



Fig. 14.233. Ancient Russian church in the village of Bykovo. It is classified as “pseudo-Gothic” nowadays. Apparently, some of the churches built in the old style of the Horde have survived in small Russian towns and villages. Taken from [311], illustrations at the end of the book.



Fig. 14.234. The principal cathedral of Mozhaysk (the New Nikolskiy Cathedral) was built in the Gothic style. Photograph taken in 2000.

emphasise that this building bears no marks of reconstructions distorting its original architecture – it doesn’t even have any spires. Apparently, this is what the old Russian churches really looked like in the XV-XVI century.

Let us point out a distinctive characteristic of the old church of the New Simonov Monastery, which is also typical for many Western European churches. We are referring to the tall column of a semi-circular shape in the corner of the building, which partially protrudes outwards, *qv* in figs. 14.230, 14.231 and 14.232. Similar tower-like columns, which occasionally resemble minarets, can be seen in the Cathedral of St. Cecilia in the French town of Albi, near Toulouse. This cathedral also has an elongated shape; its photograph can be seen in *CHRON6*.

One must say that some of the modern specialists in the history of architecture have noticed the few surviving Russian churches built in the Gothic style. How-

ever, the pressure of the Scaligerian and Millerian chronology, which has managed to turn a great many historical facts inside out, made them assume that some of the Russian architects had occasionally “used nothing but Gothic elements of the Western European fashion in their pseudo-Gothic constructions... In a number of cases we see intricate decorative ‘Gothic decorations’, either sculpted or carved in white stone” ([311], page 29). M. Ilyin, a renowned expert in the history of architecture, claims that “the composition is based on ancient Russian specimens, modified in accordance with the specifications of the pseudo-Gothic architecture” ([311], page 29). Moreover, it is emphasised that certain Russian architects had “fully mastered ... the entire arsenal of pseudo-Gothic shapes” ([311], page 21). Ilyin cites the “famous church in Bykov” as a typical example on the same page, calling it a “masterpiece”. It is emphasised that “although the western part of the temple was rebuilt in the first half



Fig. 14.235. The old church at the Louzhetskiy Monastery of Mozhaysk. It is likely to have looked like a Gothic cathedral as well. Photograph taken in 2000.



Fig. 14.236. Mosque at Starye Kiyazly. Republic of Tartarstan. The Western Gothic cathedrals have a similar shape. Taken from [760:1], page 23.

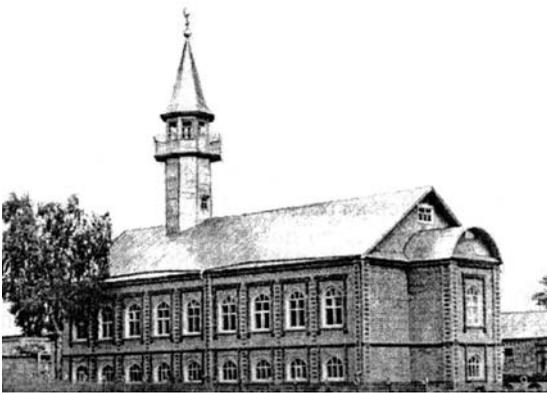


Fig. 14.237. Mosque at Staroye Ibraykino. Republic of Tartarstan. This shape is also characteristic for the Gothic cathedrals of the Western Europe. Taken from [760:1], page 22.



Fig. 14.238. Mosque at Stary Bagryazh-Yelkhov. Republic of Tartarstan. Gothic cathedrals in the West are shaped similarly. Taken from [760:1], page 46.

of the XIX century, it had played an important part in the history of the Russian pseudo-Gothic style” ([311], page 32).

As we are beginning to realise, all such passages require the removal of the “pseudo” part; one must also mention the fact that the style in question characterises the architecture of the Gothic, or Cossack, Russia, also known as the Horde. Therefore, the Gothic style must have been imported by the Westerners from the East, and not the other way round, as it is presumed in official history.

We reproduce a photograph of the church in Bykovo in fig. 14.233. It is perfectly obvious that its style is the same as that of the ancient Russian Gothic churches listed above. It is likely that in large Russian cities all such constructions, which bore the mark of the old Imperial style, were rebuilt under the Romanovs, whereas in smaller towns and villages certain traces of the old tradition have survived. Even in the XVII-XVIII century some of the architects continued to build churches in the old Russian style – Gothic, or Cossack.

