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ARCHITECTURE OF SAINT PETERSBURG HOSPITALS: FROM PETROVSKY BAROQUE TO HI-TECH. PART II. CLASSICISM

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ABSTRACT. This article continues a research project dedicated to the hospital architecture of St. Petersburg from a historical perspective: from Peter the Great's baroque to high-tech. The second article in the series views the classicism style, which established itself in the city's architecture in the 60–70s of XVIII century. The central place in this article is given to the history of construction and the architectural and urban appearance of the Mariinsky Hospital — one of the best examples of St. Petersburg classicism. The history of creation, artistic and architectural compositional features of the Kalinkinskaya and Obukhovskaya hospitals, the main building of the Military Medical Academy, etc. are also viewed. Attention is paid to architectural and artistic design and reconstruction of buildings that were not originally intended for hospital needs: such as hospital for the mentally ill of St. Nicholas the Wonderworker in the Strait and Workhouse, Marine Hospital in the house of Princess Shakhovskaya near the Kalinkin Bridge on the Fontanka river, Midwifery Institute building in the mansion of Prince Dolgorukov, Elizabethan commune of sisters of mercy in the Kushelev-Bezborodko estate, hospital of St. Mary Magdalene in the house of the merchant I.V. Kusova. Also, an evolution of hospital construction during the period under review is noted: when the central corridor system, which had become a traditional method of constructing barracks-type hospitals was abandoned, and the layout of hospital buildings with a side corridor appeared, which has enormous hygienic advantages. Most of the classical-style hospitals built in the second half of the 18th — first third of the 19th centuries not only continue to provide medical care to St. Petersburg residents, but are also still an adornment of the northern capital, giving its noble restraint and refined elegance.

KEY WORDS: Saint Petersburg; hospital architecture; classicism; Mariinsky Hospital; Kalinka Hospital; Obukhov Hospital; Empress Maria Feodorovna; Prince P.G. Oldenburgsky.

АРХИТЕКТУРА БОЛЬНИЦ САНКТ-ПЕТЕРБУРГА: ОТ ПЕТРОВСКОГО БАРОККО К ХАЙ-ТЕКУ. ЧАСТЬ II. КЛАССИЦИЗМ

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РЕЗЮМЕ. Настоящая статья продолжает исследовательский проект, посвященный больничной архитектуре Санкт-Петербурга в историческом ракурсе: от петровского барокко до хай-тека. Вторая статья цикла рассматривает классицизм — стиль, утвердившийся в архитектуре города в 60–70-е годы XVIII века. Центральное место в работе отведено истории возведения и архитектурно-градостроительному облику Мариинской больницы — одному из лучших примеров петербургского классицизма. Показана также история создания, художественные и архитектурно-композиционные особенности Калинкинской и Обуховской больниц, главного корпуса Военно-медицинской академии и др. Уделено внимание архитектурно-художественному решению и перестройке зданий, изначально не предназначавшихся для больничных нужд: больницы для душевнобольных св. Николая Чудотворца в Смирительном и рабочем доме, Морского госпиталя в доме княгини Е.Е. Шаховской у Калинкина моста на Фонтанке, зданию Повивального института в особняке князя Я.П. Долгорукова, Елизаветинской общине сестер милосердия в усадьбе Кушелева-Безбородко, больнице Святой Марии Магдалины в доме купца И.В. Кусова. Отмечена эволюция больничного строительства в рассматриваемый период: когда происходит отказ от центрально-коридорной системы, ставшей традиционным приемом строительства больниц казарменного типа, и вводится планировка больничных зданий с боковым коридором, представляющая огромные преимущества в гигиеническом отношении. Большинство построенных еще во второй половине XVIII — первой трети XIX века больниц в классическом стиле не только продолжают оказывать медицинскую помощь петербуржцам, но и по-прежнему являются украшением северной столицы, придавая ей благородную сдержанность и изысканную элегантность.

КЛЮЧЕВЫЕ СЛОВА: Санкт-Петербург; больничная архитектура; классицизм; Мариинская больница; Калинкинская больница; Обуховская больница; императрица Мария Федоровна; принц П.Г. Ольденбургский.

In the 60s–70s of the XVIII century, a new style — classicism — was established in the architecture of St. Petersburg, which was characterized by an appeal to ancient examples as a standard of harmony, beauty and perfection¹. Solemnity and monumentality, strict logical sequence of architectural orders, symmetrical composition and a minimum amount of decoration is peculiar to this artistic direction features.

The Mariinsky Hospital is rightly considered a masterpiece of architecture of the Classicism era. At the very beginning of the XIX century, owing to the approaching centenary of St. Petersburg, the Dowager Empress Maria Feodorovna addressed her son — the Emperor Alexander I with a proposal to establish a hospital, where it was possible to “provide gratuitous

medical assistance ... to poor and indigent patients” (Fig. 1) [28]. Alexander I was sympathetic to the request of the august mother. On 4 June 1803 an outpatient infirmary was opened in the Education House on the Fontanka River, not far from the Kalinkin Bridge, where patients were admitted without distinction of sex and religion, and in addition to medical examination received free medicines.

Simultaneously, construction of a special hospital building on the territory of the Italian Garden began under the project and under the guidance of the talented architect Giacomo Quarenghi (1744–1817) (Fig. 2, 3)². On 28 May 1803 a stone with an inscription was laid: “This stone is laid for the foundation of the Holy Church of the First-Deceased Apostle Paul in the hospital

¹ The first article of the series “Hospital Architecture of St. Petersburg”, dedicated to the Peter the Great Baroque, was published in the journal “Medicine and Health Care Organization”. 2023; 3: 89–101 [21].

² The Italian Garden is one of the first gardens of St. Petersburg, established in the first quarter of the XVIII century on the bank of the Fontanka River and extending to Znamenskaya Street. [17].



Fig. 1. Empress Maria Feodorovna (1759–1828). The portrait was bequeathed to the hospital by the Empress [12]

Рис. 1. Императрица Мария Федоровна (1759–1828). Портрет завещан больнице императрицей [12]



Fig. 2. Giacomo Quarenghi (1744–1817) [10]

Рис. 2. Джакомо Кваренги (1744–1817) [10]

for the poor 200 people who were maintained and treated without money, as well as for an undetermined number of people coming” [28]. In Spring 1805 the construction of the buildings of the new hospital was completed. On 2 July 1805 the church was consecrated in the name of the Holy Apostle Paul, the heavenly patron saint of Emperor Paul I, the beloved husband of Maria Feodorovna, who was murdered in 1801 (Fig. 4). It was the first hospital church in St. Petersburg. According to the founder’s idea, it was the church was to become the “heart” of the hospital, because “merciful service to the sick should have a genuine spiritual basis” [12]. This idea of the Dowager Duchess was brilliantly embodied by Giacomo Quarenghi. The temple was placed on two floors. It was marked by a majestic portico on the side of the apse¹, by a semicircular apse on the opposite side, and in the upper part — by a half-dome and a gilded cross. The two-light church hall, which accommodated more than two hundred people, was bright and festive thanks to the rows of large windows under the ceiling and a huge ivory chandelier with gilding. The temple had excellent acoustics, which allowed to listen

¹ Apse — a lowered projection of a building attached to the main volume, semicircular, rectangular or faceted, covered with a half-dome or a closed half-vault. As a rule, this term denotes altar volumes in church architecture.

to the church service both to parishioners and to patients in the wards. The iconostasis with pilasters and pediment above the royal gates made of artificial marble looked marvelous. The temple was constantly “beautified by the diligence of the hospital’s founder and members of the imperial house, as well as representatives of various classes” [12].

