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## EDITORIAL ANNIVERSARY OF MOSCOW



Photo: Nikita Ermilov

The capital of Russia is 875 years old! That said, it is actually older than that: after all, the year of 1147 marked only the first mention of Moscow in old chronicles, which means that the city had already existed. What we don't know is for how long...

The fate of Moscow was not easy. More than once Moscow went through the greatest of trials: cruel wars, large-scale fires that turned the city into ashes, destructive revolutions, inhuman repressions, prolonged crises... But the heart of Russia continued to beat – Moscow revived over and over again and became even stronger.

The appearance of the capital city has changed throughout its history. Wooden Moscow is a thing of the past. Today it is a large, bustling metropolis full of grandeur and life.

“I am a Muscovite! How happy is the one who can say this word out loud, putting all of himself into it... I am a Muscovite!” These words belong to Vladimir Gilyarovsky, the author of the famous book *Moscow and Muscovites*, which describes the life and customs of Moscow in the second half of the 19th century and the early 20th century.

Today, the capital of Russia continues to develop to become even more beautiful.

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# MOSCOW: A JOURNEY OF 875 YEARS

*Moscow will celebrate its 875<sup>th</sup> anniversary on 10 and 11 September*

By EKATERINA GRIGORIEVA

Moscow has many names. The city of the first throne, the golden-domed, a white-stone city, Moscow the Orthodox, Moscow the hospitable, the mother of all Russian cities, the third Rome... So many epithets! So many meanings!

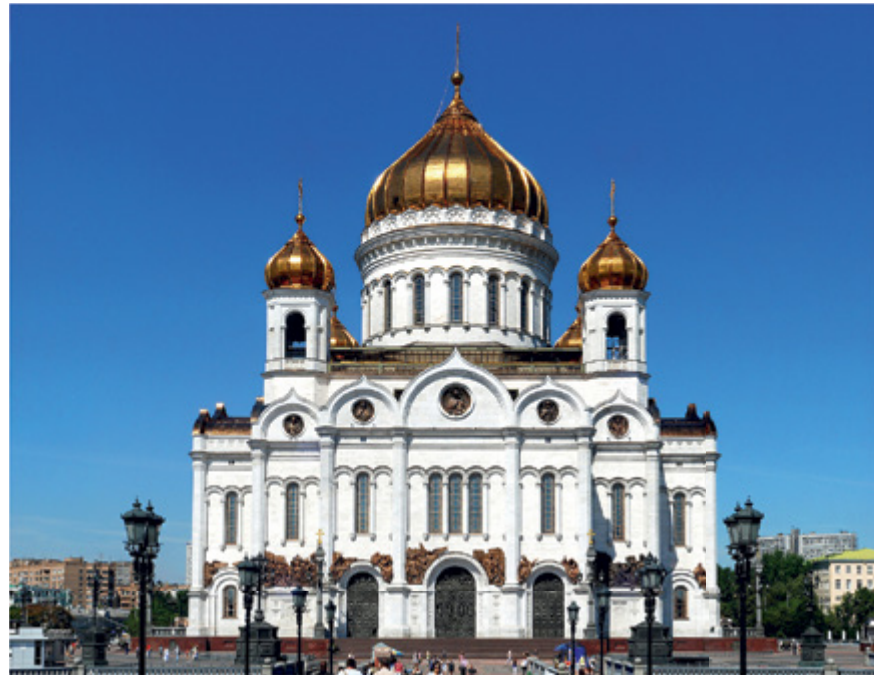
Moscow has fascinated and inspired poets and writers and has often served as the scene for literary works. Chekhov's short stories, novels by Leo Tolstoy, Ivan Shmelev, Andrei Bely, Mikhail Bulgakov... The Moscow of Vysotsky, Okudzhava and Voinovich...

Moscow has experienced a great deal throughout its centuries-old history. How many times it was almost burned to the ground, but like the mythical Phoenix it shook off the ashes and continued to live, being rebuilt, transformed, and looking even younger.

The city's favourable location contributed to its prosperity. Having won in civil strife and repelled enemy invasions, it gained economic independence and political influence. In the 16th century the capital of Russia was already one of the largest cities in the world.

The 20th century with its turbulent history – wars and revolutions – changed the face of the city in many ways. In the

1930s, many monasteries and churches in Moscow were destroyed: the Cathedral of the Kazan Icon of the Mother of God, St Nicetas Convent, the Church of St Demetrius of Thessalonica on Strastnaya (now Pushkin-



*The restored Cathedral of Christ the Saviour*

skaya) Square, the Church of St Basil the Great on the 1st Tverskaya-Yamskaya Street and dozens of other shrines were lost.

*Moscow... How much within that sound  
Is blended for the Russian heart.  
How much is echoed there.*

*A. S. Pushkin. Eugene Onegin*

On the 5th of December 1931, the magnificent Cathedral of Christ the Saviour was blown up... but fewer than seventy years later it was reconstructed! Churches that were closed are being given a second life and new ones are being built in the framework of the '200 Programme'.

The Moscow of the 21st century is the political, administrative and cultural centre of Russia.

The city is celebrating its 875th anniversary on the 10th and 11th of September. According to the Mayor of Moscow Sergey Sobyannin, cultural events will be held at almost all venues in the city. The unveiling of the largest Ferris wheel in Europe, 'The Sun of Moscow', the International Martial Arts Palace in Luzhniki and many other surprises are scheduled. 'Muscovites are overcoming all challenges, all these sanctions and difficulties,' he noted. 'I believe this is the most important thing about the anniversary. After all, it is not about the number of years, but about the number of the achievements that help us improve the quality of life.'

# A GLIMPSE INTO HISTORY

*875 years since the first historical record of Moscow*

Moscow traces its history back to 1147, when it was mentioned in the chronicles for the first time. The early 12th century saw Kievan Rus disintegrate into many separate principalities. During this period, Prince Yuri Dolgoruky of Rostov and Suzdal (1090–1157) began to build new towns and communities. Pereslavl Zalesky, Yuriev Polsky and Dmitrov were just a few of his projects. There were villages scattered along the Moskva River at that time. It was the best location for a walled town, a border point. Wooden Kremlin walls were erected to protect the residents of the former villages. After some time, the town started to be called Moscow, derived from the Moskva River.

A person's biography can only tell us so much about his or her personality but a historical account focusing on dates and events can only give a vague idea of what a city was really like. Therefore, we would like to present an architectural portrait of Moscow instead, so that through the history of some of its most significant buildings and monuments, you can get a feel for the city's history and discover some interesting facts you may not find in conventional guidebooks.

On the square outside City Hall, on Tverskaya Street, there is a statue of a medieval soldier on a horse. The imposing Soviet-era monument honours Moscow's founder, Yuri Dolgoruky. As a matter of fact, we have no credible historical evidence

of what the prince really looked like.

Like many other places in central Moscow, this spot is an amalgamation of legend, facts, individual life stories and varying ideologies.

Prior to Yuri Dolgoruky, this was the site of a monument to General Mikhail Skobelev, who demonstrated his outstanding military prowess in the Russo-Turkish War of 1877–1878 to become the darling of the army and the public alike. The monument was unveiled on 24 June 1912, only to be knocked down six years afterward, on 1 May 1918, in keeping with

a decree on the demolition of monuments to tsars and their servants.

A replacement came along later that year, in the form of a monument to the Soviet Constitution, with a statue of Liberty added in 1919. This set survived till 1941. Finally, the monument to Yuri Dolgoruky that we can see there today was erected in 1954.

## *A stockade on Borovitsky Hill*

According to archaeologists, unknown pre-Slavic tribes lived on the high Borovitsky Hill (now the site of St Basil's Cathedral) as early as the second millennium BC.

The settlements developed, and in the medieval era, in line with the evolutionary laws of any town of that period, they were soon fenced off to protect the population. The fence was later replaced with a fortified wall, giving rise to what became known in Russian as a "krem-lin," or fortress.

Roads were built to link Muscovy with other population centres in Rus, historical routes which are now motorways.

History likes to have its little joke every now and again. One sad example of this is the infamous Vladimirsky Trakt route, along which convicts used to be sent to labour camps in the Russian heartland. In the Soviet era, it was renamed Shosse Entuziastov (Enthusiasts' Motorway).

Artisans and craftsmen gradually came to settle on the lands outside the Kremlin walls. Their trade-specif-



*Statue of Yuriy Dolgorukiy in Moscow*





*Triumphal Arch of Moscow. 1829–1834*

ic boroughs expanded over time, and the city developed several new belt walls as a result.

The Kitaigorod wall was the first to emerge; Bely Gorod (nowadays the Boulevard Ring Road) came second, to be followed by Zemlyanoi Val, originally a ditch protected with a 16-kilometre fence (now the Garden Ring Road).

In 1742, Kamerkollezhsky Val was designated as Moscow's customs border. This wall, stretching for 37 kilometres, could only be passed through special checkpoints, some of which have become part of the city's topography. For example, a surviving milestone from that period can still be found on Rogozhskaya Zastava Square.

Moscow thus developed along a circular layout, which nowadays is often blamed for the city's chronic traffic jams. Other population centres which spread during the Middle Ages by adding several wall belts

are also struggling with the problem of road congestion.

However, people who lived in medieval Moscow obviously could not foresee that their urban planning patterns would come to pose such a problem several centuries later. Incidentally, the city's most disastrous traffic jam to date was on 6 January 1931, when all the trams, buses, carriages and taxi cabs ground to a halt. To deal with this problem, the authorities decided to start the construction of an underground network.

