FEATURES OF THE ARCHITECTURE OF THE MAIN CHURCH OF THE DON COSSACKS

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ABSTRACT
The main Church of the Don Cossacks was the Troop Resurrection Cathedral, which was located in Cherkassk. Cherkassk was the Don Cossack capital and the center of spiritual culture till 1805. XVIII-th century was the time of transformation of Russian architecture, as at this time there were active changes of the Russian state according to Western European standards. At the same time the blossoming forth of temple architecture on the Don land comes. To this date, there are no accurate answers, when they started to build the first Churches on the Don, what they were like, what year was the first stone temple of the Don laid down, who was the architect and what was its architecture initially. The history of the Don Cossacks attracted and still attracts many researchers, and the interest is growing. Existing studies touch on the history of the region, peculiarities of life of the Cossacks and other issues. However, not many authors pay attention to the history of architecture, and in most sources the information differs from each other. To the filling of this gap, the architectural studies of the first stone Cathedral of the Don Cossacks are dedicated, the results of which are given in this article. With the method of analysis, comparing the data from the archives, and comparisons with similar objects, the archival research were structured, which allowed to establish the sequence of changes of shaping of the temple and its interior, to ascertain the date of its construction and to identify the stylistic features of the monument.

Keywords: the Don Cossacks, temples of the Don Cossacks, architecture of the temples, the Troop Cathedral, Cossack architecture

INTRODUCTION
The history of the Don Cossacks still attracts many researchers, and the interest to this problem is growing. Existing historical studies of the Don Cossacks tell us about the culture of the Cossacks, their values and way of life, specific of upbringing and military skills, about the campaigns and battles for the Russian lands. You can also find the description of the city of Cherkassk, the first capital of the Don Cossacks, where Cossacks began to lead a settled way of life.

The first, the most generalizing work on the history of the Don Cossacks was written in 1778 by a military engineer, Chief builder of the fortress of St. Dmitry of Rostov, the General-major A. I. Rigelman. In 1807 in Milan the essay by A. L. de Romano was published in two volumes in French language. In 1896 in Novocherkassk M. Kalmykov has published an abridged translation of the writings of de Romano. However, the translation of M. Kalmykov hides the peculiarities of the author's narrative, is not accurate, there are gaps in the text, abbreviations, and inaccuracies. A small essay on the history of the city of Cherkassk of the famous Don historian V. D. Sukhorukov was published in the journal "Northern archive" in 1823. The authors A. Kirillov and A. Filonov turn to the history and architecture of the Cherkassk, describing the construction of the Efremov’s farmstead and the Church of the Don icon of the Mother of God, and the beauty of other monuments of cult architecture of the Don capital. Brief historical information about the architecture of Cherkassk can be found at many authors’. For example, V. V.
Suslov, S. M. Soloviev, E. P. Zablonsky, H. I. Popov, I. M. Sulin. N. Lavrsky was one of the last historians of architecture of the pre-Soviet period, who studied the architecture of the Don capital. His book was published in 1917. The author described in details Church architecture of the town, the interior decoration of the churches and of the Resurrection Cathedral, pointed Kiev's influence on religious buildings of Cherkassk. Interesting point of his work is that he does not agree with the description of Cherkassk, given by V. V. Suslov, and claims that he has never been to the town. After the October revolution the number of historical publications has sharply reduced, many scientists were forced to emigrate abroad. A range of studies on the history of architecture of this period is very limited. In the XX-th century, the architecture of Starocherkassk was explored in the works of E. M. Astapenko, who has pointed new facts of the construction of the temple, M. P. Astapenko, V. L. Bogaevsky, V. I. Kuleshov, V. N. Korolev, V.V. Pishchulina, G. V. Esaulov, A. G. Lazarev and others.

All of these studies were somehow addressed the issue of the religious architecture of the Don capital, but they are mostly sketchy, incomplete and do not cover all of the most important issues in the history of the construction of the temples of Cherkassk.

In our time, there is the possibility to analyze and appreciate from the new positions this part of the architectural heritage. Nowadays, the peculiarities of interaction of cultures in the region are known, new historical facts, related to the research object, new chronicle and factual documents are found, that define the relationship between the historical events and changing of shaping the architectural monuments on the Don land.

In the present study a thorough analysis was carried out, through the gathering and systematization of archival data, to create a complete picture of the evolution of shaping the architecture of the cathedral from its foundation to the present time and to identify its characteristics.

