Dear Sir,

ICOMOS is currently assessing the nomination of 'Monuments of Ancient Pskov' to the World Heritage List, and an ICOMOS evaluation mission has visited the property to consider matters related to protection, management, conservation and interpretation. ICOMOS is very grateful for the time, expertise and support given to the evaluation mission by the State Party, local experts and other involved in the nomination process.

In order to help with our overall nomination process, we would be grateful to receive further information to clarify several points and to augment the material that has already been submitted in the nomination dossier.

We would be grateful if the State Party could consider the following points and kindly provide additional information on these matters:

Selection of serial property

The nomination is based on the core argument that the architecture of the monuments of ancient Pskov reflects the best examples of a specific architectural school, the School of Architecture in Pskov. To appreciate this justification better, it would be helpful to understand what features or elements (attributes) the buildings illustrate which are considered specific to Pskov and cannot be found anywhere else in Russia, such as for example in the Novgorod Region.

Unfortunately, in its current form the Nomination dossier does not clearly identify the attributes which support and sustain this exceptional School of Pskov. 18 components have been selected but the rationale for the selection of these components remains unclear. It would greatly assist ICOMOS on its evaluation, if the State Party could further clarify on:

a) the attributes that sustain the proposed Outstanding Universal Value,
b) the selection and composition of the 18 serial components and, in particular, the contribution of each component part in line with par. 137b of the Operational Guidelines, which stipulate that in serial nominations, "Each component part should contribute to the Outstanding Universal Value of the property as a whole in a substantial, scientific, readily defined and discernible way, and may include, inter alia, intangible attributes. The resulting Outstanding Universal Value should be easily understood and communicated."
Integrity
The justification provided in criterion (iv) relates to a larger regional scale than individual testimonies of the Pskov School and refers to Pskov as a frontier town, the development of which is called a “centre of origin of Russian statehood”. However these relationships - both urban but also in meaning - between the individual monuments and the city which is classified as a representative example of statehood are not easily understood in the selection of the serial components. It would assist ICOMOS if the State Party could elaborate further on the following questions:

a) What is the relationship of the individual monuments to each other? What historical connections in urban design, use or function exist? Are sight relationships between individual monuments relevant?

b) In which way do the selected serial components comprehensively create a reference to the “centre of origin of Russian statehood”?

Management and protection schemes of property and buffer zone
ICOMOS would be pleased if the State Party could indicate whether there are any revisions to current land use or zoning plans envisaged or presently underway? Are any urban, infrastructure or housing developments planned in or around ancient Pskov, which could be visible from any of the property components? The nomination mentions the Pskov Master Plan 2025 but does not include spatial planning documents as references. ICOMOS would like to better understand the urban spatial management schemes and it would be appreciated if the State Party could provide all current planning, zoning and land-use documents (as maps where existing), even if these are not available in English language version. It would be interesting to see if such can be obtained to better understand the urban development envisaged around the serial components.

ICOMOS appreciates that the timeframe for providing this additional information is short. Brief responses are required at this stage, and can be discussed further with the State Party if needed during the ICOMOS World Heritage Panel process.

We look forward to your responses to these points, which will be of great help in our evaluation process.

We would be grateful if you could provide ICOMOS and the UNESCO World Heritage Centre with the above information by Friday 9 November 2018 at the latest.

Please note that the State Party shall submit two copies of the additional information to the UNESCO World Heritage Centre so that it can be formally registered as part of the nomination.

We thank you in advance for your kind cooperation.

Yours faithfully,

[Signature]

Gwenaëlle Bourdin
Director
ICOMOS Evaluation Unit

Copy to State Committee of the Pskov Region on Protection of the objects of Cultural Heritage
UNESCO World Heritage Centre
On the ICOMOS questions answer preparation

In preparing the nomination, the Russian side proceeded from the following ideas about the nominated monuments of architecture and monumental art of Ancient Pskov:

1. The significance of the Pskov school of architecture and monumental painting in the culture of Russia, its international significance in full scale has become clear relatively recently. At the beginning of the 20th century, the high independent significance of the culture and architecture of Ancient Pskov were determined by Nikolai Konstantinovich Rerikh (Nicholas Roerich), an artist, a cultural figure of international level, the author of the Roerich Pact the adoption of which is celebrated worldwide as a cultural event. Studying the roots of Russian culture, initially Roerich took a trip to the ancient Russian cities. As a result he created a wonderful gallery of images of Ancient Russia. In the series of his paintings, Pskov took a prominent place as one of the primary and original centers of the Russian culture. It is the center where Russian culture and statehood were born, which was reflected in the Pskov architecture and art, artistic culture in general, and its unique landscapes. Roerich highlighted the extremely artistic character of the Pskov architecture, its independent and unique character. Roerich and his fellow members from the «Mir iskusstva» (The World of Art), one of the outstanding artistic associations of the Silver Age in Russia, were the first to acknowledge the leading role of Pskov culture and its monuments in the imaginative representation of the original culture of Ancient Russia. The images of Pskov have become identical to the image of Russia not only in the national culture, but abroad as well. It should be noted that the members of the “World of Art” were the ones who made a great presentation of the Russian culture in the “Russian Seasons” in Paris, in other cities and countries of the world. Pskov churches became a symbol of the Motherland for the Russian emigration (the “Pskov” church in the Russian cemetery in Saint-Genevieve de Bois, etc.)

2. However, Pskov architects and artists gained high recognition at home and abroad much earlier, yet in the Middle Ages. At the end of 14th and 15th centuries, it was a common practice to invite Pskov masters to Poland. The Pskov paintings of the Holy Cross Chapel are preserved in the royal castle residency on the Wawel Hill in Krakow (a World Heritage site).

As part of the Moscow Kremlin (also a World Heritage Site), the Pskovians built in the late 15th century the Cathedral of the Annunciation and The Church of the Deposition of the Robe. Moreover, in the 16th century the Pskovians participated in the renewal of the murals of the Cathedral of the Archangel - the
royal shrine. Pskov masters were invited to give advice on the construction of the main Assumption Cathedral of Ancient Russia and served as experts on the reasons of the destruction of the previous cathedral building. There is a version that the author of the unique St. Basil’s Cathedral on Red Square in Moscow (a part of the nomination) was also a Pskovian architect.

The ensemble of the Trinity Lavra of St. Sergius (a World Heritage Site) consists of the original Church of the Holy Spirit “under the bells” (the tier of the bell in this type of church is constructed above the temple itself), built by invited Pskov masters in the 16th century.

The Kazan Kremlin (mid-16th century), a World Heritage site, after the conquest of Kazan by Ivan the Terrible was rebuilt in stone under the guidance of the Pskov architect Postnik Yakovlev and the head of the builders-masons, the Pskovian Ivan Shirjay. The monument to the Pskov architects was erected in front of the Annunciation Cathedral of the Kazan Kremlin built according to the project of Postnik Yakovlev.

Finally, one of the last nominations of 2017 year includes the Assumption Cathedral in Sviyazhsk, also constructed by Pskov masters. It is characteristic that in the 16th century, when Pskov masters were chosen to create buildings of great importance for the state needs, in assessing their skills it was noted that they learned “from «nemets»” (from foreigners). Starting from at least 1517, when the Grand Duke sent the best foreign architects to fortify Pskov, the construction was carried out by the Pskovians themselves. This experience was not in vain. Pskov were familiar with the architecture of Europe (primarily German). They borrowed some of their favorite tricks and even the types of buildings, while keeping the overall stylistic unity unchanged. It contributed to the originality and uniqueness of the Pskov architecture.

3. The Ancient Pskov, one of the oldest cities in the Russian Federation, is represented in the nomination by its main dominants and crucial objects. They constitute a kind of town-planning framework of the historic settlement, fixing and demonstrating its unique structural features. A number of objects represent the centers of the structure of the buildings of the historic settlement and are their natural dominants and supporting monuments. Others mark the centers and boundaries of parts of the historic settlement in development - the Trinity Cathedral in the Kremlin, the main konchansky temples of the city center, the supporting objects of the Middle and Big Okolniy city, the border fortress and monastery monuments, outstanding suburban monasteries. The main river highways of Pskov along the Great River and the Pskov River, which are
4. Thus, the nomination includes the most significant monuments of the Pskov architecture in historical, architectural and city-planning aspects, which survived despite the destructions during the Second World War period. They worthily represent the Pskov school of original architecture, Ancient Pskov and its main features that make this Russian city one of the symbols of Ancient Russia. One of the main criteria is the unique warmth and artistic expressiveness of the Pskov architecture, which is inextricably linked with nature. Monuments selected for the nomination have not lost the artistic imagery characteristic to the Pskov school of architecture, as well as those objects imaginative solution of which was supported and restored during the post-war reconstruction of the city after the barbaric destruction, during phased scientific conservation and fragmentary restoration.

**Selection of monuments for nomination**

b) Some motives for the selection of (non-serial) nomination (including intangible attributes).

The main purpose of the nomination is to submit one of the most significant and original architectural and art schools of Ancient Russia to the List of Natural and Cultural World Heritage Sites.

The selected objects demonstrate:

- the cultural interconnection between Byzantium and Veliky Novgorod-Pskov, Pskov and Western Europe (Italy, Germany), Pskov and Moscow Russia (united Old Russian state);
- the firmness of tradition (bordering with conservatism) and sustainable independent development of the Pskov school of architecture and monumental art on local soil;
- the originality and high artistic merit, as a distinctive feature of Pskov architecture and culture in general.
- the restraint, pragmatism in the selection of forms, a limited set of decorative techniques and tools with their extraordinary expressiveness, the beauty of the structures and the plasticity of the forms as the highest achievement of architecture. In general, the Pskov architecture is characterized by democracy, the ultimate functionalism with a highly artistic interpretation of all the means used.
- the integrity of the phenomenon in merging with the local natural landscape;
• the unique structure of the ancient historical settlement, which is directly reflected in the presented objects of the nomination;
• the stylistic unity and uniqueness of the objects of the Pskov art school, which are mutually complementary.

For the nomination outstanding, well-preserved and artistically complete objects of Pskov architecture were selected that mark the main milestones of the development of Pskov architecture: beginning with the 12th century Mirozhsky Cathedral, built by Byzantines and rebuilt by Pskov architectures already in the process of construction, and ending with the Trinity Cathedral and the Order Chamber of the 17th century. They were built in the all-Russian tradition, but at the same time used construction and artistic techniques accumulated by the Pskov craftsmen, as well as local materials and technologies. The nomination consists of both the monuments of the main line of development of the Pskov architecture and the objects of interconnection of cultures, which on the soil of Pskov acquired a specifically local character and became inseparable from the Pskov cultural tradition. The Pskov Trinity Cathedral is the example that reminds externally Moscow architectural forms, but preserves the artistic style of Pskov architecture. Cathedral is literally imbued with the events of the Pskov history, memory and legends, the Pskov icons and tombs of the heroes of the Pskov history. It is inseparable from the Pskov urban and natural landscape, which is considered the main architectural and town-planning dominant. Other objects merged with the Pskov architecture and landscape as a result of local additions and rearrangements (see the table “Attributes and Key Definitions”). The main group consists of unique famous Pskov temples, representing the main type of the Pskov temple at different stages of its development.

Integrity

Criterion IV monuments = city, as the "center of the emergence of Russian statehood."

a) The link between the monuments and their territories, historical ties in urban planning are the most important definition of the integrity of objects of nomination. All the selected objects are represented in the interconnection with the current historical ensemble of Ancient Pskov, one of the centers of the Russian statehood. The center of the Pskov Land is one of the independent states, the regional (domain) center in its composition. The objects mark nodal points of Ancient Pskov and lines of its development, thus participating in the single complex structure of the historical city as the dominant or crucial objects of the historical structure. These links are defined as the subordination of objects: the main Trinity
Cathedral – end’s temples (regional centers of the urban area) - (parish churches and chambers as local supporting objects). And they are also can be defined as a correlation of dominant central objects and boundary objects of a developing urban territory (for example, end’s temples as regional centers).

At the same time, the objects mark the time limits of the development of the city: within the boundaries of the Boris Mayor’s (posadnik) Wall of 1309 year (the Church of St. Michael the Archangel, the Church of Peter and Paul s Buya); within the walls of the so-called The middle city in 1375 (the Church of Nikolas so Usokhi, the Church of Basil on the Hill); on the outer wall of the Big Okolniy town (Outer Town) of 1465 (the Pokrov Tower and Gremyachaya Tower, the monastery Churches of the Intercession of the Break and The Church of the Old Ascension, the parish church of St. George so Vzvoza); the local centers of the Okolniy town (Pohankin Chambers); as well as the main centers of suburban areas - the Church of the Assumption with the Ferry, the temples of the main suburban monasteries - Mirozhsky, Ivanovo and Snetogorsky on the main northern road to the city. Thus, in a way the monuments presented in the nomination demonstrate a frame of the structure of the historical city and are the image of Pskov in its historical development.

But there’s more. Pskov architecture researchers point out the outstanding cohesion of Pskov architecture and the natural landscape, its “gullible openness” to the main urban rivers. Most of the monuments of the nomination surround the main urban river routes and are facing, accordingly, the Velikaya River, as the main ceremonial highway of Pskov, and the Pskova river, as the main inner “street” of the city, which its most attractive because of its warmth and picturesqueness. On the Velikaya River these monuments are the Pokrov Tower and the Mirozhsky Cathedral, the Churches of St. George so Vzvoza and The Church of the Assumption s Paromenya, the Trinity Cathedral and the Ivanovskv Monastery Church, and finally, the country Cathedral of the Nativity of the Virgin of Snetogorsky monastery. On the Pskova River these are the same Trinity Cathedral as the most important feature of the panorama, the Church of Peter and Paul s Buya and the Church of the Epiphany s Zapskovye, Gremyachaya Tower, which closes the inner city waterway.

Thus, the integrity of the nomination is determined by the way the presented monuments have been interconnected in time (meaning the consistent development of the architectural school), as well as their unity and interconnection in both urban and natural space.
b) How do the selected components of a serial nomination fully relate to the center of the emergence of Russian statehood.

As mentioned above, the monuments of the Pskov art school represent the city of Pskov as the center of the birth of Russian statehood, the center of Pskov Veche Republic, a large regional center of the united Ancient Russian state (the center of a specific principedom) in architecture. Monuments represent its complex original structure and reflect, thus, the history of the development of one of the centers of origin and formation of Russian statehood. To a large extent, this is expressed in the heritage of intangible culture, which are inextricably linked with the monuments presented. All of them are reflected in annals as centers of urban, regional and international events, in legends and in stories about military and state events. A lot of movable material culture monuments associated with nominated objects are stored in museum collections and archival depositories of Pskov, Moscow, St. Petersburg, in foreign collections and museums. An example is the unique icons depicting Pskov in connection with the events of the heroic defense from the Polish army in 1581, during the Livonian War, the events, by definition of historian N.M. Karamzin, crucial for the history of the Russian State. The oldest of the icons of the 16th century is associated with the monastery The Church of the Intercession of the Break. It is dedicated to the miraculous vision of the sexton of this church, and is now kept in the Trinity Cathedral in Pskov. There are lots of other examples.

Thus, the complex of monuments presented in the nomination represents Pskov as one of the centers of origin of the Russian state, an important political center of the period of the Russian state fragmentation and an important border regional center of the period of the emergence of a single Ancient Russian state in architectural objects, monumental art and associated monuments of intangible culture, reflecting complex processes of the Russian state formation.
Information from the Urban Planning Directorate

The Urban Planning Directorate of the Administration of the Pskov Region would like to inform you on the following:

According to the Urban-Development Code of the Russian Federation territorial planning is aimed at defining in the territorial planning documents the purpose of the territories regarding the multitude of social, economic, ecological and other factors in order to provide sustainable development of the territories, the development of engineering, transport and social infrastructure, assuring that the interests of people and their unions, of the Russian Federation, of the Constituent Entities of the Russian Federation as well as municipal entities are taken into account.

Master plans belong to the category of documents for territorial planning of an urban district.

The Master Plan of the Municipal district “The City of Pskov” was approved by the decision of Pskov City Council №1125 from February 19, 2010.

In 2016-2017 corrections were introduced to the Master Plan of the city to bring it in conformity with the current legislation. This revised edition of the document was approved by the decision of Pskov City Council №2449 made on September 15, 2017.

This revised edition of the document includes the borders of the historical settlement and the borders of the objects of cultural heritage, of the objects of archaeological heritage, of noteworthy sites as well as protective zones of the objects of cultural heritage.

The documents of urban zoning are developed in accordance with the documents of territorial planning. They define the borders of territorial zones and the types of use of items of immovable property within the territorial zones. The Rules of Land Use and of the Development of the Municipal District “The City of Pskov” have been approved by the decision of the Pskov City Council №795 from December 5, 2013. The Rules of Land Use and of the Development of Pskov were prepared in accordance with the first draft of the Master Plan of Pskov approved on February 19, 2010 and are subject to correcting. In 2019 money will be allocated from the budget of Pskov for the correction of The Rules of Land Use and of the Development of Pskov.

According to Article 36 of the Urban Development Code of the Russian Federation the urban development protocols do not apply to the land plots within the borders of the territories of the monuments and ensembles included into the
Unified State Register of the Objects of Cultural Heritage (the monuments of nature and culture) of the Peoples of the Russian Federation. They also do not apply to the land plots within the borders of the territories of monuments and ensembles that are objects of cultural heritage. The decisions on the regime of sustenance, the parameters of restoration, conservation, reconstruction, repair and adaptation of such land plots are made in accordance with the order established by the legislation of the Russian Federation on the protection of the objects of cultural heritage.

Annexed to the letter is 1 CD disk
Criteria used for choosing monuments for nomination «Monuments of Ancient Pskov»

The choice of monuments for the nomination was determined by the following concepts:

1. Pskov school of medieval architecture and monumental art is an acknowledged outstanding phenomenon in the history of Russian and world culture, that

- possesses its distinctive methods in architecture and architectural decoration and
- its own natural construction materials and technologies (local limestone, lime mortars and coating of the walls)

- demonstrates adaptation and original transformation of the results of international exchange of cultural achievements and values, as well as the creative adaptation of the achievements of Byzantine, European culture and the culture of other Russian regional centers of culture and architecture, that were transformed on the local ground;

- demonstrates the persistency of local tradition (a certain conservatism that is mentioned by many researchers) during several centuries, devotion to the chosen types and methods in architecture, the formation of its own visual solutions that have become a distinctive trait of Pskov school of architecture and monumental art;

- represents an original school of outstanding craftsmen, artists and builders who were renowned as highly professional Russian masters and were invited to build churches in Moscow Kremlin, supervised the construction of fortifications and churches in Kazan, Sviyazhsk and other Russian Towns and monasteries, painted frescoes in Wawel architectural complex in Krakow, Poland. Outstanding monuments of Pskov architecture and art in the 20th century became a standard or achievements of ancient Russian culture, national symbols. The peculiarities of Pskov architecture became an important feature of Neo Russian style, Pskov style churches were built in different countries of the world by Russian Orthodox emigrants.

The basis for the selection of monuments was the main qualities of the monuments that characterize Pskov school in its best preserved examples:

- Unique traditional traits of Pskov architecture in its development, that demonstrate the development of Pskov school and the durability of its traditions (from Transfuguration Cathedral of Mirozhskiy monastery to the Trinity Cathedral and Administrative Chamber);

- The brightest examples conveying the main stages of the development of Pskov school of architecture in the chronological order:
1. The first Russian Byzantine examples (Transfiguration Cathedral and the Cathedral of Ioann Predtecha (John the Precursor))

2. The first monuments of outstanding architecture of Novgorod period, when Pskov was part of Novgorod Land federation (the Cathedral of the Nativity of the Mother of God that repeats and develops the type of a cross domed Transfiguration Cathedral of Mirozhsky monastery, the Church of the Archangels Michael, its ancient cube being a type of Novgorod church, that did not get continuation in Pskov.

3. The monuments of Veche period (the period when Pskov was a democratic city state) (They are the main churches of the town districts - the Church of Koz'ma and Damian s Primostya (near the bridge) and the Church of Theophany (the ancient part of the church—the main cube), the Church of Georgiya so Vzvoza (the church of St. George near the river descent) with its three-part roof, and also the Church of Peter and Paul s Buya (at the burial place) - an example of archaic for the 16th century but characteristic for the period of the Veche period type of a church with a 16 sloped roof.

4. The monuments of the new flourishing period in Pskov architecture of the 16th century (the Moscow period after the joining of Pskov territories to Moscow State) - the main churches of the town districts the Church of Peter and Paul s Buya (at the burial place) and the church of St Nicholas from the Usokha; the churches of associations of craftsmen and tradesmen: Church Vasily na gorke (St. Basil the Great on the hill and Church of Dormition s Paromenya (near the ferry); a monastery Church of Old Ascension; as well as the most outstanding examples of Pskov fortification architecture – Gremyachaya Tower and Pokrovskaya (Intercession) Tower, of the so called Outer Town;

5. The monuments representing decline of Pskov architectural school, the adoption of All Russian traditions (in original Pskov interpretation) and the development of new types of significant town buildings – The Trinity Cathedral of Pskov Kremlin (a new type of a cathedral church), monuments of civil architecture Administrative Chamber (a new type of the main administrative building), Pogankin Chambers (a new bigger type of a stone merchant house). To this period one can attribute a new type of a memorial church used to be a stopping point of religious processions with icons from Pskov Assumption monastery commemorating the defense of Pskov from the army of Stephen Bathory in 1581 - a double church of Intercession and the Nativity of Virgin Mary (Church of Pokrova (Intercession) ot Proloma (at the breach in the wall).

