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Architecture of the Russian North

12th - 19th Centuries

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The Russian North . . . Sombre, murmuring forests where pine and fir reign. White snow, and on it imprints of loping wolves, of paws moving cautiously parallel to and behind those of a fleeing, gasping elk. Swift glimpses of sable among the boughs. The low, passionate song of the wood grouse, oblivious to the world. Duck acrobatics over flooded rivers and peaceful forest lakes, the metallic honking of flying caravans of geese . . .

And the splash of oars as the men of Novgorod steered their boats up the rivers, many centuries ago, and the flickering of their camp fires at night on the banks.

And the paths, endless, numerous paths—animal for the most part, more rarely human.

That's how I see my North, the once wild outskirts of old Russia.

A modern poet wrote of this northern land: "Belfry-like the fir-trees tower . . ." It is an apt description: against a background of light sky, especially during the white nights, the fir-trees really resemble belfries, the tent-roof wooden belfries one can still see in the North.

The story of this part of Russia is extremely interesting, in its way unique.

Its uniqueness is due, above all, to natural conditions. Think how it used to be: the farther north one got from Moscow, for example, the worse were the roads, the denser the forests and the more rare the glades . . . Every patch of land—even for a house, even to plant a few cabbages, even to sow a handful of grain—had to be wrested from the forest.

But the forest also provided man with many good things: game, furs, mushrooms, berries, and above all timber for dwellings, for carts and for sledges, and finally for man's hearth, that he might warm himself and cook his food.

The difficulty in reaching these areas, I think, was the main reason why the North was slow to be settled, though Belozersk, today a small town, is actually as old as many glorious cities of Kievan Rus (the first mention of Belozersk occurs in a chronicle for the year 862). But Belozersk was one of those settlements that sprang up along a busy waterway—

on the bank of Lake Beloye, in the upper reaches of the River Sheksna which led the Russians of old to the broad expanses of the Volga and on to the Caspian Sea.

Even the Golden Horde of Khan Batu recoiled in the face of the North's age-old impenetrable forests. This must have been of primary importance for the subsequent history of the Russian North. Our North continued to lead and to develop a way of life natural to it, one that seemed to have been established once and for all. Moreover, among the northerners themselves, who had never seen the enemy face to face, there grew a feeling—which later found its outlet in the battle of Kulikovo—that they were to save their threatened fellow countrymen, a proud, courageous feeling, one that gave them strength for their heroism. For what other explanation can there be for the staunchness at Kulikovo, recorded in chronicles, of the Belozersk regiment which lay in ambush and perished—men-at-arms and princes together—rather than retreat a step?

There came a time when Russia at long last grew out of the cramping garment of feudal fragmentation and internecine wars, when this garment had become too tight, splitting at the collar and the shoulder seams; the idea of union, of statehood, had won, so that now Russia had both the possibility and the wish to see what life was like overseas, what the prospects for trade were, what could be bought or sold. It was this wish that paved the way from Moscow to the White Sea, for sledges in winter time and river vessels in summer. Vologda, Belozersk, Kirillov, Kargopol and Ustiug the Great, and, of course, Archangel, were towns on this route.

The population and wealth of the north quickly increased. The local merchants, having made big profits from trade, began building not only their usual dwelling and warehouses: aspiring to immortalize their names and their activities, they erected votive wooden churches and white stone cathedrals, hiring the very best master craftsmen with their teams of able carpenters and stonemasons.

These churches, with their architecture, wall paintings and icons, provided an outlet for the artistic

talents of the people. An apparent simplicity bordering on naïvety was combined in them with a perfection resulting from high standards of taste.

Who knows what other artistic discoveries we might have inherited if the young Russia, harnessed and spurred on by the genius of Peter the Great, had not come finally to the Baltic shores and "cut a window" onto Europe, so that the long and circuitous route through Vologda, Ustiug the Great and Archangel, hitherto the only way, lost its significance and from then on time stood still for these towns. For a long time history conserved them as they had been, because external influences were hardly felt in them. The same is true, naturally, of the villages, big and small. Perhaps here lies the secret of the authenticity of northern Russian folklore, of all the songs, fairy tales, customs and traditions, proverbs and sayings. Perhaps this is why *bylina* epics linked with Kievan Rus have come down to us preserved in the memory of the northerners.

What Russian does not remember the following scene, impressed on our minds in childhood and now symbolic of the North for us: you are nearing a familiar village, and before you can see the village itself, you catch sight, a long while ahead, of a small white belfry; it is clearly seen against the green of the forest and the blue of the sky, and it warms your heart with the promise that soon you will reach human habitation.

Almost as soon as you leave the village and the belfry is behind you, another one rises distantly before you, also white and hardly perceptible, like a lad in a white shirt, glimpsed across a lake. The country is flat, the forests tall, but you can always see these little belfries, sometimes dozens of miles away, not because of their whiteness, but due to the choice of place, to their builder's foresight. How much time the craftsmen must have spent wandering around, studying the countryside, before they dashed their hat onto the ground at a particular spot, proclaiming: "Here will it stand!" and, facing the four points of the compass in turn, crossed themselves.

To see that their handiwork fitted into the scenery was evidently an important condition for the early Russian builders, and a sign of their genius.

"They'll keep on coming!" I said to a fellow northerner who was complaining bitterly about the stream of hikers disturbing the calm of the peaceful little towns and villages of the Russian North, for-

saken, he had thought, by God and by man. "Yes, they'll keep on coming here!" I repeated confidently. Not only did I not share his displeasure, but I rejoiced at this development which by a combination of circumstances has become a sign of the times. For the most part these travellers are people whose interest has been awakened in the century-old history of their country, its culture and its art.

I am sure that even today any talk of the surviving monuments of culture should include as its starting point the attitude of the living towards them; these monuments are handed down from generation to generation, each time more frail, needing the aid of man because the burden of the passing centuries weighs on them more and more heavily.

I can imagine how amazed some people would be if they saw for themselves with what minute and painstaking effort the Armenians had restored, or rather built anew, a monument of the first century A.D., a pagan temple at Garni. They would be just as surprised to see the churches of Novgorod and Pskov, restored from the ruins, churches which suffered at the hands of the Nazis. Astounded, they would stand watching modern icon-painters working in the churches, restoring the wonderful frescoes by Dionysius and other masters of his school on the walls of these churches.

In the Soviet Union architectural monuments have been placed under state protection. The state subsidizes restoration work, helps the USSR Society for the Protection of Historical Monuments, and encourages the population to regard them with respect.

Though not everything worth preserving has been saved, the traveller today will find plenty to admire in the Russian North.

He will see the ancient town of Vologda, with its white stone Kremlin (according to legend it was built at the orders of Ivan the Terrible), the Cathedral of St Sophia, and the Monastery of the Transfiguration of the Saviour-on-the-Bend. He will be enchanted by the majestic beauty of the Monastery of St Cyril on Lake Beloye with its splendid fortified walls and towers. For the rest of his life he will remember the interior of the Cathedral of the Nativity with its frescoes painted by Dionysius in the Monastery of St Theopont. After travelling another 40 kilometres from Kirillov, he will come to one of Russia's old cities, Belozersk; in its ancient earthworks, steep and high, one can still divine its past grandeur.

It is impossible not to admire the towers and walls of the monasteries of the Russian North, and the earthworks of the fortress at Belozersk—what a human ant-heap it must once have been! It was built at a time when people had to carry earth in baskets and sacks, so it must have been desperately needed. The monks and the inhabitants of Belozersk did not put up these earthworks and walls to bar themselves from the world—they wanted to erect a shield for the state on its far-flung boundaries. Memories of the raids of the Tartar-Mongol hordes on the towns and villages of Central Russia were too fresh in people's minds, too much Russian blood had been spilt, too fierce had raged the fires that had destroyed Russian towns and villages.

As I have said, one cannot help admiring these impressive monuments to history. But there are the churches, too. Try to understand the architect's general conceptions without so far going into details. What do you see in these endlessly repeated combinations of five domes (the central dome is higher and frequently gilded) and in the belfry often standing by itself, stern and austere like a sentry and always tall—so as to afford a good long view for the look-out?

Though scholars and researchers have given their interpretation of the origin of the five domes, the thought keeps running through my mind that there is no better symbol than this for the idea of the union of Russian lands and cities, the striving for statehood. Especially expressive from this point of view are the multi-domed Russian churches built of wood.

There is another point that comes to mind as I look at the Russian churches. What great numbers of them have been built by the people during the past millennium! What does it indicate? The exceptional religiousness of the Russian people? No, the Russian people were never fanatically religious. The revolution in October 1917 and the subsequent separation of the Church from the state, and the state from the Church, fully bear this out.

I am inclined, therefore, to regard the energetic building of churches, deeply national in their architecture, especially during the early period of Kievan Rus and during the struggle against Tartar-Mongol oppression, as part of the people's efforts at self-assertion, as a demonstration of their self-awareness as a nation. A magnificent church crowned with domes, standing out against a background of *posads* of little wooden houses, must have made a strong appeal to a

man's heart. The man felt reassured that now and for always, this land was ours, was Russian land.

Even later, at periods closer to our time, the view was firmly held—no doubt according to tradition—that a village was not a village if it had no church, and a city was not a city if one did not hear the pealing of “forty times forty” church bells.

Evidently, great fame and high regard was enjoyed by the masters whose inspiration brought about the erection of these buildings, the most important of all. What confidence was placed in them! On undertaking a commission the architect produced no plans for approval, at least no more than perhaps a silhouette drawn on a piece of birchbark or on sand, or a scale model in wood. He had no documents confirming his right to build God's house, only his good name.

There is no doubt that the “cunning ones” (as architects were nicknamed by the people in old Russia) were truly talented people with a fine knowledge of the architectural canons of their time, who had the experience of their predecessors at their fingertips and, like any talented people, had immense creative imagination and bold flights of fancy.

Equally talented were the painters who adorned the walls and vaults of the churches with frescoes or painted icons. Now, knowing all this, can we fail to maintain these churches in a good state of preservation? How can we help feeling proud of them as expressions of the people's artistic genius?

Books and tape-recorded music and even living voices and, perhaps, films if they survive, will tell our descendants about us and the time we live in. But our remote ancestors—and not so remote—talk to us through stone caressed by their own hands—by their own hands! With their churches they seem to tell us: this is our poetry, our prose, our painting and our architecture. Look and read and listen, and may it be revealed to you!

No other part of the country has preserved so many specimens of wooden architecture as the Russian North. Naturally, these are not so old, for wood is not stone and its life is considerably shorter. But their “youth” (if one can regard a 300-year-old church as young) does not detract a whit from their value. The island of Kizhi alone is a miracle. The wooden cupolas of the Church of the Transfiguration reach in a pyramid for the sky—twenty-three of them, and all made solely with the aid of the axe,

without a single nail. Many people as they gaze at this miracle in wood ask themselves: where did it come from, who could have dreamt of such a thing, who was suddenly blessed with the vision of such beauty, such grandeur, such a miracle seemingly not made with human hands?

Well, it was not a dream, it did not materialize from nowhere, suddenly, on some inspiration from on high. This miracle was the logical culmination of the vigorous development of the wooden architecture in the North: it is the pinnacle of the carpenter's craft, which in the eighteenth century reached perfection. The present album gives a full and consistent picture of the development of wooden architecture in the Russian North. The fact that it was most widespread in the North is not surprising, because in this land of age-old forests people have, since time immemorial, been able to make anything imaginable in wood—from spoons or distaffs for their homes to magnificent, multi-domed churches. I should add that, according to chronicles, in many cases the stone churches

surviving to our day took the place of earlier ones of wood. Whatever the case, as one looks at the Cathedral Church of the Transfiguration in Kizhi, one's mind involuntarily turns to those wooden churches replaced by the later stone buildings. Without them the wooden miracle of Kizhi might never have occurred.

Looking through this album, one feels the powerful call of the North, a natural museum of Russia's wooden architecture, original in style and inimitable in its beauty.

One cannot hope to see everything one would like to on a single trip, for the Russian North is a vast territory. But the present album's value is that it generously supplements personal impressions with high quality photographs. When you look at them you seem to hear a wonderful massed choir singing a plainsong, which, although far removed in time, you find close to your heart, a choir in which there are also solo parts that under the cold northern sky sound specially solemn and moving.

Sergei Vikulov

The Russian North is a unique land. A land of peaceful, dreaming lakes and noisy, rushing waterfalls, a land of marshes and powerful rivers, now flowing between low banks, now hurrying through high rocky cliffs.

The North is both gloomy and majestic, and amidst its dense forests are hidden immense treasures of Russian culture, its roots going back for many centuries.

From ancient time the north of Russia was part of Novgorod's possessions. These were the lands situated in the basins of the rivers Onega, Northern Dvina, Vychegda, Mezen and Pechora, and also to the north of Lake Onega. From the eleventh century Russians began to settle in the regions to the north of Lake Onega, attracted not only by the abundance of fur-bearing animals in this part of the country, but also by the possibility of finding new important trade routes and an outlet to the sea.

Chroniclers mention numerous voyages made by the Novgorodians: in the mid-eleventh century, to the Finnish tribe of Yem; in the late eleventh century, the voyage of Giuriata Rogovich to the Pechora, and in 1114, a voyage via Lake Onega and Zavolochye.

The 1137 statute of Prince Sviatoslav Olgovich already gives quite a clear picture of the territories occupied by Novgorod. In the south-east their border was the River Sukhona and in the east the basin of the Northern Dvina and its tributaries, the Toima and the Pinega. From 1265 the Tersky Coast and the Kola Peninsula and from 1270, Karela were mentioned in various treaties as districts of Novgorod.

The Tartar invasion of the lands in the upper reaches of the Volga speeded the drift of Russians to the North from the principalities lying between the Volga and the Oka.

In the thirteenth and fourteenth centuries the princes of Rostov the Great and Yaroslavl entrenched themselves in the North and acquired possessions along the Northern Dvina and also around lakes Beloye and Kubenskoye. Overcoming Novgorod's power with great difficulty, these southerners forced their way to the River Sukhona, and moved the Novgorodian boundary to the watershed dividing the Sukhona and the Vaga river basins.

A great role in the struggle for the northern lands was played by monastic colonization. As early as the thirteenth century and throughout the entire fourteenth the monks from the central regions of Russia founded a well-developed network of monasteries connected with Rostov and Moscow. This is how a number of monasteries came into being, among them those of the Transfiguration of the Saviour-on-the-Bend (14th century), of St Cyril on Lake Beloye (1397), of St Therapont (1398) and the Solovetsky Monastery (1430s).

In 1478 the Novgorodian Republic ceased to exist, and by the beginning of the sixteenth century the North of Russia was incorporated within the framework of the Russian centralized state. The uniting of the country under Moscow's power helped not only to further economic development and improve the defence of the country: it also facilitated a splendid advance of Russian culture and art, and above all, architecture.

In the late fifteenth and early sixteenth centuries the prospering North saw the energetic building of cities, monasteries, and big villages, a general vigorous upsurge that continued throughout the sixteenth and seventeenth centuries. However, in the eighteenth and nineteenth centuries, for a variety of historical reasons, the northern lands fell into decline and sank into oblivion. They were forgotten so thoroughly that when suddenly in the late 1890s and early 1900s the Russian scholars and artists Vladimir Suslov, Konstantin Romanov, Dmitry Mileyev, Piotr Pokryshkin, Ivan Bilibin and Igor Grabar published the sketches, photographs and notes brought back from their travels in Karelia, along the White Sea coast, the Northern Dvina, the Vychegda and the Mezen, it created a sensation. A culture had been discovered which many thought had long ago receded into history.

The fairy-tale town of Kargopol with its white stone buildings and the splendid old town of Solvychevodsk were "discovered" anew. Once again we became aware of the powerful moss-covered walls and towers of the Solovetsky Monastery rising from across the sea; they awakened in our memory the

glorious events of past centuries connected with the defence of the north-west boundaries of the Russian state from foreign invaders. And the marvellous wooden architecture of the North was again brought to light.

In considering the architecture of the Russian North, one cannot claim that the types of buildings, their architectural forms and methods of construction are exclusive to the region, because it was not at all isolated from the rest of Rus. The history of the arts in the North is part of the history of Russian artistic culture as a whole. Its architecture, therefore, is not an isolated phenomenon either. The Novgorodians, the builders of Rostov the Great, and the Moscow and Kostroma masters, made a great contribution to the building of northern cities and monasteries.

The stone architecture of the Russian North is represented here mainly by examples from the larger monasteries and the few towns.

