

RUSSIAN FEDERATION
NOMINATION

THE ASSUMPTION CATHEDRAL OF THE TOWN-ISLAND OF SVIYAZHSK

FOR INSCRIPTION ON
THE WORLD HERITAGE LIST



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2016





NOMINATION FORM

The Convention State party

Russian Federation

State, province or region

Republic of Tatarstan, Zelenodolsk municipal region, the settlement of Sviyazhsk

The name of the property

The Assumption Cathedral of the town-island of Sviyazhsk

Geographic coordinates to the nearest second

Latitude 45°06'05"

Longitude 15°37'56"

The text description of the nominated property boundaries

The boundaries of the nominated property go along the perimeter of the walls of the Assumption Cathedral within its boundaries of the XIX century.: from point 1 to point 4 in the north along the monastery wall, from point 4 to point 5 on the north-east along the boundaries of the cadaster household land plot along the Monastery lane to the Uspenskaya Street, from point 5 to point 9 on the south-east along the Uspenskaya Street till the Gateway church and the Ascension church, from 9th to

12th points in the fold of the Gateway church along the Uspenskaya Street, from 12th to 14th points on the south –west along the façade of the Archimandrite building to its south-west corner, from 14th to 16th points on the south corner of the Monastery school, from point 17 on the west – the north-west corner of the Monastery school building, on the west – from point 18 to point 24 – the north west corner of the Assumption monastery on the north directly to point – 25 -1.



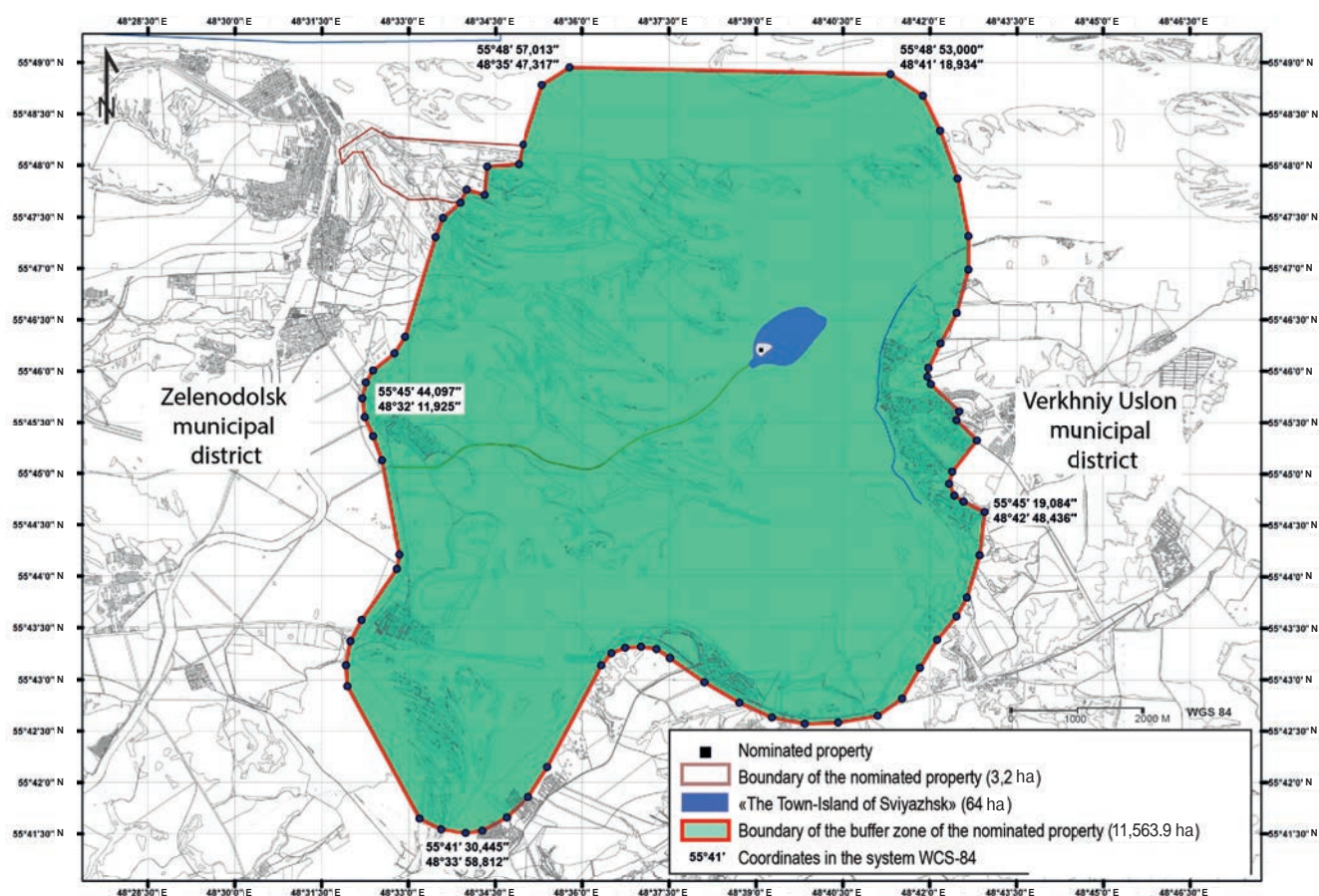
The map of the nominated territory with boundaries of the property and the buffer zone

Annex. Section 1.2, 1.3, 1.4, 1.4 A

Criteria under which it is proposed to inscribe the property into the World Heritage List

ii, iv

The map of the nominated territory and buffer zone





DRAFT STATEMENT OF OUTSTANDING UNIVERSAL VALUE

a) Brief synthesis

The Assumption Cathedral is located at the confluence of the Volga, the Sviyaga and the Shchuka rivers, in the town-island of Svvyazhsk in 30 kilometers away from Kazan – the capital of the Republic of Tatarstan. It is a part of the Assumption Monastery which consists of seven stone constructions built in different time during the XVI-XIX centuries. It is surrounded by a wall which gives it the appearance of a real white-stone Kremlin and has some loopholes and merlons. It was established by the metropolitan Makarius in 1555 by the decree of Ivan the Terrible and headed by the archimandrite German who had Tatar origins.

Construction of the cathedral was carried from 1556 till 1560 out by Pskov builders under the supervision of the architect Postnik Yakovlev. Novelties characteristic of the state architecture of the Moscow tsardom and local traditions formed in the boundaries of the Volga Bulgaria, the Golden Horde and the Kazan Khanate were introduced into the Pskov monumental architectural tradition. In the XVIII century the cathedral appearance was supplemented by decorations in Baroque style, which harmonized with its Old Russian style.

The complete cycle of the frescos from the second half of the XVI – early XVII centuries with the total area of 1,080 sq. m. has survived in the cathedral interior as well as the iconostasis with the icons of the XVI-XVII centuries and the only portrait of Ivan the Terrible. The frescos and architectural ensemble is the reflection of a new trend in Russian art and a remarkable reflection of the ambitious cultural and civilizational ideology initiated by the Russian state in the XVI-XVII centuries. The ideological program, hierarchy, monumentality, superb artistic skills of performance and style of wall paintings are characteristic traits of unique-

ness and an example of a special trend of development of Christian art of Russian and Europe.

The frescos are unique as they are the graphic reflection of the Stoglav Council of 1551, of councils 1553-1555, which is historically important not only for Russia but for the whole of the Eastern Orthodox Church and history of icon painting. The unique choice of saint warriors and preference of certain iconographic versions are related with the broad enlightening character of the cathedral painting program and testifies the contacts with the Orthodox East, where these saints were especially worshipped.

The Assumption Cathedral is an exceptional evidence of historical succession and cultural diversity. The property not only possesses brightly expressed esthetic peculiarities, but also illustrates the new stage of development of Russian culture, the trend of Russian art which embodied achievements of the Byzantine classical heritage, the Greek Orthodox art, Novgorod and Moscow schools of monumental painting and architecture, the influence of the West European Christian tradition and methods and principles of European art.

At the same time one should take into consideration the location and geo-political conditions of the Assumption Cathedral emergence in an alien Turki-Tatar and Finnish-Ugric environment. So the idea of the cathedral is the unique evidence of interaction of the Christian-Orthodox and Muslim cultures. On the one hand, the idea of the cathedral is developed in architectural, picturesque and spiritual images of the topic of the Assumption of the Virgin, especially worshipped in Russia, and the cycle of scenes in paintings of the Assumption Cathedral for the first time appeared in historical context as a link between the Old



and New Testaments narration. Placing illustrations of “The Genesis” on the vaults of the cathedral interior as the main topic of paintings was an absolutely new phenomenon, which did not have visual traditions in Russia. On the other hand, the Assumption cathedral, which has the image of the Virgin as the main idea of its construction, is an outstanding evidence of connection with the Muslim tradition of worshipping Mariam ana (Mary). The location of the cathedral is simultaneously the north-west point of Islam spreading and the south-east spreading point of the architectural and artistic style of Pskov, Novgorod and Moscow.

The Assumption Cathedral is an outstanding evidence of the strategic development of Sviyazhsk as an outpost for successful conquering of the Kazan Khanate by Ivan the Terrible and for the following ambitious program of expanding lands, which was initiated by Moscow ruling circles in the middle of the XVI century for strengthening relations between the Christian Orthodoxy and the imperial expansion. The Assumption Cathedral had an officially approved mission of spreading Christianity in the region. Fulfilling it, both the cathedral and the monastery together with Kazan became the important centres of Christian culture in the Islamic and pagan enclave in the middle of the XVI century.

The Assumption Cathedral is real evidence of cardinal historical and geo-political changes in Eurasia which played a key role in the formation of the multinational Russian state and radically influenced the historical destiny of peoples in the Volga-Ural region, in Siberia and Central Asia, as well as in spreading Russian Orthodoxy to the east and the disappearance of the post-Golden Horde Islamic states – Kazan, Astrakhan, Siberian, Nogay, and Crimean khanates.

A unique synthesis of the cultures of the West and East, different architectural and artistic styles as well as mutual influence of values and enrichment of cultures have been brightly manifested in the Assumption Cathedral. Its architectural history, wall and icon painting are unique attributes characterizing historical, cultural, spiritual and religious life, demonstration of feelings of believers in different epochs, the succession of religious life as well as the development of architectural and artistic thought and its material embodiment. The evolution of the cathedral and the town island of Sviyazhsk from the object of confrontation and war into the island of peace, cultural diversity, poly-ethnicity and poly-culture and revival of spirituality has become the most important symbolic characteristic.

B) Justification for Criteria

Criterion II

The Assumption Cathedral is a remarkable example of spiritual and cultural space, with the ultimate concentration of diversity of original cultures and civilizations. It is a unique evidence of common historical, ethnic, cultural, spiritual and confessional evolution of peoples of Eurasia over a long

period of time. Active synthesis of cultural Christian and Muslim traditions, substantial mutual influence of human values and mutual enrichment of cultures were taking place during the process of erection and evolution (development) of the Assumption Cathedral.



Criterion IV

The Assumption Cathedral in the town island of Svvyazhsk is a unique sample of historical, cultural and artistic complex. It appeared as a result of architectural traditions synthesis of North and Central Russia with local traditions of the Volga and Urals region, the latter going back to the culture of the Volga Bulgaria. The frescos of the cathedral vividly demonstrate the phenomenon of cultural evolution of Moscow stardom, showing the direct connection between the

events of the second half of the XVI – beginning of the XVII centuries and cultural life of the epoch and occupy one of the most important places in the history of Christian art of that time. Architectural and frescoes ensembles of the cathedral were the new trend in Russian art, reflected ambitious cultural and civilizational ideology of the Russian state in the XVI – XVII centuries and illustrate an important period of the world history of humankind.

c) Statement of Integrity

The integrity of the property is provided with the approved boundaries, including all its attributes and the buffer zone, which make more than 11,000 hectares. It represents an integral architectural and artistic complex with history which finds its evidence in documents, archaeological study and scientific research as well as with historical, cultural and architectural structure, natural landscape and century-long

succession of functional use for cultural and spiritual purposes. The unique integrity of the Assumption Cathedral is also confirmed by the fact that within its boundaries there is a set of elements, which make it possible to picture and course the results of its evolution. The fact that the cathedral is located on the territory of the state museum-reserve promotes preservation of its integrity.

d) Statement of Authenticity

The authenticity of the cathedral is confirmed by a number of historical documents, seizures, archaeological materials, maps, plans, and archives. Interiors and the artistic complex of wall paintings of the second half of the XVI – beginning of the XVII centuries and all attributes of Pskov and Baroque architecture have survived as well as the monuments creating its historical and cultural environment and being part of the monastery complex. The authentic cultural layer, which keeps artifacts of the XVI-XIX centuries, has been preserved on the territory of the property and around it. The constituent attributes of the Assumption Cathedral have

been preserved since the end of the XIX century by using methods of conservation. All kinds of work have always been preceded by scientific research which gave exhausting material for conservation of the monument by using substances identical to the original ones. All this is the grounds for developing projects and choice of preservation methods as well as monitoring by specialized organizations that guarantee preservation of authenticity for the Assumption Cathedral. Taking into consideration the scientifically calculated level of anthropogenic load, the public liturgy is planned to be resumed in the cathedral.



e) Requirements for protection and management

Legislative and institutional framework for efficient protection and management of the property have been set up by legal and regulatory enactments of the Russian Federation and the Republic of Tatarstan. The status of the monument of the national importance made it possible to preserve the Assumption Cathedral and archaeological cultural layers in good condition. With the aim of preservation of the cathedral attributes and its historical-cultural environment, the town island of Sviyazhsk has been announced to be the remarkable place, and a historical and architectural and fine arts museum reserve have been established here.

The property is managed on the basis of the system of interaction of the parties concerned stated in the management plan in line with the concept of preservation, con-

servation and museumification of the Museum-Reserve till 2035.

Within the management process the key questions of management are directed on study, preservation and scientific conservation of the Assumption Cathedral, organization of the museum work and establishment of new museums, combination of historical religious function of the cathedral, tourism development, effective risk management, interaction with local communities aimed at preservation of all attributes of the property, its integrity and authenticity

The detailed analysis and assessment of possible influence of any new projects in the buffer zone of the property on the Outstanding Universal Value of the property is carried out in order to prevent any possible threats to its preservation and perception.

The name and contact information of local official organisation/institution

**Organization: The state institution of culture of Republic of Tatarstan
“The State Historical, Architectural and Art Museum-Reserve “Ostrov-Grad Sviyazhsk”**

Address: Moscovskaya, 6, 420250, settlement of Sviyazhsk,
Zelenodolsk region, Republic of Tatarstan, Russia Federation
Tel: (84371) 264-74-62
Fax: (84371) 264-75-03
Email: ostrov_grad@mail.ru
Website: <http://ostrovgrad.org/>



SUMMARY

1. IDENTIFICATION OF THE PROPERTY

1a. Country

Russian Federation

1b. State, province or region.

Republic of Tatarstan, settlement of Sviyazhsk (Zelenodolsk district)

1c. Name of Property

The Assumption Cathedral of the town-island of Sviyazhsk

1d. Geographical coordinates to the nearest second

N 45°06'05" W 15°37'56" or UTM: Zone 18 Eastern: ³45 Northern: ¹ 86750

1e. Maps and plans illustrating boundaries of the nominated territory and its buffer zone.

(I) The Map of the nominated property and the buffer zone.

(See Annex 1.1)

The scheme of the boundaries of the nominated property and its buffer zone with the table of coordinates. (See Annex 1.2)

The territory of the nominated property with coordinates. (See Annex 1.3)

The Map of the boundaries of the buffer zone and the table of coordinates. (See Annex 1.4, 1.4.A)

(II) The map showing location of the property in the State-party.

The world map with indication of territory of Russia – the State – party of the Convention, Kazan and Sviyazhsk (See Annex 1.5)

Location of Kazan and Sviyazhsk on the territory of Russia (See Annex 1.6).

(III) Plans and specialized maps of the territory of the property, illustrating its peculiarities can be also attached to this form.

The Assumption cathedral in the Assumption monastery complex on the territory of Sviyazhsk (See Annex 1.15)

Historical and cultural key plan of the Site “Town-Island of Sviyazhsk”, showing the nominated property (See Annex 1.16)

Map of the facilities of the Assumption Cathedral during 1560- XVI c., the XVII-XVIII cc., XIX cc., early XX c., 1930-1990, 2010-2015 (See Annex 1.17)

Plans of the Ground floor and Basement of the Assumption Cathedral during the XVI c., XVII-XVIII cc., XIX cc. (See Annex 1.1.18, 1.19)

The Index map of the Assumption cathedral facades by the following periods: XVI c., the XVII-XVIII cc., XIX cc. (See Annex 1.20-1.22)

Drawing in longitudinal section. Map of the Assumption Cathedral during the XVI c., XVII-XVIII cc., XIX cc. (See Annex 1.23)

The Assumption Cathedral in the panorama of Sviyazhsk of the late XIX, early XXI c.) (See Annex 1.1.24)



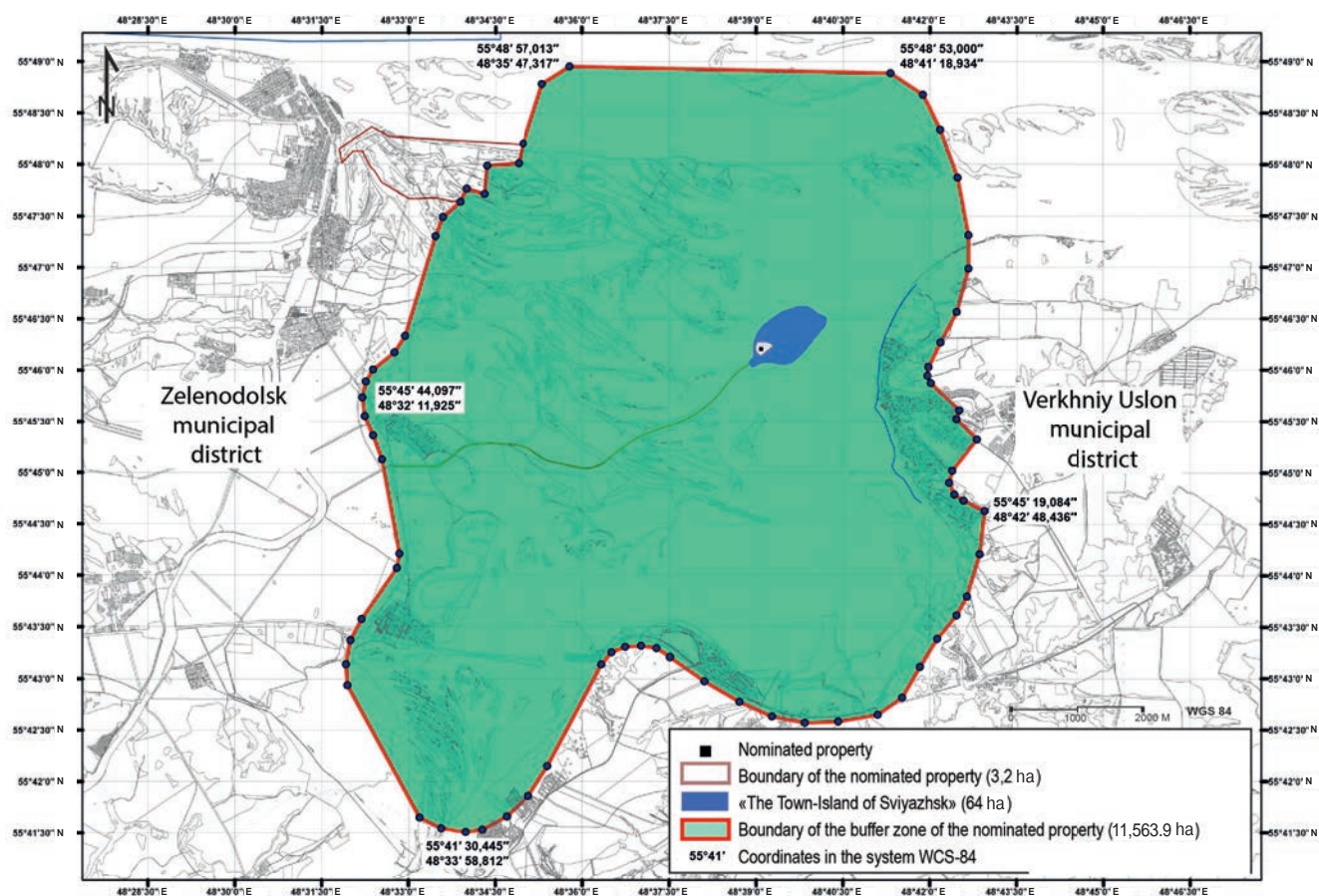
1f. The area of the nomination (ha) and the proposed buffer zone (ha):

The area of the nominated property: 3.2 ha

The buffer zone: 11,563.9 ha

The total area: 11,567.1 ha

The map of the nominated territory and buffer zone





2. DESCRIPTION OF THE PROPERTY

2a. Description of the property

The Assumption Cathedral of the town-island of Sviyazhsk

The Assumption Cathedral is located in the Assumption Monastery of the ancient town of Sviyazhsk (at present it is a settlement). Sviyazhsk is located on an oval-shaped peninsula with steep slopes at the confluence of the Volga, the Sviyaga and the Shchuka rivers 30 km away from Kazan, the capital of the Republic of Tatarstan. Its total area is 64.37 ha.

The location of the Assumption Cathedral in the upper part of the town-island of Sviyazhsk and its architectural town-forming ensemble elevating over the water surface by 82.54 m, makes it possible to see its different scale artistic image in the radius of 25 km from water ways, highways and the railways. The confluence of the Sviyaga, the Volga and the Shchuka rivers forms a vast water surface that underlines the elegance of the ensemble artistically reflecting its image. The suburban part of the settlement is near the Volga alluvial valley on the east and north-west parts of the island. The surface of the territory lies on the mark of 58-66 m, at the height of 5-9 m above the Volga surface.

Foundation of Sviyazhsk in 1551, which was chosen by Ivan the Terrible as the initial point of conquering the Kazan Khanate, is connected with large-scale historical events in the history of Russian statehood in the middle of the XVI century. The unique location of the island in the system of the Great Silk and the Great Volga ways as well as its location in the geographic centre of the Volga River testify the special role and importance of the Assumption Cathedral and the monastery as a large cultural, economic, missionary and administrative centre of the conquered region.

The Assumption Cathedral was constructed in 1556-1560 and consecrated in 1560. The author of the cathedral was an

outstanding Russian architect Postnik Yakovlev.

The Assumption Cathedral is located in the centre of the Assumption Monastery. Its south facade overlooks the main entrance to the monastery (the Holy Gates). 10 meters to the west of the cathedral there is the Nikolsky Refectory Church of Assumption Monastery with a bell tower, a refectory and other facilities. The territory on its east has a monastery necropolis and is undeveloped. The building of the cathedral is the main forming element in the architectural ensemble of the Assumption Monastery and the south-west complex of Sviyazhsk development.

Archival and field observations and the historical, genetic and architectural analysis show that the Assumption Cathedral possesses architectural and artistic attributes characterizing historical, cultural and spiritual life of the Russian state in the XVI-XVIII centuries. Currently the cathedral is a one-domical cross-building church with three apses and with four internal pillars, the altar (XVI c.) and a refectory (XVII c.) standing on the basement. The cathedral and the altar are made of white chipped stone, while the refectory is made of bricks.

The cathedral is a quadrangle in plan (15x18 m with the height of 31 m) with four square pillars. Three altar apses join it from the east: the central and the northern apses are semicircular and the southern apses is rectangular. The rectangular refectory (15x12 m), on the north wall of which there was an ancient inscription telling its construction date - 1661, was attached to the cathedral in the west. The main entrance of the cathedral is located in the west and has a covered porch. Along its south walls the cathedral has open church porches. Be-



low the cathedral there is the ground floor. The cathedral ceilings are vaulted. The cylindrical drum rests on the stepping-up arches. The lights comes into the cathedral through rectangular and round-headed windows in its walls and on the drum (ancient round-headed ones are in the center of the north wall, on the west wall, in the north apse (prothesis) and in the drum; the rectangular windows, which were newly made or pecked in the XVIII century, are in the central apse, on the south wall behind the iconostasis, in the centre and in the west part of the south wall and in the centre of the west wall). Asymmetric tridimensional composition of the cathedral is based on the balance of the proportional elements, apses, the refectory and the tops.

Art historians and architects who studied the monument (M.G. Karger, S.S. Aydarov, V.V. Sedov, V.P. Ostroumov and V.V. Chumakov) came to a unanimous conclusion that the Assumption Cathedral in Sviyazhsk has elements typical of Pskov architecture. This is proved by the volumetric-planned construction of the cathedral and its décor. Facades of the quadrangle church are divided into three parts by lesenes tightened on the top by two and three-blade arches. Each facade has hovels for icons on the top of its centre. Typical Pskov patterns have survived on the apses and the drum: threefold lines of the curbstone (a brick is laid on its edge), triangular recesses and arcature made of stone cylinders.

Ivan the Terrible, Pskov architects, cultural influence of Moscow and local traditions

Construction of the fortresses and churches in the conquered former Kazan Khanate was directly controlled by the tsar. After the Kazan Archdiocese was established in February of 1555, Archbishop Guriy was assigned to Kazan. The future Kazan Saint German and the Tver Bishop Barsanuphius who were newly assigned as archimandrites to two monasteries, which were not established yet, were also sent with him to Kazan (see Annex. Historical Documents, No 4, 5). Tsar Ivan VI defined Barsanuphius, who was the hegumen of the Nikolo-Pesnoshskiy monastery, as an expert of the Tatar language and his task was to establish the Transfiguration (Transfiguration of Christ) monastery in Kazan. German was chosen by Guriy, who supervised him for many years when he was a monk in the Joseph-Volotsk Monastery.

The new archdiocese had an allocated area, financial procurement, and icons given from Moscow. In addition, letters were sent to different monasteries and churches all over the country (there are Novgorod acts preserved) and archbishop's vestry (for example, from Bryansk) were brought to collect service books and icons for the newly established Kazan Archdiocese.

The establishment of the new archdiocese caused the need in architects who would be able to build the cathedral church and churches of the main monasteries in Kazan and Sviyazhsk alongside with the construction of the Kazan Kremlin fortifications.

In December of 1555 the government of Ivan the Terrible sent a letter to Novgorod which obliged Novgorod authorities to help Pskov architects sent to Kazan for construction of a stone fortress and churches and to provide their team with iron and instruments (see Annex. Historical Documents, No 11). A team of 200 construction workers (brick-masons, wallers and stone crushers) was sent from Pskov headed by "the church and town building master" Postnik Yakovlev and brick-mason Ivan Shirayay. The letter said that the Moscow authorities were organizing a large-scale operation attracting builders from Pskov for stone construction in Kazan.

Architecture historian V.V. Sedov thinks that the proposal to call precisely Pskov builders came from the Kazan Waywode Petr Shuyskiy – the participant of the campaigns against Kazan in 1547-1548, chief waywode of Sviyazhsk, which was built



in 1551. After the conquest of Kazan, P. Shuyskiy governed from Sviyazhsk the right bank of the Volga within the former Kazan Khanate boundaries. P. Shuyskiy remained the waywode of Sviyazhsk till the summer of 1553. Later he was appointed the chief waywode of Kazan and remained in this position till 1557. Thus, in 1555, he could take part in choosing builders for the construction of the Kazan fortress and temples entrusted to him. Prince Petr Shuyskiy was closely connected with Pskov as, simultaneously with receiving the rank of a boyar in 1550, he was appointed a governor of Pskov. Besides, the Shuyskiy princes were closely connected with Pskov in the XVI century: Petr's father, Prince Ivan Shuyskiy was the Pskov governor in 1518-1519 and Prince Andrey Shuyskiy was the Pskov governor in 1541. Occupying the position of the Pskov governor for a year, P. Shuyskiy had enough time to get acquainted with Pskov architecture and builders.

The XVI-century construction was characterized by division of labour shown also in the job name of Postnik Yakovlev as "a church and town building master". Thus the team sent to Kazan comprised both builders specializing in building fortifications and specialists responsible for construction of churches. Fortifications of the Kazan Kremlin were built by Pskov builders from 1556 to 1564. The Annunciation Cathedral of the Kazan Kremlin was erected in 1561-1562. From 1555 till the 1560s a part of the Pskov builders worked in Sviyazhsk building the Nikolsky Refectory Church of Assumption Monastery. Correspondence between the Sviyazhsk archimandrite German and the Archbishop of Kazan Guriy shows their close interaction in these matters. German gained much experience in supervising construction of two temples in Sviyazhsk, namely the church of St. Nicholas the Wonderworker with the refectory consecrated on 6 December, 1556 and the Assumption Cathedral consecrated (according to the antimension kept in the Assumption Monastery) on 12 September, 1560.

The construction of the stone temples of Sviyazhsk before building of the cathedral church in Kazan is explained by military-political and cultural-spiritual importance of Sviyazhsk in those years. The role of archimandrite German, who enjoyed personal trust of Ivan the Terrible and was responsible for Christianization of the newly attached region, was also significant in implementation of these projects.

German originated from the noble family of Sadyrevy-Polevy, descendants of Smolensk princes, who lost their nobility rank. Professed in Joseph-Volokolamsk monastery, he got acquainted there not only with the study of Joseph of Volotsk but also with works of Maximus the Greek – a religious essay writer and an interpreter who left numerous works. Accused of heresy he was kept as a prisoner in the Joseph-Volokolamsk monastery from 1525 to 1531 (he was canonized by the Russian Church as a saint).

In the beginning of 1551 German became a hegumen of the Assumption monastery in Staritsa. In 1553 he was present at a trial run by his father over a heretic Matvey Bashkin and accompanied the sentenced Bashkin to Joseph-Volotsk monastery and stayed there. In 1555, German was appointed the archimandrite of Sviyazhsk and had the right to preside over all highest hierarchs of the Kazan Archdiocese. German was allocated big allowance. His high spiritual and political position can be approved by the fact that there was developed a special ceremony of meeting the Archimandrite in Sviyazhsk.

In the same 1555 the Assumption Monastery founded by German got from Ivan the Terrible a non-adjudication charter which freed him from being tried by the secular court (see Annex. Historical Documents, No 6). In 1556, Archbishop of Kazan and Sviyazhsk Guriy granted the monastery with other privileges. These facts show that German was a key figure in the policy of Christianization of the vast former Kazan Khanate and other territories. In its turn in the first decades after conquest of Kazan,



Sviyazhsk had an exceptional importance as a military, religious and spiritual centre both in the region and in the whole Russia. German not only enjoyed especial favour of the tsar but also possessed outstanding personal qualities. Well-known was his zealous work in Christian enlightenment of the peoples living around Sviyazhsk. Due to his multifaceted work he was appointed the archbishop of Kazan after the death of Guriy in 1564.

A special status of Sviyazhsk Archimandrite German, trust of the tsar and the archbishop Guriy let him use part of Pskov builders for the construction of the cathedral of the Assumption Monastery right after the arrival of Pskov team. In about 1560, upon the completion of Sviyazhsk monastery buildings under the supervision of German, Pskov builders went to Kazan.

Thus, in 1555, a numerous group of Pskov builders came to Kazan and the same year they started the construction of part of the stone walls of the Kazan Kremlin. Apparently only part of the builders was building the Kremlin, while the rest went to Sviyazhsk in 1555 or 1556 for the construction of the Nikolsky Refectory Church of the Assumption Monastery. These builders continued to build other temples in Sviyazhsk and by 1560 they had completed the construction of the cathedral of the Assumption Monastery. This is proved by the fact that Pskov builders used similar architectural elements in the temples of Kazan and Sviyazhsk.

Postnik Yakovlev, who was named “the church and town building master” in a letter of Ivan the Terrible, supervised the construction of the Kazan Kremlin and Sviyazhsk temples. Short distance between Kazan and Sviyazhsk made it possible for him to supervise both construction sites. In 1561, the builders working in Sviyazhsk had to return to Kazan where the construction of the Annunciation Cathedral began. According to different sources, in 1561-1562, about 80 masons worked on the cathedral construction. Thus it can be supposed that that was the approximate number of the

builders who were sent for the construction of the Assumption Cathedral and the Nikolsky Refectory Church of Assumption Monastery and the bell tower in Sviyazhsk in 1555-1560.

Researchers note that during 1555 and 1562 stone construction practically stopped in Pskov possibly because of sending the big number of builders to the “Kazan Tsardom”. Resumption of construction in Pskov, and first of all that of fortifications, is registered after 1562 which is connected with the aggravation of military and political situation around Livonia and Polotsk. These political factors could make the central Moscow authorities finish the construction of stone fortifications and temples carried out by Pskov builders in Kazan and bring them back to Pskov in late 1562. This explains the incompleteness of the Kazan Kremlin by 1562, the rush to complete works on the Annunciation Cathedral and the complete absence of stone construction in the Kazan Archdiocese after 1562. Construction works in the Kazan Kremlin resumed only in about 1594-1595.

All the buildings constructed by Pskov builders in Kazan and Sviyazhsk are made of blocks of local Volga white limestone. These blocks are larger and more precise in shape than traditional Pskov white stone. The Volga white stone is harder than the Pskov one. These characteristics of the construction material contributed to Sviyazhsk buildings – both their separate parts and general appearance – have more strict geometric forms.

Currently there are targeted studies aimed to define the places of bedding and mining out of the building stone and compare these data with the stones in the masonry of the Assumption Cathedral, the Kazan Kremlin and other buildings of the XVI century in the region.

Researchers pay attention to the fact that the forms and décor, used during the construction of the cathedral in the monastery and made by Pskov builders under the su-



pervision of Postnik Yakovlev in Sviyazhsk, are typical in their size for Moscow architecture of Ivan the Terrible time. Due to this combination the builders created monumental buildings which are unique and not characteristic for Pskov construction school and express ambitions of the Moscow authorities.

However, in outward appearance Pskov elements undoubtedly dominate over the Moscow ones. Researchers (M.K. Karger, N.I. Brunov, V.P. Ostroumiv, V.V. Chumakov, M.V. Fekhnner and others) thought that the Church of St. Nickolas the Wonderworker of Ustye on the Velikaya River (XV c.), the Church of Epiphany of Zapskovye (1496), Peter and Paul's Cathedral of Buy in Pskov (1540) and the Dmitriyevskiy Cathedral of Gdov (1540) were the closest forerunners of the Assumption Cathedral in their architectural image, elements and structure. Those were typical Pskov cubical one-domed vaulted temples with four internal pillars, three apses, and eightfold covering of the gable resting on a high basement (Peter and Paul's Cathedral of Buy in Pskov (1540) and the Dmitriyevskiy Cathedral of Gdov (1540)). However, while the dimensions of the Assumption Cathedral (15x18 m, the under dome square 4.2x4.2 m), its composition and decoration of its facades really comply with the Pskov tradition, its interior has significant differences from Pskov monuments.

As noted by V.V. Sedov, all these typical Pskov facades of a monumental church with wide lesenes, tightened by two-lobed arches, with arched icon cases above middle parts of the wall, with Pskov belts of decoration masonry, and roll molding settings of the central apse hide the unusual interior which is not typical for Pskov construction school. Thus, the arch form of the entrance and window apertures with framing quarter can be seen only in the cathedral and the refectory of the Krypetsk Monastery and the refectory of the Malsk Monastery in Pskov, i.e. in monastery monuments of 'Ivan the Terrible' style of late 1540 – early 1550s. Eight

windows on the drum have different forms: the arch apertures are located along cardinal directions while more typical Pskov slit-like apertures with edges are located diagonally.

In the interior of the Assumption Cathedral the under dome quadrangle with four pillars with square cross-section is substantially shifted to the east making the eastern part of the cathedral very short and the western one - enlarged. Corner compartments are covered with diminished vaults and are connected with the cross arms by high arched apertures. The cross arms are also covered by diminished vaults and the wide and high drum rests on wide elevated arch walls, which are wider than the pillars and only slightly narrower than the vaults of the cross arms. This forms clear and strict rhythm of elevating the vaults to the ring under the dome. The middle apse with the lowered triumphal arch is covered by conch and the initial north side apse – by diminished vault turning into conch.

Specific characteristics single out also the special interior of the Assumption Cathedral among Pskov monuments. First, it does not have a choir balcony, typical of 'large' suburban churches of Pskov (Peter and Paul's Cathedral of Buy in Pskov (1540) and the Dmitriyevskiy Cathedral of Gdov (1540)). Second, high square pillars were rarely seen in Pskov architecture before the 1550s except for the St. Nickolas's Church in the monastery of Lyubyatovo, which are not dated, and in which the western pair of the pillars has a square cross-section. The pillars in Peter and Paul's Cathedral of Buy (1540) are also square in shape but they are very short, and above there are parts of the walls delimiting tents on the choir balcony. Interiors of the monastery churches of the new school – of the Church of the Holy Wives and the cathedrals of the Krypetsk and Malsk monasteries – are defined by high and round pillars with soft forms. The use of square high pillars in the Assumption Cathedral brought it close to the interiors of the monastery cathedrals of the XVI century in Central Russia. The pillar fac-



ets form rigidity of division which is supported by clear and outlined geometrical form of ascension of vaults to the large drum. This certain sternness in perception of the cathedral is similar to sternness felt in the refectory of the same monastery. Such 'Moscow' form of pillars and the common structure of the interior appeared under the influence of the customer – Archimandrite German.

As a result the builders created the interior inside the 'box' reproducing dimensions and décor of Pskov temples where traditional forms with minimum addition of borrowed elements formed a single structure possessing monumentality and didacticism. There was no such architectural and esthetic experience in Pskov which made it possible to convey the might and grandeur of 'Ivan the Terrible' style and to create an impression of hierarchy and geometrical order.

Thus attracting Pskov builders to the construction of the cathedral was a remarkable and new manifestation of policy of the Moscow government that resulted in using resources of the north-west of Russia

for strengthening Christianity in the newly annexed Kazan region. The work of Pskov builders in Sviyazhsk should be considered as an outstanding example of interaction of the architectural school of the late medieval Russian town with the state cultural policy of the Moscow tsardom. It is a unique example of spreading of the northern architectural traditions of Russia to the east into an absolutely new cultural and spiritual environment where mostly Turkish-speaking Tatar population of the region had a six-hundred year-experience of the statehood and its own cultural traditions that formed and developed close to Islamic civilization and following the teachings of Islam. Another peculiarity of the cultural layers of Kazan region was connected with the Finno-Ugric ethnicities who were mostly pagans.

Thus from the middle of the XVI century Sviyazhsk together with Kazan became a key, officially recognized, centre of spreading Christianity in the region and turned into the heart of Orthodox culture in the east of the Russian state.

Peter the First (Great), influence of Baroque on the outside appearance of the cathedral

According to the travelling journal of the Russian Emperor Peter the First, he stopped in Sviyazhsk on 2 June 1722 and spent about three hours there. There is no doubt that one of the aims of Peter's visit was to attend the Assumption Cathedral and to worship its shrines and also to get acquainted with the town founded by the first Russian tsar Ivan IV (the Terrible). At that time the cathedral did not have its outside Baroque decorations and the Emperor saw it in its original appearance. Traditionally modernisation of economy and culture in Russia following the example of West European countries is related to activity of Peter I. Peter is considered to "have made a window into Europe" making a real revolution. "Under the bellow of cannons and the hammering of an ax" (A.S. Pushkin) Russia entered the number of great powers.

In spiritual life the year of 1721 was marked by publishing of "The Spiritual regulations"

or "The Statute of the Spiritual Collegium", which abolished the patriarchate in Russia and established the Holy Governing Synod ("the Spiritual collegium") instead. In fact, the Synod became a state ministry responsible for "spiritual affairs". In 1720-1722 Peter issued several ordinances on Christianization of peoples of the Volga region. It cannot be ruled out that interest of the emperor to Sviyazhsk was caused by the missionary role of the Assumption monastery. One of the results of this visit was the establishment of the Kommission of Newly Baptized Affairs in Sviyazhsk during the reign of further emperors, which then was reorganized into the Committee of the Newly Baptized, and the forced baptizing of the Volga peoples which stopped only during the reign the Cathrine the Second.

Another manifestation of the new epoch which replaced the culture of medieval Rus-



sia of the XVI-XVII cc. was spreading of the Baroque style in Russia including the Volga region.

The Baroque style, which reflected the development of philosophical and architectural thought of that time, appeared and became widespread first of all in Catholic countries in the XVI-XVII cc. The Baroque style penetrated to Russia in the end of the XVII c. It is thought that the so-called Moscow Baroque (“Naryshkin”) appeared as a transitional period from the ancient Russia architecture to real Baroque. Baroque became widespread on the territories of the Moscow kingdom after the Zaporozhian host became part of Russia. The style which appeared on this land got the name of “Ukrainian Baroque”. It was characterized by a combination of methods of West European Baroque and traditions of Orthodox temple art of building and ancient Russian architecture.

Baroque penetrated the Middle Volga region rather late – in the beginning of the XVIII c. In Sviyazhsk the influence of Baroque was mostly reflected on the outside appearance of the Assumption Cathedral, which in the first half of the XVIII century acquired a pear-shape cupola, typical for the Ukrainian Baroque, façade finials and decorative stone window architraves. Researchers relate the appearance of these elements (besides the general Russian fashion for Baroque decorations) with activities of representatives of Orthodox clergy, the graduates of the Kiev religious academy, in Sviyazhsk (see section 2b for details). Penetration of the Baroque into architecture of ancient Russian temples reflects the growing influence of West European tendencies on Russian Orthodox art of building, which happened under the influence of work of graduates of the Kiev academy, which despite its Orthodox character, was oriented on the “Latin” system of education. In XVIII century graduates of the Kiev-Mogilyansk Academy stood at the origins of practically all religious educational institutions of the Russian Empire and greatly influenced the

development of the Orthodox doctrine in Russia.

Three stone parish churches were built in Sviyazhsk in the first half of the XVIII century: St. Nicolas (1734), Sofia (Tikhvin, 1735) and Annunciation (1755), which embodied the development of the Baroque style in their architectural appearance. According to researchers, architectural forms of these three churches made it possible to trace the complex relations of different forms of the “Russian Baroque” of the XVIII century in its broad spreading by the trading route from Central Russia to the port in Arkhangelsk along rivers and moreover - Sviyazhsk churches gave an interesting south branch of it. Unfortunately these churches were dismantled in the end of 1920-es (there survived there photos on the cusp of the XIX-beginning of the XX cc.). The Assumption Cathedral, which has preserved the initial architecture and the influence of the new architectural style of Baroque in its appearance, is considered as an important monument of the Russian and world cultural heritage.

Monuments of ancient Russian architecture in Ukraine underwent significant changes in the Baroque epoch, the rich architectural ornament of which rarely makes it possible to see the initial idea of an architect (see paragraph 3.2 for details). There formed a unique situation in Sviyazhsk – taking the Assumption Cathedral as an example one can clearly see the construction and peculiarities of an ancient temple of the XVI century with all traits characteristic of Pskov and Moscow architects of that period, which has preserved its original interior (with the exception of the iconostasis and the refectory). At the same time we can see the development of the architectural style of the Orthodox art of building in the XVIII century. Changes which happened in the outside appearance of the temple did not hide the ancient Pskov architecture but in combination with it and constructions surrounding the temple and the landscape created a unique synthetic ensemble.



Thus, the architecture of the Assumption Cathedral of Sviyazhsk on the one side reflects the arrival of Christianity and the Russian Orthodox art of building to the Volga-Urals region under the influence of large geopolitical events of the middle of

the XVI century and, on the other side, the further development of Russian statehood, religious-philosophical and architectural thought of the XVII-XVIII centuries under the influence of reforms of Peter I.

The cathedral wall paintings

The wall paintings dating

Right after its erection, the Assumption Cathedral was painted inside and outside. Even though the pictures on the facades were lost, their fragments survived on the western wall of the quadrangle, under the roof of the refectory in the bottom part of the drum. The only of their kind in Russia highly artistic monumental wall pictures of the second half of the XVI century with the area of 1,080 sq.m. have been preserved in the interior of the cathedral. The walls, the dome, vaults, reveals, and pillars are covered with frescos. Bright compositions artfully match the architectural forms of the interior.

Wall paintings of the Assumption Cathedral are the most completely preserved fresco ensemble which makes it possible to make a comprehensive study of their idea, style and artistic peculiarities. The unique program of the cathedral decoration, which included both the topics of "The Creation" - absolutely new for the Russian art, and iconographic interpretations of traditional cycles of Proto-evangelic and evangelic history, attracted attention of its nearest contemporaries. Conservation works in the XX century gave further impetus for studies of the cathedral paintings.

The exact date of wall paintings is unknown. Written sources, such as "The Scribes' book of the town of Sviyazhsk and Sviyazhsk uezd. 1565-67", which does not mention the cathedral paintings (see Annex. Historical Documents, No 13), as well as "The Register of the Sviyazhsk Virgin monastery of 1614", containing the oldest mentioning of the cathedral wall paintings, make it possible to conclude that the cathe-

dral was painted between 1567 and 1613. A letter from Tsar Ivan IV to the Archbishop of Kazan and Guriy of Sviyazhsk of 5 April 1559 says that the icon-painters were sent to Kazan. According to this source the icon painters were sent to the archbishop to Kazan and their work was paid with the money of the treasury of Tsarina Anastasiya Romanovna.

There are several dates of paintings of the Assumption Cathedral in the scientific literature. The first supposed date of the painting is 1558 - the time of the cathedral consecration. The date was first named by D.V. Aynalov and later was acknowledged to be erroneous. M.K. Karger and after him B.V. Mikhaylovskiy and B.I. Purishev specified the date as 1560, while N.E. Mneva as 1561. The main argument for dating the Sviyazhsk wall paintings by the middle of the XVI century is the inscription on the antimension and the so-called 'Makariy' Program of Paintings.

The subsequent study of the wall paintings caused a number of objections concerning the named dates and in the long run, by the proposal from the art historian and restorer I.A. Kochetkov, who took part in conservation of wall paintings of the Assumption Cathedral in the 1970s, the dating was widened from 1567 to 1613.

The researcher of the Sviyazhsk Wall Paintings Program N.V. Kvlividze expressed a minority report concerning the date of the Assumption Cathedral paintings. Analyzing the paintings program and having found that they do not contain the image of St. German, worshipping of whom started



after his death (1567) and obtaining his relics (1591), as well as the image of the tsar and metropolitan without halos in the altar, the researcher claims that the paintings could be made only during German being a hegumen and the latest possible boundary of paintings is 1566.

Thus, most researchers (D.V. Aynalov, M.K. Karger, N.V. Kvividze, V.N. Kupriyanov, T.P. Kopsova, I.N. Aguisgeva, V.F. Kosushkin and others) date the paintings of the Assumption Cathedral from 1560s. They think that the Assumption Cathedral was painted outside and inside right after its erection. Another version was expressed by A.S. Preobrazhenskiy who named the date of the cathedral paintings as 1605, the period of ruling the patriarch Ignatius the Greek and metropolitan Hermogenes of Kazan and Sviyazhsk. Comparing peculiarities of the artistic form (stylistics) rather than iconography he points to the similarity of paintings in the Assumption Cathedral of Sviyazhsk and monuments of the time of Tsar Boris Godunov (1596-1605): The Annunciation Cathedral in Solvychevodsk, the ancestral lands of famous Stroganovs family (1601), the Smolensk Cathedral of the Novo-Devitchi Convent, the Transformation church in the village of Bolshiye Vyazemy, the ancestral lands of Godunov (1602) and a number of icons in museums of the Moscow Kremlin, Tretyakov Gallery and the Museum in Murom. To support his view point he quotes the reconstruction of a dedication inscription (the annals going round the interior of the cathedral partly along the south and west walls). The dating proposed by Preobrazhenskiy is supported by M.A. Makhanko, who compared wall painting images of Russian saints Nikon and Sergius of Radonezh in the Assumption Cathedral and on the church porch of the stone Sergius warm church of the Sviyazhsk Trinity-Sergius monastery (later John the Baptist Monastery) built in 1604. The problem of dating wall paintings of the Assumption Cathedral is still being

discussed as there is no scientific understanding both of the Makariy period and Godunov's time of Moscow art.

For example it has been found out that during conservation of the wall paintings by icon painter N.M. Sofonov in the end of the XIX century, the lower part of the north wall was plastered by concrete and when the artist-restorer V.F. Kosushkin removed it in 1979, no original fragments of plaster were found. The remaining half-destroyed text, which was made along the vertical lay-out cannot be interpreted strictly scientifically.

Nevertheless, stylistics of wall inscriptions represents certain difficulty for its definition as there are no its close analogues. In addition the newly obtained information and that which will possibly appear as a result of the last conservation works, in the altar in particular, can again correct the above proposed conclusions. In particular, V.F. Kosushkin, the restorer of the cathedral, proposes a working version of several stages of paintings of the cathedral.

Art historians and restorers Z.A. Zakharova, N.V. Kvividze, V.F. Kosushkin, I.A. Kochetkov and V.D. Sarabyanov do not agree with the reconstruction of the inscription proposed by A.S. Preobrazhenskiy due to its extremely bad condition (the fragments, which is the key element for defining the date of paintings of the cathedral, has serious losses).

The current dispersed opinions about the time of the ensemble creation starting from the middle till the end of the XVI century is not something unique for Russian medieval painting. Many outstanding monuments, such as feat icons of the Annunciation Cathedral, are still dated in the wide chronological range from the end of the XIV till the middle of the XV centuries. Even the Trinity of Andrey Rublev is dated from 1411 till 1427.

It should be noted that the historical context characterizing both life of the country in this period as a whole and life of the Assumption monastery in particular is very



important for defining the date of creation of such significant wall paintings complex. From the point of view of the common historical context, the paintings in Sviyazhsk, which was remote from Moscow, were more important in time of Ivan the Terrible than on the threshold of the coming Turmoil. Despite rather wide range in definition of the monument paintings dating it does not influence the assertion of its uniqueness from the point of view of paintings stylistics. Common unity of style of the main space of the cathedral, which is characterized by brave and rather original manner, undoubtedly represents unique value for history of the Ancient Russian art of painting. Practically all researchers note integrity and monumentality of the wall paintings complex of the cathedral.

In addition it is necessary to mention their unique persistence. It is one of the most completely preserved ensembles of the second half of the XVI century: 1,080 square metres of paintings. It is important that the paintings were also preserved in the dome of the cathedral and this is rare for modern state of monuments as it was the domes together with paintings which were always lost first. It is known that in most monuments of the ancient Russian art they have been reconstructed.

The time of the wall paintings creation will be defined by complex scientific research. Comparison of three independent kinds of dating analyses will make it possible to reveal objective information about the time of creation of cultural historical objects.

Accelerator mass-spectroscopy is a new method which makes it possible to date the age of the object by carbon components in minimum amounts. As opposed to the traditional carbon dating this methods needs only 30-50 milligrams of a sample to examine the material. As artists used organic materials to produce gesso, the researchers obtained the possibility to isolate and analyze carbon contained in this component. The accelerator mass-spectroscopy is considered

to be more exact in dating the creation of a historical object.

Dendrochronological and carbon analysis of timber used for construction of the Trinity church, the Assumption Cathedral and wall paintings. These kinds of examination are traditionally used for studies of wood objects to define their age. As it is known dendrochronology is a method of crossed dating based on studies of year rings of timber and permitting to date wooden constructions and objects. It is based on comparison of similar ring graphs of different trees and the choice of exact place where the correspondence between them is maximum. The cross dating makes it possible to define the date of chopping down the tree and the place of the construction material origin. The obtained data agree well with historical information and carbon dating method. The collected information will be used for establishment of the regional dendro-scale, which will be used for exact dating of archaeological timber in Tatarstan.

Results of examination of paint layers and gesso of frescoes make it possible to define a number of directions in defining the time the frescoes were painted. Visual examination of frescoes by artist-restorer V.F. Kosushkin has shown that the survived paintings were made in different manners and belonged to three authors at least. In its turn this fact presupposes the difference in dates of the masterpieces. Two independent methods were used to compare chemical content of paint layer of murals painted supposedly in different time and by different artists: the optical method (with Axio Observer Z1, Axio Imager. Z2m equipment) and electronic microscopy (AURIGA CrossBeam with energy-disperse spectrometer Inca X-Max) and with non-destructive X-ray-fluorescent portable analyser S1-TURBO produced by Bruker.

The carried out examination let make a number of conclusions concerning paint components of wall paintings of different schools as well as the gesso used under first wall paintings of the cathedral.



- Analytical examination of wall paintings of the Assumption cathedral of Sviyazhsk Island showed that the murals were painted in no less than three stages. This is proved by different chemical composition of paints. Paints of red, white, blue and dark-grey colours, which were used by different artistic schools, have the most different composition.
- Cobalt, arsenic and potassium have been found in blue paint on early wall paintings. This testifies to the use of the “royal blue” - the paint invented by Italian artists in the XVI century. This paint went out of use because of its bad covering power.
- Twelve paints were used in painting the early wall painting of the cathedral “Unknown saints” that corresponds to Russian fresco technology used up to the XVII century.
- Gesso of early wall paintings of the Assumption cathedral contains compound of calcium with carbon and magnesium with oxygen spatially divided from each other. This differs considerably from the fresco painting technology of ancient Russian masters. It is known that they used lime drowned for many years as the base for gesso. Compound of calcium with carbon can testify to the use of lactoserum as organic plastificator.
- Examination of the paint layer of wall painting by portable X-ray spectrometer proved efficiency of defining differences in paint composition used by different masters for painting the murals. This method can be recommended as the main non-destructive method for initial analysis of all wall paintings in the Assumption cathedral.
- Study by using the method of optical and electronic microscopy makes it possible to describe the fine structure of the paint layer and gesso and to re-

veal all layers of painting including renovating ones.

For introducing clarity into the gesso composition, it is necessary to carry out additional examination of mineral phase composition and the organic component.

There are further plans for examination of gesso of wall paintings differing in artistic manner and created supposedly in the later periods of time. The examination of chemical and mineral composition of the stone masonry has started with the aim of defining the stone quarry, which was the source of stone used for the cathedral construction. Additionally organic components of gesso, paints and lime grout will be defined by the chromatographic method. Complex studies of wall paintings of all schools and masters, including the foreign objects of that time, will make it possible to have the complete picture of history of unique paintings of the Assumption cathedral.

Thus, wall paintings of the Assumption cathedral are the most completely preserved fresco ensemble of the epoch of development of the Moscow kingdom (an autocratic state). This gives possibility of multilateral research of their idea, style and artistic peculiarities as manifestation of cultural originality of this period. The unique program of church decoration, which included both absolutely new for Russian art themes of “Creation” and iconographic interpretations of traditional cycles of Protevangelic and Evangelic history, attracted attention already of the closest contemporaries who noted this in “The scribes’ book” of 1565-1567. Conservation works of the XX-beginning of the XXI century have new impetus to studies of the cathedral paintings.

The general idea of wall paintings and iconographic peculiarities of concrete scenes in paintings of the Assumption Cathedral show direct dependence on the processes happening in Russian art in the 1540-60s. The system of the cathedral painting interpreted in new spirit represents an example of finely organized and deeply un-



derstood use of new plots. Here the classical system of painting appears in completely rethought way. Moreover, it is revealed especially clear here, taking into consideration that the cathedral was dedicated to the Assumption which was traditional for Moscow culture. However, comparison of paintings in Sviyazhsk with those in the Assumption Cathedral in the Moscow Kremlin, except some commonality, underlines and reveals their difference rather than similarity.

Wall paintings of the Assumption Cathedral are a kind of a hymn of “the Makariy’s” iconographic reform. Metropolitan Makariy was one of the outstanding writers and political figures of Russia of the XVI century, the pupil and follower of Joseph of Volotsk. He occupied the Metropolitan chair for more than 20 years (starting from 1542), and enjoying large authority and universal respect, he not only was in the centre of historical events of his time but also exercised a certain influence on them. Ivan IV accepted

the title of a tsar under strong influence of the head of the Russian church Metropolitan Makariy. The political collaboration between secular power and the official church, which emerged already long ago, became even stronger. Metropolitan Makariy studied icon painting in his youth. During all his life he painted icons and became one of the most outstanding stimulator and art patron of development of Russian painting among other Russian bishops. Makariy one of the main visionaries of Russian monarchical system and it goes without saying that principles of Russian statehood understood by Metropolitan Makariy as acts and manifestations of Divine system and volition, were implemented in icon plots and images. Thus Russian art of painting of that epoch becomes of the main ways of confirmation of the concept that the Russian state and Tsar ruling it are chosen by God and acquires increased theological-ideological sense.

Iconographic program of wall paintings

Wall paintings of the Assumption Cathedral are divided into several zones. Frescos of the main space (the naos) are dedicated to the following four topics: the cycle of the Genesis (the Creation and history of Adam and Eve) on the vaults and arches, Proto-evangelic cycle and the cycle of the Assumption (Life of Virgin) on the upper tiers of the north and south walls, the Evangelic cycle in the lower register of the walls, and also

include several independent compositions, standing out of which is the Synaxis of the Mother of God, which occupies the whole western wall of the cathedral. Separate figures of saints are located on pillars, the figures of reverend saints and stylites – both traditional (Daniil, Simeon, Alypius) and Russian – Nicetas of Pereaslav are located on window piers.

The Genesis cycle (the Creation and history of Adam and Eve).

Scenes from the Book of Genesis unfold instead of the most important events of the New Testament history on the upper zone of the cathedral decoration, where the evangelic stories were usually placed. In paintings of Sviyazhsk the Genesis cycle consists of two topics - “Seven days of Creation” and “History of Adam and Eve” represented by twenty two compositions. The cycle starts with the dome compositions, where it says in the medallion “The Paternity” (see the Annex to the dossier).

The inscription “And the God created its spirits and servants and altars and all heavenly Powers” goes round the medallion. In the drum piers there are pictures of angels, full size. Then compositions go to reinforcing ribs, on extradoses (wall surfaces between reinforcing ribs and flattened vaults), are located on vaults of the cross arms, occupy small corner west vaults and extradoses of small arches. The compositions of the first six days of Creation are made in the dome, on the



north and south reinforcing ribs and on the extradoses of the north and south vaults. On the eastern slope of the north arch wall there is the scene of "Creation of the vault of heaven" which is related to the Second day of Creation (The Genesis, 1, 6-8). The composition of the Third day of Creation – "Division of the sea and the firm land. Creation of plants" (The Genesis, 1, 9-13) is painted on the east slope of the south arch. "The Creation of the planets" made in the Fourth day (The Genesis 1, 14-19), is painted on the cheek of the south vault. "Deposition of the devil" which also refers to the Fourth day is located in the north lunette of the west wall of the Assumption cathedral. "Creation of birds and fish" related to the Fifth day (The Genesis 1, 20-23) is painted on the west slope of the south arch. "Creation of animals" illustrating the Sixth day of the Creation is located on the west slope of the north arch. The complex composition of the Seventh day of the Creation is located on the west arch wall and on the cheek of the west slope.

Next follow fourteen scenes from history of Adam and Eve. This cycles begins with the composition of "The Creation of Adam" (The Genesis, 1, 26-31; 2, 7), located on the cheek of the north vault. On the east slope of the north vault there is following scene of "Brining Adam into the Paradise". "Giving names to animals" and "The Creation of Eve" are located accordingly on the east and west slopes of the south vault. "The Fall" (the south slope) (Genesis, 3, 1-5) and "The Expulsion from Paradise" (the north slope) (Genesis, 3, 23-24) are painted on the west vault. The following compositions "Lamentations of Adam and Eve" and "Labourings of Adam and Eve" are located opposite each other on the vaults of the north-west corner compartment. Further the narration moves to the west slope of the north vault, where "The Sacrifice of Abel and Cain" (opposite "Brining Adam into the Paradise") is painted. "The Killing of Abel" is painted in the lunette above the small arch connecting the north-west pillar with the wall. The

final scenes of the cycle are represented on two west compartments. "Lamentation of Adam and Eve and their labouring on the earth", "The Killing of Abel" and "Michael the Archangel overthrowing the Satan" are located on the vault in the north-west compartment, while "Internment of Abel", "Internment of Adam", "The God reproaching Cain" and "the Angel opening Sif the knowledge of the heaven and literacy" – in the south-west.

Cycles of "The Creation" and "The History of Adam and Eve" in paintings of the Assumption Cathedral are the first example of turning to this subject in preserved monuments of Russian monumental painting and differ from the system of Byzantine church decoration adopted in Rus by the order of location of the Old Testament plots in the cathedral space.

This unusual program essentially differs from the system of Byzantium cathedral decoration adopted in Russia in the end of the X century and existing with slight variation during all history of Russian Medieval art. The topical content of paintings and the order of plots location in the space of the cathedral are also new. Jesus Christ, the Lord and the Savior of the world, was the centre and the highest level of the universe in the system of cathedral decoration created in Byzantium in after-iconoclastic period, around which the evangelic history Old Testament pre-history were built. In the XI century this program acquired liturgical meaning, which reached its peak during the epoch of Paleologue dynasty in the image of the heavenly liturgy around Pantokrator on the dome.

The image on the dome of the New Testament Trinity with God Sabaoth instead of the Pantokrator did not change the concept essentially. They started including the image of the New Testament Trinity with Christ Ancient of Days symbolizing the First nature of God in the form of the Paternity (Peribleptos Church in Mistra) or Synchronon (Bielo Pole) into liturgy compositions in the Byz-



antium art of the XIV century. However, in Sviyazhsk the composition of The Paternity appears in totally new context. The fact that illustrations of the initial history of the universe are located around the dome on the vaults changed the whole order of the cathedral paintings system. Instead of the circular constantly repeating liturgical principle of perception of the cathedral space, the new system introduced the historical principle. In Byzantine and ancient Russian churches the Old Testament events and characters were depicted as prototypes and messengers of evangelic events. In the new system of painting the Old Testament cycle occupied the place of the beginning of history. Instead of the atemporal liturgical idea of the church decoration there appeared understanding of a church as a symbolic image of the universe, the whole created world both spiritual and material starting from its beginning till the Advent. Even though the Old Testament narration of the Creation was also rooted in liturgy due to Lenten readings, the historical beginning became clearly dominating in the painting program. Liturgical subjects did not lose their meaning in painting, on the contrary their number increased, their details and reference to liturgical texts became even more literal that it was in the art of the XIV – early XVI centuries, but their character turned into the form of a narration and their localization is connected with the altar space.

Placing illustrations of the Book of Genesis on the vaults of the interior of the Assumption Cathedral as the main subject of painting was absolutely new phenomenon, which did not have imitative tradition in Rus. The complete text of the Holy Scripture of the Old Testament, the so called Genadiy's Bible, appeared only in the end of the XV century. Even though the first chapters of the Book of Genesis were well familiar to everyone as they were read during Lent sermons, these topics did not find their reflection in Russian fine arts. As for the Old Tes-

tament history, it was known due to Palaea – historical books full of apocryphal details.

Monumental cycles of Genesis, which were typical of painting and plastics of West medieval cathedral of the XI-XIII c.c., were unknown for East Christianity. Byzantine iconography of the First book of the Bible developed in book miniatures as well as in the applied art. There survived several richly illuminated manuscripts of Byzantine Octatevchs of the XI-XII centuries with sequential illustrations of the Hexaemeron, initial history of humankind and event of the biblical history, and numerous masterpieces of stone carving with the scenes of the Creation. Meanwhile the Byzantine iconography of the Creation found its reflection in west-European monumental ensembles. Mosaics of the Palatine Chapel in Palermo and of the cathedral in Montreal are the monuments, which combine the west program and Byzantine iconography.

Wall paintings of Saint Dimitries parecclesion in the Church of Christ Pantokrator in Dechany (1345-1348) are the only example of addressing the Book of Genesis in paintings of the Byzantine church. On the cross vaults and walls of the parecclesion there are 46 scenes of the Genesis starting from the Creation to the construction of the Tower of Babylon. Here the Genesis iconography represented by Octatevch miniatures and scenes of the Creation carved on ivory arks got its monumental representation for the first time in Byzantine art. According to V. Djurich, allocution to the Genesis cycle in this ensemble is explained by Christ-oriented program of “encyclopedic” paintings in Dechany, which included 20 huge cycles, representing also the initial history of the universe with Christ-Creator as its main character. Paintings on the subject of the Book of Genesis in Dechany remained the isolated case in the art of the Byzantine world.

The attitude to this subject changed in Post-Byzantine art. One can see cycles of the Genesis in paintings of Athos, Moldo-



va and Bukovina. History of Abel is painted on scenes on the walls of the Laura refectory, XVI c. Scenes of the Creation accompanied with quotes from the Book of Genesis are represented in outside paintings of the exonarthex in Moldovitsa (1537), in Arbor (1541), in the narthex of Voronets monastery (1547), outside paintings in Suchevisy (1595-1596) and in the narthex of the Petch patriarchy (1561-1565). As a rule these paintings show scenes from the Genesis in the context of spacious compositions on the topic of the Doomsday, and researchers think this is related to the liturgical content of paintings oriented on the Triodion of the Lent. Two last Sunday before the Lent have corresponding dedications: "On Doomsday" and "Shrove Sunday". In this case the structure of compositions and their order correspond to the Triodion readings.

In Russian art paintings on the topics of the Book of Genesis has been known since the XI c. These are isolated compositions or short cycles of selected plots, most often related to the story of the Appearance of the Trinity to Abraham and acts of Archangel Michael. There survived also as sequential cycle of illustrations of the initial history of humankind in miniatures of the Palaea. However, they do not contain pictures of the Creation. Vast painted biblical cycles, starting with the picture of all seven days of Creation appeared only in the middle of the XVI century. These topics appeared simultaneously in all type of fine art: in book miniature, icons, wall paintings and pictorial embroidery.

Large-scale use of the Old Testament plots started in the middle of the XVI c., when a number of Old Testament paintings were made after the Great Moscow fire in the Kremlin in 1547. The complex paintings program based on the Old Testament plots decorated the Golden Chamber of the Kremlin. Plots from the Book of Genesis are depicted in the multicomponent compositions "And God rested on the seventh day" on the "Four-part" icon of the Annunciation

Cathedral in the Kremlin. Large images of the Trinity from the Genesis became also wide-spread at that period and are placed in the local rows of cathedral iconostasis. The marvelous cycle of miniatures of the Illuminated Compiled Chronicle, which begins with the illustrated biblical story of the Creation, was also painted at that time. The Chronograph and the Palaea, the content of which is also based on the biblical narration, were decorated with miniatures nearly at the same time.

Sviyazhsk compositions have many literal parallels to the marginal scenes of "The Four-part" icon of the Annunciation Cathedral in the Moscow Kremlin named "And God rested on the seventh day" as well as in the plots of the iconography of "the Trinity in Acts" which was wide-spread at that time.

"The Four-part" icon of the Annunciation Cathedral (Museums of the Moscow Kremlin) is a hallmark image for its time. Its makers tried to translate different literature sources, supporting each of the images, into a system of visual images. "The Four-part" icon testifies about the qualitatively new approach to understanding an image, which is now understood not only as a reflection of the divine archetype, but also as an illustration of any sacred text no matter whether it is the psalm of David or some liturgical prayer. The way of direct illustration open by the "The Four-part" icon, brought about a huge number of new iconographic schemes, where the icon became a proreptic and didactic narration, sometimes beautiful and interesting for consideration and even opening many dogmas of Christianity in the form of illustrations, but often deprived of integrity and spiritual emphasis of the iconic image.

It is known that it was the Old Testament plots which caused negative reaction of the scribe I.M. Viskovatyy and got the detailed justified response of Metropolitan Makariy during the convocation in 1554. However, the meaning of this topic in Russian arts is defined not only by the importance of the



Kremlin monuments and the authority of the Metropolitan. The appearance of numerous Old Testament cycles was related to the special situation in Moscow in the middle of the XVI century. Long life of these topics

in the art of the second half of the XVI and the whole of the XVII centuries proves that reasons for their appearance were very deep and reflected general cultural tendencies of that epoch.

Proto-evangelical cycle and the cycle of the Assumption (Life of Virgin)

The main part of the Assumption Cathedral, in conformity with its dedication to the Virgin, is given to the plots of the Mother of God. There is the proto-evangelical cycle – the history of Virgin Mary's parents, and "The Assumption" occupies the altar vault. The images of saints, hierarchs of Alexandria, Hierapolis, Moscow and Rostov are located on the bottom zone.

In the XVI century The Life of Virgin became the typical cycle in the program of naos painting in churches dedicated to the Virgin. For the first time this cycle appeared in painting of the Assumption Cathedral of the Moscow Kremlin in 1516 (the painting was made anew in the middle of the XVII century according to tracings made from wall paintings of the beginning of the XVI c.).

The cycle of Life of the Virgin in the Assumption Cathedral of Sviyazhsk occupies the upper layer of paintings on the north and south walls following directly the Old Testament cycle of the Creation and History of Adam and Eve. The cycle consists of 14 scenes: "Reprobation of gifts", "The Annuli to Anne", "The Annuli to Joachim", "The meeting by the Golden Gates", "Reproaches of the maid", "Nativity of the Blessed Virgin", "The blessing of the Virgin by priests", "Presentation of the Virgin Mary", "Intercession for the rods", "The Annunciation", "Reproaches of Joseph", "Joseph's Dream", "The Meeting of Mary and Elizabeth", "The Nativity of Christ". The narration is full of didactic parallels, comparison of plots from the history of first men and their Fallal with history of righteous and sinless embodiment of the second Adam – Christ. Moreover, apocryphal Old and New Testaments motives have complicated conceptual relations. The order

of compositions and their dimensions differ significantly.

Two scenes - "Nativity of the Blessed Virgin" and "Presentation of the Virgin Mary" – are detached from the general line. They are located opposite each other in the under-dome cross space in lunettes of the north and south walls and underline the liturgical meaning of these events as great Feasts in honour of the Virgin, breaking the narrative character of the illustrative cycle.

The first composition of "Reprobation of gifts" occupies the complete west part of the north wall situated right under the scene of "Labouring of Adam and Eve". Comparisons of history of life of "Anne and Joachim", as they are called by liturgical texts and forefathers Adam and Eve, the Virgin and ancestress Eve are symbolic. Located next to each other and seen simultaneously, the scenes emotionally and visually show how sorrow entered the world through the Fallal and how the world salvation is created by humility of the righteous.

The text on the background tells about gifts brought by Joachim to the Temple of Jerusalem and about the reprobation of these gifts. The space on the wall makes it possible to place both episodes here in the same way as it traditionally appears in Byzantine and Russian monuments. The composition of bringing and reprobation of gifts are marked by their simplicity and clarity and mirror each other. The number of characters in the border pictures of the Moscow icons of the life of Virgin is limited to Joachim, Anna and the high priest. Usually Joachim and Anna had one or two lambs in their hands. The Sviyazhsk composition has a different solution. Only the last moment – reprobation of gifts is shown here. Pictures of doves



in hands of Joachim in this scene are typical of west-European iconography of this plot. The pose of Joachim looking back and the gesture of the pushing person are also western motives. The traditional iconography is full of emotionally meaningful motives- the temple servant pushing Joachim, expressive gestures of the maid, the priest touching the head of the Virgin. In addition all faces have emphatic face expressions.

The composition of the "Nativity of the Blessed Virgin" is under the window and occupies the complete lunette of the central part of the north wall. The compositions are depicted on the unfolded iconographic version, which included three episodes – the Nativity, the Ablution given as a separate scene and the Caressing of Mary. The last composition on the north wall is "The Blessing of the Virgin by the elders".

The cycle of Life of the Virgin continues on the south wall, beginning from the east with the composition of "Presentation of Virgin Mary", which as "The Nativity" also occupies the whole lunette of the central part. Similar to the Nativity, the Presentation of Virgin Mary is given as a separate feast's scene. The wall painting, which has a pyramid composition structure, has survived with big losses. The layer of paint has been nearly lost on the bottom of the composition. In the centre of the composition there is a wide staircase – step of the Temple of Jerusalem, on the left of which there is the outline of Joachim's figure and nearly lost image of Anna, on the right there is a group of girls. The centre of the composition is lost and only in the uppermost part of lunette there survived a fragment of the image of the Virgin, fed by an angel. However, despite huge losses the iconography shows clear difference from the traditional Byzantine scheme with the motive of the procession on its basis. In Byzantine and Russian iconographies of the plot figures of Joachim, Anna, Mary, Zachary and girls with candles form a line, according to the narration of Protevangelium about the festive

procession to the Temple of Jerusalem. The composition of the Svijazhsk wall painting has different solution. In the centre there is a huge staircase of the Temple of Jerusalem going up vertically by steps-tiers. Mary's parents and other participants are standing on different sides of the staircase. Such formation is typical of west-European iconography and is seen everywhere in pictures, wall paintings and reliefs (Presentation of Virgin Mary. Florence, Santa Croce. The Rinnuccini Chapel, wall paintings by Giovanni di Milano. XVI c.; Presentation of Virgin Mary. Barcelona, Museum of Art of Catalonia. St. Anna's retable. Bernardo Puig ou de Montflorit (end of the XIV c.). At the same time the wall painting in Svijazhsk preserved the episode of Mary being fed by the angel in the sanctuary, which is characteristic of east Christian iconography. The combination of Byzantine and west-European motives characteristic of Svijazhsk wall painting is often met in late and post-Byzantine art. The composition of the Presentation of Virgin Mary, which is analogous to that in Svijazhsk, is located in paintings of the St. Cross Church in Cyprus (XV c.).

Below the composition of "Presentation of Virgin Mary", there is a row of scenes continuing the narration of Mary's life. On the east part of the wall to the left from the window there is "Intersession for the rods". The painting is badly preserved, the surface layers of paint are lost, but the composition can be seen rather clearly. On the left of the picture there is the altar with rods, above which there is the fiery angel, on the left of the altar there is Zachary on his knees.

The next scene "The Annunciation" is located to the right of the window. The Virgin is standing in front of the altar with a rap of red yarn in her left hand and a spindle on a long thread in the right one. Archangel Gabriel is coming to her from the left with long steps.

The scene of "Reproaches of Joseph", which is adjacent to the Annunciation, repeats its composition. The next composi-



tion “Joseph’s dream” is located on the small arch. Next there was “The Meeting of Mary and Elisabeth” – the composition which usually concludes the proto-evangelic history. However, only the figure of standing Mary and the hand of Elisabeth, embracing her, survived. The big window made in the south wall in the XVII century destroyed the figure of Elisabeth and most of the Nativity of Christ, which was on the west part of the wall. There are only a fragment of sitting Joseph, the midwife with baby Christ on her knees, a herd boy blowing a trumpet and a wing of an angel. It is difficult to judge about iconography of this composition by these fragments, but the location of the scene is deeply symbolical. The Nativity of Christ is beneath the composition of “The Burial of Adam”, thus showing that the birth of the New Adam, Christ, begins the atonement of Adam primeval and of the whole humankind.

The next narrative cycle of painting occupying the lower part of the south wall is dedicated to the Assumption. The large composition of “The Assumption” is located on the east lunette and the east vault. It cannot be ruled out that the location of the Assumption is related to copying the painting of the Moscow Assumption Cathedral where the Assumption scene is also placed on the east wall above the altar. At the same time, the placement of main feast compositions in the wall lunettes is the program principle of the painting system of the Sviyazhsk cathedral.

The cycle consists of four scenes. It starts on the east part to the left of the portal with the composition of “The Mortal Annuli” which shows the Virgin praying in front of the altar and an angel flying down from the heaven (from the celestial segment). Above the portal there is the composition of “Do not cry for me, mother”. The scenes of the Assumption act form a continuous frieze to the right of the portal. “The Prayer of the Virgin” mirrors the first scene. The Virgin with a gesture of prayer is standing in front

of the celestial segment with the blessing hand protruding out of it. The next composition “The Virgin tells about her death to St. John the Evangelist” pictures the Virgin half-lying on the bed with two women bending over the foot-board. On the left of the bed there is John the Evangelist, who is bending over the Virgin at the same time turning back to the medallion with the dove of the Saint spirit which ends the broad ray coming from the celestial segment. In his left hand John the Evangelist is holding a hand –censer, his right hand is raised to his chest in a gesture of listening or accepting the grace. The last composition of “Apostles coming to pay a last tribute to the Virgin” was seriously damaged by another large new window. There survived a fragment of a group of Apostles on the cloud to the left of the window, and John the Evangelist, who is sitting in the centre of the group above the window. A ray of light is coming down to John’s head from the celestial segment with the dove of St. spirit in the medallion and to the right of John there is a face of another apostle and the architectural background. In the upper corners of the composition there are the sun and the moon in the form of medallions with faces.

Apocrypha which appeared after the Third Ecumenical Council were used as a literary base for paintings of history of Assumption of the Virgin. “The Sermon on the Assumption by John the Evangelist” and “The Sermon on the Assumption by John from Solun” were most widespread. The latter was especially popular in art of painting.

The sermon of John the Evangelist was known in Russia since the XII century. Its apocryphal motives are reflected in the oldest cycle of the Assumption – in the border pictures of the west gates of the Nativity Cathedral in Suzdal (1230-es). However, the Assumption cycle did not get further development in the Russian art up to the end of the XV century, when “The Prayer on the Mount of Olivs”, “The Death Annunciation”, “Visitation with women of Jerusalem” and



“The Assumption” started being painted in the border pictures on the icons of Life of the Virgin. These compositions are based on the Sermon of John of Solun, which was wide-spread in the art of the Balkans (the church of Holy Mary Perybleptos in Ohrid (1295), the church of Holy Mary Afendiko in Mistra (1311–1322), the church of Christ Pantokrator in Dechany (1345–1348).

The Sermon of John of Solun in Russian hymnbooks is met since the XIV century. The iconography of scenes formed in the Balkans was reflected in corresponding plots of border pictures of Russian icons of Life of the Virgin in the end of the XV – beginning of the XVI centuries and in compositions of “The Assumption”, but up to the middle of the XVI century there were no wall paintings of the Assumption cycles.

The Evangelical cycle

The Evangelic cycle is the direct continuation of the Proto-evangelic as events starting from the Birth of Christ are given both in apocryphal writing and in the canonical gospel. Comparison of the Old Testament apocryphal episode with the burial of Adam and symmetry of plots on the north and south walls of the cathedral prove the fact that the Nativity of Christ was purposefully included into the sequence of the cycle of Life of the Virgin. Other evangelical plots are situated on the lower register of the north wall starting from the west and ending in the east. This row of painting is also seriously lost with its only upper part preserved. The original ground coat is lost to the height of two metres from the floor. The survived part goes as uneven line leaving the part of wall painting differing in its height all along. All they are related to the Savior’s childhood and complete with the mid-Pentecost (Preaching of a 12-year old Christ in the temple) on the

This topic gained special importance in the middle of the XVI century during Ivan the Terrible, when these texts were included into the Great Menaion Reader of Metropolitan Makariy under the date of 15 August. There are different Legendary and groups of legendary also in Torzhestvenniks (ancient Russian collections of lives, sermons and lessons) of the XVI century. Thus apocrypha about the Virgin were included into the context of official literature and art in the middle of the XVI century, gained the high status corresponding to ideas of Russian statehood and the topic of the tsar’s piety. The topic of the Virgin patronage becomes one of the most meaningful in this ideological hierarchy.

east part of the wall. After that the narration again goes to the south wall and returns to Life of the Virgin. There are no Major Evangelic Feasts in paintings as there is also no the passion cycle. However these subjects are expressed in compositions which show their content symbolically. The picture of two angels holding the corners of the Vernicle is located above the portal of the north wall, interrupting the narrative evangelic cycle. The image of the vernicle symbolizes all the richness of evangelic history from the Incarnation to the Transfiguration. Above the portal of the south wall there is the composition of Christ in the Sepulcher or “Do not cry for me, mother”. This scene based on liturgical texts of the Good Friday and Good Saturday symbolizes all Passion scenes missed out in painting. Evangelic history gains a special perspective in painting. It represents only those events where the Virgin takes part directly.

The composition of “The Synaxis of the Virgin”

The whole west wall of the cathedral, the traditional location of the Doomsday, is occupied by a complex multiple-part

composition of “The Synaxis of the Virgin” in the Assumption Cathedral of Sviyazhsk. The painting on this wall differs from painting of



the south and north walls of the cathedral where wall paintings form three tiers by the absence of registers and free location of separate episodes. "The Synaxis of the Virgin" occupies the total central part of the west wall, the side parts up to the five small arches between south and north pillars and surfaces of these arches. The top central part of the painting suffered because of architectural alterations.

In Russian tradition "The Synaxis of the Virgin" is the name used for the Nativity sticheron. Illustration of the Nativity sticheron became popular in Byzantine art in the end of the XIII–beginning of the XIV centuries along with other hymnographic compositions. Artists not only illustrated the text of hymns but also painted participants of the Nativity liturgy and historical peculiarities of ceremonies related to it. In the XV–beginning of the XVI centuries this composition became wide-spread and developed in Russian wall paintings and icons. In the Russian version of the Nativity sticheron iconography, the topic of doxology, praising of the Virgin by authors of Nativity hymns and by the church clergy became dominant.

The name of "The Synaxis of the Virgin" taken on in Russian art is related to the second festive day after the Nativity of Christ, when the Virgin is praised separately. Being the illustration of the liturgical hymn sung during several festive days, the composition embodies iconographic elements of the Nativity of Christ and The Adoration of the Magi. The main text of the hymn tells about different creatures bringing divine gifts to the born Christ, about visible and invisible, live and lifeless, among which the most precious is the gift from the humankind which have the Virgin Mother to the God.

The theme of incarnation of God and praising the Virgin got special meaning in Russian art in the second half of the XV century, mainly in hymnographic compositions. Wall paintings and icons illustrating liturgical texts became wide-spread. Besides the Nativity sticheron those were "In Thee

rejoiceth", "The Eulogy of the Most Holy Theotokos", and cycles of the Virgin Aca-phistus. Large local icons painted on the themes of hymns praising the Virgin stand out among others.

The inclusion of the "The Synaxis of the Virgin" in painting of the Assumption Cathedral in the Moscow Kremlin (The Laudation chapel, painting of about 1480) and painting of the Cathedral of the Nativity of the Blessed Virgin in the Ferapontov monastery (1502-1503) had the character of the program. In both cases the scene occupies important place in the program of the naos painting and its meaning is not exhausted by the content of the composition itself but is mostly defined by the context.

In 1564 the complex version of "The Synaxis of the Virgin" was painted on the outside wall of the Annunciation Cathedral above the entrance to the north church porch and its location was in line with the Byzantine principle of placing this scene above the church entrance. The "Liturgy of St. John Chrysostom on the Nativity of Christ" (I.Y. Kachalova) formed the literary basis of this composition.

The iconography of "The Synaxis of the Virgin" in painting of the Assumption Cathedral in Sviyazhsk is also based on the Liturgy of St. John Chrysostom, included into the December Menaion of Metropolitan Makariy, and is not an illustration of either the Christmas sticheron or any other hymn. That was why the fine art expert N.V. Kvididze proposed to name this composition in painting of the Assumption Cathedral "The Synaxis of the Virgin", distinguishing it from other icons and paintings whose basis was really formed by Christmas hymns.

It is known that in the mislabeled of the XVI century the interest in hymnographic plots again enjoys a boom in art related to the name of Metropolitan Makariy. Illustrating different church hymns became wide-spread. Separate stichera or troparia ("It is Truly Meet", "In the Tomb in flesh", "Only-begotten son", "Come hither unto me",



“Blessed army”, “Silent be any flesh”) or the liturgy itself (“Cherubic hymn”) become plots of icons. Quite often these illustrations are two detailed and wordy. However changes in the iconography of the “The Council of the Virgin” developed in different direction.

Along with using the church poetry as a source of iconography, the illustration on narrative cycles also occupied a very important place in pieces of art created in the circle of Metropolitan Makariy who first of all was marked for his book-learning. The Holy Scriptures of the Old and New Testaments, hagiography, stories about icons and homiletics all become topic of painting cycles. It is to this type of painting, which was formed in the Russian art in the middle of the XVI century and became wide-spread in wall paintings and icons that the new iconography of the “The Synaxis of the Virgin” refers to.

Six texts signed by St. John Chrysostom, most of which are translated versions known by their Greek originals, were included among others into the Great Menaion Reader by Metropolitan Makariy under the date of 25 December. Two texts (one of which is not titled but is identical to the other) are not found in Greek monuments. This “Prayer” not known in Greek literature formed the basis for the new composition of “The Synaxis of the Virgin”. This iconographic version of “The Synaxis of the Virgin” existed in parallel with the illustration of the Christmas sticheron. Iconographic description of the Christmas sticheron was still placed in original icons of the XVII–XVIII century for the feast of “The Synaxis of the Virgin”.

The Synaxis of the Virgin, the feast glorifying of the Virgin Mary as the most important participant of the salvation history, is the culmination of the whole program of painting of the Assumption Cathedral in Sviyazhsk. This scene is not only festive and triumphant in its character but also is aligned with practically all other topics of painting. Thus, pictures of the Magi and Simeon the God-receiver connect the Syn-

axis of the Virgin with the compositions of the Nativity of Christ on the south wall and to the whole Christ cycle on the north wall – with the scene “Christ in the Sepulcher” on the south wall and the Old Testament deaths and burials of Cain and Abel, the paradise in the form of “The Abraham’s bosom” which opened to the whole humankind – with the doors of Paradise wide open for the Virgin in the Assumption scene on the east wall and pictures of the “pristine” heaven on vaults, the Eucharist text on the scroll of an angel – with the composition of “The rite about the Panagia” in the prothesis and the liturgical scene in the central apsis. It was not but chance that the authors of the description made in 1614 gave all paintings in the Assumption Cathedral the name of “life and feasts of the Virgin”, having given the exact definition of the main axis of the program which had the Creation and the Salvation on its poles.

This program representing the picture of the complete history of the universe, the cosmic panorama of which is expressed in precise and concise images, introduces us into the recognizable world of topics and plots, developed in Moscow art of the middle of the XVI century. The relationship with Moscow art connected with the circle of the Metropolitan Makariy is proved not only by thematic and iconographic parallels with the painting of the Annunciation Cathedral of the Moscow Kremlin or the four-part icon in it, but also the very idea of painting. The historical narration of the Old and New Testaments as well as narrative proto-evangelic and Assumption of the Virgin cycles of Sviyazhsk painting converge to the atemporal, liturgical point that is typical of the Metropolitan Makariy program. And therefore the analysis of west wall composition iconography and the painting program in the whole say for the total painting being created in 1560-es.

Themes of painting in the Assumption Cathedral and their iconography point to the Moscow art of Metropolitan Makariy era. It



is known that capital samples were reiterated. In this respect the picture of the feast of the Synaxis of the Virgin stands alone in Russian art. Its peculiarities neither were repeated in later icons and paintings of such iconography. Another variant of the iconography, the one that is represented in painting of the Annunciation Cathedral, became wide-spread. Such compositions can be seen on icons of the end of the XVI and XVII c.c. The Kremlin sample is also reproduced in painting of the Suzdal Nativity Cathedral. The wall painting «The Synaxis of the Virgin» of the Assump-

tion Cathedral in Sviyazhsk is considered to be the earliest example of such iconography in Russian art and was created before painting of the Annunciation Cathedral. If the Assumption Cathedral of Sviyazhsk monastery had been painted later, it is highly likely that the composition of «The Synaxis of the Virgin» would have repeated the established Kremlin sample. However, the Sviyazhsk painting remained an isolated case alongside with the tradition given later by painting of the Moscow Kremlin Cathedral.

Saint warriors in painting of the Assumption Cathedral

Iconographic program of saint warriors in painting of the Assumption Cathedral is multifaceted in its idea, and has its peculiarities defined both by choice and location of pictures in the interior of the cathedral. Figures of saints are traditionally placed on pillars. Window jambs are used with the aim to place the bigger number of images in the Assumption Cathedral of Sviyazhsk similar to the Archangelsk Cathedral in the Moscow Kremlin. Contrary to most cross-building cathedrals, where individual images in the naos are placed in the dome drum and on the arch walls, these zones of Sviyazhsk Cathedral contain compositions with a plot.

Alongside with the images of great martyrs St. George the Victorious, St. Dimitriy of Solun, Sts. Theodore of Tyre and Theodore Stratelates – patrons of the army, there are images of little-known saint warriors such as St. Eustacius Placidus and his sons and Christopher, as well as the unique ones of Sts. Theophilus the New and Nicholas the New (See the Attachment. The book «Wall paintings» p.p. 177, 178, 182, 184, + scheme of placement of saints on the pillars of the Assumption Cathedral). Moreover, it is they who are stressed out among other warriors – located on the bottom of the painting, they can be easily seen by the congregation.

Saint warrior Christopher is painted in military clothes with a cross in his right hand and the downcast sword in the left on

the west face of the north-west pillar of the Assumption Cathedral. His face of Kenoccephalus resembles a horse face than that of a dog. This impression is supported by locks flying behind his back and also resembling a horse's mane.

In Byzantine and post-Byzantine art there formed iconography representing the saint with the head of a dog. At the same time there still existed the traditional variant of Byzantine iconography representing Christopher as a young martyr. Worshipping of St. Christopher in Russia grew in the XVI century that is proved by the construction of temples in his honour and a big number of preserved icons. The saint was especially worshipped as a protector from infectious diseases and epidemics. Despite the richness of iconographic versions, the image of Christopher with the head of a dog became popular in Russia. This is how he is painted in Russian monuments of the middle of the XVI century (Archangelsk Cathedral of the Moscow Kremlin (paintings of 1564-1565), the cathedral of Transfiguration of Christ of the Savior's Monastery in Yaroslavl (1563-1564), where pictures of St. Christopher with the head of a dog survived. In Yaroslavl the head of St. Christopher was repainted, but the traces of the image of a dog still can be seen in the outline drawing. The preserved images of this saint in wall paintings in other temples



of Russia are related to the XVII-XVIII c.c., where he is painted with the head of a dog. The image of the saint in military armor and zoomorphic form was seen as an image of reliable protector from evil forces. In Sviyazhsk paintings the beast-like image of Christopher is personification of his being rude and fierce when he was a pagan, an allegorical message to pagan people of the region, who gained the possibility to adopt Christianity.

Even though the number of monuments of the XVI-XVII c.c. dedicated to this saint is rather big, the Sviyazhsk image of Christopher remains one of the oldest and the most authentically preserved images, and that once again underlines the unique value of the monument – wall paintings of the Assumption Cathedral of Sviyazhsk. This plot has become an original business card of the town-island, which is frequently used for illustration when it comes to wall paintings of the Assumption Cathedral, where this image is located.

On the east face of the north-west pillar there is St. Eustacius Placidus and his sons. For the first time in Russian art the image of this saint appeared in wall paintings of Sviyazhsk. Moreover, his sons are shown not as young warriors, that is frequently met in Byzantine art but as youths with crosses in their hands coming to each other, that makes the composition dynamic and gives special emphasis on the topic of the saint family where all its members shares the feat of martyrdom.

Worshipping of St. Theophilus the New did not become wide-spread in Rus. His life became known in Russian tradition after the XV century and was included into the Great Menaion Reader by Metropolitan Makariy. In Sviyazhsk the figure of the martyr is placed on the south face of the south-west pillar. He is pictured with small beard and dark blond hair. He is wearing military armour above which there is a green cloak. With his right hand the saint is raising the cross above himself, crossing the believers.

The cloak flying on the right side of the warrior underlines the strength and energy of the gesture and that is one of significant iconographic differences of the image of St. Theophilus from other warriors, the folds of whose cloaks are going down. The figure of martyr Theophilus used to welcome people who were coming to the cathedral through the south entrance. Accentuation of the figure of the saint by its location and artistic means shows special attention of the ordering customer and the author of the paintings composition to the image of warrior Theophilus, who according to his life description, was a successful military commander and being imprisoned by Arabs-Muslims did not repudiated from Christ.

The figure of the martyr St. Nicholas the New is placed on the north face of the south-west pillar of the Assumption Cathedral. He was highly respected in the West. His images became wide-spread in Post-Byzantine period. There are pictures of St. Nicholas the New in the monastery of St. Nicholaos Anapafsas in Meteora (1527.), in the cathedral of the Varlaam Monastery in Meteora (1548), in the Monastery of Philantropinon in Yanina (1542), in the cathedral in Metsovo (XVII в.), where he is painted as a beautiful young man with dark-blond slightly wavy hair and without a beard. He traditionally wears martyr's clothes – a chiton and a cloak and holds the cross in his hand.

There is no information about worshipping St. Nicholas the New in Rus. Even in modern tradition there is no sermon dedicated to him. For this reason there is no his image in art. The image of St. Nicholas the New in the iconographic program of the Sviyazhsk monastery is unique. He is painted as a young man with slightly tumble hair. His image is made following the post-Byzantine samples. Above the shirt he is wearing chain armour and a sash with the brown cloak on the top of all. In his raised right hand he is holding the cross and a sword in his left lowered hand.



Sts. Theophilus the New and Nicholas the New painted in the Assumption Cathedral of Sviyazhsk were especially respected in the north of Greece. It cannot be ruled out that their appearance in paintings of the Assumption Cathedral in Sviyazhsk was the consequence of Greek-Russian contacts.

So there are paintings of martyrs on pillars, all they suffered for Christ and the only other kind of a heroic deed, which is equal to the military one, is represented in the image of Fedor the Black, the prince who became

a monk. The inscriptions accompanying the images of the saint warriors in Sviyazhsk paintings have one significant peculiarity: all saint martyrs are named Christ passion bearers. This is the name used as a rule for those who suffered in the name of Jesus Christ for following the God's Law as opposed to martyrdom which is suffering for believing in Jesus Christ. In this case special character of their heroic deed – kindness is underlined, that is one of dispensations of Christ.

The altar

The central apse. Composition of "The Great Entrance"

The liturgical composition of "The Great Entrance", which occupies the arches and walls of the altar is represented in the central apse of the Assumption Cathedral. On the apse conch there is a picture of the procession of priests and deacons going to the right to the communion table with the Testament covered with red cloth, with three saints standing by it – St. Basil the Great, St. Gregory the Theologian and St. John Chrysostom. The saints are painted in polystavrions, under the protection and on the background of the single-dome white church. Deacons in white sticharion are going in front of the procession. One of them has a burning candle in the candle-holder, the other – a censer and a high-raised chalice, crossed by the fire cherub. Behind the deacons there goes the priest with the chalice veil hanging down from his shoulder – by his both hands he is holding a huge discos with the Baby Jesus above his head; the second priest also with the veil on his shoulder, is carrying the Intercession Discos; the third one is holding the square dark-red veil by his both hands in front of him. In the soffit of the altar arch in the green medallion there is a half-figure of the Lord of Sabaoth sainting by his both hands. Sabaoth is painted in white clothes with a halo in the form of decussating red and green rhombi inserted into a circle. On the arch slopes there are the hosts of heaven: cherubs, seraphs and thrones

in the form of winged rings. Participants of the divine service – saints according to their sanctity and characters without halo closing the line from both sides are painted on the apse wall below the conch. On the north part there are prophets, venerables and the Righteous thief. A character in the crown but without halo in a pose of prayerful intercession before Christ and men in fur-coats behind him are painted on the respond of the altar arch on the background of the grey-green icon-case having the three-flange ogee top. On the south part of the apse there are Apostles, male and female martyrs and reverend wives. The sanctifier without halo in saccos, round mitre and with the New Testament in his hands, who is standing on the round pedestal in the form of the eagle, is painted on the responder opposite the tsar and is singularized by yellow icon-case. Behind the sanctifier there is a group of monks without halos. In the centre of this tier there is badly-preserved text of the hymn "Silent shall be any human flesh and shall stand with fear and awe" which is sung instead of the Cherubs hymn once a year on the Easter Saturday before the Great Entrance.

The Sviyazhsk composition of the Great Entrance is the first in the row of Russian icons and wall paintings of the XVI-XVII centuries illustrating the liturgy.

Traditional elements of the Great Entrance iconography are present in the li-



turgical composition in the altar of the Assumption Cathedral in Sviyazhsk: the Lamb of God, the Lord of Sabaoth in celestial glory (the parallel to the image of Christ the Ancient of days), the hosts of heaven commonly found in wall paintings of Byzantine monuments (the church of George in Staro Nagorichino (1315-1317), the church of the Virgin Olimpiotissa in Ellassona (about 1296), in the Kralyeva church (1318-1319) of the Sutjeska monastery, the Assumption church in Gracanica (1319-1321), the church of the Blessed Virgin of Odigitria in Pech (in about 1330), churches in Hilandar (1318-1320), Lesnovo (1342-1346), cathedrals of St. Nicholas Orphanos (1315), of St. Nikita near Skopje (1315), of the Savior in Dechany (1345-1348), of the Savior in Prisen (1348), of the Virgin in Mateicha (1356-1360); of St. George in Poloshko (in about 1370), the paintings of the Mark monastery (1376-1381)).

At the same time the Sviyazhsk composition is essentially different from all known pictures of the Great Entrance by the fact that it is not the angels, Christ or saints, who are saying mass but churchmen painted without halos. It is not the symbolic simulacrum of the church mass but the mass itself simultaneously in its visible and invisible reality that is represented in the altar apse conch that is in the highest or “celestial” zone of the altar.

The images of three Great Saints are also a characteristic feature of the Russian iconography of the Great Entrance. St. Basil the Great, St. Gregory the Theologian and St. John Chrysostom are painted among saints in the altar composition of the Mark monastery (1376-1381), but there they are in the end of the procession. In Sviyazhsk they are represented in the culmination centre of the composition – by the communion table, to which the procession is going. The image of Three Saints related to common commemorating dedicated to them in 1084, appeared quite late in Russia. In Russian liturgical books the feast of Three Saints (the Council)

has been known only since the XIV century. The earliest example of their “council” image is on the icons of “The Intercession of the Holy Virgin” of the so-called Novgorod version, in which the Saints are shown by the communion table the same as in the Sviyazhsk wall painting. Even though St. Gregory the Theologian was not an author of liturgy his worshipping in this context was underlined iconographically. The Commentary on the Divine Liturgy was ascribed to him. He is also shown as the creator of the liturgy even in “The Stoglav” (the hundred chapters), the eight chapter of which “On divine services” begins with the words: “And priests and deacons shall serve the divine liturgy according to their hieratical order by the regulations and the Holy Tradition given to us by St. Basil the Great, St. Gregory the Theologian and St. John Chrysostom and the Pope Gregory”. Thus the Sviyazhsk wall painting shows the exemplary mass, performed by «the regulations and traditions» of the most authoritative saints – creators of the liturgy.

The third peculiarity is the picture of not only the priests saying the liturgy but also of people standing in front of them. This part of the scene is painted in traditional style – the saints are shown according to their order as in “The Doomsday” or “All saints’ Saturday”. Iconographic quotations, which are easily recognized, give the pronounced Eschatological character to the content of liturgy. Images of secular characters – the tsar with his escorts, and the hierarch with the group of monks without halos tailing the row of standing in front, who can be personified with Ivan IV and Metropolitan Makariy, contemporaries of the painting, are typical of hymnographic compositions. This makes it possible to interpret the whole composition as an illustration of the hymn “Silent shall be any human flesh and shall stand with fear and awe as the Tsar of all reigning and the Lord of lords is coming” written on the apse wall in the centre of the whole “church council”. In the end of the XVI-XVII centu-



ries this hymnographic composition is also met both in cathedral paintings and icons in the altar of the Annunciation Cathedral in Solvychegodsk (1601), the Assumption Ca-

thedral of the Moscow Kremlin (1642-1643) and the church of the Lord's Robe Deposition (1644).

Prothesis. The order of Panagia. Worshipping the sacrifice

The Virgin Mary of the Sign (the Incarnation) is painted on the spiritual altar conch of the Assumption Cathedral. The Infant Christ is shown without a medallion as if in the hanging fold of the enveloping robe. Because of bad integrity it is impossible to define the position of his hands, but judging from the figure outline they are in front of his chest. Shown in profile there are two seraphs to the right and to the left of the Virgin, the red one is on the left and the green – on the right.

The composition of "Worship of sacrifice" occupies the walls of the apse. The picture of the chalice with the Infant Christ shown with his hands raised is above the east window. The casing of the window represents as if the chapel of oblation with angels in white clothes and holding two rhipidias each, who are standing on its sides in the slow slope of the chalice. On the south wall of the apse next to the angel there is the frontal image of the winged John the Forerunner with the unrolled scroll, which has the following badly preserved text on it "This is the Holy Lamb..." On the north wall there is a procession of five archdeacons (with remains of inscriptions above their halos) in white sticharion and red ribbons of oraria, with censers and vessels for incense paying homage to the Infant Christ.

The program of painting chapels of oblation defined by liturgy use of this altar facility was in a certain way unified in Russian church of the XVI century. The picture of the Eucharist, which differs only by the number and structure of participants of the procession (angels and holy deacons), became the main topic of paintings. The image of the Preface itself, that is the church order of preparation of the Eucharist bread and wine, made by priests on the credence table

and widespread in paintings in the Balkans, did not receive any development in Russia. Contrary to picture of the liturgy, which is close to the real church rite in Russian paintings, and while Byzantine paintings show the celestial service, the procedure of preparing gifts and of the Fraction, which is shown very lively in some monuments in the Balkans (Lyuboten (1337), Mateich (1356), is very symbolic in Russian paintings.

The composition of "The Rite of Panagia Assumption", which has the second name of "Breaking of bread by the Apostle Peter", is represented on the top of the walls above the apse in the chapel of oblation of the Assumption Cathedral in Sviyazhsk. The Virgin is painted on the thrones on the east wall, while the Apostle Peter surrounded by other Apostles is standing by the long table and breaking the bread in the picture on the north wall. The plot is based on the church rite performed in monasteries and some cathedrals, such as the Cathedral of St. Sophia in Novgorod, which is based on carrying the Virgin prosphora from the church to the refectory after liturgy. The aim of the order is combination of church liturgy with the refectory. The origin of the rite is related to the apocryphal tradition of the Appearance of the Virgin Mary to Apostles on the third day after the Assumption at the moment, when they were ritually raising bread left in honor of the Savior after their meal. The essence of the rite and the meaning it gains in iconographic monuments is related to praising the Virgin in connection with the theme of the Incarnation. Contrary to "The Vision of St. George the Theologian" this scene is not known in other paintings, but can be seen in the icons of the XVI-XIX centuries, where "Breaking of bread" is usually accompanied by "The Laudation of the Holy Virgin" and



the image of Sophia – the Divine of Wisdom. The appearance of this liturgical topic in paintings of the Assumption Cathedral in Sviyazhsk is explained by the dedication of the temple. The example of such “historical” approach connecting the rite of Panagia

with events of the Assumption of the Virgin is the icon “The Assumption” of the first half of the XVII century (The Fine Arts Museum of Yaroslavl), on the top of which there are two symmetrical scenes of breaking the bread by St. Peter and St. Paul.

The vestry. The council of Twelve Apostles (“The Apostle’s Vine”)

The vestry of the Assumption cathedral in Sviyazhsk does not have an apse. The composition of “The council of twelve Apostles” (“The Apostle’s Vine”) occupies the complete west wall of the Assumption Cathedral in Sviyazhsk, which does not have the south apse. In the top row there are the Savior, the Virgin and St. John the Baptist in full-length, below there are three rows of half-figures of apostles in medallions, formed by tendrils of sprouts with leaves and flowers, going from the stem which surrounds the Deisis. On the south wall there is an illustration to the 44-th Psalm, which is an iconographic version of the composition “Appeared the Tsarina” where Christ is shown without a beard and wearing tsarist clothes. The same these in the Annunciation Cathedral in Solvychevodsk are represented by compositions “the Apostles’ sufferings” in

the apse conch, “The Council of 70 Apostles” on the west wall and by the illustration of the 44th Psalm (“The Adoration of the Virgin by King David”) on the south slope of the vault (see Annex. Section 2).

The complex, well-thought, principally new and “bookish” by its content program of painting was created with participation of highly educated theologian St. German. Professed in the Joseph-Volokolamsk monastery where he was copying books and “connected” with the teaching of Maksim Greek, German collected a big library, among which there was also a manuscript of the Old Testament Book of Genesis, in the Sviyazhsk monastery. German also took care of decorating the monastery with icons and this is mentioned in “The Scribes’ Book” of 1565-1567.

The style of painting and its artistic peculiarities

One of the most important characteristics of the wall paintings in Sviyazhsk is the principle of placement of compositions and separately standing figures, the balance of architectural forms and images, the scale of paintings, compositional peculiarities of scenes and ways of their decorative design.

The Assumption Cathedral is a large four-pillar one-dome temple, the space of which is distinguished by remarkable clarity and integrity. The eastern pair of pillars is hidden by the high iconostasis and the western pair does not constrain the high and light space of the cathedral seen practically from any point. The structure of lowering vaults with wide arch walls, which are nearly as wide as the vaults, forms a clear pyramidal system, which was used by artists with great mastery. Narrative cycles are placed in

the space of the cathedral taking into consideration the logic of developments. The total top zone of painting is allocated to the Old Testament cycle of Genesis singled out in the form of a closed circle of scenes sequentially located on vaults, arches and lunettes. Cherry red delimiters and white backgrounds of compositions related to the history of the Creation single out each episode linking the events into a chain easily traced as a connected narrative. At the same time, the discrete shaping of composition and of architectural zones occupied by them forms the clear and transparent architectonics of the interior space, not masking but singling out and underlying architectural forms. All artistic means are used to stress the hierarchy of the universe, on the top of which there is the Trinity, painted in



the dome, creating the world. The size of the composition, background colour, density of filling it with figures and the character of the landscape - all is subjected to the circular movement, which corresponds to the circular movement of day and night, infinite repetition of seven days of the Creation in the gyre of time. The artist skillfully singled out this zone of painting, in which the motive of the arc and the circle are dominating. Special role in the circuit of compositions is played by scenes painted in lunettes where the position of the figures and poses of the characters repeat circular lines of delimiters underlying the circular movement dynamics. At the same time the unification of four cardinal directions in one circular movement in the tier of the dome, arches and vaults is combined with the distinct division of north and south walls into horizontal registers, on two of which there are narrative cycles of the Virgin and the New Testament. However, even here the linear movement corresponding to historical sequence of interchanging events is arranged in the circle in a sense. Beginning in the west part of the north wall, the New Testament history moves to the east and then passes on the south wall, where the movement goes from east to west, and then again passes to the north wall and, having made a circle, ends in the west part of the south wall. The registers are divided by lines of delimiters; however there are no delimiters between compositions located on one tier. The flow of events is stressed out by poses of moving characters, the rhythmic arrangement of whom gives a feeling of real movement of figures from the left to the right. At the same time this linear movement is broken by two multicomponent compositions of "The Nativity of the Virgin" and "The Presentation of the Virgin", which completely occupy the central parts of the north and the south walls thus breaking the distribution by the registers. These compositions are matched by the monumental composition on the west wall based on the texts of the festive service of

"The Synaxis of the Virgin", which occupies the whole central part of the wall and surfaces of small arches between the wall and west pillars. This complex and harmonic system of arrangement of scenes is marked out by high mastery and talent of the artists, who organized the dynamic content structure unfolding in multiple visual connections with clearly single out sense and image dominants.

Purposeful accentuation of "The Nativity of the Virgin" as the main composition of the north wall is achieved by several devices which make it possible to suppose that the artist knew the art of book miniature very well. While the compositions of registers with their sequential arrangement are divided only by architecture of figures, here several small scenes scattered on different levels are placed into separate frames, making an impression of covered interior rooms, a kind of "inside chambers" banking picturesquely one above the other. This structure easily includes window apertures with objects and figures freely arranged around them. This principle of organization of the scene space including several episodes corresponds to the miniatures of the Front vault, where the background plays and active role introducing time characteristics of sequence of events or their simultaneity.

Quite different means are used to bring attention to the scene of "The Presentation of the Virgin" on the south wall located opposite "The Nativity of the Virgin". Everything here is subject to the symmetrical structure of the space, where the main axis is the high staircase of the temple, turning into the steps of the Holy of holies, on the top which, we can even say in the heaven, there is a small figure of Mary with an angel flying down to her. The special iconographic version underlines the theme of the temple, unification of the earth and the heaven, extraordinary height to which Mary is raised. It is not by chance that the author of the register of the Sviyazhsk monastery called all paintings of the Assumption ca-



thedral "the feasts of the Virgin". It is in this way, as feasts and not as one of the events in the course of others, that "The Nativity of the Virgin" is singled out on the north wall, "The Presentation of the Virgin" - on the south, "The Assumption" on the east lunette and vault and "The Synaxis of the Virgin" on the west wall.

The internal space of the cathedral visually broadens due to paintings. Due to proportioned scale of figures and free arrangement of compositions with no more than three characters in each the height of the vaults and arches is felt to be expressly increased. Smooth lines of delimiters give the impression of billowness, underlying rounding character of surfaces with frescoes. It seems that there is no any compositions space depth. The action is taking place in the foremost and the figures are moved to the edge of the composition so that the illusory 3D space in moved back and the absence of the border of the prospective vanishing point gives the feeling of infinity and that also makes methods of the wall painting artist akin with the principles of arrangement of a miniature.

Classical clarity, free space as a principle of arrangement of the composition, minimum of characters in every scene are the most characteristic peculiarities of Sviyazhsk paintings and single it out both of other ensembles built nearly at the same time such as the Annunciation and Archangel'sk cathedral in the Moscow Kremlin and the Savior's Cathedral in Yaroslavl and in the line of preceding and following monuments - the Nativity Cathedral in Ferapontov Monastery or the Annunciation Cathedral in Solvychevodsk.

Compositions differ by their underlined simplicity and affinity to miniatures or icons. Similarity with icons is increased not only by putting iconic iconography on the walls but also by the principle of domination of a figure or gesture in a composition rather than the interaction or dramatic dynamics of the narrative. In each composition there

are only necessary participants and practically no supporting characters, no crowd except the scene of "Reprobation of Gifts", where the artist chose a scene with many figures and many characters as a sample. This principle is put into action especially vividly in the largest and multi-figure scene on the west wall. The comparison of the Sviyazhsk composition with the analogous scene of the façade of the Annunciation Cathedral, which also shows the "Synaxis of the Virgin", makes it clear that their artists used different principles.

The composition in the Annunciation Cathedral in the Moscow Kremlin is made in strict line with principles of wall paintings developed by Dionysius. The central image of the Virgin surrounded by light of glory is both the compositional and meaningful centre of the scene, around which other characters related to it within the meaning are grouped. The clarity and harmony of the composition of "What shall we bring to you, Christ" by Dionysius in the painting of the Nativity Cathedral has a songful character. Each element of the composition is subject to the other, characters standing by form groups, which in their turn are united by a single artistic concept. The number of figure increase in the Nativity painting and with the aim of not making the composition too crowded, the artist makes them smaller. However the composition still becomes subdivided and overloaded and the melodics characteristic of Ferapont painting disappears without a trace. Nevertheless the principle of the centricity remains. Even though artistic merits of the Annunciation compositions give way to the painting of the Ferapontov monastery, both scenes are arranged following the same rules. The Sviyazhsk wall painting has quite a different solution. The image of the Virgin surrounded by the halo is moved to the left from the central axis. First, it stops being the centre of the composition and, second, is given traits of another composition with the Virgin - Mary is painted on the background of



a town and is surrounded by angels like in the composition of “In Thee rejoiceth”. Instead of the one centre with other characters rushing to it, several plots are developed on the west wall of the Sviyazhsk Cathedral, each of them having its own logic of movement. What is more the general direction to the south part caused by the direction of a group of apostles and the righteous following St. Peter on the way to the Paradise, the arrangement of the Magi, turning motion of St. John the Baptist and Elizabeth, who are also directed to the left, makes this movement central.

