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**INNOVATIVE RENOVATION OF THE CHURCH OF THE REVIVAL
OF NEW MARTYRS IN GORETOWO**
**NOWATORSKA RENOWACJA KOŚCIOŁA ODRODZENIA
NOWYCH MĘCZENNİKÓW W GORETOWO**

Irina Bembel

PhD

Author's Orcid number: 0000-0003-0876-8244

ABSTRACT

The article describes the unique experience of the reconstruction of the Trinity Church (with the New Martyrs side-altar) in the Goretovo village, based in Mozhaisk area (nearby of the Moscow region). The author demonstrates a non-standard, innovative approach of the abandoned Church revitalization, which manifested in the method of the lost volume reconstruction and the new system organization of painting and decorating. The experience of the reconstruction of the Goretovo Church is useful in terms of understanding the complex relationship of creative freedom, the canonical framework and conservation standards

Key words: church architecture, reconstruction, monumental painting, synthesis of arts, traditions, canon.

It were indeed meet for us not at all to require the aid of the written Word, but to exhibit a life so pure, that the grace of the Spirit should be instead of books to our souls, and that as these are inscribed with ink, even so should our hearts be with the Spirit. But, since we have utterly put away from us this grace, come, let us at any rate embrace the second best course.

St. John Chrysostom (St. John Chrysostom 2006)

Truly spiritual life moves in all of these orders, but not necessarily available to them. ... Writing, letter, shape: it has one price everywhere; and when there is no Spirit with it, it is nothing. The Spirit breathes where He wants to, and you hear His voice, but you don't know from where and how He comes from. Without faith and sacraments He doesn't come; although they can only be corrected in type, without inner strength manifesting. This is how universal experience confirms. They are in front of our eyes.

St. Theophan the Recluse (St. Theophan the Recluse 2006)

1. PURPOSE AND THE STATE OF RESEARCH

Dialectic contradiction of St. Church Fathers that contained in epigraph: on the one side, the canon is necessary, but on the other side it should not turn art into a 'slave report' (Florensky 1985). The interaction between freedom and order may be diverse, because it is not subject to strict regulation.

The non-standard situation with the restoration of a church based in village of Goretovo near Moscow could be a benefit example. Since the 1990s, Russia has been experiencing a real temple-building boom.

According to an average data, three Orthodox churches in Russia are consecrated daily, but even at this rate it will take another twenty-five years for the number of churches to reach pre-revolutionary levels.

In consequence of that, we can judge the extent of the destruction suffered by Church architecture in Russia during the seven decades of the Soviet government power.

In turn, temples under construction means both new buildings and objects restored after complete or partial destruction.

Over the past decades the architectural and urban planning situation has changed radically as well as the legal field of architectural activity, and this is certainly requires non-standard approaches in the case of new construction or reconstruction of Church facilities.

Purpose of the article is to study the unique experience of recreating the Church of the life-giving Trinity in the Goretovo village. This experience is extremely important for the Church art development and actively revived architecture in Russia.

The author's method includes a visual examination, exploring of archival documents, analysis of literature of the topic, as well as consultations with participants in the Church reconstruction: priest Ilya Shapiro and architect Dmitry Borunov.

Unfortunately, there are not many literature about the Church of the Life-Giving Trinity in Goretovo village. The temple web page preserved archival documents dates the twentieth century about its creation and subsequent destruction history (*Cerkov' Svyatoj Troicy sela Goretovo* n. d.). These archives quite thoroughly recreate the main building changing stages of the appearance. Nevertheless, there were no special scientific studies specified on its architecture.

The recent history of the Church in Goretovo devoted to an article in the *Храмоздатель* ('Khramozdatel') Moscow architectural magazine, which was dedicated to wall painting (Kuznetsova 2013).

Generally, the development of modern Church architecture is discussed quite vividly on the Internet and in Russian press, as an example: the overview of the exhibition of Church architecture in St.Petersburg (Bembel 2015).

The main problem that attracts the attention of the authors is the ratio in Church art between the old and the new.

2. HISTORY – CHANGES IN THE BUILDING STRUCTURE

The Life-Giving Trinity stone church with side-altars in the name of St. Nicholas and St. the Martyr Irina was erected on the place of the old wooden one, in 1737 by the order of Count Platon Ivanovich Musin-Pushkin (architect unknown).

In 1773 and 1820, the church was significantly restructured. A bell tower was built under Peter Alekseevich Volkonsky in the 20s of the XIX century; the Metropolitan Peter attachment was built in the place instead of the Irininsky side-altar was arranged.

