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**VI. V. Sedov, A. A. Kudryavtsev, V. P. Makarova,
E. M. Ushankov, E. G. Yanovskaya. Archaeological
evidence of an earlier structure at the site of the
Church of Boris and Gleb in the Novgorod Detinets**

Abstract. This article presents archaeological finds from the cultural layer that pre-dates the construction of the SS Boris and Gleb Church in the Novgorod Detinets. The artefact assemblage includes ceramic, numismatic, and material culture items that date the cultural deposits to the late 10th and 11th centuries. The layer also contains building materials such as floor tiles and tesserae, which are attributed to an earlier structure on the site where the church was built in 1167.

Keywords: floor tiles, mosaic, archaeological complex, church interior, SS Boris and Gleb Church, architectural archaeology, Novgorod.

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On the use of spaces in the Hospitaller castle of Margat

B. MAJOR

 FORTIFICATIONS defending the Crusader states were amongst the largest and most refined ones European architecture produced in the 12th and 13th centuries. Some of them survived in a very good state of preservation with various individual spaces that offer the possibility of an analysis about their original functions. However, this is not an easy task as medieval sources are usually scarce and often completely silent on this special aspect. Fortifications were also occasionally subject to remodelling and extension, which could result in the changing or relocation of different functions from one building to the other. Margat (Arabic Qal'at al-Marqab), one of the largest Crusader fortifications in the Holy Land, is a good example of a well-preserved site with almost no written sources on the use of its spaces. The architectural analyses and excavation work of the Syro-Hungarian Archaeological Mission since 2007 resulted in a vast amount of data with which attempts can be made to clarify the functions of the spaces inside the castle.

Overlooking the Via Maris, the main trunkroad of the Syrian coast from a volcanic spur rising above 360 m, Margat is the largest medieval fortification controlling this strategic communication line (fig. 1). During the Crusader times it was also the southernmost castle of the Principality of Antioch bordering the County of Tripoli and from after 1188 it was the main Crusader bulwark against the newly conquered Muslim territories to its north. Hisn al-Marqab, the “fortress of the lookout post” was established by a local tribe in 1062 (*Yāqūt al-Ḥamawī*, nd. V. P. 127) and was briefly taken by the Byzantines in 1104 (*Anna Comnena*, 2003. P. 365). The castle was already back in the hands of the local chieftains by 1109, when the Crusaders took the neighbouring town of Buluniyās (today Bānyās) which

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Abstract. The nearly two centuries of European presence in the Levant resulted in the erecting of some of the finest examples of 12th and 13th century military architecture in the contemporary world. Due to the lack of medieval sources and fieldwork the function of the spaces in these magnificent structures has been rarely researched in depth. Margat is one of the most important castles built by the Order of St. John and it has been the subject of a joint research program of the Syro-Hungarian Archaeological Mission since 2007. The archaeological works combined with various interdisciplinary research resulted in identifying the functions of a large proportion of the spaces in the castle and proposed hypotheses for most of the rest. The following article is summarizing the most important results.

Keywords: Margat, Crusader, Hospitaller, fortification, function of spaces, archaeology.

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I. Yu. Ankudinov. A new source on the early history of the Kovalev Monastery in Novgorod

Abstract. This article provides a rationale for dating the charter for the lands along the Tikhvin River granted to the Kovalev Monastery (GVNP No. 121) to the 1340s, and examines the history of the establishment of the Kovalev Monastery estate in Novgorod.

Keywords: Veliky Novgorod, monastic landed property, church warden, deeds, charters.

