

DOI 10.26886/2520-7474.5(43)2020.7

UDC 7.072.2 (091) (477.8) "X/XIV"

**PERCULIAR GALICIAN AND VOLHYNIAN CHURCH  
ARCHITECTURE OF THE 12<sup>th</sup>-13<sup>th</sup> CENTURIES:  
COMPARATIVE ASPECT**

**O. Chuyko, PhD of Arts Criticism**

<https://orcid.org/0000-0003-3713-5593>

e-mail: [art.trivium@gmail.com](mailto:art.trivium@gmail.com)

Vasyl Stefanyk Precarpathian National University, Ukraine, Ivano-Frankivsk

*The paper considers the issue of stylistic, constructive and technological similarity of temples of the Galicia-Volhynia and Vladimir-Suzdal lands of the 12<sup>th</sup>-13<sup>th</sup> centuries. Based on a comparative analysis of construction equipment, structural basis and plastic decor from both territories, as well as recent archaeological research, we make conclusions about the same guild of artisans, natives of Galician Rus, who later worked in the northeastern lands of ancient Rus.*

*Based on the research of scholars of different generations, tracing their dispute over the priority of a particular architectural school in the introduction of a unique style of temple construction and architectural decor of the mid-twelfth century, the author attempts to prove the antecedence of the Galician architectural tradition, which absorbed not only the significant construction experience of Kyivan Rus, but also Western European stylistic trends, including features of the Romanesque style.*

*Key words: construction, carving, architectural decor, tradition, style, building, Romanesque style.*

**Challenge Statement.** The long discussion about stylistic origins of temple building of the Galicia-Volhynia and Vladimir-Suzdal lands and

determining the antecedence of one of the mentioned architectural schools in introduction of original forms and technical and technological innovations, which resulted in certain similarity (kinship) of sacred buildings of both considerably remote territories continued in connection with new discoveries in archaeological science.

In the light of current interdisciplinary knowledge, archaeological achievements, information on interstate relations and cultural interactions, the version of the priority role of Galician builders in the development of peculiar architectural stylistics, fully inspired by Western European artistic style trends and translations of this style outside the principality, is becoming increasingly convincing. Interdisciplinary level review highlights a number of factors, analogues, cultural processes that have predetermined the leading role of the Galician school, which synthesized the experience of both Byzantine and Western European construction.

**The aim of this paper** is to reveal the priority role of the Galicia-Volhynia architectural school of the 12<sup>th</sup>-13<sup>th</sup> centuries in the development and popularization of a unique style of structural and technological standards and decorative principles, which became the key to the connection of the antecedent Byzantine-Kyiv tradition and innovative construction experience of the Romanesque West.

**Research analysis.** Since the end of the 19<sup>th</sup> century, there has been a heated discussion in the research literature about who had the priority in the appearance of related monuments – Vladimir-Suzdal or Galician masters.

Mykola Artleben (1827-1882), Mykola Voronin (1904-1976) and Volodymyr Suslov (1857-1921) supported the supremacy of the Suzdal school and believed that it was Vladimir-Suzdal monuments created by foreign masters sent by Frederick I Barbarossa (1122–1190), together with their Ruthenian apprentices, that later became models for the buildings of

Halych and Chelm. An important argument for proponents of this theory is the later dating of those Chelm monuments where sculptural decoration is most actively used.

Exploring samples of architectural carvings in the Vladimir-Suzdal principality, V. Lazarev acknowledged its origin from Halych. However, he tried to separate external creative architectural and sculptural achievements – those of Galicia from local ones, which belonged to the artisans who mastered the technique of stone working, preserving the original traditions of artistic woodworking [11, p. 399–400].

Mikhailo Hrushevsky developed the hypothesis of transition of Galician masters to Prince Yuri Dolgorukiy. According to the prominent Ukrainian historian: "... Suzdal churches, very likely, were the work of the same architectural school as the Galician ones – Galician artisans. In any case, both groups have their own features: the foundations of the Kyiv type are modified by newer influences, undoubtedly Western ones" [4, p. 430].

This hypothesis was later reflected in the works of D. Ainalov, V. Berezhkov, M. Voronin, M. Karger, J. Pasternak, J. Pelensky and A. Chinyakov. However, the scientific challenge became especially acute after the archeological excavations in Bogolyubovo (1934–1939), which revealed many other coincidences between the two architectural schools [19, p. 29].

