

The project of the biblical garden of prayer in the Jerusalem of Szarhorod in Ukraine in the context of the Calvary tradition and the challenges of religious tourism

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Abstract: *The project of the biblical garden of prayer in the Jerusalem of Szarhorod in Ukraine in the context of the Calvary tradition and the challenges of religious tourism.* Franciscan Calvaries, an interesting cultural phenomenon, are an important element of spirituality, pastoral activities, and rich enclaves of architecture and art, known and valued not only by pious pilgrims, but also by a wider public, especially those who love art and the beauty of nature. The topography of the area and vegetation cover, referring to the realities of the Holy Land, are of great significance for outdoor Calvaries. The imitative efforts undertaken over the centuries in the European Calvaries drew a pilgrim's imagination to the symbolic dictionary of biblical plants, which in turn shaped the experience of the sacrum and favoured further exploration of even better planning concepts and the use of the most optimal species of trees, shrubs and herbs adapted to specific environmental conditions. These arrangements as an architectural and iconographic complex were immersed in the green space of sacred gardens of prayer, which the Calvary complex has undoubtedly been for centuries and is still today. The article presents projects of planting biblical plants assigned to the station chapels of a new pilgrimage centre, taking into account the local topographic values, Franciscan traditions and contemporary pastoral needs. The text is illustrated by graphical visualisations of the whole complex and its individual parts.

Key words: the Jerusalem of Szarhorod in Ukraine, Franciscan Calvary, biblical gardens, pilgrimage movement, religious tourism

INTRODUCTION

Human life has been interpreted since the earliest times as a pilgrimage to the longed-for destination for which the lost Paradise was considered. The garden was a material visualisation of this happy land in almost all cultures. Today, the traditions of pilgrimages are still cultivated, and in many places around the world this practice is experiencing a remarkable recovery. Hundreds of thousands of pilgrims are heading to the great European and world sanctuaries, such as Santiago de Compostela, Jerusalem, Rome or Guadalupe. Apart from its main purpose – being a religious journey – the phenomenon of an increase of various forms of tourism is observed.

The ancient pilgrims were directed by the imperative of visiting the Holy Land, or the tombs of martyrs. Representatives of contemporary mass and

consumer culture are influenced by road films that reveal the eternal longing for freedom and unlimited space. Since the mid-19th century, the new face of both pilgrimage and tourism has been marked by the rapid development of communication, great progress in archaeology, the historical and artistic sciences and multiple cultural changes that eliminate the elitism of tourism and facilitate the universal access to cultural goods.

The subject of this article refers only to the chosen and specific, but the most important phenomenon of religious tourism and pilgrimage. It will be shown on the example of a centre with a very complex cultural experience, a distant and rich history, witnessed by the monuments of permeating Christian, Jewish and Turkish cultures. These values are recovered from the ruins of the last war and communism, e.g. by the organisation of a trans-regional pilgrimage centre, as the Sanctuary in Sharogrod in Podolia is, as for now, the only outdoor Calvary on the vast territory of Ukraine (Skrypnik 2014).

The considerations focus on the characteristics of the centre, in which, with the help of selected tools – landscape architecture, art and theology – some attempts are undertaken to create for a visitor, a tourist and a pilgrim, the optimal conditions for relaxation, the regeneration of physical strength and spiritual experiences, which that person rightly expects from the sacred place.

Biblical gardens

Biblical gardens have long been used as a place of contemplation and spiritual concentration, relaxation and hortitherapy (Włodarczyk 2007). The numerous

references, descriptions and metaphors of plants in the books of the two Testaments are a proof of the importance which the Bible and the piety of the Israelites added to the flora in everyday life and religious contemplation (Kawollek and Falk 2003). However, the fascination with the garden is older than the biblical reflection and covers all cultural areas (Borowski 1987). In ancient Mesopotamia, Egypt and Persia, a garden was compared to paradise. The symbolism of paradise appears at the beginning of the Bible, when it refers to Eden (Hobhouse 1992). In later times, this longing for the lost paradise is expressed in the creation of more and more magnificent gardens. The development of horticulture concerned both decorative and functional plants and was connected with the nations of the Mediterranean basin, where different cultures and religions intersected. This had a serious effect on the use of plants for planting, and until now one can notice these influences in modern gardens. Greek, Roman, Jewish, Arabic and Asian cultures have created their specific styles, which over thousands of years were used to a greater or lesser extent by the then garden creators (Milecka 2013). Jewish culture was the closest to Christianity. In the Old Testament one can repeatedly encounter the symbolic meaning of plants and the use of these symbols to explain the truths of faith and the relationship between God and man. The Book of Leviticus mentions the importance of three important Jewish holidays related to the cyclical character of soil cultivation. Many religious laws from the Book of Exodus or the Book of Leviticus are

related to agriculture and refer to the recommendations that can be described today as ecological ones related to crop rotation, fertilisation or plant protection (Borowski 1987). Later, the medieval Christian culture introduces the symbolism of the flower meadow, which apart from being beautiful in itself, refers allegorically to the lost paradise. Gardens are enclosed within the building area as places isolated from the wilderness environment, as behind the walls can hide a variety of dangers.

Medieval Marian poetry compared Madonna to a closed paradise garden and flowers sown in it (Haushild 2007). The motifs of the Marian *hortus conclusus* quickly spread in medieval miniature art and painting (Yoshikava 2014). At that time gardens, apart from providing the pleasure of communion with nature, also gave fruit, vegetables and herbs. Garden concepts were highly idealized and saturated with symbolism, both in the shape of a flowerbed and in the selection of the plants. Both in secular gardens belonging to wealthier representatives of the society as well as monastic ones emerging at Cistercian, Dominican or Franciscan monasteries, the function of colour and smell was emphasised and easily noticed (Milecka 2013). Nurturing gardens, the effort put into work and the joy of watching its effects, have become a very important element of the pastoral work in convents. Elements of garden art even fall under the religious rules of St. Benedict (Bayard 1985). They are also increasingly used by lay people who need to stay in contact with nature and to find their place in life and the way to God in silence. A field of knowledge arises

from this need, which in time will be called hortitherapy (Cooper and Barnes 1995). One of the most important contexts in which the biblical gardens were created in a privileged and intense manner was the Way of the Cross. This particular form of worship belongs to the mainstream of the Passion and Franciscan mysticism. Various disciplines of the visual arts, music and theatre forms have had their source in it for centuries. It also could not do without garden art (Mitkowska 2012). The use of various plant species, their colour, shape, smell and symbolic meaning and connection with the architecture of the station chapels was intended to help experience the mystery of suffering in a more sensual way and foster contemplative prayer focused on the Passion of Christ described in the words of the Gospel and images derived from mystical magazines (Włodarczyk 2007).

Calvary parks have been established in Europe since the end of the 15th century (Italy). The aspiration to create local imitations of the landscapes of Jerusalem led to the richness and originality of planning solutions, for example: San Vivaldo in Tuscany, Kalwaria Zebrzydowska, Kalwaria Pałacowska, and Calvary on the St. Anna Mount, Wejherowo, Gdańsk in Pomerania, Werki near Vilnius, Bamberg, Berlin, Fulda or Görlitz (Mitkowska 2003). Most often they took the form of free arrangements, although in a few cases, mainly related to the cultural area of Austria, Germany and northern Italy, they acquired a geometric rigour, e.g. Bom Jesus do Monte near Braga in Portugal or Wambierzyce in the Kotlina Kłodzka (Siewniak and Mitkowska 1998).

