



Romanov News
Новости Романовых

By Paul Kulikovsky

№83

February 2015



Grand Duke Sergei Alexandrovich - Portrait by Konstantin Gorbunov, 2015

In memory of Grand Duke Sergei Alexandrovich



It was quite amazing how many events were held this year in commemoration of the assassination of Grand Duke Sergei Alexandrovich - 110 years ago - on 17th of February 1905.

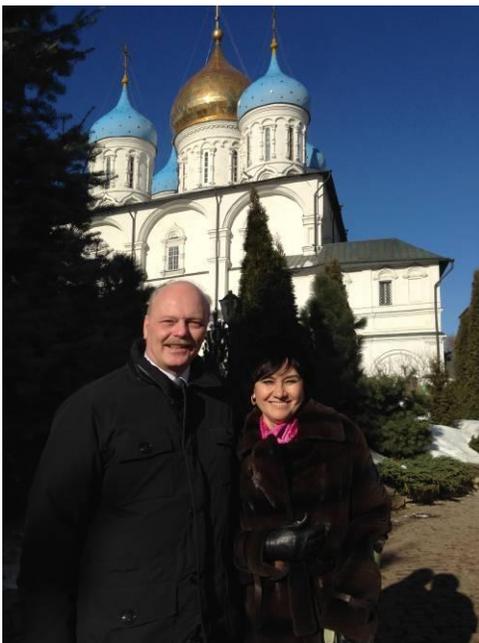
Ludmila and I went to the main event, which was held in Novospassky Monastery, where after the Divine liturgy, a memorial service for Grand Duke Sergei Alexandrovich, who is buried there in the crypt of the Romanov Boyars.

Новоспасский монастырь
110-лет со дня трагической гибели
Великого Князя Сергея Александровича



17 февраля

09:00 Начало Божественной Литургии
10:30 Панихида по Великому Князю
Сергею Александровичу
12:00 Военный парад на соборной площади
12:30 Музыкально-просветительская программа





The service in the church of St. Romanos the melodist (in the crypt of the Romanov Boyars) was led by Bishop Sava and Bishop Photios Nyaganskaya Ugra and concelebrated by clergy of Moscow.

The service was attended by Presidential Envoy to the Central Federal District A.D. Beglov, Chairman of the Imperial Orthodox Palestine Society S.V. Stepashin, chairman of the Moscow City Duma A.V. Shaposhnikov, President of Elisabeth Sergius Educational Society Anna V.

Gromova, Grand Duke George Michailovich and Olga Nicholaievna Kulikovskiy-Romanoff, Ludmila and Paul Kulikovskiy, Director of Russian State Archives S. V. Mironenko, and members of the Russian Nobility Assembly.



Present were also the icon of Mother of God "Quick to Harken" to which members of the Romanov family were praying, and later residents of besieged Leningrad. It had arrived a few days earlier from the Holy Trinity Cathedral in Alexander Nevsky Lavra in St. Petersburg.

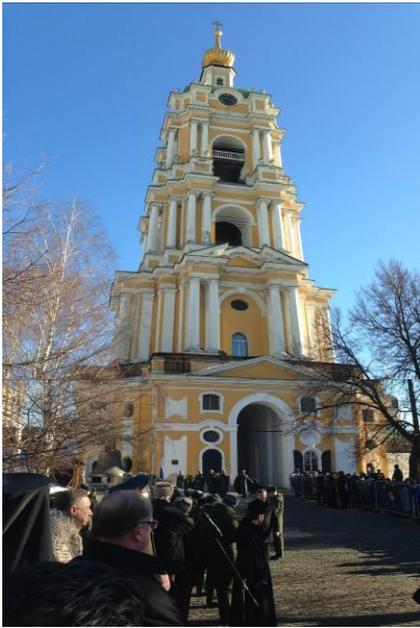
The Mother of God is depicted on it without the baby, praying with outstretched right hand. It was much admired by the Imperial family, especially Empress Alexandra Feodorovna.

In letters to Emperor Nicholas II, the Empress mentions her visit to the church and seeing the icon - "We went to the new church in the name of Skoroposlushnitsa and saw there a marvelous icon - such a wonderful, gentle face, and while praying in front of it had such a good feeling ..." (April 1, 1916). Being imprisoned in Tobolsk, Alexandra wrote to her maid of honor: "Pray for us and for those whom we love, and our precious fatherland, at the "Quick to Harken" - awfully fond of her wonderful look." Among the icons in the Ipatiev House was found three images of the Mother of God "Quick to Harken".



After the service, in the museum of Novospassky monastery opened the exhibition "The crown of life", an exhibition that includes more than 30 rare objects from private collections. For example, an award of Grand Duke Sergei Alexandrovich, obtained during the Russian-Turkish war.

Video of the preparation of the exhibition - <http://www.youtube.com/watch?v=lnI4tZvOfCk>



In the main square of Novospassky Monastery, near the entrance to the crypt, was a ceremonial parade. 154 soldiers from the Preobrazhensky Regiment participated, some of them playing in the regimental orchestra. First they were bringing 4 large wreaths from the main bell tower to the entrance of the crypt of Romanov boyars and placing them next to an poster sized photo of Grand Duke Sergei Alexandrovich, then followed a military honor parade, and speeches.



S. V. Stepashin said - "The fact that 110 years later, we remember the Grand Duke, is a tribute not only to that person, but also his amazing wife Elisabeth Feodorovna. She led after him the Imperial Orthodox Palestine Society. This is the memory of our country and of our history as a whole. During the time of the Grand Duke and his wife Elisabeth Feodorovna in the Holy Land was built 12 town houses, more than a hundred schools, 13 hospitals and parishes. Each year to the Holy Land in Tsarist Russia came a million Russians. Russia to the Holy Land, thanks to the Grand Duke and his predecessors, came to the world and good. Much has been lost in the last century. Today we return the lost. Last year, we opened the first Russian school in Bethlehem, earlier - a cultural center in Jericho. And returned to the bosom of the church was Sergey's House".



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We then went to the church of Novospassky Monastery to the great Christian relic - the right hand of the Great Martyr Demetrius - which had arrived in Russia from the Greek monastery of Panagia Dobre on 5th of February. More than 70 thousand faithful had already worshiped the shrine. Demetrius of Thessalonica lived in the III-IV centuries in the city of Thessalonica in the times of the Roman emperor Diocletian, the persecutor of Christians. He was born to a military commander, and subsequently was promoted to captain of the army. Dimitri put a lot of effort to spread Christianity, and one day on a tip he was given to the pagan emperor before which he openly confessed his faith. For this he was martyred - pierced with spears.



Ludmila Kulikovskaya at the shrine of Great Martyr Demetrius of Thessalonica

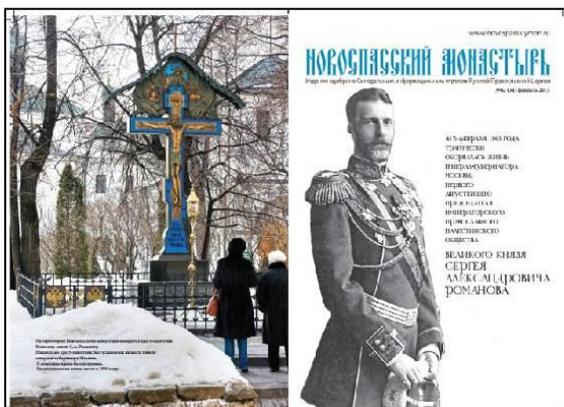


Later in the day, in the refectory of the Novospassky Monastery was held a concert, at which sounded favorite music of the grand ducal couple and excerpts from operas, which premiered in the presence of Grand Duke Sergei Alexandrovich and Grand Duchess Elisabeth Feodorovna.



On the occasion of the anniversary of the death of Grand Duke Sergei Alexandrovich had the artist Konstantin Gorbunov made a portrait of the Grand Duke and donated it to the Novospassky Monastery museum. The portrait is executed in a realistic manner and is a copy of a photograph of Sergei Alexandrovich.

Dmitry Borisovich Grishin and Konstantin Gorbunov at the new painting of Grand Duke Sergei Alexandrovich.



Remembered in Novospassky Monastery's magazine

The February issue of Novospassky Monastery's magazine has Grand Duke Sergei Alexandrovich on its cover and contains material on his life and tragic death.

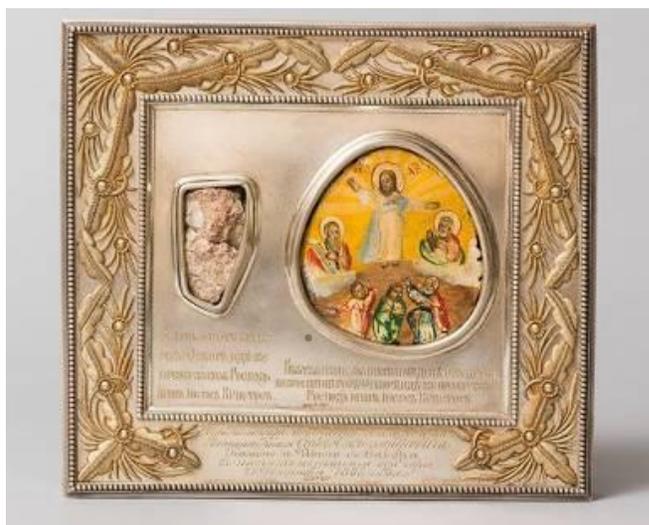
Exhibition in State Historical Museum

17 February, in the Front Lobby of the State Historical Museum, an exhibition was opened dedicated to Grand Duke Sergei Alexandrovich.

The Grand Duke was honorary chairman of the Museum. From the museum's collection was displayed the objects related to the Grand Duke, many of them handed over by Grand Duchess Elisabeth Feodorovna upon his death.



One of the impressive objects was a silver service from Grand Duke Sergei Alexandrovich, including a big samovar made in St. Petersburg, 1839, workshop of K. Boyanovsky.



Another interesting object is a silver plaque, with icon "Transfiguration" and a stone from Mount Tabor. Made in St. Petersburg, 1888. Firm brothers Grachev. In bottom of frame is the inscription: "From commander L. Gv. Preobrazhensky regiment to Grand Duke Sergei Alexandrovich in memory of the visit to this mountain on the 28th of September 1888 "

Video - <http://www.youtube.com/watch?v=3104XxKD5G4>



110 Years since Martyr's Death

Same day in Saint-Petersburg, at the Beloselsky-Belozersky Palace (former palace of Grand Duke Sergei Alexandrovich) on Nevsky Prospect was held an evening commemorating Grand Duke Sergei Alexandrovich. The program included a concert by Children-Youth Choir under the direction of Irina Boldusheva, poetry reading by poet priest Andrey Logvinov and viewing of a movie.



Several commemorative events in Tsarskoye Selo

The next day, on 18 February, there were several events in Tsarskoye Selo. First a memorial service for Grand Duke Sergei Alexandrovich in the Regimental Church of St. Sergius of Radonezh.



The Church of St. Sergius of Radonezh was built in 1904 for the soldiers of the Life Guards 2nd Tsarskoye Selo Rifle Regiment. The patron of the military subunit was Grand Duke Sergei Alexandrovich. Church was closed down in 1921, its interior were destroyed and its bell tower was demolished. In Soviet times, in its walls were cafes and garages. In 2012 the church was officially returned to the Russian Orthodox Church. Restoration work was carried out to coincide with the 700th anniversary of the birth of St. Sergius of Radonezh.

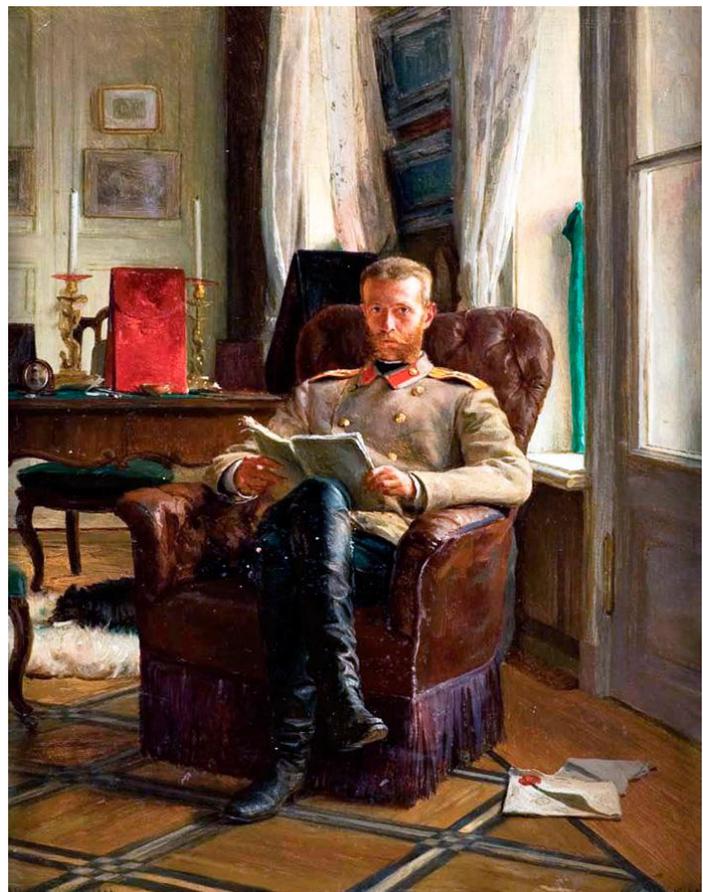
To honor the memory of Sergei Alexandrovich delegation arrived from Moscow, representatives of the Elisabeth Sergius Educational Society.

Video - <http://www.ntv.ru/novosti/1324117/>

"Two portraits"

On February 18, 2015 at 14:00, the "Elisabeth Sergius Educational Society" and State Museum-Preserve "Tsarskoye Selo" showed "Two portraits", on the 110th anniversary of the death of Grand Duke Sergei Alexandrovich, at a Roundtable in Tsarskoye Selo, Alexander Palace, in the Oval Room.

To mark the 110th anniversary of the murder of Grand Duke Sergei Alexandrovich was discussed the history of the creation of the two wonderful portraits: "The Grand Duchess Elisabeth Feodorovna in Ilyinsk" painted by F. Flameng (from the collection of the State Museum "Tsarskoe Selo") and "The portrait of Grand Duke Sergei Alexandrovich reading in Ilyinskoe" by K. Lemokh (from the collection of Elisabeth Sergius Educational Society).



The portrait of Grand Duchess Elisabeth Feodorovna was ordered by her husband for 10 years anniversary of their life together. It was a gift to Tsarskoye Selo Museum from the Romanoff-Ilyinsky family - descendants of Grand Duke Dimitri Pavlovich, who was brought up by Grand Duke Sergei Alexandrovich and Grand Duchess Elisabeth Feodorovna - presented by Prince Michael Romanoff-Ilyinsky, in 2013.





Tsarskoye Selo had also put other paintings up of Grand Duke Sergei Alexandrovich at the Round Table.

At the Round Table was discussed the current state of the estate and the problems of memorialization of historical monuments in the estate Ilinskoe-Usovo. A special theme of the Round Table - the tragic days of 1905 and the commemoration of the Church of Grand Duke Sergei Alexandrovich in the Imperial family. The round table and a joint exhibition of portraits are held not only in connection with the 110th anniversary of the death of the Grand Duke, but also in memory of merit and works of the Grand Ducal couple for the benefit of our Motherland.

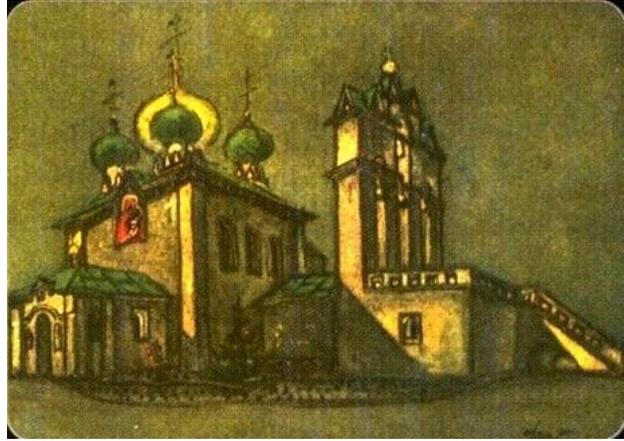
Video - <http://5-tv.ru/news/94258/>

Nobody is forgotten

About half a thousand Muscovites gathered in front of the gates of the Church of All Saints at the metro station "Falcon" on February 15, the clergy of the Church held a procession to the Memorial Park with the remembrance of those Russian soldiers who fell in the First World War.



In the park exactly one hundred years ago, February 15, 1915, Grand Duchess Elisabeth Feodorovna opened the biggest All-Russian cemetery of soldiers of the First World, which was called Bratskoe and there remains of about 18 thousand Russians of all faiths were buried. Opening the cemetery, the Grand Duchess, accompanied by Cossacks and clergy of Church of All Saints made the procession, which yesterday was reconstructed by the Fund "Elisabeth Sergius Educational Society", with the support of the Government of Moscow.



- This cemetery was opened by the "White angel of Moscow" Grand Duchess Elisabeth. Upon her request the Moscow city authorities gave a huge plot of land. It is on her will that in the cemetery are buried together Catholics, Lutherans, Orthodox Christians, Buddhists, Muslims - all Russian soldiers. A national monument, the Pantheon in 1917 by the famous architect Alexei Shchusev, was completed as the five-domed Transfiguration Church, with a museum complex, which was consecrated only in Soviet times. However, in 1925 the Bolsheviks closed the cemetery and in 1932 the church was closed.

- The area of the cemetery and the place where the church is a cultural heritage site. Transfiguration chapel was restored. Technically, we can restore the church of the outstanding Russian architecture - all drawings are saved. Revival of the church will restore the functionality of this cult place. This issue needs to be discussed, and we need to conduct examination. The last word will be for the authorities of the city - said the expert of the State historical and cultural examination of the Ministry of Culture Lybov Zavyalova.

Video - <http://www.tvc.ru/news/show/id/61636#sl>

Grand Duke Sergei Alexandrovich - the Governor-General of Moscow

The documentary "Sergey. The Governor-General of Moscow" - is said to be the first film that tells the truth about the Grand Duke. The authors responded to the urgent questions why Sergei Alexandrovich never justified to the detractors, was he really guilty of Khodynskoe tragedy during festivities in honor of the coronation of Nicholas II and why the Grand Duke was killed by terrorists.

The film was awarded a special prize of the "Radonezh" Festival.



Video - <https://www.youtube.com/watch?X-yt-cl=85114404&v=0MGAS3Q-yjq&x-yts=1422579428#t=20>

Russian Imperial porcelain Easter eggs - in Minneapolis



March 14 – September 13, 2015

The Museum of Russian Art in Minneapolis, USA, will host an exhibition with Russian Imperial Porcelain Easter eggs. The exhibition will feature approximately seventy

porcelain Easter eggs produced at the Imperial Porcelain Factory in the 19th to early 20th century.



Commissioned by the Russian Imperial family, these eggs were presented to relatives, friends, and courtiers at Easter time. The first porcelain Easter eggs were produced during the reign of Elizabeth. The art of painted eggs reached perfection during the reigns of Nicholas I (1825-1855) and Alexander III (1881-1894).

Drawn from a remarkable collection of Imperial porcelain owned by Raymond Piper, the exhibition will include approximately seventy presentation Easter eggs featuring Russian orthodox saints, Imperial monograms, traditional Russian geometric patterns, ornate floral designs, and more. Also included in the exhibition are eggs from other notable 19th century porcelain factories, porcelain vases, and photographs of the Imperial family.

