



gols placed burning timber against the thick walls, and those inside were asphyxiated. The Dormition Cathedral was again damaged during a large Tatar raid at the beginning of the fifteenth century. Nonetheless, the basic form of both cathedrals remained despite repairs and modifications.

For the Cathedral of Saint Demetrius, a turning point occurred in 1834 during a visit of Tsar Nicholas I. Alarmed by the dilapidated appearance of the Saint Demetrius Cathedral, the tsar ordered a restoration of the shrine to its “original form.” That form, however, was determined with less than scholarly rigor, with the consequent demolition in 1837–39 of parts deemed

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to be ancillary. These included a bell tower attached to the northwest corner as well as an exterior gallery that contained stairs to the upper level and buttressed the structure on the south, west, and north sides. After this removal, many stone blocks were replaced with new carvings (particularly in the arcade friezes), and the order of some of the blocks was rearranged.

These modifications enhanced the perception of the facade carving, but valuable details were lost for lack of proper documentation. Furthermore, a renovation of the interior in 1840–47 led to the loss or overpainting of early

VLADIMIR Cathedral of Saint Demetrius. Southwest view.
PROKUDIN-GORSKY 21275.
SUMMER 1911.

VLADIMIR Cathedral of Saint Demetrius. Southwest view.
BRUMFIELD, JULY 18, 2009.

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SUZDAL Cathedral of the Nativity of the Virgin bell tower and Archbishop's Residence. Northwest view. BRUMFIELD, MAY 29, 2009.

SUZDAL Cathedral of the Nativity of the Virgin and bell tower. South view. PROKUDIN-GORSKY 20943. SUMMER 1912.

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cant. She died there in December 1542. Vasiliĭ's subsequent marriage in 1526 to Elena Glinskaia (ca. 1508–38) finally produced a male heir — Ivan IV — in 1530. Solomoniia's personal tragedy became legendary, and by the latter part of the sixteenth century Solomoniia-Sophia had already become revered as a saintly figure and even martyr. Numerous miracles were subsequently attributed to her power, and in 1650 Patriarch Iosif permitted her local veneration as Sophia of Suzdal, a decision that substantially increased the number of pilgrims to the Intercession Convent.

Solomoniia-Sophia would not be the last women of noble status destined to conclude life sequestered within the Intercession Convent's walls. Among these unfortunates was Anna Vasil'chikova, whom Ivan the Terrible took as his fifth "wife" in 1575. She was soon compelled to enter the Intercession Convent, where she died in 1579. The most notorious case was that of Evdokiia Lopukhina (1669–1731), the first wife of Peter the Great. Their marriage, which produced three sons (two of whom died in infancy), was strained, and the Lopukhin clan had little sympathy for Peter's inclinations toward Western culture. In 1698 Peter demanded that Evdokiia take monastic vows

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SUZDAL Intercession Convent. North view. PROKUDIN-GORSKY 21434. SUMMER 1912.

SUZDAL Intercession Convent. Northeast view from Savior-Evfimy Monastery. BRUMFIELD, MAY 29, 2009.

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In addition to monasteries, Prokudin-Gorsky photographed parish churches in Suzdal, including the Church of Saints Boris and Gleb, built in the mid-eighteenth century. The view taken from the bell tower of the Church of Saint Dmitry (demolished in 1936) is remarkable not only for the church but also for the fecundity of the garden plots and the tightly organized farmstead in the center. My photograph, taken from a slightly different vantage, shows a spare landscape in early spring with the church exterior intact as a sturdy example of provincial baroque architecture.

Other bucolic scenes include a view up the Kamenka River with pair of churches in the Suzdal tradition: the smaller church, which could be heated for use in the winter; and the larger, more imposing but unheated church for use in the summer.

In this photograph the “winter” is dedicated to the Nativity of John the Baptist, while the summer church is dedicated to the Epiphany. My photograph shows a different perspective across a field, with the grand bell tower of the Convent of Deposition of the Robe in the right background.



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PERESLAVL-ZALESSKY Goritsky-Dormition Monastery. Dormition Cathedral, southeast view. *Left background:* Church of All Saints. BRUMFIELD, MAY 21, 1996.

PERESLAVL-ZALESSKY Goritsky-Dormition Monastery. Dormition Cathedral (*right*) and Church of All Saints, south view. PROKUDIN-GORSKY 21406. SUMMER 1911.

