

Sokyryntsi Park as the embodiment of the "double life" of the Galagan family

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Abstract. The history and principles of planning the park of the aristocratic country residence of the Galagan family – "Sokyryntsi" are described. Compared to such parks as Oleksandriia and Sofiiivka, Sokyryntsi Park is much less well-known, although it is a unique intermediate link between the "official" parks of Classicism-Empire style, such as Oleksandriia in Bila Tserkva and "private" "Ossian parks", as Sofiiivka Park in Uman. Although in some sources Sokyryntsi Park with a complex of buildings and structures belongs to the Empire style, but a deeper analysis has shown the simultaneous presence of components characteristic of the "English Landscape Park" and "Ossian Park". The Sokyryntsi ensemble is a unique example in terms of its division into three zones – "parade", "memorial", closed from strangers, and "recreational" on the shores of reservoirs. In addition, this is a rare example of the location directly on the estate of two churches, family crypts and the house of the estate founder. The Sokyryntsi ensemble is a unique example of how the "double life" of the family was subconsciously embodied in the planning and development of the park, where the "parade" part testified to the education of the owners and their role in the Russian Empire, instead, the hidden "memorial" part acted as a "figure of silence" about the shameful deeds of the estate founder. The methods of historical and culturological analysis, method of comparative analysis, method of field surveys with the implementation of dimensional drawings and photofixation were used.

Keywords: "Sokyryntsi", Classicism-Empire style, romanticism, intermediate link, "double life" of the owners, planning

Introduction

To this day, unique aristocratic residences with parks have been preserved in those territories of Ukraine that in the past belonged to the Russian Empire. Some of them, such as Oleksandriia and Sofiiivka are well-known, widely covered in the literature, and have long since become tourist attractions. The notoriety of these residences is a guarantee that the buildings and pavilions are maintained in good condition, as well as ponds, paths and landscapes. Instead, the fate of another unique country residence, which arose around the same historical period as Oleksandriia and Sofiiivka parks, is much more difficult, but in Soviet times due to the inconvenience of location has not become a famous tourist attraction, so many unique pavilions and the church have not survived, and some existing pavilions are in disrepair. We are talking about the architectural and park ensemble in the village of Sokyryntsi, Chernihiv region. That is why, according to the authors, it is necessary to promote this country ensemble as much as possible to promote its preservation, restoration of existing buildings and pavilions and, if possible, the restoration of lost pavilions on the basis of archival photographs.

Due to the lack of comprehensive research of Sokyryntsi Park and scientometric sources, a source base was developed to help solve the tasks. As Sokyryntsi, Oleksandriia and Sofiiivka parks were created during the Classicism-Empire style period, scientific works on the principles of planning and construction of parks of this period were studied in

order to further compare them with the planning and development of Sokyryntsi Park. These are the works of I. Kosenko [8], I. Rodichkin, O. Rodichkina, I. Hrynychak, V. Sergeev, P. Feshchenko [14]. The specific colour of the parks of Ukraine is mainly due to natural and climatic conditions and plants, so the local parks of the Classicist-Empire style era differ from similar parks in St. Petersburg. The thesis that the natural environment can radically change the perception of architectural style was proved in the article by D. Chernyshev, Y. Ivashko, D. Kuśnierz-Krupa, A. Dmytrenko [1].

A characteristic feature of Sokyryntsi Park is that although it is based largely on the traditions of landscape planning of the so-called "English-Chinese" park, unlike the Oleksandriia and Sofiiivka parks, it did not have Chinese pavilions as an integral part of them, but preserved the "English-Chinese" park principles and landscape sceneries.

Similarly, although Sokyryntsi Park is traditionally characterized as an Empire-era park, a deeper analysis of the park's layout revealed some features of so-called "Ossian parks" and specific individual planning features associated with the "double life" of the genus, subconsciously embodied in landscape design.

Sokyryntsi Park is not a typical example of regular parks due to the duration of its planning for four periods and combines regular fragments of both Classicist-Empire style parks in the primary period and (for the most part) romanticism parks and even "Ossian parks" in subsequent periods inclusive to the beginning of the 20th century.

Therefore, the authors elaborated the source base more broadly, with an analysis of publications devoted to the actual Chinese gardens – as prototypes of the "English-Chinese" landscape park. For this purpose, the publications of Y. Ivashko, P. Chang, A. Dmytrenko, T. Kozłowski, D. Mykhailovskyi [3], Y. Ivashko, D. Chernyshev, P. Chang [4], Y. Ivashko, D. Kuśnierz-Krupa, P. Chang [5], Y. Ivashko, T. Kuzmenko, S. Li, P. Chang [6], M. Orlenko, M. Dyomin, Y. Ivashko, A. Dmytrenko, P. Chang [9], M. Orlenko, Y. Ivashko, P. Chang, Y. Ding, M. Krupa, K. Kuśnierz, I.G. Sandu [11], M. Żychowska, Y. Ivashko, P. Chang, A. Dmytrenko, N. Kulichenko, Z. Xin Mu [18] were used.