On 30 August 1805, the grand opening of the “Hospital for the Poor” (as it was called by the citizens) took place on the name day of Emperor Alexander I. It was a great event in the life of St. Petersburg [4, 12, 28]. The police all over the city was notified that “...every day poor patients could appear and be brought ... for admission to the wards” [12]. The same notification was also made in some foreign cities.

The central building of the hospital and its side wings faced Liteiny Prospekt with their main facades (Fig. 5). According to the rules of previous hospital buildings, they were erected just outside the city limits, away from the noise and bustle — “in a decent place for sick people” [12]. At that time Liteiny was still on the outskirts of the city. G. Quarenghi applied a mansion scheme of the hospital layout, moving a two-story central building far away from the red line of the avenue (Fig. 6) [26]. The front yard is separated from the street by a monumental cast-iron fence with two



Fig. 3. Hospital for the poor. 1821–1822. Lithography [23]

Рис. 3. Больница для бедных. 1821–1822. Литография [23]

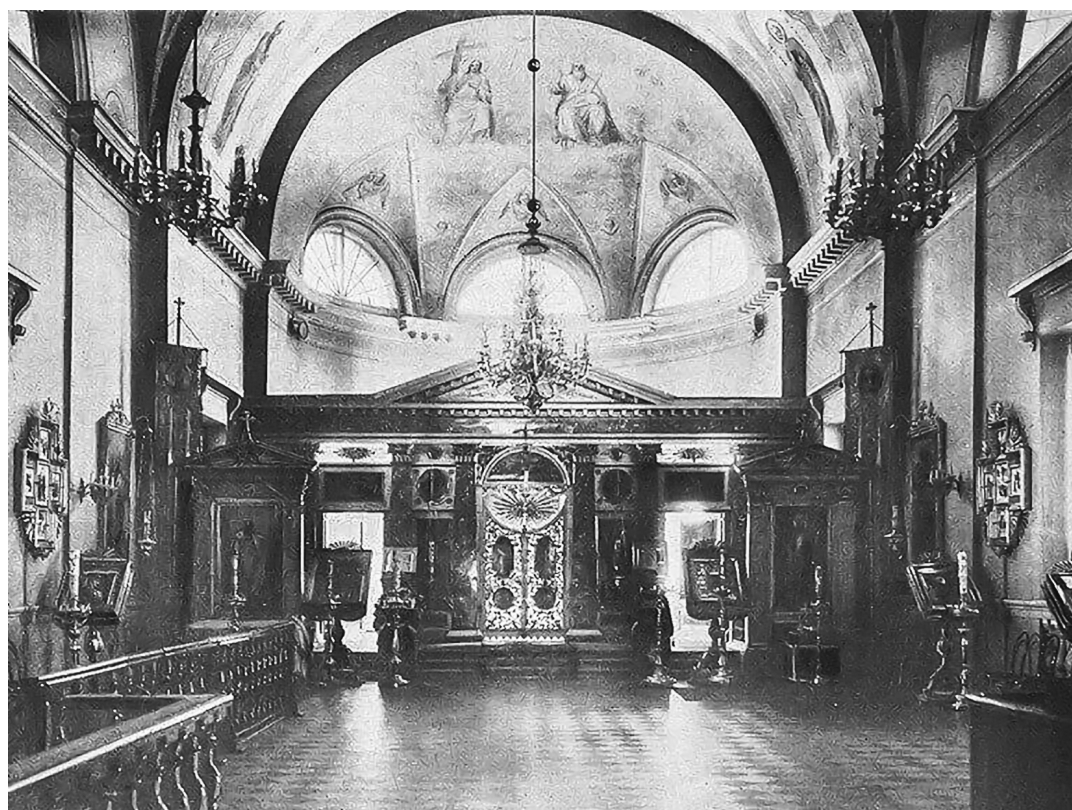


Fig. 4. The Church of St. Paul the Apostle at the Mariinsky Hospital [12]

Рис. 4. Храм Святого Апостола Павла при Мариинской больнице [12]



Fig. 5. The facade of the Hospital for the poor. Drawing [35]

Рис. 5. Фасад Больницы для бедных. Рисунок [35]

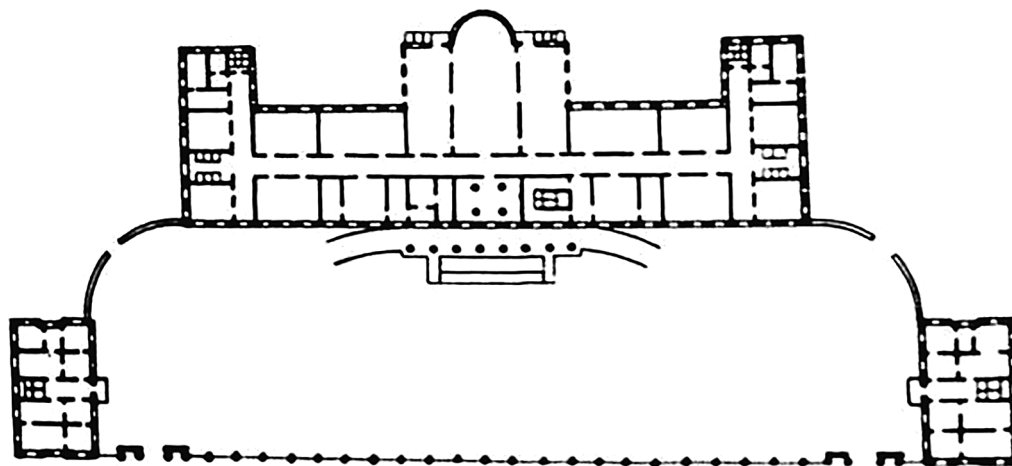


Fig. 6. Plan of the Hospital for the poor [35]

Рис. 6. План Больницы для бедных [35]

gates on each side. The two-story side wings, intended for employees' housing, were connected with the central building by stone arc-shaped fences, closing the front yard. The building of the hospital is kept in strict, laconic and monumental forms which are characteristic for classicism. The horizontally stretched central building is decorated with a magnificent eight-column Ionic portico on a low plinth; two gentle ramps lead to the entrance, which was convenient both for patients and for their transportation (Fig. 7). The facade is completed by a triangular pediment decorated with a bas-relief composition: a laurel wreath with an imperial crown and ribbons on the sides, inside it — a double-headed eagle with crowns, on its chest — a pelican feeding three chicks with its blood (Fig. 8)¹.

G. Quarenghi carefully thought out an internal layout of the hospital. The principle of corridors penetrating the whole building with wards placed on the sides is still used today (Fig. 9). The wards were separated from each

other by thick walls so that "the moans of the hopelessly ill did not disturb the peace of the convalescents, and ... sticky diseases could not spread" [12, 14]. The wards had up to 15 beds. The hospital was designed for 200 patients of both sexes. The right side of the building was for men and the left side — for women. 20–30 beds were always in reserve in case of urgent isolation of patients.

Great attention was paid to the lighting of corridors and staircases, special attention was paid to air exchange in the wards. Channels were made in inner walls and led out under the roof to open air; they were connected to the wards through vents equipped with iron shutters. There were also fans and small windows in the corridor, which facilitated air exchange between the wards and the corridor [12].

The lower semi-basement was used for kitchens, storerooms for medicines and storage of patients' clothes, banyas and baths. The mezzanine floor contained a pharmacy, rooms for examination of patients and surgical department, an operating theatre, rooms for convalescents

¹ Emblem of the Empress Maria Fyodorovna's Department.