Pskov school in development is a complex multifaceted phenomenon. The nominated examples of Pskov architecture demonstrate:
- authenticity – all the monuments of the nomination demonstrate an architectural image, its best traits, characteristic for ancient Pskov School, well preserved to our days (Transfiguration Cathedral, the Cathedral of the Nativity of the Mother of God, Church of Old Ascension, Gremyachaya Tower, Pogankin Chambers, The Trinity Cathedral); traits acquired during the development of Pskov architecture (the Church of the Archangel Michael, ensembles of the Church of Theophany, the Church of Dormition s Paromenya (near the ferry), the Church of Koz'ma and Damian's Primostya (near the bridge) or traits restored during architectural studies, conservation work and restoration work during post WWII period (the Cathedral of Ioann Predtecha (John the Precursor) the churches of Georgiya so Vzvoza, of Peter and Paul's Buya (at the burial place), of Pokrov (Intercession) ot Proloma (at the breach in the wall), Pokrovskaya (Intercession) Tower, Administrative Chamber;

- all the monuments demonstrate a high degree of integrity;

- all the monuments of the nomination are either outstanding examples illustrating the development of Pskov school of architecture, that have played significant roles during different stages of its development (Transfiguration Cathedral, the Cathedral of John the Precursor, the Cathedral of the Nativity of the Mother of God, the Church of Archangel Michael, the church of Pokrova (Intercession) ot Proloma, Gremyachaya Tower, Administrative Chambers and Trinity Cathedral); or they are most outstanding characteristic examples demonstrating the greatest achievements in the development of Pskov school of architecture during its flourishing periods (the churches of St. George, of St. Nickolas, of St. Basil, of Peter and Paul, the ensembles of the churches of Sts. Cosmas and Damian, Theophany, Dormition, as well as a typical monastery church of Old Ascension, the biggest in the system of fortifications Intercession Tower. The biggest merchant's house Pogankin Chambers).

Medieval monuments of Pskov that have not been included into the nomination also have a great importance for Pskov School of architecture but they are not its so outstanding or original examples or they don’t possess all the mentioned peculiarities all together to represent the school in the nomination.
<table>
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<th>№</th>
<th>Name of the element</th>
<th>Criterion II</th>
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<td></td>
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<td>exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design</td>
<td>bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared</td>
<td>be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history</td>
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<td>1.</td>
<td>Monuments of Fortification Architecture</td>
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<td>1.1</td>
<td>Complex of fortress buildings of the Outer Town: Pokrovskaya (Intercession) Tower, 15th century</td>
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<td>Intercession tower, 15th cent., is a representative of a cultural tradition in the sphere of fortification art of late medieval period. The tower played a leading role in the main event of the Livonian War – the defense of Pskov in 1581. In the culture of Medieval Rus the memory of the defense of Pskov, the leading role of the tower in this defense were sacralized and described in outstanding pieces of art and literature. Monuments of iconography dating back to 16th -17th centuries with the tower depicted in them, chronicles, folklore pieces, diaries of the participants of the military campaign, attendants to king Stephen Bathory refer to the tower. The tower is a towns planning dominant and an essential part of the natural and cultural landscape of Pskov.</td>
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<td>Intercession Tower, the 15th cent., is an outstanding example of fortification structure of the period when the power of weaponry dramatically increased and consequently the systems of defense of towns in Europe and Russian principalities improved significantly. Pskov, being a border town, accepted and used advanced defense practices and military technologies. The significant size of the tower, its shape oval in plan (23/27 m), the height and the thickness of the walls (14.2 m; 3.8-3.4 m) with a system of underground galleries and five fighting tiers represent a unique defense complex. All known at that period fortification techniques were used in the construction of the tower: various types of compartments for cannon fighting and shot holes, inner wall staircases connecting the tiers of the tower, a system of openings that connect the interior parts of the tower with</td>
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<td>1.2.</td>
<td>Complex of fortress buildings of the Outer Town: Gremyachaya Tower, 16th century</td>
<td>Gremyachaya Tower, the 16th century, is a testimony to a new cultural tradition of a mutual exchange of experience in the sphere of fortification art. The construction of the tower is connected with the participation of Italian masters who were invited to Moscow for the construction of fortresses in the north-western borders of Russian Principality in the first half of the 16th century. Together with a hydrotechnical structure -- a five span arch bridge across the Pskov River (it has not survived) was a unique defense point in the system of the fortress of the Outer Town. The tower played an important role in the defense of the town. There are legends about the tower having a religious and folklore character.</td>
<td>It is a high round 6 tiered tower with a square lower underground secret tier that has a cloister vault. The peculiarities of the structure of the arch shooting holes allow one to designate it as a tower that was meant for using heavy firearms. The walls of the tower are neatly built of dark grey hewn lime stone slabs with the use of lime mortar. The average diameter $D=13.1$ m, the thickness of the walls of the lower tier is 4.5 m. The overall height of the tower from the bank of the Pskov River is 22.6 m. The tower rises above the steep slope of the bank of the Pskov River and is dominant of the historical and cultural landscape of Pskov. Conservational work was carried out in the second half of the 20th century.</td>
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<td>2.</td>
<td>The monuments of church architecture</td>
<td>The Trinity Cathedral with a belfry, 17th century; 1830, is an outstanding testimony of succession of cultural tradition. The</td>
<td>The Trinity Cathedral with a bell-tower, 17th century. 1830 are outstanding examples of an architectural artistic</td>
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The existing building is the fourth church on the same place, that replaced the three churches that were sequentially replacing one another on the same spot in the period from the 10th to the 17th centuries. The history of Pskov Feudal republic is connected with the cathedral, its political and social-economical life.

In the epoch of the centralization of the state (the 16th century) the cathedral remained the spiritual center of the state strategy at the same time being the preserver of the traditional values of Pskov. Inside the cathedral there is a necropolis-shrine of Pskov bishops and holy relics of Pskov princes, who were canonized (Vsevolod-Gabriel, Dovmont-Timophey, Nicholas-Sallos).

The religious mission of the church continued in the Modern Era (18th – 20th centuries). The existing building of the church (1699) and of the belfry (1830) was preserved and sustained by repair work. During the period of religious persecution the cathedral was closed and turned into a museum of atheism. (1924) The church was opened again for church services during the time of Nazi occupation and it has never been closed again.

The cathedral has a developed planning and volumetric and spatial composition. Combines local traditional skills with all national tendencies in architecture of late 17th century. The building is two tiered, symmetrical in plan. Consists of a large cube with five domes with two side churches each having one cupola, galleries and narthex from the west with a high porch. In the lower ground tier there is a church and a necropolis. The facades with large windows are decorated with flat ornamentation, that combines a traditional scheme of locating décor and the stylistics of the 19th century (a Neo-Byzantine direction of eclectics). The altar windows have preserved the window cases in Moscow (Naryshkin) Baroque style. Three facades of the lower tier are decorated with a belt of big polychromie tiles.

In the interior the cathedral has 6 tiers, three levels of windows, with raised strengthened arches and a complex system of vaults, vertical parameters. The side churches, galleries and the narthex have vaults with vaulting cells. Inside the walls there two stone vaulted staircases: a spiral staircase, leading to the attic of the cathedral and a one-stairwell, leading to the room above the
altar. The altar of the main church is separated from the rest of the church by a high (30 m) seven-tiered iconostasis, decorated with wooden gilded carving in Moscow (Naryshkin) Baroque style. The peculiarities of the church are unusual for traditional school of architecture technological and engineering and technical decisions. The cathedral is built of large, well hewn square blocks with the use of lime mortar. The masonry is regular and precise. All the elements of the walls, openings, niches, in-the-walls staircases are very neatly treated. A complicated system of counter balanced structures of the arches, high pillars, drums, double iron supports in the arches testify to the high professionalism of the masters who built the cathedral. The buttresses were attached to the outer walls of the cathedral after the fire in late 18th century to strengthen the base of the church. The main size parameters: the cube with side churches and galleries is 37 x 43,5 m, the overall height of the cathedral together with the cross is 67.4 m.

The belfry of the Trinity Cathedral has six tiers, five of which are located in the lower pier-like part, square in plan. It has small windows and thick walls (their thickness being over 2 meters).
<p>| 2.2. | Cathedral of Ioann Predtecha (John the Precursor) of the Ivanovsky Monastery, 1240 | Cathedral of Ioann Predtecha (John the Precursor), 1240 reflects the influence of the Christian idea on the north-western territories via a certain culture of Novgorod territories. The architectural appearance of the cathedral and its interior is an example of class representational architecture aimed at the assertion of spiritual values that were perceived by the princely elite and materialized in the forms of the cathedral. | The cathedral is an outstanding example of the vanished cultural and spiritual connections, both intermediated (with the culture of Kievan Rus) and direct – with the culture of Novgorod Vechе Republic. The cathedral is a representative of Kiev-Novgorod princely architectural tradition, connected with the names of the aristocratic ruling elite during Old Russian period as well as with the Royal House of Russia in the 17th-19th centuries. (Princes Evfrosinya and wives of Pskov princes are buried in the cathedral) | The upper tier of the belfry is smaller in size, its perimeter is surrounded by a parapet. The composition is crowned by 2 smaller octagonal tiers (the upper one being smaller than the lower one) with a clock and a spire. (middle 19th century). The walls are built of stone, the upper parts are built of bricks, they are plastered and whitewashed. The main size parameters: 13,3 x 13,2 m, the height of the belfry is 55 m. The cathedral and the belfry, located on an elevated place in the center of Pskov Kremlin are dominants of the towns planning ensemble of Pskov and adjacent territories. |
| 2.3. | Ensemble of the Spaso-Mirozhsky Monastery: the Transfiguration Cathedral, | The Transfiguration Cathedral of the 12th century reflects the influence of Christian idea on the pagan culture of the population of the North West of Ancient Rus. The architecture and the | The cathedral is an outstanding evidence of the vanished intercultural connections of Byzantine and Old Russian world. The cathedral is a carrier of a Greek Byzantine tradition, new construction technologies | The cathedral is an outstanding example of an ensemble, combining a type of a monastery one cross domed church with a belfry attached to it (15th cent., monumental paintings inside and |
| 12th century | frescoes of the cathedral became a stimulus for the development of a new way of thinking, the acceptance of new architectural and artistic forms and the practical acquisition of construction technologies. and programme monumental art. The system of frescoes has analogues in the art of late Byzantine epoch. The architectural appearance of the cathedral has influenced Russian Visual Art of the beginning of the 20th cent. (Nikolay Konstantinivich Roerikh and other artists) | construction methods using limestone and brick masonry. A magnificent and monumental interior dominates over painting. The architectural and artistic image of the ensemble of the church illustrates a period of active integration of spiritual and material values of Christianity in the history of the humanity. |
| 2.4. Ensemble of the Snetogorsky Monastery: the Cathedral of the Nativity of the Mother of God, 16th century | The Cathedral of the Nativity of the Mother of God, 14th century, reflects the influence of new historical conditions on the cultural tradition: the beginning of independent institutions of authority (Veche (People’s Assembly), posadniki (governors) being elected, Prince Dovmont Timophy); the expanded relationship with western neighbours (Smolensk, Polotsk, Lithuania) and the inflow of population from various centers of Rus. At the beginning of the 14th century a sovereign status of Pskov feudal republic was established (a state seal was introduced, patronymy, titular were introduced). The foundation of the monastery and the creation of the architectural and artistic ensemble was an important ideological action, demonstrating a change of human values. The cathedral is an outstanding testimony to the process of transformation of the political and church life in Pskov in early 14th century. A stable tradition of referring to the spiritual and cultural origins (the ensemble of the Transfiguration monastery) becomes a foundation of the values of the feudal republic. At the same time the architecture of the cathedral reflects a new understanding of the spatial arrangement of a church: vertical orientation and intimacy of the interior create an elevated emotional atmosphere, and the iconographic programme of the fresco paintings symbolize the ideas and beliefs Pskov society had about spiritual unity. The murals of the cathedral display an artistic connection with Byzantium and the Balkan region. | The cathedral is an outstanding example of an ensemble, combining a type of a monastery one cross domed church, monumental paintings in the interior and construction methods with the use of limestone and bricks on a boulder foundation. The architectural and artistic appearance of the church illustrates a period of active integration of spiritual and material values of Christianity in the history of the humanity. Every historical stage of social political and cultural life of Pskov and all Old Russian State is reflected in the architecture of the cathedral. The extension of the cathedral by the construction of narthexes and side churches added to its composition and changed the style of the building. The architectural and artistic image of the ensemble of the church illustrates a period of active integration of spiritual and material values of Christianity in the history of the humanity. |
| 2.5. Church of the Archangel Michael with a bell tower, | The Church of the Archangel Michael (1339) is a testimony to the integration of Novgorod tradition into the cultural context of Pskov in the period of its formation. The | |</p>
<table>
<thead>
<tr>
<th>14th century</th>
<th>church was a religious and socio cultural center of the administrative district of Pskov – of a Gorodetskiy District. In the middle of the 15th century the significance of the church was increased by every day church services that started to be conducted there. About 2/3 of the initial volumes of the building, including the altar apse and the northern side church have survived. In late 17th century the vaulted ceiling was reconstructed into a traditional for 16th century Pskov system of step like strengthened arches and a drum with windows. At the same period the tent like belfry above the entrance was built. The church has architectural features of two schools of church architecture: Novgorod and Pskov in its flourishing period.</th>
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<td>2.6 Church of <em>Pokrova</em> (Intercession) <em>at Proloma</em> (at the breach in the wall), 15th-16th centuries</td>
<td>The Church of Koz’ma and Damian’s <em>Primostya</em> (near the bridge) (1463) is a testimony to distinctive architectural tradition of the period of Veche period (People’s democratic assembly period) period in Pskov. The church was a religious and socio cultural center of one of the main administrative districts of Pskov – of Koz’ma and Damian’s District. The construction of the church is connected with the name of a famous political figure posadnik (mayor) Y. Krotov. The church has a belfry standing separately (16th century).</td>
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<td>2.7 Church of Koz’ma and Damian’s <em>Primostya</em> (near the bridge) remains of the belfry, gate, fence of the 15th-17th centuries</td>
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<td>2.8</td>
<td>Church <em>Georgiya so Vzvoza</em> (St. George near the river descent), 1494</td>
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<td>- The complex represents a consecutive development of the architectural tradition of Pskov school in its flourishing period. Church <em>Georgiya so Vzvoza</em> (St. George near the river descent) is an outstanding for its time type of a small church, cubic with one dome with a narchex (rebuilt in the 18th century) and a two span belfry on its southern wall (its foundation has survived). The northern side church has not survived. The peculiarity of the church is its shape of the roof (roof line following the vaulting structure) and a decorative belt of ceramic glazed tiles on the drum (the first known to us architectural ceramics in Pskov). The four pillar church has a system of semi cylinder vaults and developed vertical proportions. The church is characterized by assured plasticity, formed expressive style – the main quality of the new epoch in Pskov architecture in late 15th – early 16th centuries, the last years of Pskov Veche Republic (People’s Democratic assembly period). The church participates in the formation of the main architectural panorama of Pskov from the west.</td>
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<td>2.9</td>
<td>Church of Theophany with a belfry, 1489</td>
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<td>- The Church of Theophany with a belfry is a testimony of the achievements of Pskov architectural school of its flourishing period in the last years of the existence of Pskov Veche Republic (People’s Assembly period). The church was built as a socio-cultural center of</td>
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<td>- The ensemble of Theophany church is an outstanding example of a parish one domed church with symmetrical side churches each having one dome, a gallery and a large five span belfry on a two tiered chamber. The interior of the church combines a cross domed system</td>
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<td>2.10</td>
<td><strong>Church of Dormition s Paromenya (near the ferry) with a belfry, 1521</strong></td>
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<td>2.11</td>
<td>Church <em>Nikoly so Usokhi</em> (St. Nicholas from the dry place), 16th century</td>
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<td>Section</td>
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<td>2.12</td>
<td><strong>Church of Peter and Paul's Buya (at the burial place), 16&lt;sup&gt;th&lt;/sup&gt; century</strong>&lt;br&gt;&lt;br&gt;Church of Peter and Paul's Buya (at the burial place) (1540) is a testimony to the achievements of Pskov architectural school during the time of intensive stone construction, initiated by Moscow administration of Pskov. The church was built on the traditional spot, replacing the earlier church built at the place in the 14&lt;sup&gt;th&lt;/sup&gt; century, as a religious and socio-cultural center of one of the oldest administrative districts of Pskov. The church is connected to the memory of Prince Dovmont-Timophy (13&lt;sup&gt;th&lt;/sup&gt; century), canonized by the church.&lt;br&gt;&lt;br&gt;One dome with a northern chapel and a porch, enlarged in the 17&lt;sup&gt;th&lt;/sup&gt; century. Fragments and traces of side galleries have survived. A two-span belfry was reconstructed on the basis that has survived. The interior of the church having preserved the traditional constructive scheme has a new understanding of space— an emphasized centricity, the absence of a choir loft and tents, a structural character. It is a four-pillar cross-domed church with raised strengthened arches. The restoration of the church was carried out in 1948 and 1970. The two-span belfry was reconstructed.</td>
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<td>2.13</td>
<td><strong>Church of Old Ascension, 15&lt;sup&gt;th&lt;/sup&gt; century</strong>&lt;br&gt;&lt;br&gt;The church of Old Ascension (a corrected dating is the first half of the 16&lt;sup&gt;th&lt;/sup&gt; century) is a testimony of a sustainable character of architectural...</td>
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</table>
| 2.14 | Church *Vasiliya na gorke* (St. Basil the Great on the hill), 15th century | Church *Vasiliya na gorke* (St. Basil the Great on the hill), 15th century Церковь Василия на Горке is an example of a new type of church created within
and artistic techniques of Pskov architectural school, that were formed during intensive stone construction. It is a canonical small monastery church, connected with the influence of Moscow school. The composition consists of a cube with one dome with an eight sloped roof, a two span belfry on the western wall, a southern side church and a vestry, connected with the porch by a gallery. The specific feature of the church is a vaulted basement under all the volumes of the church. The interior space is a «hall» type space, characterized by centricity, open corner compartments, the absence of a choir loft. The forms of the interior – pillars, arches, the character of treatment of the walls are traditional for Pskov school of architecture. The architectural appearance of the church demonstrates the developed town tradition of church building, an artistic use of the form, that leads to an artistic effect. The church was studied and restored in 1960-s and in 2000-s. When the drum and the porch were reconstructed on the basis of the traces of the original structures.
the sustainable tradition. The architectural composition of the church is oriented to the architecture of northwestern Rus. The monumentality and harmonious image of the church is visualized due to the proportions of the cubic one dome cube on a high basement, the cube having a zakomara roof (the roof repeating the shape of the vaults), surrounded by two side churches and a gallery with a porch with a hexagon belfry mounted on top of it. окружного двумя приделами и галереей с крыльцом, над которым возвышается шестигранная колокольня. The verticality of the interior is emphasized. The interior is "hall" type with raised strengthened arches and high round pillars. The architectural appearance of the church demonstrates a new variant of an artistic language, based on mixed forms of local traditions and Moscow "Ivan the Terrible reigning period style" of the middle of the 16th century. The formation of the architectural tradition is connected with the ideology of the centralization of Russian State. The church was studied and restored in 1960-s and in 2000-s, when the drum and the porch were reconstructed on the basis of the traces of the original structures.
| 3. | Monuments of Civil Architecture | The Administrative Chamber, 17th century is an outstanding example of a cultural tradition demonstrating the organization and the order of the Russian state authority the late Middle Ages, at the cusp of the early modern period. The existing building was preceded by houses (wooden as well) in which separate departments were located. Those departments exercised administration of various spheres of social political and economic life of Pskov territories, that were already part of Moscow State. The construction of the building in which all the necessary state institutions were located became a new, more effective stage of the system of local government that was subordinate to Moscow tsar. State Treasury, seals were kept in Administrative chamber, professional public servants were working there. In the Modern Age (18th-19th centuries), when the system of public administration was changed, separate buildings were built for public offices, (called Prisyststvenniye Mesta). The building of the Administrative Chamber for over 250 years was used for storage and trade. | The Administrative Chamber, 17th century is an outstanding example of a civil administrative building that combines traditional forms and techniques of Pskov school of architecture with variants of all national architectural tradition of the 17th century. The new function of the building - the consolidated administrative center of state power lead its creators to original architectural decisions. The monumental two storied building, located in a sacral place, overlooking the Kremlin, with its porch oriented to the Trinity Cathedral, was meant to emphasize the traditional stability of state foundations. The architectural appearance of the Administrative Chamber was determined by its function: on the ground floor a prison and rooms for guards were located, therefore the walls were monumental and have almost no openings. The upper floor the Chambers of Voevoda and scribes were located. Important decisions and deals (trade, customs agreements, financial and judicial matters) were made there. The chambers of the upper floor were illuminated by regular rows of windows with spandrels, have high vaulted rooms |

| 3.1 | Ensemble of the Kremlin: the Administrative Chamber, 17th century | | |
3.2 **Pogankin Chambers, 17th century**  

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<tr>
<th>Pogankin Chambers, 17th century are an outstanding testimony of a cultural tradition that reflects social level, the lifestyle and activities of the representatives of trade and economic elite of Russian State during Late Middle Ages at the cusp of the Early Modern Period (the reforms of Peter the Great).</th>
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<tr>
<td>with system of iron connecting supports (the vaults were painted with frescoes with floral ornament), large stoves decorated with polychromic tiles. The peculiarity of the building is the technological and engineering and technical decisions unusual for civil architecture of Pskov in the 17th century. The building is built of neatly hewn limestone square blocks with the use of lime mortar. The big width of the scribes chamber caused the use of the system of iron beams, strengthening the walls. The raw of arched like windows of the upper floor, big, clear cut spandrels that cut into the walls, testify to Moscow cultural tradition of late 17th century. Restoration was carried out in 1970s – (the porch that was demolished in early 17th century was reconstructed); in early 2000-s (the stoves were reconstructed, their reconstruction was based on the fragments of tiles discovered in the chamber).</td>
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The construction of big stone houses became a consequence of the development of Pskov school of architecture and the formation of all national architectural traditions. Pogankin chambers are the biggest civil building of medieval Pskov. It is connected with the high status of its owner, a prominent merchant and a representative of Pskov merchants in Moscow, who had stable connections with trade houses abroad (in Germany, Scandinavia). From the beginning of the 17th century the house was used by a military department as a storage place. In late 19th century it was passed to Pskov Archaeological society for organizing a museum. This function is still retained.

two floors and a basement. From the south a two storey living house is adjacent to it and a one storey service building is adjacent to it from the east. The monumental appearance of the facades is characterized by a non regular location of windows of different types, their location being determined by the functions of different rooms. All the outer door openings of the building are overlooking the yard. An enfilade system of rooms, vaulted roofs with spandrels over windows and door openings predominate.

