ceilings, with simple coving in the vestibule. The walls, domes and ceilings are painted with soft distemper applied on canvas. The windows are of the single-glazed, fixed variety with bars. The vestibule is entered through a glazed timber door, whilst the entrance to the narthex features a planked, double door with forged, fittings (including a forged lock).

Body of the tserkva. The body of this building consists of three separate structures, each of a different height and with a separate roof. The sanctuary is the smallest of the three, the nave is the widest. The tower is slender and features an arcaded porch and an upper chamber. Hipped roofs cover the nave and the tower, pitched roofs covering the sanctuary and the narthex. The roofs over the nave is three tiered and that over the sanctuary is two-tiered. The walls between the respective tiers are each decorated with an arcaded frieze. The tower, the nave and the sanctuary are each surmounted by a slender cupola with a blind lantern supporting a miniature onion dome topped by a cross finial set on a crescent. The sacristy has a lean-to roof which is an extension of the sanctuary roof. The arcaded porch is covered with a lean-to roof featuring a small front panel above the entrance. The eaves have moulded soffits. The windows are rectangular and their lintels feature drip mouldings. The chamber in the tower is board-and-batten clad with, the lower ends of the boards fashioned into a scalloped edge; skylights feature in the upper part of the chamber.

Interior. The sanctuary is raised by one step. The walls of the nave, sanctuary and narthex are covered with painted architectural details (the nave is divided into bays by painted pilasters, cornices and friezes). Polychrome decoration adorns the cupolas, the nave featuring a scene of the Transfiguration with images of the four Evangelists in the frieze below. Around the narthex and at the western end of the nave projecting timbers support a choir loft with a straight ledge and a solid parapet decorated with imitation balusters made from boards. Beams connect the two sections of the choir loft overhanging the nave; the base of the parapet is edged by a decoratively cut board. The head of the door frame in the narthex is also decoratively cut. An inscription in the nave, above the choir loft, refers to the year in which the tserkva was built (in 1811?) and records that it was renovated in 1904. The ornamental frames of the sanctuary windows are a distinctive feature of the tserkva in Kwiatoń, marking it out from other similar churches.

Décor and furnishings. The tserkva's late Baroque 18th- and 19th-century furnishings have survived to this day. Wall and ceiling paintings date from the 18th century (the cupola over the nave depicts angels below a scene of the Transfiguration). Some of the paintings are from 1811 (e.g. those imitating marble columns and cornices). The ceiling in the narthex features a painting of the Protection of the Mother of God. The interior design combines elements of Eastern and Western rites. The sanctuary and the nave are separated by an iconostasis, but there are also side altars by the side walls. The iconostasis separating the sanctuary from the nave was painted by Michal Bogdański in 1904. The central altar dates from the 19th century. Two side altars were added in the nave; they include icons of the Virgin and Child, and the Descent from the Cross. The western end of the nave and the narthex walls are lined by a choir loft with an unusual openwork carved parapet. There are several processional flags in the choir loft (other flags as well as a 19th century painted processional cross are kept in the narthex). The sacristy houses a plastanitsa – a cloth with an image of the dead Christ.

Surroundings of the tserkva. An 18th-century gate stands in line with the tserkva's tower, to its south-west. The gate provides a passage through a later concrete perimeter wall. The gate is a post-built structure with exterior board-and-batten cladding. It has an open roof truss supported on a king post and covered with shingles. Inside, the floor consists of two 2 flat stones. The gate is roughly square in plan, with a passage in its north–south axis occupying the entire width of its walls. The walls taper slightly towards the top of the structure. Curved diagonal bracing is fitted in the upper corners of the entrances, concealed from the outside by a decoratively cut board serving as a header. The tented octagonal roof is lightly bell-shaped and is crowned by a miniature onion dome, but there is no cross finial.

Matkiv

Tserkva of the Synaxis of the Blessed Virgin Mary

Original use: ecclesiastical
Present use: ecclesiastical

Structure and layout. This is a tripartite wooden tserkva, its three log-built structures set on a stone plinth wall, oriented east–west. The nave is square in the plan (7.20x7.20 m) and is adjoined by a rectangular sanctuary (5.40x6.10 m) to the east, and a rectangular narthex (5.30x5.85 m) to the west, which is abutted by an enclosed porch. Rectangular sacristies have been added to the south and north of the sanctuary. The walls of the tserkva narrow slightly towards the top and are built of hewn, squared logs, secured with pegs; the wall timber courses are connected using joints with a hidden tenon. The church is encircled by a skirt roof supported on the carved projecting ends of the wall timbers. The walls above the skirt roof are also log-built. The ground plan remains unchanged up to the top of the choir lofts, located in the narthex. At this level in the narthex and sanctuary the rectangular plan makes the transition to a square one by means of a cross beam fixed between the longer walls. The middle part of the church and the lower log-built structures are joined by a shared cornice and skirt roof. The walls of the nave, narthex and sanctuary, above the

level of the choir lofts make the transition from rectangular to octagonal forms, and are each covered with a log-built octagonal dome, set on top of the first roof. The walls of the nave at the level of the roof's first tier are fastened by cross tie beams. The octagonal roofs of all three main parts of the tserkva are covered with onion domes crowned with blind lanterns surmounted by miniature domes. All structural components, apart from the foundations, are made of coniferous timber. The tserkva's walls are clad with board-and-batten. The roofs, skirt roof and domes are covered with galvanized sheet metal. The main entrance to the church is at its western end, through the enclosed porch to the narthex. The original church door (including the door frame, forged hinges and door lock) survive in the western wall of the narthex. Solar symbols and an inscription referring to the completion of the tserkva's construction in 1838, are carved on the lintel. Another entrance to the church, which is now sealed, features in the southern wall of the nave. Paired high windows, with onion-shaped tops, located in the middle part of the southern and northern walls of all three of its sections, are a characteristic feature of this building. A similarly positioned, though single, window is also located in the western wall of the narthex. The eastern wall of the sanctuary is fitted with a small square window. All of the above-mentioned windows have fixed single-glazing. Richly decorated, double-barred, forged crosses set on spheres serve as finials on each of the tserkva's three domes. High concrete stairs stand in front of the main and southern entrances to the church.

Body of the tserkva. The tripartite structure of this tserkva is accentuated by its exterior shape. The first storeys of all three parts of the church are connected by a skirt roof. The next storey features three individual hipped roofs. Thereafter, the nave is covered by a five-tiered octagonal roof, whilst the roofs of the narthex and sanctuary are lower, four-tiered structures. The proportion of all three roofs is maintained by means of their transition from square to octagonal forms. In addition to this, in order to preserve the proportional ratio of weight of the lower, middle and upper portions of the building, its lofty tops are divided into sections by a series of horizontal tiers of roofing and are topped by onion domes. These are the elements of the tserkva's body that create its unique silhouette, which fitting excellently into the surrounding mountainous landscape. Additional noteworthy aspects include the board-and-batten cladding of the walls and the carved projecting wall timbers which cause a distorted perception of the characteristic image of the Ukrainian Boyko style church.

Interior. The tripartite character of the church is clearly visible in its interior. The narthex is open to the nave across its entire width. It is separated from the nave by the carved projecting ends of the wall timbers at the base of the choir lofts, and by an onion-shaped arch at the point where the interiors make their transition from a square into an octagonal form. The choir lofts, occupying the wide gallery lining the perimeter of the narthex overlap onto the western wall of the nave and afford the narthex interior its characteristic appearance. The entrance to the choir lofts is located in the northern wall of the narthex. They are enclosed by planed boards featuring decorative cut-out detail. The sanctuary is separated from the nave by an iconostasis wall featuring a wide opening with an arch above it. The composition of the iconostasis as a whole, and the shapes of its separate icons are adapted to fit the structural and architectural details of the wall. Originally, the interior space of the nave, narthex and sanctuary was open up to the roof, narrowing in stages with each successively smaller tier. After repairs carried out in the 1930s all three parts of the tserkva were covered by wooden octagonal domes, which greatly distorted the perception of the interior décor. The decision to install this roofing was probably taken in connection with procedures undertaken on the upper parts of the structure. The floor of the church comprises planed boards of coniferous species. Ornamental oil paintings with several scenes of the 1940s cover the tserkva's walls.

Décor and furnishings. The iconostasis occupies its traditional location and is of classical form, comprising four tiers – three tiers of the central part are positioned above the arch. The Sovereign tier consists of traditional central icons of the Blessed Virgin Mary and Christ Pantocrator, to the left of the northern Deacon's Door – St Nicholas, and to the right of the southern Deacon's Door in the place of the Feast day icon – an icon of the Magi Visiting the Christ Child. The Holy Door bears an image of Jesse, lying on his right side, and 35 individual scenes depicting descendants on the branches of the tree. The Deacon's Doors are carved in the form of lattices and hung with icons of St Stephen (north door) and St Lawrence (south door). Icons of the Sacrifice of Abraham, the Flight into Egypt, Christ the Good Shepherd and Healing the Sick are depicted on the predella. The Great Feasts tier consists of twelve small icons with the Last Supper in the middle. The Twelve Apostles tier features arch-topped elongated icons of the Twelve Apostles with a central icon of Christ Enthroned. The Old Testament Prophets tier comprises four cartouches each made up of three scenes in circular frames. The iconostasis is crowned with an icon of God the Father and the Holy Spirit, with a representation of the Bystanders at the Crucifixion above it. The altar is a classical two-tiered structure featuring the tserkva's most recent icons: the Sacred Heart of Jesus at the top (the 1st half of the 20th century) and St Dmytro at the bottom (1990s). The main throne is a classical, fretwork piece embellished with an icon of the Last Supper and two archangels to the sides on the antependium. Two classical thrones of 1844, the northern one with icons of the Mother of God and the Annunciation at the top, the southern one with icons of the Baptism of Christ and the New Testament Trinity, stand next to the iconostasis in the nave. One smaller altar with an 18th-century patronal icon of the Flight into Egypt of the Blessed Virgin Mary stands against the northern wall of the nave.

There are two 18th-century altars in the narthex, one set against the northern wall depicting Christ Blessing and

another against the southern wall depicting the Nativity of the Blessed Virgin Mary. The tserkva's collections include The Gospel of Lviv (1670), The Triodion of Lviv (1688), donated to the church by Mykhailo Sozanskyi.

Surroundings. From all four sides the grounds of this monument are enclosed by a metal fence consisting of wire mesh attached to tubular posts. The grounds are entered from the south through a wide metal gate covered by a sheet metal gable roof on metal posts. A figure of the Mother of God set on a concrete plinth stands in front of the western entrance to the church. Old trees grow along the perimeter fence of the tserkva's grounds. The belfry is located in the south-western corner of the churchyard. Raised on a stone plinth wall, it is square in plan, with two tiers, one roof and an entrance in its east side. The walls of the lower, rectangular log-built tier (elongated to the east) are board-and-batten clad and covered with a skirt roof supported on the projecting ends of the wall timbers, which becomes a gable roof over the elongated part of the tier. The upper tier of the belfry is post-built, clad with board-and-batten and surmounted by an open arcade. This building's hipped roof is topped by a blind lantern and a cross. The roof and skirt roof are covered with galvanized sheet metal.

Nyzhniy Verbizh

Tserkva of the Nativity of the Theotokos

Original use: ecclesiastical
Present use: ecclesiastical

Structure and layout. This wooden tserkva, consisting of five log-built structures, with five roofs, has a cruciform ground plan (modelled on a Greek cross with arms of equal length) and was originally set on stone corner posts, but now stands on a brick-built plinth wall, with the sanctuary at the east end. The square central space of the church (6.16x6.16 m) is adjoined on its four sides by a sanctuary, narthex, southern arm and a slightly shorter northern arm, all of which are square in plan with truncated corners. To the south there is a rectangular porch (3.20x4.78 m) added in the corner between the narthex and the southern part of the church; a rectangular sacristy (3.40x4.89 m) features on the north side in the corner between the sanctuary and the northern part of the church. The walls of all of the five main structures are made of horizontally stacked squared fir logs, inclined slightly toward the inside, set on an oak sill beam. The first three timber courses are secured with wooden pegs and all are jointed with hidden tenons. The church is encircled by a skirt roof resting on the carved projecting ends of the wall timbers. Originally, these log-built walls were left plain below the level of the skirt roof, but were subsequently painted brown in 2007, whilst the ends of the wall timbers were coated with white oil paint. At the point where it adjoins the enclosed porch and the sacristy the skirt roof becomes a pitched roof spanning the narthex and the sides of the church. Above the skirt roof all five parts of the tserkva retain their plan and structure up to the first recess inside the church and the common cornice engirdling the church around its outer perimeter. Following this recess the log-built structure of the narthex and sides makes the transition from a pentagonal to an octagonal form with strongly inclined walls. The square central part and pentagonal sanctuary rise above the recesses of the narthex and the sides, and by means of their own inwardly inclined log-built walls and triangular pendentives make the transition to an octagonal dome similar to those of the side parts of the church. The transition of the lower parts of the log-built structures to the octagonal roofs is of special interest. Unlike the traditional construction method for wooden churches (in which the walls are tied at the level of the recesses with cross beams) to support the walls below the roofs elongated cross braces are used (sides and the narthex), as well as a system of console corbels (supports), beams and short joists, on which the dome walls of the central nave rest. The five rooms of the church are crowned by octagonal tent domes with blind lanterns surmounted by miniature domes with cross finials set on spheres. The components parts of the building, except for the plinth wall, are made of wood. Unfortunately, those parts of the monument above the skirt roof are clad with sheet metal, adorned with embossed and chased decoration. The walls of the enclosed porch are post-built and clad with board-and-batten. The southern wall is glazed to its mid-height. The main entrance was originally located in the southern part at the narthex and led through an open gallery. The old wooden portal with a carved inscription on the door head is now covered with plastic. An additional entrance leads to the nave through the southern part of the church; its original door and doorposts survive. Rectangular windows are pierced through each of the two sloping walls of the middle part of the side spaces of the church above the skirt roof, and also in the sloping walls above the nave. Smaller square windows are positioned in three walls of the narthex's octagonal drum, in the sanctuary, and in the side parts of the church. All of the aforementioned windows are glazed with single fixed panes. The nature of the plinth wall is not clear because of the high level of the concrete tile paving around the church.

Body of the tserkva. The tserkva's ground plan is reflected in its exterior appearance. It consists of four rooms in cruciform layout: the narthex, the sanctuary, and the side parts of the church, which adjoin the central space of the nave, all of approximately the same width. The wide planes of the skirt roof and the string course crowning the central part of the main church building are located respectively at the same level around the perimeter of the monument. The silhouette of the church is, on the whole, pyramid-like. Each of the four side rooms of the structure is surmounted by an octagonal drum and a steep tent-like dome with a blind lantern and a cross finial. The central part of the church has a similar roof set on somewhat higher walls. The rectilinear flat planes of the tented roofs and small domes at the projection over the cornices are gabled and rounded, which emphasises the slenderness

of the pyramidal tops. Each of the five small domes of the church is topped with a richly decorated cross of galvanized metal. Unfortunately, the original exterior of the wooden church with its natural wall timbers at ground-floor level and shingles covering of its upper parts was damaged by the application of sheet metal cladding to its middle and upper sections. This resulted in the loss of the tserkva's original appearance, and probable ruination of its wooden walls.

Interior. The cruciform layout and log-built structure consisting of five component parts can be easily made out in the building's interior. The side rooms are open to the higher central space all along the nave and covered over with a bow-like arch, formed by the truncated edges of the longitudinal walls. The imposts of the arches rest on the rounded rim-consoles of the wall timbers. The passage off the narthex is rectangular, slightly narrowing due to the projection of the timbers of the transverse walls of the northern and southern parts. The sanctuary is separated from the nave by a high iconostasis with two side Deacon's Doors and a central Holy Door, which is set up to the timber transverse wall of the central space, the base of which is situated over the upper level of the iconostasis openings. The characteristic feature of the church interior is that it is fully open up to the apex of each of the five rooms. The space of the nave, the narthex, the sanctuary and the southern and northern parts tapers towards the top due to the transition from the respectively four-sided and five-sided lower parts of the church to the octagonal drums and domes, achieved by means of slanted walls and corner pendentives. The elements of the aforesaid transition – carved corbels, beams and joists made of dressed and profiled natural beams, harmoniously blend into the interior, not breaking the unity of the church spaces. The only exception are the 20th-century cross braces added in the corners of the narthex, the southern and the northern parts, and also posts and diagonal supports at the southern, northern and western walls of the sanctuary. The space of the central nave is visually partitioned by cross-tied beams, situated at the level of the tops of the walls of the octagonal drum. Each of the four lateral parts of the church is illuminated by two windows situated in the sloping walls of the middle part of the church and the small windows in the walls of the octagonal drums. The nave space is illuminated by four windows in the sloping walls of the central octagonal drum. The flat boards covering the octagonal drums are partitioned by cross-tied beams. The upper part of the central nave, covered over by a closed octagonal tent, is illuminated by four small windows, situated in the slanting facets of the octagonal drum. At the southern wall of the narthex near the church entrance there is a steep staircase leading to the wide new choir loft located on its western wall. The flooring of all parts of the tserkva is made of dressed conifer boards and covered with carpets. The walls of the lower and the middle part of the church, the domes and the tent-like tops are made of dressed beams.

The church walls are covered with decorative oil paintings including several narrative scenes executed on canvas in the 1980s.

Décor and furnishings. The iconostasis is four-tiered, carved and gilded, of unconventional composition and iconographic programme, with the three upper rows raised over the arch opening, combining elements of the Baroque and Classicism. The Sovereign tier has only two icons: those of Christ and the Virgin Mary. The Holy Door has splendid carvings of grape-vines and grape clusters with framed representations of the four Evangelists. The Deacon's Doors are carved with two icons in the upper part: the northern Door features icons of St Michael the Archangel and Moses Receiving the Tablets of the Law, whilst the southern Door is adorned with icons of the Archangel Gabriel and The Sacrifice of Abraham. Two predellas are situated below icons of the Feast day. The arch opening is filled with carved decorative plant motifs, with two scenes in circular frames in the corners – on the left, the Head of St John the Baptist and on the right – the Holy Face.

The Great Feasts tier consists of twelve small rectangular icons with an icon of the Last Supper in the middle.

The Apostle tier consists of six icons with arched tops, featuring two apostles on each and the central icon of Christ Enthroned.

The Prophet tier of the iconostasis is placed in the plane in the form of a Baroque broken fronton; on the edges of the eight border scenes are depictions of the eight Old Testament Prophets, with God the Father in the middle. A Crucifix flanked by two seraphim crowns the iconostasis.

The altar of the Virgin Mary is of the Baroque and Classical style, composed of an icon depicting the Virgin Mary and Child in a painted and gilded chasuble with two carved figures of the protodeacons Stephen and Lawrence on either side, and a large circular icon of the Nativity of Christ and carved angels on each side. In the southern lateral part at the eastern wall there is a large altar of the Nativity of the Theotokos with Baroque and Classical features, and an icon of Christ and the Samarian woman on the predella. On either side of the altar there are figures of the Archangels Michael and Gabriel.

In the northern side part of the eastern wall there is a large altar of St Nicholas which has Baroque and Classical features, and on the either side of which there are scenes from the lives of the Saints depicted in twelve frames; it also includes two carved figures of the Fathers of the Church.

In the northern part there is a small altar with an 18th century icon of the Mother of God. Above it there hangs an icon of the Protection of the Mother of God, painted in 1887.

On the southern wall, an icon of SS Cyril and Methodius, dating from the second half of the 19th century, hangs over the door.

In the narthex, set against the northern wall there is a small 18th-century altar with icons of the Mother of God, and Christ on the Mount of Olives; at the southern wall of the narthex there is a small 18th century alter with icons of St Paraskeva and the Prayer in the Desert.

There are also numerous framed icons on the church walls, which differ in quality, value and age.

Surroundings. The grounds of this monument are enclosed by a high concrete wall. Wide gates in the north and south sections of the wall are covered with small pitched metal roofs. A concrete staircase with concrete railings dating from 1937 leads up the hill to the northern entrance. Paths paved with small-sized concrete tiles lead away from the two church entrances. In the north-western part of the grounds there is an old cemetery encircled by a wire mesh fence supported on posts. In the cemetery there is a single-storey brick chapel. In the north-western corner of the grounds there is a service house and a belfry. Old trees grow around the perimeter wall. The service house (of rectangular plan) in the north-western corner of the yard has a roof with a generous overhang supported on the decoratively carved projecting ends of the wall timbers and covered with a hipped roof of ceramic tiles. The entrance to the house is in its east wall. The timber walls of this structure are oil-painted similarly to the church walls. The square belfry, set on a stone plinth wall, is two-tiered with one roof and an entrance in its south wall. On the door head there is an inscription referring to the year in which the belfry was built – 1797. The walls of the lower tier are made of timber and covered over with a skirt roof resting on the projecting ends of the wall timbers. The upper tier is post-made with a recess terminating in a sound hole arcade. The belfry has a pyramid roof surmounted by a miniature pyramid and a cross. This roof, as well as the skirt roof and the walls of the second tier, are clad with engraved sheet metal.

Owczary

Tserkva of Our Lady's Protection

Original use: ecclesiastical
Present use: ecclesiastical

Structure and layout. This tserkva is a tripartite log-built structure set on a plinth wall of broken stone, with a brick-built plinth wall supporting the sanctuary. Taken as a whole, the building has a rectangular ground plan. Each component of the tripartite layout is almost square, with the exception of a narrow, rectangular sacristy to the north of the sanctuary and a rectangular vestibule in front of the narthex with two small storage rooms at the sides. The eastern load-bearing posts of the tower are located in the narthex. The walls (with the exception of the tower above the narthex and the vestibule in front, which are of post and beam construction) are log-built. The walls are shingled walls with board-and-batten cladding the lower section of the nave and tower. The roofs and body of the tower are covered with sheet metal, as are the skirt roofs. Inside, the floor consists of hexagonal and square stones. The sanctuary and nave are covered by log-built cupolas, the narthex having a boarded ceiling, boarded walls, painted with distemper applied on strips of canvas. Fenestration is of the single-glazed, fixed variety with bars.

Body of the tserkva. The body of this building consists of three separate structures, each of a different height and with a separate roof. The smallest part is the sanctuary. The nave is wider and the narthex is topped by a slender tower with a vestibule in front and a pseudo-chamber. The whole is covered with a ridge roof with a tower and roofs over the sanctuary and nave built into it – a hipped roof, three-tiered roofs with walls (in the nave, also with a ledge). The tower has a hipped roof with dome-like sides. The sanctuary, the nave and the tower are crowned with onion domes and blind lanterns surmounted by miniature onion domes and cross finials set on a crescent base. The sacristy has a lean-to roof. The nave and the sanctuary have separate, three-tiered hipped roofs which transform into slender, spherical towers with pseudo-lanterns. The tower (its posts are positioned within the narthex) has a board-and-batten clad pseudo- chamber, crowned by a dome. The walls and roofs of the church are shingled, while the pinnacles and the dome on top of the tower are covered with sheet metal. The nave and the tower are topped with two-tiered hipped roofs.

Interior. Only the nave and the west portal (moved to the current narthex, which was built at a later time) remain of the original building. The current sanctuary and the adjacent sacristy were built in place of the former sanctuary in 1701. Another extension was the tower built in 1783 by the carpenters Dmitri Dekovekin and Teodor Rusynek from Biesiadka. They left their signatures on the structural elements of the tower. The tserkva was traditionally divided into three parts: the sanctuary, the nave and the narthex. This division was slightly blurred in 1870, when the narthex was extended to match the width of the nave. However, the body of the tserkva still reflects this tripartite layout.

Décor and furnishings. The entire furnishings date from the 17th–19th centuries. Figural polychrome paintings made in 1938 commemorate the 950th anniversary of the christening of Ruthenia. This event is portrayed on one of the walls, the other walls are decoratively painted. The ceilings of the domes feature the Holy Spirit as a dove and four cherubs, and an illusionistic oculus opened to the sky. The dominant element is the iconostasis, traditionally demarcating the border between the sacred and the profane. Its icons probably come from two different workshops. The Sovereign icons (Transfiguration on Mount Tabor, Virgin Mary and Child, Jesus Teaching and the Protection of the Mother of God), festive icons, medallions at the Holy Door and the paintings on the pedestal were probably created by the artist Jan Medycki in 1712. The other icons were painted in 1756 by an unknown artist. Below the central Deisis icon, there is a rare icon of Christ in the Tomb and two images of Apostles and women walking towards the Tomb. The central altar is in the centre of the sanctuary. By the east wall, there is a small altar with a 17th-century icon of Jesus Teaching, which was probably part of the original iconostasis. The side altar by the north wall of the nave has a 17th-century icon of the Mother of God with the Child Jesus in metal dress. By the south wall, there is a Baroque altar with a large icon of St Nicholas dating from the early 18th century. The west portal

has an ogee lintel with the date of the tserkva's construction carved into it.

Surroundings of the tserkva. The grounds are encircled by a stone wall with a brick gate incorporating a belfry. The belfry/gate (1928) is situated in the western section of the perimeter wall, in line with the tserkva's longer axis. It is made of brick and plastered outside and inside. The roof is covered with sheet metal and features a sheet metal onion dome with a forged cross on top. This is a two-storied building. In the upper storey it features boarded floors and an open rafter roof truss. The ground plan is rectangular with a longitudinal passage along the east–west axis. The passage in the lower storey has a barrel vault and stairs at its west end, and a double-leaf gate made of metal bars with a crucifix on top. The upper storey has four louvred rectangular windows, with arched tops. The wall separating the roofs of the two storeys has small rectangular skylights. The lower storey has a rectangular passageway with stairs the same width as the wall. The walls are set on a tall rusticated plinth. There are no bells in this belfry. Another gate (19th century) in the perimeter wall leads into the grounds from the south, at the level of the nave. This gate is made of broken stone on clay, and is plastered outside and inside. It has a brick vault and a hipped roof with profiled eaves, which is covered with sheet metal and surmounted by a sheet metal onion dome with a forged cross on top. This gate is rectangular in plan with a rectangular passage along its north–south axis. The passageway has a lower and narrower vault than the interior. The external face of the perimeter wall bears traces of doorposts. On the inner face of the east wall there is a reused stone with an engraved Cyrillic inscription.

Powroźnik

Tserkva of St James the Less, the Apostle

Original use: ecclesiastical
Present use: ecclesiastical

Structure and layout. This is a log-built tserkva with a tower (post-built structure) and a tower chamber. It is set on a stone and sand foundation. The posts of the tower are secured on earth-fast stone supports. This tripartite tserkva comprises a sanctuary with a sacristy to the north, a wider nave and a narrower narthex. The western end is occupied by the narthex and its tower. At the sides of the narthex are the load bearing posts of the tower, positioned in two storage rooms. The sanctuary is enclosed by a straight wall and its layout, the same as that of the nave and the narthex, is almost square. The sacristy is enclosed on three sides. The roofs and pinnacles are shingled, as are the walls and the eaves under the windows. The chamber is board-and-batten clad. Squared timber sill beams support the horizontal log-built walls. The walls of the nave, sanctuary and sacristy are covered on the outside, which makes it impossible to describe their exact structure. The sill beams are connected by double scarf joints. The corner joints are visible inside the church. The interior walls have been smoothed with a smoothing plane. Outside the sanctuary there are visible cupping beams with a purlin to the east. The projecting log ends above the sacristy support overlapping purlins strengthened with a peg. The ends of the rafters, supported on the purlin, are visible. Under the eaves in the nave there are boards with a scalloped edge. To the south of the nave, a board covers a profiled timber cornice. The walls of the tserkva taper towards the top. They are topped by wide cupping beams. They support a log cupola with two curves, currently kept together by a single lateral bar embedded in the capping beams of the south and north wall. The walls of the sanctuary join the east wall of the nave up to the height of the first curve in the log cupola covering the nave. The interior of the sanctuary is covered with a log cupola of trapezoid cross-section, with a flat, boarded ceiling. The main beam covering the clearance between the nave and the sanctuary is supported on posts. The walls of the nave are connected to the walls of the narthex, which is covered with a boarded ceiling supported by two beams. The narthex was opened to the nave along its entire width and height. Due to this, the capping beam of the west wall of the nave and two tie beams in the diagonal section of the lower curve were cut and their middle parts were removed. The post-built tower with an upper chamber was built above the west part of the tserkva, independently of its log-built components. The four sloping corner posts are joined by a system of transom members and braces. The chamber is supported on transverse transom members and runs around the upper parts of the tower's structural posts. The tserkva is covered by four separate roofs: over the sanctuary, the sacristy, the nave and the tower, and a pitched roof over the interval between the nave roof and the east wall of the tower. The structure of the roof above the sacristy cannot be examined, nor can that over the sanctuary and the nave. The dome of the tower consists of a pinnacle supported on a transverse member frame connecting the upper ends of the posts and the interconnected rafters of the pavilion roof covering the lower part of the pinnacle. Mansard roofs cover the nave and sanctuary. The respective sections of its surface lie on slanting parts of the curves. There are pinnacles above the roof. Inside, boarded floors are nailed to joists. The windows in the sacristy and nave retain their original frames. The portal between the vestibule and the narthex has curved bracing connected to the posts.

Body of the tserkva. This consists of four distinct parts: the tallest part to the west, the lower nave in the middle, the even lower sanctuary to the east and the lowest sacristy (original sanctuary) to the north. Each of the four major parts of the tserkva is covered with a separate roof. The sanctuary has a hipped roof of three planes with a small pinnacle at the junction of the planes. A hipped roof of five planes covers the sacristy. The nave and the tower have a pyramid hipped roof which changes from a square into an octagonal form and has a spherical pinnacle with a forged cross on top.

The roof above the nave has two tiers with a section of wall between each tier. The tserkva's slender tower has tapering walls. The part of the narthex extended westwards in front of the tower's western façade is covered with a shingled hipped roof with an arced hip. The interval between the roof of the nave and that of the tower is covered with a pitched roof. The lower part of the tserkva is surrounded by skirt roof that extends beyond the building's foundations. At the junction of the planes of the roof above the sanctuary, there is a shingled pinnacle set on an octagonal base surmounted by a forged cross finial. The roof of the nave is surmounted a spherical, shingled pinnacle with a blind lantern and a forged cross on top. The upper chamber of the tower is board-and-batten clad, the lower ends of the boards cut into a scalloped edge. The tower is covered with a pyramid roof which gives rise to an octagonal spherical pinnacle covered with shingles, topped by a blind lantern, a miniature dome and cross finial. At the end of the ridge of the vestibule roof is a decorative wooden finial known as a pazdur. The tserkva is provided with rectangular windows. The south elevation features a single window with six panes in the sanctuary, a triple window with eight panes in the nave and a single window with six panes in the tower wall. Triangular cut out detailing features above the windows. The east elevation of the sanctuary features single-glazed windows with six panes. In the north elevation, there is only one window in the sacristy wall: a single-glazed unit with six panes, and a similar window in the west elevation. The walls of the tower chamber have two sound holes each, all of them rectangular with an arched top and fitted with louvres. The joinery is nailed together. Channels are present in the window frame and glazing bars to accommodate individual pans. Some of the glass panes are fixed with putty and some are made from unrolled glass. Window bars with barbs are fitted in the sanctuary and sacristy, simple bars featuring in the other windows.

Interior. This is divided into four parts: the sacristy, sanctuary, nave and narthex with vestibule. The sanctuary has one window in its east wall, hidden behind the iconostasis. The north wall of the sanctuary features a portal leading to the sacristy. Three walls of the sacristy are covered with unique figural polychrome decoration dating from 1637, featuring scenes from the Old and New Testaments, e.g. God the Father among angels on the vault and the Crucifixion opposite the entrance. Immediately on the timbers of what is now the north wall of the sacristy (formerly the east wall of the sanctuary), in a prominent position on a beam at the base of the vault, there is an inscription commemorating the founding of the tserkva, made before the polychrome decoration was added. It states: "[…]AX […] oktowrjeja dnia Eho […] … skyj SA osoboju swo […] hrjechow otpuszczenije" (meaning "[…] Anno Domini[…] on the 5th day of October [...] personally [...] for the forgiveness of sins). An inscription above the east window of the sacristy (former south wall of the sanctuary) states: "Pańskiego 1607 d. 18 luna Ten Przybytek Domu Bożego Dał zmalować kosztem swym ociec Michał Mieszki Prezbiter Powroźnicki naa cześć Bogu w Troici Jedynemu" (meaning "Anno Domini 1607, on the 18th day of June, Father Michał Mieszki, Presbyter of Powroźnik, had this Church painted at his expense, to the Glory of God one in the Trinity". Inside the sanctuary, the east wall of the nave is visible above the clearance. A triple asymmetrical window features in the south wall of the nave, as does an inscription referring to the year 1604. By the sides of the narthex, where its walls join the walls of the nave, at the level of the choir loft, the cut ends of beams which used to support the former upper chapel are visible. The choir loft is supported on two pillars and has a boarded floor. The choir loft is accessed by stairs leading from the narthex. A rectangular portal leads from the narthex to the vestibule. It features a double door made of planks which has strap hinges and is adorned with metal studs. The door is shielded by a new forged grille.

Décor and furnishings. A full iconostasis with icons (built in 1743–1744), with only the Deacon's Doors missing, was removed from its original location and positioned further back in the sanctuary. In front of it, is a Hodegetria icon with an Image of Edessa above. The tabernacle takes the form of a miniature church with three cupolas. On the south wall of the sanctuary, near the window, is a representation of the Last Judgement, painted by Pawlenty Radomski in 1623. In the sanctuary, over the door to the sacristy, is a painting (oil on canvas) of an allegorical scene of the Magnus Dei with a set of weighing scales, probably dating from the latter half of the 18th century. The door (replaced) from the sacristy to the sanctuary has an ornamental forged lock (with the date 1998 engraved on it) and hinges. New wooden panelling covers the south wall of the sacristy. The sacristy contains new furniture, a 19th-century processional cross and a painted cabinet, probably of the 18th/19th century. The east wall of the nave features the remaining part of the iconostasis (the Apostle tier with a painting of the Coronation of the Mother of God, above that: medallions with images of prophets and Fathers of the Church, with the Crucifixion and symbols of the Passion of Christ in between; at the sides: images of Bishop saints. The nave contains a rococo pulpit (1700) with images of the Evangelists; paintings of the Pieta (1646, oil on canvas); Christ at the Whipping Post, Aaron (former Deacon's Door, mid-17th century, tempera on board), the Ascension (1647, tempera on board). A side altar set against the north wall features a painting of Christ at the Whipping Post, alongside an image of St James with martyrdom scenes in Renaissance columned frames. Other items include a wooden openwork paschal candle and wooden candle holders of the 17th century. The narthex is adorned with paintings of the Virgin and Child in a double frame and of Christ Blessing (oil on canvas, 19th century), as well as paintings of the Mater Dolorosa and of a female saint on a tall stone pedestal with a cross in one hand and a white flower in the other.

Potelych

Tserkva of the Descent of the Holy Spirit

Original use: ecclesiastical
Present use: ecclesiastical

Structure and layout. This is a tripartite wooden church set on a stone and brick plinth wall. The square nave adjoins a pentagonal sanctuary with two small rectangular sacristies to the east and a rectangular narthex to the west. The walls are log-built and lean inwards slightly. They are made of squared pine timbers, secured with pegs; the timber courses are connected by joints with a hidden tenon and are set on an oak sill beam. The church is encircled by a skirt roof supported on the projecting profiled ends of the wall timbers and by cantilevered brackets. The walls of the nave are reinforced with timber bracing, which survives only on the outside. The wall timbers below the skirt roof are exposed, whilst those above this roof are shingled and capped with profiled cornices made from the squared beams. The log-built tops of the nave and the gable are fixed with profiled stays. The roofs, skirt roof, dome and small domes are shingled. The floors inside are boarded and positioned at different levels. The nave is covered with a two-tiered, log-built pyramidal tower surmounted by a lantern. The top of the wall around the perimeter of the nave is fastened with four tie beams, which help support the sloping rafters of the roof. At the base of the lantern over the nave there is also a small cross tie beam of the 18th century bearing the carved inscription "1718 Mykhailo Durkalevych, the presbyter of the Holy Spirit. Drawings by Kazymyr, the carpenter". The narthex is covered by a flat wooden ceiling supported on squared beams, the sanctuary – by an octagonal log-built dome with a lantern, the space between the narthex and the sanctuary (with two small sacristies) – by a pitched roof. The walls of the nave are reinforced with new timber bracing. Tthe nave is secured by four columns with sloping beams, set at the intersection of tie-beams, which engirdle the nave around the upper perimeter of its log-built walls. This tserkva has rectangular windows: two larger ones are located in its south wall, a smaller window featuring in the north wall; there are a further two small windows – one in the north and the second in the south wall of the narthex, three small windows – in the walls of the gable of the nave, four windows in the walls of the sanctuary, and four small windows in the lanterns of the nave and sanctuary. Each window has a drip cap. There is a round window in the roof above each sacristy. The windows are of the fixed, single-glazed variety. The main and side entrances are accentuated by oak portals with arched door heads. The main entrance door in the west wall of the narthex is wooden, with two forged hinges and a metal indoor lock with a forged plate. The side door in the south wall of the nave is set on two hinges, and has no lock, except for a wooden catch on the inside. Cross finials crowning the roofs are forged; those of the nave and the sanctuary are set atop spheres.

Body of the tserkva. The church consists of three parts, each of different dimensions and with a separate roof. All three parts of the church are joined by a wide skirt roof. The higher square nave with a two-tiered hipped roof surmounted by an octagonal lantern with a small dome is the tserkva's dominant feature. The lower narthex has a gable roof, the ridge of which does not reach the top of the walls of the nave. The polygonal sanctuary is higher than the narthex, capped with a large octagonal onion dome, crowned with an octagonal lantern and a miniature dome. The sanctuary and the nave are joined by a small roof, the ridge of which is located at the level of the ridge of the narthex. The walls of all the parts of the church incline inwards slightly. On the southern external wall of the narthex, on the second and third wall timber courses from the base is an inscription which reads "In the year of 1647, in the month of August, on the 10th day of the Holy Martyr Archdeacon Laurentius, the servant of God Hryhorii Skylevskyi perished... Memory eternal".

Interior. The floor of the sanctuary is one step higher than the floor of the nave; the floor level of the nave features a step in its middle. The narthex is joined with the nave by a wide opening with rounded corners. Choir lofts, whose cantilevered brackets survive, were located against the western wall in the nave, without reaching the southern wall, with an exit in the north-western corner. The nave is joined with the sanctuary by a low rectangular opening, decorated with a profiled string course. This eastern wall of the nave is finished with a rather smaller profiled string course. The tserkva's small, narrow sacristies are open to the sanctuary.
The walls of the nave and the southern wall of the narthex are covered with tempera murals dating from the 17th and 18th centuries. The inscription on the west wall under the former exit indicates the date of the murals on the western, southern and northern walls of the nave: "In the Blessed Year of 1628, in the month of June". Wall paintings of the east wall of the nave, comprising the upper rows of the traditional iconostasis, were executed after the remodelling of the church in 1753 and were renovated at the end of the 19th century.
A scene of the Passion features on the north wall. The unconventional subject of the Assumption of the Blessed Virgin Mary constitutes the centre of the composition. The western part of the north wall is divided vertically, as well as horizontally, into five scenes. The Assumption is included with the Passion in such a way that its right side directly adjoins the Deisis. The top of the Assumption is framed by four scenes (two in a row), separated by a window, the bottom – by four subjects, arranged horizontally. The Passion Cycle consists of twenty five scenes. The Cycle is depicted from left to right, being divided by the Assumption and the window above it, and finishes below the Deisis. It is laid out in the following order: 1. Raising of Lazarus, 2. Entry of Jesus into Jerusalem, 3. Last Supper, 4. Washing of the Feet, 5. Prayer of the Chalice (virtually lost), 6. Shame on You, Soldiers of Jesus Christ, 7. Judas Kiss and Peter Cuts off the Slave's Ear, 8. Christ before Caiaphas and Peter's Rejection, 9. Jesus Mocked by Soldiers, 10. Christ before Annas, 11. Arrest and Trial of Jesus Christ, 12. the Scourging, 13. Crowning with

Thorns, 14. Pilate Washing His Hands, 15. Bearing the Cross, 16. Nailing to the Cross, 17. Crucifixion, 18. Removal of the Body of Jesus from the Cross, 19. Entombment, 19. Custody (Soldiers at the Sepulchre), 21. Resurrection, 22. Descent into Hell, 23. Holy Women, 24. Judas Returns Thirty Pieces of Silver, 25. Judas Committing Suicide. A bust portrait of the Mother of God (virtually lost) used to be positioned above the window. The Deisis triptych, in a richly drawm architectural frame, is positioned between the Assumption and the altar. Christ Enthroned with archangels, the Mother of God, and John the Baptist are depicted in the centre, flanked by the Apostle Peter to the left and St Paul to the right. Cartouches above the Deisis feature a representation of the Crucifixion in the centre (in an arch), the prophet Moses – to the left in a medallion, Aaron – to the right, in the same type of medallion. Thus, the whole composition is reminiscent of the Twelve Apostles and Prophets tiers of the iconostasis.

The southern wall of the nave is divided into two horizontal rows. The Mother of God is its main theme, being depicted in the centre of the upper row as the Mother of God of the Kiev Caves, enthroned, with the Child. St Anthony with a model of a three-domed church stands to Her left, and St Theodosius with a scroll – to Her right. The head of the Mother of God is crowned by angels flying to Her. The figures of archangels (down to their knees), with their hands raised, are depicted above the windows to the left and to the right in framed scenes. The Sacrifice of Abraham adorns the eastern part of the south wall, and the Prophet Elijah in the Wilderness – the western part.

Figures of the prophets with attributes and scrolls in their hands are depicted in the lower row of the arcature fields. Thematically, they are directly related to the portraiture of the Mother of God, and are sequentially placed from east to west in the following order: 1. Habakkuk, 2. Balaam, 3–4. unknown prophets (virtually lost), 5. Moses, 6. David, 7. Solomon, 8–9. unknown, 10. John, 11. Jacob, 12. Daniel.

The icon of the Exaltation of the Holy Cross occupies the west wall from the corner of the south wall to the arch opening which connects the narthex with the nave. It is the largest image in height. The north, south and part of the west wall finish with a frieze which consists alternately of the heads of cherubs and plant ornamentation.

There is only one composition of the 17th century – the Lamentation of Christ, occupying the eastern part of the south wall in the narthex.

Three upper tiers of the iconostasis, executed in soft tempera on canvas, and pasted to the wall at the end of the 19th century, are depicted on the eastern wall of the nave. Its programme is shortened to a certain extent. The icons of the Holy Face (Vernicle) and the Last Supper above it are positioned in the middle of the Great Feasts tier. Large scenes of feasts are seen on the left and on the right – three on each side, divided by stylized Doric columns. The Baptism of Christ, the Nativity of Christ, and the Annunciation are on the left, the Resurrection, the Ascension, and Descent of the Holy Spirit featuring on the right. The Deisis is placed in the middle of the second tier, and on either side there are three icons of apostles in pairs, parted by Corinthian columns. The iconostasis is finished with the Prophets tier, which consists of six icons of the Old Testament prophets in cartouches and of a central icon of Our Lady of the Sign, placed on the hip of the roof. This later wall painting covered an earlier one dating from the 17th century, fragments of which were discovered by probing in the 1970s, and can be seen above the first apostles to the left of the Deisis.

Décor and furnishings. The iconostasis dates back to the 17th century. The central part with a fretwork late Renaissance Holy Door, and two icons of the Sovereign tier (the Blessed Virgin Mary and Christ Pantocrator, 1684) survive. Either icon has an architectural frame composed of fretted columns and borders. Small thrones with an antependium, decorated with floral ornamentation, are fitted in front of them. The inscription "In the Year of 1684, September 4" survives on the frame above the icon of Christ Pantocrator. The inscription "This icon was accomplished by the priest Hryhorii Pankevych with his wife Jadviha in the Blessed year of 1670" used to feature on the frame of the lost icon of the Feast day of the Pentecost. An 18th-century icon of the Pentecost is positioned on a wall in the sanctuary. Two fragments with one 18th-century icon of a prophet in either, from three cartouches of the Prophets tier of the iconostasis, are also hung in the sanctuary. Separate icons of the 17–18th centuries, in particular, three 17th-century apostles of the Twelve Apostles tier, a 17th-century icon of two saints (Nicholas and Paraskeva), and an 18th-century icon of the Healing of the Blind Man, separating 19th-century icons of the Calvary, are placed on the walls of the nave. The 17th-century tetrapod with antependium, resembling thrones of the iconostasis, and the 17th-century choir loft embellished with painted plant motifs, are also extant.

Surroundings. The grounds are enclosed on three sides (east, south and west) by a wooden fence comprising planed, squared timber posts and horizontal planed boards. To the north the territory of the church borders an old cemetery fenced with wire mesh and accessed through wide gates. The route leading to the foot of the church hill is located on its southern slope, and is provided with new wooden stairs. Low guard towers (post-built structures set on stone-built foundations, clad with board-and-batten, shingled, and covered by a pyramid roof) are located in the southern and the north-western corners of the grounds. A path, paved with irregular sandstone slabs, leads from the south-western corner to the tserkva. Limestone crosses of the ancient graveyard survive in the western part of the churchyard. A belfry is located to the south-east of the tserkva. This bell tower is square in plan, comprises two tiers, and one roof, and is a post-built structure. The posts of the framework were replaced with coniferous ones during repairs carried out in 2009. The posts and diagonal beams of the framework are made from squared oak timbers, connected by pegs, as well as hidden tenon and dovetail joints. The construction of the skirt roof above the open tier of the bell tower is supported on cantilevered brackets consisting

of diagonal beams fixed to the corner posts. The second tier is clad with narrow board-and-batten. Trapezoidal sound holes feature on either side of the bell tower in its upper tier. The belfry has a bonnet roof with four planes and is crowned by a forged cross. The roof and skirt roof are shingled. The structure of the lower tier of the bell tower was repaired in 2009.

Radruż

Tserkva of St Paraskeva

Original use: ecclesiastical
Current use: museum (Museum of Poland's Eastern Borderlands in Lubaczów)

Structure and layout. This tserkva is aligned east–west, and is a log-built structure raised on a foundation of broken limestone. It has an oak sill plate, and walls made of fir timbers jointed with hidden corner tenons. The timbers from the third up to the fifth course (western part of the narthex, nave and southern and northern parts of the sanctuary) have protruding tenons (the fifth course is elongated). The wall of the nave, sanctuary and narthex lean slightly inwards. The church is surrounded by post-built arcades set on a stone plinth wall and sill beams (two posts in the western part of the narthex take the form of columns with profiled shafts but without capitals). The posts are reinforced with Y bracing. The arcades around the narthex have wooden plank flooring, whilst those around the nave and sanctuary have stone floors. The nave, sanctuary and narthex have framework vaulting. The nave is covered by a four-sided dome with a single recess, reinforced with an extensive two-level system of bowstrings. The top of the dome is truncated and crowned with a false lantern covered with a conical roof and a small canopy. The sanctuary and the narthex are covered with gable roofs. Capping beams and bowstring beams overhang the face of the nave. The ends of the capping beams support the cornices. Below the cornice beams there are evenly spaced non-structural attachments that serve decorative purposes only. The sections of the cornice between the attachments are chamfered. Similar solutions are seen in the sanctuary, narthex and in the walls of the dome recess. The church has an elongated, tripartite layout. The nave, sanctuary and narthex (all rectangular in plan) form the tserkva's longitudinal axis. The wider nave is adjoined to the east by the sanctuary and to the west by the narthex (both of which are narrower). In the past the narthex had a small bell turret on top (a short beam ceiling in the western part of the narthex is all that is left of it).

Body of the tserkva. The body of this building is dominated by the nave, crowned by a four-sided dome with a single recess and a false lantern surmounted by a decorative wooden finial and a wrought iron cross. The sanctuary and narthex (of similar height, yet much lower than the nave) are covered with gable roofs with triangular tops (on the eastern and western side) with small porch roofs. The ridges of the roofs of the sanctuary and the narthex reach the height of the cornice of the nave. The ridge of the narthex roof is topped by a decorative wooden finial and a cross. The building has outer arcades covered by a wide skirt roof. Along the western side of the narthex the outer arcades are wider and are supported by two posts in the corners and two wooden columns. The walls below the level of the arcade's roof are exposed; above this level the church is entirely covered with shingles, except for the top of the narthex which is covered with board-and-batten cladding.

Interior. In the western wall of the narthex there is a rectangular portal made of oak, with wide jambs and a large lintel with a trefoil arch. In the southern wall of the nave there is a similar portal with an epitaph carved on the lintel, written in Old Church Slavonic, that reads: „ZDIE LEZI SŁAWETNYJ PAN WASYLIJ DUBNIEWYCZ P[RESTAWSZY] R B 1699 MARTA 6". Painted crosses appear on the jambs (a Latin cross on the western one, a cross with images of a palm tree and a spear on the eastern one). On the outside of the southern wall of the nave, under the arcades, there is another painted cross with an inscription in Cyrillic: A(nno) D(omini) 1648. Window openings differ in shape and size: there are large, rectangular windows in the nave (two in the south wall and one in the north wall). The dome has three oculi in square window frames (in the southern, northern, and eastern faces of the dome; the sanctuary has one small rectangular window in its east wall. There are drip-caps over the windows, which have architraves consisting of decoratively carved boards. The internal wall between the nave and sanctuary is pierced by three symmetrically placed rectangular doorways of the lower tier of the iconostasis. Over the central doorway there is a large circular opening cut out in the wall. A wide doorway leads from the narthex to the nave. It has a straight beam on top and recessed beams on either side: the ends of the three bottom timbers are arranged in a stepped pattern. The upper beam bears carpenter's marks and features three circular rosettes. In the wall above the doorway there is another large circular opening. The choir loft in the nave, adjacent to the wall of the narthex, is situated between the lower doorway and the upper opening. Its framework structure rests on two pairs of carved wooden columns. It has a simple parapet with a decorative openwork parapet. In the northern corner there are two flights of stairs with a landing. The columns and choir loft are polychrome painted in shades of blue.

Décor and furnishings. In the nave (on the iconostasis wall) and in the sanctuary (on the north wall) there are figural and ornamental polychrome paintings dating from 1648. In the nave they cover the entire width of the upper part of the iconostasis wall (from the level of the upper clearance) and the eastern part of the nave cupola (up to the height of the edge of the cupola recess). The paintings are arranged in three horizontal layers marked by friezes. The lowest part forms a horizontal ledge decorated with a floral design. The first row of figural paintings is composed of images of twelve Old Testament prophets (six on either side of the circular opening) placed in arcades. Above and below the row of prophets there

are ornamental friezes. Above the prophet icons is a series of biblical scenes in five large rectangular fields separated by vertical strips. Starting from the northern side they depict: the Beheading of Saint John the Baptist, Christ Entering Jerusalem, The Protection of the Mother of God (Pokrov), The Harrowing of Hell, Abraham's Sacrifice. On the slanting face of the edge of the cupola there is an image of Christ Acheiropoietos (Mandylion) supported by a pair of angels and a frieze with cherubim set against the background of a starlit sky. On the north wall of the sanctuary there is a polychrome painting with full-figure representations of three Fathers of the Church: St Basil the Great, St John Chrysostom and St Gregory the Theologian, set in a painted architectural frame. The triangular top part of the frame features an image of St Michael the Archangel. The top part is decorated with scroll-like ornaments and pinnacles. In-between the images on the entablature there is an epitaph and votive inscription in Old Church Slavonic that reads: „POMIANI HOSPODI W ZDRAWI RABA SWOJEHO JAKOWA I RABU SWOJU.../ I PRESTAWISZAGOSJA RABA BOŻIJA MŁADIENCA MICHAJŁA SIEMU". The paintings were executed in tempera paint over chalk directly on the wall timbers. The majority of the original furnishings and rich decoration of the tserkva, including its iconostasis (early 17th – late 18th century), side altars (mid-18th century), icons (ranging from the 16th to the late 19th century), patron's pew (17th century), as well as paraments and liturgical books are now kept at the Orthodox Art Department of Łańcut Castle Museum. Several other items are held by other museums, including the Lviv National Museum of Ukrainian Art (several 15th–17th-century icons), the Museum of Poland's Eastern Borderlands in Lubaczów (a 17th-century icon), and the National Museum of the Przemyśl Region in Przemyśl (a 17th/18th-century altar cross). Currently the church has only few, mainly 19th-century furnishings. These items are as follows: (in the sanctuary) the brick base of the altar table (18th–19th century); in the nave: two small wooden altar mensas, a wooden tabernacle, and a wooden polychrome decorated pulpit; in the narthex: a stone 18th/19th-century holy water font.

Surroundings

1. Wooden Bell Tower. This post and beam structure stands on an oak sill beam set on a concrete foundation with granite cornerstones. The skirt roof rests on an additional beam and independent foundation with cornerstones. The timber frame is composed of vertical posts with a central king post. The posts are reinforced at three levels with transoms, struts, and braces. The bell chamber rests on a double capping beam. The framework of the upper part of the bell chamber is composed of braced vertical posts. The roof is of the king post truss variety. This two-storey tower is square in plan and includes a bell chamber. The external walls are flanked on all sides by a wide, high skirt roof that arcs above the entrance located in the south elevation (closer to the eastern corner). The raised, low bell chamber forms a storey with an open gallery. The lower parts of the walls are board-and-batten clad. The open gallery of the upper storey features six semi-circular openings on each side. The roof consists of two parts. The lower pyramidal hipped roof turns into a higher eight-sided tented roof. The two roof tiers are linked by a low plank wall. The skirt roof, walls, eaves and roof are covered with shingles. Only the lower part of the bell chamber is board-and-batten clad. The interior has two-storeys: the ground floor and the low first floor encircled by a gallery open both to the interior and exterior.

2. Mortuary. Known as the Deacon's House, this is a small rectangular one-storey building, made of limestone and covered with a tall roof. Its east and north elevations are built on a plinth wall to adapt to the sloping ground. A rectangular doorway features in the south elevation. Windows in the south and north elevation are rectangular with arched tops. The west and east elevations have no windows. The west elevation forms part of the grounds' perimeter wall and includes an arcade formed by four wooden posts supporting a roof. All of the elevations (except for the west one) are plastered and whitewashed. The building is covered with a high four-sided hip roof with protruding eaves and a short ridge with small crests in the form of smoke vents at the northern and southern ends. The western roof plane has a significant overhang. The eastern plane is linked to the roof of the east gate. The roof is covered with shingles. The single space interior has a beam ceiling and floor made of stone slabs.

3. Perimeter wall. Made of limestone and bound with chalk and cement mortar, the wall is not rendered and its courses are uneven (the upper sections of the wall were rebuilt in the 1960s). It is buttressed from the outside and features rectangular niches on the inside. The western niches contain fragments of tombstones made by stone masons from Bruśno. The wall is crowned with a pitched roof covered with shingles. The western stone-and-mortar gate (rising above the roof capping the wall) has a wide rectangular gateway with an arched top. It is covered with shingles. The double gate is made of braced planks. On the outside there is one flight of stairs made of stone slabs. The eastern gate is adjacent to the mortuary. It is made of stone, mortar and cement, and is rendered and whitewashed. It is formed by two wide stone posts that are higher than the wall, and is covered with a pitched roof that is linked with the roof of the mortuary. It is provided with a double gate made of braced planks with wrought iron hinges.

4. Tombstones within the churchyard perimeter. There are five of these:

- that of Katarzyna Dubniewiczowa, dating from c. 1682, situated west of the sanctuary. Made of limestone in the shape of an elongated rectangle with rounded corners. On the surface of the tombstone there is a raised inscription in Old Church Slavonic. In the upper part there is a trefoil cross with the Monogram of Christ. The tombstone is decorated with stylized floral motifs;
- a headstone dating from 1729, situated to the south of the nave, comprising a horizontal slab (rectangular with obliquely truncated corners at the base) and an upright

Latin cross with uneven, rounded arms. The date '1729' and a cross are carved on the surface of the tombstone;
- a stone cross, c. 17th/18th century, situated south of the nave. Made of limestone and mounted on a small stone slab (now sunk in the ground and barely visible);
- Zofia Krynicka's tombstone, dating from 1887, situated north of the sanctuary, made at a stonemason's workshop in Bruśno. Composed of a two-tier pedestal and a two-part plinth crowned by a cornice and a Latin cross. The walls of the plinth are decorated with arched panels. The front panels bear carved inscriptions in Polish: "Z ZAWA / DZKICH / ZOFIA / KRYNIC / KA UR. 1806 / ....28 GRUDNIA 1887" (on the upper one) and: "Prosi ! / o Zdrowaś / Maria" (on the lower one);
- the Andruszewski family tombstone, late 19th-century, situated north of the tserkva, made of limestone at a stonemason's workshop in Bruśno. Composed of a three-tier pedestal and a tall obelisk crowned with a cross decorated with a bas-relief image of Christ. The western side of the pedestal bears a carved inscription: "GROBOWIEC/ RODZINY/ANDRUSZEWSKICH" (originally the inscription was set on a brass plate).