The paucity of characters and clear definition of each composition, which can be seen in a glance, made the perception of the picturesque ensemble much easier. The expressiveness of each scene, monumental stateliness of poses and gestures made it possible to read and understand the meaning of separate episodes and the cycle in the whole, meanings of the cosmic vast pages of the first days of the world history and personal meaning of a human being in this world. The scenes of Labouring of Adam and Eve located on the same north wall after the Fall and the Repudiation of the gifts by venerable Joachim and Anne vividly reminded history of humankind and connected the causes and results together, but at the same time gave promise of hope. The Burial of Abel – the first death on the Earth and the death of the Righteous, and the Nativity of Christ located below symmetrically on the south wall showed clearly that the Fall, which caused death, is redeemed by the birth of new Adam, Christ.

In these associative relations the leading place is given to the methods of painting and comparison of compositional forms including the landscape. The hills used a background in scenes of life of Adam and Eve and in the Nativity of Christ are painted in a peculiar way. Instead of traditional rocky thrusts with rock-mountain ledges there are continuous evenly painted brown and ochreish backgrounds covered by condi-

tional short lined arranged in herringbone. They differ from the hills with rounding lines widespread in the end of the century as in the paintings of the Smolensk cathedral of the Annunciation church in Solvychegodsk, but are extremely similar to some icons. For example the Pskov icon of the Nativity of Christ of the middle of the XVI century from the Pskov museum also has dark-brown hills and small lines-ledges, similar elements are on the picture of hills on the Four-part icon from the Annunciation Cathedral. There is also similar interpretation of ground on the icon of “Blessed is the Host of the Lord”, even though the traditional outline of the ledges here is shown more structurally.

The Paintings of the Assumption Cathedral of Sviyazhsk produce integral impression and are possibly created by a united group of artists-wall-painters who had experience of such work. This integrity is achieved by strict regulation of all artistic means in which the artist's personality is subject to the common task. The system of team work, when every artist was responsible for creating a certain stage of the picture, can be traced quite clearly in this monument. Thus the chief master as a rule made the draft picture which was then repeated by the outline which means it was scratched on wet and still soft plaster. Then main planes were painted after which the specialist in clothes painted dossals with all elements of spacing and shades. The artists who painted faces completed the work. This method probably widespread in Rus since the beginning of the XVI century made it possible to create stylistically absolutely one-piece ensembles. Such characteristic can be fully used for the paintings of the Assumption Cathedral of Sviyazhsk where the team method for the first time was used with absolute sequence and this revealed itself on the appearance of the monument. All elements of painting are made accurately and conspicuously sometimes even flawlessly. From this point of view, paintings of the Assumption Cathe-



dral show very high level of organization of decoration system, which combines ideally principles of decoration system and clarity of its iconographic program. So the outside beauty of the interior and clarity of narration became the main principle. It should be noted that in this respect Sviyazhsk paintings were precursors of the new epoch of the Russian wall painting art, the culmination of which would be numerous ensembles created already in the next XVII century.

Peculiarities of the Sviyazhsk painting style are expressed mostly in well preserved pictures of saint warriors and princes on west pillars. All figures without any exception are full-length in the man space of the cathedral. Large sizes define the importance of the images in the general painting system. Huge, wide figures of saints fill the complete surface of pillar faces. Everything here is so filled with strength that it seems to impede the freedom of movements, which look constrained, slow and having very limited amplitude as if because of extremely developed muscles. Free arrangement of figures, eyes looking forward, concentrated faces give special expressiveness to the images. Despite significantly short surfaces for the arrangement of figures, the images are distinct in brightly expressed monumentality.

At the same time, Sviyazhsk artists paid big attention to emphasis on movements and gestures, giving them a certain accuracy, specificity and grace. Some martyrs are precious holding crosses with the tip of their fingers. The noticeable contrast between general monumentality, statics of the composition and the small rhythm of movements on its periphery, created this way, makes the figures vacillate as if increas-

ing the space occupied by them. The figures from the Assumption Cathedral have laconic generalized outlines lacking accuracy of contours. They have specific "rotation" not only because the figures are coming out from the conventional space of the background into the real scape of the viewer but also their arrangement of the surface is contradictory.

Ornamentation of the Assumption Cathedral is the sign of active work of Kazan clergy, who, by decorating one of the largest cloisters of the Archdiocese not only declared their committal to the developed traditions of the local spiritual life, but also opened for themselves the world of new elite art capable of affirming the true faith both among Christians and the indigenous population.

Names of the artists who painted the cathedral did not reach as did not reach its closest analogue known to researchers of the tsarist Russia – the cathedral of Archangel Michael of the Monastery of the Miracle in the Moscow Kremlin (blown up in 1929). M.V. Fekhner and N.E. Mneva think that by the character of its figures, interpretation of forms and colour the painting of the Assumption cathedral in Sviyazhsk resembles wall paintings of the Monastery of the Miracle in the Moscow Kremlin with their slightly wide figures, well rounded faces, sharp black outlines and strongly reduced ink created by artists of the Moscow metropolitan own icon painting school. It cannot be ruled out that the Assumption cathedral was also painted by masters of this capital school of metropolitan Makariy, located in the Monastery of the Miracle, as archimandrite Makariy (veretennikov) wrote in his article.

Conclusions concerning wall paintings

Thus both the interior and facades of the cathedral (information about which is found in the description of 1614 and fragments of which have been preserved on the west wall being opened nowadays in the refectory) are marked by abundance of diverse

plot compositions and unusual concentration of symbolic scenes dedicated to three main topics – the Circumcession creating the world by its wisdom, the Virgin as a tool of the divine disposal (this also corresponds to the dedication of the cathedral) and the saving



mission of the Church, expressed, first of all, in liturgical plots, which demonstrated the unity of the Church Militant and the Church Triumphant. All this makes a one program, which sequentially opens the course of world history, starting from the Creation and through the New Testament epoch to life of the future century – the Saturday peace of the Righteous. And the image of the Virgin, which plays more important role in the cathedral space than images of Christ, is the meaning leitmotiv of the ensemble.

Wall paintings of the cathedral represent the new system of church painting, which in the middle of the XVI century brought changes into the canonical system developed by Byzantine theology. Artists took plots of their picturesque compositions not only from canonical sources (books) but also from the Apocalypse and apocryphal legends. The influence of Ancient Byzantine

samples and the subsequent Western ones can be seen in paintings.

The image of the Lord of Sabaoth on the dome, where, according to the Orthodox tradition, there should have been the image of Christ, is the consummate piece of wall painting of the XVI century. The west influence is also felt in the wall painting located above the south-west pillar, which shows the Lord of Sabaoth in white clothes and a crown on his head, sitting on the throne and holding the cross with crucified naked Christ covered by cherub's wings. Above the south entrance of the cathedral there is the wall painting of the Virgin, embracing the naked body of Christ (the plot widespread in Italian, French and German paintings). Ancient paintings match well with the internal sculpturally rich space and they together form the great image of the cathedral.

The Assumption Cathedral Iconostasis

The carved gilded iconostasis of the Assumption Cathedral made in the middle of the XVIII century is of high artistic value. The carving of the Holy doors with the crown with a cross in the middle of their high folds, flat slashed boards on the sides, the twined columns with leaves and bunches of grapes, attached frieze with thin winding branches have fine and light forms not overloaded by outstanding “puffed” dimensions as it is with the carved iconostasis of the second half of the XVIII century. The Holy doors with their carving with openings, when you can see the coloured door curtain, looks like lace. The same principle of the carved doors existed in the XVI-XVII centuries. Soft gilding of the iconostasis matched the gild of the silver stamping and icon-settings characteristic of ancient icons. It was in this way that the iconostasis was considered to

be the church decoration as the Archpriest of the Annunciation Cathedral of the Kazan Kremlin A. Yablokov wrote in the beginning of the XX century: “The ancient iconostasis with its five tiers still serves a rare decoration of the Assumption Cathedral. Currently all its columns, vines, pilasters and carving are gilded; icons are in silver-gilded settings and their ancientness makes deep impression on the sole of those offering prayers.”

The high carved iconostasis was made by remarkable masters especially for this cathedral and it had original icons of the XVI century. The transoms, which is much older, has survived inside the iconostasis constructions. Created in different stylistics that the paintings in the cathedral interior, the preserved iconostasis is associated with the architectural Baroque forms of the cathedral.



Icons

About 60 icons from the iconostasis dated by the middle of the XVI - first half of the XIX centuries have been preserved till our days. 54 of them are dated the XV – XVI centuries. Currently they are stored in the collection of the State Fine Arts Museum of Tatarstan (hereinafter SFAM) (see the Icon Catalogue “Ancient iconostasis of Sviyazhsk”, referred to hereinafter). The Deesis tier is represented by 15 icons, the Festival tier – by 12, the Prophet’s tier – by 7, the Forefathers tier – 13, local tier of the iconostasis – by 7 icons including the image of “Hodegetria” of the second half-the end of the XVII century. (No 99 in cat.), two diaconal doors (“Archangel Michael”, “Archangel Gabriel” – icons of the XIX century(?), No cat. 100 and 101), and in addition four figures of the laying ahead to the Cross located above the Forefathers tier (XIX (?), No cat. 121-124).

The Festival and the Prophets’ tiers as well as the Deesis have preserved their gilded wrought silver representing unique decorative-applied masterpieces of masters of the XVI century. With the exception of the image of Antipas of Pergamon, wrought silver was not preserved on local tier icons as well as the massive solid late silver icon-cases of the XIX century lost after 1917.

Wrought silver of icons of the Prophets tier of the Assumption cathedral and on the central Deesis icon from the Trinity church of Sviyazhsk is similar, produced on the same period of time: their artistic characteristics and technical methods of masters are the same.

The bottom, ancient local tier of the iconostasis survived nearly completely and is represented by original iconographic versions of sacred history (“The Assumption”, “The New Testament Trinity”) and of ancient hymnography (“To Thee rejoiceth”), images of Saint Nikolaus the Wonderworker of Myra and Antipas of Pergamon. The image of John the Baptist was lost in the 1920s.

The cathedral icon of the Assumption of the Virgin (Cat. 32) with cloud medallions

in which angels are carrying apostles to the place of the Virgin Assumption, reproduces a rare version of the plot given in the unique edition of the iconographic version – the image of the Virgin in the scene of her ascension is painted in white clothes: the figure of the Virgin is painted standing in veils. The icon is the embodiment of belief in Resurrection. The picture of the Virgin’s soul in the composition of the “Cloud Assumption” is known since high antiquity, but the image in the scene of her ascension in the veils has survived in rare monuments of ancient Russian art. One of the early iconographic versions of such image showing the ascension of the Virgin’s soul – the Child in the veils is the Novgorod icon of the beginning of the XIII century from the Dime monastery which is currently kept in the State Tretyakov Gallery. Another iconographic parallel is the icon “The Assumption” of the second half of the XVI century (from the collection of A. Gleser, Museum of Icons, Reklingshausen, Germany).

The image of “The Life-Giving Trinity” (Can. 34) represents one of early versions of the New Testament Trinity in history of Russian art of painting. Its iconographic peculiarity is in its composition structure with singling out in the centre of the image of the Cross and the Saint Spirit on it. The content of the central image of “The Life-Giving Trinity” in the local tier corresponds to the idea of the Assumption cathedral painting.

The iconography of the plot “To Thee Rejoiced” (Cat. 33) appears in Russian art in the end of the XV – beginning of the XVI centuries. Special adornment and decoration of the Sviyazhsk icon with the same name mark it out of other known monuments of the first half of the XVI century.

The icon of the St. Nickolas the Wonderworker (Cat. 35) in the iconographic type of “Zaraysk” was in the local tier of the iconostasis in the Assumption cathedral of Sviyazhsk to the left of the Sanctuary doors following the image of John the Baptist. One



of the most important characteristics of the image of the Saint is the icon's dimensions close to the well-known shrine which stood in the St. Nicholas cathedral in the town of Zaraysk.

The second tier in the composition of the iconostasis – “The Deesis” initially had seven half-length icons and was later replaced by 15-figure monumental with full figures according to the dimensions of the cathedral. The tier is comprised to the right of “Christ in Majesty” (Cat. 37): the Virgin (Cat. 38), Archangel Michael (Cat. 40), Apostles Peter (Cat. 42) and John the Evangelist (Cat. 102), St. Basil the Great (Cat. 44), Saint George (Cat. 45), Symeon the Stylite (Cat. 46); to the left: John the Baptist (Cat. 39), Archangel Gabriel (Cat. 41), Apostles Paul (Cat. 43) and St. Andrew the Apostle (Cat. 103), St. John Chrysostom (Cat. 104), St. Demetrius of Solun (Cat. 105), Daniel the Stylite (Cat. 106).

The third Festival tier of the middle of the XVI century from the iconostasis of the Assumption cathedral of Sviyazhsk initially consisted of 12 icons and was replenished by seven icons with “the Maundy cycle” by the beginning of the XVII century. Eight icons of the initial Twelve great feasts of the middle of the XVI century have survived till our days: “The Nativity of the Virgin” (Cat. 47) and “The Presentation of the Virgin” (Cat. 48); “The Theophany” (Cat. 107) and “The Presentation of Christ” (Cat. 108); “The Ascension” (Cat. 52) and “The Entrance into Jerusalem” (Cat. 50), “The Advent” (Cat. 53) and “The Transformation” (Cat. 49) and four icons painted in the second half of the XVI century: “The Washing of the Feet of the Disciples” (Cat. 54), “The Entombment” (Cat. 55), “Resurrection” (Cat. 51) and the image of “The Old Testament Trinity” (Cat. 56).

The fourth tier of the iconostasis – the Prophets – appeared in the cathedral during the first reconstruction of the iconostasis as a necessary finishing link in the whole artistic system of monumental and easel painting

for creation of the integral narrative image. Twelve Prophets on six boards are represented on the sides of the central icon of the tier. The image of The Virgin of the Sign (Cat. 57) conveys a rare iconographic version of the Virgin's image “Wider than the Heaven”. The name of the iconography of Our Lady of Incarnation was given by N.P. Likhachev. The closest compositional analogues to the Sviyazhsk image of Our Lady of Incarnation originate from the Museum of Vologda (Our Lady of Incarnation, the end of the XV century) and from the collection of the ancient Russian icon painting of M.E. Yelizavetin (“Christ in Majesty. The Raising of Lazarus. The Entrance into Jerusalem. Our Lady of Incarnation with Prophets David and Solomon”. The first third of the XVI century. Central Russia).

According to the Inventory of 1614, the fifth – the Forefathers tier of the iconostasis had 17 icons with fancy ogee top, including the image of “The Paternity” (Cat. 62) in its centre, which survive to our days incompletely (12 icons of Forefathers and “The Paternity”).

The iconostasis was crowned with the Cross-crucifix with the following standing in front of it: “The Virgin” and “Mary Magdalene” on the left and “John the Evangelist” and “Centurion Longin” on the right. During the conservation of icons and wall paintings of the Assumption cathedral the cross was left in the construction of the iconostasis.

All icons from the iconostasis of the Assumption cathedral except “Christ in Majesty” underwent the complete cycle of conservation in the Interregional specialized scientific-conservation industrial workshop of the “Rosrestavratsiya” incorporation – currently the MNRHU in Moscow in 1974–1995 and are stored in the exposition and funds of the SFAM of Tatarstan.

Masters, who took part in painting icons of the Assumption cathedral iconostasis, had an original and unique manner of painting. Among these icons there are monuments oriented on ancient Vladimir-Suzdal mode



of execution: icons from Fedorov and Goritsk monasteries from the Pereyaslavl-Zalesk region. The unique style of icons of the Assumption cathedral iconostasis formed due to fusion of artistic forces of the Best Russian masters – natives of large artistic centres of the Russian state. Due to the establishment of the Moscow state under the rule of the tsar Ivan the IV and metropolitan Makariy it became possible to unite the artistic potential of Novgorod, Pskov and Moscow icon painters as well as of masters of the Volga region towns and artists, working in Rostov and Suzdal regions. Outstanding Russian masters, who worked in the Assumption cathedral implementing the unique theological iconographic program, the only one of its kind in the whole history of the ancient Russian art, created a masterpiece in the history of Russian and world art of painting. The comparison of Sviyazhsk icons with monuments of large art centres of Russia of the end of the XV – XVI centuries, kept in Moscow museums – the State Museum of History (SMH) and the State Tretyakov Gallery (STG), show certain iconographic and stylistic parallels with icons of Novgorod, Pskov, Pereslavl-Zalesskiy, Vladimir, Suzdal and Moscow. There are 183 icons having the manner of execution close to that of Sviyazhsk in the collection of the SMH and 62 icons in STG. However, no direct analogues to Sviyazhsk icons have been found: icons of the Assumption cathedral iconostasis full of idea of renovation of the universe and creation of the Kingdom of God on the earth, are painted in the unique artistic system of representing events and characters of sacred history. Masters, who worked in the Sviyazhsk team, found a new form for the new content. The unique sound of spiritual force of the theological thought in Sviyazhsk images, which strike by their emotional influence, filled the artistic images with original pictorial system. Each of the monuments of the iconostasis of the Assumption cathedral represents phenomenal fine art while as in the whole the iconosta-

sis is the relict phenomenon in the history of ancient Russian art. The style developed by this team created prerequisites for further development of Russian art of painting. The comparative-contrastive method of studies of the icon and wall paintings of the Assumption cathedral with icons of the Makarits workshop showed that icons "The Doomsday" and "The Assumption with the Virgin Feasts in 18 border scenes" are the closest analogues in their iconography, style and theological author's program. The style and iconography of the icon "Descending to the Hell, in border scenes" (STG) related to the Makariy execution and originating from the State Museum of the Moscow Kremlin gravitate to the Pskov mode of execution of the middle of the XVI century. Dense covering with thin layer of ochre above dark-brown underpaint, typical dark hills – all these are artistic elements of the execution which appeared in Moscow art of painting with the work of Pskov team of icon painters and the workshop of metropolitan Makariy.

During the epoch of unification of Russian lands around Moscow, artists from different artistic centres of icon painting could work in one team. That was what happened in Sviyazhsk. Joining of forces of talented artists, who worked together but in different traditions, created the phenomenon of Sviyazhsk rarities.

Icons from the iconostasis of the Assumption cathedral are the rare example of the ancient Russian art of painting of the XVI century. The Sviyazhsk iconostasis is also unique as it is the pictorial complex, which is the part of the whole artistic system of the cathedral, survived in unity with the ensemble of wall paintings of the ancient Assumption cathedral.

The Assumption cathedral has always been in the centre of attention of outstanding historical leaders. As a special shrine it was visited by emperors and members of their families: Peter the Great, Empress Katherine the Great, Emperor Paul I and his sons Aleksandr and Konstantin, and the canonized grand



duchess Elizaveta Fedorovna. The Patriarch of the whole of Russian Aleksiy II served I the Assumption cathedral in 1997. The President of Russian Federation V.V. Putin and

the Russian Prime-Minister D.A. Medvedev visited the cathedral in 2013 and Director General of UNESCO Irina Bokova - in 2014.

Wall paintings of the Assumption cathedral refectory

The refectory chamber was attached to the west wall of the Assumption cathedral on the east wall of the XVIII - XIX centuries. The survived oil painting is made in traditional church-academic style which started spreading in the first half - the middle of the XIX century.

The picture of "The New Testament Trinity" is painted in the centre of the dome. For the first time a similar picture was developed by an academician of Arts Academy Markov for painting of the dome of the Cathedral of the Redeemer in Moscow. Later this composition was widely used in Russian church art of painting. For example, similar picture is in the dome of the Cathedral of the Consolation of All who Sorrow in Sviyazhsk. On the slopes of the refectory vaults there are pictures of seven archangels standing on clouds. Lower, between the windows there are four main Prophets with prophecy rolls in their hands painted in the frames. In round frames of the west wall there are the apostles of Slavs Sts. Cyril and Methodius. Piers of the refectory windows are decorated with bunches of flowers in vases.

On the east wall of the refectory - which earlier was an outside wall of the Assumption cathedral there survived fragments of wall painting probably of the beginning of the XVII century. One of the fragments, located between entrance arches, shows an angel who is welcoming those entering the cathedral. Below the dome up to the right there preserved the image of John the Baptist in the round frame - a fragment of the above entry Deesis. A fragment of the Assumption composition painted in between the XVIII - XIX centuries is located in a shallow niche above the central arch of the east wall. To the left of the Assumption there survived the image of an angel of the XIX century. Judging from forged rings

hammered into the east wall of the refectory, the Assumption of the XVIII century was hidden behind a metal shield fixed on four rings. The shield and the image on it did not survive. God's angels painted on the east wall were probably "supporting" this shield. The image of the first angel did not survive.

Kazan Saints Guriy and German are painted on the entrance arch connecting the refectory with the Assumption cathedral. On the vault above them in the round frame surrounded by ornaments there is the Icon of the Kazan Virgin. Badly preserved image of the St. Prince Vladimir is on the north wall of the south entrance arch. There is no decision made concerning conservation of this picture.

It was initially thought that the refectory does not have any mysteries. The paintings conservation work started in summer of 2014. During the work it was found out that paintings which were preserved on walls and vaults was not the initial one. The artists-restorer Z.A. Zakharov and V.F. Kosushkin found fragments of three earlier layers of paintings and the decision was to preserve them:

1. Fragments made by distemper probably in the time of Peter the Great, were found in the window piers under layers of filler. Paintings are preserved badly but it can be supposed that those were images of Saint Apostles or separate saints. Works on their further opening will be carried out after the new window frames are installed.

2. Fragments of oil painting were found in the vaults of the central windows on the south and north walls of the refectory. A face of a flying Cherub with cherubic cheeks is well seen above the south window. A fragment above the north window



represents badly discernable remainder of an inscription without the end and the beginning.

3. The fragment of ornamental painting of the beginning of the XIX century is in the vault of the north-east window.

The following cult and other kinds of objects comprise the OUV attributes of the Assumption cathedral, underline its uniqueness and phenomenon, characterize cultural and spiritual life and demonstrated feelings of believers in different epochs:

The Assumption monastery: its location, planning pattern, the architectural ensemble and objects

The Assumption cathedral is located in the ensemble of the Assumption monastery (the Assumption monastery) in Sviyazhsk.

The Monastery was founded for a missionary purpose simultaneously with the establishment of the Kazan Archdiocese in 1555. It was closed in 1923 and resumed its activity in 1996.

The foundation of a monastery and a cathedral dedicated to the Virgin in Sviyazhsk connected the new cloister of the new archdiocese with a number of town-protecting images traditional for the Russian Orthodoxy. The Assumption of the Virgin was traditionally combined with worshipping of the Holy robe as a palladium saving the Orthodox town from invasions. This determined the special spreading of the Assumption cathedrals in Rus. In addition this image was quite close and understandable for baptized Muslims who worshipped the Virgin as “Maryam-ana (Muslims called Jesus “the Prophet Isa ibn Maryam”). This promoted spreading of cathedrals, the altars of which were dedicated to the Virgin, in the Volga region. There were the cathedral of the Nativity of the Virgin in the fortress of Sviyazhsk (did not survive), the Annunciation cathedral in the Kazan Kremlin, the Assumption church of the Zilant Monastery in Kazan, The Presentation church in Cheboksary and the Assumption cathedral in Astrakhan, in addition to the Assumption cathedral in the friary in Sviyazhsk. Stone churches in monasteries or towns near the residences of archbishops also had the

meaning of missionary and cultural centres and served as an architectural embodiment of the beauty of a Christian town.

The Assumption monastery is located in the south-west part of the Krugklaya mountain plateau on the mark of 76. It is 23 m above the level of the Kuybyshev reservoir. When approaching Sviyazhsk from Moscow the monastery was considered as the main compositional emphasis of the whole town and its tower bell 43 meters high was the main landmark. Anyone coming closer to Sviyazhsk will get an unforgettable impression of the monastery ensemble. Depending on the time of the year and a day, the ratio of light and shade, it looks like either as a fairy-tale island “with monasteries and churches”, or a rigid white stone fortress with a graphical outline on the background of a changing sky.

The area of the monastery is 3.25 hectares. Around its perimeter it has a stone fence (XVII–XIX cc.), which is 650 m long. The main entrance through the Holy gates is located in the south wall of the fence in the lower tier of the Ascension church (the church over-the-gate) (the end of the XVII – beginning of the XVIII century) and leads to the cathedral square. On the north part of the square there is the Assumption cathedral (1556-1560). The St. Nicholas refectory church with the tower bell (1555-1556) is in ten meters from the cathedral. To the south-west of it there is a two-storey stoned Archimandrite building (the end of the XVII – beginning of the XVIII centuries). Aligning to it in the north



there is a stone building of the monastery school (the end of the XVII – beginning of the XVIII c.). The three-storey brotherhood building with a church named after of Saint German of Kazan and Mitrophan of Voronezh (XVII–XVIII cc.), rebuilt in the end of the XVIII- beginning of the XIX centuries is located to the south-east of the Holy gates. The undeveloped territory of the monastery is to the east of the Assumption cathedral – it is the memorial cemetery with graves of monks of the Sviyazhsk Assumption monastery, farther come a meadow and a garden.

The complex of the Assumption monastery surrounded by the brick wall is similar to the fortress-town or in a symbolic interpretation – to the town in heaven. Such comparison reflects medieval concepts of Russian town building in which the monastery was perceived to be the Kingdom of Heaven given on the earth and monks were named “the angel’s order of the clergy” which considerably influenced the composition and planning of the complex. Closing the composition and being its boundary, the walls give the ensemble architectural integrity and meaning. Separating the cloister from the world, the fence turns the monastery complex into a town inside a fortress.

In plan the Assumption monastery is an irregular polygon. The configuration of the monastery plan is defined by its location and natural environment. Going along the edge of a steep drop from the west and the north, the monastery fence smoothly surrounds the territory from the north-east and the east. The south side of the fence directly joins the west and east corners along Uspenskaya Street. The Architectural composition of the Assumption monastery is notable for harmonious completeness: balancing each other, horizontals of the wall parts, verticals of cathedrals and accentuation of roofs form self-sufficient pictures from each separate point of view. The main panorama stressed by stretched monastery facilities – the archimandrite building

joined by parts if the walls with the monastery school – spreads along the steep shore with the dam with the bridge leading to it (in the past it was the Moscow tract, the main entrance to Sviyazhsk from the side of Moscow). The dominating dimensions of the Assumption cathedral and the high St. Nicholas bell tower, which subdue silhouettes and dimensions of churches, the refectory and monastery buildings, clearly stand out of the panorama.

The planning of the monastery ensemble is subdued to clearly tracked regularities, which are the concentricity and functionality of the internal development compositional structure zones and the presence of a certain hierarchy of buildings. The Assumption cathedral with the refectory complex including the bell tower, occupies the central place in the ensemble. Initially the buildings of the central complex were joined with each other by a passage-gallery, which gave it additional meaning: especially meaningful sacred integrity inside the monastery walls. The closed, compact and compositionally completed architectural ensemble of the Assumption cathedral expressed the idea of a religious, cultural, military and political centre, the spiritual stronghold of vast newly attached lands.

The Holy gates with the Ascension church-above-the gates are located in the south wall with the main entrance oriented to the bell tower. It plays the role of the compositional stress of the main structural idea of the complex – the square of the Assumption cathedral which is the sense centre of the monastery. Due to its dynamic outline the bell tower actively balances the large cubic dimensions of the cathedral and the massive St. Nicholas church with the refectory. Living and cult buildings grouped around them form complex picturesque compositions, aimed at numerous points of view. Playing the role of the ideological focus, the main monastery cathedral by its architectural composition reflects its dominating position in the general structure of the monastery



and the whole of the town. The erection of the monumental, pronouncedly representative grandiose cathedral put new emphasis in formation of the architectural image of Svvyazhsk – “the great king’s fortress” in the former Kazan khanate. Monastery facilities are united into a highly artistic architectural ensemble with a unique silhouette which organically fits in the architectural ensemble and panorama of Svvyazhsk defining the unique architectural image of the west end of the island.

Panorama of the Assumption monastery is the business card not only of Svvyazhsk but also of Tatarstan. Its outline is associated

with Russia and is reflected in many pictures and etchings. It was the marker of the new annexed lands of the Middle Volga region and symbolized power of the Eastern Orthodox religion and the Tsar Ivan the Terrible in this conquered region. The monastery was also the immediate part of the defense system of the fortress. By the beginning of the construction of the Assumption cathedral, the territory of the monastery was already surrounded by the wall. The great Alberty wrote in his “Ten books on architecture”: “... as people badly needed not only the walls but also the help of gods for their defence”.

St. Nicholas refectory church with the bell tower

It was built in 1555-1556 during the Archimandrite German by Pskov masters headed by Postnik Yakovlev, the master of church and town matters, under supervision of Ivan Shirayay – builders of the Kazan Kremlin.

St. Nicholas refectory church with the bell tower is located in the south-west part of the cathedral square of the monastery close to the Assumption cathedral. It was the first white stone construction of the monastery. It used to have the cell of Saint German. Currently St Nicholas church houses the warm church, the refectory and services of the existing monastery.

The church has two floors. The rooms under the refectory, the church and the south-east chamber on the first floor are covered with intersecting vaults. According to the monastery inventories, there were six service rooms there (kitchen, bread storage, oblation storage, bakery and two flour sifting rooms).

On the second floor and consist of two church square rooms joined with three-apse altars and the square dining room with one pillar. The five-tier bell tower (with the height of 43 meters and dimensions of 34x22 m) is attached to the building in the east. Square in its plan, it consists of the four tier quadrangle with towering octagonal tier of

the toll, which passes into the round drum with the dome roof crowned by the onion. The church rooms are symmetrically located on both sides of the bell tower, which is slightly moved to the south compared to the axis of the refectory. The main entrance, located on the first tier of the bell tower in the east, brings to the second floor to the refectory by the straight wooden staircase.

The refectory walls and two tiers of the bell tower are laid of white hewn limestone. The drum and octagon of the bell tower and apses are laid of brick. The building has asymmetric volumetric composition. The east façade is rhythmical and has the symmetry axis. The outside decoration of the church is defined by modest plastics of the façade. Wall of the north church wall are decorated with three-quarter small columns with belts and dripstones in the form of “cockscombs” which were typical methods of the ancient Russian architectural style of the end of the XVII century. The altars’ cornices are singled out by three layers of curbs and the refectory walls are covered by graded rectangular consoles. The corners of the church have powerful counterforce on the north-west and the south-west. Traces of wall paintings of the XVI–XVII centuries survived in the interior and in the niches of the outside walls.



Three main construction periods are singled out in the history of the erection and reconstruction of the refectory by their brick-lay decorative forms. The first period was in 1555-1556 when the refectory, St. Nicholas church and the bell tower above the refectory entrance were built. This is mentioned in "The description of Sviyazhsk" of 1565-1567 and is proved by the two-storey dimension from the south. Two upper tiers of the bell tower were made of bricks during the second period on the threshold of the XVI-XVII centuries.

The church named after St. John the Theologian was built on the third tier of the bell tower in the XVII century. Forms of the upper tiers of the bell tower are also very similar to forms of bell towers of the Annunciation cathedral in Kazan and the Nativity of the Virgin Cathedral in Sviyazhsk (both were destroyed) which do not have exact dating. The third period can be dated back to the threshold of the XVII-XVIII centuries. The altar perch of the St. Nicholas church (the second floor) was reconstructed at that period and the similar altar perch was built by the south chamber which was turned to the side-chapel at that time. Parts built at that time have cornices with the curbs characteristic of "Naryshkin baroque" and rectangular windows with fine architraves with columns and broken pediments. At the same time windows on the second floor of the north façade of the refectory and the church were chipped and received similar architraves.

The building represents an extremely original example of the monastery architecture. The refectory itself as a one-pillar chamber has very large dimensions (18 x 18 m), which surpasses dimensions all known refectories of Pskov region.

St. Nicholas refectory church with the bell tower of the Assumption cathedral of Sviyazhsk is a very expressive structure as it combines Pskov forms with stressed monumentality. It was possible to achieve this due to use of not the Pskov slabs but local

limestone, which made the building outline more geometric due to large sizes and also due to terse style of facades nearly deprived of decoration. The components of the composition go back to Pskov refectories: St. Nicholas church is similar to the Annunciation church of 1540 in Pskov-Pechera monastery (the rectangular basement of the altar perch which probably was half-round on the level of the church and the dome supported by tromps) and the refectory resembles refectories of Snetogorsk and Krypetsk monasteries, much exceeding them in its dimensions. Even though the bell tower with a side-chapel in the second tier has an unusual planning, it mostly resembles the refectory church of Assumption in Krypetsk monastery with its side-chapel of Ivan Lestvichnik.

However all these part together the heavy pillar of the bell tower compared to the asymmetrically located church and the wide dimension of the refectory form a compositionally unusual building in which one can feel the will and sternness of the archimandrite German who ordered it. Here Pskov masters, using forms of Pskov monastery architecture of the epoch of Ivan the Terrible, "put together" a building which is quite different in its spirit without softness and plasticity characteristic nearly of all Pskov monuments.

In addition, there were no separate refectory forms in Pskov architecture and were either "invented" in Sviyazhsk (as the bell tower with arched toll apertures) or borrowed from Moscow architecture (the cross-vault of the side-chapel). Thus the forms which originated from Pskov dominate in the refectory church of the Assumption monastery. Evidently here, the customer did not demand to follow some special Moscow samples and his demands could most probably refer to the general composition and the structure of the building.

One of such compositional requirements was to locate the bell tower to the west of the Assumption cathedral. At the time of their



construction, the passage-gallery joined the bell tower and the St. Nicholas refectory church into a single complex with the cathedral. Shift of the axes of the refectory and the cathedral forms the ceremonial square, the west boundary of which is formed by the façade of the refectory with the bell tower and the north one – by the Assumption cathedral. Erection of all these buildings as a single complex caused the creation of the unique nowhere else repeating structure, in which the bell tower is placed on the east side of the St. Nicholas refectory church and the main entrance to the refectory in on the east facade.

Fragments of paintings contemporary to the wall paintings of the Assumption cathedral survived in the interior of the second tier of the bell tower. The survived paintings contain two layers. Gesso of the lower layer is put on the white stone wall and the paintings of the lower layer are covered by gesso of the top layer which can be seen. The earlier gesso can be related to the original one. Comparison of the frescoes we can see with paintings of the Assumption cathedral makes it possible to date them back to the XVII century. Two fragments of the Deesis have survived on the west wall above the entrance: encircled faces of John the Baptists and the Virgin. To the left of the entrance there is a fragment of the full size picture of St. Nicholas the Wonderworker of Mojay, the left – the full size picture of Dimitrius of Solun (only fragments of both full size figures survived). On the south wall there is a fragment of the composition of “Crucifixion with Bystanders”; only the dark grey paint of the background and the demarcation are preserved on the north wall. On the east wall there is a fragment of the wall painting with the image of the Virgin, supposedly “The sign”. All these fragments refer to the same

period. By their character – colour, types of faces, repeating motive of ogee arches of delineators they are analogous to paintings of the west part on the west wall of the Annunciation cathedral, which also have two layers of gesso with wall paintings (before the refectory was attached to the cathedral, this side used to be the façade). Especially similar are faces of John the Baptists in the circle from the Deesis in the bell tower of the St. Nicholas refectory church and the west wall of the Assumption cathedral. This again proves the inextricable connection of the Assumption cathedral and St. Nicholas refectory church with the bell tower and not only compositional and architectural but also meaningful bond. The space which overflows from the interior into the exterior is united by common program and the time of creation and transformations.

The Tatar specialized scientific-industrial workshop has been doing small refurbishments since the middle of the XX century.

The following kind of works was carried out in 2010-2015 for preservation of the object: scientific studies and development of scientific-design documents, works on pile strengthening and hydro isolation of foundations, strengthening of walls and vaults, conservation of facades, repair of wooden roof elements, conservation of the copper cover of the roof and the bulb on the bell tower, conservation of the cross and the bulb with the drum in the north side-chapel of the church. Parts of paintings which were previously considered to be lost, were found when cleaning dirt and later whitewashing from vaults and walls in 2015. Currently the work is carried out on opening and conservation of preserved fragments of the ancient Russian wall paintings and their complex scientific studies is under way

The Archimandrite building

It was built in the second half of the XVII century and is located in the south-west part of the monastery to the left of the gates by the monastery wall.

It is a two-storey brick house with high wooden roof, with a ceremonial entrance below the hipped roof on short round stone pillars with wide wooden staircase. This



gives the building grandeur and in combination with smaller details of architectural finishing of windows and walls makes it monumental. The main façade is overlooking the north-east to the ceremonial monastery yard.

Inside the rooms are covered with brick vaults. On the west side the vaults are supported by ancient parts of the monastery curtain wall of the XVI century. The windows on the west side were broken in through the curtain wall thus constructively making the building an integral part of the monastery wall. Through the passage on the second floor along the curtain wall, the Father Superior's rooms are connected with the Ascension church-above-the gate. The planning structure of the building is characteristic of living houses of the XVII century, the plan consisting of three parts. The chambers surround the inner porch, which is in the centre. Below there are household facilities and the Father superior's rooms are upstairs. The upper chambers located to the left of the inner porch used to be show rooms, which were square rooms covered by high trough vaults without spandrels. The cushion is stressed out by profiled cornice. There used to be two stoves in the interior of the archimandrite building. One was decorated with relief polychrome painted ceramic tiles, and the other one – by smooth painted ceramic tiles probably of the XVIII century produced in the town of Balkhany of Nizhniy Novgorod gubernia. They both were demolished in 1930-es. Part of the ceramic tiles is currently stored in the museum of history of Sviyazhsk, the exposition of which has one of the stoves of the archimandrite building reconstructed using the historical photography and survived tiles. The wide ceremonial outside staircase with four massive stone pillars on the entrance leads to the rooms of the Father superior.

The facades are not plastered, divisions are made by lesenes and intermediate cornice similar to the cornice on the top of the build-

ing and consisting of simple crow stepped tringles. Rectangular windows of the first and second floors are framed by brick architraves. The architraves of the first floor windows are of simple rectangular profile while on the second floor the windows are decorated by three-fourth columns with belts and tops in the form of “fringes”. The prominent inner porch is accentuated by decorative set of railings coming out from the plane of the wall. The dimensional-planning structure of the building, the baroque decoration of its facades puts it among characteristic examples of the civil architecture of the end of the XVII century. The main façade with its ceremonial porch and oriented to the square in front of the St. Nicholas refectory church underline representativeness of the central area of the monastery.

In 1829-1858 the building housed the Sviyazhsk religious school with class-rooms, a library and living rooms. In 1859 the school was moved to Kazan. The building underwent capital refurbishment and was again occupied by the Father superior of the monastery. In 1915-1916 during the years of the First World War it housed the hospital for wounded soldiers, since 1919 – an initial soviet school and later - living apartments. In 1926-1926 there was a regional history exposition of the Sviyazhsk museum, in 1936-1953 – a hospital of penitentiary № 5 and later – one of the departments of the psychiatric hospital.

The following complex of works for preservation of the object was carried out in 2010-2011: injection of cracks in the walls and vaults masonry, conservation of facades and porches, of planked roof, of the hipped roof and stove chimneys, of white stone and wooden floors. The discreet perimeter walk has been made around the building and drainage of the territory of the monastery adjacent to the building was provided.

The building has all engineering communications such as heating systems, water supply, sewage, internal electricity supply and safety and fire alarm.



The archimandrite building was commissioned after completion of conservation in 2011 and is used today as cells of

monks and rooms of the Father superior of the monastery.

The building of the monastery school

It was built in the end of the XVII – beginning of the XVIII centuries in the south-west part of the Assumption monastery behind the St. Nicholas church and is adjacent to the wall, and being a part of it forms the picturesque outline of the monastery wall.

The building is made of bricks and has two floors and looks like a letter Γ under the high planked hipped roof. By its planning structure, the building consists of three parts: the internal porch is in the centre with chambers on its both sides. The west wall is with a jog which is defined by the direction of the monastery wall. High wooden porch is located asymmetrically to the central axis of the building. Rooms of the first and second floors are covered with brick vaults. The geometrical stucco décor of the first half of the XVIII century which decorated the vaults, survived in the interior rooms of the upper floor.

Facades are not plastered, the corners are accentuated with lesenes and horizontal divisions are stressed by intermediate belt and the topping cornice. The windows on the first floor are small with three-centre rails and framed with rectangular architraves.

The brethren's building

It was built in the second half of the XVII–XVIII centuries and reconstructed in the end of the XVIII – beginning of the XIX centuries. It is located by the entry to the monastery to the right along the monastery wall (to the east from the Holy gates, the central gates of the monastery). The building is about 80 meters long.

The brethren's building combines three asynchronic buildings – the most ancient three storey building of the Father superior (XVII c.), the three storey treasury (XVII c.) and the two storey brethren's building (XVIII c.). The church of St. German of Ka-

Windows of the second floor are larger with straight rails and rectangular architraves are accentuated with high” fringes”.

For long time the building was not heated and was used only in summer – the so called “summer chambers of the Father superior”. In the second half of the XIX century the building housed the Sviyazhsk spiritual board. In 1899 the building was occupied by a parochial school named after Saint German.

The following complex of works for preservation of the object was carried out in 2010-2011: strengthening and hydro sealing of the foundations, walls and slabs; injection of cracks in the walls and vaults masonry, conservation of facades decor, of planked roof, of window and door apertures, of the wooden porch; engineering communications were built as well as discreet perimeter walk and finishing of the adjacent territory was carried out.

After completion of preservation works in 2011 the monastery school is used today as cells of monks of the Assumption monastery.

zan and Mitrofan of Voronezh was attached to the east side of the brethren's building in the end of the XVIII century after demolition of the German side chapel of the Assumption cathedral. On the north side of the building there are ceremonial covered porches leading to the second floor.

The most ancient (three storey) part of the building preserved its historical planning, and the rooms of the first and the second floors are covered with flat-arched and cloistered vaults. The boundary of different construction periods is well traced in the interior where fragments of the outside walls



décor, which later found themselves inside the building, are well preserved.

Facades are marked with rich decorations. Vertical divisions are stressed out by lesenes while the horizontal ones – by developed intermediate belts. Windows of the three storey part are framed by architraves with columns and baroque ogee tops.

In the end of the XIX – beginning of the XX century the massive stone three storey brethren's building was the largest building in the town development and of the Assumption monastery ensemble. It comprised cells of the Father superior and the monks, the church and the Archdiocese hospital, rooms of the Treasury, separate services of regional public job offices by the monastery, etc.

In the 1930-es the German's church by the brethren's building lost its top and the ceremonial staircases were reconstructed. From 1936 till 1953 the building housed different services of the penitentiary № 5, and later of the psychiatric hospital.

After removal of the psychiatric hospital by the end of the XX - beginning of the XXI century, the brethren's building was seriously dilapidated and was in critical condition. Repair-conservation works were carried out

in 2010-2011 with preservation of all historical elements of the monument. The foundations, walls and slabs were strengthened; cracks in the walls masonry were injected, the work on conservation and conservation of the face surface of walls, flat intermediate slabs, locker porches, roofs, the top of the German's church (the church dome with copper covering and gilded bulb with the cross) and facades was carried out; the building was adapted for its modern use (building of all engineering communications and mounting of equipment); the church of Saint German resumed its work. Huge amount of conservation work was connected with the necessity to preserve original constructions as a part of the monastery ensemble and giving back the initial religious function to the brethren's building. The replacement of lost parts by conservation materials first of all was done for the sake of conservation providing constructive integrity and longevity of the building.

Currently the brethren's building houses living and administrative rooms of the monastery: cells, offices, meeting rooms, technical rooms, a refectory with a kitchen and the working church of Saint German.

The wall and the Ascension church above-the gate

The brick wall of the Assumption monastery was built in the end of the XVII - beginning of the XVIII century replacing the former wooden fence. The brick wall surrounds the monastery and gives it the appearance of a real white-stone Kremlin, with loopholes and spikes in some places. The total length of the monastery wall is 1037 meters.

Above the Holy gates there initially was the wooden church of Boris and Gleb, which is mentioned in the monastery inventory of 1614. Between the XVII and the XVIII centuries a stone church dedicated to the Christ Ascension was build above the Holy gates, replacing the wooden one according to the tradition there were two arches – a walking path and a driveway. In the XIX – beginning of the XX centu-

ries the Ascension church underwent several repairs and got attachments. Its upper tiers were dissembled in the 1930-es during the period of struggle against religion. The original bottom tier with the gates has preserved rich brick decor and fragments of wall paintings. The Ascension church above-the gate is an important conceptual and town-building accent in the structure of the Assumption monastery ensemble and the whole of Sviyazhsk. The high multi-tier church has a special sacred meaning. Its dedication to the Ascension completes the conceptual program of the monastery complex, being materially embodied in the architectural dominant. The Ascension church above-the gate simultaneously forms two spaces – the square in



front of the monastery entrance and the ceremonial yard of the Assumption cathedral, joining and dividing them at the same time. The square outside the Assumption monastery has a trapezoid outline and is formed by the wall of the monastery with the Holy gates, the boundary of the living quarters and the stable-yard complex. The long side of the trapezoid reaches the edge of the high drop and opens to the surrounding water surface with islands, high banks of the Sviyaga and the access road to the island, actively including the natural landscape into its composition. The vertical of the church above-the gate is the main compositional accent of the town square connected with the main square of Sviyazhsk – the Nativity (with the ruins of the cathedral of the Nativity of the Virgin) by Uspenskaya Street. Placing the vertical dominant with a shift from the central axis of the street to one of the sides of the view corridor is a characteristic technique of ancient Russian town building which underlines the successive development of compositional-planning structure of Sviyazhsk from the XVI century at all stages of its formation. In the composition of the internal space of the Assumption monastery the church above-the gate is one of the verticals in the corners of the scared triangle formed by the tower bell, the Assumption cathedral and the Holy gates – the main conceptual elements of the ensemble.

The town building and conceptual role of the Ascension church above-the gate, its place in the ensemble of the Assumption monastery and the space structure of the whole of Sviyazhsk served as a basis for the program of the conservation work of the church above-the gate. The integral conservation with supplementing the lost top in accordance with its historical appearance became the method used for this object. The supplement of the lost fragments was carried out on the bases of comprehensive scientific documentary substantiation. The conservation was carried out on the pre-

served bottom part of the building with removing wallings of the Soviet period and opening authentic elements and details.

The church porch of the Ascension church above-the gate is connected with the battle passage of the monastery wall on the level of the second tier. The west and south-west stack stands of the monastery wall were built in the XVII century. In this part the brick walls have two tiers with wide foundation. From the inside of the first tier there are power magazines, above the battle passage connects the church above-the gate, the archimandrite building and the monastery school. The rampart wall with loophole protects the battle passage from the outside and the south-west corner is accentuated with the wooden watchtower covered by a low hipped roof with four batters. Outside the wall is decorated with a broad belt with square decorative brickwork dividing the tiers; narrow loopholes are surrounded with a narrow roll molding; the corners are stressed by lesenes and the battle passage is protected by planked roof. The monastery curtain walls from the north-east and the south along the Uspenskaya Street date back to the later period when on the threshold of the XVII–XIX centuries the territory of the monastery expanded and got the modern outline. On these parts the brick curtain walls are much thinner and consist only of one tier put on the earth table and the thin finishing cornice is stressed by “dentels”. In addition to the Holy gates there are four more passages in the wall, which are modestly decorated with jack arches with icon-cases and the pillars of the gates are decorated by square decorative brickwork.

The conservation of the monastery wall has been carried out since 2010. The west part of walls is cleaned from earth, the foundations have been strengthened, masonry has been treated against biological damages and efflorescence, separate parts have been repaired with conservation bricks and painted, the protective covers have been reconstructed.



Religious sites on the territory of the buffer zone, which are the components of the historical and cultural context

The Trinity-Sergius (John the Baptist) monastery. History of establishment. The complex characteristics

The monastery was established in the middle of the XVI – beginning of the XVII century.

It is located in the centre of the southern part of the island. It has the V-shaped polygonal form stretched along the Troitskaya Street. Its area is 2.487 ha. The monastery is surrounded by stone fence which is 692 meters long with the Holy gates in its north side an additional gates in the east and south sides. The north-east corner of the wall is strengthened by a brick chapel.

Initially there was the Trinity-Sergius monastery on this territory, which was founded in 1551 by the order of Ivan the Terrible and which was a Metochion of the Trinity-Sergius monastery near Moscow, which is currently known as the Trinity Lavra of St. Sergius.

The Trinity-Sergius monastery had two wooden churches – the Trinity and the St. Sergius built of stone in the end of the XVI – beginning of the XVII century. The monastery was relinquished in 1764 and the monks were moved to the Lavra. In 1795 buildings of the former Trinity-Sergius monastery were given to the Sviyazhsk nunnery of John the Baptist. Having received support from the treasury, the nunnery started improvements. Most active

development periods in the nunnery were in 1820-30-es and 1890.

There are two churches on the territory of the monastery (the Trinity and St. Sergius) and the Cathedral in the name of the Virgin of Consolation of All Sorrows which compositionally form the square of three churches. The oldest of them is the Trinity church. It is located on the north side of the square along the wall. The white stone refectory church of St. Sergius of Radonezh (the St. Sergius Church) forms the square from the south side. It is the oldest Pskov architecture stone church of the monastery. The eastern boundary of the square is completed by the brick Cathedral in the name of the Virgin of Consolation of All Sorrows. In addition of churches there are two buildings in the monastery – the wooden Father superior house on the south, a stone refectory on the south-east and two wooden cells for nuns and novitiates on the west. They create the architectural environment of the monastery, characterize succession of spiritual-religious life and play an important functional role.

Monastery structures for the expressive image of the Sviyazhsk ensemble and are the main elements of the majestic south-east panorama.

The church named after the Holy Trinity (the Trinity church)

History

It was built in the middle of the XVI century and its author is unknown. The clerk I.G. Vyrodkov, who occupied the position of a military engineer according to modern terminology, managed the construction.

The wooden church is located in the north part of the nunnery on the square of three churches close to the Holy gates. By its

north façade the church joins the brick nunnery wall.

The Trinity church is the oldest preserved wooden building of the Sviyazhsk ensemble – a monument of wooden art of building of the XVI century. It is the most preserved wooden building of the middle of the XVI century of the Volga-Urals region.



The Trinity church as an important and essential element, underlying the uniqueness and phenomenon of the Assumption cathedral and in the best way show by document notions of development, succession and changes of religious architecture and icon painting in the Volga-Urals region in the middle of the XVI century.

The first written mentioning of the Trinity church in Sviyazhsk is met in the “Cadastre and plat book of the town of Sviyazhsk and Sviyazhsk uezd written by Nikita Vasilyevich Borisov and Dmitriy Andreyev Kikin” compiled in 1564/65-

1567/68. The establishment of the monastery was the expression of the position of church administration towards the eastern policy of Ivan the Terrible. Founding the first monastery in Sviyazhsk as a Metochion of the monastery near Moscow, they name it the Trinity-St Sergius monastery thus bringing the protection of Sait Sergius of Radonezh here. The “monks from the Live-giving Trinity and St. Sergius monastery” mentioned in “The history of Kazan”, who blessed the Russian army by the monastery walls, were probably the first monks in Sviyazhsk.

Architecture

The church is the building with dimensions of (25 m x 8,5 m), consisting of two rectangular log-houses – a refectory and a church. The five-cant altar joins the church from the east and from the north, south and west it is surrounded by a gallery restores in 2012.

The church is made of pine logs. It was brought to Sviyazhsk which is proved by the presence of marks on logs made in the decimal system.

In its plan the church has the form of a cross. The refectory is connected with the church by an arch cut through a wooden bearing wall. The church part is higher than the refectory and the altar. It serves as a base for the octagon which has the eight slope roof and ends with the drum with an onion dome and a cross. In 1821 the walls of the church were slated outside.

Light comes to the altar part and the refectory through small windows with posts which replaced the initial ancient “hauled” windows. The apertures of the “hauled” windows survived in the south wall of the church and the refectory. The church has a central-symmetrical composition and a two-tier outline. Small tiers have perfect proportions. The dimensional-spatial structure of the church is traditional for church building of Rus of the XVI century – the octagon on the quadrangle topped with the drum with the onion dome.

The description of the “Trinity-St.Sergius monastery of 1641” gives a short characteristic of the church outside appearance: “inside the town of Sviyazhsk there is the Trinity-St.Sergius monastery, and the latter has the church of the Life-giving Trinity with the refectory standing on the basement and the hipped roof”. The reconstruction made by S.S. Aydarov also gives understanding of the initial appearance of the church. M.V. Fekher also thinks that the Trinity church was related to the type of hipped roof churches wide-spread in the XVI century – the octagon on the quadrangle and writes about similarity between the Trinity church with that in the village of Kuritskiy near Novgorod erected in 1596. Covered wooden galleries on carved pillars were located along the three sides of the refectory outside.

The on-site study of the church carried out in 1976-1977 under the supervision of the architect-restorer B.P. Zaytsev made it possible to make a number of suppositions about the initial forms of the church.

The Trinity church brought to Sviyazhsk initially had an archaic structure. The church did not have apses the altar part was separated from the room for congregation by the iconostasis consisting of icons placed in horizontal transoms, traces of which are well seen in the interior. Poor match of log markers in the church and the refectory tells



about the fact that they were chopped not at one scoop. A small church without apses resembling rather a chapel, was probably brought to Sviyazhsk in spring of 1551, and the apse was added to it already here. Later it was supplemented by a refectory.

Already in the XVI century the Trinity church became a tier church of the octagon on the quadrangle type, and ended with the small octagon and an onion dome. There is no information about when the five-sided apse was added to the church from its east side and the open arcade was built which existed till 1819.

By its composition structure the Trinity church in Sviyazhsk must be related to the first tiered churches in Russia. The latest studies carried out in 2010-2011 including methods of laser scanning and dendro-chronology prove that the altar and the quadrangle tier were erected simultaneously in the middle of the XVI century. This refutes the established opinion that they started building tiered churches only in the middle of the XVII cen-

tury. Thus the Trinity church is the oldest tiered church preserved in Russia and the absolutely new type of a church for its time.

In 1742 the church was refloored, the communion table and the prothesis were replaced and the altar and the Solea were raised by one step and separated by a wooden lattice. In 1808 a new wooden roof was made on the church. In 1810 the small octagon and the onion dome were sheathed with iron for the first time. In 1819 the covered galleries on the north, south and west sides were replaced by porches with columns between which there were frames with glasses installed. In 1821 the walls were lagged on and painted by oil paint in 1853. In 1836 the church was sheathed with iron sheets. In 1882-83 the stone basement was made under the church: the glassed porches were made in open church porches. In 1885 images on Saints were oil painted on the iron sheathe of the small octagon.

The iconostasis and icons

The interior of the church has been preserved without any changes and is modest and laconic. Clean surfaces of cut walls, massive doors, wooden benches leaned against the refectory walls make the church specially reserved and cozy. The construction of the four tier carved iconostasis of the XVII-XVIII centuries is of special artistic value.

The seizure of the Trinity-St.Sergius monastery of 1641 gives characteristics of the numerical composition of the tiers of the Trinity church iconostasis – the total of 65 icons. The Deesis consisted of 10 images, the Festival tier – 21 icons, the same number of Prophets and 13 icons of Forefathers. The description of eight icons of the expanded local tier is given in detail: “The Old Testament Trinity”; “On the Right Hand Stands the Queen”; “St. Nicholas the wonderworker” and “Macarius of Kolyazin”; “Saints Boris and Gleb”; “The Holy Mandylin of Edessa”; “The Virgin Odigitria”; “St. Sergius of Ra-

donezh”; “John the Evangelist in silence”. As far as pictures are concerned, the picture by A. Chernogorov “The interior of the church” (1875; canvas, oil; collection of Fine Arts Museum of Tatarstan) and photographs of the end of the XIX – beginning of the XX century show the icon of “The Kazan Virgin with Festivals” in 12 border pictures instead of the “The Virgin Odigitria” in the local tier.

Only the Deesis and Forefathers tiers have survived in full till our days. Currently 6 icons from the local tier, 10 icons from the Deesis, 13 Festivals, 14 Prophets with the image of “the Virgin of the Sign” and 12 Forefathers with “The Paternity” are stored in the funds of the State Fine Arts Museum of Tatarstan.

The Holy doors of the XVI century did not survive. The Holy doors with refined baroque décor (XVIII c.), which have survived till today, are marked by fine handicraft and artistic maturity. The unique monument from the Trinity church has three layers of



paintings of different epochs. The initial original layer (XVII (?) c.) has inscriptions in Old Slavonic which was written later in line with the original painting. In XVIII century the Holy doors were again renovated and the baroque epoch introduced its artistic elements into the style of the monument. Old Slavonic inscriptions were replaced by new Latin ones. This is what constitutes uniqueness of the Holy doors from the Trinity church.

On the southern door of the iconostasis there is the picture of the archdeacon Stefan full size, on the northern - the righteous thief Rakh. All in all there are 63 icons of the XVI–XVIII centuries from the iconostasis of the Trinity Church of Sviyazhsk. 61 icons of them are dated back to the XVI–XVII centuries

The whole iconostasis is of unique artistic value. “The Old Testament Trinity” and “The Virgin Odigitria” stand out among other icons of the Trinity church iconostasis by specificity of the theological content and its vivid expression in the original style of icons. The icons also have rare iconographic details which put them among original rarities of ancient Russian art of painting of the XVI century. The original author’s picture of icon faces has a number of peculiarities concerning the light-and-dark modeling of dimensions, the dense and dark carnation and putting a thin layer of paint above layer-wise – olive and brown dark underpaint. Similar use of green and brown shades of dark underpaint for the thin layer of paint is met in icon painting traditions of Rostov and Suzdal in the end of the XV – beginning of the XVI centuries. The similar technique of putting the thin layer of underpaint is used on the icon of the Virgin (State Fine Arts Museum). The image of the Virgin originates from Uglich and is dated by the XV century.

The history of the iconostasis of the ancient church of the Live-giving Trinity of Sviyazhsk is traced from the middle of the 1550-es till the end of the XVI century. The icon of “The Virgin Odigitria” is the most

important monument of the beginning of the XVI century from the local tier of the church. The master who painted this image took guidance from the famous icons of the Virgin, originating from the artistic culture of the Greek Orient. The images of Sts. Sergius and Nikon of Radonezh on the borders of the icon (the figures of saints have recognizable iconographic features in addition to readable fragments of inscriptions made by cinnabar) are the artistic rare peculiarity of the icon stressing the connection with the Trinity-St. Sergius Lavra.

Several copies of the newly appeared image of the Virgin, currently known as the Kazan icon of the Virgin, appeared in Sviyazhsk on the threshold of the XVI–XVII centuries – five of them in the Trinity church, one of them with the life of the Virgin. The Kazan Virgin in the frame with the picture of 12 Festivals and the miracle of the appearance of the icon in Kazan survived till our days without its centerpiece. It is a hagiographical icon with the image of the Kazan Virgin in the centre was one of the first copies of the newly appeared miraculous image of the Virgin which was placed into an icon-frame with Virgin festivals.

The survived picturesque icon-frame made for celebration of the copy of the appearing miraculously Kazan shrine, is a unique piece of ancient Russian art and possesses a rare quality of a painted picture of being a document of the epoch. The scale of the icon ambry satisfied the authentic dimensions of the ancient miraculously appeared icon of the Kazan Virgin (26,7x22,3 cm). In the bottom tier of the border scenes there are compositions using the texts of hymns in honor of the Virgin: “In Thee Rejoiceth”, “The Laudation of the Virgin”, “The robe of the Virgin”. The completing narration of the bottom border scenes is the scene of miraculous finding of the icon of the Virgin in Kazan. The framed icon of “The Kazan Virgin” with Festivals replaced the ancient icon of “The Virgin Odigitria” in the local tier. The conservation of the ico-



nostasis structure by a team of artists under supervision of V.F. Kosushkin in 2012-2013 and the study of documents makes it possible to suppose that the Icon of the Kazan Virgin in frame with festival was installed in the local tier during the first reconstruction of the iconostasis, when the initial iconostasis consisting of icons placed on horizontal transoms was replaced.

The ancient version of “The Old Testament Trinity” – the temple icon from the iconostasis of the Trinity church (the middle of the XVI c.) – is characterized by stylistic peculiarities of the Pskov school of icon painting. It is more archaic than the previous attributions supposed. The study of the iconography of the “Old Testament Trinity” image is still going on.

The local tier of the iconostasis was being formed till the beginning of the XVII century and unfolded onto the south and north walls of the church. The original version of the icon “John the Theologian silent” as well as an unusual manner of the ancient icon painter put this masterpiece of the end of the XVI century in line with unique artistic phenomena of Russian national culture. Icons “Saint Princes Boris and Gleb” and “At the Right Hand Stands the Queen” are stylistically close to the image of “John the Theologian in Silence” – they all comprise a single complex of icons of the local tier probably created by artists from the one workshop.

The image of faithful princes – saints Boris and Gleb is preserved better than the icons “John the Theologian in Silence” and “At the Right Hand Stands the Queen” which have vast parts with lost author’s painting. The icon of Boris and Gleb came to the State museum of Tatarstan in the 1930-es, in the end of the 1960-es was conserved in the All-Russia artistic scientific Restoration Centre after I.E. Grabar and soon came to the funds of the State Fine Arts Museum of Tatarstan. The image of John the Theologian registered in the XVIII century was kept in the Trinity church as well as “At the Right Hand Stands

the Queen” at its place behind the choir-gallery. In the end of the 1970-es together with the whole complex of icons from the Trinity church iconostasis it was sent for conservation to Moscow to Interregional Specialized Scientific-Conservation workshop of the “Rosrestavtatsiya” amalgamation (the team of I.P. Yaroslavtsev).

The ancient Holy gates did not survive. During the installation of high Holy gates of the XVII–XVIII centuries into the new construction of the iconostasis with the carved canopy, showing the shroud of the Old Testament church, the ancient over the gates canopy of the XVI century with the picture of Eucharist as a special altar image was hidden by the new construction. Currently it is the only over the gates canopy from the ancient Holy gates in Kazan region.

Stylistic peculiarities of “The Eucharist” and iconography of the monument find their analogues in images originating from monasteries founded by disciples of Saint Sergius of Radonezh in Pskov and Novgorod regions. Artistic rarity and the shrine of ancient Sviyazhsk shows The Communion of Apostles by Jesus Christ at the Last Supper. In the corners of the above the door canopy there are archangels Michael and Gabriel, co-serving in liturgy.

The Deesis tier – nine images out of thirteen icons put to the consecration of the church have survived nearly completely and in the form it was in the first decades of the existence of the church. In the second half of the XVI century the Deesis tier was decorated with precious wrought silver similar to that on the icons of the Prophets tier in the Assumption cathedral. Icons of the “Deesis” are stylistically close to images of the epoch of Ivan III as the icons which conveyed the spirit of time when ancient shrines created in famous icon painting centres were collected in Moscow. The central seven icons are similar by the structure and treating of timber to be used as a base for the icon board, the character of inset splines, the thickness of the icon’s plate and are also characterized by close time



of their painting. Thin layers of paint of individual painters are put in thin glazing and the boundary with dark underpaint is blurry. "The scribe's book" of 1565-1567 scantily mentions only the Deesis on thirteen boards "on the blue pigment" out of all tiers of the iconostasis. "The seizure of the Trinity-St. Sergius monastery of 1641" tells only about 10 icons on the green paint. The even number of the Deesis icons may indirectly tell about possible changes in the construction of the iconostasis, after which it was not possible to find place for all icons of the initial iconostasis. Additional technical-technological studies are needed to clarify the question about colour of the Deesis tier icons.

The Festivals tier on the green background of the second half of the XVI century from the iconostasis of the church of Live-giving Trinity in Sviyazhsk, painted on 21 boards as "The seizure of the Trinity-St. Sergius monastery of 1641" tells, has survived partially and only the icons in the iconostasis itself on the east wall remained. The icons located of the south and north walls near the iconostasis were absent in the church interior during the conservation in the 1970-es. The icon of "The Old Testament Trinity" of this tier in the ancient iconostasis, consisting of icons placed in horizontal transoms, was located in the centre of the tier above the over-the door canopy with "The Eucharist" and represents spacious version of "Hospitality of Adam". The compression of the artistic language, simplicity of expressive means, archaic character of iconography are bright stylist peculiarities of the Festival tier of the Trinity church, characterizing the professional skills of masters.

Above the Festival tier there was the spread out Prophets' tier on 21 boards with the turn to the north and south walls. The peculiarity of this tier was the complete list of images of different prophets both great and small, who constituted the integral unity.

Icons of the Festival and Prophets' tiers can be called artistic witnesses of times and people from the first residents of Sviyazhsk.

It is for them that the whole icons ensemble was created remarkable by its originality and simplicity of images. The compression and bright folklore style of artistic images in combination with deep providence spirit of saints on the icons of this complex reveal the author who followed traditions of original icon painting in monasteries of the Russian North.

In the end of the XVI century the fifth tier, traditional for the iconostasis – the Forefathers tier on 13 boards appeared in the interior of the Trinity church. The specificity of the composition of the Forefathers tier – singling out the line of Abraham's descent – is connected with the dedication of the church to the Saint Trinity.

Icons coming from other churches of Sviyazhsk, which were saved from destroyed temples or brought to the wooden church for conservation in 1970-1980-es were kept in the Trinity church for long time. Among them there was the icon of Saint Makarius of Zheltovodsk and Unzhensk with the life on 20 border pictures painted in the end of the XVI – the first quarter of the XVII century and originating from the Assumption cathedral of the Virgin monastery of Sviyazhsk. The icon represents the painted version of the original literary source "Great Menaion Reader" of metropolitan Makarius: events of life of the saint are represented in one-to-one correspondence to the text, especially important of them are given in detail and occupy two border pictures of the icon.

The Cross-Crucifixion with ten border pictures connected with almond shape cross lines with pictures of Seraphs and Cherubs has survived from the first half of the XVII century. The nearest analogue of the Sviyazhsk cross was the sanctuary Cross of the XVII century from Yaroslavl known by pre-revolutionary photos taken by S.M. Proskudin-Gorskiy.

The sanctuary image on canvas "Crucifixion of Jesus Christ" which was located on the High place below the canopy appeared in the interior of the altar in the XVIII century. Behind the altar there stood a seven-light



candelabrum made of crooked wood which remained from the ancient decoration of the altar (funds of the Tatarstan Fine Arts Museum).

The monumental images of “The Virgin in the Passion with Saint Sergius and Nikon of Radonezh standing in front of the cross” (the threshold of the XVII–XVIII centuries) and “The Council of Saint Main Apostles” (1756) were installed in icon-cases in the church refectory near the central entrance pillars.

The reconstruction of the Trinity church and the whole ancient nunnery has preserved for next generations the icons of the John-the-Baptist nunnery in the interior of the church of the Live-giving Trinity. Several large icons “The Virgin of Tikhvin” and “The Nativity of Christ” were placed on the north wall tightly to the ancient images of Prophets. The image of “The Virgin of All who Sorrow” (the threshold of the XVII–XVIII cc.) was transferred to the new church with the same name in the beginning of the XX century.

The Deacons doors with images of the Prophet and the High Priest Zachary and the wise thief Rakh occupied side entrances to the altar of the Trinity church in different epoch. All three doors from the time of construction of the iconostasis in different periods – in the XVII и XVIII centuries have survived (funds of the Tatarstan Fine Arts Museum).

Among the survived icons saved from church of Sviyazhsk destroyed in the end of the 1920-es there were: “The Virgin in the Passion with Saint Sergius and Nikon of Radonezh standing in front of the cross”, “The Council of Saint Main Apostles”, “The Holy Mandylion of Edessa”, Proskynetarion, the sculpture of kneeled Apostles, “Apostles Peter and Paul”, “Saint German and Anastasia”, the picturesque from the miraculous icon of the Virgin and many other monuments of spiritual history of Sviyazhsk. Due to efforts of Vsevolod Vladimirovich Azbukin, who

was the guardian of Sviyazhsk churches in 1950–1980, it became possible to preserve many Sviyazhsk antiquities like Proskynetarion (the image of the Holy Land, 1842), which were locked in the refectory of the St. Sergius Church, the door of which was laid by bricks, till better days. V.V. Azbukin recollected that after the war it was the only possible way in Sviyazhsk to save at least such separate relics of all spiritual wealth of monasteries and parish churches as Proskynetarion brought from a cell of the Greek monk of the Holy Ascension Makarius monastery and originating according to the description of the priest E.A. Malov from the Kazan Virgin monastery.

The unique image of topography of the Holy Land signed as Proskynetarion (the follower) is also from the Sviyazhsk collection of icons. The shabby warped canvas torn from the picture frame and rolled came to conservation to the I.P. Yaroslavtsev team in 1978 and happened to be an original new Greek icon of the middle of the XIX century. Two icons of this iconography are in collections of the State museum of history of religion in St.-Petersburg, there are many analogues in museums of Greece, Bulgaria and in private collections. They all differ in their composition from Sviyazhsk Proskynetarion. In Sviyazhsk monument all events of the Old and New Testaments are put together around the images of the Virgin (the left part) and the Christ the Almighty (the right part). The meaningful stress is put on miracles in the sacred places of the Holy Land and first of all on the Holy Sepulchre in Jerusalem. In total there are several Greek icons in the collections of the Tatarstan Fine Arts Museum: “Apostle Paul” of the end of the XIV century, Proskynetarion of the middle of the XIX c. (1842), the Virgin of Iver “The door keeper”, and “Resurrection of Christ”, the relic icon of the beginning of the XX century.

History of the Study and Conservation of the Holy Trinity Church

In 1957 and 1962 the specialized scientific-conservation workshop under supervision

of S.S. Aydarov carried out measurements, investigation and conservation work and the



church was open for tourists. By the errand of the Tatarstan Minister of Culture in 1976 the Amalgamation “Rosrestavratsia” under supervision of B.P. Zaytsev continued on-site study of the Trinity church in Svvyazhsk and in 1977 developed the project of its conservation. The results of the investigation revealed the presence of decimal marking the logs by incisions. The researchers came to a conclusion that the church was reconstructed either from a chapel or another church represented the construction type without apses. The project proposed to remove the latest sheathing and reconstruct the open galleries. The project was approved by Ministry of Culture of TASSR in 1978 but it was not implemented.

Works on investigation of the monument of the ancient Russian wooden art of building continued since 2000. A complex of works on conservation of the Trinity church was carried out in 2010-11. They included replacement of the latest rotten refurbishment roofing (XX c); the reassembly of the north wall of the refectory; replacement of rotten parts of constructive elements and installation of prosthesis; conservation of sheathing, open galleries, the hipped roof with the union dome with shingled roof, the west porch; cleaning and daubing of the brick foundation, fire-and biological treatment, construction of the perimeter walk and the wooden fence. The north wall of the church and the refectory was in critical condition by the beginning of the XXI century. The brick wall of the nunnery tightly joined the Trinity church and the dead narrow space between them filled with snow in winter which melted for long time in spring creating conditions for soaking of the north wall and development of focus of biohazard. The conditions for soaking of the walls were also created by wood-framed south and north porches of the end of the XIX century. To remove constant soaking of timber, the part of brick wall of the nunnery along the Trinity church was dissembled. To protect it from atmospheric influence, the apse, octagon and open gallery sheathing was conserved. All work was done

by special instruments with the use of authentic materials and technologies. Wooden parts of the Trinity church are regularly chemically treated to protect it from fire and biological damage.

Special program of scientific studies and monitoring of the condition of the ancient church has been developed (see Annex. Section 5).

Examination of the Holy Trinity Church, conducted by LLC “Restoration Center - Architecture, Production, Training” in September 2015 by architect A. Popov showed that the monument has marks that make it possible for architects to restore the building and discover its history, beginning from the time of the construction works in Uglich and up to the XIX century. During the construction of the temple in Uglich two stands were made: the refectory and the church with an altar. It implies that the original altar used to be a single unit with the temple but was separated by the interior partition, moreover, probably the roof of the altar was below of that of the church.

After the Church was relocated and transported to Svvyazhsk, the extension was built to its northern wall. During the major renovation works that were carried out in the XVII century the temple was dismantled and re-assembled after the decayed parts had been removed. Apart from this, the pentagonal altar was made and the former altar became a part of the temple under one roof. Apparently, at the same time a gallery and a new porch were built, additional window in the church and the refectory were made. The remains of scaffolding dating back to the XVI and XVII centuries can give an idea what kind of alterations were introduced.

In the XVIII century there was a number of minor repairs that did not affect the appearance of the temple. The XIX century brought major changes: the gallery was dismantled, the temple was sheathed with boards, from the western part the parvis was built and from the south and east some porches were added.



After the history of the construction was studied and analysis of the materials of the temple was carried out the following conclusions could be made:

1. Long-term preservation of wooden buildings without protection is impossible, and therefore, the project aimed at maintaining the optimal temperature and humidity conditions is to be designed and developed. Comfortable environment will make it possible to restore the authenticity of the temple interior. The pavilion must have a system of stairways and passages, which

would enable to inspect the construction of the temple at different levels. A series of audio-visual is also essential and crucial as the visitor would be given an opportunity to visualize the changes that took place over the years.

2. The uniqueness of this project must and should be used for education and training purposes within the country as well as at the international level (offering training courses and seminars, making documentaries that tell about the methods, techniques, stages of work, etc.).

*The church named in honor of Saint Sergius of Radonezh, the Wonderworker
(The St. Sergius Church)*

The foundation stone of the wooden church named in honor of St. Sergius of Radonezh was laid during the foundation of the town in May 1551. In the end of the XVI century till 1604 it was rebuilt in stone which is proved by an inscription on the wall near the church entrance. Its author is unknown.

The church occupies the central part of the nunnery surrounding the square of three churches in the south. It was initially built as a refectory from white limestone and brick and has a typical planning of refectory churches – one pillar chamber end with an attachment in the east divided into a church without an apse and a cellarer room. The church part is elevated above the main dimension of the refectory and is covered with ogee gables and the white stone drum topped by the later baroque onion dome (initially it had a helmet-shaped dome) Such type of a refectory – a chamber with one pillar with the square of quadrangle church without an altar adjacent from the east - appeared in north monasteries of the North-East Russia in the 1530s.

The St. Sergius Church is a two storey building made of white stone and bricks. The refectory with one pillar and the church without an apse are put of a high under church basement. A rectangular bell-tower covered with semi-circular dome and topped with onion dome with a cross was

attached to the north-west corner. Initially there were different services, a kitchen, flour bolter and monks' cells. The church and the cellarer room joined the refectory from the east side. The altar was concentrated in the name of St. Sergius of Radonezh. The brick quadrangle with three layers of shingled roof and a round solid drum were built above it. In the wall dividing the St. Sergius Church and the cellarer's room, there is a staircase inside the wall going to the space under the church roof. On the threshold of the XVII–XVIII centuries the refectory was turned into a church. The room with one pillar on the second floor turned into a church with two side chapels: the main one in the south in the name of St. Sergius the Wonderworker of Radonezh and the north one in the name of St. Nikon. The altar was later turned into a vestry. The second drum with the onion dome appeared above the St. Nikon side chapel. The third altar in the name of the St. John the Baptist was made in the XVIII century.

The main entrance is from the west in the attachment-church porch. Initially the church parvis was open with a high porch leading to it. Later in the XIX century with the aim of moving the staircase into the space of the parvis, the ceiling was partially dissembled and the church connected with



rooms of the Mother superior by a wooden passage.

The church has a well-balanced dimensional composition of three parts with different height strengthening the corners of the building. The asymmetric composition is organized by simple proportional forms - a cube, a cylinder, a half-sphere – which create an integral monumental image of the church with a memorable outline. Facades are most completely deprived of décor. Flat lesenes follow the internal tectonics of the construction. The rooms of the refectory and the side chapel are framed with thick ogee roll mouldings. Initially the church was painted outside which is proved by small fragment which have survived on the east facade. The main entrance on the west wall, which used to be the outside wall, is decorated the carved projected white stone portal with finished columns dressed by patterned “melons”. The inscription of the time of the building of the church and the ancient wall painting “The Trinity” have survived to the left of the portal. The church interior is organized by curvilinear surfaces of vaults which together with the window apertures with spandrels in mighty walls make it monumnetal.

Tatarstan specialized scientific-conservation department (TatSSRD hereinafter) carried out repairs here in 1964, 1967, 1983 and 1993-1997.

*The cathedral in the name of the Icon of “The Virgin of All who Sorrow”
(The Cathedral of All who Sorrow)*

It was built in 1898-1906 and its author is an architect F.N. Malinovskiy.

The cathedral is located in the north-east part of the nunnery and built from bricks in pseudo-Byzantine style (45x30 m, the height 38 m). It has cross-domed four pillar dimensional-spatial structure and a cruciform plan form. The cathedral is topped by a massive light drum below the spherical dome with the cross.

The west, north and south entrances to the church are marked by portals with arch openings. To the left and to the right of the entrance portal of the main west

In 2006 the TatSSRD started development of a complex project of church conservation. The Schematic Design of conservation and working documentation were developed and approved. At the same time the emergency prevention activities on conservation of the roof cover and the refectory roof ties construction and conservation of the white stone central pillar of the attic ceiling were carried out. In 2007 the work on conservation of facades with construction of vertical waterproofing course was done. Conservation of flooring made of hewn limestone slabs in the church basement started in 2008. The following complex of work was done for preservation of the monument in 2010-2011: conservation of facades, opening of the gables of the quadrangle, conservation of integrity of walls by injections, opening and conservation of authentic initial ceramic floors in the St. Sergius side chapel, conservation and conservation of the preserved authentic fragments of oak floors of the one pillar room of the refectory, vertical planing and finishing. The conservation of wall paintings in the narthex was carried out in 2013.

At present time the church has been handed over to the Russian Orthodox Church.

entrance there is an attachment – parvis with many windows on the sides of which there are naves - cells. In the corners of the semi-spherical space below the dome there are decorative towers covered with domes with crosses. The cathedral is lit by a large number of arched-windows of different sizes with architraves made of different profiled rings and placed in tiers. On its east side the church has a triangular apse. The architectural plastics of facades is created by numerous spaces which give the cathedral a complex multi-layer composition.



The cathedral has rich outside and inside décor. The oil paintings on different religious plots have survived in the interior. Wooden carved door panes and forged decorative metallic details such as gates, lattices, balustrade railings and crosses have high artistic values. The cathedral has powerful spatial acoustics which along with the rich plastics of architecture created the monumental image of the monument.

Up to 2004 there were no conservation works carried out on the monument. Scaffolding was made inside the cathedral in 2004 with the aim of conservation of the roof coating. The work on development of the cathedral conservation plan began in 2007-2008 and at the same time emergency

work on conservation of the cathedral roofing and facades was carried out.

The following types of work have been carried out for preservation of the monument since 2010: the power and gas supply networks were constructed and the hydro-isolation was made; strengthening of the basement vaults and reconstruction of the basement entrance; reconstruction of a system of hot air heating, conservation of the iconostasis and conservation of paintings. The work was completed in 2014, the cathedral was consecrated and handed over to the congregation.

Being the main dominant in the south-east part of the island, the cathedral gives monumentality and grandeur to the panorama of Sviyazhsk ensemble in this part of the town.

The walls, the chapel and the cells of the John-the Baptist monastery

The monastery located in the south part of the island of Sviyazhsk above the steep slope the Kruglaya mountain is of rectangular form stretched from the west to the east and occupies more than 2 hectares.

The construction of the stone wall started in the beginning of the XIX century replacing the previous wooden wall. The total length of the stone monastery wall is 1037 m.

The Mother superior of the monastery Evpraksiya wrote in her letter to the Kazan Archbishop Amvrosiy in September 1825 that even though the wooden fence was made quite recently it was not reliable and should be replaced by a stone one. While Evpraksiya was working and in the following years a stone monastery wall with gates and small towers in the corners was built.

By the project of F.N. Malinovskiy a chapel with cells was built instead of the corner tower in the west corner in 1897. Oil painting has survived inside the chapel. By its architectural appearance and location the chapel harmonically connected the huge cathedral of "All Who Sorrow" into one complex of the John-the Baptist nunnery and became the key element in transition from one scale and architectural style of histori-

cal constructions and the nunnery wall to a different one, the less pompous capital style and scale. Initially the chapel had a small cell on the east side which was elongated later and cells were also attached to it on the north side. The monastery walls, which were used for their construction, became walls of the cells. These reconstructions resulted in impossibility of drainage from the inner side of the north-east corner of the nunnery and because of that walls and foundations of the chapel and cells soaked very much. During finishing of the nunnery territory in 2011-2012, the vertical planning of the area was carried out with constructing the water drain through a pipe in the north part of the wall.

Masonry of the main walls is made of red bricks on mortar. Crevasses of the walls directions were formed as multi-faceted towers with arch niches imitating loopholes. While the north part of the wall preserved practically without any changes, the fragment of the south wall of the nunnery were re-laid in the Soviet time.

It is known that the Holy gates of the nunnery also had a portress cell. On the east side of the nunnery wall there was one



gate and on the south – two gates. There is a preserved historical photograph which in 2011 was used for conservation of the Holy gates with the protruding large pediment of columns, with a wicket and wooden gates. The portress cell has also been conserved; the window apertures were laid, the single-pitched roof and carpentry additions were made.

Because of the fact that the small plot of land between the church and the wall was accumulating water and lentic phenomena and this damaged the wooden construction of the ancient church, part of the nunnery brick wall from the north side of the Trinity church was dissembled in 2011. In addition, old big trees, leaves and roots of which also exerted negative influence on the condition of the monument, were pulled up. The wooden through fence was put on the place of the dissembled part of the brick wall. The other gates of the nunnery were also conserved in 2012: two of them on the south wall and one on the north.

During conservation of the monastery walls in 2010-2013 its leaning parts were

straightened, the dilapidated parts of walls were laid anew, foundations of the wall and cells were strengthened with conservation of the authentic brick masonry of walls and towers. The monastery cells were conserved, the facades and roof timber were refurbished, the roofing was replaced, wooden window and door fillings and forged lattices and doors were fixed, interior redecoration was carried out, the forged cross was made, gilded and installed, engineering communications – heating, water supply and sewage were constructed, the historical image of the Holy gates and the passage gates of the household yard were reconstructed and facades and interiors of the chapel underwent conservation with conservation of paintings on the walls and vaults.

The work on conservation of the fence and the south passage gates, on construction of the discreet perimeter walk around the walls taking into consideration construction of drainage system, on finishing the territory of the nunnery with construction of the perimeter walk, paths and grounds was carried out in 2014-2015.

The Brethren's building is an inseparable part of the John the Baptist monastery and located in its southern part.

Two storey wooden and brick houses built in style of provincial classicism in 1818-1819 are one of the largest living houses in Sviyazhsk. Numerous nuns and lay sisters of the John the Baptist nunnery lived in these buildings in the end of the XIX – beginning of the XX centuries. Facades of the buildings are marked for their strict proportions and simple decoration and represent an interesting example of monastery living houses of that time. In the Soviet period the houses were used as shared apartments which were resettled during the implementation of the shabby housing program in Sviyazhsk. The first to receive new accommodation were families consisting of 63 people (31 families) moved from the brethren's buildings.

The results of the historical and archive research supported by on-site studies re-

vealed that the brethren's buildings were constructed in three stages:

I stage – 1550- es. The first buildings of the monastery from the middle of the XVI century, including monks' cells, were wooden.

II stage – 1604-1764. Shabby wooden constructions of the monastery were gradually replaced by stone ones.

III stage – the end of the XVIII c. – 1917. The Trinity monastery was renamed into the John the Baptist nunnery and its was the period of flourishing construction and activity of the nunnery. Currently only four out of seven living building have survived.

The work in conservation of the brethren's buildings started in 2010. First of all the scientific design documentation for two storey buildings 12 and 14 in Troitskaya Street



was developed. At present the conservation and work on adjusting the brethren's building 12 in Troitskaya Street for the pilgrim's hotel have been completed. The following kinds of work have been carried out on the cultural heritage property: foundations and walls were strengthened, the floor metallic and wooden slabs have been conserved and wooden floors laid, the wooden structures of the roof and staircases as well as the facades have been conserved, engineering communications- sewage, ventilation and

air conditioning, heating, water and electricity supply, low power networks and the gas boiler have been constructed; discreet perimeter walk with stone covering and finishing of the adjacent territory with greenery and pavage have been made.

The conservation of the building 14 in the Troitskaya Street was finished in 2014.

In the future it is planned to restore and adjust for living cells of the nunnery brethren's buildings 8 and 10 in the Troitskaya Street.

The church of Konstantin and Elena

Initially the church was made of wood by an order of Tsar Ivan the Terrible which is mentioned in "The scribe's book" of 1565-1567. In the XVII century it was built of bricks and is the only survived parish church in the town.

The church is located in the north-east of the island of Sviyazhsk on the top of the hill. It is located in the crossing of two streets – Moskovskaya and the Shchuka Embankment.

In its plan it has three-part structure without columns (29x12 m) consisting of a church with an apse, the refectory and the bell tower. The entrance to the church is from the west through the lower tier of the bell tower. The quadrangle of the church towers above the refectory and the altar. It is covered with vault with a four-pitch roof and is topped with the blind cylindrical drum with the onion dome and the cross. The three-tier bell tower has a traditional ancient Russian structure: octagon on the quadrangle. The bell tower has a dome top above the bells and is completed with a drum with onion dome. The refectory is covered with a vault. The light comes into the church through rectangular windows.

The church has a symmetrical proportional dimensional composition and compressed forms and is an important town building elements completing the Sviyazhsk ensemble. It is a monument of cult architecture in traditions of the ancient Russian stone art of building with elements of baroque. The following elements are used in decoration of facades: window architraves with columns and torn frontons above windows, decorative

corbel arches of the church quadrangle, cornices with stepped consoles and three-quarter attached columns on the apse. The modest interior is enriched by vaults, arched form of windows and doors and metallic connection bars. The icon of "The Virgin of Sviyazhsk" painted by the Farther superior of the church Sergiy (Korobtsov) in the end of the XX century has a historical and artistic value.

Initially the church and the bell town were standing apart. In the end of the XVII – beginning of the XVIII centuries they were connected by a built-in refectory. On the south side of the bell tower there is a chapel destroyed in the 1930-es and restored in 2010.

In the 1950-es the TatSSRD carried out day-to-day maintenance work. The following complex of repairs and conservation work was done in 2010-2012: the bell tower and the north side chapel were conserved, the foundations were repaired and strengthened, waterproof finish was carried out, engineering network was laid and the refurbishment of facades and the church interior was made.

In 1982-1983 a Sviyazhsk branch of the Tatarstan Fine Arts Museum was established in the church. In 1990 –es the church was given back to the Russian Orthodox Church and currently it is a working parish church.



Monuments of civil and living architecture of Sviyazhsk underlying the Outstanding Universal Value of the Assumption Cathedral

Complex of buildings of the Assumption Monastery stable yard

The complex was built in the end of the XVII – beginning of the XVIII centuries. It is located in the south-west part of the island opposite the south wall of the Assumption monastery.

The description of the first stables' yard is given in the scribes' book of Sviyazhsk in 1565-67. Partial description of the property of the stables' yard and its characteristics are given in monastery seizures of 1614, 1702 and 1739-41.

Stone buildings and walls of the Stables' yard were erected on the place of the wooden ones in the end of the XVII – beginning of the XVIII centuries. The regular plan of the end of the XVIII century considered the outline of the stables' yard.

The Stables' yard is located aside from the proper monastery territory on the irregular land plot between the Sergius Street and the south slope of the Kruglaya mountain above which earlier there was a fortress wall. The plot is surrounded by a fence with gate on the short west side which led to a small square in front of the monastery Holy gates. The obtuse north-west part of the plot is occupied by a building which is nearly square and probably the facility for stable-men mentioned in the seizure and other buildings are stretched into continuous lines along the east and south sides.

In its planning structure the Stable Yard represents several different type structures connected with each other and forming a closed square. Archaeological and on-site studies showed that the horse stable was built first. Its rip measurement from the outside south-eastern corner till the lesene on the preserved south facade hidden by later counterforce completely coincides with the data given in the seizure of 1763. The building was set up in the form of a letter “T” by a slightly acute corner it turned along the

east part of the plot as there were no internal perpendicular walls and preserved its width. Slightly wider building of a horse-stall joined the stables on the west side and together with it formed slightly curved line of development of the Stable's yard.

The carriage building which occupies about two thirds of the east part of the plot starting from the north boundary was built later than the stables and it is made of a different size brick, while the end wall, which divides them, belongs to stables judging by the materials masonry technique and the location of the joint.

The living house in the north-east corner of the plot was built simultaneously with carriage buildings as well as the stone wall connecting them along the north side of the plot. However, contrary to the carriage house this building sufficiently suffered from reconstructions of the XVIII–XIX centuries. The composition of the transport gates of the Stable's yard was rather original: the plane of the gate was very embedded compared to the main line of development by an inverted turn of the fence and was flanked by two massive semi-columns of pedestals which supported a picturesque crowning frontispiece with roundish rising. The side fringes of the frontispiece ended with scrolls above simplified каптадями of semi-columns above which there was a roughly made cornice. In the tympan of the frontispiece there was a large icon-case framed with carved columns, the frontispiece ended with a small onion dome with the cross and above the gates on the edges of the setback attic there also were crosses on brick pedestals. The initial archways were turned into rectangular by the end of 1909.

All these buildings form a rare and valuable complex of household structures of the end of the XVII – beginning of the XVIII



centuries supplementing and balancing the ensemble of the Assumption monastery. Together with this ensemble and in inseparable integrity with is the complex of the Stable's yard is the core point of development of the whole south-west part of Sviyazhsk.

In the Soviet times the monastery complex housed services of the Sviyazhsk regional psychiatric hospital.

A complex of scientific-research, design and manufacturing work on preservation of

the cultural heritage property and adjusting it for modern use as a topical folk-everyday life composition was carried out in 2011-2012.

During conservation the Stable's yard regained its initial image which was distorted in Soviet times. At present there are workshops and craftsmen's stalls, the café "The Tavern", a small hotel, the stables and a riding hall in the yard.

*The complex of public institutions (the treasury, public offices, the prison, the prison's household facilities, hospitals, baths)
(Uspenskaya Street, 15)*

The complex of the public institutions buildings is one of the few monuments connected with the epoch of flourishing of Russian art of town building which has survived to our days. The brick complex of public offices and the prison castle was built in the first third of the XIX century. Wide spreading of typical "model" projects became the characteristic trait of Russian town building of that time. They were used not only to propose rational and maximum budget sample, but also for promoting artistic principles of classicism which were in line with tasks of regular planning and development of towns. The complex of the public institutions in Sviyazhsk was built by a model plan of the public offices with the prison castle for county towns.

The plan of the complex represents a closed square formed by two- and one storied buildings, the main facades of which are looking into their yards. The main façade of the whole complex forms the building of public offices. Architecture of the building is based on principles of symmetry and classical proportions of plans, facades and separate elements. Decoration is very scarce with minimum details. The prison and household buildings are decorated only by cornices and niches which are rectangular on the yard facades and semi-circular on the outside ones. The public offices building looks more representative. The central part of its main façade is emphasized by pilaster side

with archways with the main entrance located strictly in the centre of it, windows are emphasized by architraves and lintels are accentuated by castle rocks. Floors of the side parts are divided by profiled belt surrounding the building along its total perimeter. In the end of the XIX the public offices building also housed the treasury and the police department with lock-ups on the first floor and the regional prison was located in other buildings. Three buildings in the yard were occupied by the prison complex. From 1941 till 1948 all four buildings were occupied by the prison of the department of the Internal Affairs People's Commissariat (IAPC hereinafter). After closing down the prison the building housed the regional penitentiary boarding-school up till 2009.

General repair-conservation work was done in 2010-2011, the water supply, sewage, heat and electricity supply equipment was installed.

At present three buildings of the complex house the permanent exposition of the museum of history of Sviyazhsk of the state historical-architectural and artistic museum "The town-island of Sviyazhsk" ("The town-island of Sviyazhsk" hereinafter) and the fourth building is an exposition hall.

The exposition is dedicated to the history of development of Sviyazhsk from the moment of appearance of Mount Kruglaya till the beginning of the XXI century. Special place in it is given to history of appearance and develop-



ment of Sviyazhsk monasteries and Russian Orthodoxy shrines of the town. Sviyazhsk is shown as a seat of spiritual hermitage, which was started by St. German – the second archbishop of Kazan, the founder and Father superior of the Sviyazhsk Assumption monastery. The exposition shows variety of church and monastery life of Sviyazhsk. The Assumption, Trinity-St. Sergius and John the Baptist monasteries are considered as spiritual-religious and social-economic organizations. One of the tasks of this part of the exposition is to represent not only results of scientific, museum and

creative work but also to depict people who made their contribution into spiritual, cultural and physical preservation of Sviyazhsk. Among them are historians, architects, restorer, art historians, artists and others.

It was for the first time that the museum of history of Sviyazhsk has been established on the island. It is the first attempt to show with the help of museum means the most important stages of evolution of this settlement and to represent its heritage through authentic exhibits and reconstructions.

*Barracks of the engineering corps
(Uspenskaya Street, 22)*

Barracks of the engineering corps are located opposite the complex of the public office building, forming the north side of the administrative square of Sviyazhsk. The complex includes two brick houses (one-storey and two-storey) which are rectangular in their form and their abutting end looks onto the street. They were built in the end of the XIX century on the site of shabby wooden barracks, which housed soldiers of the XIX Sviyazhsk brigade of the Kazan military region.

They are the element of the town-building knot of Sviyazhsk. The walls of both buildings are flat and without any decoration, they are cut by rectangular high windows on their longitudinal facades. On the abutting end of the two-storey building there are rectangular niches instead of the windows the abutting end of the one storey house is blind. The roofs are inclined and hipped, the cornices are simple, graded and with small projection. Between the floors there is a two-step string cornice.

The barracks were in jurisdiction of the Chief Engineering Department till 1916, and after the revolution both building were given to the People's Commissariat of Education. After 1925 the building were given to the local administration. On the first floor of the two-storey building there were living flats for some time and on the second – the movie room with a film booth, the library and bil-

liards. Only the carcass of the building without windows and the roof remained after the fire in 1981 and it remained like this till 2010.

After 1917 the one-storey building housed the village club, which in 1929 passed into the administration of the boarding school established on the island. From 1937 till 1953 the club was used for holding festive events of the military guards. After the fire in 1981 the one storey outhouse of the two-storey building again took the role of the village club, here village meetings, elections and fests for the boarding-school children were held. When the boarding-school was closed in 2009, the one-storey building of the barracks of the engineering corps underwent conservation.

In 2010-2011 the building of the engineering corps underwent repair and conservation works and the territory. The building have been adjusted for modern use – the one-storey one became a conference-centre of the museum with two rooms for 60 and 12 seats, which are also used as the Sviyazhsk settlement club. The two-storey building was turned into the fund storage of the state historical-architectural and artistic museum “The town-island of Sviyazhsk”.

In December 2011 the rooms of the museum fund storage were equipped with special devices. As of 1 January of 2015, the funds of “The town-island of Sviyazhsk” comprise



38 144 depository items, 26 801 of them comprising the main fund. 84 % of them are archaeological objects, 5 % – objects of

applied art, ethnography and everyday life, 4,7 % – document, etc., 11 343 items are the scientific- supportive fund.

*The living house (of Medvedev-Brovkin) with porch with columns
(Moskovskaya Street 8/ Embankment of the Shchuka River)*

The house was built in the XIX century in the eclectic style with the use of classical elements. It is a bright architectural landmark of the crossing of two streets.

In 2014 the residents were resettled from the house and the repair-conservation work started. Later the building will be turned into the Civil War museum, the establishment of which stipulated by the history of the settlement.

On the eve of the 100th anniversary since the beginning of this war, it has been planned to organize a Civil War museum in Sviyazhsk as the site of memory of this sanguinary and fratricidal war which became a disaster for Russia and the consequences of which are still not overcome.

*The complex of the local territorial hospital buildings
(Nikolskaya Street, 10, 18; Uspenskaya Street 13, 11)*

The complex was built in 1875 by the project typical for medical facilities. It comprises the following: two-storey buildings – the main hospital building, the house for medical staff accommodation as well as the barn, stone one-storey laundry and household services and a chapel. It is a monument of architecture of specialized functional purpose. The complex was built in the style of eclectics and stylizing – stone one-storey houses are built with the use of classical elements. In 1907 it was reconstructed and in 2014 underwent conservation.

The main building of the complex houses the centre of prints, conservation workshops of the museum – for conservation of paintings, ceramics, leather and paper. In the future the workshop will be working in two other directions - namely conservation

of furniture and things made of wood and conservation of things made of metal.

The presence of the conservation workshops in the structure of the Sviyazhsk museum as well as the field laboratory of the Institute of Archaeology which has huge conservation possibilities and work experience, cooperation with the Kazan (Volga) Federal University make it possible to consider Sviyazhsk as a new innovative centre of conservation in Tatarstan and Russia in whole and consider this direction in the museum work as one of the most promising.

Other buildings of the complex will house “The Museum of county medicine”, the housing perk for museum employees and the household unit.

*Almshouse
(Moskovskaya Street, 6).*

The house was built in the end of the XIX century by a Sviyazhsk second guild merchant V.F. Kamenev for the county poorhouse. There is also information that there was a county hospital in it. The merchant ran the almshouse till 1912 and after his death the house became the town property. Till 1924 it was the monastery pilgrims' house.

Till 1960-es there was the boarding-school for blind children in it. Since 1968 the house was run by Tatarstan specialize scientific-conservation workshop and from 1987 the former Almshouse was a part of Tatarstan Fine Arts Museum and was used as an office building for employees of the Sviyazhsk branch of the museum.



The building is symmetrical and has two floors with a small attachment and the entrance from the yard. The low bottom floor is separated from the high second one by actively well-designed string cornice. The main facade of the house has the most expressive decoration: vertically it is strengthened by lesenes going round the corners of the building and with small decorative columns above the cornice. The cornice is multifaceted and with a small overhang.

The house is the monument of the civil architecture of the end of the XIX century with rich plastique of the main façade built in classical traditions with elements of modern.

A complex of repair-conservation work was carried out in 2010-2011. At present it houses the hotel and cafe of the state historical-architectural and artistic museum “The town-island of Sviyazhsk”.

*The Complex of buildings of the elementary vocational school and the fire station
(1, 1a Rozhdestvenskaya Square)*

The complex consists of four different size two-storey buildings connected by a one-storey passage in the south. It was built in two stages: in the 1870s and in the beginning of the XX century. It is a monument of civil architecture in eclectic style and with the used of classicism decorative elements. In the Soviet period the building housed classrooms of the boarding school №1. Currently it houses the administration of Sviyazhsk, the library, the

post office and the neighbourhood primary health centre.

The conservation has been carried out since 2014.

One of the buildings of the complex will house the information-tourist centre of the museum “The town-island of Sviyazhsk” and the two-storey building will comprise the fine arts gallery of the museum.

*The building of the Sviyazhsk municipal council archives
(Embankment of the Shchuka River, 27)*

The building was constructed in 1890 – beginning of the XX century. The two-storey building represents a massive cube under the roof with four sloping surfaces with powerful counterforce supporting the north

corner of the building. It is a monument of civil architecture with compressed dimensional-spatial solution in the style of classicism. It is used as a living house.

*The building of the former water tower of Sviyazhsk
(Rozhdestvenskiy lane).*

It was reconstructed in 2014 and fit for the exposition hall of the museum “The town-island of Sviyazhsk”. Conservation of this building will make it possible to expand the tourist route and in addition to the exhibition hall itself include the story about Rozhdestvenskiy lane – the part of pre-regular planning of Sviyazhsk, where many interesting finds were made during archaeological excavations which accompanied engineering works, namely the remains of the wine cellar of the beginning of the XIX century and

a hoard of coins of the middle of the XVIII century as well as finds of the XVI century.

The museum is currently responsible for four archaeological monuments in Sviyazhsk - the ruins of churches of the XVI-XVIII centuries destroyed in 1920-30-es. Archaeological excavations were carried out on the ruins of two of them – the annunciation and St Nicholas and the revealed foundation underwent conservation The Ruins of two other churches –the Nativity cathedral and the Sofia (Tikhvin) church are under the ground and look as small hills cov-



ered with soil. Study of this monuments is included into the future plan of archaeological research till 2019 and will be continued inasmuch the condition of the opened monument will be investigated and the methods of working with these objects will be understood. The possibility of archaeological work on opening of the monuments' ruins, their conservation with the following museumification and inclusion into the tourist routes is being considered.

At present Sviyazhsk has the museum of history of Sviyazhsk (in three buildings), two exhibition halls, an open exhibition grounds in the museum garden and the children's centre "Fairy tale of A.S. Pushkin". It

is planned to open more than 10 museums such as: 1. The Museum of Orthodoxy Culture, 2. The Museum of an artist Gennadiy Arkhireyev who was born by a prisoner of the penitentiary colony-5, 3. the Museum of the County Medicine, 4. the Museum of river piracy, 5. the Museum of the Sviyazhsk usezd, 6. The Museum of the River, 7. the Museum of the Civil War in the Volga region, 8. the Archaeological Museum, 9. the Museum of ceramic tiles - the Centre of Revival of Sviyazhsk crafts and art handicrafts, 10. the Museum of Culture of Peoples of the Volga region, 11. the Museum of the county reform, etc.

Archaeological cultural layer of Sviyazhsk

Sviyazhsk is a unique object of archaeological heritage, the formation of historical and cultural landscape of which went continuously since ancient times. Intensive population of the region was pre-conditioned by unique river systems which attracted man by their biological resources. Numerous archaeological monuments are known in the bottom land adjacent to the island, the earliest of which date back to the Stone Age.

The unique natural hill located here, the place of the future town, also gave this site special spiritual and sacred meaning and inevitably attracted people. Assigning the divine meaning and holiness to unusual natural phenomena, to which the Sviyazhsk hill (alluvium period remains) is undoubtedly related, in the past was a wide spread way of explaining their origin. The remains of settlements prove that the top of the hill was populated for a short period of time. The earliest finds are dated by the Late Bronze Age and Early Iron age (the threshold of the II–I thousand BC). The later periods are also represented by separate finds showing to the insufficiently short time of the hill population. The main site of concentration of such artifacts is the territory close to the Assumption monastery that was most probably defined by a special meaning in development

and understanding of this place by ancient and medieval population of this place.

These areas were actively populated in medieval times. Development of regional and international trade by river ways gave impetus to appearance of the settlements along river banks. The mouth of the River Sviyaga undoubtedly was an attractive trade route located on the Transcontinental Great Silk and the Great Volga Ways. This is also proved by Bolgar settlements of the X–XI centuries located near Sviyazhsk. Those areas were actively developed by the Bulgars which is also proved by finds dated by that period in the town of Sviyazhsk itself and its suburbs. By the moment of construction of a fortress in 1551, the hill and the adjacent territory were already populated by Bolgar-Tatar and Volga-Finnish ethnicities.

The following development of the town was the next stage in the history of long and continuous reclamation of the mouth of the Sviyaga. Starting from the second half of the XVI–XVII centuries, the town was developing explosively, which was also reflected on the intensity of formation of the archaeological heritage of the monument. Active reclamation of the suburbs cause the formation of a unique damp cultural layer, which made it possible to preserve organic things



– wooden houses, household structures, welfare items, things made of leather, cloth, yarn, etc. Archaeological protective- rescue work carried out in the recent years along the bank, which is being decomposed, made it possible to reveal numerous constructions of the XVI–XVIII centuries. The researchers manage to reconstruct also the planigraphy of the medieval town with remains of streets and mansions. The authentic historical artifacts found during the excavations can become important exhibits in the museum-reserve which is being established. Especially valuable are cultural layers on the territory of monasteries which preserved evidence of monks' lives and included necropolis, which existed since the establishment of those monasteries.

The period of the XIX-XX centuries is also an important stage in archaeologization of cultural remains. The structure of the town of Sviyazhak with its monasteries, churches, public buildings and pavements formed in the XIX – beginning of the XX centuries. The construction of the Kuybyshev reservoir became a substantial factor in changing the life of the town, turning in to an island in 1957 and flooding the substantial part of its suburbs. All these events caused changes in life of the town and the following decay of its town life. They also became a stage of appearance of new objects of archaeology, shortening the process of accumulation of new deposits of the cultural layer.

The beginning of scientific studies of the territory of the island dates back to 1978-1982. The work was organized by the insti-

tute “Spetsprojectrestavratsiya” as there was necessity to investigate the cultural layer and define its historical value within the framework of development of the town planning project. Not any archaeological excavations were carried out on the island before the studies in 1978-1980 except the archaeological observation during the conservation of the wooden Trinity church of the XVI century in the John the Baptist nunnery, which were carried out by employees of the Tatarstan SSRD in the middle of the 1970-es.

The research in 1978-1980 was limited by the method of pitting, making small exploratory trenches and cleaning of separate architectural objects. Rather regular and wide network of such pitting, trenches and cleanings spread all over the island made it possible not only to determine the common capacity of the cultural layer, but also the sequence and the time of appearance of cultural layers in different areas. For the first time the information on stratigraphy of the archaeological cultural layer was obtained. In addition important historical-architectural observations were made concerning the structure of construction ensembles of Sviyazhsk and first of all about the assumption monastery. St.Nicholas church of the Assumption monastery built by Pskov masters in 1555-1556 became one of the objects of archaeological study in the town of Sviyazhsk in 1979-1980. Five trench with the width of up to one meter were made on the south and north side of the church to look for the parts of the church, the open gallery, the refectory and attachments which did not survive.

Years	Investigated area (sq. m.)	The share of research from the total area of the island (%)
1978-2009	1,500	0.2%
2010	11,600	1.65%
2011	3,500	0.5%
2012	22,000	3.7%
2013	3,700	0.65%
2014	7,300	1.2%
Total	49,600	7.9%



The first archaeological studies made it possible to conclude that the cultural layer on the whole of the elevated part of the town was no more than 50-80 cm thick and often even less. As a rule the upper third on the accumulations was connected to the life of the town in the XIX–XX centuries. Below this layer there comes sandy loam grey or brownish cultural layer, which is about 20-40 cm thick which accumulated in the XVI–XIX centuries.

The 3 meters thick cultural layer, which preserved objects made of wood and leather, was revealed in the lower suburban part of the town. The cultural layer represented strongly humic sandy loam saturated with wood splits. As a result of the effect of the Kuybyshev reservoir the bank line of the island was degraded from year to year which caused the loss and death of the cultural layer of the XVI–XIX centuries.

Thus the main achievement of the research in 1978-1980 became the collection of information about the character of accumulation and the depth of the cultural layer all over the island of Sviyazhsk. The so called “wet cultural layer” was found in the lower part of the island and the threat of its destruction was documented.

The new stage of regular archaeological research of Sviyazhsk is connected with the present time. The research of the architectural monuments – the Nativity Cathedral, the St. Sergius Church, the Archbishop's house and also on the territory of the washing out of the bank in the suburban part of the monument - was carried out in 2005-2009.

Annual planned archaeological excavations are carried out on the island from 2010, when 14 pits with the total area of 8,598 sq m were made. All in all about 11,600 sq meters have been investigated. A lot of engineering networks were laid on the island, the sites of the infrastructure facilities construction were examined. Six excavation pits with the total area of 1,492 sq meters were dug in Sviyazhsk in 2011. The total investigated area comprised about 3,500 sq meters.

Four excavation pits with the total area of 1,439 sq meters were dug in 2012. The total area of investigations made about 22,000 sq meters. In 2013 work was done on three excavation pits with the total area of 1,578 sq meters. The total area of investigations in 2013 made more than 3,700 sq meters. Five excavation pits with the total area of 2,704 sq meters were dug in 2014. The total investigated area made about 7,300 sq meters.

Thus archaeological research by excavations was carried out in Sviyazhsk on the territory of 15,811 sq meters during 2010-2014 and the total area of research taking into account archaeological observation and supervisory work comprised about 49,600 sq meters. This comprises about 8 % of the area of the settlement.

Several excavation pits with the total area of 1,000 sq meters were made in the Assumption monastery in recent years. The results of archaeological studies showed that there was a cultural layer of the second half of the XVI-XX centuries in the monastery, which is up to 2 meters thick and rich in archaeological artifacts and constructions. It should be noted that the thickness of the cultural layer increases closer to the brick monastery wall while in the central part of the monastery the depth of the cultural layer is about 100 cm.

A buried treasure of 84 coins of the XVI-XVII centuries was found during archaeological observations by the foundation of the Brethren's building in 2010. In 2014 the archaeological pit revealed ruined remains of large stone structures of the second half of the XVII – beginning of the XVIII century. Researchers relate them to the lost hospital building of the monastery and the church of Elijah the Prophet. Two large medieval constructions of the end of the XVI – beginning of the XVII centuries were found in the same pit, which had kilns in them. According to the description of the monastery in “The Scribes' Book of Sviyazhsk of 1565-1567”, in addition to the stone churches and monks' cells, the monastery had a sufficient number



of household buildings: “the stone smithery, wooden granaries, an apiary house, the treasury, the treasury cell, the kitchen, the leaven room, the cellar, the small cellar and the ice house with the dryer” which provided functioning of the monastery life. Some of them were found in the excavation pit.

Cultural layers and materials of the settlement of the Bronze age were found as the result of archaeological excavation in the Assumption monastery in 2014. They are supposedly related to the Maklasheyev archaeological culture of the XIII – IX centuries BC. Traces of the burial place related to the Maklasheyev archaeological culture were also revealed in 2015 on a land plot behind the modern territory of the John the Baptist monastery.

Modern archaeological investigations aimed at the study of important questions of the historical development of Sviyazhsk during the XVI–XIX centuries use the whole complex of inter-disciplinary methods based on wide application of non-destructive meth-

ods of study which raises the quality and results of archaeological research. Methods of archaeological studies in Sviyazhsk are in line with international standards. The methods used here are historical-archaeological, geophysical, chemical-technological, soil-palynological, anthropogenic, archaeozoological, geoinformational (GIS, 3D simulation). The use of geophysical methods (geo-radiolocation), which do not destruct the cultural layer make it possible to localize architectural and industrial constructions. Introduction of technologies of computer cartography of an archaeological object made it possible to fix the mass material on the excavation with the help of high-precision geodesic equipment. The development of systems of managements of data bases and geo-information systems in archaeology opens broad possibilities not only for defining the spatial location of archaeological finds but also for forecasting of location of monuments of territories which have not been investigated yet.

Town-building-planning structure of Sviyazhsk

The important constituent of the Outstanding Universal Value of the Assumption cathedral is its town-building surroundings and its place in the dimensional-spatial composition of Sviyazhsk.

Planning of Sviyazhsk is the radial-centric system of streets of the XVI century which underwent several changes when it was regulated in the first half of the XIX century. Ensembles of two monasteries stand out in the planning as they fix the beginning and the end of two geometric axes of the oval form of the island. The X-axis starts from the central square of Sviyazhsk in the north-east part of the island. Here it is compositionally fixed by the parish church of Konstantin and Elena. Main civil buildings are located on the square.

