

## THE THEORY AND HISTORY OF ARCHITECTURE

**Mykola Bevz**

*Department of Build Conservation, Faculty of Civil Engineering  
and Architecture, Lublin University of Technology,  
Department of Architecture and Conservation, Lviv Polytechnic National University,  
m.bevz@pollub.pl  
ORCID 0000-0003-1513-7045*

### THE DISCOVERY OF PAINTING DECORATIONS ON THE OUTSIDE WALLS OF THE CASTLES IN POMORIANY AND IN YAZLIVETS

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*The article describes the newfound fragments of polychrome paintings in the upper tiers of southeastern castle tower in Pomorany. The paintings are found on the outside wall of the tower. The polychrome murals are preserved in fragments. The paintings decorated the plastered walls of the at the top two levels of the tower and can be dated roughly to the 17th century. Another mural fragment, discovered on the outside of the north wall of the castle in Yazlivets, is much smaller, but richer with colors. Such exterior castle walls decorating with polychrome paintings are rare in Ukraine. It is proposed to preserve and conserve these fragments of murals.*

*Keywords: castle, painting murals, town of Pomorany, town of Yazlivets, the 17th century.*

#### **Introduction**

Painting mural at the exterior walls of castle buildings is a rare occurrence. The defensive function of the outside castle walls with holes cut for firing the enemy required walls to be strong and reliably thick, not decorated or painted. It became popular in recent times only, when castles lost their defensive value and turned into palace objects. We can find paintings usually from the courtyard, where they were used to create heraldic hand-drawn compositions. Therefore, the detection of fragments of such decorative murals on the outer walls of the castle is an extraordinary event and requires detailed illumination and further thorough study.

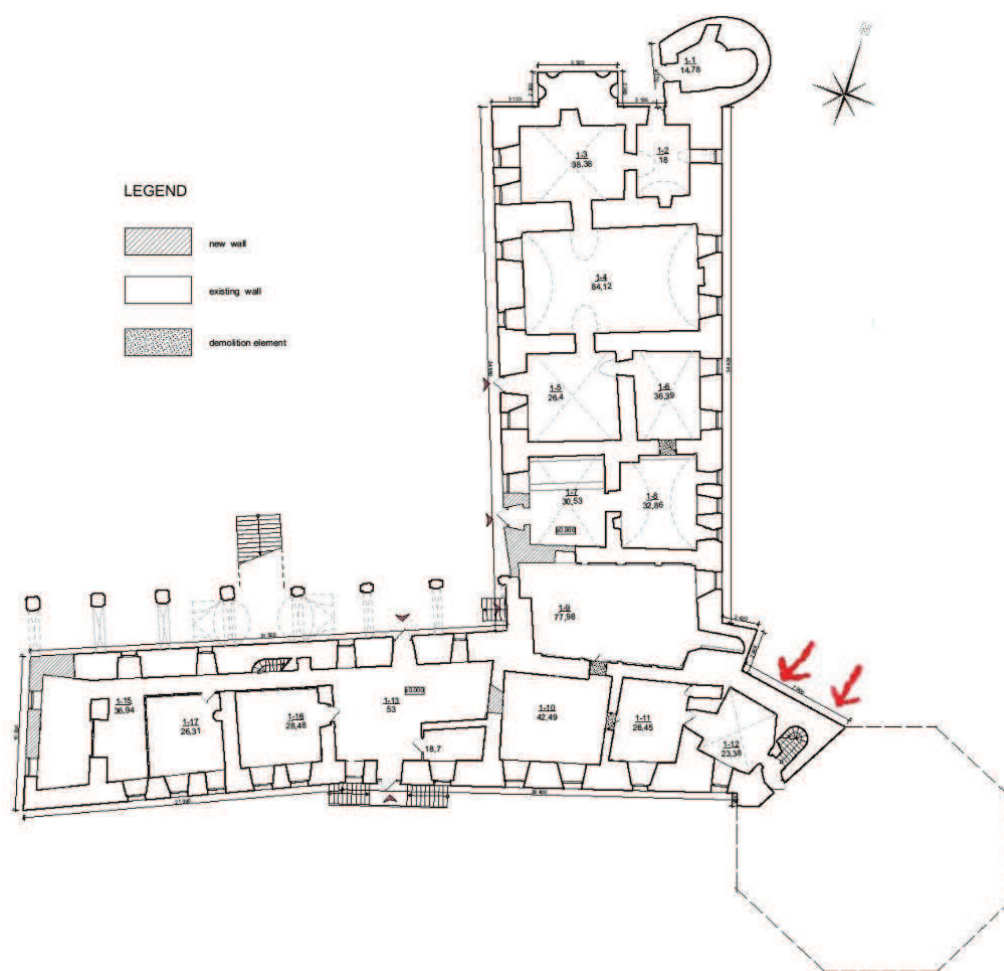
Purpose of the article: to present general data on the discovered remains of paintings, to analyze their parameters and to perform a hypothetical reconstruction of their original state.