Apart from these, there are fragments of other 19th/20th-century gravestones made by stonemasons from Bruśno located near the western stretch of the perimeter wall.

Rohatyn

Tserkva of the Descent of the Holy Spirit

Original use: ecclesiastical
Present use: museum

Structure and layout. This wooden tripartite tserkva consists of three log-built structures set on a stone plinth wall, and aligned east–west. The almost square nave (7.00x6.70 m) is adjoined to the east by a pentagonal sanctuary (4.20x4.56 m) of rectangular plan, and by the narthex (6.24x5.51 m), of similar plan, to the west. A wooden belfry abuts the west wall of the narthex. The walls are of the tserka incline lightly inwards and are made of squared oak timbers secured with wooden pegs; the timber courses are joined by hidden tenons. The church building is encircled skirt roof supported on the stepped projecting profiled ends of the wall timbers. The wall timbers below the skirt roof are exposed, while those above the skirt roof are board-and-batten clad. Originally, the nave was covered by a two-tiered pyramidal timber roof with a small flat top. At present, the central nave is covered initially by an equilateral tent executed in dressed boards. On top of this, the second tier comprises a structure made of cross beams and vertical posts which supports a fine lantern, crowned by a tall, slender eight-sided tent roof. The narthex and the sanctuary are covered by an archaic log-built vault made of squared timbers, with a pitched roof at the longitudinal walls and a three-plane rood at the transversal and slanting walls. The skirt roof encircling the tserkva around its perimeter, including the added belfry, makes the transition to a pitched roof within the narthex and the sanctuary and at the slanting walls of the eastern part of the sanctuary to a three-plane faceted roof. The shingles of the roofs and the skirt roof is attached to the rafters. The flooring of the narthex and the nave is made of square sandstone tiles. In the north-west corner of the nave there is a rectangular opening in the floor leading to a barrel-vaulted cellar built of rubble-stone. The cellar is situated below the narthex. Two air-holes feature in the north wall of the cellar with exits into the foundation structure of the northern wall of the tserkva. Two Renaissance tombstones with inscriptions and dates (1625, 1630) are embedded in the stone floor. The sanctuary flooring is made of dressed oak boards. At the southern wall of the nave a steep staircase leads up to the choir loft. The main entrance is in the southern wall of the narthex. The main entrance door is wooden, with forged details made of thick metal and nails with decorative heads; it hangs on forged hinges has an iron lock. The door is set between heavy, old, chamfered doorposts. In the nave, above the level of the skirt roof there are three large rectangular windows – two in the south wall and one in the north wall. All of the windows are provided with drip-caps. Three windows feature in the exposed timber walls below the skirt roof, with two round ones in the south wall of the nave and the east wall of the sanctuary; there is also a large square window in the south wall of the sanctuary. The two round windows are protected by an old forged grille. All of the windows are fixed and single glazed. The pinnacles over the nave, the belfry and the roof over the narthex have forged iron cross finials set on spheres. The area in front of the tserkva and around its perimeter is paved with irregular sandstone tiles. A bench of dressed boards encircles the church around its perimeter.

Body of the tserkva. All the three parts of the tserkva and the belfry are connected by the wide overhang of the principal roof, the hip of which covers the sanctuary. The building has two dominant features: the pinnacles of the nave and belfry. The nave is by a two-tiered pyramid roof, which makes the transition into an octagonal board-and-batten clad base supporting the open lantern (with small arched decorative columns), surmounted by a slender tented roof with a cross. The belfry is covered by a pyramid roof, which gives rise to the vertical part of the sound hole tier, fitted with louvres, surmounted by a tall tented roof with projecting eaves. The dark colour of the lower oak timbers and the slightly paler colour of the shingled and sheathed parts of the tserkva's upper section lend it the appearance of a monumental large town church, while its high tented roofs give it some Gothic character. Traces of 17th-century polychrome painting are extant on the south wall of the church, dating from 1675 according to the inscription on a lintel which was lost during the course of repairs carried out in the 20th century. Remnants of a mural depicting the Protection of the Mother of God can be seen on the south wall of the narthex over the entrance door, and traces of two compositions depicting saints are visible on the south wall of the nave.

Interior. The tserkva's tripartite structure is reflected in its interior. A high, yet dark, narthex is open to the illuminated nave through a wide rectilinear deep opening with rounded corners. The depth of the opening is due to the width of the choir loft set on transverse beams against the west wall of the nave. A decorative frieze with profiled string courses and corbels runs along the bottom of the timber wall opening which separates the narthex from the nave. The nave space is formed by the open timber walls with a blind four-sided tent and is illuminated by three windows – two in the south and one in the north. A small round southern window is sealed up. The wooden floor of the sanctuary slightly rises above the stone floor of the nave. The sanctuary is separated from the nave by the sanctuary wall and its space is illuminated by one large window in the south and a small round window in the east.
The sanctuary walls are the only part of the tserkva adorned with illusionist paintings dating from the 19th century in the form of frames with plant motifs, a baldachin over the altar icon and monochromic figures of the Apostles Saints Peter and Andrew on the side walls of the altar.

Décor and furnishings. One of the best Renaissance iconostases in Ukraine, set in 1650 in its traditional position, is the jewel of the tserkva. The inscription on the predella below the left-side floor icon of the Old Testament Trinity provides the date of its creation: "Anno Domini AXH these icons were created by the junior and senior brotherhoods for the Church of the Descent of the Holy Spirit at the time of the seniority of God's servant Jacob Volov … in the reign of his Majesty Joan Kazimir in honour and glory of God – one in the Trinity". The carved gilded iconostasis is of classical four-tier structure with predellas. The Sovereign tier consists of four large icons in deep frames with arched tops. Each frame contains four small painted border scenes with illustrations to each icon. The central floor icons on both sides of the Holy Door are traditional in composition: on the left side there is an icon of the Mother of God, on the right side – an icon of Christ Pantocrator; on the right of the southern Deacon's Door there is a church icon of the Descent of the Holy Spirit, on the left of the Deacon's Door – an icon of the Old Testament Trinity. Below all of the icons there are rectangular predellas with floral Renaissance ornamentation, except for the church icon below which there is a newer predella depicting a scene of the Apostles Blessing Profligate Women. The magnificent Holy Door carved in the form of grapevines with grape clusters is crowned with a radiating cross. Its six small, oval border scenes feature representations of the Annunciation and the four Evangelists. The doorposts of the Holy Door are decorated with figures of the Church Fathers: St George the Theologian, Basil the Great, Dionysus of Alexandria, and Dionysus the Areopagite. The northern Deacon's Door features an image of the Archangel Michael, whilst the southern Deacon's Door bears an image of St Lawrence. The doorposts are decorated with icons of the protodeacons St Stephen and St Lawrence and SS Cosmas and Damian. A small icon of Jacob's Dream is positioned over the northern door and an icon of Jacob's Struggle with the Angel is placed over the northern door.
The Great Feasts tier consists of the traditional twelve square icons of the principal holidays with an icon of the Last Supper between them. Two side icons of this tier as well as the two side icons of the Apostle and Prophet tiers overlap onto the nave wall. The Apostle tier consists of twelve elongated arch-topped icons of the Apostles and an icon of the Deisis in the middle. The Prophet tier is composed of twelve oval icons in cartouches portraying the twelve Old Testament Prophets with an icon of Our Lady of the Sign in the larger central cartouche. A painted Crucifix crowns the iconostasis.
This tserkva is a branch of the Ivano-Frankivsk Regional Museum and houses many unique 16th–19th-century icons collected from neighbouring churches, namely a hagiographical icon of St John the Theologian (16th century), and icons of the Descent of the Holy Spirit (16th century), Nativity of the Theotokos (early 17th century), New Testament Trinity (1775), Virgin Mary Hodegetria (16th–17th century), Deisis (early 17th century), as well as popular 19th-century icons, 17th–18th-century books and sculptures (including a figure of Christ in Mourning and the Crucifixion). Other items include 18th-century chandeliers and elements from different iconostases: a Holy Door (18th century), icons of the Great Feast tier (late 18th century) and icons of the Old Testament prophets (18th century).

Surroundings. The south-east corner of the monument area is enclosed by a traditional wooden fence made of posts of hewn square beams and of horizontally hewn boards. A wide wooden decorative gate with a door features in this part of the fence, roofed by a hipped shingled roof. A path paved with sandstone tiles stretches across the tserkva's grounds to the north-west corner. The graveyard, with graves dating from different periods, occupies most of the grounds, especially at the northern and southern ends. The graves are marked by stone, metal and concrete crosses. The graveyard area is fenced with wire mesh on metal posts.
The belfry, added to the western façade, is square in plan, composed of three tiers with a single pinnacle, and an entrance in its south wall. The posts and cross-braces are made of squared oak beams, secured with hidden tenons, dovetail joints and wooden pegs. The first and the second tiers are clad on the inside with vertically hewn boards up to the juncture with the rafters of the skirt roof. The skirt roof structure spanning the length of the belfry walls rests on the affixed corbels with cross braces at the corner posts. The flooring of the upper tiers is made of hewn boards laid over rafters. The third tier on the console projections of the beams comes out of the belfry base and forms a machicolation, obliquely sheathed around the outer perimeter of the church. The walls of the third tier are clad with hewn boards of coniferous species and is topped by a hipped roof supporting a tier of sound-holes and a high tented roof. Originally, the sound holes were fully open, at present they are fitted with wooden louvres. In the third tier three bells are suspended on wooden structures and the cladding of the south and north walls is pierced respectively by two windows and one.

Smolnik

Tserkva of St Michael the Archangel

Original use: ecclesiastical
Current use: ecclesiastical

Structure and layout. This wooden tserkva is built on a foundation of broken stone and set on a sill beam made from thick oak timbers. The building was made from softwood logs secured with mortise and tenon joints. The ends of the timbers, from the first to the fifth ring course (starting from the base) project beyond the tserkva's corners, increasing in length in each subsequent course. The longest projections of the fifth course form the support for the rafters of the skirt roof that encircles the church. The hipped roofs of the nave and sanctuary and the barrel vault of the narthex also feature mortise and tenon joints. The walls and the roof of the nave are reinforced with bowstrings placed on two levels – on the capping beam of the nave and on the edge beam of the roof's first tier. The external walls of the church below the skirt roof are board-and-batten clad. Above the skirt roof the tserkva is entirely covered with shingles. It has a tripartite layout: sanctuary – nave – narthex. The square sanctuary and rectangular narthex are of the same width; the square nave is wider.

Body of the tserkva. Above the ground floor the bodies of the sanctuary, nave and narthex are separated. The walls of all three sections of the tserkva are of similar height and have cornices. The sanctuary, nave and narthex are covered with hipped roofs of different size and height, crowned with miniature onion domes and metal crosses. The largest and highest is the roof of the nave, those of the sanctuary and narthex are somewhat smaller and lower. The walls between the roof tiers of each section also differ in height and have cornices similar to that of the nave wall. There is one doorway in the west wall of the narthex. The doorway is rectangular and has jambs and a lintel. The latter features the following inscription (partly obscured) carved in Cyrillic script: СЕ ΩРУ˜ЖЇСЯ ДО˜ СЄ˜ РОКУ БОЖЇЯ АѰЧА МЬСЯЧА АВГУС˜: ДНА [...] and a cross with a crescent (currently covered with boarding). The other doorway in the northern wall of the sanctuary is unused. It has been walled up since the demolition of the sacristy and is visible only from the inside.

Interior. The tserkva's windows are rectangular with decoratively carved wind beams, shingled drip-caps and sills. There are two in the sanctuary (one each in the west and south walls), two in the nave (in the south and north walls), and two in the narthex (in the south and north walls). Twin windows in the south wall of the nave. The nave and the sanctuary are linked by a wide, rectangular doorway left after the removal of the iconostasis screen and several timbers from the eastern wall of the nave. In the corners of this doorway there is a secondary timber screen wall that reaches half the height of the east wall of the nave and is not linked to the walls of the nave or the sanctuary. The sanctuary is raised by one step. The doorway between the narthex and the nave is marked by a sill beam and lined on either side by small (approximately 80 cm high) walls formed by the protruding ends of three beams of the western wall of the nave. The upper part of the doorway has a rectangular shape with traces of its former arched top. By the western wall of the nave there is a reconstructed overhanging choir loft with a simple parapet featuring balusters made from decoratively carved planks. It incorporates parts of an earlier choir loft, evidence of which can still be seen on the walls of the narthex.

Décor and furnishings. All that is left of the original decoration of the church is the late 18-century polychrome painting on the iconostasis. It depicts a stretched curtain held by angels. In the centre it features a crown, also supported by winged angels. The curtain reveals twelve empty medallions with decorative frames originally intended for depictions of prophets. The wall above the curtain is delicately whitewashed. The walls of the sanctuary feature later 19-century murals. The lower part of the wall features dark blue polychrome faux-marble. Higher parts of the walls and window openings are framed with decorative borders, while the inner areas are painted in non-homogenous shades of pink and cream. The dome covered with light blue polychrome is marked by a border of stylized palmette motifs. The polychrome paintings in Smolnik underwent conservation in 1969 and 2009. During recent conservation work the paintings on the walls of the sanctuary were comprehensively renovated. The scope of work included renovation of the curtain painting, which was accomplished based on surviving parts of the original mural and on iconographic studies. The furnishings of this tserkva became dispersed after World War II. Surviving photographs from 1958 show that already at that time the interior of the church had been stripped of all its furnishings. As a result of the displacement of the local population some furnishings were moved to the church in Dnistrik Dubovy (Lviv Oblast, Turkivskyi Raion), whilst other items were taken away by the displaced communities and are now in Gavrilovka (Kherson Oblast, Ukraine). Some of the original icons are now in the collection of the National Museum In Lviv. Others are kept at the Orthodox Art Department of Łańcut Castle Museum. In 2009 the interior of the sanctuary was rearranged with two contemporary icons being added – one of the Virgin Hodegetria, the other of Christ Preaching the Gospel. An antique Holy Door and a Neo-Gothic tabernacle were also added at this time. It is worth pointing out that the icon of the Hodegetria was inspired by another icon that originally from Smolnik and currently on display at the National Museum in Lviv. The Holy Door is embellished with polychrome tondos of the Evangelists, which come from the environs of Leżajsk.

Turzańsk

Tserkva of St Michael the Archangel

Original use: ecclesiastical
Current use: ecclesiastical

Structure and layout. This tserkva was built on a foundation of broken stone with clay mortar to compensate for the westward sloping terrain. An oak sill beam rests on the stone foundation. The sill beam is protected by a narrow apron made of sheet metal. The stone foundation under the vestibule is not linked to the remaining foundations. The wall timbers are of softwood. The walls of the sanctuary, nave and narthex are of equal height. The church has a tripartite structure consisting of a square sanctuary enclosed on three sides from the east, with two adjacent sacristies on the southern and northern sides. The nave is also square in plan, slightly wider from the side of the sanctuary. The somewhat narrower narthex and vestibule of the same width adjointhe west end of the sanctuary. The walls of the sanctuary are clad with boards and crowned by a pronounced double cornice – above the windows and under the eaves. The lintel over the main entrance features a section of moulded cornice. The sacristies have faceted cornices.

Body of the building. The sanctuary, nave and narthex feature eight-sided domes resting on pendentives. The remaining rooms have flat ceilings. The building is covered by a hipped, two-tiered roof with a common ridge. On the roof ridge there are three onion-shaped bell turrets crowned with false lanterns topped with crosses. They accentuate the inner sections of the church. The roofs and domes are covered with sheet metal. The sill beam is covered with a narrow apron made of sheet metal. The entrance to the church is from the west. It leads to the narthex and is preceded by stone steps. The interior of the church is covered with an ocatgonal false vault with wide faceted edges; by the western wall there is an overhanging choir loft with a bulging parapet; the iconostasis is positioned on a small raised platform with a sill beam decorated with lambrequin motifs. The main door, dating from the 19th century, has timber reveals and is decorated with wrought iron fittings.

Interior. The nave and narthex are single spaces separated by a threshold and in the upper part by a simple wall supported by imitations of two pilasters made of planks that cover the wall timbers between the nave and narthex. The sanctuary, one step higher than the threshold, is separated by the iconostasis situated in front of the lower wall between the nave and narthex. In the narthex there is a choir loft with a simple, solid bulging parapet. The stairs leading to the choir loft are located in the narthex. The sanctuary, nave and narthex have eight-sided boarded ceilings with a wide faceted edge; a boarded ceiling features in the vestibule; ceilings, walls and the choir loft parapet are polychrome painted. The tserkva's window openings are rectangular with sectional arches carved out of the lintels. In the north and south walls of both sacristies there are small octagonal windows. The doorways are rectangular; the doorway that links the vestibule with the narthex has reveals made of 0.5-m-wide timber beams.

Décor and furnishings. In 1898 the walls and ceiling of the sanctuary were decorated with polychrome painting imitating stone facing: dark-green faux-marbled panels below and lighter rusticated masonry above. On the north wall there are rectangular frames with hieratic figures of St Anthony of the Kiev Caves and St Theodosius. On the south wall: SS Cyril and Methodius. In the cupola: the Holy Trinity accompanied by eight angels. The polychrome painting on the walls covers an earlier layer of decoration, painted on a primer and strips of fabric (loosely scattered green and grey floral motifs). In the middle there is an altar table with a canopy supported by columns, 1985. The antependium is decorated on three sides with wooden panels with the following symbolic paintings: 1. Faith, Hope, Love, 2. The Eucharist, 3. Revelation and Salvation. The building-shaped tabernacle was originally decorated with four icons painted on sheet metal, two of which have survived: Christ and the Entombment. The altar icon (early 19th century, oil on canvas), is a depiction of the Miracle at Blachernae. It is a Novgorod version of the Pokrov icon associated with the Feast of the Intercession that commemorates the miraculous apparition of the Theotokos at the Blachernae church in Constantinople. In the altar recess there are two cloth icons of the Epitaphios. One is a two-sided oil on canvas depicting the Entombment of Christ and the Resurrection of Christ, with an inscription around the edge (20th century). The other is a one-sided oil on canvas depicting Christ Wearing the Crown of Thorns in the Tomb (early 19th century). In the corner there is a table of oblation dating from the early 19th century. It is an aedicula-type Baroque altar with flanking columns and an oil painting on canvas entitled Christ in Gethsemane. The walls and ceilings of the nave and narthex are covered with polychrome decoration just like the sanctuary. In the cupola there is an image of the Holy Spirit with the Four Evangelists (figures only partially visible). There are representations of the Road to Emaus (along the axis of the nave), the Flight into Egypt (on the north wall), and Christ in the House of Martha and Mary and The Good Samaritan (south wall). In the western part of the nave there are depictions of St Vladimir on the north wall and St Olga on the south wall. The narthex features accompanying scenes of the Christening of Russia (south wall) and Christ in a Lemko Hut (north wall). The convex parapet of the choir loft features an inscription: "Glory to God in the highest", flanked by painted panels representing the Parable of the Sower and St Olga Teaching Her Grandson St Vladimir. The cupola is adorned with multiple figural paintings representing the Theotokos with St Epiphanius and St Andrew the Fool for Christ. The style of these paintings is similar to that of the paintings in the sanctuary. The Baroque side altars in the corners of the nave were made in the early 19th century. The southern altar with a canvas icon of St Michael the Archangel is surmounted by an image of the Veil of Veronica. The northern altar with a 20th-century icon of St Nicholas has a bolt decorated with a wooden icon of the Virgin Eleusa (Merciful),

which is particularly highly venerated. This icon, complete with gilded dresses, has features typical of 18th-century paintings from this area and it may be older than the other furnishings and decorations of the church. At the top of the altar there is a canvas icon of the Holy Family.
The iconostasis dates from the early 19th century and features icons from 1895 painted by Josip Bukowczyk (the reverse side of the iconostasis bears an inscription that provides the names of the artists who created the paintings and gilded ornaments). The figural polychrome paintings on the walls of the church are also attributed to this Bukowczyk. The characteristics of his art were the use of a wide range of colours, deep chiaroscuro and realistic anatomical details. Bukowczyk followed the 19th-century manner of Western academic art adjusting it to the needs of regional Orthodox church decoration. The iconostasis consists of three sections with a finial; the lower part is divided by double pilasters that support the framework. Above the openwork Holy Door, decorated with grapevine motifs, hangs an icon of the Last Supper, and even higher still, an icon of Christ the High Priest by Bukowczyk. The finial features figures cut out from the tier of the Passion; above them tondos (grouped in threes) with depictions of prophets. Icons painted by Josip Bukowczyk can also be found in the Apostle and Prophet rows. The remaining icons are modern. The Baroque side altars dating from the early 19th century are decorated with opewnwork returns, cartouches and icons of St Nicholas and St Michael the Archangel.

Surroundings

1. Bell tower. A belfry stands in the adjacent graveyard to the west of the tserkva. It is a wooden post and beam structure of three storeys, with converging board-and-batten clad walls. It has a tented roof with a spherical profile, crowned with an onion-shaped bell turret surmounted by a false lantern and a cross made of wrought iron. Shallow eaves mark each storey. The building's sill beam is covered with an apron. All of the roof planes are clad with sheet metal. The two upper storeys, where the bells are hung, have small cut-out windows. The belfry's entrance is in its east wall.
2. Gravestones in the churchyard, some dating from as far back as the 1830s. Stone and cast iron grave markers bear inscriptions that are written in the Latin alphabet but sound Ukrainian, as well as inscriptions in Polish and German. The grandest tombstones are those of Eugenia Lauter Schlager (1871) and the Niezabitowski family, who were the owners of the manor house in Turzańsk. In 1988 the tombstones in this graveyard were renovated thanks to the efforts of the Civic Committee for the Protection of the Monuments of Orthodox Church Architecture attached to the Executive Board of the Society for the Preservation of Historical Monuments.

Uzhok

Tserkva of the Synaxis of the Archangel Michael

Original use: ecclesiastical

Present use: ecclesiastical

Structure and layout. This wooden tserkva is a tripartite, log-built structure, set on a stone plinth wall, and aligned on an east–west axis. The square nave (6.34x6.38 m) is adjoined by a rectangular sanctuary (3.19x4.34 m) to the east and a rectangular narthex to the west. The narthex space has three levels composed of the narthex proper, a choir loft set on a flat beam, and a square belfry. The tserkva's walls are log-built, made of dressed beams secured with wooden pegs; the wall timber courses are fastened with hidden tenon joints. The tserkva is encircled by a skirt roof resting on the carved profiled projecting ends of the wall timbers of the sanctuary and the narthex, and on the dressed vertical projecting ends of the wall timbers of the nave. The walls timbers below the skirt roof are exposed. The walls of the nave and sanctuary above the skirt roof are log-built and covered with wooden shingles. The walls of the belfry constructed over the gallery are post-built with clad with boards and wooden shingles. The nave is topped by a three-tiered timber-built pyramidal roof surmounted by a lantern. The nave and sanctuary walls are tied with cross beams at the starting point of the first tier. The gallery overlooking the low narthex is covered by a timber structure. The pyramidal nave and sanctuary roofs are log-built; those of the belfry over the narthex are rafter-built. All of the structural elements of thetserkva, apart from the plinth wall, are made of coniferous wood. The roofs are covered with wooden shingles and the pitched roof of the section between the central nave and the belfry is clad with sheet metal. The main entrance to the church is situated in the west wall of the narthex. The door of this entrance is new, but set in the old doorposts of the portal. Inside, the old fabric of the door is preserved, made of broad boards with forged hinges and a lock. On the door head there is an inscription referring to the completion of the tserkva's construction (1745, June 11th) by two craftsmen: Pavlo Toneiv from the village of Butlya and Ivan Tsyhanyniv from the village of Tykhyy. On the left side of the entrance there is a carved inscription on the timber wall indicating that the church was raised when its foundations were replaced in 1895. In the north and south walls of the nave, and in the east wall of the sanctuary above the skirt roof there are large windows with arched tops glazed with fixed, single panes. Another small window is installed in the south wall of the sanctuary above the skirt roof. In the south and north walls of the belfry there are square sound holes. The roofs of the nave, sanctuary, and narthex tops have cross finials set on spheres. The crosses have six arms and are made of sheet metal (the same as that over the sanctuary and belfry), with a forged black metal cross over the nave. The area in front of the main entrance and around the church perimeter is paved with sandstone tiles.

Body of the tserkva. The layout and design of the tserkva are reflected in this building's architectural solutions. The church is composed of three parts, connected by wide eaves forming a skirt roof blends into the roof covering the upper parts of the sanctuary and narthex. Each of the three component parts is separated from the other and structurally complete, which makes the church silhouette unique, harmoniously blending into the surrounding mountainous landscape. The higher four-sided log-built structure of the nave with two recesses, topped with a pyramidal roof, is the building's dominant feature. The low form of the sanctuary has one recess and is covered with a pyramid roof. The roof of the narthex has three planes and adjoins the post-built, shingled belfry crowned with a pyramid roof. The sections of roof between the nave, sanctuary, and narthex are clad with sheet metal. The weathered roof shingles and the use of tar on the walls above the skirt roof have lent the monument the appearance of a black ship in a sea of mountainous greenery.

Interior. The tripartite division of the tserkva can easily be made out in its interior. The narrow and darkish narthex is separated from the nave by the projecting ends of the timbers of the transverse wall with a wide, ornamentally cut opening. The nave's interior space narrows towards the top due to the two recesses and is topped by a small flat ceiling. The sanctuary is separated from the nave by a high iconostasis with two side Deacon's Doors and a Holy Door. The iconostasis is set up to the eastern timber wall of the nave, the bottom of which is situated over the upper line of the iconostasis openings. Higher still, is the base of the transverse west wall of the sanctuary, which, together with other three exterior walls and a narrowed pyramidal top, forms the interior space of the sanctuary. Visually, the nave and sanctuary spaces are partitioned respectively by perpendicular cross beams situated at the tops of the walls and the starting points of the recesses. At the northern wall of the central nave there is a steep staircase leading to the choir loft located in the nave. From the choir loft, through a decoratively cut passage one can access the low gallery above the narthex. From this level there is an exit leading to a small belfry. Originally, bells were hung in the belfry and its upper part was provided with sound holes. Nowadays, the belfry over the narthex is sheathed up to the base of the roof structures, and small ventilation windows pierced the southern and northern walls of the upper tier. The flooring inside the tserkva is made of coniferous boards. The walls and the roofing are covered over with painted cardboard, paper and veneer which do not allow any assessment of the historic fabric and the quality of the original decorations.

Décor and furnishings. The 18th-century iconostasis is of traditional composition, consisting of four tiers with predellas, carved and gilded. The Sovereign tier icons are professionally painted. On either side of the Holy Door are the traditional icons of the Theotokos and Christ Pantocrator; in the opening of the southern Deacon's Door there is an icon of the Feast day (the Archangel Michael), and in the opening of the northern Deacon's Door – an icon of St Nicholas. On the predellas there are pictorial icons of folk character: the Escape to Jerusalem, Prayer on the Mount of Olives, Bearing the Cross, St George Slaying the Dragon. The Holy Door is carved with grapevine motifs and gilded, and features the traditional six framed scenes. The Deacon's Doors are absent. The Festival tier consists of twelve small icons in new frames and one larger icon of the Removal of the Body of Jesus from the Cross in the middle. The Apostle tier is composed of twelve elongated figures set in a semicircular arcade separated by new, small, carved columns. The central Deisis icon is positioned above the iconostasis; below it there is a new icon of the Last Supper. The fourth iconostasis tier comprises a separate cartouche with busts of the Prophets depicted in two or three border scenes; in the cartouche with one border scene the prophets' images are replaced with an image of the Virgin Mary and Christ. In the sanctuary there is a throne with a baldachin set on four carved columns entwined with grapevines and bunches of grapes. The baldachin is crowned with a pyramidal top featuring a sculpture of a pelican tearing at its breast to feed its children. On the antepedium of the throne there is an icon of the Sacrifice of Abraham. On the throne there is an 18th-century gilded icon case decorated with baroque carvings of grapevines with grape clusters, and three icons of the Fathers of the Church: Basil the Great, George the Theologian and St Nicholas depicted in oval frames.

In the sanctuary there are ancient board icons of the 16th–18th centuries, executed in tempera over gilded gesso, which came from the former Uzhok church. These icons include images of the Virgin Mary with Praise (late 16th century), Christ in Glory (late 16th century), Christ Pantocrator and Christ in Glory (17th century), the Coronation of the Virgin Mary" (early 19th century), as well as a canvas icon of St Barbara (19th century). The tserkva has a collection of early printed matter: the Gospels (1680) printed in Lviv and offered to Pazey by Syvulychka, Hrytsko, Mychailo and Ilko Kapturovi; the Triodin (1699) printed in Lviv and offered by Ivan Kovalyk, and the Anthologion (1738) printed in Lviv.
In the 1990s the wooden structure of the Feast and Apostle tiers was replaced.

Surroundings. The grounds are fenced with wire mesh on metal posts. The entrance gates are located in the eastern and western parts of the fence. The churchyard is planted with old trees along the perimeter fence. In the northern part of the grounds there is an old cemetery with extant graves and monuments dating from various periods. A belfry, situated in the northern part of the grounds is a two-tiered structure which is square in plan and has one pinnacle and an entrance in its south wall. It is set on a stone plinth wall. The walls of the lower tier are log-built and shielded by a skirt roof resting on the projecting ends of the wall timbers. The upper tier is post-built, clad with boards and metal sheets, covered by a four-sloped tent-frame roof with a three-armed cross on the top. Three bells are suspended on wooden fixtures in the second

tier of the roof. The roof and the skirt roof are clad with sheet metal. Sound holes (fitted with shutters) feature in the walls of the upper tier.

Yasynia

Tserkva of Our Lord's Ascension

Original use: ecclesiastical
Present use: ecclesiastical

Structure and layout. This wooden tserkva, made up of five log-built structures with one pinnacle, is built on the plan of a Greek cross and was originally set on stone corner posts, but currently stands on a brick plinth wall, with the main entrance oriented to the west and the sanctuary oriented to the east. The central nave is square in plan (5.32x5.32 m) and is adjoined to the east and west respectively by the sanctuary and narthex of rectangular plan (2.72x3.59 m); the somewhat shorter lateral parts of the cruciform church (2.72x3.00 m) are added to the north and south. In 1994 an enclosed porch was added to the west of the narthex, built to the same width. The walls of the five parts of the church are log-built with an inward inclination, made of dressed timbers secured with wooden pegs, and connected with hidden tenon joints. The tserkva is encircled by a skirt roof resting on the profiled projecting ends of the wall timber courses. The originally exposed wall timbers below the skirt roof have been sheathed with wooden shingles. The wall timbers above the skirt roof are shingled. The sanctuary, the narthex, and the side parts are roofed with a one-level flat beam covering placed over the slightly receding (inclined) timber walls. The walls of the nave at the level of the covering of the lateral spaces, due to the recesses and the corner timber pendentives, make the transition from a square plan to an octagonal one, and are topped by a slightly inclined eight-sided timber cupola. The walls of the five rooms of the church at the level of the recesses are fastened with cross beams. The four lateral adjacent spaces of the nave are covered with gable roofs on wooden rafters. Each of the gables of the front façades is crowned by a small dome with a cross above it. The central space of the nave over the timber covering is topped with an eight-sided cupola and a blind octagonal lantern, surmounted by a small dome with a cross. All of the structural elements of the monument, except for the plinth wall, are made of coniferous timber. The roofs, the skirt roof and the small domes are shingled. The tops of the small domes and the lantern over the central part of the church are clad with sheet metal. The gables of the front façades are clad with boards. The main entrance to the church was originally situated on the western side of the narthex. After the addition of the enclosed porch the entrance was made on its northern side. The door of the main entrance is a new one. The old wooden portal and door are preserved in the interior of the added enclosed porch. The lintel features a carved inscription referring to the year in which the tserkva was built (1824), the repair works (to the foundations, doorposts and others), and also the offering of a new throne in 1894. Small rectangular windows are installed in each of the three walls of the tserkva's lateral spaces above the skirt roof. Yet smaller square windows feature in the slanting walls of the eight-sided pinnacle of the nave. All of these windows have single fixed panes.

Body of the tserkva. The layout and design of the tserkva are reflected in this building's architectural solutions. It is composed of four cross-located spaces: the narthex, the sanctuary, and the side parts of the cruciform church which adjoin the central nave (which is somewhat wider). It is the corners of the central space together with the wide planes of the skirt roof, situated at one level around the perimeter of the church, that form this unique transition from the separate parts of the construction to one whole. Each of the four spaces is topped with a pitched, shingled roof which have common eaves forming a skirt roof supported on the projecting timber ridge pieces of the central nave. The somewhat higher, four-sided nave transforms into an octagonal drum surmounted by a an octagonal tented dome. This dome dominates the lateral parts of the monument (the cornices of the dome are situated directly over the roof ridges of the narthex, the sanctuary, and the side parts). Each of the four small domes of the gables and the cone-like covering of the tserkva's central lantern is topped with a forged iron cross. The walls, roofs and small domes of the tserkva are covered with shingles.

Interior. The cruciform layout of the church comprising five log-built structures can easily be made out in the interior of the church. The narrower narthex with its flat ceiling, and the lateral parts of the cruciform church are open up to the higher space of the central nave through the arched openings formed by the decoratively cut, volute-shaped, profiled projecting ends of the timbers of the transverse walls. The imposts of the arches rest on the pilasters projecting from the walls with stylistically carved capitals. Each of the four lateral parts of the tserkva is illuminated by three small windows. The space of the nave narrows towards the top due to its transition from a square plan to an octagonal one. The transition is made through the slightly recessed top of the wall on the slanting triangular timber pendentives, and is situated at the level of the flat ceilings of the lateral parts of the building. The upper part of the nave, covered with an eight-sided tent, is illuminated by four small windows in the sloping walls of the octagonal drum. Visually, the nave's interior space is partitioned with cross beams, situated at the top level of the wall recess. The sanctuary is separated from the nave by a high iconostasis with Deacon's Doors and a Holy Door, which adjoins the transverse eastern timber wall of the nave; its base is situated over the upper level of the iconostasis openings. The flooring throughout the tserkva consists of dressed conifer boards. The walls, the beams, and the covering boards are dressed and exposed. The pilasters of the arches have recently been painted using oil paints.

Décor and furnishings. The tserkva's iconostasis of 1803 (as stated in an inscription on the predella) is a wooden one which

is carved, gilded and polychrome painted, consisting of three horizontal tiers. The Holy Door is decoratively carved and gilded and features six oval framed scenes: the Annunciation (2) and the Four Evangelists. The Sovereign tier is composed of four icons: on either side of the Holy Door are icons of the Theotokos and of Christ Pantocrator, on the right of the opening for the Deacon's Door there is an icon of St Dmytro, and on the left – an icon of St Nicholas. The Deacon's Doors are absent. The traditional Great Feasts tier is also absent. The Apostle tier consists of six large icons (depicting the Apostles in twos) in semi-circular arches. In the centre, in a trefoil arch, there is an icon of the Deisis. The Prophet tier is made in the form of six round medallions with images of the prophets in pairs with the central medallion of the Coronation of the Virgin Mary. All of the icons have been repainted many times. The iconostasis is completed by an icon of the Bystanders at the Crucifixion, placed on the eastern wall of the octagonal drum above the nave.
The throne altar incorporates an icon of the New Testament Trinity (early 19th century), on canvas, set in a carved gilded frame.
Framed icons are placed on the walls and the sloping pendentives. Some parts of the walls of the side parts and narthex are covered with carpets. The silvered icon of Christ Pantocrator (mid-18th century) is executed in tempera on a board.
Double-sided canvas holy banners are preserved in the church (19th century). They depict the Hungarian King Stephan and the Archangel Michael, the Virgin Mary and George the Dragon Slayer, the Virgin Hodegetria and St Nicholas, the Legend of the Church Founder Ivan Struk, and the Ascension of Our Lord. Three double-sided wooden carved hand crosses dating from the early 20th century lie on the throne.
In the narthex there hangs a wooden church chandelier of the early 20th century and in the nave – a brass one.
A copy of the Lithurgokon (1791), printed in Pochaiv Monastery, is also of great interest.
The belfry retains four cast bells dating from 1775, 1783, 1802 and 1856 respectively.

Surroundings. The churchyard is enclosed by a wire mesh fence supported on metal posts. The entrance gate is situated in the western part of the fencing. A steep path to the gate is formed on the natural stone-like ground bordered with low fencing. The grounds are lined with old trees growing along the perimeter fence. In the northern part of the churchyard there is an old cemetery with graves and tomb monuments dating from different periods. A belfry, situated to the north of the tserkva, is a two-tiered structure which is square in plan, with one top and an entrance in its south wall. It stands on a stone plinth wall. The threshold is inscribed with the year of its construction – 1813. The walls of the lower tier are log-built and encircled by a skirt roof resting on the carved profiled projecting ends of the wall timbers. The upper tier is post-built above the level of the skirt roof, and makes the transition from a square structure to an octagonal one. The walls of the upper tier are divided by the cornice into two parts: a shingled one and an open one. The sound holes in the upper part of the walls are covered with wooden shields. The upper tier is topped by an octagonal tented dome surmounted by a miniature dome and cross. The roofs and the walls of the second tier are covered with shingles.

Zhovkva

Tserkva of the Holy Trinity

Original use: ecclesiastical
Present use: ecclesiastical

Structure and layout. This is a tripartite wooden tserkva raised on a stone and brick plinth wall. The square nave is adjoined by the polygonal sanctuary to the east (originally with a small rectangular sacristy to the north, now not extant) and by the rectangular narthex to the west, with a small niche in the southern wall. A stone-built sacristy, covered with a gable roof, is attached to the east end of the sanctuary. The walls are log-built and slope inwards a little. They are built of squared pine logs, secured with pegs; the log courses are linked by joints with a hidden tenon and are set on an oak sill beam that projects to some extent from the wall. The church is engirdled by a skirt roof, supported by the profiled projecting ends of the wall timbers, and by cantilevered brackets.
The wall timbers below the skirt roof are exposed; those above the skirt roof are shingled and capped with the profiled cornices. Each of the three structures' roofs are crowned by light octagons, covered with onion domes surmounted by lanterns and miniature domes. These roofs, as well as the skirt roof and domes are shingled. The floors inside consist of wooden boards and are positioned at various heights. All three main spaces are open to the apex of domes. The walls of the octagons are decorated with dentil corbels at the bottom and at the top. The tserkva's windows are rectangular, two larger windows being fitted in the south and north walls of the nave, one somewhat smaller window – in the north and south walls of the octagon above the nave, in the north and south walls of the sanctuary, and in the north, west and south walls of the narthex. All of these windows have drip-caps. Inside the tserkva the windows are protected with forged grilles. In the north, south, east and west walls of the octagons above the sanctuary and the narthex an opening has been made for one small round window in each. The windows are fixed, single-glazed units of coloured glass. The main entrance from the west into the narthex, and the two side ones into the nave from the south and the sanctuary from the south, are all accentuated by oak portals. The door head of the southern portal into the nave is carved in the form of an ogee arch, as was the door head of the main entrance; however, it was raised upwards during the repair works of 1891. The door head of the entrance to the sanctuary is straight. The same door head has been fixed in the door to the sanctuary from the north, replacing the lost one of the sacristy. The main entrance door in the west wall of the narthex is wooden, divided in two: the lower and the upper parts are new; however, with old forged hinges and metal

indoor lock have been retained. The side door in the south wall of the nave and the one in the south wall of the sanctuary are wooden, hung on two old forged hinges, without a door lock, but with a wooden locking bar indoors.
The sacristy is stone-built, covered with lime plaster and whitewashed. It is entered from the sanctuary and has a south window with a baroque fretwork white stone frame, with an oval opening and four fretwork rosettes in the corners.

Body of the tserkva. The tserkva consists of three parts, each of which is characterized by its dimensions, and finished with a light ocatgon, covered with an onion dome, which is crowned by a blind lantern with a miniature dome. All three parts of the church are connected by a wide skirt roof encircling the whole building. The highest structure of the nave is the tserkva's dominant feature. All of the church walls slightly incline inwards. The low masonry sacristy, covered with lime plaster and whitewashed, is capped by a gable roof and adjoins the sanctuary from the east.

Interior. The floor of the sanctuary is one step higher than the nave. The narthex is joined with the nave by a wide, onion-shaped opening. The wall between the nave and the narthex is reinforced with timber bracing. The choir lofts are located on the west and north walls in the narthex and on the south wall in the nave. They can be reached by stairs in the north-west corner of the narthex. A small semi-circular opening has been cut through to the nave. A small narrow sacristy by the north wall was demolished. A forged metal door of the 18th century leads to the eastern sacristy. There is semi-circular vaulting in the sacristy. The walls of the sacristy are covered with lime plaster and whitewashed.
The walls of the church are log-built and not covered; only one niche in the south wall of the narthex is clad with cardboard. The walls of the sanctuary are decorated with murals of the second half of the 18th century. Architectural decoration consists of columns with capitals of the Corinthian order, dividing the walls of the sanctuary into five spaces. They contain scenes of the Sacrifice of Abraham to the right, Jacob's Prayer to the left, depicted against a background of picturesque countryside, trees and birds. The hand rails of the choir lofts in the nave are made in wood and covered with painted plant motifs of the first half of the 18th century.

Décor and furnishings. The tserkva's rich, gilded fretwork Baroque iconostasis dates from the first half of 1728. Structurally, the iconostasis has five tiers with a small raised central part. Vira Svientsitska attributes the carving to Hnat Stobenskyi (? [1717]-†1742), a woodcarver of Zhovkva, who dwelt in that town on Okhrimova Street in the suburbs beyond the Lviv Gate and had to belong to the Holy Trinity parish. Several artists of the Zhovkva School of Ivan Rutkovych's circle painted the icons. Predellas with ornamental floral baroque motifs, set on a high base, fitted during the restoration of 1979, are placed under the Great Feasts tier – the central icons are of the Blessed Virgin Mary and Christ Pantocrator, with the Ascension of Our Lord Jesus Christ to the left. The only preserved predella, positioned below the icon of the Feast day of the Holy Trinity, is ornamental and set against a silver background. The Holy Door is carved with a motif of the Tree of Jesse – a tree rises from the recumbent Jesse with twelve figures of his descendants. St Michael the Archangel (to the left) and one (to the right) are depicted on the Deacon's Door. The Church Fathers and protodeacons are depicted on the door frame of the Holy Door and the Deacon's Door. The New Testament tier with icons of the Visitation, Believing Thomas, Jesus Healing the Sick, Christ and the Samarian Woman, Christ Appearing to St Peter of Alexandria, and St John of Patmos, is located above the Great Feasts tier and consists of four rectangular and two figural icons with an image of the Holy Face in the middle. The Great Feasts tier is above it, with six icons: the Nativity of Christ, Theophany, Annunciation, Transfiguration, Assumption of the Blessed Virgin Mary, and the Descent of the Holy Spirit, which comprise four round icons and two square ones with edges, inclined inwards, and a representation of the Last Supper in the middle. The Twelve Apostles tier consists of six large, semi-circular icons depicting two apostles, and Christ the Almighty in the middle. The Prophet tier comprises six oval cartouches with two prophets in each, and an icon of the Virgin Mary Orant in the middle. The iconostasis is finished with a composition of the Bystanders at the Crucifixion. On either side of the cross there are six cartouches with scenes of the Passion in fretwork frames. The lavish carving of the iconostasis consists of columns interwoven with grapevines and bunches of grapes, acanthus leaves, hollyhock flowers, and numerous heads of cherubs.
A wooden throne of the 19th century with fretwork corner columns and four painted scenes from the Old Testament on its sides survives in the sanctuary.
An 18th-century stall, decorated with quatrefoil motifs and ornamental painting on the front and sides, a carved confessional box of the late 19th century, and several stalls dating to that same time, are extant in the nave. Several icons of the 18–19th century hang on the walls.

Surroundings. The territory on either side of the monument, in the east and in the south, is separated from the neighbouring houses by a wooden fence – planed boards supported on posts. Along the main and side streets in the north and in the west there is a plain forged metal railing, built on a stone foundation between concrete pillars. On the northern side the fence has metal gates and a small gate, on the eastern side there are only gates. Paths paved with irregular sandstone slabs lead from both entrances to the tserkva. Wooden benches made from rough logs are set along the paths. Decorative trees and bushes have recently been planted in the tserkva's grounds. A masonry belfry stands in the north-east corner of the churchyard.

Annexe No. 4

Entries to the respective national heritage registers

pow. GORLICE

BRUNARY WYŻNE

gm. USCIE GORLICKIE

L. AK. 11/Go 11/ Kr/33.
Brunary Wyżne-cerkiew drewniana.-
uznanie za zabytek.

Ks.A.541

Do Wielebnego Urzędu Parafjalnego Gr.kat.

NR REJESTRU ZABYTKÓW
WOJ. MAŁOPOLSKIE
A-1215/M

w Brunarach Wyżnych -powiat Gorlice
Województwo Krakowskie.

Na zasadzie art. 1,2 i 3. rozporządzenia Prezydenta Rzeczypospolitej z dnia 6 marca 1928 o opiece nad zabytkami Dz. U. R. P. Nr. 29. poz. 265. uznaję cerkiew drewnianą w Brunarach Wyżnych, pow. gorlickiego, djecezji przemyskiej, p.w. św. Michała, pochodzącą z pocz. XIX. wieku, Lwh. 18 Lkp. 1516, 285.
jako posiadającą wartość artystyczną, kulturalną, i historyczną za zabytek, podlegający ochronie prawa. Równocześnie określam, że granice zabytku i otoczenia rozciągają się na budynek cerkiewny, dziedzińce wokół cerkwi, drzewa na nim rosnące i okalający mur kamienny wraz z trzema bramami, krytemi daszkami gontowemi.

Orzeczenie powyższe motywuję tem, że cerkiew ta, zbudowana w r. 1831 na miejscu dawnej, pochodzącej z XVII wieku, w dawnem otoczeniu, stanowi cenny zabytek tradycyjnej architektury cerkiewnej, drewnianej na podkarpackich obszarach Polski.

Od tego orzeczenia wolno wnieść do Ministerstwa Wyznań Religijnych i Oświecenia Publicznego w Warszawie odwołanie, które podać należy do Krakowskiego Urzędu Wojewódzkiego w ciągu dni 14, licząc od dnia następującego po dniu doręczenia tego orzeczenia. zaznaczam atoli, że uznany za zabytek przedmiot podlega ochronie prawa już od chwili doręczenia orzeczenia. UWAGA: W związku z powyższem należy zaznajomić się z powołanem wyż rozporządzeniem a w szczególności z art. 14 i 15.-

Z-ca Wojewody
Za Wojewodę:
B. Treter
/Inż. arch. Bogdan Treter /
Konserwator Okręgu Krakowskiego

WOJEWÓDZKI KRAKOWSKI URZĄD

Nr. AK. 11/491/Kr/33. Kraków, dnia 30.X. 1933 r.

Stwierdza się niniejszem, że powyższe orzeczenie weszło w moc prawa z dnia 15. maja 1933 r.

Za Wojewodę:
Inż. Arch. Bogdan Treter

FEBRUARY

Małopolski Wojewódzki
Konserwator Zabytków
w Krakowie
ul. Kanonicza 24
31-002 Kraków

Kraków, dnia 29 DZE. 2010

OZKr.NS.ZL.410-A-31/10
nr rejestru: A-1215/M

D E C Y Z J A
o zmianie orzecznie o uznaniu za zabytek

Na podstawie art. 104, 129 i art. 155 kodeksu postępowania administracyjnego (Dz.U.nr 98 z 2000r. poz. 1071) oraz na podstawie art. 9 ust. 1 i 2 ustawy z dnia 23.07.2003r. o ochronie zabytków i opiece nad zabytkami (Dz.U. nr 162 poz. 1568 z późn. zmianami), działając z urzędu w związku z nowym podziałem administracyjnym kraju

o r z e k a m

zmienić treść orzeczenia sygn. L.AK.11/GO/1/Kr/33 z dnia 30.10.1933r. wydanego przez Konserwatora Okręgu Krakowskiego w Krakowie w sprawie uznania za zabytek drewnianej cerkwi greckokatolickiej p.w. św. Michała Archanioła w Brunarach Wyżnych, pow. gorlicki, w następujący sposób:

do rejestru zabytków województwa małopolskiego pod nr A-1215/M
wpisuje się

dawną cerkiew greckokatolicką p.w. Michała Archanioła, obecnie kościół parafialny p.w. NMP Wniebowziętej w Brunarach, gm. Uście Gorlickie, pow.gorlicki, położony na działce nr 414.. Ochronie podlega budynek d. cerkwi, kamienne ogrodzenie wraz z 3-ma kamiennymi bramkami i otoczenie stanowiące obszar działki nr 414. Działka nr 414 o powierzchni 0,32 ha stanowi w całości własność Parafii Rzymskokatolickiej NMP Wniebowziętej w Brunarach i jest objęta Księgą Wieczystą nr KW 2647 w V Wydziale Ksiąg Wieczystych Sądu Rejonowego w Gorlicach.
Granice wpisu do rejestru zabytków wykreślono na mapie ewidencyjnej stanowiącej załącznik graficzny do niniejszej decyzji.

U z a s a d n i e n i e.

W treści orzeczenia L.AK.11/Go/1/Kr/33 o uznaniu za zabytek z dnia 30.10.1933r.
- nie podano numeru rejestru zabytków i nie załączono do niego załącznika graficznego umożliwiającego określenie granic ochrony konserwatorskiej jak również nie wymieniono w nim numeru działki, na której obiekt jest zlokalizowany, a jedynie ówczesne numery Lwh i Lkp. Numer rejestru pod którym obiekt figuruje obecnie: ks.A-541 nadano w czasie istnienia woj. nowosądeckiego w 1988roku.
Po dokonaniu oglądu obiektu i jego otoczenia stwierdzono, że ze względu na wybitne walory architektoniczne oraz dominantę w otaczającym krajobrazie – należy objąć ochroną konserwatorską całość działki nr 414, która stanowi ważne przedpole widokowe zabytkowej cerkwi. Cerkiew zbudowana prawdopodobnie w II-giej poł. XVIII w., mimo rozbudowy w 1830 roku, zachowała piękną sylwetę architektoniczną i typową dla zachodniej Lemkowszczyzny czytelną trójdzielność wnętrza i bryły :wieża nad „babińcem", nawa i prezbiterium z dobudowaną od wschodu zakrystią. Zarówno wieża jak i namiotowe dachy

wpł. dn. 05. 07. 2010
5355/10

kryjące nawę i prezbiterium posiadają typowe dla cerkwi z tego okresu zwieńczenie w postaci gruszkowatej bani, latarni i makowiczki.

Ze względu na czas powstania, piękno sylwety architektonicznej i znaczenie w otaczającym krajobrazie – obiekt zasługuje na objęcie ochroną prawną poprzez wpisanie do rejestru zabytków nieruchomych województwa małopolskiego wraz z najbliższym otoczeniem i przedpolem widokowym pod nr A-1215/M.

P o u c z e n i e

Od niniejszej decyzji służy stronom prawo wniesienia odwołania do Generalnego Konserwatora Zabytków (Ministerstwo Kultury i Dziedzictwa Narodowego, ul. Krakowskie Przedmieście 15 – 17, 00-071 Warszawa) za pośrednictwem Wojewódzkiego Urzędu Ochrony Zabytków w Krakowie, ul. Kanonicza 24, 31-002 Kraków w terminie 14 dni od daty otrzymania nin. decyzji.

Załączniki :

1. mapa z wykreśloną granicą ochrony i oznaczeniem obiektu zabytkowego.
2. pouczenie o skutkach wpisu do rejestru zabytków.

Wojewódzki Konserwator Zabytków
w Krakowie

mgr inż. arch. Jan Janczykowski

Otrzymują:

1. Parafia Rzymskokatolicka NMP Wniebowziętej w Brunarach, Brunary nr 45, 38-315 Uście Gorlickie
2. Kuria Diecezjalna w Tarnowie, ul.Legionów 30, 33-100 Tarnów
3. Urząd Gminy w Uściu Gorlickim, 38-315 Uście Gorlickie nr 80
4. Starostwo Powiatowe w Gorlicach, Wydz. Architektury i Budownictwa, ul. Biecka 3, 38-300 Gorlice
5. Powiatowy Ośrodek Dokumentacji Geodezyjno-Kartograficznej w Gorlicach, ul.11-go Listopada 6, 38-300 Gorlice
6. Krajowy Ośrodek Badań i Dokumentacji Zabytków, ul. Szwoleżerów 9, 00-464 Warszawa
7. Sąd Rejonowy w Gorlicach, V Wydział Ksiąg Wieczystych, ul.Biecka 5, 38-300 Gorlice
8. Wojewódzki Urząd Ochrony Zabytków w Krakowie – Delegatura w Nowym Sączu, ul. Wiśniowieckiego 127, 33-300 Nowy Sącz
9. a/a


Małopolski
Wojewódzki Konserwator Zabytków
w Krakowie
31-002 Kraków, ul. Kanonicza 24
– granice wpisu do rejestru zabytków
– zabytkowe cerkiew
Załącznik nr 1 do decyzji:
OKr.NS.ZL.410-A-31/10
rejestr zabytków: A-1215/M
Wojewódzki Konserwator Zabytków
w Krakowie
mgr inż. arch. Jan Janczukowski
wieś Brunary
Skala 1:2000
GN.7422-DG1/40/2010
STAROSTA GORLICKI
21.05.2010r.
283/3/47/76
Zdzisław Duda
Dokument niniejszy jest wyrysem
z mapy ewidencyjnej wydanym
Woj. Urz. Ochr. Zabytków w Krakowie
(nazwa jednostki)
nie przeznaczonym do dokonania
wpisu w księdze wieczystej.

pow. JAROSŁAW

o CHOTYNIEC

PREZYDIUM
WOJEWÓDZKIEJ RADY NARODOWEJ
W RZESZOWIE
WOJEWÓDZKI KONSERWATOR ZABYTKÓW

Rzeszów, dnia 29 maja 196 8 r.

L.dz. Kl. II-68o/33/68

REJESTR ZABYTKÓW Nr A-183

NR REJESTRU ZABYTKÓW
WOJ. PODKARPACKIE
A-552

1

Decyzja

Na podstawie art. 5 pkt. ..... i art. 14 ust. 1 pkt. 1 Ustawy z dnia 15 lutego 1962 r. o ochronie dóbr kultury i o muzeach (Dz. U. Nr 10 poz. 48) oraz art. 97 § 1 k.p.a. Wojewódzki Konserwator Zabytków Prezydium Wojewódzkiej Rady Narodowej w Rzeszowie z urzędu — na wniosek*) ..... zarządza dokonanie wpisu do rejestru zabytków nieruchomych województwa rzeszowskiego cerkwi gr.-kat.p.w.Narodzenie Matki Bożej w Chotyńcu pow.Jarosław stanowiącej własność Skarbu Państwa.Wzniesiona w 1615 r. Barokowa.Orientowana,drewniana,konstrukcji zrębowej.Na planie dwóch nierównej wielkości kwadratów z sześcioobocznie zamkniętym prezbiterium od wsch.i prostokątnym babińcem od zach. Nawa,prezbiterium i przedsionek nakryte ośmiobocznymi, baniastymi kopułami na trompach,pobite gontem. Dookoła soboty na wysuniętych rysiach. Ponad nimi przy nawie pn.i pd.galeryjki.Wystrój wnętrza barokowy.Na ścianie pd.polichromie olejne na płótnie.Obok cerkwi dzwonnica drewniana, kryta gontem. **)

Na zasadzie art. 4 wyż. pow. Ustawy zabytek ten podlega ochronie prawnej, która obejmuje ..... cerkiew, *dzwonnicę i najbliższy teren objęty wykazem katastralnym 141

* DZWONNICA SUKREŚLONA 28.03.2011

oraz wystrój wnętrza z XVII i XVIII w.: ikonostas, ołtarz boczny, dwa obrazy i cztery rzeźby.

Decyzja niniejsza nadaje się na podstawie art. 100 § 1 k.p.a. rygor natychmiastowej wykonalności, gdyż jest to niezbędne dla zabezpieczenia zabytku przed uszkodzeniem, zniszczeniem lub zaginięciem.

Uzasadnienie

Cerkiew w Chotyńcu ze względu na duże wartości architektoniczne i wyposażenie wnętrza należy do bardzo cennych zabytków sztuki cerkiewnej w pow. jarosławskim.

Od decyzji niniejszej służy odwołanie do Ministra Kultury i Sztuki za pośrednictwem Wojewódzkiego Konserwatora Zabytków w Rzeszowie w ciągu dni czternastu od dnia jej doręczenia (art. 112 § 2 k.p.a)

Zał. —

Wojewódzki Konserwator Zabytków
m.(p.)

Otrzymują: 1. a/a
2. Prezydium Powiatowej/Miejskiej Rady Narodowej w Jarosławiu /Pow.Kons.Zab./
3. Prezydium Gromadzkiej/Miejskiej Rady Narodowej w Krzyżach pow.Jarosław
4. Ministerstwo Kultury i Sztuki Zarząd Muzeów i Ochrony Zabytków

*) niepotrzebne skreślić
**) określenie, miejsce lokalizacji lub przechowywania, właściciel zabytku.

