

ҚАЗАҚСТАН РЕСПУБЛИКАСЫ
ҒЫЛЫМ ЖӘНЕ ЖОҒАРЫ БІЛІМ МИНИСТРЛІГІ
ҒЫЛЫМ КОМИТЕТІ
Ш.Ш. УӘЛИХАНОВ АТЫНДАҒЫ ТАРИХ ЖӘНЕ ЭТНОЛОГИЯ ИНСТИТУТЫ



«EDU.E-HISTORY.KZ» ЭЛЕКТРОНДЫҚ ҒЫЛЫМИ ЖУРНАЛЫ



№3 (31) шілде-қыркүйек 2022

ISSN 2710-3994



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https://doi.org/10.51943/2710-3994_2022_31_3_266-276

IRSTI 03.20.00

**FROM THE HISTORY OF TEMPLE CONSTRUCTION IN AKMOLINSK IN THE
SECOND HALF OF THE 19TH – EARLY 20TH CENTURIES
(ARCHITECTURAL ANALYSIS ON THE MATERIALS OF PHOTOGRAPHIC DOCUMENTS)**

I.N. Stas¹, Zh.Y. Nurbayev^{2*}, M.M. Kozybayeva²

¹Tyumen State University, Russian, Tyumen;

²Ch.Ch. Valikhanov Institute of History and Ethnology, Kazakhstan, Astana.

*Correspondent author

E-mail: nur1282@mail.ru (Stas).

Abstract. The article examines the Orthodox cult architecture in the city of Akmolinsk in the pre-revolutionary period. The activation of Orthodox church building in Kazakhstan can be traced from the middle of the 19th - early 20th centuries, due to the increase in population due to the resettlement movement and changes in the status of settlements. For the construction of religious buildings, the practice of using model projects of churches was widespread, which was regulated by the Holy Synod and was of a recommendatory nature. The main purpose of the work is to study Orthodox temple construction, to identify common and special features in architectural and artistic compositions. Photo documents are used as sources, and their analysis gives them significance as a historical source for visualizing the space of the city of Akmolinsk in the second half of the 19th - early 20th centuries. The authors considered the factors and reasons for the construction of Orthodox churches, their transfer and construction in other places of the city.

Key words: temple construction, Russian Orthodox Church, photo documents, Akmolinsk, urban environment.

This research is funded by the Science Committee of the Ministry of Education and Science of the Republic of Kazakhstan (Grant No. AP08857378).

FTAMP 03.20.00

**АҚМОЛА ҚАЛАСЫНДАҒЫ ХІХ Ғ. ЕКІНШІ ЖАРТЫСЫ – ХХ Ғ. БАСЫНДАҒЫ
ҒИБАДАТХАНА ҚҰРЫЛЫСЫНЫҢ ТАРИХЫНАН
(ФОТОҚҰЖАТТАР МАТЕРИАЛДАРЫНДАҒЫ СӘУЛЕТТІК ТАЛДАУ)**

И.Н. Стась¹, Ж.Е. Нурбаев^{2*}, М.М. Козыбаева²

¹Тюмень мемлекеттік университеті, Ресей, Тюмень;

²Ш.Ш. Уәлиханов атындағы Тарих және этнология институты, Қазақстан, Астана.

*Автор корреспондент

E-mail: nur1282@mail.ru (Стась).

Аңдатпа. Мақалада революцияға дейінгі кезеңдегі Ақмола қаласындағы православиелік діни сәулет өнері зерттеледі. Қазақстанда православиелік ғибадатханасының жандануы ХІХ ғасырдың ортасы мен ХХ ғасырдың басында, қоныс аудару қозғалысы есебінен халықтың көбеюі салдарынан байқалады. Діни ғимараттарды салу үшін шіркеулердің үлгілі жобаларын қолдану тәжірибесі кең таралды, ол Қасиетті Синодпен реттелді және ұсыныс сипатына ие болды. Жұмыстың негізгі мақсаты - православиелік ғибадатхана құрылысын зерттеу, сәулет және өнер композицияларындағы жалпы және ерекше белгілерді анықтау. Фотоқұжаттар дереккөздер

ретінде пайдаланылады, ал оларды талдау оларға ХІХ ғасырдың екінші жартысы – ХХ ғасырдың басындағы Ақмола қаласының кеңістігін визуализациялау үшін тарихи дереккөз ретінде маңыздылық береді. Авторлар православиелік шіркеулердің құрылысының факторлары мен себептерін, оларды қаланың басқа жерлеріне көшіру мен салуды қарастырды.

