The Alexander Scriabin Museum is quite unique. Everything that surrounded Scriabin: two grand pianos (C. Bechstein and J. Becker), the composer’s furniture, private library and works of art – is preserved just as it was in the composer's lifetime. It is the living witness of the “Silver Age” of the Russian culture (end of XIX-beginning of XX century).

Scriabin rented this flat (April 14/27, 1912-April 14/27, 1915) on the first floor of an old mansion from Apollon A. Grushka (1870–1929) – professor for Latin studies at the Moscow University, student of Ivan Tsvetaev. The composer lived here with his second wife Tatiana F.   
Schlötzer-Skriabina (1883–1922) and three children – Ariadne   
(1905–1944), Julian (1908–1919), Marina (1911–1998).

**Study**

C. Bechstein grand piano, presented to Scriabin in 1912 by his closest friend Andreas Diederichs (the official distributor of C. Bechstein in Russia since 1910), undoubtedly makes the centre of **the study**.   
The piano lid was never raised since Scriabin, with his sensitive nature, was annoyed by any excessively loud sounds in a chamber atmosphere.   
A big wing back armchair is near the grand piano. Left to the entrance door we can see: photo of Nikolai S. Zverev’s class at the centre, to its right side that of Boris F. Schlötzer (1881–1969) – the brother of Tatiana F. Schlötzer and the closest friend of Alexander Scriabin. Underneath one can see the photo of Alfred Laliberté  (1882–1952) – the student of Scriabin, to the left you can see the photo of Vladimir V. Bogorodski, the doctor and friend of the composer, on the top – the portrait of the poet Jurgis K. Baltrushaitis (1873–1944), drawn by Nikolai P. Ulyanov (1875–1949).

On the next wall – a series of photographs of Scriabin in different years of his life as well as the portrait of the composer’s grandmother from his father’s side – Elizaveta I. Scriabina (1823–1916).

There is a closet just next to the photographs where the tail-coat of the composer is kept in which Alexander Scriabin gave his last recital on April 2/15, 1915 in Petrograd.

A big writing-desk of an unusual form and an armchair were brought by Scriabin together with other furniture items from Brussels in 1912. There is a writing case on the table – a gift from Scriabin students (the composer taught at the Moscow Conservatory from 1898 to 1903).

In 1909–1910 Alexander Scriabin in conversation with his friends said: “I want to write a symphony of fires, a symphony of lights...”, perplexing everyone. Nevertheless in 1910 the composer creates his legendary symphonic poem “Prometheus. The Poem of Fire”, in which for the first time in the history of world culture colors, light and music come together. Thus Alexander Scriabin can truly be considered the progenitor of modern color-music. To certain extent the appearance and realization of this idea were conditioned by the fact that the composer was endowed with a so-called color hearing (an ability to perceive music in color).

In addition to interacting with each other sound and color were also correlated with the philosophical view of Scriabin. Thus, for instance, F-sharp appeared not only in purple tones but also signified the sphere of spirit.

The physicist Alexander E. Moser (1879–1958) guided by Scriabin's sketches constructed a special light device designed for the performance of the symphonic poem “Prometheus” at home. You can see this device on the desk. In the evenings the composer's friends gathered at his house. With drawn curtains when the study was plunged in semi-darkness Alexander Scriabin used to sit down at the piano and play the orchestral part of “Prometheus”, while Tatiana Schlötzer (or any of their friends) played the part of the light-color (Luce) on the light device.

The portrait of the composer’s mother Lyubov P. Scriabina, created by her brother, the artist Nikolai P. Shchetinin, hangs above the table. A high desk is to the left of the table on which one can see the sketches of the “Initial Act” for his “Mysterium”. Two paintings by Scriabin's favorite artist Nikolai V. Sperling   
(1881-middle of 1940s): “Oriental Sage” contemplating the lotus flower and “Knight Gilles de Rais” hang above it. Further on you can see a small cabinet in which some small things that belonged to Scriabin are kept. Some of them were donated by friends of the composer, for example, a Japanese rattle located, on the second shelf from above, was a gift from Elena F. Gnesina (1874–1967), who was a classmate of Scriabin and later became a legendary teacher and one of the founders of musical education in Russia.