Rzz 2498/64 3000 A4

PODKARPACKI WOJEWÓDZKI
KONSERWATOR ZABYTKÓW
ul. Jagiellońska 29, 37-700 Przemyśl

UOZ – 4 . 5130. 76 .2011

Przemyśl, 11 KWI. 2011

Informacja urzędowa

Wojewódzki Urząd Ochrony Zabytków z/s w Przemyślu przypomina, że obiekt: **cerkiew greckokatolicka p.w. Narodzenia NMP w Chotyńcu, gm. Radymno, pow. jarosławski**, wpisany został do rejestru zabytków decyzją Wojewódzkiego Konserwatora Zabytków w Rzeszowie z dnia 29.05.1968 r., znak: KL. II – 680/33/68

Decyzja ta jest ostateczna i prawomocna i jako taka posiada moc wiążącą w stosunku do każdorazowo władającego rzeczą uznaną za zabytek.

Zawiadamia ponadto, że obecnie obiekt, o którym mowa znajduje się w rejestrze zabytków województwa **podkarpackiego** pod numerem **A - 552.**

Wpis do rejestru obejmuje:
- cerkiew i najbliższe otoczenie (działka nr 128, KW 18103).

W załączeniu:
1. Odpis decyzji o wpisie do rejestru
2. Kserokopia decyzji MKiDN z dnia 28.03.2011 r. o skreśleniu dawnej drewnianej dzwonnicy
3. Pouczenie o skutkach wpisu do rejestru

Podkarpacki Wojewódzki
Konserwator Zabytków
dr Grażyna Stojak

Otrzymują:
1. Parafia Katolicka Obrządku Biz.-Ukr. p.w. Narodzenia NMP w Chotyńcu, 37-552 Młyny
2. Gmina Radymno, ul. Lwowska 38, 37 – 550 Radymno
3. Narodowy Instytut Dziedzictwa w Warszawie, ul. Szwoleżerów 9, 00-464 Warszawa
4. Oddział Terenowy w Rzeszowie Narodowego Instytutu Dziedzictwa, ul. Hetmańska 15, 35-045 Rzeszów
5. A/a x 2

NARODOWY INSTYTUT DZIEDZICTWA
wpł. dn.
15. 04. 2011
Ldz. 3371/M

ZA ZWROTNYM
POTWIERDZENIEM ODBIORU

Warszawa, dnia 28 MAR 2011

MINISTER KULTURY
I DZIEDZICTWA NARODOWEGO

NARODOWY INSTYTUT DZIEDZICTWA
wpł. dn.
31. 03. 2011
L.dz. 2802/11

DOZ-OAiK-6700/612/10[BKW]

Decyzja

Po przeprowadzeniu postępowania wszczętego z urzędu w dniu 30 lipca 2010 roku administracyjnego w sprawie skreślenia z rejestru zabytków drewnianej dzwonnicy, wpisanej do rejestru zabytków wraz z cerkwią i najbliższym terenem objętym wykazem katastralnym 141 pod numerem A-183, decyzją Wojewódzkiego Konserwatora Zabytków w Rzeszowie z dnia 29 maja 1968 roku - działając na podstawie art. 6 ust.1 pkt 1 lit. c, art. 7 pkt 1, art. 13 ust. 1, 2, 5 i 6 oraz art. 89 pkt 1 ustawy z dnia 23 lipca 2003 roku o ochronie zabytków i opiece nad zabytkami (Dz.U. Nr 162, poz. 1568 ze zm.) oraz art. 18 pkt 1 i art. 104 Kodeksu postępowania administracyjnego (Dz.U. z 2000 r. Nr 98, poz. 1071 ze zm.)

orzekam:

- **skreślić z rejestru zabytków drewnianą dzwonnicę, usytuowaną na terenie zespołu cerkiewnego (działka nr 128) w Chotyńcu, gm. Radymno, pow. jarosławski, woj. podkarpackie, wpisaną do tego rejestru pod numerem A-183 decyzją Wojewódzkiego Konserwatora Zabytków w Rzeszowie z dnia 29 maja 1968 r, l.dz. Kl. II-680/33/68.**

Uzasadnienie

Przedmiotowy obiekt został wpisany do rejestru zabytków wraz z cerkwią i najbliższym terenem objętym wykazem katastralnym 141 oraz z częścią wystroju wnętrza cerkwi, pod numerem A-183, decyzją Wojewódzkiego Konserwatora Zabytków w Rzeszowie z dnia 29 maja 1968 roku. Była to wolnostojąca dzwonnica wzniesiona w pierwszej połowie lat 20. XX w., wykonana w konstrukcji drewnianej, słupowo – ryglowej, szalowana od zewnątrz deskami i usytuowana w północno – zachodnim narożniku cmentarza przycerkiewnego.

Z wnioskiem o wszczęcie z urzędu postępowania w sprawie skreślenia z rejestru zabytków dzwonnicy w Chotyńcu gm. Radymno wystąpił pismem z dnia 4 czerwca 2010 r. Podkarpacki Wojewódzki Konserwator Zabytków, wskazując na całkowite zniszczenie obiektu, które nastąpiło po 1990 r. Do wniosku załączono dokumentację dotyczącą obiektu (m.in. karty ewidencyjne zabytków architektury i budownictwa oraz dokumentację kartograficzną). W toku postępowania, ustalono że właścicielem przedmiotowej dzwonnicy była Parafia Greckokatolicka p.w. Przemienienia Pańskiego w Jarosławiu.

W oparciu o przepis art. 7 Kpa, zgodnie z którym w toku postępowania organy administracji publicznej stoją na straży praworządności i podejmują wszelkie kroki niezbędne do dokładnego wyjaśnienia stanu faktycznego oraz do załatwienia sprawy,

mając na względzie interes społeczny i słuszny interes obywateli, organ prowadzący niniejsze postępowanie pismem z dnia 26.08.2010 r. wystąpił do Oddziału Terenowego w Rzeszowie Krajowego Ośrodka Badań i Dokumentacji Zabytków w Warszawie z prośbą o zgromadzenie materiału dowodowego w niniejszej sprawie.

Z przesłanej opinii Oddziału Terenowego w Rzeszowie Krajowego Ośrodka Badań i Dokumentacji Zabytków w Warszawie wynika, że po II wojnie światowej zespół cerkiewny w Chotyńcu został zaadoptowany na kościół rzymskokatolicki, a od 1947 roku pozostawał opuszczony. Niezabezpieczona i nieremontowana dzwonnica popadała w ruinę, co dokumentują odnalezione fotografie z lat 50., 60., 70. i 80. XX w. Zły stan zachowania dzwonnicy został także opisany w archiwalnych dokumentacjach będących w posiadaniu WUOZ w Przemyślu. Już w 1969 r. pojawił się zamysł rozbiórki dzwonnicy w Chotyńcu w związku z brakiem możliwości dalszego jej użytkowania i przeniesienie na jej miejsce innej dzwonnicy. W archiwum Oddziału Terenowego w Rzeszowie Krajowego Ośrodka Badań i Dokumentacji Zabytków w Warszawie w rękopiśmiennych materiałach znajduje się informacja o zawaleniu się dzwonnicy w Chotyńcu. Obiekt przestał istnieć na przełomie lat 1992-1993. Decyzję o przeniesieniu zabytkowej drewnianej dzwonnicy cerkiewnej z Torek do Chotyńca wydał Wojewódzki Konserwator Zabytków w Przemyślu w 1992 roku, co zrealizowano w 1993 r.

Do opinii dołączono wykonaną w dniu oględzin dokumentację fotograficzną.

W aktach sprawy znajduje się decyzja Wojewody Przemyskiego z 1990 r. stwierdzająca, że *nieruchomość położona w miejscowości Chotyniec, gmina Radymno składająca się z działki Nr 128 o pow. 0,64 ha wraz z jego składnikiem: zabytkową cerkwią i dzwonnicą(...), przeszła z dniem 23 maja 1989 r. z mocy prawa na własność grekokatolickiej parafii p.w. Przemienienia Pańskiego w Jarosławiu.* Obecnie ww. nieruchomość stanowi własność Parafii Obrządku Bizantyńsko-Ukraińskiego p.w. Narodzenia NPM w Chotyńcu.

Organ prowadzący niniejsze postępowanie zważył co następuje:

Zgodnie z przepisem art. 13 pkt 1 ustawy z dnia 23 lipca 2003 r. o ochronie zabytków i opiece nad zabytkami skreślony z rejestru zabytków zostaje uprzednio wpisany do tego rejestru zabytek, który uległ zniszczeniu w stopniu powodującym utratę jego wartości historycznej, artystycznej lub naukowej albo którego wartość będącą podstawą wydania decyzji o wpisie do rejestru zabytków nie została potwierdzona w nowych ustaleniach naukowych.

Po przeanalizowaniu materiału zgromadzonego w ww. sprawie, a w szczególności ustaleń zawartych w opinii specjalistów z Oddziału Terenowego w Rzeszowie Krajowego Ośrodka Badań i Dokumentacji Zabytków w Warszawie oraz załączonej do niej dokumentacji fotograficznej należy stwierdzić, że w stosunku do drewnianej dzwonnicy w Chotyńcu, pochodzącej z lat 20. XX w., zachodzą ww. przesłanki. Dawna zabytkowa dzwonnica obecnie nie istnieje, zawaliła się i została rozebrana na przełomie 1992 i 1993 r. Obiekt uległ całkowitemu zniszczeniu, a tym samym utracił wartości zabytkowe. Zastąpiono ją innym obiektem zabytkowym - drewnianą dzwonnicą przeniesioną z Torek, której forma i wystrój wyraźnie różni się od poprzedniego obiektu.

W tym stanie rzeczy należało orzec jak w rozstrzygnięciu.

Decyzja niniejsza jest ostateczna w administracyjnym toku postępowania i nie służy od niej odwołanie, jednakże strona niezadowolona z decyzji może zwrócić się do Ministra Kultury i Dziedzictwa Narodowego z wnioskiem o ponowne rozpatrzenie sprawy

w terminie 14 dni od dnia doręczenia decyzji, stosownie do przepisu art. 127 § 3 Kodeksu postępowania administracyjnego.

MINISTER KULTURY I DZIEDZICTWA NARODOWEGO

Z up. MINISTRA KULTURY
I DZIEDZICTWA NARODOWEGO
SEKRETARZ STANU
GENERALNY
KONSERWATOR ZABYTKÓW

Piotr Zarzycki

Otrzymują:
1. Podkarpacki Wojewódzki Konserwator Zabytków, ul. Jagiellońska 29, 37-700 Przemyśl
2. Parafia Obrządku Bizantyjsko-Ukraińskiego p.w. Narodzenia NMP w Chotyńcu, 37-552 Młyny
3. a/a

Do wiadomości:
1. Narodowy Instytut Dziedzictwa, ul. Szwoleżerów 9, 00-464 Warszawa

CHOTYNIEC

Podkarpacki
Wojewódzki Konserwator Zabytków
w Przemyślu

Przemyśl, dnia 21.06.2010 r.

L.dz. UOZ – 4 – 4148/ 126 /2010
Nr rejestru **A - 426**

DECYZJA

w sprawie wpisania zabytku nieruchomego do rejestru zabytków

Na podstawie art. 6 ust. 1 lit. b, art. 7 pkt 1, art. 8, art. 9 pkt 1 i 2, art. 89 pkt 2 i art. 93 ust. 1 ustawy z dnia 23 lipca 2003 r. o ochronie zabytków i opiece nad zabytkami (Dz. U. Nr 162, poz. 1568 z późn. zm.) oraz art. 104 kodeksu postępowania administracyjnego, w wyniku postępowania administracyjnego przeprowadzonego **z urzędu**

o r z e k a m:

wpisać do rejestru zabytków nieruchomych województwa podkarpackiego pod numerem rejestru **A - 426** następujący zabytek: **otoczenie zespołu cerkwi greckokatolickiej p.w. Narodzenia NMP w Chotyńcu, gm. Radymno, pow. jarosławski. Otoczenie obejmuje następujące działki nr: 128, 141, 143/1, 129 oraz część działki nr 140**

w granicach: działek nr 128, 141 (KW 18103), 143/1 (KW 18103), 129 (KW 18133) oraz część działki nr 140 (KW 18133) - zgodnie z załącznikami nr 1 stanowiącymi integralną część niniejszej decyzji.

Uzasadnienie

Niniejszy wpis do rejestru zabytków obejmuje otoczenie założenia cerkiewnego, na które składają się:

1) działka nr 128 z drewnianą cerkwią wpisaną do rejestru zabytków na podstawie decyzji Wojewódzkiego Konserwatora Zabytków w Rzeszowie z dnia 29.05.1968 r., pod pozycją A – 183 oraz drewniana dzwonnica przeniesiona z miejscowości Torki w 1993 r., a wpisana do rejestru zabytków na podstawie decyzji Wojewódzkiego Konserwator Zabytków Przemyślu z dnia 15.06.1987 r., pod pozycją A – 226.
   Na terenie działki relikty nagrobków z dawnego cmentarza przycerkiewnego,
2) działka nr 143/1 oraz działka nr 141, na której znajduje się cmentarz komunalny z około 20 nagrobkami, pochodzącymi z początku XX w.,
3) działka nr 129 oraz część działki 140 stanowiące drogi.

Założenie cerkiewne usytuowane jest na niewielkim wzniesieniu, na skraju wsi. Wzgórze to otoczone jest starodrzewiem. Za zespołem cerkiewnym w kierunku wschodnim położony jest czynny cmentarz grzebalny, na terenie którego luźno rozmieszczone nagrobki w formie kamiennych i żeliwnych krzyży, pochodzące z początku XX wieku.
Zespół jest jednym z cenniejszych obiektów na szlaku drewnianej architektury sakralnej. Posiada znaczne wartości historyczne, architektoniczne oraz walory krajobrazowe.
Główne elementy zespołu to jest: cerkiew i dzwonnica podlegają ochronie prawno - konserwatorskiej na podstawie wcześniej wydanych decyzji. Cerkiew reprezentuje trójkopułowy typ drewnianej architektury cerkiewnej z bogatym wyposażeniem wnętrza, pochodzącym z XVIII wieku, będąc jedną z najcenniejszych na terenie Podkarpacia.
Wskazane otoczenie stanowi najbliższe sąsiedztwo zespołu cerkiewnego i ze względu na wartości widokowe obejmuje się je wpisem do rejestru.

KRAJOWY OŚRODEK BADAŃ I DOKUMENTACJI ZABYTKÓW
wpł. dn. 23. 07. 2010
5961/10 UP

Charakter zespołu wpisywanego do rejestru zabytków uzasadnia zastosowanie art. 6 ust. 1 lit. b, ustawy z dnia 23 lipca 2003 r. o ochronie zabytków i opiece nad zabytkami. Zastosowanie art. 7 ust. 1, art. 8, art. 9 ust 1 i 2, art. 89 pkt 2 i art. 93 ust. 1 cytowanej wyżej ustawy znajduje podstawę w zakresie właściwości rzeczowej, miejscowej, instancyjnej i kompetencyjnej Podkarpackiego Wojewódzkiego Konserwatora Zabytków do rozpoznania niniejszej sprawy. Art. 104 kpa powołano, gdyż niniejsza decyzja załatwia sprawę będącą przedmiotem postępowania.

Od decyzji niniejszej przysługuje stronom – na podstawie art. 127 § 1 i art., 129 § 1 i 2 kpa – odwołanie do Ministra Kultury i Dziedzictwa Narodowego w terminie 14 dni od jej doręczenia, za moim pośrednictwem.

pieczęć okrągła

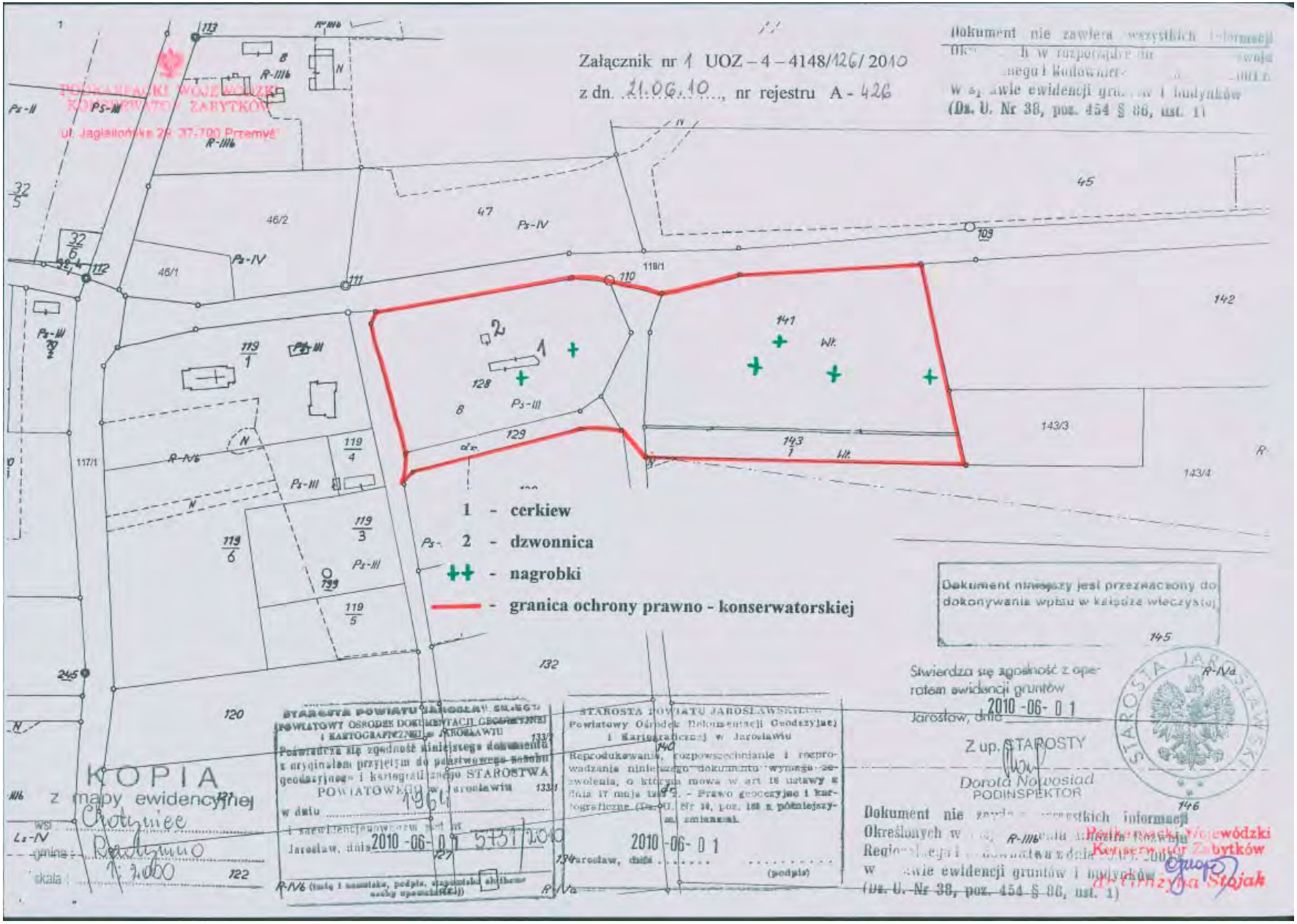
podpis i pieczęć imienna

Podkarpacki Wojewódzki Konserwator Zabytków
dr Grażyna Stojak

Załączniki:
1. Kserokopia kopii z mapy ewidencyjnej.
2. Kserokopia wypisu z rejestru gruntów.
3. Pouczenie o skutkach wpisu do rejestru zabytków.

Otrzymują:
1. Parafia Katolicka Obrządku Biz.- Ukr. p.w. Narodzenia NMP w Chotyńcu, 37 – 552 Młyny.
2. Gmina Radymno, ul. Lwowska 38, 37 – 550 Radymno

Do wiadomości:
1. Krajowy Ośrodek Badań i Dokumentacji Zabytków, ul. Szwoleżerów 9, 00-464 Warszawa.
2. Sąd Rejonowy w Jarosławiu, Wydział Ksiąg Wieczystych, ul. Jana Pawła II.
3. Starostwo Powiatowe w Jarosławiu, ul. Jana Pawła II nr 17, 37 – 500 Jarosław.
4. Regionalny Ośrodek Badań i Dokumentacji Zabytków, 35-045 Rzeszów, ul. Hetmańska 15.
5. A/a x 2.


Załącznik nr 1 UOZ – 4 – 4148/126/2010
z dn. 21.06.10, nr rejestru A - 426
1 - cerkiew
2 - dzwonnica
++ - nagrobki
- granica ochrony prawno - konserwatorskiej
KOPIA
z mapy ewidencyjnej
Chotyniec
Radymno
1:2000
Dokument nie zawiera wszystkich informacji
Określonych w rozporządzeniu
w sprawie ewidencji gruntów i budynków
(Dz. U. Nr 38, poz. 454 § 86, ust. 1)
Stwierdza się zgodność z operatem ewidencji gruntów
Jarosław, dnia 2010-06-01
Z up. STAROSTY
Dorota Nowosiad
PODINSPEKTOR
Dokument niniejszy jest przeznaczony do dokonywania wpisu w księdze wieczystej
Dokument nie zawiera wszystkich informacji
Określonych w rozporządzeniu
w sprawie ewidencji gruntów i budynków
(Dz. U. Nr 38, poz. 454 § 86, ust. 1)
Wojewódzki Konserwator Zabytków
Dorota Stojak

pow. GORLICE

KWIATOŃ

URZĄD WOJEWÓDZKI
WYDZIAŁ KULTURY I SZTUKI
WOJEWÓDZKI KONSERWATOR ZABYTKÓW

w Nowym Sączu

Nowy Sącz, dnia 1986.11.26.

L. dz. Kl.II-5340/1/86

Nr rejestru zabytków:
Ks.A 465

DECYZJA ~~nr 256~~ nr 265/86

w sprawie wpisania dobra kultury do rejestru zabytków

Na podstawie art. 5 pkt 1 art. 8 ust. 1 pkt 2 i art. 14 ust. 1 pkt 1 ustawy z dnia 15 lutego 1962 r. o ochronie dóbr kultury i o muzeach (Dz. U. Nr 10, poz. 48 i z 1983 r. Nr 38, poz. 173) oraz art. 104 kpa, w wyniku postępowania administracyjnego przeprowadzonego z urzędu, ~~na wniosek~~

orzekam:

wpisać do rejestru zabytków województwa nowosądeckiego

pod numerem rejestru ..... następujące dobro(a) kultury:

Cerkiew drewniana /d.gr.-kat. p.w.św. Paraskewii/ w Kwiatoniu, dz.ew. nr ~~1~~ 149, gm. Uście Gorlickie; Obecnie kościół filialny Parafii Rzymsko-Katolickiej w Uściu Gorlickim.

w granicach ~~- działki oddzielnie podlega budynek świątyni z terenem wewnątrz~~ ogrodzenia wraz z bramką od str. południowej. Ponadto wyznacza się konserwatorską strefę ochrony widokowej w promieniu 50m od ogrodzenia cerkwi oraz w pasie widokowym z drogi głównej w miejscu skrzyżowania z drogą dojazdową do cerkwi - jak obrazuje to załączony szkic poglądowy. Do strefy ochrony wid-okowej włącza się także cały obszar cmentarza za cerkwią. W strefie tej wszelkie działania związane z zagospodarowaniem kubaturowym należy uzgadniać z Wojewódzkim Konserwatorem Zabytków. w Nowym Sączu.

zppw nr 2 N. Sącz 2689/86 — 2000

UZASADNIENIE

Obiekt/zbudowany ok.1700r./ posiada piękną formę i klasyczne wzajemne proporcje poszczególnych części składowych:wieży,nawy i prezbiterium - - wszystkie zachowane bez żadnych zniekształceń. Nawa i prezbiterium posiadają uskokowe sklepienia z belek /konstr. zrębowo-węgłowa/.Wewnątrz polichromia o motywach architektonicznych ze scenami figuralnymi /tematyka biblijna/. Nawa oddzielona od prezbiterium ikonostasem,który jest kompletny i w dobrym stanie /poch. z XIX w/.
Pod względem formy architektonicznej cerkiew w Kwiatoniu należy do najpiękniejszych w województwie nowosądeckim.

od decyzji niniejszej przysługuje stronom — na podstawie art. 127 § 1 i art. 129 § 1 i § 2 kpa — odwołanie do Ministerstwa Kultury i Sztuki w terminie 14 dni od jej doręczenia, za moim pośrednictwem.

Wojewódzki Konserwator Zabytków
(podpis i pieczęć WKZ)

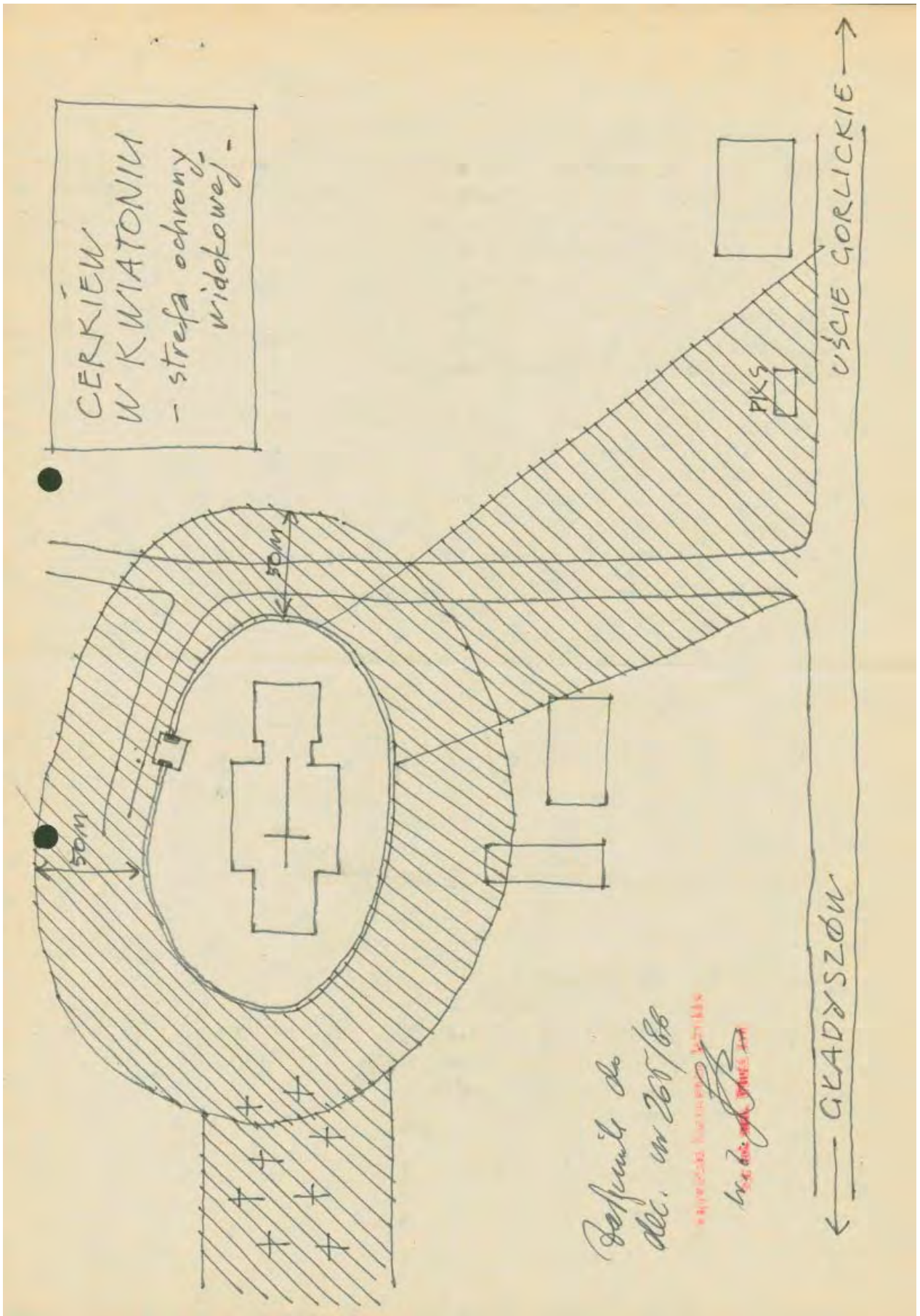
Załączniki:

1. szkic z wyznaczeniem strefy ochrony widokowej

Otrzymują:

1.Urząd Gminy w Uściu Gorlickim
2.Parafia Rzymsko-Katolicka w Uściu Gorlickim
3.Urząd Woj. w N.Sączu, Wydz.Plan.Przestrz.,Urb.,Arch.i Nadzoru Bud.
4. Ośrodek Dokumentacji Zabytków,Warszawa,ul.Krzywa 35
5.Państwowe Biuro Notarialne w Gorlicach
6. a/a WKZ

Do wiadomości:


CERKIEW
W KWIATONIU
- strefa ochrony
widokowej -
50m
50m
PKS
USCIE GORLICKIE
GLADYSZOW

pow. GORLICE v OWCZARY

URZĄD WOJEWÓDZKI
w [illegible]
Wydział Kultury i Sztuki
Wojewódzki Konserwator Zabytków

[illegible], dn. 6.06.1984 roku

gm. Szczawa

L. dz. KL.II - 5340/10/84
Nr rej. KŚ - A - 372

NR REJESTRU ZABYTKÓW
woj. MAŁOPOLSKIE
A - 1214/M

Obywatel
Parafia rzym.-katolicka
w Gorlicach
(za zwrotnym poświadczeniem odbioru)

DECYZJA 172

w sprawie wpisania dobra kultury do rejestru zabytków

Na podstawie art. 4, pkt 1 i 14 ust. 1 Ustawy z dnia 15 lutego 1962 r. o ochronie dóbr kultury o muzeach (Dz. U. nr 10, poz. 48) oraz art. 104 kpa wpisuje się do rejestru zabytków województwa nowosądeckiego, drewn. cerkiew gr.-kat. ob.p.w. Opieki N.P.Marii, będąca w posiadaniu parafii rzym.-kat.
(przedmiot)
znajdujący się w Owczarach, gmina Szczawa
(adres)

Na mocy art. 108 § 1 kpa decyzji niniejszej nadaje się rygor natychmiastowej wykonalności.

UZASADNIENIE DECYZJI

Obiekt ten stanowi bardzo ciekawy przykład budownictwa cerkiewnego typu ludowego. Cerkiew powstała w 1653r., w 1701r. została dobudowana nawa, a w 1783 wieża. Prezentuje on plan wydłużony z wyraźnie oddzielonym podziałem bryły, bardzo zgrabnie zróżnicowaną wielkością i odrębnym ukształtowaniem górnej partii dachu. Otoczone ramionami z trzema bramami wejściowymi z trzech stron. Obiekt w pełni zasługuje na ochronę prawną.

Od decyzji niniejszej przysługuje — na mocy art. 127 § 1 i art. 129 § 1 i 2 kpa — odwołanie do Ministra Kultury i Sztuki.

Odwołanie wnosi się za pośrednictwem tutejszego Urzędu w ciągu 14-tu dni od doręczenia decyzji.

URZĄD WOJEWÓDZKI
Wydział Kultury i Sztuki
ul. Kościuszki 1
38-400 Nowy Sącz
tel. 236-80
konto 0007544

Z upoważnienia Wojewody
(Prezydenta Miasta)
[redacted]
Wojewódzki Konserwator Zabytków

Otrzymują:
— właściciel (użytkownik) Parafia rzym.-kat. w Szczawej
— Urząd Miasta (gminy) w Gorlicach
— Ministerstwo Kultury i Sztuki DOZ - Warszawa
— a/a

zppw nr 2 N. Sącz 0025160/83 — 1000

J. BYWCZARY

Małopolski Wojewódzki
Konserwator Zabytków
w Krakowie
ul. Kanonicza 24
31-002 Kraków

Kraków, dnia 28 CZE. 2010

OZKr.NS.ZL.410-A-30/10
nr rejestru: A-1214/M

D E C Y Z J A
o zmianie decyzji w sprawie wpisu do rejestru zabytków nieruchomych

Na podstawie art. 104, 129 i art. 155 kodeksu postępowania administracyjnego (Dz.U.nr 98 z 2000r. poz. 1071) oraz na podstawie art. 9 ust. 1 i 2 ustawy z dnia 23.07.2003r. o ochronie zabytków i opiece nad zabytkami (Dz.U. nr 162 poz. 1568 z późn. zmianami), działając z urzędu w związku z nowym podziałem administracyjnym kraju

o r z e k a m

zmienić treść decyzji nr 172 sygn. Kl.II-5340/10/84 z dnia 06.06.1984r. wydanej przez Wojewódzkiego Konserwatora Zabytków w Nowym Sączu w sprawie wpisu do rejestru zabytków dawnej cerkwi greckokatolickiej p.w.Opieki NMP w Owczarach, obecnie kościoła pomocniczego Parafii Rzymskokatolickiej w Sękowej w następujący sposób:

do rejestru zabytków województwa małopolskiego pod nr A-1214/M
wpisuje się

dawną cerkiew greckokatolicką p.w. Opieki NMP, w Owczarach, położoną na działce nr 377, obecnie kościół pomocniczy pod tym samym wezwaniem, należący do Parafii Rzymskokatolickiej w Sękowej. Ochronie podlega budynek d. cerkwi, kamienne ogrodzenie wraz z murowaną bramką i otoczenie stanowiące obszar działki nr 377. Działka nr 377 o powierzchni 0,30 ha stanowi w całości własność Parafii Rzymskokatolickiej św. Józefa Oblubieńca w Sękowej i jest objęta Księgą Wieczystą nr KW 10915 w Wydziale Ksiąg Wieczystych Sądu Rejonowego w Gorlicach.
Granice wpisu do rejestru zabytków wykreślono na mapie ewidencyjnej stanowiącej załącznik graficzny do niniejszej decyzji.

U z a s a d n i e n i e.

Zgodnie z decyzją nr 172 z dnia 06.06.1984r. l.dz.Kl.II-5340/10/84 do rejestru zabytków została wpisana d. cerkiew w Owczarach, gm. Sękowa, pow. gorlicki. Ww. decyzja nie posiadała załącznika graficznego umożliwiającego określenie granic ochrony konserwatorskiej jak również nie wymieniała numeru działki, na której obiekt jest zlokalizowany.
Po dokonaniu oglądu obiektu i jego otoczenia stwierdzono, że ze względu na wybitne walory architektoniczne oraz dominantę w otaczającym krajobrazie – należy objąć ochroną konserwatorską całość działki nr 377, która stanowi ważne przedpole widokowe zabytkowej cerkwi. Cerkiew zbudowana w 1653r., rozbudowana w 1701r. i w 1783r. – jest jedną z najstarszych i posiadających doskonałą sylwetę architektoniczną cerkwi zachodniołemkowskich w obszarze Małopolski. Stanowi przykład cerkwi wieżowej, typowej dla zachodniej Łemkowszczyzny, z czytelną trójdzielnością bryły :wieża nad przedsionkiem, nawa i prezbiterium z dobudowaną od północy zakrystią. Zarówno wieża jak i uskokowe namiotowe dachy kryjące nawę i prezbiterium posiadają typowe dla cerkwi z tego okresu zwieńczenie w postaci gruszkowatej bani, latarni i makowiczki.

DOKUMENTACJA ZABYTKÓW
05. 07. 2010
5354/10

Ze względu na czas powstania, piękno sylwety architektonicznej i znaczenie w otaczającym krajobrazie – obiekt zasługuje na objęcie ochroną prawną poprzez wpisanie do rejestru zabytków nieruchomych województwa małopolskiego wraz z najbliższym otoczeniem i przedpolem widokowym pod nr A-1214/M.

P o u c z e n i e

Od niniejszej decyzji służy stronom prawo wniesienia odwołania do Generalnego Konserwatora Zabytków (Ministerstwo Kultury i Dziedzictwa Narodowego, ul. Krakowskie Przedmieście 15 – 17, 00-071 Warszawa) za pośrednictwem Wojewódzkiego Urzędu Ochrony Zabytków w Krakowie, ul. Kanonicza 24, 31-002 Kraków w terminie 14 dni od daty otrzymania nin. decyzji.

Załączniki:

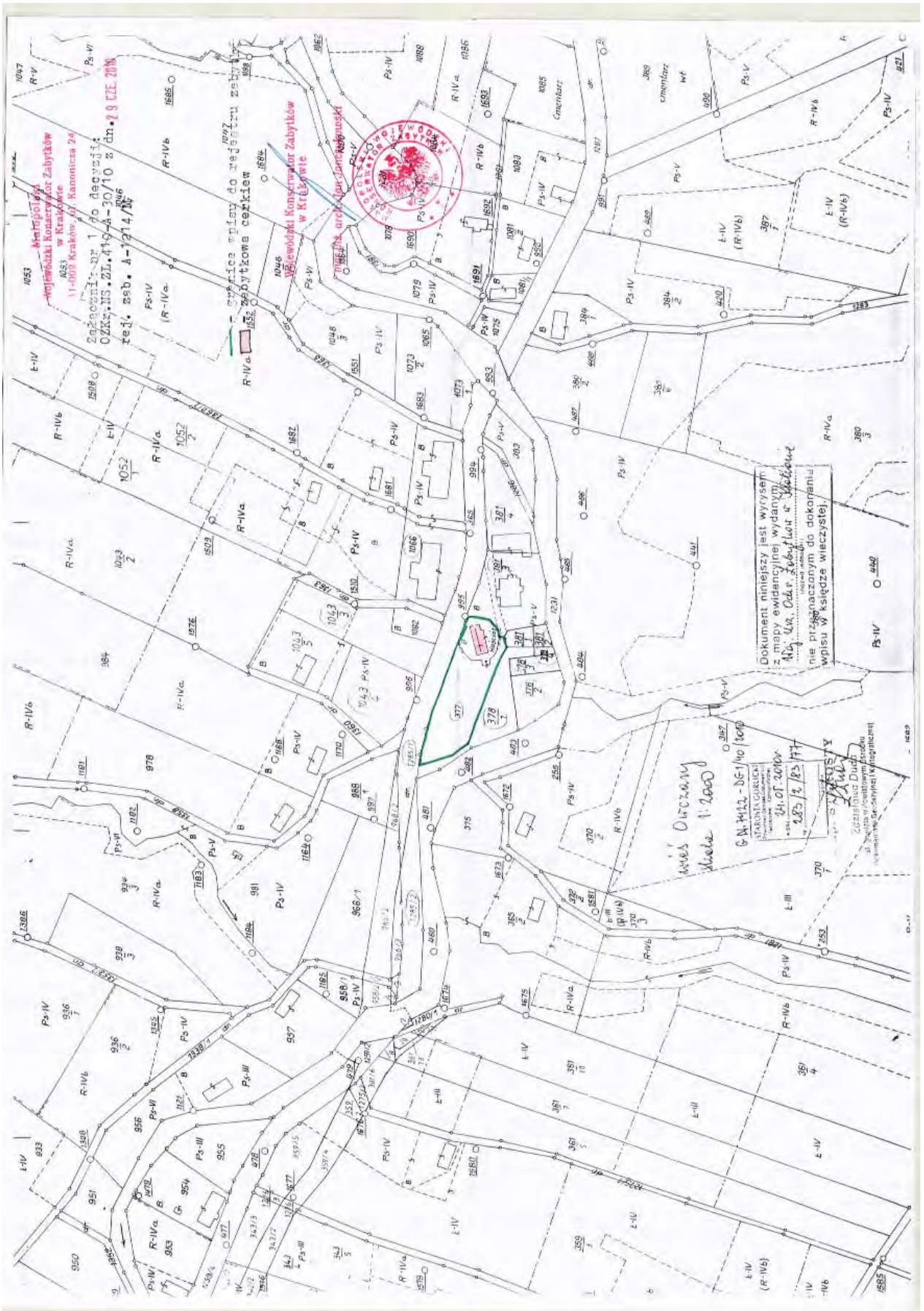
1. mapa z wykreśloną granicą ochrony i oznaczeniem obiektu zabytkowego.
2. pouczenie o skutkach wpisu do rejestru zabytków.

Wojewódzki Konserwator Zabytków
w Krakowie

mgr inż. arch. Jan Janczykowski

Otrzymują:

1. Parafia Rzymskokatolicka św. Józefa Oblubieńca w Sękowej, 38-307 Sękowa 22
2. Kuria Diecezjalna w Rzeszowie, ul.Zamkowa 4, 35-032 Rzeszów
3. Urząd Gminy w Sękowej, 38-307 Sękowa nr 252
4. Starostwo Powiatowe w Gorlicach, Wydz. Architektury i Budownictwa, ul. Biecka 3, 38-300 Gorlice
5. Powiatowy Ośrodek Dokumentacji Geodezyjno-Kartograficznej w Gorlicach, ul.11-go Listopada 6, 38-300 Gorlice
6. Krajowy Ośrodek Badań i Dokumentacji Zabytków, ul. Szwoleżerów 9, 00-464 Warszawa
7. Sąd Rejonowy w Gorlicach, V Wydział Ksiąg Wieczystych, ul.Biecka 5, 38-300 Gorlice
8. Wojewódzki Urząd Ochrony Zabytków w Krakowie – Delegatura w Nowym Sączu, ul. Wiśniowieckiego 127, 33-300 Nowy Sącz
9. a/a


Załącznik nr 1 do decyzji:
OZKZ.NS.ZU.410.A-30/10 z dn. 29 GRU 2010
tel. seb. A-1214/10
- granice opisu do regestru zabytku
- granica otuliny zabytkowej cerkwi
Wojewódzki Konserwator Zabytków w Krakowie
Dokument niniejszy jest wyrysem z mapy ewidencyjnej wydanym
nie przeznaczonym do dokonania wpisu w księdze wieczystej
Skala 1:2000

pow. NOWY SĄCZ V POWROŹNIK

gm Muszyna

ODPIS

Prezydium Wojewódzkiej Rady Narodowej
w Krakowie
Wydział Kultury

Kraków, dnia 26 czerwca 1961 r.

NR REJESTRU ZABYTKÓW
woj. MAŁOPOLSKIE
A-1213/M

L.Kl.V-WK-101/9/61 /103

nr. 108

Uznanie za zabytek

Powroźnik - kościół drewn.
/d. cerkiew/

Na zasadzie art.1,2 i 3 Rozporządzenia Prezydenta Rzeczypospolitej Polski z dnia 6 marca 1928 r. o opiece nad zabytkami /Dz.U.R.P. Nr 1~~x~~,29, poz.265/ w brzmieniu ustawy z dnia 25.I.1953 r./Dz.U.R.P. Nr 1o, poz. 62/ uznaję

kościół parafialny w Powroźniku /dawna cerkiew/, zbudowany 1643, drewniany.

jako posiadający wartość artystyczną, kulturalną, historyczną i ~~archeologiczną~~ za zabytek, podlegający ochronie prawa. Równocześnie określam, że granice zabytku i jego otoczenia rozciągają się na

budynek kościoła wraz z wyposażeniem wnętrza wg załącznika do nin. pisma oraz otoczenie w granicach cmentarza przykościelnego.

Orzeczenie powyższe motywuję tym, że

kościół drewniany w Powroźniku stanowi wyjątkowo cenny zabytek dawnego drewnianego budownictwa sakralnego o wysokiej wartości architektonicznej i plastycznej, posiada zabytkowe wyposażenie wnętrza z w. XVII i XVIII i jako taki w pełni zasługuje na ochronę prawa.

Od tego orzeczenia wolno wnieść do Ministerstwa Kultury i Sztuki w Warszawie odwołanie, które podać należy do Prezydium WRN - Wydział Kultury w Krakowie w ciągu dni 14, licząc od dnia następującego po dniu doręczenia orzeczenia.

W związku z tym podaje się do wiadomości brzmienie art. 14 cyt. Rozporządzenia:

"Zabytków nie wolno burzyć, rozkopywać, niszczyć, przerabiać, odnawiać zabudowywać, zdobić, uzupełniać ani przewozić bez uprzedniego zezwolenia władzy konserwatorskiej pierwszej instancji" tj. konserwatora wojewódzkiego.

Za wykroczenie przeciw przepisom cyt. Rozp. przewidziane są w art. 35-43 odpowiednie sankcje karne.

Niniejsze orzeczenie stanowi wznowienie analogicznego aktu prawnego L.XII-48/30 z dnia 8.3.1930 r., wydanego przez Urząd Wojewódzki w Krakowie.

/MK/
1 zał..

/ -/ podpis nieczytelny
Dr Hanna Pieńkowska

Odpis orzeczenia otrzymuje:
1. Ministerstwo Kultury i Sztuki
Zarząd Muzeów i Ochrony Zabytków
W a r s z a w a, Krakowskie Przedmieście 17
2. Prezydium P.R.N. Wydział Kultury
N o w y S ą c z

Za zgodność odpisu z oryginałem
[illegible] MIASTA KRAKOWA
[illegible]
[illegible]
Kraków 18 II 76

ODPIS

Wykaz obiektów ruchomych o wartościach artystycznych i zabytkowych przynależnych do kościoła parafialnego p.w. św. Jakuba w Powroźniku pow. Nowy Sącz. /Dawna Cerkiew Filalna/.

1. Malowidła ścienne w zakrystii: Sceny Figuralne ze Starego i Nowego Testamentu wiek XVII.
2. Ikonostas barokowy, koniec w. XVII. w nim obrazy z w. XVII i w. XVIII.
3. Ołtarz barokowy 2 poł. XVII, z obrazami: Chrystusa u słupa i Boga Ojca stwarzającego świat; tabernakulum z malowanym Chrystusem Zmartwychwstałym.
4. Dwa retabula barokowe w. XVII; w jednym obraz MBoskiej z Dzieciątkiem , w drugim Chrystusa.
5. Ambona barokowa ok. 1700.
6. Komoda zakrystyjna malowany, w. XVIII,
7. Lichtarz na paschał, drewniany, w. XVII.
8. Obrazy: - Chrystus Pantokrator, po bokach z czterema scenami z Jego życia, barokowy w. XVIII. +
   - Wniebowstąpienie w. XVII.
   - Sąd Ostateczny 1623.
   - Patriarcha, barokowy
   - św. Jan Chrzciciel.
9. Dwa krzyże ołtarzowe drewniane, malowane w. XVII/XVIII.
0. Kociołek na wodę święconą.
1. Ornat brokatowy, barokowy w. XVII.
2. Dzwon 1615.

1.kl.V.WK.1o1/9/61 Dnia 24.VI.1961.

/ - / podpis nieczytelny

Dr Hanna Pieńkowska

+ poprawiono błędne oznaczenie ikonograficzne - ikona przedstawia św. Jakuba Młodszego , patrona cerkwi.

Za zgodność odpisu z oryginałem

[illegible] MIASTA [illegible]
Wydział Kultury i [illegible]
[illegible]

[illegible] 18 II 75

Małopolski Wojewódzki
Konserwator Zabytków
w Krakowie
ul. Kanonicza 24
31-002 Kraków

05. 07. 2010
5356/10

Kraków, dnia 29 CZE. 2010

OZKr.NS.ZL.410-A-29/10
nr rejestru: A-1213/M

DECYZJA
o zmianie orzeczenia o uznaniu za zabytek

Na podstawie art. 104, 129 i art. 155 kodeksu postępowania administracyjnego (Dz.U.nr 98 z 2000r. poz. 1071) oraz na podstawie art. 9 ust. 1 i 2 ustawy z dnia 23.07.2003r. o ochronie zabytków i opiece nad zabytkami (Dz.U. nr 162 poz. 1568 z późn. zmianami), działając z urzędu w związku z nowym podziałem administracyjnym kraju

orzekam

zmienić treść orzeczenia sygn. L.KL.V-WK-101/9/61 z dnia 26.06.1961r.wydanego przez Wojewódzkiego Konserwatora Zabytków w Krakowie w sprawie uznania za zabytek dawnej cerkwi greckokatolickiej p.w.św. Jakuba Mł. Ap. w Powroźniku obecnie kościoła parafialnego (pod tym samym wezwaniem) Parafii Rzymskokatolickiej w Powroźniku, gm. Muszyna, pow. nowosądecki, w następujący sposób:

do rejestru zabytków województwa małopolskiego pod nr A-1213/M
wpisuje się

dawną cerkiew greckokatolicką p.w.św. Jakuba Mł. Ap., położoną na działce nr 431 w Powroźnikku, gm. Muszyna, pow. nowosądecki, obecnie kościół parafialny pod tym samym wezwaniem, należący do Parafii Rzymskokatolickiej w Powroźniku. Ochronie podlega budynek d. cerkwi, kamienne ogrodzenie nakryte gontem i otoczenie stanowiące obszar działki nr 431. Działka nr 431 o powierzchni 0,71 ha stanowi w całości własność Parafii Rzymskokatolickiej św. Jakuba Mł. Ap. w Powroźniku i jest objęta Księgą Wieczystą nr KW 12693 w Wydziale Ksiąg Wieczystych Sądu Rejonowego w Muszynie.
Granice wpisu do rejestru zabytków wykreślono na mapie ewidencyjnej stanowiącej załącznik graficzny do niniejszej decyzji.

Uzasadnienie.

W treści orzeczenia L.KL.V-WK-101/9/61 o uznaniu za zabytek z dnia 26.06.1961r. nie podano numeru rejestru zabytków i nie załączono do niego załącznika graficznego umożliwiającego określenie granic ochrony konserwatorskiej jak również nie wymieniono numeru działki. Numer rejestry, pod którym obiekt figuruje obecnie: ks.A-103 nadano w czasie istnienia województwa nowosądeckiego (na przełomie lat 70/80 XXw.).
Po dokonaniu oglądu obiektu i jego otoczenia stwierdzono, że ze względu na wybitne walory architektoniczne oraz dominantę w otaczającym krajobrazie – należy objąć ochroną konserwatorską całość działki nr 431, która stanowi jeszcze niezainwestowany teren i ważne przedpole widokowe zabytkowej i jednej z najcenniejszych cerkwi zachodniołemkowskich. Jeszcze w formie bezwieżowej cerkiew została wybudowana w 1604r. W roku 1780 w trakcie poważnego remontu dobudowano od strony zachodniej wieżę izbicową zwieńczoną banią, latarnią i makowiczką, a zwieńczenie o identycznym kształcie góruje także nad łamanymi dachami nawy kryjącymi uskokowe sklepienia zrębowe. W 1813 roku ze względu na zagrożenie powodziowe cerkiew przesunięto na obecne miejsce dostawiając do północnej

ściany prezbiterium małą zakrystię o zrębowych ścianach i sklepieniu, z piękną i bezcenną polichromią we wnętrzu z 1607r.,a data jej budowy to prawdopodobnie jeszcze koniec XVIw.

Ze względu na czas powstania, piękno sylwety architektonicznej i znaczenie w otaczającym krajobrazie – obiekt zasługuje na objęcie ochroną prawną poprzez wpisanie do rejestru zabytków nieruchomych województwa małopolskiego wraz z najbliższym otoczeniem i przedpolem widokowym pod nr A-1213/M.

P o u c z e n i e

Od niniejszej decyzji służy stronom prawo wniesienia odwołania do Generalnego Konserwatora Zabytków (Ministerstwo Kultury i Dziedzictwa Narodowego, ul. Krakowskie Przedmieście 15 – 17, 00-071 Warszawa) za pośrednictwem Wojewódzkiego Urzędu Ochrony Zabytków w Krakowie, ul. Kanonicza 24, 31-002 Kraków w terminie 14 dni od daty otrzymania nin. decyzji.

Załączniki :

1. mapa z wykreśloną granicą ochrony i oznaczeniem obiektu zabytkowego.
2. pouczenie o skutkach wpisu do rejestru zabytków.

Wojewódzki Konserwator Zabytków
w Krakowie

mgr inż. arch. Jan Janczykowski

Otrzymują:

1. Parafia Rzymskokatolicka św. Jakuba Mł. Ap., Powroźnik nr 50, 33-370 Muszyna
2. Kuria Diecezjalna w Tarnowie, ul.Legionów 30, 33-100 Tarnów
3. Urząd Gminy w Muszynie, Rynek 31, 33-370 Muszyna
4. Starostwo Powiatowe w Nowym Sączu, Wydz. Geodezji i Budownictwa, ul.Jagiellońska 33, 33-300 Nowy Sącz
5. Powiatowy Ośrodek Dokumentacji Geodezyjno-Kartograficznej w Nowym Sączu, ul.Strzelecka 1, 33-300 Nowy Sącz
6. Krajowy Ośrodek Badań i Dokumentacji Zabytków, ul. Szwoleżerów 9, 00-464 Warszawa
7. Sąd Rejonowy w Muszynie, Wydział Ksiąg Wieczystych, ul.Kity 18, 33-370 Muszyna
8. Wojewódzki Urząd Ochrony Zabytków w Krakowie – Delegatura w Nowym Sączu, ul. Wiśniowieckiego 127, 33-300 Nowy Sącz
9. a/a

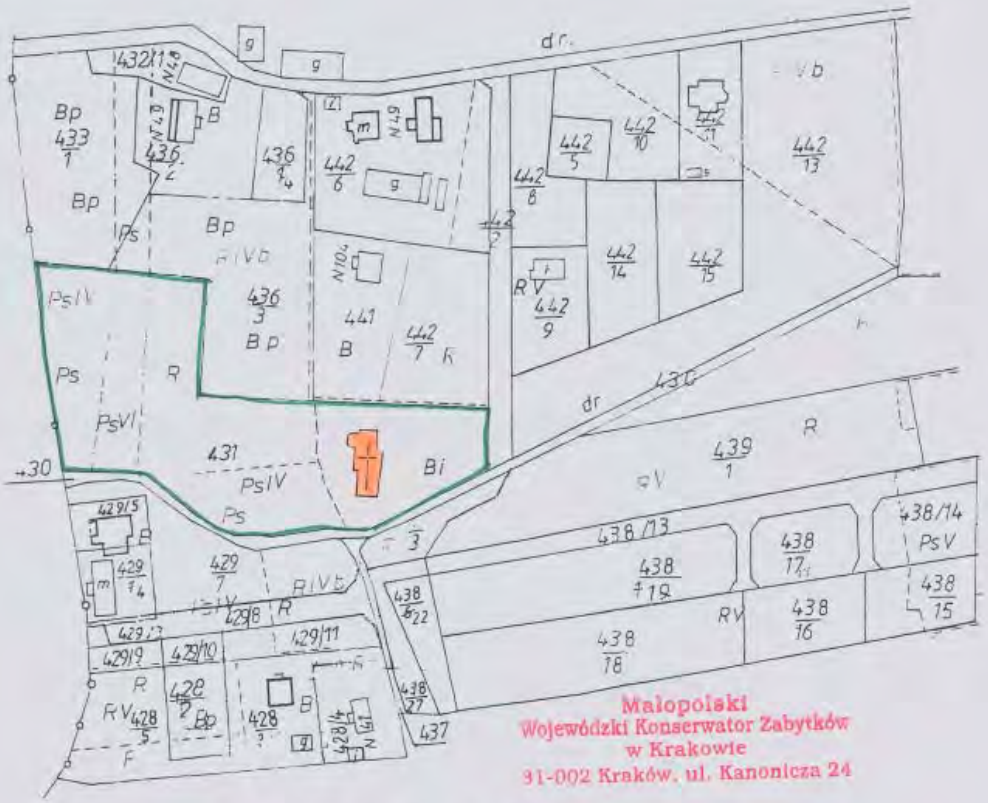
WYRYS Z MAPY EWIDENCYJNEJ
SKALA 1:2000

Województwo: małopolskie **Powiat:** nowosądecki

Jednostka ewidencyjna: Muszyna

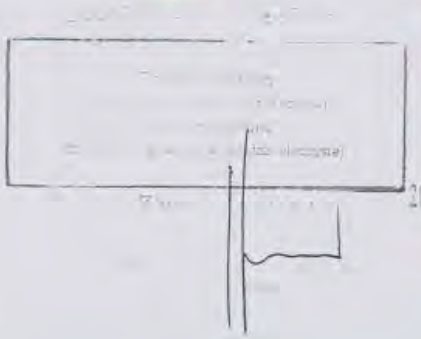
Obręb: Powroźnik **dz.:** 431 **arkusz:** 9

Załącznik nr 1 do decyzji: OZKr.NS.ZL.410-A-29/10
rejestr zabytków: A-1213/M



Małopolski
Wojewódzki Konserwator Zabytków
w Krakowie
31-002 Kraków, ul. Kanonicza 24

- granice wpisu do rejestru zabytków
- zabytkowa cerkiew



Wojewódzki Konserwator Zabytków
w Krakowie
mgr inż. arch. Jan Janczykowski

2010 -05- 27

STARSZY REFERENT
Magdalena Żak

pow. LUBACZÓW J RAJDRUŻ
gm. HORYNIEC

Prezydium
Wojew. Rady Narodowej
Wydział Kultury w Rzeszowie
L. Kl. VI. -82/B/19/60

NR REJESTRU ZABYTKÓW
woj. PODKARPACKIE
A - 435

Rzeszów, 10 maja 60 195 r.

