

Chapter 1 : Performing arts: c. BCE - - Oxford Reference

Biography. Alexander Nikolayevich Ostrovsky was born on 12 April , in the Zamoskvorechye region of Moscow, to Nikolai Fyodorovich Ostrovsky, a lawyer who received religious education.

Aleksey Nikolayevich Apukhtin Russian: Biography Apukhtin was born in Bolkhov and came from an ancient noble family. While yet a child, he betrayed an astounding memory and a fondness for reading, especially of poetry. By the age of ten, he knew by heart the works of Pushkin and Lermontov. Besides these, his favorite poets and authors of later years were Griboyedov , Baratynsky , Tyutchev , Fet , A. Tolstoy , Turgenev , Dostoyevsky and Ostrovsky. In , aged only 11, he entered the Imperial School of Jurisprudence in Saint Petersburg , where he was a class mate of Pyotr Ilyich Tchaikovsky , who was his exact contemporary and became a lifelong friend. The founder, duke Peter of Oldenburg , and the director, Alexander Yazykov, took him under their personal wings. His work was encouraged by Turgenev and Fet. While he was polite and courteous in the company of women, he became a witty storyteller in the company of men. His conversation was "imbued with such wit and clothed in such attractive form that for the sake of this alone one forgot the frivolity of the contents". But his output failed to live up to these early expectations, and he expressed little interest in making any money from his writings. It was only in the face of lack of funds that he made any attempt to publish his poems, giving many of them as gifts to his friends, from whom they were later retrieved for a posthumous collected edition. His friendship with Tchaikovsky was marked by cycles of disagreements and offences followed by reconciliations. But unlike Tchaikovsky, who never publicly acknowledged his sexual interests in other men, Apukhtin lived openly with his male lovers. His sexual tastes were discussed in society and ridiculed in the press. After two years retirement in the country "64 , he became associated with the Ministry of the Interior. He spent most of his life in St. He died in Saint Petersburg on 29 August , aged Work Following the traditions of amorous gypsy romance, he introduced into this genre much of his own artistic temperament. Six of his romances were set to music by Tchaikovsky [4] These included To forget so soon, Does the day reign and Frenzied nights. Unfinished Story, Archive of the Countess D. His prose was well regarded by Mikhail Bulgakov. Books From Death to Life short novel , R. Frank, New York,

Chapter 2 : Aleksandr Nikolayevitch Serov | The Classical Composers Database | Musicalics

Aleksandr Nikolayevich Ostrovsky, (born March 31 [April 12, New Style], , Moscow, Russiaâ€”died June 2 [June 14], , Shchelykovo), Russian dramatist who is generally considered the greatest representative of the Russian realistic period.

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Chapter 3 : Aleksey Apukhtin

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He is considered one of the greatest marine artists in history, baptized as Hovhannes Aivazian, Aivazovsky was born into an Armenian family in the Black Sea port of Feodosia in Crimea and was mostly based there. Following his education at the Imperial Academy of Arts, Aivazovsky traveled to Europe and he then returned to Russia and was appointed the main painter of the Russian Navy. Aivazovsky had close ties with the military and political elite of the Russian Empire and he was sponsored by the state and was well-regarded during his lifetime. The saying worthy of Aivazovskys brush, popularized by Anton Chekhov, was used in Russia for describing something ineffably lovely, one of the most prominent Russian artists of his time, Aivazovsky was also popular outside Russia. He held numerous exhibitions in Europe and the United States. During his almost year career, he created around 6, paintings, the vast majority of his works are seascapes, but he often depicted battle scenes, Armenian themes, and portraiture. In the baptismal records of the local St. He became known as Aivazovsky since c. He signed a letter with the version of his name. His father, Konstantin, was an Armenian merchant from the Polish region of Galicia and his family had migrated to Europe from Western Armenia in the 18th century. After numerous familial conflicts, Konstantin left Galicia for Moldavia, later moving to Bukovina and he was initially known as Gevorg Aivazian, but he changed his last name to Gaivazovsky by adding the Polish -sky. Aivazovskys mother, Ripsime, was a Feodosia Armenian, the couple had five children—three daughters and two sons. Aivazovskys elder brother, Gabriel, was a prominent historian and an Armenian Apostolic archbishop, the young Aivazovsky received parochial education at Feodosias St. He was taught drawing by Jacob Koch, a local architect, Aivazovsky moved to Simferopol with Taurida Governor Alexander Kaznacheyevs family in and attended the citys Russian gymnasium. In , Aivazovsky arrived in the Russian capital, Saint Petersburg, in , he was awarded with a silver medal and appointed assistant to the French painter Philippe Tanneur. In , Aivazovsky joined the class of Alexander Sauerweid 2. His contemporaries often called him the Russian Canaletto, in recognition of his masterful vedute. He was the son of the caretaker at the Imperial Academy of Arts, in , he took a class in ornamental sculpture and later studied scenic painting with Antonio Peresinotti. From to , he lived in Venice on a fellowship and this did not appeal to him, however, and he spent much of his time painting landscapes and copying the old masters. Undaunted, he continued to paint what he pleased and slowly won some recognition, in , his View of the Palace Embankment from the Fortress earned him the title of Academician. In , Tsar Paul I assigned him to create vedute of the streets, in , he produced a series of works depicting Saint Petersburg. In his later years, his fame steadily declined and he died in poverty, the Academy paid his funeral expenses 3. Themes that occur within his artwork include the lives of Russian women, Arkhipov also painted several paintings of peasant women in rural Russia, depicting them in vibrant traditional dresses and national costumes. Like others in the Union of Russian Artists, Arkhipov also painted regularly en plein air, travelling and painting scenes from the North of Russia and the White Sea coast. Arkhipov died in Moscow in 4. Marie Bashkirtseff — Marie Bashkirtseff was a Ukrainian diarist, painter, and sculptor. As a result, she grew up abroad, traveling with her mother throughout most of Europe, with longer spells in Germany and on the Riviera. Educated privately and with musical talent, she lost her chance at a career as a singer when illness destroyed her voice. In , she exhibited a portrait of Paris slum children entitled The Meeting, Bashkirtseffs best-known works are The Meeting and In the Studio, a portrait of her fellow artists at work. As a painter, Bashkirtseff took her cue from her friend Jules Bastien-Lepages admiration for realism and naturalism, by unlucky chance, both artists succumbed prematurely to chronic illness in the same year, and the later pages of Bashkirtseffs journal record her visits to the dying painter. Dying of tuberculosis at the age of 25, Bashkirtseff lived just long enough to emerge as an intellectual in Paris in the s, a misandrist, she wrote several articles for Hubertine Auclerts feminist newspaper La Citoyenne in under the nom de plume Pauline Orrel. One of her most-quoted sayings is Let us love dogs, let us love only dogs, men and cats are unworthy creatures. From approximately the age of 13, Bashkirtseff

kept a journal and it has been called a strikingly modern psychological self-portrait of a young, gifted mind, and her urgent prose, which occasionally breaks out into dialogue, remains extremely readable. A consistent theme throughout her journal is her desire to achieve fame. Similarly, *When I am dead, my life*, which appears to me a remarkable one, in effect, the first half of Bashkirtseff's journal is a coming-of-age story while the second is an account of heroic suffering. Bashkirtseff's journal was first published in 1880, and was only the second diary by a woman published in France to that date, an English translation appeared two years later under the title *Marie Bashkirtseff, The Journal of a Young Artist* Translated by Mary J. Serrano, it was abridged and bowdlerized. British Prime Minister William Gladstone referred to her journal as a book without a parallel and it remained popular, eventually spinning off both plays and movies based on her life story, including *The Affairs of Maupassant*, directed by Henry Koster and released in the United States in 1955.