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G. P. Gerov. Wall paintings of the choirs (horos) in Balkan triconchs

Abstract. The terms *horos* (Greek χορός) and *chorostasión* (Greek χοροστασίον) belong to the group of concepts associated with Orthodox church architecture. These terms denote the side apses in the naos where singers stand during the liturgy, which are referred to as *pevnitse* (choirs) by the South Slavs. The catholicon of the Hilandar Monastery became the most popular model for the widespread adoption of triconch churches in the Balkans. Lazar Hrebeljanović initiated their popularization. Following the example of Milutin's Hilandar triconch, this ruler constructed several remarkable monuments. By the late 14th century and the first quarter of the 15th century, churches with choirs had become a favoured architectural type among the aristocracy in the territories of the Lazarević and Branković dynasties, in the western Bulgarian lands, as well as in the principalities of Wallachia and Moldavia. The characteristics of Athonite triconchs and the triconch churches of the Moravian school are well known, yet no special studies on the fresco decoration of their choirs are known. Two distinct periods can be identified. Before the beginning of Ottoman rule, high *horos* were constructed with decorations comprising four (rarely five) registers. After the Turkish conquest, lower *chorostasiá* were built, featuring two or three, and occasionally only one register. This trend, however, does not apply to the monuments of Wallachia and Moldavia, nor to the triconchs of Mount Athos and Meteora. The decoration of the choirs is integrated into the overall system of naos frescoes. As a rule, it does not reflect the specific function of the choirs, though exceptions can be found. In some cases, the selection and placement of saints in the lower register emphasize the significance and sanctity of the Nemanjić dynasty.

Keywords: church, triconch, choros, chorostasión, choir, Balkans, wall painting, register, depiction.

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12th century wall-paintings in comparison: Novgorod and Aquileia

A. GIUMLIA-MAIR, E. YA. ZUBAVICHUS

Introduction. This paper presents the analytical data collected during a stage at Aquileia by the same team working on the wall-paintings of the Cathedral of St. George at Novgorod. The research was carried out within the state assignment of Ministry of Science and Higher Education of the Russian Federation (theme “Pre-Mongol frescoes in Novgorod: archaeological context and scientific research: The frescoes of St. George’s Cathedral, Yuriev monastery from the 2013/2020 excavations”), agreement № 075-15-2021-576. The paintings in the crypta of Aquileia have been chosen as comparison for the paintings in the St. George’s Cathedral (fig. 1), because they both are dated to the 12th century CE, but also because both churches are believed to have been painted, entirely or partly, by Byzantine artists. It is also thought that the Byzantine Greek artists, who painted the murals in the St. George’s Cathedral, possibly obtained their pigments from Italy, therefore it is interesting to see if the pigments employed in the crypta of Aquileia can be compared with those in use at Novgorod.

Since Roman times, the importance of Aquileia as town was due to its role first as military post and then as trading center, because of its strategical location in Northern Italy and the excellent roads connecting it to Central Europe, the Baltic, and the Balkans up to the Black Sea. Being a major port, it was also connected to the main commercial centers of the Mediterranean. Even after the destruction by the Hunnic king Attila in the summer of the year 452 CE, numerous wars and sieges, for example by Alaric in 401 and 408, the occupations by the Langobards in 568 and the Franks in 774, and the multiple raids by the Hungarians in the 9th and 10th century, the town of Aquileia was an important point of

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Abstract. This paper presents part of the analysis results of fresco fragments from different periods recovered from the excavations by the Institute of Archaeology in the years 2013–2022 in and around the Cathedral of St. George in the Yuriev Monastery at Novgorod. The 12th century pigments, and technology are compared with the materials of the Veneto-Byzantine wall-paintings of the Basilica of Santa Maria Assunta at Aquileia, province of Udine in Italy, recently collected by our team as part of our project with the aim of confronting chronologically parallel wall-paintings in different parts of Europe. Painting habits and preparation layers are also presented and discussed here.

Keywords: XRF, SEM-EDS, XRD, Raman, pigments, plaster, mural paintings, Middle Ages, St. George’s Cathedral, Yuriev Monastery, Basilica Santa Maria Assunta in Aquileia.