A peculiarity of the rooms is the in-the-walls staircases with stepped vaults. The ceilings in the third floor of the main house are flat. The functions of the main rooms are defined by the surviving fragments of stoves, storerooms, wall closets and niches, toilets, the number of windows, traces of shutters and window gratings and other interior details. The construction material is local limestone slabs with the use of lime mortar. The square blocks are neatly polished, plastered and whitewashed. An original architectural and artistic effect of the interiors is created by the overall proportions of rooms, types of beams, cutting in the vaults, the pattern of the arch connections and also by the system of
lighting that creates light and shadow effects. Pogankin chambers are located in the historical center of Pskov, are dominating the quarter buildings of later period. Restoration work was carried out in some parts of the building in the middle of 1990-s. The stone porch was reconstructed based on the architectural and archaeological study, revealing the traces and fragments of structures.
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<tr>
<th>№№</th>
<th>Name of the component</th>
<th>Attribute 1</th>
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<th>Attribute 6</th>
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</table>
| 1. | **Component**
   "Monuments of Fortification Architecture" | | | | | | |
<p>| 1.1. | Element “Complex of fortress buildings of the Outer Town: Pokrovskaya (Intercession) Tower, 15th century” | Influenced by Byzantine traditions and being influential | Self-standing features of local architecture - pragmatism, stone building, economic approach in decoration | Constructions and surrounding nature and historical and cultural tradition, make an impression of sustainability and durability of buildings, indicate spiritual power and self-consciousness of local residents. | Witnesses of considerable historical events, both in regional and global scales. | Concentrated on the problems of life support and defense within an optimum ratio of functionality, quality and esthetics. | Additive character of volumes - balanced between “monumentality” and “vernacularism” |
| 1.2. | Element “Complex of fortress buildings of the Outer Town: Gremyachaya Tower, 16th century” | The influence of European tradition | | | | | |</p>
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<tr>
<th>Component “Monuments of Religious Architecture”</th>
<th>2.1</th>
<th>2.2</th>
<th>2.3</th>
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<tbody>
<tr>
<td>Element “Ensemble of the Kremlin: the Trinity Cathedral with a bell-tower, 17th century, 1830”</td>
<td>The influence of All Russian tradition</td>
<td>The formation of Novgorod tradition</td>
<td>The influence of Byzantine tradition, has influenced the further development of Novgorod tradition</td>
<td>The formation and development of Pskov tradition</td>
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<td>Element “Cathedral of Ioann Predtecha (John the Precursor) of the Ivanovsky Monastery, 1240”</td>
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<td>Element “Ensemble of the Spaso-Mirozhsky Monastery: the Transfiguration Cathedral, 12th century”</td>
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<tr>
<td>Element “Ensemble of the Snetogorsky Monastery: the Cathedral of the Nativity of the Mother of God, 16th century”</td>
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<td>Element “Church of the Archangel Michael with a bell tower, 14th century”</td>
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<tr>
<td>Element</td>
<td>Description</td>
<td>The influence of Novgorod tradition</td>
<td>The development of Pskov tradition on the basis of Novgorodian prototype</td>
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<td>2.5.</td>
<td>Element “Church of Pokrova (Intercession) at Proloma (at the breach in the wall), 15th-16th centuries”</td>
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<td>2.9.</td>
<td>Element “Church of Dormition s Paromenya (near the ferry) with a belfry, 1521”</td>
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<td>Element “Church Nikoly so Usokhi (St. Nicholas from the dry place). 16th century”</td>
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<td>Element “Church of Old Ascension. 15th century”</td>
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<td>2.13.</td>
<td>Element “Church Vasiliya na gorke (St. Basil the Great on the hill), 15th century”</td>
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<td>2.14.</td>
<td>Component “Monuments of Civil Architecture”</td>
<td>The influence of All Russian tradition</td>
<td>In combination with sustainable achievements of Pskov school</td>
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<td>Element “Ensemble of the Kremlin: the Administrative Chamber, 17th century”</td>
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<td>Element “Pogankin Chambers, 17th century”</td>
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Summary to 3 documents containing information in Russian on the Rules of Land Use and Construction in Pskov, on the Town Planning Regulations and the Master Plan of Pskov

According to the Urban-Development Code of the Russian Federation, territorial planning is aimed at defining in the territorial planning documents the purpose of the territories regarding the multitude of social, economic, ecological and other factors in order to provide sustainable development of the territories, the development of engineering, transport and social infrastructure, assuring that the interests of people and their unions, of the Russian Federation, of the Constituent Entities of the Russian Federation as well as municipal entities are taken into account.

Master Plans belong to the category of documents for territorial planning of an urban district.

A Master Plan is a project document that serves as a framework for planning, construction, reconstruction and other types of urban development activities in the territories. As a rule, the period for the implementation of a Master Plan is 20 years.

The Master Plan of the Municipal entity “The City of Pskov” was approved by the decision of Pskov City Council № 1125 from February 19, 2010.

In 2016-2017 corrections were introduced to the Master Plan of the city to bring it in conformity with the current legislation, including issues of the protection of Objects of Cultural Heritage. This revised edition of the document was approved by the decision of Pskov City Council № 2449 made on September 15, 2017.

This revised edition of the document includes the borders of the historical settlement and the borders of the objects of cultural heritage, of the objects of archaeological heritage, of noteworthy sites as well as protective zones of the objects of cultural heritage.

The Master Plan has two types of provisions – there are provisions that are to be approved and there are provisions that are not subject to approval because they are already approved by other documents. The second type of provisions do not have
to be approved, they are drawn from the existing documents that were earlier approved in accordance with the established procedure, including the documents that do not belong to the category of territorial planning. To this category of documents belong the Regulations of Pskov Regional Assembly of deputies, that has approved the boundaries of the Protection Zones of the objects of cultural heritage and also the orders of the State Committee of the Pskov Region on the Protection of Cultural Heritage establishing the borders of territories of objects of cultural heritage and the borders of the historical settlement of regional importance.

The actual presence of the designated territories is taken into account in the Master Plan in the Scheme of functional zoning. The functional zoning is a differentiation of the territory of the town depending on the character of its usage, that is the type of functional meaning and the allowed types of economic activities within the territory. Each type of activity imposes specific requirements to the location and organization of urban space.

Functionally the Master Plan of the Municipal entity “The City of Pskov” categorizes the territory where the nominated objects of cultural heritage are located as public and business, living and recreational zones. This functional zoning has evolved historically and poses no challenges to the protection of the objects of cultural heritage.

The documents of town planning zoning that define the borders of territorial zones and the types of use of the objects of property within the borders of territorial zones are developed in accordance with the documents of territorial planning.

Town planning zoning is dividing the territories of municipal entities in order to define the territorial zones and to establish the town planning regulations. Territorial zones are zones for which the borders are defined and the town planning regulations are established by the Rules for land use and development. The territorial zones are established in accordance with the functional zones of the Master Plan and can be more fragmented depending on the necessity to establish a corresponding to the territory town planning regulation.
The Town Planning Regulation establishes within the boundaries of a certain territorial zone different types of use for land plots as well as of everything that is located above and under the surface of land plots and is used in the process of their development and further exploitation of the objects of capital construction. It also establishes the permissible (minimal and (or) maximal) sizes of land plots and permissible parameters of allowed construction, reconstruction of the objects of capital construction, the limitations in the use of land plots and the objects of capital construction as well as the estimate indicators of the minimum permissible level of presence in a certain territory of objects of communal, transport, social infrastructure and the estimate indicators of the maximum permissible level of territorial accessibility of the mentioned objects for the people - applicable to the territories within the boundaries of which it is allowed to carry out the activities aimed at the complex and sustainable development of the territory.

Territorial Zones and Town Planning Regulations are a substantial part of the Rules of Land Use and Development of a municipal entity.

The Rules of Land Use and Development of a municipal entity are developed in order:

1) to create conditions for the sustainable development of the territories of municipal entities, preservation of environment and of the objects of cultural heritage;

2) to create conditions for the planning of the territories of municipal entities;

3) to ensure the rights and legitimate interests of individuals and organizations, including the owners of land plots and objects of infrastructure;

4) to create conditions for attracting investments including provision of an opportunity to choose the most effective types of the allowed use of land plots and objects of infrastructure.

It is mandatory that the Map of Town Planning Zoning of the Rules of Land Use and Development of a municipal entity designates the boundaries of the zones
with special conditions of the use of the territories, the boundaries of the territories of the objects of cultural heritage, the boundaries of the territories of historical settlements of federal importance and the boundaries of the historical settlements of regional importance.

The Rules of Land Use and Development of the Municipal Entity “The City of Pskov” have been approved by the decision of the Pskov City Council № 795 from December 5, 2013. The Rules of Land Use and Development of Pskov were prepared in accordance with the first draft of the Master Plan of Pskov approved on February 19, 2010 and are subject to correcting. In 2019 money will be allocated from the budget of Pskov for introducing amendments to The Rules of Land Use and Development of Pskov.

According to Article 36 of the Urban Development Code of the Russian Federation the urban development regulations do not apply to the land plots within the borders of the territories of the monuments and ensembles included into the Unified State Register of the Objects of Cultural Heritage (the monuments of nature and culture) of the Peoples of the Russian Federation. They also do not apply to the land plots within the borders of the territories of monuments and ensembles that are objects of cultural heritage. The decisions on the regime of sustenance, the parameters of restoration, conservation, reconstruction, repair and adaptation of such land plots are made in accordance with the order established by the legislation of the Russian Federation on the protection of the objects of cultural heritage. The town planning regulations established by the Rules of Land Use and Development must correspond to the town planning regulations established within the boundaries of the zones of the protection of the objects of cultural heritage.

In the territory of the historical center of Pskov, where the elements of the nomination are located, the protection zone is established that prohibits the construction of objects of capital construction, except for the measures to regenerate the historical and town planning environment. Also measures aimed at reconstructing and creating engineering infrastructure with the use of approaches
that do not interfere with the visual perception of the objects of cultural heritage are allowed within this zone.

In the rest of the territory of the town that has not been included into the protection zones of the objects of cultural heritage, the Master Plan of the Municipal Entity “The City of Pskov” considers the development of the territories. Mainly the construction of residential and public and business buildings with corresponding infrastructure is planned. It is possible that partially such plots with the above mentioned buildings will be seen from the territories of the objects of nomination but the buildings themselves will not interfere with the visual connections and town panoramas seen from the main viewing platforms.
The Monuments of Ancient Pskov
World Heritage Nomination:
Additional Survey Report

Moscow-Pskov
2019
Russian Research Institute for Cultural and Natural Heritage named after D.S. Likhachev

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INTRODUCTION

The present survey is commissioned by the Ministry of Culture of the Russian Federation and conducted by the Russian Research Institute for Cultural and Natural Heritage named after D.S.Likhachev in cooperation with the State Committee of Pskov Oblast for Cultural Heritage Protection on request sent by ICOMOS on 21 December 2018 regarding the Monuments of Ancient Pskov World Heritage nomination.

The survey aims to identify the significance and role of current and potential components of the Monuments of Ancient Pskov World Heritage nomination in the emergence and development of the Pskov School of Architecture as well as their compliance with the OUV criteria.

The specific objectives of the survey are the following:

- to define key features and development stages of the Pskov School of Architecture, including its key values and artistic decisions as well as unique specific typological and decorative features;
- to identify conserved monuments attributed to the masterpieces of the Pskov School of Architecture in accordance with the chronological and geographical scope of the survey;
- to analyse both the monuments included to the selection of the component parts of the Monuments of Ancient Pskov World Heritage nomination and other identified prominent monuments in terms of their ability to represent specific typological and decorative features unique to the Pskov School of Architecture and to contribute to the overall OUV of the nominated property as well as to meet the requirements on authenticity and integrity;
- to evaluate the current selection of the component parts of the Monuments of Ancient Pskov World Heritage nomination in terms of their overall ability to
represent the most exceptional examples of the Pskov School of Architecture in Russia and provide recommendations for the nomination revision, if necessary.

The geographical scope of the survey is limited by the territory of the Russian Federation in accordance with the ICOMOS request. The detailed information on the monuments related to the Pskov School of Architecture located outside of the territory of the Russian Federation is provided in the Section 3.2. Comparative Analysis of the Nomination Dossier of the Monuments of Ancient Pskov.

The chronological scope of the survey is limited by the 12th -17th centuries, which corresponds to the apogee of the Pskov School of Architecture as determined by the majority of Russian and international scholars (See Section 1. Pskov School of Architecture and Bibliography).

The survey report is enhanced by several case studies (presented in separate boxes) generously provided by the State Committee of the Pskov Oblast for Cultural Heritage Protection.
1. PSKOV SCHOOL OF ARCHITECTURE

Evolved in the conditions of scarce natural means of subsistence and inspired by the Byzantine and Novgorod architectural traditions in the 10-11th century, the Pskov School of Architecture, due to its ambitions for independence conditioned by geopolitical circumstance has adapted and gradually developed its own unique architectural and artistic decisions, which still testimony its values and concepts determined by its natural environment, frontier location, democratic state structure, political changes and the ingenuity of its master architects. Reaching its height in the 15th -17th centuries, the traditions of Pskov School of Architecture, now reflected in its conserved masterpieces of religious, civil and fortification architecture, along with its values and concepts first spread to other regions of Russia and then, in the 19th-20th centuries, achieved a global recognition, inspiring and providing valuable teaching examples for modern architects throughout the world.

1.1. OVERVIEW

The masterpieces of the Pskov School of Architecture created in the 12th-17th centuries are the evidence of the existence of a unique architectural and artistic tradition conditioned by the complex interaction of geographical, natural, social and political factors deriving from the frontier position of Pskov and the arising needs to protect its territories and values.

The Pskov School of Architecture is considered as one of the most artistic and original schools of Russian architecture within the context of its evolvement and development due to its *exceptional plasticity, scenic beauty, scale and deep connections with natural settings* (Spegalsky, 1978).

The monuments of the Pskov School of Architecture provide a valuable example on the process of the evolvement of new architectural traditions and forms adapting to local natural environment and available natural resources, including construction materials (Spegalsky, 1978).
At the same time, the conserved masterpieces of the Pskov School of Architecture are illustrating key historic events and stages of the development of the Russian state, for instance, its monuments of religious architecture are reflecting the development and spread of the Orthodox Christianity in Russia (Komech, 1993).

On one side, located in the north-western boundaries of the Ancient Rus, Pskov was a north-western outpost of Russian culture: its fortifications helped to repel numerous attacks and invaders targeting the Russian state (Grabar, 1910). On the other side, the location of Pskov at the crossroads of trade routes and its role in the international trade caused its openness to intercultural cooperation, which later conditioned the development of its civil architecture (Maksimov, 1960).

Therefore, the diversity of the masterpieces of the Pskov School of Architecture bears the evidence of the development of the Medieval city of Pskov, a north-western centre of the emergence of the Russian State. The pillars, on which the development of Pskov was based, included the Orthodox Christianity and frontier position (causing both defensive and trade orientation as well as economic prosperity and intercultural dialogue) conditioned the emergence of three typological areas for the Pskov School of Architecture (civil, religious and fortification). The continuity of its role as a significant Medieval economic, trade and cultural centre and north-western outpost at the crossroads of Eastern Europe and the Baltic region defined the development of its own unique architectural school open for intercultural dialogue between the Russian state and its neighboring countries.

Unfortunately, the majority of the masterpieces of the Pskov School of Architecture were lost in the early 18th century during the Great Northern War and, later, in the 20th century during the World War II with number of monuments deconstructed during the Soviet period. However, the masterpieces, especially those presented in the nomination, still allow to represent the unique cultural phenomenon of the Pskov School of Architecture.
1.2. KEY DEVELOPMENT STAGES

This section provides the analysis of the key development stages of the Pskov School of Architecture from the 12\textsuperscript{th} to the 17\textsuperscript{th} centuries. The selected chronological framework coincides with the emergence, development and height of the Pskov School of Architecture as a unique outstanding architectural tradition of Eastern Europe.

\textit{Stage 1: 12\textsuperscript{th}-13\textsuperscript{th} centuries}

Despite of its initial position of a suburb of Novgorod, the growth of trade and manufacturing in the 12\textsuperscript{th} century allowed to developing and prospering Pskov to become a large and rich Medieval city. This transformation was marked by the appearance of the first stone buildings. Although, these buildings resembled the synthesis of Novgorod, Byzantine and Kievan architecture, they contain the evidence of the emergence of such features as simplicity and materiality, unique to the Pskov School of Architecture (Morozkina, 2007). It is necessary to highlight the Spaso-Mirozhsky Monastery, the first stone Trinity Cathedral and the Cathedral of the Ivanovsky Monastery as the most representative monuments of this stage (Spegalsky, 1978).
Figure 1. The Trinity Cathedral. Reconstruction by Y. Spegalsky. Source: State Committee of the Pskov Oblast for Cultural Heritage Protection.

Figure 2. The Ensemble of the Spaso-Mirozhsky Monastery component part of the Monuments of Ancient Pskov. Source: State Committee of the Pskov Oblast for Cultural Heritage Protection.
Figure 3. The Ensemble of the Spaso-Mirozhsky Monastery component part of the Monuments of Ancient Pskov (The Transfiguration Cathedral, the 12th century). Source: State Committee of the Pskov Oblast for Cultural Heritage Protection.

Figure 4. The Cathedral of Ioann Predtecha (John the Precursor) of the Ivanovskiy Monastery component part of the Monuments of Ancient Pskov. Source: State Committee of the Pskov Oblast for Cultural Heritage Protection.
The Outstanding Universal and Civilizational Value of the objects of the Nomination created during this period is emphasized by their geographical location in the territory where ethnic groups possessing different cultural codes were living and migrating. Migrants belonging to different Slavonic ethnicities who came to the area in the 7th-9th centuries as a wave of migration from Northern Europe (from the basins of the Vistula River and The Lower Oder River), integrated with the local population who had Baltic and Finnish origins and turned out to be a more active ethnos, probably dominating in number (Sedov, 1992).

At the place of the original settlement in Pskov as well as on the banks of the Velikaya and the Pskova Rivers archaeologists discovered traces of the Aesti and Livs, Latgale and Baltic cultures as well as artifacts of Scandinavian origin, synchronous to the artifacts of the Viking Epoch discovered in Sweden. All those people were living there in the 10th – early 12th centuries, the period that preceded the construction of stone churches in the area. Russian chronicles mention Krivichi – an ethnic-tribal formation of the Pre Slavic period as people living in Pskov and its area Pskov settlement known since 903, when it was mentioned in Russian chronicles, became by the beginning of the 11th century a fortified settlement that was located on a triangular-shaped cliff at the confluence of two rivers. It was gradually growing in the southern direction and had a necropolis of significant size consisting of burial mounds outside the territory of the settlement. Up to the middle of the 12th century pagan burial rituals were still practiced in Pskov and its surrounding territories. The population at that time was polyethnic that was caused by the border location of the settlement and a long tradition of interethnic contacts.