THE HISTORY OF THE CATHEDRAL

The history of the construction of this outstanding monument of architecture is peculiar. The dates of foundation vary in archival and literary sources, and disputes about what architectural style the temple belongs to, are still going. Having systematized archival documents that were collected in the state historical archives and the archives of Starocherkassky historical and architectural Museum-reservation, we were able to trace some chronological sequence of events, which occurred during the construction of the temple and during its life cycle.

Back in the spring of 1637, intending to storm the impregnable Turkish Azov, the Cossacks gave a vow in the Monastery town, that if God contributed to their success in this most serious event, then they would resume the tradition of the Orthodox Baptist churches in the Muslim Azov, and would "build the Cathedral with the chapels" their place on the Don.

From the letter of the Don Cossacks Army to the Tsar it is known that on October 3, 1652 new Church was consecrated, however, four chapels (of the Annunciation, St. John the Baptist, St. Nicholas, St. Alexei, the man of God) had remained unconsecrated(1). It's hard to tell, how that temple looked like, but, on the assumption of the academician of architecture V. Suslov, "it was a small wooden Church, which was usually built on the Don and Southeast of Voronezh and Tambov provinces"(2).

In 1670 the Church burned down. The Cossacks again turned to the Tsar with a request to permit the building, which he had not only given, but also helped with money and utensils for the construction (3). The new Cathedral was built in 1672, but in 1687 it was also destroyed by fire, and on December 25 of the same year the group with a troop’s petition has arrived to Moscow. The resolution was imposed to the Cossack’s petition on February 13, 1688, to satisfy the request of the Cossacks. Instead of the burnt
wooden Cathedral Church they were allowed to build a stone one, which was confirmed by the letter sent on March 9, 1688 to the Don.

In March 1690 the Cossacks got the money and the materials, and then sent to Moscow a petition with a request to give to the artist Romanov "paint and other things needed for icon painting in the Cherkassk Cathedral Church". This, most likely, refers to a temporary wooden Cathedral, which, according to V. D. Sukhorukov, was built together with the Cherkassk one and with the fortress’ walls two years after the fire. But V. D. Sukhorukov, the only one of the historians, mentions about the construction of the temple after the fire of 1687, No one of the researchers of the history of the Church of later times, reports about it.

In most literature sources the date of construction of the Troop Resurrection Cathedral is indicated in 1706-1719, but other information indicates that the construction started earlier. In 1704 in the reference of the Embassy department it was written about the support in the construction of the Church, which had the Don Army, and of the supply with the necessary utensils in previous years. Therefore, the construction of the Cathedral was conducted up to 1704(4).

Research materials on the history of Cherkassk Cathedral of the end of XIX - beginning of XX century suggests that the construction of the Cathedral was finished in 1716. At the beginning of 1716, the army ataman Maxim Frolov refers to Tsar Peter I with a request of the blessed Charter of the Metropolitan Stefan of Ryazan and Murom, which gives the right to bless and to open the Church for worship, and on May 10 of the same year the permission for the consecration was given, but three days before that the apprentice Simon Kondrat'ev died in the temple. Just with this misfortune the delay in the consecration of the Church nearly for three years is connected. But was it the only reason?

The number of archival documents leads to the conclusion that the Cathedral wasn’t finished in full to 1716. According to archives the Cossacks stressed in the petition for the name of Peter that "in Cherkassky on the island a real stone Church of God is being built, named of the Resurrection of Christ our God, and two chapels, one named of the Annunciation of the blessed Mother, and the other named of John the Baptist. And the aforesaid Church of God last year 716 occurred in the stone, the crosses were raised, and the heads covered with white iron"(5). However, the casks under the heads were not covered with white (i.e. canned) iron, but only covered with boards, as well as church-porch roof. The army, using the monetary salary, sent by the Sovereign, sent the Cossacks to Romanov, to the Sovereign’s Lipetsk factories, where the iron was bought for 2300 rubles, but they could not take it to the Don. According to military estimates, for full coverage of the temple they had to buy at least another ten thousand iron sheets. The question arose regarding the windows’ frames. An agreement was reached with the representative of the Solovetsky monastery, the monk Pachomius, about the acquisition of mica in the abode (to fulfill the role of modern glass) in exchange for the cypress boards for the monastic icon-painters (6). The Cossacks moved to Solovki, only in 1718. There was not a plate of iron for the three Church doors (Southern, Northern and Western). There was no iconostasis in the church, but there were also no experts for gilding, making and writing icons, and also for roofing works on the Don.

