

VI: Russia, May 30, 1893

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Tarragona May 30<sup>th</sup> 1893  
dear Professor.

I enclose what I have to say about Russia, if you have the time to read it. I have been in Spain for a week and find much interesting architecture even in the north. At Zamagoza especially the private houses are very good, and the churches filled with rich carvings - not always to our mind good, but still worth examination. I shall be in Valencia on the festival of Corpus Christi, where there are special attractions in the way of religious processions - and bull fights - . The appearance of everything even this far north is strange to me - gardens with palms and figs - the country covered with the dusty looking olives.

Today, if my calendar is correct you are celebrating Commencement Day at the Institute I suppose then you will adjourn to Marblehead. I wish you a most pleasant vacation

Yours sincerely  
J. M. W. J.



"Voilà Rome tartare," exclaimed Madame de Staël when she first looked over the thousand towers and domes of Moscow, and her words form a good text on which to build an estimate of the architecture of the country. For in Russia the art fostered in Rome which has "conquered the world" meets <sup>with</sup> and breaks to a certain extent on the fantastic taste of the East. Here we see a classical order supporting a Persian dome, there an Arabian wall crowned by a Roman cornice. and everywhere the details of western architecture are applied to buildings truly eastern in all other essentials of design. In St. Petersburg we have a Renaissance city; very few of the more pretentious buildings show the Russian taste, and filled with another population could easily be transplanted into western Europe and not appear out of place. Even in the churches where we might expect a more rigid carrying out of national ideas, the most orthodox ~~churches~~ are built in pure renaissance. The Cathedral of Kazan is an imitation of St. Peter's at Rome even to the semicircular colonnade, and St. Isaacs strongly resembles St. Paul's in London. The palaces, which we might say extend for miles along the broad streets and around the spacious squares, are without exception academic in design, not the best academic work by any means, for nearly all the sins due to that system of design run rampant on the streets of St. Petersburg, and it would be hard to cite a single example that could be called without exceptions good. Their principal merit lies in <sup>the</sup> imposing place on which they are laid out and <sup>more particularly</sup> in the case of the churches ~~particularly~~ in the richness of the building material. I know that a lavish expenditure of rare materials does not constitute art, but it is hard not to give some praise to the spirit of sacrifice, so much insisted on by Ruskin, which builds its churches on a marble foundation and decorates its interiors with jasper, malachite, lapis-lazuli and pure gold. Perhaps one of the most pleasing of the secular edifices of St. Petersburg is the Admiralty building. Its facade, imposing in extent, is low, Pavilions with simple classical porticoes break the centre and ends, and above the central pediment rises a square tower surrounded by columns

and crowned by a domical roof. Above this roof rises a slender spire and gilded as it is, gives a Russian appearance to the entire building. I noticed this treatment of domes at many places and without exception the effect was good, even in cases where the dome was ~~poor~~ and the spire ugly. There is an aesthetic value, apparently, in this abrupt combination of the repose of the sphere with the action, shall I call it, of the point, that would reward a careful study. The Winter Palace, enormous in size and rich in decoration, is a good example of how the proportioning of stories may ruin the effect of a building noble in other respects. Here the lower story is so low that it has the effect of being buried and completely destroys the effect of height so much needed in a building of such great extent. The interior is interesting in a high degree, from the grand Parade Staircase built entirely of marble, to the simple but tasteful apartments of the late Emperor Alexander II. In these magnificently decorated apartments, notably the White Hall (Banquet Room), the St Georges Hall, Armory, and Throne Room of Peter the Great, we can form some estimate of the decorative range of the classical styles and their suitability when executed in the most varied colors. Of the churches the Kazan Cathedral and St Isaac's easily take the first rank. As I mentioned before, the Kazan Cathedral is built on the plan of St Peter's in Rome, but in order to bring the facade to the Nevsky Prospect the colonnade encloses the south arm of the transept and the west front is hidden. The plan is a Greek cross; the great barrel vaulted ceiling supported on a double row of granite monolith columns with gilt-bronze capitals and bases. At the crossing rises a dome about 65 feet in diameter and over 200 feet in height. The iconostas, or screen before the sanctuary, is of solid silver, as well as the balustrade which encloses it, and there is a lavish use of gold and precious stones in the decoration of the holy pictures that extend entirely across the lower part of the screen. The church is well lighted, for a Russian church, and does not fall far short of being a noble building.