According to some researchers, the famous "craftsman Avdii" was allegedly an emigrant from the land of Suzdal and for some time was held captive in the Golden Horde, where he was seen in 1246 by the traveler Plono Cornini. The records of his travels do mention some famous Russian artist, but there is no reason to consider him to be Avdii, as M. Karger believed. In addition, if he really was in Tatar captivity until 1246, – the scientist logically emphasizes, – it is not necessary that he have been

captured in Vladimir, because with the same probability it could have happened in Avdii's homeland, in Galicia-Volhynia land [8, p. 21].

G. Vagner is very cautious in determining the authorship of sculptural decorations of Vladimir-Suzdal churches. In the Summary of his work on the sculpture of ancient Rus, he still admits that "all the sculptures ... express one idea, as a creative competition between the main artisan and the whole team of artists. However, he was not a local master, but a guest from Western Rus, probably from Halych. Ornamental carvings show traces of the influence of Halych" [15]. Moreover, the authoritative connoisseur of ancient Ruthenian sculpture mentions the name of the main artist of the Galician group of sculptors who worked in the Suzdal land, claiming that the characteristic complex of architectural carving of the time (St. George Cathedral in Yuryev-Polsky) is associated with the authorship of a famous artisan Bakun. He is probably a native of Galicia-Volhynia Rus, which is known to be the first to have absorbed a new cultural movement [18].

**Data Presentation.** Researchers defined Galician church architecture of the 12<sup>th</sup>-13<sup>th</sup> centuries as an original phenomenon of Ukrainian sacred culture. Of its many monuments, only the Church of St. Panteleimon has survived in its rebuilt form. Remains of other temples were explored during archeological excavations, which began in the 1880s and continue to this day.

Fragmentation of Rus has led to localization and, thus, multifaceted development of its culture, including architectural creative work. Stylistic unity of the architecture of Kyivan Rus was replaced by the diversity of regional stand-alone architectural schools. Along with the old schools that functioned in the Volhynia, Ryazan, Smolensk, and Chernihiv principalities, new ones began to function: in Grodno, Polotsk, Novgorod, Vladimir-Suzdal, and Galicia.

One of the interesting features of this period is that, despite the fact that the Galician lands and Volhynia were part of a united principality (13<sup>th</sup>-early 14<sup>th</sup> centuries), their architectural schools continued their independent development. An evidence of this is considered to be the difference in construction and technical methods between Halych of the 12<sup>th</sup>-13<sup>th</sup> centuries, where monumental buildings were erected exclusively of white stone, and Volhynia, where they built using plinth bricks until the early 14<sup>th</sup> century [11, p. 139].

Another feature is that the distribution of schools did not always coincide with the borders of Galicia and Volhynia. Thus, the researcher of ancient Ruthenian architecture P. Rappoport proved that it was Galician, rather than Volhynian artisans who carried out construction work in the capital of Western Volhynia – the city of Chelm, while in the rest of Volhynia (Lutsk, Volodymyr-Volynsky, Lyuboml) there were guilds of local builders [11, p. 318].

Architectural monuments of Galicia-Volhynia Rus convincingly testify to the closest cultural ties of the western lands with Kyiv and later with Vladimir construction centers, as well as the strength of its external ties, especially with Western countries. This confirms the reasoning of M. Karger: “Meanwhile, the monuments of Galician-Volhynian architecture of the 12<sup>th</sup>-13<sup>th</sup> centuries are of exceptional interest not only for the history of culture of Western Ukraine. These monuments open a new brilliant page in the history of culture and art of the whole Rus, allowing a much deeper analysis and understanding of some of the most complex and, at the same time, extremely bright pages of this history” [8, p. 14].

Researchers of different generations noted the influences of Romanesque architecture on the architecture of Kyiv, Novgorod and especially Chernihiv. However, it was the monuments of Galicia and Vladimir-Suzdal lands that experienced the most apparent effect of the

Romanesque style. The Romanesque construction technique from ashlar blocks is put into practice and the system of decorative furnishing with application of a white stone relief, and in some places, also statuary carving develops in the early twelfth century in Galicia, and since the mid-twelfth century also in Vladimir-Suzdal architecture.