Grand Duchess Olga Alexandrovna painting exhibition in St. Petersburg

Russian-Finnish Centre of Excellence in the field of environmental protection was inviting to the opening of the exhibition "Nature in paintings of Grand Duchess Olga Alexandrovna" on February 17, 2015.

This exhibition is devoted to the presentation of the cultural heritage of the daughter of Emperor Alexander III and the younger sister of the last Tsar Nicholas II - H.H. Grand Duchess Olga Alexandrovna.



The exhibition shows the view of Grand Duchess Olga Alexandrovna on the surrounding world, which begins with the family and continues in her paintings. It includes copies of the following works: Imperial family photos - Alexander III and Empress Maria Feodorovna; paintings of Empress Maria Feodorovna, Emperor Nicholas II and Grand Duchess Olga Alexandrovna. These exhibits allow you to see them private: deep feelings, observations and experiences, against the background of the natural features of the three countries - Russia, Canada, Denmark, at different stages of life of the family Olga Alexandrovna.

The opening program included a presentation of works by the author and collector Tamara Runova and a member of the Union of Artists of St. Petersburg Irina Dudina; Composer Alexander Sledin presented a concert-tour "Romance of Peterhof"; Danish Cultural Institute in St. Petersburg showed the film "Olga - the last Grand Duchess" (2003) - Director: Sonia Westerholt, with opening remarks by Project Coordinator Nina Lebedeva. The event was held at Ul. Nakhimov 1, St. Petersburg.

Lecture "The Grand Duchess in the Great War"



February 28, was a lecture "The Grand Duchess in the Great War", prepared by the Charitable Foundation HHH Grand Duchess Olga Alexandrovna - the daughter of Emperor Alexander III and younger sister of Emperor Nicholas II and Charitable Foundation "Culture for Kids."

The lecture was held at the Business Center "School" on Bolshoy Znamensky Lane, Moscow. The lecture was made by O.N. Kulikovskiy-Romanov, the Chairman of the Foundation HHH Grand Duchess Olga Alexandrovna.

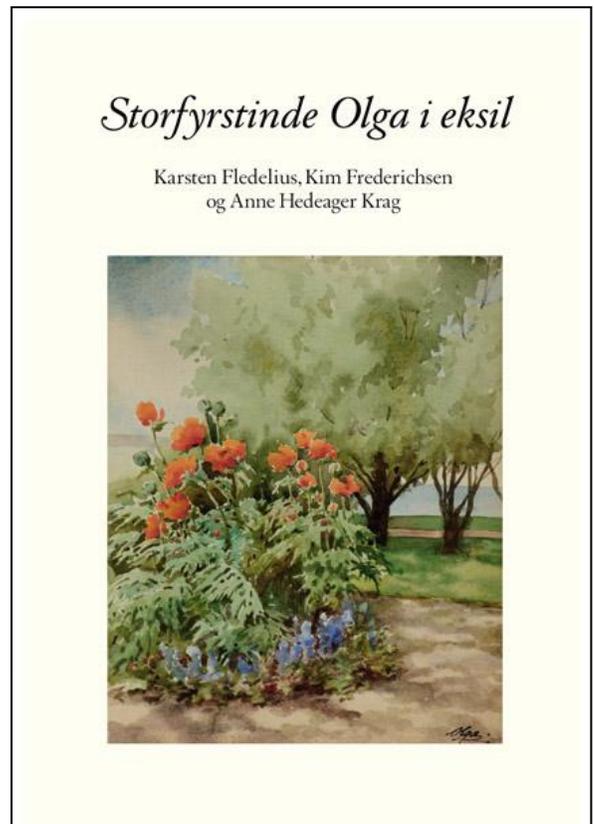
As part of the lecture was presented the unique album "Life in the war." The book includes the story of the life and work of Grand Duchess Olga Alexandrovna in the Great War of 1914-1918, her correspondence with her nieces - Grand Duchesses Olga, Tatiana, Maria and Anastasia - daughters of the Emperor Nicholas II and accompanied by wartime photographs and drawings of the August artist.

Grand Duchess Olga Alexandrovna symposium in Denmark

Thursday, February 12 in Copenhagen, in the Russian Centre of Science and Culture was an evening devoted to Grand Duchess Olga Alexandrovna, with focus on the latest book "Grand Duchess Olga in exile".

About 30-40 persons was listening, when Kim Frederichsen made an introduction about Grand Duchess Olga's history. Karsten Fledelius, under the headline "Russia - Denmark's oldest allies", told about the friendship between Denmark and Russia throughout history and did it cheerfully and exciting. Anne Hedeager Krag's presentation "The opinion of Olga as an artist after 1991" finally got into details about how Olga and her paintings evolved. Kim then talked about "Olga, Denmark, the Soviet Union and the Cold War". Different books and catalogs were sent around in the audience, allowing them to take a closer look at more paintings and photos. At the end was a question and answers session.

After the symposium there was a possible to buy the book.



Karsten Fledelius, Kim Frederichsen and Anne Hedeager Krag showing the book "Grand Duchess Olga in exile" Photos by Maiken Kulikovskiy Hansen.

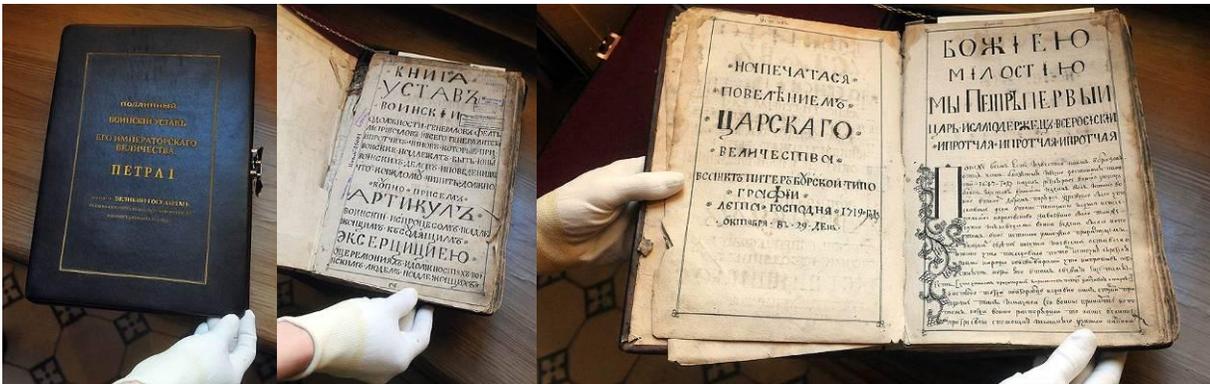
Closed for public access in two centuries



February 23 - a symbolic date, not only in the history of the Russian army. It is also a memorable day for the unique secret facility - Military Historical Library of the General Staff of the Russian Armed Forces in Saint-Petersburg.



On this day, February 23-24, 1900, in the library, on the funds which grew over several generations of military leaders of the Imperial army and where they learned the secret archives of the secret agents of the General Staff, had a terrible fire. It burned the 12,000 unique collection of books, and the famous round room with a dome was badly damaged. Damage was considered so significant that Emperor Nicholas II took personal control of the restoration of the building, and the War Minister Lieutenant General Kuropatkin weekly, on Fridays, had to report to the emperor on progress.



One of the most valuable treasures of the library - original handwritten "Military regulations of His Imperial Majesty Peter I"

Year 1811 is considered the start of the library, when Major General P. M. Volkonsky "begged the Emperor Alexander I assent to the establishment of libraries for delivering officers of the General Staff the opportunity to improve themselves in military science." The Emperor donated from his own funds a significant amount to "first installation". The collection of military books donated officers themselves. To date, the library has more than 120,000 volumes. This place never changed its location - now more than two centuries, its registered at the Palace Square in St. Petersburg, in the building of the General Staff. And all this time, because of the special military significance, the library was closed for the general reader.

Still it is so, but now the general public get a chance to look at some of it - "Spark" a part of the media holding the Russian Defense Ministry "Red Star" is preparing to print a series of reissues of the most interesting books of the collection. The first will be a re-issue from 1914, a historical work of Sergei

Shchegolev "Modern Ukrainians. Its origin and growth objectives." Military scientists claim that this study, written over 100 years ago, is extremely important in our day.

Emperor Alexander III on a magazine cover

On February 19, in Shuvalov auditorium of the Moscow State University was presented a special issue of the magazine "Rodina", dedicated to the era of Alexander III (1881-1894). The presentation was attended by the authors of the release, the members of the Editorial Board, and members of the press.

The thematic issue of "Rodina", dedicated to the era of Alexander III, has since 2002 been publishing a series of special issues, each of which consider a particular key path in the history of Russia. Responsible editors of this issue, the 12th in a row are Doctor of History, Professor, Department of Public Administration A. Yu. Polunov and candidate of historical sciences, associate professor of the History Faculty of Moscow State University Yu. A. Borisenok.

**ПРЕЗЕНТАЦИЯ
СПЕЦИАЛЬНОГО НОМЕРА
ЖУРНАЛА "РОДИНА",
ПОСВЯЩЕННОГО
ЭПОХЕ ЦАРСТВОВАНИЯ
АЛЕКСАНДРА III**

19 ФЕВРАЛЯ
16:30, ауд. Е-834



Sovereign Sovereigns of Russia

24 February. Moskovskiya Vedomosti. Vladimir Klimov

*By the 170th anniversary of Alexander III and the 190th anniversary of the coronation of Nicholas I
Thursday February 19, Moscow.*

The combination of such historical figures as Emperors Alexander III and Nicholas I may seem to some unexpected. But no. They both were and are maligned.

An evening with: the confessor Aleksei Monastery, a member of the Union of Writers of Russia Archpriest Artemiy Vladimirov, writer, philosopher, Viktor Reeds, painter, writer Viktor Saulkin and cultural historian, a relative of Lermontov and murdered governor of St. Petersburg Governor-General Vladimir Fedorovich von der Launitz - Vladimir Sokoloff.

The 190th anniversary of the coronation of Nicholas I and the 170th anniversary of Alexander III, provided an opportunity to touch the culture of the Russian Empire, that have left an indelible mark on the history of the Fatherland. Both Tsars were the greatest connoisseurs of Russian antiquities, ancient Russian art tradition and folk art. They traveled a lot in Russia, were interested in historical past, studying it "alive", the surviving monuments, and not from books. Both emperors were humble people and extremely noble, loving their homeland, they considered themselves the officers, those who are called to fulfill their duty, recognizing themselves accountable to the king of heaven and earth.

What did they for Russia? Culture formed during the reign of Nicholas I, now called "the golden age of Russian art." A quarter of a century later, ascended the throne, Alexander III made Russia one of the most powerful nations in the world, with a developed industry, agriculture, and a strong army.

70-летию Великой Победы посвящается
XV часть
Благотворительного Духовно-просветительского Цикла

Возвращение на Родину

2014  2015

19 февраля, четверг
Державные Государи России
К 170-летию Александра III
и 190-летию коронации Николая I
фильм и встречи
с Членом Союза Писателей России,
протонерсом **Артемом Владимировым**,
писателем **В.Н.Тростниковым**,
историком, искусствоведом
В.Н.Соколовым-Лермонтовым (Ставрополь)
и киноискусцем **В.А.Саушкиным**
Автор и ведущий вечера, артист Циркового театра Ана Мартини
Начало в 18:30

Дом Кинематографии России, Белый зал
10, Басманная ул.13, Москва, метро "Басманная", выход "Мининский рынок", микрорайон

Билеты распространятся

1) в Главном здании Сахаровского института (8-495-828-78-54), (Москва/Измайлово) и 2)
3) в кино-зале СК Академического театрального центра (8-495-207-24-81), метро "Павловский"
4) в кино-зале "Спасская" (8-495-302-11-80), Ленинский пр. 8/13, метро "Курская"
5) в кинотеатре "Салтык-Штрауберг" (8-495-371-02-12), метро "Площадь"
6) в кинотеатре "Спутник" (8-495-371-02-12), метро "Площадь"
7) в кинотеатре "Спутник" (8-495-371-02-12), метро "Площадь"
8) в кинотеатре "Спутник" (8-495-371-02-12), метро "Площадь"

Подробная информация о всех вечерах в журнале «Покрова»
1944 год: www.vozvrasheniye.ru, e-mail: blavnyy@inbox.ru
Нам необходимо транспорт и материальные средства.
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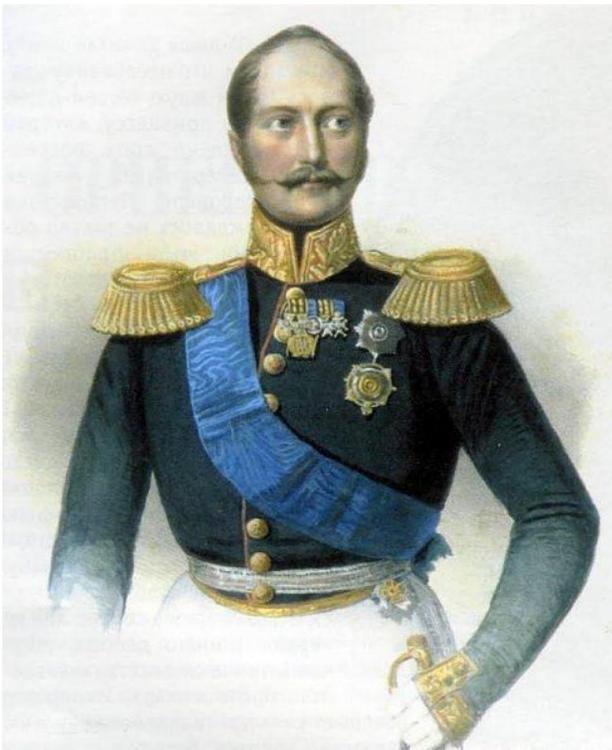
Traditionally, author and host of educational evening - singer, winner of Pushkin Prize Lina Mkrtychyan - invited to meet unique people involved in Russian history and ready to share their knowledge. Here's how to determine their attitude to the outstanding representatives of the Romanov dynasty.



Archpriest Artemy Vladimirov - "When we see portraits of the tsars or hear their brief but succinct utterance, we always feel that contact with the tsars, thought or act is performed in our inner world, some wonderful, quiet, but clearly change. As if the soul is revealed, acquires wings, it appears somehow new, I would call it thoroughly, inner strength. Kingdom is not completed on the earth without a sovereign, they - pray for our land and invisibly are involved in the fate of Russia.

It's amazing to realize now, in times of rapid cooling of relations between Russia and the EU countries that once our state governor, won two local wars and crush the rebellion in

neighboring countries, was called the "gendarme of Europe", and no one was talking about the severity of the Russian Emperor, and his status during the reign. And how can you not remember that the military surrounded the everyday life of the future Russian Emperor from the outset, when he was four years old the first time put on the uniform of the Life Guards Regiment. Later Nicholas passionate love rises early, sophisticated rifle techniques, development of military manuals, inspections, reviews - exactly what others called boring. It was used on the imperial post and he had a passion for technology: in 1835 Nicholas I got carried away "mad", as it was then called, the project "iron pots" or "zhelezyanki." While public railways in the world there were only three: two in England and in America. Emperor engineer, who often work 18 hours a day, boldly took up the construction of an experimental railway from St. Petersburg to Tsarskoye Selo. Later railway connected the Russian capital with Moscow, which required a third of its annual budget.



A film was presented to the participants of the educational evening succinctly highlighted all the major achievements made by Nicholas I during his reign: the resolution of the peasant question, opening nationwide rural schools, hospitals, monetary reform, promote the growth of trade and industry. Culture and art were for the Emperor a special account: during the reign of Nicholas I there was so many brilliant writers, poets, musicians and artists that it would be enough for several epochs. According to Lina Mkrtychyan, the first thing that comes into her head at the mention of the era of Nicholas I, this complete works of Pushkin, Gogol, Lermontov, painters Briullov, Kiprenskii, Ivanov, Glinka's music. But if the government would be weak in those years, the "golden age" of Russian art could not have taken place. Surprisingly, Nicholas had not yet become emperor, renounced the throne in favor of his brother Constantine, who also did not accept it. This is a unique event in world history, about which Count Langeron released in French a delicate compliment: "The members of your dynasty so noble that they do not rise, but descend to the throne."

Alexander III was not inferior to the nobility of Nicholas I, the breadth of the soul and the desire to serve the Fatherland.



Lina Mkrtychyan, author and host of educational evenings - "Alexander III - extraordinary, amazing, no one else like the emperor, the first in the history of the reign in Russia with such charisma, this type of person. He resumed what was launched by Nikolai Pavlovich, the Russian style, Russian idea. It reaches its peak, with Vladimir Cathedral in Kiev, Viktor Vasnetsov paintings in Moscow Cathedral of Christ the Savior, and of course, the Grand Kremlin Palace by Konstantin Ton, in which were used elements of the chambers of sovereign Alexey Mikhailovich. Under Alexander III, even if there would be only one Pyotr Ilyich Tchaikovsky, the most brilliant, best, greatest and most maligned man, like all our sovereigns, it was already possible to call it a century "golden age of Russian culture." As you know, Tchaikovsky wrote the anthem for the coronation of Alexander Alexandrovich. Emperor donated huge sums to museums, including provincial. He was the initiator of the idea of a Russian Museum in St. Petersburg. Alexander III created with the help of composer Balakirev free school of singing, patronized by Tsarevich Nicholas Alexandrovich.

During the reign of Alexander III, Russia almost did not conduct wars, for which he received the nickname "Peacemaker." But the Emperor has made the industrial prosperity of the country: under Alexander Alexandrovich were oil derricks, central water supply, electric lighting and paved roadways, steamships, the telegraph, tram Siemens and Ericsson phone. Coal production in the period increased by 1,468 percent, steel production by 159 percent, iron by 480 percent. Agriculture produced 15% of the world's wheat and 55% of rye. By 1893, state revenues exceeded expenditures by 100 million Rubles. Russian ruble became hard world currency. More than 2-fold increase in gold reserves.

Russia has become one of the most powerful world powers, constantly expanding its boundaries and zones of influence that could only be with a strong army. Thanks to the efforts of Alexander III, Russian Navy received 114 new warships, including 17 battleships and 10 armored cruisers. Contemporaries believed that Alexander III turned the reforms of his father, but he actually changed the vector - peasants acquired ownership of 2 million acres of land.

But the most important thing is that against the background of outstanding success, which showed Russia, was not lost the personal qualities of the Emperor-peacemaker. It is known that Alexander III had great strength: he could wring with his hands a poker or bend a copper coin. The Tsar was exceedingly modest and every time, showing similar tricks, he looked at the door, not to embarrass anyone with his strength. It is known that during a train wreck, when the royal family returned from the Crimea, Alexander III held on the shoulders the collapsed roof of the car to let his family climb from the rubble.

The funeral of Alexander III became the last royal funeral in Russia. Here's how it is recalled by the great Russian artist Mikhail Nesterov: "The Russian people are burying with Emperor Alexander III cherished thoughts and dreams, he embodies all the holy, the best characteristic of the morality of the people. From the time of Alexander Nevsky one can safely say that no one else has expressed the people as bright as Alexander III".

Today, one can only wonder that two Russian emperors, Nicholas I and Alexander III, to serve his country and people and had time to do absolutely everything".

Vladimir Sokolov, historian, art critic, great grand-daughter nephew of the poet Mikhail Lermontov - "This is one of the mysteries of Russian monarchical state. Only man, clothed with grace from above, anointed, only the one who is the father of the nation, it is available. No outsider was unable to do this".