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1761 to replace a church built in the 1520s. On the exterior its design consists of a restrained mixture of baroque and neoclassical elements characteristic of the work of the leading Moscow architect Karl Blank. Prokudin-Gorsky's south view of the cathedral, taken in the late afternoon, conveys a sense of abandoned grandeur. My photograph, taken in 1996, shows the structure restored as part of the regional history museum.

The interior of the cathedral displays a decorative magnificence in the late baroque style, epitomized in the work of Bartolomeo Rastrelli, author of the Winter Palace in Saint Petersburg, and Dmitry Ukhtomsky, a baroque master active in the Moscow area. The centerpiece is the magnificent carved icon screen that soars to the ceiling vaults of the main interior space. For technical reasons involving the inability to tilt his large camera, Prokudin-Gorsky photographed not the central iconostasis but instead chose the smaller icon screen in the south chapel. My photograph of the chapel space in 2012 shows a rare example of excellent preservation.

Prokudin-Gorsky also took a general view of the Convent of Saint Theodore Stratelates with the main entrance, or Holy Gate, in the fore-

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SMOLENSK Cathedral of the Dormition of the Virgin. Southeast view from fortress east wall. PROKUDIN-GORSKY 20412. SUMMER 1912.

SMOLENSK Cathedral of the Dormition of the Virgin. Southeast view from fortress east wall. BRUMFIELD, JULY 1, 2014.

the early seventeenth century. After the return of Smolensk to Muscovite control in 1654, a rebuilding of the Dormition Cathedral began on the same site. Construction difficulties extended the project from 1677 to 1740, with additional work until 1772. Its present baroque form, crowned with five cupolas, was created in the 1730s by Gottfried Schädel.

Prokudin-Gorsky's view from the southeast shows the three segments of the apse, which contains the main altar in the east part of the structure. The facade design reflects the influence of a baroque style that flourished in seventeenth-century Ukrainian church architecture. The upper tier is defined by unusual circular windows, and the low roof is crowned with five ornate cupolas. Against all odds, the cathedral escaped major damage during World War II. My southeast view was taken in 2014 from a slightly different perch on the east wall of the grand Smolensk fortress (near the Eagle Tower). Prokudin-Gorsky's camera lens includes much of the cathedral hill, yet the image of the cathedral is softened by the hazy summer atmosphere. My telephoto lens allowed a tighter focus.

Prokudin-Gorsky also entered the cathedral, where he

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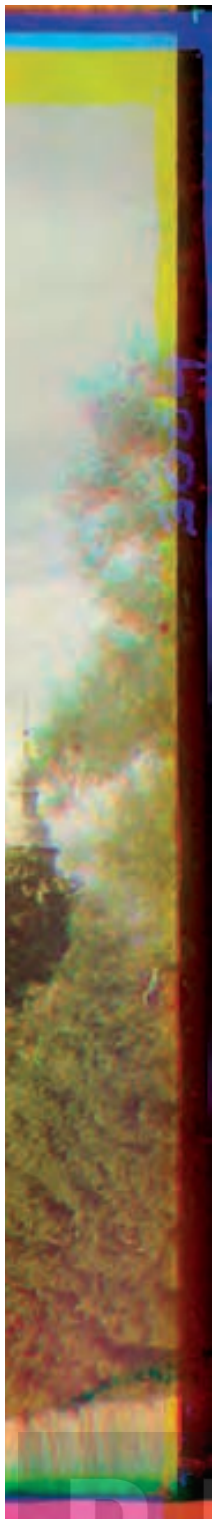
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MOZHAISK Cathedral of Saint Nicholas. South view.
PROKUDIN-GORSKY 20364, SUMMER 1911.



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MOZHAISK Cathedral of Saint Nicholas. Southwest view.
BRUMFIELD. AUGUST 21, 2012.

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wooden church architecture, most of them now vanished. Prokudin-Gorsky visited the village of Paltoga, just to the west of Vytegra, where he photographed the log Church of the Epiphany (1733), an unusual, beautiful form crowned with five cupolas. Already in a state of extreme disrepair when I photographed it in 2006, this remarkable church collapsed soon thereafter. Efforts have been made to conserve what is left of the lower structure, with hopes for rebuilding the church. Prokudin-Gorsky's view includes the adjacent whitewashed brick Church of the Virgin of the Sign (Znamenie), built in 1810. Taken from a different perspective, my photograph of both churches shows the latter a picturesque neoclassical ruin.

