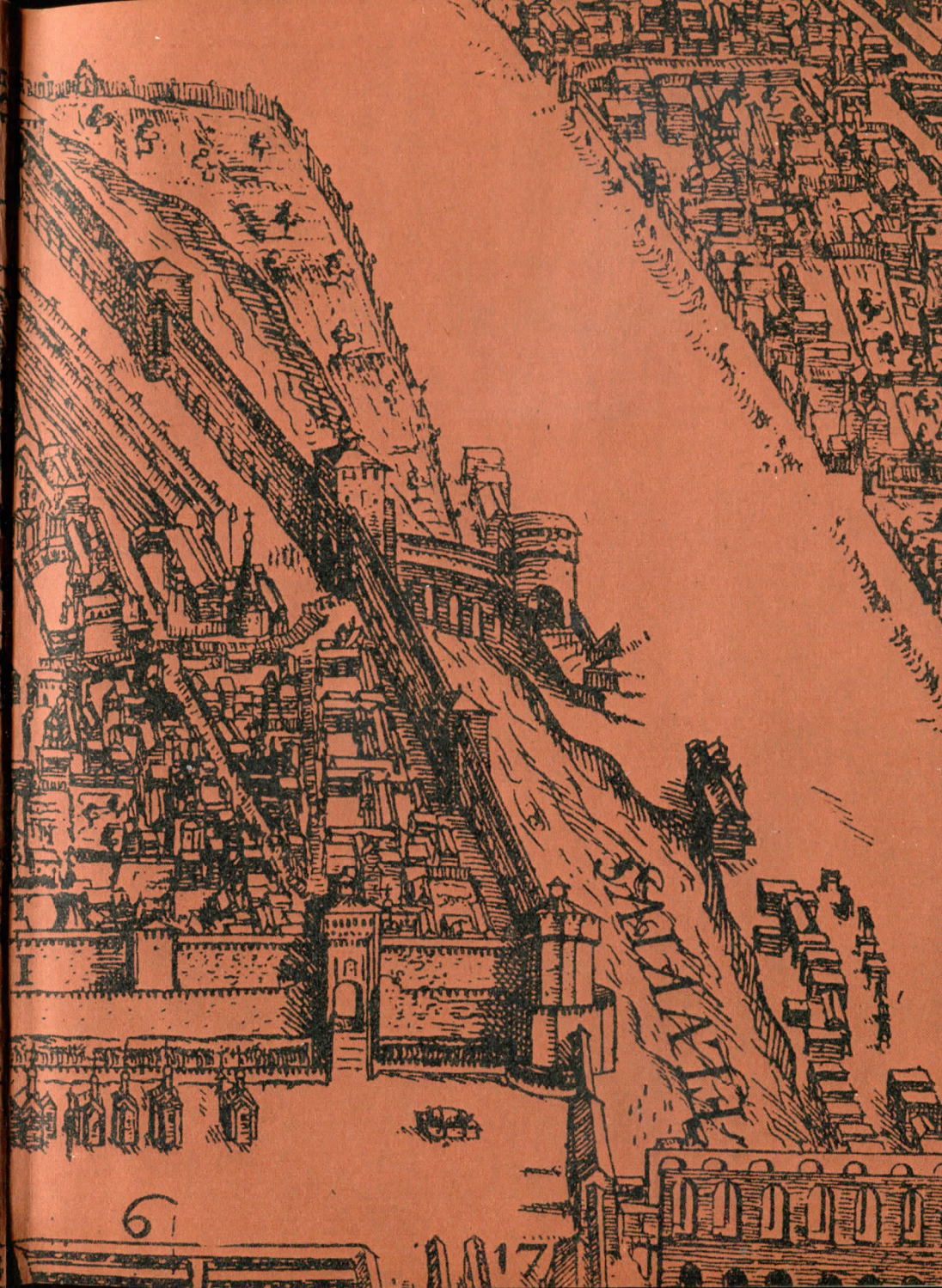
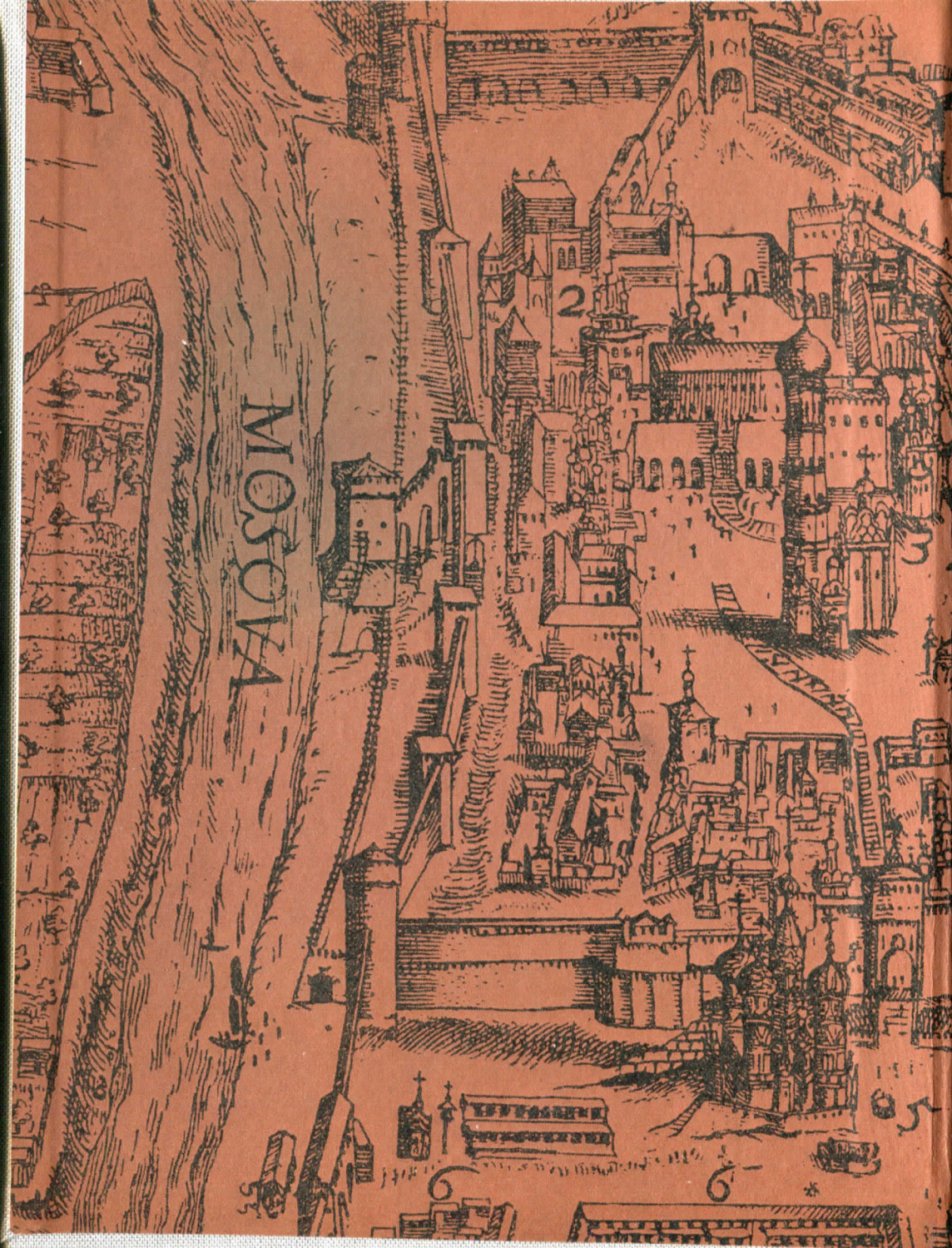


Moscow





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Москва

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и скульптура**

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Preface

Moscow is the capital of the Union of Soviet Socialist Republics and the seat of the Soviet Government.

Interest in the city and its history is great both among people living in the Soviet Union and among the thousands of visitors arriving from abroad every year. The architectural relics of the past and the new buildings of the present day figure high on the list of "musts" for all who visit the city. The old buildings are a living embodiment of the country's rich history and silent witnesses to the genius of the men who created them. Even

the least of them has frozen into its bricks and mortar something of the building traditions native to Russia and is imbued with the spirit of the Russian people. That talent which later reached full flowering in magnificent buildings and works of art can be seen in its infancy in the art and architecture of Old Moscow.

It would of course be an impossible task in the space available to enumerate, relate the history, and describe the artistic qualities of every building of interest in the city. We have therefore tried to confine the readers' at-

tention to the architecture a foreigner ought to see when visiting our city.

To lighten his task the book has been divided into walks or excursions through the city, observing a chronological order where feasible, so that each building can be appreciated in the context of its age and so that stylistic features common to various architectural trends and periods are thrown into relief.

This is essentially a guide-book and therefore deals only with those older buildings which have survived. At the same time we have not neglected the outstanding ex-

amples of modern architecture which are such a part of the present-day Moscow scene.

In describing the most important buildings in the city we have tried to point out which features are typical of the age in which a given building was erected, and which ones are unique, while relating something about their history so as to give the reader a clearer understanding of their relationship to the age.

In each case we have laid the greater stress on describing the external appearance of a given building, since this

is the main repository of the architects' ideas.

Naturally, architecture is of the greatest importance in fixing the city's external appearance, but at the same time we have thought it worthwhile including in this book descriptions of monumental frescoes and monuments to Russians prominent in the life of the people.

Moscow

Architecture
and
Monuments

The Kremlin

"What is there to compare with the Kremlin, with its girdle of crenellated walls, with the golden domes of its cathedrals reclining on its high hill like the crown on the brow of a terrible sovereign... No, the Kremlin and its battlements, its dark traverses and sumptuous palaces are beyond description... It must be seen, and seen again... everything must be seen and all that it conveys to the heart and to the imagination must be felt." These were the emotions that welled up in the heart of Mikhail Lermontov, Russia's great early 19th-century poet, when attempting to describe the Moscow Kremlin. Here in the Kremlin are concentrated the oldest reliquaries of Moscow, churches, palaces and stone buildings of every kind and purpose, created by generations of Russian architects who brought all their talent, skills and intelli-

gence to bear on their masterpieces, erecting buildings that both answered the demands of the times and expressed in artistic images the lofty patriotism of the Russian people.

The history of the Moscow Kremlin is a bright and particoloured web of fascinating events and projects. The ravages of time, however, have spared only an insignificant proportion of the enormous number of buildings erected here since the year 1147 A.D. when Moscow was first mentioned in the chronicles.

The brick walls and towers now girdling the Kremlin date from the end of the 15th and the beginning of the 16th century and replace earlier white-stone defences put up during the reign of Grand Prince Dmitry of the Don (Dimitry Donskoi). But these earlier walls had themselves been preceded by

wooden fortress walls, renewed on several occasions in the course of their existence. The erection of the present walls was begun in 1485 and continued, with interruptions, up to the year 1516. At the same time a moat was dug along the Red Square side of the walls. At different times masons Pietro Antonio Solari and Aloisio da Cargano and architects Marco and Alevisio Novi arrived from Italy to help in the building works. They were faced with colossal tasks for they had to erect a structure which would be a fortress with mighty military fortifications equal to the defence needs of the times yet possess an architectural flavour befitting Moscow's dignity as capital of the new unitary Russian state.

The building of the Kremlin walls and the contemporaneous reconstruction of the cathedrals inside them became a school for the Russian architects and masons who worked there. From the Italians they picked up new techniques and enriched their knowledge and sense of artistry.

Despite the fact that the plan of the Moscow Kremlin bore a close resemblance to the traditional triangular shape of Russian towns and was situated, as was usual, at the confluence of two rivers, nevertheless a rather obvious attempt was made to give it a neat and clear geometrical shape in the positioning of wall and tower as demanded by 16th-century defence needs. Originally there were eighteen towers. The walls were not far short of one and a half miles in length, they varied between 25 and 60 feet high depending on the lie of the land and had an average thickness of between 13 and 15 feet. The highest walls stood on the Red Square side as on that side there existed no natural water barrier, so important in medieval town defence systems. The scaliger battlements and loop-holes served a purely practical defence role as well as contributing to the decoration of the walls. The huge circular polygonal towers at the

corners of the walls were strictly practical, their great height and the way they jut out from the fortress perimeter having a purely defensive purpose. The remaining towers were square structures. Some of them, the ones used as gates, had smaller barbicans or gate-towers built on to them. By the early 16th century the Moscow Kremlin had become a fortress on a par with the best in Europe.

The St. Frol Gate, renamed the Spassky (Saviour) Gate in the 17th century, was used for ceremonial entry into the Kremlin. Above the inner side of the gateway lintel can be seen a carved inscription in Latin and Russian relating the history of the gate's building.

Moscow's swift growth soon made it necessary for the Kremlin walls to be more adequately decorated. With this end in view new

1. Red Square

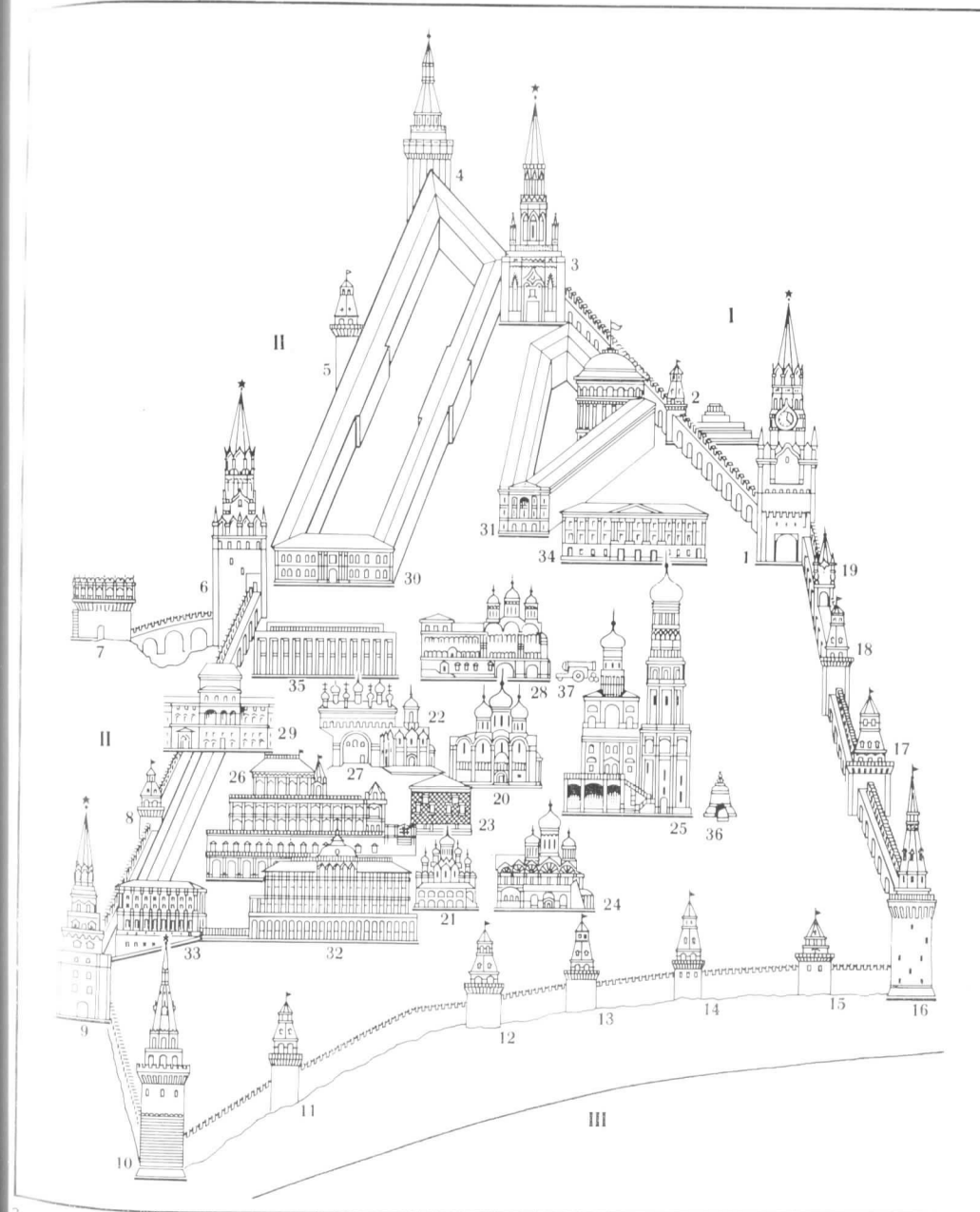
works were begun in the early 17th century, a tower and ornamental superstructure being added to the existing Spassky Gate in 1624–25 by Russian architect Bazhen Ogurtsov and English mason and clocksmith Christopher Galloway. They made a conscious effort to lend this tower a triumphal and ceremonial character, girdling the roof of the original tower with an elegant arcade of Gothic arches and decorations and placing in the centre a tiered structure. Its square lower section has a clock face on each side. The upper part consists of an open gallery and repeats the Gothic arches of the lower arcade, bringing architectural unity and harmony to the whole. It is surmounted by a spire. The proportions and articulation of the Spassky Gate place it firmly among the best examples of European architecture of its time.

The other Kremlin towers had additions of



2. The Kremlin

1. Spassky Gate. 2. Senate Tower. 3. Nikolsky (St. Nicholas) Gate. 4. Corner Arsenal (Sobakin) Tower. 5. Middle Arsenal Tower. 6. Trinity Gate. 7. Kutafya Tower. 8. Armoury Tower. 9. Borovitsky Tower. 10. Water Tower (Sviblov Tower). 11. Annunciation Tower. 12. Tainitsky (Secret) Tower. 13. First Nameless Tower. 14. Second Nameless Tower. 15. Petrovsky Tower. 16. Beklemishev (Moskvoretsky) Tower. 17. Tower of Sts. Constantine and Helen. 18. Alarm Tower. 19. Tsar's Tower. 20. Cathedral of the Assumption. 21. Cathedral of the Annunciation. 22. Church of the Deposition of the Robe. 23. Faceted Hall. 24. Cathedral of the Archangel. 25. Belfry of Ivan the Great. 26. Terem Palace. 27. Upper Saviour Church. 28. Cathedral of the Twelve Apostles and Patriarch's Palace. 29. Poteskny Palace. 30. Arsenal. 31. Building of the Council of Ministers. 32. Kremlin Great Palace. 33. The Armoury. 34. Kremlin Theatre. 35. Kremlin Palace of Congresses. 36. Tsar Bell. 37. Tsar Cannon. I. Red Square. II. Alexandrovsky Garden III. Moskva River.





a mainly decorative nature made to them between 1672 and 1683 (with the exception of the Nikolsky Gate which had a decorative spire built on to it at the beginning of the 19th century) and this served to make the city's focal point stand out amongst all the surrounding buildings by virtue of the multiplicity and variety of the types of roofing employed.

Naturally the corner towers—the Beklemishev (by the Moskvoretsky Bridge), the Water Tower (near Bolshoi Kamenny Bridge), and the Sobakin or Corner Arsenal Tower (beside the History Museum) and gate-towers like the Borovitsky Gate and Trinity Gate were given expressive tiered finishing. The remaining towers also had additions made to them, mostly pyramidal pitched roofs covered over in coloured tiling, but simpler in form and more laconic in decoration.

3. The Kremlin. View from Moskvoretsky Bridge

Inside the Kremlin the most important building from the point of view of historical interest is the *Cathedral of the Assumption* (see plates 4, 5), built between 1475 and 1479 by the Italian architect Rudolfo Fioravante, nicknamed "Aristotle" on account of his erudition. Fioravante was asked to let himself be guided by the shape of the Cathedral of the Assumption at Vladimir, and he was accordingly dispatched to that city for a time before commencing work on the Moscow cathedral.

The Cathedral of the Assumption stands on the north-eastern side of Cathedral Square. Constructed of hewn white-stone blocks, it possesses rare harmonic form, strict to the point of pedantry, and is striking in its majesty and serenity. The effect is greatly enhanced by the five mighty golden domes and the division of the walls into even sec-

tions by smooth-flowing gable arches. The qualities of the cathedral so amazed contemporaries that a chronicle of the time said that "such a Church was never before in all the land of Russia". It might almost be carved out of a single block. The lavish design of the west door emphasises the sober austere majesty of the structure as a whole.

The great architectural qualities displayed in the cathedral's external appearance are repeated in the interior (see plate 6) where the most striking sensation is the ease with which the tall round pillars seem to support the cross-vaulted roof and windowed domes, the feeling of spaciousness they induce, enabling the eye to take in the entire interior in a single sweeping glance. Fioravante made the cathedral interior seem more a well-lit meeting hall for the laity than a church. His

4. Cathedral of Assumption. 1475–79. South-east façade

5. Cathedral of Assumption. Portal

one concession to ecclesiastical tradition was his retention of the pillars.

As a result of these qualities the Cathedral of the Assumption stands out amid the other architectural monuments of the Kremlin. It had a profound influence on Russian architects for many years to come. Many attempts were made to imitate it and throughout the next two hundred years similar structures appeared in cities and monasteries all over the country.

Neither the first iconostasis in the Cathedral, erected and painted under the direction of the famous icon-painter Dionisius in 1481 and 1482, nor the frescoes dating from 1514, have survived. Only isolated fragments of the frescoes on the altar wall and in the Chapel of Praise (see plate 7) remain to enable us to judge of the cathedral's original interior finishing. The frescoes painted by Dionisius' pupils were replaced by new ones in 1642 and





1643, though even the latter have not come down to us in their original form.

With the gradual emergence of a unitary Russian state under the rule of Moscow many important icons and masterpieces of applied art were brought here from cities that had once been independent feudal centres. Gradually these treasures were accumulated in the Cathedral of the Assumption which became a sort of museum. The famous icon of the Vladimir Mother of God was brought here in the 15th century (the original is now preserved in the Tretyakov Art Gallery). In the second half of the 16th century Ivan the Terrible carried off many icons from Novgorod. Among the icons brought in from outside Moscow one of the most important is the 12th-century icon of St. George, discovered only a few years ago during restoration work. St. George is depicted as a youth, with wide open eyes

6. Cathedral of Assumption. Interior

and curly hair, dressed in full armour. The damage suffered by the painting before its discovery has not spoiled its striking display of form and bright colour. Equally famous is the 14th-century Moscow icon of the Saviour, "The Angry Eye", gloomily tinted with a grim-faced Christ, sufficient indication of the origin of its name.

A third icon, that of Metropolitan Peter, is connected with the name of Dionisius. Individual scenes from the cleric's life are placed in little boxed pictures around the borders of the icon, forming a kind of frame about his majestic figure. The clear colours, the sophisticated outlining of the elegant figures and the perfection of the composition bear witness to the craftsman's talent and reflect the qualities of solemnity and pageantry which were a leitmotif of Russian art in that period.

The carved throne (or Tsar's pew) dating from 1551 is a magnificent example of decorative art.

South of the Cathedral of the Assumption and not far from the place where the Kremlin Hill falls steeply away towards the Moskva River, stands the *Cathedral of the Annunciation* (see plate 8) built between 1484 and 1489. Originally the domestic chapel of the Palace of the Grand Prince, it was designed and erected by a group of Pskov masons who had proved good builders. They built a cathedral which originally had three domes and a single-storey open gallery running round its base. Built of brick, it was set on a one-storey white-stone crypt base belonging to the chapel of a cathedral that had stood on the same site since the beginning of the 15th century and had been dismantled to make way for the new structure. While adapting to the new

7. Adoration of the Magi. Detail of the mural in the Chapel of Praise of the Cathedral of Assumption. End of the 15th century and beginning of the 16th century

cathedral motifs used in building the Cathedral of the Assumption such as the ring of arcature (on the Cathedral of the Annunciation it is much nearer roof level and is only visible at the eastern end and on the domes), the architects did not hesitate to introduce native Pskov elements. The apses and central dome are adorned with a patterned frieze of inclined brick. The central dome, on a sloping octangular base and sweeping out to form ogee gables of the *kokoshnik*¹ type, is a typical example of early Muscovite architecture while the form of the base recalls Pskov. This combination of Vladimir-Suzdal, early Moscow and Pskov elements is far from being coincidental, despite its naïveté. In the same

¹ *Kokoshnik*—a stiff semi-circular woman's head-dress in medieval Russia. Hence its application to gables and arch-ends of a similar shape.



way as the different Russian lands of Novgorod, Tver, Ryazan and Pskov became united under Moscow's leadership, so in architecture various techniques and forms proper to the different cities appeared from time to time in juxtaposition.

The Cathedral of the Annunciation existed in its original shape to the middle of the 16th century. In 1564, Ivan the Terrible ordered a second gallery to be built above the lower ambulatory, which had side chapels tacked on to it. The domes surmounting the two side chapels brought the cathedral's total up to five, rounding off the whole composition. Although fundamentally different from the Cathedral of St. Basil the Blessed, the picturesque siting of its golden domes made it somewhat resemble the latter. The white-stone carving round the window-frames and on the pillars supporting the ambulatory increases its decorative aspect. The north and west doors, refashioned in the 16th century too, are covered in rich carving and reproduce motifs drawn from Italian Renaissance models. However the south portal retains its original shape.

Inside, the ceilings and domes are supported by four pillars and the choir, where the Grand Prince's family used to attend services, is situated in the western half. The floor is of patterned agate-coloured jasper, removed from Rostov, near Yaroslavl, at the orders of Ivan the Terrible.

The most interesting feature of the whole cathedral perhaps is the second row of the iconostasis with icons by Theophanes the Greek (a monk from Byzantium who lived in Russia), Prokhor from Gorodets and Andrei Rublev, the latter the most famous of all Russian icon-painters. The icons were originally painted by them in the year 1405 for the old stone cathedral which then stood here. They were transferred to the new building after its reconstruction at the end of the 15th century (see plate 9). The most credit

for this work is due to Theophanes the Greek, for his is the overall idea running through the iconostasis.

He painted the three central icons of the Deesis tier: "Christ", "The Blessed Virgin" and "St. John the Baptist", as well as "St. Paul" and a number of others. Theophanes the Greek was a master of the monumental style, painting much larger icons than had previously been the rule. They sometimes reached as much as six feet in height. At the same time features new to his work can be observed in the paintings he executed for the cathedral—attention to outline, and a softer and smoother approach to the line of the figure. Facial expressions are more serene and amiable and the tone of tragedy so patent in his earlier compositions has disappeared. The range of colours in the iconostasis is remarkable for its harmony.

8. Cathedral of Annunciation, 1484–89

The degree of perfection reached by Theophanes and his fellow-artists is truly astounding. The longer one looks at the icons the more artistry one can discover in their work, while each of them bears the imprint of an individual artist and its own special character.

The icon of the Archangel Michael, which seems to have been painted by Andrei Rublev, is stamped with an unusual lyrical quality and flooded with great human warmth.

The frescoes in the cathedral were executed under the direction of Theodosius, son of the famous icon-painter Dionisius.

Slightly to the west of the Cathedral of the Assumption stands the *Church of the Deposition of the Robe* (see plate 11) built between 1484 and 1485 by the same Pskov masons as built the Cathedral of the Annunciation. It is not a large building but the originality of its





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10. Cathedral of Annunciation. Altar

9. Cathedral of Annunciation, Iconostasis

decorative forms and the techniques used in its construction make it a gem among churches. Ornamental half-columns are set into the apses in the south façade while a terracotta frieze girdles the walls half-way up its height. Here again the Pskov masons didn't let slip the opportunity of applying motifs deriving from local traditions and once more the dome rests on an octangular base, as in Pskov.

In many respects the Church of the Deposition is a precursor of Russian 16th-century church architecture; many features met here for the first time, subsequently became part of general building techniques. The interior of the church is equally original and is well illuminated by the windows let into its single dome, which itself cuts through the centre of a vault supported on arched pillars. The corner windows are linked

in single apertures set back in sloping recesses.

The frescoes inside the church were executed in 1644 by Osipov and Borisov, artists whose technique exhibits a certain crampedness.

The iconostasis, made in 1627 by a group of painters headed by the great craftsman Nazar Istomin, is of high quality, the richly ornamented silver mountings lending additional emphasis to the sophisticated colour range of the well-preserved icons.

In 1487 work on building the *Faceted Hall*, the most significant piece of civil architecture of its day (see plate 12) was begun. The Faceted Hall stands to the left of the south entrance to the Cathedral of the Assumption and is so named because of the peaked and faceted squares of white stone used in its exterior finishing. Built by the Italian architects Pietr'Antonio Solari and Marco Ruffo



11

11. Church of Deposition of the Robe. 1484–85

and completed in 1491, it was used as a reception room and banqueting hall. Inside, its diagonal vaults are supported by a single pillar standing in the centre of the main chamber (see plate 13). The openness of the vaults creates an atmosphere of lightness, spaciousness and freedom. From the outside the building has the appearance of a single massive block surmounted by an intricate cornice. The windows, with their rich frames and sills which replaced pairs of windows similar in spirit to Gothic, date from the end of the 17th century. At one time there abutted on to the left-hand side of the Hall the so-called Red (beautiful) or formal Porch, the main entrance into the Hall via the Holy Vestibule. From the latter chamber you pass through sumptuous entrance portals to the main part of the Faceted Hall. The portals amaze the visitor by the wealth

of their floral ornamentation, their heraldic motifs and somewhat heavy details. The present paintwork on the walls of the Faceted Hall was executed in 1882 and repeats themes taken from a 17th-century mural.

Across Cathedral Square from the Cathedral of the Assumption stands the *Cathedral of the Archangel* (see plate 14). The Archangel Michael was the patron saint of the Moscow princes and this cathedral became the traditional last resting place of the tsars. St. Michael was so revered that churches were erected in his honour in all the cities where the Moscow princes resided. The building of the Moscow Cathedral of the Archangel, begun in 1505, was entrusted to Alevisio Novi, an Italian architect. Novi would appear to have sprung from the Venetian school of architecture for the cathedral displays features common to



12

12. Faceted Hall. 1487–91

many buildings in Venice. The cathedral he built was fully in accord with contemporary convention. Supported by six pillars and crowned with five domes, it closely paralleled the Cathedral of the Assumption. However, although Novi made a formal acknowledgement to the outlines of the latter cathedral, he nevertheless introduced into his design much that was new. For example the traditional sectioning of the exterior is made by full-sized ordered pilasters crowned by graceful Corinthian capitals. In his hands the Russian friezes of earlier cathedrals became transformed into complex cornices almost flush with the wall. The architect obviously had a horror of flat undecorated surfaces, and he filled in the gables cut off from the main wall surface by the cornices, or tympana as they now became, with scalloped friezes, a favourite device in Venetian architecture of

the period. On the main western façade, Alevisio Novi built a sumptuous white-stone loggia decorated with frescoes. At first the cathedral had a handsome open arcade built on to it from the north side.

The cathedral was finished in 1509, and took its place as one of the finest buildings in the Kremlin. It became such an element of Moscow life that for the next century it was used as a model by architects all over the city. Novi had a bent for highly decorative architectural forms and this is especially apparent in the cathedral doors, bountifully decorated with carved floral ornamentation. These motifs endowed the building with scarcely noticeable lay features.

The Archangel Cathedral was evidently given its first frescoes immediately after completion. However in 1652 they were almost all removed and replaced by new ones. The



13

13. Faceted Hall. Interior

artists responsible for the new frescoes, Jacob of Kazan and Stepan of Ryazan, tried to create a kind of portrait gallery of the Grand Princes and Tsars of Muscovy down to their own day.

The cathedral's first iconostasis was replaced by the present one in 1680 and 1681. The artist, A. Zolotarev, painted the new icons, making good use of light, shade and perspective. The gilded carving and the ornamental iconostasis, its classical ordering something new to Russian applied art, fuse to create a certain atmosphere of solemnity and splendour.

One of the most remarkable icons in this iconostasis is the icon of the Archangel Michael, dating from the early 15th century. The figure of the Archangel with wide stretching wings is truly striking for the elegance and energy of his pose (see plate 17).

14. Cathedral of the Archangel. 1505-09

15. Cathedral of the Archangel. Portal

16. Cathedral of the Archangel. Interior

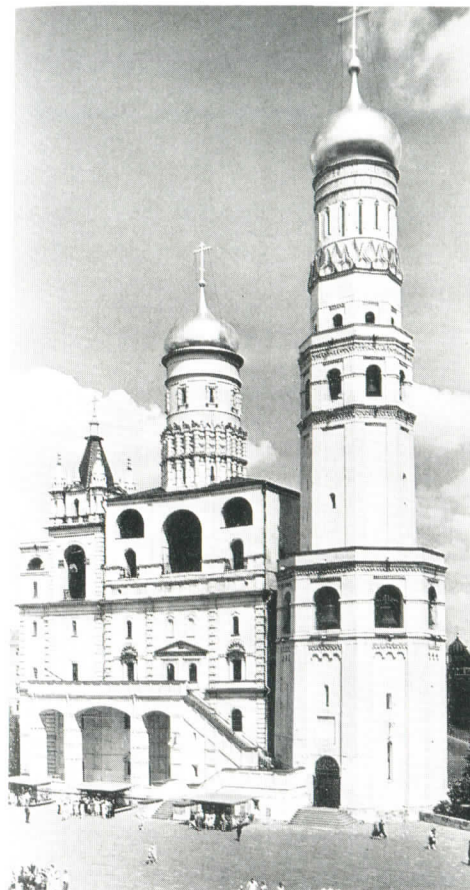
He is shown wielding a gleaming sword as if ready to strike down the enemies of Moscow. His glance, at once noble and wary, is the look of a steadfast, strong and valorous warrior. The colour range on the icon is magnificent. His scarlet cloak and the scarlet cord twining around the scabbard of his sword are offset by the cold blue grey of his armour; the gold of the background harmonises with the sophisticated colouring of the figure. All these qualities are the unmistakable traits of the age it was painted in, the age of the great Andrei Rublev. The qualities the painter uses to such wonderful effect in the main picture are used equally well in the eighteen miniatures round the frame.

After the completion of the Cathedral of the Archangel the Kremlin centre looked truly magnificent with its many-domed cathedrals



14

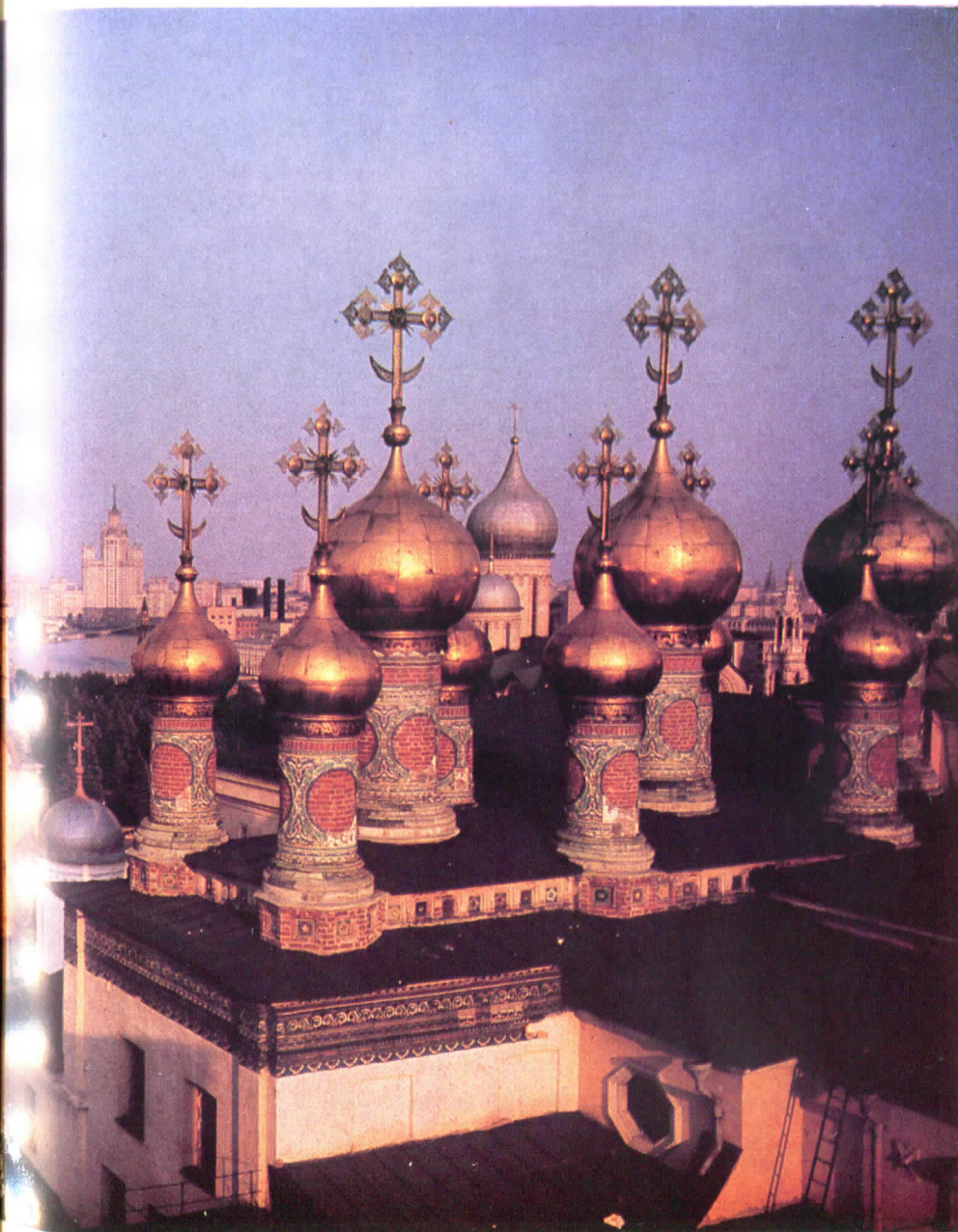
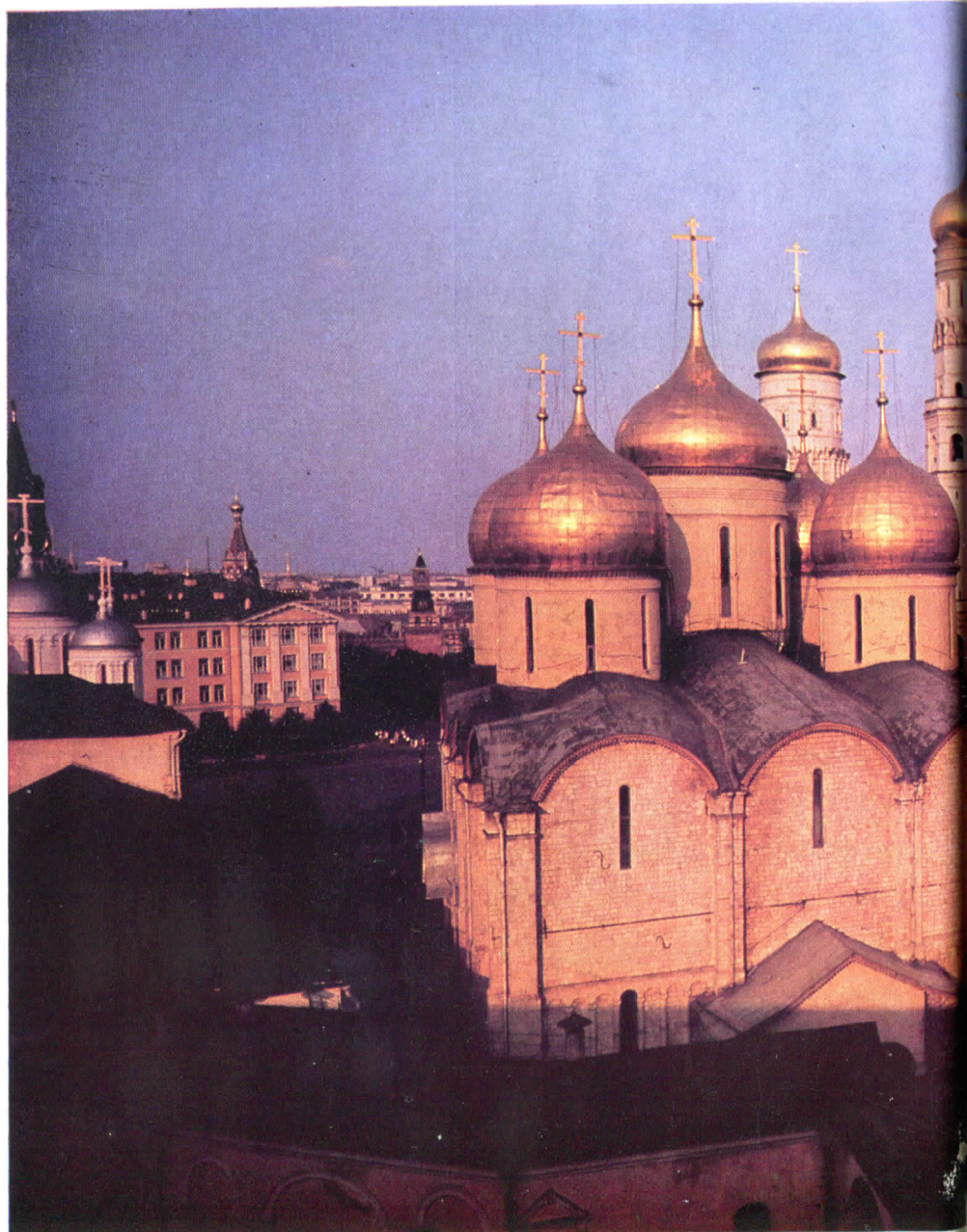




17. The icon of the Archangel Michael. Cathedral of the Archangel. Beginning of the 15th century

18. Belfry of Ivan the Great. 1505–1600

ringing Cathedral Square. It was probably in order to link them all in a single harmonious whole that the rebuilding of the ancient church of St. John Climactus was begun in 1505, under the direction of the Italian Marco Bono. Along with the new edifice, completed in 1508, a huge campanile arose, the *Belfry of Ivan the Great* (see plate 18). It served both as a watch-tower and as an element linking the cathedrals and churches of the centre of the Kremlin in a single harmonious ensemble, at the same time giving added prominence to the mass of the Cathedral of the Assumption. Architecturally the Belfry of Ivan the Great is extraordinarily simple. The flat pilasters forming the angles of its octagonal outline, the simple cornices girdling each level, now and then relieved by a frieze of arcature, merely serve to increase the expressiveness of its forms. Their well-balanced proportions are





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20. Terem Palace. 1635-36

19. Domes of the Kremlin Cathedrals

evidence of the hand of an experienced master, and lend the tower a great degree of elegance.

The tower was originally two levels lower than it is today; but in 1600 the top two tiers were added on, at the order of Boris Godunov. The additions made it stand out still more boldly on the city skyline.

A second massive belfry was built on to its north side round about the year 1530, while in 1625 a further structure was added to the north end of the second belfry, the so-called Annex of Filaret. Both buildings suffered in explosions ordered by Napoleon in his attempt to destroy the Kremlin before abandoning Moscow in the autumn of 1812. Their present aspect is the result of restoration carried out in the 19th century, but the most important part of the belfry has preserved its original form and presents a truly striking appearance

with its monumental heaviness and the magnificent rhythm of the arches supporting the great bells.