Also, landscape design of this period was considered from the standpoint of art, so the article was studied by P. Gryglewski, Y. Ivashko, D. Chernyshev, P. Chang, A. Dmytrenko [2]. Given the problems of protection of this unique ensemble and the need to restore the palace and pavilions with the restoration of lost components, there is a need to develop a comprehensive program to revive the ensemble and turn it into a tourist attraction.

The problem is that the ensemble has inconvenient transport connections, which makes it difficult for tourists to arrive. In addition, the Sokyryntsi Vocational Agrarian Lyceum is now located on the territory of the ensemble, and the museum and the management of the lyceum are located in the palace.

As an important component of the regeneration of this unique ensemble in its original form is protection and restoration, relevant scientometric sources were involved. Restoration aspects are covered in the works of M. Orlenko, Y. Ivashko [10], M. Orlenko, Y. Ivashko, J. Kobylarczyk, D. Kuśnierz-Krupa [12], M. Orlenko, M. Dyomin, Y. Ivashko, A. Dmytrenko, P. Chang [9], M. Orlenko, Y. Ivashko, D. Kuśnierz-Krupa, J. Kobylarczyk, O. Ivashko [13], M. Orlenko, Y. Ivashko, P. Chang, Y. Ding, M. Krupa, K. Kusnierz, I.G. Sandu [11], I. Sandu, Gy. Deak, Y. Ding Y. Ivashko, A.V. Sandu, A. Moncea, I.G. Sandu [15], I.C.A. Sandu, P. Spiridon, I. Sandu [16], P. Spiridon, I. Sandu, L. Stratulat [17].

The purpose of the article is to determine the place of Sokyryntsi Park in the heritage of landscape design of Ukraine of the 19th century, to cover the history of its creation, little known to the general public, to analyze the applied techniques of landscape design and compare them with Oleksandriia and Sofiivka Parks.

The scientific novelty of the study lies in a comprehensive analysis of the insufficiently studied park in the context of general trends and trends in landscape design of the 19th century in Ukraine. It is argued that the "double life" of the Galagans, tainted by the betrayal of the estate founder, led to the subconscious embodiment of this "duality" and remorse in the landscaping and development of the park.

Matherials and Methods

The solution of the research tasks led to the choice of general scientific research methods.

Methods of historical and culturological analysis allowed to analyze the basic principles of traditional

landscape design of the late 18th – 19th centuries, the main components of the two main types of aristocratic parks – "official" and "private" and the principles of their planning.

The method of comparative analysis allowed us to understand how the traditions of landscape design of imperial parks were gradually transferred to aristocratic parks of other territories, to compare common and different between them, to analyze which components disappeared or simplified and which remained. This method allowed a deeper analysis of the role of Chinoiserie style pavilions as an integral part of the aristocratic parks of this period and to determine the degree of their similarity to the original models – Chinese small pavilions in private gardens. Also, the method of comparative analysis allows you to compare the principles of organization of parks of a certain period. The study used the method of field surveys with the implementation of dimensional drawings and photofixation, on the basis of which conclusions were formulated.

The authors investigated the existing state of the Sokyryntsi Park, in particular, the history of the pavilions, recorded the loss of a significant number of objects and, based on a comparison of the original and existing state, provided their proposals for restoration.

Results and Discussions

History of creation and development of the Sokyryntsi architectural and park ensemble

The method of historical analysis made it possible to trace the history of the park since its creation. The history of the Sokyryntsi ensemble began in 1823–1829, when the landowner Pavlo Galagan built an Empire-style brick palace on the Sokyryntsi estate, designed by architect Pavlo Dubrovskyi, and the Austrian gardener Bisterfeld planned a large landscape park around the palace with numerous small architectural forms – gazebos, a church and a chapel, a dam and two bridges [14] (Fig. 1).

The palace became famous for its unique art gallery, which later became the basis of the collections of the Chernihiv Art Museum. A unique collection of utensils and weapons was collected here. The owners were fans of art, so before the abolition of serfdom in 1861 they had a serf theater and choir, which led to the then name of the Sokyryntsi estate – "Ukrainian Parnassus".



