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Sacred Space and Temple Architecture of Pre-Revolutionary Yeniseisk: Formation and Development

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Abstract. The research is a part of a project to study the sacred space of the Yenisei North. The report analyzes for the first time the process of formation of the sacred space of Yeniseisk, changes in its symbolic and informational load during the pre-revolutionary period of history on the basis of a complex of published and unpublished sources of eyewitness accounts of events, printed publications. The article describes the subject of the study – the ensemble of Orthodox churches of the city as the rarest monument of urban heritage. It is emphasized that the principles of the formation of the sacred landscape were largely influenced by the traditions of the Russian European North, when creating architectural and planning composition, references to Arkhangelsk are clearly visible, which allows the authors to apply a comparative approach and a comparative typological method in the article. It is concluded that the efforts of many generations of believers in Yeniseisk have developed a unique complex of temple architecture of the Yeniseisk Siberian Baroque schools. Simultaneously with the materialization of sacred space objects, a unique religious and cultural code was formed in the city, which consisted of traditions, rituals, and a life cycle. This historical and cultural reconstruction will contribute to the preservation of the historical and architectural heritage of Yeniseisk, the formation of ideas about it as a historical city, the restoration and partial museification of the lost religious environment.

Keywords: sacred space, temple architecture, Siberian Baroque, monuments of Yeniseisk, temples of Siberia, history of architecture of Yeniseisk.

Research area: national history; theory and history of architecture, restoration and reconstruction of historical and architectural heritage.

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Сакральное пространство Енисейского Севера в проектах будущего

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Аннотация. Русские старожилы Енисейского Севера оставили потомкам сакральное пространство, наполненное множеством смыслов. Значительное место составляют здания храмов. Авторы анализируют процесс восстановления историко-культурных памятников федерального значения – храмов г. Енисейска. Останавливаются на опыте сохранения других памятников культуры региона, демонстрируют свой опыт работы в данной области. Авторы поднимают вопрос о том, как сохранить наследие предков и включить храмы в современное пространство поселений. Новизна исследования заключается в том, что в статье впервые выполнен обзор проектов, связанных с реконструкцией пространства, брендингом территории, созданием новых музейных пространств, формированием туристических маршрутов и сакрализацией отреставрированных объектов. Сделан вывод, что благодаря разнообразным сценариям могут быть сформированы или воссозданы ранее утраченные элементы сакрального пространства.

Ключевые слова: Енисейский Север, религиозное наследие, сакральное пространство, храм-памятник, креативные индустрии.

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Introduction

to the research problem

Yeniseisk, founded in 1619, has been the main city in Central Siberia for almost 300 years. A water-land road between the Ob, Yenisei and Upper Tunguska (Angara) ran through it, connecting the Russian state with the new eastern territories. It was the gateway to the North. Since 2000, the city has been included in the UNESCO World Heritage Tentative List, since 2010 – in the list of historical settlements of Russia (approved by the Order of the Ministry of Culture of the Russian Federation and the Ministry of Regional Development of the Russian Federation No. 418/339 dated July 29, 2010). Yeniseisk also belongs to the small historical cities of Russia.

The term «historical city» conceptually means a city that has preserved the historical and architectural heritage or a certain part of this heritage. Moreover, urban heritage in these cities is subject to special regulation, and heritage sites are protected, since there is always the possibility of partial or complete loss of buildings and structures that belong to architectural and historical monuments (Mikhaleva, 2013).

The cultural environment of Yeniseisk began to form from the moment of its birth in the XVII century, as the main economic, administrative, fair, trade and distribution point and the most important basic center of Russian development of the eastern territories of Siberia, and existed almost unchanged until the middle of the XIX century, when the modernization of Russian society breaks into small towns and has an impact on their life. The cult objects of the city, being part of the cultural environment, at the same time formed a sacred space – the product of a person's religious activity in society.

A Liturgy took place in the church, during which the parish was supported as a penitential family, and the external and internal appearance of the church was formed under the influence of aesthetic ideas of people. Outside the temple, symbols of religious life were formed – traditions, rituals, the life circle of believers.