Түйін сөздер: ғибадатхана құрылысы, орыс православиелік шіркеуі, фотоқұжаттар, Ақмола, қалалық орта

МРНТИ 03.20.00

ИЗ ИСТОРИИ ХРАМОВОГО СТРОИТЕЛЬСТВА В Г. АКМОЛИНСК ВО ВТОРОЙ ПОЛОВИНЕ ХІХ – НАЧАЛЕ ХХ ВЕКОВ (АРХИТЕКТУРНЫЙ АНАЛИЗ НА МАТЕРИАЛАХ ФОТОДОКУМЕНТОВ)

И.Н. Стась¹, Ж.Е. Нурбаев^{2*}, М.М. Козыбаева²

¹Тюменский государственный университет, Россия, Тюмень;

²Институт истории и этнологии имени Ч.Ч. Валиханова, Казахстан, Астана.

*Корреспондирующий автор

E-mail: nur1282@mail.ru (Стась).

Аннотация. В статье исследуется православное культовое зодчество в городе Акмолинск в дореволюционный период. Активизация православного храмостроительства в Казахстане прослеживается с середины ХІХ – начала ХХ веков, вследствие увеличения населения за счет переселенческого движения. Для возведения культовых сооружений была распространена практика использования образцовых проектов церквей, которая регламентировалась Святейшим Синодом и носила рекомендательный характер. Основной целью работы является изучение православного храмового строительства, выявление общих и особенных черт в архитектурно-художественных композициях. В качестве источников используются фотодокументы, а их анализ придает им значимость как исторического источника для визуализации пространства города Акмолинск второй половины ХІХ – начала ХХ веков. Авторами были рассмотрены факторы и причины строительства православных храмов, их переноса и возведения в других местах города.

Ключевые слова: храмовое строительство, русская православная церковь, фотодокументы, Акмолинск, городская среда.

Introduction. Kazakhstan, historically part of the zone of traditional spread of Islam and Christianity, treats all religions with respect. With the acquisition of sovereignty, the revival of socio-cultural and spiritual self-determination of the population of the Republic became the reason for the rapid growth of religious architecture of various faiths.

Recreating the full picture of the gradual development of Orthodox architecture is impossible without studying its objects, and is of great scientific and practical interest.

The study of the established culture of Orthodox church-building, the identification of common and special features in architectural and artistic traditions, are an integral task in the study of cult architecture, taking into account the restoration of continuity and heritage of the past.

Materials and sources. The work uses a wide range of historiographic literature and sources. The historiography of the issue includes the works of domestic and Russian scientists, historians and architects.

The modern historiography of the issue includes works of both a general and local history nature, which examine the history of the resettlement movement from the European part to the Asian regions of the Russian Empire and the spread of Orthodoxy in Kazakhstan. Here we can note the works of V.S. Chernikov, A.F. Dubitsky, G.A. Alpyspayeva, and others.

Research on the heritage of Orthodox architecture has a historical, architectural and theoretical orientation, which is reflected in a number of publications. Among the historical and archaeological

studies affecting the issues of cult architecture of Kazakhstan, it should be noted the publications of Glaudinov B.A., where some Orthodox buildings of Kazakhstan are described in detail (Глаудинов, 1999: 295). In the monograph of R.U. Chekaeva, the architecture of the Constantino-Eleninsky Cathedral is considered in detail (Чекаева, 2005: 2). In the studies of K.I. Samoilov (Самойлов, 2004: 940) and V.G. Tsoi (Цой, 2010: 27) the process of architectural and artistic shaping of the cult architecture of Kazakhstan is analyzed.