*Fig.1. The main facade of the palace
[photo from the stocks of Yu. Ivashko, 2019]*



Fig. 2. "Rotunda" on the observation deck
[photo from the stocks of Yu. Ivashko, 2019]



Fig. 3. Reconstruction of the initial state
of the ensemble in the local museum
[photo from the stocks of Yu. Ivashko, 2019]



Fig. 4. Remains of the "Gothic Bridge"
[photo from the stocks of Yu. Ivashko, 2019]

The unique nature of the park attracted here the national figures of Ukraine of the 19th century – Panteleimon Kulish, Mykhailo Kostomarov and Taras Shevchenko.

The main representative building of the ensemble is a brick two-storey palace – symmetrical in plan, with an internal layout of the enfilade type, consisting of 60 rooms, and topped by a large decorative dome. A wide 400-metre alley, lined on both sides with chunky oaks, led from the main entrance to the palace.

The main facade was decorated with an eight-column portico of the Ionic order on the arcade. The park facade was also representative, with a six-columned portico, from which on the level of the second floor (where the main rooms of the palace were) a ramp, narrowed up and widened down, descended towards the landscape park. This provided a direct connection between the banquet halls and the park. At the end of the 19th century, copies of antique sculptures and decorative vases were installed on both sides of the ramp. Special covered passages connected the palace with two-story outbuildings.

The area of the estate was formed by representative buildings (gate with a fence, entrance wings in the Empire style, palace) and this area had a regular nature of planning, "regular park". The rest of the estate territory had a picturesque irregular character. To the north of the palace there were farmsteads with cattle, to the east of the palace in the direction of the village there was a straight alley, along which stood a church, chapel, bell tower, which have not survived. A greenhouse, unique for private estates of the Left Bank of Ukraine, is ruined.

Since 1920, the palace housed first an agronomic school, then – Sokyryntsi Agricultural College and Agricultural Vocational School, now it is the building of Sokyryntsi Vocational Agricultural Lyceum.

Since 1972, Sokyryntsi Park has had the status of a park-monument of landscape art.

Despite the fact that in some sources Sokyryntsi Park is considered a park of Classicism-Empire style, it has features of the English landscape park.

The park is based on a forest with ancient trees and plants of about 40 species – oak, birch, field elm, linden, white poplar, hornbeam, maple, larch, spruce, Scots pine and black pine, chestnut, spirea, plane tree, oriental beech, sycamore. The oldest tree in the park is the so-called Shevchenko's sycamore, there is a century-old plane tree near the ramp of the palace.

On the basis of the method of historical analysis, the phasing of the formation of the Sokyryntsi Park was determined. In particular, the planning of the landscape part with an area of 40 hectares lasted in several stages:

- stage 1 (1823–1825) – planning under the direction of Saxon scientist-gardener I. Bisterfeld with the participation of architect P. Dubrovskiy;
- stage 2 (1826–1831) – works under the direction of Redel;

- stage 3 (1834 – the end of the 19th century) – works under the direction of C. Christiani;
- stage 4 (end of the 19th-beginning of the 20th century) – works under the guidance of the Czech gardener K. Janiček, German gardener Pfeiffer and local gardener Yu. Hapon.

Picturesque landscape paintings of this part of the estate were complemented by a church with a bell tower and a chapel, small architectural forms – two gazebos (one of them survived, "Rotunda" of 1829) (Fig. 2), well, dam, Red and Gothic bridges, sculptures. A pond was dug along the Utka River. An important landscape component was the so-called "Holy Valley" – an elongated meadow with steep slopes covered with vegetation.

In Soviet times, a significant part of the park pavilions was lost, secondary buildings for the school were erected, part of the park was planted with reclamation plantations, which led to the violation of the original landscape design of the park.

In 1959, a historical and ethnographic room-museum dedicated to the 150th anniversary of the birth of the famous kobzar Ostap Veresai was established in the palace, which later became a historical and ethnographic museum at the Sokyryntsi Professional Agrarian Lyceum. A monument to Ostap Veresai was later erected in the park. It was possible to reproduce the original composition of the ensemble buildings and establish their location (Fig. 3).

According to the reconstruction of the original composition of buildings and structures on the territory of the Sokyryntsi estate by architect Kosarevskiyi, the following buildings have survived: the entrance gate with a fence, watchtowers, the Galagan Palace, a dog monument, a rotunda gazebo, and outbuildings. The stagecoach stable, greenhouse, "Gothic bridge", siphon are in an emergency and destroyed state (Fig. 4).

The water pump, side entrance arch, Peter and Paul Church with a bell tower, St. Barbara Church and numerous crypts with family burials, obelisk, "Gothic gazebo", Hnat Galagan's house, ferry, well, brickyard have not been preserved. Landscape components have been preserved: the main alley lined with oaks, large flower beds in front of the main facade of the palace, plane tree, a large lawn on the courtyard facade of the palace, observation decks, "Holy Valley" with floodplain, dam and spillway on the ponds.

