

Identification

<u>Nomination</u>	The architectural ensemble of the Trinity-Sergius Lavra in Sergiev Posad
<u>Location</u>	Sergiev Posad (Zagorsk 1930-91), Moscow Region
<u>State Party</u>	Russian Federation
<u>Date</u>	20 August 1992

Justification by State Party

The ensemble of the Trinity-Sergius Lavra in Sergiev Posad is an outstanding example of 14th-18th century Russian architecture. Many of these buildings were models for later buildings in Russia. The ensemble has an outstanding universal value without any parallels elsewhere in the world.

History and DescriptionHistory

The Trinity-Sergius Monastery was founded in the 1330s in the forest to the north of Moscow by the monk Sergius, the son of a boyar from Rostov the Great. The creation of the Monastery and the neighbouring settlements is well documented in two early lives of Sergius.

In 1355 he introduced rules for monastic life in the community, which required the construction of specialized buildings - refectory, kitchen, bakery, etc. This resulted in a well defined layout being adopted, with the monks' cells arranged around a rectangular open space with the church and refectory in its centre. The whole complex, with its outbuildings, was enclosed within a wooden palisade.

Sergius achieved great prestige as the spiritual adviser of Dmitri Donskoi, Great Prince of Moscow. Despite Dmitri's decisive defeat of the Tatars at the battle of Kulikovo in 1380, however, Tatar raids continued for another century, and in 1408 the Monastery was destroyed by fire. It was quickly rebuilt on its earlier plan by Nikon, Sergius's successor, with Royal support. The new church, again built in wood, was consecrated in 1412.

From this time onwards the Monastery began to grow in wealth, as a feudal landowner, and influence. It established many daughter houses in different parts of Russia. Sergius was canonized in 1422 and declared the patron saint of the country. This event coincided with the erection of the first stone

building at the Monastery, the new Trinity Cathedral, which still stands. This became especially important to the Royal house, who were baptized and held thanksgiving services there. The Cathedral was embellished with masterpieces by the famous Russian artists Andrei Rublev and Daniil Chernyi.

The location of the Monastery on a strategically important road led to its inclusion in the defensive system around Moscow with the construction of fortifications in 1540-60. The original wooden palisade was replaced by stone walls some 1.5 km long, with 12 towers. The area of the Monastery was extended at this time, and new buildings were erected, including accommodation for the Tsar, a small church over the tomb of Nikon, an infirmary and cellarer's chambers, and, most important of all, the large Cathedral of the Assumption (1559-85). The villages and settlements around the Monastery expanded to house the many workers involved in the new works.

During the political upheavals of the early 17th century the Monastery withstood a legendary 16-month siege, as a result of which it received many rich endowments and donations. Some of this money was used to strengthen the already formidable defences, which were to prove their worth at the end of the century, when the young Tsar Peter (the Great) twice took refuge there. With Peter's consolidation of power, a number of new buildings in Baroque style were added to the Monastery, including the refectory chamber with the church of St Sergius, a stone palace for the Tsar (Chertogi), the Church over the Gates, and the Chapel over the Well.

In 1744 Empress Elisaveta Petrovna awarded the highest title to the Monastery, that of Lavra, reinforcing its paramountcy in the Russian Church. At the same time, the Orthodox Metropolitan of Moscow became also the Holy Archimandrite of the Lavra. Following a devastating fire in 1746, when most of the wooden buildings and structures were destroyed, a major reconstruction campaign was launched, during which the appearance of many of the buildings was changed to a more monumental style and new elements were added, including the Church of the Virgin of Smolensk (1745), the Kalichia (Pilgrim) Tower (1788), and a five-storey belfry.

During the later 18th century the policy of secularization of church property led to the lands of the Monastery being expropriated by the State. The settlements around the Monastery became the town of Sergiev Posad in 1782, and it was rebuilt on a new plan orientated on the Monastery after a fire. The building of a highway from Moscow to Sergiev Posad in 1845 and a railway in 1868 increased the flow of visitors and pilgrims to the Monastery, and this in turn brought economic prosperity to the town. The Moscow Ecclesiastical Academy and Seminary was transferred to the Monastery in 1814.

Following the Revolution of 1917, the Monastery was closed, the monks being allowed to move to a nearby Gethsemanean cell. The artistic and historical treasures were nationalized and entrusted to a State commission, the repair and restoration of the monuments being the responsibility of another commission.