The conversion of Rus to Christianity in the 10th century was a great stimulus for the creative acceptance of the cultural traditions of the Christian world, which it its turn was the successor of the 1000 years old ancient classic civilization. Christianization initiated the construction of churches in Rus. Those monumental stone structures had not been known in Rus before. Artistic traditions of the capital of the Byzantine Empire - Constantinople, the construction technique, structures and decorative means were accepted by the central ancient Russian towns. The Transfiguration Cathedral of Mirozhskiy Monastery and the Cathedral of Ioann Predtecha (John the Precursor) of the Ivanovsky Monastery in Pskov demonstrated by the fact of their existence and their architectural image the change of universal human values, ascertaining an alternative Predtecha (John the Precursor) of the Ivanovsky Monastery was built during the same period. Prince Vsevolod-Gavriil was the donator of the church. It was confirmed by examination of the churches that both of them were built with the use of technologies not known to the local people before and were painted with frescoes. The frescoes on the walls of John the Precursor’s cathedral ceased to exist in the 15th century. Two monastery’s churches, different in typology turned out to be related in their spirit not only to each other. They turned out to be related to the intonation of the developed Pskov art, formed an organic and genetically cognate ensemble with the monuments created in Pskov during later periods. (Komech, 1993).
**Stage 2: 14th century**

The Bolotovsky Treaty (1438) with Novgorod recognized the sovereignty and independence of Pskov, marking its final separation from its “elder brother”, Novgorod. The acquisition of the political independence was accompanied with the official establishment of the independent architectural school vividly reflected by the architectural masterpieces of this period. The changes experienced by the Medieval city in agriculture, crafts and trade caused the introduction of new developments, in particular, the improvement of construction materials (when Pskov masons switched from limestone slab to lime sand mortar). This period was also characterized by the massive construction of parish churches and monastic complexes, which led to the establishment of the unique specific forms of the Pskov School of Architecture (that were further developed over the next periods) (Bolkhovitinov, 1831). In this light, the Cathedral of the Nativity of the Mother of God (the Ensemble of the Snetogorsky Monastery) could be considered as one of the most representative examples of this period.
The foundation of Snetogorskiy monastery and the creation of the architectural and fresco ensemble of the Cathedral of the Nativity of the Mother of God (1309-1313) was an important ideological action, demonstrating the change of human values at the turn of the 13th century in Pskov, a geopolitical and cultural center, a key territory between East and West. In the 13th century Pskov was fighting against the expansion of the Livonian Order. Under the influence of political events that were taking place inside and outside Pskov territories in the 13th century the formation of the independence of Pskov Feudal Republic was taking place and Pskov was openly demonstrating its independence from Novgorod. In the first decade of the 14th century the self-governing body of Pskov democratic republic, called Veche, started to actively function. During Veche (People’s Assembly) gatherings the representatives of regional administration together with its head – Posandik – were elected. The whole system of governmental institutions was transformed and the social structure of the town was changed, as well as its social topography. The independent status of Pskov feudal republic was substantiated by the introduction of state seal with the Trinity Cathedral (the most sacred place of the town) and the introduction of the titulary “Master Great Pskov” as the name of Pskov State Republic.

The construction of the Cathedral of the Nativity of the Mother of God marked the beginning of Pskov’s independent activity as
a city state and was an important ideological action, demonstrating the transferal of the spiritual life from the town to the monastery, that acquired the status of a “lavra” (a monastery of the highest rank), being the most important monastery of Pskov Veche (Democratic) republic. A special status of Snetogorskiy monastery during the whole period of Pskov’s independence is emphasized by the eretimic living arrangement there and its economic and cultural connections with Russian church hierarchs and with Nil, the Patriarch of Constantinople, in late 14th century.

Bolotov Treaty concluded in 1348 between Novgorod and Pskov about the acknowledgment of the sovereignty of Pskov Republic legally confirmed Pskov’s acquisition of independence from its “older brother” Novgorod the Great. But Pskov people remained in subordination to the bishop of Novgorod in the questions of church life.

By the 14th century there grew a necessity to increase the territory of the town and to protect the property of the townspeople. Craftsmen, including those engaged in construction of stone buildings, formed professional corporations. Practical experience obtained by local craftsmen during the construction of fortifications in Pskov and adjacent to the border Izborsk, enabled them to also build churches, especially since the need for churches was growing. The second half of the 14th century was the time when many churches were built: chronicles report about the construction of a great number of monasteries in the vicinities of Pskov with stone churches built there.

The growing number of stone buildings constructed testifies to the fact that local masters managed to master the technique of working with local construction material—its extraction and ways of treatment. Limestone was easy to obtain both economically and technically, that was also true about the accompanying construction materials (granite boulders, lime, sands and wood). Pskov masters were building a lot and their professionalism grew: they were becoming real experts able to create complex systems and structures.

Unfortunately few stone churches built in Pskov in the second half of the 14th – early 15th century have been preserved intact. A unique “collection” of foundations of such churches was uncovered by archaeologists in the territory of Dovmont’s Town – the area of an ancient towns planning complex adjacent to the Kremlin. A great diversity of planning solutions of the small churches proves that their compositions were various, which means that the formation of local typological traits of Pskov church architecture was taking place. It is notable that the walls of big churches were painted with frescoes.

Stage 3: 15th century

The early 15th century marks the formal establishment of the forms of religious architecture for the Pskov School of Architecture, which included the application of specific construction materials, structural features and decorative elements, constituting the overall image of typical Pskov churches. Over 20 churches were constructed in Pskov itself and about 40 churches appeared in its outskirts during this period. The decorative canons for religious architecture were also developed throughout the 15th century, which diversity by the end of the period included
brovki (tholobate decorative element placed below window openings); decorative belts, including so-called kokoshniki and decorative three rowed belt; various apse belt decorations; nalichniki, entrance openings decoration by plates; nishki, wall niches with murals (Spegalsky, 1978).

The overall construction technique of the Pskov School of Architecture became even more precise acquiring the accuracy in masonry work, shape of arches, vaults, apses as well as its typical verticality of corners (Spegalsky, 1978).

The several military attacks to Pskov in the 15th century not only caused the accumulation of resources by the city, but also conditioned the emergence of the new types of fortifications. In particular, they were improved and enlarged, whereas they had maintained the key concepts of practicality, affordability and adaptation to natural environment (Sedov, 1992; Spegalsky, 1976).

In spite of the difficulties that Pskov faced during this period, the Medieval city grew and flourished. These circumstances conditioned the development of the key unique concepts and features of the Pskov School of Architecture as the application of a number of architectural decisions with modest decorations (Spegalsky, 1978).

**Stage 4: 16th century**

It is necessary to highlight that even when Pskov became a part of the Moscow State in 1510, its architectural development was still in the line with its own architectural tradition, which was reflected in the use of the same structural and architectural decisions, whereas the application of only a small amount of additional variations in decoration appeared (Larionov, 1958; Sedov, 1996; Nekrasov, 1936).

The integration into the Moscow State had an overall positive impact on the economic and cultural development of Pskov. The 16th century as the stage of the development of the Pskov School of Architecture is also the most representative in
terms of the amount of conserved monuments attributed to this period, which bear the evidence of the adoption of new structural and decorative features due to the increased intercultural interaction between Pskov and other centers of the emerging Russian State (Maksimov, 1960; Sedov, 1996).

**Stage 5: 17\(^{th}\) century**

The Time of Troubles (1598-1613) and the following economic crisis of the 17\(^{th}\) century lead to the gradual seizure of the construction of churches and monasteries in Pskov. However, the Pskov School of Architectural did not experience a decline as the civil architecture was actively growing during this period. In the majority of cases, the civil constructions were conducted upon private initiatives (comparing to the earlier periods or religious architecture, which was mainly built on community based initiatives) (Sedov, 1996; Voyce, 1967).

Later, in the early 18\(^{th}\) century, due to geopolitical changes, Pskov had lost its military, strategic and economic advantages, which resulted in a vast economic decline and population decrease. Unfortunately, numerous masterpieces of the Pskov School of Architecture had not survived through this period as well. In the end, the Pskov School of Architecture as other regional schools of architecture of Eastern Europe had gradually dissolved, inspiring new architectural movements.

Therefore, the 12\(^{th}\)-17\(^{th}\) centuries are considered as the chronological framework, which is the most representative in terms of the height of the Pskov School of Architecture in the Eastern European geocultural context reflected in the production of the religious, civil and fortification architecture. The chronological framework also encompasses the most significant events of the history of the Pskov Republic: from the growth of the Medieval city as a “younger brother” of Veliky Novgorod to an independent flourishing city-state of the 14\(^{th}\)-15\(^{th}\) centuries and a cultural and political center of the Moscow State of the 16\(^{th}\)-17\(^{th}\) centuries. This political and economic evolution of Pskov conditioned the key development
stages of the Pskov School of Architecture (Cothren, 2017; Buxton, 1934; Hamilton, 1983).

1.3. VALUES AND ARTISTIC CONCEPTS

The talent, ingenuity and artistic vision of Pskov architects as well as the sense of freedom and democracy of the local community combined with the necessity to defend the lands of the north-western outposts of the Russian state were reflected through the specific values and artistic concepts of the Pskov School of Architecture (Spegalsky, 1976). The analysis of these values and artistic concepts is necessary for the further identification of the specific typological and decorative features unique to the Pskov School of Architecture.

In this context, the cornerstone of the Pskov School of Architecture resides in the unity and diversity of forms combined with the simplicity and similarity of its monuments (Komech, 1993; Pavlinov, 1888; Suslov, 1888) reflected via materiality and organicity, including compact volumes, simple construction materials, laconicism, functionality of structure, modest decoration and composition (Morozkina, 2007).

The distinct materiality of the monuments of the Pskov School of Architecture, their volume, surface texture and weight determine the achievement of unique scale in construction: even small constructions look significant in their scale within the general context of the architectural ensembles (Maksimov, 1953) due to the application of the balance principle used by Pskov master architects (Nekrasov, 1923). The asymmetry of monuments emphasizes the organic nature of the Pskov School of Architecture that has a special focus on movement: the movement of internal forces and supporting structures, the movement reflecting the process of construction and the internal movement inside of monument related to its function (Morozkina, 2007).
The uneven surface of walls, namely their *colour and structure*, enhances plasticity and volume, providing the masterpieces of the Pskov School of Architecture with *sculptural appearance, solidity and simplicity* (Voronin, 1944).

The endurance of the construction tradition expressed in *simplicity and functionality*, the application of the realistic approach for solving functional and artistic tasks is reflected in the interiors of the masterpieces of the Pskov School of Architecture (Morozkina, 2007).

One of the basic values of the Pskov School of Architecture is *a careful consideration of the natural setting*, the ability to fit new construction into the surrounding natural landscape. The *organic nature of architectural forms*, large-scale decisions and skilful location in relief are the key artistic concepts of the Pskov School of Architecture (Spegalsky, 1972).

Therefore, the basic values underlying the development of the distinct features of the Pskov School of Architecture as simplicity, functionality and harmony led to the development of a whole range of artistic concepts and techniques unique to Pskov master architects, including the unity and diversity of forms, scale, asymmetry, colour and structural solutions.

### 1.4. SPECIFIC TYPOLOGICAL AND DECORATIVE FEATURES

The specific typological and decorative features of the Pskov School of Architecture are presented in this section in accordance with three typological groups outlined above.

#### 1.4.1. MONUMENTS OF FORTIFICATION ARCHITECTURE

Located on the north-western frontier line, Pskov was an important Russian outpost, which fortifications withstood numerous military attacks helping to maintain the Russian statehood.
The earliest known fortifications, the wooden walls of the Outer Town, were replaced by stone walls by the beginning of the Livonian War (1558–1583). Moreover, Pskov became one of the best protected Russian Medieval cities with a great defense potential still to be explored in the 16th century. (Spegalsky, 1978). By this period, the unique tradition of fortification architecture reached its height in Pskov and became quite recognizable in comparison to other fortification in Eastern Europe due to its special features (Voronin, 1934; Sedov, 1996) to be further studied below.

One of the unique features of Pskov fortification architecture derives from **radial and sector urban planning structure** with **the central role belonging to the fortress of the Outer Town**, which **towers** were placed to the most accessible parts in order to enhance the overall fortification structure.

One of the unique features of Pskov fortification architecture emerged due to the **application** by Pskov master architects the **practices developed within the diverse experience of constructing religious architecture**. For instance, **local limestone and lime mortar** were also used for building the fortress walls and towers. However, in this case, the foundation was **strengthened by boulders**. The walls were **filled with limestone slabs and boulders**, whereas **oak logs** were also used for enhancing the structure of the walls. The overall thickness of the walls was reaching 4-5 metres after coating and whitewash (Orlov, 2008).

Other unique features in terms of functional decisions applied is the existence of special **wooden roofed passes** with defensive purposes as well as **underground structures with shot holes** and **underground gunpowder storages**. The fortifications were enhanced by **otvody, zakhaby** and corridor-traps. The fortifications were also equipped with **shot holes** distinguished by comparatively wide inner spacing. The towers were cowered by **tent roofs** crowned with flags, some of them had watchtowers (Larionov, 1958).
Most typical and well preserved fortress towers of Pskov are Intercession and Gremyachaya Towers.

Intercession Tower is an outstanding example of fortification structure of the period when the power of weaponry dramatically increased. That caused the systems of town defense in Europe and Russian principalities to improve significantly. Pskov, being a border town, accepted and used advanced defense practices and military technologies. The significant size of the tower, its oval in plan shape (23/27 m), its height and the thickness of its walls (14.2 m; 3.8-3.4 m), a system of underground galleries and five fighting tiers it possesses represent a unique defense complex. All fortification techniques known at that time were used in the construction of the tower: various types of compartments for cannon fighting and shot holes, in-the-wall staircases connecting the tiers of the tower, a system of openings that connected the interior parts of the tower with the walls adjacent to it, gate arrangements. The tower is built of formidable square limestone slabs with the addition of granite boulders. The tower had a wooden tent like roof, that was demolished in the 18th century. In 1957-1963 the stone part of the tower was studied and restored, the reconstruction of the tent like roof was carried out based on documents and analogues.

The architecture of the tower illustrates a significant stage in human history: the use of firearms and practices of town defense. Intercession tower represents a cultural tradition in the sphere of fortification art of late Medieval period. The tower played a leading role in the main event of the Livonian War – the defense of Pskov in 1581.

In the culture of Medieval Rus the memory of Pskov’s victory in this defense and the leading role of the Intercession tower in
these events were sacralized and described by outstanding pieces of art and literature.

It is a high, round tower having six tiers with a square lower underground secret tier that has a cloister vault. The form of the shooting holes that widen outside allows one to categorize it as a tower that was meant for using heavy firearms. The walls of the tower boast regularity of masonry, they are built of dark grey hewn limestone slabs with the use of lime mortar. The tower’s diameter is 13.1 m, the thickness of the walls of the lower tier is 4.5 m. The overall height of the tower from the bank of the Pskov River is 22.6 m.

Gremyachaya Tower is a testimony to a new cultural tradition of experience exchange in the sphere of fortification art. The construction of the tower is connected with the participation of Italian craftsmen who were invited to Moscow to build fortresses in proximity to the northwestern borders of Russian Principality in the first half of the 16th century.

Together with a hydrotechnical structure – a five-span arched bridge across the Pskova River (demolished) the tower was a unique defense point in the system of fortifications of the Outer Town.

The tower rises above the steep slope of the bank of the Pskova River and is a dominant in the historical and cultural landscape of Pskov.

1.4.2. MONUMENTS OF RELIGIOUS ARCHITECTURE

The monuments of religious architecture are the most numerous among the conserved masterpieces of the Pskov School of Architecture, allowing to define the general trends of the development of the Pskov School of Architecture as well as the religious architecture of the Medieval Russian State and Eastern Europe in a more precise way.

The architecture of the 12th – 14th century Christian churches, introduced in Pskov as an example of the new way of world perception, was sensitively perceiving the social changes in the course of several centuries and on every stage responded to the spiritual and cultural demands of the society. The stable architectural tradition was forming on the basis of the examples as a selection in the process of searching for new forms inside the example, that corresponds to the Christian principle of the possibility of interpretation inside the established canon.

Pskov churches are the symbols of changes in the spiritual and material culture in the process of the formation of the Unified Russian State. The influence of culture of different periods was reflected in the architectural elements that were complementing the traditional images in the course of several centuries. New elements of the architectural image appeared during certain epochs and are connected to the watershed moments in Russian history. Each time architecture reflects and conveys new ideas.

Pskov masters were deliberately preserving the architectural language used by their
predecessors, making interpretations within Pskov tradition, depending on the location, natural conditions and the status of the architectural structure (dominating or not in the town’s environment), material possibilities of the people who commissioned the construction, historical events. Pskov churches form a typological row. At the same time each of them is unique in its architectural, structural and decorative characteristics.

The first factor that conditioned the peculiarity of the typological Pskov church building involves different proportions of volumes that comprise each separate church. This lends them individuality and creates a unique artistic image. Natural and town’s environment contributes to their individuality, being different in every case.

The constructional features of every building that dictate the type of roofing are the second factor. There is a great diversity in the shapes of roofing: vault roofing, zakomara (semi-circular) roofing, scalloped tops, roofs having four, eight, sixteen and even thirty-three slopes. It is the variety of roofing that makes compositional characteristics of every church unique.

The third factor is the nature of aesthetic perception of Pskov churches. It brings into harmony mutually exclusive attributes: the visual, materialistic inertness of the walls and their indiscernible reflecting white surfaces. The variety of light and shadow elicits the form, the textured surface, emphasizes its plasticity. Every building has a unique image and possesses expressive artistic characteristics.

The monuments of Pskov church architecture demonstrate a creative reflection on how to use the construction materials and traditional technologies while experimenting with structures; on how to directly express the work of the architectural elements via their form, on how to create unique architectural compositions.

For defining the key typological and decorative features of Pskov religious architecture, it is necessary to highlight the nature of its religious monuments, residing in the additional volumes (as side-churches, narthexes, porches and belfries) attached to key volumes and unique compositional structure defining the creativity and diversity of the Pskov School of Architecture.

In terms of materials and substances used for Pskov religious architecture, it it important to mention natural medium size granite boulders (for foundations and walls for indication of verticality); local limestone slabs; lime mortar with river sand; lime coating of the walls (with thin layer of mortar covering walls in a way, when masonry is visibly through mortar) and lime whitewash. Wood was used for roofs, cupolas, doors and window frames. Iron was used for window grates, locks, keys, decorative inlays, doors and crosses.
The compositional centre of Pskov religious architecture is formed by cube with vaults in the variety of constructions and shapes with one or three altar apses attached to the cube from the east, one cylinder tholobate with cupola and cross placed on cube vaults.

One of the unique features of Pskov religious architecture is zvonnitsya, belfry with one/two or five spans. They were built on façade walls depending on urban planning situation. In some cases, belfries were built separately nearby with stores and rooms on ground levels, exceeding churches significantly in size.

As it was mentioned above, the additional volumes as side-churches, vestries, narthexes, galleries and porches, was an integral part of the complex composition of Pskov religious architecture.

Among the other unique typological features of Pskov religious architecture, it is necessary to mention the system of distribution of door and window openings on the facades, created for better illumination of inner spaces of buildings: the functional placement of doors and window openings was also clearly connected to the structural division of facades, constituting the compositional organisation of buildings.

Moreover, pilasters connected by one, two or three arches of various shapes (semicircular, inclined or scalloped arches) as one of the façade elements also played a vital role for the reflection of the interior structure via decorative elements.

As regards the unique decorative features of Pskov religious architecture, it it necessary to highlight porebrik, ornamental belts of two rowed rectangular depressions, begounets, one row of triangular depressions. These decorative belts were placed at the most sacred parts of religious architecture, including the upper parts of altar apses and tholobates. Other decorative features are nishki, niches for murals or icons usually located above entrance with a diversity of their forms; brovki, triangular cornices for window openings. Tholobates (upper parts) usually
have *blind arcading, green-glazed tile belt* or *a ceramic tile belt* with inscriptions indicating the date of construction, especially in the 16th century. This period was also characterized by the appearance of new decorative features as *arcature* shaped divisions on altar apses.

As regards the most famous decorative feature of the Pskov School of Architecture, the *modest treatment of facades*, it is necessary to mention that, in case of religious architecture, mortar was applied by hand to maintain the plasticity of walls and to achieve the well-know *sculpture effect* of the overall image of the monuments of Pskov religious architecture (Morozkina, 2007).

In terms of unique specific typological features of the interiors of Pskov religious architecture, it is necessary to list the following: *cross-domed composition, system of lowered and stepped raised strengthened arches*. These features helped to achieve both the clearness of proportions and to provide the necessary amount of illumination.

The volumes and the monumentality of the Pskov School of Architecture were developing over the span of time. For instance, the 15th -16th centuries were the period, when comparatively large central district churches appeared in Pskov. The monuments of religious architecture dated to this period possess the majority of the specific typological and decorative features unique to the Pskov School of Architecture. The detailed case-to-case-description of these monuments are provided in the box below.

However, their interiors had been already reflecting the geopolitical changes within the Russian State outlined in previous sections, and, therefore, they have special features incorporated from the Moscow School of Architecture: *the absence of isolated spaces, openness and centric orientation, solemnly raised strengthened arches on high round pillars*. At the same time, the following traditional Pskov concepts, forms and decorative features were preserved and further developed:
side-churches with vaulted galleries (papert) and porches attached symmetrically to the key volume cube.

Moreover, eight sloped roofs were introduced to Pskov religious architecture with the two-tree multifunctional tiered belfries (lower tiers for storage, the medium tier as a small church and the higher tiers for bells).

At the same time, this period is characterized by the growth of construction of small churches in the vicinities of Pskov. Their specific typological features include one apse and one dome, cloistered, flat-arched or stepped arched vaults and eight sloped roof.

The architecture of all Pskov churches during all the period of the existence of Pskov school of architecture demonstrates conscientious preservation of the traditional values together with the successful use of new forms that were organically included into the function and architectural conception of the buildings.

The churches preserve the attributes of Outstanding Universal Value that were inherited by them from the primary churches built in the 12th -14th centuries, such as the non-material symbolism of architectural forms, functionality (their convenience for all the movements during services), the model of perception of the ideological and artistic examples of architecture. The material attributes are the construction technologies, the structures and way of treatment of the walls as well as planning and spatial parameters of the buildings.

The Trinity Cathedral built in 1699 at the dawn of the Modern period preserves local architectural tradition. It was the time when the construction techniques of Pskov school of architecture were being implemented in civil architecture. That is why the Trinity cathedral is an outstanding testimony to the continuity of the cultural tradition. The today’s cathedral is the fourth church at the same place, a successor of three earlier churches consecutively built in new forms at the same place from the 10th to the 14th centuries.