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**E. M. Kononova, A. A. Mankova, M. I. Kochetkov,
A. Yu. Chikishev, T. I. Anisimova, N. N. Brandt,
I. A. Balakhnina. Raman microspectroscopy
and X-ray fluorescence analysis of wall
painting fragments from two churches
in Veliky Novgorod**

Abstract. Wall painting fragments from two churches in Veliky Novgorod were analysed using Raman microspectroscopy and X-ray fluorescence techniques. Pigment identification was performed by comparison with Raman spectral databases and published sources. The identified pigments are consistent with those previously documented in studies of Old Russian paints and include lazurite, amorphous and graphitic carbon, haematite, goethite, celadonite, cinnabar and red lead. This study examines the characteristics of the pigment palette and plaster layers associated with each monument. In addition, the analysis confirmed the use of reft, a technique characteristic of Old Russian mural traditions.

Keywords: Old Russian wall painting, ruined painting, pigment identification, Raman spectroscopy, XRF.

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Examinations of the medieval wall paintings in Crac des Chevaliers (Syria)*

B. TÖRÖK, ZS. MÁRK

Introduction. The research programme of the Syro-Hungarian Archaeological Mission in Syria includes the documentation and research of several wall paintings in different styles and techniques of three Syrian Crusader castles — Margat, the UNESCO World Heritage Sites of Saone, and Crac des Chevaliers. As part of the research programme, the *in situ* excavation, study, and stabilisation of the mural paintings of the castle chapel in Crac des Chevaliers, is being carried out in the framework of the Hungarian-supported reconstruction programme. The restoration work, which started in 2022, has revealed significant medieval painted surfaces compared to those previously known. After field surveys, photo-technical examinations, and hundreds of measurements with handheld X-ray fluorescence (ED-XRF) analyser, samples were taken and further analysed using optical microscopy, plasma-focused ion-beam scanning electron microscopy with energy-dispersive microprobe (PFIB-SEM).

The XRF-measurements were carried out by Bruker Tracer 5g handheld spectrometer (1 µm Graphene window silicon drift detector (SDD), 20 mm² detector area, Rh thin window X-ray tube; X-ray generator 6–50 kV with 4.5–200 µA, L × W × H: 27.3 cm × 9.4 cm × 29.5 cm). These are the fundamental parameter (FP) methods, which use a complex mathematical analysis of X-ray fluorescence to calculate the concentration of elements in the sample. It is less accurate than a similar empirical

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Abstract. The UNESCO World Heritage site of Crac des Chevaliers castle is one of the most important and largest Crusader fortifications of the Levant where former research did hardly touch upon its medieval wall paintings preserved in the main chapel. Following the devastations of the recent war, a new restoration program was launched with Hungarian support and in the framework of the activities of the Syro-Hungarian Archaeological Mission research and conservation of the *in-situ* murals in the chapel was started in 2022. The excavation of the mural paintings has revealed a number of previously unknown details. In addition to on-site surveys and investigations (ED-XRF), the investigations (OM, PFIB-SEM) continued at the laboratories of the Faculty of Materials and Chemical Engineering of the University of Miskolc. The analysis of the wall paintings helps to understand some of the damaged and incomplete depictions and gives an accurate picture of the painting technique and the use of materials.

Keywords: Crac des Chevaliers, medieval, murals, restoration, pigments, XRF, PFIB SEM-EDS.

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12–14th century fresco fragments from archaeological excavations in Serbia

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I. HOLCLAJTNER-ANTUNOVIĆ

 In this paper we will discuss results obtained by spectroscopic and optical microscopy (OM) investigations of 12th–14th century fresco fragments from different archaeological sites in Serbia.

These sites are related to the churches built by first Serbian dynasty of Nemanjić family and are from the 12th century monasteries of St. Nicholas and Holy Virgin — region of Kuršumljija, Đurđevi stupovi (*eng.* Towers of St. George) — region of Novi Pazar, from the 13th century exonarthex of the Holy Virgin in Studenica, as well as monasteries in Žiča (ca. 1220), Mileševa (1234–1236) and Banjska (1313–1317). For investigation we used optical microscopy (OM), portable energy dispersive x-ray fluorescence spectroscopy (pXRF), Raman spectroscopy and scanning electron microscopy, coupled with energy dispersive x-ray fluorescence spectroscopy (SEM EDS).