Conceptual aspects of the study

Yeniseisk has long been thought of as the center of Eastern Siberia. In this regard, its ur-

ban planning principles of formation clearly had references to the capital of the Russian European North, Arkhangelsk, which emphasized its status. Such a comparative analysis allows us to characterize the studied sacred space not only as part of the heritage of the Yenisei North, but also the all-Russian ethno-cultural process. Yeniseisk, as well as Arkhangelsk, had visually connected high-rise dominants in a single river panorama of the Yenisei, anchored by monumental religious buildings. This principle of creating multicenter coastal ensembles was typical for many other Russian cities. First of all, social factors, the interests of defense and trade were at the heart of such a development, but an important role there were also considerations of aesthetic order, taking into account natural factors. The technique of identifying high-rise accents – temples – of various districts, places of the city was also a characteristic feature of ancient Russian urban planning. The Siberian city, as well as its northern model, was designed for perception from the open river space and perception in a single river panorama.

Problem statement

Yeniseisk, being a historical city, constantly faces the problem of preserving its historical and architectural heritage. This historical and cultural reconstruction will contribute to the development of new principles of monument studies, taking into account the broad historical and cultural reconstruction. In this regard, this article raises the question of the origins of the religious and cultural code formed here under the influence of various factors, about the ways of cultural transfer of Russian old-time traditions.

Methodology and sources of research

The work uses approaches to the sacred space through the prism of human activity (Daelemans, 2015; Bergmann, 2017; Erne, 2017). (Daelemans, 2015; Bergmann, 2017; Erne, 2017). In them, the temple is considered not only as a material object, but also the main symbol of the sacred territory, a kind of text code around which religious practices arise. The comparative-typological method allows us

to study the sacred practices of the settlement of the territory by Russians, the formation of the Orthodox sacred space in Yeniseisk, to analyze its main centers of sacred space.

Results

The sacred space of Yeniseisk begins to form simultaneously with the city. Yeniseisk, as well as the «Archangel City», seemed to float domes in the sky and was reflected in the waters of the Yenisei, which sanctified the surrounding space and reminded of the idea of the Heavenly City. The temples, located in the same way as in Arkhangelsk, formed a triangle as a sacred center of Christian unity – a triangle (Popova, 2009; Dvoretzkaya, 2020).

Initially, the city developed as a prison, so its location was chosen above the arrow, where the Yenisei merged with the Angara. Such settlements were of the same type, had defensive functions that ensured the safety of residents from the raids of local autochthonous peoples, and allowed for communication through the systems of small and large rivers from the west to the east of the Russian state (Slabukha, 2006: 21–26; Carev, 2018).

The territory for the construction of the Yenisei prison was chosen on the left, gently sloping bank of the Yenisei, at the confluence of the Melnichnaya River. The city developed along the Yenisei River, as the swamps did not allow moving deeper into the territory. The big bend of the Yenisei caused the position of the city on a site stretched almost in a strictly latitudinal direction, and its coastal “facade” was directed to the north. The main planning axes of the city were the Yenisei and roads. It was around them that the entire cultural landscape of the city was formed (Gorbachev, 2011: 131; Aksenova, 2019: 314).

During its construction, the ancient Russian tradition of starting building a new settlement with the setting up a temple was observed. In the territory of the first fortress, which had 78 Russian sazhen in length and 200 Russian sazhen on the perimeter, there was the Church of The Entry of the Most Holy Theotokos into the Temple, granaries, orderly and customs huts, voivodship and guest yards, behind the fortress there was a Church of the

Epiphany. A number of authors even point to the special sanctity of the place. The originally erected Spassky Gates with a chapel above them were the parade entrance to the Yenisei Fortress and, in fact, a consecrated, specially protected space began from them (Gorbachev, 2011: 68, 108, 133).

Here, in the center of the city, between the Yenisei and Bolshaya Traktovaya Street, there was a historical part with a Bazaar (Shopping, Cathedral) square, in the middle and around which the churches towered. Along with administrative and commercial functions, the space of the square also carried a religious meaning. In the middle of the square on a hill was the building of the Epiphany Cathedral. From the north side, the temple faced the city boulevard, from all other sides it was surrounded by city buildings. Public places of the city were drawn to the cathedral: guest house, a women’s and later a men’s gymnasium, the buildings where the city Duma and meetings of the petty-bourgeois society were held (Ocherki, 2019: 126).

This square in Yeniseisk was formed according to the old Russian town-planning traditions, which in Siberia were most fully manifested in another ancient Western Siberian city of Tobolsk, founded in 1587. In imitation of Tobolsk, the church was located in an open square, which also manifested the old Russian rule, according to which a cult building was never included in the ordinary building of a street or quarter (Gorbachev, 2011: 87).