Galician, as well as Vladimir-Suzdal architecture occupies a special place in the history of culture of Kyivan Rus. Unlike other ancient Ruthenian principalities, these lands were built not in the traditional pre-Mongol architecture plinth technique with the use of cement mortar, which originated from Byzantine architecture, but with application of the Romanesque method of construction of white stone ashlar blocks. The coincidence of construction features and decor of monumental temple buildings erected in the early and middle twelfth century in quite distant from each other Galicia and Vladimir-Suzdal lands was due to certain circumstances, which we will cover below.

Among the examples of the early stage of Galician stone construction is the church of St. Ivan, built in the first quarter of the twelfth century in Przemyśl by Prince Volodar Rostyslavych (†1124) [21, p. 48–50] and a brick church built in the 1140s in Zvenyhorod, this church was excavated by an expedition led by Oleksiy Ratych (1906–1975) [14, p. 88–89].

This period also covers the building of the Church of the Savior in Halych at the beginning of Volodymyrko Volodarevych's reign [6, p. 102–109]. According to scientific studies, common features of all these architectural monuments include a distinct close-to-a-square design base, powerful, almost three meters wide foundations made of river stone with white ashlar stone on lime mortar, etc. Construction peculiarities also include the arrangement of longitudinal foundation strips under pillars, absence of fragments of ornamental sculptural carvings during the excavations, typical of later periods of Galician architecture.

White stone construction in the northeast of the Ruthenian lands began in the late 1140s, during the reign of Yuri Dolgorukiy [20, p. 107–109]. At that time, the Galician land had already developed its building tradition of constructing temples of white stone. The son of Volodymyr Monomakh, Prince Yuri Dolgorukiy (1099–1157), who then waged steady wars to seize Kyiv and fought with almost all Ruthenian principalities, had only one ally, the Galician Prince Volodymyrko Volodarevych, a bitter rival of the great Kyivan prince Izialav Mstyslavych (1097–1154). We can assume that under such political conditions Yuri Dolgorukiy launched construction activities on the territory of his possessions, using the services of a guild of builders from the Galician principality.

All the three mentioned architectural monuments of the early stage of the Galician architectural school have common features with such monuments of the Vladimir-Suzdal land as the Transfiguration Cathedral in Pereslavl-Zalessky [1, p. 43–66] and the Church of Boris and Gleb in Kideksha near Suzdal [20, p. 67–76]. Analysis of the church foundations dating back to the reign of Yuri Dolgorukiy allowed us to state that the foundations of the Transfiguration Cathedral were built in the same technique as the foundations of the Church of the Savior in Halych, as well as the foundations of churches in Przemyśl and Zvenyhorod. The most distinctive feature of these buildings is the extraordinary strength of the foundations, whose platform width reaches 3 m (in the central apse of the cathedral in Pereslavl-Zalessky the foundation is a solid platform 4-4.5 m wide). Like in the Galician churches, the monuments dating back to the reign of Yuri Dolgorukiy have the foundation strips, arranged to connect the bases of pillars with the foundations of the inter-apse walls and the western wall. This conclusion was made by O. Ioannisyan based on archeological excavations of Pereslavl-Zalessky Cathedral in 1986 [7]. Studies by another archaeologist, Vladimir Glazov, proved that the Church of Boris and Gleb in

Kideksha had longitudinal and transverse internal foundation strips [3, p. 81–82]. In the twelfth century, all other architectural schools of Rus considered the use of such a system of strengthening the foundations as archaic, thus, it can be traced only in the Galician and northeastern sacred buildings.

It is no coincidence that the architecture of the Vladimir-Suzdal lands dating back to the reign of Yuri Dolgorukiy is considered to immediately continue the initial stage of the history of Galician architecture. Therefore, such monuments as the Transfiguration Cathedral in Pereslav-Zalessky, the Church of Boris and Gleb in Kideksha, the Church of St. George in Vladimir, St. George Cathedral in Yuryev-Polsky should be considered monuments of the Galician architectural and construction tradition [5, p. 118].

It is noteworthy that Galician school features can be traced in North-Eastern Rus not only in the monuments of monumental (stone) architecture. Remains of wooden temples were found in several cities of the Rostov-Suzdal land, the floors of which were made of ceramic tiles, as recorded in the church architecture of Galician Rus of the twelfth century. Researchers discovered remains of such floor in Suzdal, and A. Khokhlov found remains of another, when studying the site of ancient settlement of Medved in the Tver Oblast [10, p. 112–113].