The most important of the earlier monuments is the fortress town of Ladoga, now Staraya (Old) Ladoga. It was founded in the twelfth century by the Novgorodians on the left bank of the River Volkhov, twelve kilometres from the point where the river empties into Lake Ladoga. The mighty towers and walls afforded good protection from invasion by northern neighbours for the entire lower reaches of the river on the banks of which Novgorod the Great stood. In the twelfth century several typically Novgorodian churches were built there, among them the small, almost square in plan stone Church of St George, an extremely simple and modest building erected at Gorodishche (the site of an earlier fortress), on the edge of a high bank. Its somewhat heavy volume forms a harmonious whole with the hill on which it stands and the fortified walls and towers. Not far from the fortress is the Church of the Dormition, which is of the same type as St George and also dates to the twelfth century. In the fifteenth and sixteenth centuries the fortress of Ladoga was rebuilt entirely and the majority of the surviving towers and walls go back to that period.

The Vologda region occupies a special place in the history of northern Russian culture. In the course of many centuries prominent centres of stone and wooden architecture arose and flourished on its land. One should name, first of all, the cities which were once important points at the crossings of trade

routes—Vologda, Ustiug the Great, and Belozersk, and the many big monasteries founded by the Princes of Moscow back in the time of the colonization of the northern lands, among them the monasteries of the Saviour-on-the-Bend, of St Cyril on Lake Beloye, and of St Therapont.

The towns of the Vologda region are among the oldest in Russia: this is why they are so diverse as regards their architecture. Here one can see reflected the influences of many centuries, with buildings of varying styles and different times which not only succeed in co-existing but make up a fascinating artistic whole.

Vologda itself, founded by the Novgorodians at the turn of the eleventh and twelfth centuries, is a prime example of this. It received its name from the river on which it stands; the river was called the Vologda (glorious, clear, light) by the Ugro-Finnish tribes owing to the clearness and transparency of its waters.

In the sixteenth century the city became a large trading centre of Russia, and a brisk trade was maintained with the countries of Western Europe by way of the Sukhona, the Northern Dvina and the White Sea. In 1565 Ivan the Terrible, after he introduced the Oprichnina, included Vologda among the territories of the "Tsar's own lands" and started to build the stone Kremlin fortress there.

Early in the seventeenth century Vologda endured the grim years of the Polish-Lithuanian invasion, from which it did not recover until mid-century. Later, after the trade routes were switched to the Baltic Sea, and St Petersburg was founded, Vologda's importance declined considerably.

The earliest stone building in Vologda is the Cathedral of St Sophia (1568—70), erected during the reign of Ivan the Terrible on the high right bank of the river in the centre of the Detinets (the Kremlin, which no longer survives). One is struck by the austere power of its volumes and its precisely defined proportions, which help unite the building into an architectural entity. The building is distinguished by a laconic plasticity of forms,—smooth walls divided by narrow pilasters, finely profiled vaults, loop-hole type windows, and a magnificent five-domed surmount. It was modelled on the Cathedral of the Dormition in the Moscow Kremlin.

Next to the cathedral stands the belfry built in the nineteenth century and incorporating the walls of the seventeenth century belfry. It is part of the group

of buildings known as the Archbishop's Residence. Prior to the mid-seventeenth century all the buildings there were wooden. In the 1650s the first stone building was erected—a two-storey storehouse with ice cellars, its main floor and mezzanine housing the Treasury. The Archbishop's Residence included his private Church of the Nativity (1667—70). The new Archbishop's residence was erected in the mid-eighteenth century in the florid baroque style, highly characteristic of the period, and named after its builder, Joseph the Golden, the Bishop of Vologda.

On the west side of Vologda, in Verkhny Posad, is one of the best and most typical specimens of seventeenth century architecture, the Church of St Constantine and St Helen (c. 1690). It is extremely beautiful with its stepped silhouette, the double tier of ogee-shaped *kokoshnik* gables, and the graceful five-domed surmount. The composition culminates in a splendid tent-roofed belfry.

From the second part of the seventeenth century the left bank of the Vologda started to be built upon. The majority of the best buildings in this district are situated along the embankment.

The Church of the Presentation of Christ in the Temple (1731—35), built in the Moscow baroque style, has an air of gaiety. Another noteworthy group is formed by the two churches of St Demetrius Prilutsky on Navolok (eighteenth century).

There are quite a number of eighteenth and nineteenth century secular buildings on the embankment. Among them is the mansion of Admiral Barsh, elegant in form and combining baroque and neo-classicism. The Skuliabin alms-house and the Levashov house, a wooden building, are two of the finest examples of Vologda architecture of the neo-classical period.

In the middle reaches of the Sukhona, on the ancient trade route along the Sukhona and the Dvina, stands the small old town of Totma. Its architecture is known from the few but highly interesting churches of the eighteenth century. Their delicate ornamental brickwork gives an idea of the imagination and talent of the anonymous builders. Among the best specimens of Totma's stone architecture are the churches of St John the Baptist (1738) and St Maximus (1743) at Varnitsy, a suburb of Totma.

Veliky Ustiug (Ustiug the Great), like Vologda, is one of the largest of the ancient Russian cities of the North. It stands on the River Yug, near its mouth

(*ustye*, in Russian), whence comes its name. It is mentioned in chronicles from the twelfth century.

Ustiug had known the Tartar invasion, it was made part of the principality of Rostov and Suzdal, and late in the fourteenth century it came under the Moscow principality as one of its outposts. In the fifteenth century Ustiug participated in the struggle against Novgorod and the princes of Galich.

The town reached its heyday in the sixteenth century when the trade route to Europe through the White Sea was opened up. Ustiug grew tremendously in importance and this was recorded in its name—Ustiug the Great.

The present-day aspect of the town was formed in the seventeenth and eighteenth centuries. The old medieval pattern was replaced after the 1780s with a neat, regular layout, according to "the plan approved by His Imperial Majesty".

The panoramic view of the old part of Veliky Ustiug makes a remarkable impression of unity and harmony; stretching along the Sukhona are many multi-tiered churches, monasteries enclosed in white walls, comfortable merchants' mansions and green trees and shrubs.

One of the most memorable structures of Veliky Ustiug is the Church of the Ascension (1648). Despite its modest size, the building is complex in form and rather sophisticated in its compositional concept. Especially interesting are the walls; here the builders were able to combine very cleverly into an impressive artistic whole the delicate design of figured brick, large inlays of white stone, and polychrome tiles.

The decorative treatment of the Church of the Ascension was undoubtedly influenced by the picturesque Moscow churches of the seventeenth century.

The other numerous stone churches built in the seventeenth and eighteenth centuries along the sloping bank of the river, are much simpler and more sober-looking. One example is Ustiug's main Cathedral of the Dormition, built in the seventeenth century to replace an earlier wooden church lost in a fire. In the eighteenth century the cathedral was rebuilt, and its roof, which followed the outlines of the vaults, was replaced with two-tiered octagonal drums. Nevertheless it gives a feeling of the sombre asceticism characteristic of the churches of the town late in the sixteenth and early in the seventeenth century, with its plain unadorned walls, windows without surrounds, simple pilasters and bands.

In the late seventeenth century the Cathedral of the Dormition was already surrounded by a number of smaller churches built with funds provided by the local rich merchants.

Among the eighteenth century churches mention should be made of the picturesque Church of the Holy Women (1714—22) with its highly expressive silhouette and the Church of Simeon the Stylite (1725—65) with its strong touch of baroque style, characteristic of the religious buildings of Western Europe.

One of the best-known architectural ensembles of Veliky Ustiug is the Monastery of the Archangel Michael, founded back in the thirteenth century. Only from the mid-seventeenth century did stone buildings appear in the monastery.

There are two wonderful compositions here—the Holy Gates with the Gate-church of St Vladimir (1682) and an ensemble of buildings dominated by the great cube of the Cathedral of the Archangel Michael, with its tent-roof belfry typically seventeenth century in form.

Secular architecture is also well preserved in Veliky Ustiug. For the most part it consists of residential stone houses built for merchants in the eighteenth century and the first half of the nineteenth. Conspicuous among them is the house of Vasily Shilov, who was a merchant and manufacturer and discovered the Aleutian Islands. The house, which is not far from the bank of the Sukhona, is built to resemble the common type of early eighteenth century Moscow mansions. This can be seen both in the layout and in the baroque treatment of the façade.

In the environs of Veliky Ustiug we find a number of important masonry buildings. Facing the town, at Dymkovskaya Sloboda, on the right bank of the Sukhona stands the attractive Church of St Demetrius (1700—8) built in the seventeenth century tradition. Its special feature is its superb decorative brickwork. Even finer is the brickwork of the neighbouring Church of St Sergius of Radonezh.

The Gledensky Monastery of the Trinity, about three kilometres from the town, was built at the turn of the twelfth and thirteenth centuries, and its magnificent Cathedral of the Trinity, in 1659.

Not far from Veliky Ustiug, where the small river Usolka joins the Vychehda, the rich merchant family of the Stroganovs founded the town of Solvychehodsk (originally Sol Vychehodskaya, the Vychehda Salt) early in the sixteenth century on lands they held in

demesne. For a long time it remained one of the main centres of trade and industry in the North, and was famous for its artistic handicrafts, losing its importance towards the end of the eighteenth century.

Solvychehodsk today is a small, quiet town, with its two cathedrals towering mightily above the surrounding one-storey wooden houses.

The first one, the Cathedral of the Annunciation (1560—79), which stands on a spit, is a monolithic volume reminiscent of an impenetrable fortress. It served not only as a church for the Stroganovs but also as a repository for treasures and a citadel, and it was not by chance that the site chosen for it was adjacent to their house and grounds.

The second is the cathedral of the Monastery of the Presentation of the Virgin (1689—93). With its elegant air and its profusion of carved white-stone detail, set off well by the red brick of the walls and the coloured majolica insets, it makes a striking contrast to the sober-looking Cathedral of the Annunciation. The imposing forms and the exquisite details done in a highly distinctive manner give grounds for speaking of a specific Stroganov trend in architecture which appeared in Solvychehodsk and later in other monumental churches built by the Stroganov family (the Church of the Nativity in Nizhni-Novgorod, 1719, and the Church of the Virgin of Smolensk in the village of Gordeyevka near Balakhna, 1694—97).

One of the largest of the ancient cities of the Vologda region is Belozersk, founded in 1363—64 on what was then a crossing of important trade routes. After it joined the principality of Moscow, Belozersk became one of its northern strongholds, fortified with earthworks, log stockades and towers which survived to the end of the seventeenth century.

The still extant Church of the Dormition (1553) is an extremely massive building; its lucid architectonics and absence of ornament are characteristic of the architecture of Novgorod and Pskov.

Impressive but somewhat heavy in its forms, the five-domed Cathedral of the Transfiguration dates back to the third quarter of the seventeenth century. On the other hand, the Church of the Most Gracious Saviour (1723) is rather gay in appearance; its architecture also goes back to seventeenth century traditions.

Founded by Novgorodians in the twelfth century as a fortified settlement on a northern inlet of Lake Lacha, the town of Kargopol was closely connected with the Belozersk area.

The system of the lakes—Beloye, Vozhe and Lacha—and the River Onega afforded an easy passage into the very heart of the rich lands of the North and out, into the White Sea. Kargopol, built at the source of the Onega, occupied the key position of a Northern gateway. In fourteenth century documents it was already referred to as a city.

The surviving monuments of Kargopol white-stone architecture for the most part date to the sixteenth and seventeenth centuries, a time of great prosperity for the city. Most of the churches display features of Rostov, Moscow and Novgorod architecture.

The earliest is the Cathedral of the Nativity of Christ (1562), on the shore of Lake Lacha. Its appearance is typical of churches built in the second half of the sixteenth century: in its monumentality, characteristic silhouette and simplicity of detail, it is very close to St Sophia's Cathedral in Vologda. Many additional structures were put up in the mid-seventeenth century: chapels, galleries, etc. The lavish architectural details of that time are definitely stamped by the influence of the Rostov architecture. After the 1765 fire which damaged the city, the aspect of the cathedral was changed considerably.

The façades of the Cathedral Church of the Resurrection, built in the seventeenth century, are even more extensively decorated. However, the finest from this point of view is the Church of the Annunciation (1682—92), built of white-stone slabs. Here the plain-walled main cube of the church creates an interesting contrast to the three large semi-circular apses with their intricate, lacelike sculptural details. Their fine design with its delicate play of light and shade most effectively stresses the monolithic character of the building as a whole.

Kargopol's sixteenth and seventeenth century stone buildings constitute one of the brightest pages in the history of Russian architecture.

The stone architecture of the North was evolved not only in the cities but in the monasteries, too, the majority of which also served as powerful fortresses along the boundaries of the Russian state. The largest of them, the Monastery of the Saviour-on-the-Bend (Spaso-Prilutsky Monastery) and the Monastery of St Cyril on Lake Beloye (Kirillo-Belozersky Monastery), were founded in the second half of the fourteenth century, one by the bend of the river, not far from the city of Vologda, and the other one on the bank of the placid Lake Siverskoye.

The walls and majestic churches of these monasteries hold memories of many exciting events of past centuries. They witnessed the ceremonial arrivals of Prince Vasily III and Tsar Ivan the Terrible, they withstood Polish and Lithuanian sieges. They were founded by outstanding figures of that time who, carrying out the mission of the Moscow princes, conducted the policy of monastic colonization. The Monastery of the Saviour was founded by Dmitry (St Demetrius) Prilutsky, and the Monastery on Lake Beloye by Cyril, a monk of the Monastery of St Simon.

These monasteries very soon also won fame as major cultural centres of Russia. They were repositories of rare manuscripts, and the important events of the time were chronicled there. Inventories from the monasteries have preserved for us the names of such famous painters as Dionysius of Glushitsa and many masters of fresco painting and applied art. But it was architecture that brought special fame to the monasteries of Vologda.

Masonry building at the Monastery of St Cyril started with the Cathedral of the Dormition, which was put up by Rostov masters in one building season—in 1497. In its forms the church is close to the early Moscow churches and that points to Moscow as the leading political centre of the time. The cathedral is simple and monumental, and although there have been later additions, it has not lost its majestic aspect today.

In 1531—34 two churches were built with funds donated to the monastery by Prince Vasily III to celebrate the birth of his son (the future Tsar Ivan the Terrible). One is the Church of the Archangel Gabriel, part of the architectural centre of the complex; and the other is the Church of St John the Baptist, which was built on the hill, next to the place where, according to legend, St Cyril had built his log chapel. The architecture of these churches differs considerably from that of Dormition Cathedral, and reflects the influences brought to Russian architecture by Italian masters. Above all this can be seen in the compositional conception of the façades, which are embellished with pilaster-strips.

The cellarer's house, which comprised cells and storerooms, merits special attention. Built in the seventeenth century, this is one of the most attractive of the smaller buildings of the complex.

The stone walls with towers around the monastery appeared as early as the beginning of the sixteenth century. In the mid-seventeenth century, on the orders

of Tsar Alexei Mikhailovich, the high walls and fortified towers of the “New Town” were started, turning the monastery into a strong fortress able to provide a reliable defence for the Russian state.

The Monastery of the Saviour-on-the-Bend, like the Monastery of St Cyril, is surrounded by walls and towers of diverse forms. These fortifications, put up in the 1640s and 1650s, have survived to this day.

The earliest stone building of the complex is the Cathedral of the Transfiguration of Our Saviour (1537—42). Its powerful tetrahedral volume stands on a high semi-basement and is crowned with a pyramid of semi-circular shell gables surmounted by five impressive domes, the whole structure towering over the rest of the complex. Though the influence of sixteenth century Moscow architecture is obvious here, the cathedral is quite unique with its laconic treatment of façades, clearly articulated parts and simple silhouette.

The monastery’s refectory and the small apseless Church of the Presentation of the Virgin in the Temple (1540s) are also typical of the architecture of the first half of the sixteenth century.

Despite the fact that their buildings date from different periods, each of these monasteries is striking for its artistic unity. The Russian architects managed to achieve this by the use of a similar decorative approach on all the buildings. They were able to arrive at a compositional solution springing from the balanced volumes of the individual buildings, their expressive silhouette, the precision of proportions and the clever way in which the buildings have been set in the surrounding countryside.