Lina Mkrtychyan, author and host of educational evenings - "It is they, our sovereigns, instilled in us that faith and hope, that in spite of everything will return to our homeland sovereign, as in spite of all of Crimea returned. We strongly believe that the Lord blessed by every hour brings this day, and it will be in Russia, the Tsar's father".

Victor Saulkin, painter - "Sometime, late dear Vladimir Leonidovich Mahnach said that the word "revolution" in Russia must become a dirty word, said it is indecent. After all, our two sovereign, Nikolai Pavlovich and Tsar Alexander III Peacemaker fought the hydra of revolution. Fyodor Tyutchev said: "In a world of two forces "Russia and the revolution", and still it remains true. We now see that the world is still struggling two forces, one of which is embodied in civilization "Charly Hebdo." Recently, we have seen how the people of Paris took to the streets to demand the right to provide a sacrilege. Lawyer of the magazine said that they were "defending the right of blasphemy." But this right - the continuation of the so-called Great French Revolution. Today this revolution is opposed only by Russia. Confrontation became apparent when Russian President Vladimir Putin two years ago at Valdai said there are anti-civilization, anti-systems, and there are Russian Orthodox civilization, which will defend traditional Orthodox values. Two of our sovereign fought with revolutions. Nikolai Pavlovich was the true enemy of all revolutions, and its only disadvantage is that the "Last Knight of Europe" was too honorable man. Today the Russian Orthodox world is subjected to unprecedented pressure from the Western enemy forces. And we must have the strength to resist the devil's onslaught. As said in the beginning of the meeting, Archpriest Artemy Vladimirov, "the tsar's deeds is not completed by the life time of the sovereign, they pray for our land and invisibly are involved in the fate of Russia." Great monarchs, "fathers of the people" should help us in this confrontation, especially by high example of selfless service to the Fatherland".

Archpriest Artemy Vladimirov - "Resurrection of the Russian world due to the prayers of Russian princes, which helps us to believe that no vortices hostile, no phosphorus bombs cannot break the unanimity of ordinary Orthodox people who feel today God's cover over them".

A monument of Peter the Great first battleship "Poltava" is going up in St. Petersburg



A monument of Russia's first battleship "Poltava" is being assembled at the embankment Resurrection on the Neva river in St. Petersburg. The bronze monument is a copy of Emperor Peter the Great ship in the length of about four meters by sculptor Alexander Taratynov.

On 21st of February, the monument "Poltava" was finally hoisted on the pedestal by a crane. The official status of the object - it is a memorial.

It was originally planned that the monument officially should be opened in September 2013. However, the installation of the monument began only in July 2014. Then the authorities wanted to open the monument on 23 of February 2015.

However, work is still ongoing. Around the pedestal itself is scaffolding, not all reliefs that should decorate the granite rectangle are installed, and the territory requires upgrading. The official opening day is still unclear.

The battleship "Poltava" was built in December 1709 at the shipyard of the St. Petersburg Admiralty. The ship was named in honor of the recent victory in the Battle of Poltava. In the construction of the vessel participated Emperor Peter I.

Video - http://piter.tv/event/Na_Voskresenskoj_naberezhnoj_stavjat_pamyatnik_korablyu_Poltava/







Last survivor who followed Russia's Tsar Nicholas II into exile dies at Wrantage

20 February. Somerset News.

Magdalina Roberts, the last survivor of those who followed Tsar Nicholas II and Imperial family of Russia into exile at Tobolsk, in Siberia, has died at Wrantage, aged 97.



Magda, left, and her siblings with their grandfather Alexei Andreevich Volkov. Magda in later life.

Mrs. Roberts, nee Kipasto, was named after the St. Petersburg casualty hospital St. Magdalina, where she was born on June 29, 1917, because her mother had been queuing for bread nearby and was too far from the nursing home that had been booked for her birth.

It was after the February Revolution and Russia was in chaos.

Her maternal grandfather, Alexei Andreevich Volkov, was Valet de Chambre to the Empress Tsaritsa Alexandra and accompanied the Imperial family into exile. Three months later Magda was taken with her grandmother, mother, brother and sister to Tobolsk, a journey of several days by train and river steamer, where they stayed in rooms and later at the Ivanovski Monastery.

After the Bolshevik Revolution of October 1917, her grandfather Volkov was taken prisoner in May 1918, and jailed in Ekaterinburg, along with the four Grand Duchesses and remaining staff. The Tsar and his family were murdered on July 17 and a week later Volkov was removed to Perm where he was shot in a forest as he escaped the Bolsheviks.

He spent the next three months living rough in Siberia before rejoining his family in Tobolsk and travelling east to Manchuria, where they lived for three years, then joining Magda's father in Estonia. In 1940 the Soviet Union occupied Estonia and in June 1941, as the Germans invaded, Magda's mother was arrested and sentenced to seven years' labour in the Vyatka Gulag, Siberia.

In 1944 to escape the advancing Red Army, Magda moved to Latvia, then Salzwedel, in Germany, then in 1945 to Peine, in the British Occupation Zone.

There she met Major Leonard Roberts MC, of the Somerset Light Infantry, coming with him to England in 1948 ahead of their wedding at Wolverhampton.

After convalescing from TB, she joined her husband in the Cameroons and Nigeria, where he eventually became the Acting Permanent Secretary of the Ministry of Defence.

During this time, at an official reception attended by Leonid Brezhnev of the Soviet Union, Magda scornfully told him thought of Soviet rule in Estonia.

Magda, who died on February 14, lived in Cheshire and London before moving to Somerset in 1989. Major Roberts died in 2005.

She is survived by her children Nina and Guy and grandchildren Thurstan, Sarah and Clare.

The story of Valet Alexei Andreevich Volkov

Alexei Volkov was born in 1859 in the village of St. George Kozlowski County, Tambov Province. Upon reaching military age, Volkov was called up for military service, where he was supposed to stay for only three years as a graduate.. In fact, he served for five years, first in the Life Guards Pavlovsky Regiment, and then in the Consolidated Guards company.

March 1, 1881, standing guard at the Apothecary lane onto the barracks of the Life Guards Pavlovsky Regiment, Volkov witnessed the tragic event of murder of Emperor Alexander II. He then was standing in the military cordon during the funeral of the deceased Emperor.

On one occasion he was appointed to guard the Anichkov Palace, and another memory was when his regiment visited the coronation festivities of the Emperor Alexander III, held in Moscow in 1883.



In 1883, Alexei Volkov married Natalia Antonova with whom he had six children - daughters: Maria (6 June 1884), Lybov (10 September 1888), Alexander (5 April 1893) and Vera (27 January 1896) and sons: Victor (11 November 1890) and Michael (12 November 1898).

In the Guards as commander was appointed Colonel Hesse, under whom A. A. Volkov served two and a half years. While serving in this division with the rank of Senior Sergeant, he was in 1884 in Peterhof and had a chance to meet Tsarevich Nicholas Alexandrovich, the future Emperor Nicholas II.

Doing guard duty at the Winter Palace, Volkov drew the attention of Grand Duke Paul Alexandrovich - almost his age - which offers him after the expiry of service to come into his service. His service in the court of His Imperial Highness Grand Duke Paul Alexandrovich, Volkov began on March 1, 1886. Already in 1892, at the request of his master he was presented the silver medal "For diligence", and since January 15, 1893 he was appointed Valet for the Grand Duke.

Going abroad, Grand Duke Paul often took with him, and Volkov eventually witnessed his courtship with Princess Alexandra Georgievna. After their wedding, which took place in 1889, the young settled in his palace, where was born Grand Duchess Maria Pavlovna (junior). Those closest to them at the time were Grand Duke Sergei Alexandrovich and Grand Duchess Elizabeth Feodorovna, in which suburban estate "Ilinskoe" was the beginning of the tragedy that took the life of Grand Duchess Alexandra Georgievna, five days after the birth of her second child - Grand Duke Dmitri Pavlovich. After befallen grief health of Grand Duke Paul Alexandrovich sharply deteriorated, which doctors recommended that he go abroad to restore physical health and mental balance. But there was an unexpected obstacle en route as Pavel Alexandrovich needed massage therapy, therefore, Volkov had to learn another profession "court masseur."

Leaving his children in the care of his brother Sergei and his wife, Grand Duke Paul Alexandrovich went to Coburg to visit his sister the Duchess of Coburg-Gotha. The stay was short, as Pavel sought to warm Italian shores. But this dream could not come true, because wherever they come - in Rome, Venice, Florence and Naples, accompanied them throughout cold weather and rainy storm. So after a little less than two months, without rest, they all returned to St. Petersburg shortly before the Christmas holidays. Since then, the Grand Duke began to go abroad every autumn and every time he took with him Volkov. But of all these trips, Volkov most memorable trip was the secondary to Coburg in 1894, where an engagement of the future Emperor Nicholas II and Princess of Hesse-Darmstadt Alice took place.

In autumn of the same year, Grand Duke Paul Alexandrovich, along with his brother Grand Duke Sergei Alexandrovich prepared to go to UK, since Queen Victoria was planning to marry early widowed

prince to one of the English princesses. But when all was ready for departure, a telegram arrived from Livadia that Emperor Alexander III was in serious condition. In Livadia Grand Duke Paul stayed for about a week, catching the last days of his august brother. On the morning of October 20, 1894 Emperor Alexander III died and Volkov among other servants managed to say goodbye to the late Emperor, still sitting in the chair in his dressing gown in the same form in which he met death.

In the spring of 1896 Volkov accompanied Grand Duke Paul and his children to Moscow, where, starting from May 6, was held the celebration of the Holy Coronation of Emperor Nicholas II. Stopping, as always, in the house of his brother Sergei, the Grand Duke on the personal instruction of the young Emperor daily encounters many foreign visitors arriving in the capital. And with every time he has to dress in military uniform of the country where from came one or the other distinguished guests. Day of the Holy Coronation Volkov watched firsthand. And the next day he was even able to watch the solemn procession from the Red Porch of the Faceted Chamber to the Assumption Cathedral and back. Upon his return to the Kremlin Palace, he met with Grand Duke Paul, who told him that Emperor Nicholas II will arrive here, and needed help to change. And indeed, the Emperor soon came to his room and Volkov was able to bring him his personal congratulations.

A few days later Grand Duke Paul Alexandrovich met Mrs. O. V. Pistolkors, whose husband was his brothers in arms. About their relationship Volkov learned during another trip abroad of his master, when the grand saloon car, going to Paris was regularly visited by Mrs. Pistolkors, going with the same train in a 1st class car. Returning to St. Petersburg, their visits became more frequent, as well as meals together: that Mrs. Pistolkors came to the Grand Duke, and then vice versa.

The following year, the Grand Duke Paul Alexandrovich taken quite a long trip to the south of France for sea bathing. But this time, he made his journey in the narrow family circle - with children who accompanied Mrs. Dzhunkovsky and pediatrician S.A. Ostrogradsky. Soon arrived there Pistolkors. Aware of some delicacy of this position, Grand Duke Paul Alexandrovich became even more nervous and on his arrival in St. Petersburg became ill. For treatment he was forced to go to Berlin. But now Pistolkors was with him all the time.

Secret wedding of Grand Duke Paul Alexandrovich and Mrs. O. Pistolkors was held in Livorno 10 October 1902, after which they went to Florence. Then in November 1902 all went to Paris. In preparation for the Name day of the Emperor, to be held on December 6, Grand Duke Paul told Volkov to prepare the adjutant-general's uniform, in which he was going to attend the service at the embassy church.

But on the eve of the feast from the Russian embassy he received a package in which the Minister of the Imperial Court Baron V. B. Frederiks brought to the attention of the Grand Duke the very unpleasant news that he was deprived of all rights of the imperial family, with all the ensuing consequences, up to the deprivation of all Russian orders and military rank.

A few days later, he received a letter, which completely undermined his health, as it was further reported that he had also been taken away his patronage of the regiment.

Grand Duke Paul wrote a letter to his older brother - Grand Duke Vladimir Alexandrovich, asking him to intercede for him before the Emperor. However, very soon he had received a reply telegram which read: "to marry, you did it without asking older brother. God will judge." (Grand Duke Vladimir Alexandrovich then still could not suspect that after less than three years, he will be forced himself seek the intercession of the Emperor on a similar occasion, associated with the marriage of his son.) Upon receipt of this dispatch, Grand Duke Paul finally realized that his case was hopeless and decided to go back to Florence.

However, in Italy Volkov lived with the Grand Duke only some 3-4 weeks, after which the latter hinted that his long faithful servant deserved a rest. And therefore he must return to Russia in the near future. Returning to St. Petersburg, Volkov at first was still hoping to get a letter from the Grand Duke, but instead of the long-awaited news he received a call from the head of the court of Grand Duke General Filosofova, where he learned about the dissolution of the Court of the Grand Duke, as well as the abandonment of his staff, so that to him was assigned a pension of 25 rubles per month and an apartment in a house on the street Alekseevskoy owned by Grand Duke Paul.

But as soon as Volkov settled in the new place, he received a call from the manager of the affairs of the Grand Duke Colonel Dolinskyo, who asked him to leave the apartment in the house, so it could be sold. Instead, Volkov was given an apartment in one of the state-owned homes on the street Galley, where he also was soon expelled, and then moved to a private apartment.

Salvation came unexpectedly in the face of the Grand Duke Sergei Alexandrovich, who arrived in St. Petersburg to visit the children of Grand Duke Paul Alexandrovich, in which education he and his wife Grand Duchess Elizabeth Feodorovna took an active part. He summoned Volkov, learned about his plight, promising assistance with the department of the court.

This opportunity presented itself during the celebrations of the Finding of the Holy Relics of St. Seraphim of Sarov, which took place July 19, 1903, attended by the royal family. That same day, Grand Duke Sergei Alexandrovich found the right time to tell the Emperor of the plight of Volkov. Expressing surprise at this occasion, the Sovereign complained that he did not know about this before, and immediately ordered to take Volkov into the service of the Imperial Court.

After negotiation with the head Count P.K. Benkendorf and his assistant M.M. Anichkov, Volkov was hired as Vice-Gough-Furera, that is a junior court lackey, what are matched by civilian service rank of a collegiate secretary.

This same fact is confirmed and preserved archive documents that said that A.A. Volkov, Order of the Gofmarshalskoy of August 19, 1903 was determined by the highest court over the state with 1 August 1903.

Being one of the footmen on duty at the Winter Palace on the memorable day of January 9, 1905, he passed along Nevsky Prospekt, met the procession, which was led by the priest Gapon.

In the same year, Volkov was most graciously awarded the Silver Medal for the neck "For diligence". Fate decreed, Volkov accompanied the Emperor on his trip to Kiev in August-September 1911. That is, at a time when revolutionary made in the opera house their "historical shots" at the Prime Minister P.A. Stolypin.

March 25, 1912, as a reward for excellent service, Volkov was most graciously elevated to the rank of Honorary Citizen of the staff.

Winter and next spring 1913 Volkov spent with the august family in Tsarskoye Selo, while the Tsarevich often suffered from bouts of hemophilia.

In March 1914 Volkov was reward for excellent service and elevated to the rank of the All-Merciful hereditary honorary citizen.

The First World War did not initially make any changes in the service career of Volkov. However, from the time of taking the Supreme Command and the emperor's stay in Baranovichi in Mogilev, Volkov was appointed Valet to Empress Alexandra Feodorovna, and accompanied her on trips to GHQ and hospitals under her patronage.

On January 1, 1916 Volkov with the permission of the Empress was appointed "Valet of rooms at Her Majesty in excess of the state."

After the abdication of the Tsar and his return to Tsarskoye Selo, as well as during the arrest of the Royal Family at the Alexander Palace, Volkov was one of the few faithful servants remained with the august prisoners, who voluntarily shared with them the imprisonment, performing, in addition to their regular duties, the various orders of the Emperor and Empress.

Being in Tobolsk, Volkov carried out a special mission in negotiating with abbess of the convent of Ivanovo in whose territory was about to be completed a house where the royal family was planning to move. This house would be more convenient to stay, rather than "Freedom House" or in the house Kornilov, and most importantly - it had a small house church, the building of which the abbess had promised to finish within a week. However, the Commissioner of the Provisional Government V.S. Pankratov, dealing with the move, told the abbess not to worry. They were not to move.

After the departure from Tobolsk of the Emperor, Empress, Grand Duchess Maria Nikolaevna and accompanying persons, Volkov remained in Tobolsk, where May 20, 1918, along with other faithful servants he went to Ekaterinburg.

Arriving in the capital of the "Red Urals" on May 23, he and Count I.L. Tatishchev, Countess A.V. Hendrikov and E.A. Schneider was arrested and installed in one of the jails, in cell number 2, where he stayed until 19 July 1918.

Moved to another prison, he was at midnight from 21 to August 22, asked to get dressed and was taken out into the street. There he saw lady-in-waiting Anastasia Hendrikova and the elderly tutor Catherine Schneider. They were joined by eight other prisoners, including the chambermaid from the house where Grand Duke Michael Alexandrovich of Russia had lived. They had an escort of twenty-two sailor guards. The guards took them onto the road leading into the woods. When a guard said "Stop", he immediately jumped over the ditch and started running. A bullet whizzed past his ear. Behind him he heard gunshots as the other prisoners in the group were shot and killed. After forty-three days wandering about in the forest, he managed to get to Yekaterinburg, now in the control of the White Czechs.

From Yekaterinburg he went to Tyumen and onto Tobolsk. He found Baroness S.K. Buxhowden, P. Gilliard, A.A. Tyeglev and E.N. Ersberg, which at that time lived in a small apartment, and learned that his family was sheltered in Ivanovo Monastery. He went to his family and was surprised to learn that they did not know about the "execution."

Soon Volkov was summoned to Vladivostok with one of the leaders of the White Movement in Siberia and the Far East, Lieutenant-General P.P. Ivanov-Rinow. After staying in the city for about a month and not having received any orders, Volkov decided to go back. In fact he was helped by being in the same city as S. Gibbs, who at the same time, followed a train of the British Military Mission to Omsk. Reaching the unofficial capital of the Supreme Ruler, Alexey on the steamer "Tovarpar" again returned to Tobolsk in July 1920. Having lived there until August, Volkov took his family on the steamer "Olga", to Omsk, where he had several meetings with the investigator N.A. Sokolov.



With the advance of the Red Army on Omsk, he moved with his family to Harbin. He worked there until 1922. In June died his wife Natalia Antonovna and after burying her in a strange land, he went to his brother-in-law in Estonia. There he remarried the widow Eugenia Reyngoldovne. Receiving a pension from the King of Denmark, Christian X, Alexei Volkov in his last years of life lived in St. George (now Tartu).

In July 1925 on behalf of Dowager Empress Maria Feodorovna, Alexander Volkov went to Berlin for a meeting with Anna Anderson. Volkov denied Anderson was Anastasia, and decried her as an impostor.

In 1928 in Paris, published his book "About the Royal Family" - "I will be happy if my memories will help to restore the true face of Emperor Nicholas II and clear his wife and innocent children of slander and malice".

Grand Duchess Maria Pavlovna, Jr. wrote that Volkov to "the royal family remained faithful to the end. Devotion of this man did not stop at anything".

Alexei Andreevich Volkov died Feb. 27, 1929 and is buried at the cemetery of St. George's Assumption.

Home puppet theater of Tsarevich Alexei went on show in Moscow

"From 17 February to 10 March 2015 in the Museum of the State Academic Central Puppet Theatre Obraztsov will be presented a rare exhibit - home puppet theater of Tsarevich Alexei, son of the last Russian Tsar Nicholas II», - the museum said in a statement.

According to the statement, the home puppet theater will be transferred to the Museum-Preserve "Tsarskoye Selo" after its exhibition at the doll museum. Dolls and screen will be displayed in the Alexander Palace, in the playing room of the heir - home of this puppet theater house.