Important historical and theoretical and methodological materials can be found in the works of Russian researchers. Various architectural styles, semantic continuity in the architecture of Orthodox churches are studied by Gruzdeva E.A., Kozlova G.S., Grechneva N.V., Kreydun Yu.A., Bertash A.V. and others.

In order to analyze individual fragments and elements of the architectural ensemble, various sources were used in the work. The temple architecture was captured by the first photographers of those years. The photographers and owners of the photo studio who were the authors of the pictures and engaged in the replication of postcards were identified.

Opening photographic establishments was a very difficult undertaking. Those wishing to keep them had to have a "Certificate of political reliability" (Мурашова, 2018: 9-12).

Photography at the turn of the 19th and 20th centuries has firmly entered the life of Akmola residents. Before the revolution, there were two small private printing establishments in Akmolinsk - K.P. Shakhov and V.P. Palkin. V.P. Palkin's great merit, in addition to the printing business itself, including in Soviet times, was the formation of his school and the cultivation of students, the successors of his business (famous students and veterans of the Soviet printing business A.M. Kiselyov, M.K. Dubitsky, M.M. Ivanov).

However, those photographs of administrative buildings in Akmolinsk, mosques, churches, merchant houses, and just townspeople, which have become a historical landmark and vivid evidence of a bygone era, are the merit of photographer Konstantin Pavlovich Shakhov.

In 1910-1915, K.P. Shakhov, on his own initiative, photographed all the historical monuments of Akmolinsk. For the purpose of popularization, he reproduced these pictures on postcards printed in his own printing house and handed them over to the Akmola post office. Thus, the postcards were distributed throughout the country, and got abroad.

In particular, on the black-and-white postcards of K.P. Shakhov, you can see both the first civil buildings of Akmolinsk and religious buildings - the wooden Konstantin-Eleninsky and stone Alexander Nevsky churches.

Research methods. In order to investigate the phenomenon of cult architecture at the present stage, it is necessary to use a wide range of methods – from historical to architectural and art criticism. The study of religious buildings acquires an interdisciplinary, cross-cultural character.

Architectural analysis of cult architecture is carried out through the analysis of photographic documents. The analysis of photographic documents (visual method) is a specific research method that includes qualitative and quantitative levels. The article uses a formalized analysis of photographs or visual content analysis, which has a dichotomous character. Using a comparative analysis of the Orthodox churches of Akmolinsk and the standard plans and projects that were recommended by the Synod, common characteristic features and opposites in architectural and stylistic compositions were identified.

Results. History of Orthodox churches in Akmolinsk. With the formation of a separate Omsk diocese on its territory, organizational work with parishes is being intensified, as well as the construction of churches. Since the mid-90s of the 19th century, their number has been progressively increasing. All new churches, with very rare exceptions, were built at the expense of the Emperor Alexander III Foundation. From the report compiled by Mr. State Secretary A.N. Kulomzin, it is clear that in 1894-1904 about 100 churches were built in the Omsk diocese with the funds of the Emperor Alexander III fund, and 4 churches were built along the line of the Siberian railway line. So during this decade, 10 Orthodox churches were built in Akmola county (Голошубин, 1914: 4).

By 1912, the Orthodox population of the Omsk diocese was 1,224,062 people. There were 467 churches (including house churches), 302 chapels and prayer houses, 284 parochial guardianship offices, 224 libraries. 15 archpriests, 533 priests, 74 deacons, 531 psalmists served in the temples. There

were 17,122 students enrolled in 310 church schools (Лебедева, 2003: 13). According to I.S. Goloshubin, with the completion of the construction of the temples already begun, their number after 1914 should have been 700-750 churches (Голошубин, 1914: 5).

Constantino-Eleninsky Church. The history of Orthodox churches in Akmolinsk begins in the middle of the 19th century with the construction of the Constantino-Eleninsky Church.

With the permission of Emperor Nicholas I, in 1854, the construction of a church in honor of the holy kings Constantine and Elena began. The construction of the temple was completed in the summer of 1856. The single-altar church was built in the center of the fortress at the expense of the military treasury (ГАГНС, 365: 8-9).

