

## **ENTRANCE GATES OF DEFENSE MONASTERIES WESTERN UKRAINE**

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*The article examines the main entrance gates of the defensive monasteries that have survived to the present day in Western Ukraine. Considered and analyzed architectural and artistic and compositional solution defensive monastery gates - structural elements important defensive zone fortified monasteries.*

*Keywords: entrance gates, types of entrance gates, architectural-artistic and compositional solution.*

### **Problematic**

The problem of researching the defensive monastic monuments that have survived to the present day is relevant, given the fact that they are mostly abandoned and sometimes in ruins. The vast majority of the main monastic buildings are restored and restored: temples, cells, bell towers, neglecting or forgetting about the important defensive architectural elements: walls, towers, the main entrance gates. This is often due to a lack of funds and historical and architectural documentation.

### **Purpose of the article**

Analyze the architectural and artistic solution of the monastery entrance gates of defensive monasteries, identify their features and show their role in the structure of the monastery-fortress.

### **Analysis of recent research and publications**

Valuable studies of the architecture of defensive monasteries can be found in prominent Ukrainian architects G. Logvin, Y. Nelgovsky, who focused their attention on the architectural and artistic features of fortifications. O. Godovanyuk, T. Trygubova, E. Plamenytska, O. Plamenytska, who presented their thorough achievements in numerous publications, were engaged in scientific and restoration works of defense monuments. It is worth noting the scientific and restoration works of I. Mohytych, L. Kroshchenko, E. Lopushinska, E. Osadchy. Scientists V. Antonovich, V. Vuytsyk, L. Pribega, B. Kolosok, O. Romanchenko, and others made an important contribution to the historical and architectural research of fortified individual monasteries. V. Vechersky, O. Lesyk in their works comprehensively considered the monasteries-fortresses, focused on the architectural-planning decision and classification division. V. Vechersky's works focus on the symbolism and plastic-image interpretation of the monastery gates. An analysis of the scientific works of the above-mentioned scholars shows that the architectural and artistic features of important architectural elements of the defensive zone of monasteries-fortresses, in particular the entrance monastery gates-Holy Gates, are insufficiently covered.

### Basic material

Defensive monasteries, built in ancient times, have a special status due to their unique historical and architectural-spatial and artistic features. They not only had a spiritual and monumental-decorative significance, but were also adapted for defense. Fortified monasteries were built on high hills, mountain capes, natural rocks above a cliff or high above a river, in a strategically advantageous location, and surrounded by high thick stone walls, reinforced with towers at the corners. They were also an important link in the overall defense system of cities and villages. In the structure of defensive monasteries, in addition to spiritual and religious (temple, chapel, bell tower), educational (school, library), residential (cells), zones, there was a defensive zone, which included defensive walls, towers, the main entrance gate - the Holy Gate. The vast majority of the temple was located in the center of the monastery yard. The main entrance gate, adjacent to the defensive walls, was usually located on the axis of the main monastery church. Thick stone walls and towers in the corners of monasteries-fortresses were erected not only for symbolic and monumental-decorative purposes but also to protect monasteries from Tatar-Turkish attacks and riots due to the escalation of class conflicts. Galleries adapted for the flank fire were arranged on the walls and towers. Towers, in addition to the defensive function, were used for spiritual monastic and economic needs (bell towers, chapels, workshops, barns, warehouses). Sometimes one of the towers served as the entrance gate to the monastery.

In the defensive monasteries, architects attached special importance to the decoration of the main monastic entrance gate - the Holy Gate, which demonstrated the transition from the secular to the Divine with high spiritual values, a place of prayer and repentance.

Diverse in composition and architectural and artistic design, proportions, building materials (wooden, stone, brick), the monastery entrance gates are not only important architectural elements but also unique works of art of defensive monastic architecture.

According to the compositional solution and style of the entrance gates can be distinguished:

- single-storey (Univ, Zagaytsi, Zymne, Zagoriv);
- two-storey with an arched passage (Krekhiv);
- three-tiered towers with arched passage (Manyavsky Hermitage, Pidhoryany near Terebovlia);
- five-tiered bell towers with arched passage (Derman)
- in the form of completion: baroque trapezoidal gables (Krekhiv);
- by plastic solution: monumental (Zagaytsi, Zymne, Pidhoryany);
- decorated with profiled white stone platbands (Pidhoryany near Terebovlia);
- decorated with frescoes, sculptures, and other decorative elements (Manyavsky Hermitage, Krekhiv).