Peter Yegoryev with comrades came to the Ambassador department in Moscow on April 28, 1717. They managed to find in Moscow masters, who agreed to go on a distant, murky Don to the construction of the Temple. Three teams were hired: "icon artists, headed by Dmitry Loginov, six persons; six gold-craft masters, headed by Nikita Semenov, and tinker Nazar Ivanov with his friends-five persons"(7). At the end of July 1717, the Cossacks with the masters, the material and the products arrived to Cherkassk.

Archival sources confirming the chronological framework of the construction of the Bell tower have not yet discovered. But a number of monographs on the history of Cherkassk and Resurrection Cathedral, as
well as mortgage Board on the wall of the building determine the time of construction of the Bell tower in 1725-1730, at ataman Andrey Lopatin time.

V. Chernitsyna and V. Korshikov in the article "The beauty of the Don region" write that in the book of L. V. "In the old Cherkassk, in the land of the Don Cossacks" the completion of the Bell tower construction dates back to the 1733(8). But no other source names just this date. Thus, the years of construction of the Bell tower of the Cathedral in Cherkassk are considered from 1725 to 1730.

THE ARCHITECTURE OF THE RESURRECTION TROOP CATHEDRAL

The Cathedral belongs to the type of centric type of cross-domed churches. In the basis of the composition of the Cathedral is "the window of the mansion surrounds" the principle of traditional Russian five-domed church, which has turned by the fantasy of an unknown architect to the ten-domed construction, amazing in its beauty and the logic of the architectural image. Its expressive form scope-spatial composition is formed by nine octagonal towers’ volumes, which are finished by light drums and crowned by bulbous domes with gilded crosses on under-cross apples. Being a complex version of the wooden churches, the Cathedral of the Resurrection has inherited characteristic features of their planning structure. The Central dominant dome in the octagon is located above the central crossing; four towers with smaller bulbous domes are accurately oriented to the cardinal points: East-West and North-South, smaller towers with smaller domes are located diagonally, in the inner corners of the "Greek cross".

The whole Church scope rests on a strong ground floor – basement with spacious vaulted rooms in the lower tier. The temple is surrounded by an external gallery (walking place), with a central double-row three-match open porch.

For a long time there existed a version that the gallery, surrounding the Cathedral, was added later. In particular, B. L. Bogaevsky wrote that although the Cathedral's exterior seems great, but " the Cathedral was even closer for visits of the Cossacks, diligent to the faith, so it was closely attached from the three sides by large porches and wide gallery"(9). The current state of the Cathedral and exploration of pits during the restoration of the temple showed that there are common chords and transverse walls, which suggests that external gallery was built simultaneously with the Cathedral.
During the last restoration, in the course of excavations, the stone foundations of the verandas were discovered and it was found that the cultural layer (more than a meter) significantly reduced the height of the Cathedral. But drawings and paintings of these verandas are not preserved. According to paintings on numerous plans of Cherkassk of 1748, 1761, 1776 the verandas was appeared and disappeared and, in the end, instead, they built a porch. To the construction of the porch, in the opinion of the restorers, historians and architects, contributed spring flooding of the Don, the water level of which was recorded in different years by the stamps on the walls of the porch (Pictures 1, 2, 3).

Three inputs, i.e., three porches existed in the Cathedral until 1852. The existence of three staircases is also confirmed by the materials of the St. Petersburg department of the Institute of archaeology. In their article Chernitsyna and Korshikov write that in the funds of the well-known pre-revolutionary scholar and restorer P. P. Pokryshkin, the materials of survey of the Cathedral of the late nineteenth century were found, published in "Izvestia of the Imperial archaeological Commission", where it is said that up to 1852 the Cathedral had three separate indoor pathways, then they were destroyed and replaced by one entrance with two platforms in the middle of the stairs and in front of the entrance door to the church-porches (10).

The engineer-captain Rodionov was entrusted to watch the construction of a new porch, who pointed out in his report that, the work is performed according to the project, solidly and of high quality, of good materials.

In 1973, during the restoration, the architects suggested to restore three porches. The project of restoration of the porches of the Cathedral was designed by the architects on similar examples, found in Russian and Ukrainian churches of the XVIII century.

The existing church-porch was broken and one porch was built, but it couldn’t be admitted as successful in the architectural and artistic aspects. It prevented the view of the temple itself, weighted its
architecture, and was uncomfortable from the standpoint of utilitarian function. They had to rebuild the church-porch again, and a built porch is still in an incomplete form (Pictures 4,5,6).

Pic.4. The Cathedral after the demolition of the porch and construction of the veranda. Photo of 1970-s.