The construction of the church was led by engineer-lieutenant G.A. Vorotnikov, who was in a military fortification. He was recommended by Governor-General G.H. Gasfort. Vorotnikov G.A. worked here as a garrison engineer and performed the functions of technical supervision over the construction and repair of urban fortifications, military and civilian structures (Алпыспаева, 2008: 71). It was he who made many adjustments and simplified the constructive solution of the church building, which saved a sufficient amount of funds collected by parishioners. The first rector of the church was the priest Mikhail Nikolsky.

In 1876, the Akmola fortress ceased to exist as a military unit and acquired a purely civil, administrative and economic purpose. At the same time, with the liquidation of the Akmola fortification, the Cossacks of the Akmola village expressed a desire to return the Constantino-Eleninsky Church to the ownership of the Siberian Cossack army. Thus, the Cossacks began to demand to move the church from the fortress to the Stanichnaya square (ГАГНС, 365: 9).

In 1900, the temple was dismantled and transported to the village, where it is to this day, though in a significantly altered form. The bell tower was destroyed, the outer walls were plastered and whitewashed, and previously they were sheathed with boards. The church stanitsa square began to serve as a place for sending the Cossacks off to active service or to war, religious processions, and other public events (ГАГНС, 365: 9-10).

Architectural characteristics demonstrate that according to the plan, the temple is a single-altar, five-domed, designed in the form of a regular cross. The length of the building is 33 meters, the width is 8 meters. Currently, it is plastered and gives the impression of stone.

After the transfer of the Constantino-Eleninsky Church in the village, a small chapel of baked bricks was built. This was done by the churchwarden Orlov, according to Christian custom and in the center of the former fortification, using the money collected by the parishioners. Unfortunately, it has not survived to this day.

After the construction of a new spacious Alexander Nevsky Church, the Orthodox population of the city was divided into two parishes. The main part became parishioners of the new church. Cossack villagers and residents of the nearby streets of the city remained parishioners of the renovated church of Saints Constantine and Elena. The directories of that time reported that the population of the parish by that period was 1688 male souls and 1612 female souls. Of these, there are 1523 souls of both sexes at the church. Also, the parish included the population of such villages as Vozdvizhenka in 20 versts (484 souls of both sexes), Taganrog in 35 versts (327 souls of both sexes), Sofronievsky in 35 versts (265 souls of both sexes), Riverine in 65 versts (701 souls of both sexes). The villages of Prirechny and Taganrog were subsequently separated into independent parishes. At the first, a non-regular parish was formed, and at the second, a regular one (Селюкова, 2007: 3).

Alexander Nevsky Cathedral. The Alexander Nevsky Cathedral was laid on the central square on May 12, 1891 in memory of saving the life of Emperor Alexander III and his family in a railway accident. The accident occurred on October 17, 1888 on the Kursk-Kharkiv highway. The construction was headed by the eminent engineer Pavel Stepanovich Golyshev, invited from Tobolsk. Pavel Stepanovich was a graduate of the St. Petersburg Institute of Technology and worked for a long time on the construction of churches in the Urals. He came to Akmolinsk being a real professional.

For the construction of the cathedral merchant V. Popov donated 100 thousand pieces of burnt bricks. Merchant P. Marfutin prepared an iron fence at his own expense and cast a complete set of bells, the heaviest of which weighed 104 pounds (1700 kg).

In 1914, a student of V.M. Vasnetsov, the Moscow painter M.I. Timofeev, was invited to paint the cathedral. The painting was executed with great professional skill, deep knowledge of the history of Christianity in Russia. For this work, the artist received 5,500 rubles, of which 1,500 rubles were paid by the city council, and the remaining 4,000 were repaid by parishioners at the expense of voluntary donations (ГАГНС, 365: 27-28).