5. Alexander Beggrov — Alexander Karlovich Beggrov was a Russian landscape and marine art painter of Baltic German origin, notable for his seascapes and Saint Petersburg cityscapes. Alexander Beggrov was a son of Karl Beggrov, a German painter who spent all his career in Russia and he decided to become a naval officer, and in 1860, he went into the navy. In particular, in 1861 he participated in the round-the-world journey, still as a naval officer, in 1862 he started his art studies under the supervision of Alexey Bogolyubov. In 1863, Bogolyubov moved to France, and Beggrov, who wanted to continue his art studies, enrolled in the Royal Academy of Arts, in 1864, he retired from the navy and moved to Paris, where he mainly continued to work under the guidance of Bogolyubov. In 1865, he travelled by sea to Greece, and from there to France, subsequently, Alexander Beggrov moved back to Russia and settled in Gatchina. Last years of his life, Beggrov was terminally ill, in August 1866, he committed a suicide.

6. Albert Nikolayevitch Benois — Albert Nikolayevitch Benois was a Russian painter and art teacher who specialized in watercolor landscapes. His father was the architect, Nicholas Benois and he graduated from secondary school in 1878, then attended the Imperial Academy of Arts and took private watercolor lessons from Luigi Premazzi. In 1880, he graduated with the title of Artist-Architect, first-degree, in 1881, he was one of the founding members of the Circle of Russian Watercolorists. From 1882 to 1884, he travelled through Italy, France and he earned the title of Academician in 1883, for two of his works from Italy. From 1884 to 1886, he was married to a Swiss pianist named Maria Kind and he became a member of the Imperial Academy in 1885 and was appointed a Professor of watercolors in 1886, a position he held until 1917. He also served on the Academy's governing board, in 1890, he was appointed a curator at the Russian Museum. In 1891, he was working as co-editor at the art journal. During times off from teaching, he continued to travel, visiting North Africa and taking a trip through Siberia, Manchuria, Korea and Japan and he became Director of the Museum of Applied Arts in 1892. Two years later, he accompanied an expedition by the Petrograd Institute of Geology to the northern coast where he produced a series of paintings, in 1894, he went to Paris to visit his daughter, the opera singer Maria Tcherepnin and decided to remain there. Two years later, he was elected a member of the Paris Academy of Fine Arts and he donated many of his works to charities that assisted Russian artists living abroad. In his later years, he suffered from a disease of the feet and was cared for by his daughter and he died at a nursing home in a suburb of Paris in 1918. His family included many figures in the arts. In addition to those mentioned above, the architect Alberto Cavos was his grandfather, the artist and theatrical designer Alexandre Benois and the architect Leon Benois were his brothers. He was also the uncle of painter Zinaida Serebriakova, and great-uncle of Sir Peter Ustinov and his grandson, Alexander Tcherepnin, was a composer and pianist of note.

Ivan Bilibin — Throughout his career, he was inspired by Slavic folklore. Ivan Bilibin was born in Tarkhovka, a suburb of St. Petersburg. He published his findings in the monograph *Folk Arts of the Russian North* in 1903, another influence on his art was traditional Japanese prints. Artistic design of magazines such as *Dog Rose* and expenditure of the Moscow publishing house followed. After brief stints in Cairo and Alexandria, he settled in Paris in 1904 and he still longed for his homeland and, after decorating the Soviet Embassy in 1917, he returned to Soviet Russia, delivering lectures at the Russian Academy of Arts until 1918. Bilibin died during the Siege of Leningrad and was buried in a collective grave, in 1920 he Bilibin married his former student, the painter Marija Jakovlevna Tschembers. Ń ; c. Alekseev Nikolskie vorota Kitai Goroda Image: Alekseev Illuminciy na Sobornoy pl v chest koronacii Alexandra I.

Chapter 4 : Victor Schr iter - WikiVisually

Alexander Nikolaievitch Ostrovsky is credited as Writer and Source Material.

This etext was created by Judith Boss, Omaha, Nebraska. The eldest [Sergei] is fair-haired and good-looking; there is something weak and patient in his expression, and very gentle. His laugh is not infectious; but when he cries, I can hardly refrain from crying, too. Every one says he is like my eldest brother. I am afraid to believe it. It is too good to be true. He never sacrificed himself for any one else; but not only always avoided injuring others, but also interfering with them. He kept his happiness and his sufferings entirely to himself. Ilya, the third, has never been ill in his life; broad-boned, white and pink, radiant, bad at lessons. Is always thinking about what he is told not to think about. Invents his own games. Hot-tempered and violent, wants to fight at once; but is also tender-hearted and very sensitive. Sensuous; fond of eating and lying still doing nothing. Tanya [Tatyana] is eight years old. Every one says that she is like Sonya, and I believe them, although I am pleased about that, too; I believe it only because it is obvious. The greatest pleasure that she has is to look after children. The fourth is Lyoff. Handsome, dexterous, good memory, graceful. Any clothes fit him as if they had been made for him. Everything that others do, he does very skilfully and well. Does not understand much yet. The fifth, Masha [Mary] is two years old, the one whose birth nearly cost Sonya her life. A weak and sickly child. Body white as milk, curly white hair; big, queer blue eyes, queer by reason of their deep, serious expression. Very intelligent and ugly. She will be one of the riddles; she will suffer, she will seek and find nothing, will always be seeking what is least attainable. The sixth, Peter, is a giant, a huge, delightful baby in a mob-cap, turns out his elbows, strives eagerly after something. My wife falls into an ecstasy of agitation and emotion when she holds him in her arms; but I am completely at a loss to understand. I know that he has a great store of physical energy, but whether there is any purpose for which the store is wanted I do not know. This letter was written in , when I was six years old. My recollections date from about that time. I can remember a few things before. This is how we live. The chief personage in the house is my mother. She interviews Nikolai, the cook, and orders dinner; she sends us out for walks, makes our shirts, is always nursing some baby at the breast; all day long she is bustling about the house with hurried steps. One can be naughty with her, though she is sometimes angry and punishes us. She knows more about everything than anybody else. Papa is the cleverest man in the world. He always knows everything. There is no being naughty with HIM. When he is up in his study "working," one is not allowed to make a noise, and nobody may go into his room. What he does when he is at "work," none of us know. Later on, when I had learned to read, I was told that papa was a "writer. I was very pleased with some lines of poetry one day, and asked my mother who wrote them. She told me they were written by Pushkin, and Pushkin was a great writer. I was vexed at my father not being one, too. Then my mother said that my father was also a well-known writer, and I was very glad indeed. At the dinner-table papa sits opposite mama and has his own round silver spoon. When there is jelly for pudding, papa says it is good for gluing paper boxes; we run off to get some paper, and papa makes it into boxes. Mama is angry, but he is not afraid of her either. We have the gayest times imaginable with him now and then. He can ride a horse better and run faster than anybody else, and there is no one in the world so strong as he is. He hardly ever punishes us, but when he looks me in the eyes he knows everything that I think, and I am frightened. You can tell stories to mama, but not to papa, because he will see through you at once. So nobody ever tries. Besides papa and mama, there was also Aunt Tatyana Alexandrovna Yergolsky. In her room she had a big eikon with a silver mount. We were very much afraid of this eikon, because it was very old and black. When I was six, I remember my father teaching the village children. They had their lessons in "the other house," [1] where Alexey Stepanytch, the bailiff, lived, and sometimes on the ground floor of the house we lived in. There were a great number of village children who used to come. When they came, the front hall smelled of sheepskin jackets; they were taught by papa and Seryozha and Tanya and Uncle Kostya all at once. Lesson-time was very gay and lively. The children did exactly as they pleased, sat where they liked, ran about from place to place, and answered questions not one by one, but all together, interrupting one another, and helping one another to recall what they had read. If one left out a bit, up jumped