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St Isaac is the pride of the Russians, and in many respects deserves its reputation. For in spite of the abuse heaped upon it by Western critics no one can deny that in general the effect of the building is grand and imposing. In plan it is a Greek cross with pediment porticoes, each supported by monolith-columns of polished Finnish granite with bronze capitals and bases. Over the crossing rises a great dome resting on a drum surrounded by a colonnade of granite columns. The dome itself is gilded, as are the lantern and great cross that crowns the whole. The interior, while gloomy almost to darkness, is most impressive. The walls are overlaid with rich marbles or decorated with frescoes by famous Russian artists, and under the dome stand colossal figures of angels in bronze. It is in the iconostas, however, that precious material and artistic labor have been most lavishly expended and perhaps nowhere else in Europe is there so much wealth shown in a mere building. This screen is 182 feet wide and reaches almost to the ceiling. It is built of marble and decorated with 33 colossal mosaic pictures of the most costly workmanship. The gates that open into the sanctuary are of bronze 26 feet high and 13 feet broad. The face of the iconostas, which is classic in design, is decorated with four great corinthian columns of malachite, each 30 feet in height and  $2\frac{1}{2}$  feet in diameter, while flanking the sanctuary door are two similar columns of lapis-lazuli 15 feet 6 inches high and about 20 inches in diameter. Each of these columns is provided with gilded bronze capitals and bases, and it is in these that I was particularly struck by the exquisite beauty of the workmanship where each detail was as carefully chased and finished as a piece of jewelry. Perhaps the worst fault in the design of the building lies in the exterior walls, where the main cornice is carried around on a level with the portico pediments, and to give sufficient height to the walls, an attic story of plain stone is carried up which not only crushes the walls themselves, but gives an appearance of lowness to the entire building that is destructive to its dignity.

But it is as I have already stated, St Petersburg is a copy of a western city and as such is of little value to the architectural student. It is rather in ~~this~~ character of an artist that a visit to this northern capital appeals to him, where the treasures of the Hermitage fill the gap that finishes his acquaintance with the art of all ages.

My real Russian experience began when I reached the ancient and highly interesting city of Novgorod the Great located on the Volkoff river, between St Petersburg and Moscow. It is a city that some day may take an important place in the history of architecture. From the fact that it was once one of the two cities that connected the Orient with the trade of Europe, even before the time of the Crusades, and as such may have been a channel through which "Gothic" principles found their way into the north before the powerful influence of the returning Crusaders was felt in France and the other countries of the West. Wisby, on the Island of Gothland was the other city, now in ruins but ~~from~~ that very reason, the more valuable for study, and I have already noticed peculiarities of construction there that point to the true origin of "Gothic" art. But it was not in attempting <sup>to establish</sup> any such obscure - perhaps imaginary - connections <sup>between</sup> the architecture of the west with the east, that I spent my time in Novgorod, but in examining one of the oldest existing examples of church architecture in the country. St Sophia of Novgorod was founded by Vladimir Yaroslavitich in 1044 on the site of an ancient wooden church, and was built, as was the case with all the primitive churches of Russia, after Byzantine models. ~~and~~ as there has been little change in the plan or arrangements up to the present time it can be looked on as a type of the Russian church. The plan is rectangular, the building covered with a low pyramidal roof from which rise five cupolas resting on circular drums. Over the west portal rises a sixth dome covered like the others with a bulb shaped cupola. The interior is very dark, an effect which is brightened by the ancient and blackened frescoes that cover the walls and piers. The piers which are unusually massive sup-