Simultaneously with the general rebuilding of the Kremlin work was begun on a stone palace for the grand princes. However, due to subsequent fires and successive attempts at rebuilding only a few sections of the old work have survived. One of these is the *Terem Palace* (see plate 20), built in 1635 and 1636 by stonemasons Antip Konstantinov and Larion Ushakov. The two masons erected a large building which they planned to occupy an important position in the architectural panorama of the Kremlin. Originally it had a gilded roof with bosses of real gold, made by I. Osipov in 1637.

At that time the practice of erecting large buildings as single entities was unknown and so the different storeys were placed one on



21



22

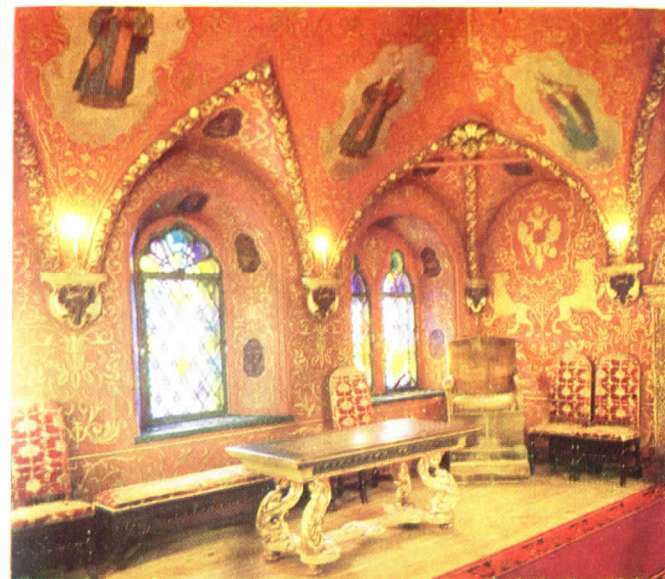
21–22. Terem Palace. Golden grille. 1670

top of the other divided by terracotta belts, arcating and cornices, and steadily diminishing in size towards the top. The latter feature was presumably a hangover from the techniques involved in timber architecture, at that time the predominant form of building in Russia.

The Terem Palace was erected on a principle somewhat akin to that of a stepped pyramid, and the plan of the palace as well as the size of its rooms show that the habit of designing timber structures was carried over by the architects into this building. The rooms, though designed for the personal use of the tsar, are rather small and form a veritable maze.

The craftsmen engaged in building the Terem Palace focussed much of their attention on the gorgeous decorations round the portals and windows: sills, architraves and

entablatures with floral motifs carved in their stone-work, at one time painted in gaudy colours. The same kind of bright ornamentation was employed within, for decorating the vaults, the pillars and archivolts. It may well be that the practice of applying rich decoration and lush ornamentation to the façades of houses began with the Terem Palace. However that may be, the craftsmen used every means at their disposal to accentuate the decorativeness of their work. In the patterns of grasses and flowers one can pick out the shapes of heraldic birds, beasts and masks. The upper friezes on the façade are given additional embellishment by the use of parti-coloured tiles, effectively counterpointing the many stoves inside. Besides the late (1837) murals on the vaulting a number of much earlier, brightly tinted ornamental frescoes have been discovered. The builders put a



23

23. Throne chamber

great deal into the design of the entrance portals. With the cunningly contrived archivolts on the inside, they are a riot of imaginative carving, particularly the doors to the Upper Terem. This is the overriding impression one gets from the so-called Golden Porch too, which at one time was open to the elements. Its pillars are adorned with bands of plasterwork, and between the arches hang decorative bosses. One of the entrances leading off the porch is barred by the famous Golden Grille, a rare example of truly exquisite Russian forging (see plates 21–22). The twisted spiralling of the grille is dotted here and there with gilded heraldic birds. Both inside and out, the Terem Palace can aptly be compared with some brilliant piece of jewellery, where gold and silver in lavish contrast are set off here and there with sparkling precious stones.

Part of the oldest building in the Kremlin has been preserved within the framework of the Terem Palace—the *Church of the Nativity of Our Lady* (with the Chapel of the Raising of Lazarus) which dates from 1393. Inside, its massive circular pillars, hewn out of white-stone blocks, and the arches and vaults supported by them, project an impression of sheer mass.

A great variety of new additions were made to the Terem Palace throughout the 17th century, particularly in the 1670s and 1680s. Between 1679 and 1681, for example, the *Upper Saviour Church* was added along with the adjoining churches of the Finding of the True Cross and the Crucifixion. The architect responsible for these works was Osip Star-tsev, whose most important contribution was the unification of all these different buildings



24. Chapel

On the north side of the Cathedral of the Assumption stand the *Patriarch's Palace* and the Cathedral of the Twelve Apostles attached to it. The Patriarch's Palace was linked via a system of passageways with the tsar's palace and the Monastery of the Miracle (on the east side of the Kremlin), enabling the patriarch to pass between the most important buildings in the Kremlin without leaving cover. The chronicles recall the erection of stone buildings for the Court of the Metropolitan (Moscow did not become a Patriarchate until the 16th century) as early as the second half of the 15th century. Evidently building work was also carried on in the 16th century as well. The new rebuilding of the palace was begun in 1645 under the direction of D. Okhlebinin and finished in 1655 by A. Mokeyev. The Patriarch's Palace however had to be rebuilt once more in the 1680s, but much of the old build-

ing was retained in the new project. As a result the palace now formed a complex of chambers and halls used for different purposes but nevertheless constituting a fairly compact group. It had modest window frames and a belt of arcating girdling the walls that fused harmoniously with the arcature on the Cathedral of the Assumption. However this somewhat insignificant architectural detail heralded the beginning of a new stage of development in pre-Petrine Russian architecture. Similar details now began to be employed in different parts of the same building, producing a harmonious effect and linking buildings in single architectural groups.

The inside of the Upper Spassky Church is equally original. In the Church of the Finding of the True Cross is a large, sumptuously decorated and carved gilt iconostasis dating from the end of the 17th century.

The partially restored Chrism Chamber is the most important part of the present Patriarch's Palace. In its time it was a source of wonder to visitors because of its extraordinary size, for at the time of its building such large

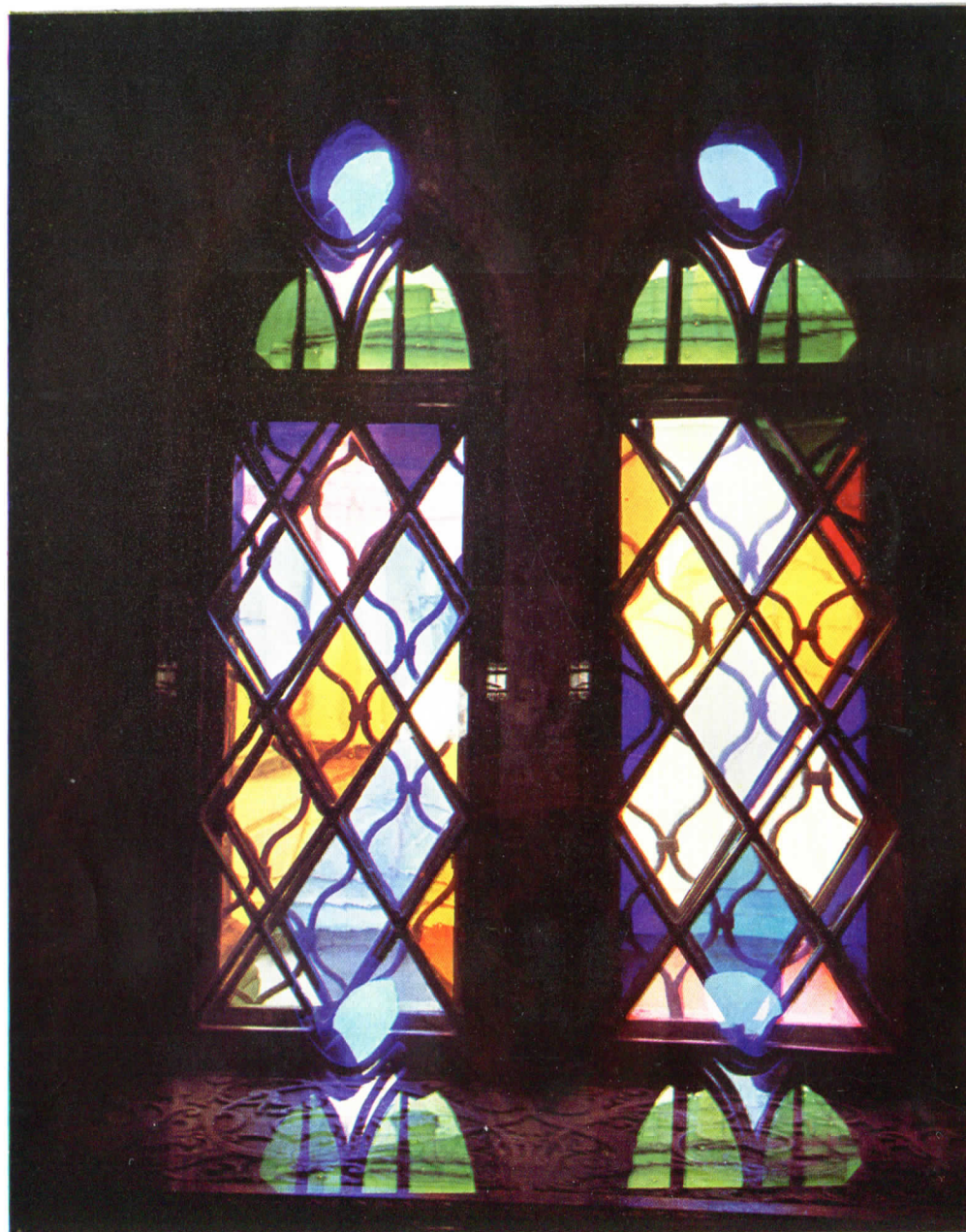
rooms unsupported by a single detached pillar were few and far between. In actual fact it measures twenty yards in length by fourteen across and is roofed over with cross-vaulting, creating an atmosphere of spaciousness and majesty, a much prized quality in the dining-halls of religious foundations at the end of the 17th century.

25. Window of the Terem Palace

26. Terem Palace, Interior

The *Cathedral of the Twelve Apostles* adjoins the Patriarch's Palace at the latter's eastern end. It is a four-pillared edifice, in the old style, built over an archway that once led into an inner courtyard, while along its northern façade runs a kind of balcony which was once part of the overhead walkway to the Monastery of the Miracle (no longer in existence). The iconostasis dates from the end of the 17th century.

After the foundation of Peter's new capital of St. Petersburg in 1711 the tempo of build-





27

27. Arsenal. 1736

ing work in the Kremlin declined sharply. But during the Great Northern War against Sweden (1700 to 1721), one of the biggest buildings in Russia at that time was built in the Moscow Kremlin. This was the *Arsenal* (architects Dmitry Ivanov and Mikhail Choglovkov) (see plate 27). It was a long time being built and work on the structure was not completed until 1736. The Arsenal was designed to accommodate arms of all kinds and to be used as premises for their manufacture. The walls of the building are extremely thick, thick enough to support the large spaces spanned by the interior roofing and ceiling of the lower storey. It has a trapeziform layout with an inner court. The measured and stately serenity of the deep-set windows stands out particularly well in contrast to the smooth yellow walls. The Arsenal has preserved its ceremonial entrance. On the Senate Square



28

28. Council of Ministers building (former Senate building).
1776-87

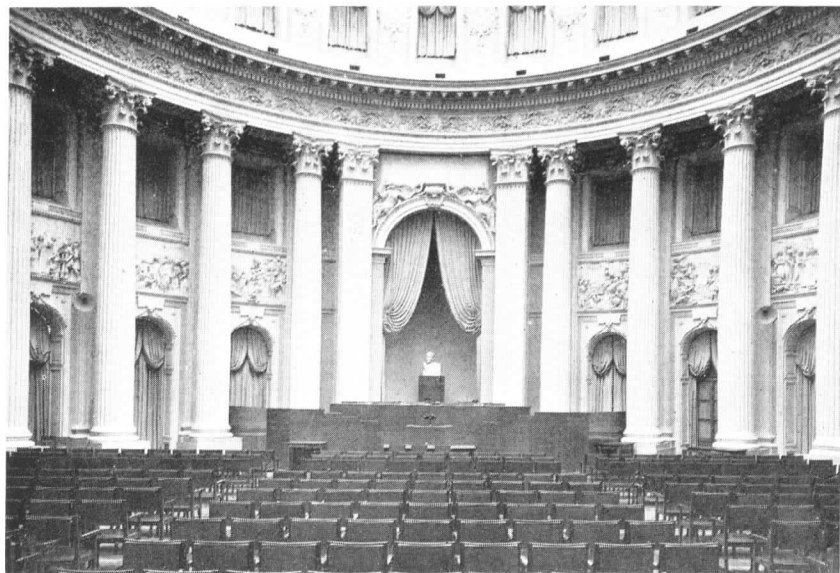
side stands a portico, half hidden behind a new one apparently erected in the mid-18th century. In the keystone of the original part of the arch can be seen Peter the Great's monogram, the two interlocking letters P. P. (Standing for the Latin words *Petrus Primus*). Along the walls of Arsenal building stand cannon, captured from the armies of Napoleon by Russian troops during the war of 1812. Over near the Belfry of Ivan the Great can be seen a number of exhibits of Russian cast-work, like the famous Tsar Cannon, cast by Andrei Chokhov in the year 1586, and the Tsar Bell, cast by Ivan Motorin between 1733 and 1735.

Moscow is the capital of the Union of Soviet Socialist Republics known throughout the world as a bulwark of peace, and the Moscow Kremlin is the seat of the Soviet Government. The highest bodies of state, the Supreme So-

viet and the Council of Ministers, meet within the ancient Kremlin walls.

The Council of Ministers meet in the former *Senate building* (see plate 28), built between 1776 and 1787 by Matvei Kazakov, one of the leading Russian architects of the time. Kazakov produced a remarkably harmonious design that perfectly solved the problem of building on a triangular site.

He brilliantly modelled the triangle formed by the external line of buildings round the pentagonal inner court which leads the visitor straight towards the majestic domed chamber—the most important part of the structure. On the side of the inner court this chamber is girdled by a colonnade of Tuscan pillars. Before the overthrow of the tsars it was the senate chamber and is the compositional centre of the whole complex building. The extended façade running along the east side of



29

29. Council of Ministers building (former Senate building).
Sverdlov Hall

Senate Square is divided rhythmically by vertical panes, Tuscan pilasters and elongated tall windows which give the building a stern, official-looking and stately appearance. The centre of the west façade is pierced by an archway leading through into the inner court flanked by pairs of Ionic columns on either side. Together with the oval roof, these help to tone down the severity of the building. If the building can be thought of as forming a triangle, however, it must be considered as a triangle with lopped-off corners. The spaces thus presented are worked in ordered capitals and loggias recessed into the walls. Kazakov's compositional mastery is revealed once more in the organic link one senses between the building itself, the square it has given its name to, and the rest of the Kremlin complex. The dome of the Senate building is placed along the axis of the Senate Tower, itself

situated in the centre of the Red Square side of the Kremlin walls. This in turn helps link the building and the city via Red Square.

Kazakov took especial care over designing the central hall (see plate 29). This circular hall is about 89 feet high and is girdled by Corinthian columns around its entire circumference. Daylight floods in through a circle of fan-lights let into the lower sides of the caisson-like roof just under 79 feet in diameter. Its majestic shape and splendid form led Kazakov's contemporaries to call it "the Russian Pantheon". Between the columns hang eighteen bas-reliefs, whose subjects were worked out by the 18th-century poets Derzhavin and Lvov and carved by I. Just, Arnoldi and others, responsible for all the moulding and carving, which softens and modulates the strict architectural harmonies of the hall. The inscriptions accompanying the



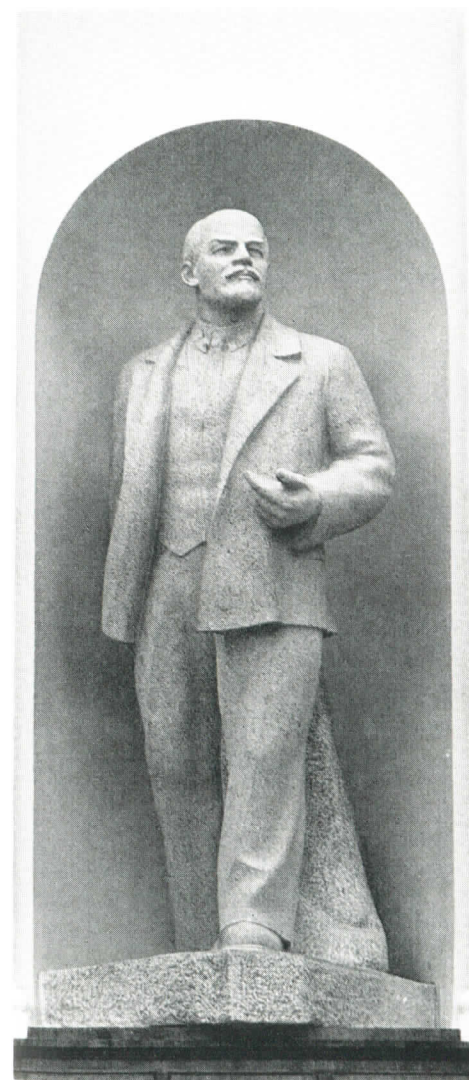
30

30. Kremlin Great Palace. 1838-49

sculptural work hymn the praises of Justice, the Rule of Law and Enlightenment and reveal the allegorical content of the complex figured compositions lining the walls. Kazakov's Senate Chamber represents a peak of Russian 18th-century classicism. Renamed the Sverdlov Hall after the Revolution, it is now the place where honours, orders and awards, including the Lenin Prizes, are presented.

The *Kremlin Great Palace* (see plate 30), standing to the west of the group of ancient buildings flanking Cathedral Square, is the seat of the Supreme Soviets of the whole of the USSR and that of the Russian Federation. It was built between 1838 and 1849 on the basis of a project submitted by architect Konstantin Ton. It forms a large but compact block, covering a site with a frontage of nearly 128 yards and is 69 yards in depth. The lower storey formed the personal apart-

ments of Nicholas I while the upper storey, slightly smaller in area, was given over to state functions. This upper storey consists of a series of halls originally named after the major decorations and Orders of the Russian Empire: the Orders of Catherine, St. Vladimir, St. George (see plate 31), St. Andrew and Alexander. The interior decoration of the main halls consists of an interweaving of classical elements with traditional ancient Russian motifs, in keeping with the official attitudes of the time as expressed in Russian architecture. The height and space of the halls present a truly striking impression. Between 1932 and 1934 two of these chambers, the St. Andrew hall and the Alexander hall, were reconstructed and combined by architect I. Ivanov-Scheetz to form the Chamber of the Supreme Soviet. It is very simply furnished and seats two thousand five hundred persons. A statue



31. Kremlin Great Palace. St. George's Hall

32. Statue of V. I. Lenin in the Conference Hall of the USSR Supreme Soviet. 1939

of Lenin, carved by Sergei Merkulov, stands in a niche at the far end of the hall behind the Presidium seats. The lower walls, the Presidium seats, ministers' gallery and the deputies' places and visitors' gallery are finished in light coloured woods with great simplicity of decoration.

Close by the Kremlin Great Palace, between it and the Borovitsky Gate, stands the new *Armoury building* (see plate 33), erected in 1844–51. It is another example of Konstantin Ton's work. The Armoury houses a collection of armour, jewellery, plate, brocades and equestrian trappings famous the world over, some of which date back to the earliest years of the Muscovy. The largest and richest part of this collection is composed of articles made for the tsars and the church hierarchy between the 16th and 18th centuries, while there is also a large collection of Western



33

33. Armoury. 1844–51

silver and precious vessels dating from the same period. The exterior of the Armoury is almost a continuation of the Kremlin Great Palace, though its decorative columns linking the two upper storeys help it stand out in its own right. At the same time, despite the similarity of architectural principles at work in both palaces, the adornment of the columns with sumptuous plasterwork for example, and the general compositional shape of the Armoury made it a much more sophisticated building than the Kremlin Great Palace. The fractionalisings and pettiness of form and the imitative decoration present at times in Ton's first building are less palpable here. The exhibits in the Armoury collection occupy two floors, they are well lit and despite the richness of their finish, can be taken as being some of the finest exhibition halls of the 19th century.

34. Monument to V. I. Lenin in the Kremlin

The most recent building to be erected in the Kremlin was the *Kremlin Palace of Congresses*, built in 1960–61 (see plate 35), by a group of architects: A. Mndoyants, Y. Stamo, P. Shteller, and N. Shehepetilnikov under the overall direction of M. Posokhin. The exterior is extremely simple, consisting of a basic mass divided vertically by white marble trihedral pilons supporting a ribbed superstructure. The unusual form of the pilons, interspaced by solid strips of glass from top to bottom, increase the volume of the building. One of the most important modern structures in Moscow, its external appearance shows the up-to-date-ness of the forms present in it. Nor does it lack anything in originality.

The width of the window apertures links the new building firmly with the surrounding space, something particularly noticeable in evening light when the movement of



34



35

35. Palace of Congresses. 1960-61

those attending concerts and theatrical performances inside is clearly visible. The mosaic frieze bearing the crest of the Soviet Union adorns the foyer. It was prepared from designs submitted by A. Deineka.

The auditorium is of course the most important part of the building and seats 6,000 spectators. The walls are covered in a shade of light coloured timber. The proscenium curtain, used simultaneously as ornament and fireproof screen, is finished in red and blue metal sheets. The centre of the safety curtain is occupied by a bust of Lenin, executed in the manner of a bas-relief. New finishing materials in a multiplicity of plastic, aluminium, etc., sheets have been widely employed in its design. The stamp of modernity is written all over the building, both inside and out.

On November 2, 1967 on the eve of the

50th anniversary of the October Revolution, a monument to V. I. Lenin was unveiled in the Kremlin. A bronze statue with its granite pedestal is about 5 metres high. The authors of the monument are sculptor V. Pinchuk and architect S. Speransky (see plate 34).

Moscow

Architecture
and
Monuments

In the Old City

Moscow's emergence as capital of a unitary state covering the whole of Russia was responsible for the building which went on between 1534 and 1538 in the part of the city to the east of the Kremlin that forms a rough semicircle whose base line is Red Square. This area received the name Kitai-gorod. Scholars nowadays are generally agreed that the syllable "kit" actually stems from the Old Russian word "kita" which was a kind of earthen fortification strengthened by plaited wattle.

In the late 16th century building work began to stretch out as far as the inner ring of boulevards girdling the centre of the present-day city where new stone walls were built. This part of the town gradually acquired the name Bely Gorod (White City) or the Tsar's City, the first name coming from the whiteness of the walls built under the direction of

the Russian mason Fyodor Kon. It was then that Moscow first acquired its overall circular shape with radial arteries, a pattern that has remained a feature of its profile ever since. A few years later, the building of a new ring of defences further out, this time of wood and embracing a tract called the "Skorodom" (meaning originally: soon-to-be built-on), further expanded the area of the city and fixed limits which were to last for the following one and a half centuries; the city now covered the entire area within the Sadovoye Ring (Sadovoye Koltso) of twentieth-century Moscow, plus the Zamoskvorechye (Beyond-the-Moskva-River) area.

From the 15th century onwards stone buildings began to appear outside the Kremlin as well as within the fortress. At first these were naturally churches, but later on stone dwellings began to be erected as well, and from

the 17th century onwards stone buildings as working premises began to appear too.

Let us begin our introduction to the surviving buildings of Old Moscow by taking a look at the buildings erected in Kitai-gorod during the 16th and 17th centuries.

1

In October 1552 Moscow was witness to celebrations that reached unheard-of pomp and magnificence. The occasion: the return of the triumphant Russian armies headed by Ivan the Terrible after the fall of Kazan, the capital of the Tatar Horde. It will be perfectly comprehensible why the event should have been marked by such celebrations, once you realise that the capture of the Tatar capital spelt the removal of the constant threat presented to Russia by the Horde. The great occasion called for something great to remember it by, something which would express the rejoicing felt by all on the occasion of the victory. And in 1553 a wooden Church of the Intercession was erected at the south end of Red Square, commemorating the day the successful storm of Kazan had begun. The chapels built around it each mark feasts that coincided with important dates in the Kazan campaign. But less than two years later Ivan began building the stone *Cathedral of the Intercession* which later received the name (by which it is more widely known to this day) of *St. Basil the Blessed* (see plate 36), after a God's fool buried in the church yard. For this purpose he summoned to Moscow two architects, both Russians—Barma and Postnik.

As the site for their building they chose the south end of Red Square close to the main entrance to the Kremlin, and their choice proved masterly. The new church's fantastic domes, linked together in a single entity by the central octagonal-sided cone steeple, not only recalled the multi-domed group of

churches within the Kremlin walls, but counterpointed them and loomed high above the whole Kitai-gorod area, surrounded by stone walls just twenty-five years previously. St. Basil the Blessed became a kind of new focus of attention for the whole capital inasmuch as it stood on the most important square, the place where the whole populace was wont to foregather, was within sight whenever they came here, and a constant reminder of the great victory.

It is hard to say exactly what was in the minds of the architects when they embarked on the building of this outstanding and impressive building. The most likely explanation for the extravagant shapes and twirls given the various chapels and the fabulous false gables beneath the domes was that they were a representation of the way Barma and Postnik imagined heaven, the Paradise of the warriors who had laid down their lives for their country during this campaign, who had died to save Russia from the constant threat of Tatar invasion. Then the elements of joyousness, lightness and fantasy which had their part in the conception all fall into place, and the building no longer seems a mere stroke of whimsy.

The original building consists of an ornamental arcade terrace of complicated star shape, on which are situated nine independent buildings within a single edifice; the tenth in the structure, as it stands today, is the chapel of the holy fool St. Basil the Blessed, erected some decades later. It is this chapel that gave its name to the whole structure. The central chapel is surmounted by an octagonal canopy steeple, while the remaining outer ones, aligned on north-south and east-west axes, have tiered towers rising above them somewhat reminiscent of the Belfry of Ivan the Great. Between the major towers are placed smaller chapels, likewise betowered and bedomed like those that began to dot Moscow from the beginning of the 16th cen-



37

37. Church of the Conception of St. Anne. End of the 16th century

36. Cathedral of St. Basil the Blessed. 1555-61

tury onwards. The most outstanding feature of course is the ring of domes spiralling upwards where each one seems to bestride the next.

The strange composition with its clusters of differently designed domes and towers rising up in different parts of the building, presents the visitor with a completely different aspect from every different side. The architectural forms seem to find each other, interlink and cut across each other leading the eye ever upwards till it reaches the highest point of the cathedral. A feeling of ineffaceable joy is here expressed with a fullness unsurpassed in the entire previous history of Russia, as if the stone and brilliant colouring of the building have made it everlasting.

When finished the cathedral was of red brick with partially white details, basically

limestone. The more sumptuous colouring of the present-day building is a feature dating from the 18th century. At first the interior was merely whitewashed, which lent the architectural elements of the finishing of the inner walls and particularly the vaults of some of the cupolas the appearance of rotating spiral-shaped stars. The porches are a wonderful display of beauty and paintwork. The vaulted outer galleries linking the different chapels and belfry, all date to the second half of the 17th century.

The severe interior finishing and the scale of the side chapels ensure that the visitor pays most attention to its fairy-tale outer appearance. It was not so much a place of devotion as a monument to the greatest victory sustained by Russian troops since the Mongol invasion. The intricate domes with their unusual colouring still further display

this aspect of the cathedral's architecture. Try walking round it and glimpsing for yourself the ever-changing panorama of cupolas, steeples and domes that meet the eye. A graceful pyramid that rises before you, crowned with its fretted steeple, first the gilded spiralling and then the domes stand out still more firmly. The multiplicity of architectural features on the cathedral make it unique in Russian architecture. Popular ideas of what constitutes poetic beauty in architecture and of achievement of the architectural ideal were given flesh in the building of this church with great feeling and rare inspiration.

On the Moskvoretsky Embankment stands the *Church of the Conception of St. Anne* (see plate 37) erected in the 16th century. This was the first stone church to be built within the old city limits. Its peculiarity is its crossed vaulting, made of brick like the remainder of the superstructure. This type of vaulting enabled the builders to dispense with an inner pillar and achieve a spacious interior, for long a major problem.

The crossed vaulting led to the sectioning of each façade into a trifoliate pattern and this in turn had the effect of enlivening the rather austere character of the church. Restoration work carried out in recent years has brought to the surface the original lower section, for a long time concealed beneath the ground by later layers, and has succeeded in returning to the church its original appearance with galleries surrounding it and its side chapel. Close by, in Nikitnikov Lane there is a remarkable 17th-century church, the *Church of the Trinity-in-Nikitniki* (see plate 38). It is sometimes known as the Church of the Georgian Mother of God, after a famous icon of the same name once kept here. This noteworthy building, one of the finest of its time, was built between 1635 and 1653 on the funds donated by one Nikitnikov, a merchant from Yaroslavl, a man of such wealth that the

Moscow tsars often had recourse to him for financial aid when Treasury coffers were low.

The church took such a long time to build because it was continually having new features added to it, first side chapels, then a belfry, then a refectory, and finally a closed porch. It makes use of architectural methods employed in the Cathedral of St. Basil the Blessed, developing them further, however; it is a truly striking assembly of picturesquely decorated buildings, different in style and expansive in volume. The church's composition calls to mind wooden dwellings of the period, with their complex constructional features. Stonemasons often applied borrowings from wooden civic architecture as new principles in the erection of their stone churches. This explains the appearance in stone and brick church building during the 17th century of

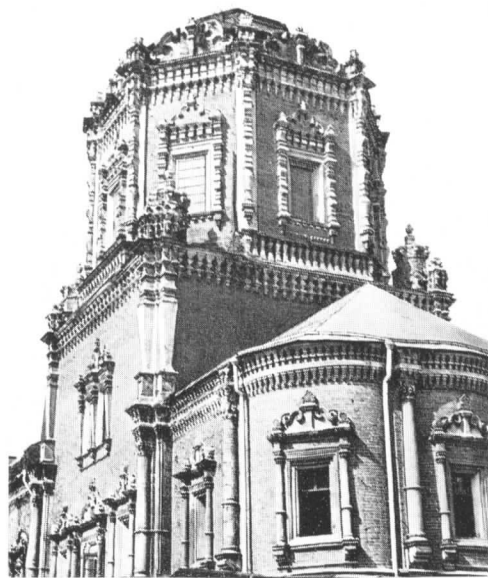
38. Church of the Trinity-in-Nikitniki. 1635-53

forms obviously borrowed from working in timber and the growing application of features not strictly the property of religious architecture per se, a trait which the Church fought hard but unsuccessfully to prevent from gaining a foothold.

The masons lavished particular attention on its upper tiers, necessary if only to make it stand out amid the wooden buildings surrounding it. The upper part of the main body of the church is particularly picturesque.

Nikitnikov, the merchant endowing it, was no doubt much attracted by features present in the Terem Palace which had then only just been completed. This is the only explanation for the elegantly carved window frames on the south (main) façade and the inner portals. At one time this carving was painted over to set off to advantage the colour range of the frescoes decorating the inner walls of the





39

39. Cathedral of the Monastery of the Apparition of the Lord. 1693–96

church. The frescoes ring the nave and atrium of the church in horizontal panels. Their rather small size, in comparison with the frescoes of the 15th and 16th centuries, and the brilliance of their colour range, correspond to the luxurious patterning of the exterior decoration. The icons on the iconostasis, which has survived, were executed by Simon Ushakov in the 17th century. Ushakov was the first Russian painter to make serious use of chiaroscuro in his work. The best icon from this church is undoubtedly the "Annunciation" (now held by the History Museum) painted by Y. Kazantsev and G. Kondratyev with Ushakov taking part. The most striking feature of this icon is the architecture shown in the background.

The Trinity Church is so rich in architectural details that it may be considered a kind of encyclopedia, a compendium of architec-

tural techniques and details encountered in buildings erected later in the century.

In the centre of Kitai-gorod on Kuibyshev Proyezd stands the *Cathedral of the Monastery of the Apparition of the Lord* (see plate 39), built between 1693 and 1696, one of the most imposing late 17th-century Moscow buildings. The style and general composition of this church place it in the category of the so-called Moscow baroque, a style which, it must be remembered, has very few genuine features in common with West European baroque.

Moscow baroque emerged towards the end of the 17th century and spread swiftly. One of its distinguishing features is the great space enclosed within the walls. Octagonal forms are often employed, harmoniously contrasting with each other and emphasising the central part of the structure. The architraves

round doors and windows have a stamp all of their own, normally consisting of a single column on each side crowned by a figured fronton with curlicues, palmettes, or some other pattern. The multiplicity of cornices are of small dimension and often have crests carved in fantastic shapes suspended over them.

However it should not be thought that the different classical forms, much in vogue at this time, were the most typical feature of the new devices. In actual fact the most characteristic features of the new age were the greatly increased details such as the balusters and corbels.

In the 18th century the cathedral had a building of almost lay flavour built on to its western side. It was in a characteristically Petrine style and supporting a small spire. A low single-storey building in mid-18th-century baroque style was built on to its north-western corner into the system of the arched terrace. The unknown designer managed to link it up with the main church, using for the walls and architectural details the same compositional colours of red and white. The external walls have gravestones let into them, among them the tombs of the Princes Golitsyn, who regarded the cathedral as their traditional place of burial.

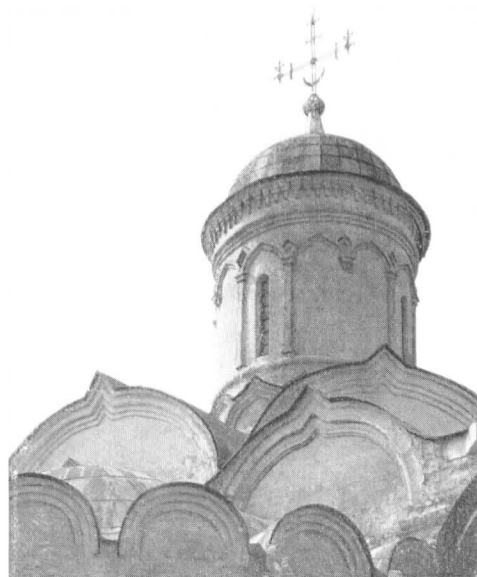
Opposite the place where Kuibyshev Proyezd comes out onto 25th October Street stands an original green and white building, commanding attention by virtue of its unusual façade richly ornamented with floral motifs. It was built in 1814 by the architects Alexei Bakarev and I. Mironovsky for the Synod typography formerly located on the territory of the old *Printers' Yard*, where the first Russian printing press had been set up in the mid-16th century.

The only part of the Printers' Yard to have survived to the present day is a single chamber, part of the block built in "pseudo-Russian" style in 1879, which was so successfully

touched up that even the experienced eye can be deceived by the spectacular central porch. At the time it was built features characteristic of industrial architecture had not yet emerged and its designers used techniques deriving from domestic architecture.

The Printers' Yard abuts directly onto the walls of *Kitai-gorod*, built between 1534 and 1538 by architect Petroch the Younger. They are lower than the Kremlin walls but thicker, a factor that was due to the increasing fire-power of cannon. At one time the Kitai-gorod fortifications curved round in a complete semicircle, joining on to the Kremlin to the north and south. The section of the wall still standing is a great help in arriving at an understanding of military fortification techniques as practised in the 16th century.

If we move back down the same street to Red Square and turn to the right we come across a comparatively low building (No. 5/1 Istorichesky Proyezd) with a façade typical of the 18th-century baroque. This is the building of the former *Provincial Administration*, built between 1737 and 1740 by architect J. Heyden. Entering the yard you will see *The Mint*, a good example of the sort of buildings that served as public offices or industrial premises during the 17th century. As a result of restoration work carried out in recent years many excellent details have been brought to light and the building has largely reassumed its former appearance. The building was erected in 1697, as the inscription on a stone set into the wall tells us. In actual fact it is a two-storey building, but the windows of the lower storey must have been bricked up long ago as it was used for storing coins minted on the upper floor. The right-hand side of this lower storey is pierced by an arch whose walls are lined with large columns and excellent capitals, perhaps the best of their time. The character of the arch indicates that at one time it served as the main entrance to the Mint.



40

40. Church of Antipy. 16th century

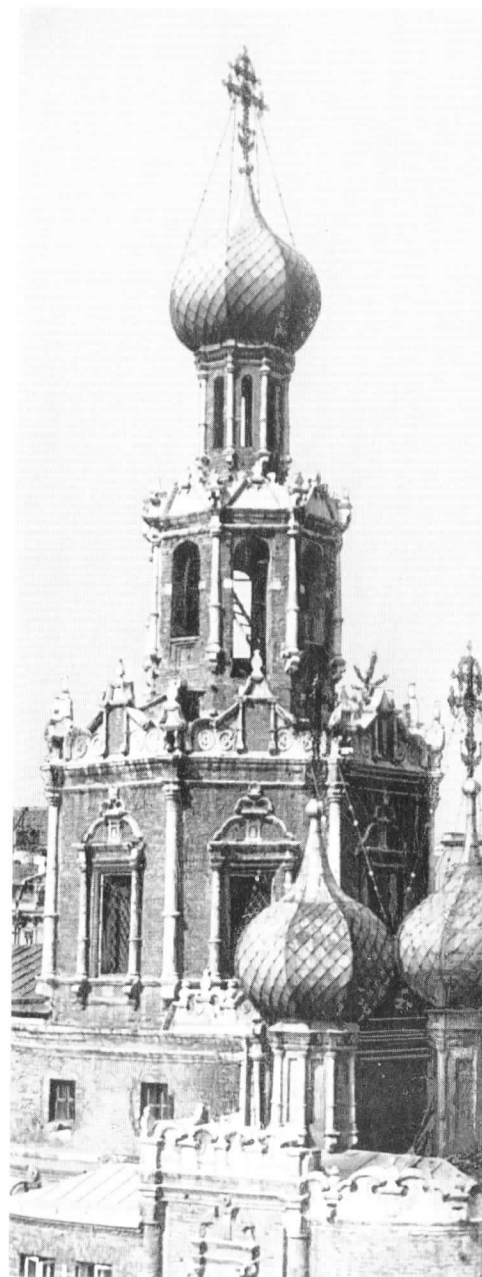
The upper floor, on the other hand, has windows along almost its entire length and these give it an official look. The multi-coloured tiled frieze beneath the cornice is a fine example of Russian late 17th-century monumental ceramic art. The Mint can be taken as a good example of how, by the end of the 17th century, public buildings were beginning to develop their own specific features.

2

Our second excursion starts at the middle of Volkhonka Street. In a little side-turning off the latter (to the right of the Pushkin Museum of Fine Arts), a church stands on the corner of Marx and Engels Street, the *Church of Antipy-in-the-Kolymazhny Yard* (see plate 40). This small church is interesting not

so much for the architectural forms it possesses that are typical of its age as for features which set it somewhat apart from other churches built at the time. For instance instead of one apse it has two, asymmetrical at that; the normal cornices are replaced by a number of small decorative *kokoshnik* arches. The church is topped by two rows of *kokoshnik* gables and the interior possesses a cross-vaulted roof unsupported by central pillars. All these details may be examined by going into the yard from the altar side of the church. Later additions, executed by a talented 18th-century artist, likewise have an attraction all their own, in particular the chapel standing right on the corner which has preserved some beautiful classical detailing.

Returning to the city centre along Marx Prospect and turning into the University fore-court (No. 20) we come across the *Church of*



41. Church of the Sign-in-Sheremetev Yard, 1704

the Sign-in-Sheremetev Yard (see plate 41), set well back among the University buildings, on territory at one time belonging to the Sheremetev family. It was built either at the end of the 17th century or the very beginning of the 18th century (possibly in 1702), a hypothesis supported by its style, which is of the purest Moscow baroque. The window-frames are crowned with figured pediments and the lower sections of the building are topped by fantastically wreathing decorative panels. They combine with the gilt openwork of the crosses on the domes to give the church an exceptionally elegant appearance, not a little assisted by the red and white finishing of the walls. However in addition to the Moscow baroque characteristics there are also several original features. For example the architect set a row of three domes directly above the altar part of the church covered in



42. Palace of the Boyar Troyekurov. End of the 17th century

zinc-lined iron leaves in such a way as to make every diamond-shaped leaf of galvanised iron cover the upper edge of the one immediately below it. As a result the domes are reminiscent of cedar cones on the point of ripening. This technique of dome work, apparently originally stemming from Yaroslavl, seems to have been selected as being the most easy to fit in with the fancifulness of the church's general decoration.

If we proceed further along Marx Prospekt and turn left into Gorky Street, on the right-hand side in the yard of No. 6 Georgievsky Lane we come across one of the best dwelling houses of the 17th century, the *Palace of the Boyar Troyekurov* (see plate 42). The building is much more the size and pattern of an ordinary house than a mansion or palace, for in place of the traditional picturesque group of stone chambers of different dimension and

covered with roofs of different shapes and sizes, we see here a single stone unit. In its architecture there is however much that is interesting. Lower and upper storeys are completely different in their decorative forms. While the lower storey has decorated architraves round the windows and cornice supports typical of the mid-17th century, the top floor had wonderful carved white-stone ornamentation more proper to the end of the century (they were removed in the 19th century). These contrasts are explained by the fact that the lower floor was built first of all (over the foundations of a building dating from the 16th century) as a normal set of chambers, each with an independent roof. Then at the end of the 1680s they were all linked up beneath a single roof, and became a precursor to the new type of Russian house where a single unit with a single decorative pattern was the rule.

Coming back onto Gorky Street we walk up towards Pushkin Square where, almost on the corner of Chekhov Street, stands the *Church of the Nativity of Our Lady-in-Putinki*, built between 1649 and 1652 (see plate 43) and one of the most interesting survivals from the first half of the 17th century. During the comparatively short period the church was under construction, the parishioners endowing it got carried away by their own ideas, and had the church enlarged and new additions made.

But despite its gradual growth in size, it is remarkable for the way its unusually beautiful several parts form a harmonious whole. The central section, somewhat extended on the north to south axis and crowned by three elegant octagonal canopy steeples, is adjoined by a side chapel dedicated to Moses' vision of the burning bush, and crowned by the familiar pyramid of *kokoshnik* gables. Apparently in an endeavour to link the chapel to the body of the church better, the unknown architect unexpectedly added to the roof a canopy

steeple of modest proportions with a small dome. Meanwhile, on the north side, between the chapel and the main body of the church, a lowish steepled belfry was built, and this forms an effective link with the entire complex composition. It was in order to accentuate the unifying features that the architect gave the octagonal canopy heavier proportions and sited it so as to make it crown the entire group of steeples. The low single-storey refectory with its steepled porch gives additional emphasis to the way this elegant building, resembling a masterly carved children's toy, thrusts upwards. It is an interesting comment on the architect's intentions that he arranged the different features of the building so as to give them best effect when viewed from the present Pushkin Square. This is scarcely surprising, since in the mid-17th century, when the church was built, the stone walls of the White City ran right by this spot. From the city gates just alongside began the road to Dmitrov, one of the main highways out of Moscow, and the Church of the Nativity was built at this place. It was therefore designed to display all the intricacy of its architecture to wayfarers leaving the city at this spot.