In the south-west part of the island the X-axis is fixed by the ensemble of the Assumption monastery. In this part of Sviyazhsk the monastery is the centre of the zone, the plan of which remained unchanged from the

middle of the XVI century. The Assumption monastery is the main element of dynamic south-west panorama of Sviyazhsk the basis of which is comprised by diversified location of architectural dominants. The monastery if in the front row among them with the dominant of the Assumption cathedral and the bell tower as well as with fan-pattern churches and monastery objects.

The short perpendicular geometrical axis is fixed by the complex of the former John the Baptist monastery in the south-east. The monastery is located on the cross-section of this axis with the Troitskaya Street - the main ancient street of Sviyazhsk. Its direction changed but slightly in the result of adjustments in the beginning of the XIX century. John the Baptist monastery is the central piece of the three-centre spatial composition formed by a parish church and two monasteries which forms the majestic south-east panorama of the island.



Picturesquely rectilinear network of streets divides Sviyazhsk into blocks with different configuration which are rather different in size. The largest of them are located in the former fortress part while those the smaller – on the territory of the former suburbs. The division into housing estates inside the blocks is a relic element of the middle of the XVI century. Modern density of development of Sviyazhsk is very low. Two monasteries stand out as a contrast on the background of this sparse housing development.

The complex of the town development of Sviyazhsk is a highly artistic integral architectural-town building ensemble which has preserved its historically formed outline, scale and harmony with the natural environment. The outstanding feature of Sviyazhsk image is an astonishing gracefulness of its outline which is stressed by the reflection of the ensemble on the water surface. Its dimensional-spatial composition is not distorted by modern constructions. It is dynamically apprehended both from land and water ways.

As a town-building structure, the historical settlement of Sviyazhsk today performs business, trade, cultural and educational functions. It represents spatially organized and interconnected areas, which include ensembles of the Assumption and John the Baptist monasteries, the church in the name of Saints tsars Konstantin and Elena, separate historical-cultural objects and living houses organized into a regional structure in the upper part of the island. Living houses are located in the suburbs. Historical direction and partial road pavement of the Moscow road turning into the historical Siberian tract have survived in the zone adjacent to the isolated hill and in the settlement. The ancient planning structure of the town is supported by ruined archaeological cult objects of the Annunciation, Sofia and St. Nicholas churches and the cathedral of the Nativity of the Virgin. Due to low density of housing development, a substantial archaeological cultural layer has been preserved on the hill and the lower part of the island.

The archaeological cultural layer of the XVI–XX centuries preserved the town-building-planning structure of Sviyazhsk, starting from the moment of its appearance till its historical transformation into its modern state. Archaeological excavations reveal directions of pre-adjustment streets, living blocks, areas of medieval necropolises by the ruins of the cult objects, mansion development and orientation of yard structures. In the upper part of the town such structures represent a system of depressions in the cultural layer. In the lower part of the island, in the zone of the spreading of the wet cultural layer, the medieval town housing development of the XVI–XVII centuries has survived in the form of wooden log structures. They form complexes of yard and mansion housing development of the XVI–XVIII centuries. Being a part of the complex of medieval material items, this cultural layer is an exceptionally important historical source for studying the town culture of the region. Revealed archaeological finds illustrate achievements of material culture, the well-being of town residents their everyday life and crafts, wide trade connections.

Elements of pre-adjustment planning and spatial connections between visual dominants of the historical ensemble development have been preserved in the planning structure of the settlement.

During its whole history Sviyazhsk has been in the centre of attention of outstanding historical figures of Russia. As a special shrine it was visited by Emperor Peter the Great, Empress Katherine the Great, Emperor Paul I and his sons Aleksandr and Konstantin, the future heir of the Russian throne Nikolay II. Such outstanding figures of culture and science as A.S. Pushkin, A. Humboldt, D. Bednyy, L. Raysner and many others also came to Sviyazhsk. In 1997 the Patriarch of all Russia Aleksey II came to Sviyazhsk, the President of Russian Federation V.V. Putin and Prime Minister of Russia D.A. Medvedev visited the town in 2013, and in 2014 UNESCO Director General Irina Bokova came here.



2b. History and development

Main landmarks in the history of Sviyazhsk

The history of the Assumption monastery is inseparably connected with the history of the town of Sviyazhsk itself. However, Sviyazhsk, on the contrary to Sergiyev Posad, for example, was founded not as a monastery settlement but as a military fortress, a combat outpost for conquering the Kazan khanate. Initially it was considered to be a spiritual centre with a mission to spread Christianity in the east of the Russian state and later became a cradle of Orthodoxy in the conquered region. Monks of the Trinity-St. Sergius monastery near Moscow, who came with the army of Ivan the Terrible and founded the Trinity-St. Sergius monastery, which existed till 1764 in Sviyazhsk, gave start to this cultural-civilization process. Currently, the Assumption cathedral, St. Nicholas refectory church with the bell tower, the St. Sergius Church build of hewn limestone and also the only one preserved wooden cult building – the Trinity church are bright reminders of that time.

The pre-town period preceded the foundation of Sviyazhsk. The unique natural-geographical location of this territory in the confluence of the Volga and the Sviyaga rivers was favourable for its active development in different historical epochs. The earliest archaeological finds on the area adjacent to the Assumption monastery date back to the threshold of the II–I BC.

The first historical evidence about Kruglaya (Round) Mountain, which gave rise to the town of Sviyazhsk, dates back to the period of “the Bolgar union of tribes” in the VIII–IX centuries. Kruglaya Mountain was often mentioned as “kara urman” – the black forest and “Kara irmen” – the black fortress in Bolgar and Old Tatars legends of the XI–XII centuries. The Bolars and the Suvars – pagans thought Kruglaya Mountain to be sacred and performed pagan rituals there. Archaeologi-

cal finds also prove that settlements existed here up to the middle of the XVI century.

The fact about how Kruglaya Mountain became the sacred place also for Orthodoxy is told in a legend about numerous miraculous appearances of St. Sergius of Radonez to the Mari-pagans, who lived in the nearby forests, not long before the Russian troops came here. This plot is documented in “The History of Kazan” (“The History of the Kazan Khanate”) – a literary-historical work of the epoch of metropolitan Ermogen (Hermogen) of Kazan and Sviyazhsk (1589-1606). Thus, people started to consider Sviyazhsk as a sacred place practically simultaneously with the foundation of the fortress.

The first mentioning of the island of Kruglaya Mountain in the chronicles date back to 1524, when the Kazaners defeated the ships’ army of Prince D.F. Paletskiy who miraculously managed to have a narrow escape. The battle spread to the territory of the future town.

After the 1550 unsuccessful march on Kazan, Ivan the Terrible stopped with his army for rest in the mouth of the Sviyaga River. The tsar came to an opinion that he would not be able to conquer Kazan without a strong backbone close to the khan’s capital. He was looking for a suitable place and former Kazan Khan Shakh Ali pointed to Kruglaya Mountain, covered with forest, as a place for a future town-fortress. The khan’s idea was supported by the Tsar’s advisors (see Annex. Historical Documents, No 1). The wooded island strategically favourably rose above the Volga, making possible to control both river and local ways and Kazan itself.

By his order the town walls, two churches and 380 civil buildings of the future fortress were chopped down in Uglich forests, which were 800 kilometers away from the mouth of the Sviyaga River. Marked details of the buildings were floated to Kruglaya



Mountain in spring of 1551. The army of 75,000 soldiers also came here (see Annex. Historical Documents, No 2). The construction of the town began on 24 May, 1551. Its first name was Ivan-Town and it got the name of Sviyazhsk in late XVI – early XVII century.

In 24 days Russian troops under the command of khan Shah-Ali, military commanders Y.M. Bulgakov, D.R. Yuryev and I.G. Virodkov cleared the territory of 150 hectares from the forest, leveled the construction site by cutting the top of the mountain and taking away 30,000 cubic meters of soil and built walls with towers (see Annex. Historical Documents, No 3). Only 16 months passed since the idea of construction of a new town to its complete implementation. Walls of the town were built from “gorodnyas” – log constructions filled with soil and stones. In the walls with the total length of 2,250 meters there were 11 towers, 4 gatehouses and 5 gates.

Building of the Sviyazhsk fortress just for four weeks was a unique case in history of construction of fortifications in Russia. By the size of protected area the fortress surpassed similar constructions of Novgorod, Pskov and even of the Moscow Kremlin of that time.

The construction of Sviyazhsk drastically solved the problem of the army dislocation and nutrition and thus released it from many difficulties, which were connected with the first and second marches of Ivan the IV on Kazan. In addition, built far away from central populated regions of Moscow Rus, Sviyazhsk became a powerful stronghold in Kazan Khanate. It strategically limited the access to the Volga for ethnicities, who lived along the Sviyaga River, and gave the possibility to carry out early development of this territory thus ensuring the Russian army from any adventures.

Gradually Sviyazhsk was exerting the raising pressure on the total policy of Kazan rulers, scattering their rows and disorganizing their actions long before the deliberated

siege of Kazan by Russian troops started in autumn of 1552.

The churches were being built along with construction of the town: the church of the Nativity of the Virgin destroyed in 1930s, the wooden the St. Sergius Church reconstructed in stone on the threshold of the XVI-XVII centuries, and the Trinity church. Two last churches became the centre of the Trinity-St. Sergius monastery – the Metochion of the Trinity-St. Sergius Lavra near Moscow.

After the fall of the Kazan khanate in 1552, the administrative management of the conquered region was territorially divided between Sviyazhsk and Kazan. The territory of the right bank of the Volga was reserved for Sviyazhsk. The management of this territory presupposed also spreading of Russian Orthodoxy among ethnicities which populated it. Thus the meaning of Sviyazhsk as a very important spiritual centre of the huge Kazan region came to the fore.

In the most turbulent years of 1550-1580 Sviyazhsk remained the stronghold for the military contingency demanded for controlling the social and political situation in the newly annexed region and for suppressing outbursts of discontent. Finally quite soon it turned into a point of concentration of Orthodoxy ideology and culture, as it managed to do much more to introduce peoples of the region to this culture than Kazan and other town-fortresses, which appeared later.

Buildings of administrative and spiritual management of the region appeared in the housing development of the town according to this special functional role. The second monastery – the Assumption, headed by archimandrite German was established simultaneously with the establishment of the Archdiocese in 1555 (see Annex. Historical Documents, No 5). A team of Pskov masters - stonemasons was sent to Sviyazhsk by the order of Ivan the Terrible. They built two churches in the Assumption monastery - St. Nicholas church in 1556 and the Assump-



tion cathedral in 1560. These remarkable white stone constructions stood out among other objects of the wooden town-fortress. The town started to look like just a big suburb of this famous monastery even though it was not and played its independent role.

Establishment of the archdiocese was a natural continuation of the policy of Moscow government. The preserved documents say that archbishop of Kazan and Sviyazhsk Guriy headed the spiritual power in the region. His main task was to create ideological basics of spreading Christianity and new institutes of the Orthodox Church attractive for local Muslim and heathen population. Peculiarities of religious-providence world understanding of people independent of their confession were also actively used with this aim. The ceremonial beauty of church services and Orthodox rites worked for this ideology too. The right of archbishop's trial on spiritual matters over temporal people and the right to control and counsel military commanders, freeing non-Christians from responsibility for a committed crime in case of adoption of Christianity also promoted reaching this goal (see Annex. Historical Documents, No 7, 8, 10).

During ten years of German being Father superior, the spiritual traditions of the monastery were formed, which made it the largest missionary centre of the Volga regions – its regulations were developed and the monastery household formed.

Established by the order of the tsar, constructed and maintained on the money from the state treasury, the monastery enjoyed wide state support in its development aimed at development of territories, missionary and enlightening activity (see Annex. Historical Documents, No 9, 11, 12).

The Assumption monastery personified the might of the Moscow power. Rights and privileges, granted to the monastery, its Father superior, brethren, monastery servant and peasants reflected its meaning and high status in political, cultural-spiritual, economic and social life of the region.

Already in the first years of its existence, the Assumption monastery was given a special status. In May 1555, Tsar Ivan the Terrible freed from civil court not only archimandrite and “the brethren” but also “monastery servants” and local peasants. This right of not being responsible to the civil court was confirmed by Tsar Fedor Ivanovich and Tsar Boris Fedorovich. Moreover, in July 1556, the monks and the village deacons were freed from the court of archbishop's fathers superior and policemen elected from peasants. The archimandrite was granted the right to try them by himself to delegate this right to those whom he considered to be fit. For the second time it was stated that the archimandrite could be tried only by the archbishop (see Annex. Historical Documents, No 6).

In addition to the monetary and natural procurement, the monastery was given substantial country estate which spread to the south and south east from Sviyazhsk and Kazan and were located on strategically important directions of the colonization of the region. This provided a quick growth of population in those places and their economic development. The number of settlements and towns on the banks of the Volga, the Kama, the Sviyaga, the Vyatka and the Sura started growing gradually. By the middle of the XVII century the Sviyazhsk Assumption monastery was the largest among other monasteries of the regions in the number of households with dependent people. It owned 1 247 households compared to 1 142 owned by all monasteries of Kazan – the monastery of Transfiguration of the Savior, the Zilant and Fedorov monasteries. On the eve of the reform of 1764 the monastery already owned 7 247 men which made the half of all men owned by 46 monasteries of the archdiocese. By the number of the bonds, Sviyazhsk monastery ranked XVIII in Russia and 15th among monasteries. Thus, before the reform of 1764 on secularization of monastery lands, Sviyazhsk Assumption monastery was among the 20 richest monasteries in Russia.



The production of salt, which was quite often accompanied by fishing, became of the most profitable sources of revenues of the monastery. In 1584 the Sviyazhsk monastery was given the right to have a ship, which it could use for transporting up to 20 thousand stones of salt or fish from Astrakhan and to sell it without any taxes in Nizhniy Novgorod. It was also permitted to use the earned money for purchasing food and clothes tax free. This right was confirmed by all following Russian tsar. In 1616 the monastery already transported from Astrakhan 60 000 stones of salt which it sold without paying any taxes in Kazan, Sviyazhsk, Nizhniy Novgorod and Moscow. The growth of entrepreneurship activity of monasteries was also connected with the fact that the central Moscow government was experiencing serious financial difficulties because of "The Time of Trouble". It had to free itself from part of obligations on maintenance of Volga region monasteries thus giving them possibility to develop their entrepreneurship initiatives. Such policy will find its continuation already in the XVII century, when with the aim of prevention of the revolt of the Sviyazhsk garrison, which was dissatisfied by the absence of their allowance, military commanders had to ask the monastery administration for financial help and they got it.

By the end of the XVI century there were ten parish churches and three monasteries in Sviyazhsk: male monasteries of Assumption and the Trinity-St. Sergius and the John the Baptist nunnery. Those were first churches and monasteries not just in Sviyazhsk as a military fortress but in all over the former Kazan khanate. That was why when the Kazan Archdiocese was established in 1555, its arch-priests received the name of "Kazan and Sviyazhsk" which was the expression not only of the new administrative structure of the former Kazan khanate but also underlined the role of Sviyazhsk as a new Orthodox, missionary-monastery centre.

Gradually Sviyazhsk was turning into the largest pilgrimage centre. For Orthodox

Christians it was a sacred place. Its holiness was related to the very place the town was situated. Here were the relics of the first Father superior of the Assumption monastery Saint German, which, according to legends, healed many people, the miracle-working icon of St. German with part of his relics, the cell of German in the St. Nicholas church and his personal belongings. In addition it was also promoted by the fact that the especially worshipped in the whole Christian world copy of the wonder-working icon of the Kazan Virgin, which miraculously appeared in Kazan in 1579, was kept in the Assumption cathedral already in the beginning of the XVII. The cult of worshipping the Kazan icon became even stronger in Sviyazhsk as one the most important centres of missionary work in the XVII–XVIII centuries. It is also known that the icon of the Kazan Virgin was also in other churches of Sviyazhsk: in local tiers of the iconostases of the St. Nicholas refectory church and the delubrum from non-Christians by the Ilyinskaya hospital church of the Assumption monastery, in the Nativity cathedral. In the parish St. Nicholas church there was a side chapel in the name of the Kazan Virgin. The tradition to depict saints Guriy, German and Barsanuphius with the image of the Kazan Virgin formed in the XVII century.

Even after the city lost its meaning as one of the main administrative centres of the region and was falling into decay, the flow of pilgrims to shrines of Sviyazhsk remained high. The veneration of the Sviyazhsk Assumption monastery, which did not wane in people during centuries, is related nearly exceptionally to the personality of the first Father superior of the monastery - German.

Changes connected to the administrative reforms took place in Sviyazhsk in the XVIII–XIX centuries. In 1708, it became a district town of the Kazan guberniya, which comprised former Kazan, Siberian and Astrakhan khanates and the Nogay Horde. In the end of the XIX century there were nine guberniyas on this territory. In 1719 Svi-



yazhsk became the centre of one of four provinces of the Kazan guberniya – Kazan, Sviyazhsk, Penza and Ufa. In its turn Sviyazhsk province was divided into districts: Sviyazhsk, Cheboksary, Tsivilk, Kozmodemyansk, Kokshay and Tsarevokokshaysk. Since 1775 the town of Sviyazhsk was the centre of the Sviyazhsk districts of Kazan guberniya, which together with Penza and Saratov guberniyas became part of the Kazan vicariate in 1775. In 1781 the town of Sviyazhsk was the centre of the Sviyazhsk district of the Kazan vicariate which consisted of 13 districts: Kazan, Spassk, Chistopol, Mamadysh, Tsarevokokshaysk, Tetushi, Yadrin, Cheboksary, Sviyazhsk, Tsivilsk, Kozmodemyansk, Laishevo and Arsk. At the same time the coat of arms of Sviyazhsk was approved, which reflected peculiarities of the foundation of the city and jobs of its residents: "On the blue field there is a wooden town on the ships along the Volga and with fish in that river". In 1796 the town of Sviyazhsk became the centre of Sviyazhsk district of the Kazan guberniya, which consisted of 12 districts. Even though the town lost part of its economic fame by the end of the XIX century, it still was a prominent trading centre, located on the bustling Volga trade way.

Up to the middle of the XVIII century Sviyazhsk maintained its role of the spiritual centre with monopolized missionary activity. During this period monasteries were building expensively and wooden parish churches were replaced by stone ones. The most ancient of all wooden churches has survived to our days – the Trinity church. Trade and crafts developed actively. The suburbs were densely populated and developed. The fortress walls which lost their defence function vanished.

A radical re-planning of Sviyazhsk started in the end of the XVIII – beginning of the XIX centuries. The main reason for that was fire of 11 May of 1795 which nearly destroyed all north-east part of the town together with the suburbs. About 140 living

houses burnt down then. The former planning of Sviyazhsk, which had its specificity as the planning of the military town, the town-fortress, fulfilled its tasks and was not in line with requirements of time.

The plan approved in 1829 proposed to create a regular, geometrical and correct enlarged network of blocks from three meridional streets and four lateral lanes encircled by the embankment-boulevard along the perimeter of the island. Ensembles of the main town square and monasteries were used as pivots of new planning.

During the XIX century the new regular plan was partially fixed by civil buildings – public offices, the barracks of the intermediate team, the transit prison and the appeared housing development. However, this plan did not destroy the ancient planning form of the town. The main resilient and permanent element of it was the boundaries of the estate of the Assumption monastery. The whole south-west part of the town occurred in the zone of its influence: the ancient Sergius Street, the Monastery Lane and the closet to it Zhiletskaya Street were conserved in the plan. The transit direction of the ancient "Siberia tract" road rejected by the regular plan was also preserved. The new Troitskaya Street practically repeated the route of the ancient Nativity Street. Only one of four lateral lanes of the regular plan was implemented completely. The part of the town suburbs absent on the regular plan continued to exist within the former boundaries under the south slope of Kruglaya Mountain. Boundaries of inter-block estates rigidly fixed the form of ancient planning of Sviyazhsk and it was needed to bring stable elements of the ancient planning structure in line with forms of the new plan. This was reflected in the new regular plan of 1896. The extensive town construction continued in Sviyazhsk in the XIX century.

The favourable geographical location on the crossing of the Siberia tract the waterways of the Volga and the Sviyaga, presupposed the diverse life of Sviyazhsk and its



flourishing during four centuries. The town lived by pilgrimage, different crafts, trade, fairs, horse-breeding and servicing transportation and inns, growing and processing agricultural products and horticulture.

Reforms of Peter the Great and later of Catherine the Great substantially undermined economic activity of the monastery. It was ranked among the first class of regular monasteries. In the XIX – early XX centuries the monastery retained the role of the regional economic centre which was more powerful than the economy of the town. Its yearly budget reached up to 7,000 roubles which by 1.5 times exceeded the town budget.

The monastery exercised privileges also in the sphere of church legislation. It was considered to be the seventh monastery by its importance. Archimandrites headed the monastery during the whole of its history while in the number of the similar size monasteries there were hegumen. In the XVII century Sviyazhsk archimandrites were granted the right to serve with epigonation which at that time was exceptionally part of the archdiocese garments. Liturgies in churches of Sviyazhsk were served with sanctifying candles, ripidia and on the carpet-eagle which were also considered to be attributes of the archdiocese liturgy.

From the middle of the XVI century the status of the Farther Superior of the Assumption monastery was higher than ancient Orthodox religious-spiritual structure of the former Russian apanage principalities. The bright evidence of that is giving the Farther Superior of the Assumption monastery in Sviyazhsk the high status of archimandrite. Due to their elevated hierarchical position not once did Sviyazhsk archimandrites become participants of the most important state, political and social events in the history of Russia. On the Council of 1566 called by Ivan the Terrible, the Archimandrite of Sviyazhsk was the fourth to sign “the sentence document” about military march against Poland. On the Council in 1598 Sergius, the archimandrite of Sviyazhsk was the

seventh out of 22 archimandrites to “sign” the “affirming document” of electing Boris Godunov to be a tsar. In 1613 Archimandrite of Sviyazhsk Korniliy took part in electing Mikhail Fedorovich Romanov to be the tsar. In 1728, Archimandrite Gavriil took part in coronation of Emperor Peter II.

In the period under consideration the titel of an archimandrite was not an honorary award for representatives of the monks clergy and was closely connected with the status of the cloister. Fathers Superior of the most old, respected and influential monasteries were archimandrites. And the exception made for the new monastery in Sviyazhsk, which de-facto did not exist when its first Father Superior Saint German was elevated to the rank of an archimandrite, illustrates the ideological symbolism of the policy of the tsar and the church, which was actively transmitted into the population and found its reflection in the sacred space of Sviyazhsk.

Starting from German, archimandrites of the Assumption monastery of Sviyazhsk belonged to the most educated people of their time. They were marked for administrative experience, knowledge of missionary affairs and ability to reach significant results in all this. The state power highly appreciated work of such archimandrites. They were soon elevated to the highest hierarchical rank of the Episcopal order (the rank of Metropolitan) and ran eparchies which were sometimes very vast.

One of the most eminent archimandrites of the Sviyazhsk monastery was Dmitriy Sechenov. Having finished the Mosco Slav-Greek-Latin academy, he occupied the position of a teacher there. In 1732 he took the vows and from 1738 he as the Sviyazhsk monastery archimandrite headed the Committee of Newly Baptized¹ being actively involved in missionary activities under supervision of the head of the Kazan eparchy Luka (Konashevich). More than 17 thousand people were baptized during his be-

¹ See about its activity below.



ing in office. In 1742 he was appointed the bishop of Nizhniy Novgorod, in 1752 – that of Ryazan and from 1755 – the bishop of Novgorod. In 1762 during coronation of the Empress Kathrine II, he was elevated to the rank of the metropolitan. As a representative of the clergy he took part in sessions of the commission established in 1766 for development of the new Code of Laws. During his Novgorod period, he became famous as a preacher-essay-writer.

After Dmitriy Sechenov the position of the Sviyazhsk monastery archimandrite was occupied by Silvestr (Stefan Glovatskiy, 1742–1749²). Having profoundly studied not only classical languages but also poetry, eloquence and theology in the Kiev Academy, he was sent to the Kazan divinity school where he taught eloquence. Being a talented teacher, he soon became the rector of the school. In 1742 Silvestr continued missionary affairs with which he got acquainted earlier when he helped Dmitriy Sechenov. For his achievements in the missionary affairs – more than 217 thousand people were baptized during his being in office – Silvestr was appointed the Metropolitan of Tobolsk. His missionary activities became broader as many pagans (the Ostyaks, the Volguls) and Tatar Muslims lived in the Tobolsk region.

The following people also were among Fathers Superior of the Assumption monastery:

- Jerome (Farmakovskiy, 1767-1770), the graduate of the Kazan divinity school, its teacher and rector, later appointed the bishop of Vladimir and Murom;

- Platon (Lyubarskiy, 1785-1788), the graduate of the Kazan divinity school, teacher of the Vyatka divinity school, elevated to the rank of the archimandrite of Transfiguration of Christ monastery in the Kazan Kremlin and the rector of the Kazan divinity school by the Metropolitan of Ka-

zan Benjamin, later he became the bishop of Astrakhan;

- Benjamin (Bagryanskiy, 1788-1789), studied at the Moscow-Slavic-Greek-Latin Academy and the university of Leiden, from 1784 – the rector of the Novgorod divinity school and later – the bishop of Irkutsk and Nerchinsk;

- Silvestr (Lebedinskiy, 1794-1799), the graduate of the Kiev Ecclesiastical Academy, the teacher of the Kharkov collegium, rector of the Astrakhan divinity school. In 1797 Silvestr became the head of the Kazan Ecclesiastical Academy and later became the bishop of Poltava and Pereyaslavl, the bishop of Astrakhan and the Caucasus.

In 1799 the suffragancy was established by the Kazan archbishop's chair. Fathers Superior of the Sviyazhsk Assumption Monastery got the name of "bishops of Sviyazhsk, curates of Kazan". The first curate was Ksenofont (Troyepolskiy, 1799-1800), the graduate of the Orlov divinity school, since 1798 – Father Superior of the Transfiguration of Christ monastery in the Kazan Kremlin, professor and the rector of the Kazan Ecclesiastical Academy and later – the bishop of Vladimir, the bishop of Kamenets-Podolskiy.

The second curate Justinian (Vishnevskiy, 1800-1801) worked as a teacher of the Ryazan divinity school after finishing it. In 1783 after taking the vows worked as a staff of the embassy Russian churches in Venice and Viena and in 1799 became the archimandrite of the Volokolamsk monastery and the Iversk monastery in Novgorod. In 1802 he was appointed the eparch to the Perm eparchy where he became famous as an educated and active manager and promoted the development of educational and upbringing processes in the local divinity school.

Later the Sviyazhsk suffragancy was abolished but this did not stop the tradition of eparchs being Fathers Superior of the monastery. In the XIX – beginning of the XX centuries the monastery was run by Metropolitans: the former eparch of Ka-

² The years of being Father Superior of the Sviyazhsk Assumption monastery are given hereinafter.



zan Vladimir (Uzhinskiy, 1848-1856)³, the former metropolitan of Tobolsk Yevlampiy (Pyatnitskiy, 1856-1862), the former bishop of Khersoness Innokentiy (Solotchin 1906-1909), the former bishop of Sarapul and Yelabuga Ambrose (Gurko, 1917-1918, one of the first new martyrs of the Kazan region, canonized in 1999).

Thus quite often for the Father Superior of the Sviyazhsk Assumption monastery the missionary service which started in Sviyazhsk, continued in other regions where a substantial number of heathens lived, for example in the neighbouring Vyatka, Perm, Penza and Astrakhan regions or remote such as Irkutsk and Tobolsk. There also was a reverse process, when the Sviyazhsk Assumption monastery was headed by a Father Superior who was experienced in missionary affairs. For example, there is information about a graduate of the Kazan divinity school who became a novice of the Sviyazhsk monastery. Here he started and ended his missionary-enlightenment way. In 1857 he took the monastic vows under the name of Benjamin and was appointed the monastery provisor. Since 1863 he was in the Zabaykalsk spiritual mission and ran the Selenga Trinity monastery. In 1868 he became the head of the Zabaykalsk mission and the Transfiguration of Christ monastery by the embassy; in 1869 he headed the Ascension monastery in Irkutsk; in 1870 he was elevated into the rank of the archimandrite; from 1883 to 1899 he was Father Superior of the Sviyazhsk Assumption monastery. He died in 1902.

Another Father Superior of the Assumption Monastery the Eminent Innocent (Solotchin, 1906-1909) dedicated large part of his life to missionary affairs in Siberia. He was born in Tomsk eparchy. He studied in Tomsk divinity school and from 1863 till

1865 studied at the St Petersburg Ecclesiastical Academy. Then he moved to the Zabaykalsk mission. In 1875 he took the monastic vows. In 1880 he was moved to the Altay mission, since 1899 – the bishop of Priamurye and then of Khersoness.

Among Fathers Superior of the Assumption monastery there were graduates of the most famous educational institutions of the country: the Kiev Ecclesiastical Academy, the Moscow-Slavic-Greek-Latin Academy, the Kazan divinity school and Ecclesiastical Academy and others. Before becoming Fathers Superior of the monastery, some of them were teachers and rectors of divinity schools and ecclesiastical academies, took direct part in the process of training the clergy including those for missionary activities. Kazan educational institutions – both secular and religious – had special merit in that.

Three large periods are clearly seen in history of missionary policy of the Russian state and its implementation in the Volga region: 1). the middle of the XVI – end of the XVII cc. 2) 1701 – the end of the XVIII c. 3) XIX – the beginning of the XXc. During each of them the Assumption monastery maintained its meaning of a large enlightenment-missionary centre.

³ Archbishop Vladimir (Uzhinskiy) left 4 volumes of handwritten letters of dogmatic-polemic content, which addressed the believers, and after his death were stored in the library of the Assumption monastery.



The first period. The middle of the XVI – the end of the XVII cc.

This period was characterized by the appearance of new monasteries in the Volga-Urals region, the growth of their land estates and establishment of schools in them. One of such schools was established by the first Father Superior of the Sviyazshak Assumption Cathedral German. Children of heathens and Muslims were taught there under supervision of experienced monks. The importance of this school grew with the growth of number of newly baptized, who lived in the monastery, according to the errand given by Tsar Ivan the Terrible to Sait Guriy: “Those Tatar who will want to be baptized by their own will should be baptized and the best of them kept in the eparch. And the other should be distributed among monasteries”.

Contrary to the missionary practice of the following centuries, during Sait German baptizing was not considered as a formal act. Before being baptized, people stayed in monasteries with full supply, took part in services and passed catechesis.

Sait German purchased books for the monastery library with the same educational objective. According to “The scribes’ book” of 1565–1567 the library of the monastery comprised up to 150 books of service and patristic literature collected by Saint German and given by the tsar. Since the time of the first Father superior of the cloister, St.

German, a library was formed in the monastery and this was mainly due to German himself. According to “The scribes’ book” of 1565–1567 the library of the monastery comprised up to 150 books of service and patristic literature. It was especially noted that among them there were books and letters of German himself and printed books as well. The monastery registry of 1613 listed 267 books. Such books as “The service of three Kazan saints and wonderworkers and life of St. German with miracles”, the collections of preaching of Simeon of Polotsk “Dinner of soul” (1682), “Emotional Vesper” (1683), the sermon to St. Dmitriy of Rostov (1759), “The spiritual sword” printed in Kiev (1673), The prison Bible (1673) and others came to the monastery library in the XVIII century. By the beginning of the XX century the monastery library comprised up to 2 200 books. Today part of books from this library is kept in the funds of the museum-reserve “Ostrov-grad Sviyazhsk”.

Possessing such means, the Assumption monastery continued its missionary task during the following Fathers Superior. In 1659 the Metropolitan of Kazan Lavrentiy wrote to the tsar Aleksey Mikhaylovich that coming to Sviyazhsk he collects and teaches the Holy Scriptures both to the Orthodoxy and the heathens of his eparchy.

The second period. 1701 – the end of the XVIII c.

The XVIII century was a period of transition from the policy of voluntarily Christianization of heathens and Muslims, founded already by Saint Guriy and Saint German, to radical, massive christianization. The Sviyazhsk Assumption monastery found itself in the centre of this ambiguous policy, the main proxy of which was the bishop Luka (Konashevich), the graduate of the Kiev Ecclesiastical Academy. Aggravation of relations between the Orthodoxy and the Muslims resulted in discharge from office of Luka and moving him to another eparchy.

Three interrelated stages are singled out in the process of the formation of missionary policy of the Russian state in the XVIII century and its implementation in the Volga region.

The I stage – 1701–1740. The religious policy of Peter I and Anna Ioannovna was characterized by stiffening the missionary Orthodox policy in relation to non-Christians in the Volga region and first of all the Christianization of the Muslims. During the reign of Peter I there happened the gradual transition to the policy of coercion and encouragement for adoption of Christianity and of maintaining the heathens in the new faith. Schools for newly bap-



tized were opened which gave mainly religious education. The government considered the enlightenment measures to be a tool of strengthening missionary activities and soliciting the heathens to them. The missionary policy of the rule of Anna Ioannovna was less radical and more diverse. Its organisers formed prerequisites for carrying out massive Christianization of non-Christians. The government took question of displacement. And separate living of baptized and non-baptized, relaying the per capita tax on the non-baptized and training the clergy from the heathens under its control. In the total all these novelties increased the efficiency of the missionary activity.

In 1731 the central department of the Commission on Newly Baptized under the supervision of the archimandrite of the monastery Aleksiy (of Raifa) was established by the Sviyazhsk Assumption monastery, from 1738 r. – the Committee of Newly Baptized Affairs which existed till 1764. Its competency spread even outside the Kazan eparchy during certain periods. In 1732 Farther Superior of the monastery Aleksiy submitted to the Synod a project of establishment of the missionary activities which included also organizing a school by the monastery for 20 newly baptized children to teach them Orthodox faith and Russian language.

After Luka (Konashevich) was appointed the head of the eparchy, the work of the Committee of Newly Baptized became more active. On 4 December 1738 the future metropolitan of the capital and the then hieromonk and rector of the Kazan divinity school Dmitry (Sechenov) was ordered to “have the department of the newly baptized affairs in the Kazan eparchy and to sit in the Sviyazhsk Assumption Monastery where he will be its head”. In addition to Luka there were several graduates of the Kiev Ecclesiastical Academy in Kazan: Silvestr (Glovatskiy), Benjamin (Putsek-Grigorovich), Yevmeniy (Skalonskiy) who worked in the Kazan divinity school. They became members of the Committee of Newly Baptized as aids to its head – Father Superior of the monastery. Two of them – Silvestr and Yevmeniy would

later become archimandrites of the Sviyazhsk Assumption monastery (1742-1749 and 1750-1767 accordingly).

In September 1740 by the decree of the Empress Anna Ioannovna, the hieromonk Dimitriy was not only elevated to the rank of an archimandrite of the Sviyazhsk monastery but was also appointed the head of the newly baptized affairs in Kazan, Nizhniy Novgorod, Astrakhsn and Voronezh gubernias for his zealous work in “bringing the heathens into Christian faith and teaching them the heaven-sent way”. Thus small Sviyazhsk became the centre of missionary activity for the most part of Russian Empire and Eurasia. There were heathens-Mari and Chuvashs living near Sviyazhsk and the favourable location of the island-town served active spreading of Christianity in the region.

II stage – 1741–1761 rr. – was the peak of forced Christianization of non-Russian peoples. The governmental missionary policy was complex in its character. All economic, financial, social, organizational, administrative and legislative levers of influence and resources were used for its implementation. Measures were taken on protection and displacement of newly baptized and non-Christians as well as clergy were taught in the school for newly baptized which played an important role in provision of achieved results in missionary activity among non-Russian population in the Volga region.

Interests of the Russian government and the church coincided in questions of baptizing non-Christians and they worked together. The state undertook the complete provision of material and administrative aspects of the missionary activity, living the preaching of Christianity, the process of adoption of Russian faith by non-Russians and also supervision of how the newly baptized kept the rituals and were not oppressed by non-baptized and local administration under the authority of the Committee of Newly Baptized. During missionary activity of the Committee mosques were destroyed, Muslim schools were closed, the non-Christians who refused to be baptized were forced to move away from their native land.



This stage of the massive Christianization defined the characteristic traits of the missionary policy of the state in the Volga region. Its main constituents were adoption and following the laws concerning the spiritual-religious sphere, measures on displacement of the newly baptized, the system of coercion and encouragement to adopting the Orthodoxy and the religious education of newly baptized.

The establishment of a big number of schools for newly baptized for prerepresentatives of non-Russians, including the one in the Sviyazhsk Assumption monastery, can be considered a special merit in work of the Committee of Newly Baptized. In 1745 two schools for 50 students each were established "for teaching Slavic-Russian literacy" and "the stone buildings were given to those schools". On the requirement of archimandrite Yevmeniy the graduates of the Kazan divinity school who knew other languages were invited as teachers to the school for newly baptized by the monastery for improvement the quality of teaching.

Every year the Committee of Newly Baptized was allocated a handsome sum of money on missionary activities – 10 thousand roubles which were spent on salaries of the members and employees of the Committee as well as those people who adopted Orthodoxy. About 192, 606 people were baptized during the period of missionary activity of the Committee of Newly Baptized from 1748 till 1760. For the whole time of the existence of the Committee by the Sviyazhsk Assumption monastery 406, 792 people from different heathen nationalities and Muslims.

The reverse of these numbers is hundreds of destroyed mosques, dozens of displaced Muslim settlements ("Kryashens" (newly baptized Tatars) were displaced to separate villages). This caused the growth of inter-national and inter-confessional tension. In 1755 the bishop Luka was moved to Belgorod eparchy. The missionary activity started declining.

III stage – 1762 – the end of the XVIII century. When the process of massive Christianization of the non-Christians logically came to its end, the administration started putting a focus

on keeping the newly converts in the Orthodox faith, on the one side, and on the other started taking steps on recognition of Islam. After having been a hounded religion for a long period of time, Islam got official; recognition and the status of a tolerant confession. The following important events took place in the period under consideration: the closure of the Committee of Newly Baptized in Sviyazhsk (1764.), participation of Muslim representatives in the Commission on the Code (1767-1768), passing of the decree of the religious tolerance (1773), establishment of the Orenburg spiritual assembly (1788-1889) and termination of work of Orthodox clergy among Muslims (1788.). The establishment of the Spiritual Board on Muslim of Internal Russia had special importance as it was objectively necessary both for the Muslims who acknowledged only the religious power and for the autocracy which unsuccessfully tried to control the Muslim community of Russia and manage it for centuries. The establishment of the Spiritual Board meant acknowledgement of Islam and transition of the secular power to the policy of cooperation and interaction with the world of Islam in its own country.

In the whole the evolution and transformation of the religious polity in relation to non-Christianity and non-Christians in the Volga-Urals region were defined by the demands of the new time, by Russian social-cultural realities and peculiarities of ethnic-cultural and confessional interaction.

Among children who were taught in the Sviyazhsk Assumption monastery was father Ioakim (Nikita Yakovlevich Bichurin, 1777-1853) – Orientalist, sinologist, the founder of the domestic China studies, Demidov's award winner (1834, 1837, 1842, 1849), corresponding member of the Russian Academy of Sciences (1828), acting member of the Asian Society in Paris (1831), honorary librarian of the St Petersburg Public Library (1829). He originated from a family of a priest. In 1786 he joined the school of church singing in the Sviyazhsk Assumption monastery. From 1787 to 1799 he studied in the Kazan divinity school. In 1800



he took vows and in 1802 was elevated to the rank of archimandrite. From 1807 to 1821 he was the head of the North spiritual mission in Beijing. From 1826 he served in the department of Asia in the Foreign Ministry. During his lifetime he published 16 books in 20 volumes on history, geography, economics, ethnography, culture and language of peoples of China, Tibet, Mongolia and Central Asia. He was the first to find and translate into Russian a number of the very important Chinese classical works ("Ssu shu" and others.) the first of Russian sinologist moved from studying Qin Empire (1644-1911) on the basis of Manchukuo sources to the research of China and its neighbouring countries in all diversity of their interaction in the past and present. The contribution of N.Y. Bichurin into the domestic and world science is significant and multi-faceted. Sviyazhsk and Kazan became the first milestones in life of this famous Orientalist and missionary.

One of the important components of training missionaries was study and teaching of Oriental languages – Arabic, Tatar, Kalmyk, Mongolian and Finn-Ugric.

Study of Oriental languages of peoples of Russia followed practical interests and served the needs of internal political and social-cultural activity of the autocracy. Because to conquer the eastern outskirts of Russian Empire" conquer them ideologically" by attracting people living there to fold of the Orthodox church. Orthodox missionaries, who had special training in specialized educational institutions for mastering language and getting acquainted with life and traditions of their future supervisees, undertook the solution of this task.

Official teaching of Oriental languages and subjects in divinity schools of Russia began in the middle of the XVIII – first half of the XIX cc. In 1770–1830-es Oriental languages were included into curricula of divinity schools: in Nizhniy Novgorod – Tatar, Mordva, Chuvash and Cheremiss languages; in Kazan, Tobolsk

and Astrakhan – Tatar languages; in Irkutsk – Mongolian, in Saratov – Kalmyk, in Tiflis – Tatar and Ossetic and so on.

In addition by the decree of Kathrine the Great a class of Tatar language was organized since 1769 in the Kazan first provincial gymnasium which was established in 1758. Later they also taught other Oriental language here: Arabic and Persian, Mongolian, Turkish-Tatar, Chinese, Armenian, Manchukuo. This was the advantage and the main difference of the Kazan gymnasium from the others. It was the base for preparing students-Orientalists from the university. Both educational institutions mutually supplemented each other and were closely interrelated. In the first half of the XIX century, the Kazan gymnasium became the main secondary educational institution in Oriental studies in Russia. Among its graduates are teachers of oriental languages for comprehensive schools of the empire, interpreters for offices of the department of management of eastern parts of Russian Empire, great scientists. Students who got education there brought fame to our Motherland serving it in civil, military and public spheres. The gymnasium became the cradle of the Kazan university which was established on its basis. Both this educational institutions trained public officers for the Volga-Urals region taking into consideration local peculiarities.

It cannot be ruled out that the epoch when the Sviyazhsk Assumption monastery became the centre of missionary activity in Kazan, Astrakhan, Nizhniy Novgorod and Voronezh eparchies due to the activity of the Committee of Newly Baptized became the time which witnessed reconstruction of the Assumption cathedral which decorated it with Baroque elements. They could have been made during the time when Yevmeniy (Skalonskiy) was Father Superior in 1750-1767. It was also the time of reconstruction of the main cathedral of the Kazan eparchy – the Annunciation.



The third period. The XIX – the beginning of the XX c.

It is characterized by the domination of Enlightenment direction in the development of the Orthodox missionary activity.

In the XIX – beginning of the XX centuries Kazan became the official centre of the Empire in implementation of practice and ideology of the Orthodox missionary activity and Russification of peoples of the Volga, Urals and Siberia regions. The establishment of the university in 1804 as an administrative, scientific-methodical and educational centre of the vast Kazan region gave rise to the Kazan Oriental studies.

The development of the Oriental studies in the Kazan University in the XIX – beginning of the XX centuries was based on foreign political, trade-economic and scientific-cultural relations of Russia with Oriental countries, the large-scale tasks of social and cultural reclamation of the east of Russia, European Oriental education and science and especially on original national scientific schools and cultures of peoples of the east of the Russian Empire.

In the first half of the XIX century the department of the Oriental language studies of the Kazan University became the educational and scientific centre of studying history and culture of peoples on the Muslim east. This period is connected with the rise and development of such scientific subjects as Turkology, Iranian studies, Arabic studies and Islam studies. Countries of the foreign Muslim world – the Ottoman Empire, Persia, Arabic East and region of traditional spreading of Islam of the Russia Empire (Volga and Ural regions, the Caucasus and Central Asia and the Crimea) became the subject of studies in works and articles of the Kazan Orientalists – H.D. Fren, I. Khalfin, F.I. Erdman, A.K. Kazem-Bek, S.I. Nazaryants, I.N. Berezin, V.F. Dittel, I.F. Gotvald and others. Teaching and study of Muslim languages was inseparable from scientific research of life, history and culture of peoples of the Muslim and Christian East. Their works formed certain scientific traditions

which developed in Oriental centres of Russia in the second half of the XIX century.

Study of history and culture of peoples of the Muslim world was focused on the following main directions: writing and publishing educational programs, manuals, textbooks, anthologies and dictionaries; packaging arrangement of the fund of Oriental manuscripts and books; collection, studies and publication of written and material Oriental monuments and sources; translation of Oriental writers; scientific trips to the Muslim East; original linguistic, historical, cultural, natural-geographical, archaeological and ethnographical publications and etc. These scientific directions were represented in educational and research work of chairs of the department of Oriental philology – Arabic-Persian, Turkic-Tatar and Armenian languages. Scientific-research and scientific-teaching activity of representatives of the Kazan school of Oriental Studies was remarkable for its diversity, close relations with a number of similar subjects and Orientalists from other centres of scientific Oriental studies. Till the middle of the XIX century most of teachers and scientists-Orientalists of the university were graduates of the department of Oriental philology. By their works the first generation of domestic Orientalists of Kazan formed a solid scientific base of Oriental studies in Russia.

University Oriental studies in Kazan occupy an important place in the history of domestic and work Oriental studies of the XIX-XX centuries. Teaching the Oriental languages and scientific research in the university and other educational and scientific centres of Kazan are the phenomenon of domestic culture and science. Scientific, teaching and enlightenment role of Kazan Orientalists promoted further development of the Oriental studies as an important domestic humanitarian education and science. Their works still are a very important source of scientific research and history of Russia and world Oriental studies. The department



of Oriental philology of the university in Kazan gave rise to systematic and complex Oriental studies education in Russia. The university Oriental studies education and science about the East in Russia in the XIX-beginning of the XX centuries became the basis and form of development of science about Orient and the whole social-political and cultural activity in all spheres of society and the state.

By the beginning of the XX century the Kazan divinity school became the largest centre of missionary Oriental studies in Russia. There was practically no such broad teaching of Oriental languages and Oriental subjects in other Russian Orthodox educational spiritual institutions of the Empire in the second half of the XIX – beginning of the XX centuries. Kazan Orientalists – missionaries closely interacted with Orthodox communities and missions – the Altay spiritual mission (established in 1828.), The Society of Restoration of Orthodox Christianity in the Caucasus (1829), the Emperor's Orthodox Palestinian Society (1882) and others.

The missionary activity continued in Sviyazhsk in the XIX century. This is proved by the correspondence of N.I. Ilminskiy (1822–1891) – one of the initiators of opening the missionary department of the Kazan Ecclesiastical academy, an outstanding Orientalist, interpreter and teacher. He managed to achieve the support of eminent state leaders and benefactors and established a network of missionary schools for children of nationalities of the Kazan region. In his letter on 19 March 187 to his student, who originated from the Kryashens, and the future priest Jacob Yemelyanov he wrote in Tatar language: "... come to Kazan in May. From here I will send you to Sviyazhsk; the archimandrite and protopope there will help you. You will stay there and continuously speak Russian and not speak Tatar. Thus in three months you will learn to speak Russian very well. Your tongue will start moving well. At the same time you will learn to write in Rus-

sian. There you will meet some man who will be able to give you necessary explanations in Russian. The head of the Sviyazhsk school the custode Platon Maksimovich is my acquaintance. He will order some of his students or teachers to talk to you and teach you..." In the schools founded on the N.I. Ilminskiy system, the education was in the native language of students, they gradually studied Russian and already in the third year they could continue their education in Russian. They passed an exam either to get the title of a teacher or before ordination into the clergy rank. Thus, in the Sviyazhsk school some of Ilminskiy's students had language practice and prepared to pass their exams.

The appearance of a number of Orientalists and educators, who were Germans, Poles, Azeris, Arabs, Tatars, Russians, Armenians, Buryats and other nationalities, in Russia in the end of the XVIII – XIX centuries happened to be the long-felt need of the humanitarian science itself and formation of social-cultural community in Russia. This mostly explains the phenomenon of Russian Oriental studies centres of the XIX – XX centuries. In Russia, which is closely interwoven with West Asian, South Asian and East Asian cultural and geographic range and comprises complex conglomerates of religions, different traditions and customs, the scientists and practices in Oriental studies synthesized historical-cultural interaction of Russia-East-and West.

Kazan missionary Oriental studies played a significant role in implementation of the imperial ideology and practice among peoples of the Volga-Urals regions, Siberia and Central Asia. Main trends of Oriental missionary activities and its religious and enlightenment tasks were clearly seen in Kazan in the XVIII – beginning of the XX centuries. Christianization and spiritual assimilation of eastern nationalities of the Russian empire were the main tasks of the Orthodox missionaries and in Kazan a prominent place was given to training mis-



sionaries who knew languages, everyday life and beliefs of Turkic, Finnish-Ugric and other ethnoses. In the whole, the Kazan missionary Oriental studies became a kind of scientific base of the colonial policy of the Russian empire. Missionary Oriental studies in Kazan formed a social institute closely connected with the Orthodox church of Russia, and at the same time collected a significant scientific knowledge about eastern nationalities of Russia. By the beginning of the XX century Kazan had a substantial experience in missionary activity and in training missionaries-Orientalists, and the Sviyazhsk Assumption Monastery played its important role in its formation.

Sviyazhsk remained one of eparchy centers of the Orthodox education. The Sviyazhsk divinity school founded by Saint Filaret (Amfiteatrov) and moved to Kazan in 1854 worked in the Father Superior's building of the Assumption monastery in 1829-1854. Since 1899 there was a school for 30 children, mainly Chuvash, in the monastery.

Thus for centuries Sviyazhsk continued to remain the important missionary centre of the Kazan region.

The Assumption monastery as many other Russian monasteries fulfilled also social-charity functions. It used its money for care of war veterans, retired soldiers, mentally-challenged and supported orphans and the poor. In the Time of Trouble the monastery gave away all reserve of its bread (66,430 stones) and salt to soldiers, to noblemen from the suburbs and newly baptized. The monastery also responded to the state needs. During Peter the Great it gave silver to the coin minting yard, contributed money on the navy equipment, for example on the construction of a 26-cannon bark on the dockyards in Voronezh. During the Patriotic War of 1812 the monastery donated 9 stones of silver on military purposes.

The monastery was also the place of exile. In the Time of Trouble a famous figure Avraamiy Palitsyn was exiled here (died 1626). The disgraced Greek Neophytus

(1630s) who claimed to be metropolitan of Metamorfozis, was kept here. The metropolitan of Kolomna Ignatij Smola, who fell in disgrace and was deprived of his rank for sympathy for former tsarina Evdokiya and tsarevich Aleksey during the Biron rule, lived here as a simple monk.

The educational and missionary role of the Assumption monastery is also great.

In the XIX century the monastery preserved its ancient spiritual heritage both in the form of architecture, wall paintings and icons, and in the form of traditions of hermitage.

On the threshold of the XIX-XX centuries Sviyazhsk gradually lost its importance as the administrative-trade centre of Sviyazhsk uезд. It became especially noticeable after opening railway traffic on the railway laid in 10-12 kilometres from Sviyazhsk in 1893. The most part of town functions as a transport, cargo and passengers centre passed to the railway station Sviyazhsk and that immediately resulted in decrease of crafts related to the service of roads and passengers.

The last big construction in Sviyazhsk was the cathedral in the name of the Icon of All who Sorrow (1906). The formation of the architectural image of Sviyazhsk was completed with its erection.

By the beginning of the XX century the population of Sviyazhsk was 3 000 people. In 1917 the town had its coat of arms, regulations and the treasury. Town self-government bodies – the town дума and a municipal council headed by the mayor. There were 70 big and small shops in Sviyazhsk, more than 30 inns and home can- teens, paved street were lit by 80 kerosene lights. The monasteries located in Sviyazhsk remained large pilgrimage, missionary and education centre: the Assumption monastery (more than 90 monks) and John the Baptist nunnery (about 400 nuns). There were 12 churches in the town.

In the years of the Civil war Sviyazhsk again played an important role in the "struggle" for the Volga and first of all for the con-



trol over the railway station Sviyazhsk. In August and September 1918 Sviyazhsk was the most important operational centre in suppression of the White Czechs revolt and internal counter-revolution in the Middle Volga region. Trains and ships with units of the Red Army came here, the 5th army was formed and the Volga fleet headed by the commander F.F. Raskolnikov was pulled in here. Furious fighting took place on Sviyazhsk fringes in the beginning of September. Units of People's Army of the Committee of the Constituent Assembly representative and white Czechs were flinged back and defeated. On 10 September joined forces of the 5th army and the Volga fleet freed Kazan. The People's Commissar in military and navy matters of the Soviet Russia L.D. Trotsky carried out the first decimation in the Red Army – every tenth prisoner was shot. Blocking detachments were also organized here. The physical destruction of clergy began in this period: Father superior of the Assumption monastery Amvrosiy and the priest of the Sofia church father Konstantin (Dalmatov) were killed. The opening of the monument to Judas Iscariot - “the first revolutionary protestant” - by L.D. Trotsky in Sviyazhsk became the manifestation of policy of aggressive atheism. One of the first prisons for political convicts was also opened here.

In summer and autumn of 1919 the First and the Second archaeological expeditions studied monuments of art of building in Kazan as well as monuments of the ancient town of Bolgar and Sviyazhsk. Their condition demanded immediate interference and that was why the administration of the department on museum matter and protection of monuments of the People's Commissariat of Education of Kazanskaya gubernia organized detailed inspection, measurements of the cult buildings, which caused most worries.

In 1920 Sviyazhsk became the centre of a canton, which comprised 12 districts. In 1922 authorized agents of the state politi-

cal department in Kazan opened the casket with relics of St. German. In 1923-1924 monasteries and churches were closed. The decay of the town began.

The Sviyazhsk museum by the canton division of public education was opened in the building of the Sviyazhsk Assumption Cathedral in May 1924. The museum has two departments – the natural-scientific and church-arts. The latter exhibited 33 pieces of church plates.

In 1932 Sviyazhsk was excluded from the number of towns and became a settlement.

Since the end of the 1920-es Sviyazhsk was the place of isolation of prisoners. The corrective labour colony for troubled teenagers (the commune since 1929) was located in the former Assumption monastery in 1928-1933. The carpentry, plumbing, blacksmith and footwear workshops and the initial school for three forms were organized for them. By 1930 there were 107 teenagers from 10 to 16 years old. Some teenagers have already been to prison. About 28 employees, teachers and housemasters worked in the commune. In 1936 it was used for organizing of corrective-labour colony in its premises (colony № 11, then № 8, № 5). Main part of prisoners was sentenced by the article 58-10 of the Criminal Code of the USSR. The first consignments to jail were brought here from Belarus. Since 1937 convicts started planned production of stools, tables, vegetables baskets, etc. The limit of convicts for a colony was fixed (350 people) and two zones organized - 0 for men and for women. Conditions here were horrible and according to unverified information several thousands of prisoners died here during the years of existence of the zone. After the decree on mass amnesty in March 1953 Sviyazhsk Corrective Labour Colony №5 stopped to exist.

The names of several famous political prisoners who served their sentence and died in Sviyazhsk, have been found out:

- Vladimi Illarionovich Golitsyn (1901–1943), an artist, book illustrator, author of



posters and children's table games, took part in the first Soviet Polar expedition (1922);

- Sofia Vladimirovna Olsufyeva (1884–1943), a retorer;

- Andrey Guryevich Loshadkin (1881–1942), Kazan artist, teacher, agriculturer, writer;

- Khazan Tufan (born 9 December 1900 in the village of Old Kirmen in Aksubayevsk region of Tatarstan, died on 10 June 1981 in Kazan), a famous Tatar poet.

The cathedral of the Nativity of the Virgin (XVI c.), the church of the St. Nicholas Wonderworker (1734), the Sofia church (1735) and the Annunciation church (1755) were destroyed and dissembled for bricks in the beginning of the 1930s.

Till 1941 the complex of former public offices housed the foster home, then the prison № 9 (2) (later № 8) of the People's Commissariat of Internal Matters of TASSR, which was moved to the railway station of Sviyazhsk with preservation of the agricultural land plot under management of the People's Commissariat of Internal Matters. The prison capacity since 30 November 1941 was 620 convicts, from 1947. – 215 people (in fact up to 185 people).

A psychiatric hospital opened in the facilities of the Assumption monastery in Sviyahsk in 1953. Because of prison facilities and then the psychiatric clinic, Sviyazhsk became "a closed" settlement, the site with tragic glamour for many decades.

In 1953 during the preparation of the Kuybyshev reservoir zone, Sviyazhsk was included into the list of territories to be flooded. Residents and 18 organization were moved from the town, many houses were demolished which cause the loss of 70% of civil and industrial buildings and structures. At the same time the first historical-architectural studies of buildings and structures and conservation of wall paintings and building began, which are still going on today.

After being flooded by waters of Kuybyshev reservoir in 1957 Sviyazhsk turned into

an island. Its territory and population were registered with the Vvedenskiy rural council and the number of residents decreased to 500 people.

From 1963 till 1965 Sviyazhsk together with the territory of Verkhneuslonskiy region became a part of Zelenodolsky region. In 1965 Verkhneuslonskiy region was re-established and its west boundary stretched directly from north to south, including Sviyazsk. New boundaries of Verkhneuslonskiy region were established in 1970.

The conservation workshop of TASSR began studies, description and measurement of monuments of the town from 1953.

In 1960 by a decree of the Council of Minister of RSFSR, Sviyazhsk was declared to be a regional historical monument. The church of Konstantin and Elena as well as constructions of the Assumption monastery and John-the-Baptist nunnery got the protection from the state. Zones for protection of separate objects of cultural heritage of Sviyazhsk were approved in 1969. The main conservation object was wall paintings of the Assumption cathedral. The supporting conservation of wall paintings was carried out in the 1960-es. In 1970-1980 artists-restorers from the Interregional scientific-conservation artistic department of the "Rosrestavratsiya" incorporation (Moscow) studies wall and oil paintings of the cathedral and carried out conservation of fragments of wall paintings. It was not possible to carry out the complete conservation of the cathedral and wall paintings in 1990 –es because of the psychiatric hospital, which existed in the Assumption monastery, and because of impossibility to use it for museum expositions and religious aims. Anti-wreck work was done from time to time.

In 1977-1980 the design institute on conservation of monuments of history and culture "Spetsprojectretavratsiya" carried out a complex of historical-archive, archaeological investigation and field observations in Sviyazhsk. This resulted in development of



a project of using the territory and architectural monuments of Sviyazhsk with conservation of the monuments, with establishment of the museum, organizing rest zones and beautification of the territory.

The main principle of the project proposals on Sviyazhsk was the necessity to preserve the town as formed architectural-town-building ensemble. The monuments were to be actively involved into modern life but without any damage to their artistic and town-forming value.

The studies of cultural layer of Sviyazhsk began in 1978. Sixteen pits were evenly dug on the island. The control archaeological study of the island was carried out in 1985. Rich raised archaeological material was accumulated along the bank line of the former suburbs: fragments of the terraces of suburban walls made of cured oak, household utensils, details of craft industry from metal, ceramics, leather and birch bark of the XVI–XVIII centuries.

The development of Sviyazhsk as the monument of culture and the tourist centre resumed in the 1980-es. The Sviyazhsk architectural-fine arts museum – the branch of the Tatarstan State Fine Arts Museum was established 1987.

In 1990 Sviyazhsk was included into the List of historical populated places of the RSFSR, which had architectural monuments, town-building ensembles and complexes, which were monuments of national culture, as well as preserved natural landscapes and ancient cultural soil layer, which had archaeological and historical value. In 1991 four civil and living houses got under the state protection and five more did in 2000.

The active search of the image of future Sviyazhsk was carried out and different projects were developed in 1990-es - the beginning of the 2000-es. However, the difficult social-economic situation in the country at that time did not create favourable conditions for their implementation. The conference “Revival and conservation of the town-island of Sviyazhsk” was held in August 1994. The Coordina-

tion Council on questions of revival of “The town-island of Sviyazhsk” was organized by the Tatarstan Cabinet of Ministers in 1995 and the development of the Concept of revival of the town-island Sviyazhsk began. The name “The town-island of Sviyazhsk” itself reflected the complex approach to the spiritual-moral revival, social-economic development and reconstruction of the settlement as a small historical town on the basis of succession and new functional content. All-Russia scientific-practical conference on revival of the town of Sviyazhsk was held in 1996. In 1998 Sviyazhsk claimed to be inscribed into the UNESCO World Heritage List under the nomination of “Cultural landscape” (Waiting list).

Sviyazhsk local self-government was organized by the decision of the Presidium of the Council of People's Deputies of Verkhneuslonskiy region of Tatarstan in 1996. The decree of the Tatarstan President №VII-434 from 23.08.1997 and the decree of the Satarstan State Council № 1396 from 20.10.1997 handed Sviyazhsk with the part of the reservoir defined water zone and islands over to Zeleznodolskiy region. Its administrative status has been defined as “the settlement of Sviyazhsk” with the local self-government body.

The decree of the Tatarstan Cabinet of Ministers established the state natural complex reserve “Sviyazhskiy” in 1998, two thirds of which are located in the proposed buffer zone of Sviyazhsk.

The Board of guardians on Sviyazhsk was established in the 2000-es. “Main directions of social-economic, ecological and architectural-artistic revival of Sviyazhsk as a historical small city” were approved by the decree of the Tatarstan Cabinet of Minister in 2007. In 2007-08 the dam with the highway were built, which connected the island with the mainland. By its decree № 497 from 16.07.2009 Tatarstan Cabinet of Ministers put the town-island of Sviyazhsk (the rural settlement of Sviyazhsk) as a sightseeing attraction to objects of regional cultural heritage, which has about 40 registered objects of federal and regional cultural heritage.



In 2009 Sviyazhsk branch of the Tatarstan Fine Arts museum was reorganized into the State historical-architectural and arts museum “The town-island of Sviyazhsk”. In 2010 buildings of the former complex of public offices, the barracks of the engineering corps were signed over to it to be used as a museum of history of Sviyazhsk and a museum depository. The exposition of the Museum of history of Sviyazhsk opened in 2014.

The large-scale conservation and reconstruction of Sviyazhsk started in 2010 within the scope of work of the Regional Fund of Revival of Tatarstan monuments of History and Culture.

Renewal of life of the town-island of Sviyazhsk as a religious and spiritual centre is related to the historical period of Perestroika. In the end of the 1980-es – beginning of the 1990-es services took part in the Trinity church from time to time. The year of 1988 became a symbolic beginning of full religious-spiritual life, when jubilations of the 1000th anniversary of baptizing Rus were held in Kazan and Sviyazhsk. Hundreds of priests and laymen came to the island and a festive liturgy was held in the Assumption cathedral. It was the first church action during the whole Soviet period.

In 1995 a monument was erected opposite the Holy gates of the Assumption cathedral on the site of a mass grave of 95 anonymous victims of political repressions, the remains of whom were found during the prospecting expedition organized by the Tatarstan Public Fund “Motherland” in Sviyazhsk and its vicinity.

In 1995 the church of Saints Konstantin and Elena was given back to church and became the parish church again. The complex of Assumption Monastery was given back for uncompensated use to Russian Orthodox Church in 1997 and the monastery was established there again with hegumen Kirill (Korovin) as his first Father superior. By that time the branch of the regional psychological hospital had already been removed from there. Later parts of the former John the Bap-

tist nunnery were signed over to the Assumption monastery.

In connection with the revival of the monastery, the Patriarch of Moscow and All Russia Aleksey II visited Sviyazhsk in 1997. In July 2000 the relics of St. German – the founder of the Assumption monastery and the second archbishop of Kazan and Sviyazhsk were brought to Sviyazhsk. The canonization of bishop Amvrosiy and his cell-attendant Job, who were killed in 1918, as new Russian martyrs took place in 1999 – 2000. In 2001 the church of St. Sergius of Radonezh was consecrated. Even though there were efforts to revive traditions of nuns’ life in John the Baptist nunnery, they failed. In 2014 the Trinity church and the Cathedral of Consolation of All who Sorrow were given back to church.

During its whole history Sviyazhsk has been the place not only of religious but also of cultural pilgrimage. In the XX century the image of the ancient town-island of Sviyazhsk attracted attention of numerous lovers of antiquities, artists, art historians, movie makers, photographers and writers and was a stimulant source of inspiration and an object of artistic-philosophic interpretation. Summer practical training of students of the Kazan fine arts school were important elements of acquisition of Sviyazhsk in Soviet time; the long-term practice of conservation of the Assumption cathedral wall paintings by the team of Moscow artists- restorers under supervision of I.P. Yaroslavtsev; annual visits to Sviyazhsk of the then Kazan and now the world known journalist and documentaries director Marina Razbezhkina, who attracted creative people to the town; organization and opening of the Sviyazhsk branch of the Tatarstan Fine Arts Museum in 1987. The formation of Sviyazhsk community of artists (“Sviyazhsk artists’ colony”) as a union of creative people has been going on since the end of the 1980-es. Its members are gifted artists and enthusiasts I.A. Artamonov, N.S. Artamonov. E.G. Golubtsov, T.V. Golubtsova, N.E. Golubtsova, A.N. Yegorov, father Sergiy (Korobtsov), R.T.



Safiullin, M.A. Sheshukov and others who has been living and working in Sviyazhsk already for 30 years.

The Sviyazhsk artists' colony has its own peculiarity. Artists who worked there initially were not easel painters. Thus, S. Korobtsov used to be a jeweler; A. Yegorov created tapestry, father and son Artamonovs and N. Golubtsov were design artists and R. Safiullin worked as a theatre and cinema scenery artists. I.A. and N.S. Artamonovs and R.T. Safiullin are connected with the creative experimental art studio "Senezh", which quite truly can be named the Soviet "Bauhaus". Participating every year in workshops of the Senezh studio for many years, they improved their artistic plastic thinking, but it was due to Sviyazhsk that they have become known as masters of easel painting now.

Sviyazhsk exerted huge influence on everyone. It can be seen especially brightly on the example of an artists and religious figure Sergey Korobtsov. Having bought a house in Sviyazhsk, he withdrew from jewelry and started painting icons and soon became a priest in the church of Sts. Konstantin and Elena. The life of father Sergiy cannot be given any other name but self-sacrifice as he maintained the church in its proper state and nearly alone conserved the iconostasis. Icons of Father Sergiy are not only cult objects, but also works of art, reflecting one of the stages of development of modern icon paintings and not only in the regions, but in the whole of Russia. At present the standard iconostasis has been installed in the church, but the icons and life of Father Sergiy itself comprise a meaningful fact of history of modern Sviyazhsk, and this gives those museum icons a museum importance.

Art of enamel – the oldest art of making pieces on metal with vitrified powder was revived in Sviyazhsk in 2011 due to fantasy and skills of father and son Safiullins.

Sviyazhsk was also reflected in pieces of writing and first of all in different geographical books of the XVII-XIX centuries by Jenkinson, John Bell, Adam Oleariy, Cornelius de

Bruin and others, as well as in autobiographical and fiction books of such authors of the XX century as H. Keller, L. Trotskiy, V. Aksenov and others.

Sviyazhsk was also mentioned in movies. It became the shooting location of the drama film "Sphinx" (director A. Dobrovolskiy, 1990) and the film "A dove" (director S. Oldenburg-Svintsov, 2008). The latter is based on a real story of love between an original Kazan artist G. Arkhireyev, who was born by a prisoner in Sviyazhsk, and a journalist and poetess S. Kolina.

Since 2008 Sviyazhsk has become the place of holding different theatrical events in summer. This tradition started with performance of the Izhevsk theatre-studio "A bird". The director and the head of the theatre S.G. Shanskaya wrote and staged a play "Run, child, don't complain!" about childhood of her mother, who was in the Sviyazhsk foster home during the World War II. The play was based on documentary records of foster-children of the Sviyazhsk home and interview with them. Since that time Izhevsk theatre shows its performances in Sviyazhsk every year. The play "From far off and lingering" about residents of Sviyazhsk and Zelenodolsk in the years after the war became the continuation of this story in 2015. In addition, in 2013 S.G. Shanskaya staged a play themed on events and stories of Sviyazhsk and based on "Sviyazhsk fairy tales" by A.N. Silkin.

Theatre laboratories are held in Sviyazhsk with the support of the federal Theatre of Nations (Moscow) since 2012. Some of them were held by the federal program "Theatres of small towns of Russia", bringing together theatrical companies of small towns of Tatarstan. In recent years the theatrical laboratories in Sviyazhsk got the name of "The Sviyazhsk crew" and increasingly turn to "Sviyazhsk" topics. Within "The Sviyazhsk crew" local actors directed by playwrights and directors from Moscow, St. Petersburg and Elets stage performances related to this sacred place.

Thus, legends and myths of Sviyazhsk were the topic of the work of creative labo-



ratory in 2014. This project became a bright example of a “site-specific theatre” – a theatrical genre based on idea of interpretation and showing how the location influences events and its population. Contrary to the traditional theatre, literary-drama action here is created and unfolds in a unique concrete space and exists only in it. The performance goes beyond buildings in search of new ideas, forms, actors and spectators. Three drafts of performances were created during the work of the lab. The first was “the performance – verbatim” – the play based on interviews with residents of the island, records in the internet, etc. Another play – promenade “Myths of Svvyazhsk” combined myths from Svvyazhsk history with places of events in Svvyazhsk. It became a kind of original theatrical excursion, “walk-around” Svvyazhsk. During the performance, spectators together with actors moved around the island. The third play is dedicated to the love story of the beginning of the XX century based on a real family correspondence kept in the museum of Svvyazhsk.

In 2015, which was announced “A year of literature” in Russia, the theatrical laboratory chose fairy tales by the outstanding Russian poet A.S. Pushkin and staged three plays based on them: “The Fairy Tale about Tsar Saltan”, which was shown on the bank of the Shchuka River in Svvyazhsk, the performance-promenade “The fairy tale about the presbyter and his worker Balda” and the musical “The fairy tale about the Gold Cock”. The notion of an “island” as a symbolic and philosophical object will be the theme of the theatre lab in 2016. A performance of religious-philosophic quest of the XVI century, which will also be shown in Svvyazhsk in 2016, is under way. In addition, a performance-promenade dedicated to residents of the island in the XVI-XX centuries will be presented within the exhibition project “From Nativity to Assumption”.

Theatrical labs in Svvyazhsk are gaining popularity. If only several dozens of people came to see first performances, in 2015 more than

1,000 spectators came to watch performances in Svvyazhsk in 2015. It is important that through the theatrical labs in “site-specific” genre, spectators get acquainted with cultural and spiritual heritage of Svvyazhsk of different epochs, and performances-promenade make them acquainted with concrete monuments of architecture and landscape.

Svvyazhsk has an administrative status of the rural settlement in Zelenodolsk region of Tatarstan with local self-government. Its permanent population as of January 2014 is 252 people (before the creation of the Great Volga in 1953 it was 2,700).

Svvyazhsk has the following working organizations and facilities: the state budgetary cultural institution of Tatarstan “the State historical-architectural and artistic museum “The town-island of Svvyazhsk”, the male Assumption of the Virgin monastery, the parish church of St. tsars Konstantin and Elena, a school, a kindergarten, a post office, seven cafes, a shop, two souvenir shops, a first aid station, two hotels and the river station.

The state protects 37 cultural heritage sites on the sightseeing area of “the town-island of Svvyazhsk” as monuments of history and culture, including three complexes with 15 federal cultural heritage objects and 22 regional objects. Also found are 11 monuments including 5 architectural monuments. Historically valuable and town-forming objects of the architectural environment of the sightseeing attraction have been found and included under the protection list.

In the whole the surroundings of Svvyazhsk and other attributes underlying and comprising the Outstanding Universal Value of the Assumption Cathedral represent a complex cultural-natural phenomenon that possesses outstanding architectural historical and natural-ecological merits. Its unique peculiarity is the harmonious unity of the dominating architectural-town-building ensemble and the natural environment.



Stage of construction and reconstruction of the Assumption Cathedral:

1. The construction of the cathedral. 1556 – early XVII c.
2. The construction of the German's side chapel and the refectory. XVII c.
3. The "Baroque period" of the Assumption cathedral. XVIII c.
4. Changes of the XIX – beginning of the XX c.

1. The construction of the cathedral. 1556 – early XVII c.

Initially the Assumption cathedral was built as a one-dome nearly square crossed-domes church with four pillars and erected from white hewn limestone. Walls of the main building of the cathedral are elaborated by four lesenes tied up by arches on top. On all sides they ended up with frontispieces covered with eightfold planked roofing. Housings and end of eightfold roofing beams have survived on the base of the drum of the Assumption cathedral.

The north and south walls had one window each in their centre, while the west wall – three windows. The entrance to the church was through the north, south and west doors. The ceiling in the form of semi-circular double-tier vaults covers the main rooms of the cathedral and the ceiling in the form of the camber vault – the side rooms. Four square pillars carry arches which hold a large round drum with eight windows having decorations "super-brows" above them. Above the windows the drum is surrounded by a belt consisting of triangular dents – fingers framed from the top and on the bottom by two rows of small bricks put on their edge. Above these belts there are two rows of semi-circular small arches – a typical Pskov method of elaborating the drum. The top was in the form of an onion and covered by iron and gilded together with the cross ("The seizure of the Sviyazhsk Assumption monastery" 1614).

The apses joined the cathedral on the west side, and on the other sides there were church porches covered with planks. The area and the height of the middle apse are larger than those of the other two. It has semi-round walls and have vertical molding

fillets joined by semi-circular small arches on the top. The ornamental belt of the drum repeats on the top parts of all three apses.

Below the church and church porches there was the church basement with light coming to it through windows. Floors in the church and church porches were laid with limestone slabs in the form of a square.

The cathedral was painted right after it was constructed.

The three tier iconostasis consisting of icons placed on horizontal transoms was installed by the time of the cathedral consecration. According to the seizure of 1565–1567 its local and Deesis tiers had seven icons each and the Festival one – 12. All of them were on gold except the patronal icon. The initial height of the iconostasis was up to the painting level. It did not cover the main wall painting of the cathedral – the Assumption of the Virgin.

The high iconostasis occupied two registers of paintings in the cathedral. The iconostasis width was defined by the dimensions and number of Festival icons (nine to both sides from the centre). In the cathedral interior the pockets of iconostasis transoms was correlated to the important architectural elements and with construction of forms of the interior: the bottom transom of the local tier was correlated to the church chronicles; the top boundary of this tier by its top transom was correlated to the delimiter of the side door: the top transom of the Deesis in its lower point was correlated to the window delimiter. The iconostasis consisting of icons placed on horizontal transoms ended on the level of the arched tops of the windows in the south and north walls.



Painting of icons of Forefathers and increasing the iconostasis up to five tiers in the beginning of the XVII c. was done to streamline the artistic image of the Assumption cathedral, the integral perception of which presupposed unity of wall paintings and images of the iconostasis. Seraphs and

Cherubs stamped on “German iron” were installed above the icons of the fifth tier.

The new “Baroque” iconostasis was installed in the middle of the XVIII century. It was renovated on the donations of Sviyazhsk philanthropist No I. Savrasova in 1843 and silver rizas were made on the Holy doors and on the whole local tier of icons.

2. The construction of the German’s side chapel and the refectory. XVII c.

The warm German’s side chapel was attached to the south wall on the north church porch in the end of the XVI century. It was here that the relics of St. German - the first Father superior of the monastery -, were kept, which were moved here from the altar on the threshold of the XVI–XVII centuries. The side chapel had planked roof and was topped with a small dome covered by green roof tiles and with the iron gilded cross. It darkened the interior of the church and the north wall of the cathedral became damp because of water going down from the chapel’s roof. That was why the side chapel was dissembled in the end of the XVIII century. On the north wall there remained traces of the construction in the form of a hewn western lesene and several slabs of the cast iron floor on the north church porch. The relics were put into the shrine located between the west wall and the north-west pillar. The shrine canopy covered the wall paintings with the picture of St. Christopher, which saved it from being painted over in the XVIII century.

The archpriests A. Yablokov thought that the refectory was built in 1661. Analyzing constructive peculiarities of the refectory,

specialists-researchers of the Assumption cathedral suppose that the refectory was attached to the cathedral later than the date given by A. Yablokov, probably on the threshold of the XVII–XVIII centuries. At the same time the semi-circular south stone apse was dissembled and laid anew from bricks, rectangular in form, without the top ornamental belt and much bigger than the previous one. It is divided from the cathedral interior by internal brick wall with a small door. The wall has paintings that were made later than the wall paintings of the whole cathedral. The treasury books and monastery treasures were kept here.

After attachment of the refectory the main west entrance into the cathedral was pecked and other two were made on its sides. The last windows in the south wall and the central window in the west wall were made wider that grossly upset the boundaries of paintings because the previous windows were framed and inscribed into ancient wall paintings.

The iconostasis of the Assumption cathedral was increased in the end of the XVI – beginning of the XVII centuries. It became a five tier one.

3. The Baroque period of the Assumption cathedral. XVIII century.

The passion for the Baroque architecture all over Russia on the threshold of the XVII–XVIII centuries also had its impact on the appearance of the Assumption cathedral. In the XVIII century its facades partially acquired forms of Russian Baroque. The eightfold wooden roof of the cathedral was replaced by a semi-spherical roof, and

to do this, corners of the rectangle were built over with bricks. Figured attics with volutes appeared on the walls of the rectangle. In the center of them were recesses for icons framed by small columns on both sides. The cylindrical drum was built over the low octagon, which supported the faceted Baroque two tier multi-faceted pear-shaped dome.



Window apertures were hewn and framed by Baroque cases with listels and “cocks-combs”. The only things which remained untouched were windows in the north and south-west corners of the cathedral and one window on the west wall.

The etching with the panorama of Sviyazhsk made by the picture of lieutenant-colonel A.I. Svechin of 1764, kept in the depository of the Tatarstan National Museum, helps to date reconstructions of the Assumption cathedral (see Annex, Section I). On the etching the cathedral is depicted without eightfold roof, without built over corners of the rectangle, without the pear-shaped dome covering the drum and without slotted pediments, which look so usual nowadays. This proves that the Assumption cathedral got its Baroque finishing in the 1760-es.

Windows of the cathedral refectory were decorated with Baroque cases, the roof became threefold with complex Baroque shape. At the same very time the tent above the entrance to the church basement was dissembled, the church porches became wider and longer and have been uncovered ever since. The south church porch was extended along the refectory and decorated with Baroque elements in the form of decorative brick balustrade on the outside of the breastwork. The north St. German's side chapel, which was last mentioned in the seizure of 1763, was dissembled in the end of the XVIII century.

Thus, the architectural attributes of the first half of the XVIII century affected mainly decorative peculiarities of the monument's facades, giving it Baroque appearance. However, the white stone temple of the XVI century was preserved completely and continued to bear traces of Pskov architecture. These architectural changes in the Assumption cathedral are the evidence of changes in cultural and spiritual-religious life in Russia. They make it possible to see

what believers felt in different epochs, supporting succession of religious life in the church and demonstrating certain esthetic principles and aspirations.

From this point of view, the monument has certain similarity with a number of Russian churches whose appearance was changed in the Baroque style, including the Annunciation cathedral in the Kazan Kremlin, the Assumption cathedral of the Kiev-Pecherskaya Laura, the Assumption cathedral in the Astrakhan Kremlin, the Nativity of Kazatskiy cathedral in the town of Starodub in Bryansk region and the Trinity cathedral of the Trinity monastery in Tyumen. The finery of facades of the Assumption cathedral was similar to parish churches built in Sviyazhsk - St. Nicholas (1734), Sofia (1735) and the Annunciation (1755) which have been lost, and the church of Saint tsars Konstantin and Elena – creating one whole architectural ensemble.

Changes in the roof construction had unfavourable consequences for the condition of walls and this then demanded taking a complex of measures providing protection of walls from soaking.

In the middle of the XVIII century the transom construction of the iconostasis was replaced by Baroque gilded carved one. New icons were painted for this iconostasis, which by the order of archbishop Amvro-siy were sold to the Cathedral of the Sacred Robes in Tikhii Ples. The earned money was used to renovate the cathedral and icons in the iconostasis (A. Yablokov). In the middle of the XVIII century the ancient image of the Virgin Odigitria, mentioned in the seizure of 1565-67, was replaced by the icon of the Virgin Odigitria “in Greek tradition” from icons painted for the new iconostasis (A. Yablokov) and which is kept in the collection of the Tatarstan Fine Arts Museum nowadays.



4. *Changes of the XIX – beginning of the XX centuries.*

In 1857 a new ceremonial steep porch was attached to the west wall of the refectory and oil paintings on religious plots were made on the refectory walls.

In 1893 refurbishment was carried out in the cathedral, its walls were partially plastered by concrete and images of saints

on iron sheets appeared on frontispieces. In 1894 stove heating was installed in the cathedral, which was cold before: “a huge, brick stove chimney was between the north and middle apses, disfiguring the outside appearance of the cathedral”, later this heating system was dismantled.

Stages of the cathedral and wall paintings studies and conservation:

1. The middle of the XIX – beginning of the XX centuries. The beginning of studies of the cathedral history and wall paintings. The first conservation of the cathedral wall paintings 1899-1900: wall cleansing, tinted of fragments, whole compositions and inscription by graphs.

2. The 1920-es – the middle of the 1950-es. Conservation works were not done after the monastery closure. There were just minor refurbishment works done such as replacements of glass panes in windows, replacement of water pipes and fragments of roofing, etc. Some building on the territory of the former monastery complex were dissambled.

3. The second half of the 1950-es – beginning of the XXI century. S.S. Aydarov developed a project of the preservation of the building by its state in the XVIII century, which was used for conservation works. The supporting preservation of wall paintings was made in 1960-es. In 1970-es and 1980-es artists-restorer from the Interregional sci-

entific-conservation artistic department (IS-RAD) (Moscow) investigated the wall and oil paintings of the cathedral and carried out fragmentary conservation of wall paintings. In 1990-es it was not possible to carry out the complete scope of conservation of the cathedral and wall paintings because on the lack of financing, the presence of the psychiatric hospital in the Assumption monastery and impossibility of using it for museum exhibitions and religious purposes. Random anti-damage work was carried out.

4. The beginning of the XXI century – up to now. The beginning of the regular, complex and architectural conservation of the cathedral building and wall paintings. The scientific conservation of the beginning of the XXI century makes it possible to specify the iconographic content of paintings and – for the first time – to carry out stylistic analysis of wall paintings partially freed from complete repainting.

The first period. Middle of the XIX – beginning of the XX centuries.

Interest to the ancient paintings decorations of the cathedral increased in the middle of the XIX century. In 1859 the former archbishop of Tobolk Evlampiy, who was living in the Assumption monastery and worked as its steward, asked the Synod to replace wall paintings of the cathedral by oil paintings. However, it was prohibited to carry out independent artistic work. The decree about the necessity of preservation of ancient wall paintings was issued in 1860. The examination of paintings

before conservation started. In 1863 “The description of wall paintings of ancient summer cathedral in the Sviyazhsk Assumption monastery of Kazan gubernia, which was built by Sanit German, who also was archimandrite” was published. It was written by a monk-deacon Benjamin, who later became Father superior of the Sviyazhsk monastery.

The question of preservation of the unique wall paintings ensemble of the Assumption cathedral in Sviyazhsk was raised



again by Academician I.I. Sreznevskiy at the IV All-Russia archaeological congress held in Kazan in 1877.

In 1899-1900 wall paintings of the Assumption cathedral were preserved by a team of the icon painter N.M. Sofonov, a Palekh contractor, who was well known all over Russia, under supervision of the professor of Kazan university D.V. Aynalov. At first it was supposed that it was the first conservation of wall paintings. But in the process of preservation-conservation works artists-conservators from ISRAD revealed three more repaints in the cathedral refectory and two unknown repaints in the Assumption cathedral.

The first repaint of the cathedral paintings was connected with the attachment of the refectory on the threshold of the XVII–XVIII centuries. At that period the first tempera paintings, the traces of which were found by artist-conservator F.B. Kosuchkin during conservation in 2014, appeared in the refectory. Artists, who did the paintings in the refectory, painted two figures in scuncheons of a new window made in the west wall of the cathedral above the refectory roof.

The second repaint of the middle of the XVIII century is related to the Baroque period of the cathedral and hewing of ancient windows. Baroque ornaments were painted by bright distemper in the Ukrainian folk style in arches and scuncheons of ancient windows. The same artists repainted part of figures on the south-west pillar and figures of archangels in the cathedral drum. The third repaint was done in the XIX century in the cathedral drum, where figures of archangels on partitions between windows were partially “conserved” by oil paints. D.V. Aynalov, who carried out scrupulous examination of wall paintings already in 1899, revealed even more repaints. This is what he wrote about it in his report: “The close examination of the wall paintings of the Assumption cathedral showed that in some places it was repainted in oil paints. Appearance of these paints can be explained

by conservation carried out in the 60-es and earlier”. Thus the Conservation carried out by N.M. Sofonov was the fourth one. The report of D.V. Aynalov says further about bad condition of paintings of the XVI century: “On the north wall in the bottom belt there were scenes from life of the Virgin, painted over by blue oil paint [...] the whole middle of the west wall was painted over by blue oil paint (it follows from the description that “painted over” were pictures of three wise men, John the Baptist, St. Elizabeth, the sea and land giving back the dead, Peter and Paul with tsars, going to the bosom of Abraham). New compositions and parts of the – earlier hidden and half-disappeared – were revealed after careful cleansing of walls painted over by paints in different periods of time. These vanished parts of paintings were conserved by their outline, the so-called “graphs”. The whole huge composition of Representation of the Virgin, which is marked out by its monumental character of a complex picture, was also conservation by its outline or “graphs”. Earlier this composition was not visible at all. Missing parts of a number of scenes from life of the Virgin were also conserved by outlines that opened after cleansing of north and south walls”. A decision about paintings colour modification by weak distemper like the domestic gouache, which was new on the threshold of centuries, was also the credit to the restorer of the N.M. Sofonov team. This is what Aynalov wrote about it: «conservation of paintings by water colours is also very important because as the experience showed it is very easy and quick to cleanse these colours for the conservation of the initial look of paintings”.

In 1906 V.D. Aynalov analyzed and gave description of wall paintings in the Assumption cathedral. The work of the Archpriest of the Annunciation cathedral of the Kazan Kremlin A. Yablokov, who described historical-archaeological peculiarities of the town of Sviyazhsk in Kazan gubernia, was published in the following 1907. These two studies as well



as works of N.F. Kalinin made substantial contribution into investigation of history and architecture of the settlement. Graphic pictures

of Sviyazhsk by an artist and art historian P.M. Dulskiy made in 1914-1950 are also undoubted documents of the history of the settlement.

The second period. The 1920-es. – the middle of the 1950-es

The study of the Assumption cathedral continued. Works by art historians P.M. Dulskiy, B.P. Denike, M.K. Karger and D.E. Bryagin made it possible to state that wall paintings of the Assumption cathedral were one of the most completely preserved cycles of monumental paintings of the XVI century in Russia, and the three-tier iconostasis of the ancient Greek mode of execution represented an exceptional artistic value.

After the closure of the monastery in 1923 the Soviet power secured all monuments on its territory with the state protection. The study of the art historian M.K. Karger "The Assumption cathedral of the Sviyazhsk monastery as an architectural monument" (1928) substantially added to understanding of the architecture and wall paintings of the

cathedral. From 1924 till 1928 the Assumption cathedral was the place of exposition of the regional history museum and later it served as a storage of the corrective labour colony till 1954. Only fragmentary refurbishment was carried out there, connected with the necessity of maintaining the buildings to use them during the period when the monastery was used as the Sviyazhsk museum, shared apartments (1920-es), the children's commune (1928-33) and corrective labour colony (1936-53). It was during that period that the upper tiers of the gateway Resurrection church, the church named after St. German and St. Mitrofan of Voronezh and the ceremonial porches of the brethren's building were dissembled.

The third period. The second half of the 1950-es –beginning of the XXI c.

After the Tatar specialized scientific-conservation industrial workshop was organized in 1950, it became responsible for further investigation of the Assumption cathedral. In 1956-58 employees of the scientific-design department under supervision of Doctor in science in architecture, correspondent member of the Russian Academy of Civil Engineering S.S. Aydarov carried out on-site investigations, made the graphical reconstruction of the appearance of the cathedral in the XVI century, developed the project of conservation of the appearance in the XVIII century which was used for the implemented conservation work. Graphical reconstructions (of the Trinity-St. Sergius and Assumption monasteries) made by this scientists on the basis of the on-site investigations, make it possible to use them for conservation and conservation of the initial appearance of the architectural monuments of the XVI–XVII centuries.

In 1960 the Chairman of Union of Artists of the USSR Academician I.E. Grabar stated

the necessity of preservation of monuments of culture and paintings of the Assumption cathedral. More regular work on conservation of the cathedral and its wall paintings started since that time.

In 1960-70 conservation work was carried out alongside with active on-site investigation of the cathedral under supervision of the architect S.S. Aydarov. Plaster on facades was removed, the window cases, corbel arches decoration and cornices were conserved, the basement was repaired. Huge conservation works were carried out on the north church porch and traces of attachment of the German's tent were revealed and fixed on the north façade of the cathedral.

In summer 1964 D.E. Bryagin started conservation of wall paintings in the Assumption cathedral. This is how he describes the condition of the wall paintings in May 1964: "The surface of walls is covered with thick layer of dust and soot. As there are no grilles in the window apertures, pigeons are frequent visitors of



paintings and have thickly covered the initial paintings with their droppings. For that reason many compositions lost part of their images. Cement plaster outside the walls considerably aggravated the condition of paintings. The pictures do not have normal moisture exchange and constant draughts strongly weather not only couch but also the paint layer. Big efflorescence can be seen on the west wall. They start from the level of the refectory roof. In this part of the wall water during rains flows down the wall. This is the main cause of destruction of the paintings. The top part of the west wall is in good condition. Initial painting with couch is mostly lost in the lunette of the south wall, and those small fragments of ancient paintings which survived together with couch, have detached from the ground by 10-15 centimeters and are threatening to fall down. The conch of the central apse and the arch adjacent to it are in very bad condition. The conch and walls of the prothesis are in slightly better condition. Paintings all over the surface of the cathedral walls are overcast with a layer of mold and slight layer of saltpeter. Small fragments of the initial painting towels have survived. The ancient ground of the towels was replaced by cement plaster in the end of the XIX century, and this also affected adversely the paint layer of neighbouring areas of the initial paintings". As a result he conserved the composition "The Paternity" on the cathedral calotte and the inscription on the dome "And created the God his spirits and his and all hosts of heaven". D.E. Bryagin consolidated paintings, made grouting, which consolidated the original gesso, carried out cleansing of paintings from repaint made by N.M. Safonov and then tinted the opened paintings by "pigments on the yolk" that is tempera.

G.S. Bakhtel, a pupil of D.E. Bryagin, was doing conservation of the cathedral paintings from 1965 to 1967. He uncovered paintings on walls and vaults of arch walls, rinsed paintings in the central apse of the cathedral, but did not carry out any consolidation of the plaster ground. The paint layer was partially consolidated with yolk emulsion. Efflorescence,

mold spots, cement and lime plaster and the paint layers were removed. The conservation stopped because of absence of financing.

The team from Specialized scientific-conservation industrial workshop of the Rosrestavratsia amalgamation (nowadays ISRAD) supervised by I.P. Yaroslavtsev was involved in Conservation of wall paintings of the Assumption cathedral from 1973 to 1984. Only the cathedral calotte conserved by D.E. Bryagin was well preserved by that time and it was chosen as a starting point. The team started conservation from the drum. They removed repaint made by Sofonov, under which the original was preserved, making tinting by water colours and made complete disinfection of paintings. The fragments of gesso detached from the wall were consolidated by lime-white – casein mortar. Nail-heads of numerous gesso nails, which "came out" of the decomposable gesso, were cleaned from rust, painted with red lead and primed again. Simultaneously the cement plaster of the end of the XVIII century was removed from the interior surface of all over the cathedral walls. This made it possible to decrease dampness of the cathedral walls and to decrease efflorescence considerably. At the same time the seasonal airing of the cathedral interiors was organized which hampered growth of the mold, and after that works on disinfection of paintings and walls surface started.

Since 1975, simultaneously with the conservation of wall paintings, the conservation of the unique carved cathedral iconostasis was carried out under supervision of the chartered artist-restorer E.M. Kristi.

In the 1980-es the roof of the cathedral above the rectangle and apses as well as the roofing of the dome made of sheets of tin plated iron (which were joined by riveting) were in critical condition and by the project developed by the Central scientific-conservation industrial workshop (Moscow) they were replaced by copper roof with preservation of original forged slings-cranes. Later the refectory roof was replaced by sheets on tin plated iron.

From 1984 till 1993 the Assumption cathedral, which was located on the territory of the



psychiatric hospital, was closed and conservation works were not carried out. In 1988 the cathedral was consecrated again.

In spring 1993 the Assumption cathedral was handed over to the Sviyazhsk branch of the Tatarstan Fine Arts Museum and use of the monument for tourist purposes started. Museum employees paid attention to the unfavourable temperature-humidity regime in the cathedral, chafing of plaster in the bottom part of walls, mold which started spreading along the pillars and fluffy efflorescence on the south and west walls of the cathedral. The destruction of the conservation gesso began in the cathedral drum below badly insulated windows. Anti-damage work was carried out in the ca-

thedral drum in August of 1993 and July of 1994, window frames were fixed, wide cracks were sealed and filled. Fluffy efflorescence was removed on the south and west walls of the cathedral.

From 9 to 25 August of 1999 artists-restorers from ISRAD V.F. Kosushkin and Z.A. Zakharova removed mold from pillars and walls of the cathedral. The conservation plaster, which perspired and was destructed by salts, was removed from the pediment part of the cathedral and refectory walls in 1977-1979.

During this period the Tatar specialized scientific-conservation department carried out considerable amount of repair and conservation work.

The fourth period. The beginning of the XXI century – up till now

From 2001 the work in repair and conservation on the property was financed from the federal budget within the federal targeted program “Culture of Russia (2001-2005)”.

In 2001 the entrance doors, forged aprons and forged grilles in window and door apertures were made and installed. The dome above the octagonal drum was conserved. Soil was stripped out in basements.

In 2002-2003 the open porch of the Assumption cathedral made water-proof and the sanitizing plastering was done in basement rooms.

In 2004 the conservation of the south gallery continued.

In 2005-2006 the north gallery was conserved.

The new stage of complex scientific conservation of the Assumption cathedral began in 2006. Financed from the federal budget, The Tatarstan specialized scientific-conservation department (TSSRD) started developing a complex scientific project of conservation of the Assumption cathedral under supervision of the chartered architect-restorer T.E. Kameneva (Moscow) and the chartered technologist-conservator I.A. Kuleshova (“Centre of modern technologies”, Moscow).

From 2006 to 2009 materials of the scientific archives of the TSSRD were studied and

analyzed; employees of the Tatarstan Ministry of Culture and of the Main department of state control over protection and use of monuments of history and culture by the Ministry carried out historical and bibliographical studies. On-site working meetings were organized with participation of specialists- conservators of head organization of Moscow – architects, designers, technologists, heat engineers and artists.

The development of the conservation project was completed in 2010. The topical plan of carrying out scientific-design and priority conservation works was developed under supervision of T.E. Kameneva – the chartered architect-conservator, honorary worker of arts of Russia and candidate of science in art history.

The following kinds of work on preservation of the cultural heritage property have been done in the Assumption cathedral since 2007:

1. The sheathing copper roof replaced the tin covering. Water collection into the copper ducts and spouts has been made;

2. Floors in the refectory and the cathedral have been opened, the damp ground filling with construction garbage has been removed, alter brick ducts from the air stove system of the XIX, which accumulated condensed wa-



ter, were dissembled as this was the cause of the walls dampness. After drying, the vault hollows were filled with calcined sand, the reinforcing net of “Geospan” type was laid and white stone slabs were again place on the sand.

3. Aerating devices have been installed in the drum windows.

4. Copper roof has been fixed above the rectangle and apses.

5. The front staircase has been conserved.

6. All facades of the cathedral have been cleansed from later layers of finishing, cement fillings and destructive joints. The brick and white stone masonry have been carefully inspected and the split destructed stones have been replaced. During the work it was found out that the walls of the cathedral were made of flaky white stone capable of keeping water. The masonry on separate parts of the walls lost its physical properties and turned into liquid. Conservator carried out huge repairs of masonry on the west façade, where the refectory roof joined the wall and on the east façade, where the apses joined the cathedral. Building up was done in addition to replacement of separate bricks. Special conservation mortar was hand-made for this purpose, with which geometry and profile of each brick were conserved. The later brick additions on the apses were dissembled.

7. Conservation work was carried out on the north and south galleries. The north church porch, which was conserved in the 1970-es repeating the outline of the St. German side chapel, was the main problem of the Assumption cathedral.

According to historical information “St. German’s” side chapel was attached on the threshold of the XVII–XVIII centuries and it was dissembled in the end of the XVIII century as “it darkened the interior of the cathedral and the north wall was damp because of it” as is seen from the clerical record of the monastery. Large horizontal surface of the gallery, high brick parapets, which caused water and snow retention, large spaces between different time masonry filled with soil and construction

waste, were accumulators of cold, moisture and biodestructors.

Specialists-conservators decided to restore the north gallery within the perimeter of the XVI century and to demonstrate outlines of the “St. Geman’s” side chapel as ruined remains.

The remains of later construction and gallery covers were dissembled, the vault hollows were cleaned out and repaired, masonry have been dried, separate white stone slabs were replaced and critical parts were relaid, the brick repair and build-up have been made. Due to the works done the temperature-moisture regime of the ancient building has improved, which in its turn had favourable effect on the integrity of the unique wall paintings of the XVI century and helped to continue their conservation.

8. The forged cross of the central cathedral dome have been replaced. The original cross was given for conservation and keeping to the Sviyazhsk museum. The replica to be installed on the dome was made of similar material and using similar technology. Valances on the drum and small crosses on the corbel arches have been gilded. Canopies above the entrances have been conserved by historical photographs.

9. The discreet perimeter walk has been made around the building using ragged white stone slabs with clay key stone. Ducts have been laid from spouts.

10. In 2009 the team from the State scientific-research institute of conservation supervised by B.T. Sizov carried out studies of the temperature-moisture regime of the monument.

In 2010-15 works in the cathedral conservation consisted of continuing long-term work in conservation and preservation of wall paintings. Work in anti-damage protection and conservation of wall paintings of the Assumption cathedral is carried out by the team of artists-restorers under supervision of V.F. Kosushkin from ISRAD (For details see paragraph 4).



3. JUSTIFICATION FOR INSCRIPTION

3.1.a Brief synthesis

The summary of factual information.

The Assumption Cathedral is located in the complex of the Assumption monastery in Sviyazhsk town-island which is situated on a peninsula at the confluence of the Volga, the Sviyaga and the Shchuka rivers 30 kilometers away from Kazan, the capital of the Republic of Tatarstan.

The Assumption monastery was founded by a decree of the Tsar Ivan IV (the Terrible) in 1555. It was headed by an outstanding religious figure - archimandrite German who was later canonized. Currently the monastery comprises seven stone constructions of the XVI–XIX centuries surrounded by a stone wall of the XVII–XVIII centuries which gives the monastery the appearance of a real white-stone Kremlin with loopholes and merlons.

Built in 1556–1560, the Assumption Cathedral is unique in its beauty, authenticity and integrity and coordination of architectural details of different centuries. The idea of the cathedral and monastery is revealed in architectural, artistic and spiritual images of the Assumption theme.

The Assumption Cathedral is inseparable from the history of Sviyazhsk which was founded in 1551 as a military fortress. It was the most important outpost of Ivan IV (the Terrible) troops for the siege and conquest of Kazan in 1552 which laid the end to the existence of the Kazan Khanate as an independent state. The town was founded not only for military purposes but also as a spiritual and missionary centre.

The construction of Sviyazhsk and its monasteries in the XVI century had great geopolitical importance for the history of the Volga-Urals region, Altay, Siberia. That territory substantially exceeds most European states in size and population. The

construction of Sviyazhsk and monasteries became the turning point in the history of Russia and Eurasia since with its construction the movement of Russia to the East started as well as the conversion of Moscow tsardom into Russian Empire. That drastically changed the historical destinies of many European and Asian peoples, completed the transition from the medieval times and gave birth to the epoch of the new history.

The Assumption Monastery is a bright evidence of historical evolution of the Russian monasteries “phenomenon” in the north-west of Europe and in the Asian part of the world. One of the meaningful results of this centuries-long civilization process was proceeding of the territory urbanization on a different civilizational level with dozens of towns appearing in the Volga region and the Asian part of Russia to a certain degree on sites of the previously existed ones (Samara, Simbirsk, Saratov, Tsaritsyn, Orenburg and others). That promoted formation of Christian town culture in the region with traditionally nomadic and Muslim culture of the steppe Eurasia.

Russia grew into an Eurasian empire that in many respects accepted the traditions of a powerful medieval empire – the Golden Horde. The level of the multi-ethnic and multi-confessional state - which Russia became in the new world history, is connected with the Assumption Cathedral of Sviyazhsk.

The foundation of the Assumption Monastery in Sviyazhsk in the summer of 1555 and dedication of its main temple to the Festival of Assumption of the Virgin emphasized the ideological meaning and contained the idea of the Holy Virgin patronage and protection. The cathedral was



considered to be similar to the cathedral of the same name in Kiev-Pechersk Lavra and the Assumption Cathedral in the Moscow Kremlin where for the first time in history of Russia Ivan the Terrible was crowned in 1547. The construction of the St. Nicholas Refectory Church with the bell tower was completed in 1556 and the Assumption Cathedral was consecrated in 1560. They were erected by a team of Pskov builders who Ivan the Terrible especially invited to build a fortress and religious buildings in the main centers of the former Kazan Khanate in Kazan and Sviyazhsk. At present in addition to the Assumption Cathedral and St. Nicholas Church with the bell tower the other religious monuments of the Assumption Monastery have survived: the Archimandrite's building (second half of the XVII c.), the monastery school (the end of the XVII – beginning of the XVIII cc.), the brethren's building with the Church of St. German (the second half of the XVII – first half of the XVIII cc.). They play an important role in the formation of a highly picturesque ensemble of the Assumption Monastery and underline the Outstanding Universal Value of the Assumption Cathedral and its frescos.

Since the moment of its foundation the Assumption Monastery has been the colonization and Christianization centre of the region with its local non-Russian population. Due to the special status and position of Sviyazhsk the persons heading the Kazan Archdiocese had a title of Kazan and Sviyazhsk archbishops. Beginning from 1555 Ivan the Terrible and Metropolitan of Moscow and All Russia Makary became its patrons and investors. Their portraits are preserved in the altar part of the Assumption Cathedral. German, the first archimandrite of the monastery (who later became Metropolitan of Moscow and All Russia) was canonized after his death and his relics were acknowledged to be wonderworking.

The place and role of the Assumption Cathedral is mostly defined by the fact that

it has maintained its integrity and authenticity and it is a bright physical evidence of important geopolitical changes which happened in the XVI–XVIII centuries as a result of conquest of Kazan, Astrakhan and Siberia and turned the Grand Prince of Moscow into a multi-national, multi-confessional and poly-cultural state. The Assumption Cathedral also has huge value from the point of view of history and architecture and the unique frescos of the second half of the XVI century. It is around the cathedral, as a symbol of the Holy axis, that the history of the monastery and the town of Sviyazhsk has rotated. Thus flourishing of the town promoted flourishing of the Assumption Cathedral and the monastery, and the relics of St. German in it brought it fame all over Russia.

In this respect the role of the Assumption Cathedral frescos is especially unique. The less faith there was in the XIX century society and the less meaning the relics of St. German had for the flourishing of the shrine, the stronger was architectural and art interest to monuments “of Orthodox culture” to programs of paintings and their aesthetic importance. In 1861, the Holy Synod acknowledged their meaning and laid a prohibition on their distortion and repaint. Frescos replaced relics by their meaning. If earlier pilgrims arrived for the relics, then later they came to see the frescos. From this point of view the cathedral attracted attention of a huge number of people. Here we can make direct parallels with Ferapont Monastery – the World Heritage monument - where pilgrims came to admire the frescos made by Dionisiy (1502) even though the relics of Ferapont, the pupil of St. Sergius of Radonezh, earlier were not kept there but somewhere near Mojaisk. The Assumption Cathedral frescos became the main factor of the monument preservation and in the Soviet time – the main reason that it was not destructed.

In 1551, the Stoglav Council had a big importance not only for Russia but also for the



Eastern Orthodox Church and the history of icon painting. Frescos of that epoch practically did not survive in Russia and all over the world. That is why Sviyazhsk frescos – and not only in the Assumption Cathedral but also in St. Nicholas and the St. Sergius Churches, play a key role in the understanding of cult art of painting in the epoch of Stoglav and in studying their evolution.

The role of the Assumption Cathedral, the monastery and Sviyahsk is also unique from the point of view of its interaction as a military fortress and at the same time as the spiritual and missionary centre of the vast region. Founded by St. German simultaneously with the establishment of the Kazan Archdiocese in 1555, the Assumption Cathedral and St. Nicholas Church, their remarkable white-stone construction immediately stood out of the wooden town-fortress. Contrary to the fortress, they have survived. Since the very beginning Sviyazhsk has remained the town of monasteries. Just like the Assumption Cathedral, the branch of the Trinity-St.Sergius Lavra and John the Baptist monasteries became the first monasteries not only in the fortress but in the Kazan region too. The Assumption Cathedral was entrusted with missionary tasks which demanded huge donations from the tsar and Orthodox people. That was why it became the paramount centre of Orthodox enlightenment of the huge new archdiocese. This first mainly was reflected in book-printing which started here several years before the publishing of the famous “Apostle” by Ivan Fedorov in 1564. The printer brought from St. German in Moscow worked in Sviyazhsk and it published a number of books of liturgical and Christian educational character. The printer was also closely connected with the school. There are also many other attributes proving the Outstanding Universal Value of the Assumption Cathedral. One of them is the title of the Father superior of the monastery as an archimandrite which in the other monasteries of Russia was given

much later in the XVII century. Even the Farther superior of the Trinity-St.Sergius Lavra was given the title of an archimandrite six years later than the Father superior of the Assumption Cathedral, and hierarchs of the Solovetsk and Kirill-Belozersk monasteries, who were much older than the Assumption Monastery, were given this holy order only in the middle of the XVII century. This high status of the supreme hierarchs of the Sviyazhsk Monastery and its cultural-spiritual importance is also traced both in the XVII–XVIII centuries and in later years.

Reverence of St. German’ relics is also an attribute of the Outstanding Universal Value of the Assumption Cathedral. German had teachers – Joseph Volotskiy who was the follower of the spiritual direction of “Josephism” and Maksimus the Greek, a representative of the “Non-Possessor’s” movement. German became a personification of the deep practice combination of these two traditions which are often opposed in the literature but these movements are similar in their religious and philosophical understanding of austerity. The record to these two traditions is the marvelous architecture and remarkable frescos of the Assumption Cathedral as well as a tiny St. German’s cell (3x2 m) next to it.

The preserved cultural layer on the territory of the Assumption Monastery in Sviyazhsk also underlines the Outstanding Universal Value of it. It keeps things which date back to the late Bronze, early Iron ages (I thousand years BC), to the Golden Horde (XIII–XV cc.) and to the Kazan Khanate (XV–XVI cc.). It testifies the fact that this place was populated in the ancient times. This territory was sacred for non-Muslim pagan Finnish-Ugric population in the Bolgar-Tatar time in the XI–XVI centuries.

However the uniqueness of this place is related to the integrity of the cultural layer of Sviyazhsk period in the XVI–XX centuries. It has preserved remains of wooden and stone structures used for defense, pub-



lic, religious and household purposes and strengthening the suburbs, the water supply and sewage systems, ancient roads, religious monuments and artifacts as well as monuments of material and spiritual culture of peoples of the Volga-Urals region and Russia in “in situ” accumulation.

The cultural layer of the monastery territory and Sviyazhsk is an exceptional storage of historical, archaeological and cultural evolution. It has accumulated characteristics of different times: the Bronze Age, the Early Iron Age, the Bolgar-Tatar statehood of the IX – the first half of the XVI century, the pagan shrine, the Russian cult monument and its architectural and artistic complex and the town of the XVI-XIX centuries, decay and stagnation in the XX century and the revival in the end of the XX – XXI centuries. The existence of mighty parts of the cultural layer, which is up to 8 meters deep and named in archaeology as “the wet cultural layer” made it possible to preserve here unique organic things made of wood, leather, wool, etc.

The large scale public movement for revival of cultural and religious life in Sviyazhsk started in early XX century – early XXI century. It is perceived by population of the Russian Federation as a symbol of revival of Russian Orthodox traditions, destroyed in the years of the totalitarian regime. The work of the Regional Foundation of Revival of Historical and Cultural Monuments of the Republic of Tatarstan (established in 2010) in close collaboration with state bodies, local community, non-governmental organizations and scientific organizations is directed not only at the preservation of the material cultural heritage, but also spirituality and intangible cultural heritage.

One of the main attributes of the Sviyazhsk Outstanding Universal Value which the Convention on World cultural and natural heritage aims at - is inter-ethnic peace and concord. It predominates in the Republic of Tatarstan and is revealed in its cultural diversity, multi-confessions and multi-ethnicity.

This problem is exceptionally important from the civilizational point of view. Sviyazhsk is named “the place of clash of two civilizations which gave birth to new Russia”. This statement is in line with the concept of clash of civilizations conveyed in the historical-philosophical treatise by Harvard Professor Samuel Huntington “Clash of civilizations and transformation of the world order”, published in *The Foreign Affairs* in 1993. The author writes: “I think that in the emerging world the main source of conflicts will not be ideology and economy. The most important boundaries dividing the humankind and predominant sources of conflicts will be defined by culture. The nation-state will remain the main acting character in international affairs, but the most important conflicts of the global politics will unfold between nations and groups belonging to different civilizations. Clash of civilizations will become the dominating factor of the world politics. Lines of fractures between civilizations are the lines of future fronts”.

In the context of science there are no any prospects in considering historical events. Nevertheless, understanding of differences and peculiarities played an important role in the development of the scientific and political thought of the XX century, in formation of new approaches to solution of humanitarian problems. That is why the analysis of factors of uniting people and cultures in the historical retrospective, of those fundamental human values which were gained through suffering of faith and knowledge during thousands of years of our common history, is more promising and scientific. History of humankind vividly shows that interaction with representatives of other cultures and civilizations helps a person see the surrounding world more graphically, extensively and brightly. It is this way that leads to mutual understanding between people and ethnicities.

Sviyazhsk was the first Orthodox town in the Middle Volga region which played one of the key roles in the historical processes of the Russian statehood formation. Of



course, people have different perception of the events that were taking place in that far away and controversial epoch. For a part of the modern Tatarstan population Sviyazhsk is a fortress built for conquering Kazan by the Grand Prince of Moscow. There are certain efforts in the society to make this question a political one. Nevertheless, there is common understanding that Sviyazhsk is an outstanding monument of historical and cultural heritage of Tatarstan, Russia and the world which should be preserved by all means and passed to future generations.

Every nationality has its own complicated history. Sinusoid of the historical development of the state and nationalities presupposes their flourishing and decay. This is the logic of history itself. While efforts to re-write it, desire to remove “unwanted historical scenes” to please the momentary political and ideological conditions deform the cause-and-effect relations of historical development, deprive people of their objective history and give rise to false and dangerous feeling of supremacy of one na-

tionality above the other. Taking this into consideration, already in 1998 the Republic of Tatarstan submitted three world heritage properties (the Kazan Kremlin, Bolgar and Sviyazhsk) into the Preliminary World Heritage List of UNESCO. Those are the main monuments of Tatarstan peoples which serve as the evidence of the unique cultural diversity of this outstanding historical-cultural territory and they will become the asset of the whole humankind.