The natural course of urban life in Moscow was regularly interrupted by fires, riots and epidemics. The Mongol ruler Batyi Khan ruined Moscow in 1238, and Tokhtamysh Khan and Devlet Girei Khan burned it to the ground a century later. Fires from natural causes were not infrequent, either. The All Saints Fire of 1365 almost razed the city to the ground.

The chronicles report that during severe epidemic outbreaks, Mos-

cow's streets were full of corpses, with the number of survivors too few to bury the dead. The 1654 plague epidemic is believed to have claimed as many as 150,000 lives and practically left the city a ghost town.

### *Pre-Napoleonic Moscow*

Another devastating fire occurred in 1812, when Napoleon's Grande Armée entered Moscow. There is still no agreement among historians as to whether the fire was the result of arson on the part of defiant residents, or was part of an official strategic plan. One way or the other, it forced Bonaparte to retreat to the outskirts, where he spent the next days in the Petrovsky Palace, northwest of Moscow. It was from there that he watched the city ablaze, the city that he never actually conquered.

The Petrovsky Palace underwent major refurbishment during the reign of Nicholas I. Part of pre-Napoleonic Moscow can still be seen on Maroseika and Pokrovka, where the French command took up their residence. Some of the houses on these streets survived the 1812 fire.

After its liberation from the French invaders, Moscow had to be rebuilt, much of it from scratch. Before 1812, there were 290 churches in Moscow, but only 115 survived the Napoleonic campaign. And of the city's 9,158 houses, as few as 2,626 remained intact. To glorify the triumph over Bonaparte's army, a decision was taken in 1839 to build a cathedral of Christ the Saviour, on a site formerly occupied by St Alexis' Convent. Funds for the ambitious project had to be raised nationwide.

Other projects which celebrated the liberation include the Alexander Gardens, the Manezh, Red Square, Teatrnaya Square and architect Osip Bove's Arc de Triomphe, which initially stood on Tverskaya Street. The arch was dismantled in 1936 and subsequently relocated to Kutuzov Avenue, close to the Victory

Park. Major renovation of this monument began in December 2011, as part of preparations for the bicentenary of Russia's victory in the Patriotic War of 1812 and reopened on 4 September 2012.

Moscow faced large-scale destruction in later periods, too. In 1917, the Kremlin was heavily damaged as a result of artillery shelling. Then in Soviet times, the authorities had many historical buildings knocked down out of ideological reasons. Predictably, the demolition campaign proved the harshest on churches. Many beautiful wooden buildings were lost.

In the 18th century, an aqueduct was built from the town of Mytishchi to Moscow which supplied the city with clean water until the final quarter of the 19th century. Electric lamps eventually took over from gas lanterns, and wooden roadways were replaced with cobblestone, and then later with asphalt.

### *A multilayered city: the Church of the Ascension, the 'chest of drawers house' and Igumnov's mansion*

Despite all the trials and tribulations Moscow faced over the centuries, its architectural landscape still boasts structures from almost every historical period.

The Church of the Nativity of the Theotokos "na Senyakh" is the oldest surviving building in the Moscow Kremlin. It was built in 1393–1394 on a commission from Princess Evdokiya, wife of Dmitry Donskoi. The lower half of the building has survived, including the main entrance and some of the windows. In 1395, the church was decorated by the famed icon painters Theophanes the Greek and Daniel the Black, together with their apprentices. When the construction of the Grand Kremlin Palace began in 1838, architect Kon-

stantin Ton integrated the church in the design, surrounding it from all sides with other structures and new walls. But the Nativity Church's original, 14th century ground floor has survived to this day.

16th century. Grand Prince Vasily III was long childless. He prayed to God continually for an heir and changed wives, but to no avail. As legend has it, a son was born to him only after he had launched the construction of a church atop a steep hill with a wonder-working spring at its foot.

The Church of the Ascension in Kolomenskoye became the Muscovite principality's first tented roof church, built to an innovative plan which broke with the traditions of Vladimir and Suzdal architecture. The name of the architect is unknown. The cathedral's roofs over the porches were rebuilt in the 19th century using planks from one of Alexander I's palaces, which was dismantled in 1872. This palace was built in 1825 using materials from a residence of Catherine II, which, in its turn, had largely made use of materials from the former quarters of Tsar Alexei Mikhailovich. Moscow is, indeed, a multilayered city.

17th century. Artisans in Moscow began to settle in trade-specific communities ("sloboda" in Russian). According to accounts from the period, during this time there were the following slobodas: Barashskaya (a "barash" was a craftsman who made royal marquees; the term later also came to be used for wallpaper makers); Basmannaya (a derivative of the verb "basmit," to make decorations using metals and leather); Taganskaya (a "tagan" was an iron support for cooking food on an open fire); weavers

made their home in Khamovnaya Sloboda; potters, in Goncharnaya Sloboda; coin minters, in Denzhnaya; gunmakers, in Bronnaya and Pushkarskaya; icon painters, in Ikonnaya; people who worked in horse stables lived in Konyushennaya; boiler-house workers, in Kotelnaya; gardeners, in Ogorodnaya and Sadovnichya; book printers, in Pechatnaya; carpenters, in Plotnichya; cloth makers, in Sukonnaya; and those in the hide tanning trade, in Syromyatnaya.

Local artisans often built community churches, with money they raised from the public. Khamovnaya Sloboda's weavers, who made white cloth for the Royal Court, initiated the construction of a church of St Nicholas, their patron saint. The structure was built in 1679–1682. A refectory and a tented roof belfry were added to it after 1694. This bell tower now leans off vertical, like Italy's Tower of Pisa.

The church of St Nicholas is full of light and beautifully ornate, resembling a magnificent wedding cake. Some historians attribute the project, including the enameled tiles used in the decoration, to Yaroslavl masters. The tiles also date from the 17th century. The church of St Nich-



*Church of the Ascension in Kolomenskoye. 1528–1532. Moscow*



olas is one of the few churches which continued holding services throughout the Soviet era and retained its original bells and icons. It is a rare example of a historical Russian edifice which has survived almost entirely in its original form, without undergoing any major reconstruction.

18th century. As legend has it, Empress Yelizaveta Petrovna, daughter of Peter I, secretly married her lover Alexei Razumovsky at the Resurrection Church on Pokrovka Street (only vestiges of this church have survived to this day). The handsome white and pale blue mansion was their wedding gift and became their meeting place.

Nicknamed the “chest of drawers house,” it, indeed, resembles an old carved chest of drawers with many protruding details. It was built in the latter half of the 18th century by an unknown master of the Francesco Rastrelli school, and is, perhaps, Moscow’s only Baroque architecture monument to have come down to us from Yelizaveta’s times.

The “chest of drawers house” was initially owned by Count Apraksin and his descendants. Later it passed on to the Trubetskoi family. They held the property for almost 90 years. It was home to four generations of family, and they were visited

by many people of note there. The Trubetskoi arranged private dance classes on the premises, with the future world-famous poets Alexander Pushkin and Fyodr Tyutchev among their young students.

Prince Trubetskoi’s daughters studied history with Mikhail Pogodin, who later became a famous historian. Vasily Kornilyev, a long-time acquaintance of Pogodin and uncle to the chemist Dmitry Mendeleev, served there as house manager. He was married to a daughter of Comodore Billings, an explorer of Siberia and the Arctic, who took part in James Cook’s third round-the-world expedition.

The house is also linked to Leo Tolstoy. It was here that the marriage of his parents, Nikolai Tolstoy and Maria Volkonskaya, was arranged. On 9 July of that year, they were wed in the Church of SS. Peter and Paul at Yasenevo, outside Moscow.

Following the abolition of serfdom in 1861, even well-off noble families such as the Trubetskoi found it hard to maintain all of their properties. So Prince Ivan, who served in a cavalry regiment, and his mother, Olga Fyodorovna, sold off the house.

The buyer, Moscow University, used the newly acquired property for Lycée No. 4, one of Moscow’s

best secondary schools for boys at the time.

Among its students was Nikolai Zhukovsky, the founding father of Russian aircraft engineering, as well as Konstantin Stanislavsky and Savva Morozov, who would later become the patron of the Moscow Art Theatre. The list of well-known names goes on and on – Nikolai Skryabin, father of the future composer Alexander Skryabin; Bolshoi opera singer Pavel Khokhlov; and historian Alexei Shakhmatov, who revolutionised the study of Russian chronicles and was responsible for the research carried out on the Tale of Bygone Years. Other famous students include Fyodor Getier, the first chief doctor of the Botkin Hospital and a personal physician of Kremlin leaders, and fellow doctor Alexander Puchkov, who became the founder and first head of the Moscow Ambulance Station, set up in 1923.