To the right of the table there is a large bookcase made in the Art Nouveau style like most other interior items in the study. The personal library of the composer is stored in it. Surprisingly there are very few scores and special musical literature there. Books on philosophy, aesthetics, ethics, natural sciences, and collections of poetry make the main part of the library. There you can also see the photos of Scriabin's children from his second marriage as well as the portrait of the composer's son (Julian) by Nikolai N. Vysheslavtsev (1890–1952).

**Drawing Room**

The door from the study leads to the drawing- room. Two large canvases are copies from the works of French artist François Lemoyne (1688–1737) executed by N. P. Shchetinin. At the wall to the right side there is a Welte-Mignon – a mechanical device for playing recordings made on paper rolls. Above this machine we see a drawing by Boris M. Kustodiev (1878–1927) – “Scriabin's Last Recital in Petrograd, April 2/15, 1915”, above it – a painting by Robert Sterl (1867–1932) “Recital in Simbirsk” which depicts the famous conductor and publisher Sergey A. Kussevitsky (1874–1951) and A.N. Scriabin. Nearby you can see the bust of Alexander Scriabin created by the sculptor Serafim N. Sudbinin (1867–1944), a student of Auguste Rodin. The bust was molded in 1908 at the order of S. Kussevitsky.

At the left-hand wall you can see a “J. Becker” grand piano donated by Mitrofan P. Belyaev (1836–1903) – the closest friend of the composer, his famous patron and publisher, founder of the most prestigious music award before the revolution (the Glinka Prize). Above the grand piano one may see the portrait of Scriabin drawn by Emil Bendel (1870–1948).

In the glass cabinet (between the windows) one can see the postmortem casts of the hands and ear of the composer performed by Sergei D. Merkurov (1881–1952). The ceremonial portrait of Scriabin's father hangs above the cabinet (the author is unknown).

**Dining Room**

In the dining room the composer liked to have a rest and meet his closest friends. The furniture and chandelier were brought by Scriabin from Belgium and executed in the Art Nouveau style (presumably by the famous Belgian furniture maker Gustave Serrurier-Bovy). Friends and family members were invited to the table by the sounds of a bronze gong. The composer’s passion for oriental subjects is revealed also by the embroidery hanging in this room.

The dining room comprises many items presented to the composer in different years: a bowl and a dish are gifts from a Belgian peasant woman.   
Two graphic sketches by Leonid O. Pasternak (1862–1945), the friend of the composer, artist and father of the famous writer, depict Scriabin playing the piano as well as the artist's daughters. Here, in the space between the windows, one can see a painting by N. Sperling “Tibi Purissima” (“To Thee, the Purest”), illustrating a knight and Virgin Mary.

**M. A. Schlötzer’s Room**

Moving forward from dining room we find ourselves in the former room of Scriabin’s mother-in-law (the fire of 1919 destroyed its interior). Nowadays a scientific exposition is mounted here which enables us to get acquainted with different periods of the composer's life, examine photographs, posters, scores, read the statements of Scriabin’s contemporaries about him.

**Bedroom**

A long corridor leads to the Scriabin's matrimonial bedroom.   
The furnishings of this room like those of the entire flat in general are rather modest. On its walls one can see N. Sperling's painting “Funeral March”, reproductions of works by Leonardo da Vinci (1452–1519) – “The Last Supper”, “John the Baptist”, and pictures “Prisoners, Sentenced to Death” by Ferdinand Hodler (1853–1918).   
A large portrait of Scriabin on which the composer was captured just an instant after finishing his work on the huge score of “Prometheus” is on the wall. The portrait hangs over the bed on which the composer passed away (his wife's bed was not preserved).

**Entrance hall**

A green glass lantern hangs in the entrance hall on the bottom of which there is a monogram IHS – Iesus Hominum Salvator (Jesus, the savior of mankind). Scriabin who was extremely scrupulous about his appearance liked to look in the mirror which is located to the left of the wall. Near to the mirror a telephone set of L. M. Ericsson & Co. is located. One could contact the composer dialing 3-36-30.

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