The white-stone walls of the cathedral with a carved pattern and golden domes, clearly visible both from the fairway of the Yenisei and from anywhere in the city, were a genuine decoration of Yeniseisk. As noted by the famous theologian Archpriest G. Fast: «The Epiphany Cathedral has become one of the most beautiful in Siberia, combining the grandeur of size and elegance of form» (Fast, 1994: 21).

The three-dimensional composition of the cathedral «octagon on square» with a refectory and a bell tower on the axis – perhaps the most common in the XVIII century. However, in the period under review, it is only taking shape, its first example in the territory beyond the Urals and a natural model for Yeniseisk is the An-

nunciation Cathedral in Tyumen, built by the artel of the same Fedot Chaika. At the same time, the artel itself clearly consisted not of masons who showed themselves in the Naryshkin forms of cathedrals in Verkhoturys and Tyumen, but of pre-Petrine architecture masters, whose influence was palpable in Dalmatov. Of all the buildings under consideration, the cathedral in Yeniseisk receives the most archaic decor, consisting entirely of pre-Petrine forms, which has no analogues in Siberia. The edges of the volumes are decorated with double and triple rods of semicircular cross-section, superimposed directly on the horizontal rows of decor – thin rods and belts of «beetle» ornament. A saw was used in the cornice, and luxurious balusters with rosettes were used in the frieze. The set of forms gives out the decisive participation of the Solikamites in the construction of the cathedral, the absence of literal coincidences in the combination of these forms is their long separation from work at home (Maciel Sanchez, 2014: 154, 155).

The composition of Cathedral reflected the idea of the «city of Jerusalem»: various volumes of extensions surrounded the central building, emphasizing its power and beauty. The massive cathedral's octagon and chapels that significantly expand the lower part of the building could have created the impression of heaviness, squatness, but this was avoided thanks to the large number of windows, the openwork decor of kokoshniks, friezes and zakomars, as well as the elegant shapes of small drums and domes, under which golden crosses soared upward. The vertical line of the composition is added by a four-tiered bell tower, the dome of which is crowned by an imperial spire on a large apple, dominating the surrounding low urban development (The current archive of the Service for the Protection of Cultural Heritage Sites of the Krasnoyarsk Territory. D. 112)

The Cathedral dominated all the other buildings around, as well as other Yeniseisk churches. Public services were performed in it for the Tsar and the Fatherland and on other solemn occasions. These events were significant for the townspeople, regardless of their affiliation to the parish. Thus, in the memoirs of the famous Yeniseisk public figure of the

XIX – early XX century, M.P. Mindarovsky, the celebrations that took place in the cathedral are mentioned more than once, whether it is the 50th anniversary of the death of V.G. Belinsky (1898) or the celebration of the 300th anniversary of the House of Romanov (1913) (Irkutsk Diocesan Gazette, 1867, 36; Mindarovsky M.P. My notes and memoirs from 1891 to 1916 // Yenisei Museum-Reserve).

Near the Cathedral of the Epiphany, citizens gathered on religious holidays, often it was from the steps of the cathedral that important news of national importance was announced. Therefore, it is not surprising that the square was sometimes called Cathedral Square. But this name does not appear on the plans. The territory of Alexander Square and Boulevard began from the Yenisei side of the cathedral, a favorite place of recreation for citizens, so it was a place of everyday leisure and festive entertainment (Aksenova, 2019: 318, 319).

At the other end of the boulevard was the Transfiguration Church. It was an integral part of the Gostiny Dvor complex, which played an exceptional role in the life of Yeniseisk. The Church was located in a public trading place and experienced an influx of merchants and buyers around it on Sundays and holidays (Ocherki, 2009: 129). From time to time, the authorities tried to fight this and regulated trading hours, moving them from morning to afternoon. Nearby there were many drinking establishments, for the abolition of which the priests fought. As noted by archpriest V. Kasyanov in 1865 in the Irkutsk diocesan gazette, from the words of his former Yenisei parishioner: «Now Sunday is like Easter or Christmas. We had a time, on a Sunday afternoon in the bazaar there were noise, buzz, movement of people, and now silence and tranquility, no one, there are neither selling nor buying» (Irkutsk Diocesan Gazette, 1865, 22).

The church had a very picturesque silhouette created by a multitude of bulbous domes. It is assumed that Ural craftsmen participated in its construction. This is evidenced by the lower tier windows' columnar platbands, made in the style of the «Ural Baroque». Forms of platbands brought it closer to the platbands of the Spassky Cathedral and the Resurrection Church.