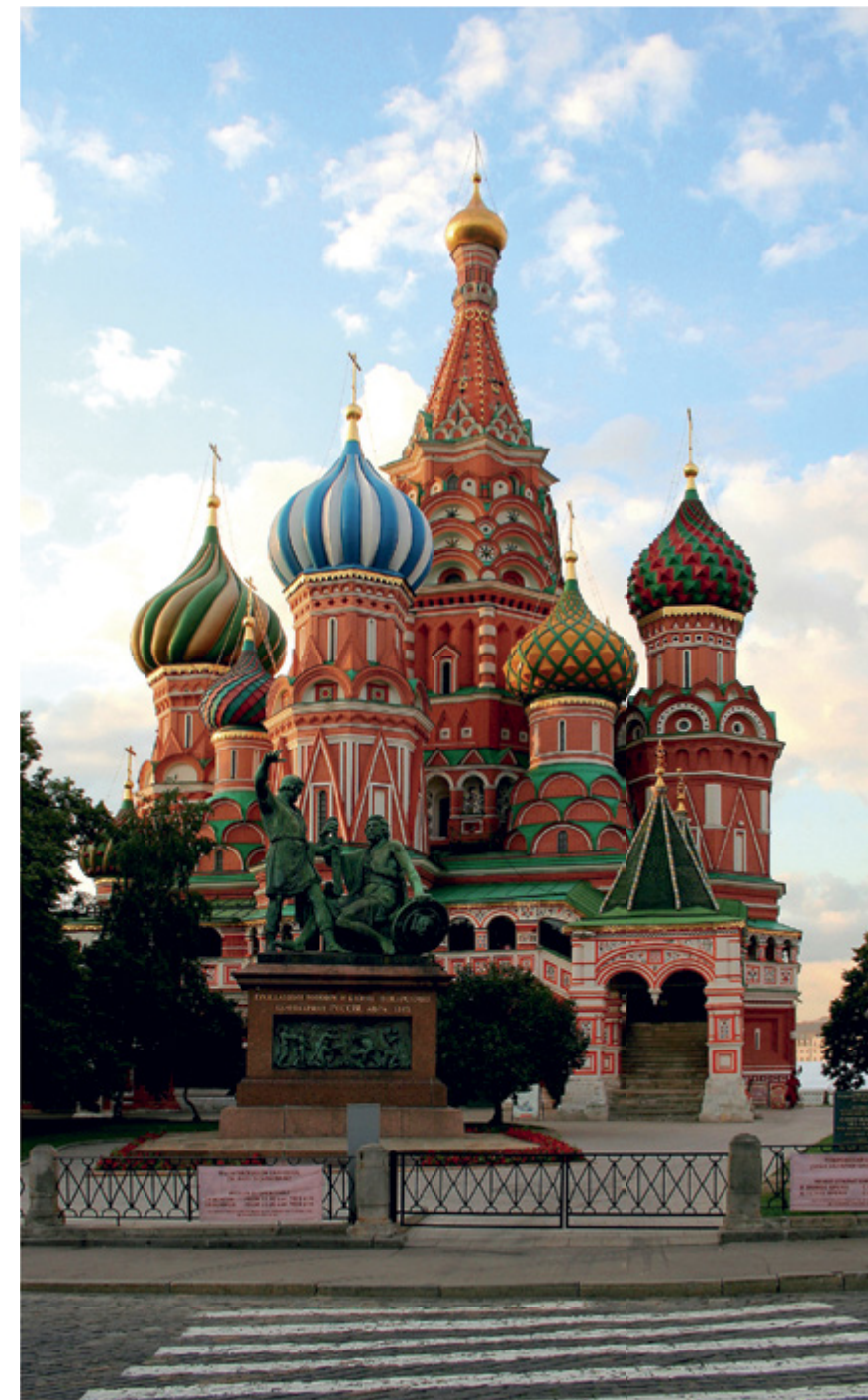
The house has survived to this day. After the Bolshevik Revolution, the school was converted into a residential block with communal flats, to be shared by several families. During the Civil War, tenants had to heat their homes by burning whatever wooden furniture there was at hand, even parts of the flooring, the handrails from the staircases and the doors.

19th century. 5 Maly Kazyonny Pereulok. This mansion also survives to this day. In the 19th century, it was the setting for a beautiful and sad love story. Its young aristocratic owner, a brilliant cavalry officer, Vasily Ivashev, and the daughter of a French tutoress, Camille Dentu, fell in love with no hope of marriage. But when Vasily took part in the Decembrist uprising, and was consequently stripped of all his military ranks and aristocratic titles and sent to a labour camp in Siberia, Camille Dentu overcame all barriers and rejoined him. Despite the hardship they faced, their marriage proved a happy one. Her mother also went to Siberia to live together with the couple, and she continued her tutorship there, giving French lessons to the children

of the exiled Decembrists. Camille Ivashev died at 31, eight years after their marriage.

Returning to the history of the house, it was bought in 1832 for an orthopaedic institute and in 1845 converted into a hospital for the poor, headed by German-born Fyodr Haas. Once a rich man and owner of the most expensive and most beautiful horse carriage in town, he lost his fortune by offering free medical treatment to ailing prisoners. No one knows the exact number of desperately needy patients the doctor helped, but one fact of his biography is widely known: Haas made the penitentiary authorities stop the use of shackles, a callous relic of the Middle Ages. Shackles would rub against the feet, creating sores, which would often get infected, causing more deaths among prisoners than did illness. The transfer of convicts to their penal colony could take months, with no medical aid provided. Haas repeatedly petitioned for the abolition of this barbaric measure before his appeal was finally heeded. In his later years, until his death in 1853, he lived in a small flat near the hospital. Metropolitan Philaret of Moscow came to pay his final tribute to the “saintly doctor,” as the man was popularly known, joining a crowd of about 20,000 other mourners. In 1909, a monument to Haas was built in the hospital’s courtyard, bearing an inscription of his favourite slogan: “Don’t hesitate to do good.” Today, more than a century on, people still lay flowers at the monument.

Just round the corner from this house is Moscow’s smallest square, Lyalina. Facing onto it is a house, the ground floor of which is now occupied by the café Bulochnaya (the Russian word for “bakery”), with a pre-Revolution manhole cover outside the entrance. Historically, the place housed a bakery, which, according to old-time residents, was remarkable for its delicious bread and its wonderful atmosphere. The bakery survived the Bolshevik up-



St. Basil's Cathedral in Moscow. 1561

heaval and the Second World War, to operate all the way through the '80s. Only in the '90s did it close. Up until that point, umpteen generations of children from a nearby school used to run there for its fresh bread and pastries.

Now a few words about another house full of legend. It does indeed

exist, and it currently houses the French Embassy. But fact ends here, giving way to legend and rumours which have been passed down from generation to generation. The Zamoskvorechye neighbourhood is located south of the Kremlin Hill, on the opposite side of the Moskva River, on former Court farming land.



Igunnov House in Moscow. 1888–1895



From the 14th century, there was a road going through this area leading to the Tatar Khanate, hence the name of the street, Bolshaya Ordynka (a derivative of “orda,” the Russian for “horde”).

In the 19th century, the previously overlooked Zamoskvorechye neighbourhood became popular with the Moscow merchantry. The area was not considered to be high class. But it was there that Nikolai Vasilyevich Igumnov, a wealthy merchant, chose to buy a plot of land to build his new house. It is said that on a satellite map of modern-day Abkhazia, you can still see the letters INV near the village of Alakhadzy – a hundred years ago, the merchant had a cypress alley planted there in the shape of his initials. Igumnov was the co-owner of the Yaroslavl textile manufactory and held gold mines in Siberia. A non-native Muscovite, he sought to impress the public in Moscow and spared no expense to achieve this.

He commissioned the talented Nikolai Pozdeyev, then the chief architect of Yaroslavl, to design his new home. The mansion on Bolshaya Yakimanka Street was built as a fairytale palace in the pseudo-Russian style. The brick was imported from the Netherlands, while the tiles were ordered from Terenti Kuznetsov’s factory, the purveyor of porcelain to the Russian Imperial Court.

Now listed as a federal heritage site, the house was seen as controversial when it was built. Many censured it as an example of provincial vulgarity and bad taste. On top of it, a rumour was floated around town that Igumnov had the house built for a dancer, his lover, so that he could come from Yaroslavl to visit her there every now and then. According to the memoirs of his contemporaries, which vary in their degree of tragedy, one day she just disappeared. The most popular version of the story claims that on one of his surprise visits, Igumnov caught his lover in the arms of a

young officer and had her immured alive into the wall of the house.

The accounts of the architect’s life story are more credible, yet equally tragic. Jeered at by the Moscow public, Igumnov offended Pozdeyev and refused to pay him for the commission. Defamed and ruined, the architect committed suicide. The house did not bring happiness to its owner either. Persisting in his ambition to defy the snobbishness of Moscow society, he arranged a lavish ball on Yakimanka in 1901, ordering that the floors be covered with golden coins. The following day, the emperor was informed that members of the Moscow merchantry had been dancing on his profile on the coins. Igumnov was punished by expulsion from the city, with no right to return.

The next owner fitted in perfectly with the dark legends surrounding the mansion: a brain research laboratory set up quarters here in 1925. De-

spite all the secrecy surrounding the classified institution, rumour spread fast. It is thought that over the 13 years of its existence, the laboratory studied the brains of Vladimir Lenin, Klara Zetkin, Alexander Tsuryupa, Anatoly Lunacharsky, Andrei Bely, Vladimir Mayakovsky, Maxim Gorky, Ivan Pavlov, Ivan Michurin, Konstantin Tsiolkovsky, Mikhail Kalinin, Sergei Kirov, Valerian Kuibyshev and Nadezhda Krupskaya. In 1938, the mansion was handed over to the French Embassy.