Fig. 7. Facade of the central building of the Mariinsky Hospital

Рис. 7. Фасад центрального корпуса Марининской больницы



Fig. 8. Bas-relief of the pediment of the central building of the Mariinsky Hospital

Рис. 8. Барельеф фронтона центрального корпуса Марининской больницы

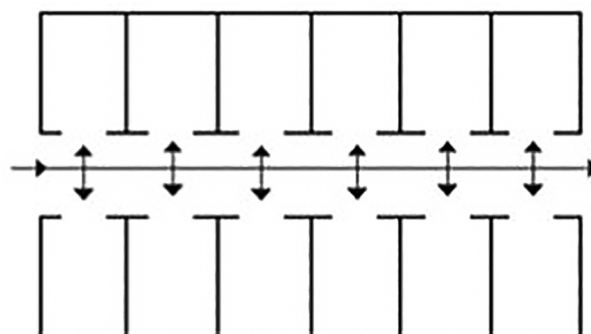


Fig. 9. Corridor layout [25]

Рис. 9. Коридорная планировка [25]

and patients coming for medicines¹. The upper floor housed patients suffering from internal diseases.

Quarenghi designed a regular garden with many flower beds and a pond around the hospital, which was used for water intake before the construction of a water supply system². By the end of the 1820s

¹ The outpatient department and support staff were moved from the hospital at Kalinkin Bridge to the new building.

² The Mariinsky Hospital was the first hospital in St. Petersburg to acquire a water supply system (1830s), carrying water from the Fontanka River, which was still relatively clean at that time. In the 1840s, when water from the Fontanka became unsuitable for the needs of the hospital, it was taken from the Neva River.

the hospital garden was already an example of a landscape park. The rest of the hospital territory was allocated for greenhouses and vegetable gardens, which brought a considerable income.

In June 1805, the rules of the hospital were approved — “Brief outline of rules for running the Hospital for the Poor”. The word “brief” in the title does not quite correspond to the content. The rules set out in detail who could be admitted to the hospital, strictly regulated the duties of all employees, the daily routine in the hospital, etc. Clause 9 determined: “Since this hospital should be in favor of the poor and indigent without any payment for their treatment and maintenance during their illness, the livery attendants and other people with payment will not be accepted, because they have other hospitals, where they are accepted for a known fee” [12, 14, 28]. Military men, pregnant women, serfs, those infected with venereal diseases, and the incurably crippled were not admitted to the hospital. They had to apply to appropriate medical institutions.

Later Empress Maria Feodorovna issued an order not to admit to the hospital those suffering from tuberculosis “if there is no hope for their cure”, explaining it by the harmful effect of the hospital air on them. In 1827, she approved 50 beds for chronic patients and explained that she meant such patients “whose treatment is expected to be long-term, but who, however, are not considered incurable and this distinction must be observed with precision, since the hospital

should not be converted to an almshouse for the incurable” [12, 14, 28].

Maria Feodorovna was directly involved in the first 25 years of the hospital’s activity. Responsibility, diligence, discipline, the ability to get into the essence of any case, faith in her mission, organizational skills inherent to her were manifested in the hospital. Rapid fulfillment of the project, elaboration of all aspects of its activities, drawing up detailed instructions for the staff, etc., testified to this fact. The Empress Dowager personally determined and approved all the staff, took an interest in all the affairs of the hospital, entered into every detail, examined and solved absolutely private and special questions. The chief doctor, through the Honorable Guardian, submitted a daily report to the Empress on the number of patients and a monthly monetary report. Maria Feodorovna’s care for the sick was not limited to reviewing reports, checking papers, accounts, and making decisions; she often came, sometimes unexpectedly, to the hospital and examined it herself, visited and comforted the sick. Even three days before her death, being already seriously ill, she was still receiving reports and making orders for the hospital.

On 24 October 1828, Empress Dowager Maria Feodorovna died. Many famous people highly appreciated her deeds, Pushkin was among these people. He wrote in the magazine “Contemporary”: “There is no person in history, which could be compared with the



Fig. 10. The pediment of the central building of the Mariinsky Hospital

Рис. 10. Фронтон центрального корпуса Мариинской больницы



Fig. 11. Angel statue on the pediment of the central building of the Mariinsky Hospital

Рис. 11. Статуя ангела на фронто́не центрального корпу-
са Мариинской больницы

deceased Empress in all respects... She showed the world a marvelous example of modesty. She took into her direct charge only one part of administration, which required heartfelt participation, tender care, where everything depended on angelic patience; and she was only the Minister of Charity for three reigns" [20].

The St. Petersburg Hospital for the Poor became known as the Mariinsky Hospital in memory of the Empress and her "maternal care for the suffering". The smooth frieze of the central building of the hospital was decorated with the inscription: "Mariinsky Hospital, established for the poor in 1803" (Fig. 10). In 1868 a statue of an angel with crossed arms, donated by the antique lover and patron of the arts Count V.P. Orlov-Davydov (Fig. 11) was installed on the pediment [32].

Activities of the hospital were under a tireless control of the imperial family, and the Board of Trustees, in addition to representatives of the reigning dynasty, included wealthy merchants



Fig. 12. Prince Peter Georgievich of Oldenburg (1812–1881) [12]

Рис. 12. Принц Петр Георгиевич Ольденбургский (1812–
1881) [12]

and public figures. The Council financed the repair and reconstruction of the hospital premises, the construction of new buildings, the purchase of new medical equipment, the feeding of patients and the purchase of medicines.

For more than 40 years — from 1839 to 1881 — the hospital was managed by Prince Peter Georgievich Oldenburgsky (1812–1881), the grandson of Emperor Paul I and Maria Feodorovna (Fig. 12). He invested a lot of effort, energy and personal funds into the proper operation and development of the clinic, its improvement and better equipment.

In 1848 the construction of the Alexandrinsky Women's Hospital, established by Emperor Nicholas I in memory of his youngest daughter, Grand Duchess Alexandra Nikolaevna, who died in childbirth, was completed on the territory of the Mariinsky Hospital. It was supposed to accommodate "those suffering from serious chronic illnesses that had no hope of cure and could not be admitted to ordinary city hospitals" [19].

The architect A.P. Brullov (1798–1877) proposed an innovative architectural and artistic solution of a relatively small hospital designed for 50 beds (Fig. 13, 14). Great height of wards created conditions for good air exchange, the wards were located on one side of the hospital corridor and faced south-east (Fig. 15) [13]. Huge arched windows provided maximum illumination with

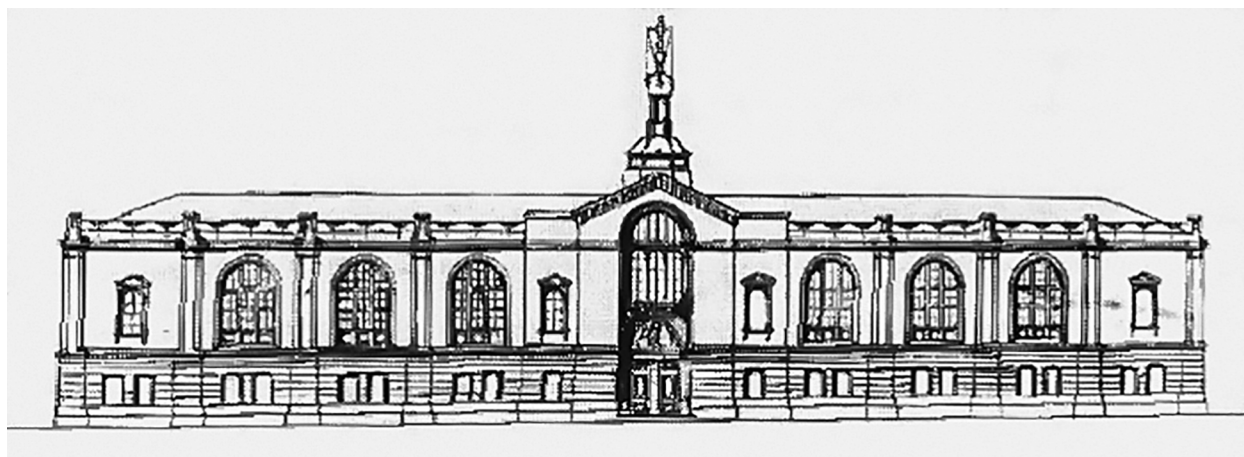


Fig. 13. Architect A.P. Bryullov. The project of the Alexandrinsky Hospital. The facade from the street side. 1844 [19]