The identified pigments are mostly natural earth or mineral pigments. In several cases, a lapis lazuli blue pigment was found. The black pigment is carbon based, while white is calcite. Plaster composed of one or two layers is made of lime with addition of different fillers. Main differences between different churches and different periods are identified through investigation of plasters. Different painting techniques are observed also. This contribution will discuss how the wall painting techniques correspond to old Ermineas (books of recipes and instructions for painters).

Description of samples and archaeological sites

St. Nicholas and the Holy Virgin churches — region of Toplica

In today's town of Kuršumljija and in its surrounding in Toplica Region, there are two monasteries built as first endowments of the founder of the Nemanjić dynasty — Stefan Nemanja. According to most researchers, it was built in the period from 1165 to 1168, but most likely

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Abstract. Fresco fragments from archaeological excavations of churches built by the Nemanjić dynasty of Serbia between the 12th and 14th century were analysed by means of pXRF, Raman and SEM/EDS spectroscopy. The samples originate from the monasteries of St. Nicholas and Holy Virgin (1158–1168), Pillars of St. George (1170), from the narthex of the Holy Virgin — Studenica (ca. 1234), as well as monasteries Mileševa (1234–1236) and Banjska (1313–1317).

The identified pigments are mostly natural earth pigments with addition of cinnabar or lead oxide for the reds. In some cases, a lapis lazuli blue pigment was found. The black pigment is carbon based and white is calcite. This contribution discuss how the fresco techniques changed during the ages and their relation to old Ermineas.

Keywords: fresco, technique, Serbia, multidisciplinary.

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Tales of evaluation and devaluation — spectrographic analysis of medieval metalwork from Kinet Höyük (Iskenderun, Türkiye)*

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Ever since early historic man wrestled with comprehending, contextualizing, and taming the forces of a then still mysterious, partly hostile and largely obscure nature, the desire to acquire minerals and metals, and transform them into precious derivatives is an integral part in the evolution of modern chemistry. Chemistry, then, owes heavily to its pre-modern cousin, alchemy (Hudson, 1992. P. 35–46). Earliest attempts to highlight historical questions with the help of chemistry — indeed pioneering studies in archaeometry — again employ approaches and techniques known from chemistry’s pre-enlightenment alchemical past. In short — and a probably a bit overstated, — archaeometry, and archaeometallurgy in particular, is alchemy in reverse: not creating and purifying, but deconstructing matter — thus tracing back its character, possible transformation and provenance.

The primary credit for having performed the first archaeometallurgical studies recorded in history goes definitely to the German Martin Heinrich Klaproth, who started his career as a modest pharmacist, only to become one of the godfathers of modern academic chemistry. Back in 1800, he published two groundbreaking

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Abstract. The following article intends to provide a concise overview of Medieval non-ferrous metalwork at Kinet Höyük, Province of Iskenderun, Türkiye, through the lens of non-destructive spectrographic analysis using a pXRF device. Analytical approaches to pre- and early historic metals root in the groundbreaking work of Martin Heinrich Klaproth, and became, with the help of modern, easy-to-handle spectrographic equipment, an extremely popular undertaking and indispensable facet in modern archaeological and art historical fieldwork. However, bulk analysis of mundane post-Bronze or Iron Age materials is still a rather seldom undertaking, with the pXRF results from Medieval Kinet Höyük serving as a fresh addition to the still meagre body of spectrographic data pertaining to later historical metalwork.

Keywords: Turkey, Kinet Höyük, Medieval period, metalwork, pXRF analysis.