The cathedral is connected with the life of Pskov Feudal Republic, its political and social-economic order. The Trinity Cathedral is an outstanding example of an architectural and artistic ensemble and engineering art of late 17th century. It has a developed spatial and volumetric composition combining local traditional features with national tendencies in late 17th century architecture. The symmetry of the plan and of the spatial composition (when two side churches are attached to the main church from south and north) are traditional features of local architecture. Six pillars and three domes with windows in their drums through which light penetrates inside have a reference to the John the Precursor’s cathedral of the Ivanovsky Monastery, built in the first half of the 12th century. Although the Trinity Cathedral has five domes two of them are false. Side churches with galleries united by the narthex with a characteristic porch are associated with the architectural
compositions of the 16\textsuperscript{th} century (The Theophany Church, St. Nicholas from the dry place and other churches). The décor of the facades combines the traditional scheme of arrangement of pilasters and arches with the stylistics of Moscow (Naryshkin) baroque in the decorations of the windows. The cathedral's interior with raised strengthened arches and a complex system of vaults has vertical parameters characteristic for local 16\textsuperscript{th} century churches. Alongside that, construction techniques characteristic for 17\textsuperscript{th} century civil architecture were used in the interior such as semi-circular vaults with vaulting cells above the windows and in-the-walls staircases with complex vaults.

This building boasts unusual for the traditional local school of architecture technological and engineering and technical solutions. The cathedral is built of large, smoothly-hewn square blocks of limestone with the use of lime mortar. The masonry is regular and precise. A complicated system of counter balanced structures of the arches, high pillars, drums, double iron supports in the arches testify to the high professionalism of the masters who built the cathedral. The buttresses were attached to the outer walls of the cathedral after the fire in late 18\textsuperscript{th} century to strengthen the base of the church. The unusual for Pskov significant size of the cathedral (37 x 43,5 m, h 67.4 m) corresponds to its purpose - to be a religious center of Pskov territories. The cathedral with its architectural forms is a dominant of the towns planning environment and the symbol of the stability and strength of the state.

The Transfiguration cathedral and the Cathedral of Ioann Predtecha (John the Precursor) were the first stone churches to be built in Pskov monasteries in the 12\textsuperscript{th} century as material testimonies of the new worldview in the poly-ethnic territory during the period of transition from pagan cultural traditions to Christianity. The complicated epoch of the change in cultural identity of the population demanded the development of a special programme of cultural and spiritual enlightenment and the creation of conditions for their development.

These cathedrals are of Outstanding Universal Value that is expressed by such non-material attributes as symbolism of architectural forms and the ways of perception of the symbolical images of monumental painting.

The material attributes of the Outstanding Universal Value are original construction technologies, the structures of buildings, the way of treatment of the walls as well as planning arrangements and volumetric and spatial compositions in which the interior was playing the leading role, reflecting in the material form the image of the Universe.

The Transfiguration cathedral and the Cathedral of Ioann Predtecha (John the Precursor) were built with the use of identical construction technologies, characteristic for the pre-Mongolian period in the history of ancient Russian architecture. The strip foundations of these cathedrals were made of natural granite boulders that were not deeply sank into the ground. The walls were built of roughly hewn limestone slabs with the use of plinth and lime mortar with crushed bricks. Lime mortar was applied to the walls and then the walls were whitewashed. The original décor included decorative elements in the form of rows of plinth (that was not plastered) in the arch connections of the door and window openings.

The Transfiguration cathedral is foundational in the history of the formation of Pskov School of Architecture. The cathedral is square in plan, having one dome and three apses. A narthex and a two-spanned belfry were attached to it. The central apse is significantly protruding, it is higher than the two apses on its sides. The western corner parts that were initially lower than the main volume of the church were made as high as the cube in the process of the church’s construction. The original vault roofing was changed several times, at the present moment the roof of the
The cathedral has four slopes. The dome of the cathedral has a bulbous shape (initially it had a helmet shape) and is crowned with a cross.

The outer treatment of the facades reflects the tectonics of the segmentation of the interior. A belt of wide blind arcading decorates the upper part of the drum, the entrances are decorated with portals with stepped blind arches. The window openings on the facades are various in types and sizes: slit-like and arch-like. They indicate the system of light distribution in the interior.

A two-tiered belfry with rounded pillars was attached to the main cube in the 16th century. The western narthex attached to the church in the 17th century replacing the previous narthex is decorated with three arches of the same type.

The interior of the church belongs to a Byzantine type of a cross domed church. It has a Greek cross plan. The central space is formed by the square space under the cupola. The broad vault roofing with lowered strengthened arches on impost carries a large windowed drum topped with a cupola. In the second tier of the western compartments there are chambers with exits to the central nave. Initially they were connected with each other by “a footbridge” made of wooden boards and there was a wooden staircase in the western corner of the cathedral connecting the chambers with the cube.

The open interior space, the harmony of proportions, the accurate lines of the arches, the clear composition, well designed light effects create a unique architectural ensemble, that has a powerful influence on people. The interior of the church is the embodiment of the Byzantine ideal of a cross domed church illuminated by light penetrating inside through the numerous windows of the drum and creating the visual effect of a floating cupola that has lost its material qualities.

The walls inside the cathedral were painted with frescoes right after the church was built. The scaffolding used in construction was still there and the artists were using this scaffolding when painting the frescoes. The iconographic programme of the fresco paintings conveys the ideas of Christian enlightenment, important for the north-western Rus in the 12th century. The artistic peculiarities of the frescoes are defined by the principle of “linear stylization”, characteristic for the 12th century Byzantine art. The frescoes boast richness of colour palette. The style of paintings testifies to the fact that there were three leading Byzantine artists working. The architecture of the cathedral and its fresco programme became a foundation for an artistic tradition, created by Archbishop Niphont.

The Cathedral of Ioann Predtecha (John the Precursor), 1240 (the more exact dating of the church is the second half of the 12th century) occupies a special place in the history of formation of Pskov School of architecture. The cathedral is an outstanding testimony of the vanished spiritual and cultural connections both indirect - with the culture of Kievan Rus - and direct - with the culture of Novgorod Veche (Democratic) Republic.

The cathedral represents a special type of a church commissioned and patronized by a prince. It was created during the governance of Prince Vsevolod-Gavriil. According to the hypothesis of researchers (V.A.Bulkin) the construction and dedication of the cathedral was inspired by the birth of a son in the family of prince Vsevolod-Gavriil, the baby’s spiritual patron being John the Precursor. Historically the cathedral of the then nunnery was connected to the aristocratic dynasties of the Old Russian period: inside the cathedral there is a shine with holy relics of St. Princess Evpraksiya and several burials of wives of Pskov princes. There was a connection with the representatives of the Royal House of Russia in the 17th – 19th centuries as well.
The architectural appearance of the cathedral is an example of a class-representative architecture of Novgorod circle, created in the unstable social and political conditions of Pskov in the first half of the 12th century. The architectural volume of the church is rather small but aspires to play the role of an elitist church built for the prince by its unusual volumetric and spatial composition and outer appearance.

The cathedral is cube-shaped with three entrances and a western narthex. The apses are equal in height and are significantly protruding. The cube is crowned with a big central and two small drums with helmet shaped domes. A two-spanned belfry was built on the southern wall in the 16th century.

The outer composition of the church follows the canonical zakomara scheme (with semi-circular gables) supported by the flat pilasters that follow the tectonics of the interior. Vertical arch shaped window and door openings were arranged according to the practical needs and the demand to illuminate the interior. Small round windows were arranged in the upper part of the apses and in the northern and southern walls to allow additional light penetrate inside. Decorative details are restricted to the two step arches of the zakomaras and the wave like arcature belt in the upper parts of the drums.

The overall composition of the interior displays a wide and free rhythm of a church belonging the hall type of churches. The central space under the cupola is formed by the arms of the cross connected to the western part of the church that is illuminated by the light penetrating through the windows of two small domes. Six pillars of different types carry lowered strengthened arches that support the better drums. The interior is full of a wave like motion and accents of light in the more illuminated zones. In the western part of the cathedral a platform for the choir loft was arranged with a staircase built inside the wall leading to the choir loft from the narthex. Ceramic pots-resonators (golosniks) were placed in the spandrels of the central drum and in the lunettes of the walls. Fragments of the 12th century fresco painting (ornaments and polylimthia: decorative paintings – marble imitations on the lower parts of walls and pillars) have been preserved in the lower part of the northeastern pillar and on the inner slanted slopes of the round upper windows of the central apse. Three niches for praying were arranged in the northern wall on the level of the choir loft. There are three arcosolias in the lower level of the northern and southern walls where Pskov princesses and other notable members of monastic community who lived in the monastery in the 13th-14th centuries are buried.

The architecture of John the Precursor’s Cathedral preserving the typology of a church commissioned by a prince and demonstrating the use of construction techniques of Novgorodian masters differs from its Novgorodian prototypes in its smaller scale, changed proportions and irregularity of the planning scheme. This freedom from direct copying and the ability to assimilate a multitude of forms will be inherent in Pskov School of Architecture that would develop in the following centuries. However typologically the cathedral was doomed to stay unique, being the only church in Pskov related to the Princely circle, that makes it an outstanding example of the vanished cultural tradition. The historical fate of Pskov, its social and political status and the intensity of cultural life of the following centuries evoked the necessity in a different type of church.

The architecture of the Cathedral of the Nativity of the Mother of God (1310-1313) is an example of the formation of a stable tradition oriented towards the primary source - the architectural appearance of the ancient and venerated Transfiguration cathedral of Mirozhskiy monastery. Architects who were erecting the church only in general outline repeated the volumetric and planning solution of the prototype – the Transfiguration cathedral of
Mirozhskiy monastery. A unique cultural code that was in the 12th century incorporated into the architectural and artistic image of the Transfiguration Cathedral was used and reinterpreted under the influence of new historical conditions and expressed via the attributes of the architectural image of the Nativity of the Mother of God Cathedral of Snetogorskiy monastery.

The architectural appearance of the cathedral demonstrates several periods of architectural and constructional changes in the initial composition of the building. All the main changes relate to the western part of the cathedral. They reflect the need of the monastery to increase the space for conducting church services as well as the stylistic peculiarities of each epoch when the alterations were made in the appearance of the building.

The initial architectural composition of the cathedral consists of a cube with three apses, crowned with a drum with eight windows. The dome is helmet like and is topped with a cross. Initially the cathedral had a vault roofing, now its roof is four sloped. The division of the facades by arches is not symmetrical and reflects the tectonics of the interior. The location of the windows on the facades is conditioned by the need to illuminate certain parts of the interior space. The main types of windows here are slit-like windows of the walls and high arch shaped windows of the drum. The decorative elements include: a belt of pointed arches in the upper part of the drum, a stone band in the lower part of the drum, a kiot niche above the southern entrance and a wide arch shaped niche that is framing the main entrance and is painted with frescoes.

It is a Greek cross-in-square church. Lowered strengthened arches on impost support a narrow drum with windows. Inside the cathedral, in its western part 2 two-tiered prayer chambers with altar niches were arranged. The chambers were connected to each other by an in-the-wall stone staircase and “a footbridge” made of wooden boards.

The principal difference of the interior of the Cathedral of the Nativity of the Mother of God from its prototype lays in the changes introduced to the architectural concept, in a different interpretation of the interior where the structural dominant of the dome space is absent. The interior looks intimate despite the size of the church and has emphasized vertical proportions. Thanks to the windows that widen inside and outside the distribution of light and shadow is very functional. Light and shadow distribution creates the effects of an isolated space and lends high expressiveness to the interior space. Light is rather hiding than emphasizing the boundaries of the main volumes at the same time eliciting all the unevenness of the wall’s surfaces, being reflected by them in different ways.

The non-materialistic attributes of the Outstanding Universal Value of the cathedral’s architecture are its symbolical meaning and architectural concept that centers around the creation of a contrast between the outer, traditional and harmonious appearance of the building and the interior that is full of movement, aspires to the sky and is shaped by the inert carcass of the walls. The materialistic attributes are – accurate shapes of the vault arches as well as of window and door openings, skilfully made vaults of altar apse conchs and of the drum, a stone ring under the drum, visually separating the upper parts of the church from the lower parts. The following functional elements of the cathedral that had not existed before deserve a special attention: the western part of the cathedral had a complex structure and included a stone in-the-wall staircase, connecting the prayer chambers of the first and second tiers and ensuring communication between them without intruding into the sacred space of the interior. In the prothesis and diaconicon of the cathedral deep and various in their sizes niches were arranged to be used during services. A low stone U-shaped synthronon was built in the altar apse.
These details not only prove that the builders possessed the formal knowledge of the liturgical ritual, but also demonstrate their understanding of the materialistic necessity to create comfortable conditions for conducting church services.

The walls of the cross-shaped space of the cathedral are densely painted with frescoes depicting scenes from the Gospel and saints. The painting conceals the stone mass of the masonry, weakening the feeling of heaviness and threat, emanating from the unstructured stone form. The interior space becomes alive only getting engaged in the context of the fresco paintings, architecture does not bring the murals into subjection. The cathedral’s frescoes are the biggest and most important monument of Pskov 14th century art. Their iconographic programme is a valuable historical document that testifies to the active spiritual life of the town and to the developed political and theological conceptions, justifying the idea of Pskov’s independence.

According to the opinion of the scholars (V.D. Sarabianov, L.I. Lifshits) the iconography of the frescoes testifies to the fact that the creators of the frescoes were acquainted with the iconographic versions of depiction, which appeared in Byzantine art only in the 13th century. The typological peculiarities of Pskov ensemble with the idea of the church that consolidates the chosen people find closest analogues in the murals of the church of Holy Apostles in Peć, Serbia, Kosovo (around 1260); in the frescoes of Holy Mother of God Peribletos church in Ohrid, Macedonia and also in the early 14th century monumental painting in the Church of Holy Apostles in Thessaloniki.

The characteristic trait of the images of saints is the deepness of their religious feeling and their utmost emotional concentration. Expressive style and artistic means used by the creators of the frescoes are conveyed by sharp light and shadow contrasts and a tense linear shape of the figures. The line expresses movement and the movement is both outer and inner, psychological. Atectonizm in the arrangement of fresco paintings was of fundamental importance, it was the result of a conscious tendency. This tendency implied the aspiration to turn the fresco ensemble into a pictorial text, a detailed illustration of a complicated ideological programme.

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The architectural and fresco ensemble of the cathedral reflects two lines of development of culture: traditional and new. The new line of cultural development is characterised by a stylistic independence and distinctiveness of the artistic tradition forming in Pskov.

### 1.4.3. MONUMENTS OF CIVIL ARCHITECTURE

The development of civil architecture was caused by the economic growth of the Medieval Pskov combined with the growth of the welfare of its merchants operating on the crossroads of the international trade routes of the Baltic region and Northern Europe and the Russian trade routes of Novgorod and Moscow. Their position was even more enhanced after the emergence of the Russian market in the 17th century. The architectural decisions of the Pskov School of Architecture were mainly conditioned by the needs of the local merchants to have stone houses with several functions suitable for living, reception and storing goods.
The stone civil architecture emerges in the 17th century with the first Pskov merchant stone chambers built on podzhybitsya. The chambers usually had a three-part structure with seni (entrance) in the centre. The later chambers are distinguished by more complex design and construction, for instance with ground level storehouses. Massive walls and vaults, iron doors and window shutters on the ground floors as well as window grates had functional purposes conditioned by fire protection needs. The chambers represented a complex social phenomenon with the system of rooms with separate functions as meeting halls, receptions, living room, etc. (Spegalsky, 1963)

Among other unique features of Pskov civil architecture, it is necessary to mention in-wall-staircases as well as kryltso, main entrance porches constituted by lower and upper platforms connected by staircase and supported by vaults and arches placed on pillars (Nekrasov, 1923). As regards the decorative features of Pskov civil architecture, it is also important to highlight decorated wide tent roofs, shaped parapets and weather vanes. The walls were plastered and whitewashed in accordance with the general canons of the Pskov School of Architecture.

Among numerous 17th century buildings surviving in Pskov the Administrative Chamber and Pogankin Chambers should be recognized as typical examples of civil architecture of that period.

The Administrative Chamber, built in the 17th century is an outstanding example of a cultural tradition, demonstrating the order of organization of Russian state governmental institutions in late Middle Ages, at the beginning of the early Modern Period. The construction of the building in which all the necessary state institutions were located became a new, more effective stage in the development of the system of local government that was subordinate to Moscow tsar. State Treasury, seals were kept in the Administrative chamber, professional public servants were working there.

The Administrative Chamber is an outstanding example of a civil administrative building that combines traditional forms and techniques of Pskov school of architecture with variants of all national architectural tradition of the 17th century. The new function of the building as the consolidated administrative center of state power lead its creators to original architectural decisions. The monumental two-storied building, overlooking the Kremlin, with its porch oriented towards the
Trinity Cathedral, was meant to emphasize the traditional stability of state foundations. The architectural appearance of the Administrative Chamber was determined by its function: on the ground floor a prison and rooms for guards were located, therefore the walls were monumental and had almost no openings. Chambers (rooms) for Voevoda (military governor) and scribes were located on the upper floor. Important decisions were made there and deals (concerning trade, customs agreements, financial and judicial matters) were concluded there. The chambers of the upper floor are illuminated by regular rows of windows with spandrels, have high vaulted rooms with system of iron connecting supports (the vaults were painted with frescoes with floral ornament), large stoves decorated with polychromic tiles.

The peculiarity of the building is the technological and engineering and technical decisions unusual for civil architecture of Pskov in the 17th century. The building is built of well hewn limestone square blocks with the use of lime mortar. The remarkable width of the scribes’ chamber resulted in the use of the system of iron beams, strengthening the walls. The raw of arched like windows of the upper floor, big, clear cut spandrels that cut into the walls, testify to Moscow cultural tradition of late 17th century.

Restoration was carried out in 1970s – (the porch, that was demolished in early 17th century, was reconstructed); in early 2000-s (the stoves were reconstructed, their reconstruction was based on the fragments of tiles discovered in the chamber).

Pogankin Chambers, 17th century, are an outstanding example of a residential building demonstrating the class affiliation of its owner and testifying about the way of life of Pskov merchants. The chambers of Sergey Ivanovich Pogankin are a complex of three stone houses, U-shaped and covered by sloped roofs. The biggest living house has two floors and a basement. From the south a two-storey living house is adjacent to it and a one storey service building is adjacent to it from the east. The monumental appearance of the facades is characterized by a non-regular location of windows of different types, their location being determined by the functions of different rooms. All the outer door openings of the building are overlooking the yard. An enfilade system of rooms, vaulted roofs with spandrels over windows and door openings predominate.

A peculiarity of the rooms is the in-the-walls staircases with stepped vaults. The ceilings in the third floor of the main house are flat. The functions of the main rooms are defined by the surviving fragments of stoves, storerooms, wall closets and niches, toilets, the number of windows, traces of shutters and window gratings and other interior details.

The construction material is local limestone slabs with the use of lime mortar. The square blocks are neatly polished, plastered and whitewashed. An original architectural and artistic effect of the interiors is created by the overall proportions of rooms, types of beams, cutting in the vaults, the pattern of the arch connections and also by the system of lighting that creates light and shadow effects.

Pogankin Chambers are an outstanding testimony of a cultural tradition that reflects social level, the lifestyle and activities of the representatives of trade and economic elite of Russian State during Late Middle Ages at the cusp of the Early Modern Period.

The construction of large stone buildings for living purposes was the consequence of the development of Pskov school of architecture in the epoch of formation of national architectural traditions. Pogankin Chambers is the biggest civil building in Pskov. It reflects the high social status of its owner, who belonged to an influential corporation of Russian merchants, was representing Pskov merchants in Moscow and had stable trade connections with trade houses abroad (Germany, Scandinavia).
From the beginning of the 18th century, the building was in the care of the military department that was using it as a storage house. In late 19th century, it was handed over to Pskov Archaeological Society that opened a museum there. This function is retained today. Restoration work was carried out in some parts of the building in the middle of 1990s. The stone porch was reconstructed based on the architectural and archaeological study, revealing the traces and fragments of structures.

Therefore, the heritage of the Pskov School of Architecture is deriving from its key concepts and values as monumentality and simplicity, functionality, careful attitude to the selection of construction materials and artistic decisions in the circumstances of the limited natural resources as well as the conscious integration of own traditional values into new demands and needs of the Medieval city and its inhabitants; the synthesis of the unity and the uniqueness of architectural forms; scale and reflection of the concepts of democracy and humanity via architectural decisions. These concepts and values not only influenced the artistic decisions and specific typological and decorative features unique to the Pskov School of Architecture, but also embodied the intangible dimensions of the history and arts of the Pskov Republic, the Russian State and Eastern Europe.
2. METHODOLOGY

2.1. SCOPE

The present survey, according to the request of ICOMOS, focuses on the masterpieces of the Pskov School of Architecture, both included and not included into the Monuments of Ancient Pskov World Heritage nomination and corresponding to the geographical and chronological framework of the research.

2.1.1. THE COMPONENTS OF THE NOMINATION

The serial World Heritage nomination is constituted by 18 component parts (monuments) attributed to following typological groups: civil architecture, religious architecture and fortification architecture. 17 of the component parts are located in the historical centre of Pskov, whereas 1 component part (the Ensemble of the Snetogorsky Monastery) is located within the boundaries of the modern city of Pskov. The list of the component parts is presented in the table below.