The buildings of the smaller monasteries of the land of Vologda always have an air of intimacy about them: their architecture is unostentatious and harmonizes well with the landscape, and their grounds are not so extensive. An example of these is the fourteenth century Monastery of St Therapont, on the bank of Lake Borodava. Its Cathedral of the Nativity (1490) is famous for the numerous frescoes painted by Dionysius and his sons. Another example is the Goritsy Monastery of the Resurrection, on the River Sheksna, not far from the Monastery of St Cyril, with its Cathedral Church of the Resurrection (1544).

Specimens of magnificent stone architecture are also found among the monasteries of the Russian North. These are the Siy Monastery of St Anthony (early sixteenth century), in the basin of the Northern

Dvina, and the Monastery of the Holy Cross which was built on the small island of Kiy in the White Sea (mid-seventeenth century). But the most important and distinctive in character is the Solovetsky Monastery which occupies a large group of islands in the south-western part of the White Sea.

It was founded in the 1430s near Sekirnaya Hill and was later transferred to a more convenient area between the sea and the Holy Lake. Originally all the buildings were timber, but in 1548 stone construction started: the Cathedral of the Dormition with a galilee, the Cathedral of the Transfiguration, etc.

The Cathedral of the Transfiguration (1550—1560s) is the main monastery building. It is unusual both in its design and appearance, and is without analogy in early Russian architecture. Heavy, squat and almost grim, it looks most formidable. With its four monolithic towers at the corners, powerful hanging pilasters and numerous irregularly placed windows, the whole building looks more like a fortress than a church. There is no doubt that the church was built with this purpose in mind.

From the end of the sixteenth century the Solovetsky Monastery was the strongest fortress in the North. In the decade beginning 1584 thick stone walls with powerful tent-roofed towers were built around the monastery. From that time on the monastery was responsible for guarding Russia’s extreme northern boundaries.

One can see many interesting specimens of seventeenth and eighteenth century stone architecture in the North: in Archangel, Kholmogory, Verkhniye Matigory and Lalsk. However, the deepest impression is left by the wooden architecture.

For a long time one remembers the boundless northern expanses with their quiet, drowsing villages where tall houses are topped with curved deal roofs resembling the ancient boats of the Novgorodians, placed upside down. Remarkable, too, are the storehouses—either big and long and built of thick logs with wide, overhanging eaves, or light square *klet* structures standing on piles, like Baba-Yaga’s “cottage on chicken legs” of Russian fairy-tales. As one looks at the huge windmills scattered on the higher ground, the log-lined wells and the log bridges spanning rivers and creeks, one cannot help being deeply impressed by the builders’ profound understanding of the function of each structure and of their ability to find a unique artistic design for each type of building.

The most monumental, imposing and diverse of the wooden buildings in the North are the churches. The active participation of the people in their construction was due not only to their nature as religious buildings, but also to the fact that at certain stages in their historical development churches fulfilled important social functions. In fact, churches in the northern villages were the main spiritual and administrative centres.

The church was the dominant building in every village, its focal point. Frequently, it was built in the main square where the market was held, and also fairs, village meetings and revels.

The appearance of the vast galilees (or antechurches) attached to the church, additional promenade galleries and elaborate porches was dictated by the social needs of the village and frequently of the whole parish. People used to gather in the galilees to discuss village affairs concerned with trading, handicrafts and husbandry; here, too, the tsar's *ukazes* were announced, law courts were held and village bailiffs elected. On important holidays communal feasts were held here, and on ordinary days, parishioners from neighbouring villages would come here to exchange news or simply to warm themselves by the stove, in winter.

It is the porches, and especially the galilees, that demonstrate the popular character of the church buildings, and not only in regard to their purpose and practical use, but also in their dimensions, layout, structural design, principles of lighting, etc. That is why one can easily see in them all the elements of the traditional peasant *izba* evolved by many generations. They are large and comfortable for holding talks, meetings, and festive celebrations, while the parvis and porch correspond to the anteroom and porch of the *izba*.

The importance as public buildings of the galilees attached to wooden churches in the North was so great that the majority, especially in the sixteenth and seventeenth centuries, were several times as large as the church itself—for example, the galilee of the Church of SS Peter and Paul in the village of Cholmuzhi (1605) on the east bank of Lake Onega is well over twice the size of the church; that of the Church of SS Peter and Paul (1620) on Lychnoi Island on Lake Sandal, three and a half times; and that of the Church of St Nicholas of the Muyezero Monastery of the Trinity (seventeenth century), almost four times.

Frequently small churches were built in such a

way that they could act as orientation points, marking sharp bends in rivers or rapids, or serving as beacons along waterways. Here, too, the churches fulfilled social functions.

The artistic tasks which were difficult and at times impossible for a single peasant family to carry out in the architecture of their dwelling house, were possible when the whole parish built that large public building, the church. Here the master craftsmen devoted all their knowledge, experience and talent to the creating of true works of art in popular traditions. The timber church buildings in the North are impressive in their diversity of form and size, and their harmony with the countryside.

The forests of the long-settled land around Lake Onega (now the area is divided between the Karelian Autonomous SSR and the Leningrad region) stretch for vast distances. Large houses built of huge thick logs are typical of these villages, and the houses are either severely devoid of decoration, or handsomely decorated with carved gable boards, fancy balconies with rails and balusters, and intricate window surrounds. This second type can be seen in many villages around Lake Onega—Tipinitsy, Velikaya Guba, Yandomozero, and others.

A typical feature of the local churches is that many were built on the steep banks of Lake Onega, which are deeply indented by narrow bays, and served as a sort of beacon keeping the ships out on the lake away from the smaller islands and stony shallows. On foggy or stormy days bells rang on the belfries and light signals were given to the ships. Of these churches the most famous are the tall 42-metre tent-roofed Church of the Dormition at Kondopoga (1774), standing on a headland projecting far into the lake, and the Church of SS Peter and Paul in the village of Cholmuzhi, one of the oldest churches in the North. These, with the majority of small chapels, standing by the water's edge amidst ancient fir trees, with little belfries built on *klet* semi-basements, actually were a network of beacons. Such are the Chapels of the Dormition in the village of Vasilyevo, of St Kirik and St Ulita in the village of Vorobyi, and of SS Peter and Paul in the village of Volkostrov.

The ecclesiastic wooden architecture of the Lake Onega region is extremely diverse. Here one can find practically all the known types of churches, from the simplest *klet* type, which resembles a residential or a storage building, like the Church of St Lazarus in the

Murom Monastery (eighteenth century), to the eighteenth century Russian miracle of world fame—the ensemble of churches at the *pogost* of Kizhi.

The earliest and the most rare specimens survive in the southern region, between Lake Onega and Lake Ladoga. In the village of Yuksovichi, on a hill and surrounded by fir-trees, stands the simple *klet* Church of St George whose age is almost five centuries (1493). The elongated volumes of the church, the steep saddleback roof and the tiny dome covered with aspen shingles create a special atmosphere around it, reminiscent of old Russian epics.

The following tent-roof churches of two types deserve special mention. One of them, the Church of the Resurrection in the village of Vazhiny (1630), is unique, being the only example of the type where the main volume is a decahedron. In the seventeenth century it was covered with a tent roof traditional for northern villages. The second, the Church of St Nicholas in the village of Soginty (1696), which was built by a sharp bend of a rapidly flowing river, likewise has a tent roof. Its basic mass is formed of two octahedrons, separated by a strong zigzag band of gables. Such a band is quite rare in the wooden church architecture, and can be found mainly in the basin of the River Svir and on the western bank of Lake Onega (the Church of the Nativity in the village of Gimreka, 1659).

The further north, the clearer the local differentiation of the religious buildings. In the upper and middle reaches of the Northern Dvina and also along its tributaries, the tent-roof churches beloved of the people predominate on the whole. Among them are the Church of St Nicholas in the village of Liavlia (1589); the Church of St George in the village of Vershina (1672), standing on a hill in the bend of the River Upper Toima; the church complex of the first half of the eighteenth century in the village of Ratonavolok, and one of the most beautiful churches of the “octahedron-on-cube” type, the Church of St Demetrius of Thessalonica in the village of Verkhniaya Uftiuga (1784).

The cube type churches were extremely popular in the River Onega basin and along the southern coast of the White Sea. They are distinguished by roofs in the form of a low tent the four facets of which follow an ogee outline. The emergence of the churches of this group in the mid-seventeenth century can be explained by the ban on building tent-roof churches

issued by Patriarch Nikon, the all-powerful ruler of the Church at that time. The churches of the cube type appeared first of all in the villages neighbouring on the landed property of the Solovetsky Monastery and the Monastery of the Holy Cross on Kiy Island, which were often visited by Patriarch Nikon. Among the churches of this type are the two-storey Church of the Ascension in the village of Kushereka (1669) on the White Sea, the small squat Church of SS Peter and Paul in the village of Virma (seventeenth century), and also the two imposing eighteenth century churches on the River Onega: the nine-domed St Nicholas Church in the village of Berezhnaya Dubrova and the Church of St Vladimir in Podporozhye, surmounted by a tetrahedron carrying five domes.

Despite the ban and strict ecclesiastic supervision the tent-roof churches continued to be built. The folk builders tried to preserve the traditional form in every conceivable way. They often created a semblance of the canonical five-domed surmount, surrounding the central tent-roof structure with four additional ones, crowned with smaller domes; examples of these are the Church of the Ascension in the village of Piyala (1651) and the Church of the Prophet Elijah at Vazenty (1786), both on the River Onega.

Early in the eighteenth century, multi-tent-roof churches appeared on the White Sea coast. The splendid three-tent-roof Cathedral of the Dormition at Kem (1714) has survived to this day.

Along the rivers Pinega and Mezen one finds churches of a special tent-roof type, which is known as “cross-barrel”. Such are the Church of St Nicholas at Yedomia (1700) and the Church of the Prophet Elijah at Verkola (seventeenth century) on the River Pinega. On the River Mezen, the only existing church of this type is the Church of the Virgin Hodigitria in the village of Kimzha (1763). The lands along the Pinega and Mezen still preserve some interesting and unusual dwelling-houses and subsidiary structures. The windmills built on *riazh* (log) supports in the villages along the Mezen (Pogorelskoye, Kozmogorodskoye or Kimzha) are distinguished for their characteristic silhouette and interesting structural design. The rows of storehouses on high piles lining the long streets of Pinega villages impress the viewer with their unusual aspect. Such structures, extremely diverse in their dimensions and proportions and often with their doors painted bright red or green, can be found at Shardonema, Ainova Gora and other villages.

Especially interesting are the Mezen dwelling houses on high semi-basements, built as everywhere in the North of huge logs. Many of them have high decorated gables, prominent eaves and carved window surrounds and porches (the house in the village of Yedomo across the river from the village of Yuroma, late nineteenth century, and the Klokotov house at Zaozerye, 1879).

The wooden architecture of the North was formed and developed in keeping with the technical, artistic and everyday-life traditions of the Russian people,

which in their turn were formed in the course of many centuries. The creations of the talented northern builders of the fifteenth to eighteenth centuries, invariably distinguished by their beauty and structural perfection, continue to impress the imagination.

The Russian North is a vast territory and one can travel through it almost indefinitely, discovering for oneself ever new, wonderful and impressive buildings. The architecture of this part of Russia is a brilliant page, not only in the history of Russian architecture, but in the history of world art as a whole.

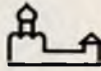
Boris Fiodorov

SYMBOLS USED ON THE MAP
УСЛОВНЫЕ ОБОЗНАЧЕНИЯ К СХЕМЕ

MASONRY STRUCTURES
КАМЕННЫЕ ПОСТРОЙКИ



churches
церкви



monasteries
монастыри

WOODEN STRUCTURES
ДЕРЕВЯННЫЕ ПОСТРОЙКИ



klet type churches
церкви клетской группы



tent-roof type churches
типы церквей шатровой группы



cube type churches
церкви кубоватой группы



multi-tier type churches
церкви ярусной группы



multi-dome type churches
церкви многоглавой группы



dwelling-houses
жилые дома

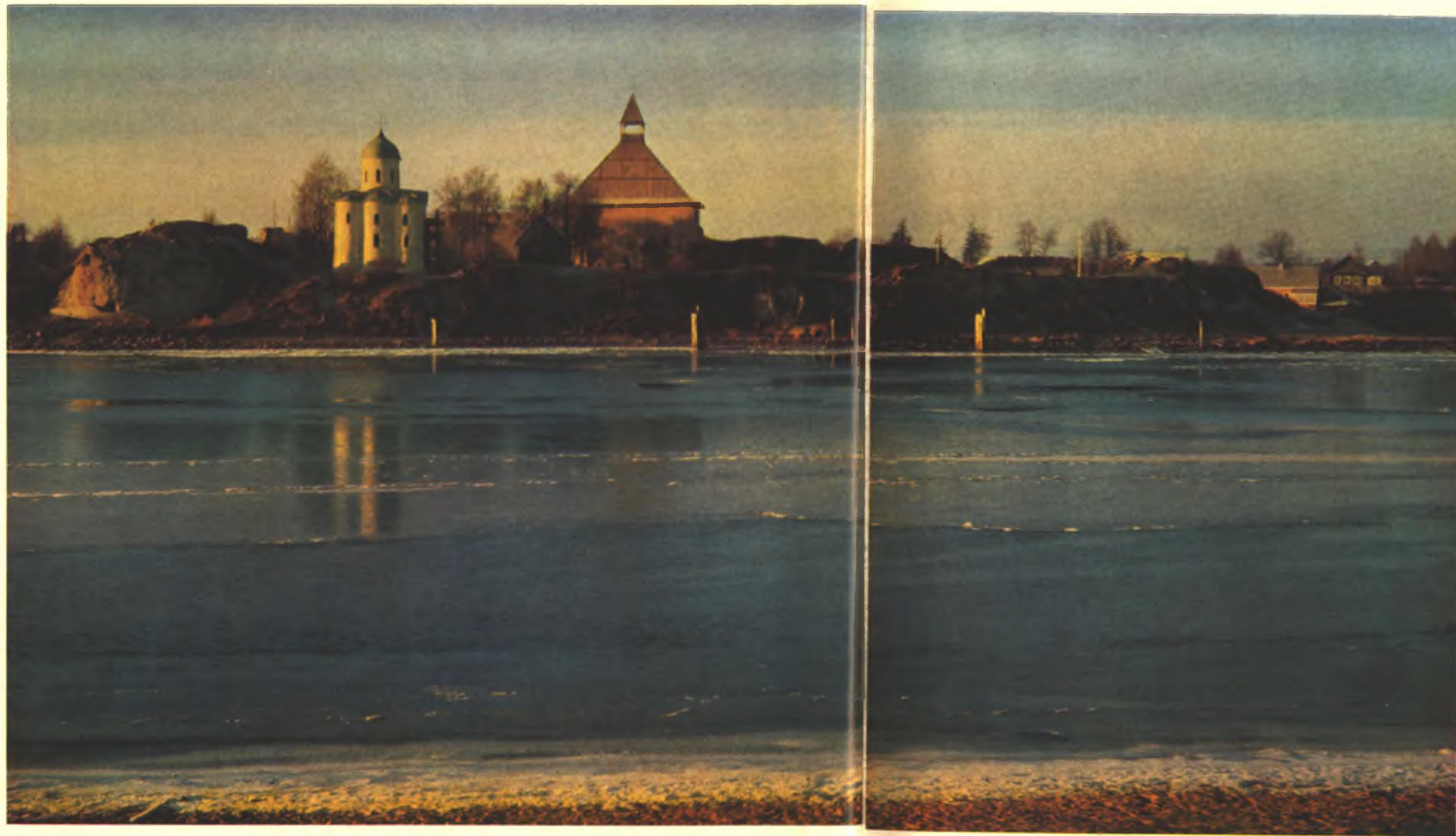


storehouses
амбары



windmills
мельницы

Staraya Ladoga
Старая Ладога



Ladoga fortress. 12th—16th centuries
Ладожская крепость. XII—XVI вв.



Ladoga fortress. Gate tower
Ладожская крепость. Воротная башня



Ladoga fortress. Church of St George. 12th century
Ладожская крепость. Георгиевская церковь. XII в.



Church of the Dormition. 12th century
Успенская церковь. XII в.

Vologda

Вологда



Cathedral complex. South view
Соборный комплекс. Вид с юга



Cathedral complex. View from the River Vologda
Соборный комплекс. Вид с реки Вологды



St Sophia's Cathedral. 1568—70
Софийский собор. 1568—1570

St Sophia's Cathedral and bell-tower (mid-19th century)
Софийский собор с колокольней (середина XIX в.)