At the present time the Ecclesiastical Academy and Seminary and the Trinity-Sergius Monastery are continuing their activities within the Lavra.

Description

The main buildings of the Trinity-Sergius Lavra Monastery complex are the following:

- The Trinity Cathedral This is a four-pillar single-domed church with three apses. An impression of space is given by the inward tapering of the walls. The only decoration is a wide three-tiered band. The construction material is regular white limestone blocks. The interior walls are decorated with frescoes by Rublev and Chernyi, who were also responsible for the iconostasis, which includes Rublev's masterpiece, the icon of The Trinity. It has a gilded dome, the gilding being carried out on the orders of Ivan the Terrible in 1556 to celebrate the seizure of Kazan.
- The Nikon annex This is a single-domed and single-apse church with a square plan, built in brick faced with white limestone on the south side of the Trinity Cathedral, to which it is closely related stylistically. It is remarkable for its plastic forms and highly artistic decoration.
- The Tent of Serapion This rectangular building also adjoins the south side of the Trinity Cathedral and is symmetrical with the Nikon Annex. It was built in 1559 and houses the burials of three church dignitaries.
- The Palace of the Metropolitan Built against the southern wall of the Monastery, this building has the appearance of a small Baroque palace, with its red-painted facade. There is a portico in the centre, supporting a wide balcony with an elegant wrought-iron balustrade. The interior apartments are luxuriously decorated in Baroque style.
- The Refectory with the Church of St Sergius The ground surface of the main Refectory covers 510 sq m and is spanned by a single vault. The high, pillarless church of St Sergius, with three apses and a single dome, adjoins it to the south. The facades are painted in blue, red, and green squares and embellished with embedded columns with ornate capitals and a cornice with medallions above. The interiors are also richly decorated.
- The Church of the Holy Spirit (Dukhovskaya) Located in the centre of the Monastery, this is one of the oldest monuments in the complex. It is a four-pillared church with three apses and a single dome built in white limestone in conventional form. The interior walls have the earliest examples of the use of glazed tiles for decoration.
- The Cathedral of the Assumption In appearance this towering structure echoes that of the Cathedral of the Assumption in the Moscow Kremlin, the symbol of State power. The

walls of the six-pillar building are divided by prominent pilasters and the facade has a band of blind arcading. There are two tiers of narrow windows. The interior is light and spacious, the walls being decorated with frescoes predominantly in blue and violet. The magnificent iconostasis of the 16th-18th centuries contains the icon of the Last Supper, a masterpiece of Simon Ushakov. The two 17th century bronze chandeliers are of special importance.

- The Belfry At 88 m, this is the highest building in the complex, situated on the northern side of the central square. It is a brick structure, clad in stucco, with decorative elements (columns, cartouches, etc) in white limestone.
- The Church of the Virgin of Smolensk There are three limestone balustrades and two staircases on either side of the main door; decorative double pilasters support four curvilinear pediments. The interior is light and spacious, but the original wall decoration has not been preserved.
- The Palace of the Tsar (Chertogi) The facades are painted in a checkerboard design, similar to those of the Refectory. The layout of the richly decorated interior conforms with the regularity demanded by mid 18th century architectural standards.
- The Monks' Cells Stone, two-storey buildings were built up against in the fortress walls in the 16th and 17th centuries. Several blocks of these have been preserved.
- The Fortress Walls and Towers The stone walls that run for 1.5 km to enclose the Monastery in an irregular rectangle have three levels of defences, the lowest being isolated casemates, the second a vaulted gallery, and the third an open machicolated gallery. The corner towers have six levels and the others four; they were originally floored internally with wood, but this has been replaced almost everywhere with stone-vaulted floors.

Among the monuments outside the enceinte of walls that are included in the nomination are a number of religious buildings, including the Piatnitskaya Church (1547), the Vvedenskaya Church (1547), the Chapel over the Piatnitskii Well (late 17th century), and the Krasnogorskaya Chapel (1770).

Management and Protection

Legal status

State ownership and protection of the Trinity-Sergius Lavra Monastery complex is covered by the following legislative instruments:

- Decree "On transformation of historic and artistic valuables of the Trinity-Sergius Lavra into a museum", 1920.