another and then another, and the story or sum was reconstructed by the united efforts of the whole class. What pleased my father most about his pupils was the picturesqueness and originality of their language. He never wanted a literal repetition of bookish expressions, and particularly encouraged every one to speak "out of his own head. In this case the boy was running to one of the grown-ups in the house, and whom he called uncle, as Russian children call everybody uncle or aunt, to get a piece of the chalk that he had for writing on the blackboard. Which of us would have expressed himself like that? You see, he did not say to "get" or to "break off," but to "bite off," which was right, because they did literally "bite" off the chalk from the lump with their teeth, and not break it off. Agafya Mikhailovna was an old woman who lived at first in the kitchen of "the other house" and afterward on the home farm. Tall and thin, with big, thoroughbred eyes, and long, straight hair, like a witch, turning gray, she was rather terrifying, but more than anything else she was queer. She was fond of telling about her young days. I was very handsome. When I crossed over to the annex, there they were watching to catch me on the way. Many a time have I tricked them--ran round the other way and jumped over the ditch. I never liked that sort of thing any time. A maid I was, a maid I am. She got so fond of sheep that all her days after she never would touch mutton. After the sheep, she had an affection for dogs, and that is the only period of her life that I remember her in. There was nothing in the world she cared about but dogs. She lived with them in horrible dirt and smells, and gave up her whole mind and soul to them. There are many interesting recollections bound up with the memory of this intelligent and original woman. He could always catch and unravel any interesting psychological trait, and these traits, which he would mention incidentally, stuck firmly in my mind. He used to tell, for instance, how Agafya Mikhailovna complained to him of sleeplessness. In the autumn he used to go wolf-hunting with my father and us, with the borzois, and Agafya Mikhailovna loved him for that. Agafya Mikhailovna knew about it and anxiously waited for the news of whether he had got through. Once she put up a candle before the eikon and prayed that Styopa might pass. But at that moment she remembered that her borzois had got out and had not come back to the kennels again. When my father heard of it, he said jokingly to Agafya Mikhailovna: Angels bore him on their wings. You get three telegrams from an outlandish Jew woman," she growled, "and telegrams every day about your Golokhvotika. Agafya Mikhailovna died at the beginning of the nineties. There were no more hounds or sporting dogs at Yasnaya then, but till the end of her days she gave shelter to a motley collection of mongrels, and tended and fed them. It was one of the two-storied wings of the old mansion-house of the Princes Volkonsky, which my father had sold for pulling down when he was still a bachelor. From what my father has told me, I know that the house in which he was born and spent his youth was a three-storied building with thirty-six rooms. On the spot where it stood, between the two wings, the remains of the old stone foundation are still visible in the form of trenches filled with rubble, and the site is covered with big sixty-year-old trees that my father himself planted. When any one asked my father where he was born, he used to point to a tall larch which grew on the site of the old foundations. There was such a ring of respectful affection, so much reverence for her memory, in his words, that we all looked on her as a sort of saint.

Chapter 5 : Category 19th-century Russian painters - WikiVividly

Portrait of the Dramatist Alexander Nikolayevich Ostrovsky, s posters, canvas prints, framed pictures, postcards & more by Anonymous. Buy online at discount prices.

Biography Apukhtin was born in Bolkhov and came from an ancient noble family. While yet a child, he betrayed an astounding memory and a fondness for reading, especially of poetry. By the age of ten, he knew by heart the works of Pushkin and Lermontov. Besides these, his favorite poets and authors of later years were Griboyedov , Baratynsky , Tyutchev , Fet , A. Tolstoy , Turgenev , Dostoyevsky and Ostrovsky. In , aged only 11, he entered the Imperial School of Jurisprudence in Saint Petersburg , where he was a class mate of Pyotr Ilyich Tchaikovsky , who was his exact contemporary and became a lifelong friend. The founder, duke Peter of Oldenburg , and the director, Alexander Yazykov, took him under their personal wings. His work was encouraged by Turgenev and Fet. While he was polite and courteous in the company of women, he became a witty storyteller in the company of men. His conversation was "imbued with such wit and clothed in such attractive form that for the sake of this alone one forgot the frivolity of the contents". But his output failed to live up to these early expectations, and he expressed little interest in making any money from his writings. It was only in the face of lack of funds that he made any attempt to publish his poems, giving many of them as gifts to his friends, from whom they were later retrieved for a posthumous collected edition. His friendship with Tchaikovsky was marked by cycles of disagreements and offences followed by reconciliations. But unlike Tchaikovsky, who never publicly acknowledged his sexual interests in other men, Apukhtin lived openly with his male lovers. His sexual tastes were discussed in society and ridiculed in the press. After two years retirement in the country in 1864 , he became associated with the Ministry of the Interior. He spent most of his life in St. He died in Saint Petersburg on 29 August , aged 47. Work Following the traditions of amorous gypsy romance, he introduced into this genre much of his own artistic temperament. Six of his romances were set to music by Tchaikovsky[4] These included To forget so soon, Does the day reign and Frenzied nights. Unfinished Story, Archive of the Countess D. His prose was well regarded by Mikhail Bulgakov. Books From Death to Life short novel , R. Frank, New York,

Chapter 6 : Reminiscences of Tolstoy by Ilya Tolstoy [his son] - Full Text Free Book (Part 1/2)

Alexander Nikolayevich Ostrovsky, scritor rus (-) PiesÄf de teatru integralÄf.