Рис. 13. Архитектор А.П. Брюллов. Проект Александринской больницы. Фасад со стороны улицы. 1844 [19]

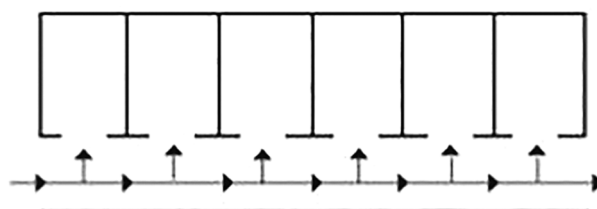


Fig. 14. Alexandrinsky Women's Hospital [19]

Рис. 14. Александринская женская больница [19]

Fig. 15. Layout of a one-way corridor building [25]

Рис. 15. Планировка при односторонней застройке коридора [25]



direct sunlight and brought the classical building closer to the Gothic tradition. The architect resolutely abandoned porticoes and colonnades and placed between the windows narrow and long pilasters remotely resembling Gothic bundles of columns. Parts of the walls without large openings were treated in the tradition of Classicism — they were decorated with rustic and sandrics. The architect also placed a small dome with an onion-shaped chapter topped with a cross over the hospital church. Alexandrinsky women's hospital illustrates how the canons of classicism give way to new compositional patterns under the pressure of functional requirements [30]¹.

In the late 50–60s of the XIX century the Mariinsky Hospital underwent new construction works. Alexander II approved the erection of a special building for surgical patients at the request of Prince P.G. Oldenburgsky. It was completed and blessed on 16 April 1868 and consisted of a three-story building with a wide and bright corridor on the side, with a modern ventilation system and maintenance of optimal air temperature in the wards. The surgical building was designed for 160 patients. The main building still contained the therapeutic and gangrenous wards for 340 beds and 38 additional charitable beds [12, 28].

P.G. Oldenburgsky strove to maintain the hospital at the most modern level, freely and quickly satisfying the requests of doctors to acquire new surgical instruments and medical devices that were coming into practice. In 1881 the 50th anniversary of P.G. Oldenburgsky's social activity was celebrated. He received an address from the Mariinsky and Alexandrinsky Hospitals with the following words: "For more than forty years, the Mariinsky Hospital, by the will of the late Emperor Nicholas Pavlovich, has been fortunate to be under the direct guardianship of Your Imperial Highness. The Mariinsky Hospital is proud to realize that in the midst of your many and varied activities it has constantly been the object of your special attention and paternal care. With a word of heartfelt participation you dried the tears of the suffering and grieving, your high example of selflessness inspired everyone in the performance of their duty... In the hearts of a number of generations who have benefited from and served at the Mariinsky and Alekan-

drinsky hospitals, the memory of your benefactions is indelibly imprinted" [37].

Soon after the festivities on 2 May 1881 P.G. Oldenburgsky died, it was decided to perpetuate his memory with the construction of a monument, "which would testify to posterity that the contemporaries of the deceased prince were able to understand and appreciate his selfless service to kindness and enlightenment" [12].

On 5 June 1889 the monument to P.G. Oldenburgsky was inaugurated on the semicircular ground in front of the main building of the hospital, it was designed by sculptor I.I. Schroeder (1835–1908) (Fig. 16). The monument was created on donations collected by subscription "at the Highest Consent" throughout the Russian Empire².

A new stage in the life of the Mariinsky Hospital begins after October 1917. In 1918 the hospital received a new name — "Hospital in Memory of Victims of the Revolution", in the same year the church was closed. The design of the main facade of the hospital was also changed: in the early 1930s the inscription on the frieze was removed, the sculpture of an angel crowning the central portico was removed, the double-headed eagle in the pediment was replaced by the Soviet coat of arms (sculptor I.V. Krestovsky (1893–1976)). In 1935 the clinic was named after the prominent revolutionary Bolshevik V.V. Kuibyshev. The monument to Prince P.G. Oldenburgsky was replaced by a snake-coiled bowl of Hygieia — a composition symbolising medicine. During the Soviet years, a number of new buildings of the hospital were built in the style of functionalism, but they have no architectural value.

"Everything is going back to the way it was". In 1992, the hospital was returned to its historical name "Mariinskiy". In 2000, at Christmas, divine services were resumed in the Church of

¹ The building of the Alexandrinsky Hospital was later extended and rebuilt, and now houses the Russian Neurosurgical Research Institute named after Prof. A.L. Polenov.

² The monument depicts the prince wearing a military uniform with epaulettes in his usual pose — as if listening to a request, he is leaning slightly with his left hand on a cabinet with books, while his right hand is placed behind the side of his coat. The front side of the granite pedestal is inscribed in gilded bronze letters: 'To the Enlightened benefactor Prince Peter Georgievich Oldenburgsky. 1812–1881'. Three other sides of the pedestal are bronze bas-reliefs: the prince is among the pupils of the School of Law, at examinations in the Catherine Institute, in the children's hospital — he looks at a sick child being lifted by two sisters of mercy (P.G. Oldenburgsky was one of the founders of the K.A. Raukhfus Children's Hospital).



Fig. 16. Opening of the monument to Prince P.G. Oldenburg. 1889 [12]

Рис. 16. Открытие памятника принцу П.Г. Ольденбургскому. 1889 г. [12]

St. Paul the Apostle¹. The Soviet symbols on the pediment of the central building were replaced by the historical bas-relief, and the angel returned to the roof of the hospital. The frieze once again bears the words “Mariinsky Hospital, established for the poor in 1803”. On the eve of the 300th anniversary of St. Petersburg the bowl with the snake was removed, and on 9 August 2023 the grand opening of the monument to Prince Peter Georgievich Oldenburgsky took place [29].

A large number of hospitals of St. Petersburg were built in the style of classicism (Table 1).

In 1762 the Secret Hospital for the treatment of “clingy” (skin and venereal) diseases was opened on the Fontanka bank near the Kalinkin Bridg. The Hospital was located on the place of a spinning house and was attached to a correctional institution (prison) for “obscene wives and maidens” (Fig. 17) [15]. In 1783, the surgeon I.Z. Kelhen (1722–1810) established the “Imperi-

al Kalinka Medical and Surgical School” to train doctors at the hospital, which was attached to the Imperial Medical and Surgical Academy in 1802. In 1831–1833, behind the old house on the Fontanka embankment, a new three-story building of the “secret” hospital for 300 beds was built in strict classical style by architect L.I. Charlemagne (1784 (1788?)–1845) (Fig. 18)².