The dolls and screen was presented on July 9, 1914 to the royal family by the French Prime Minister Raymond Poincaré during his official visit to St. Petersburg. On this day, Emperor Nicholas II made in his diary the following entry: "In 11 1/2 Poincare himself brought gifts for Alix and the children."

In addition, seen in the form of dolls a resemblance to persons, who formed the inner circle of the heir. So, Corporal doll reminds of the emperor, the bride - Empress, harlequin - Rasputin. It is possible that the dolls was made specifically for the Tsarevich, but based on the classic characters of "Guignol".



The Museum of Faberge show personal belongings of Prince Yusupov

On February 15, the Faberge Museum offered a unique exhibition - the personal archive of one of the most famous families of Russia - Yusupovs - for only six weeks it will be available to the public for viewing. At the end of the exhibition - March 29 - all the exhibits will be donated to the State Archive of the Russian Federation.



The Cultural and Historical Foundation "The Link of Times" owned by philanthropist Viktor Vekselberg acquired the archive of the Yusupov in November last year at the Paris auction «Olivier Coutau-Begarie». It contains personal belongings of the participant in the murder of Rasputin, Prince Felix Yusupov, and his wife Princess Irina Yusupova.

Also included in the collection are objects from the imperial family things: prayer book of Empress Maria Feodorovna, pocket watch of the company "Buhre", made for the coronation of Emperor Nicholas II, and the cufflinks of Tsarevich Alexei. Of particular interest is a photo archive, which gives a detailed insight into the life of the Romanovs and their relatives (Irina Yusupova was the niece of Emperor Nicholas II), as well as the first wave of Russian emigration. Photos date back to 1890-1930 years and, like the other subjects in the archive, they have never before been available to the public.

The hand-over-ceremony took place on February 13 in St. Petersburg at the Museum of Faberge, it was attended by Chairman of the State Duma of the Russian Federation Sergey Naryshkin, Russian Culture Minister Vladimir Medinsky, founder of the Museum of Faberge Viktor Vekselberg, Chairman of the Foundation "The Link of Times" Vladimir Voronchenko and director of the State Archive of the Russian Federation Sergey Mironenko. All speakers at the ceremony emphasizes the historical significance of what happened.



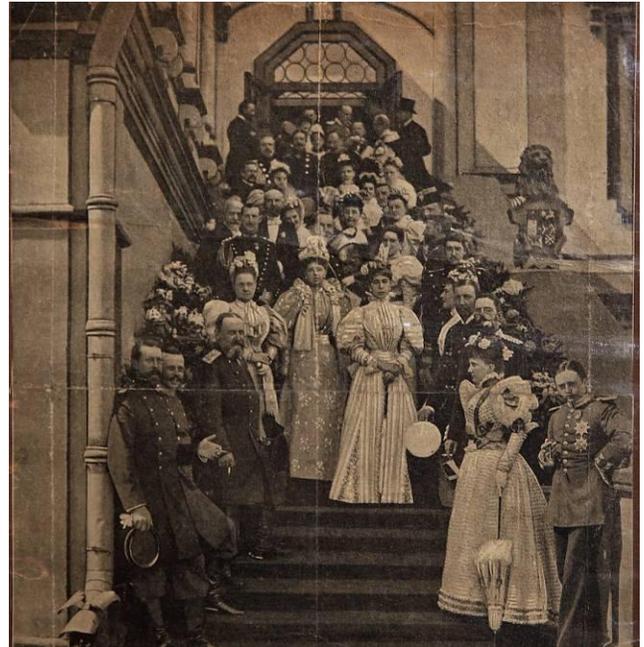
"What is so interesting and famous for this collection? In this difficult time for our country, when we re-make sense of our past, present and future - said at a press conference Vladimir Voronchenko - it is very important to understand the pages of history, the whole of its formation, which will show what happened in those years, how to treat members of the royal family, what they thought about the events of the future of the country. This is a great interesting material for research."



The member of the Foundation Board, the Director of "Renova" Andrew Storch, told that the decision to participate in the auction and purchase items was taken promptly. Together with the State Archive of the Russian Federation was prioritized the especially unique items and photographs. About those letters and papers that were not purchased during the auction, an agreement was reached with the auctioneer on the possibility to receive a copy for further study. According to Andrew Storch, for all was paid the sum of about half a million euros and the purchased items are not subject to taxation on return them to Russia.



According to Sergei Mironenko, none of the documents that are now entered in the State Archives, was known before, and has not been published. This is the third in the history of major replenishment of the imperial family in the State Archives after the documents from the archives of the Prince of Liechtenstein in 1997 and an archive of Princess Yurievskaya-Dolgorukova in 2001.



The 300th anniversary of the Grand Palace in Peterhof

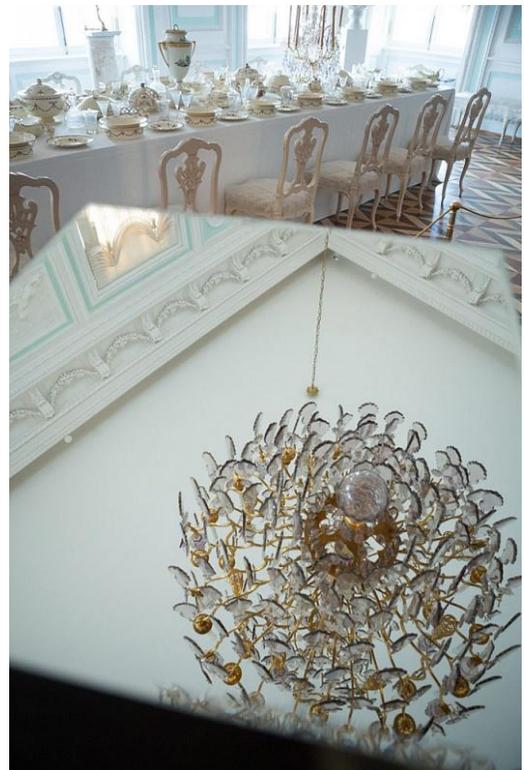
Peterhof started its anniversary with two exhibition on 12th of February; "The history in details. The 300th anniversary of the Grand Peterhof Palace" and "Dowry Russian Grand Duchess. Items from silver service of Grand Duchess Olga Nicholaevna" - Both exhibition is on from 12/02/2015 to 29/04/2015.



"The history in details. The 300th anniversary of the Grand Peterhof Palace"

The exhibition project is devoted to the historical collection of objects of decoration at the Grand Palace. Lamps, paintings, porcelain are presented as witnesses in front of the places where events took place three hundred years ago. Their "eyes" saw the palace lived, took on new hosts, was filled with guests and emptied, was ruined and rebuilt again. The Grand Peterhof Palace is considered one of the most elegant and spectacular.

Visitors are stunned by luxury and splendor of the palace furnishings, but rarely stop and think about certain subjects, even more rarely think about how complicated and dramatic was their fate. Before being brought to today's audience, each item has passed a difficult path, which is part of the history of Peterhof, the country's history. Today, in the exposition of the Grand Palace about 3,000 exhibits. Of these, nearly half comes from the historical collection. All of them survived the imperial luxury of Romanovs, turmoil of revolution and the Great Patriotic War.



At the start of the exhibition project will be eight "Heroes", but more are planned. The format is conditionally designated as curators' exhibition without an exhibition. "All exhibits are left in place. But in the place are unexpected objects that invite the viewer to stop and look into the subject, "hear" its story. With "monologues" the museum objects introduces a small booklet that visitors will get together with the entrance ticket. The palace at the same time appear in a completely different appearance. It is open and ready to communicate with the public. It continues to live when entering each viewer in the modern annals of the palace of reality. The project focused on the individual visiting the Grand Palace, and will last until the beginning of the summer season.

Video - <http://topspb.tv/news/news65375/>

"Dowry of Russian Grand Duchess. Items from silver service of Grand Duchess Olga Nikolaevna"

In late 2014 the State Museum "Peterhof" collection was replenished with several unique exhibits - silver tea and coffee service, which belonged to Grand Duchess Olga Nikolaevna. The new acquisition will be presented in the Ball Hall of the Grand Peterhof Palace. The exhibition opens on 12 February and will be one of the events of the anniversary year - the 300th anniversary of the Grand Peterhof Palace.



The items are inherent in massive form, lively rocailles and floral designs. The inner surface of the deep of the service are gilt. All items marked with an engraved monogram of the intertwined letters "ON" indicating the ownership of the middle daughter of Emperor Nicholas I. Made in 1839 -1840 the service was intended for the dowry of Grand Duchess Olga Nikolaevna. Silverware was considered a valuable investment, it was collected in advance, carefully choosing the company and craftsmen. On the realization of the service worked firm "Nichols

and Plinke" - the supplier of the Russian Imperial Court in the first half of the XIX century. Surviving on subjects are registered stamps, among them are well-known manufacturer of silver and bronze products Carl Tigelshteyn and St. Petersburg silversmith Heinrich August Long.

Work on the dowry for Olga Nikolaevna began on the eve of her 18th anniversary, a few years before her marriage. The dowry includes utensils for church, furs, furniture sets, china, glassware, linens and more. Along with jewelry, silver sets were the most valuable part of the dowry. Wedding Olga Nikolaevna with Crown Prince Carl, Duke of Württemberg was held July 1, 1846. Large-scale celebrations were organized in Peterhof - the summer residence of Russian emperors. Immediately after the wedding ceremony in honor of the newlyweds there was 101 gunshots, in the evening at the palace was given a ball. The next day, on the occasion was staged masquerade and illuminations of the Upper Garden.



Being aware of the importance of art and memorial heritage of Olga Nikolaevna, in GMZ "Peterhof" is cherish the silverware from the extensive dowry of the Grand Duchess. Today, "Olginskaya" silver collection includes more than 80 items. The exhibits in the museum are "special pantry" and "Olgin pavilion", which became a wedding gift to Nicholas I's daughter. The new acquisition after the exhibition will take its place in the permanent exhibition of the Grand Peterhof Palace. The service purchased with the active participation of the vice-governor Olga Alexandrovna of Kazan.

Video from the Tsarskoye Selo show in Hong Kong

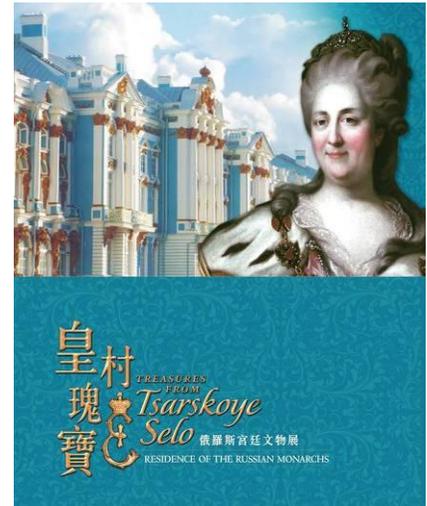
In Hong Kong the Museum of History presented an exhibition from Tsarskoye Selo called "The Treasures from Tsarskoye Selo, Residence of the Russian Monarchs" from October 29, 2014 to March 16, 2015. Visitors can get up close and personal with more than 200 items on loan from the Tsarskoye Selo State Museum-Preserve, which include paintings, costumes, porcelain and weapons that were used by well-known historical figures such as Russian Empress Catherine the Great and French Emperor Napoleon.

One of the highlights of the exhibition is the four-seater carriage and harnesses made especially for the 1856 coronation of Russian Emperor Alexander II in Moscow. This will be the first time the complete set of six harnesses and the carriage have been seen in public for 100 years. The Romanov dynasty celebrated 300 years on the throne in 1913 and were the last ones to ride in it.

A close look at the roof corners reveals heraldic double-headed eagles. Curator Irina Bredikhina explained that the eagles were symbols on the royal coat of arms and were crafted in such a way that people could see them from any angle as the carriage drove past. They are also featured on the harnesses.

Weighing a mighty six tones, Ms Bredikhina said the coronation carriage had never been dismantled for fear of breaking it, so it was placed on a tailor-made platform and transported in one piece from Russia in a cargo plane. A crane was used to gently place it into the Museum of History.

The carriage still works, although the curators advised against attaching horses to it and going for a ride.



© 國立俄羅斯皇村博物館，聖彼得堡，二零一四年
© The Tsarskoye Selo State Museum-Preserve, St. Petersburg, 2014

A beautiful Chinese lacquer vase China's of last emperor Puyi presented to Russia's last emperor Nicholas II in 1909 was one of the first pieces selected for the exhibit.

"Because our museum is first of all a former imperial residence and this was the last gift from the last Chinese emperor to last Russian emperor, for our exhibition this vase became symbolic," said Head of the Tsarskoye Selo State Museum-Preserve of Russia Exhibitions Department, Liudmila Kanaeva. It dates back to the era of Emperor Qianlong (1736-1796) and was made using a technique from the Ming dynasty.

The priceless vase comes in four parts, which Ms Kanaeva said made it much easier to transport.

Much less hassle to transport, but of equal historical value is a travelling weapon set that was presented to Russia's Emperor Alexander I by none other than French Emperor Napoleon Bonaparte in 1807.

The head of Tsarskoye Selo State Museum-Preserve of Russia's Military History Department Georgy Vvedensky said the set was a gift from Napoleon after the two warring sides agreed to make peace. Noted French gunsmith Nicolas-Noel Boutet made the portable weaponry during the height of his craftsmanship. Napoleon was so impressed by Boutet's work that he hired him as his personal gunsmith.

Most people have heard of Catherine the Great – the longest-ruling female leader of Russia, whose reign was referred to as the “Golden Age” - but not many people have seen the clothes she wore. Visitors to the Museum of History can take a look at Empress Catherine II's military uniform dress. It is one of only 10 known uniform dresses that belonged to her – four are under the care of the Tsarskoye Selo State Museum-Preserve of Russia, another four are in Saint Petersburg museums, and two are believed to be in private collections around the world.

Video - http://www.youtube.com/watch?v=nFFTAkScQXU&list=PLNM-wx_6s2T9QiS7Po8Z7B35xdKmdC9xF

Church of the Holy Royal Martyrs was consecrated in Thailand

On Sunday, 8 February, the Church of the Holy Royal Martyrs was consecrated in the resort town of Hua Hin, 200 kilometers from Bangkok. It is the sixth temple of the Russian Orthodox Church (ROC), built in Thailand.



Great Blessing of the church headed by Archbishop Pyatigorsk and Circassian Theophylact, who arrived in Thailand with the blessing of Patriarch of Moscow and All Russia Kirill. In the rite was also a representative of the Russian Orthodox Church in Thailand Archimandrite Oleg (Cherepanin). The consecration was attended by the Ambassador of the Russian Federation in Thailand Kirill Barsky.

Hua Hin is near the summer residence of Thai kings palace Klai Kangwon ("Away from the bustle"). This palace was built in the years 1911-1915 by the heir to the throne of the Kingdom of Thailand and Minister of War Prince of Siam Chakrapongom. He spent his childhood and youth in Russia, getting a higher military education and was considered a friend of Emperor Nicholas II, who also was a friend with his father King Chulalongkorn (Rama the Fifth).

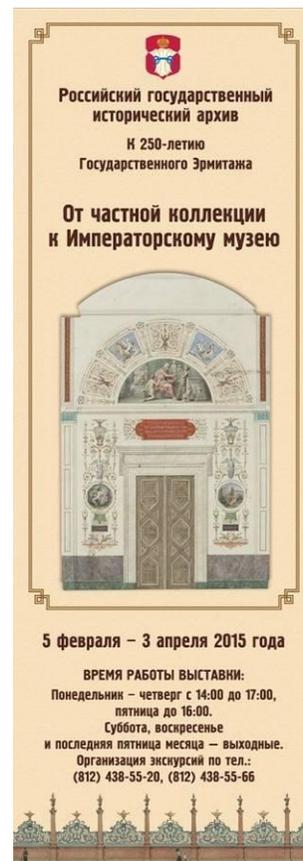
"From the private collection to the Imperial Museum"

February 5, 2015 in the Exhibition Hall of the Federal State Archives in St. Petersburg was the opening of the historical and documentary exhibition "From the private collection to the Imperial Museum", dedicated to the 250th anniversary of the State Hermitage.

The organizers is the Federal Archival Agency and the Russian State Historical Archive, with the participation of the Central State Archive of Film and St. Petersburg, and State Hermitage Museum.

The event was opened by director of the Russian State Historical Archives S.V. Chernyavskii and Deputy Director of the State Hermitage V.G. Vilinbakhov. It was attended by Director of the Russian State Archive of the Navy V.G. Smirnov, director of the Military Historical Museum of Artillery, Engineer and Signal Corps V.M. Krylov, deputy director of the State Museum Blockade of Leningrad M.N. Tretyakov, deputy chairman of the Archives Committee of St. Petersburg M.V. Mishenkova, representatives of the administration of St. Petersburg, the State Hermitage Museum, the staff of the Mining University, and representatives of consular organizations in St. Petersburg.

The exhibition presents truly priceless documents from the Russian State Historical Archive: Office of the Ministry of the Imperial Court, the Cabinet and the office of the buildings, homes and gardens. The collection of plans and drawings of the Ministry of the Imperial Court, are covering the history of the pre-revolutionary buildings of the Winter Palace and Hermitage, and the formation of a unique museum collection.



Of particular interest are the documents acquired from the collection of Count G. Bruhl, Earl L. Cobenzl, Prince G.A. Potemkin Tauride, Countess A.G. Laval, paintings of Venetian palace Barbarigo, as well as the picturesque cabinet F. Tronchin, and the finishing projects of the New Hermitage architect L. von Klentse.

For the first time the Exhibition Hall of the Federal State Archives in St. Petersburg presented a large number of drawings and paintings of interiors of the museum: Fieldmarshal, St. George's, White halls, galleries War of 1812, the Hermitage Theatre, and Library.

At the opening of the exhibition was shown a film about the history of the Hermitage collection.

More about the Hermitage 250 years anniversary

The Hermitage Museum have made documentaries featuring two of their anniversary exhibitions. (Only in Russian)

"Gifts of East and West to the Imperial Court in 300 years", 19 min.

For many centuries in international relations there was a tradition to make diplomatic gifts on the occasion of military victories, the conclusion of peace, dynastic celebrations and official visits. Items of precious metals, porcelain, weapons, coins, carpets, books, exotic objects, works of art, was presented to the imperial court for three hundred years, and are materialized evidence of Russian history.

Video - <https://www.youtube.com/watch?v=7hTiGdKjrnI#t=30>

"Her Imperial Majesty's Hermitage", 22 min.

The film tells the story of the birth of the museum and its collections, and its founder - Empress Catherine the Great. With 34 years of her reign, Catherine II brought together a brilliant art gallery, which is not inferior to the best European collections of paintings. The Empress was a patron of the arts and believed collecting was a matter of national importance.



Video - <https://www.youtube.com/watch?v=djh-hPGP4tq>

Tobolsk Museum asks for artifacts to the Museum of the Romanov family

Tobolsk Museum-Reserve announces that "The city that did not kill the Tsar" is collecting items for the creation of the Museum of the Romanov family. The exposition will be located in the former home of the Governor General in the lower tenements, where the last Russian Emperor Nicholas II and his family lived in exile nine months - from August 1917 to April 1918.

Musefication of the place in Tobolsk that saw the crowned heads before their martyrdom, is the only Museum of the Romanov family beyond the Urals. In the house of Governor-General the Romanovs took eight of the eighteen rooms. On the ground floor was living servants, was a dining room. In the great hall of the governor's house was set iconostasis. In the house was often held family amateur theatricals.