Since their resettling from Estonia and Latvia during the upheavals and aftermath of the Second World War, the largest groups of present-day descendants of the Baltic Germans are found in Germany and Canada. The emerging Baltic-German middle class was mostly urban and professional, in the 12th and 13th centuries Germans, both traders and crusaders, began settling in the eastern Baltics. After the Livonian Crusade they assumed control of government, politics, economics, education, with the decline of Latin, German became the language of all official documents, commerce, education and government. After many of these increasingly took high positions in the military, political and civilian life of the Russian Empire, Baltic Germans held citizenship of the Russian Empire until and Estonian or Latvian citizenship until 1918. In there were approximately 46, Germans in Estonia, according to the Russian Empire Census of 1897, there were 10,000 Germans in Latvia, or 6. Baltic German history and presence in the Baltics came to an end in late 1945, following the signing of the Molotov-Ribbentrop Pact, almost all the Baltic Germans were resettled by Nazi Germany under the Heim ins Reich program into the newly formed Reichsgaue Wartheland and Danzig-West Prussia. In 1949, most were expelled from these lands by the Soviet army, ethnic Germans from East Prussia and Lithuania are sometimes incorrectly considered Baltic Germans for reasons of cultural, linguistic, and historical affinities. The early crusaders, tradesmen and craftsmen often married local females, some noble families, like Lievens, even claimed descent from native chieftains. Many of the German Livonian Order soldiers died during the Livonian war, during this time the Low German of the original settlers was replaced by the High German. In those cases where intermarriage occurred, the ethnic group frequently assimilated into German culture, adopting language, customs. They were then considered Germans, leading to the ethnogenesis of the Baltic Germans, barclay de Tolly and George Armitstead, who arrived from the British Isles, became part of the Baltic-German community. Livland, roughly the half of present-day Estonia and the northern and eastern part of today's Latvia, major towns, Riga, Wenden, Wolmar, Walk, Dorpat, Pernau. Kurland, roughly the half of present-day Latvia, major towns. Catherine the Great renamed it the Imperial Academy of Arts and commissioned a new building, the academy promoted the neoclassical style and technique, and sent its promising students to European capitals for further study. Training at the academy was virtually required for artists to make successful careers, formally abolished in 1859 after the Russian Revolution, the academy was renamed several times. It established free tuition, students from across the country competed fiercely for its few places annually, in the national institution was moved to Moscow, and much of its art collection was moved to the Hermitage. Petersburg Institute for Painting, Sculpture and Architecture. The academy was located in the Shuvalov Palace on Sadovaya Street, in 1764, Catherine the Great renamed it the Imperial Academy of Arts and commissioned its first rector, Alexander Kokorinov, to design a new building. It took 25 years to complete the Neoclassical edifice, which opened in 1797, konstantin Thon was responsible for the sumptuous decoration of the interiors. He also designed a quayside in front of the building, with stairs down to the Neva River, Ivan Betskoy reorganized the academy into a de facto government department, it supervised matters concerning art throughout the country, distributing orders and awarding ranks to artists. The academy vigorously promoted the principles of Neoclassicism by sending the most notable Russian painters abroad, in order to learn the ancient and Renaissance styles of Italy and it also had its own sizable collection of choice artworks intended for study and copying. The adherents of this movement became known as peredvizhniki, led by Ivan Kramskoi, they publicly broke with the Academy and organized their own exhibitions, which traveled from town to town across Russia. Ilya Repin, Mikhail Vrubel and some other painters still regarded the academy's training as indispensable for the development of professional and technical skills. After the Russian Revolution of 1917, the Imperial Academy passed through a series of transformations, after the academy's move to Moscow that year, the building in what was then called Leningrad was renamed Ilya Repin Leningrad Institute for Painting, Sculpture and Architecture. The national academy has stayed in Moscow, in 1932 it was renamed the Russian Academy of Arts. The old academy's art collection, which included works by Poussin, David. During

the Soviet era, academies were free of tuition fees as they were financed by the government, many would-be students would apply to the Academy for as many as six or seven years in a row without success. With just twenty places available and thousands of applicants, the competition was brutal, well-known graduates of Ilya Repin Leningrad Institute for Painting, Sculpture and Architecture in 1918 include, The Russian Academy of Arts has been headquartered in Moscow since 1918. Its current president is Zurab Tsereteli and its vice-president is Tair Salakhov and it is also called the St. Art Nouveau 1918 Art Nouveau is an international style of art, architecture and applied art, especially the decorative arts, that was most popular between 1900 and 1920. A reaction to the art of the 19th century, it was inspired by natural forms and structures, particularly the curved lines of plants. English uses the French name Art Nouveau, according to the philosophy of the style, art should be a way of life. For many well-off Europeans, it was possible to live in an art nouveau-inspired house with art nouveau furniture, silverware, fabrics, ceramics including tableware, jewellery, cigarette cases, artists desired to combine the fine arts and applied arts, even for utilitarian objects. By 1920, Art Nouveau was already out of style and it was replaced as the dominant European architectural and decorative style first by Art Deco and then by Modernism. In Britain, it was known as the Modern Style, or, because of the arts and crafts movement led by Charles Rennie Mackintosh in Glasgow, as the Glasgow style. In Germany and Scandinavia, a style emerged at about the same time, it was called Jugendstil. The new art movement had its roots in Britain, in the designs of William Morris. Early prototypes of the style include the Red House of Morris. The choice of subjects or scenes is nothing and it is by the value of tones, the colored surface and the harmony of lines that I can reach the spirit and wake up the emotions 4. Grand Duke Vladimir Alexandrovich of Russia 1862 Grand Duke Vladimir followed a military career and occupied important military positions during the reigns of the last three Russian Emperors. Interested in artistic and intellectual pursuits, he was appointed President of the Academy of Fine Arts and he functioned as a patron of many artists and as a sponsor of the Imperial ballet. He tried to exert influence over his nephew Tsar Nicholas II. The events of Bloody Sunday in 1905, while he was Military Governor of St Petersburg, during the last years of his life, the rift between his family and that of Nicholas II widened. He died after a stroke in 1909, Vladimir Alexandrovich's great-granddaughter, Grand Duchess Maria Vladimirovna, is the current claimant to the headship of the House of Romanov. He was eight years old when at the death of his grandfather Nicholas I, Grand Duke Vladimir was well educated and through his life he was interested in literature and the arts. However, as all members of the Romanov family he had to follow a military career. As only the son in a numerous family, he was far from the succession to the Russian throne. Nevertheless, in 1881, the death of his eldest brother. Unlike Alexander, the new heir, Vladimir was witty and ambitious, rumors circulated at the time, that Alexander II would have his eldest surviving son removed from the succession placing Vladimir as his heir. Alexander himself would have preferred to step aside from the succession hoping to marrymorganatically, relations between the two brothers, although cordial, were never warm. In 1877 he visited the Caucasus region, Georgia, Chechnya and Dagestan with his father, in 1879 he accompanied his father to Vienna at the reunion of the three emperors, Russia, Germany and Austria. A member of the European jet set of his time, he made frequent trips to Paris and he became portly as a young man, although in later life he slimmed down. He was a painter and gathered an important book collection. He was a known gourmet, accumulating a collection of menus copied after meals 5. Tbilisi 1860 Tbilisi, commonly known by its former name Tiflis, is the capital and the largest city of Georgia, lying on the banks of the Kura River with a population of roughly 1.1 million. Founded in the 5th century by the monarch of Georgias ancient precursor the Kingdom of Iberia, Tbilisi has since served, with intermissions, as the capital of various Georgian kingdoms and republics. Under Russian rule, from 1801 to 1917 Tiflis was the seat of the Imperial Viceroy governing both sides of the entire Caucasus. Tbilisis varied history is reflected in its architecture, which is a mix of medieval, classical, Middle Eastern, Art Nouveau, historically, Tbilisi has been home to people of diverse cultural, ethnic, and religious backgrounds, though it is overwhelmingly Eastern Orthodox Christian. Archaeological studies of the region have indicated human settlement in the territory of Tbilisi as early as the 4th millennium BC, according to an old legend, the present-day territory of Tbilisi was covered by forests as late as 480 BC. One widely accepted variant of the legend of Tbilisis founding states that King Vakhtang I Gorgasali of Georgia went hunting in the wooded region with a falcon. The Kings falcon allegedly caught or injured a pheasant during the hunt, King Vakhtang became so