High above the river bank to the east of Vytegra is the village of An-

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khimovo (also known as Vytegorsky Pogost), whose ensemble includes the Church of the Miraculous Image of the Savior (1780), stripped of its five cupolas and its interior art during the Soviet period. Nearby is the baroque-domed Church of All Saints, built in 1905 as a burial crypt for the wealthy merchant A. F. Loparyov. Prokudin-Gorsky and I photographed both these structures. The main Ankhimovo monument, however, was the soaring form of the Church of the Intercession, built of logs in 1708. With its twenty-five cupolas, it was a predecessor of the famed Church of the Transfiguration on Kizhi Island (1718). Destroyed by a

PALTOGA View east toward Church of the Icon of the Virgin and wooden Church of the Epiphany. PROKUDIN-GORSKY 21082. SUMMER 1909.

PALTOGA Wooden Church of the Epiphany and Church of the Icon of the Virgin of the Sign. Northwest view. After its collapse in 2009, the Epiphany Church is now under reconstruction. BRUMFIELD, AUGUST 28, 2006.

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lacking. The church that Prokudin-Gorsky saw was apparently begun in the late eighteenth century and built in stages until completion in 1820, with secondary altars dedicated to Saint Nicholas and Saints Peter and Paul. Its style was a provincial mixture of simplified baroque and neoclassical elements, but its height and the bell tower gave it a commanding presence. With the filling of the Sheksna Reservoir in 1961, Krokhino village was submerged and only the church remained on a slightly higher elevation. Standing just at the water line, the abandoned church was buffeted by waves and the wake from passing boats in the dredged

BELOZERSK Children with Church of Saint Paraskeva in background. PROKUDIN-GORSKY 21067. SUMMER 1909.

BELOZERSK Ruins of Church of Saint Paraskeva. Southeast view. BRUMFIELD, JULY 22, 2010.

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tic institutions, second in size to the Trinity-Saint Sergius Monastery near Moscow. The first church to be built in brick and stone was the Dormition Cathedral, begun in 1496 and expanded with small picturesque attached churches over the next two centuries. The cathedral interior has a grand icon screen and seventeenth-century frescoes that are still under restoration. One of the main patrons of the monastery was Basil III, Grand Prince of Moscow, who in 1528 made a pilgrimage to the monastery with his second wife, Elena Glinskaia, to pray for the birth of a son and heir. In the 1530s Basil sponsored two brick churches in the monas-

KIRILLOV Saint Kirill Belozersky Monastery, Church of Saint Evfimy. Northwest view. PROKUDIN-GORSKY 21037. SUMMER 1909.

KIRILLOV Saint Kirill Belozersky Monastery, Church of Saint Evfimy. West view. BRUMFIELD, JUNE 1, 2014.

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SAINT NILUS STOLOBENSKY MONASTERY

Southeast view from east cape of Stolobny Island.

From left: Church of Saints Peter and Paul over West Gate, south cloisters and Archbishop's Chambers, bell tower and Epiphany Cathedral, Church of Saint Nilus over East Gate, Archbishop's Landing. PROKUDIN-GORSKY 21110. SUMMER 1910.

SAINT NILUS STOLOBENSKY MONASTERY

Southeast view from Lake Seliger. *From left:* bakery, south cloisters and Archbishop's Chambers, bell tower and Epiphany Cathedral, Church of Saint Nilus over East Gate, Archbishop's Landing. BRUMFIELD, AUGUST 23, 2016.

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as a chapel with icons on the facade. Three others soon followed, the first of which, seen in Prokudin-Gorsky's photograph on former Kamennaia Street, was erected in 1785 and dedicated to the Smolensk Icon of the Virgin. (Until 1711 the main town gate stood on this site.) The pillar, in a baroque style, rests on a fieldstone base. In the shadows on the far right is the photographer's son Mikhail. My photograph shows little apparent change, apart from the intrusion of a light pole and electric wires.

Seen here is a south view of the Zhitenny Smolensk Icon Monastery, situated on an island in Lake Seliger just to the

**SAINT NILUS STOLOBENSKY
MONASTERY** Church of Saint
Nilus Stolobensky over Holy Gate.
West view. PROKUDIN-GORSKY
21112. SUMMER 1910.

**SAINT NILUS STOLOBENSKY
MONASTERY** Church of Saint
Nilus Stolobensky over Holy Gate.
West view. BRUMFIELD, AUGUST 23,
2016.

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PETROZAVODSK General view toward northeast. *Center, from left:* Cathedral of the Descent of the Holy Spirit, Church of Saint Alexander Nevsky, bell tower and Cathedral of the Resurrection, spire of Cathedral of Saints Peter and Paul (only the second survived the Soviet period). *Background:* Lake Onega. PROKUDIN-GORSKY 21849. SUMMER 1916.