The main cathedral of the ancient Russian city of Mozhaysk is also built in the Gothic style – the New Nikolskiy Cathedral of the Mozhaysk Citadel, qv in fig. 14.234. This cathedral was built in 1814 by Alexei Nikitich Bakaryov, the architect of the Muscovite Kremlin Architectural Expedition ([536], pages 124 and 80).



Fig. 14.239. Mosque at Asan-Yelg. Republic of Tartarstan. Gothic cathedrals in the West are shaped similarly. Taken from [760:1], page 231.

The architecture of the cathedral is classified as “pseudo-Gothic” ([536], page 80). It must be for a good reason that in 1806 Bakaryov built the Nikol'skaya Tower of the Muscovite Kremlin, which had for a long time housed the Mozhaysk icon of St. Nicholas the Miracle-Worker, in the same Gothic style. Apparently, the memory of the ancient Russian Gothic churches had been kept alive in Mozhaysk for a long time.

Another ancient church of an elongated shape can be seen in the Louzhetskiy Monastery of Mozhaysk, qv in fig. 14.235. It must also have looked like a Gothic cathedral initially, and been rebuilt in the new style in the XVII century. In particular, a cubic church topped by a Greek dome was adjoined to its eastern side; it is clearly visible in fig. 14.235. Moreover, the excavations of 1999-2000, which had uncovered the XVII century layers of the Louzhetskiy Monastery, revealed the fact that mutilated old headstones of the XVI – early XVII century had been used as base stones for the walls and the corners of this later extension.

The old Horde style was preserved in the construction of many Muslim mosques predating the XIX century. For instance, in figs. 14.236 – 14.240 we reproduce photographs of some of the mosques in Tartarstan. It is perfectly obvious that their architecture is virtually the same as that of the Gothic cathedrals in the Western Europe. It has to be pointed out that, according to [760:1], there are a great many such



Fig. 14.240. Mosque at Nizhnyaya Oshma. Republic of Tartarstan. Gothic cathedrals in the West are shaped similarly. Taken from [760:1], page 264.

mosques in Tartarstan; we included photographs of only a few of them.

Everything becomes perfectly clear. The Romanovs had tried to forsake the old Russian customs, changing the architectural style of the Russian churches and replacing the headstones in the Russian cemeteries. The old Gothic churches were either rebuilt or demolished, whereas the headstones were destroyed or used as construction material. This had radically changed the appearance of the Russian graveyards and monasteries. Then it was declared that they had “always looked like this”, and that the ancient Russian customs had been the same as the ones introduced under the Romanovs.

Let us return to the work of M. Ilyin. He proceeds to point out additional parallels between the Gothic cathedrals of the Western Europe and the ancient Russian churches: “I was amazed by the similarities between a Czech Gothic church and the Ouspenskiy Cathedral in Moscow, which have made me wonder about the nature of this likeness and the reasons be-



Fig. 14.241. Spiral dome of the German Clementskirche in Mayen, near Bonn. Taken from the brochure given to visitors at the actual church.



Fig. 14.241. Spiral dome of the German Clementskirche in Mayen, near Bonn. Taken from the brochure given to visitors at the actual church.

hind it. Quite naturally, one can hardly speak of any direct connexions between the Czech churches and the Muscovite cathedral” ([311], page 97). Ilyin is obviously confused by the erroneous Scaligerian and Millerian chronology. Further he writes: “It is obvious that these similarities reflect some general tendency that was characteristic for the entire mediaeval Europe. In other words, the spatial features of the Ouspenskiy cathedral are related to the Gothic space of the Western cathedrals” ([311], page 97). Nowadays we understand the reasons behind the similarities noticed by the modern specialists in the history of architecture. Western Europe had been part of the Great = “Mongolian” Empire up until the XVII century; the Gothic (Cossack) style had been prevalent throughout the entire empire.

In fig. 14.241 we see the German church in Mayen, a town located in the vicinity of Bonn. It is called Clementskirche; its dome is shaped very quaintly, as upward spirals. The church was greatly damaged in 1941-1945; however, it was rebuilt in full accordance with the surviving drawings. It is presumed that the construction of the Clementskirche began in 1000, and that the church had then been rebuilt several

times, in the XIV century and even later. The unusual spiral shape of the dome was noticed by many specialists in the history of architecture. It is presumed that this dome was constructed between 1350 and 1360. The reasons why the mediaeval architects chose this peculiar shape appear to be obliterated from memory. The brochure on the history of the church suggests the following amusing legend to explain this architectural peculiarity. Apparently, the inhabitants of the city are said to have addressed the devil with the request to build them a tavern. The blueprints that they gave him were those of a church, however. The none-too-bright devil had agreed to this, but was surprised to see a church instead of a tavern upon finishing his work. In a fit of anger, he took one of the spires and twisted it into a spiral; it remains in this shape to this very day. The brochure is given to every visitor of the church, which was visited by the authors in June 2000. Modern commentators and guides usually omit the legend about the horned miscreant, replacing it with an earnest explanation that involves a hurricane, which had struck the city ages ago and twisted the formerly straight spire of the church into a spiral, which has been that way ever since, remain-

ing intact despite the damage inflicted by the hurricane. We believe involved scientific discussions concerning devils and strong winds that blow in Germany to be quite extraneous.