#### **Presentation of the research material**

The castle in Pomoryany was built in the 15th century. At that time, he belonged to the Russian family of the Kerdey, in particular, in 1462 voivode of Podillia Hrytsko Kerdeyovych was the owner. Later it belonged to his son Sigismund Kerdey, chief of the Terebovlya, who died in 1498 defending the castle from the Tatar attack (wikipedia, 2019). Some preserved stone-built wall fragments can be dated to the 15<sup>th</sup> century. Although most researchers submit a later date of foundation of the stone castle, considering that it originated in the XVI century. (Logvy`n, G. N., E. M. Godovanyuk. Y`. M. Kravetz, Y`. R. Могытыч, T. A. Tregubova, 1985). The castle is built on a low hill among the former swampy valley of the Zolota

Lypa river and its tributary Makhnivka. Water surrounded the castle on three sides. Only from the side of the city, it was possible to reach the castle by land. According to our hypothesis, the original castle was built in a square form with an inner courtyard and four corner towers. On the north side of the town, the castle was separated by a moat through which a bridge was constructed.

From publications and historical documents, the following chronology of the castle owners change is traced: the middle and the end of the XV century – the castle belongs to the families of Kerdey and Kerdeyovych; in the 1490s, nobleman Mykola Svyuka is mentioned as an owner of a village and a castle (wikipedia, 2019); there is also a mention that at the end of the XV century the castle was owned by Zygmunt Senensky of Olesnytsia (apparently due to his marriage to Jan Svyuka's daughter Anna) (Vechersky, 2011); at the beginning of the XVI century the owner was the Lviv casteman Jan Senensky (Vechersky, 2011); castle was in the hands of the Senensky family during the whole XVI century; from 1619 the castle belonged to the Sobieski family; in 1740 the castle was bought by Myhailo Radzywill (Vechersky, 2011); at the end of the XVIII century the castle became the property of the Pruszyński family; in 1879 the building was purchased by Stanislaw Pototski; the castle belonged to this family until 1939 (Vechersky, 2011); in Soviet times the preserved two-storeyed north and west wings of the castle were used as an educational institution. In recent years, the castle is in ruins.