Do
Prezydium Gromadzkiej Rady Narodowej
w HORYŃCU
pow. Lubaczów

Uznanie za zabytek cerkwi i dzwonnicy w Radrużu

Na podstawie art. 1 art. 2 pkt. 2,8,9 i art. 3 Rozporządzenia Prezydenta R. P. z dnia 6 marca 1928 r. o opiece nad zabytkami (Dz. U. R. P. Nr 29 poz. 265 z późniejszymi zmianami) Prezydium Wojewódzkiej Rady Narodowej jako władza Konserwatorska pierwszej instancji uznaje za zabytek podlegający ochronie prawa: drewnianą cerkiew i dzwonnicę w Radrużu.

Cerkiew orientowana. Konstrukcji zrębowej na obłap. Na rzucie trzech kwadratów, otoczona sobotami. Nad częścią wiernych łamany podwójnie dach namiotowy, czterospadowy. Nad pozostałymi częściami dachy dwuspadowe. W wejściach od zachodu i południa portale prostokątne, zamknięte u góry trójlicowm. Chór muzyczny oparty na słupach, przy zachodniej ścianie części wiernych. Konstrukcja sklepień długowa. Ikonostas architektoniczny. Czas powstania: XVII w. Wyposażenie bogate, pochodzące z XVII - XVIII w. W sąsiedztwie pm.-zach. cmentarza dzwonnica konstrukcji szkieletowej, szalowana deskami. Na rzucie kwadratu, z nadwieszoną izbicą. Dach namiotowy, czterospadowy, przechodzący górą w odwiespadowy. Wiek XVIII/XIX.

Orzeczenie niniejsze motywuje się tym, że jest to jedna ze starszych cerkwi drewnianych w Polsce, posiadająca wybitne walory architektoniczne i krajobrazowe, zawierająca szczególnie cenny zespół zabytków ruchomych.

Ochrona obejmuje cerkiew, dzwonnicę, oraz teren wewnętrzne ogrodzenia, wraz z około 20 drzewami - w tym pięć o średnicy ok. 1 m; oznaczone pb. 192 gm. kat. Radruż.

Obiekt ten został wpisany do rejestru zabytków Województwa Rzeszowskiego pod Nr 270/ZM/60

Na podstawie art. 3 ust. 2 wyż. pow. rozporządzenia oraz art. 87 ust. 3 pkt. 3 Rozporządzenia Prezydenta R. P. z dnia 22 3 1928 r. o postępowaniu administracyjnym (Dz. U. R. P. Nr 36 poz. 341 decyzja ta podlega natychmiastowemu wykonaniu.

Przeciwko orzeczeniu temu wolno wnieść odwołanie do Ministerstwa Kultury i Sztuki – Centralny Zarząd Muzeów i Ochrony zabytków w Warszawie za pośrednictwem Prezydium Wojewódzkiej Rady Narodowej w Rzeszowie w ciągu dni 14, licząc od dnia następnego po dniu doręczenia.

W związku z powyższym Prezydium Wojewódzkiej Rady Narodowej podaje do wiadomości brzmienie art. 14 wyż. pow. rozporządzenia, „Zabytków nie wolno burzyć, rozkopywać, niszczyć, przerabiać, odnawiać, rekonstruować, zabudowywać, zdobić, uzupełniać ani przewozić bez u p r z e d n i e g o zezwolenia Władzy Konserwatorskiej pierwszej instancji to jest Prezydium Wojewódzkiej Rady Narodowej".

Za wykroczenie przeciwko przepisom wyż. pow. Rozporządzenia przewidziane są w art. 35–43 odpowiednie sankcje karne.

PREZYDIUM
Wojewódzkiej Rady Narodowej
w RZESZOWIE
Stwierdza, że orzeczenie powyższe stało się prawomocne z dniem 25.VII.1960 r.

Za Przewodniczącego Prez. Wojew. Rady Narodowej
KONSERWATOR

Rze zam. 1102/56 5000 A4

RADRUŻ

Podkarpacki
Wojewódzki Konserwator Zabytków
w Przemyślu

Przemyśl, dnia 14.06.2010 r.

WKZ w Przemyślu
wpł. dn. 30. 06. 2010
L. dz. 5222/10

L.dz. UOZ – 4 – 4148/ 125 /2010
Nr rejestru **A - 421**

D E C Y Z J A

w sprawie wpisania zabytku nieruchomego do rejestru zabytków

Na podstawie art. 6 ust. 1 lit. b, f, art. 7 pkt 1, art. 8, art. 9 pkt 1 i 2, art. 89 pkt 2 i art. 93 ust. 1 ustawy z dnia 23 lipca 2003 r. o ochronie zabytków i opiece nad zabytkami (Dz. U. Nr 162, poz. 1568 z późn. zm.) oraz art. 104 kodeksu postępowania administracyjnego, w wyniku postępowania administracyjnego przeprowadzonego **z urzędu**

o r z e k a m:

wpisać do rejestru zabytków nieruchomych województwa podkarpackiego pod numerem rejestru **A - 421** następujący zabytek: **część zespołu cerkwi greckokatolickiej p.w. św. Paraskewii wraz z otoczeniem obejmującym: dom diaka, ogrodzenie z dwiema bramami, cmentarz przycerkiewny, budynek „Proświta" w Radrużu, gm. Horyniec Zdrój, pow. lubaczowski**

w granicach: działek nr 177, 178 237, 236, 235 z domem diaka, ogrodzeniem z dwoma bramami, nagrobkami na działce nr 232, działki nr 233 z budynkiem „Proświta", część działki nr 219, KW 7211, 39991 - zgodnie z załącznikami nr 1 i 2 stanowiącymi integralną część niniejszej decyzji.

U z a s a d n i e n i e

Niniejszy wpis do rejestru zabytków obejmuje część założenia cerkiewnego oraz jego otoczenie, na które składa się: domu diaka (kostnica), ogrodzenie z dwiema bramami, nagrobki, budynek „Proświta". Obiekty te nie zostały ujęte we wcześniejszych decyzjach.
Dom diaka murowany z kamienia, datowany na XVII - XIX wiek. Usytuowany w ogrodzeniu po jego zewnętrznej stronie, założony na rzucie prostokąta, parterowy, nakryty dachem półszczytowym, pokrytym gontem.
Ogrodzenie z dwiema bramami z XVII wieku. Ogrodzenie wykonane z kamienia, oszkarpowane, nakryte dachem dwuspadowym pokrytym gontem. Brama główna usytuowana od strony południowo – zachodniej, w formie kamiennej arkady z odcinkowo zwieńczonym prześwitem, nakryta dachem półszczytowym, pokrytym gontem. Druga brama usytuowana obok domu diaka, w formie kamiennych filarów, nakryta dachem dwuspadowym, pokrytym gontem.
Cmentarz przycerkiewny – 4 nagrobki z XVIII i XIX wieku, w tym krypta właścicieli Radruża Andruszewskich oraz płyta nagrobna, kamienna, Katarzyny Dubniewiczowej, wójtowej radruskiej z około 1682 roku, z napisami w języku staro – cerkiewno – słowiańskim.
Budynek „Proświta", ob. nieużytkowany, wzniesiony w latach 30 – tych XX wieku, murowany, założony na rzucie prostokąta, parterowy, nakryty dachem naczółkowym, pokrytym blachą.

Miejscowość Radruż pojawia się w źródłach pisanych w roku 1444 i można stąd wnioskować, że już wówczas była znaczną osadą. Wtedy prowadził tędy ważny szlak łączący najstarsze ośrodki tego regionu – Lubaczów i Potylicz.

Założenie cerkiewne usytuowane jest w środkowej części wsi, na północnym brzegu potoku Radružka, pomiędzy dwoma cmentarzami greckokatolickimi. Na obu zachowały się zabytkowe nagrobki bruśnieńskie w formie krzyży i rzeźb nagrobnych. Pochodzą z warsztatu słynącego z wysokiej jakości wyrobów, często o charakterze ludowym lecz nie pozbawionych autentyczności. Data budowy drewnianej świątyni nie została jednoznacznie ustalona – na podstawie analizy archiwalnej i architektonicznej przyjmuje się rok 1583. Pozostałe elementy zespołu pochodzą z XVII , XIX i pocz. XX wieku.
Zespół posiada wybitne walory architektoniczne i krajobrazowe. Stanowi jedno z najcenniejszych założeń cerkiewnych w skali kraju. Pod względem stylistycznym elementy zespołu stanowią nierozłączną całość. Oszkarpowany mur ogrodzeniowy nadaje całemu założeniu charakter obronny. Niezaprzeczalnie założenie to jest świadkiem bogatych, historycznych wydarzeń na przestrzeni ostatnich kilku stuleci.

Cerkiew, dzwonnica oraz starodrzew wpisane zostały do rejestru zabytków decyzją Wojewódzkiego Konserwatora Zabytków w 1960 roku, pod nr A – 270, natomiast dwa cmentarze greckokatolickie w 1986 roku pod pozycją A – 166. Decyzje te pomijały obiekty towarzyszące zespołowi cerkiewnemu, które dodatkowo podkreślają walory architektoniczno – krajobrazowe całego założenia. W związku z tym zasadne jest objęcie ich ochroną konserwatorską.

Charakter budynku wpisywanego do rejestru zabytków uzasadnia zastosowanie art. 6 ust. 1 lit. b, f ustawy z dnia 23 lipca 2003 r. o ochronie zabytków i opiece nad zabytkami. Zastosowanie art. 7 ust. 1, art. 8, art. 9 ust 1 i 2, art. 89 pkt 2 i art. 93 ust. 1 cytowanej wyżej ustawy znajduje podstawę w zakresie właściwości rzeczowej, miejscowej, instancyjnej i kompetencyjnej Podkarpackiego Wojewódzkiego Konserwatora Zabytków do rozpoznania niniejszej sprawy. Art. 104 kpa powołano, gdyż niniejsza decyzja załatwia sprawę będącą przedmiotem postępowania.

Od decyzji niniejszej przysługuje stronom – na podstawie art. 127 § 1 i art., 129 § 1 i 2 kpa – odwołanie do Ministra Kultury i Dziedzictwa Narodowego w terminie 14 dni od jej doręczenia, za moim pośrednictwem.

pieczęć okrągła

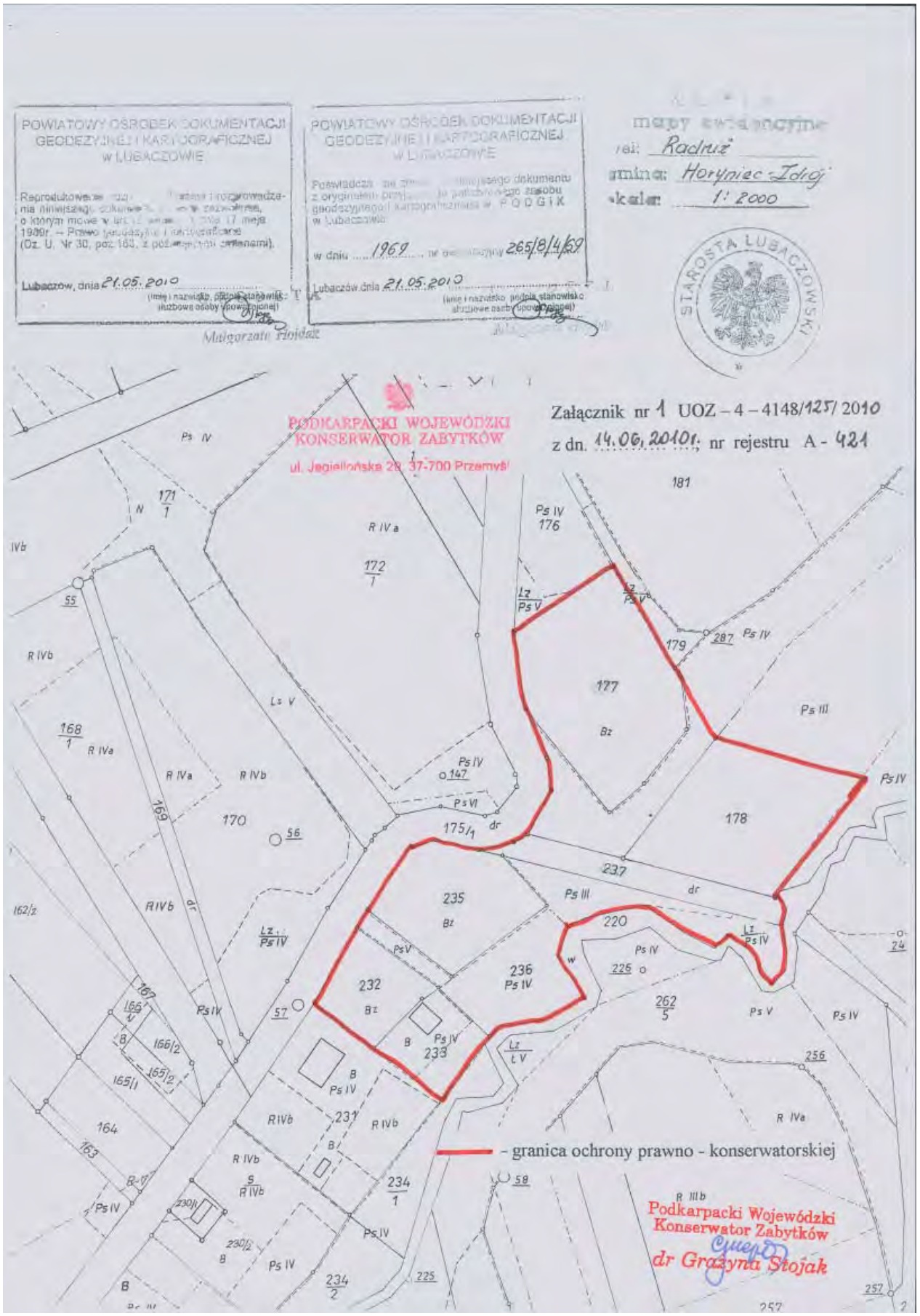
podpis i pieczęć WKZ

Podkarpacki Wojewódzki Konserwator Zabytków
dr Grażyna Stojak

Załączniki:
1. Kserokopia kopii z mapy ewidencyjnej.
2. Kserokopia wypisu z mapy zasadniczej.
3. Kserokopia wypisu z rejestru gruntów.
4. Pouczenie o skutkach wpisu do rejestru zabytków.

Otrzymują:
1. Muzeum Kresów, ul. Sobieskiego, 37 – 600 Lubaczów
2. Gmina Horyniec Zdrój, Al. Przyjaźni 5, 37 – 620 Horyniec Zdrój

Do wiadomości:
1. Krajowy Ośrodek Badań i Dokumentacji Zabytków, ul. Szwoleżerów 9, 00-464 Warszawa.
2. Sąd Rejonowy w Lubaczowie, Wydział Ksiąg Wieczystych, ul. Mickiewicza 24.
3. Starostwo Powiatowe w Lubaczowie, ul. Jasna, 37 – 600 Lubaczów.
4. Regionalny Ośrodek Badań i Dokumentacji Zabytków, 35-045 Rzeszów, ul. Hetmańska 15.
5. A/a x 2.


POWIATOWY OŚRODEK DOKUMENTACJI GEODEZYJNEJ I KARTOGRAFICZNEJ w LUBACZOWIE
Lubaczów, dnia 21.05.2010
POWIATOWY OŚRODEK DOKUMENTACJI GEODEZYJNEJ I KARTOGRAFICZNEJ w LUBACZOWIE
w dniu 1969 nr 265/8/4/69
Lubaczów dnia 21.05.2010
mapy sytuacyjne
teil: Radruż
gmina: Horyniec-Zdrój
skala: 1:2000
STAROSTA LUBACZOWSKI
PODKARPACKI WOJEWÓDZKI KONSERWATOR ZABYTKÓW
ul. Jagiellońska 28, 37-700 Przemyśl
Załącznik nr 1 UOZ – 4 – 4148/125/ 2010
z dn. 14.06.2010r. nr rejestru A - 421
– granica ochrony prawno - konserwatorskiej
Podkarpacki Wojewódzki Konserwator Zabytków
dr Grażyna Stojak


Załącznik nr 2 UOZ – 4 – 4148/125/2010
z dn. 14.06.2010r. nr rejestru A - 421
PODKARPACKI WOJEWÓDZKI KONSERWATOR ZABYTKÓW
ul. Jagiellońska 29, 37-700 Przemyśl
1 - dom diaka
2 - bramy
3 - budynek Towarzystwa „Proświta”
- ogrodzenie
- nagrobki
Podkarpacki Wojewódzki Konserwator Zabytków
dr Grażyna Stojak
KOPIA
Radruż
167 311 022
1:1000
POWIATOWY OŚRODEK DOKUMENTACJI GEODEZYJNEJ I KARTOGRAFICZNEJ W LUBACZOWIE
26 WRZ. 2009
2000 –
3321-4/2000
26 WRZ. 2009

PODKARPACKI WOJEWÓDZKI
KONSERWATOR ZABYTKÓW
ul. Jagiellońska 29, 37-700 Przemyśl

UOZ – 4 – 4148/ 300 /2010

Przemyśl, 19.10.2010 r.

Informacja urzędowa

Wojewódzki Urząd Ochrony Zabytków z/s w Przemyślu przypomina, że obiekt: **zespół cerkiewno - cmentarny składający się z: drewnianej cerkwi p.w. św. Paraskewii i dzwonnicy, starodrzewia, terenu wewnątrz ogrodzenia oraz dwóch cmentarzy wraz ze starodrzewiem i fragmentem murowanego ogrodzenia w Radrużu, gm. Horyniec Zdrój, pow. lubaczowski**, wpisany został do rejestru zabytków decyzjami: Wojewódzkiego Konserwatora Zabytków w Rzeszowie z dnia 10.05.1960 r., znak: Kl. VI – 82/B/19/60 oraz Wojewódzkiego Konserwatora Zabytków w Przemyślu z dnia 15.12.1986 r., znak: Kl. VI – 5340/47/86

Decyzje te są ostateczne i prawomocne i jako takie posiadają moc wiążącą w stosunku do każdorazowego władającego rzeczą uznaną za zabytek.

Zawiadamiam ponadto, że obecnie obiekt, o którym mowa znajduje się w rejestrze zabytków województwa **podkarpackiego** pod numerem **A - 435.**

Wpis do rejestru obejmuje:
- drewnianą cerkiew i dzwonnicę, starodrzew (ok. 20 szt.), teren wewnątrz ogrodzenia, dwa cmentarze gr. – kat., fragment murowanego ogrodzenia, starodrzew.

Pozostała część zespołu cerkwi gr.-kat. wpisana została do rejestru zabytków decyzją Podkarpackiego Wojewódzkiego Konserwatora Zabytków z dnia 14.06.2010 r., znak: UOZ – 4 – 4148/ 125/2010, pod nr A - 421

W załączeniu:
1. Odpis decyzji o wpisie do rejestru
2. Pouczenie o skutkach wpisu do rejestru

Podkarpacki Wojewódzki
Konserwator Zabytków
dr Grażyna Stojak

Otrzymują:
1. Muzeum Kresów, ul. Sobieskiego, 37 – 600 Lubaczów.
2. Gmina Horyniec Zdrój, Al. Przyjaźni 5, 37 – 620 Horyniec Zdrój.
3. Starostwo Powiatowe w Lubaczowie, ul. Jasna, 37 – 600 Lubaczów
4. Krajowy Ośrodek Badań i Dokumentacji Zabytków w Warszawie, ul. Szwoleżerów 9
5. Regionalny Ośrodek Badań i Dokumentacji Zabytków w Rzeszowie, ul. Hetmańska 15
6. A/a x 2

2010 -10- 27
335

Podkarpacki
Wojewódzki Konserwator Zabytków
w Przemyślu

Przemyśl, dnia 23. 11. 2011 r.

L.dz. UOZ – 2.5131.46.2011

Nr rejestru **B – 475**

D E C Y Z J A

w sprawie wpisania zabytku ruchomego do rejestru zabytków

Na podstawie art. 6 ust. 1 pkt. 2 lit. a, art. 7 pkt. 1, art. 8, art. 10 ust. 1, art. 89 pkt. 2 i art. 93 ust.1 ustawy z dnia 23 lipca 2003 roku o ochronie zabytków i opiece nad zabytkami (Dz. U. Nr 162, poz. 1568 z późniejszymi zmianami) oraz art. 104 kodeksu postępowania administracyjnego, w wyniku postępowania administracyjnego prowadzonego na wniosek **Muzeum Kresów w Lubaczowie, ul. Sobieskiego 4, 37-600 Lubaczów oraz z urzędu**

o r z e k a m :

wpisać do rejestru zabytków ruchomych województwa podkarpackiego
pod numerem rejestru **B–475** następujący zabytek: **elementy wyposażenia oraz polichromię cerkwi p.w. św. Paraskewy w Radrużu** (gm. Horyniec Zdrój, pow. lubaczowski), zgodnie z opisem w załączniku nr 1, stanowiącym integralną część niniejszej decyzji.

U z a s a d n i e n i e

Cerkiew św. Paraskewy w Radrużu, datowana jest na drugą połowę XVI wieku, tym samym jest jednym z najstarszych zabytków architektury drewnianej na terenie Polski. Na przestrzeni wieków ulegała zmianom, z których najważniejszymi było ozdobienie jej wnętrza malowidłami ściennymi w drugiej ćwierci XVII wieku oraz wystawienie ikonostasu w 1699 roku. W okresie kapitalnego remontu cerkwi w latach 1964-1966 zachowane wyposażenie cerkwi zabezpieczone zostało w Składnicy Ikon w Muzeum Zamek w Łańcucie. W 2010 roku cerkiew przejęta została przez Muzeum Kresów w Lubaczowie. Po wykonaniu prac remontowych przy architekturze obiektu i wprowadzeniu instalacji bezpieczeństwa, głównym celem stało się wyeksponowanie zachowanych malowideł ściennych i powrót do wnętrza zachowanego wyposażenia.

Oryginalne malowidła ścienne zachowały się na ścianie północnej sanktuarium i na ścianie ikonostasowej w nawie. Duże znaczenie polichromii na ścianie ikonostasowej wynika z faktu, że razem z malowanymi na deskach ikonami przez cały XVII wiek współtworzyła pierwotny ikonostas. Polichromia w tej roli należy obecnie do rzadko spotykanych rozwiązań. Oryginalną pamiątką z tego najwcześniejszego okresu dziejów cerkwi są zamocowane na ścianie drewniane listwy dekorowane malowaną wicią roślinną o cechach renesansowych. Na listwach, pełniących rolę półek, ustawiano ikony tablicowe ściśle związane tematycznie z polichromią naścienną. Ikony te, z których najstarsza, Św. Mikołaj, datowana jest na przełom XIV i XV wieku. Kilka innych, z XV i XVI wieku, zostało w latach 30. XX wieku

przekazane do Lwowa i obecnie znajdują się w tamtejszym Muzeum Narodowym im. A. Szeptyckiego.

Ikonostas o charakterze architektonicznym, rozwijał się stopniowo od połowy XVII do połowy XVIII wieku. Składa się łącznie z 58 ikon, uszeregowanych w pięciu rzędach: ikon namiestnych, świąt pięćdziesiątnicy, ikon świątecznych, rzędu apostolskiego (Deesis) oraz proroków z wizerunkiem Panagii i grupą pasyjną. Ikony wykonane zostały przez kilku twórców: Zachariasza Tarnohorskiego z Niemirowa, Ioana „obywatela Hrebeńskiego" (z Hrebennego?) oraz Andreja Wyszeńskiego z Jaworowa. Jako kompletny zespół ikonostas jest interesującym przykładem malarstwa ikonowego w jego najlepszym okresie rozwoju.

Na wystrój cerkwi wchodzą również inne przedstawienia sakralne, reprezentujące przemiany malarstwa ikonowego w XVII i XVIII wieku. Do najcenniejszych należy dwustronna ikona procesyjna z około 1648 roku ze sceną „Zwiastowania" i „Ukrzyżowania" (z przedstawieniem fundatorów).

Uzupełnieniem ikonostasu są dwa ołtarze boczne z XVIII wieku, unikalna, XVII-wieczna ława kolatorska należąca zapewne do jednego ze starostów lubaczowskich oraz Boży Grób ufundowany staraniem proboszcza ks. Bazylego Sierocińskiego z 1839 roku.

Jako całość wystrój i wyposażenie cerkwi w Radrużu należy do najbogatszych i najcenniejszych na terenie Polski, a szerzej na pograniczu polsko-ukraińskim. Objęcie go prawną ochroną konserwatorską jest w pełni uzasadnione.

Cerkiew w Radrużu wraz z dzwonnicą, terenem wewnątrz ogrodzenia oraz zespołem zabytków ruchomych, objęta jest prawną ochroną konserwatorską na podstawie decyzji A-435, znak: KL.VI-82/B/19/60 wydanej 10 maja 1960 roku.

Charakter zabytku uzasadnia zastosowanie art. 6 ust. 1 pkt. 2 lit. a, ustawy z dnia 23 lipca 2003 roku o ochronie zabytków i opiece nad zabytkami (Dz. U. Nr 162, poz. 1568 z późn. zm.). Zastosowanie art. 7 pkt. 1, art. 8, art. 10 ust. 1, art. 89 pkt. 2 i art. 93 ust. 1 cytowanej wyżej ustawy znajduje podstawę w zakresie właściwości rzeczowej i miejscowej Wojewódzkiego Konserwatora Zabytków jako organu sprawującego ochronę zabytków. Art. 104 kpa powołano, gdyż niniejsza decyzja załatwia sprawę będącą przedmiotem postępowania.

Od decyzji niniejszej przysługuje stronom – na podstawie art. 127 § 1 i art. 129 § 1 i 2 kpa – odwołanie do Ministra Kultury i Dziedzictwa Narodowego w terminie 14 dni od jej doręczenia, za moim pośrednictwem.

pieczęć okrągła

Podkarpacki Wojewódzki Konserwator Zabytków
dr Grażyna Stojak

podpis i pieczęć WKZ

Załącznik:
1. Opis obiektów objętych wpisem do rejestru zabytków.
2. Pouczenie o skutkach wpisu do rejestru zabytków.

Otrzymują:
1. Muzeum Kresów w Lubaczowie, ul. Sobieskiego 4, 37-600 Lubaczów.

Do wiadomości:
1. Urząd Gminy Horyniec – Zdrój, Al. Przyjaźni 5, 37-620 Horyniec – Zdrój.
2. Starostwo Powiatowe w Lubaczowie, ul. Jasna 1, 37-600 Lubaczów.
3. Narodowy Instytut Dziedzictwa, ul. Szwoleżerów 9, 00-464 Warszawa.
4. Oddział Terenowy Narodowego Instytutu Dziedzictwa, ul. Hetmańska 15, 35-064 Rzeszów.
5. A/a x 2.

KD

PODKARPACKI WOJEWÓDZKI
KONSERWATOR ZABYTKÓW
w Przemyślu
ul. Jagiellońska 29, 37-700 Przemyśl

Załącznik nr 1
do decyzji UOZ – 2.5131.46.2011
z dnia 23.11.2011 roku
nr rejestru zabytków B - 475

OPIS OBIEKTÓW OBJĘTYCH WPISEM DO REJESTRU ZABYTKÓW

1. **Ikona, Matka Boska z Dzieciątkiem – Hodigitria**, ikona namiestna z ikonostasu, XVII wiek, tempera na desce, 116 x 92cm; (oznaczenie muzealne: MZŁ-SZR-1065).
2. **Ikona, Chrystus Pantokrator**, ikona namiestna z ikonostasu, XVII wiek, tempera na desce, 116 x 93cm; (oznaczenie muzealne: MZŁ-SZR-1063).
3. **Carskie wrota**, wykonał Zachariasz Tarnohorski malarz z Niemirowa, z ikonostasu, 1647 rok, tempera na desce, 180 x 83cm; (oznaczenie muzealne: MZŁ-SZR-1067/1,2).
4. **Ikona, Św. Jan Złotousty**, ikona z ościeży carskich wrót z ikonostasu, połowa XVII wieku, tempera na desce, 150 x 30cm; (oznaczenie muzealne: MZŁ-SZR-1091).
5. **Ikona, Św. Szczepan**, ikona z ościeży carskich wrót z ikonostasu, połowa XVII wieku, tempera na desce, 147 x 28cm; (oznaczenie muzealne: MZŁ-SZR-1092).
6. **Ikona, Melchizedek**, wykonał Andrej Wyszeński malarz jaworowski, diakońskie wrota (pd.) z ikonostasu, 1756 rok, tempera na desce, 160 x 73 cm; (oznaczenie muzealne: MZŁ-SZR-1068).
7. **Ikona, Niewierny Tomasz**, wykonał Andrej Wyszeński malarz jaworowski, z rzędu ikon świąt Pięćdziesiątnicy ikonostasu, 1756 rok, tempera na desce, 220 x 56 cm; (oznaczenie muzealne: MZŁ-SZR-1087).
8. **Ikona, 1. Marie u Grobu; 2. Uzdrowienie Paralityka**, wykonał Andrej Wyszeński malarz jaworowski, z rzędu ikon świąt Pięćdziesiątnicy ikonostasu,1756 rok, tempera na desce, 220 x 56 cm; (oznaczenie muzealne: MZŁ-SZR-1083).
9. **Ikona, Sobór Nicejski (Piotr Aleksandryjski przed Chrystusem)**, wykonał Andrej Wyszeński malarz jaworowski, z rzędu ikon świąt Pięćdziesiątnicy ikonostasu, 1756 rok, tempera na desce, 220 x 56 cm; (oznaczenie muzealne: MZŁ-SZR-108).
10. **Ikona, 1. Chrystus i Samarytanka, 2. Uzdrowienie ślepca**, wykonał Andrej Wyszeński malarz jaworowski, z rzędu ikon świąt Pięćdziesiątnicy ikonostasu, 1756 rok, tempera na desce, 114 x 56 cm; (oznaczenie muzealne: MZŁ-SZR-1124).
11. **Ikona, Ostatnia Wieczerza i Mandylion**, wykonał: „Ioan malarz obywatel Hrebeński", z rzędu ikon świątecznych i świąt Pięćdziesiątnicy z ikonostasu, 1742 rok, tempera na desce, 110 x 137cm; (oznaczenie muzealne: MZŁ-SZR-1095).
12. **Ikona, 1. Narodzenie Matki Boskiej; 2. Ofiarowanie Marii w Świątyni; 3. Pokłon Trzech Króli**, wykonał Andrej Wyszeński malarz jaworowski, z rzędu ikon świątecznych z ikonostasu, 1756 rok, tempera na desce, 64 x 166 cm; (oznaczenie muzealne: MZŁ-SZR-1081).
13. **Ikona, 1. Wjazd do Jerozolimy, 2. Zstąpienie do Otchłani, 3. Wniebowstąpienie**, wykonał Andrej Wyszeński malarz jaworowski, z rzędu ikon świątecznych z ikonostasu, 1756 rok, tempera na desce, 64 x 166 cm; (oznaczenie muzealne: MZŁ-SZR-1082).

14. **Ikona, 1. Chrzest Chrystusa, 2. Ofiarowanie Chrystusa, 3. Zwiastowanie**, wykonał Andrej Wyszeński malarz jaworowski, z rzędu ikon świątecznych z ikonostasu, 1756 rok, tempera na desce, 64 x 166 cm; (oznaczenie muzealne: MZŁ-SZR-1084).

15. **Ikona, 1. Zesłanie Ducha Świętego, 2. Przemienienie Pańskie, 3. Zaśnięcie Matki Boskiej**, wykonał Andrej Wyszeński malarz jaworowski, z rzędu ikon świątecznych z ikonostasu, 1756 rok, tempera na desce, 64 x 166 cm; (oznaczenie muzealne: MZŁ-SZR-1085).

16. **Ikona, Św. Piotr w architektonicznym obramieniu**, wykonał: „Ioan malarz obywatel Hrebeński", z rzędu apostolskiego (Deesis) ikonostasu, 1742 rok, tempera na desce, 150 x 70 cm; (oznaczenie muzealne: MZŁ-SZR-1073).

17. **Ikona, Dwóch apostołów w architektonicznym obramieniu**, wykonał: „Ioan malarz obywatel Hrebeński", z rzędu apostolskiego (Deesis) ikonostasu, 1742 rok, tempera na desce, 150 x 110 cm; (oznaczenie muzealne: MZŁ-SZR-1074).

18. **Ikona, Dwóch apostołów w architektonicznym obramieniu**, wykonał: „Ioan malarz obywatel Hrebeński", rzędu apostolskiego (Deesis) ikonostasu, 1742 rok, tempera na desce, 150 x 110 cm; (oznaczenie muzealne: MZŁ-SZR-1075).

19. **Ikona, Apostoł w architektonicznym obramieniu**, wykonał: „Ioan malarz obywatel Hrebeński", z rzędu apostolskiego (Deesis) ikonostasu, 1742 rok, tempera na desce, 150 x 77 cm; (oznaczenie muzealne: MZŁ-SZR-1076).

20. **Ikona, Św. Paweł w architektonicznym obramieniu**, wykonał: „Ioan malarz obywatel Hrebeński", z rzędu apostolskiego (Deesis) ikonostasu, 1742 rok, tempera na desce, 150 x 70 cm; (oznaczenie muzealne: MZŁ-SZR-1077).

21. **Ikona, Dwóch apostołów w architektonicznym obramieniu**, wykonał: „Ioan malarz obywatel Hrebeński", z rzędu apostolskiego (Deesis) ikonostasu, 1742 rok, tempera na desce, 150 x 109 cm; (oznaczenie muzealne: MZŁ-SZR-1078).

22. **Ikona, Apostoł w architektonicznym obramieniu**, wykonał: „Ioan malarz obywatel Hrebeński", z rzędu apostolskiego (Deesis) ikonostasu, 1742 rok, tempera na desce, 150 x 50 cm; (oznaczenie muzealne: MZŁ-SZR-107).

23. **Ikona, Dwóch apostołów w architektonicznym obramieniu**, wykonał: „Ioan malarz obywatel Hrebeński", z rzędu apostolskiego (Deesis) ikonostasu, 1742 rok, tempera na desce, 150 x 109 cm; (oznaczenie muzealne: MZŁ-SZR-1080).

24. **Ikona, Trymorfon**, fundacji Andreja Doskocza z Radruża w 1699 roku, z rzędu apostolskiego (Deesis) ikonostasu, koniec XVII wieku, tempera na desce, 194 x 152 cm; (oznaczenie muzealne: MZŁ-SZR-1090).

25. **Ikona, kartusz z wizerunkiem Panagii**, ze zwieńczenia ikonostasu, połowa XVIII wieku (?), tempera na desce, 100 x 146cm; (oznaczenie muzealne: MZŁ-SZR-1094).

26. **Ikona, Prorocy: 1. Jakub, 2. Eliasz, 3. n.n.**, wykonał Andrej Wyszeński malarz jaworowski, z rzędu proroków ikonostasu, 1756 rok, tempera na desce, 58,5 x 173 cm; (oznaczenie muzealne: MZŁ-SZR-1069).

27. **Ikona, Prorocy: 1. Daniel, 2. Aaron, 3. Mojżesz**, wykonał Andrej Wyszeński malarz jaworowski, z rzędu proroków ikonostasu, 1756 rok, tempera na desce, 58,5 x 173 cm; (oznaczenie muzealne: MZŁ-SZR-1070).

28. **Ikona, Prorocy: 1. Ezechiel, 2. Melchizedek, 3. Dawid**, wykonał Andrej Wyszeński malarz jaworowski, z rzędu proroków ikonostasu, 1756 rok, tempera na desce, 58,5 x 173 cm; (oznaczenie muzealne: MZŁ-SZR-1071).

29. **Ikona, Prorocy: 1. Jonasz, 2. Zachariasz, 3. Salomon**, wykonał Andrej Wyszeński malarz jaworowski, z rzędu proroków ikonostasu, 1756 rok, tempera na desce, 58,5 x 173 cm; (oznaczenie muzealne: MZŁ-SZR-1072).

30. **Krzyż z grupy pasyjnej**, ze zwieńczenia ikonostasu, połowa XVII wieku, tempera na desce, 190 x 150 cm; (oznaczenie muzealne: MZŁ-SZR-1105).

31. **Ikona, Św. Jan z Longinusem**, sylweta z pasji ze zwieńczenia ikonostasu, tempera na desce, początek XVII wieku, 69,5 x 35 cm; (oznaczenie muzealne: MZŁ-SZR-1098).

32. **Ikona, Św. Mikołaj, na predelii scena Przeniesienia Relikwii św. Mikołaja do Barii**, wykonał Andrej Wyszeński malarz jaworowski, nastawa bocznego ołtarza, fundacji Andrzeja i Mikołaja Kuźmińskich, 1754 rok, tempera na desce, 154 x 130 cm; (oznaczenie muzealne: MZŁ-SZR-1108).

33. **Ikona, Zwiastowanie**, wykonał Andrej Wyszeński malarz jaworowski, medalion ze zwieńczenia bocznego ołtarza p.w. św. Mikołaja, fundacji Andrzeja i Mikołaja Kuźmińskich, 1754 rok, tempera na desce, 93 x 63 cm; (oznaczenie muzealne: MZŁ-SZR-1109).

34. **Ikona, Bazyli Wielki**, wykonał Andrej Wyszeński malarz jaworowski, medalion ze zwieńczenia bocznego ołtarza p.w. św. Mikołaja, fundacji Andrzeja i Mikołaja Kuźmińskich, 1754 rok, tempera na desce; (oznaczenie muzealne: MZŁ-SZR-1110).

35. **Ojciec Kościoła. Św. Andrzej Apostoł**, wykonał Andrej Wyszeński malarz jaworowski, medalion ze zwieńczenia bocznego ołtarza p.w. św. Mikołaja, fundacji Andrzeja i Mikołaja Kuźmińskich, 1754 rok, tempera na desce; (oznaczenie muzealne: MZŁ-SZR-1111).

36. **Ikona, Zaśnięcie Matki Boskiej**, wykonał Andrej Wyszeński malarz jaworowski, nastawa bocznego ołtarza, 1754 rok, tempera na desce, 76 x 66cm, 138 x 72 cm; (oznaczenie muzealne: MZŁ-SZR-1112).

37. **Ikona, Koronacja Matki Bożej**, wykonał Andrej Wyszeński malarz jaworowski, medalion ze zwieńczenia bocznego ołtarza p.w. Zaśnięcia Matki Bożej, fundacji Andrzeja i Mikołaja Kuźmińskich, 1754 rok, tempera na desce, 76 x 66 cm; (oznaczenie muzealne: MZŁ-SZR-1113).

38. **Ikona, Chrystus w Grobie**, wykonał Andrej Wyszeński malarz jaworowski, predella bocznego ołtarza p.w. Zaśnięcia Matki Bożej, fundacji Andrzeja i Mikołaja Kuźmińskich, 1754 rok, tempera na desce, 37 x 72 cm; (oznaczenie muzealne: MZŁ-SZR-1123).

39. **Ikona, Ukrzyżowanie z fundatorami i Zwiastowanie**, ikona dwustronna, procesyjna i epitafijna, około 1648 roku, tempera na desce, 78 x 62 cm; (oznaczenie muzealne: MZŁ-SZR-1101).

40. **Ława kolatorska z herbem Śreniawa**, połowa XVII wieku, drewno polichromowane, 141 x 52 cm; (oznaczenie muzealne: MZŁ-SZR-1102).

41. **Ława kolatorska z herbem Śreniawa**, połowa XVII wieku, drewno, polichromia, 112 x 55 cm; (oznaczenie muzealne: MZŁ-SZR-1103).

42. **Ikona, Wniebowstąpienie Pańskie**, wykonał: „Ioan malarz obywatel Hrebeński, 1742 rok, tempera na desce, 97 x 65 cm; (oznaczenie muzealne: MZŁ-SZR-1104).

43. **Boży Grób z przedstawieniami na ściankach – Zwiastowanie, Ukazanie się Chrystusa Zmartwychwstałego**, na jednym z krótszych boków pokrywy napis fundacyjny w języku polskim i łacińskim, 1839 rok, drewno, polichromia, mensa: 84 x 108 x 190cm; nastawa 69 x 104cm; (oznaczenie muzealne: MZŁ-SZR-1107/1,2).

44. **Krzyż ścienny**, XIX wiek, drewno polichromowane,178 x 80 cm; (oznaczenie muzealne: MZŁ-SZR-136).

45. **Krzyż ołtarzowy**, ręczny, XIX wiek, drewno, mosiądz, 37 x 22 cm; (oznaczenie muzealne: MZŁ-SZR-154).

46. **Krzyż procesyjny**, wykonał: „Ioan malarz obywatel Hrebeński", 1742 rok, tempera na desce, 167 x 82 cm; (oznaczenie muzealne: MZŁ-SZR-182).

47. **Fragment krzyża ołtarzowego**, XVIII wiek, olej, drewno, 46,5 x 27,5 cm; (oznaczenie muzealne: MZŁ-SZR-455).

48. **Skarbona cerkiewna**, XIX wiek, drewno okute blachą, 22 x 24 x 34 cm; (oznaczenie muzealne: MZŁ-SZR-2163).

49. **Cokół sylwety Chrystusa Zmartwychwstałego**, XVIII wiek, drewno polichromowane, 29 x 22 x 14 cm; (oznaczenie muzealne: MZŁ-SZR-2319).

50. **Malowidła ścienne** - powierzchnia 52,5 m malarstwo przedstawiające, 320 m malarstwo nieprzedstawiające. 1648 rok – technika temperowa, XIX wiek – warstwa malarska na cienkiej zaprawie wapiennej. Malowidła figuralne o tematyce religijnej obejmują w nawie głównej ścianę ikonostasową i w sanktuarium ścianę północną. Malowidła w nawie głównej: w kopule Mandylion podtrzymywany przez dwa anioły, scena obwiedziona fryzem z przedstawieniem cherubinów. Poniżej na ścianie ikonostasowej malowidło podzielone na dwie części szerokim ornamentem roślinnym. W górnej części, w prostokątnych kwaterach: Ścięcie Św. Jana Chrzciciela, Wjazd do Jerozolimy, Trymofon lub Pokrow, Zstąpienie do otchłani, Ofiara Abrahama, u dołu w dwunastu arkadach prorocy i Królowie Starotestamentowi w ujęciu od kolan, zwróceni w stronę środka ściany ikonostasowej. Kompozycja zamknięta od dołu pasem ornamentu. Poniżej dwie listwy do podtrzymywania ikon z ornamentem w postaci wici roślinnej. Sanktuarium: na ścianie północnej Epitafium z przedstawieniem Św. Jana Złotoustego, Grzegorza Wielkiego i Bazylego Wielkiego w aediculi, nad ich głowami starocerkiewne napisy, w trójkątnym zwieńczeniu aediculi Michał Archanioł w półpostaci, po prawej stronie aediculi ślad zacheuszka. Ściany sanktuarium, nawy oraz babińca pokryte XIX-wieczną monochromią w odcieniach szarości.

Podkarpacki Wojewódzki
Konserwator Zabytków
dr Grażyna Stojak

pow. Bieszczadzki ✓ SMOLNIK

PREZYDIUM
WOJEWÓDZKIEJ RADY NARODOWEJ
W RZESZOWIE
WOJEWÓDZKI KONSERWATOR ZABYTKÓW

Rzeszów, dnia 6 marca 1969 r.

gm. Lutowiska

L.dz. Kl. II - 680/17/69
REJESTR ZABYTKÓW Nr A - 120

Decyzja

Na podstawie art. 5 pkt. 1 i art. 14 ust. 1 pkt. 1 Ustawy z dnia 15 lutego 1962 r. o ochronie dóbr kultury i o muzeach (Dz. U. Nr 10 poz. 48) oraz art. 97 § 1 k.p.a. Wojewódzki Konserwator Zabytków Prezydium Wojewódzkiej Rady Narodowej w Rzeszowie z urzędu — ~~na wniosek~~ *) zarządza dokonanie wpisu do rejestru zabytków nieruchomych województwa rzeszowskiego cerkwi p.w.św. Mikołaja Archanioła w Smolniku pow.Ustrzyki Dolne. Usytuowana na znacznym wzniesieniu przy drodze Lutowiska - Ustrzyki Górne.Otoczona wieńcem drzew. Wzniesiona w 1791 r. /napis na belce nadproża/.Orientowana. Drewniana na kamiennej podmurówce. Konstrukcja ścian zrębowa z ostatkami. Oszalowana pionowo deskami powyżej daszku okapowego. Trójdzielna. Nawa prostokątna z węższym prezbiterium; przy nim od pn. zakrystia. Dachy - nad prezbiterium,nawą i babińcem namiotowe podwójnie łamane,zwieńczone baniami,nad zakrystią i przedsionkiem pulpitowe - kryte blachą. Dookoła cerkwi wydatny daszek okapowy,wsparty na wysuniętych belkach zrębu - rysiach.

Na zasadzie art. 4 wyż. pow. Ustawy zabytek ten podlega ochronie prawnej, która obejmuje cerkiew wraz z najbliższym otoczeniem - wzgórze i cmentarz przycerkiewny ze starodrzewiem - parcela nr 2 /pow.0,24 ha / Ks.W. 2053 gm.kat. Smolnik

Decyzji niniejszej nadaje się na podstawie art. 100 § 1 k.p.a. rygor natychmiastowej wykonalności, gdyż jest to niezbędne dla zabezpieczenia zabytku przed uszkodzeniem, zniszczeniem lub zaginięciem.

Uzasadnienie

Cerkiew w Smolniku ze względu na oryginalne rozwiązanie architektoniczne, ciekawą konstrukcję ciesielską i malownicze wkomponowanie w krajobraz należy do bardzo cennych zabytków sztuki cerkiewnej. Reprezentuje ludowe budownictwo grupy etnicznej Bojków.

Od decyzji niniejszej służy odwołanie do Ministra Kultury i Sztuki za pośrednictwem Wojewódzkiego Konserwatora Zabytków w Rzeszowie w ciągu dni czternastu od dnia jej doręczenia (art. 112 § 2 k.p.a)

Zał. —

Wojewódzki Konserwator Zabytków
(mgr Inga Szpeta)
m. p.

Otrzymują:
1. Prezydium Pow.Rady Narodowej w Ustrzykach Dolnych /Wydz.Kultury/
2. Prezydium ~~Powiatowej~~ ~~Miejskiej~~ Rady Narodowej w Przemyślu /Pow.Konserwator Zab./
3. Prezydium ~~Gromadzkiej~~ ~~Miejskiej~~ Rady Narodowej w Lutowiskach
4. Ministerstwo Kultury i Sztuki Zarząd Muzeów i Ochrony Zabytków
5. Prez.Pow.Rady Narodowej w Ustrzykach D./Wydz.Bud.Urb.i Arc
6. a/a

*) niepotrzebne skreślić
**) określenie, miejsce lokalizacji lub przechowywania, właściciel zabytku.

Rze 2488/84 3000 A4

pow. SANOK ✓ TURZAŃSK
gm. KOMAŃCZA

URZĄD WOJEWÓDZKI
w KROŚNIE
WYDZIAŁ KULTURY I SZTUKI
WOJEWÓDZKI KONSERWATOR ZABYTKÓW

Krosno, dnia 31 stycznia 19 85 r.

L. dz. KS. KL.IV-5340/19/85/R

Nr rejestru Ks. A A/A - 78

DECYZJA

W SPRAWIE WPISANIA DOBRA KULTURY DO REJESTRU ZABYTKÓW

Na podstawie art. 5 pkt. ..... i art. 14 ust. 1 pkt. 1 Ustawy z dnia 15 lutego 1962 r o ochronie dobr kultury i o muzeach (Dz. U. Nr 10, poz. 48) oraz art. 97 § 1 k p a. Wojewódzki Konserwator Zabytków w Krośnie z urzędu — na wniosek .....

..... zarządza dokonanie wpisu do rejestru zabytków nieruchomych województwa krośnieńskiego cerkwi p.w. Michała Archanioła w Turzańsku, gm. Komańcza

Na zasadzie art 4 wyż. pow. Ustawy zabytek ten podlega ochronie prawnej, która obejmuje budynek cerkwi, wieży,

Decyzji niniejszej nadaje się na podstawie art. 100 § 1 k.p.a. rygor natychmiastowej wykonalności, gdyż jest to niezbędne dla zabezpieczenia zabytku przed uszkodzeniem, zniszczeniem lub zaginięciem. Decyzja niniejsza jest ostateczna w administracyjnym trybie instancji.

UZASADNIENIE

Zał. .....

Do wykonania:

1. Parafia Prawosławna w Morochowie
2. Urząd Gminy w Komańczy

Do wiadomości:

1. Państwowe Biuro Notarialne w Sanoku
2. Urząd Wojewódzki w .....
3. Urząd Miasta i Gminy w .....
4. Ministerstwo Kultury i Sztuki Zarząd Muzeów i Ochrony Zabytków
5. Ośrodek Dokumentacji Zabytków
   a/a

~~Z upoważnienia Wojewody~~
Wojewódzki Konserwator Zabytków

TURZAŃSK

Podkarpacki
Wojewódzki Konserwator Zabytków
w Przemyślu

Przemyśl, dnia 03 SIE. 2010

KRAJOWY OŚRODEK BADAŃ I DOKUMENTACJI ZABYTKÓW
wpł. dn. 10. 08. 2010
l. dz. 6468/10

L. dz. UOZ – 4 – 4148/ 232 /2010

Nr rejestru **A - 429**

D E C Y Z J A

w sprawie wpisania zabytku nieruchomego do rejestru zabytków

Na podstawie art. 6 ust. 1 lit. b, art. 7 pkt 1, art. 8, art. 9 pkt 1 i 2, art. 89 pkt 2 i art. 93 ust. 1 ustawy z dnia 23 lipca 2003 r. o ochronie zabytków i opiece nad zabytkami (Dz. U. Nr 162, poz. 1568 z późn. zm.) oraz art. 104 kodeksu postępowania administracyjnego, w wyniku postępowania administracyjnego przeprowadzonego **z urzędu**

o r z e k a m:

wpisać do rejestru zabytków nieruchomych województwa podkarpackiego
pod numerem rejestru **A – 429** następujący zabytek: **otoczenie zabytkowej cerkwi p. w. św. Michała Archanioła w Turzańsku, gm. Komańcza, powiat sanocki**

w granicach: ochroną konserwatorską zostaje objęte otoczenie zabytkowej cerkwi, które obejmuje: działkę nr 27/4 objętą KW nr KS1S/00028078/9, działkę nr 27/6 objętą KW nr KS1S/00028078/9, działkę nr 24 objętą KW KS1S/00029001/6, działkę nr 27/5 objętą KW nr KS1S/00028078/9, część działki nr 26/4 objętej KW nr KS1S/00040245/1 oraz część działki nr 334 objętej KW nr KS1S/00028342/1. Granice ochrony konserwatorskiej wyznaczają:
- granicę południową wyznaczają południowe granice działek nr 26/4, 27/4 i 334 od punktu styku działek nr 363/8. 26/4 i 336 do punktu styku działek nr 363/8, 23/8 i 334,
- północno-zachodnią granicę wyznacza północno-zachodnia granica działki nr 334 od punktu styku działek nr 23/8, 363/8 i 334 do punktu styku działek nr 334, 23/8 i 24,
- północną granicę wyznaczają:
  - południowa, zachodnia i północna granica działki nr 24 od punktu styku działek nr 334, 23/8 i 24 do punktu styku działek nr 334, 24 i 25,
  - linia prosta przecinająca działkę nr 334 od punktu styku działek nr 334, 24 i 25 do punktu styku działek nr 334, 26/3 i 27/5,
  - północna granica działki nr 27/5,
- wschodnią granicę wyznaczają:
  - wschodnia granica działki nr 27/5 od punktu styku działek 26/3, 27/5 i 26/4 do punktu styku działek nr 26/4, 27/5 i 27/6,
  - linia prosta przecinająca działkę nr 26/4 od punktu styku działek nr 26/4, 27/6 i 27/5 do punktu styku działek nr 363/8, 336 i 26/4.

Otoczenie zespołu cerkiewnego objęte ochroną konserwatorską zostało oznaczone kolorem czerwonym na mapie stanowiącej załącznik nr 10 niniejszej decyzji:

U z a s a d n i e n i e

Zabytkowa cerkiew p. w. św. Michała Archanioła wraz z zespołem cerkiewnym w Turzańsku zlokalizowana jest na działkach 27/4 i 27/6 w północnej części wsi w odległości ok. 2 km od Rzepedzi i drogi prowadzącej z Zagórza do Komańczy i Cisnej. Położony jest na

łagodnym zboczu opadającym w kierunku drogi prowadzącej przez wieś, w niedalekim sąsiedztwie domów mieszkalnych. Całość zespołu stanowią cerkiew, dzwonnica i pozostałości cmentarza zamknięte wieńcem starodrzewu oraz kamiennym ogrodzeniem o kształcie zbliżonym do owalu. Bezpośrednio za ogrodzeniem od strony południowej znajduje się nowszy cmentarz. Do zespołu prowadzi biegnąca wzdłuż ogrodzenia droga dojazdowa.

Dawna cerkiew greckokatolicka, obecnie prawosławna oraz dzwonnica w Turzańsku objęte są ochroną konserwatorską z racji wpisu do rejestru zabytków na mocy decyzji nr A-78 z 31 stycznia 1985 roku. Decyzja ta nie uwzględniła jednak ochrony również otoczenia tego szczególnego zabytku oraz całego zespołu. Wartość historyczna, artystyczna i naukowa całego zespołu cerkiewnego predestynuje go do podjęcia starań o wpisanie na listę Światowego Dziedzictwa Kulturowego i Naturalnego UNESCO. Ochrona otoczenia tego szczególnego zabytku pozwoli zachować również nienaruszony krajobraz tej części wsi Turzańsk.

Ochroną konserwatorską zostaje objęty teren całego zespołu cerkiewnego oraz działek zlokalizowane na północ, wschód i południe. Tereny te pozwolą zachować wgląd widokowy na samą cerkiew oraz poszczególne elementy zespołu z głównej drogi oraz z wyższych partii wzniesienia, na którym usytuowana jest cerkiew.

Podniesione wyżej aspekty w pełni uzasadniają wpis w/w otoczenia do rejestru zabytków województwa podkarpackiego.

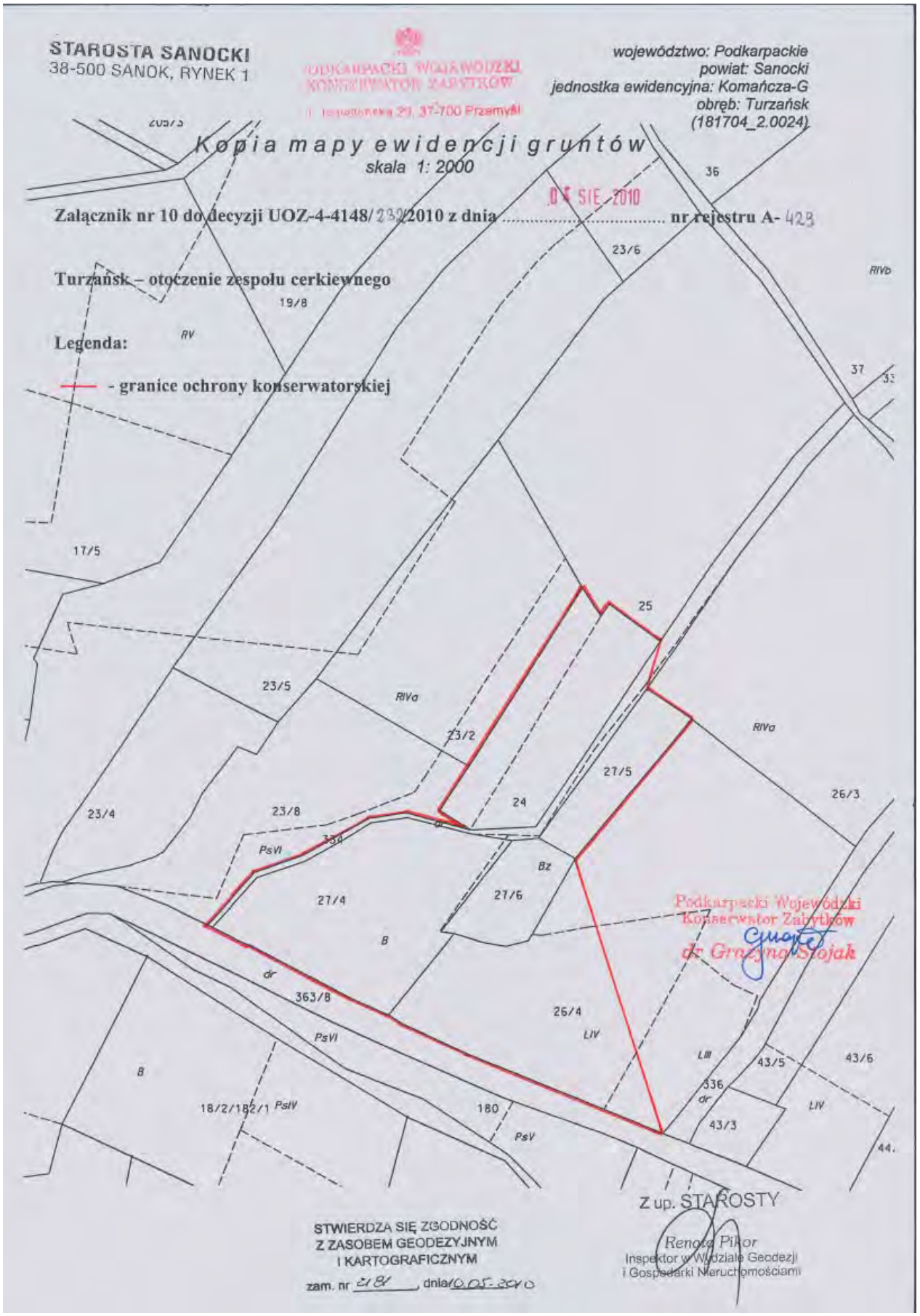
Charakter otoczenia zespołu cerkiewnego wpisywanego do rejestru zabytków uzasadnia zastosowanie art. 6 ust. 1 lit. b ustawy z dnia 23 lipca 2003 r. o ochronie zabytków i opiece nad zabytkami. Zastosowanie art. 7 ust. 1, art. 8, art. 9 ust 1 i 2, art. 89 pkt 2 i art. 93 ust. 1 cytowanej wyżej ustawy znajduje podstawę w zakresie właściwości rzeczowej, miejscowej, instancyjnej i kompetencyjnej Podkarpackiego Wojewódzkiego Konserwatora Zabytków do rozpoznania niniejszej sprawy. Art. 104 kpa powołano, gdyż niniejsza decyzja załatwia sprawę będącą przedmiotem postępowania.