In reality, what we see here is another example of the ancient Russian architecture of the XIV-XVI century. It suffices to compare the dome of the German Clementskirche to the spiral domes of St. Basil's Cathedral in Moscow, qv in fig. 14.242, in order to realise that both of them were built in the same architectural style. The spiral domes of St. Basil's look very much like the Ottoman = Ataman turbans. Apparently, such churches were built both in Russia and the Western Europe around the XIV-XVI century, after the colonisation of the latter in the epoch of the Great = "Mongolian" conquest. The Clementskirche sports a similar Ottoman turban-like dome.

Minarets topped with spiral domes also exist in the Orient – for instance, the "spiral minaret of the Mosque of Abu-Dulaf in Samarra (860/61)" ([1210], page 105), as well as the spiral minaret of Üc Serefeli Cami in Edirne ([1210], page 546).

This may shed some light over the legend of the devil, who is presumed to have taken part in the construction of the Clementskirche. As we have already mentioned, everything related to the Great = "Mongolian" Empire was proclaimed evil and "satanic" during the epoch of the Reformation in the Western Europe, including the architecture of the Horde, or the Atamans, characteristic for a number of churches that were later declared to have been built by "the devil". The legend later became part of the folk tradition.

Let us make a brief summary. We are confronted with yet another trace of the large-scale reformation of the ancient Russian customs and architectural styles that took place in the XVII century. The new customs and styles introduced by the Romanovs were later declared "typical for the ancient Russia". This has resulted in a totally warped concept of the Russian history before the XVII century. Most of the allegedly ancient Russian traditions related to architecture, literature, funereal rites etc were introduced in the XVII century, or the epoch of the first Romanovs. Another wave of changes swept over Russia under Peter the Great. Nowadays it is presumed that Peter was changing the old Russian customs for Western ones in general and German ones in particular. In most cases,

these "ancient Russian" customs had been introduced by his predecessors – the first Romanovs. Precious little is known about the authentic customs of the ancient Russia – what we have is stray bits of information, collected with much effort.

48. **THE ORGANS OF THE WESTERN EUROPEAN CATHEDRALS HAVE PRESERVED THE ANCIENT MUSICAL CULTURE OF THE XV-XVI CENTURY RUSSIA, OR THE HORDE**

The cathedrals of the Western Europe differ from the mosques and the Russian churches in a variety of ways, one of them being that the former are equipped with organs that are played during service. It is presumed that no such instruments have ever existed in Russia. However, this popular opinion is most likely to be erroneous. Organs did exist in Russia. It is also possible that such musical instruments were played in the churches of the Great = "Mongolian" Empire in the XIV-XVI century. As we shall tell the reader in the present section, organs were widely popular in the ancient Russia. They were presumably banned by Peter the Great; possibly – by his predecessors, the first Romanovs, in the course of their struggle against the ancient Russian customs, which had largely proved successful. This is what historians report.

In 1700 Cornelius de Bruin (Brun) came to Moscow from the Western Europe. "In 1711 a book entitled 'Journey to Persia and India via Moscovia' by the Dutch traveller Cornelius de Bruin was published in Amsterdam. Several years later, this amazing oeuvre was translated into nearly every European language" ([537:1], page 52). N. M. Moleva, Doctor of History, gives the following brief summary of the traveller's impressions: "Luxurious houses. Golden and silver dishes galore. Splendorous attires" ([537:1], page 32). De Bruin himself reports the following: "Two gigantic leopards had stood there [in the household of Lefort on River Yaouza – Auth.], with their paws stretched wide, resting on shields with coats of arms, all of it cast in sterling silver; also a globe of silver resting on the shoulders of Atlas, cast in the same metal. Apart from that, there were many large tankards and other vessels, all made of silver" (quotation given in accordance with [537:1], page 56).

