

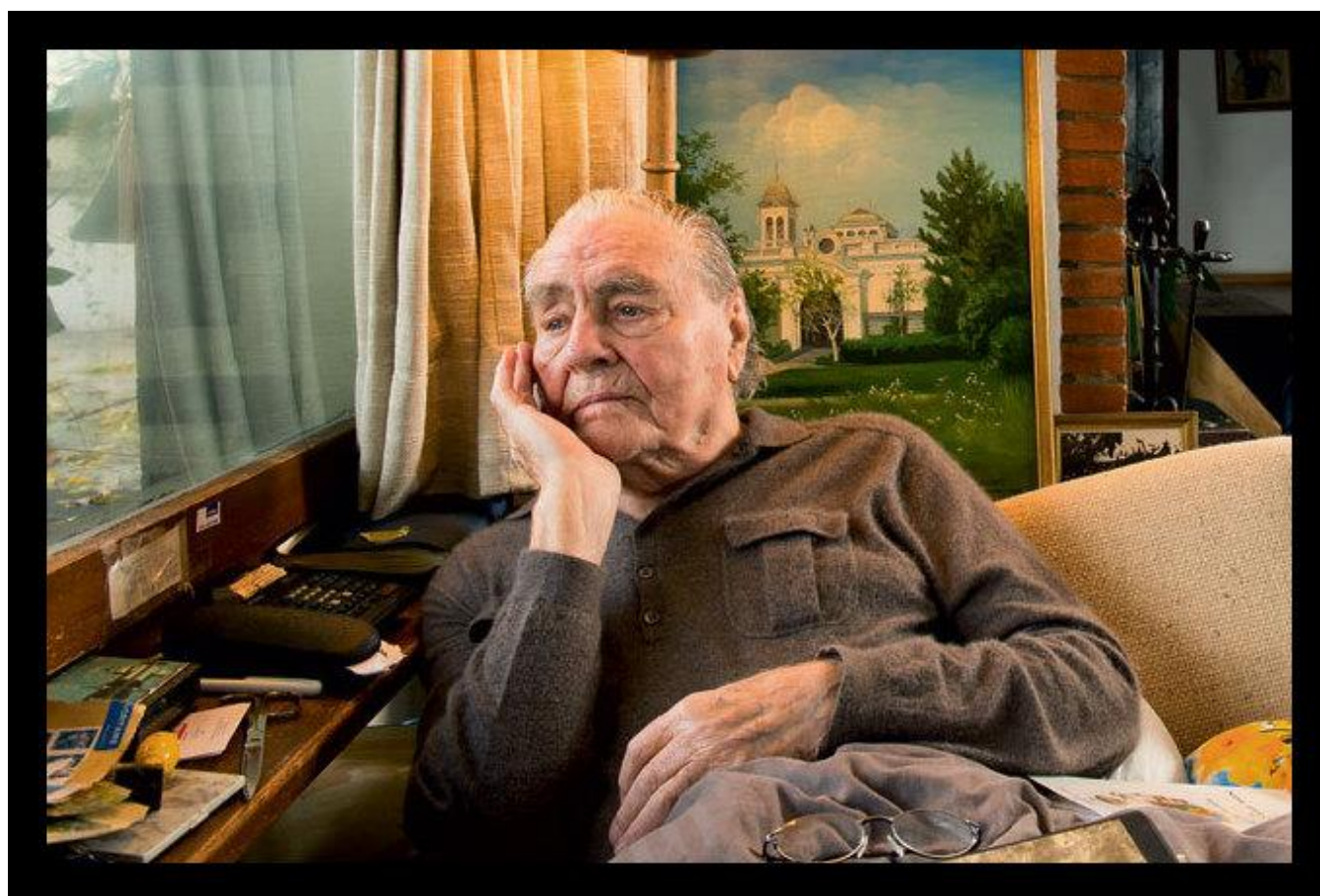


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Baron Eduard Alexandrovich Falz-Fein died

On November 17, Baron Eduard Alexandrovich Falz-Fein died in Vaduz. He was 106 years old.

On Saturday morning there was a fire at the Baron's villa. Arriving at the scene, fire-fighters found Edward Alexandrovich without signs of life. Unfortunately, the last few years he has been bedridden. According to his friend and guardian Adolph Hib, "the causes of the fire have not yet been clarified, the criminal police are engaged in this."

According to Adolf Hib, the Baron will be buried in the family tomb of Falz-Fein in Nice.

Edward von Falz-Fein was born on September 14, 1912 in the village of Gavrilovka, the current Kherson region. He is the nephew of the founder of the Askania-Nova reserve, Friedrich Eduardovich Falz-Fein.

After the coup of 1917, together with his relatives, Edward von Falz-Fein left for Germany, then settled in France, and then moved to Liechtenstein.

In 1932, Falz-Fein won the cycling race among students and became the champion of Paris. The boss of the sports newspaper "L'Auto" drew attention to him and invited him to become the general correspondent in Germany.

In 1936 he was accredited at the Olympic Games in Germany, becoming the best reporter of the newspaper - the "Golden pen".

In 1936, Falz-Fein created the Olympic Committee in Liechtenstein and a team to participate in the 1936 Winter Olympics.

Falz-Fein was the standard bearer of the Liechtenstein national team at the 1956 Winter Olympics in Cortina d'Ampezzo and at the 1972 Summer Games in Munich.

During World War II, nobody needed sports or a sports reporter. The Baron left journalism and began to engage in tourism. He opened a gift shop in the center of Vaduz. Very soon, it became very popular - all tourist buses stopped there - and he became the "king of souvenirs".

In 1975, at the Sotheby's auction in Monte Carlo, the baron met Ilya S. Zilberstein, whom the Lenin Library sent to auction to buy a unique Russian edition of a 18th century book from the Diaghilev - Lifar collection. Zilberstein was late, the bidding was over, the Baron bought the book. Edward Alexandrovich with great pleasure presented the book to Zilberstein for the library. So, the case brought the Baron closer to Russia, and Ilya became his friend. Zilberstein was the first in Soviet Russia to write with respect about the Russian emigration in Ogonyok and the Literary Gazette: about Lifar, about Falz-Fein and his collection, about the collection of Diaghilev artists of Prince Nikita Lobanov-Rostovsky.

The first major gift of the Baron to his homeland was the part of the Diaghilev -Lifar library consisting of hundreds of books. Back in the late 1970s, Edward Alexandrovich met Julian Semenov. Together they decided to create an International Committee for the return of Russian treasures to their homeland - and this idea linked them together for a long time.



The Baron took a direct part in the return of the ashes of Chaliapin to Russia. Feodor F. Chaliapin, the son of the great Russian singer, listened only to him, as a close friend, and gave permission to transport the coffin with his father's ashes from Paris to his Homeland. After the death of Feodor Fedorovich, the Baron bought the family relics of Chaliapin, who remained in Rome, and donated them to the Chaliapin Museum in St. Petersburg.

A lot of manpower and resources were spent by the Baron in search of the Amber Room from the Catherine Palace of Tsarskoye Selo, being a member of the international search group. The Amber Room was not found, and the Baron got carried away with the idea of her recovery. He sent grinding machines from Switzerland, special drills, wrote letters "where necessary", gave interviews to journalists. At his request, Germany returned unique rarities to Tsarskoye Selo, the only thing that was found from the legendary amber room - a chest of drawers and one of the four Florentine mosaics.

Thanks to the Baron in the 1990s, two Russian museums appeared. In 1994, he opened the Museum of Suvorov in Glarus, in a Swiss town where they remember the march of the great Russian commander.

It was also Falz-Fein who installed the equestrian statue of Generalissimo A.V. Suvorov (sculptor D. N. Tugarinov) in memory of the famous Russian army crossing over the Alps in 1799 on the Saint-Gotthard pass in the Swiss Alps.

In September 1995, the Catherine II Museum appeared in Germany, in her homeland, in the small town of Zerbst. Edward Alexandrovich agreed with the mayor that the city would restore the building as a museum, and the baron would give away from his collection exhibits related to Catherine II.

His most important action is the organization of the transfer of the famous "Sokolov archive" - the investigative documents on the case of the murder of the Imperial Family in Yekaterinburg.

"When we met here with Prime Minister Chernomyrdin," says the Baron, "I again reminded him of the request of Prince Liechtenstein to return to him the home archives captured by the Red Army in Austria in 1945 as a war trophy. The archives continued to be considered a trophy for half a century, although it is clear that this is not the case - the principality did not participate in the war and remained neutral. The prime minister listened attentively to my arguments and remarked that "I must give something in return," that is, to make some kind of gift. On my advice, the Prince purchased Sokolov's papers for \$ 100,000, and I agreed to exchange them for his archive. "

He made a significant contribution to the restoration of the Maltese chapel and corps church and became the main initiator of the fact that the corps church, the best in the military educational institutions of Russia, appeared in the St. Petersburg Suvorov Military School and soon the Cadet Museum would open. Therefore, it was not by chance that the honoured guest was given the honour of cutting the ribbon of the first exposition of the cadet museum.

One of the paintings of the Vorontsov Palace gallery - "Portrait of Prince Grigory Potemkin" painted by Levitsky - was donated by Baron Falz-Fein.

A carpet was returned to the Livadia Palace depicting the family of Nicholas II.

Baron Edward Falz-Fein repeatedly visited Ukraine. At his expense, a church was built in the village of Gavrilovka in Kherson region, he allocated funds for the restoration of the Falz-Fein estate in Askania-Novaya and became one of the founders of the Askania-Nova Foundation; handed over to the National Academy of Sciences of Ukraine the library of Serge Lifar, which he bought for a considerable amount of money at one of the auctions.

Among the awards of Baron Eduard Alexandrovich Falz-Fein are: the Order of Friendship of Peoples (1994); the Order of Honour (2002) presented by the President of Russia Vladimir Putin for his great contribution to the preservation and promotion of Russian culture abroad and patronage activities; the Order of St. Sergius of Radonezh, the highest award of the Russian Orthodox Church (2002) presented by Patriarch of Moscow and All Russia Alexy II for his contribution to the preservation of the national cultural heritage of Russia; the International Nicholas Roerich Prize in the nomination "Achievements in the field of preservation of cultural values and peacemaking" (2004).



In 1998, he received thanks from the President of the Russian Federation. In February 2017, the Baron was awarded the Pierre de Coubertin Medal of the International Olympic Committee for "outstanding manifestations of the Olympic sport spirit", which marked his contribution to the Olympic movement and the development of sports in the Principality of Liechtenstein.

Videos - 1) https://tvkultura.ru/article/show/article_id/309805/

2) <https://www.youtube.com/watch?v=cditUkD-iWk>

A memorial sign to the family of Nicholas II opened next to the museum of Rasputin in Pokrovsky village

November 17, 2018, Tyumen Line - A memorial sign dedicated to the stay of Emperor Nicholas II and his family, opened in Pokrovsky Yarkovsky district, near the Museum of Grigory Rasputin.



The Imperial Family visited Pokrovsky on the way from the Tobolsk exile to Yekaterinburg, where they were subsequently shot. "In the Pokrovsky village there was a stop, we stood for a long time just against the house of Gregory and saw his entire family looking out the window," Nicholas II wrote in his diary on April 14, 1918.

The sign is a slab of black granite, split in two by a cross. On one half of it, the quote from the Imperial diary, on the other, the prophecy of Grigory Rasputin, recorded in numerous memoirs of contemporaries: "They will come to Tobolsk and, before they die, they will see my native village."

The initiator and organizer of the installation of the memorial sign is the founder and owner of the private museum Grigory Rasputin in Pokrovsky Marina Smirnova.

"It is symbolic that the Imperial Family stayed in Pokrovsky not just in front of the house of Grigory Rasputin, but at the very place where in 1914 an attempt was made on him, where his blood was shed," she said.

In 2016, Marina Smirnova, using her own funds, installed a chapel on the site of the house-estate of Grigory Rasputin, dedicated to the 100th anniversary of his death.

Today Pokrovskoye is included in the program of the national tourist project "The Imperial Route", which connects cities and villages of Russia related to the House of Romanov.



The Tsarevich Alexei and Grand Duchess Maria burial-case continues

Nothing new!

There have not been published any new results from the Investigation Committee or been any mentioning of how the case is progressing. For the public it looks like everything in the investigation is on stand-by - A completely unacceptable situation.

The only activity this month was the group of non-believers in the "Imperial Remains" who on November 20 in the House of Russian Abroad (Moscow) held a book presentation. It turned out to be more like a forum, in which also the Criminal Investigator V. Soloviev spoke. Here are a few quotes from him:

"It is possible to write more than one book about the "disapprovers" of the long-established truth and the fact that the Imperial remains is the Imperial remains. At the same time, the turbid wave of "refutations" has not dried up today and is rolling at us with more and more force. In the last year, they were completely

monopolized by the "fighters" with the Holy Relics and mainly by the "team" of Boyko-Velikiy - Manovtsev, Grigoriev, Obolensky, Aghajanyan and their other associates."

"Undoubtedly, Dr. Aghajanyan, as well as historians Obolensky, and Bolotin collected very interesting material about the state of pre-revolutionary dentistry. This is the positive component of their work. It is a pity that all this work has been done with one goal - to lead readers to a false conclusion, to make them believe that the Power of the Imperial Family is a fake."

"What arguments did Emil Aghajanyan give in favour of his version that the remains could not belong to Emperor Nicholas II? None. Aghajanyan's whole argument comes down to his personal opinion that the teeth of a person of such high status could not be in such a "neglected" state. Aghajanyan did not show us any evidence of his contemporaries, not a single document in favour of his position. Yes, there are records of the Emperor's visit in the last years of the life of dentists Kostitsky and Rendel. There are documents that list the equipment of Kostitsky's doctor's office, dental powder, toothbrushes and other dental care items purchased by the Emperor's Family. A logical question to Aghajanyan. Was it possible to cure such complex and neglected diseases of the Emperor as periodontitis or osteomyelitis

100 years ago without the use of modern medicines, but only with the help of crushed chalk (tooth powder) and even the best toothbrushes?"