<table>
<thead>
<tr>
<th>N</th>
<th>Component Part (Monument) Name</th>
<th>Typological Group</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Component “Monuments of Fortification Architecture”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.1.</td>
<td>Complex of fortress buildings of the Outer Town: Pokrovskaya (Intercession) Tower</td>
<td>Fortification Architecture</td>
</tr>
<tr>
<td>1.2.</td>
<td>Complex of fortress buildings of the Outer Town: Gremyachaya Tower</td>
<td>Fortification Architecture</td>
</tr>
<tr>
<td>2. Component “Monuments of Religious Architecture”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.1.</td>
<td>Ensemble of the Kremlin: The Trinity Cathedral</td>
<td>Religious Architecture</td>
</tr>
<tr>
<td>2.2</td>
<td>Cathedral of Ioann Predtecha (John the Precursor) of the Ivanovsky Monastery</td>
<td>Religious Architecture</td>
</tr>
<tr>
<td>2.3</td>
<td>Ensemble of the Spaso-Mirozhsky Monastery: the Transfiguration Cathedral</td>
<td>Religious Architecture</td>
</tr>
<tr>
<td>2.4</td>
<td>Ensemble of the Snetogorsky Monastery: the Cathedral of the Nativity of the Mother of God</td>
<td>Religious Architecture</td>
</tr>
<tr>
<td>2.5</td>
<td>Church of the Archangel Michael with a bell tower</td>
<td>Religious Architecture</td>
</tr>
<tr>
<td>2.6</td>
<td>Church of Pokrova (Intercession) at Prokoma (at the breach in the wall)</td>
<td>Religious Architecture</td>
</tr>
<tr>
<td>2.7.</td>
<td>Church of Koz’ma and Damian <em>s Primostya</em> (near the bridge), remains of the belfry, gate, fence</td>
<td>Religious Architecture</td>
</tr>
<tr>
<td>2.8.</td>
<td>Church <em>Georgiya so Vzvoza</em> (St. George near the river descent)</td>
<td>Religious Architecture</td>
</tr>
<tr>
<td>2.9.</td>
<td>Church of Theophany with a belfry</td>
<td>Religious Architecture</td>
</tr>
<tr>
<td>2.10.</td>
<td>Church of Dormition <em>s Paromenya</em> (near the ferry) with a belfry</td>
<td>Religious Architecture</td>
</tr>
<tr>
<td>2.11.</td>
<td>Church <em>Nikoly so Usokhi</em> (St. Nicholas from the dry place)</td>
<td>Religious Architecture</td>
</tr>
<tr>
<td>2.12.</td>
<td>Church of Peter and Paul <em>s Buya</em> (at the burial place)</td>
<td>Religious Architecture</td>
</tr>
<tr>
<td>2.13.</td>
<td>Church of Old Ascension</td>
<td>Religious Architecture</td>
</tr>
</tbody>
</table>

### 3. Component “Civil Architecture”

| 3.1. | Ensemble of the Kremlin: the Administrative Chamber | Civil Architecture |
| 3.2. | Pogankin Chambers | Civil Architecture |

#### 2.1.2. OTHER MONUMENTS

In accordance with the aim and objectives of the research, the selection of the monuments not included into the nomination and attributed to the Pskov School of Architecture was conducted in two stages: the first stage was conducted with the application of the e-database of the State Register of the Cultural Heritage Properties (the monuments of history and culture) of the Peoples of the Russian Federation. The stage resulted in the establishment of the preliminary list of monuments of the Pskov School of Architecture meeting the geographical and chronological framework of the survey. The second stage involved the analysis of the preliminary list by the working group of the State Committee of Pskov Oblast for Cultural Heritage Protection in terms of the current state of conservation and state designation of the monuments included into the list. The second stage resulted in the elaboration of the final list of prominent monuments that could be considered as the masterpieces of the Pskov School of Architecture and were not included to the nomination. The list is presented in the table below.
<table>
<thead>
<tr>
<th>No.</th>
<th>Monument Name</th>
<th>Typological Group</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1</td>
<td>Izborsk Fortress Ensemble</td>
<td>Fortification architecture</td>
</tr>
<tr>
<td>1.2</td>
<td>Porkhov Fortress Ensemble</td>
<td>Fortification architecture</td>
</tr>
<tr>
<td>1.3</td>
<td>Mikhailovskaya Tower with the fragments of the wall of the Outer Town</td>
<td>Fortification architecture</td>
</tr>
<tr>
<td>2.1</td>
<td>Church of Saint Varlaam of Khytin</td>
<td>Religious architecture</td>
</tr>
<tr>
<td>2.2</td>
<td>Church of the Myrrhophores so Skudelnits (from the burial place)</td>
<td>Religious architecture</td>
</tr>
<tr>
<td>2.3</td>
<td>Church of Saints Joachim and Anna s Polonischa (from the field)</td>
<td>Religious architecture</td>
</tr>
<tr>
<td>2.4</td>
<td>Church of Ioann Bogoslov (John the Theologian) on Misharin Hill</td>
<td>Religious architecture</td>
</tr>
<tr>
<td>2.5</td>
<td>Church of Saint Aleksiy</td>
<td>Religious architecture</td>
</tr>
<tr>
<td>2.6</td>
<td>Church of Resurrection so Stadischa (from the field)</td>
<td>Religious architecture</td>
</tr>
<tr>
<td>2.7</td>
<td>Church of Saint Clement the Pope of Rome</td>
<td>Religious architecture</td>
</tr>
<tr>
<td>2.8</td>
<td>Church of the Vernicle Image of the Saviour</td>
<td>Religious architecture</td>
</tr>
<tr>
<td>2.9</td>
<td>Church of Saint Nicholas Kamennoogradsky (located on the stone fence)</td>
<td>Religious architecture</td>
</tr>
<tr>
<td>2.10</td>
<td>New Ascension Church</td>
<td>Religious architecture</td>
</tr>
<tr>
<td>2.11</td>
<td>Church of Mid Pentecost</td>
<td>Religious architecture</td>
</tr>
<tr>
<td>2.12</td>
<td>Church of Saints Koz’ma and Damian from Gremyachaya Hill</td>
<td>Religious architecture</td>
</tr>
<tr>
<td>2.13.</td>
<td>Saint Nicholas Church from <em>Gorodische</em> (from the ancient fortified settlement)</td>
<td>Religious architecture</td>
</tr>
<tr>
<td>2.14.</td>
<td>Saint Nicholas Cathedral in Izborsk Fortress</td>
<td>Religious architecture</td>
</tr>
</tbody>
</table>

### 3. Civil architecture

| 3.1. | Menshikov Chambers | Civil architecture |
| 3.2. | Rusinov Chambers | Civil architecture |
| 3.3. | Trubinsky Chambers | Civil architecture |
| 3.4. | Chambers near Sokol (Falcon) Tower | Civil architecture |

#### 2.2. EVALUATION

The monuments evaluation in terms of their compliance with the criteria identified in Section 1 of this survey included:

- the analysis of the chronological and typological distribution of the monuments within the identified period of production of the height of the Pskov School of Architecture;
- the analysis of the ability of the monuments to represent the overall features of the Pskov School of Architecture;
- the analysis of the ability of the monuments to represent the diversity of the identified specific typological and decorative features unique to the Pskov School of Architecture;
- the analysis of the ability of the monuments to meet the requirements on authenticity and integrity, including their present (or potential in case of the group of other monuments not included to the nomination) contribution to the potential overall OUV of the serial nomination (See Section 2.1.2).

#### 2.3. DATA

The official designation documents (so-called passports of monuments) for each of the studied monument were used as the key data source for the objectives of the
The documents were provided by the State Committee of the Pskov Oblast for Cultural Heritage Protection and included the following verified data:

1. Verified name of monument
2. Verified dating of monument
3. Verified location of monument
4. State designation of monument
5. Typological attribution
6. Present use of monument
7. State designation documents
8. Architectural style(s)
9. Historic reference and background
10. General information
11. Materials
12. State of Conservation
13. Overview of conservation and (or) reconstruction works conducted
14. Owners/Users of monument
15. Architect (was not available for all monuments studied)
16. Bibliography

The documents mentioned below are now available at the Monuments of History and Architecture of the Pskov Oblast open e-database (the State Committee of the Pskov Oblast for Culture, 2018) and are briefly presented and referenced with visual data (photographs and drawings) in the Annex 1 to the present survey.

2.4. LIMITATIONS

The scope of the survey was limited by the monuments located within the territory of the modern Pskov Oblast as the detailed comparative analysis of the Russian monuments located outside of the boundaries of Pskov Oblast was provided in Section 3.2. Comparative Analysis of the Nomination Dossier.
Another limitation of the survey is related to the absence of either reliable data and (or) research for the identification of master architects of the monuments studied in this survey. The limitation is conditioned by the essential feature of the Pskov School of Architecture, namely, the collective nature of its creativity, whose representatives preferred to work in groups, so-called artels. The survey identified the need for further studies of the issues of attribution of specific features of the masterpieces of the Pskov School of Architecture to certain artels in the conditions of the scarcity of Medieval written and visual sources.

Authorship in the construction of medieval architectural monuments remains a debatable question for modern historical science. Authors of Pskov monuments of architecture built in the 12th – 17th centuries have not been identified. Local written sources that can help establish the authorship sometime directly or indirectly report about the people who commissioned the construction. The names of the people who commissioned the construction can be defined with the use of analytical methods of a complex study of the written sources but this does exclude suppositions and is not an absolutely exact way to define the actual names. At the present moment the well-grounded supposition that the institute of commissioners prevailed over the institute of authors is considered most probable. This can be explained by the nature of creative work of local associations of masters who were working in collaboration, also by the priority right of the owners of those associations (those associations could belong to the bishops or princes) and the small number of such independent associations.

One more time written sources mention an architect and builder Postnik Yakovlev and a mason Ivan Shiryai from Pskov who were invited to build the Assumption Cathedral and St. Nickolas church in Sviyazhsk (1556-1560), as well as to participate in the construction of Kazan Kremlin and to build its Annunciation Cathedral (1561-1564). They also took part (as supposed) in the construction of the Intercession Church on the Moat (The Church of St. Basil the Blessed, 1555-1561). We have no ground to attribute the construction of any churches in Pskov to them. This research makes clear the necessity to further study the problem of correlation of specific traits of Pskov architectural masterpieces with certain Pskov association of builders.
3. THE COMPONENTS OF THE NOMINATION

The section presents the analysis and interpretation of the 18 component parts of the Monuments of Ancient Pskov World Heritage nomination within the framework of the following aspects:

- distribution of the monuments within the chronological framework of the development and the height of the Pskov School of Architecture, including their ability to represent the typological diversity along the key development stages (See 3.1. Chronological and typological context);
- representation of the specific typological and decorative features unique to the Pskov School of Architecture attributed to three typological groups (fortification, religious and civil architecture, See 3.2. Specific typological and decorative features);
- ability to meet the requirements of authenticity and integrity, including the contribution of each component part to the overall OUV (See 3.3. Integrity/Authenticity).

The choice of components for the Nomination “Monuments of Ancient Pskov” was made regarding the following:

1. **The chronological row,** that displays the genesis of architectural forms, their modification and the formation of an architectural typology from the period of the birth of Pskov architectural tradition to the time of its decay and vanishing in the 17th century. Pskov school of architecture is represented by examples of fortification, religious and civil architecture of the Medieval epoch, that enable one to evaluate the functional diversity of the buildings and high demands made to the craftsmen who constructed them.

2. **The architectural typology** of components 1 “The monuments of fortification architecture” and 2 “Monuments of religious architecture” was formed in the process of selection of architectural and construction methods of the 12th – 14th centuries and was developing, perfecting the form making, constructions, aesthetic principles depending on the community demands in late 15th – 16th centuries. Experience obtained and accumulated by the several generations of local masters caused the uprise of Pskov school of architecture in the second half the 17th century and the creation of new forms of civil architecture with high quality of construction work. (Component 3 “Monuments of civil architecture”)

3. **The historical and sociocultural status** of the components of the Nomination influenced the selection of elements. The Nomination includes groups of objects that have equally high historical and sociocultural status, are of great
architectural, artistic and towns-planning significance and meet the conditions of Authenticity and Integrity. The Trinity Cathedral, the main symbol and architectural dominant of Pskov has been included in the Nomination as demonstrating a logical end in the development of Pskov school of architecture in the late Medieval period. (2.1. Ensemble of the Kremlin: The Trinity Cathedral)

**The first group** is represented by monastery churches that influenced the formation of typology in the 12th – 14th centuries and demonstrate unique examples of the types of the 15th and 16th century town’s monastery churches.

2.2. The Cathedral of Ioann Predtecha (John the Precursor) of the Ivanovsky Monastery.

2.3. Ensemble of the Spaso-Mirozhsky Monastery: the Transfiguration Cathedral.

2.4. Ensemble of the Snetogorsky Monastery: the Cathedral of the Nativity of the Mother of God.

2.6. Church of Pokrova (Intercession) ot Proloma (at the breach in the wall).

2.13. Church of Old Ascension.

The second group is represented by churches that initially had the functions of not only cult buildings but also of the administrative centers of districts of Medieval Pskov. They are related to each other by their scale and representativeness.

2.5. Church of the Archangel Michael with a bell tower.

2.7. Church of Koz’ma and Damian s Primostya (near the bridge), remains of the belfry, gate, fence.

2.9. Church of Theophany with a belfry.

2.10. Church of Dormition s Paromenya (near the ferry) with a belfry.

2.11. Church Nikoly so Usokhi (St. Nicholas from the dry place).

2.12. Church of Peter and Paul s Buya (at the burial place).

The third group is represented by parish (probably patronal) churches with strongly pronounced individual characteristics in the interpretation of the space-volumetric composition and a special attention to the natural environment in which the buildings are included (a hill, landscape of the bank of the Velikaya River).

2.8. Church Georgiya so Vzvoza (St. George near the river descent).


The choice of elements to represent component 1 “Monuments of fortification architecture” was made according to the degree of their physical preservation (the Integrity criterion), that has a special importance for the fortification structures that lost their function over 300 years ago and were preserved in the 19th-20th centuries thanks to the recognition of their importance for the history of Pskov and restoration work carried out in the second half of the 20th century.


1.2. Complex of fortress buildings of the Outer Town: Gremyachaya Tower.

The choice of elements to represent component 3 “Monuments of civil architecture” was made according to the functional use and historical status, architectural and artistic significance and the use of new methods with consideration for traditions of the developed Pskov school of architecture.

3.1. Ensemble of the Kremlin: the Administrative Chamber.

3.2. Pogankin Chambers.
### 3.1. CHRONOLOGICAL AND TYPOLOGICAL CONTEXT

<table>
<thead>
<tr>
<th>Key development stages</th>
<th>Fortification architecture</th>
<th>Religious architecture</th>
<th>Civil architecture</th>
</tr>
</thead>
</table>
| 12\(^{th}\) – 13\(^{th}\) centuries | N/A | 2.2. The Cathedral of Ioann Predtecha (John the Precursor) of the Ivanovsky Monastery (12\(^{th}\) -13\(^{th}\) century)  
2.3. Ensemble of the Spaso-Mirozhsky Monastery: the Transfiguration Cathedral (12\(^{th}\) century) | N/A |
| 14\(^{th}\) century | | 2.4. Ensemble of the Snetogorsky Monastery: the Cathedral of the Nativity of the Mother of God (14\(^{th}\)-16\(^{th}\) century)  
2.5. Church of the Archangel Michael (14\(^{th}\) century) | |
| 15\(^{th}\) century | 1.1. Complex of fortress buildings of the Outer Town: Pokrovskaya (Intercession) Tower (15\(^{th}\) century) | 2.6. Church of Pokrova (Intercession) at Proloma (at the breach in the wall) (15\(^{th}\)-16\(^{th}\) century)  
2.7. Church of Koz’ma and Damian s Primostya (near the bridge), remains of the belfry, gate, fence (15\(^{th}\) -17\(^{th}\) century)  
2.8. Church Georgiya so Vzvoza (St. George near the river descent) (15\(^{th}\) century)  
2.9. Church of Theophany with a belfry (15\(^{th}\) century) | |
<table>
<thead>
<tr>
<th>Century</th>
<th>Landmark Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>16th century</td>
<td>1.2. Complex of fortress buildings of the Outer Town: Gremyachaya Tower (16th century)</td>
</tr>
<tr>
<td></td>
<td>2.10. Church of Dormition s Paromenya (near the ferry) with a belfry (1521)</td>
</tr>
<tr>
<td></td>
<td>2.11. Church Nikoly so Usokhi (St. Nicholas from the dry place) (1536)</td>
</tr>
<tr>
<td></td>
<td>2.12. Church of Peter and Paul s Buya (at the burial place) (1540)</td>
</tr>
<tr>
<td>17th century</td>
<td>2.1. Ensemble of the Kremlin: The Trinity Cathedral (17th century)</td>
</tr>
<tr>
<td></td>
<td>3.1. Ensemble of the Kremlin: the Administrative Chamber (17th century)</td>
</tr>
<tr>
<td></td>
<td>3.2. Pogankin Chambers, (17th century)</td>
</tr>
</tbody>
</table>
The selection of the component parts of the Monuments of Ancient Pskov World Heritage nomination is constituted by 18 monuments of the Pskov School of Architecture within the following groups: “Monuments of Fortification Architecture”, “Monuments of Religious Architecture” and “Monuments of Civil Architecture”. The dating of the component parts is residing in the chronological period of the 12th - 17th centuries.

As regards, the chronological distribution of the component parts included to the “Monuments of Fortification Architecture” group, Complex of fortress buildings of the Outer Town: Pokrovskaya (Intercession) Tower and Complex of fortress buildings of the Outer Town: Gremyachaya Tower are residing in two separate development stages: the 15th century and the 16th century, respectively. The towers are representing, respectively, the beginning and the end of the period of the modernization of the Pskov Fortress, the largest fortress of the Moscow State of this period. Both towers were constructed with the use of traditional techniques, illustrating different achievements of Pskov Fortification Architecture throughout the 15th-16th centuries.

The component parts included to the “Monuments of Religious Architecture” group, 14 monuments, are distributed equally throughout the 12th - 17th centuries, representing all key development stages of the Pskov School of Architecture, in particular, as well as the development of Orthodox architectural traditions in Russian state and Eastern Europe, in general.

The component parts included to the “Monuments of Civil Architecture” group, Ensemble of the Kremlin: the Administrative Chamber and Pogankin Chambers, are both below to the same development stage of the 17th century, which is conditioned by the fact that Pskov civil architecture emerged in the 17th century.
(See Section 1. Pskov School of Architecture), therefore, earlier periods for the monuments of civil architecture is not applicable.

The exact dates of construction of the monuments presented in the table are established on the basis of comprehensive scientific research conducted in the recent years. The research results are published, survey reports of the research of these monuments are stored in the archives of Special Project Restoration Institute and the Ministry of Culture of the Russian Federation. The list of publications is also included to the Bibliography of the present survey. The State Committee of the Pskov Oblast for Cultural Heritage Protection is currently initiating new research works for defining the exact dates of construction of the monuments of the region in strict accordance with the legislation of the Russian Federation.
### 3.2. SPECIFIC TYPOLOGICAL AND DECORATIVE FEATURES

#### Monuments of fortification architecture

<table>
<thead>
<tr>
<th></th>
<th>Local construction technologies and materials</th>
<th>Boulders</th>
<th>Wall construction: coating, boulder, limestone, slab, oak logs filling</th>
<th>Composition</th>
<th>Tiers number</th>
<th>Shot hole types</th>
<th>Additional volumes</th>
</tr>
</thead>
</table>
- cone shape  
- tent roof with watchtower | 5            | Slit/Arch/Wide | -                                                                                 |
| **1.2. Complex of fortress buildings of the Outer Town: Gremyachaya Tower** | ![checkmark] | ![checkmark] | ![checkmark] | ![checkmark] | - round plan  
- cone shape  
- tent roof not preserved | 6            | Arch/Wide    | a stone staircase attached to the tower leading to a secret weapon storage |
## Monuments of Religious Architecture

<table>
<thead>
<tr>
<th></th>
<th>Local construction materials and techniques</th>
<th>Cubic volume and one dome</th>
<th>Side churches</th>
<th>Roofing</th>
<th>apses</th>
<th>arches</th>
<th>Decorative Features</th>
<th>Additional volumes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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<td></td>
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<td></td>
<td>1</td>
<td>3/5</td>
<td>strengthened</td>
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<td>tholobate, apses</td>
<td></td>
</tr>
<tr>
<td>2.1. Ensemble of the Kremlın: The Trinity Cathedral</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>⊖</td>
<td>✓</td>
<td></td>
<td>✓</td>
</tr>
<tr>
<td></td>
<td>2.2. The Cathedral of <em>Ioann Predtecha</em> (John the Precursor) of the Ivanovsky Monastery</td>
<td>⊖</td>
<td>⊖</td>
<td>⊖</td>
<td>✓</td>
<td>⊖</td>
<td></td>
<td>⊖</td>
</tr>
<tr>
<td></td>
<td>2.3. Ensemble of the Spaso-Mirozhsky Monastery: the Transfiguration Cathedral</td>
<td>⊖</td>
<td>✓</td>
<td>⊖</td>
<td>⊖</td>
<td>✓</td>
<td></td>
<td>✓</td>
</tr>
</tbody>
</table>

- Porch: porch
- Narthex: narthex
- Belfry: belfry

- Semi circular and triangular cornices: windows
| 2.4. Ensemble of the Snetogorsky Monastery: the Cathedral of the Nativity of the Mother of God | ✓ | ✓ | ✓ | ⊖ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 2.5. Church of the Archangel Michael with a bell tower | ✓ | ✓ | ✓ | ⊖ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 2.6. Church of Pokrova (Intercession) at Proloma (at the breach in the wall) | ✓ | ✓ | ⊖ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 2.7. Church of Koz’ma and Damian s Primostya (near the bridge), remains of the belfry, gate, fence | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 2.8. Church Georgiya so Vzvoza (St. George near the river descent) | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
2.9. Church of Theophany with a belfry

2.10. Church of Dormition s Paromenya (near the ferry) with a belfry

2.11. Church Nikoly so Usokhi (St. Nicholas from the dry place)

2.12. Church of Peter and Paul s Buya (at the burial place)

2.13. Church of Old Ascension

2.14. Church Vasiliya na gorke (St. Basil the Great on the Hill)
The Pskov School of Architecture is acknowledged as one of the most artistic architectural traditions of Medieval Russia and Eastern Europe. The specific typological and decorative features of its fortification, religious and civil architecture constitute the unique image of the masterpieces of Pskov reflecting the values and concepts of the Pskov School of Architecture residing in plasticity, original constructive solutions, modest and elaborate decoration as well as the use of local construction materials. The component parts analyzed above fully represent the specific typological and decorative features unique to the Pskov School of Architecture as well as the diversity of its creativity.