View of Vologda from the bell-tower of St Sophia's Cathedral
Вид на Вологду с колокольни Софийского собора



South wall of the Archbishop's Residence. 1671—75
Южная стена Архиерейского дома. 1671—1675



Archbishop's Residence and Church of the Nativity of Christ.
1667—70
Архиерейские палаты с домовою церковью Рождества
Христова. 1667—1670



Palace of Joseph the Golden. 1764—69
Палаты Иосифа Золотого. 1764—1769



Left bank of the River Vologda. Zarechye side
Левый берег реки Вологды. Заречная сторона



Church of St Constantine and St Helen. C. 1690
Церковь Константина и Елены. Около 1690



Church of the Presentation on the Embankment. 1731—35
Церковь Сретения на набережной. 1731—1735



Church of the Transfiguration of the Saviour in Fрязиново.
С. 1670
Спасо-Преображенская церковь во Фрязиново. Около 1670



Church of St Demetrius Prilutsky on Navolok (left, summer church, 1710—11; right, winter church, 1750—59)
Церкви Дмитрия Прилуцкого на Наволоке (холодная — 1710—1711; теплая — 1750—1759)



House of Admiral Barsh. 1781
Дом адмирала Барша. 1781



Doss-house. 1777
Ночлежный дом. 1777



Skuliabin alms-house. Late 18th century
Скулябинская богадельня. Конец XVIII в.



Levashov house. 1829
Дом Левашова. 1829



House of the Zasetkys. 1790—95
Дом Засецких. 1790—1795

Тотма
Тотъма



Totma. General view
Тотьма



Church of St John the Precursor. 1738
Церковь Иоанна Предтечи. 1738

Church of St John the Precursor. Part of the façade
Церковь Иоанна Предтечи. Фрагмент фасада





Church of St Maximus at Varnitsy. 1743
Максимовская церковь в Варницах. 1743

Church of St Maximus at Varnitsy. Part of the façade
Максимовская церковь в Варницах. Фрагмент фасада



Veliky Ustiug
Великий Устюг



The Sukhona River embankment
Набережная реки Сухоны



Panoramic view of the town
Панорама города



Cathedral of the Dormition. 1639—1728
Успенский собор. 1639—1728

Church of the Ascension. 1648. Part of the façade
Вознесенская церковь. 1648. Фрагмент





Church of the Holy Women. 1714—22
Церковь Жен-мироносиц. 1714—1722



Church of St Simeon the Stylite. 1725—65
Церковь Симеона Столпника. 1725—1765



Church of St Simeon the Stylite. Part of the façade
Церковь Симеона Столпника. Фрагмент фасада



Cathedral complex of the Monastery of the Archangel Michael.
17th century. Left, Gate-church of St Vladimir. 1682
Соборный комплекс Михайло-Архангельского монастыря.
XVII в. Слева надвратная Владимирская церковь. 1682



Monastery of the Archangel Michael. Gate-church of
St Vladimir. Part of the west façade
Михайло-Архангельский монастырь. Надвратная Влади-
мирская церковь. Фрагмент западного фасада



Shilov house. 18th century
Дом Шилова. XVIII в.



19th century mansion
Особняк. XIX в.



Convent of Our Saviour. 1725—40. Left, Cathedral of the Transfiguration (1689—96); right, Church of the Purification (1725—40)

Девичий Спасский монастырь. 1725—1740. Спасо-Преображенский собор (1689—1696) и Сретенская церковь (1725—1740)



Дымковская Слобода. Церковь Св. Деметрия. 1700—8
Дымковская слобода. Дмитриевская церковь. 1700—1708



Church of St Demetrius. The porch
Дмитриевская церковь. Портал



Gledensky Monastery of the Trinity. 17th century
Троицкий Гledenский монастырь. XVII в.

Solvychegodsk
Сольвычегодск



Cathedral of the Annunciation. 1560—79
Благовещенский собор. 1560—1579



Cathedral of the Annunciation. View from the east
Благовещенский собор. Вид с востока



Cathedral of the Monastery of the Presentation of the Virgin in
the Temple. 1689—93
Собор Введенского монастыря. 1689—1693



Cathedral of the Monastery of the Presentation of the Virgin.
The main porch
Собор Введенского монастыря. Главный портал



Cathedral of the Monastery of the Presentation of the Virgin.
Decorated columns of the porch
Собор Введенского монастыря. Фрагмент фасада

Belozersk
Белозерск



Church of the Dormition, 1553
Успенская церковь, 1553



Cathedral of the Transfiguration, 1668—1670s
Преображенский собор, 1668—1670-е гг.



Church of the Most Gracious Saviour. Decorative band
Церковь Всемилоственного Спаса. Фрагмент фриза



Church of the Most Gracious Saviour. 1723
Церковь Всемиловитого Спаса. 1723



Gorodishche (site of ancient fort) and bridge across the moat.
18th century
Городище и мост через ров. XVIII в.



Church of the Prophet Elijah. 1690
Церковь Ильи. 1690

Kargopol
Каргополь



Kargopol. General view
Каргополь



Cathedral of the Nativity of Christ. 1562
Христорождественский собор. 1562



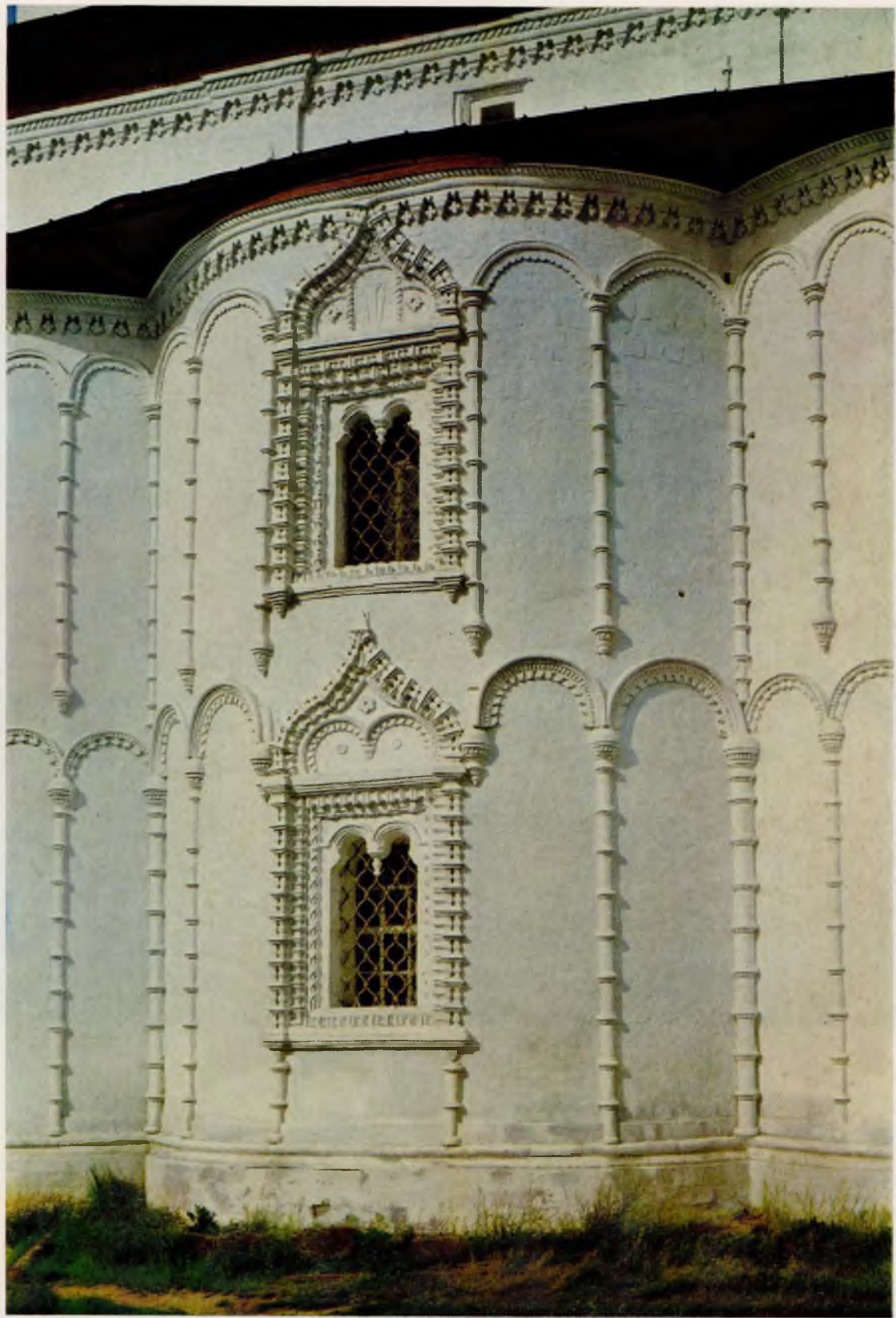
Cathedral of the Resurrection. 17th century
Воскресенский собор. XVII в.



Cathedral of the Resurrection. Apses
Воскресенский собор. Апсиды



Cathedral of the Annunciation. 1682—92
Благовещенский собор. 1682—1692
Cathedral of the Annunciation. Apse
Благовещенский собор. Апсиды





Church of the Nativity of the Virgin (1678—82) and bell-tower
(1844)
Церковь Рождества Богородицы (1678—1682) и колокольня
(1844)

Monastery of St Cyril
on Lake Beloye

Goritsy

Кирилло-Белозерский
монастырь

Горицы



Monastery of St Cyril on Lake Beloye
Кирилло-Белозерский монастырь



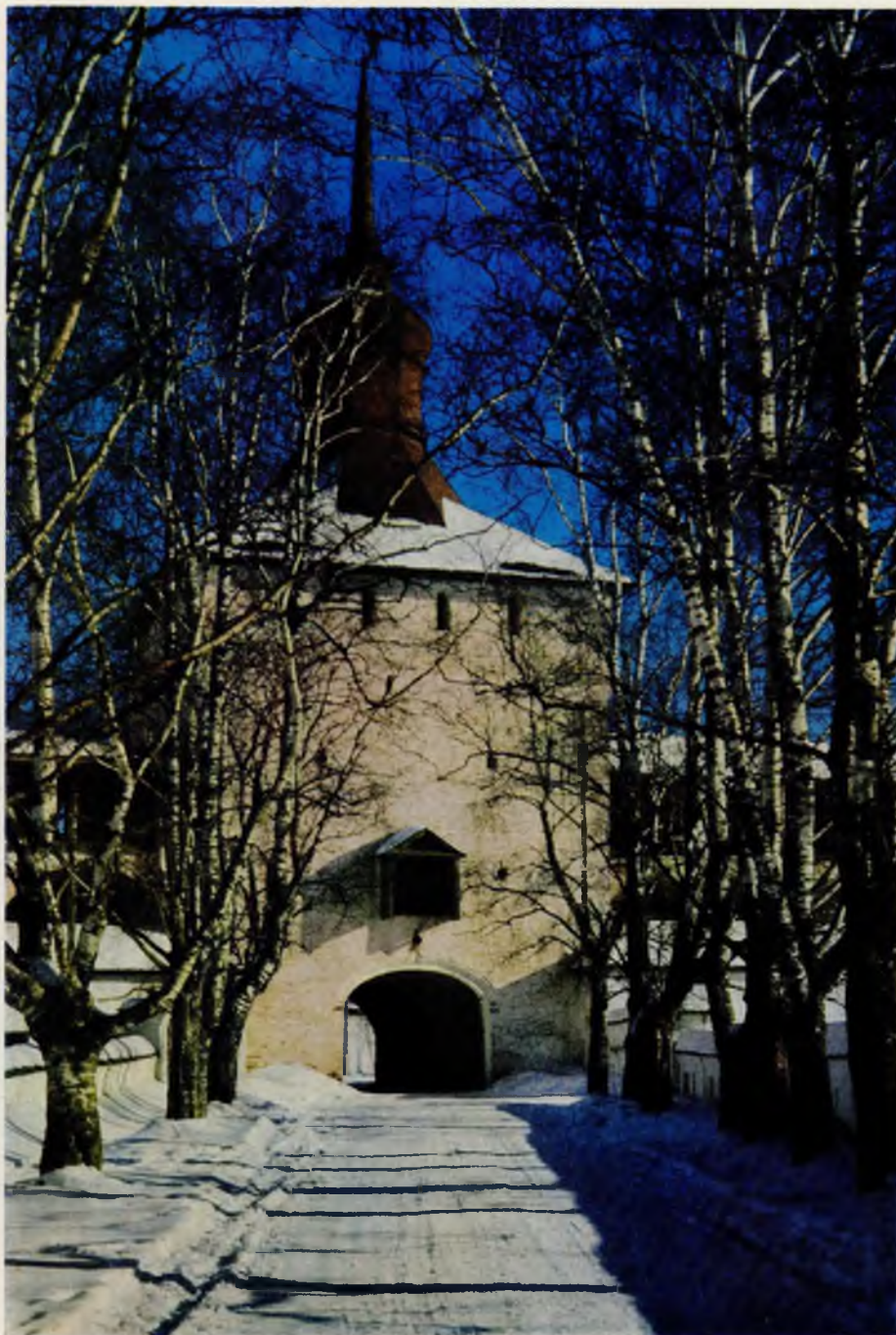
Scroll Tower
Свиточная башня



Smithy Tower (right) and Cauldron Tower (left)
Котельная и Кузнечная башни



Vologda Tower
Вологодская башня



Kazan Tower
Казанская башня



View of the central part of the monastery complex from the Therapont Tower
Вид с Ферапонтовской башни на центральную часть ансамбля



Gate-church of St John Climacus. 1572

Надвратная церковь Иоанна Лествичника. 1572

Archangel Michael. Fresco on the Holy Gates of the gate-church

Надвратная церковь Иоанна Лествичника. Святые ворота.

Фреска „Архангел Михаил“





Cathedral of the Dormition. 1497
Успенский собор. 1497



Cathedral of the Dormition. Part of the north façade with the Chapel of St Vladimir (1554)
Успенский собор. Фрагмент северного фасада и церковь св. Владимира. 1554



Church of the Archangel Gabriel (1531—34) and bell-tower
(1757—61), with the Cathedral of the Dormition seen on
the right
Церковь Гавриила (1531—1534) с колокольней (1757—1761)
и Успенский собор



Cellarer's house. 17th century
Домик келаря. XVII в.



Left, Church of St Sergius of Radonezh (1560); right, Church of St John the Precursor (1531—34)
Церкви Сергия Радонежского (1560) и Иоанна Предтечи (1531—1534)



Church of St John the Precursor
Церковь Иоанна Предтечи



The "New Town" part of the monastery with the Vologda Tower. 17th century
Новый город. Стены и Вологодская башня. XVII в.



Church of St Euthymus the Great (1653) seen through the
wrought-iron gate of the cellarer's house
Ворота домика келаря и церковь Евфимия Великого (1653)



Church of the Deposition of the Robe. 1486 (transferred from the village of Borodava to the open-air museum at the Monastery of St Cyril in 1958)
Церковь Ризоположения из села Бородава. 1486 (перевезена в Кирилло-Белозерский музей-заповедник в 1958 г.)