OBJECTIVE

The paper assesses the possibilities of the impact of various species of trees, shrubs and herbaceous plants planted around the station pavilions of the Way of the Cross in Szarhorod for the perceptual sensitivity of visitors. The designers of the complex made efforts to let a pilgrim notice some arrangements around him resembling the Holy Land. Special attention was drawn to the emotional reception of the stations' landscapes, in which the architecture of the chapels, the selection of plants, their colour and fragrance, and a number of associations resulting from the iconographic and liturgical passion are included. To achieve this goal, elements were used based on natural stone, both processed and raw, which emphasised the harsh landscape of Jerusalem. However, this procedure required a careful selection of plants that aroused the associations of floristic specimens of Palestine, and at the same time could develop in an unfavourable stony ground. Particular emphasis was placed on the colours of the planted plants, and their symbolism associated with individual stations of the Way of the Cross. A lot of attention was devoted to the possibility of the survival of such selected plants in the climate of Ukraine, for which some species in terms of frost resistance appropriate for Zone 6a should be selected according to United States Department of Agriculture (based on USDA www.ars.usda.gov). A fact that special care for the establishment of outdoor Calvary lies in the hands of the spiritual sons of St. Francis, determines the particular pietism in the selection of specimens and the appreciation of the rich vegetation and respect for nature.

The Franciscan ecological context, very current today with a new force, stimulates the imagination of contemporaries to seek the effective ways of caring for the threatened nature. The ecological postulate has also a deep catechetical and didactic dimension. The arrangement of the place of reflection and prayer, which is already visited by thousands of pilgrims, has a sublime goal to reach the hearts and minds of newcomers, which in turn raises the need for great pietism and the need for reliability in presenting content relevant both in the dimension of socialisation and the relation to the environment and spiritual and intellectual formation of young generations. The implementation of these assumptions creates an opportunity for a satisfying stay in the garden of prayer, spiritual and moral strengthening, and the expansion of knowledge. Among the postulated goals of the paper, the essential thing was also the assessment of plantings for their resistance to difficult growing conditions, as well as their resistance to pathogens and pests threatening plants.

MATERIAL AND METHODS

Describing individual stations of the Way of the Cross, our own observations carried out during a series of research trips to Szarhorod in the years 2010–2013, extensive photographic material, as well as the reports of people responsible for the maintenance of individual stations were mainly used. In order to collect information about tourists, an anonymous survey was conducted on a group of 200 people. An attempt was made to evaluate the plant species used for planting the Way of the Cross in terms

of their appearance and metaphorical meanings, as replacements of the Holy Land vegetation that can survive in the harsh climate and specific conditions of the stony soils of the Vinnytsia region.

At this stage, the project has only been partially completed. The stations of the Cross and the pilgrim route are marked on a map from Google Earth Pro (Figs 1 and 2).

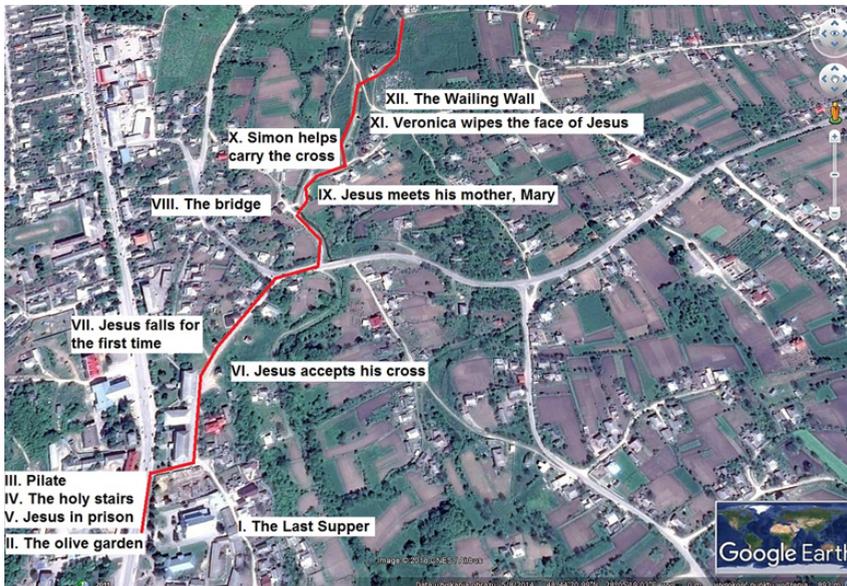


FIGURE 1. Location of objects (station chapels 1–12) on the map of Szarhorod (own elaboration based on Google Earth Pro)

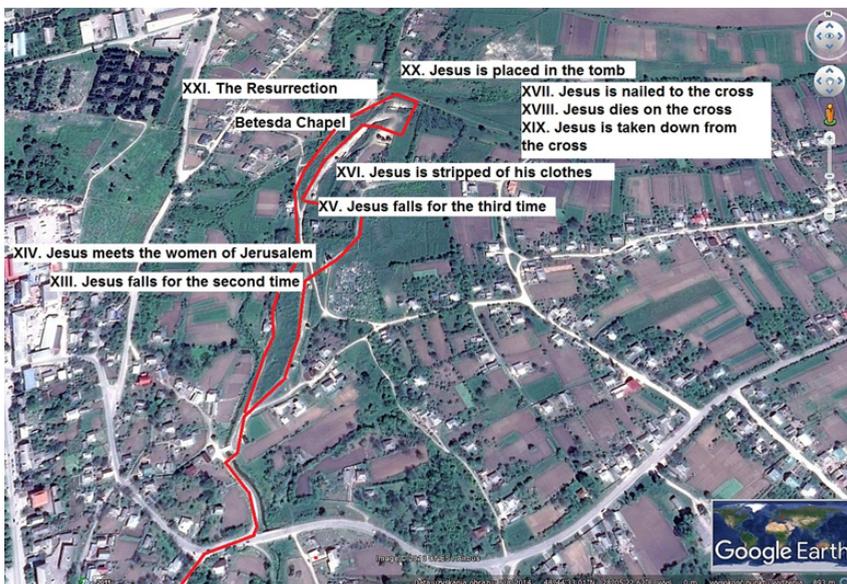


FIGURE 2. Location of objects (station chapels 13–21) on the map of Szarhorod (own elaboration based on Google Earth Pro)

Cultural context

Szarhorod is one of the most interesting towns in terms of the history and art of Podolia. The settlement, which nowadays has 7,000 inhabitants, apart from a small historic centre, retains its rural character to this day. In the area of buildings, widespread irregularly on the picturesque hills above the river valleys of Muraszka and Kiełbaśna, dominate traditional farms and vast gardens. Nevertheless, the town is a centre of powiat administration in the Vinnytsia region. Especially important in the portrait of the town is its multicultural character, developed over the centuries by Ukrainians, Poles, Jews and Turks. Representatives of various nations and religions gathered in their districts around their own temples and cemeteries (Gordon 1983). After the war, the great Jewish community emigrated but did not part with its ‘nest’, regularly visiting the country of their ancestors. Burials of deceased family members are still practised at the local Jewish cemetery, where many of such emigrants have a deep desire to themselves be buried once their life has run its course.

