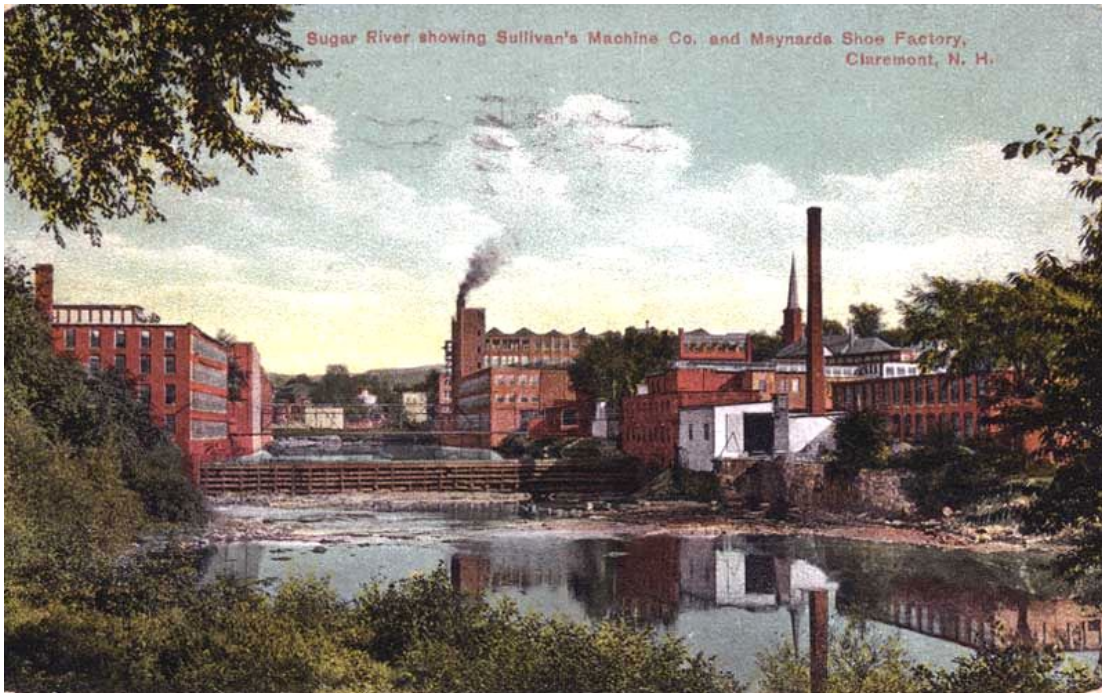


New Hampshire's Russian Americans

Immigrants arriving in the United States tend to share at least two experiences: they look forward, trying to become American, and they look back, trying to maintain some traditions from their homeland. This document is part of a series discussing these tendencies in groups that have migrated to New Hampshire. The series is meant to support the New Hampshire Historical Society school program *Passport to New Hampshire History: Immigration and the Granite State*.

Becoming American

Industry and New Hampshire's Russian Immigrants



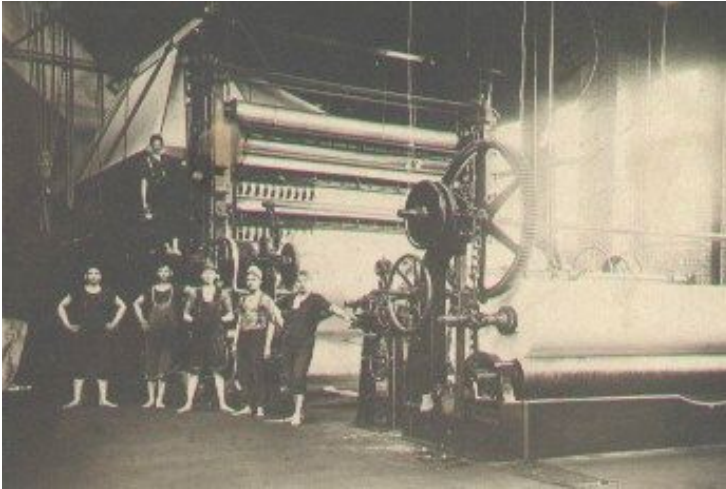
Sullivan's Machine Company, Claremont

In the early 1900s when New Hampshire became the destination for a significant number of Russian immigrants, the town of Claremont and the city of Berlin were among the most thriving industrial centers in the state.

When Russian immigrants began arriving in Claremont, the town's largest employer was the Sullivan Machinery Company. The company evolved from its beginnings as a small

machine shop and foundry established in 1851 and continued to grow through the second half of the century.

By the time Russian immigrants began working in the factory, it had established itself as a leading maker of mining and quarrying machines used to excavate coal and extract granite.



Berlin Mill (Early 1900s)

Russian immigrants also found work in the Claremont Paper Company. Founded in 1866 as the Sugar River Paper Mill Company, the company produced nine tons of book paper and newsprint each day. By 1903, now known as the Claremont Paper Company, daily production had increased to 15 tons of book paper.

In addition to the Claremont factory, many Russians were drawn to the opportunities in the booming paper and logging

city of Berlin. In the early 1900s, the largest community in Coos County was at its economic height and the Berlin Mill was the largest chemical paper pulp manufacturer in the world.