The method of historical analysis and the method of comparative analysis made it possible to determine and argue that the territory of the architectural and park ensemble is divided into three parts:

the main "regular", where the main axis passes through the entrance gate in the Empire style, the central alley framed by trees, the centre of the annular flower bed and the main palace centre with a dome;

the "memorial" part of a certain symbolic meaning, the core of which was the axis between the house of Hnat Galagan and the churches and burials of the Galagan family;

the recreational part behind Hnat Galagan's house – seven picturesque footpaths departed from the site with the house and the whole further area to the ponds inclusive was exclusively recreational, with gazebos and observation decks.

The Classicist-Empire style look of the park facade of the palace is not emphasized by the tracing of paths and the location of park elements and buildings. A huge plane tree is picturesquely located on the side of the entrance ramp (Fig. 5). Behind the park facade there was an open Great Meadow, from which distant prospects for the park facade of the palace open up (Fig. 6). On the sides of the park facade there are paths that run behind rows of tall trees on the sides of the "Great Lawn" and outside the lawn meet on a small site, where probably stood the house of Hnat Galagan, depicted in photographs from before 1917. This site was connected by a straight alley with a "memorial family zone" with family crypts, a church with a bell tower and a chapel. There were also large flower beds in front of the church. The straight alley ended with an arch of the side entrance. Together with the front area, these are two sections of the estate that are regular.

As noted earlier, unlike most aristocratic parks of this period in Ukraine and Russia – in Tsarskoye Selo near St. Petersburg or in Monrepos Park near Vyborg – in the Sokyryntsi Park Chinnoiserie style in architecture is not represented, although in the parks of Classicism-Empire style (Catherine's and Alexander's parks in Tsarskoye Selo residence, Olexandriia Park in Bila Tserkva near Kyiv), and in the so-called "Ossian Parks" (Monrepos Park, Sofiiivka Park) the theme of China is present in some landscape paintings, or even in stylized "China-style" pavilions.

Sokyryntsi Park also is not a typical example of a landscape "English" park, as it has areas of regular planning. The presence of distant views of the key building – the palace – both from the central gate to the main facade and from the lake to the courtyard facade significantly distinguishes this park from the Chinese garden with its lack of distant prospects.

The method of comparative analysis made it possible to consider the Sokyryntsi Park not separately, but in comparison with the phenomenon of English-Chinese parks.

At the same time, in the layout of Sokyryntsi Park near Hnat Galagan's house and greenhouse, there are fragmentary landscape techniques that are related to both the principles of traditional Chinese landscape design and the principles of English-Chinese parks based on them:

- the use of curved paths in the part near the house of Hnat Galagan and to the shores of the ponds (Fig. 7);
- in some parts of the park dense greenery plays the role of natural screens with the impossibility of long-term prospects;
- small architectural forms in these parts of the park are completely subordinated to greenery.



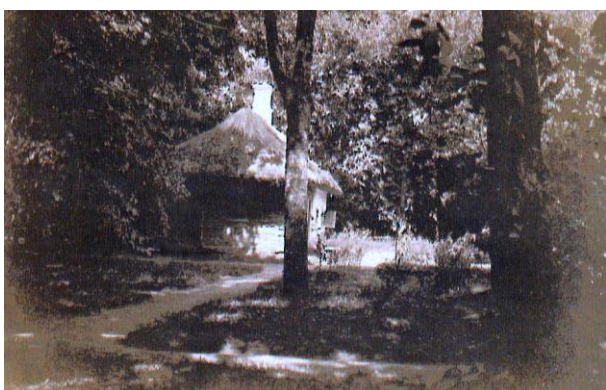
*Fig. 5. Old plane tree
[photo from the stocks of Yu. Ivashko, 2019]*



*Fig. 6. View of the park facade from the "Big Lawn"
[photo from the stocks of Yu. Ivashko, 2019]*



*Fig. 7. Landscapes from the shore of the ponds [photo from the
stocks of Yu. Ivashko, 2019]*



*Fig. 8. Hnat Galagan's House [archive photo of the beginning XX
century from the funds of Yu. Ivashko, 2019]*

However, in the Sokyryntsi Park at least three features can be identified that significantly distinguish it from other aristocratic parks of the Russian Empire in this period and give it a kind of gloomy color.

The first feature is the dominance of the "religious" theme in the park – there are two churches, a bell tower, a landscape element "Holy Valley", while a much smaller part of the landscape pavilions. In itself, such increased religiosity is not something extraordinary – many landowners in their estates had own churches – but in combination with the following two features, it forms a holistic picture.