### *The capital of the Russian state*

Moscow has been a capital city several times throughout its history. On the first occasion, the Golden Horde’s Ulan Khan arranged the coronation of Prince Vasily the Dark as Muscovy’s ruler. The ceremony took place in 1432 at the church of the

Mother of God and also marked the transfer of the capital from Vladimir to Muscovy. Then Novgorod and Tver were annexed to the city during the reign of Ivan III, who refused to be a vassal to the Golden Horde ruler and thus became the first Russian sovereign monarch.

In 1547, Ivan IV assumed the title of tsar, and Moscow became the capital of the Russian state until 1712.

In 1712, Peter I ruled that the capital be moved to the purpose-built St Petersburg. Construction in stone was then banned in Moscow, to save the precious material for St Petersburg. For the time being, it remained a merchant city. Indeed, Moscow would always differ from the grandiose European St Petersburg by its more Russian, homey feel, with its narrow winding streets and patriarchal lifestyle.

De facto, the capital was returned to Moscow in 1728, under Peter II. The Imperial court was there until

1732, when Anna Ioannovna returned it back to St. Petersburg.

20th century. On 12 March 1918, the capital was transferred back to Moscow, following a Soviet government resolution. And in 1922, while remaining the capital of the Russian Republic, Moscow also became the capital of the Soviet Union. During this period, the city underwent intensive urban development. With an increase in population came the development of public transport. Regular bus routes appeared in Moscow in 1924, and the first trolleybuses came along in 1933. In May 1935, the metro was launched.

Twice it was proposed to rename Moscow, in the 1920s and ‘50s. In the former instance, the plan was to name it Ilyich and in the latter, Stalinodar. In the end, it retained its original name – miraculously, perhaps. Equally miraculous was St Basil’s Cathedral’s narrow escape from demolition. The cathedral’s story is widely known and quite typical of the Stalinist era. Some believe it to be a true story while others see it as a historical anecdote. They say that while showing Stalin a model for parades on Red Square, the architect in charge first removed the Resurrection Gates, then the Cathedral of the Virgin of Kazan and, lastly, St Basil’s. “Put it back,” Stalin suddenly said, and the church was left standing.

### *Seven high rises and the Stalin Empire style*

The WWII Battle of Moscow was the war’s most desperate fight, and it halted the Nazi offensive on the Soviet Union. The Soviets’ victory in the battle came at a very high price, however.

The postwar era’s architectural legacy includes seven high rises built in what later became known as the Stalin Empire style. These seven imposing edifices include an apartment building on Kotelnicheskaya Embankment, Moscow University’s main building on Vorobyovy Gory,

the Ukraina hotel, an apartment building on Kudrinskaya Square, the Foreign Ministry headquarters, an office and residential house near the Krasnye Vorota metro station, and the Leningrad Hotel on Komсомolskaya Square. These buildings were supposed to replace the demolished major churches as the city’s main reference points, along with highlighting the grandeur of the Soviet system. Initially, it was planned to build the seven high rises around a Palace of Soviets as the centerpiece, but this latter building remained on paper only. The existing seven buildings can tell us not only about their VIP tenants, but also about their builders, recruited from the ranks of convicts.

The Khrushchev era saw the construction of new metro stations in suburban Moscow neighbourhoods and of a motorway belt that became known as the MKAD (Moscow Ring Road). The authorities also tried to address the residential space shortage in the city. They started the construction of cheap public blocks of flats across the city, all to a standard design. This solution made it possible for those who lived in cramped communal apartments and makeshift barracks to get decent housing, with individual flats given to each family.

The Brezhnev era’s most ambitious project is arguably Kalininsky Prospect (now Novy Arbat). The top floors of its high rise book-shaped towers offer spectacular views of the city, the river, its bridges and the Ukraina hotel.

Following the Soviet Union’s breakup in 1991, Moscow became the capital of the Russian Federation, and since 1993, a federal entity of the Russian Federation.

On 1 February 1995, a law on Moscow’s flag and emblem was enacted. The Soviet-era song My Moscow (music by Isaac Dunayevsky, lyrics by Mark Lisyansky and Sergei Agranyan) was chosen as the city’s anthem.

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*The main building of Moscow State University. 1953*



# SUPPORT FOR CREATIVE INDUSTRIES

**Moscow Mayor Sergei Sobyenin spoke about the development of creative industries in the capital of Russia**

It is difficult to imagine the economy of a modern metropolis without the creative sector. Such projects improve the city, and, in turn, the city helps its entrepreneurs grow.

Creative industries usually include such areas of the economy as the art industry, photography, advertising, jewelry, performing arts, printing, publishing, filming, television and radio broadcasting, information technology, software and video game development, musical instrument manufacturing, architecture and engineering, protection of cultural heritage, museum affairs, library services and archiving, design, and creative education.

Designers are directly involved in urban planning, beautification of the city, and public space creation. Their key challenge is to create a proud world-class environment.

“Architects and designers are highly demanded at the city’s new construction sites, because the current requirements for development, architecture, and design have increased manifold,” Moscow Mayor Sergei Sobyenin emphasised. “The restoration of historical objects is another huge sector. We saw the inflow of orders, and, consequently, hundreds of objects have attracted art historians, architects, designers, chronologists.”

According to the National Research University Higher School of Economics, there are 113,000 or-



Moscow Mayor Sergei Sobyenin

ganisations and individual entrepreneurs operating in the creative industries in Moscow. Their total revenue

*“Everyone in their place must do something that has not been done before them. And do it in such a way that it would be interesting for everyone, to advance your sector, your enterprise, your industry a step forward. The synergy among a huge number of people, infrastructure and urban environment doubtlessly gives us the potential and confidence that Moscow will be one of the world’s creative leaders.”*

Sergei Sobyenin

exceeds three trillion rubles. Thus, creative industries generate 6.3% of Moscow’s gross regional product. In addition, metropolitan organisations

form 54% of the total creative industries market in Russia.

This economy sector companies employ 463,000 people. When adding creative professionals working in other industries, the total number of creative occupations reaches 1.1 million people, which is about 13% of all employed people in the capital of Russia.

The active growth of creative industries is one of the most noticeable features of modern cities. The attractiveness of Moscow for institutions in this area is growing due to many reasons, and one of the key factors is a comfortable urban environment. People of creative occupations relocate to the capital city, because it offers the opportunities, including

a quality education, medicine, good public transport, green parks, safe environment, and convenient online and offline services.

Design has become not only a marketing ploy, but also a management tool. “Today, the capacity of the Russian design market is more than a trillion rubles, and the potential is doubling every two or three years. And most of this market belongs to Moscow,” Vitaly Stavitsky, President of the Union of Designers of Russia, emphasised.

According to him, Moscow has a huge potential of exporting design services. Domestic specialists are involved in the automotive industry, manufacturing of telephones and household appliances.

“We have reached the finals (of course, we really hope to win) of the World Design Capital project. This is an achievement comparable to the world championship. There are very few cities like this,” Vitaly Stavitsky added.

From an industry point of view, three large clusters of creative industries have formed in Moscow:

- an information cluster that brings together software and video game developers, publishers and advertisers;
- a media cluster (music, performing arts, cinematography, animation, television and radio broadcasting, art industry, and photography);
- a design cluster (fashion, design, architecture, and jewelry).

Following the request of business, the city is ready to establish new sites for the creative sector while developing new territories and reorganising industrial zones, the area of which reaches 14,000 hectares.

“In fact, this is one of the largest projects aimed at the reorganisation of the city, and probably we will not occupy the whole space with industrial enterprises, it’s absolutely not necessary. But there is a wide range of the opportunities for creative industries, for museum spaces, for filming spaces, for IT people, and so on. We



Russian Creative Week. Photo: V. Novikov. Moscow Mayor and Government Press Service

will prepare our offer. And then it depends on the investors, on the desire to do so,” Sergei Sobyenin concluded.

At a meeting with the creative industry representatives, the Mayor of Moscow noted, that the city was ready to create new opportunities to develop design, arts and cinematography, as the creative sector has become an integral part of the metropolitan economy.

The business management center has been successfully launched in Moscow, which will provide consultations to the creative professionals. The open shop project for artists is also expanding.

Evgenia Markova, Director General at Roskino, recalled that Russian cinema has been rated as the seventh major player in the global film distribution market. “90% of production companies are located in Moscow, and filming occupies 18% of the city’s creative sector,” she said. “Movies that have been made here rank in the top 10, top 5 and even number one on Netflix, that had never happened before.”

In 2020 the Government of Moscow established the Creative Industries Agency, which provides support in the following areas:

- international promotion – these are events aimed at popularising creative industries, promoting products

and services of the metropolitan creative companies;

- information and analytical support by providing access to analytical research on individual creative sectors (fashion, video games, architecture, design);
- education – acceleration programs, educational seminars, business events (Moscow Film Accelerator, Creative Industries Accelerator, etc.);
- infrastructure development, which includes the organisation of creative tech parks, the implementation of joint projects together with the city’s creative clusters, the support and development of local creative spaces (the first creative tech park, the Design Centre Artplay, was launched with a specialisation in architecture, design and arts; the centre unites more than 400 companies, including over 60 architectural bureaus, 40 design studios, 20 advertising agencies, where Artplay provides workplaces for 3.5 thousand people);
- financial support – compensation of expenses for exhibitions held in Russia and abroad, advertising on the Internet, Internet promotion and delivery of the goods, purchase of the necessary equipment; subsidies for employee training, subsidies and grants for exporters, and grants for animation companies.