At the facility will be recreated historic interiors, accommodate static displays, exhibition projects and interactive areas. Museum workers are turning to selfless people, for the implementation of the plans -they need your support and assistance in the acquisition of collections on the Romanov family. The museum is willing to accept in its funds authentic items of XVIII - early XX centuries: furniture for interior rooms, sculpture, porcelain, paintings and graphic works, objects of

worship for the home church, phones, jewelry boxes, cigarette cases, jewelry, toiletries, kitchenware, household items, inkstand, paperweights , briefcases, shoes, photographs, documents stored in families residents of the Tyumen region and much more.

Those who donate to the Museum of the royal Romanov family, will be presented on the website of the museum-reserve in the "Museum of the royal Romanov family" and covered in the press.

The memory of the donors will be preserved for posterity in the book of receipts Tobolsk museum, in the Book of endowment registry, and items will be included in the State Museum Fund of the Russian Federation. Each exhibit will be provided with the name of the signature of the donor.

The Imperial rooms at Tver Railway Station will open its doors to visitors

Restoration of the imperial rooms in the Tver railway station is nearing completion. Vaulted ceilings, antique fireplaces, moldings and exquisite chandeliers with forged emblems, monumental oak-framed windows with marble sills - the historical appearance of the station, which opened its doors back in 1851, is almost restored. Soon, every passenger will be able to see the royal station, as it was in the XIX century.



The pearl of the restored station is the so-called circular room where Nicholas I took high-ranking officials of the Tver province. Here, everything is literally steeped in the atmosphere of XIX century. The room has two fireplaces with marble facing, one of which will work. Wallpapers according to old sketches - green with gilded pattern.

The floor is covered with oak parquet with elements of walnut and birch, as well as in the XIX century. Drawing on the floor painstakingly recreated according to archival documents, photos and drawings. Special attention is given to chandelier, unfortunately not preserved from tsarist times. The chandelier is made at the Tver glass factory as a replica of the Imperial.

To the right is the women's room, to the left - men. Rooms are absolutely identical to each other and differ only in the color of the wallpaper. In the women - floral pattern in male - strips.

In the side rooms, by small doors that lead into a narrow space, where before, apparently, were oven - Today is only a niche in the wall. Of course, to fully revive the rooms as they were in the XIX century, it is impossible, so instead of stoves in each room are gray cast iron battery, stylized antique.

When completed, the imperial rooms will house a museum exhibition.





Just behind are the Imperial Apartments - entrance to the already renovated lounge with enhanced comfort. Here restorers tried to keep the atmosphere of antiquity, did not forget about the comfort of the passengers: ancient vaulted ceilings and oak windows with wrought-iron grilles in harmony with modern furniture. The entrance to this room will be paid and will cost the passenger 200 rubles.

Along the perimeter of the station will be surrounded by a gallery of cast-iron columns with profiles goat, as well as 150 years ago. 22 restored columns have been installed on the platform № 2. In the near future columns will be delivered to the first platform, as well. Work on the platforms will be completed in May, and all the new-old Hall of the Imperial station will open their doors to the public in March.



"God is with us, and St. Andrew's flag."

February 4, in the Media Chamber of the Russian military-historical society (Lavrushinsky Lane, 17, p.1) was held an exhibition of works of People's Artist of the Russian Federation Vasily Nesterenko, "God is with us, and St. Andrew's flag." In the opening ceremony participate the Chairman of the Russian military-historical society, Minister of Culture of the Russian Federation Vladimir Medinsky.

"God is with us, and St. Andrew's flag!" So during the Russian Empire sounded farewell to the crew commander before the fight. How important was for the Russian sailors the St. Andrew's flag, shows the history of the rebellious battleship "Prince Potemkin Tauride". During the



rebellion of its crew they decided that the St. Andrew's flag was a flag of the people, not the state, the flag of the great victories of the Russian fleet, and left him hover over the ship.



The central canvas in the exhibition, made in 2005 - "Defending Sevastopol" -, was made for the 150th anniversary of the city's defense. These soldiers to perform the last testament of Admiral Kornilov - his last words: "So Defend Sevastopol!". Wounded, but not broken, they go to the last battle, like a prayer saying, "God is with us, and St. Andrew's flag."

"Under this flag, the Russian fleet has won a large number of battles, under this flag defended Sevastopol in 1754-56 years. This is, perhaps, the first exhibition of its kind, in which we see not just a flag - we see the flag as an artistic image,"- says a consultant and specialist in the Navy Nicholas Manvel.

The flag of St. Andrew as one of the main symbols of the country. And, of course, the Crimea. The exhibition was born nearly a year after its reunification with Russia.

For the artist Vasily Nesterenko - Crimea is not only a place of military glory. On the question of what the peninsula means for him, says: "Everything. I was there from childhood, and for many of our artists it is - Mecca. It is cultural. Well without Gurzuf? As no Fiolent? It is impossible." On the canvases of military subjects artist deliberately does not portray the enemy. Says the important thing - to understand what is - Russian soldiers, who did not want war, but was always ready to defend their country.

Nikita Mikhalkov, familiar with the artist for a long time, at the opening of the exhibition came to support the main idea.

- "In my film Five Evenings the heroine Lucy Gurchenko says at the end: "If only there was no war!". And these words are the quintessence of all her desires. If only there was no war, everything else can survive,"- he explains.



The exhibition itself is soon go on a journey. After Moscow, it will move to Sevastopol.

Video - http://tvkultura.ru/article/show/article_id/127863

An Amazing Picture

Peter the Great, Emperor of Russia, and his page. It is a miniature by the German painter Baron Gustav von Mardefeld (1664-1739) and is made about 1720. The painting is now in Victoria & Albert Museum in London.



Baron Gustav von Mardefeld, was an artist, Prussian diplomat and soldier, who arrived in Russia in 1719 as Prussian ambassador. It was probably a diplomatic gift and interestingly combines Western classical references with elements of Russia's own cultural traditions. Peter wears fashionable French dress and is clean-shaven - one of his cultural reforms was to enforce shaving on polite society, against traditional Russian orthodoxy. He carries a field marshal baton and wears a breastplate with the Russian insignia of the double-headed eagle, both indicating his standing as military leader. He also wears the sash of the Russian Order of St. Andrew, which he had founded. Other Western artistic conventions are seen in the decorative helmet, which is classical in inspiration, indicating ancient lineage and tradition.

Peter the Great is shown with an African page, originally thought to be Abraham Hannibal, with a battle scene in the background. The Tsar rests his hand upon the head of the boy. Abraham Hannibal would have been in his mid twenties when

this was painted and cannot therefore be the page. Hannibal was born in Africa, the son of a noble family whose precise geographic origins are much debated. Kidnapped at an early age, he was adopted by Peter the Great in 1704 and went on to enjoy a highly successful career in the Russian army. His two great legacies were the impressive fortifications he designed while Chief Military Engineer, and his great-grandson, the celebrated writer Alexander Pushkin.

The exact date of this painting is not known, but Peter the Great was born in 1672. If he is in his mid-thirties here, then the date must be around 1707. Hannibal would have been about eleven. The dates and faces fit and the two figures seem to be on good terms. But, tempting as it is, there is insufficient written evidence to prove outright that the young boy really is Abraham Hannibal. In fact it seems more likely that the miniature was painted in 1720, based on its resemblance to a miniature in Stockholm of Peter the Great in the same pose, signed and dated by Mardefeld 1720. Although the page could be an allusion to Abraham Hannibal it cannot be a portrait of him, as in 1720 Hannibal was twenty four years old.

At present, it is assumed that the V&A miniature is a worked up version of the Stockholm miniature, including additional motifs intended to evoke Peter the Great's military standing - such as his commander's baton and breastplate - and echoing European art, such as the inclusion of a black page, found in many aristocratic portraits in the 17th century.

Petrovsky Palace on commemorative coin

Joyful event for collectors of Russian commemorative coins was the release of a new numismatic coins from the series "Architectural Monuments of Russia", dedicated to Petrovsky Palace. The majestic building appeared in Moscow with the hand of Catherine II, who wanted to create an architectural masterpiece in honor of the Russian-Turkish war. The palace was used by notable persons for rest during the journey from St. Petersburg to Moscow.



The obverse: Top text "twenty-five rubles", metal / sample ("Ag 925"), date of manufacture ("2015"), the net weight ("155.5"), mint mark (MMD). Delimited data midpoint (4 pcs.). Center is decorated with a double-headed eagle, under the tail is stamped name of the issuer - "BANK OF RUSSIA".

Reverse: in the center - panoramic view of the travel palace. Above it is engraved the name of the structure in two versions: regular ("Petrovsky Palace"), monogram (intertwined curly first letters of the name). Under the palace the word "Moscow". At the bottom of the coin, on the matted part, buildings in the background, and in front a sledge driven by three horses.

Technical description of the coin; Denomination: 25 rubles. Edge: Milled. Metal: Sterling Silver (925). Weight: 155.5 grams. Quality: proof. Max. diameter: 60 mm. Volume of issue: 1000 units.

Smolensk icon after restoration exhibited in Cathedral of Christ the Savior

February 1st, several thousand believers went to the Cathedral of Christ the Savior to pray at the revered shrine - miraculous Smolensk Icon of the Mother of God "Hodegetria". The image has for two years been under restoration and before it goes home to Smolensk, it will for 10 days be exhibited in Moscow.

The icon was taken to the Cathedral of Christ the Savior to the day of the sixth anniversary of the enthronement of Patriarch of Moscow and All Russia Kirill, where a solemn liturgy, which makes the primate with a host of bishops - more than 200 bishops of the Russian Orthodox Church from different countries attended the liturgy.

After serious scientific restoration of the Smolensk icon, it can for the first time be seen without its cover. Scientists of the State Research Institute of Restoration Ministry of Culture of Russia regained valuable elements of the painting and severely corrected the deformed board.

The two-year restoration and thorough investigation of the Smolensk Icon proved that this is an image of the Virgin of the end of XVI - beginning of XVII century, which has played a special role for the Russian people, said Culture Minister Vladimir Medinsky.

"Two years ago in the Research Institute for restoration came the famous icon of Smolensk - for the Russian people the sanctity of the city is concentrated in the image of the Mother of God," - he said. The Minister noted that "journalists questioned, is this the icon that Boris Godunov in 1602 passed Smolensk and one which accompanied the Russian army in the 1812 war."

"The study with the most modern technology materials, paints, writing technique proves absolutely that the icon was created at the turn of XVI - XVII centuries, and this is the way" - confirmed Vladimir Medinsky.



Patriarch Kirill thanked the Minister and scientists for the return of the holy shrine, which for 10 days will be in the Cathedral of Christ the Savior.

"I am glad that after a long restoration has returned the icon

before which Mikhail Kutuzov and all the Russian army at Borodino prayed. Restorers have done a great job, without damaging the image, restore the original paint and original face, using the most advanced new technologies", - said the Patriarch.

The Primate of the Church, recalled that he had served "a third of my life" - 25 years - in Smolensk. "In difficult times for me the main consolation was prayer before the miraculous".

"Renovating the revered image was not easy, as its condition was quite difficult, as the whole XVII century image it was at Smolensk Kremlin tower. This is the only gate wooden icon, which survives to this day,"- said the director of the Research Institute of restoration Dmitry Antonov.



There was no "color line" in Tsarist Russia

- *An African American in Imperial Russia: the story of Frederick Bruce Thomas*

By Vladimir Alexandrov, February 10th 2015

Decades before P. Diddy, Jay-Z, and Russell Simmons, there was Frederick Bruce Thomas, known later in his life as Fyodor Fyodorovich Tomas — one of the most successful African-American musical impresarios and businessmen of his generation.

Why isn't he better known now?

The first reason is that a century ago, white America had no interest in celebrating black achievement. The second is that he triumphed not in the United States, but in Tsarist Russia, which was one of the last places anyone would have expected to find a black American at the dawn of the twentieth century. As we celebrate Black History Month, Thomas's story — which until recently was virtually forgotten — provides a striking example of how blacks who fled the United States to escape racism could rise to the top of the economic pyramid in Europe and elsewhere, despite the wars, revolutions, and other hurdles they had to overcome.

Thomas was born in 1872 in Coahoma County, Mississippi and got his wings from his parents — freedmen who had become successful farmers. However, since the Thomas family lived in the Delta — which has been called the most "Southern place on earth" — their prominence was also the cause of their ruin. In 1886, a rich white planter who resented their success tried to steal their land. After fighting him as much as they could, the Thomases decided it would be prudent to get out of harm's way and moved to Memphis.

Several decades before the Great Migration began, Thomas left the South and went to Chicago, and then Brooklyn. Seeking even greater freedom, he went to Europe in 1894, several decades before some black Americans began to seek a haven in Paris. And in 1899, after crisscrossing the Continent, mastering French, and honing his skills as a waiter and a valet, he signed on to accompany a nobleman to Russia, a country where people of African descent were virtually unknown.

Thomas's career in Moscow proved to be more successful than he could ever have imagined. He found no "color line" there, as he put it, and in a decade he went from being a waiter to an owner of a large entertainment garden called Aquarium near the city center. Within a year of acquiring it, he had transformed a failing business into one of the most successful venues for popular theatrical entertainment in Moscow.

Were it not for the Bolshevik Revolution of 1917, Thomas would have happily spent the rest of his life in his adopted country. He married twice, acquired a mistress who became his third wife, and fathered five children.

He also took Russian citizenship, and was possibly the first black American ever to do so.

But when the Bolsheviks seized power, Thomas suddenly discovered that he was on the wrong side of history. His newly acquired wealth trumped his past oppression as a black man in the United States, and nothing could mitigate this class "sin."

To save himself, Thomas fled Soviet Russia. In 1919, after surviving hair-raising perils, he managed to reach Constantinople. Although he had lost all his wealth, within three months of arriving he opened an entertainment garden on the city's outskirts. He was the first person to import jazz to Turkey, and its popularity among the city's natives and swarms of well-heeled tourists consolidated his success and made him rich once again.



Frederick Bruce Thomas, Paris, c. 1896.

However, after escaping from Russia, Thomas was never again free of the burden of race, and it would be his undoing. Although his skin color was of no concern to the Turks, he could not avoid dealing with the diplomats in the American Consulate General in Constantinople, or with their racist superiors in the State Department. When he most needed their help, they refused to recognize him as an American and to give him legal protection. Abandoned by the United States, and caught between the xenophobia of the new Turkish Republic and his own extravagance, he fell on hard times, was thrown into debtor's prison, and died in Constantinople in 1928. The New York Times was one of the few American newspapers that noticed his passing, and on 8 July in an article about Constantinople, referred to him as the city's late "Sultan of Jazz."

Perhaps if the United States ever becomes a genuinely post-racial society, Black History Month will fade in importance. But in the meantime, we can at least try to recover and remember the lives of extraordinary individuals like Frederick Bruce Thomas.

Vladimir Alexandrov is the B. E. Bensinger Professor of Slavic Languages and Literatures at Yale University. He is author of *The Black Russian* (New York: Grove/Atlantic, 2014), and is currently working on Frederick Bruce Thomas's biography for the African American Studies Center.

Imperial Treasures in old videos

On the internet there are several old short documentaries available, which show Imperial treasures, including Crown Jewels, Faberge Easter Eggs and other magnificent objects. Have a look at them, maybe you can spot something interesting....like a missing Faberge fan!



* RUSSIAN CROWN JEWELS (1926) - Gems, jewellery, Crown Jewels of the (former) Russian Empire. Various crowns, swords, jeweled bowl, egg, tiara, etc. Mechanical peacock spreads its tail and starts to walk across table. Opens the jewel case containing the Shah's diamond.

Video - <http://www.youtube.com/watch?v=pLf2mWRNepI>

* JEWELS! (1933) - "Well, here's the long lost Russian Crown Jewels to glance at...". The famous Romanov Crown Jewels from Russia. Tsarina's solid gold tea service. Gold champagne cooler. Tsar Nicholas I's half gallon beer mug. Tsar Nicholas II's gold quill set with "pearls emeralds and rubies". Jeweled Easter eggs.

Video - <http://www.youtube.com/watch?v=mT4DfZ207lc>

* THE TSAR'S EGG (1950) - It shows some of the Faberge Imperial Easter eggs, and a jewel encrusted box, an egg-shaped clock and a diamond tiara.

Video - <http://www.youtube.com/watch?v=MNGr9M7RLyc>

* THE QUEEN'S TREASURES (1962) - Buckingham Palace. Inside the palace, part of the Queen's art treasures on view. Easter Egg by Faberge (At the 0.54 min mark).

Video - <http://www.youtube.com/watch?v=pFRbwNjG-Ds>

* TSAR'S DINNER SERVICE AUCTION (1967) - Various shots of the 742 piece Russian dinner service on display at Christie's.

Video - <http://www.youtube.com/watch?v=A9XrhqNXVBU>

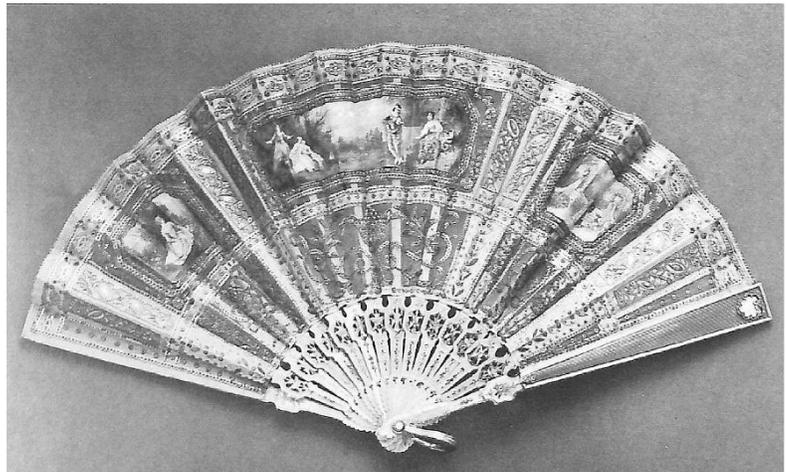
Faberge Fan Treasure Hunt

In the last issue was mentioned the search for the missing "surprises" in the Faberge Easter eggs, and this time is the hunt for Faberge Fans in focus. Some of these of course belonged to the Imperial family. The following text is from the Fabergé Research Newsletter (Winter 2014).

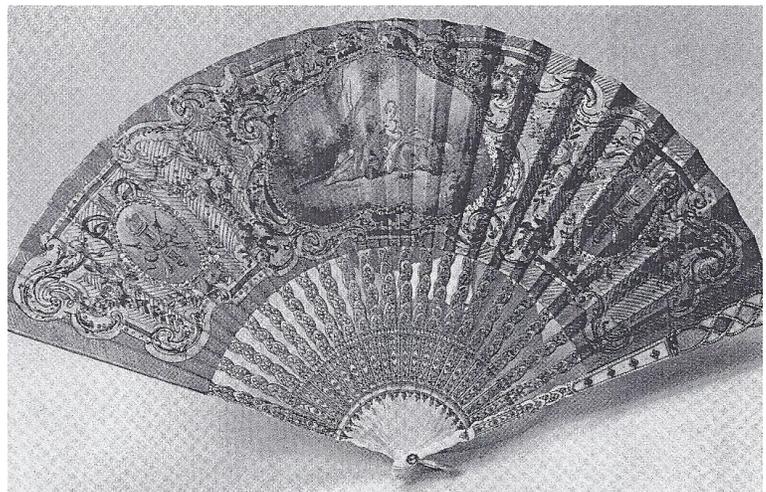
Faberge fans with Faberge guards, sticks, sometimes contained in original Faberge presentation cases, and made prior to 1917, are quite rare. More than 30 extant fans have been found in private and museum collections. An even dozen of these fans are in the Artie and Dorothy McFerrin Collection on view at the Houston Museum of Natural in Texas. Six of them are described in detail in "The Art of the Fan in the McFerrin Collection", FANA [Fan Association of North America] Journal, Fall 2013, 4-11.