"Ultimately, is it worth paying attention to the fact that one of hundreds and hundreds of "abusive" articles was published. They cannot disprove the data obtained by the investigation."

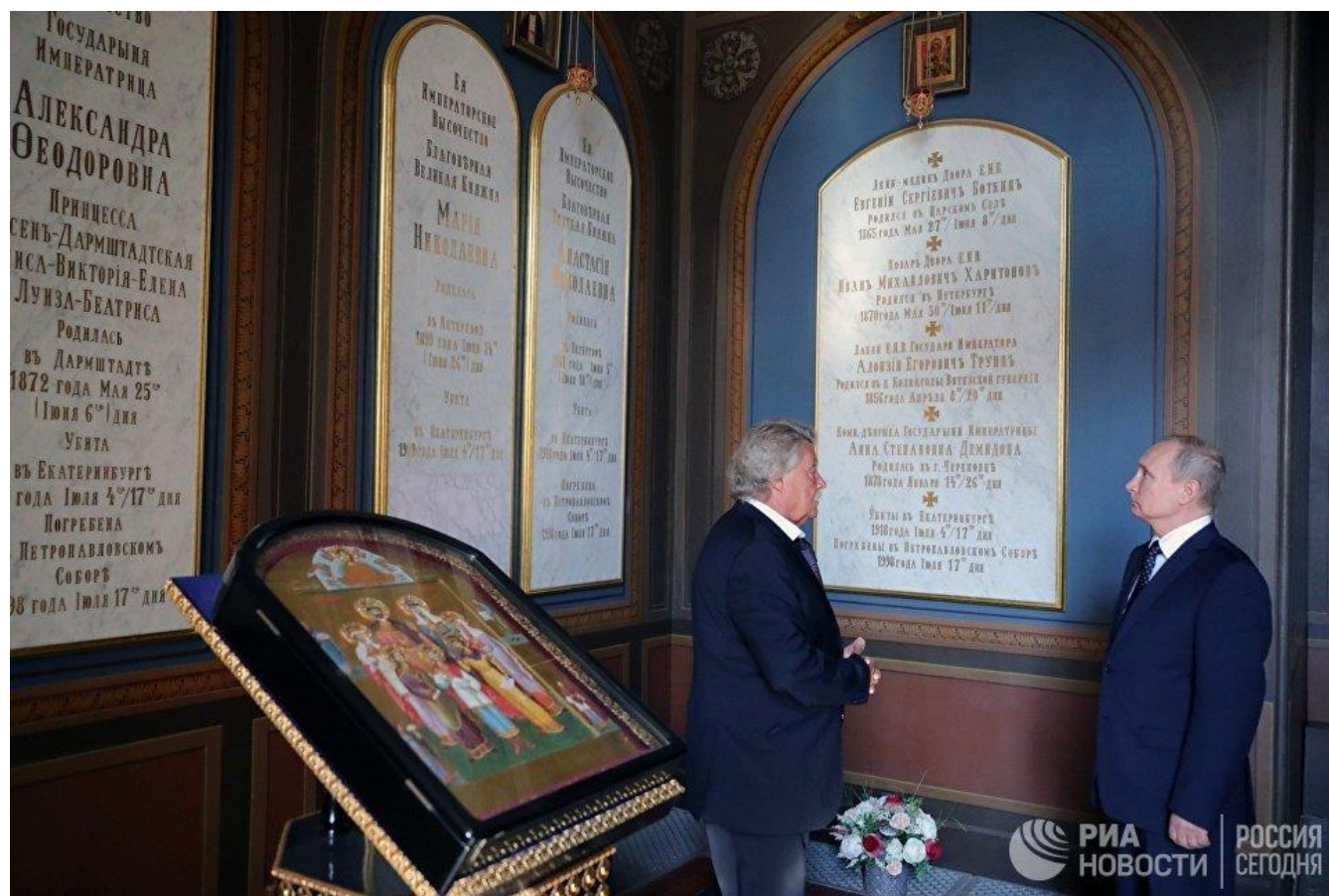
"It turns out that the "fighters" who flaunt their false "Orthodox", God did not give happiness to know the truth and recognize the Holy Power. It turns out that these people are in fact the worst enemies and persecutors of the relics of the Holy Royal Passion-Bearers, who not only did not give them proper veneration, but for 27 years have been hindering their worship. It turns out that historians-fighters are false historians. Now many "persecutors" need to admit that they are wrong."

"Many media outlets lost interest in the theme of the King's Relics. People were tired of uncertainty. It became possible to infinitely prolong the time of rest of the Royal Children, from time to time throwing false "doubts" into society. Another misleading information is the new book."

"God is the judge of opponents of the recognition of the Relics of the Imperial Family. For them, the main thing is not the Royal Powers, but the appearance of their own significance. The Bolsheviks began mocking the Imperial Family in the house of Ipatiev, while other haters of the Imperial Family for 27 years continued mockery of the Relics of the Imperial Family."

An interesting photo

On July 29, 2018, the Russian President Vladimir Putin arrived in St. Petersburg to participate in celebrations on the Day of the Navy of the Russian Federation, and same day he visited the Sts. Peter and Paul Cathedral, in which he was shown the St. Catherine Chapel.



Gatchina Palace is looking for an Emperor

November 16, Fontanka - A monument to Alexander III will appear in the courtyard of the Gatchina Palace, and the Russians will give the money for it, this is the plan of the museum director Vasily Pankratov. But there are only a few people willing to sculpt the Emperor.

The Gatchina Museum-Reserve saw historical injustice: the Emperors, who are considered to be the "main" masters of the palace, are two, but of monuments stands only one - , to Paul I. For many years, the director of the museum Vasily Pankratov has cherished the idea to establish a monument to the second Emperor - , Alexander III. Now he is close to his goal as never before.

The condition of Pankratov: the monument should be the one designed by Paolo Trubetskoy - the same one who created the "chest of drawers", hidden from Vosstaniya Square (then Znamenskaya) in the courtyard of the Marble Palace. In addition to the famous monument, the Italian master created another one. It was kept in the depths of the Russian Museum quietly and ingloriously, until it caught the eye of the director of the State Museum-Reserve "Gatchina".

"I have been looking at this idea for many years," the museum director recalled. - I wanted to ask the Russian Museum for the statue, but it didn't work. And suddenly we discovered another project by Paolo Trubetskoy! I want everything to be as delicate as possible, I don't want any modern notions - that's why Trubetskoy was chosen to make it historically. I don't want a new monument."



Encouraged by the find, Pankratov ordered an architectural project, which was made by Boris Bader's workshop, "pre-negotiated" with regional officials and found out that only the architecture of the facades was the subject of protection at the planned installation site.

So now Alexander III will "settle" in the Arsenal square of the Gatchina Palace - it will be the right courtyard (closest to the pedestrian crossing), and it will be made open. Historically, in this place, according to the director of the museum, nothing stood apart from lanterns - it was a parade ground.

The competition of projects was announced by the Russian Historical Society and the Russian Military Historical Society in spring. However, only two were willing to take part in it - and those, according to sources from Fontanka, were young Muscovites whose work in St. Petersburg quickly was dubbed "cartoons." They had to extend the competition - which was announced yesterday at the current International Cultural Forum.

"According to the organizers, the monument should be executed with the utmost respect for the project Paolo Trubetskoy," said Konstantin Mogilevsky, executive director of the History of the Fatherland Foundation, from the podium. - It will be the co-authorship of modern sculptors, maybe young sculptors with Paolo Trubetskoy. The competition was announced, but we know that not everyone who wanted to participate have submitted an application. Therefore, after consulting with the Russian Military History Society, with the Gatchina Museum, it was decided to extend the competition until January 31, 2019. "

The meeting during which this announcement was made was called "Why people need monuments." However, no one gave a satisfactory answer to this question.

"Everyone answers in his own way," thought Konstantin Mogilevsky. - Of course, this is the preservation of memory. But still, in my opinion, this is the upbringing of artistic taste. And our sculptors are the heirs of the great Russian artistic tradition. It is no coincidence that an appeal is made to artists who have already become classics - those who worked 100 or more years ago - and the work of Paolo Trubetskoy was chosen."

However, the prerequisites for "dual power" in Gatchina, it seems, are ideological.

"I want it to be understood that the Alexander period in the palace is just as important as the Pavlovsky period," admitted "Fontanka" Vasily Pankratov. "My most important task is to tell about the hero who lived here: a mighty man, an epic hero".

During the conversation with the director of the museum, it turned out that at the feet of Alexander III - which, however, would not be high, only a few tens of centimeters above the ground (this would be the height of the granite pedestal) - the main entrance to the museum would move. It will happen after the completion of repairs in the surrounding halls - that is, "in two years" (by the way: in 2020, the 175th anniversary of the birth of Alexander III will be celebrated).

Money for the project it is planned to collect.

"A fundraising will apparently be announced," Konstantin Mogilevsky told on the sidelines of the forum. - I believe that people should have the opportunity to participate, now many monuments are put like this. It is clear that such a fee will not close the entire amount. The Russian Historical Society is a public organization that does not have its own budget, it is an association. There is the foundation "History of the Fatherland", which has state subsidies for other purposes. The financial participation of the Russian military-historical society is a question of the next stage. Therefore, we expect that this will be the help of patrons. There are many patrons of art, but they immediately have a question about what they give money for - so first you need to decide on a project."



According to Mogilevsky, the jury will choose the best version of the monument, and Vasily Pankratov will be offered to head it.

"It is clear that the great masters are unlikely to take part in this, because one of the main conditions is to preserve the idea of Trubetskoy as much as possible, which greatly limits creativity," says the Gatchina director. - It is clear that no one can sculpt in the same way as Trubetskoy. But it would be desirable if more young people will submit their proposals."

However, not everyone is sure that the competition was worth doing.

"If you make the monument "in size", only casting will cost about one and a half million roubles, and making it together with a pedestal will require at least six million," says sculptor Boris Sergeev, the main artist of Kombinat Sculpture, LLC, at the request of Fontanka.

He is sure: the very idea of making a contest is "ridiculous": "If you want to keep the idea of Paolo Trubetskoy, you just need to increase the model on all points, and then the commission should check each stroke. - Otherwise, what I have already seen in two projects will turn out - to put it mildly, as a caricature of Alexander III. In Trubetskoy the molding is "alive" and it is almost impossible to repeat it, since each sculptor has his own style."

Things that belonged to Alexander II were received by the Russian ambassador in France

November 10. TASS - Several things belonging to the Russian Imperial Family were transferred to "Russia", but will stay in France. Among them is the shirt of Tsar Alexander II, in which he was in the last hours of his life before the assassination on March 13, 1881 (March 1, old style). The transfer ceremony was held at a meeting of the public association "Franco-Russian Alliance" in Paris. Family relics of the Romanov dynasty were received by the Russian ambassador to France Alexey Meshkov.

Two small caskets were opened carefully in the Russian spiritual and cultural centre. Almost without breathing. Inside - the personal belongings of Emperor Alexander II.

"He [Alexander II] was literally bleeding. You see that his shirt is torn. It's because they tried to give him first aid. To bandage his wounds," said Louis-Philippe Cadiz, a conservative of antiques and art.

The shirt literally absorbed the terrible memory of that day. Seventh attempt on the Tsar.

In the next box there is the vest that was on Alexander on the day of the terrorist attack. Silver buttons with double-headed eagle. And again blood stains.



Another artifact is the imperial uniform Alexander II wore the day before the attack. You can only touch it with special gloves. But safety is unique. All details. And two orders. The highest award of Prussia - and the Cross of St. George.

In this same - his beloved - uniform, Alexander was captured in a portrait that hung in the bedroom of his spouse Catherine Yurievsky. She would take the portrait along with the shirt and other personal belongings of the Tsar to Nice, later transferring it to St. Nicholas Cathedral for storage. But after the revolution, one of the religious associations seized the church. And then the relics were stolen.

"The objects were removed from the church. And hidden. We had to find out where they are. It was a really difficult operation," said lawyer Sylvie Dutto.

Bishop Nestor, who heads the Korsun diocese of the Russian Orthodox Church (ROC), noted that "these relics are part of our history, it is important to preserve them."

The great-grandson of Alexander II, Prince George Yurievsky, in the year of the 200th anniversary of the birth of Alexander II, thanked all those involved in the return of family relics: "This is a special year, and today my great-grandfather's things have returned. I am very happy and thank you all."

Videos - 1) <https://www.ntv.ru/novosti/2104705/>

2) <https://www.1tv.ru/news/2018-11-10/355455->

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3) <http://www.tvc.ru/news/show/id/149198/>

A monument to Alexander II was recreated in Gdov

On November 8, a bust of Alexander II was solemnly opened in Gdov. Without exaggeration the money for the monument was collected by the whole world. Apart from the caring Gdoviches, residents of the region and other regions of the country, compatriots abroad also made contributions. The bust was recreated on the territory of the Gdov fortress in the immediate vicinity of the place where it was installed in 1911 and destroyed by the Bolsheviks in 1919.

A century later, grateful contemporaries decided to correct the historical injustice and pay tribute to the Emperor, thanks to whom the Gdov walls were preserved to this day.

The ceremonial opening of the bust was held on the Day of the Great Martyr Dimitry Solunsky, the patron saint of Gdov. Directly opposite the Holy Dimitrievsky Cathedral. By the way, the site destroyed during the Great Patriotic War also was recreated.