The new cathedral has become an ornament of the city and its main architectural attraction. In terms of its size, architectural and artistic merits, it was the most impressive historical monument of Akmolinsk. The cathedral could accommodate up to 1,000 people and was a stone building with three onion domes and an octagonal bell tower. **The height of the temple was approximately 36 meters.** The facades of the cathedral were decorated with snow-white molded walls, a tall slender bell tower, bright green domes, gold-covered crowns and crosses, a wrought-iron fence, three stone entrance gates, a porch, choir stalls, a monumental mural. Everything was verified, and designed for centuries of strength, rigor, grace.

On September 4, 1897, an elementary parish school was opened at the Alexander Nevsky Cathedral. It was attended by 44 boys. These are the children of both wealthy parents and not very well-off families, since education at that time was considered optional (Дубицкий, 1986: 15). The training was conducted within the limited framework established by the Synod. The main subject of study was the Law of God. Mentors were also selected according to a strict principle. For example, E.E. Ponomarev became the head of the school and the teacher of the law, the daughter of deacon A.P. Adrianov was appointed a teacher, the singing teacher was the psalmist G.I. Reshetnik, the trustee is the merchant I.S. Silin. (ГАГНС, 365: 157).

In his 1958 historical essay "Akmola is a Glorious City", A.F. Dubitsky writes about an important event in the history of the temple: "In 1914, just before the outbreak of the war, Emperor Nicholas II donated an icon of St. Nicholas of Myra to the Alexander Nevsky Cathedral "in blessing of the Steppe Region". The transportation of the icon to Akmolinsk was accompanied by magnificent ceremonies. The icon was delivered to Petropavlovsk by rail. After the solemn liturgy, on May 17, 1915, she was sent from Petropavlovsk to Akmolinsk. Five hundred versts, from village to village, a crowd of believers, singing and praying, carried the icon in their arms. On June 6, the icon was brought to Akmolinsk. Prayer services were held here, at which priests preached sermons, praised the tsar, talked about patriotic duty, about the victorious end of the war. In commemoration of the "unprecedented event", the City Duma decided "to arrange an obelisk at the meeting place of the icon, in perpetual memory of that, and annually make a procession to it on the 6th day of June for a prayer service; allocate 250 rubles for the construction of a kiosk for the icon; to arrange at the Alexander Nevsky Church, when funds allow, two chapels in the name of St. Nicholas and the Wonderworker and the martyr Tsarina Alexandra, having previously allocated 1000 rubles from the city sums for this matter" (ГАГНС, 365: 44).

Thus, in 1913, Akmolinsk, which had 16,411 inhabitants, had two small libraries, two Orthodox churches, two mosques, a Jewish synagogue, and several sectarian prayer houses (ГАГНС, 365: 169).

In addition to churches, parochial schools were also built. According to the data for 1913, there were 26 schools in Akmola county, 11 of them parochial, i.e. 40% of schools were under the jurisdiction of the Synod. At the same time, there were 47 churches and prayer houses (ГАГНС, 365: 132).

Architectural analysis of the Orthodox churches of Akmolinsk. Since the second quarter of the 19th century, fundamental changes have taken place in Russian urban planning. This was due to the fact that architects are beginning to pay attention to the national heritage. Hence the Russian style is formed. Church construction in the Russian style began after the publication of an album of drawings by architect Konstantin Ton in 1838 in St. Petersburg (Груздева, 2016: 98-103; Козлова, 2018: 160-171).