port heavy arches of short span, on which rest the domes. The interior, not large to begin with, is so filled up by these piers that it presents the appearance of a crypt or other substructure of a heavy building. All the walls and piers are covered by frescoes on a gold ground, and the iconostas is rich with the precious metals. The exterior walls are, as is usually the case with Russian Churches snowy white, the roofs painted a brilliant green, the domes gilded. Besides the Cathedral there are a number of other churches and buildings enclosed by the Kremlin walls, of which perhaps the most curious is a long thick wall pierced by arches in which hang monstrous bells. The whole is covered by the usual green roof and surmounted by a bulbous cupola. The principal part of the town lies on the opposite side of the river from the Kremlin and contains much that is curious and interesting. Chief among the churches in this quarter of the city is the Snamensky Cathedral, much like St. Sophia in plan and appearance, but less interesting in its history. Near this church is another - I was unable to decipher its name; - that presents another type occasionally seen. Here the plan is also square, but the walls on the four sides terminate in gables. At the intersection of these gable roofs rises a single dome on a high drum. In this particular building there is a low narthex and a round west tower. The walls of the chancel are decorated with smitten panels and raised ornament in the masonry which lends an interest to the exterior unusual in Russia. The most picturesque group on this side of the river is presented by the churches on the street of "Great Michael" where roofs, towers and domes of green, blue and gold rise in charming confusion. At the farther end of the Great Moscow street lies the great convent of St Anthony of Rome. This establishment was erected in honor of the arrival of that saint in Novgorod after a very remarkable journey which quite eclipsed anything done by St. John Nepomuck or St. Denis. For although handicapped by a millstone which was tied about his neck when he was thrown into the Tiber, he managed to float down the Mediterranean, through the Straits of Gibraltar and the sea to the Neva and Lake Ladoga, thence up the Volkoff. But this is not architectural, excepting perhaps as giving an example of how slight a circumstance may give rise to an important building undertaking.

Before reaching Moscow I made one more stop at the city of Tver on the Volga. Historically less interesting than Novgorod, but



important at the present time owing to its situation on a navigable river which flows for nearly 3000 miles through the heart of the Empire. Like Nizhny Novgorod the town lies on both sides of the river, but by far the most interesting part, with its forty ~~xxx~~ churches, lies on the left bank. Here is the Cathedral of the Annunciation, one of the simplest and best types of the usual Russian church that I met with among the more important buildings. ~~Here~~ The plan is a square covered by ~~the~~ a pyramidal roof from which rise the usual five domes or high drums. In this case the form of the domes is decidedly tuberos, painted a deep blue and decorated with gold stars. Above each rises the crescent surmounted by a gilded cross. There is a west porch, and the usual three semicircular apsidal projections covered by a common roof at the east end. The walls, which here are tinted with a pale green, are relieved by pilasters connected near the roof by round arches. At the springing of these arches the pilasters are cut by a frieze of ornamental masonry which runs entirely around the building. Among the other buildings that attract attention are the Troitzky Church which shows a peculiarity in having seven instead of five domes, and the large convent on the right bank of the Volga, the Otrotsch Cloister. In the latter we have types of almost all the forms of <sup>the</sup> tower met with in Russia; the square tower terminating in a much smaller circular or octagonal drum rising from the pyramidal roof, itself roofed by a hemispherical dome, in turn surmounted by a tall slender spire; the massive octagonal tower roofed with a low spherical covering terminating in a small lantern with bulbous cupola; finally the tall octagonal tower, and this is common at the west front of churches, terminating in an octagonal spire pierced with many ~~openings~~ openings in each of which hangs a bell.