Vera Singatullova, director of Gdov Regional History Museum: "It was Alexander II in the 19th century that forbade the dismantling of the fortress walls, because the local authority had authorized the local merchants to disassemble 9 meters especially dilapidated walls. Two walls that are not present now are the work of 19th century Gdov merchants. And only the intervention of Alexander II - his resolution to stop dismantling the walls of the Gdov fortress, to leave it as it is - gave its result."

Our project is the continuation of the affairs begun by the priest-patriot Mikhail Zhenochinin to revive the spirituality and history of our city through the re-establishment of the Holy Dimitrievsky Cathedral in Gdov Fortress.

The bust is a copy of the work of sculptor Matvey Chizhov (in State Russian Museum).

The Russian Historical Alexander Society; V.A. Lapshin, Doctor of History, Director, RIIMK; A.N. Kirpichnikov, Professor, Doctor of History, Head of the Department of Slavic-Finnish Archeology of the RIIMK Academy of Sciences; I.A. Khaustov, an architect and restorer, who developed a project for

the reconstruction of the Dimitrievsky Cathedral in Gdov in 1990; V.A. Desyatnikov, art historian, Honored Artist of Russia, artist participated in this project.

The State Committee for the Protection of Objects of Cultural Heritage of the Pskov Region has given official permission to recreate the bust of Alexander II in its former place.



Video - https://www.youtube.com/watch?time_continue=747&v=5-9T7ZTyOgg

Ukraine honoured the memory of the Russian Tsar

A cross dedicated to the Russian Imperial Family of the Romanovs was installed on the Mount "Kamenyschik" in front of the Holy Assumption Pochayiv Lavra. It was consecrated on Thursday, November 8th.

"This cross is established by the works of the faithful children of the UOC in honor of the 100th anniversary of the martyr's death. Kingdoms of martyrs and all saints in times of persecution from the godless authorities for the faith of Christ killed. 1918-2018 year "- says the explanatory plaque to the cross.



Video - https://www.youtube.com/watch?time_continue=204&v=0tBJGGy_anQ



“The family of Nicholas II. Romanovs - Royal Service”

On November 4, the day of the celebration of the Kazan Icon of the Mother of God, with the blessing of Metropolitan of Voronezh and Liskinsky Sergius, the photo exhibition “The Family of Nicholas II. Romanovs - Royal Service” was opened at the parish church in honour of the Resurrection of Voronezh.

The exhibition presents about 80 photographs from historical archives and personal family albums of the Romanov dynasty.

Priest Mitrofan Devitsky, Associate Professor of the Department of Russian Literature of the Voronezh State University, Tatyana Nikolaevna Kurkina, the head of the excursion service of the museum, presented the photos and told about the royal martyrs.

The exhibition will be held from November 4 to December 2, 2018. During this time, every Sunday, after the Divine Liturgy (at about 11 o'clock), T.N. Kurkina will hold a series of talks about the royal martyrs and present the photos posted at the exhibition.

The exhibition was prepared with the support of the portal Pravoslavie.ru . The author of the idea is a hieromonk Ignatius (Shestakov), a resident of the Sretensky Stavropegic Monastery.





An exhibition about the Imperial Family opened in Dortmund

On Sunday, November 4, the Serbian church of the Holy Apostle and Evangelist Luke in Dortmund, Germany, celebrated its feast day. This year, the church celebration was marked by two events.

At the end of the Divine Liturgy, the icon of the holy Royal Martyrs, Tsar Nicholas II and his family was consecrated. It was donated to the church by the congregation of Vladimir Balaban from Dortmund. Prayers of kneeling faithful, among them besides the Serbs were Russians, Georgians, Ukrainians, Germans, Macedonians, Bulgarians, asked the holy martyr for heavenly intercession before the throne of the King of glory.

The Divine Liturgy was served by hieromonk Ignatius (Shestakov), a resident of the Moscow Sretensky Monastery, in cooperation with the archpriest Stavrofor Branislav Chortanovacki, the priest of the church, and the archpriest Dusko Spasoyevich from Dusseldorf, as well as the deacon Igor Shirovsky from the parish.

After the liturgy, a festive procession followed around the church, which led the priesthood with icons and the Slavic kalach, which this year was prepared by Milan and Maya Petrovich from Recklinghausen.



The feast day this year was decorated with a second event, the opening of the exhibition "Towards the Russian Tsar. Romanovs - Royal Service."

The exhibition was organized by the Serbian church community in Dortmund, with the support of the Moscow Sretensky Monastery.

The exhibition presents photographs telling about the life and ministry of the Imperial Romanov family. At the opening, guests were greeted by Branislav Perin-Yarich, Consul General of the Republic of Serbia in Düsseldorf.



Also, the church was visited by His Eminence Archbishop Tikhon of Podolsk, the governor of the Berlin-German Diocese of the Moscow Patriarchate in Germany, with the priesthood and the faithful from Dortmund and the surrounding area. He bowed to the newly consecrated icon and visited the exhibition.

Hermitage Days in Tver

On November 1 and 2, 2018, the Hermitage Days were held for the first time in Tver. The central event of these days was the opening of the exhibition "From the collection of the State Hermitage Museum - K. Novosiltsov's portrait of Grand Duchess Catherine Pavlovna".

The exhibition is timed to the 230th anniversary of the birth of Grand Duchess Catherine Pavlovna (1788 - 1819), the fourth daughter of Emperor Paul I, who was the mistress of the Tver Imperial Palace in 1809 - 1813.

Natalia Y. Bakhareva, a senior researcher at the State Hermitage Museum, introduced students to the history of the formation of the Hermitage collections and the traditions of home education in the Romanov Imperial House.



Grand Duchess Catherine Pavlovna, the legendary mistress of the Tver Imperial Palace, which N.M. Karamzin called the "Tver Demigod", her portrait, was found in the funds of the State Hermitage Museum, restored and presented for the first time at the exhibition. It reminds of the period 1809-1812, when Tver served as the seat of the Small Court of the Grand Duchess and her husband Prince George Holstein-Oldenburg.

Among the portraits of Catherine Pavlovna, not a single one directly connected with Tver had been known before. The Hermitage find not only expands our understanding of the pictorial image of the

Grand Duchess, but is also of tremendous value as a historical source telling about the life of the city of the nineteenth century.



The portrait of Grand Duchess Catherine Pavlovna by K. Novosiltsov, 1809-1813, before and after restoration

The portrait is exhibited for the first time. She is presented at a window in her room, next to a marble bust of her august grandmother, Empress Catherine II. With her left hand, she points to the panorama of the city. The artist depicts one of the main architectural ensembles of Tver - the Imperial Palace on the banks of the Volga River and the garden with a wide walkway leading down to the river, as well as the Transfiguration Cathedral on the central square. We are presented with a panorama of the Palace in the period of its highest flourishing, when its owner was the Grand Duchess Catherine Pavlovna.

Author of the portrait is K. Novosiltsov, whose signature is preserved in the bottom of the picture. No information about the master could be found. Most likely, it was an amateur artist who lived in Tver.

The picture can be dated between 1809 - the date of the arrival of the Grand Duchess and her spouse, Prince Peter-Friedrich-Georg Oldenburg, to her new residence and in 1813, when after the death of her husband Ekaterina Pavlovna left Tver forever.

“Portrait of Grand Duchess Catherine Pavlovna” complements the previously known iconography of Grand Duchess Catherine Pavlovna and expands the circle of graphic sources that captured the look of the architectural ensemble of the Tver Imperial Palace and the Transfiguration of the Savior Cathedral.

A booklet has been prepared for the exhibition. The exhibition is open from November 2, 2018 to February 3, 2019.

Two monuments of Grand Duchess Elizabeth Feodorovna unveiled

November 1, on the birthday of Grand Duchess Elizabeth Feodorovna, and in the year of the centenary of her tragic death, two monuments were opened in her honour at the Church of the Holy Martyr Elizabeth in Pokrovsky-Streshneve, Moscow region.

Divine Liturgy was headed by Metropolitan of Ryazan and Mikhailovsky Mark. Protopriest George (Krylov), the dean of the Assumption District of the North-West Vicariate Church of Moscow, as well as pilgrims - Archpriest Pavel (Glazunov), Archpriest Dimitry (Chelnokov) and Priest Vyacheslav (Inyushkin) also took part in the service. Then the clergy and parishioners made a procession, during which two monuments to Grand Duchess Elizabeth Feodorovna, erected at the church, were consecrated. The idea of establishing the two sculptural images belongs to Igor Ashurbeyli.



In the first sculpture, Grand Duchess Elizabeth Feodorovna appears as a young woman who takes a step towards the entrance to the church, making her choice on the path of holiness, mercy and love of neighbor.





The second sculptural image is located behind the altar of the church - the Holy Martyr Elisabeth Feodorovna sits on a bench in the attire of the abbess of the monastery.



The opening of the monuments was attended by many members of the Imperial Orthodox Palestine Society, representatives of the government, the public, clergy, parishioners of the church and members of a pilgrimage group. The guests were able to recollect the bright moments of pilgrimage and congratulate each other on the feast day of the church.





“Road Full of Light”

On November 1, 2018, on the birthday of Grand Duchess Elizabeth Feodorovna, the exhibition “Road Full of Light” was opened in Yekaterinburg. It is dedicated to the life and ministry of the martyr. As the organizers noted, the name of the exhibition was the words from the letter of Elizabeth Feodorovna to Nicholas II: “It seems to many that I took a very heavy cross and either regret it and throw it off, or I will collapse under its weight. I did not accept it as a cross, but as a road full of light, which the Lord had shown to me...”

The exhibition was prepared by the missionary department of the Yekaterinburg diocese and the Holy Elizabethan Small Orthodox brotherhood with the blessing of the Metropolitan of Yekaterinburg and Verkhoturye, Kirill.

Thematic sections of the exhibition are devoted to the main stages of the spiritual formation and church-public service of the Grand Duchess, her spiritual teachers, comrades and friends, with whom she was associated for long years of communication and fruitful cooperation.

The grand opening was attended by the Bishop of Serov and Krasnoturinsky Alexy, who noted that the exposition vividly reflects the path of the formation of the sanctity of Grand Duchess Elizabeth Feodorovna.

“The experience of the holy Princess, who testifies that life in Christ is possible at all times, is important for us,” he said in a welcoming speech.

The head of the missionary department of the Yekaterinburg diocese, the priest Daniel Ryabinin, expressed the hope that the life of Elizabeth Feodorovna would help the guests of the exhibition to take a fresh look at the meaning of their own life:

- This project is educational. We hope that our exhibition will be a place where people can escape from the bustle of the city and look at their own past, present and future.

The head of the exhibition project, a member of the Holy Elizabethan fraternity Yevgenia Parfenova, starting the first tour, told: how the image of Elizabeth Feodorovna for the authors of the exhibition changed as she dived into the history of her life:

“At first, we primarily saw a Christian who deals with the affairs of charity, and came to a conclusion that Elizabeth Feodorovna was one of the brightest and most worthy state “wife” of the Russian empire. German by birth, the Grand Duchess was

wholeheartedly rooting for the Russian Church and for Russia and did much to revive them.



- Giving the name of her monastery of Martha and Mary, the Grand Duchess put into her the meaning that the house of Martha and Mary is the house of the three-day Lazarus. As Lazar rose from the grave, both the Russian people and the Russian Church, whose plight she saw well, must rise and be reborn, said Oleg Glagolev, chairman of the Holy Elizabethan Brotherhood. He emphasized the fact that Elizabeth Feodorovna was a peacemaker: united church and culture, divided by life, aristocracy and poor, secularism and holiness. She showed that all this can be united in Christ and the Church.

The opening of the exhibition was preceded by expeditions to Crimea, Moscow, Moscow region and Alapaevsk - places related to the life of the Grand Duchess; work in the archives of Yekaterinburg and Moscow. The creators of the exhibition were guided by the goal of not so much to tell about the facts and events in the life of the martyr Elizabeth, but how to analyze and understand the history of the formation of her personality. Therefore, a lot of attention at the exhibition was paid to documents, photographs and memoirs of contemporaries, with whom Elizabeth Feodorovna was friendly. Among them is the artist Mikhail Nesterov, the Tyutchev family. Dozens of people: from the Optina elders to the members of the Imperial House - were part of her circle of communication.

During the exhibition, excursions will be held, as well as lectures, round tables and master classes.

The exhibition will run until December 20, 2018.

Venue: Cultural and Recreational Center "Friendship", st. Dobrolyubova, 2 B. Hours: Tuesday - Sunday from 10:00 to 19:00, Monday - day off



Activities in Tsarskoye Selo



"In the footsteps of Catherine"

From June 1 to September 30, 2019 in Zerbst (Germany), where the Russian Empress Catherine II lived in her youth, an exhibition of photographs with views of Tsarskoye Selo "Following the Catherine's Footsteps" will be held. An agreement was concluded with the Tsarskoye Selo Museum-Reserve and the Zerbst Castle Society. Museum Director Olga Taratynova and chairman of the society Dirk Herrmann signed the document in the Catherine Palace Museum. The exposition will present 26 images, divided into 13 pairs. Each one contains a photocopy of watercolors or engravings of the 18th-19th centuries and modern photography recording the same place. Among the historical images are engravings by Alexei Grekov and Mikhail Makhayev "Hermitage in Tsarskoe Selo" (1759), Johann Meira "View of Cameron Gallery in Tsarskoe Selo" (1793); Alexander Zakharov's gouache "View of an island on a large lake in Tsarskoe Selo" (after 1771).