Od decyzji niniejszej przysługuje stronom – na podstawie art. 127 § 1 i art., 129 § 1 i 2 kpa – odwołanie do Ministra Kultury i Dziedzictwa Narodowego – Departament Ochrony Zabytków w terminie 14 dni od jej doręczenia, za moim pośrednictwem.

pieczęć okrągła

Podkarpacki Wojewódzki
podpis i pieczęć WKZ
dr Grażyna Stojak

Załączniki:
1. Kserokopia odpisu księgi wieczystej nr KS1S29001/6.
2. Kserokopia odpisu księgi wieczystej nr KS1S/00040245/1.
3. Kserokopia odpisu księgi wieczystej nr KS1S/00028078/9.
4. Kserokopia odpisu księgi wieczystej nr KS1S/00028342/1.
5. Kserokopia wypisu z rejestru gruntów dla działki nr 24.
6. Kserokopia wypisu z rejestru gruntów dla działki nr 26/4.
7. Kserokopia wypisu z rejestru gruntów dla działki nr 27/4.
8. Kserokopia wypisu z rejestru gruntów dla działek nr 27/5 i 27/6.
9. Kserokopia wypisu z rejestru gruntów dla działki nr 334.
10. Kserokopia kopii mapy ewidencyjnej z zaznaczonymi granicami ochrony konserwatorskiej.
11. Pouczenie o skutkach wpisu do rejestru zabytków.


STAROSTA SANOCKI
38-500 SANOK, RYNEK 1
województwo: Podkarpackie
powiat: Sanocki
jednostka ewidencyjna: Komańcza-G
obręb: Turzańsk
(181704_2.0024)
Kopia mapy ewidencji gruntów
skala 1: 2000
Załącznik nr 10 do decyzji UOZ-4-4148/232/2010 z dnia ..... nr rejestru A- 423
Turzańsk – otoczenie zespołu cerkiewnego
Legenda:
- granice ochrony konserwatorskiej
Podkarpacki Wojewódzki Konserwator Zabytków
dr Grażyna Stojak
Z up. STAROSTY
Renata Pikor
Inspektor w Wydziale Geodezji i Gospodarki Nieruchomościami
STWIERDZA SIĘ ZGODNOŚĆ Z ZASOBEM GEODEZYJNYM I KARTOGRAFICZNYM
zam. nr 2184 dnia 10.05.2010

МІНІСТЕРСТВО КУЛЬТУРИ УКРАЇНИ

НАКАЗ

07.07.2011 № 515/0/16-11

м. Київ

Про затвердження науково-проектної документації щодо меж і режимів використання зон охорони пам'яток та занесення об'єктів культурної спадщини до Державного реєстру нерухомих пам'яток України

Відповідно до статей 5, 14, 32 Закону України "Про охорону культурної спадщини", враховуючи рішення засідань Експертної комісії з розгляду питань занесення об'єктів культурної спадщини до Державного реєстру нерухомих пам'яток України (протокол від 28.03.11 № 2/11), Науково-методичної ради з питань охорони культурної спадщини Міністерства культури і туризму України (протоколи від 03.02.11 № 44, від 05.04.11 № 46),

НАКАЗУЮ:

1. Затвердити межі і режими використання:

- зон охорони пам'яток архітектури – дерев'яних церков Карпатського регіону, визначених науково - проектною документацією, розробленою Науково-дослідним інститутом пам'яткоохоронних досліджень (додається);

- зон охорони пам'яток Державного історико-культурного заповідника "Посулля" у с. Пустовійтівка Роменського району Сумської області, визначених науково - проектною документацією, розробленою Науково-дослідним інститутом пам'яткоохоронних досліджень (додається).

2. Визначити, що науково-проектна документація, зазначена в пункті 1 наказу, зберігається в Державній службі з питань національної культурної спадщини.

3. Занести до Державного реєстру нерухомих пам'яток України за категорією місцевого значення об'єкти культурної спадщини:

- у Дніпропетровській області згідно з додатком 1;

- у Луганській області згідно з додатком 2.

4. Визнати такими, що не підлягають занесенню до Державного реєстру нерухомих пам'яток України у зв'язку з невідповідністю критеріям, визначеним постановою Кабінету Міністрів України від 27.12.01 № 1760 "Про затвердження Порядку визначення категорій пам'яток для занесення об'єктів культурної

спадщини до Державного реєстру нерухомих пам'яток України", об'єкти культурної спадщини:

- у Дніпропетровській області згідно з додатком 3;
- у м. Києві згідно з додатком 4.

5. Органам охорони культурної спадщини відповідних обласних державних адміністрацій, Київської міської державних адміністрацій:

5.1. Забезпечити протягом 2011 року приведення у відповідність до цього наказу облікової документації на пам'ятки, включені відповідно до нього до Державного реєстру нерухомих пам'яток України.

5.2. Поінформувати власників пам'яток або уповноважені ними органи про занесення об'єктів культурної спадщини до Державного реєстру нерухомих пам'яток України та забезпечити укладення охоронних договорів і видачу свідоцтв про реєстрацію об'єкта культурної спадщини як пам'ятки.

5.3. Довести цей наказ до відома органів з питань земельних ресурсів, архітектури та містобудування обласних державних адміністрацій і забезпечити його виконання.

6. Контроль за виконанням наказу покласти на Першого заступника Міністра Ю.П. Богуцького.

Міністр **М.А. Кулиняк**

Unofficial translation

MINISTRY OF CULTURE OF THE UKRAINE

Resolution

07.07.2011 № 515/0/16-11

Kiev City

Concerning the approval of the scientific conservation documentation regarding territorial boundaries of cultural heritage properties and requirements for protection of listed cultural heritage (subject to entry to the State Register of Immovable Historical Monuments of Ukraine)

According to Articles 5, 14 and 32 of the Ukrainian Law "On the Protection of the Cultural Heritage", taking into account the meeting of the Expert Commission concerning the entry of cultural heritage properties into the State Register of Immovable Historical Monuments of Ukraine (minutes of 28.03.2011 № 44, of 05.04.2011 № 46),

ORDERS COMPETENT ENTITIES:

1. To approve borders and rules of use of:
- Protection zones of architectural properties concerning wooden tserkvas of the Carpathian region, based on scientific conservation documentation prepared by the Office for Protection of Cultural Heritage;
- zones of protection of properties of the "Posulla" Historical and Cultural Reserve in the Pustowijtiwka village of the Romenskyi district of Sumy region, based on scientific conservation documentation prepared by the Office for Protection of Cultural Heritage;
2. To designate that the scientific conservation documentation said in point 1 of the resolution is kept by the State Service for Cultural Heritage.
3. To enter the following properties of cultural heritage into the State Register of Immovable Historical Monuments of Ukraine into the category of local importance:
- in the Dnipropetrovsk region according to the supplement no. 1;
- in the Lugansk region according to the supplement no. 2.
4. To regard properties of cultural heritage as not being subject to entry into the State Register of Immovable Historical Monuments of Ukraine due to their non-compliance with the criteria determined by the decision of the Ukrainian Cabinet of Ministers of 27.12.2001 № 1760 concerning the approval of the order of determination of categories of properties for entry of properties of cultural heritage into the State Register of Immovable Historical Monuments of Ukraine":
- in the Dnipropetrovsk region according to the supplement no. 3;
- in the Kiev City according to the supplement no. 4.
5. Cultural heritage protection bodies of relevant regional–level administrative authority are obliged:
5.1. To secure the preparation of the entire documentation for properties entered into the State Register of Immovable Historical Monuments of Ukraine according to this resolution during the year 2011.

5.2. To notify owners of the properties or responsible authorities of the entry of properties of cultural heritage into the State Register of Immovable Historical Monuments of Ukraine and to secure the conclusion of protective agreements and issuing certificates of listing.
5.3. To notify the relevant authorities responsible for the land use, architecture and spatial planning, according to this resolution, of the listing of a property.

6. To entrust the control of the implementation of the resolution to the first Deputy Minister J.P. Bogucki.

Minister **M.A. Kulyniak**



УКРАЇНСЬКА РАДЯНСЬКА СОЦІАЛІСТИЧНА РЕСПУБЛІКА

ОХОРОННА ЗОНА ПАМ'ЯТНИКА АРХІТЕКТУРИ

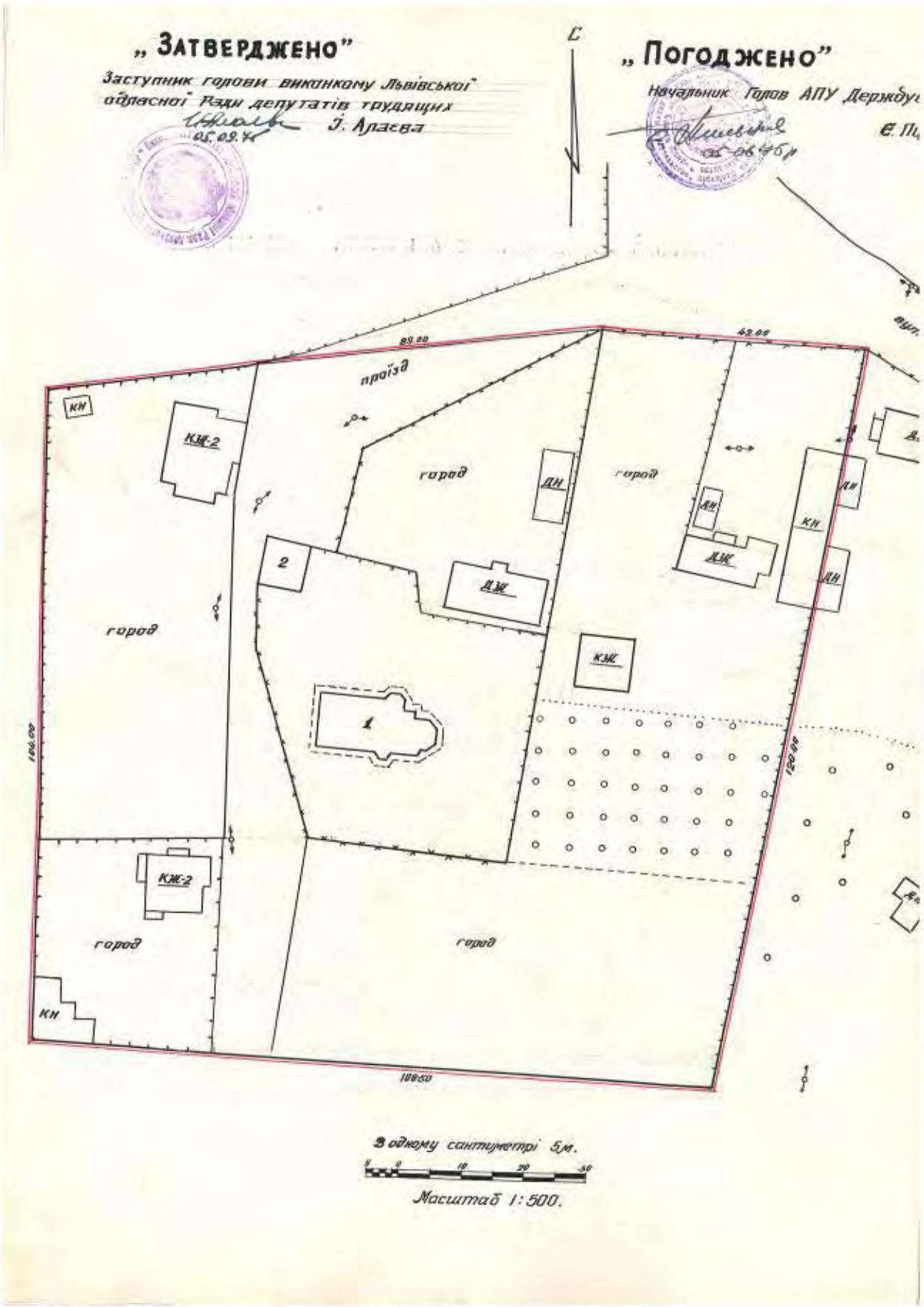
Юр'ївська церква та дзвіниця XVII ст.

М. ДРОГОБИЧ, ЛЬВІВСЬКОЇ ОБЛАСТІ.

ДЕРЖАВНИЙ КОМІТЕТ РАДИ МІНІСТРІВ УРСР У СПРАВАХ БУДІВНИЦТВА

ЛЬВІВСЬКИЙ ОБЛАСНИЙ ВІДДІЛ У СПРАВАХ БУДІВНИЦТВА І АРХІТЕКТУРИ

1979 р.


„ Затверджено"
Заступник голови виконкому Львівської
обласної Ради депутатів трудящих
Ю. Алаєва
05.09.47
„ Погоджено"
Начальник Голов АПУ Держбуд
05.06.46 р
Є. П
С
проїзд
город
город
город
город
город
КН
КЖ-2
КЖ-2
КН
КН
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1
2
89.00
42.00
120.00
188.50
В одному сантиметрі 5м.
0 5 10 20 30
Масштаб 1:500.

Умовні позначення:

- Границя охоронної зони
- Пам'ятники архітектури
- КДЖ — Існуючі житлові будинки
- КДН — Існуючі нежитлові будинки
- Фруктовий сад
- Дороги
- Електролінія
- Лінія зв'язку



Експлікація:

1. Юр'ївська церква
2. Дзвіниця

Примітка:
Площа охоронної зони = 1,34 га



Історико-архітектурна довідка

м. Драгобич. Юр'ївська церква та дзвіниця XVII ст.

Про побудову церкви багато авторів висловлюються по різному. Барвінський подає дату побудови 1541 р., Зубрицький – 1543 р., Грабарь – 1600 р., Драган – поч. XVII ст., Юрченко – 1657 р. Бабинець і центральний неф старші вівтарної частини близько ста років. Існує кілька легенд про перенесення церкви з-під Києва, з-під Драгобича.

Церква деревʼяна, тризрубна з трьома банями і двома маленькими банками над шестикутниками криласів, прибудованих з півночі і півдня. На шестикутнику бабинця стоїть четверик, який далі переходить у восьмерик і завершується сферо-конічним куполом. Чотирикутник нефа безпосередньо переходить у восьмерик і завершується подібним куполом. Стіни і куполи обшиті гонтою. Церква оточена опасанням.

В бабинці від емпори, яку вирізали, залишився іконостас і діаконські двері. Стіни церкви розписані. Майстерно виконані композиції південної, північної та іконостасної стіні: сцени "Страшного суду", з апокаліпсису, акафісту. В бані зображено небо, "Розпяття", ангели, в парусах, евангелісти. Іконостас розписав Степан Маляр в 1659 р. В різьбі іконостасу якою він прикрашений, помітні риси переходової доби від ренесансу до бароко. Над хорами є напис: "Розмальованний хор сей р. 1691 со стараннем братства і коштом Григорія Проскурського." Бабинець розписаний в 1711 – 1714 рр. Церква кілька разів ремонтувалася /1823 р., 1825 р., 1883 р./ В 50-х роках XIX ст. оновлювалися бані.

Дзвіниця деревʼяна, чотирикутна в плані, має піддашшя, у верхній частині круту галерею над якою підноситься восьмерик з галерейкою, увінченим восьмигранним піщиркульним куполом.

Юрʼївська церква є видатною пам'яткою деревʼяного культового будівництва.

ДЕРЖБУД УРСР Львівський обласний відділ у справах будівництва і архітектури Відділ по охороні і експлуатації пам'ятників архітектури	Гол. арх. області		А. Шуляр
	Нач. відділу		М. Онищко
	Розробив		В. Заремба



УКРАЇНСЬКА РАДЯНСЬКА СОЦІАЛІСТИЧНА РЕСПУБЛІКА

ОХОРОННА ЗОНА ПАМ'ЯТНИКА АРХІТЕКТУРИ

Богородицька церква та дзвіниця 1838 р.

С. МАТКІВ, ТУРКІВСЬКОГО Р-НУ, ЛЬВІВСЬКОЇ ОБЛАСТІ.

ДЕРЖАВНИЙ КОМІТЕТ РАДИ МІНІСТРІВ УРСР У СПРАВАХ БУДІВНИЦТВА

ЛЬВІВСЬКИЙ ОБЛАСНИЙ ВІДДІЛ У СПРАВАХ БУДІВНИЦТВА І АРХІТЕКТУРИ

1976 р.

Умовні позначення:

- Границя охоронної зони
- Пам'ятник архітектури
- Огорожа
- Дерева
- Польова дорога



Історико архітектурна довідка

с. Матків, Богородицька церква та дзвінниця (дер) 1838р.

Церква збудована в1838р. в плані складається з трьох квадратів. Опасання церкви має чітку прямокутну форму і великий виніс під яким ховається низ церкви.

Церква дотатоярусна. Середній верх має 5 ярусів, бічні – по чотири.

Дзвінниця збудована в 1924 р. майстром Михайлом Векличем. Має три яруси. На другому ярусі-балкон, звернений в бік невеликої площі перед південним фасадом церкви.

Пам'ятник архітектури не використовується.

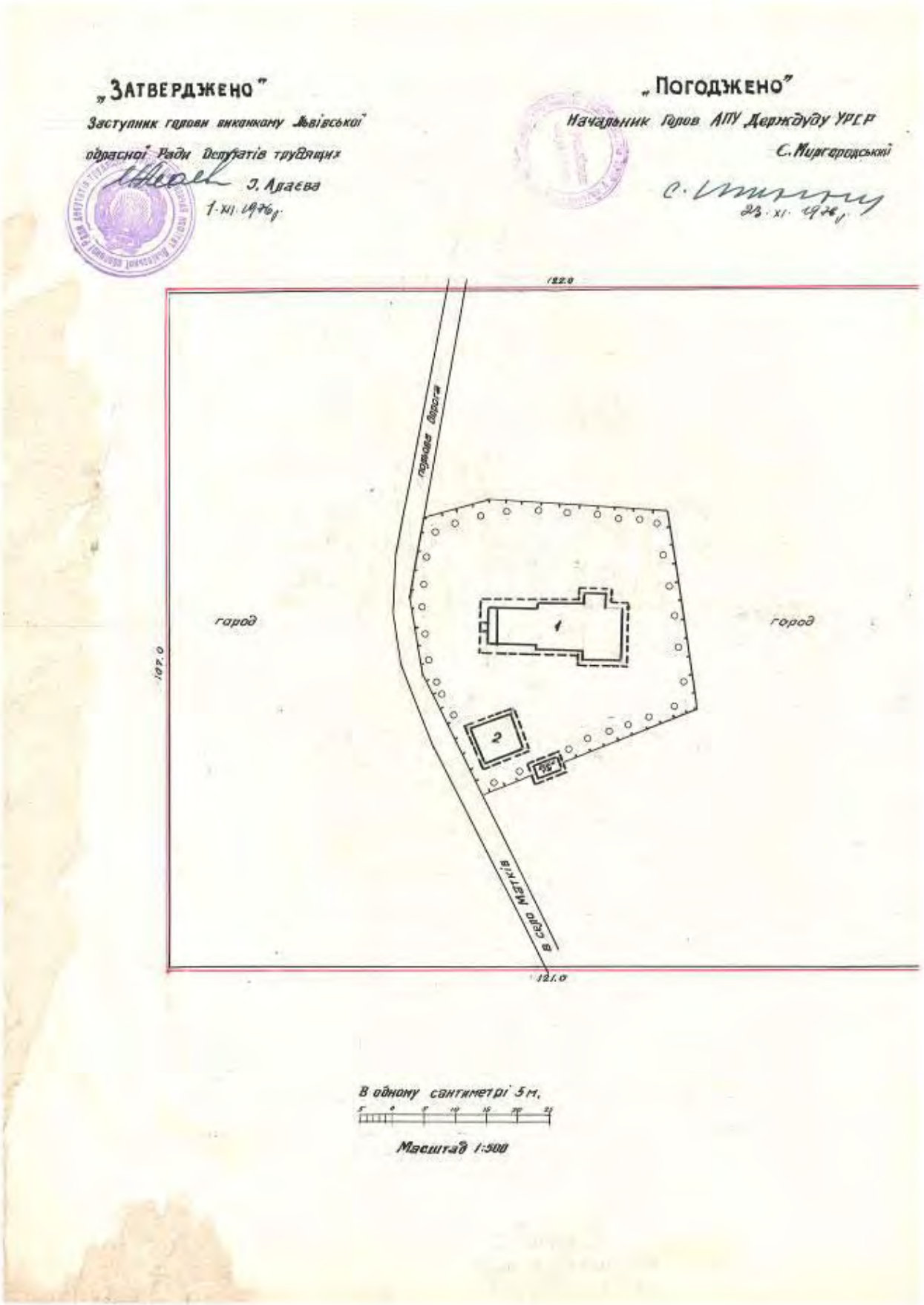
Експлікація:

1. Богородицька церква 1838р.
2. Дзвінниця (дер.) 1838р.

Примітка:

Площа охоронної зони – 1,30га

ДЕРЖБУД УРСР Управління в справах будівництва і архітектури облвиконкому Відділ по охороні і експлуатації пам'ятників архітектури	Гол. арх. області		А. Шуляр
	Нач. відділу		М. Онишко
	Розробили		В. Зарецька Р. Дуплак


„Затверджено"
Заступник голови виконкому Львівської
обласної Ради депутатів трудящих
З. Адаєва
1.XII.1976 р.
„Погоджено"
Начальник Голов АПУ Держбуду УРСР
С. Миргородський
23.XI.1976 р.
122.0
121.0
121.0
городня дорога
город
город
1
2
хв
В одному сантиметрі 5 м.
Масштаб 1:500



УКРАЇНСЬКА РАДЯНСЬКА СОЦІАЛІСТИЧНА РЕСПУБЛІКА

ОХОРОННА ЗОНА ПАМ'ЯТНИКА АРХІТЕКТУРИ

Церква XVII ст.

СЕЛО ПОТЕЛИЧ, НЕСТЕРОВСЬКОГО РАЙОНУ

ДЕРЖАВНИЙ КОМІТЕТ РАДИ МІНІСТРІВ УРСР У СПРАВАХ БУДІВНИЦТВА

ЛЬВІВСЬКИЙ ОБЛАСНИЙ ВІДДІЛ У СПРАВАХ БУДІВНИЦТВА І АРХІТЕКТУРИ

197□ р.

Умовні позначення:

- Границя охоронної зони
- Памятники архітектури
- Дороги
- Огорожа
- Річка
- Ставки



Експлікація:

1. Церква (дер) XVII ст.
2. Дзвінниця
3. Сторожка
4. Сторожки

Примітка:
Границя охоронної зони – 1·28га

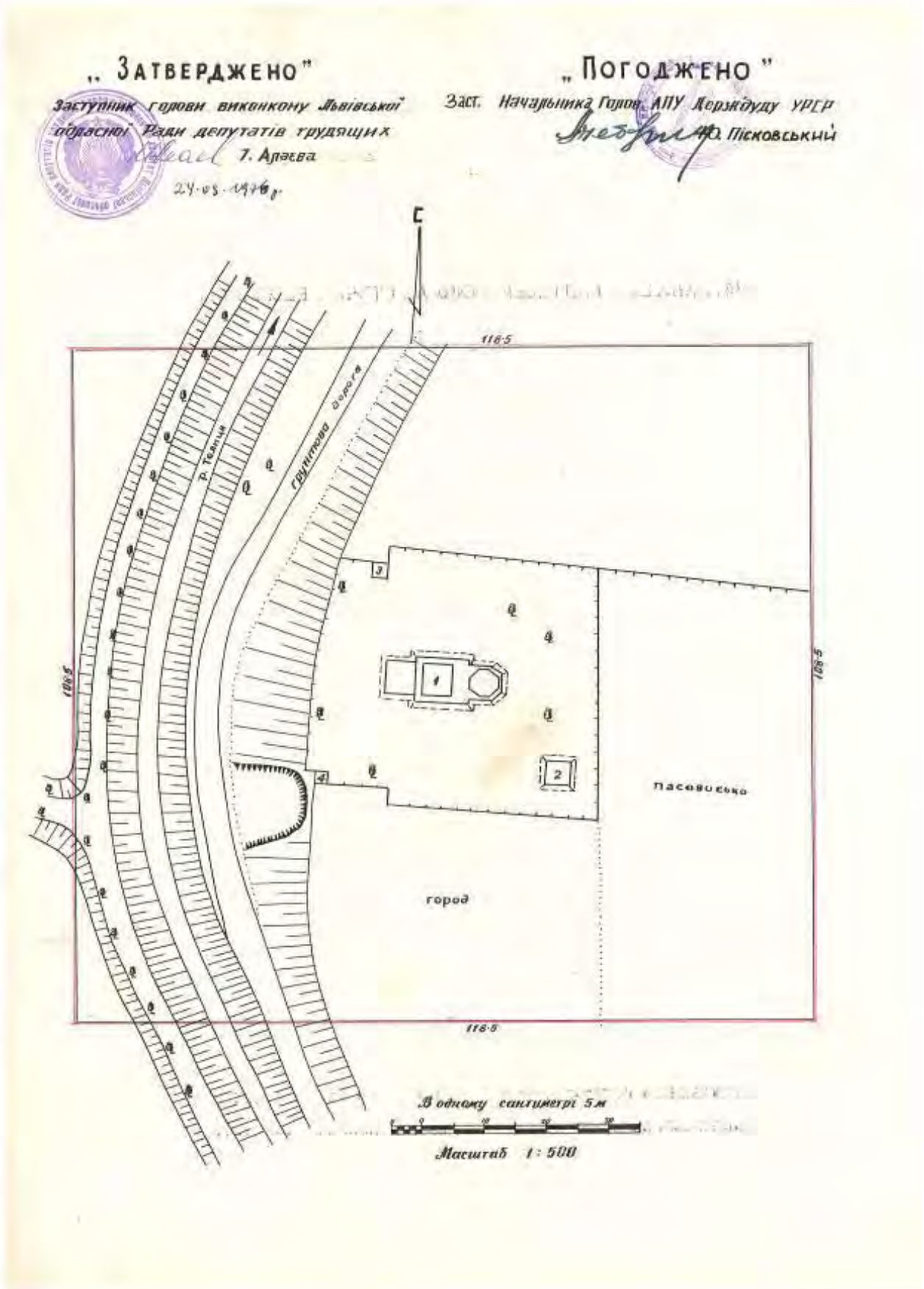
Історико-архітектурна довідка

В історичних джерелах дату побудови церкви відносять до 1655 р. Достовірний напис датується 1626 роком, можливо це означає її відбудову. Дерев'яна церква розташована під городищем, відбудована гончарами Потелича. В 1736 році реставрацію церкви провів майстер К. Домінікович. Збудовано новий купол і восьмерик з віконцями, новий дах на бабинці. Після 1739р. проводились незначні ремонти (закрито вікна восьмерика, зміцнено стіни стояками, покрито дзвінницю залізом).

Іконостас - пізнішого походження. До XVII ст. село Потелич було містом, церква звалась міською. Опікувались нею гончари. Церква має цінний розпис, який за своїм народним характером, декоративністю займає винятковое місце в українському живописі I-і половини XVII ст.

В 1972–1974 р. проведено реставрацію церкви та реставрацію живопису.

ДЕРЖБУД УРСР Обласний відділ в справах будівництва і архітектури Відділ по охороні і експуатації памятників архітектури	Гол. арх. області	А. Шуляр
	Нач. відділу	М. Онишко
	Розробив	В. Заремба


„ Затверджено"
Заступник голови виконкому Львівської обласної Ради депутатів трудящих
Т. Алєєва
24.08.1976 р.
„ Погоджено "
Заст. Начальника Голов. АПУ Держкоду УРСР
Пісковський
С
118·5
Грунтова дорога
р. Тейсьма
1
2
3
4
Пасовисько
город
В одному сантиметрі 5 м
Масштаб 1:500

АРХ...ЗИ
У-26-11

УКРАЇНСЬКА РАДЯНСЬКА СОЦІАЛІСТИЧНА РЕСПУБЛІКА

ОХОРОННА ЗОНА ПАМ'ЯТНИКА АРХІТЕКТУРИ

1590 р. ОХ.№ 243

СВЯТОДУХІВСЬКА Ц-ВА

М. РОГАТИН

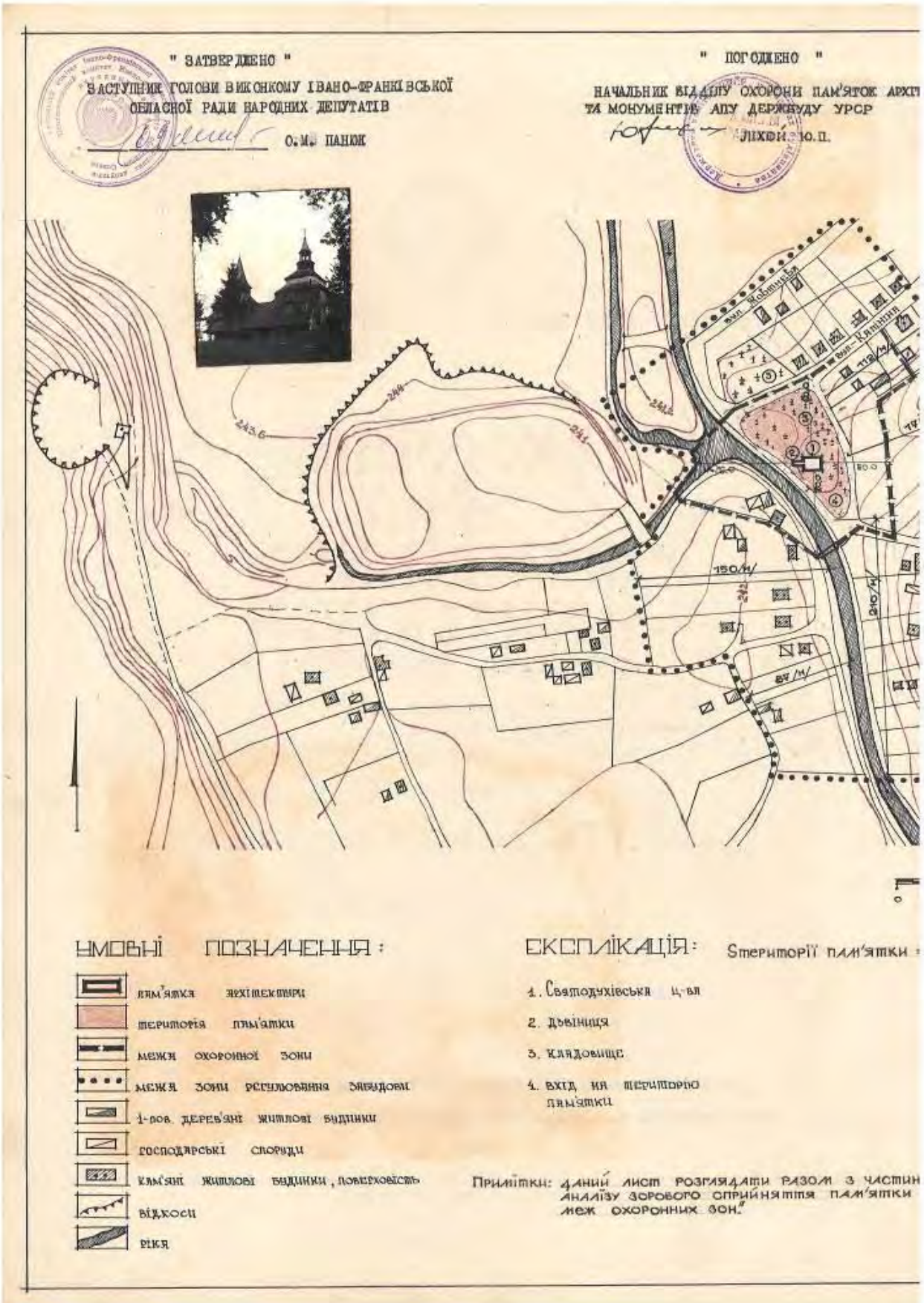
ІВ-ФРАНКІВСЬКА ОБЛ.

ЧАСТИНА І

ДЕРЖАВНИЙ КОМІТЕТ РАДИ МІНІСТРІВ УРСР У СПРАВАХ БУДІВНИЦТВА

ІВ.-ФРАНКІВСЬКИЙ ОБЛАСНИЙ ВІДДІЛ У СПРАВАХ БУДІВНИЦТВА І АРХІТЕКТУРИ

1972 р.


" ЗАТВЕРДЖЕНО "
ЗАСТУПНИК ГОЛОВИ ВИКОНКОМУ ІВАНО-ФРАНКІВСЬКОЇ ОБЛАСНОЇ РАДИ НАРОДНИХ ДЕПУТАТІВ
О.М. ПАНІК
" ПОГОДЖЕНО "
НАЧАЛЬНИК ВІДДІЛУ ОХОРОНИ ПАМ'ЯТОК АРХІТ ТА МОНУМЕНТІВ АПУ ДЕРЖБУДУ УРСР
ЛІХОЙ Ю.П.
УМОВНІ ПОЗНАЧЕННЯ:
пам'ятка архітектури
територія пам'ятки
межа охоронної зони
межа зони регулювання забудови
1-пов. дерев'яні житлові будинки
господарські споруди
кам'яні житлові будинки, поверховість
відкоси
ріка
ЕКСПЛІКАЦІЯ: території пам'ятки
1. Свято-Духівська ц-ва
2. Дзвіниця
3. Кладовище
4. вхід на територію пам'ятки
Примітки: Даний лист розглядати разом з частин аналізу зорового сприйняття пам'ятки меж охоронних зон."

ІСТОРИКО – АРХІТЕКТУРНА ДОВІДКА

На березі ріки Гнила Липа в передмісті " Нове місто " стоїть один з найстаріших дерев"яних храмів України – Святодухівська церква 1598 р.

Церква дійшла до нас з деякими перебудівками. Зараз церква трьох – дільна в плані, одноверха з приставленою дзвіницею окремої конструкції. До майже квадратної в плані нави примикає нестигранний вівтар та зведена нестигранний бабинець. Вхід в церкву розташований в південній стіні бабинця і одвірок низьких дверей – з товстих дубових брусів. Вищий зруб нави перекритий наметовим дахом з трьома залонами і завершений маківкою, посадженою на восьмигранному, дерновому дахтарі. Вівтар перекритий коробовим склепінням і вкритий п"ятискатним дахом. Бабинець перекритий також коробовим склепінням і вкритий двоскатним дахом. Дахи вівтаря та бабинця зливаються з піддашшям нави та дзвіниці.

Піддашшя спирається на випусти вінців зрубу. На східній грані вівтаря збереглось старе кругле вікно з гратами. Таке ж вікно збереглось на південній стіні нави. Всі інші вікна – прямокутні, прикрашені різьбленими лиштвами.

Церква зрубана з дубових брусів, врубки – в простий замок з односторонніми вирізом і потайним прямим зубом. Підвалини церкви – дубові, укладені на кам"яний отиньковний і побілений цоколь. Підлога викладена з кам"яних плит, серед яких перед вівтарем є дві намогильні плити з датами XX... Хори влаштовані у західній стіні нави. Церква є типовою для галицького кола тридільних одноверхих церков з наметовим завершенням XVI ст.

Дзвіниця – каркасна, тринрусна, завершена високим наметовим дахом. Два верхні яруси дзвіниці занальовані вертикально дошками. В третьому ярусі – прямокутні отвори-голосники, які завершуються вирізом пікоподібної форми.

У 1895 році дзвіниця була пересунута і прибудована до церкви. В цьому ж році була перебудована маківка на центральному верху, зроблене вертикальне налиття з донок на церкві та дзвіниці, прорізані більші вікна.

Інтер"єр церкви прикрашає цінний бароковий іконостас, створений у 1650 р. коштом і заходами рогатинського міщанського братства. Іконостас належить до львівської школи живопису XVII ст. і є найвищим його досягненням. Живопис іконостасу відзначається завершеністю художнього стилю, гармонійним поєднанням із скицарським оздобленням. Іконостас був вперше реставрований у 1885 році в зв"язку з його експонуванням на Перший Археологічній виставці у Львові. Невдала реставрація проведена художником Макаревичем. Вдруге іконостас реставрований у 1960–1961 рр. Львівською СНРВМ – художниками-реставраторами Вовк М.І., Присяжнюк Н.І., Скрентович Н.О., Курмаковим Є.І.

В церкві збереглись ікони XVI ст. " Іоанн Хреститель з житієм ", " Вшестя св. Духа ", " Розп"яття " – XVII ст. Привертають до себе увагу красою спрощених форм дві хатні ікони, виконані невідомим народним майстром XIX ст.





охоронної зони = 0.85/га/

і, сторінка 23, лист: схема графоаналітичне визначення

Держбуд УРСР	Ів-Франківський облуправління справами будівництва і архітектури "Укрпроектреставрація" Львівська комплексна архітектурно-реставраційна майстерня	начальник управління		Сосновий	Л.Г.
		старший інженер		Грицевич	Т.М.
		начальник КВРМ		Мастяпіч	І.Р.
		ГАП		Кіндзельський	Б.Я.
		керівник ЛРП-2		Петрашюк	О.М.
		виліт проекту		Кіцак	П.І.
		перевірив		Петрашюк	О.М.

УКРАЇНСЬКА РАДЯНСЬКА СОЦІАЛІСТИЧНА РЕСПУБЛІКА

ОХОРОННА ЗОНА ПАМ'ЯТНИКА АРХІТЕКТУРИ

МИХАЙЛІВСЬКА ЦЕРКВА /ДЕР./

С. УЖОК В. БЕРЕЗНЯНСЬКОГО Р-НУ
ЗАКАРПАТСЬКОЇ ОБЛ.
ПАМ'ЯТКА АРХІТЕКТУРИ 1745 РОКУ.
ОХОРОННИЙ № 198.

ДЕРЖАВНИЙ КОМІТЕТ РАДИ МІНІСТРІВ УРСР У СПРАВАХ БУДІВНИЦТВА

ЗАКАРПАТСЬКИЙ ОБЛАСНИЙ ВІДДІЛ У СПРАВАХ БУДІВНИЦТВА І АРХІТЕКТУРИ

197 8 р.





ІСТОРИКО - АРХІТЕКТУРНА ДОВІДКА

Михайлівська церква в с. Ужок розташована в центрі села на підвищенні недалеко від шляху Львів - Ужгород.

Церква тризрубна тридільна з трьома верхами: Центральний зруб вищий від бокових. Всі верхи завершені квадратними наметовими дахами. Центральний верх домінуючий з трьома заломами, вівтарний з двома, над бабинцем здіймається прямокутна в плані вежа - дзвіниця з наметовим дахом. Опасання, яке переходить в дах, спочиває на виступах вінців зруба. Над бабинцем влаштована емпора з виходом на хори. Над емпорою надбудована вежа - дзвіниця каркасної конструкції.

З північно - західної сторони церкви стоїть двоярусна квадратна в плані дзвіниця. Перший ярус дзвіниці виконаний в зрубі, другий каркасний. Дахи церкви і стіни надопасання покриті гонтами, підзаплиш, стіни і наметовий дах дзвіниці покриті бляхою. Карнизи заломів даху, нави та вівтаря декоровані зубчатою коронкою.

Церква збудована у 1745 році майстрами Павлом Чорнейом з Бутлі і Іваном Цигановичем з Тихого, про що говорить напис на одвірку західних дверей. Храм збудований з дерева вишньової породи. Пам"ятка відноситься до бойківського типу дерев"яних церков. За стилем і конструктивним вирішенням знаходиться до церков в селах Кострено, Вишка, Гусиний.

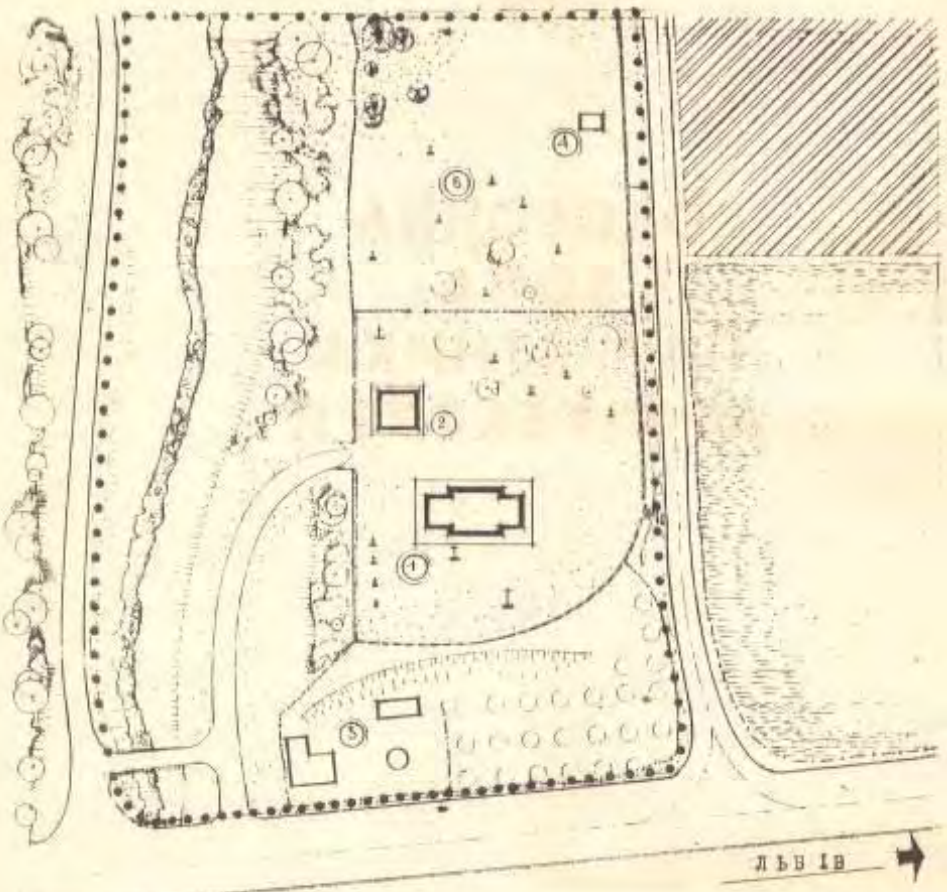
Примітка :

Площа охоронної зони 0,9 га.

Держбуд УРСР	Закарпатський облвідділ в справах будівництва та архіт.	гол.архіт.		Скорський
		ст.інспектор		Рагов В.І.
	Львівська м/о спеціальна науково-реставр.виробнича майстерня.Науково-досл.рест.відділ	гол.архіт.		Могитич І.Р.
		нач. НДРД		Новаківський
		нач.НДРВ		Шидельський
		архітектор		Петришин

" ЗАТВЕРДЖЕНО "
ЗАСТУПНИК ГОЛОВИ ВИКОНКОМУ ЗАКАРПАТСЬКОЇ
ОБЛАСНОЇ РАДИ НАРОДНИХ ДЕПУТАТІВ

" ПОГОДЖЕНО "
НАЧАЛЬНИК ГОЛОВ АПУ ДЕРЖКІНУ УРСР



УМОВНІ ПОЗНАЧЕННЯ

дорога

південна дорізка

сади

зелені насадження

поля

луг

огорожа

межа охоронної зони

ЕКСПЛІКАЦІЯ

1. Михайлівська церква
2. Дзвіниця
3. Садиба
4. Зруйнована будівля
5. Цвинтар

П Н

М 1:500

10 5 0 5 10 20 30 40 50

-16-31

НАУКОВО-ТЕХНІЧНИЙ АРХІВ

УКРАЇНСЬКА РАДЯНСЬКА СОЦІАЛІСТИЧНА РЕСПУБЛІКА

ОХОРОННА ЗОНА ПАМ'ЯТНИКА АРХІТЕКТУРИ

ВОЗНЕСЕНСЬКА ЦЕРКВА ТА ДЗВІНИЦЯ

С. ЯСІНЯ РАХІВСЬКОГО Р-НУ ЗАКАРПАТСЬКОЇ ОБЛ.

ПАМЯТКА АРХІТЕКТУРИ 1824 Р. ОХ. N 201

ДЕРЖАВНИЙ КОМІТЕТ РАДИ МІНІСТРІВ УРСР У СПРАВАХ БУДІВНИЦТВА

ЗАКАРПАТСЬКИЙ ОБЛАСНИЙ ВІДДІЛ У СПРАВАХ БУДІВНИЦТВА І АРХІТЕКТУРИ

1979 р.

ІСТОРИКО – АРХІТЕКТУРНА ДОВІДКА .

Вознесенська церква в Ясіні т.зв. " Струківська " розташована на горі на правому березі ріки Чорної Тиси в оточенні ясенів. Церква п"ятизрубна одноверха з чітко вираженою формою рівнораменного просторового хреста на плані. Навколо цільного центрального квадратного зрубу групуються чотири менші також квадратні зруби однакової величини. Центральний зруб у половині своєї висоти переходить у восьмерик і завершується наметовим восьмигранним дахом з ліхтарем і маківкою. Бічні зруби накриті двосхилим дахом, який утворює трикутні причілки, увінчані маківками. Над центральною церкву оперізує підшивання, яке починається на випустах вінців зрубу. Випусти мають фігурну форму. Зруби виконані у риб"ячий хвіст без лишків. Дахи і стіни вище підшивання криті гонтами. Підвалини покладені на кам"яну підбивку. Будівля освітлюється вісімнадцятьма віконцями: три в кожному рамені просторового хреста і чотири у восьмерику. За типологічним визначенням Струківська церква є класичним зразком гуцульського типу у народному монументальному дерев"яному будівництві.

Інтер"єр Центральний зруб має відкритий до основи ліхтаря простір, бічні зруби перекриті плескатою стелею у восьмерику хрестовий склепок. Арочний вирізи між центральним та бічними нівцями і підвенним зрубами декоровані фігурними елементами. Іконостас виконаний у XIX ст. Під написними іконами Христа та архангела Михаїла знаходяться ктиторські написи з датою " 1803 ". На стінах церкви висить декільканадцять старих ікон : "Вознесення " XVI ст., дві ікони Христа XVII ст., дві ікони апостолів XVII – XVIII ст. Також хоругва з Вознесінням і зображенням Івана Струка з ягням – цікавий народний примітив XIX ст.

Церква збудована, згідно дати вирізьбленої на надпорі нижку, у 1824 році. У 1894 р. був проведений ремонт церкви, під час котрого поклали нові підвалини. При ремонті працювали майстри, імена яких вирізьблені на надпорі нижку : " ПІДВАЛИНИ РОБИВ СПАДУК ЮРА ПАВЛУЧОК ПЕТРО, УСЕ РОБИВ ПАВЛУЧОК ГРИЦ 1894 ".

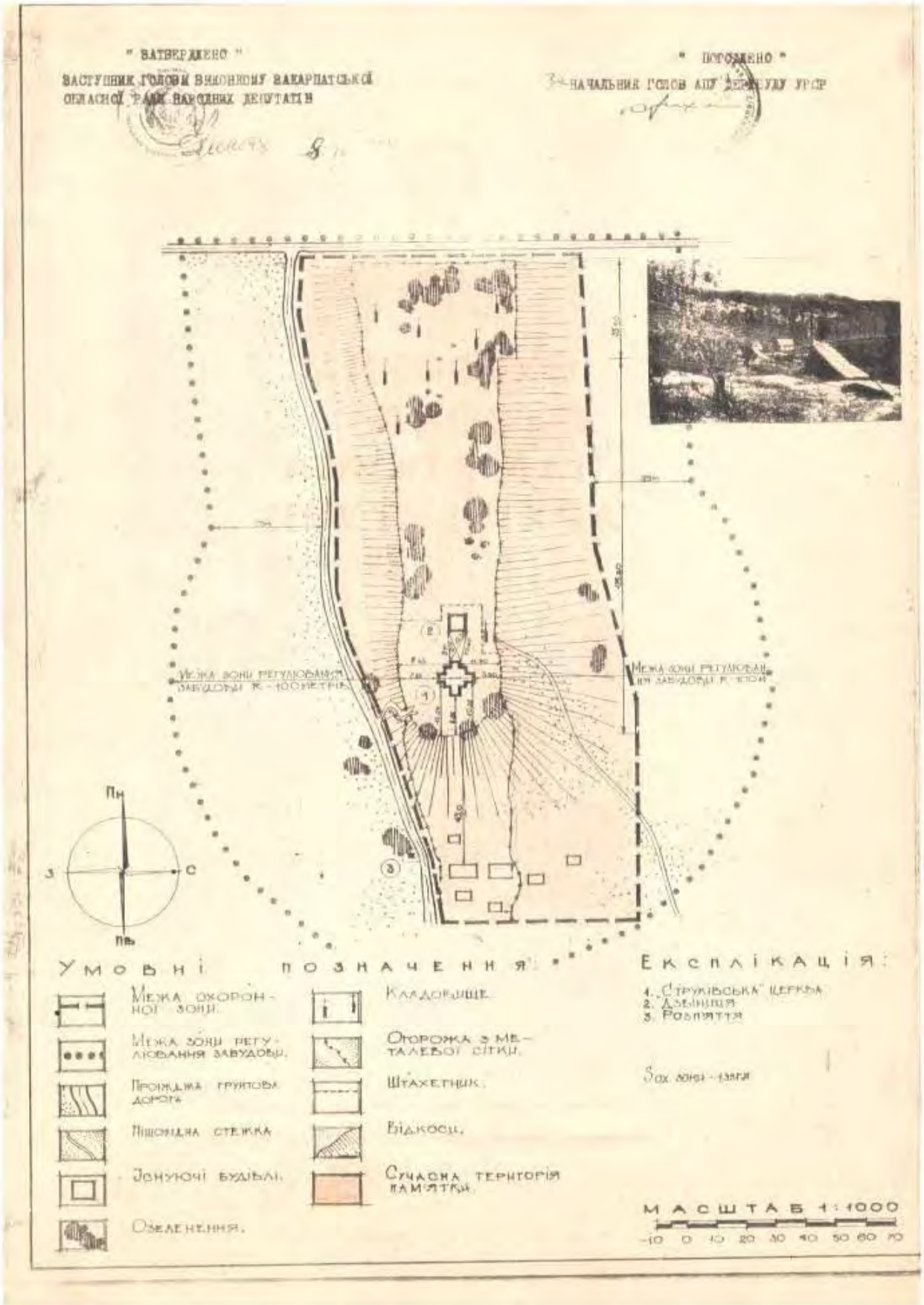
З північної сторони церкви стоїть квадратна в плані дзвіниця. Зруб дзвіниці аналогічно до церкви виконаний у риб"ячий хвіст без лишків. Підсання дзвіниці підтримують випуски вінців зрубу з фігурною формою торців, як і церкви.

Форма дзвіниці досить оригінальна. На четверику сидить восьмерик опоясаний подвійним карнизом. Дах наметовий восьмигранний, завершений маківкою. Дах і стіни до підсання криті гонтами. На надпорі нижку дверей, що ведуть до дзвіниці зі східної сторони, вирізьблена дата побудови : [illegible] 1813 ДОШНІ ". Напис виконаний латинкою.

Церква та дзвіниця будовані з м"яких шпильових порід деревини.



Держбуд УРСР	Закарпатський облвідділ в справах будівництва та архіт.	нач.облвідділу		Сікорський
		ст.інспектор		Вагов В.І.
	Львівська м/о спеціальна науково – реставрац.виробнича майстерня. Науково-дослід.рест.відділ	гол.архітектор		Могитич І.Р.
		нач. НДРВ		Новаківський А.М.
		гол.інженер НДРВ		Логвин В.М.
		нач. НДРВ – 5		Мандзельський Б.М.
		архітектор		Петрашек С.М.


" ЗАТВЕРДЖЕНО "
ЗАСТУПНИК ГОЛОВИ ВИКОНКОМУ ЗАКАРПАТСЬКОЇ ОБЛАСНОЇ РАДИ НАРОДНИХ ДЕПУТАТІВ
" ПОГОДЖЕНО "
НАЧАЛЬНИК ГОЛОВ АПУ ДЕРЖКУЛЬТУ УРСР
Межа зони регулювання забудови R - 100 метрів
Межа зони регулювання забудови R - 100 м
Пн
З
С
Пд
Умовні позначення:
Межа охоронної зони.
Межа зони регулювання забудови.
Прохідна групова дорога
Пішохідна стежка
Існуючі будівлі.
Озеленення.
Кладовище.
Огорожа з металевої сітки.
Штахетник.
Відкосці.
Сучасна територія пам'ятки.
Експлікація:
1. "Струківська" церква
2. Дзвіниця
3. Розп'яття
Зах. зона - 1378 га
Масштаб 1:1000
-10 0 10 20 30 40 50 60 70

-2-

УКРАЇНСЬКА РАДЯНСЬКА СОЦІАЛІСТИЧНА РЕСПУБЛІКА

ОХОРОННА ЗОНА ПАМ'ЯТНИКА АРХІТЕКТУРИ

Троїцька церква (дер)

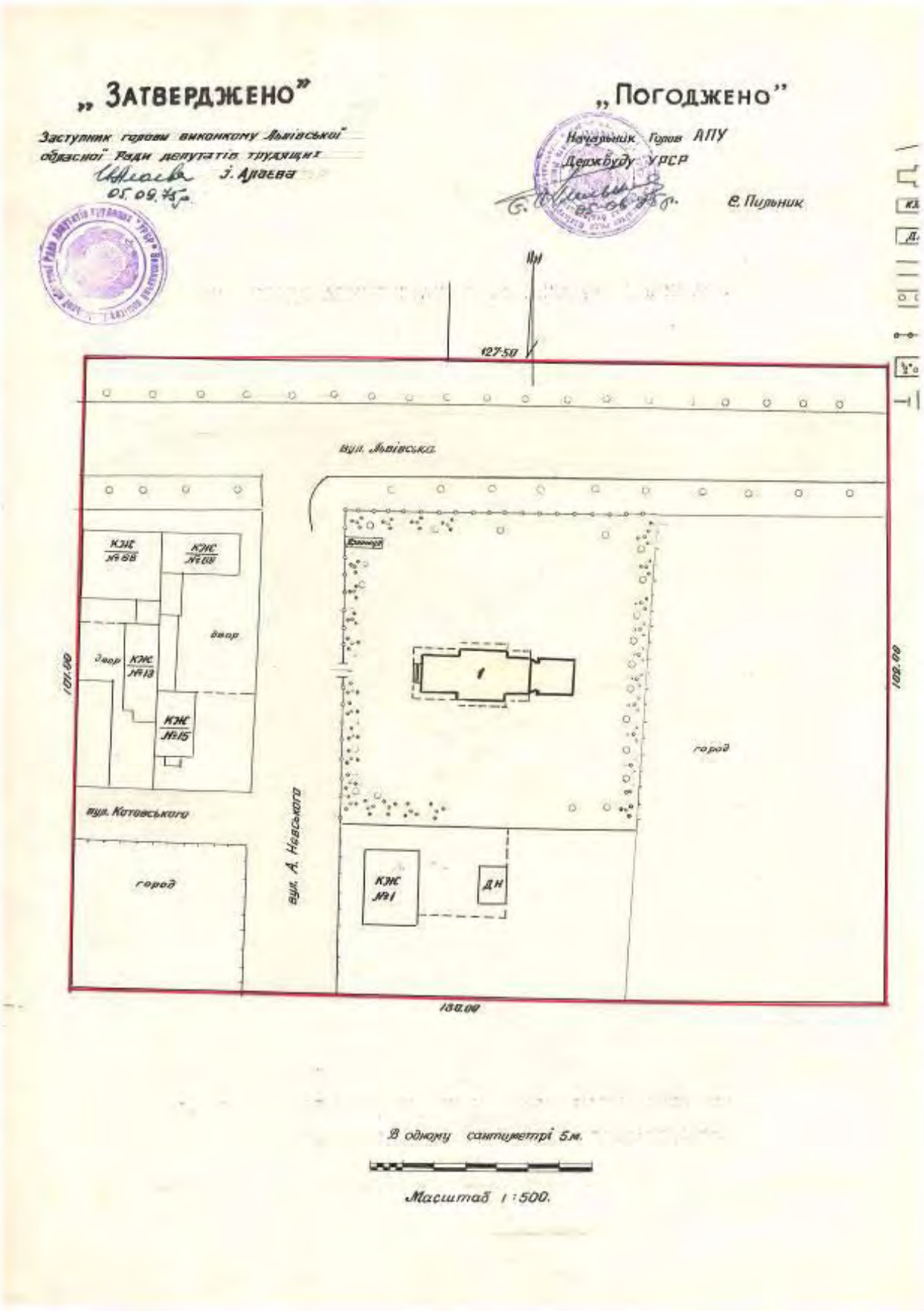
1720 р.