Pic.5. The Cathedral with the reconstructed porch and construction of the veranda. Photo of 1970-s.

The materials used for the Cathedral, were both imported and local. In Cherkassk there were four brickworks, where bricks of big size (280x140x70мм) were produced. The walls are lined with the chain system of masonry, which was made into lime mortar, mixed with egg yolk. The thickness of the walls in the main part of the Cathedral is of two meters, the thickness of the walls of the aisles is up to 1,5 m. The bars on the windows and the doors were also forged in Cherkassk. It was used the local wood from the northern regions of the Land of the Don Cossacks Army.(11) The Cathedral was coated with a thin layer of lime and not plaster, which clearly distinguishes laying bricks and gives originality. The research of the foundation of the Cathedral confirmed the correctness of the legend, that it was built on marshy ground, so in the process of construction they "quenched the bog with a booth and oak sleepers"(7).

The plasticity of the facade of the Cathedral, uncommonly, is simple and expressive. The corners of the towers and octagonal components are completed by semi-columns, pilasters; and similar half-columns
with steals form the frames of the openings and end by the profiled head moldings. Architectural and artistic image of the Cathedral is added by heavy shaped cornices, corbels, niches, panels (on the eastern facade), and the pilasters in the piers of the main, western entrance.

Pic.6. The Resurrection Cathedral before disassembling of the porch and construction of the veranda.

The Cathedral and the Bell tower were located at an angle to the axis of the opening of the entrance tower of the Epiphany gates, which identified in the best way the volume of buildings and the plastic quality of the facades. This shows the unity of design concept of all composite elements of the maidan. The revealed relationship shows that the construction of the Bell tower was assumed together with the Cathedral (Picture 9).

In the three-dimensional solution of the maidan, the asymmetric planning was knowingly applied as a means of artistic expression – traditional approach to solving the main square, typical for the Russian Kremlin of the XVI-XVII centuries. The Bell tower stands separately from the Cathedral, at a distance of 15, 2 m.

The Bell tower of the Resurrection Troop Cathedral is the only tent-shaped bell tower of the XVIII century in the South of Russia (Pictures 7,8,9). It reproduces the tent-shaped type of Moscow bell towers of the second half of the XVII century, with the typical octagonal shapes, placed on a stepped rectangular of the base, cut at the bottom by the arched recesses(2). V. D. Sukhorukov wrote that the architectural appearance of Starocherkassky Bell tower repeats the characteristic features of the towers of the Moscow Kremlin (12).
According to the existing acts of 1894, August 28 – "the foundation under the Bell tower is laid at a depth of 4 ¼ feet, just on the soles is the flooring of oak logs, then at the height of ¾ yards is a rubble of limestone, brick crushed stone wall and a second row of rubble logs of the same thickness is laid as in the bottom row, above brick masonry. Both masonries are on the lime mortar. Oak logs are situated in moist soil and are well preserved"(13).

Architectural and artistic image of the Bell tower is designed in the same stylistic direction as the Cathedral. In the three-dimensional planning design of the Bell tower a simplified compositional principle of a tent-shaped Church of the XVI century is used, which resulted in the erection of a tent on a high octagonal structure, set, in turn, on a cubic quadrangle. The volume of the quadrangle is divided into two tiers, closed by arches and having independent functionality.
The lower level of the quadrangle is a basement, hard in its plan, a huge cellar with a high vaults, protruding from the ground. On the one side of the arched doorway is the iron door that leads inside. The thickness of the walls is over three meters.

The top part of the quadrangle consists of tetrahedral, covered with closed arches of the room. In the upper quadrangle are the windows, the treatment of which frames is extremely simple. They are circled with the rectangular frame of the interceptions. There are two iron doors: one led into a vaulted room, which is located in the quadrangle, and the other - on the spiral staircase that led into the octagon.

The space of the octahedron contains two rooms, connected to the wall by the stairs. The basement played the role of a storage room that is roofed with the cloistered vault. The second room – the belfry, covered with a tent. The octagon has a spiral staircase: sixty-two steps of a knee height, which leads to the observation deck. There are also tightly laid lucernes. After reviewing all available literature, we met at I.V. Kulishov’s book the following description: "... in the lucernes around the octagon the bowls were set, that were lit in the days of holiday illuminations...”. This suggests that once lucernes of the octagon have been opened through.
The separation of the tiers of the quadrangle was focused on the facade by the platform of baluster with a carved porch, which existed until 1800 (14). These elements are borrowed from the civil residential architecture. They are traditional for the flooded villages of the Don. Their use here was dictated by the business and administrative and ceremonial-honorable functions of the area. The brinks of the Bell tower, as in the Cathedral, are separated by smooth semi-columns (14).