The unusual triple canopy steeples on the church roof owe their original inspiration to the canopy roofs over the city gates. This kind of canopy steeple, very popular at the time, brought lay features into ecclesiastical architecture. The native love of decoration and complex patterning, of sharp silhouettes and lavish ornamentation, so remarkably evident in the design of this church, lived on as a peculiarity of Russian architecture for the remainder of the 17th century.

From here we walk down the former Nar'yshkin Boulevard to Petrovskiy Gate. Here stands *Upper Petrovsky Monastery* (see plate 44) founded in the 14th century and evidently then forming part of an inner ring of defences around the city together with



44

44. Upper Petrovsky Monastery. End of the 17th century

43. Church of the Nativity of Our Lady-in-Putinki. 1649–52

other monasteries the same distance from the Kremlin. At the end of the 17th century it was rebuilt with the active assistance of the boyars Naryshkin who considered the monastery their family burial place. The five-domed main monastery church (1686), named after the Bogolyubsky Mother of God icon, which stood in the centre of the monastery grounds, has nothing distinguishing it from other parish churches of the same period. In the 1680s however, a two-storey hospice of cells, replacing the former wooden ones, was built along Petrovka Street. Since the cells faced directly out over the road which ran along one side of the monastery, the lower storey, used as storehouses and sheds, was left almost completely without windows, and without any decoration at all. The only break in the wall was an archway set in the centre of the façade. The wall of the upper storey, on the

other hand, is broken up into several sections by pairs of half-columns; between the columns can be seen the cell windows almost right next to one another, surrounded by sumptuous architraves in the Moscow baroque style and crowned by complicated cornices. The smoothness of the lower walls with their plastered and painted brickwork sets off the sumptuous finishing of the upper storey. The monastery is particularly impressive as viewed from inside the courtyard. An open gallery, standing on arches and supported by mighty pillars, runs the entire length of the hospice, while another, identical to the first, links the monastery with the refectory, which at one time itself possessed the same kind of arched gallery. Thus nuns and noble pilgrims could pass without once setting foot on the ground right into the five-domed refectory church (1697), a building very close in spirit to the

main Monastery Cathedral. The wealth of arcades and galleries is reminiscent of the cloisters of Italian monasteries. The character of the detailing, however, is peculiarly Russian.

The belfry above the monastery gates dates from the end of the 17th century. This kind of building, an octagonal tower crowned by a small dome, began to appear quite regularly at the end of the 17th century, replacing the usual canopy-type steeple. The location of the belfry as part of a triple-arched main entrance to the monastery was obviously intended to make it stand out more clearly on this part of the city skyline.

In 1690 Tsarina Natalia Kirillovna, Peter the Great's mother, had a small church dedicated to the Metropolitan Peter built in the monastery to commemorate her son's victory over his sister Sophia in the struggle for power. The architect chose a rotunda shape with choirs built up on either side, a design very common at that period. The smallness of the church forced him, however, to have recourse to additional scalloped niches in the gaps between the basic semi-circular projections. From the interior this had the effect of setting alternating niches of large and small size within a single complex spatial unit. The external finishing was replaced at a later date by murals in which baroque or rococo foliate motifs predominate. The church of Peter the Metropolitan is reminiscent of the tower buildings of the 15th and 16th centuries. At the same time it was the forerunner of a whole host of chapels which appeared around Moscow in subsequent years.

In 1763 a church dedicated to St. Pachomy was built beside the hospice building, on Petrovsky Lane side. Despite the modesty of its baroque details the latter belongs to the small number of buildings attracting the attention of the connoisseur, primarily because of its extremely effective tower design.

On a prominence overlooking Trubnaya Square stands the *Cathedral of the Convent of the Nativity*. It was built between 1501 and 1505, but contains architectural features patently a part of 15th-century building practice. Its four inner pillars bear stepped arches leading up to support the fine central dome, which has windows let into it. The corner parts of the cathedral are roofed in by cross-vaults, rare in Russian architecture of that period. These and other techniques employed in its construction enabled the architects to create a pyramidal shape in its general composition, also a 15th-century feature. The cathedral has recently been restored. On Zhdanov Street side is a belfry erected in 1835 by architect N. Kozlovsky and conceived in typical late classical style.

Following the boulevard we come to Sretenka Gates where a radial street running from the centre reached the walls of the White City. Here, on Dzerzhinsky Street stands the *Monastery of the Purification*, founded as a small fort in the 14th century. Of all the considerable complex of buildings that once existed, only the cathedral, built in 1679, has been preserved. It was evidently built by a mason whose tastes had become crystallised around the middle of the 17th century. In the general appearance of the cathedral one feels that an attempt has been made to create a real cathedral church. This is manifest in the even division of the walls and the wide spaces between the domes. Inside are frescoes dating from 1707 preserved inside the cathedral, interesting examples of late Muscovite painting. At the beginning of the Sretenka proper (the name of the street derives from the Russian name of the monastery—Sreteniye—the Purification) stands the *Church of the Assumption-in-Pechatniki* built in 1695 with a belfry crowned by a slender steeple. The refectory and chapel date from 1902. Despite the application of decorative motifs in the Moscow baroque style in the

finishing of the church, in type it is a stepped cube with a four-tier roof. Roofs of this kind came in towards the end of the century, replacing the gabled roof that had appeared as early as the twelfth century and become universal in Russian stone churches.

3

Our next walk begins from Nogin Square. Here stands the little *Church of All Saints-in-Kulishki*, which tradition says was built by Dimitry of the Don in commemoration of the victory over the Tatars at Kulikovo in 1380. In the 16th and 17th centuries, however, according to this version, it was rebuilt several times. Be that as it may, major construction work was certainly carried out around the year 1687 when the small belfry, somewhat similar to the belfry of the Upper Petrovsky Monastery, was erected. Until restoration work is carried out, these reconstructions prevent us from telling which parts of the church, if any, date back to earlier times. As it now stands, the church belongs in style to religious architecture of the 1670s and 1680s, when in place of the former complicated composition with its wealth of domes and decorative detail of different shapes and sizes there began to appear simpler, more balanced churches with elements of symmetry and a comparative degree of orderliness in their decoration. The elegantly profiled cornices, the cornice supports, the framing of the panels and the use of decorative scalloping speaks of Moscow baroque influence.

From here we climb up towards Starosadsky (Old Garden) Lane. On a knoll, behind a set of wrought iron railings, stands a group of buildings, that at first sight seems to have been the result of unplanned growth. The tower standing among them is not difficult to place as belonging to a former 18th-century belfry. This is the *Church of St. Vladimir*, now

without a dome, first built in 1510 in the reign of Vasili the Third by the Italian architect Alevisio Novi, but with additions from the 17th and 18th centuries. Rebuilt in the late 17th century, it kept only a fragment of its original walls (up to about half their present height), the south portal and its half-columns decorated with figured melons and corn-sheaf capitals. Portals of this sort were common in Russian architecture at the turn of the 15th and 16th centuries.

From St. Vladimir's we turn into Khokhlovsky Lane where the *Church of the Trinity* (1696) stands, a modest building but not entirely devoid of interest. It is one of the churches described as "octagons on quadrangles". The restrained cornices, the decorative serrated incisions, the architraves, entablatures and sills round the windows and other details set it apart from other churches built at the same period. The multicoloured tiling depicting cherubims is the work of Stepan Ivanov Polubes, a Byelorussian artist very popular at the time. The belfry belongs to the 18th century.

On the other side of Pokrovsky Boulevard, at the beginning of Podsosensky (Under the Pines) Lane stands the single-domed *Church of the Induction of the Virgin into the Temple-in-Barashi*. Rather original in its decoration, at the same time it has the usual sumptuous architraves and the entablatures of the windows decorated with the intricate serrations so common at this period. At the lower corners of the building, groups of half-columns are placed one upon the other in traditional style, which clashes somewhat with the clear-cut spatial features of the church. The architects gave a lot of attention to the delineation of minor profiling, cornices, angles, archivolt and corbels supporting the pillars on the windows from below—which made the decoration of the church seem somewhat graphic, although the craftsman did not

omit to emphasize the flowing qualities of the decoration so carefully executed by the carvers. The pitched roof, despite its *kokoshniks* crowning the walls, harmonises perfectly.

Walking down Great Kharitonyevsky Lane from the Church of the Induction we reach a low but extremely picturesque building with an emerald-green finish and white detailing that immediately claims our attention. This is the *Palace of the Boyar Volkov* (see plate 45), which in 1727 passed into the hands of the Yussupov family. It is one of the most interesting examples of Russian 17th-century civic architecture. In contrast to the growing tendency of that time to build in single blocks (like the Troyekurov Palace we have already come across), its composition is still based on the multi-section principle of construction. The architect has grouped structures of various shapes and sizes in such a way as to present the best possible effect, and has given them roofs of different heights and shapes. The various parts of the building crowd together, sometimes concealing each other and sometimes revealing new outlines. An outside staircase leads from the courtyard up to the first storey where the reception rooms are to be found, as usual in buildings of that time. A sort of tower, forming the second storey, rounds off the structure.

In 1892 the building was thoroughly rebuilt, and following the fashion of the time, many "old-fashioned" additions were made. These are particularly noticeable in the murals of many of the rooms, and are most evident of all in the Cross Chamber, an essential part of any building of the times, used for receptions and for feasts. The Cross Chamber's high, light, slightly recessed vaulting is dome-like and daylight floods in through the two long rows of windows on either side. The presence on the exterior of many Moscow baroque details suggests that the owner of the palace

called on the services of one of the most outstanding craftsmen of the period for his building work, a man who endowed the building with the unity of form characteristic of the period.

4

Our next excursion begins from Yauza Gates. Here in Peter-Paul Lane, on a rise, stands the *Church of St. Peter and St. Paul-in-Kulishki* likewise of the octagon-on-quadrangle type, its outline describing a gentle silhouette over the roofs of the surrounding houses. It was erected in the first years of the 18th century when the demand for a wealth of decorative elements had declined sharply. The modest decoration was also partly due to the war against Sweden that had recently broken

45. Palace of the Boyar Volkov. End of the 17th century

out and the beginning of building at St. Petersburg. At this time what building there was in Moscow is noticeably more modest in scale than before. However, Moscow baroque left a manifest effect in the outline, proportions and in the ability displayed by the architect to utilise the church's smooth walls to underline the relative simplicity of the window decorations and the handsomely designed cornices. The 18th-century belfry is in perfect harmony with the bulk of the main building. The refectory is of later construction, though it imitates the main parts of the building in its basic decoration.

Crossing the Yauza and ascending the Taganka hill up any one of the narrow streets we come out in front of an unusually picturesque group of buildings dating from different periods. This is the *Church of St. Ni-*



kita-beyond-the-Yauza (No. 4, Volodarsky St.). The building now standing there has preserved a foundation stone with an inscription saying that it was endowed by the merchant Savva Yemel'ianovich in 1595. The exterior would seem to confirm that it was built about this date. A semicircle of *kokoshnik* gables rings the roof and the single dome is comparatively small. The elegant division of the walls, the tiny profiling of the cornices and archivolts indicates that it dates from the times of Boris Godunov. In the late 16th century small profiling was much in favour in Russia, although it first appeared at the beginning of the century. The oldest part of the church, the lower section, still retains its wonderful lining of small "Alevsian" brickwork, magnificent in its technical perfection, of a kind that came into use for the first time at the beginning of the 16th century. The presence of white-stone masonry in the lining and the piers in the apse would seem to suggest that Savva Yemel'ianovich merely rebuilt an already existing stone church. In 1684 and 1685 a side chapel was built on to the south end of the church, but it is sufficiently independent a structure as to be regarded as something completely separate. At the same time near the northwest side of the church a small belfry was built that fits in very well with the rest of the ensemble as a whole. The open west terrace overlooking the Moskva River is particularly attractive with its arresting ceramic portal. The large details on the 17th-century chapel seem to have been created with an eye to their being viewed from some distance away. On the other hand the north portal, with the stunning delicacy and brilliance of its white-stone and ceramic patterning, seems to have been designed to be seen from close to. The 1958 to 1960 restorations returned to the building the parts and details that it had lost, making it once more one of the most interesting architectural sights of old Moscow.

Going down Volodarsky Street towards Taganka Square we come to the *Church of the Assumption-in-Gonchari*, standing on the corner of Gonchary (Potters') Lane (see plate 46). This smallish five-domed church was built in 1654. Its decoration is reminiscent of the Church of the Nativity of Our Lady-in-Putinki, but on a smaller and more modest scale. At the same time the builder paid loving attention to every detail and tried to give it as much plasticity as possible. For example the *kokoshnik* gables appear to be moulded rather than hewn out of stone. The blue star-spangled domes are unusually decorative and the red and white tinting of the building adds to the picturesque effect. On the street side the refectory is adorned with a rarecoloured tile frieze, while tiled sections are used to make up the high relief figures of the apostles standing on the dome of the *Chapel of Tikhon* (built in 1702), situated inside the churchyard. Most of this tiling is the work of Stepan Ivanov Polubes. The belfry was built in the mid-18th century.

The last stop we ought to make on our walk beyond the Yauza River is at the *Church of St. Nicholas* (1712) standing in Taganka Square, a church possibly built by Osip Startsev, one of the best known Russian late 17th-century architects. Compositionally, it is an imitation of the wooden hexagonal churches being built in various Moscow parishes at that period. In the last quarter of the 17th century Startsev was building churches where individual items or methods heralded the new direction that Russian architecture was to take, but in this church we can see the traditional pyramid of *kokoshniks*, a fairly ordinary pentapolar roof and the traditional small belfry finishing off the church at its western end. The old-fashioned elements present here may perhaps be explained by the greater conservatism of those Moscow architects who stood aside from the main



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46. Church of the Assumption-in-Gonchari. 1654



47

47. Church of St. John the Warrior. 1709-13

stream of new building that was going on in St. Petersburg. The mason approached the lower storey as being completely independent of the upper one and shaped its windows in Moscow baroque style. All of which goes to show that Startsev was unable to forget the techniques and forms that had brought him up into the front ranks of Moscow architects at the end of the 17th century.

From here it is best to take the Metro to Oktyabrsky Square. Leaving the Metro station and walking north along Dimitrov Street we pass on our left-hand side one of the most interesting churches of old Moscow—the *Church of St. John the Warrior*, built between 1709 and 1713. This church (see plate 47) is one of the finest examples of early Petrine religious architecture and contains elements of both the old Moscow baroque and the new

features that were gradually ousting it. Its tier structure and small octagonal belfry bear witness to Moscow people's abiding passion for the style used by Moscow architects ten to fifteen years previously. However, the new forms introduced significant changes into the understanding of former details. The *kokoshnik* gables turned into semi-circular frontons and the architect placed no more than one on each façade. In its general architectural appearance the role of individual classical elements assumes greater importance, pilasters being used and classical forms appearing in the balusters on the parapet. New details, volutes and sharp-pointed pinnacles take the place of the fancifully decorative serrations that were previously the rule. The church was later so much admired by architect Vasily Bazhenov that he adopted many of



48

48. Church of St. Nicholas-in-Khamovniki. 1676-82

its forms in his neo-Gothic designs and buildings.

Inside the church there now stands an iconostasis brought here from the Church of the Resurrection-in-Kadashi, the work of Russian carvers and one of the best of its kind. Its gilt openwork foliate forms seem to divide the nave from the altar like a curtain running from floor to ceiling. There are few pieces of woodwork in existence to compare with this virtuoso piece of wood carving.

In 1754 the church had iron railings and pillars set around it, whose uprights are garlanded with wide spiralling foliate ornament. But although the style of the grille is baroque, the decorative railings nevertheless combine well with the architecture of the church.

From the Church of St. John the Warrior

we should walk towards the Krymsky (Crimean) Bridge, cross over it and turn left by the overpass onto Komsomolsky Prospekt, where there stands another beautiful old church, the *Church of St. Nicholas-in-Khamovniki* (see plate 48), built between 1676 and 1682. It was erected at a time when the typical Moscow parish church had already begun to develop a style all its own, with five domes, a steepled belfry and a single-storey refectory close in spirit to the stone chambers of this period. It is a beautifully decorated little structure, but if you look closely at the detailing you will notice that many of the details are somewhat stereotyped, especially the architraves, entablatures and sills around the windows and the tiling. This repetition of the detail naturally led to a certain ordering in their positioning, heralding the architectural revolution that was to come at the end of the

17th century. The rich effect of the patterning is mainly due to the red and green shading standing out distinctly on the white background of the walls. One distinctive feature is the way its gables have reverted to the horseshoe shape, and are not set off from the walls by a cornice. In this they recall the early Moscow style of building. The small domes do a lot to offset the sheer mass of the main part of the building. The belfry, standing at the south-western end of the church, is outstandingly fine and richly decorated which lends it a fairy-tale character. At the same time it has a marvellously elegant outline. The internal finishing of the church dates from a later period.

5

We commence our excursion through the area south of the Moskva River from Bolshaya Ordynka Street. At No. 27a is the *Church of St. Nicholas-in-Pyzh* (see plate 49), one of the most interesting buildings of the mid-17th century, built between 1657 and 1670 by the *streltsy* of Pyzhov's Regiment. (The *streltsy* were a corps of militia disbanded for unreliability after two uprisings in the early part of Peter the Great's reign.) At first glance it might be thought that the church is little different from its contemporaries, but this impression is deceptive, for the old architects never repeated themselves or copied each other. From the side of the apses we perceive that the basic mass of the church is divided from north and south by two domeless chapels. Thus, the triple apse, so much a part of most churches of that period, acquires a somewhat different character, for each part corresponds inside to a separate chapel. The central section is the most heavily decorated. The architraves, entablatures and sills surrounding its windows are particularly elegant, seeming to pile up on each other, multiply

and climb various decorative elements adding to this effect.

Not far from this spot, in 2nd Kadashevsky Lane, stands the beautiful *Church of the Resurrection-in-Kadashi* (see plate 50), built and endowed by the parishioners who worked at the Kadashi state clothyards. Recent research has confirmed that the original structure dated to the mid-17th century but was rebuilt in 1687. In 1696 an unusually elegant and slim belfry was added. The external staircases and porches of the latter were dismantled in the 19th century and replaced by covered neo-Gothic parapets. In 1860 the apses were rebuilt and the north and south galleries disappeared, to be replaced by wider ones.

While not breaking with the old techniques, the architect introduced many elements that were new into the building programme. He replaced the pyramid of *kokoshnik* ogee gables with two rows of decorative crenellations unmatched in Russian architecture; their effect was to lend additional emphasis to the elegant incised drums at the bases of the domes. He placed the centre dome on a slim two-tiered drum, making the church stand out more firmly against the city skyline. It can even be claimed that the architect's main aim was to sharpen the silhouettes of the whole building, in detail as well as in total effect. At the same time each part of the church, each of its elements, seems to have been created with a view to increasing its ornamentality. Although we know that some architects themselves produced sketches for the architectural detailing, work on building decoration was delegated to special teams of carvers who sometimes repeated favourite motifs in one building job after another, despite the fact that they might be working for different architects. Unfortunately we still do not know the names of the craftsmen who decorated the Church of the Resurrection; but their bold, lively patterns, their remarkable



49. Church of St. Nicholas-in-Pyshi. 1657–70

feeling for the properties of white limestone as a building material and for the individuality of the building permits us to place them amongst the best craftsmen in the field at that time.

If we continue through this maze of narrow streets we eventually emerge onto Bolshaya Polyanka where we find the *Church of St. Gregory of New Caesarea*, built between 1667 and 1669 by Ivan Kuznechik and Karp Guba, architects who worked mostly on commissions for the tsar. Once again we are confronted by a church of the pentapolar shape that was so firmly a part of ecclesiastical architecture after the times of Patriarch Nikon (at least post-1652). However, here too there are many distinctive features, such as the fine-coloured tile frieze girdling the top of the church which was designed by Stepan Polubes, a craftsman we have already come



50

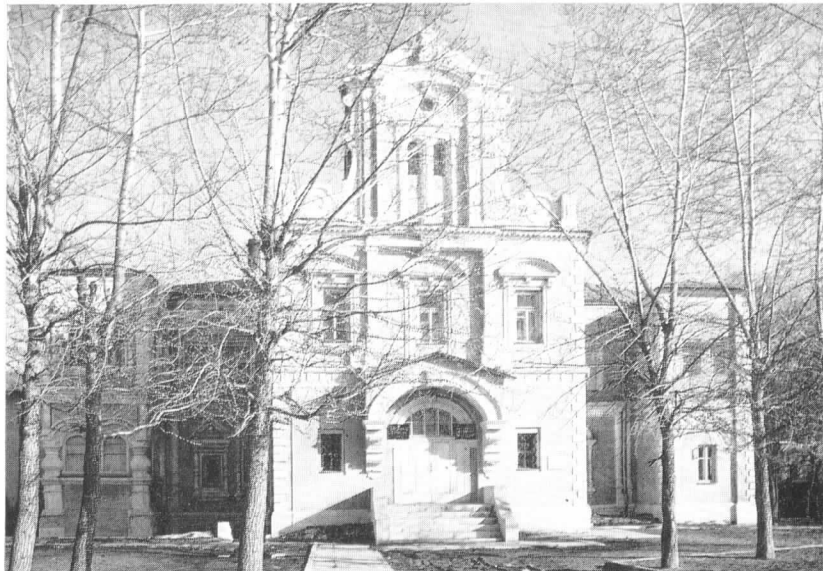
50. Church of the Resurrection-in-Kadashi. 1687–1713

across in our excursions. The appearance of such friezes on ordinary parish churches became feasible only after Patriarch Nikon's fall from grace in 1666, when the craftsmen who had been working at Nikon's New Jerusalem monastery (forty miles west of Moscow) were transferred to the capital and began to be employed in the decoration of buildings erected here. The patterns of the tiling are of the large foliate variety. One of the designs, a fantastic flower reminiscent of a peacock feather, earned itself the folk name "The peacock eye". The window grilles were also forged by a fine artist who, striving to make his own individual contribution to the wealth of decoration in the church, created a simple but elegant pattern of concentric circles on a net of iron squares.

At first the church was brightly coloured. A document that has come down to us from

shortly after it was built, gives us a better idea of what churches of the 17th century looked like, both inside and out, as well as giving us information about the appearance of this particular church.

If we continue along the Bolshaya Polyanka towards the Moskva River, we come out on the Bersenevskaya Embankment (left of the Bolshoi Kamenny Bridge) where the *Palace of the Counsellor Averki Kirillov* is situated (see plate 51). This group of buildings, the palace chambers themselves and the Church of St. Nicholas-on-the-Bersenevka, is perhaps the only one of its kind to have survived so completely. It rose gradually, the key dates in its construction are 1656 and 1657, when both the church and the most important parts of the palace were built. Despite the asymmetrical plan of the palace it is easy to guess that the normal arrangement of a dwelling house in



51

51. Palace of the Counsellor Averki Kirillov. 17th century-
beginning of the 18th century

the 17th century was followed here, the apartments lining both sides of a long entrance hall. True, it has more rooms than in a normal house, but the owner, responsible for the tsar's orchards and gardens and holding the office of secretary of the Tsar's Council, was a man of great eminence. The palace east wing is adorned with stumpy bowl-shaped half columns and its cornice is no less ornamental. This kind of decoration, very typical for stone dwelling houses, was at this time being applied in church building which had the effect of making the new churches more worldly in their architecture at least. The Church of St. Nikola, at one time linked with the palace by a walkway on pillars, was built by an outstandingly talented mason. This much is evident from the inventiveness displayed in the wealth of decorative detail.

At the beginning of the 18th century a new wing was built on to the northern side of the building with a main entrance and apartments on two floors. Symmetry was introduced by adding a small extension.

The façade of the main entry has long aroused great interest among scholars by reason of the attic gable end with its carved swanneck supports. The decorations on this part of the building are in the form of flowers and fruit. At one time the posts served as pedestals for statues. The sash pediments with their scalloped ornamentation, entablature and other window decoration on the second storey are no less finely executed. The entry arch with its effectively carved corbels is also worthy of note. Most of these elements were borrowed from the triumphal arches built in Moscow after Peter the Great's magnificent victory over the Swedes at

Poltava, and other successes in the Great Northern War. As Zarudny was the main architect of the latter project he may well have been the architect responsible for this later portion of Counsellor Averki Kirillov's palace too.

Moscow

Architecture
and
Monuments

The Boundaries of the Old City

In the 17th century Moscow had been given one last and final ring of defences, the so-called Earth Wall, girdling the city along the line of the present Sadovoye Ring and forming the city boundary. Still further out, was a semicircle of subsidiary strong points in the form of fortified monasteries whose purpose was to defend Moscow from the south, the most probable direction for any Tatar attack. The monasteries gathered around themselves villages and individual homesteads, and some of them have preserved reliques of great artistic and historical interest. It is mainly these monasteries that we should now like to introduce to the reader.

1

Our first excursion begins from the banks of the Yauza, the Moskva River's largest

tributary. In the year 1359, on the steep banks of this river a monk called Andronik, a disciple of St. Sergei of Radonezh, founded a religious community which became known as the *Andronikov Monastery*. Like the other Moscow monasteries the Andronikov Monastery was at first a wooden walled fortress with a small domed wooden church surrounded by the wooden cells of the monks. It was only later, as the monasteries grew in size that they came to acquire a strongly stamped outward appearance of their own.

Fairly soon, between 1420 and 1427, the first stone church was erected in the Andronikov monastery. This church, in the building of which Andrei Rublev, the most famous of the Russian icon-painters, took part, was almost forgotten until very recently, for it was heavily disfigured by rebuilding in the 19th century. It stands in Pryamikov Square.

The founding of the Rublev Museum of Old Russian Art in the monastery (open every day of the week except Wednesday) and the restoration of this wonderful ancient monument have attracted wide attention.

The monastery cathedral has a strikingly original aspect (see plate 52). The walls of each façade are decorated with ogee *kokoshniks* and pyramids of steep staircases climb up from each side to the simple porch while the roof is unusually complex and has highly original decorative touches. Its broad central sections are higher than normal and are crowned with circles of gables repeating the ogee lines of the frontons on the porches. In the tympana of the gables can be seen fire-scarred stone slabs, traces of the conflagration that engulfed the monastery in 1812. The side façades are sectioned into rather smaller elements and are much lower. This difference in height of the various parts of the church sharply emphasises the upward sweep of the original architectural elements. Still higher stand triaxial ogee arches encircling the base of the dome and forming a kind of coronet around its rim. All these decorative elements have led scholars to value the cathedral highly, and right from the earliest days it was considered "a building of exceeding rare beauty".

The peculiarities in the design of the Andronikov Monastery are linked with the stone building work carried out in the early 14th century, when architects were striving to find architectural solutions most acceptable to the current political needs of the Muscovy. It is no coincidence that later, at the end of the 15th and the beginning of the 16th centuries Moscow architects often borrowed architectural forms from this cathedral. One particularly obvious example of this kind of imitation is the Church of the Deposition in the Moscow Kremlin.

The interior of the Andronikov cathedral is equally interesting. Four pillars bearing the

vaults have been preserved, stepped upwards towards the base of the dome. It is well-lit with a great number of windows. At one time the walls were painted with frescoes by Andrei Rublev who spent the last years of his life here; some fragments of them have survived in the walls of the older windows.

In 1504 a stone refectory was built here, a building comparatively insignificant in respect of size, yet remarkable for its constructional simplicity. The smallish sets of twin windows with their stepped perspective frames give a clear idea of the strength of its walls. The building is topped by a cornice belt, between the supports of which runs a kind of ribbon of terracotta slabs, now whitewashed, with thin foliate ornamentation on them—a new form of decoration that became widespread round about this time. Inside the refectory the heavy vaults are supported by a single heavy pillar. In 1694 a church containing elements of Moscow baroque was added to the east end of the refectory but was not completed until the 1730s. The now partially restored towers and walls date to the second half of the 18th century, as does one section of the monastery's living quarters.

From the Andronikov Monastery let us go to the *New Spassky (Saviour) Monastery* (see plate 53) near New Spassky Bridge. The Spassky Monastery was originally situated in the Kremlin, but with the beginning of the latter's rapid expansion during the 15th century it was moved out to a new site and henceforward became known as the New Spassky. The new site was carefully chosen—the high ground overlooking the river met the city's need for defence from the south-east.

With the recommencement of building as part of the general return to order, after the interruptions of the early 17th century due to the interregnum, much thought was given to reconstructing the destroyed fortresses and to the provision of new defences. As a result,



53

53. New Spassky (Saviour) Monastery. 17th–18th century

52. Cathedral of the Andronikov Monastery. East façade.
1420–27

in the 1640s the New Spassky received stone walls and towers reminiscent of late 16th-century defence works. In 1645 work began on a new cathedral, which was to contain the family vault of the ruling Romanov dynasty. Its new prestige was undoubtedly the reason for the grandeur and solemnity of the cathedral's five domes and for the enormous scale of the decorative detailing. The much later reconstructions and remodelling of the building have in no way succeeded in distorting its original design, in which there is a clearly visible desire to glorify the Moscow tsars and their patron the Church. Inside, 17th-century frescoes have been preserved.

The next major work after the building of the cathedral was the construction of the Refectory (1673–1675). This too is a building little studied and much despoiled by the ravages of Time, though by no means devoid

of interest. The dimensions of the building are much greater than usual, and although the vaults of the refectory proper are supported by a central pillar, nevertheless its size shows it to be a forerunner of the hall-type refectories of the late 17th century when supports cluttering up the centre of the chamber began to disappear.

The 18th century also saw a great deal of building work done on the New Spassky, the most interesting being undoubtedly the belfry, begun in 1759 to a design by I. Zherebtsov and thirty years in the building. This work is remarkable for its wealth of columns and other details typical of mid-18th-century baroque. The heavy monumentality of the belfry provides a counterpoint for the massive volume of the cathedral.

Between 1791 and 1795 at the north-western end of the cathedral, a new building, the



54. Krutitsi Terem. Gallery. 1694

Church of the Sign, was erected to a design submitted by Y. Nazarov. The new church was to be used by the Sheremetev family for their family vaults. The three-sectioned semicircle of projections jutting out from the western and eastern walls as well as the small dome with its base pierced by windows, give the church a certain fluidity and softness.

Opposite the New Spassky Monastery stands the *Krutitskoye Podvorye* (a palace or mansion) where originally there was a small monastery. With the establishment of the Patriarchate in the 16th century it became the residence of the Metropolitan, suffragans to the Patriarch. The building of the new Metropolitan's palace was carried out a century later when the latter tried to turn the *Krutitskoye Podvorye* into "a kind of heaven". This so plainly stated 17th-century characteristic can be explained by the picturesque

appearance of the buildings grouped around the entrance to the Metropolitan's actual residence. And even now, going up the narrow street towards the slight rise on which all the buildings that have been preserved are concentrated, the visitor stops in amazement at their picturesqueness. To the left stands the five-domed Church of the Assumption on its high raised base with a steep staircase, recently restored, climbing straight up to the church entrance—a heavy-looking porch with a canopy-type roof. A retaining wall, pierced by heavy arches, stretches from the church to the main entrance and further (see plate 54). Along its top runs a covered gallery supported by the heavy pillars of the arch. At one time it was used for the solemn processions of the Krutitsi Metropolitans when the latter were passing from their stone house, at the very brink of the Moskva River bank, to church services in the Assumption Church. The architects of old Moscow always paid a great deal of attention to the architecture of the entryways to large groups of buildings. Sometimes gatehouses would be turned into important and original-looking buildings decorated with all manner of detail, sometimes carved in wood, sometimes executed in figured brick or white stone. In 1694 Metropolitan Jona of Krutitsi decided to astound his contemporaries by decorating his gatehouse with mosaic tiling. He entrusted the building of the entrance to Osip Startsev, the most outstanding architect of the period, who built a small chamber over two of the entrance arches, an unusually beautiful and original structure gleaming with the multicoloured tile finishing of its façade. The tiles cover the walls of the building in a gay motley of foliate ornament. The half columns of the window architraves are also of buffed tiling, and twine about like garlands of vine leaves in imitation of wood carving. There is so much detail in each tile that they are well worth examining individually. Here Russian

ceramic art reached perhaps its greatest flowering. The harmonising of each tile, individual in size and pattern, makes one involuntarily compare the Krutitsi gatehouse with the brightly decorated jewellery and ornaments so beloved in the 17th century. The whole building is probably the best illustration of the links existing between architecture and the applied arts at that time.

2

We begin our next excursion from the *Simonov Monastery* (Avtozavodskaya Metro Station). It was built at the end of the 14th century, but of the once mighty edifice, only the south wall, its towers, refectory building and monastery workshops now remain.

Beneath the present refectory building (see plate 55), white-stone cellars and rooms have survived, some of them dating back to 1485. However the almost complete rebuilding of the monastery in the 17th century leaves us no means of gaining an impression of the original appearance of these chambers. The refectory was rebuilt out by a team of masons headed by Parfen Petrov, who himself evidently belonged to an older generation, for he used in the window decorations details typical of the first half of the 17th century. The monastery authorities were apparently unsatisfied with this work, for they instituted court proceedings against Petrov. Three years later the refectory was once more rebuilt, this time by a group headed by Osip Startsev, who had recourse to decorative elements of the Moscow baroque style. His carved façade with its figured stepped fronton and round windows is particularly lavish. The forms he employed indicate that he was well acquainted with Polish architecture, where similar methods of shaping the ends of long buildings were much in use. However the general idea behind the



55

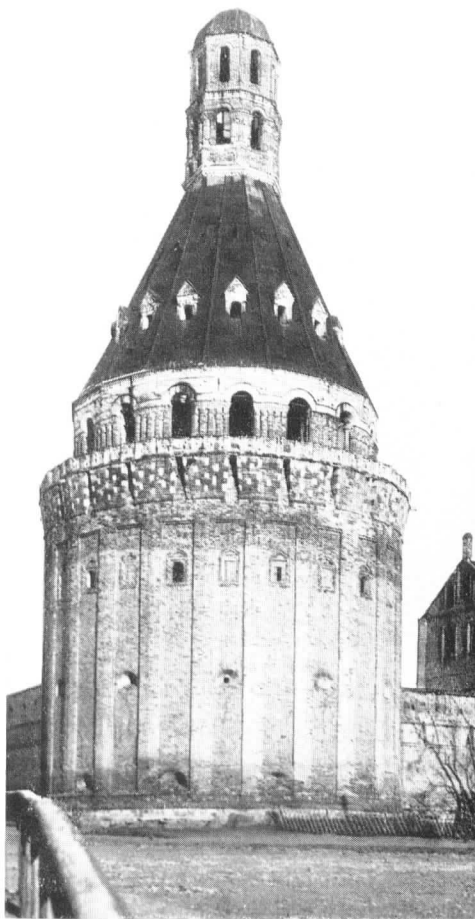
55. Refectory in the Simonov Monastery. 1683

56. "Dulo" or Muzzle Tower in the Simonov Monastery. 17th century

building belongs to Parfen Petrov. Its interior consists of a large hall, without any intervening central pillars, one of the first of this kind in Moscow. In the mid-19th century side chapels were built on to the refectory.

Judging from 18th-century documents the three-storey buildings of a non-religious nature in the monastery were used for the storage of provisions.

Stone walls and towers were first built here in the 1640s. A tower known as the "Dulo" or Muzzle Tower (see plate 56) has survived. It is polygonal in shape, its ribs being picked out in slim pilasters which have the effect of reducing the impression of squat massiveness it would otherwise present. Its loopholes are distributed in checkerboard pattern and the upper ones are graced by small architraves and entablatures. Evidently, at the end of the 17th century when rich architecture



56

was in vogue the Dulo Tower and other monastery towers were given high canopy-style steeples pierced by a multiplicity of small lightwells and crowned by two storey watchtowers. The interior of the church produces a powerful impression in respect of its height and the rhythm of its many windows. The other towers, like the heptagonal Smith Tower and the circular Salt Tower, as well as the fortress wall linking them, were all built in the 1640s.

From the Simonov Monastery we go on to the *Donskoi Monastery*. Tradition has it that the monastery was founded in 1591 at the place where the Russian army formed up as it left Moscow to meet the horde of Kazy Girey, ruler of the Crimean Tatars. However, it would probably be more true to say that the building of the monastery was promoted by strategic considerations—the fortification of the new monastery much improved the defence system covering the southern approaches to Moscow.

Two years after its foundation, a modest single-domed cathedral later known as the *Old Cathedral* (see plate 58) was erected in the monastery. Far from being similar to the usual magnificent monastery cathedrals, it is much closer to the churches erected in the suburbs of 16th-century Moscow. Yet despite its simplicity, the architecture of the cathedral is remarkably elegant. Inside, it has a perfect complex crossed vault roof rising up to the radiantly light dome. The modest side churches, the refectory and the steepled belfry, all built towards the end of the 17th century, are in perfect harmony with the Old Cathedral. At the end of the 17th century the small fortress monastery was turned into one of the city's most prominent religious foundations. Between the years 1684 and 1693 the large *New Cathedral* (see plate 57) was erected in the centre of its grounds. Obviously wishing to express the compositional motifs then fashionable (large rounded additions of

equal height) the architect used them to make the façades of the main block of the cathedral more complex. Together with the apses they rise the full height of the building and are topped off with domes. This distribution of domes, along north, south, east and west axes, sharpens the outline of the cathedral. The lower walls are girdled by a covered gallery with thick pillars and decorative bosses—techniques and types of decoration typical of the mid-17th century that had not yet outlived their age. Amongst other things, the cathedral has a carved Moscow-baroque wooden iconostasis—a fine example of the general obsession at that time with this kind of decoration. Between 1686 and 1711 the monastery had stone walls and towers built up round it, forming an almost perfect square, but by this time they had plainly become an anachronism. The architect repeated in these walls the time-

57. New Cathedral of the Donskoi Monastery. 1684–93

honoured formula evolved by military engineers during the preceding epoch.

In 1713 the *Tikhvin Church* was built over the north gate of the monastery. It has a distinctly elegant appearance and possesses certain elements of the new Petrine architecture. The forged openwork grille of the mid-18th century placed over the entrance to the church adds to its already secular character.

At the beginning of the 18th century a belfry designed by St. Petersburg architect Domenico Tresini was begun (he only succeeded in building the lower storey) and was completed in the middle of the century by Alexei Yevlashev. Its appearance shows the somewhat heavy proportions and forms the new baroque style acquired in being transplanted to the Moscow environment.

From the 1770s onwards many outstanding Moscow personalities were buried in the





58. Old Cathedral of the Donskoi Monastery. 1593

59. Church of the Deposition of the Robe. 1701

monastery graveyard: the poets Kheraskov and Sumarokov, architect Bove, the philosopher Chaadayev, the artist Vasily Perov, Vasily Kluchevsky the historian, and Nikolai Zhukovsky the scientist. Many of the gravestones were carved by well-known Russian sculptors. Some of them are collected in the Church of St. Michael (1809), now a kind of museum of Russian sculpture. Among other items here are the elegantly carved and well thought out tombstone of M. Sobakina and the tragic memorial to P. Bruce, both of them carved by Ivan Martos; the finely figured tombstone of D. Golitsyn carved by Gordeyev; angels from the University church carved by Ivan Vitali; and a great many other Russian statues of the 18th and 19th centuries, including two tombstones carved by the French sculptor G. Gudon.

The monastery now contains the Shchusev

Museum of Architecture and the visitor can see here tens of thousands of blueprints and sketches by Russian architects, models of outstanding buildings and many architectural fragments.

From the Donskoi Monastery we go to Donskaya Street to take a look at the *Church of the Deposition of the Robe* (see plate 59). Built in 1701, it is one of the finest examples of Moscow baroque. Instead of the complex levelled composition with octagonal blocks tapering upwards typical of churches of this period, we have here an impressive and gracefully soaring quadrangular block, similar in spirit to the tall wooden churches which adorned many old Russian towns. The way it has been finished and the row of serrations on the cornice is more reminiscent of wood-carving than of carving in brick and stone.

The church is crowned by an elegantly composed set of five silver-grey onion domes, which together with their openwork gilt crosses call to mind a 17th-century merchantman under full sail. The steepled belfry adjoining the church refectory was built somewhat later by a less gifted architect (note the primitiveness of the decorative details).

No less interesting is the mid-18th-century interior decoration of the church. The carved gilt baroque iconostasis with its side choirs is remarkable for its upward straining lines and forms and its finely worked details.

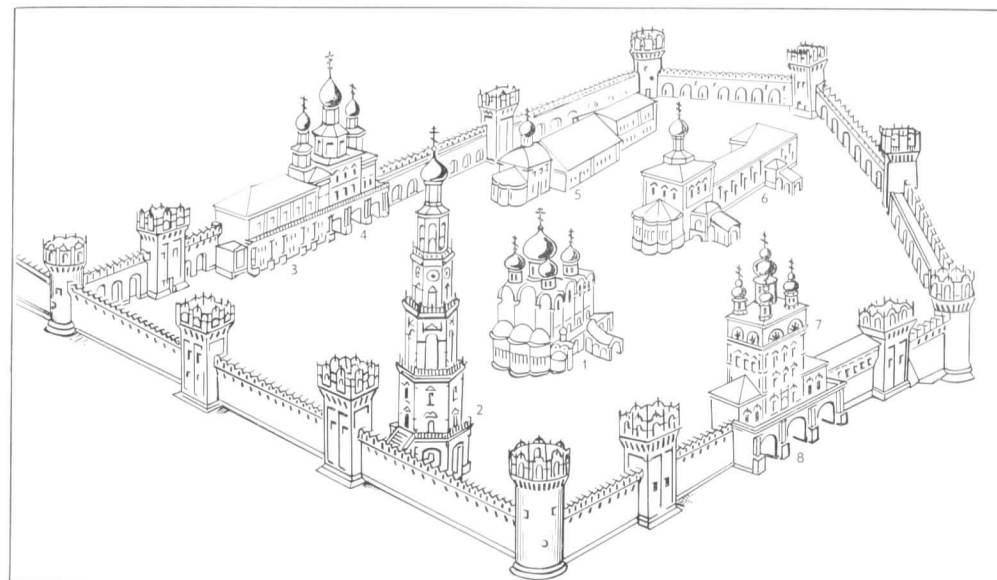
The walls are completely covered in high relief moulding, something very rare in religious architecture. Intricate cartouches, succulent stalks and acanthus leaves with the heads of cherubs peeping between them form an elegant system of decoration echoing the carving of the iconostasis.

3

At the foot of the Lenin Hills the Moskva River curves round in a large horseshoe bend. Here on the inner side of the horseshoe stands

another of the fortress-monasteries protecting the southern approaches to Moscow. The *Novo-Devichy* (or New Maiden's) Convent (see plates 60, 61, 63) is the most interesting of all such foundations. Established in the early 16th century as a monument to the freeing of Smolensk from Polish rule, its defence role was to secure the south-western approaches to the city. In 1524 and 1525 a splendid five-domed cathedral was erected here. The architect, while drawing inspiration from the Kremlin Cathedral of the Assumption, altered the proportions between the width and height of the wall sections and grouped the church domes more closely together, thus lending greater dynamism to the building and making it stand out more prominently amid other buildings in the monastery ensemble.