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# RUSSIAN ICONS

*At the beginning of the 20<sup>th</sup> century, the whole world learned about the existence of such a phenomenon as the Russian Icon*

By OKSANA KOPENKINA,  
art analyst and founder of the Russian-language Arts Diary website

Henri Matisse, visiting an exhibition of early masters in the Tretyakov Gallery in October 1911, said: “Russians have no idea what artistic wealth they own. Everywhere the same brightness and manifestation of great power of feeling. Your young artists have here, at home, incomparably better examples of art than abroad...”

## *Angel with Golden Hair.* 12<sup>th</sup> century

The Angel with Golden Hair was once part of the Deesis order. This is a group of several icons. In the middle was Christ the Almighty. And on the left and right – icons with the Mother of God, John the Baptist and other angels and saints. They seem to ask the Son of God to forgive parishioner’s sins. The “Angel” was among such intercessors.

With the help of the assist technique, his head is covered with thin strips of gold leaf. Unfortunately, the icon has come down to us in a modified form. After all, the surface was always covered with varnish, which darkened strongly after 100 years. And the artists of the new era have revamped the icon. No, they did not restore, but painted the same image over a dark layer. But they often added features of the new era. Therefore, the golden background of the Angel in the 17th century was changed to green. The color and outline of his robe has also been changed. But the image itself remained almost the same.

The Russian master took the canonical Byzantine image of the Angel as a basis. It seems that the images are very similar. Nevertheless, we see some peculiarities in the Russian icon. The master enlarged and lengthened the eyes, lowering their outer corners down. The result was sad and kind eyes.

He also added shadows to the corners of the lips. The illusion of a light smile occurred.

And this combination of sad eyes and a smile creates an incredible feeling of light, joyful sadness. These are the eyes of a loving, sympathetic and asking creature for you.



*On the left: Miniature depicting Archangel Michael. End of the XI century. National Library in Paris. On the right: Angel with Golden Hair (Archangel Gabriel or Michael). Unknown master. Second half of the XII century (origin: Veliky Novgorod). Russian Museum, St. Petersburg.*

The Russian master does not just repeat the image. He does everything to show the extra-terrestrial nature

of the Angel. His boundless love and willingness to ask for us forever.

## *Nicholas the Wonderworker.* 13<sup>th</sup> century

The icon depicts one of the most famous saints: the patron saint of sailors, the pacifier of the warring and the savior from a vain death. He blesses with one hand and holds the Gospel in the other.

The Russian master again took the Byzantine canon. But it added something special. This is easy to see when comparing the two icons.



*On the left: Nicholas the Wonderworker with his life. First half of the 13<sup>th</sup> century. Monastery of St. Catherine, Sinai in Egypt. On the right: Saint Nicholas the Wonderworker. First half of the XIII century (origin: Veliky Novgorod). Tretyakov Gallery, Moscow.*

nose as well. All this visually endowed the saint with even greater intelligence and kindness. But most importantly, the illusion of movement is noticeable in the face of St. Nicholas: crooked eyebrows, a curl in the beard, asymmetrical eyes.

By the way, about the eyes. Pay attention to how the eyes of the saint are different!

Initially, this technique was taken from the Byzantines. They, in turn, applied the ancient heritage. Even the ancient Greeks noticed how the image comes to life if you add a little asymmetry to the face. We know this thanks to the surviving Fayum portraits.

But the Russian master used this technique especially freely. And the eyes not only make them different in size, but also places one above the other.

The Russian master created a unique image of a very wise person with lively eyes. They are filled with an understanding of something beyond, inaccessible to an ordinary person.

cheeks against each other. Therefore, this type of icon is called Eleusa, which means “Tenderness”.

This type of icons came to Russia almost immediately after Christianity became the main religion. The first was the Vladimir’s Mother of God. All subsequent icons of Eleusa were created in its image and likeness.

It seems that the Russian master worked according to the Byzantine canons. But he added some unique features. Jesus’ legs are bare to the knees. And his ring finger is bent. All this gives him the features of a real child, not a small adult.

But the main uniqueness of this icon is different. The Byzantine masters depicted the Mother of God primarily saddened. After all, she already knew about the fate of her son. These eyes are not looking at the child, but somewhere to the side. As if Saint Mary is thinking about the future.

The Russian master makes changes: he again enlarged the eyes, enhanced their asymmetry. Added micro-wrinkles to the outer corners of the eyes. He also directed the gaze

## *Don’s Icon of the Mother of God.* 14<sup>th</sup> century

The Mother of God holds the baby Christ in her arms. They press their



*On the left: Vladimir’s Icon of Mother of God. XI century (Origin: Byzantium). Tretyakov Gallery, Moscow. On the right: Don’s icon of the Mother of God. 1380–1390<sup>th</sup>. Tretyakov Gallery, Moscow*





Andrei Rublev. *The Holy Trinity*. 1425. Tretyakov Gallery, Moscow. On the right: Andrei Rublev. *The Holy Trinity*. 1425. Tretyakov Gallery, Moscow

of the Mother of God to the son and lifted the corners of her lips up.

As a result, the feeling is created that her gaze is filled with love, and the sadness recedes. She looks at the child and smiles slightly at him. The master deliberately emphasizes the love of a mother for her son.

We have already noticed that Russian artists strove to create images that radiate kindness and mercy. This

does not mean that this was not in the Byzantine icons. But the tendency to increase this effect is obvious.

The fact is that the icon was very important for the Russian Christian. Before her they prayed for everything in the world. Not only in difficult times, but also with minor worries, it was easier to go to a very merciful image. One who understands everything and forgives

everything. And most importantly, she will accept any prayer, even the most mundane. The artists intuitively understood this and created for their main viewer, the believer, what he so desired.

### Andrei Rublev. *The Holy Trinity*. 15<sup>th</sup> century

Three Angels sit around a table with only one bowl. Behind the angels, a rock, a tree and a building rise.

This canonical image based on the Old Testament plot “The Hospitality of Abraham”. Abraham and his wife Sarah met three strangers, beautiful youths. We invited them into the house and treated them in their garden. And they also sacrificed a calf for them.

Before the 15th century, craftsmen painted details from this plot. At least, they depicted Abraham and Sarah next to the main heroes. But Rublev made significant changes. Let’s compare his “Trinity” with a Byzantine icon.

Rublev removed depiction of Abraham and Sarah. All the dishes from the table were removed as well. Except for one bowl with the head of the sacrificed calf. Thus, he focused all attention on the three Angels. And now the “Hospitality of Abraham” turns into an attempt to depict the Trinity of God.

The Byzantine master’s angels are also very similar. He also was trying by this to show that God the Father,

God the Son and the Holy Spirit are inseparable from each other. But Rublev combined three shapes in a circular composition. The single bowl symbolizes the unity. After all, it is one for all!

Rublev deliberately does not explicitly indicate who is who. After all, the trinity of God cannot be known to either man or even an angel.

But we will try anyway...

The angel in the middle offers a bowl to the one on the left (for the viewer). He seems to



*Trinity (Hospitality of Abraham)*. End of the XIV century. Benaki Museum, Athens

say: “Take this cup, take the role of the sacrificial calf, and I bless you for this.” We see him leaning towards him and blessing the cup. The tree behind him also bent towards him, as a symbol of birth on Earth.

The right angel has straightened up: he is ready to receive this cup. And the straight columns of the building echo it. He gladly accepts the blessing of His Father, the chief architect of this world. The right angel leaned forward strongly, as if assuring him of his readiness to support.

Rublev portrays a silent dialogue, without words and without fears and doubts inherent in a person. Therefore, there is a feeling of otherness.

All the poses are barely different from each other, but they say a lot. Such a silent and at the same time eloquent image has never been created.

### 17<sup>th</sup> – 18<sup>th</sup> centuries Russian icons

Byzantium fell in the middle of the 15th century. The Russian aristocracy turned gaze to the West. And there they saw the magnificent baroque and incredible realism.

Of course, it amazed them. They wanted secularity and brightness in their life. This was inevitably reflected in the icons. The Virgin appeared a pronounced

chiaroscuro, and the flat image became three-dimensional.

The Holy Trinity was filled with many details and decorative ornaments. And the feeling of otherness simply dissolved in it.

The very endless kindness and love, expressed in the language of painting by the masters of the XII–XVI centuries, faded into the background. For the sake of external detailing and even decorativeness.

Rublev’s “Holy Trinity” remained the pinnacle of Russian icon painting. And no one succeeded in creating something like that.



*Holy Trinity*. 1705. Hermitage, St. Petersburg



Simon Ushakov. *Theotokos Elusa of Kykkos*. 1626. Tretyakov Gallery, Moscow



# MOSCOW: PHOTOBIENNALE-2022

*XIV international month of photography in Moscow*

As part of the 'Photobien-nale-2022' the Multimedia Art Museum, Moscow presents an exhibition by classic of contemporary Russian photography Igor Mukhin (Curator: Anna Zaitseva).

Mukhin's work has been exhibited all over the world to great acclaim, and his images can be found in the collections of the State Tretyakov Gallery, the Multimedia Art Museum, Moscow, the A. V. Schusev State Museum of Architecture, the Museum of Modern Art (New York), the European House of Photography (Paris), the National Foundation for Contemporary Art (Paris), etc.

This exhibition at MAMM includes three series by Mukhin: 'Moscow' (1996–2000), 'Paris' (1999–2000), and 'Vienna' (2002), the latter being shown in Russia for the first time.