The design of ramparts of the mentioned settlement is interesting, with their internal cages which were not filled with the earth, and were used as inhabited and household premises. Such cages can be found nowhere else, but in the Galician land [13, p. 127–130]. Types of some fortresses, founded and built by Yuri Dolgorukiy (Kleshchin settlement near Pereslav-Zalessky, Dmytriv, Pereslav-Zalessky), have a certain spatial configuration, surrounded by ramparts, which is also a characteristic feature of the Galician land.

There are speculations in the historical literature that Yuri Dolgorukiy's political alliance with Volodymyrko Volodarevych was strengthened by Galician military aid. This is confirmed by the findings of typically Galician pottery at some archeological sites in North-Eastern Rus, such as the Timerevo archeological site near Yaroslavl [5, p. 118].

After a part of the prince's building guild from the Galician principality went to fulfill the order of Yuri Dolgorukiy, in Halych itself, during the reign of Yaroslav Osmomysl, the style of stone temple construction changed. Instead of modest churches, scarcely enriched with carvings, decorative qualities of newly erected buildings come to the fore. These tendencies were best reflected in the Assumption Cathedral in Halych, in Galician rotundas and in the Church of St. Cyril.

Similar changes took place in North-Eastern Rus in the early stages of the reign of Andrey Bogolyubsky. However, despite the novelty of the architectural composition of the Assumption Cathedral in Rostov Veliky (Rostov the Great), built in 1160-1162, the arrangement nature of its foundations is indicative of the activity of the Galician guild, including, among other things, the strength of the foundations more than 3 m wide, the nature of the foundation masonry of the cathedral of round river stone on lime mortar. No wonder the Assumption Cathedral, built by Andrey Bogolyubsky in Rostov Veliky, is considered a monument of the transition period, which combines old construction and technical traditions, associated with the early-twelfth-century Galician architecture, with its new architectural and stylistic features inspired by Western European style trends.

There was a long discussion in historical science and art history about the stylistic origins of church buildings dating back to the reign of Yuri Dolgorukiy and Andrey Bogolyubsky. According to the "Bulgarian theory", which prevailed for some time, white stones were brought from Volga Bulgaria to build the temples of the Suzdal land, and artisans allegedly

came from Volga Bulgaria. According to another theory, architecture advancements in the northeastern lands of Rus were caused by the activities of builders from Western Europe, invited by Andrey Bogolyubsky. The acknowledged fact is that thanks to them monuments of 1158-1165 have notable Romanesque features, in particular, specific façade finishing, carved stone surface, intricate pilasters with a half-column, finished with a carved capital, thin column belts like in the Assumption Cathedral of Vladimir, cubic capitals, strict antique profiles of socles, etc.

Chronicle information about the thirteenth-century Chelm churches with their façade carvings and the architectural monuments discovered during excavations in the 1880s confirm the significant similarity of the architecture of the southwest and northeast of Rus.

During the Middle Ages, many talented artists worked on the construction of temples, and their work influenced the development of early national cultures, so it is very important to find out the names of the leading architects and artists of the time. The St. George Cathedral, built in 1230-1234 in Yuryev-Polsky, opened one such opportunity for researchers. Academician B. Rybakov called this monument a “swan song” of the white-stone architecture of Ancient Rus. Some of the later researchers (D. Berezhkov, V. Suslov, F. Halle) offered and developed a suggestion that the sculpture of St. George Cathedral could have been created by the “craftsman Avdii”, mentioned in the annals and known for his work in Chelm.

Russian researcher G. Vagner managed to address the challenge of identifying the leading artisan of the probable sculptor guild. The relief Image of Edessa, in the forechurch on the right hand of St. George’s relief, gave start to the story of such disentanglement. Near the relief image of the Savior, fragments of topped down inscription “BAKU...” [16, p. 99–108], can be seen. It is suggested to be read as “Bakun”, quite a common name in

ancient Rus. The inscription on the wall of the cathedral should suggest the name of the artisan who carved the above mentioned relief image. “Combination of the craftsman Bakun’s signature with Romanized features of reliefs carved by him can be indicative of the craftsman’s origin from Galicia-Volhynia Rus, which was in close contact with the West European Roman world,” G. Vagner is brave enough to state [16, p. 105].