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* This concise overview, preceding a larger study of non-ferrous metalwork at Kinet Höyük through the ages determined to be published this year, intends to provide a first impression of Medieval metal production and consumption at a harbor site in the Eastern Mediterranean. I would like to thank Marie-Henriette Gates and Scott Redford for not only giving the permission, but also sharing their insights on matters pertaining to chronological issues and technical obscurities alike. I am also grateful to the editors of *Architectural Archaeology* for their patience and support.

A. I. Aybabin, E. A. Khayredinova. The 'siege well' of the city on the Eski-Kermen plateau

Abstract. In the Byzantine city on the Eski-Kermen plateau, the only natural source of water was the so-called siege well, located at the edge of the eastern cliff. Geodetic surveys have clarified details of its layout and determined the purpose of the cave structure. This is a descent to a natural spring that flowed in a cave at the base of a 30-meter-high rock cliff. The descent was constructed as a tunnel with steps cut into the floor of the rock. It consists of six inclined flights of stairs carved within the rock, each positioned at an angle to the next and connected by three small landings. This complex hydraulic structure, designed by Byzantine engineers during the fortress's construction, is a unique example of cave architecture.

Keywords: Byzantium, southwestern Crimea, Eski-Kermen, fortress, 'siege well'.

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V. V. Maiko, V. D. Gukin. The use of previous buildings in the development of the cities of Taurika in the second half of the 10th — 14th century: architectural and technological aspects

Abstract. In the middle of the 10th c., in connection with the changed of political situation, which coincided with the emergence of new urban planning trends in Constantinople and the central provinces of the Empire, urban processes were clearly recorded in the cities of Taurika. They have always been associated with the need to maximize the use of that small urban space, which was limited by fortified walls and natural conditions. Using the example of excavations in the port part of medieval Sugdeja, the techniques using by medieval city builders during the second half of the 10th — 14th c. are analysed to rebuild existing buildings without violating their plan and design features. Depending on the safety of the previous wall, four options for its completion are highlighted, associated with the full or partial use of the previous wall, as well as with the use of leveling filling. The morphological study of the masonry technique of various sections of the same wall and the analysis of the composition of the mortar of these sections makes it possible to compare certain construction work with a specific period in the history of the cities of medieval Taurika.

Keywords: Taurika of the 10th — 14th centuries, Byzantine cities, urban processes, rebuilding techniques, architectural periodization.

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VI. V. Sedov, Yu. S. Fomicheva. A carved stone slab from Novgorod's St. Sophia Cathedral

Abstract. This article presents a stone slab with an ornamental design that was found embedded in the masonry of the stair tower of St. Sophia's Cathedral in Novgorod, built in the mid-eleventh century. The plaque was first mentioned in a publication by A. L. Mongait in 1947. Similar slabs are found primarily in the parapet stones of the choir screen in St. Sophia Cathedral in Kiev. It seems reasonable to assume that this slab was also originally intended for a choir screen in Novgorod Cathedral, but cracked during the manufacturing process, resulting in its fragment being used in the construction of the stair tower. Furthermore, analogous slabs have been identified in the Cathedral of the Transfiguration of the Saviour in Chernigov and the Cathedral of the Assumption in the Pechersk Lavra of Kiev. In a wider context, panels with similar ornamentation are characteristic of Middle Byzantine architecture of the Constantinopolitan Circle and were prevalent from the 10th to the 12th centuries. While this type of design occasionally appears on sarcophagi and templons, it is most typical of parapets, used both as choir screens and as features in the lower sections of windows and templons.

Keywords: Medieval Rus', Novgorod, Kiev, early artefacts of stone architecture, stone carving, choir parapet, Byzantine analogues, Middle Byzantine sculpture, ornaments.

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T. K. Fedorenko, A. N. Elpantiforova. Fragments of monumental painting from Dovmont Fortress: archaeological excavations in Pskov (1945 and 1959)

Abstract. The Pskov Museum-Reserve houses a number of collections comprising fragmentary and ruined wall paintings from a variety of churches. At present, the recently inaugurated Workshop for the Restoration of Monumental Painting Fragments is engaged in the conservation of pieces unearthed during archaeological excavations in Dovmont Fortress, conducted under the direction of S. A. Tarakanova (1945) and G. P. Grozdilov (1959).