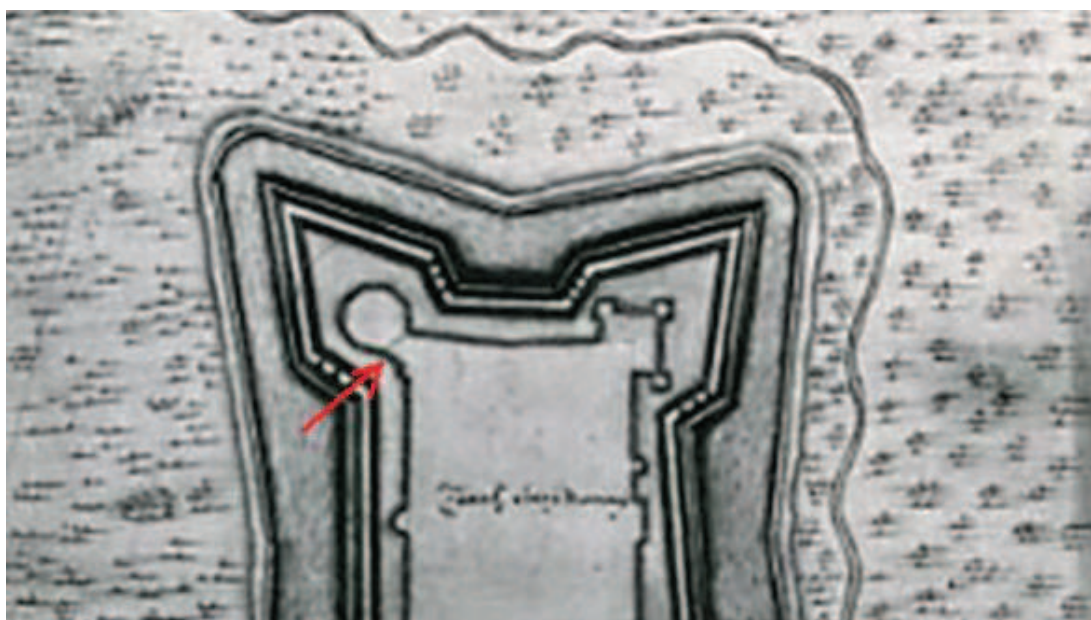


**Fig. 1.** Plan of the castle in Pomoryany as of 2017. Drawing – by Kalyna Havryliv .  
The arrow indicates the location of the painted wall.

Unfortunately, the architectural history of the castle has not yet been fully explored. Previous publications have paid attention to the change of owners and in very general terms described the restructuring of the object. The architectural biography of the castle and the dates of its remodelling remain unknown. The preserved two wings of the castle were created at different times so that they should be

carefully examined and dated. It is unclear when a set of four soil bastions was built around the castle. When was the first park laid? On the walls of the castle are visible traces of bricked-up windows and traces left from annexes, which need to be thoroughly inventoried and identified. The first steps in the identification of the castle building were made several years ago during the completion of the diploma project on the restoration and adaptation of the castle (author of the thesis – A. Vihasty, academic advisor – assoc. prof. O. Rybchybsky, the Department of Restoration of Architectural and Art Heritage (RAAH) at Lviv Polytechnic National University). However, this work is still unpublished.

The preserved ruin presents features of Renaissance architecture with a tall frieze in arcade-style. A careful analysis of the preserved walls shows that these renaissance building forms are not the oldest. They create a newer substance based on older walls, which were built of pieces of stone and had firing ranges in the form of a key for hand-held firearms. We hypothesize that the attic completion of the tower is newer and imposed on older walls (see Fig. 4). An in-depth study of the history of the Pomoryany castle by Alexander Cholovsky contains a very valuable plan for the castle complex of the 18<sup>th</sup> century. On the plan, the tower has a layout scheme in the form of a five-angled defence building, reminding the typical scheme of the “puntone” tower. Comparison of the tower plan in A. Cholovsky’s documentation (Fig. 2) with the modern plan (Fig. 3) indicates that the three outer walls of the tower were not preserved. Two walls (north and east) were completely lost, and a small fragment remained from the third one. The foundations of the former pentagonal tower have been preserved in the ground and can still be identified today by the topography of the relief.