м. Нестеров, Львівської області

ДЕРЖАВНИЙ КОМІТЕТ РАДИ МІНІСТРІВ УРСР У СПРАВАХ БУДІВНИЦТВА

ЛЬВІВСЬКИЙ ОБЛАСНИЙ ВІДДІЛ У СПРАВАХ БУДІВНИЦТВА І АРХІТЕКТУРИ

1974 р.


„ Затверджено"
Заступник голови виконкому Львівської
обласної Ради депутатів трудящих
І. Алаєва
05.09.75р.
„ Погоджено"
Начальник Голов АПУ
Держбуду УРСР
Е. Пузьник
127.50
вул. Львівська
КЖС №68
КЖС №67
двор
двор
КЖС №13
КЖС №15
вул. Котовського
город
вул. А. Нізького
КЖС №1
ДН
1
город
101.00
109.00
130.00
В одному сантиметрі 5м.
Масштаб 1:500.

Умовні позначення:

Границя охоронної зони

Пам'ятник архітектури

Існуючі житлові будинки

Існуючі нежитлові будинки

Дороги

Зелені насадження

Огорожа

Чотарник

Ворота



Експлікація:

1. Троїцька церква (дер) 1720р.

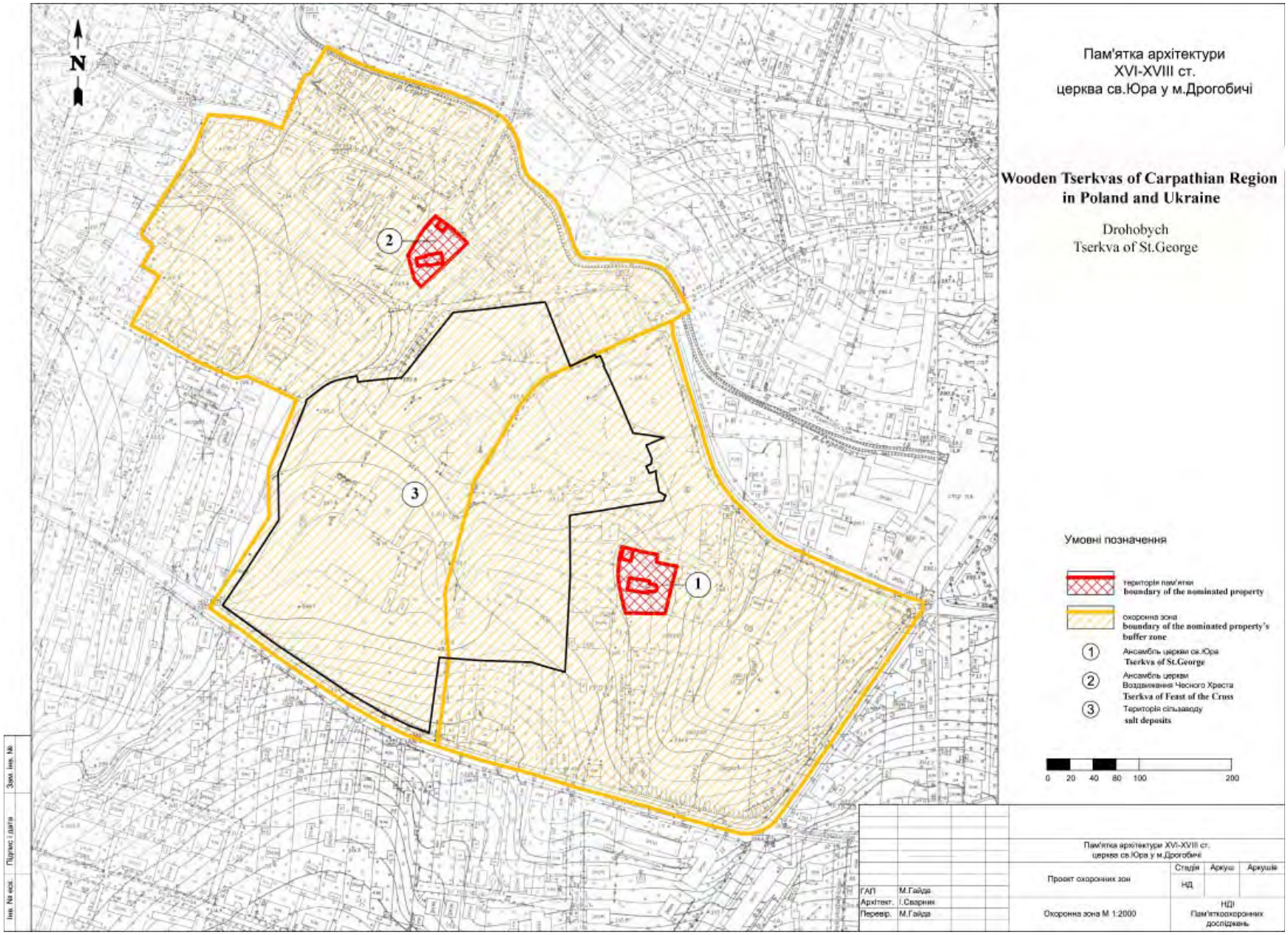
Примітка:
Площа охоронної зони – 1.30га

Історико-архітектурна довідка

Церква була збудована з модрини на Львівському передмісті, в 1717р. згоріла і в 1720 р. відбудована.

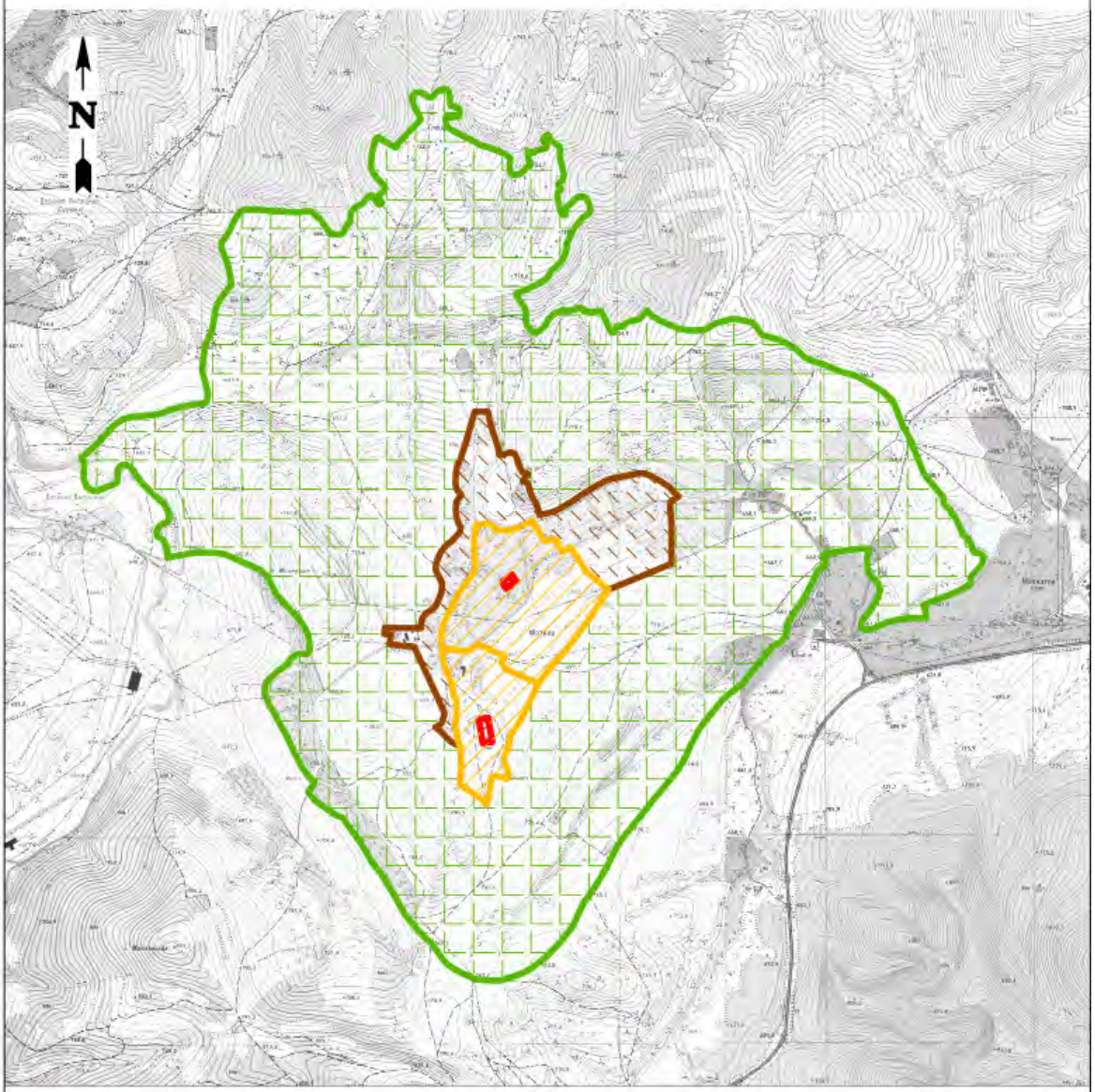
Складена з деревяних брусів в зрубі. В плані: квадрат бабинця, більший квадрат центрового нефа та гранчастий вівтар. До вівтаря прибудована закристія з цегли. Над квадратами усіх об'ємів встановлені 8-бічні барабани з куполами і сигнатурками. Куполи і сигнатурки покриті бляхою, дашки і опасання – гонтою, якою обшиті і стіни. В інтер'єрі є два поліхромних розписи на стінах./ міфологічний сюжет/. Цінною прикрасою є іконостас. Його виконала група жовківських різьбярів: Ю. Шиманович, С. Путятицький, О. Куляваський, В. Сакович і Г. Стобанський. Іконостас скомпонований із образів в квадратних, овальних і круглих обрамленнях, оздоблених високохудожньою рельєфною різьбою по дереву. В нижній частині царських врат зображений лежачий Ієсей, з якого виростає виноградна лоза. В листях і гілузках виступають євангелісти. Одвірок царських врат прикрашений різьбою і оточений з боків ажурно різьбленими колонками. Іконостас розписаний художником І. Путковичем.

ДЕРЖБУД УРСР Львівський обласний відділ у справах будівництва і архітектури Відділ по охороні і експлуатації пам'ятників архітектури			
	Гол. арх. області		Л. Шуляр
	Нач. відділу		М. Онишко
	Розробив		В. Заремба


N
Пам'ятка архітектури
XVI-XVIII ст.
церква св.Юра у м.Дрогобичі
Wooden Tserkvas of Carpathian Region
in Poland and Ukraine
Drohobych
Tserkva of St.George
Умовні позначення
територія пам'ятки
boundary of the nominated property
охоронна зона
boundary of the nominated property's
buffer zone
1 Ансамбль церкви св.Юра
Tserkva of St.George
2 Ансамбль церкви
Воздвиження Чесного Хреста
Tserkva of Feast of the Cross
3 Територія сільзаводу
salt deposits
0 20 40 80 100 200
Пам'ятка архітектури XVI-XVIII ст.
церква св.Юра у м.Дрогобичі
Проект охоронних зон
Стадія
Аркуш
Аркушів
НД
ГАП М.Гайда
Архітект. І.Сварник
Перевір. М.Гайда
Охоронна зона М 1:2000
НДІ
Пам'яткоохоронних
досліджень

Пам'ятка архітектури XIX ст. церква
Собору Пресвятої Богородиці в с.Маткові

Wooden Tserkvas of Carpathian Region in Poland and Ukraine
Matkiv
Tserkva of the Synaxis of the Blessed Virgin Mary



Умовні позначення

територія пам'ятки
boundary
of the nominated property

охоронна зона
boundary of the
nominated property's buffer zone

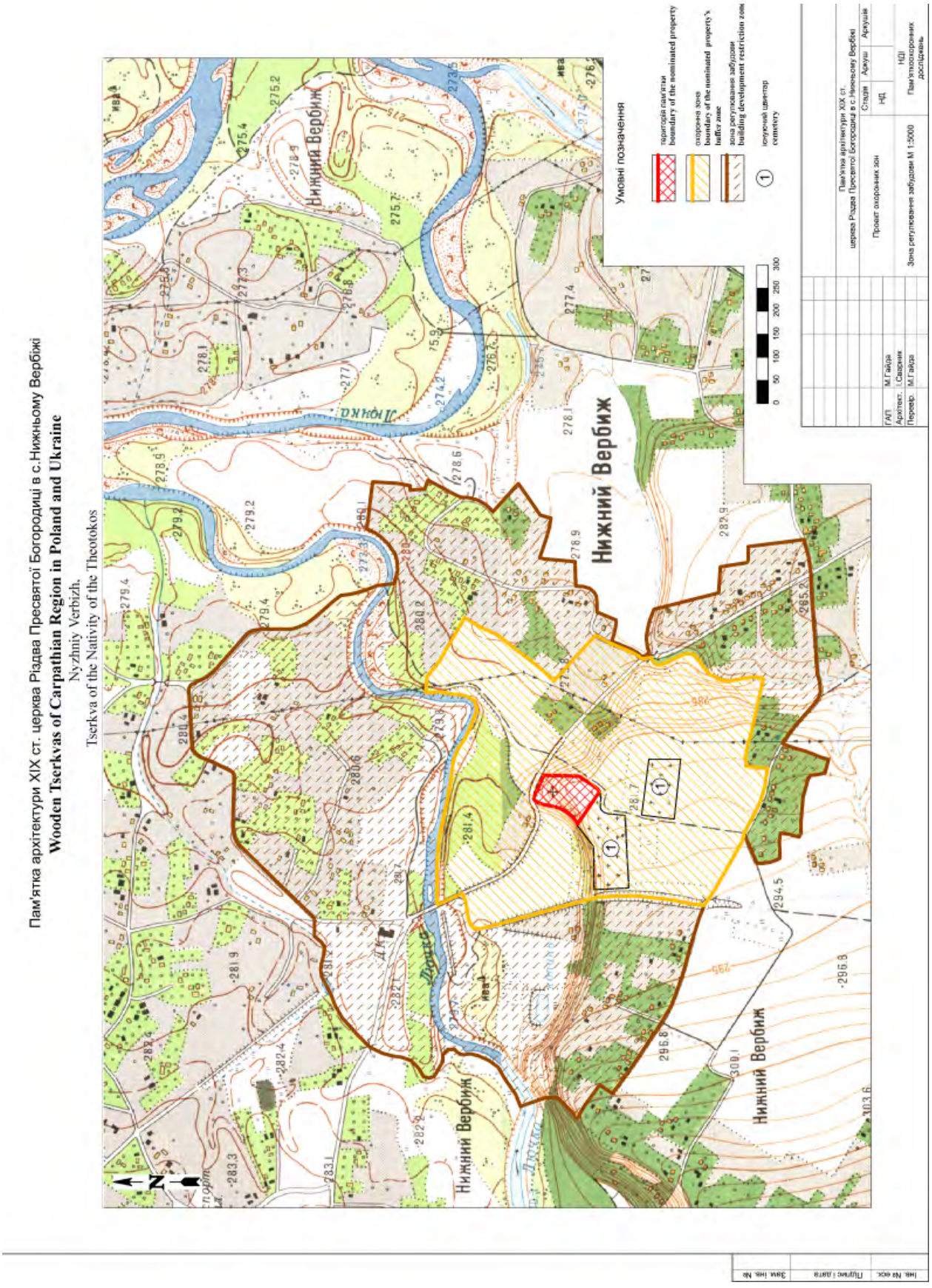
зона регулювання забудови
building development
restriction zone

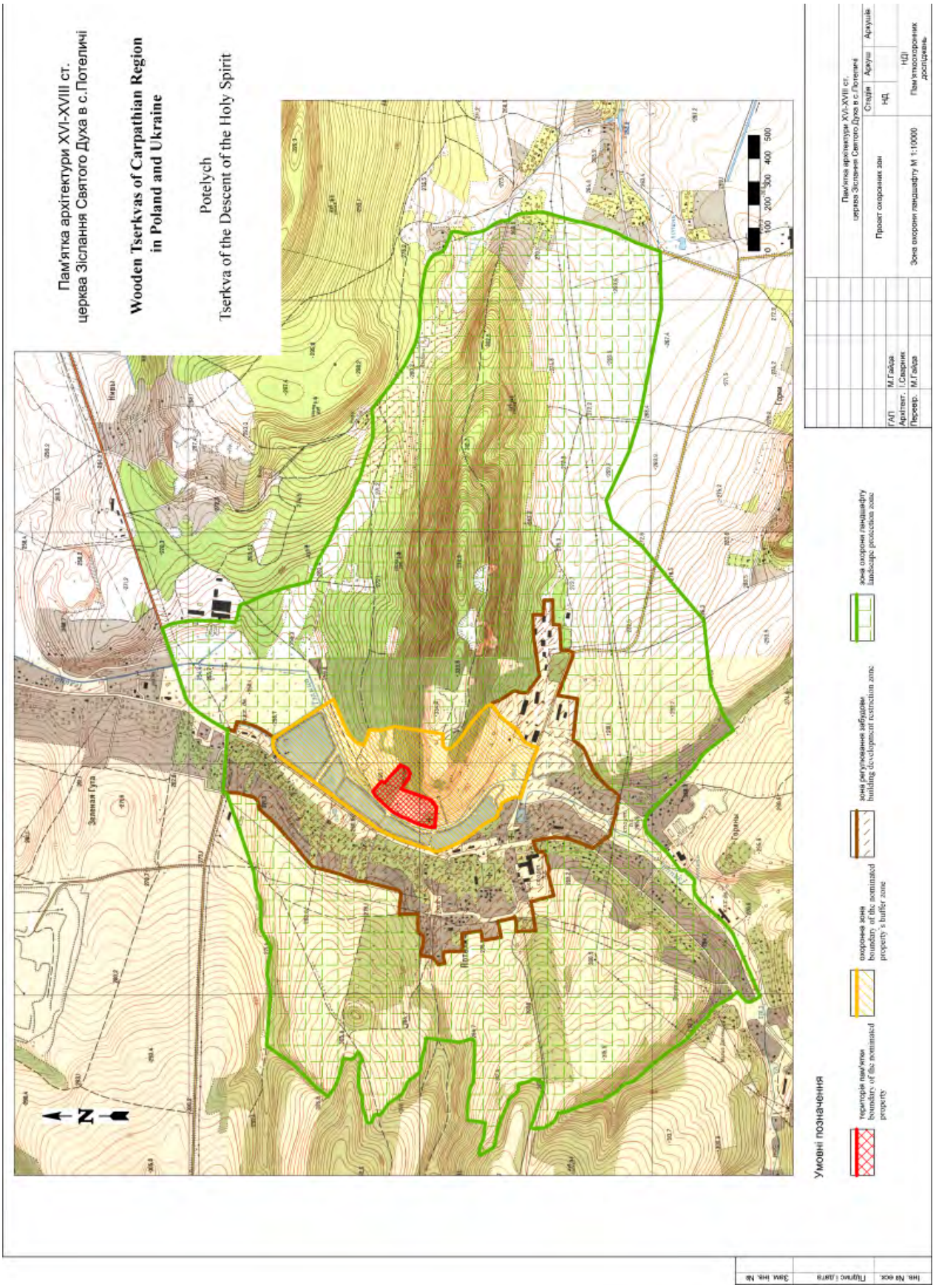
зона охорони ландшафту
landscape protection zone

0 200 400 600 800 1000

Зам. інв. №
Підпис і дата
Інв. № еск.

				Пам'ятка архітектури XIX ст. церква Собору Пресвятої Богородиці в с.Маткові		
				Проект охоронних зон	Стадія	Аркуш	Аркушів
					НД		
ГАП	М.Гайда					
Архітект.	І.Сварник					
Перевір.	М.Гайда			Зона охорони ландшафту М 1:20000	НДІ Пам'яткоохоронних досліджень	

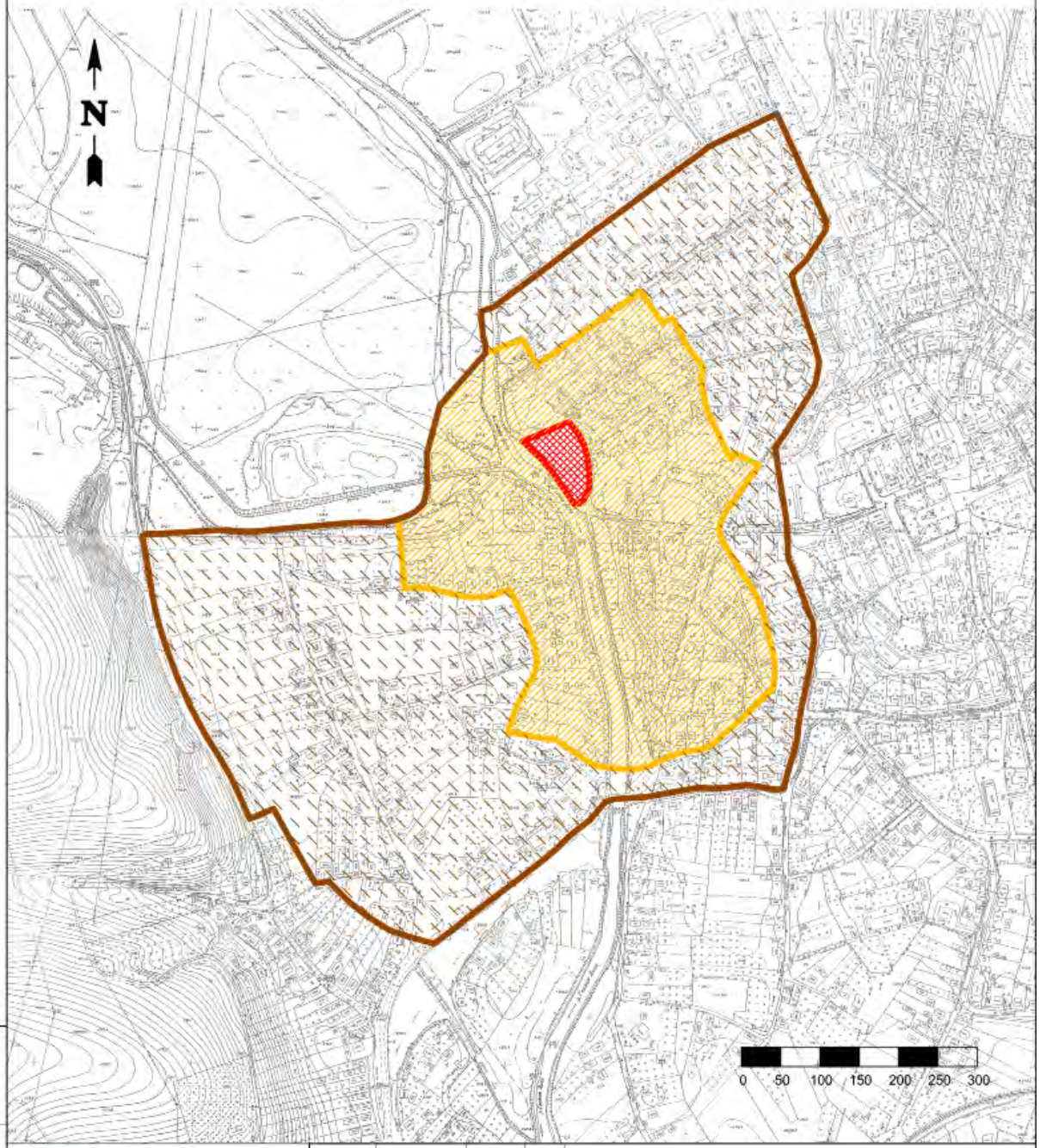

Пам'ятка архітектури XIX ст. церква Різдва Пресвятої Богородиці в с.Нижньому Вербіжі
Wooden Tserkvas of Carpathian Region in Poland and Ukraine
Nyzhniy Verbizh.
Tserkva of the Nativity of the Theotokos
Умовні позначення
територія пам'ятки
boundary of the nominated property
охоронна зона
boundary of the nominated property's buffer zone
зона регулювання забудови
building development restriction zone
кладовищі цвинтар
cemetery
Нижний Вербиж
Пам'ятка архітектури XIX ст.
церква Різдва Пресвятої Богородиці в с.Нижньому Вербіжі
Проект охоронних зон
Зона регулювання забудови М 1:5000


Пам'ятка архітектури XVI-XVIII ст.
церква Зіслання Святого Духа в с.Потеличі
Wooden Tserkvas of Carpathian Region
in Poland and Ukraine
Potelych
Tserkva of the Descent of the Holy Spirit
N
Умовні позначення
територія пам'ятки
boundary of the nominated property
охоронна зона
boundary of the nominated property's buffer zone
зона регулювання забудови
building development restriction zone
зона охорони ландшафту
landscape protection zone
Пам'ятка архітектури XVI-XVIII ст.
церква Зіслання Святого Духа в с.Потеличі
Проект охоронних зон
Стадія
Аркуш
Аркушів
НД
ГАП М.Гайда
Архітект. І.Сварник
Перевір. М.Гайда
Зона охорони ландшафту М 1:10000
Пам'яткоохоронних досліджень

Пам'ятка архітектури XVI-XVII ст.
церква Зіслання Святого Духа в м.Рогатині

Wooden Tserkvas of Carpathian Region in Poland and Ukraine

Rohatyn
Tserkva of the Descent of the Holy Spirit



Умовні позначення

територія пам'ятки
boundary of the nominated property

охоронна зона
boundary of the nominated property's buffer zone

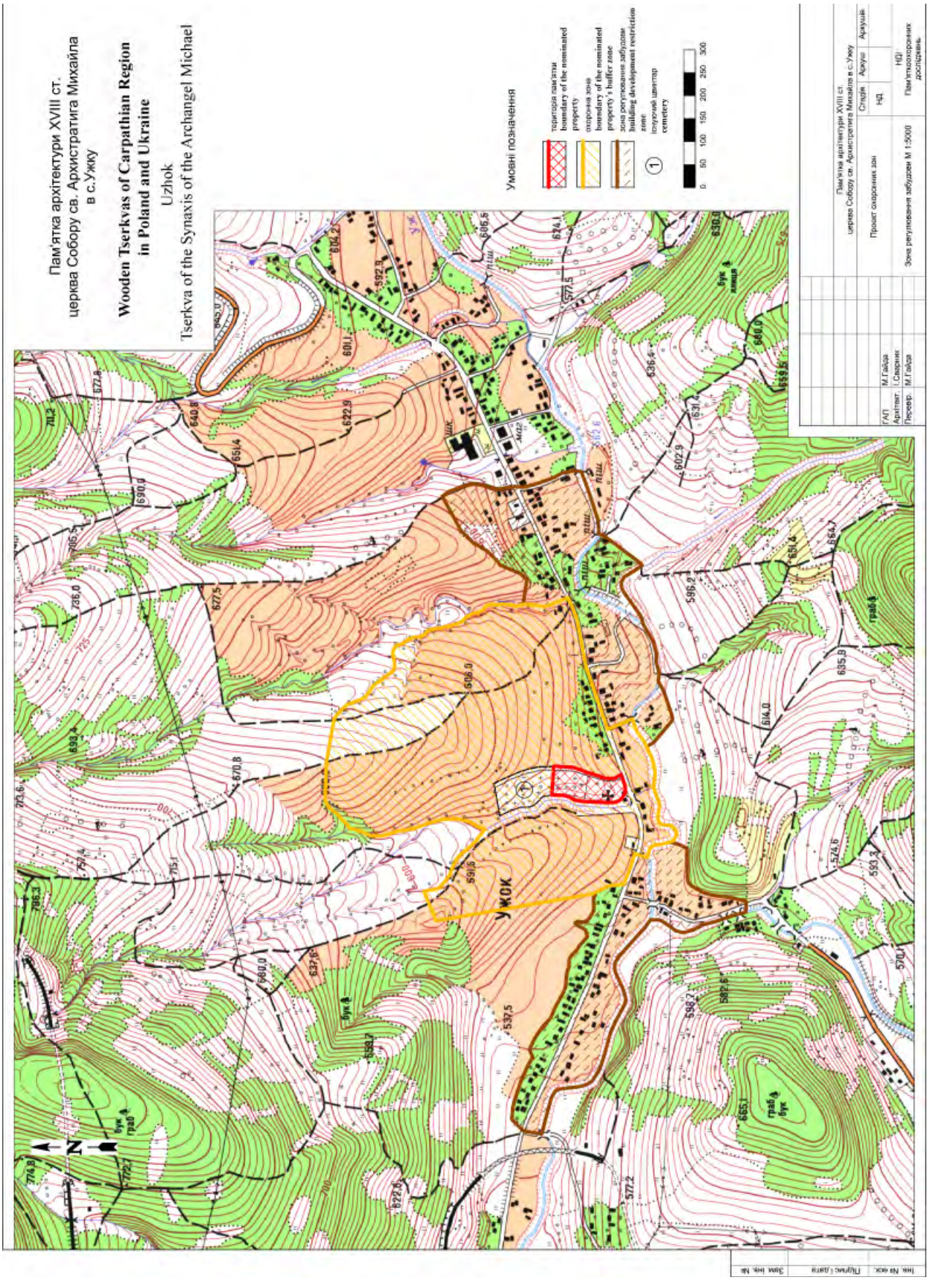
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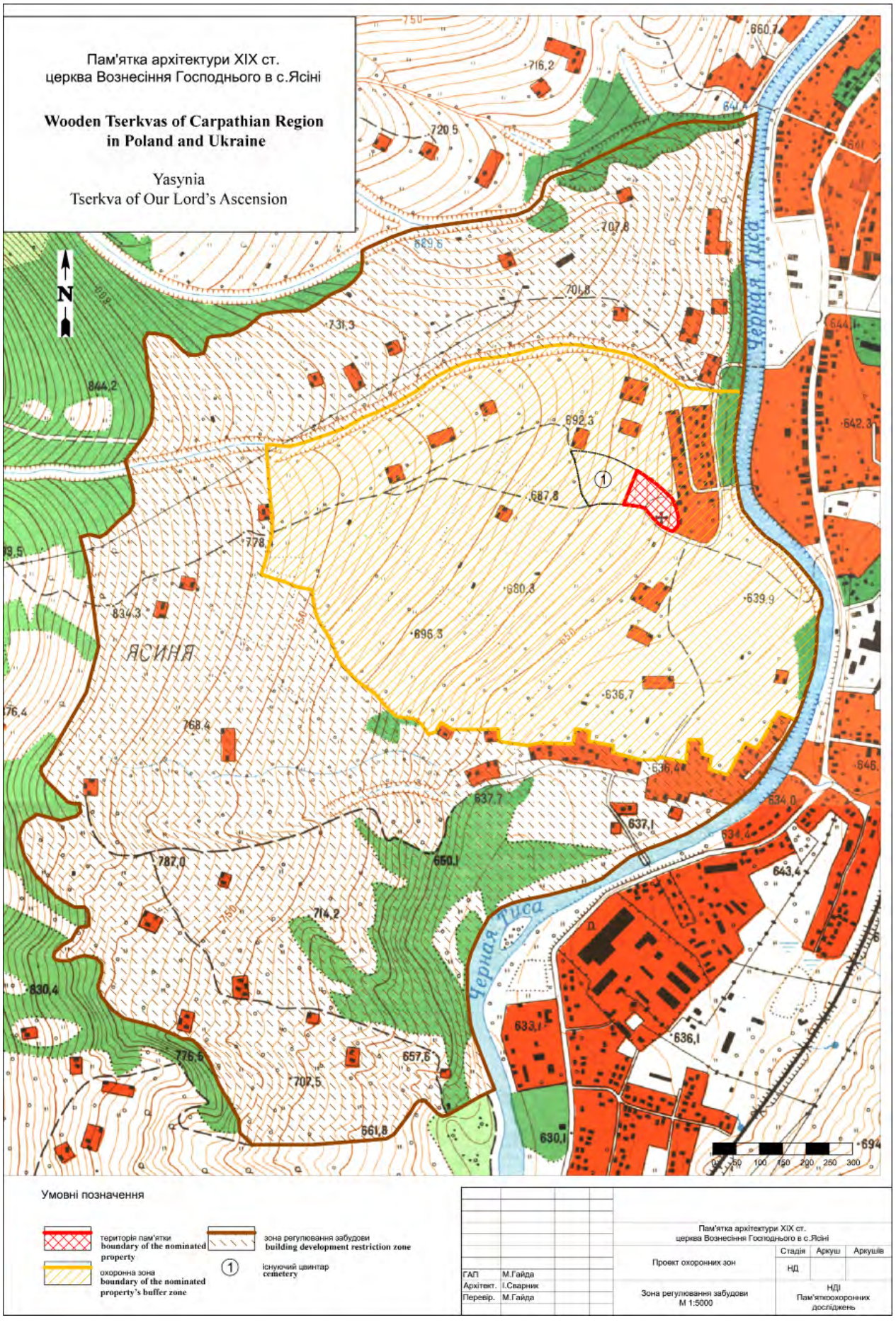
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Архітект.	І.Сварник			
Перевір.	М.Гайда			

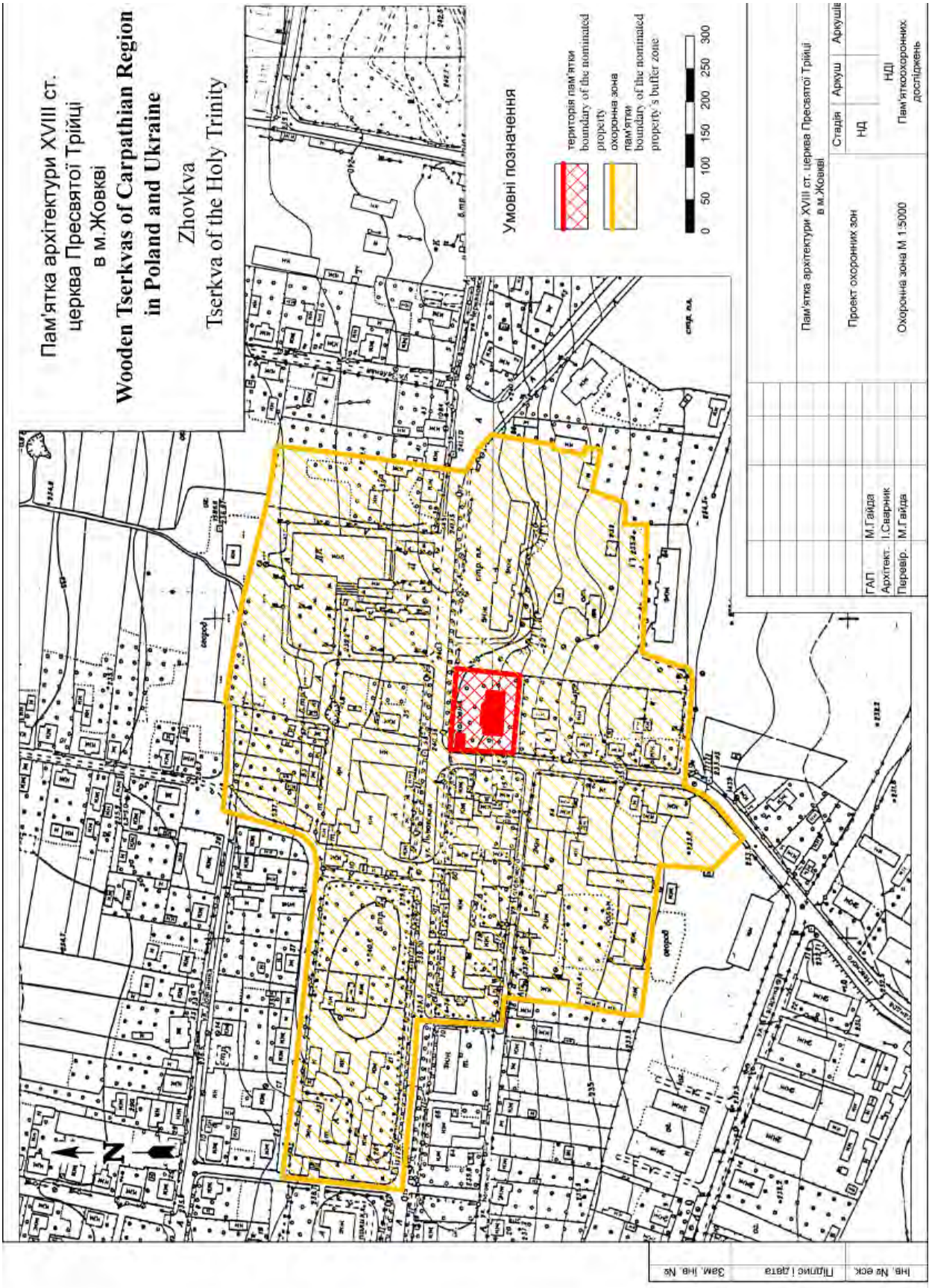
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церква Зіслання Святого Духа в м.Рогатині

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	НД		
Зона регулювання забудови М 1:5000	НДІ Пам'яткоохоронних досліджень		

Зам. інв. №
Підпис і дата
Інв. № еск.


Пам'ятка архітектури XVIII ст.
церква Собору св. Архистратига Михайла
в с.Ужку
Wooden Tserkvas of Carpathian Region
in Poland and Ukraine
Uzhok
Tserkva of the Synaxis of the Archangel Michael
Умовні позначення
територія пам'ятки
boundary of the nominated property
охоронна зона
boundary of the nominated property's buffer zone
зона регулювання забудови
building development restriction zone
існуючий цвинтар
cemetery
0 50 100 150 200 250 300
Пам'ятка архітектури XVIII ст.
церква Собору св. Архистратига Михайла в с.Ужку
Проект охоронних зон
Стадія
Аркуш
Аркушів
НД
Зона регулювання забудови М 1:5000
Пам'ятконаукових досліджень
ГАП М.Гайса
Архітект. І.Сварин
Перевір. М.Гайса
УЖОК


Пам'ятка архітектури XIX ст.
церква Вознесіння Господнього в с.Ясіні
Wooden Tserkvas of Carpathian Region in Poland and Ukraine
Yasynia
Tserkva of Our Lord's Ascension
N
ЯСИНЯ
Черная Тиса
Умовні позначення
територія пам'ятки
boundary of the nominated property
охоронна зона
boundary of the nominated property's buffer zone
зона регулювання забудови
building development restriction zone
існуючий цвинтар
cemetery
ГАП М.Гайда
Архітект. І.Сварник
Перевір. М.Гайда
Пам'ятка архітектури XIX ст.
церква Вознесіння Господнього в с.Ясіні
Проект охоронних зон
Стадія НД
Аркуш
Аркушів
Зона регулювання забудови
М 1:5000
НДІ Пам'яткоохоронних досліджень


Пам'ятка архітектури XVIII ст.
церква Пресвятої Трійці
в м.Жовкві
Wooden Tserkvas of Carpathian Region
in Poland and Ukraine
Zhovkva
Tserkva of the Holy Trinity
Умовні позначення
територія пам'ятки
boundary of the nominated property
охоронна зона пам'ятки
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Пам'ятка архітектури XVIII ст. церква Пресвятої Трійці в м.Жовкві
Проект охоронних зон
Охоронна зона М 1:5000
Стадія
Аркуш
Аркушів
НД
НДІ Пам'яткоохоронних досліджень
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Архітект. І.Сварник
Перевір. М.Гайда
Інв. № арх.
Підпис і дата
Зам. інв. №

Annexe No. 5

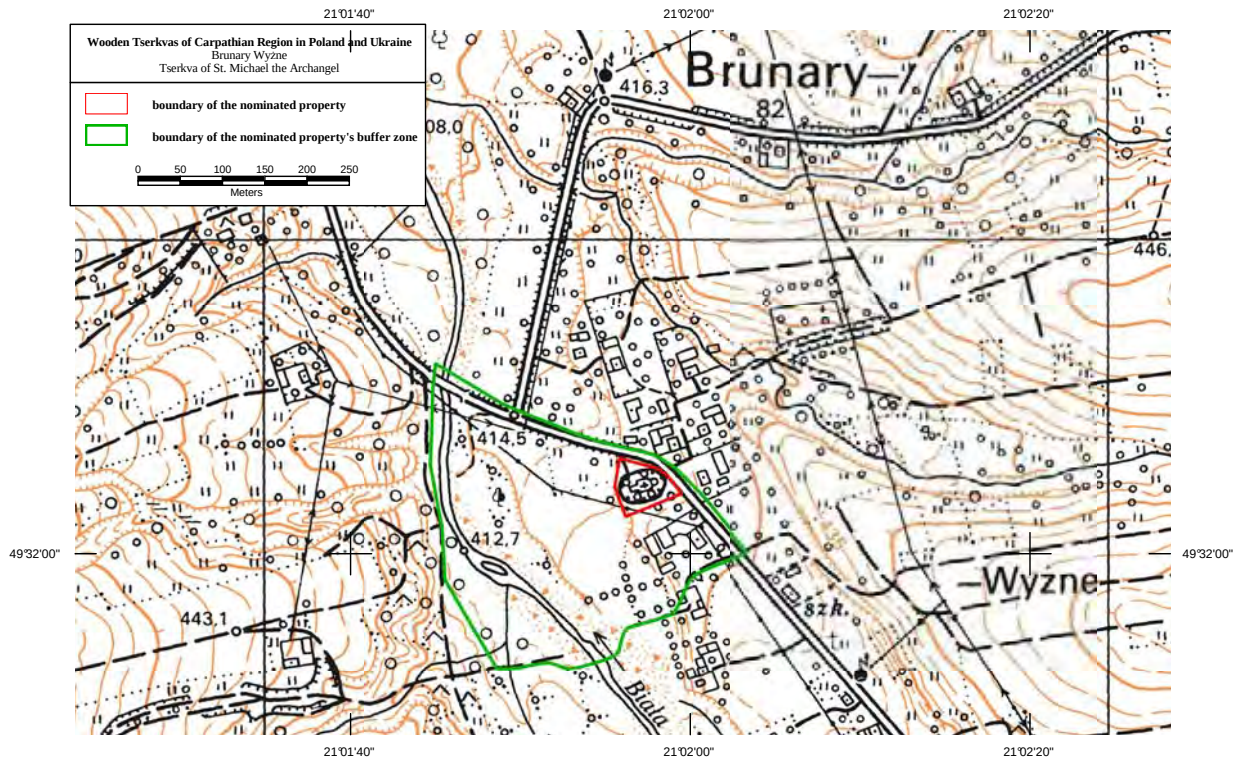
Maps of the single component parts of the nominated property

Maps of the single component parts of the nominated property

Brunary Wyżne

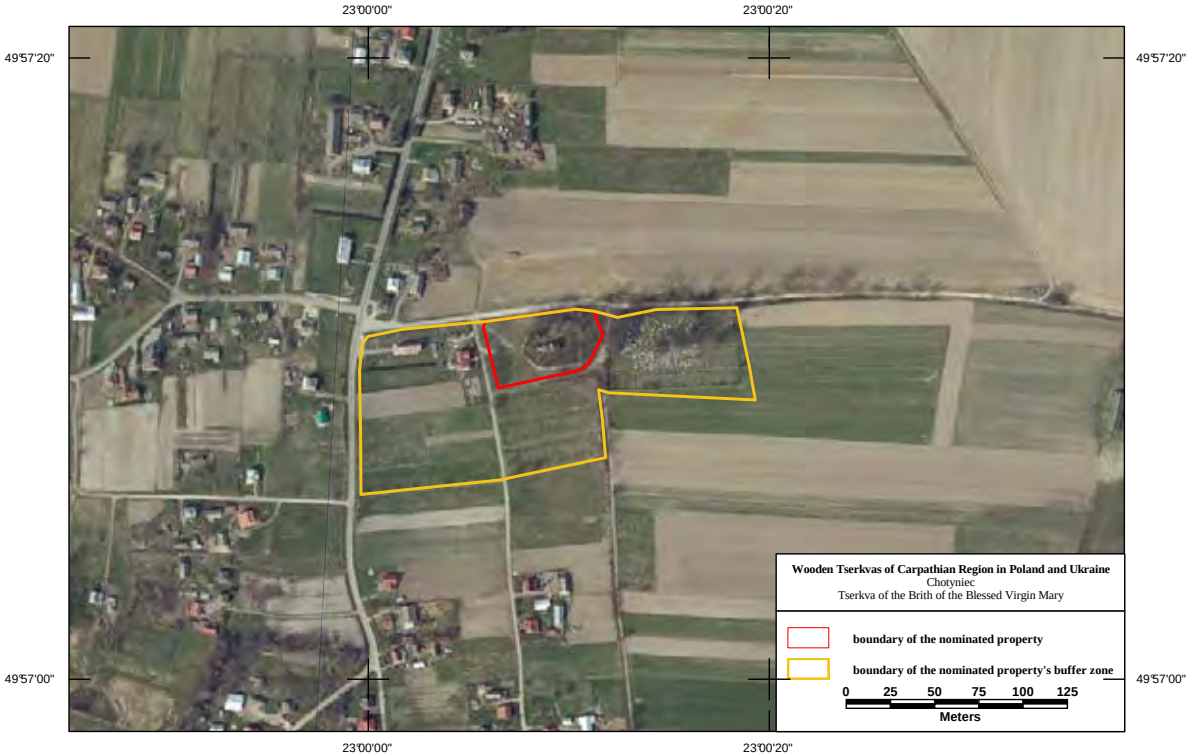
Tserkva of Saint Michael the Archangel
Poland / Małopolskie Province

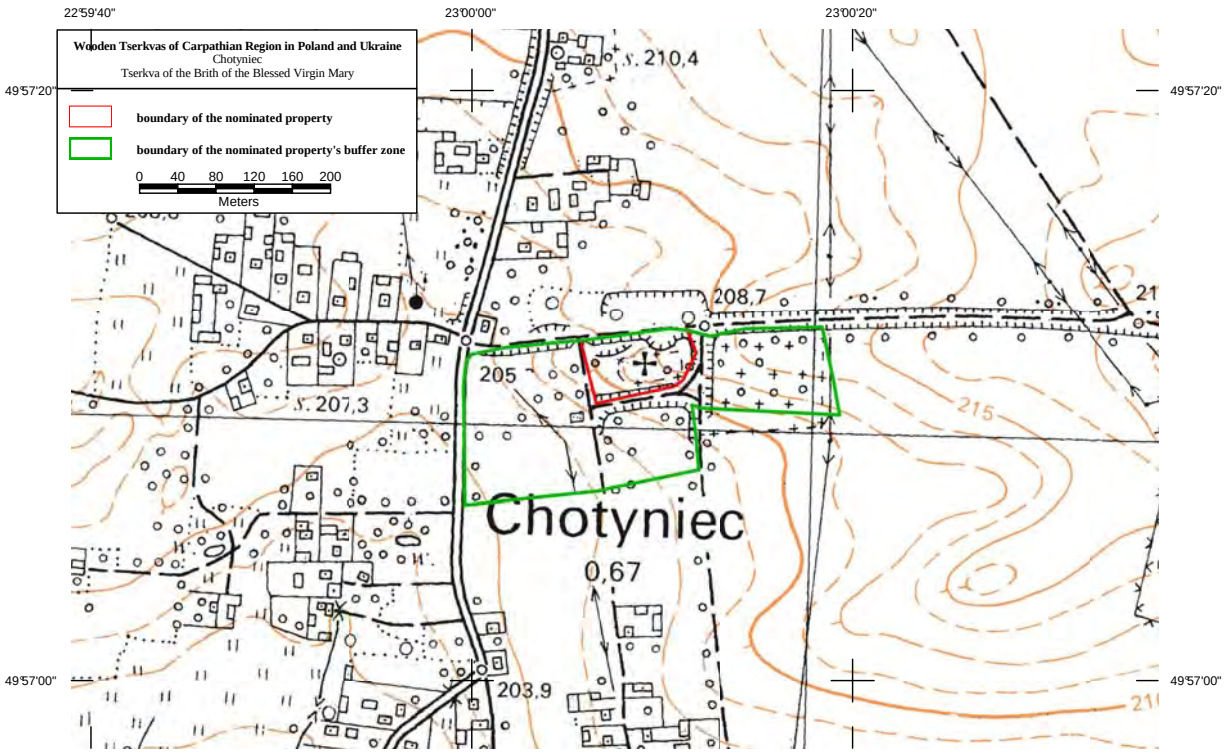




Chotyniec

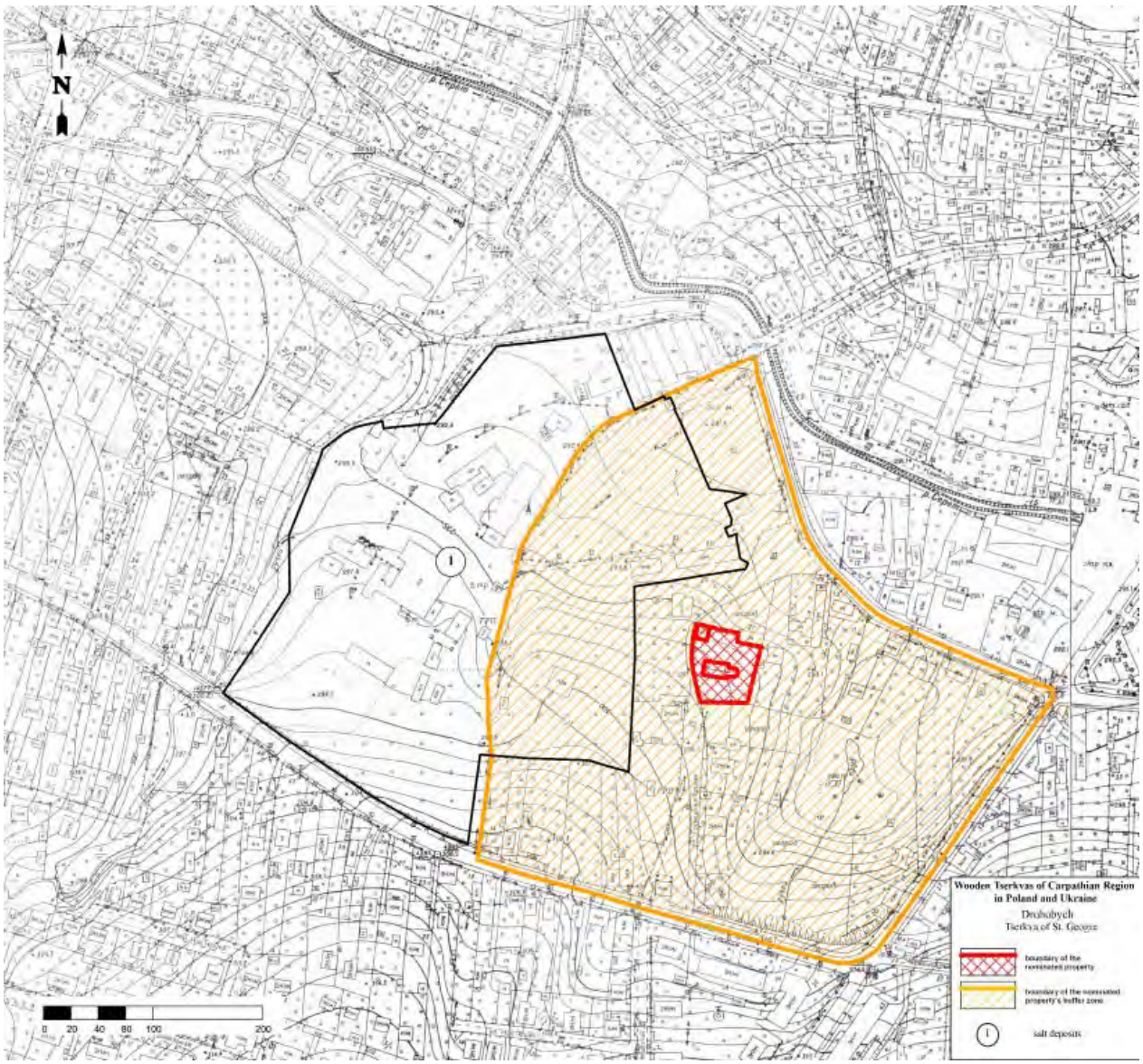
Byzantine-Ukrainian Tserkva of the Birth of the Blessed Virgin Mary
Poland / Podkarpackie Province





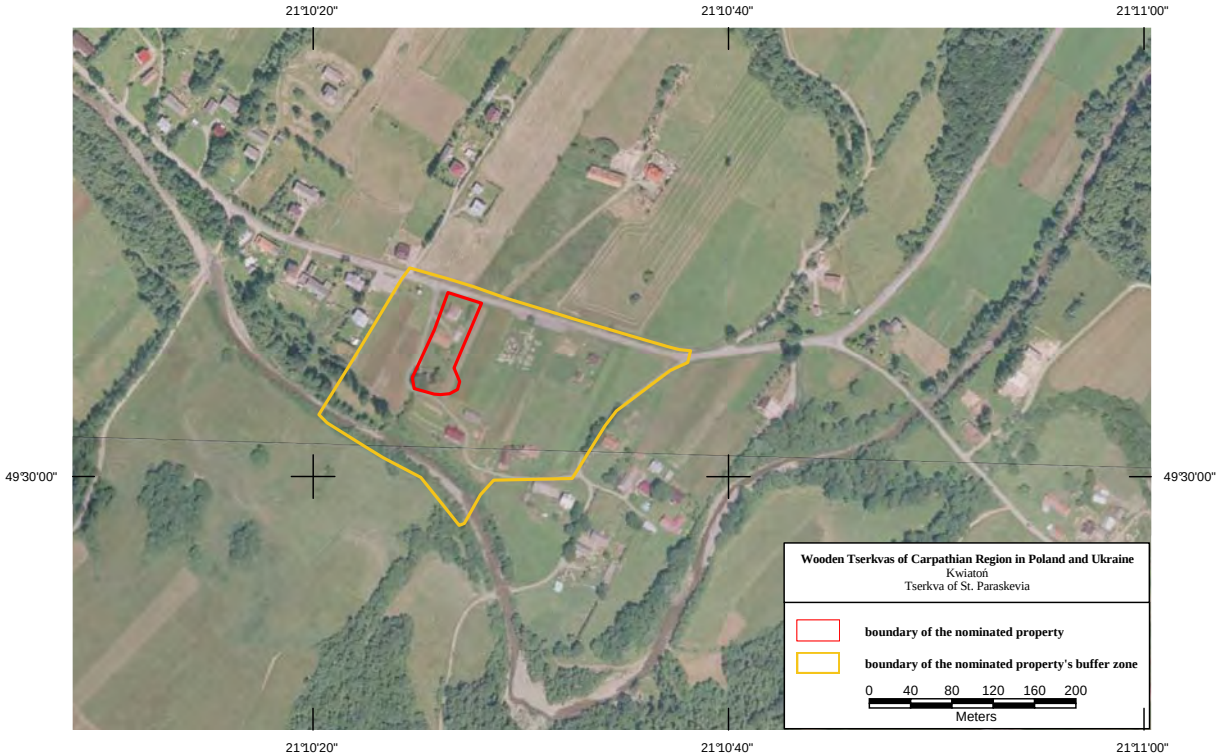
Drohobych

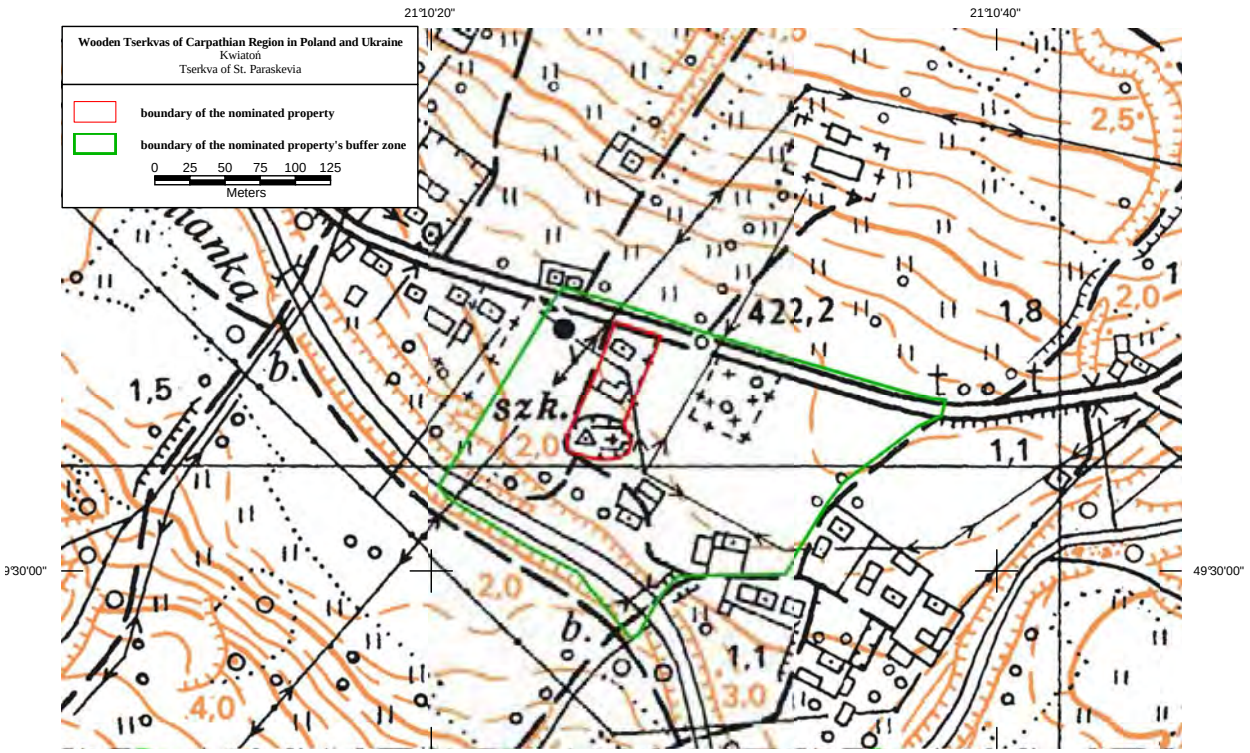
Tserkva of Saint George
Ukraine / Lviv Region