Unprecedented in its scale and importance conservation work of Bolgar and Sviyazhsk is being carried out in Tatarstan. This creative work is first of all directed at preservation of the remarkable heritage left by talented ancestors. However, there is one more no less important aspect, namely scientific studies which are carried out for complex investigation of these monuments. They make it possible to bring science in the republic to the higher fundamental and technological-innovative level. The research carried out in Sviyazhsk is a wonderful example of it.

(ii) Summary of qualities (values and attributes)

The Assumption Cathedral architectural and artistic complex is a unique property of the XVI–XIX centuries cultural heritage.

The role of the Assumption Cathedral, monastery and Sviyazhsk is singular in the territorial structure of the total military-defence system of the Grand Prince of Moscow under formation and transition in the phase of struggle for the heritage of the Golden Horde – the largest empire in Eurasia in the XIII–XV centuries, supported by formation of state and Christian-Orthodox ideology on the new level and establishment of the cathedral and the monastery in the new environment.

Having combined in itself traditions of Pskov art of building and the majestic architecture of Moscow masters, creatively digested local traditions of stone building the architecture of the Assumption Cathedral creates the unique and inimitable ap-

pearance of the Sviyazhsk temple. Changes of facades and roofing during the Borique period made it possible to intensify the uniqueness of the architectural appearance of the temple. Combination of unique architecture, the outstanding complex of wall paintings and the landscape closely connected with the spiritual life and missionary designation in the poly-confessional environment make the Assumption Cathedral a monument which does not have analogues in the world.

The Assumption Cathedral frescos are rarity for the art of medieval Russian paintings on the threshold of transition to the new time history and have special meaning for Russian and world culture and art. Their uniqueness is connected with their artistic execution, completeness and quality of imaging, complexity of cycles and uncommonness of scenes as well as their originality. The



frescos are the only nearly completely preserved cycle of paintings of the second half of the XVI – beginning of the XVII centuries

The Assumption Cathedral frescos characterize both common traits of “the golden age” of the Moscow school of art, succession in development of creative work of Andrey Rublev (XIV c.), Theophanes the Greek (1378) and Dionisius (1502) and peculiarities related to the theological interpretation of the imperial expansion and conquering Kazan. These were the events of exceptional importance in the world history and introduction of the ruling monarch, his dynasty, religious leaders and the clergy into the context of the holy history.

The Assumption Cathedral iconostasis is an outstanding sample of icon painting of the XVI–XVII centuries marked by an exceptional quality, integrity and rarity for the territory of the North-East Eurasia. They are a remarkable phenomenon in the Russian art and reflect not only new principles of Orthodox icon painting but also the influence of the West topics demonstrating by this cultural and artistic mutual influence and diversity which is unique for that epoch.

The survived paintings of the heads only Deesis of “St Nicholas the Wonderworker of Mohay”, “Dimitrius of Solun” and “Crucifixion” (1555-1556) in the St. Nicholas Church of the Assumption Monastery and the composition of the Holy Trinity with St.Sergius and St. Nikon of Radonezh in the St. Sergius Church (1604) of the Trinity-St. Sergus monastery (John the Baptist) testify that rich artistic heritage includes not only a group of monuments of Ivan the Terrible epoch, but also bright singular masterpieces of painters of the Boris Godunov epoch (1598-1605) – the most important factor for understanding processes of development of Russian art of paintings in the XVI-XVII centuries generally.

The XVI century wooden Trinity Church is inseparably connected with the Assumption Cathedral. It is its important and essential element underlining the uniqueness and phenomenon of the Assumption Cathedral which

in the best way documents notions of emerging, development, succession and changes of religious architecture and icon painting in the middle of the XVI century and reflects interrelation of the iconostasis with the East-Orthodox and western church art.

The Assumption Cathedral which has saved the highest level of its integrity and authenticity is a tangible evidence of historical evolution of the architecture of a monumental wall and icon painting. Scientifically grounded technologies of conservation which accumulated layers of different epochs are a bright manifestation of the outstanding cultural succession.

Modern Sviyazhsk is a rare example of the key elements safety of the ancient town planning. The later classical planning of it clearly shows innovative thinking of the ancient Russian towns builders of the XVI century. A medieval settlement which has preserved its form, dimensions and planning of the XVI–XIX centuries, which combine radial-circular and regular structures with complexes of two monasteries, underline the Outstanding Universal Value of the Assumption Cathedral.

The distinctive value is its ‘living heritage’, the spiritual life connected with the Assumption Cathedral and the monastery and a number of its specific intangible attributes.

Preservation of the Outstanding Universal Value of local community traditions and their revival at a new level with the Assumption Cathedral is possible due to further use of diverse forms of obtaining and spreading knowledge such as raising awareness about work on preservation and conservation of cultural heritage sites, exercising religious practices, organization of a museum of Orthodox religion and other museum and exhibition platforms (See Section 5), underlining the Outstanding Universal Value of the Property.

Preservation and invocation of creative activity and artistic expressiveness is achieved also thanks to other events of educational character which tell about the Assumption Cathedral and its conservation



as well as artistic, aesthetic, theological and other traditions. Many of those intellectual intangible values which the Assumption Cathedral possesses are direct constituents of the Outstanding Universal Value and include such valuable aspects as spirituality, pilgrimage and shrines, practicing the cult and the righteousness, opposition and settlement of conflicts and also important historical events. Each of the listed intangibles also possesses a practical aspect and their preservation and development is shown in Section 5. The following attributes are related to the most basic valuables:

- the importance of the unique place where the Assumption Cathedral is located; the cathedral is also a desired retreat from the buzzy world, it is the reserved spiritual territory no matter what the purpose of the visit to the Property is;

- active support of continuous and regulated pilgrimage of Christians to the town-island of Svvyazhsk; taking into consideration the anthropogenic influence on the Assumption Cathedral (See Section 4) as well as of representatives of other religious confessions from all over the world and formation of a real picture of unique cultural diversity and high principle of tolerance on this basis, which were formed in Tatarstan

and in the Russian Federation during many centuries;

- flexible combination of liturgical practice primarily expressed in Orthodox religious and philosophical doctrine of equality of all nations to the God, with preaching the necessity of preservation of masterpieces of humankind – wall and icon paintings. The use of the Assumption Cathedral for Christian liturgy is also the part of cultural and religious traditions connected with the relics of St. German which promotes confirmation of the Outstanding Universal Value of the Property.

Big annual festivals “Music of faith”, traditional for Svvyazhsk, are held also in Kazan and Bolgar with participation of Russian and foreign performers. They help deeply understand the historical, cultural and artistic heritage of the Assumption Cathedral and add to its promotion. Dramatized performances are also held on the island every year in summer. The plots are based on real stories of residents of Svvyazhsk conserved by archive documents and obtained during personal conversations with residents of the island. The theatre performance unfolds and is created in the unique space of the island and makes it possible to show how the location influences events and population.

3.1.b Criteria under which inscription is proposed (and Justification for inscription under these criteria)

Criterion II

The Assumption Cathedral in the complex of the Svvyazhsk Assumption Monastery is an outstanding example of the medieval Orthodox culture from the epoch of the Russian multi-national state and multi-confessional society formation. It is a bright evidence of appearance and development of the first Orthodox town on the territory of the Kazan Khanate, in the outermost northwest point of spreading of Muslim culture

that had dominating influence on spreading of Christian spiritual and material culture.

The cathedral frescos program ascends to traditions typical for Muslim and Christian perception of divinity which was the reflection of mutual influence and understanding of cultural codes as well as a factor of cultural identity change for a substantial part of Finnish-Ugric and Turkic-Muslim population in the region and its incorpo-



ration into state and religious structures of Russia.

The Assumption Cathedral frescos are a remarkable monument dating back to the first decades of the former Kazan Khanate as a part of the Russian state with the further time and space expansion of preaching Christianity among peoples of the Volga region, the Urals, Siberia, Central and East Asia as well as the process of different cultures interaction.

The Assumption Cathedral is a record of state ideology announcing common human meaning of Christianity and enlightenment policy with the light of Christianity.

The outstanding value of the Assumption Cathedral is confirmed by its meaning as a

unique universal centre of religious life, the place of preservation of century-old Orthodox culture, religious tradition and special spirit of the site, as an outstanding monument of architecture and the most singular storage of wall and icon paintings, as the place of inter-religious and inter-ethnic communication.

Active synthesis of cultural Christian and Muslim traditions in the process of creation and development of the Assumption Cathedral has promoted considerable mutual influence of human values and mutual enrichment of cultures.

This site possesses a special spiritual aura which is intangible heritage of the highest level.

Justification of Criterion II

The Assumption Cathedral place and role are unique in the Volga-Urals region, in Russian and the world historical, cultural and spiritual heritage and occupy special place. This is seen most clearly from the analysis of precondition of the Assumption Cathedral construction on the background of processes of the historical development of the region and people, populating it over the last two thousand years.

There are three globally important events which played a key role in the world and Eurasian history. First of them is related to the Huns and the Hun Empire. The empire was founded in the Volga and Ural regions in the II–IV centuries by a medley of Turkic language Huns, Ugrs, and Sarmats. Their march across the Volga and the Don and a mass movement to the west that gave impetus to the outstanding event in the history of humankind – the Great Migration Period in the IV–IX centuries. When it was most powerful during the rule of Atilla (in the middle of the V c.), this state formation besides the Huns included many other ethnicities (the Germans, the Alans, the Slavs, etc.). Together with the Goths they promoted the fall of Rome and provided transition from the antiquity to the Middle Ages. Bolgar as

the World Heritage Property, inscribed in 2014, brightly personifies those times as testifies about 1500-year long continuous history of this place.

The second event is connected with Genghis Khan's conquests and the Mongolian Empire formation. The history of the Golden Horde (XIII–XV cc.) is the reflection of that time in the Volga-Urals region. In fact, the formation of the huge Mongolian empire was a movement of super civilization, which incorporated enormous amounts of peoples and cultures, from the East, which was quickly progressing, to the West. This is how Genghis Khan formulated the underlying idea of formation of the Mongolian empire: "Do you know what I want? I want a beautiful girl in wonderful clothes to carry a golden plate from the Yellow to the Red Sea not being afraid for her plate, for clothes and for her reputation". In fact it was an effort of creating a huge state formation, in which – by the idea of its creator – there would be all conditions provided for comfortable and safe living of hundreds of ethnicities of this empire. As UNESCO World Heritage Properties, both the Kazan Kremlin (2000) and Bolgar (2014) represent bright physical personification of that controversial epoch.



The third event is related to the reverse civilization movement from the west to the east when in the middle of the XVI century the strengthened Grand Prince of Moscow sent its troop to conquer one of the key successors of Ulus Djuchi – the Kazan Khanate in the struggle for the Golden Horde heritage.

Military conquest of its long-term rival – the Kazan khanate in 1552 and the military-political suppression of the Vola-Urals region by the Moscow state in the whole became a significant landmark in formation and development of the new political, military, civilization, communication, demographic and infroamtion space bwteeb the East-Russia and Europe which possessed unique characteristics. Those important events of the middle of the XVI century in history and culture of Turkic, Finnish-Ugric, Slavic, Mongolian and other nationalities of Eurasia had an exceptional importance in the development of the world civilization. At that time a new boundary of a clash and search of intercultural interaction of Christian (Orthodox) and Islamic civilizations appeared in historical and cultural centers of the Volga and Urals regions. The territorial claims were gradually complemented by the formation of new religious and other spiritual values and reference points altogether.

It was the first territorial acquisition of the Russian crown outside the East Slavic world and became the main landmark event in history of Russia and Eurasia. According to the Swiss historian A. Kappeler, it was since this moment that "the north European Moscow state with the so far dominating East Slavonic population completely turns into a multi-religious and multi-ethnic empire". Combination of a number of factors such as early joining Russia, religious and ethnic diversity of population, favorable geopolitical location presupposed the outstanding historical role of this territory as a kind of a testing ground where main principles of national policy of tsarism were developed, methods and means for its pursuance were

created and the norm-legal and cultural-spiritual basis was formed. With broadening of the state boundaries the experience accumulated here found broad use on other territories which were included into the Russian Empire.

The Tatars attracted the attention of the Russian government more than any other people of the Middle Volga and the Urals. At the time when the Kazan Khanate became part of Russia, they historically played the dominating role here. They possessed their own statehood based on century-ling political, economic and cultural traditions, their legitimate ruling dynasty and public elite. Islam which the ancestors of Tatars confessed since 922 - before Russia adopted Christianity - was an official religion of the Kazan Khanate. These factors as well as special relations between the central power and survived representatives of the Tatar feudal nobility formed after the military confrontation ended and in this or other form maintained in the XVII–XVIII centuries directly affected the composition and character of legal documents which have survived. Most of them were addressed to Tatars population.

In the XVI – beginning of the XXI centuries a modern geopolitical and civilization space, which had an exceptional importance in history of inter-state relations of Russia with the countries of Asia and Europe, was formed and developed in the region. The Volga and the Urals regions became a boundary zone (frontier) on the joint of different social-cultural platforms and unusually high degree of transfusion of elements of different cultures. The communities possessing common and special historical-cultural characteristics and symbols, which have huge meaning for peoples of modern Russian Federation, were formed here. Monuments of Bolgar, Kazan, Sviyazhsk and others are unique evidence of inter-state and social-cultural interaction.

Characteristics of inter-civilizational cultural contact and identities change, which



gave rise to the whole epoch of diversity of behavioral dominants, have become important attributes of the Outstanding Universal Value of the Assumption Cathedral. They testify the long period of interaction and mutual enrichment of cultural values and human history. One of the brightest confirmations to it is the historically determined mutual influence and merger of elites of the Russian state, the Golden Horde, the Kazan Khanate of other post-Golden Horde Tatar state formations in political and cultural-spiritual aspects. This was reflected in the long and diverse history of the cathedral – the territory of its appearance, construction and stages of its development, topics and scenes of frescos, directly in spiritual-religious life, the place of pilgrimage of Christians and aspects of intangible cultural heritage.

The bright example of such nobles alliance is Ivan the Terrible's lineage whose mother Elena Glinskaya was the descendant of Mamay. According to the pedigree of the Glinskiy Princes, descendants of beklyaribek (apannage prince) and a general of the Golden Horde Mamay, who ruled the west part of Ulus Djuchi in 1361-1380, were landowning service princes in the Great Principdom of Lithuania. The Glinskiye, family, whose property ownership was in the lands of Poltava and Cherkassk regions of Ukraine were descendants of the son of Mamay – Mansur Kiyatovich. Mikhail Glinskiy organized a revolt in Lithuania and after it failed moved to serve to Moscow. His niece, Elena Glinskaya was the mother of Ivan IV the Terrible. Ivan IV, who was the one who ordered the construction of the Assumption Cathedral, carried two civilizational beginnings in his mentality, which were totally reflected in religious-ideological life of the Russian state and not only according to the formula "Moscow is the third Rome", but also as a successor of the Golden Horde. Even though Ivan the Terrible publicly denied the heritage of the Ulus Djuchi, in practice the immense influence of the Golden Horde on the Rus-

sian state, its elite and culture was brightly revealed in the Assumption Cathedral and attributes comprising its Outstanding Universal Value.

Such anthropic-mental symbiosis has manifested itself in an especially bright way within the work of German, the archbishop of Kazan and Sviyazhsk (the secular name Grigoriy Fedorovich Sadyrev-Polev) whose family name (Sadyrev) is of Turkic origin. As the first Father superior of the Assumption monastery he made a substantial contribution into its development and the development of Sviyazhsk and its churches. Being one of the ideologists of the program of Christianization of the Volga region and development of Orthodox history of this region, he promoted strengthening the role of earlier canonized Orthodox "saint Turks-Tatars", including St. Martyr Avraamiy of Bolgar, Feodor the Philosopher of Bolgar (Kama), the reverend Peter Ordynskiy, Peter of Kazan, Stefan of Kazan and Ioannes of Kazan in the religious spiritual practice.

The history of Tatar khans – Utyamysh-Girey (baptized Aleksandr Safagireyevich) and Sain-Bulat khan (baptized Simeon Bekbulatovich) is also in line with the general concept of broad civilizational mutual influence in Sviyazhsk. Biography Simeon Bekbulatovich is especially interesting and in many respects unique as bright evidence of underlying inter-civilizational processes, which were going on in the Moscow kingdom in that epoch and which undoubtedly influence historical and cultural development of Russia in the following epochs and up to our days. Simeon Bekbulatovich, who was the khan of Kasimov in 1567-1573, was a son of Bek-Bulat sultan, grand-grandson of Akhmat Khan, who ruled the Large Horde, and together with his father switched over to serve to Ivan IV. He took part in marches against Livonia in 1570-es. During the years of oprichnina (life-guards), Ivan the Terrible insisted on naming Simeon "the great Prince of all Russia" (1575-76), even though in fact Simeon did not have any po-



litical weight and remained just a nominee. V.O. Klyuchevskiy, S.F. Platonov and other historians characterized this unique fact in history of Russia as "a political masked ball" which was caused by "serious internal crisis" of Ivan IV. However, the fact, that Ivan the Terrible chose Simeon – the former Muslim and representative of the Chingizids family as the Great Prince of Moscow even though just as a nominee, is one of the most important and underlying characteristics of political and religious-spiritual essence of the Russian state itself, its historically formed tight civilizational interaction with outstanding cultures of Eurasia. The further political history of the Russian state ruled by descendants of representatives of Muslim and Christian cultures is also confirmation to that. The tsar and Great Prince of all Russia Boris Godunov was the descendant of the Tatar prince Chet. Peter the Great's mother, Natalia Kirillovna Naryshkina was the descendant of the Tatar family Mordka Kurbat (Naryshko).

The wide involvement process of Tatars-Muslims in the Russian statehood formation also found its reflection in a famous statement attributed to Napoleon: "Grattez le russe et vous verrez le tartare" ("Scratch a Russian and you will see a Tatar") which later became more famous in Russian culture as a saying "Scratch any Russian and you will find a Tatar". Ideas of cultural commonness of Russian and Tatar worlds were fully represented in a work "Az and Ya" dedicated to Turkic-Slavonic symbiosis and written by the UNESCO Ambassador of peace Oljas Suleymenov. This theory found its reflection in works of largest philosophers and ideologists of the Eurasian concept (N.S. Trubetskoy, P.N. Savitskiy, G.V. Vernadskiy, L.P. Karsavin and others). In the works of outstanding scientist L.N. Gumilev the Eurasian unity was represented in the notion of "Eurasian superethnos". The Assumption Cathedral of Svvyazhsk is an exceptional expression of this multifaceted historical process.

Peter the Great's interest in the heritage of multi-cultural country revealed certainly also in the fact that one of his first tsarist decrees aimed at preservation of historical and cultural heritage of Russia was connected with monuments of Great Bolgar in 1722.

These examples of cultures deep interpenetration, the direct bearers of which were Orthodox hierarchs of Kazan region as well as the created Pantheon of saint Tatar martyrs and other representatives of non-Slavic ethnos, undoubtedly influences the whole life of the Assumption Cathedral and the Orthodox Svvyazhsk, in the religious and cultural life of which many motives and plots of other cultures and civilizations are revealed.

Interaction and interpenetration of Christian and Muslim religions have long and continuous history in the Volga-Kazan region which is confirmed by written evidence and numerous archaeological finds. It is known that the Bolgars knew about Christianity at least since the VII century. The important fact is that the eparchy subordinated to the Constantinople Patriarchy was established in the Khasar Kaganate (which also ruled the lands populated by the Bolgar tribes after collapse of "The Great Bulgaria") in 860-870.

Multi-ethnic composition of its population significantly helped the Christianity penetration into the Volga Bulgaria. Even Arabic travellers, who were there much later than Ibn-Fadlan, noted: internal Bolgars-Christians". It can be supposed that Orthodox cult structures also existed in Bolgar, Bilyar and other large towns of the "Bolgar Ulus". Despite the fact that the Bolgar tribal elite adopted Islam as the state religion, Christianity remained to be a well "known" religion for it and this was quite explainable and understandable from the point of view of the previous history of Bolgar tribes.

The Volga Bulgaria conquest and its lands inclusion into the Golden Horde at first – until its Uzbek Khan ruled in 1313 – 1341 adopted Islam and started actively



implanting this religion – brought about, as everywhere else in the state, weakening of “monopoly” positions of Islam here. In most cases Mongolian rulers were not only religiously tolerant, but also actively patronized and supported different confessions, including Christian ones. The Majority of the Golden Horde nobility did not adhere to Christian faith in the XIII–XIV centuries, but influence of Christianity on political and cultural life of the Golden Horde was rather substantial. According to “The Yasa” of Genghis Khan, the Mongols-Tatars took the Christian Church under their protection. In this respect the evidence that Christian sermon and liturgy were served in Turki languages, which were native and understandable for representatives of the main population of Djuchi Ulus is very important. Christianity was also supported among the Turks by spreading books of prayers in their native language.

When Ulus Djuchi collapsed, the political centre of the former “Bolgar Ulus” was moved in the 1430s from Bolgar to Kazan which became the capital of the new state formation – the Kazan khanate. Since then “the growth” of Christian population occurred mainly due to the Russians most of whom had adopted Islam just nominally in the Kazan Khanate to get rid of slavery. Their following “falling away” (return) to the Orthodoxy, which was taking place already in the conditions of domination of the Russian church and that in its turn presupposed the presence of one or several Orthodox churches or chapels here.

The role of the Assumption Cathedral, the monastery and Sviyazhsk is also unique in the territorial structure of the common military-defence system being formed in the Moscow state as well as in transition to the stage of struggle for the Golden Horde heritage, the largest empire of Eurasia in the XIII–XV centuries, supported by development of the state and Orthodox ideology on a new level and creation of the cathedral and the monastery in a new environment.

One more quite important fact which points to Sviyazhsk as a place of cultures and civilizations cross-section is the word “Sviyazhsk” etymology. Rather logical semantic chain is visible here: Sviyazhsk (Russian) – Ziya (Turkic) – Chuya (is literally translated as “water” from Tibet-Chinese). In Turkic languages the word “zay-ziya” means “a river”, and there is a Turkic verb “zeya” – to flow, flowing. The Bolgars gave similar names to rivers of Sviyaga, Chuya, Shuya etc. This points to the town-island of Sviyazhsk as one of important medieval logistics elements in the system of the Great Silk and Great Volga ways. Such statement of a question gives Sviyazhsk and its historical-cultural heritage even wider Eurasian importance as a unique place, located on the historical-cultural tectonic rapture of two continents and being an evidence of the Outstanding Universal Value of the Assumption Cathedral.

Sviyazhsk used to be a sacred non-Muslim cult place of pagan worship for the local Finnish-Ugric population during the Bolgar-Tatar period in the XI–XV centuries. Historically there was a tendency to replace earlier existing places of Pagan worship by Christian cult objects, which also revealed both in Sviyazhsk and in the whole cultural region. The Assumption Cathedral and the monastery are the bright evidence of emerging and development of the first of the first Orthodox town in this region which had dominating influence on spreading of Christian spiritual and material culture. They are vivid physical evidence of the only in the world and active since the middle of the XVI century, cathedral and monastery in the outermost north-west part of spreading of the Muslim culture.

The Assumption Cathedral has its territorial and geographical location on the crossroads of the Great Silk and Great Volga ways which also underlines its Outstanding Universal and Civilizational Value. The Assumption Cathedral is a remarkable symbol, a unique historical-cultural lighthouse, which threw bright light to the ways of polit-



ical, economic, cultural and religious-spiritual development and interaction of people, cultures and civilizations of Eurasia during many centuries.

The Assumption Cathedral is also an outstanding symbol of Orthodox religion preserved and unchanged through the ages as well as its philosophical doctrinal theology which does not have analogue in the rest of Christian world. The epoch of rule of Ivan IV and the time of the erection of the Assumption Cathedral took place in the period of radical changes in the Christian world. This key period in history of the world culture and politics is related to Christian reforms in Europe where century-old basics of Catholicism were undermined and new ideas were asserting themselves – those of cult of entrepreneurship and rational understanding of reality and transformation of public and civil activity into the moral duty of a Christian.

This is how Martin Luther, the founder of German Protestantism (the Lutheran Church), formulated these statements: “if you see that there is not enough guards, executioners, judges, lords or rulers, and you think you can do it, then offer your services and do it..”. Luther thought that “guards and executioners” could combine their religious views and their job and could be Christians.

After pulling an individual out of Catholicism, Protestantism prepared an ideological soil for a powerful outburst of the Europeans’ social and political activity. In several hundreds of years Europe implemented its famous Reformation. During a short period of time, Europe overtook leadership in science and military technique from the Arabic Khalifat, opened the epoch of great geographic discoveries and prepared the ground for the genesis of capitalist relations.

However, there also was the reverse side of the new European Christian religion which was widely adopted by European elites – the possibility to obtain secular benefits and amenities by the forced conquest of non-Christian people. The formula of

Martin Luther expressing his idea “power and sword – are the Gods service” became a religious-ideological basis for pursuing the unprecedented in history of humankind policy of imperialism in the future. In fact, Protestantism transformed Christian religion and its philosophy into an element of the cultural science and politics.

The East Orthodoxy underwent quite different evolution in Russia. Its religious-philosophical basics have never been reformed. Any split was severely punished. But it was this measure which helped the Orthodoxy to maintain its originality. There were some changes but they were minor and incapable of distorting the basics of Apostolic faith.

Researchers explain the absence of large scale reformatory movements in the Moscow kingdom by different reasons: relative independence of the church from the state in the XV-XVI centuries when it still was not a part of the state machine; economic and social backwardness of the country and absence of the bourgeoisie as a class. Some scientists (N.M. Nikolskiy, N.M. Pokrovskiy and others) consider as efforts of Reformation the heresy of the Strigolniks, the Judaisers (Novgorod-Moscow “heresy”) and activities of Vassian the Squint-eyed and other ideologists of the Non-Possessor’s movement which became the Russian manifestation of Protestantism in the XV-XVI centuries. In a certain sense Nil Sorskiy and the Transvolga hermits, who entered into controversy with Joseph of Volotsk on the casp of the XV-XVI centuries, can also be considered participants of a peculiar “Russian reformation”. The discussion ended with the victory of Joseph and spreading on influence of his supporters on ideology and economy of the Church in the XVI century. In particular, it found its reflection in architecture and art of painting of Orthodox monuments of that period. However the struggle between different movements in iconography did not subdue also in the second half of the XVI century. The Assumption Cathedral of Sviyazhsk can be considered on of the brightest



examples of that. On the one side its architecture embodied the synthesis of traditional ancient Pskov architecture, monumental Moscow art of building and construction traditions of the Volga region. On the other side, in the monumental wall paintings of the cathedral there are plots which became the subject of dispute on the church council against heresies of Matvey Bashkon and Ivan Viskovatyy, which in their essence reflected the struggle between reformatory and traditional thoughts in the Orthodoxy, which Metropolitan Makarius personified at that moment.

The word “Orthodoxy” is the translation of the Greek “ortho-dokeo” meaning “to think correctly”. Another name of the Church is the Catholic which means “universal” in Greek. The underlying meaning of this name is in the fact that the Church calls all people to redemption no matter what their nationality or social status is. During the translation of the Symbol of faith from Greek into Slavonic, the word “catholic” became “conciliar”.

The Orthodox Church has been never modernized in the sense that it has never changed its philosophy to compare with the rest of the churches. That was why in the foundation of its point of view lies understanding that the truth is the freedom of spirit and not the freedom of the secular mind that is understood in the Orthodoxy as insanity in front of God.

This religious and philosophic theology became the basis for the foreign policy of the Russian state which revealed itself very brightly during the rule of Ivan IV and eastern boundaries expansion of the state which was not accompanied by serious religious conflicts. People who joined the Grand Prince of Moscow – representatives of different cultures and religions – became inseparable part of it and if not having equal rights with the Orthodox population, but their faith and culture became important constituents, incorporated into religious, social, cultural and political life of the Russian state. The Assumption Cathedral, which in its essence is the reflection of

life of the Russian state and its peoples during its whole history, is a unique manifestation of religious tolerance, commonness of cultural traditions and their interpenetration.

The Assumption Cathedral is a symbol of changes taken place in spiritual and material culture during the formation of Moscow autocratic state and later of the Russian Empire on the vast Eurasian space. Influence of traditions of different periods of history was reflected in architectural elements, which complemented its appearance for many centuries. Each new element in its architectural image appeared in a certain epoch and was related with the turning points of national and world history. It was not just following the architectural fashion but every time it was the reflection of new philosophic ideas, which left their imprint of architectural forms.

The Outstanding Universal Value of the Assumption Cathedral is proved by its meaning as an exceptional unique centre of religious life, the place of preservation of century-long Christian traditions, special spirit of the territory, the remarkable monument of architecture the one-of-the-kind storage of wall and icon painting, the place of inter-religious and inter-ethnic communication.

The prove of the universal value of the Sviyazhsk cathedral complex is also in the fact that it was built not only by Pskov construction workers but also by the local masters who used construction traditions of khans’ Kazan and medieval Bolgar. The Assumption Cathedral is the only evidence of meaningful typological characteristics of Orthodox cult objects of unique modification, which was formed under the influence of local conditions.

The Assumption Cathedral that has survived with the highest level of its integrity and authenticity is a physical evidence of historical evolution of architecture, monumental wall and icon painting, scientifically justified methods of conservation which accumulated layers of different epochs, so it is a bright manifestation of the outstanding cultural succession.

Sviyazhsk frescos are a unique example for comparing two art systems in interpretation of



a common plot as well as a rare example for the Russian middle-aged art that the artists who worked there had knowledge and skills of how to use in practice methods and technique of European art.

The image of the Virgin – Mariam ana (Mary) has become an exceptional evidence of interaction of Orthodox and Muslim cultures of the second half of the XVI c. – beginning of the XVII c. The construction of Muslim mosques dedicated to Jesus and Mary (the mosque of Gaysa and Mariam-ana in Istanbul) is also an example of such unity of Abrahamic religions in modern Muslim culture.

The Assumption Cathedral is an exceptional example of hosting some outstanding figures in Russian and world history. In Soviet times it housed one of the first camps for political prisoners (1918). Here the Chairman of the Revolutionary Military Council of the Soviet Republic L.D. Trotskiy organized the first in the history of the Red Army decimation – shooting of every tenth of military personnel. Barrier squads were also organized here for the first time. In 1920-1950, Svvyazhsk was the place of isolation of political prisoners. More than 3,000 people perished here during the years of repressions. The territory of the Assumption Monastery is the memorial place for descendants of victims of political repressions. The monument to victims of political repressions has been erected outside the monastery wall in 1995, and commemoration of the dead is held here every year.

The Assumption Cathedral in combination with the unique natural, artistic and architectural appearance of the town-island of Svvyazhsk which was being formed from the XVI till the beginning of the XX centuries, considerably influenced literature and arts. Due to the combination of landscape and architectural peculiarities, the town-island of Svvyazhsk found itself very close to the brightest legendary-fantastic and epic images of Russian poetry. Svvyazhsk in fiction is an image of saving spiritual fortress surrounded by natural and spiritual elements – Orthodox, foreign and belonging to different faith. It arises as a real per-

sonification of the fairy tale “island of Buyan” (A.S. Pushkin. “The fairy tale about Tsar Saltan, his good son Prince Gvidon Saltanovich and the Swan princess”). The fabulous-fantastic romantic appearance of the town on the island was actively and widely used in works of literature of different styles.

In the XX century Russian literature this image inspired not only authors who wrote historical novels but also creators of adventure and romantic-fantasy literature. The Assumption Cathedral of Svvyazhsk is mentioned in such works as novels by Y. Saganov “New town of Svvyazhsk”, by Z. Fakhrutdinov “The secret is worth life”, the novel of A. Kiryukhin “The scribe of the rank department”, V. Aksenov “Svvyazhsk” and others. It is depicted in pictures and etchings of A. Svechin, M. Makhayev (XVIII c.), G. Lukomskiy, E. Lancere and P. Speranskiy (beginning of the XX c.), in pictures of gifted masters of the “Svvyazhsk artists’ colony” of the end of the XX century – E. Golubtsov, I. Artamonov, A. Yegorov. R. Safullin and others. Its image was brightly used in movies “Sespeľ”, “The dovelet”, “Sphinx” and in numerous documentaries including those by famous Russian documentary film-maker M. Razbezhkina.

The Assumption Cathedral is a vivid evidence of preservation, study and museumification of cultural and natural heritage objects in the XIX – beginning of the XXI cc.

The archaeological monuments and the cultural layer on the territory of the Assumption monastery and the town-island of Svvyazhsk are the evidence of outstanding cultural succession and diversity from the Bronze Age till the late middle ages.

The Assumption Cathedral, its architecture and inside decoration are unique evidences of Orthodox civilization which has an exceptional international importance in the frames of culture and spiritual life. That has shaped understanding the basics of faith, ideas, traditions, social and moral norms of life of the Eurasia Orthodox community for many centuries starting from the XVI century till nowadays.



The Assumption Cathedral is an outstanding example of medieval Orthodox culture of the epoch of formation of Russian multi-national state and multi-confessional society. This place possesses special spiritual aura which is intangible heritage of the highest level.

Criterion IV

The Assumption Cathedral of the town-island of Sviyazhsk is a remarkable example of historical, cultural and artistic complex which does not have any analogues in the world, a sample of new architectural tradition formation which appeared in the environment mainly populated by Turkic-Tatar and Finnish-Ugric tribes. It was created under supervision of Russian builder of genius of the middle of the XVI century Postnik Yakovlev. The cathedral is the only outstanding example of interaction and symbiosis of architecture, nature, wall paintings and icons completely preserved in Russian from the second half of the XVI – beginning of the XVII centuries, which was created by outstanding masters of their epoch. His monumental and majestic appearance and internal decorations reflected ideas of grandeur and might of the tsarist power and of Christian dogmas.

The frescos in the cathedral vividly illustrate the phenomenon of cultural evolution of the Grand Prince of Moscow showing the direct connection between events of the middle-second half of the XVI century and the beginning of the XVII century and occupy one of the most important places in history of Christian art of that time.

The Assumption Cathedral frescos are the only ensemble which survived to nowadays

Justification for criterion IV

The shapes of the Assumption Cathedral are universal but at the same time they are exceptional. Dimension-planning solution of the Assumption Cathedral, its composition and decoration of facades show the Pskov

The Assumption Cathedral is the place of pilgrimage of Christian and Muslims, a vivid example of the real picture formation of cultural and spiritual diversity and principles of tolerance both in Tatarstan and in the Russian Federation.

from the time of Ivan the Terrible with his life time picture, unique by its integrity and completeness. The frescos open a new epoch in Russian monumental art of painting, where principles of ornamentality of frescos harmonize with clarity of their iconographic program. They are the expression of ambitious military and cultural-civilizational program, initiated by ruling circles in the XVI century. Wall paintings of the cathedral considerably influenced the evolution of iconography of the East Orthodox Church, reflected renewed relations with the east and the west through development of conservative doctrine of the Greek Orthodox Church and at the same time through perception of certain west-Christian topics and plots.

The Assumption Cathedral is a material evidence of the historical evolution of architecture, monumental wall and icon painting which illustrate meaningful period of the world human history. The cathedral is a culmination of historical-cultural and spiritual development of the Russian state in the XVI–XVII centuries and its transition into the imperial phase in the XVIII century, as well as a unique reflection of successive development of Russian empire, the Soviet Union and Russian Federation within the territorial space of Eurasia.

architectural tradition. It was complemented by novelties characteristic for traditions of Central Russia which has typical different forms of door and window apertures, square columns in the interior and special



proportional arrangement. All this created monumental and meaningful image which embodied the grandeur, complexity and massiveness of the new "state" architecture of Moscow.

The Assumption Cathedral is an expression of Pskov architects' high craft which is proved by their active and large scale participation in construction of cult complexes and in creation of paintings far beyond Pskov region. At the end of the XV century they erected unique cathedral including those in the Moscow Kremlin. Pskov masters were invited to the construction of the Assumption Cathedral – the main cathedral of the Moscow Kremlin. Thus, representatives of the Pskov school of architecture were considered to be equal to the best European architects of that time.

Participation of Pskov architects in the construction of the Assumption Cathedral was explained by their huge experience in fulfilling large state orders of this kind and by acknowledgement of their highest craft. In fact they were given a special honorary Orthodox-state mission of promoting the ideology of Russian Orthodoxy, as Sviyazhsk, especially on its early stage, played the role of the first and main spiritual centre of the Kazan land. The new stage of development of statehood in Russia demanded new approaches in creation of unique cathedral complexes. It was Pskov masters who completely corresponded to new requirements in creation of temples and used a lot of innovations in their work. Genius of the architect Postnik Yakovlev, who personified succession of the best achievements of Pskov and Russian church architecture, and of the local traditions was implemented in the construction of the Assumption Cathedral.

All this revealed in full measure in architectural peculiarities of buildings in which Pskov masters permanently demonstrated their creative approach. Thus the regular composition of church basements and the interior of the main space of the cathedral

with square pylons, shapes of window apertures and recesses, regular masonry and Moscow interpretation of Pskov décor – all these pioneering approaches are present in the architecture of the Assumption Cathedral. Despite clear Pskov traditions, this architecture in the whole has common Russian character and marked "style of the Terrible".

Generally, this also corresponds to the main principles of Russian architecture development where the art of monastery building usually plays the role of the most traditional and at the same time the most advanced trend which uses all Russian achievements. In Sviyazhsk Pskov masters gained unique experience which would later be used in Pskov region and other regions of the country. In their turn the unique works in Sviyazhsk promoted formation of new Russian architectural tradition. The bright example of this is the fact that Pskov masters used their experience they got in Sviyazhsk when building an original gateway St. Nicholas church – semi-tower of the Pskov-Pechera monastery with a r-shape gateway in the first tier (1565).

Another bright peculiarity of the cathedral complex construction in Sviyazhsk is in the fact that local masters took active part in it. Thus, the Assumption Cathedral and the refectory of the Assumption monastery are built of large slabs of local limestone used both in the time of Volga Bulgaria and the Kazan khanate. In Pskov architects used flatter slabs for construction. In its turn, the stone masonry used for erection of churches in Sviyazhsk is well-known in Kazan itself and in the medieval structures of Bolgar. This is the evidence of participation in construction works in Sviyazhsk of local masons and "breakers" who drew stone from a quarry on the bank opposite Sviyazhsk, which speeded up the construction. Preceding traditions of stone architecture of the Volga Bulgaria, the Golden Horde and the Kazan khanate, which developed in this region for more than 600 years, influenced the



construction technique and separate original elements of architecture.

At the same time Byzantine architecture traits got their own interpretation both in Pskov and in Sviyazhsk as well as in the whole Kazan and the Volga-Urals region/ It was developing with its own peculiarities which influenced the development of Orthodox architecture in the East Europe and Asian part of Russia.

Taking into consideration ability of Pskov masters to correspond to the most up-to-date requirements in architecture and to follow the rulers' orders, it can be supposed that they consciously preserved the image of national architecture under conditions of the new state development – the spiritual heir of Byzantium. This image demonstrated the original national style, ability to independent spiritual and artistic development. The Assumption Cathedral is a kind of a reserve of traditional Russian art of building, of Russian national culture, which as the supreme example was consciously preserved in the Volga region. Also as in Pskov, such tendency was characteristic of boundary regions which had to interact and develop under the influence of both west and east traditions.

Remarkable historical figures – Tsar Ivan the Terrible, Metropolitan Makarius, archimandrite of the Assumption monastery St. German and the first Archbishop of the Kazan archdiocese Guriy - were those who ordered the stone monastery ensemble. This is undoubtedly the fact of uniqueness of this monument and its paramount importance for the Russian state.

The Assumption Cathedral is the only survived cathedral complex with the supreme artistic level frescos of the second half of the XVI – beginning of the XVII centuries as well as with unique architectural, artistic, esthetic, religious and ideological meaning, created in the epoch of changes during the active stage of the Russian state formation. It is a symbol of philosophic doctrine and

national idea of succession in the Orthodox world.

Architecture and frescos of the cathedral contain a program connected with the new world order assertion. It is based on theological idea of Metropolitan Makarius and Tsar Ivan the Terrible. In addition, the idea of laying the cathedral dedicated to the Virgin had connections with the Muslim tradition of worshipping Mariam and was to ease the perception of new religion for Muslims.

By contrast with many other churches in the Central Russia, the Assumption Cathedral was painted rather quickly after its construction. This was dictated by necessity of visual propaganda of Orthodox religion among population which confessed Islam and Paganism. The Moscow government had the aim of catching the imagination of neophytes and giving them a visual lesson of the Holy Scripture. It was especially important for Muslims as anthropomorphic images were prohibited in Islam and of course were to stun by their courage and monumentality. Thus icon painting of the Assumption Cathedral updated Christian ideas in the context of spiritual demands of contemporaries, for many of whom it was liturgy that became their first experience of encounter with the Orthodox world.

The topical composition of the Assumption Cathedral frescos and the scenes arrangement in its space used to be new also. Placing illustrations of the Genesis on vaults as the main topic of painting was absolutely new phenomenon, which did not have graphic traditions in Rus, and differed from the system of Byzantine cathedral decorations adopted in Rus by the subject of painting, arrangement of Old Testament plots in the space of the cathedral.

The Assumption Cathedral frescos singularity is determined not only by iconography but also by certain qualities of their style. First, it is usually large size of figures in the scenes of the Genesis in the top part of the building. Second, it is craft of correlation of painted compositions with the form



of architectural surface, and first of all curvilinear surface – an arch, a vault, extrados, and lunette. This combination of qualities of artistic language in Sviyazhsk paintings not known in any other ancient Russian monumental ensemble of the second half of the XVI – beginning of the XVII centuries can stem from acquaintance with European artistic tradition, from the fact of existence in the west Christianity, in its centre – the Pope's Rome of similar paintings among which is the cycle of Genesis by Michelangelo of the ceiling of the Sistine Chapel. Such knowledge could appear in the Moscow circle of Greek intellectuals of the threshold of the XVI-XVII centuries.

The Assumption Cathedral frescos distinction is in the fact that the cycle of scenes from the life of the Virgin appears for the first time in the historical context as a link between the Old Testament and New Testament narration. The Old Testament and New Testament apocryphal plots enter complex artistic and sense relations underlying parallels and oppositions, reasons and results, predestinations and implementation of the holy history, strengthening emotional density of events and bringing in dynamic element in their development. The arrangement of the Virgin cycle in the space of the cathedral is also original. Compositions are in the upper register of paintings, following directly the Old Testament cycle of Creation and History of Adam and Eve.

The composition "The Council of the Virgin" on the frescos of the Assumption Cathedral that is based on "The Word" of St. John Chrysostom from the Great Menaion of Metropolitan Makarius is the earliest example of such iconography created even earlier than the similar composition of the Annunciation Cathedral in the Moscow Kremlin. Its peculiarities were never repeated later in icons and paintings of such iconography. It remained the solitary instance alongside with tradition formed later by paintings of the Moscow Kremlin Cathedral.

Alongside with images of saints broadly worshipped in Russia, there are also portrayals of a few less known saints such as Theophilus the New and Nicholas the New on the bottom tier of the pylons. It was in the Assumption Cathedral that the image of Saint Eustathius Placidus with his children for the first time appears in the ancient Russian ancient paintings. Images of this saint warriors help to expose all side of their martyrdom feat and show neophytes the way to Christ.

The image of St. Christopher which should immediately draw attention is an exceptional attribute of the Assumption Cathedral Outstanding Universal Value. This version of iconography can be perceived as a certain generalized image of people, which for long time was opposed and struggles against Christianity, but the same as a pagan Reprev was not deprived of possibility to become Christopher. Saints Theophilus the New and Nicholas the New were soldiers who died struggling against the Arabs and the Avars and should have caused associations with the feat of the Kazan martyrs. The image of Saint Eustathius, who brought his whole family to faith, on the composition level correlates with the image of Prince Feodor of Yaroslavl and Smolensk with his sons. The Prince married to a daughter of the Horde khan, who was baptized, the same as the St. Eustathius brought his family to redemption. His children David and Konstantin, who were sons of a Tatar princess, became Russian saints.

Unusual choice of saints and preference of certain iconographic versions originates in the broad educational character of the frescos program and also testifies contacts with the Orthodox East where these saints were especially worshipped.

"The Great Entrance" fresco appears on the altar of the Assumption Cathedral for the first time in Russian monumental art of painting. This composition was also named "Be all human flesh silent" by the words of the liturgical hymn read once a year during the Great entrance on Holy Saturday. This



plot will occupy a stable place in the system of Russian church paintings only at the end of the XVI and XVII centuries – in the altar of the Annunciation Cathedral in Solvyche-godsk (1601), the Assumption Cathedral of the Moscow Kremlin (1642-1643) and in the church of Deposition of the Robe (1644).

The composition occupies the conch of the apse with adjacent figures on the altar arch. It shows the procession of clergymen performing the Great entry according to the text of the prayer and the ordinance of this special service. They are surrounded by the images of Cherubs, Seraphs, the Thrones and Angels. It is important that on the adjacent arch of the altar there is a picture of Tsar Ivan, Metropolitan Makarius and the hegumen of the Assumption Cathedral with the monks standing in front of the cross. We see the picture of particular historic personalities who were alive or already died at the time and who had not been canonized yet. The permission to paint them was discussed at the Stoglav Council in 1551. As an example the discussion mentioned the border pictures of “The four-part” icon “Come to me, people,” where, as it was already said, the young tsar and the metropolitan with their nearest circle are painted praying. However, this question contained even deeper context – the concept of worshipping the grand-ducal family, which was one of constituent parts of ideological program of Ivan IV and Metropolitan Makarius directed at assertion of the Russian monarchy. The place of the tsar’s image in the altar stresses the idea of the teaching about power of the Russian autocrat given and blessed by God, which formed by the middle of the XVI century. This was how the orientation of Metropolitan Makarius on spreading the new iconographic topic was implemented in life.

The Assumption Cathedral frescos in Sviyazhsk open a new epoch in Russian monumental art of painting by showing very high organization level of decorations system which ideally combines principles of dec-

orativeness and clarity of its iconographic program. Numerous ensembles created already in the XVII century will be the climax of this style. Classical clarity, free space as a principle of composition building, minimum characters in every scene are the most characteristic peculiarity of wall paintings of the Assumption Cathedral and single out from ensembles of the Nativity Cathedral of the Ferapontov monastery, Annunciation and Arkhangelsk cathedrals of the Moscow Kremlin and the Savior’s Cathedral of Yaroslavl which were created nearly at the same time.

The Assumption Cathedral iconographic program accurately reflects a new theological approach of Russian church expressed by its spiritual leader – Metropolitan Makarius and simultaneously by the Russian state political head - Ivan IV. It is done through showing iconographic topics which were discussed at church councils in 1551 and 1553-1555. In connection with that, wall paintings of the Assumption Cathedral should be considered very interesting in the structure of the general ideological context, as reflecting the Christian doctrine, which greatly influenced the Russian theological thought.

The uniqueness of the Assumption cycle of the Genesis is in its originality in the ancient Russia art and the whole post-Byzantine world. Even though iconographically it belongs to Byzantine monuments, there cannot be found any direct compositional and stylistic analogues. Painting of the Assumption Cathedral testifies the huge potential of the post-Byzantine culture of art, which actively developed on the territory of the Orthodox world in the most complicated political and spiritual context and gave vivid large scale results not only in the sphere of iconography but also in the sphere of style having managed to formulate new, reach in content and original image of east-Christian spirituality. The Assumption ensemble is a unique effort of Russian masters to reach the Byzantine classical heritage



not only through stylistic experiments of the time of Ivan the Terrible, but also through the way which presupposed the search for spatial values and individualization of images, which enter into a close contact with the viewers.

From the viewpoint of town-building the Assumption Cathedral and the bell tower of St. Nicholas Refectory Church are the monastery landmarks which is served as the main stable element of Sviyazhsk fortress and which has survived to our days. In the same way as Troitskaya Street, which formed the main street of Sviyazhsk – Uspenskaya Street which has come to us from the time of the pre-regular planning of the town. In its turn, the Trinity Church formed the second important street of Sviyazhsk since the time of the Trinity-St. Sergius Monastery.

The Outstanding Universal Value of the Assumption Cathedral in Sviyazhsk is stressed by continuity of its development during the long historical period. The St. Nicholas church with the refectory and the Trinity and the St. Sergius Churches of the John-the-Baptist Monastery are important attributes of its value.

The Assumption Cathedral has been a witness of the large scale historical events during its construction and the whole period of its history. It has been involved into processes which influenced the whole course of world history. Among such vivid events was, first of all, development of the Orthodox missionary idea and its spreading to the east, which was expressed in establishment of monasteries, which, first of all, were educational centers. Second, it was organization of the second important in Russia and first in the east of the state book printing centre. These circumstances contributed to making the region a powerful missionary centre in the east of Russia with large educational and enlightening institutions such as a seminary, the printing house, and a library. Later they were reorganized into the Kazan religious academy which became the centre of

Orthodox education in the eastern part of Russia from the Volga to the Far East which greatly influenced also many countries of Central Asia.

The formation of modern Russian social-political and social-cultural history of the state and people is closely connected with the phenomena of missionary activity and Oriental studies in Sviyazhsk and Kazan – the large political and cultural centre of the Volga and Urals region. Kazan was the centre of the military-political and cultural expansion and the scientific study of the heritage of the East. Starting from the second half of the XVI century, Christianization of non-Russian nationalities of the region was the priority task of the Russian state and the Orthodox Church. Conversion into the Orthodoxy and maintaining the non-Christians of this region in this faith formed the basis of this policy up to 1917. Appearance and maintenance of such priorities in the domestic policy was defined by the role of the Orthodoxy as a state religion – an active domestic missionary activity of the Russian Orthodox Church. These traditions of the religious-spiritual sphere of life were the most stable determiners foreshadowing its succession. The government took into consideration the foreign political situation as well which dictated the necessity of supporting the image of Russian rulers as patrons and protectors of their subjects and taking the Russian Muslim from under the spiritual influence of the Turkish sultan who was considered to be the patron of all Muslims.

The Orthodox missionary activity in the Volga-Urals region was characterized by the practice of converting heathen and Muslim peoples of the region into Christian faith by arms, persuasion and propaganda which became stronger after the Establishment of the Committee of Newly Baptized with its centre in the Sviyazhsk Assumption monastery in the XVIII century. The Orthodox missionary activity represented a regular common historic and cultural-historic phe-



nomenon, which later became one of the tools of political, social and cultural reforms in Russian Empire. Like in the west, the Orthodox missionary activity was an inseparable element of political and cultural expansion of the Slavonic people. In the whole the missionary activity led to the main objective of the colonial policy – the internal colonization of peoples and cultures.

Such policy caused serious resistance not only of the main mass of Muslims but also of the estates top of the Muslims – the service class Tatars. All over the place they showed their dissatisfaction with the policy of religious-national oppression and the banishment of estates privileged of the Tatar aristocracy. Open dissatisfaction and uprisings, which happened from time to time, put the problem of acknowledgement of Islam as a tolerant religion and the Muslims as loyal subjects in front of the Empire.

From the point of view of social culture, the change of religious identity caused the new cultural identity which in general caused the situation of the deep splitting in the Tatar society, it manifested itself rather harshly and seemed to be unrecoverable. The Tatar ethnos was split into two unequal parts which found themselves in different religious environment which gave rise to formation of their different cultures on the basis of Christian and Islamic spiritual values. Contrary to the XVI-XVII centuries, for some part of Tatars it was not just the outside replacement of religion, but their spiritual arrangement and everyday life also started changing gradually. At the same time the persistent efforts of massive Christianization initiated strengthening of their own faith of the majority of Tatars and caused the consolidation processes based on religion.

Alongside with all this all over Russia a vast inter-ethnic and inter-cultural interaction was beginning in the XVI-XX centuries. These processes objectively opened possibilities for broader cultural contacts including those through spiritual education of former

non-Christians in the schools for newly baptized. This broadened objectively the foundations of forming the Russian civilization first of all due to ethnic-cultural diversity. These processes were especially brightly visible and achieved a significant development in the Volga-Urals region. Giving assessment of the religious policy of the Russian state in the whole it should be said that it underwent big changes from the policy of forced baptizing to certain tolerance of faith in the limited scale though. Such policy of state paternalism of one confession and limitations of rights of the others was an anachronism for the age of modernization.

Thus, the transformation of public-political and economic life of peoples, massive religious awakening of ethnoses, traditional condition of the spiritual environment, domination of Christian Orthodox confession and cultural traditions and other factors became a significant result of the historical development of the region.

Special role in implementation of this policy was played by the Assumption Cathedral and the Assumption monastery founded by German. He started implementing his idea of recruiting helpers for work among non-Russian population in the non-Christian environment by training Orthodox priests from Non-Christians in the school for newly baptized.

The Assumption monastery was one of the key centers of the governmental missionary policy in Russia. Its Fathers Superior had high education level, experience of work as teachers and heads of spiritual educational institutions (divinity schools and academies, of publicistic and polemic activity which helped them to solve successfully task related to missionary activities not only in the Volga-Urals region but also in other eparchies, the heads of which they became later (see p. 2b for details).

Sviyazhsk used to play an exceptional role in the public and political life of the country during the period known in the history as the Time of Trouble. Those events involved



Poland, Turkey, Ukraine, Belarus, Lithuania, Estonia, Latvia, Finland and Sweden. Sviyazhsk was an important political centre at the time of crisis as it was in this way or another connected with all parties of the conflict. Religious-philosophic ideas, which appeared at that time, were reflected in architecture and decorations of the objects of the historical complex.

On the whole, the XVI–XVII centuries occupy a special place in the life of the Russian statehood and world history. It was the time of sharp contrasts in political, diplomatic, economic and spiritual life of the Eurasian community. In this vivid and controversial epoch Russia made a decisive step towards emerging as a great power. This time, which is full of events and outstanding historical figures, is the beginning of formation of the new Russian Empire on the political, economic and cultural-spiritual map of the world. It is in this epoch that the sources of the administrative-state structure, religious-spiritual ideology and economic functioning of the multi-ethnic and multi-confessional Russian state can be found.

On the threshold of the XVII–XVIII centuries Russian culture found itself actively involved in common European processes. It reflected in a new ideology formation which incorporated traditions of the European late Renaissance and Protestantism. This caused changes in the material culture and found its expression in everyday life, art, architecture, etc. At that period the Assumption Cathedral was enlarged by the attached refectory with a curvilinear ogee shape roof and new elegant windows appeared. The Baroque "small tympani" appeared on the top of the quadrangle forming a kind of a "crown", as well form as the dome of complex as imitation of Sofia of Kiev. At the same time, the cathedral in its original version, maintained the initial dimensions, its constructions and interior remained unchanged. The integrity of wall paintings of the second half of the

XVI – beginning of the XVII centuries is more than 80%.

The epoch of forces atheization began after 1917, which was mostly successful due to symphysis of the Orthodoxy with the Imperial state system. The fall of tsarism caused the collapse of the moral authority of the church a massive coming of baptized Tatars back to Islam. Simultaneously with massive atheization in this period there were also acts of oblivion of faith and its ethics and destruction of temples and mosques. It was a bitter lesson of diffidence and refusal from the past. But it was under these conditions that the formation of the Soviet people and their culture took place. Despite the destruction of a significant number of religious monuments, the Assumption Cathedral and monastery were under the protection of the Soviet state and preserved due to work of outstanding workers of culture, art historians and restorers. In 1920-es a museum was located here and there were efforts of establishment of a "museum-town". During the Soviet years, the Assumption Cathedral was not used for religious purposes. Nevertheless it was considered to be a unique monument of the important stage in history of the country and its cultural heritage which found visible reflection in its architecture, construction and the interior.

Under the new conditions of the revival of the country and religious faith and conservation of monuments of historical-cultural heritage, the positive experience of respect of rights of all confessions, study and preservation of their rich cultural heritage of peoples of our country is very important for Tatarstan and the whole of Russia. The past insults and mistrust should be forgotten for the sake of the revival of the country, and the favourable environment should be developed for inter-national and inter-confessional dialogue for strengthening the country, preservation of peace and flourishing of tolerance.



3.1.c Justification of integrity

The Assumption Cathedral is an integral monument with documented history fixed in Scribes' books of 1565-1567, letters of grant from the Moscow tsar, numerous archaeological, ethnographic, numismatic, topographic and iconographic materials, ancient maps and plans, literature and archive documents. The integrity of the monument is also proved by town-building structure and development and natural landscape. The existing architectural constructions have reached us unchanged since the middle of the XVI century. At the same time the current details bear traces of the later architectural styles which enrich the image of the ancient temple.

The authentic archaeological layer which keeps artifacts of the XVI–XVII centuries has been preserved on the territory of the monument and around it.

Integrity of characteristic traits and values conveying the Outstanding Universal Value of the nominated property consists in the following. The Assumption Cathedral is the integral evidence of the epoch of Ivan the Terrible, it reflected most fully and brightly political and religious-philosophic ideas of the Moscow state during the period of formation of the Russian Empire expressed in the formula: "Moscow is the third Rome and there will never be the fourth one". Those changes, which were happening with these monuments during centuries, also carry information about geopolitical and public – worldview changes, which make it possible to imagine the course and results of evolution of architectural forms, which are direct reflection of all those processes.

It is also important that this monument bears the traces of all epochs of its existence. At the same time the integral material base of the XVI century, which carries the initial architecture and the artistic idea of this construction, remained unchanged.

The Assumption Cathedral has been preserved in its historically formed environment. The context supported both by buildings created at the same time or in the

nearest period – the St. Nicholas refectory church with the bell tower in the Assumption monastery, the Trinity and St. Sergius refectory churches in the John the Baptist nunnery – and also by later constructions which are real evidence of that time. Other buildings illustrate those periods which found their reflection in the appearance of the Assumption Cathedral. At the same time, the Assumption Cathedral retained its compositional place and role in the town-building idea, which is inseparably connected with the sacred place.

All repairs and reconstructions carried out at the Assumption Cathedral during centuries has been aimed at preservation of the main idea laid by its creators and expressed in architectural forms, frescos and decorations. It was the characteristic trait of renovations of all periods and not only the period from the middle of the XIX century, when already conservation methods appeared as kinds of work directed at preservations of "antiquities" and revealing their value.

The complex conservation of the monument is being carried out at present. The new stage of research with the use of modern methods of study of conditions of constructions and materials makes it possible to obtain new remarkable information about the objects.

The used methods of conservation include all the international requirements on provision of the monument integrity.

A long term strategy of research has been developed which aims both at getting new information and the maintenance of constructions and material in their integral and stable condition.

The legal definition of the area boundaries with giving them the status of territories of the cultural heritage properties and approval of the expanded buffer zone have also become an important confirmation of the state strive to preserve the property integrity. On the basis of the visual connections analy-



sis, the surrounding historical-cultural and natural context was also included into these boundaries to protect views from and on the property in the panorama of Sviyazhsk along the Volga and the Sviyaga rivers with the total area of 11,563.9 ha.

All mentioned will enable encompassing of the whole territory, all elements and values, unique observation points and perspectives as well as preventing of large multi-storey construction and destruction of historical visual perception of the monuments.

Thus, the attributes expressing the Outstanding Universal Value are at the site and

are still preserved, they did not get any serious damage, are not lost and what is most important they have not lost their value.

Due to protective measures taken in the XX–XXI centuries, establishment of the museum-reserve as a protective, scientific and educational centre, measures of its development aiming at recording and preservation of Sviyazhsk most valuable objects, provision of highly professional and functional organization of the territory and the revival of the spiritual life of monasteries, monuments are in satisfactory condition and nothing threatens their value.

3.1.d Justification of Authenticity

The Assumption Cathedral is an authentic cultural heritage property. It has not got any serious damage or lost its attributes and characteristic traits which testifies that they express the OUV and the inseparable quality of this monument.

The Assumption Cathedral is a unique example of Pskov architecture and all attributes and elements of this architecture - cubic, one-dome, four-pillar, vaulted three-apse churches with eightfold barged roofing, with carved niches and roll moldings on the wall have been preserved completely. At the same time new elements, which differ considerably from Pskov monuments and which were introduced during the construction of the Assumption Cathedral in the XVI century, characterize the uniqueness of this property and have also preserved completely.

The architectural interior of the Assumption Cathedral where Pskov forms are united into one structure has monumentality and didacticism. There were no similar artistic solutions of the church interior in Pskov previously. It is within the frames of the strict “style of Ivan the Terrible” and makes it possible to convey might and grandeur of the cathedral and makes an impression of hierarchy and geometrical order. The interior of the Assumption Cathedral is a

unique evidence of interaction of architectural schools of that period and an example of spreading of the north Russian architectural tradition to the east of Eurasia.

The external architectural character of the Assumption Cathedral got Baroque elements in the XVIII century so later architectural attributes reflect the spiritual quest and demonstrate not only the feelings of believers, esthetic principles and viewpoints but also the succession of religious life.

The frescos are a unique complex of wall paintings of the XVI century and the only in the world preserved ensemble of frescos dated back to the period of Ivan the Terrible. From the point of view of their completeness and execution, the frescos in the interior of the cathedral represent a unique phenomenon in history of medieval Russia painting. They are characterized by exceptional quality of images, complex cycles and unusual scenes and plots. In the whole the integrity of wall paintings, which are bearing traces of time, testify about their authenticity. Frescos bear common traits of “the golden age” of the Moscow school of painting in the Kazan khanate and have been preserved till nowadays.

Some separate survived authentic frescos in St. Nicholas and the St. Sergius Churches in Sviyazhsk testify rich artistic heritage and



reflect development of Russian painting art in the XVI–XVII centuries.

Intervention into the architectural and town-building environment as well as into the architectural monuments has been minor. Conservation of the Assumption Cathedral was carried out on the basis of scientifically grounded and comprehensive data. Repair-conservation work was carried out with the use of authentic construction materials and technologies.

Sviyazhsk has quite a developed cultural layer formed after foundation of the fortress and the settlement. It represents huge interest as a source of objective information about the level of spiritual, social, artistic and scientific achievements from the middle of the XVI century.

The Assumption Cathedral authenticity is proved by the complex of the following attributes:

- form and design

In its preserved form the Assumption Cathedral is an example of a new architectural tradition formation which appeared as a result of the synthesis of Pskov, Moscow and local traditions of monumental architecture. The interiors and complex of frescos of the XVI-the beginning of the XVII have been well-preserved in the cathedral.

According to some researchers, slight architectural changes in the outside appearance of the cathedral made in the Baroque style during the XVIII century even added richness to its appearance. Today it is a remarkable example of the architecture, which combined in its appearance skills of the unbeaten north Pskov masters of the XVI century and Baroque tastes of customers of the XVIII century. Either the outside appearance of the cathedral or its interior decoration did not practically change after the XVIII century. The historical monuments, which are part of the Assumption monastery and create the historical environment of the Assumption Cathedral have also been preserved.

- materials and substances

The Assumption Cathedral has been preserved with the authentic construction materials: limestone, bricks, timber. Only these materials are used during repair-conservation and conservation work. Inter-disciplinary complex research carried out concerning the gesso composition and the paint components of frescos gave the following results. A portable X-ray spectrometer has been used for initial analysis of frescos of the Assumption Cathedral, which showed efficiency of finding differences in the composition of paints used in different periods. The research with the method of optical and electronic microscopy helped to reveal the fine structure of the paint layer and the gesso. Red, white and dark-grey paints are the most differing in their composition. Cobalt, Arsenic and Potassium have been found in the blue paint in the early frescos, which testifies about using the “royal blue” – the paint invented by Italian artists in the XVI century. However, later this paint fell out of use because of its bad covering quality. Compounds of calcium with magnesium carbon and oxygen have been found in the composition of the gesso in early frescos of the Assumption Cathedral, which substantially differs from wall paintings technology of ancient Russian masters. Additional studies of the mineral phase composition will be carried out for more accurate definition of the gesso composition. Regular conservation and interdisciplinary scientific research continues.

- use and functions

Since ancient times the hill “Kruglaya Mountain” on which Sviyazhsk is located, has been attracting peoples and served as a sacred place for them. After construction of the fortress and the Assumption Cathedral, Sviyazhsk became one of the main centers of Russian Orthodoxy in the Volga region. Its historical predestination is still preserved – the cult buildings have been handed over to the congregation and the revival of monasteries is going on. Currently services are



held in the warm St. German side chapel in the Assumption monastery. In summer cult events will be held in the Ascension church and after the conservation is completed- in the heated St. Nicholas church.

The large Cathedral of Consolation of All Sorrows is open for liturgy on the territory of the former John-the-Baptist monastery complex. It is supposed that services during special church festival will be held also in the Assumption and Trinity shrines with following all requirement of provision of integrity of these objects.

History of Svvyazhsk religious life, the Assumption Cathedral and the objects comprising the historical-cultural context, has got its real embodiment in the permanent exposition of the history museum. It was established for the first time in for nearly 500-year long history of the town-island and represent evolution of Svvyazhsk in all its diversity. The aims of the expositions are to reveal and up-to-date the cultural-historical phenomenon of the town of Svvyazhsk by artistic-museum means; to develop the feeling of patriotism, religious and cultural tolerance, to get acquainted with cultural values; to represent the heritage connected with history and culture of Svvyazhsk; to develop a communicational model of the exposition as educational, cultural-leisure and information space. The exposition represents stages and processes of historical development of Svvyazhsk, its role in the history of the region and Russia. It gives the complex understanding of life of a Russian town of the XVI – beginning of the XX centuries in many aspects of administrative, social and economic history, everyday life and household culture; it represents the architectural-town-building development of Svvyazhsk and its meaning in this sphere and also shows the role of Svvyazhsk as a spiritual centre. The exposition contains problems of natural and cultural-historical heritage, shows the regional environment of Svvyazhsk and the uезд, reflects natural and ethnic-cultural diversity of this region,

development of agricultural, crafts and industrial culture. For visitors there is an interactive exposition, which "submerges" them into the world of the historical subject culture and classes.

- management traditions, methods and systems

Interest to the ancient picturesque decoration of the Assumption Cathedral has increased since the middle of the XIX century.

The cathedral historical and cultural meaning was recognized by the Soviet state. It was secured by legislation and promoted carrying out conservation and research works and development of excursion activity. This work was done during the whole XX century even in the period of repression institutions working on the island.

The Assumption Cathedral is a monument of federal importance. Other cult and civil buildings and construction of Svvyazhsk are under state federal (all Russia) and regional protection.

- location and environment

As a result of the Kuybyshev reservoir creation on the Volga, Svvyazhsk turned into an island and then became a peninsula again. A developed water-island system appeared here, which together with the Assumption Cathedral and architectural-town-building ensemble formed a unique cultural landscape, possessing especial expressiveness and being in harmony with the picturesque natural surroundings. The circular scan of the island from water reveals diversity of architectural-artistic appearances of churches. The Assumption Cathedral is located on the territory of the Assumption monastery being its architectural dominating structure. The building of the cathedral is well seen from many places on the island, from the access road and the Volga water area of Svvyazhsk. The Assumption square formed in front of the gates of the Assumption monastery and



the main street of Sviyazhsk, namely Uspenskaya Street, starts from this square.

The Assumption and Troitskaya Streets are two main chords of Sviyazhsk planning to which the whole town system is strung. It is also important that these two streets have been preserved from the middle of the XVI century and form the stable plan of Sviyazhsk. At present the Assumption Cathedral together with the Trinity church and the museum complex is the main place attracting tourists and pilgrims to Sviyazhsk.

- language and other forms of intangible heritage

The Assumption Cathedral is the place where a believer goes through the experience of the sacred, joins the tradition of the Church and consequently brings his faith up to date. As a centre of monkhood connecting Kazan lands with the cloister of St. Sergius of Radonezh, the Assumption Cathedral is perceived as a place of the supreme monastic mission – the Eucharistic unity. Consecrated by prayers of many generations of brethren, the cathedral stands today as a keeper of their way of thinking and worldview, which is also traced through the theological system of paintings and the cathedral structure.

Speaking about reflection of the Assumption Cathedral in living traditions, ideas or beliefs, works of art or literature which have an outstanding value, it must be noted that Sviyazhsk surrounding represents a complex cultural and natural phenomenon. It possesses outstanding architectural-historical and natural-ecological merits, which include static (monuments of history and culture) and dynamic manifestations of cultural life (living culture), which are in close interaction.

In the second half of the XX century the Assumption Cathedral and Sviyazhsk became an object and source of inspiration for artists, cinematographers and writers. Forms of this “second” life are diverse: photographs, works of art of paintings and

graphics, cinema, scientific works and literary publications.

The Sviyazhsk community of artists which was formed under the influence of monumental frescos and icons from the middle of the XVI–XVII centuries, interprets plots which are traditional for icon paintings, such as “The Assumption”, “The Annunciation”, “The Trinity”, “The Deposition”. The modern works are created in the technique traditional for icon painting. In their artistic works, modern artists proposed unique interpretations of history of the cathedral as well as of historical-architectural and natural-landscape heritage of Sviyazhsk. They are based on perception of everyday life of the island dwellers and understanding of the special role of the Assumption Cathedral and Sviyazhsk in history of Russia.

Due to fantasy and craft of Rashit and Chinguis Safiullins, the art of enamel was revived. It is the ancient art of making pieces of art on metal with the help of vitreous powder. In 2015 the museum “The town-island of Sviyazhsk” for the first time organized the exhibitions of enamels by the Safiullin’s “Fire scriptures. Enamels of Sviyazhsk”, where about 50 works were represented.

The Assumption Cathedral and Sviyazhsk have found their reflection in works of literature and first of all in different geographical books published in the XVII–XIX centuries (Jenkinson, John Bell, Adam Oleariy, Cornelius de Bruin and others) as well as in autobiographical and fiction novels of authors of the XX century (H. Keller, L. Trotskiy, V. Aksenov and others).

- spirit and feelings

The Assumption Cathedral together with the other cult monuments of Sviyazhsk are valuable for the religious community as the place from which the Christianization of the region started. On the other hand, as a special hierotopic monument, the Assumption Cathedral, the St. Nicholas refectory church with the bell tower, St. Sergius and Trinity churches are the places of the first “scared experience” for local resident, who acquired faith.



According to the well-known viewpoint of the Pope Benedict XVI, quite often a place where a person experiences strong religious feeling starts being associated with the religious feeling itself and the notion of a scared place arises. In this respect, one of the first Christian churches in the Volga-Urals region gets colossal religious meaning not only for residents of the region but for the whole Orthodox Church. In addition, the Trinity church was a place for prayers of warriors, who conquered new lands, and of monks, who came later for a prayer and catechization. Also unique is the fact that one and the same place can unit so different social estates. The matters of war and peace, power and humiliation all were under the roof of one church, one religion. Another important factor of religious value of the church is the diversity of possible religious-spiritual experience and a try to come closer to it.

The sacral space organization of the Assumption Cathedral is spiritually meaningful for Christians. Combining in itself the high artistic value and originality of creation, the fresco ensemble of the cathedral involves a Christian into a special sacral-artistic world, in which there exist other criteria of beauty and moral ideals different from reality. The icon painting opens for a man the possibility to understand those symbols, which in full update reality and by this bring him nearer to eschatology of Christianity itself. Picture of the Saint warrior Christopher in a zoomorphic image is not just a metaphor but also an effort to convey in several symbols the meaning of the appearance for Christianity and for the kingdom of God, at the same time conveying the importance of personal feat for achieving this kingdom.

At present the Assumption Cathedral is perceived by population of Russia as a manifestation of primordial Orthodoxy spirit. The Assumption Cathedral with its monumental frescos conveys ideas of succession and the Greek-Byzantine Christianity which came and rooted in Rus. Frescos of the cathedral surprise by the integrity of paint-

ings, clarity and greatness of their ideological-spiritual content. The small Trinity church underlines ideas of Orthodox austerity, simplicity characteristic of the first zealots of Christianity, figuratively send to the first Russian saint hermits, who started their spiritual eats most often in small wooden churches. Visiting these both churches, one can see how the Orthodox culture opens in full and in symbolic meaning – from the modest wooden Trinity church to the festive and great Assumption Cathedral, which symbolizes the arrival of eternal life, from austerity and self-destructive feat of Christ to the eternal kingdom of God.

Since the middle of the XVI century the Assumption Cathedral has been a witness of the most important events in history of Russia as the place of Orthodox culture spreading. In Stalin time there were prison-type institutions here, including those for political prisoners. Since the middle of 1980-es it is the memorial place to victim of Stalin repressions.

The Assumption Cathedral and Sviyazhsk in whole are a unique area which is naturally separated from the surrounding territories by water. This landscape originality was preserved in its initial form for many centuries and formed special "island" mentality of local residents. Close interrelation between people in close systems, which the islands are, there special attitude to the surrounding world – to animals, birds, plants, their houses, to natural objects, which combines in itself a kind of worship and at the same time pragmatism, provide sustainable existence and reproduction of the whole system for long periods of history. Such understanding of things raises such very important for the modern society problem as ecology of culture, which presupposes the study of the whole complex of interrelations of man in the whole diversity of forms of his life, material and spiritual values created by him with the surrounding natural and historical environment. It becomes more and more fundamental in our age of technical



progress, computer and information technologies, which often destroy integrity of the system Person-Nature-Spirit. The town-island of Sviyazhsk is a unique example of century-long natural and harmonious coexistence of man and nature, which is blessed by a remarkable aura of high spirituality, beauty and loftiness of its temples, by its wonderfully rich and diverse history.

An "ukha" (fish soup) has become an original brand of the town-island of Sviyazhsk. It is impossible to imagine life of any settlement of the river bank without this dish, to say nothing about Sviyazhsk. For centuries fishing was one of the main jobs of monks and residents of Sviyazhsk providing them both with food, with income, with entertainment and at the same time stimulating them to the meditative state of spirit. Fish remained the main product in nutrition of Sviyazhsk residents for many centuries. And it also has its deep religious underlying message as fish is one of the symbols of Christianity and the main food during the Orthodox. As any Volga town that respects itself, Sviyazhsk also has its secrets of cooking ukha (fish soup). People ate it themselves, they treated their neighbours with ukha. Today they hold special "fish" fests in Sviyazhsk every autumn which gather amateurs and professionals. These are just a few of them: "The day of Sviyazhsk ukha", Fishing for perch pike in the Shchuka River" and others. Without submerging in this traditional activities and pleasures of the island dwellers it is impossible to understand their essence, peculiarities and secrets of organic coexistences of the island and its inhabitants.

- other internal/external factors

The exceptional tragic events of the XX century which changed the usual way of Sviyazhsk life are of an important memorial value stressing the Outstanding Universal Value of the Assumption Cathedral. Shootings of local residents in the days of the Civil war, dynamic military actions and the following closures of monasteries and slaughters of the clergy and monks, destruction of cathedrals and demolition of age-old shrines, organiza-

tion of the correctional labour colony in the Assumption monastery, where several hundreds of peoples suffered martyrdom – all this made Sviyazhsk the place of memory, sorrow and repentance. This place is a material evidence of such events which are exceptional by the concentration of tragedy. Sviyazhsk will remain such forever due to the memory kept by descendants, who immortalized it by erecting the monument to victims of political repressions by the wall of the Assumption monastery, in the exposition of the museum of Sviyazhsk history and in the created "Book of memory of Sviyazhsk".

Sviyazhsk is a special place which combines pacifying beauty of nature, great history and, on the other hand it is a visual image of demolition of the whole civilization, the example of fathomless evil and cruelty that a person can show. Purposeful transformation of the Assumption monastery – of this sacred place into the prison camp and then into a psychological hospital, initially could have had a blasphemous intention but then became just a trivial adjustment of ready-made building, which were losing their sacral meaning, to practical needs. Degrading local residents surrounded by miserable everyday life – all this formed irreality of Soviet Sviyazhsk of the 1920-1980s. On the other hand, due to its artificial island position, "the death" of Sviyazhsk was slow, having its own organic esthetic even though painful. From the opposite bank Sviyazhsk continued to stand out of the Volga water surface as an illusory and nearly fairy tale wonder-town. Inside, traces of intensive spiritual quest and intellectual life showed in the preserved church architecture and ancient Russian paintings through sleepy and retarded homeliness of the miserable village life. Traits of established regular life of the provincial town revealed in the remains of the town development. Tangles of high weeds, which conquered the island, cows, horses and stray dogs wandering through the streets were perceived not as signs of desolation, but as vital forces of the



nature itself struggling through the frozen time. And as many centuries ago, the River remained the most important life-forming source of Sviyazhsk.

On the threshold of the millennia the Assumption Cathedral and Sviyazhsk in whole has connected mutually exclusive contrasts of the eternal and vanity, high and low, spiritual and physical, natural and man-made, creating and destructing, harmonious and defective into indissoluble unity. All this widest spectrum of phenomena was extremely condensed on a small plot of land which involuntarily makes you think about the meaning of human life.

Modern Sviyazhsk combines history and modernity, ancient architectural monuments and the desire for modernization, museumification and realia of everyday life, a solitary prayer of Orthodox monkhood and tourists hustle, great deeds and horrible perturbations, contradictions and tragedies of Russian history.

Sviyazhsk possesses sites of high artistic and architectural qualities which define its

originality. They were accumulated as a result of its historical transformation as well as the highest concentration of historical and cultural events here. Preservation of the “spirit” of the place makes it possible to speak about special status of Sviyazhsk and the Assumption Cathedral, possessing indicators of the Outstanding Universal Value.

There is a special research program approved by the Ministry of Culture of the Republic of Tatarstan and the Regional Foundation of Revival of Monuments of History and Culture of the Republic of Tatarstan in 2014. It helps to study and preserve intangible values and the importance of the Assumption Cathedral (See the Annex). It is aimed not only at revealing and documenting new intangible values and importance of the Property, but also at the solution of the task of understanding the importance of this intangible heritage for modern society. Due to this research program, the consecutive strategy of preservation the unity of tangible and intangible heritage of the Property is developed.

3.1.e Requirements to the property protection and management

As the cultural heritage property (the monument of history and culture) of federal importance, the Assumption Cathedral of Sviyazhsk is protected by Russian legislation according to the Federal law “On the Cultural Heritage sites (monuments of history and culture) of the peoples of the Russian Federation” (adopted on 25.07.2002 № 73-FL). As the cultural heritage property on the territory of the entity of the Russian Federation – the Republic of Tatarstan – it also must be protected on the basis of regional legislation, in particular according to the Tatarstan Law “On cultural heritage sites in Republic of Tatarstan” (adopted on 1 April, 2005 No 60-3 TR).

The whole territory of Sviyazhsk is announced to be a remarkable site – special type of cultural heritage properties envisaged by legislation of the Russian Federa-

tion. Not only monuments of history and culture are preserved in remarkable sites, but also the natural and cultural landscapes, historical development and planning, historical visual dominating centers and visual connections and other different traditional traits and characteristics. It is this landscape approach to the preservation of the Outstanding Universal Value of the nominated property of the world heritage has been adopted as main program measures related to the complex protection of this property. The decision about the establishment of the remarkable site “The Town-island of Sviyazhsk” was taken by the decree of the Tatarstan Cabinet of Ministers on 16 July 2009, № 497. The remarkable site “The Town-island of Sviyazhsk” is under protection of the federal and regional legislations.



The protection zones have been developed and approved for the remarkable site “The Town-island of Sviyazhsk” (the decree of the Tatarstan Cabinet of Ministers “About confirmation of the boundaries of the protection zones of the cultural heritage property of regional importance the remarkable site “The town-island of Sviyazhsk” from 2 July 2015, № 418) that is in line with the order and terminology of Russian legislation. Boundaries of the protection zones completely coincide with the proposed boundaries of the buffer zone of the World heritage nominated property. Thus the requirements of the Russian legislation and the requirements to the UNESCO World Heritage sites completely coincide.

The buffer zone of Sviyazhsk island provides necessary conditions for protection of the historical environment and adjacent landscape. It has the area of 11,563.9 ha, includes land (29%) and water surface (71%) around the island of Sviyazhsk and is designed taking into consideration visual connection onto and from the property. The bank line is defined by the water edge on the mark of 53 m of the Kuybyshaev reservoir.

The buffer zone provides conditions for perception as onto the nominated property of cultural heritage and the other monuments of Sviyazhsk as well as from them. So the integrity with the surrounding cultural and natural landscape is in the attribute of value of the World Heritage property. Visual attractiveness of the island and also its unique location are associated with the meaning of Sviyazhsk in its geopolitical respect as with the unique natural-architectural complex located practically in the middle of the Volga – the largest river in the Russian Federation and Europe.

The visibility basin of the dominating structures - churches of Sviyazhsk – comprises about 25 km. Necessary protective measure are envisaged in the boundaries of the buffer zone, which are defined by the regimes of zones of regulating development and household activity. All this makes it

possibly to retain the town-building pressure and preserve the unique view from Sviyazhsk on the surrounding territory and open spaces of fields and forests, where the complex of the Makarius monastery is situated, as well as the views from fixed points of the panoramic field of view on the island.

Boundaries of the zones with different protection regimes inside the buffer zone are given in the Annex.

Part of the buffer zone of the nominated World Heritage property “The Assumption Cathedral of the town-island of Sviyazhsk: historical-cultural and artistic complex” has an exceptional natural meaning for perception of this monument and includes water and underwater landscapes. It is part of the natural reserve “Sviyazhskiy” and is under protection of the nature legislation of the Russian Federation, in particular of the Federal Law “On specially protected natural territories” (adopted on 14 March 1995, № 33-FL). The decree on establishment of the state complex profile natural reserve of regional importance “Sviyazhskiy” was issued by the Tatarstan Cabinet of Minister on 4 February, 1998 No 49.

Federal and regional legislative and regulating acts related to the question of land regulation, household regulation of protected territories to rights of local self-government bodies and so on also have substantial importance for management of the nominated property. The Cabinet of Ministers and the Ministry of Culture of the Republic of Tatarstan take administrative decisions for solving current concrete questions concerning preservation of the Sviyazhsk of the Assumption Cathedral and its surroundings.

“The concept of the development of the state budgetary institution of culture of Republic of Tatarstan “The state historical-architectural and artistic museum “The town-island of Sviyazhsk” has been developed and approved by the Tatarstan Ministry of Culture № 453 from 14.06.2011 till 2020. One more document “The complex plan of interdisciplinary scientific studies of the Assumption Cathe-



dral and the Trinity church for 2014-2020” was approved by the Tatarstan Ministry of Culture in 2014. The specified “Strategy of preservation and use of historical, cultural and natural heritage of Svíazhsk and development of the state historical-architectural and artistic museum “The town-island of Svíazhsk” was developed in the end of 2014. And the management plan for the nominated World heritage property was developed in 2015 (under supervision of specialists of the National research university “The highest school of economics”).

Preparation of these documents was carried out with vast consultations by governmental and non-governmental bodies and was discussed with the local community and specialists. It was carried out under supervision of the Regional foundation of Revival of monuments of history and culture of the Republic of Tatarstan and passed the expertise of the International scientific-expert Council of this foundation.

For coordination of all activities on preservation of the Assumption Cathedral, the foundation organized the Coordination Committee. The Regional foundation of Revival of monuments of history and culture of The Republic of Tatarstan established in 2010 and supervised by the First President of Tatarstan M.S. Shaymiyev performs the function of methodic management uniting key questions of the property management and also controlling the correspondence of works to the management plan.

The Outstanding Universal Value of the Assumption Cathedral is facing several substantial risks which are shown in subsections 4 b and 5 e. Main natural factors influencing the property are atmospheric impacts, seasonal temperature difference, biological pests. The anthropogenic impact on the nominated property is related to the increase of tourist flow in Svíazhsk. Measures on its regulation will considerably decrease physical wearing of the monument constructions. The threat to the monuments’ authenticity appears also during liturgies. It

is related to the necessity of their adjustment for sermons – installation of cult objects, additional equipment, etc., as well as the influence of the candle soot – the factor that can cause the death of wall paintings in several decades. Preliminary investigations show possibility of having 1-2 services a year. This limitation will not be an obstacle for the local congregation and the visitors for satisfying their religious needs, as regular services are held in the monastery church of St. German, in the cathedral of Consolation of All Sorrows and the parish church name after St, tsars Konstantin and Elena and also in a number of other churches.

Another challenge for protection of the property Outstanding Universal Value is changing of the building system which surrounds the Assumption monastery. The management plan outlines the scrupulous work on returning Svíazhsk its historical cultural-landscape appearance. It has preserved several dozens of objects of cultural heritage, the archaeological layer, cultural landscapes, which are closely interrelated with the Assumption Cathedral and comprise a unique island historical-natural complex. The further conservation of historical objects is already under way, the losses in the traditional development of the former uezd town are being reconstructed and the valorization of the historical-cultural landscape of the territory is carried out.

Current and future substantial risks are connected with the possible deteriorations of the landscape surrounding of Svíazhsk with new construction which can break the visual ties of the island and river banks, deteriorate the historical perception of the Assumption Cathedral and Svíazhsk in whole.

The management plan presupposes revealing and preservation of cultural and natural heritage in all parts of the world heritage property and its buffer zone as well as provision of competent organization of the territory taking into consideration its cultural, landscape and functional peculiarities. Operational management of processes of preservation and use of



cultural and natural heritage is given to the Sviyazhsk museum which was given the status of museum-reserve in 2015 – the supreme museum status in Russia which also presupposes museumification of cultural landscape surrounding the outstanding monuments (Decree of the Tatarstan Cabinet of Minister from 24.08.2015 № 618). In the future not only the nearest surrounding of the Assumption Cathedral but the whole territory of the island is considered as a complex cultural-landscape object. The defined boundaries of the buffer zone will be able to provide this landscape complex the necessary protection.

The management plan outlines regular work on scientific research and conservation of the frescos of the Assumption Cathedral as well as on maintenance of the cultural heritage property and monitoring its condition.

The philosophy of the management plan supposes that preservation and presentation of the World Heritage Property will become the main factor of revival of the town and a way to give it modern social and economic functions which is extremely important from the point of view of sustainable development of the territory and reaching the public consensus concerning preservation and use of the World heritage property. In the management plan Sviyazhsk is considered first of all as a modern museum complex, an original open air museum. The revival of religious life of Sviyazhsk in the Assumption monastery and John-the-Baptist nunnery simultaneously obtains the function of important place of religious pilgrimage. At the same time the local community, for which the service of new functions becomes the basis for employment and getting the descent level of life, continues living here.

The management plans proposes to form new museum possibilities of Sviyazhsk. Implementation of planned measures in this sphere will enable Sviyazhsk to stand out by original museum proposal, to establish museums, which do not have analogues anywhere in Russia yet, and which will be able to determine its museum specialization and attractiveness. Among such projects is the establishment of

the Orthodox culture Museum, the Volga Museum, the Civil War Museum and a number of others. The establishment of the system of different museums will make it possible to decrease the threat of anthropogenic pressure and evenly spread visitors on the territory of the island and to avoid extreme loads on the Assumption Cathedral. This also forms preconditions for more efficient organization of tourist service and stimulating the quality tourism rather than the quantity flow.

In the middle term perspective Sviyazhsk will occupy the central place in the common national and international cultural and tourist project “The Heritage of the River Volga”. This program presupposes presentation of cultural relation both along the Volga as the great historic road of different epochs, revealing of the role of existing and already disappeared civilizations and town settlements, acquaintance with culture of different peoples, living on its banks (“The Great Silk Route” can be named an analogue of this program). The meaning of Sviyazhsk as the key point in development of Russia to the east and as the historical place located practically in the middle of the great river is very beneficial from the historical, economic and geographical points of view.

The long-term strategy defines measures of protection and management aimed at prevention of serious threats to the property, decrease of its vulnerability and negative changes in the property authenticity and integrity. These measures include efficient integrated legal system of management and interaction of the parties related to the site – municipal, regional, federal, non-governmental organizations, funds, academic and educational institutions and local population; management of resources, innovative combination of preservation, museumification and sustainable development of the complex, integrated establishment of new type museums united by a common concept and an idea; development of educational programs, active introduction of cultural, scientific and pilgrimage tourism as well as combination of traditional and innovative methods of preservation and promotion of the



Outstanding Universal Value of the property. The assessment of possible influence of any new projects on the Outstanding Universal Value of the property is carried out with the aim of preservation of visual relations between the property and the water landscape.

The management plan proposes mechanisms aimed at sustainable development of the territory, not influencing the Outstanding Universal Value of the property. The plan presupposes development of a strategy of sustainable development of tourism, based on market research of the targeted audience and calculations of the permissible anthropogenic load on the property and the historical landscape. The more even redistribution of anthropogenic load over all territory of Sviyazhsk and also according to the season are put forward as priority tasks.

The increasing work of the museum-reserve on presentation of the World Heritage Property and the development of the spheres of culture, tourism, service facilities connected with that as well as branches of social infrastructure can bring substantial economic effect due to appearance of new sources of investments and formation of the regional budget together with new jobs.

The total direction of the planned measures makes it possible to speak also about the high social payback and social efficiency. First of all

it is connected with the development of culture, preservation of spirituality, improvement of ecological environment, improvement of education, ecological enlightenment etc.

The management plan creates a possibility to set the following strategic economic task on the municipal level: cultural heritage is a special and very important economic resource which can and should become the basis of a special sphere of Sviyazhsk specialization, become one of prospective directions of development of local economy. This recourse also exerts substantial social-economic impact on the territory of Zelenodolsk region where part of the buffer zone of the World heritage property is located.

Positive social and economic processes happening on the territory are the necessary condition not only for development but also for preservation of the World heritage property which aims at avoiding the territory degradation. However, according to UNESCO recommendations any new project directed at the development of infrastructure in the buffer zone of the property and nearby territories, should pass the procedure of assessment of possible impact on the Outstanding Universal Value of the World heritage property and the surrounding landscape so that not to harm the integrity and authenticity of the property.

3.2 Comparative analysis

The oldest and the most famous monastery cathedral in Russia are most Assumption and Trinity ones. Tradition of dedicating the church altars to the Assumption goes back to Pre-Mongolian period of Ancient Russia, namely to the Assumption cathedral in Kiev-Pechersk Lavra⁴. Dedic-

tion to the Holy Trinity goes back to a cathedral of the Trinity-St. Sergius Lavra (both are World Heritage Properties of UNESCO № 527 and № 657)⁵.

Traditions of building Assumption cathedrals formed mainly in Vlachern and Ki-

⁴ Выголов В. П. Архитектура Московской Руси середины XV в. М., 1988; Баталов А.Л. Традиция строительства Успенских храмов в XVI веке. Тезисы доклада на конференции «Русское искусство позднего средневековья - XVI век» (М., 12 - 14 января 2000); Баталов А. Л. Строительство московского Успенского собора и самоидентификация Руси: К истории замысла митрополита Филиппа I // Древнерусское искусство:

Византия, Русь, Западная Европа: Искусство и культура. СПб., 2002.

⁵ Воронин Н.Н., Косточкин В.В. Троице-Сергиева Лавра. М., 1968; Балдин В.И. Троице-Сергиев монастырь. История и формирование архитектурного ансамбля. В кн.: Балдин В.И., Манушина Т.Н. Троице-Сергиева Лавра. Архитектурный ансамбль и художественные коллекции древнерусского искусства XIV-XVII вв. М.: Наука, 1996.



ev-Pechersk monasteries. The Holy Virgin is the protectrix of the Russian host. The legends of the construction of the Assumption Cathedral in Kiev-Pechersk monastery tell the “concern” of the Virgin causes the conversion of the heathen into the Orthodoxy. During the reign of Vladimir Monomakh, the Assumption cathedrals were built on the outskirts of Russia, in the west and in the east, in Smolensk and Suzdal (not survived) in the same one year (1001) Simultaneously earth mounds of fortresses were constructed. The Assumption cathedral is similar by being located on a mountain, in the centre of fortifications (monasteries, Kremlins) as well as by unity of traditional architectural appearance, which first of all was achieved by conformity of the proportional structure to initial examples dating back to Byzantium. The usual for Assumption cathedrals location on the mountain, on a steep bank was preserved as a stable town-building tradition for nearly a thousand years. Together with the afore mentioned cathedrals, the Assumption Cathedral of the town-island of Sviyazhsk was build on the non-Christian land with the aim of converting the heathens and Muslims into the Orthodoxy. It stands on a high steep bank on the top of the Kruglaya Mountain and in the centre of the monastery fortifications which initially were a fortress. Its architecture corresponds to the typological principle of construction of ancient Assumption temples. At the same time, the Assumption Cathedral of Kiev-Pechersk Lavra (the UNESCO World Heritage № 527), which, as many researchers think, served as a sample for such types of constructions and built in 1073, was reconstructed and renovated many times (1470, 1729), was destroyed by an explosion during the WW II and reconstructed in 1995-2000.

Only two of all known in Russia Assumption Cathedrals surpass the one in Sviyazhsk by the age of their frescos. But both of them are town cathedrals and not the monastery ones. It is Zvenigorod Cathedral (beginning of the XV c.). Fragments of its paintings survived and are ascribed to Andrey Ru-

blev⁶. Another church, also possessing ancient frescos, is the Assumption Cathedral in Vladimir also painted by Andrey Rublev “with friends” in 1408 some fragments of the painting are preserved⁷. Besides it must be taken into consideration that the Assumption Cathedral of Sviyazhsk appeared not in the east-Slavic Orthodox environment but in the multi-ethnic one - Tatar, Muslim and the pagan Finnish-Ugric.

Speaking about Russian sites inscribed into the UNESCO List, one can compare the Assumption Cathedral of Sviyazhsk with several sites but at the same time all they differ considerably from the nominated site.

White stone monuments of Vladimir-Suzdal land and the church of Boris and Gleb in Kideksha (N633), which are in the world Heritage List, are mainly the constructions of the pre-Mongolian period, which is of the substantially earlier epoch. Fragments of frescos of the XII century and paintings of Andrey Rublev and Daniil Chernyy of 1408 survived in the Assumption Cathedral of Vladimir. However, in the case of the Assumption Cathedral in Vladimir it is difficult to speak about an “ensemble” of frescos, giving understanding of program philosophic-religious worldviews of that period.

The Ascension church in Kolomenskoe (Moscow, 1528-1532, the UNESCO World Heritage List N 634) was supposedly built by an Italian architect Petrok the Small (Peter Francisk Anibale) or by Russian masters according to other sources. It is the first stone monument of a tent-shaped church connected with the beginning of the rule of Ivan the Terrible. The frescos did not survive inside the church and at present this property is a good example of combination of an architectural monument with religious functions.

⁶ Лазарев В. Н. Творчество Андрея Рублева; Осташенко Е. Я. Андрей Рублев. Палеологовские традиции в московской живописи конца XIV — первой трети XV века. М., 2005; Попов Г. В. Андрей Рублев = Andrei Rubliov. М.: Северный паломник, 2007.

⁷ Ibid.



Temples of Novgorod, (the UNESCO World Heritage № 604), of historical centre of Yaroslavl (the UNESCO World Heritage № 1170), of cultural-historical ensemble “Solovetsk Islands” (the UNESCO World Heritage № 632), and the Moscow Kremlin (the UNESCO World Heritage № 545) are ensemble monuments including a big number of different constructions. Speaking about separate monuments, comprising these ensembles, one can partially compare the Transfiguration of the Christ Cathedral in Yaroslavl and frescos of the Arkhangelsk Cathedral of the Kremlin with the Assumption Cathedral in Sviyazhsk. The Transfiguration of Christ Cathedral in Yaroslavl was built in 1516, painted in 1563-64. It is the monument of high artistic value, however in comparison with the Assumption Cathedral there is a big gap between the time of construction of the cathedral and the survived paintings. In addition, the Transfiguration of Christ Cathedral reflects absolutely different line of the Russian art of building of the XVI century.

That is why the Assumption Cathedral of Sviyazhsk is considered to be the most harmonious object in which architecture and paintings obey only one idea – praising the one centralized Moscow kingdom and the Orthodox faith. In addition the top paint layer in the Christ Cathedral in Yaroslavl greatly suffered contrary to the Assumption Cathedral of Sviyazhsk, paintings of which differ by increased activity, expressed not only in the coloration with abundance of bright paint spots, but first of all in the scale of the compositions, in very large and plastic expressiveness of forms which nearly completely supplant the space. Comparison with the Arkhangelsk Cathedral of the Moscow Kremlin shows the gap between the time of construction and preserved paintings. Most part of frescos of the XVI century in this cathedral was seriously damaged and was repainted already following old outlines already in the XVII century. The Arkhangelsk Cathedral in the Moscow Kremlin and

the Transfiguration of Christ Cathedral in Yaroslavl are located on historically Russian territories and their role in their time was radically different from the meaning of the Assumption Cathedral in Sviyazhsk which used to be the heart of the Orthodox missionary work in the Volga-Urals region and the east of Russia in whole.

The only cycle of Dionysius frescos painted in 1502 on the area of about 600 sq. m. survived in the Nativity Cathedral ensemble of the Ferapont Monastery (The UNESCO World Heritage N 982) built in 1490⁸. It can be said that the complex of wall paintings of the Assumption Cathedral stands in the same line with frescos of the Ferapont monastery and the Assumption Cathedral in Vladimir, continuing and developing ideas laid by Dionysius and Rublev under the new conditions of establishment of the Moscow kingdom and later the Russian empire. At present there are no monuments of the “Terrible period” in the World Heritage List, that are outside Moscow and similar to the Assumption Cathedral have symbolic meaning, reflecting development of geopolitical and philosophic-religious process of the late medieval period expressed in architecture and paintings program.

In its turn the Assumption Cathedral in Sviyazhsk is interesting due to the fact that it has completely preserved its peculiarities only slightly touched by Baroque fashion in the XVIII century. It is unlike all other monuments of Pskov-Novgorod style at the eastern boundary of Russia among which are the Annunciation cathedral, towers and walls of the Kazan Kremlin (which is inscribed in the World Heritage List № 980).

⁸ Древнерусское и поствизантийское искусство: Вторая половина XV-начало XVI в.: К 500-летию росписи собора Рождества Богородицы Ферапонтова монастыря. М., 2005; Материалы и техника исполнения настенной живописи в соборе Рождества Богородицы Ферапонтова монастыря // Сохранение росписей Дионисия 1502 года в соборе Рождества Богородицы Ферапонтова монастыря: Материалы международной научно-практической конференции. М., 2012



The Sviyazhsk temple was not influenced by large town-building changes which brought about the loss of paintings or a considerable change of the architectural image.

The common use in the Soviet time brings the Assumption Cathedral and Solovki closer – both were used as a prison for people sentenced for “anti-Soviet propaganda”. Monasteries of Sviyazhsk and Solovki served as places of exile and prison since the XVII century.

When comparing the Assumption Cathedral of Sviyazhsk with the St Basil's Cathedral on Red Square in Moscow, it should be noted that the latter is directly interrelated with the Sviyazhsk Assumption Cathedral as it was built in honor of conquering Kazan. Even though this commemoration found its reflection in the cathedral architecture, its ancient wall paintings with the exception of several decorative elements have unfortunately been lost completely.

The Annunciation Cathedral of the Kazan Kremlin, which was built nearly at the same time with the Assumption Cathedral of Sviyazhsk, underwent significant changes in its outside appearance in the XVII-XIX centuries. Only small fragments of wall paintings of the XVII century have survived in it of all ancient frescoes. That is why it is difficult to compare the Annunciation Cathedral with the perfectly preserved ancient architecture and paintings of the Assumption Cathedral of Sviyazhsk.

In the ensemble of the Novo-Devichi Convent (the UNESCO World Heritage № 1097) there is the Cathedral of the Smolensk Icon of the Mother of God which in the whole represents a sample of Moscow Baroque of exceptional integrity and as this is inscribed into the World Heritage List. It was built in the first half of the XVI century by the example of the Assumption Cathedral of the Moscow Kremlin and has a complex of wall paintings with a broad dating range from the end of the XVI – the middle of the XVII centuries. The integrity of wall paintings of the Smolensk cathedral and their numerous re-

paintings make it difficult to give any conclusions about their authenticity and integrity⁹.

As for the foreign monuments inscribed into the World Heritage List, the Assumption Cathedral can be compared with Boyan church in Bulgaria (the UNESCO World Heritage № 42), monasteries of Meteora in Greece (the UNESCO World Heritage № 455) and the monastery of Reichenau (the UNESCO World Heritage № 974), and the Sviyazhsk itself – with the ensemble of the island-fortress of Mount San-Michel in France (the UNESCO World Heritage № 80).

The Boyan Church of the X century has preserved frescos from the XII till the XVI centuries on its walls. They date back to traditions of Byzantine Empire but also reflect formed local traditions of wall painting¹⁰. Both the building of the church and frescos were often redone and currently have the traces of repaint from the X till the XIX centuries, including oil painting of 1881, which makes this property close to the Assumption Cathedral, in the later part of which in the refectory one can see painting of the XIX century. Contrary to the Assumption Cathedral, the Boyan church is a small temple with survived fragments of painting, having a chamber meaning as compared to the monumental program ensemble of Sviyazhsk frescos.

Monasteries of Meteora are the combination of the unique landscape environment with a number of monastery complexes,

⁹ См. https://ru.wikipedia.org/wiki/Novo-Devichi_Convent <http://www.mepar.ru/library/vedomosti/50/780/>

¹⁰ А. Грабар. Боянската църква. София 1924 (= Художествени паметници на България, I); Д. Айналов. Боянската роспись 1259 года // Известия на Българския Археологически институт София, 1926–1927. Вып. 5. С. 131–134; Schweinfurth Ph. Die Fresken von Bojana: Ein Meisterwerk der Monumentalkunst des 13. Jh. Berlin, 1943, 1965; Миятев К. Боянските стенописи. София, 1961; Кр. Миятев. Няколко нови данни и мисли за историата на Боянската църква // Археология. 1963. № 2. С. 23–28; Мавродинов Н. Боянската църква. София, 1972



which reached their flourishing in the XVI century. One of the largest sites – the monastery Megala Meteor with the cathedral of the Transfiguration of Christ was built in the end of the XIV century and rebuilt several times. Its frescos were also renovated. Currently it keeps the complex of frescos from the middle of the XVI century which principally differs from frescos of the Assumption Cathedral by the stylistics. In addition, churches in monasteries of Meteora are considerably smaller and less monumental than the Assumption Cathedral.

The presence of the painting with pictures of Saint Nicholas the new and the fresco "Adam giving names to the animals"¹¹ in paintings of the Assumption Cathedral brings the Sviyazhsk church close to the main cathedral of the monastery of St. Nicholas Anapavsos (the second largest monks' community in Greece after Athos). In fact both of these topics are the same as in Sviyazhsk appear for the first time in the cathedral of St. Nicholas Anapavsos, which was painted by a famous artist and the main representative of the Crete school Theophanous Strelitsas-Bathos in October of 1527. Frescos of this cathedral are his earliest works. Later he painted the main church and the refectory in the Great Lavra in Athos and also a great number of icon-stands. Theophanous did not use initial Italian topics but was perfectly adapted to strict Byzantine models. It is interesting that in the wall painting "Adam giving names to the animals" in the Assumption Cathedral there is a unicorn, which is absent in works of Theophanous. As the picture of this animal is of west origin, probably from illustrated manuscripts, we can make a conclusion that while Theophanous ignored it, the unknown artist of the Assumption Cathedral used it perfectly.

The unicorn in the Assumption Cathedral of Sviyazhsk is shown in the composition of "The making of animals". A similar scheme

is in the miniature of the Front dome (SHM, Mus. 538, л. 5 об.) and on the icon "The Existence of the Trinity" in Solvychevodsk (XVII c.). In the church of Vyazemy (1600.) this part of painting has been lost. The text of the Bible was quite differently illustrated in the Chronograph (RSL, ф. 98, Yegor., № 202, л. 35 об.)¹². The unicorn can be considered to be a king's beast symbolizing Ivan the Terrible. The image of this animal was also on the personal seal of the tsar. That is why appearance of this animal of two frescoes in Sviyazhsk and probably symbolizing victories of Ivan the Terrible does not seem accidental.

The monastery of Reichenau is also located on a picturesque island and among criteria by which it was inscribed into the world Heritage list, as in case of the Assumption historical-cultural and artistic complex, there is criterion IV but the criterion II is absent. Churches of Reichenau monastery are an outstanding monument of the early medieval architecture. Due to numerous reconstructions they maintained the traces of influences and architectural details typical for different historical periods and thus demonstrate the process of European architecture development. In its turn the Assumption Cathedral of Sviyazhsk is interesting due to the fact that contrary to all other monuments of Pskov-Novgorod style of the eastern boundary of Russia, among which are the Annunciation Cathedral, towers and walls of the Kazan Kremlin, which is inscribed in the World Heritage List, it has completely preserved its peculiarities only slightly touched by Baroque fashion in the XVIII century. It was not influenced by large town-building changes which brought about the loss of paintings or a considerable change of the architectural image.

¹¹ Саенкова Е. М. Редкие изображения святых воинов в системе росписи Успенского собора Свияжского монастыря // Свияжские чтения. Свияжск, 2008. Вып. 1. С. 46-50.

¹² Квливидзе Н. В. Сотворение мира и история Адама и Евы в росписи Успенского собора Свияжского монастыря: к проблеме интерпретации сакрального пространства в русском искусстве XVI в. // Древнерусское искусство. Идея и образ. Опыты изучения византийского и древнерусского искусства. М.: Северный паломник, 2009. С. 343-366.



Churches of Reichenau and the Assumption Cathedral of Sviyazhsk are famous for their wall paintings. Frescos in the church of St. George in Reichenau were made in about 1000. They have survived in poor integrity and are partly distorted by unsuccessful conservations. Paintings of Reichenau are close to the Assumption Cathedral frescos, the German frescos are based on the book miniatures from Reichenau manuscripts. By supposition of some researchers frescos of the Assumption Cathedral also have their analogues in ancient Russian book miniatures. While the wall paintings of the churches of Reichenau prove that the monastery was the center of artistic influence on Europe, then wall paintings of the Assumption Cathedral of Sviyazhsk, which incorporated all achievements of the Russian school of monumental painting of the end of the XV century, substantially differ from other schools of wall painting and became the new stage of its development. They represent a considerable factor of artistic influence on Eurasian the conditions of multi-ethnicity and multi-confessionality of the Russian state.

Ensemble of Mount San-Michel and Sviyazhsk represent fortifications and religious centres located on an island in picturesque landscapes. Their establishment was connected with solution of engineering tasks exceptional for that time. They are simultaneously complexes of architectural monuments, spiritual monastery centres and places of important historical events. They are close by peculiarities of their historical development: Mount San-Michel appeared as a monastery which later grew into a small island settlement as Sviyazhsk founded as a fortress, also became a settlement with time, including monastery complexes. The Assumption Monastery in Sviyazhsk and the monastery in Mount San-Michel lived through periods of flowering and decay, there were prisons on their territory. These circumstances make the abbey of Mount

San-Michel and the Assumption Monastery in Sviyazhsk typologically close objects differing by uniqueness of their cultural constituents.

In total the comparison of the Assumption Cathedral frescos with foreign monuments show that they do not have full analogues. The paintings from the second half of the XVI century in churches of Greece, Bulgaria, Romania, Macedonia, Serbia and other Orthodox territories tend to art tradition which is more closely connected with the Byzantine past. By the XVI century painting of the catholic churches reflected Renaissance changes toward greater realism and withdrawal from the imagery system of painting which was still preserved in Russia at that period and which nearly disappeared already in the XVII century.

Comparing the Assumption Cathedral of Sviyazhsk and the Assumption monastery of Sviyazhsk with other churches and monastery complexes, especially those Orthodox ones which found themselves on the territories with the Muslim governance and which are included into the UNESCO World Heritage List, such as the Rila Monastery in Bulgaria (the UNESCO World Heritage № 216), monasteries of the Athos and monasteries of Balkan countries, the functions of which were "protective" for the Orthodox religion and culture, it should be noted that the function of the Assumption monastery was missionary first of all. As in the middle of the XVI century the Moscow kingdom remained the only independent Orthodox state, destined to preserve and spread the Orthodoxy among non-Christians. The Kazan khanate, where the role of the main missionary centre on conquered territories laid mainly on the Sviyazhsk Assumption monastery, became the first non-Christian state annexed to lands of the Moscow kingdom.

The similar situation was with the monastery of Saint Catherine (Egypt, the UNESCO World Heritage № 954), which during the reign of the Arabic and Ottoman



rule maintained the status of the most important cultural and educational centre even though its missionary activity went down to minimum.

Contrary to other monuments inscribed in the World Heritage List and connected with monastic traditions or religious context both considered above and confessionally far from the Orthodoxy (ruins of the Buddhist monastery in Pharpur in Bangladesh (the UNESCO World Heritage № 322), Cave temples of Ellora in India (the UNESCO World Heritage № 243), Angkor Wat – Cambodia (the UNESCO World Heritage № 668), and others.) the Assumption Cathedral of Sviyazhsk and the Assumption monastery reflect an absolutely unique phenomenon – a passionate expansion of the Orthodox religion in the Muslim and heathen territory which took place on the background of expansion of the Moscow kingdom to the east, which started in the middle of the XVI century. This resulted in radical change of the power balance all over Eurasia and defined the development of this vast territory populated by numerous nationalities for centuries ahead.

The Assumption Cathedral of Sviyazhsk as no other monument of the Orthodox culture of Russian Federation, which are already inscribed into the World Heritage List, reflects global political deformations happening outside traditional territories of the medieval Russian state. At the same time it is important to note that like the Arabic-Norman monuments of Sicily inscribed into the World Heritage List in 2015, the Assumption Cathedral, its architecture, wall paintings and spiritual meaning reflect the synthesis, interaction and mutual influence of Orthodox post-Byzantium Russian culture, western cultural influences and local Muslim traditions on life of people of different nationalities (Russians, Tatars, Mari, Chuvashs and others) and faith (Orthodoxy, Islam, heathendom) on the territory of the former Kazan khanate annexed to Russia in the XVI century.

Comparison of the Assumption Cathedral with ancient Russian and late medieval temples, which underwent architectural changes in the Baroque epoch, shows that the influence of the Baroque style on the Assumption Cathedral of Sviyazhsk was rather delicate. As far as wall paintings are concerned the interior did not undergo any changes at that period. Transformations touched only the new shape of the cupola of the temple, addition of decorative tops of facades and window architraves. Baroque transformations of ancient temple are characteristic of the XVII-XVIII centuries. Thus, for example, the ancient Cathedral of Saint Sofia in Kiev was rebuilt in the form of the Ukrainian Baroque during the rule of hetman Ivan Mazepa (the UNESCO World Heritage № 527), the over-the-gate Trinity church of the Kiev-Pechersk Lavra (the UNESCO World Heritage № 527) and the Kirill church in Kiev got their Baroque appearance in the XVII-XVIII centuries. In the range of such monuments, the Assumption Cathedral is an example of the influence of a powerful wave of western Baroque culture, which came to the Middle Volga through the Ukrainian Baroque and reflected in rather reserved but at the same time stylistically characteristic Baroque décor of the Assumption Cathedral which harmoniously matches the architecture of the middle of the XVI century, not hiding but complementing it.

Relying on a number of documentary sources including the letters of Ivan the Terrible and also on the analysis of architectural peculiarities, competent researchers of history of architecture of Russia M.K. Karger¹³, N.I.

¹³ Каргер М. М. Успенский собор Свияжского монастыря как архитектурный памятник (Из истории культурно-художественных отношений Пскова и Москвы // Материалы по охране, ремонту и реставрации памятников ТССР. Казань, 1928. Т. 2. С. 10-31.