The transition to the tier of bells is selected by a columnar zone of balusters, which, like curbs in the towers of the Cathedral, is the main motif of ornamental decoration. The openings of the bells are topped by a decorative headdress. In the center of each side of the octagon there are round holes, tightly laid now.

The tier of bells (the top of the octagon) is cut with eight arched openings, finished with gables, which create a harmonious transition from the octagon to the bell tent.

The tent top is extremely small compared to the octagonal tower and the base of the bell tower. This has led the researchers to write about Starocherkassky tower that it is devoid of proportionality of Moscow tent-shaped bell towers, giving them their distinctive beauty. But, despite the comments of researchers, Cathedral bell tower in Starocherkasskaya gives the impression of an impressive, and at the same time, a light stone building. The tent of the bell tower, like the openings of the bell, is decorated with architectural headdress. On each of the eight sides of the tent, there are five through holes – lucernes. Totally, there are forty of them along the tent. At the top of the tent there is a stone cupola of bulbous shape on the cone. It stands on a square drum, the transition from which to the tent is in the form of a belt with eight keeled gables.

Vertical composition of the bell tower ends with the cross of the XVIII century, surmounted by a crown, which refers religious building to the "state building".

The unity of artistic and decorative solution of the monument is achieved by the repetition of the same architectural motif in different tiers, by subduing all the architectural elements of the total composition vertical, which is reflected in the grouping of the Windows of the quadrangle in such a way that the axis of three-quartered columns at the corners of the octagon coincide with the axes of the extreme columns of the frames of window openings of the quadrangle.

The bell towers were built next to churches with special meaning. The bell tower – the belfry of God, as if connects the earth to the heavens. And the bell tower was always supposed to be 2-3 meters higher above the nearby temple. According to modern measurements the height of the bell tower is 45 meters, and according to the dimension of the military architect Sedov in 1848, it was 64 ½ yards (11), nearly 46.5 m..

The bell tower was not only a guard tower, but the fire one. There was a fire bell on it, and an on duty fire guard from 2-3 Cossacks was there.

FEATURES OF THE ARCHITECTURE OF THE RESURRECTION TROOP

CATHEDRAL

The techniques of the temple architecture of the considered period on the historical territory of the Ukraine and the Don army Region, where the object of study is situated, differ from those used in the North and Central regions of Russia. The survived monuments of folk architecture are dated here not earlier than the XVII century, but the historical information in relation to this architecture is not sufficiently complete and reliable. Therefore, the question about the origins of the formation of the temple
architecture of the South of Russia can be considered open until the time, when the interaction of cultures and arts of the peoples who lived in the South of modern Russia will be precisely defined.

The time of construction of the studied monument falls in the period of national growth, when social basis of art was expanding and monuments of monumental architecture reflected the national ideas and aspirations.

It is considered that the architecture of the Resurrection Cathedral belongs to the Ukrainian Baroque. But this is not so.

Of course, the prototype of most of the churches of the Don region were the Ukrainian churches of the XVI – XVII centuries, which can be traced in the forms of log houses (the octagon rising from the ground) and in the gallery, which is a characteristic of the Ukrainian churches, encountered in any form of log cabins and surrounding a church with a circle (Pictures 10,11). Such galleries are often found on the territory of the Ukraine and on the Don, judging by the extant monuments, this element was considered exceptional.

**Picture 10.** Nicholas Church. Old Vinnitsa

**Picture 11.** The Church of the Assumption in Dashkivtsi.
But through the analysis of the spatial and decorative solutions, you can also see the borrowing of Russian wooden architecture. Comparing the plans of the southern Russian temples and churches of the Ukraine with the plans of the churches in Northern and Central Russia, you can find that they have similarities in the techniques of the combination of four- and eight log cabins, the similarity of the planning structure (Pictures 12, 13, 14). In addition, there are traditional features such as a high basement, three verandas, which were originally in the Cathedral, and later the porch; the decorative design of the façade certainly belongs to the Russian Baroque. For example, the plan and the façade of Trinity Church in the churchyard of Nenoksa can be seen a wooden five-steeple Church "in the twenty walls" with the octagonal log cabins, main in the volume, raised on basement and belted with the gallery (Pictures 15, 16). Picture 17 shows a drawing of the plan and facade of Cathedral of the Resurrection, with proposed changes to the exterior entrance of 1859. The drawing shows the building porch and verandas, typical of the architecture of the churches of Russian architecture.