The photographer pictured the three world capitals at approximately the same period, at the turn of the century and millennium. The early 20th century was a time of global changes, in the economy, geopolitics, culture and social life. Thereafter the late 20th century imperceptibly accumulated the changes that mark the beginning of the 21st century and the 3rd millennium.

Having begun his photography of Moscow in the 1990s, Igor Mukhin recorded not so much events as the atmosphere of time. Subtly and accurately capturing the signs of tectonic shifts that took place in society, Mukhin created the image of an era whose heroes were, first of all, young people. This period of painful changes was particularly difficult for teenagers and young people, but for



*Olga Sviblova, Director of the Multimedia Art Museum, Moscow*

them it was a time that opened up wide-ranging prospects, that gave hope and allowed them to dream.

Any photograph by Igor Mukhin is characterised by filigree refinement

and the cinematic experience of time within a static frame. Mukhin sees the world without filters of critical or romantic realism. The photographer's natural ability to concentrate the

energy of social space and a particular person in the shot allowed him to create an exceptionally vivid and internally dramatic image of Russia and its capital at the turn of the century.

In 1999 Igor Mukhin received a scholarship from the City of Paris and a grant to photograph French youth from the French Ministry of Culture, for a project dedicated to the celebration of the 3rd millennium. Shooting Paris is a test for any photographer. The city has already been pictured by great photographers such as Brassai, Henri Cartier-Bresson, Marc Riboud, etc. It is difficult to find a major director who has not filmed Paris for the cinema. It is therefore especially difficult to find your own view and your own intonation when shooting the city of light, and the light in Paris is very special. Anyone who picks up a camera in the most photogenic city in the world finds themselves under the pressure of traditions laid down by classics of world photography from Eugène Atget to Robert Doisneau, from Sabine Weiss to William Klein.

Igor Mukhin managed to create a uniquely lyrical image of the great city by recording in his own way the last moments of the passing millennium, through the prism of depicting those charged with preserving the traditions of Paris and changing its appearance in the 21st century.

During the 2000s the Austrian capital Vienna underwent a radical architectural, cultural and sociocultural transformation. Ursula Krin-

zinger, the creator of one of Vienna's most important contemporary art galleries, was so impressed by Mukhin's 'Moscow – Paris' project that in 2002 she invited him to photograph Vienna.

Igor Mukhin shot these three different megacities, Moscow, Paris and Vienna, in one breath. He avoided the obvious temptation of focusing on recognisable architectural symbols of the capitals. He was interested in people, most often the young, and those in love. Love unites and becomes the basis of development, the main foundation for the future. In the 'Moscow', 'Paris' and 'Vienna' series Mukhin articulated the common theme that unit-

ed the youth of these three megacities at the turn of the century.

Mukhin is recognised as an outstanding documentary photographer and heads the Documentary Photography Today studio at the Rodchenko School. A photograph is a document. Igor Mukhin's images created twenty years ago have today become historical evidence. But hardly anyone will dispute Alexander Rodchenko's thesis that 'photography is art'. Not every photo document is art. Igor Mukhin's pictures show an inspired approach to Moscow, Paris and Vienna, and it is no coincidence that these pictures have entered the collections of Russian and foreign museums.



*Multimedia Art Museum, Moscow (MAMM; Russian: Мультимедиа Арт Музей, Москва) was founded in 1996 as the Moscow House of Photography*



# THE TRANSFIGURATION OF THE LORD

*On Christian Unity and the Church*

By AUGUSTINE SOKOLOVSKI,  
*Doctor of Theology, priest*

One of the Gospel texts that are the hardest to understand is the passage from Matthew 17, verses 14–23, which relates the healing of a man's son who was seized by a grave malady. In Church language, this Gospel passage is called section 72, 'On the Healing of the Possessed Child'.

The text is read at the Liturgy of the tenth Sunday after Pentecost and it quite often falls in early September. Let's try to recall it briefly, clarify for ourselves and identify the moral sense, which, as the Church believes, is always observed in every Gospel text.

It should be realised that this Gospel passage is extremely difficult

to understand. It contains words that puzzled not only Bible scholars and theologians, but also the Fathers and Teachers of the Church – that is, those who knew the Bible by heart. For the Scriptures were written in the fleshly tables of their hearts (cf. 2 Cor. 3:3).

They suggested and admitted various interpretations. In fact, it had to be so, because, according to the apostle, 'the Word of God is quick and powerful' (Heb. 4:12). It cannot be exhausted and every day refers to the Church, this community of the faithful that wanders across history, to inspire, strengthen, heal and admonish all those who turn to it all the days of their lives.

To comprehend the fullness of the meanings of this text we should know that in the same seventeenth

chapter of the Gospel of Matthew it is preceded by the description of the Transfiguration of the Lord. Then, according to the Gospel, the Lord Jesus ascended Mount Tabor with the Apostles Peter, James and John and was transfigured.

The Prophets Moses and Elias appeared to and conversed with Jesus of Nazareth. The voice of God the Father testified that He was 'well pleased' in Jesus. The further development of the redemptive mystery showed that God's benevolence was the Lord Jesus Himself. This event is described in the Gospels of Matthew, Mark and Luke (Mt. 17:1–6; Mk. 9:1–8; Lk. 9:28–36).

The end of the description of the Transfiguration in the Gospel testifies that it is directly related to the Cross of Christ. The Lord reveals His glory, after which He announces to the apostles His upcoming Passion. 'And as they came down from the mountain, Jesus charged them, saying, Tell the vision to no man, until the Son of man be risen again from the dead. Shall also the Son of man suffer of them' (Mt. 17:9, 12).

In the context of the sequence of liturgical celebrations of the Church it is important that the celebration in honour of the Cross of Christ, the feast of the Exaltation of the Holy Cross, takes place on 27th September – that is, on the fortieth day after the Transfiguration.

The Transfiguration of the Lord was a historical event – that is, it took place once in history. The first

Christian communities, which were at the origin of the Gospel texts, and, after them, Patristic theology, gave the Transfiguration an 'economic' meaning. This means that it has a special place in the history of salvation, and, most importantly, in the Divine economy or dispensation – that is, God's administration of the world. The Lord created this world and continues to maintain it with His almighty hand.

So, after His Transfiguration, the Lord comes down Mount Tabor and a man in distress approaches Him. His son 'is lunatick, and sore vexed: for oftentimes he falleth into the fire, and oft into the water' (15). The apostles were unable to help him. 'I brought him to Thy disciples, and they could not cure him' (16). Hearing these reproach and indignation, this cry of despair from the desperate father of the boy who continued to be possessed, the Lord uttered amazing words, 'O faithless and perverse generation, how long shall I be with you? How long shall I suffer you?' (17). To whom is this denunciation of unbelief addressed?

To understand what happened then and the Lord's words we should keep in mind that the Bible is a great collection of books of the Old and New Testaments. Any event of the New Testament is inseparable from Biblical history of the Old Testament.

When the Lord Jesus was transfigured on Mount Tabor, being with the Apostles Peter, James and John, 'there appeared unto them Moses

and Elias talking with him' (2). The Lord always took His three chosen apostles with Him in moments of His great Glory, miracles, the resurrection of the dead, His discourses on mysteries, or, as it was in the Garden of Gethsemane, in moments of the greatest sorrow. The Prophets Moses and Elias appeared to Jesus, or rather were with Him on Mount Tabor, to demonstrate His messiahship. He is not a mere prophet, not even the prophet of prophets, but the King of Glory, the Lord and Messiah Whom the Israelites had been expecting.

In fulfilment of Moses' words in Deuteronomy, 'The Lord thy God will raise up unto thee a Prophet from the midst of thee, of thy brethren, like unto me; unto Him ye shall hearken' (Deut. 18:15) – in support of these words God did not remain silent on Mount Tabor. God Himself testified to His Son, 'This is My beloved Son; hear ye Him!' (Mt. 17:5).

Thus, the Lord was transfigured on Mount Tabor and reminded the apostles about that glorious and great story, the central and key one, the cornerstone of human words about God when Moses ascended Mount Sinai and received the Law from God. The Ten Commandments were written by the finger of God on tablets to be given to mankind. Moses' face was shining!

His face was shining so brightly in Divine splendour that Moses had to cover it. 'And the children of Israel saw the face of Moses, that the skin of Moses' face shone: and Moses put the vail upon his face again, until he went in to speak with Him' (Exod. 34:35). Moses spoke to God, but God Himself bore witness to Jesus. Moses covered his face, but the apostles were overshadowed by a cloud from God (5).

Repeating, in effect, what had happened to the greatest prophet, the Lord pointed to His messiahship so that there could be no doubt among the apostles. Next to the Lord was Elias – the most venerated prophet, beloved by the Israelites.



*The Transfiguration by Raphael. 1516–1520*

He had not known death and had been taken to Heaven in a chariot of fire to return again before the Second Coming of the Messiah.

The apostles remembered all this and were naturally stunned by such a great manifestation of Christ's glory! Everything testified to the messiahship, the Kingdom and, as it would become clear after His Resurrection, the Divinity of Christ!

The Lord was transfigured on Mount Tabor. After that He came down to the apostles who had remained at the foot of the Mountain. Peter, James and John had not been with them. The community of the apostles symbolised the future Church of Christ, which at the moment of waiting for the Lord during the Transfiguration was, as it were, divided and incomplete.