During construction the volume of the building was increased, the (walls of the octagonare?) were cut by three-part windows. The crowning cornice wich similar to the completion of the walls of the outbuilding, the attic windows ('lucarne' fr.) on the cloistered vault and the painted 'under the rustic' drum brought the features of mature classicism into the shape of the building.

There also was a stone fence with corner towers, appeared in the nineteenth century, and were made others less significant adjustments (fig. 1). Recent works relate to 1902.



Fig. 1. The Church of the Life-Giving Trinity in the Goretovo village. Source: Archive Department of the administration of Mozhaisk city district

In the 1930s, the church was closed, and its rector Mikhail Markov was repressed (he died in 1937 at the Mariinsky camp of the NKVD). Since the late 1930s – early 1940s, the Rybinsk Reservoir (the Mozhaisk Sea) arose there, which came is close to the name of church. The interior of the church was divided by floor ceiling. There was a billiard room on the ground floor, a library on the first, and unnecessary junk was stored on the second one. After the war, the church building was used as a tractor repair workshop. In the 1970s, the villagers began to dismantle the building into bricks: the bell tower, refectory, side-altars, as well as the stone fence were destroyed; the central volume left without facing and began to deteriorate quickly from moisture and temperature changes (fig. 2).



Fig. 2. Ruins of the Church before the start of reconstruction. Source: website of the Church of the Life-Giving Trinity in the village Goretovo.

The revival of the church began in 2005 with the help of the initiative of Ilya Shapiro, the newly appointed priest, and by 2016 the work was completely finished.

3. RESEARCH AND PROJECT ASSUMPTIONS

The Goretovskaya Church of the Life-Giving Trinity is located on the picturesque shore of the Mozhaisk Sea, surrounded by old trees and rural buildings. The surviving outbuilding of the old manor is visible within easy reach.

It was not possible to restore the church in its previous forms, because of the severe damaging, the lack of design drawings and specific archival photographs, as well as due to the proximity of the reservoir. Taking into account the changed situation, the architect Dmitry Borunov proposed a bold solution: pour the brick core of the temple, which remained as a ruin, into a concrete casing and enclose it with a new external volume (fig. 3). As a result, a tetraconch appeared in the petals of which there were altars, side aisles and a narthex (Bembel 2019).



Fig. 3. The Reconstruction project of the Church with the bell tower and the Priory house. Architect Dmitry A. Borunov. Source: website of 'Kapitel' magazine

The form was not chosen by chance: four-petal compositions are one of the characteristic plots of the last third of the 18th century. Visually, the temple is perceived as symmetrical, although in fact, the eastern wall of the outer quadrangle is moved inland and coincides with the internal historical one. Thus, on the eastern facade there are practically no corner ledges, which is associated with the peculiarities of the layout of the altar. Compact, comfortable, chamber volume is perceived as one of the examples of historical church architecture.

In contrast, the small chapel *миловиѡ* (with a beautiful panoramic view) that arose aside was designed as a modern replica of the Pskov belfries in galleries and, at the same time, the chapel responds to the architecture of the church with its scale and pattern of the roof, reminiscent of the shape of 'petals', its proportions, as well as forcepts completion.

The chime clock for Father Ilya is a special pride (fig. 4).

As a result, has arisen a new ensemble that inherits the characteristic layering of historical monuments. The manor outhouse also organically joined its area and it is planned to build a parish wooden house in the near future.



Fig. 4. Restored church. Belfry-'milovid'. Source: website of 'Kapitel' magazine

4. PROGRAM OF INTERNAL POLYCHROMIES

The restored temple has two altars: the central one in the name of the Life-Giving Trinity and the northern one in the name of the New Martyrs, among which names is the name of holy Martyr Michael Markov, the Patron Saint of the church, glorified in the face of Saints. Also, there is a small museum exposition in the southern petal, dedicated to the theme of persecution of the Church in the twentieth century.

On the contrast, the interior of a small church is frescoed from top to bottom. As an example, Yaroslavl churches of the 17th century, a larger scale of images is chosen here, due to which the plot lines are read clearly, as in a book. Scale have guessed extremely accurately. 'The Bible for the illiterate,' these words are involuntarily recalled in the Goretovo church.

Fr. Ilya Shapiro uses the term 'hierotopy' (sacred space) when speaking of the murals. The term was introduced by academician A. Lidov is relatively recently, despite the fact that the concepts of 'sacred topography' or actually 'sacred space' existed before.

However, in the Goretovo church one can clearly feel how a sacred, metaphysical space appears in a real three-dimensional space, in which the Gospel stories continue in recent events and the ancient canon freely adapts to modern history.