- It is a great honour for us to cooperate with such a famous museum. With this exhibition we want to show people how beautiful Tsarskoye Selo is. And also the importance of culture and art in St. Petersburg and Russia, - said Mr. Herrmann.



The baroque castle was built by the ancestors of Catherine II, born Princess of Anhalt-Zerbst. It was laid in 1681, the construction lasted about 70 years. After the bombing of Anglo-American troops in April 1945, only the ruins of the eastern wing remained from the three-wings castle. In 2003, residents of Zerbst founded the society "Zerbst Castle", its main goal being the restoration of the eastern wing of the Zerbst castle. Thanks to their efforts, the first works were carried out and it became possible to show exhibitions, hold concerts and cultural events. In 1994, the partnership agreement was signed by the cities of Zerbst and Pushkin. In 2010, a monument to Catherine II was erected in the park next to the castle.

Members of the society “Zerbst Castle” also take an active part in rescuing the remains of relatives of Catherine II who were under the rubble of damaged sarcophagi. After restoration they will be moved to the castle. Mr. Herrmann reported that since July 2018, restoration work was resumed in that wing of the castle, where Catherine II lived in her youth.

- During a trip to Zerbst, I was impressed by the titanic work that the people of Zerbst and members of the society Zerbst Castle invest in restoring the outbuildings destroyed by the war. Serious scientific work also deserves respect. I hope our exhibition will be followed by our other joint projects,” said Olga Taratynova.



Emperor Alexander I bas-relief returned

At the St. Petersburg International Cultural Forum, the Tsarskoye Selo Museum-Reserve

was given a bronze bas-relief with a portrait of Emperor Alexander I of the beginning of the XIX century, stolen during the Great Patriotic War. This object with the inventory numbers of the museum lay in the ground for more than seventy years - In 2018 it was discovered in the Demyansky district by the search engines of the Novgorod region. The bas-relief is included in the "Consolidated catalog of cultural property of the Russian Federation stolen and lost during the Second World War."

Right from the transfer ceremony, the item was again taken to Velikiy Novgorod - it will be exhibited at the State Museum of Artistic Culture of the Novgorod Land, where it was transferred for temporary storage.

- The recognized masters of a detective would envy this story that happened in the Novgorod region. The bas-relief, stolen but not taken out of the country in accordance with Russian law, is to be returned to the museum fund and to the museum from which it was stolen. But since we understand what educational significance this has, we have decided to leave it in the Tsarskoye Selo fund, but transfer it to the Novgorod museum for display,” said Vladislav Kononov, director of the museum department of the Ministry of Culture of the Russian Federation.

- Our museum lost almost half of its funds during the war. In recent years, lost things have returned to us from time to time, mostly from abroad - mainly from Germany. Domestic restitution occurs much less frequently than foreign. And for the first time, the item with our inventory numbers is returned to us by search engines.” said Olga Taratynova, director of the Tsarskoye Selo state museum.

The head of the “Nakhodka” search squad, Alexander Morzunov, said that the bas-relief was found in a pit left, most likely, from a former dugout. It lay in a layer of sand. There is an inventory number on the back. According to it and found out that this is a subject from the consolidated catalog of lost values.

Having studied the inventory books and pre-revolutionary inventories, the museum staff made sure that this is a genuine item from the Tsarskoye Selo collection. In the inventory book for 1938, it is listed under number 24897: "The bas-relief is bronze, round, with the portrait of Alexander the First, along the board the inscription: " Alexander the First Emperor ", under the portrait the initials K.L. Judging by the historical inventories, the medallion was presented at exhibitions in 1911 and 1918.

Initials K.L. belong to Karl Alexandrovich Leberecht - medalist of the St. Petersburg Mint, one of the



best medalists of his time, who had the title of honorary member of the Berlin and Stockholm Academies.

The found item is made at the Kushvinsky plant. In 1811, the factory, which was previously engaged only in technical casting, first began to produce artistic items. Analogs of this bas-relief today are stored in the collections of the Yekaterinburg Museum of Fine Arts, the State Hermitage Museum, the Gornozavodsky Local History Museum named after P. Starostin.



English-Russian Hospital: 6 thousand rescued

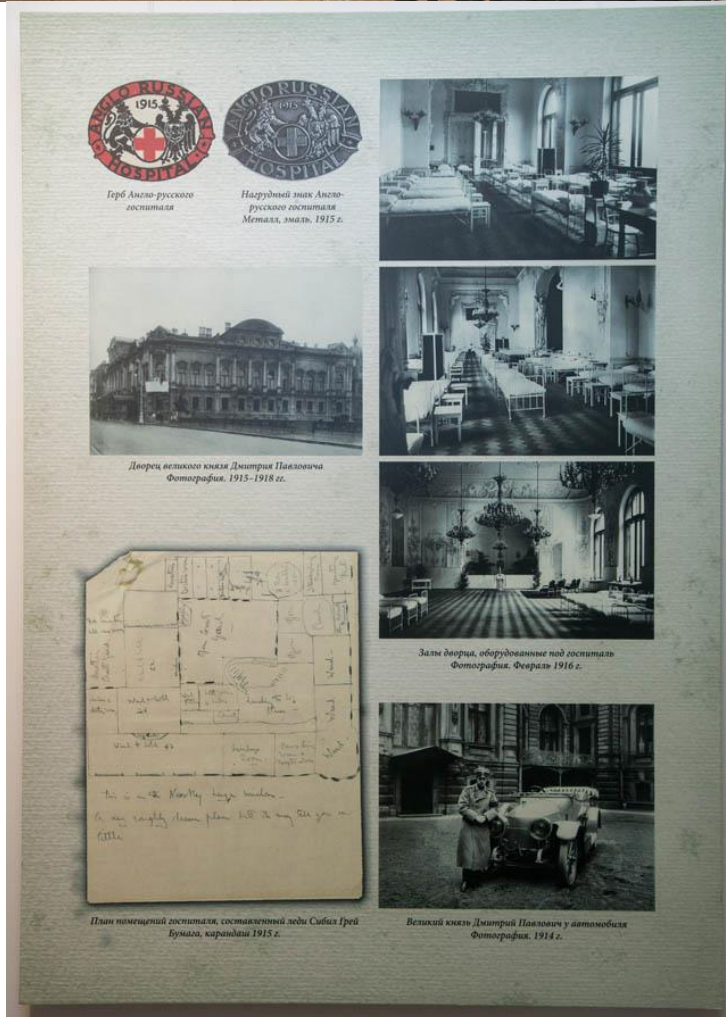
Martial Chamber opened an exhibition "The Anglo-Russian Hospital in St. Petersburg. 1915-1918". The Tsarskoye Selo Museum-Reserve prepared it together with the Military Medical Museum.

The exhibition is based on materials that were transferred to our museum by Polina Monroe (UK, professor, honorary member of the British Academy of Medicine) and Simon Boyd (UK, grandson of Lady Sybil Gray - managing the Anglo-Russian hospital in Petrograd). These are about 50 copies of photos: the donors sought them out in the families of those whose relatives worked at the Anglo-Russian hospital during the First World War.

The Military Medical Museum presented the soldiers' hospital clothes, sets of surgical instruments from leading companies in Russia and the UK, and items for the care of the wounded.

The English-Russian hospital operated from November 1915 to January 1918, it was created with public funds. Its benefactors include King George V and Queen Mary, the British Red Cross, the Order of St. John of Jerusalem, and the Government of Canada. The UK government supported the project by providing transportation for the delivery of people and equipment to Russia. Members of the Committee calculated that the hospital equipment for 200 beds per year would require 30 thousand pounds. They donated not only money, but also cars, dressings, even wine and champagne, which they decided to use to celebrate the upcoming Christmas. Throughout the war in England continued to raise funds for the hospital.

The emblem of the hospital is an image of a lion (symbol of the British Empire) and a double-headed eagle (Russian coat of arms), which supported the sign of the Red Cross. The staff was recruited from among volunteers and included several prominent



London surgeons. The co-managers of the hospital were Lady Muriel Paget and Lady Sybil Gray - the daughter of the governor-general of Canada, a member of parliament; The niece of the British Foreign Secretary Edward Gray.

The hospital was located in the Beloselsky-Belozersky Palace on Nevsky Prospect. It accommodated 200 beds. Two large chambers were arranged in the Music Room and two adjacent sitting rooms. They adjoined the dining room for patients, bathrooms, toilets and a large dressing room. The operating room, anaesthesia and sterilization rooms, an X-ray room and a bacteriological laboratory were located on the same floor. There was a room for the staff on duty, where there were two surgeons and two orderlies. The hospital had a dental office, a kitchen, a laundry room and a carpentry workshop.

The grand opening took place on February 1, 1916. The ceremony was attended by the widowed Empress Maria Feodorovna, Empress Alexandra Feodorovna with daughters Olga and Tatiana, the Grand Duke Kirill, the Grand Duchess Maria Pavlovna, representatives of the Red Cross, the English Embassy, ministers of the Russian Orthodox Church.

The first patients began to arrive on February 4, 1916. Staying in the hospital for patients and employees was brightened with frequent concerts organized by charities. At Easter, a solemn service was held in the chapel, after which a festive meal with Easter kulichs. In the morning, all patients received gifts and Easter eggs from the hospital. At discharge, the patient was given gifts (clothes, soap, cigarettes, seeds, gifts for his wife and children). In March 1916, work began on organizing a field detachment of an Anglo-Russian hospital on the front. Lady Muriel Paget, who arrived in Petrograd at the end of April, played a major role in this. On June 1, 1916, the field hospital was consecrated, and on June 10, it left Petrograd and headed for Polotsk by train. It operated on the Western and Southwestern fronts.

After the October Revolution, the hospital ceased to exist. January 18, 1918 its staff went to England. The results of the hospital are impressive. From November 1915 to October 1916, it received 6,000 patients. Its doctors used modern methods of treatment. Mortality was 1 percent in Petrograd, 4–5 percent in field hospitals.



The exhibition runs until January 27, 2019. Visiting the exhibition is included in the admission price to the museum "Russia in the Great War."



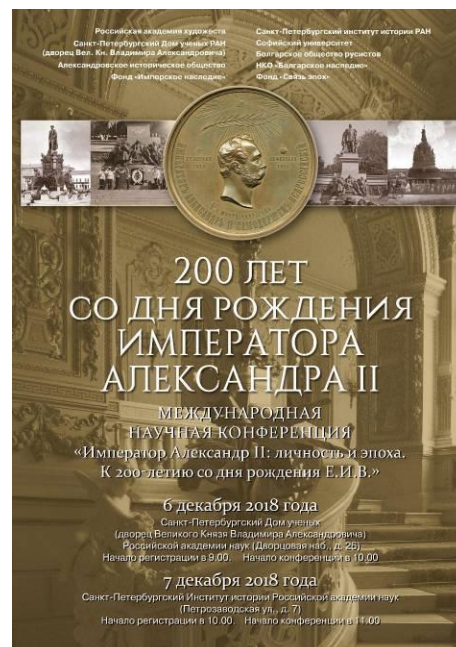
6–7 December 2018, the international scientific conference "Emperor Alexander II: Personality and Epoch", on the 200th anniversary of the birth of H.I.H Emperor Alexander II, is held in Grand Duke Vladimir Alexandrovich's Palace (House of Scientists of the Russian Academy of Sciences) in St. Petersburg.

The organising committee are: Chairman Yuri R. Savelyev, Doctor of Art, Corresponding Member of the Russian Academy of Arts; Alexander N. Chistikov, Doctor of History, Head of the Department of Contemporary History of Russia; Deputy Chairman of the Organizing Committee Irina I. Khmelnytsky, PhD, Cultural Studies, Deputy Director of the St. Petersburg House of Scientists of the Russian Academy of Sciences and Deputy Chairman of the Organizing Committee Dmitry K. Matlin, Chairman of the Alexander Historical Society.

Among the more than 20 speakers are: Leonid V. Vyskochkov, Doctor of History, Professor, St. Petersburg State University, Institute of History - "The grand tour of Tsesarevich Alexander Nikolaevich in 1838–1839 and the image of the heir in its correspondence with Nicholas I".

Sergey V. Sementsov, Doctor of Architecture, Professor, Head of the Department of Architectural Heritage of SPSUU, St. Petersburg - "Urban development of St. Petersburg under Emperor Alexander II".

Tina Georgieva, PhD, History, Associate Professor, Sofia University Clement of Ohrid, Bulgaria - "Memory of Alexander II in the monumental art of Bulgaria".



From December 6, 2018 to March 31, 2019, Hermitage in the White Hall will show the exhibition "... Brought to Your Imperial Majesty ...". Two vases of the Imperial Porcelain Factory from the Winter Palace.

From February 20, 2019 to May 19, 2019 the exhibition "Chronicles of the reign of Alexander II" will be in the Armorial Hall.



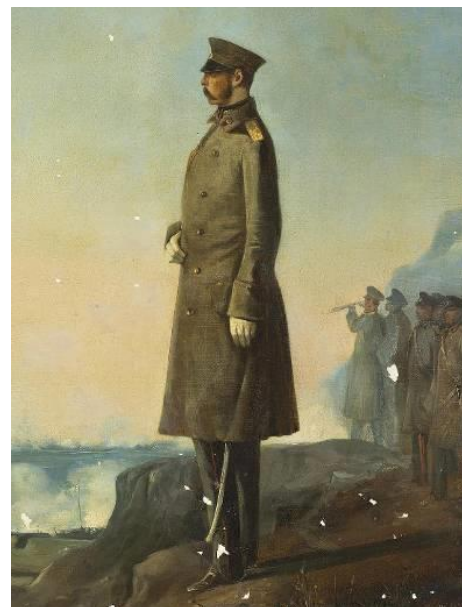
Director of Hermitage Mikhail Piotrovsky tells about the Great Church of the Winter Palace.