Kwiatoń

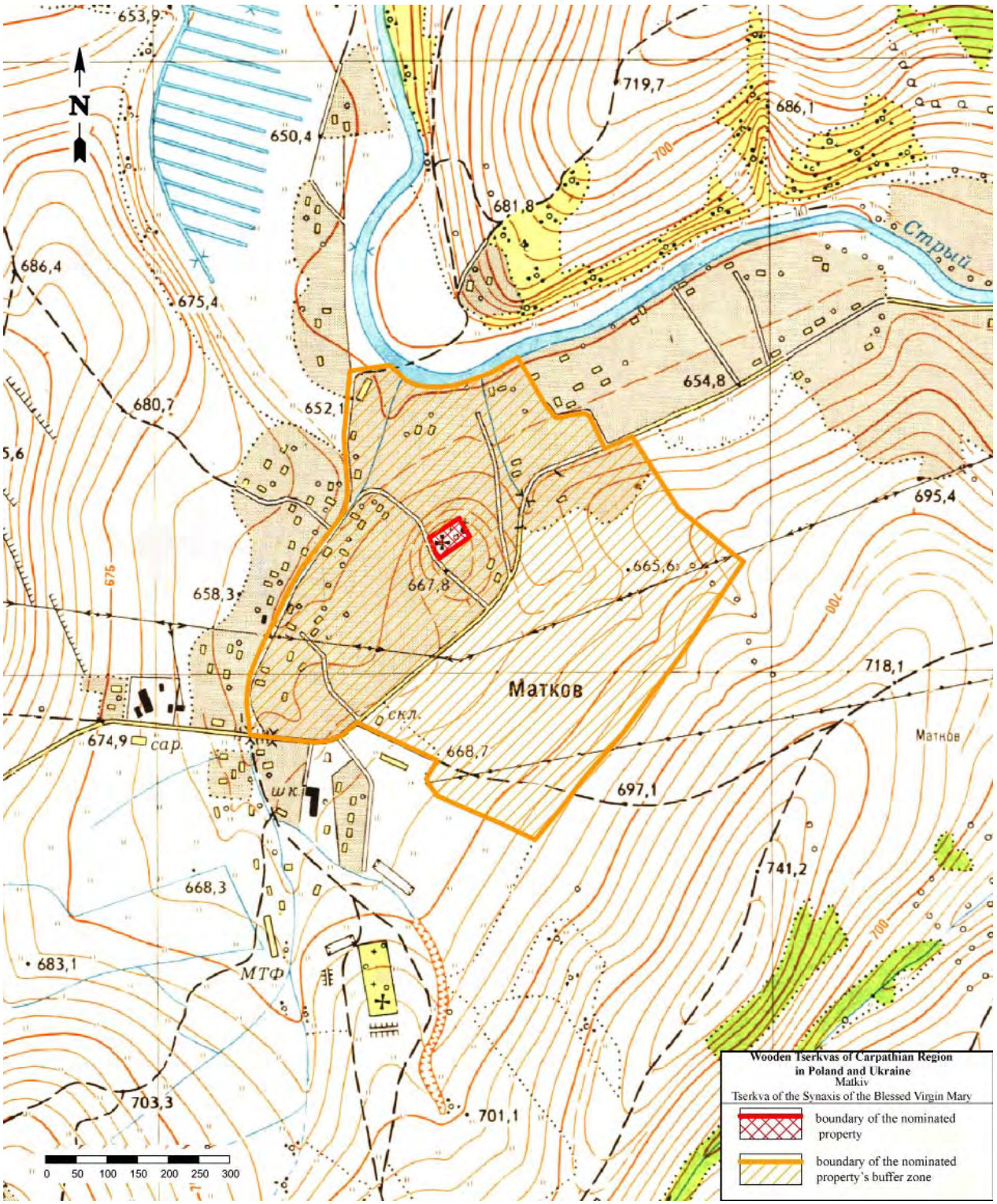
Tserkva of Saint Paraskeva
Poland / Małopolskie Province





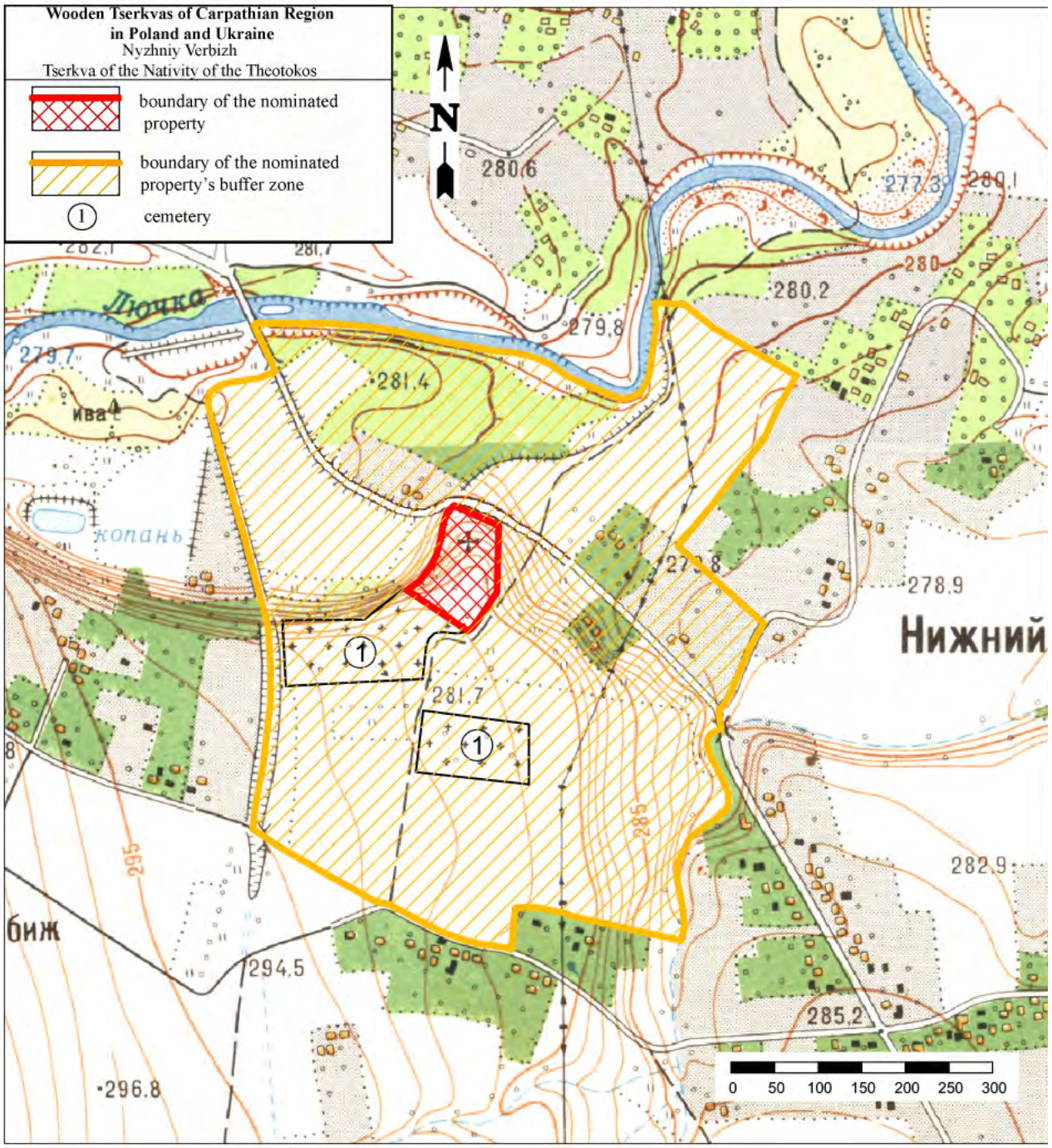
Matkiv

Tserkva of the Synaxis of the Blessed Virgin Mary
Ukraine / Lviv Region



Nyzhniy Verbizh

Tserkva of the Nativity of the Blessed Virgin Mary
Ukraine / Ivano-Frankivs'k Region

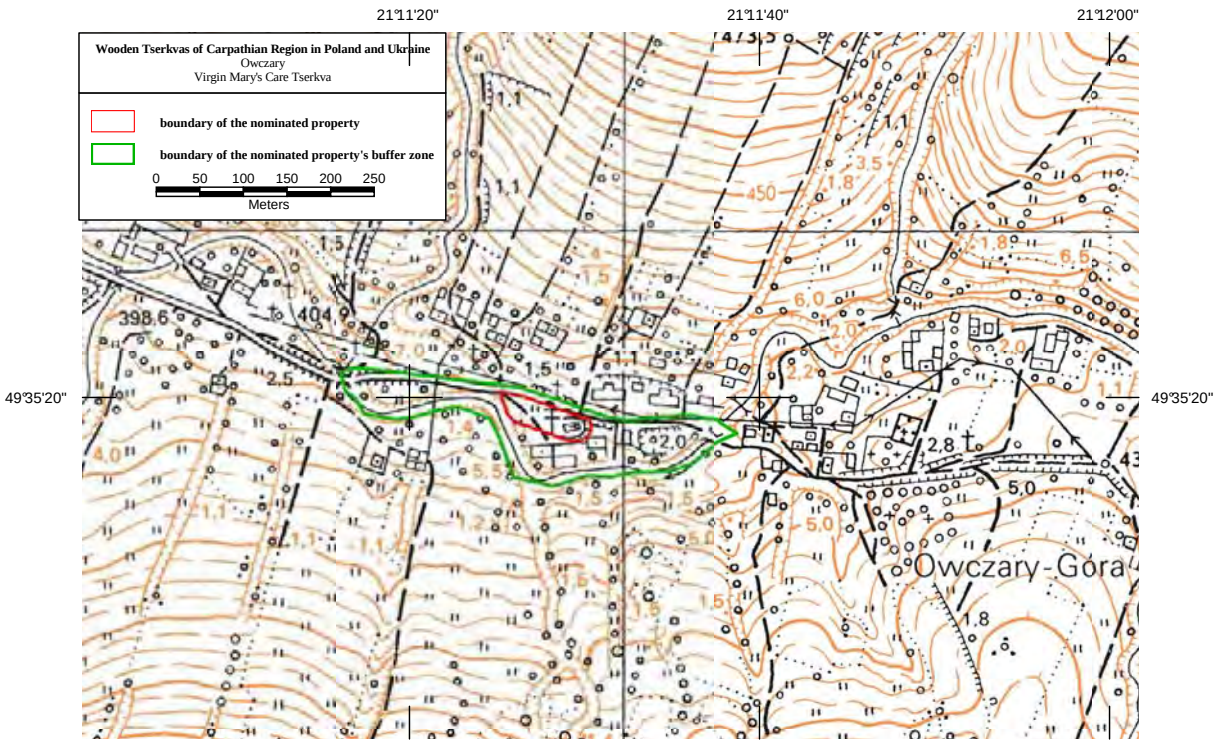


Owczary

Tserkva of Our Lady's Protection

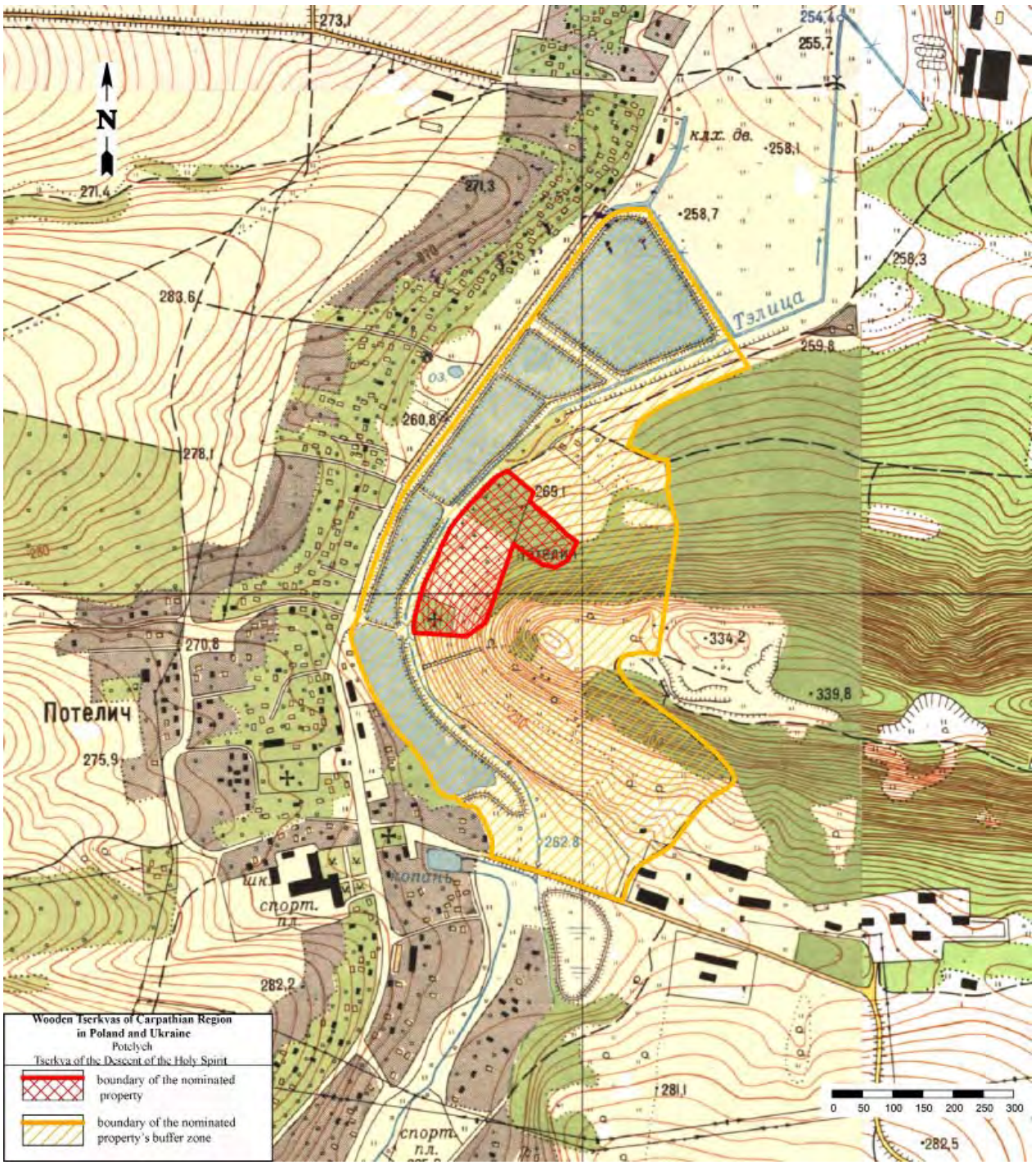
Poland / Małopolskie Province





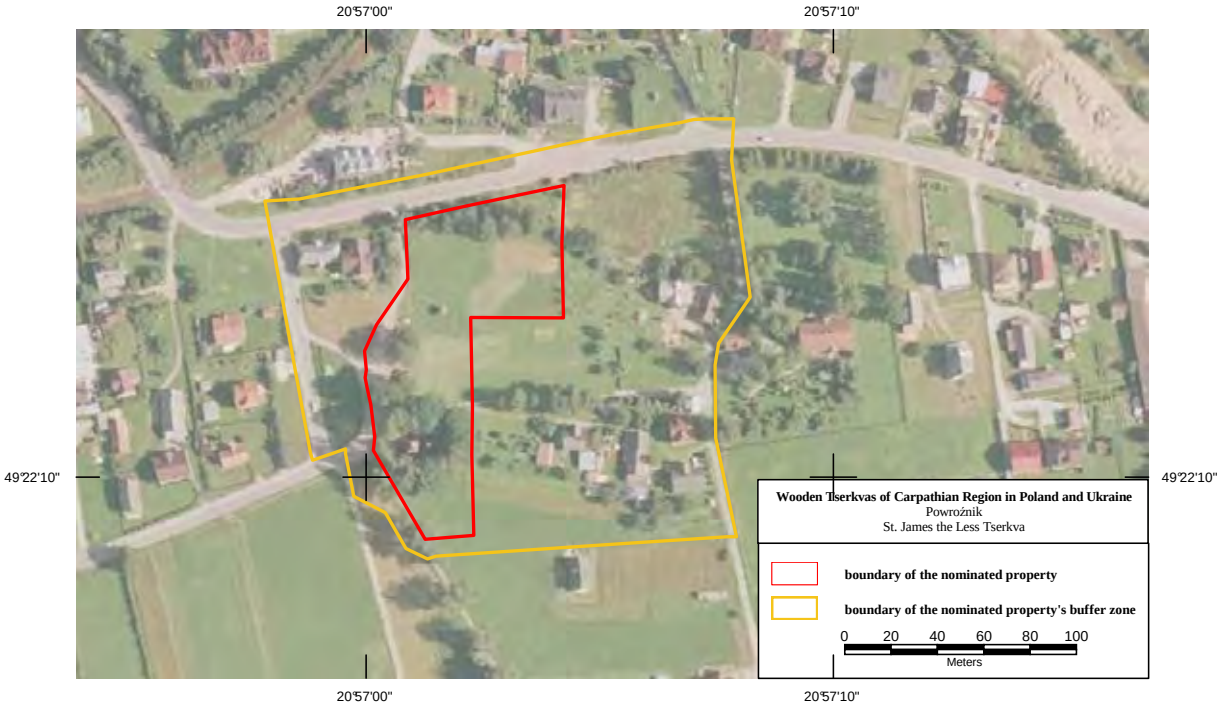
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Tserkva of the Descent of the Holy Spirit
Ukraine / Lviv Region



Powroźnik

Tserkva of Saint James the Less, the Apostle
Poland / Małopolskie Province



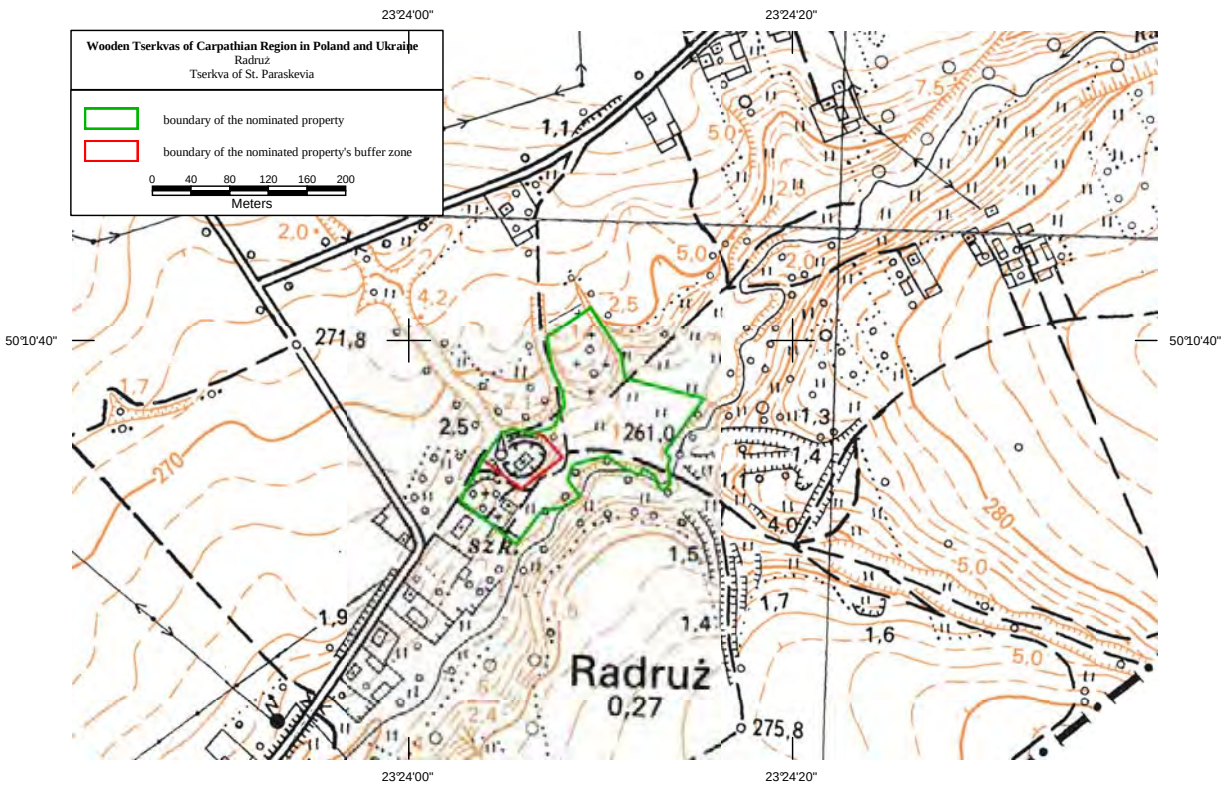


Radruż

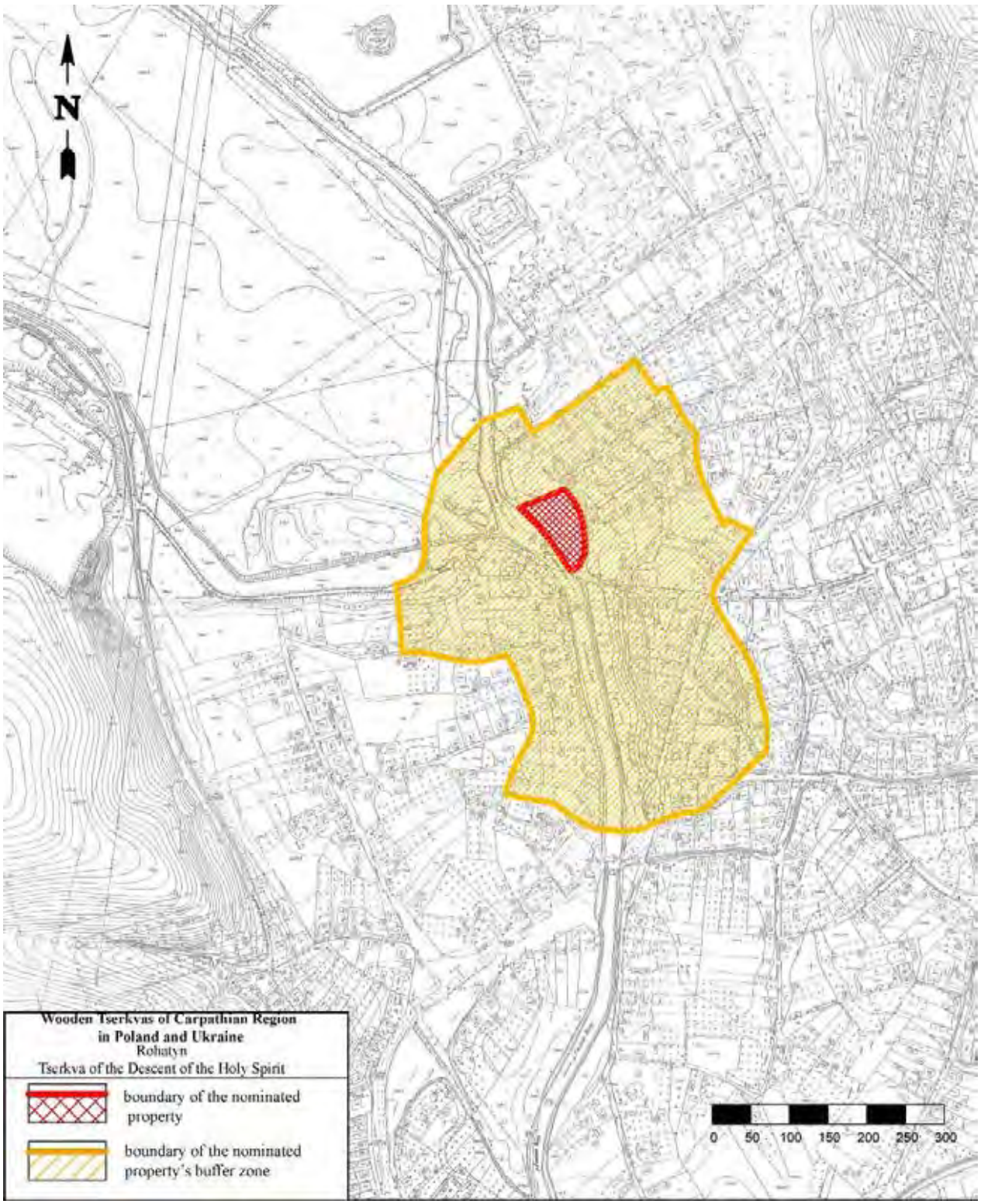
Tserkva of Saint Paraskeva

Poland / Podkarpackie Province





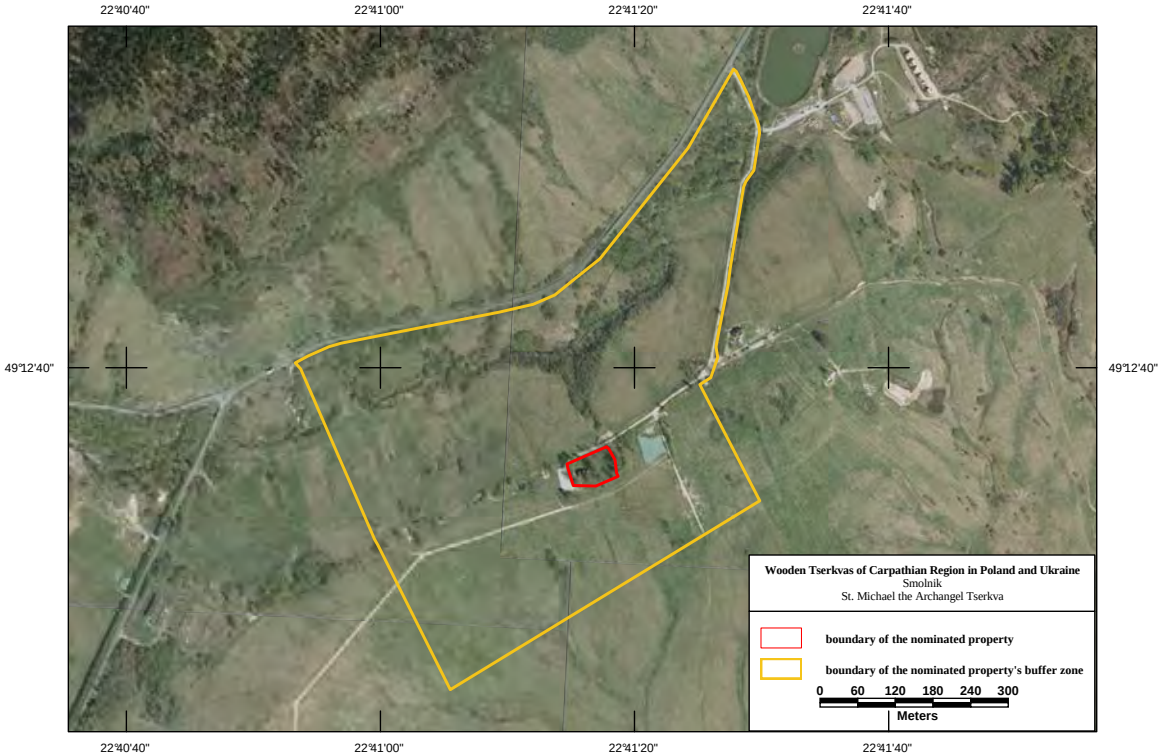
Rohatyn
Church of the Descent of the Holy Spirit
Ukraine / Ivano-Frankivs'k Region

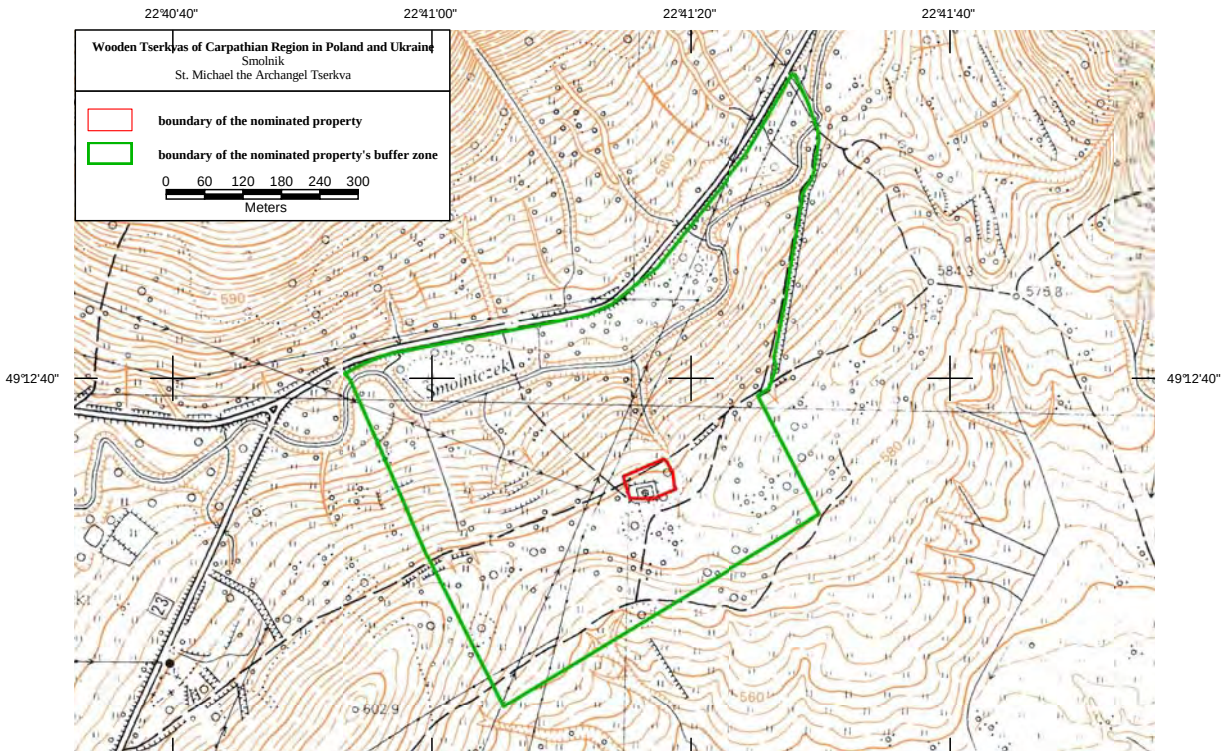


Smolnik

Tserkva of Saint Michael the Archangel

Poland / Podkarpackie Province



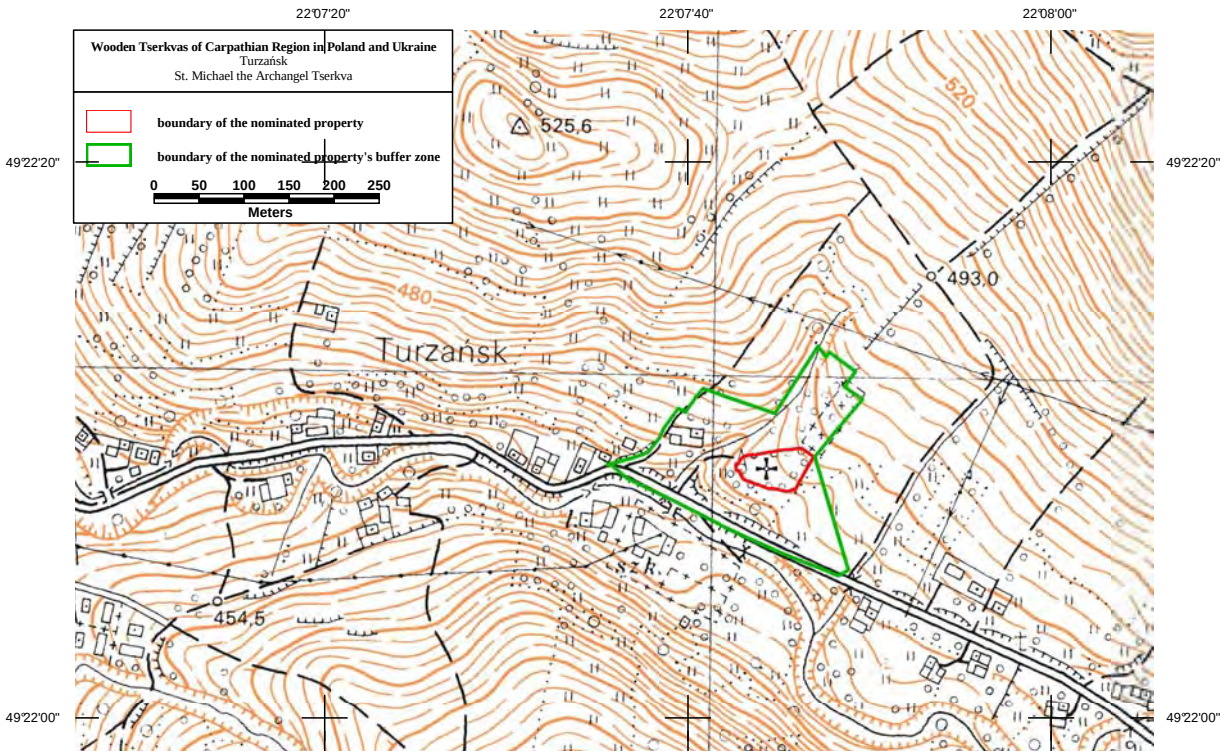


Turzańsk

Tserkva of Saint Michael the Archangel

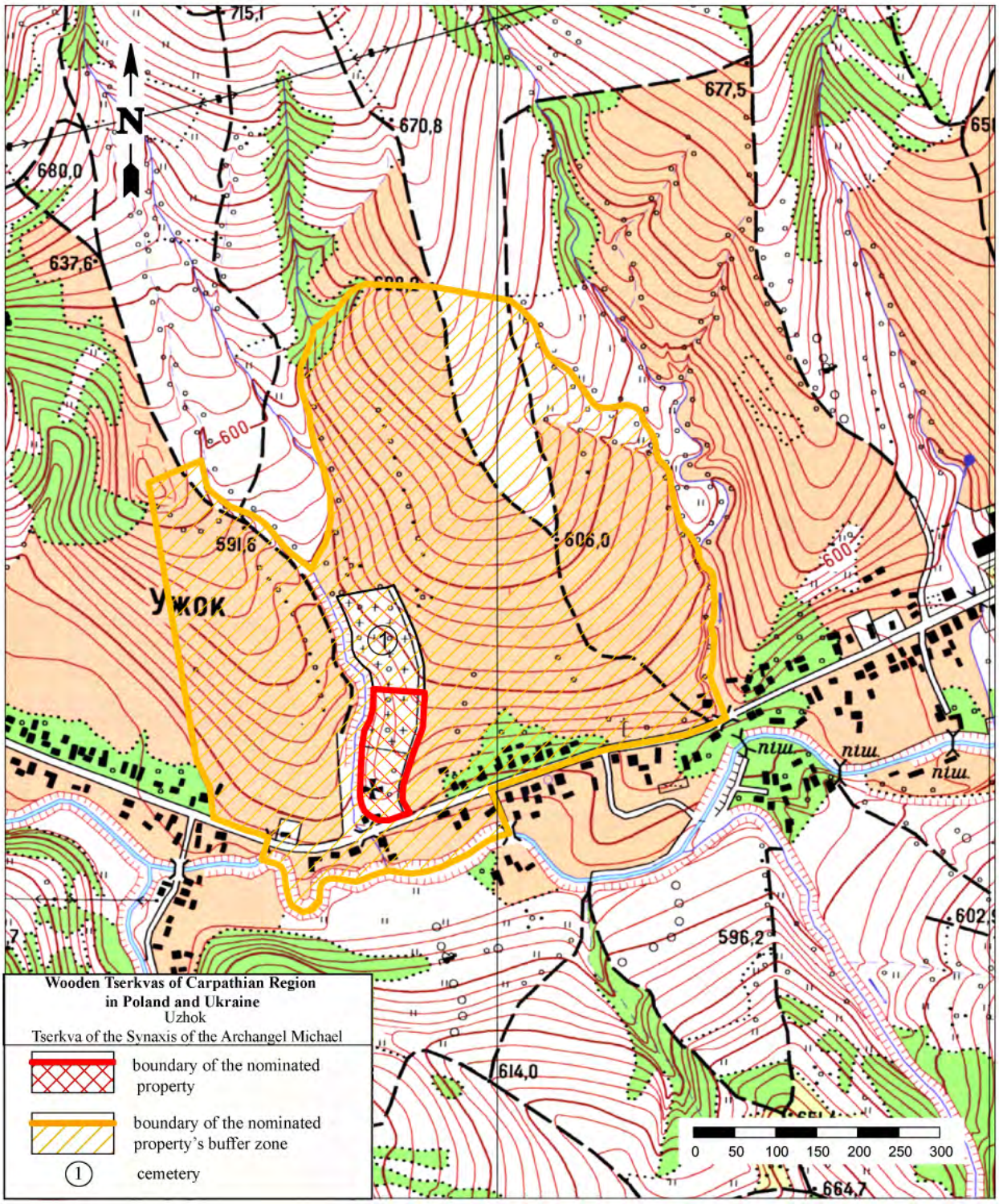
Poland / Podkarpackie Province



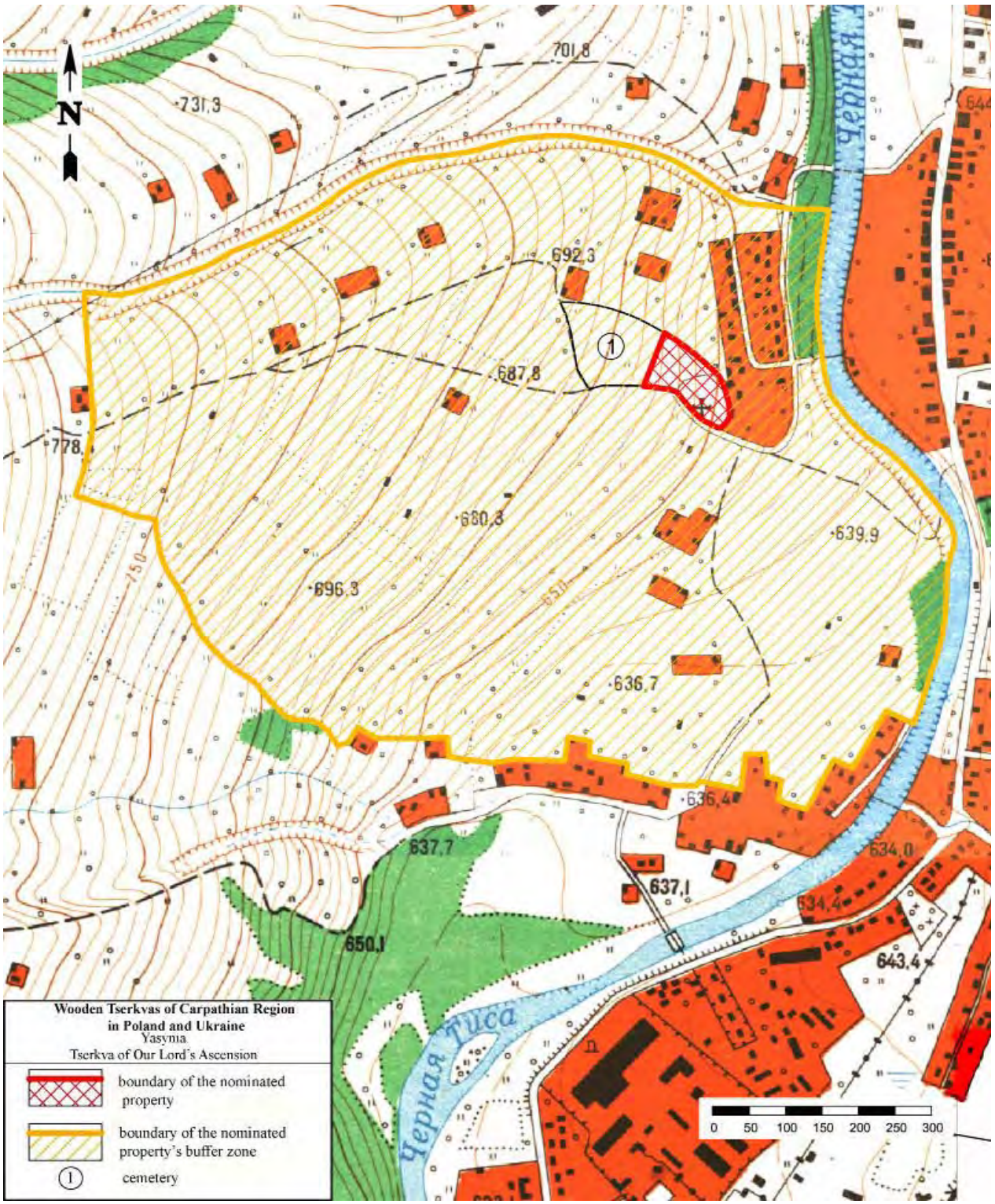


Uzhok

Tserkva of the Synaxis of the Archangel Michael
Ukraine / Transcarpathia Region



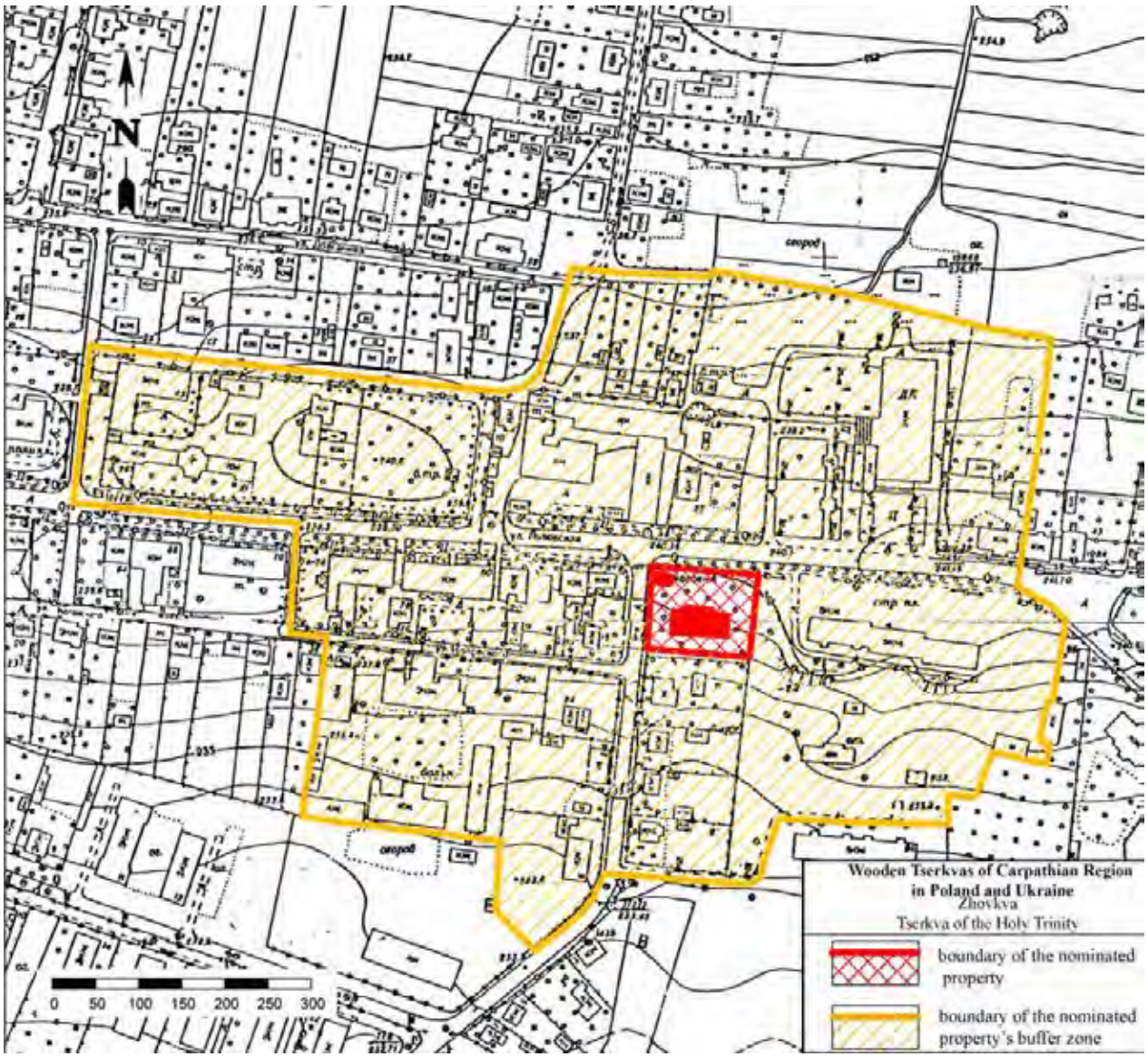
Yasynia
Tserkva of Our Lord's Ascension
Ukraine / Transcarpathia Region



Zhovkva

Tserkva of the Holy Trinity

Ukraine / Lviv Region

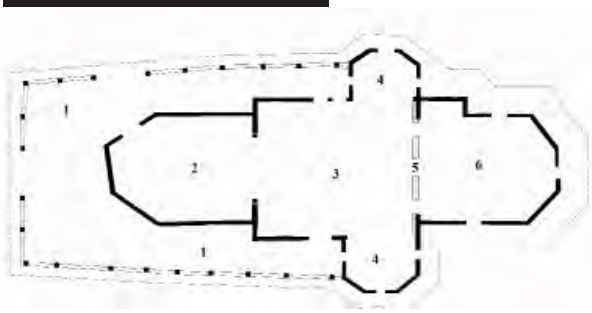


Annexe No. 6

Glossary

Glossary

Fig. 1. Eastern Orthodox church layout



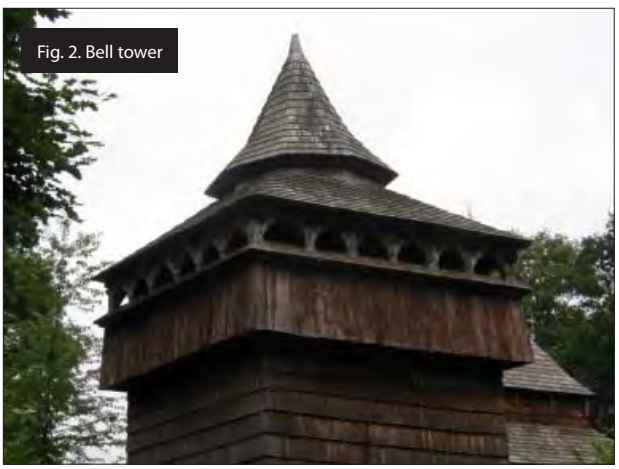
1. arcades
2. narthex
3. nave
4. cliros
5. iconostasis
6. sanctuary

Baldachin
Ornamental canopy fixed over an altar or sacred object.

Baluster
Vertical member in a railing.

Bell chamber
Highest storey of a wooden tower, where bells were usually suspended (See Fig. 2.).

Fig. 2. Bell tower



Cliros
Area to the right and left of the solea, set aside for the choir, psalm readers and clergy not involved in the celebration of the mass. In wooden tserkvas the cliros is clearly demarcated within the body of the building. (See Fig. 3.)

Fig. 3. Cliros



Drum
Part of a building supporting a cupola/dome.

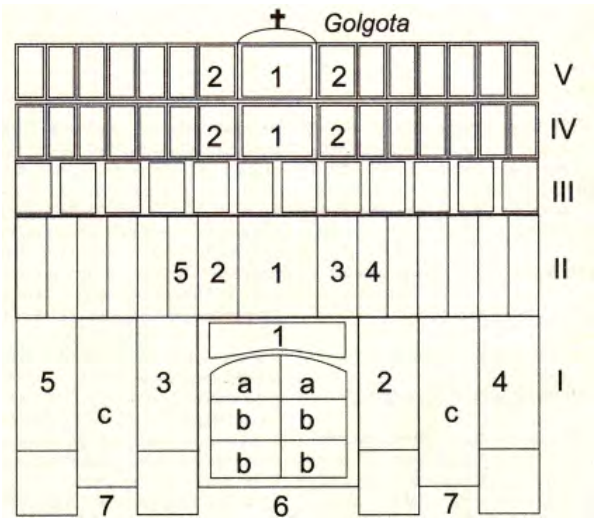
Eaves
Lower part of a roof slope put before the wall face for protection against rainwater.

Holy Door
Central door in an iconostasis, of special meaning in the Eastern Church liturgy.

Iconostasis
Masonry or wooden wall separating the nave from the sanctuary on which icons are hung according to a canonically specified scheme. The classic iconostasis consists of five tier, known respectively as the Sovereign, Deisis, Festival, Prophets and

Patriarchs tier. Positioned at the centre of the first, lowermost, of these tiers is an ornately decorated double door known as the Holy Door, which is flanked on either side by a Deacon's Door. Changes at the turn of the 16th century led to the evolution of a characteristic form of Ukrainian iconostasis. The flat icon screen was replaced by a free-standing iconostasis clearly divided into rows and columns, strongly accentuated by decorative carved detail. In the 17th century the range of themes represented in the iconostasis was extended, often drawing on European painting traditions. Sometimes further tiers were added: the Passion tier and the Great Feasts tier. By the 17th century the predellas had also appeared, and sculpture had become an increasingly common feature (See Fig. 4.).

Fig. 4. Classic iconostasis layout



I. Sovereign tier
   1. The Last Supper
   2. The Saviour
   3. The Virgin Hodegetria
   4. Icon of church patron
   5. Locally revered icon
   6. Holy Door
   A. The Annunciation
   B. The Evangelists
   7. Deacon's Door
   C. Angel or deacon saint
II. Deisis tier
   1. Christ in glory
   2. Mother of God
   3. John the Baptist
   4. The Archangel Gabriel
   5. The Archangel Michael

Further icons of the Apostles, Fathers of the Church and Saints

III Festival tier – 12 Great Feasts of the liturgical year, from the Birth of the Virgin Mary to Her Dormition

IV. Prophets tier
   1. Our Lady of the Sign
   2. Prophets

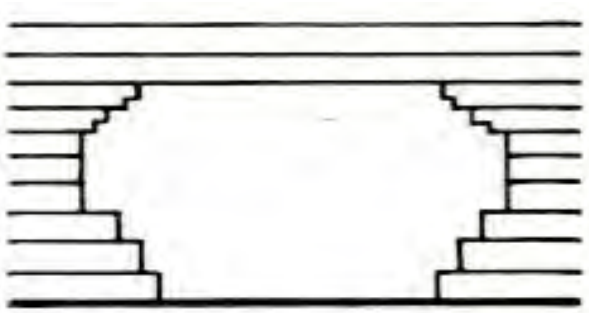
V. Patriarchs tier
   1. The Holy Trinity
   2. Patriarchs

Pulpit
One of the main elements of church equipment; function – reading out of liturgical texts, preaching.

Railing
Openwork parapet wall used in fences for protection or division purposes.

Opening
1. Passage between the narthex and nave. These passages most often took the form of decoratively framed openings of various shape;
2. In the earliest tserkvas an opening was cut out in the Wall between the nave and sanctuary, above the Holy Door (or occasionally in the upper section of the wall between the nave and the narthex). (See Fig. 5.)

Fig. 5. Schematic drawing of opening between the nave and narthex, after Ryszard Brykowski, Drewniana architektura cerkiewna na koronnych ziemiach Rzeczypospolitej, Warszawa 1995

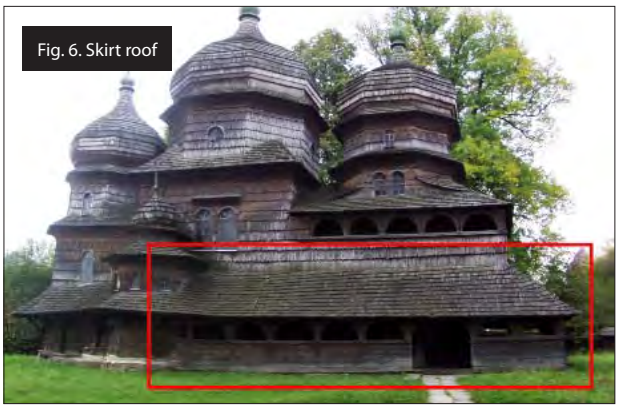


Porch
Room at the entrance to the church, structure covering the church entrance.

Skirt roof
Roof around a building, between storeys.

Soboty
Low arcaded porch surrounding a wooden church either along its entire circumference or just a part of it; in column structure, covered with pulpit roof (See Fig. 6.).

Fig. 6. Skirt roof



Solea
Raised platform in front of the iconostasis, sometimes separated from the nave by a barrier. It symbolizes the mount from which Jesus gave his sermons.

Ukrainian icon
Sacred image developed in the art of Eastern Christianity depicting holy persons, biblical, liturgical and symbolic scenes. These icons are inextricably linked to the liturgy. In Orthodox tradition, the icon is neither a devotional picture nor a decorative element, but an image which through the medium of art and symbolism channels Christ, the Virgin Mary and the saints (becoming the place of their presence) during prayers said to them. In keeping with tradition, icons were written rather than painted, the process of their creation being subject to strict rules and being regarded as a type of sacred act.

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Wilfried Koch, Style w architekturze. Arcydzieła budownictwa europejskiego od antyku po czasu współczesne, Warszawa 1996

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Ewa Pokorzyna, Słownik terminologiczny wyposażenia świątyń obrzędu wschodniego z przydatkiem ikon Maryjnych, Biblioteka Muzealnictwa i Ochrony Zabytków, Seria B, Warszawa 2001

Słownik terminologiczny Sztuk Pięknych, wydanie nowe, Warszawa 1996

Elżbieta Smykowska, Liturgia prawosławna. Mały Słownik, Warszawa 2008

Elżbieta Smykowska, Zwyczaje i obrzędy prawosławne. Mały Słownik, Warszawa 2008

Jan Tejchman, propozycja systematyki i uporządkowania terminologii ciesielskich konstrukcji dachowych występujących na terenie Polski od XIV doXX w. Monument. Studia i materiały Krajowego Ośrodka Badań i Dokumentacji Zabytków, nr 2 (2005), p. 7-35.

Answers to ICOMOS' questions in connection with the evaluation of the nomination for entry of *Wooden Tserkvas of the Carpatian Region in Poland and Ukraine* (Ukraine/Poland) into the World Heritage List.

*1) **Identification/boundaries***
Could the State Parties provide site plans of the individual Tserkva components of the property clearly showing In each case the nominated Tserkva, any freestanding separate bell tower or other associated building, cemetery, fence/walls and gates? It is necessary for the State Parties to clarify what are the elements that constitute each individual Tserkva component of the overall nominated property.

In appendixes there are plans of individual Tserkva components.

*2) **Justification/comparative analysis***
a) The comparative analysis in the nomination dossier does not refer to the property The Wooden churches of the Northern Part of the Carpathian Basin' on the Tentative List for Hungary. Could the State Parties comment on these wooden churches in the Hungarian part of the Carpathian basin and how they compare with the nominated property?
b) Was any consideration given to including them in this cross-boundary serial nomination?