The architectural composition of church of Our Lady of the Sign, resembling a small cathedral with a three-part planning structure, repeated the compositions of the chapels of the Epiphany Cathedral, the Resurrection and the Nativity of Christ churches. The tent bell tower of the Transfiguration Church almost entirely repeated the composition of the bell tower of the church of the maiden monastery. A feature of the three-dimensional composition was its two-storied (Ocherki, 2009: 129).

Nearby was the Resurrection Square, where the Resurrection Church towered. Located on the high bank of the Melnitsa-river, it was visible from anywhere in the city and from the fairway of the Yenisei. Its bell tower significantly exceeded the church structure. The architecture of the church structurally and compositionally echoed the image of the Epiphany Cathedral and other Yenisei cathedrals, reflecting the forms widely spread in Russian and Siberian architecture of the 18th century. The main cold church of the Resurrection of Christ was a light «octagon on square» with a semicircular altar apse. The refectory and the narthex were located along the main axis. The peculiarity of the church, in comparison with other Yenisei temples, is the single-domed (The current archive of the Service for the Protection of Cultural Heritage Sites of the Krasnoyarsk Territory. D. 36 03–04).

The Church bell tower was the largest and tallest building of the city not only in the XVIII century, but also a century and a half later, at the beginning of the twentieth century. The bell tower was a traditional «octagon on square» and had four pyramidally built tiers. In terms of volume, it significantly exceeds the temple structure. The decor of the wall surfaces reflects the borrowing of certain techniques and motifs of Irkutsk churches architecture, a city located at a considerable distance to the east of Yeniseisk. The influence of Irkutsk architecture is evidenced by geometrically clear figures of crosses and cruciform panels pressed into the thickness of the wall. The completion of the platbands of the large arched openings of the quadrangle of the bell tower was particularly original. The tall spire may have previously been decorated with the figure of an angel,

but in 1825 the angel was replaced by a gilded cross with branches painted red. According to K. Y. Shumov, with the construction of the bell tower, the building of the Resurrection Church brought a new sound to the city, corresponding to the administrative prestige and economic prosperity of the city (Bulankov, Shumov, 1999:178–180).

In 1850, the largest bell in the city, weighing 500 pounds (8 tons), was installed on the bell tower of the Resurrection Church. The bell was cast in Yeniseisk by a master specially sent for this purpose. According to A. I. Kytmanov, a pre-revolutionary local historian and founder of the Museum of Local lore in Yeniseisk, with a huge gathering of people, the bell was taken to the church and hung on its bell tower (Kytmanov, 2016: 308).

The central Yenisei temples – Epiphany Cathedral, Transfiguration, Resurrection Churches, being the iconic dominants of the first visual plan, were accent elements of urban development, original standards of beauty for the entire surrounding area. Church buildings with relatively restrained decor of the walls had large-scale forms of volumes, the sculptural expressiveness of which was enhanced by complex dynamic temple weddings and grandiose verticals of bell towers. The predominant importance of the coastal facades of churches was also reinforced by the expanding extensions of the side churches. They were placed along the Yenisei coast, received an architectural solution typical of temple ensembles in the Russian North: both the location of buildings in space and the nature of the silhouette composition were aimed at obtaining a memorable image of the settlement (Dvoretzkaya, 2020).

A similar arrangement can be found in Arkhangelsk, where the main planning axis was the Northern Dvina, and all the churches were facing it, each of which was the center of the city part and the urban community: Resurrection – for merchants, Assumption – for posadsky residents, Christmas – for Streltsy, St. Catherine's Church for foreign residents, between them – the citywide Transfiguration Cathedral. So, there was a magnificent system of dominants that played a huge role in the panorama of the whole city, which was one of

the most beautiful cities of the Russian North (Popova, 2009; Dvoretzkaya, 2020).

In the center of Yeniseisk stood the Epiphany Cathedral, around it the Resurrection and Transfiguration Churches. They actually embodied the idea of St. Trinity. Such an aspiration to the planning decisions made in the Russian European North is quite explicable by the fact that the city was inhabited to a greater extent by carriers of the Pomeranian culture. The largest flow of explorers in the XVIII century went to Siberia from the Russian European North – from Pechora, Dvina and Pinega. The system of the citywide center was organically combined with the system of several local, relatively self-sufficient city centers, which also symbolized the connection with the Russian European North of Arkhangelsk.

