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EXTERNAL MURALS OF THE TRINITY GATE CHURCH OF THE KYIV-PECHERSK LAVRA. HISTORY OF CREATION, PROBLEMS OF PRESERVATION AND RESTORATION

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НАРУЖНЫЕ РОСПИСИ ТРОИЦКОЙ НАДВРАТНОЙ ЦЕРКВИ КИЕВО-ПЕЧЕРСКОЙ ЛАВРЫ. ИСТОРИЯ СОЗДАНИЯ, ПРОБЛЕМЫ СОХРАНЕНИЯ И РЕСТАВРАЦИИ

Abstract. The research article is devoted to the history of the creation and restoration of external wall paintings of an architectural monument of national significance – the Trinity Gate Church of the Kyiv-Pechersk Lavra. The relevance of the article is conditioned by the need for a comprehensive study of the monument due to the loss of authenticity as a result of late repairs, alterations, renovations, as well as the beginning of restoration work on the facades of the Church. The purpose of this article is to summarize the previous practical experience in the restoration of architectural and pictorial heritage using the mural painting of the Trinity Gate Church. Using materials from archival sources as well as design and restoration documentation, the main periods of changes in the appearance of the temple and restoration interventions are outlined. The characteristic of the current state of the monument and recommendations for its preservation are given

Аннотация. Статья посвящена истории создания и реставрации внешних настенных росписей памятника архитектуры национального значения Троицкой надвратной церкви Киево-Печерской лавры. Актуальность статьи обусловлена необходимостью комплексного исследования памятника в связи с потерей аутентичности вследствие поздних ремонтов, переделок, обновлений, а также с началом проведения реставрационных работ на фасадах церкви. Цель данной статьи – обобщение предыдущего практического опыта в области реставрации архитектурно-живописного наследия на примере стенописи Троицкой надвратной церкви. Используя материалы из архивных источников и проектно-реставрационной документации, очерчены основные периоды изменений внешнего облика храма и реставрационных вмешательств. Дана характеристика современного состояния памятника и рекомендации по его сохранению.

Key words: Kyiv-Pechersk Lavra, Trinity Gate Church, mural, history of restoration, research.

Ключевые слова: Киево-Печерская лавра, Троицкая надвратная церковь, монументальная живопись, история реставрации, исследования.

Starting from the 19th century the Trinity Gate Church of the Kyiv-Pechersk Lavra attracted the attention of many researchers, art historians, and historians who admired its uniqueness, distinctive architecture, style, and murals. At the same time, the facade painting of the Church was not of particular interest to researchers, it was rarely mentioned in scientific works, only in the context of studying the internal painting of the Church. In addition, much less research and publications concern the preservation and restoration of the monument, given the small number of

such preserved objects and a significant loss of their authenticity due to late repairs, renovations, and restoration. Frequent changes in the appearance in order to adapt it to the artistic and ideological tastes of this era and the tendency of outdoor paintings to demolition under the influence of atmospheric factors made the study more complicated. Today, the relevance of the study is enhanced by the beginning of restoration activities on the facades of the Church.

Thus, the purpose of this article is to summarize the previous practical experience in the field of

restoration of architectural and pictural heritage by the example of the mural painting of the Trinity Gate Church and to illuminate the problematic issues related to the present state of the monument. In this regard, the main task of the work is a comprehensive study of the murals of the temple in the light of the influence of many factors and the development of recommendations for further preservation. The presented research is based on materials from historiographic, archival sources, existing design and restoration documentation and own field studies.

The main gate, crowned by the Church of the Holy Trinity in the time of Kyivan Rus, is the first building that meets travelers and pilgrims at the entrance to the Kyiv-Pechersk Monastery. Built in 1106 by the Chernihiv Prince Nikola Sviatosha (Sviatoslavovich), the Trinity Gate Church of the Lavra was one of the few buildings that survived after the Tatar invasion of 1240. According to the testimony of the famous Lavra monk Athanasius Kalnofoysky, the Church was erected on the model of the Kyiv Golden Gate and the former Church of the Annunciation above them, built by the Grand Prince Yaroslav in 1037 [1]. The temple underwent some changes and reconstruction during the time of the vigorous activity of Metropolitan Peter Mohyla. At the same time, extensive paintings were carried out in the temples of the Lavra, for which masters from Russia and the Athos monasteries of the Southern Balkans were invited [2, p. 36]. During the last reconstruction, carried out after the construction of the fortress walls around the Pechersk monastery by I. Mazepa in 1698-1701, the Church acquired baroque features. The temple took on its final architectural forms, decorated with exquisite pictural and stucco decoration, in the 1730s.

