Architectural and Artistic features and manufacturing wooden iconostasis of the church of the introduction to the temple of the blessed virgin mary, Emanzhelinsk, Chelyabinsk region

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Abstract. It is known that in the years of the God-fighting, the barbaric attitude towards our past, the priceless frescoes, paintings and all the monumental and decorative furniture of the interiors of churches and monasteries have disappeared. The interiors and iconostases as the main structures inside the temple space were mercilessly destroyed, the age-old traditions of the iconostasis craft were gradually lost. For the revival of these traditions, restoration, reconstruction, design and erection of new iconostasis, skilled craftsmen with specific knowledge in different branches of science are required to work with wood. One of these masters was Yudin Yuri Mikhailovich. By the example of one of such master's works, the manufacture of a wooden iconostasis and its chapels, tombs, the design of the ceiling, analogy for the Temple of the Introduction to the Temple of the Blessed Virgin Mary, Emanzhelinsk, the Chelyabinsk region is considered. Similar works on the study, design, manufacture of wooden iconostases are not enough now, which gives it a character of a particular relevance for the architectural science.

1. Introduction
Due to the historical peculiarities of Russia, by the end of the 20th century many churches were destroyed, or they lost their iconostases and interiors, which were often made of wood. When it became necessary to revive the traditional craft, it turned out that it had been lost almost completely, which negatively affects the quality of the restoration of wooden iconostases and their new construction.

A major contribution to the study of the carvings of the iconostases of the 17th century was made by N.N. Sobolev. In 1963, there was a brief study of the history of the Russian iconostasis conducted by L.A. Uspenskii, who supplemented the work of N.N. Sperovskii partly in factual, mostly theological way. The essay on the development of carving and architectural composition of the iconostases of the 17-19 centuries on the example of the collection of the Kolomenskoye Museum was drafted by L.V. Levina. A significant contribution to the development of the theoretical and methodological foundations for the construction of the Russian wooden iconostasis was made by A.G. Melnik, I.E. Grabar, L.A. Uspenskii, I.L. Buseva-Davydova, N.N. Sperovskii, T.V. Levina , S.V. Filatov, D.K. Trenev. A great work was carried out by I.L. Buseva-Davydova, L.A. Shchennikova, A.G. Melnik, and other scientists. But, unfortunately, it was not possible to find purposeful theoretical
works on designing, recreating and manufacturing constructive and decorative wooden elements of iconostases.

2. Main part
The Orthodox community of the Church of the Introduction to the Temple of the Blessed Virgin Mary, Emanzhelinsk, Chelyabinsk region, began its activity in 1947. A private house was rented for the service. For 30 years, divine services had been performed in this room adapted for prayer. Nina Gorbenko was engaged in the construction of the church at that difficult time. In 1978, Nina Gorbenko asked my father Yudin Yury Mikhailovich (17.08.1937 - 17.01. 2010) about the design and construction of the iconostasis. Yuri Mikhailovich - a professor, restorer, cabinetmaker. He learned the craft after the war with the German prisoner Adam Adamovich Ebel. In 1958 he graduated from the Kungur Forestry Technical School, in 1996 - the Academy of Restorations (Moscow). Performed works: four iconostasis in the temples of the cities of Miass, Emanzhelinsk, Syorstan village, Fedorovka settlement; design of artistic interiors in the biological and ilmen halls of the Natural Science Museum of the Ilmen State Reserve; the design of kindergartens and schools, sanatoriums and dispensaries of the city of Miass. Yudin took part in the restoration of the iconostasis of the Cathedral of Christ the Savior of Moscow (1997), in the restoration of the church of the city of Zagorsk during the preparations for the 1980 Olympics, at the VDNKh exhibitions (1973), made gifts to Valentina Tereshkova and Mikhail Sholokhov.

