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АРХІТЕКТУРНИЙ АНСАМБЛЬ СПАСОВОГО СКИТУ ПІД БОРКАМИ НА ХАРКІВЩИНІ: СПРОБА РЕКОНСТРУКЦІЇ

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Steshenko S. Architectural ensemble of Spasov monastery near Borky in Kharkiv region: attempt of reconstruction. This article is a first attempt to reconstruct in detail the architectural ensemble of the Spasov monastery chapel and provide art description of its components. Created in the late nineteenth century by selfless work of many great masters, this majestic complex was nearly destroyed in the first decades of the Soviet regime and the Second world war had completed the work that began during the Soviet regime.

The architectural ensemble of the Spasov monastery near Borky in Kharkiv region fit perfectly into a palette of architectural and artistic styles that existed in Central and Eastern Ukraine. This ensemble consisted of two independent parts – the monastery and memorial. The memorial part is a temple in the name of Christ the Savior in the Glorious Transfiguration and the chapel in honor of the miraculous Image of Christ the Savior (1891–1894) was built in the so-called Russian-Byzantine style, the essence of which is to use the architectural images and forms of Moscow architecture of the XVI–XVII centuries and their eclectic combination with elements of Byzantine architecture. The dominant feature of the monastery part which because of the modesty of its buildings was in the shadow of the majestic buildings of the memorial, was a wooden Church built in old Russian style and consecrated in honor of the miraculous image of Christ the Savior (1889).

The architectural and artistic synthesis of the ensemble Spasov monastery was presented by outstanding artists: a) architects: academician of the Petersburg Academy of Arts R. Marfeld, Chairman of the Moscow architectural society N. Nikitin, Kharkiv diocesan architect V. Nemkin and architect of Management of the Kharkiv educational district Ministry of education V. Velichko; b) painters: academician of the Petersburg Academy of Arts V. Makovsky, a great artist in the second degree, I. Galkin, and also mosaic artist of the St. Petersburg Academy of Arts O. Frolov.

Architectural value of the dominant of hole complex – the temple in the name of Christ the Savior in the Glorious Transfiguration was that he was not like most other churches built on according standard project, but on the contrary, was perfectly original construction, and he later served as the prototype for churches built in Saint-Petersburg (Russia), Blagoveshchensk (Amur region, Russia) and Harbin (China).

The cave part of the chapel of Edessa deeply appealed to the railway embankment, and the porch it was rectangular in plan, three-tiered tower, reinforced bottom protruding buttresses that towered over the railway tracks its pointed tiled roof crowned with a gilded dome-a dome with a cross.

In the first tier of the tower, also decorated with rich art-carved oak doors, located deep in the arched openings were placed and paired windows (North and South sides). The same windows were on all sides of the third tier of the building. The second tier was decorated with artistic mosaic icon (four large and sixteen small), which was almost a solid belt of mosaics on a gold background. All the exterior gilding of the chapel was painted with gold leaf 94-th sample.

The height of the building from the plinth to the top of the cross – 30 m, length 15 m, width – 7.5 m (in the cave part – 3.5 m).

To the West of the chapel, sixty meters from the railway embankment was built and designed for seven hundred people, one-altar Church of the Transfiguration, the main axis of which coincides with the axis of the chapel and formed a common line perpendicular to the line of the railway.

The temple was at its core a perfect square with four large corner blocks, connected by arches, that domestic space was shaped into a four-pointed cross. On the perimeter (excluding the Western part) the building was surrounded by a vaulted gallery, which has had the opportunity to do the Eastern front, facing the chapel, the altar side of the Church. Above the main entrance stood a belfry.

In the headdress of the canopy above the five entrance doors have been placed in a mosaic image, and over the portal on the exterior of the temple – a large Face of the Savior with two smaller images on the sides are also made from the mosaic of the respective images of the brush V. Makovsky. Just on the temple there were twelve mosaics, and all of them, like the mosaics in the chapel were executed in mosaic workshop at the Imperial Academy of Arts by O. Frolov according to Venetian way of Salviati.

The middle part of the temple, which reigned over the other building was divided into three tiers. Above the main cornice of the third tier stood entirely gilded in gold leaf 94-carat bath, adorned with wide embossed belt ornament, formed of the Imperial double-headed eagles and monograms. Huge, visually lightweight by belt ornament bath ouves victim of iron golden eight-pointed cross.

The outside architecture of the temple resembled the style of Moscow churches of the XVII century, but with regard to the overall layout of the middle part, with a gradual transition from the square to the circle, there is, no doubt, followed the influence of the Byzantine style.

Main dimensions of the temple: the length and width are almost the same – 40.5 m with wings; the height of the temple inside to the top of the dome is 27 m, the diameter of the dome is 12 m, the height of the temple outside of the plinth to the top of the cross is 47 m.

The main part of the architectural Spasov ensemble of the monastery consisted of wooden churches, towers, hotels and services. A large part of the monastery was planted with fruit and deciduous trees.

The building of the Priory Church in old Russian style (octagon on square with cutting and corner rooms) was surrounded on three sides by a gallery and had a hipped with a decorative dome-onion. The same form was baths, which adorned the apse of the Church and bell tower, designed in the same style with the Church. On the whole the architectural ensemble of the area was planted thousands of trees, which formed about nine hectares of continuous area planted.

Keywords: architectural ensemble, Spasov monastery, Borki, temple in the name of Christ the Savior in the Glorious Transfiguration, architectural and artistic synthesis.