Brunov¹⁴ and V.V. Sedov¹⁵ proved that Pskov masters supervised by Postnik Yakovlev took part in the construction of the Assumption Cathedral and the St. Nicholas church with the bell tower in Sviyazhsk. Later scientists such as V.P. Ostroumov, V.V. Chumakov¹⁶, M.V. Fekher¹⁷ and others expressed an opinion that the church of St. Nicholas the Wonderworker from Ustye on the Velikaya River (XV c.), the Theophany from Zapskovye (1496), Peter and Paul's Cathedral of Buy in Pskov (1540) and Dmitriy Cathedral of Gdov (1540) as well as Pskov churches "of Jehoiakim and Anna" and "of George from uphill road" from the middle of the XVI century are prototypes of the Assumption Cathedral, the closest to it by their architectural appearance and constructions. Those were typical Pskov cubical, one-dome, four pillar, three-apse churches with vaults and eightfold gable roofing put on the high basement. The Assumption Cathedral is decorated with the following architectural details typical of Pskov art of building: carved belts on the drum and apses, cubs above windows, blades, niches and molding fillets on the walls.

Sviyazhsk temples of the XVI century (the Assumption Cathedral, St Nickolas refectory church with the bell-tower and St Sergius church) are unique as they, on the one hand, represent the outermost east territory of spreading of this architectural tradition. In the XVI century it reached its flowering and is inseparably connected with the policy of Christianization of territories annexed to the Russian state. On the other hand, the Assumption Cathedral reflected the aspiration to unite traditional Pskov architecture with new architectural trends of monumentality and greatness. It had to reflect the develop-

ment of the Moscow tsardom of that period which exerted dominating influence on the geopolitical situation in east-European and Asian regions.

Thus global geological trends found their reflection in the architecture of the Assumption Cathedral. This temple which became the outpost of Christianity in the newly annexed land, played an important role in propaganda of ideas of Moscow political and religious expansion in the XVI century.

The Assumption Cathedral frescos are the most completely preserved fresco ensemble of the second half of the XVI – beginning of the XVII centuries which gives the possibility for comprehensive study of their idea and artistic peculiarities. The unique program of church painting includes topics which are absolutely new for Russian art.

The location of the Assumption on the west wall – for example in the paintings of Protat by Manuil Panselin (the casp of the XIII-XIV cc.)¹⁸ or in the church of the Virgin Perivlepta in Okhrid (1295, paintings by brothers Mikhail and Yevtikhiy Astraps)¹⁹ was traditional for Orthodox wall paintings including that of monastic post-Byzantium (on Athis, in Meteora and other monasteries).

The tradition to place the composition illustrating the patronal festival, as the Assumption of the Virgin in the Assumption Cathedral, on the east wall above the altar goes back to the

¹⁴ Брунов Н. И. О некоторых памятниках допетровского зодчества в Казани // Материалы по охране, ремонту и реставрации памятников ТССР. Казань, 1928. Т. 2. С. 32-37.

¹⁵ Седов В. В. Псковская архитектура XVI в. М., 1996. Глава 6

¹⁶ Остроумов В. П., Чумаков В. В. Свияжск: История планировки и застройки. Казань, 1971

¹⁷ Фехнер М. В. Великие Булгары, Казань, Свияжск. М., 1978

¹⁸ Τούτος Ν., Φουστέρης Γ. Ευρετήριο ζωγραφικής του Αγίου Όρους, 10ος–17ος αιώνας. – Αθήναι, 2010. – Σ. 49, 54; о дискуссиях вокруг датировки росписей см.: Лосева О. В. и др. Кареев // Православная энциклопедия. – Т. 31. – М., 2013. – С. 84-85.

¹⁹ Джурич В. Византийские фрески: Средневековая Сербия, Далмация, славянская Македония / Науч. ред. рус. изд.: Э.С. Смирнова. – М., 2000. – С. 54-58.



Assumption²⁰ and Arkhangelsk Cathedral²¹ of the Moscow Kremlin. However, even though those cathedrals were painted also in the XVI century, they were repainted in the XVII century with preservation of the plot and pictures of the previous period.

Until now we know only one example preceding Sviyazhsk in this respect and this is the Assumption Cathedral of the Moscow Kremlin. The enormous "Assumption" occupies the same place on the east wall under the apse conch, the Great presentation is also located in the conch. It is possible to talk about conscious copying of peculiarities of the Moscow Assumption Cathedral in the Sviyazhsk monastery temple, of the height and form of the altar and the eastern part of the building. However, in the whole paintings of the Assumption Cathedral of the Moscow Kremlin of the beginning of the XVI century (repainted in 1642–1643) cannot be considered as an example for Sviyazhsk wall paintings. It represents other cycles, and the different comparison of those scenes which the core one for Sviyazhsk²². This difference

is presupposed by difference of programs, functions and architectural forms. However it is difficult not to agree with V.V. Sedov²³, who said that the synthesis of architecture of the Pskov building school and the forms of the Moscow scale cathedral, used by monastery builders in Sviyazhsk by the wish of archimandrite German gave a remarkable result – the temple which is the Pskov one in its forms, possesses the space and volume comparable with temples of the largest Russian monasteries of that time (Trinity-St Sergius, Kirill Belozersk).

The fresco topic dedication to "the Assumption" is known only in two examples of the XVI century – in the Assumption Cathedral of Sviyazhsk and in another monument of the Terrible epoch – Intercession (currently the Trinity) Cathedral of Aleksandrovskaya Sloboda, where the frescos of the XVI century are hidden by oil repaint of the XIX century²⁴. Their integrity is unknown. Other examples of "the assumption plot" are much younger. Thus, the Assumption Cathedral of the Kiev-Pechersk Lavra constructed five centuries earlier than the Assumption Cathedral of Sviyazhsk was capitally rebuild and repainted at the threshold of the XVII–XVIII centuries. Even though the Assumption Cathedral of the Trinity-St. Sergius lavra can be considered a contemporary of that in Sviyazhsk, as its construction began in 1558 and completed in 1585, it was painted in the XVII century²⁵. The creation of these frescos is based on different tradition, which refers to the

²⁰ Зонова О. В. О ранних алтарных фресках Успенского собора // Успенский собор Московского Кремля: Материалы и исследования / Отв. ред. Э. С. Смирнова. М., 1985. С. 52-68; Качалова И. Я. История реставрации монументальной и станковой живописи Успенского собора // Там же. С. 174-188; Схемы росписи наоса Успенского собора Московского Кремля / Подготовка к печати: О. А. Данилова // Проблемы изучения памятников духовной и материальной культуры: Материалы научной конференции 1991 г. / Ред.: Ю. Н. Звездина, Н. Ю. Маркина, М. К. Павлович. М., 2000. Вып. 2. С. 115-127.

²¹ Сизов Е. С. Датировка росписи Архангельского собора Московского Кремля и историческая основа некоторых ее сюжетов // Древнерусское искусство. М., 1964 вып.: XVII в. М., 1964. С. 160-174; Самойлова Т. Е. Ведущие аспекты программы росписи Архангельского собора // Искусство средневековой Руси / отв. ред. Л. А. Щенникова. М., 1999. С. 150-180.

²² Для анализа мы пользовались сл. публикацией: 15. Схемы росписи наоса Успенского собора Московского Кремля / Подг. О. Е. Даниловой // Проблемы изучения памятников духовной и

материальной культуры: Материалы научной конференции / Ред.: Ю.Н. Звездина, Н.Ю. Маркина, М.К. Павлович. – М., 2000. – Вып. 2. – С. 115-127.

²³ Седов В. В. Псковская архитектура XVI в. – М., 1996. – С. 194, 197.

²⁴ Квливидзе Н. В. Фрески Троицкого (Покровского) собора Александровской слободы: К изучению системы росписи (in print).

²⁵ Сарабьянов В. Д. История поновлений и реставрации стенописи Успенского собора Троице-Сергиевой Лавры // Искусство христианского мира. М., 2002. Вып. VI. С. 255-265.



Yaroslavl architectural-painting school of the XVII century (as the cathedral with the same name of the Moscow Kremlin). The same can be said about Assumption Cathedral of the Kirill-Belozersk monastery with frescos of the 1641-1650²⁶. The cathedral of the Pskov-Pechersk monastery was built in the XVII century²⁷ and the Assumption Cathedral of Pskov-Pechersk monastery as well as the town cathedrals of Smolensk, Ryazan, Tobolk and Tula in the XVIII century.

The plots located in the sleeves of the plan cross of the cathedral are considered to be the most important compositions. Besides "the Assumption" on the east these are "The Nativity of the Virgin" on the north wall, "The Presentation of the Virgin" on the south (fragments have survived). They are singled out by their size, occupying the whole upper part of the wall up to the base of ancient (initial) windows. A complex multi-part composition, which, as researchers think, illustrates several "Words" of Saint John Chrysostom dedicated to the Christmas is given on the west wall²⁸. Deiparous festivals and apotheosis of the Virgin in compositions related to the Doomsday are the main footholds of iconographic programs of Sviyazhsk wall paintings. These compositions are made larger and put to the uppermost

zone, their format and principles of internal arrangement of elements are subordinated to the arch shape of the central arched gables. This slightly resembles wall paintings of the Athos triconches ("The spiritual centre of the Orthodoxy the Mount Athos", the UNESCO World Heritage property № 454), where in niches – singing galleries from the north and the south there were compositions united by the idea around the main plot, which as a rule was one of Christological doctrine, which was located in the conch (half-vault) of the signing gallery – "The Last Supper" and "The Washing the Feet" – in paintings of 1363-1380 of the Pantokrator monastery katholicon²⁹, "The Transfiguration" and "The Washing the Feet" in paintings of Theophanus the Crete in the Great Lavra katholicon³⁰ of "The Last Supper" and "The Lamentations" in paintings of the XIII century in the katholicon of the Xenofont monastery³¹. In Byzantine and post-Byzantine culture the lower row was always given to figures of saints, the reverends and warriors as a rule. There is no such domination and conscious choice of Deiparous festivals like in the Assumption Cathedral in Sviyazhsk either in Byzantine or post-Byzantine iconography, or in parish and monastery churches. It is the new word in principles of painting the temple ensemble clearly separating the whole previous

²⁶ Тычинская П. А. (Москва) Росписи алтаря Успенского собора Кирилло-Белозерского монастыря. Новые открытия // Новгород и Новгородская земля. Искусство и реставрация: Материалы VI научно-практической конференции 2014 г. (in print).

²⁷ Фролов М.В., Чернов С.З. Комплексные исследования в Успенском соборе Иосифо-Волоколамского монастыря. В кн.: Археологические открытия 2001 года. М., 2002.

²⁸ Качалова И. Я. Стенопись галерей Благовещенского собора Московского Кремля // Древнерусское искусство: Балканы, Русь. – СПб., 1995. – С. 430-433; Квливидзе Н. В. «Собор Богородицы» в росписи Успенского собора Свияжского монастыря // Иконографические новации и традиция в русском искусстве XVI в.: Сборник статей памяти В.М. Сорокаго. – М., 2008. – С. 218-234.

²⁹ Τούτος Ν., Φουστέρης Γ. Ευρετήριο ζωγραφικής του Αγίου Όρους, 10ος–17ος αιώνας. – Αθήναι, 2010. – Σ. 317.

³⁰ Ibid. Σ. 67.

³¹ Ibid. Σ. 395; о композициях в монастырских певницах см. Fousteris G. Christological cycle in XVI century athonite type churches: Some initial observations // Годишник на Софийския университет «Св. Климент Охридски»: Центр за славяно-византийски проучвания «Иван Дуйчев». – Вып. 93(12). – София, 2004. – С. 213; Святой воин Христофор. Материалы выставки // Авторы-составители: Н.В. Зотова, И.Н. Копытова, С.Н. Липатова, Т.Е. Самойлова, С.А. Фролова, Т.В. Юрьева. – Казань, ООО «Главдизайн», 2015. – 28 с.



Byzantine period, which was common for ancient Russian and Greek monasteries, and the new really church creative work of the Moscow tsardom.

The Assumption Cathedral frescos substantially differ from Novgorod, Pskov, Vladimir-Suzdal and Moscow wall paintings by their unusual program and iconography. For example, the Old Testament scenes of the Creation and Adam and Eve's story are located on the vaults instead of the traditional evangelic festivals. The west European composition of "Crucifixion on the bosom of Father" or so called "Throne of grace" is used. The unique picture of St. Christopher in the image of a horse-headed warrior is placed on the most noticeable spot. Usually this saint was painted with the head of a dog³².

In picture of faces in wall paintings of the Assumption Cathedral one can see not only outside activity, but also atmosphere of devout tenderness oriented on the viewer. This artistic device will be in demand in the XVII century.

The Assumption Cathedral frescos can be characterized as one of the most paradoxical monuments of Russia art of painting of the XVI–XVII centuries, where all contrasts between two main components of art - "monumentality" and "mannerism", the harmonious combination of which could gave more organic result, are not smoothed but on the contrary intensified. This result was unexpected in the Assumption Cathedral but it only increases its efficiency. It surprises not only with the dimation of figures created not at all with "sculpture methods" but also by references to Byzantine monuments of the Paleolog epoch such as frescos of the Virgin Perivlepta in Ohrida (1295)³³.

³² Липатова С.Н., Фролова С.А., Юрьева Т.В. Святой воин Христофор//Святой воин Христофор. Материалы выставки. – Казань, 2015. – С. 2-3.

³³ Джурич В. Византийские фрески: Средневековая Сербия, Далмация, славянская Македония / Науч.ред. Э. С. Смирновой. М., 2000. С. 54-58, 415-416.

The Assumption ensemble can be considered as an effort of Russian masters to approach the Byzantine classical heritage not through traditions of art of epoch of Andrey Rublev and Dionisius, not through stylistic methods of time of Ivan the Terrible, which sometimes accurately conveyed schemes of Byzantine works of art and not their content but through another way, which presupposed return to spatial values and individualization of images entering into close contact with the viewer. The solution of this task was very important for Russian masters who were separated from the "Byzantine" period with too long time gap and absolutely different artistic experience.

Partially preserved initial painting of the interior of the Arkhangelsk Cathedral of the 1560 in Moscow, the coffin icon of the Great Prince Vasiliy III (the state historical museum)³⁴, which also comes from this cathedral, wall paintings of the Deposition Cathedral in Aleksandrov (1570s), wall paintings of the chancel screen of the cathedral of Pskov-Pechersk Monastery (1570s) can be considered landmarks in establishment of the new artistic concept. Hewn composition is characteristic of all works of art listed above. Stable, wide figures with generalized straightened outline are moved a fore. Nevertheless, increasing role of the plastic origin and formation of those types of images, which were used by masters of the Sviyazhsk Assumption Cathedral, are noticeable in much more refined monuments of Moscow origin. Among them are the miniature New Testament of 1571 from the Annunciation Cathedral (Museums of the Moscow Kremlin)³⁵, the icon of the Virgin with the portraits of an archbishop Arseniy Elason and

³⁴ Горматюк А. А. Проблемы художественной атрибуции надгробной иконы великого князя московского Василия III: У истоков формирования типологии царских изображений: Диссертация... кандидата искусствоведения. М., 2004.

³⁵ Качалова И. Я., Маясова Н. А., Щенникова Л. А. Благовещенский собор Московского Кремля: К 500-летию уникального памятника русской культуры. М., 1990. Ил. 267.



his brother, a bishop Iosaf sent by Arseniy to the monastery of Dusik in Fessalia (Byzantine and Christian Museum in Athens) in 1592³⁶.

Especially close to the artistic concept of frescos of Sviyazhsk are fragments of painting of the St. George Cathedral in Alaverdy (Kakhetia, Georgia), which are evidently made by Russian masters and can be attributed to icon painter of the tsar Postnik Dermin in 1589 he was sent to the tsar Aleksandr of Kakhetia, worked there for three years and probably did not come back to motherland³⁷. The face of a martyr (Dmitrius of Solun?) from Alaverdy with its full outline, smooth relief surface and unevenly placed eyes seems to be one of the closes followers of faces in paintings of the Sviyazhsk Assumption Cathedral.

The Style of frescos in the Assumption Cathedral in future became the basis for one of the versions of art of painting of the epoch of Tsar Mikhail Fedorovich. This is confirmed by similarity of painting of the Assumption Cathedral with separate figures (St. George) in frescos of the Nativity Cathedral in Suzdal (1635), and also with the icons of the Forefathers tier from the Transfiguration Cathedral of Solovki Monastery (Museum after A. Rublev), created between 1613 and 1632.

Illustration of the Book of Genesis appeared in the Assumption Cathedral of Sviyazhsk for the first time in Russian temple painting. The incorporation of the Genesis cycle with the pictures of the Days of the Creation into the painting program caused the change of the whole system of temple

decoration. The historical principles of understanding the temple space was introduced instead of the lithurgic. The art historian N.V. Kvividze considers this to be a unique phenomenon which did not have a graphic tradition in ancient Russia³⁸. Later the Genesis cycle got a special place in the system of temple decoration of the Trinity church in Vyazyomy (about 1600). Its wall paintings are completely dedicated to the Genesis topic and do not have the New Testament scenes at all contrary to the Sviyazhsk Assumption Cathedral. The painting in Vyazyomy includes the sequential pictures of Seven days of the Creation, the history of Adam and Eve and the history of Abraham and Lot. In addition, the reproduction of the complete text from the Bible, which occupies either the whole vault surface or the wall lunette, in every composition, is the peculiarity of this wall paintings ensemble³⁹. The vast cycle of Genesis occupied its place in the top rows of paintings of the Annunciation Cathedral in Solvychevodsk (1602)⁴⁰. The analysis of Russian monumental cycles of the Genesis of the XVI century in preserved monumnets, the most important of which is the fresco

³⁶ Комашко Н. И., Саенкова Е. М. Русские иконы XVI-XVIII вв. в ризнице монастыря Виссарион Дусик в Греции // Лазаревские чтения: Искусство Византии, Древней Руси, Западной Европы: Материалы научной конференции 2008. М., 2008. С. 192-193.

³⁷ Преображенский А. С. Русские живописцы в Кахетии конца XVI в.: Росписи собора св. Георгия в Алаверди: Лазаревские чтения: Искусство Византии, Древней Руси, Западной Европы: Материалы научной конференции 2013 (в печати).

³⁸ Квливидзе Н. В. Сотворение мира и история Адама и Евы в росписи Успенского собора Свяяжского монастыря: к проблеме интерпретации сакрального пространства в русском искусстве XVI в. // Древнерусское искусство. Идея и образ. Опыты изучения византийского и древнерусского искусства. М.: Северный паломник, 2009. С. 343-366; Квливидзе Н. В. Фрески Успенского собора Свяяжского монастыря: Программа росписи. Иконография и стиль // Фрески и иконы свяяжского Успенского собора. СПб., 2009. С. 37-71.

³⁹ Квливидзе Н.В. К изучению системы росписи церкви в Больших Вязёмах (Тема Троицы в русской культуре XVI в.) // Древнерусское искусство. Сергей Радонежский и художественная культура Москвы XIV-XV вв. СПб., 1998. С. 342-359.

⁴⁰ Удралова Н.В. Роспись Благовещенского собора в Сольвычегодске // Древнерусское искусство. Художественные памятники русского Севера. М., 1989. С. 193-202.



cyclet in Sviyazhsk, makes its possible to make a conclusion that Russian art of the middle of the XVI century as the post-Byzantine art of the Balkans, developed ideas and forms, laid by Byzantine iconographic tradition, enriching it by their own iconographic art and borrowing separate motifs from the west European art.

The question of how this tradition became available to Russian masters is still open. Probably Russian masters had access to Greek examples; it cannot be ruled out that the Oktatevkh came indirectly through the west European printed products. It is also possible that the Russian iconography arose on the basis of the direct acquaintance of artists with Balcan post-Byzantine cycles. The last supposition is supported by the fact that Russian cycles of the Genesis as well as paintings in the refectories of Athos monasteries and outside frescoes in Moldavia are included into the liturgic context with clearly expressed didactic idea.

The fact that the Russian art of the late middle ages actively mastered a number of west European graphic plots and not only secondary but also such important as the iconography related to the topic of the Trinity undoubtedly proved true. Compositions of the First Day of Creation in paintings of the Assumption Cathedral in Sviyazhsk and icons show that Russian art got acquainted with cycles of the Genesis from western iconography. It is also proved by the appearance of the scene of “The Rest of the God”. However, this example also shows how the west motif is interpreted on the basis of Byzantine iconography.

It should also be noted that at the same time with the use of Byzantine and west European iconographic schemes, the Russian art of the XVI century formed an original Genesis iconography represented by illustrations of the Russian Chronograph.

The place, which the Genesis wall paintings occupied in the system of frescoes in Russia, differs both from the west European and Byzantine or post-Byzantine traditions.

In the last the Genesis cycles are arranged in such parts of the temple which are for private prayers (narthexes and refectories). While in the Assumption Cathedral of Sviyazhsk and other Russian temples of the second half of the XVI century the cycle of Genesis occupies the most important space in the central volume of the temple where the liturgic sequence of prayers is carried out, the whole community comes together no matter whether it is the monastic brethren or the congregation. However such system of temple decoration did not exist long in Russia. In the XVII century, when the Genesis cycles with illustrations of the Days of the Creation became frequent in Russian temple paintings, they took a firm place in the galleries of cathedrals, having returned to themselves the meaning of didactic historic narration.

The Genesis cycle in the paintings of Sviyazhsk forms a central core of the temple decoration program and other cycles of painting are in diverse conceptual relations with it. The Iconography of the Genesis cycle and placement of compositions in the temple space create an artistic structure in which the sense of the Genesis is revealed through the petitionary mission of Christ.

The exceptional attention to the topic of the beginning and the end of the world in art and literature of the XVI century is defined by the formation of the ideology of the Russian kingdom, one of the characteristic traits of which became historicity which manifested itself both in the state and church spheres. Another characteristic trait is the substantiation of the undivided authority and hierarchy of the earth as a reflection of the undivided authority of the heaven. The trinity as an acting force becomes the leading theme of art of this period. In this context, the program changes, which happened in the second half of the XVI century, were in line both with theological and historical-philosophical problems of the epoch.

The same as the post Byzantine are of the Balkans, the Russian art of the middle of the XVI century developed ideas and forms,



laid by Byzantine iconographic tradition, enriching it by their own iconographic art and borrowing separate motifs from the west European art.⁴¹

The composition of "The Fall" located on the south slope of the west wall arch is unique in the paintings of the Assumption Cathedral. It depicts Adam and Eve sheltering themselves with fig leaves and standing on the sides of the tree with the serpent coiled around it. Eve stretches a fruit to Adam. The painting shows two moments of the Holy history simultaneously: "Adam biting the fruit" and "Insight in Nudity".

In Vyazyomy in the Trinity icon of Solvychevodsk Adam and Eve are naked. In Dechany on the one scene Eve is shown in front of the tree with the serpent and then Adam and Eve near the tree of knowledge and both of them are dressed. In the miniature of the Chronograph there are also two scenes — The Temptation of Eve by the Serpents and The Fall (RSL, ф. 98, Yegor., № 202, л. 52). The pictures literally correspond to the inscriptions: "The Satan teaches the serpent, the serpent tempts Eve, Eve bites herself and then gives it to Adam breaking the law of the heaven". In Oktatevkh in Constantinople there are three scenes: temptation of Eve, Eve persuades Adam to bite the fruit and the fall itself.

The Sviyazhsk composition with the combination of the two scenes is unique for Russian icon painting of the XVI century and can be one of the first examples of this iconography. It is notable that artists precisely follow the text of the Holy Book which says about several fruit.

Plots connected with Adam and Eve are quite widespread in wall paintings, book miniatures and icon painting. In Russian

tradition this is most frequently the scene of taking Adam and Eve out from the Hell, painted as part of compositions related to the topic of Resurrection of the Savior and his Second Advent: "The Harrowing of Hell (Resurrection of Christ)", and later also in the developed scheme of the scene "The Doomsday". It goes back to the Byzantine tradition of temple decoration which also influenced principles of decorations of icons and book illuminations of the middle Byzantine period (which can be seen in few monuments of the IX-XI centuries, in particular mosaics Osios Lucas in Fokida and Nea Moni on Chios Island, both in Greece, enamel plates from Constantinople). Similar compositions are also known in ancient Russia monuments in temple decoration of the Pre-Mongolian time – in paintings of the Mirozh monastery in Pskov (the middle of the XII c.). Practically without any changes this scene continues to live in the epoch of the foreign yoke and weakening of former relations with Byzantium (the icon on the red background "The Harrowing of Hell" from Novgorod of the second half of the XIII century from the collection of the Intesa Bank (Vichenza). In the Paleologue art of Constantinople by the beginning of the XIV century this composition became more lively and had the bigger number of characters (wall paintings of the parecclesion of the Hora monastery (Kakhriye-Djami) 1316-1321) and nearly immediately they spread among other artists (frescoes of the Snetogorsk monastery in Pskov, 1313-1315). The later wall paintings in Yaroslavl temples of the XVI-XVII centuries preserved better in large numbers, starting from wall paintings in the Transfiguration of Christ cathedral in the monastery with the same name and ending with numerous temples of the XVII century.

Cycles of the Creation of a man are less frequent (in the composition of the Genesis), for example, the scenes of "The Banishing from Heaven", however they are also well known. This plot is spread both in east and

⁴¹ Подробнее см.: Квливидзе Н. В. Сотворение мира и история Адама и Евы в росписи Успенского собора Свияжского монастыря: к проблеме интерпретации сакрального пространства в русском искусстве XVI в. // Древнерусское искусство. Идея и образ. Опыты изучения византийского и древнерусского искусства. М.: Северный паломник, 2009. С. 343-366.



west iconographies (mosaics of the XII century in the cupola of the Genesis in the narthex of San-Marco Cathedral in Venice, wall paintings of the XIV century in the Vysoky Dechany monastery in Kosovo, Serbia, wall paintings of Michelangelo of 1508-1512 of the ceiling of the Sistine Chapel in Vatican and others).

The plot of "The Fall" painted on the walls of the Assumption monastery in Sviyazhsk is rather rare at least for frescoes of the XVI-XVII centuries which survived till our days. Most often it is Eve who is depicted with an apple, the symbol of the fall. This can be seen on the west European picture of this scene: frescoes of the Rome conduits of the III-IV centuries, a wall painting of the unknown artist of 1141 from Saint-Jean des Vignes church in Soisson, miniatures of the Halkham Face Bible from the British Library (London, 1327-1335. Brit. 47682. fol4r), the fresco of 1430 by Paolo Uccello in the Santa Maria Novella church in Florence, pictures and etchings of Lucas Cranach the Elder, Albrecht Durer, "The Fall" by Hans Holbein Junior. Sometimes only Adam is painted with an apple as in the picture of Lucas Cranach the Junior. All scene connected with Adam and Eve starting from their creation are painted on frescoes of the XVII century in the St Nicholas Nadein church in Yaroslavl, but in the scene of "The Fall" they are depicted without apples in their hands as in the similar scene in the Rostov Kremlin. In the book miniature from the "Cosmography" by Kozma Indikoplov (XV c.) they are also shown without apples.

The picture of Adam and Eve with two apples is not characteristic for iconography of "The Fall". There were single examples found: 1. in the Copts museum of Cairo where the fresco of the XI century from Teburtinis is kept (Um-al-Begerat in Arabic, Fayum region, Egypt), which was taken from the wall of the deserted temple of the XX century. (Assesion number № 3962). There Adam and Eve are painted before and

after the fall⁴². On the right they are painted as innocent and shameless without genital organs. Both are holding several apples in their hands. On the left Adam and Eve are hiding behind fig leaves, having eaten the forbidden fruit. There is the head of the serpent near Eve. 2. In the English Book of Hours (the author is unknown, XIV c.) 3. In the Gothic style north French miniature of the Halkham Face Bible.

The figures of forefathers with apples in their hands in front of the Heaven tree can be seen on the icon "The Creation of a Man" of the XVII century from Pogost village⁴³, but there they are painted still nude, not having "insight", and also in the icon of the XVII century from St Nicholas monastery in Pereslavl-Zalesskiy from the collection of the Pereslavl-Zalesskiy museum-reserve. However these pictures were made much later than wall paintings of Sviyazhsk and in different iconography and artistic manner.

It is rather difficult to look for analogues of Sviyazhsk "The Fall" because of the small number of preserved frescoes of the earlier period. However, a number of Muslim theologians consider that the picture of Adam and Eve with the apple in Sviyazhsk could reflect the influence of Muslim understanding of equal participation of Adam and Eve in the original sin and appearance of such scene in the missionary temple in the former Kazan khanate was not accidental.

The Sviyazhsk cycle of the Genesis is so original in the art of Ancient Rus and the rest of the post-Byzantine world that it does not find direct compositional and stylistic analogues, even though by its iconography it surely belongs to the Byzantine circle of monuments. It is its uniqueness of compositional and stylistic peculiarities that makes it possible to compare it with the cycle of the Genesis by Michelangelo on the ceiling of the Sistine chapel. Attention

⁴² <http://www.coptic-cairo.com/museum/selection/fresco/fresco.html>.

⁴³ Сакович А.Г. Народная гравированная книга Василия Коренья 1692-1696. - М., Искусство, 1983. - Илл. 82, с. 45.



tion to the Genesis cycles in fine art including wall paintings of Christian West and East, reflects the internal demand of both branches of civilization to understand infinity of the inhabited world and also the greatness of divine house building. In stylistic respect, the uniqueness of the Sviyazhsk Genesis cycle is in surprising monumentality of figures and compositions, figures and images, details and elements of images widespread in icon painting and book illumination occupy vaults, arches and walls of a large building. Besides titanic proportions, mighty nearly relief silhouettes, Sviyazhsk frescos are close to the best works of European art of the Renaissance epoch. They share their rare synthesis with architecture, feeling of architectural form change, ability to do the best with the artistic usage of any curvilinearity of a vault or a wall. These two factors point to the fact that the masters knew about achievements of European Christian art and possibly even about the Sistine chapel with paintings of the best artists of Florence including Michelangelo⁴⁴.

Thus, wall paintings of the Assumption Cathedral incorporated achievements of the school of monumental art of painting formed in the end of the XV century by Dionisius and represented in such monuments as Pafnutiyev monastery in the town of Borovsk, the Assumption Cathedral of the Moscow Kremlin, Joseph-Volokolamsk monastery, the Cathedral of Nativity of the Virgin of Ferapont Monastery. At the same time the Assumption Cathedral frescos in Sviyazhsk are the next step in monumental fine art comparable with the best works of European art of the epoch of Renaissance. That is characterized by complexity of composition, increased intellectual level of the art content that demands canon-

ical knowledge to decipher allegorical and symbolical plots subordinated to the plots of the state tasks. The frescos have the first picture of Tsar Ivan the Terrible in the crown after his being crowned in 1547. Location of this painting in the altar part underlines the idea of established by the middle of the XVI century teaching about the power of the Russian autocrat, given and blessed by God. It is stressed artistically by expanding the color palette, by intensifying the tonal saturation of paints and the change of the painting technique in the whole.

The comparative analysis based on detailed topical study of Christian churches, monasteries and complexes of monuments from the perspective of time and the territory made it possible to characterize the Assumption Cathedral as an outstanding example of a "Christian cult object", to show its meaningful and unique contribution into the development of Orthodox monasteries in the Volga and Urals regions, in the Russia Empire under formation and in Eurasia in the whole.

The comparative analysis showed that the Assumption Cathedral possesses exceptional characteristics, which are not yet represented in other properties inscribed in the World Heritage List. Such exceptional characteristics are as follows:

1. The Assumption Cathedral represents the common historical evolution of the phenomenon of an Orthodox temple in a new environment. It makes contribution into the essence of history and typology of Russian temples as it is a modification in new historical conditions on the territory which is mostly populated by Turkic-Tatar and Finnish-Ugric people.

2. The Assumption Cathedral is an outstanding prove of introduction of a new Orthodox Christian civilizational paradigm, which manifested itself most brightly in the change of cultural codes and identities, missionary activity, formation of multi-cultural, multi-confessional environment and cultural diversity in Russia and the east of Eurasia, of

⁴⁴ Маханько М.А. Успенский собор в Свяжске – Сикстинская капелла Поволжья // Историко-культурное и духовное наследие Свяжска: сборник материалов Международного конгресса (г. Казань, 15-16 июля 2015 г./Под общ. ред. Р.М. Валеева (in print).



culmination in the certain period of its development in the time and territorial space.

3. The role of the Assumption Cathedral and monasteries of Sviyazhsk is unique in the territorial structure of the common defense system of the Moscow Kingdom as well as Russia, in formation and spreading of Christian ideology, spiritual and religious policy onto the east of the empire.

4. The Assumption Cathedral is the most bright illustrations of the forming multi-national Russian state, of its religious and spiritual life, architecture, monumental wall and icon painting of the XVI – beginning of the XVII cc. The integrity of characteristic traits and attributes proves that the cathedral and monastery are the bright example of an authentic ensemble of the second half of the XVI – beginning of the XVII centuries with its Baroque elements of the XVIII century, genesis of cultural and spiritual life, historical stratification and succession of the development of this cultural region.

5. The program and style of the monumental painting of the Assumption Cathedral in Sviyazhsk makes it possible to single out signs of monastic culture and relations with the Orthodox art of the Christian East. The large scale of scenes of the Deiparous cycle in the arches of side walls as well as placement of the Assumption composition above the altar can be explained by the special meaning of the Virgin in theology, spiritual culture and art of late Byzantine and post Byzantine world, first of all in the monkhood of Athos. The picturesque style of separate details also proves the skillful mastery of methods of European art of painting. These details make it possible to suppose that the master (masters) of monumental paintings of Sviyazhsk belonged to the Greek intellectual elite and the court Moscow workshops who worked in the epoch on the second half of the XVI-XVII centuries in the epoch of establishment of the Russian Patriarchate.

6. The territory of Sviyazhsk, the Assumption Cathedral and the monastery, which

initially appeared as a military fortress and the Orthodox spiritual centre, developed into the centre of a remarkable exchange and cooperation between Orthodoxy and Islam, between cultures of Tatar, Russia and Finnish-Ugric ethnoses and artistic concepts and views. It is the outstanding and the only prove of the meaningful typological characteristics of the phenomenon of Christian temples.

7. It is an outstanding example of specific urbanism, architecture and synthesis between different kinds of art and symbiosis of architecture, culture and nature.

8. The territory of the Assumption Cathedral is the repository of traces of continuous spiritual-sacred, historical-cultural, artistic and archaeological evolution, which accumulated layers of different epochs, including the earlier ones, as a manifestation of outstanding cultural succession.

9. This context also includes substantial non-tangible values related to important historical events and personalities, symbolic, memorial characteristics, valuable traditions and images, artistic, musical and drama activities.

The Assumption Cathedral represents the most exceptional and outstanding example and makes its unique contribution into the world cultural heritage. The comparative analysis showed that the Assumption Cathedral possesses important attributes, which reflect changes connected with changes of common human values in the XVI – beginning of the XXI centuries in the Volga-Urals region and Eurasia, and reflects those important aspects important for understanding of history and function of the Assumption Cathedral as an Orthodox Christian temple, which have not been acknowledged yet for other Christian monasteries already inscribed into the UNESCO World Heritage List.

It has also been shown that such uniqueness of the Assumption Cathedral is more important than for other properties under consideration of being inscribed into the List.



3.3 Proposed Statement of Outstanding Universal Value

a) Brief synthesis

The Assumption Cathedral is located at the confluence of the Volga, the Sviyaga and the Shchuka rivers, in the town-island of Sviyazhsk in 30 kilometers away from Kazan – the capital of the Republic of Tatarstan. It is a part of the Assumption Monastery which consists of seven stone constructions built in different time during the XVI-XIX centuries. It is surrounded by a wall which gives it the appearance of a real white-stone Kremlin and has some loopholes and merlons. It was established by the metropolitan Makarius in 1555 by the decree of Ivan the Terrible and headed by the archimandrite German who had Tatar origins.

Construction of the cathedral was carried from 1556 till 1560 out by Pskov builders under the supervision of the architect Postnik Yakovlev. Novelties characteristic of the state architecture of the Moscow tsardom and local traditions formed in the boundaries of the Volga Bulgaria, the Golden Horde and the Kazan Khanate were introduced into the Pskov monumental architectural tradition. In the XVIII century the cathedral appearance was supplemented by decorations in Baroque style, which harmonized with its Old Russian style.

The complete cycle of the frescos from the second half of the XVI – early XVII centuries with the total area of 1,080 sq. m. has survived in the cathedral interior as well as the iconostasis with the icons of the XVI-XVII centuries and the only portrait of Ivan the Terrible. The frescos and architectural ensemble is the reflection of a new trend in Russian art and a remarkable reflection of the ambitious cultural and civilizational ideology initiated by the Russian state in the XVI-XVII centuries. The ideological program, hierarchy, monumentality, superb artistic skills of performance and style of wall paintings are characteristic traits of uniqueness and an example of a

special trend of development of Christian art of Russian and Europe.

The frescos are unique as they are the graphic reflection of the Stoglav Council of 1551, of councils 1553-1555, which is historically important not only for Russia but for the whole of the Eastern Orthodox Church and history of icon painting. The unique choice of saint warriors and preference of certain iconographic versions are related with the broad enlightening character of the cathedral painting program and testifies the contacts with the Orthodox East, where these saints were especially worshipped.

The Assumption Cathedral is an exceptional evidence of historical succession and cultural diversity. The property not only possesses brightly expressed esthetic peculiarities, but also illustrates the new stage of development of Russian culture, the trend of Russian art which embodied achievements of the Byzantine classical heritage, the Greek Orthodox art, Novgorod and Moscow schools of monumental painting and architecture, the influence of the West European Christian tradition and methods and principles of European art.

At the same time one should take into consideration the location and geo-political conditions of the Assumption Cathedral emergence in an alien Turki-Tatar and Finnish-Ugric environment. So the idea of the cathedral is the unique evidence of interaction of the Christian-Orthodox and Muslim cultures. On the one hand, the idea of the cathedral is developed in architectural, picturesque and spiritual images of the topic of the Assumption of the Virgin, especially worshipped in Russia, and the cycle of scenes in paintings of the Assumption Cathedral for the first time appeared in historical context as a link between the Old and New Testaments narration. Placing illustrations of “The Genesis” on the



vaults of the cathedral interior as the main topic of paintings was an absolutely new phenomenon, which did not have visual traditions in Russia. On the other hand, the Assumption cathedral, which has the image of the Virgin as the main idea of its construction, is an outstanding evidence of connection with the Muslim tradition of worshipping Mariam ana (Mary). The location of the cathedral is simultaneously the north-west point of Islam spreading and the south-east spreading point of the architectural and artistic style of Pskov, Novgorod and Moscow.

The Assumption Cathedral is an outstanding evidence of the strategic development of Svvyazhsk as an outpost for successful conquering of the Kazan Khanate by Ivan the Terrible and for the following ambitious program of expanding lands, which was initiated by Moscow ruling circles in the middle of the XVI century for strengthening relations between the Christian Orthodoxy and the imperial expansion. The Assumption Cathedral had an officially approved mission of spreading Christianity in the region. Fulfilling it, both the cathedral and the monastery together with Kazan became the important centres of Christian culture in the Islamic and pagan enclave in the middle of the XVI century.

The Assumption Cathedral is real evidence of cardinal historical and geo-political changes in Eurasia which played a key role in the formation of the multinational Russian state and radically influenced the historical destiny of peoples in the Volga-Ural region, in Siberia and Central Asia, as well as in spreading Russian Orthodoxy to the east and the disappearance of the post-Golden Horde Islamic states – Kazan, Astrakhan, Siberian, Nogay, and Crimean khanates.

A unique synthesis of the cultures of the West and East, different architectural and artistic styles as well as mutual influence of values and enrichment of cultures have been brightly manifested in the Assumption Cathedral. Its architectural history, wall and icon painting are unique attributes characterizing historical, cultural, spiritual and religious life, demonstration of feelings of believers in different epochs, the succession of religious life as well as the development of architectural and artistic thought and its material embodiment. The evolution of the cathedral and the town island of Svvyazhsk from the object of confrontation and war into the island of peace, cultural diversity, poly-ethnicity and poly-culture and revival of spirituality has become the most important symbolic characteristic.

B) Justification for Criteria

Criterion II

The Assumption Cathedral is a remarkable example of spiritual and cultural space, with the ultimate concentration of diversity of original cultures and civilizations. It is a unique evidence of common historical, ethnic, cultural, spiritual and confessional evolution of peoples of Eur-

asia over a long period of time. Active synthesis of cultural Christian and Muslim traditions, substantial mutual influence of human values and mutual enrichment of cultures were taking place during the process of erection and evolution (development) of the Assumption Cathedral.



Criterion IV

The Assumption Cathedral in the town island of Sviyazhsk is a unique sample of historical, cultural and artistic complex. It appeared as a result of architectural traditions synthesis of North and Central Russia with local traditions of the Volga and Urals region, the latter going back to the culture of the Volga Bulgaria. The frescos of the cathedral vividly demonstrate the phenomenon of cultural evolution of Moscow stardom, showing the direct connection

between the events of the second half of the XVI – beginning of the XVII centuries and cultural life of the epoch and occupy one of the most important places in the history of Christian art of that time. Architectural and frescoes ensembles of the cathedral were the new trend in Russian art, reflected ambitious cultural and civilizational ideology of the Russian state in the XVI – XVII centuries and illustrate an important period of the world history of humankind.

c) Statement of Integrity

The integrity of the property is provided with the approved boundaries, including all its attributes and the buffer zone, which make more than 11,000 hectares. It represents an integral architectural and artistic complex with history which finds its evidence in documents, archaeological study and scientific research as well as with historical, cultural and architectural structure, natural landscape and century-long

succession of functional use for cultural and spiritual purposes. The unique integrity of the Assumption Cathedral is also confirmed by the fact that within its boundaries there is a set of elements, which make it possible to picture and course the results of its evolution. The fact that the cathedral is located on the territory of the state museum-reserve promotes preservation of its integrity.

d) Statement of Authenticity

The authenticity of the cathedral is confirmed by a number of historical documents, seizures, archaeological materials, maps, plans, and archives. Interiors and the artistic complex of wall paintings of the second half of the XVI – beginning of the XVII centuries and all attributes of Pskov and Baroque architecture have survived as well as the monuments creating its historical and cultural environment and being part of the monastery complex. The authentic cultural layer, which keeps artifacts of the XVI-XIX centuries, has been preserved on the territory of the property and around it. The constituent attributes of the Assumption

Cathedral have been preserved since the end of the XIX century by using methods of conservation. All kinds of work have always been preceded by scientific research which gave exhausting material for conservation of the monument by using substances identical to the original ones. All this is the grounds for developing projects and choice of preservation methods as well as monitoring by specialized organizations that guarantee preservation of authenticity for the Assumption Cathedral. Taking into consideration the scientifically calculated level of anthropogenic load, the public liturgy is planned to be resumed in the cathedral.



e) Requirements for protection and management

Legislative and institutional framework for efficient protection and management of the property have been set up by legal and regulatory enactments of the Russian Federation and the Republic of Tatarstan. The status of the monument of the national importance made it possible to preserve the Assumption Cathedral and archaeological cultural layers in good condition. With the aim of preservation of the cathedral attributes and its historical-cultural environment, the town island of Sviyazhsk has been announced to be the remarkable place, and a historical and architectural and fine arts museum reserve have been established here.

The property is managed on the basis of the system of interaction of the parties concerned stated in the management plan in line with the concept of preservation,

conservation and museumification of the Museum-Reserve till 2035.

Within the management process the key questions of management are directed on study, preservation and scientific conservation of the Assumption Cathedral, organization of the museum work and establishment of new museums, combination of historical religious function of the cathedral, tourism development, effective risk management, interaction with local communities aimed at preservation of all attributes of the property, its integrity and authenticity

The detailed analysis and assessment of possible influence of any new projects in the buffer zone of the property on the Outstanding Universal Value of the property is carried out in order to prevent any possible threats to its preservation and perception.



4. THE CONDITION OF INTEGRITY AND FACTORS INFLUENCING THE PROPERTY

4a. Current condition of the property

Characteristics of the constructions of the Assumption Cathedral

Currently the Assumption Cathedral is not used and since 2006 in under complex conservation, during which a number of measure were implemented directed on preservation of authentic constructions of the building and the complex of unique wall paintings of the XVI century.

The work carried out in 2010-2014 substantially improved the condition of the monument constructions. Nevertheless, today specialists continue to find cracks on the frontispieces of arches in the prothesis and deacon's room, on arches connecting east pylons with longitudinal walls, on the south wall (near the south-east window) and on the south lateral wall with pictures of the Apostles, that testifies about hidden processes going on in foundations and bearing construction of the cathedral.

As a result of the engineering-geological prospecting it was found out that pulverescent sands are not consolidated sufficiently in the bottom part of the pylons and around the outside perimeter of the building there are loose sands with the porosity factor 0.902. Below the cathedral foundations on the depth of 10 meters and right below sands there are deposits of limestone which filter atmospheric precipitations. Limestone is percolated and this causes the development of the process of internal erosion.

The Assumption Cathedral was built by Pskov masters supervised by Postnik Yakovlev. During the construction of cathedrals in the XIV-XVII centuries, Pskov builders used wooden air and inside-the-wall connections which are seen in some other buildings in Pskov. Similar constructions were used in Pskov in the Nativity of the Virgin cathedral of the Snetogorskiy monastery (The XIV century) and during

the erection of Pogankiny chambers (1671). By the end of the XIX century these authentic wooden substructures underwent considerable destruction both in Pskov and Sviyazhsk that caused partial loss of special rigidity of the Assumption Cathedral rectangle walls.

The noted factors cause sinking of the authentic construction of the cathedral, their irregular character and concentration is certain most unfavourable places. The north-west corner and part of the bays of the central wall of the cathedral rectangle are such weakened places.

As a result of the engineering-geological prospecting, specialists revealed the complex of causes which brought about the destabilization of the condition of the Assumption Cathedral constructive system:

- loosening of soil under the foundation subgrade;
- loss of air connections and destruction of wooden inside-the-wall connection, which happened by the XIX century;
- large temperature drops;
- the absence of regular surface water drain during the long period of time.

The following complex of scientific-research work and planning-engineering studies on stabilization of the Assumption Cathedral constructions was carried out in 2015:

- making prospecting shafts under foundations of walls and pylons to assess the condition of wooden piles;
- examination of the condition of channels by boring holes in the place of their laying after the destruction of air connections;
- engineering-technical examination of ground bearing constructions and foundations of the cathedral;



- the development of feasibility study for strengthening ground constructions, foundations and soils of the cathedral base is nearly completed;

- geotechnical investigation;
- geodesic monitoring of vertical deformation of the cathedral construction has been organized;

- ground building construction of the cathedral has been examined with the use of ground-penetrating radar with the aim of determining the routes of inside-the-wall channels formed as a result of rotting of the historical binding frame of the cathedral.

Regular instrumental observation of deformations of all constructions of the cathedral is carried out at present and this monitoring will continue in the future.

The archaeological tracking of works is carried out. Rescue archaeological measures are taken during the ground (making prospecting shafts for examination of the cathedral foundation) and boring (boring of geological wells) works.

The results of the performed complex geotechnical investigation, which made it possible to find the reason of shifts of the cathedral constructions, will be used for strengthening of these elements in 2015-2016 – by using injections, reconstruction of the lost air connections or any other necessary measures.

The method of mathematical simulation is used for the complex analysis of the static behavior of the cathedral constructions carried out nowadays. The structural analysis of possible deviations from the vertical, influence of empty rooms in the basements, influence of apertures made in the walls and additional weight load on the roof and walls because of the later decoration (“corbel arches”) is also carried out. The results of this analysis will be used to define the dynamics of cracks development, distribution and size and the project of elimination of all existing negative influences of the monument will be developed. In addition within the abovementioned examinations it will be possible to find out whether the water level of the Volga River, rising after construction of the dam, has affected the ground density on the new “Island” of Sviyazhsk which is by 5-9 meters higher than the level of the Volga, and, consequently, the basement floor of the cathedral itself. The strategy of further strengthening of the cathedral constructions will be approved after checks with measuring sensor and analysis of this data.

Elimination of the building defects and its static consolidation – filling the cracks, possible installation of new metal bindings in the place of the detached wooden ones, etc., will be done in the following order: diagnosis before treatment, consolidation-conservation-and, finally – preservation of wall paintings.

Characteristics of the condition of the Assumption Cathedral wall paintings

Before the beginning of the conservation work, organized by “The Revival” foundation in 2010, wall paintings of the Assumption Cathedral were in extremely critical condition. Conservation plaster of 1970- es in the basement part of walls became wet and was destructing. They were also in critical condition on the north wall of the cathedral which was covered by egress of mineral salts and algae above the floor. Considerable spots of biological damage were on wall paintings on the north wall, columns and in the altar. Mainly those were silver and brown mold.

On the vaults and wall arches there were numerous egresses of fluffy mineral salts. The south and partially west wall of the cathedral were also damaged by mineral salts but in the form of sags. Corroded gesso nails were getting out of the masonry tearing the gesso. The latter cracked forming the threat of scree. The paint layer affected by mold was scaling.

Plaster, whitewashing and stone surface outside the cathedral were destructing because of the absence of water drains.

From 2010 to 2013 conservation of the wall paintings in the interior of the Assump-



tion Cathedral was financed by the Federal targeted program "Culture of Russia" and was carried out by the team of specialists from ISRAD (interregional scientific-conservation artistic department), and in 2014 it continued at the expenses of the Complex project of "Cultural heritage of Tatarstan: the town-island of Sviyazhsk and Ancient Bolgar".

After the architectural conservation was completed, in 2012 it became possible to start efficient conservation of ancient paintings and consolidation of gesso. By using the technology approved by Tatarstan Ministry of Culture, restorers from the ISRAD removed wet conservation plaster on the west wall of the cathedral quadrangle and from the pediment parts of the cathedral walls and the refectory. After removal of mineral efflorescence, disinfection treatment and removal of mold, consolidation of gesso and paintings began using the traditional technique: lime-white – casein mortar and the consolidating substance "Half-mertel" is poured under the layer of gesso which detached from the wall. Corroded gesso nails were partially removed from walls and vaults and those which were fixed in the wall strongly, were cleaned from rust, covered with anti-corrosion substance and plastered. Big number of repaint, corrections of the pictures and repaints which distorted original colours and hue of wall paintings were revealed during anti-damage works. Due to their loose structure later repainting was removed mostly "dry" by flat hog brushes, which makes possible to preserve the velvety surface of paintings. Deep gesso cracks were repaired. In 2013-2014 Artists-conservators carried out necessary colour modification of lost parts of paintings by water colours on modified yolk emulsion. By doing so they left the original painting untouched.

The integrity of the original wall paintings of the XVI century is more than 80 % as of today. During the conservation works, artists-conservators from the ISRAD left repaint of the XVIII-XIX centuries on those parts of paintings where the original is absent or is in a very poor condition. The left repaint is fixed in conservation reports.

Anti-damage works in the altar part of the cathedral with use of technology approved by Tatarstan Ministry of Culture started in 2015. And again, the same way as in the quadrangle, the destructed plaster was removed, mineral salts and mold were also removed. The paintings were opened from repaint. Gesso nails were treated and small cracks of gesso were caulked. Paintings were partially consolidated.

There is constant control over the condition of walls and paintings in the drum and quadrangle of the Assumption Cathedral. Complex scientific studies are carried out.

Since 2014 the team of artists-restorers has been doing conservation work in the cathedral refectory. The current existing oil paintings of the refectory were repainted twice probably by artists from one of Kazan workshops. Below the existing oil paintings of the middle of the XIX century, there are two more layers of oil paintings revealed by trial openings on the vaults of the refectory. One of them represents a floral ornament which does not correspond to the existing paintings by its pattern. Fragments of letters and a small face of a Cherub were found in the underlying layer, but unfortunately they are in poor condition. A layer of tempera paintings of the threshold of the XVII-XVIII centuries has been found under the filling colour on the jamb walls of the refectory.

Artists-conservators managed to disinfect, consolidate and cleanse paintings of the XIX c. from mold, dirt, soot and later strongly darkened colour modification. The result of all the work done was the earlier unknown picture of late painting. It became absolutely clear that artists of the XIX envisioned refectory paintings to be not in contrast, as it seemed earlier, but in harmony with the ancient wall paintings, trying not to show off but to diminish their art. First of all it was found out that the set of colours of new paintings nearly completely repeated combinations and shades of the paintings in the quadrangle. It is the similarity of two shade of green-blue, three shades of brownish-pink, soft violet turning into brown and patches of flame red.



The meaning of exquisite bunches of flowers, which fill the whole bottom tier of paintings up to the level of “marbles”, became clear - it is nothing more but the picture of the Paradise garden, grace of God which a man enters, passing the threshold of the God's house. Archangels, surrounding the throne of God in the picture of the drum of the Assumption Cathedral, are repeated in the refectory, also surrounding the Heavenly father with Son and Saint Spirit. Four great Prophets are painted in the soft arches on the walls with the same quiet regularity as in the cathedral, showing the continuous connection with the Testament from the beginning of time. On the west wall there are Cyril and Methodius, which are close to us and personify continuity of the Orthodox tradition. However, the first thing that the believer sees entering the refectory is the image of the Virgin-Intercessor spreading her omophorin above all those who come as if blessing them to forget about earth sorrows, clean their soul with a prayer and confession and joyfully worship Her Son and God together with the whole Church, both earthly and heavenly.

Conservation of the cathedral paintings is carried out in summer and ends in the first decade of September. At present the work in the main part of the cathedral and in most of the refectory has been practically completed.

In 2015 all results of systematic monitoring of condition of defects of wall paintings during the whole period of its scientific conservation have been documented – blow out of plaster, detachment, fading, later layers of paint, presence of rusty metallic nails, visible detachment of wooden binding beams and etc. Artists-conservators and architects-conservators carried out a detailed historical analysis concerning different interferences in the past ending with the latest ones, including those in architecture and wall paintings.

The scientific analysis of used domestic methods of preservation and conservation of wall paintings of the cathedrals has been made. Complex research of wall paintings by all masters and schools, including foreign objects of that time, is carried out, which will enable specialists to create the complete picture of history of the unique paintings of the Assumption Cathedral.

Characteristics of the condition of the Assumption Cathedral iconostasis

The current condition of the iconostasis in the Assumption Cathedral does not correspond to the concept of complex conservation and subsequent use of the monument.

The construction of the current iconostasis completely covers the altar space from the main space of the Assumption Cathedral, thereby obstructing the air circulation. As a result, the altar has nonventilated spaces with damp air stagnation, which creates the medium for active growth of fungi and mold.

Icon recessions are filled with imitation icons painted on plywood without following the technology and by inappropriate paints and not corresponding to the originals kept in the Tatarstan Fine Arts Museum. Current appearance of the iconostasis is in gross contrast with paintings on the walls of the

Assumption Cathedral, thus hampering apprehension of the ancient art of painting.

Taking into consideration that there is no sufficient historical-archive information for reconstruction of the iconostasis, consisting of icons placed on horizontal transoms, as well as the availability of original parts and parts of construction of the later Baroque iconostasis, specialists have made a decision on conservation of the iconostasis construction in its form in the XVIII–XIX centuries. By this, the construction must provide possibility of necessary air circulation in the cathedral.

To provide integrity of perception of the Assumption Cathedral interior it is proposed to install highly artistic photocopies of original icons from the collection of the Tatarstan Fine Arts Museum.



Complex interdisciplinary scientific studies of the Assumption Cathedral

The objective picture of the importance of the Assumption Cathedral can be proved by comprehensive study of pieces of art using different natural-scientific methods. The question of interdisciplinary research assumes special importance due to certain changes of the wall paintings, which happened as a result of natural and anthropogenic influences.

Currently the Assumption Cathedral is being conserved with preservation of all time superposition introduced into the structure of the monument, which corresponds to adopted international acts on the protection of the World cultural and natural heritage of UNESCO (the Venice Charter 1964). In connection with this there arose necessity of carrying out complex scientific interdisciplinary research for development of new modern approaches to the further preservation of the property.

The topicality of the complex study of the Assumption Cathedral and the Trinity church brought about the necessity of developing the research program with attraction of broad circle of specialists in different scientific spheres, such as historians, architects, art historians, restorers, archaeologists, culture experts, ethnographers, museum experts and specialists in protection of cultural and natural heritage, and with the use of data obtained by natural-scientific methods.

In 2014 domestic and foreign specialists started interdisciplinary scientific research of unique monuments of the town-island of Sviyazhsk within the implementation of the "Complex plan of interdisciplinary scientific research of the Assumption Cathedral and the Trinity church for 2014-2020", approved by Tatarstan Ministry of Culture.

The aim of the Complex plan of interdisciplinary scientific research is the development of mechanisms for provision authenticity and integrity of the cultural heritage site, of cultural and natural landscape of Sviyazhsk and for regeneration of the historical-cultural environment.

Complex researches of the monuments broaden our objective knowledge and give the possibility of fuller assessment of their histori-

cal, cultural and esthetic potential. For the first time in the history of investigation of the Assumption Cathedral and the Trinity church, the developed research program sets the task of complex humanitarian and natural-scientific research (See Annex "The program of complex scientific research of the Assumption Cathedral, the Trinity church and cultural heritage of Sviyazhsk for 2014-20").

The program of complex scientific-research and conservation works in the Assumption Cathedral presupposes carrying out the following kinds of analysis with attraction of the leading domestic and foreign laboratories:

Microbiological and genetic analysis of the biotics – The centre of Excellence "Archeometria" of the Kazan (Volga) federal university (KFU).

Analysis of paints by the method of electronic scanning microscopy with laser microanalyzer - Department of scientific and industrial material studies of Kazan national research technical university after A.N. Tupolev (KAI).

Chemical study of colour pigments – conservation-analytical department of Institute of archaeology after A.H. Khalikov of Tatarstan Academy of Sciences

Analysis of organic components of paints and gesso by chromatographic method - the laboratory of physical-chemical analyses of the Institute of organic chemistry after A.E. Arbuzov

Examination of the paint layer by method of non-destructive X-ray fluorescent analysis – Interdisciplinary Collective Use Centre of KFU.

Age-dating of wooden constructive elements by radio-carbon dating – laboratory of Radiocarbon in Zurich

Dating the laying of frescoes by examination of the gesso organics by method of accelerated mass-spectrometry – laboratory Beta Analytic Inc., the USA

Dendro-chronological analysis of timber - The centre of Excellence "Archeometria" of the Kazan (Volga) federal university (KVFU).



Microbiological and genetic analysis of the biotics

Microorganisms (bacteria, cyanobacteria, fungi and archaea) cause destruction of different materials. Historical architectural and artistic monument susceptible to constant changes of the environmental conditions (humidity, temperature, pH and light), caused both by natural and anthropomorphic impact are especially vulnerable in this respect. Microorganisms populating ancient monuments with time can cause fading of construction materials and paintings, formation of crusts and biofilm, bio mineralization and degradation of organic and non-organic matters. Mechanism of their action is in production of acids and alkali, which causes changes of qualities of the surface, heat consumption, retaining or direct penetration of water into the stone building. For correct conservation it is important to find

and define the composition of microbial and other biotic communities, inhabiting historical monuments. At the first stage the main questions are:

- 1) What kinds of microorganisms are present in the sample?
- 2) What are the functions of these microorganisms?
- 3) How do these microorganisms respond to changes of the environment conditions?

The task of microbiologists is to get answers to these key questions, which will make it possible to understand the structure and functioning of complex microbial communities and as a result to choose the corresponding strategies for protection and conservation and maintenance of the cultural heritage sites.

Investigation of structure and chemical composition of construction materials, lime and cement mortars, gesso and paints.

Electronic scanning microscopy with laser microanalyzer. This method is the most informative from the point of view of examination of both microstructure and the elements composition of micro inclusions into element constituents of constructions and paint layers (brick, lime mortar, gesso, paints, etc.). This method makes it possible to study the paint layer profile with the minimum damage for the monument under study. Information about micro inclusions enables to define the technology of putting payers, the number of repaint, the quality and colour of each applied layer. Definition of the nature of pigment makes it possible to find peculiarities of paint layers applied by masters of wall painting at different time.

Emission spectral analysis provides carrying out chemical examination of element macro- and micro-components of colour pigments, lime mortar, gesso and the construction material. This type of analysis can reveal information concerning peculiarities of the used pigments, specify the source of construction material and define specificity of lime mortar.

X-ray fluorescent analysis carried out with the help of the portable mobile analyzer is an express non-destructive method which enables to make the initial assessment of surface layer of wall paintings and open parts of gesso. Mobility of the device makes it possible to define the chemical composition of all frescoes in any part of the building under study. Information about chemical composition of investigated materials obtained by this method enable to carry out the preliminary division of frescoes into groups corresponding to different schools of wall painting.

Formation of data base on the used paints, the comparative analysis of element composition of different paints which the artists used when they painted the frescoes, can give and answer to the question about the time of creation of the wall paintings. In case of accumulation of information on peculiarities of the chemical composition of frescoes made by different authors in historical construction of Russia and Europe and sources where the used materials and paints came from.



X-ray diffraction analysis gives the possibility to define the mineral composition of construction materials, paints, and glue composites. This information is necessary for definition of the initial structure of the construction material, peculiarities of mechanisms of phase changes, happening with time in all structures of the construction and wall paintings. It is especially important in case of ilision processes in the walls of the buildings with the constant flow of subsurface water. In this case the efflorescence of lime mortar and gesso happens, deposition of slats from the absorbed water as well as phase changes in the pint layer.

Chromatographic analysis reveals organic components which were used by ancient masters during the construction and creation of wall paintings. As it is known, ancient masters actively used natural organic plasticizers and glue compounds, such as chicken egg, "fish glue", milk, casein, bile and so on. Moreover, every master had his own secrets of creating colorful pictures. Quite often it is organic components that serve as growth medium for formation of microbial colonies. In this connection, information about used organic additives can help to reveal peculiarities of formation of biotic processes, which destroy cultural values.

It is planned to carry out systematization and registration of results of all performed investigations, development of the system of

monitoring and control of the current condition of historical and architectural monuments of the town-island of Sviyazhsk by developing **automated computer system**. The result of developing of such automated system is formation of united information system which includes the following modules:

Visualization of the cultural heritage site by creating a 3D-model;

Historical reconstruction of the building process, introduces architectural changes and conservation measures;

The real-time monitoring of the condition and the conditions archive;

Registration and storage of investigate samples;

Registration and storage of results of research and analysis;

Storage of archive documentary sources;

Organization of multi-users regime of access to the data base.

The performed scientific research presupposes examination of historical monuments of the island of Sviyazhsk as a single property. Systematization of knowledge will make it possible to form scientifically justified complex of necessary protective-rescue work and conservation measures. Organization of open access to results of interdisciplinary studies will promote rising scientific awareness about monuments of the town-island of Sviyazhsk in Russia and in the world.

Temperature-humidity regime of the Assumption Cathedral: research, condition assessment and ways of normalization

On the basis of the formed condition of the monument and the its planned future use as a working Orthodox church, the following aims of examination of the temperature-humidity regime were defined:

- revealing the causes of destruction of wall paintings;

- development of proposal on taking out the monuments with wall paintings from critical condition;

- development of recommendations on optimization of the temperature-humidity regime with the aim of providing the integrity of the monument during its use for religious purposes;

- fixation of microclimate parameters ("the initial condition") with the aim of future monitoring of the dynamics of the condition of the monument in the process of conservation interference and its life after conservation.



To achieve the stated aims of research, specialists from the laboratory of climate of museums and monuments architecture of the “State scientific-research institute of restoration” (Moscow) (SSRIR hereinafter) carried out the following kinds of work in 2008-2009:

- technical examination of the monument;
- visual-expert assessment of the condition of materials of the monument
- instrumental examination of the temperature-humidity regime of constructions and the air of the Assumption Cathedral;
- analysis of influence of ambient conditions on the monument’s microclimate.

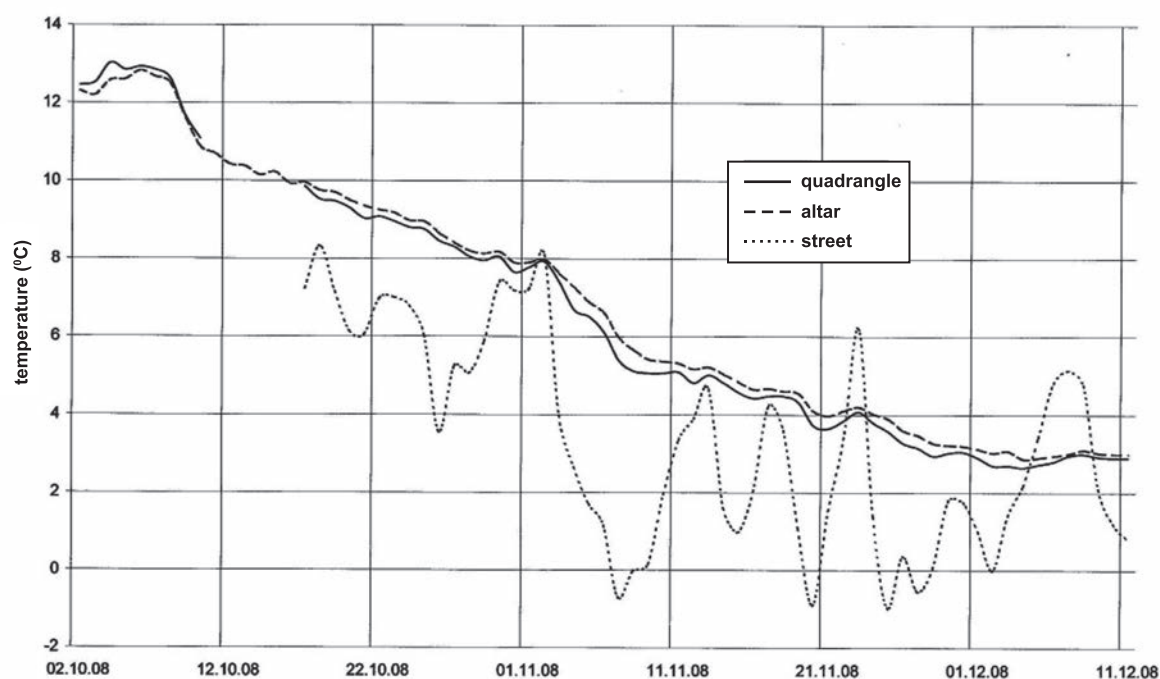
The following peculiarities of the monument were revealed as the results of the instrumental examination of the temperature-humidity regime of the ambient air of the Assumption Cathedral.

Temperature in the cathedral was changing during the examination period (02.10.-11.12.2008) from +13 to +3°C (Pic. 1). Temperature the altar part was constantly higher by 0,2 – 0,3°C. The temperature changes are smooth and without sharp rises and drops. Daily fluctuation did not exceed 0,5°C. Di-

rect dependence on short-time fluctuations of the outside temperature was not found. This proves that the protecting constructions have good thermo-insulating qualities.

The difference in humidity of the inside and outside air for the Assumption Cathedral is shown in Pic. 2. During the whole of measurements time the delta line exceed the zero mark by 0,5 – 1 point. Taking into consideration the fact that according to the obtained data the main space is rather well isolated from the direct influence of the outside air, such negligible excess of the humidity content outside proves that the process of moisture leaving the walls is unsubstantial. And the reason for that is the complicated ventilation in the building.

Instrumental research of the temperature-humidity regime of the constructions in 2008 revealed high level of their dampness both on the first tier and in the basement. This was caused by drawbacks in the water drain system, construction of roofing, walking perimeter and vertical planning of the adjacent plot, which were revealed during visual-expert and technical examinations. Moreover, disadvantages of the roofing construction, which caused serious



Pic.1 Temperature changes



leakage, were the consequence of construction interference of the XVIII century, and replacement of water spouts by water canons, which caused soaking of walls was the result of interference in the last 100 years.

The carried out examination, measurements of the parameters of the temperature-humidity regime of the air and construction and visual-expert assessment of the condition of the monument made it possible to put forward the following priority measures for normalization of the temperature-humidity regime with the aim of bringing the monument with wall paintings from the critical condition. Architectural-construction measures.

1.1. Fixing the roofing and protection of the monument from precipitation

Conservation of the attic constructions.

Provision of water-proof sealing of places of the roofing material jointing the drum which excluded the leakage of precipitation in the attic, having paid special attention to the parts where the roofing covers the bottom part of the windows.

Organization of natural ventilation of the attic by arranging air hole in the late brick masonry equipped with lattices to prevent birds from getting into the attic.

Organization of reliable system of spillway from the roof of the Assumption Cathedral which prevented soaking of outside walls with the help of water spouts.

Provision of spillways on the north and south galleries.

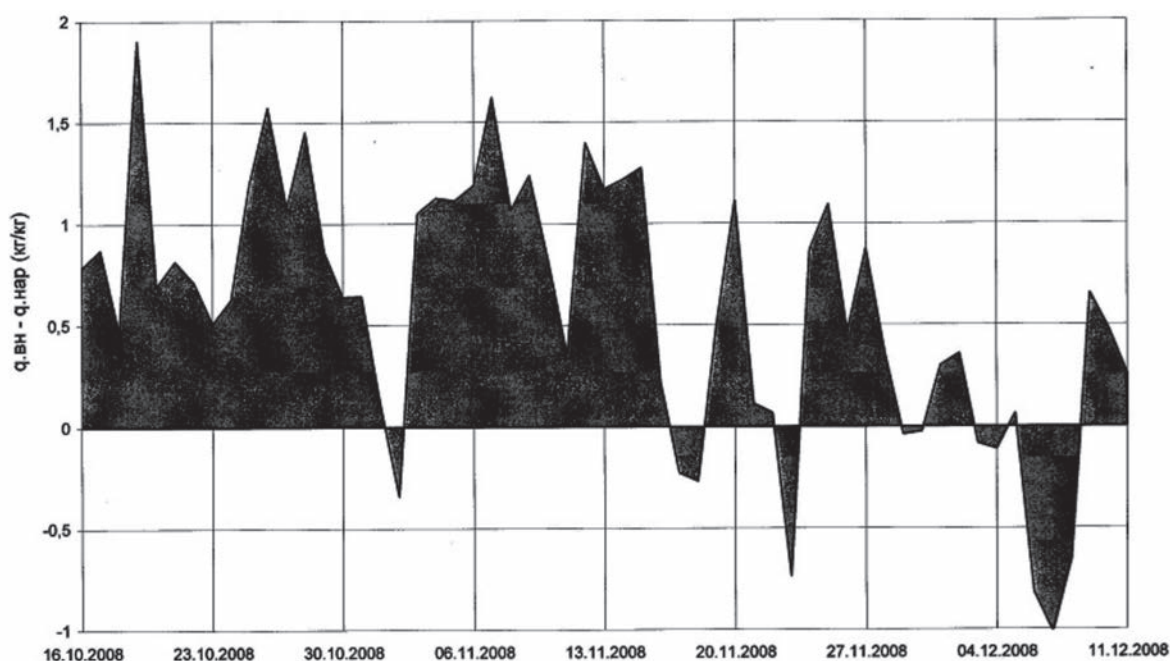
Making a new architectural solution of the entrance to the cathedral basement (including the roof above it), presupposing the reliable protection from soaking of constructions from rain and melting snow taking into consideration the common spillway system.

1.2. Arrangement of vaults.

Taking into consideration the proposed regime of use of the cathedral complex, to warm its vaults, using breathing materials preventing the deposition of condensed water in the materials of masonry and insulation.

1.3. Arrangement of window and door fillings.

For provision of the necessary heat-proof qualities of the enclosing constructions, it is necessary to install qualitative woodwork filling of windows, including the basement and the drum with double glazing (in separate transoms) Windows in the basement



Pic.2 Different in moisture in the inside and outside air for the main space.



and the first tier of the complex should have small windows or fanlights.

To decrease infiltration of the outside air and heat loss, all outside door fillings must be sealed and have the heat transfer resistance close to that of surrounding constructions.

2. Thermal measures.

For organization of the natural ventilation, "regulated airing" to install two aeration devices in the drum windows and three- in windows of the second tiers of the west facade; construction of aeration devices should not deteriorate the architectural appearance of the monument.

To consider possibility of changing the construction of the iconostasis, which prevent the normal air flow behind it, back side of icons and hollows of the top parts of vaults in the north-west and south-west compartments of the main space of the cathedral.

To examine in detail (additionally to already used) existing heating channels inside the walls and to define possibility of using them for ventilation of difficult to reach dead zones (for example, the altar rooms).

On the basis of results of examination of the temperature-humidity regime of the Assumption Cathedral develop a project of its limited heating used for provision of heat-humidity conditions of preservation of the unique monument having wall paintings of the XVI century (preferably installation of limited heating system in the church basement).

The system of the limited heating should be installed after removal of all causes of soaking of the constructions by atmospheric precipitations and soil moisture.

3. Planning of the territory. At present the perimeter walk has been built around the Assumption Cathedral and diversion of precipitation into rain drain has been arranged.

4. Building the floors in the basement. White stone floors have been built in the cathedral basement and rooms below the refectory and the church gallery.

Efficiency of implementation of recommendation and proposals given above and those which appeared additionally during design and carrying out works, are assessed by instrumental control of moisture content of constructions. The monitoring of the temperature-humidity regime of the construction and of the microclimate of the monument has been organized.

Optimal temperature-humidity regime for the Assumption Cathedral means keeping the temperature of the air in the building in winter on such level, when the freezing of surrounding constructions, condensation of water vapours on the paintings surface and inside the plaster layer as well as sharp drop of relative humidity would be impossible. The temperature of the internal air in such regime should be kept at a level of +4-6°C, and the relative humidity - 40-50%. Permanent protective control of air parameters and wall paintings has been organized in building with survived wall paintings and iconostasis, in which the system of limited heating is introduced. At the same time a complex of measures directed at normalization of microclimate is carried out: correctly installed wooden fillings of apertures, organizations of lobbies, regulating of attendance and ventilation, conservation for the winter. The South wall of the Assumption Cathedral is permanently warmed by sun from the early spring till the late autumn which causes increased migration of moisture inside the wall, and this inevitably brings about appearance of mineral salts of paintings and not only in the pediment part of the cathedral but on the whole surface of the wall. Because of that large trees were planted from the south part of the monument whose leaves will be able to partially cover the south wall from direct sunlight.

In 2010-2014 part of the above mentioned recommendations and proposals of the SS-RIR have been implemented.

Currently the monitoring of conditions of temperature-humidity regime of constructions and of microclimate of the Assump-



tion Cathedral has been organized: wireless sensors of registration of temperature and relative humidity inside the Assumption Cathedral have been installed and observations of the cyclic character (a day, a month, season, a year) have been resumed. The

observation data will become the basis for development of a system of measure on creation and maintenance of optimum regime of maintenance of the monument possibly with the regime of limited heating.

4b. Factors, influencing the property

(I) Impact of the development (intrusion into the territory, reconstruction, agriculture, development of natural deposits)

For centuries since the foundation of Sviyazhsk and to the establishment of the Soviet power the monuments did not experience any substantial influence, except already mentioned minor changes in the Baroque epoch. On the territory of Sviyazhsk itself there never occurred important military actions which could also have exerted the negative impact of the monuments under consideration. The Fire of the XVIII–XIX centuries also did not touch this part of Sviyazhsk. Territories of Sviyazhsk monasteries have always been sacral spaces and were not used for intensive economic activity. The decay of the town life of Sviyazhsk and decrease of earning of monasteries in the XVIII–XIX centuries also had positive influence on integrity of the monuments. The brethren simply did not have enough money for reconstruction of monastery buildings. According to the preserved documents, already in the XIX century, the importance of these monuments was understood by scientific and religious communi-

ties, measures aimed at their preservation were taken – in particular on limitation of holding services in the Trinity church. The main influence on the Assumption Cathedral and the Trinity church during the XX century was exerted by the policy of the Russian state of struggling against religion. However, even though territories of both monasteries were by turns taken by different institutions (the colony for difficult teenagers, agricultural colony, psychiatric hospital, sovkhos (state collective farm) etc.), even in this complex period both the Assumption Cathedral and the Trinity church were under special protection and most of the time were used as the museum exhibits (except the “camp” period in 1930–1940). With the revival of Sviyazhsk, establishment of the museum and resumption of the monastery life, buildings of the Assumption Cathedral and the St Trinity church are under close attention of bodies of management of monuments and all work done with them is done on the scientific basis.

(II) Influence of the environment (natural pollution, climate change, desertification and others.)

There is no danger of negative impact of the environment of the property because of the natural pollution, climate change or desertification. Taking into consideration that washing of soil along the bank line of the former Sviyazhsk suburb as a result fluctuations of reach of water of the Sviyazhsk

bay, the bank strengthening work was carried out.

The Assumption Cathedral today (for religious and museum functions) is feeling the impact of the environment, such as:

Solar radiation having heat and UV impact, which is not good for longevity of outside closures (walls, vaults, the roof, cupola, etc.);



The wind causing erosion of outside closures;

Moisture, destructing the monument both from outside and inside.

The influence of the listed destructive natural factors is aggravated for the Assumption Cathedral and the ensemble of the Assumption monastery by their age (XVI century) and also by the changed ecological situation and necessity to preserve the authentic and integral appearance of the building during repair-conservation and reconstruction work.

Of all listed factors, the most dangerous are different destructions (or damages) of

authentic building constructions of unique Sviyazhsk monuments, which are caused by water migration.

Factors causing the soaking of the property are divided into three groups:

Dampening by atmospheric moisture (rain for, snow);

By ground water (capillary suction, fluctuation of the ground water level, destruction of water-proof seal);

By condensed water (accumulation of condensed water on internal walls (because of the breach of the optimal heat-moisture regime).

(III) Natural disasters (earthquakes, floodings, fires and so on) and the level of preparedness to them

The following stand out among dangerous and unfavorable natural processes: water erosion, wind erosion, sand boil, seasonal flooding, landslides, scree and abrasion.

The rise of the level of groundwater as a consequent of construction of the Kuybyshev reservoir, active processes of sinking of foundations, flooding of underground parts and all year round soaking of the monuments' walls especially on the reclaimed zone of the island increase dynamics of appearing through cracks in foundations and buildings destructing the construction of the building.

On the basis of the carried out comprehensive historical-genetic analyses, engineering prospecting of the building and geological prospecting, the following engineering and technical solutions were proposed, not changing the esthetic, natural, architectural, historical and cultural values:

- stopping the process of washing away, prevention of the bank soil erosion due to

filling of accretions, ravines on the bank slopes, their strengthening by sowing perennial grass, planting bushes and trees, organizing surface water drain along the step banks, consolidation of the bank near the river station by covering it with stone and sand;

- prevention of monuments' building deformation due to installing drilling-injection pylons in their foundations;

- prevention of soaking and watering of foundations, walls of the basements and first floors from seasonal topwater by vertical planning of soil with removal of cultural layer and creation of necessary slopes, making drain systems, arrangement of horizontal and vertical water sealing;

- consolidation and repairs of foundations by injecting poli-cement mortars by slopes of drilled wells.

All buildings of Sviyazhsk are provided with fire extinguishing systems, the staff has concrete orders as to what they should do in case of fire.

(IV) The load to the property from visitors and tourism

Currently tourists and visitors do not have negative influence on the condition of the property as a rule, but sometimes they do in limited amount due to fluctuations

of temperature-moisture regime in monuments during mass visiting them. Currently the Assumption Cathedral is close for conservation and has a limited access for



tourists only in summer time. In 2014 more than 180 000 tourists and pilgrims visited Sviyazhsk in total.

The number of tourist buses coming to the territory of the complex every year practically doubles: 2012. - 46 000 people, 2013. - 106 000 people, 2014 - more than 180 000 people.

Measure taken on organization of tourists service made it possible to reach these numbers. At the first stage of implementation of the program of development of the state historical-architectural and fine arts museum the town-island of Sviyazhsk (2011-14) the growth of attendance happened due the following factors:

- regular organization of excursions service;

- establishment of museum exposition in the museum of history of Sviyazhsk, organization of exhibitions, development of different topical tourist routs.

- development of the eventful tourism (the festival in honour of the foundation of the town of Sviyazhsk, the Day of Sviyazhsk ukha, Mardi-gra and so on);

- development of network of hotels and increase of amount of tourists who stay overnight;

- advertising campaign together with the tourism management bodies.

The attendance is expected to grow on the second stage of development of the Museum -Reserve of the Town-Island of Sviyazhsk (2015-20) due to:

- improvement of the organization of excursion service, including the dredging works by the river station which will make it possible to receive four floor ships and that will considerably increase the tourist flow;

- development of the system of museums;

- further development of the topical tourism (religious festivals, festivals of art, folklore and historical festivals);

- creation of the developed hotel base for tourists placement (mainly in the Sviyazhsk vicinity).

Tentative calculation of visitation in 2020 shows that the total number of the museum – reserve visitors can make more than 487,000 people.

Taking into consideration the growth of visitation, a special program has been developed for letting the visitors and holding religious events in the Assumption Cathedral and the Trinity church. The annual anthropogenic load during 5 months of the exhibition will comprise 800 people and 400 people accordingly. The complex of measures on maintenance temperature-moisture regime of the monuments has been developed.

(V) The number of population on the site territory and its buffer zone.

Calculated number of population living:
In the Assumption monastery – 20 people

In the town-island of Sviyazhsk – 252 people.

In the buffer zone of the property on the territory of settlements of Zelenodsk and Verkhniy Uslo municipal regions of Tatarstan – 818 people. In total: 1090 people in 2015.

Data on the number of population are represented on the basis of passports of settlements including settlements located in the buffer zone. The population of the settle-

ment of Sviyazhsk is 252 people, the number of population permanently living in the buffer zone - 818 people:

- Zelenodskiy municipal region of Tatarstan – 235 people,

- Including the settlement of Mezinovo – 195 people, the settlement of Isakovo – 40 people;

- Verkhniy Uslo municipal region – 583 people,

- Including the settlement of Petropavlovskaya Sloboda – 21 people, the settlement of Vvedenskaya Sloboda – 351 people, the village of Gavrilkovo – 211 people.



5. TERRITORY MANAGEMENT AND SECURITY

5a. Site owner

The Assumption Cathedral is a state property and is used in the cultural, religious and liturgical purposes

The buildings of the Assumption Monastery complex are also state property and

granted to the Tatarstan Metropolia for use in religious purposes.

5b. Protective measures

The Assumption Cathedral, as well as all the other places of public worship of Sviyazhsk (the Assumption Monastery, John the Baptist Monastery, Sts. Constantine and Helen Parish Church), were taken by the Decree of the Council of Ministers of the RSFSR of 30 October 1960 No.1327 under state protection of the republic's (RSFSR) importance (currently of the federal importance under statute law No.73-FZ of 2002) as monuments of urbanism and architecture.

The conservation zone of the former city of Sviyazhsk was limited by the Decree of the Council of Ministers of the Tatar ASSR (Tatar Autonomous Soviet Socialist Republic) of 7 November 1969 No.548 'On Ratifying the Protection Areas and Development Control Zones for Monument of Architecture in the Tatar ASSR' to the island boundaries (64.37 hectares).

The new conservation zone of Sviyazhsk was brought into force by the Decree of the Cabinet of Ministers of 2 July 2015 No.481 'On Ratifying the Boundaries of the Nature Reserve of the Cultural Heritage Site of Regional Importance Site "The town-island of Sviyazhsk". The territory of the Assumption Cathedral falls into the category of the most strictly regulated zones concerning any actions that may lead to changing of historical and cultural characteristics of the Assumption Cathedral.

The Decree of Collegium of the Ministry of Culture of the RSFSR of 19 February 1990 No. 12, the Decree of Collegium of the State Committee for Construction of the RSFSR

of 28 February 1990 No. 3 and the Decree of the Presidium of the Central Council of VOOPIK (All-Russian Society for Protection of Monuments of History and Culture) of 16 February 1990 No. 12 (162) included Sviyazhsk in the List of the Historical Settlements of RSFSR with monuments of urbanism and architecture that have been recognised as national cultural sites, as well as preserved natural landscape and ancient cultural layer of the earth of archaeological and historical value.

The places of public worship of Sviyazhsk were included by the Edict of the President of the Russian Federation as of 20 February 1995 No. 176 in the List of Monuments of Urbanism and Architecture of the Federal Importance.

Residential and civil buildings and structures of Sviyazhsk (15 sites) were taken by the Decree of the Cabinet of Ministers of the Republic of Tatarstan of 22 January, 2000 No. 38 under state protection of the republic's (that of the Republic of Tatarstan) importance as architectural monuments. The same Decree included Sviyazhsk in the List of the Historical Settlements of the Republic of Tatarstan.

The Decree of the Cabinet of Ministers of the Republic of Tatarstan of 29 April 2000 No.300 included the historical and cultural monuments of Sviyazhsk in the List of Immovable Historical and Cultural Monuments of the Federal, Regional and local (municipal, rayon) importance that are not subject to privatization.



The Decree of the Cabinet of Ministers of the Republic of Tatarstan of 24 August, 2009 No. 417 approved the principal guidelines for the concept of social, economic, environmental, architectural and artistic revival of Sviyazhsk as a historic small town.

The Decree of the Cabinet of Ministers of the Republic of Tatarstan of 16 July, 2009 No. 497 included the town-island of Sviyazhsk (Sviyazhsk rural settlement) as a place of interest in the list of cultural heritage sites of regional (republic) importance.

It was decided by the Decree of the Cabinet of Ministers of the Republic of Tatarstan of 28 August, 2009 No. 584 to create the State Historical, Architectural and Art Museum “Ostrov-grad Sviyazhsk” under the procedure of reorganization of the State Budget Cultural Institution of the Republic of Tatarstan ‘State Museum of Fine Arts of the Republic of Tatarstan’.

The concept of creation and development of the State Federal Institution ‘Historical and Architectural Museum-Reserve “Ostrov-grad Sviyazhsk” was approved by the Decision of the Collegium of Ministry of Culture of the Russian Federation as of 24 June, 2009 No. 11.

The list of the historical and cultural monuments of Sviyazhsk that have the attributes of monuments of cultural heritage was extended by the Order of the Ministry of Culture of the Republic of Tatarstan of 19 January, 2015 No. 34-od.

GBUK RT GIAHM (State Budgetary Cultural Institution of the Republic of Tatarstan “State Historical, Architectural and Art Museum”) “Ostrov-grad Sviyazhsk” was granted the status of the Museum Reserve by the Decree of the Cabinet of Ministers of 24 August, 2015 No. 618.

Legislative and regulatory control for conservation of the Assumption Cathedral are implemented on several levels:

1. Federal legislation establishes general rules and regulations for the use, conservation, etc. of cultural heritage sites. Thus, all the sites, included in the lists of the mon-

uments of cultural heritage both of the republican and federal importance are protected by the federal law. Moreover, federal laws and regulations cover any construction works. Permit for archaeological excavations and surveys are also issued according to existing legislation by the Ministry of Culture of the Russian Federation after submitting the necessary set of documents that include the proof of qualification of the specialist and the rationale for the works on the site.

The basic law on conservation, public use and state protection of cultural heritage sites (monuments of history and culture) is a federal law of 25 June, 2002 No. 73-FZ ‘On cultural heritage sites (historical and cultural monuments) of the Russian Federation’ (with subsequent amendments).

The Code of the Russian Federation on Administrative Offenses provides for liabilities for violation of regulations for the protection of cultural heritage. Administrative liability is assigned for the following acts:

- Conducting excavation, construction, reclamation, economic and other works without the permission of the state authority for cultural heritage protection in cases where such permission is required;
- Conducting archaeological investigations or excavations without obtaining permission in the prescribed manner (permit for archaeological excavations and surveys) or a violation of the conditions provided by the permit;
- Illegal allocation of land plots in specially protected areas of historical and cultural importance;
- Avoidance of transfer of cultural property found as a result of the archaeological field works for permanent storage in the Governmental Part of the Museum Fund of the Russian Federation.

The liability for more serious violations is provided for in the Article 243 of the Criminal Code of the Russian Federation. In accordance with this Article, destruction or damage of monuments of history, culture, natural complexes or sites taken under state



protection, as well as objects or documents of historical or cultural importance is punishable, depending on the gravity of the offense by fine or imprisonment for up to 5 years.

Federal Law of the Russian Federation of 23 July, 2013 No. 245-FZ “On Amendments to Certain Legislative Acts of the Russian Federation regarding the suppression of illegal activities in the field of archaeology” as well as the one of 2014 are also dedicated to the subject stated above. A specific law of the Russian Federation of 26 May, 1996 No. 54-FZ ‘On the Museum Fund of the Russian Federation and museums in the Russian Federation’ is adopted in the field of museum affairs.

The following regulations are currently adopted:

- Regulations on the State Historical and Cultural Expertise (approved by the Decree of the Government of the Russian Federation of 15 July, 2009 No. 569).

- Regulations on the areas of protection of cultural heritage sites (historical and cultural monuments) of the nations of the Russian Federation (approved by the Decree of the Government of the Russian Federation of 26 April, 2008 No. 315).

- Regulation on the unified state register of cultural heritage sites (historical and cultural monuments) of the nations of the Russian Federation (approved by the Order of the Federal Service for Monitoring Compliance with Cultural Heritage Protection Law of 27 February, 2009 No. 37)

- Form of the Object ID of cultural heritage sites (approved by the Order of the Federal Service for Monitoring Compliance with Cultural Heritage Protection Law of 27 February, 2009 No. 37)

- Regulations on the procedure of issuance of permits for archaeological excavations and surveys of archaeological heritage (approved by the Order of the Federal Service for Monitoring Compliance with Cultural Heritage Protection Law of 03 February, 2009 No. 15).

2. Republic’s legislation establishes the general rules and regulations in accordance with the federal laws concerning the republic’s monuments, and determines the measures aimed at preserving the cultural heritage of republic’s importance, not contradicting the federal law. The Law of the Republic of Tatarstan of 01 April, 2005 No. 60-ZRT (ed. of 03 March, 2012) ‘On objects of cultural heritage in the Republic of Tatarstan’ was adopted in furtherance of the federal legislation in Tatarstan.

A specific republic act – the Decree of the Cabinet of Ministers of the Republic of Tatarstan of 16 July, 2009 No. 497 ‘On the Attribution of the Site “Town-Island of Svvyazhsk” to the Cultural Heritage Sites of Regional (Republic) Importance’ was also adopted with regard to Svvyazhsk and attributed the Town-island to the cultural heritage sites of republic importance. On 9 December 2010 this Regulation was amended to fix the turning points of the boundaries of the place of interest and its cartographic description. The rules to set the limits for carrying on the economic activity in Svvyazhsk that may damage the town as a site of cultural heritage were approved and the area subject to regulation was defined in furtherance of this Resolution. These rules described in detail what activity is allowed and what is prohibited on the territory of Svvyazhsk. General supervision over the implementation of the rules mentioned above is entrusted to the Ministry of Culture of the Republic of Tatarstan.

In 2015, in order to protect the cultural heritage of Svvyazhsk in general and Monastery complex, in particular, Svvyazhsk Museum was reregistered as a Museum Reserve.

3. Municipal level. Svvyazhsk is a part of Zelenodolsky municipal district of the Republic of Tatarstan. Activities associated with the construction of new facilities and land turnover are regulated on the municipal level. However, given that the specific republic act was adopted in respect of Svvyazhsk, all the mentioned actions are committed only



after coordination with the Ministry of Culture of the Republic of Tatarstan.

4. The level of the settlement. The Settlement Council and the Executive Committee are operating in Sviyazhsk. In accordance with the law, the Executive Committee is responsible for issuing the permits for construction and conducting of earthworks. All these permits are issued solely pursuant to the coordination with the Ministry of Culture of the Republic of Tatarstan.

5. The level of the users of cultural heritage sites. In order to register their rights in the Court of Registration, all users and owners of cultural heritage sites (architectural monuments and land plots) sign the agreement with the Tatarstan Ministry of Culture, which prescribes the obligations of the parties to preserve cultural heritage. The Court of Registration is not entitled to register the rights for the sites without these agreements. After the completion of conservation works on the Assumption Cathedral such kind of agreement will be signed with its user.

6. Operating control and management. According to law, the cultural heritage sites inspection is carried out by the experts of the Office for Monuments Protection of the Ministry of Culture of Tatarstan annually. Inspections are carried out continuously during the period of the works on the site (conservation). The practice of holding weekly meetings at the sites of Sviyazhsk in order to monitor the status of the sites has developed in the past two years. In addition, operating control is carried out by the Sviyazhsk Museum Reserve and Assumption Monastery. In case of violations in the field of sites conservation the museum and monastery inform the Ministry of Culture of Tatarstan. Operating control of the condition of archaeological sites is carried out by the staff of the Archaeological Survey of the Institute of Archaeology of the Republic

of Tatarstan that are also constantly present in Sviyazhsk. All the works carried out at the sites are documented and stored in the Ministry of Culture of Tatarstan.

Land for cultural monuments of federal significance, which includes the monastery complex is owned by the Russian Federation.

7. Social organizations.

Public control is carried out by the Public Chamber of the Republic of Tatarstan, the Tatarstan regional branch of the Russian Society for Protection of Monuments of History and Culture, the “Sviyazhsky” public organization and other public organizations.

8. Non-governmental organizations

The work on the reservation of the nominated object is conducted in close cooperation with international non-governmental organizations and their Russian representatives: International Council of Museum, International Council of Monuments and Sites, The International Centre for the Study of Preservation and Conservation of Cultural Property, Eurasia regional section of Unite Cities and Local Governments etc.

9. Scientific community

An important part in reservation of the heritage is played by the scientific community that is represented by scientific council of the Republican Foundation of the Revival of Historical and Cultural Monuments “Renaissance”, Ministry of Culture of the Republic of Tatarstan, Scientific Council of Ministry of Culture of the Russian Federation, scholars of Kazan (Volga Region) Federal University, scientific workers of the natural museum ‘town-island of Sviyazhsk’, workers of the seminary of Tatarstan Metropolia and other scientific partner organizations.

Such a complex approach let them solve the problems successfully bearing in mind strategic and tactic goals of management of the object.



5c. Means of implementation of protective measures

Since its foundation in the mid-XVI till early XX centuries Svvyazhsk was still a big pilgrim centre of the Volga region, first of all, due to the sacred objects in the Assumption Monastery and in the Trinity church. From the second half of the XIX century the monastic complexes and especially the architecture and the frescoes of the Assumption Monastery attracted much attention from the church historians and arts critics.

Since 1954 the Assumption Monastery has been an object of systematic historic-architectural studies, since 1960 it has been an object of conservation, conservation, museum interest and improvement activities. The same work has been conducted with the monuments that are of great significance for the Assumption Cathedral: St. Nicholas Church, the St. Sergius Church, Trinity Church, Sts. Constantine and Helen Church, and Holy Virgin Cathedral - Joy of All Who Sorrow.

Since 1970 till present the archaeological cultural layer of the Assumption Monastery of Svvyazhsk has been studied. In 1978, scholars carried out excavation works. In 1985, it was thoroughly observed. In 2010, protection activities were set up in the area of conservation works.

In 1969, the project of the protection areas of “the Architectural Monuments of the XVI- XIX centuries in Svvyazhsk in the Tatar ASSR”, which included the Assumption Cathedral, was approved.

Since 2010 Svvyazhsk has seen a great number of works on conservation of the monuments of the architecture of Svvyazhsk within the framework of the complex project ‘Cultural heritage of Tatarstan: the town-island of Svvyazhsk and the ancient town of Bulgar’. A lot of residential apartment houses were built for the island people, who lived in corpuses of the John the Baptist Monastery and these houses have become the part of the historical cultural landscape of the town. There are all the fa-

cilities here such as river port, water intake, wastewater treatment facilities, gas pipeline with medium and low pressure, electricity, motor roads, parking place. All of these help to organize the work on the reservation of the relics of Outstanding Universal Value of the Assumption Cathedral.

In 1987, Svvyazhsk Museum of Architecture and Art (branch of the State Museum of Fine Arts of the Republic of Tatarstan) was founded in order to protect and to popularize the monuments of Svvyazhsk. In 1995, Sts. Constantine and Helen’s Church was reopened, in 1997, the Assumption Monastery began its activity, in 2001, John the Baptist Monastery started to work partially. In 1998, the State Complex Reserve “Svvyazhsky” and the Foundation “Raifa-Svvyazhsk” were founded. The Town-Island of Svvyazhsk was established in 2009 (reorganized to natural museum in 2015) in an effort to find, to collect, to conserve, to study and to popularize the museum’s objects and its collections, connected with the history of Svvyazhsk and Svvyazhsk district. At the moment the orthodox monuments is being handed to the monastery community on the basis of the agreement that reflects the responsibilities of the users. All the monuments of religious significance remain the state’s property. The representatives of Tatarstan Metropolia are the members of the working group for the preparation of the nomination of the Assumption Cathedral to the UNESCO World Heritage List.

The preservation of the area as a archaeological, historical, architectural and natural monument is provided by the control over the compliance with the Land, Forest, Water and City Planning codes of the Russian Federation and of Tatarstan Republic, by the law of the Russian Federation ‘On the objects of cultural heritage (historic and cultural monuments) (2002), by the law ‘On the museum fund of the Russian Federation and on museums’ (1996), by the laws of Tatarstan Republic ‘On culture’ (2005), ‘On the cultur-



al heritage sites in the Republic of Tatarstan' (2005), by the laws of the Russian Federation 'On protection of natural environment' (2000), 'On especially protected natural territories' (1995, in the wording of 2009), by the laws of Tatarstan Republic 'On protection of natural environment' (1997) and 'On the especially protected natural territories' (1997, in the wording of 2002). In case of violation of the law the specially authorized forces issue injunction and impose administrative sanctions.

All the scientific researches and studies, renovation projects of the historical and cultural monuments, improvements of the area are examined by the scientific, renovation council of the Ministry for Culture of Tatarstan republic, by the international scientific council of 'Renaissance' Foundation and agreed in the orderly manner. Ministry of culture of Tatarstan Republic, centre of cultural heritage of Tatarstan, Ministry for Construction, Architecture, Housing and Public Utilities of Tatarstan republic and office of state architecture engineering control take control over the observance of the laws and norm of conservation of the historic and cultural monuments. Only the certified legal entities and individuals are allowed to work on the conservation of the historic and cultural monuments. Moreover, implementation of sketches of the renovation of the architecture monuments is supervised thoroughly.

Conditions for the conservation of the Assumption Cathedral:

- complex approach to the conservation of the cultural heritage object;
- understanding the value of the variety of historic cultural, natural peculiarities of the monuments, of the assemblies, of the monastery way of life etc.;
- admitting the continuity and the integrity of the natural and cultural heritage, all the varieties of mixed forms of the heritage, that contain natural and cultural values;
- regarding the object as a systematic item, which components cannot be

saved without connection with each other and the environment; maintaining the unity and interconnection between cultural and natural heritage;

- recognizing the local population and monastery community as an essential component of the historic cultural atmosphere, considering their role in reconstruction of the cultural heritage of the area to be the obligatory condition of the management;
- varied approach to the different types of cultural heritage, which peculiarities define a choice of activity and of protection measures;
- close connection with state, municipal branches of the government, with religious and non-religious organizations.

Measures on protection of the Assumption Cathedral are listed in part 4 of the document.

There is a special set of rules that regulates the tourists' entering the Assumption Cathedral and Trinity Church and limited the public worship there, it was established due to the necessity of conservation of the cathedral and of other especially valuable monuments of Sviyazhsk.

Attendance regime for the Assumption Cathedral

The cathedral is closed in winter for any visiting.

The cathedral starts to work from the second half of May and closes its doors for winter on 27 September (On exaltation of the Cross).

It is closed in rainy days.

It is open for touristic groups every day from 10 a.m. to 4 p.m. For the guided touristic group time of visit is 30 minute including time needed to go in and out s. 30 break between the visits. It is allowed to reach the Solea and temples. Visitors without groups may get acquainted with the temple's interior through the open doors, with wooden bars on them.

Public worships:



There are worships in such holydays such as exaltation of the Cross, Feast of the Holy Trinity, in honor of the Kazan icon of the Mother of God (celebrated on 21 July), the Holy Transfiguration of Our Lord Jesus Christ (celebrated on 19 August), the Assumption (of the Birth-Giver of God (celebrated on 28 August), the Nativity of the Most Holy Mother of God (celebrated on 21 September), exaltation of the Cross (27 September). The worships are conducted without open fire.

Attendance regime for the Trinity Church

The church is closed in winter for any visiting.

The church starts to work from the second half of May and closes its doors for winter

on 27 September (On exaltation of the Cross).

It is closed in rainy days.

The tourists are not allowed to enter the church. The visitors may see the interior only through the open doors, from gallery every day from 10 a.m. to 4 p.m.

The specialists may enter the church for scientific purposes; official delegations visit the church in group of 15 and only one time a day. The visitors put on shoe covers and reach the barrier near Altar.

Public worships: Ascension Day and Trinity Sunday, the worships are conducted without usage of open fire. The floors should be covered by the carpet on these days.

5d. The municipal and regional plans, that include nominated object

The 2007-2009 special complex program on conservation of cultural heritage ‘Miras-Nasledie, approved by the decree of the Cabinet of Ministers No 265 of 02.07.2007;

The law of the Republic of Tatarstan No 69LRT of 14.10.2010 “On museums and museums industry in the Republic of Tatarstan;

The law of the Republic of Tatarstan No 60LRT of 01.04.2005 “On the cultural heritage sites in the Republic of Tatarstan

The decree of the Cabinet of Ministers of the Republic of Tatarstan No 417 of 24.08.2007 “On approval of the guidelines for the social and economical, ecological and architectural and engineering revival of Sviyazhsk as a minor historic town”

The decree of the Cabinet of Ministers of the Republic of Tatarstan No 497 of 16.07.2009 “On indentifying the site “island-town of Sviyazhsk” as a cultural heritage site of regional importance”

The decree of the cabinet of Ministers of the Republic of Tatarstan “On reorganisation of the state budget of the cultural institution of Tatarstan Republic State Museum of fine art of Tatarstan Republic”

The concept of conservation and development of State Federal Institution “Historic and Architectural and Art Museum-Reserve “Ostrov-grad Sviyazhsk”, approved by the decision of the board of Ministry for culture of the Russian Federation №11 of 24.06.2009;

The 2010-2013 Complex Project ‘Site “The town-island of Sviyazhsk and ancient town of Bulgar”, approved by the decree of the Cabinet of Ministers of the Republic of Tatarstan No 1018 of 09.12.2010

The decree of the Ministry Cabinet of Tatarstan Republic №247 of 01.04.2011 ‘On changes in the Complex Project ‘Site “town-island of Sviyazhsk” and the ancient town of Bolgar’

The concept of development of state budget cultural institution of Tatarstan Republic ‘State Museum of fine arts of Tatarstan Republic’ and art museum ‘island-town of Sviyazhsk’ approved by the order of the Ministry of Culture of the Republic of Tatarstan No 453 of 14.06.2011

The 2014-2020 Complex Plan of Interdisciplinary Scientific Studies of the Assumption Cathedral and the Trinity Church



approved by the order of the Cabinet of Ministers of the Republic of Tatarstan

The general plan of Sviyazhsk rural settlement in a scheme of territory planning of Zelenodolsky municipal district approved by the decision of the council of Zelenodolsk municipal district No 454 of 29.06.2009

The state program 'Development of Tourism and Hospitality in the Republic of Tatarstan in 2014-2020' approved by the decree of the Cabinet of Ministers of the Republic of Tatarstan of 21.07.2014

5e. Introduction

1.1. Management plan terms of reference and fundamental principals

Development of the management plan of the site named «The Assumption Cathedral of the Town-Island of Sviyazhsk» comes, first of all, from the necessity of preservation of the Outstanding Universal Value of the object. Sviyazhsk occurrence became a turning point in the history of Russia and even Eurasia, because since then Russia starts to move eastwards and Grand Prince of Moscow becomes Russian Empire.

This dramatically changed the history of many European and Asian nations, finished the passage from the Middle Ages to Modern History. That is the reason why XVI–XVII centuries hold a specific place in the history of Russian stateness and in the history of the whole Eurasia. At that time Russia made a resolute step on a way of becoming Eurasia dominion, with traditions of powerful middle-age empire of the Golden Horde. From here come the sources of centuries-long experience of multiethnic and multi-religious state establishment and administration. The location of the Assumption Cathedral and Priory in many ways connected with the fact that even nowadays the monument serves as an evidence of important and enormous geopolitical changes of XVI–XVIII centuries, when with conquest of Kazan, Astrakhan and Siberia the Grand Prince of Moscow become multinational and multi-religious state of Russia.

The Assumption Cathedral can be viewed as the site of an exceptional value not only from the geopolitical side, but also from historical, architectural, art, spiritual and theo-

logical points of view due to the unique undamaged condition of mural painting dated the second half of XVI – the beginning of XVII centuries. The concept of this monumental iconic fresco reflects the complicated state of philosophy and politics of Ancient Russia. History of Sviyazhsk town and city has been going around the Cathedral, as if it was “a Holy axis”.

The potential and value of historical and cultural heritage of Sviyazhsk and the Assumption Cathedral, as a historical center in a crossroad of Orthodox and Muslim cultures, western and eastern civilizations and also as one of the oldest cities of the Volga-region with fascinating set of archaeological, historical and architectural property of the area, is comparable to the top sites of the UNESCO World Heritage List.

Therefore a management plan intends discovery and conservation of cultural and natural heritage on the whole area of the site and its buffer zone, as well as a proper territory organization supply, based on cultural, landscape and functional features of the object.

Not only the immediate surroundings of the Assumption Cathedral, but the territory of the whole island is to be considered as a cultural and landscape complex in future consideration.

Former town of Sviyazhsk during the XX century had been suffering from measurable changes: it lost the status of the town, lost significant amount of population, became an island after Kuybyshev reservoir construction; moreover, GULAG prisons were



set inside the monasteries. However, dozens of cultural heritage sites were preserved, as well as archaeological layer, cultural and natural landscapes, all of which are tightly bound with the Assumption Cathedral and build up a unique historical and natural complex on the isle. Among scheduled also the historic traditional buildings of architecture and arts location regeneration and historical and cultural landscapes revaluation.

By vision of management plan it is supposed that the site conservation and presentation will become the main factor for territory's stable development and dynamic social and economic functions derivation. As for administration, Sviyazhsk is treated, first of all, as a modern religious and spiritual complex, so-called museum without any walls with the sky above. Religious life rebirth on the territory of the Assumption and St. John the Baptist monasteries plays vital role for making Sviyazhsk a significant place of religious pilgrimage. In addition to that local society continues to work and function, for whom the World Heritage Site becomes a basic employment and opportunity for a worthwhile life.

Management plan points to further works on scientific research and conservation of the Assumption Cathedral painting. The important issue was to find out an acceptable level of its usage, following which will help not to harm fresco painting and temple interior as well as will not threat those monuments' existence.

Management plan offers to set up new museum functions of Sviyazhsk (in 2015 it has gained a title of the museum-reserve – the highest museum title in Russia). Implementation of new events program will contribute to highlighting unique museum features of Sviyazhsk and create museums unlike the other ones in Russia, categorizing museum specialization and attractiveness of the town-island. Among such projects are Orthodox culture museum, Volga museum, Civil War museum and many others. System of different museums establishment will also

reduce the danger of human pressure, ratably split visitors on the island territory and evade excessive load on the key sites, thus, providing effective tourist service management, fostering not the number of tourists, but improving the quality of tourism.

From the point of view of the Outstanding Universal Value support, the most important issue is the Orthodox Museum creation in St. Nicholas Refectory Church of the Assumption Monastery, which allows disclosing the significance of the Assumption Cathedral for Christian culture and Russian history, as well as its World universal value.

In Sviyazhsk takes a central place in whole-nation and international cultural and touristic “Volga river heritage” project. This program intends Volga cultural links presentation, as if it was a historical road, which existed during several epochs; existing and dead civilizations and settlements role revealing, exposure to culture of different nations, living on the coast of Volga (“Great Silk Route” may be called as an analog of that program). The Great Volga River Route was a part of the Great Silk Road. Location of Sviyazhsk as a key point of Russian eastern expansion and as a historic spot, located almost amid the Great River, is extremely profitable from historic, cultural, economic and geographic points of view.

Management plan contains also the following strategic aim: a complex of historic and cultural heritage is a specific and vital social and economic resource; it may and must become the basis for special branch of local administrative formation and stable development of the territory.

Multifarious activity of the museum-reserve and connected to that tourism development, especially pilgrimage to the Christian relics, and different service constitutions and social infrastructure branches are able to bring significant beneficial effect. Evaluation of the outlibned events proves to have high social output. It is connected mainly with culture and tourism development, preservation and rebirth of spirituality, eco-



logical situation improvement, historic and culture landscape preservation, knowledge expanse, education enhancement etc. Employment also plays dramatic role. All these factors contribute to the establishment of social consensus on the territory of municipality.

As a result, management plan defines the following goals as major:

- preserving the Outstanding Universal Value of the site nominated for the inscription on the World Heritage List;
- creation of proper conditions for territory's stable development;
- reaching a social harmony on decision to save, use and develop the property nominated for the inscription on World Heritage List.

The Management plan sections present:

- existing site security characteristics based on legislative, administrative and other methods of state and social protection;
- analysis of stakeholders on usage and stable development of the property nominated for the inscription on the World Heritage List;
- requisite condition of the site;
- the Assumption Cathedral administration system involving social elements and tools for social consensus;
- administration management scheme, monitoring and resource supplement for needs of management plan;
- general events plan within the frames of the management plan.

Events and projects of the plan are focused on Outstanding Universal Value of the property and its historic, cultural and natural environment. Systematic complex approach to discovery, study and preservation of cultural and natural heritage of Sviyazhsk and its buffer zone is the foundation for property preservation.

The management plan sets requirements for the Assumption Cathedral and its landscape surroundings constant monitoring, as well as for incessant complex preventive

tests and maintenance of the monuments. The management plan defines landscape's target state; also, main criteria of the safety and principles of landscape management, basing on the role in sustaining the Outstanding Universal Value of the site. As tools for the Assumption Cathedral study, historic and cultural monuments maintenance and landscape management, non-destructive technologies are chosen. Site conservation is supposed as an outstanding measure, directed on saving and discovering historic, architecture, and art values of the monument.

The management plan offers mechanisms directed on stable development of the area, not damaging the Outstanding Universal Value of the site. The plan provides stable tourism development strategy, based on marketing researches and acceptable per site or historic landscape human-pressure calculations. Proportional human-pressure arrangement on the whole territory and during the seasons was pointed as a major target.

Positive social and economic processes taking place on the island are necessary conditions not only for the development, but even for the safety of the World heritage site. However, any new project directed to infrastructure development in buffer zone and surrounding grounds should be examined for its possible influence on the Outstanding Universal Value of the site and surrounding grounds according to the UNESCO recommendations, so not to harm the site.

The administration plan of the Assumption Cathedral of Sviyazhsk is a complex-planning document, which reconciles the interests of all parties concerned and defines goals, targets and actions for joint work on protection, preservation and stable development of the World heritage site. Decisions made during the working process, are to be discussed with all the concerned parties with Coordination Committee of the World heritage site management, which is created to serve as a tool for public consent



on safety, usage and stable development of the site.