The existence of a "memorial zone" dedicated to perpetuating the memory about ancestors is also not unique, it can be found in both imperial and aristocratic parks. However, the presence of 7 family crypts in the park near two churches was quite exotic for the Russian Empire of the 19th century.

Both members of the imperial family and aristocrats, both Orthodox and Catholics, preferred to bury their dead loved ones in the consecrated land of the cemetery.

According to popular belief, the cemetery could not bury the so-called "unclean dead" – this category included people who died an unnatural death, lived an unworthy or defective life, were cursed by their parents (or cursed their children), and those that have been seen in connection with the devil.

Although the clergy tried to combat these prejudices, burial outside the cemetery was considered somewhat suspicious for such respected members of society as members of the aristocratic family.

Burial of family members in the park at the family estate is a rather rare phenomenon, pets are buried there much more often. Examples include the burial of Empress Catherine II's dogs in Catherine's Park or the dog cemetery near the "Childrens' House" and the Imperial Horses Cemetery in a remote private part of the Alexander's Park in the Tsarskoye Selo residence.

The "memorial zone" is also in the Sofiivka Park, however, somewhat different – in the allegorical "Tempe Valley" 9 birches symbolize the children of the Potocki family. Three of them died in childhood and an obelisk was erected in their honour – "Truncated Column" in the style of a tombstone among the thick greenery and a stream with three small falls – "Three Tears". However, there are no real burials in Sofiivka Park.

It should be noted that Sokyryntsi Park differs from the so-called "Ossian parks", where the atmosphere of melancholy is created by symbolic, somewhat theatrical means. There is no theatricality, no symbolic landscape elements in Sokyryntsi – there are real churches with a bell tower and real crypts.

The third feature is an unusual attitude to the founder of the estate (or to the benefactor).

Grigory Potemkin's niece Aleksandra Branicka initially wanted to turn Oleksandriia Park into a memorial park in memory of the famous uncle with his mausoleum, but for political reasons she limited

herself to a "Rotunda-shell" with a bust of Potemkin inside. However, it is significant how this pavilion is decorated and where it is located in the structure of the Oleksandriia Park.

The "Rotunda-shell" is located near the main entrance and is the first building that the visitor meets, passing through the pompous classic entrance along the central alley to a large open lawn. In the middle of this meadow the mentioned pavilion stands, which is the highest pavilion of the park, has a pompous character, caisson ceiling inside, inspires certain allusions to the Rome Pantheon.

This is essentially a symbol of the Potemkin's Pantheon of Glory. This arrangement of the memorial pavilion was not accidental and symbolized who was the benefactress of Countess Branicka.

Now let's compare this example of a "memorial zone" – the most grandeur and open – with how such a zone in Sokyryntsi Park was resolved. The real house of the founder of the Galagans' estate is hidden from the rear of the park area among the thickets, not accentuated by the layout of the main park alleys (Fig. 8).

Alleys are directed to both facades of the palace, instead the house of Hnat Galagan is away from the main paths, around it there are several buildings (Gothic gazebo, obelisk) in the form of funerary monuments, and from the house there is a straight path to two churches and burial crypts.

Thus, in the planning of the estate there is a strange duality: grandeur, logic and openness of the part from the central gate to the palace and a large spacious lawn from the courtyard facade, ie symbols of the venerable family, and behind the palace, in some thickets, hidden from prying eyes, there is the house where the founder of the estate lived and died, from whom the descendants actually had such wealth, around the house there is a quality building with the image of a crypt or a monument in the cemetery, and the house itself is connected by a path with churches and burials.

The origins of the "double life" of the Galagan family in the planning and construction of the estate

The method of historical analysis made it possible to establish the facts of the existence of a "dual meaning" of some objects in the layout of the Sokyryntsi Park and to reveal their hidden essence. It is the highlighting of such unusual landscape techniques, which are not found in other parks of Ukraine, that can turn the Sokyryntsi Park into a special tourist attraction. The obvious presence of real burials with churches near them is in tune with the tragic fate of Galagan family members, who had no personal happiness, and later after 1917 were scattered around the world. The specific tragic colour embodied in this hidden from prying eyes "memorial part" of the park, in our opinion, was associated with the belief in the ancestral curse that weighed on all Galagans because of the shameful betrayal of Hnat Galagan.