Christel McCanless, founding editor of the Fabergé Research Newsletter, is searching for 23 additional Faberge fans and information about their leaf artists perhaps known from photographs, auction catalogs, books, and/or original Faberge design sketches. Some of them are shown here;

(Right) Courting scene, guard and sticks by Faberge workmaster Mikhail Perkhin, owned by Charlotte of Mecklinburg-Schwerin, rose pink with pale blue cartouche. (21 cm).



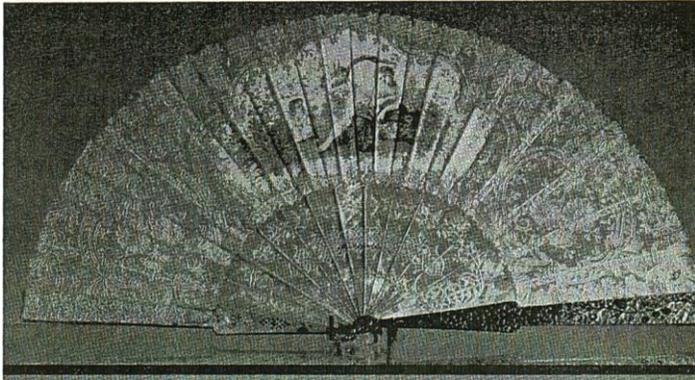
(Left) Linen, ivory sticks, tiara (?) or crown over a monogram "A", guard and sticks by Faberge work master Henrik Wigstrom, stock number 17521, indistinct signature, with original box.



(Right) Silk leaf with an amatory scene in the style of French Rococo painter Francois Boucher (1703-1770), ivory sticks, Faberge work master Mikhail Perkhin, quiver in Louis XV style, 10 ." (26 cm), original box with St. Petersburg & Moscow stamp.

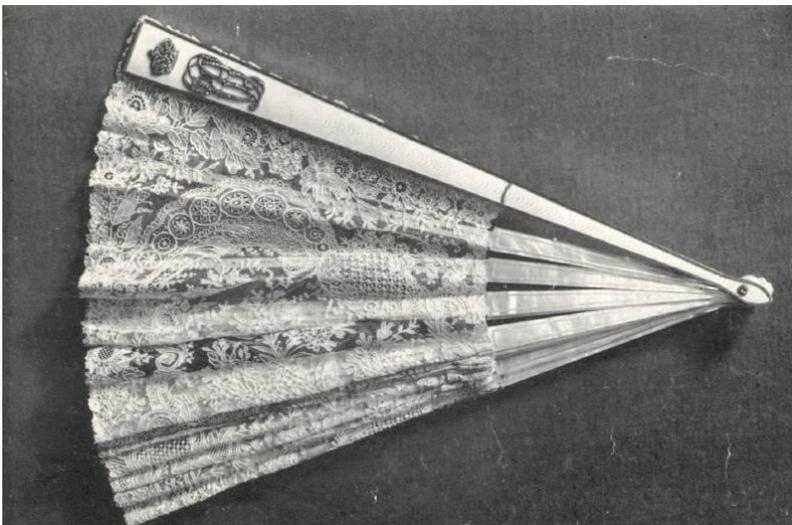
(Below left) Ebony with little bows, Faberge work master August Hollming, leaf artist Reyor (23.5 or 21.7 cm), over and under central painting HH (Cyrillic NN) ornament (?), Nationalmuseum catalog says owner's mark, original box with St. Petersburg/Moscow/Odessa stamp.

(Below right) Provenance: Charlotte Duchess of Mecklenburg-Schwerin, Faberge work master Henrik Wigstrom, Louis XVI style (20 cm).



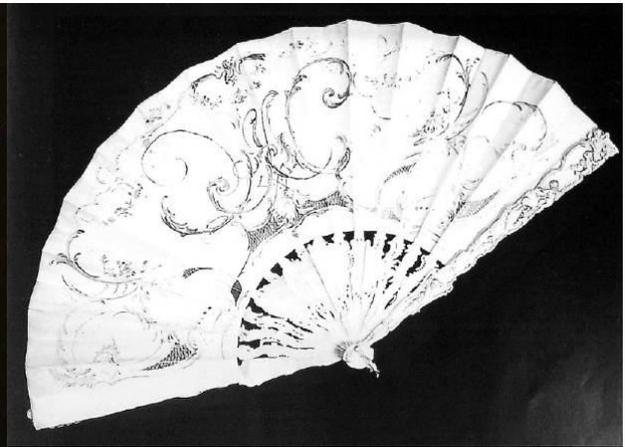
(Above left) Leaf artist L. Topine, Faberge work master August (active 1857-1903) or Albert Holmstrom (active 1903-1917), or August Hollming?

(Above right) Faberge work master Henrik Wigstrom (active 1903-1917).



(Left) Provenance: Demidoff, monogram with a crown, Faberge work master Henrik Wigstrom (Wartski Archives).

(Below left) Courting couple in 18th century dress. Hammer catalog (ca. 1941) attributed to artist Ivan Kubenin (2002, signature now illegible). Gift from Tsar Nicholas II to Madame Fegner (?), Faberge work master Henrik Wigstrom.
 (Below right) Leaf artist B. Renard, tortoise shell, Faberge work master Mikhail Perkhin.



Leaf artist van Liphard, Mikhail Perkhin
 Faberge work master, recto and verso shown.

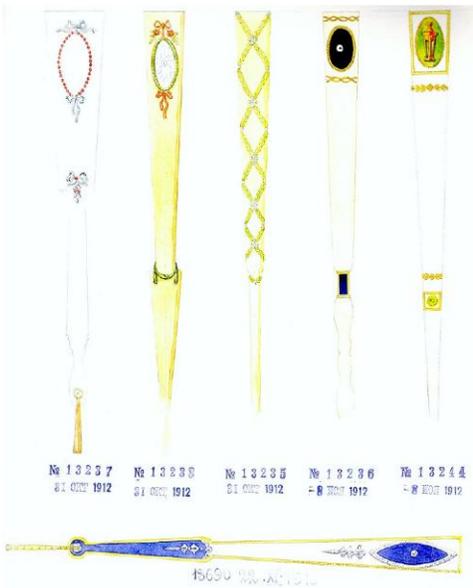
(Right) Von Dervis Mansion Faberge exhibition in 1902 showing objects owned by Empresses Maria Feodorovna and Alexandra Feodorovna



(Below left) On a Russian website, subsequently disappeared.
 (Below right) Princess Schahowskoya (Courtesy Kathy Maxwell)

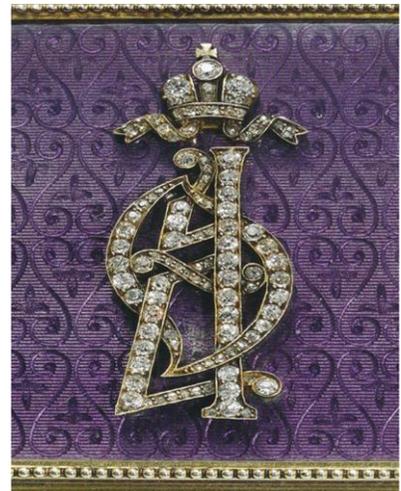


(Above) Design sketch (August 31, 1910) from the Albert Holmstrom workshop (Snowman, Kenneth, Lost and Found).



(Left) Design Sketches from Henrik Wigstrom, active 1903-1917 (Tillander-Godenhielm, Golden Years of Fabergé: Drawings and Objects from the Wigström Workshop).

(Below) Fan Box, initially sold as a glove [sic] box, fan is missing, Empress Alexandra Feodorovna's monogram, 14" (37.5 cm).
 Provenance: Wendell Cherry, Safra Collection, sold for \$156,000 in 2005.

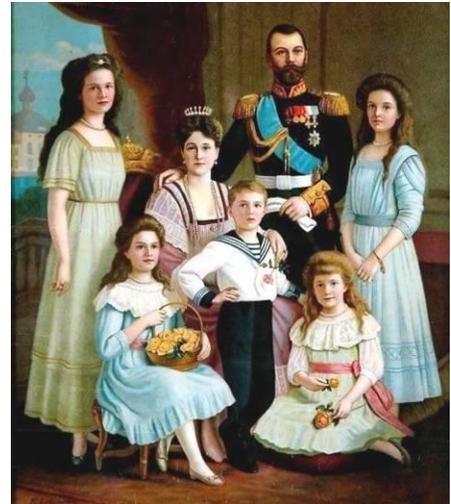




The chief prosecutor of Crimea Natalia Poklonskaya wants to install a huge memorial complex dedicated to the family of Emperor Nicholas II. Minister of Culture Arina Novoselskaya told at press conference.

- I did not want to advertise, for me it's personal - told Natalia Poklonskaya. - I'll give the Crimea a monument of family of Nicholas II. Where it will be installed, I cannot yet say. When it is arranged with the Minister of Culture, we will be sure to invite all to the opening. It will be closer to the Easter holidays.

According to the minister, the chief prosecutor ordered a memorial for her own money. Rumor has it that it will be installed in Livadia. - Our prosecutor Natalia Poklonskaya is apatron of Livadia Palace, - said the minister.



In an interview Russian art collector Alexander Ivanov, owner of the Faberge museum in Baden-Baden, was asked about the discovery of the third Fabergé egg, believed to have been given by Alexander III to Marie Feodorovna for Easter 1887. "Have you seen this egg?"

Alexander Ivanov: "I don't acknowledge this egg as genuine. There are scholarly catalogues where all the imperial eggs are described in detail, including the one in question. In my museum we have drawings of Imperial egg designs, which we have not yet put on display or published, and which obviously shed light on the Wartski egg story."

Can we understand his answer this way - he has not seen the egg. He knows better than many experts who has seen it. He says he has information to back up his statement, but is not sharing it.

Published in the article "Russian art market in London cools as ruble falls" by Russia Beyond the Headlines" on February 9, 2015.



31 January the Vladimir-Suzdal museum opened an unique exhibition, which presents some of the first photos of Vladimir and Suzdal. The author of the 42 works on display is a Moscow court photographer Michael Nastyukov. About his life is little known, but he began in the late 1850s and in the 1860s actively traveled in Russia to photographed views of ancient cities. Since 1868 Nastyukov was a personal photographer of the Tsesarevich, the future Emperor Alexander III and accompanied him on various trips. For a long time he worked in Kostroma and Nizhny Novgorod. He participated in various exhibitions, such as the All-Russian Exhibition manufactory in St. Petersburg in 1870, where he received a medal. His photos are stamped "Court photographer M. Nastyukova in Moscow." The photos comes from the collection in Hermitage Museum.



WWI museum in Tsarskoye Selo received new honor. In the White Paper of the World Club of St. Petersburg has been entered the Martial Chamber (Ratna Chamber). Appropriate signed honorary diploma the club president Michael Piotrowski presented to the Director of the Museum-Reserve "Tsarskoye Selo" Olga Taratynova. The museum has been found to be a "high example of the revival of the building and the museum" and was awarded in the category of "Preservation and



reconstruction of the monument of architecture, history and culture."

Large-scale restoration work in the building of the sovereign's Martial Chamber was completed in May 2014, and in August, in the museum was opened "Russia in the Great War" - the first museum in Russia dedicated to the First World.

The idea of creating a museum of history of Russian wars was born in 1911. Helena Tretyakov, the widow of a brother of the founder of the Tretyakov Gallery, presented to Emperor Nicholas II a valuable collection of rare books, covering the military history of Russia since ancient times. For storage, it was decided to build a special building - the House-store collection "War of Russia."

Ceremonial laying of the sovereign's Martial Chamber was on 3 May 1913 in the presence of Emperor Nicholas II. As builder of the project was appointed civil engineer Simon Sydoruk. By royal permission the building was built in the neo-Russian style, "according to the ancient style of Pskov-Novgorod architecture."



A video about the Alexander Palace - Last residence of the Russian imperial family. The origins of the history of the park starts with the so-called "zoo", hunting grounds of Catherine I, wife of Peter the Great, where the Empress kept for the amusement various animals and birds. Gradually it was turned into a forest park and a royal residence, where was raised grand dukes and grand duchess'. For their training was built Gothic tower, artificial ruins and medieval house on the Children island. Museum exhibits and recreated interiors convey the story of the Romanov dynasty from the golden age of Catherine II to the early 20th century.

Video - http://www.youtube.com/watch?v=cft_jmAGm-4



February 8, the Cossack ensemble "Bagrene" at the Ural State Mining University held a big musical-historic meeting devoted to the celebration of the Day of Defender of the Fatherland. The concert took place at the exhibition of Paul Rizhenko "historical realism", which takes place at the Sverdlovsk regional museum (Malyshev, 46). The ensemble presented examples of the epic tradition of the Terek, Don, Ural Cossacks: epic, spiritual poetry, lyric-epic and historical songs that revive the paintings by one of the most famous Russian artists of the XXI century. Paul Rizhenko - Russian painter, a representative of classical Russian realism, master of historical painting. Under the leadership of Rizhenko, in particular, was created diorama "Great stand on the Ugra River in 1480" - the master finished it shortly before his death in July 2014. Exhibition "The historical realism" brings together more than 30 canvases, each of which is devoted to the event, person or phenomenon of Russian history. Among the paintings, "Nicholas II in the hospital", "Kalka" triptych "heir", "Victory Peresvet", "Battle of the Neva", "Seraphim" and others.



A planned exhibition by the State Hermitage about Catherine the Great and King Stanislaw Poniatowski have created a "situation", when the Polish side withdrew from the project. Director of Hermitage Michael Piotrovsky says - "The exhibition will be made regardless of the position of Warsaw". Part of the exhibition "Catherine II and Stanislaw August. Two enlightened ruler in Eastern Europe" was prepared with the Polish colleagues, but the country unilaterally withdrew from participation. "This should be the manifesto of how to talk about history without hysteria in one direction or another. Stanislaw August Poniatowski - the first king of Poland, who was appointed by Catherine the Great. It is an amazing story linking Poland and Russia in the era of division and struggle for independence" - said Piotrovsky.

According to him, the creation of the museum exhibition are involving Lithuania and Belarus, and the doors to the Hermitage for Polish museums are also opened.

In the summer of 2014 was announced the cancellation of Poland's cross-culture of the two countries in 2015. Warsaw considered it inappropriate to conduct planned activities in connection with the situation in Ukraine.



In Voronezh students made drawings of Emperor Peter I. More than 60 works from all areas of the Voronezh region was sent to the Children's Painting Competition "Peter I - History of Voronezh." The competition is held by Voronezh regional cultural and educational public organization "Our History" with the support of the Youth and Government Department of Education, Science and Youth Policy of the Voronezh region. As the best picture was recognized "Peter creation" made by Mary Laptev - ten grade, Voronezh school number 15. Not gone unnoticed another nine authors, who also received diplomas and memorable gifts. Video - http://www.youtube.com/watch?v=GipiK5qzr_0#t=102



A video about the exhibition "Grand Duke Paul Petrovich" (in Russian). The exhibition took place at the Mikhailovsky Castle museum within the project "The Saga of the Dynasty." Curator Gregory N Goldovskiy, Head of the Department of Painting XVIII- first half of XIX century, tells about the exhibition. Video - <http://www.youtube.com/watch?v=ITw3h8cRfD0>



In Aleksandrov, a city near Vladimir to the east of Moscow, may in 2015 appear more than 10 new sites with monuments connected with the history of the city. The idea is to develop new tourist routes that will acquaint visitors with the history of the town of Alexandrov and to bring to the city a large number of tourists from across the country. One of the monument planned is Tsar Ivan the Terrible, by Russian sculptor Yuri Pavlovich Khmelevskiy, which will be installed at the entrance to the pedestrian bridge at Sadowne. Another will be near the Transfiguration Church, probably with Empress Elizabeth. There will also be restored the historic old fence, the old bell tower, and the church. In the area of home Baranov is being discussed to install a memorial plaque to the visit of Emperor Alexander I.



February 11, 1903 - in St. Petersburg Hermitage Theatre hosted the famous masquerade, during which all the nobility of the Russian Empire was present in costumes of the time of Tsar Alexei Mikhailovich. So far, this ball is the most famous festival of the reign of Emperor Nicholas II. "The impression turned out fabulous - wrote an eyewitness - from vintage costumes, richly decorated with rare furs, magnificent diamonds, pearls and semi-precious stones, for the most part in the old style. On this day, the family jewels were so abundant that it surpasses all expectations." The only requirement to suit for this luxury festival - "holiday attire of Tsar Alexei Mikhailovich," which at the masquerade was the



Emperor Nicholas II. The costume was preserved because after the festival it was transferred to the Armory, where it was exhibited in the hall "secular dress in Russia XVIII - early XX centuries." On the left - costume Emperor Nicholas II: hat, coat, belt and coat the bottom. In the photo on the right - Emperor Nicholas II himself in this costume and Empress Alexandra.



On 7 February in the Exhibition Hall of the Moscow City was held an "Imperial Ball" in honor of the greatness of Russia. The event was organized by the Russian Nobility Assembly (RDS) in conjunction with the Organizing Committee "Moscow Imperial Ball." It was said it could be regarded as a training ball for later in this year ball celebrating the 25th anniversary of the re-creation of the Russian Nobility Assembly.

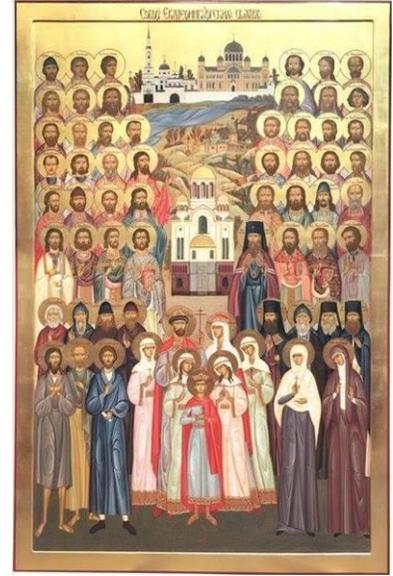


February 11, 2011 for the first time was celebrated the New Orthodox holiday - Day of Yekaterinburg Saints. Its celebration was introduced on the initiative of the Archbishop of Yekaterinburg and Verkhoturye Vincent and carried out with the blessing of his Holiness Patriarch of Moscow and all Russia Kirill on the day of formation of the Yekaterinburg diocese.



In Archangelsk, on 19 February, in the Music House of Romanov was playing the Chamber of the Pomeranian Philharmonic with a program dedicated to the 400th anniversary of the Romanov House. This was the second time, as the premiere concert dedicated to the music of the royal family, "Northern Star" was held in September 2013, as part of a new joint project of the Pomeranian Philharmonic and the regional museum "Philharmonic Salon Guest House".

According to eyewitnesses, even Peter, who had a good tenor, willingly participated in church services singing, playing the bagpipes and oboe. Talented pianist proved to be the wife of Paul I - Maria Feodorovna. Peter III was the first Russian monarchs who began to collect musical instruments. During the reign of Nicholas I and his wife Alexandra Feodorovna musical life in Russia was on the rise. For example, Emperor Nicholas II loved ensemble music on the piano, Empress Alexandra Feodorovna had a deep contralto and took vocal lessons, the Tsarevich Alexei had an excellent ear for music and played the balalaika. The concert "House of Romanov in Russian culture" included works by Glinka, Tchaikovsky, Mozart, Liszt, and Chopin.