Inside, tier upon tier of frescoes were painted, covering the cathedral walls from floor to ceiling. Although the detailing is somewhat overdone, this rich tapestry of images represents the shape of things to come. Only on the pillars do the figures of the Russian saints in their sumptuous vestments display the monumental qualities of the old tradition of mural painting, only there do they stand out by virtue of their unusual colour. The selection of saints depicted bears witness to a desire to reflect the political ideas of the time in art. The frescoes inside the Novo-Devichy Cathedral are some of the best examples of Russian 16th-century art. However it continued to receive additional decoration. In the 1680s a multi-tier carved gilt iconostasis, one of the most remarkable works of 17th-century applied art, was executed under the direction of Mikhailov, builder of the famous wooden palace at Kolomenskoye. Paul of Aleppo, a cleric from Syria who visited Moscow in the late 17th century, had this to say of the iconostasis in his book "A Journey to Russia": "In no way does it stand out from those which are beaten in gold, it shines with the burnish of gilt and



60

60. Novo-Devichy Convent

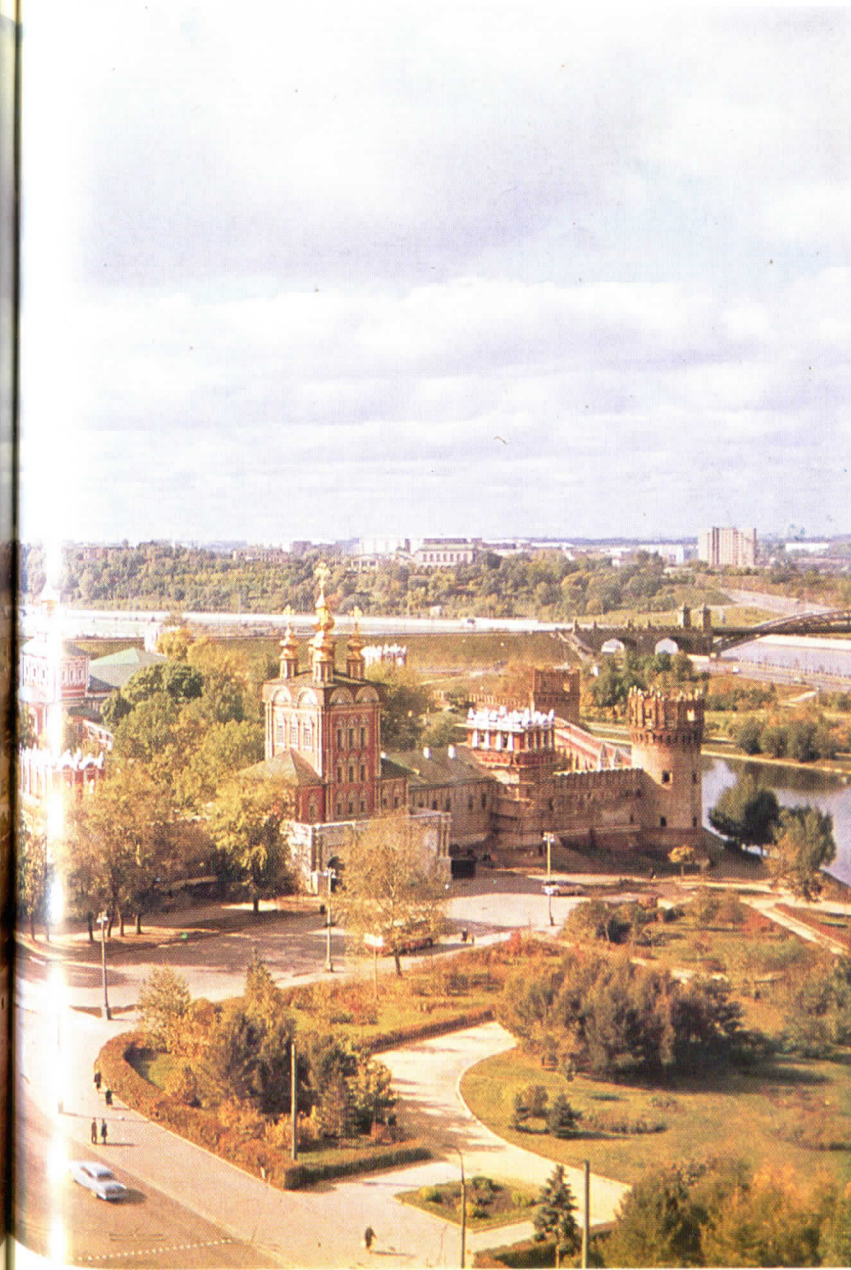
1. Cathedral. 2. Belfry. 3. Palace at the South Gate.
4. Church of Intercession. 5. Church of St. Ambrose and
the Palace of Irina. 6. Refectory. 7. Lopukhin Palace.
8. Church of the Transfiguration.

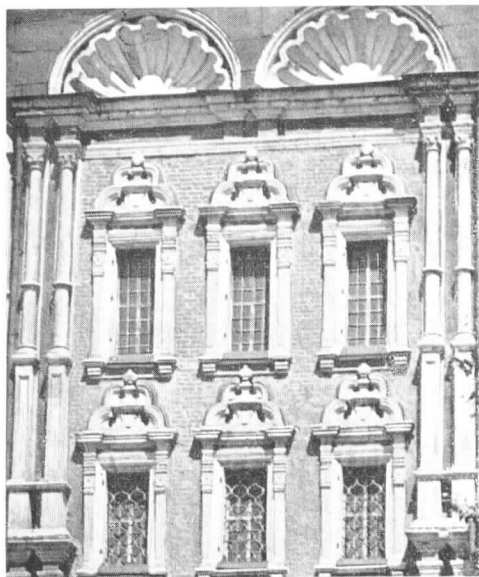
61. Novo-Devichy Convent. General view

at night it flashes like lightning." And in truth, the wealth of interwoven plaited foliate motifs is unbounded, displaying the marvelous virtuosity of its construction. The iconostasis has many excellent icons worked by the best of the 17th-century painters and their colourfulness plus the picturesqueness of the carved iconostasis form a striking stylistic entity. The smelted openwork grille by Nikita Marev and Alexei Yefimov in the north gallery and the patterned iron floor of the cathedral also date from this period.

The cathedral was not the sole stone structure erected in the convent during the 16th century. In the south-west corner stand the modest Church of St. Ambrose, near the Palace of Irina, which is of the same age as the cathedral, and parts of the main entrance to the convent. However the main buildings, the ones which brought it fame, were mostly

built during the 1680s under the auspices of the Regent Sophia. Later on Sophia was to be incarcerated in the convent she had done so much to build up. The architect who worked here at that time was obviously among the most gifted of his age. He obviously gave great thought to the general composition of the convent and to the positioning of the different buildings, this in itself a novelty. For example, the refectory was built along the line of the convent's central axis, behind which stood the cathedral, while east of the latter a belfry was erected, which towered above the many domes. Chapels were placed over the main north and south entrances to the convent grounds to lend additional emphasis to the cathedral. Alongside the Lopukhin palaces were built and the convent towers topped off with open turrets. The decoration of these magnificent crownlike white-stone





62

62. Gate Chapel of Transfiguration in the Novo-Devichy Convent. Detail

details is clearly visible against the red walls of the buildings.

The main convent buildings were further linked by being decorated identically in the Moscow baroque style.

The architect's great talent is peculiarly evident in the exceptionally elegant belfry (1690), where cumbrous closed-in tiers alternate rhythmically with light and open-arched sections.

The refectory (1685–1687) used to have a five-domed roof and an open gallery that much increased its decorative appearance. The windows with their heavy ornamentation along the western side form a marvellously plastic decorative belt. The refectory chamber itself is wonderfully spacious.

Both gate chapels are equally original, built over triple arches constructed for ceremonial purposes. While the Church of the Transfig-

uration at the north end, built between 1687 and 1689 (see plate 62), is somewhat akin in spirit to the Church of the Deposition on Donskaya Street (see page 97), the Church of Intercession on the south side, built between 1683 and 1688, is completely original with its three domes and its octagonal blocks placed one upon the other.

While noting the masterful skill displayed by the architect who completed the building of the convent at the end of the 17th century, we must recall that he did not depart in the slightest from the traditional principles of pre-Petrine religious architecture.

If we cross the Moskva River and climb the slope of the high bank thrown up on the outside of the horseshoe bend, amid the new housing blocks and the premises of the Mosfilm Studios we come to the old village of Troitskoye (Trinity)-Golenishchevo. The fine



63

63. Belfry and part of the wall of the Novo-Devichy Convent. 1690

site occupied by the village drew the attention first of the Metropolitans and then of the Patriarchs who owned it. But it was not until 1647 that they erected a stone church here that became famous for the beauty and shapeliness of its triple-steepled roof.

In the first half of the 17th century this type of church underwent a sharp change: the height of the steeple rose while the base of the church was reduced in height. The steeple thus became more pointed, emphasising its vertical dynamism, which was increased by the pilaster forms superimposed on each of its ribs. This classic formula was used in the design of the Trinity Church which rises high above the small valley of the Setun. The general symmetry of composition, the restraint displayed in the window decorations with the windows themselves set well back into the walls like loop-holes, all adds to the

effectiveness of the building. The belfry and some parts of the low single-storey refectory date from the second half of the 19th century.

From this church on the slopes of the Lenin Hills we cut across country to the rapidly growing Fili-Mazilovo district, where stands the *Church of the Intercession* (see plate 64), one of the most impressive late 17th-century buildings in Russia. Erected in 1693 and endowed by Naryshkin, an uncle of Peter the Great and one of the most powerful boyars of the time, the church at Fili is famous for its perfection and finish. It is the best existing example of Moscow baroque. In fact, the Naryshkin family built so many excellent buildings on their estates during the 1690s that this style of architecture is known to Russian students of architecture as the Naryshkin style. This multi-sectioned cruciform church forms a remarkable unity while re-



64. Church of Intercession in Fili. 1693

the captivating decorations give the church a solemn and joyous air.

The interior is no less fascinating than the exterior; a huge carved iconostasis reaches right up to the vaults and is re-echoed by the carved choir and owner's pew above the western arch. Recent restoration work has confirmed that black was used as the background to this virtuoso carving with its twisted stalks, intricately twirling foliage and carved fruit, and that this naturally increased the brilliant decorativeness of the gilding. One of the icons displays a picture of the young Emperor Peter, who must have come here on more than one occasion with his courtiers.

4

Another of the more interesting churches that the outskirts of Moscow abound in is the

Church at Khoroshevo (see plate 65). It can be reached by bus or trolley-bus from the centre of the city.

All around the western fringes of Moscow in the 16th and 17th centuries were scattered estates belonging to leading figures in the tsars' entourage. The village of Khoroshevo belonged to Boris Godunov, who in 1598 built the stone church that is still standing here. Its shape stems from Russian architectural conventions of the time—a central cube flanked to north and south by side chapels that each form separate units. A tier of *kokoshniks* add to the decorativeness of the façade. A special feature of this church is that its outside walls are finished off with a multiplicity of finely moulded cornices, supports, false arches, pilasters and panels similar in pattern to details on the Kremlin Cathedral of the Archangel. The circular insets in the *kokoshnik* tier were at one time decorated with coloured moulding of Rhodes earthenware and were something of a forerunner to the multicoloured patterned tiling later fashionable in Russian churches. The excellence of the Khoroshevo church finishing is by no means an accidental occurrence; in fact it is very much a feature of all churches erected by Boris Godunov, a man who evidently possessed unusually acute artistic discernment and who demanded only the best from his craftsmen. The refectory and belfry both belong to the 18th century.

A little further on, standing high up on the opposite bank of the Moskva River can be seen the tall dome of the church at *Troitskoye (Trinity)-Lykovo*. This church is at least the equal of the Church of the Intercession at Fili. At the end of the 17th century Lykovo also belonged to the Naryshkin family, who endowed the *Church of the Trinity* (see plate 66) built between 1698 and 1704. The masons working on the building were headed by Yakov Bukhvostov, whose structures are



65

65. Church at Khoroshevo, 1598

noted for the passion for powerful decorative effects they display. The Church of the Trinity at Troitskoye-Lykovo has been compared by writers to a precious jewel set with pearls on gold thread and glittering in the sunlight, so great is its decorative richness. New features are visible both in its general plan and in individual elements of its design. The symmetry, sense of order and balance bear witness to the builder's awareness of new trends and his adherence to Moscow baroque techniques. The half-columns on the doors, round the window frames and at the ribs of the central octagon are alive with white-stone carving. The octagonal lunette windows on the north and south façades are particularly fine. They are set in a splendid fretwork of sophisticated carving that is obviously the work of a talented artist. The orange tint of the original brickwork still more powerfully



66

66. Church at Troitskoye-Lykovo, 1698

accentuates the sumptuous white-stone decorative work.

Inside the church can be seen fragments from a carved gilt iconostasis that once reached right to the roof in a mass of gold highlights and floods of colour. This much can be felt from the openwork vine leaves, acanthus and other fantastic foliate ornament on the portions that remain. Decorative gilt woodwork was used to conceal the ribs of the arches and the gallery set high up in the western wall where the owner came to worship. This gallery is reached by a staircase cunningly cut in the wall. One of the latest churches that can justly be assigned to the traditional pattern of church design, it makes a very worthy swan song for the great traditions of pre-Petrine church architecture.



67

67. Church at Alexeyevskoye, 1680.

5

Not far from the Riga Station on Trifonovskaya Street stands the *Church of St. Trifon-in-Naprudnoye*. This is perhaps the first ordinary stone urban church to be built in Russia, as opposed to churches belonging to the princes and to monasteries or serving as cathedrals. The custom of building stone parish churches became widespread only during the 16th century. The white limestone used in its building tells us that methods of building in brick, which first made their appearance in Russia at the end of the century, were still not in general use. For in this church only the outside cornices, the framing for the arches, the belfry, the base of the domes and the upper walls of the interior, are built in brick. It has none of the traditional pillars and its small, intimate dimensions are roofed over in cruci-

form vaulting. One of the most interesting features is the belfry, which stands at the north-west corner of the church building, where Russian churches normally have separate belfries of the campanile type. On the outside wall surrounding the High Altar there was originally a fresco depicting St. Trifon holding a falcon in his hands. A popular legend ascribes the fresco to a votive offering made by the boyar Patrikeyev for having escaped the wrath of Ivan the Terrible. The falcon itself may be an echo of the ancient sport of falconry widely practised in the village of Naprudnoye up till that time and later. The fresco has now been removed to the Tretyakov Art Gallery for safer keeping.

Continuing down Prospekt Mira (Peace Avenue) to the Exhibition of Economic Achievement, we see on our right the houses of the old village of Alexeyevskoye, now swallowed up in the blocks of flats stretching away on either side of Prospekt Mira.¹

In the 17th century two stone churches and a wooden palace were built here to serve as a resting place for the pilgrimages to the Trinity Monastery at Sergiyev Posad (now Zagorsk) that the "god-fearing Tsar Alexei Mikhailovich" was often wont to make. The only building in the group to have survived is one of the churches, built in 1680 (see plate 67). It has five domes mounted on a pyramid of painted *kokoshniks*. These features and the shape of the church are familiar to us from examples we have already seen. However, it possesses certain original features as well, which at a slightly later date became incorporated into Moscow baroque techniques. For instance the crypt on which the church stands is adjoined by an open gallery; its walls are broken up by tall elongated windows whose frames are surrounded with carving in specially prepared brickwork. They are all carved in an identical pattern.

¹ For the 17th-century church not far from this spot see Chapter IV, p. 168.

At the western end of the church there is an abutting two-storey refectory, which has preserved inside it an interesting gallery standing on arches once used for passing from the church refectory straight into the palace. This is confirmed by the external portal on the refectory's north wall. At the same time the gallery is evidence of a desire to restore the technique of the choir, by now extinct but once to be found in every Russian church. Of the interior finishing only the tiled stove with its remarkably beautiful ornaments and its multicoloured glazing has been preserved but this is enough to show that architects paid as much attention to the decoration of church interiors as they did to the beauty of the outside.

The next interesting church in this direction is quite a distance from here, but it may be reached by public transport. This is the church in the former village of *Medvedkovo*, now in the city's northern outskirts. It was erected by Prince Dmitry Pozharsky in the second quarter of the 17th century (see plate 68). Pozharsky, one of the saviours of Moscow in the year 1612, during the Time of Troubles, was an important figure on the military and political scene in Moscow from then on, and the churches he had built are all dedicated to the saving of Russia from the menace to her independence. Therefore it is not surprising that the church in the village of *Medvedkovo* represents an attempt to repeat architectural forms of the Cathedral of St. Basil. After all, the latter commemorates not only the taking of Kazan but also the end of the Tatar menace.

The central square building is mounted on a high terrace and crowned by a steeple. The small domes at the corners of the main body of the church and the layers of decorative ogee *kokoshniks* surrounding the base of the steeple lend it a certain elegance and are the essence of its picturesque stepped silhouette, so effective as it rises over the



68

68. Church at Medvedkovo. Beginning of the 17th century

banks of the Yauza River, here still a small stream. At one time the gallery was open to the elements; it surrounded the church on three sides adding emphasis to the decorativeness present in the whole architectural theme. The belfry and interior decoration of the church are 19th-century features.

6

We begin the next excursion with a trip to the former residence of the tsars at *Izmailovo*. On the way there it is worth examining the *Church of the Intercession at Rubtsovo* not far from the Yauza River, where the latter is crossed by the main railway line to Kazan. It was built between 1619 and 1626. The church has many features typical of the religious architecture of the end of the previous cen-

tury, and there is much here to remind us of Boris Godunov's church at Khoroshevo. But despite this seeming lack of originality the Rubtsovo church displays certain decorative elements, like the decorations round and above its windows, which were to come into play with such brilliance and perfection just twenty years later.

From the Church of the Intercession at Rubtsovo we go by underground to Izmailovo in the east of the city.

During the second half of the 17th century a large country house for the tsars was erected at Izmailovo on an island surrounded by slow-moving brooks now halted completely by stone dams. Here a wooden palace was built, a garden rather intricate for its time was laid out, a menagerie set up for different kinds of wild beasts; whilst a whole series of wooden and stone buildings even including

as a flax mill, a distillery and a glass factory were erected. However only an insignificant number of the buildings erected here still remain, although those that have been preserved display great artistic value. The most important among them is the pentapolar Cathedral of the Intercession (1679). The Izmailovo Cathedral is comparatively large, heavy proportioned and has vast domes, such typical details of the 17th century as tall windows, chains framing in moulded brickwork and a porch (in the middle of the 19th century blocks of alms-houses were added from the north and south sides). There have been a lot of later additions to the cathedral, like the application of multicoloured tiles to the gable ends and tiled friezes to the base of the domes.

Alongside the church stands the Bridge Tower (1671) which at one time closed in the bridge ends spanning the stream surrounding Izmailovo island. Its stepped tier design shows that major changes in architecture were already taking place at the time it was built. This was the age when attention began to be focussed on outlines.

Other outstanding buildings in Izmailovo are the twin gates that once served as entrances to the tsar's estate. They were built in 1682 by architect Terenty Makarov. The Izmailovo gates have an extremely symmetrical balustrade girdling the roof of the main gatehouse. The massive classical columns of the lower walls merely accentuate the lightness of the upper part. With their barely emphasised steeples they served as models for the solemn triumphal gatehouses at the Novo-Devichy, the Andronikov and the Upper Petrovsky monasteries. They employ typical Moscow baroque decorative details in embryo.

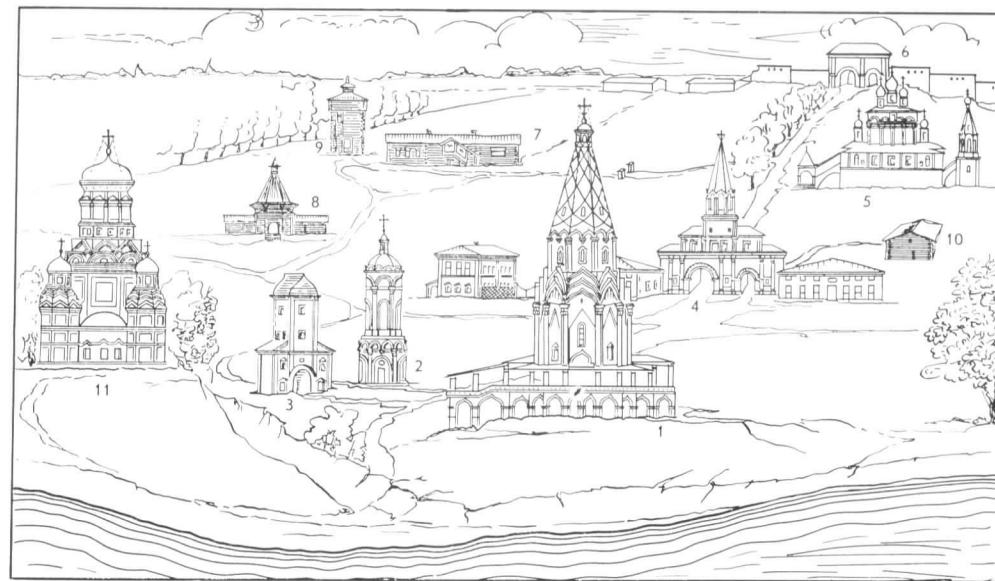
buildings preserved at the village of *Kolomenskoye* (see plate 69).

The first record of a settlement existing at Kolomenskoye occurs in documents of the early 14th century, but it was not until 1532 that the Moscow grand princes made it their summer residence and stone buildings were added to it. The earliest of these was the *Church of the Ascension* (see plate 70), the first church to be given a steeple.

The Church of the Ascension occupies a magnificent site high above the banks of the Moskva River, with grassy slopes stretching away on either side of it, throwing into sharp relief its unique tower and stubby steeple. Its main architectural feature is a concentration on height, and emphasis is added by all subordinate details. The base is cruciform and access to the church is gained through a series of roofed open galleries and porches.

The interior retains all the originality of the exterior. The same kind of pilasters as are visible on the outside are used in the decoration of the still more cramped and elongated wall piers. They lead the eye onwards and upwards to the very summit of the hollow octagon on which the steeple rests. The walls are whitewashed, yet the cunning arrangement of the windows creates a fascinating play of light ranging from brilliant white, where beams of sunshine slant down, to deep shadows in the angular recesses. This uniqueness and beauty, so moving to the present-day viewer, was an equal cause of wonderment to those who visited the church in the days when it was first built.

At the eastern end of the ambulatory stands a tsar's throne; the remains of the old seat were found beneath some 19th-century finishing, its legs in the shape of lion's paws, its armrests picked out in lush foliate ornament hewn out of the living stone. From here the Moscow princes were wont to admire the broad reach of the river, the meadows bordering it and the blue line of the woods in



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69. Kolomenskoye

1. Church of the Ascension. 2. Church of St. George.
3. Falcon Tower. 4. Main Gates. 5. Kazan Church. 6. Back
Gates. 7. Hut of Peter the Great from Archangel. 8. Tower

of the Monastery of St. Nicholas from Karelia. 9. Prison
tower from Bratsk. 10. Mead brewery. 11. Church of
St. John the Baptist at Dyakovo.

the far distance. Even now, when the view has changed beyond recognition, one gasps in astonishment at the sheer expanse of the view from the threshold of these ancient walls.

While the compositional side of the Church of the Ascension, so movingly expressing the power and might of the Russian state which had by then (beginning of the 16th century) taken shape once and for all, can be explained by the rapid development of Russian city walls with their stone and wood towers, the *Church of St. John the Baptist* at Dyakovo (see plate 71), just beyond the gully south of this spot, has an utterly different character. It was built in the middle of the 16th century by Ivan the Terrible to commemorate his adoption of the title of tsar and as a votive offering for receiving an heir to the throne, a fact conveyed by the names of its side chapels. This church is absolutely unique. It con-

sists basically of four small octagonal towers surrounding a huge octagonal central structure, the latter surmounted by a dome resting on a base almost as wide as the body of the church: this base appears to consist of several smaller half-cylinders but is actually drum-shaped. The motifs on the central tower and the dimensions involved, with the exception of the half-cylinders supporting the dome, are repeated in the smaller outside towers. We cannot tell exactly what the original domes of the church looked like (the present iron ones are obviously of much later provenance), but the whole structure is patently a precursor of the Cathedral of St. Basil and forms a starting point for the picturesque decorativeness of later churches. This picturesqueness is very much in evidence on the west façade where a multilevel belfry is suspended between two of the towers.

Another most interesting tour can be made around the group of churches and other old



70. Church of the Ascension at Kolomenskoye. 1532

71. Church of St. John the Baptist at Dyakovo. 1554

One other church dating from the 16th century has come down to us from the Kolomenskoye ensemble. This is the campanile *Church of St. George*, just to the south of the Church of the Ascension, a small two-tier circular structure retaining the finishing of its lower walls with their false arches and detailed working on their archivolts, and the complex design of their cornices. It shows that the lessons of Alevisio Novi, the Italian who built the Cathedral of the Archangel in the Kremlin, were not lost on Russian architects.

Several new buildings appeared in Kolomenskoye during the 17th century. Among them was the huge and complex wooden palace begun in 1667 with its fantastic architectural forms, the utterly strange contrasts and dissonances between its various parts, the richness of its multicoloured and gilded decorative details, all bearing witness to the fertile



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72. Kazan Church at Kolomenskoye. 1660

imagination of the simple Russian carpenters who built it. Their fine craftsmanship is also in evidence in the towers of the Monastery of St. Nicholas from Karelia, taken apart and transported here along with the prison tower from Bratsk and the Hut of Peter the Great from the shores of the White Sea. The palace was burnt down in the 18th century, but it remained engraved in the memories of all who had seen it.

The 20th-century visitor can see for himself something of the original through the model and the many drawings kept in the museum, which also houses a wonderful collection of examples of Russian metalwork, wood carvings and tiling.

The only remaining parts of the 17th-century palace buildings are those built in less perishable materials like brick or stone. These are the Falcon Tower, a simple and laconic

building in which the tsars kept falcons for the Royal Hunt, the *Kazan Church* (dating from 1660; see plate 72) and the gate towers over the front and rear entrances to the former palace grounds. The most interesting are the *Main Gates*, whose somewhat heavy columns supporting the platform above show that by this time (1672) Russian craftsmen were well aware of the classical orders.

8

The final excursion in this section takes us down the old Kaluga Road, one of the highroads leading south from Moscow along which in olden days many of the most important Muscovite families had their estates. A few miles from the present South-Western District, an enormous new housing and industrial complex, is the village of *Konkovo*

where a small chapel (1694) and parts of the old park still survive intact. This three-domed chapel is reminiscent of the Gate-Chapel of the Intercession at the Novo-Devichy Convent, but without the domes above altar and transept.

On one occasion Igor Grabar, a Russian artist, expressed the thought that the Moscow baroque churches display in their external decoration, elements deriving from the rich carving on contemporary iconostases. This statement would seem to be confirmed by the white-stone detailing on the outside walls of the Konkovo church. The carver must have sensed the great pliability of his material and striven to make the walls as expressive as he possibly could. In this respect the church at Konkovo is one of the most attractive examples of Russian stone architecture of the late 17th century.

A fairly high mid-18th-century obelisk stands close to the roadside at Konkovo. At a later date obelisks of this kind always stood some way outside the entrances to Moscow and showed the distance to the nearest cities. However the Konkovo obelisk is much more elegant and complex in design than the normal posts. Perhaps it was meant to denote the spot for the palace that was intended to be built here when Konkovo passed into the hands of the Court Administration in the year 1769.

Beyond Konkovo, on the other side of the Kaluga Highway, we come to the village of *Uzkoye* which in the 17th century belonged to the Streshnev boyars. In the 1698 they had built a Moscow baroque church of four two-level tower sections surrounding a central block. This particular manner of building has much in common with Ukrainian models. A large girdle of columns observing the rules of the classical orders linking the levels of the towers, likewise displays influences stemming from the Ukraine where buildings of a similar type were by now prevalent. At the

same time, the twin levelling of the tower buildings, the circular forms on the lower level and octagonal ones above, the shapes of the window frames and portals, all show the persistence of native Moscow methods.

Uzkoye possesses a magnificent park, evidently planned in the second half of the 18th century when the whole property was redesigned from scratch. The house was largely rebuilt once more in 1880 by architect Rodionov who introduced into it many of the dry and petty features of the so-called neo-Renaissance style.

Not far from the highroad leading to Vnuukovo Airport stands the village of *Troparevo*. During the 17th and 18th centuries it came under the jurisdiction of the Novo-Devichy Convent, which financed the building here, in 1693, of a five-domed church with a single-storey refectory and steeped belfry. The architect, evidently reluctant to be left in the shade by his talented colleagues engaged in building the Novo-Devichy, decided to apply to his own project all that was new in the convent buildings. This made itself felt in both the decorations around the windows and the two-tier polygonal drums below the domes. The Troparevo church is interesting as an attempt to apply methods and forms of Moscow baroque to an ordinary village church and give it a more formal and solemn aspect.

Moscow

Architecture
and
Monuments

Moscow of the Classical Period

By the end of the 17th century new architectural features, completely different from anything that had gone before, were beginning to make themselves felt in the city's outward appearance. The Petrine reforms and Russia's subsequent emergence into the main-stream of common European development brought about a change in Moscow architectural styles that reached right down to grass roots level. In addition, Moscow's loss of capital status after the foundation of St. Petersburg, the latter's sweeping prospects and spacious squares, and Peter's ukase of 1714 forbidding the erection of stone buildings outside the new capital, all had their effect on Moscow architecture. Building work in the city was not begun again on any scale until the second half of the 18th century.

The complex arrangements of stone chambers, palaces and the churches with the riot

of whimsy in the different types of roofing on one and the same building often providing clashing contrasts, the forms of decoration beloved of old Russia like the painting in bright colours of every detail no matter how insignificant, and all the other oddities of the old style now began to be replaced by something at once new and utterly strange. Henceforward, houses began to be built as single blocks with their halls and rooms forming an elegant system responding to the new tenor of life. Façade designs as well as decoration now closely corresponded to classical models. Smooth, elegant columns or flat pilasters became the rule, replacing the former attenuated shapes. Walls were painted in light yellow, pink or pistachio colours. Sculpture gained an importance out of all proportion to its past: statues, busts, bas-reliefs and ornamental mouldings were now used to

embellish the most important parts of buildings.

The complete *volte face* in architecture brought about by the sudden acquisition of culture on a wide scale by the Russian nobility was likewise reflected in the selection of sites along the city streets and squares, or rather the use to which these sites were put. Buildings were no longer content to hide shyly away behind high protective walls or stay buried deep in the heart of courtyards; they emerged and either gave straight on to the pavement or were separated from it by handsomely designed thin metal grilles or railings, enabling the passer-by to see across the comparatively small space of the main courtyard to the welcoming columns of the front entrance. From now on the link between house and street became more and more important.

Naturally, such great alterations in architecture forced many architects in Moscow to pay closer attention to town planning. The first more or less accurate town plan of the city, dating from 1739 and executed by architect Ivan Michurin, reflected brave attempts by Moscow architects to bring some order into city building. However the old town layout with its radial streets and defensive walls and the inalienable rights of property owners, proved a barrier to any rapid face-lift for the city and hindered any decisive change in its outward appearance.

During the first sixty years of the 18th century quite a few buildings of different types were erected, the majority of them in the baroque manner and displaying a love for complex planning, a multiplicity of columns, plaster or marble moulding and massive window frames. The true classical period began in the early 1770s and continued up till about 1830.

As it is, classicism and its predecessor baroque have left their greatest stamp on the Moscow of this period. The period of true

classicism was called in Moscow the "Kazakovian" age, and it earned this title in all justice, for Matvei Kazakov, the leading architect from the 1770s to the turn of the century, did much to shape the new appearance of the city. Once again Moscow began to grow rapidly and by the beginning of the 19th century it extended beyond the boundaries of the old defences along the road now called the Sadovoye Ring. However the Fire of 1812 reduced the greater part of it to ashes; out of over nine thousand buildings in existence at the time Napoleon's *Grande Armée* occupied Moscow, more than six thousand were gutted. After the return to the city a special Commission for Rebuilding the City of Moscow was set up, and this remained in existence till 1842. All works connected with the rebirth of the country's ancient capital were regarded as essential to Russia's national pride. The scale of work meant that the buildings put up were often of a standard type, particularly in the case of dwelling houses. By 1817 alone the number of dwellings in the city exceeded the number in existence before the fire. The talent and skill of the team of architects led by Bove was such, however, that monotony was avoided and even building work of secondary importance attained a high degree of sophistication.

1

Not far from Red Square on 25th October Street is the *Cathedral of the Zaikonospassky Monastery* (lit: Behind the Icon of the Saviour) (see plate 73). Originally founded in the early 17th century, from 1682 the monastery housed the first Russian centre of higher education, the Slavo-Graeco-Latin Academy. Mikhail Lomonosov, Russia's first scientist of importance, Antioch Kantemir, the poet, the mathematician Magnitsky and the architect Vasily Bazhenov were among the most illustrious



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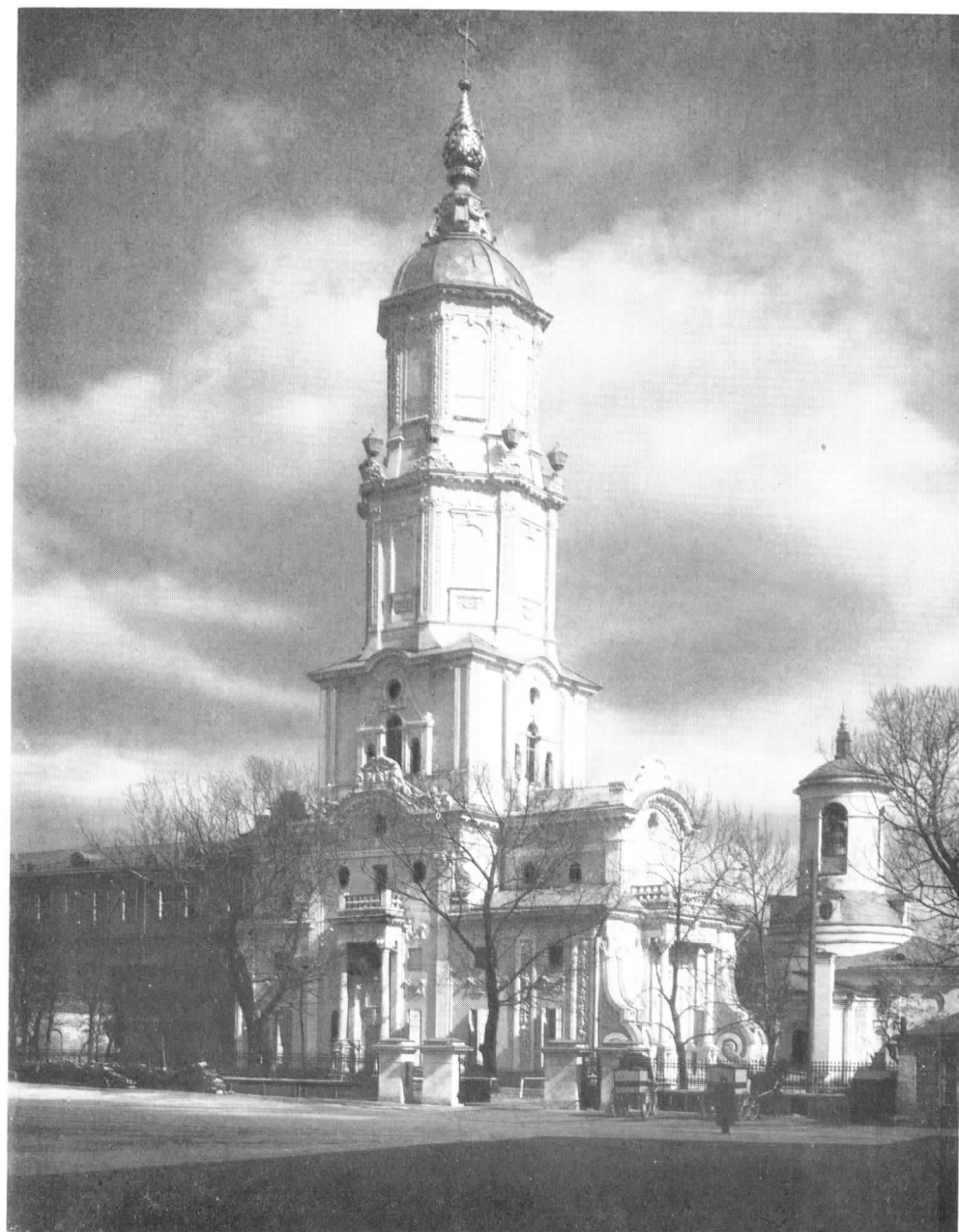
73. Cathedral of the Zaikonospassky Monastery. Beginning of the 18th century

students of the Academy. The cathedral stands amid monastery chambers forming the lower floors to buildings of a later date. It was erected in 1661 but was almost completely rebuilt between 1711 and 1720. In 1742 Michurin again began building work here. However, knowing full well the latter's admiration for the architecture of previous generations in Russia, it can hardly be thought that he allowed any serious changes to be made. And in actual fact, it is easy to pick out forms characteristic of early 18th-century Moscow architecture at the basis of his spatial conceptions. The central projections of the façades are picked out with round frontons. The wide windows of the octagonal towers with their light Dutch casements lend an air of gentleness and expansiveness to the building, something particularly evident in the colonnaded belvedere and the parapets, with their

74. Menshikov Tower. 1704–07

beautifully designed balusters so finely framing the roof.

The most interesting building of Petrine times in all respects is probably the Church of the Archangel Gabriel, popularly known as the *Menshikov Tower* (see plate 74). It stands in Telegraph Lane near the Kirov Gates and the G.P.O., and was erected between 1704 and 1707 at the expense of A. Menshikov, Peter the Great's favourite. Originally it was crowned with a tall spire, but the latter was burnt down in 1723. This church, at the time of building something utterly revolutionary for old-fashioned Moscow, was ascribed by popular legend to Menshikov's capricious desire to build a church that would stand higher than the Belfry of Ivan the Great. After the fire it remained untouched till the end of the 18th century when it was brought back into shape. It has suffered no alteration since. The unique-



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ness of the Menshikov Tower consists in the fact that Ivan Zarudny, the architect, combined in it the old ground-plan with an entirely new system of tower construction. And indeed the octagonal blocks of the tower have little in common with those visible on many older churches, but seem to be linked up smoothly via a slightly indented joint. The classical forms—columns, belts of entablature and narrow pilasters—all introduce the new measures of scale and proportion that were from now on to govern the development of Russian architecture. Despite the great height of the church as it was originally constructed, Ivan Zarudny avoided cumbrousness by a number of cunning architectural devices.

The great artistry displayed in the Menshikov Tower owes much to the magnificence of its white-stone relief finishing. Ivan Zarudny showed great expertise in decorating it with an enormous variety of unusually handsome garlands and cartouches, giving them a plasticity palpably emphasised by the rose-pink background of the walls. The west façade of the church is particularly fine, with its huge and almost sculptural capital voluting dismissing the columns supporting the entry portico to a position of almost secondary importance, so fragile do they look in comparison. The fragments saved from its no less startlingly original interior facing and decoration, for example the caryatids in the choir, and the decorative moulding with cherubim's heads on the altar, show Zarudny to have been as talented a sculptor as he was an architect.

The perfection of the Menshikov Tower led to its imitation in the design for the belfry of the Cathedral of St. Peter and St. Paul in the fortress of the same name at Petersburg.

If we carry on across Chistoprudny (Clean Ponds) Boulevard and turn right at Pokrovsky (Intercession) Gates in to Chernyshevsky Street, we come to a building which immedi-

ately seizes our attention. This is No. 22 Chernyshevsky Street, a mansion once belonging to the Apraksin family (see plate 75). In recent years it has been restored and now looks just as it did when completed in the reign of Empress Elizabeth. The elegant portico columns, window-frames and sculptural details with their characteristically fanciful shapes stand out sharply against the emerald-blue of its walls. The palace was built in 1766 at a time when rococo was still in vogue in Moscow, and the unknown architect has displayed great inventiveness in its design, for the building is provided with such a quantity of porticos and so uneven are its walls that it is difficult to conceive of its real shape. In addition, he introduced a whole series of devices to increase its decorativity and plasticity; in one place narrow niches cut into the stylobates below the columns, in another "broken" frontons (which look particularly fine above the porticoes of the corner cut-aways), and in yet a third place windows of different sizes. The building is no less effective from its courtyard side where the façade is broken in the centre by a projecting semi-circular section and the third floor has large round windows absent on the street side. The bright turquoise painting was not only typical of the mid-18th century, but reflected the Russian love of bright colours in architecture so evident in work of the late 17th century. Colour increased the sensation of gaiety and luxury native to baroque, particularly in its rococo manifestations. The house has wings at either end, while on the right it is adjoined by a connected group of service buildings. This is also typical of Moscow building work in the mid-18th century. Apraksin's house is perhaps the sole surviving example of its kind in Moscow which can tell us much about domestic architecture of the rococo period.