Assessing the innovative role of the head of the building guild, G. Vagner notes that the team of artisans building the St. George Cathedral was very large. However, the main master Bakun played the leading role in it, because his works differ markedly from others by lack of Byzantinism, proximity to the Romanesque style, attempts to overcome conservative rules to reflect interest in reality. That is why Bakun can be portrayed as a European-educated artist. He probably kept in touch with advanced people of that time and was interested in new literature. There are good grounds for believing that Bakun was familiar not only with the text of “Prayer of Daniel Zatochnik”, but also with its author. According to G. Vagner, “... to characterize the changes in the old iconographic motifs of the sculpture of St. George Cathedral, we must consider them against the background of new plots. Sharply outlined profiles of mustached hawk-nosed warriors on the capitals of the cathedral appeared as novel in the Ruthenian art of the thirteenth century as profile portraits of Giotto were for Italian art” [16, p. 99–108].

Ornamental motifs of St. George Cathedral characteristic of Galician arts and crafts also suggest Galician-Volhynian origin of the craftsman Bakun. Most likely, only craftsman Bakun could have come up with an idea of decorating St. George’s shield in Yuryev-Polsky with “heraldic lion”. In the Principality of Galicia-Volhynia, “the lion as a heraldic symbol is likely to have appeared under the influence of the Western European knightly heraldry, whose imitation circulated in Eastern Europe through Hungary and

Poland,” historian Yaroslav Dashkevych (1926–2010) assumed [2, p. 43–66].

The craftsman, who knew well Galician architecture ornaments, in particular those of the main cathedral of Halych, the Assumption Cathedral, could have copied frieze with human and lion masks on the walls of St. George Cathedral in Yuryev-Polsky. It could have been this erudite artist who was the chief master of carved assemblages of St. George Cathedral.

Studying mutual influences of Galicia-Volhynia and Vladimir-Suzdal architecture, scholars drew attention to their similarity features: first of all, typical of both principalities composition of a palace ensemble like Bogolyubovo (1153) (palace, passages, princely church), a number of general architectural techniques: copper and majolica floors (Cathedral in Bogolyubovo, St. John Church in Chelm, remains in the natural boundary of Stara Katedra (the Old Cathedral) and the Mstislav Church in Volodymyr-Volynskyi, the Church of the Savior in Halych); façade polychromy (Cathedral in Bogolyubovo and Assumption Cathedral in Vladimir (1158) and the Church of St. John Chrysostom in Chelm of the 13<sup>th</sup> century); introduction of circular columns functioning as pillars (Cathedral in Bogolyubovo (1158), Church of Saints Cosmas and Damian in Chelm of the 13<sup>th</sup> century), as well as the location of the water-blessing bowl in front of the western façade of the church (ciborium in Bogolyubovo (around 1165), St. Mary Church in Chelm (1260)).

Based on the results of comparative analysis, we tend to agree with the opinion of O. Ioannisyan and identify the architecture of the Vladimir-Suzdal principality in the mid-twelfth century as a direct successor of the Galician architectural tradition. It has no connection with the Golden Gate in Vladimir, which became the last work of the Galician guild, which moved to North-Eastern Rus. All the monuments built by this guild are characterized

not only by the same type of temples, but also by identical proportions of church buildings and configuration of individual details.

The overall character of the culture of Galicia-Volhynia Rus, which was in close relations with Western Romanesque countries, is the main reason for determining the Galician priority in relation to sculptural decoration of temple buildings. In particular, M. Karger came to the conclusion that “introduction of Roman glass (stained glass), a Catholic water-blessing bowl coming from the Hungarian land, Romanesque portals, capitals and other features of façade decorating of Galician and Chelm churches in the Galician land, which has long lived in the western environment, hardly needs any “Suzdal mediation”. Isn’t it more natural to consider this cultural process in the opposite direction? Instead of searching for dubious artisans of Frederick Barbarossa, presumably referred to Andrey Bogolyubsky, it is more natural to see in artisans “from all lands, who worked for Prince of Vladimir, artists who came from the western outskirts of ancient Rus and have long absorbed not only high traditions of culture of Kyivan Rus, but also enriched them to some extent by communicating with their western neighbors” [8, p. 21].