impressed with the hot springs that he decided to cut down the forest and build a city on the location. The name Tbilisi derives from Old Georgian Tbilisi, and further from Tpili, the name Tbili or Tbilisi was therefore given to the city because of the areas numerous sulphuric hot springs that came out of the ground. King Dachi I Ujarmeli, who was the successor of Vakhtang I Gorgasali, Tbilisi was not the capital of a unified Georgian state at that time and did not include the territory of Colchis. During his reign, King Dachi I oversaw the construction of the wall that lined the city's new boundaries. From the 6th century, Tbilisi grew at a steady pace due to the favourable and strategic location which placed the city along important trade. After this point, the Arabs established an emirate centered in Tbilisi, in , Tbilisi, still under Arab control was once again sacked by the Khazars. In , the armies of Arab leader Bugha Al-Turki invaded Tbilisi in order to enforce its return to Abbasid allegiance, the Arab domination of Tbilisi continued until about . In , after fighting with the Seljuks that involved at least 60, Georgians and up to , Turks. Founded in , Tbilisi Opera is the opera house of Georgia. Dollars, donated by a Georgian business foundation, the opera house is one of the centers of cultural life in Tbilisi and was once home to Zacharia Paliashvili, the Georgian national composer whose name the institution has carried since . The foundation of the Tiflis Imperial Opera was closely intertwined with the turbulent political processes in Georgia following the annexation by the Russian Empire in . In the first half of the 19th century, Georgia remained a restless, to satisfy Georgians, Vorontsov went on to patronize Georgian-language theater performances and did everything Saint Petersburg would permit to win over locals. The land was free of charge from the governor of the Tiflis Governorate. The foundations of The Tiflis Imperial Theater were laid down on 15 April , Italian architect Giovanni Scudieri, who had come to Tiflis from Odessa, was hired to oversee the project. The construction was completed in . The interior of the theater was decorated by a Parisian designer, using colored velvet, gold and silver details, and expensive silks. A massive chandelier weighing 1, kilograms, unassembled in 12 large boxes, was shipped by a steamer from Marseille to Kulevi on the Black Sea coast, buffalo pulled the chandelier more than kilometres to Tiflis. Russian painter Grigory Gagarin created the artwork for the theater, Vorontsov appointed writer Vladimir Sollogub as the theater's first director. On 12 April , the theater held its grand opening, as the theater stage was not yet complete, the theater instead held a masked ball and charity fundraiser for the Saint Nino Women's College. Several months later the popular Parisian newspaper L'illustration printed an article by Edmond de Bares with two pictures of the interior of the theater. In the spring of , the director invited an Italian opera troupe. The Italians traveled by carriage from Novocheerkassk, but became ill, by the time they reached Stavropol in southern Russia, they had lost all patience and refused to continue to Tiflis . Kissingen was first mentioned as oppidum in , the town developed to a spa in the s and recorded its first official spa guest in . Kissingen grew to be a resort in the 19th century. Other well-known visitors to the resort included author Leo Tolstoy and artist Adolph von Menzel, the resort's clientele changed in the 20th century, with ordinary people increasingly replacing nobility as guests. The spa suffered a one-year interruption in , the closure in its history. In , the American military entered the town peacefully, and took over the Kaserne, the barracks were closed in the s after the fall of the iron curtain when the American troops were withdrawn. After the war, the Department of Social Security built clinics in the town, a change in health legislation in the s reduced the opportunities for German health insurance contracts to fund spa visits, which led to job losses. As a result, efforts were made to attract a new kind of clientele, in , about 1. In addition there is one representative for Kleinbrach who has no right to vote in the council, Kissinger Piano Olympics, a competition of young pianists, related to the Kissinger Sommer, is held in autumn. The highlight is a parade on the Sunday afternoon, historical figures are represented by citizens of the town during the entire weekend, and take part in town life. The Kissinger Kabarett Herbst is a series of performances of artists in autumn. The old town hall is a Renaissance design from , the medieval chapel Marienkapelle was renewed and enlarged by Balthasar Neumann . Grimm belonged to the generation of Russian neo-Byzantine architects and was the author of orthodox cathedrals in Tbilisi, Chersonesos and smaller churches in Russia. Grimm was a professor at the Imperial Academy of Arts. His graduation honours entitled Grimm to take an Academy-sponsored study tour of Italy and France, rather than waiting until the end of hostilities, Grimm opted for a study tour of the Caucasus that exposed him to the wealth of vernacular Georgian and Armenian architecture. In "Grimm travelled to Asia Minor, Italy and

Greece and these studies were summarized in Grimms volume *Monuments of Byzantine architecture in Georgia and Armenia* and subsequent works. Grimm became a professor of the Institute of Civil Engineers in , in empress Maria Alexandrovna commissioned Grimm to design the cathedral in Chersonesos, on the site of a Greek church where Vladimir I of Kiev was baptized in Construction of the cathedral commenced before the Crimean War to the design by Konstantin Thon, after the war, his design was discarded, marias choice was influenced by another Byzantine scholar, Grigory Gagarin.

Chapter 7 : The Complete Preludes and Etudes for Pianoforte Solo

When you register on calendrierdelascience.com, you will be able to subscribe to the monthly calendrierdelascience.com will also be able to edit pages on the site or add new content, depending on your wishes.