In the defensive monasteries, you can find two groups of the main monastery gates - the Holy Gate: the first group includes separately placed, included in the system of defensive monastery fences (walls) and architecturally emphasized entrance gates (Krekhiv, Zagoriv, Zagaytsi); the second group includes the mighty bell towers above the gate, rectangular in plan with a wide vaulted passage (Hermitage Manyavsky, Derman, Pidhoryany near Terebovlia), the upper part of which is adapted for defense. The bell towers served as the dominant accent of the monastery, differed in their height, and contrasted with the monastery buildings;

The Krekhiv monastery, surrounded by a deep moat and stone walls in the middle of the 17th century and fortified with four towers at the corners, with a drawbridge, is a striking example of a fortress. Of the four towers, only three remain today: two octagonal (northwest and southeast) and round (southeast). The entrance gate with a tower was originally located in the east wall (*Monuments of urban planning*, 1985, t. 3.p.163). The main entrance gate of the monastery (Fig.. 1) was built in 1775 - 1776 (*Monuments of urban planning*, 1985, t.3. p.163). along the axis of the north wall in the Baroque style, partly stone and partly brick, plastered, rectangular in plan, two-story with a wide arched passage. The facades are completed with a trapezoidal pediment with volutes, crowned with a cross, articulated with pilasters and profiled wide cornices. The first tier is accentuated by an arched passage decorated with a profiled cornice with a keystone, symmetrically placed side openings, one of which served as an entrance, framed by rectangular platbands with keystones, above which are elongated painted round niches. The second tier is decorated in the form of a baroque pediment with volutes, symmetrically articulated with pilasters, decorated with niches with frescoes, smooth lines of the

cornice, and baroque volutes. Earlier, the gate was decorated with stone sculpture, decorative vases and paintings in the niches of the artist J. Kalinovich.

In the Zahorivsky monastery, the entrance monastery gate is located on the axis of the main church, to which a steep staircase (Fig. 2a) leads, as can be seen from the photograph of the early twentieth century, the composition of the entrance gate resembles the shape of an iconostasis. The gate is made of brick, plastered, rectangular in plan, decorated in the form of three arches: the central wide and symmetrically placed on the sides of narrow arches, decorated with frescoes of saints, articulated with protruding pilasters. All three arches will end with figured triangular pediments, the tympani of which are decorated with frescoes of saints and end with crosses on the tops. The entrance gate, located at the end of the fence, is more concise: rectangular in plan with an arched passage ends with a triangular pediment, topped by a cross on the top. Massive feet crowned with crosses are placed symmetrically on the sides (Fig. 2b).

Concisely solved monastery gate is located on the main axis of the temple of the monastery in Zagaytsi which is located on a high hill (Fig. 3). The original defensive walls with towers and gates, as can be seen from the painting of the founder of the monastery I. Yarmolynska (Fig. 3a), have not been preserved. The existing monastery gate is brick, rectangular, in plan cut by three elongated arches: two narrow entrances and the central entrance (Fig. 3b). The central volume of the gate is decorated with lesenes and a wide cornice, ending with a small stepped pediment decorated with a fresco and a semicircular sandrik.

In the defensive monastery in Unev, square in plan, surrounded by stone walls with towers at the corners, the entrance was originally organized from the east. It was laid through the main tower with the entrance gate on the first tier, to which the bridge led. At the beginning of the 19th century, the metropolitan's house was built on the site of this tower (*Monuments of urban planning*, 1985, t.3. p.172-173). In the 1960s, during the repair and construction works, a new entrance gate was drilled in the center of the western wall (Fig. 4) Rectangular in a plan in the form of a tower, with an arched passage and symmetrically adjoining two rooms, the existing entrance gate is covered with a tent roof.



*Fig.1. Entrance gate of Krekhiv monastery*

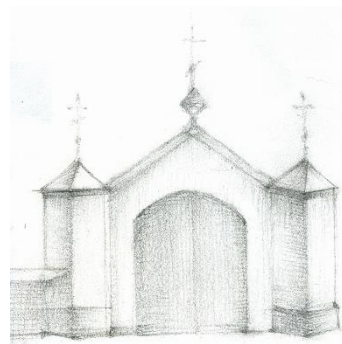
*a) pictured in 1929*



*b) modern photo after restoration*



*Fig. 2a. Entrance gate (author's drawings)*



*Fig. 2b entrance to the gates of the monastery in Zagorov (author's drawings)*



*Fig.3 Entrance gate of the monastery in Zagaytsi*

*a) a fragment from the portrait of the founder of the monastery I. Yarmolynska;*

*b) existing entrance gate*



*Fig.4. The existing new entrance gate of the monastery-fortress in Unev*

In the Exaltation of the Cross Monastery, located in a picturesque mountainous area, above the Butters stream - a right tributary of the Manyavka river, surrounded in 1620-1621 by a defensive wall with three towers, especially distinguished entrance bell tower, built at the expense of Korsun Colonel Stanislav Morozenko in 1681-1684.

The main entrance bell tower of the Manyavsky Hermitage (Fig. 5a-c), was built at the expense of Korsun Colonel Stanislav Morozenko in 1681-1684 in the Renaissance style (Moklowski, 1914, p.12). In the architecture of the tower reads the monumentality and refined Renaissance flavor, which indicates the high skill of the builders (Fig.5a-c). A stone, square in plan, plastered, gate tower-bell tower encloses the north-western defensive wall. The tower has three tiers. The first tier is decorated with symmetrically placed elongated niches, Renaissance mansions, and decorated with Renaissance frescoes of St. Anthony and Theodosius (Moklowski, 1914, p.12), pilasters placed at the corners and a narrow cornice. In the first tier, there is an arched passage. The tower is covered with cross vaults (*Monuments of urban planning*, 1985, t.2, p.219). The second tier of the bell tower is decorated with semicircular niches, decorated with frescoes and figured Renaissance borders and a large rectangular window, accentuated by pilasters at the corners and a developed cornice. The third tier of the gate tower is a bell tower, lined with boards, the facades of which are decorated with figured openings, covered with a quadrangular tent roof with a fold, topped with a cross on the top.