- Resolution "On measures for improvement of the conditions of monuments of the Sergiev Posad Museum", 1940 (by means of which the whole complex of the Zagorsk History and Art Museum within the fortress walls was declared a Museum-Reserve).
- Resolution "On further improvement of the protection of cultural monuments in the RSFSR", 1960.
- Law on the Protection and maintenance of monuments of history and culture of the USSR, 1976.
- Law on the Protection and maintenance of monuments of history and culture of the USSR, 1978.
- GIPROGOR Overall Plan for Zagorsk Town, 1974.
- GENPLAN Detailed Layout Project of the Central Part of Zagorsk, 1991.
- Resolution "On urgent measures in protection of the cultural and natural heritage of the peoples of the RSFSR", 1991.
- Resolution "On implementation of the Law on legal and civil responsibilities for breaking the legal code for the protection and maintenance of historical and cultural monuments", 1991.

Management

Responsibility for the management of the monuments is vested in the State Historical and Art Museum-Reserve in Sergiev Posad, in association with the Cultural Committee of the Moscow Regional Administration, the Trinity-Sergius Monastery, and the Ecclesiastical Academy and Seminary.

Conservation and Authenticity

Conservation history

During the present century, survey and restoration projects have been carried out on a number of occasions - 1919-20, 1925-26, 1937, 1938-50, 1950-63, 1976-78, 1985, and 1988. The current programme of work is based on the project developed in 1963 by the Central Research and Restoration Workshop of the Academy of Architecture, Moscow. This establishes a preservation zone, provides for the restoration of all the monuments in the complex, and makes proposals for the preservation of controlled architectural and landscape zones around the Lavra.

An overall plan is currently being developed by the State Cooperative Research and Design Institute of Hydroconstruction (Moscow) related to the extension of the preservation and buffer zones.

Authenticity

The complex history of the Trinity-Sergius Lavra Monastery has resulted in many changes and rebuildings over the centuries since its foundation, resulting from war, fire, and Imperial support and sponsorship. No single building can therefore be considered to be in its original state. However, the importance of the Monastery as a symbol of Russian cultural identity has

ensured that much time and money has been spent in its conservation and restoration. As an ensemble that has evolved over time, therefore, it has an authenticity of its own.

The restoration work of the 1920s may be characterized as concerned with achieving a certain "unity of style" in returning buildings to their forms in the 18th century and earlier. This is somewhat at odds with contemporary western conservation philosophy, but in the historical context of the 19th century alterations and additions and in the cultural context of efforts to strengthen the site's symbolic importance for the Russian people, this approach is reasonable.

More recently, restoration work from the 1960s onwards, led by the architect Baldin, have conformed in general with the Venice Charter, revealing and restoring hidden and underlying elements (particularly original vaulted forms), where these strengthen the coherence of the buildings' architectural expression, and retaining those later additions that have significance in their own right.

Evaluation

Qualities

This religious and military complex represents an epitome of the growth of Russian architecture and contains some of that architecture's finest expressions. It exerted a profound influence on architecture in Russia and other parts of eastern Europe.

Comparative analysis

The obvious comparison that has to be made is with the religious monuments of Suzdal and Vladimir, which in their turn exerted a strong influence on Russian architecture. The expansive growth of the Lavra began at a period later than that of the building of the major monuments in those towns, and the former also contains building that represent the absorption of substantial elements from the architectural styles of western Europe. They should therefore be seen as complementary to one another.

Additional comments

An ICOMOS mission visited Sergiev Posad in April 1993 and met representatives of the various parties involved.

The laws of the Soviet Union quoted above no longer apply, or at best have been superseded by later declarations and laws coming from the Russian Federation. These are often partly contradictory and are still evolving during the transitional period. The forms of management necessary for the long-term conservation of the property are also evolving as new partnerships between the state, the church, and the community are being developed. Whilst there are differences of view between these partners concerning long-term use and disposition of lands,

buildings, and objects within the complex, goodwill and well developed plans to bridge these differences are in place, including the articulation of long-term accords covering points at issue and provisions for collaborative management of the site. ICOMOS believes that it is important that these issues be resolved as quickly as possible and that a comprehensive legal and management framework be put in place which explicitly establishes roles and responsibilities for all the partners in looking after the site, with appropriate associated management mechanisms.