The beginnings along with the prospect of good prosperity on the trade route were ensured to the town by Jan Zamoyski (Figurniak 2014). The town owes its economic prosperity to a large and resilient Jewish community, which in the first half of the 17th century was considered one of the largest in Podolia (Ciesielski 2014). After the conquest of the southern areas of Podolia, Turks made Szarhorod an important administrative and commercial centre, called Little Istanbul (Hundert 1991). After returning within the borders of the Polish-Lithuanian Commonwealth,

the town passed into the hands of large magnate families such as the Koniecpolski, Walewski, Lubomirski, Sanguszkowski, Potocki and Branicki ones. In the 17th and 18th centuries, the Jewish population of Szarhorod experienced severe robbery raids and pogroms. The greatest material and population losses of the town were the result of the two World Wars and the Great Famine in the 1930s (Vinokurova 1998). Interesting and unique memorabilia of its rich history were unfortunately taken out of the former integral urban layout. The bourgeois houses and the town hall were destroyed, and the only thing that remained is the central square closed from the north by the wall of the Orthodox monastery. Two valuable temples, nevertheless, have survived in the monastery area: the church of St. Nicholas, from the 18th century – rebuilt in the classicist style in 1833 – and the church of the Blessed Virgin Mary – modelled on the Monastery of St. Alexander Nevsky in St. Petersburg from 1829 (World Travel and Tourism Council 2006). The Jesuit parish church of St. Florian from 1589 has survived next to the monastery. The historic gate complex of the Catholic temple limits the square of the former market from the east (Serageldin et al. 2001). The church furnishings come from the 19th century. The ruins of the Renaissance Zamojski castle and the remains of the medieval fortifications have survived on the eastern slope of the hill. The synagogue, today devastated, dates from the late Renaissance but once presented an example of the art of the Renaissance of the borderland adapted for the needs of the Jewish community (Neshyk 2011). Picturesque Jewish shtetl is spread out on a hill in the interfluvium of the surround-

ing streams. Sacral buildings dominate the beautiful panorama of the settlement from every observation place (Veidlinger 2013). This intended effect of the sacrality of the land was obtained thanks to the introduction of the observation points between particular parts of the buildings, which of course was not a unique solution, but reminded of the ideal town concept, such as Jerusalem or Constantinople. The devastation of the urban fabric made during the communist period did not completely erase the 'Ruthenian-Byzantine-Palestinian' vision of the holy city (Olijnik and Chodorkowski 1997). However, the panorama of the town is still deprived of its former sacrum, not only because of the official buildings in the style of socialist realism, but also by the expanding network of commercial and service pavilions. At the same time, there is a growing nostalgia for the departing beauty of the Jewish district with its unique wooden architecture from the turn of the 18th and 19th centuries. The growing fascination with its Jewish colour and the pilgrimage movement initiated by the Franciscans, together with taking the initiative to build an outdoor Calvary outside the city, contribute to the promotion of the unique town (Kowalska 2012). This direction of development is possible thanks to the Polish community integrated into the Roman Catholic parish community around the church of St. Florian. This historic temple, destroyed and rebuilt many times, suffered the most in 1930, when the communist authorities turned it into a grain warehouse and a slaughterhouse (Serageldin et al. 2001). Catholics regained the temple deprived of its main altar in 1942 as a so-called show church (Rybchynskyi and

Khokhon 2017). Currently, the parish has about 3,000 members and it is revived by Franciscans from the province of St. Michael the Archangel (Murzaku 2016). Numerous monastic and priestly vocations, a pilgrimage movement and pastoral care of families, testify to the vitality of the religious environment. Special attention should also be paid to the activity of the tertiary communities established here by Adam Chmielowski, during his convalescence after overcoming a deep spiritual crisis (Schiller 1972).

RESULTS

Station chapel I

The pilgrims' route begins in the presbytery of the parish church, which after the destruction during communism, among other things, and the removal of the classical altar, has received a new painting decoration. The walls of the geometric apse were decorated with the composition of the Last Supper by the Lithuanian artist Vaclovas Kosciuška (1911–1984). The mural, combining the features of the classic compositions of the western paschal supper of Christ with the Apostles, and the Byzantine Communion of the Apostles, corresponds to the traditional scenario of meditation and the Calvary mysteries (Tradigo 2004). The formal and stylistic qualities of the painting decoration marked with oriental aura have been enriched by plants in containers: European olive in the form of a tree (*Olea europaea* L.), date palm (*Phoenix dactylifera* L.), common myrtle (*Myrtus communis* L.), common fig (*Ficus carica* L.) and the proper grenade (*Punica granatum* L.). To make bouquets and compositions

from cut flowers, the following can be used: marigold (*Tagetes* L.), passiflora (*Passiflora* L.), red roses (*Rosa* L.) and carnations (*Dianthus* L.) – species symbolising the suffering of Christ (Sachs et al. 1980).

Station chapels II, III and IV

The integrally-connected chapels of the Garden of Olives – Christ’s agony in the Garden of Gethsemane, Imprisonment and the Pilate Palace – occupy the symmetrical quarters of the church square from the main street and the former town square. A historic stone wall separates them from the town with an axially situated gate in the Neo-Renaissance style. The station chapel, which commemorates the night vigil of Jesus before the Passion of the Cross, received the form of a natural cave emerging from the wall. In accordance with the iconographic tradition preserved in the Middle Ages, a stone statue of Christ sunk in prayer was placed in the grotto. In the background, in the form of bas-reliefs, the sleeping apostles and the Roman cohort, which is being led by Judas, are presented. The composition illustrating the dramatic episode described in the synoptic gospels is inspired by the late gothic ‘The Garden of Olives’ by Wit Stwoszcz (Skubiszewski 1985).

Next to the chapel there was planted an olive tree (*Elaeagnus angustifolia* L.), which reminds of Christ’s night prayer in the Garden of Olives which preceded the meeting with Pilate. The olive tree is a low tree, which has a certain degree of similarity to the olive tree from the Garden of Olives, and at the same time it withstands cold winters. During the blooming period it gives off an intense aroma. Olive as one of the most impor-

tant plants in the Bible symbolises peace, new life and hope (Moldenke nad Moldenke 1952). Christ had a specific bond with the Mount of Olives and olive trees. This is evidenced by the name of the Son of God – Christ signifying ‘The anointed by God’ (from the Greek ‘chriein’ or anointing) (Kawollek and Falk 2005).

Plantings imitating the space of the Garden of Olives occur in a three-metre strip of greenery, which runs parallel to the stone fence of the square, leading pilgrims to the next station building – the Town Hall of Pilate. The name of the building (Old Polish and Sarmatian) refers to the praetorium of the Roman governor in Jerusalem, Pontius Pilate, who condemned Christ to death on the cross. The building is maintained in the form of an ancient portico with a large dome above the classical tympanum (Fig. 3). The whole structure, in turn, is raised on a high podium made of raw stone. From the front there are stairs divided into three zones, of which the middle one consists of rock-relics from sacred places of Palestine. The arrangement, characteristic of Calvary architecture, imitates the *Gradusy* or *Scala Santa* (Holy Stairs of Lateran in Rome), important for the cult of the passion (Angeli and Berti 2007). In a small strip of green from the street and on the sides of the stairs where the dominating colour is green, there is *Thuja* ‘Smaragd’. Ivy (*Hedera*) ‘Białystok’ was planted at the outer walls of the stairs. The red colour indispensable from the point of view of the passion iconography and endowed with strong values of emotional influence was obtained thanks to the location of two flowerbeds on the sides of the chapel. These flowerbeds will be planted

with a heuchera (*Heuchera* L.) in maroon varieties of ‘Cajun Fire’ and ‘Sparkling Burgundy’ and a frost-resistant *Miscanthus sinensis* ‘Buraczok’ – a variety with leaves and panaceae of a purple colour.