“There could however be more music and histrionics at the court. Cornelius de Bruin doesn’t mention them anywhere. However, the teenage Italian singer, Philip Balatri, who was in Moscow around the same time, was amazed to discover that there were organs of an original construction in many households; however, those were concealed in wardrobes for some reason. Later he managed to find out that the organs were banned by Peter the Great as an ancient Russian custom. The wedding of the jester Shanskiy near Kozhukhov in 1697 must have been the last Muscovite celebration with 27 organs” ([537:1], page 32).

The construction of the Russian organs isn’t described anywhere; we only learn of their “original construction”. Let us remind the reader that the organ is a pneumatic instrument equipped by bellows with metallic tubes that produce sounds when compressed air is pumped through them. The prototype of the organ must be the bagpipe. There were also small hand organs that produced sounds after the rotation of a roller, with some melody notched upon it ([223], Volume 2, column 1787). This is how the street-organ is constructed, for instance. However, further observations of De Bruin reveal that in some (possibly, most) cases, the instruments in question were large pneumatic organs.

“Music is just as impressive. De Bruin hears it everywhere – oboes, French horns and timpani played at ceremonial and military processions; whole orchestras of different instruments, including the organ at the Gates of Triumph. Music is heard on the streets and inside houses; finally, he is impressed by the amazing clarity of the choirs. No feast in Moscovia could do without them” ([537:1], page 55).

It is likely that the orchestras that played in squares were accompanied by large organs with pipes and bellows.

The famous composer Vivaldi had planned to go to Moscow in search of permanent employment. The voyage never came to pass; however, his apprentice Verocagli, a composer and a violinist, did in fact relocate to Moscow ([537:1], page 64). However, the Romanovian version of history is trying to convince us that the musical culture of the ancient Russian had been primitive to the extent of being nonexistent – barbaric dances around smoky fires, primitive folk songs, usually of an obscene character, tambourines,

loud horns, squeaky flutes and drunken shouts – a far cry from the refined Versailles, all lace and violins.

N. M. Moleva is correct to point out that “the black decade of Biron and the reign of Peter the Great, void of all music, is a textbook reality”.

However, in the XVII century there were organs all across Moscow – and not just Moscow, as De Bruin reports; no work on the history of music mentioned it until very recently. French horns and oboes were the favourite instrument among the street musicians of the epoch, and not just their colleagues at the court of the Czar. Academic publications only mention *gusli* (a horizontal folk harp) and wooden horns. However, there was a whole state-subsidised school of trumpet players in Moscow in the middle of the very same century; this fact is reflected in the name of the Troubnikovskiy Lane in Moscow [the Russian word for “trumpet” is “*truba*” – Transl.], whereas every reference book written in accordance with the Romanovian version of history claims that only foreign musicians who came to Russia from the Western Europe could play those instruments, let alone train musicians.

All of this became apparent very recently (the book of N. M. Moleva was published in 1997), when dozens of documents containing the above evidence were discovered in archives. This leads us to yet another question. What became of this highly evolved musical culture, this necessity for music that wasn’t felt by the royal court, which had adhered to the same protocol as Europe, but a whole nation? What unimaginable cataclysm could have wiped them out from half a century of Russian history at least? Could the episode with Vivaldi and Verocagli really mean that the real situation had differed from the one described in all the general tractates on the Russian culture? See [537:1], pages 65-66.

Fortunately, “civil records had remained in existence. Few historians have the stamina required for working with them, let alone specialists in the history of fine arts. It is too strenuous to sort through hundreds of thousands of faceless names... However, we had no other option.

The records spoke volumes. For instance, we learned that the foundation of St. Petersburg resulted in plummeting numbers of organists in the ranks of freelance musicians. There were organists in Moscow,

but hardly any in St. Petersburg. The fashion and the private tastes of Peter the Great are to blame for this. Also, the old Kremlin organ and clavichord workshop, which had functioned excellently, perished in the blaze of 1701. Nobody ever bothered to rebuild it – Peter had other plans for the Kremlin. No new workshop was ever founded, either. The numbers of musicians in the ranks of the Muscovite landowners had dwindled as well – possibly, due to unemployment and the resulting poverty. This is easy to verify by other civil records – the buying and selling records. All such transactions were registered meticulously and subject to taxation. We learnt that the organists had been busy looking for alternative means of sustaining themselves” ([537:1], pages 67-68).