Along with the Resurrection Square, which is in the lower part of Yeniseisk, on the Mountain such a role was played by the Assumption and Trinity Squares. These social spaces had mainly religious significance, as they were arranged for the gathering of parishioners of a particular church, for the convenience of conducting rituals and organizing processions. However, this did not prevent us from conducting commercial activities here. There were also retail shops on the squares (Kytmanov, 2016: 460; Aksenova, 2019: 318, 319).

The Yenisei Trinity parish consisted of estates located in the southern part of Yeniseisk at the intersection of two streets Krestovozdvizhenskaya / Bolotnaya. The Trinity Church was built on a small hill with the expansion of the city to the south as the parish church of the newly built settlement of Baraba. Originally it was an urban suburb, where various kinds of migrants settled. This did not prevent the population from creating a magnificent temple here, visibly embodying the idea of the Trinity. With the traditional structure of the temple complex (a five-domed temple, a refectory and a tiered bell tower) and techniques characteristic of Siberian and specifically Yenisei architecture, there are many original motifs here. So, the square is somewhat higher, and the octagon is significantly reduced in comparison with other Yenisei churches. The vertical height is achieved due to the pyramidal compo-

sition of double drums and high bases of bulbous domes. About 15 types of shaped bricks and various ceramic parts were used in its construction (The current archive of the Service for the Protection of Cultural Heritage Sites of the Krasnoyarsk Territory. D. 129).

Very interesting are the kokoshniks and the carved ornament of the windows and portal, the relief panels at the corners of the quadrangle in the shape of stars and kiots. They remind of wooden carving and create the effect of lightness and plasticity. The composition of the Trinity Church was further developed in the architecture of the Intercession Church in Krasnoyarsk (Archive of the city of Yeniseisk. F. 1. Op. 1. D. 48. L 35; The current archive of the Service for the Protection of Cultural Heritage Sites of the Krasnoyarsk Territory. D. 57).

The church had icons painted in Veliky Ustyug and delivered from there. There were four such icons: the Trinity and the Mother of God on the sides of the Royal Gates; on the right choir of the Ascension of the Lord; on the left – the Velikoustyuzhsky miracle workers Prokopy and Basil. On this basis, and based on the memoirs of old people, the chronicler of the Yenisei district, M.F. Krivoshapkin, concluded that the settlement of Yeniseisk by Velikoustyuzhans (Krivoshapkin, 1865: 216).

In commemoration of the meeting of the Velikoustyuzhsky icons, traditionally on April 23 (the old calendar), a procession was made from the Trinity Church to the southern part of the city, where the bathhouse with the icon of the Great Martyr George was originally located there. It was for the help of the Great Martyr that the Yeniseians turned to in case of livestock deaths. This fact gave rise to the procession. Temple holidays were celebrated on the days of the Life-Giving Trinity, the Presentation of the Lord and the icon of the Mother of God «Life-Giving Spring» (Commemorative book of the Yenisei province with an address-calendar for 1901. Krasnoyarsk).

The Yenisei Assumption parish was formed later than all the city-Yenisei parishes already at the beginning of the XIX century, when the city began to grow in the western elevated side, on the Mountain. There was a town

square near the church. A street that ran parallel to the Bolshaya one was named after her.

After the fire of 1869, when the city was significantly rebuilt, new streets appeared, the role of the old ones changed, Uspenskaya Street turned into «... a new avenue» (Kytmanov, 2016: 460), which determined the fate of Uspenskaya Square, one of the new spatial centers of the city. Shops of manufactured and other goods, flour, fish and junk shops have been built on Uspenskaya Square» (Aksenova, 2019: 428).

The reconstruction of the Assumption Church anticipated the process of forming a new center, not only urban planning, but also religious. Originally wooden and cemetery, standing on the outskirts of the city, already in the second quarter of the XIX century it forms a new sacred center. Her ensemble was created over the course of a century. In 1793, the main – Assumption – chapel was laid (completed in 1797 and consecrated in 1799). During the consecration of the Assumption Church, the antimins of the wooden cemetery church was used, consecrated in 1770 by Bishop Varlaam of Tobolsk and Siberia. In 1794 the chapel of the Apostles Peter and Paul was laid over the Assumption Chapel (consecrated in 1818). In 1826, in parallel with the main chapel, Bishop Mikhail of Irkutsk, at the expense of the Yenisei merchant A. I. Kobychiev, the chapel of Innocent of Irkutsk was laid (consecrated in 1827). In 1842, at the expense of the Hereditary Honorary citizen A. A. Kobychiev, the construction of the chapel began the Blessed Prince Alexander Nevsky on the upper tier of the church in parallel with the chapel of the Apostles Peter and Paul (consecrated in 1843). The church was surrounded by a fence erected between 1818 and 1822. The location of the Assumption Church away from the main part of the building saved it from fires. Despite this, the original appearance of the temple subsequently underwent significant changes. The composition of the church reproduced the type of a five-domed temple with a refectory and a bell tower characteristic of Siberian architecture of this period. As in the case of the Transfiguration Church, an unusual image was created by a two-story temple quadrangle, each facade of which ended