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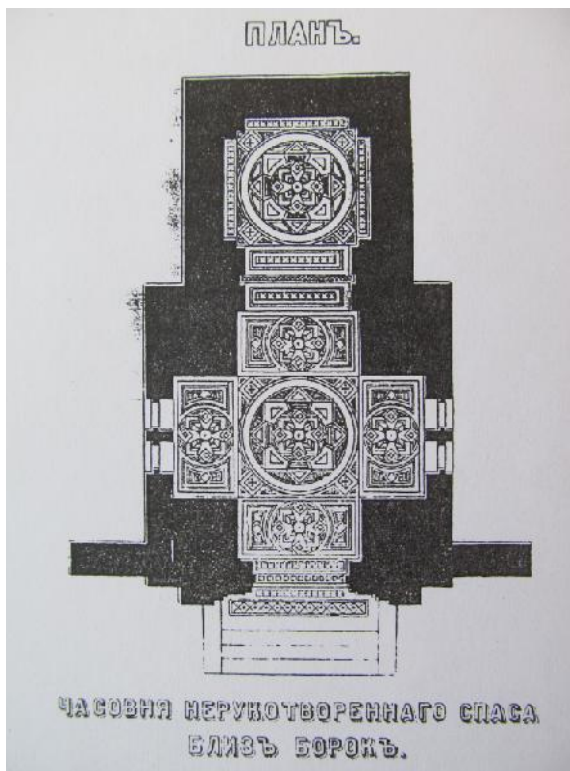
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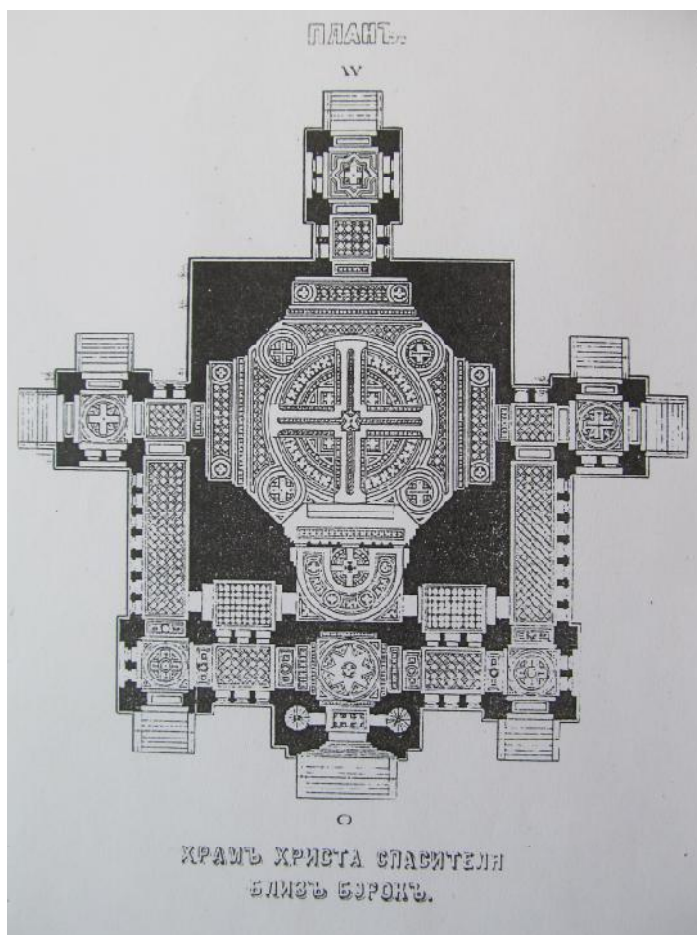
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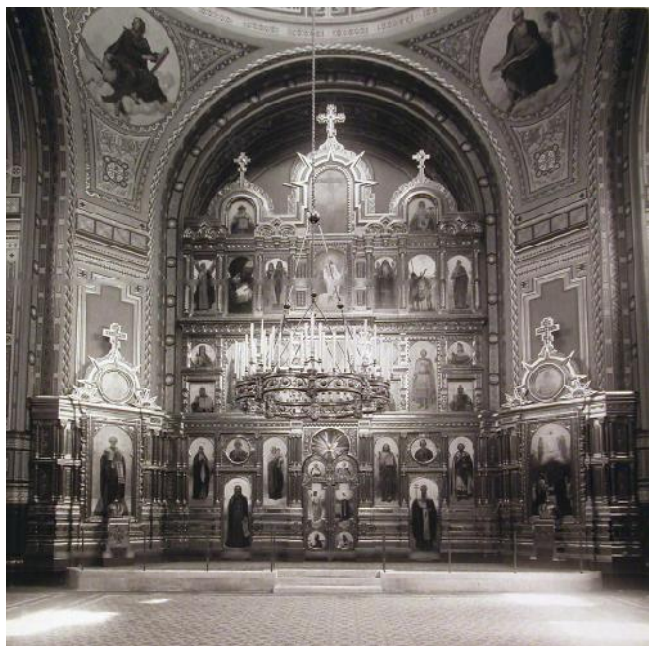
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СОВРЕМЕННЫЕ СОБЫТИЯ.
 Выпущено в свет по распоряжению Императорского Высочайшего Указа.



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СВЯТЫЙ СОБОРЪ СЪ СВОИМИ ДВЕРЬМИ И ОКОМЪМИ И ДРУГИМИ ЧАСТЯМИ СВОИМИ.



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XIX –
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