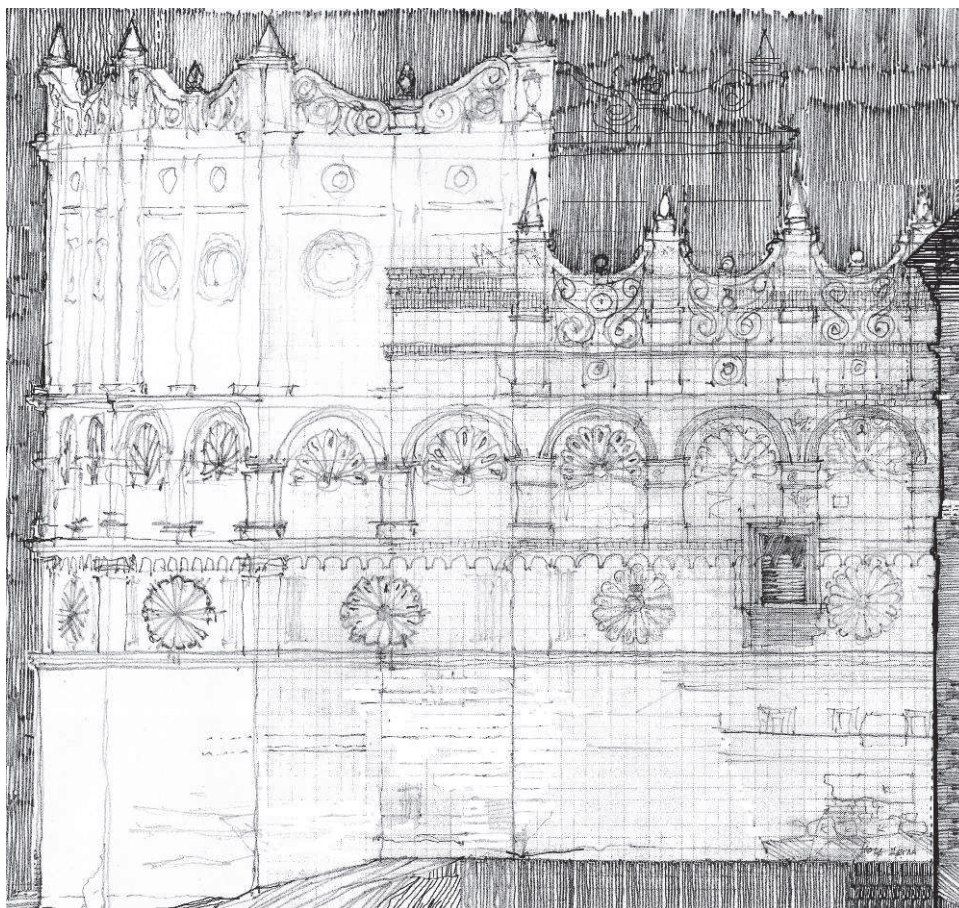
**Fig. 2.** Drawings of the fortifications of the Pomoryany castle taken from the work of Alexander Cholovsky.  
In the northeast corner, a round tower with facets is marked. The western wall we are exploring is a preserved part of the “neck” to this tower. This wall is marked by an arrow.

We found the murals in October 2016 during the inventory and photo-fixing work at the castle within the framework of the master’s thesis work of the student Kalyna Havryliv. During the joint exit to the object, the upper layers of the plaster were observed to disappear in many places on the walls of the castle. From under the plaster, we were able to see, in particular, bricked windows with Renaissance carved rosettes on the second tier (in the gallery) were opened.

The paintings were at the height of the second and third tiers on the outer wall of the southeast corner tower (Fig. 1). This tower has been preserved in its reconstructed form. Its northern wall is best preserved and features Renaissance style with the remains of a “blind” arch belt over which, apparently, once had an attic end (sketch at Fig. 2). Nowadays the upper part of the tower has a cornice end that is dated to the time of the rebuilding of the castle under Jan III Sobieski. The bricks and the eaves are similar to those parts of the castle that are identified with the times of reconstructing of the castle to the royal

palace. The lower part of the tower is made of broken limestone. This is probably the oldest substance. Therefore, the investigated wall of the tower, according to our hypothesis, has three elements that differ in time of construction. Polychrome paintings adorned the second and third tiers of the facade.

Red, grey and blue colours dominate in the paintings. The murals are in the state of an emergency. Most of them are lost, although preserved fragments can be used to reconstruct an integral image. The second tier of the tower was painted with rosettes almost two meters in size (Fig. 2), among which were drawn some geometric figures (Fig. 3).