At the time of preparation of the comparative analysis of *Wooden Tserkvas of the Carpatian Region in Poland and Ukraine* that were proposed for entry into the UNESCO World Heritage List, the nomination concerning *Wooden churches of the northern part of the Carpathian Basin* submitted by Hungary for the Tentative List was not taken into consideration, because, in spite of the name suggesting that the said nomination concerns wooden churches, it actually covers only stand-alone bell-towers. In present-day Hungary, only one wooden Greek Catholic church erected as a horizontal log construction, which is analogous to those presented in the Polish-Ukrainian nomination, has survived; originally located in Mandok, it was transferred to the open-air museum in Szentendrei. However, this church was not included in the nomination submitted by Hungary. Monuments covered by the Hungarian nomination for the Tentative List are undoubtedly interesting constructions, but their architecture, historical context and style refer not to monuments from the Polish-Ukrainian nomination, but to wooden Tserkvas from Maramures (Romania), once a part of the Hungarian monarchy, that had already been entered into the UNESCO list. Both Tserkvas from Maramures and monuments listed in the nomination concerning

Wooden churches of the northern part of the Carpathian Basin derive from the tradition of monumental sacred buildings of the historical Hungarian state and refer stylistically to forms of Gothic architecture. The buildings that have survived in Hungary are timber-frame structures; an overwhelming majority of them was erected in modern times and is connected with the Protestant Church. Since the nominated Tserkvas of Poland and Ukraine have different origin, are grounded in different tradition, style and workshop, therefore the inclusion of the Hungarian nominated property was not considered as an integral part of this nomination.

*3) **Integrity/Authenticity***
a) Could the State Party clarify why the property boundaries shown for Nyzhniy Verbizh (Ukraine) and Uzhok (Ukraine) include only part of the associated cemeteries?
b) Also why the property boundaries for Chotyniec (Poland), Kwiaton (Poland), Radruz (Poland), and Turzansk (Poland) do not include the cemeteries?

The authors of the nomination assumed that cemeteries situated in the farther neighbourhood of the Tserkvas are not directly related to it, since they were constructed much later than the nominated tserkvas. Therefore, they do not constitute the integral part of the nominated property and they do not convey the Outstanding Universal Value. Each Tserkva is associated with a graveyard demarcated by a boundary fence. These necropolises are directly related to the origin of the Tserkva as a parish church. And they are located within the boundaries of the nominated properties in each case.

In all rites of Christianity present in the area proposed for entry, the deceased must be buried in sacred ground. Officials and founders were buried in Tserkvas, whereas others were buried around them. The poor were interred in mass graves. Tserkva graveyards were situated in the immediate vicinity of the church, which resulted both from the tradition dating back to the Middle Ages and from the conviction that the dead should rest as close to the House of God as possible. Thus, nominated Tserkvas are surrounded by original graveyards demarcated by the circular fence and all of those oldest graveyards (including those in Chotyniec, Kwiatoń, Radruż and Turzańsk) have been included within the boundaries of the property proposed for entry into the UNESCO World Heritage List.

The liquidation of church graveyards was brought by "sanitary" decrees of Austrian authorities (1783). In the 19th century, decrees of authorities were extended to rural areas, where cemeteries began to be established outside the church precinct around the middle of the century.

19th-century cemeteries located near Tserkvas are small necropolises that have usually been used by local communities until today. The placement of cemeteries of 19th-century provenience within the boundaries of buffer zones and the ensuring of their protection in local land development plans is a sufficient way of protection. They form the context of the place, but do not express its outstanding universal value.

For this reason, the cemetery in Kwiatoń was included in the buffer zone, not within the boundaries of the property proposed for entry into the UNESCO World Heritage List. Planning as a form of protection is sufficient in this case. Similarly, cemeteries located in the neighbourhood of Tserkvas in Chotyniec and Turzańsk were not included within the boundaries of the nominated property. These necropolises were created considerably later than the churches and are still in use, and the number of surviving historic tombstones is relatively small (modern tombs are definitely prevalent). These cemeteries do not represent a high historical value, so they are not legally protected by an entry in the National Heritage Register.

In the case of Radruż, two historic cemeteries in the neighbourhood of the Tserkva were not included within the boundaries of the property, because it was decided that only the original graveyard situated within the boundaries of the fence of the church complex would be included within the scope of the entry as the oldest burial ground connected integrally with the church complex. Two cemeteries located outside the boundary of the nominated property are legally protected as historic monuments and they are included in the National Heritage Register, which guarantees that they will be preserved in their unaltered authentic form and the context of the place will be retained in its buffer zone.

Cemeteries in Nyzhniy Verbizh and Uzhok actually consist of two parts: the historical one and the modern one. In Nyzhniy Verbizh the nominated property encompasses the old graveyard dating back to the 19th century within the boundaries of the stone wall with significant tombs. The modern cemetery from the 20th century is situated nearby, on the south-western side of the nominated property. Farther from it there is the cemetery that is used for burials nowadays.

In Uzhok the situation is similar – the old 19th-century cemetery adheres directly to the boundary of the nominated property, and its border begins immediately behind the bell-tower. Apart from historically significant burials in the territory of the old cemetery, some old trees have also survived, which together constitute a unique and peculiar environment that creates the character and atmosphere of the place. The modern cemetery is an extension of the old one.

*4) **Authenticity***

Could the State Party clarify intentions in relation to the metal cladding evident in the photographs of the tserkvas at Brunary Wyzne (Poland) to the bulb and

finial on top of the bell tower and the finial to the roof above the nave (Fig. 1, p. 57); Owczary (Poland) to the upper skirts, bulbs and finials (Fig. 2, p.81); finials at Uzhok (Fig. 1, p. 107) and to all roofs at Turzansk (Poland) (Fig. 6, p.102 and Fig. 9, p.106)?

Roofs or their elements began to be covered with sheet metal in the 19th century, in the course of stylistic and technical transformations of Tserkvas. This was also regarded as a conservation treatment. In current conservation practice, there is a tendency to return to the original appearance of the Tserkvas; sheet metal is replaced with traditional shingles whenever possible.

This decision must be made individually for each Tserkva. Because, as in the case of shingles, sheet metal is subject to natural wear and tear, it is replaced with shingle roofing when it reaches the end of its technical efficiency. In Owczary, Brunary Wyżne and Uzhok, such action is planned during the next necessary replacement of roofing.

In Turzańsk, where the Tserkva has a shorter history and different stylistic features, the problem is more complex. The roof was covered with sheet metal during the renovation of the church in 1913. The picture of the Tserkva covered with sheet metal has become established in the public consciousness and iconography. Thus, this kind of roofing should be treated as a subsequent development phase of the building. This is why the decision on whether to replace the sheet metal roofing with shingles or retain it will be the subject of further analyses.

We regard roof elements covered with sheet metal as a natural and historical element documenting the course of stylistic and technical transformations. In the light of available information about successive phases of transformations, it is not a disharmonious element. This does not change the fact that in current conservation practice sheet metal is replaced with traditional shingles whenever possible. This return to the early tradition results is prompted mainly by aesthetic considerations, the desire to integrate roofing with wall elements using natural wooden shingles and the desire to re-establish the original appearance of the monument.

However, the disassembly of sheet metal cannot be treated as a mechanical action. Sheet metal is a completion of the 19th and 20th-century phase of development of wooden Tserkvas in the Carpathians.

Sheet metal is the kind of roofing that has been used in Tserkvas for a long time. In the *Description of ancient Poland* (Warszawa 1816, vol. I, p. 159) Tomasz Święcicki writes about Kiev: „the sight is particularly splendid, because domes on many Tserkvas are covered with sheet metal". This confirms the notes about Kiev churches that we can read in the description of the journey of King

Stanislaus Augustus to Kaniv in 1787: „The external structure of the Tserkva has no striking architecture, but turrets – there are six of them, including a dome – deserve particular attention; covered with gilded iron plate, they cast an astonishing glare when sun rays are reflected in them. Similar, although ungilded plate is used for furnishing the entire church and chapel." The example of Kiev, the mother of Ruthenian and Ukrainian Tserkvas, must have been influential, although originally it referred only to masonry churches. Sheet metal was also used in the case of partly wooden buildings. In the survey of Chmielnik on the Boh prepared in 1765, we can read about a church that is "the smaller half of which is masonry -build, with 2 towers and a dome covered with sheet metal". Initially, this modern and relatively expensive roofing was used in most prestigious buildings and became popular in rural areas, e.g. in the Carpathians, only at the end of the 19th century.

In his poetic novel *Jan Bielecki. Powieść narodowa polska* (*Jan Bielecki. The National Polish Novel*), (published in Paris in 1832 and written in Krzemieniec in 1830) Juliusz Słowacki wrote:

> It was a Tserkva, its walls of larch
> Already inclined, resting on supports
> The tin roof shone with a sun ray.

Few Tserkvas retained permanently their full shingle roofing; all other churches were covered at least partly with sheet metal, which made them similar to masonry churches to some extent. The shining metal sheet intrigued highlanders and carried a breeze of „the big world" in itself. It was a popular kind of roofing among Tserkva builders, who believed in its durability, particularly because the fitting process did not require any structural changes of the rafter framing. It did not influence the durability of wood used for the construction of Tserkvas, either. Thus, many sources of historical iconography confirm that it was used commonly.

On the other hand, not everyone liked this form of covering Tserkva roofs and domes. In his *Guidelines for the maintenance of churches* (Kraków 1869, p. 8), W. Łuszczkiewicz wrote: "One of the materials that has recently begun to be used for covering of roofs, that is, zinc (i.e. zinc-coated sheet), should be rejected as a form of church roofing once and for all; for one thing, it is extremely undurable and needs constant supervision; besides, its colour is cold and its appearance is not attractive".

This does not change the fact that sheet metal was used commonly during renovations of old buildings in the 20th century, particularly in the case of domes. In the past, sheet metal was considered to be more resistant than shingles. The use of sheet metal was not seen as unsuitable. It was rather considered to be a reason for pride, a sign of richness and far-sightedness of

parishioners. When the roof and cupolas of the Benedictine Church in Tyniec burned down in 1834, they were covered with cheap shingles as replacement material (A. Grabowski, *Kraków i jego okolice*, Kraków 1844, p. 334). Towers and roofs were immediately covered with sheet metal again when parishioners could afford this. Sheet metal was regarded as suitable not only within the area on which objects proposed for entry are located. Tserkvas in Bukovina were covered with sheet metal in place of shingles already in the 19th century (for instance, the Tserkva in Siret was covered with sheet metal in 1882). Sheet metal was also used for covering Tserkvas in Russia. In his *Description of Zabaykalsky Krai in Siberia* (Leipzig 1867, vol. III, p. 197) Agaton Giller wrote about the rural Tserkva in Kiachty: „Streets are not paved. There are 31 houses, some of which are built very nicely. On the hill there is an Tserkva covered with tinned sheet and rich internal decorations."

As the aforementioned sources suggest, the issue of presence of roofing is not a definitely negative factor. Certainly it does not reduce the authenticity of objects. However, because sheet metal is subject to natural wear and tear, as in the case of shingles, a considerate decision may be made to replace it with shingles when it reaches the end of its technical efficiency. These decisions will be made individually for each case after an analysis of technical capabilities and the impact on the shape of roof and tower capping elements of and the authenticity of the building.

*5) **Protection / Protective designation***

a) According to the nomination dossier, the nominated Tserkvas are all protected at the highest level except for Nyzhniy Verbizh (Ukraine) which is currently protected at the Regional level. Could the State Party provide the timetable for approval of the government decree that is currently being prepared for its inclusion on the Ukrainian List of Cultural Monuments of National Importance?

b) When will that decree be finalized and become Law?

The formal decision of the Government on the assignment of national status to the Tserkva in Nyzhniy Verbizh and on its entry into the State Register of Immovable Historical Monuments (No. 090024-H) has been taken on 10th October 2012 (Resolution of the Council of Ministers of Ukraine No. 929 dated 10 October2012)

*6) **Management***

a) Section 5e of the nomination dossier states that essential steps have been taken to appoint a joint Steering Committee. Could the State Party clarify

whether this is the same body as referred to in the 'Proposed Statement of Outstanding Universal Value' as the International Coordination Group that is the subject of an intergovernmental preliminary agreement? If they are not one and the same body, could the State Parties clarify how the International Coordination Group will relate to the joint Steering Committee?
b) Could the State Parties provide a timetable for the establishment of the Group/Committee and a framework for its/their operation?
c) It is stated in the 'Proposed Statement of Outstanding Universal Value' that a fund needs to be established to support the maintenance and conservation of the Tserkvas and that a cohesive management plan is required. Could the State Parties provide a timetable for the establishment of such a fund and for the development of a cohesive management plan?

Each of the components of the nominated property has an efficient and effective management system based on the owner's responsibility (the owner is usually a museum or ecclesiastical structure) and the legal system guaranteeing the role of the state in the monument protection process. In the case of functioning churches, the system is additionally reinforced with active participation of the local parish community in the care of the monument.

The safety of the components' management system is complemented by the legal framework, in particular the legislation relating to historic monument protection and the resulting supervision by state authorities responsible for monument protection.

In order to co-ordinate the management of 16 components, Poland and Ukraine set up a mutual Working Group which is responsible for the nomination documentation and, at the same time, keeps in touch with administrators of Tserkvas and inspires their activity with regard to the nomination for entry into the World Heritage List. The Group's works are co-ordinated by W. Gerycz, the director of the Historical and Architectural Reserve in Zhovkva, on the part of Ukraine and by M. Czuba, the deputy director of the National Heritage Board of Poland, on the part of Poland. The Group's works are possible due to assigned responsibilities in this area designated by the Polish and Ukrainian Ministers for Culture.

The Group's activities are based on the maintaining of working contact with administrators of Tserkvas. The Group monitors the condition of buildings, determines directions of conservation activities and initiates training courses in the protection of wooden architecture. Apart from works connected directly with the preparation of the nomination, the Group carried out a number of other initiatives, including the following:

13-15 September 2011, Lviv – Krasiczyn: the conference "The phenomenon of the wooden Tserkva"; the programme included an exchange of experiences in the defining of the value of Tserkvas and the rules of their protection.

On 22-23 November 2011 in Lviv and Rzeszów an international seminar "The methodology of inventory and registration of monuments of cultural heritage and the preparation of a monument for restoration works" was held; the programme included theoretical reflections and the evaluation of the implementation process.

On 19-22 June 2012 in the Małopolska Voivodeship a Polish-Ukrainian seminar for manual conservators was held on the subject of rules and techniques of protection of historic wooden buildings.

Similar activities are also planned for further years, with particular regard to the improvement of practical forms and methods of maintenance of wood, polychrome and artistic furnishings of wooden churches. Between Poland and Ukraine there is an ongoing exchange of professional literature, copies of archival documents and iconographic and cartographic materials regarding structures that are physically located in the territory of partner countries today.

When 16 components covered by the nomination are entered into the World Heritage List, the Steering Committee will be established. The names „International Co-ordinating Group" and „Steering Committee" are used interchangeably in the nomination documentation, and the name of this body will finally be determined at the time of its establishment. The activity of the Committee will be a continuation of works of the Working Group.

Planned tasks include the current determination of the policy for protection, promotion and accessibility of 16 Tserkvas, the co-ordination of activities of persons managing Tserkvas, monitoring, training of personnel, the elaboration and implementation of a comprehensive long-term management plan.

Mode of operation: appointment of working groups for specific tasks, constant co-operation with administrators of Tserkvas and the self-government administration.

Working meetings held at least once a year.

The Committee acts on behalf of Ministers for Culture of both countries.

It recommends activities that require the acquisition of funds.

A cohesive mutual management plan will be created in the case of entering the property into the World Heritage List. The activities carried out so far by the Working Group prove that effective, consistent and professional co-operation is possible.

The fund mentioned in OUV is a postulate that cannot be fulfilled without legislatory changes in both states. The entry is a long-term postulate. In current

conditions, the functioning and preservation of Tserkvas in Poland is guaranteed by access to funds of the Minister for Culture and National Heritage and funds being at the disposal of Regional Conservation Officer and the local authority. Because of recommendations from the Working Group and the value of the Tservas, components of the nominated property are and will be treated as a priority issue. On the part of Ukraine, analogous declarations concerning access to state funds for administrators of nominated Tserkvas are made. For instance, there is a plan to include expenses for the performance of necessary works in the State budget for the year 2013.

Yasynia
Architectural monument of the XIX th c.
The Church of Ascension of Our Lord
Ukraine, Transcarpathian region

Scheme of the territory of the architectural monument.
1:500



Markings:

- fencing made of wire net
- fencing made of wooden horizontal stalks
- graves of the XIX-XX th c.
- graves of the XX-XXI th c.
- yard of the church, filled with grass
- border of area of the architectural monument.

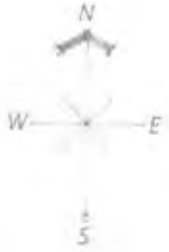


Explication:

1. The Church of Ascension of Our Lord.
2. Belfry building.
3. Missionary crosses.
4. Group entombment.
5. Memorial cross and a linden.
6. Entrance gate to the yard of the church.
7. Territory of the old cemetery.
8. Territory of the cemetery of the second half of XX-XXI th c.
9. Wooden toilet.

Uzhok
Architectural monument of the XXIIIth c.
The Church of St. Archangel Mykhailo (Michael)
Ukraine, Transcarpathian region

Scheme of the territory of the architectural monument.
1 : 500



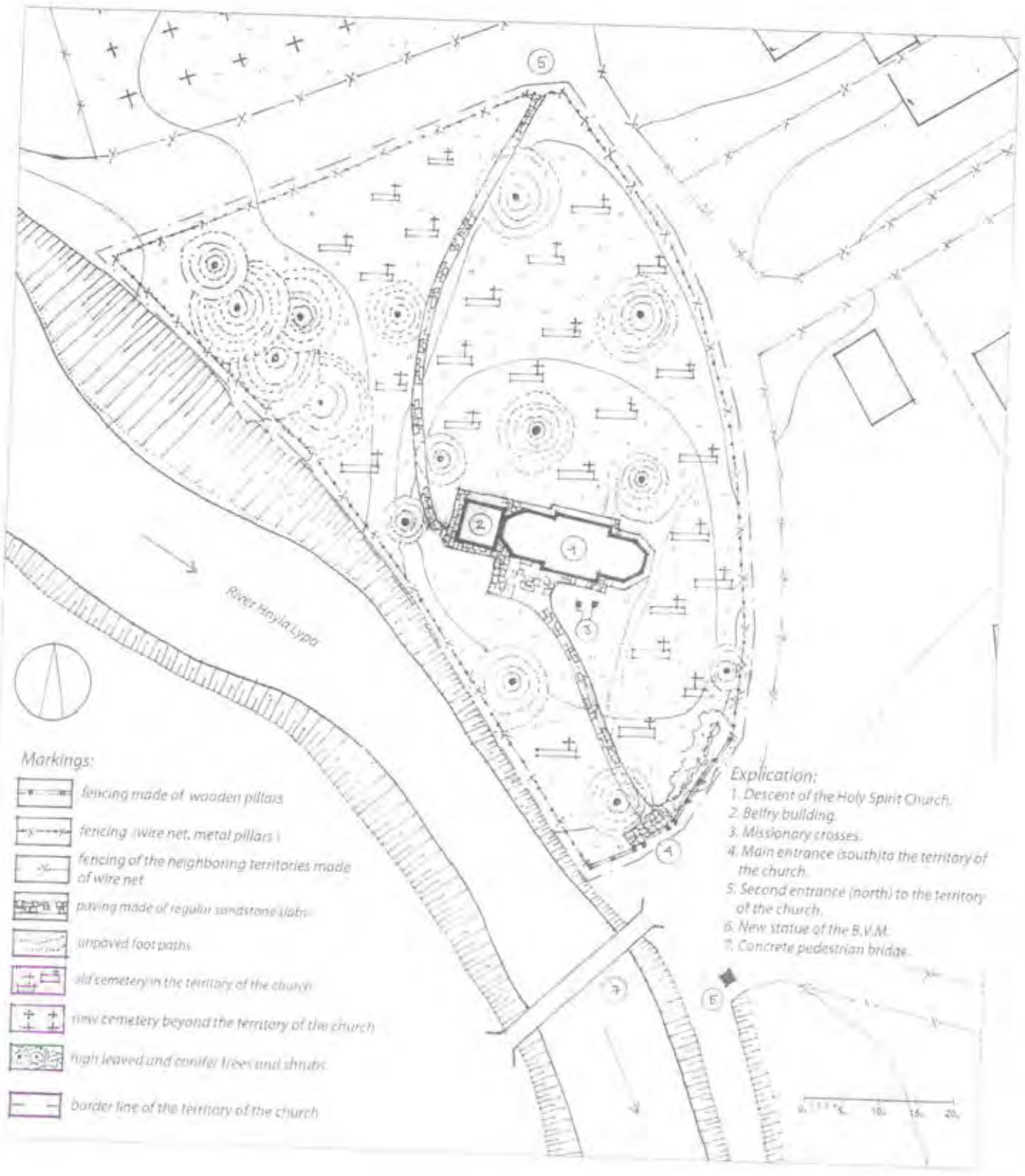
Markings:

- fencing made of wire net-
- existing farmstead dwelling
- graves of the XIXth c.
- yard of the church, filled with grass
- old conifer trees at the cemetery
- old leaved trees at the old cemetery
- border of the area of the architectural monument

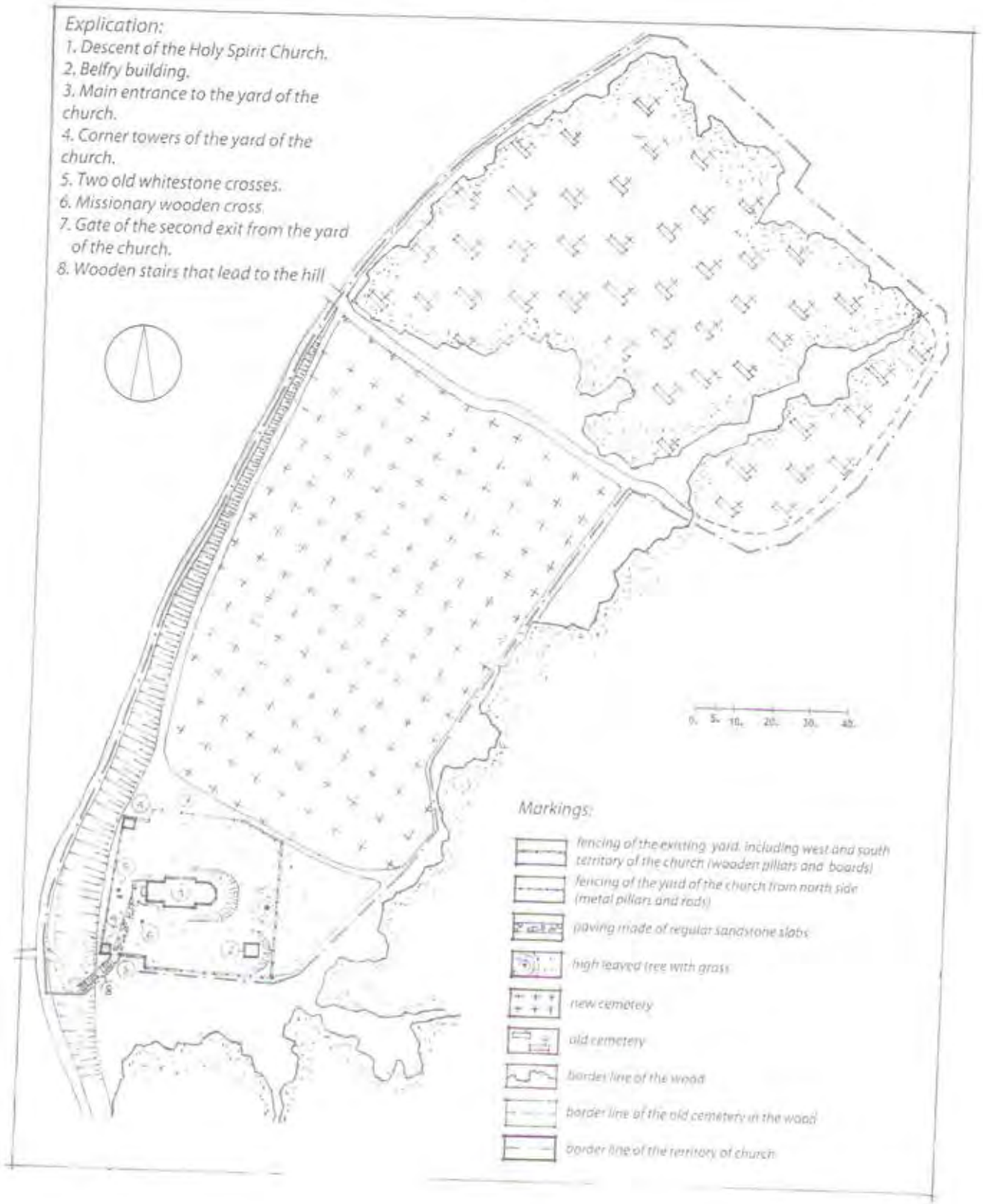
Explication:

1. The Church of St. Archangel Mykhailo (Michael).
2. Belfry building.
3. Missionary cross.
4. West entrance gate to the yard of the church.
5. East entrance gate.
6. The territory of the old cemetery.
7. Wooden toilet.
8. Farmstead dwelling of the village.

Scheme of the territory of the Descent of the Holy Spirit Church, Rohatyn, Ukraine / Ivano-Frankivs'k region
1 : 500

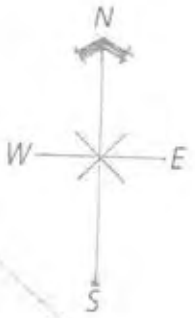


Scheme of the territory of Descent of the Holy Spirit Church, Potelych, Ukraine / L'viv region
1 : 1000



Nyzhniy Verbizh
The architectural monument of the XIXth c.
The Church of the Nativity of B.V.M.
Ukraine / Ivano-Frankivs'k region

Scheme of the territory of the architectural monument.
1 : 500



Markings:

- *concrete fencing of the 30's XXth c.*
- *metal fencing*
- *graves of the XIX-1 half of XXth c.*
- *graves of the II half of XXth c.*
- *yard of the church, filled with grass*
- *footpaths filled with artificial pavement*
- *border of area of the architectural monument*

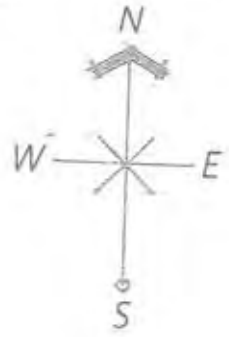


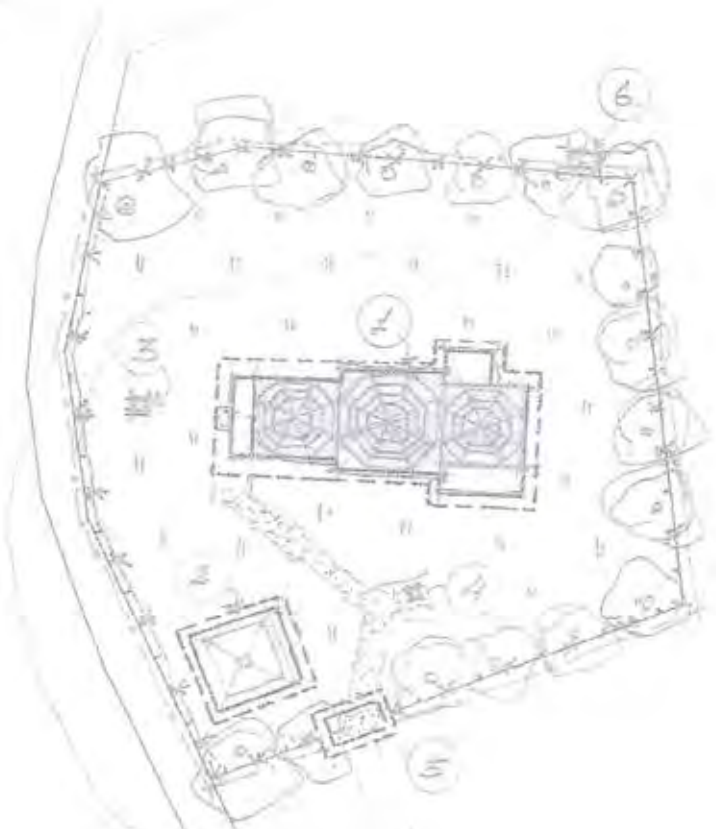
Explication:

1. *The Church of the Nativity of B.V.M.*
2. *Belfry building.*
3. *Entrance to the yard of the church.*
4. *Auxiliary building.*
5. *Memorial cross made of stone.*
6. *Fuel building (technical building).*
7. *Brick family tomb.*
8. *The territory of the old cemetery of the XXIII- I half of XXth c.*
9. *The remnants of the defensive ditch of the former monastery.*
10. *Entrance gate to the yard of the church.*

Matkiv
The architectural monument of the XIXth c.
St. Dmytro's Church
Ukraine / Lviv region

Scheme of the territory of the architectural monument.
1 : 500





Markings:

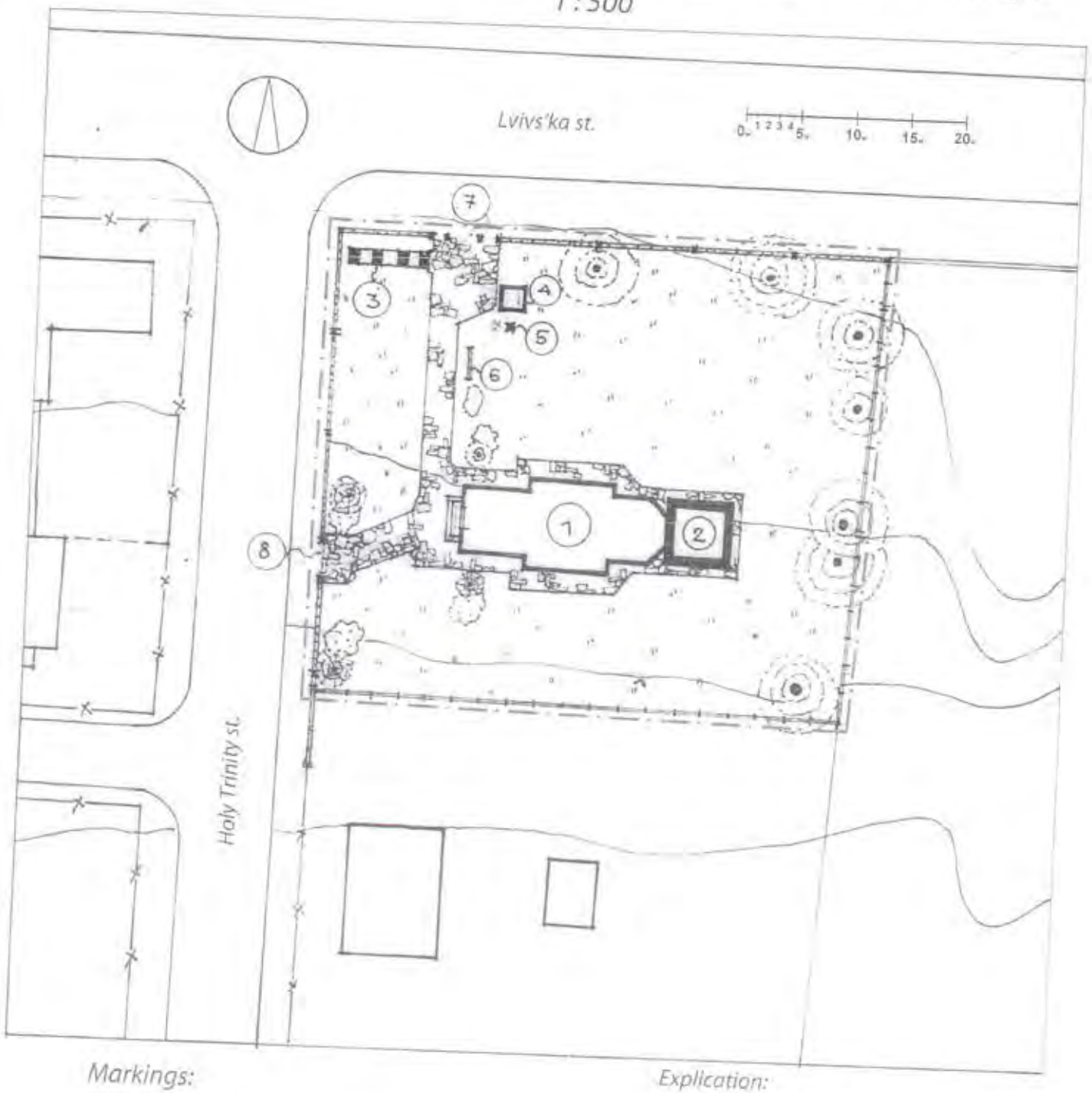
- *fencing made of wire net*
- *foot paths*
- *yard of the church, filled with grass*
- *border of area of the architectural monument*



Explication:

1. *St. Dmytro's Church*
2. *Belfry building.*
3. *The statue of B.V.M.*
4. *Mission cross.*
5. *Entrance gate.*
6. *Wooden toilet.*

Scheme of the territory of the Holy Trinity Church, Zhovkva, Ukraine / L'viv region
1 : 500



Markings:

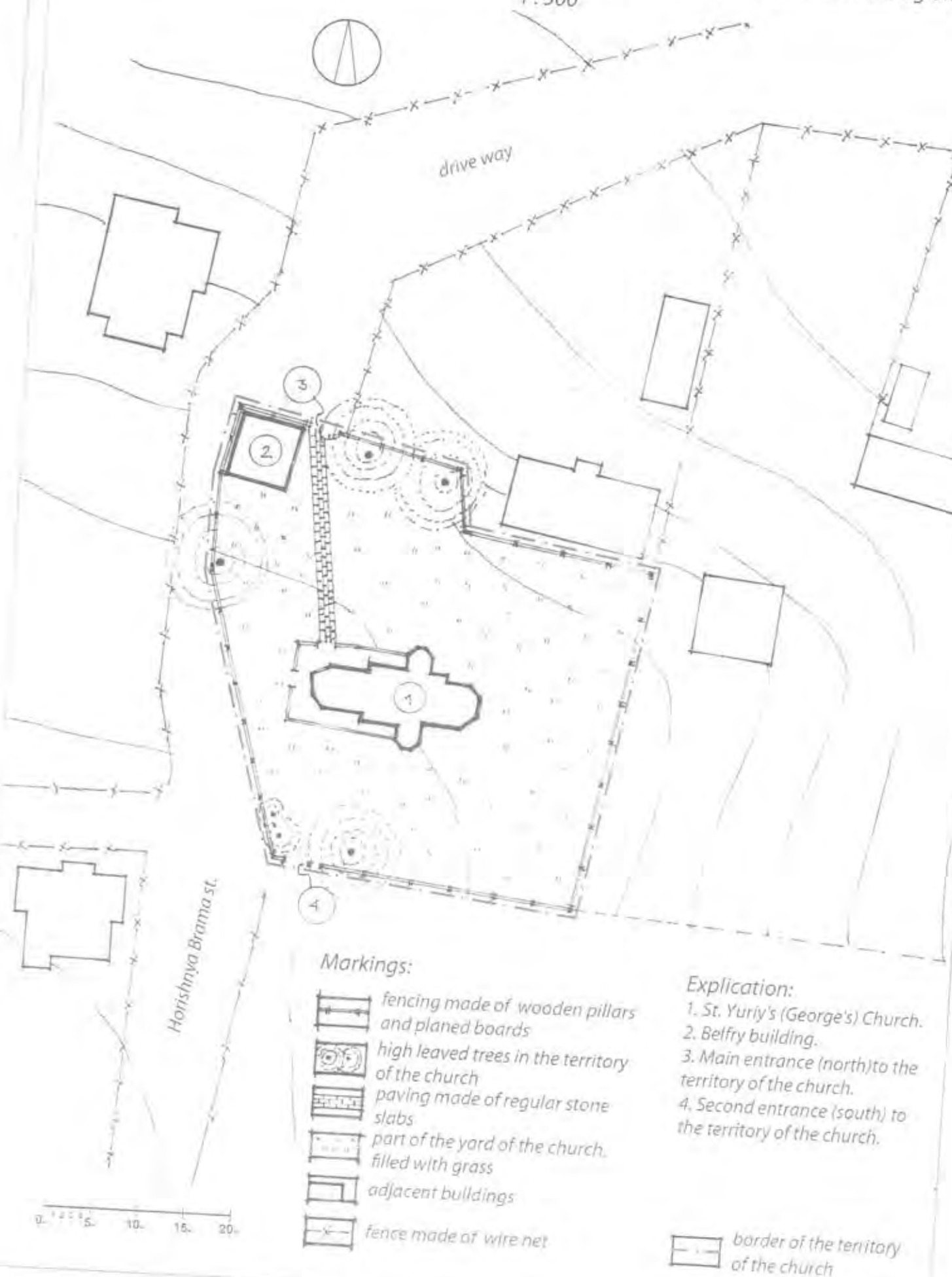
- fencing of the territory of the church (masonry foundation, concrete pillars, forged rods)
- woooden fencing of the territory of the church
- paving made of sandstone slabs
- high leaved trees
- decorative conifer trees and shrubs
- part of the yard, filled with grass
- border line of the territory of the church
- adjacent residential and auxilary buildings
- fencing of the adjacent territories made of wire net

Explication:

1. Holy Trinity Church.
2. Brick sacristy.
3. Brick wall belfry for 3 bells.
4. Wooden chapel on the stone foundation.
5. Missionary wooden cross.
6. Information board.
7. Main entrance from Lvivs'ka st.
8. Second entrance from Holy Trinity st.

Scheme of the territory of the St. Yuriy's (George's) Church, Drohobych, Ukraine / Lviv region

1 : 500



Markings:

- fencing made of wooden pillars and planed boards
- high leaved trees in the territory of the church
- paving made of regular stone slabs
- part of the yard of the church, filled with grass
- adjacent buildings
- fence made of wire net
- border of the territory of the church

Explication:

1. St. Yuriy's (George's) Church.
2. Belfry building.
3. Main entrance (north)to the territory of the church.
4. Second entrance (south) to the territory of the church.

Permanent Delegation
of the Republic of Poland
to UNESCO

Paris, 18 February 2013

SP 46/2013

Mrs. Regina Durighello
Director of the World Heritage Unit
ICOMOS

Dear Mrs. Durighello,

In reference to your letter of 20 December 2012 (no GB/MA 1424) please find enclosed Polish-Ukrainian joint response to additional questions with regard to the nomination of Wooden Tserkvas of the Carpathian Region in Poland and Ukraine for the World Heritage List.

Please accept, Madam, the assurance of my high consideration.

Krzysztof Kocel
Ambassador

Cc:
Mr. Kishore Rao
Director of the World Heritage Center
UNESCO

19.02.13

The World Heritage List 2013
Wooden Tserkvas of the Carpathian Region in Poland and Ukraine (Ukraine/Poland) – additional information II

Further to the ICOMOS letter as of 20th December 2012 /Ref. GB/MA 1424/, please find below the response to the questions included therein.

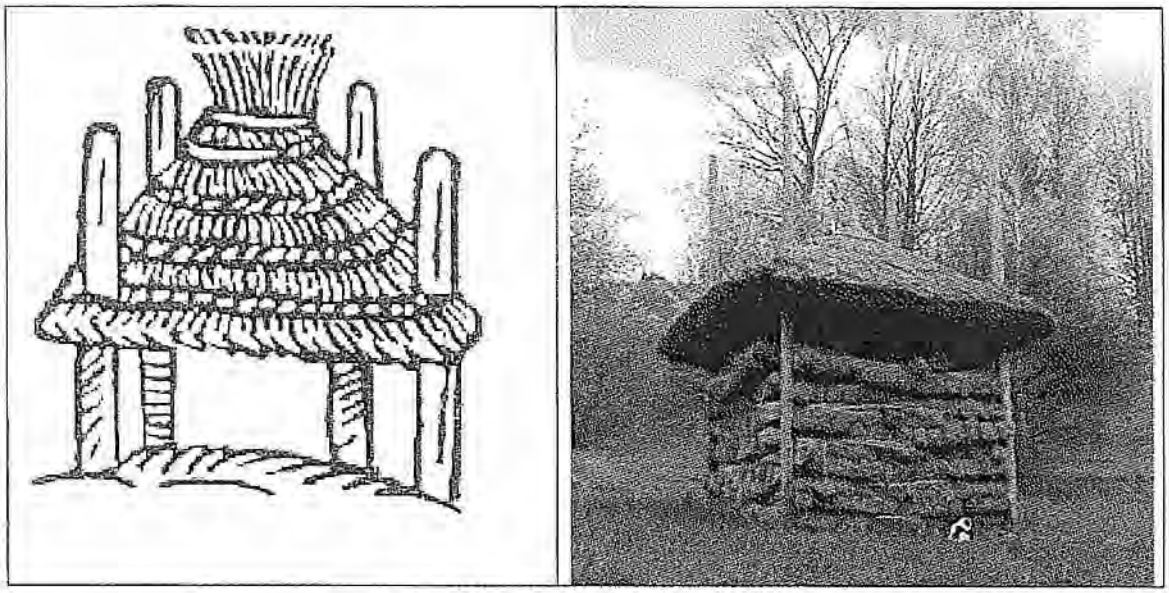
1. States Parties are requested to provide a timeframe for an inventory of the tserkvas in Matkiv, Nizhny Werbiz and Yasinya.

Inventory work of the tserkvas located in Matkiv, Nizhny Werbiz and Yasinya shall be completed by 1st May 2013. The work shall be conducted by experts on heritage protection, on history of arts, local authorities and property owners.

2. States Parties are requested to provide information on unspecified / non-described buildings which are situated within the boundaries of the nomination and which are depicted on maps of localities of Owczary, Powroźnik and Kwiatoń.

The buildings referred to in the question belong to the surroundings of the tserkva, while being associated with it for historical reasons, however, they do not themselves represent any values which would predispose them to be deemed as world heritage. They are nothing more but the natural surroundings of the monument.

Powroźnik
The hipped roofed object which could be seen on the satellite picture (to the North from the tserkva) on the square plan is the so called rick, i.e. a provisional utility building used for storing agricultural products (in this case – to store hay – a hay meadow can be seen to the right from the construction). Ricks are objects with a very old track record while having a simple construction. A portable (shingle, brushwood or straw) roof might be moved upon four pounded into the ground pillars (called *brozinas*), which screens the hay stored thereunder against precipitation. Ricks used to be in common usage and a number of ricks evidenced the level of wealth. A set of two pictures proves the archaic character of such a construction. The first one originates from the work by Mikołaj Rej of 1534, the second one has been taken nowadays. In the case of Powroźnik, the rick is a natural and harmonious completion of the landscape surrounding the tserkva. However, due to a natural provisory character of that object, it cannot constitute an element of the nominated site and could be solely an object just discerned in its neighborhood.

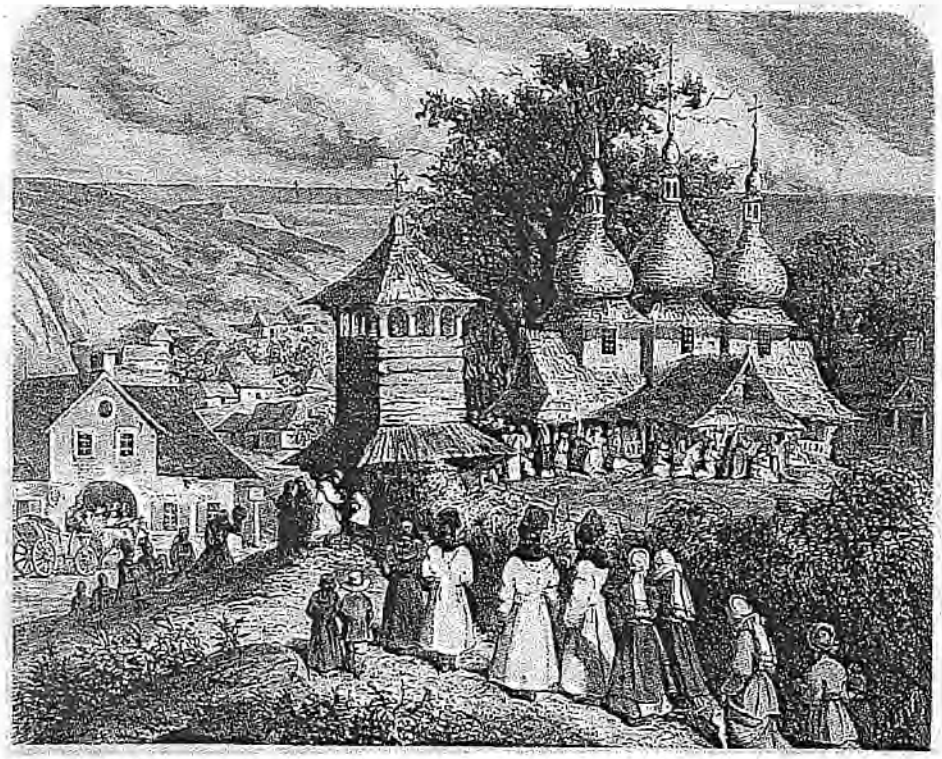


Owczary

It has been decided that the boundaries of the nominated property are designated according to the legal ownership of the grounds. The shelter is situated within the same grounds as the tserkva and comes under the same legal ownership. A modern wooden shelter (bus-stop), is the single construction which is situated in the zone applying for inscription, beside the tserkva, its fence and gates (as described in the nomination dossier). The construction was built of wood in a style referring to the regional wooden structures. Given the present arrangement of the tserkva surroundings, that construction does not interfere with the nominated property. The local authorities, if necessary, stand ready to search another location for the bus stop.

Kwiatoń

The buildings assembly in the immediate neighborhood of the tserkva are modern (although traditional in scale and form) farming buildings, formerly directly related to the tserkva as a house of a tserkva guardian and his family. Today, it is an independent housing utility and housing settlement. Conservation authorities have legal tools for determination and execution of buildings' parameters and for prevention of any uncontrolled and disharmonious development. The modern development keeps a distance to the house of worship, although it stays within its immediate proximity. It is due to a traditional structure of Lemko villages which emerge on rather small areas deforested in the Carpathian primeval, where development used to be concentrated densely around the tserkva.



Tygodnik Ilustrowany magazine, 1983 – on the right the development is approaching directly to the seemingly isolated tserkva.

However, in the surroundings of the tserkva there always used to be a larger square left – a place for most important ceremonies or – especially at the time of the Easter – jolly amusements.



The Second World War and subsequent events resulted in ceasing of existence of numerous houses and farms, many of them were rebuilt according to a new fashion and civilization-linked expectations of the inhabitants. The development of the immediate neighborhood of the tserkva in Kwiatoń is a neutral element, historically well grounded, under conservatory supervision and constituting an adequate landscape context for the tserkva.

3. States Parties are requested to provide a time schedule for ensuring an adequate protection of the nominated sites and their buffer zones in regional and local land development plans with a view to ensure protection on all levels under §97 of the Operational Guidelines for implementation of the Convention.

A response to that question was preceded by a questionnaire conducted among conservation authorities and local authorities. The Polish law regulates issues of protection of spatial development and historical sites on two levels. The Act on Protection and Care of Historic Buildings sets up legal framework for heritage protection of historic monuments (including the proposed sites). Implementation of the provisions of the Act is vested with a civil servant – a regional Conservation Officer. The land development (including development of the buffer zone) is subject to legislative regulations in the field of land management. They serve as a basis for setting up local land development plans, which are initiated and adopted by local authorities. In such a plan, a regional Conservation Officer is entitled to request for an introduction of a heritage protection zone. That results in a mainstreaming of activities pertaining to competences of the state and those of the local authorities and thus introduced protection regulation are most efficient. The questionnaire response confirmed awareness of needs and readiness to act in the field of protection of sites and their buffer zones, equally on the part of the state administration – conservation administration, and the local authorities. Please find below the detailed regulations:

Brunary Wyżne
The nominated area and the designated buffer zone has been entirely protected by the virtue of provisions of the adopted local land development plan /the buffer zone has been covered with the protection as a historic cultural landscape/.

Chotyniec
A part of the buffer zone has been inscribed into the National Heritage Register as a surrounding of the tserkva assembly. A local land development plan for the entire buffer zone is planned to be drafted in 2015-2016.

Kwiatoń
The nominated area and the designated buffer zone has been entirely protected by the virtue of provisions of the adopted local land development plan /the buffer zone has been covered with the protection as a historic cultural landscape/.

Owczary
For the buffer zone a procedure of amending the local land development plan shall be implemented, with a view to introduce adequate provisions related to heritage protection. That launch of procedure is scheduled for 2013 and its completion is due for 2014.

Powroźnik
For the buffer zone a procedure of amending the local land development plan shall be implemented, with a view to introduce adequate provisions related to heritage protection. That procedure is scheduled to be accomplished by 2013.

Radruż
The entire buffer zone has been entered into the National Heritage Register as a surrounding of the tserkva assembly, thus ensuring its adequate heritage protection. In this connection, no adoption of a local land development plan is necessary.

Smolnik
Nearly the whole buffer zone has been covered with heritage protection by virtue of provisions of the local land development plan in force. The small reminder is situated in the valley of a stream where the terrain conditions exclude a possibility of any new investments.

Turzańsk
A large part of the buffer zone has been inscribed into the National Heritage Register as a surrounding of the tserkva assembly, thus ensuring its adequate heritage protection. The remainder shall be covered with protection by virtue of provisions of the local land development plan, which is due to be drafted and adopted for the territory of the whole commune for the years 2014-2016.

The procedure of adoption of local land development plans includes a phase of social consultations/arrangements which might result in prolongation of the procedure. The historic tserkvas in Chotyniec, Radruż, Smolnik and Turzańsk, which are nominated for the inscription, have been covered by the draft Land Development Plan of the Podkarpackie Voivodship, now under preparation, as monuments of highest value. That plan is a regional level document. As scheduled, the plan should be completed by the end of 2013.

In 2011, new and extended buffer zones for all nominated tserkvas were elaborated in the Scientific and Research Institute of Historic Sites in Kiev. The documentation was endorsed in accordance with the Ukrainian legislation by virtue of the Regulation by the Minister of Culture № 515/0/16-11 as of 7th July 2011.

New buffer zones have been included in planning documents of the local authorities – in general development plans (local development plans) in the communities of Nizhny Werbiz, Matkiv, Drohobych. The introduction of buffer zones into documents in Zhovkva, Rohatyn, Potelicz, Uzhok will take place on the 1st May 2013 and in Yasinya in 2014 (after completion of the general development plan of the village). The planning documents (development strategies, economic and social development concepts) are available in each Ukrainian district as well as programs containing sections devoted to development of culture and protection of historic sites (including those nominated to inscription onto the UNESCO List).

4. States Parties are requested to provide a time schedule for setting up a Steering Committee in accordance with §114 of Operational Guidelines for implementation of the Convention

Polish-Ukrainian cooperation is presently conducted via the National Heritage Board of Poland and the Historical-Architectural Reserve in Zhovkva. A formal transformation of the existing team and an establishment of the International Steering Committee are due to take place in mid 2013. The Steering Committee will continue co-operation conducted by the Working Group responsible for the elaboration of the application. The Committee will act on behalf of Ministers for Culture of both countries.

The Committee, consisting of the experts on conservation and architectural heritage management, will continue to function as a consultative, instructive as well as supportive body for tserkva's owners and guardians who are responsible for their maintenance and preservation. It will act as a liaison body between specific sites and the World Heritage Center.

The Committee meetings are planned to be held at least once a year.

The course of work – establishment of working groups for specific tasks, ongoing co-operation with both certain buildings administrators and self-government administration.

A tentative time schedule for the Steering Committee work in 2013:

- At the turn of May and June 2013 – establishment of the Steering Committee,
- III quarter of 2013 – a meeting of Polish-Ukrainian Group focused on discussion concerning activities in the field of preservation, promotion and tourism policy for the 16 wooden tserkvas,
- IV quarter of 2013 – an inspection of the planned for 2013 renovation-conservatory works as well as securing systems/installation installment, to be carried out within monitoring activities, elaboration of the conservatory priorities for 2014,
- End of 2013 – decision on assumptions/guidelines for elaboration and introduction of a complex management plan, establishment of Polish-Ukrainian Working Group on Management Plan, elaboration of the Activities Plan for 2014.

5. States Parties are kindly requested to provide a confirmation that fire plans and fire precautions are in place, for every part of the nomination.

In 2012 the representatives of Polish Conservation Offices and their Ukrainian counterparts conducted, within their competencies and scope of activities, the inspection of the buildings covered by the application in reference to fire preservation, fire warning systems and fire precautions. The below explanatory notes have been based on the inspection protocols:

Brunary Wyżne
The wooden tserkva is furnished with basic efficient firefighting equipment – fire extinguishers with conformity certificates. Plans of a technical fire protection system and a burglary and robbery alarm system have been elaborated. The systems will be installed after funds from the Ministry of Culture and National Heritage will be granted.

Chotyniec

The wooden tserkva is equipped with a mobile alert system sending information to responsible persons and fire brigade. The suitable lightening protection system and an electronic system with conformity certificates are placed there. The building is also equipped with fire extinguishers, and there is a hydrant at the tserkva square. The tserkva is also furnished with a burglary and robbery alarm signal system.

Drohobych
The wooden tserkva is equipped with an automatic fire protection signal system, a lightening protection system, fire extinguishers and other hand-operated equipment; the installation of the automatic fire fighting system shall occur in 2013.

Yasinya
The wooden tserkva is equipped with lightening protection system, fire extinguishers and other hand-operated equipment; the installation of the automatic firefighting system shall occur in 2014.

Kwiatoń
The wooden tserkva is equipped with an early smoke detection system and a fire detection sound system. The tserkva is equipped with efficient basic firefighting equipment - fire extinguishers with conformity certificates. Moreover, there is a burglary and robbery alarm signal system in the tserkva.

Matkiv
The wooden tserkva is equipped with an automotive firefighting system as well as a fire signaling system, lightening protection system, fire extinguishers and other hand-operated equipment; in 2013 the general renovation of the electric system of the tserkva was carried out.

Nizhny Werbiz
The wooden tserkva is equipped with an automotive firefighting system, fire extinguishers and other hand-operated equipment; in 2013 the general renovation of the electric system of the tserkva was carried out; the installation of the automatic firefighting system shall occur in 2014.

Owczary
The wooden tserkva is equipped with an early smoke detection system as well as a fire signaling system. Moreover, there is a burglary and robbery alarm signal system in the tserkva. The tserkva is equipped with efficient basic firefighting equipment - fire extinguishers with conformity certificates.

Potelicz
The wooden tserkva is equipped with an automotive firefighting system, a lightening protection system, fire extinguishers and other hand-operated equipment; in 2013 the general renovation of the electric system of the tserkva was carried out.

Powrożnik
The wooden tserkva is equipped with an early smoke detection system and a fire detection signaling system with alerts on danger sent directly to fire brigade. The tserkva is equipped with efficient basic firefighting equipment - fire extinguishers with conformity certificates. Moreover, there is a burglary and robbery alarm signal system in the tserkva. The alarm central station is also equipped with an additional emergency power supply system.

Radruż
The wooden tserkva is equipped with an early smoke detection system and a fire detection signaling system which sends mobile alerts on danger to responsible persons and fire brigade. Additionally, the tserkva is equipped with a water mist firefighting system (FOG). There is a suitable lightening protection system as well as an electronic system there. The object is equipped with efficient basic firefighting equipment - fire extinguishers with conformity certificates and there is a hydrant at the tserkva square. The tserkva is also equipped with a burglary and robbery alarm signal system.

Rohatyn
The wooden tserkva is equipped with an automatic fire signaling system, a lighting protection system, fire extinguishers and other hand-operated equipment; the installation of automatic firefighting system shall occur in 2014.

Smolnik
The tserkva is equipped with efficient basic firefighting equipment – fire extinguishers with conformity certificates. There is a proper lighting protection system with conformity certificate. The wooden orthodox tserkva does not have an access to the electric power supply.

Turzańsk
The wooden tserkva is equipped with a Fire Alarm Signaling System (SAP) and a burglary and robbery alarm signal system (SSWiN). These systems are based on mobile alerts sent to responsible persons. Furthermore, the tserkva is equipped with efficient basic firefighting equipment – fire extinguishers with conformity certificates. There is a proper lighting protection system with conformity certificate there.

Uzhok
The wooden tserkva is equipped with an automatic system, a lighting protection system, fire extinguishers and other hand-operated equipment; the installation of an automatic firefighting system shall occur in 2014.

Zhovkva

The wooden tserkva is equipped with an automatic fire signaling system (the fire brigade station is situated 400 meters from the tserkva), a lighting protection system, fire extinguishers and other hand-operated equipment; in 2013 the general renovation of the electric system of the tserkva was carried out.