It is in Moscow, however, that we find not only the greatest variety of subjects, but also the culmination of all that has been undertaken by Russian builders. Here we have an opportunity to study the mediæval church architecture in the cathedrals of the Assumption and the Annunciation, or its most extreme development in the remarkable church of St. Basil and modern application in the beautiful church of the Savior. In the gates of the Kremlin and other monuments in the city we may judge of the success with which western Gothic and Renaissance have been introduced into the east, or we may turn our attention to the modern

buildings and remark how <sup>that</sup> in spite of fashion and even the presence of western architects, the taste and temper of the east will show through the mask, and produce a work - bad you may call it - but nevertheless Muscovite in a way, and on that account worthy of our attention and study - at least while we are in Moscow.

It is to the famous Kremlin that the visitor naturally first turns his steps, and it is to the same place that he returns when other parts of the city lose their attraction, for here is not only collected nearly all that is of the most historical interest in the city, but architectural interest as well. The central group of buildings within the walls of the Kremlin - all cathedrals - lie around and close to the Bell Tower Ivan Veliki, the culminating point, not only of the Kremlin but of Moscow as well. ~~The~~ <sup>The latter</sup> rises in successive stages of whitewashed masonry, pierced by openings in which hang the bells, to a height of about 275 and is crowned ~~top~~ <sup>with</sup> a gilded dome and great cross from which hang gilded chains. Attached to the tower are a number of chapels over which rises a gilded dome. At the foot of the tower stands the Tzar Kolokol - the famous Great Bell of Moscow. Foremost among the ancient cathedrals that rise around Ivan Veliki is the Uspensky or Cathedral of the Assumption. This building although erected by an Italian architect is purely Russian, and does not show the slightest trace of the training of its designer, who had been employed by both Cosimo de Medici and Francis I before his engagement in Russia.

It is a close copy of the old cathedral of St. Dmitry at Vladimir where the architect went before he began his work to study Russian models. As usual the building is on a rectangular plan surmounted by <sup>gilded</sup> five domes. The walls are panelled and whitewashed with the exception of the upper parts which are frescoed. The interior is divided into three parts; a vestibule, the main body of the church and the sanctuary. The latter is separated from the body of the church by an iconostas of incomparable richness. Before the central door of the shrine are the thrones of the metropolitan and the Tzar. The domes and roof are supported by, in this case, round columns each covered with ancient frescoes, and the compartments of the ceiling not covered by the domes are gilded and vaulted, a rather uncommon method for Russia. The Uspensky is chiefly famous as being the coronation cathedral of the Czars, and the interior is still resplendent with the restorations and gilding executed for the coronation of the present Emperor Alexander III. To the left of Ivan Veliki stands the Cathedral of the Archangel Michael, the ancient place of burial for the Czars (since Peter the Great the Czars

have been interred on the Fortress Island at St Petersburg in the Peter-Paul Church) In plan and general appearance it is identical with the *Nespensky* but perhaps more pleasing on the exterior due to the shell ornament that terminates each panel of the walls. In other respects it shows nothing new. Directly opposite is the small cathedral of the Annunciation - we might call it the Baptistery of the Kremlin, for here the Czar is baptized and married - Here although the central part follows the orthodox plan, there are projections north and south, and on the south side an open stairway leading to the level of the principal floor. The exterior is white with gilded roof and domes, as a whole it is the most pleasing of all the older buildings owing to the variety in its outline and the culminating effect of its 9 domes which rise to different heights until the central one is reached. The interior is gorgeous in frescoes and gilding, the iconostas is of gold, silver and precious stones and the floor paved with jasper.

Beyond the churches and occupying the south-west part of the Kremlin rises the Great Palace of the Czars, an imposing pile built in the style of the Italian renaissance during this century. The exterior - painted a curious salmon red - presents a noble front to the river, unbroken by pavilions, rising slightly in the centre to form a low dome. At the north-east corner is the so-called *Tranovitaya* or "Facet" Palace named from the faceted blocks of which it is built. The details of the latter building are richly carved and in good taste. It would be impossible to describe the magnificent interior in a short report like this - an interior that rivals the Winter Palace in extent, and surpasses it in barbaric splendour, where the visitor wanders for hours in halls resplendent in gold, malachite, lapis-lazuli and other semi-precious stones, where the hangings are of silk and cloth-of-gold, and the furnishing of the most costly workmanship. To me the most interesting part was the Belvedere Palace and ~~and~~ parts of the *Tranovitaya* where the small chambers were furnished and finished in the primitive Russian style - none the less costly and splendid for that. Enclosed by the buildings of the Palace is the diminutive church of the "Savior in the Wood", the oldest building in Moscow. I caught a glimpse of its domes, but found it impossible to obtain a permit to pay it a visit.