with a curved gable with a round window – a reflection of the so-called new manir, the Europeanized metropolitan Baroque. There is an influence of the Totmin architectural traditions. This is the only church in Yeniseisk that combines features of Baroque and classicism, which also symbolized its «metropolitan character» (Archive of the city of Yeniseisk. F. 1. Op. 1. D. 44. L 1, 175. D. 48. L 45; State Archive of the Krasnoyarsk Territory. F. 261. Op. 1. D. 40. L 17; The current archive of the Service for the Protection of Cultural Heritage Sites of the Krasnoyarsk Territory. D. 57).

At the intersection of Bolshaya there was also Krestovozdvizhenskaya Street, which rested on the Krestovozdvizhenskaya Grado-Yenisei cemetery Church. It was located in the south-west of the city of Yeniseisk nearby Sevastyanka on a hill with a beautiful view of the city. On three sides, the area was surrounded by a swamp, a dense forest, and on its northern side was the old-Spiseyskaya postal road, which went through the Yenisei County to the Turukhansky Region. Both the name of the church and the name of the thrones constituted an open “text” for the first inhabitants of Yeniseisk, referring to the memory of the events of the original Christian history. For example, the patronal feasts in the Holy Cross Church were held on September 14 (according to the old style) in honor of the Exaltation of the Honest and Life-Giving Cross of the Lord, then the whole cemetery was treated with a procession with a large gathering of worshippers, on the Feast of the Cross of Great Lent and on May 7 (according to the old style) – in memory of the heavenly appearance of the sign of the Honest Cross in the city Jerusalem (Evtikhiev, 1905).

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Further, at the exit from the city on the eastern outskirts of the city, already beyond the Lazarevka River in the area called Abalak, the Episcopal Entrance-Jerusalem (Abalatsky) Church was located. There were three particularly venerated icons in the church: the Savior Not Made with Hands in a silver-gilded crown; the Abalak icon of the Mother of God in a silver-gilded robe and the Burning Bush in a silver-gilded robe. It is obvious that the name of the locality Abalak refers to Western Siberia. It also draws attention to the fact that among the icons of Abalatskaya, Abalatskaya-Znamenskaya, the most revered icon in Siberia, whose origin also connects Yeniseisk with Tobolsk and the Russian European North (Veliky Novgorod). It was a list of the icon «The Sign» of Novgorod and many lists were made from it, revered in Siberia as miraculous (Cemetery Entrance-Jerusalem Church in the city of Yeniseisk // *Yenisei Diocesan Gazette*, 1901, n. 14).

At the same time, it should be remembered that temples were active objects and therefore for a long time the question of preserving their appearance was not raised. The experi-

ence of living in the temple space was passed down from generation to generation and was of a changeable nature. Of course, at this stage there was a risk of losing historical elements that had already arisen, which was due to both the fragility, vulnerability of the objects themselves, and the over-elaboration of (theoretical and methodological) criteria for the selection and mechanism of protection of cultural objects. Thus, the Jewish churches suffered significant losses already before the revolution, when many of them suffered during the Great Syrian Fire of 1869. Believers and ministers of the church tried to save the Yenisei churches. The Yenisei people sought to restore churches and monastery complexes in the same place and in the form in which the opi arrived before the fire (Dvoretzkaya, 2018).

Conclusion

Temples in historical cities were part of spiritual and material culture. At the same time, they performed liturgical and social functions. In the minds of urban society, they were presented as a historically formed repository of national memory, a kind of collective spiritual heritage, which the community of believers should take care of and which needs to be saved. Temples were built and maintained with donations from believers, with them there were permanent communities that collectively owned all church property. In Yeniseisk, ecclesiastical autonomy was preserved for a very long time, when many important decisions were made at secular meetings and even in city self-government bodies. It is thanks to the communities in Yeniseisk that the best examples of church architecture, icons appear, and the interior decoration of temples is formed.

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