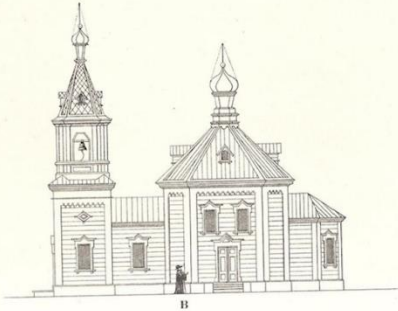
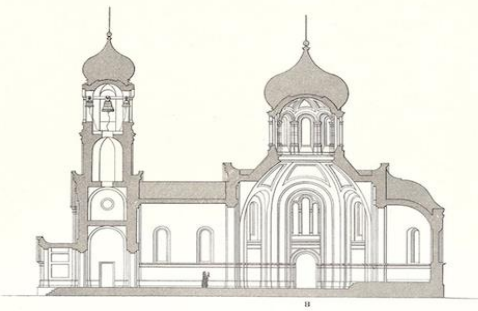
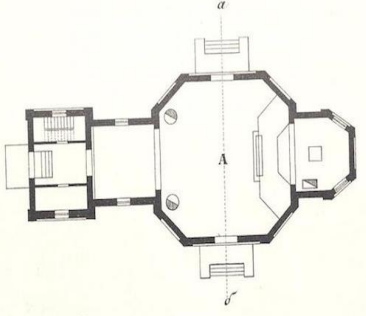
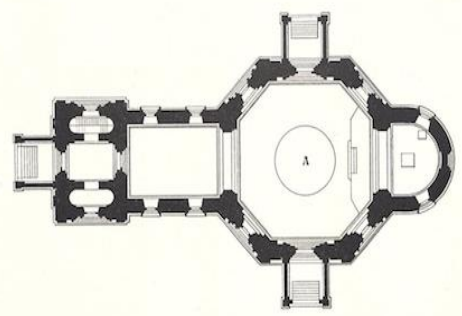
Such a trend as the Russian architectural style was widespread in Russian architecture in the 1830s and 1910s. This style is characterized by eclecticism and modernity, as well as the desire to restore the national tradition that was lost in the era of Peter I. In this style, as it was said, there is an orientation to the ancient Russian heritage, characterized by the principles of shaping and using elements of decor and composition of pre-Petrine architecture (Гречнева, 2011: 222-224; Крейдун, 2015: 158-173).

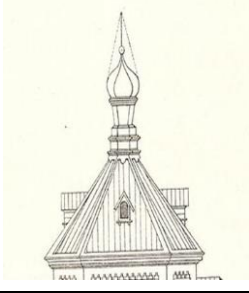







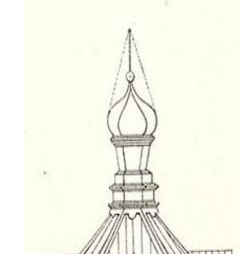





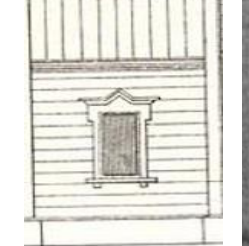
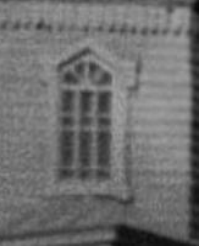
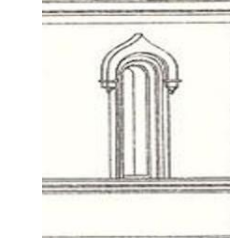

This new and at the same time antiquity - oriented trend in Russian art was supported by Emperor Nicholas I.

In the pre-revolutionary period, all temple buildings in the Russian regions were built according to standard projects. Albums and atlases of projects of stone and wooden churches and chapels, which had a different capacity from 80 to 750 people, were published. Such projects were sent by the Holy Synod to dioceses and building commissions for the construction of inexpensive churches and to simplify their coordination. Church designs based on the 1838 edition, which retained the Tone style, were published in 1844, 1857, 1911 (Берташ, 2013: 178-198).

Urban planning factors have a significant impact on the nature of architectural forms and the composition of a historical structure both at the time of its creation and during the period of transformation, i.e. superstructures, additions, changes in orientation. The architectural analysis of the Akmolatemples of the Russian Orthodox Church is presented below. This comparative analysis is aimed at identifying common and special characteristics between the two churches (the Constantino-Eleninsky Church and the Alexander Nevsky Cathedral), as well as between existing churches with exemplary projects recommended by the Holy Synod.