FIGURE 3. Station chapels II, III and IV (own elaboration based on photo by C. Moryc 2017)

In the basement of the described chapel, the prison for Jesus was arranged. In the Calvary tradition, chapels commemorating the imprisonment of the Saviour were referred to as *Karczer* or *Ciemnica*. In Szarhorod this chapel received the form of a dungeon carved in the rock, with the statue of Jesus at the pole. The only entrance leading to the chapel is located on the eastern fronton of the building on the axis of the raw stone wall. Above, in the arcade panel there is a mosaic with a representation of Christ of the *ecce homo* type, which is connected with the episode of the mocking of Jesus by Pilate, which was recorded in the Calvary as the first station of the Way of the Cross. The motif additionally commemorates the person of Adam Chmielowski – his healing, recovery and the discovery of the idea of the Franciscan tertiary owing to the local parish priest, Leon Pogorzelski (Chrzanowski 1991). On the square

in front of the chapel, a flowerbed with a rose with a white-cherry colour of flowers, in a strongly-scented variety, ‘Nostalgia’, is presented (Lurker 1958).

Station chapel V

Another station chapel is dedicated to the mystery of the cross. The architecture of the building and its decoration refer symbolically to the evangelical accounts of putting a cross on the shoulders of Christ, condemned to death. The building was founded on the Greek cross plan with four half-round apses. The main body is crowned with a dome with a lantern, and the side apses are covered with small semicircles. The facades are clad with stone, partly plastered. The cornice strip and the walls of the tambour’s dome are lined with small bricks in a natural colour, which refers to the Old Russian architecture. There are three narrow long windows in the apses. The main facade is decorated with two terracotta sculptures depicting Adam and Eve, and an episode of exalting a copper serpent in the desert. The colour of the facade is dominated by red, as a colour with a great load of expression and symbolic associations that stimulate emotions (Forstner 1959).

A few yards behind the chapel there have been planted 30 junipers (*Juniperus scopulorum* Sarg.), ‘Blue Arrow’, which build a live background screen, and at the same time refer by their shape and colour to cypresses, characteristic of the landscape of Palestine. On the right side of the chapel there have been planted eight spruces (*Picea abies* H. Karst), which in future will effectively cover the tall, shapeless buildings and protect them and people inside from the noise outside, giving a pilgrim the sense of separation

from the hustle and bustle of everyday life. In front of the junipers, planting from barberry (*Berberis thunbergii* DC.), in a multi-coloured, pink-purple variety of 'Pink Attraction' with bright red spring increments is intended. Large boulders (cyclopean stones) are put in front of the berberis, adding rawness to the whole composition. A big 'Red Cascade' with red flowers is climbing the top of the south wall of the chapel. The rich symbolism of the flower, its bloody red colour and thorns, can significantly increase the dramaturgy of the place.

Station chapel VI

The chapel erected in a built-up area on a small slope reminds of the first fall of Jesus. An arcaded building is on a square plan imitating an ancient four-bladed arch, covered with a Baroque helmet. It is made of stone blocks of varied dimensions and texture (Fig. 4). On the northern facade (at the side of the road), the boards of the Decalogue are cast in bronze. In the arcades there is a wrought metal lattice with repeated motifs of sharp thorns. The bell is crowned with a metal cross in the form of an old Christian chrismon with the inscription NICA. The vegetation around the chapel is dominated by violet – the colour of nostalgia and regret, which is conducive to reverie (Gauding 2009).

In the immediate vicinity of the chapel there are placed raw blocks of rock referring to the old penitential stones. Between the rocks there is planted lavender (*Lavandula angustifolia*) 'Hidcote Blue' – a plant associated with the Mediterranean landscape, giving flowers in a colour well corresponding to the mood of the station. In front of the clusters

of lavender, five bushes of cotoneaster (*Cotoneaster dammeri*) in the 'Major' variety are planned symmetrically.

Functions of the background will be fulfilled by 'Smaragd' composed in separate groups of seven. The last plan will be taken by large beeches (*Fagus sylvatica* L.) – a symbol of abstinence and discipline – in the 'Atropurpurea' variety, with dark red leaves, which effectively mask the shapeless architecture in the neighbourhood, while restoring the intimate character of the place (Prezbiter 1998).



FIGURE 4. Chapel VI (own elaboration based on photo by C. Moryc 2017)

Station chapel VII

Another station chapel commemorates Jesus' meeting with his mother, Mary of Nazareth, on the Way of the Cross – an

apocryphal event, rooted in the tradition of the Passion. The building was built on a rectangular plan with two side facades with decorative tops referring to the mannerist architecture of Lviv. There are two asymmetrical domes on the roof of the chapel. The chapel's decoration is integrally connected with the architecture of the Angels Bridge (Fig. 5), which allows the pilgrims to cross the river. Among the plantings dominate the colours of Christ and Mary – red and blue (Lurker 1958).

The blue spot will be obtained by planting a blue fescue (*Festuca glauca* Lam.) in varieties with an extremely intense blue shade – ‘Blauglut’ and ‘Elijah Blue’. The planting of roses will result in lots of red colour, which in folk symbolism is associated with the person of the Mother of God. The ‘Cycloon’ variety has been chosen, with dark green leaves and 10 cm of length, and fragrant red flowers which repeat blooming. Red also symbolises the blood of martyrs. There is also a lily

(*Lilium* L.) connected with Marian metaphors, which does not bloom for long, but with its appearance and smell arouses admiration and deep associations.

White flowers symbolise the purity of Mary, and golden stamens – the radiant light of her soul (Cirlot 2002). The theme of the lily flower was used in Dutch painting in the 15th century (Wheelock 1999). The biblical symbolism of the lily also refers to iris planted on the river bank (Beuchert 2001). Iris (*Iris* L.) is classified as a biblical plant. It appears in the Old Testament several times, for example: “I will become like a dew for Israel, it will also blossom like a lily and poplar will grow into roots” (Hos 14:6)¹. Reed, also planted in water (*Phragmites australis* Trin. Ex Steud.), in the Bible is a symbol of weakness and fragility (Włodarczyk 2007). This beautiful flower appears in both the Old (1 Kgs 4:15, Ezek 40:5) and the New Testament (Matt 11:70).



FIGURE 5. Chapel VII (own elaboration based on photo by C. Moryc 2017)

¹ All scripture quotes come from the “Biblia Tysiąclecia” published by the Pallotinum in 2014. Translation by M. Dudkiewicz.

The background for the chapel is the hedge of *Thuja* ‘Smaragd’. On the eastern side of the square, an apple tree (*Malus toringoides* Hughes) will be planted, symbolising the forbidden fruit in Paradise of the first parents, Adam and Eve (Biedermann 1989). On the banks of the river there are clusters of *Cotoneaster* ‘Ursynów’ and in the water on the east side of the bridge there will be yellow iris (*Iris pseudacorus* L.).

Surroundings of the station chapel VIII

Another station chapel, dedicated to Simon of Cyrene, mentioned in the synoptic Gospels, begins a series of buildings on the western slope of Gibałówka Hill. The chapel rises on a steep hill, to which leads a picturesque serpentine. The background for the arcaded, central building topped with a dome (Fig. 6) is the old forest growing along the historic wall. In the arcades of the chapel there is a blacksmith’s metal bar with a motif of thorns. And in the cross that crowns the dome, the flagellum and vine fruit are found. The colour of the environment is

dominated by green, traditionally associated with hope and vitality (Gauding 2009).

In the theological concept of the complex, which refers to the laconic relation of the synoptics about forcing a farmer from Cyrene to carry the cross of Christ, attention was paid to the involvement of men in spiritual life and their special responsibility for the community of the Church. The symbol of this important idea is the pedunculate oak (*Quercus robur* L.) located in the background behind the clusters of the juniper (*Juniperus horizontalis* Moench.) ‘Plumosa’. Oak in the Bible is mentioned several times. In particular, Mamre’s oaks associated with the person of Abraham are known (Gen 13:18).