Clarity principal is vital for all of the concerned parties for management plan development and executing. The document offers mechanisms for monitoring the managing plan execution and its quality control. These procedures should be repeated annually to control correctness of chosen tools for effective site maintenance. According to the results of the monitoring and discussion

among the concerned parties, improprieties should be corrected annually.

The plan is performed in the format allowing all the concerned parties to get a clear opinion about the site condition and planned stable development tools for the near-term prospect. Used terminology is maximum parsimony to international (UNESCO World Heritage Convention and attendant documents) and corresponds to terminology of the Russian Federation and the Republic of Tatarstan legal systems.

1.2. Management plan development

“The Assumption Cathedral of the town-island of Sviyazhsk” site management plan development started in 2014 by order of the Ministry of Culture of the Republic of Tatarstan in accordance with UNESCO administration on World Heritage Convention and World Heritage Committee recommendations.

Management plan main developers are:

- Regional Foundation of Revival of Historical and Cultural Monuments of Republic of Tatarstan;
- Kazan (Volga region) Federal University;
- «Higher School of Economics» National research university (Moscow);
- Kazan State University of Culture and Arts;
- Archaeology Institute of the Academy of Sciences of the Republic of Tatarstan;
- Volga region department of the UNESCO Chair;
- State Historic, Architectural and Arts Museum-Reserve “Ostrov-grad Sviyazhsk”.

During the process of work, careful analysis of the situation, as well as holding a big number of events with concerned parties and gathering a significant volume of materials was executed. The dates of the management plan implementation are 2015-2035, with focus on 2015-2020, which corresponds with World Heritage sites report dates.

During the management plan development the following events were held:

- Regional Foundation of Revival of Historical and Cultural Monuments of the Republic of Tatarstan and International scientific and methodology experts council session;
- Academic workshop;
- “Sviyazhsk: the past, the present, the future” all-Russia research and practical conference;
- “Historic, cultural and spiritual heritage of Sviyazhsk” international conference;
- Seminars, workshops, alignment meetings with concerned parties, institute structures representatives and international cultural heritage conservation organizations.

The results of work on management plan received practical approval on international and regional research and practice conferences and events. Ministry of Culture of the Russian Federation, as well as Russian and international specialists in cultural heritage conservation stayed informed regularly about the plan preparation. ICOMOS experts consulting visits in August 2014, by recommendation of UNESCO World Heritage Center were extremely productive.

The plan development is conducted with incessant discussions among all of the concerned parties. One of the most significant principles was different groups of people involvement, e.g. the locals and monastic community. Problems connected with the



threat revealing and opportunities definition were discussed with their participation. The documents development was performed in correspondence with requirements of international and Russian legal system in cultural and natural heritage sites conservation in order to save the Outstanding Universal Value of the object.

Management plan is oriented, first of all, to protect and maintain the Outstanding Universal Value of the Assumption Cathedral in complex of the Assumption Monastery; to protection, conservation and museumification of archaeological and architecture monuments; touristic-pilgrimage potential usage of the area, as a unique site of cultural heritage; negative influence, risks and nature disasters prevention. The basis of management is supplement of effective protection, study, conservation, museumification, presentation of the site chosen as a nominee to the World heritage list and its rational usage in aims of spiritual and cultural rebirth.

Management plan intends not only general cultural and religious value of the objects, but also the changes taking place at immediate vicinity of the Assumption Cathedral, and other facts able to influence it. The plan also intends all-around complex approach, stressing links with other federal, republican and local plans.

The Assumption Cathedral is included in the “town-island of Sviyazhsk” site. The Cathedral itself is a property of Russian Orthodox Church. Administration of the cultural heritage site is done by Tatarstan Archdiocese together with Sviyazhsk museum (a museum-reserve starting from 2015). Except these establishments, the following ones also take active part in administration: Sviyazhsk executive committee, Zelenodolsky district administration, Ministry of Culture

of the Republic of Tatarstan, Tatarstan Republic Cultural Heritage Center, Academy of Science of the Republic of Tatarstan. All of the mentioned above are members of the site Coordination Committee.

Coordination Committee on the Assumption Cathedral administration was created for the management plan execution with responsibility and official powers. The function of methodical guidance on key moments of site administration and coordination, and also the plan execution control is accomplished by Regional Foundation of Revival of Historical and Cultural Monuments of Republic of Tatarstan set in 2010 under administration of the first president of the Republic of Tatarstan Mintimer Shaimiev.

According to the regulation Fund corporate objects are actions, targeted to “town-island of Sviyazhsk” state historic, architectural and art museum-reserve conservation and development assistance, as well as other historic and cultural monuments of the Republic of Tatarstan conservation and improvement of historic, cultural and spiritual development of multinational people of the Republic of Tatarstan, national and cultural identity and traditions of the Tatar, Russians, other nations living in the Republic of Tatarstan.

International methodological experts council, including respected foreign and national specialists in research, conservation and museumification, headed by I. Gafurov, the rector of Kazan Federal University, is accomplishing the main function in experts supply.

“The Assumption Cathedral of Sviyazhsk: historic, cultural and art complex” management plan is to be augmented in 2015, after all-round detailed examination by experts and discussing with the local community.



2. *The modern use of the Assumption Cathedral, the main threats and risks to its condition*

The main areas of use of the Assumption Cathedral at the moment are:

- an site of cultural heritage, attracting thousands of visitors because of the special status of the medieval ancient monuments;
- tourist excursion to demonstrate the core values and attributes of the Assumption Cathedral as an outstanding Christian Orthodox religious site, its significant and unique contribution within the Christian monasteries in the Volga-Ural region and the emerging Russian Empire.
- as a cult site and for purposes of religious and pilgrimage tourism (carrying out religious ceremonies and liturgies in monasteries and temples of Sviyazhsk, receiving religious pilgrims);
- as a permanent residence of monks and novices in the territory of the monastery;
- cultural and educational (training sessions, lectures, master classes, summer archaeological school, as well as the use by the painters, directors, actors and other artists in the territory of the island for their work);
- presentation and exhibition (festivals and celebrations, exhibitions, presentation programs, publishing activities);
- scientific (holding in the territory of Sviyazhsk the research, scientific conferences of various levels, including international);
- employment (museum-reserve and other users of the territory provide about 120 workplaces, which primarily covers the local population);
- recreational (temporary residence in the territory of Sviyazhsk in the summer and on weekends of people who bought homes here or build cottages on empty land plots, visiting festivities by the residents of Tatarstan and neighboring regions).

The user of the Sviyazhsk Assumption Cathedral is a Russian Orthodox Church and the Monastery of the Assumption. The Ministry of Culture of the Republic of Tatarstan and the State Historical and Architectural Muse-

um-Reserve “The Island-town of Sviyazhsk” performs the conservation, research works, as well as the organization of the reception of visitors. Museum-Reserve received premises in the historical buildings for the museum exposition and storage facility; it organizes an active cultural and educational work among the tourists and sightseers.

An important user of the monastery territory is living here Orthodox monks and pilgrims. Believers from all over Russia and even abroad come to Sviyazhsk, the religious ceremonies and activities are held on the island.

A substantial is a part of the local community: 252 inhabitants live in the territory of Sviyazhsk. In addition, Sviyazhsk is used as a summer resort and weekend getaway place. Over the last decade, it has become fashionable to have a summer house (dacha or cottage) on the territory of this historical place and here about 25 country houses are built. Thus, the “gardeners” or “holidaymakers” are an essential part of the local community and have specific requirements for housing erected by them, a lifestyle.

A part of the time residents of Sviyazhsk are creative intellectuals (mainly artists, actors, directors), who spend here the summer plain airs, draw inspiration for their work on the island. Some of the artists have already lived permanently in Sviyazhsk and founded a kind of art colony. Interests of this group largely coincide with the purposes of the conservation and presentation of the site nominated to the World Heritage List.

The island is also used for theatrical and festive events, which visitors are not only citizens of the Republic of Tatarstan, but also of the neighbouring regions. Local governments are responsible for the maintenance of the order, cleanliness and service of the local population and visitors, as well as for the socio-economic local development.

Business structures are also interested in the use of this territory, their interest is con-



nected with the possibility of service here tourists and sightseers, trading opportunities, rendering services, development of the infrastructure sector.

In the interests of all parties, there are apparent contradictions that are the threats and risks for the Assumption Cathedral.

Significant risk to the site and to the interconnected with it cultural landscapes is a man-caused impact on the territory of Sviyazhsk, especially considering the peak impact during the summer. In this regard as priorities were highlighted the measures for a more even redistribution of man-caused impact as throughout Sviyazhsk, and during the calendar year.

Significant risk to the Assumption Cathedral and, especially, to its monumental painting, is associated with the need to comply with the conditions of preservation and maintenance of historical and cultural and artistic monuments: the violations of temperature and humidity conditions, and other impacts on the structure. The Management Plan provided the restriction of the services in the cathedral, and the regulation of visitors flow.

The real threat is now connected with the violation of the cultural landscape of Sviyazhsk, the disappearance of the traditional historic buildings and new disharmonious residential buildings appearance. The social cataclysms of the Soviet period led to a sharp decline in the population of Sviyazhsk, the appearance in the historical territory of empty spaces and dilapidated, crumbling buildings. Many new buildings have appeared inconsonant to the traditional architecture. The Management Plan provides strict regulation of new construction (as per the type of houses, and the land development), coordination of permits issued, the development of "model" types of houses recommended for construction on the island (as it was used for chief towns of uyezds in Russia).

With due regard for the insular position of the object, nominated to the World Heri-

tage List, it has an extensive area of the buffer zone, which is determined largely by the size of the visual pool of sight visual dominants - church buildings (25 km). Views from the island of the surrounding distances were recognized as one of the main value aesthetic characteristic at the sociological survey of local residents and visitors of Sviyazhsk. A significant threat represents possible violations of the buffer zone at new construction on the river banks. Management Plan identified the detailed differential conditions within the framework of the buffer zone, approved by the Government of the Republic of Tatarstan, which should prevent these threats.

Certain risks, while preserving the cultural landscape can become diverse interests of the local community. Enhancing cooperation of the museum-reserve and the monastery with the local population, raising awareness of the local community will allow to strengthen at the local population a sense of involvement in the preservation of the Assumption Cathedral and other sites of cultural heritage and the responsibility for these sites, to engage in the conservation and regeneration process of historic buildings and the revitalization of the historic landscape and traditional culture, to provide a more fair distribution of the benefits of the World Heritage sites.

Existing conflicts are interrelated and are directed into the framework of partnership agreements in solving problems of the preservation and presentation of the values of the Sviyazhsk Assumption Cathedral. The management plan not only reveals the possible risks to the Assumption Cathedral, but also allows to prevent them timely and purposefully due to elaborated system of measures. For preventive solutions of threats and risks of the Assumption Cathedral condition, conflict resolution, several levels were defined. Issues related to the conservation and use of the Assumption Cathedral are resolved by the International Scientific and Methodical Council of the Fund of Renais-



sance of History and Culture Monuments, as well as by the Scientific and Methodological Council of the Ministry of Culture. Issues related to the activities of local communities are solved with the involvement of

the relevant structures of Tatarstan (Public Chamber of the Republic of Tatarstan). Strategic issues are submitted to the Coordinating Committee.

3. Current legislative basis and adopted administrative measures that promote the management of the property nominated for the inscription on the World Heritage List – the Assumption Cathedral of the town-island of Sviyazhsk and its protection

3.1. Applicable legislation and regulatory acts that promote the preservation of the integrity and authentication of the property nominated for the inscription on the World Heritage List

The Assumption Cathedral in Sviyazhsk is nominated to the UNESCO World Heritage List under the Convention concerning the Protection of World Cultural and Natural Heritage adopted on 16 November 1972, that was ratified by the USSR in 1988 (Decree of the Presidium of the Supreme Soviet of the USSR from 09.03.1988, No. 8595-XI) and that, in accordance with paragraph 4 of article 15 of the Constitution of the Russian Federation, is constituent part of the Russian legal system.

The system of World Heritage Sites' administration in the Russian Federation includes both Federal laws and laws of regions of the Russian Federation. Laws of regions of the Russian Federation (in this case, the laws of the Republic of Tatarstan) specify the provisions of the Federal laws taking into account regional and national peculiarities of the Republic within the Russian Federation.

The Assumption Cathedral is a site of cultural heritage (monument of history and culture) of federal significance. It is to be protected on the basis of the Russian legislation, in particular the Federal law “On objects of Cultural Heritage (monuments of history and culture) of the peoples of the Russian Federation” (adopted on 25.07.2002 № 73-FL). As a site of cultural heritage located on the territory of the Russian Federation's region – the Republic of Tatarstan – it is to be protected on the basis of regional (Republican) legislation, in particular, the Law of the Republic of Tatarstan “On ob-

jects of Cultural Heritage in the Republic of Tatarstan” (adopted on 1.04.2005, No. 60-LRT).

In 2008-2010 the program for research and conservation works of the monument (“Comprehensive plan for interdisciplinary research of the Assumption Cathedral and Trinity Church for 2014-2020”) was created. This program operates at the present time; it is financed from federal and regional budgets.

The entire island of Sviyazhsk, which is in the buffer zone of the Assumption Cathedral, is announced as the remarkable site – a specific type of Cultural Heritage provided by the legislation of the Russian Federation. On the territory announced the remarkable site not only the monuments of history and culture, but also the natural and cultural landscape, historic buildings and planning, historical visual dominants and visual communication, various traditional features and characteristics are preserved. The decision to classify the historic site of the “town-island of Sviyazhsk” as the site of Cultural Heritage of regional (Republican) significance was adopted by the Cabinet of Ministers of the Republic of Tatarstan 16.07.2009. A remarkable site “town-island of Sviyazhsk” is protected under federal and regional laws by Federal and regional governments.

A remarkable site “town-island of Sviyazhsk” has its zones of protection that are approved by the resolution of the Cabinet of Ministers of the Republic of Tatarstan “On



approval of the borders of zones of protection of site of a cultural heritage of regional (Republican) significance “Remarkable site “town-island of Sviyazhsk”” (adopted on 02.07.2015, № 481). The territory of these zones of protection is the territory of the buffer zone of the site nominated in the World Heritage List, “The Assumption Cathedral of the town-island of Sviyazhsk”.

The part of the buffer zone of the Site, which has exceptional natural value for perception of this monument, and includes aquatic and subaquatic landscapes, belongs to the natural reserve “Sviyazhskiy”. It also falls under the protection of the laws on the nature protection of the Russian Federation, in particular, of the Federal law “On specially protected natural territories” (adopted on 14.03.1995, № 33-FL). The decree on the formation of the State natural reserve of regional importance of complex profile “Sviyazhskiy” was adopted by the Cabinet of Ministers of the Republic of Tatarstan on 04.02.1998, №. 49.

The “Concept of development of the state budget institution of culture of the Republic of Tatarstan the “State historical-architectural and art Museum “Ostrov-Grad Sviyazhsk» was developed and approved. It was approved by order of the Ministry of Culture of the Republic of Tatarstan of 14.06.2011 № 453 for the period up to 2020. There was also created “Comprehensive plan for interdisciplinary research of the Assumption Cathedral and Trinity Church for 2014-2020” approved by the order of the Ministry of Culture of the Republic of Tatarstan in 2014. At the end of 2014 the the “Strategy for the conservation and use of historical, cultural and natural heritage of Sviyazhsk and development of the State historical, architectural and art Museum “Ostrov-grad Sviyazhsk”” (under the supervision of the National Research University “Higher school of Economics”) was developed.

The preparation of these documents was a part of numerous consultations with var-

ious governmental and non-governmental agencies, discussions with deputies, local community, scientists, and specialists. It was held under the supervision of the International Scientific-Expert Council of the Fund of Revival of Monuments of History and Culture of the Republic of Tatarstan.

As a result of preparation of these documents it was decided to convert the Sviyazhsk Museum to the Museum-reserve (decree of the Cabinet of Ministers of the Republic of Tatarstan from 24.08.2015 №. 618). Russian Museums-reserves are a special type of cultural institution. Museum-reserve is defined as the cultural institution, created to ensure the preservation, conservation, study and public presentation of integral territorial complexes of Cultural and Natural Heritage, material and spiritual values in their traditional historical (cultural and natural) environment.

The difference of museums-reserves from other cultural institutions is that they manage not only museum objects and collections, but also the immovable cultural heritage and the territory surrounding them. The state museums-reserves are complex institutions in their functions. They are intended to save the integrity of not only architectural, archaeological or memorial monuments, but also the historical territory, including the unique cultural and natural landscapes. Almost all objects of cultural heritage included in the UNESCO World Heritage List are managed by the museums-reserves. This decision contributes to a united museum, cultural and socio-cultural policy on the territory of Sviyazhsk.

The federal and regional legal acts and administrative decisions, which are important in order to manage the site, nominated to the World Heritage List are enclosed to the Nomination file (see Annex 1 to the Management Plan).



3.2. Institutional management structure and property relations

The Assumption Cathedral is a site of Cultural Heritage of Federal significance. On the territory of Svvyazhsk in the buffer zone of the Assumption Cathedral there are also objects of Cultural heritage of federal and regional (Republican) significance. There is a clear and transparent block diagram of the management of the complex, including the Ministry of Culture of the Russian Federation and the Ministry of Culture of the Republic of Tatarstan, as well as other organizations.

Preservation of Cultural Heritage, both federal and regional significance located on the territory of the Republic of Tatarstan, is implemented by the Ministry of Culture of the Republic of Tatarstan as the governmental agency authorized to exercise state control in the field of preservation, use, promotion and state protection of cultural heritage sites in accordance with applicable Federal law of the Russian Federation from 25 June 2002 № 73-FL “On objects of Cultural Heritage (monuments of history and culture) of the peoples of the Russian Federation”.

Archaeological research on the cultural layer, and works on conservation, preservation and museumification are held only with the permission of Federal and regional bodies responsible for the protection of monuments.

Archaeological research is currently being conducted by the Institutes of Archaeology of the Academy of Sciences of the Russian Federation and the Republic of Tatarstan. According to established legal rules other scientific organizations may be involved.

The administration of the territory of Svvyazhsk is realized:

- in terms of management of Cultural Heritage – Ministry of Culture of the Republic of Tatarstan;
- in terms of tourism by the Ministry of Culture of the Republic of Tatarstan jointly with the State Committee on tourism of the Republic of Tatarstan;

- operational activities in the field of tourism is the State historical, architectural and art Museum “Ostrov-Grad Svvyazhsk” (from 2015 – Museum-reserve);

- religious activity is carried out by Tatarstan Archdiocese of Moscow Patriarchate of the Russian Orthodox Church.

- in terms of the conservation of natural heritage – by the Ministry of ecology and natural resources of the Republic of Tatarstan together with the Ministry of Forestry of the Republic of Tatarstan (on the territory of the buffer zone operational management of the conservation of natural heritage is carried out by the State Natural reserve “Svvyazhskiy”).

- in terms of organization of local community, the work of institutions of social infrastructure, landscaping and other issues related to the life of Svvyazhsk. Management in rural settlements of is worked by its Executive Committee.

The Assumption Cathedral is located on the territory of the Assumption monastery which was transferred to perpetual and free use of the Russian Orthodox Church by the government. Special value and cultural importance of the Assumption Cathedral and the necessity of a long period of conservation work raise a question about its joint use of the nominated property. It is governed by the agreement between the Ministry of Culture of Tatarstan, the Tatarstan Archdiocese of Russian Orthodox Church and Svvyazhsk Museum-reserve.

The part of historical buildings of Svvyazhsk, which are the objects of Cultural Heritage, and the land where they are placed are transferred to the ownership of the Museum-reserve. The management plan is expected to further increase in the proportion of the Museum’s property in the buffer zone which will facilitate the coordination of preservation and use of historical building in Svvyazhsk and cultural landscape. A significant part of private residential buildings is owned by individuals and belongs to various organizations.



For the purpose of preserving the historical environment and discouraging of undesirable development there was specifically adopted Order of the Ministry of Culture of the Republic of Tatarstan about the establishing of statement about the type of use of the sight place, restrictions on the use of its territory and the requirements to economic activity, design and construction on the remarkable site “town-island of Sviyazhsk” (adopted on 07.08.2009).

There were developed and approved rules of visiting of the remarkable site “Town-Island of Sviyazhsk”, that determined the mode of access, code of behavior on the territory of attractions and temples, the rules of the tours and etc. The access of organized tourist groups is conducted on the basis of contracts signed with Sviyazhsk Museum, access

of organized pilgrimage groups is carried out on the basis of contracts signed with the Assumption monastery.

Methodological guidance on the definition of the main activities, contributing to the preservation and use of the property nominated to the World Heritage List and the buffer zone is provided by non-profit organization “Republican Fund of Revival of Monuments of History and Culture of the Republic of Tatarstan” under the leadership of the First President of the Republic of Tatarstan Mintimer Shaimiev and scientific-methodical Council of experts of the Fund.

Direct coordination activities on the island are carried out by the State historical, architectural and art Museum-reserve “Ostrov-grad Sviyazhsk” (from 2015 – the Museum-reserve), acting on the basis of the Charter.

3.3. Legal map of the site nominated for the inscription on the World Heritage List and its buffer zones

The territory of the Assumption Cathedral and the buffer zone have the following regimes: - regime of land within the boundaries of territories of objects of Cultural Heritage; - regime of preservation of the remark-

able site of the “town-island of Sviyazhsk”; - regime of state nature reserve of the regional significance of the integrated profile “Sviyazhsk”; - mode of water protection zone.

3.3.1. Regime of lands within the boundaries of territories of Cultural Heritage sites

Land plots on the territories of objects of Cultural Heritage included in the unified state register of objects of Cultural Heritage (monuments of history and culture) of peoples of the Russian Federation, pertain to the lands of historical and cultural significance. The legal regime in the territories of

objects of Cultural Heritage is very strict and is regulated by the Federal law “On objects of Cultural Heritage (monuments of history and culture) of peoples of the Russian Federation” (№ 73-FL from 25.06.2002) and land legislation of the Russian Federation.

3.3.2. The regime of protection zones

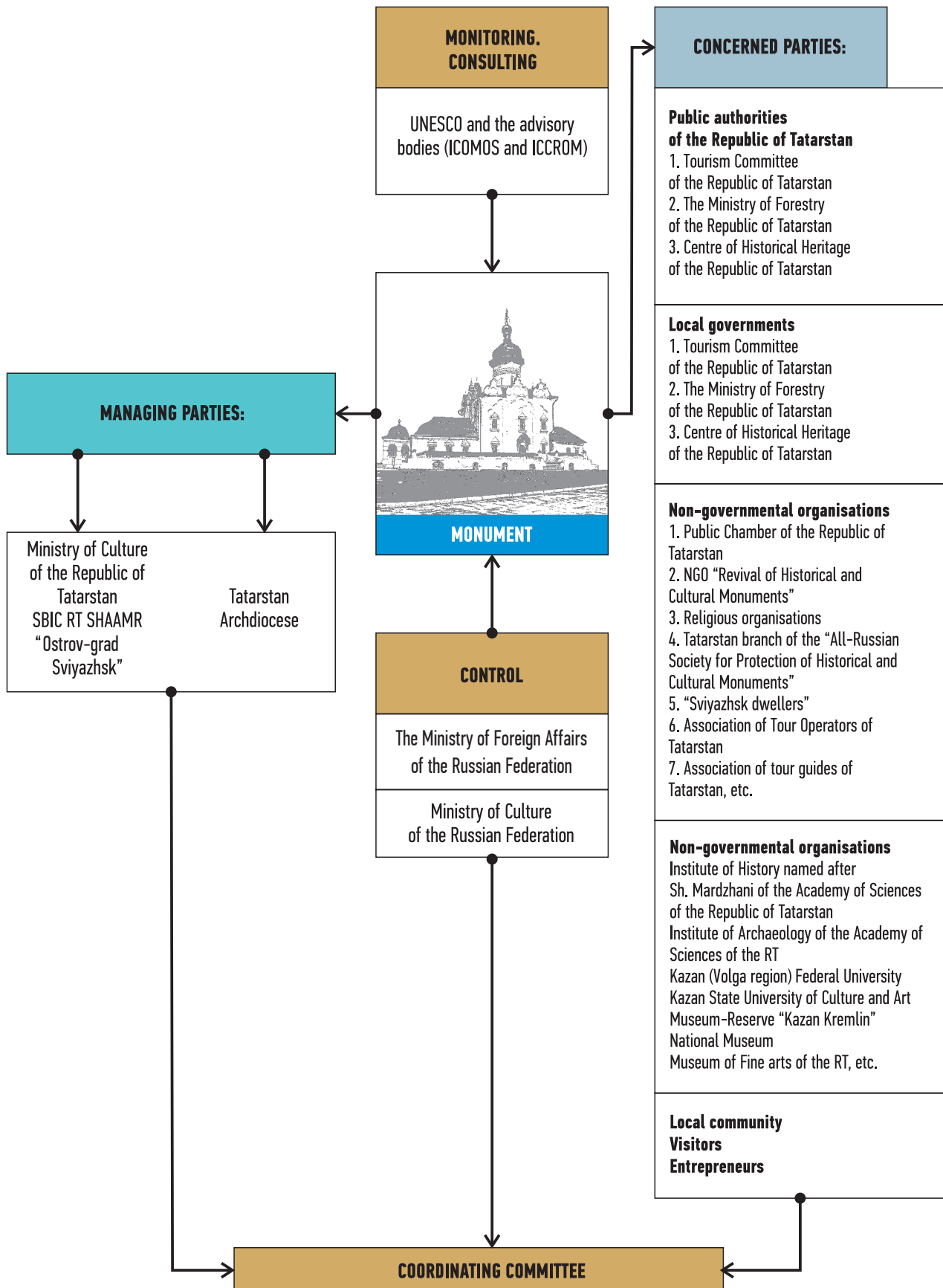
The protection zones borders of the remarkable site of the “Town-Island of Sviyazhsk” were adopted in 2015. The project is designed in accordance with current legislation of the Russian Federation. The protection zones coincide with the borders of the buffer zone of the nominated site “The Assumption Cathedral of the town-island of Sviyazhsk”. Information on the boundaries of the protection zones will be included in

the State cadastre of real estate subject to the restrictions and encumbrances (Annex, Section 1, Section 5).

The regulation of urban development and economic activity within the given limits is a precondition for the preservation of the Outstanding Universal Value of the site nominated to the World Heritage List “The Assumption Cathedral of the town-island of Sviyazhsk”. Urban development and eco-



Scheme of the management system of the Assumption Cathedral of Sviyazhsk





conomic activity should be carried out taking into account the fact that this area is on the territory of historical, cultural, visual and emotional impact of unique historical and architectural site “town-island of Sviyazhsk”.

In order to ensure the preservation and most complete disclosure of the Outstanding Universal Value of the Assumption Ca-

thedral it is also decided to adjust plans of territorial development of Zelenodolsk, Verkhneuslonsky districts of the Republic of Tatarstan and the city of Innopolis after the inscription of the Assumption Cathedral on the World Heritage List (see activities, section 9 of the Management Plan).

3.3.3. State natural reserve of regional significance of the integrated profile (state public nature reserve) “Sviyazhsky”

State natural reserve of regional significance of the integrated profile (state public nature reserve) “Sviyazhsky” is located in Zelenodolsky and Verkhneuslonsky districts of the Republic of Tatarstan on the area of 12.4 thousand hectares. It is a protected natural area of national significance, formed for the purpose of preservation and conservation of natural and artificial ecosystems of the river Sviyaga, Sviyazhsk Bay of the Kuibyshev reservoir and adjacent floodplain areas, stocks of commercial and rare species of fish, unique natural landscape and biological diversity. In September 2007, this area received the status of biosphere reserve of UNESCO.

In order to carry out the functions of the nature reserve the administration of the state public nature reserve “Sviyazhsky” was established. Administration of the reserve implements the state policy in the field of specially protected natural areas of regional significance and is administered by the Ministry of forestry of the Republic of Tatarstan.

The legal regime of the reserve is established in the area, in accordance with the specifics of specially protected natural territories. It is not in contradiction with the regime of the buffer zone of the object, nominated in the World Heritage List, and increases the sustainability of its development (the information about reserve is provided in Annex, Section 5).

3.3.4. The regime of water protection zones

Water protection areas are areas adjacent to the shoreline of lakes and rivers. In these zones there is a special mode of implementation of economic and other activities to prevent pollution, contamination, silting of the water bodies and conservation of habitats of aquatic biological resources and other flora and fauna. The width of water protection

zone of the river is 200 m. Within the boundaries of water protection zones coastal protective belts are established, where the additional limitations are imposed on economic and other activities. The width of the coastal protective belt is set depending on the slope of the shore of the water body and lasts from 30 m to 50 m depending on the slope.

4. The local community and other concerned parties who find conservation and functioning of the World Heritage Site to be crucial

4.1 Characteristics of the local community.

The Assumption Cathedral and the island Sviyazhsk are located on the territory of Zelenodolsky District of Tatarstan. In 2014 the total population of Sviyazhsk account-

ed for 252 inhabitants. In 1953 there were 2700 people living here, but the population in the last half of the century has decreased significantly. Since 1990s the population has



remained stable. The residents demonstrate their active position and interest in the processes taking place in Sviazhsk. The number of students in secondary school experienced a steady decrease: in 1989 their number made up 50 people, in 1994 there were 32 students and in 2009 there were 15 students. In 2014, the number of students in school in Sviazhsk accounted for 32 people (including 13 children of preschool age in the kindergarten).

The special state program enabled to resettle more than 80 Sviazhsky families, mostly from the territories belonging to monasteries, where in Soviet times communal apartments were built, as well as from the other buildings, which are acknowledged to be the objects of cultural heritage and are in an unsuitable condition for permanent residence. Small houses on the territory of Sviazhsk were built to provide resettled residents with accommodation. Construction on the territory of Sviazhsk on the one hand enabled to retain the local population, and provide locals with modern housing, on the other hand, partly tackled the problem of the numerous losses of civilian buildings of the city and reduced the number of urban wastelands which were formed as the population left Sviazhsk in 1950 and old buildings were in decay.

Local communities are represented by non-governmental organization “Sviazhtsy”, by local fishermen, the community of monks, “Sviazhsky community of artists”, summer residents, owners of small motor, rowing and sailing boats and others.

The State Historical, and Art Architectural Museum “Ostrov-grad Sviazhsk” which was founded in 2009 and in 2015 became the Museum-Reserve is now known as a major organization providing employment on the island. Before the museum was founded 40 people out of 110 employable residents were registered at the Unemployment Benefit Office, in recent years all the inhabitants have become employed. Some of them, due to the increase of tourist flow caused by the activities of the museum, found a job in a cafe,

souvenir shops and businesses involved in production of souvenirs.

The museum is actively involved in the life of the urban community: almost all residents with no exception contributed to the expansion of the museum collection. Various artifacts related to the history of the Assumption Cathedral and Sviazhsk were donated. Joint efforts of bodies and residents resulted in collection of memories of Sviazhsk residents. The museum supports various activities, which involve local communities.

The interaction of the museum with the local community includes the following areas:

- Joint efforts to manage historical territory;
- Development of social and cultural environment of Sviazhsk;
- The revival of the traditional cost-effective forms of economic activity;
- The development of new types of craft and economic activities;
- Involvement of children and youth in museum activities.

The development of the territories surrounding the Assumption Cathedral is based on territorial planning schemes of Zelenodolsky and Verkhneuslonsky Districts and the new municipality satellite city “Innopolis” (Resolution of the Cabinet of Ministers of the Republic of Tatarstan “On Amendments to the Scheme of Territorial Planning of the Republic of Tatarstan” on 09.27.2013, № 686). These basic documents determine the direction and development of the areas, buildings, land use, social and economic indicators. However, it is crucial to adopt new approaches to territorial planning schemes, which are to take into account the new realities of the area, namely the recognition of the Assumption Cathedral as World Heritage Site. Apart from these, the activities and events aimed at preserving the integrity and authenticity of the nominated World Heritage site and its cultural landscape are to be taken into consideration.

This document (amendments to schemes) will become legally valid after it undergoes



the final design and development, public hearings and will be approved by the Cabinet of Ministers of the Republic of Tatarstan. Planning document will be developed jointly with the population of Sviyazhsk and with Sviyazhsk museum and is certain to become an effective tool of preserving the authenticity and integrity of the Assumption Cathedral.

Since the materials for the nomination of the Annunciation Cathedral to the World Heritage List started to be developed, as well as during the development of a management plan, meetings with the local community and the leaders of local organizations and institutions were held. These meetings pursued the goal of clarifying interests and needs of the population, as well as involving them in the activities included in the plan of management of the sites nominated

to the World Heritage List. The survey was conducted to identify the views and interests of the various parties. When developing the management plan analysis of the current situation in relation to the nominated World Heritage site was carried out. The opportunities and risks, strengths and weaknesses were assessed.

The management plan encourages to attract the local community and the implementation of the principles of dialogue, cohabitation, popularization of traditions and values in culture, education and science in the policy of federal, republican and local authorities is viewed as a crucial part. It is aimed at the implementation of the measures proposed by the UN in 2010 on the cooperation of cultures and fixing false cultural values, attitudes and perceptions.

4.2. The parties concerned

Apart from a local community there are other concerned parties who are involved in use of the territory.

4.2.1. Russian Orthodox Church

Russian Orthodox Church plays the most significant role in management of cultural heritage. The concerned party is represented by the Assumption Monastery Kazan Archdiocese of the Russian Orthodox Church.

The Kazan Archdiocese, Sviyazhsk museum and the Ministry of Culture of the Republic of Tatarstan signed an agreement on joint use of facilities, which are regarded as the objects of worship of the Orthodox Church. In cooperation with the Monastery of Assumption measures aimed at regulating the flow of visitors and visits to the most valuable cultural heritage are taken.

Several sections of Sviyazhsk Museum of History are devoted to the history of monasteries and churches as well as the Orthodox culture of the town-island. The significant events in the history of Christianity and religious life of the faithful museum are marked by exhibitions. In 2013, the museum held an exhibition "From the history of Soviet pro-

paganda". The exhibition displayed the collection of posters and toys of anti-religious nature of the State Museum of the History of Religion (St. Petersburg), which were spread from 1919 to 1970. Soviet anti-religious posters are viewed as important monuments of national history, the documentary evidence of the fight led by the Soviet government against religion and the Church throughout its existence. Compared with the fine arts of the time (except for the newspaper and magazine graphics) anti-religious theme has not received such a massive realization as in poster art. As a result of this fight parish churches in Sviyazhsk were destructed, sacred things were abolished. It also resulted in the massacre with the greatest part of the clergy and monks. Therefore, it is important to study the content and methods of implementation of Soviet propaganda to understand the historical realities of the time and the events taking place in Sviyazhsk in the



Soviet years. It was the time when the Soviet Union was founded and a system of strict suppression against dissenters was imposed alongside with the relevant ideological, administrative and repressive structures. In 2014 Sviyazhsk successfully hosted the exhibition “Heavenly patrons of Sviyazhsk” on the occasion of the anniversary of the birth of St. Sergius of Radonezh. The exhibition displayed a variety of icons and artifacts related to the life of the Orthodox Sviyazhsk. In 2015, there was an exhibition “Holy warrior, Christopher”, dedicated to the history and iconography of reverence of this saint in Russia in XVI-XVII centuries. There were 18 museums and museums-reserves from 11 regions of Russia involved in this exhibition. Icons, enamel, pictorial needlework dated back to the second half of XVI - the beginning of XXI centuries were displayed.

Taking into account the cultural, spiritual and religious significance of Sviyazhsk and the fact that according to the documents of ICOMOS and ICCROM, living religious heritage has characteristics that distinguish it from other forms of heritage, and the fact that, in accordance with UNESCO initiative on the heritage of religious interest holy places “are actually the oldest protected ar-

eas on the planet ... and are vital for preservation of cultural diversity for future generations”, the Management Plan reckons for active participation of religious communities in the preservation and development of the image of Sviyazhsk, maintenance of its spirit, lifestyle, social and spiritual nature. This part is entirely based on the Nara document about authenticity in relation to the World Heritage Convention (1994) and the Quebec Declaration on the preservation of the spirit of place, adopted by the General Assembly of ICOMOS 16 in 2008.

The planning process to manage this part and approaches to interaction with the local community imply that being recognized as the main objects of heritage owned by the state and an agreement on cooperation with the Russian Orthodox Church result in preservation of the site. The work, which is conducted among the concerned parties creates opportunities to exchange of information, increase the commitment of parties due to collective responsibility and to gain knowledge, consent and support of those who will protect and enhance the value of the monuments of Sviyazhsk, their integrity and authenticity.

4.2.2. *Local bodies*

The Executive Committee of Sviyazhsk contributes much to compliance with the legislation on the protection of cultural heritage and prevention of illegal construction and illegal archaeological excavations. Also, the director of the museum is a Deputy of Sviyazhsk settlement and represents Sviyazhsk as a Deputy in the District council of deputies of Zelenodolsky District of Tatarstan, which includes Sviyazhsk.

The positive nature of the interaction with the local authorities is largely due to the fact that the budget of Sviyazhsk is provided largely through tax deductions from the activities realized by the Museum. Improvement of the village and conducting mass events, both local and external are viewed as an important area of cooperation between the local authorities and the museum.

4.2.3. *Tourists, sightseers, and other categories of visitors*

Tourists and sightseers make up the most significant group of visitors coming to Sviyazhsk. In 2014, their total number accounted for 180 thousand. The main purpose of visits is to present visitors the history of

Sviyazhsk, as well as present outstanding architecture and monumental painting of the Assumption Cathedral and other landmarks of the island, combined with a visit to museum exhibitions and other attractions of



Sviyazhsk. Due to the implementation of the program of development of the museum in Sviyazhsk and conservation of cultural heritage the rate of visits is growing at a significant pace (in 2012 Sviyazhsk was visited by 21 thousand tourists)

This is a very high load, although visits have not yet reached the limit value. Rough estimates of the stability of the cultural landscape gives the value of the load limit on the island of 350-450 thousand people over the year. However, it should be taken into account that the main recreational load on the island takes place mainly within four months (from June to September). It can be argued that currently Sviyazhsk hardly sees so many tourists in summer and autumn months. It is also important to note that the non-uniformity in the anthropogenic load falls on Sviyazhsk not only in the season, the guided visits lead to a very intense day load

The load and on the territory is also very uneven. Tourists and tour groups are able to discover a very small part of the island. The biggest recreational area of the load falls on the Assumption Cathedral and two streets - Uspenskaya and Trinity. For this reason human pressure on local cultural and natural systems Sviyazhsk impressively increases.

Anthropogenic pressure is a very significant threat to the cultural heritage of Sviyazhsk and, above all, the cultural landscape of the territory. The management plan seeks to actively control the flow of tourist and sightseers. It is expected that the focus will be not on the number of visitors, but the "quality" of visitors, willing to visit attractions in Sviyazhsk and perceive its value. The island will not develop the hospitality services. The hotel network will be limited to small hotels for religious pilgrims and secular tourists, as well as professionals - for a maximum of 100 visitors. Turning other facilities into museums on the island is another crucial goal. It will help to avoid concentration of visitors at the Cathedral of the Assumption and the other most valuable objects, to disperse the flow of tourists and sightseers and relatively

evenly distribute them in the historical territory. At the bottom of Sviyazhsk in the area of the river station one can see a monument to the reconstruction of 12 paddle boat belonging to Paul I, can visit a park and the Museum of Archaeology tree. At the top of Sviyazhsk one can see historical and cultural monuments, museums of Sviyazhsk history, the Civil War, the artist G.Arhireeva, Orthodox culture, children's recreation center "Fairy Tale", the Museum of district medicine) and exhibition halls.

To prevent the risk of influence of anthropogenic load studies of recreational load on some parts of the island were conducted, the state of natural and cultural landscapes and modern tourist flow were examined and assessed. On the basis of findings, the redistribution of tourism extreme loads on the separate territories of Sviyazhsk will be developed and implemented.

"Summer Residents". This is another group of newly arrived population, which is represented by families who purchased the abandoned, empty plots on the territory of Sviyazhsk, and actively use them for summer holidays, for a short time or in some cases for long term rentals. This group is relatively small (up to 25 suburban areas), but at the same time is quite active in terms of impact on the historical and cultural landscape of Sviyazhsk.

This group of newly arrived population demonstrates only an indirect interest in preserving the outstanding universal value of the site, nominated to the World Heritage List, and in fact only the part which affects the prestige of their summer residence.

To reduce the negative impact of this factor in 2013-2014 the following decisions were made:

- development of house plans to be used in the construction and development of Sviyazhsk;
- development of a draft order of the Ministry of Culture of the Republic of Tatarstan on establishing the order of project documentation adjustment for construction at



the territory of the remarkable site of regional significance "town-island of Sviyazhsk";

- Development of the system of measures for decorating and painting homes already built in order to reduce their disharmonious effect on the historic landscape and make recommendations on their use.

Another small, but active part of the visitor population is represented by intellectuals. These, as a rule, are artists, actors, writers and representatives of other creative professions, residents of Kazan, Tatarstan and other regions, which have chosen Sviyazhsk as summer recreation and creativity site. Some of them moved to Sviyazhsk for permanent residence. This group of individuals became known informally as "artists' community".

The arrival of this group at the island proves the value of the Assumption Cathedral and other landmarks and landscapes of Sviyazhsk and interests of this group are directly aimed at maintaining the outstanding universal value of the nominated property, to preserve the unique historical landscapes. In its activities, the group, in fact, can be seen as an important promoter of the Cathedral, Heritage of Sviyazhsk, and they actively support events to preserve the historical and cultural and artistic heritage of the island.

In terms of management the active work of another group of visitors is seen to be crucial: these are museum professionals, scientists, graduate students and students who are involved to ensure the operation of the museum-preserve, research cultural heritage, preparation of monographs and other scientific products, conferences, seminars, etc. State Museum Reserve can not be staffed only by local residents. Some of the employees (mostly qualified) are museum professionals who live in Kazan, but work in Sviyazhsk. They to live in Sviyazhsk to ensure the tourism demand in summer.

The implementation of joint research, educational, cultural, educational, information and presentation programs in Sviyazhsk is provided by the museum-reserve,

the local municipality, representatives of the Orthodox clergy in close cooperation with the largest higher educational institution of the Republic of Tatarstan and the Volga region Kazan Federal University.

Departments of the University, together with the institutions of the Academy of Sciences of the Republic of Tatarstan are basic research institutions, providing a full range of basic and applied research in the humanities - history and archaeology, ethnology and antropology, museology and cultural, archival, religion and theology and a number of scientific disciplines - geology, chemistry, physics, biology and genetics, etc.

A significant number of researchers that make up the contingent of persons who are on an island in the field season (April-October) are the faculty, staff and students of the Kazan Federal University (bachelors, masters, postgraduate students) are actively involved in research and educational activities as part of the archaeological, museum, ethnographic, dialects, of archaeological, biological expeditions and practices of Kazan Federal University.

Scientists, teachers and students, representatives of the university and academic scientific community who are involved in implementation of large-scale humanitarian projects in Sviyazhsk make up a collectively sustainable scientific community which has a strong influence on formation of the image of Sviyazhsk in the world scientific and cultural process.

In recent years, Sviyazhsk has become the site of regular scientific meetings and conferences. There are constantly working group of experts (restorers, archaeologists, and others.). Research and scientific activities have become an attribute of Sviyazhsk. It is proposed to further expand the publication of research paper, to implement measures to promote the involvement of scientists from not only of the Russian Federation and Tatarstan, but also from other countries. With this group of newcomers Sviyazhsk popu-



lation is becoming more open to the global community.

The events to attract local population which are carried out by authorities for service of tourists and pilgrims, huge and fruitful work of “Revival of Historical and Cultural Monuments of the Republic of Tatarstan” Fund for involvement not only local community, but also inhabitants of the Republic of Tatarstan, the Russian Federation, orthodox believers living worldwide, business structures, the industrial and commercial enterprises, and also the developed plan for management of site enables to accent

actions on protection of Outstanding Universal Value, effective preservation, a museumification and use of material and spiritual heritage of the site nominated in the List of the world heritage and its environment.

The goals and interests of all parties are summarized in the table (Table 4.1) to assess the possibility of cooperation between the parties and give a clear idea of the direction of action for the conservation and sustainable development of the site “Cathedral of the Assumption of the town-island Sviyazhsk: historical, cultural and art complex.”

Table 4.1. The concerned parties in the preservation of the Assumption Cathedral.

Parties concerned	Aims and interests
Federal executive authorities	Preservation of cultural heritage of federal importance. Enhancing the prestige of the Russian Federation on the international cultural scene
The state authorities of the Republic of Tatarstan	Preservation and presentation of the World Heritage site, located in the territory of the Republic of Tatarstan. Enhancing the prestige of the Republic of Tatarstan in the Russian Federation and the world at large. Increasing tourist attractiveness of the Republic of Tatarstan. The emergence of the new momentum of social and economic development of the local territory
Special supervisory bodies of state authority of the Republic of Tatarstan: The bodies of cultural heritage protection	Creating conditions for the preservation of cultural heritage and to ensure their accessibility and popularization.
Environmental authorities	Preservation of natural areas, biodiversity and landscape diversity
Local bodies	Socio-economic development of the territory and the local community. Improving the quality of life of local people by improving infrastructure. The inflow of funds into the territory of the area due to the emergence of new economic activities and the expansion is still possible, and also due to new investments due to the increased attractiveness of the area. Ensuring local employment.
Local residents	Improving living standards (income, the development of local services). Improving the quality of life (improvement of infrastructure, improvement of improvement, taking care of the cultural landscape and the environment). Creation of new jobs, new opportunities for the development of their own business.
Religious organizations (Russian Orthodox Church)	Using the object, nominated to the World Heritage List for religious purposes, the reception of pilgrims. Worship and religious ceremonies in churches operating in the territory of Sviyazhs.



Non-residents (tourists and sightseers)	Interesting tourist and sightseeing tours. The advent of multi-day options stays with tourist and recreational purposes in the territory of Zelenodolsk area in the Republic of Tatarstan and the Russian Federation as a whole. The emergence of the capacity of the relaxation and comfort combined with the cultural, educational, religious needs.
Summer residents	The possibility of a summer holiday in the prestigious and quiet location.
Non-residents (intellectuals)	The possibility of a summer holiday in the attractive from an aesthetic point of view of location. The ability to realize the creative potential, create works of art.
Non-residents (academics and professionals)	Working in Sviyazhsk Museum-Reserve. Working on the study of natural and cultural heritage of Sviyazhsk, the study is ongoing socio-economic processes. Helping local governments and museum-reserve to obtain new information about Sviyazhsk. Possibility of scientific conferences and seminars, preparation of scientific papers and publications.
Business organizations	Formation of a new competitive tourism product and the development of tourist and excursion activities. Providing opportunities for investing in the development of infrastructure facilities (hotels, commerce, banking infrastructure, transport services and transport infrastructure, etc.). Expansion of possibilities of development of agricultural production and an increase in the local market at the expense of tourists. The emergence of new small manufacturing enterprises (production of souvenir products, products for the needs of other developing areas).

5. The strategic objectives of the management plan for the site nominated for the inscription on the World Heritage List

The main strategic objectives of the management plan are:

Objective 1. Preservation of the Outstanding Universal Value of the Assumption Cathedral.

Objective 2. Creating the conditions for conservation and sustainable development of the surrounding area.

Objective 3. Achieving social consensus regarding the conservation and sustainable development of the site nominated to the World Heritage List.

Specific areas for the implementation of the strategic objectives are identified based on the analysis of the current situation, the analysis of possible risks, as well as on the basis of common strategic approaches in relation to the site nominated to the World Heritage List. Events, including the priority directed on the potential threats of the Assumption Cathedral and ensuring the necessary conditions for its existence, are determined in each area. Each area is represented as a particular system of projects and activities.



6. Preservation of The Outstanding Universal Value of the site nominated for the inscription on the World Heritage List

6.1. The system of main objectives aimed at preservation of the Assumption Cathedral

The main objective of the Management plan for the Assumption Cathedral is preservation of Outstanding Universal Value of the site nominated to the World Heritage List.

The realization of this objective is connected with the solution of a system of tasks on preservation of architectural and pictorial heritage of the Assumption Cathedral, preservation of its environment, and also preservation and maintenance of its historical and cultural landscape. An effective solution of these tasks is possible only upon the transition from protection of a separate monument to preservation of the whole set of cultural and natural heritage with the minimum interference into the landscape environment and with careful preservation in its traditional environment of the masterpiece of ancient architecture which is extant now.

To achieve of the main objective it is necessary to solve the following problems:

1. To carry out scientific research for the purpose of the organization of an effective control system for protection and preservation of attributes of Outstanding Universal Value of the nominated site and the organization of monitoring of their state.

2. Conservation and preservation of the Assumption Cathedral.

3. Preservation of the movable property of this site.

4. Preservation and regeneration of historical building and cultural landscape which is an important element for preservation of Outstanding Universal Value of the Assumption Cathedral.

5. Preservation of other objects of cultural heritage (monuments of architecture and archaeology) on the territory of the remarkable site "The town-island of Sviyazhsk" (a buffer zone of the site nominated for the World Heritage List).

6. Safety and protection of objects, decrease in risks of destruction and loss.

6.2. Scientific research of the Assumption Cathedral

The activities aimed at preservation of Outstanding Universal Value of the Assumption Cathedral of Sviyazhsk and its study is included into the program of complex scientific research of the Assumption Cathedral and the cultural heritage of Sviyazhsk in general. The scientific research of the territory surrounding the Assumption Cathedral is an important condition for development of a worthy place that is stipulated by the international requirements for preservation of objects of the World heritage.

The relevance of the comprehensive program is determined by the need of a fuller disclosure of historical and cultural potential of the Assumption Cathedral and other objects of Sviyazhsk on the basis of modern research materials; familiarizing general sci-

entific community and the leading experts with the newly gained knowledge through publications and discussions at scientific forums, and also for promoting of objects of cultural heritage of Sviyazhsk in Russia and abroad with the use of traditional and modern methods of informing.

An important condition when performing these research is the development of corresponding recommendations and regulations concerning safety of objects of cultural heritage with implementation of conservation, museum, scientific, administrative, social, religious and other activities.

Complex study requires involvement of a wide range of experts of various scientific areas: historians, architects, art critics, restorers, archaeologists, cultural specialists, ethnographers, museologists, specialists in



protection of cultural and natural heritage, with the use of the data obtained by scientific methods.

The main site of scientific study and preservation on the territory of Sviyazhsk is the Assumption Cathedral nominated for the World Heritage List.

The main directions of research of the cathedral presuppose:

1. Complex historical research, including: identification and study of new archival materials and sources; complex historical and archival, architectural, source study, historiographic, art criticism, culture research and comparative analysis.

The assessment of the current state and development of measures for preservation of the Assumption Cathedral on the basis of complex interdisciplinary historical and archaeological and scientific research with obtaining new data on the construction time, the materials, the technologies used during its creation.

Thus it is supposed to carry out:

- the research of monumental painting for the purpose of specification of its characteristics and detection of potential threats and risks to the condition of the pictorial layer,
- the examination of the building of the cathedral for the purpose of detection of potential threats and risks and of better conditions for preservation of monumental painting,
- the research of temperature and moisture conditions in the cathedral.

The set of measures on the research of the cathedral frescos has been determined and is being carried out:

- the analysis of the paints by using the method of electronic scanning microscopy with a laser microanalyzer,
- chemical analysis of the painting pigments,
- microbiological and genetic analysis of biotics,

- the analysis of organic components of paints and the primer by the chromatography method,

- the examination of the painting layer by using the method of the nondestructive X-ray fluorescent analysis,

- detection of the age of wooden constructive elements by using the method of the radio-carbon analysis,

- detection of the time of drawing frescos by means of studying of organic chemistry of the primer by using the method of accelerating mass spectrometry,

- chronological analysis of wood.

The works on studying the design features of the Assumption Cathedral are coming to the end:

- the condition of the bases,
- the condition of walls and the roof,
- the condition of the internal supporting structures of the cathedral.

Special importance is attached to the study of temperature and moisture conditions in the cathedral and the organization of continuous monitoring of temperature and moist parameters.

Interdisciplinary complex research works include the studying of the condition of soils, designs, temperature and moisture conditions of monuments, primer and paint layers of the frescos, and also the extent of interventions into the author's painting which occurred at different times, continuous monitoring of environment, of the level of underground water, the condition of the protecting constructions and the murals of the cathedral. The research works contain, at the same time, technological studies by nondestructive methods with the help of the hi-tech equipment and are conducted on the basis of research and conservation laboratories of Kazan Federal University, the Institute of conservation (Moscow) and other leading centers of Russia and the world.

The complex of interdisciplinary methods based on broad application of nondestructive methods of study increases the quality and the results of archaeological research.



The combination of these methods when studying cultural beddings expands the understanding of integrity of authenticity of the object, opening some new knowledge of its Outstanding universal value. This program including archaeological research, creates conditions for formation of a new stage in understanding of the role and place of the Assumption Cathedral of Sviyazhsk in the world and Russian culture.

The development of the automated computer system aiming at systematization and accounting of results of all conducted research, at creation of the system of monitoring and control of the current state of the Assumption Cathedral and some other historical and architectural objects of the town-island of Sviyazhsk is currently being conducted. The development of the automated system will result in creation of the

uniform information system including the following modules:

1. Visualization of the nominated site by creation of a 3D model.
2. Historical and graphic reconstruction of the Assumption Cathedral, the architectural innovations introduced and conservation activities performed.
3. Monitoring of the condition of the Assumption Cathedral in real time and archive of state.
4. The account and storage of samples of research of the nominated site.
5. The account and storage of the results of research and analyses.
6. The storage of archival documentary sources.
7. The organization of the multiuser mode of access to the database.

6.3. Conservation and preservation of the Assumption Cathedral

6.3.1. Preservation of the property

The main method of protection of the monument is preservation directed at providing optimum maintenance conditions of the monument, identification and elimination of causes of possible violations of the stone laying and other constructions, and of monumental painting. This is carried out by means of a technique of complex preventive maintenance based on long-term results of scientific research and the available experience of conservation activity.

The system of complex preventive maintenance includes:

1. Complex monitoring of the condition of the Assumption Cathedral, including:
 - monitoring of destructions as a result of water and wind erosion, mechanical influence and other causes;
 - monitoring of biodestructions allowing to establish the centers and the causes of emergence of biological deterioration of the monument;

– monitoring of technical condition of the Assumption Cathedral allowing to detect the existing or possible destruction of the elements and constructions of the architectural object.

When working on monitoring scientifically based techniques and modern hi-tech equipment of nondestructive control (an acoustic detector, an electronic tacheometer) are used.

2. Preventive maintenance and preservation of the monument, including:
 - elimination of the established causes of physical and biological destructions of the site of cultural heritage;
 - elimination of leakages of roofs and other parts of the building;
 - regulation of the microclimate inside the building.

The main task in ensuring preventive maintenance is providing continuity of the conducted activities.



3. Collection and storage of information on the site nominated for the List of the world heritage.

These works are carried out by scientific experts of corresponding profiles and are gathered and stored in Sviyazhsk conservancy area and the Ministry of Culture of the Republic of Tatarstan – the government body of the Republic of Tatarstan responsible for protection of cultural heritage.

The program of preservation of the interior of the Assumption Cathedral also presupposes a number of technical and organizational activities.

Special importance for preservation of the paint layer is gained by observance of temperature and moisture conditions.

First of all, it is provided by the solution of a technical problem of special heating of floors in the basement of the cathedral. The solution of this task will allow soften the influence of winter temperatures, and also to reduce the negative influence in the period of rainy weather and sharp cold snaps in a warm season.

The organizational mechanism of maintenance of the condition of monumental painting lies in the measures for restriction of visits to the cathedral in the period of low temperatures and high humidity, and also

establishment of limits of visits to the cathedral during the day (in particular, letting into the cathedral only organized groups according to the established schedule).

An important restriction is the ban on regular services in the Assumption Cathedral. The cathedral has to lead a liturgical life, but the number of services has to be limited. Preliminary research shows the possibility of carrying out 1-2 services a year (practically such a scheme is characteristic of the majority of other ancient church buildings which are the Russian objects of the World heritage – the churches in Kizhi, Kolomenskoe, Ferapontovo). This restriction won't be an obstacle for believers from local population and visitors in meeting their religious needs as inviolable monastic life remains in the St. John the Baptist Monastery and in all other buildings of the Annunciation Monastery, regular services also take place in monastic church of Mother of God of all grieving pleasure and Konstantin and Elena's parish church.

The current, annual and long-term plans of scheduled, repair and conservation works are drawn up on the basis of the monitoring defining tendencies of change of the condition of the Assumption Cathedral during a year.

6.3.2. *Conservation of the property*

Conservation of the Assumption Cathedral is considered as a compulsive and exclusive measure, aimed at preservation and detection of esthetic and historical values of the monument. The decision on conservation is made by the government bodies of protection of monuments on the basis of the conclusion of the expert commission organized for the solution of conservation tasks.

When forming the principles of conservation of the Assumption Cathedral international charters, standards and control directives on maintaining objects of culture as are considered as the basis:

- World Heritage Convention 1972,
- The Venice charter concerning preservation and conservation of monuments and sites, 1964,
- The recommendation of UNESCO “On preservation and modern role of historical ensembles”, 1976,
- Nara document “On Authenticity”, 1994.

During conservation preference has to be given to traditional materials and technologies. Any element introduced into the monument during conservation has to be marked so that in future it would be possible to identify it easily.



During conservation activities of the Assumption Cathedral special attention is paid to conservation process monitoring:

- when carrying out conservation constant control over the quality of performed works by the author of the project, representatives of the conservancy area and the state supervisory authorities has to be exercised;
- for monitoring of the process of conservation all available, including hi-tech methods, for example, geodetic control, technological control over the condition of materials have to be used;
- within conservation monitoring a databank of the elements taken from the site

nominated for the List of the world heritage has to be created;

- information about available conservation materials (first of all, about the prepared white stone) has to be included into a special database;
- in the course of works the condition of each conserved element, technology of its conservation and other data have to be described in detail; all of them have to be entered into a special journal;
- when carrying out conservation works on the territory of the Assumption Cathedral technological monitoring is constantly conducted.

6.4. Preservation of movable property

The funds of the Museum-reserve “Ostrov-grad Sviyazhsk” include objects of archaeology, numismatics, ethnography, painting, graphics, sculpture, items of applied art, photos, documents, rare books. The number of exhibits of the main stock as of January 1, 2015 was more than 38 thousand items, including archaeology objects – more than 22 thousand; objects of applied art, life and ethnography – about 1500 thousand; manuscripts – about 1500, rare books – about 500, works of painting and graphics – about 600.

Some items from the territory of Sviyazhsk are stored in the museum of archaeology of Kazan Federal University (Kazan). Icons, liturgical objects are stored in the State Museum of Fine Arts of the Republic of Tatarstan (Kazan) and in the National Museum of the Republic of Tatarstan (Kazan).

Functions of identification, accounting, storage, ensuring safety, studying, the publication of museum objects and collections, and also ensuring access to them are assigned to the museum.

Creation of a special Museum of Orthodox culture is stipulated. Its placement is planned in the historical building opposite the Assumption Cathedral in the refectory of St. Nicholas Church. The purpose of

a similar museum – creation of an exposition which would precede the visit to the Assumption Cathedral and acquaint visitors with history of its construction, the concept of monumental painting, copies of separate fragments, the remained artifacts of the period of creation and functioning of the cathedral.

Thus, visitors will be able to receive considerable preliminary information on the Assumption Cathedral in this museum, and won't stay in the cathedral themselves to receive preliminary explanations for a long time. Thereby a very important problem connected with the organization of visits to the Assumption Cathedral, the reduction of visitors' staying time and the observance of temperature and moisture conditions will be solved (more details about the organization of this museum see in section 7.3).

The main objective of the next years is the organization of activities for acceleration of formation of the museum fund, giving this process a systematic and evidence-based character.

Provision of museum funds with objects and collections is carried out as at the expense of both budgetary and non-budgetary sources, also due to more active work of museums with individual persons and legal entities for



the purpose of gratuitous transfer to the museums of collections and separate items.

The main priorities of ensuring safety of museum objects and museum collections are:

- formation of a special fund presupposing equipping by the portable museum objects making and emphasizing the Outstanding Universal Value of the Assumption Cathedral;

- creation and introduction of a uniform information system of monitoring of the state and use of museum objects and collections;

- systematic formation of registration databases, maintenance of data in valid and complete state;

- development and implementation of systems of security and registration marking of museum objects, and also creation of insurance electronic copies of the main registration documentation of the museum;

- development and implementation of modern systems of ensuring safety (control and providing the temperature and moist and light modes, control and ensuring microbiological and entomological safety), antiterrorist, anticriminal and fire safety;

- creation of conditions for use of different types of protection by the museum;

- development of anti-crisis plans and instructions on actions in case of emergency situations.

The museum fund carries out methodical ensuring of work on the account and storage of the museum objects and museum collections collected by them. In modern conditions preservation of museum funds demands an effective combination of the latest methods of research, preservation and conservation. Conservation activity allows not only keep a monument, but also reveal its historical and cultural and art importance.

Since 2014 creation of conservation workshops as a part of the Sviyazhsky museum in which it is supposed to realize four main areas of work conducted:

1. conservation of oil and tempera painting,

2. conservation of paper sources,

3. conservation of ceramics,

4. conservation of objects from a damp archaeological layer.

Subsequently the work of conservation workshops will be conducted in two directions: conservation of furniture and wooden objects and conservation of objects from metal.

The priority directions of development in the field of preservation and conservation of museum objects are:

- training of restorers (higher vocational education, professional development, training).

- technological equipment of conservation departments.

- research maintenance of works at conservation of museum objects.

- creation of a depositary.

- development of the preventive preservation of cultural values allowing in many cases to avoid conservation intervention.

Existence of conservation workshops in the structure of the Sviyazhsky museum, and also a field laboratory of the Institute of archaeology possessing great conservation opportunities and experience, cooperation with Kazan (Volga) Federal University allows regard Sviyazhsk as a new regional center of practical conservation and consider this direction of the museum and its partner organizations, as a promising one.

6.5. Preservation and regeneration of historical environment and cultural landscape

For preservation of the Outstanding Universal Value of the Assumption Cathedral and of the refectory Church of St. Nicholas with the bell tower, as one of the main monuments of Sviyazhsk and all of this Vol-

ga area it's necessary to apply a landscape approach. Preservation of such monument can be made only within its inherent cultural and landscape complex. This complex, in which nature and historical components,



elements of tangible and intangible heritage organically related to each other, for the Assumption Cathedral in a narrow sense is the territory of the island of Sviyazhsk, but in a broad sense it is the territory and the water area within the boundaries of the buffer zone (Annex, sections 1,5).

The aim of the management plan in this aspect is the development of mechanisms to ensure the preservation of the authenticity, the integrity not only of the Assumption Cathedral, but also cultural and natural landscape of Sviyazhsk and regeneration of the historical and cultural environment.

The territory of Sviyazhsk is characterized by preservation of many historic architectural sites that form the cultural space, components and emphasizing the Outstanding universal value of the Assumption Cathedral. They are monuments of history and culture, the layout structure of the former city, the archaeological layer and archaeological sites, sites of natural, historical and cultural landscape. As a result of conservation work and further museumification they become important objects of the museum sphere and tourist show.

An important condition for further development of sights area is the research and regeneration of the historical landscape with the elaboration of mechanisms for its preservation.

To preserve the integrity and authenticity of the Assumption Cathedral and the Trinity Church, the urban cultural landscape, in particular, the objects of historically valuable environment, the differentiated regimes on the territory of the island are developed. Three subzones in planning and morphological features are dedicated (Annex, sections 1).

A – the subzone of the highest concentration of cultural heritage objects.

This is the territory of the former fortress part of the town. It includes the territory of the Assumption, Bogoroditsky and John the Baptist monasteries, the Church of Constantine and Helena, Christmas square with the architectural and archaeological

remains of four churches of XVI–XVIII centuries: the Nativity Cathedral, St. Sofia, St. Nicholas and Annunciation churches, Troitskaya Street building, Uspenskaya square, and parts of Uspenskaya street. The external boundaries of the zones established in the city center of the Shchuka river, on the South line of the water edge along the coastline and is bordered by the island from the North, North - West, West, South - West, South and South-East, repeating the tracing of the wall of the city. Internal boundaries are set by Rozhdestvenskaya street, the border houses on Uspenskaya street, Monastirskaya street in the North. 28 objects of cultural heritage of federal importance, including the nominated objects. 7 objects on the territory of the Assumption monastery, 9 – on the territory of St. John the Baptist monastery. There are 12 objects on the allocated territory of cultural heritage at the regional level. They have their fixed territory, including the complex of stable yard buildings of Annunciation monastery, a complex of state-owned facilities (treasury, government offices, prisons, office space prisons, hospitals, bathhouses) by Monastirsky lane, the trading building on the city square, a residential house (Medvedev-Brovkina) with a columned portico (Moskovskaya str. 8/ the quay of the river Shchuka), the house of the mayor F. P. Polyakov (Eleninskaya street, 4).

B – subzone of valuable and ordinary city forming environment of the island; occupies the North-Western, Northern and Central parts of the island. Bounded in the North-West to Naberezhnaya street of the Shchuka river (along the walls of the XVI century, in the East - Rozhdestvenskaya street, in the South-East boundary of the houses of Uspenskaya street (buildings on both sides of the street), in the South West – Monastirskaya lane. On the territory of the subzone located 3 objects of cultural heritage of regional significance, which have their fixed territory, including the complex of buildings of the provincial hospital on Nikolskaya street, 10, 18; Uspenskaya street 8,11, 13. This building on a regular plan of



streets occupies the North-Western, Northern and Central parts of the island. Intra-cutting areas for home ownership is a relict element of the mid-XVI century.

C – subzone with low density and with single inclusions of cultural heritage sites; occupies lower Posadskaya the North-Eastern part of the island with fine thread quarterly construction. It has 1 cultural heritage property of regional value with their fixed territory – a tradesman's house Timofeev-Terentiev-Brovkin - Djyackovich in Konstantinovskaya street and 5 identified objects.

Subzone identified to the differentiation of content and modes of land use, the relevant regimes and regulations established in accordance with applicable national urban planning and monument protection law.

The management plan regulates the building of Sviyazhsk. This developed design solutions for typical houses for Sviyazhsk, which are designed to recreate the lost typical residential environment and to minimize the negative impact is already built disharmonious objects. They used repeatedly applied principle of construction of county cities in the Russian Empire, when the provincial authorities recommended different types of "model" projects.

In this regard, the concept of project proposals by modern residential building of Sviyazhsk contains the principle of the maximum matching of the external appearance of historic buildings: similar in size, structure and proportions of the main facades forming the construction of streets, the colors, the techniques and the details of the decoration. The internal layout and engineering equipment of residential buildings is carried out in accordance with modern requirements. As a basis for projecting on the results of field research preserved historic residential building of Sviyazhsk there were selected some of the most expressive and characteristic types of homes. There was a detailed analysis of the preserved historical building of Sviyazhsk, historic buildings transported from Sviyazhsk, as well as analysis of similar buildings, preserved in the historical

centre of Kazan. There were considered the volume of buildings and its decor.

The results of the research gave the opportunity to recommend five basic types of houses for the building of Sviyazhsk, which can be recommended as models for housing development. Also there was developed the concept of the improvement works and landscaping of Sviyazhsk in accordance with historically traditional principles.

Organization of an effective system of management for protection and preservation of the attributes of the Outstanding Universal Value of the Assumption Cathedral and monitoring is carried out through the regulation of regimes of the buffer zone in accordance with international and national legislation.

Taking into consideration the need to preserve the cultural landscape in the management plan identifies measures to study the natural heritage of the territory of Sviyazhsk and the buffer zone.

The first zone of protection around the Assumption and of St. John the Baptist monasteries of Sviyazhsk was established in 1969 by the government of the Tatar ASSR. In 1998 on the territory of modern buffer zone the State natural reserve "Sviyazhsk" was organized and in 2009, the island has received the status of the historic site as a special kind of cultural heritage sites at the regional level. Changes in borders of zones of protection of Sviyazhsk island included in "Schemes of territorial planning of the Republic and district", developed and approved by the Cabinet of Ministers of the Republic of Tatarstan, new boundaries of the buffer zone and the modes of the content areas, differentiated according to national legislation.

A buffer zone of the Annunciation cathedral provides the necessary conditions for the protection of historical environment and surrounding landscape. An extensive buffer zone, an area of 11,563.9 hectares, comprises land (29%), and water (71%) around the island taking into account visual connections to the property and from the property,



and also includes the necessary protections within the buffer zone. The coastline is taken at the water edge at elevation 53 m of Kuibyshev reservoir.

A buffer zone provides conditions of perception, as a property nominated for inscription on the World Heritage List and a number of monuments of Sviyazhsk, and from them, since the attribute value is integrity with the surrounding cultural and natural landscape. The visual appeal of the island and its unique location is also associated with the importance of Sviyazhsk in geopolitical terms, as a unique natural and architectural complex, located almost in the middle over the Volga river is the largest river of the Russian Federation and Europe in general.

Basin visibility of landmarks – churches of Sviyazhsk is 25 km. Modes of zones control of housing development and economic activity allows to constrain urban development pressure and to preserve the unique look of Sviyazhsk on the surrounding countryside and open spaces of fields and woodland, in which there is a complex of Makariievsky monastery, as well as the panoramic disclosure to the island from the fixed points.

The buffer area is the aggregate of the protection zones (Annex, section 1) of the remarkable site of the “town-island of Sviyazhsk” and includes the following areas of regulation of housing development and economic activity:

The zones of regulation of development and economic activity

6.6. The preservation of archaeological sites

On the territory of Sviyazhsk there is archaeological cultural layer of the middle ages, which is an exceptional source of information about the property and history of the region in the XVI–XX centuries. In order to preserve the archaeological heritage located on the territory of the historic site of regional (Republican) values “The town-island of Sviyazhsk”, on the ground of the planned excavation and other types of works, hold preliminary rescue archaeological field work for the purpose of the com-

Zone Z I – the territory of islands – lands of water fund: Zelenodolsky (sections 1 и 2) и Verkhneuslonsky (section 3) regions

Zone Z II – built-up coastal areas of Verkhneuslonsky (sections 1 и 2) and Zelenodolsky (sections 3 и 4) regions.

Zone of the protected natural landscape:

Zone Z III – water area (territory) which is not included in the State natural reserve of regional importance “Sviyazhsky” within the Zelenodolsky region (section №1, except the territory of a cultural heritage of Federal importance - Makariievsky monastery Complex PAC), the waters of Zelenodolsky and Verkhneuslonsky regions (section № 2)

Zone III A – water area (territory) of the State natural reserve of regional importance “Sviyazhsky” (sections 1 and 2)

Zone Z IV – undeveloped coastal areas of Verkhneuslonsky (sections 1 and 2) and Zelenodolsky (sections 3 and 4) regions.

Point panoramic perception identified, mapped and included in the site of protection – the attributes of the cultural heritage property with the status of the historic site of regional significance.

The combination of these zones constitute a single buffer zone.

The boundaries of the buffer zone is established on the basis of landscape and visual analysis, the boundaries of individual protection areas – on the basis of morphological, landscape and historical-architectural analysis.

prehensive study and scientific assessment of archaeological deposits archaeological cultural layers and sites in this territory.

For many years of research, launched in the second half of the twentieth century, is studied no more than 7% of the area of the historic site (Annex, sections 1,5). The remainder represents an authentic and holistic object. The unique history of Sviyazhsk fortress has no analogues in Russian military history. In the cultural layer of the monument reflected information from the epoch



of Ivan The Terrible to the political repression of the XX century.

The most important feature of the Sviyazhsk archaeological cultural layer, in the lower part of the city, is its thicker wooden remnants of the middle ages, the so-called “wet cultural layer”. The cultural layer in this part of the property reaches 3 meters. Authentic cultural layer of Sviyazhsk reflects the state of its formation in the middle ages, reveals all the features of the topography and its functional features for individual sites.

Modern archaeological research focused on the study of topical issues of development of the monument attract the whole complex of interdisciplinary methods based on the extensive use of non-destructive methods of learning, that enhances the quality and results of archaeological research. Methods of archaeological research on the territory of Sviyazhsk correspond to internationally accepted standards.

Currently on the territory of Sviyazhsk the following research methods are applied:

- historical - archaeological;
- geophysical;
- chemical-engineering;
- soil and pollen;
- anthropogenic;
- archaeo-zoological;
- geoinformational (GIS, 3D modeling, etc.).

Widely used non-destructive cultural layer geophysical methods allowing to localize architectural and industrial constructions (GPR). Introduction of technologies of computer mapping archaeological site allows the fixation of the mass of material in the excavation area using precision surveying equipment. Development of database management systems and geographic information systems in archaeology provides an opportunity not only to capture the spatial arrangement of archaeological finds, but also to predict the location of monuments on the still unexplored territories.

Carried out a comprehensive conservation of the items retrieved during the ex-

cavation. For newly identified architectural and archaeological objects preservation methods are used. So in the coastline of Sviyazhsk, on the territory of distribution “wet cultural layer” created the museum of archaeology of the wood in the Tatar Sloboda, where in situ planned the conservation of archaeological excavation. An important part of this work is the creation of a laboratory for the support of works in the field of conservation, conservation of archaeological wood and maintain in subsequent museum exhibitions, and experimental archaeological research. In the upper part of Sviyazhsk held museumification of the ruins of two Orthodox churches, the Church of Annunciation and the Church of St. Nicholas, which were destroyed in the 1930s.

The development of scientific research in Sviyazhsk assumes continuation of implementation of archaeological work in order to preserve the cultural layer. The comprehensive program of scientific research of the Assumption Cathedral and the cultural heritage of Sviyazhsk for the period 2015-2019, also includes extensive use of modern methods of studying of archaeological site:

- geophysical studies of the territory of the Assumption and of St. John the Baptist monasteries for localization historically known objects;
- research and development of the fortifications of Sviyazhsk of the second half of the XVI century, which are emphasizing the Outstanding Universal Value of the Assumption Cathedral. Fence of the Assumption monastery on the southwest side of Sviyazhsk was a part of the fortress;
- implementation of scientific architectural and archaeological research, pre urban and early urban history of Sviyazhsk and counties in the delta of the Sviyaga river with museumification of found objects.

Archaeological studies also suggest the systematization of results and the maintenance and formation of managed database on the historical and cultural heritage.



Authentic cultural layer of Sviyazhsk reflects the state of its formation from the middle ages to the XX century and reveals all the features of the topography of the cultural landscape of the Assumption Cathedral and its surroundings, as well as its function-

al characteristics for individual sites. It remained unchanged, and contains data about objects, planigraphy, production facilities and separate facilities, many of which are not expressed visually, but are stored under a layer of earth.

6.7. The system of measures for reduction of risks of disasters

6.7.1. Protection principles

For the site nominated to the World Heritage List, there are two main categories of risks:

- associated with potential natural and biological factors of physical destruction of the site nominated for the inscription on the World Heritage List;
- due to current activities of the various members of society whose interests are directly related to the Assumption Cathedral or affect it.

Risk management is directly related to their monitoring and periodic analysis of process control.

The peculiarities of the Assumption Cathedral and its cultural landscape, determining the choice of measures for their protection are:

- the location of monuments on the terrace of the river and the susceptibility of this territory to geological disturbances and landslides;
- structural vulnerability of preserved parts of stone buildings;
- the need for protection from various types of external influences and destruction;
 - severe weather and climate conditions of exploitation the monuments and its protective equipment;
- the vulnerability of the landscape environment of monuments;

- pronounced seasonality of tourist traffic
- intensive peak summer load.

The basic principles for the protection of the Assumption Cathedral are:

- systematization of all threats and corresponding systematization of measures for the protection of the site;
- prevention and timely preventing the very possibility of threat;
- ensuring compliance of the measures to the objectives of protection: the means and methods should be sufficient and distributed in accordance with the probability of threats and the importance of the protected area;
- the combination of prompt and effective technical means, meeting the objectives of protection in the best way.

Forward planning and readiness for threats of all kinds are essential aspects of the management plan of the Assumption Cathedral and its cultural landscape to ensure a high security level of the site relative to possible threats. In addition to the measures for the protection of historical and cultural environment and the cultural landscape of Sviyazhsk (see sections 6.5 and 6.6 of the Management plan) were specifically conducted ecological research on identification of hazardous and adverse natural processes in the buffer zone of the property nominated for the inscription on the World Heritage List (Annex 3 to the Management plan).

6.7.2. Landslides and geological faults

Considering that the Sviyazhsk is washed on all sides by the Volga river and, therefore, exposed to water due to seasonal fluctua-

tion, the spring filling, ascent and descent of water in the Kuibyshev reservoir (upgrade to 5.4 m and above, achieves the highest



mark to 54,60 m BS), the implementation of landslide protection is extremely important.

During the period of operation of the Kuibyshev reservoir (1957), the coastline has undergone significant processing, the retreat of the banks amounted to 90-140 m. In the area of recycling got a coastal area near the river station. Currently the situation has stabilized.

Landslide and bank protection works were carried out in 2009-2013 around the perimeter of Svvyazhsk, and they have improved the situation.

6.7.3. Fire protection

Action planning in case of fire in Svvyazhsk is extremely important. Russian and Tatarstan legislation ensure the protection of architectural monuments, museums and buildings of the Museum, as well as residential buildings in the village, which are private property.

In the Museum, and the Assumption monastery a plan of fire prevention measures was drafted and approved. The building of the Assumption Cathedral, Museum, exhibition halls, storage facility, conference center, hotel, café and other facilities have local plans for fighting fires.

The fire station is in the village of Nizhnie Vyazovie - a 10-minute drive from Svvyazhsk. The fire Department inspects the Assumption Cathedral (the Trinity Church and other monuments on the territory of Svvyazhsk) twice a year and makes provisions for the implementation of fire prevention measures. The fire department is aware of the value of archaeological artifacts, construction of the monuments, documentary

However, the problem of landslides and geological violations perceived by republican and local bodies of executive power as a problem of a large scale. In this regard, the Ministry of ecology and natural resources of the Republic of Tatarstan is monitoring and controlling the situation at the facility and in the case of need it is planned to include the development of plans and corresponding project documentation with the decision of questions of financing.

archival materials and books and has a special procedure of combating their fire and epidemiological diseases.

All sites are provided with fire alarm with output for remote protection and control point of each site separately. The following sites are equipped with the fire protection systems:

- The Assumption Cathedral, Museum of the history of Svvyazhsk, conference centre of museum, hotel and cafe “Svvyaga” are equipped with dry powder fire extinguishers and fire valves.

- Repository: gaseous fire in the storage areas on the second floor of the building.

Museum, the Assumption and John the Baptist monasteries and other buildings are located in the jurisdiction of the division of occupational safety and health of the Ministry of culture of the Republic of Tatarstan, Tatarstan Archdiocese of Russian Orthodox Church, Zelenodolsky region municipality, which hold regular fire drills.

6.7.4. Terrorism and serious accidents

The Ministry of Internal Affairs of the Russian Federation in the Republic of Tatarstan and its unit in the Zelenodolsky region are responsible for the consequences of terrorist acts and other serious incidents. Along with the Ministry for emergency sit-

uations of the Republic of Tatarstan and the Ministry of health of the Republic of Tatarstan and its subdivisions they developed alternative plans in case of emergencies and special plans for liquidation of consequenc-



es with regard to the Assumption Cathedral, museum, religious, and other monuments.

6.7.5. Vandalism, theft and accidental damage

Vandalism, theft and accidental damage are viewed as extremely important aspects in the management of the site. In the Assumption Cathedral burglar and fire alarms and other protection measures are installed.

In Sviyazhsk Museum, the exhibition halls, storage facility, expositions, and other areas where there are movable artifacts, preservation is ensured in accordance with national legislation for the recording and storage of Museum values. All archaeological artifacts, paintings and other movable property are catalogued and numbered. Museum objects containing precious stones and metals have a special account and special measures for their conservation in the form of safes, safe rooms with the sealing, security alarm and video surveillance. All the buildings are provided with a security alarm.

Near and inside the monuments, where there are stands with the presentation and other technical information and multimedia products, applied video surveillance and vandal - proof materials.

To prevent cases of theft and vandalism the improvement and strengthening of security measures is provided. In the case of visiting the museums and monuments by many tourists, sightseers and pilgrims, these measures will be corrected in the management plan. In the section of "Fund Management" the key management priorities for the conservation of museum objects and collections for the next 20 years are provided. An important aspect in this regard is the creation of virtual museums, exhibitions and expositions, which excludes the possibility of vandalism and theft.

6.7.6. Anthropogenic pressure

The task is to reduce the anthropogenic impact on the nominated Assumption Cathedral is one of the most important points in protecting the monuments. Within the management plan the permanent improvement of the control of the flow of visitors is provided, which includes:

- tourist groups and visits to museum exhibitions (the guide is responsible for monitoring the implementation of the rules of visiting the museum-reserve);
- the distribution of the museum attendants in the museum and exhibition halls and interiors and in the field of active visiting the monuments on the island;
- implementation of fire inspection (smoking and open fire bans);
- security, police public order and preventive measures against unauthorised and unlawful actions;

– anti - terrorist measures, especially in situations of mass in the vicinity of the site on the days of religious and national holidays;

The management plan provides the definition of counted (permissible) anthropogenic load on the territory, monuments and natural landscape of Sviyazhsk, as well as the assessment of anthropogenic influence that will allow adjust the mode and timing of visits. It is planned the meseumification of new facilities on the island that will allow avoid crowds of tourists at the Assumption Cathedral and other the most interesting monuments of history and culture, and relatively evenly distribute in the territory of Sviyazhsk. The introduction of a new (additional) and supporting tour itineraries for tourists and visitors will relieve the tourist flow on the main (most visited) site of the complex.



With the development of the concept of sustainable tourism, we pay special attention to the calculation of the maximum anthropogenic load on the territory of the town-island of Sviyazhsk and the nominated individual properties – the Assumption Cathedral and the Trinity Church.

Maximum anthropogenic pressure on the Assumption Cathedral.

Comfortable visit to the Cathedral can be carried out by a group of no more than 40 people. The full story of the Assumption Cathedral and its unique frescoes takes about 20 minutes, considering the entrance into the Church and out of it this time increased to 30 minutes.

In the early years the Cathedral will be open for visits only during the warmer months in the period of the tourist season from May 1 to September 27 in order to maintain temperature and humidity conditions. This daily routine during the period of the tourist season will last 10 hours (from 10:00 to 16:00).

Thus, every day the Cathedral will be visited by 6 groups with a total of 240 peo-

ple. The maximum number when operating the Cathedral as a display monument for 5 months a year will be 36,000 people.

In order to ensure qualified demonstration of interesting places for tourists in Sviyazhsk and to reduction of anthropogenic pressure, in the management of a tourist destination The “town-island of Sviyazhsk” will be a redistribution of tourist flows between the sites.

In the collections of the Museum of the history of Sviyazhsk can hold up to 100 people (1,000 people per day, 360,000 per year).

In St. Nicholas Church, the Cathedral of the Mother of God “Joy of All who sorrow” can accommodate up to 40 people (800 people per day, 288,000 a year). In the Church of Saint Constantine and Helen – up to 20 people (400 people per day, the 144000 per year).

The maximum number of visitors will help preserve the temperature and humidity of the monuments, the elements of exterior and interior, but also to increase the number of repeat visits places that has great marketing effect to attract tourists.

6.7.7 Reducing the consequences of disasters and natural disasters

The problem of natural disasters, floods and other natural disasters is perceived as a problem of significant scale, so the programs of the Ministry of civil defence and

emergency situations of the Republic of Tatarstan includes measures to reduce these consequences.

7. The creation of conditions for sustainable development of the surrounding area

In order to achieve the objective 2 -“ Creating the conditions for conservation and sustainable development of the surrounding area”, it is necessary to solve the following tasks:

1. To arrange an efficient use of the Assumption Cathedral potential by means of development of the State Historical, Architectural and Art Museum-Reserve «Ostrov-Grad Sviyazhsk”;

2. To form the mechanism of the tourist flow management;

3. To arrange the conditions for local community development;

4. To popularize and promote the site nominated for the inscription on the World Heritage List;



7.1 Organization of the efficient use of historic and cultural potential of the Assumption Cathedral

Development of the territory in the surroundings of the property nominated for the inscription on the World Heritage List is intended to be realized on the landscape approach basis.

Consecutive realization of the given principle will allow preserve the historical environment and develop necessary infrastructure, using only traditional historically grounded forms, and also historical environment, planning (layout) and cultural landscape of Sviyazhsk island.

The outlined arrangements are designed to enlarge the range of services linked with the Assumption Cathedral presentation and enhance their quality, to guarantee the security of cultural and natural heritage sites, and also to improve social and economic situation in the region.

The administration plan comprises the following directions of the region development: the whole territory of the site nominated to the World Heritage List together with its buffer area will be considered as an integrated cultural landscape site including not only architectural monuments and archaeological sites, but also subsequently built-up environment, natural sites, the Volga riverside landscape; keeping in view presentation purposes, it is being planned to build a museum complex consisting of several exhibit displays which will be naturally extended to tour itinerary round the ancient city of Sviyazhsk (a sort of an open air museum); creating a system of different museums will enable to distribute visitors evenly on the site territory and avoid excessive visitor load to main historical sites;

Historical environment reconstruction will demand creating modern and supportive infrastructure that would guarantee maintenance and presentation of the Assumption cathedral and other heritage sites, comfortable housing conditions for the local community and providing services in

accordance with modern requirements and regulations.

Conservation of the historic landscape and environment and, even more, the initiation of infrastructure, should be made only on the basis of local projects, pass over extensive discussion and agreement at the international level. Any new project related to the buffer zone of the property and the surrounding area, nominated for the inscription on the World Heritage List, must pass through public debate and the procedure of implementation of impact assessment of Outstanding Universal Value and the surrounding landscape as recommended by ICOMOS in order to avoid harm to integrity and authenticity of the Assumption Cathedral.

For the conservation and use of cultural heritage for the spiritual and cultural development of Russia social and economic development of local communities and providing access to cultural values, according to the global significance of the Assumption Cathedral, special national and international significance of the historical, cultural, spiritual and natural heritage site of The "town-island of Sviyazhsk", the President of the Republic of Tatarstan addressed a treatment on turning the territory of Sviyazhsk into a historical and architectural museum-reserve.

There are all reasons to create it in Sviyazhsk. They are the following:

- the integrity of the historical and cultural complex of the XVI – early XX centuries, including architectural monuments, urban ensembles, as well as preserved ancient cultural layer of soil of archaeological and historical value;
- high level of preservation of historically formed planning structure of Sviyazhsk, a complex of monuments of religious and civil architecture;
- the presence of a unique qualities of the exposure of the town-island of Sviyazhsk



and surrounding areas favorable for the development of tourism and creativity.

The concept of creation and development of state budget institution of culture of the Republic of Tatarstan «State historical-architectural and art Museum «Ostrov-Grad Sviyazhsk» was developed according to the order of the President of the Russian Federation dated 7.08.2008 No. Pr-1617.

On July 24, 2009, the proposal of the Ministry of Culture of the Republic of Tatarstan on creation of state budget institution of culture of the Republic of Tatarstan «State historical-architectural and art Museum «Ostrov-Grad Sviyazhsk» was supported by the Board of the Ministry of Culture of the Russian Federation and the concept on its creation and development was approved (decision of the Board of the Ministry of Culture of the Russian Federation dated 24.06.2009 No. 11). The specified concept was further developed as the concept of development of state budget institution of culture of the Republic of Tatarstan «State historical architectural and art Museum «Ostrov-Grad Sviyazhsk» for further creation of the culture reserve and approved by order of the Ministry of Culture of the Republic of Tatarstan dated 14.06.2011 No. 453.

On August 28, 2009, the Cabinet of Ministers of the Republic of Tatarstan signed decree 584 "On Reorganization of the State Budgetary Cultural Institution of the Republic of Tatarstan "The State Museum of Fine Arts of the Republic of Tatarstan." This resulted in creation of the state budget institution of culture of the Republic of Tatarstan «State historical-architectural and art Museum «Ostrov-Grad Sviyazhsk". It secured the state property of the Republic of Tatarstan and the land for their subsequent transfer to the federal property with the ultimate goal of building the Sviyazhsk Federal Museum-Reserve.

In 2015, the state budget institution of culture of the Republic of Tatarstan «State historical-architectural and art Museum «Ostrov-Grad

Sviyazhsk" was reorganized into the State budget institution of culture of the Republic of Tatarstan «State historical architectural and art Museum-reserve «Ostrov-Grad Sviyazhsk»

The museum-reserve in Sviyazhsk will aim to conserve, study, and keep the Assumption Cathedral open to the public. It will also strive to maintain other monuments and ensembles that are located nearby and constitute the entire historical, architectural and natural complex. As the territory of the museum-reserve is defined within the boundaries of the historic settlement, people who own land there will not lose it, and construction that will take place there will not contradict the conservation policy of the museum-reserve.

The purpose of the museum-reserve creation is to preserve the Outstanding Universal Value of the Assumption Cathedral; it's also socio-cultural use of the historically architectural, artistic, landscape and natural heritage, as well as development of Sviyazhsk as a cultural center of Tatarstan and Russia. Museum-reserve is the high-status of the territory.

The main objectives of the museum-reserve foundation are:

1. Management of the Assumption Cathedral as the site nominated for the inscription on the World Heritage List,
2. Organization of the management of the historical territory and the process of preservation of historical and cultural heritage,
3. Supporting the conservation and preservation of the cultural heritage.
4. Creation of the museum complex.
5. Accounting, storage, acquisition, study, use and promotion of museum items and collections.
6. Organization of research and methodical work.
7. Museum-reserve participation in social development programs of Sviyazhsk.
8. Creating the facilities for the implementation of cultural tourism in the museum-reserve's territory.



7.2. Functional zoning of Sviyazhsk territory as a condition for sustainable development of the site nominated for the inscription on the World Heritage List

A functional zoning is one of the tools for sustainable development of Sviyazhsk as well as preservation of the cultural heritage of the territory, integrity of cultural landscapes and appearance of the historic places and also presentation and use of historical and cultural potential.

It is intended to provide the preservation of monuments in their historical and landscape environment, as well as to target the main directions of land use. Functional zoning of Sviyazhsk is based on the characteristics of historical, archaeological and natural heritage of Sviyazhsk, as well as cultural and landscape features of the territory of the island.

Determining the boundaries of functional zones in addition to the cultural landscape zoning the following factors were taken into account:

- analysis of the development of the planning structure of the attraction, analysis of buildings (the value and the predominant type of the monuments were taken into consideration),
- peculiarities of heritage preservation aims,
- perspective directions of development of the museum,
- social factors of the development of the territory.

On the territory of Sviyazhsk it is reasonable to distinguish the following functional areas (Annex, section 1):

- The monastery complex,
- Museum area,
- Historical center,
- Historical and Trading quarter,
- Area of historical buildings,
- Coastal landscape zones.

These functional zones can be characterized in the following way:

1. The monastery complex

1a. *The Assumption Monastery.* The Assumption Monastery complex is located

in the southwestern part of the island. The territory of the monastery is protected by a fence that in the west runs along the embankment of the Shchuka River to the upper edge of the hill, in the north and north-east runs parallel to Monastyrsky Street and further on the considerable length runs along Uspenskaya Street. The monastery complex includes a group of buildings of the XVI and XX centuries, including: the Assumption Cathedral with a unique complex of frescoes and the refectory of St. Nicholas Church of the XVI century, as well as a large group of religious, residential and commercial buildings and historical cemetery. Currently the complex belongs to the monastery.

1b. *Ivanovsky Convent.* Ivanovsky Convent is located southeast from the Assumption Monastery. The monastery territory is surrounded by a fence that runs along the south knap along the river embankment of the Sviyaga, on the west it descends to the Sviyaga River, for a considerable distance along Alexandrskaya and Troitskaya streets. The monastery complex includes wooden Trinity Church which was built in the XVI century - a unique monument of wooden architecture of federal significance, St. Sergus Church (XVI – early XVII c.), the Cathedral of the Mother of God «Joy of All who sorrow» (the XIX and XX centuries), and a large group of iconic residential buildings and outbuildings.

2. The museum area

The dedicated museum area is an urban area with a complex of public buildings of the XIX century, where now the Museum of the History of Sviyazhsk is situated, as well as a district hospital complex which was transferred to the museum, a complex of buildings of the former stables. The museum area also includes a fragment of Monastyrskaya Street and Nikolskaya Street with well-preserved archaeological remains of St. Nicholas Church. The following regions



are included: the area with the viewing platform between the gates of the Assumption monastery with a fragment of the Shchuka River embankment with a monument to the victims of repression, with a staircase and a part of the transport service; areas adjacent to the segment of Troitskaya Street between Ivanovsky Convent and the Assumption Monastery and other territories, that present the great value of the Assumption Cathedral.

Currently, this area serves the basic function of the museum visitor services of Sviyazhsk. This feature will be preserved in the future.

3. The historic center

The core of the historic community center of Sviyazhsk is the territory of former Rozhdestvenskaya Square and archaeological remains of the Nativity, Annunciation, and St. Sophia Churches of the XVIII century, the complex of residential and municipal buildings of the second half of the XIX – beginning of XX centuries, the monument to the perished in the World War II and the territory adjacent to Sts. Constantine and Elena Church, the complex of the historic construction along the Shchuka River and Moskovskaya Street. The boundary of the selected zones in the north, northeast, and south is running along the upper edge of the hill, which aligns with the Shchuka River Embankment in the north. Westwards, the territory is restricted by Rozhdestvensky Street, water tower, and Rozhdestvenskaya Square buildings. The southern end of the Rozhdestvenskaya Square and the Sts. Constantine and Elena Church gives a beautiful panoramic view on the opposite bank of the Sviyaga River and the Makarius monastery, historic settlements of Vvedenskoe and Petrovsky, as well as the historic tenements of Sviyazhsk.

Currently, that area accommodates municipality and administration institutions of Sviyazhsk, namely town administration, school, post office, medical post, two hotels,

grocery store, catering facilities, and the Museum of ethnography “Lenivyi Torzhok”. The building of the water tower now houses a museum exhibition hall.

Preserved historic flavor and spatial connection of that area with historic, cultural and landscape setting shows clearly its high museum and tourist potential. The territory has been assigned with museum and tourist functions that will be further developed in the future.

4. Trading Quarter

Trading quarter is located on east part of the island between the coastline of the river of Sviyaga and slope of the hill. Part of the trade quarter is presently hidden under water. Territory of the historical posad of Sviyazhsk differs a rich archaeological cultural layer with plenty of artefacts and tailings of dwellings buildings of medieval city. The Tatar suburb is here located – presently carefully the archaeologically inspected district.

Territory of trading quarter saved plan from the second half of the XVI up to the beginning of the XIX century and even separate elements of the medieval plan and topography are saved. In the district of Bolotnaya Street we can see the fragments of stone tessellation. On the territory of trading quarter up to the same time the historical type of one-story wooden building prevails and saved a few characteristic of monuments of dwelling architecture of the second half of the XIX century common for Sviyazhsk town.

The territory of former trade quarter is in the area of panoramic view of Sviyazhsk from the side of the river Sviyaga and building of the river station, presence of moorage and attractive tourist ground, it is river gate of the city with which an acquaintance is begun with coming here water-carriage of tourists.

5. The area of the historical dwelling buildings

The basic complex of dwelling buildings of Sviyazhsk is concentrated in the central



part of the island between selected monastery and museum areas in the west and by the area of the historical community centre in the east.

The territory of residential development has been well preserved, historic layout of the XVII – XIX centuries with the surviving fragments of medieval period. There are dominantly one-storey wooden residential buildings with separate living monuments of architecture of the second half of the XIX – early XX century within the boundaries of the selected area.

The architectural appearance of each of the streets of Sviyazhsk has its own individuality, which is determined by relationships with the large architecture complexes and architecture opening «paintings», the general character of the land, the peculiarities of relations with the landscaped surroundings. In the structure of residential development, a special role is played by the complex of Uspenskaya Street that connects the town public centre, the Assumption Cathedral and the monastery. Currently there is a predominance of small-scale one-storey wooden buildings of the traditional type with groups of modern single-storey houses, interspersed with undeveloped land in the architectural and planning structure of the street.

One of the most picturesque streets of Sviyazhsk is Troitskaya Street, which connects the Christmas square and the complexes of St. John the Baptist and the Assumption monasteries. The view from Troitskaya Street to St. John the Baptist monastery with the magnificent Cathedral of Joy of All Who Sorrow is loved by artists and is one of the trademarks of Sviyazhsk. And the very beautiful view opens when you turn the street to the equestrian yard at the Assumption monastery.

Alexanderiyskaya street runs from the Shchuka River to the banks of the Sviyaga River, offering beautiful views of the opposite bank of the Sviyaga River and the Volga side. At a considerable distance the

Street goes along the fence of St. John the Baptist monastery. The chapel of the early XX century was a very important architectural accent, built into the fence of the St. John the Baptist monastery. Despite being not too expressive residential construction, the decoration of the Street was perspective views of Nikolskaya Street, Uspenskaya Street with the Assumption Monastery and Trinity with St. John the Baptist Monastery. Important and actually the only dominant in residential areas is the building of Olgin-sky orphanage, which is being prepared for scientific conservation, and it is a promising place to create a museum exhibition.

It should be noted that the high status of Sviyazhsk and its relatively small size permit reconstruction of certain streets on individual projects based on their historical characteristics. Along with integrating practice of development and use of standard designs, historically proven practice of purchasing plots and construction of houses with the subsequent sale of their owners may be introduced. Such a policy is advantageously carried out in the framework of special programs of social housing construction for workers of the museum, as well as, for example, for artists, craftsmen, other persons who are interested in keeping cultural heritage of Sviyazhsk. This will ensure a high level of personnel of museum workers and will contribute to a worthy attitude to the culture and history of Sviyazhsk in the local community.

6. Coastal landscape zones

6a. The Sviyaga River. The coastal landscape zone of the Sviyaga River in the allocated boundaries includes the area bounded by the coastline of the Sviyaga and the top of the town hill. Currently there is a transport road linking the dam to the river station along the coastline. Climbing to the top of town hill can be done from the river station and the of St. John the Baptist monastery. There is a line of sandy beaches in the space between the road and the coastline.



The slope of town hill in some places is overgrown with trees and bushes. And there are few buildings in the area.

The decoration of the coastal zone is the views opening from it to the opposite bank of the Sviyaga River. The coastal landscape zone of the Sviyaga River has recreational potential due to the river, beaches and beautifully landscaped surroundings.

6b. The River Shchuka. The coastal landscape zone of the River Shchuka currently is a naturally landscaped area, which has no cultural heritage sites, and is mainly used by local people for recreational purposes (wa-

ter recreation, swimming). This area will retain recreational value.

The purpose of zoning is to define long-term objectives for meaningful development of the historic site, the need to define a kind of specialization of an area, directions of its development and its use, and to identify the most problematic areas and to provide recommendations for their preservation and further maintenance. It is a zoning that will be a basis for organization of museology and visitor service, improvement of local socio-cultural and economic development.

7.3. Strategy of formation of the museum sector

Due to the large increase in the number of visitors, including pilgrims, there is a special program of formation of museum infrastructure to preserve the authenticity and integrity of cultural heritage sites on the island of Sviyazhsk. Within its framework the following objects have been renovated and opened since 2009. The main museum is the Museum of the history of Sviyazhsk (concerning the history of the town in the XVI – XX centuries).

It occupies a complex of official buildings in Sviyazhsky uезд (or the complex of government buildings) in Uspenskaya Street. The permanent exhibition devoted to the history of Sviyazhsk is situated in three buildings. The throughput ability of the museum is about 1,000 people per day.

The building was donated to the museum for the children center and is next to the main museum building (20 Uspenskaya Str.). The children Museum Center is open and carries out the joint activities with cultural and educational institutions for education, training and development of the younger generation, the organization of cognitive leisure and recreation for children and adolescents, inter-regional and international contacts based on the active use of historical and cultural, spiritual and natural heritage of Sviyazhsk.

There are two buildings of the former barracks of the Corps of Engineers opposite this complex. The offices of the fund storage and administration are housed in the two-storey building, conference room and meeting room are in one-storey building, which is also widely used by the local community for meetings.

The museum complex also includes the former district hospital (in which in 2015 repair and conservation work was completed). The conservation workshops and business services are equipped and began to operate.

At the end of 2014 a new exhibition hall was put into operation. It is located in the building of the water tower built in the early twentieth century, designed for temporary exhibitions, with an area of 120 sq.m. The throughput ability of the exhibition hall is about 600 people per day.

There is another important facility of the museum “Ostrov-Grad Sviyazhsk” at 6 Moskovskaya Street. It is a hotel and a museum cafe “Sviyaga”, as well as rooms for workshops and other visitors activities.

Two buildings of the complex – Vocational School and Fire baggage were transferred to the museum on Rozhdestvenskaya square. Art Gallery building occupies Sviyazhsky Vocational School, its project area is about 300 square meters, it is designed to dispose the permanent exhibition of paint-



ings and graphics collection of the museum. The main tourist information center Sviyazhsk Museum (the visitor center) is planned to place in the adjacent building of the former Fire baggage.

An important part of the monument management is making it a museum to give promotion and presentation of the monument. The development strategy of the museum and tourist activities is aimed to give broad view of historical, cultural and spiritual potential of Sviyazhsk, the diversity of the heritage of the place, its development as a historical center of the Orthodox, tolerant coexistence with other peoples, the intersection of cultures and civilizations.

The creation of conditions for sustainable development of the property nominated for the inscription on the World Heritage List requires specific principles of museum management. In this regard, turning such a complex monument into a museum involves the following basic approaches:

- An integrated approach to museum heritage, in which along with movable monuments immovable property (individual buildings and their complexes), are preserved and turned into a museum;

- A spatial approach to museum heritage, in which all the historical space is becoming a monument, that is, along with the traditional type of museum an open air museum, which is largely due to the status of museum-reserve is formed;

- The formation of a varied museum and tourist offer, which will allow to disperse visitors among different monuments on the island territory and will be aimed to reduce the anthropogenic load on the Assumption Cathedral, Trinity Church and other key areas of the historical territory.

This approach to the development of the museum sector is intended (see Event, section 6), not only to ensure the organization of careful site visit, nominated to the World Heritage List, but also to give additional knowledge and impression about Sviyazhsk

and at the same time to avoid undue stress on the main monuments of history and culture.

In terms of the presentation and the promotion of the Assumption Cathedral and other monuments that make up the attributes and characteristics of the Outstanding Universal Value of the nominated property the most important are:

Museum of the Orthodox Church.

First tourists go to the museum and then to the Assumption Cathedral. Having learnt the detailed information about the foundation and construction of the cathedral, the concept and artistic features, the style of painting of the Assumption Cathedral, as well as the most important paintings of scenes inside, visitors enter the cathedral already prepared for the excursion and will not spend in the cathedral a long time to obtain preliminary clarification. Thus, a very important problem of organization of a visit to the Assumption Cathedral is solved, the time the tourists are in the cathedral is reduced and therefore the temperature and humidity conditions are observed.

In the museum the guests of Sviyazhsk learn about the historical, religious and cultural heritage of the Orthodox Church in the region, the creation of opportunities to display in Sviyazhsk facsimile copies of frescoes of the Assumption Cathedral, or the genuine icons of the iconostasis of the Assumption Cathedral and the Trinity Church. This will show the role of the Kazan diocese in the history of Russia and the Russian Orthodox Church, and will be an important confirmation of the image of the Republic of Tatarstan as a model of tolerance, interethnic and interfaith community.

Museum-Reserve "Ostrov-grad Sviyazhsk", the Museum of History Religion (St. Petersburg), the State Museum of Fine Arts of the Republic of Tatarstan, the National Museum of the Republic of Tatarstan plan to conduct joint exhibitions dedicated to:



- The history of the world and Russian icon painting and fresco painting in comparison with the Assumption Cathedral;
- The history of pilgrimage and the traditional routes of visiting the Holy Land;
- The history of monasteries and monks in Russia embodied in the Russian icon painting and drawing;
- Ecclesiastical relics of the Rurik House, the House of Romanov and the Russian noble families;
- The role of the Tatar names and phenomena in the Grand and the royal environment, the elite of Russian society;
- A unique phenomenon of Russian culture - copper small plastic of Russian Old Believers of the XVIII - early XX centuries;
- The church and the folk traditions of celebrating religious holidays.

The Archaeological Museum

It is a very important museum for Sviyazhsk, as the territory of the town-island is a unique site of the archaeological heritage, the formation of the historical and cultural landscape from ancient times. It is formed in the former urban tenements, not far from the river boat station, at an archaeological site. It is possible to create a space museum to show an ancient archaeological landscape. It will be a very interesting attraction of Sviyazhsk (as in the Museum of History of Sviyazhsk there is only a small archaeological exhibition). It will be visited not only by tourists, but also special lessons will be conducted for students away from school. It is also planned to organize a summer archaeological school. The exhibition area of the museum will be about 100 sq.m. (with the possibility of further extension), the capacity - about 1,500 people per day.

The depth of the archaeological layer of Sviyazhsk at the top of it is up to 1.5 m, at the bottom of the Posad - to 3 m and includes several cultural layers with finds from the early Iron Age (1000 BC) to the present day. The peculiarity of the cultural layer of Sviyazhsk in low-lying coastal area is «wet

archaeological cultural layer», due to the high humidity of the layer some items from organic are well preserved (wood, wool, cloth, leather, etc.). The excavation at “Tatar Sloboda” has been conducted since 2011. During the excavation residential and farm wooden buildings of the XVI–XVIII centuries, streetways, numerous artefacts made of logs saw cut were found. This finds will clarify the dendrochronological scale of Kazan Volga of the XVI -XVIII centuries.

As a whole, the findings and buildings listed above characterize archaeological wooden monumets in the depth of Sviyazhsk's cultural layer.

The main idea of the conception of the Archaeological museum is «illustration of a medieval town site in kind», which is a constituent part of the Outstanding Universal Value of the Assumption Cathedral, and comprehensive approach to the reconstruction of medieval manufactures and house building techniques.

Museum exhibition “Sviyazhsk is the chief town of the district”

The museum creates a system of several museum items, which demonstrate interiors and thematic exhibitions in historical town houses extant. It's a very important project for Sviyazhsk, taking into consideration the fact that traditional urban environment of a chief town of the district has changed dramatically, and Sviyazhsk was perceived as a former town. A house of a usual Sviyazhsk citizen with its interiors and inner patios will help to understand and imagine the past of this interesting city, will fill the missing page with museum forms and images. It is supposed that there will be not only one house, but several houses of different types, having similar expository filling.

The modern buildings of Sviyazhsk and its modern functions do not allow to imagine the development of Sviyazhsk as a former town centre fully, there is a lack of traditional interior exhibition devoted to everyday life in the XVI-XVII, XIX and XX centuries.



The Volga Museum

The Volga River is Russia's main historical way, it is one of the most famous Russian geographical names, in some way it is the symbol of Russia. Nowadays there is no Volga museum, though some efforts to establish it were made. The fact that nowadays Sviyazhsk is an island on the Volga way and that it is actually situated in the middle of the Volga on the way from its source to its mouth is a vindication of establishing such an original museum.

There will be several thematic halls in the museum:

- an introductory hall with a model of the Volga basin and characteristics of geographical features of the Volga and its basin;

- a hall telling about history and culture of Volga towns and the history of developing the Volga basin

- a hall telling about the nature of the Volga basin, translating into an aquarium with specimen of ichthyofauna;

- a hall telling about the history of steam navigation on the Volga.

In the long term the museum should become the key point of cultural tourism program called «Heritage of the Volga». It could be the most memorable museum for tourists traveling down the Volga on steamships, the main point of the extended Volga route.

Civil War Museum

This is an ongoing project related to the 100th Anniversary of the Russian Civil War, which began in 1918. This date is a very important reason to think about our past and to produce a well justified point of view on the extremely important event for Russia and the whole world, which became a national accident. Its consequences are not overcome yet. According to the eyewitnesses,

in August –September 1918 Sviyazhsk and Sviyazhsk railway station were the places, where the Revolution fate was determined. The town was the most significant command operation center of White Czech rebellion suppression and domestic counter-revolution in the Middle Volga Region, in Civil War breakdown in general. Sviyazhsk should become one of the main points of the past event understanding on account of memorial evidences and symbolic characteristics preserved there. That is why it is necessary to conserve artefacts and add them to the category of museum items.

The Museum is located in the mansion house built in the middle of the XIX century. The Red Army Authorities were situated there. The exposition will be devoted to the Civil War in Volga Region and the events happened in August-September 1918 in Sviyazhsk district. There also you can see an interior complex “Office of L. Trotsky” and the Scientific Center for the Study and Preservation Russian Civil War materials compared to other countries. We plan to attract materials from archive facilities, museums and libraries of Moscow and other cities and countries.

The accomplishment of this and other museum projects (we plan 18 projects maximum on the territory of Sviyazhsk) will lay emphasis on the value of the Assumption Cathedral, historic and cultural meaning of Sviyazhsk. The gained experience in museum and managing work give an opportunity to solve the problem of the further development of museum and tourist point of interest potential and to turn it into one of the leading museum centers in Volga region. The established museum complex can become one of the best Russian museums and attract a lot of visitors from our country and abroad.



7.4 The strategy of sustainable tourism development within the land area of the property nominated for the inscription on the World Heritage List.

7.4.1 The threat to the property nominated for the inscription on the World Heritage List in the connection with the tourism development

Creating conditions for sustainable tourism development is the best way for the development of the territory and local community without damage to the property nominated for the inscription on the World Heritage List. However, current trends of tourism development clearly demonstrate the ever-increasing tourist load on the site and extreme seasonal irregularity of tourist flow (table 7.1 and 7.2)

In general, over the past four years the attendance of Sviyazhsk has increased more than 10 times. The extremely uneven load

on the island during the year worsens this situation. Thus, according to the sale of museum tickets, in the winter months only a few thousand people visit the museum and in summer the attendance actually is increasing tenfold.

For the purpose of equal distribution of seasonal load, the winter event plan, primarily connected with the museum item's load, has been developed. As already mentioned above, in the summer period the load will be distributed through the development of museum and tourism and recreation offers.

Table 7.1 Dynamics of the Sviyazhsk Island attendance

Year	Number of visitors, thou.
2011	15,8
2012	21,4
2013	48,0
2014	182,2

Table 7.2 The attendance of the State Historical, Architectural and Art Museum-Reserve “Ostrov-grad Sviyazhsk” in 2013 and 2014 by month

Month	Number of isitors, thou.	
	2013 y.	2014 y.
January	1727	1888
February	667	542
March	1082	1348
April	1500	1748
May	3625	7749
June	6903	7431
July	7378	7613
August	9232	7828
September	8284	6220
October	4249	3639
November	3230	2934
December	81	747
Total	47958	49687



7.4.2. *The main principles of tourist development of the territory*

According to the market research conducted by the Austrian consulting company “Kohl&Partners”, the most promising types of tourism development in the Republic of Tatarstan till 2020 are cultural and educational, active, religious and ecotourism.

The richest resources for the development of these types of tourism are waterways – the largest rivers flowing through the territory of the Republic of Tatarstan are the Volga, the Kama, the Sviyaga and the Belaya.

The location of the town-island of Sviyazhsk in the waters of the river Sviyaga at the confluence.