Table 1. Architectural analysis and characteristics of Orthodox churches in Akmolinsk

Konstantino-Eleninsky Church	Alexander Nevsky Cathedral
	
Temple project	
	
Plan-drawing of the temple	
	
The composition is combined	The composition is combined
Central dome	

			
<p>Octagonal, tent-shaped</p>	<p>Helmet-shaped, octahedral</p>		
Bell Tower			
			
<p>It is part of the ensemble of the temple. Vertical, single-tiered, octagonal, topped with a bulbous dome</p>	<p>It is part of the ensemble of the temple. Vertical, single-tiered, octagonal, topped with a bulbous dome</p>		
Domes			
			
<p>Bulbous shape. In total , the temple is decorated with five domes</p>	<p>Bulbous shape. In total , the temple is decorated with three domes</p>		
Roof			
			
<p>Metal, shaped roof</p>	<p>In this image you can see a fragment of a figured roof - metal, figured</p>		
Window openings			
			
<p>Configuration and decorative design of windows (typical for Russian architecture)</p>	<p>Window configuration and decoration</p>		

Konstantino-Eleninsky Church and Alexander Nevsky Cathedral are large-scale structures, one of the tallest buildings in Akmolinsk at that time. During the construction of Akmola Orthodox churches, standard projects for Siberian churches under Nos. 9 and 19 were taken as samples, taking into account the selection of sizes for local conditions (Атлас планов и фасадов церквей, 1911: 18-19).

The study of the features of Orthodox cult architecture will be continued with the help of additional types of architectural analysis.

Typological analysis. According to their functional purpose, Akmola Orthodox churches are public buildings that were used for divine services and the implementation of religious requirements. The type of buildings is frame. Buildings are spatial systems consisting of load-bearing walls and rafter structures. The construction uses a cross-dome structural system based on the use of a dome on a square base.

In accordance with the typology according to the principle of placing the temple in space, researcher Tsoi V.G. churches of Akmolinsk included in the first and second categories. The first type of placement is when the temple is historically located in the central part of the outpost. A prime example is Konstantino-Eleninsky Church. However, the Constantino-Eleninsky temple, like the Alexander Nevsky Cathedral, can also be attributed to the second type - temples built or moved and renamed during the transformation of the outpost into a city and an increase in population (Цой, 2010: 11).

The conducted research revealed that the type of temple "cubic with a refectory having a bell tower above the main entrance", first identified by Professor B.A. Gladinov, is most common in the territory of the Republic of Kazakhstan (Глаудинов, 1999: 295).

Constructive analysis. Decorative cornices are white, tent dome: the material is metal covered with paint, the walls of the building are brick. Above the vestibule of the main facade there is a tent dome, ending with a bulbous dome. The facades are decorated with decorative belts.

The planning structure corresponds to the standard solution, which was used in the architecture of wooden and stone architecture. According to the material of the walls, the building of the Constantino-Eleninsky Church is wooden, the building of the Alexander Nevsky Cathedral is stone, brick. The structure of the temples is three-part, consisting of an altar, the temple itself and a porch with a refectory. Bell towers are part of the ensemble of temples. They are vertical, single-tiered, octagonal and topped with bulbous domes.

The volume of the planning solution was also reflected in the overall verticality of the temples with the completion of the "bell tower" (tent and helmet-shaped) and the octagonal drum above the prayer hall. At the corners of the prayer hall of the Constantino-Eleninsky Church, four smaller decorative chapters are installed.

The roof has a complex shape, having a different slope depending on one or another part of the building. The interlevel floors are wooden, lined with corrugated iron sheets and painted green. The foundation and basement are made of baked bricks.

Stylistic analysis. The Art Nouveau style was widely used in decorative design and ornamental carving (sawn, bill of lading, volumetric bill of lading). The special shape of the dome above the entrance group is characteristic of the use of modern architecture. The traditions of Russian wooden architecture were used in the creation of decorative decoration of window openings, entrance groups, platbands.

The decor was concentrated in the composition of wooden buildings around window and door openings and in the space under the cornice. A contrast in color was also used between ornamental carvings, most often white and the facade of the building (white, green, cinnamon, etc.). On the central part of the tower of the Alexander Nevsky Cathedral there is a fountain stylized in the Baroque style. Such stylization was often used in modern architecture.