Keywords: Pskov, Dovmont Fortress, S. A. Tarakanova, G. P. Grozdilov, fragments of frescoes, excavations, monumental painting, ruins of mural painting, St. Nicholas' Church of Greblya, Church No. 1.

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**O. N. Kovalenko. The Church of St. Andrew
Stratelates in the Novgorod Kremlin: its connection
with the 12th-century church of SS Boris and Gleb**

Abstract. The Church of St. Andrew Stratelates in the Novgorod Kremlin, dated from 1441 to the 17th century, was directly connected with the Cathedral of Boris and Gleb of the 12th century. The research of both monuments started repeatedly, and the archaeological excavations of different years confirm that the Church of St. Andrew owes its existence to the church of SS Boris and Gleb. The archives of the Novgorod Restoration Workshop (now the Novgorod Research and Conservation Department) and the Archive of the Novgorod Region (GANO) contain materials on the researches of the 1940s and 1980s, some of which are published in this article.

Keywords: Veliky Novgorod, St. Andrew Stratelates Church, SS Boris and Gleb Cathedral excavations.

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S. A. Salmin, E. V. Salmina. Fortification structures of 14th-century Pskov: data from the 2014 rescue excavations

Abstract. During the 2014 rescue excavations, fragments of the medieval fortification system built in Pskov in the 14th century were analysed. These included sections of the flank and rampart walls built in 1309, as well as the inner face of the wall built in 1374/5. The flank wall of the 1309 fortification was examined over a length of 27 metres. In the western part of the study area, the foundation of a round tower, which did not exist before 1644, was uncovered. In addition, small sections of the 1309 and 1374/5 walls were found in small test pits.

Keywords: Pskov, Rus', Middle Ages, fortification structures, rescue excavations.

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**T. I. Anisimova, V. P. Sidorov, O. M. Galkina,
E. M. Kononova, M. V. Dorokhina (Pinkusova),
E. V. Trudnikova. Methodology for extracting,
restoring and transporting fragments from
archaeological excavations**

Abstract. In recent years, there have been increasing reports from various regions of the country of the discovery of fragments of mural paintings during architectural and archaeological

work on historic monuments. In the absence of a restorer on site, archaeologists and museum curators do not always know how to handle fragments of paintings found during excavations. While there are numerous methods for removing paintings from walls and returning them to their original locations, there is a significant lack of guidelines for the correct removal of fragments from excavation sites. Such guidelines would enable conservators to reassemble pieces of plaster with layers of paint into coherent compositions. This article aims to assist archaeologists in organizing the process of extracting fragments of wall paintings from excavations.

Keywords: fragments of paintings, ruined wall paintings, restoration, archaeological excavation.

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O. E. Etingof. Discovery of 12th-century frescoes on the grounds of the Yuriev Monastery in Novgorod in 2022 and 2023

Abstract. In 2022 a layer of frescoes was discovered in trench XIV to the south-east of St. George's Cathedral of the Yuriev Monastery. In 2023, an even greater number of broken frescoes were discovered in excavation A. The finds of 2022–2023 contain images of excellent artistic quality. The preparatory drawing of the angel's face is clearly visible. Some of the faces are interesting from an iconographic point of view. The image of a woman wearing a turban may belong to Pelagia of Antioch. The head of a young man wearing a Phrygian (?) cap probably represents the prophet Daniel or a young man from the scene "The Three Youths in the Fiery Furnace". The details of the hands enrich our understanding of the gestures in the cathedral's mural paintings. The plant motifs of the grounds and the inscriptions are important finds that require further study.

Keywords: St. George's Cathedral, Yuriev Monastery, Novgorod, excavations, find, fresco, mural painting, fragment, restoration.