Maintaining the elegance of the building, the Lavra authorities constantly took care of the exterior of the Trinity Church, as the temple towered above the main entrance to the monastery. One of the first information about the renovation of the facade murals dates from 1742-44, which was timed to coincide with the arrival of the Empress of Russia Elizabeth Petrovna to Kyiv [3, p.11]. At the same time, pictural compositions were performed on the slopes of the fortress walls in front of the Church with the participation of the Lavra icon painter Alimpiy Galik. During the next restoration work in 1794-1796, the external painting of the facades and sections on the fortress walls was completely destroyed resulting from the "decay of the plaster and murals". Then, according to the project of architect Ivan Gelmar, it was proposed to re-plaster the walls, and to carry out part of the images on a copper base. However, to implement the plan, about 500 sheets of copper were needed, which was an expensive pleasure even for a wealthy Lavra. Therefore, the Lavra icon-painting superior Zakharia (Golubovsky) proposed painting on cheaper raw materials - iron. To implement the project in 1795, 200 poods (pood - Russian measure of weight = 16.38 kg) of roofing iron were purchased in Moscow in the amount of 740 carbovanets [4, p. 21].

According to archival documents, the facades of the Church were renovated repeatedly: in 1803 and 1810 by the icon painter Hieromonk Zakharia, in 1825 and 1832 by the Kyiv nobleman I. Orobovsky, in 1839 and 1861 by the Lavra icon painters. It should be noted that the basis of the idea of "church" renovation of murals always included some improvement in technical condition and correction of defects. However, such an approach, dictated by the spirit and tastes of its time, often led not only to correction, but also to the destruction of monuments as ideologically unacceptable. And as a result, ancient paintings were placed under layers of renewal.

With the change in the aesthetic concept of the pictural decoration of the temple, significant changes also took place from the technical and technological culture of murals. The painting of the facades of the Trinity Gate Church, which represents images of saints, the Monks of the Caves and scenes from the Holy Scriptures, can conditionally be divided into two groups. The first group consists of murals made on plaster - the most traditional method of creating monumental paintings, the second - on metal plates, which are also often used as the basis for painting. The desire to replace the damaged canvas and wood with stronger materials led to the use of metal boards in painting (exclusively oil). On the one hand, they really surpass the canvas and wood, but they also have serious drawbacks associated with the property of metals to expand and contract under the influence of temperature changes, a tendency to corrosion, and poor bonding with soil and oil paints [5, p. 285]. Despite this, metal was quite popular in the Lavra icon painting workshop and was widely used as the basis for painting. Copper, zinc, iron and brass were used. A significant number of monuments of icon painting on metal decorated the cave complexes of the Lavra. These are the metal iconostases of the underground churches, images of the Pechersk Saints placed near the burial sites with relics, and small lectern icons, which were probably used for worship in caves.

Due to certain successes in archeology and art history in the middle of the 19th century prerequisites for the emergence of a restoration theory are taking shape. Under the influence of archaeological science, methods of restoration of monuments of ancient Russian art, based on the fact that "*the task of archeology is to find, study and preserve ancient monuments in their original form, as far as this can be consistent with new practical requirements*" [6, sheet 11] were also formed. In this regard, it should be noted that the official style of Russian church architecture of this period was the so-called Neo-Byzantine style, in which more and more new temples and their decoration were reconstructed. Changes in Ukrainian architecture under the influence of baroque were perceived as "*an unhealthy phenomenon that distorted the ancient Russian forms of temples*". The purpose of the restoration of the monument was not to preserve an existing piece of work, but to reproduce it in the spirit of a certain time by repeating stylistic features, faking external attributes and giving it the old look. In