**Pic.12.** Uspensky Church in Yarushev, Source: 22

**Pic.13.** Nicholas Church in the village of Sinyavy. Source: 22

**Pic.14.** Nicholas Cathedral in the Medvedovsky monastery. Source: 22
Having considered all stone temples on the territory of the Ukraine during the construction of the studied object and before it, a comparative analysis was conducted. It managed to find a number of monuments with similar architectural techniques on the territory of Chernigov. All the temples were built around the same time, had similar shapes, combinations of log cabins and decorative solutions of the facades and all were built with the participation of the Cossacks.

The diocese of Chernigov is one of the oldest dioceses in Russia. Originally it was called diocese of Chernigov and Ryazan. It included the lands of modern Chernigov, Orel, Kaluga, Tula, Kursk, Ryazan, Vladimir, Moscow, part of the Mogilev and Smolensk regions. Later almost half of the territory was ceded to newly organized Ryazan (1118), Smolensk (1137) and Vladimir (1214) dioceses, after which it was called just Chernihiv (23).
One of the earliest monuments of the five-domed cruciform composition is Nicholas Cathedral in the town of Nezhin (1650-1660). (Picture 18). Apparently, it is the prototype of this group of architectural counterparts. Nizhyn is one of the most remarkable cities of the Left Bank, including architectural matter. In 1649 it became the center of one of the largest Cossack regiments. In 1656 Bohdan Khmelnytsky moved here the rich Greek merchants and since that time the city became the largest shopping center not only of local but also of East-European values.

The Church has a structure of five towers and a vertical composition through coming up ending, representing the traditional Ukrainian overlap with the creases (with two creases of the central volume and one crease of the side volumes) (18).

The volume and spatial concept of the temple is a bright example of Ukrainian Baroque style on the Left Bank of the Ukraine. The monument combines the traditional forms of folk architecture of the Ukraine with the variety of relief decoration, which reflects the influence of Baroque in Russia. The same combination can be seen in the architecture of the Resurrection Troop Cathedral. In front of the entrance to the Nikolas Cathedral the Bell tower was built, and next to it a chapel.

The temple was built by Cossacks of the Nizhyn regiment under the supervision of a well-known public and spiritual figure of the Peter I time Stefan Yavorsky. The building was dedicated to the victory of Peter I over the Swedes, and the architect of the Cathedral was Moscow architect Grigory Ustinov.

The next monument is the Trinity Cathedral of the Gustynsky monastery (Picture 19). The Cathedral was founded in 1672. The architecture of the Church contains all the distinctive and original that gradually developed in the Ukrainian architecture. Cross-shaped volumes of the building, as in some other cases, the external corners are reinforced by the extension of additional amounts linked with the accounting of general pyramidal composition. To this purpose, they are divided horizontally into two parts: the lower rectangular, the upper faceted. Pear-shaped domes, characteristic of the Ukrainian churches, all of different sizes and have an irregular shape (18).

The architecture of the complex of Gustynsky monastery influenced the subsequent construction. Features of this architecture are obvious in the buildings of the Maksakovsky and Krupitsko Baturinsky monasteries and in the Saviour Cathedral in Priluki (1716).

Another Church, with the same shapes of the wooden architecture, but made of stone is St. Catherine Church (Cathedral of St. Catherine) in Chernigov. It was built for the funds of brothers Semion and Jacob Lizogubs in honor of the heroism of the Cossacks of the Chernigov regiment, shown during the storming of the Turkish fortress of Azov under the command of J. Lizogub in 1696. It was consecrated in 1715 (Picture 20).

Several analogs can be seen on the territory of Kharkov region. This is the Spaso-Preobrazhensky Cathedral in Izum (1684r.) and three-domed Intercession Cathedral in Kharkov (1689r.). Here can be found an organic combination of the Ukrainian and Russian techniques (Pictures 21,22).

Troop Cathedral of the village of Starocherkassky has ten frames of logs with nine domes. Drums of heads are of octagonal shape are very characteristic for the Ukrainian architecture. The dynamism of the composition and complexity of the silhouette is characteristic of Baroque. But the bulbous domes are more typical of Russian Church architecture. Just as the domes, the Bell tower maintains the traditional Russian forms. (Picture 23)

Based on the review of stone and wooden temples of the Ukraine, the similar variation of the three-dimensional solution with nine domes is not found till the construction of the investigated object.
Apparently, the Troop Resurrection Cathedral is the first and unique of its kind. After its construction a
ten-domed church, the Trinity Cathedral in Novomoskovsk was erected. Zaporozhian knights started its
building from wood in 1773, two years before the destruction by Catherine II of their camp, and
completed in five years (Picture 24).