In 1779, the reception of patients began in one of the first medical institutions of the city — the “common people’s” Obukhov General Hospital with a department for the mentally ill [4, 6]. The hospital was initially located in six wooden barracks on the Fontanka river embankment near Obukhov Bridge. In 1782–1784, architect L. Rusko (1762–1822) built a stone two-story hospital building for men’s department according to the project of architect G. Quarenghi (Fig. 19). The main facade (facing the Fontanka River) was decorated with a triangular pediment and a

¹ Due to the restoration work in the temple, services are currently being held in the 13th building of the hospital.

² In Soviet times, the Research Institute of Antibiotics and Enzymes was located here. Currently, the Kalinkin business center and the school “Laboratory of Continuous Mathematical Education” are located here.

Table 1

The most famous hospitals of St. Petersburg built in the classicism style

Таблица 1

Наиболее известные больницы Санкт-Петербурга, построенные в стиле классицизм

Историческое название / Historical name	Современное название / Modern name	Архитектор (-ы) / Architect(s)	Время строи- тельства / Period	Адрес / Address
Елизаветинская община сестер милосердия / Elizabethan community of sisters of mercy	Реставрация / Restoration	В.И. Баженов Н.А. Львов / V.I. Bazhenov N.A. Lviv	1773–1777	Свердловская набережная, 40 / Sverdlovskaya embankment, 40
		Дж. Кваренги / G. Quarenghi	1783–1784	
Обуховская больница / Obukhovskaya hospital	Военно-медицинская академия им. С.М. Кирова / Military Medical Academy named after S.M. Kirov	Дж. Кваренги Л. Руско / G. Quarenghi L. Rusko	1782–1784	Набережная реки Фонтанки, 106 / Fontanka River embankment, 106
		П.С. Плавов / P.S. Plavov	1836–1839	Загородный проспект, 47 / Zagorodny Avenue, 47
		И.В. Штрот / I.V. Strom	1864–1866	Введенский канал, 1 / Vvedensky Canal, 1
Больница Святой Марии Магдалины / Hospital of St. Mary Magdalene Children's City	Детская городская больница № 2 Святой Марии Магдалины / Children's City Hospital № 2 of St. Mary Magdalene	Л. Руска / L. Ruska	1792–1793	2-я линия Васильевского острова, 58 / 2 nd line of Vasilyevsky Island, 58
		Д. Квадри / D. Quadri	1828	
Императорская Медико-Хирургическая Академия. Главный корпус / Imperial Medical-Surgical Academy. Main building	Военно-медицинская академия им. С.М. Кирова / Military Medical Academy named after S.M. Kirov	А. Порто / A. Porto	1798–1809	Академика С.В. Лебедева улица, 6 Боткинская улица, 8 / Academician S.V. Lebedev street, 6 Botkinskaya street, 8
Мариинская больница / Mariinsky Hospital	Городская Мариинская больница / City Mariinsky Hospital	Дж. Кваренги / G. Quarenghi	1803–1805	Литейный проспект, 56 / Liteiny Avenue, 56
Калинкинская городская больница / Kalinkin City Hospital	Бизнес-центр «Калинкин», школа «Лаборатория непрерывного математического образования» / Business Center «Kalinkin», school «Laboratory of Continuous Mathematical Education»	Л.И. Шарлемань / L.I. Charlemagne	1831–1833	Набережная реки Фонтанки, 166 / Fontanka River embankment, 166
Петропавловская больница / Peter and Paul Hospital	Первый Санкт-Петербургский государственный медицинский университет им. И.П. Павлова. Поликлиника с клинико-диагностическим центром / First St. Petersburg State Medical University named after I.P. Pavlov. Clinic with clinical diagnostic center	А.Е. Штауберт / A.E. Staubert	1832–1835	Льва Толстого улица, 6/8, к. 5 / Lev Tolstoy street, 6/8, building 5

Ending of the table 1
Окончание табл. 1

Историческое название / Historical name	Современное название / Modern name	Архитектор (-ы) / Architect(s)	Время строительства / Period	Адрес / Address
Больница для душевнобольных Святого Николая Чудотворца / Hospital for the mentally ill patients of St. Nicholas the Wonderworker	Психиатрическая больница Святого Николая Чудотворца / Psychiatric Hospital of St. Nicholas the Wonderworker	Л.И. Шарлемань / L.I. Charlemagne	1832–1836	Набережная реки Пряжки, 1 Набережная реки Мойки, 126 / Pryazhka River Embankment, 1 Moika River Embankment, 126
		А.Ф. Крассовский / A.F. Krassovsky	1872–1876	
Кронштадтский Морской госпиталь / Kronstadt Naval Hospital	35-й военно-морской госпиталь им. Н.А. Семашко / 35 th naval hospital named after N.A. Semashko	Э.Х. Анерт / E.H. Ahnert	1833–1840	г. Кронштадт, улица Мануильского, 2 Восстания улица, 2 / Kronstadt, Manuilsky street, 2 Vosstaniya street, 2
Морской госпиталь (Калинкинский) / Marine Hospital (Kalinkinsky)	Жилой дом / City house	Л.Л. Карбоньер / L.L. Carboniere	1836–1838	Набережная реки Фонтанки, 162 / Fontanka River embankment, 162
Николаевский военно-сухопутный госпиталь / Nikolaevsky military land hospital	442-й окружной военный клинический госпиталь Министерства обороны Российской Федерации имени З.П. Соловьева / 442 nd District Military Clinical Hospital of the Ministry of Defense of the Russian Federation named after Z.P. Solovyov	А.Е. Штауберт А.Н. Акутин / A.E. Staubert A.N. Akutin	1838–1840	Суворовский проспект, 63/1 / Suvorovsky Avenue, 63/1
Повивальный институт / Midwifery Institute	Городской гериатрический медико-социальный центр / City Geriatric Medical and Social Center	К.И. Реймерс В.И. Соболевщиков / K.I. Reimers V.I. Sobolshchikov	1851–1853	Набережная реки Фонтанки, 148 / Fontanka River embankment, 148
		Р.А. Гедике / R.A. Goedicke	1876–1878	
		Д.Д. Устрюгов / D.D. Ustrugov	1910–1913	

solemn eight-column Ionic portico standing on a rusticated ledge of the ground floor¹.

In 1836–1839 the women's department of the Obukhov Hospital was built by architect P.S. Plavov (1794–1864). It was located at the corner of Zagorodniy Avenue and Vvedenskiy Canal and was one of the most remarkable constructions of classicism in St. Petersburg (Fig. 20). The two-story buildings were united by a corner tower which was situated on a drum with semi-circular windows. The ground floor was faced with hewn Putilov limestone. The ground floor was rusticated,

separated from the upper floor by a narrow belt of meander pattern², three-part windows were decorated with mascarons³ with female faces. The first floor was also decorated with three-part windows marked by Ionic pilasters, triangular sandric⁴ and

¹ The building has lost its original appearance due to repeated reconstructions.

² Meander (name from the Meander River in Asia Minor) — an ornament of a broken line at right angles in architecture. It was widely used in ancient and classicism architecture.

³ Mascarons — a type of sculptural decoration of a building in the form of a human or animal head in full-face.

⁴ Sandric — a decorative detail in the form of a small cornice or pediment above a window or door opening. In classicist architecture, sandrics in the form of a triangular pediment or straight cornice supported by a bracket were mainly used.