*Fig. 3. Hypothetical reconstruction of the lost octagonal Renaissance castle tower with polychrome pattern. Drawing by M.Bevz, 2017.*

An arch belt was painted above the large rosettes below the cornice. It could still be explored in more detail since only its small fragments can be seen from beneath the preserved upper layers of the plaster. The rest is hidden under the newer layer of plaster (Fig. 2). By carefully removing this plaster, we can see the whole decoration scenery.

The third tier of the tower, which was built with a blind arcade, was also decorated with polychrome paintings. Their pattern corresponded to the arcade profiling of the wall. Under the arches were painted half-rosettes similar in style to those found on the 2<sup>nd</sup> tier (Fig. 4). The pilasters had hand-drawn fluting. Their traces are still barely readable. Above the arches, striped archivolts (at 7 belts) were drawn in detail. The triangular fields between arches above the pilasters are the most interesting: there is a large rose with symmetric branches. 30

In the winter of 2018, due to unfortunate restoration work, the entire southern wing of the palace and the southern wall of the northern part collapsed. The western wall of the northeast tower we are exploring is completely ruined but has not yet collapsed. The photo fixation of the paintings we did September 2019 shows the slow degradation of the paintings due to the rains washing and the disappearance of the outer layer of the plaster that protected them.



**Fig. 4.** The north wall of the corner tower of the Pomoryany castle.  
The places where the polychrome paintings preserved are indicated with arrows.

The tradition of exterior murals on the walls of the Pomoryany castle has proven to be very enduring. An interesting fact is finding photographs from the early twentieth century which depicts a dummy painted window on the second tier of the same tower but on its north wall (Fig. 6). This is undoubtedly a later painting decoration. It comes from the time when the tower was already partially dismantled and plastered again. On the newly built part of the tower, a fake window was painted to give a symmetrical composition to the facade. It happened, probably at the end of XVIII – early XIX century. Similar drawings of dummy architectural decorations and elements are known from other objects. Large dummy framed windows were painted on the walls of the second tier. They decorated the lost gallery with a colonnade of Zhovkva Castle after its rebuilding in the 18th century. We were able to fix the polychromy of these windows in the late 1990s (Fig. 7). Nowadays these murals are already completely lost. Similar painted window decor is on the walls of Pidhirtsi Castle at the junction of the second tier with the terrace on the south side of the palace (Fig. 8). In our opinion, these paintings should also be dated to the eighteenth century.