The attendance of the State Historical and Architectural Museum-Reserve “Ostrov-grad Sviyazhsk” in 2013 and 2014 by month of the Volga River creates a special attraction for the remarkable site “The town-island of Sviyazhsk”. Today the Town-Island is one of the monuments of the interregional route “The Great Volga”, which unite 17 regions of the Russian Federation (Astrakhan region, Volgograd region, the Republic of Bashkortostan, Ivanov region, Kostroma region, the Republic of Mary El, the Republic of Mordovia, Nizhny Novgorod region, the Perm territory, Samara region, Saratov region, the Republic of Tatarstan, Tver region, Ulyanovsk region, Chuvash Republic, Yaroslavl region). All these regions are located on the shores of the world famous river. The route was created for the purpose of popularization of cultural and historical heritage, preserved on the banks of the great river. The development of this route is under the patronage of the Federal Tourism Agency with support of administrations of all regions included in this route.

In addition, the town-island of Sviyazhsk together with UNESCO World Heritage Sites, The ancient City of Bolgar and the Kazan Kremlin, are included in the international project “Great Silk Road”, organized with the support of Ministry of Culture of the Russian Federation and the Inter-Parliamentary Assembly of the Commonwealth of Independent

States. The project “Great Silk Road” is a route that includes 6 regions of the Russian Federation (the Republic of Dagestan, Kalmykia, Karachay-Cherkessia, Tatarstan, the Altai territory and the Astrakhan region) and countries of the Commonwealth of Independent States, which were at the intersection of trade routes. The route “Great Silk Road” will present a section of Eurasian civilization and will create conditions for the promotion of a unified tourist and recreational potential of Russia and partner countries.

For the development of tourist infrastructure near the town-island of Sviyazhsk the investment project “Touristic and recreational cluster “Sviyazhsk” was developed in 2014. It is included in the Federal target program “Development of domestic and inbound tourism in the Russian Federation (2011-2018 years)” (Annex 1 to the Management plan).

For the purpose of the development of the concept of sustainable tourism and reducing the impact of negative factors of anthropogenic load from increasing tourist flow on the town-island of Sviyazhsk, the project of tourist and recreational cluster “Sviyazhsk” involves the development of tourist infrastructure not on the territory of the nominated property and its buffer zone but beyond - in the area of federal highway M7, ski resort “Kazan” and the country club “Sviyaga”. The establishment and development of tourist and recreational cluster facilities will promote the promotion of cultural heritage. Availability of the facilities will be ensured by finding a basic tourist infrastructure near the Federal highway M7 (Moscow-Ufa) and the fairway of the river Volga.

With the development of the tourist potential of the town-island of Sviyazhsk and the increasing flow of tourists, we take into account the need to limit the ground traffic load of tourist destination. In this regard, the construction of a park and ride for vehicles with the tourist shuttle to the entrance of Sviyazhsk using ecological gas engine or electric motor drive is planned in 2016.



Positive impact on limiting the traffic load on the town-island of Sviyazhsk will cause the development of the river tourism.

Today, aquatically Sviyazhsk can only be reached from the city of Kazan on small passenger vessels. The Republic of Tatarstan plans to expand the suburban river fleet for carrying tourists by water. The expansion of the suburban river fleet will allow us to replace tourist flows arriving by land transport by water transport. The approach of multi-decked cruise liners is currently impossible due to the small depths of waters near Sviyazhsk. In the framework of the federal target program “Development of domestic and inbound tourism in the Russian Federation (2011-2018 years)”, partial dredging of the Volga riverbed and creation of an additional ship channel to the Sviyazhsk pier will be held (Annex 1 to the Management plan).

The creation of water approaches to the shore installation of Sviyazhsk will be implemented during the construction season 2015-2016. Due to this, the approach of the special multi-deck cruise liners to Sviyazhsk will be possible in the navigation period of 2017. Creation of water approaches for cruise liners will increase a tourist flow from current 182 thousand to 487 thousand people a year by 2020. The development of river tourism will increase one-day visits and reduce multi-day visits to the “Sviyazhsk” destination, which is important for the reduction of the load on the nominated property. Despite the seasonal nature of river navigation in summer, in wintertime it is supposed to use alternative means of transportation, such as air-cushion vessels capable of travelling both on water and on the ice surface.

In addition to the cluster “Sviyazhsk”, currently a tourism and recreation cluster “Sviyaga Land” is being designed. It will be the project for development of tourism infrastructure at the Federal highway M7 along the banks of the Sviyaga river at the junction to the road in the Sviyazhsk direction (Annex 1 to the Management plan).

Today in the Republic of Tatarstan there is a positive trend of an advancing of tourist services and tourism income growth, compared to the tourist flow growth.

Introduction of the “One ticket” system granting access to the main sites of the “Ostrov-grad Sviyazhsk” museum and individual facilities will contribute to revenue increase received from tourism activity on the territory of Sviyazhsk, thus encouraging tourists to visit a greater number of Sviyazhsk monuments.

Provided tourist services like tourist catering, souvenirs sale, handicraft shops and other services will earn additional revenue at the town-island of Sviyazhsk.

Factors that will lead to significant advance of revenue growth from tourism, compared to the growth of the tourist flow, as well as the development of “sustainable” and “qualitative” tourism on the territory of the nominated property are:

1. Introduction of a special booking system for visits to the objects “The Assumption Cathedral” and “The Trinity Church”;
2. Increasing the level of public catering enterprises, as well as their status from “café” to “restaurant”;
3. Conducting exclusive master-classes on various crafts and trades;
4. Organization of environmentally friendly water transport rentals (docks, kayaks, yachts), as well as the organization of tourist water routes on small vessels to Makarius Monastery on the right Bank of the Sviyaga river.
5. Organization of ecological routes on the territory of the nature reserve “Sviyazhsk”.
6. The development of a system of events aimed at maintaining the uniqueness of the place and events emphasizing the Outstanding Universal Value - theatre festivals, concerts of sacred and folk music, gastronomic festivals, individual trips towards the study of Orthodox culture and art residencies, research seminars and conferences.
7. Organization of events aimed at revealing the value of architecture and frescoes of



the Assumption Cathedral and their significance in the context of the history of Russian statehood and world art and culture (exhibitions, installations, educational campaigns).

8. Strengthening the work of marketing tools to attract tourists to the territory cluster “Sviyazhsky” and not in the nominated object.

Strategy for sustainable tourism should fully take into account the need to preserve the integrity and authenticity of the object, nominated in the World Heritage List, and its historic environment, and also interests of the subjects of the tourist market. A developed tourism strategy is based on market research of the target audience, on calculations of maximum allowable anthropogenic load on the Assumption Cathedral and the historic landscape. These activities are in priority now (see the activities, section 7).

The main principles of the tourism development in Sviyazhsk are:

- the development of such areas of tourist activity, which meets the Assumption Cathedral its Outstanding Universal Value conservation objectives and eliminates any possible negative impacts;

- interaction and cooperation with all concerned parties, the development of mechanisms to maintain stability, reduce risk for the property nominated for the inscription on the World Heritage List;

- encouraging and promoting the development of tourism forms which contribute to the conservation of the historic landscape and natural ecosystem, preservation and development of traditional material and non-material culture;

- positive influence on the local community as an environmental factor and as a factor to improve the conditions and living standard by creating new jobs.

Solving the problem of the presentation and promotion of Sviyazhsk monuments, preconditions for the establishment of the following types of tourism were created:

- cultural and educational tourism,
- pilgrimage tourism,

- ecotourism,
- event tourism,
- scientific and congress tourism.

There are also programs on children tourism, cultural and educational trips to improve the educational level of youth, the development of the regional youth movement. These programs are closely connected with the issues of school education and patriotic education.

A proper museum’s tourist product is actively developing and the organization of tourist and excursion services in cooperation with travel companies on domestic and international tourism markets is providing.

The management plan provides the central participation of Sviyazhsk in the implementation of a long-term project “Heritage of the Volga River” as a national and international cultural program highlighting the historical role of this largest Russian and European river. The program focuses on the presentation of cultural relations on the Volga River in different periods, identifying the role of existing and vanished urban settlements (such as the Great Bolgar), acquaintance with the culture of the various peoples living on its banks. The value of Sviyazhsk as a key point in the Russian extension to the East and as a historical place, located almost in the middle of the flow of the great river is very favorable from the historical, economic and geographical points of view. The creation of the Volga Museum in Sviyazhsk will actively contribute to the implementation of this management direction.

An extension of modern methods of museum display and use of media and technology is provided. To achieve maximum “museum and exhibition” effect in the management plan, sightseers, tourists and pilgrims will be able to observe not only the museumified archaeological items, but also “live” excavations. It not only gives them new information, but also enhances their sense of participation in history, gives an idea about the actual process of archaeological research, about the work of archaeol-



ogists. For pupils and students inspection of these monuments is included in the history lessons, archaeological practice and volunteering to give not abstract, but particular impression of the information on the ancient history of the region, the significance of archaeological sites obtaining.

The proper information resource (Internet, booklets and guides, hotel-booking system) is improving. It will allow Sviyazhsk Museum the independent entrance on tourist fairs, including international.

The most important component of the tourism structure should be the visitor center, which also performs informational, organizational and service function. The center will allow tourists to get information about all components of the regional tourist product (museums and other attractions, hotels, restaurants, entertainment, crafts, transport, etc.), provide the information and local history books, tourist maps, as well as video and audio recordings, information and gift CDs, etc. There will also be a function of booking of hotels and other locations in the Republic of Tatarstan, as well as for the further route, excursions and transport booking. Such a visitor center is already planned at the Museum.

Due to the large increase in the number of tourists, to preserve the authenticity and integrity of the property nominated for the inscription on the World Heritage List, a special program for the formation of an extensive system of exhibition spaces, which are located throughout the island was adopted. It will allow distributing the tourist flow on the historical territory relatively evenly

(for details, see management plan 7.3). It is planned to create up to 18 of museum exhibitions in total. Also, for unloading the territories of monuments, interactive centers “Lazy Torzhok” and “Horse yard” with craftsmen’s workshops and souvenir trade were created.

The growing dynamics of the attendance of Sviyazhsk by tourists poses another threat to the Assumption Cathedral and it’s landscape perception. It is connected with the necessity of formation of the parking system near the island. Now the main parking space is located just under the Assumption Cathedral and the Assumption Monastery at the entrance to Sviyazhsk. During summer and holidays it is full. The noise effect, emissions to the atmosphere, constant movements near the monastery complex obviously perform negative impacts on historical and cultural territory.

Currently the administration of the Republic examines the creation of a new parking area in 2-3 km from the island, on the mainland at the beginning of the pier. Parking lot here would completely remove visual and other negative effects on the Assumption Cathedral and other sites of the cultural heritage. Transportation from the parking lot to the island will be made using electric vehicles (small vans), as it is customary in many world’s museums. Provision of the museum with such a transport is also important from the point of view of the organization of tourist services for seniors and tourists with disabilities.

7.4.3 *The Assumption Cathedral attendance management*

The management plan consists of security measures towards the site nominated for the World Heritage List to prevent it from bad tourism influence. They are the following:

- Imposition of transport usage and transit limitations on the island;

- Establishment security practices on the island forbidding making unauthorized places of resort and camping;

- Organization and control of the pass to Sviyazhsk territory (through the system organized by the driving up to the territory of



the island from the parking lot of vehicles, as well as through service visitor center) :

- Development and the introduction of the separate monuments visiting (ancient church houses), museum and exhibition arrangement, including time limits and limits of persons simultaneously reside at the exhibition;

- Prohibition on the museum visiting, situated in separate memorials (ancient church houses) under unfavorable weather circumstances (rain, snow fall) to prevent from potential temperature fall and humidity, undermining temple interior;

It is thought to take the following preventive actions:

- Performing accounting of antropogenic pressure on Sviyazhsk monuments and its landscape ambiance in the light of functional territory zonation;

- Creation an exhibition network allowing to redistribute antropogenic pressure on the island;

- Antropogenic pressure redistribution by the calendar by means of the presentation functions system development.

A small chain of facilities for tourists has already been formed. There are two pilgrim houses on the territory of the monastery that are run by the monastery (80 seats), museum hotel (11 seats), that is situated in the historic building of Sviyazhsk Almshouse, private hotel with 15 seats in the house of former merchant Kamenev, private hotel in the stables that is suitable for 8 people, hotel in the historic house of Timofeev-Brovkin.

7.5. Environment protection

For natural surroundings of Sviyazhsk human economic activities concerned with environment pollution, also with the breach of architectural orders and land-tenure systems, act as a threat agent.

Activity on entity environment conservation, nominated to the World Heritage List, includes:

- natural complex observation according to the program of the long-term surveillance

It allows to provide the diversity of touristic offer, combining it not only with touristic visit to the island but also giving an opportunity to stay on the territory of Sviyazhsk for several days to realize pilgrimage goals, to provide an accommodation for scientific conference participants or detailed study of the sites of cultural and natural heritage of Sviyazhsk. As you can see, all these facilities are situated in the historic buildings of Sviyazhsk and suitable for modern use.

However, there won't be any further development of hotel facilities in the island (according to the management plan the hotel capacity may be extended to 100 seats maximum). It will become one of the factors reducing intensive antropogenic pressure as a result of tourism development. Sviyazhsk is relatively not far from Kazan that can provide sufficient number of accommodation facilities. Sviyazhsk is firstly considered to be the site of cultural tourism where pilgrimage is of top priority. For this reason, the attention will be drawn on cultural and educational touristic programs avoiding advertising Sviyazhsk as a place for beach holiday and noisy active sport. From active type of tourism it is advisable to develop rent of bicycles and rowing boats of different types. Within this framework, sailing and rowing tourism center has been created. On this basis, a route linked Sviyazhsk to Makarev Monastery, that is on the other bank of the Sviyaga River, has been developed. It allows visitors to get acquainted with natural component of Sviyazhsk and Orthodox monument.

studies of biodiversity, ecosystems and landscapes; researches are conducted by experts of Kazan Federal University, their recommendations turn to the base in effect-oriented arrangement;

- surveillance studies of environmental conditions (air, water, soil); are conducted by local experts of sanitation and epidemiological service according to the special program of quarterly control of substance limit,



during which air contaminant survey, water and drinking water source chemical diagnosis are carried out;

daily meteorological observations;

implementation of seasonal preventive activities, affording ecological safety of visitors, members and locals (acaricide treatment of the territory in spring, exterminating treatment in spring and autumn);

control action, including quarterly water chemical diagnosis from water distribution system; seasonal river-water analysis for recreational aims; subsurface resources control; pollution emissions control;

implementation of production and consumption waste utilization.

Next engineering activities are also charted by control plan:

Reconstruction of engineering communications and liquid waste and water discharge treatment system

System retrofit of waste handling (collection, assortment, utilization and storage) in the territory of Svvyazhsk and in population center of protective zone.

The important activities in the environment protection system are methodic awareness-building in the field of ecology and nature conservancy, including lectures and instructions, exhibition and scientific issues preparation, also organizations of environmental campaigns with the participation of local community (ref. activities, section 8).

7.6. Socio-economic development of the territory

7.6.1. Preservation and presentation of the Assumption Cathedral is the strategic direction of the development of local socio-economic complex.

Nomination of the Assumption Cathedral in the World Heritage List and carried out preparation activities allow to fix the strategic aim that cultural heritage is a special and very important economic resource, it can and should become the basis of a special branch of Svvyazhsk specialization and become one of the most promising directions of the local economy's development. Also, this resource has a significant socio-economic impact on the territory of Zelenodolsky district, where the Assumption Cathedral buffer zone is located.

The growing activity of the museum-reserve for the presentation and promotion of the property nominated for the inscription on the World Heritage List, and the development of culture, tourism, catering establishments and sectors of the social infrastructure connected with it, can bring significant economic effect due to new sources of investment and formation of the district budget for the emergence of new jobs.

The general direction of the planned measures allows talking about high social returns and social efficiency. It is primarily connected with the development of culture, preservation of spirituality, improvement of the environmental situation and the preservation of historical and cultural environment, perfection of education, and environmental education.

However, the new realities of economic development carry potential threats:

Intensive activities' development, not properly disclosing the outstanding universal value of the object, and intended on the average consumer and realization by standard faceless schemes.

Management plan in this situation is based on the following principles:

for all emerging issues related to the development of socio-economic complex, the main priority is preservation of the outstanding universal value of the site of the



Assumption Cathedral, but not the household objects' preservation ;

any new project related to the buffer zone of the object, nominated to the World Heritage List, and the surrounding areas should

be at the stage of schematic design to manage the procedure of implementation of the impact on the outstanding universal value of the Assumption Cathedral and the

7.6.2. Interaction with the local community and creation of conditions for the development of the local community

The management plan requires the active participation of the local population (see events, section 9).

Currently, 252 people live in Sviyazhsk. The site has a significant impact on the economy and social complex of Sviyazhsk. It is important to stress that currently a significant part of Sviyazhsky museum-memorial employees are locals. Thus, the property nominated for the inscription on the World Heritage List, plays an important role in ensuring the employment of local labor force, allowing local experts to find a decent job without moving to another city or region.

During the summer, temporarily increase of the museum staff is required, to ensure compliance with the total volume of tourists' maintenance work. This entails the creation of new jobs (as in Sviyazhsk and in regional centers and other settlements of Zelenodolsky area due to the organization of the conservation and construction work, the expansion of tourism services, etc.) Considering this factor, we can talk about the role of the Museum-Reserve as a special "town-forming" establishment on the island.

It is also important to note that tourism and tourist trade in the most attractive point is the purchase of the products created in Sviyazhsk, the purchase is part of a complex of tourist's impressions. The Museum-Reserve is working on creation of their own product and souvenir symbolism. In addition, the museum offers a wide range of products of handicrafts produced in the territory of Sviyazhsk in craft workshops; paintings, drawings, applied art created by contemporary artists (original works and reproductions); other souvenirs reproducing the specifics of historical and cultural heritage of Sviyazhsk. There is an icon

painting workshop operating a few years in the monastery, where icons are created using traditional techniques.

Apart from an employment in the memorial there are new jobs in tourism, public services and other sectors. Calculation shows that the further development of Sviyazhsk entails the creation of new jobs in various industries for about 50-80 people. This is the number of new jobs to the local economy significantly and almost completely eliminates the problem of the search of employment place, which was relevant to the local population 5 years ago. It is important to note that the emergence of new opportunities for employment and employment will affect some categories of vulnerable population (pensioners and young people).

An important part of the management plan is to define the policy of interaction with the owners of private houses in Sviyazhsk. Houses should maintain its traditional character and have no obvious modern completions and repairs distorting historical type of local residential building. New houses built a few years ago and found themselves disharmonious to a traditional urban environment of the former county town, being decorated with painting techniques and plated decor to bring them closer to the historical appearance.

This is done with the consent of the villagers and the active role of local government. Already consulted at the local municipal authorities to those residents who want the village became attractive for tourists, and see it as their economic opportunities and prospects. This discussion and the debate will be continued.

The owners of summer cottages on the territory of Sviyazhsk must maintain the historical appearance of the buildings; it is prohibited to exceed the number of floors, to construct



high-rise and disharmonious color structures, without coordination with the bodies of heritage protection, to use modern construction materials in the facade of buildings. For new construction so-called “model project” was developed and offered (five different types of buildings on a historical basis were developed).

Management Plan involves the construction of several new buildings (project “model home”) on an empty part for employees of Museum. The museum-reserve’s staff, coming here to work from Kazan and other residential areas of Tatarstan, needs housing, as there aren’t enough qualified employees on Sviyazhsk (they may work here on a shift work, so they can held on the island the whole week). Also according to the management plan the museum staff has possibility to obtain concessional loans for the construction of their own homes on Sviyazhsk. The implementation of these proposals will help to expand and strengthen the impact of the museum and the creative part of the local community, which is particularly important to create a favorable climate for conservation programs and use of the property nominated for the inscription on the World Heritage List.

The experts invited from Kazan and other scientific centers for the museum organization and scientific work (about 35 percent of the specialists of the museum-reserve) pass on their experience, help to prepare a new cadre from local residents to work in the museum-reserve, work with local school children.

A separate section of the management plan to attract the local community is dedicated to the implementation of the principles of dialogue and coexistence of representatives of different nations and religions. It is aimed to the implementation of the measures proposed by the UN in 2010 on the convergence of cultures and correction of cultural values, stereotypes and perceptions. Active participation of the religious community in the preservation and presentation of the out-

standing universal value of the Assumption Cathedral will be expected.

Interaction with local people and communities goes via several ways:

- through the work of the elected Council of the settlement. Currently Sviyazhsk is divided into seven electoral districts that choose deputies to the Board. Considering that each deputy is represented by 20-30 voters, obviously, that the work of the Council is trying to take into account the interests of the entire population of Sviyazhsk. Deputies of the settlement, in addition to the main responsibilities, they organize the work with the veterans and the elderly, help with the financing of settlement activities, such as International Women’s Day, New Year’s Day, Elderly man’s Day, Victory Day and others.

Museum-reserve is the patron of Sviyazhsky secondary school and within the framework agreement on patronage, holds special events for pupils: group and individual lessons in museum exhibitions, classes in print-making in the Central Museum, organizes trips to other cities with historical heritage and so on.

through a public organization “Sviyazhsk” created by local people to protect their interests in the growth of the tourist flow. At the meetings of this organization, with the involvement of other parties, were discussed issues of tourist services, security, urban planning and so on. The creation of a children’s playground and construction of dovecote on Sviyazhsk was funded with the help of this organization, issues related to the organization of the local beach, conditions for mooring boats of local fishermen, landscaping and many other local issues were solved with the help of this organization.

interaction with the local art colony is mainly done through the museum, which works to promote the collections of local artists, to organize exhibitions, to publish literature, to present and promote of creativity Sviyazhsk artists.



7.6.3. Raising the awareness of the local community

In order to save such an item as the Assumption Cathedral and to achieve public consent it is necessary to establish a system of permanent informing the local community about the activities of the Sviyazhsk Museum-reserve, the development projects and presentation of the property nominated for the inscription on the World Heritage List, and projects for the development of social infrastructure in the buffer zone. The

museum-reserve is planning its activities as an organization open to the public (see activities, section 10). The system of raising awareness of the local community about the plans of development includes both passive forms (giving information, organization of exhibitions and other events) and active ones (discussions, reports, participation of local residents in the activities of the museum and in joint projects).

7.7. Popularization and promotion of the site nominated for the inscription on the World Heritage List

The following system of measures for the promotion and advancement of the historical and cultural heritage monuments of Sviyazhsk are envisaged:

1. Arrangement and publication of scientific and reference works on the Assumption Cathedral and historical and cultural heritage of Sviyazhsk.

2. Regular scientific conferences, seminars, round table talks on issues of historical and cultural heritage of Sviyazhsk.

3. To create the Museum of Orthodox culture, to organize exhibitions on religious topics with demonstration of different items of the church art of Sviyazhsk kept in other museums of Tatarstan and Russia with the purpose of popularization of museum items and collections. In the framework of the children's Museum center to familiarize the younger generation with traditions of the Orthodox church.

4. Creation of educational films and multimedia products.

5. Creation of historical and cultural geinformatic systems.

Within the development of the museum and educational activities it is assumed to organize special cycles of educational programs explaining the outstanding universal value and significance of the Assumption Cathedral. The museum work would also include the following:

- preparation and presentation of exhibitions using the methods of museum reconstruction;

- conducting different celebratory and commemorative events;

- development of remote educational resources in the form of virtual Internet projects;

- conducting practical work with the participants of Summer School of Archaeology (for schoolchildren and students mostly).

There will also be classes on modernization of excursion work, conducting guide training courses, and also courses to improve guide skills. According to the administration plan a permanent museum information support of different events held in the territory of Sviyazhsk are envisaged: press conferences, presentations, round tables talks. Constant work on preparation of announcements and releases, special reports, analytical reviews and publications for print and electronic media, production of multimedia products on the subject, scientific publications on the website of the museum-reserve and in social networks are provided for by the administration plan. In addition, since the main part of the population is working in the museum and monastery, the local residents get first-hand information about ongoing and planned activities related to the preservation of cultural heritage through work activities.

Cooperation in scientific and educational sphere in popularization and promotion of the property nominated for the inscription on the



World Heritage List provides a broad range of activities and projects at the regional, interregional and international levels. It will develop further in the following areas:

- organization and participation in partner research work, exhibition, educational, cultural and presentation projects;
- initiation and participation in partner grant projects and programs aimed at preservation, development and popularization of the site;

- development of official relations with partners on the basis of cooperation agreements and other forms of partnership agreements;
- formation of a long-term program of exchanging information with Russian and international partners on the matters connected with the history of Sviyazhsk (annual conferences).

Wide partner network will ensure more effective dissemination of information among its participants and will contribute to the solution of problems of popularization and promotion of the Assumption Cathedral.

8. Achievement of the social consensus regarding preservation, exploitation and sustainable development of the Assumption Cathedral

To implement objective 3 it is necessary to:

1. Interact with the local population and improve the conditions for the development of the local community.

2. Interact with the stakeholders.
3. Provide partnership and activity coordination to reach the public agreement.

8.1. Interacting with the local community and improving the conditions for the development of the local community.

A small amount of local dwellers is involved quite actively in the activity in Sviyazhsk now.

Opened in 2009, the State museum “Ostrov-grad Sviyazhsk” which has become a museum -reserve in 2015, is a main employer on the island now. Before the foundation of the museum there were 40 unemployed people on the territory of the island. In recent years all local dwellers managed to get the job, mostly due to the museum.

Those locals who wished to be trained as guides and now work in museum and tourist service. Due to the tourist flow increase caused by the museum activity part of the population was employed in cafés, souvenir shops and workshops.

The Museum supports various festivals where the local population takes parts. These are the Day of the Elder People, the Day of Knowledge (September, 1), the end of the schoolyear celebration and many others. The Museum was a co-organizer of the celebrations of Sviyazhsk school anniversary

in 2014. According to a contract Sviyazhsk school can have lessons in the Museum rooms. In addition the schoolchildren work in the Centre of Prints, that was opened in the Museum. It is agreed that all big events in the town take part in the conference centre of the Sviyazhsk museum.

The local population actively take part in the traditional folk festivals like Christmas-tide (Svyatki), Shrovetide (Maslenitsa) both as the organizers and the participants.

The preparation for the Assumption Cathedral nomination to the UNESCO World Heritage List has contributed to the accommodation problem on the island. In accordance with the special state program over 80 Sviyazhsk families moved to new homes mostly from the monastery territories, where communal apartments were built in the Soviet times. They also moved out of other buildings that were the culture heritage sites as well and were unfit for the permanent living. For those people new houses were built and they were included in the



building plan of Sviyazhsk. On the one hand the house building on the territory of Sviyazhsk allowed to keep the local population and to provide it with the modern housing. On the other hand, it has partly solved the problem of the multiple losses in the civil building of the town, as well as the problem of the filling the town wasteland where the houses existed up to the middle of the XX century.

It is proposed to relocate (by agreement) residents living in buildings that are the monuments of cultural heritage, to the comfortable apartments in Zelenodolsk and oth-

er settlements, as well as in the houses of the conserved historic buildings on the island.

An important form was the determination of the interaction with the owners of private houses. It was expressed in the decision at the legislative level of regulatory measures aimed at preserving the authenticity of Sviyazhsk building, limiting altitude, architectural shape and building materials. For the new construction in Sviyazhsk “model” projects of houses were developed and proposed, and they are based on the historical patterns of the territory.

8.2. Interaction with the stakeholders, partnership and activity coordination for reaching the public consensus.

In managing the Assumption Cathedral there is the interaction between all the stakeholders, primarily the government at the local level, represented by the Executive Committee of Sviyazhsk rural settlement, Sviyazhsk Assumption Monastery of Tatarstan Archdiocese of Russian Orthodox Church and the Museum-reserve “Ostrov-grad Sviyazhsk”.

To provide the control and protection of the Assumption Cathedral as the site the exploitation contract is signed between by the Authorized Body (which according to the legislation of the Russian Federation, is the Ministry of Culture of the Republic of Tatarstan), and the user – the Assumption Monastery, which defines the rights of the user. The user is obliged to:

- keep the cathedral in good technical, sanitary and fire condition, and provide cleaning of the church and the surrounding area, keep the territory in a good state;
- conduct the religious rites in the Assumption Cathedral for agreed and set number of days in the period from May 1 to September 30 without the use of an open flame;
- use special sensors installed on the site premises that capture the state of temperature and humidity conditions and fire alarm system; to conduct a daily accounting and control of temperature and humidity con-

ditions, to carry out necessary adjustments, provide annual reports on the technical condition to the authorized body;

- provide the annual engineering and technology research of the constructions state and to provide a report to the authority;
- provide the protection of the property and cultural and museum values during cultural and tourist events in accordance with applicable law;
- provide round the clock protection of the site;
- appoint the people in charge with responsibilities for operation, daily observations and providing order during the religious ceremonies at the site and the cultural and tourist activities.
- in case of necessity to perform work to keep the cathedral in good technical, sanitary and fire condition, as well as to maintain the site in a comfortable condition necessary but the work is planned in the technical condition inspection report of any acts of the current examination, the user must apply to the authorized body for permission for work and to perform the work under the terms of a permit.
- to carry out the work on the preservation of the cathedral and the development of adjoining territory, provided by the tech-



nical condition act, which is integral to the security obligations and current inspection reports.

- to provide the works with projects, estimates, research documents and photographs in the cases and within the time limits provided by the technical inspection report and (or) a report of the current inspection.

The project documentation is worked out on the basis of requests agreed by the Authorized Body and developed by the User.

The User performs work and provides documentation of these activities at its own expense.

Technical condition inspection report is drawn up on the initiative of the Authorized Body or of the User but not less than once every five years.

The User has the right to:

- proceed with the work after obtaining the authority permission;

- perform the cathedral conservation work with the help of the people who have the license for conservation works implementation in the cultural heritage sites;

- carry out the work within the terms stipulated by the technical condition inspection report, the current examination reports, the regulations of the Authority body.

- if the User (on its own fault) doesn't have permits to work, it shall not relieve him from responsibility for performance time failure;

- if the User didn't begin the work within the date of works expiration that is specified in the technical conditions inspection report or in the current inspection report, the Authority body is able to indicate the new time of performance.

- provide the safety of the cathedral to prevent the third parties from causing or threatening to damage the monuments, or its territories (if there is the territory).

- provide access of members of the authorized body in the cathedral premises.

Without the agreement of the authorized body:

- not to change the exterior and (or) interior architecture of the cathedral and (or) its planning structure;

- Not to replace historic material of constructions, architectural and artistic elements, door and window filling of the cathedral;

- Not to carry out excavation that is not related to the work, provided by the authorized body;

- Not to set up new construction works;

- not to change the purpose of the Cathedral.

- not to carry out the work that may change the protected monuments of the cathedral.

- In case of damage of the architectural and artistic elements of the interior, and (or) items of decorative and applied arts, and (or) painting and (or) sculptures that are listed in the attached inventory, the User is obliged to repair the damage within the period prescribed by the authorized body.

- to provide the organized access of citizens, legal entities, public organizations and educational institutions to the premises of the cultural heritage site in coordination with the authorized body.

The priests appointed to the Assumption Cathedral notify the authorized body about holding a big religious event in advance.

Tatarstan Archdiocese of the Russian Orthodox Church may organize a visit of delegations of the clergy accompanied by the appointed clergy of the Assumption Cathedral or other plenipotentiary representatives of Tatarstan archdiocese of the Russian Orthodox Church, to the Assumption Cathedral with the obligatory prior notification of the authority.

The premises of the Assumption Cathedral are used for the religious service only by the Tatarstan Archdiocese of the Russian Orthodox Church and cannot be given to any other religious organizations.

State Budget Institution of Culture of the Republic of Tatarstan “State Historical and Architectural Museum-Reserve “Os-



trov-grad Sviyazhsk” and Kazan Archdiocese of the Russian Orthodox Church conduct by prior agreement joint activities of religious and cultural nature in the Assumption Cathedral.

It is not allowed to hold an event of political nature in the Assumption Cathedral.

There are also other monastery buildings on the territory of the Assumption Monastery, where the Assumption Cathedral is situated. Management plan supposes their use for religious purposes.

Archimandrite housing, the Assumption Monastery college; St. Sergius church, frater (convent housing № 12), the fence of the convent and other monuments – are the religious sites of cultural heritage of federal importance. In order to maximize disclosure of spiritual and religious potential the objects are given to Tatarstan Archdiocese for free use.

St. Nicholas Church (Nikolskaya) A religious site of cultural heritage of federal importance. In order to maximize disclosure of spiritual and religious potential the site is given to Tatarstan Archdiocese for free use. Disposal of Federal Property Management Agency in the Republic of Tatarstan from 04.30.2014, № 140-p “On the transfer of a religious organization for free use ...”, the contract of uncompensated use from 09.17.2014, the № 02/141

The Gate Church of the Assumption monastery (Nadvratnaya) A religious site of cultural heritage of federal importance. In order to maximize disclosure of spiritual and religious potential the site is given to Tatarstan Archdiocese for free use (Monastery fence with the church). Disposal of Federal Property Management Agency in the Republic of Tatarstan from 04.30.2014, № 140-p “On the transfer of a religious organization for free use ...”, the contract of uncompensated use from 09.17.2014, the № 02/141.

Fraternal housing of the Assumption Monastery (Bratskiy) A religious site of cultural heritage of federal importance. In order to maximize disclosure of spiritual and

religious potential the site is given to Tatarstan Archdiocese for free use. Project security obligations entered the Federal Property Management Agency of the Ministry of Culture of the Republic of Tatarstan in the Republic of Tatarstan 09.17.2014, an order issued on 09.17.2014, № 278-p to transfer for free use.

The walls of the Assumption monastery. A religious site of cultural heritage of federal importance. In order to maximize disclosure of spiritual and religious potential the site is given to Tatarstan Archdiocese for free use (Monastery fence with the church). Disposal of Federal Property Management Agency in the Republic of Tatarstan from 04.30.2014, № 140-p “On the transfer of a religious organization for free use ...”, the contract of uncompensated use from 09.17.2014, the № 02/141.

Several more objects on the territory of Sviyazhsk were given to the Russian Orthodox Church.

The John the Baptist convent complex (Ioanno-Predtechenskiy) including wooden Trinity church (Troitskaya), St. Sergius church (Sergiyevskaya), a chapel in the yard of the monastery, Sister housing and fencing, the Cathedral of the Mother of God “Joy of All who sorrow” (Vsekh skorbyashchikh radost) – are the religious objects of cultural heritage of the federal and republican importance. In order to maximize disclosure of spiritual and religious potential the objects were given to Tatarstan archdiocese for free use.

Constantine and Helen Church. (Konstantina I Eleny) A religious site of cultural heritage of federal importance. In order to maximize disclosure of spiritual and religious potential the site is given to Tatarstan Archdiocese for free use.

There is close interaction with the Sviyazhsk executive committee in regards of compliance with the legislation on the protection of cultural heritage and preventing illegal construction and illegal archaeological excavation.



The budgeting of Svvyazhsk rural settlement is provided largely through tax deductions from the Svvyazhsk Museum activity. An important area of cooperation between the local authorities and the museum is the work on the improvement of the town and conducting mass events, both local and external.

One of the important objectives of the Management plan was to define the forms of participation of the population of cities and regions in the preservation, conservation of Svvyazhsk and its becoming a museum. Since 2010 by the end of each year a Book of remembrance is published to name the philanthropists directing funds for the preservation of Svvyazhsk. 5 volumes are already published, and more than 38,000 donors are included.

Ongoing activities for the active involvement of the local population for the tourists and pilgrims service, as well as the great and fruitful work of the “Renaissance of the historical and cultural monuments of the Republic of Tatarstan” foundation for involving not only the local community and the citizens of the republic, but also the inhabitants of the whole of the Russian Federation, the Orthodox, living in different countries of the world, business structures, industrial and commercial enterprises allow to focus on the protection of the outstanding universal value, the effective conservation, and

use of the material and spiritual Assumption Cathedral.

An important part of the Management plan is to attract the local community is the implementation of the dialogue principles, cohabitation, popularization of traditions and values in culture, education and science, in the policy of federal, republican and local authorities.

Active participation of scientists, researchers, graduate students for research, preparation of monographs and other scientific products, new methods, including non-destructive methods, conferences, seminars, etc. is an important aspect of the Management Plan.

Further publication of materials, the introduction of measures of promoting the object, involving not only scientists of Tatarstan and the Russian Federation as a whole, but other countries as well, is proposed in the separate plan.

The attraction of pupils, students, volunteers not only from nearby cities: Kazan, Zelenodolsk, Cheboksary, Yoshkar-Ola, Ulyanovsk, etc., is important in terms of administrative action. At the same time the modernization of educational programs of higher education institutions is focused on popularizing and explaining of the principles of preservation of the world and national heritage.

9. Implementation of the management plan for the site nominated to the World Heritage List

9.1. Site control and monitoring requirements

The management of the Assumption Cathedral involves the introduction of a continuous monitoring system by an agreed uniform metrics. Such monitoring is an essential tool for providing effective management in order to maintain perfect conservation state of the nominated property, along with other monuments and museum exhibitions, representing the

Outstanding Universal Value of the Assumption Cathedral.

The problems of monitoring are:

1. Providing the appropriate administration of the site nominated to the World Heritage List; effective implementation of the management plan; active involvement of the local community in addressing problems of the Assumption Cathedral manage-



ment; proper coordination and interaction between the stakeholders.

2. Collection of information necessary for the management plan implementation and integration of the management plans into the plan for social and economic development of the Zelenodolsky region and the Republic of Tatarstan.

3. Potential risks assessment for the site nominated to the World Heritage List and for its surrounding historical landscape and natural environment.

4. The conservation assessment of an outstanding universal value of the Assumption Cathedral and forecast of its capacity to resist possible threats and outlined reverses.

5. Assessment of changes in the local community under the influence of the Management plan of the site nominated to the World Heritage List, identification of positive and negative factors affecting the development of the local community, raising public awareness of the Site significance and value. Monitoring allows to respond to any changes in attitude to the site nominated to the World Heritage List and to conduct preventive work on eliminating potential threats in order to preserve Outstanding Universal Value (basic monitoring indicators are given in the materials to the nomination file).

In case of any circumstances of insuperable force concerning the condition of the Assumption Cathedral it is also necessary to report on the negative impact and its consequences to UNESCO World Heritage Committee.

Monitoring and quality control of implementing the Management plan of the Assumption Cathedral provides the establishment of a new department within Sviyazhsk museum-reserve.

The tasks of the department are:

- monitoring of implementation of all activities stated in the Management plan,
- compliance to the interests in the field of preservation of Outstanding Universal

Value of the site nominated to the World Heritage List

- monitoring of the conflict situations;
- amendments to the activities in the Management plan considering the changes of the situation around the Assumption Cathedral.

The substantial part of protecting the site nominated to the World Heritage List and its further managing is the work of the museum-reserve with contracting organizations and personnel operating at the Assumption Cathedral and in the buffer zone.

Special requirements to the applicants and technical specifications should be defined while conducting tenders for implementation of works, in particular, their experience in similar projects, considering qualification of employees and methods of work implementation.

The technical specification should define, classify and evaluate the effects of the planned works on the project. This approach minimizes the risk of the effects of the proposed works on the territory of the Assumption Cathedral.

Experts in the field of cultural heritage preservation should inform of coming tenders and of admission to implementation of works.

Besides signing the official documents, instructions and briefings should be held for contractors on the implementation of work on the Assumption Cathedral.

Adjustments might be brought to the management plan of the nominated site «The Assumption Cathedral of the island Sviyazhsk» depending on the results of monitoring and evaluation of the annual plans implementation”.

Control of conservation and conservation management of the Assumption Cathedral.

In order to prevent negative effects and for the solution of complex site management tasks a special monitoring system is



developed. It involves the monitoring of the Assumption Cathedral condition, that of the frescoes and the process of their conservation and museification. It also monitors the number of visitors and their possible impact on these sites, as well as other sites of the cultural and natural heritage of Sviazhsk.

Analysis of the influence for each component and for the attributes of the Outstanding Universal Value of the Assumption Cathedral is carried out. Particular attention is paid to monitoring the presence of strain on the walls, ceilings and foundations. To evaluate the quality control the system of indicators that allows to trace not only the parameters but also the deadlines of the events was developed. It is based on the period of short-term, long-term actions and activities set to 2020 and for the next 20 years.

Responsibility for management, conservation of the objects are assigned to the Ministry of Culture of the Republic of Tatarstan and Sviazhsk Museum-Reserve. The developed system of indicators includes objective monitoring of the site physical parameters on the basis of measuring equipment and devices data (continuous and periodic), as well as monitoring and verification with the involvement of experts. This information is used for making necessary decisions.

The main indicator for the estimation of environmental factors affecting the condition of the Assumption Cathedral, in addition to meteorological observations is monitoring the fluctuation of canal pound water in Sviazhsk Bay of Kuibyshev reservoir.

Awareness increase control of local community and achievement of public consent concerning preservation, use and sustainable development of the Assumption Cathedral and components of its Outstanding Universal Value.

The management plan provides the system of continuous informing the lo-

cal community on preservation of the Assumption Cathedral, the attributes and characteristics emphasizing its Outstanding Universal Value. The system of awareness increase on the museum-reserve functioning includes various forms, both passive: information transfer, organization of exhibitions, as well as cultural and educational events, and active ones: involving locals participation in the activities of the museum, joint projects, reports and public discussions.

The following quantitative indicators aimed to increase awareness of the local community are used to assess different types of work:

- number of events held (as a result of distribution of information, involvement of the local community to participate in holidays, exhibitions, competitions, etc.);

- number of the implemented educational programs (seminars explaining the Outstanding Universal Value of the site, significance of the buffer zone, regulations and norms of the land use and urban planning, the principles of site management; interaction with school students and field museum lectures, etc.);

- amount of promotional and informational materials distributed (development of information boards, publications in mass media, and sites);

- number of museum-reserve presentations (holding days of the museum and remarkable museum events, site promotion activities);

- number of implemented programs and projects aimed at involvement of local population in activities for preservation and use of the site.

The important field in the Management Plan implementation is the involvement of local community representatives in the work of Coordination Board, joint discussion of projects and initiatives concerning preservation and site promotion.



Control of advanced promotion of the site nominated to the World Heritage List

Research involving the deep analysis and evidence-based interpretation of the received results obtained by museum-reserve experts, other independent researchers, academic scientific institutions and the university centers should contribute to the promotion of the Assumption Cathedral as the site of Outstanding Universal Value. Of pivotal importance is scientific and educational activity of the Museum-reserve.

The latter is achieved through the development of educational programs, modernization of excursion work, carrying out various guides training courses, their qualification development and further training, preparing presentation and exhibition programs, the organization and carrying out traditional holidays (including, religious), development of holiday programs involving methods of museum reconstruction, development of distance learning resources in the form of virtual Internet projects.

The management plan envisages annual congresses, seminars, panel talks, continuous information support of events, press conferences, presentations, round tables discussions, announcements and post-releases, thematic reports, analytics and general publications for printing and electronic mass media, release of thematic multimedia products, publications in museum and scientific publications, on the web site of the museum-reserve and in social networks.

Considering the international status of the heritage sites, and also the need to promote UNESCO activities, information on implementation of the Management plan is covered not only in the Republic mass media, but also in the federal and international periodicals. The UNESCO logo will be used while preparing the information materials and exhibitions related to the heritage site revealing its Outstanding Universal Value and the management plan implementation in strict compliance with the approved rules

and the principles of UNESCO logo application.

The main indicators of promoting research, museum and educational activity of the museum-reserve are the quantitative characteristics including the number of certain types of publications, the number of reference of the heritage site in the Internet publications and other mass media, the number of scientific publications (monographs, references to the RSCI, Scopus and Web of Science).

Funds management control.

The number of museum items of the main and secondary funds, their types – archaeological, numismatics, ethnography, painting, etc., indicates the museum funds management; it is also represented by the scope of collections and museum items, preserving quality and ensuring their safety with introduction of modern systems (the temperature and humidity, light modes, microbiological and entomological safety; the analysis of condition control data in museum storages; purchase of the necessary fund equipment; introduction of uniform condition monitoring system and application of the museum items and some other defined in the legal documents of the Ministry of Culture of the Russian Federation and the Republic of Tatarstan).

Buffer zone management control.

Buffer zone management control is accomplished through the interaction with local authorities, district administrations, monuments protection authorities, natural supervision bodies and public organizations. The control is focused on natural component of the buffer zone including a biodiversity and a landscape, and anthropogenic parameters, such as construction development, pollutants impacting the environment etc.

Risk management control.

The administrative sectors such as fire safety, vandalism, theft and inadvertent damage concerning terms and preparedness



evaluation indicators and risk management are regulated by legislative instruments and documents of the Ministry of Emergency Situations of the Russian Federation and the Republic of Tatarstan, the Ministry of Internal Affairs of the Russian Federation and the Republic of Tatarstan and also by terms of providing the museums, funds of expositions and rooms of the museum-reserve, along with the Assumption Cathedral, of monastery religious purpose property with necessary fire-fighting equipment and modern means of protection.

The shore erosion control on the territory of Sviyazhsk and monitoring hydrological features of the Kuibyshev reservoir is carried out constantly. As subterranean waters are hydraulically connected with the reservoir, monitoring and prevention of the landslide phenomena expansion, recording the weather data, in particular extreme weather conditions are also carried out. The prompt response to geologic dislocation and natural disasters are very important indicators of site safety.

Specific objectives, deadlines, indicators and parameters of quality control can be adjusted to changing terms.

9.2 Site management organizational plan.

Deming model is used to improve site control process so as to maintain its Outstanding Universal Value which allows to subsequently implement continuous improvement of the cycle «Plan - action - testing – correction» in the process of the site management. This cycle is repeated continuously during the implementation of the management Plan.

Site management procedure (cyclic sequence of activities):

1. Monitoring, data collection. Accumulation of information (on the plan implementation, changes occurring in the external environment, conflict situations and threats to the site, emerging new initiatives and projects) during the year in the Plan monitoring department of the museum management on the basis of the information prepared by specialized subdivisions of the museum.

2. Analytical work. Analysis of the situation - emerging problem areas and new risks in relation to the site, conflict situations between stakeholders. Preparation of problematic issues by the management Plan monitoring department for presentation and discussion in the museum-reserve or Coordination Committee.

3. Coordination Committee Meeting, decision making. Topical issues are submitted in the discussion of Coordination Committee (causes of events, and other necessary actions etc.) which are out of the competence of the

museum-reserve, related to several stakeholders in the territory; new projects and initiatives on the site and historic landscape preservation and development are discussed. Coordination Committee makes decisions and gives recommendations, prepares appeals if necessary.

4. A report on the results of the management plan implementation. Prior to the meeting of the Coordination Committee the museum-reserve prepares an annual report (on the year results) on the management plan implementation, results of monitoring, fulfillment of decisions and recommendations adopted by the Coordination Committee. Factsheets (reports) of stakeholders' representatives on the activities in relation to the site and implementation of decisions and recommendations of Coordinating Committee are requested and provided. The site management plan implementation is assessed, the necessary adjustments are discussed.

5. Measures adjustment. By the situation analyses results and discussion with stakeholders' amendments to the Action Plan of the site management plan are introduced.

The establishment of adaptive mechanisms of strategic level is important due to variability of environment as they identify at an early stage possible threats in relation to the site and their application / threats treatment.



The planning strategy will be used in technical aspect while implementing the Management plan. According to the latter the results of the previous stage taking into account the changing external and internal environment in relation to the site adjustments for the following stage of the Management plan will be introduced.

The idea of communicative planning in the conditions of the social and economic environment consists in stakeholders' involvement in the process of the site management plan implementation for the preventive measures in the disputable situations concerning the site and the surrounding territory. The Coordination Committee will become a tool in the discussion and decision-making process.

The principles of public consent lay the basis for leveling multidirectional interests concerning cultural values. At the same time the developed conflicts should be resolved only according to the Russian and international legislation and in favor of preservation of the Outstanding Universal Value of the site.

To settle related to the site controversial issues conditioned by the Russian Federation legislation there was developed a procedure to solve conflict in accordance with modern scientific theories in the field of the conflict management taking into account site uniqueness.

It is the management mechanism influencing the conflicts settlement in the social and economic relations, including issues of territorial and socio-economic planning.

The efficiency of the Management plan implementation is defined by the indicators of projects implementation and actions in the priority areas and corresponding tasks of the operated changes concerning the site. Expert evaluation is the basic indicator of the site management changes which implies positive dynamics in bringing the site into ideal condition.

The site management infers continuous supervision system, evaluation of the site and its environment condition, and the assessment of the site management process.

9.3. Resourcing Maintenance of the administration plan of the property nominated for the inscription on the World Heritage List

9.3.1. Staffing

The execution of the management plan implies the formation of the personnel policy of the museum-reserve, which defines the required professional level, as well as the organizational structure and the required number of experts to perform the tasks of conservation, research, promotion and management of the object, nominated to the World Heritage List.

The basic principle of personnel policy is the creation of conditions for the continuous education of the specialists involved in the activities concerning the object. Training and retraining of personnel for the im-

plementation of the management plan will be carried out in two ways:

- Rising the general cultural level and spreading information about the ideas of conservation of the World Heritage of UNESCO, knowledge about the Assumption cathedral, explanation of the Outstanding universal value;
- Special training (internships, exchange programs, conferences, obtaining additional education, specialization) in the key areas of activity (the preservation and conservation of objects, landscape management, tourism management, the prevention of major risks).

9.3.2. Financial resources

Financing the Museum- reserve by subsidies for performance of the state services (work performance) is carried out for a cal-

endar year with dividing into quarters. Financing to provide state services (works) is available in the following main directions:



Works on storage, studying, ensuring safety and security of the objects of cultural heritage located in the territory of the Museum- reserve;

Works on ensuring safety and the integrity of a historical and architectural complex, cultural and historical environment and landscapes which are a part of the Museum- reserve;

maintenance of museums and other infrastructural objects of the Museum- reserve;

Salary of employees of the Museum- reserve.

However, full implementation of the management plan depends on the state policy for additional financial support of the Sviyazhsky Museum- reserve for execution

of the tasks of preservation of Outstanding universal value of the object. For these reasons was created the Fund of revival of historical and cultural monuments of the Republic of Tatarstan under Patronage of the First President of RT.

Additional sources are:

Means of the regional budget,

Trust funds from the Federal budget,

Revenues from the paid services (works) rendered by the Museum- reserve,

Grants of non-governmental organizations.

9.3.3. *The affiliate network as a resource.*

The presence of an affiliate network is a condition of effective implementation management plan of the Assumption Cathedral in all its fields. It foresaw widening the network of partners at local, regional, russian (national) and international levels in the following areas:

- academic community;
- educational facilities ;
- small, medium and big business (the tourist organizations, the industrial enterprises, the organizations of an infrastructure complex);

- mass communication;
- organs of state and municipal management at different levels;
- representatives of civil society (non-governmental and public organizations);
- members of local community.

The affiliate network is an important resource of implementation management plan by nominated World Heritage Site, as well as providing forms of the cooperation on preservation and presentation of the object.

9.4. *Preservation and development prospects of the Assumption Cathedral*

Prospects of preservation and development of the Assumption Cathedral and long-term management plans are related to the main objective to maintain the attributes of the outstanding universal value of the property, its integrity and authenticity to transfer their control to the society in general and to ensure a positive contribution to sustainable development.

Common elements of effective management system to ensure these perspectives are the following:

- (a) a clear common understanding of the objects by all stakeholders;
- b) a cycle of planning, implementation, monitoring, evaluation and feedback;
- c) monitoring and assessment of the trend impacts, changes and proposed measures;
- d) involvement of partners and stakeholders;
- e) the allocation of necessary resources;
- f) capacity-building;
- g) accountability, clear description of the control system functioning.



10. The system of measures to implement the Management Plan of the property nominated for the inscription on the World Heritage List

10.1. Implementation plan for objective 1

Measures for conservation of the Outstanding Universal Value of the Assumption Cathedral (to section 6 of the management Plan)

Id. No	The name of the project, activities	Budget and source	Performers	Time Frame
1. The preservation of the outstanding universal value of the Assumption Cathedral				
1.1.	A study of the Cathedral building, its foundations by non-destructive methods	Federal budget, Republican budget	SBI "Centre of cultural heritage of the Tatarstan Republic", The Institute of archaeology of the Academy of Sciences of the Tatarstan Republic	2015-2017
1.2.	The site study of the Assumption monastery by the non-destructive methods (geo-, aero and space methods, magnetic inspection and carrying out archaeological excavations	The Republican budget	The Institute of archaeology of the Academy of Sciences of the Republic of Tatarstan	2015–2018
1.3.	Assessment of the current state and the development of measures for the conservation of the assumption Cathedral through an integrated and multidisciplinary historical, archaeological and natural scientific research with new data according to the time of construction, materials, technologies used in their creation	The Federal budget, The Republican budget	Research divisions of the Academy of Sciences of the Republic of Tatarstan and Kazan (Volga region) Federal University	2015–2020
1.3.1	The study of monumental painting to clarify its characteristics and identify potential threats and risks of the paint layer conditions	The Federal budget, The Republican budget	Research divisions Academy of Sciences of the Republic of Tatarstan and Kazan (Volga region) Federal University	2015–2016
1.3.2	A study of the Cathedral building to determine potential threats and risks and define the best conditions for the preservation of monumental painting	The Federal budget, The Republican budget	Research divisions of the Academy of Sciences of the Tatarstan Republic and Kazan (Volga region) Federal University	2015–2016
1.3.3.	Researching of the temperature and humidity in the Cathedral	The Federal budget, Republican budget	Research divisions of Academy of Sciences of the Republic of Tatarstan by attracting the experts	2015–2017



1.3.4.	A study of the frescoes of the Cathedral, including: - the analysis of paints by the method of scanning electron microscopy with laser microprobe, - chemical studies of coloring pigments, - microbiological and genetic analysis of biotic, - analysis of organic components of paints and gesso by chromatography method, - the study of the dye layer by the method of non-destructive x-ray fluorescence analysis, - determining the age of wooden structural elements by the method of radiocarbon Dating (analysis), - the timing of application of frescoes through the study of organic gesso by the method of accelerator mass spectrometry, - dendrochronological analysis of wood.	The Federal budget, Republican budget	Research divisions of Academy of Sciences of the Republic of Tatarstan with experts and Kazan (Volga region) Federal University by attracting the experts	2015–2020
1.4.	The introduction of a computerized mapping of the monumental painting of the Church building and its environment	Republican budget	Kazan (Volga region) Federal University, The Institute of archaeology of the Academy of Sciences of the Republic of Tatarstan	2017-2020
1.5.	Monitoring the status of Cathedral, the state of his painting and creation of an information database	Republican budget	Sviyazhsk Museum-reserve with experts	2015-2030
1.6.	The comprehensive historical research, including: the identification and study of new archival materials and sources; architectural, source study, historiography, art history, cultural studies and comparative analysis	Republican budget	Research divisions of Academy of Sciences of the Republic of Tatarstan with experts and Kazan (Volga region) Federal University, Sviyazhsk Museum-reserve	2015-2030
2. Conservation and restoration of Assumption Cathedral				
2.1.	: Works on the conservation of the cathedral building and its reinforcement - works on building footings improvement - works on walls and roofing system improvement - works on interior framings improvement		Khalikov Institute of Archaeology	2015-2018



2.2.	Restoration of the monumental painting of the cathedral and works on its conservation and maintenance		Ministry of Culture of the Republic of Tatarstan	2015-2017
2.3.	Implementation of the underfloor heating system enabling to establish aimed temperature and humidity conditions		Ministry of Culture of the Republic of Tatarstan, the State Historical and Architectural Museum “The Island of Sviyazhsk”	2017-2020
2.4.	The cathedral’s liturgical activity establishment (the number of potential church services and their conditions)		Ministry of Culture of the Republic of Tatarstan, Tatarstan archdiocese of the Russian Orthodox Church	2016
2.5.	Registration and storage of the study samples, development of extracted samples data bank and of restoration and conservation works data bank		Ministry of Culture of the Republic of Tatarstan, the State Historical and Architectural Museum “The Island of Sviyazhsk”	2015-2030
3. Movable property safe custody				
3.1.	Establishing of the Christian Orthodox Culture Museum (aimed at setting the stage for tourists and excursionists to visit the cathedral)	The republican budget	Ministry of Culture of the Republic of Tatarstan, the State Historical and Architectural Museum “The Island of Sviyazhsk”, Monastery of Assumption	2016-2020
3.2.	Completion of the restoration workshops within the State Historical and Architectural Museum “Ostrov-Grad Sviyazhsk” (restoration of oil painting and tempera, pottery, wood and metal handicrafts, paper goods, archaeological objects from the wet layer).	The republican budget	Ministry of Culture of the Republic of Tatarstan, the State Historical and Architectural Museum “Ostrov-Grad Sviyazhsk”	2015-2018
3.3.	Restoration of the finds acquired from the cathedral study and archaeological studies	The republican budget	Ministry of Culture of the Republic of Tatarstan, the State Historical and Architectural Museum “Ostrov-Grad Sviyazhsk”, Institute of Archaeology named after A. Khalikov	2015-2035
4. Preservation of historical and cultural environment				
4.1.	Implementation of functional zoning of the island-town Sviyazhsk and the establishment of clear usage modes of each functional area	Republican budget	Ministry of Culture of the Republic of Tatarstan Sviyazhsk Museum-Reserve	2015-2016



4.2.	Approval of the reconstruction procedure of houses and building new houses on vacant places of the island (based on "approved "model" projects)	Republican budget	Ministry of Culture of the Republic of Tatarstan, Ministry of Construction, Architecture, Housing and Communal Services of the Republic of Tatarstan, Sviyazhsk museum preserve	2015-2017
4.3.	Work on landscaping site finishing of Sviyazhsk territory in accordance with the historically conditioned traditional principles	Republican budget	Ministry of Culture of the Republic of Tatarstan, Ministry of Construction, Architecture, Housing and Communal Services of the Republic of Tatarstan, Ministry of Ecology and Natural Resources of the Republic of Tatarstan, Sviyazhsk municipal unit	2015-2018
4.4.	Development of space-planning projects of villages development in the buffer zone of the Assumption Cathedral	Republican budget	Ministry of Construction, Architecture, Housing and Communal Services of the Republic of Tatarstan	2016-2019
4.5.	Preservation of natural landscapes in the buffer zone of the Assumption Cathedral	Republican budget	Ministry of Ecology and Natural Resources of the Republic of Tatarstan, nature reserve «Sviyazhskij»	2015-2035
4.6.	Preservation of archaeological sites in the buffer zone of the Assumption Cathedral	Republican budget	Institute of Archaeology of the Academy of Sciences of the Republic of Tatarstan	2015-2035
5. Measures to reduce the risk of accidents and removal of threats concerning the Assumption Cathedral				
5.1.	Regular inspection of the existing bank protection and creation of new one in the case of threat	Republican budget	Ministry of Ecology and Natural Resources of the Republic of Tatarstan, Ministry of Civil Defense and Emergency Situations of the Republic of Tatarstan	2015-2020
5.2.	Introduction of new fire protection systems in museums, the fund storage and places of public attendance (gas, water and powder fire-fighting)	Republican budget	Sviyazhsk museum preserve	2015-2017
5.3.	Implementation of anti-erosion measures (slopes, ravines, banks) in the buffer zone	Republican budget	Ministry of Ecology and Natural Resources of the Republic of Tatarstan	2015-2035



5.4.	Preventing of crimes on the territory of nominated World Heritage Site and its buffer zone	Republican budget	Ministry of Interior on the Republic of Tatarstan	2015-2035
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10.2. Implementation plan for objective 2

Actions for sustainable development (to section 7 of the Management Plan)

Id. No	Name of the project, action	Budget and source	Performers	Time frames
6. The organization of effective exploitation of the site nominated to the World Heritage List				
6.1.	Implementation of the resolution of the Council of Ministers of the Republic of Tatarstan on the protection zones statement of remarkable site "The Town-Island of Sviyazhsk" (borders of a buffer zone), the adoption of all restrictions on cadastral plans and communication of the information about the named restrictions to the parties concerned	Republic budget, municipal budgets	The Council of Ministers of Tatarstan, Zelenodolsky area, Verkhneuslonsky local authorities, Municipality "Innopolis"	2015-2035 Permanently
6.2.	Carrying out the necessary procedures connected with transformation of the state budget institution of culture of the Republic of Tatarstan "State historical-architectural and art Museum "Ostrov-Grad Sviyazhsk» to the Museum-reserve	Republic budget	Ministry of Culture of the Republic of Tatarstan, Sviyazhsky museum, Zelenodolsky area	2015-2016
6.3.	The system of administrative actions implementation for the organization of museum service of visitors modern structure		Sviyazhsky museum	2015-2016
6.3.1.	Organization of the Archaeological museum	Republic budget	Ministry of Culture the Republic of Tatarstan, Sviyazhsky museum	2015-2018
6.3.2	Organization of the Civil War Museum	Republic budget	Ministry of Culture of the Republic of Tatarstan, Sviyazhsky museum	2015-2018
6.3.3.	Organization of the Orthodox Culture Museum	Republic budget	Ministry of Culture of the Republic of Tatarstan, Sviyazhsky museum	2016-2020



6.3.4.	The organization of museum expositions "Sviyazhsk is the district town»	Republic budget	Ministry of culture of the Republic of Tatarstan, Sviyazhsky museum	2017-2022
6.3.5.	Organization of the Volga River Museum	Republic budget	Ministry of Culture of the Republic of Tatarstan, Sviyazhsky museum	2019-2025
6.3.6.	Museumification of other Sviyazhsk historical buildings and objects	Republic budget	Ministry of Culture of the Republic of Tatarstan, Sviyazhsky museum	2020-2035
7. Ensuring of a sustainable development of the tourist sector				
7.1.	Elaboration of a new concept of tourist development of Sviyazhsk and the neighboring territories of the Republic of Tatarstan	Republican budget	The Ministry of culture of the Republic of Tatarstan, State Committee on Tourism of the Republic of Tatarstan, Sviyazhsky Museum	2016-2017
7.2.	Conducting of a market research of the target audience for the development of tourism at the World Heritage Site	Republican budget	The Ministry of culture of the Republic of Tatarstan, State Committee on Tourism of the Republic of Tatarstan, Sviyazhsky museum	2016-2018
7.3	Carrying out a research of the maximum recreational and anthropogenic pressure allowed at the World Heritage Site and within its buffer zone	Republican budget	The Ministry of culture of the Republic of Tatarstan, State Committee on Tourism of the Republic of Tatarstan, Sviyazhsky museum	Conducting – 2016, Zccomplishment, judging by the common practice – 2017-2018
7.4.	Development of a long-term project «the Heritage of the Volga river» as a nationwide and international cultural program, throwing further light on the historical part of the largest European river	Republican budget, the funds of the private investors of the programme	The Ministry of culture of the Republic of Tatarstan, State Committee on Tourism of the Republic of Tatarstan, Sviyazhsky museum	2017-2019
7.5.	Organization of a new parking area in the mainland, at the beginning of a dam (within 2-3 km from the island)	Republican budget, the funds of the private investors of the programme	The Ministry of Transport and Roads of the Republic of Tatarstan	2017-2020
7.6.	Ensuring the museum-reserve with electric transport to transfer the passengers to the island from the parking lot and around Sviyazhsk as well	Republican budget	The Ministry of culture of the Republic of Tatarstan, State Committee on Tourism of the Republic of Tatarstan, Sviyazhsky museum	2016-2020
8. Protection of the natural environment				



8.1.	Taking steps on recycling	Republican budget	The Ministry of Ecology and Natural Resources of the Republic of Tatarstan, municipality of Sviyazhsk, Sviyazhsky museum	2015-2017
8.2.	Upgrade of the utilities, wastewater treatment systems and sanitation	Republican budget	The Ministry of Construction, Architecture, Housing and Communal Services of the Republic of Tatarstan, municipality of Sviyazhsk	2015-2018
8.3.	Monitoring of the current condition of the natural environment	Republican budget	Sviyazhsky museum with the council of experts	2015-2035
8.4.	Environmental education of the local population	Republican budget	Sviyazhsky museum, The Ministry of Ecology and Natural Resources of the Republic of Tatarstan	2015-2035; Permanently
9. Socio-economic development of the country				
9.1.	The adjustment plans of territorial development of Zelenodolsk, Verkhniy Uslo region of the Republic of Tatarstan and municipality "Innopolis" taking into account conditions of the buffer zone of the Assumption Cathedral	Budget of the Republic, municipal budgets	Ministry of Construction, Architecture and Housing and Communal Services of the Republic of Tatarstan, Zelenodolsk region, Verkhniy Uslo region, Municipality "Innopolis"	Development in 2015 Actualization in 2018.
9.2.	Infrastructure development of Sviyazhsk to meet the needs of visitors to the nominated site		Ministry of Construction, Architecture and Housing and Communal Services of the Republic of Tatarstan, Municipality Sviyazhsk	2015-2016.
9.3.	The formation of new conditions of employment in Sviyazhsk	Budget of the Republic, the budgets of municipalities, private investors	Budget of the republic	2015-2035
9.4.	Formation of the urban environment of Sviyazhsk: buildings management, active implementation of developed in the traditional style of "model" houses, decorating of disharmonious buildings	Budget of the Republic, private investors	Ministry of Construction, Architecture and Housing and Communal Services of the Republic of Tatarstan, The Ministry of Culture of the Republic of Tatarstan, locals, vacationers	2015-2020



9.5.	Incentives to attract permanent residence in Sviyazhsk of museum workers and creative intellectuals	Budget of the Republic, private investors	The Cabinet of Ministers of the Republic of Tatarstan, the Ministry of Culture of the Republic of Tatarstan	Development of the program in 2015 Implementation: 2016-2020 years.
10. Community development.				
10.1.	Development of a program to raise awareness of the local community about the outstanding universal value and the Management Plan of the Site, the rules of land use and management	Budget of the Republic	Sviyazhsky museum	2016-2018
10.2.	Conducting public opinion poll of Sviyazhsk, Zelenodolsk and Verkhniy Uslon regions and the municipality "Innopolis" living within the buffer zone of the nominated site	Budget of the Republic	Sviyazhsky museum, Zelenodolsk and Verkhniy Uslon regions, municipality "Innopolis "	2016-2018
10.3.	Community participation in the Coordination Committee	Budget of the Republic	Regional Foundation of Revival of Historical and Cultural Monuments of Republic of Tatarstan , Municipality Sviyazhsk	2015-2020
11. Promotion and popularization of the site, nominated to the World Heritage List				
11.1.	Scientific and promotional work on popularization of the Assumption Cathedral	Republican budget, Investor's funds	Academy of sciences of the Republic of Tatarstan, Kazan (Volga region) federal university, Ministry of culture of the Republic of Tatarstan, State committee on Tourism of the Republic of Tatarstan, Sviyazhsky museum, scientists and public men	2015-2035
11.2.	Activities on promotion of the Assumption Cathedral's historical, cultural, artistic and religious value.	Investor's funds	Ministry of culture of the Republic of Tatarstan, Tatarstan mitropolita-nate, Sviyazhsky museum, scientists and public men	2015 – 2035
11.3.	Organization of a wide range of regional, transregional, international projects and events. (international conferences, seminars, events)	Republican budget, Investor's funds	Academy of sciences of the Republic of Tatarstan, Kazan (Volga region) federal university, Ministry of culture of the Republic of Tatarstan, Kazan state university of culture and arts, Sviyazhsky museum	2015- 2045



11.4.	Specialized publishing activity and creation of the electronic publications and websites, promoting Sviyazhsk cultural heritage	Republican budget, Investor's funds	Ministry of culture of the Republic of Tatarstan, Sviyazhsk museum – reserve	2015 - 2035
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10.3 Implementation plan for objective 3

Activities on reaching social consensus concerning conservation, exploitation and sustainable development of Assumption Cathedral. (To section 8 of the Management plan)

No	Projects name, events listing	Budget and source	Executors	Time frame
12. Community council work				
12.1	Organization of Coordination Committee work, carrying out expert services, final conclusions.		Regional Foundation of Revival of Historical and Cultural Monuments of Republic of Tatarstan	2015 - 2030
13. Interaction with the parties concerned				
13.1	Making agreement on a partnership with the parties concerned in the frame of objectives realization plan (municipal governing bodies, interested institutions and establishments, business entities, religious and public organizations).		Ministry of culture of the Republic of Tatarstan, Sviyazhsky museum	2015 - 2030
13.2	Execution of the contracts for works and services necessary to Assumption Cathedral, Sviyazhsky museum –(with organizations, establishments, individuals)		Ministry of culture of the Republic of Tatarstan, Sviyazhsky museum	2015 - 2030



5f. Sources and amount of financing

The total amount of financing of the activities of the complex project out of the funds of the federal budget and the budget of the Republic of Tatarstan is 90,000,000 euros.

Co-funding of the activities for the complex project implementation:

– Federal budgetary funds by way of subsidies to the budget of Tatarstan are 40,000,000 euros, including:

2010 – 10,000,000 euros

2011 – 10,000,000 euros

2012 – 10,000,000 euros

2013 – 10,000,000 euros

2014 – 10,000,000 euros

2015 – 5,000,000 euros

The funds of the Republic of Tatarstan are 400 000 000 euros, including:

2010 – 10,000,000 euros

2011 – 10,000,000 euros

2012 – 10,000,000 euros

2013 – 10,000,000 euros

2014 – 10,000,000 euros

2015 – 5,000,000 euros

The activities for protection, preservation, use and popularisation of the Uspensky cathedral are carried out not only at the expense of the funds of the federal budget and the funds of the Republic of Tatarstan, but also at the expense of the budgetary funds of the administrations of Zelenodolsky and Verkhneuslonsky areas, non-budgetary sources, the means of Russian orthodox church, and also internal funds of “The State Historical and Architectural and Art Museum “The town-island Sviyazhsk” provided from museum, tourist and excursion activity.

The amount of financing of the activities for preservation and popularisation of the objects and pieces of cultural heritage in previous years was as follows:

1995 – 65,600 US dollars;

1996 – 80,500 US dollars;

1997 – 69,000 US dollars;

1998 – 36,500 US dollars;

1999 – 32,080 US dollars;

2000 – 146,313 US dollars

The federal budget:

1995 – US \$28,000, 1996 – US \$10,720, 1997 – none, 1998 – US \$5,555, 1999 – US \$2,000, 2000 – US \$37,039.

The republican budget:

1995 – US \$65,600, 1996 – US \$80,500, 1997 – US \$69,000, 1998 – US \$36,500, 1999 – US \$32,080, 2000 – US \$22,600.

Non-budget sources (The fund “Raifa-Sviyazhsk”, the means of lessees and users of monuments):

1995 – none, 1996 – none, 1997 – US \$90,900, 1998 – US \$11,100, 1999 – US \$70,300, 2000 – US \$74,074.

Financing of the activities for protection of natural sanctuaries is carried out at the expense of the Republican budget of the Republic of Tatarstan, and also non-budget sources: 1998 – US \$5,200, 1999 – US \$9,700, 2000 – US \$12,600.

Which includes from the federal budget within the Federal target program “Preservation and Development of the Architecture of Historical cities (2002 – 2010)” – 11,5 million roubles, the Federal target program «Culture of Russia (2001 – 2005)» – 7,4 million roubles, the Federal target program «Culture of Russia (2006 – 2010)» – 22,8 million roubles; 2010 – 2012 – 106410 euros.

In total for preservation of the objects of cultural heritage of Sviyazhsk over the period of 2000-10 years it was allocated:

– From the Republic Tatarstan budget – 20,1 million roubles;

– From the budget of the Russian Federation – 80,0 million roubles.

From 2010 till 2014 within the realisation of the Complex project «The Cultural heritage – Island Town Sviyazhsk and Ancient Bulgar» for 2010-2013 (2013-15) was totally allocated:

– From the budget of the Republic of Tatarstan – 864,6 million roubles;

– From the budget of the Russian Federation – 1,038,8 million roubles.



5g. The sources of the qualified training personnel and protection and management technologies training.

The employees of the state budgetary cultural institution of the Republic of Tatarstan "The State Historical and Architectural and Art Museum "The town-island Sviyazhsk" constantly improve their qualification, including the Center of the scientific and technical information "Progress" (St. Petersburg) under the program "Management of a museum. The theory and practice of museum management and marketing in the market conditions"; the state budgetary educational institution of the Republic of Tatarstan "The Institute of further vocational training (improvement of professional skills) of professionals in the socio-cultural sphere and arts" under the programs "The theory and practice of excursion service at the present stage", "Museum depository scientific work: record, study, preservation", "Museum depository scientific work: the problems of the record, preservation and function of museum depositories", "Forma-

tion of personnel resource in socio-cultural sphere: problems and scientific practical approaches", "Excursion guidance: theory, methodology, practice", "Museology and monument protection. Excursion guidance".

In connection with the planned transfer of the Uspensky cathedral to the Uspensky monastery now there arises a problem of staff assistance to the monastery from specialists, first of all, from restorers, climatologists, custodians, who are responsible for safety and maintenance of the object, etc. For the solution of this problem the Coordinating Committee plans to hold a series of joint meetings with the officials of Tatarstan metropolitanate for the development of the program of actions. (Note: the agreement on shared use has not been concluded. Therefore the museum by its own forces of the employees cannot supervise and maintain the cathedral in necessary condition).

5h. Services to visitors and statistics

The activities and the information on services to visitors and tourism organisation are partially presentsd in the section devoted to the plan of the object management.

The Assumption Cathedral

Regular attendance of the Assumption cathedral is impossible over the last years due to the complex conservation of the object. Basically the object is accessible exclusively to specialists, researchers, experts and conservation work representatives. In 2015 the cathedral became a base object to provide summer practical training of the students of the St. Petersburg Academy of Arts, who carried out picturesque mapping of the cathedral frescoes during the season. Within the period of work performance in the cathedral, it is possible to with art advantages

of a complex of frescos of the Assumption cathedral it is possible to familiarise yourself with artistic merits of the Complex and frescoes in the exposition of the museum with the help of special video shown to visitors in the section, devoted to the orthodox culture of Sviyazhsk. After finishing of the conservation work and transfer of the Uspensky cathedral to the user, the visiting mode in the cathedral will be regulated according to the recommendations of experts stated in the section "The Plan of the object manage-



ment”, for the purpose of the object anthropogenic impact restriction.

The control over tourism development in the Republic of Tatarstan is carried out by the State Committee of the Republic of Tatarstan on Tourism. The development concepts of tourism in the Republic of Tatarstan, and also, concrete plans concerning

Kazan, and two areas of the Republic within the territory of which the buffer zone of Sviyazhsk is, have been approved (Zelenodolsky and Verhneuslonsky areas). In them the questions about tourism development are set, also including those, which take into account the development of tourist potential of Sviyazhsk.

Buffer zone of the nominated object

In the buffer zone of the Uspensky cathedral, first of all, the tourists are attracted by Sviyazhsk itself. The questions of Sviyazhsk tourist infrastructure development are settled in the General plan of Sviyazhsk. The territory of Sviyazhsk is conditionally divided into two zones – the residential one where housing development prevails, and the tourist – where the objects of cultural heritage are concentrated.

Sviyazhsk is considered as the centre of historical and cultural, religious and pilgrim, and ecological tourism. Museum and tourist activities form peculiar fields of specific job differentiation for Sviyazhsk rural settlement, also they are a promising direction of social policy realisation and the development of local economy.

The territory is accessible to tourist display. The favourable time to visit the Complex is April - October.

To reach Sviyazhsk is possible by bus or by car from Kazan, from the areas of the Republic of Tatarstan and the adjacent regions of the Russian Federation (the Republics of Bashkortostan and Mari EL, the Chuvash and Mari Republics, Ulyanovsk, Orenburg and Samara areas), by the river Volga by steamship from Moscow, St.-Petersburg, Nizhni Novgorod, Kazan, Ufa, Ulyanovsk, Samara, Astrakhan, or by the vessel on air wings of the type “Meteor” from Kazan to tourist landing stage of The town-island Sviyazhsk, by rail to the station Sviyazhsk and further by car to the island town Sviyazhsk.

Cultural-informative, event, pilgrim, ecological types of tourism develop. Several

tourist routes are elaborated for exploring island town Sviyazhsk and its architectural monuments; information inscriptions and conventional signs, stands are established; there are available circulars, guidebooks, directories, souvenir production. Excursions are spent in Russian and Tatar, foreign languages (English, German, French, Chinese, Turkish).

The museum of history СВЯЖСКА is opened for tourists from May till October from 9.00 till 18.00 (Monday – Thursday, Sunday), from 9.00 till 19.00 (Friday – Saturday); from November till April from 10.00 till 17.00 (Tuesday-Friday), from 10.00 till 18.00 (Saturday-Sunday; Monday is the day off).

Since 2011 up to 2015 (inclusive) the museum became the organizer of 36 exhibitions opened in Kazan, Sviyazhsk, S. Peterburge, Great Novgorod, Sessone, etc.

In the beginning of 2015 the constant exposition in the main building of the Complex, public offices associated with the history of Sviyazhsk from its foundation prior to the beginning of the XXI century and a new exhibition hall “The Old Water Tower” have opened.

For tourists, sightseers and pilgrims on the territory of Sviyazhsk there are eight cafes, a number of hotels, shops, giftshops, parking for motor transport, vacation spots, feldsher’s station. The work of conservation, regeneration and the adaptation of buildings to hotels (the house Timofeeva-Terenteva-Brovkina-Djachkovy, brotherly



cases in monastery Ioanno-Predtechensky's territory) are spent.

The total number of visitors to the museum in 2010 is 15,759 people (according to the museum report), in 2014 – more than 180 thousand people in 2015 is planned attendance at level of 220 thousand people.

The conservation of the monuments of history and culture, road network development, new communications and engineering network routing, have made the noteworthy place “Island Town Sviyazhsk” an attractive tourist destination for Russian and foreign visitors. The creation of a new infrastructure and putting into operation new objects, allowed to create for the museum the qualitative tourist product combining the services of accommodation, food, excursion service, arrangement of interactive and business activities. Gain in information awareness among the population of island town Sviyazhsk as a tourist place (of tourism and kinds of recreation, of the objects and the island infrastructure, of its historical significance) is one of the important cause of considerable growth of the tourist movement.

All this led to the threefold increase of the tourist movement already in 2012 in comparison with 2011. In 2013 the museum “Island town Sviyazhsk” was attended by 47,958 people (in 2012 – 21,437 people), both by the Russian tourists (Central Federal District, Privolzhsky Federal District, Ural Federal District,), and foreign visitors from Germany, the USA, France, England, Turkey, Serbia, China, Czechia, Malaysia, Thailand, etc. In the structure of the visitors the first place is represented by adult audience (59 %), the second and the third – pensioners and schoolboys (14 % and 18 % accordingly). Students are presented inappreciably (7%). The attendance of Sviyazhsk is of seasonal nature: the number of tourists arriving in island town, increases in May, reaching its maximum in August-September.

Restricted territory of the island forces to regulate anthropogenic impact on the

given territory. The stay of the most part of tourists in Sviyazhsk comes down to one day. Accommodation is mainly supposed for specialists (art experts, archaeologists, historians, architects, restorers etc.), working with the objects of cultural heritage of Sviyazhsk, carrying out research work, scientific and cultural activities, conferences, delivering residential courses, organizing master classes for artists, summer practical training of students, museologists, culturologists, architects, etc.

The questions of tourist movement regulation are set in the section “The Management Plan”.

Taking into account an increasing tourist movement, for accommodation of tourists is planned to use the possibilities of the nearby territories. The main place of tourist accommodation is certainly Kazan where due to numerous events of the all Russia and international level the development of hotel business for the last years is led at the accelerated rates. Kazan is as far as about 60 km by the highway and 25 km by the river Volga. Thus, it takes 40-60 minutes from Kazan to Sviyazhsk by highway, and from 30 minutes till 2 hours by the river, depending on vessel type.

Also, in close vicinity to Sviyazhsk some large tourist objects where tourists can be accommodated are located. In two kilometres from Sviyazhsk there is a tourist base “Country club Sviyaga” with wooden cottages in up to 60 people may be accommodated. In seven kilometres along the automobile line M7 two small hotels with total capacity of 100 people are located. In twenty km from Sviyazhsk along the motorway, and in two km by water, on the right bank of the river Sviyaga the mountain-skiing complex “Kazan” is located, it was built taking into account the features of the existing relief with accommodation up to 2000 people in small cottages. On the opposite side from Sviyazhsk, in the distance of five km by water on the left bank of the Volga, the settlement Vasilevo with two health resorts



with capacity up to 1000 people is situated. Out of the buffer zone in the regional centre, the city Zelenodolsk, there are hotels and the health resorts calculated for 450 persons. Also, there are small hotels in the settlements within an hour of driving from Svijazhsk.

For catering services in Svijazhsk there are some cafes at the moment.

- Cafe “Sviyaga” in the building of the museum hotel – up to 30 persons
- Cafe “Buyan (brawler)” on Christmas square – up to 100 persons
- Cafe and restaurant “Konyi dvor (stable yard)” – up to 100 persons
- monastery canteen of the Uspensky monastery – up to 80 persons
- summer cafe of historical kitchen “Lenivyi (lazy) Torzhok” - up to 30 persons.
- summer cafe «Fishing farmstead» - up to 40 persons.

The menu in the cafe is developed taking into account the presentation of traditional Russian cuisine to the visitors of Svijazhsk.

Visitors of Svijazhsk can buy souvenirs in souvenir giftshops, in tourist-information points, in “Agafonov’s shop”, located in a historical building of the end of XIX century, in a souvenir giftshop on the territory of the stable yard, and also on the territory of the Fair on the Christmas square. The quality control of the souvenir production is carried out by the experts of the State Committee of the Republic of Tatarstan on Tourism, and also by the Svijazhsk museum; purposeful cooperation with handicraftsmen and manufacturers of souvenir production focuses on working out and realisation of products with the symbolics of Svijazhsk, displaying the riches of the cultural heritage of Svijazhsk.

The Svijazhsk museum developed the system of contracts with travel agencies on service of the organised groups of tourists. The museum “Island Town Svijazhsk” annually participates in all large all Russia and regional exhibitions devoted to tourism. Agreements on the organisation of the visits

to Svijazhsk with the largest hotel complexes of Kazan are concluded.

The museum management, together with the administration of Zelenodolsky area and Svijazhsky rural settlement developed and confirmed the rules of tourist service and the behaviour rules on the territory of a sightseeing attraction of the republican value island town Svijazhsk.

For the purpose of tourist service the tourist routes calculated for various audiences and duration of the stay on the island are developed and confirmed. Tourist schemes and guidebooks on Svijazhsk (in the Russian, Tatar and English languages), calculated for different age categories are created and published. The special program provides the engineering of the system of visual communications, including installation of information indexes in Russian, English and Tatar, system engineering of electronic guides on the basis of modern communication solutions.

For the purpose of development of ecological kinds of tourism the Svijazhsk centre of sailing and rowing boating is created. Some sightseeing routes are offered to tourists: around the island with the panorama of the Uspensky monastery with the view from water, a trip to the opposite bank of the river Sviyaga, to the Makarevsky monastery, an ecological route «Svijazhskaya delta», a sports route on rowboats.

For the meeting of unorganised tourists in Svijazhsk under the auspices of the museum some tourist-information points function there: at the river station, near parking, in the museum “Island Town Svijazhsk” itself.

“The State Historical and Architectural and Art Museum “The town-island Svijazhsk” annually organize and runs guide training courses which about 100 people finish per year.

The complex of activities for the organisation of the tourist service, realised in 2011-2014 allowed to increase the amount of tourist movement considerably. Among them a special place is held by the exhibitions, organised



by the museum “The town-island Sviyazhsk”, the folklore festival on the International Day of museums, the festival “Sviyazhskaya Uha (fish soup)”, historical fencing tournament, traditional archery tournament “Cup Sviyazhsk”, master classes of handicraftsmen, etc. All these events are focused on revival of traditions peculiar to Sviyazhsk. The large tourist object of Sviyazhsk is the complex located on the Uspensky square “Konyi dvor

(stable yard)”, including a smithy, a potter’s workshop, a manege with horses, minihotel, a gift shop and cafe-restaurant. In the area of the Christmas square the tourist platform “Lenivyi (lazy) Torzhok” is situated, on which the guests may familiarize themselves with traditional fighting arts, do some shooting from arches, feel the role of the medieval soldier and get souvenirs.

5i. The policy and programs concerning the presentation and advancement of the object

The departmental target program «Tourism Development in the Republic of Tatarstan for 2009-2011», confirmed by the order of the Minister of youth affairs, sports and tourism of the Republic of Tatarstan № 1008 from 06.10.2008.

The concept of creation and development of federal state institution “The State Historical and Architectural and Art Museum “The town-island Sviyazhsk” approved by the decision of the Board of the Ministry of culture of the Russian Federation from 24.06.2009 № 11;

The complex project “The Cultural heritage – The town-island Sviyazhsk and Ancient Bulgar” for 2010-2013, confirmed by the decision of the Cabinet of the Republic of Tatarstan from 09.12.2010 № 1018;

The regulation of the Cabinet of ministers of the Republic of Tatarstan from 01.04.2011 № 247 «About modification of the complex project “The Cultural heritage – The town-island Sviyazhsk and Ancient Bulgar”

The government program «Development of the sphere of tourism and hospitality in the Republic of Tatarstan for 2014-2020», is confirmed by the decision of the Cabinet of ministers of the Republic of Tatarstan from 21.07.2014

The complex plan of interdisciplinary scientific researches of the Uspensky cathedral, Troitsk church and cultural heritage Sviyazhsk for 2015-2019.

5j. The personnel (professional, technical, serving)

Now management of the Uspensky cathedral is carried out by the Uspensky Bogoroditsky monastery of Tatarstan metropolitanate of the Russian Orthodox Church together with “The State Historical and Architectural and Art Museum “The town-island Sviyazhsk”

In the staff of the monastery there are 42 people, among them 5 monks, the others are attendants (yard keepers, cooks, gardeners, room cleaners, sellers, etc.). After the end of the conservation work it is planned to create a) the department of preservation of the nominated object of the cultural heritage, staffed of necessary specialists, in number

approximately of 15 people; b) to create special noncommercial fund for the organisation of works on preservation, accounting and popularisation of the Uspensky cathedral.

In the staff of “The State Historical and Architectural and Art Museum “The town-island Sviyazhsk” (56 persons for 01.08.2015, as a part of the museum structure scientific, conservation, tourist and depository departments function), in interaction with Tatarstan metropolitanate of the Russian Orthodox Church, and the buffer zone – the Ministry of Culture and the Ministry of Forestry of the Republic of Tatarstan.



Under "The State Historical and Architectural and Art Museum "The town-island Sviyazhsk" the Academic council consisting of various specialists is created.

In the course of protection, preservation (repair, conservation and adaptation for modern use), popularisation of the objects of Sviyazhsk managers and specialists of various profile and of various organisations participate, including: the Ministry of Culture of the Russian Federation, the Ministry of Culture of the Republic of Tatarstan, the State committee on tourism of the Republic Tatarstan, the Ministry of ecology and natural resources of Republic of Tatarstan, the Center of cultural heritage of the Republic of Tatarstan, the Volga region bureau of Chair of UNESCO for preservation of architectural and town-planning monuments, the Institute of archaeology of the Russian Academy of Sciences, the Russian scientific research institute of cultural and natural heritage named after D.S. Lihachev, the Institute of history named after S. Mardzhani, the In-

stitute of archaeology named after A.H. Halikov Academy of Sciences of the Republic of Tatarstan, the Institute of language, literature and art criticism named after G. Ibragimov of Academy of Sciences of the Republic of Tatarstan, the Kazan (Privolzhsky) Federal University, the Kazan state university of culture and arts, the Kazan state architectural and building university, the National museum of the Republic of Tatarstan, the State Museum of the Fine Arts of the Republic of Tatarstan), Open Society «Tatar special scientific and conservation management», the Directorship of State natural complex sanctuary "Sviyazhsky". Among specialists there are academicians, doctors and candidates of historical sciences, academicians, doctors and candidates of architecture, doctors and candidates of biological science, anthropologists, archaeologists, ethnographers, architects-restorers, registrars, historians, keepers of various depositories, masters-restorers, museum workers.



6. MONITORING

Monitoring is a component of the state protection of sites of cultural heritage. It is carried out according to the Resolution of the Government of the Russian Federation d/d 05.07.2001 No. 504 “On the all-Russia monitoring of condition and use of historical and cultural monuments, items of the museum fund of the Russian Federation, documents of library stocks, the archival fund of the Russian Federation, and also the film fund” and is implemented according to the order No. 848 issued by Ministry of Culture of the Russian Federation d/d May 28, 2002. The monitoring should fulfil the following tasks:

- the recording of historical and cultural monuments which are under the state protection;
- inventory of sites of movable property which are of historical and cultural value and which are an integral part of immovable historical and cultural monuments;
- prevention of causing damage to immovable historical and cultural monuments;
- prevention of illegal (unauthorized) construction in zones of protection of historical and cultural monuments;
- control over works on repair, conservation, preservation, reconstruction and adjustment of historical and cultural monuments;
- supervision over observance by users (owners) of rules of use of historical and cultural monuments according to the current legislation on protection of historical and cultural monuments;
- adoption of reasonable decisions on effective use of historical and cultural monuments;
- coordination of financing of activities aimed at preservation of historical and cultural monuments;
- formation and maintenance of a state information resource on condition and use of historical and cultural monuments.

Till 2010 monitoring of the condition of the Assumption Cathedral of Sviyazhsk as an site of cultural heritage was regularly done

by the Ministry of Culture of the Republic of Tatarstan and its subordinated institution – “The Head Department of the State Control of Protection and Use of Historical and Cultural Monuments” every five years.

The monitoring of the condition of the archaeological occupation layer on the territory of Sviyazhsk was carried out by the National center of archaeological research of the Institute of History after Sh. Mardzhani of the Tatarstan Academy of Sciences (now – the Institute of Archaeology of Tatarstan Academy of Sciences).

During the monitoring in 2010 a number of problems were revealed for the solution of which the Complex project “Cultural heritage of Tatarstan: the town-island of Sviyazhsk and ancient Bolgar” was developed. It has been implemented since 2010 at the expense of federal and regional budgets. The activities of the Complex project include systematic supervision over the condition of sites, archaeological research, works on preservation of sites of Sviyazhsk on the basis of complex scientific research, on redevelopment of the territory, creation of museum expositions, museum and tourist infrastructure.

Since 2010 the monitoring of the condition of objects of Sviyazhsk, including the Assumption Cathedral, has been continuously carried out directly by the order of Tatarstan Ministry of Culture according to a special program, developed by specialized licensed organizations. This includes instrumental examination, systematization and results analysis. For each type of research certain frequency is established. All this allows to observe the dynamics of changes in the condition of the property and to estimate the results of works on preservation of the constructions of the cathedral and painting in its interior. As a result of the monitoring “The program of complex scientific research of the Assumption Cathedral, the Trinity Church and the cultural heritage of Sviyazhsk for 2015-2019” and “The program of scientific project works and works on preservation of



the Assumption Cathedral of the Ensemble of the Assumption monastery in Sviyazhsk” have been developed.

Monitored aims for the Assumption Cathedral are:

- condition of soil;
- condition of constructions of the bases, walls, arches;
- condition of wall painting;
- temperature and moisture condition.

Special attention is paid to the frescos of the Assumption Cathedral.

Judging by the volume of the painting preserved and the degree of its undamaged condition this ensemble has a huge historical and cultural, scientific and artistic value. The works on disclosure of ancient frescos and consolidation of the plaster and paint layers have been carried out since the middle of the XIX century repeatedly. Continuous monitoring of the condition of painting has been conducted since 1973, by the specialists of Interregional scientific-conservation and art department. The results of systematic monitoring were used for preservation, consolidation of the primer and paint layers, removal of biodestructors and disinfection of the surface.

Examination of the condition of the bases soil, the foundation and the walls of the cathedral has been periodically carried out by the Tatar special scientific, conservation and design workshop with the involvement of federal specialist experts since the 1980s.

In 2008-2009 the specialists of the State Research Institute of Conservation conducted a complex research of the temperature and moisture conditions (TMC) and developed recommendations on their normalization.

The main problem of the Assumption Cathedral consisted in the northern church porch conserved in the 1970s. The big horizontal surface of the open gallery, high brick parapets contributed to accumulation of moisture and its filtration into the thickness of the walls. The white stone masonry of the cathedral was in critical condition. Taking into account the monitoring results from 2010 to 2013 the facades the open galleries and the roof were conserved. A very large amount of works was done on preservation of the white stone and brick laying of the lower part of the walls, which were, in fact, the first highly professional repair and recovery activities based on the long-term monitoring data. The conservation masonry of the 1970s was disassembled; emergency parts of the original laying were consolidated. Special fitting compounds conserved the geometry of each brick and stone block.

The assessment of the condition during works and after their completion shows that the massive designs of the cathedral have begun to dry out, temperature and moisture conditions have improved substantially, which is extremely important for preservation of the wall painting in the interior.

**6a. Key indicators of the assessment of the undamaged condition of the object**

Indicators	Frequency	Place of keeping records
Providing legal protection of the object	Annually	Ministry of Culture of the Republic of Tatarstan
Effectiveness of the system of object management	Regularly according to the working schedule of the Coordinating committee	State Budget Institution of Culture of the Republic of Tatarstan «State Historical, Architectural and art Museum-Reserve «Ostrov-Grad Sviyazhsk»
Technical condition of object (condition of soil; construction parts of the foundation, walls, arches; wall painting; temperature and moisture mode, etc.).	Continuously	Ministry of Culture of the Republic of Tatarstan, SBI «Centre of cultural Heritage of Tatarstan»
Object security system indicators	Continuously	«State Historical, Architectural and Art Museum-Reserve «Ostrov-Grad Sviyazhsk, Sviyazhsk Assumption Monastery of the Tatarstan metropolitanate of Russian Orthodox Church
Indicators of quality of conservation works	Annually	Ministry of Culture of the Republic of Tatarstan
Level of advance of the value of the object and anthropological impact on the object	2 times a year	Ministry of Culture of the Republic of Tatarstan State Committee on Tourism «State Historical, Architectural and Art Museum-Reserve «Ostrov-Grad Sviyazhsk»
Condition of the natural environment of the object	Annually	Ministry of Forestry of RT
Condition of the buffer zone	Annually	Ministry of Culture of the Republic of Tatarstan, «State Historical, Architectural and Art Museum-Reserve «Ostrov-Grad Sviyazhsk», Institute of Archaeology named after A.K. Khalikov

Control over management of use, preservation and conservation of the Assumption Cathedral and other objects of Sviyazhsk supporting its outstanding universal value

The questions of management of use, preservation and conservation of the sites are assigned to the Ministry of Culture of Tatarstan and the museum. The system of indicators including both objective control of physical parameters of the sites on the basis of the data

obtained by measuring equipment and devices (constant and periodic) and current monitoring and checking with involvement of the expert community, regarding which necessary decisions are made, is being developed.

Control over management of tourist flows

This task is one of the most important and main tasks of the museum. The taken measures are aimed to protect the Assumption Cathedral, as well as the sites emphasizing its Outstanding universal value from possible



negative impact of tourism, and include a number of them from which the following should be mentioned:

The protection regime on the territories adjacent to the sites, which forbids unauthorized vacation spots, camping, installation of tents, has been established;

Control of access to the territory of Svvyazhsk and separate monuments is organized and implemented;

Restriction on the use of transport and driving through the territory adjacent to the sites is set;

The schedules of visits to the Assumption Cathedral and the Trinity Church are set and observed, including restrictions on visiting times and the number of people staying there at the same time;

The ban on visiting the objects under adverse weather conditions (rain, snowfall, etc.) for the prevention of possible temperature and humidity change, accumulation of mud in the sites, is established.

Control over the tourist flow is organized and regulated, which includes:

- fire safety measures (ban on smoking and starting open fires, installation of the security and fire alarm system);
- protection, police control over public order and precautionary measures against unauthorized and illegal actions, especially in the situations connected with mass visits to the territory of the sites on the days of religious and public holidays, anti-terrorist activities;
- guided excursions for tourist groups and visits of the sites (obligations for control over following rules of visiting sites are assigned to guides and employees of the monastery).

Special attention is paid by the Management plan to calculating (admissible) anthropological impact on the Assumption Cathedral and the Trinity Church, to assessment of anthropological influence, which allows to correct the modes, terms of visiting the sites, with the establishment (if necessary) of quotas on visits to the Assumption Cathedral and the Trinity Church.

For reduction of negative impact the Plan has stipulated development and introduction of new (additional) and secondary excursion routes for

tourists and visitors which allows to redistribute a tourist stream. These measures are capable of protecting the sites of heritage, at the same time resolving the issues of increase of quantity and quality of cultural services, and also increasing the appeal, open quality and safety of the object.

The main indicators of visitors' management is the record of quantity, types and categories of visitors, which are divided into the following groups:

1. The number of visitors to each object; the number of cars/buses.
2. Representatives of local community (population), constantly or temporarily staying on the territory of the object.
3. Pilgrims and representatives of clergy.
4. Tourists (groups) and separate tourists.
5. Children, schoolchildren and university students.
6. Volunteers, participating in cultural and other events.
7. Researchers and personnel of expeditions and conservation organizations (workers and experts).

Annual monitoring of a small number of especially weak spots of monuments, using photos and measurements for comparison of indicators.

Control of raising the local community awareness and achievement of social consensus regarding the conservation, use and sustainable development of cultural heritage (of the Assumption Cathedral and Trinity Church)

The management plan provides a system of giving the local community a line on the conservation of the Assumption Cathedral and Trinity Church and other heritage sites, highlighting their outstanding universal value. The museum is positioning its activities as a museum institution, available for the society. The system of raising awareness about the functioning of the museum includes a variety of forms, both passive - the communication of information, organization of exhibitions and other cultural and educational events and active, related to the participation of local residents in



the actions and activities of the museum, joint projects, reports and public discussions.

Quantitative parameters of the work forms aimed at raising awareness of the local community that are used as indicators are as follows:

- the number of organized events (as a result of the dissemination of information, involvement of the local population to participate in festivals, exhibitions, competitions, etc.);

- the number of implemented educational programs (the seminars, explaining the outstanding universal value of the heritage site, significance of the buffer zone and the regulations of land use and urban planning, the principles of the property management; programs for working with school students, giving lectures and visiting museums, etc.);
- the number of published promotional materials (the development of information stands, media and web sites publications);

- the number of presentation of the museum-reserve (the days of the museum and the museum's iconic events, official events);

- the number of implemented programs and projects aimed at involving local communities in conservation and the use of heritage.

An important area of work is the involvement of the local community in the work of the Public Council of the museum, discussions of the joint projects and initiatives related to the preservation and use of heritage.

Control of the raising awareness and promotion of properties

Promotion of the Assumption Cathedral and Trinity Church as the properties of outstanding universal value should be based on the results of the research activities of employees of the museum-reserve and other independent researchers, academic research institutions and university centers, deep analysis and evidence-based interpretation of the obtained results. Of great importance in this process is the publicity of scientific and educational activities of the Museum-reserve.

The latter is achieved by the development of educational programs, modernizing excursion work, conducting various training

courses for guides, enhancing their skills and retraining them, development of presentation and exhibition programs, organization and holding traditional holidays (including religious ones), establishment of festive programs using methods of museum renovation, development of distance education resources in the form of virtual internet projects.

The management plan provides holding annual congresses, seminars, round tables, constant information support activities with the use of press conferences, presentations, announcements and post releases, special reports, analysis and review of publications for print and electronic media, the issue of thematic multimedia products, museum and scientific publications, both on the website of the museum-reserve and in social networks.

Taking into consideration the international status of the heritage and the need to promote the work of UNESCO, information on the implementation of the management plan is published not only in the national media, but also in federal and international publications. Symbols of UNESCO will be used in the design of information materials and exhibitions, related to the heritage property revealing its outstanding universal value and the implementation of the management plan in strict accordance with the approved rules and principles of the UNESCO symbols use.

The main indicators of the popularization of scientific research and museum and educational activities of the museum-reserve are the quantitative characteristics, including the number of publications on specific kinds and types, the number of references of the heritage in the online publications and other media, the number of scientific publications (monographs, references in Russian indices of Science Citation, publications included in Scopus and Web of Science).

Control of the funds management

The indicator of funds management of the museum-reserve is the number of museum properties of main and auxiliary funds, their types – on archaeology, numismatics, ethnography, art, etc.; completing with the collections and museum items, quality and



ensuring their safety with the introduction of modern systems (temperature and humidity, light regime, microbiological and entomological security analysis of monitoring data in the museum stores; purchasing the necessary stock of equipment; the introduction of a unified information system for monitoring the condition and use of the museum items and others specified in the legal documents of the Ministry of Culture of the Russian Federation and the Republic of Tatarstan.

Control of the Risk Management

With regard to the terms and indicators for assessing the quality of preparedness and risk management, such administrative areas as fire safety, vandalism, theft and inadvertent damage are clearly governed by regulatory documents of the Ministry of Emergency Situations of the Russian Federation and the Republic of Tatarstan, the Ministry of Internal Affairs of the Russian Federation and the Republic of Tatarstan, as well as by terms of providing museums, expositions and premises funds of the museum-reserve, the Assumption Cathedral and Trinity Church, religious facilities of monastery with necessary fire-fighting equipment and modern means of protection.

They carry out a permanent control of coastal erosion on the territory of Sviyazhsk, on hydrological features of the Kuibyshev reservoir, as groundwater is hydraulically connected with the waters of the reservoir. They also conduct monitoring and preventing the expansion of landslides, recording weather data, such as extreme weather incidents. Timely response to geological disturbances and natural disasters and catastrophes are also extremely important indicators of conservation of the property.

Specific tasks, deadlines, indicators and quality control parameters can be adjusted based on changing conditions.

Control of the buffer zone management

Control of the buffer zone management is carried out in cooperation with local authorities, district administration, bodies of monuments protection, natural supervision authorities and public organizations. It is implemented through planning (once in every three years) and unscheduled inspections of state authority for cultural heritage protection.

Monitoring is carried out in relation to the natural component of the buffer zone, which includes biodiversity and landscape, and anthropogenic parameters, such as construction, the environmental impact of pollutants, etc.

6.b. Administrative arrangements for object monitoring

Monitoring of the Assumption Cathedral is carried out by the following organizations:

The Ministry of Culture of the Russian Federation
7/6, Maly Gnezdnikovsky lane, build.1,2,
125993, GSP-3, Moscow, Russian Federation

The Ministry of Culture of the Republic of Tatarstan

66/33, Pushkin Street, 420015, Kazan, Republic of Tatarstan, Russian Federation

The Ministry of Forestry of the Republic of Tatarstan

37a, Kazan, Yamashev str., 420124, Kazan, Republic of Tatarstan, Russian Federation

State budget organization “Center of Cultural Heritage of Tatarstan”

66/33, Pushkin str., 420107, Kazan, Republic of Tatarstan, Russian Federation

Institute of Archaeology at the Academy of Sciences after A.H. Khalikov of the Republic of Tatarstan

30, Butlerova str., 420012, Kazan, Republic of Tatarstan, Russian Federation

The State Budget Institution of Culture of the Republic of Tatarstan “State Historical, Architectural and Art Museum-Reserve”

6, “Ostrov-Grad Sviyazhsk” Moscovskaya str., 420250, s. Sviyazhsk, Zelenodolsk District, the Republic of Tatarstan, Russian Federation.

Sviyazhsk Assumption Virgin Monastery of Tatarstan archdiocese of Russian Orthodox Church
Uspenskaya str., 420250, Sviyazhsk, Zelenodolsk District, Republic of Tatarstan, Russian Federation.



6c. The results of the previous reports

Passports of the historical and cultural monuments are kept in the archives of the Ministry of Culture of Russian Federation, in the archives of the Ministry of Culture of the Republic of Tatarstan, in the archives of the Cultural Heritage Center of Tatarstan, in the archives of a Tatar Special Scientific-Conservation Department.

- Passports of the nature monuments are kept in the archives of the Ministry of Forestry of the Republic of Tatarstan, in the Archives of the State Complex Nature Reserve "Sviyazhsky".

- Project documentation for the preservation of historical and cultural monuments are in the archives of the Ministry of Culture of the Republic of Tatarstan, in the archive of the Cultural Heritage Center of Tatarstan, in the archive of a Tatar Special Scientific-Conservation Department at the Kazan State Architectural University.

- Reports on the technical condition of the historical and cultural monuments are kept in the archives of the Institute "Spetsproektrestavratsiya" (Moscow), in the archive of Interregional Scientific and Artistic Conservation Department (Moscow), in the archive of the State Research Institute of Restoration (Moscow), in the archive of the Cultural Heritage Center of the Republic of Tatarstan, in the archive of Tatar Special Scientific Conservation Department and in the archive of the State Museum of Fine Arts of the Republic of Tatarstan.

- Reports on the archaeological research are in the archives of the Cultural Heritage Center of Tatarstan, in the archives of the named after A.H. Khalikov Institute of Archaeology, in the archive of the State Museum of Fine Arts of the Republic of Tatarstan, in the State Historical, Architectural and Art Museum-Reserve "The Island of Sviyazhsk".

- Reports on environmental and natural monitoring are kept in the archives of the

Ministry of Forestry of the Republic of Tatarstan, in the archives of the State Complex Nature Reserve "Sviyazhsky".

- Reports on spending funds aimed at the protection and preservation of historical and cultural monuments 1990-2014 (Form 2 OPIC) are kept in the archive of MICC of the Ministry of Culture of the Russian Federation, the Center for Cultural Heritage of the Republic of Tatarstan, in the National Archives of the Republic of Tatarstan

- Reports on the microbiological studies of the frescoes condition in the Assumption Cathedral are kept in the Kazan (Volga region) Federal University and in the State Historical, Architectural and Art Museum-Reserve "The Island of Sviyazhsk".

- Statement and the expert opinion of a comprehensive interdepartmental commission of the Russian Federation and the Republic of Tatarstan d/d 18.10.1994 on the preservation of historical, architectural and artistic monuments, socio-economic, socio-cultural and other life conditions of the population of Sviyazhsk are kept in the archive of the Cultural Heritage Center of Tatarstan.

- Minutes of the meetings of the Coordination Council under the Cabinet of Ministers of the Republic of Tatarstan on the renewal of the "Island of Sviyazhsk" are in the protocol department of the Cabinet of Ministers of the Republic of Tatarstan.

- The development concept of the State Budget Cultural Institution of the Republic of Tatarstan "The State Historical and Architectural Museum" The Island of Sviyazhsk", approved by order of Ministry of Culture of the Republic of Tatarstan d/d 14.06.2011, № 453 is kept in the Ministry of Culture of the Republic of Tatarstan and the State Budget Institution of Culture of the Republic of Tatarstan "State Historical, Architectural and Art Museum-Reserve "Ostrov-Grad Sviyazhsk".