"... for the glory of the All-Russian Empire alone," - in her decree, Empress Elizabeth Petrovna outlined the main goal of building the Winter Palace.

Architect Bartolomeo Rastrelli fully managed to embody her plan. The Great Church of the Winter Palace, a true masterpiece of Russian baroque, became the spiritual heart of the Imperial Residence.

The memorial objects presented in the space of the Church of the Saviour with the hand-made mark reflected, the fate of the Romanov dynasty, the history of the Russian Empire. Illuminated initially in honour of the Resurrection of Christ, the temple was twice revived in its magnificence from non-existence: for the first time after the fire of 1837, and in the second - already in the XXI century, on the eve of the 250th anniversary of the State Hermitage Museum.

Video - https://tvkultura.ru/video/show/brand_id/59697/episode_id/1943464/





A video about the creation of a monument in memory of the 100th anniversary of the killing of the Imperial Family.

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



From 14 to 16 of November in the Main building PSTGU the international scientific conference "The monarch and the monarchy: the 150th anniversary of the birth of Emperor Nicholas II and the 100th anniversary of the murder of the Imperial Family" was held.

The reign of the All-Russian Emperor Nicholas II Alexandrovich is a unique from various points of view. This period was marked by such significant events in the history of the Russian state as active economic development, the growth of sociopolitical contradictions and the revolutionary movement that led to the revolution of 1905–07 and the February revolution of 1917, the Russian-Japanese and First World Wars, a movement for reform in church administration, the establishment in 1906 of a Pre-Council Presence and in 1912 a Pre-Council Meeting. Orthodox St. Tikhon University for the Humanities, with the participation of the Historian magazine, held the conference, the main purpose of which was to understand the historical events of this time and the role of Emperor Nicholas II. Since for the Russian religious thought of the XVIII – XX centuries, as well as for the general church and world history, the very phenomenon of the monarchy is also significant, several sessions of the conference was devoted to the discussion of this topic.



The shooting of the family of the Russian Emperor Nicholas II became the main plot of the new series of the famous television series "American horror story."

The ninth part of the eighth season takes place in Yekaterinburg in Ipatiev house, as well as in the basement, where the Romanovs were shot. According to the plot, the witches are transferred to 1918 and are trying to save the Imperial Family by helping the youngest daughter of the Emperor Anastasia, who has magical powers. In this case, the credits state that the action takes place in Siberia.

The role of Emperor Nicholas II was played by Ukrainian-born actor Mark Ivanir, Yakov, the head of the shooting, was played by Yevgeny Kartashov, who previously appeared in the sensational TV series "The Real Detective" and "CSI: Miami", and actress Emilia Ares was invited to play Anastasia.



November 15, 2018, in the Livadia Palace-Museum, a presentation of the inter-regional public organization "Russian Educational Society named after Emperor Alexander III" in Sevastopol and the Republic of Crimea was held.

The event featured books and videos released under the auspices of the Society. During the event, was also a presentation of the new book by the coordinator of the Society's activities in Sevastopol and the Republic of Crimea, the Sevastopol researcher and local historian, Dmitry Sokolov, "I seemed to have looked into the abyss ..."

Released by Tradition, the new book is a collection of selected author texts on the history of Crimea in the 20th century. The materials cover events from the revolutionary upheavals of February-March 1917 to political repression of the late 1930s.





The exhibition "With love for Russia", dedicated to the Imperial Family completed in the gallery of the Church on the Blood in Yekaterinburg. The organizers have finished work on the last, 41st booth of the exposition and invite everyone to touch the life of the Holy Royal Passion-bearers.

As described in the center "Tsarsky", the beginning of the work was laid in the fall of 2015. The first stand "The Path to God" was made under the leadership of the Bishop of Nizhny Tagil and Nevyansky Eugene (at that time, Archpriest Alexy Kulberg, - ed.).

"During this time, a huge number of visitors familiarized themselves with the exhibition," said the author and organizer of the exhibition, Irina Borisovna Ivanova. - People left great reviews. Here is one of them: "Here, images and words, merging, come to life, touching the heart."

The work on the manufacture of stands, as reported by the organizers, was collective. The stand "Ataman of the Cossack troops" and the "Culture of the Silver Age", five boards in texts and photos were created by the spiritual and educational center "Tsarsky". The boards "The feat of love that keeps from evil" were checked by Archpriest Maxim Minyaylo, he ensured that all the phrases were quotations of pious people and checked them with the originals. The rest of the stands were created by simple people, non-professionals, not historians, not philologists - for years, passing the material through the heart, interpreting every fact, the organizers said.



A collection of documents about the life and death of Grand Duke Michael Alexandrovich will be published in Perm. November 17 Perm State Archive of Socio-Political History published the results of the competition for the publication of the collection of documents on the Permian period of the life of Grand Duke Michael Alexandrovich and his death on the night of June 12/13, 1918. The publication is in two volumes with a total of 890 pages.

The sole participant and the winner of the competition was LLC "Publishing" Gun ". According to the tender documentation, both volumes should be ready by December 4, 2018. The total amount of the contract is 875 thousand roubles.



Activists from Novosibirsk have completed work on a documentary film on the change of Siberia after the construction of the Siberian Railway, which has made the region an integral part of Russian space.

The project covers the historical period from the early 90s of the 19th century to the 1917 revolution. In the 70-minute film, materials from Russian and foreign archives, fragments of interviews with historians and local historians, and modern photography were used.

"We wanted to stretch the historical thread from pre-revolutionary Russia to the present. Our generation was taught that before 1917 there was darkness, a hopeless life and we just started living under Soviet power. In fact, of course, this is not true, it was a propaganda trick. And I wanted to show that Siberia was before and after, and will continue to exist," said one of the authors of the film Rostislav Antonov. The filmmakers managed to get a grant from the regional government in the amount of 145 thousand rubles, but this money was not enough. About the same amount enthusiasts invested in the production

from their own savings. According to Antonov, there is a preliminary agreement that the film will be shown on one of the local TV channels. Then the documentary will be laid out in free access on the Internet.

Under the chairmanship of Nicholas II, the construction of a bridge across the Ob near the village of Krivoshchekovo, at the location of modern Novosibirsk, was approved at a joint meeting of the Siberian Road Committee and the Cabinet of Ministers. It is believed that this decision gave rise to the emergence of the city. In 1897, at the request of residents, the settlement of builders of the Alexander Bridge was renamed Novo-Nikolaevsk, in honor of the Emperor.

Video - https://www.youtube.com/watch?time_continue=65&v=hvlzN7o1cYc



In Samara, the Editorial NIASam from November 14 to November 18, 2018 conducted a survey on the topic: "Are you in favor of restoring the monument to Alexander II and renaming the Revolution Square into Alekseevskaya?"

The monument to Emperor Alexander II - the pre-existing landmark of Samara - was built in 1889 according to the design of V.I. Sherwood. In 1927, the bronze sculpture of Alexander II was replaced by a sculpture of V. I. Lenin.

In Samara, there is a movement advocating the restoration of the monument to Alexander. With this, the figure of Lenin is proposed to be moved to Zagorodny Park or to the building of the regional court, where Lenin worked as an assistant attorney. Samara Governor Dmitry Azarov, representatives from the Liberal Democratic Party and Samara sculptor Nikolai Kuklev supported the initiative to restore the monument. According to some estimates, it will cost 150 million roubles. The local branch of the Communist Party is against this initiative.

Voting results: For renaming - 88 votes, Against - 59, Refrained from answering - 12, Total votes -159.



The Royal Martyrs displayed on cakes - Would you bite into it? The Maxim restaurant holding company at the Big Dessert Ball held in Tyumen on November 19th presented desserts with portraits of the Royal Martyrs.

The dessert consisted of a "book" called The Imperial Route and cakes with the faces of Emperor Nicholas II and his family. In the Maxim confectionery was told that such a dessert was made on the basis of the theme of the ball - the "Imperial Route".

"Big dessert ball" is an annual event at the gastronomic festival "TyumenGastrofest". On it confectioners from different cafes and restaurants of the city of Tyumen present their products on a predetermined topic. This year the ball is dedicated to the so-called "Great Imperial Route". Among the participants, in addition to "Maxim", were the coffee and pastry shop "TortSher", the dessert gallery "A. Pushkin ", pastry "Francois ", "Vienna-Violetta "and fitness confectionery MUKINET.

The Imperial Route is a project of the Tyumen Region, dedicated to the 100th anniversary of the murder of the imperial Romanov family. It runs through the memorial sites of the Romanov dynasty and affects St. Petersburg, Moscow, the Moscow Region, the Perm Territory, the Sverdlovsk, Tyumen, Omsk, Tomsk, Pskov and Kirov Regions.





On November 23, an exhibition of photographs of the Romanov family opened in Nizhnekamsk. The exhibition represented in the city museum was brought from Kazan. It presents 60 reproductions of 30 x 40 format.

Video - http://tatarstan24.tv/all-news/culture/495953_v-nizhnekamske-otkrylas-vystavka-redkikh-fotografiy-tsarskoy-semi-romanovykh/



November 26, in the exhibition hall MBUDO "DSHI " in Klintsy, Bryansk Region, the opening of an exhibition of creative works dedicated to the 100th anniversary of the murder of the Imperial Romanov family took place.

The exhibition of works by teachers-artists under the guidance of Honored Artist of Russia Vladimir Volkov includes more than fifty works made in various types of fine art (graphics, painting, iconography). A significant part of the exhibition space consists of picturesque portraits of Emperors and members of the Imperial Family.



The icon of the Passion-bearer Tsar Nicholas II visited Yamal. In Gubkinsky, in front of the holy face prayer was performed by Vlydyka Nikolai, Archbishop of Salekhard and Novo-Urengoi.

The icon of Tsar Nicholas II was made on the order of the Salekhard diocese this spring. Then consecrated in Yekaterinburg. After, the Yamal pilgrims carried the icon with a procession from the Church-on-the-Blood to Ganina Pit, the way they carried the bodies of Emperor Nicholas II and his relatives after the murder.

Video - <http://yamal-region.tv/news/34090/>





The premiere of the opera "Tsar" took place on November 27 at the Novosibirsk Academic Theater of Opera and Ballet. The new opera of the Novosibirsk composer Iraida Salnikova is dedicated to the 100th anniversary of the execution of the Tsar's family.

The project was created with the blessing of Metropolitan of Novosibirsk and Berdsky Tikhon. The staging is a continuation of the joint project of the Novosibirsk Diocese and the art-holding "Holy World" "The History of the Russian State in Symphonic Pictures", which has been carried out for 13

years. The libretto, written by composer Iraida Salnikova, "Tsar" was based on the diaries of Nicholas II and his family, as well as the lyrics of the poets of the Silver Age: Nikolai Gumilyov, Marina Tsvetaeva, Alexander Blok, Sergey Yesenin, etc.

The seven stages of the opera show the main milestones of the life of the Imperial Family and the historical events of the beginning of the 20th century: coronation, World War I, Revolution, exile and execution, glorification in the face of saints.



28 November, the exhibition "From the Imperial Wardrobe", dedicated the centenary of the end of the First World War was opened in the Mir Castle Complex Museum, in Grodno region. For the first time in Belarus, the royal vestments of Nicholas II and his only son are represented. A particularly valuable collection came from the last palace of the crowned family.

The uniform from the shoulder of Nicholas II is "rented" from the wardrobe of Tsarskoe Selo near St. Petersburg. The uniform of the life guards of the Grodno Hussar regiment is about the 46th size. The height of the last emperor was not great - 168 centimetres.

There are five suits of His Majesty (formal and daily). The same number in armored windows is "from the hanger" of Tsarevich Alexei. In the winter 1915, his August father made a survey of the regiments 15 kilometres from here, at Zamirye station (now Gorodeya). Nearby, in Baranavichy, was the headquarters of the Supreme Commander.

The exhibition will run until February 28, 2019.

Video - https://www.youtube.com/watch?time_continue=143&v=xE3J9RHeJwU



December 4, 2018 the State Historical Museum will open the exhibition "Russian North". In the lands of the modern Vologda, Arkhangelsk, Murmansk regions, the republics of Karelia and the Komi, for centuries a unique household structure took shape, a special, incomparable atmosphere in which various Russian folk arts and crafts developed. This land has always been famous for the art of carving and painting on wood. Wooden dishes, furniture, home decorations were painted with bright fabulous colours, images of a horse and a bird, lions and griffins, birds of Sirin and mermaids, and various genre compositions.

The name of the famous Russian artist, book illustrator and theatre designer I. Ya. Bilibin is connected to the Russian North indissolubly. Some of the traditional embroideries he brought from travelling to the north will be shown for the first time.

At the exhibition will be presented wooden boxes, salt-pans, bark products, spinning wheels, as well as items from one of the largest centres of the XIX century painting, which was located in the Permorye area on the Northern Dvina. Among the products of the Severodvinsk masters, the spinning wheel of the middle of the XIX century, by the master Yakov Yarygin, stands out, where genre scenes are depicted in bright, almost white background - girls' gatherings for spinning wheels and a harmonist; woman sewing; three, harnessed with riders; a tea-drinking scene at a round table with a samovar and a kettle, here is an image of a lion and a unicorn, and the favourite birds of the bird against the background of a lush floral ornament - "grass", characteristic of the 17th century.



In Perm, from December 4 to 9, the "Service to the Fatherland" action will be held as part of the library program number 32 "The Romanov Dynasty: the Permian Period". All events will be timed to the celebration of the 140th anniversary of the birth of Grand Duke Michael Alexandrovich.

This action is taking place in Perm for the sixth time and is attended by historians, cultural and art workers, museum and archival specialists, students, cadets, and the general public.