So, the Lord descended Mount Tabor. And what happened? In a strange, unexpected and incomprehensible way something that had once happened to Moses and his people repeated itself. When Moses on Mount Sinai received the Commandments of the Law, the people grew tired of waiting. Time was dragging on, Moses was staying on the mountain a long time, so they made themselves a calf and worshipped it as a god. 'when the people saw that Moses delayed to come down out of the mount, the people... made a molten calf..., built an altar before it... and offered burnt offerings and brought peace offerings' (Exod. 32; 1–6).

Indeed, the Gospel repeats and, when necessary, supplements the Old Testament. Staying at the foot of Mount Tabor during the Transfiguration, the apostles did not know what exactly was happening, but, undoubtedly, they realised that it was a mystery. They were called to wait for the Lord. They were supposed to wait for the Great Wanderer in peace and silence and keep the great Sabbath rest of God's people.

But, like ancient Israel, they grew tired of waiting. They hastened to heal... but could not do anything. They brought the demoniac child's father to despair, added unbelief to him and aroused the Lord's wrath!

It was a bold desire to perform a quick miracle and see a sign separately from the other apostles. Lastly, it showed the impossibility of receiving from God what is given only to those who listen to the voice of the 'beloved Son of God' (Mt. 17:5).

The Lord acts like Moses, or, rather, Moses acted like this as the Lord's prototype. The servant of God Moses broke the tablets in anger. The Lord of Moses, Jesus, who was 'meek and lowly in heart' (Mt. 11:29), rebuked the apostles and immediately healed the boy who had suffered from demonic possession! 'Bring him hither to Me. And Jesus rebuked the devil; and he departed out of him: and the child was cured from that very hour' (Mt. 17:18).

'Then came the disciples to Jesus apart, and said, Why could not we cast him out? And Jesus said unto them, Because of your unbelief' (Mt. 17:19).

The repetition of the Old Testament in the New Testament Event of the Transfiguration requires further actualization in our times. It gives the Church as a community of Believers a lesson, surprising in its edifying and denunciative power, which teaches us how believers in Christ in history and modern times should act here and now.

The present time is that of division. The world is divided within itself. The confrontation of everybody against everybody is becoming boundless, and it seems as if the Lord's words are already being fulfilled: And the brother shall deliver up the brother to death, and the father the child: and the children shall rise up against their parents, and cause them to be put to death. And ye shall be hated of all men for My name's sake: but he that endureth to the end shall be saved' (Mt. 10:21). The strife of this world embraces the Universe. But the most incomprehensible thing in its hopelessness is the division of Christ's disciples.

Earlier division had existed in Christianity as a whole. Thus, in 1453, after the capture of Constantinople by the Ottomans, the Orthodox Ecumenical Patriarchate of Constantinople, which then formally and ideologically headed Orthodoxy, found itself subordinate to the Sultan. The split between Orthodoxy and Catholicism occurred. From 1517 on the Reformation began. The Western Roman Church split into the Catholic Church and Protestantism. Since then there have been three main branches of Christianity in the world: Orthodoxy, Catholicism and Protestantism.

Orthodoxy, in contrast to Protestantism, kept its unity and lived in truth, conciliarity and mutual communion. Now division seems to have permeated the community of Orthodox faithful as well. The world, in the words of Till Lindemann's song, 'screams about redemption.'

Division is a great temptation for those who do not yet belong to the Church. It must never occur in the Universal Church, among Orthodox Christians, or among God's people. People of goodwill turn their eyes towards Christianity, but Christ's disciples cannot heal it (cf. Mt. 15:16)!

Division is a barrier. Not the partitions between the Christian denominations, of which some twentieth-century theologians said that 'they do not reach Heaven'. The division between Christ's disciples is a barrier set up by people between earth and Heaven. 'There is a war between heaven and earth,' as the Russian rock star Viktor Tsoi (1962–1990) once prophetically sang.

Division is a deliberately created inability to entrust sorrows for the calamities of the world to the Lord Jesus, Who since His Resurrection and Ascension has been seated at the right hand of the Father. 'It is Christ that died, yea rather, that is risen again, Who is even at the right hand of God, Who also maketh intercession for us' (Rom. 8:34), Paul says. These words are hard to understand, but they must be taken as the very essence of the New Testament between man and God. The intercession of the Lord Jesus before God the Father cannot go unheard. The prayers of Orthodox Christians living in unity will certainly be heard by God and fulfilled.

By His power the Lord overcame death. Only God Himself, in Christ Jesus, by the power of the Holy Spirit, can stop the evil that is spreading ever more aggressively in the world. Only Jesus, by the power of His

Cross, is able to expel the demons that keep tormenting the world and people in it and send them to hell. God hears His people when they are not divided.

After His Transfiguration Jesus again said to them, 'The Son of Man shall be betrayed into the hands of men: And they shall kill Him, and the third day He shall be raised again' (Mt. 17:22–23).

The story of the healing of the possessed youth, ends precisely with these words. Indeed, the Cross of Christ is inseparable from the Resurrection.

According to the New Testament, the Church is Christ's Body. Wandering across History, the poor and persecuted Body of the Lord Jesus hath not where to lay its head (cf. Mt. 8:20). The Church is also a community of the faithful. This is why in the orthodox Church in prayers we not only mention Christ's Cross, but also address it as a Person.

'The King of Glory, the Lamb of God, the Angel of the Great Council, the High Priest, the Faithful and True Witness, the Word, Amen' – these and many other Names of the Lord can be found in the Gospel. The Cross is the instrument of our redemption. At the same time, it is a name of the Lord Jesus. The Cross is the Lord Himself.

Like the youth who is possessed, 'is lunatick, and sore vexed: for oft-times he falleth into the fire, and oft into the water' (Mt. 17:16), our world is really sick today. It is being shaken by terrible events, heat waves, droughts, floods and so on. When, according to John the Evangelist, 'One woe is past; and, behold, there come two woes more hereafter' (Rev. 9:12), our world is suffering a great tragedy.

We prayed that we would avoid a pandemic. We asked God to stop it. This prayer would have surely been heard if our unity had testified to our faith in a visible way. 'Because of your unbelief; for assuredly, I say to you, if you have faith as a mustard

seed, you will say to this mountain, 'Move from here to there,' and it will move; and nothing will be impossible for you' (Mt. 17:20).

The Lord Jesus' words about a mustard seed, about faith of its size capable of moving mountains, caused confusion among interpreters throughout 2000 years of history of Christianity. And especially from the Age of Enlightenment Christians and the Church became the object of ridicule for many because of these words.

It should be remembered that from the very first centuries of its history Christianity was never afraid of its seeming vulnerability, but (consciously, following the example of the Lord Himself) chose the simplest images for its definition that everyone could understand. So Christians have always tried to create unity blessed by Christ in everything.

The mustard seed, as a symbol of strength and unity, as the indivisible atom of the word of plants, in the understanding of divinely inspired semantics of the Biblical text is simply impossible to divide! But not only this. Like the Cross (which is a Name of Christ and Christ Himself, and which casts out demons and gives life), the Mustard Seed is one of the amazing symbolic names of the Lord Jesus (Mt. 13:31–32).

Jesus Himself bestows upon His chosen people the Gift of Faith. For He Himself through the Holy Spirit dwells in the hearts of the faithful. '... To be strengthened with might by His Spirit in the inner man; That Christ may dwell in your hearts by faith', the apostle writes in his Epistle (Eph. 3:16–17).

True, man is capable of building almost indestructible pyramids and destroying mountains. But he cannot undermine the integrity of the Orthodox Faith. After all, if this unity, by the power of grace, is created by the faithful, then God Himself guarantees it by the power of signs and miracles.



*The Descent from Mount Sinai. Fresco by Cosimo Rosselli and his assistants. 1481–1482. Sistine Chapel, Rome*

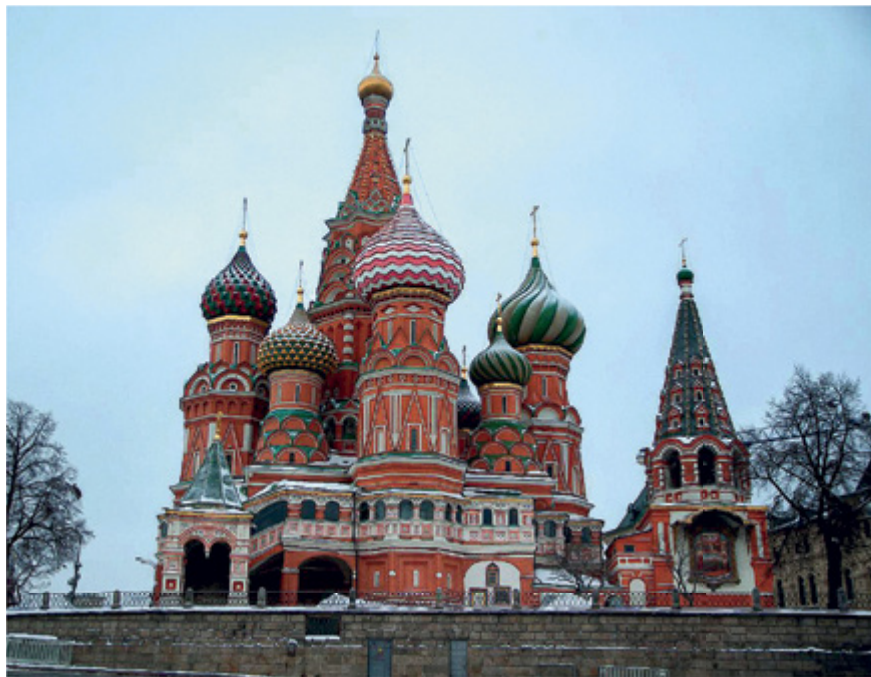


# 12 ICONIC SIGHTS OF MOSCOW

Moscow has many faces, it is grandiose and unique. Golden domes of Orthodox churches, the Stalinist Empire monumental skyscrapers, unique creations of architects of past centuries and futuristic architecture of the Moscow City business district... The capital of Russia hosts a huge number of cultural objects: more than 400 museums, about a thousand monuments, 130 theatres, and dozens of concert halls. We have chosen 12 iconic sights to visit in Moscow.