You support this website by buying sheet music there. Judith, first performed in , was an immediate success. Serov apparently got his inspiration from almost every composer whose works were familiar to him. It was an even bigger hit than Judith. Tsar Aleksandr II granted him a thousand rubles per year. Serov was not able to finish his third opera, The Power of Evil, after a play by Ostrovsky. His wife, Valentina Bergman , completed the fifth act with the help of a teacher at the Petersburg conservatory. At its premiere it was received coolly, but performances with Fyodor Stravinsky and later Fyodor Shalyapin in the role of Yeromka, were quite successful. Another fifth act was composed by Boris Asafyev in Rimsky-Korsakov , too, recalls his enjoyment of Rogneda in his autobiography. My main sources, besides the usual handbooks, were Keldysh, Yu. Khubov, Aleksandr Serov, voinstvuyushchiy realist, in A. Eight Essays and an Epilogue, Princeton, Bibliography not consulted, because not available: Cherkashina, Aleksandr Nikolayevitch Serov, , Moscow, Birth and death dates according to the Julian calender are 23 January and 1 February Biography Aleksandr Serov was born as son of a civil servant and as a child showed a talent for science, drawing and music. He was taught the piano and the violoncello. At the age of fifteen he entered the just opened School of Jurisprudence, where he played the piano at musical evenings. After his graduation in , Serov entered the civil service. Always wanting to pursue a career in music, he tried to make a living out of writing critical essays on music. But only in Serov was able to quit his government job and became a full time writer. In he found the courage to embark on the composition of an opera. Judith was finished in and was successfullly produced at the Mariyinsky Theatre in St. Serov had the good fortune of enjoying the patronage of high officials. He continued his success as an opera composer with Rogneda A third opera was left unfinished at his sudden death at the age of The latest collection of his collected writings on music runs to seven volumes Leningrad, Furthermore, Serov was also a prolific writer of letters. Log in or register to post comments Submitted by Jean-Paul Giraudet on

Chapter 8 : Categoryth-century_Russian_painters-KNOWPIA

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Biography[edit] Alexander Nikolayevich Ostrovsky was born on 12 April , in the Zamoskvorechye region of Moscow , to Nikolai Fyodorovich Ostrovsky, a lawyer who received religious education. Later Nikolai Ostrovsky became a high-ranked state official and as such in received a nobility title with the corresponding privileges. For some time the family lived in a rented flat in Zamoskvorechye. Then Nikolai Fyodorovich bought himself a plot of land in Monetchiki and built a house on it. In the early the family moved there. Nanny Avdotya Kutuzova played an important role in his upbringing too. Ostrovsky insisted it was the fairy tales she told him that inspired his *The Snow Maiden* , one of his most popular plays. In Nikolay Fyodorovich sold the Monetchiki house, bought two new ones, on Zhitnaya street, [6] and two years later married Baroness Emilia Andreyevna von Tessin, a noblewoman of Russian and Swedish descent. She knew several European languages, played the piano and taught Alexander to read music. It was then that Ostrovsky started to write poetry, sketches and occasionally plays none of the latter survived and by the end of his second year became a theatre enthusiast, spending many an evening at the Moscow Petrovsky Theatre. In he was transferred to the Commercial Court which specialised mostly in cases related to bribery and corruption. An extract from this comedy "Scenes from the comedy *The Bankrupt*" was published in the No. Ostrovsky regarded it as his first original work and the starting point of his literary career. The audience which included Aleksey Khomyakov and several members of the Listok staff responded positively, both Shevryyov and Khomyakov speaking of the emergence of a new major talent in Russian literature. Apollon Grigoriev , the informal leader of the team, started to actively promote Ostrovsky as a driving force of what he saw as the "new, authentic Russian literature. It was then that Ostrovsky, initially a Westernizer , started to drift towards Slavophiles. By this time Ostrovsky lived with Agafya Ivanova, his civil wife, whom he first met and became close to in the late s. The play, portraying the rude, ignorant and smug merchants of Moscow, made Ostrovsky instantly famous in the city. It was promptly banned from being produced by Imperial Theatres the ban would be lifted in ten years and even prompted Russian secret police to put the author under close surveillance. The follow-up, a psychological piece in the style of Alfred de Musset called *The Surprise Case* , , appeared in the *Kometa* almanac. Next day the Tsar brought his family to the theatre. By the time he arrived home, Nikolai Fyodorovich has been dead. Another influential detractor was the poet Nikolay Sherbina. Only in kabaks and indecent houses do people speak and act this way. Some would argue that such things do happen in real life. But we see all kind of things around us, not all of them can be put to stage. This is theatre, after all, not some market-place show or a backyard where one is free to spill garbage out," Lensky complained in a letter to a friend. Nevertheless, Maly became the second home to Ostrovsky and he was now spending there more and more of his time, often staying for the night. The response to the play that premiered in the Maly on 3 December , with Kornely Poltavtsev as Pyotr, was lukewarm. Some saw it as not daring enough, others as too outspoken. It is sad to see such a talented man as Ostrovsky being so self-indulgent, spreading filth around. The worst thing that can happen to an author is when he finds himself among those who regard him as demi-god," the writer Sofia Engelgardt wrote to Alexander Druzhinin. Leo Tolstoy was among those few who liked it. Ostrovsky is far right. Nekrasov talked Ostrovsky into signing a four-year contract and published his first play *The Pictures of Family Happiness*, under the new title *The Family Picture*, as it has become known since. Travelling through poor, often devastated areas made profound effect upon the author who until then knew well only the life of merchants, state officials and minor noblemen. He spent two months in bed with a broken leg and had to return home for further treatment. Despite urges from Ivan Panaev to start writing, he returned to Upper Volga in the spring of and resumed his journey, visiting Rybinsk , Uglich and Nizhny Novgorod in the summer. It was while on this trip that Ostrovsky came up with the idea of writing a series of plays called *The Nights on the Volga*. The project never materialised but numerous real-life stories gathered