Goritsy Monastery
Горницкий монастырь



Monastery
of the Saviour-on-the-Bend

Спасо-Прилуцкий
монастырь



West wall tower
Башня западной стены

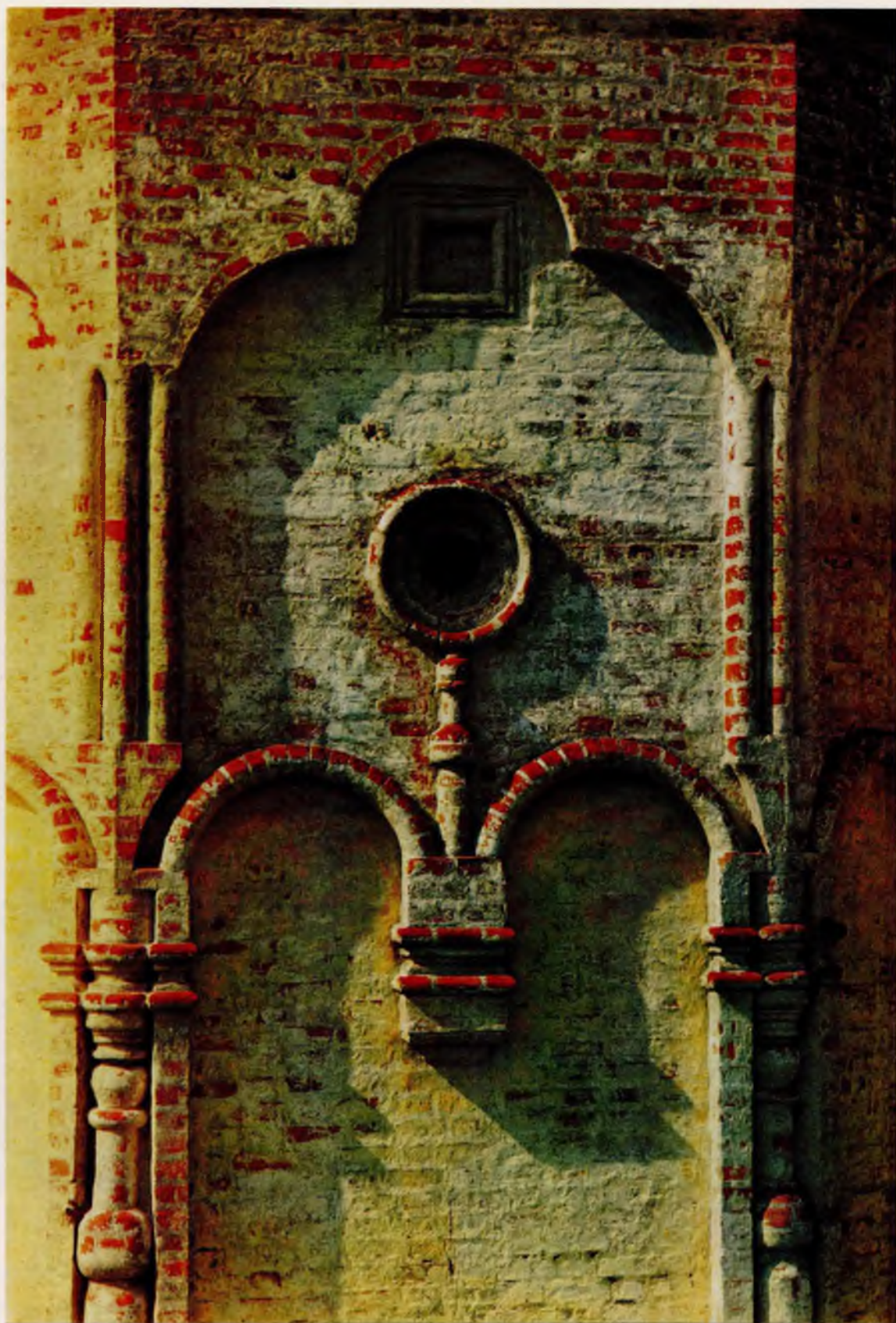


West wall tower. Detail
Башня западной стены. Фрагмент



North-west tower
Северо-западная башня

North-west tower. Detail
Северо-западная башня. Фрагмент





Central part of the ensemble. Right, Cathedral of the Transfiguration of Our Saviour (1537—42); left, Church of the Presentation of the Virgin (1540s)
Центральная часть ансамбля: Введенская церковь (1540-е гг.) и Спасо-Преображенский собор (1537—1542)



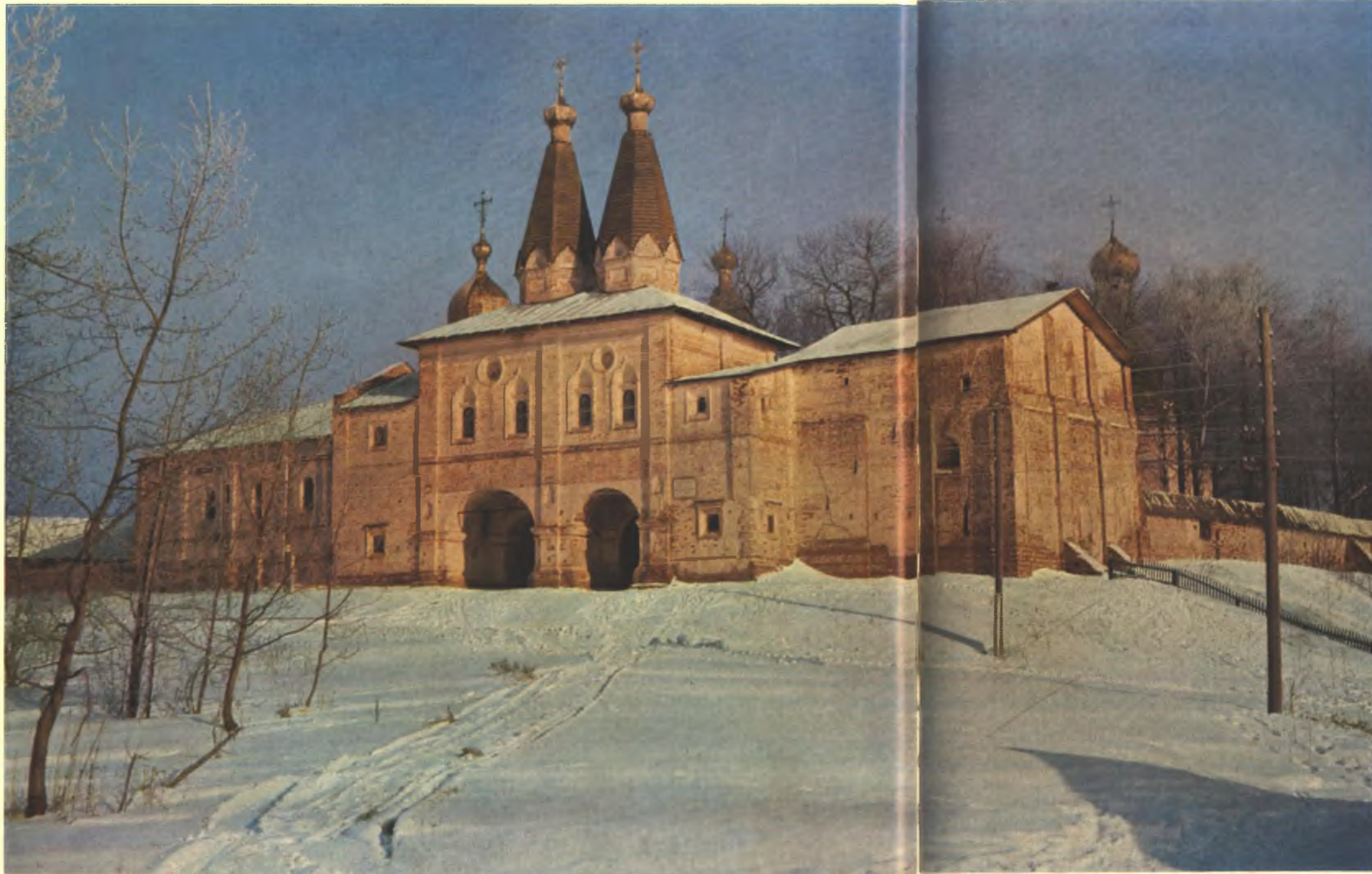
Cathedral of the Transfiguration of Our Saviour. View from
the east
Спасо-Преображенский собор. Вид с востока



Church of the Dormition of the Kushta Monastery of St Alexander. 16th century (transferred to the Monastery of the Saviour-on-the-Bend in 1960)
Успенская церковь Александро-Куштского монастыря. XVI в.
(перевезена в Спасо-Прилуцкий монастырь в 1960 г.)



Monastery of St Therapont
Ферапонтов монастырь



Μοναστήριον τοῦ Ἁγίου Θεραπῶντος. Ἁγία Πύλη. 1649
Φεραπόντων μοναστήριον. Ἁγία Πύλη. 1649



Monastery of St Therapont. Left, Cathedral of the Nativity (1490); right, Church of the Annunciation (1530—34)
Фералонтов монастырь. Рождественский собор (1490) и Благовещенская церковь (1530—1534)

Ferapontovo
Ферапонтово



Church of the Prophet Elijah on Tsipina Hill. 1755
Ильинская церковь на Цыпиной горе. 1755

Island of Kyi

Кий-остров





Cathedral of the Exaltation of the Cross at the Monastery of the Holy Cross. 17th century
Воздвиженский собор Крестного монастыря. XVII в.



Church-over-the-Well. 17th century. Cross-shaped foundation
stone

Накладная церковь. XVII в. Закладной крест

The Solovetsky
Monastery

Соловецкий
монастырь



View of the Solovki Islands from Sekirnyaya Hill
Вид на Соловецкие острова с Секирной горы



The Solovetsky Monastery, 15th century
Соловецкий монастырь. XV в.



Archangel Tower
Архангельская башня



Cathedral of the Transfiguration, 1550s—60s
Преображенский собор, 1550—1560-е гг.



Monastery courtyard
Монастырский двор



The Solovki Islands
Соловецкий архипелаг

Lake Onega Area
Район Онежского озера



Karelian Autonomous SSR, Medvezhyegorsk district. Island of Kizhi. Kizhi *pogost*
Карельская АССР. Медвежьегорский район. Остров Кизи. Кижский погост

Island of Kizhi. Kizhi *pogost*. Right, Cathedral of the Transfiguration (1714); left, Church of the Intercession (1764)
Остров Кизи. Кижский погост. Покровская церковь (1764) и Преображенский собор (1714)





Island of Kizhi. Village of Vasilyevo. Dormition Chapel.
18th century
Остров Кизи. Деревня Васильево. Успенская часовня.
XVIII в.



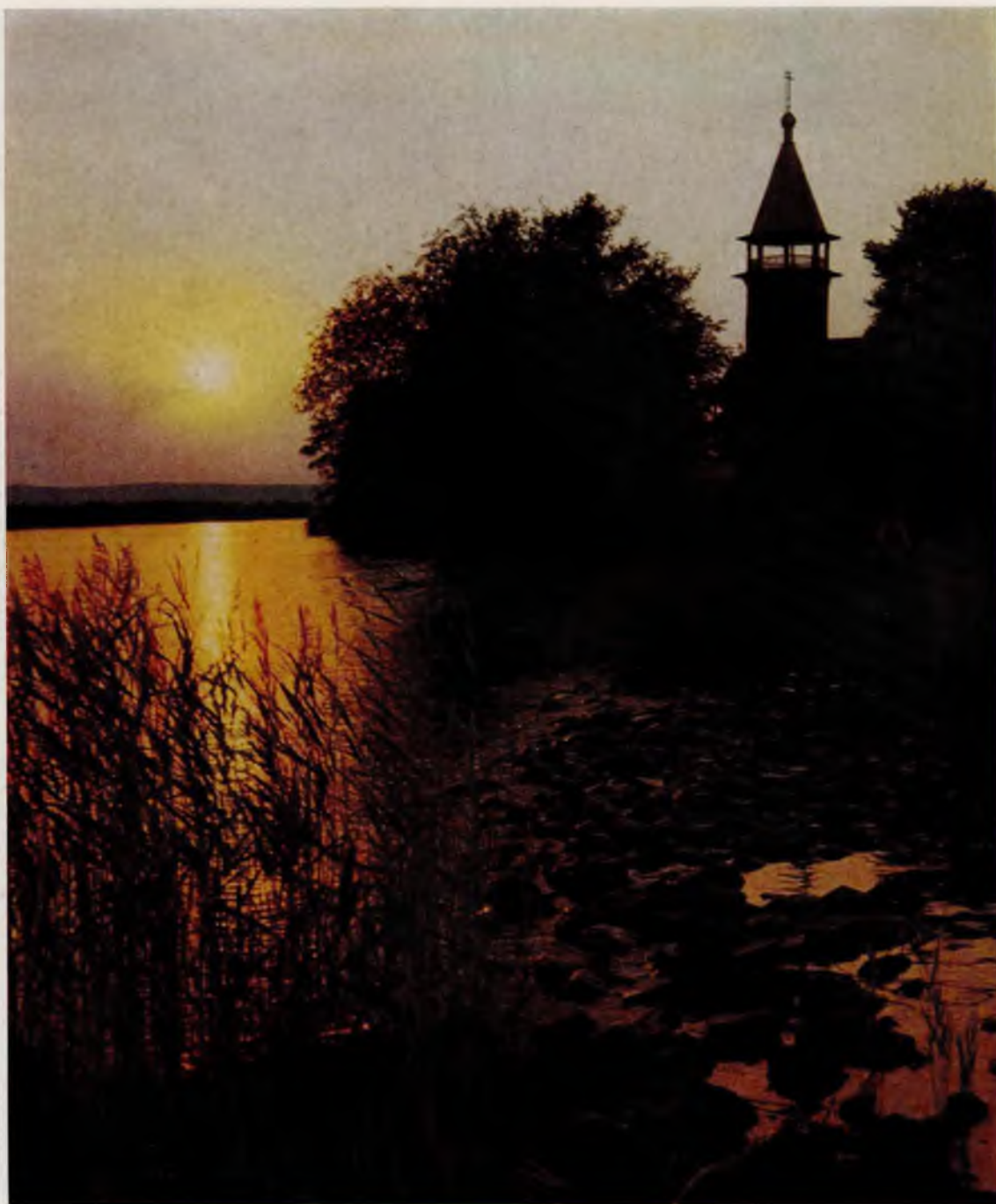
Karelian Autonomous SSR, Medvezhyegorsk district. Village of Lelikozero. Chapel of the Archangel Michael. 18th century (transferred to Island of Kizhi in 1961)
Карельская АССР. Медвежьегорский район. Деревня Лелик-озеро. Часовня Михаила Архангела. XVIII в. (перевезена на Кижский остров в 1961 г.)



Karelian Autonomous SSR, Medvezhyegorsk district, Village of Oshevnevo. Oshevnev house. 1876 (transferred to Island of Kizhi from Bolshoi Klimetsky Island in 1958)
Карельская АССР. Медвежьегорский район. Большой Кли-
мецкий остров. Деревня Ошевнево. Дом Ошевнева. 1876
(перевезен на Кижский остров в 1958 г.)



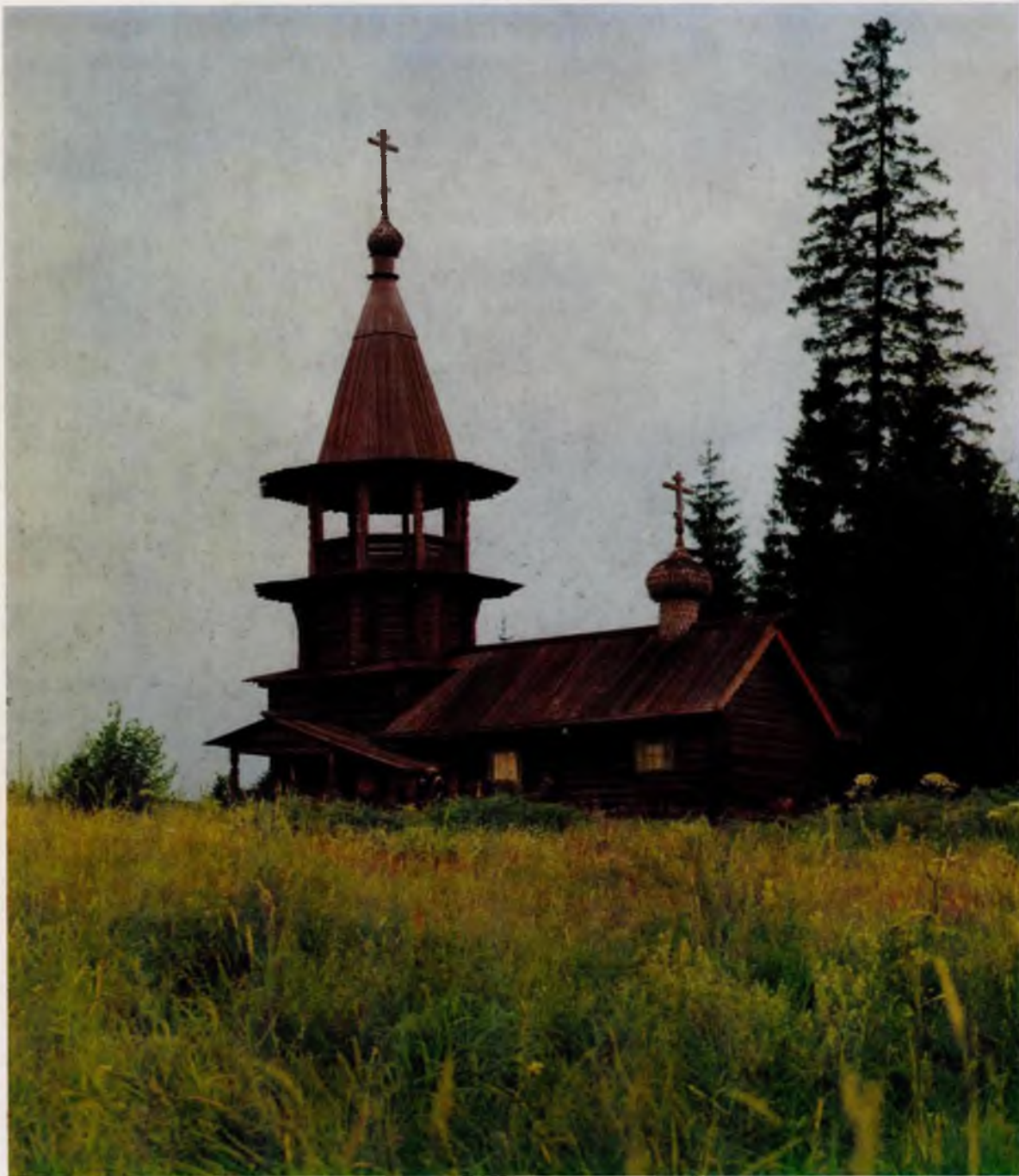
Oshevnev house. Close view of the central part
Дом Ошевнева. Фрагмент центральной части



Karelian Autonomous SSR, Kondopoga district, Village of Kavgora, 17th—18th century chapel (transferred to Island of Kizhi in 1962)
Карельская АССР. Кондопожский район, Деревня Кавгора. Часовня XVII—XVIII вв. (перевезена на Кижский остров в 1962 г.)