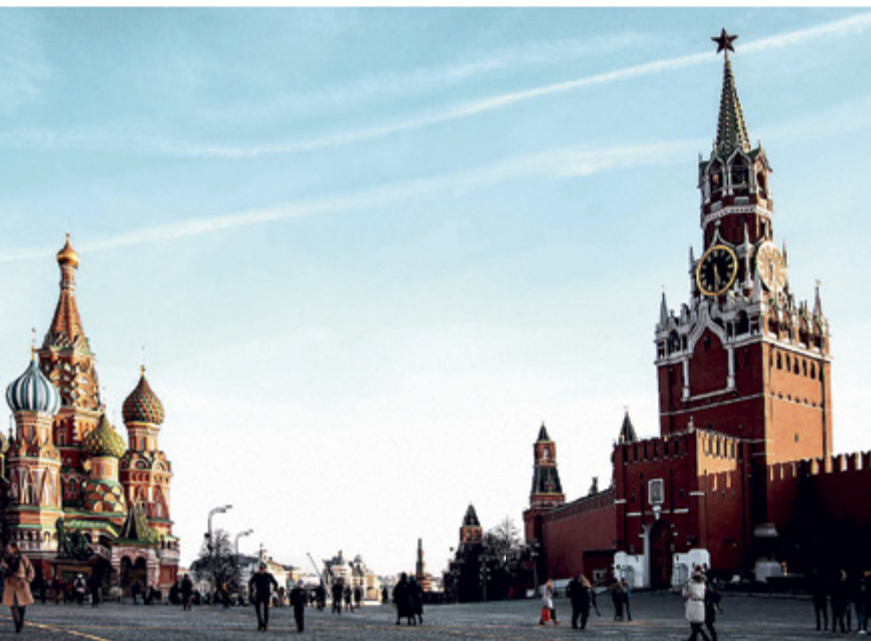
## *The Moscow Kremlin and Red Square*

The most recognisable and the most visited places in the Russian capital. Since the 12th century, the Kremlin has served as a defensive force structure; over the centuries, it has been repeatedly burned and rebuilt. Red Square has often become, and still remains, the site for holding official national celebrations and various cultural events.



## *St. Basil's Cathedral*

The cathedral was founded by order of Ivan the Terrible to give thanks to the Lord for help in the capture of Kazan. Initially, the building had golden domes and red and white walls. After a fire in the 18th century and



further reconstruction, the temple was painted in bright colors, giving it an extraordinary appearance. The

cathedral got its unofficial name in honour of the "holy fool" Basil the Blessed, who, according to legend,

collected part of the money for the construction of the temple and transferred it to Ivan the Terrible.

## *Cathedral of Christ the Saviour*

The Cathedral of Moscow, where the Patriarch is conducting the divine service. The temple was built according to the design of Konstantin Ton to memorise the victory in the Patriotic War of 1812, and the construction works lasted more than forty years. During Soviet times, the building was blown up, and the Palace of the Soviets was supposed to appear in its place, but the project was abandoned with the outbreak of World War II. The existing building erected in the 1990s, is a recreation of the temple of the same name destroyed in 1931, and now it has the maximum external resemblance to the original.

## *The State Tretyakov Gallery*

An art museum with a rich collection, founded by the merchant



family Tretyakov. In 1861, in his will, Pavel Tretyakov transferred the family gallery to the city and determined the amount of money for its maintenance. In 1893, the museum officially opened to the public. The Tretyakov Gallery is the largest (more than 180 thousand exhibits) collection of Russian painting, engraving, icon painting.

## *The Pushkin State Museum of Fine Arts*

The museum gallery opened in 1913, and its basic collection derived from the Cabinet of Fine Arts and Antiquities of Moscow University. Later, original pieces of Ancient Egyptian culture were acquired. The museum was developing and expanding during the 20th century, and now it contains



about 700,000 artifacts. Various exhibitions of world famous authors are usually held in the halls.

## *The Bolshoi Theatre*

The main national opera stage and one of the best theatres in the world. The theatre was built in 1825, but in 1853 the building burned down. Three years later, the Bolshoi was rebuilt. On October 28, 1941, a 500-kilogram bomb hit the Bolshoi Theatre to pierce its facade wall and exploded in the lobby, but the famous Apollo's Quadriga on the pediment miraculously survived. The main damage was eliminated in 1942–





1943. Further large-scale reconstructions were carried out in 1886–1893, 1958, and 2005–2011. The interior of the theatre surprises with its luxury. Special mention should be made of the crystal chandelier in the main auditorium.

### *The Arbat street*

The main tourist arterial road of Moscow and one of the oldest streets of the capital city, where, surrounded by charming Moscow mansions built in previous centuries, you can find street performers presenting their shows and artists painting portraits. There are many souvenir shops, restaurants and small inter-



esting museums in the Arbat. This street is one of the top attractions for foreign tourists.

### *Tsaritsyno Museum-Reserve*

The palace and garden complex covering an area of more than 100 hectares is located in the south of Moscow. All structures were built in the 18th century in the pseudo-Gothic, or the Russian Gothic, architectural style. Previously, the complex served as the royal residence.



Today the park houses exhibitions, museums, concert halls, greenhouses. Due to its beautiful landscape, the Tsaritsyno palace ensemble has become a popular place for wedding photo shoots.

### *The Kolomenskoye estate*

The wooden palace in Kolomenskoye Park, which belonged to Tsar Alexei Mikhailovich. It opened to the public in 2010. The building was founded in the 17th century, and its appearance was conceived as to emphasise the power of the Russian state and the greatness of the tsar. The interior decoration was opulent and luxurious. Under Catherine the Great, the palace was dismantled, but its



detailed drawings were preserved in advance. According to these drawings, the ensemble was completely restored later.

### *The Moscow Metro*

The largest subway system in the territory of the former USSR. The first line was launched in 1935 to connect Sokolniki and Park Kultury. By now, 15 lines with a total length of almost 400 km have been laid. Of the 230 active stations, 48 have been



recognised as cultural heritage objects of Russia. Some metro halls are decorated as rich as museums; guided tours, including night-time ones, are on offer.

### *VDNH*

A large park area in the north-east of the capital city with numerous exhibition pavilions, well-groomed alleys, fountains, cafes, concert venues.



VDNH is one of the most popular recreation venues for citizens. Here you can visit the oceanarium, the historical pavilion, innovative exhibitions, farmers' markets, a theatre and even a "port" with a pool and a beach.



### *Moscow City*

The metropolitan business district consisting of modern skyscrapers of futuristic design. This project is unique both for Russia and for the whole of Eastern Europe. The highest tower of the Federation complex reaches a height of 235 metres, other buildings have also been given their own names. Moscow City was conceived as the Russian analogue of the business districts in London and New York.



# THE VOICE OF VLADIMIR VYSOTSKY

By PETER LOWE

Amongst listeners within Russia and countries formerly in the Soviet sphere of influence Vladimir Vysotsky needs no introduction. His immense catalogue of songs, and the distinctive manner in which he delivered them, made him one of the most important cultural figures of his time. Poets such as Yevtushenko, Akhmatova, and Brodsky respected his work, while Soviet-era citizens would eagerly listen to each new recording as it became available, or spend evenings revisiting old favourites.

His distinctive voice resonates among those who recall him firsthand, those who have grown up surrounded by his songs, and those who find him through the recommendations of others or through their own curiosity.

The Soviet state took the cultural lives of its citizens very seriously, but Vysotsky's immense popularity in his lifetime had nothing to do with any official approval. In content and in delivery his songs were far removed from the state-sanctioned idea of musical culture. They owed much more to a tradition of folk storytelling and social observation, in which profound truths were passed on through a character's experience, sometimes with wry humour or keen irony.

An accomplished actor as well as a musician,

Vysotsky wrote within a range of different personae, using song as a way of telling stories about other people's lives. In keeping with the diversity of characters, his lyrics are often rich in vernacular language, and this has sometimes been considered an obstacle for translators as they look to make these texts, with their blending of the literary and the everyday, accessible for those whose cultural reference points are removed from the immediate world that Vysotsky's characters inhabit.

Now, forty-two years after his death, aged just 42, a selection of Vysotsky's lyrics is available in English. Thanks are due here to John Farndon and Olga Nakston, whose bi-lingual collection is published by



Glagoslav Publications. Readers will find here Vysotsky's most celebrated pieces – from 'Song About a Friend' and 'Stubborn Horses' to 'I Don't Like' and 'The Wolf Hunt', along with works of dark humour like 'A Song About Rumours' or 'From Moscow to Odessa'.



State Center-Museum of Vladimir Vysotsky. Moscow, Nizhny Tagansky



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