Fig. 17. Spinning house. Later the building of the Kalinka (Secret) hospital [38]

Рис. 17. Прядильный дом. Затем здание Калинкинской (Секретной) больницы [38]



Fig. 18. Kalinkinskaya hospital [27]

Рис. 18. Калинкинская больница [27]

balustrade¹. Two semicircular towers complete the buildings from the courtyard side (Fig. 21). Before the revolution, the attic of the central tower was decorated with stucco with a double-headed eagle.

The internal layout of the building was also carefully considered — the chambers were located only on one side of the wide corridor and

were orientated to the south and east. The remarkable composition of the grand staircase inside the round tower (Fig. 22, 23) also deserves attention. The lower part of the staircase serves as a base for a two-tiered colonnade in the form of an open arcade. The lower tier is decorated with eight smooth Doric columns arranged in a circle. The columns of the upper tier are decorated with cannelluras² and have Doric capitals

¹ Balustrade — a fence consisting of a number of columns — balusters supporting a horizontal beam or railing. In Classical architecture, balustrade was widely used in the decoration of facades.

² Cannelures — vertical grooves on the stem of a column or pilaster.



Fig. 19. Obukhov Men's Hospital. 1870s. [27]

Рис. 19. Обуховская мужская больница. 1870-е гг. [27]



Fig. 20. The women's department of the Obukhov Hospital. 1870s. [27]

Рис. 20. Женское отделение Обуховской больницы. 1870-е годы [27]

with Ionics¹. Wall surface of the staircase-rotunda is marked by deep semi-circular niches [26]. According to the order of Nicholas I, architect A.Ya. Andreev (1794–1878) arranged a church-rotunda under the dome, above the main staircase, which was blessed in 1840 in

the name of the Holy Apostles Peter and Paul. A cross was erected in a round tower above the church².

In 1864–1866, architect I.V. Shtrom (1823–1888) constructed two more buildings for 300 beds along the Vvedensky Channel, one of them was named “Prince’s” in honor of the “Chief Benefactor of the Empire” — Prince

¹ Ionics — elements of ornamentation which are characteristic for the Ionic style and monuments of architecture of the Ionic Order.

² In 1922 the Church was closed. [11]

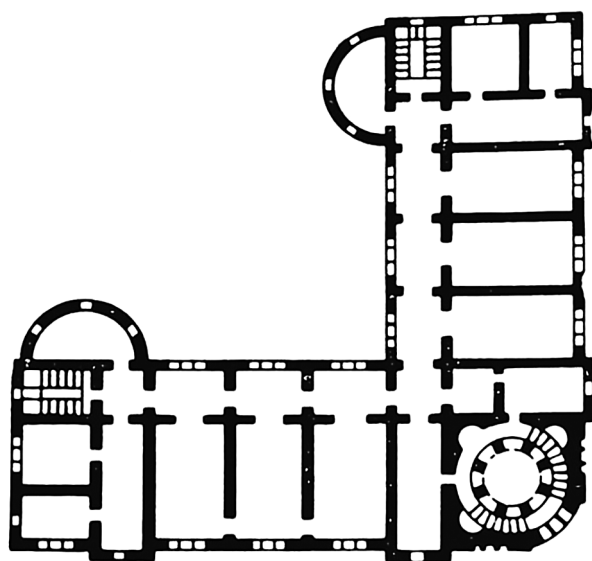


Fig. 21. The women's department of the Obukhov Hospital. Second floor plan [27]

Рис. 21. Женское отделение Обуховской больницы. План второго этажа [27]



Fig. 22. Stairs in the corner tower of the Obukhov Women's Hospital. Photo of the 70s of the XX century [26]

Рис. 22. Лестница в угловой башне женской Обуховской больницы. Фото 70-х годов XX века [26]

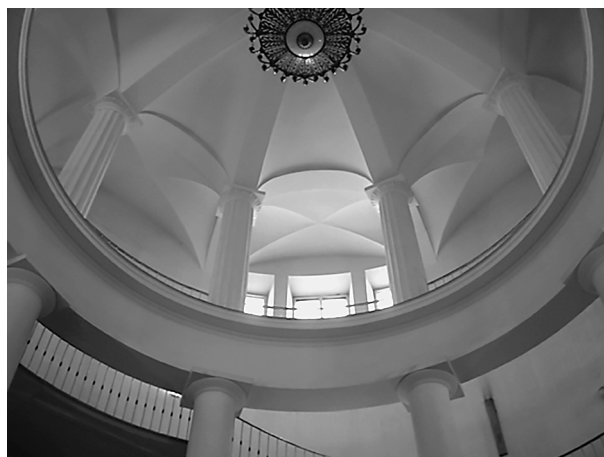


Fig. 23. Staircase and dome of the corner tower of the Obukhov Women's Hospital. The beginning of the XXI century [38]

Рис. 23. Лестница и купол угловой башни женской Обуховской больницы. Начало XXI века [38]

P.G. Oldenburgsky (Fig. 24). The new building adjoins the main building of the Obukhov Hospital by a small three-story stone extension. It is decorated laconically, in the style of early eclecticism with the dominance of classical decorative elements: the ground floor is separated from the upper floors by a narrow inter-story belt; the smoothness of the walls is accentuated by double arched windows of the ground floor, decorated with molded archivolt¹ and wide lesenes (pilaster strip)² [18]. "Prince Building" was designed with a very wide and bright side corridor, which served as a place of day stay for convalescents and a vast reservoir of clean air for the wards [3].

One of the best examples of strict St. Petersburg classicism is the main building of the S.M. Kirov Military Medical Academy (Fig. 25). On December 18, 1798 Emperor Paul I signed a decree "on ... arranging a special building for a medical school and educational theatres at the main hospitals" [4]. The construction was carried out on the Vyborg side, close to the existing Land and Sea hospitals, under the direction of architect Antonio Porto, and was completed in 1809³. In terms of architectural

¹ Archivolt — exterior framing of the arch opening, highlighting the arch from the plane of the wall.

² Lesene (architecture) — A vertical flat and narrow projection of a wall that has no base or capitals, unlike a pilaster.

³ The opinion that A.N. Voronikhin supervised the completion of the Main Building of the Military Medical Academy is disputed by a number of researchers [38].



Fig. 24. "Prince's building" of Obukhov hospital. 1870s [26]

Рис. 24. «Принцевский корпус» Обуховской больницы. 1870-е годы [26]



Fig. 25. The main building of the Military Medical Academy and the monument to the life physician Ya. Willie. Photo. 1914 [38]

Рис. 25. Главное здание Военно-медицинской академии и памятник лейб-медику Я. Виллие¹. Фото. 1914 г. [38]

¹ In 1859 a memorial was erected near the main building of the Military Medical Academy. It was dedicated to Lieutenant-Medic Y. Wylie, who headed the Academy for 30 years (sculptor D.I. Iensen). In 1949 the monument was removed, and in 1964 it was installed in the academy park. In 1996, the "Hygieia" fountain (sculptor D.I. Iensen) was moved to the place where the monument to Y. Wylie originally stood. By that time, the fountain was located at the place where the monument to military medics was erected in 1996.