Entering the Church through the Western petal, you enter the narthex, which is directly connected to the side-altars. The wall which is separating the main space of the Church in front of you, depicts the feasts of the Virgin: the Annunciation and the Dormition of the Mother of God, Who has become a 'door' by Herself, that opens the entrance to heaven for us.

On the western wall behind is the Last Judgment scene and scenes of heaven and hell on either side of it (fig. 5).



Fig. 5 Heaven and hell. Frescoes in the narthex of the Church. Source: website of 'Kapitel' magazine

Features of architecture prompted non-standard solutions to painters. The composition is divided into two parts in view of the fact that there is an entrance to the choir which is into the part of the wall where the scene of the assumption is depicted: next to the bed of the virgin are only the three closest students, and the rest are behind the door (real), not daring to approach, therefore even more unusual solution is the image on the Western wall of the narthex of the Prince of darkness with the soul of Judas. The corner of the wall divides the figures exactly on a half. In this case, this 'forced' innovation symbolizes the duplicity of the characters.

Such Parallels and intersections, which are usually born spontaneously in the work process are permeate the entire space of the temple.

The theme of new martyrs, in fact which hasn't been developed yet, demanded totally new compositional solutions and new iconography from the authors (Andrei Patrakov and his assistants).

In addition to the existing centric scheme, additional vector of sacred space was deployed from North to South: from the suffering of Great Friday (side-altar in the name of Martyrs) until the rest of the Great Saturday (the Central nave) and then to celebrate the Resurrection of Christ (South petal).

The main plot of the southern side-altar is the Savior's Cross way, which is repeated by the new Martyrs.

The frescoes of the northern altar depict the removal of the Saviour from the Cross and His placing in the coffin and also show John the Baptist, the first Evangelical Martyr, and Archangel Michael, the patron Saint of the Holy Martyr Michael Markov (Fig. 6).



Fig. 6. The North side-altar. Source: website of 'Kapitel' magazine

A crown of thorns is hung on the altar menorah, in which the blackthorn from the Myra in Lycia and the barbed wire from the most terrible Sukhanov prison. The simple wooden iconostasis using a prison lattice motif through which the light of Christ symbolically flows from the altar. The same motif is repeated on the benches. One of the four icons of a small altar barrier - the image of the Holy martyr Michael.

Not only people suffered in persecution times, but also sacred images, like separate icon case contains the 'martyr icon' of Elijah the prophet with bullet marks and 'gouged out' eyes.

There is the Savior's cross path from the court of Pilate to the accession to the cross on the south wall depicts. Below this path it is repeated by the new martyrs - from the investigation and trial of Benjamin, Metropolitan of Petrograd, to the execution march of Vladimir, Metropolitan of Kiev.

A lot of murals are dedicated to the mortal suffering of new learners (fig. 7). Images are conventional and concise, but produce a powerful impression.



Fig. 7 The New Martyrs sufferings. Frescoes of the North altar. Source: website of 'Kapitel' magazine

5. MEANING OF SYMBOLISM

Pavel Evdokimov, the Russian philosopher of the Paris school, wrote: 'When the image of the crucifixion affects the nerves with its emphasized realism, the ineffable mystery of the Cross loses its inherent latent power and disappears. If art forgets the sacred language of symbols and real presence and plastically interprets "religious plots", then the breath of the transcendent is no longer felt in it' (Evdokimov 2005). This also applies equally to all subjects related to the theme of Christian martyrdom.

The leading theme which is on the central nave is the burial of the Saviour, Great Saturday. The main plot of these paintings was the entry of new martyrs into the kingdom of God. The second accent on the theme of the Holy Trinity, which is dedicated to the main composition of the dome space.

The motive for the procession of the righteous to Paradise in the form of a column of holy men on the right wall and holy wives on the left is a paraphrase of the mosaics of the Church of San Apollinare Nuovo, Ravenna.

The 'rows of Goretovo' closer to the level of the parishioners, separated by arches, are not so regular and more portrait, despite the larger and wider Italian basilica, where the figures are high and perceived as two rhythmic decorative friezes. There are parallels two rows of gospel parables above them: on the right are 'male' plots and on the left are 'female' ones.

Generally, the space is centric, gravitating more towards the dome than to the altar.

In contrast of the interiors of the Ravenna's Basilica where the leading role is played by architecture and mosaics sound as if in a second voice, emphasizing its structural nature; painting covering all the walls of the Goretovsky church plays a major one.

Also, there was another non-standard compositional solution which were prompted, because the lack of sails: the evangelists are depicted not one by one, as usual, but in pairs with their holy exegetes.