In the architecture of the temple, you can find signs of the Russian-Byzantine style, which was popular in the late 19th - early 20th centuries. At this time, temples in the so-called Russian, then neo-Russian and Byzantine styles appeared.

Examining the details of the temple, we can say that the helmet-shaped dome of the Alexander Nevsky Cathedral is traditional for Byzantine architecture. Bulbous domes decorating the roof are more typical of the Russian style. Adjacent to the main volume of the Constantino-Eleninsky Church is a tall

hipped bell tower, topped with the same bulbous completion. Such a composition was rather characteristic of the architecture of the classical era – the cruciform plan of the main volume together with the bell tower represent a rectangle with a protrusion extended to the east, in which the altar is located. There is a vertical dynamism in the temples, which is unusual for the Byzantine style. The cylindrical drums with the cut-through window openings of both temples again brings us back to traditional Russian architecture.

Compositional analysis. The most common compositional solution for the arrangement of the volumes of the temple is axial - symmetrical. The axis of symmetry of the main volume and the main dominant element - the entrance group with a dome are proportional. By weight, the volume of the building is balanced. The dynamics are given by hipped roofs and a dome. The dynamics are also based on rhythmic patterns. In the decor made with sawn thread, metric alternations are used - reports of elements consisting of an ornament of simple geometric shapes (circle, square, triangle). The buildings have light color solutions combining green (roof) and white (walls and decor) colors. The contrast between decorative elements and the plane of facades is used.

Conclusions. Due to active migration movements from the second half of the 19th - early 20th centuries, a multi-confessional composition of the population began to form in Kazakhstan. Migration processes and the resettlement of a large number of the Slavic Orthodox population actualized temple construction.

Despite the fact that exemplary church designs recommended by the Synod were used for the construction of religious buildings, the Orthodox churches of Akmolinsk had their own characteristics and unique characteristics. Their style can be described as eclecticism or an interweaving of various architectural trends - Russian, European, Byzantine, etc.

The studied temples, in compositional and spatial terms, have: a five-dome (Constantino–Eleninsky Church) or a three-dome completion (Alexander Nevsky Cathedral) above the prayer hall; the overlap of the main drum and bell tower with a helmet-shaped dome (Alexander Nevsky Cathedral) or a tent (Constantino–Eleninsky Church).

In the cult construction of Akmolinsk, architectural trends are traced quite in the spirit of the time of the second half of the 19th - early 20th centuries. In temple architecture, there is a combination of several stylistic solutions, from Byzantine and traditionally Russian, to eclecticism and Baroque. The purity of the Russian-Byzantine style is not observed, there is a combination of diverse traditions, techniques and forms.

The construction of churches, the increase of parishes, the expansion of the clergy staff had a positive impact on the surrounding reality, on the urban environment and the cultural life of society. First of all, the confessional factor had an impact on the sphere of education and upbringing. Educational institutions were opened at churches without fail. One of the important purposes of the church of a moral and educational nature was religious processions.

Information about authors:

Stas Igor Nikolaevich – Tyumen State University, Tyumen, Russian Federation;

Nurbayev Zhaslan Yesseyevich – Ch.Ch. Valikhanov Institute of History and Ethnology, Astana, Kazakhstan, E-mail: nur1282@mail.ru;

Kozybayeva Mahabbat Malikovna – Tyumen State University, Tyumen, Russian Federation.

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Редакцияның мекен-жайы:

050010, Қазақстан Республикасы
Алматы қ., Шевченко көш., 28,
ҚР БҒМ ҒК Ш.Ш. Уәлиханов атындағы Тарих және этнология институты
«edu.e-history.kz» журналының редакциясы
Телефон: +7 (727) 261-67-19
E-mail: edu.history@bk.ru
Электрондық мекен-жайы: www.edu.e-history.kz

Журнал 2013 жылдан бастап шығады.

Қазақстан Республикасы Инвестициялар және даму министрлігінің Байланыс, ақпараттандыру және ақпарат комитетінде 2014 ж. 29 қазанында тіркеліп, № 14602-ИА куәлігіне ие болды.