PETROZAVODSK Church of Saint Alexander Nevsky. Southwest view. BRUMFIELD, JULY 5, 2000.

phase of Peter the Great's struggle with Sweden in the Great Northern War (1700–21). With Peter's victory over King Charles XII at Poltava (July 1709), pressure on Russia's White Sea territory diminished. During the nineteenth century the town existed primarily on fishing. In 1903 Kem gained a large masonry church, the Cathedral of the Annunciation, visible in Prokudin-Gorsky's photograph. During the Soviet period, the cathedral was modified for use by the administration of the penal camp established by the Cheka (the Soviet political police) in 1919 on the territory of the former Solovetsky Monastery. The Annunciation Cathedral is now being restored as part of the recently established Monastery of the New Russian Martyrs and Confessors. My photograph almost a century later shows the damage inflicted upon building.

The port of Kem served as the gateway to the Solovetsky Transfiguration Monastery, one of Russia's most renowned monastic institutions. The monastery is located primarily on Great Solovetsky Island, part of an archipelago in the

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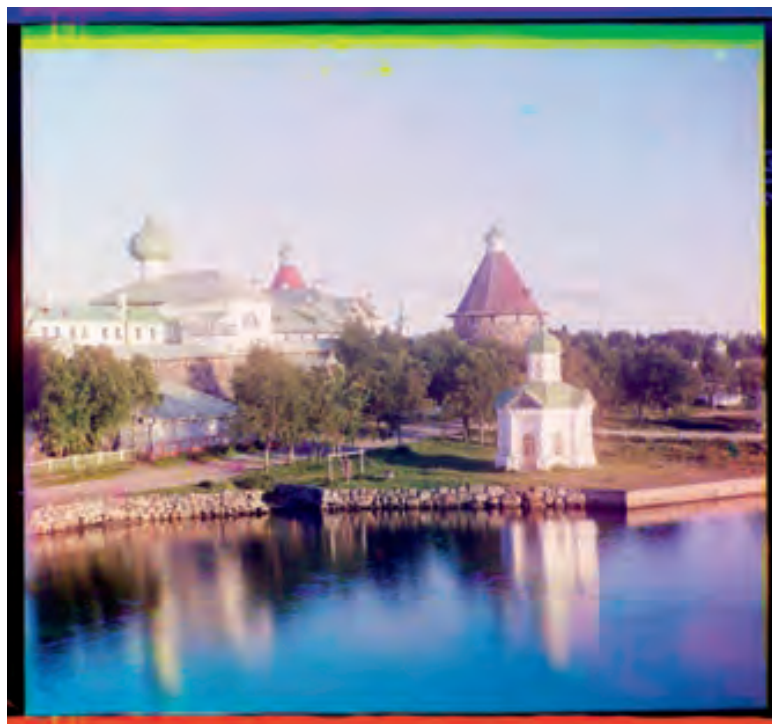


SOLOVETSKY TRANSFIGURATION MONASTERY
Northwest view. *From left:* Transfiguration Cathedral, west wall with Annunciation Church over Holy Gate, Chapel of Saint Alexander Nevsky, White Tower (*background*), Spinning Tower. BRUMFIELD, JULY 25, 1998.

SOLOVETSKY TRANSFIGURATION MONASTERY
West wall with Spinning Tower and Annunciation Church over Holy Gate. Northwest view. PROKUDINGORSKY 20345. SUMMER 1916.

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tery arose from the marshy ground. The massive structures drew Prokudin-Gorsky's attention in photographs that include a striking view of the Korozhnaya Tower at the north corner of the west wall. A comparison with photographs taken in 1998 shows significant losses, particularly to the Church of the Icon of the Virgin, Succor to All Who Grieve. On the north wall Prokudin-Gorsky photographed the Saint Nicholas Tower, which has been well preserved. His widest view is of the east wall, with minor square towers associated with brewing operations (*kvas*, beer), as well as east views of the main church ensemble. Photographs taken from a similar perspective in 1998 show Soviet-era modifications and damage to the upper parts of the churches.

Despite the conflicts of the seventeenth century, the Solovetsky Monastery remained one of Muscovy's most prestigious among the privileged religious centers, closely connected to the court. It received many donations, the churches were repaired, and other buildings were added in the eighteenth century. During the nineteenth century, the monastery became a major pilgrimage site, with its own steamship and hotel. At the beginning of the twentieth century, the monastery built an electric generating station with

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