However, it turns out that certain cities of the Western Europe had made organs and exported them to Russia up until the early XVIII century ([537:1], pages 72-73). This is apparently another trace of the old tradition of the “Mongolian” empire, whose different regions specialised in the production of various industrial products for the Empire in the XV-XVI century. For example, some of the pipe organs for the musical centres of the Empire were produced in the Western Europe. In particular, “Theophilus Anzey Volkmar had been the organist of the ‘main church in the old part of Danzig – St. Catherine’s, and also a middleman involved in the buying and selling of the most expensive instruments, which became scarcer with the day – organs and clavichords. This was reported by the ‘Vedomosti of St. Petersburg’ in 1729... Why did the Polish organist look towards Russia as a prospective market for his instruments? Due to lack of experience, or hope for blind luck? This isn’t the case – the books of the City Magistrate of Gdansk dating from the late 1720’s and early 1730’s testify to the opposite. Volkmar had been an experienced middleman, and some of his most important sales were made in Russia. Advertisements in the St. Petersburg newspaper reaped dividends, despite the high cost of the instruments offered” ([537:1], pages 72-73).

Let us point out another peculiar detail. “Finally, a substantial proof of our vague and timid presumptions – archive materials containing the list of the court’s employees for 1731. There were more than 90 players of instruments there – quite amazing! The string group included over 30 players, six trumpets

and an equal number of French horns, not to mention the oboes and the timpani... This was doubtlessly a symphony orchestra, and a large one, at that, even by modern standards – the orchestra of the Bolshoi Theatre amounts to some 120 musicians nowadays... All of this 70 years earlier than it is generally assumed in the history of the Russian music!

In this case, there might be little fantasy in the rumour that the Venetian abbot Vivaldi had been ready to accept the offer to travel to Moscow, and the only reasons that he never did were his age and his abbot’s cloak?... There were no ‘empty’ decades and no dark age of culture. The great ... tradition of the Russian musical culture had borne new fruits in the new century” ([537:1], pages 81-82).

A propos, we must note that accordions are still very popular in Russia. Their history is generally presumed to date back to the early XIX century the earliest ([797], page 276). However, the accordion is constructed similarly to the organ – compressed air from the bellows is pumped through the pipes of the instrument, which produces differently pitched sounds. The accordion (harmonium) and the organ may be two variants of the same instrument. The accordion is small and portable; it could be used at folk festivals, whereas the larger organs were installed in churches and large buildings. The words “harmonium” and “organ” may be similar, given the frequent flexion of M and N. The word “harmonium” is virtually identical to the Old Russian word “*garniy*”, which stands for “good” or “beautiful”, and is still used in Ukrainian (see [223], Volume 1, column 848). The word *garniy* may have been used in Russia for referring to a sweetly sounding instrument. Could the word “organ” be of the same root? Bellows have existed in Russia for a long time, since they were widely used by blacksmiths and metallurgists. The construction of the organ may also be based on military trumpets and hunters’ horns, which had been widely used in Russia as well. The Horde, or the Russian army, had often used military trumpets, which are mentioned in the “Tale of the Kulikovo Battle”, for instance, *qv* above.

The so-called “horn music” had still existed in Russia under the Romanovs for some time. Several musicians blew into large horns, mounted upon special supporting constructions ([711:1], pages 73-74).

Strictly speaking, the horn orchestras were based on the same principle as a pipe organ, the difference being that the air was blown into the pipes by musicians themselves, without the use of bellows. Such “organs” were convenient due to their mobility. “Horn music had been so loud that in windless weather its sound could be heard in the radius of 7 verst. In the dancehalls, horn musicians usually accompanied orchestras... Contemporaries report this music to be most impressive... The impression it made was close to that of a pipe organ... Horn music had only existed in Russia until 1812” ([711:1], pages 75-76).

Thus, according to the evidence of the XVII century, organ music was very popular in Old Russia. However, the Romanovs banned them in the course of their struggle against the cultural heritage of the Horde Empire, and introduced a new style of musical culture.

Organs are most likely to have been outlawed under the first Romanovs, during the reform of the Russian church in the beginning of the XVII century.

However, the old musical culture of the Horde must have proved so resilient that it took decades to wipe it out completely. We have seen that Peter the Great was already concentrated on banning organs from Russian households, where they had still been preserved. As a result, ecclesiastical services had lost musical instruments to accompany the vocals. The contemporaries of Peter the Great observed that “the Czar [Peter – Auth.] was delighted by vocal numbers sans accompaniment – a cappella” ([537:1], page 32). Everything is perfectly obvious – the “a cappella” tradition resulted from the withdrawal of organs, much to the pleasure of Peter. We see that in Romanovian Russia the organs and the accordions were expunged from the official musical culture. Accordions, or harmoniums, were declared a folk instrument dating from the beginning of the XIX century. However, in the West the Gothic cathedrals, formerly mosques, and the organs inside them, have survived until the present day, declared to be of purely Western origins *a posteriori*.