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E. V. Voronkova, T. V. Kruglova. The formation of the collection of fragments of frescoes in the Pskov Museum-Reserve: a historical overview

Abstract. The Pskov Museum-Reserve houses a collection of fresco fragments from Pskov churches, which are of significant historical and artistic value. This article presents a historical overview of the formation of the collection. The initial stage can be dated to the post-war period and is associated with the archaeological work of S. A. Tarakanova. The most significant discoveries were made by the Pskov Expedition of the Hermitage, led by G. P. Grozdilov and V. D. Beletsky. Substantial fragments of wall paintings were discovered, which supplemented the collections of the Hermitage and the Pskov Museum-Reserve. Since the 1990s, the museum collection has been actively enriched with new collections of fresco painting as a result of repair and restoration work on church architecture sites.

Keywords: Pskov Museum-Reserve, fresco painting collection, fragments of fresco painting, archaeological research, Hermitage.

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A. A. Shestakova. Fragments of wall paintings from the St. Nicholas Cathedral of the Krasny Kholm Monastery of St. Anthony: discoveries in architectural and archaeological research

Abstract. This article is devoted to the fragments of the wall paintings of the St. Nicholas Cathedral of the Krasny Kholm Monastery of St. Anthony (Tver Region), which were discovered during architectural and archaeological research in the 1990s and are currently stored in the Russian Historical and Ethnographic Museum in Torzhok. The murals were painted in 1683 and have since deteriorated so much that most of the ensemble has been lost. All that remains on the walls of the cathedral are colour underpaintings and a preliminary sketch executed in incised guidelines. In the light of the above, the fragments of the painting recovered from the rubble of the eastern part of the church and its vaults have preserved the upper layers of paint, thus partially compensating for the lost representation of the painting's colour and making it possible to assess certain details of the images, particularly the ornamental motifs of the mural painting.

Keywords: Krasny Kholm Monastery of St. Anthony, St. Nicholas Cathedral, 17th-century mural painting, fragments of painting, ornament, incised guidelines.

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**M. V. Medvedeva, I. S. Parmuzina. Royal
Archaeological Commission and the restoration
of the iconostasis of the Cathedral of the Saviour
on Bor at the Moscow Kremlin: approaches,
methods, and results**

Abstract. The restoration of the iconostases of the court cathedrals of the Moscow Kremlin in 1910–1913 was a landmark event in the history of the study of ancient monuments in Moscow.

The work, led by architect P. P. Pokryshkin, began with the Cathedral of the Saviour on Bor. A significant collection of documents preserved in the Scientific Archive of the Institute for the History of Material Culture RAS provides a detailed record of the restoration process. They offer valuable information about the development of restoration methods and techniques, the role of the Royal Archaeological Commission (IAC) and the Moscow Archaeological Office (MAO) in these processes, and the conflicts between the “museum” vision of preservation and the church’s emphasis on “sacred beauty”. They also shed light on the relationships between the participants in the restoration.

Keywords: scientific restoration, archival documents, P. P. Pokryshkin, churches of the Moscow Kremlin, photographic documentation.

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I. E. Kushelev. New archive data on the configuration of the plan of the Kremlin of the city of Orel in the 16th–18th centuries

Abstract. This article presents new archival data for the reconstruction of the plan of the Orel Kremlin. The azimuths and lengths of the ramparts have been determined from the field notes of the 1779 General Land Survey. In addition, the boundary plan was reconstructed and georeferenced to the modern topographic base. The 1635 survey of the 16th-century Kremlin is presented for the first time. The article identifies three construction periods in the history of the Kremlin, clarifies the arrangement of the towers and substantiates the calculation of the height of the rampart. The relevance of the article is highlighted in the context of ongoing archaeological work and plans for the creation of a museum and exhibition space.

Keywords: the Orel Kremlin, reconstruction, georeferencing, archaeological excavations, field notes, general land survey, museum exhibition.

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