In the monastery complex in Derman, located in a favorable strategic point, on the edge of a high plateau, built in the middle of the 15 century (Fig.6a-c), the main entrance is organized through a five-story belfry, in front of which was built a wooden suspension bridge which was later replaced by a brick one. (*Monuments of urban planning*, 1985, t.3, s.309). Initially, the tower was four-tiered, cut through the loopholes at the top on



the fourth tier. In the 1840s, the fifth tier with a baroque finish was added, and the loopholes on the fourth tier were walled up (*Monuments of urban planning*, 1985, t.3, p.310). The first tier of the bell tower is rectangular in plan (14.0 x10.4 m) (*Monuments of urban planning*, 1985, t.3, p.310), with a low rectangular extension along the central axis of the outer facade, emphasized by a portal with a baroque pediment, the tympanum of which is decorated with a fresco and ends with a cross on the top. . In the first tier there is an arched passage and symmetrically placed side narrow rooms, covered with semicircular vaults. Initially, a porch of a defensive nature was added from the outside (Fig. 4a), which was rebuilt (*Monuments of urban planning*, 1985, t.3, p.310) in the 18th century and has survived in this form.

The monumental second tier is not overloaded with decor, ends with a belt. The third tier of the tower is cut through by Gothic pointed windows. The fourth tier is decorated with light ornamental Gothic pointed arches and a girdle. All the walls of the fourth tier were cut through loopholes and ended with a toothed parapet (*Monuments of urban planning*, 1985, t.3, p.310). Large Gothic windows decorated the superimposed fifth tier and filled the entire space of the wall, culminating in a thinly profiled cornice. The bell tower is covered with a baroque dome, topped by a cross on the top. The building is monumental, wherewith each tier more pronounced Gothic decor.

In the Pidhirtsi Defensive Monastery near Terebovlia, located on a high hill, at the confluence of the Gnizna River and the Seret, in the form of a trapezoidal square surrounded by defensive walls with four round corner towers, the entrance is organized through the gate tower (Fig. 7a-b), which survived in a semi-ruined state. The gate tower is located in the northern wall, three-tiered, rectangular in plan, built in the style of the late Renaissance (Moklowski, 1914, p.12; *Monuments of urban planning*, 1986, p.83). The walls of the tower are cut with loopholes. In the first tier there is an arched passage covered with a semicircular vault, cut at the top by a belt of loopholes, the upper tiers without overlap, pierced by loopholes. The decoration of the first tier was a castle stone in the form of a capital over the vaulted passage. The rectangular large and small windows of the second tier of the tower are framed by hewn white stone profiled platbands. On the window frame of the western wall of the tower, there is an inscription about the time of the superstructure "Founder Abbot Dionysius 1716". On the second tier was the chapel of the Intercession of the Blessed Virgin. At the top of the tier is cut by two rows of loopholes. The third tier with a belt of loopholes at the bottom, accentuated by large rectangular windows with a semicircular vault.



Fig..5a Entrance tower-bell tower (ruins in the photo of 1927)



Fig.5b-c Restored monastery entrance gate of Manyavsky Hermitage





a)



b)



c)

Fig.. 6. Entrance tower-bell tower in the monastery in Derman: a) from a painting by O. Yezhov; b) internal facade, c) external facade



Fig..7 Gate entrance tower in Pidhoryanah a) 1910 b) nowadays

### Conclusion

Thus, the entrance gates of defensive monasteries play an important spiritual and symbolic role, and at the same time are a significant architectural element of the defensive zone of monasteries-fortresses. Undoubtedly, the building material from which the gates were built, significantly influenced the nature of the architecture of the monastery entrance gates. Artists, applying three basic rules: usefulness, strength and beauty, have created perfect architectural works of defensive architecture that reflect the culture of a certain era and impress the viewer. They are unique works of art that have historical and cultural value. Diverse in size, proportions, and architectural, artistic and compositional solutions, the main monastery entrance gates-Holy Gates harmoniously fit into the structure of the defensive zone of the monastery, are architectural works that reflect the skill and talent of the builders. Their protection and preservation can be a contribution to the preservation and development of the cultural values of the Ukrainian people.

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## **В'ЇЗНІ БРАМИ ОБОРОННИХ МОНАСТИРІВ ЗАХІДНОЇ УКРАЇНИ**

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*У статті досліджено головні в'їзні брами оборонних монастирів, що збереглись до наших днів, на території Західної України. Розглянуто та проаналізовано архітектурно-мистецьке та композиційне вирішення монастирських оборонних брам - важливих структурних елементів оборонної зони монастирів-фортець.*

*Ключові слова: в'їзні брами, яруси, архітектурно-мистецьке та композиційне вирішення.*