Romanesque influences at the turn of the 11<sup>th</sup>-12<sup>th</sup> centuries were noticeable in the architecture of Kyiv, Chernihiv, to some extent in Novgorod and Ryazan. However, ancient Ruthenian art had the closest ties with Romanesque architecture, especially in those schools that owe their existence to it – Galician and Vladimir-Suzdal ones. In the former school, the ties were constant and stable, and in the latter one, they contributed to the development of its individual features.

Modern science has a considerable amount of research material on the varieties of medieval architectural decoration. In addition to preserved monuments, archeological excavations of building remains (there are about 200 of them) serve as a reliable source of information. Architectural decor

of temples combines ornamental and figurative reliefs, plastic elements, mosaic ornamental compositions, inlaid slate slabs, glazed ceramic tiles, etc.

Ruthenian temple decorating system was formed in the pre-state period, as evidenced by the descriptions of temples of the Baltic Slavs by Thietmar of Merseburg (975-1018). A clearer and more definite picture is provided by the archeology of Kyiv of the late 10<sup>th</sup> century, i.e. the period when a new type of monumental church architecture emerged. We can consider both tectonic and ornamental subsystems of temple decoration. The Church of the Tithes (989–996) undoubtedly had a tectonic decor, as evidenced by fragments of a half-column and a jagged polychrome cornice [9, p. 52].

Ornamental decor often dominated in the floor mosaic. Central compositions in the altar were geometric in their nature. The combination of a large circle (omphalia) with four spheres in a symmetrical composition, apparently, was endowed with cosmological symbolism (omphalia as the “center of the earth”). Planes of glazed tiles with zoomorphic images were widely used in the side areas (ceramic parts). The method of mosaic floor decoration can be called carpet or panel, because the overall composition consisted of several different panels. Centricity and symmetry of the ornament expressed the principle of stability, harmony of the universe and preservation of stability, which corresponded to the canon of monumental style [17, p. 186].

Ornamental capitals of the Church of the Tithes are considered as being at the junction of tectonic and ornamental subsystems of architectural decor. The capitals, slabs and even columns are likely to have been brought from Chersonesos. It is more difficult to reproduce the system of figurative sculpture of the temple. Researchers rightly believe that the white stone relief of Our Lady of Hodegetria, found among the remains in the

western part of the Church of the Tithes, is part of its plastic decor. G. Vagner, in particular, shares this view, arguing that the relief was installed above the western portal. The carving of the so-called sarcophagus of Volodymyr (late tenth – early eleventh century) from the excavations of the Church of the Tithes can be considered as a peculiar “model” of the architectural decor system of Kyivan Rus. Composition of the monument represents a basilica structure with a gabled roof. There is an arch in the relief technique with four-pointed crosses and cypresses in the inter-columns on the sidewalls of the sarcophagus. The arched strip is very important for understanding further evolution of architectural decoration of pre-Mongol Rus. On the lid, there is a chain of circles connected by loops (they have rosettes and braids in the center, with four-pointed blossoming crosses with extended ends carved on the sides). M. Makarenko revealed the Greek-Italian origins of this decorative system and determined the way of its introduction into Kyiv in the late tenth century through Bulgaria [12, p. 51, 76, 79].

The system of architectural decor in Rus did not change significantly during the first half of the eleventh century. Most of the ornaments in the St. Sophia Cathedral in Kyiv are an example of a simple type of mirror symmetry. The decor on carved slate slabs (chrism monogram with crosses on both sides) is symbolic. Here the strips form diamonds, large and small circles with braids, rosettes and crosses. One of the central circles depicts a single-headed heraldic eagle with its head turned to the left.

Strict geometry of the ornamental motif imitating ribbon weaving marks the transition to the ornaments of the following periods. In this respect, the carving of slate slabs with an intricate ribbon interweaving in the form of a solid grid is ahead of the so-called “chain mail” ornament of white-stone reliefs of Vladimir-Suzdal temples.

Restoration of the floor structure of the St. Sophia Cathedral in Kyiv deserves special attention in terms of our studies – it is a bright page of archeology. D. Ainalov, M. Karger, D. Mileev, and F. Solntsev worked on this problem. Judging by the discovered remains of the ancient floor, its decoration consisted of large-scale geometric mosaic compositions. The domed space contains a large circle, possibly with a figurative composition [9, p. 204]. The circles were framed by two inscribed squares of embossing geometric borders and a grid formed by squares of different sizes.