The north and west parts of the Kremlin are occupied by barracks, the Arsenal, a building of imposing length and the great white Senate House. The latter is far from being a tasteless building perhaps is one of the most satisfactory from an architectural point of

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view in the city. To the east of the Ivan Tower lie several mon-  
asteries, with a number of churches, important in the history of  
the Russian church and interesting as buildings. But not least  
striking and in many respects the most interesting architectural  
feature of the Kremlin is the great surrounding fortification wall,  
Built of brick, toned down by age, it presents a most harmon-  
ious base line to the picturesque masses of white, gold, blue  
and green that rise above it, and together with ~~the~~ eighteen  
towers, nearly all of different design, square, octagonal and  
round, bind together and make one group of the enclosed  
buildings otherwise so separated in design and color. Of  
all the gates leading into the fortress, by far the most famous  
is the Holy Gate of the Redeemer under which no Russian passes  
with covered head. Over the arched entrance rises a massive square  
tower, with a square enclosed porch before it. Above the square  
rises an octagonal tower, cleverly designed to harmonize with  
the square, ending in an octagonal spire. Curiously enough  
~~it~~ <sup>the gate</sup> is the work of two architects - an Italian and an Englishman.

Seen as a whole, from the Moskavetzky Bridge for example,  
the Kremlin presents a sight which for impressive beauty  
and architectural grandeur is seldom equalled, perhaps  
not surpassed. Whether seen by a noonday sun, when the  
many colors glow in the bright light; by the obscured  
light of a winter fog; or under the magical illumination  
of a full moon, as it was my fortune to see it on the  
last night of my stay in Moscow, when the silvery white  
towers and walls and gilded domes stand out against ~~a~~  
violet sky, it is always beautiful, and for the moment the  
spectator is inclined to agree with a French writer who  
said; "After having seen the Kremlin, one would do well  
to go back to his country; the interest in travel is exhausted".  
What it is that produces so satisfactory an ensemble, it is hard  
to say. It is one of those accidents of circumstance impossible  
to repeat in cold-blooded forethought, but which follows  
accepted rules closely; for I think its effectiveness lies in the  
broad strong base furnished by the fortification wall, the  
gradual breaking up of the mass as it rises and the  
culminating effect of the many towers and spires, various  
in shape as well as in color.

Without the sacred enclosure of the Kremlin - in the "Chinese"  
city or still further, outside the great white wall with its  
Tartar-like towers, in the "White" city and even in the sub-

whence we meet with many interesting buildings, for Moscow is said to possess 400 churches 21 Convents 454 schools, 127 poor-houses and we may estimate the other public buildings from these figures. When we consider that Moscow has a population of 800,000 and that even more than Philadelphia it is an overgrown village which is 9 miles in diameter, we can in a degree appreciate the difficulty attending a thorough investigation of all that is worthy of examination. When we add to these difficulties a temperature ranging from  $10^{\circ}$  to  $25^{\circ}$  below zero, as it was my fortune to endure during the week that I spent in the city, we can form some idea of the supreme interest of the city to western eyes, that not only tempts a visitor to brave the difficulties, but makes him look back with regret that his stay was necessarily so short.