Further on, past Chkalov Street and down Karl Marx Street we come to the *Church of*



75

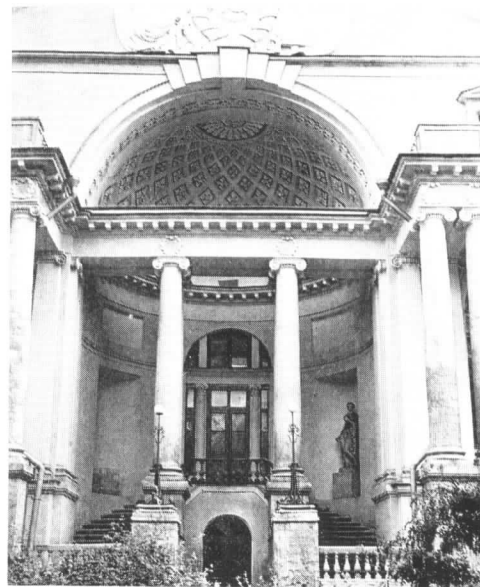
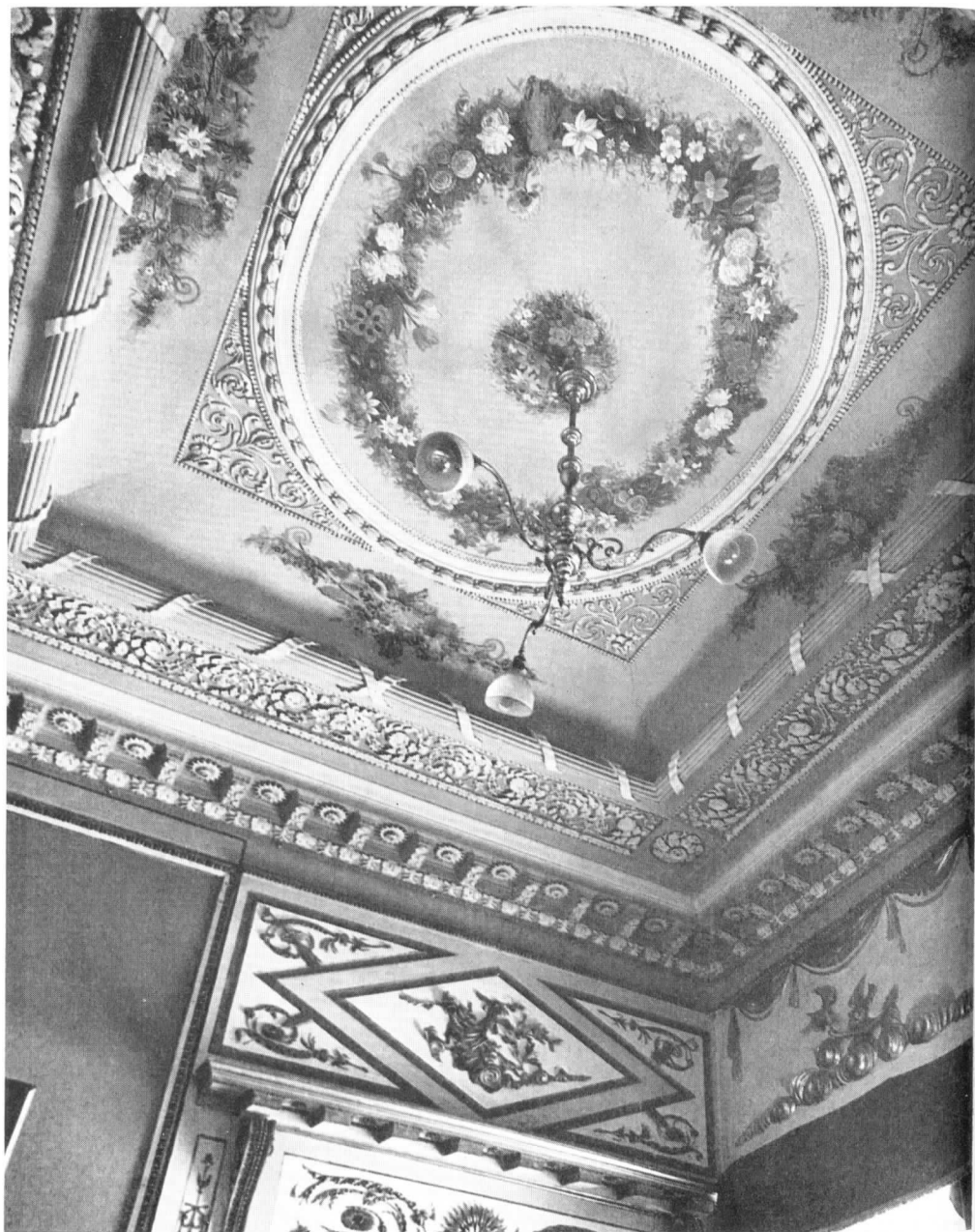
75. House 22 in Chernyshevsky Street (a mansion once belonging to M. F. Apraksin). 1766

Nikita the Martyr (1751), visible from some distance away. This church was evidently built by the talented architect Prince Dmitry Ukhomsky, who converted parts of an older edifice into the church refectory linking the church and the belfry, both of them conceived in different manners. Where the church consists of ponderous cubes merging with an octagonal tower with flat pilasters and large baroque window frames, the silhouette of the belfry is much sharper and more dynamic. Free-standing columns, broken frontons and sharply jutting cornices form its outstanding features.

The south side of the church possesses a porch of strange beauty which used to be counterpointed by another one facing towards the street.

On the other side of the church along Gorokhovskiy Lane stands a house built be-

tween 1779 and 1791 by Matvei Kazakov for *I. Demidov* (4, Gorokhovskiy Lane). The owner was unsparing in his outlay on interior decorating but the house is comparatively simple from the outside. Its centre stands out by reason of a six-columned Corinthian porch, placed on a projection of the podium, a feature giving the whole building a solemn and imposing air. The almost flat circular recesses in the walls are picked out with the usual classical moulded rosettes. The strict external aspect of the house conceals the unusual richness of the interior decoration (see plate 76). The lower vestibule and the circular dining-room of the upper reception floor are comparatively restrained in their classical details, but the reception rooms and bed chamber situated along the street side of the building display a startlingly sophisticated variety of finishing methods. Each room has its own



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77. Central Institute of Physical Culture building (former Count Razumovsky mansion). 1801-03

76. "Golden rooms" (in a house once belonging to I. I. Demidov). 1779-91

peculiarities, at the same time forming part of an organic whole, linked via facing doors, which, when open, form a long enfilade, a much prized quality in those days, enabling people to walk freely from room to room admiring the beauty and inventiveness of the finishing. The reception rooms of Demidov's house were called "golden" from the exquisite gold carving done by the masterly serf-carvers according to designs by Kazakov. Light feather grass, vases of flowers and carved filleting are the recurring motifs running through a truly amazing variety of decorative forms. The carving acts as a foil to the murals and the no less exquisite moulding. For example the garland of flowers so finely painted on the bedroom ceiling is repeated by the gentle foliate moulding running along the edge of the walls near the ceiling. The "golden rooms" of Demidov's house are one

of the high points of Russian classical architecture, and for beauty and elegance have few equals.

On another street nearby, now called Kazakov Street after the great Russian architect, stands a large *town-house* which belonged to *Alexei Razumovsky*, one of Catherine II's favourites. It was built between 1801 and 1803 by Adam Menelaws, an English architect. The central block with its great corner projections and semi-circular galleries used to be completed by two detached wings standing right beside the street, but later rebuilding linked these separate blocks in a single whole. This part of the city escaped damage in the Fire of 1812 and so despite its half-timbered construction the house has retained its original fabric. The walls consist of vertically placed and carefully jointed oak beams covered in plastered over thick felt, so moulded as to

make the house appear to be built of stone. The most interesting part of the building is the central section (see plate 77), where, on the second floor there is a large niche with a ceremonial entrance, led up to by curved open staircases set well out between two effective Ionic porticoes. The arrangement of the columns, either singly or in pairs on high plinths, creates an interesting effect, presenting a rapidly changing appearance as you approach the entrance. The open space accentuates the niche with the statues placed there.

Nearby on the same street stands the *Church of the Ascension* built by Matvei Kazakov between 1790 and 1793. Its outstanding features are its circular shape and its elegant tiered belfry.

2

From here we cross into *Lefortovo* district, an area along the banks of the Yauza River that grew up in the second half of the 17th century, when it was a sort of pale known as the German Settlement where foreigners were required to settle. Many of Peter the Great's associates and favourites began to live here at the turn of the century, for Peter often visited the place. During the 18th century a number of palaces and public buildings were erected here, and to this day the Lefortovo district has preserved many old buildings, from the most unpretentious to gigantic edifices of monumental proportions.

The *Petrine Lefort's Palace*, dating from the end of the 17th century, was built by Dmitry Aksamitov between 1697 and 1699, and presented on completion by Peter to the Swiss soldier of fortune Franz Lefort, whom he had made an admiral. Unfortunately later additions have greatly distorted the original appearance of this interesting building of the transition period, but its planning shows the influence of the new principles which were to

govern Russian architecture: symmetrical composition, projecting wings at the corners and a portico in the centre where the palace halls were situated. The central hall possessed an enormous tiled stove, and the walls were hung with portraits. Here Peter presided over banquets where serious business would be discussed. A study of the building carried out in recent years has enabled us to ascertain that the first exterior was an original combination of old 17th-century motifs and new classical elements. Contemporary engravings show it to have been an extremely interesting building. Between 1706 and 1708 Menshikov, the new owner, had the palace extended to enclose the main courtyard and an imposing entranceway of noble proportions was built. On the courtyard side the buildings were flanked by arcades like those in Italian cities, but their decoration was kept within the strict bounds of classical canons. In the 19th century the arcades were for the most part walled up and the appearance of the building suffered considerably in consequence. The additions Menshikov had made are ascribed to the Italian architect Fontani.

Next door to the Lefort's Palace stands the *Bauman Higher Technical School* (see plate 78), which consists of a number of buildings erected at different times. The earliest blueprints, dating from 1759 and drawn up by Dmitry Ukhtomsky, show it to be an enormous group of buildings with artificial ponds and a park leading down to the Yauza River. From 1788 to 1801 the palace, which belonged to A. Bezborodko, then Chancellor, was twice rebuilt according to plans by Quaerenghi. Its owner subsequently presented it to Tsar Paul I. People living at that time enthused over the palace; Stanislaw Poniatowski the King of Poland, for example, wrote that "there was nothing to compare with it in all Europe for sumptuous decoration". All that survived from this time is a charming semi-



78

78. Bauman Higher Technical School. 1820s

rotunda looking out over the Yauza that displays the sure hand of Giacomo Quaerenghi, a man who prized the clarity and simplicity of classical architecture. During the Fire of 1812 the building was heavily damaged, and in 1826 it was rebuilt for the Trade Educational Establishment, one of the earliest technical training centres in Moscow. The project for the new building was entrusted to Giovanni Battista Gilardi who incorporated the walls of the old palace in his new building, re-forming them however to fit his own needs. The façades of this building were in red brick with white-stone detailing. The most striking feature is a twin-columned loggia with white arches and white-stone cornice jutting well forward, with the flat modillions so typical of this period. The belt of white attic moulding along the top also set off the strict monumental and distinctive spatial features of this

building. The cornice is crowned by a sculptural group, the work of Ivan Vitali. Unfortunately, the later wall moulding has somewhat spoilt the building's general appearance. Some of the rooms have retained their original finishing. The superstructure of the adjoining buildings dates to the early 20th century.

On the other side of the Yauza River, behind a park originally laid out in the 18th century by Matvei Kazakov, looms the enormous bulk of the *Catherine* or *Golovin Palace* (see plate 79). Golovin was the first owner of the property on which this palace was built. It has burnt down on a number of occasions and has been much altered, gradually losing some of the details for which it was originally famous. The main feature it has preserved is the biggest colonnade in Moscow, the sixteen magnificent Corinthian columns standing



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79. Great Catherine Palace. Second half of the 18th century

in front of a recessed loggia designed by Giacomo Quarenghi. These massive supports hewn out of masterfully worked blocks of masonry, impress by sheer avoirdupois.

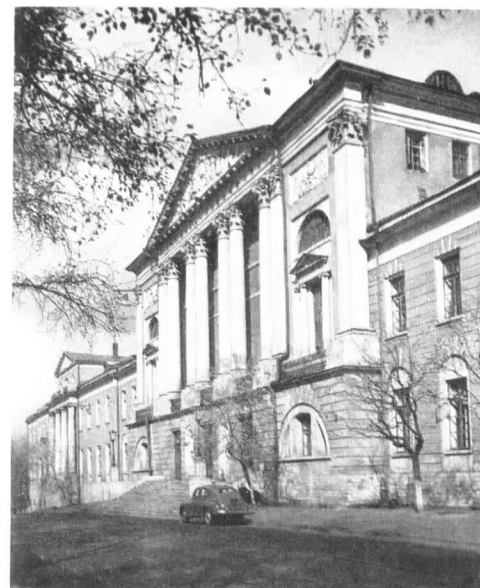
On Gospitalnaya (Hospital) Street stands the *Military Hospital* (see plate 80) built between 1798 and 1802. Ivan Yegotov built the central part, skilfully setting it between two blocks that were begun earlier. The paired Corinthian columns on their monumental socle are crowned with a fronton as if they were part of a portico and not the pillars of a loggia.

The monumental proportions and the richness of the reliefs and statues adorning it give an air of solemnity and grandeur into this, one of the oldest hospitals in Russia. The palatial character of the hospital, which may seem unjustified, is typical

of the entire Lefortovo area, looked upon at one time as a kind of residence for the tsars.

3

We begin this tour from Lermontov Square. On the left-hand side, at the beginning of New Basmannaya Street stands the *Church of St. Peter and St. Paul* (1705–1717), an interesting Petrine structure. Its spire originally gave it an appearance unique in Moscow and heralded the development of new architectural techniques, at that time gradually ousting the Moscow baroque style. The architect attempted to use large and clearly defined forms to show the originality of composition employed in his basically unitary concept. Between 1740 and 1744 a rather original belfry was added, its distinctive feature being the “bunches” of



80

80. Military Hospital. 1798–1802

columns that adorn each storey. This belfry was a prototype for practically all the campanile type belfries that came to stud Moscow in the mid-18th century.

From the Church of St. Peter and St. Paul we turn back along Kirov Street where at No. 42 we can see the house of the *Baryshnikov* family, built by Matvei Kazakov between 1797 and 1802 to a design of the early 1790s. The ground-plan is U-shaped, a very common feature of classicism design. The main forecourt is not very large and given the lowness of the surrounding buildings this could have had a detrimental effect on the general impression of the building. To counter this, Kazakov moved the portico forward and placed the columns on a high podium which increased the height of the portico to twice that of the wings which project block-like to the line of the street. The columns are de-

tached from the walls, which lends the portico an air of spaciousness.

In the interior both the layout of the rooms and their facing have been retained. A somewhat unusual detail is that the owner's bedroom was located right at the centre of the house, immediately behind the porch, obviously specially dictated by some whim of the client's. The ball-room in the left-hand wing of the house is interesting in that, although square, with its flat ceiling resting on graceful Corinthian pillars it produces the effect of an almost perfect circle. The columns faced with artificial marble greatly enhance its grandeur. Paired columns flank the orchestra gallery, which is particularly graceful.

Opposite the Baryshnikov House is the former home of the *Lobanovo-Rostovsky* family (No. 43), dating from 1790. A distinctive feature of this mansion is the great

decorative arch in the centre, supported by pairs of Corinthian columns with sumptuous capitals. Columns of this sort also decorate the jutting side projections. In contrast to the normal disposition of columns in Moscow buildings on high podia, here they rise straight up from ground level. As a result, the house has a more intimate appearance than most of its kind, more a property of the 18th-century country houses round the city.

On the same side of the street (No. 21) opposite the G.P.O. stands a mansion built by Vasily Bazhenov in the 1780s for the *Yushkov* family, interesting for its handsome semi-rotunda at the corner. In the vestibule on the first floor an effective round peristyle used to support the ceiling has been preserved.

After looking at the *Yushkov* House one should then direct one's steps down the Boulevard Ring towards the Pokrovskiy (Intercession) Gates. Passing Pokrovskiy Gates it is worth stopping at No. 11, the former home of the *Durasov* family, to admire its handsome portico mounted on a high podium. The sides of the house have light balconies with the cast-iron railings becoming popular around the time the house was built. They are lent additional emphasis by a kind of panel with ornamental moulding.

As we reach Obukh Street we should turn to the left so as to come out on to Chkalov Street. Proceeding towards the Yauza River we see on our left the green of a fairly extensive park, with a large house among the trees. This was the town-house of the *Usachev* family (later of the *Naidenovs*), built by Giovanni Gilardi between 1829 and 1831, and now the Vysokiy Gory sanatorium. In designing the façade on the street side the architect kept to the forms that were by now conventional in Moscow's bigger buildings. However he rather cleverly linked the central building both with the service buildings encircling the forecourt from the

left and with the park by means of the annexe on the right with its vase-lined approach ramp. Two rotundas and a summer house on the slope down to the Yauza are of special interest (one of them can be seen on plate 81). They are linked by avenues of trees. Gilardi created a most attractive garden pavilion, perhaps the best in Russian garden architecture. The artistic distribution of the Ionic columns gives it great lightness and spaciousness.

Despite the fact that these charming buildings preserve so well the atmosphere of the old houses on the borders of town and country, it ought to be remembered that the *Usachev-Naidenov* property dates to the period of late classicism, the 1820s and early 1830s, when the style was beginning to lose the multiplicity of forms and techniques which had been such an important element in previous years.

4

The next tour begins at the Bolshoi Theatre on Sverdlov Square. Although the square has been in existence since the end of the 18th century it received its present appearance only after the Fire of 1812 when Bove replanned the whole city centre. From thenceforward the two squares, Red Square and Theatre Square, as it was then known, occupied the most important position in the city centre. A plan approved in 1816 made the latter and its immediate vicinity into a vast square bisected by the street leading from Okhotny Ryad (Hunters' Row, now Marx Prospekt) to Lubyanka Square (now Dzerzhinsky Square). At one end of the square the famous *Bolshoi Theatre* (see plate 82) (architects Bove and A. Mikhailov) was erected between 1821 and 1824. Along either side of the square at the Bolshoi Theatre end stretched two buildings in similar style with porticoes and side projections. Only one of them, the



81

81. Vysokiy Gory Sanatorium (former Naidenov estate).
Summer-house. 1829-31

one housing the Maly Theatre, has survived. Originally, covered arcades ran round the square in front of these buildings creating an effect rather like a Roman forum. The strict classical lines both harmonised with the geometrical form of the square and emphasised the eight-columned portico of the Bolshoi Theatre with its splendid equestrian group depicting Apollo, god of the arts, at the reins of his chariot. At that time the square was justly considered the finest thing in Russian architecture.

The Bolshoi Theatre was destroyed by fire in 1853 but was soon restored by architect A. Kavos who kept intact the famous portico with the chariot but in all other respects departed considerably from the features of the original building. The details in the wall divisions are somewhat dry, while the interior of the theatre was given a baroque

facing of unparalleled sumptuousness. Red plush and extraordinarily rich gilt mouldings are the main features of the auditorium, which has commendably good acoustics. Nowadays it can accommodate 2,900 spectators. In 1826 a fountain was set up in the square opposite the theatre and in 1835 this had a sculptural group by Vitali added to it. The upper part of this group is composed of a basin supported by cherubs. The handsome outline of the fountain and the restrained ironwork surrounding it make it a worthy addition to the square.

Close by, at the junction between Marx Prospekt and Pushkin Street, stands the famous *Hall of Columns* (now the House of Trade Unions), originally built for the Noblemen's Assembly by Matvei Kazakov (see plates 83, 84). It is one of the best examples of Russian classicism. Many fabu-



82

82. Bolshoi Theatre. 1852–53

lous and extravagant balls, and formal receptions with thousands of invitees were held in the hall, the architecture of which answered its purpose perfectly, being strictly functional within the limits of the classical method. The hall is lined with majestic Corinthian columns, and the crystal chandeliers suspended between them and the wall mirrors echoing the forms of the windows create an atmosphere of great splendour. Frescoes originally embellished the ceiling but were not restored after the latter was destroyed in the Fire of 1812.

We now pass on down Marx Prospekt towards *Moscow University* (see plate 85) overlooking Petyadesyatiletia Oktyabrya Square (former Manège Square). Built at approximately the same time as the Hall of Columns (1786–1793), also by Matvei Kazakov, this wonderful building was gutted by the

Moscow Fire of 1812 and was restored between 1817 and 1819. Gilardi, the architect responsible, introduced important alterations to the façade but preserved the general plan of the building.

The Old University building is U-shaped, like so many of the other classical buildings in Moscow. In his desire to link the ensemble more closely with the spatial features of the street outside, Kazakov rounded off the projections that jut forward on either side of the wide forecourt. After the 1812 Fire Gilardi replaced Kazakov's light Ionic columns in the central portico with heavier Doric pillars, gave the fronton a stepped attic and placed a large flattened dome over the Great Hall. The bas-relief behind the columns of the central portico on the theme of education and the lion's mask keystones immediately above the lower windows are the work of sculptor



83

83. House of Trade Unions (former Noblemen's Assembly). 18th century

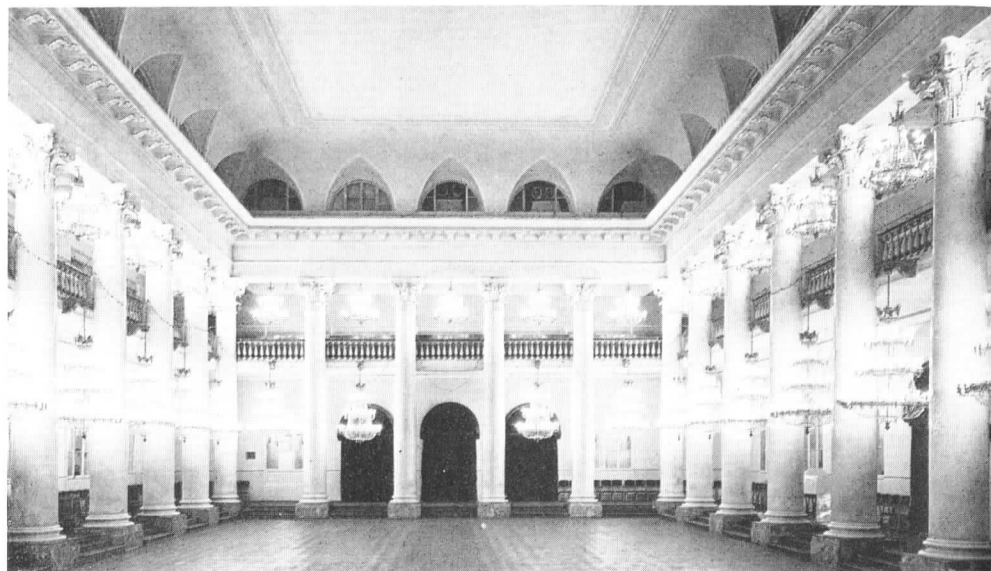
G. Zamarayev. Gilardi's building occupies a prominent position amid the architectural ensembles of the city centre, fully befitting its importance as one of Russia's major seats of learning.

Gilardi did an equally good job on the Great Hall inside, which, as in Kazakov's plan, occupies the centre of the building. The oval dome accentuates the general serenity and spaciousness, which is increased by the short light colonnade and choir along the semi-circular walls, with fine frescoes covering the vaulted roof. The decoration above the side galleries consists of flying cherubs wearing laurel wreaths—a favourite theme in Moscow architecture of the first quarter of the 19th century.

In the forecourt are statues to Alexander Herzen and Nikolai Ogarev carved by N. Andreyev in 1922. Across Herzen Street from the

University stands the building which formerly housed the University Chapel, but is now the students' club. This edifice, with its attractive half-rotunda end facing out over Marx Prospekt as well as the handsome grille railings, was built in between 1833 and 1835 by the architect Yevgraf Tyurin.

The Old University building now faces out over the enormous Manège Square, a vast expanse created by the demolition of old and unimportant buildings in the 1930s. This square takes its name from the *Manège Building* (see plate 86) erected in 1817 by engineer Leo Carbonier after designs submitted by the French-born General Augustin Béthencourt, Russia's leading hydraulic engineer of that period. As its name implies, it was originally used as a cavalry Riding School. It now houses Moscow's Central Exhibition Hall. Béthencourt proposed the erec-



84

84. Hall of Columns in the House of Trade Unions

tion of a rafted suspension roof covering a space nearly 148 feet across. For many years this novelty was considered a technical feat of great ingenuity demonstrating the advance of engineering techniques.

Béthencourt was responsible for the architectural side of the building but the decoration was by Bove. The latter was appointed architectural consultant in 1814 "because of his excellent artistic skill and his knowledge of civil architecture" to supervise the façade treatment of all Moscow buildings. The smooth end frontons of the *Manège* were Bove's idea but he had to combat stiff opposition to achieve his own way even in this. The side walls consist of a series of rhythmically alternating low pillars linked with one another over arches above the windows of the building. Doric half-columns bearing a hand-

some entablature are attached to the pillars. The light wells let into the roof have the effect of rhythmically "breaking up" its vast smooth surface.

Bove was likewise responsible for laying out the spacious *Alexandrovsky Garden* by the Kremlin walls covering the *Neglinnaya River*, which now runs in a pipe. He also designed the pleasure grotto beneath the Middle Arsenal Tower. Architect E. Pascal created the iron triumphal gates (see plate 87) and railings at the Revolution Square end of the gardens which are extremely powerful and expressive. The ornate light railings dividing the gardens from the street alongside the *Manège* were forged after a design by the architect F. Shestakov. For many years they served as a model for the railings along the Moskva River embankments. At one time



85

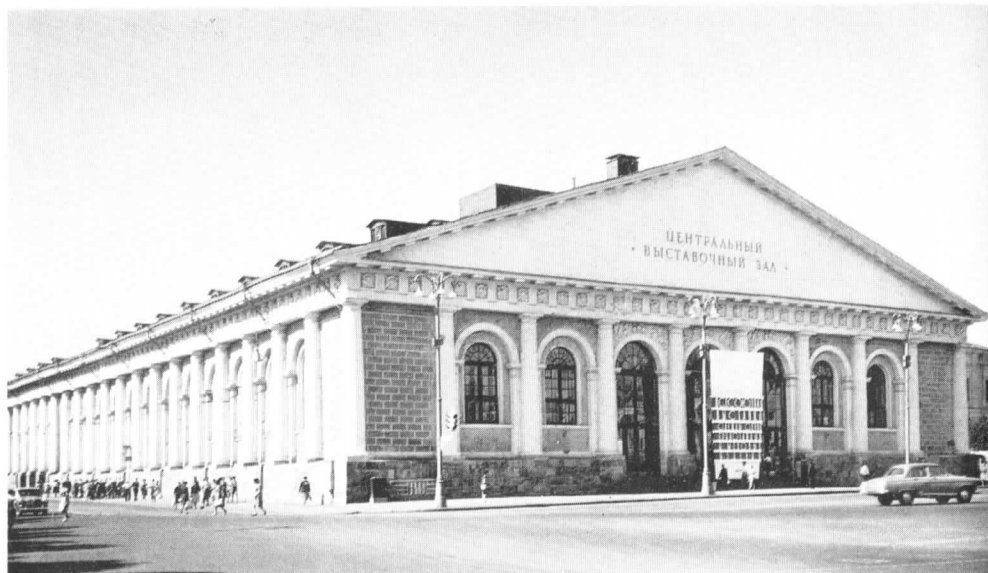
85. Moscow State University. 1817-19

even the stubby iron posts along the street here protecting the lime-stone pavement bore a gentle sculptural ornamentation in the form of palm leaves.

At the foot of the Cathedral of St. Basil in Red Square stands a *monument to Minin and Pozharsky* (see plate 88) by sculptor I. P. Martos. The first monument in Moscow, it was unveiled in 1818 and originally stood in the centre of the square. The fund for it was collected by public subscription. The unveiling was a day of national rejoicing for it commemorated the feat of the two heroes who rescued Moscow from the Poles when the latter seized the city in 1612, thus reminding people of the not-so-distant events of 1812. Although in the classical style, the monument is not strictly bound by the conventions of the manner and successfully embodies the spirit of the two men's heroic struggle for

Russia's independence. The two figures are linked in a magnificent compositional whole. It has an expressive outline and is clearly visible at a distance, Minin's gesture is obviously a call to action, and conveys directly the concept of the sculptor in all its entirety.

From the statue of Minin and Pozharsky we walk down Kuibyshev Street passing on our right the huge trading premises known as the *Gostiny Dvor* or Merchants' Yard, built between 1790 and 1805 by Giacomo Quarenghi who used 17th-century Russian models as basis for his plans. A two-storey gallery runs round a whole block lying between two streets, and the upper storey was originally open. Outside it was embellished with heavy Corinthian columns, while less extravagant pilasters surround the courtyard, which was used for service purposes. The stalls were situated under the arches round the outside.



86

86. Manège. 1817

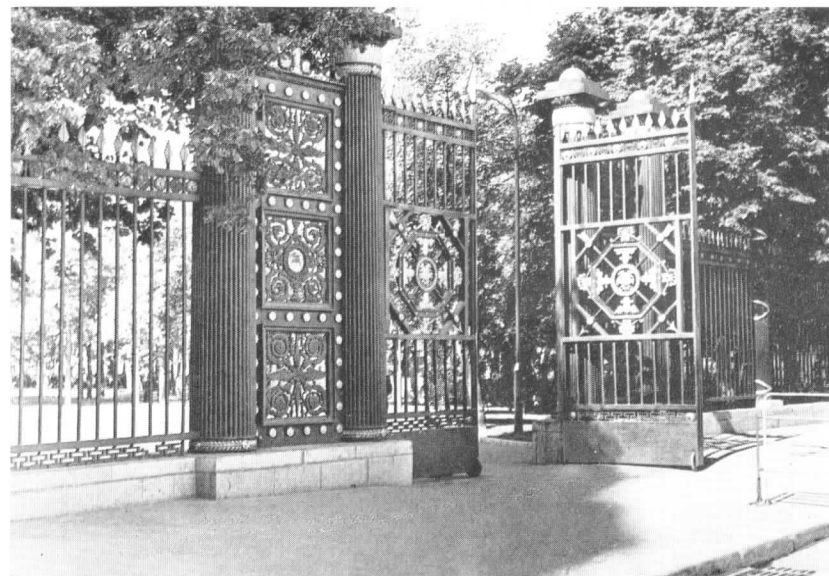
5

We begin our next excursion from what is by common consent the most beautiful building in Moscow, the *Pashkov Palace* (see plate 89) on Marx Prospekt which formerly housed the Lenin Library. It was built between 1785 and 1786, apparently by Vasily Bazhenov, for he is known to have used elsewhere many of the distinctive architectural features incorporated in this handsome building. Finely situated at the top of a hill it is remarkable for the sophisticated execution of the architectural details and interesting ground-plan, its two detached wings being linked to the central block via elegant galleries. To give the wings added emphasis the architect crowned them with frontons. The lines of the side roofs lead the eye straight to the central block with its belvedere roof

which at one time had statues on it. Thus all parts of the building are linked in a single perfectly united composition.

The architect had recourse to an unusual architectural device when he provided a podium for the jutting portico designed to bear six columns, but replaced the endmost columns with statues, somehow creating an impression of unusual richness, although the only decoration on the façade of this perfectly designed building is a portico and the usual fronton is missing.

The Pashkov Mansion is so rich in fascinating details that one scarcely knows where to look first. Among the many fine motifs are the lions' masks in the keystones and the artistically moulded garlands, capitals and decorative vases on the attic above the cornice. The railings on the Frunze Street side are also well worth noting.



87

87. Railings of the Alexandrovsky Garden. 1821

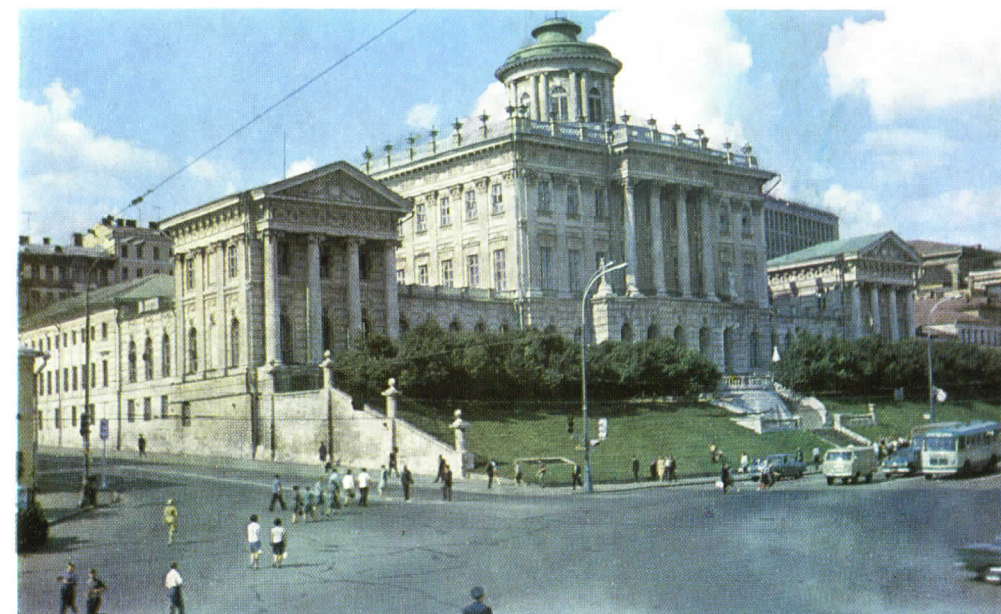
The house did not escape the common fate of Moscow buildings in the Fire of 1812, after which Bove restored the belvedere, altering the pattern of the columns and the moulding. The mansion has been turned into library reading-rooms, and inside has not kept its original appearance.

From whatever angle we look at the magnificent building we cannot help being charmed both by its general aspect and by the separate details.

From here we continue towards Kropotkin Gates and down Kropotkin Street. On the left (No. 11) stands the *Lev Tolstoy Museum*. The house was built in 1822 for the Lopukhin family by Afanasy Grigoryev, an architect whose work is noted for its gentle, almost lyrical qualities. This not very large house is decorated with a light six-columned portico and one's attention is drawn to the relief on

the wall behind the columns, remarkable for the elegance and lightness of the figures and the plasticity of the modelling. The interior is well preserved. The reception rooms are on the street side, while the rooms of the mezzanine floor overlooking the courtyard were those in everyday use. This division of rooms into those used for formal reception and normal living quarters contained the seeds of the flat or apartment-type home which was to appear several decades later. The finish of the reception rooms, their murals and the light moulded details are both restrained and elegant (see plate 90).

Nearly opposite the Tolstoy Museum stands the *Pushkin Museum* (see plate 91). The present building, the second to occupy the site, dates from 1814. At one time this was a very large property belonging to the *Khrushchov* family. Later it came into the



89

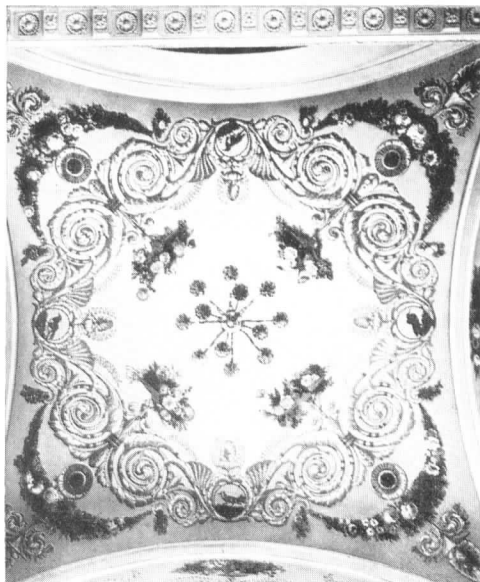
88. Monument to Minin and Pozharsky. 1818

89. Old building of Lenin Library (former Pashkov Palace).
1785-86

hands of the Seleznev family. At the time of its greatest extent the property occupied a complete block and included a church and a garden with summer-houses. The house, standing on a corner, has two porticoes, one on each street. The side one with its paired columns is particularly fine. The interior finish of the rooms is close in spirit to the finishing of the Lopukhin house, except that the murals are more colourful. One of the dominant motifs consists of arabesque foliate ornamentation.

By going down a side street to Metrostroyevskaya Street and following it to Krymsky Square we come to one of the most attractive classical buildings in the city, the *Quartermaster's Stores* (see plate 92). The three buildings in this ensemble, built between 1832 and 1835 according to a design submitted by Vasily Stasov, have no equal for

laconic concept, powerful form, and expressive detail. It may seem as if the architect tried to confine himself to just the most elementary and miserly devices, but within this economy of means he succeeded in endowing each detail with unusual perfection and was able, by varying their situation, to achieve an exceptional degree of monumentality and fullness of composition. Follow the way the groining of imitation stonework has been employed in the walls, note how cleverly the original moulded wreaths have been applied, and how the semi-circular fan-lights have been fitted over the doors. There is not a single superfluous detail in the whole building. It is noteworthy that the fine effect of the Quartermaster's Stores was achieved without the use of the columns so usual in work of that period. The only purely decorative feature employed in the finishing of the



90

90. Lev Tolstoy Museum. Plafond. First half of the 19th century

building is a Doric architrave with characteristic detailing. It is such qualities as these that permit us to affirm that, utilitarian though it may be, it is nevertheless one of the finest examples of the Moscow classical style during the first third of the 19th century.

6

Our next excursion begins at the Petrovsky Gates on the Boulevard Ring. Here, on the outer side of the No. 15/29 Strastnoi Boulevard we should stop to examine the hospital building (see plate 93) first built between 1786 and 1790 as the *Residence of the Princes Gagarin*. It was completely gutted in the Moscow Fire (1812) and had to be rebuilt from scratch. The new architect was Osip Bove. A splendidly monumental portico

of 12 white-stone Ionic columns runs the entire length of the central part. It would appear to be the sole surviving example of such an architectural composition in Moscow.

Nearby on Petrovka (No. 25) is the *Gubin Mansion*, built by Matvei Kazakov in the 1790s for a Moscow merchant. The outstanding feature of this edifice is its powerful central loggia-like portico crowned by a fronton. This kind of a façade was dictated by the site, for the street at this point is narrow and sloping, foreshortening perspective and consequently making it not worthwhile putting up conventional façades. However Kazakov overcame these difficulties and produced one of the most attractive classical buildings in Moscow. The robustness of the portico is handsomely offset by the fluid bas-reliefs above the triple Italianate windows.



91

91. Pushkin Museum (former Khrushchov house). 1814

Inside, isolated fragments of the decoration have been preserved.

After inspecting the buildings round Petrovsky Gates let us go towards Pushkin Square and turn right on to Gorky Street, where to the left, our attention will be captured by the building housing the *Museum of the Revolution*, built in 1780 for the brother of the writer Kheraskov. During the Moscow Fire it was razed and was later restored by architect Adam Menelaws in late classical manner. After 1831 it housed the English Club (a club for the Moscow aristocracy organised on the lines of the London clubs of the day) and has often been referred to under that name in historical works. Despite the fact that Menelaws employed restrained forms in its building, the house nevertheless has that genial appearance one comes to associate with Moscow architecture. The gate-posts are

surmounted by heraldic beasts resembling lions from a distance.

On the Square of the Uprising (Vosstaniye Square) over to the west, along the Sadovoye Ring stands the so-called *Widows' Home*, built between 1809 and 1811 by Gilardi-père and rebuilt by his son after the Moscow Fire as an alms-house for widows and orphans of deceased officers and civil servants. Gilardi-fils preserved the overall appearance and character of his father's building with its deep-set colonnade-loggia crowned by a fronton. He merely added simpler and more laconic architectural details. The *Widows' Home* must be placed among the more interesting relics of early 19th-century Moscow architecture.

Gilardi-fils was also responsible for the design of the building which now houses the Gorky Museum on Vorovskiy Street. It was



92

92. Quatermaster's Stores. 1832–35

originally put up in 1820 for yet another of the Princes Gagarin and came to be known as *Bloodstock House*. The reception rooms in this building are located on the floor directly above the podium storey. The centre of the building is set off not by the conventional colonnade but by three identical arched niches with short Doric columns at each side and windows set in the bays. The arched niches, columns and windows were heavily decorated because of their central position in the otherwise restrained architecture of the façade. The fronton crowning the central part of the house is extremely low, a feature characteristic of Gilardi's work. The sides of the house are simple in the extreme with only handsome moulded wreaths decorating the middle windows.

It is curious that Gilardi made use of the same motif with arch and paired columns in

his design for the main staircase leading on the first floor inside the building (see plate 95). Instead of the usual gilded carving and polychrome wall colouring, he employed wonderfully polished white artificial marble in finishing the rooms.

Coming out on to Herzen Street we should turn towards Nikitsky Gates where almost at the spot where Herzen and Kachalov streets meet we can see the large block-like bulk of the *Church of the Great Ascension* (see plate 94), built in the 1820s probably by Afanasy Grigoryev or Fyodor Shestakov. The church is interesting for the way that, apart from the porticos, the architect was content to rely solely on the clear-cut geometrical forms of the building—cube, cylinder and dome; but all this only serves to impoverish this large edifice.



93

93. Hospital in Strastnoi Boulevard (former Gagarin Mansion). 1786–90

From Nikitsky Gates we should turn out on to the inner side of Suvorovsky Boulevard where the *Lunin Mansion* (see plate 96) is to be found. This handsome building was built between 1818 and 1823 by Giacomo Gilardi. It is different from his other works in that its general composition is asymmetrical; the right wing is lower than the main three-storey building, while on the left stands a single-storey service building. In addition, the façade of the wing is rather individual; it bears a six-column portico crowned by a fronton in 18th-century style, while the main building has a loggia with a powerful colonnade of Corinthian pillars and a balcony, and is topped by an elongated frieze emphasising the unusual length of the building. One can detect in Gilardi's work a passion for massive forms, especially in his podia and smooth walls that are heavy on the eye and whose

smoothness emphasises the masterly executed mouldings.

Note the moulded frieze, wreaths and rosettes and masks over the windows, the depictions of the Horn of Plenty and musical instruments which reflect the musical bent of the mistress of the house. The iron bosses supporting the balcony of the central building and the balcony railings are fine examples of metal working of a high artistic order.

7

The following excursion takes in major public buildings of the second half of the 18th and the early 19th century, and we begin our itinerary from Kolkhoznaya Square, where the *Sklifosovsky Accident and Casualty Institute* stands. Once the Sheremetev Pilgrims'



94

94. Church of the Great Ascension. 1820s

Refuge, this building was begun by Y. Nazarov, a pupil of Vasily Bazhenov, as a grandiose semi-circular structure with a large formal forecourt. In the centre was a small church topped by a dome, to the left an alms-house, to the right a hospital. Behind the building a garden was laid out. The greater part of this ensemble had been completed when an event occurred which was to alter the building completely. Sheremetev's wife Parasha Zhemchugova-Kovalyova, a famous actress from his theatre and formerly his serf, the daughter of a village blacksmith, died. Grief-stricken, Sheremetev ordered the new building to be redesigned as a memorial. The project was completed by Giacomo Quarenghi who was able to alter the concept of the building at the cost of only very few new devices. He replaced the portico in the centre of the building with a semi-circular double colon-

95. Gorky Museum (former Bloodstock House, 1820). Interior

nade that has no analogy anywhere (see plate 97). By introducing this colonnade Quarenghi accentuated the central section with its crowning dome and at the same time increased the fluidity and spatial conception of the building. A particularly powerful effect is produced by the positioning and measured rhythm of the twin columns. Quarenghi also altered the hospital church to harmonise with changes made in the concept of the structure.

Not far away, on Second Meshchanskaya Street, stands the *Church of the Metropolitan Philip* (see plate 98) built between 1777 and 1788 by Matvei Kazakov, who added the two-storey rotunda of the church to a refectory in existence since 1752. The church is truly monumental, the Doric frieze and powerful projecting cornice emphasising its structural unity. The smaller roof makes for a gentle transition to the belvedere. In this way the



95



96

96. Former Lunin Mansion. 1818-23

overall pyramidal effect of the church, getting lighter and more delicate at each level, enabled Kazakov to introduce sophisticated and graceful elements on a minor scale. The pillared pavilion on the church roof seems to hint at its basic architectural theme, the columned rotunda of the interior.

The church was built as the domestic chapel of the Moscow Metropolitan Platon, which accounts for its small size. In designing the interior Kazakov introduced major columns in a masterly fashion, avoiding all impression of clumsiness. A semi-circular arrangement of four Ionic columns and an altar screen-wall support the high and well-lit dome pierced by lucarne windows. The finishing is superlative, the fine details harmonising magnificently with the major architectural forms.



97

97. Sklifosovsky Accident and Casualty Institute (former Pilgrim's Refuge). 1794-1804

From here let us walk across to Kommuny Square where the building of the *Central House of the Soviet Army* is located. This building, erected in the 18th century, was rebuilt as the Catherine Institute by Gilardi-père in 1802. After the Fire of 1812 it was restored by his son Giacomo working in concert with Afanasy Grigoryev. They increased the size of the central portico and decorated it with a magnificent moulded frieze which accentuated the building's public character. The interior retains, in part, its early 19th-century finishing (the assembly hall and so on).

No less interesting are two other buildings almost next door on Dostoyevsky Street. One is the building of the *Mariinsky Hospital* (now the Dostoyevsky Hospital), built between 1803 and 1805 after a design by Andrei Mikhailov, a strictly classical building with

98. Church of the Metropolitan Philip. 1777-88

a magnificent Ionic portico revealing the remarkable talent of its designer.