In 1979, for the Easter holiday on the east side of the church a new carved wooden iconostasis was installed (Figure 1). In a symbolic sense, the iconostasis, like the temple, is an image of the church. However, if the temple is a liturgical space that includes a collection of faithful, then the iconostasis shows the formation of the Church in time from the first person to the Last Judgment, representing the image of the future communion in the new transfigured world [1-8]. The constructed wooden iconostasis consists of separate parts - elements. Elements of the iconostasis consist of the basic and auxiliary ones. So, the main element is the wooden frame of the iconostasis. It was made in the form of a frame structure using a pine beam and 10 mm thick plywood. The use of plywood gave the skeleton of the iconostasis rigidity and stability, as well as cracking of the planes of the structure. The auxiliary elements include such parts that adorn the iconostasis and without which it cannot fulfill its purpose, for example, various overhead decorative ornaments, carved Royal Gates, columns, clasps and carved frames, etc. The first, the lowest rank is the local; there are locally revered icons. However, some of the icons of the local series are fixed by a common tradition and are found in any temple. In the center of the local rank there are the Royal Gates (Figure 2). The carving of the royal gates and the iconostasis is through, made of glued linden wood. In its ornamentation there are clusters of grapes, lush leaves, shells, curls [9-23]. If we consider the iconostasis as the image of the Kingdom of Heaven, the Royal Gates are the doors of paradise, the symbol of the entrance to the Kingdom of God, which is revealed to us through the Good News, therefore on the Royal Gates.

The Virgin and Archangel Gabriel with a palm branch in hand are depicted, together forming the plot of the Annunciation (the image of the beginning of our salvation). The four Evangelists, portrayed on the Royal gates, also represent the image of the word of God - the gospel. The naming of the gates of the "Royal" is connected with the appearance in the world of Christ the Savior, Christ is present in the church at every Liturgy in the Holy Gifts, the path to union with Him lies through repentance and the holy Eucharist, whose image in the form of the Last Supper is directly above the Royal Gates. The "Eucharist" is the image of the salvific event that was renewed in the divine service, which occurred once at the Last Supper, uniting and embracing all times, connecting the temporal and the eternal, the earthly and the heavenly. The iconostasis of the frame structure made of pine and plywood is decorated with a cut-out thread (Figure 3).

The first tier of the iconostasis has the following structure: vertically - a bed of the iconostasis, decorated with a carved insert and divided by horizontal profiled elements (Figure 5). The decorative carved columns are arranged vertically. The Royal Gates consist of two gates, on which six icons are located. Above the royal doors is the canopy, which ends with a top of the corona, made in the form of
decorative rosettes of bulbous form with an icon in the center of the "Last Supper". The final icons of the iconostasis of the festive series are ornated with a decorative carving with a cross (Figure 4). The festive series indicates the events of the Savior's earthly life. The dome space on the ceiling is covered with a decorative panel with icons (Figure 7).

Figure 1. The iconostasis of the Church of the Introduction to the Temple of the Blessed Virgin Mary, 1978, Emanzhelinsk, Chelyabinsk Region.

Figure 2. The Royal Gates and the Shadow of the Iconostasis.

Figure 3. The right side of the iconostasis.
The church tomb, it is also used to save sacred relics or to arrange the shroud (Fig. 6). Before the tomb, prayers are made with requests for healing, instruction onto the true path, asking for blessings to overcome life’s difficulties. This is part of our Christian culture, which a believer seeks to touch. In the building of the temple the tomb is located depending on its layout, usually closer to the altar. As a material for the production of tombs, pine and linden wood were used. The tomb is framed as richly as possible, which emphasizes its holiness and significance for the church. It is decorated with elaborate ornate decorative patterns, crosses, plots on biblical motifs. Traditionally, such a rich carved finish is necessary in order to emphasize the symbolism and solemn significance of the church attribute. The made tomb amazes with its quality appearance, inspires awe and respect for the shrine preserved in it, focuses attention on the symbolism reflected in its design. In the color range, the red background is preferred here, and the decorative design of white is favored, thereby creating a more voluminous perception of the tomb.

In the center of the iconostasis there is lectern (Fig. 8). On it either a festive icon, during the celebration of a particular church holiday, or an icon corresponding to the dedication of the chapel, or the holy calendars, are laid. The lectern is used in the performance of the sacraments and rituals: confessions, weddings, baptisms, soborings, funeral services, monastic vows, prayer services, etc. The lectern is made in the form of a four-sided pillar, the sides of which are decorated with a flat thread carving on linden.

3. Conclusion
For the first time, Yu.M.Yudin used modern materials of plywood and glue to make the iconostasis. After the examination of the iconostasis, it can be concluded that after 39 years the carcass and decorative carving of the iconostasis have no deformation and cracking. Thus, the considered wooden iconostasis of the shield design of the Church of the Introduction to the Temple of the Holy Virgin in the city of Emanzhelinsk, Chelyabinsk region, gives a complete picture of its architectural, artistic, design features and the correct use of new materials.
Figure 6. The tomb.

Figure 7. The decorative design of the ceiling.

Figure 8. The lectern.

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