addition, the search for methods of implementing the reproduction program from written sources did not concern the artistic, technical and technological features of the renovated object. And the indispensable desire for restoration in its original form, as I.E. Grabar believed, was the main reason for the unsuccessful restoration of the monuments of the indicated period, from which other shortcomings of the restoration of the end of the 19th century also originated. [7, p. 31]. Changes in cultural life were reflected in the history of the restoration of the Trinity Gate Church. After a range of refurbishments in 1881, the condition of the exterior of the Church was regarded as emergency. From the superior's report to the Lavra Spiritual Cathedral in 1881: *"The dome of the Church from the eastern, northern and southern sides gave cracks that need to be properly repaired with new brick, the stucco work disappeared in many places, the plaster on all walls barely sticks, and it drooped from all the walls in many places and may fall on bypassers; you can take a brick with your hands in the ledges and window sills, the painting is completely destroyed, except for two images*

on tin plate"[6, p. 2]. Due to the emergency condition of the Church, the authorities of the Lavra decided to remove all the plaster from the walls together with the stucco decorations made by the master V. Stefanovich in 1731. Releasing the surface of the facades from the old plaster, workers discovered the old masonry.

This event caused an outcry among lovers of antiquity. A special Commission was appointed, consisting of members of the Kyiv Church and Archaeological Society: Archpriest of Saint Sophia Cathedral P.G. Lebedintsev, professors of the Kyiv Theological Academy P.A. Lashkarev and N.I. Petrov, the architect of the Academy V.I. Sychugov and Professor of St. Petersburg University A.V. Prakhov with the aim of *"witnessing the antiquities of the Church"*. According to the drawn up protocol, the Commission proposed quite radical measures to rebuild the Church in order to bring it to its "original form": remodeling the roof, restoring the original cladding and internal arches, removing all late additions from the facades - cornices, capitals and restoring the ancient form of the dome.



Figure 1. Trinity Gate Church. Photo 1890 .

In relation to painting, the verdict was no less strict: *"... painting, as it was before the plaster was removed on the eastern side, should not be allowed, and if the fraternity wants to give this side a specially decorated look, allow patterns and facial images in appropriate places in the style of the 11th-12th centuries"* [8, sheet 14]. It should be noted, that the Spiritual Cathedral of the Lavra did not dare to make such changes, since they were quite labour-consuming, requiring large financial costs and time. Besides, the

late additions *"represent such an antiquity that should be preserved, since it is clear from the chronicle that the given Church was renovated by Mazepa in the 18th century"*. However, the proposal to restore the painting in the ancient style, the Lavra authorities supported. After the preliminary taking of the drawings, the stucco moldings were restored. The pictorial images of the saints, adorning the walls of the Church, were made in the oil technique on a zinc base *"in the same form and in the same places"* (Fig. 1).



Figure 2. Trinity Gate Church. Photo the early 20th century.

The exterior of the Church underwent the last radical changes in the painting decoration in 1900-1902. Kyiv icon painter Vladimir Sonin was invited to restore the exterior painting of the Trinity Gate Church. Having taken the patterns from the old compositions, Sonin cleared the layer of paints to the zinc base and reproduced all the images of the Holy Door in oil painting technique (Fig. 2). As a matter of interest, some of the subjects that were present on the facades of the Trinity Church before 1900 disappeared for ideological reasons. Thus, the subject "The Coronation of the Virgin Mary by the Holy Trinity", which was located in the center of the western facade, was removed as having its origin from the Western culture, and replaced with the image of "Our Lady of the Caves with St. Anthony and St. Theodosius" [9, sheet 5].