Here Dostoyevsky was born in 1821.

Behind the hospital stands a building now housing the *Tuberculosis Institute* (formerly the Alexander Institute).

It was built between 1804 and 1807 by Gilardi-père. Its fine solemn portico stands on a high podium and its noble proportions and clearly drawn details bear witness to its designer's talent.

8

Our next itinerary begins from the corner of Armyansky Lane and Bogdan Khmel'nitsky Street, where the *Church of Sts. Cosmas and Damian* stands (see plate 100), yet another example of Kazakov's work and built between



98



99

99. Charity House. 18th century

1791 and 1803. Kazakov seems to have attempted an organic synthesis between a circular shape, then considered the ideal form for centric structures, and sections like the altar and two chapels, that were independent in form, but similar in character. A small refectory and belfry adjoin the church building from the west. Among the components of Kazakov's church one can see the influence of park and garden architecture common during the 1770s where architects made great play with the combination of circular, oval and other forms. Kazakov himself as a young man had helped in the planning of such buildings. A particular feature of the Church of Sts. Cosmas and Damian is the almost complete absence of decorative detail. Only two small two-columned Doric porticoes relieve the plain façade on the street side. We

are attracted by the purity and clarity of its cylindrical shape, roofed over by a semi-circular dome on a stepped foundation and echoed by the modest roofs over altar and chapels.

After looking at this original little church we should now make our way via back streets to Solyanka. Here on the right-hand side at No. 14 stand the former offices of the *Guardianship Council*, built between 1823 and 1826 by Giacomo Gilardi with the help of Afanasy Grigoryev, his constant assistant and partner. It originally consisted of three independent buildings, the middle one standing out by a virtue of its handsome eight-columned portico and dome. In order to emphasise the administrative function of this building, Gilardi moved it slightly farther away from the street and had a flight of steps lead



100

100. Church of Sts. Cosmas and Damian. 1791–1803

up to the five archways. The steps were later replaced by ramps. He utilised this device to overcome the awesome appearance of his favourite powerful podium floors. The presence of a dome over the main hall can be explained by his desire to display the architectural volume of the building in contrast to the accent on the street-side façade so common in the architecture of the period. Unfortunately in the middle of the 19th century all three buildings were joined together and underwent heavy interior reconstruction, much of the compositional clarity being lost in the process. The bas-reliefs on the building are the work of Vitali. Further down Solyanka Street beyond the River Yauza and Yauza Gates, we climb Internationale Street leading to Taganka, where at No. 11 our attention is caught by the richness of the *Batashov Mansion* (now a hospital), a building of palatial

size built between 1798 and 1802 after a project by R. Kazakov and supervised by M. Kiselnikov, a serf architect. The house itself, set well back on the site, has a remarkably solemn and splendid portico, while the forecourt is divided from the road by handsome railings and rather ornate gateposts, adorned with the almost inevitable lions and vases of those days. The wealth of decoration of the Batashov Mansion makes it stand out even in relation to its own contemporaries.

In neighbouring streets a number of 18th-century buildings have been preserved, the most interesting of them being the *Church of St. Martin the Confessor*, a church of the cathedral type erected between 1782 and 1793 by R. Kazakov close to Taganka Square (on Kommunisticheskaya Street).

The area south of the Moskva River known as Zamoskvorechye is no less well endowed with good examples of classical architecture than the centre. Let us begin our tour through this part of the city from the *Church of St. Clement* (see plate 101) on Pyatnitsky Street. The church dates from between 1762 and 1770, although the idea behind it evidently comes from a much earlier period, insofar as the belfry was built in 1758. The name of the architect is unknown: more is the pity, for the church is one of the most interesting examples of mid-18th-century baroque in existence. Its heavy, pentapolar roof is still clearly visible from the Kremlin on the Zamoskvorechye skyline.

The two-storey plan makes it more like a baroque palace or mansion than a church building, and its massive bulk is accentuated by the single-storey refectory nestling in its shadow and linking it to the belfry. The porticoes of Corinthian half-columns adorning its upper storeys are too light for such a mass. This contrast between massive and light, heavy and sharp was characteristic of baroque at this stage.

If we carry on down Clement Lane we come out on the Bolshaya Ordynka where, almost opposite, can be seen the *Church of All Sorrows* (see plate 102). In the 1780s it was decided to build a new refectory and belfry on to the 17th-century church. This project was entrusted to Vasily Bazhenov who built a spacious refectory with only two pillars inside and a multi-storey campanile belfry. The outside walls of the refectory are embellished with four-columned Ionic porticoes. The plasticity of the treatment is well-suited to the laconic architectural forms. The refectory's large windows are covered with intriguingly designed grilles. Between 1828 and 1833 Osip Bove replaced the old 17th-century church with a rotunda church that has an excessively

heightened dome. The interior with its ornamented iron floor, its columns and iconostasis, is truly magnificent.

From the Church of All Sorrows we go down Bolshoi Tolmachevsky Lane to the third house from the end, to see the town property of the *Demidovs'* dating from the end of the 18th and the beginning of the 19th century. This plot of land was acquired by the Demidovs in 1772 with a number of old buildings, and the new owners completely rebuilt the house. It was refurbished after the Moscow Fire with a colonnaded portico and bas-reliefs on the walls, the 18th-century architectural outline being partially conserved. The new finishing was in the style of mature classicism of the 18th century. At the present time the exterior of the building (the interior has been almost completely retouched) is a typical example of a Moscow mansion at the end of the 18th or beginning of the 19th centuries. The most outstanding feature of the property are the grille gates, a magnificent example of the mid-18th-century Russian casting (see plate 103). They were evidently made at one of the Demidovs' Urals ironworks where this kind of work was often produced for use in their building projects. The gates are remarkable for their complicated patterned links, and the decorative iron vases on the gate-posts that are themselves adorned with iron pilasters.

We now go by bus or trolley-bus to Leningradsky Prospekt. In the early 19th century, this road, the highway to Kaluga, was still out in the country and little developed. Green parks reached right down to the roadside on either hand. Thus the architects who erected buildings along here were able to stand them well back from the road in spacious grounds. As a result the buildings themselves tended to spread out more than in the city, and were more expressive in form. The building that now houses the *First City Hospital* (House No. 8) (see plate 104) is just one of such edifices. It was built between 1828 and 1833



101

101. Church of St. Clement. 1762–1770

by Osip Bove. Beyond the extensive forecourt, now overgrown with trees and bushes, stands a long building whose centre is embellished by an eight-columned Ionic portico. Bove was able to endow this grand yet by no means severe order with features of real monumentality. The façade is particularly striking when approached from an angle with the lines of columns and the flight of steps foreshortened in perspective. As always, Bove's frieze is remarkably elegant. The main building is flanked by two-storey wings, their laconic decoration contrasting with the ornamentality of the central portico.

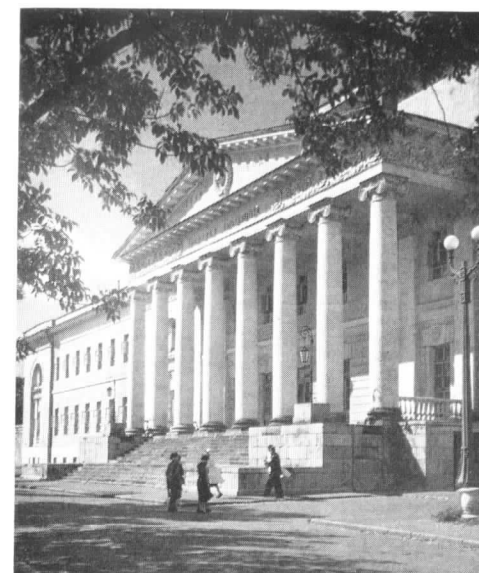
Very close to the First City Hospital on the same street stands the building of the *Golitsyn Hospital* (see plate 105). It was built by Matvei Kazakov between 1796 and 1801 and is rightly considered the best of his works. The forecourt makes it somewhat reminiscent



103

103. The grille gates of the former Demidov town house.
End of the 18th-beginning of the 19th century

102. Church of All Sorrows. Interior. 1828-33



104

104. First City Hospital. 1828-33

of town properties. The side wings stretch out along the edge of the road as if demonstrating their organic link with the surrounding space. This same principle can be observed in the layout of the white-stone staircase climbing up to the portal of the central building. The dome over the circular hospital chapel lends the entire composition of the building a sense of perfect harmony. The two smaller domes on their elegant drums at the sides of the portico lead one to expect a similar pair of small domes on the other side of the building. By this very fact the hospital takes on a certain massiveness. The planning of the different buildings in the Golitsyn Hospital ensemble with their restrained and even austere architecture fully reflects the ideas that went into the design of public buildings at that time. The walls of the main hall are covered in single-tone murals reproducing in

paintwork the plaster moulding. This kind of painting was known as *grisaille*, from the predominance of grey.

Behind the hospital Kazakov laid out a park with a figured pond and alleys sloping down to the banks of the Moskva River. Along the banks he erected a high white-stone embankment with two white-stone pavilions that seem to mark the boundaries of the hospital property. This part of the grounds has now been incorporated in the Gorky Park.

Not far from the Golitsyn Hospital is the old *Neskuchny (Pleasant) Palace*, which now houses the Presidium of the Academy of Sciences of the U.S.S.R. (No. 14 Leninsky Prospekt). Entrance to the grounds of this building is via a gateway flanked by pillars supporting sculptures executed in 1835 by Vitali. The original building dates from the mid-18th century, but was completely rebuilt in



105. Golitsin Hospital. 1796-1801

the 1830s by the architect Yevgraf Tyurin when it was bought by the Palace Administration. Tyurin created an imposing façade for the palace, although the central projection, the architectural focal point, is rather modest. He finished off the interior in artificial marble with murals. The spacious forecourt has a fountain by Vitali, that originally stood in Dzerzhinsky Square; it throws the palace bulk with its surrounding trees into extra relief.

The former palace grounds, now part of the Gorky Park, still contain many structures from the past. One of these is the Tea Pavilion on the slope above the Moskva River, whose tall Corinthian columns bear the imprint of garden architecture of an earlier period, when spaciousness and "airiness" were a much-prized feature. In structures of this kind the porticoes normally jut well out from the walls, wide balconies were constructed be-

tween them on the second floor facing out over rivers or shady ponds. True, in the Neskuchny Palace this kind of rural prospect was missing, but its place was taken by the golden domes of the Novo-Devichy Convent gleaming in the distance and the principle involved remained the same. To the left of the Tea Pavilion in a deep gulley where springs rose, a dam was built. The Neskuchny Palace buildings possess all the elements of nobility that Russian architecture of the period was famous for.

Country Houses of the Classical Period

Moscow's gradual expansion has meant that a number of classical buildings which, when they first appeared between the 1750s and the 1830s, were deep in the country, have been gradually swallowed up by the encroaching city. Among the various palaces and country houses that come under this heading are many that have earned themselves a sure place in the history of Russian architecture. We now turn to some of the more interesting of these, showing how they reflect the talent of the architects who designed them, whether the big names of the classical period or serf architects of forgotten genius.

1

We start our first excursion from *Kuskovo*, one of the best known of all Moscow country houses, for many years the estate of the

Sheremetev family. Its extensive park and palace, the many *mon plaisirs* and pavilions scattered about the large gardens, the acres of woods, ponds and lakes built mainly between the 1750s and the 1770s, are linked in one breath with the names of serf architects Fyodor Argunov and Alexei Mironov. The interiors at Kuskovo were embellished by the work of some of the most outstanding artistic talents of the times.

It is difficult to say what motives led the Sheremetevs to settle on Kuskovo as their choice for building a large country house near Moscow, for in its natural condition the ground hereabouts is flat and marshy and at that time was overgrown by stands of scrub and wretched thickets and in no way seemed that it could ever gladden the eye of the beholder or inspire artist or architect to set about designing a sumptuous palace-

type building. All the same, whatever the motive, such a palace was built and both builder and architect succeeded in landscaping the site into a wonderful playground where great artistry was matched by the inventiveness shown in overcoming the fantastic problems involved.

The visitor first realises that he is approaching his destination when he perceives through the trees the shimmering waters of the lake in front of the palace. Such lakes or ponds were an indispensable feature of Russian country houses of the 18th and 19th centuries. A little to one side from the normal avenue of approach the long façade of *Kuskovo Palace* itself (see plate 106) comes into view. It is comparatively small, and does not strike one by the great dimensions or monumental forms so prevalent in the age of classicism. The modest porch with its pairs of Ionic columns and the small jutting porticoes at each end of the façade decorated with a bare modicum of classical detailing, introduce into the outline of the building a degree of human feeling, a sense of harmony, geniality and inner warmth that grips the visitor throughout his tour of palace and grounds. One enters the palace via sloping ramps, from which there is a wonderful view over the lake. An ornamental canal leads out of the far end of the lake, at a point directly in line with the main entrance. At the end of the avenue of trees bordering the canal can be seen the pyramidal roof of the church in the village of Veshnyakovo. The landscape architect responsible for Kuskovo took features like this into careful consideration when planning the layout of the new palace and grounds. It was obviously essential that there should be no violent clash involved in passing from the expanses of woods, sky and water on the outside to the interior. And the vestibule, its smooth walls divided in the most restrained manner by pilasters of the major orders and niches set with big vases, meets this need ex-

actly. The light colour scheme employed here serves the same end. The visitor's curiosity is aroused by the wide open doors leading into the enfilade of rooms running off both to the left and right of the vestibule. The reception rooms, dining-room, study and personal apartments are rather small. The elegant furniture, cabinets, bookshelves and plush silk wall-hangings of different shades, the tapestries, portraits, paintings and engravings on the walls, the busts by Fedot Shubin, all this subdued splendour strikes a chord of harmony which awakes an echoing response in the heart of the visitor.

As you move through the house from room to room the dimensions grow smaller and smaller, some of the rooms, the Library and Blue Salon, for example, being utterly diminutive in size. But the architect has a surprise in store. Through the doors of one of the small rooms you suddenly find yourself on the threshold of the large White Ball-room (see plate 107). Anyone entering is immediately struck by the magnificence of the white walls, picked out in gilt baguette moulding. The panels are likewise finished in restrained gilt carving. The room, flooded with light through the row of windows opening onto the garden, is made lighter still by the mirrors on the interstitial walls and those along the wall opposite designed to create the illusion of windows. The gleam of chandeliers and girandoles with their crystal pendants increases the festive splendour of the ball-room. One of the most stirring features about this remarkable room is the frescoes on the ceiling painted by the French artist Louis Jean François Lagrèné, girdled by so-called "running" ornamentation. The interweaving circles of the pattern on the parquet floor wreathing beneath one's feet give one an almost irresistible urge to dance and it takes very little effort to picture the room in days gone by, the frock-coated dancers, the gorgeous ball dresses, the bows and curtseys as partners circled the floor. An



106

106. Kuskovo country-house. 1777

extra attraction is the fine collection of Russian and foreign china from the 18th to the 20th centuries, displayed in the remaining rooms of the palace.

From the windows of the White Ball-room one can look straight out over the lawns and avenues of the garden, at the far end of which the view is hemmed in by the orangery (1761–1762). A staircase from the terrace outside the ball-room leads down to one of the many pathways following the contours of geometrically patterned flower-beds. Along the sides of the parterre and along its main axis statues are set, their whiteness softly modulated by the shade thrown on them from the trees lining the avenues, once geometrically pruned every year. The gardens, with their *étoiles*, their statues, the way they emphasise different aspects of the main palace and the various *mon plaisirs* scattered through

the grounds, are close in spirit to the gardens of the French châteaux of the 17th century.

Although many of the garden pavilions have disappeared, quite a number of them survived. One of them, the *Dutch House*, stands to the left of the palace. A brick-built structure dating from 1749, it is extremely simple in design, its main features being a stepped gable and fronton. It occupies a very fine position on the banks of a small pond, and its reflection in the water is one of the most attractive views of Kuskovo. Inside, its small rooms are furnished in the Dutch manner and faced with blue and white glazed Dutch tiles. The kitchen has a Dutch stove and range.

Further back on the left-hand side from the palace stands the *Hermitage*, a beautiful little two-storey rotunda, with round tower projec-



107

107. White Ball-room. Kuskovo

tions furnished as individual studies and bearing a dome roof. Hermitages were an indispensable feature of any great park or country estate in the 18th century that had pretensions to excellence.

To the right of the palace on the other side of the parterre stands the *Italian House* (1755) in the style of the small Italian villas fashionable about this time. In its finishing the building is extremely modest. Its few moulded medallions with their depictions of Roman generals form the basic element of the façade decoration. The interior furnishings and lightly gilded oak panelling have been preserved in their entirety.

Beside a small figured pond stands the *Grotto* (see plate 108). Built in rococo style in the 1750s the Grotto is the most extravagant building at Kuskovo. Like hermitages, grottoes were an indispensable feature of

18th-century parks. Its architecture is whimsical to a degree, beginning with the external outline, peculiar dome, columns, the statues on the terrace and finishing with the internal decor, which includes more statues, roccaille pearl-shells, stained glass, tufa and marble. Once again the mirror of the pond plays a great part in emphasising the architecture.

A small square church (1737) stands beside the lake just beyond the palace. The last building, housing the kitchen, has a handsome portico set with two columns.

After looking round Kuskovo one should cross over the Kazan railway line to take a look at the *Kuzminki Estate*, which lies one and a half miles beyond Veshnyaki. Building on this estate was begun after 1750, but all that has survived from that period is a church built after designs by Vasily Bazhenov but



108

108. Grotto, Kuskovo. Mid-18th century

altered heavily in later years. The whole of Kuzminki was much altered in the first thirty years of the 19th century.

The Golitsyns who owned the estate kept bringing here the best architects of their time, among them such names as Gilardi, Rossi and Stasov, who built a whole series of excellent buildings.

The focal point of the estate is the long winding lake with its smooth expanses, and little inlets. The banks of the lake gradually came to be studded with buildings, jetties, pavilions and even a magnificent iron grille made at a factory in the Urals.

The general concept behind Kuzminki is different from that behind Kuskovo. The regular plan of the former is replaced here by a picturesque layout assisted to a great degree by the unplanned spread of trees throughout the park. The palace itself was gutted in a

fire, but there remain a building standing on its own and the so-called Egyptian House with its ancient Egyptian motifs such as were commonly used by architects in the early 19th century.

The many architects who had a hand in designing the estate almost imperceptibly linked the various buildings with one another. For example, along the axis of the former palace an impressive flight of steps leads down to the water's edge and a mooring place embellished with the figures of couchant lions. On the other side of the lake the Propilev colonnade rises straight from the park lawns. This is a decorative garden pavilion set with free-standing strict Doric columns that counterpoint the gentle flowing lines of the trees surrounding it.

Towards one end of the lake stands the building of the Equestrian Court (see plate



109

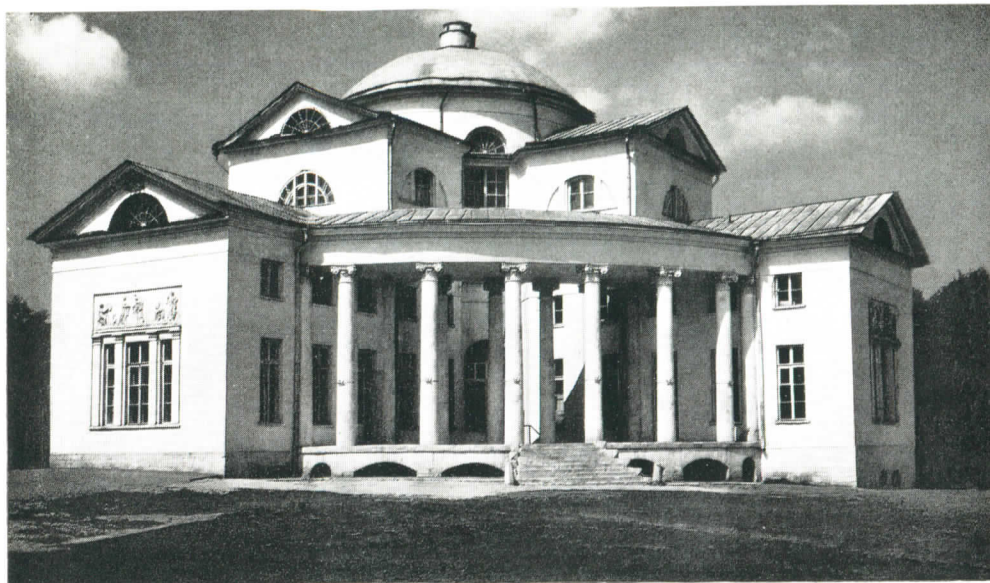
109. Equestrian Court in Kuzminki. Beginning of the 19th century

109) whose centre consists of a monumental arched loggia with two rows of Doric columns *in antis* set off at each side by blind walls. The low flight of steps leading up to the loggia is flanked on either side at the top by an equestrian group designed by P. Klodt, the animal sculptor. The two equestrian groups are echoed by a quadriga set on the architrave of the colonnade immediately below and inside the arch. The seemingly superfluous resplendence of the central part of the Equestrian Court is explained by the fact that the building was not merely a park pavilion but was used as a rostrum for orchestras on festive occasions.

2

If we take a train from the Kursk station to *Lyublino* we can visit a rather interesting

country house that once belonged to the *Durasov* family (see plate 110). Legend has it that Durasov, after receiving the Order of St. Anne, bade his architect design him a country home similar in plan to the shape of the medal. However that may be, when a house was put up at *Lyublino* in 1801, the complicated and even whimsical forms of the garden pavilion were replaced by a comparatively orthodox layout of elongated rooms used only for summer habitation. The architect (I. Yegotov?) showed unusual talent in designing an interesting building with four identical façades. From the round central hall with its wide French windows, formal reception rooms and personal apartments branch out in cruciform shape whilst the arms of the cross are linked by a circular colonnade of light Ionic columns.



110

110. Lublino country-house. 1801

A mural in *grisaille* imitating architectural devices, has been preserved in the round hall. This has been attributed to Scotti and other details that are typical of his work are to be found elsewhere in the Lyublino mansion.

The next point on this itinerary is Catherine II's huge unfinished palace at *Tsaritsyno*, ten minutes' walk from Lenino Railway Station which can be reached by electric train from Lyublino. In the early 18th century this was the property of the writer-diplomat, Prince Antiokh Kantemir. In 1775 *Tsaritsyno* was bought by Catherine II who wanted to build a country residence near Moscow. The project was entrusted to Vasily Bazhenov and work began on it the following year. Building went on right up until 1785 when the new palace, by now almost complete, was inspected by the Empress. She at once took umbrage, for it was an almost perfect copy of a palace

111. Carved gates at *Tsaritsyno*. End of the 18th century

built nearby for her son and heir Paul, the future Emperor Paul I. She was particularly incensed at the idea that Bazhenov was treating her on no higher a footing than her son, with whom her relations were at that time strained, to say the least. She ordered the palace to be demolished and placed the project in the hands of Matvei Kazakov. But the war with Turkey drew heavily on state coffers and left her with no option but to postpone the building of the palace indefinitely. And so it has remained unfinished, along with most of the garden pavilions erected by Bazhenov.

Bazhenov's aim had been to create a group of buildings different in form and size (the so-called Knights' Building and the Khlebnny-Bread-Building) but which would have a common theme in the uniqueness of their architectural finishing and would be linked by



111



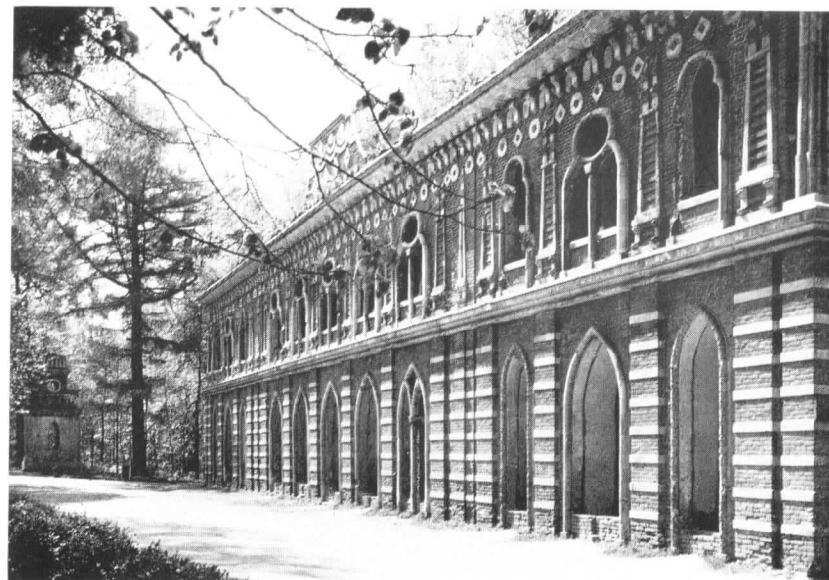
112

112. Tsaritsyno Palace. 1786

their picturesque setting. The palace, pavilions, and works of park and garden architecture like the *carved gates* (see plate 111), two bridges and a quaint but quite artificial Gothic "ruin" were built of red brick on which the handsome detailing, as in pre-Petrine architecture, was in white stone. Beginning with the plan for each building and right down to its finishing, Bazhenov displayed an unusual sense of inventiveness. In his plans for the garden pavilions he was influenced by old Russian architectural techniques and by the Gothic revival and in fact his building is one of the first manifestations of pseudo-Gothic, unique in its admixture of old Russian forms. Examples of this can be seen in the white-stone masonry above the gates filling the peak of the Gothic arch, the hanging bosses familiar from the 17th-century buildings that we have seen earlier, and in

the towers on one of the bridges which have elements borrowed from the Kremlin towers and its other buildings. Again, Bazhenov introduced into his scheme of things a certain order and scaling to fit ordinary human dimensions, changing the entire perspectival *raison d'être* of the revived forms. Another feature present in Bazhenov's neo-Gothic as exemplified by Tsaritsyno was his fluid treatment of the multifarious white-stone details which had the combined effect of making themes unusually sculptural. The somewhat arid manner that is sometimes present in Kazakov's buildings is completely absent in Bazhenov's work (see plate 112).

At the beginning of the 19th century new buildings were erected in Tsaritsyno park. In 1803 Yegotov built classical pavilions here—Bellevue, Nerastankino and the Golden Sheaf



113

113. Opera House in Tsaritsyno. End of the 18th century

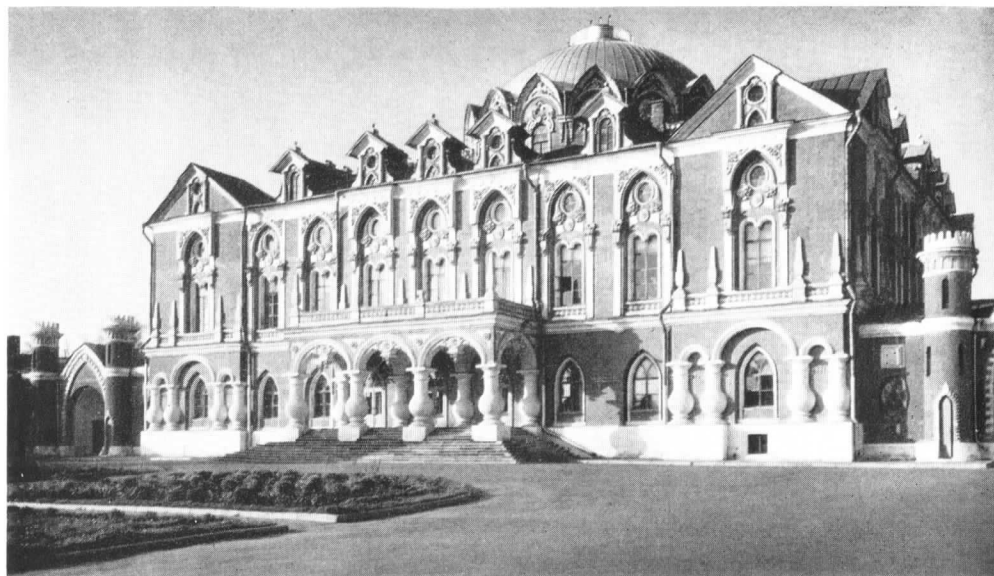
(or Temple of Ceres). The last is particularly fine. The Tsaritsyno park, one of the loveliest around Moscow, is a seemingly natural grouping of trees, springs, and gulleys. It astounds one with the beauty of the vistas that open from the meadows and the banks of the lake.

The modest church at Tsaritsyno dates to 1722 and shows baroque forms before they reached full development in Russia. Nevertheless it belongs to the category of buildings dating from the early 18th century where the search for new forms is manifestly well under way.

3

Our next itinerary takes us round the northern outskirts of the capital. We start off with the *Petrovsky Palace* (see plate 114) built by Matvei Kazakov between 1775 and 1782 and

standing on what is now part of the Lenin-gradsky Prospekt. This is a unique building for its time, for though it was built in the Golden Age of classical architecture, by an architect whose buildings are mostly classical, it is, in fact, another example of pseudo- or neo-Gothic. Its most obvious motifs are pointed arches and pinnacles over the windows, pre-Petrine details from the 17th century and other early decorative devices. The Petrovsky Palace, Palladian in plan, is surmounted by an interesting dome with lucarne-type windows set into Gothic *kokoshnik* arches and is surrounded by a high brick wall with towers, the most curious of which are the ones facing the park behind. In the centre of the palace is a Russian-type porch supported on imitation old Russian dumpy pillars with a wide flight of steps mounting up to it. The magnificent white-stone trim stands out clearly



114

114. Petrovsky Palace. 1775–82

against the dark red ground of the red brick walls. In this building, Kazakov did not merely achieve a high degree of technical perfection but displayed the maturity of an experienced architect, and it brought him up into the top flight of Moscow architects. At the same time he reached his own understanding of Gothic and pre-Petrine Russian architecture, considerably different from that of Bazhenov, his elder colleague and the founder of Russian neo-Gothic. The Petrovsky Palace is an unusually integrated building and one of the most outstanding examples of Moscow architectural ideas in the second half of the 18th century.

After looking round the Petrovsky Palace we go by public transport again to *Ostankino*. Ostankino first came into prominence in the 16th century when a boyar's mansion and a wooden church were built here. A stone

church was built between 1687 and 1688 under the supervision of Pavel Potekhin, a serf architect. Although Potekhin based his ideas in building this church on the pentapolar churches then widespread in Russia his design was completely novel in its overall complexity, its spatial composition and in the richness of the ornamentation, which covers it completely from topmost cross on the uppermost dome right down to ground level. To heighten the originality of the building he increased the span of its domes and narrowed down their supporting drums. Between 1877 and 1888 architect N. Sultanov added a belfry, in form very close to the church itself. A carved wooden iconostasis belonging to the end of the 17th century has been preserved.

In the year 1743 Ostankino came into the possession of the Sheremetevs. Records dating



115

115. Ostankino Palace. 1790–98

from the end of the century show that at that time in Ostankino "there was a magnificent pleasure dome and a landscaped garden with ponds". However in 1790 N. P. Sheremetev decided to rebuild it completely and that the new building should have all the amenities of a palace and include a theatre. The project was entrusted to a group of Italian architects, the most important of whom were Francesco Comporessi and Giacomo Quaerenghi. However many of their ideas were not approved of by Sheremetev and he brought in his own serf architects Mironov, Dikushin and Argunov, the latter completing the palace in 1798. The Ostankino Palace is extremely original and has no real parallels (see plate 115). It is generally based on the U-plan round a forecourt so widespread at the time. The lateral pavilions are connected with the central building by single-storey galleries accentuating the

formality of the central porch with its domed roof. But from the side of the park where builders were normally wont to employ a more modest design, the building looks no less majestic than it does from the front, in no small measure due to the ten-columned loggia-portico along the whole of the upper floor. While the palace preserves a general stylistic unity, each of its several parts has a perfection of its own, often to the extent of seeming somewhat detached. The same loose unity of separate elements may be observed within the building in the formal reception rooms, where each is a perfect work of art in itself: the Egyptian Room, the Cerise Salon, the Picture Gallery and the Concert Hall (see plate 116), the Italian (Reception) Hall and the Theatre, easily convertible into a ballroom. Stendhal may well have had Ostankino in mind when he wrote: "Its gleaming and



116

116. Concert Hall in the Ostankino Palace

elegant finishing, its fresh-coloured paint, the splendid mirrors, the magnificent four-poster beds and divans of the most varied kind. There is not a single room which could not have been ordered in four or five different ways any one of which would have provided complete comfort and charming cosiness, combined with utter elegance. Only my fortunate and thrice-blest Italy with its old-fashioned palaces has provided me with the same impression."

Sir Charles Paget waxed no less enthusiastic over Ostankino. He considered that its splendour and magnificence was beyond the most fertile imagination. And really, every detail the serf craftsmen worked on, right down to the most insignificant, is a perfect work of art in itself. It provides perhaps the most perfect overall impression of Moscow classicism and certainly shows off its great achievements

to best advantage. It was only natural that succeeding generations of architects should have often come under the influence of the palace at Ostankino.

Moscow at the Turn of the Century

Up until the mid-19th century, Moscow architecture always had a stylistic unity about it, and the builders and architects of every age, while constantly improving and changing techniques, nevertheless possessed at any given point in time a common architectural idiom. But from the mid-19th century onwards, when Moscow's development began to be primarily capitalistic, this picture changed sharply. Buildings that were once the pride and joy of Moscow were destroyed and new ones erected in their place which it is hard to believe could have stemmed from one and the same period. Added to this, the economic system based on capital meant that completely new types of building came into being, such as railway stations, department stores and shopping arcades, banks and museums. The external appearance and the entire inner structure of dwelling houses altered. Schools

and hospitals came to be built in a new fashion.

Some of the innovations were to the good. It must be noted for example that rational planning began to have its effect on most of these buildings; rooms became more comfortable and better laid out. Metal began to be employed, and, much later, reinforced concrete, great expanses of plate glass and large ceramic slabs. All these materials came to be widely used and might be expected to have changed the seemingly rock-firm architectural devices of the past.

However the Russian bourgeoisie, which now became the main utiliser of the new types of buildings, lacked the artistic taste to be able to make proper use of the new methods, and saw in the wealth and pomp of architectural forms a possible means of expressing its own prosperity, its increasing im-

portance in the life of the country. As a result over the next sixty or seventy years building techniques imbibed the most varied elements of the architecture of the past and shamelessly mixed them, serving them up in eclectic cocktails which altered with fantastic speed. Within the space of a year or two, and sometimes even contemporaneously a fashion for baroque surrenders to a taste for Renaissance elements, and Renaissance is replaced by a mixed dish of neo-Russian and Byzantine motifs. The elegance and beauty of architecture, once, as we have seen, imbued with depth of content, now give way to naked ignorance and shameless jobbery.

This situation spelt the temporary ruin of architecture. The new types of building being created did not provide for any consequential development and an impasse was swiftly reached. A station would emerge looking like a stock exchange and a cinema looking like a dwelling house. Attempts by some circles in society to nurture a rebirth of native Russian forms led to an ill-advised return to pre-Petrine devices and forms that merely aggravated the lack of standards prevalent in Russia at the time. None of the elements of architecture in employment then had anything in common with ancient Russia, or with the classical age, or with any other epoch, they were purely manifestations of the times.

It is perfectly obvious that this sort of situation was bound to doom to oblivion such projects as the more rational planning of Moscow after the 1812 Fire which lay at the basis of town-planning in the city as a whole, and the creation of compositionally and stylistically linked buildings. The architecture of capitalist Moscow was nothing but a conglomeration of various buildings having little in common with one another. All the same, by picking through them, one can come across the odd valid building amid the debris of different styles and devices.

For the convenience of the reader we have

grouped these buildings in some sort of order as regards their stylistic features, but in following this or that itinerary it should be borne in mind that all of them were built almost simultaneously.

1

During our excursion round the Kremlin we demonstrated how architect Konstantin Ton built the Kremlin Great Palace and the Armoury building in the "old Russian style", an architectural movement gathering way at this time which was to persist right up until the early 20th century. Another early example of this style is the *Polytechnical Museum* (see plate 117) near the Ilyinskiye Gates. Begun by I. Moninghetti who built the central part between 1875 and 1877, it was continued by Nikolai Shokhin (the right-hand section) in 1896, and completed by Voyeikov and Yeramishantsev, who finished off the left-hand side and the large auditorium between 1903 and 1907. The Byzantine-Russian motifs are clearly distinguishable in the central façade. The wealth and starkly decorative character of its heavy detailing, the considerable size of the windows and the main entrance and the layout of the exhibition halls, do make some concession to the public purpose of the building, but its overall appearance displays an obvious leaning towards the palatial. All this is ample evidence to support the thesis that a special architectural form for museum type buildings had yet to be found. But as regards the interiors, the architect created well-lit exhibition halls whose large windows are sited high above floor level, enabling exhibits to be laid out along the whole length of the walls. Here too the new and progressive is inextricably mixed up with old techniques and devices, hindering a fruitful development of architecture, and in patent contrast to the function the structure was meant to serve.



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117. Polytechnical Museum. 1875–1907

From the Polytechnical Museum we go towards Red Square, where, to the right of the Nikolsky Gate on the slope leading down to Manège Square stands the *History Museum* (see plate 118) built between 1878 and 1883 after a design submitted by artist V. Sherwood, and engineer A. Semyonov. The latter takes the credit for layout and the technical side of the building while the former was responsible for the exterior.

The engineer made a rational layout of the exhibition halls, distributed the staircases in an intelligent manner and gave all rooms large windows. The artist, however, wanted to echo the picturesque composition of the Cathedral of St. Basil at the other end of the square but only succeeded in making his building irregular and chaotic, and the decorative elements it is covered in seem petty.

The Upper Trading Rows (or GUM, the State Department Store, as they are known now) were built immediately after the Historical Museum. GUM stands directly opposite the Kremlin walls, on a site which for ages past had been the busiest market in Moscow. After the Moscow Fire of 1812 Bove built a structure to house the Trading Rows which, although still architecturally valid fifty years later, no longer met the needs of the rapidly developing retail trade springing up in the city, so that the Moscow merchants decided to have it rebuilt. Architect Alexander Pomerantsev fulfilled his difficult commission rather successfully and built what can only be described as a new type of retail trading centre (see plate 119). Basically it is a system of three shopping arcades, along which rows of shops, at least a thousand in all, are spread out on two floors. The arcades were



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118. History Museum. 1878–83

roofed over in metal-framed glass bow roofs, for which 834 tons of metal were employed.

But for the outside the architect employed granite, marble and Radom sandstone in order to reproduce the multiplicity of old Russian forms that he was bent on including in the building. The latter elements he borrowed *en masse* from old buildings in Rostov Veliky and the nearby monastery at Borisoglebsk.

The building of the Moscow City Duma (see plate 120), erected between 1890 and 1892 by Dmitry Chichagov and now housing the *Lenin Central Museum* was executed in the same spirit.

An example of the further development of this style can be seen in the *Tretyakov Art Gallery* building with its magnificent collection of Russian paintings, at No. 10, Lavru-

shinsky Lane in the Zamoskvorechye area. The sole item of interest to us architecturally is the main façade of this building (see plate 121), for the building, once Tretyakov's own home where he hung his collection of paintings, has been rebuilt and added to so many times that it has lost all affinity to its original appearance. After the collection was presented to the City of Moscow it was decided to build a new frontal part with a main entrance. Vasily Vasnetsov the artist was asked to participate and in 1906 a design he had prepared was used for the new façade. Vasnetsov's task, it must be admitted, was rather a difficult one—the frontage to a modern picture gallery containing exclusively Russian paintings. Naturally the bias for traditional national motifs prevalent at that time led the artist to borrow forms taken straight from old Russian architecture and this makes itself felt in the



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119. State Department Store-GUM (former Upper Trading Rows). 1888

character of the jutting entrance porch, the decorations round the window frames and the outline and details of the central section which has decorative *kokoshniks* bearing a bas-relief with the pre-Revolutionary arms of the City of Moscow. The public nature of the building is strongly emphasised. All in all, one has to admit that Vasnetsov's exercise in architecture does include some kind of rational features. The additions to the right-hand side of the gallery were designed more recently by Shchusev, and their forms are close in spirit to those of Vasnetsov.

The drive to introduce all the variety and wealth of old Russian art to architecture is manifest in the *Kazan Railway Station*. The large building, designed by Shchusev, was begun in 1912 and only completed in 1926. The passenger waiting-rooms and booking-offices, the restaurant and so on do not form

a single integrated structure, but are a group of different-sized and variously designed buildings, linked by a vertical levelled tower over the main entrance. In so far as a **station** may be considered the gateway to a city it was therefore given features common to Moscow baroque while the tower more or less accurately reproduced the Suyumbekn Tower in the Kazan Kremlin which, the architect reasoned, should indicate the other terminal point of this railway line.

Each of the individual sections of the station received its own particular architectural details which were carefully designed by Shchusev and his colleagues after old models. Thus we encounter window frames from the Novo-Devichy Convent and decorative elements from the Ryazan Cathedral. And one has to admit that Shchusev did succeed in creating a kind of fairy-tale building, a building that



120

120. Lenin Central Museum (former City Duma). 1890-92

is unusually decorative and extraordinarily picturesque. Even the factory-type chimney incorporated into the design was embellished with decorative details copied from those on one of the churches at the monastery in Zagorsk. The architect gave special thought to the decoration of the restaurant, the figured arrangement of the vaults in the corner tower and the "Pskovian" stepped vaulting in the main passenger waiting-room. The latter consists of decoration covering the entire ceiling. The vaults are executed in metalwork and plaster, and are suspended on the ferro-concrete roof struts. In 1939 and 1940 some parts of the station inside and out were somewhat ill-advisedly faced with marble.

To reach the Kazan Station from the Tretyakov Art Gallery, one should cross the Bolshoi Kamenny Bridge and take the Metro to Kom-somolskaya Station.

2

However, it should not be imagined that pseudo-Russian was the only style being employed during this period. Alongside it, and often used together with it there remained the old classical formula, though applied far less successfully than in the 18th and early 19th centuries. One of the buildings in the classical vein is the *State Bank* (12 Neglinnaya Street), built in the eighteen-nineties after a project by K. Bykovsky, who endeavoured to endow his work with the atmosphere of a palace of the late (16th century) Venetian Renaissance, when extravagant detail was all-important. The iron railings outside the small forecourt are intended to give the same impression and help to emphasise the solemnity of this extremely imposing building. The second storey is noticeably more prominent than the



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122. Pushkin Fine Arts Museum. 1898–1912

121. Tretyakov Art Gallery. 1906

lower floor, for here the most important offices of the bank are located. The windows, for example, are lined with half-columns supporting heavily profiled cornices. The wealth of carving and moulding executed from designs by sculptor Alexander Opekushin above the windows of the central projection overload an already excessively decorated façade. It is worth noting that this kind of moulding was not merely a concession to the fashions of the times but was a feature peculiar to Bykovsky. The University library he built on Marx Prospekt and the buildings of the Zoological Museum on Herzen Street have the same qualities. The bank building is replete with this kind of details both inside and out. At the same time, when one looks closer at the wealth of sculptural and architectural detailing one notices a certain amount of super-

fluous sleekness and fluidity in forms that are a foretaste of *art nouveau*.