<table>
<thead>
<tr>
<th>Monuments of Civil Architecture</th>
</tr>
</thead>
<tbody>
<tr>
<td>Local construction material and techniques</td>
</tr>
<tr>
<td>3.1. Ensemble of the Kremlin: the Administrative Chamber</td>
</tr>
<tr>
<td>3.2. Pogankin Chambers</td>
</tr>
</tbody>
</table>

The Pskov School of Architecture is acknowledged as one of the most artistic architectural traditions of Medieval Russia and Eastern Europe. The specific typological and decorative features of its fortification, religious and civil architecture constitute the unique image of the masterpieces of Pskov reflecting the values and concepts of the Pskov School of Architecture residing in plasticity, original constructive solutions, modest and elaborate decoration as well as the use of local construction materials. The component parts analyzed above fully represent the specific typological and decorative features unique to the Pskov School of Architecture as well as the diversity of its creativity.
### 3.3. INTEGRITY/AUTHENTICITY

<table>
<thead>
<tr>
<th>No</th>
<th>The contribution of the component to the overall OUV</th>
<th>Authenticity</th>
<th>Integrity</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Monuments of Fortification Architecture</strong></td>
<td>![Checkmark]</td>
<td>![Checkmark]</td>
<td></td>
</tr>
<tr>
<td><strong>1.1</strong></td>
<td>Complex of fortress buildings of the Outer Town: <em>Pokrovskaia</em> (Intercession) Tower</td>
<td>![Checkmark]</td>
<td>![Checkmark]</td>
</tr>
<tr>
<td><strong>1.2</strong></td>
<td>Complex of fortress buildings of the Outer Town: <em>Gremyachaya</em> Tower</td>
<td>![Checkmark]</td>
<td>![Checkmark]</td>
</tr>
<tr>
<td><strong>Monuments of Religious Architecture</strong></td>
<td>![Checkmark]</td>
<td>![Checkmark]</td>
<td></td>
</tr>
<tr>
<td><strong>2.1.</strong></td>
<td>Ensemble of the Kremlin: The Trinity Cathedral</td>
<td>![Checkmark]</td>
<td>![Checkmark]</td>
</tr>
<tr>
<td><strong>2.2.</strong></td>
<td>The Cathedral of <em>Ioann Predtecha</em> (John the Precursor) of the Ivanovsky Monastery</td>
<td>![Checkmark]</td>
<td>![Checkmark]</td>
</tr>
<tr>
<td><strong>2.3.</strong></td>
<td>Ensemble of the Spaso-Mirozhsky Monastery: the Transfiguration Cathedral</td>
<td>![Checkmark]</td>
<td>![Checkmark]</td>
</tr>
<tr>
<td><strong>2.4.</strong></td>
<td>Ensemble of the Snetogorsky Monastery: the Cathedral of the Nativity of the Mother of God</td>
<td>![Checkmark]</td>
<td>![Checkmark]</td>
</tr>
<tr>
<td><strong>2.5.</strong></td>
<td>Church of the Archangel Michael with a bell tower</td>
<td>![Checkmark]</td>
<td>![Checkmark]</td>
</tr>
<tr>
<td><strong>2.6.</strong></td>
<td>Church of <em>Pokrova</em> (Intercession) <em>ot Proloma</em> (at the breach in the wall)</td>
<td>![Checkmark]</td>
<td>![Checkmark]</td>
</tr>
<tr>
<td><strong>2.7.</strong></td>
<td>Church of Kozma and Damian <em>s Primostya</em> (near the bridge), remains of the belfry, gate, fence</td>
<td>![Checkmark]</td>
<td>![Checkmark]</td>
</tr>
<tr>
<td><strong>2.8.</strong></td>
<td>Church <em>Georgiya so Vzvoza</em> (St. George near the river descent)</td>
<td>![Checkmark]</td>
<td>![Checkmark]</td>
</tr>
<tr>
<td><strong>2.9.</strong></td>
<td>Church of Theophany with a belfry</td>
<td>![Checkmark]</td>
<td>![Checkmark]</td>
</tr>
<tr>
<td><strong>2.10.</strong></td>
<td>Church of Dormition <em>s Paromenya</em> (near the ferry) with a belfry</td>
<td>![Checkmark]</td>
<td>![Checkmark]</td>
</tr>
<tr>
<td><strong>2.11.</strong></td>
<td>Church <em>Nikoly so Usokhi</em> (St. Nicholas from the dry place)</td>
<td>![Checkmark]</td>
<td>![Checkmark]</td>
</tr>
<tr>
<td><strong>2.12.</strong></td>
<td>Church of Peter and Paul <em>s Buya</em> (at the burial place)</td>
<td>![Checkmark]</td>
<td>![Checkmark]</td>
</tr>
<tr>
<td><strong>2.13.</strong></td>
<td>Church of Old Ascension</td>
<td>![Checkmark]</td>
<td>![Checkmark]</td>
</tr>
</tbody>
</table>
Church *Vasiliya na gorke* (St. Basil the Great on the Hill)

### Monuments of Civil Architecture

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>2.14.</strong></td>
<td>Church <em>Vasiliya na gorke</em> (St. Basil the Great on the Hill)</td>
<td>✓</td>
</tr>
<tr>
<td><strong>3.1.</strong></td>
<td>Ensemble of the Kremlin: the Administrative Chamber</td>
<td>✓</td>
</tr>
<tr>
<td><strong>3.2.</strong></td>
<td>Pogankin Chambers</td>
<td>✓</td>
</tr>
</tbody>
</table>

The component parts are authentic and maintained their original spatial setting in urban fabric of Pskov as well as their original construction materials.

Therefore, the component parts of the Monuments of Ancient Pskov World Heritage nomination are representing the conserved authentic masterpieces of the Pskov School of Architecture in civil, fortification and religious architecture. The selection of the component parts does effectively represent the potential OUV in international context, including the reflection of interchange of human values, cultural traditions and architectural and artistic development of Medieval Russia and Eastern Europe, which later influenced the development of architecture over the world.
4. OTHER MONUMENTS

The section presents the analysis and interpretation of 21 monuments not included to the selection of the component parts of the Monuments of Ancient Pskov World Heritage nomination that might possess certain potential to contribute to the overall OUV within the framework of the following aspects:

- distribution of the monuments within the chronological framework of the development and the height of the Pskov School of Architecture, including their ability to represent the typological diversity along the key development stages (See 4.1. Chronological and typological context);
- representation of the specific typological and decorative features unique to the Pskov School of Architecture attributed to three typological groups (fortification, religious and civil architecture, See 4.2. Specific typological and decorative features);
- ability to meet the requirements of authenticity and integrity, including the contribution of each component part to the overall OUV (See 4.3. Integrity/Authenticity).
### 4.1. CHRONOLOGICAL AND TYPOLOGICAL CONTEXT

<table>
<thead>
<tr>
<th>Key Development Stages</th>
<th>Fortification Architecture</th>
<th>Religious Architecture</th>
<th>Civil Architecture</th>
</tr>
</thead>
<tbody>
<tr>
<td>12th – 13th centuries</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
</tr>
</tbody>
</table>
| 14th century           | 1.1. Izborsk Fortress Ensemble, (14th – 15th centuries)  
                         1.2. Porkhov Fortress Ensemble (14th – 16th centuries) | 2.14. Saint Nicholas Cathedral in Izborsk Fortress (14th century) | N/A               |
| 15th century           | 1.1. Izborsk Fortress Ensemble, (14th – 15th centuries)  
                         1.2. Porkhov Fortress Ensemble (14th – 16th centuries) | 2.1. Church of Saint Varlaam of Khytin (1495)  
                         2.9. Church of Saint Nicholas Kamennoogradska (located on the stone fence) (15th century) | N/A               |
| 16th century           | 1.2. Porkhov Fortress Ensemble (14th – 16th centuries)  
                         1.3. Mikhailovskaya Tower with the fragments of the wall of the Outer Town (16th century) | 2.2. Church of the Myrrhophores so Skudelnits (from the burial place) (1546)  
                         2.3. Church of Saints Joachim and Anna s Poloniska (from the field) (16th century)  
                         2.4. Church of Ioann Bogoslov (John the Theologian) on Misharin Hill (16th century) | N/A               |
<table>
<thead>
<tr>
<th>Century</th>
<th>Landmark</th>
</tr>
</thead>
</table>
| 16th century | 2.5. Church of Saint Aleksey (1540)  
2.6. Church of Resurrection *so Stadischa* (from the field) (16th century)  
2.7. Church of Saint Clement the Pope of Rome (16th century)  
2.8. Church of the Vernicle Image of the Saviour (16th century)  
2.10. New Ascension Church (16th century)  
2.11. Church of Mid Pentecost (16th century)  
2.12. Church of Saints Kosmas and Damian from *Gremyachaya* Hill (1540) |
| 17th century | N/A  
2.13. Saint Nicholas Church from Gorodische (from the ancient fortified settlement) (17th century) |
| 16th century | 3.1. *Menshikov* Chambers (17th century)  
3.2. *Rusinov* Chambers (17th century)  
3.3. *Trubinsky* Chambers (17th century)  
3.4. Chambers near *Sokol* (Falcon) Tower (17th century) |
The chronological and typological distribution of the monuments not included to the Monuments of Ancient Pskov World Heritage nomination is comparatively identical to the chronological and typological distribution of the component parts of the nomination, excluding the following: the monuments attributed to fortification architecture are also represented by the earlier stage of the 14th century (Izborsk Fortress Ensemble and Porkhov Fortress Ensemble). The architectural attributes of these monuments were further analyzed. The separate study concluded that the above mentioned monuments of fortification architecture do not possess architectural attributes dating to the 14th century.

Furthermore, as the monuments not included to the Monuments of Ancient Pskov World Heritage nomination, have the ability to represent the same chronological and typological context of the Pskov School of Architecture, it was decided to continue the research and further analyze the monuments in terms of their ability to represent specific typological and decorative features unique to the Pskov School of Architecture as well as their ability to meet the requirements on authenticity and integrity.
## 4.2. SPECIFIC TYPOLOGICAL AND DECORATIVE FEATURES

### Monuments of fortification architecture

<table>
<thead>
<tr>
<th>Component</th>
<th>Location</th>
<th>Foundation</th>
<th>Walls</th>
<th>Composition</th>
<th>Tiers number</th>
<th>Shot hole types</th>
<th>Additional volumes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1. Izborsk Fortress Ensemble</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>- irregular plan - round cone, square shapes in plan</td>
<td>3-4</td>
<td>Slit/Arch/</td>
</tr>
<tr>
<td>1.2. Porkhov Fortress Ensemble</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>- irregular plan - round cone, square shapes in plan</td>
<td>3-5</td>
<td>Slit</td>
</tr>
<tr>
<td>1.3. Mikhailovskaya Tower with the fragments of the wall of the Outer Town</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>- round plan - cone shape - tent roof not preserved</td>
<td>4</td>
<td>Slit</td>
</tr>
<tr>
<td>Monuments of Religious Architecture</td>
<td>Local materials and techniques</td>
<td>Cubic volume and one dome</td>
<td>Side churches</td>
<td>Roofing</td>
<td>apses</td>
<td>arches</td>
<td>Decorative Features</td>
</tr>
<tr>
<td>------------------------------------</td>
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<td>--------------------------</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1/3/5</td>
<td>strengthened</td>
<td>tholobate, apses</td>
</tr>
<tr>
<td>2.1. Church of Saint Varlaam of Khytin</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>2.2. Church of the Myrrhophores so Skudelnits (from the burial place)</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>2.3. Church of Saints Joachim and Anna s Polonischa (from the field)</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>2.4. Church of Ioann Bogoslov (John the Theologian) on Misharin Hill</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>☑</td>
<td>☑</td>
<td>☐</td>
<td>☐</td>
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<td>---</td>
</tr>
<tr>
<td>2.5. Church of Saint Aleksiy</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>☑</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>2.6. Church of Resurrection so Stadischa (from the field)</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>☑</td>
<td>☑</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>2.7. Church of Saint Clement the Pope of Rome</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>☑</td>
<td>☑</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>2.8. Church of the Vernicle Image of the Saviour</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>☑</td>
<td>☑</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>2.9. Church of Saint Nicholas Kamennogradsky (located on the stone fence)</td>
<td>✔</td>
<td>✔</td>
<td>☑</td>
<td>☑</td>
<td>☑</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>2.10. New Ascension Church</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>☑</td>
<td>☑</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>2.11. Church of Mid Pentecost</td>
<td>✓</td>
<td>✓</td>
<td>☐</td>
<td>☐</td>
<td>✓</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
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<td>----</td>
<td>----</td>
<td>----</td>
<td>----</td>
</tr>
<tr>
<td>2.12. Church of Saints Koz’m’a and Damian from Gremyachaya Hill</td>
<td>✓</td>
<td>✓</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>✓</td>
<td>☐</td>
</tr>
<tr>
<td>2.13. Saint Nicholas Church s Gorodischa (from the ancient fortified settlement)</td>
<td>✓</td>
<td>✓</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>✓</td>
<td>☐</td>
</tr>
<tr>
<td>2.14. Saint Nicholas Cathedral in Izborsk Fortress</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>☐</td>
<td>✓</td>
</tr>
<tr>
<td>Monuments of Civil Architecture</td>
<td></td>
<td></td>
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<tr>
<td>--------------------------------</td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Local construction material and techniques</td>
<td>3-part structure with central hall</td>
<td>Massive walls and vaults</td>
<td>Iron doors and shutters</td>
<td>Functional diversity</td>
<td>In-the-walls staircases</td>
<td>Entrance porch</td>
</tr>
<tr>
<td>3.1. Menshikov Chambers</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>3.2. Rusinov Chambers</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>3.3. Trubinsky Chambers</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>3.4. Chambers near Sokol (Falcon) Tower</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>❋</td>
<td>❋</td>
<td>✓</td>
<td>✓</td>
</tr>
</tbody>
</table>
Basing on the analysis presented above, it is necessary to indicate that the monuments attributed to the Religious Architecture group:

- contain irreversible changes of typological features unique to the Pskov School of Architecture;
- contain constructional interventions of the 18\textsuperscript{th}-20\textsuperscript{th} centuries;
- affected by irreversible changes of their spatial context due to the urban re-development of Pskov in the 20\textsuperscript{th} century.

At the same time, the monuments attributed to the Civil Architecture and Fortification Architecture possess the specific typological and decorative features unique to the Pskov School of Architecture. However, the authenticity of the majority of the monuments is under the questions due to previous invasive reconstructions and interventions, whereas the state of conservation of some of the monuments is estimated as fair or unsatisfactory.
# 4.3 INTEGRITY/AUTHENTICITY

<table>
<thead>
<tr>
<th>N</th>
<th>The contribution of the component to the overall OUV</th>
<th>Authenticity</th>
<th>Integrity</th>
<th>Highest state designation status</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.1</td>
<td>Izborsk Fortress Ensemble</td>
<td>✓</td>
<td>✓ *</td>
<td>❋</td>
</tr>
<tr>
<td>1.2</td>
<td>Porkhov Fortress Ensemble</td>
<td>✓</td>
<td>✓ *</td>
<td>❋</td>
</tr>
<tr>
<td>1.3</td>
<td>Mikhailovskaya Tower with the fragments of the wall of the Outer Town</td>
<td>✓</td>
<td>❋</td>
<td>❋</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.1</td>
<td>Church of Saint Varlaam of Khytin</td>
<td>✓</td>
<td>✓ *</td>
<td>❋</td>
</tr>
<tr>
<td>2.2</td>
<td>Church of the Myrrhophores * so Skudelnits (from the burial place)</td>
<td>✓</td>
<td>❋</td>
<td>❋</td>
</tr>
<tr>
<td>2.3</td>
<td>Church of Saints Joachim and Anna * s Poloniska (from the field)</td>
<td>✓</td>
<td>❋</td>
<td>❋</td>
</tr>
<tr>
<td>2.4</td>
<td>Church of Ioann Bogoslov (John the Theologian) on Misharin Hill</td>
<td>✓</td>
<td>❋</td>
<td>❋</td>
</tr>
<tr>
<td>2.5</td>
<td>Church of Saint Aleksiy</td>
<td>✓</td>
<td>✓ *</td>
<td>❋</td>
</tr>
<tr>
<td>2.6</td>
<td>Church of Resurrection * so Stadisch (from the field)</td>
<td>❋</td>
<td>✓</td>
<td>❋</td>
</tr>
<tr>
<td>2.7</td>
<td>Church of Saint Clement the Pope of Rome</td>
<td>✓</td>
<td>✓ *</td>
<td>❋</td>
</tr>
<tr>
<td>2.8</td>
<td>Church of the Vernicle Image of the Saviour</td>
<td>✓</td>
<td>❋</td>
<td>❋</td>
</tr>
<tr>
<td>2.9</td>
<td>Church of Saint Nicholas Kamennogradsky (located on the stone fence)</td>
<td>✓</td>
<td>❋</td>
<td>❋</td>
</tr>
<tr>
<td></td>
<td>New Ascension Church</td>
<td>☐</td>
<td>✓</td>
<td>☑</td>
</tr>
<tr>
<td>---</td>
<td>---------------------</td>
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<td>---</td>
<td>---</td>
</tr>
<tr>
<td>2.11.</td>
<td>Church of Mid Pentecost</td>
<td>☐</td>
<td>✓</td>
<td>☐</td>
</tr>
<tr>
<td>2.12.</td>
<td>Church of Saints Koz’ma and Damian from Gremyachaya Hill</td>
<td>☐</td>
<td>✓</td>
<td>☐</td>
</tr>
<tr>
<td>2.13.</td>
<td>Saint Nicholas Church <em>s Gorodischa</em> (from the ancient fortified settlement)</td>
<td>✓</td>
<td>✓ *</td>
<td>☑</td>
</tr>
<tr>
<td>2.14.</td>
<td>Saint Nicholas Cathedral in Izborsk Fortress</td>
<td>✓</td>
<td>✓ *</td>
<td>☑</td>
</tr>
</tbody>
</table>

**Civil Architecture**

<table>
<thead>
<tr>
<th></th>
<th>Menshikov Chambers</th>
<th>✓</th>
<th>✓</th>
<th>☐</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.2.</td>
<td>Rusinov Chambers</td>
<td>✓</td>
<td>✓</td>
<td>☐</td>
</tr>
<tr>
<td>3.3.</td>
<td>Trubinsky Chambers</td>
<td>✓</td>
<td>✓</td>
<td>☐</td>
</tr>
<tr>
<td>3.4.</td>
<td>Chambers near Sokol (Falcon) Tower</td>
<td>✓</td>
<td>✓</td>
<td>☐</td>
</tr>
</tbody>
</table>

It is necessary to highlight that the monuments studied below are representing the same chronological distribution and possess specific typological and decorative features unique to the Pskov School of Architecture as the component parts of the Monuments of Ancient Pskov nomination. However, unfortunately, their inclusion to the nomination is not possible due to the following reasons:

- the monuments do not have the highest protective designation status within the framework of the Russian heritage legislation system;
- the monuments marked with * are currently under-studied and, therefore, there is no sufficient verified data available to condition their potential contribution to the overall OUV. At the same time, in the circumstances, when the original
volumes of the monuments are maintained, there is no enough research proven data to confirm the preservation of the original forms as well as to identify potential changes occurred during the later periods.
- the monuments had significantly lost their authenticity due to the irreversible reconstruction and interventions or the elements of reconstruction applied on monuments need further studies to determine the level of authenticity and (or) the irreversibility of change.
- the monuments had lost their integrity as a result of the impacts arising from their modern use.

Therefore, the analysis of the monuments in terms of their chronological and typological context, specific typological and decorative features unique to the Pskov School of Architecture as well as their ability to meet the requirements on authenticity and integrity revealed that none of the studied monuments could be considered to be included to the Monuments of Ancient Pskov World Heritage nomination as a component part.
CONCLUSION

The results of the survey do confirm the fact that the component parts of the Monuments of Ancient Pskov World Heritage nominations are representing the conserved authentic masterpieces of the Pskov School of Architecture in the most representative way encompassing key chorological stages as well as typological diversity of its development and apogee as well as contributes to the proposed Outstanding Universal Value of the site and meet the criteria for the inscription to the World Heritage List.