The later analog of the studied object on the territory of the Volga Cossacks is in Dubovka of the
Volgograd region, which was inhabited at that time mostly by Ukrainians and the Don Cossacks. Nine-
domed Cathedral started to build in 1762, and in the XX century it was destroyed (Picture 25).

**Chernigov Region**

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**Kharkov Region**
Pic. 21. The Spaso-Preobrazhensky Cathedral in Izum (1684). Source: 37

Pic. 22. The Intercession Cathedral in Kharkov (1689). Source: 38

Rostov Region. South of Russia

Pic. 23. The Troop Resurrection Cathedral in Starocherkassky c-t (1715). Volgograd region, the former territory of Zaporozhsky camp.
Still don't know the name of the author of the project of the Resurrection Cathedral. Researchers are trying to examine and analyze trends in the volume-spatial and architecturally-art decisions of the Ukrainian and Russian Baroque, exploring the temples of the Ukraine, South and North of Russia, to determine to which direction the architect was closer to in the construction of the temple.

And if you look from the other side? Not from the point of view of the history of architecture but from the point of view of the history of the construction of the Cathedral and of the events which occurred at that time in the country?

Pete I showed a special arrangement to the Don Cossacks to build the temple after their petition; it is considered that the Tzar sent the plan of the Cathedral, masters, two bells are "connecting iron", books, utensils and even 100 rubles of money in addition to those released earlier(14). It can be assumed that the drawing of the plan, which was submitted for construction, could be done by the Tzar himself.

During the great construction of St. Petersburg in parallel was the construction of the Military Cathedral. And, as you know, in the decisive part of the creation of Petersburg the Tsar was personally involved. No one of the significant building was built without the direct involvement of the Tzar in all phases of construction, from the first drafts and ending with the finishing works. The Military Cathedral also played a significant role in the strategic political development of the South for Russia, and for the Tzar it was an important building, like the construction of the city on the Neva river, for the development of the country.

Peter not only approved or rejected the projects, but he took up the pencil himself to outline accurately and clearly what can rightfully be called the first idea of construction (22). There are many paintings and drawings of Peter, which then were technically processed by the architects.

Peter I was well versed in architecture. In addition to the fascination with literature of technical content, in his library there were also books on architecture and garden and park art: of Jean Beren, Charles Lebrun, Daniel Marot and others (20)

G.-F. Bassewich wrote about Peter I: "No man ever combined in himself so many posts and did not carry so much work. He was the legislator of the Church and the state, a warrior on the sea and on the land, a mathematician and a pilot, an architect, a builder of ships, a surgeon, a carpenter – and all this with
extraordinary skills; had a great knowledge in many sciences, arts and crafts, finally, over and above all had the gift of governing the state"(20).

The question arises, how such a unique architectural image could come to the Tzar, which fits precisely in the environment and the mentality of the South of Russia, with its characteristic originality and uniqueness, while Peter himself was among European architects with modern trends in construction?

If we consider the entourage of the Tzar at that period, so one of the closest persons to Peter the Great was Stefan Jaworsky, Kiev hierarchy. Since 1691, the prefect of the Kiev Academy, Professor of philosophy and a brilliant preacher in 1700, after calling by the Tzar to Moscow, was appointed the Metropolitan of Ryazan. He participated in the construction of the St. Nicholas Cathedral in Nizhyn, which was mentioned above.

As one of the favourites was named Ivan Zarudny, a native of the Ukraine, who participated in the Azov campaigns in the rank of centurion, in the 1690s he often came to Moscow on the orders of the Hetman I. S. Mazepa(22). He was the Royal architect in the personal possession of Peter I, and his appointment related to the Church construction. During the 1714 Decree on banning the stone building, I. P. Zarudny served the personal orders of the Emperor for the construction in Moscow, in direct violation of the law, issued by the Tzar himself. The documents say that Zarudny arrived to Moscow before 1701, he was also closely connected with his famous countryman Stefan Yavorsky. Under the assumption of the academician I. E. Grabar, S. Jaworski knew I. Zarudny still in Kiev and brought him to Moscow. Perhaps this environment inspired the shapes of the Cathedral with knowledge, views and stories about the architecture of the Ukraine.