In biblical times, the mountains of Palestine were overgrown with oak forests. Up to now, evergreen rock oaks (*Quercus coccifera* L.) are found on Mount Carmel. Large boulders designed for sitting create intimate conditions for meditation. There has been designed a flowerbed composed of lily of the valley (*Convallaria majalis* L.) in the



FIGURE 6. Chapel VIII (own elaboration based on photo by C. Moryc 2017)

varieties 'Doreen' and 'Plena'. These flowers, in the folk tradition called 'tears of the Mother of God', apart from their attractive appearance, give off a strong, characteristic fragrance during their blooming period (Beuchert 2001). The intense smell will be felt in the relaxation and meditation zone.

The pillars on the eastern side of the chapel are decorated with a creeper with intensely sweet-smelling flowers – the honeysuckle of the hole (*Lonicera caprifolium* L.). At the road leading to the chapel, erratic boulders are intended, including cotoneaster (*Cotoneaster dammeri* L.) 'Major', mountain pine (*Pinus mugo* Terra) 'Humpy', grey mangrass (*Senecio cineraria* DC.) and clusters of lily of the valley. From the east, the area will be closed off by green 'curtains' of the 'Smaragd' thorns, which isolate the sacred space from the outbuilding in neighbouring properties.

Station chapel IX

This is a building inspired by the architecture of the Holy Face ciborium in the town of Manoppello in Abruzzo, built on three-winged stairs made of raw stone. Triple bundles of columns carry a dome with a lantern (Fig. 7). Under the dome, there is a sculpture of Veronica showing a scarf with the miraculous image of Holy Face of Christ. Over the columns, at the corners there are Evangelists' sculptures. The colour of the environment is dominated by white and gold (Gage 1999). The choice of colours expresses the idea of the mysticism of light present in the eastern iconography of Mandyion and in the western legend of Veronica. Three useful birches (*Betula utilis* D. Don) 'Doorenbos' – the symbol

of happiness – will be found on the slope on the right side (Levi D'Ancona 1977), with snow-white bark covering the trunk and branches; next to them several jasmine shrubs as well as the forsythia shrub (*Forsythia ×intermedia*) 'Goldzauber', which blooms in spring, very profusely, with large, dark yellow flowers of jasmine (*Philadelphus* L.) in the 'Snowbelle' variety with full flowers and an intense smell.

The section from VI to X of the chapel was planted with cinquefoil. Below among the stones (on the left and right side of the chapel) – are 40 pieces of cinquefoil (*Potentilla fruticosa*) 'Goldfinger', spherical in shape and bright yellow, with flowers 5 cm diameter. This will result in the effect of a longer period of a colourful yellow spot. On the right and left near the chapel has been planted one fast-growing and frost magnolia (*Magnolia kobus* DC.) 'Elizabeth'. These large trees during blooming produce numerous flowers and after blooming are decorated with dark green, shiny leaves. In front of magnolias, one lilac (*Syringa vulgaris* L.) is planted, 'Miss Ellen Willmott', with white flowers collected in 30 cm inflorescences. Lilac run as a low tree will bloom after the magnolias, giving an intense and attractive scent that will stimulate the senses of the pilgrim. Below, there is planted a low one-year-old velvet (*Tagetes* L.) in 'Petite Gold' and 'Hawaii' with a yellow inflorescence, which will adorn the spring-fall flowerbed. Between the stones on the left side there has been planted *Euonymus fortunei* 'Emerald 'n' Gold', with dark green leaves, with a dominant yellow margin, which is decorative throughout the whole year.



FIGURE 7. Chapel IX (own elaboration based on photo by C. Moryc 2017)

From the chapel of St. Veronica along the steep hillside rises a raw wall imitating the Jerusalem Wailing Wall (Fig. 8). In its central part, in a small, barred niche, a piece of stone was found from the foundations of the Solomon temple in Jerusalem. On the hillside above the wall, clusters of the perennial shrub (*Potentilla fruticosa* L.) and ivy ‘Goldheart’ with dark green leaves with a golden yellow centre have been planted, the shoots hanging freely against the bright wall, visually binding the structure of the wall with the greenery of the slope.

Station chapel X

The station chapel commemorates the second fall of Christ under the cross, an episode not present in the description of the Evangelists, but rooted strongly in the tradition of the Passion. The architecture of the chapel is reminiscent of a city gate with two wide, arcaded passes for carts



FIGURE 8. Wailing Wall (own elaboration based on photo by C. Moryc 2017)

and a small pedestrian crossing, which is a model of the 'Needle's Eye' mentioned in the Gospel. The gates on the storey level take the form of rectangular towers of raw stone, brick and wood (Fig. 9). In the wall stonework there are elements of arches, Jerusalem crosses and individual rock blocks. The corner pillars erected in a risal way bear the statues of four holy warriors: Maurycy, Florian, Waclaw and Ludwik. The walls of the chapel are of a natural sandstone. The golden colour dominates in the surrounding vegetation.

On the left side of the road (from the city side) between the boulders adapted for sitting there will be *Euonymus fortunei* 'Emerald 'n' Gold' with yellow-green leaves. Behind the boulders will be three Dutch elms (*Ulmus ×hollandica* Mill.), 'Wredei', with yellow-green leaves that have a columnar plant structure. On the slope at the east facade of the chapel there is a rock garden, mostly made up of a cinquefoil with yellow flowers. Between stones in the gravel there is stonecrop (*Sedum acre* L.) with yellow flowers. This low and drought-resistant plant grows strongly, thanks to which it will present itself well in close proximity to the slope boulders and strengthen the impression of austerity so characteristic of the landscape of the Holy Land. On the right-hand side, on the background of the Jewish cemetery and the matzevas visible behind the fence, there will be two groups of 'Blue Arrow' junipers and vines. In front of them, 10 specimens of mullein (*Verbascum sinaiticum* Benth.) (Hepper 1992). This characteristic perennial plant blooms yellow, and its inflorescence is considered the archetype of the candlestick-menorah, the detailed description

of which is found in the Book of Exodus (25:31-38) (Włodarczyk 2007). The menorah symbol used in the immediate vicinity of the Jewish cemetery will be a reminder of the centuries-old coexistence and intermingling of Jewish and Christian cultures in Szarhorod.



FIGURE 9. Chapel X (own elaboration based on photo by C. Moryc 2017)

Station chapel XI

Another station chapel commemorates Jesus' meeting with the women of Jerusalem. The episode described in the Gospels entered permanently into the canon of the Passion of Christ as a consolation station for crying women. The building on the rectangular plan, covered with a dome, was additionally equipped with a pair of symmetrical gates on the sides

and a monumental two-wing staircase (Fig. 10). The whole looks magnificently on a steep slope, which has preserved the natural terrain and its original vegetation. In the lower parts of the chapel there are elements of raw stonework, in the upper stucco mouldings and panels with images of holy women. In the tympanum, is a mosaic copy of the Mother of God of Orania from the Sophia Monastery in Kiev. Stairs built of raw stone are protected by a low wall with rustic features. In the architectural structure of the chapel selected specimens of green dominate along with blue and silver (Gage 1999).

The blue colour, characteristic of the landscape of Podolia, will be obtained thanks to the clusters of lavender between raw stones. In front of the chapel with sections of the stairs, cyclop boulders with a soft structure from local quarries have been laid. The space between the boulders will be filled with euonymus (*Euonymus* L.) ‘Emerald Gaiety’ with

white-green leaves that blend well with the light sandstone colour. On the slope above the stairs there will be an alpine garden with a mountain pine (*Pinus mugo* Turra) of the ‘Gnom’ variety, lavender and yucca (*Yucca filamentosa* L.).