If in the Grand Princely era the leading centers of temple construction and architectural decoration were Kyiv and Chernihiv, after 1132, when Rus split into a dozen independent principalities, it is Galicia (1141-1189) and later Galicia-Volhynia (1199 – mid-14<sup>th</sup> century) Principalities, which at that time contributed most to state stabilization, that became the place of formation of a new architectural decor system.

**Conclusions.** The system of their decorative furnish with application of a relief and in some places also statuary carving is a significant feature of most monuments of Galicia-Volhynia architecture of the 12<sup>th</sup>-13<sup>th</sup> centuries. They also tend towards an extraordinary strength of their foundations (masonry strip foundations). These features indicate the influence of Romanesque architecture, and hence active contacts with the Western European Romanesque world.

The kinship of Galicia-Volhynia and Vladimir-Suzdal architecture is based on these characteristics. Their comparative analysis has led to a dispute in academic community over the priority of the two remote principalities in terms of temple sculptural decoration, as well as identification of Bakun, the leading master of a building guild, author of the best examples of relief carvings in the Vladimir-Suzdal principality.

**References:**

1. Chinyakov A.G. (1952). Arkhitekturnyy pamyatnik vremeni Yuriya Dolgorukogo [Architectural Monument Dating back to the Reign of Yuri Dolgorukiy]. *Architectural Heritage*. Moscow, No. 2. p. 43-66 [in Russian].
2. Dashkevych Ya. (1993). Rodovyi znak Riurykovychiv u halytskomu kniazivstvi XIII stolillia [Ancestral Sign of the Rurikoviches in the Galician Principality of the 13<sup>th</sup> Century]. *Third Scientific Heraldic Conference*. Lviv, p. 32-33 [in Ukrainian].
3. Glazov V.P. (1995). Arkheologichesskiye issledovaniya pamyatnikov XII–XIII vv. v Kidekshe i Suzdale [Archaeological Research of Monuments of the 12<sup>th</sup>-13<sup>th</sup> Centuries in Kideksha and Suzdal]. *Archaeological Discoveries of 1994*. Moscow: Nauka, p. 81–82 [in Russian].
4. Hrushevskiy M. (1993). *Istoriia Ukrainy-Rusy* [History of Ukraine-Rus]. K.: Naukova Dumka, V. III. 586 p. [in Ukrainian].
5. Ioannisyanyan O. (1998). Galitskaya traditsiya v zodchestve Severo-Vostochnoy Rusi XII [Galician Tradition in the Architecture of North-Eastern Rus in the 12<sup>th</sup> Century]. *Halych and Galician Land in State-Building Processes of Ukraine: Reports of the International Jubilee Science Conference*. Ivano-Frankivsk: Plai, p. 116-120 [in Russian].
6. Ioannisyanyan O.M. (1986). Tserkov Spasa v Galiche – pamyatnik pervoy poloviny XII veka [Church of the Savior in Halych as a Monument of the First Half of the 12<sup>th</sup> Century]. *Ancient Cultural Monuments on the Territory of the USSR*. Leningrad, p. 102-109 [in Russian].
7. Ioannisyanyan O.M. Issledovaniya v Yaroslavle i Pereslavle-Zalesskom [Research in Yaroslavl and Pereslavl-Zalesky]. *Archaeological Discoveries of 1986*. Moscow: Nauka, 1988. 59 p. [in Russian].
8. Karger M.K. (1940). Zodchestvo Galitsko-Volynskoy Rusi v XII-XIV vekakh [Architecture of Galicia-Volhynia Rus in the 12<sup>th</sup>-14<sup>th</sup> Centuries].

*Brief Communications about Reports and Field Studies of the Institute of Material Culture of the USSR Academy of Sciences.* Moscow; Leningrad: Publishing House of the Academy of Sciences of the USSR, No. III. p. 14-21 [in Russian].

9. Karger M.K. (1961). *Drevniy Kiyev [Ancient Kyiv]*. Moscow; Leningrad: Publishing House of the Academy of Sciences of the USSR, V. 2. 661 p. [in Russian].

10. Khokhlov A.N. (1987). *Raboty na gorodishche Medved [Excavations at the Site of Ancient Settlement of Medved]*. *Archaeological Discoveries of 1985*. Moscow: Nauka, p. 112-113 [in Russian].