After the restoration of the paintings of the Trinity Church after the Second World War, conservation and restoration activities were carried out in 1972-1976 and in 1985-1991. The rapidly growing scope of restoration work on oil-painted monuments in the post-war period, with minor adjustments after technical and technological surveys, was carried out on the basis of the use of high-molecular compounds - synthetic resins and wax-lacquer fixation. This was due to the need to preserve the paintings in conditions of unstable temperature and humidity or in the open air, where the paints lose the binding material more intensively. However, after the resin was introduced into the painting layer and plaster, changes in their porous structure occurred, causing a decrease in the vapor permeability of the layers. There was a persistent hydrophobic effect, the researchers noted, dangerous in conditions of high humidity and cold, preventing the evaporation of condensation moisture from the plaster. At the same time, the boundary of the salt deposits

moved to the depth of saturation of the resin, which led to further destruction of the painting [10].

The last works on the facades of the church were carried out in 2001-2002 by the specialists of the Kyiv city specialized scientific and restoration design and production department. On the basis of a comprehensive study, conducted by the Scientific Institute "Ukrproektrestavratsiya", "Design technological solutions for the normalization of the humidity of walls with painting, adjacent to the Trinity Gate Church" were developed [11]. They were supposed to perform two main types of work, the implementation of which would protect the masonry from the capillary suction of moisture from the soil: arrangement of horizontal anti-capillary waterproofing and vertical waterproofing. Similar scientific and technological researches were performed in 2007 by the State Scientific and Technological Center for the Conservation and Restoration of Monuments. Investigating the causes of the destruction of the painting of the Trinity Church in the places of loss of the plaster layer, the experts noticed the destruction of the brick and solution (sometimes to a depth of 3-5 cm) due to overwatering and weathering. In this case, the humidity indicators of the materials significantly exceeded the maximum permissible norm. Precipitation and suction of moisture from the soil at the capillary level, imperfect moisture removal from the adjacent territory and the walls in the absence of waterproofing of foundations were determined as the main causes of water-saturation. In addition, gas emissions from motor vehicles, artificial soil salinity, vibrations, biological and anthropogenic factors (incorrect repairs). Based on the research, recommendations were given on the technology of

priority work on the normalization of the moisture state of the masonry.

However, not all the recommendations of the specialists were implemented, and the issue of preservation and restoration of the exterior murals of the Trinity Gate Church is still essential. Under the influence of ultraviolet light and atmospheric precipitation, the pigments discolored, and weathering and constant fluctuations in temperature and humidity affected the binder of the painting layer. Cracks, a mesh of crack patterns with active peeling of the paint,

decomposition of the cover layer, dirt accumulation, and soot from vehicle exhausts are traced on the surface of the painting. Paintings on metal are also in unsatisfactory condition. The wavy deformation and general weariness of the zinc base, local corrosion centers, as well as minor metal losses at places of attachment to the surface of the walls are observed. Painting is performed in several techniques on a layer of lead minium on an oil binding. The painting layer is thin, with pastose loads on sections of light, and has many late tints and notes (Fig. 3).