Karelian Autonomous SSR, Medvezhyegorsk district, Bolshoi Klimetsky Island. Village of Vorobyi. Chapel of St Kirik and St Ulita. 18th century
Карельская АССР. Медвежьегорский район. Большой Климецкий остров. Деревня Воробыи. Часовня Кирика и Улиты. XVIII в.



Bolshoi Klimetsky Island. Village of Korba. Chapel of the
Dormition of the Virgin. 18th century
Большой Климецкий остров. Деревня Корба. Часовня
Успения Богородицы. XVIII в.



Karelian Autonomous SSR, Medvezhyegorsk district. Village of Volkostrov. Chapel of SS Peter and Paul. 17th—18th centuries
Карельская АССР. Медвежьегорский район. Волкостров. Часовня Петра и Павла. XVII—XVIII вв.



Karelian Autonomous SSR, Medvezhyegorsk district. Village of Podyelniki. Chapel of St Parasceva and St Barlaam of Khutyn. 19th century
Карельская АССР. Медвежьегорский район. Деревня Подельники. Часовня Параскевы Пятницы и Варлаама Хутынского. XIX в.



Karelian Autonomous SSR, Medvezhyegorsk district. Village
of Velikaya Guba
Карельская АССР. Медвежьегорский район. Село Великая
Губа



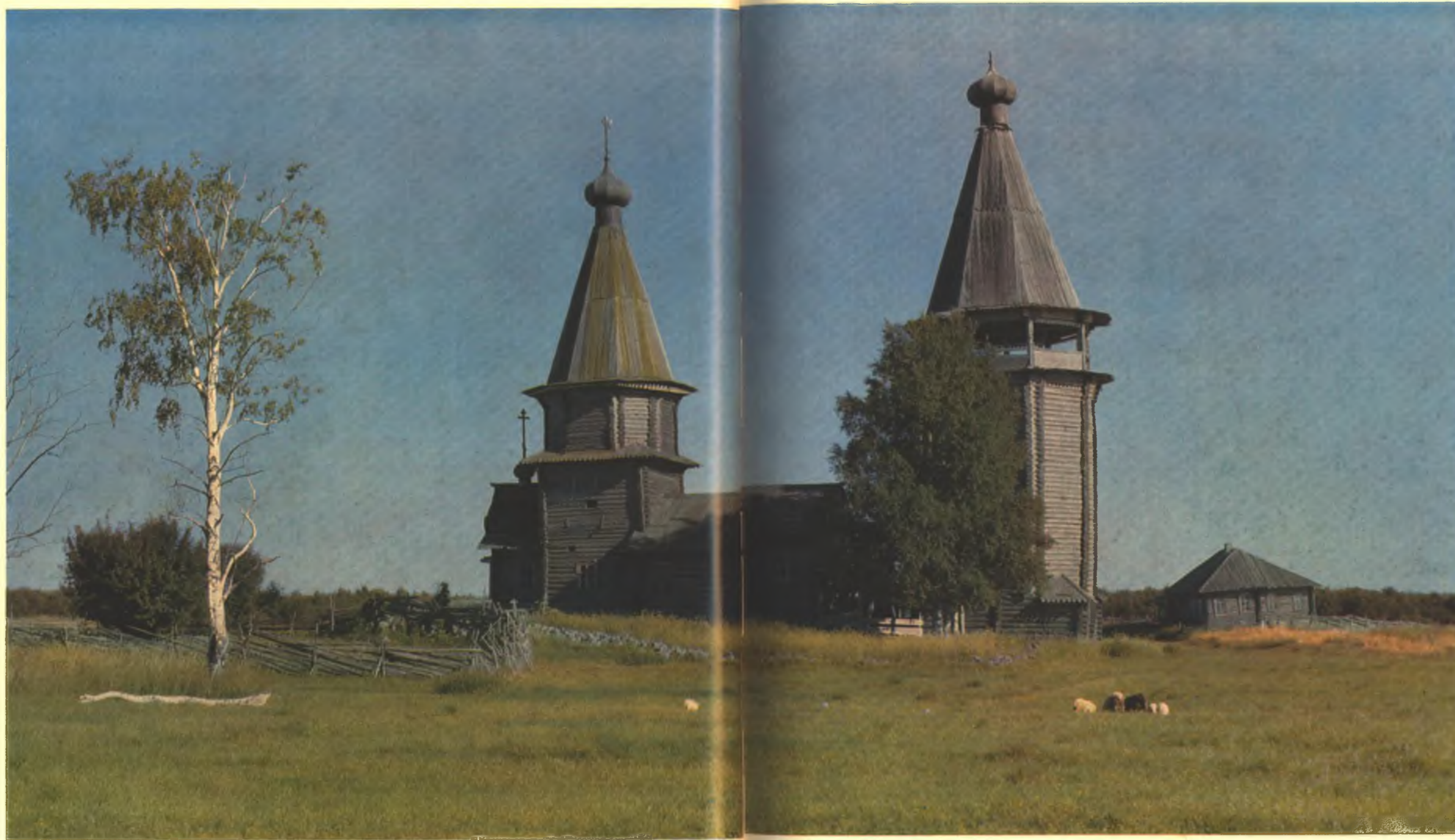
Karelian Autonomous SSR, Medvezhyegorsk district. Village of Ust-Yandoma. Chapel of St George. 17th—18th centuries
Карельская АССР. Медвежьегорский район. Деревня Усть-Яндома. Георгиевская часовня. XVII—XVIII вв.



Village of Ust-Yandoma. Chapel of St George. Lich-gate
and porch
Деревня Усть-Яндома. Георгиевская часовня. Ворота
и крыльцо



Karelian Autonomous SSR, Medvezhyegorsk district. Village of Yandomozero
Карельская АССР. Медвежьегорский район. Село Яндомозеро



Village of Yandomozero. Church of St Barbara. 1650
Село Яндомозеро. Варваринская церковь. 1650



Karelian Autonomous SSR, Medvezhyegorsk district.
Village of Tipinitsy. Church of the Ascension. 1781
Карельская АССР. Медвежьегорский район. Село
Типиницы. Вознесенская церковь. 1781



Karelian Autonomous SSR, Medvezhyegorsk district. Village
of Viogoruksa
Карельская АССР. Медвежьегорский район. Село Вёгорукса



Village of Viogoruksa. Church of St Nicholas. 17th—18th centuries
Село Вёгорукса. Никольская церковь. XVII—XVIII вв.



Karelian Autonomous SSR, Medvezhyegorsk district. Village of Cholmuzhi. Church of SS Peter and Paul. 1605
Карельская АССР. Медвежьегорский район. Село Челмужи. Церковь Петра и Павла. 1605



Karelian Autonomous SSR. Town of Kondopoga.
Church of the Dormition. 1774
Карельская АССР. Кондопога. Успенская церковь. 1774



Karelian Autonomous SSR, Kondopoga district. Village on Lychnoi Island (Lake Sandal)
Карельская АССР. Кондопожский район. Деревня на Лычном острове (озеро Сандал)



Village on Lychnoi Island. Church of SS Peter and Paul. 1620
Деревня на Лычном острове. Петропавловская церковь. 1620



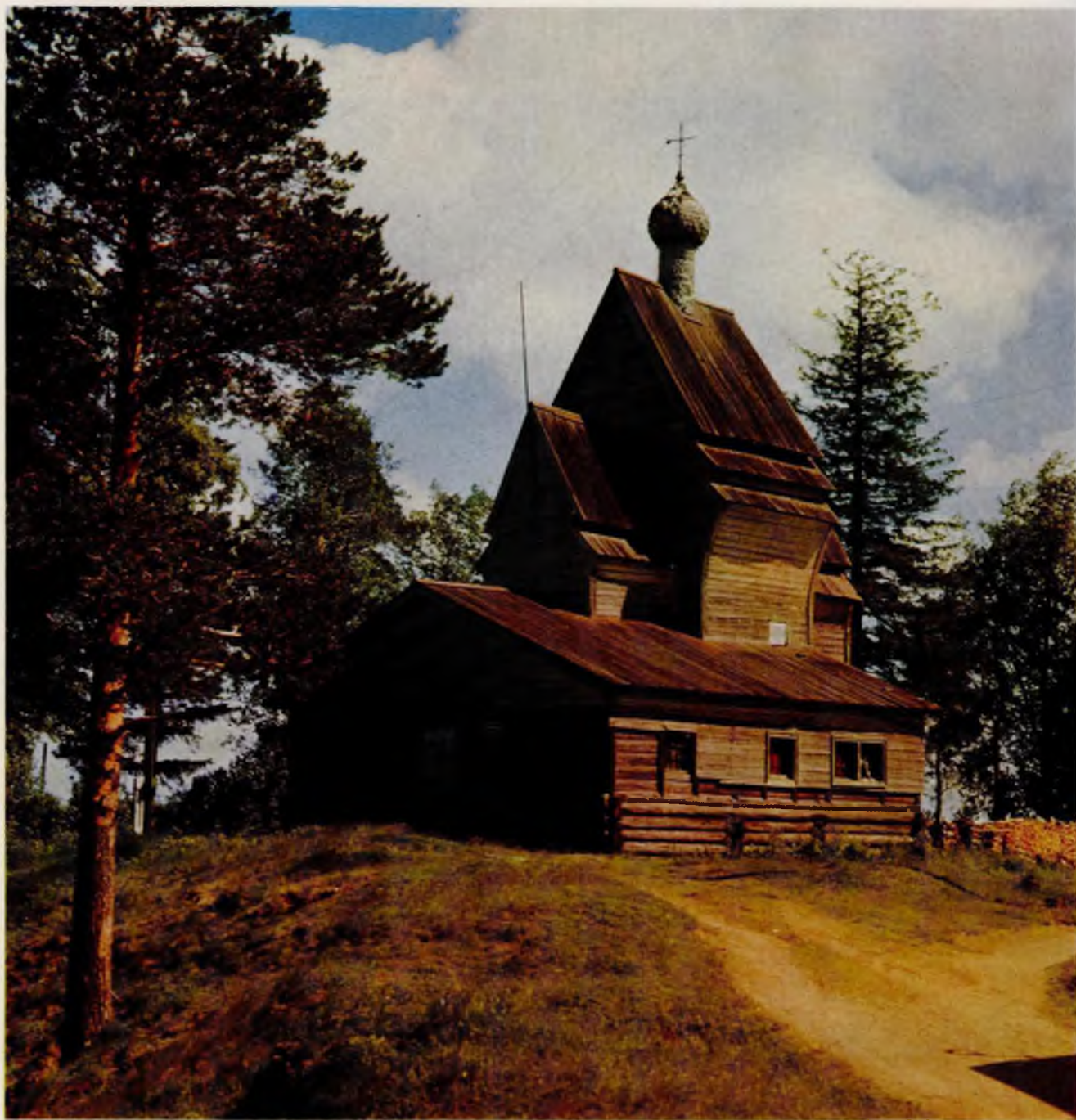
Village on Lychnoi Island. Church of SS Peter and Paul.
Tent-roofed octahedral drum
Деревня на Лычном острове. Петропавловская церковь.
Фрагмент



Village on Lychnoi Island. Peasant house
Деревня на Лычном острове. Жилой дом



Leningrad region, Podporozhye district. Village of Yuksovichi
Ленинградская область. Подпорожский район. Село Юксовичи



Village of Yuksovichi. Church of St George. 1493
Село Юксовичи. Георгиевская церковь. 1493



Leningrad region, Podporozhye district. Village of Vazhiny.
Church of the Resurrection. 1630
Ленинградская область. Подпорожский район. Село Важины.
Воскресенская церковь. 1630



Leningrad region, Podporozhye district. Village of Sogintsy
Ленинградская область. Подпорожский район. Село
Согинцы



Village of Soginty. Church of St Nicholas. 1696
Село Согинцы. Никольская церковь. 1696



Leningrad region, Podporozhye district. Village of Zaozerye.
18th century chapel
Ленинградская область. Подпорожский район. Деревня
Заозерье. Часовня. XVIII в.



Leningrad region, Podporozhye district. Village of Gimreka.
Church of the Nativity. 1659
Ленинградская область. Подпорожский район. Село Гимрека. Рождественская церковь. 1659

The Northern Dvina
Area

Район реки
Северной Двины



Archangel region, Krasnoborsk district. Village of Verkhniaya Uftiuga
Архангельская область. Красноборский район. Село Верхняя Уфтюга



Village of Verkhniaya Uftiuga. Church of St Demetrius of
Thessalonica. 1784
Село Верхняя Уфтюга. Церковь Дмитрия Солунского. 1784



Archangel region, Krasnoborsk district. Village of Permogorye.
View of the Church of St George
Архангельская область. Красноборский район. Село Пермо-
горье. Вид на Георгиевскую церковь



Village of Permogorye. Church of St George. 1665
Село Пермогорье. Георгиевская церковь. 1665



Archangel region, Upper Toima district. Village of Vershina.
Church of St George. 1672 (transferred to the Archangel open-air
museum in the 1970s)

Архангельская область. Верхнетоемский район. Село Вер-
шина. Георгиевская церковь. 1672 (перевезена в Архангель-
ский музей-заповедник „Малые Корелы“ в 1970-х гг.)



Archangel region, Vinogradovsky district. Village of Vakorino.
18th century ensemble: left, Church of St Joachim and St Anna
(1726); right, Church of St Basil (1700)

Архангельская область. Виноградовский район. Село Ва-
корино. Ансамбль XVIII в.: церковь Иоакима и Анны (1726)
и Васильевская церковь (1700)

Archangel region, Kholmogory district. Village of Zachachye.
Church of St Nicholas. 17th—18th centuries
Архангельская область. Холмогорский район. Село Зачачье.
Никольская церковь. XVII—XVIII вв.