Traditional Russian Architecture in New Hampshire

Claremont's Holy Resurrection Church, dedicated in 1941, is an excellent example of how traditional Russian architectural forms have been incorporated into the built landscape of the United States. Its onion-domed spires recall the famous St. Basil's Cathedral built on the edge of Moscow's Red Square between 1555 and 1561. St. Basil's architecture is an icon of Russian design with its swirling colors and redbrick towers, each topped with a unique onion dome.

Claremont's Russian community was established in the early 1900s. Immigrants from the provinces of Minsk, Wilensk, and Grodnensk began arriving in this factory town in 1907 and 1908, drawn by opportunities in the city's Sullivan Machinery Company.

America offered no replacement for the churches that Russian immigrants left behind. The need for a spiritual center for the community where the Russian brand of the Christian Orthodox faith could be practiced led to the organization of the Brotherhood of the Holy Resurrection in 1909. In 1914, the community was led by its first permanent priest. That same year, the Brotherhood bought and converted a two-story house, which it converted into a church. Parishioners worshipped here until the completion of the church in 1941.



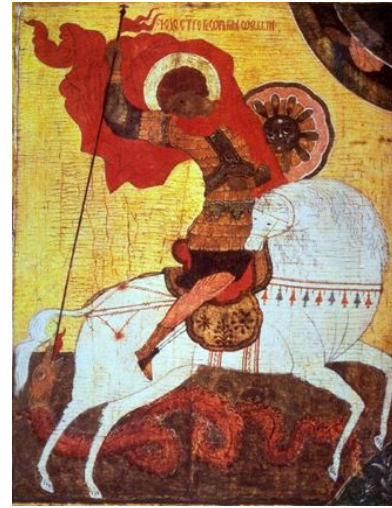
Claremont's Holy Resurrection Russian Orthodox Church (left)
St. Basil's Cathedral, Moscow, Russia (above)

Keeping Traditions

Icons: Windows into Heaven

The word “icon” comes from the Greek *eikon*, meaning image or representation. More specifically, however, for members of Orthodox Christianity, icons are holy images to which special veneration is given.

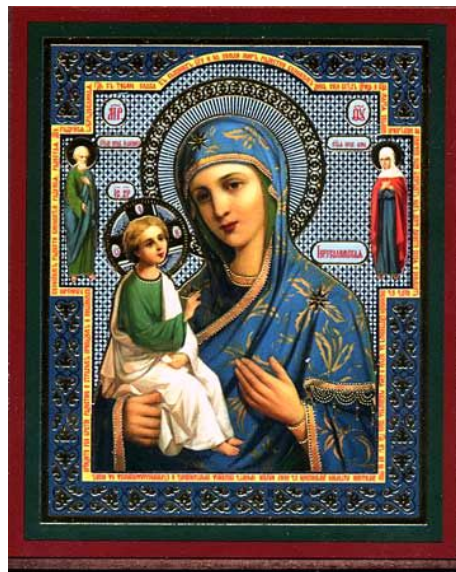
The Russian tradition of icon painting originated in Greece and was brought to Russia when the country was converted to Christianity over 1,000 years ago. The first icons were brought to Russia from the Byzantine Empire, supplying the newly Christianized Russians of Kiev with books, icons, and other items necessary for the celebration of the mass.



In addition to their role in the formal religion of the Russian Orthodox Church, icons are also used for religious worship in the intimacy of one’s own home.

During the Soviet period of Russian history, religion was banned; ordinary Russians were encouraged to transfer their veneration for religious symbols to the leaders of the Communist state. Among Russian Americans, the practice of icon veneration continued. And today in post-Soviet Russia, the reverence of icons and the painting of these “windows on heaven” remain alive and well.

**Икона Божией Матери
«Иерусалимская»**
Празднование 12/25 октября
Тропарь, глас 3
Твоего предстательства уверение и милосердия
Твоего явление икона Иерусалимская нам,
Владычице, показася, пред нею же души наша в
молитве изливаем и верою Тебе вопием: воззри,
Милосердая, на люди Твоя, вся скорби наша и
печали утоли, утешение благое в сердца наша
низпосли и спасение вечное душам нашим,
Пречистая, испроси.
Кондак, глас 5
Не отрини, о Милосердая Мати, слез и возды-
ханий наших, но прошения наша милостивно
примимши, пред Иерусалимскою иконою Твоею
молящихся людей веру укрепи, умилением
сердца их исполни и крест земаго жития нести
им помози, велика бо хочещи можещи.
«БОФРИНО»



Ikona Bozhiei Materi
[Icon of the Holy
Mother]
(back and front)

Russian Folk Toys

The craftsmanship and design of traditional hand-made toys are an important window onto a culture's folk traditions and provide us with a glimpse into the world of children. In addition to their importance as pieces of individual workmanship, children's playthings often preserve aspects of daily life that disappear under the influence of the progress of civilization.

The persistence of the steam engine locomotive as a popular children's toy is one present day American example of this phenomenon.

These examples of Russian folk toys are reproduced from Emanuel Herick's 1919 work, *Folk Toys*.