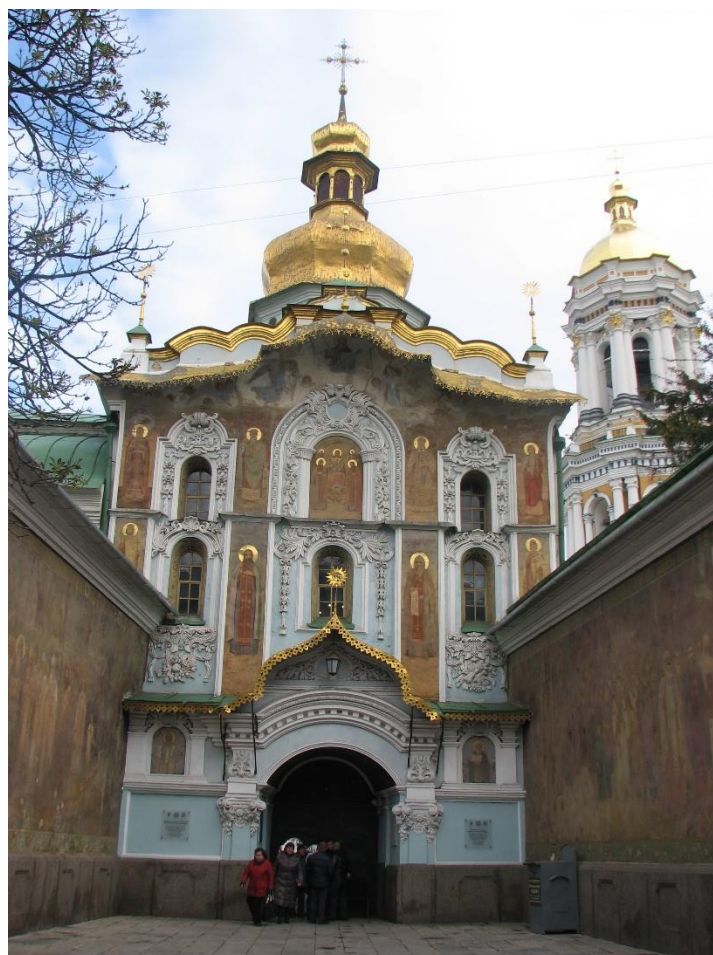


Figure 3. The western façade Trinity Gate Church . The current state.

Today, taking into account the above mentioned reasons, a prerequisite is the creation of a comprehensive program for the restoration of the monument based on the results of chemical and technological, as well as microbiological research. In particular, researches related to the study of changes in the structure of mural materials due to the impact of restoration materials used in the past. After a detailed analysis of the humidity of the masonry and plaster, it is necessary to carry out work to normalize the moisture state and waterproofing the walls and foundations, ensuring adequate drainage and landscaping. Also, the basic principles and methods of restoration, the choice of materials for the conservation of outdoor painting, which is under the influence of solar radiation and aggressive pollution in the air of a modern city, should

be aimed at ensuring the protection of paintings from external climatic and technogenic influences.

In addition, today there is a problem of both the choice of restoration materials, taking into account the duration of preservation of the exhibition appearance of the monument, and the arrangement of conditions for maintaining its authenticity. Thus, it is necessary to solve the problems of preserving the Church building and its decoration in a comprehensive manner, while simultaneously studying the characteristics of the temperature and humidity conditions, the state of structures and identifying the main factors affecting their destabilization.

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TOLERANT EDUCATION IN THE CONTEXT OF ETHNIC DANCE CULTURES

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ТОЛЕРАНТНОЕ ВОСПИТАНИЕ В КОНТЕКСТЕ ТАНЦЕВАЛЬНЫХ КУЛЬТУР ЭТНОСА

Summary. The article deals with the issues of tolerance education by means of dance culture of various ethnic groups.

Аннотация. В статье рассматриваются вопросы воспитания толерантности средствами танцевальной культуры различных этносов.

Key words: tolerance, dance culture, folk art.

Ключевые слова: толерантность, танцевальная культура, народное творчество.

Formulation of the problem. Nowadays global trends in choreography are gaining more popularity in the context of preserving the national heritage and popularizing it in other countries and continents, in order to familiarize their residents with some unique dance and ethnic culture. Thus, it is possible to explore various artistic troupes that tour around the world with the mission of creating friendly relations between ethnic groups of different countries.

The ensemble "Barynya" is based in New York. We tour a lot. <...> We perform not only at dance festivals and concerts, but also on the occasion of various holidays. The repertoire includes Ukrainian, Jewish, Russian dances, which we gladly perform on national American holidays. We also have something to show off as cultural exchange exists beyond any political differences here. We are engaged in Cossack, Tatar, Gypsy dances as well, which are very popular with the audience. Show-goers enjoy observing

costumes and interesting choreography with technical and artistic elements that match the character of dances. It is incredibly pleasant to hear the most heartfelt thanks from the audience after our performances. I understand that my work is valuable and has an impact on the perception of our culture in America. It is important to leave an imprint on and contribute to the future of the world art", notes Konstantin Tulinov in the interview with Elizaveta Taranda for the newspaper "Komsomolskaya Pravda"[1].

Festivals of folk art, where acquaintance with talent of ensembles from different countries takes place along with communication in an atmosphere of creativity, using impressions from the perceived ethnic dances, are very essential. In the art of choreography, beauty and perfection of form play an important role in fostering a sense of beauty and the ability to see the beauty of the inner content of a dance. Those are the keys to unforgettable emotions of viewers and