The founder of the estate Hnat Galagan lived until 1748 (Fig. 9). He was a representative of the Cossack

officers of the Galagan family, in 1709–1714 he was a Chyhyryn Cossack colonel, in 1714–1739 – a Pryluky colonel. He took a direct part in the Great Northern War of 1700–1721, from 1706 he commanded a regiment in the army of Hetman Ivan Mazepa. At the end of 1708 he betrayed Hetman Mazepa and sided with Peter I. In 1709 he helped Russian troops capture and destroy the Zaporozhian Chortomlyk Sich, convincing the Cossacks not to shed fraternal Christian blood. He also promised royal forgiveness to all those who voluntarily lay down their arms. Those who surrendered, believing him, Galagan ordered to be impaled and let on rafts down the Dnipro to intimidate the population.

Tsar Peter I thanked Hnat Galagan for his betrayal, appointing him Chyhyryn Colonel and providing him with lands and villages near Chyhyryn. In 1711–1712, Hnat Galagan, by order of the Russian tsar, organized the forced relocation of Ukrainians from the Right Bank of Dnipro to the Left Bank. Surviving Cossacks considered Galagan a personal enemy, Sich Cossack psychics (so called "kharakternyks"), according to legend, cursed his entire family to the seventh generation, so he was forced to move to the Left Bank of Dnipro.

In 1714 Galagan received the rank of Pryluky colonel and began to buy property in Poltava region, became famous for extortion from subordinate serfs. He later took part in the military campaigns of 1722 and 1733.

The history of the village of Sokyryntsi (now – Chernihiv region) has been connected with the history of the Galagan family since 1716. This village was first mentioned in the descriptions of the estates of Jeremi Wiśniowiecki in the 1640s. It is known that it arose on the site of a solitary hamlet of Ivan Sokyryka on the river Utkha. In the 18th century the village was a part of the Sribne Hundred of the Pryluky Regiment.

Until 1716 it was a free military village where the Cossacks lived, but in 1716 the Russian government gave it to Hnat Galagan, who considered the place as his residence. At that time the village had 150 peasant yards. As of 1740, there was a wooden church, a school, and a hospital.

After the death of Hnat Galagan in 1748, the estate was owned by his descendants. After the liquidation of the regimental territorial-administrative system in 1782, the village of Sokyryntsi belonged to the Pryluky district, first in the Little Russia province, and from 1802 in the Poltava province.

After the betrayal, Gnat Galagan himself showed his religiosity in every possible way, donating large sums to the church, but it seemed that the Cossack curse continued to weigh on him and his descendants.

Hnat Galagan was married to the daughter of a Kyiv burgher, widow Olena Tadryna (in her first marriage – Oleksandrovykh). He himself died in Sokyryntsi in 1748, and his wife in 1763.

None of his descendants were happy in their married life. His only direct male descendant in the sixth

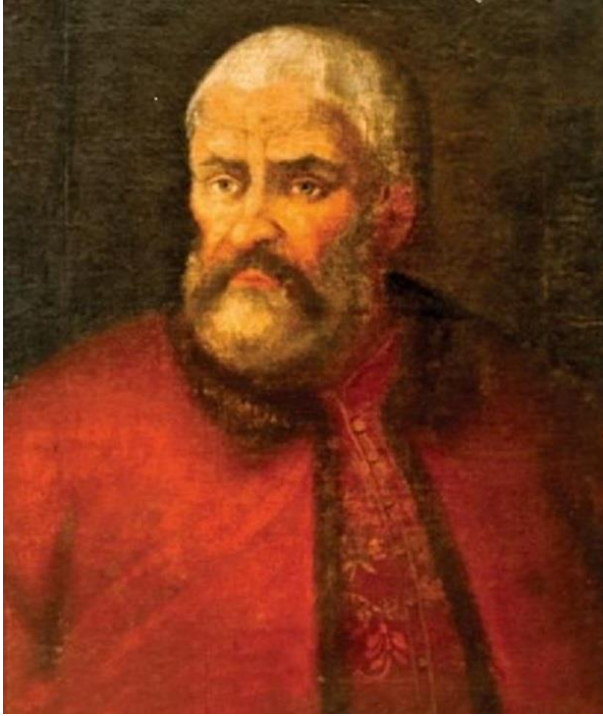


Fig. 9. Portrait of Hnat Galagan. Fragment of a marital portrait. 1740s. Unknown artist. Galagan Collection [Chernihiv Regional Art Museum]



Fig. 10. "Gothic gazebo" [archive photo from the stocks of Yu. Ivashko]

generation, Hryhorii Galagan (1819–1888), son of the Sokyryntsi ensemble founder, tried to end the family curse by becoming a famous ethnographer, a generous philanthropist who advocated the development of Ukrainian national culture and financially supported its activists. He raised his son Pavlo, a descendant of the Cursed Hnat in the seventh generation, a sincere Ukrainian patriot. However, in 1869 his son died suddenly of typhus at the age of 16. In 1871, Hryhorii Galagan founded a secondary school for boys in Kyiv in memory of his son. With the death of Hryhorii Galagan, the Galagan family ceased to exist in the male line (as, in fact, was noted in the legendary curse), and all the lands were inherited by his sister Maria Pavlivna.