Next to the side facades of the chapel, among the raw stones, one juniper, ‘Tamariscifolia’, is planned, which while growing horizontally will blend well with the natural landscape. The background of the chapel will constitute individual specimens of white Chinese birch (*B. utilis* D. Don var. *sinensis* (Franchet) H. Winkler) with an interesting orange-red, flaky bark white willow (*Salix alba* L.) ‘Tristis’ and the clusters of ‘Blue Arrow’ juniper, whose delicate shape resembles cypresses characteristic of the landscape of the Holy Land.

Junipers, a symbol of spiritual fervour, perfectly blend in the unique value of the area with the wall of the old Jewish cemetery and Jewish tombstones above it, which are addition-



FIGURE 10. Chapel XI (own elaboration based on photo by C. Moryc 2017)

ally associated with the landscape of Palestine (Moldenke and Moldenke 1952). Cypresses, characteristic of the landscape of the shores of the Mediterranean, are repeatedly mentioned in the Bible as a symbol of mourning and immortality (Zech 11:1-2), as well as expected prosperity and blessing (Isa 41:19) (Włodarczyk 2007).

Station chapel XXII

The station chapel commemorates the third fall of Jesus. The building, erected on a small square at the foot of a steep, picturesque slope, was given an arcade form on a square plan. Four massive pillars carry a stone dome. On top of it there is a metal cross with *arma Christi* motifs (Fig. 11). The colour dominating in the space of the chapel is gold and blue. The object corresponds with the composition of the monumental stairs, on which the pilgrims descend from the side of the old Jewish cemetery, passing the clusters of *Thuja* 'Smaragd' and small crops surrounded by a stone wall: vineyard (*Vitis vinifera* L.) and wheat field (*Triticum aestivum* L.) (Kawollek and Falk 2005).

These characteristic plantings refer to the Eucharistic symbolism (Haag 2000). The vineyard resembles the realities of the Holy Land (Zohary 1982). Each trunk of the bush was sprinkled with stone ore to facilitate harvesting and protection of the fruit from soiling (Włodarczyk 2007). This plant with its mystical meaning, especially its fruit, occurs many times in the Bible, e.g. as a sign of spiritual intoxication. Christ himself referred to the vine when he compared God to a caring gardener and man to the vine (Jn 15:1-5). Due to the significant mean-

ing in the liturgical symbolism, the motif of the vine and the wheat were repeated in the decoration of metal bars in the arcades. A wall that protects crops also has metaphorical meaning. The authors of the Old Testament repeatedly emphasised the need to protect vineyards from wild animals and thieves (Song 2:15, Ps 80:14). A low concentration of lavender (*Lavandula angustifolia* L.) was planted in front of the wall, which during the blooming period will highlight the dominant colour of the nearest surroundings of the station. At the eastern end of the square, five maple plane trees (*Platanus ×hispanica* Münchh.) have been planted, which will cover the style-less building in the neighbouring property. Platan in the region of northern Israel was admired as a symbol of power and haughtiness (Ezek 31:8, Sir 24:14) (Browicz 1982).



FIGURE 11. Chapel XXII (own elaboration based on photo by C. Moryc 2017)

Station chapel XIII

The station chapel commemorates the disrobing of Christ before the crucifixion, an event described by the Evangelists and included in the trend of the Calvary piety as the 10th station of the Way of the Cross – ‘Disrobing’. The building on an octagonal projection has a series of narrow arcades separated by pillars, on which the dome with a lantern rests (Fig. 12). Pillars lined with raw sandstone slabs form a harmonious arrangement with a stone wall protecting the steep slope. Inside the chapel there was a full-scale sculpture of a worried Jesus. The dominant colour in the architectural structure is the natural colour of golden sandstone, while in the plantings the white part, symbolising purity and innocence, plays the leading role (Gage 1999).



FIGURE 12. Chapel XIII (own elaboration based on photo by C. Moryc 2017)

At the top of the high slope, old walnut trees have survived, which constitute a spectacular culmination of a picturesque hill with an irregular shape and plantings in the form of circles. Below the historic trees there will be an acacia robinia (*Robinia pseudoacacia* L.) which, with the whiteness of its flowers and an attractive scent, will recall the acacia growing in the rocky areas of Palestine, mentioned in the accounts of the construction of the temple of Jerusalem (Zohary 1987).

The lower parts of the hill will be taken by yew (*Taxus baccata* L.), ‘Dovostonii Aurea’, three rock juveniles, ‘Blue Arrow’, and three dogwood with white-green leaves (*Cornus alba* L.), ‘Elegantissima’. In the immediate vicinity of the chapel, a rosette with six large shrubs of a wrinkled rose (*Rosa rugosa* Thunb. J.A. Murray) with white flowers, ‘Alba’, will be created. These specimens, apart from their symbolic and ornamental values, will strengthen the slope’s soil. In mysticism and Christian iconography, the flowers of white roses symbolise silence, innocence and purity, while their thorny stems remind of suffering (Guldan 1966).

Among the natural grass and freely laid out boulders, there will be flowerbeds of lily of the valley, hostas ‘Patriot’, with white-green leaves and snow-white star-of-Bethlehem (*Ornithogalum umbellatum* L.). *Ornithogalum* is an ornamental plant with white flowers mentioned in the Book of 2 Kings (6:25) as a wild onion eaten during the famine in Samaria (Włodarczyk 2007). This plant is known in the Atlas of the Palestinian flora, it overgrows hills and during blooming takes on a white colour. This easy-to-grow plant will highlight the colour

of the vegetation around the discussed station chapel during the summer.

On the steep edge of the slope, a large flowerbed of *Phlox subulata* 'Maischnee' has been planted with white flowers that appear in early spring and fill the space between the stones of the rock garden. Between them there is a yucca whose sharp, angular leaves enrich the expression of the severity of the landscape. The area of the chapel devoted to the Stripping of Jesus ends with a sharp turn of the road. This place will be marked with several boulders, among which shrubs of spindle with white-green 'Emerald Gaiety' leaves will appear.

A complex of station chapels XIV, XV and XVI

A complex of station chapels on the top of Gibałówka Hill, which received the new name Mount Crucifixion, com-

memorates the last chords of the drama: the crucifying of Jesus – his being nailed to the Cross, Christ's death and removing His dead body from the cross. These events, thanks to the accounts of the Evangelists, became the inspiration for the subsequent stations of the Way of the Cross. All the twin chapels were erected on a Latin cross plan, topped with eclectic roofs that transform into domes and high masts with metal crosses (Fig. 13).

The facades are covered with rustic stonework and pilasters with antique features. The third of the chapels was distinguished by a group of Christ's Laying into the Tomb made in red sandstone according to the sculpture of Michelangelo from Florence (Pieta Bandini) (Mayr 2013). Distractions of ancient columns were set in the distance. The whole complex resembles theatre decorations. The combined



FIGURE 13. A complex of station chapels XIV, XV and XVI (own elaboration based on photo by C. Moryc 2017)

chapels form open arms embracing a large courtyard lined with raw granite blocks. The presented arrangement refers to courtyards and a garth popular in the Medieval and Renaissance religious architecture (Hansmann 1988). In the Middle Ages, a garden within the castle walls, called *hortus conclusus* (closed garden), was very popular. In the interpretation of that time, it symbolized the Church and referred to the Song of Songs (4:12). Most often red roses and white lilies were planted in it to refer to the holiness of Mary and the blood of Christ and martyrs (Hobhouse 1992). Cost-effective plantings occur above the wall covering the land plot from the east and south. A rustic fence with plants is the stage design of the chapels. There are clusters of climbing roses, red in the varieties of ‘Red Cascade’ and ‘Santana’ (Josey 2015), *Thuja* ‘Smaragd’ in four groups of five, then three *Cotinus coggygria* Scop. with red leaves and feathery inflorescences in the ‘Royal Purple’ variety, which are visible above all from the foot of the mountain as a distinctive background highlighting the symbolism and colours of the discussed station chapels. At the sculpture of Christ’s Laying into the Tomb, pots with rigid stem pelargonium (*Pelargonium zonale* L’Hér.) will be planted.