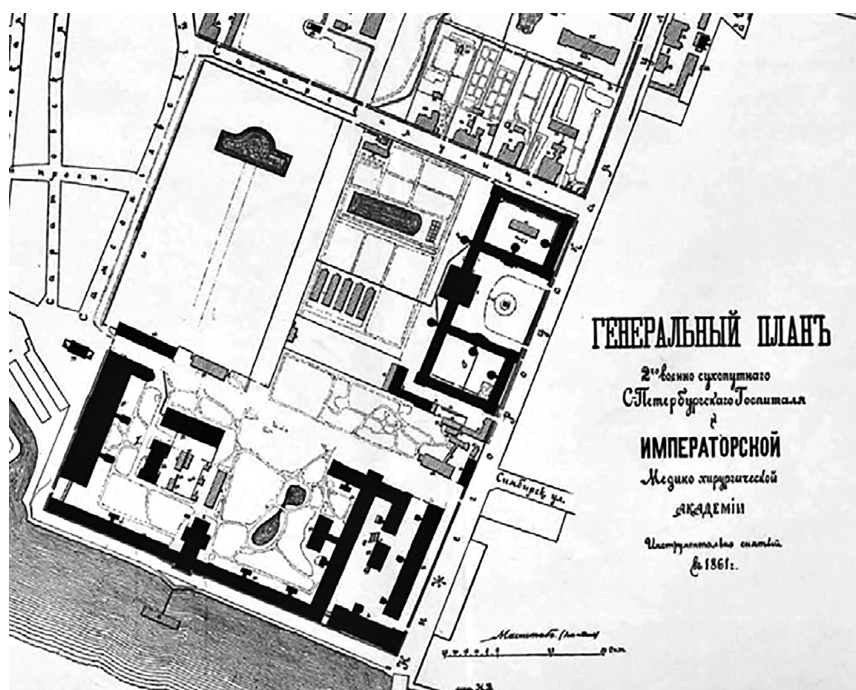


Fig. 26. The general plan of the 2nd military-land St. Petersburg Hospital and the Imperial Medical Surgical Academy. 1861 (Fragment) [5]

Рис. 26. Генеральный план 2-го военно-сухопутного Санкт-Петербургского госпиталя и Императорской Медицинской Хирургической Академии. 1861 г. (Фрагмент) [5]

and planning composition, the two-story stone ensemble is close to a Russian country estate of the second half of the XVIII — early XIX centuries (Fig. 26). The central building, located in the depth of the vast front court of honour¹, is connected with two symmetrical, rectangular side wings. Its facades face the street leading to the Neva River (now Academician S.V. Lebedev Street). The main building, marked by a portico of six Corinthian columns bearing a pediment, is crowned with a flat dome. Similar domes also crown cubic corner pavilions of side outhouses equipped with loggias. The building is characterized by strict nobility and met the highest requirements of medical science of that time.

However, a number of buildings were not originally intended for hospital needs. For instance, the hospital building of St. Nicholas the Wonderworker which served for treatment of mentally ill patients had been constructed by the architect L.I. Charleman as a house of restraint and labor (correctional institution) (Fig. 27). After the prisoners were discharged, a large-scale reconstruction began under the direction of architect A.F. Krassovsky

(1848–1918). There were arranged new staircases, dark rooms were eliminated, wards were equipped with water closets, an “in-hospital telegraph” was created, heating was arranged according to the innovative system of engineer I.D. Flavitsky. Wooden barracks on the territory were thoroughly repaired and adapted for summer stay of patients [33].

In 1835 a two-story stone house of Princess E.E. Shakhovskaya was bought for the Naval Hospital. The building was located near the Kalinkin Bridge on the Fontanka River (Fig. 28). It was partially rebuilt under the supervision of the military engineer L.L. Carbonnière (1770–1836), and 330 patients could be accommodated here. The facade of the building was preserved with laconic decoration and conveys the austere beauty of late classicism (Empire style)².

A classic two-story mansion of Prince Y.P. Dolgorukov was built not far from the Kalinkin Bridge on the Fontanka River in 1787–1792 (Fig. 29). For several years it was owned

¹ Court of honor — a front courtyard bounded by the main building and symmetrical side wings.

² In 1898, an additional building was constructed over the central part of the house for the chief doctor's flat. It did not contradict the architecture of the building and fitted into its composition. The harmony was broken later, when this superstructure was extended to the entire length of the western wing, the building became asymmetrical [2, 8].



Fig. 27. St. Nicholas the Wonderworker Hospital for the Insane [27]

Рис. 27. Больница Святого Николая Чудотворца для помешанных [27]



Fig. 28. The building of the Marine (Kalinkinsky) hospital [32]

Рис. 28. Здание Морского (Калинкинского) госпиталя [32]

by Princess E.V. Zubova. In 1797 Empress Maria Fyodorovna bought the house at her own expense to accommodate “a maternity hospital for 20 beds and a Povival school for 22 girls” [31]. Later the hospital was called the Povival Institute and was placed on the first floor. Students of the midwifery school lived on the ground floor. In 1828, after the death of Empress Maria Fyodorovna, the Institute was patronized by

Grand Duchess Elena Pavlovna¹ (often the Institute was called “Eleninsky”).

¹ Grand Duchess Elena Pavlovna (1807–1873), born Frederica Charlotte Maria of Württemberg, wife of Grand Duke Mikhail Pavlovich. A well-known philanthropist: chief trustee of the Elisabeth Clinical Hospital for Young Children, together with N.I. Pirogov she founded the Community of the Sisters of Mercy of the Holy Cross, initiated the creation of the Clinical Institute of the Grand Duchess of Russia.



Fig. 29. The building of the Midwifery Institute. Photo by K.K. Bulla. 1890s [31]

Рис. 29. Здание Повивального института. Фото К.К. Буллы. 1890-е годы [31]

In 1845 a committee (surgeon N.I. Pirogov, writer Prince V.F. Odoevsky, architect V.I. Sobolshchikov, director of the Institute V.N. Etlinger) was established which worked out a plan of reconstruction of the Povival Institute. In 1851 architect K.I. Reimers (1815–1886) added and extended the building. In 1851–1853 V.I. Sobolshchikov (1813–1872) added a three-story courtyard wing to the main house, sewerage and water supply were installed. In 1876–1878 architect R.A. Gedike (1829–1910) erected two two-story wings on the sides of the main building and two additional wings located in the backyard. The Povivval Institute became a complex of an old house (where the midwifery school and flats of employees were located) and 5 pavilions: for women in labor, for healthy puerperae, for sick puerperae, for gynecological patients, and for outpatients. Each pavilion had its own staff and equipment, they were connected by passages that could be blocked in case of an epidemic [1, 7, 22, 24].

Despite all the expansions, the old building was still cramped and in 1904 the Povivval Insti-

tute moved to a new, specially constructed building located on Vasilevsky Island¹. The building on Fontanka river was very soon occupied by the Community of Sisters of Mercy of the Russian Red Cross Society named after Adjutant General M.P. von Kaufmann². In 1910–1913 the building was reconstructed according to the project of civil engineer D.D. Ustrugov (1875–1817): the main building — by two floors, side wings — by one floor, and the mansion of Prince Y.P. Dolgorukov finally lost its original appearance³.

Another remarkable monument of classical architecture of the late XVIII century is the country estate of A.A. Bezborodko situated on the right bank of the Neva River (Fig. 30, 31, 32)⁴. The central three-story house with

Grand Duchess Elena Pavlovna Clinical Institute (since 1924 — State Institute for Advanced Medical Education (SIAMT), since 1993 — Medical Academy of Postgraduate Education (MAPE), since 2011 — North-West State Medical University named after I.I. Mechnikov (I.I. Mechnikov NWSMU)).

¹ Here it continues to work to our days under the name “D.O. Ott Research Institute of Obstetrics and Gynaecology”.

² The community was founded on 4 March 1900 by order of the patroness of the Russian Red Cross Society, Empress Maria Fyodorovna, wife of Alexander III. In 1902, not long before the death of M.P. von Kaufmann, who headed the Russian Red Cross for 15 years, the Community was named after him [22].