The selection of the monuments for the nomination was based on the principles of chronology, architectural typology and decorative features, historical and sociocultural significance of the component parts of the Nomination and their current designation and legal protection status. The results of the survey prove that the components of the Nomination are of the Outstanding Universal Value and meet the criterion (ii) on the ground of the following statements:

1. The chronological evidence displays the genesis of architectural forms, their modification and the formation of the distinct architectural typology from the period of the emergence of the Pskov architectural tradition to its decay in the 17th century. The selection of the monuments also reflects the key areas of the development of the Medieval city of Pskov as a north-western frontier outpost, cultural and political center as well as a major international and domestic trade node for the Russian state, Baltic region and Northern Europe.

2. The architectural typology and decorative features of components 1 “The monuments of fortification architecture” and 2 “Monuments of religious architecture” was formed in the process of the development of architectural and construction methods of the 12th – 14th centuries. The Pskov School of Architecture
evolved through centuries, improving its form-making, constructions, aesthetic principles depending on its community demands of the late 15th – 16th centuries.

The construction experience obtained by several generations of master architects caused the growth of the Pskov School of Architecture in the second part of the 17th century and the creation of the new forms of civil architecture, which was of the highest quality in terms of construction (Component 3 “Monuments of civil architecture”).

The survey identified that both the component parts of the Monuments of Ancient Pskov World Heritage nomination as well as other monuments not included to the nomination possess specific typological and decorative features unique to the Pskov School of Architecture. However, the selection of the component parts represents these features in the most complete and diverse way, which once and again acknowledges the methodology of the selection of monuments applied during the development of the nomination dossier of the Monuments of Ancient Pskov.

3. The Nomination includes groups of monuments that have the highest historical and sociocultural significance as the outstanding examples of the Pskov School of Architecture in its apogean period: monastery churches, churches of the town districts with administrative functions as well as parish churches. The Nomination demonstrates the unique examples of the known town church types of the 12th – 17th centuries.

The selection of the monuments for the component 1 “Monuments of fortification architecture” was conducted in accordance with the degree of their physical state of conservation (Integrity), which is of vital significance for fortification structures that had lost their functions over 300 years ago and were preserved in the 19th - 20th centuries due to the recognition of their importance for the history of Pskov and the
conservation works conducted on the monuments in the second part of the 20th century.

The selection of the monuments for the component 3 “Monuments of civil architecture” was made according to the functional use (historical status), their architectural and artistic significance in the context of the Pskov School of Architecture.

The component parts of the Monuments of Ancient Pskov World Heritage nomination provide the essential contribution to the representativeness of the Pskov School of Architecture that determines the Outstanding Universal Value of the property basing on the criterion (ii).

4. The other analysed monuments not included into the nomination either do not meet the requirements on Integrity and Authenticity or are currently understudied and, therefore, there is no sufficient verified data available to condition their potential contribution to the overall OUV. These monuments had lost their authenticity to significant extents due to numerous irreversible reconstructions and interventions as well as their integrity as a result of the impacts arising from their modern use.

5. The modern day designation and legal protection of 18 component parts of the Nomination is assured by legal conditions for their preservation based upon the following provisions:

- All 18 component parts of the Nomination are officially designated as cultural heritage properties of federal significance and classified as especially valuable properties of cultural heritage of the peoples of the Russian Federation.

- The highest national value of the component parts of the Nomination are proven by the resolution of the State historical and cultural expertise.
The component parts of the Nomination possess a significant degree of integrity and authenticity. Their planning, volumetric and spatial parameters have not been changed by reconstructions. These monuments play a significant role for the architectural and urban planning image of Pskov as the key dominants in its panorama.

Therefore, the selection of the monuments included to the Monuments of Ancient Pskov World Heritage nomination is the most complete and authentic representation of the diversity of the masterpieces of the Pskov School of Architecture, including civil, religious and fortification architecture. Its specific typological and decorative features illustrate the dynamics of the development of the Pskov School of Architecture beginning from its emergence in the 12th century to its apogee in the 15th-16th centuries and ending by the 17th century, when Pskov joined the Russian state and the traditions of its School of Architecture went beyond the borders of the region and Russia to become a unique architectural phenomenon recognized throughout the world.
Arshakuni, O.K. (1975). *Pskov civil architecture* (Based on the research carried out by Y.P.Spegal’skiy) Leningrad: Leniztat. [in Russian]


# ANNEX. VISUAL DATA (DRAWINGS AND PHOTOGRAPHS)

# PART 1. COMPONENT PARTS OF THE WORLD HERITAGE NOMINATION

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1. COMPONENT “MONUMENTS OF FORTIFICATION ARCHITECTURE”

1.1. Complex of fortress buildings of the Outer Town: *Pokrovskaya* (Intercession) Tower

*Figure 1. Complex of fortress buildings of the Outer Town: Pokrovskaya (Intercession) Tower: view from the north.*

*Figure 2. Complex of fortress buildings of the Outer Town: Pokrovskaya (Intercession) Tower: view from the north-west.*
Figure 3. Complex of fortress buildings of the Outer Town: Pokrovskaya (Intercession) Tower: plans of the first and second tiers

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Figure 5. Complex of fortress buildings of the Outer Town: Pokrovskaya (Intercession) Tower: plan of the fifth tier

The data on the monument is available at the Monuments of History and Architecture of the Pskov Oblast open e-database (the State Committee of the Pskov Oblast for Culture, 2018). URL: http://www.opskove.ru/object/104795404?lc=ru (accessed: 18/02/2019)
1.2. Complex of fortress buildings of the Outer Town: Gremyachaya Tower

Figure 6. Complex of fortress buildings of the Outer Town: Gremyachaya Tower

Figure 7. Complex of fortress buildings of the Outer Town: Gremyachaya Tower
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Figure 9. Complex of fortress buildings of the Outer Town: Gremyachaya Tower: plans of the first and second tiers.
Figure 10. Complex of fortress buildings of the Outer Town: Gremyachaya Tower: plans of the third and fourth tiers.

Figure 11. Complex of fortress buildings of the Outer Town: Gremyachaya Tower: plans of the fifth and sixth tiers.

The data on the monument is available at the Monuments of History and Architecture of the Pskov Oblast open e-database (the State Committee of the Pskov Oblast for Culture, 2018). URL: http://www.opskove.ru/object/104384851?lc=ru (accessed: 18/02/2019)
2. COMPONENT “MONUMENTS OF RELIGIOUS ARCHITECTURE”

2.1. Ensemble of the Kremlin: The Trinity Cathedral

*Figure 12. Ensemble of the Kremlin: The Trinity Cathedral*

*Figure 13. Ensemble of the Kremlin: The Trinity Cathedral.*
The data on the monument is available at the Monuments of History and Architecture of the Pskov Oblast open e-database (the State Committee of the Pskov Oblast for Culture, 2018). URL: http://www.opskove.ru/object/104379457?lc=ru (accessed: 18/02/2019)
2.2. Cathedral of *Ioann Predtecha* (John the Precursor) of the Ivanovsky Monastery

*Figure 16. Cathedral of Ioann Predtecha (John the Precursor) of the Ivanovsky Monastery*

*Figure 17. Cathedral of Ioann Predtecha (John the Precursor) of the Ivanovsky Monastery*
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The data on the monument is available at the Monuments of History and Architecture of the Pskov Oblast open e-database (the State Committee of the Pskov Oblast for Culture, 2018). URL: http://www.opskove.ru/object/104378696?lc=ru (accessed: 18/02/2019)
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Figure 19. Ensemble of the Spaso-Mirozhsky Monastery: the Transfiguration Cathedral: view from the east

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The data on the monument is available at the Monuments of History and Architecture of the Pskov Oblast open e-database (the State Committee of the Pskov Oblast for Culture, 2018). URL: http://www.opskove.ru/object/104379102?lc=ru (accessed: 18/02/2019)
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The data on the monument is available at the Monuments of History and Architecture of the Pskov Oblast open e-database (the State Committee of the Pskov Oblast for Culture, 2018). URL: http://www.opskove.ru/object/104379009?lc=ru (accessed: 18/02/2019)
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*Figure 26. Church of the Archangel Michael with a bell tower: view from the west*

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The data on the monument is available at the Monuments of History and Architecture of the Pskov Oblast open e-database (the State Committee of the Pskov Oblast for Culture, 2018). URL: http://www.opskove.ru/object/104378760?l=e=ru (accessed: 18/02/2019)
2.6. Church of Pokrova (Intercession) ot Proloma (at the breach in the wall)

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The data on the monument is available at the Monuments of History and Architecture of the Pskov Oblast open e-database (the State Committee of the Pskov Oblast for Culture, 2018). URL: http://www.opskove.ru/object/104379133?lc=ru (accessed: 18/02/2019)
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Figure 32. Church of Koz’ma and Damian’s Primostya (near the bridge), remains of the belfry, gate, fence.

Figure 33. Church of Koz’ma and Damian’s Primostya (near the bridge), remains of the belfry, gate, fence.
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Figure 35. Church of Koz’ma and Damian s Primostya (near the bridge), remains of the belfry, gate, fence: plan of the belfry
The data on the monument is available at the Monuments of History and Architecture of the Pskov Oblast open e-database (the State Committee of the Pskov Oblast for Culture, 2018). URL: http://www.opskove.ru/object/104378324?lc=ru (accessed: 18/02/2019)

2.8. Church *Georgiya so Vzvoza* (St. George near the river descent)

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The data on the monument is available at the Monuments of History and Architecture of the Pskov Oblast open e-database (the State Committee of the Pskov Oblast for Culture, 2018). URL: http://www.opskove.ru/object/104378728?lc=ru (accessed: 18/02/2019)
2.9. Church of Theophany with a belfry

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The data on the monument is available at the Monuments of History and Architecture of the Pskov Oblast open e-database (the State Committee of the Pskov Oblast for Culture, 2018). URL: http://www.opskove.ru/object/104382266?lc=ru (accessed: 18/02/2019)
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Figure 43. Church of Dormition s Paromenya (near the ferry) with a belfry

Figure 44. Church of Dormition s Paromenya (near the ferry) with a belfry
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The data on the monument is available at the Monuments of History and Architecture of the Pskov Oblast open e-database (the State Committee of the Pskov Oblast for Culture, 2018). URL: http://www.opskove.ru/object/104379242?lc=ru (accessed: 18/02/2019)
2.11. Church *Nikoly so Usokhi* (St. Nicholas from the dry place)

*Figure 46. Church Nikoly so Usokhi (St. Nicholas from the dry place)*
Figure 47. Church Nikoly so Usokhi (St. Nicholas from the dry place)

Figure 48. Church Nikoly so Usokhi (St. Nicholas from the dry place)
Figure 49. Church Nikoly so Usokhi (St. Nicholas from the dry place): plan

The data on the monument is available at the Monuments of History and Architecture of the Pskov Oblast open e-database (the State Committee of the Pskov Oblast for Culture, 2018). URL: http://www.opskove.ru/object/104379274?lc=ru (accessed: 18/02/2019)
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Figure 50. Church of Peter and Paul's Buya (at the burial place)

Figure 51. Church of Peter and Paul's Buya (at the burial place)
Figure 52. Church of Peter and Paul’s Buya (at the burial place): plan

The data on the monument is available at the Monuments of History and Architecture of the Pskov Oblast open e-database (the State Committee of the Pskov Oblast for Culture, 2018). URL: http://www.opskove.ru/object/104383461?lc=ru (accessed: 18/02/2019)
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Figure 53. Church of Old Ascension

Figure 54. Church of Old Ascension
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2.14. Church Vasiliya na gorke (St. Basil on the Hill)

Figure 56. Church Vasiliya na gorke (St. Basil on the Hill)

Figure 57. Church Vasiliya na gorke (St. Basil on the Hill)
Figure 58. Church Vasiliya na gorke (St. Basil on the Hill)

Figure 59. Church Vasiliya na gorke (St. Basil on the Hill) : plan

The data on the monument is available at the Monuments of History and Architecture of the Pskov Oblast open e-database (the State Committee of the Pskov Oblast for Culture, 2018). URL: http://www.opskove.ru/object/104379551?lc=ru (accessed: 18/02/2019)
3. COMPONENT “CIVIL ARCHITECTURE”

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The data on the monument is available at the Monuments of History and Architecture of the Pskov Oblast open e-database (the State Committee of the Pskov Oblast for Culture, 2018). URL: http://www.opskove.ru/object/104379442?lc=ru (accessed: 18/02/2019)
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Figure 63. Pogankin Chambers

Figure 64. Pogankin Chambers
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The data on the monument is available at the Monuments of History and Architecture of the Pskov Oblast open e-database (the State Committee of the Pskov Oblast for Culture, 2018). URL: http://www.opskove.ru/object/104378479?lc=ru (accessed: 18/02/2019)
# PART 2. OTHER MONUMENTS

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Figure 68. Izborsk Fortress Ensemble

Figure 69. Izborsk Fortress Ensemble
The data on the monument is available at the Monuments of History and Architecture of the Pskov Oblast open e-database (the State Committee of the Pskov Oblast for Culture, 2018). URL: http://www.opskove.ru/object/104378542?lc=ru (accessed: 18/02/2019)
1.2. Porkhov Fortress Ensemble

Figure 71. Porkhov Fortress Ensemble

Figure 72. Porkhov Fortress Ensemble
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The data on the monument is available at the Monuments of History and Architecture of the Pskov Oblast open e-database (the State Committee of the Pskov Oblast for Culture, 2018). URL: http://www.opskove.ru/object/104380387?lc=ru (accessed: 18/02/2019)
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Figure 75. Mikhailovskaya Tower with the fragments of the wall of the Outer Town: view from the inside
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Figure 77. Mikhailovskaya Tower with the fragments of the wall of the Outer Town: plan of the second tier

Figure 78. Mikhailovskaya Tower with the fragments of the wall of the Outer Town: plan of the third tier
The data on the monument is available at the Monuments of History and Architecture of the Pskov Oblast open e-database (the State Committee of the Pskov Oblast for Culture, 2018). URL: http://www.opskove.ru/object/104384867?lc=ru (accessed: 18/02/2019)
2. RELIGIOUS ARCHITECTURE

2.1. Church of St. Varlaam of Khytin

*Figure 80. Church of St. Varlaam of Khytin.*

*Figure 81. Church of St. Varlaam of Khytin: view from the south-west*
Figure 82. Church of St. Varlaam of Khytin: plan of the building

The data on the monument is available at the Monuments of History and Architecture of the Pskov Oblast open e-database (the State Committee of the Pskov Oblast for Culture, 2018). URL: http://www.opskove.ru/object/104378791?lc=ru (accessed: 18/02/2019)
2.2. Church of the Myrrhophores so Skudelnits (from the burial place)

Figure 83. Church of the Myrrhophores so Skudelnits (from the burial place)

Figure 84. Church of the Myrrhophores so Skudelnits (from the burial place): western facade
Figure 85. Church of the Myrrhophores so Skudelnits (from the burial place): plan of the building

2.3. Church of Saints Joachim and Anna s Polonischa (from the field)

Figure 86. Church of Sts. Joachim and Anna s Polonischa (from the field)

Figure 87. Church of Sts. Joachim and Anna s Polonischa (from the field)
The data on the monument is available at the Monuments of History and Architecture of the Pskov Oblast open e-database (the State Committee of the Pskov Oblast for Culture, 2018). URL: http://www.opskove.ru/object/104381099?lc=ru (accessed: 18/02/2019)
2.4. Church of Ioann Bogoslov (John the Theologian) on Misharin Hill

Figure 89. Church of Ioann Bogoslov (John the Theologian) on Misharin Hill

Figure 90. Church of Ioann Bogoslov (John the Theologian) on Misharin Hill
Figure 91. Church of Ioann Bogoslov (John the Theologian) on Misharin Hill: plan

The data on the monument is available at the Monuments of History and Architecture of the Pskov Oblast open e-database (the State Committee of the Pskov Oblast for Culture, 2018). URL: http://www.opskove.ru/object/104379520?lc=ru (accessed: 18/02/2019)
2.5. Church of Saint Aleksiy

Figure 92. Church of St. Aleksiy, the Man of God from the Field

Figure 93. Church of St. Aleksiy, the Man of God from the Field
The data on the monument is available at the Monuments of History and Architecture of the Pskov Oblast open e-database (the State Committee of the Pskov Oblast for Culture, 2018). URL: http://www.opskove.ru/object/104381114?lc=ru (accessed: 18/02/2019)
2.6. Church of Resurrection *so Stadischa* (from the field)

*Figure 95. Church of Resurrection so Stadischa (from the field)*

*Figure 96. Church of Resurrection so Stadischa (from the field)*
Figure 97. Church of Resurrection so Stadischa (from the field): plan

The data on the monument is available at the Monuments of History and Architecture of the Pskov Oblast open e-database (the State Committee of the Pskov Oblast for Culture, 2018). URL: http://www.opskove.ru/object/104379165?lc=ru (accessed: 18/02/2019)
2.7. Church of Saint Clement the Pope of Rome

*Figure 98. Church of St. Clement the Pope of Rome*
Figure 99. Church of St. Clement the Pope of Rome

Figure 100. Church of St. Clement the Pope of Rome
The data on the monument is available at the Monuments of History and Architecture of the Pskov Oblast open e-database (the State Committee of the Pskov Oblast for Culture, 2018). URL: http://www.opskove.ru/object/104379195?lc=ru (accessed: 18/02/2019)
2.8. Church of the Vernicle Image of the Savior

Figure 102. Church of the Vernicle Image of the Savior

Figure 103. Church of the Vernicle Image of the Savior
The data on the monument is available at the Monuments of History and Architecture of the Pskov Oblast open e-database (the State Committee of the Pskov Oblast for Culture, 2018). URL: http://www.opskove.ru/object/104379336?lc=ru (accessed: 18/02/2019)
2.9. Church of Saint Nicholas Kamennogradsky (located on the stone fence)
The data on the monument is available at the Monuments of History and Architecture of the Pskov Oblast open e-database (the State Committee of the Pskov Oblast for Culture, 2018). URL: http://www.opskove.ru/object/104379381?lc=ru (accessed: 18/02/2019)
2.10. New Ascension Church

Figure 108. New Ascension Church

Figure 109. New Ascension Church
The data on the monument is available at the Monuments of History and Architecture of the Pskov Oblast open e-database (the State Committee of the Pskov Oblast for Culture, 2018). URL: http://www.opskove.ru/object/104381146?lc=ru (accessed: 18/02/2019)
2.11. Church of Mid Pentecost

Figure 111. Church of Mid Pentecost

Figure 112. Church of Mid Pentecost
The data on the monument is available at the Monuments of History and Architecture of the Pskov Oblast open e-database (the State Committee of the Pskov Oblast for Culture, 2018). URL: http://www.opskove.ru/object/104383640?lc=ru (accessed: 18/02/2019)
2.12. Church of Saints Koz’ma and Damian from *Gremyachaya Hill*

*Figure 114. Church of Sts. Koz’ma and Damian from Gremyachaya Hill*

*Figure 115. Church of Sts. Koz’ma and Damian from Gremyachaya Hill*
The data on the monument is available at the Monuments of History and Architecture of the Pskov Oblast open e-database (the State Committee of the Pskov Oblast for Culture, 2018). URL: http://www.opskove.ru/object/104379582?lc=ru (accessed: 18/02/2019)
2.13. Saint Nicholas Church s Gorodischa (from the ancient settlement)

Figure 117. St. Nicholas Church s Gorodischa (from the ancient settlement place)

Figure 118. . St. Nicholas Church s Gorodischa (from the ancient settlement place)
Figure 119. St. Nicholas Church’s Gorodischa (from the ancient settlement place): plan

The data on the monument is available at the Monuments of History and Architecture of the Pskov Oblast open e-database (the State Committee of the Pskov Oblast for Culture, 2018). URL: http://www.opskove.ru/object/104378588?lc=ru (accessed: 18/02/2019)
2.14. Saint Nicholas Cathedral in Izborsk Fortress
The data on the monument is available at the Monuments of History and Architecture of the Pskov Oblast open e-database (the State Committee of the Pskov Oblast for Culture, 2018). URL: http://www.opskove.ru/object/104379613?lc=ru (accessed: 18/02/2019)
3. CIVIL ARCHITECTURE

3.1. Menshikov Chambers

The data on the monument is available at the Monuments of History and Architecture of the Pskov Oblast open e-database (the State Committee of the
3.2. Rusinov Chambers

Figure 125. Rusiniov Chambers

Figure 126. Rusiniov Chambers
Figure 127. Rusiniov Chambers: plan of the first floor

Figure 128. Rusiniov Chambers: plan of the second floor
Figure 129. Rusiniov Chambers: reconstruction of the plan of the second floor

The data on the monument is available at the Monuments of History and Architecture of the Pskov Oblast open e-database (the State Committee of the Pskov Oblast for Culture, 2018). URL: http://www.opskove.ru/object/104381914?lc=ru (accessed: 18/02/2019)
3.3. Trubinsky Chambers

Figure 130. Trubinsky Chambers

Figure 131. Trubinsky Chambers
Figure 132. Trubinsky Chambers: plan of the first and the second floor

The data on the monument is available at the Monuments of History and Architecture of the Pskov Oblast open e-database (the State Committee of the Pskov Oblast for Culture, 2018). URL: http://www.opskove.ru/object/104378838?lc=ru (accessed: 18/02/2019)
3.4. Chambers near *Sokol* (falcon) Tower

*Figure 133. Chambers near Sokol (falcon) Tower*

*Figure 134. Chambers near Sokol (falcon) Tower*
The data on the monument is available at the Monuments of History and Architecture of the Pskov Oblast open e-database (the State Committee of the Pskov Oblast for Culture, 2018). URL: http://www.opskove.ru/object/104383431?lc=ru (accessed: 18/02/2019)