Paintings and drawings of Peter I has received little attention, apart from the drawings of the ships. However, they deserve serious study as cutting across all areas of construction at the time. For example, in 1706, (long before the construction) the Tzar has put his hand for the building of the Twelve colleges’ building, where the idea of a building itself, which has no analogues in the history of architecture, belongs to Peter the Great.

Perhaps, being at that time in the creative mainstream of creating beautiful architectural forms, Peter could also make a sketch for the Military Cathedral of the Don Cossacks. And being a wise and gifted political figure, the Tzar realized that the Cathedral played a significant role in strengthening ties with the Cossacks on the territory of socially turbulent Don land and its architecture must be unique (which confirms the continuation of construction after the 1714 Decree, prohibiting the construction of stone buildings).

INSIGHTS

So, gathering all the historical puzzles together, it is possible to build a common timeline for the construction of the Troop Resurrection Cathedral in Cherkassk:

- in 1652, and in 1687 wooden Troop temples were built a little higher to Don from the location of the present Cathedral (both burned);

- construction of the Troop Cathedral in stone was completed in the spring of 1716;

- roofing work was partially performed in 1716, and then continued from the autumn of 1717;

- glazing of openings of the Cathedral was conducted in 1718-1719;
- the wooden carved iconostasis was ready by the spring of 1717;

- painting icons for the iconostasis was carried out in the Cherkassk from the autumn of 1717, and, apparently, to the end of 1719;

- temple gallery was originally designed and built in the main period of construction of the Cathedral;

- up to 1852, the Cathedral had three separate indoor runnings, which were broken and replaced by a single entrance with two platforms in the middle of the stairs and in front of the front door on the porch;

- the architecture of the Cathedral is not of a single architectural style, combining motifs of wooden and stone architecture of Russia and the Ukraine;

- on the territory of Chernigov and Kharkov regions of the Ukraine a number of monuments with similar architectural volumes and built with the participation of the Cossacks is found;

- the temples of a similar three-dimensional solution with nine domes were not detected till the construction of the studied object, the Cathedral is the first and unique of its kind;

- perhaps the author of the project of the Cathedral is the Tzar Peter I;

- the Troop Resurrection Cathedral was politically and ideologically significant in strengthening ties with the Cossacks on the territory of socially turbulent Don land.

CONCLUSION

In the result of the study of archival documents and scientific works, devoted to the Don Cossacks, and the architecture of the South of Russia, the precise chronology of the construction of the Resurrection Cathedral was clarified, and was also proved that modern image of the Cathedral differs from its original architectural image, having survived the hostilities and the number of restorations in the twentieth century.

The question of belonging of the Cathedral to a certain architectural style requires longer and more careful study.

National identity of Russian wooden architecture and the new trends in architecture of that time merged in the Troop Cathedral, creating, thus, a unique monument of Church architecture which is unique, the same as the Don Cossack People.

It is hard to say what shapes of Russian or the Ukrainian architecture are dominated to the Cathedral, as it is difficult to answer the question of who are the Don Cossacks. It is categorically impossible to include the monitoring Cathedral to any one type of the Ukrainian or the Russian Baroque, or to say whose influence was greater when constructing the monument, it is a synthesis of Russian architecture and the Ukrainian Baroque, it is a manifestation of identity, the uniqueness of the architecture of the Don Cossacks.

The more materials are reviewed and considered, the more questions appear about the formation of types of wooden churches in the Ukraine and in Russia, on the sequence of the origin of architectural images geographically and borrowing of these forms, as well as the origin of the Ukrainian Baroque and its prerequisites. All these issues require careful consideration of all the monuments of Church architecture, followed by the classification, identifying common features and prerequisites of formation. It should be
noted that the majority of churches with similar architectural forms, stylistic and historical features are found on the territory of the Chernigov region.

Also the question remains about the author of the project of the studied monument. The architect is presently unknown, but while studying and consideration of certain historical processes of construction in Russia and having considered a number of documents and drawings, we can assume that it is possible to know the name of the author.

The history of the main buildings, erected during the lifetime of Peter I is still not fully disclosed, because they do not keep materials of the intermediate stages, that preceded the finally approved projects and already built buildings. But some, at first glance, elusive moments in the iconographic materials suggest the authorship of the Tzar.

By assumption of some experts the architect of the Cathedral could be J. D. Starov(7). Having considered a number of architectural monuments of the same time, you can see that the authors were the Moscow architects who could also have a hand in the project. The author could be Peter I himself, who was well versed in the construction kraft, actively participated in the design of the buildings in the period under review, and already had experience in creating unique architectural images.

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