11. Lazarev V.N. (1953). *Skulptura Vladimiro-Suzdalskoy Rusi [Sculpture of Vladimir-Suzdal Rus]*. *History of Russian Art*. Moscow, V. I. p. 396-441 [in Russian].

12. Makarenko M.O. (1930). *Skulptura i rizbiarstvo Kyivskoi Rusi pered monholskykh chasiv [Sculpture and Carving of Kyivan Rus in Pre-Mongolian Period]*. *Kyiv Albums on History and Archeology, Daily Life and Art*. Kyiv, No. I. p. 27-96 [in Ukrainian].

13. Rappoport P.A. (1967). *Voyennoye zodchestvo zapadno-russkikh zemel X-XIV vv. [Military Architecture of the West Ruthenian Lands of the 10<sup>th</sup>-14<sup>th</sup> Centuries]*. *Reports and Studies on Archeology of the USSR*. No. 140. P. 127-130 [in Russian].

14. Ratych O.O. *Litopysnyi Zvenyhorod [Zvenyhorod Mentioned in the Annals]*. *Archeology*. 1973. № 2. p. 87-94 [in Ukrainian].

15. Vagner G. K. (1966). *Skulptura Drevney Rusi. Vladimir, Bogolyubovo [Sculpture of Ancient Rus: 12<sup>th</sup> Century. Vladimir, Bogolyubovo]*. Moscow, 1966. 480 p. [in Russian].

16. Vagner G.K. (1966). O glavnom mastere Georgievskogo sobora 1234 g. v Yureve-Polskom [Studying the Issue the Main Master of St. George Cathedral of 1234 in Yuryev-Polsky]. *Soviet Archeology*. No. 3. pp. 99-108 [in Russian].
17. Vagner G.K. Vorobyeva E.V. (1997). Arkhitekturnyy dekor Rusi X–XII vekov [Architectural Decor of Rus of the 10<sup>th</sup>-12<sup>th</sup> Centuries]. *Ancient Rus. Daily Life and Culture*. Moscow: Nauka. p. 184-204 [in Russian].
18. Vagner V.G. (1953). Drevnie cherty vo vladimiro-suzdalskoy skulpture XIII veka kak elementa novogo stilya [Ancient Features in Vladimir-Suzdal Sculpture of the 13<sup>th</sup> Century as an Element of the New Style]. *Ancient Russian Art. The Art Culture of Pre-Mongol Rus*. Moscow. Vol. I [in Russian].
19. Voronin N.N. (1939). O dvore Andrey'a v Bogolyubove [Studying the Issue of Andrey's Court in Bogolyubovo]. *Brief Communications about Reports and Field Studies of the Institute of Material Culture of the USSR Academy of Sciences*. M., L.: Publishing house of the USSR Academy of Sciences, V. I. p. 29 [in Russian].
20. Voronin N.N. (1961). *Zodchestvo Severo-Vostochnoy Rusi XII-XV vv.* [Architecture of North-Eastern Rus in the 12<sup>th</sup>-15<sup>th</sup> Centuries]. Moscow: Publishing House of the Academy of Sciences of the USSR, V. I. 414 p. [in Russian].
21. Zaki A. (1969). Przemyska cerkiew księcia Wołodara w świetle źródeł pisanych i archeologicznych [Church of Prince Volodar in Przemyśl from the Perspective of Written and Archaeological Sources]. *Reports from Meetings of Academic Committees of the Polish Academy of Sciences in Kraków*, p. 48-50 [in Polish].

Citation: O. Chuyko (2020). PERCULIAR GALICIAN AND VOLHYNIAN CHURCH ARCHITECTURE OF THE 12th-13th CENTURIES: COMPARATIVE ASPECT. Frankfurt. TK Meganom LLC. Paradigm of knowledge. 5(43). doi: 10.26886/2520-7474.5(43)2020.7

---

Copyright: O. Chuyko ©. 2020. This is an openaccess article distributed under the terms of the Creative Commons Attribution License (CC BY). The use, distribution or reproduction in other forums is permitted, provided the original author(s) or licensor are credited and that the original publication in this journal is cited, in accordance with accepted academic practice. No use, distribution or reproduction is permitted which does not comply with these terms.