As a result of the well known Campaign of Napoleon there are few <sup>old</sup> buildings in the outer circles of the city, and perhaps we can point to none of any great interest beyond the Romanoff House and the Cathedral of St. Basil. The former lies at a short distance from the Kremlin and was the residence of the famous family of the Romanoffs. Now it is fitted up exactly as it was in former times and presents a true picture of the house of a Russian boyar of the old empire. The house is small and the furnishing although luxurious for the times could hardly be called comfortable today. Remarkable were the low ceilings, small doors - perhaps  $5\frac{1}{2}$  by 2 feet - and the extraordinary high risers in the stairways. But of much more interest to the architect as well as the ordinary traveller is that altogether remarkable and unparalleled production the Cathedral or rather church of Vassili Blagoussi - or as we are more accustomed to call it St. Basil. This church was built by Ivan the Terrible in the 16<sup>th</sup> century in honor of an idiot, St. Basil, who distinguished himself by never wearing any clothes summer or winter and by telling the tyrant Ivan what the world thought of his actions. Nowhere, surely <sup>not</sup> in Europe, and I doubt if its rival exists in Asia, does the like of this remarkable creation exist. At first sight we laugh at second feel disgust - finally admire, not through aesthetic motives but through appreciation of the lurid fancy that could design and carry out such an idea. Although at first glance all appears a jumble without order, it is easy to make out the general plan, and to see that it is evolved from the

usual Russian church. In the centre rises a huge octagonal tower surmounted by a heavy spire; north east south and west from this central feature rise smaller towers, also octagonal but roofed with the most fantastic bulb-domes, faceted, veeded, fluted and "zig-zaged". In the angles between the latter rise four other still smaller towers resting on a scale like base and also covered by bulb-domes in the most various patterns. The wall surfaces are everywhere covered with panel patterns: semicircles, triangles squares - and the entire building, which is of brick with metal roofed domes and glazed tile spires, - is painted in red, green and yellow. In fact the building looks worse in reality than the photographs would lead the critic to imagine, for it is impossible to describe the bizarre appearance of these curious forms and awful colors. Semi-detached from the principal building rise a bell-tower with a spire and several other spires and domes which add to the general confusion. Within there is very little to see, for it is made up of eleven small chapels distributed over two stories, and presents ~~not~~ principal apartment. Leaving detail out of the question, the chief merit of the building is in its pyramidal design; for the masses concentrate well and have a suitable culmination in the massive spire. There is another church, also Russian in the origin of its design but with far different results, the beautiful new church of the "Savior" which rises from a terrace above the river to the west of the Kremlin. It is built on the plan of a Greek cross crowned by five gilded domes, the central one 340 feet high and nearly 100 feet in diameter. It is constructed entirely of stone and metal, these mostly marble and bronze. The interior is imposing in dimensions and rich almost beyond description - the walls of variegated marbles, relieved by mosaics and frescoes, rise for nearly 100 feet, when they meet and are carried higher by the majestic domes. The narostas is here in the form of a domed apartment which encloses the sanctuary, and is entirely of gilded metal. Altogether the church is a good example of the majestic effect of a purely domical interior, and the extent to which rich materials may be used without offending good taste.

Among the many other buildings that I examined I might note the large new brick Historical Museum built after Indian

models, the Pouchkintzeff Museum a noble renaissance structure, the Grand Theatre, finally the new ~~Bazaar~~ Bazaar built on the model of the familiar "Arcade", in three stories but consisting of a dozen or more of these arcades parallel and in close succession. Taken as a whole Moscow is not well built, as I have said it is an overgrown village; the streets are crooked and irregular, the houses mostly of only one or two stories and painted in curious greens, yellows and blues. There are a few exceptions in the case of business houses, notably banking houses, built within the past few years, where German architects have been employed, and the favorite German "baroque" style used exactly as it is seen in Berlin. Not so pleasing is some of the renaissance work done some years ago, notably the so called Red Gate, a most peculiar and altogether dreadful attempt to produce a triumphal arch by combining classical columns painted white and a sculptured cloth canopy painted white.