The action will begin on December 4, on the birthday of Michael Alexandrovich, in the former Tupitsyn house. The Grand Duke was friends with the owners of this house and was planning to move there.

Today, there is the Institute for the Development of Education in the Perm Region (Ekaterininskaya Street, 210).

On December 5, the events will continue near the building of the former hotel "Korolyovsky Rooms", in which the Grand Duke lived from March to June 1918 (Sibirskaya Street, 5). The next event will be held at the Central City Library. Pushkin (Petropavlovskaya street, 25). There will be a concert, where the music of the beginning of the XX century will be performed.

December 6, also in the Central City Library will be held a round table "Grand Duke Mikhail Alexandrovich. Life and service to the Fatherland."

On December 8, the Bishops Quarter Museum (Komsomolsky Avenue, 6) invites you to a play of the theatre of historical miniatures "The Black Cross". Also on December 8 in the building of the former hotel (Sibirskaya Street, 5) there will be a historic meeting "Hotel Korolyovsky Rooms in 1918".

On December 9, the "Perm Great" excursion centre offers an excursion "Regal persons in Perm".

The organizer of the events is the library number 32, the partners are the Perm State Archive of Social and Political History, school number 9 named after Pushkin, Perm Musical College, Institute of Educational Development of the Perm Territory, Museum of the Bishops Quarter, Regional Branch of the Russian Military Historical Society of the Perm Territory, Pilgrimage Excursion Centre "Perm Great".



The Olginskaya gymnasium, in Pavlovsk, Voronezh Region, celebrates 120 years anniversary. The school is named after Grand Duchess Olga Alexandrovna, and they carefully keep the memory of this amazing woman who combined the greatness and dignity of the Romanov family with charm, simplicity and modesty.

On December 7, the school holds a ceremonial "Olginsky Ball", on the occasion of the 120th anniversary of the foundation of Olginskaya gymnasium.

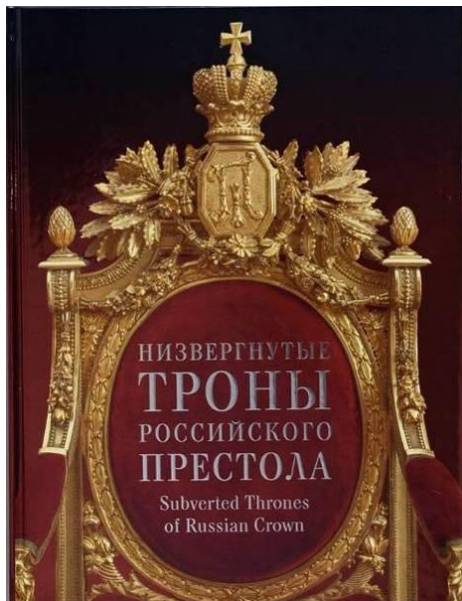
In the heart of the school - in the assembly hall - will be concert and the school administration will

award the most distinguished students and teachers with the Olginsky Badge of Honour. Only a few are honoured with this award, and therefore they value it very much.





"Subverted Thrones of Russian Crown"



State Historical Museum presented a publishing inter-museum project. Documents and photos collected in the catalogue describe one of the pages of the history of furniture production - the creation of throne seats.

The Historical Museum houses one of the largest collections of furniture in Russia. There are two and a half thousand items - a rococo slide from the beginning of the twentieth century, an English-made cabinet, an item that is no longer produced - a patent secretary for storing graphics. Natalia Ugleva - the keeper of this collection, is the author of the book.

"In one of my trips to Gatchina, I visited their depository, a colleague opened the door for me, and they stand there at the walls. I had a shock. It seemed to me that there were unicorns standing on the walls, something absolutely fantastic - thrones" says Natalia Ugleva.

The most preserved Russian thrones are kept in the Gatchina Museum-Preserve. There are 5 such exhibits in the Historical Museum, including, the folding chair of Empress Elizaveta Petrovna, velvet throne chair in the style of classicism of Nicholas I, the throne of Alexander I.



"Where it comes from is unknown, because this is a post-revolutionary flow. All things associated with aristocratic life, lost their history of existence. They became impersonal. Thank God, this embroidery was preserved on it, it makes easy for us to determine to whom it belonged," explains Natalia Ugleva.

Three hundred pages - fifty exhibits. They were collected throughout Russia. It took several years. There were also discoveries - for example, the Tibetan throne belonging to Empress Alexandra Feodorovna was discovered in the Rybinsk Museum-Reserve. One of the exhibits was found in Italy. "They really have great artistic value, created by most famous architects for a special purpose, and when people came to such ceremonial ones, they, of course, were the first to pay attention to how the throne place was decorated, and what chair it was", says Natalia Guseva, deputy head of the Department of the History of Russian Culture.



The authors say the book is not just a demonstration of furniture, it is a reference book on interior and art.

"This is a general work, a general assessment, new knowledge, which, undoubtedly, will somehow push this topic. Because it was a taboo in Soviet time. We could not deal with such topics," explains the director of the State Historical Museum, Alexey Levykin.

Video - https://tvkultura.ru/article/show/article_id/310865/

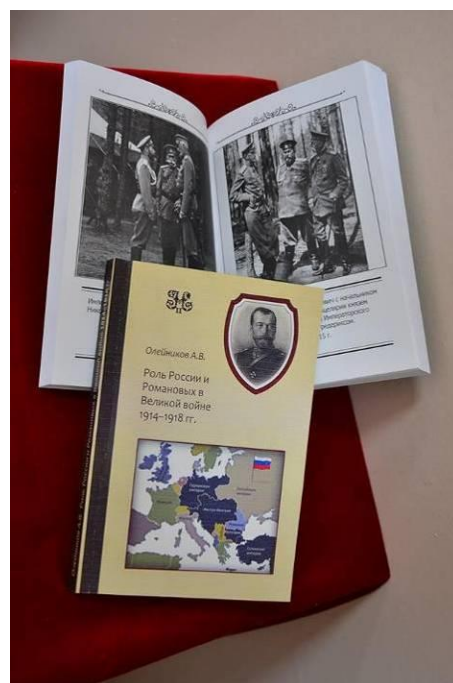
The Romanovs in the First World War

November 11, on the centenary anniversary of the end of the First World War, in the museum and exhibition center of the monastery in the name of the Royal Passion-bearers in Ganina Yama was a presentation of an upcoming edition devoted to the Great War. The book "The Role of Russia and the Romanovs in the Great War of 1914–1918" written by Alexey Vladimirovich Oleynikov, Associate Professor of Astrakhan State Technical University, Doctor of History. The historian's publications includes such well-known books as "Russia is the shield of the Entente" and "Successful generals of the forgotten war."

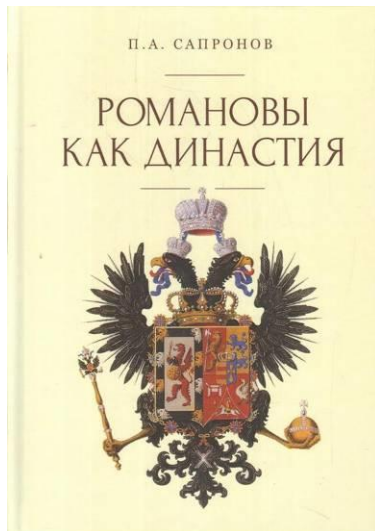
The author entrusted the publication of his new book about the Romanovs in the years of the First World War to a male monastery in the name of the Royal Passion-bearers, in the museum of which this topic is widely covered.

The illustrations for the book were photographs exhibited in the monastery from the Sovereign's photo album. They can be seen in the multimedia hall of the museum and even - through the pages of a virtual photo album, its original was brought to the monastery from the Zlatoust Museum of Local Lore.

The book will be released in early December and will be the first book in the series "The Royal Convent Recommends". And on December 9, on the day of the Imperial Order of the Holy Great Martyr George the Victorious, an exhibition on the same topic will be opened in the museum and exhibition centre of the Tsar Monastery.



Romanovs as a dynasty



From a number of books devoted to the Romanovs, the work of P. A. Sapronov is distinguished by two reasons. First, by looking at the Romanovs as a dynasty, when each of the Sovereigns brings something new by his reign, and at the same time continues the line of predecessors.

Secondly, the author seeks to peer into the image of a royal persona, to see individual features. P. A. Sapronov, in particular, relies on iconography.

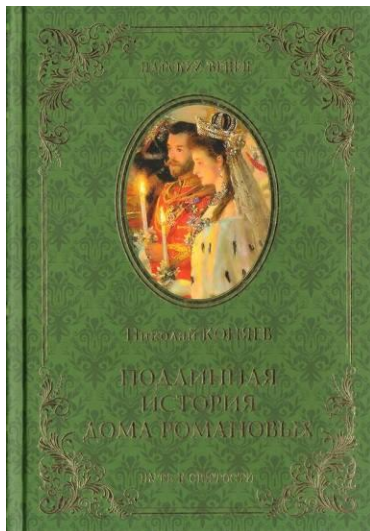
In a situation when so much is already spoken about each of the Romanovs, it is not so much new historical information about them that is of particular importance, but an attempt to see a living person in his irreducibility to anyone else after the actions, facts, circumstances.

The book presents all of the Russian Sovereigns of the House of Romanov, who left any noticeable mark on national history and culture. Along with them, attention is paid to several Grand Dukes according to their noticeable role in the state life of Russia. The book is

intended for historians, political scientists, representatives of other humanities, but above all to a wide circle of readers who are interested in Russian history

Publisher: Aletheia. Hard cover. Pages: 478. ISBN: 978-5-907115-17-0

The true story of the House of Romanovs. Path to holiness



Petersburg author N.M. Konyaev undertook a grand study of "white spots" in the history of Moscow Russia and the Russian Empire. For three centuries Russia was ruled by the Romanov dynasty, and, it seems, the country and the world knew these monarchs well. However, over the past centuries, many legends and myths have been formed that "rotated" into history as historical facts.

Through the magic crystal of Russian history, we suddenly see the mystery of the heyday of the Romanov dynasty. Perjury, betrayal, blasphemy - acts so characteristic of the first Romanovs, reflected in the last reigns, change their sign, acquire opposite qualities. Beginning with Paul I, and especially with Nicholas I, there is a moral transformation of the Romanovs. The last Romanovs succeed in overcoming all wilfulness, replacing them with the need to fulfil their duty

Publisher: Veche. Moscow. Hard cover. Pages: 768. ISBN: 978-5-4484-0462-7

Under the hammer...

Romanov related items in Auctions



Litfund, Moscow, Russia on November 15

Four photographs of HHH Heir Tsesarevich and Grand Duke Alexei Nikolaevich trying soldier food.

Photos by Captain Dmitry Loman. Kiev, September 6, 1911.

The Heir to Emperor Nicholas II was very fond of everything connected with the Russian army. Tsarevich Alexei's favorite food was "soup and porridge and black bread, which all my soldiers eat," as he always said. Every day they brought bread and porridge from the soldiers' kitchen of the Consolidated Regiment, he ate everything and still licked the spoon, saying: "This is delicious, not like our lunch." Sometimes, without touching anything at the table, he quietly made his way to the buildings of the Imperial kitchen, he asked the cooks for a piece of black bread and secretly shared it with his dog.



Dmitry Nikolaevich Loman (1868 - 1918) - Russian officer, journalist, writer. He was a lover of Russian antiquity, gathered a magnificent collection of household items of the XVI-XVII centuries. Loman's apartment at the Imperial Farm was visited by many famous artists: I.Ya. Bilibin, V.M. I am. Vasnetsov, M.V.Nesterov, as well as famous musicians. Poet Sergei Yesenin visited Colonel Loman at least twice, in 1915 and in 1916. Loman was also on friendly terms with G. Rasputin, who often visited his house. After the February Revolution, he was arrested, spent two months in prison in the Peter and Paul Fortress. Due to the fact that no charges were brought against him, in early May he was released and sent to the front. In 1918, when the Bolsheviks demanded that all officers register, he complied. Killed in the first days after the announcement of the "red terror".

Estimate: 280.000-300.000 Roubles

Sotheby's, London, UK, November 27

Heinrich Friedrich Füger, portrait of Catherine II, Empress of Russia (1729-1796). Watercolour and gouache on ivory, ormolu frame;

signed and dated lower left: Füger / 1796. 8.8 cm. diameter.

This classicising portrait of the Empress, painted in the year of her death and depicted with a crown of laurel leaves - was probably intended as a memorial image.

Estimate: GBP 10,000 — 15,000



Henri Benner, portrait of Alexander I, Emperor of Russia (1777-1825), circa 1821

Watercolour and bodycolour on paper, laid on metal, gilt-metal frame;

inscribed verso in cyrillic: 17 Alexander I . 14 by 10.2 cm.; 5 1/2 by 4 1/8 in.

Estimate: GBP 5,000 — 8,000

Henry Benner trained under Jean-Baptiste Isabey in Paris before emigrating to Russia. He held the position of Court painter to Emperor Alexander I in St Petersburg from 1817 to 1828. He achieved considerable notoriety, but the failure of his publication of engraved miniature portraits depicting the Russian nobility left him in financial ruin.

This and the following five lots have red leather labels

affixed to the reserve stamped in gold with the identification of the sitters. Of this group only one is dated (1821), that of Elisabeth Alekseevna, Empress of Russia. Each work is numbered and mounted in identical frames, suggesting they are part of a large set. As the portrait of Grand Duke Nicholas Pavlovich is labelled Nikoli I this indicates that the labels were applied after he became Emperor in 1826.