The Golgotha

Over the western slope of Golgotha there are three monumental crosses. The dominant colour is the red of the rocks and plantings. Among the grass grow red poppies (*Papaver* L.), which according to apocryphal Christian legends grew out of the blood of Christ (Sachs et al. 1980). The area of the

former pasture was paved with sharp and expressive rocks, with a morphology of which thorny shrubs and perennials correspond well (e.g.: *Pyracantha* ‘Golden Charmer’, ‘Mohave’ and ‘Orange Glow’ or fescue).

On the right side, the slope is crossed by an irregular line of stone stairs above which an alpinarium with clusters of yucca, sedum and ivy has been designed. On the right and left side of the rock garden a rosarium with a wrinkled rose (*Rosa rugosa* Thunb. ex J.A. Murray) has been arranged, which smells good during blooming, and its red flowers and fruit emphasise the dominant colour in this space. At this point, environmental gardens were established – with rock and rose, which played an important role in the landscape gardens in Poland in the 19th century (Hansmann 1988).

Station chapels XVII and XVIII

The station chapel with its double symbolism reminds of the submission of Jesus to the tomb and His resurrection. The building is integrated into the wall of a steep slope protected with cyclopean boulders (Fig. 14). The tombstone architecture in the rock, corresponding to the evangelical messages, presents a dense arrangement of rooms: the vestibule called angelic and the burial chamber with the stone on which the body of Jesus rested (Jn 19:41). In front of the entrance there is a round boulder for closing the tomb, placed in a stone bearing that allows it’s rolling. The entrance to the cave is marked with a portal broken in remembrance of the earthquake described in the Gospel (Matt 28:2-3).

The whole is made of stone with a rust-red colour, similarly to the colour

and morphology of the rocks in Jerusalem. Above the rock of the tomb is a monumental columnar ciborium with a dome, referring to the building erected above the Jerusalem tomb by Constantine the Great (Denis and de Vries 1967). The upper part serves as the chapel of the Resurrection of Christ and at the same time as a field altar. The dominating colour in the grave part is dark purple and grey (Gage 1999). Such colouring was obtained by planting the lavender (*Lavendula* L.), 'Hidcote', with purple flowers by the cave. A nutcracker cypress (*Chamaecyparis nootkatensis* Spach), 'Pendula', planted in the background, emphasises the moods of sadness and reverie (Impelluso 2003). On both sides of the entrance to the grotto of the Holy Sepulcher there is a place for mahonia (*Mahonia aquifolium* Nutt.) 'Apollo'. Boulders with their

heavy load of expression are overgrown with ivy (*Hedera* L.) and periwinkle (*Vinca* L.), 'Ralph Shugert'. This small garden is based on plants with subdued colours often used for planting in cemeteries. They are not expected to grow quickly so that the shoots do not obscure the architecture of the cave.

Altar of the Resurrection

The resurrection of Christ described by the synopticians commemorates the chapel in the form of a columnar ciborium on an elliptical projection. A monumental dome decorated with a mosaic of the Pantokrator rises above the arching of the architrave (Fig. 15). In the centre of the circular space, a stone has been set up which acts as the Eucharistic altar. The dominating colour of architecture and greenery is gold and white (Hägele 2013).



FIGURE 14. Chapels XVII and XVIII (own elaboration based on photo by C. Moryc 2017)



FIGURE 15. Altar of the Resurrection (own elaboration based on photo by C. Moryc, 2017)

The space in front of the chapel remains free, so as not to disturb the liturgy. On both sides of the ciborium, middle junipers (*Juniperus* L.), ‘Old Gold’, will emerge, characterised by their dark golden colour of needles and one of the ‘Elegantissima’ dogwood with white-green leaves and red shoots. In winter, after the falling of leaves, these shrubs are still decorative. In front of the junipers, there has been planted *Thuja* ‘Globosa’. Selections of honeysuckle (*Lonicera* L.), ‘Serotina’, with pink, strongly fragrant flowers will be established on selected columns. These specimens will form a link system. The first plan will be a cluster of 20 ‘Lulu’ marigolds (*Tagetes* L.) with yellow inflorescences and small leaves. Planted close to each other in a short time they

will merge on the flowerbed and create golden-yellow decorative spots from spring to autumn.

Bethesda Chapel

The chapel situated in the river valley of the Kielbaśna is not directly related to the crucifixion of Jesus, but to the healing of the paralytic described in the Gospel of John at the sheep’s pool (Jn 5:1-15). The tradition of passion for worship connected Bethesda with many outdoor Calvarias because of the water sources occurring there, to which the pilgrims attributed some miraculous and healing properties. In Szarhorod, Bethesda received the form of an arcaded building on the plan of an octagon (Fig. 16). Stone pillars carry a dome with a lantern. Inside, there is an angel sculpture with

an oar, which is an allusion to the healing ritual that appeared regularly in Jerusalem pond (Jn 5:4).



FIGURE 16. Bethesda Chapel (own elaboration)

The dominant colour in the surroundings is green, especially intense and lush due to the sufficient amount of water. In the theological tradition, living water has a very rich imagery. Particular importance is given to this element of religiosity and folk morality, which nurtures the rituals of purifying sources and values the rich symbolism of baptism as a sign of rebirth and spiritual purification (Cregan 2012). Due to the necessity of easy access to water, the vegetation near the water intake is abandoned, while the ivy (*Hedera L.*), 'Ivalace', with fine (Zohary 1987), corrugated leaves

and wisteria (*Wisteria chinensis* Sweet) blooms in blue. In the background, *Thuja* 'Smaragd' will be planted.

Survey research

The environmental survey was conducted on a group of 200 anonymous people in various age ranges, visiting the Calvary in 2016. The research was aimed at getting to know the current state of development of the facility, as well as the pilgrims' expectations regarding the place. The collected results are summarized in the tables. 60% of the respondents were women and 40% men. The most numerous group of visitors were people in vocational, secondary and post-secondary education (30%). A less numerous group are visitors with primary and higher education (5%) – Table 1. 55% of the visitors were farmers, 15% were white-collar workers, and the remaining groups were blue-collar workers, students and the unemployed (10% each). 100% of visitors use Ukrainian and Russian, and 55% also speak Polish (Table 2). The most numerous flow of pilgrims were seniors (45%) and families with children (40%). Solitary visitors are 10%, and tourists in organized groups 5% (Table 3). 70% of pilgrims came from the Vinnytsia region and 30% from neighbouring provinces (Table 4).

The study outlines the direction of changes, according to which you can design the area of Calvary in an even better way – reaching the widest possible group of future users. In order to meet the needs of older people, the place should be equipped with a greater number of comfortable benches and even surfaces. The route and information materials should include descriptions in Ukrainian,

Russian and Polish. Calvary should also be promoted outside the Vynnytsia region, also in Poland.