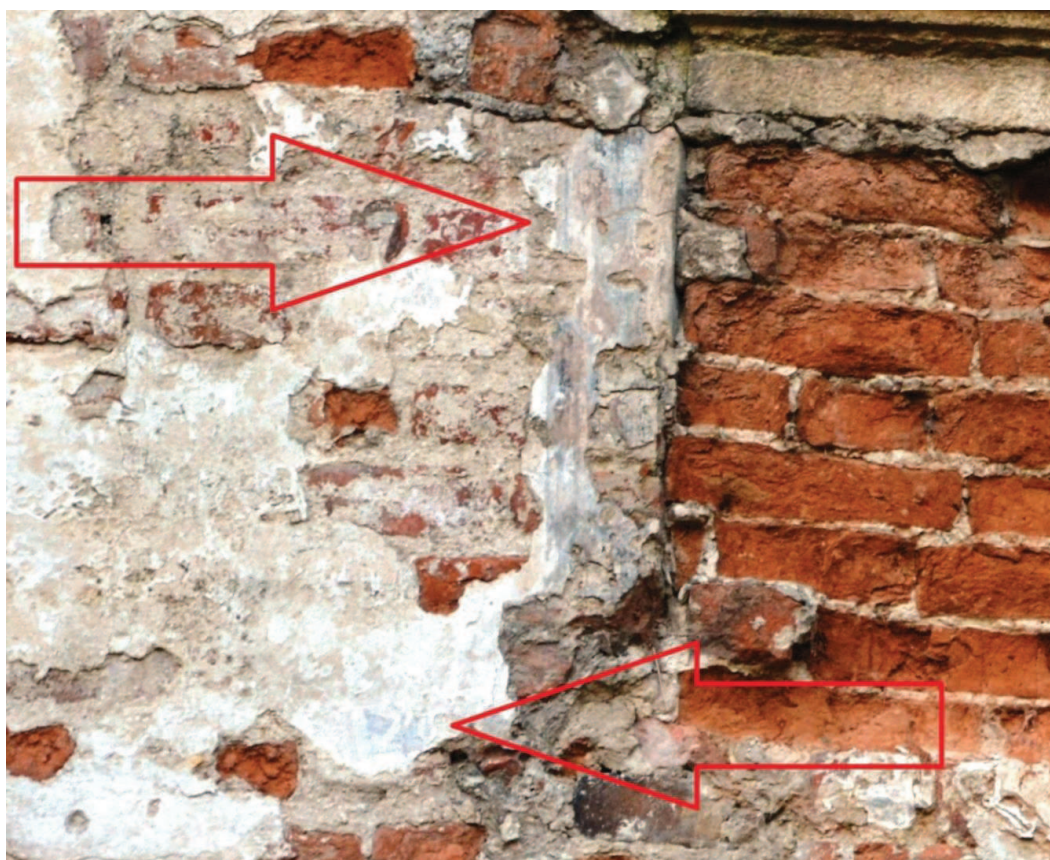
Very small remains of external paintings we discovered on the northern walls of the castle in Yazlivets, Ternopil region. Yazlivets castle has a more researched architectural history (Chiebowksi B., Walewski W., 1887) than the one in Pomoryany. An outline of his history was covered by Alexander Cholovsky (Czołowski, 1892), and in the interwar period, the castle was thoroughly surveyed and archaeologically investigated. At the same time, its measurements were carried out by a group led by Bogdan Gwerken (Queguin, 1960). However, none of the researchers paid attention to the preserved small fragments of polychromy on the north outer wall of the castle. Fragments of the paintings were discovered and recorded by us in 2011 thanks to the attention of architect-restorer Volodymyr Bevz.

Unlike the Pomoryany castle, fragments of paintings are in the lower tier on the straight section of the northern defensive wall between the semicircular tower and the corner (Fig. 6).

Unfortunately, only small fragments of polychrome survived, so it is unlikely to reconstruct the decoration. However, all fragments of the preserved plastering of the castle are worth examining in detail to determine the remains of polychrome. The preserved fragment shows a geometric pattern (Fig. 7) in several colours (red, grey, blue, white and ochre). It looks like it was an orthogonal grid of colourful lines that was combined with some other elements of the plant or figurative nature.



*Fig. 5. A large rosette drawn on the 2nd tier of the outer wall of the corner tower of the Pomoryany castle.*



*Fig. 6. Vertical hand-drawn painting (arrow 1) near the old bricked-up window opening on the 2nd tier of the outer wall of the Pomoryany castle corner tower. On the left side to the painting remained very small fragments of some other painting (arrow 2).*