during this voyage would be used in later plays, notably *The Storm*. After his Volga trip Ostrovsky totally lost interest in the "Slavophile or Westernizer" dilemma and started to develop a deeper understanding of the Russian people and Russia as a whole. In September seven months after it was banned for the second time the *Family Picture* was at last declared eligible for being produced by Imperial Theatres. It was banned from being staged on 23 October of the same year by Alexander Timashev after a censor in his report posed a question: Ostrovsky in two volumes. Censored by none other than Ivan Goncharov who helped to get the *Family Picture* into the collection, it inspired Nikolai Dobrolyubov to write the first of his two famous essays, hailing Ostrovsky as "a ray of light in the realm of darkness. What he cared for was the objectivity in depicting life Morozov wrote half a century later. Ostrovsky himself saw his duty as merely portraying a Russian man the way he saw him. One of the few exceptions was Alexander Martynov whom Ostrovsky admired and respected. In the spring of Martynov, terminally ill with tuberculosis, ventured on a trip down to Odessa and Ostrovsky agreed to follow him as a companion. On the way home, in Kharkov, the actor died. In the Tsar showed his approval by presenting the author with a golden ring which rather upset Ostrovsky, who saw it as a scant reward for all the pains he had to go through with censors. A year later *Minin* was banned without an explanation. Rumour had it that the January Uprising in Poland was the reason, making the authorities fear that the play might "agitate the public", either against or for the Poles. In August he returned to Russia full of new ideas and by the end of the year finished *Sin and Sorrow Are Common to All* Ñ. Published by the Dostoyevsky brothers-owned *Vremya* magazine, it was a drama of strong characters, based on a real-life story related to the author by one of his merchant friends. In Autumn Ostrovsky finished *Difficult Days* Ñ, a sequel to the *Hangover*, telling the story of backward Russian provinces where ignorance rules. Yet, being a man of the theatre, he grew more and more frustrated with his plays being banned one after another. Then the play, having gone through the censorship, works its way into the Literary and Theatrical committee. Could such a thing be imagined anywhere abroad? Everywhere a play of any merit would be grabbed by any theatre. Instead of writing petitions the author would rather receive ones, directors asking for his work, then giving the green light to it. Here in Russia to write a play is only half the trouble: But the 3rd Department suspected some political subversion, Gedeonov failed to provide financial support and the project flopped. He called Shchelykovo "the Kostroma Switzerland" and insisted that not even in Italy had he ever seen such beauty. By, Ostrovsky had fallen into depression, feeling worthless and lonely. *Tushino*, rejected by all the major magazines, could be published only by the humble *Vsemirny Trud*. To make ends meet he turned to translations and writing librettos. Things changed when Nekrasov became the head of *Otechestvennye Zapiski*. Ostrovsky was warmly welcomed in and debuted there in November with *Enough Stupidity in Every Wise Man*. The lack of finance forced Ostrovsky to cancel the project, but the idea was soon revived in *Enough Stupidity in Every Wise Man*, a pamphlet written in contemporary language but set in Moscow of the old times. The main character Khlynov bore strong resemblance to the Moscow millionaire trader M. Khludov, who became famous for his bizarre projects and pranks. Ostrovsky himself was very impractical, even if he liked to pretend otherwise. He said no man of literature would sell their work as cheaply as I do," complained Ostrovsky in a letter. Nekrasov who paid him rubles per act which was considered a good price tried to help Ostrovsky in the business of publishing. Each of his new plays was sent simultaneously to *Maly Theatre* and *Otechestvennye Zapiski*. Occasionally the publication preceded the premiere: *Rybakov in The Forest*, Now visiting Petersburg regularly, Ostrovsky was enjoying the parties Nekrasov staged in a fashion of *Sovremennik* happenings, but for all the thrills of meeting people like Gleb Uspensky and Nikolai Mikhailovsky, in the capital he felt uneasy. One of the plays that were successful in Moscow but failed in Petersburg, was *The Ardent Heart*, due to the poor quality of the production. The jubilee premiere of the play *The False Dmitry* and Vasily Shuisky first published in on the Mariinsky stage on 17 February failed to meet expectations. The ceremony held behind the stage was a low profile affair with only theatre actors and director Alexander Yablochkin present. Disappointed, Ostrovsky returned to Moscow where he had always been revered as a veteran dramatist and the head of the Russian Dramatists society. Here the celebration was lavish and prolonged. The play was soon forgotten, but decades later Marina Tsvetayeva praised it as "exemplary in language". Leo Tolstoy and Nekrasov both loathed the experiment so it had to be published in *Vestnik Evropy*

and the Moscow premiere drew a lukewarm response. But the musical community was enthusiastic and it took just three weeks for Pyotr Tchaikovsky to write the music for the stage production. Later Rimsky-Korsakov created the opera of the same name, keeping most of the original text in the libretto. While in the old days Ostrovsky was criticised for being too epic and paying little attention to form, *Late Love* , and *Wolves and Sheep* , , with their perfect inner mechanism of action and technical gloss, were seen as too "French-like in structure. A dramatist does not invent stories but writes of things that have happened, or could have happened," Ostrovsky told the dramatist Dmitry Averkiyev. *Wolves and Sheep* told the story of a real court case involving the denouncement of hegumeness Mitrofanina Baroness Praskovia Rosen in real life who in October was sued for fraud. Written especially for the young Alexandrinka actress Maria Savina , it had more success in Petersburg than in Moscow. Despite having fallen out of favour with critics, Ostrovsky, a great authority and a theatre patriarch, was continuously visited by young authors seeking his advice and assessment. People who visited him in Moscow in his last years were horrified at how jaded he looked. The Society published plays, organised performances and exerted a strong influence upon the development of the Russian theatre. In he came to Petersburg with two reports: Vorontsov-Dashkov invited Ostrovsky to join the special governmental committee. Most of his suggestions have been ignored, but at least one idea, that of founding in Moscow the first independent theatre appealed to the Tsar and even if the Moscow project flopped soon private theatres started to open all over Russia. For several months he was busy inspecting productions, having talks, trying to implement the reforms he had been thinking over for years.

Chapter 9 : Alexander Nikolaievitch Ostrovsky – Broadway Cast & Staff | IBDB

Alexander II (Russian: Александр Николаевич Александрович II Александрович, tr. Aleksandr II Nikolayevich, IPA: [ɐlʲɛksɐˈnɐdrʲ ʲnʲɪˈkɔlɐjɪvʲɪtɕ ɐlʲɛksɐˈvʲɛtɕ ɐlʲɛksɐˈnɐdrʲ]; 29 April - 13 March) was the Emperor of Russia from 2 March until his assassination on 13 March