In 1927 a thorough reconstruction of the Bank was begun by Ivan Zholtovsky. Its side sections were rebuilt on a larger scale in early Renaissance style.

From Neglinnaya Street we go by bus to Volkhonka where the *Pushkin Fine Arts Museum* (see plate 122) is located. The Museum of Fine Arts, as it was originally called, was built between 1898 and 1912 to house the Moscow University art collection. Architect R. Klein's use of classical forms should cause no surprise, for they are admirably suited to the purpose for which the building was designed. The wide façade facing the street has an Ionic colonnade forming a long loggia on either side of a jutting portico with a wide flight of steps leading up to it. It can be favourably compared with the History and



123

123. Kiev Railway Station. 1914–17

Polytechnical museums and the great strides taken by architecture in the intervening period can be the better appreciated. What we have here is definitely in every respect a building for community use. The sides and rear of the museum are extremely restrained but nevertheless make one immediately sense the social purpose of the building. The same goes for the wide staircase inside leading to the upper galleries of the museum. The designer, Ivan Zholtovsky, used a mixture of artificial and natural marble to give the staircase a formal palatial character. In the interior layout and furnishing of the exposition halls all the technical resources and experience gained in museum design by this time were made use of.

Classical forms were employed in the design of railway stations too. The *Kiev Railway Station* (see plate 123), one of the more inter-

esting of such termini, may be reached from the Pushkin Gallery by metro.

The *Borodino Bridge* spans the Moscow River in front of the Kiev Railway Station. It was begun in 1909 and is also the work of Klein. The closeness of the centenary of the Battle and the expulsion of the French *Grande Armée* prompted Klein to make use of early 19th-century Russian classical forms. The bridge was to be built not far from Fili where Kutuzov's military council had met in 1812. The obelisks at either side and the semi-rotunda colonnades on the opposite bank to the Kiev Station give the bridge a solemn and triumphal aspect. A year after the bridge had been completed, in 1914, the building of the Kiev Railway Station was begun, after a project by engineer Ivan Rehrberg. He regarded his building not so much as a major building in the city, but rather as an organic

part of its make up, an artifact. His idea was to have a huge square opening before the station, alter the proportions of the building to fit it and place a tower to its right to emphasise its social purpose, its role as a public utility. But the great concourse envisaged by Rehrberg would have meant the demolition of a number of valueless buildings and the railways administration would not agree to even the small cost that this would have involved, a typical pre-Revolutionary consideration. Only in Soviet times did it prove possible to round off Rehrberg's project completely.

Classical principles and techniques were also employed inside the station to link the high-roofed passenger waiting-rooms in a single spatial entity. At the same time its purely constructional characteristics were of noticeable importance. Platforms and tracks are roofed over by a single span roof designed by engineer Vladimir Shukhov, without any attempt to conceal the iron ribs and girders supporting the glass. They all appear in their natural form and demonstrate the qualities of the engineering.

Thus, it can be seen that on the eve of the Revolution engineering and architecture were gradually freeing themselves of the senseless application of decoration for decoration's sake. The new and adventurous was at last beginning to find a toe hold.

3

In addition to the pseudo-Russian style and the survivals of classicism, sometimes architects would resort to other styles, although more often than not this was dictated by the whim of the client. An example is the *General Post Office* on Kirov street near the Kirov Gates begun in 1912 (Architect O. Muntz, in association with engineer D. Novikov). Initially this building was conceived of in the Byzantine style, the façade having a striped

Byzantine finish in Metlach glazed ceramic tiles. However while building was still in progress the designers thought the better of it and the Vesnin brothers, called in as extra consultants, completed the façade in medieval Romanesque.

All this is undeniably imposing but the appearance of Romanesque on a post-office building is scarcely likely to find any functional justification.

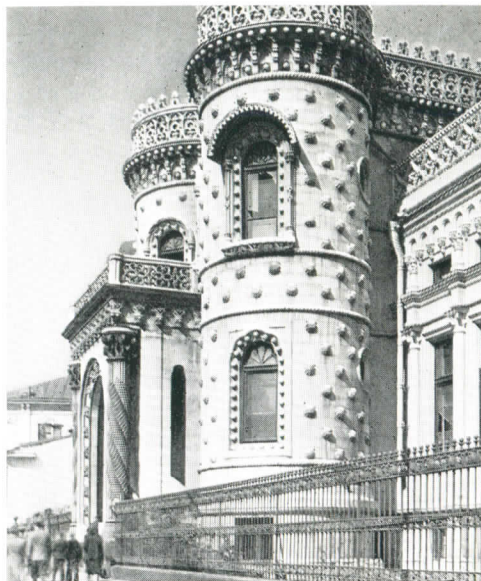
To the right of the Bolshoi Theatre in Sverdlov Square stands the *TsUM* (*Department Store*) building, an example of Gothic revival architecture (see plate 124). It was actually the first shop of the department store type to appear in Moscow, the arcade buildings having hitherto prevailed. It was built by Klein in 1909 and ferro-concrete and glass were used on a large scale. The structure consists of reinforced concrete pillars and supports carrying floors likewise of reinforced concrete. The architect gave preference to neo-Gothic forms, for in the constructional aspect Gothic had reached perfection and there was as yet no ready-made style of building for ferroconcrete, a material that had only recently begun to appear. In Gothic Klein saw forms and details that were fairly well suited for application to reinforced concrete constructions. Moreover Gothic would have wonderful publicity value. The big department store would stand out in sharp contrast to the classical buildings surrounding it and, perhaps even more important, the tower on its corner would be firmly implanted in the memory of possible customers. The light metal frames used in its windows meant that it would be well lit, while the windows would girdle the façade in an almost continuous ribbon. There was also much that was new in the building's interior planning. The counters were free ranging and long enough to make for speedy turnover. However the wooden staircases and the courtyard well were hardly justified.



124

124. Central Department Store—TsUM. 1909

Among the more original mansions erected at this time, if somewhat bizarre and pretentious, was *Morozov's House* (see plate 125) now the House of Friendship with Foreign Countries (No. 16 Kalinin Street), built in 1894. Old residents of the city recall the history of the building of this mansion. Morozov, in his travels through Europe, waxed enthusiastic over a 16th- or 17th-century castle he saw in Spain, where medieval features contrasted strangely with Renaissance motifs, and when he returned to Russia he asked architect V. Mazyrin to build him an exact copy of the castle that he had seen. Naturally it would have been impossible to reproduce all the details of the prototype and the architect stuck to his model only in the street side of the building with the twin towers, their whimsical lacework battlements and the moulded mullets on the walls. For the rest, the house is just a



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125. House of Friendship with Foreign Countries (former Morozov Mansion). 1894

normal mansion where glasswork abounds. The remaining façades are comparatively modest, and many details from *art nouveau*, which by this time had spread to Russia, are present. The interiors, naturally, feature little of the medieval architecture Morozov was so carried away with. The reception-rooms and halls in the house, heavily loaded with the most variegated and clashing architectural moulding, are similar to many of the other mansions built around this time.

4

Our last excursion through Moscow of the capitalist period takes in those buildings in the so-called "style moderne", better known in other countries as *art nouveau*. The main features of this style were extensive surfaces of plate glass, ferroconcrete structural details



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126. Metropole Hotel. 1899–1903

and ceramic block facing, a general willingness, in fact, to incorporate the many new materials that had come into circulation in recent years. Gradually the style freed itself of forced decorativeness and to a certain extent was a foretaste of modern experiments in the use of new techniques and materials.

This excursion begins from the *Metropole Hotel* (see plate 126) with its main façades on Marx Prospekt and Sverdlov Square. It was put up between 1899 and 1903 after a project by the British architect W. Walcott, then working in Moscow. Among the consultant interior decorators on the project were A. Erichson, and V. Vesnin.

The hotel fits snugly into its site on the corner of Sverdlov Square and both its exterior and interiors are relatively severe. The red granite podium or socle storey accentuates the smooth plaster walls of the upper storeys,

topped on the Marx Prospekt side of the hotel by a huge painted ceramic panel—"The Dream Princess" by the famous Russian painter Mikhail Vrubel. The sculptural figures on the frieze are the only reminder of the moulding typical of *art nouveau*. The plate glass used here is partially for decorative purposes.

However the whole effect is a little spoilt by the small Gothic-type pinnacles used to accentuate the picturesqueness of the façade. Some of the original interior finishing that has been retained will be found to echo the architectural features of the exterior.

Not far from the Metropole on Neglinnaya Street stand the *Sandunovskie Baths* (see plate 127), erected in 1895 to a design by architect V. Freidenberg. This was a time when the very first elements of the new style were beginning to appear on the Russian



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127. Sandunovsky Baths. 1895

scene and at first it was very often combined with the forms and motifs of other styles, converted them to suit its own purposes; but the sculpture and foliate ornamentation in the Sandunovskie Baths acquired a naturalistic shading. The Sandunovsky Baths are a rather stark example of *art nouveau*. The centre of the building is formed by a large arch, like the ones used primarily in building railway termini and this is surmounted by a dome set with statues. In all its decorative details, in the wealth of embellishment covering the main façade it is easy to distinguish features of Russian rococo. But rococo seems to have been insufficient for the architect as, in an evident effort to recall the bath-houses of the East, he set a light Moorish arcade in the centre of the arch without taking too much care over the strange mixing of the two styles thus achieved. It should be added

that a second reason for the mixing of styles may have been the result of publicity stunts.

From Neglinnaya Street one can go by trolley-bus to Nikitsky Gates where at the corner of Kachalov and Alexei Tolstoy streets stands a mansion built for Ryabushinsky, one of the great industrialists of pre-Revolutionary Russia. The *Ryabushinsky House* (see plate 128) is no less idiosyncratic in its design than Morozov's house. It was built between 1902 and 1906 by F. Shechtel, one of the most important architects of the period. In its exterior and decorative elements both inside and out, this building was an amalgam of all the characteristics of *art nouveau* at that particular stage of its development. The architect has built a house whose asymmetrical shape combines to form a rather picturesque harmony. The large windows occupy a promi-



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128. Former Ryabushinsky house. 1902-1906

nent position in the smooth-glazed brick façade, creating an interesting effect and making it rather difficult to tell how many floors there are. Equally original are the window sashes in the pattern of interweaving tree branches. A broad mosaic frieze of coloured orchids, a favourite theme of the style moderne, encircles the upper walls and is offset by the flat cornices projecting far out over the caves which clearly demonstrate the properties of the new materials such as steel and concrete employed by the architect. The rhythmic flowing lines of the wrought iron grillework on the balcony above the porch and on the railings in the garden is a typical manifestation of *art nouveau*. The same kind of wrought iron has been used in the interiors too. For example, the banisters up the main staircase from the hall to the top floor are wrought in the shape of a giant

octopus with twisting and writhing tentacles. While the building possesses a certain terseness both as a whole and in its separate parts, the chief impression it gives is one of movement. The architectural lines seem not so much to outline this or that form as to writhe, run and flow, through all parts of the building. It is in fact a synthesis of both the virtues and defects of *art nouveau*.

From the mid-19th century mainly as a result of rising land prices, large blocks of flats began to appear. Naturally, the outlay on such blocks of flats was such that landlords tried to attract tenants who would be prepared to pay high prices for them, and with this aim in mind they tended to adorn façades with all kinds of detailing and ornamentation, suggestive of the quality of the interior finishing and the prosperity of its



129. Apartment house in Frunze Street. Beginning of the 20th century

130. Monument to Pushkin. 1880

residents. Only shortly before the outbreak of the First World War did a more rational approach begin to prevail in this kind of architecture. One of the earliest examples of the new kind of apartment house is the *block on the corner of Frunze Street* (see plate 129) designed by F. Shekhtel. The building stands not far from the Lenin Library on the corner of Frunze Street and Marx and Engels Street and to reach it one walks down to Arbat Square from Nikitsky Gates and turns to the left. The façade is rather modest. The socle is finished in crumbled concrete, then just beginning to appear (circa 1905 or 1906) and the walls are faced with glazed ceramic tiles in imitation brick. This innovation was extremely economical as glazed-tile facing weathered well and demanded practically no repairs. The sole decorative element was an expressive sculptural frieze of plant forms.





131. Monument to Ivan Fyodorov, the first Russian printer.
1909

The corner of the block possesses a jutting bartizan similar in spirit to the towers on medieval German castles but free of all ornamentation and finishing in an oval dome, which makes it stand out against the rest of the street.

The layout of rooms in this kind of apartment block was as follows: reception-rooms like the dining-room, salon and study facing out over the street; bedrooms and other personal apartments overlooking the small inner courtyard, the latter, owing to the smallness of the site, being reduced to the dimensions of a lightwell. These courtyards were the curse of all pre-Revolutionary architecture. Naturally, the walls giving on to the yards were either completely unfinished or covered only in plaster for in nine cases out of ten, the architect only bothered to create an elegant façade on the street side.

The finishing of this kind of apartment house was extremely simple, for the tenants would naturally want to furnish their rooms according to their own taste.

*

Monumental sculpture during the capitalist epoch was of incomparably higher quality and more faithful to the principles of art than was architecture. Among the most important statues in Moscow dating from this period is the *Pushkin Monument*, standing on Pushkin Square (see plate 130), the work of sculptor Alexander Opekushin and built at public expense. The architectural side of the project and the iron lamp-posts were executed according to a design by architect Bogomolov. The statue was given a ceremonial unveiling in 1880. The figure of the poet is simple and succinct, additional suppleness being rendered by the cloak falling down to his feet in wide drapes. The rhythm lent it by these calm serene lines harmonises with the poet's thoughtful pose.

On Marx Prospekt opposite the Children's World (Detsky Mir) Department Store stands the *monument to Ivan Fyodorov, the first Russian printer* (see plate 131). The statue was carved by S. Volnukhin in 1909 and is unquestionably one of the best pieces of sculpture from pre-Revolutionary Russia. The simplicity and brevity of its base, black labrador marble, flecked with lightning blue, and worked by architect I. Mashkov, sets off the bronze figure rather finely. Despite its restraint there is a lively sense of movement in its well delineated silhouette. Originally the monument stood out off to much better effect, being placed against the white wall of the Kitai-Gorod with its scaliger battlements, but unfortunately this section of the wall no longer exists.

Moscow

Architecture
and
Monuments

The New Moscow

Since the Revolution, architecture in Moscow has passed through a number of stages. The buildings erected in the 1920s and early 1930s form a single and integral group and can be considered as the forerunners of present-day building in the city. But the period which followed, beginning in the mid-1930s and lasting to the mid-1950s, constitutes a return to the forms of the past. Last of all, visitors to the city ought to examine the building of the last ten years, taking a look round some of the new districts that have been going up, so as to arrive at some general understanding about their features. In fact this is a must, for the architectural appearance of both buildings with a public function and homes has changed out of all recognition.

So far we have been treating buildings as historic monuments or landmarks in architecture but in introducing the reader to

present-day Moscow we shall be forced to direct his attention less to individual buildings and more to whole groups, rather from the point of view of town-planning. Present-day building projects and re-development are often under way over entire new districts whose qualities as urban development schemes have won clear recognition from many.

Even as early as the 1920's, with the formation of a Soviet school of architecture, such features as the rational ordering of the general plan of a building, and wide employment of new materials and construction techniques enabled Moscow architects to build a large number of interesting buildings, far removed from the eclecticism of the immediate pre-Revolutionary period. However the architectural experiments of those years galloped too far ahead of what was really practicable. As

V. A. Vesnin, one of the most important of Soviet architects put it, a new architectural language was being formulated at a time "when we had to lower the cost of every cubic metre of building, economise on every barrel of cement, and every pound of nails". Not surprisingly during this lean period, many architects turned to a box-like architecture of a kind that was bound to incur the wrath of the public. The protest against this kind of faceless and joyless buildings began to be heard at a time when in every other facet of the country's economic life things were beginning to take a turn for the better, enabling construction work to take wing and greater attention to be paid to the finishing of buildings. Thus, perhaps in an attempt to make up for the austerity of the preceding decade, in the later 1930s architects began trying to recapture some of the splendour of the past, and sought inspiration in the models of the Renaissance, Russian classicism and other national styles, trying to make the architecture of the past answer present-day requirements. The application of costly marbles, granites, expensive timber and so on, aggravated the trend towards ornamentalism, a trend rightly condemned at the nation-wide conference of architects, convened in 1954, and in a special government decree. Another major failing of the situation in architecture of the immediate postwar period was the construction of each building separately out of individual elements, which acted as a brake on the building industry and building as a whole, which had particularly painful effects on housing.

Nowadays the techniques employed by Soviet architects in the preparation of designs and the erection of buildings are those used the world over. Greatest stress is laid on simplicity and economy.

The first two sections of this chapter will tell you something about architecture of the Soviet period up to roughly the beginning of

the 1930s, the third will show you some of the buildings of the 1950s, while in the last few you can read about the latest Soviet building techniques and find descriptions of some of the more interesting statues and monuments in the city.

1

We begin our introduction to Moscow architecture of the early Soviet period with the *Lenin Mausoleum* in Red Square (see plate 132), one of the best known structures of the early post-Revolutionary period.

Immediately after Lenin's death in January 1924, Alexei Shchusev was entrusted with the design of a mausoleum. It was a difficult task, for not only did it demand a projection of the people's grief, but also an expression of the idea that Lenin's cause was still alive, and was a continuing source of inspiration to the people of the Soviet Union in their work. This was one of the reasons for incorporating into the design a government saluting base. For from almost the first few days of the October Revolution it had become a tradition to hold parades and demonstrations in Red Square, and here Lenin had made speeches on a number of occasions and it was here that he came to meet the people.

To implement his idea the architect chose a simple but striking form. The square base of the Mausoleum is only ten feet high. It is crowned by a stepped pyramid, the summit of which is formed by a flat-roofed structure standing on low, close-set pillars. A flight of steps leads from either side of the entrance to the Mausoleum up to the saluting base on the roof. The single word "LENIN" is set on a memorial tablet in black Ukrainian marble, flecked with blue, directly above the iron doors. The massive dark red granite blocks fit so tightly together and are so well polished that the whole building seems to have been created out of a single giant block. Its sober,



132. Lenin Mausoleum. 1929–30

geometric form and serene outline, create an air of monumentality and genuine power so that it stands out more prominently than most of the other structures in Red Square, despite its comparatively small size.

At first the Mausoleum was built in timber, but the success of the forms, its simplicity and imposing appearance led it to be rebuilt in granite in 1929 and 1930. But in the new, permanent version the architect used his experience in building the first structure to attain even greater expressiveness.

The Mausoleum stands before the centre of the Kremlin wall on the axis of the Senate Tower and the U.S.S.R. Government building visible behind. The severity of wall and tower find an undoubted echo in the Mausoleum. The stands on either side of the Mausoleum, built in 1930, are faced in light grey granite and rise up in low tiers repeating the motifs



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133. Council of Ministers building. 1932–1935

of the top of the Mausoleum. Add to this the cobbled paving of the square and the way it is laid out, the fact that the approach roads from north and south lead up steep slopes so that the square is a kind of raised plateau, all these features, both natural and man-made, combine to provide a magnificent setting for the Mausoleum.

From the Mausoleum we should go down to Gorky Street, on the corner of which the *building of the Council of Ministers of the U.S.S.R.* (see plate 133) stands, occupying almost an entire block. Its soaring forms, the calm and somewhat solemn division of its walls by square pillars, its large wide windows and the top of the central section bearing the crest of the U.S.S.R., all accentuate the state function of the building. It was built between 1932 and 1935 after a project by architect A. Langmann. The building of the

Council of Ministers block heralded the beginning both of the reconstruction of the old Okhotny Ryad (Hunters' Row) with its multiplicity of small shops and food-stalls and of a face-lift for the whole city centre. The facing of the walls is in light-coloured limestone with the socle in granite to reinforce the stateliness of the building. The state crest is the only plastic detail in the whole building and sets off to wonderful effect the plain and somewhat sombre forms of the architecture. The rooms and halls inside are equally restrained. The only moderating influences are the modest classical pillars in the vestibule.

A short way up Gorky Street on the left-hand side stands the large building of the *Central Telegraph* also occupying the entire block between two side streets. It was built between 1925 and 1927 by engineer Ivan Rehr-



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134. *Izvestia* building. 1926

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135. Zuyev Club. 1929

berg. In the formative years of Soviet architecture, at a time when fierce polemics were in progress Rehrberg remained aloof from the discussions and it is therefore not surprising that the building we see before us does not depart from the principles employed by him before the Revolution. The perimetrical building of the site, the sectioning of the walls, the large windows, details like the grille on the roof of the central corner tower, the focal point of his construction, the *torchère* obelisks beside the steps leading up the main entrance, were all features of early 20th century office architecture. However, despite the link with the past, new features do make their appearance in the building's general outline, notably in its scaling.

We continue up Gorky Street to Pushkin Square where on the far right-hand side looms the extremely original grey building of

the newspaper *Izvestia* (see plate 134). It was designed and built by architect Grigory Barkhin in 1926, at a time when Soviet architects were working towards the evolution of new designs based on principles long accepted in industrial architecture, whose functional appearance made for clarity and unity in the treatment of spatial features. This inspired movement, known as constructivism, resulted in the appearance of completely new kinds of building, the main features of which were rationalism and a complete absence of decoration.

The *Izvestia* building is every bit a product of the constructivist movement. The needs of the print-shops located on the lower floors of the building gave rise to the large windows which turned the façade into an almost continuous sheet of glass. Only the vertical piers and the flooring of the different storeys



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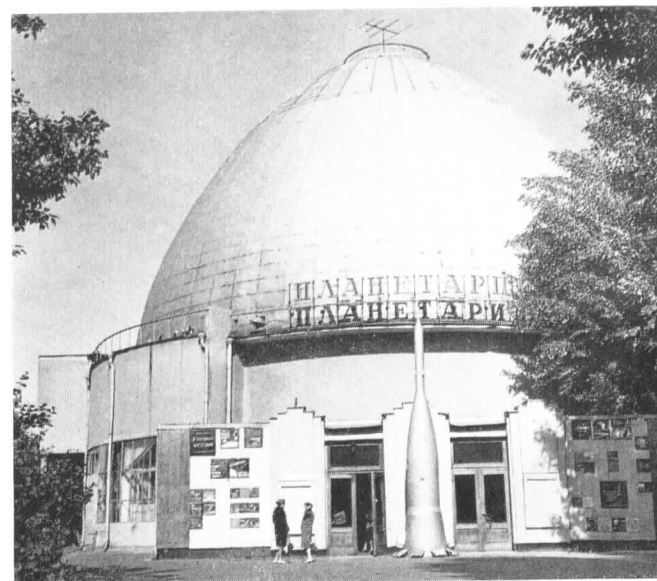
136. *Pravda* building. 1929–35

break this up into a checkerwork, and make it an orthodox structure employing the basic principles of reinforced concrete design. The balconies on the different floors were used by the architect to enliven the façade and to create a play of light and shade in an otherwise severely rectangular structure. The circular windows of the editorial rooms on the top floors were meant to serve the same purpose, and are indeed, more than anything else, what makes the building so original. The moving news-strip along the top of the building and the *Izvestia* symbol on the storey immediately below it also help to break up the smooth façade. The *Izvestia* building was one of the first real achievements of post-Revolutionary architecture.

Continuing up Gorky Street, we turn right opposite the Byelorussian Station, and make our way down Lesnaya Street till we come to

a no less original building, the *Zuyev Club* (see plate 135), built in 1929, one of the series of clubs and cultural centres whose building was undertaken to coincide with the tenth anniversary of the October Revolution. It was an utterly new type of building, used for political meetings, educational and mass cultural activities and for the organisation of physical education for industrial workers. By the time the clubs came to be built, strict specifications as to the purposes working men's clubs were to be used for had had time to coalesce. They were to have auditoriums, space for various spare-time pursuits, gymnasias, crèches and children's rooms. The enormous variety of work undertaken at the clubs forced architects to include space for activities of the most varied order within the framework of a single building.

The most complex feature of club design



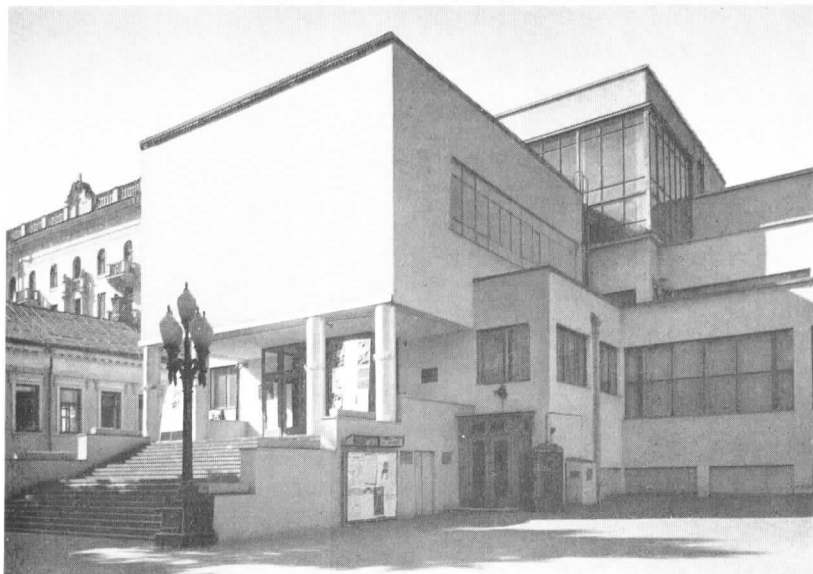
137

137. Planetarium. 1928

turned out to be the external appearance of the building. And here the architect ran up against a major stumbling block; there were no previous, pre-Revolutionary models to work from. Therefore, he would often have recourse to forms borrowed from industrial architecture, being guided by the belief that the latter were somehow close in spirit to the workingmen's clubs. And this was architect Ilya Golosov's reasoning in his design for the Zuyev Club. It led him to encase the spiral staircase in a glazed circular elevator-type shaft at one corner of the building, to cut this nearer the top with a row of square windows somewhat reminiscent of the overhead galleries one frequently encounters in factories, and to include other elements borrowed from industrial architecture such as the emphasising of the different floor levels. The grey cement finish increases still further the

factory connection. The 950-seat auditorium is one of the biggest in club architecture of the period.

Features of club architecture also found application in buildings of a much larger size, for example the *Pravda* building, put up between 1929 and 1935, on Pravda Street, a thoroughfare running off Leningrad Prospekt about fifteen minutes' walk from the Zuyev Club. The *Pravda* building (see plate 136) is the work of Panteleimon Golosov. The huge seven-storey building is divided horizontally by strip windows, interrupted in the centre of the façade by a solid sheet of glass lighting up the vestibule and main staircase. Two solid plate glass bays jut out from the ends of the main structure. The blind balcony parapets, the centre loggia situated at the top and the superstructures on the flat roof act as additional decorative elements.



138

138. Central House of the Cinema Actors. 1931-34

2

At the beginning of Sadovo-Kudrinskaya Street on the Sadovoye Ring, stands the *Planetarium*, erected in 1928 (see plate 137) after a project by Mikhail Barshch and Mikhail Sinyavsky. The fact that the Planetarium was a building of a completely new type enabled the architects to ignore the elements of industrial architecture so powerful at that time and attempt an original form using as guide-lines reinforced concrete building techniques and the purpose of the structure itself. The Planetarium is set well back from the roadside and the silvery aluminium roof of the demonstration hall attracts attention from some distance away by virtue of its unusual oval shape. An interesting feature of the dome is that it is scarcely two inches thick at the top. This unique building im-

presses itself on the memory by virtue of its startling boldness, born of functional needs and the new materials employed.

At the time this building was being designed current architectural thinking held it to be almost a crime to arrange either layout or façade in a symmetrical manner. This is why here too we find jutting walls and abutting structures that are deliberate and not always called for by the building's function. For example the rear façade has a spiral staircase encased in a glazed shaft, something certainly effective but scarcely justified.

The Planetarium has a remarkably well conceived interior layout. The ground floor is spacious and well-lit and thanks to the glass strip window seems a natural continuation of the surrounding gardens.

Leaving the Planetarium we turn left at the Square of the Uprising (Ploshchad Vosstania)



139

139. USSR Ministry of Agriculture building. 1928-33

onto Vorovsky Street. A little way down this street on the right-hand side stands the *Central House of the Cinema Actors* (see plate 138) built between 1931 and 1934 after a project by the Vesnin brothers, whose work we have come across before. In plan, it is to a certain extent a continuation of the features worked out in club architecture of the period. Although the outside of the building consists of assymetrically variegated sections set out in rather barren fashion, in the interior the architects have tried to produce a harmoniously linked group of rooms. The greatest success is no doubt in the treatment of the central foyer, its large windows and accessory halls and the rosewood facing of the auditorium.

Not far from the House of the Cinema is another equally interesting building—the *Nar-komtin apartment block* on Chaikovskiy Street.

This building was erected in 1928 and 1929 by architects Ginsburg and Milinis. They aimed at building an entirely new type of apartment block and gave it such innovations as split levels and windowed corridors down its entire length. At first sight this elongated building, built specially for the then People's Commissariat of Finance, with strip windows breaking up the entire façade horizontally is reminiscent of the superstructure of an ocean liner, impression being strengthened by the roof additions. Ginsburg and Milinis did not look upon it as an isolated building, but placed on its left in a small park, a glassed-in kindergarten, connecting the two with a covered arcade on piles.

From here we go by trolley-bus to Lermontovskaya Square to take a look at three administrative buildings erected at one and the same time. The first we come across will be the



140

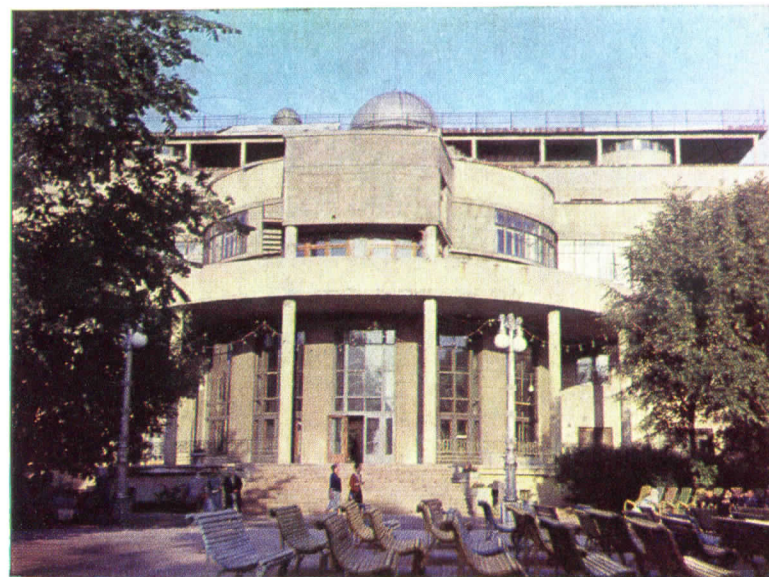
140. Centrosoyuz (Central Union of Consumer Societies) building. 1929–36

Ministry of Agriculture building (see plate 139) erected by Alexei Shchusev between 1928 and 1933, and occupying the entire length of a block along the Sadovo-Spasskaya Street. Shchusev was fond of emphatic spatial conceptions and clear lines and his main aim here was to make the corners of the building stand out as sharply as possible. The building is best viewed from Orlikov Lane. One of the corners, jutting out in a big glass-covered circular bay, is particularly striking, with its balconies and different sized windows and the thin horizontal strips of the bay supports serving to enliven the façade.

Here we turn back towards the centre of the town along Kirov Street, where, to the right, can be seen the *building of the Ministry of Trade*, built in 1927 to a design by architect Belikovskiy and attracting our attention by the nakedness of its ferroconcrete skeleton

visible through its glass façade. One can scarcely speak of windows as such; all floors are completely glassed-in and only divided from each other by thin concrete strips. The building was originally conceived of as a skyscraper and was to have had a kind of glass tower in the centre, but town building regulations at that time did not permit this to be built. This has resulted in somewhat deforming its general external appearance, making it seem inert. Belikovskiy in fact attempted to show the advantages of new types of construction and new materials with their attributes of lightness and grace.

Further down Kirov Street stands one of the most interesting buildings to be put up in Moscow in the late 1920s designed by Le Corbusier for the *Centrosoyuz* (Central Union of Consumer Societies) (see plate 140). It was built between 1929 and 1936 with N. Kolli as



141

141. Palace of Culture at the Likhachov Motor Works. 1930–37

consultant. Once again the building occupies a whole block. Such features as the unbroken glass façade, the finishing of some of the walls in dull red tufa, the ferroconcrete piers, and the ramps inside instead of stairs were all novelties in their time and became the subject of lively curiosity, meritably giving rise to much imitation. Unfortunately the ground floor, originally designed as parking space, was later enclosed. Its windows are in direct conflict with the architectural properties of the rest of the building.

Our excursion round the buildings of Moscow dating from the 1920s and early 1930s ends with a look at the *Palace of Culture at the Likhachov Motor Works* (see plate 141) (Metro station: Avtozavodskaya). This is another building by the Vesnin brothers and is one of the most interesting of its kind. It contains an auditorium seating 1,200, a library,

children's rooms, and special club rooms. Their convenient layout and spaciousness allow us to consider this building one of the best examples of Soviet architecture of the period. Outside, the most attractive features are the "vitrage" treatment of the foyer, and the half-rotunda facing towards the Moskva River. The foyer inside is equally effective, particularly the circular winter garden and fountain. The architects gave the fine staircase originally shaped landings and used parapets instead of banisters and railings to create an interesting play of perspective. All in all, this Palace of Culture is a fine example of Soviet club construction. Here the original asceticism of the constructivist movement has given way to a full-blooded design that makes use of a rich variety of techniques while conserving its stylistic unity.



142

142. Lenin State library. 1927-29

3

We begin our inspection of buildings put up between the 1930s and the 1950s from the *Lenin Library* (see plate 142), standing at the western end of Marx Prospekt and including in its grounds the Pashkov Palace, which we have already described. The new building was begun after three competitions had been held in 1927, 1928 and 1929, and the project submitted by architects Shchuko and Gelfreich had been adjudged the winner. The prize-winning plan was for a number of different buildings serving different functions but constituting a single ensemble. For example, the main entrance, on the corner of Kalinin Prospekt and Marx Prospekt, leads into a general reading-room and subsidiary sections. On the Kalinin Prospekt side are still more reading-rooms, reference-galleries and administrative

offices. Along Marx and Engels Street on the third side of the rectangle stands the tall book repository. All these buildings are linked at their south-eastern corner by a wide terrace and flights of steps. Allegorical statues depicting different trades and professions adorn the roof on the Marx Prospekt side, while the wall panels are set with busts of famous scientists and writers. The attic over the portico bears a two-tiered frieze. In fact, for the amount of statuary the Lenin Library is one of the most decorated buildings of new Moscow, second only to the new Moscow University building. All these statues were executed by Soviet artists—S. Yevseyev (the busts of writers and scientists), N. Krandiyevskaya, M. Manizer, E. Jansson-Manizer, Vera Mukhina and V. Lishev.

The interior finishing was done much later and was not completed until the 1950, which



accounts for the various classical details so widespread at that time. Indeed, when the Lenin Library was being built classical forms were already beginning to make their appearance in Soviet architecture and this was bound to make itself felt in the building.

Next we take a trolley-bus to Novo-Devichy Field just beyond Zubovsky Square to have a look at the *Frunze Military Academy* (see plate 143), built in 1936 to a project by architects L. Rudnev and V. Muntz. In an attempt to give the exterior a certain grandeur and strength, the architects projected the basic part of the building as a single monumental block standing on a powerful stylobate and crowned by an expressive cornice. The multiplicity of square windows set in panels break up the wall in a rhythmic pattern. The framing of the windows in these odd panels seems

to add weight to the walls and hence to the whole structure. The Hammer and Sickle emblem is carved out of the store stylobate, while at the right-hand corner it is topped by a square which originally served as a pedestal for a bronze model of a tank. (This was removed during the war.)

It is not difficult to pick out the different forms of classical architecture incorporated in the design (the cornice, the window framing and so forth). But it is worth mentioning that these elements are far from being a pure imitation of their prototypes. They have been reworked to such a degree that they are highly original and are graphically modern in conception. The interiors (notably the main staircase and the Frunze Memorial Hall) are as severe and restrained as the outside.

After seeing the Military Academy we



143

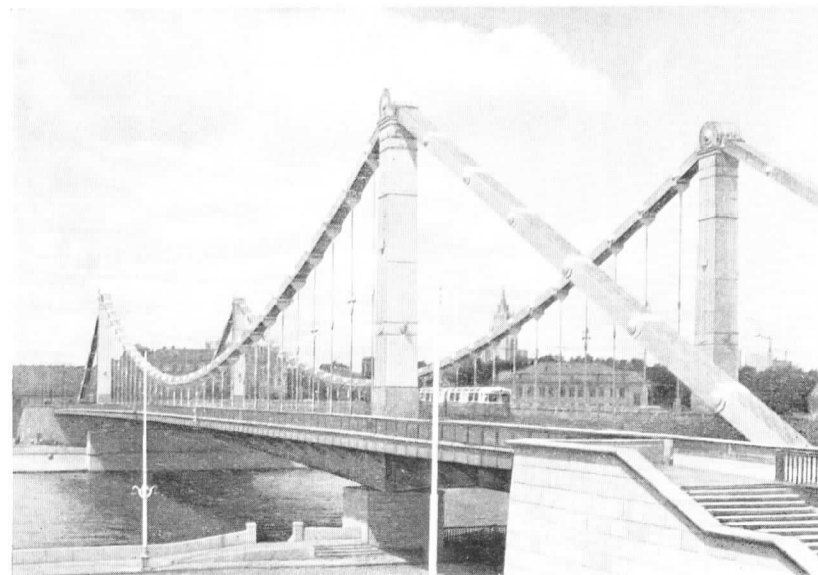
143. Frunze Military Academy, 1936

should thence walk via Krymsky Square to the Moskva River embankment for a look at the new bridges. Built from 1936 to 1938, they were necessitated by the opening of the Moskva-Volga Canal and the consequent higher level of water in the river, at the same time fitting into the general plan for reconstruction of the city.

The magnificent *Krymsky Bridge* (see plate 144) begins right beside the square of the same name, and was designed by architect A. Vlasov and engineer S. Konstantinov. Its handsome outlines harmonise perfectly with the pavilions and greenery of the Gorky Central Park on the opposite bank. The bridge crosses the river in a single span, and side-spans link it with the approach roads at either end. Well over 100 yards long, at the time of building it was among the largest single span suspension bridges in Europe.

Lower down the Moskva River just beneath the Kremlin walls is the *Bolshoi Kamenny* (Great Stone) *Bridge* so named by tradition after the first stone bridge in Moscow, built at the end of the 17th century, which crossed the river at this point. The team of designers working on the bridge was headed by architects Shchuko, Gelfreich, and Minkus and engineer I. Kalmykov. The revetment in coarse-grained grey granite adds to its monumentality. The handsome and original railings along its approaches bear motifs of leaning sheaves of corn being cut down by sickles. There is heraldry present in the detailing on the links of the chain: the depiction of the "Freedom" obelisk, for a time after the Revolution the crest of the city of Moscow.

At the other end of the Kremlin walls, close beneath the Beklemishev Tower is the *Mos-*



144

144. Krymsky bridge, 1936-38

kvoretsky Bridge erected after a project by architects Shchusev and Sardaryan and engineer V. Kirillov. This ferroconcrete bridge, faced in pink granite, crosses the river in a single span with a slightly lengthened arch. Its details are linked in rhythm and design with the architecture of the Kremlin walls. Allegorical figures, by sculptor Vera Mukhina, were to have been erected on the bridge, but this part of the project has unfortunately never been carried out.

On Sovetskaya Square in Gorky Street a little way up from the Central Telegraph is the *Moscow City Soviet building* (see plate 145). The new second storey designed by D. Chechulin obviously echoes the 18th-century features of the lower storey and has an eight-columned portico towering high above the street.

One of the most curious buildings of this

period is the block of flats standing at No. 27 *Leningradsky Prospekt* (see plate 146) about a mile beyond the Byelorussian Railway Station. Built in 1940 by architects Burov and Blokhin, it is one of the first buildings to have been built out of large factory-made concrete blocks. But while employing new materials and modern construction techniques, the architects gave the external blocks an old-fashioned treatment. Thus the vertical blocks of the piers are executed as pilasters, whereas the wall blocks between the floors are given the kind of treatment normally reserved for cornices and capitals. The loggias of the kitchen blocks are filled in with concrete grilles bearing a fanciful pattern of strange foliate ornamentation somewhat reminiscent of the reliefs at Vladimir and Suzdal (artist V. Favorsky). All this, plus the motifs taken from classical architecture and the finishing of the pilasters



145

145. Moscow City Soviet. 1945

in imitation grey marble, stands in flagrant contradiction to the new and progressive features of this curious building.

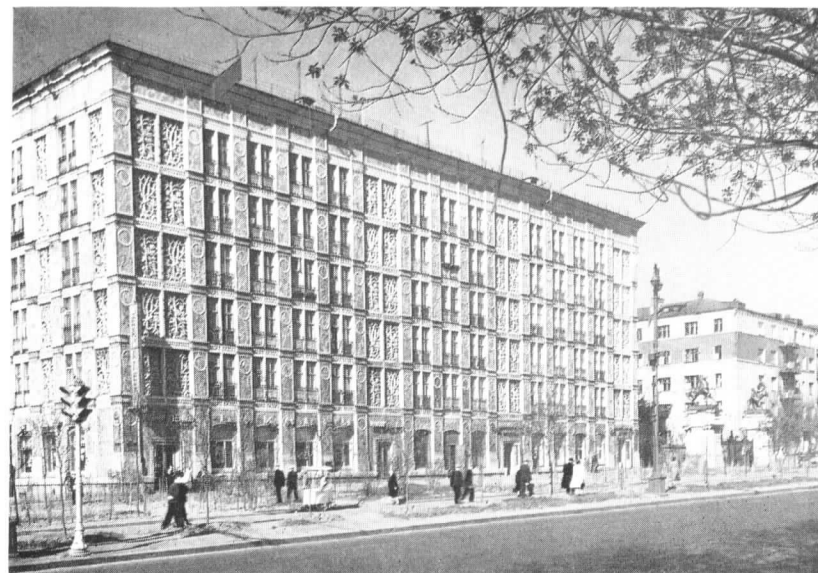
The same period saw the building of the pavilions of the U.S.S.R. Exhibition of Economic Achievement (see plate 147) which were to take into consideration typical features of the architecture native to different republics of the Soviet Union. This was also the age of the mammoth sky-scrapers (see plate 148) with their expensive materials and the excessively lavish exterior decoration.

4

The Moscow Metro is sufficiently interesting to warrant a special excursion. It was built in the main between the 1930s and the 1950s, but work is still going on. There are now over eighty stations open and new ones are

coming into use all the time. The first few stations and their surface entrances were simple and unpretentious in design. The second line to be opened displayed less stress on functionality and the trend towards lavish decoration of all kinds had already grown appreciably (for example Ploshchad Revolutsii Station is entirely covered in metal statuary). The architecture of some of the stations on the Circle Line built after the war (1949–54) even seems to have decorativeness as its main aim (e.g. Komsomolskaya Koltsevaya and Taganskaya). We shall treat only those stations which we consider to be of interest for strictly architectural or constructional qualities.