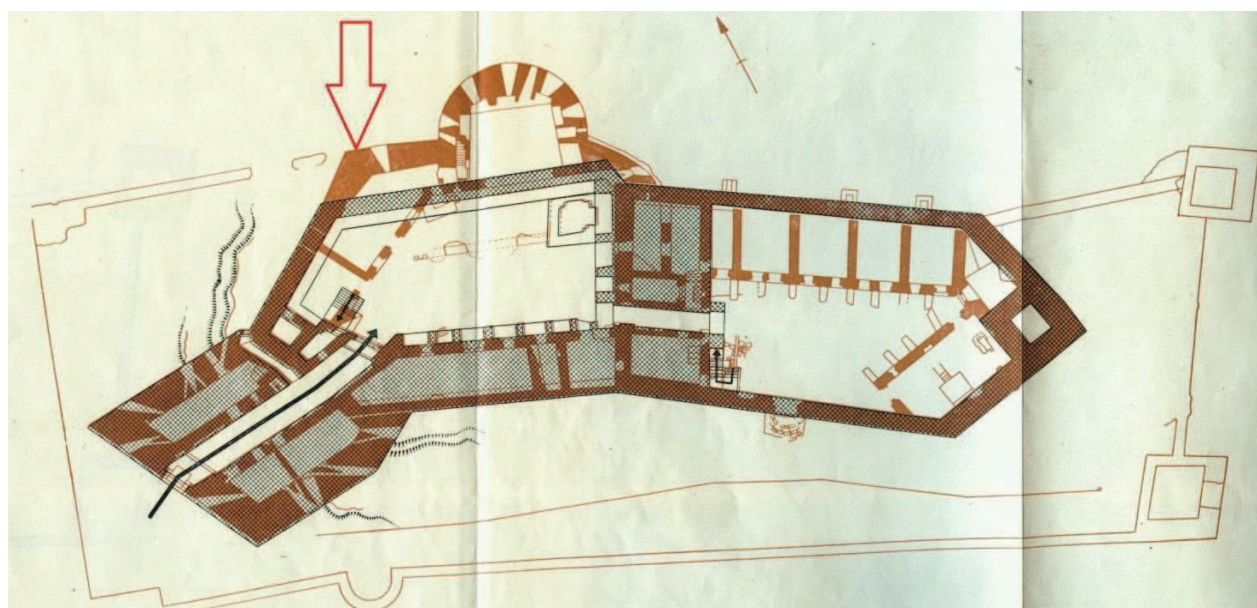
*Fig. 7. Hand-drawn archivolts and half-rosettes in the arch belt on the 3rd tier of the outer wall of the tower. On the left side to the arch are fragments of a rose with branches*



*Fig. 8. Hand-drawn rose with branches on the 3rd tier of the outer wall of the tower*



**Fig. 9.** The castle in Pomoryany. Photo from 1914. The place of the lost octagonal tower.



**Fig. 10.** Location of the found fragment of polychrome painting at the plan of Yazlivets castle (the plan is taken from the publication of B. Gwerken (Queguin, 1960), p. 113])

## Conclusions

The results of our pilot studies on polychrome paintings in two castles show very interesting ways of decorating the castle facades. Based on a visual assessment of the stone substance of castles,

we date these paintings to the seventeenth century. The paintings found should be very carefully inventoried and examined, including laboratory tests. Small fragments of polychrome paintings on the two castles were fixed at the last moment. If no rescue work is carried out, these fragments will disappear in two to three years. Based on our discoveries, we can suggest that a similar way of decoration could be found at other Western Ukrainian castles.



**Fig. 11.** *Fragments of paintings at the outer wall of the castle in Yazlivets.*

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**Бевз М. В**

НУ “Львівська політехніка», кафедра архітектури та реставрації,  
кафедра консервації пам'яток, Люблінська політехніка,  
m.bevz@pollub.pl  
ORCID 0000-0003-1513-7045

### **ЗНАХІДКА ЖИВОПИСНИХ ЗОБРАЖЕНЬ НА ЗОВНІШНІХ СТІНАХ ПАЛАЦІВ В ПОМОРЯНАХ ТА ЯЗЛІВЕЦЬ**

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*Анотація: У статті описано нововіднайдені фрагменти поліхромних розписів на верхніх ярусах південно-східної бапти замку в Поморянах. Розписи виявлено на зовнішній стіні бапти. Поліхромні розписи збережені фрагментарно. Вони творили малярську декорацію тинькованих стін замку у двох верхніх рівнях бапти. Датувати розписи можна орієнтовно XVII ст. Віднайдений фрагмент розпису на зовнішній північній стіні замку в Язлівці значно скромніший за розмірами, але багатший кольористично. Декорування зовнішніх стін замків поліхромними розписами є рідкістю в Україні. Пропонується врятувати та законсервувати віднайдені фрагменти розписів.*

*Ключові слова: замок, малярські настінні розписи, місто Поморяни, місто Язлівець, XVIIст.*