Henri Benner, portrait of Elisabeth Alexeevna, Empress of Russia (1779-1826)

Watercolour and bodycolour on paper, laid on metal, gilt-metal frame; signed and dated centre right: Benner / 1821, inscribed in cyrillic verso: 18 Elizabeth Alexeevna.

Estimate: GBP 5,000 — 8,000

Born Princess Louise of Baden, the sitter was a daughter of Charles Louis, Hereditary Prince of Baden, and his wife, Landgravine Amalie of Hesse-Darmstadt. In 1792, she travelled to St Petersburg at the request of Catherine II and the following year she married Grand Duke Alexander Pavlovich, the future Alexander I.





Henri Benner, portrait of Grand Duke Michael Pavlovich of Russia (1798-1849), circa 1821.
Watercolour and bodycolour on paper, laid on metal, gilt-metal frame; inscribed in cyrillic verso: 25 Michael Pavloich.
13.8 by 10.2 cm.; 5 1/2 by 4 1/4 in.
Estimate: GBP 5,000 — 8,000

The sitter was born in St Petersburg, the tenth child and fourth son of Emperor Paul I and Sophie Dorothea of Württemberg. In 1824 he married his cousin, Princess Charlotte of Württemberg (1807-1873) and they went on to have five daughters. The family lived at the Mikhailovsky Palace, which is now home to the State Russian Museum.

Henri Benner, portrait of Grand Duchess Ekaterina Palvovna of Russia, Queen of Württemberg (1788-1819) circa 1821.
Watercolour and bodycolour on paper, laid on metal, gilt-metal mount; inscribed in cyrillic verso: 22 Katharina Pavlovna.
13.8 by 10.3 cm.; 4 1/2 by 3 1/8 in.
Estimate: GBP 5,000 — 8,000

The sitter was born in the Catherine Palace, St Petersburg, the fourth daughter of Emperor Paul I and his consort Sophie Dorothea of Württemberg. In 1809 she married her cousin, Duke George of Oldenburg (1784-1812) and they moved to Tver, to the north of Moscow. She gave birth to two sons but after only three years of marriage Duke George died. In 1816, the Princess married Crown Prince William of Württemberg, with whom she had two daughters. She died, aged only thirty, in January 1819.



Henri Benner, portrait of Grand Duke Nicholas Pavlovich, later Emperor Nicholas I of Russia (1796-1855), circa 1821.
Watercolour and bodycolour on paper, laid on metal, gilt-metal frame; inscribed in cyrillic verso: 28 Nikoli I.
13.9 by 10.2 cm.; 5 1/2 by 4 1/8 in.
Estimate: GBP 5,000 — 8,000

The sitter was the third son of Paul I and Maria Feodorovna. He reigned as Emperor of Russia between 1825 and his death in 1855.





Henri Benner, portrait of Grand Duchess Alexandra Feodorovna, later Empress of Russia, née Princess Charlotte of Prussia (1798-1860), circa 1821
Watercolour and bodycolour on paper, gilt-metal frame; inscribed in cyrillic verso: 24 Alexandra Feodorovna 13.9 by 10.2 cm.; 5 5/8 by 4 1/4 in.
Estimate: GBP 5,000 — 8,000

The sitter was born at the Charlottenburg Palace, Berlin, the daughter of Frederick William III, King of Prussia and Louise of Mecklenburg-Strelitz. In 1817 she married Grand Duke Nicholas Pavlovich of Russia, the future Emperor Nicholas I. This was a happy union and the couple had seven children.

A Fabergé Imperial presentation silver racing trophy, Moscow, 1909

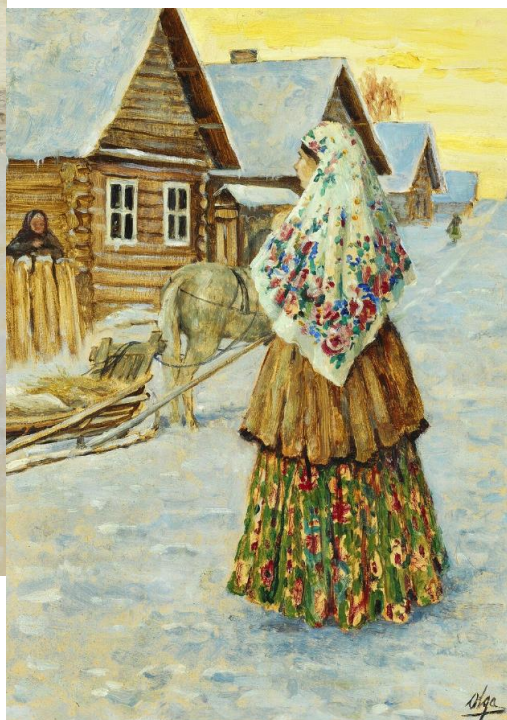
Of tapering form, supported by three double-headed eagles, the cover finial cast as the Imperial Crown of Russia, with a presentation inscription in Russian: 'The Imperial Moscow / Racing Society / 1909 and Imperial Prize / [to the] Bay mare Rocket from Kollar' and further inscribed 'Ray-Silvia / Stabs-kapitan L.P. Rodzyanko / 28 June 1909', struck K. Fabergé in Cyrillic beneath the Imperial Warrant, 84 standard.
Height 40cm, 15 5/8 in.
Estimate: GBP 40,000 — 60,000



Bruun Rasmussen, Copenhagen, Denmark, November 30



Painting by Grand Duchess Olga Alexandrovna. Russian winter day in a village with a girl wearing a golden and flowered headscarf. Signed Olga. Oil on panel. 33x24 cm. Estimate: 8,000–10,000 Dkr.



Painting by Grand Duchess Olga Alexandrovna. "Home". Winter day in a Russian village with a woman in a colourful dress. Signed Olga. Oil on cardboard. 33x24 cm. Estimate: 15,000–20,000 Dkr.

Painting by Grand Duchess Olga Alexandrovna. A Russian tea table at Knudsminde. Signed Olga. Watercolour on paper laid on paper. Sheet size 31x35 cm. Estimate: 10,000–15,000 Dkr.





*A Russian Fabergé Imperial gold needle case, rectangular design, rounded corners, set with the silver and mitre crowned monogram of Empress Maria Feodorovna of Russia (1847–1928), interior engraved July 15 1888 (in Cyrillic). Workmaster Erik Kollin, St. Petersburg town mark, 56 standard. Late 19th century. Weight c. 17 g. L 9 cm.
Estimate: 20,000–25,000 Dkr.*

A Russian silver and champlevé enamel presentation plate, centre engraved with the mitre crowned monogram of Grand Duke Konstantin Konstantinovich of Russia (1858–1915) and his wife, Grand Duchess Elizaveta Mavrikievna of Russia (1865–1927).

Pavel Sasikov (under the leadership of the grandson Valentin Ignatievich Sasikov), marked with the Imperial Warrant as purveyor to the Russian Imperial Court, assayer Alexander Frans Fan-der-Flit 1884, St. Petersburg town mark, 84 standard. Weight c. 1,004 g. Diam. 24.5 cm.



Grand Duke Konstantin Konstantinovich of Russia was the son of Grand Duke Konstantin Nicolaevich of Russia, grandson of Tsar Nicolai I of Russia and cousin to Tsar Alexander III of Russia.

Provenance: The widow after Valdemar Ebbesen (b. Halden 1896, d. Oslo 1980), Colonel and Military Attaché at the Norwegian embassy in Moscow 1925–1927. Valdemar Ebbesen had a great interest in art and antiques, and he also bought this plate during his stay in Moscow.

Estimate: 30,000–40,000 Dkr.



Russian brown leather and gold printed frame, decorated with wreath and geometric patterns, round aperture with a photograph of Empress Maria Feodorovna of Russia, her sister, Princess Alexandra of Wales, and her brother, Prince Valdemar of Denmark, red leather back.

Alexander Danilovich Petersen, marked with the Imperial Warrant as purveyor to the Imperial Russian Court. Diam. aperture 8.5 cm. Frame 13×13 cm.

Provenance: According to seller's information previously in the estate of Empress Maria Feodorovna of Russia at Christian IX's Palace, Amalienborg, when she lived as a refugee in Denmark.

Estimate: 10,000–15,000 Dkr.



Russian Sapphire Tiara. Provenance: from Emperor Nicholas II

An unique Imperial Russian sapphire tiara, set with eight oval-cut sapphires, as well as numerous old mine- and single-cut diamonds. Designed with a raised heart-shaped centre and flower buds, over which a horizontal oval-cut sapphire encircled by diamonds, below thirteen oval and vertical scrolling links increasing size from right and left towards the centre part, seven links set with an oval-cut sapphire encircled by diamonds, between which six open links in the form of swirls set with diamonds, among each link a raised flower bud, below a number of diamonds on a curved circlet wound with velvet ribbon, mounted in gold and silver. Apparently no maker's mark. "The Russian Sapphire Tiara" contains sapphires from Ceylon, a total of eight untreated sapphires of approx. 33 carats, as well as diamonds totalling approx. 53 carats. Colour River-Top, Crystal (E-I). Clarity VS-P1. H. 7.5 cm. L. 36 cm. W. inside 12.5 cm.

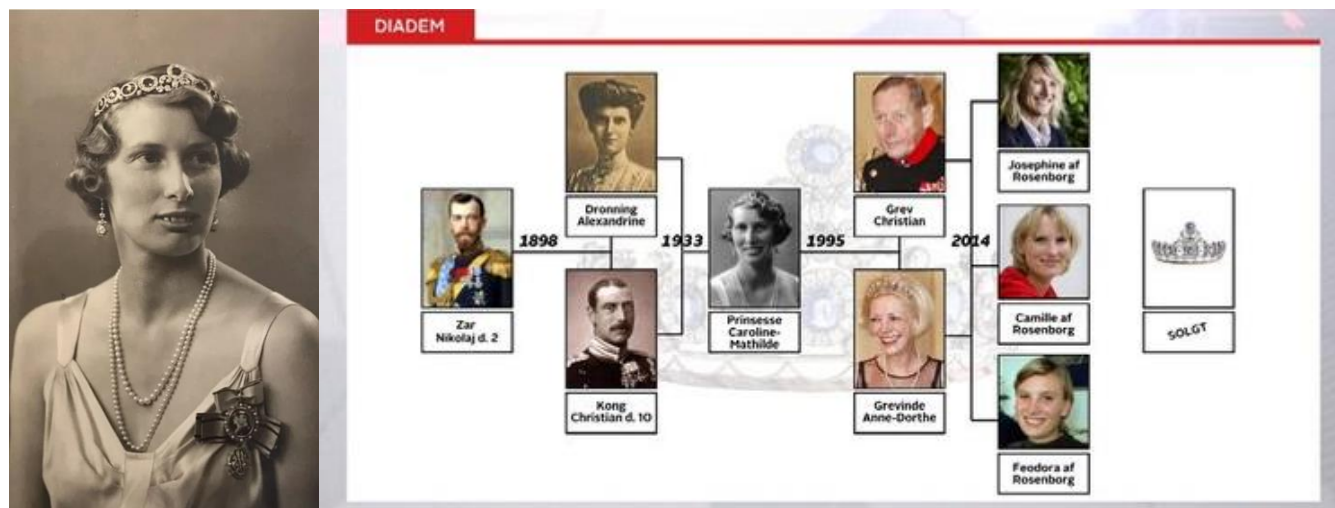
Artist C. E. Bolin, St. Petersburg 1897-98, apparently unmarked but most likely. The bill from Bolin has been found in the Russian State Historic Archive.



"The Russian Sapphire Tiara" was originally a wedding gift as a combination piece from Emperor Nicholas II and Empress Alexandra Feodorovna of Russia to the Emperor's relative, Princess Alexandrine of Mecklenburg-Schwerin, on the occasion of her wedding with Prince Christian of Denmark on 26 April 1898 in Cannes. Prince Christian was the grandchild of Christian IX of Denmark and the son of Frederick VIII of Denmark. Prince Christian and Princess Alexandrine, therefore, became Crown Prince and Princess after the death of Christian IX in 1906, and after Frederick VIII's death in 1912 they were proclaimed Queen Alexandrine and King Christian X of Denmark. Christian X was King of Denmark until his death in 1947, while Queen Alexandrine survived him by five years.

King Christian X and Queen Alexandrine passed on the Russian wedding gift to their daughter-in-law, Princess Caroline-Mathilde of Denmark, on 8 September 1933 at her wedding in Fredensborg Palace chapel to their youngest son, Prince Knud of Denmark. The couple were in 1953 named Hereditary Princess Caroline-Mathilde and Hereditary Prince Knud of Denmark. Hereditary Princess Caroline-

Mathilde handed over the ownership of the Russian wedding gift on 3 February 1963 to her son, Prince Christian of Denmark, but retained the right of use. Between 1958 and 1963 Hereditary Princess Caroline-Mathilde had the Russian wedding gift changed to the present form with a firm circlet. On 27 February 1971 Prince Christian of Denmark married Anne Dorte Maltoft-Nielsen in Lyngby Church. The couple was on the occasion named Count and Countess of Rosenborg. Countess Anne Dorte of Rosenborg hereafter shared the right of use of "The Russian Sapphire Tiara" with her mother-in-law.



After the death of Hereditary Princess Caroline-Mathilde in 1995, Count Christian of Rosenborg received "The Russian Sapphire Tiara", which he subsequently gave as a 50th birthday present on 3 October 1997 to Countess Anne Dorte, who used it until her death in 2014. Hence in the ownership of their three daughters, Josephine of Rosenborg, Camilla of Rosenborg and Feodora of Rosenborg until today.

Estimate 1,500,000–2,000,000 Dkr.