Archangel region, Kholmogory district. Village of Ratonavolok. 18th century church complex: left, Church of SS Peter and Paul (1722); right, Church of St Nicholas (1727)
Архангельская область. Холмогорский район. Село Рато-
наволок. Церковный ансамбль XVIII в.: Петропавловская
(1722) и Никольская (1727) церкви



Village of Ratonavolok. Church of SS Peter and Paul
Село Ратонаволоок. Петропавловская церковь



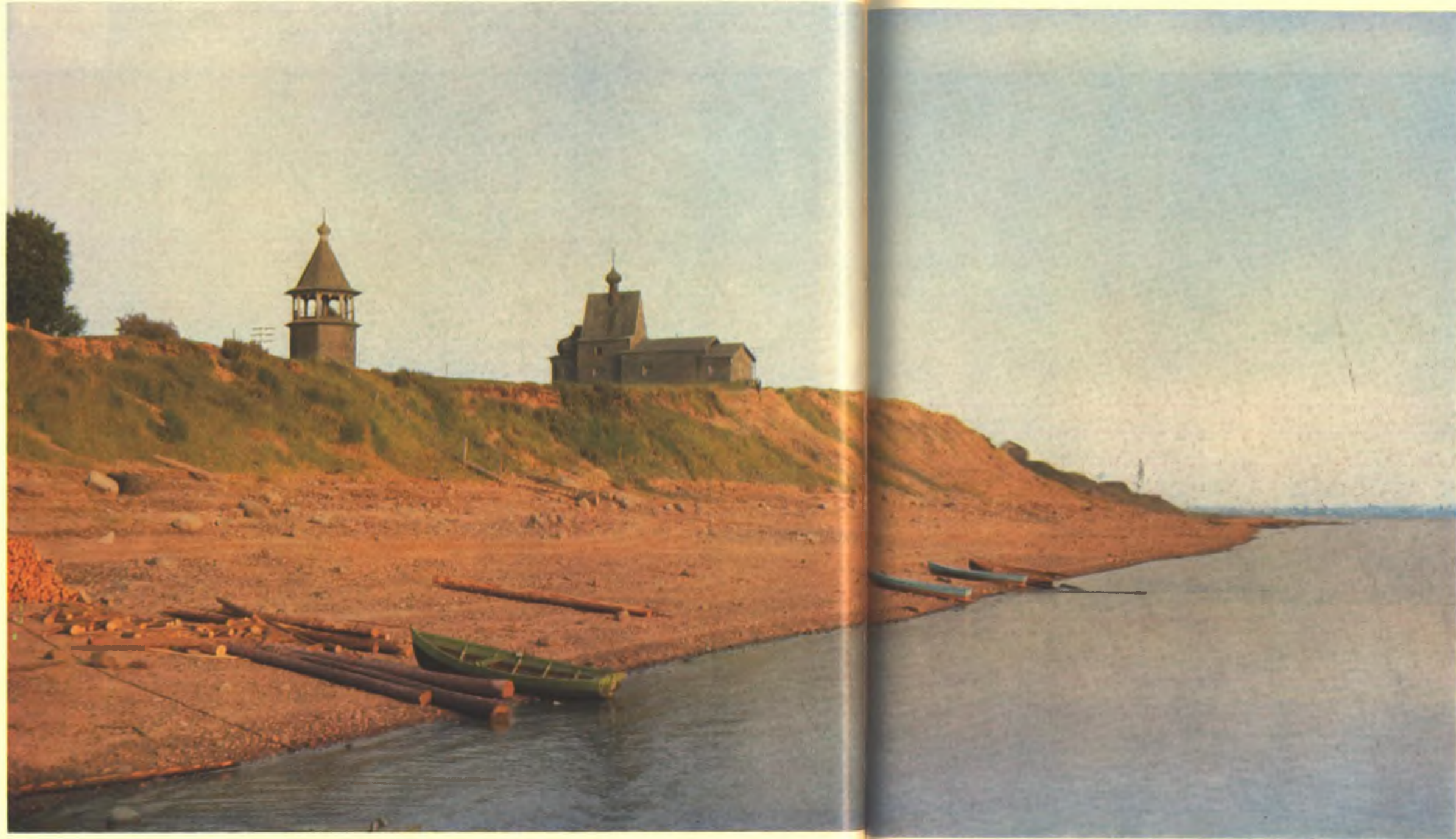
Archangel region, Kholmogory district. The Svy Monastery of St Anthony. Early 16th century
Архангельская область. Холмогорский район. Антониев-Сийский монастырь. Начало XVI в.



Archangel region, Kholmogory district. Village of Rakuly.
Church of the Resurrection. 1766
Архангельская область. Холмогорский район. Село Ракулы.
Воскресенская церковь. 1766



Archangel region, Kholmogory district. Village of Verkhniye
Matigory. Church. 1694
Архангельская область. Холмогорский район. Село Верхние
Матигоры. Церковь. 1694



Archangel region, Kholmogory district. Village of Chukhcherma.
Church complex
Архангельская область. Холмогорский район. Село Чухчерьма.
Церковный ансамбль



Village of Chukhcherma. Church of St Basil. Built in the 17th century; rebuilt in 1824
Село Чухчерьма. Васильевская церковь. XVII в. — 1824



Village of Chukhcherma. Bell-tower. 1783
Село Чухчерьма. Колокольня. 1783



Archangel region, Primorye district. Village of Liavlia. Church of St Nicholas. 1589
Архангельская область. Приморский район. Село Лявля. Никольская церковь. 1589

The Onega Area
Район реки Онеги



Archangel region, Plesetsk district. Village of Berezhnaya
Dubrova
Архангельская область. Плесецкий район. Деревня Береж-
ная Дуброва



Village of Berezhnaya Dubrova. Church of St Nicholas. 1678
Деревня Бережная Дуброва. Никольская церковь. 1678



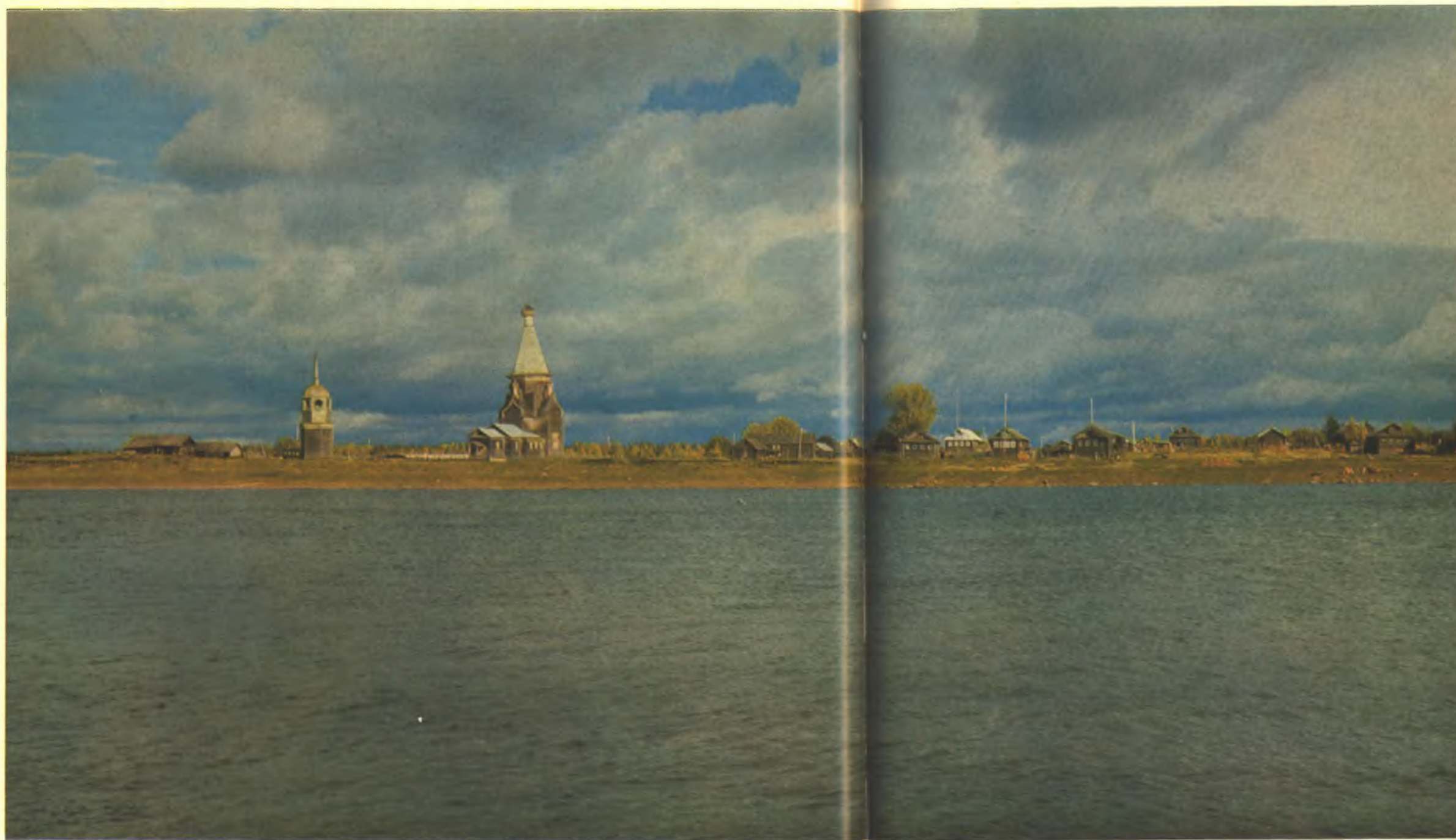
Archangel region, Plesetsk district. Village of Konevo. 18th century chapel
Архангельская область. Плесецкий район. Село Конево, Часовня. XVIII в.



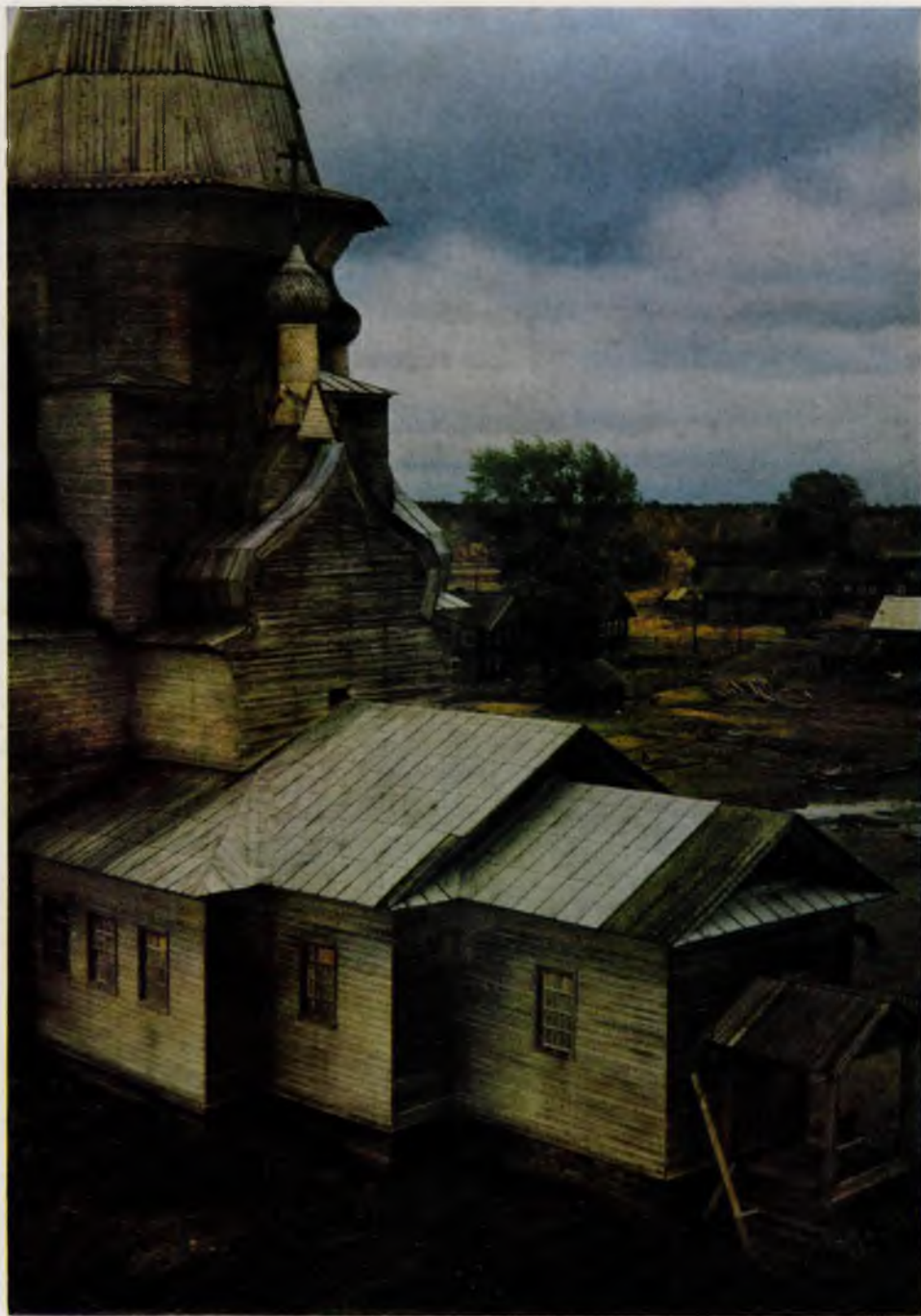
Archangel region, Onega district. Village of Turchasovo.
Church of the Transfiguration (1786, rebuilt in 1869) and
bell-tower (1793)
Архангельская область. Онежский район. Село Турчасово.
Преображенская церковь (1786, перестроена в 1869) и коло-
кольня (1793)



Archangel region, Onega district, Village of Khachela
Архангельская область. Онежский район. Село Хачела



Archangel region, Onega district. Village of Piyala
Архангельская область. Онежский район, Село Пияла



Village of Piyala. Church of the Ascension. 1651. West façade
Село Пияла. Вознесенская церковь. 1651. Фрагмент



Archangel region, Onega district. Village of Vazentsy. Peasant houses
Архангельская область. Онежский район. Село Вазенцы.
Жилые дома



Village of Vazentsy. Church of the Prophet Elijah. 1786
Село Вазенцы. Ильинская церковь. 1786



Village of Vazentsy. Church of the Prophet Elijah. Close view
Село Вазенцы. Ильинская церковь. Фрагмент центральной
части



Archangel region, Onega district. Village of Makarynskoye
Архангельская область. Онежский район. Село Макарьинское



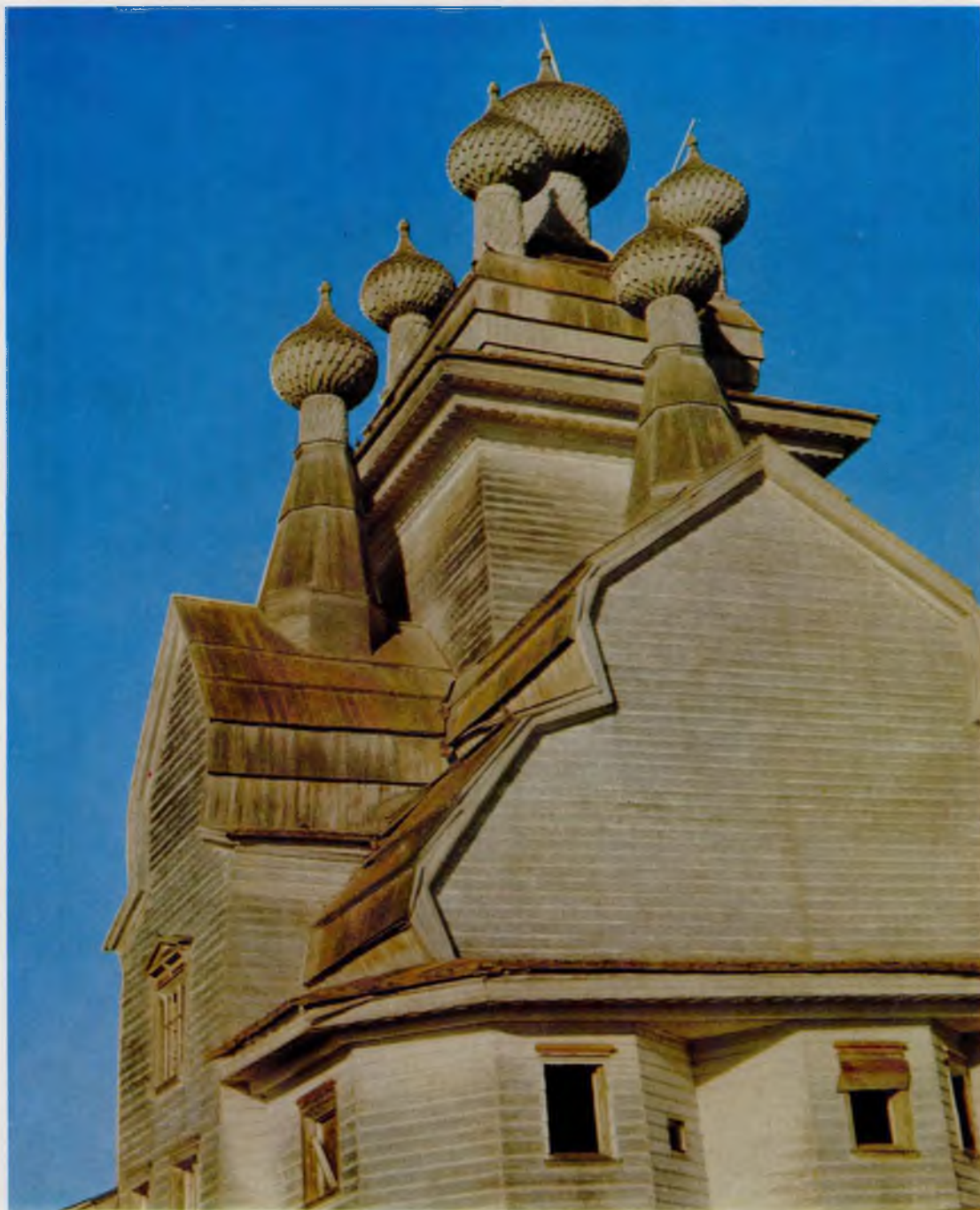
Village of Makaryinskoe. Kozha *pogost*. Left, Church of St Clement (1695) and bell-tower (17th—18th centuries); right, Church of the Exaltation of the Cross (1769)
Село Макарьинское. Кожский погост. Климентовская церковь (1695), колокольня (XVII—XVIII вв.) и Крестовоздвиженская церковь (1769)