Most interesting to a visitor from the west, where the monastery is a thing past and exists only in the empty buildings once so populous, are the numerous cloisters met with in every town of importance, in Moscow by the score. I had the pleasure of visiting quite a number of these institutions, but none larger or more interesting than the famous Troitzky Lavra at the little town of Sergievo 66 versts from Moscow. Here enclosed by a massive fortification wall that has often resisted the siege of armies, are cathedrals, churches, palaces, schools and dwellings - in fact a small world in itself where today hundreds of monks reside, and the fabled wealth of the western monasteries of the middle ages exists in verity. (it is said that the wealth in the "treasury" amounts to 325 millions of dollars). Architecturally interesting are the churches in all styles affected by the Russians, the great renaissance Bell Tower and the curious Tartar-like palace of the Czar. Here as in nearly all these large groups of Russian buildings the ensemble is most picturesque and imposing when seen from a distance.

Two days and nights from Moscow by rail brings us to the ancient and holy city of Kieff, and although war and the rise of Moscow and St. Petersburg have robbed it of its ancient splendor and left in its place a pleasant but unimportant modern town, yet there remain a few buildings and institutions that shadow what it once was, and make it a point on the Russian tourist's map. The city lies in a most picturesque region, on the precipitous bluffs of the Dnieper, and commands a view over the valley of that river that is justly famous. Nearly in the centre of the town enclosed by a high wall and reached through an imposing gate is the Cathedral of St. Sophia, noteworthy as the seat of the metropolitan of Kieff, at one time the head of the Russian church, and in itself presenting a brilliant example of ancient Russian architecture, and one of the earliest, for it was founded in 1037. The interior, which is larger than usual, has the peculiar arrangement of a five aisled church the central rising as a nave and transept to the full height of the building while the four side aisles are of half the height below and support a gallery that runs around three sides of the building. The interior is rich with gilding and ancient frescoes and mosaics. The latter have an especial interest in the fact that they closely resemble those in St. Mark's at Venice. The high hills on which the town is built show a number of other churches and public buildings, but none so striking and famous as the renowned Lavra or Monastery, the Mecca of all Russia. In the centre of the group of buildings that make up the institution rises the Bell Tower 300 feet in height, around it are grouped churches, chapels, the printing office, cells of the monks and the noteworthy Cathedral of the Assumption, the centre and objective point for the hundreds of thousands of pilgrims that resort to Kieff yearly. Architecturally it is of little interest for it was burned about 100 years ago and rebuilt in the rococo style. Of the modern buildings, the University in renaissance style; the Nicholas Gate; the Imperial Palace, French renaissance; and the pleasant looking villas that command views over the valley may be mentioned. But it



is its highly picturesque situation on the majestic river that forms the principal attraction to Kieff today, and it is that that makes it perhaps the most beautiful city in Russia.

Warsaw was the last city that I visited before crossing the frontier into Hungary, or rather Poland on the way to Buda-Pest, but I found little that was of special interest, Russian life and architecture had completely disappeared and in its place were the Gothic and Renaissance of western Europe.

It may be questioned by the practical American whether a trip through Russia is not a foolish undertaking for an architectural student and one that does not give due return for the expenditure of time and money. If the student is merely abroad to collect material for future use, I should certainly say that it was, for there is perhaps nothing in the Russian Empire that has not been already done better and oftener in the more easily reached states of Western Europe. But if he is traveling to round out his knowledge of the art of architecture and cultivate a sound and charitable - shall I call it - criticism, so much needed by our younger architects, then it is not lost time. For my own part, even if I can never make use of a single point learned during the month spent in the far north, I am sure that I shall never regret the 3000 miles of travel through the forests of the north and the steppes of the south, and the hardships of a most severe Russian winter, so long as I can recall the imposing group of Trinity, the fantastic spires and domes of Vassili Blagenni, and above all the incomparable crown of "Holy Mother Moscow" - the Kremlin.

John Murray

Tarragona  
May 30<sup>th</sup> 1893