The Sapphire Diadem put on sale by Rosenborg sisters - sold for two million kroner

30 November. TV2 - A historical Russian sapphire diadem that belonged to the Danish Queen Alexandrine, have been Friday under the hammer at auction house Bruun Rasmussen Auctioneers of Fine Art. Two million became the purchase price of the jewellery whose new owner is unknown.



"Compared to what we have had of other artefacts for 70 years here at Bruun

Rasmussen, it is clearly in the top of the top ten. I have not seen anything similar with us before, says Martin Hans Borg, Russian chief expert at Bruun Rasmussen.

"The whole story that is around the diadem is what makes it special. Who has given it, who has received, as well as the quality of sapphires and diamonds, says Martin Hans Borg.

Video - <http://nyheder.tv2.dk/2018-11-30-kongeligt-safirdiadem-sat-paa-auktion-af-rosenborg-soestre-solgt-for-to-millioner-kroner>

Bruun Rasmussen, Copenhagen, Denmark, December 3

*Painting by Grand Duchess Olga Alexandrovna. A table set for tea in the garden. Signed and dated Olga 1938. Oil on cardboard. 46x56 cm.
Estimate: 12,000–15,000 Dkr.*

*Painting by Grand Duchess Olga Alexandrovna. Village scene from Ballerup, Denmark. Signed Olga. Oil on cardboard. 32x42 cm.
Estimate: 8,000–10,000 Dkr.*

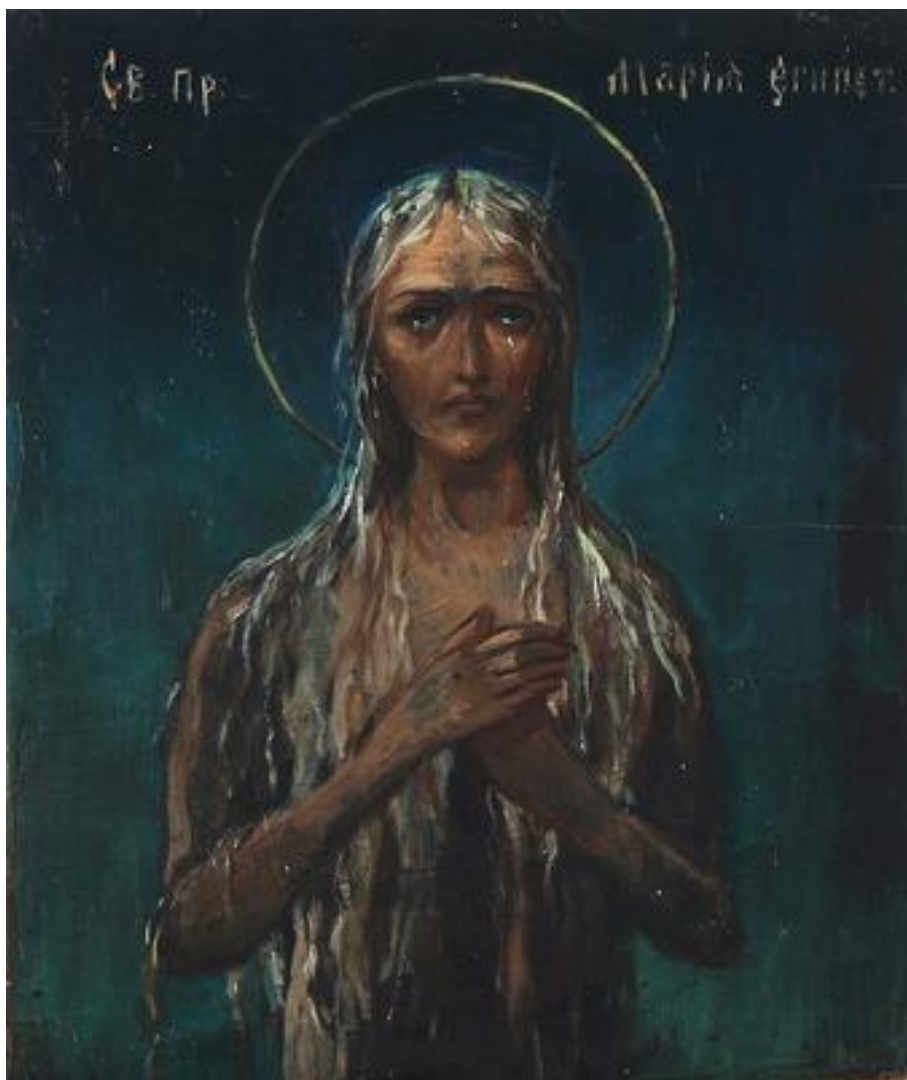


*Painting by Grand Duchess Olga Alexandrovna. Autumn landscape from Canada. Signed Olga. Oil on cardboard. 41x52 cm.
Estimate: 10,000 Dkr.*

*Painting by Grand Duchess Olga Alexandrovna. Garden view from Ballerup with colourful tulips, tall trees and a white bench. Signed Olga. Oil on cardboard. 50x61 cm.
Estimate: 8,000–10,000 Dkr.*

Painting by Grand Duchess Olga Alexandrovna, ascribed to.

Two painted metal plaquettes, decorated with swan and Hvidøre Castle, with mountings for wall suspension. Diam. 21.5 cm. (2)
Provenance: Hvidøre Castle.
Estimate: 5,000 Dkr.



Grand Duchess Olga

Alexandrovna:

A Russian icon depicting St. Maria of Egypt.

Unsigned. Inscribed in Danish on the reverse: "St. Marie of Egypt is painted by Grand Duchess Olga". Signed and stamped by the Russian priest at the Russian church in Copenhagen.

Oil on panel. 20th century.
16,5×14 cm. Unframed.

Estimate: 10,000–12,000 Dkr.



Painting by Grand Duchess Olga Alexandrovna. The stable at Knudsminde in Ballerup, Denmark. Signed Olga. Oil on canvas. 53x38 cm. Estimate: 6,000–8,000 Dkr.



Painting by Grand Duchess Olga Alexandrovna. Flowers and fruit on a garden table. Signed and dated Olga 1955. Watercolour on paper. Visible size 40x34 cm. Estimate: 20,000–25,000 Dkr



Painting by Grand Duchess Olga Alexandrovna. White and blue anemones. Signed Olga. Watercolour on paper. Visible size 14x18 cm. Estimate: 2,000–3,000 Dkr.



Painting by Grand Duchess Olga Alexandrovna. Colourful spring flowers. Signed Olga. Watercolour on paper. Visible size 37x44 cm. Estimate: 10,000–12,000 Dkr.



Painting by Grand Duchess Olga Alexandrovna. "Fra Hjemmet i Cooksville - Canada". From the home of the Grand Duchess in Cooksville, Canada. 1954. Signed Olga. Watercolour on paper laid on paper. Sheet size 30x45 cm. Estimate: 6,000–8,000 Dkr.

Three silver frames with photographs of Emperor Alexander III Grand Duchess Olga Alexandrovna of Russia with her second husband Nikolai Kulikovsky and children and a portrait of the royal family at the stairs of Bernstorff Palace.

The one inscribed. Frames Denmark and Great Britain. 19th-20th century. Frame sizes 6x12, 17x12 and 20.5x12 cm. (3)

Estimate: 6,000–8,000 Dkr.





Henrik Ludvig Galster: Tsar Alexander III arriving Copenhagen on Derjava escorted by Tsarevna and Peter the Great.

Oil on canvas. 62x94 cm.

Estimate: 2,000–3,000 Dkr.

Christie's, London, UK, November 26

After George Dawe, Portrait of Tsesarevich Alexander Nikolaevich in the uniform of the Leib Guard Black Sea Cossack squadron.

Oil on canvas. 70 7/8 x 47 3/8 in. (180 x 120.3 cm.)

Provenance: By repute, Empress Maria Alexandrovna (1824-1880), Gatchina Palace, until 1880.

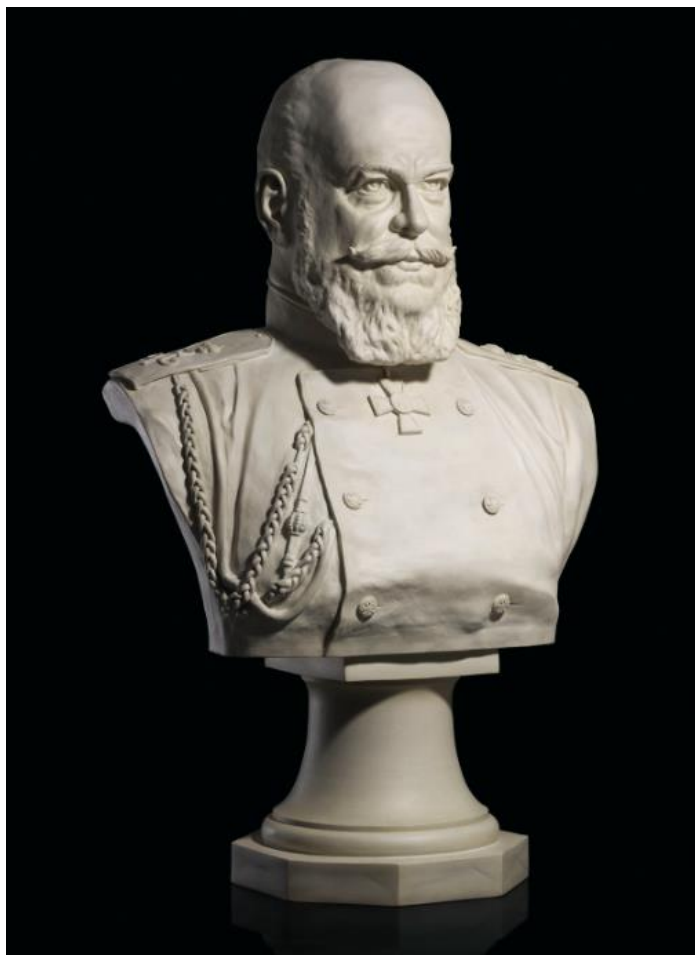
Grand Duke Paul Alexandrovich (1860-1919), Grand Duke Paul's Palace, English embankment, St Petersburg. Grand Duke Paul Alexandrovich and Princess Olga Paley (1865-1929), The Paley Palace, Tsarskoe Selo, until 1919.

Pictures & Drawings formed by Her Highness Princess Paley removed from The Paley Palace, Tsarskoye Selo; Christie's, London, 21 June 1929. Acquired by the present owner in Rueil-Malmaison, France circa 1965.

Estimate: GBP 50,000 - GBP 60,000 / (USD 65,350 - USD 78,420)



After Franz Krüger, Portrait of the Tsesarevitch Alexander Nikolaevich in the uniform of the Atamansky Cossack regiment of His Imperial Highness the Heir the Tsesarevitch
 Oil on canvas. 34 ¾ x 27 ¼ in. (88.2 x 69.2 cm.)
 Estimate: GBP 40,000 - GBP 50,000 / (USD 52,280 - USD 65,350)
 Provenance: same as above.



A rare biscuit porcelain bust of Emperor Alexander III
 By the Imperial Porcelain Factory, St Petersburg, period of Nicholas II, circa 1900. After the model by August Timus, realistically modelled, dressed in a military uniform, on a baluster-shaped octagonal base, apparently unmarked, signed in Cyrillic 'A. Luk' for Anatoliy Lukin under base
 30¼ in. (77 cm.) high
 Estimate: GBP 25,000 - GBP 35,000 / (USD 32,675 - USD 45,745)

Grand Duchess Olga Alexandrovna (1882-1960). Tea table with samovar and anemones.
 Signed 'Olga' (lower left). Watercolour on paper. 11 5/8 x 11¼ in. (29.4 x 28.7 cm.)
 Provenance: A gift from the artist to Ellen and Herbert Jansson, Holte, Denmark. By descent to the present owner.
 Estimate GBP 2,000 - GBP 3,000 / (USD 2,614 - USD 3,921)



Grand Duchess Olga Alexandrovna (1882-1960). Still life with coffee pot and summer flowers.

Signed 'Olga' (lower right). Watercolour on paper. 15 x 17 7/8 in. (38 x 45.4 cm.) (2) together with the silver coffee pot by A. Michelsen, Copenhagen, 1888, engraved with a crowned monogram of Empress Maria Feodorovna.

Provenance: Grand Duchess Olga (1882-1960). Acquired by the previous owner from Asanta Tamara Gagarina Kulikovsky, Grand Duchess Olga's daughter-in-law.

Estimate: GBP 3,000 - GBP 5,000 / (USD 3,921 - USD 6,535)



Grand Duchess Olga Alexandrovna (1882-1960). An interior with spring flowers; and Three floral studies.

Signed 'Olga' (lower right); one signed in Cyrillic 'Olga' (lower right). One oil on canvas; three watercolour on paper. one 15 1/4 x 20 5/8 in. (38.7 x 52.4 cm.); three 5 x 5 1/4 in. (12.7 x 32.4 cm.) and smaller.

Estimate: GBP 3,000 - GBP 5,000 / (USD 3,921 - USD 6,535)



A large presentation porcelain platter. By the Kornilov porcelain factory, St Petersburg, circa 1903. Circular, the centre finely painted with the crowned Cyrillic cypher of Nicholas II and Empress Alexandra Feodorovna on an ermine mantle, dated '14. August 1903', the cobalt blue border inscribed in Russian 'From the Workers of the Nevsky Shipbuilding and Mechanical Factory', with the Imperial double-headed eagle at the top and the image of the cruiser 'Zhemchug' ['Pearl'], within gilt rims, marked under base with the Kornilov factory mark in gold, also inscribed in Russian 'By special order' in gold. 15 5/8 in. (39.7 cm.) diameter. Estimate: GBP 20,000 - GBP 30,000 / (USD 26,140 - USD 39,210)