Moreover, there is a museum of new martyrs in the southern part of the church, where we can see a parquet board from Beria's office, a fragment of the mosaic floor from the church flooded by the reservoir, unique photographs and other relics.

An Easter is the theme of the murals of the southern petal. On the right are the new martyrs show in glory and in front of them are the images of the Resurrection that we know from the Gospel.

As an example submitted plots from the lives of the holy martyr Michael Markov and other modern and Old Testament righteous are presented in arches and passages.

We can see the scenes of the Last Judgment, about heaven and hell, when we are leaving the temple. As Fr. Ilya said, that these topics you need to carry with yourself, measuring your daily life.

6. ANTISOFRINO

The Goretovo church demonstrates a pronounced antipode to the 'Sofrino style' and this is not only about the largest and most famous 'factory of church beauty', but also about the very phenomenon of massively circulated church kitsch.

In this sense, the term 'sophrino' in one case takes a fairly general meaning, since the described characteristic 'style' has become an universal, (by the way, it began long time before 1917), but in other one a particular factory bearing this name, may well have high-level craftsmen working.

So, 'sophrino' as a phenomenon is characterized by several pronounced signs.

The most important one is a sign of general orientation towards the stylistics of the synodal period, the stylistics of church academism with its task of combining the 'Greek' with the 'Italian' - i.e. ap-

proaching the religious painting of the West, which, by the words of Pavel Florensky, beginning with the Renaissance and was entirely an artistic lie.

'Preaching in words of the closeness and fidelity of the depicted reality, the artists didn't have any relation to the reality, that they claimed and dared to depict, didn't take even the minimal indications of icon-painting tradition, as a knowledge, about what the spiritual world is and about which the Catholic Church informed them' (Florensky 1985: 224-225).

In accordance with this setting, the Synodal painting is characterized by cold craftsmanship, Saints painted from models with conditional bright color and heavy decorations. In the worst cases, there are serious flaws in drawing and painting, such as popular prints and plentiful decor of mass production and as a result, the spiritual world is depicted according to the laws of sensual realism and theatrical imitation.

Goretov's paintings, on the contrary, return to the ancient church canons: to the era of Rublev, Theophanes the Greek and further to Byzantium, with their centuries developed system of conventions.

These conventions are not an abstract schematism, not a 'style'. First of all it is a method of generalization, which makes it possible to reveal the timeless, eternal in an earthly, seeing a prototype in a face. This is how the new martyrs of Goretov's paintings are looking like, they are full of life and recognizable, but turned into a Gospel's new person.

This approach is also has found its expression in the decoration of the church interior.

7. DECORATION

The decoration of the church combines the features of strict archaic and modern minimalism.

As Fr. Ilya said that: 'There should be no luxury in the temple of the New Martyrs'. In accordance with this, the interiors and decoration are completely devoid of gilding. The author's wood carving and artistic forging contrast with the flashy factory luxury. Amazing in quality wooden elements are made by carvers from Georgia. Besides the altar grates, this is a large wooden crucifix, a copy of the famous Godenovsky cross in the northern side-altar and of the oldest pre-Mongol chapel crucifix.

Highly artistic forged objects are: a main chandelier in the form of a simple *horos* (*xopoc*) candlesticks and decorative grates, which were made by Moscow masters.

Together with icons and wall paintings, today they are formed a rare example of artistic synthesis. As in ancient times, the Church collects crafts superseded by machines under its shelter and gives them new life and development.

8. CONCLUDING REMARKS

Finally, the history of the reconstruction of the Goretovo church convinces us, that there are no ready-made recipes and 'broad paths' in temple building. Not always wealth or a large budget means a guarantee of success, like on a contrariwise.

Moreover, it is better to notice that hierotopy is not only architecture and painting, an art only shapes it, gives visible contours, while the mysterious life occurring in it and flows according to its own laws.

According to the Fr. Ilya words, there are forces and means, which are coming in an incomprehensible way, people and plots, ideas and solutions. As a result, it became one of the few modern examples where text and 'text and letter' were combined with creative courage and 'freedom in the Spirit'. It is also important that the interior of the Church as well as the entire complex, can be defined as a modern work and such examples are extremely important necessary when forming the ways of modern Church art.

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AUTHOR'S NOTE

Senior researcher at scientific research institute of theory and history of architecture and urban planning NIITAIAG, chief editor of the "Kapitel" magazine. He is an adjunct at the institute for scientific research of the theory and history of architecture and urban planning niitaiag, the editor-in-chief of the magazine 'Kapitel'. Together with the St. Petersburg Association of Architects, it organizes international scientific conferences on architecture and urban planning.

Contact | Kontakt: ibembel@yandex.ru