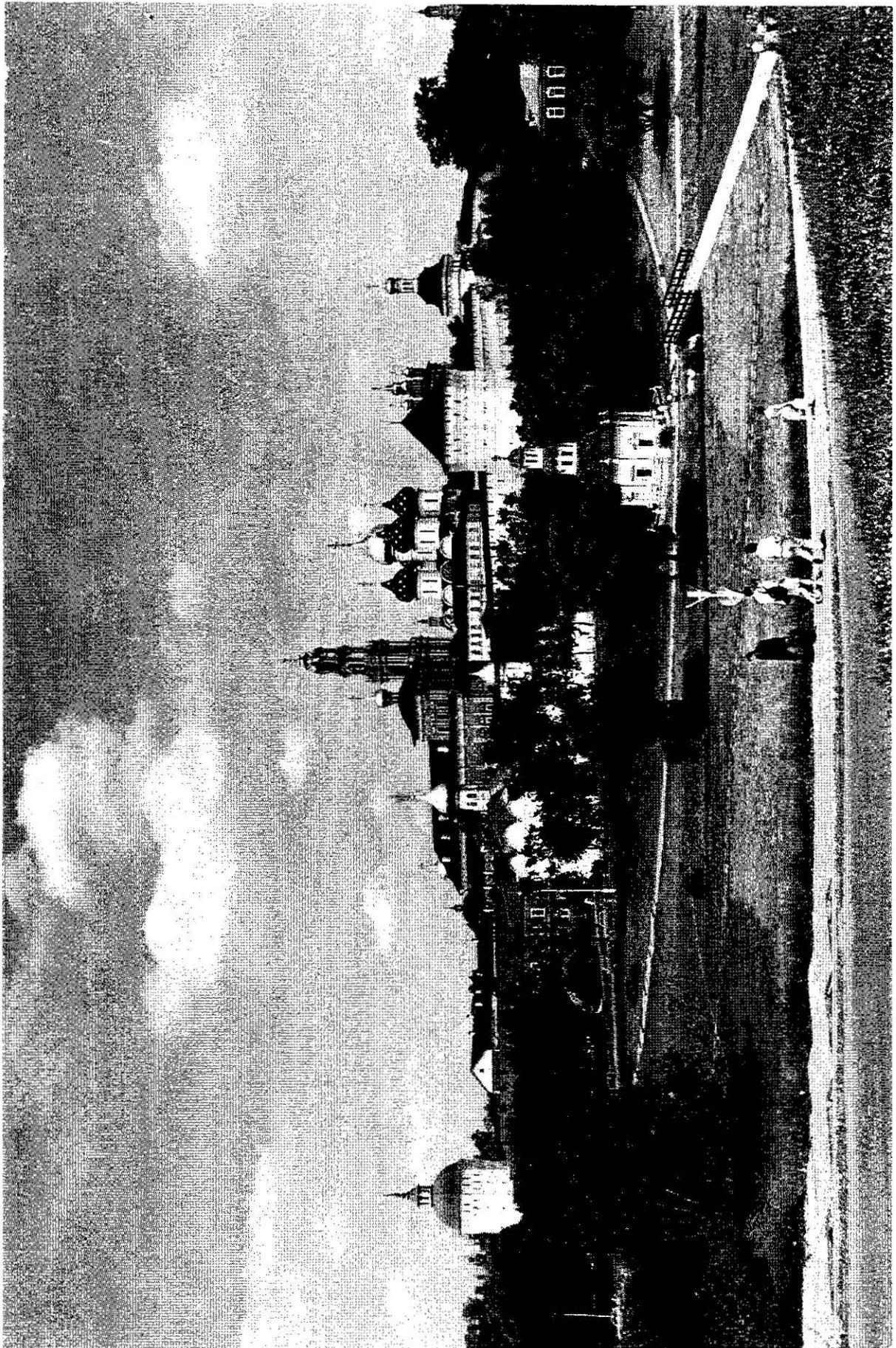
Recommendation

That this property be inscribed on the World Heritage List on the basis of criteria ii and iv:

- Criterion ii The Trinity Sergius Lavra Monastery complex represents the fusion of traditional Russian architecture with that of western Europe to create an eastern European tradition that had a strong influence on architectural developments in a large area of eastern Europe.

- Criterion iv The Lavra is an outstanding and remarkably complete example of an active Orthodox monastery complex with a military function that is characteristic of the period of its growth and expansion in the 15th to 18th centuries.

ICOMOS, October 1993



Sergiev Posad : monastère de la Trinité-Saint-Serge vu du sud-est /
Trinity-Sergius Monastery, view from the south-east



Sergiev Posad : réfectoire et église Saint-Serge, vue du nord-est /
Refectory and Church of St. Sergius, view from the
north-east