³ In 1918 the community was liquidated, and the M.S. Uritsky Hospital continued its work here. In 1997 it was reorganized into the City Geriatric Medical and Social Center.

⁴ After A.A. Bezborodko's death, the mansion passed to his niece, Princess K. Lobanova-Rostovskaya. She brought up the son of her elder sister L.I. Kusheleva — a nephew of A.G. Kusheleva. Due to extinction of the male line of the

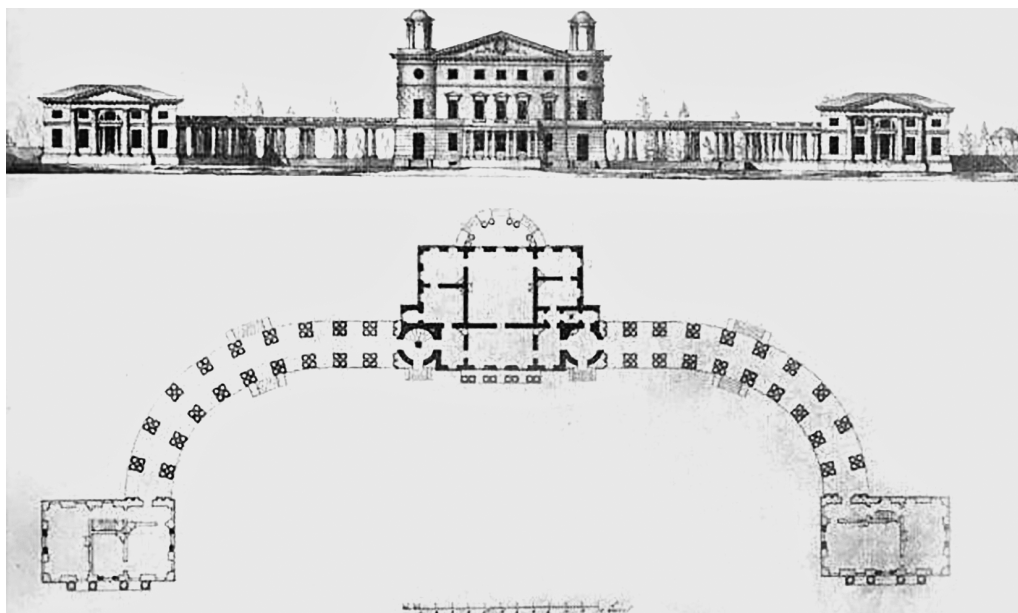


Fig. 30. Drawing and plan of the first floor of Count Kushelev-Bezborodko's dacha [38]

Рис. 30. Рисунок и план первого этажа дачи графа Кушелева-Безбородко [38]

two round towers at the corners, topped with belvedere towers, is connected by arc-shaped galleries with two symmetrical side wings. The wings are connected with each other by an original fence consisting of 29 cast-iron lions holding massive chains in their teeth. A monumental granite pier decorated with figures of four sphinxes is located in front of the building on the bank of the Neva. The central building with towers was built in 1773–1777 by V.I. Bazhenov (1797–1799). Side wings and galleries connecting them with the main building were built by D. Quarenghi in 1783–1784 [26]¹. A vast park with pavilions adjoined the manor house from the north. The park was built by G. Quarenghi. In 40–50-ies of the XIX century the Kushelev-Bezborodko mansion was famous as a therapeutic resort of Polustrovsky mineral waters.

In 1896 the building and a part of the park became the property of the Red Cross Society, and the Elizavetinskaya Community of

Sisters of Mercy² was located here. According to the designs of architects P.Y. Suzor (1844–1919), N.V. Nabokov (1838–1907), A.V. Kashchenko (1860–1918?), standard hospital buildings were built for the Community, which became the prototype of future Soviet housing estates [9]³.

In 1828 in order to build a hospital, the treasury purchased a house on Vasilievsky Island from the heirs of the rich merchant I.V. Kusov (Fig. 33). A long facade of the two-story rectangular building faced the Makarov (former Tuchkov) Embankment. It was designed by architect L. Ruska in 1792–1793 and serves as an example of strict classicism. The central part is accentuated by avant-corps⁴ with six pilasters of Corin-

Bezborodko family, Alexander I allowed A.G. Kushelev to add the Bezborodko surname to his surname. He became the owner of the estate. Over time the dacha became known as the Kushelev-Bezborodko dacha.

¹ The literature suggests that the architect N.A. Lvov was the author of the project of Bezborodko's dacha [34, 36].

² The Elizabethan Community of Sisters of Mercy was founded in 1896 on the initiative of Grand Duchess Elizabeth Fyodorovna. She was the head of the first St. Petersburg ladies' committee of the Russian Red Cross Society, and in late 1895 she petitioned for the establishment of the community of sisters of mercy. The community was named Elizavetinskaya in honor of the Grand Duchess.

³ In Soviet times, the mansion served as the Karl Liebknecht Infectious Diseases Hospital, and later as a tuberculosis hospital. Currently, the company 'Monolit' is reconstructing the mansion, Count Bezborodko's dacha is planned to be turned into a cultural and business center.

⁴ Avant-corps — a part of the building that protrudes beyond the main line of the facade to its full height.



Fig. 31. Kushelev-Bezborodko's cottage [38]

Рис. 31. Дача Кушелева-Безбородко [38]



Fig. 32. The lion's fence at the Kushelev-Bezborodko cottage [38]

Рис. 32. Львиная ограда у дачи Кушелева-Безбородко [38]

thian order. A triangular pediment with denticles crowns the avant-corps. The side parts are highlighted by dentils¹. The walls of the ground floor of the avant-corps are rusticated [16].

In 1828 Kusov's house was adapted for a hospital, which required a number of alterations made by architect D. Quadri (1773–1832).

They were limited to internal rearrangements of the building and hardly touched the facades. On 24 October 1829, the first anniversary of the death of Empress Maria Fyodorovna, the hospital was inaugurated. In the name of the heavenly patroness of the Empress, the hospital was given the name of St Mary Magdalene².

¹ Dentil — a row of small rectangular ledges arranged in the form of an ornament on the cornice of a building, serving as decoration.

² In 1918, the hospital was named after revolutionary Vera Slutsкая. In 1950, the Children's Infectious Diseases Hospital was opened here, and in 1968 the hospital became a children's surgical hospital. In 1973, the Vera Slutsкая



Fig. 33. St. Mary Magdalene Hospital [27]

Рис. 33. Больница Святой Марии Магдалины [27]

In conclusion, it should be noted that the majority of hospitals built in the second half of the XVIII century — the first third of the XIX century had been designed in the classical style. They continue to provide medical care to citizens of St. Petersburg, and remain an adornment of the northern capital, contributing to its noble modesty and refined elegance.

A new stage in the development of the city's hospital architecture is associated with the Eclectic era, which will be the subject of the next article.

ADDITIONAL INFORMATION

Author contribution. Thereby, all authors made a substantial contribution to the conception of the study, acquisition, analysis, interpretation of data for the work, drafting and revising the article, final approval of the version to be published and agree to be accountable for all aspects of the study.

Competing interests. The authors declare that they have no competing interests.

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Surgical Hospital was merged with the N.K. Krupskaya Somatic Hospital. N.K. Krupskaya Somatic Hospital. The merged hospital was named after N.K. Krupskaya. In 1993, the former name was returned.

ДОПОЛНИТЕЛЬНАЯ ИНФОРМАЦИЯ

Вклад авторов. Все авторы внесли существенный вклад в разработку концепции, проведение исследования и подготовку статьи, прочли и одобрили финальную версию перед публикацией.

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