As of 1903, Sokyryntsi had the status of a volost (county) centre with 4,000 inhabitants, two churches, a lively trade and 60 mills. At the beginning of the 20th century, a zemstvo one-class school for boys and a women's church school were opened in the village with funds and with the support of the owners of the estate.

Thus, it seems that the emphasized piety of the owners of the estate, the subconscious desire to "silence" the source of their wealth in blood, "redeemed" through painful piety and charity was primarily due to the attraction of the ancestral curse. That is why the construction of two churches on the estate – St. Peter and Paul church in the pseudo-Russian style with the Empire style bell tower and St. Barbara's church in the Empire style – was not accidental, so the descendants tried to apologize and atone for the sin of betrayal.

As can be seen from archival photographs of the early twentieth century, the descendants took special care of arranging the area around the church, in front of the church were magnificent flower beds and exotic plants, including Japanese bananas and fan-shaped palms.

Both St. Peter and Paul Church and its bell tower accentuated the alleys. The side entrance to the estate was through an arch, from which a distant view of the latter bell tower was revealed.

Archival photographs have preserved the memory of what the estate was like before 1917. A photo of an observation deck with a bench, a fence with classic balusters and a decorative vase has been preserved.

The unusual "core" of the "memorial part", which we have already mentioned, was a typical Ukrainian house under a thatched roof, surrounded on all sides by tall trees. This part of the park had a characteristic Ukrainian look and was planted only with local tree species. In the literature, this house is called "the house of Hnat Galagan", although it is strange that the recipient of tsar's favours and a wealthy landowner who received from the Tsar and bought much of the land, lived in such a modest house, still very far from the road. Perhaps, given Hnat Galagan's constant fear of retaliation for his crimes, he deliberately lived in solitude. Moreover, the approaches to the estate from

the side of the road were well visible, and from the opposite side of the house was protected from uninvited guests by the river Utkā.

We have already mentioned that the "Gothic gazebo" and the "Gothic bridge" were located near the Galagan's house.

At the same time, it was actually a small closed pavilion, reminiscent of a family crypt in a Catholic cemetery – with a central lancet-shaped entrance, lancet windows and several slender towers (Fig. 10). The resemblance to the medieval Catholic cathedral is given by the central lancet-shaped window above the entrance, under which there is a strip of Gothic ornament.

The specificity of the fate of the Sokyryntsi estate is that along with the shameful betrayal of the estate founder, the symbol of which was, in fact, the house of Hnat Galagan, in the history of the estate there are pages related to famous Ukrainian cultural figures. An old sycamore tree has been preserved on the shore of the pond, under which the Ukrainian poet Taras Shevchenko wrote his poem of 1860, where the main landscape elements of Sokyryntsi Park can be easily recognized in descriptions of nature. The poem is divided into three landscape paintings: in the first – a description of the beautiful landscape by the river, in the second – the quiet life of a bird family of ducks (by the way, the name of the river Utkā means "Duck"), in the third – idyllic description of the landscape with ducks ends quite unexpectedly: peasants, father and mother, discuss for whom to marry a daughter. This adds an almost imperceptible disturbing note to the atmosphere of the described "quiet paradise". As a genius poet, Shevchenko subconsciously embodied in his poem the "hidden dark side" of the Galagan family, because he obviously knew about it. This ending of the poem can be interpreted in two ways, especially since not everyone dared to become related to the "cursed family", and none of the descendants of Hnat Galagan, according to legend, was not happy in marriage.

The Sokyryntsi ensemble is the most characteristic example of the estate palace architecture of the Left Bank of Ukraine of the 19th–early 20th century, one of the largest and most luxurious of its time.

Unfortunately, today this original ensemble is in poor condition. The surviving pavilions need to be restored. Exotic plants, which were the decoration of the park until 1917, have not been preserved either. This makes the issue of complex regeneration of the Sokyryntsi ensemble and its transformation into a famous tourist attraction.

Conclusion

Analysis of the layout and applied landscape techniques of Sokyryntsi Park proves the uniqueness of this ensemble and its difference from other parks of this period located in Ukraine – Oleksandriia Park and Sofiiivka Park [14]. Oleksandriia Park was planned in 1793–1840, Sofiiivka Park in 1796–1900 [14]. Sokyryntsi Park was planned under the guidance of

various architects and gardeners over four stages, during the 1823–1900s, which led to the presence of various landscape techniques – Empire style, Romanticism and even elements of "Ossian parks" with motifs of "romanticized Middle Ages".