Early life[edit] Alexander II as a boy. His early life gave little indication of his ultimate potential; until the time of his accession in 1855, aged 37, few[quantify] imagined that posterity would know him for implementing the most challenging reforms undertaken in Russia since the reign of Peter the Great. Personal and official censorship was rife; criticism of the authorities was regarded as a serious offence. Unusually for the time, the young Alexander was taken on a six-month tour of Russia , visiting 20 provinces in the country. As Tsesarevich, Alexander became the first Romanov heir to visit Siberia [11] The painting depicts the moment when the Emperor crowned the Empress. Alexander II succeeded to the throne upon the death of his father in 1855. The first year of his reign was devoted to the prosecution of the Crimean War and, after the fall of Sevastopol , to negotiations for peace led by his trusted counsellor, Prince Alexander Gorchakov. The country had been exhausted and humiliated by the war. After Alexander became emperor in 1855, he maintained a generally liberal course. The Emperor had earlier in the day signed the Loris-Melikov constitution , which would have created two legislative commissions made up of indirectly elected representatives, had it not been repealed by his reactionary successor Alexander III. Emancipation reform of The Emancipation Reform of abolished serfdom on private estates throughout the Russian Empire. Serfs gained the full rights of free citizens, including rights to marry without having to gain consent, to own property and to own a business. The measure was the first and most important of the liberal reforms made by Alexander II. Polish landed proprietors of the Lithuanian provinces presented a petition hoping that their relations with the serfs might be regulated in a more satisfactory way meaning in a way more satisfactory for the proprietors. Alexander II authorized the formation of committees "for ameliorating the condition of the peasants," and laid down the principles on which the amelioration was to be effected. The hint was taken: It contained complicated problems, deeply affecting the economic, social and political future of the nation. Alexander had to choose between the different measures recommended to him and decide if the serfs would become agricultural laborers dependent economically and administratively on the landlords or if the serfs would be transformed into a class of independent communal proprietors. On 3 March , six years after his accession, the emancipation law was signed and published. Other reforms and reaction after [edit] The U. Further important changes were made concerning industry and commerce, and the new freedom thus afforded produced a large number of limited liability companies. Conscription had been 25 years for serfs that were drafted by their landowners, which was widely considered to be a life sentence. The building of strategic railways and an emphasis on the military education of the officer corps comprised further reforms. Corporal punishment in the military and branding of soldiers as punishment were banned. A new judicial administration , based on the French model, introduced security of tenure. Legal historian Sir Henry Maine credited Alexander II with the first great attempt after the epoch of Grotius to codify and humanise the usages of war. The government also held show trials with the intention of deterring others from revolutionary activity, but after cases such as the Trial of the where sympathetic juries acquitted many of the defendants [25] , this was abandoned. The result was the January Uprising of 1863 that was suppressed after eighteen months of fighting. Hundreds of Poles were executed, and thousands were deported to Siberia. The price of suppression was Russian support for the unification of Germany. The martial law in Lithuania, introduced in 1861, lasted for the next 40 years. Native languages, Lithuanian , Ukrainian and Belarussian , were completely banned from printed texts, the Ems Ukase being an example. The Polish language was banned in both oral and written form from all provinces except Congress Poland , where it was allowed in private conversations only. Erected in 1862, when Finland was still a Russian grand duchy. Finland also got its first railways , separately established under Finnish administration. They may also be seen as a reward for the loyalty of its relatively western-oriented population during the Crimean War and during the Polish uprising. Encouraging Finnish nationalism and language can also be seen as an attempt to dilute ties with

Sweden. The April Uprising was suppressed, causing a general outcry throughout Europe. Some of the most prominent intellectuals and politicians on the Continent, most notably Victor Hugo and William Gladstone, sought to raise awareness about the atrocities that the Turks imposed on the Bulgarian population. To solve this new crisis in the "Eastern question" a special conference was convened in Constantinople at the end of the year. The participants in the Conference failed to reach a final agreement. After the failure of the Constantinople Conference, at the beginning of Emperor Alexander II started diplomatic preparations with the other Great Powers to secure their neutrality in case there was a war between Russia and the Ottomans. Alexander II considered such agreements paramount in avoiding the possibility of placing his country in a second disaster, similar to the Crimean War. The Russian Emperor was successful in his diplomatic endeavours. Having secured agreement to non-involvement by the other Great Powers, on 17 April Russia declared war upon the Ottoman Empire. The Russians, helped by the Romanian Army under the supreme commander, king Carol I then Prince of Romania, who sought to obtain their independence from the Ottomans as well, were successful against the Turks and the Russo-Turkish War of 1877-1878 ended with the signing of the preliminary peace Treaty of San Stefano on 19 February 3 March N. The inscription on the monument reads in Old-Bulgarian style: There is a museum dedicated to Alexander in the Bulgarian city of Plevna. Petersburg by Dmitry Karakozov. Viktor Hartmann, a Russian architect, even sketched a design of a monumental gate which was never built to commemorate the event. On the morning of 20 April, Alexander was briskly walking towards the Square of the Guards Staff and faced Alexander Soloviev, a year-old former student. Having seen a menacing revolver in his hands, the Emperor fled in a zigzag pattern. Soloviev fired five times but missed; he was hanged on 28 May, after being sentenced to death. The student acted on his own, but other revolutionaries were keen to murder Alexander. On the evening of 5 February Stephan Khalturin, also from Narodnaya Volya, set off a timed charge under the dining room of the Winter Palace, right in the resting room of the guards a story below, killing 11 people and wounding 30 others. He particularly placed hope in his eldest son, Tsarevich Nicholas. The couple married in November, with Dagmar converting to Orthodoxy and taking the name Maria Feodorovna. In time, political differences, and other disagreements, led to estrangement between the two Alexanders. Petersburg, the tsar insisted that his daughter be granted precedence over the Princess of Wales, which the queen rebuffed. Whether it is satiety, or the loneliness of despotism, or fear of a violent death, I know not, but it was a visage of, I should think, habitual mournfulness. In 1877, Alexander II took a mistress, Princess Catherine Dolgorukya, with whom he would father three surviving children. Broiling, After the last assassination attempt in February, Count Loris-Melikov was appointed the head of the Supreme Executive Commission and given extraordinary powers to fight the revolutionaries. The route, as always, was via the Catherine Canal and over the Pevchesky Bridge. The street was flanked by narrow pavements for the public. He later said of his attempt to kill the Tsar: The explosion knocked me into the fence. The emperor emerged shaken but unhurt. Police Chief Dvorzhitsky heard Rysakov shout out to someone else in the gathering crowd. The surrounding guards and the Cossacks urged the emperor to leave the area at once rather than being shown the site of the explosion. He was alleged to have shouted, "It is too early to thank God". I was deafened by the new explosion, burned, wounded and thrown to the ground. His Majesty was half-lying, half-sitting, leaning on his right arm. Twenty people, with wounds of varying degree, lay on the sidewalk and on the street. Some managed to stand, others to crawl, still others tried to get out from beneath bodies that had fallen on them. Through the snow, debris, and blood you could see fragments of clothing, epaulets, sabres, and bloody chunks of human flesh. Ivan Emelyanov stood ready, clutching a briefcase containing a bomb that would be used if the other two bombers failed. Alexander was carried by sleigh to the Winter Palace [33] to his study where almost the same day twenty years earlier, he had signed the Emancipation Edict freeing the serfs. Alexander was bleeding to death, with his legs torn away, his stomach ripped open, and his face mutilated. The dying emperor was given Communion and Last Rites. When the attending physician, Sergey Botkin, was asked how long it would be, he replied, "Up to fifteen minutes. Instead, following his succession Alexander III under the advice of Konstantin Pobedonostsev chose to abandon these reforms and went on to pursue a policy of greater autocratic power. Both of them used the Okhrana to arrest protestors and uproot suspected rebel groups, creating further suppression of personal

freedom for the Russian people. A series of anti-Jewish pogroms and antisemitic legislation, the May Laws , were yet another result. Marriages and children[edit] This section does not cite any sources. Please help improve this section by adding citations to reliable sources. Unsourced material may be challenged and removed.