On 20 February the Museum of Fine Arts in Chelyabinsk opened an exhibition of works by the world-famous Russian marine painter Ivan Aivazovsky. He was a direct participant in many naval battles, which is reflected in his works. During his lifetime, he made more than six thousand paintings, but to bring to the Southern Urals exhibition organizers were able to exhibit only 52, but all works are originals. The exhibition presents not only outstanding seascape paintings, but also models of ships by his contemporaries in the XIX century, as well as real instruments and devices used by the sailors of the time.

Ivan Aivazovsky was a living legend in his own time, a recognized master worldwide. A large number of his works were purchased for the personal collection of the House of Romanov. He was a symbol of victory and strength of the Russian Navy. "One day, when he celebrated a birthday, near Feodosia (where he lived) lined naval ships and saluted in honor of this great artist," - says Alexey Terekhov, head of the museum of the Navy school №147 of Chelyabinsk.

Video - http://www.youtube.com/watch?v=u_RBAKjG4WA





A unique collection of hundreds of toy soldiers and banners of infantry regiments of the XIX century was attempted to smuggle from Finland to Russia. The unique artifacts, such as army banners - flags of infantry regiments from the late XIX and early XX century - cannot even boast of collection of Hermitage. Impressive figurines - a total of 700 copies. It is already established that part of this collection recreates the battle of Champagne in 1870. The market value of all arrested items - 9.5 million rubles.

"The couple purchased them in the EU" - says a spokesman for the North-West Customs Anna Shcherbakov. "After inspection of the car, who arrived on a multilateral automobile checkpoint, staff found in the trunk the of objects of cultural value".

Video - http://tvkultura.ru/article/show/article_id/128547



On March 5 at the Gatchina Palace Museum will open the exhibition "Gatchina light painter of two emperors. Album of S.I. Kudryavtsev." The main exhibit - a photo album with views of Gatchina Palace and Park, made at the shop of Sergei Ivanovich Kudryavtseva. It shows how looked the imperial residence in the 1870s - 1880s. Kudryavtsev was a watercolorist and art teacher at the Imperial Nicholas Orphan Institute in Gatchina, but also one of the first "light painter" in Gatchina.

Landscape mode at that time was quite complicated, so photos of this kind are rare. Kudryavtsev tried to capture not just the beautiful park views. Sometimes he made almost reportage photography - pictures of lightning and destroyed obelisk, water carriers, and the historic frigate from the large terrace, the pier and the blessing of the waters in the Palace Park during regimental holiday. With the highest resolution shot Kudryavtsev the imperial family. It is no coincidence exhibition opens on the eve of the 170th anniversary of the birth of Emperor Alexander III.

The exhibition also presents photographs of individuals taken in the photo studio of Kudryavtseva, from private collectors in St. Petersburg and Gatchina.



On 9 March Gatchina Palace welcomes guests to the special program prepared for the birthday of Crowned owner of Gatchina Palace Emperor Alexander III.

- At 12.00, 13.00, 14.00 and 15.00 - it will be a historical reconstruction of parade of guard "Gatchina army" on the Palace parade ground near the monument to Paul I.

- 16.30 - Gala concert at the White Hall "Music at the court of Emperor Alexander III" (the concert program will be specified later).



In Saint-Briac-sur-Mer will be an exhibition about the Romanovs. The exhibition is being labeled "world-class" and is supposed to take place this summer in Saint-Briac. In particular, it will trace the role and place of the Russian imperial family on the Emerald Coast. It is organised by the Saint Briac Mayor Vincent Denby Wilkes, Deputy of culture Melanie Toullic Billot, and the association "History and

Heritage Country Dinard", represented by Marc Bonnel and Michel Boudard. They are in the process of developing the organization of this exhibition to be held from 4 July to 30 August in the convent of Wisdom in Saint Briac. The idea of this event comes from the recent collaboration between the tourist office of the municipality and the association. The brochure by Marine Paturol "Saga of the Romanovs" was published last year, and was promoted by History and Heritage, who organized one of its cultural encounters around it. The curator of this exhibition, which will trace the history of St. Petersburg in Saint Briac, could be entrusted to Cyrille Boulay, historian and art expert, one of today's major specialists the Romanovs and Imperial Russia. At the opening of the exhibition in Saint Briac July 3 and a gala evening is planned to be held at Dinard casino the next day.



Unique documents about the tragic events of the Russian-Japanese war will be shown in the exhibition "Why Tsushima?!" By the 110th anniversary of the end of the Russian-Japanese war" from 26 February to 15 April in the Manuscript Division of the National Library in St. Petersburg. The opening program included a presentation of the albums "Russian-Japanese War at Sea" and "Eagle on the march and in battle." The exhibition presents for the first time personal archives from some directly involved in the Battle of Tsushima 14-15 May 1905, junior navigator of battleship "Eagle" Leonid Larionov and writer Alexei Novikov-Priboya. Among the exhibits - diaries, letters, photographs, drawings, diagrams, plans and maps. Documents talk about the unprecedented campaign of the 2nd and 3rd squadrons from the shores of the Baltic to the Tsushima Strait, about everyday life and the life of seamen. None of the naval battles Russian fleet ever had did not have such colossal losses of personnel, as which was suffered in the Battle of Tsushima. Tsushima - a symbol of courage and greatness of Russian sailors. In the two-day battle most of the ships of 2nd Pacific Squadron and its troops died. Only three ships, cruiser "Almaz" and destroyers "Bravo" and "Terrible" were able to break through to its native shores. One section of the exhibition is devoted to the study of the causes of the catastrophic destruction of the Russian fleet. Feature of the exhibition - installation of ship models who participated in the Battle of Tsushima, which are provided by the Museum of the History of Russian-Japanese war. The exhibition is supplemented with marine painter's drawings and photographs.



The exhibition "Royal party lights. Culture festival in Russia XVIII century" opened on February 28 at the Grand Palace Museum "Tsaritsyno", Moscow. The exhibition is dedicated amusing, or entertainment, lights, fire - so called in the XVIII century fireworks. The exposition is intended as a show, entertainment in the spirit of the XVIII century. Space create a holiday decoration by engravings and watercolors of the era (they can also be seen in the exhibition).





Emergency work at the Imperial Palace in Ropsha will begin in the coming days. This was reported on 24 February by Elena Kalnitskaya - Director of the State Museum "Peterhof" - "Ministry of Culture signed an agreement to carry out emergency work in Ropsha Palace, they will begin in the coming days," - she said, adding that "the initial estimates for the financing of these activities was reduced almost to half." In January, the State Museum "Peterhof" had requested emergency funding for Ropsha in the amount of 15 million rubles. According to Kalnitskaya the new estimate excluded the cost of building an access road for a heavy construction crane. "This problem will be solved by the contracting firm, which signed the contract," - said General Director of "Peterhof".



At a public hearing on 24 February Peterhof residents approved the proposal of the State Museum-Reserve "Peterhof" project of recreating the Lower Dacha ensemble, the last Russian imperial palace. The hearing was very stormy, but in the end the people of Peterhof and representatives of the municipal administration supported the proposals of the State Museum - told General Director of the Museum-Reserve Elena Kalnitskaya. Hearing was scheduled after the Ministry of Culture of the Russian Federation, considered three options in December recreation and reconstruction of Lower Dacha, decided to send them to public discussion. Peterhof presented three variants of the concept: recreation Dacha, preservation of the ruins, and a partial reconstruction of the ensemble. Residents of Peterhof expressed big interest, and the discussion has gone beyond the three proposed projects - said Kalnitskaya. It was about what you need for a museum audience today. The general opinion was that it is necessary to preserve the spirit and history of the place, as well as to create a memorial to the family of Nicholas II". As a result, hearing participants supported the third option - a project of partial reconstruction of Lower Dacha, which will allow to imagine how this place was in the early twentieth century and to create a cultural center, museum exhibit, concert halls and lecturers in a reconstructed building.



Advertising it as "the first Faberge Imperial egg produced in almost a century" the new Faberge Company unveiled in Qatar on 25 February the "Pearl Egg", containing 139 white pearls 3,305 diamonds, carved rock crystal and mother-of-pearl set on white and yellow gold. Not really a Faberge creation and definitely not an Imperial Egg, the new egg is paying homage to the forthcoming centenary of the last Imperial Eggs ever delivered. It is a collaboration between the Faberge Company and the Al-Fardan family, one of the world's most distinguished collectors of pearls. Drawing inspiration from the formation of a pearl within an oyster, the Pearl Egg features a mother-of-pearl exterior that opens to reveal a 12.17-karat grey pearl sourced from the Arabian Gulf. An innovative mechanism enables the egg's entire outer shell to rotate on its base, simultaneously opening in six sections to unveil the trinkets inside. Each pearl adorning the egg was hand-selected by Hussain Ibrahim Al-Fardan from his private collection.



Hussain Ibrahim Al-Fardan, Chairman of the Alfardan Group, said: "I have a passion for natural pearls and it took me many years to build my current collection gathering some of the most extraordinary pearls in the world. Fabergé has a great history in making jewellery for royalty and a truly precious Fabergé Egg is a luxury treasure and the symbol of a long-gone era of opulence. This is why I partnered with Fabergé to combine these two traditional treasures: the Fabergé Egg and natural Arabian Gulf pearls, to create an exceptional piece."

The Pearl Egg was on display at the prestigious Doha Watch and Jewellery Exhibition until 28th February.



Museum-Preserve "Tsarskoye Selo" has published a set of 32 *English engravings of the XVIII century* from the collection of Empress Catherine II. The prints were immediately doomed to become a rarity, as only 100 copies were issued. This is a folder with the sheets, introduction and annotations.

- the collection of the Empress is miraculously preserved in our collection. Before the war, engraving removed from the walls of the hall of the Dutch pavilion "Admiralty" to be restored and did not have time to return to its place. They were taken to the evacuation from the store. If the prints were left in the hall, they definitely would have died - says the director of the State Museum "Tsarskoye Selo" Olga Taratynova.

The unique collection of English engravings 1750-1780-ies was collected by Catherine the Great, in all about 100 sheets. The empress admitted in a letter to Voltaire: "At the moment I love to madness English gardens, curves, gentle slopes, ponds and lakes like the sharply defined outlines of coastal and cherish a profound aversion to straight lines, similar to each other. I hate fountains for the torture to which they are subjected to the water, causing it to follow the direction of her nasty natural flow; statues of reserved seats in the galleries, in front, etc. - in a word, Anglomania plantomania captured mine."

The collection of prints presents views of English towns and estates: Stowe, Kew, Chiswick, Richmond, West Wycombe, Wilton Hall Barn and others, the Palladian bridge in the Catherine Park, Pavilion "Arsenal" in Alexander supposedly descended from the English engravings.

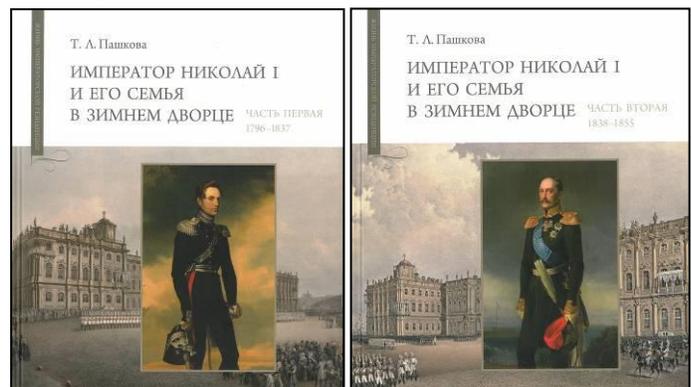
Similar English engravings served as prototypes for the images on the subjects of the famous "Green Frog", made in a factory Wedgwood commissioned by the Russian Empress. Now the service is in the collection of the Hermitage.



Monograph "The Emperor Nicholas I and his family in the Winter Palace"

In the year of the anniversary of the Hermitage, the State Hermitage Publishing House has issued a two-volume monograph by T.L. Pashkova, leading the Department of History and Restoration of Architectural Monuments, called "Emperor Nicholas I and his family in the Winter Palace."

The main theme of the book, the second in a series of "Life of the Imperial Residence" - is the daily life of Emperor Nicholas I, his family and the environment in the Winter Palace. Here Nikolai Pavlovich received apartments since his birth and lived throughout the 30-year reign. The author describes the architectural history of the Winter Palace in 1796-1855 years, comparing the image of the palace, halls and floor plans, archival documents and memoirs of contemporaries. An important part of the study - "reconstruction" of the real life palace, connecting locations to specific events. The reader learns, where was breakfast and dinner of the members of the imperial family, in which halls were children playing, where were concerts held. "Family portrait in the interior" will not only show the events in the halls of the Palace, but also give an opportunity to understand the main "actors" - Emperor Nicholas I and his era.

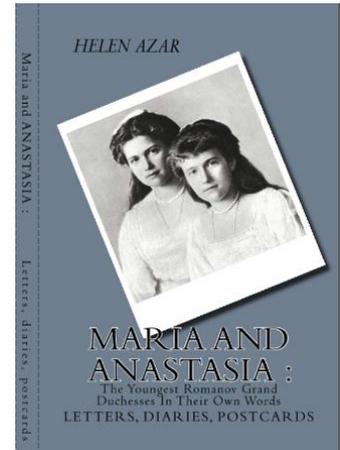




"Maria and Anastasia: The Youngest Romanov Grand Duchesses In Their Own Words: Letters, Diaries, Postcards."

They were the two youngest daughters of the world's most powerful man - Nicholas II, Tsar of Russia. Known to their family and friends as "The Little Pair", Grand Duchesses Maria and Anastasia were born into opulence, but led modest lifestyles. They were two normal young women growing up in extraordinary circumstances, ultimately getting caught in the middle of frightening political events that would take their teenage lives. Until this volume, the two girls did not have a chance to tell the story of the last four years of their lives during the first world war and the revolution - in their very own words.

Authored by Helen Azar. Publisher: CreateSpace Independent Publishing Platform. 186 pages. Size 6" x 9" / 15.24 x 22.86 cm. ISBN-13 975-1507582886.



"Alexis in America - A Russian grand duke's Mardi Gras tour"

As the James Howard steamed down the Mississippi River to New Orleans, over 15,000 people lined the levees. The crowd strove to catch a glimpse of Alexis Romanov, the son of Tsar Alexander II and the first Russian royal to visit the United States.

Alexis in America, written by Tulane alumna Lee Farrow and published by Louisiana State University Press (2014), recounts the duke's progress through post-Civil War America culminating with his attendance at the Krewe of Rex's first Mardi Gras parade in 1872.

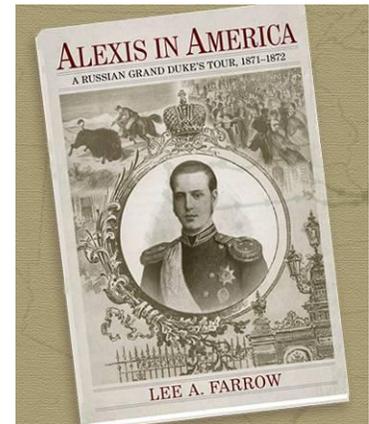
The well-publicized journey began as a desperate attempt to convince young Alexis to abandon Alexandra Zhukovskaya, the ill-suited mother of his unborn child. Though Alexis never forgot his lover, his trip was successful in other ways.

"The last stop was New Orleans, a romantic and complex city near the mouth of the Mississippi River, plagued by floods, fever and sticky, tropical heat," wrote Farrow, who earned a PhD in history from Tulane in 1998.

The duke's visit provided an opportunity for the city to distinguish itself. Shortly before Alexis arrived, the newspapers announced that a self-proclaimed "King of Carnival" named Rex would be organizing that year's Carnival festivities.

A surging sea of mortals packed the sidewalks on Mardi Gras day to witness Rex's procession of kings, peasants, harlequins and even a costumed replica of the duke himself. Meanwhile, Alexis smiled, clapped and raised his hat while watching the festivities from his seat next to the governor. "Many credit his visit as the inspiration for the birth of Rex and the tradition of the daytime Mardi Gras parade," said Farrow, noting, however, that little proof supports this supposition.

The grand duke quickly became intrigued by the city's European flair, yet he could never have imagined that his short visit would earn him a permanent place in the history of one of America's most treasured traditions.



Antique dealer Wartski has produced a book that recounts a 150-year history of handling goldsmiths' work - such as that from Carl Fabergé - and dealing with prestigious customers such as the British Royal Family. The book has been researched and written by Geoffrey Munn, Wartski's managing director. Last year, Wartski was involved in the identification of a Fabergé Imperial Easter Egg that had previously been thought lost and the item was then displayed in Wartski's London premises. Emanuel Snowman, who had married one of the Wartski daughters, first opened a London branch on New Bond Street in 1913. With his Eastern European ancestry, Snowman was able to negotiate with the Soviet Union following the Russian Revolution of 1917 and he managed to bring various collections of goldsmiths' work to the West, among them a



number of Carl Fabergé's Imperial Easter Eggs and a gold chalice made for Empress Catherine the Great. An entire chapter is devoted to the royal patronage Wartski has received over the years. Featuring many illustrations, the book will be published by ACC and will be available from May 2015 at £65/US\$125.



"Becoming a Romanov. Grand Duchess Elena of Russia and Her World (1807-1873)" seems like an interesting title to look out for. Expected release date is July 28, 2015.

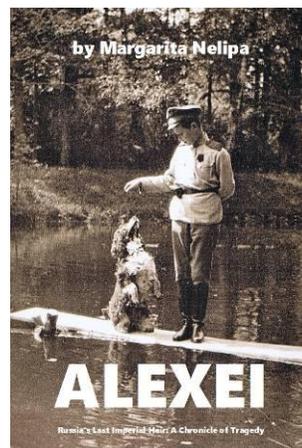
(Publisher: Ashgate Publishing Limited). It is written by PhD. Marina Soroka and professor emeritus Charles A. Ruud, both from the University of Western Ontario.

The description tells - "The Russian Great Reforms of the 1860s were the last major modernizing effort by the Romanov dynasty. From 1855 to 1861, Grand Duchess Elena, born Princess Charlotte of Württemberg (1807–1873), acted as the spokeswoman for the reform-minded circles of Russian society, bringing before her nephew Emperor Alexander II a group of civic-minded experts who formed the core of the committee that prepared the greatest and most complex of the reforms, the abolition of serfdom in Russia. The Grand Duchess's involvement in these crucial events in Russian history highlight the considerable influence aristocratic women had in Russian society, quite unlike women of the same class and status in Western Europe.

The study of the Grand Duchess Elena of Russia offers a new understanding of Russian and international events of the time, the Romanovs' role in them, the degree of autonomy enjoyed by high-born women in Russia and the ways in which new ideas gained ground in the nineteenth-century Russian empire. Based on abundant and largely unused archival sources, published documents and literature of the period in French, Russian, German, Italian and English, this is the first book about Duchess Elena and it expertly interweaves the story of a woman's life with that of Imperial Russian high politics."



"Alexei: Russia's Last Imperial Heir, A Chronicle of Tragedy" is the next book by Margarita Nelipa, following her book on "Alexander III: His Life and Reign" (2014). Nelipa includes the political and social issues that prevailed during the Tsesarevich's lifetime, Alexei's medical crises, his education and behavior, Rasputin's role, and his interaction with his loving family. About 400 illustrations adds strongly to portrait Russia's last imperial heir. The book is expected available in May 2015.



"Imperial kitchen XIX - early XX century. The daily life of the Russian Imperial Court"

The book describes a lot of curious and sometimes unexpected activities in the complex processes of organizing the supply of meals to all categories of inhabitants of the imperial residences - from the families of monarchs and senior staff of the court, to the palace servants and thousands of people invited to the feast.