TABLE 1. Social criterion of respondents – education and profession (own elaboration)

Education	% of the population
Basic education	5
Vocational education	30
Secondary education	30
Post-secondary education	30
Higher education	5
Profession performed	% of the population
Worker	10
White collar worker	15
Student	10
Farmer	55
Unemployed	10

TABLE 2. Knowledge of foreign languages among the respondents (own elaboration)

Language	% of the population
Ukrainian	100
English	–
Russian	100
Polish	55
German	–
Different	–

TABLE 3. Type of pilgrims using the Way of the Cross (own elaboration)

Type of visitors	% of the population
Families with children	40
Single people	10
Seniors	45
Foreign tourists	–
Disabled people	–
Youth groups	–
Special tourists (e.g. religious tourism)	5

TABLE 4. The origin of pilgrims participating in the Way of the Cross (own elaboration)

Origin	% of the population
Vineyard District	70
Neighbouring voivodships	30
Neighbouring countries	–
Other European countries	–

SUMMARY AND CONCLUSIONS

The assessment of the landscape and architectural complex of the Franciscan Calvary in Szarhorod calls for the most important function to be taken into account, which was attributed to this centre during the design phase, that is, the individual and group reflection on the meaning of human life and the contemplation of Christ's Passion. All the elements used, which build this rich complex, ranging from its topographic configuration and architectural solutions well corresponding with historic monuments of the past, through the symbolic sculptural and painting arrangements, also the artistic attitude toward nature specimens, and ending with stimulating the sensory experience by manipulating the colour and smell factors, remain subordinated to the supreme idea of the contemplation of the Creator and his relation to all creatures great and small (Green 2011).

The authors of the project took into account a whole range of related functions that determine the culture-forming qualities of the centre. These are important catechetical, Franciscan, ecological, therapeutic, historical and geographical functions, especially the approximation of the topographical and natural realities of Palestine. The

ecological dimension aims to sensitise the beauty of nature and the proper formation of moral attitudes, thanks to which natural goods will be respected and protected. The religious dimension, as already mentioned above, is to lead to a deeper understanding of the sense of suffering and the beauty of the sacrificial attitude following the example of Christ, whose teaching is brought closer by the chapels of the station.

At the current stage of the arrangement, the centre has already inscribed itself almost organically in the landscape of Szarhorod, and from year to year it is becoming an increasingly important destination of pilgrimages of the faithful from even remote areas of Ukraine. A number of intended environmental transformations that take place here belong to the ancient phenomena of culture, such as the arrangement of chaotic and wild areas by Cistercian monks during the Middle Ages. In the metaphorical sense, this type of action was interpreted as a spiritual purification of the surrounding space and giving it a new function, often along with a new name taken from the Bible. The centre of the developed and sacred territory became a monastery (Kinder 2002). In Szarhorod, whose historic assets have been disturbed by socialist realist buildings, it is possible to see the process of recovering the natural beauty of nature and monuments. You can also talk about regaining the sacred dimension (Gil-Mastalerczyk 2016). This aspect of the action takes into account the need to introduce natural screens of the stand, which will cover and isolate the sacred park area from ineffective or even disagreeable architecture. The

effect of such aesthetic isolation has already been partly achieved by planting trees with a fast growth rate.

The actions taken have a spiritual dimension, an attempt to heal the dramatic consequences of the tragic period in the history of the town, marked by the persecution and the destruction not only of Christian culture, but also by the manifestations of multiculturalism. The revival of the universal and transcendental values can be made possible thanks to the Franciscan-Christian culture, with its love of beauty, the message of peace and the search for sublimity. However, the modernist approach to the sacred has deliberately been abandoned, because the traditional and conservative community is not yet ready for such a solution.

In shaping the landscape of the sacred park, there was no attempt to interfere too much in the natural layout of the area, but to use picturesque hills, boulders and existing vegetation, adding only elements associated with symbolism taken from the Bible and referring to the Holy Land. The previous observations, the results of which are generally conveyed by the text of the dissertation, allow to conclude that these important functions are successfully fulfilled despite the organisational difficulties and harsh climate of central Ukraine. The planted vegetation at the beginning did not always take well to the stony ground.

Part of the shrubs (especially thuya) did not survive one season and they had to be replanted again. This was probably related to the stony ground and the lack of proper care. In the dry summer period, especially after planting new plants,

it would be better to water them more often (Morton Arboretum 2015). During the observations carried out, there were no serious pathogens or pests that could threaten the plantings. A few aphids and leaf spots did not cause significant changes in the plants and did not affect their decorative character.

Taking into account future development of the Way of the Cross, the possibility of introducing new plants resistant to weather conditions and pests (pathogens and pests) should be considered, in order to be able to give up frequent care related to watering, fertilisation and the use of protective pesticides. It is worth remembering about the preservation of biodiversity in biocenosis, a principle that has often been emphasised in recent years in organisations responsible for the ecological aspects of European development (European Commission 2013).

The tasks postulated here are represented by the attitude of St. Francis, widely recognised as a lover of nature and the patron of ecologists (Boersema 2002). His spiritual successors have been propagating ideas of respect for nature for centuries and practically putting them into practice through the care of numerous sanctuaries, which are considered valuable examples of parks and sacral gardens (Bilska-Wodecka 2003). In the plantings at individual station chapels, a greater introduction of mulching between plants using bark or small stones should be considered. This will eliminate weeds and emphasise natural values. Special care for the greenery by a professional company, which would monitor the state of plantings and react in time, should be considered.

The main factor that plays an important role in the creation of the values of the place is the presence of plants attractive due to their smell, thanks to which the complex has been enriched, giving the possibility of sensory and emotional experiences.

A good educational solution will be the introduction of information plates with the names and basic features of the specimens, their symbolic meaning and a deeper theological message. The basic data can be accompanied by relevant quotes from the Bible. Information plates will make it possible to use the traditional way of the cross as an interesting and attractive 'didactic path' without diminishing its sacral character.

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Streszczenie: *Projekt biblijnego ogrodu modlitwy w szarogrodzkiej Jeruzolimie na Ukrainie w kontekście tradycji kalwaryjskich oraz wyzwań turystyki religijnej.* Franciszkańskie kalwarie – interesujący fenomen kulturowy, są istotnym elementem duchowości, działań duszpasterskich, bogatymi enklawami architektury i sztuki, znanymi i cenionymi nie tylko przez pobożnych pątników, ale też przez szerszy krąg odbiorców, zwłaszcza miłośników sztuki i piękna natury. Ogromne znaczenie dla plenerowych kalwarii mają topografia terenu i szata roślinna nawiązująca do realiów Ziemi Świętej. Naśladowcze zabiegi podejmowane w ciągu stuleci w kalwariach europejskich odsyłały wyobraźnię pielgrzyma do symbolicznego słownika roślin biblijnych, co z kolei kształtowało doświadczenie sacrum i sprzyjało dalszym poszukiwaniom jeszcze lepszych koncepcji planistycznych oraz wykorzystania najbardziej optymalnych gatunków drzew, krzewów, ziół przystosowanych do określonych warunków środowiska. Te aranżacje jako założenia architektoniczne i ikonograficzne zanurzano w przestrzeni zieleni sakralnych ogrodów modlitwy, jakimi niewątpliwie były przez wieki i są również obecnie zało-

zenia kalwaryjskie. Artykuł prezentuje projekty nasadzeń roślin biblijnych przyporzadkowanych do kaplic stacyjnych nowego ośrodka pielgrzymkowego z uwzględnieniem lokalnych walorów topograficznych, tradycji franciszkańskich oraz współczesnych potrzeb duszpasterskich. Tekst ilustrują graficzne wizualizacje całości założenia oraz poszczególnych jego partii.

Słowa kluczowe: szarogrodzkie Jeruzalem na Ukrainie, franciszkańska kalwaria, ogrody biblijne, ruch pielgrzymkowy, turystyka religijna

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