Village of Makaryinskoye. Kozha pogost. Church of the Exaltation of the Cross. Close view of the central part
Село Макарьинское. Кожский погост. Крестовоздвиженская церковь. Фрагмент центральной части



Archangel region, Onega district. Village of Podporozhye.
Church of St Vladimir. 1745
Архангельская область. Онежский район. Село Подпорожье.
Владимирская церковь. 1745



Village of Podporozhye. Church of St Vladimir. Close view
Село Подпорожье. Владимирская церковь. Фрагмент



Archangel region, Plesetsk district. View of Lake Kenozero
Архангельская область. Плесецкий район. Кенозеро



Archangel region, Plesetsk district. Village of Porzhinskoye
Архангельская область. Плесецкий район. Село Поржинское

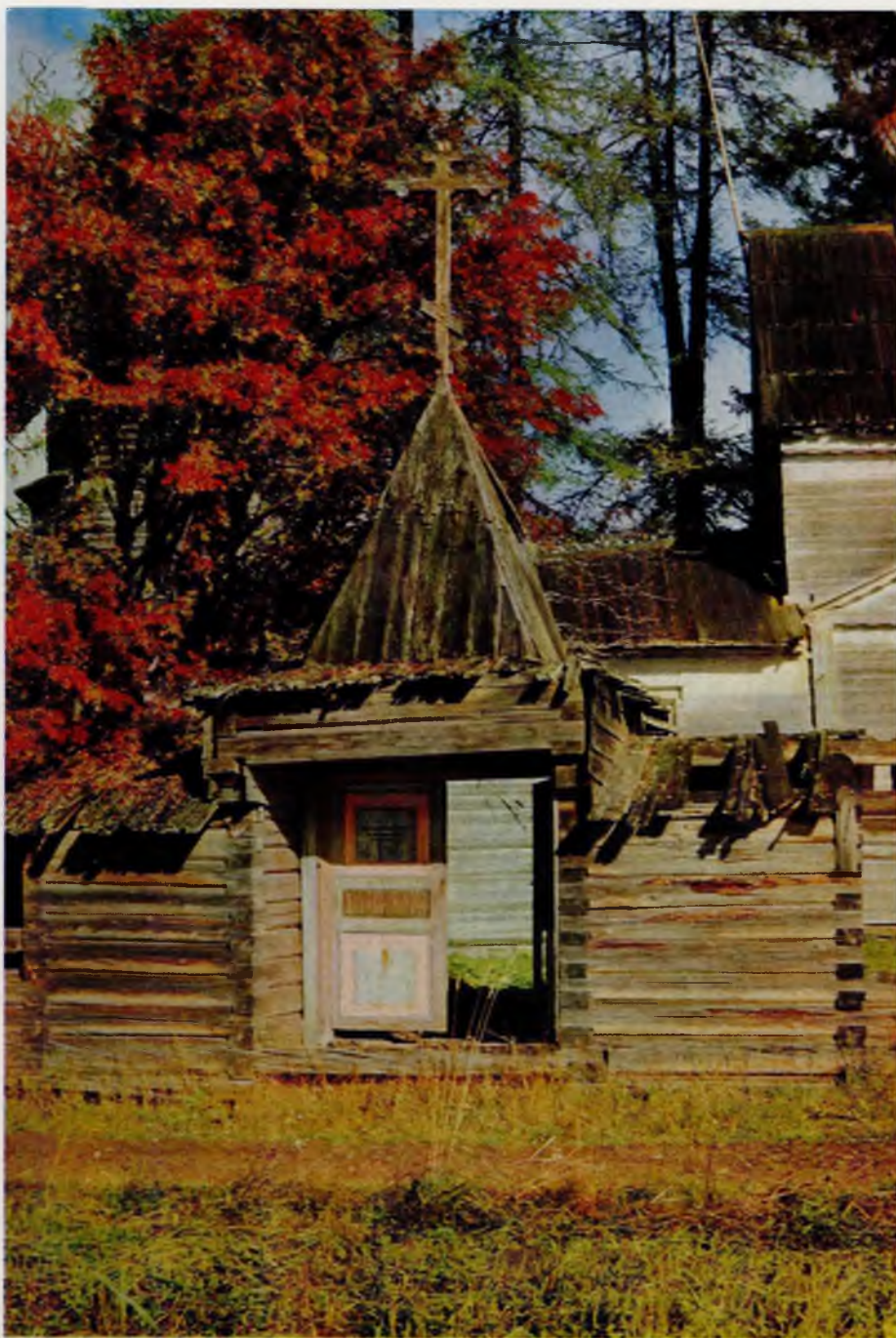


Village of Porzhinskoye. Church complex with the 17th century Church of the Prophet Elijah
Село Поржинское. Церковный ансамбль с Ильинской церковью. XVII в.

Lake Kenozero Area
Район Кенозера



Village of Porzhinskoye. Tower of the wall enclosing the church
Село Поржинское. Церковный ансамбль. Башня ограды



Village of Porzhinskoye. Church complex. Lich-gate
Село Поржинское. Церковный ансамбль. Ворота ограды



Archangel region, Plesetsk district. Village of Gorbachikha
Архангельская область. Плесецкий район. Село Горбачиха



Village of Gorbachikha. 19th century chapel
Село Горбачиха. Часовня. XIX в.



Archangel region, Plesetsk district. Village of Tyryshkino.
19th century chapel
Архангельская область. Плесецкий район. Деревня
Тырышкино. Часовня. XIX в.



Archangel region, Plesetsk district. Village of Pershlakhta
Архангельская область. Плесецкий район. Деревня
Першлахта



Village of Pershlakhta. Peasant house
Деревня Першлахта. Жилой дом



Archangel region, Onega district. Village of Kushereka.
Church of the Ascension. 1669 (transferred to the Archangel
open-air museum in 1972)
Архангельская область. Онежский район. Село Кушерека.
Вознесенская церковь. 1669 (перевезена в Архангельский
музей-заповедник „Малые Корелы“ в 1972 г.)

White Sea Area
Беломорье



Village of Kushereka. Church of the Ascension
Село Кушерека. Вознесенская церковь



Village of Kushereka. Church of the Ascension. Close view
Село Кушерека. Вознесенская церковь. Фрагмент



Karelian Autonomous SSR, Belomorsk district. Village of Virma. Church of SS Peter and Paul. 17th century
Карельская АССР. Беломорский район. Село Вирма.
Петропавловская церковь. XVII в.



Village of Virma. Church of SS Peter and Paul. Close view
Село Вирма. Петропавловская церковь. Фрагмент



Кем. Cathedral of the Dormition. 1714
Кемь. Успенский собор. 1714



Кем. Панорамический вид
Kemь



Archangel region, Segezha district. Monastery of the Trinity on Lake Muezero. Church of St Nicholas. 17th century
Архангельская область. Сеgezжский район. Муезерский Троицкий монастырь. Никольская церковь. XVII в.



Murmansk region, Kandalaksha district. Village of Kovda
Мурманская область, Кандалакшский район. Село Ковда



Village of Kovda. Church of St Nicholas. 1651
Село Ковда. Никольская церковь. 1651



Murmansk region, Tersky Coast. Village of Varzuga. Church of the Dormition. 1674
Мурманская область. Терский берег. Село Варзуга. Успенская церковь. 1674



Village of Varzuga. Church of the Dormition. Close view of the central part
Село Варзуга. Успенская церковь. Фрагмент центральной части

The Pinega Area
Район реки Пинеги



Archangel region, Pinega district, Village of Pirinem
Архангельская область. Пинежский район. Село Пиринем



Village of Pirinem. Church of the Twelve Apostles. 1799
Село Пиринем. Церковь Двенадцати апостолов. 1799



Arхангельская область, Pinezhsky district. Village of Yedoma. Church of St Nicholas. 1700
Архангельская область. Пинежский район. Село Едома. Никольская церковь. 1700



Village of Yedoma. Church of St Nicholas. North-east view
Село Едома. Никольская церковь. Вид с северо-востока 1100



Village of Yedoma. Church of St Nicholas. Cupolas
Село Едома. Никольская церковь. Фрагмент центральной
части



Archangel region, Pinega district. Village of Karpogory
Архангельская область. Пинежский район. Село Карпогоры



Archangel region, Pinega district. Village of Shardonem.
Storehouses
Архангельская область. Пинежский район. Село Шардонем.
Амбары





Archangel region, Pinega district. Village of Verkola. Church of the Prophet Elijah. 17th century
Архангельская область. Пинежский район. Село Веркола. Ильинская церковь. XVII в.



Village of Verkola. Church of the Prophet Elijah. View from the east
Село Веркола. Ильинская церковь. Вид с востока

The Mezen Area
Район реки Мезени



Archangel region, Leshukonskoye district. Village of Moksheva
Архангельская область. Лешуконский район. Кельчемгора.
Село Мокшева



Kelchemgora. Village of Zaozerye
Кельчемгора. Село Заозерье



Village of Zaozerye. Klokov house. 1879
Село Заозерье. Дом В. Я. Клокотова. 1879



Village of Zaozerye. Klokotov house. Pediment
Село Заозерье. Дом В. Я. Клокотова. Фронтон



Village of Zaozerye. Klokotov house. Porch
Село Заозерье. Дом В. Я. Клокотова. Крыльцо



Village of Zaozerye. Klokotov house. Window shutters
Село Заозерье. Дом В. Я. Клокотова. Оконные ставни



Village of Zaozerye. Votive cross
Село Заозерье. Обетный крест



Archangel region, Leshukonskoye district. Village of Yuroma
Архангельская область. Лешуконский район. Село Юрома



Archangel region, Leshukonskoye district. Village of Paluga.
Chapel
Архангельская область. Лешуконский район. Село Палуга.
Часовня



Archangel region, Mezen district. Village of Pogorelskoye.
Windmills
Архангельская область. Мезенский район. Село Погорель-
ское. Мельницы



Archangel region, Mezen district. Village of Nizhny Bereznik
Архангельская область. Мезенский район. Село Нижний
Березник



Archangel region, Mezen district. Village of Kiltse
Архангельская область. Мезенский район. Село Кильце



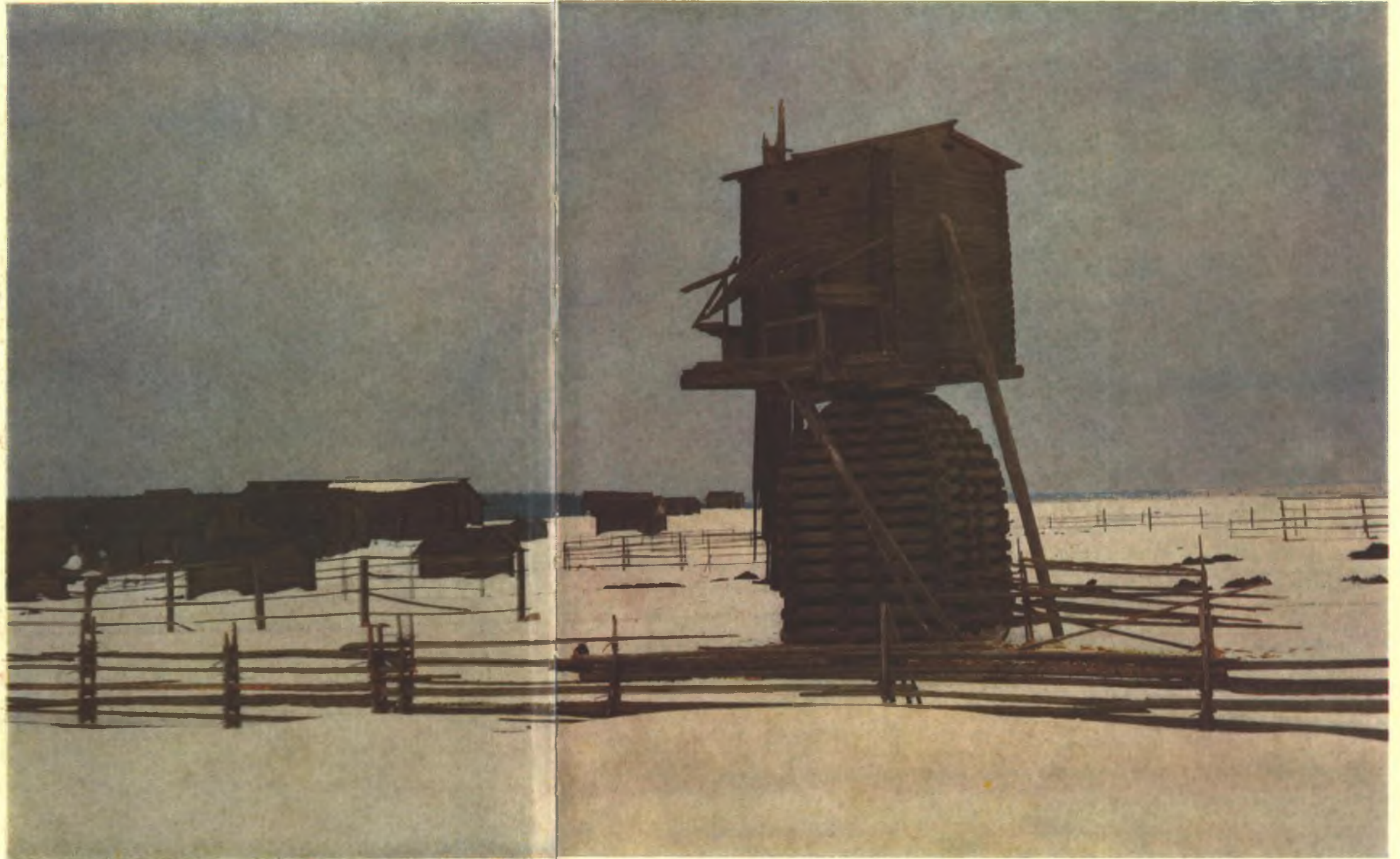
Archangel region, Mezen district. Village of Kimzha
Архангельская область. Мезенский район. Село Кимжа



Village of Kimzha. Church of the Virgin Hodigitria. 1763
Село Кимжа. Одигитриевская церковь. 1763



Village of Kimzha. Church of the Virgin Hodigitria. Cupolas
Село Кимжа. Одигитриевская церковь. Фрагмент централь-
ной части



Village of Kimzha. Windmill
Село Кимжа. Мельница

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AREAS PRESENTED IN THE ALBUM
В АЛЬБОМЕ ПРЕДСТАВЛЕНЫ

| | |
|---|---|
| Staraya Ladoga Старая Ладога 1—4 | Ferapontovo Ферапонтово 89—92 |
| Vologda Вологда 5—22 | Island of Kiy Кий-остров 93—95 |
| Totma Тотьма 23—27 | The Solovetsky Monastery Соловецкий монастырь 96—101 |
| Veliky Ustiug Великий Устюг 28—42 | Lake Onega Area Район Онежского озера 102—133 |
| Solvychegodsk Сольвычегодск 43—47 | The Northern Dvina Area Район реки Северной Двины 134—149 |
| Belozersk Белозерск 48—53 | The Onega Area Район реки Онеги 150—164 |
| Kargopol Каргополь 54—62 | Lake Kenozero Area Район Кенозера 165—174 |
| Monastery of St Cyril on Lake Beloye Goritsy Кирилло-Белозерский монастырь Горицы 63—80 | White Sea Area Беломорье 175—186 |
| Monastery of the Saviour-on-the-Bend Спасо-Прилуцкий монастырь 81—88 | The Pinega Area Район реки Пинеги 187—196 |
| | The Mezen Area Район реки Мезени 197—212 |

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