7. DOCUMENTATION

7.a Photographs and audiovisual image inventory and authorization form

VISUAL IMAGE INVENTORY

Id. No	Format (slide/print/video)	Caption	Date of Photo (mo/yr)	Photographer/Director of the video	Copyright owner (if different than photographer/director of video)	Contact details of copyright owner (Name, Address, tel/fax, and e-mail)	Non exclusive cession of rights
1. Cartographic materials							
1.1	Map	Map of the nominated property and the buffer zone.	2015	F. Zabirowa	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.2	Map	The scheme of the boundaries of the nominated property and it buffer zone with the table of coordinates.	2015	F. Zabirowa	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.3	Map	The territory of the nominated property with coordinates.	2015	A. Kharisov	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.4	Diagram	Map of the boundaries of the buffer zone and the table of coordinates.	2015	F. Zabirowa A. Kharisov	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.4. A	Table	The table of coordinates of turning points of the buffer zone of the nominated property.	2015	F. Zabirowa A. Kharisov	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes



1.5	Map	The world map with the indication of territory of Russia – the State – party of the Convention, Kazan and Sviyazhsk.	2015	F. Zabiroya R. Tukhvatullin	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.6	Map	Location of Kazan and Sviyazhsk on the territory of Russia.	2015	F. Zabiroya R. Tukhvatullin	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.7	Map	Map of the Republic of Tatarstan	2015	I. Romanova	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.8	Map	The boundaries of the nominated property buffer zone approved by the Decree of Tatarstan Cabinet of Ministers from 02.07. 2015 № 481	2015	F. Zabiroya	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.9	Map	Sviyazhsk in Kazan agglomeration	2015	I. Romanova F. Zabiroya	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.10	Scheme	The scheme of access roads to the nominated property on the territory of the Republic of Tatarstan.	2015	A.Tsybisov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.11	Map	Map of the Great Volga Route, showing the location of Sviyazhsk	2015	R. Salikhov A.Sitdikov R. Khayrutdinov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.12	Scheme	Role of Sviyazhsk in Orthodox sacred frame of Tatarstan		N. Troyepolskay	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes



1.12. A	Legend	Role of Sviyazhsk in Orthodox sacred frame of Tatarstan		N. Troyepolskay	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.13	Scheme	Scheme of functional analysis of the territory of Sviyazhsk	2015	F. Zabirowa	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.14	Map	Boundaries of the Nature-Reserve “Sviyazhsky” and the water routes		A. Tsybisov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.15	Map	The Assumption Cathedral as part of the Complex of the Assumption Monastery in Sviyazhsk	2015	F. Zabirowa A. Kharisov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.16	Map	Historical and cultural key plan of the Site “Sviyazhsk Town Island”, showing the nominated property		F. Zabirowa R. Tuxvatullin	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.16 A	Legend	Historical and cultural key plan of the Site “Sviyazhsk Town Island”, showing the nominated property		F. Zabirowa R. Tuxvatullin	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.17	Plan	Map of the facilities of the Assumption Cathedral during 1560-16th c., 17th – 18th cc., 19th c., early 20th c., 1930-1990, 2010-2015	2015	R. Raimova R. Tuganov	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes



1.18	Plan	Ground floor plan of the Assumption Cathedral	2015	R. Raimova A. Zaidullina G. Mironova R. Tuganov	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.19	Plan	Basement plan. Map of the Assumption Cathedral during the 16th c., 17th – 18th cc., 19th c.	2015	R. Raimova A. Zaidullina G. Mironova R. Tuganov	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.20	Index map	Southern elevation. Map of the Assumption Cathedral during the 16th c., 17th – 18th cc., 19th c.		R. Raimova A. Zaidullina G. Mironova R. Tuganov	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.21	Index map	Northern elevation. Map of the Assumption Cathedral during the 16th c., 17th – 18th cc., 19th c.		R. Raimova A. Zaidullina G. Mironova R. Tuganov	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.22	Index map	Eastern elevation. West elevation. Map of the Assumption Cathedral during the 16th c., 17th – 18th cc., 19th c.	2015	R. Raimova A. Zaidullina G. Mironova R. Tuganov	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.23	Index map	Drawing in longitudinal section. Map of the Assumption Cathedral during the 16th c., 17th – 18th cc., 19th c.	2015	R. Raimova A. Zaidullina G. Mironova R. Tuganov	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.24	Reconstruction	Assumption Cathedral in the panorama of Sviyazhsk of the late 19th century, early 21st century	2007	T. Kopsova	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes



1.25	Map	The boundaries of the buffer zone - the main protection zones drawings of the Project Site “Sviyazhsk Town Island”.	2015	F. Zabirova	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.26	Map	Justification of the boundaries of the buffer zone - points of panoramic view and perception of the dominants	2014	F. Zabirova R. Tukhvatullin	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.26 A.		Justification of the buffer zone boundaries - view-points 1 and 2.	2015	F. Zabirova R. Tukhvatullin	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.26 B.		Justification of the buffer zone boundaries - view-point 3.	2015	F. Zabirova R. Tukhvatullin	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.26 C.		Justification of the buffer zone boundaries - view-point 4.	2014	F. Zabirova R. Tukhvatullin	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.26 D.		Justification of the buffer zone boundaries - view-point 5.	2015	F. Zabirova R. Tukhvatullin	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.26 I.		Justification of the buffer zone boundaries - view-points 6-8.	2015	F. Zabirova R. Tukhvatullin	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes



1.27	Map	Project of security zones and regulation of building sites of the former town of Sviyazhsk, approved by the Council of Ministers of Tatarstan on 07.10.1969, by number 543.	2015		Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.28	Map	Borders of the Site "Sviyazhsk Town Island", approved by the Cabinet of Ministers of the Republic of Tatarstan on 16.07.2009 by number 497.	2009		Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.29	Map	Security zoning of the Site "Sviyazhsk Town Island"	2015	F. Zabirowa	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.29A	Legend	Security zoning of the Site "Sviyazhsk Town Island"	2015	F. Zabirowa	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.30	Scheme	Archaeological monuments within the boundaries of the buffer zone	2015	F. Zabirowa	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.31	Map	Scheme of archaeological study of the territory of the Assumption Monastery of Sviyazhsk	2015	A. Starkov F. Zabirowa	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.32	Scheme	The circuit arrangement of surfaces in the interior of the temple and the altar of the Assumption Cathedral	2004		Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes



1.33	Scheme	The scheme of dome drum painting (simplified)	1985, 2015	I.Jaroslavtsev (1985), S. Akhmetzyanov, A. Kalina, V. Nemtinova, S. Frolova, A.Yefremova, V. Kosushkin (2015)	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.34	Scheme	The scheme of dome drum painting with outlines	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.35	Scheme	Dome drum. Condition before conservation. 1980s.	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.36	Scheme	Dome drum. Condition in the process of conservation 1980s.	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.37	Scheme	The scheme of dome drum painting (simplified)	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.38	Scheme	The scheme of dome drum painting with outlines	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.39	Scheme	Dome drum. Condition before conservation. 1980s.	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes



1.40	Scheme	Dome drum. Condition in the process of conservation. 1980s.	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.41	Scheme	The scheme of dome drum north-western and northern windows' painting (simplified)	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.42	Scheme	North-western and northern windows of dome drum with outlines	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.43	Scheme	North-western and northern windows of dome drum Condition before conservation. 1980s.	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.44	Scheme	North-western and northern windows. Condition in the process of conservation. 1980s.	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.45	Scheme	North-east, east, south-east windows. Condition before conservation. 1980s.	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.46	Scheme	The scheme of south, southwest and west windows painting (simplified)	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.47	Scheme	The scheme of south, southwest and west windows with outlines.	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes



1.48	Scheme	The scheme of south, southwest and west windows slopes of dome drum. (simplified)	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.49	Scheme	The scheme of south, southwest and west windows slopes of dome drum with outlines.	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.50	Scheme	The scheme of south, southwest and west windows slopes of dome drum. (in the process of conservation) 1980s.	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.51	Scheme	The scheme of pendentives painting. (simplified)	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.52	Scheme	The scheme of pendentives painting with outlines	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.53	Scheme	Pendentives. Condition before conservation. 1980s.	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.54	Scheme	Pendentives. Condition in the process of conservation. 1980s.	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.55	Scheme	The scheme of east, west, north and south arches painting (simplified)	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes



1.56	Scheme	The scheme of east, west, north and south arches painting with outlines.	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.57	Scheme	East, west, north and south arches. Condition before conservation. 1980s.	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.58	Scheme	East, west, north and south arches. Condition in the process of conservation. 1980s.	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.59	Scheme	The scheme of Assumption (apse) painting. (simplified)	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.60	Scheme	The scheme of Assumption (apse) painting with outlines.	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.61	Scheme	Assumption (apse). Condition in the process of conservation. 1980s.	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.62	Scheme	The scheme of Southern wall. Painting (simplified)	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.63	Scheme	The scheme of Southern wall. Painting with outlines	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes



1.64	Scheme	Southern wall. Condition before conservation. 1980s.	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult. tatarstan.ru	Yes
1.65	Scheme	Southern wall. Condition in the process of conser- vation. 1980s.	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult. tatarstan.ru	Yes
1.66	Scheme	Southern wall. Condition in the process of conser- vation.	2012- 2015		Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult. tatarstan.ru	Yes
1.67	Scheme	The scheme of Western wall painting (simpli- fied)	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult. tatarstan.ru	Yes
1.68	Scheme	The scheme of Western wall. painting with out- lines	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult. tatarstan.ru	Yes
1.69	Scheme	Western wall. Condition before conservation. 1980s.	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult. tatarstan.ru	Yes
1.70	Scheme	Western wall. Condition in the process of conser- vation. 1980s.	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult. tatarstan.ru	Yes
1.71	Scheme	Western wall. Condition in the process of conser- vation.	2012- 2015		Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult. tatarstan.ru	Yes



1.72	Scheme	The scheme of northern wall painting (simplified)	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.73	Scheme	The scheme of northern wall painting with outlines	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.74	Scheme	Northern wall. Condition before conservation. 1980s.	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.75	Scheme	Northern wall. Condition in the process of conservation. 1980s.	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.76	Scheme	North wall. Condition in the process of conservation.	2012-2015		Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.77	Scheme	The scheme of Altar painting (simplified) 1980s.	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.78	Scheme	The scheme of Altar painting with outlines	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.79	Scheme	Altar. Condition in the process of conservation. 1980s.	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes



1.80	Scheme	The scheme of the diaconicon painting (simplified)	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail: mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.81	Scheme	The scheme of the diaconicon painting with outlines	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail: mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.82	Scheme	The diaconicon. Condition in the process of conservation. 1980s.	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail: mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.83	Scheme	The scheme of Altar pillars. painting(simplified)	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail: mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.84	Scheme	The scheme of Altar pillars. painting with outlines	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail: mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.85	Scheme	Altar pillars. Condition before conservation. 1980s.	1985, 2015	– “ –	Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail: mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.86	Map	Map of Russia, Muscovy and Tatars by Anthony Jenkinson, 1562	1562		State Historical, Architecture and Art Museum-Reserve “Ostrov-Grad Sviyazhsk”	“State Historical, Architectural and Art Museum-Reserve “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad.org/	Yes



1.87	Map	Map of Kazan Province, Sviyazhsk district, town of Sviyazhsk, consisting of land within the manor (1797)	1797		State Historical, Architecture and Art Museum-Reserve "Ostrov-Grad Sviyazhsk"	"State Historical, Architectural and Art Museum-Reserve "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad.org/	Yes
1.88	Plan	Plan of the town of Sviyazhsk of Kazan Province (1829)	1829		National Archives of the Republic of Tatarstan	National Archives of the Republic of Tatarstan, 2/6 Kremlevskaya Street, Kazan, 42011, Republic of Tatarstan, Russian Federation Tel: +7(843) 292-42-33 Fax: +7(843) 292-42-88 E-mail: nart.archive@tatar.ru Web Address: http://www.archive.gov.tatarstan	Yes
1.89	Map	Map of the town of Sviyazhsk of Kazan Province. (1847)	1847		National Archives of the Republic of Tatarstan	National Archives of the Republic of Tatarstan, 2/6 Kremlevskaya Street, Kazan, 42011, Republic of Tatarstan, Russian Federation Tel: +7(843) 292-42-33 Fax: +7(843) 292-42-88 E-mail: nart.archive@tatar.ru Web Address: http://www.archive.gov.tatarstan	Yes
1.90	Plan	Plan of the town of Sviyazhsk. 1847	1847		National Archives of the Republic of Tatarstan	National Archives of the Republic of Tatarstan, 2/6 Kremlevskaya Street, Kazan, 42011, Republic of Tatarstan, Russian Federation Tel: +7(843) 292-42-33 Fax: +7(843) 292-42-88 E-mail: nart.archive@tatar.ru Web Address: http://www.archive.gov.tatarstan	Yes
1.91	Plan	Plan of land outside the urban land of Sviyazhsk. 1847	1847		National Archives of the Republic of Tatarstan	National Archives of the Republic of Tatarstan, 2/6 Kremlevskaya Street, Kazan, 42011, Republic of Tatarstan, Russian Federation Tel: +7(843) 292-42-33 Fax: +7(843) 292-42-88 E-mail: nart.archive@tatar.ru Web Address: http://www.archive.gov.tatarstan	Yes
1.92	Plan	Plan of the town of Sviyazhsk of Kazan Province (1869)	1869		National Archives of the Republic of Tatarstan	National Archives of the Republic of Tatarstan, 2/6 Kremlevskaya Street, Kazan, 42011, Republic of Tatarstan, Russian Federation Tel: +7(843) 292-42-33 Fax: +7(843) 292-42-88 E-mail: nart.archive@tatar.ru Web Address: http://www.archive.gov.tatarstan	Yes



1.93	Print	Cornelius de Bruin. View of Sviyazhsk. A copy of an engraved copperplate, early 18th century	Early 18th century		State Historical, Architecture and Art Museum-Reserve “Ostrov-Grad Sviyazhsk”	“State Historical, Architectural and Art Museum-Reserve “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad.org/	Yes
1.94	Drawing	A. Svechin. View of Sviyazhsk. Paper on fabric, brush, ink. Middle of the 18th century. A copy	Middle of the 18th century		National Museum of the RT	National Museum of the RT Address: 2 Kremlevskaya Street, Kazan, 420014, Republic of Tatarstan, Russian Federation tel: +7(843) 2927162 fax: +7(843) 2921484 E-mail: nmrt@tatar.ru	Yes
1.95	A copy of the engraving	Rudakov A., Makhaev M. (processing of A. Svechin's picture). View of Sviyazhsk at spring floods at noon. Paper on cardboard, etching, engraving cutter. 1769. A copy.	1769		National Museum of the RT	National Museum of the RT Address: 2 Kremlevskaya Street, Kazan, 420014, Republic of Tatarstan, Russian Federation tel: +7(843) 2927162 fax: +7(843) 2921484 E-mail: nmrt@tatar.ru	Yes

2. Photographs, videos

Part I. Modern images of the Assumption Cathedral							
2.1.1	Photo	Assumption Cathedral	09.2014	D. Karpov	Regional Foundation of Revival of Historical and Cultural Monuments of Republic of Tatarstan	Regional Foundation of Revival of Historical and Cultural Monuments of Republic of Tatarstan, NGO Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes
2.1.2	Photo	Assumption Cathedral. Eastern elevation	01.2015	D. Karpov	Regional Foundation of Revival of Historical and Cultural Monuments of Republic of Tatarstan	Regional Foundation of Revival of Historical and Cultural Monuments of Republic of Tatarstan, NGO Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes
2.1.3	Photo	Assumption Cathedral. Western elevation	08.2013	I. Kuzmina	State Budgetary Institution “Centre of Cultural Heritage of Tatarstan”	State Budgetary Institution “Centre of Cultural Heritage of Tatarstan” Address: 66/33 Pushkina Street, Kazan, 420015 tel: +7 (84356) 264-74-39 fax: 292-75-10 E-mail: Ilzira.Kuzmina@tatar.ru	Yes



2.1.4	Photo	Assumption Cathedral. Southern elevation	09.2014	D. Karpov	Regional Foundation of Revival of Historical and Cultural Monuments of Republic of Tatarstan	Regional Foundation of Revival of Historical and Cultural Monuments of Republic of Tatarstan, NGO Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes
2.1.5	Photo	Assumption Cathedral. Northern elevation	09.2015	D. Karpov	Regional Foundation of Revival of Historical and Cultural Monuments of Republic of Tatarstan	Regional Foundation of Revival of Historical and Cultural Monuments of Republic of Tatarstan, NGO Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes
2.1.6	Photo	Assumption Cathedral. View from the north-east	08.2014	D. Karpov	Regional Foundation of Revival of Historical and Cultural Monuments of Republic of Tatarstan	Regional Foundation of Revival of Historical and Cultural Monuments of Republic of Tatarstan, NGO Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes
Part II. Historical photographs of the Assumption Cathedral							
2.2.1	Photo	Assumption Cathedral	late 19th – early 20th cc.		State Budgetary Institution of Culture of Republic of Tatarstan “State Historical, Architectural and Art Museum-Reserve “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad.org/	State Budgetary Institution of Culture of Republic of Tatarstan “State Historical, Architectural and Art Museum-Reserve “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad.org/	Yes
2.2.2	Photo	Assumption Cathedral. Sviyazhsk	1894	M. Dmitriev	State Archive of Audiovisual Documents of Nizhny Novgorod Region	State Archive of Audiovisual Documents of Nizhny Novgorod Region Address: 63 Svoboda Square, N. Novgorod Russian Federation tel: +7(831) 248-18-19; E-mail: official@arhadno.kreml.nnov.ru	Yes



2.2.3	Photo	A group of Soviet intelligentsia on a tour of Sviyazhsk	1920s-1930s		State Budgetary Institution of Culture of Republic of Tatarstan “State Historical, Architectural and Art Museum-Reserve “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru tel: +7-987-003-07-47	Yes
2.2.4	Photo	Assumption Cathedral. Southern elevation	1950s		JSC “Tatar Special Scientific Conservation Management” JSC “Tatar Special Scientific Conservation Management” Address: 26 Vishnevskogo Street, Kazan, 420043, tel/fax: 212-51-84 E-mail: tsnru@mail.ru	Yes
2.2.5	Photo	Assumption Cathedral. Northern elevation	1950s		JSC “Tatar Special Scientific Conservation Management” JSC “Tatar Special Scientific Conservation Management” Address: 26 Vishnevskogo Street, Kazan, 420043, tel/fax: 212-51-84 E-mail: tsnru@mail.ru	Yes
2.2.6	Photo	Assumption Cathedral. Northern elevation. Quadrangle	1960s		JSC “Tatar Special Scientific Conservation Management” JSC “Tatar Special Scientific Conservation Management” Address: 26 Vishnevskogo Street, Kazan, 420043, tel/fax: 212-51-84 E-mail: tsnru@mail.ru	Yes
2.2.7	Photo	Assumption Cathedral. Western elevation. Entrance extension.	1950s		JSC “Tatar Special Scientific Conservation Management” JSC “Tatar Special Scientific Conservation Management” Address: 26 Vishnevskogo Street, Kazan, 420043, tel/fax: 212-51-84 E-mail: tsnru@mail.ru	Yes
2.2.8	Photo	Assumption Cathedral. View from the North-West	1960s		JSC “Tatar Special Scientific Conservation Management” JSC “Tatar Special Scientific Conservation Management” Address: 26 Vishnevskogo Street, Kazan, 420043, tel/fax: 212-51-84 E-mail: tsnru@mail.ru	Yes



2.2.9	Photo	Assumption Cathedral. View from the South-East	1950s		JSC "Tatar Special Scientific Conservation Management"	JSC "Tatar Special Scientific Conservation Management" Address: 26 Vishnevskogo Street, Kazan, 420043, tel/fax: 212-51-84 E-mail: tsnru@mail.ru	Yes
2.2.10	Photo	Assumption Cathedral. A fragment of baroque style	1950s		JSC "Tatar Special Scientific Conservation Management"	JSC "Tatar Special Scientific Conservation Management" Address: 26 Vishnevskogo Street, Kazan, 420043, tel/fax: 212-51-84 E-mail: tsnru@mail.ru	Yes
2.2.11	Photo	Assumption Cathedral. A fragment of the apsidal part of the Eastern elevation	1950s		JSC "Tatar Special Scientific Conservation Management"	JSC "Tatar Special Scientific Conservation Management" Address: 26 Vishnevskogo Street, Kazan, 420043, tel/fax: 212-51-84 E-mail: tsnru@mail.ru	Yes

Part III. Modern photographs of the interior of the Assumption Cathedral

Photographs of the interior of the Assumption Cathedral before the conservation of 2010-2015

2.3.1	Photo	Fresco "The Omen" in the center of a three-part composition of the painting on the upper western arch of the temple. Fresco "Christ - the Sun of Righteousness", on the northern slope of the upper west arch. Fragments of the composition "Expulsion from Paradise" (the northern slope of the western arch). John the Evangelist with Prochorus (northeast arch). Luke (northwest arch)	10.2004	V. Pavlov	Kazan State University of Architecture and Construction	Kazan State University of Architecture and Construction Address: 1 Zelenaya Street, Kazan, 420043 tel: +7 (843) 510-46-01 fax: +7 (843) 238-79-72 E-mail: info@ksaba.ru	Yes
2.3.2	Photo	Frescoes of the Assumption Cathedral. View of the southern wall, arches and a drum.	10.2004	V. Pavlov	Kazan State University of Architecture and Construction	Kazan State University of Architecture and Construction Address: 1 Zelenaya Street, Kazan, 420043 tel: +7 (843) 510-46-01 fax: +7 (843) 238-79-72 E-mail: info@ksaba.ru	Yes



2.3.3	Photo	Frescos "Creation of animals and birds", "Creation of Adam", "Genesis". Upper northern arch.	10.2004	V. Pavlov	Kazan State University of Architecture and Construction	Kazan State University of Architecture and Construction Address: 1 Zelenaya Street, Kazan, 420043 tel: +7 (843) 510-46-01 fax: +7 (843) 238-79-72 E-mail: info@ksaba.ru	Yes
2.3.4	Photo	Fresco "The creation of animals" on the western slope of the upper northern arch	10.2004	V. Pavlov	Kazan State University of Architecture and Construction	Kazan State University of Architecture and Construction Address: 1 Zelenaya Street, Kazan, 420043 tel: +7 (843) 510-46-01 fax: +7 (843) 238-79-72 E-mail: info@ksaba.ru	Yes
2.3.5	Photo	Fragments of the murals of the southern wall of the temple. Fragments of the murals "Christmas", uppercase wall mural	04. 2006	I. Kuzmina	State Budgetary Institution "Centre of Cultural Heritage of Tatarstan"	State Budgetary Institution "Centre of Cultural Heritage of Tatarstan" Address: 66/33 Pushkina Street, Kazan, 420015 tel: +7 (84356) 264-74-39 fax: 292-75-10 E-mail: Ilzira.Kuzmina@tatar.ru	Yes
2.3.6	Photo	Murals of the southern wall of the church of the Assumption Cathedral: "Annunciation" - uppercase painting of the southern wall. "Weep not for Me, Mother" - over the southern gateway to the Central Register of the south wall murals. "Our Lady of Prayer". "A preparation to the Dormition of the Mother of God". In the foreground, "St. Martyr Nicholas' central register of painting the northern side of the southern temple pillar.	10.2004	V. Pavlov	Kazan State University of Architecture and Construction	Kazan State University of Architecture and Construction Address: 1 Zelenaya Street, Kazan, 420043 tel: +7 (843) 510-46-01 fax: +7 (843) 238-79-72 E-mail: info@ksaba.ru	Yes
2.3.7	Photo	"Blessing of Mary." Middle register of the Frescos of the northern wall	10.2004	V. Pavlov	Kazan State University of Architecture and Construction	Kazan State University of Architecture and Construction Address: 1 Zelenaya Street, Kazan, 420043 tel: +7 (843) 510-46-01 fax: +7 (843) 238-79-72 E-mail: info@ksaba.ru	Yes



2.3.8	Photo	Fresco "Expulsion from Paradise". The northern slope of the western arch.	10.2004	V. Pavlov	Kazan State University of Architecture and Construction	Kazan State University of Architecture and Construction Address: 1 Zelenaya Street, Kazan, 420043 tel: +7 (843) 510-46-01 fax: +7 (843) 238-79-72 E-mail: info@ksaba.ru	Yes
2.3.9	Photo	Fresco "Expelled from Paradise". The southern slope of the northwest of the temple vault.	10.2004	V. Pavlov	Kazan State University of Architecture and Construction	Kazan State University of Architecture and Construction Address: 1 Zelenaya Street, Kazan, 420043 tel: +7 (843) 510-46-01 fax: +7 (843) 238-79-72 E-mail: info@ksaba.ru	Yes
2.3.10	Photo	Frescos of the central part of the western wall of the temple. Left fresco "Cathedral of the Blessed Virgin", below - a fragment of the fresco "Bosom of Abraham", "Procession of the righteous in Paradise" Right - "Journey of the Magi."	10.2004	V. Pavlov	Kazan State University of Architecture and Construction	Kazan State University of Architecture and Construction Address: 1 Zelenaya Street, Kazan, 420043 tel: +7 (843) 510-46-01 fax: +7 (843) 238-79-72 E-mail: info@ksaba.ru	Yes
2.3.11	Photo	Frescos of the northern wall and arches of the temple. Frescos from the top down: "Nativity of the Virgin." "Washing the baby Mary". "Caressing the baby Mary." "Anna the maid." "Blessing of Mary." In the window opening - "Sera- phim", "Sergius and Nikon of Ra- donezh." Above the north- ern gate - "Holy Face" Right fresco fragment "cutting off" the left - a fragment of the fresco "The Flight into Egypt." Painting of the northern arch - "Introduction to Paradise" and "The Sacrifice of Cain and Abel."	10.2004	V. Pavlov	Kazan State University of Architecture and Construction	Kazan State University of Architecture and Construction Address: 1 Zelenaya Street, Kazan, 420043 tel: +7 (843) 510-46-01 fax: +7 (843) 238-79-72 E-mail: info@ksaba.ru	Yes
2.3.12	Photo	"The Sacrifice of Cain and Abel". The western slope of the northern arch.	10.2004	V. Pavlov	Kazan State University of Architecture and Construction	Kazan State University of Architecture and Construction Address: 1 Zelenaya Street, Kazan, 420043 tel: +7 (843) 510-46-01 fax: +7 (843) 238-79-72 E-mail: info@ksaba.ru	Yes



2.3.13	Photo	Frescos of the northwestern part of the temple. Frescos of the northwest chamber: fresco "Lamentation grandparents at the gates of Paradise" and "Work on the ground of Adam and Eve." "Archangel Michael and the overthrow of Satan and his armies." To the left of the window opening, "Virgin and Child". In the window opening - "Cherubim," "Simeon and Daniel the Stylite." Below - a fragment of the fresco "The resurrection of the righteous"	10.2004	V. Pavlov	Kazan State University of Architecture and Construction	Kazan State University of Architecture and Construction Address: 1 Zelenaya Street, Kazan, 420043 tel: +7 (843) 510-46-01 fax: +7 (843) 238-79-72 E-mail: info@ksaba.ru	Yes
2.3.14		Altar Frescos: at the top of the altar of the composition - the Lord of hosts in the iconographic type of "Ancient of Days"; right - the six-winged cherub, left - thrones (arch of the central apse). In the central part of the altar compositions on the vault of the apse of the hemisphere – "Great Entrance" at the bottom of the composition on the wall of the drum of the apse – "The Adoration of the victim".					Yes
2.3.15	Photo	Fresco "Great Entrance". Following "The Adoration of the victim", the fresco "The righteous human race" compositionally close the image on the slopes of the arch - Ivan the Terrible (left) and the Metropolitan of Moscow Macarius (right)	10.2004	V. Pavlov	Kazan State University of Architecture and Construction	Kazan State University of Architecture and Construction Address: 1 Zelenaya Street, Kazan, 420043 tel: +7 (843) 510-46-01 fax: +7 (843) 238-79-72 E-mail: info@ksaba.ru	Yes



2.3.16	Photo	A fragment of altar Frescos. A fragment of the song "The Adoration of the victim," the right - Metropolitan of Moscow Macarius. South side of the semicircular wall of the apse.	10.2004	V. Pavlov	Kazan State University of Architecture and Construction	Kazan State University of Architecture and Construction Address: 1 Zelenaya Street, Kazan, 420043 tel: +7 (843) 510-46-01 fax: +7 (843) 238-79-72 E-mail: info@ksaba.ru	Yes
2.3.17	Photo	The altar Frescos of the cathedral altar. The central part of the painting - fresco of "The Omen" in the upper register of the north wall - "Breaking Bread" on the eastern wall - "High Heaven"; lowercase mural fresco "Lamb of God"	10.2004	V. Pavlov	Kazan State University of Architecture and Construction	Kazan State University of Architecture and Construction Address: 1 Zelenaya Street, Kazan, 420043 tel: +7 (843) 510-46-01 fax: +7 (843) 238-79-72 E-mail: info@ksaba.ru	Yes
2.3.18	Photo	Fresco "Flight into Egypt". Central register of the north wall of the temple murals.	10.2004	V. Pavlov	Kazan State University of Architecture and Construction	Kazan State University of Architecture and Construction Address: 1 Zelenaya Street, Kazan, 420043 tel: +7 (843) 510-46-01 fax: +7 (843) 238-79-72 E-mail: info@ksaba.ru	Yes



2.3.19	Photo	Frescos of the northern wall of the temple. A fragment of the fresco "Work on the ground of Adam and Eve" on the northern inclination in the northwest chamber. Frescos of the northern wall of the temple. "The rejection of the gifts." A fragment of the fresco "Prayer of procreation." Below are the fragments of lowercase Frescos. Seraphim. "Circumcision." "Candlemas" "The vision of Isaiah." "John the Baptist in the Wilderness." A fragment of the fresco "St. Christopher"	10.2004	V. Pavlov	Kazan State University of Architecture and Construction	Kazan State University of Architecture and Construction Address: 1 Zelenaya Street, Kazan, 420043 tel: +7 (843) 510-46-01 fax: +7 (843) 238-79-72 E-mail: info@ksaba.ru	Yes
2.3.20	Photo	Middle register of the Frescos of the northern wall of the temple. "The rejection of the gifts." A fragment of the fresco "Prayer of procreation."	10.2004	V. Pavlov	Kazan State University of Architecture and Construction	Kazan State University of Architecture and Construction Address: 1 Zelenaya Street, Kazan, 420043 tel: +7 (843) 510-46-01 fax: +7 (843) 238-79-72 E-mail: info@ksaba.ru	Yes
2.3.21	Photo	Frescos of the upper eastern arch, the eastern arches with lunettes ("Assumption"), the arches of the central apse (fresco "Ancient of Days" is surrounded by the Heavenly Powers), south side of the north-east (the fresco "Cyril of Alexandria") and the north side of the south-eastern (fresco "Athanasius of Alexandria") altar pillars.	10.2004	V. Pavlov	Kazan State University of Architecture and Construction	Kazan State University of Architecture and Construction Address: 1 Zelenaya Street, Kazan, 420043 tel: +7 (843) 510-46-01 fax: +7 (843) 238-79-72 E-mail: info@ksaba.ru	Yes



2.3.22	Photo	Frescos of the western arch: on the southern inclination of the arch - on the left - "The Fall of Adam and Eve", on the northern inclination – on the right of "Expulsion from Paradise". Fresco "The Omen" in the center of a three-part composition of painting the upper western arch of the temple. Fresco "Logos" on the northern inclination of the Upper West arch. Fresco "The New Testament Trinity" on the southern inclination of the upper western arch	10.2004	V. Pavlov	Kazan State University of Architecture and Construction	Kazan State University of Architecture and Construction Address: 1 Zelenaya Street, Kazan, 420043 tel: +7 (843) 510-46-01 fax: +7 (843) 238-79-72 E-mail: info@ksaba.ru	Yes
2.3.23	Photo	Fresco "New Testament Trinity". The southern slope of the upper arch of the western church.	10.2004	V. Pavlov	Kazan State University of Architecture and Construction	Kazan State University of Architecture and Construction Address: 1 Zelenaya Street, Kazan, 420043 tel: +7 (843) 510-46-01 fax: +7 (843) 238-79-72 E-mail: info@ksaba.ru	Yes
2.3.24	Photo	Fresco "St. Christopher." Central register of the Frescos of the western side of the northern temple pillar. Fresco "St. Martyr Nicholas." Central register of the Frescos of the northern side of the southern temple pillar. Fresco "St. Demetrius of Thessalonica." Uppercase fresco of the northern side of the southern temple pillar	10.2004	V. Pavlov	Kazan State University of Architecture and Construction	Kazan State University of Architecture and Construction Address: 1 Zelenaya Street, Kazan, 420043 tel: +7 (843) 510-46-01 fax: +7 (843) 238-79-72 E-mail: info@ksaba.ru	Yes
2.3.25	Photo	Fresco "St. Demetrius of Thessalonica" Upper-register painting in the northern side of the southern temple pillar.	10.2004	V. Pavlov	Kazan State University of Architecture and Construction	Kazan State University of Architecture and Construction Address: 1 Zelenaya Street, Kazan, 420043 tel: +7 (843) 510-46-01 fax: +7 (843) 238-79-72 E-mail: info@ksaba.ru	Yes



2.3.26	Photo	Fresco "St. George ". Upper-register fresco of the eastern side of the southern pillar.	10.2004	V. Pavlov	Kazan State University of Architecture and Construction	Kazan State University of Architecture and Construction Address: 1 Zelenaya Street, Kazan, 420043 tel: +7 (843) 510-46-01 fax: +7 (843) 238-79-72 E-mail: info@ksaba.ru	Yes
2.3.27	Photo	Fresco "St. Andrew Stratelates". Central register of the Frescos on the south side of the north pillar of the temple.	10.2004	V. Pavlov	Kazan State University of Architecture and Construction	Kazan State University of Architecture and Construction Address: 1 Zelenaya Street, Kazan, 420043 tel: +7 (843) 510-46-01 fax: +7 (843) 238-79-72 E-mail: info@ksaba.ru	Yes
2.3.28	Photo	Fresco "St. Martyr Nicholas" Central register of painting the northern side of the southern pillar.	10.2004	V. Pavlov	Kazan State University of Architecture and Construction	Kazan State University of Architecture and Construction Address: 1 Zelenaya Street, Kazan, 420043 tel: +7 (843) 510-46-01 fax: +7 (843) 238-79-72 E-mail: info@ksaba.ru	Yes
2.3.29	Photo	Fresco "St. New Theophilus" The lower tier of the southern edge of the south-western pillar	10.2004	V. Pavlov	Kazan State University of Architecture and Construction	Kazan State University of Architecture and Construction Address: 1 Zelenaya Street, Kazan, 420043 tel: +7 (843) 510-46-01 fax: +7 (843) 238-79-72 E-mail: info@ksaba.ru	Yes
2.3.30	Photo	Eustace Placidus. The lower tier of the eastern side of the north-western pillar	10.2004	V. Pavlov	Kazan State University of Architecture and Construction	Kazan State University of Architecture and Construction Address: 1 Zelenaya Street, Kazan, 420043 tel: +7 (843) 510-46-01 fax: +7 (843) 238-79-72 E-mail: info@ksaba.ru	Yes
2.3.31	Photo	Fedor of Yaroslavl and Smolensk with Daniel and Constantine. The lower tier of the eastern verge of the southwest pillar	10.2004	V. Pavlov	Kazan State University of Architecture and Construction	Kazan State University of Architecture and Construction Address: 1 Zelenaya Street, Kazan, 420043 tel: +7 (843) 510-46-01 fax: +7 (843) 238-79-72 E-mail: info@ksaba.ru	Yes
2.3.32	Photo	Fresco "St. Peter of Alexandria" Upper-register Frescos of the eastern side of the altar of the northern pillar	10.2004	V. Pavlov	Kazan State University of Architecture and Construction	Kazan State University of Architecture and Construction Address: 1 Zelenaya Street, Kazan, 420043 tel: +7 (843) 510-46-01 fax: +7 (843) 238-79-72 E-mail: info@ksaba.ru	Yes
2.3.33	Photo	Fresco "St. Ignatius, Bishop of Rostov" Upper-register Frescos of the eastern side of the Southern altar pillar.	10.2004	V. Pavlov	Kazan State University of Architecture and Construction	Kazan State University of Architecture and Construction Address: 1 Zelenaya Street, Kazan, 420043 tel: +7 (843) 510-46-01 fax: +7 (843) 238-79-72 E-mail: info@ksaba.ru	Yes
2.3.34	Photo	Fresco "Annunciation to Joachim" A fragment of the fresco "St. Mina "	10.2004	V. Pavlov	Kazan State University of Architecture and Construction	Kazan State University of Architecture and Construction Address: 1 Zelenaya Street, Kazan, 420043 tel: +7 (843) 510-46-01 fax: +7 (843) 238-79-72 E-mail: info@ksaba.ru	Yes



2.3.35	Photo	Fragment of the Frescos of the altar: at the top of the altar of the composition - "The Lord of Hosts" in the iconographic type of "Ancient of Days"; on the right - the six-winged cherub, on the left - thrones (arch of the central apse)	10.2004	V. Pavlov	Kazan State University of Architecture and Construction	Kazan State University of Architecture and Construction Address: 1 Zelenaya Street, Kazan, 420043 tel: +7 (843) 510-46-01 fax: +7 (843) 238-79-72 E-mail: info@ksaba.ru	Yes
2.3.36	Photo	Frescos of the dome, drum, pendentive and arches of the upper tier: on the ceiling of the dome - "Fatherland"; piers on the drum of the dome - Seven Archangels - Michael, Gabriel, Raphael, Uriel, Selafil, Ehud Vary and the Guardian Angel; on 4 pendentives set Cathedral (NW, SW, NE, SE) Evangelists - St. Matthew, St. Mark, St. John, St. Luca; Fresco "Genesis" on the eastern inclination of the upper northern arch; Fresco "Creation of the earth and water", on the western inclination of the upper arch of the south; Fresco "Creation of the sun, the moon, the stars," the southern lunette; Fresco "The blessing of the waters and the land" on the eastern inclinations of the southern arch; Fresco "Creation of animals" on the western inclination of the upper northern arch	10.2004	V. Pavlov	Kazan State University of Architecture and Construction	Kazan State University of Architecture and Construction Address: 1 Zelenaya Street, Kazan, 420043 tel: +7 (843) 510-46-01 fax: +7 (843) 238-79-72 E-mail: info@ksaba.ru	Yes



2.3.37	Photo	A fragment of the fresco "Assumption" on the eastern wall of the refectory of the temple	10.2004	V. Pavlov	Kazan State University of Architecture and Construction	Kazan State University of Architecture and Construction Address: 1 Zelenaya Street, Kazan, 420043 tel: +7 (843) 510-46-01 fax: +7 (843) 238-79-72 E-mail: info@ksaba.ru	Yes
2.3.38	Photo	"Fatherland". A fragment of the Frescos of the vault of the refectory.	10.2004	V. Pavlov	Kazan State University of Architecture and Construction	Kazan State University of Architecture and Construction Address: 1 Zelenaya Street, Kazan, 420043 tel: +7 (843) 510-46-01 fax: +7 (843) 238-79-72 E-mail: info@ksaba.ru	Yes
2.3.39	Photo	Frescos of the refectory of the cathedral, the northwest corner of the walls	10. 2012	A. Salyakhov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
2.3.40	Photo	Frescos of the refectory of the cathedral, the northern wall	10. 2012	A. Salyakhov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
2.3.41	Photo	Frescos of the refectory of the cathedral, the western wall of the quadrangle	10. 2012	A. Salyakhov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
2.3.42	Photo	A fragment of the Frescos of the arch of the cathedral refectory	10. 2012	A. Salyakhov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
2.3.43	Photo	Fresco "Our Lady of Kazan", Frescos of the cathedral refectory	03.2015	D. Karpov	Glavdizayn LTD	Glavdizayn LTD Address: 6 Dzerzhinskogo Street, of- fice 312, Kazan, 420111, tel/fax:+7(843)2921620 E-mail: glavd@bk.ru	Yes
2.3.44	Photo	Fresco "St. Herman, Archbishop of Kazan and Sviyazhsk, a miracle worker" Frescos of the cathedral refectory	03.2015	D. Karpov	Glavdizayn LTD	Glavdizayn LTD Address: 6 Dzerzhinskogo Street, of- fice 312, Kazan, 420111, tel/fax:+7(843)2921620 E-mail: glavd@bk.ru	Yes
Photographs of the interiors of the Assumption Cathedral after the 2014-2015 conservation							



2.3.45	Photo	A fragment of the fresco "Seraphim"	08. 2014	V. Kosushkin	Federal State Unitary Enterprise "Scientific-Restoration Interregional Artistic Control"	Federal State Unitary Enterprise "Scientific-Restoration Interregional Artistic Control" Address: 24 Kadashevskaya Street, build. 1, Moscow, 115035 tel: +7-495-9511358 fax: 7 495- 9517057 E-mail: admin@mnrrhu.ru	Yes
2.3.46	Photo	A fragment of the frescos "Seraphim", "Archangels"	08. 2014	V. Kosushkin	Federal State Unitary Enterprise "Scientific-Restoration Interregional Artistic Control"	Federal State Unitary Enterprise "Scientific-Restoration Interregional Artistic Control" Address: 24 Kadashevskaya Street, build. 1, Moscow, 115035 tel: +7-495-9511358 fax: 7 495- 9517057 E-mail: admin@mnrrhu.ru	Yes
2.3.47	Photo	Fragment of the fresco "Cherub"	08. 2014	V. Kosushkin	Federal State Unitary Enterprise "Scientific-Restoration Interregional Artistic Control"	Federal State Unitary Enterprise "Scientific-Restoration Interregional Artistic Control" Address: 24 Kadashevskaya Street, build. 1, Moscow, 115035 tel: +7-495-9511358 fax: 7 495- 9517057 E-mail: admin@mnrrhu.ru	Yes
2.3.48	Photo	Fragment of the fresco "Seraphim"	08. 2014	V. Kosushkin	Federal State Unitary Enterprise "Scientific-Restoration Interregional Artistic Control"	Federal State Unitary Enterprise "Scientific-Restoration Interregional Artistic Control" Address: 24 Kadashevskaya Street, build. 1, Moscow, 115035 tel: +7-495-9511358 fax: 7 495- 9517057 E-mail: admin@mnrrhu.ru	Yes
2.3.49	Photo	Fragment of the fresco "Seraphim and Cherubim"	08. 2014	V. Kosushkin	Federal State Unitary Enterprise "Scientific-Restoration Interregional Artistic Control"	Federal State Unitary Enterprise "Scientific-Restoration Interregional Artistic Control" Address: 24 Kadashevskaya Street, build. 1, Moscow, 115035 tel: +7-495-9511358 fax: 7 495- 9517057 E-mail: admin@mnrrhu.ru	Yes
2.3.50	Photo	A fragment of the fresco "The Fall of Adam and Eve", on the southern inclination of the western arch	07. 2015	D. Karpov	Gladizayn LTD	Gladizayn LTD Address: 6 Dzerzhinskogo Street, office 312, Kazan, 420111, tel/fax:+7(843)2921620 E-mail: glavd@bk.ru	Yes
2.3.51	Photo	Fresco "The Omen", in the centre of a three-part composition of the Frescos of the western upper arch of the temple	07. 2015	D. Karpov	Gladizayn LTD	Gladizayn LTD Address: 6 Dzerzhinskogo Street, office 312, Kazan, 420111, tel/fax:+7(843)2921620 E-mail: glavd@bk.ru	Yes
2.3.52	Photo	Fresco "And God has rested on the seventh day" West lunette	07. 2015	D. Karpov	Gladizayn LTD	Gladizayn LTD Address: 6 Dzerzhinskogo Street, office 312, Kazan, 420111, tel/fax:+7(843)2921620 E-mail: glavd@bk.ru	Yes



2.3.53	Photo	A fragment of the fresco "Father-land"	07.015	D. Karpov	Glavdizayn LTD	Glavdizayn LTD Address: 6 Dzerzhinskogo Street, of- fice 312, Kazan, 420111, tel/fax:+7(843)2921620 E-mail: glavd@bk.ru	Yes
2.3.54	Photo	A fragment of the fresco "The Arch-angel Michael", in the drum of the dome pier	07.015	D. Karpov	Glavdizayn LTD	Glavdizayn LTD Address: 6 Dzerzhinskogo Street, of- fice 312, Kazan, 420111, tel/fax:+7(843)2921620 E-mail: glavd@bk.ru	Yes
2.3.55	Photo	Frescos "Cheru-bim" and "Sera- phim"	07.015	D. Karpov	Glavdizayn LTD	Glavdizayn LTD Address: 6 Dzerzhinskogo Street, of- fice 312, Kazan, 420111, tel/fax:+7(843)2921620 E-mail: glavd@bk.ru	Yes
2.3.56	Photo	A fragment of the fresco "Seraphim"	07.2015	D. Karpov	Glavdizayn LTD	Glavdizayn LTD Address: 6 Dzerzhinskogo Street, of- fice 312, Kazan, 420111, tel/fax:+7(843)2921620 E-mail: glavd@bk.ru	Yes
2.3.57	Photo	A fragment of the fresco "The Vision of Isaiah" upper-register frescos of the western side of the northern temple pillar	07.2015	D. Karpov	Glavdizayn LTD	Glavdizayn LTD Address: 6 Dzerzhinskogo Street, of- fice 312, Kazan, 420111, tel/fax:+7(843)2921620 E-mail: glavd@bk.ru	Yes
2.3.58	Photo	Fragments of the Frescos "Prayer of Our Lady," "A preparation to the Assumption of Our Lady" central register of the Frescos of the southern wall	07.2015	D. Karpov	Glavdizayn LTD	Glavdizayn LTD Address: 6 Dzerzhinskogo Street, of- fice 312, Kazan, 420111, tel/fax:+7(843)2921620 E-mail: glavd@bk.ru	Yes
2.3.59	Photo	A fragment of the fresco "Weep not for Me, Mother" over the southern gateway in the central register of the Frescos of the southern wall	07.2015	D. Karpov	Glavdizayn LTD	Glavdizayn LTD Address: 6 Dzerzhinskogo Street, of- fice 312, Kazan, 420111, tel/fax:+7(843)2921620 E-mail: glavd@bk.ru	Yes
2.3.60	Photo	A fragment of the fresco "Weep not for Me, Mother" over the southern gateway in the central register of the Frescos of the southern wall	07.2015	D. Karpov	Glavdizayn LTD	Glavdizayn LTD Address: 6 Dzerzhinskogo Street, of- fice 312, Kazan, 420111, tel/fax:+7(843)2921620 E-mail: glavd@bk.ru	Yes



Part IV. Historical photographs of the interior of the Assumption Cathedral							
2.4.1	Photo	Iconostasis of the Assumption Cathedral	early 20th c.	Unknown photographer	Federal State Unitary Enterprise "Interregional Scientific-Restoration artistic control"	Federal State Unitary Enterprise "Interregional Scientific-Restoration artistic control"; Address: 24 Kadashevskaya Embankment, build. 1, Moscow, 115035 tel: 7-495-9511358 fax: 7 495- 9517057 E-mail: admin@mnru.ru	Yes
2.4.2		Iconostasis of the Assumption Cathedral	early 20th c.	Unknown photographer	Federal State Unitary Enterprise "Interregional Scientific-Restoration artistic control"	Federal State Unitary Enterprise "Interregional Scientific-Restoration artistic control"; Address: 24 Kadashevskaya Embankment, build. 1, Moscow, 115035 tel: 7-495-9511358 fax: 7 495- 9517057 E-mail: admin@mnru.ru	Yes
2.4.3	Photo	The right side of the iconostasis. Fragments of the local, festive, deesis rank. Fragments of the murals of the southern wall made in 1899-1900.	1957	V.Chumakov	JSC "Tatar Special Scientific Restoration Management"	JSC "Tatar Special Scientific Restoration Management" Address: 26 Vishnevskogo Str., Kazan, 420043 tel/f. 212-51-84 E-mail: tsnru@mail.ru	Yes
2.4.4	Photo	The central part of the iconostasis. Fragments of the deesis, prophetic, patriarchs ranks. Cross-Crucifixion with the Virgin Mary, John the Evangelist, Mary Magdalene, the Holy Saint Longinus.	1957	V.Chumakov	JSC "Tatar Special Scientific Restoration Management"	JSC "Tatar Special Scientific Restoration Management" Address: 26 Vishnevskogo Str., Kazan, 420043 tel/f. 212-51-84 E-mail: tsnru@mail.ru	Yes
2.4.5	Photo	The painting of the dome, drum, sails and arches of the upper tier	1949	Ozhigov	JSC "Tatar Special Scientific Restoration Management"	JSC "Tatar Special Scientific Restoration Management" Address: 26 Vishnevskogo Str., Kazan, 420043 tel/f. 212-51-84 E-mail: tsnru@mail.ru	Yes
2.4.6	Photo	Frescoes of the north side of the southwest pillar of the temple: "Holy. Demetrius of Thessalonica" (upper case), "St. Martyr Nicholas" (lowercase). A fragment of the fresco "The Cathedral of the Most Holy Mother of God" (middle register of the western wall painting). "The Fall of Adam and Eve." The southern slope of the western arches. Frescos recorded in 1899-1900.	1957	V.Chumakov	JSC "Tatar Special Scientific Restoration Management"	JSC "Tatar Special Scientific Restoration Management" Address: 26 Vishnevskogo Str., Kazan, 420043 tel/f. 212-51-84 E-mail: tsnru@mail.ru	Yes



2.4.7	Photo	Fresco "The Fall of Adam and Eve." Fresco recorded in 1899-1900. The southern slope of the western arches.	1957	V.Chumakov	JSC "Tatar Special Scientific Restoration Management"	JSC "Tatar Special Scientific Restoration Management" Address: 26 Vishnevskogo Str., Kazan, 420043 tel/f. 212-51-84 E-mail: tsnru@mail.ru	Yes
2.4.8	Photo	Fresco "St. Cyril". The painting of the western wall of the refectory	1957	V.Chumakov	JSC "Tatar Special Scientific Restoration Management"	JSC "Tatar Special Scientific Restoration Management" Address: 26 Vishnevskogo Str., Kazan, 420043 tel/f. 212-51-84 E-mail: tsnru@mail.ru	Yes
2.4.9	Photo	Fragments of the Frescos of the northern wall of the refectory. "Prophet Daniel". "Prophet Ezekiel"	1957	V.Chumakov	JSC "Tatar Special Scientific Restoration Management"	JSC "Tatar Special Scientific Restoration Management" Address: 26 Vishnevskogo Str., Kazan, 420043 tel/f. 212-51-84 E-mail: tsnru@mail.ru	Yes
2.4.10	Photo	Fragments of the Frescos "Logos" (the upper western arch of the temple), "The Book of Genesis" (the upper northern arch). Fresco "St. John the Evangelist with Prochorus" (set sail). Frescos recorded in 1899-1900.	1957	V.Chumakov	JSC "Tatar Special Scientific Restoration Management"	JSC "Tatar Special Scientific Restoration Management" Address: 26 Vishnevskogo Str., Kazan, 420043 tel/f. 212-51-84 E-mail: tsnru@mail.ru	Yes
2.4.11	Photo	Fresco "St. Methodius equal to the apostles" The painting of the western wall of the refectory.	1957	V.Chumakov	JSC "Tatar Special Scientific Restoration Management"	JSC "Tatar Special Scientific Restoration Management" Address: 26 Vishnevskogo Str., Kazan, 420043 tel/f. 212-51-84 E-mail: tsnru@mail.ru	Yes
2.4.12	Photo	Fresco "The Virgin of the Sign". A fragment of the fresco of the northern apse. Recorded in 1899-1900.	1957	V.Chumakov	JSC "Tatar Special Scientific Restoration Management"	JSC "Tatar Special Scientific Restoration Management" Address: 26 Vishnevskogo Str., Kazan, 420043 tel/f. 212-51-84 E-mail: tsnru@mail.ru	Yes
2.4.13	Photo	Fresco "The Sacrifice of Cain and Abel." The western slope of the northern arches. Fresco recorded in 1899-1900.	1957	V.Chumakov	JSC "Tatar Special Scientific Restoration Management"	JSC "Tatar Special Scientific Restoration Management" Address: 26 Vishnevskogo Str., Kazan, 420043 tel/f. 212-51-84 E-mail: tsnru@mail.ru	Yes



2.4.14	Photo	Frescos of the upper northern arch: "The Creation of Animals" (western slope), "The Book of Genesis" (eastern slope). Fresco northern lunettes "Creation of Adam". Fragments of Frescos northern arches: "Sacrifice of Cain and Abel," "Introduction to Adam in Paradise." Frescos recorded in 1899-1900.	1957	V.Chumakov	JSC "Tatar Special Scientific Restoration Management"	JSC "Tatar Special Scientific Restoration Management" Address: 26 Vishnevskogo Str., Kazan, 420043 tel/f. 212-51-84 E-mail: tsnru@mail.ru	Yes
2.4.15	Photo	Fragments of the design of the iconostasis of the middle of the 18 th – 19 th centuries. Fragments of the local, festive ranks.	1957	V.Chumakov	JSC "Tatar Special Scientific Restoration Management"	JSC "Tatar Special Scientific Restoration Management" Address: 26 Vishnevskogo Str., Kazan, 420043 tel/f. 212-51-84 E-mail: tsnru@mail.ru	Yes
2.4.16	Photo	Frescos of the southwest pillar of the temple: "The phenomenon of Simeon Angel" fresco fragment "St. Martyr Nikita" Frescos recorded in 1899-1900.	1959	V.Chumakov	JSC "Tatar Special Scientific Restoration Management"	JSC "Tatar Special Scientific Restoration Management" Address: 26 Vishnevskogo Str., Kazan, 420043 tel/f. 212-51-84 E-mail: tsnru@mail.ru	Yes
2.4.17	Photo	Frescos of the northwest pillar: - arch: "Evangelism Joachim", "The Vision of Isaiah." - Lower case "St. Martyr Mina", "St. Christopher" Frescos recorded in 1899-1900.	1957	V.Chumakov	JSC "Tatar Special Scientific Restoration Management"	JSC "Tatar Special Scientific Restoration Management" Address: 26 Vishnevskogo Str., Kazan, 420043 tel/f. 212-51-84 E-mail: tsnru@mail.ru	Yes



2.4.18	Photo	Frescos of the north wall of the church near the altar. Frescos from the top down: "Nativity of the Virgin." "Washing the baby Mary." "Caressing the baby Mary." "Anna the maid." "Blessing of Mary." In the window opening - Seraphim, Sergius of Radonezh, and Nikon Above the northern gate - "Holy Face" Right fresco fragment "cutting off" the left - a fragment of the fresco "The Flight into Egypt" Frescos recorded in 1899-1900.	1959	V.Chumakov	JSC "Tatar Special Scientific Restoration Management"	JSC "Tatar Special Scientific Restoration Management" Address: 26 Vishnevskogo Str., Kazan, 420043 tel/f. 212-51-84 E-mail: tsnru@mail.ru	Yes
2.4.19	Photo	«Ivan the Terrible». A fragment of the fresco «The Adoration of the victim»	1950s from the photograph of 1927	V.Chumakov	Science Foundation of the Museum of Archaeology of the Republic of Tatarstan of the Institute of Archaeology of the Academy of Sciences of the RT named after A. Khalikov	Institute of Archaeology of the Academy of Sciences of the RT named after A. Khalikov Address: 30 Butlerov Str., Kazan, 420012 tel/fax: 8-(843)-236-55-42; E-mail: ncai@mail.ru, arheotat@mail.ru	Yes
Part V. Modern images of the Assumption Cathedral Complex							
2.5.1	Photo	The ensemble of the Assumption monastery. General view from Troitskaya Str.		D. Karpov		Regional Foundation of Revival of Historical and Cultural Monuments of Republic of Tatarstan, NGO Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes
2.5.2	Photo	General view of the ensemble of the Assumption monastery with equestrian yard and south-western part of Sviyazhsk		V. Chumakov		Regional Foundation of Revival of Historical and Cultural Monuments of Republic of Tatarstan, NGO Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes



2.5.3	Photo	The ensemble of the Assumption monastery. General view from the south-eastern side of the island Sviyazhsk		V. Bezmenov		Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail: mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
Part VI. Historical photographs of the Assumption Monastery Complex							
2.6.1		View of the Assumption monastery. Sviyazhsk				State Archive of Audiovisual Documents of Nizhny Novgorod Region Address: 63 Svoboda Square, N. Novgorod Russian Federation tel: +7(831) 248-18-19; E-mail: official@arhadno.kreml.nnov.ru	Yes
2.6.2		View of the Church of the Ascension (in the background) and the Church of St. Herman (foreground)		M. Dmitriev		State Archive of Audiovisual Documents of Nizhny Novgorod Region Address: 63 Svoboda Square, N. Novgorod Russian Federation tel: +7(831) 248-18-19; E-mail: official@arhadno.kreml.nnov.ru	Yes
2.6.3		View of the Assumption monastery. Sviyazhsk				JSC "Tatar Special Scientific Restoration Management" Address: 26 Vishnevskogo Street, Kazan, 420043, tel/fax: 212-51-84 E-mail: tsnru@mail.ru	Yes
Part VII. Assumption Monastery Complex							
2.7.1	Photo	St. Nicholas Church	09.2013	I. Kuzmina	State Budgetary Institution "Centre of Cultural Heritage of Tatarstan"	State Budgetary Institution "Centre of Cultural Heritage of Tatarstan" Address: 66/33 Pushkina Street, Kazan, 420015 tel: +7 (84356) 264-74-39 fax: 292-75-10 E-mail: Ilzira.Kuzmina@tatar.ru	Yes
2.7.2	Photo	View of the Assumption monastery. The bell tower of the church. Sviyazhsk	1894	M. Dmitriev	State Archive of Audiovisual Documents of Nizhny Novgorod Region	State Archive of Audiovisual Documents of Nizhny Novgorod Region Address: 63 Svoboda Square, N. Novgorod Russian Federation tel: +7(831) 248-18-19; E-mail: official@arhadno.kreml.nnov.ru	Yes
2.7.3	Photo	Archimandrite's house	05.2011	F. Tukhvatullin	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes



2.7.4	Photo	Monastic school	05.2011	F. Tukhvattullin	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes
2.7.5	Photo	Fraternal house with the Church of St. Herman of Kazan and Mitrofan Voronezh	06.2013	D. Karpov	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes
2.7.6	Photo	Fraternal house. View from the northwest	06.2014	D. Karpov	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes
2.7.7	Photo	Fraternal house	19th c.		State Budgetary Institution of Culture of Republic of Tatarstan “State Historical, Architectural and Art Museum-Reserve “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad.org/	State Budgetary Institution of Culture of Republic of Tatarstan “State Historical, Architectural and Art Museum-Reserve “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad.org/	Yes
2.7.8	Photo	The Gate Church of the Ascension	10.2011	D. Karpov	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes



2.7.9	Photo	The Gate Church of the Ascension	late 19th – early 20th cc.		State Budgetary Institution of Culture of Republic of Tatarstan “State Historical, Architectural and Art Museum-Reserve “Ostrov-Grad Sviyazhsk”	State Budgetary Institution of Culture of Republic of Tatarstan “State Historical, Architectural and Art Museum-Reserve “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad.org/	Yes
2.7.10	Photo	The fence of the Assumption Monastery			Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes
2.7.11	Photo	The fence of the Assumption monastery. View from the south side	11.2014	D. Karpov	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes
Part VIII. John the Baptist Monastery							
2.8.1	Photo	General view of John the Baptist Convent from Troitskaya Street	06.2013	F. Tukhvatullin	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes
2.8.2	Photo	General view of John the Baptist Convent from Troitskaya Street	early 20th c.		State Budgetary Institution of Culture of Republic of Tatarstan “State Historical, Architectural and Art Museum-Reserve “Ostrov-Grad Sviyazhsk”	State Budgetary Institution of Culture of Republic of Tatarstan “State Historical, Architectural and Art Museum-Reserve “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad.org/	Yes



2.8.3	Photo	Church of the Holy Trinity (Trinity Church). View from the south-west.	06.2013	F. Tukhvatullin	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes
2.8.4	Photo	Church of the Holy Trinity (Trinity Church). Northern elevation. View from the northeast along Troitskaya Street	06.2013	F. Tukhvatullin	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes
2.8.5	Photo	Church of the Holy Trinity (Trinity Church). Eastern elevation	07.2014	D. Karpov	Glavdizayn LTD	Glavdizayn LTD Address: 6 Dzerzhinskogo Street, office 312, Kazan, 420111, tel/fax:+7(843)2921620 E-mail: glavd@bk.ru	Yes
2.8.6	Photo	Church of the Holy Trinity (Trinity Church). Western elevation	01.2015	D. Karpov	Glavdizayn LTD	Glavdizayn LTD Address: 6 Dzerzhinskogo Street, office 312, Kazan, 420111, tel/fax:+7(843)2921620 E-mail: glavd@bk.ru	Yes
2.8.7	Photo	Church of the Holy Trinity (Trinity Church). Interior, iconostasis.	08.2013	F. Tukhvatullin	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes
2.8.8	Photo	Church of the Holy Trinity (Trinity Church). Interior, iconostasis.	late 19th c.		State Budgetary Institution of Culture of Republic of Tatarstan “State Historical, Architectural and Art Museum-Reserve “Ostrov-Grad Sviyazhsk”	State Budgetary Institution of Culture of Republic of Tatarstan “State Historical, Architectural and Art Museum-Reserve “Ostrov-Grad Sviyazhsk ” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad.org/	Yes



2.8.9	Photo	Trinity Church	1894		State Archive of Audiovisual Documents of Nizhny Novgorod Region	State Archive of Audiovisual Documents of Nizhny Novgorod Region Address: 63 Svoboda Square, N. Novgorod Russian Federation tel: +7(831) 248-18-19; E-mail: official@arhadno.kreml.nnov.ru	Yes
2.8.10	Photo	Church of St. Sergius of Radonezh Wonderworker (Sergius Church)	12.2013	D. Karpov	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes
2.8.11	Photo	Church of St. Sergius of Radonezh Wonderworker (Sergius Church). Mural "St. Trinity" with the upcoming St. Sergius of Radonezh and Nikon of Radonezh, and stone with an inscription about the consecration of the church in the interior of the Church of St. Sergius.	2010	I. Kuzmina	State Budgetary Institution "Centre of Cultural Heritage of Tatarstan"	State Budgetary Institution "Centre of Cultural Heritage of Tatarstan" Address: 66/33 Pushkina Street, Kazan, 420015 tel: +7 (84356) 264-74-39 fax: 292-75-10 E-mail: Ilzira.Kuzmina@tatar.ru	Yes
2.8.12	Photo	General view of the church. Sviyazhsk (Sergius Church)	1894		State Archive of Audiovisual Documents of Nizhny Novgorod Region	State Archive of Audiovisual Documents of Nizhny Novgorod Region Address: 63 Svoboda Square, N. Novgorod Russian Federation tel: +7(831) 248-18-19; E-mail: official@arhadno.kreml.nnov.ru	Yes
2.8.13	Photo	Cathedral of the Icon of the Mother of God Joy of All Who Sorrow (Cathedral of Holy Virgin). The Western elevation	2014	D. Karpov	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes
2.8.14	Photo	Cathedral of the Icon of the Mother of God Joy of All Who Sorrow (Cathedral of Holy Virgin). Northern elevation	01.2015	D. Karpov	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes



2.8.15	Photo	Cathedral of the Icon of the Mother of God Joy of All Who Sorrow (Cathedral of Holy Virgin). Southern elevation	01.2015	D. Karpov	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes
2.8.16	Photo	Cathedral of the Icon of the Mother of God Joy of All Who Sorrow (Cathedral of Holy Virgin). Interior	11.2013	D. Karpov	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes
2.8.17	Photo	Cathedral of the Icon of the Mother of God Joy of All Who Sorrow (Cathedral of Holy Virgin)	early 20th c.		State Budgetary Institution of Culture of Republic of Tatarstan “State Historical, Architectural and Art Museum-Reserve “Ostrov-Grad Sviyazhsk”	State Budgetary Institution of Culture of Republic of Tatarstan “State Historical, Architectural and Art Museum-Reserve “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad.org/	Yes
2.8.18	Photo	Brethren's house at 12 Troitskaya Street	09.2013	D. Karpov	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes
2.8.19	Photo	View of Ivanovsky Convent. South-bound aerial photo of Sviyazhsk	08.2015	V. Bezmenov	State Budgetary Institution “Centre of Cultural Heritage of Tatarstan”	State Budgetary Institution “Centre of Cultural Heritage of Tatarstan” Address: 66/33 Pushkina Street, Kazan, 420015 tel: +7 (84356) 264-74-39 fax: 292-75-10 E-mail: Ilzira.Kuzmina@tatar.ru	Yes



2.8.20	Photo	Constantine and Helen Church	09.2014	D. Karpov	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes
Part IX. Historical Civil Buildings							
2.9.1	Photo	A complex of buildings of stables of the Assumption Monastery	06.2012	F. Tukhvatullin	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes
2.9.2	Photo	A complex of state-owned facilities (Treasury official place, the prison, the prison premises, hospitals, bath) at 15 Uspenskaya Street	05.2011	F. Tukhvatullin	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes
2.9.3	Photo	Engineers' Barracks (one-storey building) at 12 Uspenskaya Street	07.2011	F. Tukhvatullin	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes
2.9.4	Photo	Engineers' Barracks (two-storey building) at 22 Uspenskaya Street	07.2011	F. Tukhvatullin	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes



2.9.5	Photo	Engineers' Bar-racks (two-storey building) at 22 Us-penskaya Street. South-Eastern view	04.2015	D. Karpov	Republican Fund of Revival of Historical and Cultural Monuments of the Re-public of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes
2.9.6	Photo	Residential building (Med-vedev-Brovkina) with a pillared portico at 8 Moskovskaya / Schuka River Bank Str.	10.2014	D. Karpov	Republican Fund of Revival of Historical and Cultural Monuments of the Re-public of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes
2.9.7	Photo	The complex of buildings of the district hospital (10, 18 Nikolska-ya Str., 13, 11 As-sumption Str.)	11.2014	D. Karpov	Republican Fund of Revival of Historical and Cultural Monuments of the Re-public of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes
2.9.8	Photo	The complex of buildings of the district hospital (10, 18 Nikolska-ya Str., 13, 11 As-sumption Str.)	04.2015	D. Karpov	Republican Fund of Revival of Historical and Cultural Monuments of the Re-public of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes
2.9.9	Photo	Alms house (hotel, museum and cafe) at 6 Moskovskaya Str.	10.2013	D. Karpov	Republican Fund of Revival of Historical and Cultural Monuments of the Re-public of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes



2.9.10	Photo	The complex of buildings of the lower craft schools and fire wagon train at 1, 1a Rozhdestvenskaya Square	12.2013	D. Karpov	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes
2.9.11	Photo	Building of the archive of Sviyazhsk district council 27 Schuka River Bank	06.2015	D. Karpov	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes
2.9.12	Photo	The building is a former water tower of Sviyazhsk (Rozhdestvensky Lane)	04.2015	D. Karpov	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes
2.9.13	Photo	Merchant Kamen'ev's Mansion (2 Rozhdestvenskaya Sq.)	06.2013	D. Karpov	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes
2.9.14	Photo	The building of the bakery (2 Rozhdestvenskaya Sq. / Uspenskaya Str.)	07.2012	D. Karpov	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes



2.9.15	Photo	Agafonov's House with shops (4 Moskovskaya Str.)	09.2012	D. Karpov	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes
2.9.16	Photo	Mayor Polyakova's House (4 Eleinskaya Str.)	2014	J. Zainullina	State Budgetary Institution "Centre of Cultural Heritage of Tatarstan"	State Budgetary Institution "Centre of Cultural Heritage of Tatarstan" Address: 66/33 Pushkina Street, Kazan, 420015 tel: +7 (84356) 264-74-39 fax: 292-75-10 E-mail: Ilzira.Kuzmina@tatar.ru	Yes
2.9.17	Photo	Timofeev-Terentiev-Brovkin's House (Konstantinovskaya / Rozhdesvenskaya Str.)	07.2014	D. Karpov	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes
2.9.18	Photo	Residential building (4 Troitskaya)	05.2010	I. Kuzmina	State Budgetary Institution "Centre of Cultural Heritage of Tatarstan"	State Budgetary Institution "Centre of Cultural Heritage of Tatarstan" Address: 66/33 Pushkina Street, Kazan, 420015 tel: +7 (84356) 264-74-39 fax: 292-75-10 E-mail: Ilzira.Kuzmina@tatar.ru	Yes
2.9.19	Photo	Residential building (10 Nikolskaya)	05.2010	I. Kuzmina	State Budgetary Institution "Centre of Cultural Heritage of Tatarstan"	State Budgetary Institution "Centre of Cultural Heritage of Tatarstan" Address: 66/33 Pushkina Street, Kazan, 420015 tel: +7 (84356) 264-74-39 fax: 292-75-10 E-mail: Ilzira.Kuzmina@tatar.ru	Yes
2.9.20	Photo	Administration Building (City College) 19th c.	10.2013	D. Karpov	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes



Part X. General images of Sviyazhsk, Sviyazhsk Creek and natural surroundings							
2.10.1	Photo	General view of the island of Sviyazhsk	2011		Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail: mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
2.10.2	Photo	The waters of Sviyaga bay	2011		Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail: mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
2.10.3	Photo	Natural surroundings of the island of Sviyazhsk	2011		Ministry of Culture of the RT	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail: mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
2.10.4	Photo	General view of the town of Sviyazhsk	1894		State Archive of Audiovisual Documents of Nizhny Novgorod Region	State Archive of Audiovisual Documents of Nizhny Novgorod Region Address: 63 Svoboda Square, N. Novgorod Russian Federation tel: +7(831) 248-18-19; E-mail: official@arhadno.kreml.nnov.ru	Yes
2.10.5	Photo	the Sviyaga Creek	1894		State Archive of Audiovisual Documents of Nizhny Novgorod Region	State Archive of Audiovisual Documents of Nizhny Novgorod Region Address: 63 Svoboda Square, N. Novgorod Russian Federation tel: +7(831) 248-18-19; E-mail: official@arhadno.kreml.nnov.ru	Yes
2.10.6	Photo	Aerial photo of the island of Sviyazhsk	08.2015	V. Bezmenov	State Budgetary Institution "Centre of Cultural Heritage of Tatarstan"	State Budgetary Institution "Centre of Cultural Heritage of Tatarstan" Address: 66/33 Pushkina Street, Kazan, 420015 tel: +7 (84356) 264-74-39 fax: 292-75-10 E-mail: Ilzira.Kuzmina@tatar.ru	Yes
2.10.7	Photo	Aerial photo of the buffer zone of Sviyazhsk in western direction	08.2015	V. Bezmenov	State Budgetary Institution "Centre of Cultural Heritage of Tatarstan"	State Budgetary Institution "Centre of Cultural Heritage of Tatarstan" Address: 66/33 Pushkina Street, Kazan, 420015 tel: +7 (84356) 264-74-39 fax: 292-75-10 E-mail: Ilzira.Kuzmina@tatar.ru	Yes
2.10.8	Photo	Aerial photo of the buffer zone of Sviyazhsk in western direction	08.2015	V. Bezmenov	State Budgetary Institution "Centre of Cultural Heritage of Tatarstan"	State Budgetary Institution "Centre of Cultural Heritage of Tatarstan" Address: 66/33 Pushkina Street, Kazan, 420015 tel: +7 (84356) 264-74-39 fax: 292-75-10 E-mail: Ilzira.Kuzmina@tatar.ru	Yes



2.10.9	Photo	Aerial photo of the buffer zone of Sviyazhsk in northern direction	08.2015	V. Bezmenov	State Budgetary Institution “Centre of Cultural Heritage of Tatarstan”	State Budgetary Institution “Centre of Cultural Heritage of Tatarstan” Address: 66/33 Pushkina Street, Kazan, 420015 tel: +7 (84356) 264-74-39 fax: 292-75-10 E-mail: Ilzira.Kuzmina@tatar.ru	Yes
2.10.10	Photo	Aerial photo of the buffer zone of Sviyazhsk in northern direction	08.2015	V. Bezmenov	State Budgetary Institution “Centre of Cultural Heritage of Tatarstan”	State Budgetary Institution “Centre of Cultural Heritage of Tatarstan” Address: 66/33 Pushkina Street, Kazan, 420015 tel: +7 (84356) 264-74-39 fax: 292-75-10 E-mail: Ilzira.Kuzmina@tatar.ru	Yes
2.10.11	Photo	Aerial photo of the buffer zone of Sviyazhsk in eastern direction	08.2015	V. Bezmenov	State Budgetary Institution “Centre of Cultural Heritage of Tatarstan”	State Budgetary Institution “Centre of Cultural Heritage of Tatarstan” Address: 66/33 Pushkina Street, Kazan, 420015 tel: +7 (84356) 264-74-39 fax: 292-75-10 E-mail: Ilzira.Kuzmina@tatar.ru	Yes
2.10.12	Photo	Aerial photo of the buffer zone of Sviyazhsk in eastern direction	08.2015	V. Bezmenov	State Budgetary Institution “Centre of Cultural Heritage of Tatarstan”	State Budgetary Institution “Centre of Cultural Heritage of Tatarstan” Address: 66/33 Pushkina Street, Kazan, 420015 tel: +7 (84356) 264-74-39 fax: 292-75-10 E-mail: Ilzira.Kuzmina@tatar.ru	Yes
2.10.13	Photo	Aerial photo of the buffer zone of Sviyazhsk in southern direction	08.2015	V. Bezmenov	State Budgetary Institution “Centre of Cultural Heritage of Tatarstan”	State Budgetary Institution “Centre of Cultural Heritage of Tatarstan” Address: 66/33 Pushkina Street, Kazan, 420015 tel: +7 (84356) 264-74-39 fax: 292-75-10 E-mail: Ilzira.Kuzmina@tatar.ru	Yes
2.10.14	Photo	Aerial photo of the buffer zone of Sviyazhsk in southern direction	08.2015	V. Bezmenov	State Budgetary Institution “Centre of Cultural Heritage of Tatarstan”	State Budgetary Institution “Centre of Cultural Heritage of Tatarstan” Address: 66/33 Pushkina Street, Kazan, 420015 tel: +7 (84356) 264-74-39 fax: 292-75-10 E-mail: Ilzira.Kuzmina@tatar.ru	Yes
2.10.15	Photo	Aerial photo of Sviyazhsk. View of Sviyazhsk at point T.3	08.2015	V. Bezmenov	State Budgetary Institution “Centre of Cultural Heritage of Tatarstan”	State Budgetary Institution “Centre of Cultural Heritage of Tatarstan” Address: 66/33 Pushkina Street, Kazan, 420015 tel: +7 (84356) 264-74-39 fax: 292-75-10 E-mail: Ilzira.Kuzmina@tatar.ru	Yes
2.10.16	Photo	Aerial photo of Sviyazhsk. View of Sviyazhsk at point T.4	08.2015	V. Bezmenov	State Budgetary Institution “Centre of Cultural Heritage of Tatarstan”	State Budgetary Institution “Centre of Cultural Heritage of Tatarstan” Address: 66/33 Pushkina Street, Kazan, 420015 tel: +7 (84356) 264-74-39 fax: 292-75-10 E-mail: Ilzira.Kuzmina@tatar.ru	Yes



2.10.17	Photo	Aerial photo of Sviyazhsk. View of Sviyazhsk at point T.5	08.2015	V. Bezmenov	State Budgetary Institution "Centre of Cultural Heritage of Tatarstan"	State Budgetary Institution "Centre of Cultural Heritage of Tatarstan" Address: 66/33 Pushkina Street, Kazan, 420015 tel: +7 (84356) 264-74-39 fax: 292-75-10 E-mail: Ilzira.Kuzmina@tatar.ru	Yes
2.10.18	Photo	Aerial photo of Sviyazhsk. View of Sviyazhsk at point T.11	08.2015	V. Bezmenov	State Budgetary Institution "Centre of Cultural Heritage of Tatarstan"	State Budgetary Institution "Centre of Cultural Heritage of Tatarstan" Address: 66/33 Pushkina Street, Kazan, 420015 tel: +7 (84356) 264-74-39 fax: 292-75-10 E-mail: Ilzira.Kuzmina@tatar.ru	Yes
2.10.19	Photo	Aerial photo of Sviyazhsk. View of Sviyazhsk at point T.13	08.2015	V. Bezmenov	State Budgetary Institution "Centre of Cultural Heritage of Tatarstan"	State Budgetary Institution "Centre of Cultural Heritage of Tatarstan" Address: 66/33 Pushkina Street, Kazan, 420015 tel: +7 (84356) 264-74-39 fax: 292-75-10 E-mail: Ilzira.Kuzmina@tatar.ru	Yes
2.10.20	Scheme	The scheme of the points from which panoramic and single photos were taken	08.2015	V. Bezmenov	State Budgetary Institution "Centre of Cultural Heritage of Tatarstan"	State Budgetary Institution "Centre of Cultural Heritage of Tatarstan" Address: 66/33 Pushkina Street, Kazan, 420015 tel: +7 (84356) 264-74-39 fax: 292-75-10 E-mail: Ilzira.Kuzmina@tatar.ru	
Part XI. Video							
1	Video	The Assumption Cathedral of the Town-Island of Sviyazhsk	09.2015	Aleksey Barykin	Aleksey Barykin	Mr. Aleksey Barykin, 52, Tatarstan st., apt. 300, Kazan, Russia, 420021 tel.+79172784829	Yes



3. The Assumption Cathedral in paintinngs and drawings

3.1	Painting	"The Church of the Assumption of the Virgin" Canvas, oil.	2007	R. Gazeev	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Str., Sviyazhsk village, Zelenodols district, Republic of Tatarstan, Russian Federation tel: (84371) 264-74-62 fax: (84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web address: http://ostrovgrad.org/	Yes
3.2	Painting	"Sviyazhsk." Canvas, oil.	2009	R. Gazeev	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Str., Sviyazhsk village, Zelenodols district, Republic of Tatarstan, Russian Federation tel: (84371) 264-74-62 fax: (84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web address: http://ostrovgrad.org/	Yes
3.3	Painting	"Autumn". Part of polyptych "The Seasons." Oil on canvas, acrylic.	2011	R. Safiullin	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Str., Sviyazhsk village, Zelenodols district, Republic of Tatarstan, Russian Federation tel: (84371) 264-74-62 fax: (84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web address: http://ostrovgrad.org/	Yes
3.4	Painting	"Procession", Oil on canvas.	2011	A. Egorov	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Str., Sviyazhsk village, Zelenodols district, Republic of Tatarstan, Russian Federation tel: (84371) 264-74-62 fax: (84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web address: http://ostrovgrad.org/	Yes
3.5	Painting	"Revival. Island Sviyazhsk on the Volga." Canvas, oil.	2015	A. Krylov	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Str., Sviyazhsk village, Zelenodols district, Republic of Tatarstan, Russian Federation tel: (84371) 264-74-62 fax: (84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web address: http://ostrovgrad.org/	Yes
3.6	Painting	"The iconostasis of the Assumption Cathedral (study)." Canvas, oil	1993	N. Artamonov	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Str., Sviyazhsk village, Zelenodols district, Republic of Tatarstan, Russian Federation tel: (84371) 264-74-62 fax: (84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web address: http://ostrovgrad.org/	Yes



3.7	Painting	"On St. Nicholas's Hill in Sviyazhsk." Wood, acrylic.	2011	N. Artamonov	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Str., Sviyazhsk village, Zelenodols district, Republic of Tatarstan, Russian Federation tel: (84371) 264-74-62 fax: (84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web address: http://ostrovgrad.org/	Yes
3.8	Watercolor	"Sviyazhsk. Assumption Monastery." Watercolor on paper.	2010	K. Kuzyoma	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Str., Sviyazhsk village, Zelenodols district, Republic of Tatarstan, Russian Federation tel: (84371) 264-74-62 fax: (84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web address: http://ostrovgrad.org/	Yes
3.9	Graphics	"Red Monastery". Paper, mixed method	2012	I. Vishnya	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Str., Sviyazhsk village, Zelenodols district, Republic of Tatarstan, Russian Federation tel: (84371) 264-74-62 fax: (84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web address: http://ostrovgrad.org/	Yes
3.10	Graphics	"Desecration of the relics of St. Herman, Archbishop of Kazan." Paper, mixed method	2012	I. Vishnya	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Str., Sviyazhsk village, Zelenodols district, Republic of Tatarstan, Russian Federation tel: (84371) 264-74-62 fax: (84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web address: http://ostrovgrad.org/	Yes
3.11	Graphics	"The Spirit of Sviyazhsk." Printed graphics. Copies 2 \ 6. Paper; mixed media.	2015	M. Mingaliev	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Str., Sviyazhsk village, Zelenodols district, Republic of Tatarstan, Russian Federation tel: (84371) 264-74-62 fax: (84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web address: http://ostrovgrad.org/	Yes
3.12	Etching	"Night Adventures of Seraphim." Copies 2 \ 3. Paper; etching, drypoint.	2015	G. Nigmatullina	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Str., Sviyazhsk village, Zelenodols district, Republic of Tatarstan, Russian Federation tel: (84371) 264-74-62 fax: (84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web address: http://ostrovgrad.org/	Yes



Materials of the Nomination

Volume I. Photographs.

Part I. Activity of the State Historical, Architectural and Art Museum-Reserve “Ostrov-Grad Sviyazhsk”

Facilities of the Museum-Reserve							
Id. No	Format (slide/photo/video)	Name	Date (month, year)	Photographer/Video film director	Copyright holder (if different from the photographer/Video film director)	Contact information of the copyright holder (name, address, tel/fax, e-mail)	Non-exclusive assignment of rights
1.1	Photo	The History Museum of Sviyazhsk. Frontage, Uspenskaya Street	2015	S. Frolova	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk”	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad.org/	Yes
1.2		The History Museum of Sviyazhsk. Aerial view	2011	M. Kozlovsky	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes
1.3		The buildings of the Museum Depository and the Conference Center of the Museum-Reserve “Ostrov-Grad Sviyazhsk”	2014	S. Frolova	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk”	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.4		“Old Water Tower” Exhibition Hall	2015	S. Frolova	– “	– “	Yes
1.5		Restoration Centre and employer-rented housing for the staff of the Museum-Reserve “Ostrov-Grad Sviyazhsk”	2015	S. Frolova	– “	– “	Yes
1.6		Children’s Museum Center “Pushkin’s Tales”	2015	S. Frolova	– “	– “	Yes



Exhibitions of the History Museum of Sviyazhsk							
1.7		The signing of the Agreement between the Ministry of Culture of the Republic of Tatarstan, the Revival Foundation and TAIIF Group on a 50-million-ruble donation for creating a permanent exposition of the History Museum of Sviyazhsk	2011	M. Kozlovsky	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes
1.8-1.11		Main building, ground floor. Display "The foundation of Sviyazhsk"	2014	S. Frolova	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.12-1.14		Main building, ground floor. Display "Sviyazhsk. Residents and Their Occupation. 16 th – 17 th centuries"	2014	S. Frolova	– “ –	– “ –	Yes
1.15-1.16		Main building, ground floor. Display "Religious Life of Sviyazhsk. Monasteries. 16 th – 17 th Centuries"	2014	S. Frolova	– “ –	– “ –	Yes
1.17-1.22		Main building, first floor. Fragments of "Sviyazhsk in the 18 th – Early 20 th Centuries" Exhibition	2014	S. Frolova	– “ –	– “ –	Yes
1.23		Main building, first floor. Display "Educational Institutions of Sviyazhsk"	2014	S. Frolova	– “ –	– “ –	Yes
1.24		Main building, first floor. Display "Spiritual Time in Sviyazhsk". R. Minnikhanov, President of the Republic of Tatarstan, having a tour	2014	M. Kozlovsky	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes



1.25-1.27		Building No 2. A fragment of “Sviyazhsk in Soviet Times” Exhibition	2015	S. Frolova	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk”	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.28		A visit of the first President of the Republic of Tatarstan, M. Shaimiev to the Museum	2015	M. Kozlovsky	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes
1.29		Building No 2. A fragment of “The Artist’s Veranda” Exhibition	2014	S. Frolova	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk”	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.30	Painting	A. Egorov “Sviyazhsk artists”, canvas, oil, 2013. A fragment of the display “An Artist’s Veranda”	2013	A. Egorov	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk”	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.31-1.34		A prison building. A fragment of the display on the prisons of Sviyazhsk in the 16 th – 19 th centuries	2015	S. Frolova	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk”	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.35		A prison building. Reconstruction of a ward of a Sviyazhsk of the early 20 th century	2015	S. Frolova	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk”	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes



1.36-1.37		A prison building. Reconstruction of a ward of an NKVD prison in Sviyazhsk, 1945	2015	S. Frolova	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.38		"Exhibition comes to life" in the Museum of Sviyazhsk on the International Museum Day. A lecture on the political prisoners of the camp at the Assumption Monastery	2015	A. Silkin	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.39		A prison building. A display devoted to the period of political repressions	2015	S. Frolova	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.40		A prison building. A display devoted to the victims of political repressions	2015	S. Frolova	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.41		A prison building. A display devoted to the victims of political repressions	2015	A. Silkin	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.42		A fragment of the exhibition on the work of the Revival Foundation	2015	S. Frolova	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes



Exhibition activities of the Museum-Reserve “Ostrov-Grad Sviyazhsk”							
1.43-1.46		“Secrets of Sviyazhsk Land” Exhibition	2011	S. Frolova	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk”	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.47-1.50		“The Children of Sviyazhsk drawing Sviyazhsk” Exhibition	2011	S. Frolova	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk”	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.51-1.53		“Once upon a time there were Sviyazhsk residents...” Exhibition	2013	S. Frolova	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk”	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.54		An invitation to the opening of “Path of the Tile” Exhibition	2013	“Aibat” Design Studio	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk”	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.55-1.57		The opening of “Path of the Tile” Exhibition	2013	Ju. Eliseev	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk”	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.58-1.60		A fragment of “Path of the Tile” Exhibition	2013	S. Frolova	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk”	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes



1.61		“Romanovsky Bridge over the Volga. 100 years” Exhibition	2013	S. Frolova	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk”	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.62-1.63		“Man-Made Miracle” Exhibition	2013	S. Frolova	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk”	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.64-1.67		The fragments of “Sviyazhsk Heavenly Patrons” Exhibition	2014	A. Bogdanov	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk”	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.68		Icon “Our Lady of Joy of All Who Sorrow”. Oil on wood. Museum-Reserve “Ostrov-Grad Sviyazhsk”	2014	A. Bogdanov	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk”	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.69		Icon “Herman of Sviyazhsk”. 19 th century. Wood carving. State Museum of Fine Arts of the RT	2014	A. Bogdanov	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk”	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.70		Icon “Herman of Sviyazhsk”. 19 th century. Wood carving. State Museum of Fine Arts of the RT. The inscription on the back side of the icon: “Brought from Sviyazhsk from the relics of Herman of Sviyazhsk. 1873”	2014	A. Bogdanov	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk”	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes



1.71		A poster for “Sviyazhsk in the Civil War” Exhibition	2014	“Aibat” Design Studio	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk”	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.72-1.73		The opening of “Sviyazhsk during the Civil War” Exhibition	2014	S. Frolova	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk”	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.74-1.75		The fragments of “Sviyazhsk in the Civil War” Exhibition	2014	A. Bogdanov	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk”	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.76		The opening of “The Last War of the Empire. Sviyazhsk. Life on the Home Front” Exhibition with the participation of the President of the Republic of Tatarstan R. Minnikhanov	2014	Ju. Eliseev	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk”	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.77		A poster of “The Last War of the Empire. Sviyazhsk. Life on the Home Front” Exhibition	2014	“Aibat” Design Studio	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk”	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.78-1.80		Fragments of “The Last War of the Empire. Sviyazhsk. Life on the Home Front” Exhibition	2014	“Aibat” Design Studio	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk”	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes



1.81-1.82		The grand opening of the "The Ancient Town of Bolgar and the town-island of Sviyazhsk: Past and Present" Exhibition at the Kazan Kremlin	2015	M. Kozlovsky	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes
1.83		A poster of A. Egorov's "A Window to Sviyazhsk" Exhibition	2015	"Aibat" Design Studio	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad.org/	Yes
1.84		A poster of the Safiullins' "Sviyazhsk Enamel. Fiery Letters" Exhibition	2015	R. Safiullin	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.85-1.86		The opening of the Safiullins' "Sviyazhsk Enamel. Fiery Letters" Exhibition	2015	S. Frolova	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.87		A fragment of the installation "The Island". R. and Ch. Safiullins	2015	S. Frolova	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.88		R. Safiullin "Darling, I'm back inspired". 2014. Copper, hot enamel. 20x25	2015	S. Frolova	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes



1.89		“Night. Sviyazhsk”. 2014. Copper, hot enamel. 20x25. Museum “Ostrov-Grad Sviyazhsk”	2015	S. Frolova	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk”	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.90-1.91		The showcase “Oh, Volga, You Know the Fate of Many”	2015	S. Frolova	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk”	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.92-1.96		The “Sviyazhsk during the Great Patriotic War” Exhibition dedicated to the 70th anniversary of the Victory. Installed next to the monument to the fallen soldiers.	2015	S. Frolova	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk”	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.97		A poster of the III International Biennale of Printmaking in Sviyazhsk	2015	A. Artamonov	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk”	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.98		The opening of the III International Biennale of Printmaking in Sviyazhsk	2015	A. Abdullin	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk”	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.99		A poster of the exhibition dedicated to the 85 th anniversary of N. Artamonov	2015	I. Artamonov	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk”	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes



1.100-1.104		The fragments of N. Artamonov's exhibition showing his works	2015	M. Obshivalkina	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.105		A poster of the "I Believe" Exhibition	2015	A. Artamonov	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.106-1.107		The opening of the "I Believe" Exhibition	2015	A. Entaltsev	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.108		A poster of "The Sviyazhsk Furnace Tile" Exhibition	2015	"Aibat" Design Studio	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.109-1.111		The fragments of "The Sviyazhsk Furnace Tile" Exhibition	2015	S. Frolova	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.112		A reconstructed red (terracotta) furnace at the exhibition, the History Museum of Sviyazhsk	2015	A. Bogdanov	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes



1.113-1.118		Showcases with the exhibits of “The Sviyazhsk Furnace Tile” Exhibition	2015	S. Frolova	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk”	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.119		Reconstruction of the furnace with smooth painted tiles from the exhibition of the History Museum of Sviyazhsk	2015	A. Bogdanov	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk”	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.120		“Holy Warrior Christopher” Exhibition	2015	“Aibat” Design Studio	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk”	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.121-1.124		Opening of “Holy Warrior Christopher” Exhibition	2015	M. Makhanko	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk”	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.125		The first President of the RT M. Shaimiev visiting “Holy Warrior Christopher” Exhibition	2015	M. Kozlovsky	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes
Events							
1.126-1.128		The opening of the museum's garden with the participation of the first President of the RT M. Shaimiev	2012	M. Kozlovsky	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	



1.129		The participants of the All-Russian Conference "Sviyazhsk: Past, Present and Future"	2012	Ju. Eliseev	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad.org/	Yes
1.130-1.132		A traditional bow and crossbow shooting tournament	2012	S. Frolova	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.133-1.134		A traditional bow and crossbow shooting tournament	2014	Ju. Eliseev	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.135-1.136		A traditional bow and crossbow shooting tournament	2015	Ju. Kalinina	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.137-1.139		Shrovetide Folklore Festival at the Museum of Sviyazhsk	2012	S. Frolova	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.140-1.141		Shrovetide Folklore Festival at the Museum of Sviyazhsk	2014	A. Silkin	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes



1.142-1.149		Shrovetide Folklore Festival at the Museum of Sviyazhsk	2015	Ju. Kalinina	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk”	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.150-1.154		“Island-Brawler” Tournament	2012	Ju. Kalinina	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk”	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.155-1.158		“Island-Brawler” Tournament	2013	Ju. Kalinina	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk”	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.159-1.162		“Island-Brawler” Tournament	2014	Ju. Kalinina	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk”	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.163-1.164		Night at the History Museum of Sviyazhsk	2013	S. Frolova	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk”	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.165-1.168		Night at the History Museum of Sviyazhsk	2014	Ju. Eliseev	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk”	SBIC RT SHAAMR “Ostrov-Grad Sviyazhsk” Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes



1.169-1.174		Night at the History Museum of Sviyazhsk	2015	Ju. Kalinina	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.175		"SviyazhskFish Soup" Festival	2012	S. Frolova	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.176-1.177		The winning team of the "SviyazhskFish Soup" Festival	2013	S. Frolova	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.178-1.191		Theatre Laboratory. Sketches of the plays based on the stories told by Sviyazhsk dwellers	2014	R. Nazmiev	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.192		A poster of the Theatre Laboratory in Sviyazhsk	2015	R. Nazmiev	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.193-1.194		Theatre Laboratory. The sketch of the play based on A. Pushkin's "The Tale of Tsar Saltan"	2015	R. Nazmiev	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes



1.195-1.202		Theatre Laboratory. The sketch of the play based on A. Pushkin's "The Tale of the Priest and His Workman Balda"	2015	R. Nazmiev	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.203-1.206		Theatre Laboratory. The sketch of the play based on A. Pushkin's "The Tale of the Golden Cockerel"	2015	R. Nazmiev	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.207		"Bird" Studio Theater. The play "Run, baby, do not complain," based on the stories of the Sviyazhsk Orphanage	2011	S. Frolova	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.208-1.210		"Bird" Studio Theatre. A theatre season in Sviyazhsk	2013	S. Frolova	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.211-1.216		"Bird" Studio Theatre. A play "The Japanese old lady and demons"	2014	S. Frolova	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes
1.217-1.222		"Bird" Studio Theatre. A play based on the recollections of Sviyazhsk residents.	2015	A. Silkin	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad	Yes



1.223-1.224		The opening of the Children's Museum Center "A. Pushkin's Tales" with the participation of the first President of the RT M. Shaimiev	2015	M. Kozlovsky	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes
1.225	Фото	Methodological Council at the Assumption Cathedral	2014	A. Silkin	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad.org/	Yes
1.226		Participants of the International Seminar "The Assumption Cathedral and the frescoes". Speaker - Rector of the Kazan Theological Seminary, Father Euthymios	2015	A. Silkin	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad.org	Yes
1.227		The participants of the International Seminar "Protection and management of the Assumption Cathedral and the Trinity Church in Sviyazhsk, Sviyazhsk area and the buffer zone"	2015	M. Kozlovsky	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization	Republican Fund of Revival of Historical and Cultural Monuments of the Republic of Tatarstan, a non-profit organization Address: 18/23 Chernyshevskogo Street, Kazan, 420111 tel: (84356) 7-87-07 fax: 2920874 E-mail: blagomtsz@yandex.ru	Yes
1.228		The participants of the Round Table "The Assumption Cathedral and the Trinity Church: Characteristics and Attributes of the Outstanding Universal Value" held at the International Congress of "The Historical, Cultural and Spiritual Heritage of Sviyazhsk"	2015	R. Galiullin	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk"	SBIC RT SHAAMR "Ostrov-Grad Sviyazhsk" Address: 6 Moskovskaya Street, Sviyazhsk village, 420250, Zelenodolsk district, Republic of Tatarstan, Russian Federation tel: +7(84371) 264-74-62 fax: +7(84371) 264-75-03 E-mail: ostrov_grad@mail.ru Web Address: http://ostrovgrad.org/	Yes



Part II. Spiritual life of Sviyazhsk

Id. No	Format (slide/print/video)	Caption	Date of Photo (mo/yr)	Photographer/Director of the video	Copyright owner (if different than photographer/director of video)	Contact details of copyright owner (Name, Address, tel/fax, and e-mail)	Non exclusive cession of rights
2.1	Photo	Feast of the Holy Trinity in the Trinity Church	05.2015	Deacon Dmitry (Alikin)	Diocese of Kazan and Tatarstan of Tatarstan Archdiocese of the Russian Orthodox Church	Kazan Diocese of Tatarstan Archdiocese of the Russian Orthodox Church; Address: 15/9 Mislavskogo Str., Kazan, 420111, Republic of Tatarstan, Russia tel: (843) 292-02-13 E-mail: eparhia-tatarstan@mail.ru	Yes
2.2	Photo	Feast of the Holy Trinity in the Trinity Church	05.2015	Deacon Dmitry (Alikin)	Diocese of Kazan and Tatarstan of Tatarstan Archdiocese of the Russian Orthodox Church	Kazan Diocese of Tatarstan Archdiocese of the Russian Orthodox Church; Address: 15/9 Mislavskogo Str., Kazan, 420111, Republic of Tatarstan, Russia tel: (843) 292-02-13 E-mail: eparhia-tatarstan@mail.ru	Yes
2.3	Photo	Feast of the Assumption in the Cathedral of the Icon of the Mother of God Joy of All Who Sorrow	08.2015	Deacon Dmitry (Alikin)	Diocese of Kazan and Tatarstan of Tatarstan Archdiocese of the Russian Orthodox Church	Kazan Diocese of Tatarstan Archdiocese of the Russian Orthodox Church; Address: 15/9 Mislavskogo Str., Kazan, 420111, Republic of Tatarstan, Russia tel: (843) 292-02-13 E-mail: eparhia-tatarstan@mail.ru	Yes
2.4	Photo	Feast of the Assumption in the Cathedral of the Icon of the Mother of God Joy of All Who Sorrow	08.2015	Deacon Dmitry (Alikin)	Diocese of Kazan and Tatarstan of Tatarstan Archdiocese of the Russian Orthodox Church	Kazan Diocese of Tatarstan Archdiocese of the Russian Orthodox Church; Address: 15/9 Mislavskogo Str., Kazan, 420111, Republic of Tatarstan, Russia tel: (843) 292-02-13 E-mail: eparhia-tatarstan@mail.ru	Yes
2.5	Photo	Feast of the Assumption in the Cathedral of the Icon of the Mother of God Joy of All Who Sorrow		Deacon Dmitry (Alikin)	Diocese of Kazan and Tatarstan of Tatarstan Archdiocese of the Russian Orthodox Church	Kazan Diocese of Tatarstan Archdiocese of the Russian Orthodox Church; Address: 15/9 Mislavskogo Str., Kazan, 420111, Republic of Tatarstan, Russia tel: (843) 292-02-13 E-mail: eparhia-tatarstan@mail.ru	Yes
2.6	Photo	Feast of the Assumption in the Cathedral of the Icon of the Mother of God Joy of All Who Sorrow	08.2015	Deacon Dmitry (Alikin)	Diocese of Kazan and Tatarstan of Tatarstan Archdiocese of the Russian Orthodox Church	Kazan Diocese of Tatarstan Archdiocese of the Russian Orthodox Church; Address: 15/9 Mislavskogo Str., Kazan, 420111, Republic of Tatarstan, Russia tel: (843) 292-02-13 E-mail: eparhia-tatarstan@mail.ru	Yes
2.7	Photo	Service at the Cathedral of the Icon of the Mother of God Joy of All Who Sorrow	08.2015	Deacon Dmitry (Alikin)	Diocese of Kazan and Tatarstan of Tatarstan Archdiocese of the Russian Orthodox Church	Kazan Diocese of Tatarstan Archdiocese of the Russian Orthodox Church; Address: 15/9 Mislavskogo Str., Kazan, 420111, Republic of Tatarstan, Russia tel: (843) 292-02-13 E-mail: eparhia-tatarstan@mail.ru	Yes

**Materials of the Nomination****Volume II. Photographs.**

Interdisciplinary study of the Assumption Cathedral of the town-island of Sviyazhsk and other monuments that make up the attributes of its outstanding universal value, 2015

Part I. Assumption Cathedral

Id. No	Format (slide/print/video)	Caption	Date of photo (mo/yr)	Photographer/Director of the video	Copyright owner (if different than photographer/director of video)	Contact details of copyright owner (Name, Address, tel/fax, and e-mail)	Non exclusive cession of rights
1.1	Photo	X-ray fluorescence analysis of the frescoes of the Assumption Cathedral	2015	R. Khramchenkova	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.2	Photo	X-ray fluorescence analysis of the frescoes of the Assumption Cathedral	2015	R. Khramchenkova	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.3	Photo	X-ray fluorescence analysis of the frescoes of the Assumption Cathedral	2015	R. Khramchenkova	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.4	Photo	Electron microscopy of the frescoes of the Assumption Cathedral	2015	R. Khramchenkova	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.5	Photo	Preliminary studies. Electron microscopy of the fresco "The Unknown Saints" of the Assumption Cathedral	2015	R. Khramchenkova	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes



1.6	Photo	Red paint – minium used in the frescoes of the Assumption Cathedral	2015	R. Khramchenkova	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.7	Photo	Study of the gesso of the Assumption Cathedral	2015	R. Khramchenkova	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.8	Photo	Gesso structure, the Assumption Cathedral. (ESM image) Magnesium-Calcium	2015	R. Khramchenkova	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.9	Photo	Sources of the building stones used for the construction of the XVI-century cathedrals in Kazan city and the town of Sviyazhsk. Samples of the building materials from the Assumption Cathedral of Sviyazhsk	2015	R. Khramchenkova, P. Kaplan, A. Sitdikov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.10	Photo	Sources of the building stones used for the construction of the XVI-century cathedrals in Kazan city and the town of Sviyazhsk. Samples of the building materials from Kazan city. The Khan's Palace. First half of the XVI century	2015	R. Khramchenkova, P. Kaplan, A. Sitdikov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes



1.11	Photo	Sources of the building stones used for the construction of the XVI-century cathedrals in Kazan city and the town of Sviyazhsk. Samples of the building materials from the area around the Makarievsky Monastery (Verkhneuslonsky district, Republic of Tatarstan)	2015	R. Khramchenkova, P. Kaplan, A. Sitdikov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.12	Photo	Sources of the building stones used for the construction of the XVI-century cathedrals in Kazan city and the town of Sviyazhsk. Samples of the building materials from the area around the Makarievsky Monastery (Verkhneuslonsky district, Republic of Tatarstan)	2015	R. Khramchenkova, P. Kaplan, A. Sitdikov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.13	Photo	Sources of the building stones used for the construction of the XVI-century cathedrals in Kazan city and the town of Sviyazhsk. Samples of the building materials from the village of Pechischi (Verkhneuslonsky district, Republic of Tatarstan)	2015	R. Khramchenkova, P. Kaplan, A. Sitdikov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
1.14	Photo	Sources of the building stones used for the construction of the XVI-century cathedrals in Kazan city and the town of Sviyazhsk. Samples of the building materials from the village of Pechischi (Verkhneuslonsky district, Republic of Tatarstan)	2015	R. Khramchenkova, P. Kaplan, A. Sitdikov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes



Part II. Archaeological cultural layer of Sviyazhsk

ID. No	Format (slide/ photo/ video)	Name	Date (month, year)	Photographer/ Video film director	Copyright holder (if different from the photographer/ Video film director)	Contact information of the copyright holder (name, address, tel/fax, e-mail)	Non-exclusive assignment of rights
2.1	Photo	Archaeological investigations on the “Tatar Slobodka” excavation site	2013-2014	A. Starkov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
2.2	Photo	Archaeological investigations on the “Tatar Slobodka” excavation site”	2013-2014	A. Starkov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
2.3	Photo	Investigation of the places of worship – St. Nicolas Church (1734)	2013-2014	A. Starkov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
2.4	Photo	Investigation of the places of worship – St. Nicolas Church (1734)	2013-2014	A. Starkov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
2.5	Photo	Investigation for the infrastructure facilities – A living house in Moskovskaya Street	2013	A. Starkov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
2.6	Photo	Investigation for the infrastructure facilities – A living house in Moskovskaya Street	2013	A. Starkov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes



2.7	Photo	Archaeological investigation of the John the Baptist Monastery	2014	A. Starkov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
2.8	Photo	Archaeological investigation for infrastructure facilities – administrative building in the Assumption Monastery	2015	A. Starkov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
2.9	Photo	Archaeological investigation for infrastructure facilities – administrative building in the Assumption Monastery	2015	A. Starkov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
2.10	Photo	Archaeological investigation of Sviyazhsk fortifications. Excavation site 1-2015.	2015	A. Starkov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
2.11	Photo	Excavation site 1-2015. Burial of the Bronze Age.	2015	R. Khamzin	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
2.12	Photo	Archaeological investigation for infrastructure facilities – administrative building in the Assumption Monastery	2015	R. Khamzin	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
2.13	Photo	Archaeological investigation for infrastructure facilities – administrative building in the Assumption Monastery. A burial.	2015	R. Khamzin	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
2.14	Photo	Archaeological investigation for infrastructure facilities – administrative building in the Assumption Monastery. A vault.	2015	R. Khamzin	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes



2.15	Photo	Archaeological investigations of the Sviyazhsk “Shopping Arcade”. Excavation site 3-2015.	2015	A. Starkov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
2.16	Photo	Archaeological investigation for infrastructure facilities in Sviyazhsk.	2015	A. Starkov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
2.17	Photo	Archaeological investigation for infrastructure facilities in Sviyazhsk. The common grave, XX c.	2015	R. Khamzin	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
2.18	Photo	Archaeological investigation for infrastructure facilities in Sviyazhsk. The common grave, XX c.	2015 г.	R. Khamzin	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
2.19	Photo	Archaeological investigation for infrastructure facilities in Sviyazhsk. The grave hollows	2015 г.	R. Khamzin	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
2.20	Photo	Archaeological investigation for infrastructure facilities in the Assumption Monastery. Brick floor, lost Paraskeva Church	2015 г.	R. Khamzin	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
2.21	Photo	Archaeological investigation for infrastructure facilities in the Assumption Monastery.	2015 г.	R. Khamzin	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes



2.22	Photo	Archaeological investigation for infrastructure facilities in the Assumption Monastery. The ruins of stone buildings of the monastery, XVII-XVIII centuries. The ruins of stone buildings of the monastery, XVII-XVIII centuries.	2015 г.	R. Khamzin	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
2.23	Photo	Archaeological investigation for infrastructure facilities in the Assumption Monastery. Study the territory of the monastery XVI-XX centuries	2015 г.	R. Khamzin	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
2.24	Photo	Archaeological investigation for infrastructure facilities in the Assumption Monastery. Study the territory of the monastery XVI-XX centuries	2015 г.	A. Starkov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
2.25	Photo	Archaeological investigation for infrastructure facilities in the Assumption Monastery. Study the territory of the monastery XVI-XX centuries	2015 г.	A. Starkov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
2.26	Photo	Archaeological research of fortifications of Sviyazhsk. Excavation 1-2015	2015 г.	R. Khamzin	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes



Part III. Studies of the Holy Trinity Church

Id. No	Format (slide/print/video)	Caption	Date of photo (mo/yr)	Photographer/Director of the video	Copyright owner (if different than photographer/director of video)	Contact details of copyright owner (Name, Address, tel/fax, and e-mail)	Non exclusive cession of rights
3.1	Figure	Layout diagram of girders cut for scaffolds supports	2015	A.Popov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
3.2	Figure	Scaffolds layout diagram	2015	A.Popov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
3.3	Figure	Layout diagram of the southern wall windows of the refectory, notches of the XVI and XVII centuries	2015	A.Popov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
3.4	Figure	Assembly of scaffolds for cutting the window	2015	A.Popov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
3.5	Figure	The marking scheme of the walls according to cardinal directions.	2015	A.Popov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
3.6	Figure	The scheme of placing ceiling boards in the beams.	2015	A.Popov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
3.7	Photo	Sampling from the outer wall of the refectory	2015	A.Popov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes



3.8	Photo	Selected core	2015	A.Popov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
3.9	Photo	Coring in the basement.	2015	A.Popov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
3.10	Photo	Coring upper logs	2015	A.Popov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
3.11	Photo	The outer view of timber TR04-08 from the Northern wall of the church where borehole samples were extracted	2015	A.Popov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
3.12	Photo	The processed sample, taken from timber of the small octagonal base	2015	A.Popov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
3.13	Figure	Floating tree-ring chronologies built using the receiving data from the logs of the Trinity Church.	2015	A.Popov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
3.14	Figure	View from the south-west, reconstruction. Figure 3.15. View from the west, reconstruction.	2015	A.Popov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
3.15	Figure	View from the west, reconstruction.	2015	A.Popov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes



3.16	Figure	View from the northwest, reconstruction	2015	A.Popov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
3.17	Figure	View from the west, reconstruction	2015	A.Popov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
3.18	Figure	Appearance after the renovation. XVII century. Reconstruction	2015	A.Popov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
3.19	Photo	Traces of the extension wall cut in the northern wall of the refectory	2015	A.Popov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
3.20	Photo	Western wall logs marking (refectory)	2015	A.Popov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
3.21	Photo	Northern wall logs marking(refectory)	2015	A.Popov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
3.22	Photo	Southern wall logs marking (refectory)	2015	A.Popov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
3.23	Photo	Eastern wall logs marking (refectory)	2015	A.Popov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes



3.24	Photo	Gainer for scaffolding on the refectory southern wall cut over the floor	2015	A.Popov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
3.25	Photo	Double window of the XVII century in the southern wall of the refectory	2015	A.Popov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
3.26	Photo	Scaffolding gainer under the southern window of the refectory	2015	A.Popov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
3.27	Photo	Logs marking partially destroyed after the gainer for scaffolding was cut in the southern window of the refectory	2015	A.Popov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
3.28	Photo	Remains of the sash window in the northern wall of the church	2015	A.Popov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
3.29	Photo	The refectory ceiling boards marking	2015	A.Popov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
3.30	Photo	Gainers for the refectory skids in the western wall of the church	2015	A.Popov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
3.31	Photo	Secondary use logs in the octagonal structure of the church	2015	A.Popov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes



3.32	Photo	Logs extension affected by wood fretter	2015	A.Popov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
3.33	Photo	Door jambs and logs of the northern wall of the church affected by wood fretter	2015	A.Popov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
3.34	Photo	The Church of Lord's Robe Deposition, 1485. Photo of 1987	2015	A.Popov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
3.35	Photo	The Church of Boris and Gleb-Trifon-Pechenga Monastery, 1565.	2015	A.Popov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
3.36	Photo	Kazan Church of the first third of the XVII century, Yurino village, Balakhna district, Nizhny Novgorod Oblast. Modern look	2015	A.Popov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
3.37	Photo	Cosmas and Damian Church, late XVII century - early XVIII century, graveyard of Lezhdoma Vologda oblast	2015	A.Popov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
3.38	Photo	Host Resurrection Church, Kremenskaya village, Kaluga Province, late XVII century	2015	A.Popov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes
3.39	Photo	St. George Church, Vershina village, Volgodskaya Province, early XVIII century	2015	A.Popov	Ministry of Culture of the Republic of Tatarstan	Ministry of Culture of the Republic of Tatarstan Address: 66/33 Pushkina Street Kazan, 420015 Tel: +7(843) 264-74-01 Fax: 292-07-26 E-mail:mkrt@tatar.ru, www.mincult.tatarstan.ru	Yes



7b. Texts relating to protective designation, copies of property management plans or documented management systems and extracts of other plans relevant to the property

1. Resolution of the Cabinet of Ministers of the Republic of Tatarstan of 16.07.2009 number 497 “On regarding the site “Sviyazhsk Town Island” a cultural heritage site of regional (republican) importance thus giving it a status of a site of republican importance “(Annex, section 5).

2. Resolution of the Cabinet of Ministers of the Republic of Tatarstan of 09.12.2010 number 1030 “On Amendments to the Resolution of the Cabinet of Ministers of the Republic of Tatarstan of 16.07.2009 number 497 “On regarding the site “Sviyazhsk Town Island” a cultural heritage site of regional (republican) importance thus giving it a status of a site of republican importance “(Annex, section 5).

3. Resolution of the Cabinet of Ministers of the Republic of Tatarstan “On approval of the boundaries of security zones of the cultural heritage site “The Site “Sviyazhsk Town Island” of regional (republican) importance (of 02.07.2015 number 481) (Annex, section 5).

4. Resolution of the Cabinet of Ministers of the Republic of Tatarstan of 24.08.2015 number 618 “On renaming the State Budgetary Institution of Culture of the Republic of Tatarstan “State Historical, Architectural and Art Museum “Sviyazhsk Town Island” (Annex, section 5).

5. Regulations for the State Nature Reserve of Regional Importance of the comprehensive profile “Sviyazhsky”, approved by the Resolution of the Cabinet of Ministers of the Republic of Tatarstan on January 14, 2005 number 1 (as revised in the Resolutions of the Cabinet of Ministers of the Republic of Tatarstan of 25.07.2005 number 365, of 19.06.2009 number 406) (Materials for the Nomination, section 5).

6. Laws and regulations that apply to the nominated world heritage site “Assumption Cathedral of Sviyazhsk Town Island: historical, cultural and artistic complex” (Management Plan, Annex 1).

7. System of indicators to analyze the implementation of the Site Management Plan nominated in the inclusion in the to the World Heritage List (Management Plan, Annex 2).

8. Charter of the State Budgetary Institution of Culture of the Republic of Tatarstan “State Historical, Architectural and Art Museum-Reserve “Ostrov-Grad Sviyazhsk”. 15.10.2015 (Annex, section 5).

9. Agreement № 703-c on co-operation between the Cabinet of Ministers of the Republic of Tatarstan and Tatarstan Metropolia of Russian Orthodox Church (Moscow Patriarchate). 25.11.2015 (Annex, section 5).

7c. Form and date of most recent records or inventory of property

Concept of development of the State Budgetary Institution of Culture of the Republic of Tatarstan “State Historical, Architectural and Art Museum “Ostrov-Grad Sviyazhsk” approved by the decree of the Ministry of Culture of the Republic of Tatarstan of 14.06.2011 by number 453.



7d. Address where inventory, records and archives are held

Ministry of Culture of the Russian Federation
7/6 Maliy Gnezdnikovsky Lane, building 1, 2, 125993, OMP-3, Moscow, Russian Federation

Ministry of Culture of the Republic of Tatarstan
66/33 Pushkin Street, 420015, Kazan, Republic of Tatarstan, Russian Federation

National Committee of the Republic of Tatarstan for Tourism
19 Gorkiy Street, 420107, Kazan, Republic of Tatarstan, Russian Federation

Ministry of Environment and Mineral Resources of the Republic of Tatarstan
75 Pavlukhin Street, 420059, Kazan, Republic of Tatarstan, Russian Federation

Likhachev's Russian Research Institute for Cultural and Natural Heritage
Kosmonavtov Street, 129366, Moscow, Russian Federation

Institute of Archaeology of the Russian Academy of Sciences
19 D. Ulyanov Street, 117036, Moscow, Russian Federation

State budgetary organization “Centre of Cultural Heritage of Tatarstan”
66/33 Pushkin Street, 420107, Kazan, Republic of Tatarstan, Russian Federation

State Budgetary Institution of Culture of the Republic of Tatarstan “State Historical, Architectural and Art Museum-Reserve “Ostrov-Grad Sviyazhsk”
6 Moskovskaya Street, 420250, Sviyazhsk village, Zelenodolsk district, Republic of Tatarstan, Russian Federation

Institute of History named after S. Mardzhani of the Academy of Sciences of the Republic of Tatarstan
Kremlin, entrance 5, 420014, Kazan, Republic of Tatarstan, Russian Federation

State Unitary Enterprise “Tatinvestgrazhdanproekt”
28 Chekhov Street, 420043 Kazan, Republic of Tatarstan, Russian Federation

Kazan State University of Architecture and Engineering KSUAE
1 Zelenaya Street, 420043 Kazan, Republic of Tatarstan, Russian Federation

JSC “Tatar Special Scientific Restoration Management”
26 Vishnevskogo Street, 420043, Kazan, Republic of Tatarstan, Russian Federation



7e. Bibliography

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