It describes the culinary preferences of Russian emperors, the number and range of alcoholic beverages at the Tsar's table. To learn how to control the quality of food and provides security on the imperial kitchens, the peculiarities of the power of sovereigns outside the residences in the field - in war, hunting, and during the country picnics.



Under the hammer...
Romanov related items in Auctions



Auction House Auctionata, Berlin, Germany, on Feb 18;



Fabergé Crystal Dessert Vessel, Silver-Gilt-Mounted, Russia, Moscow, 1891. Hallmarked on each individual component: Fabergé with Imperial Warrant or 'FK' (in Cyrillic) on smaller pieces, assay master's mark 'P.B. 1891' (Rudolph Wurst), fineness '84' and Moscow city mark St. George fighting the dragon. Complete with 12 serving spoons. Fine neoclassical design pronounced with the theme of Egyptian revival. Height: 35.5 cm. Estimated value € 30,000.00.



Pair Fabergé Jasper Silver Candlesticks, Workmaster Rappoport, 1908-16. Russia, St. Petersburg, 1908-1916. Peter Carl Fabergé (1846-1920) – Russian jeweler, gold and silver smith. Julius Rappoport (1864-1916) – Russian silversmith and Fabergé work master. Marked with Fabergé in Cyrillic and Imperial Warrant, Saint Petersburg city mark 1908-1917 and work master's mark 'I.P.' of Julius Rappoport; repeated marks on single pieces. Dimensions: each 13.4 x 9.5 x 15.5 cm (height x width x depth). Estimated value € 16,000.00.



Large Pair of Russian Malachite Campana Shaped Vases, Russia, late 19th century. Pair of classic malachite urns or crater vases in campana form. Marble body, covered fully and in complete perfection with malachite. On square gilt brass base, underside with green felt. With removable malachite cover inside. Multi-part structure, bolted. Height: 34.5 cm. Estimated value € 80,000.00.

Icon, Archangel Michael, with elaborated silver-gilt oklad. Tempera and gold on wood; silver, gilt; champlevé enamel; wood. Russian (Mstera School), around 1900. Oklad marked with master's mark 'БОРИСОВЪ' (Sergej Borisov), assay master's mark 'B.C. 1877' (Viktor Savinkov, 1855-1888), fineness '84' and Moscow city mark St. George fighting the dragon. Presented in a large kyot carved of wood. Dimensions: icon 31 x 27 cm; kyot 71 x 50 cm. Estimated value € 32,000.00.





Lacquer Box with the Portrait of Tsar Michael I of Russia, 19. C. Russia, 19th century. Dimensions: 6.5 x 8.3 x 12.8 cm. The box is of rectangular form. On a dark lacquer ground is a pattern with red flowers and foliage. Estimated value € 2,400.00.



Humidor with miniature portrait of Catherine the Great, Russia, 19.C. Watercolor and gouache on bone; presumably ebony; brass; mother of pearl. After Augustin Christian Ritt (1765-1799) – Russian miniature painter. Inscribed at the lower right 'Ritt'. Diameter: 8.5 cm. A portrait of the most famous of the Russian empresses Catherine the Great (1729-1796). Estimated value € 2,400.00.



Wooden Cigarette Case, St. Petersburg, 19. C. Sycamore wood, gold, red cabochon. Gold mount marked with 'КФ' (KF) for Fabergé and fineness '56' with St. Petersburg city mark. Exterior cover with silver-gilt application of the inscription in handwriting in Cyrillic 'For darling Alichka, poor little dove' (signature illegible). In an original stamped and white silk lined fitted case from the St. Petersburg jeweler F. Butz. Dimensions: 10 x 7 cm. Estimated value € 9,000.00.



Porcelain Egg with View of Cathedral of St. Peter and Paul, KPM Berlin, Mid-19th C. Porcelain, white glazed, polychrome onglaze painted and gold etched. Height (incl. mount): 9 cm. Front with the view of the Neva, the Petersburg fortress, with Peter and Paul Cathedral, inscribed 'La Forteresse à Petersbourg'. Estimated value € 6,000.00.



Auction House Empire, Moscow, Russia, on 21 February:



Table medal "In memory of the coronation of Emperor Peter II. February 25, 1728" Signature medalist "IGI" (I.K.G. Eger). Copper, 140.17 g. Diameter 64 mm. Estimate 34.000-40.000 rubles / 500-570 \$

Emperor Peter II. 1 ruble 1728. Silver, 28.30 g. Estimate 250.000-320.000 rubles / 3500-4500 \$





Empress Elisabeth.
Ducat, without designation
of nominal value. 1748
Gold, 3.53 g. Circulation
17,000 pcs. Like 20
rubles.
Estimate 500.000-700.000
rubles / \$ 7.000-10.000

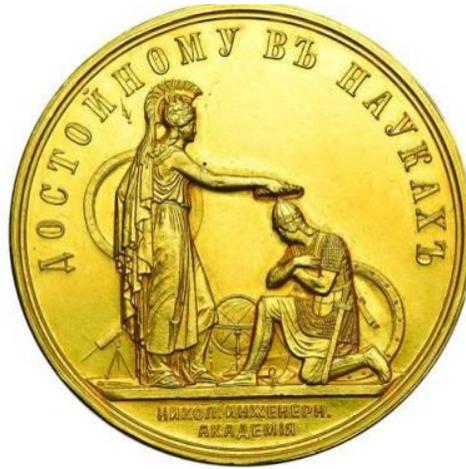


Award medal with a
portrait and monogram of
Emperor Paul I.
Signature medalist under
the portrait « CMF » Carl
Meissner. Gold, 30.53
g. Diameter 40 mm.
Established March 12,
1798 Medal awarded
princes, khans, elders
and chiefs of other
nationalities of the
Russian Empire, as well
as Serbs and

Montenegrins for various services provided to the Government. Subsequently awarded merchants.
Gold and silver medal has been awarded a maximum of 50 people.
Estimate 650.000-900.000 rubles / \$ 9000-13000

Table medal "In
commemoration of the
opening of the
monument to Emperor
Nicholas I in the
building of the St.
Petersburg Stock
Exchange. 1859".
Signatures medalists:
N. Pimenov and R.
Chukmasov.
Copper, 155.24
g. Diameter 78 mm.
Estimate 58.000-
65.000 / Rubles. 800-
900 \$





Award medal for "Achievement in Science" for students at Nicholas Academy of Engineering. Signature medalist AG (A. Griliches) and back side Nikonov. Gold, 51.18g. Diameter 37 mm. Estimate 650.000-850.000 rubles / \$ 9000-12000



Badge "In memory of the miraculous rescue of the Imperial Family October 17, 1888 on a train railway." Unknown Workshop, Russia, 1890. Bronze. Weight 15.85 gr. Size 49h39 mm. Estimate 18.000-22.000 rubles / \$260-310



"Silver" mark of the Imperial Russian Society of Rescue Service. Unknown Workshop, St. Petersburg, 1894-1917. Silver, enamel. Weight 13.03 gr. Size 31 x 32 mm. Stamp: master nominal «IT» on the reverse side. Approved March 31, 1894. Estimate 23.000-27.000 rubles / 330-390 \$



Sign "In memory of the 50th anniversary of His Imperial Highness Grand Duke Mikhail Nikolayevich in the post as General feldtseyhmeysterom."
 Unknown Workshop, Russia, 1906-1917. Bronze, gold plating, silver plating, enamel. Weight 22.87 gr. Size 53 x 28 mm. Approved January 17, 1906.
 Estimate 10.000-14.000 rubles / \$ 150-200

Shapiro Auction, New York, USA, on 28 February;



Peter the Great. Oil on panel. 29.2 x 24.2 cm (11 1/2 x 9 1/2 in.) By a follower of Sir Godfrey Kneller (English 1646-1723). Estimate \$5,000 - \$7,000

Below left - A terracotta effigy of Empress Catherine The Great, circa 1771. By Jean-Baptiste Nini (French 1717-1786). Diameter: 13.2 cm (5 1/4 in.) Signed on tranche. Estimate \$3,000 - \$4,000

Below right - Portrait of Empress Maria Feodorovna. Oil on canvas. After Johann Baptist Lampi the Elder (Austrian 1751-1830). 74 x 59.5 cm (29 1/4 x 23 1/2 in.). Estimate \$25,000 - \$35,000





A Russian gilded and silvered porcelain vase with portrait of Emperor Alexander I. Miklashevsky porcelain factory, circa 1850s. The center of the light green body hand-painted with a portrait of Alexander I, the reverse side decorated with gilded cypher of the Emperor on a silvered background, ornamented with intricately gilded details on a white ground, with two foliate grotesque handles, gilded flower motifs on a silvered background decorate the neck, the sides, the stem, and the foot. Height: 32 cm. (12 1/2 in.). Red overglazed Miklashevsky factory mark.

Estimate \$4,000 - \$6,000

Right - A pair of Russian imperial carmine crater vases, Russian imperial porcelain factory, period of Nicholas I (1825-1855). Estimate \$300,000 - \$400,000



Left - A pair of Russian imperial crater vases, period of Alexander II (1855-1881), Imperial porcelain factory.

The vases closely resemble a sketch by August Spiess in the collection of the State Hermitage Museum, reproduced in Ekaterina Khmelnitskaya, August Spiess and the Imperial Porcelain Factory: A Life Dedicated to Porcelain, (Moscow: Liubimaya Kniga, 2012), p. 47, ill. 29
Estimate \$200,000 - \$300,000



A set of ten armorial dinner plates from the wedding service of Emperor Alexander II and Princess Yurievskaya. Gallée, France, circa 1880. Each of circular shape with scalloped rim, the cavetto finely painted with the Yurievsky coat of arms with gilded highlights and emblazoned with the slogan Za Veru Tsarya I Otechestva, the cobalt blue border further decorated with burnished gold strapwork, diameter: 25.3 cm (10 1/8 in.), factory mark on base. Estimate \$5,000 - \$7,000

A Russian imperial porcelain plate from the Derzhava service, imperial porcelain factory, circa 1866-1871. With gilded rim, a navy blue border decorated with blue circular and green oval cartouches border with gilt ropes and centered with gilt anchors, the cartouche at the top set with a gilt, varicolored copy of an gem-set orb, the lower cartouche with the Imperial cypher of Alexander II, the cavetto is decorated with knotted ropes and gilt bands, diameter: 24.2 cm (9 1/2 in.), underglazed green imperial Alexander II mark numbered 7 underneath. Estimate \$3,500 - \$4,500.





A Russian porcelain plate with the cypher of the grand dukes of Russia - grandchildren of the emperor, Russian empire, 1855-1900. The rim with gilded interweaving designs on cobalt ground, the white cavetto with a central image of the Lesser Crest of the Grand Dukes the Grandchildren of the Emperor of Russia, diameter: 23.7 cm (9 ½ in.), inscribed 8 in paste, otherwise apparently unmarked. Estimate \$800 - \$1,200

A porcelain imperial Easter egg with the cross of the order of St. George, imperial porcelain factory, St. Petersburg, 19th century. The small cross of the Order of Saint George the Martyr is depicted in low relief white and grisaille on fuchsia-red ground. Estimate \$4,000 - \$6,000



A miniature gold and enamel egg pendant with order of St. Vladimir, marked OK, St. Petersburg, 1899-1908. The body with translucent oyster enamel over engine-turned ground, with an applied silver and enamel order of Saint Vladimir, length: 2.1 cm (3/4 in.), 56 standard. Estimate \$1,500 - \$1,500

A Russian cast silver and enamel miniature vodka cup in the shape of a helmet, Fabergé workmaster Erik Kollin, St. Petersburg, circa 1890. In the shape of an Imperial Horse Guard Officers Regiment helmet, parcel gilt, the front section with an applied silver star of the Order of Saint Andrew with an enameled center, the helmet surmounted by a crowned Imperial double-headed eagle with finely chased wings, the helmet becomes a vodka cup when inverted, height: 4.6 cm (1 ¾ in.), 88 standard. Estimate \$4,000 - \$5,000



A silver and green guilloché enamel tea-glass holder with coin, K. Fabergé, Moscow, 1899-1908. Cylindrical form, the body enameled in translucent apple-green over basket-weave guilloche ground, the front set with a gold-colored coin depicting Empress Catherine II under red enamel surrounded by a ribboned laurel wreath, the upswept foliate scroll handle, height: 5.5 cm (2 1/8 in.), marked with the Imperial warrant, assayer's mark of Ivan Lebedkin, 84 standard. Estimate \$4,000 - \$6,000



A Russian porcelain cup with the portrait of Emperor Alexander I, Gardner porcelain factory, Verbilki, early 1800s. Cylindrical shape, the center hand-painted en grisaille with the portrait of Alexander I on a white background, height: 6.2 cm (2 1/2 in.), marked with an underglazed G on base. Estimate \$1,500 - \$2,000



A Russian porcelain cup with the portrait of Grand Duke Nikolai Nikolaevich, Kuznetsov porcelain manufactory, 19th century. Cylindrical shape, the center with a portrait of the Grand Duke Nikolai Nikolaevich with an inscription General Field Marshal Grand Duke Nikolai Nikolaevich on a white background, 9.1 cm (3 5/8 in.), Kuznetsov factory mark on base. Estimate \$700 - \$900



A Russian porcelain cup with the portrait of Tsarevich Aleksei, Kuznetsov porcelain manufactory, Moscow. Tapering cylindrical form, the top and bottom registers with hand-painted with imitation traditional Russian embroidery, the center with a portrait of the young Tsarevich Aleksei, a commemorative inscription runs along the bottom Za lihuyn molodetskuyu rubku/ 1iy Kavkaz, kaz, divizii, height: 10.1 cm (4 in.), Kuznetsov factory mark on base. Estimate \$700 - \$900

Antique Russian silver box with a medallion featuring emperors Alexander I, Franz I, and Friedrich Wilhelm III. By Jonas Bergstrom, St. Petersburg, ca 1815. The silver and niello box of octagonal form, with a hinged cover with an inserted gilt copper medallion featuring Emperor Alexander I of Russia, Francis II of the Holy Roman Empire, and Frederick William III of Prussia, gilded interior, the verso engraved with military trophies, diameter: 5.8 cm (2 1/4 in.), illegibly marked on the interior. Estimate \$1,500 - \$2,000



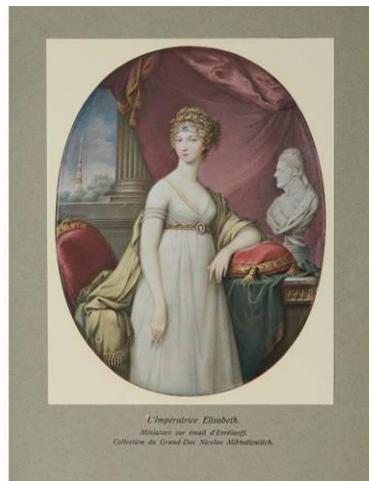
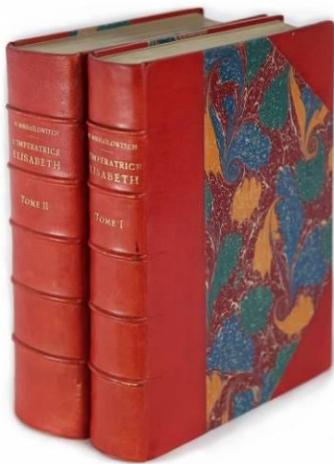


A Russian gilt silver figure of Tsar Alexei Mikhailovich. Sazikov, St. Petersburg, circa 1861. The realistically modeled figure of the monarch depicted in ceremonial robes, holding the royal scepter and orb, his finely-chased robe indicating a rich brocade, the Tsar shown wearing the traditional Crown of Monomakh, height with base: 17.4 cm (6 7/8 in.), marked with the Imperial warrant, dated assayers mark AM 1861, 84 standard. Estimate \$6,000 - \$8,000



"Empress Elizabeth, wife of Alexander I"
A book by Grand Duke Nicholas Mikhailovich of Russia (1859-1919) - *L'Imperatrice Elizabeth, épouse d'Alexandre Ier* [Empress Elizabeth, wife of Alexander I]. Saint Petersburg: Manufacture des Papiers de L'Etat, 1908. 2 volumes (out of 3). 4to (280.5 x 210 mm). Hedberg binding, marble endpaper. Only top edges are gilded.

Spine with gilded embossed letters and five raised bands. Published in French. Both volumes include 62 color and black & white illustrations on separate pages, that are, for the most part, portraits of the Imperial Family. Estimate \$500 - \$700



Cheffins, Cambridge, United Kingdom, on 5 March:

Painting of "Emperor Tsar Nicholas I of Russia", after Franz Kruger (German, 1797-1857). Oil on canvas. Cavalry study of Tsar Nicholas I of Russia, with his brother, the Grand Duke Michael, Tsarevich Alexander and Prince Volkonsky, on chargers in a landscape.
h:113 w:97 cm

Franz Kruger's original is in the Alexander Palace, at Tsarkoe Selo, Russia, and was painted for the Portrait Hall. It was flanked by portraits of Nicholas' sons. After the fall of the Romanovs the palace fell into disrepair; it is now being restored and the painting has been returned to its original location. The young boy to the right of the Tsar is the Tsarevich, the future Alexander II. The depiction of the Tsarevich is very similar to another painting by Kruger of the Tsarevich alone on horseback. Estimated Price: £3,000 - £5,000



Jeschke Van Vliet, Berlin, Germany, on 7 March:

Cabinet Cards of Grand Duchess Elisabeth Feodorovna. St. Petersburg, studio Ch. Bergamasco, (Photographe de sa majesté l'Imperatrice, St. Petersburg Nevsky Persp.) Undated (about 1890). 6 photos on cardboard, approximately 21.4 x 10.2 cm. Estimate € 600.-



Balclis, Barcelona, Spain, on 10 March:

Russian samovar, 1820. Silver and ebony. Silversmith Alexander Yashinkov, Saint Petersburg. 1.60 Kg. 35 x 23 x 19 cm. Estimated Price: €7,000



Did you know....



... That at least 4 versions of the painting of Empress Alexandra Feodorovna - wife of Emperor Nicholas I - are known.

Painted by Franz Kruger in 1834, the first version is in State Historical Museum in Moscow, a smaller copy of it is in Deutsches Historisches Museum in Berlin, and a variant made by Alexander Malyukov, painted in 1836 (with red Kokoshnik) is in the State Hermitage Museum.



In the painting(s), the Empress is in official court dress introduced by her husband Emperor Nicholas I in 1834. She is wearing an amazing array of very seldom large Alexandrite setting in her kokoshnik, brooches, bracelets, corsage-elements, ear pendants and a beautiful Alexandrite as clasp of her four-row-pearl-necklace and long rows of diamonds given the kokoshnik the inimitable halo effect. Alexandrite is a very rare and expensive gem. They can appear green in daylight and change to a raspberry color in incandescent light, but other color changes are also possible. The paintings show them as jewels in red, green or blue.

On 17 April 1834, the Russian Empire was celebrating the 16th birthday of the future Tsar Alexander II, and at same time, a color changing gemstone was found in the Urals's emerald mines on the Tokovaya River, 96 kilometers to the east of Ekaterinburg and the noble story of the most scarce and fascinating precious stone was born and irrevocably associated with Emperor Alexander II, through being named in his honour - Alexandrite.

Alexandra Feodorovna was born Princess Charlotte of Prussia (13 July 1798 – 1 November 1860) as the eldest surviving daughter of Frederick William III of Prussia, and Louise of Mecklenburg-Strelitz.