Thus, Sokyryntsi Park is the latest of these three parks, and specific in its layout, where there is a hidden "memorial" part and directly within the estate repeatedly expressed theme of death, ephemerality and repentance through emphasized piety, when the estate is two large churches, a bell tower and a number of family burials.

The uniqueness of Sokyryntsi Park is that in the planning and construction of the estate from the Empire to the early twentieth century, subconsciously, as in a curved mirror, reflected the history of the family with the "parade side" on display and the "shameful part" hidden from view from the rear of the park. The Galagan's house has not survived, and it is still unknown who destroyed it – the peasants who hated the traitor or the owners themselves when they fled the estate from Bolshevik troops and, according to legend, drowned family silverware in ponds.

As most of the archival photographs have been preserved, including those donated to the museum by descendants of the genus living in Europe, the following measures may be taken:

the first stage – the restoration of those buildings and structures that are fully or partially preserved: first of all the palace and sculptures in front of it, "Gothic Bridge", "Rotunda" with a bridge to it, "Greenhouse" and preservation and care of unique trees – ancient plane tree, Shevchenko's sycamore tree, under which he wrote his famous poem, trees that correspond to the idea of landscaping the park as of 1917, as well as the removal of inappropriate and self-seeding trees and shrubs. At the same stage it is necessary to rehabilitate trees and repair paths, organize flower beds in the same places and in the same form as they are depicted in the photos;

the second stage – to adjust the landscaping around the palace, pavilions, alleys in accordance with historical descriptions and archival photographs, with the planting of appropriate species of trees and shrubs;

the third stage – arrangement of the picturesque "Holy Valley" and restoration of the well, the bridge between the floodplain and the pond with paving of footpaths in the valley with the organization of recreation areas and installation of benches along the main tourist routes on the estate;

the fourth stage – reproduction according to the photo and samples of houses from museums of folk architecture and life in Pirohiv and in Pereiaslav the house of Hnat Galagan with an exposition in the rooms of reproduced furniture of Cossack officers of that time. At this stage, the "Gothic Pavilion" is being restored and a bridge to the opposite bank of the pond is being built, on the site of a former ferry crossing.

Some of the lost objects should not be restored due to the modern function of the estate as a specialized educational institution – first of all,

the Peter and Paul Church with a bell tower, the Barbarian Church and family crypts. Therefore, it is necessary to arrange their former location with the arrangement of symbolic areas with flower beds according to archival photographs and establishing in the appropriate places visual information with photos of buildings and structures that stood on this site, and a description of their history and architecture. It is also possible to install symbolic memorial pavilions on the sites of churches, and memorial signs on the sites of crypts.

Of course, it is quite difficult to combine the use of the palace and park ensemble both as an educational

institution and as a tourist attraction. However, there are already examples of such attempts in Ukraine, in particular in Yurii Fedkovych Chernivtsi National University, which is located in the former Residence of Bukovinian and Dalmatian Metropolitans [7].

This experience will be useful in the complex regeneration of the Sokyryntsi ensemble.

The study determined that the most significant and unique value of the park is its special zoning, so it should be used as one of the main recognition elements and accents in the further development of the park and its inclusion in the recreation and tourism infrastructure.

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Kopsavilkums. Rakstā aprakstīta Galaganu dzimtas aristokrātiskās lauku rezidences "Sokyryntsi" parka vēsture un plānošanas principi. Pētījumā salīdzinot, ar tādiem parkiem kā Oleksandriia un Sofiiivka, Sokyryntsi parks ir daudz mazāk pazīstams, lai gan tas ir unikāla starpposma saikne starp "oficiālajiem" klasicisma stila parkiem, piemēram, Oleksandriia Bila Cerkvā un "privātajiem" parkiem.

Ansamblis Sokyryntsi ir unikāls paraugs ar savu iedalījumu vairākās zonās – parāde, memoriāls, slēgts no svešiniekiem, atpūta ūdenskrātuvi krastos. Turklāt šis ir rets piemērs atrašanās vietai tieši divu baznīcu īpašumā, ģimenes kapenes un muižas dibinātāja māja. Ansamblis Sokyryntsi ir unikāls piemērs tam, kā parka plānošanā un attīstībā zemapziņā tika iemiesota ģimenes "dubultā dzīve", kur "parādes" daļa liecināja par saimnieku izglītību un lomu Krievijas impērijā un slēptā "memoriālā" daļa darbojās kā "klusuma figūra" par muižas dibinātāja apkaunojošajiem darbiem.