The first stations on the first line were opened on the 14th May 1935. The most interesting of these is *Kropotkinskaya Station* (see plate 149). It is close to the surface, hence the



146

146. House 27 in Leningradsky Prospekt. 1940

comparatively light pillars supporting its flat ferroconcrete roof. Its architects A. Dushkin and Y. Lichtenberg paid most attention to these pillars. Polygonal in shape and slightly flaired towards the top, at a height of about thirty feet they change smoothly into capitals with somewhat turned back edges. The capitals support pentangular white bunches of vaults cunningly masking the struts of the supports and merging with the flat ceiling. The lamps hidden by the edges of the capitals make the latter seem to be sources of light themselves, like restrained and elegant torches from which white light floods upwards to the ceiling. The thin graphic lines with which the ceiling is divided and the lines of light and shade of its surface set off to good effect the shape of the pillars. The grey-white marble of the latter and the muted grey-red tones of the platform form a con-

trolled play of colours harmonising magnificently with the strict appearance of the station.

Lermontovskaya Station is completely different (see plate 150). Situated deep underground, its pillar supports had to be capable of sustaining enormous pressures. Architect Fomin, responsible for the design, increased the visual effect of these supports by facing them with dark red marble, and using black Ukrainian marble on the socle. But in order to moderate the claustrophobic impression of the earth pressing down all around with crushing force, the architect sectioned each pile into three, giving the central section a neutral character as if it formed a walled-in arch. For this he used yellow Crimean marble. In addition, in each corner section he placed small niches approximately the size of a human being, visually lightening the massive



147

147. Radioelectronics Pavilion at the USSR Exhibition of Economic Achievement

piers. The white roof was given small stepped recesses.

The heavy rich colour range is organically linked to the strict but powerful architecture with its predominant classical motifs. The latter, however, appear rather modern, an effect that Fomin always strove after.

The *Mayakovskaya Station* (see plate 151) was built in 1938 by architect A. Dushkin and engineer R. Scheinfan, who had come up with a new and daring station design. The usual massive supports are replaced here by thin metal pillars covered with corrugated rustless steel. The designers created a roomy hall where the platforms imperceptibly merge with the central section. Apart from the aesthetic qualities of this arrangement this replacement of heavy piers with much lighter pillars brings its own rewards in that the entrance to the platforms never gets crowded;

and from the foot of the escalator the trains can be seen arriving and departing.

The domes in the vaulted ceiling are decorated with mosaics to designs by A. Deineka on the subject "A Day in the Soviet Sky". The lighting in the domes simultaneously illuminates the mosaics and floods the station accentuating its spaciousness.

Classical forms when employed in the Metro fitted in much more harmoniously than in surface building. The reason is that such concepts of ancient tectonics as mass, space and monumentality was often justified and in some cases even unavoidable in such underground structures. The arch, the vault, the pier, so logical and of such consequence in classical architecture, were here found to be justifiable too. It is interesting that on many stations this classical architecture seems in no way old-fashioned. The *Ploshchad Sverdlova*



148

148. Multistorey building on the Kotelnicheskaya Embankment. 1949-53

Station was also finished in 1938 and designed by Fomin. He decided that the station ought "to act as a kind of foyer for the Bolshoi Theatre and express the great joy of the liberated art of all the peoples of our country". This desire to link the architecture with the Bolshoi Theatre was the reason for the vertically fluted marble pillars at the corners, creating the effect of a kind of colonnade and lending the centre of the station between the platforms an air of solemnity. Its vaults were built with the application of diamond-shaped caissons in which were set bas-reliefs of glazed porcelain by sculptor N. Danko. At the lower edge of the vault are figures of dancers from the various national republics alternating with wreaths of laurels. The figures are shown in extraordinarily graceful poses and movements, harmonising with the form of the caissons in scale and

rhythm. The choice of colours is no less fortunate. The columns and wall panels are faced with a warm-coloured marble the shade of ivory, while the vaults and cornices are white and the porcelain sculpture with its light gilding enlivens the general appearance of this festive-looking hall, created by Fomin with such inspiration and superb taste.

The Kurskaya radial station, which was also put into operation in 1938, belongs to the same group of stations. It was designed by L. Polyakov, whose style is similar to that of his teacher, I. Fomin. The central and platform halls are divided by imposing pylons with only slightly moulded protuberances. The circular openings of the ventilation system with their gilded grills add the necessary decorative touches to the austerity of the pylons. A protruding cornice, also of gilded bronze, is done in the same style. The flat



149

149. Kropotkinskaya Metro Station. 1935

paneled arches that join the pylons create a definite rhythmical effect in the joinings of the vault, in keeping with the rhythm of the pylons. The floor is made up of marble squares laid out, colour-wise, in a chequer-board pattern at an angle of 45 degrees to the axis of the hall. All these simple yet monumental forms create an overall impression of serenity and strength. The one drawback was the unfortunate choice of grey marble for the facing of the pylons, which has made the station appear dark and depressing.

The circular line of the Moscow Metro was built in 1949–54. One of the many stations is the Kurskaya circular station, built in 1950 after design by G. Zakharov and Z. Chernyshova. The same overall design was used here as in the construction of the Mayakovskaya station. However, the pillars were changed to marble half-columns attached to pillars on

which the original architrave rests (its inclined shape masks the transition to the vault). The need to give over the centre of the hall to an underpass connecting the station with the Kurskaya radial station necessitated the construction of more powerful pylons.

In the last few years more radial lines have been opened: the Riga Station line, the Arbat to Fili line, the line out to the University and the South-West District, and the Kaluzhskaya line, while some of the older lines have been extended. In 1958 the *Prospekt Mira Radial Station*, designed by V. Lebedev and P. Steller, was built together with other stations on the Riga line. It consists of a platform skirted by simple but heavy piers widening out slightly towards the top. Lamps located behind the upper part of these pillars create a soft transition to the curve of the illuminated vaulting. The walls on the far side of the



150

150. Lermontovskaya Metro Station. 1935

track are faced in yellowish ceramic tiles divided by black stripes. This station, very deep below ground, is a fine example of how Metro stations should be built.

In recent years the Metro has been extended to a number of new built-up areas. It has often been found possible to lay these extensions nearer the surface, dispensing with the heavy structures and massive supports, and in a number of cases the lines actually run above ground. They thus possess station buildings of a lighter type.

The rational and economic approach, so much a principle of Soviet architecture in recent years, has naturally also influenced station-planning. Metro stations have become simpler and smaller, losing the excessive monumentality and oversize scale of those built earlier. Most of the new surface entrances and booking-halls more closely re-

semble the simple kinds of building you see all over the city, such as the glass-fronted cafés, rather than their sumptuous and heavy predecessors.

Equally radical changes have effected the stations underground. The general similarity of the civil engineering problems met with in stations not far below the surface has naturally led architects and engineers to evolve standard types of station. The economic value of this kind of approach is of course unchallengeable. However, the construction of many similar-looking stations would have resulted in an undesirable monotony. That is why coloured marble and coloured tiles were used in the construction of low-depth metro stations.

A typical station showing the new approach is *Leninsky Prospekt Station*, built in 1962, whose small and largely glass-surface entrance is cleanly finished in concrete. The stepped



151

151. Mayakovskaya Metro Station. 1938

ceiling of the escalator well enlivens the structure considerably and the same motif has been employed in the stepped ceiling of the station platform. The running rhythm of its lines and the two rows of pillars transform this purely technical detail into an artistic one. To convey an atmosphere of lightness to the platform, the walls of the tunnel have been faced in ceramic tiles distributed diamond-pattern in such a way as to make it obvious that this is facing and not brickwork. The white tones of the ceiling, the light greys of the marble columns and the hint of yellow in the finishing of the walls is in full harmony with the architectural features of the platform design. The floors are laid out in light grey and brown granite slabs and yellow-brown marble "carpets" skirting the pillars combine to set off the generally bright tones of this attractive station.

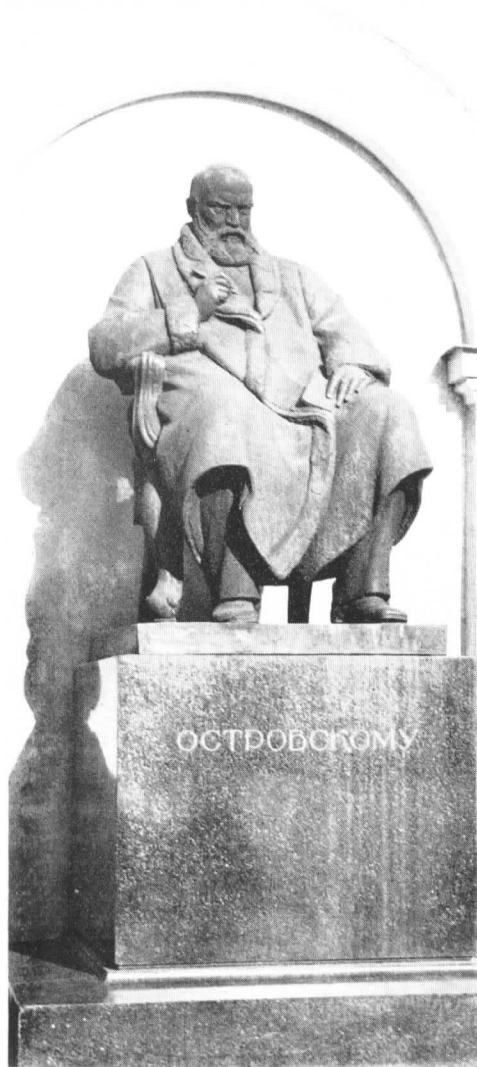
152. Monument to Karl Marx. 1961

5

Whereas Moscow before the Revolution had very few statues and monuments (in all Moscow, a large city even then, there were no more than ten statues) in the fifty years since the Revolution several dozen have appeared. This sudden brightening-up of Moscow with statues can be traced back to 1918, when Lenin proposed that monuments be erected to men of letters, people famous in the arts and politicians who had made some contribution to human progress. But Lenin's suggestion for "propaganda by sculpture" was introduced at a time when industrial paralysis reigned and Civil War raged. Such durable materials as bronze or stone were difficult if not impossible to obtain, and light materials such as plaster had to be employed. The only examples of monumental sculpture to have



152



153

153. Monument to A. N. Ostrovsky. 1928.

154. Statue of Yuri Dolgoruky. 1953

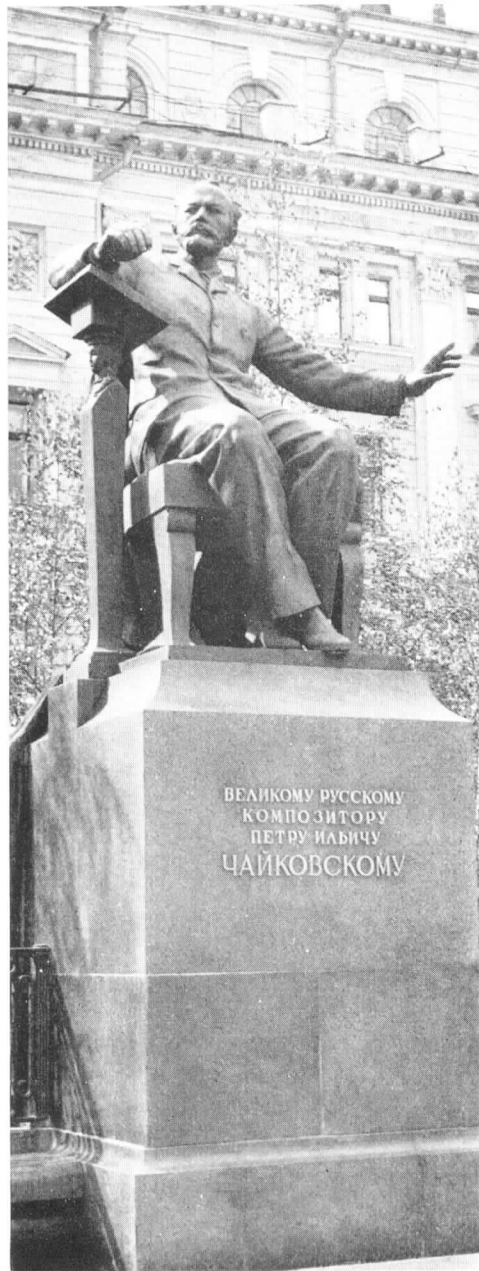
survived from the early period are bas-reliefs with inscriptions.

In 1961, a *bust of Karl Marx* (see plate 152) carved by L. Kerbel out of light grey granite, was unveiled on Sverdlov Square opposite the Bolshoi Theatre. This monument, in its constructional principles and the way the figure seems to rise straight out of the stone block, has some traits in common with Soviet statues of the 1920s.

Another monument on Sverdlov Square is the *monument to the Russian dramatist A. N. Ostrovsky* (see plate 153) outside the Maly Theatre, executed by N. Andreyev in 1928. The playwright is shown sitting in a deep armchair, lost in thought, holding a notebook in his hand. This monument belongs to a tradition that goes back to the 19th century when the first sculptures of seated figures were made. The monument to Ostrovsky has



154



155. Monument to Chaikovsky. 1946

156. Monument to Kliment Timiryazev. 1923

157. Monument to Vladimir Mayakovsky. 1958

some generalised detailing, but its plasticity of form enables us to consider it, modest and inconspicuous as it is, as one of the best statues of that period.

In the centre of Sovetskaya Square opposite the Moscow City Soviet, stands a *statue to Prince Yuri Dolgoruky*, the founder of Moscow (see plate 154), by sculptors Orlov, Antropov, Stamm and architect V. Andreyev; it was unveiled in 1953. This equestrian figure is rather ordinary, and only Dolgoruky's imperious gesture as if ordering "and here will stand the town of Moscow" lends it any character.

Outside the main entrance to the Moscow Conservatoire stands a *monument to Chaikovsky* (see plate 155). The work was begun in 1946 by sculptor Vera Mukhina and she placed the monument in front of a semi-circular set of railings modelled in the form



156



157



158. Monument to Maxim Gorky. 1951

of a musical phrase from one of the composer's symphonies. Chaikovsky is shown in a moment of inspiration. His left hand, stretched out to one side, seems to be trying to catch the rhythm of the music that floods his being.

At the beginning of Tverskoi Boulevard stands the monumental *statue to Timiryazev* (see plate 156), the Russian biologist. It was carved by sculptor S. Merkurov out of a single block of granite, with architect D. Osipov participating in the design. Timiryazev is shown in a Cambridge University doctoral gown. The flowing lines of the robes allow the sculptor to avoid unnecessary details and achieve a malleable outline at once simple and expressive which merges imperceptibly with the powerful architectural detailing of the monument. On the front part of the plinth



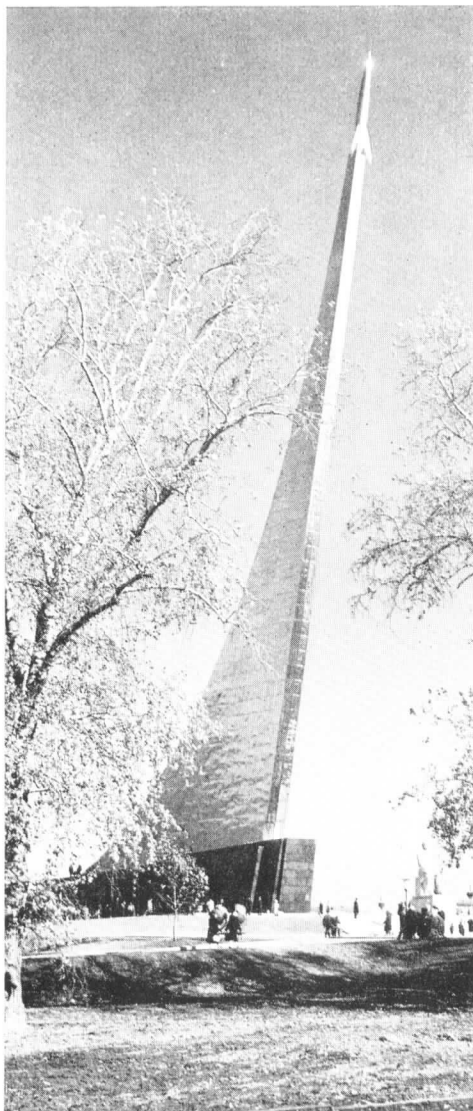
159

159. Monument to Fyodor Dostoyevsky. 1918

the "plant physiology graph", one of Timiryazev's chief discoveries, is depicted.

The "stepped" appearance of the stones at the foot of the pedestal, as well as the architectural and sculptural ornamentation at the sides of the stairway leading to the monument, are typical of the formal approach to art that was so popular at the time. There are dents by the figure's left foot made by a German bomb in the autumn of 1941, when the statue was thrown off its pedestal. However, the following day it was back in its usual place again.

The *monument to the poet Mayakovsky* (see plate 157) occupies a prominent position on the square of the same name. The statue to the poet of the Revolution was executed by A. Kibalnikov, and unveiled in 1958. It expresses Mayakovsky's committedness to the Soviet cause, the power and the eloquence



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160. Monument to Space Exploration. 1964

161. "Worker and Collective Farm Woman". 1937

of his call to the Soviet people. The dynamism of the figure immediately attracts the attention of passers-by. It is so dynamic that the square seems moulded around it. Yet the pose is utterly unpretentious; it faithfully reproduces Mayakovsky's normal stance.

From Mayakovsky Square we continue up Gorky Street towards the square in front of the Byelorussian Railway Station where the *monument to Gorky*, the great Soviet prose writer, stands in a small garden (see plate 158). This statue, executed by sculptor Vera Mukhina after a model by Ivan Shadr, was unveiled in 1951. The writer is depicted with his head thrown back, hopefully and expectantly staring into the distance, and this pose seems to endow his figure with an inner calm. The tensile moulding, so necessary for monumental sculpture combined with



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162

162. Monument to Mikhail Lermontov. 1965

certain decorativity, speaks eloquently for both its designer and the sculptor who carved it.

From the Byelorussian Station one should go by public transport to Dostoyevsky Street where a *monument to Dostoyevsky* stands before the hospital that bears his name (see plate 159). It was here that Dostoyevsky was born in 1821. The grey granite statue is the work of Sergei Merkurov and dates back to 1918 when Lenin's plan for "propaganda by means of sculpture" was first put into practice. The statue shows similar characteristics to those revealed in the monument to Timiryazev—strict avoidance of detail, universalisation and an expressive use of material, which were characteristic of Merkurov's work at that time enabling him to achieve such a fair measure of success in a work of monumental sculpture.

163. Sheremetyevo Airport

In a garden nearby can be seen another work by Merkurov, the philosophically treated statue "*Thought*". It is carved out of a single block of black granite and embodies all the pensivity of a philosopher. Here too the sculptor displays an original conception of sculpture.

Next we travel to Prospekt Mira not very far away and out to the Exhibition of Economic Achievement. Immediately after passing the Riga Station our attention is captured by the thin needle of the 325 foot high *monument to the first Sputnik* commemorating Soviet space achievements (see plate 160). It was designed by architects M. Barshch, A. Kolchin and sculptor A. Feidich and awarded first prize at a competition held in 1958. On approaching the monument we see that the needle of the obelisk turns into a geometrical figure close to a triangle, its upper point



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164. Aeroflot Hotel

consisting of a small rocket, soaring into the sky. The entire design of the monument with the tapered parabola rising up to the rocket, is handsome and resilient. It is somewhat decorative and certainly impressive, and its titanium material throws off a gleam in all weathers. The seated figure of Konstantin Tsiolkovsky, the space theorist, Father of Soviet rocketry, set before the monument, the bas-reliefs on the stylobate and the portrait busts of those whom the Soviet Union especially honours for their heroic work in conquering outer space, are executed in a realistic manner.

A little further on, at the main entrance to the Exhibition of Economic Achievement can be seen the huge *sculptural group* "Worker and Collective-Farm Woman" by sculptor Vera Mukhina, one of the best works of Soviet monumental sculpture (see plate 161). Origi-

nally made to crown the Soviet Pavilion at the 1937 Paris International Exhibition, this monumental group in rustless steel is outstanding for the tremendous enthusiasm for life it embodies in such striking form.

One of the most recent statues of interest to visitors is the *monument to the poet Lermontov* (see plate 162) unveiled on the corner of a small garden in Lermontov Square in 1965. To reach it we must travel back down Prospekt Mira and turn left along the Sadovoye Ring. The team responsible for the monument consisted of sculptor I. Brodsky and architects Milovidov, Margulis and Soyevich. The fine proportions of the bronze figure and the plinth on which it stands show the outstanding talent of the designers and offer a pointer to trends in Soviet sculpture.



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165. Yunost Hotel

6

In this section we intend to tell you something about Moscow architecture in recent years. Such is the size of the present-day city and the areas over which new building spreads that the approach we have adopted hitherto drawing up excursions is no longer practicable. We have departed from this plan in the following section and instead have arranged the material according to type and purpose of building, which will enable the reader to see the enormous variety of work Moscow architects are engaged on. For many tourists arriving in Moscow nowadays the first sight they see of the Soviet capital is one of the major airport. The old airport buildings at Vnukovo and Sheremetyevo (see plate 163) were unable to cope with the greatly increased flow of passengers and new

buildings have been added. Although some of these are among the most up-to-date examples of airport engineering, in most cases they have been hampered by layouts already in existence and older buildings. To get some idea of a modern Soviet airport and to see what airport buildings will be like in times to come we should take a look at the *Domodedovo Airport*, built in 1964.

It was constructed to a design by architects G. Yelkin, G. Kryukov, V. Lokshin and others. The all-glass frontage facing out over the tarmac emphasises its purpose. The architecture here is purely functional, the only decorative elements being seen in the metal frames and landing pavilions connecting with the main building via overhead galleries. The halls of the airport are unusually spacious and the white marble, granite and aluminium



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166. Motel on Minsk Highway. 1963

finish forms a play of colour that is easy on the eyes.

As viewed from the approach road the different storeys are thrown into relief by strip windows divided by pleated aluminium panels. Domodedovo is an example of good but restrained modern architecture, the kind of building that has been springing up all over Moscow during the last few years.

Another fine modern airport building, *Vnukovo Two* built in 1963 to a project by architects M. Chesakov, P. Ivanov and Y. Filenkov, consists of a two-storey pavilion standing amid trees and meadows left in their natural state. The building itself, erected as a single block out of ferroconcrete with an all-glass superstructure, and the planning of the surrounding grounds are imbued with a sharp and original sense of modernity. The new building is perhaps the most significant ex-

ample of the winning simplicity which the best modern architecture is noted for. This simplicity is evinced too in the original way in which the Soviet crest facing out over the airfield has been executed. For the interior finishing marble, granite, ceramic tiling and synthetic materials have been employed.

Apart from the above-mentioned Moscow airports we would like to say a few words about the *Central Air Terminal* on Leningrad Prospekt.

This fine new ensemble includes amongst other things a central heliport. A helicopter shuttle-service is already in operation between here and the airports. The terminal ensemble designed by D. Burdin, I. Rabayev, M. Artemyev, V. Klimov, V. Yakovlev and M. Arutyan is built on the contrast principle. The two tall vertical planes of the hotel buildings combine to set off the hori-



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167. Khoroshevo-Mnevniki. Apartment blocks

zontals of the administrative block and the terminal itself, a device widely used in modern architecture and town-planning. The free and unhindered layout of buildings, a triumph in spatial composition, is an extension of the ideas embodied in the new block at Vnukovo Two. The two tall buildings of the *Aeroflot Hotel* (see plate 164) are especially effective with their green-faced glass and checkerboard of aluminium transverses. Its ends project out towards Leningrad Prospekt creating depth for the entire architectural composition and drawing the eye of the passenger towards the Terminal building itself.

The *Minsk Hotel* on Gorky Street was built in 1964 to a project by A. Arkin and V. Kalne. Although extremely modern in its appearance the building harmonises well with its older environment.

It is a large ten-storey building with ribbon-windows, alternating with similar light pistachio-coloured strips of facing. The lower reception hall and restaurant has all-glass windows bringing to the architecture of the façade a degree of variety and vivacity by breaking the monotony of the horizontal building divisions. Inside everything from the rooms to the hall landings is simple and restrained to the point of strictness.

The *Yunost Hotel* (see plate 165), built specially for visiting sportsmen close to the Luzhniki Sports Centre and right beside Sportivnaya Metro Station, is worth seeing from both outside and in. It was built from prestressed reinforced concrete to a design by architect Y. Arndt in 1961. While its externals are modest and laconic and add nothing to our notions about modern architecture, the



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168. Apartment blocks on Frunze Embankment. 1940s

interior possesses a staggeringly original colour range and rationality of layout.

In talking about the hotels of Moscow one should not omit to mention the *Motel on the Minsk Highway* (see plate 166) built in 1963 by a group of architects including A. Shaikhmet, Y. Raninsky, A. Suzdaltseva and L. Andreyev. The four-storey building of the hotel itself (soon to be joined by a ten-storey block) has a petrol and service station adjoining. Although the hotel rooms are somewhat smaller and more modest than those in the hotels we have mentioned above, nothing but the latest techniques have been used in both fabric and finishing.

*

For the last ten years a colossal building programme has been under way; and nowhere is this more manifest than in housing

construction. The amount of usable living space in apartment blocks built in Moscow annually runs into several million square yards. Naturally, such a fantastic speed of housing development would be out of the question if every dwelling were to be custom-designed. Hence the recent development of unit buildings. Anything that increases efficiency or speeds up the construction process is enlisted into the new techniques. Blocks of flats are now largely built out of mass-produced elements, the ferroconcrete prefabricated units—walls and windows, etc.—often being assembled actually on the construction site. All this has given the new areas a radically different look from the older quarters of the city.

To see an example of this kind of building we ought to examine one of these regions and see how it functions, what the apartment



blocks there are like and so on. One of the most useful districts from our point of view is *Khoroshevo-Mnevniki* (see plate 167). This area sprang up out of two originally separate villages, Khoroshevo and Mnevniki. Building here was begun in 1957. Mnevniki is something completely new in planning: open spaces between the blocks of flats, greenery all around, harmonic proportions between the four- and five-storey buildings, built completely at variance with the old linear construction along the streets. In contrast to the heavy and wearying outlines of the houses of the preceding generation, the buildings have clean and uncluttered lines. The smoothness of their façades is broken up by the use of different-coloured surfacing and by rows of panels and blocks.

The abandonment of the ribbon-developed street plan for free siting of apartment blocks

by quarter or section has brought in its wake a number of real advantages. The fact that many of the houses were built end-on to the streets meant a reduction in the amount of noise entering the apartments, as windows of houses now began to face out over gardens and open spaces. Houses no longer divided streets from yards; one could see right into the centre of the various sections, increasing the sensation of spaciousness. All apartment blocks are standardised and faced in light-coloured ceramic slabs that accentuate the variegated colours of the window frames, some of them green, others brown, blue or yellow. Taken together these features produce a bright and cheerful impression.

The shop buildings facing out over the Zvenigorod Highway are also rather interesting. The two side ones are identical in form and are of a type often met with in this



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170. Leninsky Prospekt. 1967

169. Apartment houses in Noviy Cheryomushki

district, simple two-storey buildings with enormous glassed-in fronts and a simple and severe appearance. The middle shop is much more interesting however, and its façade engages our attention.

The housing in the Khoroshevo Highway area is largely of prefabricated panel blocks, and the exteriors are all somewhat similar. Only the successful colour selection—red and yellow bands alternating with white—lend this part of the city a certain liveliness and variety.

The Khoroshevo-Mnevniki area is one of the more interesting examples of town planning in Moscow during the late 1950s. The district has had a solution devised for it in major terms; each sub-district has a personality of its own while harmonising with the whole scheme.

In the last ten years of the *South-West* region of Moscow a huge new development area has opened up, beginning at the fork in the road called the Kaluzhskaya Gates, once the boundary of Moscow. The layout of these areas is free and planned according to separate elements which throw into relief the great vistas of the South-West district and convey the scale and character of modern development more than adequately. The broad square here reduces the contrast between the older section of the city and the vastness and breadth of the Leninsky Prospekt.

The flyover system at Kaluzhskaya Gates is a three-pronged fork, one road branching off to the right called Vorobyovo Highway and climbing up to the Lenin Hills to the University; another flowing away before us—the straight line of Leninsky Prospekt with its enormous blocks of flats; and the third,



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171. *Rossiia* Cinema. 1960

branching off to the left, is Profsoyuznaya Street, which runs down into the *Noviye Cheryomushki* area.

We should begin by having a look at Leninsky Prospekt. Not far from the fork in the road is the *Central Transport Agency*, (No. 45 Leninsky Prospekt) built in 1959 and based on a standard design by architect E. Stamo. The building stands out by reason of its simple but expressive appearance, it has sharp outlines and is even somewhat monumental. It is sectioned vertically by projecting triangular bow windows in whose working red and yellow ceramic facing slabs have been successfully employed.

The lower storey consists of one long ribbon of glass—the windows of a huge hall located on the ground floor. Before the entrance to this hall is a terrace with a jutting glass window along its whole length. The

172. Headquarters of the Council of Mutual Economic Assistance. 1967

architect uses these laconic methods to destroy the usually flat character of the façades of modern dwelling houses and thus gives the building a well arranged appearance. The contrasting way in which materials of different appearance and quality have been laid out and the play of colours all help to enliven the building. These are all factors which one ought to place among the positive features of modern architecture. The interior, a booking-hall, is modestly but tastefully finished.

To the left of the Leninsky Prospekt lies the district called *Noviye Cheryomushki*, an area where building began immediately after the war. The district between Dmitrii Ulyanov, Ivan Babushkin and Kedrov streets is typical of the low buildings put up at that time. At the beginning of the 1950s, Profsoyuznaya Street was built up with the much decorated and higher apartment blocks



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173

173. Lenin Central Stadium. 1956

then in vogue. Since 1954 the district has become, in part, a pilot planning area where many an architects' drawing-board project has been tested out in practice, before being used on a large scale in big housing estates elsewhere in Moscow.

The most interesting part of Cheryomushki is probably the 9th Section, planned by a team of architects working under N. Osterman. This section was put up between 1956 and 1959. It faces out over Dmitrii Ulyanov Street, the major thoroughfare in the district. Three identical eight-storey tower blocks first strike the attention. They are the nucleus of the area. Beyond them lies a large planted garden with a swimming pool, children's playgrounds and sports areas. The siting of the other blocks in the section conforms to the layout of street and thoroughfare. The centre of the section furthest from the

road has been used for the building of crèches, a kindergarten and school sports facilities.

Most of the apartment blocks have been built from prefabricated sections or panels. Externally they are all very simple, standing out from each other largely by the rhythm and planning of their windows and balconies. However the stereotyped nature of the architecture is less patent in Cheryomushki than in the Khoroshevo-Mnevniki area we described above, thanks to the irregular height and spacing of the different blocks. Eight-storey blocks of flats alternate with five-storey blocks and between the latter stand two-storey blocks used for shops and services. All these different-sized buildings are sensitively distributed in such a way as to make spatial composition as varied as possible. The multiplicity of gardens attract one by the variety



of dimension and shape they assume. As you move through them they create a continually changing, attractive and at the same time unexpected series of townscapes, and this is all the more surprising in view of the geometrical nature of present-day architecture. All this helps to humanise and make more comfortable an area which is the environment for the daily life and leisure of many hundreds of people. These precious details are what constitutes really successful modern architectural conceptions. Such projects well deserve to be used in estate planning.

Cheryomushki as a whole is a brilliant example of present-day Moscow housing design.

The leaning towards comparatively low blocks of flats (averaging about five storeys high) was bound to have an effect on the external aspect of the new areas. Despite the fact that many of the areas chosen for build-

ing on were architecturally advantageous sites, the rows of longish blocks of apartments began to look monotonous. And this led architects to evolve the tower blocks, at first up to nine storeys, but later to ten or more. This is the origin of the sixteen-storey block at the 10th section of Noviy Cheryomushki and this is why the *three tower blocks on University Prospekt* were designed and put up by architect E. Stamo.

In setting these tower blocks on a comparatively small but sloping site he avoided monotony by siting their façades so as to constitute a relatively picturesque group.

But obviously the building of multistorey blocks of flats cannot always be justified. Therefore the architects of Moscow are careful to seek out new compositional devices for improving the external appearance of their buildings. Among the better buildings com-



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175. Palace of Pioneers on Lenin Hills. 1961-62

174. Metro bridge across the Moskva River. 1960

pleted in recent years is the *block of flats at 47, Chkalov Street* not far from the Kursk Railway Station. This is a panel-built block designed by architects Z. Rosenfeld and A. Bergelson after an original idea submitted by engineer N. Kozlov. The way the strongly extended white outline of this twelve-storey building is broken up by bright emerald balcony loggias is extremely effective. Another factor, adding to its fine appearance, is its situation at the top of a slope leading down to the Yauza River.

On *Leningradsky Prospekt* there is another high panel-built apartment block, put up in 1964 to a project by architect K. Karlikov and V. Korshunova. They tried to give every flat a balcony and separated them from each other by thin screens. This rather long building, its horizontal strips of balcony given additional emphasis by the unbroken glass of

the two lower storeys occupied by shops, is somewhat reminiscent of the decking on the superstructure of an ocean liner.

New and original buildings of this order keep appearing in Moscow. Built as experiments, there is no doubt that they are indicative of trends that are likely to be taken by apartment blocks in the city.

*

No matter how remarkable the rate at which new housing blocks are going up at present, the most interesting new developments are in public buildings designed to meet various social and leisure needs.

The *Rossiya Cinema* (see plate 171) in Pushkin Square, was built between 1960 and 1961 to a design by Y. Sheverdyayev. This



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176. Moscow State University. 1949-53

building has a sharply defined all-glass façade, and access is via a raised terrace straddling the street with impressive approach steps and flying staircases embracing it on either sides. Devices of this sort reinforce its patently extrovert character, an impression not lessened by its expansive, well-lit foyers and internal staircases. These harmonise with the external forms and find a correspondence inside the auditorium itself. All this is a good demonstration of the qualities of Soviet architecture at its present stage of development and has much in common with other public buildings now being built in the Soviet Union.

At the fork of Leningradsky Prospekt and Volokolamsk Highway towers the *Hydro-project building*, designed by Georgy Yakovlev and N. A. Yevanshilova. This massive glass edifice is well sited, giving the Prospekt an impressive focal point, and harmonises perfectly

with the adjoining buildings, which in turn serve to link it with the triangular square in front and the broad thoroughfares on each side. In this it is characteristic of the recent tendency in Soviet architecture to think not in terms of isolated blocks, but to organically link buildings with their environment. It is planned to extend the façade on either side in order to make the building still more articulate, in view of its importance as a focal point. The finishing is attractive, notably the strict lines of the ribbing and the chequered slabs at the ends of the building.

By the Moskva River, on the corner of Kalinin Prospekt and Krasnopresnenskaya Embankment rises the mighty tower of the *SEV* (Council for Mutual Economic Assistance) *building*, undoubtedly one of the finest modern buildings in the city (see plate 172). The



round conference hall and the main administrative block were designed by S. Yegorov and Y. Semyonov. The nearby hotel block was built to a plan by M. Pershin and a team of architects including M. Posokhin, A. Mndoyants and V. Svirsky. The new trend in Soviet architecture is even more in evidence here than on Leningradsky Prospekt. The ensemble harmonises perfectly with its environment, especially with the new skyscraper blocks now rising along Kalinin Prospekt. The original form of the main block, two arcs joined at one end, seems to echo the broad curve of the Moskva River nearby. The lower buildings around the main tower block greatly enhance the ensemble with their fine finish and complex spacial features.

Multistorey blocks of flats, basically of the same type as the SEV building, have been erected along Kalinin Prospekt (see plate 182).

The growing accent on sport has led to the construction of many handsome buildings with a wide range of facilities. The *indoor swimming pool at Tushino* by A. Arkin and N. Suslin can be taken as a model in this respect. While the exterior of the building with its large windows is not particularly original, inside it demonstrates the emergence of a specific sports idiom in architecture. The pool itself is 25 metres by 15. In addition there is a children's pool measuring 15 metres by 8 and a deep pool for aqualung training, which is circular and faced in coloured ceramic tiles arranged in a kind of mosaic pattern on the theme "The Underwater World". In the last few years monumental panelling in a variety of styles has been growing more and more popular, being used to break up large plain surfaces.

The most interesting complex of buildings



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177. Moskva department store. 1962

for sports in Moscow is the one at *Luzhniki*. It includes the Lenin Central Stadium (see plate 173) set amid gardens, one of the largest stadiums in the world. Ten years ago Luzhniki was perhaps the least developed part of South-West Moscow.

The idea of building a sports centre here has turned out to be an enormous success. The great amphitheatre of the Lenin Hills surrounding the centre acts as a natural windbreak, and the proximity of water and the parklands on the opposite side of the river created an admirable setting for a major sports centre. The project for the Central Stadium was allotted to architect A. Vlasov (project leader), with V. Polikarpov and N. Reznikov as chief assistants, in 1954.

The general layout of the stadium is a successful one. Its basic principles were deter-

mined by the shape of the site, plus the surrounding structures and the need to make the ensemble blend harmoniously with the city landscape. The high railway embankment running along its northern side cuts the sports centre off from the city, and this was really necessary for its unity. The Main Stadium is situated on the axis of the University and the other two major buildings, the Small Stadium and the Swimming Pool, are set out symmetrically one on either side emphasising it. At some distance from the main complex away to the north-west is the Palace of Sports used for meetings and concerts as well as for sporting events.

The Main Stadium in the centre can seat more than a hundred thousand spectators; to give it a unity of appearance it was designed in the shape of a bowl with outside support-mighty stone piers forming a kind of colon-



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178. Progress Cinema. 1958

nade. The entire structure was built out of square or trapezoidal elements which explains the somewhat abrupt edges of the arena façades. The upper part of the stadium is protected by glass screens and decorated with coloured majolica tiles.

The Small Stadium and the Swimming Pool have their amphitheatre and stands supported by colonnades resting on a podium where facilities like changing rooms and gymnasias are located. The spacious swimming pool and grandstands seem to blend harmoniously with the natural amphitheatre of the Lenin Hills.

Crossing the Moskva River by the *Metro Bridge* (see plate 174) and taking the escalator up the side of the hill we come out on to the Vorobyovo Highway. If we turn to the right and continue along this road we reach a central panoramic terrace from which there is a

splendid view over the whole city. Down below to the left, behind the railway embankment cutting directly across the Luzhniki area is the Novo-Devichy Convent. On the right bank of the river can be seen the television mast at Shabolovka, in the distance gleam the Kremlin cathedrals and the Belfry of Ivan the Great while here and there across the city one can see the tall skyscrapers ringing the centre; however much one may feel entitled to criticise them as individual buildings the latter do play an important role in the present-day aspect of the city.

No less interesting is the skyscraper immediately behind us, the enormous mass of the *Moscow State University* (see plate 176) put up between 1949 and 1953 to a design by L. Rudnev, S. Chernyshev, P. Abrosimov, A. Khryakov and V. Nasonov. The University site on the Lenin Hills occupies an area of



179. Museum of the Armed Forces of the Soviet Union.
1965

79 acres. Here are service buildings, botanical gardens, sports facilities and faculty blocks all set amid wooded grounds. The central building is one of the most striking in Moscow and the best of the skyscrapers. The strange beauty it undoubtedly possesses is due to its perfect proportions. The architects strove to avoid monotony in the enormous number of windows by grouping them in pairs. Vertical flutings run right up the building. In the central tower it was particularly important to emphasise the vertical lines of the architecture and there the windows are grouped in fours. The corner spaces between the windows are much wider, a fact which makes individual elements and the building as a whole more laconic and clear cut in outline. Its silhouette rises gradually from section to section, reducing the contrast of the high central tower.

The University is situated at the central axis of the district and faces directly towards the Kremlin.

Not far from the University where University Prospekt crosses Vernadsky Prospekt, our attention is caught by a group of buildings standing on a knoll. This is the *Palace of Pioneers* (built between 1960 and 1962) to a design by V. Yegorov, V. Kubasov, F. Novikov, B. Paluya, I. Pokrovsky and M. Khazhakyan (see plate 175). Its strict stereometrical shape and the smooth walls of its individual buildings linked by covered galleries blend perfectly with the surrounding park. One cannot fail to notice the effectiveness of the lecture hall constructionally supported by a single pier. The blind ends of the buildings are decorated by a geometrical panel producing from a distance the impression of an original monumental mural. The rather severe geo-





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181. Three-level crossing at the Savelovsky Railway Station

metrical terms of the basic architectural lines are cunningly softened by such curved elements as the dome of the main roof, and this improves the aesthetic appearance of the palace. It is no less interesting inside, where the different purposes of the various rooms have been met with great imagination. The winter garden at the centre of the building is one of the most interesting in this respect.

In the same district we can come across other striking public buildings. On the right-hand side of Lenin Prospekt (No. 57), for example, stands a building with glassed-in façade and canopies over the windows. This is the *Moskva Department Store* built between 1958 and 1962 (see plate 177).

On Lomonosov Prospekt stands the *Progress Cinema*, one of the most interesting in the area (see plate 178). It was built in 1958 to a project by architects E. Gellman, F. Novikov,

I. Pokrovsky and M. Krivitsky. Despite its comparatively small size, it is somehow monumental. Its walls, completely windowless, are ornamented by diagonal yellow checks breaking up its red brick surface. The lower part of the building is glassed-in and it presents a gay appearance set between the apartment blocks on either side. Although both buildings (architect E. Stamo) are different from the theatre, they have certain features in common, like the contrasting positioning of the glass-ribbon lower floors, and a compositional unity at town-planning level can be felt here. Such details of the apartment blocks as the projecting cornices serve to enliven their architecture. In the last few years many new cinemas have been built, some of them standard types and some of them according to individual projects. Good examples of these may be seen in the various new areas in the city.



One of the best modern buildings in Moscow is the *Museum of the Armed Forces of the Soviet Union* (see plate 179) in Kommuny Square, finished in 1965 by a group of architects headed by A. Gaigarov and G. Barkhin. Its exterior is extremely severe. Inside it contains 25 exhibition halls with a very modern appearance, and a Victory Hall where battle standards are kept. One of the most important elements of the interior is the 8×24 metre panel executed by Y. Korolyov in smalt, marble and ceramic mosaics.

In the north of the city, and visible for miles around, rises the giant reinforced concrete tower of the new Television Centre, built to a design by D. Burdin, L. Vatalov and V. Miklashevsky (see plate 180). Altogether 1,748.24 feet (533 m) high, the T.V. tower has a viewing platform and a restaurant at the top of the "base"—almost 1,000 feet up. If you

are looking for a place from which to get a bird's eye view of all Moscow, this is it. Despite its enormous size the tower seems amazingly light. It replaces the iron-girder tower of the old tower on Shabolovka Street, built by the engineer I. Shukhov shortly after the Revolution. Yet, unlike its predecessor, it does not play a purely functional role but is at the same time a most important architectural landmark. Alongside the tower stands the multistorey building of the new Television Centre, a multistorey building now nearing completion.

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While not claiming this account of Moscow's landmarks to be exhaustive, we hope that it will have given the Reader some idea of the architecture of Russia past and present as exemplified in the capital of our country.



182. Kalinin prospekt. 1967

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Request to Readers

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